



# Re-Thinking the Concept of **DENSITY**

WORKSHOP. 15—17 OCTOBER 2015, BUDAPEST

## CONTENT

FRIDAY

# 16 OCTOBER 2015

1.00 p.m.

**OPENING »RE-THINKING THE CONCEPT OF DENSITY I«****Introduction to the research and publication project**

Anamarija Batista, Szilvia Kovács, Carina Lesky

The focus is a revisit of the topic »City Density«, which has for a long time been part of debates and is now regaining the interest of different disciplines. Focusing on this, on the one hand, well studied and at the same time very current issue this publication aims at opening novel perspectives and discussions related to density. This phenomenon has been part of urban planning discourses – thinking of the concepts of compact city, vertical city, or more recently, debates of smart city, resilient city and slow city – but has also gained the attention of artists, such as Constant Nieuwenhuys in his experimental work on New Babylon. To give consideration to these versatile approaches, we would like to expand the traditional fields of urban studies by including ongoing debates within art, cultural studies and humanities.

The French philosopher of science Michel Serres argues that the mutual interference of developing knowledge within the disciplines and their constant reference herein to the lived realities highlights the uncertainty, again and again, and is at the same time the engine of merging (Serres 1987: 333). The view of the »nodes« of relations and transitions, as well as the concentration on circulation is more generative than a focus on boundaries. (Serres 1992: 10-13). In search for experimental spatial and temporal concepts of density, reflecting on shapes and forms of their appearance, situational qualities, but also inhabitants experiences and body concepts, we address possible entanglements of different approaches and concepts concerning density. In an interplay of models, coping strategies and results deriving from artistic research and cinematic practice, but also from other contexts, such as music ethnology, Rethinking the Concept of Density aims at reframing and widening the perspectives of urban research towards urban density.

The core questions to be discussed are:

1. How do artistic research, cinematic practice and the disciplines, such as cultural anthropology et al. reflect on the different layers of density? What is the significance of experimental practices in relation to urban density?
2. What could be the potentials of connecting approaches, methodologies and formats from artistic research, cinematic practice and the disciplines, such as cultural anthropology et al. to urban practices? How could they contribute to an understanding of spatial configurations, temporalities, informal practices, cultural representations?

3. How is density thought within local contexts of urban structures and city spaces? How do site-specific concepts and experiences address the topic?

4. How do different approaches of density affect body concepts, social relations and lived experiences?

#### Reference

Serres, Michel. *Hermes II. Interferenz* (trans. Michael Bischoff). Berlin: Merve, 1992

## RETURN FROM THE FUTURE: THE CONCEPT OF RETROACTIVITY

Angelika Schnell

Chair: Anamarija Batista

‘It was OMA’s first retroactive concept.’<sup>1</sup> In S,M,L,XL Rem Koolhaas presents the design study for a high-rise structure at Boompjes in Rotterdam as key project of his early years as a professional architect. Obviously, the key to this key project is the term ‘retroactive’ which links it with *Delirious New York* published just one year before the Boompjes study.<sup>2</sup> It is well known that the book has worked (and probably still works) as a kind of stone quarry of creative ideas, methods and techniques for Koolhaas and his office team; the ‘grid’, the ‘skyscraper theorem’, ‘Bigness’ or the Paranoic-Critical-Method are introduced and adopted as design concepts, and so is ‘retroactive’ – which even directly refers to the book’s subtitle, *A Retroactive Manifesto for Manhattan*. However, if we look at the term’s common meaning (‘to take effect at a date in the past’<sup>3</sup>) it seems to be clear what a ‘Retroactive Manifesto’ might be: rewriting the history of a city in order to unveil certain (unconscious) desires, ideas, theories.<sup>4</sup> But how does an architectural design take effect at a date in the past? And why should Koolhaas be interested in the past rather than in the future?

