



ART IN PUBLIC SPACE

AN INTERDISCIPLINARY COOPERATION

CONTENT

14 – 16 NOVEMBER 2013
BUDAPEST

Supported by:

Austrian-Hungarian Action Fund

Partners:

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Thursday

14 NOVEMBER 2013

18.00 – 21.30

OPENING LECTURES

Venue: FUGA - Budapest Architecture Centrum
1052 Budapest, Petőfi utca 5.

<http://www.fuga.org.hu/budapest-architecture-centrum>

moderated by Anamarija Batista (economist, art historian, AUT) and Carina Lesky (philologist, cultural scientist, AUT)

18.00 – 19.00

Complex social rehabilitation of the Magdolna neighbourhood and the Ady housing estate: what could be the role of culture to initiate resident participation?

Iván Tosics (sociologist, HUN)

Urban renewal is one of the most difficult interventions into the life of a neighbourhood. The physical interventions into the public space and into the buildings seriously impact the social structure. Even the best aimed improvements might lead to irreversible decline in social relations. It was a long journey until the theory and practice of urban renewal acknowledged the importance of the social factor and urban renewal strategies changed in Europe from the top-down, physically determined „hard” interventions towards more „soft” approaches where the involvement of the residents became one of the important factors.

The new participatory approaches (in the development of which Vienna played important role) arrived to Budapest with some delay. The pilot project of „socially sensitive urban renewal”, aiming to regenerate deprived neighbourhoods for their original residents, started around 2005. The first attempt, Magdolna quarter in district 8 (Józsefváros) struggled with the contradiction of having only very limited financial background (2,7 mill eur) to tackle the problems of the most deprived neighbourhood of the inner city of Budapest. Large efforts were taken to involve the residents of the area into the decisions about the regeneration of the central public space, Mátyás square. Also a venue has been created for cultural and art programmes, the Glove Factory. The residents of the area reacted in the beginning quite slowly but step-by-step their participation increased. From 2008 the second phase of the programme started, with EU Structural Funds money, amounting to 7,2 million Eur. The higher amount of money allowed for more physical interventions (renewal of several buildings), but curiously enough the involvement of the residents fall back, due to the strict time limits to spend the money. Most recently, a third phase is to start, again with EU money, amounting to 13 mill eur. According to the present ideas very little public participation is planned.

Another interesting case for social urban regeneration is that of the Ady housing estate in Csepel. In this case the participation of the residents was organized through the condominiums and cooperatives as legal institutional forms of housing. Such forms allow for residents to vote about urban regeneration and its content, regarding their building. Further involvement of residents, however, is hardly possible.

The presentation aims to raise the dilemma of resident involvement and restructuring the physical environment. To what extent should people be

involved, how can they be made interested to participate? What can be the role of culture and art to attract the attention of residents to influence decisions which will fundamentally change their life?

19.15 – 20.15

What Ever Happened to What Ever Happened to Urbanism?

Angelika Schnell (architectural theorist, AUT)

Almost 20 years ago, in 1995, Rem Koolhaas published in his seminal SMLXL three key essays on urbanism: „Bigness“, „Generic City“ and „What Ever Happened to Urbanism“. In the fields of architecture and urbanism these major texts have been understood as the overcoming of so-called post-modern theories on urban design which were largely based on a more or less nostalgic notion of the historical (mostly) European city centres. Koolhaas' essays seemed to provide a new fresh perspective for the discipline of urbanism that was neither based on formalistic design principles nor on the voluntary impotence of participation

strategies – the two theoretical poles that were influential during the 70ies and 80ies of the 20th century. Koolhaas plied for the return of the architect as a socially conscious city planner, not as an impeccable master mind but instead as a master initiator of new events and developments which were not necessarily predictable and manageable altogether. The success and consequences of this wake-up call can't be underestimated. It revealed that Modernism and Modernization still were major issues in architecture and urban planning (for good or bad). Koolhaas' and his office OMA (Office for Metropolitan Architecture) became more influential than any other architectural position after World War II. Additionally, in the course of the years and decades, also OMA's many scholars and collaborators distributed Koolhaas' ideas practically. Hence, the brutal Super-Dutch movement as well as the rediscovering and revitalising of the Situationists during the nineties were obviously a direct outcome of these influences. However, it should not be forgotten that Koolhaas' basic ideas on urbanism were more or less already elaborated in his „retroactive manifesto“ for Manhattan, Delirious New York, which came out already in 1978. Koolhaas could also be understood as one of the „Post-Modernists“ who was critical towards the Modern Movement. In this light „Post-Modernism“ becomes a more heterogeneous epoch than usually seen. But what is more important: Koolhaas' interpretation of Modernism shows many differences compared to other theories on architecture and urbanism of that time but also to contemporary theories. Koolhaas' makes a fundamental distinction between Modernism and Modernity (or Modernization). According to him the first stands for moralism and aesthetic dogmatism and the latter stands for amoralism, uncertainty and aesthetic freedom. The role model for this urbanism was Manhattan in the age between 1870 until 1940.

Koolhaas' belief in modernization as the driving belt for urbanism caused a quite unreserved embracement of late capitalism's neoliberalism and globalism. In particular his early engagement in China faced him with political consequences that he did not theorize before and distinguishes his position from contemporary urban ideas of his followers, for example the post-Situationists. The lecture tries to historise Koolhaas' ideas and influences for the first time. It wants to give an overview of Koolhaas' writings and analyses them in the light of other contemporary theories on cities and societies.

20.30 – 21.30

Toward a Minor Architecture: Manual for Acoustic Planning (MAP)

Sven Anderson (sound artist, IRL/USA)

Gilles Deleuze and Felix Guattari describe minor literature as emerging from a minority culture expressed within or through a majority language, burgeoning with an implicit tendency to deterritorialize the power of the majority and to reveal the latent power of the marginalized or minoritarian perspective. We might imagine the concept of a minor architecture with the same potential, in which alternative spatial practices that perform as para-sites upon and within the fields of architecture and urban design are able to expose highly relevant modes of spatial enquiry distinct from those that emerge from the established perspectives of the major urbanist professions. As contemporary art practices cross over into this domain and seek to function from this minor perspective in relation to the production of the built environment, the concept of a minor architecture becomes a useful conceptual tool for understanding how these practices relate to the majorities that they interface with. With this notion of minor architecture in mind, this presentation will focus on the first stages of a public art project titled Manual for Acoustic Planning and Urban Sound Design (MAP), commissioned as part of Interacting With the City, the second strand of the Dublin City Public Art Programme. The project is based on working for one year within the city council in the experimental role of Dublin City Acoustic Planner & Urban Sound Designer, negotiating the projects' outputs and workflow in response to how this concept is received internally within the council. Extending some of the ethics and methodologies of works carried out by the Artist Placement Group (APG) in the '60s and '70s, this project emphasizes a dematerialized practice through which produced objects (in the form of public sound installations) emerge as residual artifacts that are encountered as design prototypes executed within (or even by) the council itself. This approach opens new channels for the city - as an institution - to engender a sense of responsibility and possibility regarding this mode of working with sound in the urban context as an extension of existing planning and design processes. Working from the minor perspective of sound within the city (or of urban sound designer within the city council), the project functions as a productive dialectic set within an institutional framework, suggesting an optimistic mode of sustainable production that looks beyond the execution of finite urban interventions as well as beyond an internalized cycle of institutional critique.

