

«Urban Walking» in Newsletter 1 has obviously been a stimulating topic, if we consider the many responses. Here we continue with the «zitatmontage», a quotation guide which gives us an opportunity to combine bibliographical hints with concrete themes. They are mental Polaroid photographs, showing ideas which have already been thought and deserve to be revisited.

Notice the mention of «capital overflow» from a text in this issue: an antonym of the global financial crisis that will not be long in affecting culture, the built space and its representations.

I ask IACSA members and other interested people to follow the example of Zinganel/Hieslmair in this issue to propose text excerpts or images, or both. We do our best to have everything in acceptable English and are grateful for help by native speakers in this task.

Justin Winkler

The CSA Quotation Guide

« Cultural studies are a very imperialistic topic, even though it is always said, that they are so small and so poor. But they take the liberty to do anything; they swallow everything. Like a huge vacuum cleaner. And exactly the same way works architecture. Cultural studies and architecture are two giant vacuum cleaners which face each other. I find this an interesting constellation. You can attack both fields. But you can also compare the two fields. For instance cultural studies as political action, and architecture with respect to political action. »

Rainer Egloff, historian, member of the working group «Urban and Regional Studies» of the Swiss Society for Cultural Studies, www.culturalstudies.ch/d/arbeit/ag_urbanregional_studies.html, at the occasion of the workshop *Cultural Studies in Architecture. Eine Einübung*, of January 30th, 2006 in Zurich. The conference was recorded and the text edited for the magazine *trans* by Sascha Roesler. Translation J.W.

« In a conference talk in Vienna – on 18th February 2003, at the occasion of the celebration of the first five years of the Internationales Forschungszentrum Kulturwissenschaften (IFK) Vienna – with the title «Between Birmingham and Babel: A hitchhikers guide to cultural studies», Lawrence Grossberg has identified the advantages of cultural studies with their lack of a disciplinary centre. He illustrated this with the image of a caravan. A caravan is joined by people from all directions. They go along together for a distance, yet without having a defined destination. People walking together keep their nomadic provenience. »

From Bernhard Tschofen, *Arbeit am Korpus. Vom Ort der Europäische Ethnologie*. In: Binder, Göttisch, Kaschuba, Vanja (eds), *Ort. Arbeit. Körper. Ethnografie Europäischer Modernen*, 111. Waxmann, Münster 2005. Translation J.W.; written communication by L.G.: he used this metaphor in many places and publication; there is not *one* original wording.

« Time shortage is a fundamental dimension in the ramifications of the mechanics which turn the architectural way of living and working into the total way of life. A good example for this process are architecture competitions which are transposed from the sphere of professional practice into architectural education. (...) A young architect had asked us why we had, as cultural researchers, such an interest for architecture, proposing herself an answer: «Is it due to night work?»
 (...) By the fact that the culture of architecture competitions asks prospective architects to devote themselves with more than average commitment to their activity and that it creates a euphoric atmosphere in the studio, it deploys a highly integrative power. The myth of creativity joint to this can actually be compared with the myths of deprivation in the sciences. »

From Christina Schumacher and Marie Antoinette Glaser, *Kreativität in der Architekturausbildung. Erkundungen zu einem disziplinären Mythos*. In: Birgit Althaus et al. (eds), *Kreativität. Eine Rückrufaktion*, p. 23s. Zeitschrift für Kulturwissenschaften 1/2008. Transcript Verlag, Berlin 2008. Translation J.W.

« The critical gaze of the European philosophical tradition has lost its capacity to articulate. The American English itself makes sure that it is no longer possible to describe complex relationships. The critical self-inquiry, the only view that allows recording a present state, can under these circumstances only be realised by those who are excluded from the system of the elites, but who have learnt the language of the elites. »

From Marlene Streeruwitz, *Bei einem Cocktail*. In: *WOZ die wochenzeitung* 48, 27.11. 2008, p. 9. Translation J.W.