There are technical and theoretical answers to it. Rem Koolhaas – the former scriptwriter – uses writing as a crucial technique within the design process.<sup>5</sup> In order to ‘subvert any narrow definition of architecture’ it is supposed to be a ‘critical discipline’ and a ‘literary activity’ too.<sup>6</sup>

Despite the drawing’s surreal atmosphere the retroactive story has a temporal logic. It is created in the Future Perfect: something will have been! Koolhaas’ literary design technique not only takes effect at the past, it also might be understood as ‘return from the future’. In this paper Koolhaas’ approach and the development of meaning in his architecture will be linked to Sigmund Freud’s trauma concept of *Nachträglichkeit*.<sup>7</sup> Based on this concept it follows the idea that density of architectural events significations are added and altered. The meaning of a given event may enfold itself only in combination with one to follow.

## References

- 1 Rem Koolhaas / Bruce Mau, S,M,L,XL (Rotterdam: 010 publishers, 1995), 543
- 2 Rem Koolhaas, *Delirious New York. A Retroactive Manifesto for Manhattan*, (New York: Oxford University Press, 1978)
- 3 *Webster's New Encyclopedic Dictionary* (New York: Black Dog & Leventhal Publishers, 1995), 871
- 4 *It does not necessarily mean: inventing the history of a city anew. But this is already one of the troubling theoretical questions.*
- 5 Rem Koolhaas' writings are characterised as 'unique quality' of his work. See as substitute for many others: Véronique Patteeuw (ed.), *Considering Rem Koolhaas and the Office for Metropolitan Architecture. What is OMA?*, (Rotterdam: NAI Publishers, 2003)
- 6 Rem Koolhaas in conversation with Franziska Bollerey, '...immer wieder eine Mischung von Verführung und Ungenießbarkeit ins Spiel bringen', *Bauwelt* 17/18 (1987), 628, 633
- 7 Frances Hsu, *Review of Delirious New York*, *Journal of Architectural Education* 64, Issue 2 (March 2011), 69-70

## POST MASS HOUSING.' REVITALIZATION OF HIGH DENSITY RESIDENTIAL URBAN AREAS

María García Mendez, Gonzalo Navarrete

Chair: Carina Lesky

There is an idea – quite accepted among planners – that the city cannot continue to spread like in recent decades. Although very few municipalities in southern European countries have taken seriously the control of urban growth, the fact is that the crisis has slowed down the continuation of territory predation. From professional circles as well as from civil society a new urban model is now strongly demanded. The incipient changes need a brave institutional support so they can be networked within a common basic strategy in which inclusive decision-making processes should play a central role.

Some of the most urgent challenges include supra-regional planning and urban integrated regeneration. In the first case because it represents the framework scale, definitely essential to combat social inequality and environmental degradation but still poorly addressed, with exceptions. In the second case because it must be the new paradigm of urbanism and architecture. From a social, economic and environmental perspective, it is already obvious that we need growth in terms of quality, not quantity, so the 'built density' is not sufficient to assess an urban fabric that claims to be part of the city. There have been two main urban residential zoning types without continuity nor contiguity with their surrounding tissues: the vertical, 'neoslumisation' in blocks and the horizontal suburbanisation in bourgeois detached houses. The disastrous sprawl has been studied as an opportunity to look for alternatives to speculative and disperse city model since it has a margin of possibilities for change. However, some collective housing developments neither reach the density and the critical mass to generate vitality and diversity. Below an average of 50 dwellings per hectare is very difficult to ensure the sustainability of public transport or the quality of local commerce. But as evidenced by many isolated

apartment towers, or the super-compact and precarious slums worldwide, a liveable, rich, complex, intense city in which to share a common life requires more than a minimum housing density.

At the same time, it is worrying that we often talk about regenerating without making clear where and what to regenerate. Vulnerable neighbourhoods, not those providing maximum economic return on interventions, should have priority. In this respect, it is particularly worth considering some variants of obsolete housing typologies often repeated during the second half of the twentieth century. Housing estates, mass housing neighbourhoods, housing blocks areas... are all part of the inherited city, from which we must redefine habitability and seek new ways of living.

In this regard, Recooperation project intended to be a multi-scale, holistic proposal for the urban revitalization of the Orba Neighbourhood, in the South of the Metropolitan Area of Valencia, Spain. The restoration of the continuity of natural ecosystems, converting this area into a landscape-connector node, constitutes the framework for the upgrading changes to be introduced in the built environment.

