



Yvonne Franz and Christiane Hintermann (eds.)

UNRAVELLING COMPLEXITIES

Understanding Public Spaces

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FOREWORD

Christiane HINTERMANN and Yvonne FRANZ

Public spaces are important places in city and urban life. The functions ascribed to public space are broad, ranging from political representation, the possibility of political protest and demonstration, to economic use (such as street markets) and the politics of memory. They are also places where different expectations and interests are negotiated. Public spaces are arenas of social life and interaction, and an irreplaceable characteristic of the European city. In the context of both a growing and increasingly diversified city and a neoliberal urban development model, to what extent can the development processes that manifest in public space still be steered? There are stark differences in the reception of public space, its qualities and accessibility (or lack of), which lead to conflicts between different actors about the conditions of its use.

The diversity of the actors involved (civil society, private companies, the authorities) calls for a range of diverse and perhaps diverging approaches. Also, in times of austerity, city administrations need to react to the needs of a changing urban society. Investors are often blind to the important social function of public space and fail to recognise the different demands that residents and visitors to the city have. Architects and planners often focus on the physical environment and design, often to the detriment of the social dimension of public space. The analysis of the fragmented and difficult to define needs and practices of a heterogeneous urban society and ensuring the inclusion of marginalised groups who are often excluded from consumer-oriented public spaces is also a challenge. And the growing complexity in the network of actors with a claim to public space calls for an interdisciplinary investigation into the topic as well as a diversity of methods to empirically study the public spaces within the city.

A better understanding of public spaces by unravelling their complexities was the overall aim of a research project at the Institute for Urban and Regional Research funded by the City of Vienna, MA 7. To go beyond formats that include academic

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I would like to thank Angelika GABAUER and Katharina HÖFTBERGER, Interdisciplinary Centre for Urban Culture and Public Space, TU Wien, for supporting me in formally editing this text. Acknowledgements as well to the Summer School Organisers Yvonne FRANZ and Christiane HINTERMANN for their productive comments and hands-on-dialogue, as well as to Anna KAJOSAARI and Molly ROZA who have transcribed the lecture and offered a native-language speaker review for this text.

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- Hate on the Streets: <https://www.hrw.org/report/2012/07/10/hate-streets/xenophobic-violence-greece>, 04-13-2017
- „Brain-Drain” in Griechenland: <https://www.tagesschau.de/ausland/griechenland-auswanderung-103.html>, 04-13-2017

1.4 VIENNA: MAPPING THE MUSIC CITY IN THE 20TH CENTURY. THEORETICAL APPROACHES

Susana ZAPKE, Music and Arts University of the City of Vienna, Institute of Arts and Research

Vienna: City of Music. Imaginary spaces & spatial codes

Music and its relation to the definition of “urbanity” has been a central matter in cultural and historical research during the last two decades. Music has become a substantial part of urban geography (Krims 2007, Helms & Phleps 2007), a constitutive element of the imagination of the city (Friedrich 2010), a memory engraved into the city landscape (Csáky 2010), a medium of the production of urban space and urban appropriation (Hüppe 2012), a medium of experience in public and private spaces (Born 2013) or an economic medium for increasing the creative potential of the city (Barber-Kersovan, Kirchberger & Kucher 2014). These are some of the topics most recently considered by the international academic community. This trend is directly connected to the *spatial turn*, the change in the spatial-paradigm in the cultural and social sciences, specifically focused on by urban studies. In this context space isn’t a physical, static but a dynamic and holistic concept. Space is therefore used as a central analytical instrument for the interpretation of social, intellectual, scientific, political and sensorial aspects. However, space is not an objective value but rather a subjective one, because of the construction of space as a social product, which can be reproduced in an individual way in everyday perception-mechanisms. This opens a wide exegetical amplitude in connection with the “piece of art” (*‘Kunstwerk’*). Thus the relationship between music and space becomes a relationship between music and environment as described in general terms by Löw in *Soziologie der Städte* (Löw 2008).