« The nervous debates over the self-referential dissolution of the urban society are an established practice. (...) Yet the enormous social and cultural changes of the cities can still not be reduced to «indifference», «emptying» or to the «end of the social» (the big slogans of the zeitgeist). The proper desolation is that today we consider with a screen-gaze just the surfaces, that our capacity to judge is reduced to this dimension of flatness and that subsequently we plan and act accordingly. The overestimation of the simulacra of signs and of media worlds leads to an underrating of the cultural power of social life (...). More than ever we need attention for the ways in which are constituted the sociocultural conditions of production of cultural codes and a perception that is gauged on the people. »

From Elisabeth Katschnig-Fasch, *Im Wirbel städtischer Raumzeiten*. In: Karin Wilhelm (ed), *City-Lights. Zentren, Peripherien, Regionen. Interdisziplinäre Positionen für eine urbane Kultur*, p. 120. Wien 2002. Translation J.W.

News

R&U Kolloquium Raum und Urbanität, March 5th and 26th, May 14th 13.30-17h, White Space, Zürich

Offers an opportunity for interdisciplinary exchange, addresses both young and senior scientists and experts from different fields. Presentation of ongoing and finished research projects. Programme available at www.ith-z.ch. Directed by Jürgen Krusche, ZHDK and ETH Netzwerk Stadt Land.

From: A regional branding theatre in the volcano land
Regionale08, Bad Gleichenberg, Steiermark
Michael Zinganel and Michael Hieslmair in collaboration with
«Theater im Bahnhof»

A theatrically condensed staging of a fictional symposium in which contemporary branding strategies are applied to the current boom in cultural festivals. Freshly devised from cookbooks and game instructions by specialists in the arts, architecture, design and marketing.

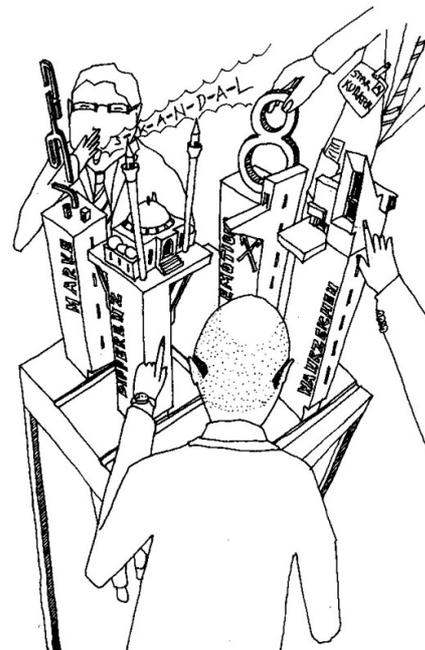
Plot

A middle-class formerly rural region seeking to re-position itself with regard to its competitors. These days, branding is the magic word. But which familiar signs can be used to create a brand for such a heterogeneous conglomerate of municipalities? Who is to do this, how is it to be done and at what price? Are new logos required? Or new landmarks? Should contemporary art be used to create the brand? Or cultural venues, events, or even carefully staged scandals? Finally, a congress on the topic of «regional branding» is held. It includes the participation of leading authorities and is designed to draw attention to the need to evolve in new directions.