Taking into account the high unemployment rate, the ageing population, the obsolescence of housing blocks in terms of typological diversity and energetic performance, as well as the decaying wood industry, a new transformation process is proposed through a series of interventions in the cycle of wood, water, energy and productive activities. The new wood production cycle, based on the inhabitant's know-how, takes shape in the upgrading of the housing units with a wide range of new structural elements, enclosures and furniture made in local wood. Low cost, modifiable, replicable housing solutions, modifying the use hierarchy and exploring unexpected combinations to suit different lifestyles, are the key for a participatory approach within an overall sustainable strategy. For every 20 housing units sharing one access, this self-promoted changes include new intermediate shared spaces and different transitional zones within the block. Moreover, the implementation of an exchange system for space, services and goods relying on the community allows the people to offer what is not used and obtain what is needed, arranging given resources and relationships. This is intended to increase flexibility and diversity involving new properties and attributes while strengthening the community identity.

Now is the moment to work both on building refurbishment and domestic space-sharing simultaneously, boosting the intensity of relationships between object, context and concept from an instrumental commitment, which results in considering the residents not as passive consumers but as active users. On this matter, architecture should raise issues holistically and with a geometric and spatial approach, aware of its value against the utilitarian functionalism or the spectacular and vacuous gesture to which we are accustomed. New strategies centred on the inhabitants aim

to support the imbrication between human and sustainable development and explore possibilities on the basis of participation, ecology and creativity.

*Reference*

<sup>1</sup> The title refers to the book 'Postsuburbia', coordinated by Zaida Muxi

4.30 p.m.

**DENSITY OF SOUND, DIVERSITY OF SOUND - AN INTER-DISCIPLINARY EXPERIMENT**

Jürgen Schöpf

Chair: Bálint Bolcsó

Density is a well used term in the discourses of architecture and town planning, whereas in acoustics it has a physical definition (Pa), but no general meaning in the discourses about sound in the humanities. In acoustic ecology, the term diversity, deriving from ideas of bio-diversity of sound researcher Bernie Krause, is a current term of discussion with relevance to the anthroposphere.

In this contribution we experiment with the terms density and diversity to learn how they can interact, interfuse, or can inform each other. Starting from an exploration what density could mean with respect to sound, and what diversity could mean for an architecture that is informed by sound.

The methods we apply for this experiment is, on the one hand, the descriptive language of the „Effets sonores“ (established by Augoyard et al. 1991) from the architectural perspective, or anthroposphere, and, on the other hand, derived from acoustic ecology as started by composer R. Murray Schafer and developed by Bernie Krause into a measure for bio-diversity, representing the soundscape or biosphere. Both methods describe with their own vocabulary a series of sound recordings that have been selected because of their exemplarily of density and diversity in town (squares, parks, market places, residential zones,...). In that sense, diversity and density are studied in their phenomenal dimensions and more precisely in the way they make sense in our ordinary listening. The perceiver is the center of the study and the context of listening helps to draw up a panel of different forms of density and diversity in town. This experience is conceived as a dialogue between disciplines and aims to reintroduce the perception of sounds as fundamental axe of analysis.

This comparative work on both terms and their different meanings in the mentioned disciplinary fields provides the ability to define what could be sound density and diversity of sound in the city. It thus opens a fresh look at urban issues on the density by introducing a thought on the dense sound environments in town.

**THE DENSITY OF CRIME IN THE HUNGARIAN URBAN AREAS**

Zsuzsanna Váradi

Chair: Szilvia Kovács

Main questions: How can we interpret the phenomenon of density related to public safe and crime? How the crime density appear in the Hungarian urban areas, especially in Budapest?

Related to the above mentioned questions we have to highlight that Hungary's political and economic transformation processes after the change of regime, the effects of globalization, as well as a new type of urban phenomena (such as suburbanization) caused significant changes in the socio-spatial structure of the country. First, regional disparities increased development gap between the capital city and the countryside, as well as the towns and villages has increased. On the other hand, the cities, especially in large urban areas and became the driving force behind the development, the effects of globalization prevailed in the first of the new operators are concentrated here, life circumstances have changed. However, among the East-West divide became characteristic and different development relationships have evolved, however contradictory phenomena, new types of social problems have emerged in the internal structure of the cities that are similar to Western European urban development trends. For example, an increase in income inequality increased residential social inequalities and new forms of poverty have emerged strengthened the segregation process, the rate of increase in run-down parts of town. In addition, the high-crime urban areas have become the main venues, various forms of spatial social conflicts appeared (Szirmai 2009, Isaac 2003).

