

## Salzburg Tour

Max Rieder, a Salzburg-based architect, calls his hometown “an artificial fake”, implying that Salzburg is a theatrically organized place. There are multiple touristic attractions mixed with everyday life to a homogenized process insofar as one cannot tell them apart. While being here you can never be sure, whether it is initially played or you encounter a real life situation. In this case any theatrical presence would appear quite normal. And on the other hand, a routine act could be perceived as a performance. This context of constant double confusion creates a complicated environment for an artist as any artistic message would be devoured by this Grand Theatre and could hardly develop clear serious statements. So it might seem that the most natural way is to pretend and to reenact ironically, the complete Salzburg fakeness.

At the same time, this is true only for the old district of Salzburg, which is usually misconsidered to be the entire city, but actually is the smallest part of it. The city spreads much further and includes other ways of living – there is a relaxed green area of private houses to the south, where you can find small grassy spots for farming right inside the public park; there is Lehen – a place of social housing, and a great open space library with a lift that moves in a diagonal direction towards the Panorama Café; if you go to the North, you can stop at the monument for victims of National Socialism near the railway station or at a Turkish barber for a nice cut.

Salzburg is different, but the myth of Salzburg does not allow the opening up of this diversity. However, artists could intervene into this solid fake picture and unveil Salzburg’s true way of being. It would give a voice to new communities, integrate new stories and experiences into the history and contemporaneity of the city that have been overshadowed by the official image.

How does this city image face the future? It seems that it aims to preserve the past to the most possible extent and permit less changes as possible. But can any social structure be sustainable without critique attitude to a way of its functioning, without involving actual issues of different actors within?

By exploring Salzburg we have encountered all these local situations, which we try to reflect in our guided tour around the city. At the beginning, we created a fictional map of Salzburg—cut out the entire city plan, scaled it down and projected it on to Old Town, in order to make the full city visible on the main touristic paths. In this way, Lehen, considered as a shady district by some, matched-up with the fancy Mirabell garden; the railway station corresponded with the main City Bridge; and the southern area of Salzburg connected closely to the location of the Dome. Thus following new tracks we bring together installations, performances, pictures and sketches to represent excluded areas and disturb the refined image of the city. But of course, we keep the famous old town as well, which is introduced via the reenactment of an ordinary Salzburg guided tour that you can catch, literally at every corner.

Therefore by keeping a typically historical way of seeing Salzburg (which is the view down upon the city from various points) we arranged our ideas closely or concentrated to achieve this symbolic panoramic view over it.

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