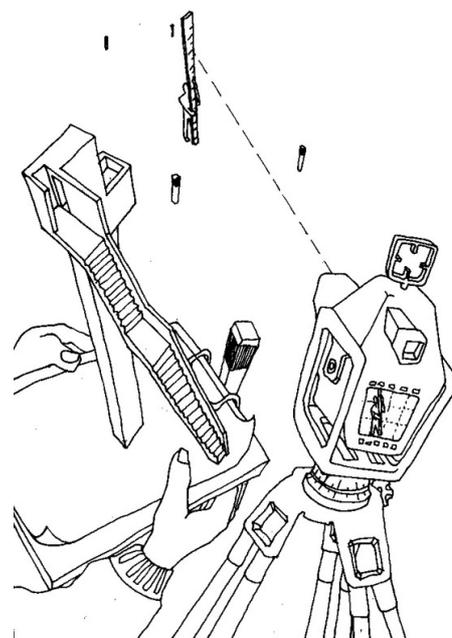
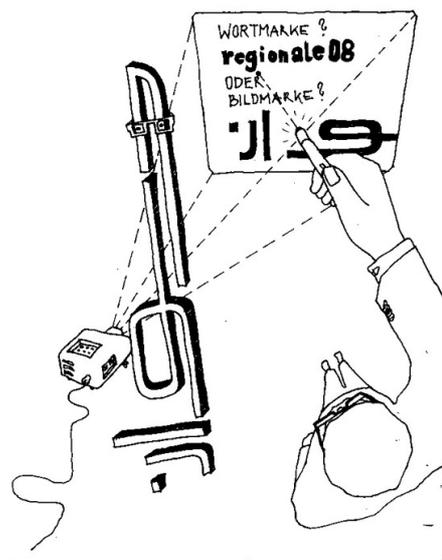
The municipality invites renowned external experts who try to force their own ideas on it. Their contributions nevertheless hint at new positions. Following the symposium, a call for tenders will gather ideas as to how to attract more projects, investors and development funds.

The fictitious participants include a philosopher/sociologist, a market researcher/branding theorist, the director of an advertising agency, a local hotel manager and real estate owner, the manager of the tourism association, a local politician, a health economist/wellness consultant, an event organiser/specialist in amusement parks, a celebrity architect, an art historian, an art curator, an artist specializing in large scale sculptures and representatives of a critical counter-culture. Backstage are to be found a local

waitress, a technician, the welcoming mayor and her EU project development consultant. The investor is missing and no-one knows his name.

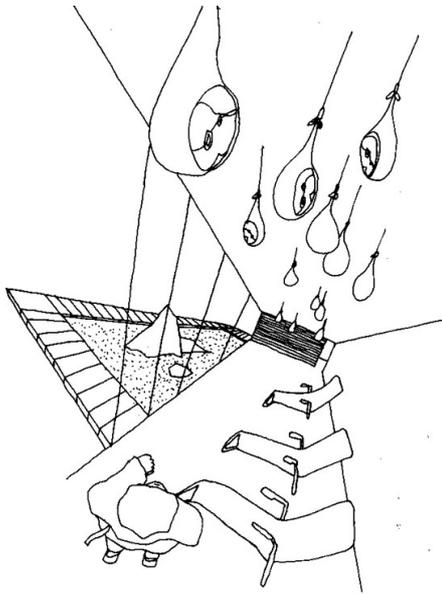


▲ *The successfully recruited creative staff project their ideas on the storage towers that mark the landscape. These are turned into supports for new attractions: a culture centre is designed by a celebrity architect, the oversized sculpture of a number becomes a magnet for an important new target group of tourists, a mosque project constitutes a productive media-effective provocation, and the giant new logo of a new festival becomes the symbol of cultural emergence.**



▲ First of all the logo is developed. As a powerful umbrella brand, it is designed to impose coherence on the various sub-projects. Thanks to the use of Arabic letters it represents a symbol of difference that is unreadable at first sight, an emotional design aiming to stimulate and provoke creative potential. It will carry out this task for one year, as it will lose its validity when the current festival theme comes to a close. From then on it will be made available as a brand for other products: for instance, for the beauty and wellness line of a top-class hotel or a cool urban club with cosy atmosphere. *