The number of crimes has increased significantly conflicts and conflicts between the last two decades, various social groups became visible by eye, more severe forms have emerged which have increased even more after the appearance of the economic crisis. This clearly demonstrates that the current problems we face, so it is important both in terms of scientific research and presentation of timely, socially and economically.

Overall, we can say that the development of the different stages of development conditions of new types of conflicts, voltage has been reached and conflicts have emerged in the metropolitan areas, their internal structure, city parts, depending on how the socio-economic status and what stage of development conditions have. Based on the presentation is intended to illustrate the correlation between social problems formation, conflict and crime, the nature of the space with the local situation and the different stages of development conditions in large cities and around nine Hungarian population numbers over 100 thousand people have.

The results of the research was supported by the European Union and the State of Hungary, co-financed by the European Social Fund in the framework of TÁMOP-4.2.4.A/ 2-11/1-2012-0001 'National Excellence Program'.

SATURDAY

**17 OCTOBER 2015**

10.00 a.m.

**OPENING »RE-THINKING THE CONCEPT OF DENSITY II«**

**Introduction to the research and publication project**

Anamarija Batista, Szilvia Kovács, Carina Lesky

**‘COME ALIVE, LONDON!’ RE-THINKING THE CONCEPT OF ‘DENSITY’ THROUGH MUSICAL CROWDS, AFFECTIVE ATMOSPHERES, AND THE URBAN MOBILITY OF GENRE**

Christabel Stirling

Chair: Jürgen Schöpf

It’s time to take back the city. It will be hard. But it must be done.

Neoliberalism is squeezing the breath out of London. Step onto any dance floor, and the seeping of relentless privatisation, commercialism, bureaucratisation, large-scale corporate sponsorship, and state policing into every inch and pore of culture – into the arts, into what was once a musical underground – saturates the very texture of experience. Bodies rammed together, angry, soaked in an atmosphere of sweat and disgust, unable to dance or even move, save to fight over a corner of space in a clinical night-club, or get pushed out for standing in the ‘wrong bit’ of the smoking area: these reflect the conditions of contemporary London electronic/dance music culture, where sky-rocketing artist fees presented by global ‘superstar DJs’ playing one-off shows force an obscene over-selling of club nights, just to allow a new breed of sanitised venues to remain open.

Springing up in regenerated East London hotspots of the 2012 Olympic legacy (and pushing squatters out), these faux warehouse venues are themselves plagued by Orwellian security measures, compelled by both police and local councils to undertake compulsory electronic ID scans and station bouncers across every spare centimetre of the premises, including on raised platforms overlooking the dance floor, making for a disconcerting vibe to say the least. If these establishments fail to comply, they won’t be granted a license beyond 1am. At the same time, the cost of such ‘secure’ endeavours is hugely unrealistic, as the ghosts of venues that have recently been pressured to choose closure over custom attest. Vibe Bar, Plastic People, 93 Feet East, Madame Jojo’s, The Joiners, The Light – many of which held international reputations – have all become extinct overnight in east-central London alone in the last eight months. Following a year of ethnographic fieldwork on these urban musical transformations, one thing is thus quite clear: public spaces for freely assembling, listening to music and dancing with a community of people in London are being rapidly squeezed out and not replaced.

If not pummelled into submission by a neo-warehouse offering a neoliberal re-packaged version of 'rave' – a safe commoditized version of what was perhaps once transgressive and liberal – electronic/dance music culture is subjected to the intellectualising and genre-flattening processes of pseudo-academic festivals like the London Electronic Arts Festival (LEAF), where, as it says on the tin, dance music is presented and contemplated as an 'art' form, imported into concert halls, and analysed through talks and keynote lectures at £15 attendance. And if not this, then 'underground' music is probably seeking refuge under the warm umbrella of capital corporate giant Red Bull, which has already succeeded in privatising and homogenising the organic urban conditions required for cultural artefacts to grow up in. Forget punk bands forming in squats. Forget M25 raves. Forget grime MCs learning their craft in abandoned East London tower blocks. This is the 'transcendent experience' of London 2015, sponsored by Red Bull.