Friday

15 NOVEMBER 2013

8.30 – 14.30

SPACE: PERCEPTION & CONTACT

Venue: Csepel Munkásotthon (Cultural House)

1215 Budapest, Árpád u. 1.

<http://www.csepelimunkasotthon.hu>

moderated by Szilvia Kovács (economist, sociologist, HUN) and Anamarija Batista (economist, art historian, AUT)

8.30 – 10.30

Workshop: The Creative Process of Dancing.

Dancing as a Way of Space Perception

Mária Zám (historian, sociologist, dance therapist, HUN)

Dance therapy provides a unique mode of understanding the individual's creativity. Stillness is not an opposition of movement! Moving and dancing an offer or opportunity of exploring the inner self as well as what is outside of our inner world – our body, surroundings, rhythm, emotions and to perceive these in a different way. The stillness is not emptiness! It's being without movement! Dancing helps you find yourself , during the progress of movements. Dancing enables you to reevaluate experiences and past events of one's life as well as to interpret them in a new and different way. With the help of dancing one can examine their automated reactions that are no longer deliberate and recognize their behavioral patterns. Dancing as a way of space perception. Space is one of the most important paradigms in which the movements is created. Space is not only tangible, but and endless subject too, it is time related by which character it becomes an experience. The space surrounding our body is just one dimension, but there is the inner space, which also gets revealed and explored by experimenting with one's body. Exploring the rhythm - this is the point of dancing! Rhythm is everywhere, it is natural and Nature itself is rhythm, though rhythms of everyday life are far from being balancing or harmonizing. Losing the tribal rhythms and the sacred relation with Nature causes great difficulties in finding harmonizing rhythms in our everyday life. Therefore I believe that dancing can integrate something ancient, but new in one's life. Such rhythms can be discovered and derived from the changing seasons, the difference between soil, liquids and fire and rhythms connected to various emotional conditions. Materialization of these rhythms via drawing, painting or even music results in a creative process of synergy.

11.00 – 12.00

Spaces of Commoning - Artistic Practices, the Making of Urban Commons and Visions of Change

Anette Baldauf (sociologist, AUT)

In the context of major economic crisis, devastating ecological catastrophes and pervasive technological innovations, the commons have resurfaced as a key concept in the search for alternative economies, new social movements and the transformation of public space. This project proposes to build on the creative insights and energies developed in and around the recent rethinking of the commons. The re-evaluation of this concept has been a way to reframe the debate on public space, which has largely run out of breath due to the naïve premise that the state and the market in opposition. We propose the commons as a third element in the hope

that this will invigorate the debate because as a position, it aggressively repudiates neoliberal politics as much as it radically imagines alternatives beyond capitalism. By assembling artists, urbanists, architects, sociologists and educators who situate their work at the intersection of theory and art, we build on and help to articulate the many existing struggles that currently challenge the mantra of capitalist accumulation and profit-driven growth.

12.15 – 14.30

SITE SPECIFIC PRESENTATIONS: CONNECTING ARTISTIC PRACTICE TO THE URBAN REALITY IN BUDAPEST

moderated by Szilvia Kovács (economist, sociologist, HUN)

12.15 – 13.30

City: Outdoor.

Nóra Nagyné Bácskay (chief architect of Csepel-Budapest, HUN)

The population cities was never a homogenous one. But one thing always connected them: „Stadtluft macht frei” – „City air makes you free”, as a medieval German proverb says. Then it was based on a law which provided the opportunity to become an urban citizen after one year and a day after moving to a city. In the contemporary city the aspiration for „freedom” has not changed a lot, although in the last years it has gained increasing influence: after the house parties in the'80-s, the dwellers, especially the young, are looking for leisure possiblilities outdoors, in the streets and parks. Today people would like to appear on two levels: On one hand, they live in a seperated, individual and virtual world, meanwhile they are traceable and available around the clock, they can communicate with friends or with larger groups immediately as well as get information very quickly. On the other hand, they find real communities in the urban space, they can meet friends directly, in physical reality, while in a delimited space they can reach relaxation, even during mass events. This lecture deals with questions about our contemporary public spaces, how they are able to fulfill the changing needs for the leisure, culture and habits of masses. What kind of opportunities and alternatives do those places provide according their different design formations, shaped by (landscape) architecture and art? Are their surrounding buildings linked to these outdoor functions and if so, how are they able to adopt to the new situations? (See the example of the Buda Castle and its courtyard, where the role of a former combined place is transformed. The functions of castle and courtyard are already seperated from each other.) Where and how can those outdoor architectural and art projects be realized? What kind of inspirations do those places have for creative people? (See some projects of the PLACCC Festival, which reflect the unanimous atmosphere of panel buildings, blocks of flats in Csepel.)

13.45 – 14.30

Site Specific Artistic Events and the City

Fanni Nánay (festival curator, HUN)

PLACCC Festival has been launched in 2008, and our main objective was to promote site-specific art (almost unknown at that time) in Hungary. In the course of the past 6 years and the 8 editions of the festival, the focus of our interest has been shifting towards art in public space as well as the possible roles which art in public space can play in wider contexts (such as urban planning / participatory planning, urban design, event

tourism etc.). In my contribution I intend to give some examples (based on projects programmed at PLACCC Festivals and especially PLACCC Csepel Festival) of how site specific art / creation in public space and urban reality can reflect and inspire each other. Art in public space can help the reflections on the city or the practices of city planning / urban planning on different levels, of which I would like to emphasise four aspects:

- overcoming the passivity in thinking (on) the city (1);
- changing the image, the (often prejudiced) reputation of a specific district or neighbourhood (2);
- thematizing important local problems and questions (3);
- „pre-proving” permanent investments by means of temporary interventions (4).

(1) Art in unusual places demands a new, (pro)active approach from the 'audience'. We aim to motivate the visitors of our programmes to „live” and experiment the city, the district or the neighbourhood in a more conscious and active way. (2) Public art interventions can influence also the perception of a specific district or neighbourhood, can change its (eventually negative or ambivalent) image or ameliorate its reputation, often based on prejudice, stereotypes or misinformation. (3) Art in public space means a new type of challenge for the artists also – and not only from artistic point of view, but it makes them possible to react more directly to certain social, cultural, political etc. processes and phenomena. By means of art they can reveal sensitive issues which are often ignored, or even denied or considered as a taboo. By presenting the art piece which thematizes a certain problem at the place where the problem is acute, art can reflect more sharply to the situation, furthermore it is able to reach directly the concerned groups. (4) Art in public space can help long-term city-developments and investments through temporary artistic interventions, which makes possible to „test” the reaction of the habitants and by-passers to the planned modifications or developments in public space.