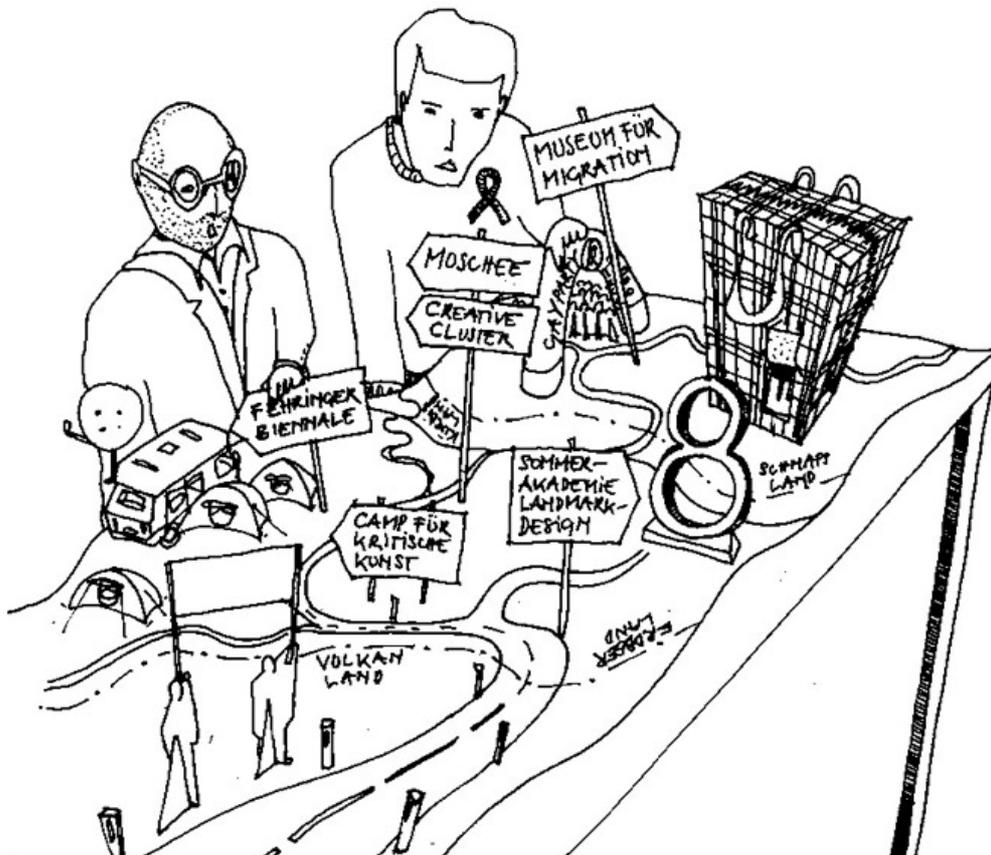
▲ The establishment of the logo is followed by a survey of the cultural landscape: in addition to shopping malls, technology parks hot springs, the region's creative potential is surveyed, the borders between different brands are reviewed and new locations for landmarks, research laboratories, think tanks, movie and TV productions are determined. The concept of the sculptural scenic viewpoint serves as a guideline by which to measure the advancement of the other attractions. *



▲ In regional development, soft location factors such as a high standard of living through social guarantees, a variety of educational and leisure schemes and quali-

tatively performing neighbourhoods are given high priority. This shall not only address postcapitalist tourists in search of the deeper meaning of life but also discourage the local creative potential from moving away, while attracting the creative potential from other areas.*

▼ A key factor for the economic success of a city or a region is diversity – not only with respect to the established companies and their branded products and services, but also with regard to the life styles of the inhabitants. A prerequisite for attracting, keeping or releasing the creative potential of a region is tolerance with respect to sub-cultures: migrants, bohemians, political activists, artists and homosexuals. Where diversity of culture does not exist, it has to be invented, staged and exhibited.*



For a professional and active repositioning, capital is needed of course. At best the lack of capital on the part of local actors can be remedied by the pressure towards investments due to capital overflow in other places. In order to start up a capital flow in

*an economy of attention or divert it to one's own advantage, the most promising tool is the constitution of social networks in association with cultural projects.**



* Theory-sampling from orthodox and critical economic texts

Boltanski Luc, Chiapello Ève, *Der neue Geist des Kapitalismus*. Konstanz 2006.