Through a series of musical experiments, place-hacks, secret DJ sets in suburban church basements, and the setting up of a techno architecture in an abandoned shop, this paper pushes back against the density of the assaults on democracy and culture currently taking place in London, asking how it might be possible to fabricate new sonic social spaces and musical urban realities that refract the problematic environments that have come to dominate the cultural landscape. I question what it might take to create currents of resistance, escape, and potential that have the strength to subvert the unceasing privatisation, individualisation, and bio-capitalist modes of operation that now define music and sound culture in the city, where virtual 'participation' through live streaming platforms is matched in equally pessimistic measure by physical participation in nights sponsored by energy drink and oil giants. Finally, I consider some possible alternatives for the future, imagining how public spaces for music might be organised or arranged in ways that help restore a sense of freedom to the urban musical fabric.

It's time to take back the city. It will be hard. But it must be done, for the sake of culture, for the whole country's sake, and for every country touched by the tentacles of the corporation of London.

## **INTENSE: ON THE PRODUCTION OF TIME**

Elke Krasny

Chair: Katalin Teller

Density and efficiency embody the logics of capitalism in its neoliberal globalised version. Density and efficiency are performed in terms of space and labour. Taken together, space and labour are key to neoliberal globalised urban transformation. The twenty-first century witnesses how density and efficiency are driven to extremes, pushed beyond limits. The ramifications are far reaching and profoundly impact on the level of individual lives and bodies.

Therefore, density and efficiency are by no means mere abstract and analytical categories. They play out in what is called urban life which is lived, embodied, felt, practiced, and changed by the urban subjects.

While much of economic research and theory has focused on efficiency, measured in terms of time and output, much of urban research and theory has focused on density, measured in space and value. Time has been of lesser concern in the analysis of urban research and theory, and even lesser so in the analysis of urban density.

Yet, famously used nick-names such as *The City that Never Sleeps*, first introduced in 1977 with respect to New York, and since then extended to other cities such as London, Berlin, Mumbai and Sao Paulo, draw our attention to the fact, that cities are in fact marked by what I would like to call temporal density.

This essay seeks to explore issues of temporal urban density with regard to urban life. Key questions raised are: How is temporal density introduced as a specific urban practice? How can this be understood as intense time? How do density and efficiency work together toward the production of temporal urban density? How is temporal density used to express the prevailing cultural logics of neoliberal and globalized capitalism? How can temporal density be used toward a different means, toward practicing urban resistance?

The essay will be structured in four parts. First, I will introduce the concept of temporal urban density. Second, I will describe and analyze a number of cultural formats that have been developed in order to allow for the practice of temporal urban density. Such formats successfully invest in the strategy of a “densification of time.” Examples include: Long Night of Museums, Art Weeks, Art Weekends, or Marathon conversations. In these examples given, the urban subjects participating in such cultural formats share the work of making time intense. Third, I will examine how recent occupations and protest movements have not only made use of space, but equally of time. Be it on Tahrir Square or in Gezi Park, be it on Syntagma Square or Puerta del Sol, presence was required. Urban subjects self-organized a densification of time. They made use of time differently and collectively. They shared the task of making time intense. Fourth, I will try to work out how cultural formats toward a densification of time and urban occupation and protest making use of a densification of time compare, and, differ from each other. In concluding I will return to the issues raised at the beginning: how do density and efficiency play out in the context of densification of time or time made intense.