18.30 – 21.30

PRESENTATIONS BY THE SEMINAR PARTICIPANTS - SECTION 1

Venue: MÜSZI - COMMUNITY & ART LEVEL

1085 Budapest, Blaha Lujza tér 1.

<http://muszi.org>

19.00 – 21.30

PANEL A1:

Chair: Anja Steglich (landscape architect, GER)

Multiple Practices of Urban Space

Isabel Glogar (architect, AUT)

Michel de Certeau describes ‘visuality’ in “The Practice of Everyday Life” (M. de Certeau, 2004). The view from the top of the World Trade Center to Manhattan transforms the city into a complex texture of different layers. De Certeau argues that ‘normal people’ use space that is not visible - the ‘everyday space’ that changes constantly. The daily life produces various appropriations of space, uses that are alien to the panoptic or theoretical construction of geographical or geometric space (M. de Certeau, 2004). Lefebvre’s term “social space is a social product” (H. Lefebvre, 2010) describes space as a product of different factors. Whether it is a socially complex space or built space, the city is a product of myriad layers. In the current planning of cities drawings, renderings, animations and photographs stage the city as representation for the respective observer. Maps are representations of “multiscalar” (S. Sassen, 2009) processes, defined

and created by designers for a certain purpose, thus influencing the reality of cities. They often exclude inhabitants that live a diverse reality of urbanity. Thus the city transforms into a simulation that gives a distorted reflection of daily life. On the other hand digital media and the development of new methods of representation as "Google earth" or "mapping websites" have contributed to bring the city and planning closer to the user and opened up the field for non-expert users (M. Dodge, R. Kitchin, 2001). An example for such user based experiences transferred to maps is the project "PDPal" an interactive art project by Julian Bleecker, Marina Zurkow and Scott Paterson. But how can such means of representation, which are utilized by a wide platform of users, be incorporated into planning methods? And how is it possible to collect 'urban data' linked to its inhabitants and their 'everyday' life?

The objective of the research is a documentation of practices and usage of urban space by inhabitants to provide data for further development of urban planning instruments that take inhabitants into account. Therefore the study examines user-based practices in public spaces of 'everyday' dwelling areas and transfers a range of artistic techniques and media to document and explore signs of use and appropriation in three selected areas in the city of Vienna 'Floridsdorf'.

References:

- Certeau, Michel de, *The practice of everyday life* (Berkeley: Univ. of California Press, 2004).
- Bleecker, Julian, Paterson Scott and Zurkow, Marina, "PDPal", 2002 - 2004,
<http://www.omatic.com/play/pdpal/brochure.html> (accessed January 16, 2012).
- Dodge, Martin and Kitchin, Rob, *Mapping Cyberspace* (London: Routledge, 2001).
- Lefebvre, Henri, *The Production of Space* (Malden Mass. : Blackwell, 2010).
- Sassen, Saskia, Lynd, Robert, „*The ecologies of cities and the nature*“, 2009,
<http://newurbanquestion.ifou.org> (accessed January 14, 2012).

Constructed Landscapes

Dušica Dražić (visual artist, SRB)

The issues that I explore within my art practice deal with the ambivalent interrelationship of the citizen and the city, their mutual support and protectiveness, but also their isolation and destruction. I search for spaces of irregularity, difference, flexibility, intuition and focus on abandoned, forgotten places in the urban structure of modern cities. I explore their transformation and rethink them at the level of cultural continuity, symbolic irregularities and individual actions. The context of the site is relevant to me and before I go into production I research the system that envelops and defines that environment. The concept of the artwork corresponds to information that I gather during the research. The development of a work often depends on the direct contact to a local community or individuals with whom I interact, so often these works are a result of not always evident cooperation. I perceive the city as an archeological site, where one can find artifacts, architecture, bio-facts and cultural landscapes. I look for, work with and collect traces that show how culture is constantly being negotiated, redefined and transformed. I also work with the borders and margins of public and private space. I believe that both are constantly (re)created, that they do not exist as fixed parameters, but rather are in a constant flux.

Culture and Art as Urban Development Resources

Ivana Volić (cultural scientist, SRB)

This paper deals with culture as resource for urban development, where culture is being considered using both its meanings. Namely, the first meaning refers to culture in its narrow sense, as only artistic creation. The second meaning refers to culture in its widest possible socio-anthropological sense, as the way of living in the city, i.e. the life of the city itself as well as of its inhabitants (the way they conduct their everyday routine – the way they eat, talk, think, meet, work and spend their free time). So, when culture is considered within both aforementioned contexts, it inevitably leads us to the cultural planning concept that stands for strategic and integral use of cultural resources in urban and community development. Now, strategic use considers cultural planning which is a part of a wider strategy of urban and community development. It should also be connected with their economic aims, as well as with the aims of achieving social justice. Cultural planning integrates space and culture, where new artistic practices are equally important, as well as the community that thrives on the current social context. This approach highlights the merging of urban planners, architects, artists, companies, non-profit organizations and all of the groups and individuals that make up the social fabric of a city. Hence, engaging the vast number of stakeholders enables the use of participative as well as interdisciplinary approach when it comes to planning. This paper will present the results of an empirical research about the state of interdisciplinary cooperation between the sector of urban planning and culture. The research was conducted in Novi Sad, Serbia. The aim of the research was to test the preconditions for cultural planning approach by analyzing the relationship between the two sectors. The outcomes of the research show that the culture from urban planning sphere is being considered as communal public service, with no diversification on arts and everyday life. Nevertheless, the respondents from the sector of urban planning view culture as cultural institutions and their spatial needs which collide with contemporary tendencies in planning that rely on the city's intangible resources, such as the atmosphere and its sense of place. Finally, the paper recommends bringing the sphere of culture and urban planning together, in order to achieve more sustainable urban development, as well as the full development of the community.

PANEL B1:

Chair: Iván Tosics (sociologist, HUN)

Built Heritage and Urban Development Policies: The Case of Vienna

Barbara Rief Vernay (geographer, AUT)

European metropolises are more than ever concerned about the rehabilitation and the staging of their built heritage. Built heritage is no longer limited to serving as a cultural symbol. As a result of culture oriented urban policies, designed against the backdrop of globalisation, built heritage is increasingly considered as a resource of both economic and urban development. Vienna disposes of extensive historic built-up areas (baroque era and late 19th century), which have been rehabilitated over the last couple of decades. The renewal, however, has soon taken on its own dynamism: the facades of historic districts are not only showcased by architectural lighting but they also find themselves utilized as sceneries for cultural events and Christmas markets. As a recognizable identifying symbol and an image builder, the city's built heritage is even used for urban development strategies and city marketing concepts. Hence, the

“Imperial Vienna” theme has become the most important brand module in the city’s own touristic marketing. This presentation aims to highlight the role of Vienna’s past and its built heritage when it comes to urban development policies. Major issues discussed in this analysis are the objectives of the use of heritage and the prevailing mechanisms to be observed.

The Current Situation of the Creative Industries in Hungary

Krisztina Keresnyei (economist, HUN)

The concept of the creative economy and creative industries is no longer unknown to the researchers in Hungary. The definition of the creative industry appeared first in the beginning of 2000 in an American author, Richard Florida’s book: *The Rise of the creative class* (2002.) In 2002 it appeared in the English literature as well, in the working paper of Department of Culture, Media and Sport (DCMS, 2002.) The key role of the creative industry in the European Union is above question nowadays. It is very important to Hungary to make this industry count in the Hungarian economy and take part in the international competition. One of the aims of the presentation will be is to describe the definition of the creative industries, as its current interpretation is quite diverse at the moment. It is important to point out that as every industry, creative as well is made up of people, so a key element to focus on in the future researches are the creative people, the creative class. The presentation is aiming to provide an overview of the creative economy and creative industries among the different definitions and would like also to take a look on the methodology of the further research which the writer of the article is planning to carry out. The presentation will also focus on the current situation in the creative economy of Hungary and will summarize the previous analysis made of the Pécs region about the creative industries.