This shift in definition initiated by the social and cultural sciences has also made an impact on other disciplines. From the perspective of musicology the contributions by Born (2012, 2013, 2015) in which the author uses the coordinates of music,

sound and space as starting points for her analyzes of the constantly transforming public experience, are central. Like Bourdieu (1992, 2015) and Lefebvre (1974), she considers space to be a social construction/production and music, sound and space to be intrinsically connected to transformations of public and private experiences (“sonic-spatial practices”). This approach can also be witnessed in literature, where the spatial location and the cartography of pieces of art (*Kunstwerke*) have demonstrated the great analytical and exegetical potential that these tools could have (Moretti 1999, 2007 and Piatti since 2006; Butor 1992, Harvey 2003; amongst others). It was only a small step from the new definition of space - *spatial turn* – to the visualization of space – *topographical and topological turns* – in the context of art exegesis. Literary scholars among others have discovered the potential of cartography for visualizing the complexity of interwoven plots in literary narration. However, in music exegesis the challenges are completely different ones. In the musical context we are less focused on the visualization of narrative localizations, like in literature, but on the localization of the musical artefacts in a coordinate system, which considers not only the physical space but also the intangible aspects like function, ideology, emotion and imagination, i.e. the diversity of anchor points in the social, political, cultural, perceptive and symbolical space. Music has not yet been visualized in this form. Mapping of music does not only contain the places of performance itself (*Georama*, as by Piatti) but also all kinds of social determinants resulting from the function, symbolism or modi of reception of music (Bourdieu, Lefebvre, Born, Senett and Soja). Endogenous as well as exogenous elements are integrated into the mapping process (Duxbury, Garrett-Petts, MacLennan 2015).

Another significant paradigmatic turn in the field of urban studies was the consideration of the sensory aspects as instruments of space production. The so-called *sensory-emotional turn* plays an increasingly important role in the field of historical studies (Frevert 2013). In music, however the potential of this analytical perspective has not yet been fully realized. In *Mapping the Music City of Vienna* this analytical tool must be integrated into the methodological approaches. The ‘Politics of Emotion’ related to the staging of festive events (see case studies below) in the City of Vienna will be of central interest.

The research field initiated by Murray Schafer’s “World Soundscape” (1970) that resulted in the coining of soundscape studies and the concept of acoustic ecology, had an immense impact on later sound studies (Schafer, *The New Soundscape*, 1968 and *The Tuning of the World. The Soundscape*, 1970). In these, the approaches to analyzing sonic experiences of space and place are considered from an anthropological perspective. The central topic here is the study of acoustic space and its human interpretation and feedback (Feld 1996) as well as of the exploration of the ‘sensory ratios’ (Feld 1996, Born 2013). This new research field has cast a completely new light on the formats of music reception. These contributions – specifically focused on its music ethnological

and anthropological findings – are of the utmost importance. The Soundstudies started by Schafer in the 70s have inspired numerous research projects based, on the one hand, on the urban Soundscapes and thus on the site-specificity (Möntmann 2003) like for Berlin⁹, Amsterdam¹⁰ or London¹¹, and on the other hand based on pragmatic solutions for improving the quality of urban life.

Considering that the popular image of Vienna has been based in many regards and for a long time in the medium of music, the topos *Musikstadt Wien* (Music City of Vienna) presents itself as an ideal object of research (Graf 1940). No other city in Europe bases its identity on music as much as Vienna. The basic types of music utilization (city tourism, city politics, image creation) have a quality of semanticity and even transform the modes of ideology and representation, depicting the constants of the city’s factual constitution. The narration of the Music City of Vienna in its entirety gets to the bottom of the situation by considering links between aesthetic, physical and fictional/imaginary spatial production (Jandl 1978). Instead of the previously dominant linear (apolitical) music-history narrative mode, a dense webbing will be drawn from socio-political and economic variables on the musical practices in the public space, making those interdependencies in the construction of Music City (or Cities) visible. The fundamental questions are how music determines the image of a city and how urban space “makes” music. In order to develop each of the music artefacts, the historical events will adhere not only to their own space axis and undergo plastic localization in the timeline, but will also be expanded through a selective chronological comparative revision of continuities and discontinuities (Zapke 2015, 2016). Strategies and processes in music will be explored in terms of “politics of emotion”, city configuration that shaped Vienna’s image and continues to do so. Concrete subject of research selected here are the festivities in the public space of Vienna from the First and Second Republics. City’s spatial configuration with the chronological mode of festivity constructs the axes of a narrative in reciprocal relation.