## **DENSITY CAUSED BY SHORTAGE. THE ROLE OF PUBLIC TRANSPORT IN VIENNA AND BUDAPEST 1918/19**

Marie Yazdanpanah, Katalin Teller

Chair: Sonja Jankov

The regressions caused by the First World War in both capitals of the Habsburg Empire had manifold effects. The supply of food, medical care, and housing couldn't be maintained sufficiently. This was also the case in regard to public transportation: the cities' tramways were reserved for military purposes, thus civilian transport was extremely reduced. At the same time, both cities had to cope with a large number of refugees, arriving from the Eastern frontlines. This constellation led to a peculiar form of density and sparsity in the public space. Crowds of city dwellers were either concentrated in a highly limited number of transportation means, or were forced to walk. This limitation of mobility led, on the one hand, to an overcrowding of urban masses, and, on the other, to developing—and reverting—usages of public space that resembled provincial life. Moreover, means of public transportation were also spaces where a new mode of communication between social classes could take shape: due to their weakened economic status, members of the middle class were forced to share the same public space as the lower classes. Our paper will investigate the reception of these developments in two favourably comparable newspapers. By drawing upon articles, feuilletons, and reports from the social-democratic Arbeiter-Zeitung (Austria) and Népszava (Hungary) we will discuss following points: what reactions did these potentially agonistic re-configurations of the public space generate in the everyday perception of the city dwellers; what efforts did the city administrations make to meet the new challenges; and how did these efforts and perceptions correlate with political and ideological standpoints?

A closer look at the last year of and the first year after the war will deliver productive insights into a transformational time period in both capitals. Due to the lingering of the war, the year 1918 brought upon an intensification of social, financial etc. difficulties that proved significant, among others, for grappling with the problems of urban mobility in both cities. The end of the war and the conflicts caused by the emergence of a new governmental form after the fall of the monarchy marked a crucial point in renegotiating the responsibilities in and the design of public transportation. Despite the turbulences, however, Vienna, under social democratic reign from May 1919, could launch prospective plans that culminated in the idea of "Red Vienna." The inhabitants of Budapest and its government, at the same time, were torn between the bourgeois revolution in November 1918, the Soviet Republic from March to August 1919, and the enduring hostile actions ending with the regency government of Miklós Horthy. The paper will thus discuss, too, how such ra-

dical modifications of leadership in Budapest, on the one hand, and a relatively well-balanced urban policy in Vienna, on the other, were reflected in the social design of public transport.

## THE DILEMMAS AROUND DENSITY

Iván Tosics

Chair: Ivana Volić

Density is one of the central issues in the recent debates about the urban future. The reason for that lies in the contradiction between the private and public interests in relation to the density of urban living: while most families prefer less dense urban forms, their dreams result in sprawling suburbs which are very harmful from the perspective of sustainable urban development.

This contradiction between individual interests and their disastrous collective consequences is a big challenge of the future. The question is how can the more sustainable forms of (compact) urban development get more accepted by households against their own original preferences.

This challenge is further complicated by the fact that density (or in broader context the environment) is not the only aspect of sustainable development. Sustainability in broader sense should mean a dynamic balance between environmental, economic and social considerations. Thus not density in itself is interesting but its relationship to prices and the social outcomes.

The paper will give an overview about the debates around the compact city as planning principle. Based on examples from (mainly European) cities innovative examples will be discussed about the re-densification of the existing urban fabric, the reuse of abandoned places, the attempts to introduce temporal solutions to problems which can not be handled immediately in their entirety. Special emphasis will be given to the processes which are crucial to change the mindsets of people, improving their affinity towards collective values instead of pushing forward their individual preferences.

## IN BETWEEN THEORY AND PRACTICE

Ders Csaba

Chair: Gonzalo Navarrete

**(What)** Kurt Lewin claims “There is nothing more practical than a theory”, but are we sure that the planning tools we have are capable of translating our ideas about density into a tangible vision of the compact city? Can we expect that our ever-broadening concept of density can successfully inform planning practi-

ce if we leave policy in general and the system of planning institutions in particular out of the scope of our investigation? This presentation suggests a conceptual model that aims to frame this question suitable for the normative spatial planning tools we have, pointing out the role, they might play to make the kind of density we would like to achieve to come true, as well as their limits to foster further discussion about new operative spatial planning tools.