References:

- Florida, Richard L. (2002): *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books. 434 p.
- DCMS (2001): „Creative Industries Mapping Document“. Download time: 2012.03.27.
<http://webarchive.nationalarchives.gov.uk/>
<http://www.culture.gov.uk/NR/rdonlyres/338EFCBC-F706-4191-A1A4-CCB7EFF7EDAE/0/foreword.pdf>

Public Art: The Democratizing of Art Appearing in Public Sites

Csaba Árpád Horváth (sculpturer, HUN)

Traditionally, the three-dimensional artwork and the spatial actions of art play an adequate role in community experiences, as meaningful accessories of social representation. In these situations, the object or the actions get into a powerful and pre-established cultural context, to be almost always forced in any kind of interaction. Therefore the space, - especially in the public space, but partially the isolated gallery space as well, has worked like a pre-defined cultural / historical visual network linked to the subject in certain points. From the concept described above, and from the lectures’ topic, I researched four main thematic units, as follows:

- I. The artwork’s place in the social-cultural space
- II. The transformation of the concept of space in art.
- III. The artwork appearing in public sites
- IV. The democratization of public art

In the first areas I approached a relatively wide historical context, focusing on the direct antecedents of the present conditions. The aim of this part is to bring out the relevant tendencies of the last hundred years of public art in a non-traditional way of art's historical approach, but primarily in the light of changing social functions. (After announcing the subjects, I review the focus points thereof)

1. Definition of the concept of artistic autonomy, its significance and impacts.
2. The problem of artistic elitism. The transcendence of art, - i.e. the illusionistic independence from its social existence - The theme of the art becomes the art itself.
3. The effect of the New Yorker MoMA's concept regarding museums and collections to the Western-European and North-American public art sculptures. Apoliticism and faith in linearity and development of art history. When researching the second area I focused on the increased interests in exhibition sites in the neo-avant-garde art movements.
4. The evolution of site-specific art The third area of the analysis is centred around the phenomenon of the monument itself and the social and entertainment needs contributing to its emergence.
5. The partial rigidity and emptiness of the contemporary monuments and autonomous sculptural efforts. The ambitions for power hiding behind the respect and creation of current values. „Vandalism from above”
- The topic of the fourth area is the sensitive and democratic public art: the emergence of new genre public art and its spiritual roots.
6. The social change behind the emergence of new genre public art. The public art and the transformation of urban life, the radical expansion of urbanism. The transformation of urban structures; „From Frameworks to networks”
7. The new approaches of public space: creation of a new image with cracking the city view's codes, new ways of interpretation, reflection or distortion.
8. The relationship between „high“ and „popular“ culture, their fading differences and their increasing interchangeability. The high culture as a frame, a pedestal, the culture of highlighting and the popular culture as the unlimited, undefined form of culture. The public art as an experiment of communication to the wide population.
9. The new artistic strategies of the '90s. The ignorance of differences between transmission and reception, creation and interpretation. The fading myth of the originality in the creation. The artistic action as a tool, carrying aesthetic possibilities in itself, aiming the generating and exploitation of cultural and other interactions amongst people.

Saturday

16 NOVEMBER 2013

10.00 – 12.30

PRESENTATIONS BY THE SEMINAR PARTICIPANTS - SECTION 2

Venue: MÜSZI - COMMUNITY & ART LEVEL

1085 Budapest, Blaha Lujza tér 1.

<http://muszi.org>

PANEL A2:

Chair: Angelika Schnell (architectural theorist, AUT)

In Pace with Metropolis: Artistic Practice and the Forming of Public Space

Anamarija Batista (economist, art historian, AUT/BiH) – Szilvia Kovács (economist, sociologist, HUN) – Carina Lesky (philologist, cultural scientist, AUT)

»The pace or tempo of metropolis is the substance from which it rebuilds itself over and over«, Ernst Bloch wrote in the 1920s (Bienert, 2013, p.37). He was not only referring to the speed of the increasing traffic in the modern metropolis, but also to the hectic construction activity, the rapid change of fashions and the elusiveness of human relations, as Michael Bienert and Elke Linda Buchholz point out in »Die zwanziger Jahre in Berlin« (The Twenties in Berlin, 2013, p.37). This paper examines artistic practices which by stepping out from museums and galleries into the tempo of metropolis melt with the substance of the city voicing themes and problems of this habitat but also actively changing and forming the urban reality. In the social tension of the public space, artistic practice addresses issues and problems, which mark the complex interdependences of the urban tempo, but also enters a dialogue with the inhabitants stimulating their direct interaction with the urban landscape or invite them to actively form their common environment. In this interplay, art contributes to defining and constructing public space as well as formulating the concept of publicness. In doing so, the artistic approaches are closely linked to urban development and have an impact on planning strategies. Tracing the urban practice of artists, such as Georg Klein or Idris Khan, this paper examines such tendencies in public space focusing on the following research questions: What are the potentials of artistic practice as a part of the planning and composing of urban space? In how far do these practices have an impact on the urban development? Which issues and problems do artists address and formulate?

Reference:

Bienert, Michael and Elke Linda Buchholz. *Die zwanziger Jahre in Berlin. Ein Wegweiser durch die Stadt.* Berlin: Berlin Story Verlag, 2013.

Auditory Regimes und Subjectivities

Tobias Gerber (sound artist & theorist, SUI)

While in the context of visual culture terms like e.g. «regimes of visuality», «gaze» oder «dispositif of the visual» construct a connection between a (re-)organisation of the visual sphere and specific forms of subjectivity, discursive dynamics (that also leaves one's mark in the arts) in relation to the realm of the acoustic/auditory connect sound with a model opposite to a subjectivating, visual dominated and culture-industrial steeped world. On the basis of their physis auditory phenomena are idealized (if not ideologized) as kind of a primal vibration that is not completely restrainable by culture or culture industry; that transgresses the borders

between subject and object just as between nature and culture and that talks immediate to human beings («talks» but not «hails» – questioning sounds functions in processes of subjectivations is usually of no interests). In current argumentation sound subverts established dichotomies, irritates processes of signification and escapes from cultural attribution and assignment: Sound as aberration, as queer; at the same time sound as somehow related to forms of desire and subversive strategies in relation to normative identities and subjectivities. One can find traces of this dynamic already in the motif of musics persuading potential since the baroque era but also in the media theories by Marshall McLuhan and Walter Ong. R. Murray Schafers position is marked by it as well as the esoteric tinted texts of Joachim Ernst Behrendt. Not least a contemporary sound-in-itself discourse actualises similar concepts by coming back to modernist motifs of a pure nature of sound independent of any kind of materiality or mediality. The quasi-phenomenological focus on the phenomena as such ignores its medial construction, its cultural, social and political implications and functions – it claims naturalness of sound and authenticity of sound-experience where at this claim bases upon an a-historical conception of sound: not only in relation to its different qualities but also to its cultural functions, its emergence, uses and adaptions; and – not least – its perception. Considering urban public space inter alia as space of auditory experience and agency that is structured by specific orders of audibility (and probably could be considered as kind of an listening- or audio-dispositif) an essential question to come forth in the thinking about sound would be what specific forms of subjectivities this space produces and what kind of subjects create and treat this space at the same time.

Cultural Imagineering. Vienna's Rationales of Planning the City with Culture

Johannes Suitner (spatial planner, AUT)

This paper features the current state of my PhD research. It builds upon the decades-long debate on urban culture-led planning and the inherent critical tone about culture's recurrent instrumentalization for individual benefits in this regard. I turn to Cultural Political Economy as a recent approach to depict such instrumentalizations of a certain form of culture for pushing through individual economic and political interests in processes of urban transformation.

