2. Topology: *Campus Medius* 2.0

In the current version of campusmedius.net published in April 2021, which was programmed by Andreas Krimbacher and designed by Susanne Kiesenhofer, the aforementioned overview of the historical chronotope continues to exist in the
"Topography" module, comprising as before the twenty-four-hour timeline and the rectified map of Vienna from 1933. The fifteen events, however, are only marked by ordinary pins as the concept of the actor-network moved to a new module that
we call **"Topology."** In this section, we focus on the main event
of the selected time-space: the **"Turks Deliverance Celebration"** held by the Austrian Homeland Protection in the gardens of Schönbrunn Palace on May 14, 1933, which is imparted from a bird's-eye perspective, panoramically, and in street view by five mediators each. The narrative technique of telling a story from different perspectives is very common in novels, films, and TV serials. In *Campus Medius* 2.0, this approach is deployed to construct ideal-typical interfaces meant to spotlight and denaturalize representations of time and space that have become standardized in digital cartography.

I drew a **table** that outlines this multi-perspectival account of the "Turks Deliverance Celebration." Conceptually, the scheme is based on a question that has motivated the project from the outset: What is a media experience? Or more precisely, what does it mean to have a media experience in modernity? This line of inquiry derives from Michel Foucault's studies on modern possibilities of experiencing.[22] But can we also conceptualize *mediality* as an experiential field in the Foucauldian sense? What possibilities of having media experiences have opened up in the modern age since about the mid-seventeenth century? The table answers this question with a bold thesis: having a media experience in modern societies essentially

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22   As Foucault wrote in retrospect, his studies of modern madness, disease, criminality, and sexuality explored "the historical *a priori* of a possible experience." (Michel Foucault: "Foucault," trans. Robert Hurley [French 1984], in: *Essential Works of Foucault. 1954–1984*, vol. 2, ed. James Faubion, Harmondsworth: Penguin 2000, pp. 459–463, here p. 460 [emphasis in original].)

means using reason in sovereign signs, capturing life in examining gazes, or speaking up in governed transmissions. These three possibilities of having media experiences—in Foucauldian terms: *dispositifs* of mediation—materialize in heterogeneous *mediators*. For our case study on the "Turks Deliverance Celebration," each mediation is expressed by

five selected mediators whose **icons** are designed along the lines of ISOTYPE and that are associated in specific types of connection, in distinct *topologies*. Are the mediators marking out territories or spreading in an unlimited space? Do they end sometime or potentially exist infinitely? Is a centralized or an equalized distribution taking place? Etc. The mapping *interfaces* result from these *dispositifs* of mediation, because seeing things from a bird's-eye perspective, panoramically, or in street view entails certain notions of the world, certain ideologies that we aim to elucidate.[23]

So how was the new Topology module implemented on the website? I start with the mediation **"How to Use Reason: Sovereign Signs,"** taking the example of the mediator **Ernst Rüdiger**

Starhemberg, the federal leader of the Austrian Homeland Protection and initiator of the "Turks Deliverance Celebration" in Vienna on May 14, 1933. Instead of a timeline, the Topology includes a selector beneath the map where the users can switch between the three mediations. In this case, the mediators are viewed from above and navigated via zooming. The network is centralized, that is, all navigations have to pass a **central**

node: the transcendent bird's-eye view, overarching the earth's surface, which is not only the perspective of god, but also of the sovereign monarch overseeing his or her territory. This worldview was very familiar to Starhemberg, who came from an old aristocratic family of the Habsburg Monarchy, which ended together with World War I in 1918. One of his ancestors was Count Ernst Rüdiger von Starhemberg, the successful military commander of Vienna during the Ottoman siege of the city in summer 1683.

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23 On interfaces as practices of mediation, see Alexander R. Galloway: *The Interface Effect*, Cambridge: Polity 2012, and Johanna Drucker: *Graphesis. Visual Forms of Knowledge Production*, Cambridge: Harvard University Press 2014.

Mediation	Media	
demand & response	**medium**	**mediator**
How to Use Reason: Sovereign Signs	leader editorial residence theater reframing	Ernst Rüdiger Starhemberg "Undesirable Visit" Schönbrunn Fascism as Tragedy "Anthem Chaos"
How to Capture Life: Examining Gazes	parade camera montage cinema exposure	March on Vienna Bell & Howell 2709 Perceptual Gymnastics Mabuse's Control Center "Lick Me in the Ass!"
How to Speak Up: Governed Transmissions	radio statistics marketing welfare cancellation	Mikes, Cables, Transmitters RAVAG Studies "Torches of Freedom" Educating New People "Listener Strike"