⁹ <https://berlinsoundscapes.wordpress.com/>, [04.04.2017]

¹⁰ <http://www.maastrichtuniversity.nl/web/Faculties/FASoS/Theme/SoundscapesAmsterdam.htm>, [04.04.2017]

¹¹ http://www.soundsurvey.org.uk/index.php/projects/12_tones_intro/, [04.04.2017]

Selected Viennese festivity-events (1. Mai, Schubert-Centenary, Volksfest) are here presented (see Figures 13-16, p. 90-91). By means of examples of the perception of the city in three different historic times questions about the production and perception of urban space will be analyzed.¹²

- 1) Festivities and events of non-static, transitory nature, like processions and parades: social code, spatial code, social space as social product, social space-mental space-abstract space, production and act of producing, poetry for politics vs. politicization of poetry, social practice and act of writing (Butor 1992, Lefebvre 1991, Zapke 2016)

Case Study:

- 2) Artistic evocations of: city and time, city and memory, city and imagination. Auditive (noise), visual (polychromy), material (stone, wood, steel) and sensorial (time and emotions) perceptions (Jandl, Wynand 1978; Zapke 2015, 2016).

Case Study: Ernst Jandl and Derk Wynand, "Was Gone Once and Now I'm Here"

- 3) The Death of a Music City: 1938-1949 (Graf 1940; Zapke 2015).

"What was destroyed that day was the Vienna that still dared feel itself a member of the European community, the Vienna that bound different peoples and different cultures together in an atmosphere of freedom of the spirit, the city that belonged to the whole world. What was destroyed that day can never be revived, for traditions that have once been interrupted can never be brought to life again. (...) Vienna, the music city, is dead – dead as Venice, the city of painting. (...) What remains is nothing but old buildings in which great music once was written, and the graves of great musicians – melancholy reminders, like the palaces of Venice, of a glorious past."

Case Study: Vienna "City of Music" after 1938 "Urban Scenarios"

¹² See directly linked to this topic the current research project: „Interactive Music Mapping Vienna. Exploring a City. 1945 up to the Present Day“, founded by the Austrian Federal Ministry of Education and Research: <http://www.muk.ac.at/iwf/laufendeprojekte/interactivemusicmappingvienna/> [21.4.2017]

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2. METHODOLOGICAL APPROACHES

1.4 VIENNA: MAPPING THE MUSIC CITY IN THE 20TH CENTURY. THEORETICAL APPROACHES

Susana ZAPKE



Figure 13: **Praterstadion,
Erster Mai 1933.**
© ÖNB/Wien, VGA E5/58.



Figure 14: **Praterstadion, Massenfestspiel
ASKÖ, Erster Mai 1949.**
© ÖNB/Wien, VGA E5/109.



Figure 15: **Burgtheater – Rathaus,
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© ÖNB/Wien, VGA E5/87.



Figure 16: **Schwarzenbergplatz,
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© ÖNB/Wien, US 8543.

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1.4 Vienna: Mapping the Music City in the 20th Century. Theoretical approaches

Susana ZAPKE

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2.2 ka-lei-do-scope: A Workshop about AudioVisual Methodologies and Urban Studies

Michael DIEMINGER and Maxie JOST, MaMi Collective

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Joshua GRIGSBY and Florian LORENZ

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Amila ŠIRBEGOVIĆ

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