Cultural Political Economy considers contemporary cities as complex subjects of societal diversity and cultural difference. Their transformation, their symbolic representation, and the utilization of urban space are thus culturally influenced and contested. In this setting of contestation and complexity, actors increasingly turn to the semiotic layer of urban space, attempting to steer the politics of planning by different means. They seek to establish a cultural imaginary as a discursive construction, a simplified vision of an urban cultural future, and an objectified common interest that legitimizes such interventions to privilege certain actors, cultures and developments.

This thesis empirically reveals the cultural imaginaries of Vienna by analyzing three recent culture-led processes of urban transformation in Vienna. In this paper, I present both the empirical approach employed and preliminary results of the research conducted on the three Viennese case study sites. By asking for the dominant understanding of the links between culture, city and planning and the actors involved in this process of meaning-making, I attempt to disclose a prevalent local planning culture, potential cultural exclusions an the role of planning in realizing a culturized urban future.

PANEL B2:

Chair: Anja Steglich (landscape architect, GER)

Mental Production of Meaning: Discursive Practices Stirring the Production of Space in Vienna

Tihomir Viderman (architect & urban researcher, AUT)

A city's spaces are embodiments of society's imaginaries and material culture; they are bonded through multiple dimensions of everyday life. A particular challenge set by this project is its aim to depict a genesis of the production of meaningful places, consisting of strategic endeavours towards shaping certain urbanities and of meanings produced through everyday practices. This genesis receives major attention in the post Fordist city, which relies on its social and cultural capital for economically supporting itself. As the actual manufacturing of material products takes place elsewhere, city's stakeholders rely on a city's social and cultural capital in order to compete with other cities in gaining more investments, tourists and residents. This research will be empirically supported by the investigation of everyday life and cultural practices related to social innovation in Vienna's neighbourhoods, discussing and re conceptualising spatial relations between spaces of everyday life and the strategic construction of meaning as a means of producing added value to space. It is exactly the main hypothesis of this project, that these strategic efforts are closely linked to the growing importance of social and cultural capital in the making of the contemporary city. The production of meaningful places is challenged by new rationales that abandon old imaginaries and strategically try to enhance the multiple immaterial layers of public spaces in the course of postFordist transformations. Planners' substantial interest in the mental production of meaning 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. A holistic absolute exploration of urban realities as ever changing social processes is not possible and not worth pursuing. This paper hence 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 these approaches and practices as an integral part of urban cultures, the paper portrays how they have brought 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, thus generating new assemblages of partners in planning and opening new niches of development that were previously unconsidered, aiming at promoting social creativity, innovation and culture.

Artistic Practice: Insights into the Filmmaking of Hannes Böck

Hannes Böck (photographer, AUT)

In his presentation Hannes Böck will speak about his filmic work providing us with an overview as well as context information about his artistic practice. Particularly, the artist will discuss his latest works: New Hefei (2007/2008), Niches Cut into Bedrock at Sacsayhuamán, Cusco and Inca Stone Quarry at Cachicata, Ollantaytambo (2011), Las Encantadas (2012) and Fünf Skulpturen... (2013).

New Hefei (2007/2008) shows the impact of media images on the collective memory and how these images can become a measure of our perception of reality. The film focuses on the construction boom in the Chine-

se provincial capital Hefei in the wake of the Chinese economic miracle. Böck adopts the visual language of Italian (post)neorealism, specifically Antonioni's *La Notte*, to draw a visual parallel with the Italian economic boom following World War II. On a filmic level the piece creates a role-reversal of actor and location. In the end it is clear that the apparent protagonist has led us to the various locations of the film; instead of providing a backdrop for the storyline, these places come to the foreground becoming the main character.

Niches Cut into Bedrock at Sacsayhuamán, Cusco and Inca Stone Quarry at Cachicata, Ollantaytambo (2011) looks, at first glance, like a structuralist study on abstract form and film editing, were it not for the Inca reference in the title, which alludes to themes such as cultural identity, emancipation, and archaeology.

The film *Las Encantadas* (2012) takes as its starting point a fragment of a novel by Herman Melville, in which the author questions both Spanish colonial politics and the natural sciences' claim to truth. The protagonist of one episode in this book, an indigenous female Robinson Crusoe, is replaced in Böck's script by the figure of an actress, who remains absent in the film but appears in the accompanying photo series of the filmset of a Mexican telenovela. The piece, showing segments of a landscape in twelve shots filmed with a static camera, could be interpreted as a topographic study, a critical examination of the visual aspects of colonial occupation, but could just as well document the preparatory phase of a film shoot.

Fünf Skulpturen aus den Ägyptischen Heiligtümern im Museo del Sannio, Benevento: n. 252 Hockender Pavian, Diorit; n. 253 Falke, Amphibolit; n. 255 Falke, Gabbro; n. 256 Hockender Pavian, Diorit; n. 280 Apis-Stier, Diorit (Five Sculptures from the Egyptian Sanctuaries of the Museo del Sannio, Benevento: n. 252 Squatting Baboon, Diorite; n. 253 Falcon, Amphibolite; n. 255 Falcon, Gabbro; n. 256 Squatting Baboon, Diorite; n. 280 Apis Bull, Diorite), shows sculptures made of dark-colored stone, images of Egyptian gods that were used for cult purposes in an Ancient Roman temple of Isis. The figures, set in high contrast lighting in front of a dark background, are shown from five camera angles: long shot, medium-long shot, profile, sideways from behind, and close-up.

Böck's starting point is the deliberate neglect -since Enlightenment- of the importance of Egyptian culture for the West through a myth of origin that anchors the birth of the western world in the Greco-Roman tradition. His film addresses the ambiguous role of photography in relation to the dissemination of archaeological and art historical findings, and the complex mechanisms of inclusion and exclusion behind linear writings of history.

Garden City and Public Space as the Meeting of Art and Society

Andrea Császár (cultural scientist, HUN)

This paper will draw one of the garden cities (*Megyeri Kertváros*) of Pécs. From the beginning of the idea entirely to the extension between the two World Wars, this presentation will show developing of this area, analyzing the art, cultural, social and historical relations.

Ideas and plans, utopias and realities, modernism and tradition are combine and take a share in this conception and sometimes crash with each other. Philosophy of the garden cities is creation a place, where families live as communities and the requirements of the citizens are satisfied, as healthy environment and atmosphere, opportunities of workplace and leisure activities. Therefore this suburb functioned both as a living and a working place. But place and the people, who live there, never separable

from each other, so the public spaces as the meeting points mean a very special role in the everyday life. The esthetic and the technical functions are shaping together the face of the suburb, according to every details of the streets, the squares and the buildings.

13.30 – 16.15

SITE SPECIFIC PRACTICES: ART & PLANNING IN HUNGARY (PÉCS, KAZINC-BARCIKA AND BUDAPEST)

moderated by Szilvia Kovács (economist, sociologist, HUN) and Carina Lesky (philologist, cultural scientist, AUT)

13.30 – 14.30

Art in Public Space for Local Communities (4x4). 4 Motivations and 4 Objectives of the Vasarely Public Art Contest

Zoltán Bencze (architect, HUN)

In the second half of the 20th century public area was the scene of the ideology of political representation in Eastern Europe. After the so-called political transition public spaces reconsideration was not only artistic and architectural issues, but also a kind of test of democratization as well. However long after that public spaces developments were not priority areas in Hungary.