**(Why)** It is high time to do so, because the widening territorial disparities<sup>1</sup> in terms of economic growth<sup>2</sup> and the trends of population change after the economic crisis in 2008 underlines the importance of the spatial planning tools we have to control them. The emerging dynamics of urbanization points from the south to the north, from east to west and towards the capitals in general, creating pressure on urban space on the one hand, dissolving the tissue of urban life on the other. While cities in the European core regions have to find the ideal level of density to balance between economic viability and the quality of urban life, the shrinking cities of the periphery has to restructure urban space to make the quality of life sustainable. In both cases, a tangible concept of density and a clear vision of the compact city plays the point of departure in any planning processes.

**(How)** Density in urban design is generally used as a physical term referring to the ratio between a particular plot and either the size of the built floor space, or the number of functional entities / dwellings, or the number of people living or working there. This definition however strictly confines this term within the realm of pure physics and does not allow us to integrate other relevant sciences like sociology or cultural anthropology, neither does it tell us anything about the planning institutions we strongly believe can shape urban life. The built environment however can also be perceived as the spatial institutional framework that provides the rules and resources of urban life. On this basis, I will invite Giddens' ideas of structuration to come up with a definition of density suggesting also the potential entry points where other fields of humanities can enrich this picture. Also, this perspective allow us also to tell more about the role of the planning institutions we have to make the vision of the compact city come true. It can also shed light to the shortcomings of this institution based tools.

#### *References*

<sup>1</sup> ESPON - *Territorial Monitoring Report - 2014. December*

<sup>2</sup> ESPON - *Outline of Key European Territorial Dynamics - 2014. November*

# CONTRIBUTORS

## **Anamarija BATISTA**

Mphil. MSc. Cultural Researcher, born in Zenica, BiH. She studied Art History at the University of Vienna and the Academy of Fine Arts, and Economics at the Vienna University of Economics and Business. From 2004 to 2009 she worked as a research associate in the field of health economy. Currently she works on her PhD thesis under the title »Sound Artists as Urban Planners – a Look at the Cooperation between Artistic and Urban Practices«, for which she has received a scholarship from the Austrian Academy of Sciences (DOC-team) at the Academy of Fine Arts in Vienna (Institute for Art and Architecture). She teaches at the Academy of Fine Arts in Vienna and Vienna University of Technology. In the winter term 2014 she was an invited guest researcher at the Research Institute of the Amsterdam School for Cultural Analysis. She curated a series of exhibitions including »The Common Which No Longer Exists« (Künstlerhaus, 2012), »Retouch the Past\_Shaping the Presence« (Bosnian National Theater, 2013). She edited the catalogues “The Common Which No Longer Exists” and “Ich erkenne Dich auf den ersten Blick” as well as the online ‘lettre’ “Artistic Transformation of the City Space. Stimulation of the Sensual Sphere by Using, Collecting and Reflecting Urban Structure”. She has published i.a. in *Zivot umjetnosti*, *Word & Image*, *Tagungsband des Verbands der österreichischen Kunsthistorikerinnen und Kunsthistoriker*, *Oslobodjenje*. With her colleagues Szilvia Kovacs and Carina Lesky, in 2013 she conceived and organised the conference “Art in Public Space. An Interdisciplinary Cooperation”. At the moment she is working on the publication „Re-thinking the City Density“ which will be released by Sternberg Press, Berlin end of 2016. The book will be published as volume of the publication series of Academy of Fine Arts in Vienna. Apart from it she is working on the exhibition „Crisis as Ideology?“ which will be shown in the Kunstraum Niederösterreich mid of 2016.

## **Bálint BOLCSÓ**

(\*1979) studied instrumental and electroacoustic composition in Budapest and Vienna. His works have been performed at Bartók Festival, Wien Modern, mise-en music festival (New York) and CAFE Budapest, among others. He also creates sound installations and applied music for film, dance and theatre. He is involved with electroacoustic music and live electronics as composer, improviser as well as university lecturer at the University of Pécs and at The Liszt Academy of Music.

**Ders CSABA**

studied architecture in Pécs, urban design as a Fulbright grantee at Columbia University and urban development planning at the University College of London. After almost ten years of planning practice and teaching, he joined the Municipality of Pécs to be the head of the planning department. He is still a visiting lecturer at Corvinus University and at the University of Pécs. Combining his university and planning career, he has launched the urbanLAB platform in 2012, which aims to connect the urban challenges of Pécs with the sufficient scope of disciplines and local research capacity to inform practice.