Bolz Norbert, *Die Wirtschaft des Unsichtbaren – Spiritualität, Kommunikation, Design, Wissen: die Produktivkräfte des 21. Jahrhunderts*. München 1999.

Bröckling Ulrich, *Glossar der Gegenwart*. Frankfurt am Main, 2004.

Budak Adam, Franke Anselm, Peleg Hila; RAQS Media Collective (Hrsg.), *Manifesta 7* (Katalog). Milano 2008.

Florida Richard L., *The rise of the creative class and how it's transforming work, leisure, community and everyday life*. New York, 2006.

Franzen Brigitte, König Kaspar, Plath Katharina (Hrsg.), *Skulpturprojekte Münster 07* (Katalog). Köln 2007

Landry Charles, *The creative city: a toolkit for urban innovators*. London 2008.

Spillmann Peter, *Der Glamour von St. Moritz*. In: Harrasser Karin (Red.), *Alpine Avantgarden und urbane Alpen, sinnhaft 21*, Wien 2008.

Zukin Sharon, *Städte und die Ökonomie der Symbole*. In: Göschel Albrecht, Kirchberg Volker (Hrsg.), *Kultur in der Stadt*. Opladen 1998

Translation J.W., edited by Rahma Khazam

More quotations

Thanks to all who have sent us quotation proposals. More quotations are welcome, that indicate unknown publications and activities.

IACSA - the organisation

IACSA is an association according to Swiss law, founded on September 17th, 2008. In practical terms and pragmatically the association has three levels:

(I) A *Founding Advisors' Board*

a group of personalities from different disciplines whose names stand for the field of Cultural Studies in Architecture.

- (II) A *Working Board*
which is open for everyone interested and willing to contribute to build the network.
- (III) A *Network Editor*

who maintains and stimulates exchange and prepares the information management. Justin Winkler, who is presently given the task of network editor, is professor for human geography.

How to register as a member

If you sense that the idea of IACSA covers the field of your interest you are welcome to participate as a member of the Working Board. Simply write to

iacsa@mobileculturestudies.com

an informal demand. You will get an electronic version of the bylaws the electronic registration form presented below. You are free to ask any question concerning IACSA which we will answer within the bounds of our capacities.

MEMBERSHIP APPLICATION FORM

You get attached the bylaws and you agree with the goals and present structure of the association.

You have taken notice that no membership fee is collected.

You agree that your name and eMail-address is known to the other members of the network, but that beyond this your eMail-address and all other personal details remain strictly undisclosed.

« I want to join the International Association for Cultural Studies in

Architecture (IACSA) as a member of the Working Board. »

Take all the space you need for filling in:

A

- Given name
- Family name
- Title (if existing)
- eMail address
- Physical address (street, city, country)
- Institution
- Website (if existing)
- Other specification (if necessary)

B optional

Thank you for marking 1 up to 5 answers by answers to the following questions (optional):

- I want just to be INFORMED about IACSA, because I can only in the near future become active in favour of the association
- :: I EXPECT FROM IACSA:
- that it helps me to find at last a dialogue PARTNER from a specific discipline
- that it gives me DIRECTIONS in an emerging thematic field
- that it generates genuinely NEW INFORMATION
- :: AS A WORKING BOARD MEMBER, I WANT TO OFFER IACSA:
- to help to extend and to strengthen the network
- to contribute to the collection of bibliographical and material references to activities in the field of cultural studies in architecture
- to support editorial work, such as translating (englishing) and editing
- to lobby and to help to find supporting institutions
- to help to formulate and fund projects

Founding Advisors' Board members (in alphabetic order)

Pauline von Bonsdorff, FI; Ingrid Breckner, DE; Catharina Dyrssen, SE;
Elisabeth Katschnig-Fasch, AT; Angela McRobbie, UK; Colette Pétonnet, FR.

Network Editor

Justin Winkler, CH