By the experience of the last twenty years new monuments in Hungarian cities were mostly raised on the occasion of historical anniversaries, based on the daily political position of the society and accompanied by public debate in the last twenty years. The artworks in the public area rarely reflect the European democratic tradition which can strengthen the identity of local communities. In such a circumstances, in the urban population's mental map of the public areas were mostly shows up changes only commercially. In such a circumstances public spaces rarely have become the territory of the local communities identity.

In the '70s and '80s city of Pécs has significant position in the fine arts scene in Hungary. Despite a rich tradition the statues of the art and design in public spaces were underdeveloped since eighties until the year of 2010. The contemporary art practice in the public area was given more attention in Pécs first time by the recently renovated urban spaces in relation to the European Capital of Culture in 2010. For this reason turned out idea of creating new work of art in public spaces. Two new international competitions were launched in 2010 in Pécs named by Marcell Breuer and Victor Vasarely (who was born in Pécs). The competitions main purpose was to create such a new art pieces in the public spaces (first in Pécs then elsewhere in Europe) which has social issues of the local communities. Highlighted aim was also to built up international network and relationships for the local art institutions for assisting the revitalization of the local art practice.

The result of the Vasarely competition a new public art installation was rise in a block of flat area of Pécs called Uranium City. It is titled as „37m²“. (Realization runs by the South Transdanubian Chamber of Architects co-operation with the Vasarely Foundation in France.) After three years a new international Vasarely art competition was announced in France and its result was also a new piece of art inaugurated in Aix-en-Provence (F) in October of 2013. According to the plans every three years a new Vasarely art competition was announced in different European cities. In a next steps an international public art price will be establish by the city of Pécs, which will ensure the execution of the public art competitions in every three years. The presentation introduce the motivation's and the objective's system behind the Vasarely Project.

14.45 – 15.30

The New Image of Kazincbarcika: KolorCity

Balázs Wächter (economist, HUN)

Kazincbarcika and its micro region is one of the lagging behind area from economic and social aspect in Hungary. The heavy industrial past, the operating large chemical factory and the huge number of the square-shaped blocks built in the 60s and 70s leave its mark on the uncritical, prejudicial judgement of Kazincbarcika. This image must be changed by showing the potentials and business opportunities to throw a new light upon it. Kazincbarcika decided to develop a unique face and image of the town in the spirit of renewal and modernity. With the involvement of artists the city provides new design and appearance for the facades of at least 30 blocks or public buildings within three years. After the creation of a new brand Kazincbarcika has become "Kolorcity". In order to call the public's attention for the changed image the city started to organise the KolorFestival in 2013. During the Festival several public art projects were carried out by mainly young or/and local artists: exhibitions in public spaces, decoration of public elements, organising statue tours. Beside the visual change of the image, Kazincbarcika has another objective with this programme: to awaken the latent creativity in the local residents and to appear the visual arts every day.



CONTRIBUTORS

SVEN ANDERSON

Sven Anderson is an artist working between Ireland and the US since 2001. Anderson's work explores the act of listening within diverse architectural, physical, social, and emotional contexts. His practice is a discursive platform that operates through artistic intervention, academic publication, participatory processes, and interactive design. Anderson's installations and performances are parasitical, feeding off of details of the immediate built environment, the bodies of the audience, and fragments of local history and ecology to suggest emergent, site-specific forms. Recent awards include an Arts Council of Ireland Bursary Award (2013), a public art commission through the second strand of the Dublin City Public Art Programme (2013), and an Arts Council of Ireland Project Award (2012). Sven Anderson's research situates the practice of public sound installation within the larger fields of architecture and urban design. He is pursuing a PhD at Trinity College Dublin (TCD) based on this subject. He serves on the editorial board of *Interference*, an online peer-reviewed sound studies journal launched in 2011. He has lectured at University College Dublin and TCD in both undergraduate and post-graduate courses, and has served as a masters' thesis supervisor at TCD. Anderson has presented papers focused on urban sound design at conferences in Ireland, Europe, and the US. He was invited to present a paper in the Soundscape and Urban Sound Design panel at the last InterNoise conference, held in August 2012 in New York City. His past research includes collaborations with the Story Networks research groups at MediaLab Europe and with the artist Krzysztof Wodiczko and the Interrogative Design Group at the Center for Advanced Visual Studies (MIT). Alongside his own practice, Anderson works as system designer for the artist Gerard Byrne, designing and installing control systems for multi-channel video works within diverse international gallery / exhibition spaces.

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NÓRA NAGYNÉ BÁCSKAY

Chief architect in the 21st District of Budapest, chief design architect, building physics expert. Since 1979 she has been working in the field of architectural design, especially on the issues of residential, public institute constructions and in their rehabilitative projects. Her professional background is related to international and corporative architectural activities and she looks back on ten years of experience in architectural education. For five years she has worked as a chief architect. She studied at the Budapest University of Technology and Economics (Faculty of Architecture; graduation in 1979) and at the Pázmány Péter Catholic University (Faculty of Humanities and Social Sciences; graduation in mental health, 2011). Her professional interests is extended towards the disciplines of building energy, sustainable architecture and development; interactions which are linked to chief architect programs as well as determining community and individual life quality, subject areas such as sociology, social psychology and their interfaces with built environment. She aims at harmonizing community versus individual life quality, and at coordinating legal and regulatory issues (eg. noise protection). The sustainable retaining and the dynamic usage of public and/or under-utilized buildings are also

attractive topics for her. Finally, she is interested in small-scale community building and development projects, mediations, which could support social reintegration processes in spatial planning.

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ANETTE BALDAUF

Anette Baldauf is a sociologist and cultural critic, who collaborates with artists and architects on questions of public space, consumerism and economic fictions. In her recent work, she has explored neoliberalism and the shopping mall as forces that have come to define urban life. Her documentary *The Gruen Effect* (a collaboration with Katharina Weingartner) has since been shown at various architecture film festivals, including New York, Chicago, Rotterdam and Budapest. She is Professor at the Institute for Art Theory and Cultural Studies and co-coordinator of the PhD program "PhD in Practice" at the Academy of Fine Arts Vienna.

Book publications: *Shopping Town. Memoiren eines Stadtplaners* (Böhlau Verlag: Vienna/New York in print), *Entertainment Cities. Unterhaltungskultur und Stadtentwicklung* (Springer Verlag: Vienna/New York 2008), *The She Zone* (Bawag Foundation: Vienna 2007, with Dorit Margreiter), *Der Gruen Effekt* (Montage Verlag: Vienna 2006, with Dorit Margreiter), *Lips Tits, Hits, Power? Feminismus und Popkultur* (Folio Verlag: Vienna 1998, with Katharina Weingartner).

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ANAMARIJA BATISTA

Mphil. MSc. Cultural Researcher, was born in Zenica, BiH. She studied Art History at the University of Vienna and the Academy of Fine Arts as well as Economics at Vienna University of Economics and Business. During her studies she was research assistant at the Institute for Organisation and Procurement (WU-Vienna). Between 2004 and 2009 she worked as a research associate in the field of health economy. Currently Batista is holding a scholarship of the Austrian Academy of Sciences (DOC-team) at the Academy of Fine Arts in Vienna (Institute for Art and Architecture). Her PhD thesis is about »Sound artists as urban planners« a look at the cooperation between artistic and urban practices». She curated numerous exhibitions such as »The Common Which No Longer Exists« (Künstlerhaus, 2012) or »Retouch the Past _ Shaping the Presence« (Bosnian National Theater, 2013).