**Sonja JANKOV**

(\*1985) is independent critic of contemporary art and culturological aspects of architecture. After gaining MA title from the Faculty of Political Sciences in 2012, she worked in the Museum of Contemporary Art Vojvodina (2012-2015) and as art director in the Institute for Culture of Vojvodina. She is the author of curatorial project GIF: Visual Practice as Critique and several texts for exhibition catalogues, essays on history of architecture and scientific reviews.

**Szilvia KOVÁCS**

is an economist BA and a sociologist MA, was born in Győr (Hungary). At the moment she is a PhD-student at the Vienna Technical University, and a recipient of a DOC-team fellowship of the Austrian Academy of Sciences (2012-2016). Her doctoral research topic is titled as: »The Artist as Urban Planner – A Social Science Research«, which is related to public space issues as well. She was invited teacher, lecturer at the Summer Training Course Cairo-Budapest, University of Pécs, Vienna Technical University. She was a junior researcher at the Institute for Sociology of the Hungarian Academy of Sciences (2009-2012), focused especially on development of large urban areas and urban sprawl. She worked for publishing (2004-2007), pharmaceutical (2007-2009) and network research (2009-2012) companies, has experience in primary and secondary research, field work and production management as well as in business development. Her interests to social sciences, particularly to sociology, regional and urban studies were extended at Loránd Eötvös University (Budapest), István Széchenyi University (Győr) and Technical University of Berlin. She is married and has a daughter and a son. Together with her colleagues Anamarija Batista and Carina Lesky she is working on the book publication »Re-thinking City Density« which will be published by Sternberg Press, Berlin in 2016.

**Elke KRASNY**

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### **María Tula García MÉNDEZ & Gonzalo NAVARRETE**

IMPROVISTOS is a research and production team working on architecture, design and urban planning on the basis of participation, ecology and creativity. Their proposals explore the transformation process of the human habitat within a high commitment to innovation. The founding members are María Tula García Méndez and Gonzalo Navarrete Mancebo. The team is growing with the contribution of Alba Navarrete -illustrator and architect-, Carlos Molina -sociologist- and Raphaël Besson -urban economist.

### **Angelika SCHNELL**

studied Theatre Science and Architecture in Munich, Berlin and Delft. From 1993 until 2001 editor of the architecture theory magazine ARCH+. Since 1999 teaching positions in architectural history and theory at the Technical University Berlin, the Academy of Fine Arts Stuttgart, the University of Groningen, the University of Innsbruck, and since 2009 professor for architectural history and theory at the Academy of Fine Arts Vienna. Permanent member of the editorial board of ARCH+, and of the journal for architectural knowledge, *Candide*. Recently nominated as editor of the *Bauwelt Fundamente*, a book series in architecture theory and history. Focal points in research: history and theory of modern architecture and urban planning in the 20th and 21st century, in particular the 1960ies and 1970ies; the theory and work of Aldo Rossi (awarded dissertation); media and architecture; the relationship of design methods and theories to the arts, to literature, and psychoanalysis. Numerous international publications, lectures and juries.

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### **Katalin TELLER**

PhD, graduated in Russian and German Studies at Eötvös-Loránd-University (ELTE) in Budapest in 2000, and defended her dissertation in 2007 on the interrelations of theories of language and experimental prose in fin de siècle Austrian fiction. She then joined the editorial board of *Kakanien revisited*, an internet platform for CEE and SEE studies, and started working in a comparative project on cultural techniques and regionalism in Hungarian and German language cultures between 1867 and 1939. Between 2008 and 2009 she was staff member in an interdisciplinary project on aesthetical, historical and social concepts of space experience in the 20th century at ELTE. Since 2009 she has been working as assistant professor at the Institute for Art Theory and Media Studies at ELTE. Currently she is working on two projects at Ludwig Boltzmann Institute for History and Society (*Metropolis in Transition. Vienna - Budapest 1916-1921* and *Exploring the Interwar World: The Travelogues of Colin Ross [1885-1945]*). Her research fields include cultural studies, theories of popular culture, urban fiction, cultural transfers between Vienna and Budapest.

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