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ZOLTÁN BENCZE

(*1969) architect, architectural publicist, lives in Pécs and graduated at the University of Pécs as an architect. At the doctoral program researched urban revitalization procedures in the Moholy-Nagy University of Art And Design, Budapest. Active member in many architectural, civil and artistic initiatives and launched many of them himself in Pécs. From 1998 curator of the young artists' association called SOUTH WIND FOUNDATION. From 2003 author of different architectural magazines. From 2009 to 2010 architecture box editor of ECHO critical review of Pécs (www.echopecs.hu). In the preparation period of the Pécs European Capital of Culture program he developed numerous of community and professional programs.

In 2009 he made one of the public spaces intervention's architectural design in the European Capital of Culture Public Space revitalization program. In the term of 2009-2011 he was one of the thematic leader and project developer of the ARCHITECTURE AND CONTEXT architectural and artistic program series runs by the South Transdanubian Chamber of Architects (www.ek2010.hu). Within this project special attention was paid to the art practices in public area. Currently runs a project which has the aim to increase the community publicity of the local urban development policy in Pécs.

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HANNES BÖCK

born 1974 in Vienna, Austria. He studied at the Academy of Fine Arts in Vienna at the department of Conceptual Art and Experimental Film. In his work he addresses the complex relationship between archaeology, art history, photography, and their visual languages. Methods of inclusion and exclusion practiced in absolute historiography, which are rendered problematic in cultural and postcolonial debates, inform his work as much as self-reflexive considerations on the nature of film, photography, and image production.

Selected Filmography: Fünf Skulpturen... (2013), Las Encantadas (2012), Niches cut into Bedrock (2011), New Hefei (2008), ddr (2005), brd (2003), europa (2002), kindheit / childhood (2001), the structure of the world (2000), breitenfeldergasse (1998)

Selected exhibitions: 2013 Hannes Böck / Anna Hofbauer, Schneiderei, Vienna; Hannes Böck, Secession, Vienna; 2012 Las Encantadas, Krobath, Berlin; 2010 4th Beijing International Art Biennial, China; 2009 Bodies and Fractured Spaces, Austrian Cultural Forum New York; SOZIALER RAUM – KünstlerInnen und der Wiener Gemeindebau, Temporary Space, Vienna; Case Study China, Haus der Kulturen der Welt, Berlin; 2008 New Hefei, Galerie Krobath Wimmer, Vienna; New Hefei, Rencontres Internationales, Center Pompidou, Paris; In Between. Austria Contemporary, Genia Schreiber University Art Gallery, Tel Aviv, Israel; 2006 Potential Dialogue, RCM Museum Nanjing, China; UDAR-P, Kunsthalle Exnergasse, Vienna; 2005 re:modern, Künstlerhaus, Vienna; 2004 How do we want to be governed?, with Florian Pumhösl, MACBA – Museu d'Art Contemporani de Barcelona; brd, Lassie, Vienna; 2003 Modern Islands, Prager Straße, Dresden; 2002 Interim Plattform, Kerstin Engholm Galerie, Vienna; there is fiction in the space between, Galeria Noua, Bukarest; 2001 Ausgeträumt..., mit Luisa Ziaja, Secession Vienna

Selected festivals / screenings: 2012 3 Filme, mumok kino, Vienna; 2009 New Hefei, Diagonale, Graz; 2007 Fischbach, Diagonale, Graz; 2005 ddr, Filmmuseum, Vienna; 2003 europa?, Diagonale, Graz; europa?, 7th International Documentary Film Festival Jihlava, Tschechien; 2002 kindheit/childhood, Diagonale, Graz

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ANDREA MÁRIA CSÁSZÁR

She is a cultural scientist, a teacher and a philologist who studied at the University of Pécs (Human Faculty, Department of History; Department of Russian Language and Literature; Department of Film Art). Since 2012 she is a demonstrator at the University of Pécs, Department of Film and Visual Culture. One of her publications: South Korean Animations and the Adolescents. In: Havan-čák Alexandra (ed): *Virtuális Kutatóm hely I. Konferenciakötet* [Virtual Research Group 1st Proceedings]. Pécs, 2012. (under edition)

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DUŠICA DRAŽIĆ

Born in 1979. in Belgrade, Serbia. In the beginning of 2006 Dušica Dražić (RS), Karolina Freino (PL), Sam Hopkins (UK/KEN) and Teresa Luzio (P) started to collaborate as “usually4”.

Education: 2006 – MFA, “Public Art & New Artistic Strategies” at the Bauhaus University Weimar, Germany (Supervisors: Artist and Curator Katharina Hohmann, Prof. Dr. Karl Schawelka, Guest Prof. Axel Lieber) / 2004 – Graduated at the Art University (the Applied Arts Faculty) in Belgrade, Serbia, applied graphics major, department for photography. (Supervisor Prof. Branimir Karanović)

Selected Works (2012/2013):

Solo & “usually4” Exhibitions: New city (curator A. Gregoric), Tobacna 001, Ljubljana, Slovenia (2013) / the amazing technicolor Dreamcoat (with Deqa Abshir), BEO_project, Belgrade, Serbia (2013) / Vexations (curators M. Gruden and B. Popovic), DKSG, Belgrade, Serbia (2012)

Works in Public Space: industrial arboretum (site-specific installation) within Dockville Kunstdcamp 2012, Wilhelmsburg, Hamburg, Germany (2012)

Group exhibitions: KulturKontakt residence Presents, ArtPoint Gallery, Vienna, Austria (2013) / come and go (curator G. Ganzenbein), Schweizer Botschaft, Vienna, Austria (2013) / {else = system missing} (curator K. Lindinger), Institut für Soziologie, Vienna, Austria (2013) / a citY SHAPEd :: artefact Festival 2013 (curator Pieter-Paul Mortier), STUK, Leuven, Belgium (2013) / Between Worlds (curatorial team BLOK), HDLU, Zagreb, Croatia (2012) / collection1 (curator A. E. Bjelica Mladenovic), KCB, Belgrade, Serbia (2012) / Between the real and reality (curator J. Veljkovic), Treci Beograd, Serbia (2012)

Residencies / Festivals: KulturKontakt residence, Vienna, Austria (2013) / Dockville Kunstdcamp, Hamburg, Germany (2012) / Springcamp, TimeLab, Ghent, Belgium (2012)

Awards: Young european artist award, trieste contemporanea, Italy / Dimitrije Bašičević mangelos award, Serbia

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TOBIAS GERBER

(*1976) lives in Zürich/Switzerland. He studied classical saxophone at the university for music and theatre in Zürich and art theory at the university of arts Zürich (ZHdK). He was assistant and guest lecturer at the department Arts&Media at the ZHdK. Currently he works as musician in the field of improvised music and contemporary composition, as sound artist and as research associate at the Institute for Contemporary Art Research at the ZHdK. He is President of the international society for contempor-

ry music and artistic co-director of the festival for electronic music Zwei Tage Strom. He's writing his phd-thesis about sound and subjectivity at the academy of fine arts vienna coached by Prof. Diedrich Diederichsen.

Musical/artistic /curatorial works:

June 2013: Artistic Co-director of the Festival for electronic music Zwei Tage Strom in Zürich, 21./22. Juni 2013

December 2012 - October 2013 City Telling Ruhr: Artistic Research and audio-installation in Mülheim (Ruhr)/Germany.

July – December 2012: Conception and realisation of the concert-Project «Shattered Grid» by Ensemble Werktag. Premieres of compositions by Antoine Chessex and Alex Buess.

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RUDOLF GIFFINGER

Full Professor of Regional Science; Head of the Centre of Urban and Regional Research in the Department of Spatial Planning at Vienna University of Technology since 2006; president of the Austrian Society of Regional Planning (ÖGR) since 2002; since 2005 representative of the Department of Spatial Planning (VUT) in the planners' network SPA-CE.NET; member of the European Network of Housing Research, (ENHR), member of the European Urban Research Association (EURA) and full member of the Academy for Spatial Research and Planning (ARL, Hannover, Germany); appointed speaker of the German speaking group on 'Theory and Quantitative Methods in Geography' (1992); co-editor of the German speaking journal 'FORUM Raumplanung' (2000) and the new series 'Jahrbuch Raumplanung' (2013). Since 2013 Rudolf Giffinger is member of the Senate at Vienna University of Technology and official member of the council for Environmental Matters of the City of Vienna. He extensively works in European or Austrian research projects on metropolitan and polycentric development as well as on smart city topics like mobility, quality of living, urban competitiveness and territorial cohesion. Recently, his main topic in research is on smart positioning of cities in the European urban system focussing on energy efficient urban development.

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ISABEL GLOGAR

DI MAS ETH/housing; Isabel Glogar was born in 1981 in Vienna, Austria. She studied architecture at the TU Vienna and the Università degli Studi di Roma Tre. 2008 she graduated at the TU Vienna with the Diploma Thesis "Wohnen von der Stange?" in collaboration with Verena Vittori. In 2011 she graduated at the ETH Zürich as Master of Advanced Studies, Specialization in Housing at the Wohnforum, Prof. Dietmar Eberle. Since 2011 she is a PhD researcher and scholar of the Kunsthochschule Linz under the research focus of urbanism and media theory (www.urbancatalog.wordpress.com). She is founding member of the PhDLabor (www.phdlabor.wordpress.com) an initiative of the PhD students at the Kunsthochschule Linz focusing artistic research and organizer of the lecture serie "PhD dezentral" in the KeplerSalon in Linz. In 2011 she got an Award of the Theodor Körner Fonds and a Young Researcher Award for her paper "A house for eternity?" at the Open Building Conference in Boston. Currently

she is realizing independent studies, design projects and competitions and teaches at the department for urban design at the TU Vienna. Main research interests are: housing, urban space, society, inhabitants, participation, interaction, adaptation, appreciation.

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CSABA ÁRPÁD HORVÁTH

He received a DLA degree in 2012, with the thesis: Public art: the democratization of art appearing in public sites. He studied at the University of Pécs: 2006-2010, Master Training in Fine Arts, DLA Course (Master: Colin Foste) and 2000-2006, Faculty of Fine Arts, Sculptor specialization (Master: Tamás Gaál).

Conferences and Artist in Residence:

2013. Artist In Residence Strassbourg, France, CEEAC

2012. Artist In Residence, Jakobstad, Finnország, organized by F.O.T.S.A.S. and FKSE

2012. nov. 4. „Portfolio review” in Friends Of Swedish Art School, „Artist Talk”

2008. september 23. Politics of Aesthetics , Rovaniemi, Finnland

2007. september 02. Empancipation of Location, Rovaniemi, Finnland

2007. july 18. Raum in der bildende Kunst, Ungarian Kultur Institute, Stuttgart, Germany

Selected Solo Exhibitions (2008-2013):

2013 Doublethink, AmaTár, Budapest, (With Horror Pista, Molnár Judit Lilla, Kaliczka Patrícia and Sophia Pompéry)

2012 30 days, 30 seconds, GRO Gallery, Jakobstad, Finnország

2010 Light-Sharing,Szent István Square, Pécs

2009 Bizalom, Bus Station, Győr

2008 Speech Bubbles, Uran Miners Square, Public Lavatory, Pécs

Selected Group Exhibitions (2008-2013):

2011. Art Market Budapest, Amadeus Foundation, Millenáris C, Budapest

2010. Transfer City, Galleria U, Helsinki, Finnland

2010. Transfer City, Brinkkalan Gallery,Turku, Finnland

2010. Bizalom/Trust, ICA, Dunaújváros

2009. FIKA, Zsolnay Factory, Pécs

2008. Loopholes, VDC, Budapest

2008. Loopholes, Mediawawe,Győr

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KERESNYEI KRISZTINA

graduated in 2009 at the University of Pécs, and received her degree in economics, specialised in management and consulting. She participated in an Erasmus Internship Programme at the Arnhem Business School, in the Netherlands (2008/2009). From July 2010 she has been working in the International Relations Office at the University of Pécs. She started her PhD studies at the Doctoral School in Regional Policy and Economics at the Faculty of Business and Economics in 2009. Her thesis topic is focusing on creative industries, creative class and the situation of the Pécs region. One of her publications: A kreatív ipar hazai helyzete. Régiók fejlesztése Konferencia. 2013. (Situation of the creative industries in Hungary. Regional Development Conference) is under proceeding.

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SZILVIA KOVÁCS

Economist BA, Sociologist MA, was born in Győr (Hungary). Her interests to social sciences, particularly to sociology and regional studies were extended at Loránd Eötvös University (Budapest) and István Széchenyi University (Győr). She worked for publishing (2004-2007) then for pharmaceutical industry (2007-2009) in Budapest (HUN) and in Göteborg (SWE), has experience in primary and secondary research, field work and production management as well as in client serving. 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. 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. She concentrates on her research topic: »The Artist as Urban Planner – A Social Science Research« (2012-2015), which is related to public space issues as well. She is married and has a daughter.

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CARINA LESKY

Mphil. Cultural Researcher and Philologist, was born in Bludenz (AUT) and studied English and American Literature, Culture and Film at the University of Innsbruck and the Charles de Gaulle University in Lille (FRA). She lives in Vienna, where she has been working at the Ludwig Boltzmann Institute for History and Society as a research associate on amateur film and on the role and function of ephemeral film in relation to the understanding of urban phenomena. Currently she is holding a fellowship by the Austrian Academy of Sciences (Doc-team) and writing her PhD-thesis »Stepping into the Street – Film in Public Space« about the role of film as in urban practice. She has worked as external researcher at Vienna Technological University and the University of Theatre, Film and Media Studies in Vienna. Her research interests are: Urban Cinematics, Ephemeral Film, Amateur Film, Visual History, Cinesensory Discourses.

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FANNI NÁNAY

Fanni Nánay was born in Budapest, studied Hungarian and Polish philology (MA/BA), and cultural anthropology (MA) at Janus Pannonius University in Pécs, as well as theatre studies at Jagellonian University in Cracow (PhD). In her thesis she focused on Polish companies and events working on the borderline of theatre and non-theatre (religion, politics, community). Her interests in art out of the traditional places and contexts of art led her to a deeper involvement in site specific art and art in public space, and in 2008 she founded PLACCC International Festival of Site-specific Art and Art in Public Space (together with Katalin Erdődi, who left the festival in 2011). She also works as free-lanced organiser and programmer for different Hungarian companies and festivals, furthermore writes theatre reviews.

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MÁRIA ZÁM

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