Led by Federal Chancellor Engelbert Dollfuss, the Austrian government adopted an authoritarian course in March 1933. His cabinet prevented parliament from working and governed by emergency decree, but it was not clear that spring how matters would develop. Supported by **Benito Mussolini**, Italy's Fascist prime minister, Starhemberg suggested holding a mass rally of the Austrian Home Guards (*Heimwehren*) to celebrate the 250th anniversary of Vienna's liberation from the second Ottoman siege, which actually took place in mid-September 1683.[24] However, the plan, supported by the **party-political press**, was to give a public signal of Austria as a Fascist sovereign nation earlier in the year, and it worked out: to the strains of the ambiguous **national anthem**, the chancellor swore fidelity to the leader of the Homeland Protection in front of allegedly forty thousand Home Guard members, deployed radially in the **Baroque gardens** starting

24   See Ernst Rudiger Starhemberg: *Between Hitler and Mussolini*, New York/London: Harper & Brothers 1942, pp. 95–117.

Topology			Interface	
space	**time**	**value**	**perspective**	**navigation**
limited	infinite	centralized	bird's-eye	zooming
limited	finite	ranked	panorama	panning
unlimited	finite	distributed	street view	tracking

Table 1: The three *dispositifs* of mediation implemented in the Topology module of the website campusmedius.net (version 2.0/2021) as a multi-perspectival account of the "Turks Deliverance Celebration" held in Vienna on May 14, 1933.

from the balcony of Schönbrunn Palace, where Dollfuss and Starhemberg were standing.[25]

In the second mediation, **"How to Capture Life: Examining Gazes,"** the users view and navigate the map panoramically. Its network is ranked, meaning they need to pan from the first to the fifth mediator one after another. The 35 mm movie camera **"Bell & Howell 2709,"** which was launched in 1912 and soon came to be the American standard model, may serve as an exemplary mediator for this interface. I recognized the distinctive camera on the very right of a photograph that shows the **Home Guard parade** following the rally in Schönbrunn, captured on Mariahilfer Strasse near Vienna's western

25   See "Der Zug der Vierzigtausend durch Wien,"
      in: *Reichspost* (Vienna), May 15, 1933, pp. 1–3.

Fig. 4: Mediator icons, designed by Susanne Kiesenhofer and Mallory Brennan along the lines of Otto Neurath's International System of Typographic Picture Education (ISOTYPE), implemented in the Topology module of the website campusmedius.net (version 2.0/2021).

railway station.[26] On a high-resolution scan of **this picture**, it was possible to identify the model and to realize that this unique camera had been equipped with an aftermarket motor and apparatus for recording optical sound. The reel was shot for the German version of *Fox Movietone News* and has been preserved in the Filmarchiv Austria.[27]

I have been particularly interested in the question of which kind of film this assemblage was able to shoot, how this specific III.2.3 camera and the following **editing process** made it possible to capture the movement of the parade. In principle, this upgraded Bell & Howell 2709 reviewed the paramilitary procession not unlike the members of the Austrian government awaiting

26   See "Türkenbefreiungsfeier" (photograph, Vienna, May 14, 1933), source: Austrian National Library, 66.287 B.

27   See "Die Türkenbefreiungsfeier des österreichischen Heimatschutzes in Wien," in: *Jahresschau 1933 der Bundespolizeidirektion in Wien. Eine Chronik im Laufbild*, 35 mm film, source: Filmarchiv Austria, JS 1933/8.

the march-past at Schwarzenbergplatz in the city center. And the spectators viewing the newsreel in the **movie theaters** later on, were they not taking up a similar position of examining these moving bodies? A form of disciplinary examination that a few residents of Vienna's Lassalle Hof literally inverted the day before when they turned their **exposed buttocks** instead of their eyes toward a passing convoy with Nazi politicians from Germany.[28]

The third mediation, **"How to Speak Up: Governed Transmissions,"** is determined by the mapping interface of the street view. In its distributed network, the users can navigate by tracking in all directions but are not able to escape this narrow perspective. As a corresponding mediator, I lastly present the **technical apparatus** that broadcast the speeches held at the "Turks Deliverance Celebration" live on *Radio Wien*.[29] These voices, transformed into electricity by a dynamic or carbon microphone, arrived at the tube amplifier by cable, were relayed from Schönbrunn Palace to the headquarters of the Austrian Radio Verkehrs AG (RAVAG) in the inner city possibly by a shortwave transmitter, but probably via phone lines, and transferred from there in special broadcasting cables to the large transmitter on the Rosenhügel in the southwest of Vienna, as well as to the regional stations in the federal provinces that generated and aired electromagnetic waves at their allocated lengths.

The Social Democrats, who set up about fifty **"freedom celebrations"** opposing the "Turks Deliverance Celebration," organized a **"listener strike"** with more than ten thousand cancellations of radio licenses in protest against the live broadcast.[30] What these people express in their collective letter of cancellation is an aversion to being patronized by the state and a strong will to raise their own voices on the radio. The protest corresponds to the findings of a contemporary study carried out by the Wirtschaftspsychologische Forschungsstelle, based

Margin notes:

III.2.4

III.2.5 &
Fig. 102, p. 238

III.3 &
Fig. 106, p. 249

III.3.1 &
Fig. 108, p. 254

III.3.4
III.3.5

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28   See "Pfui-Rufe, rote Fahnen und Pfeifkonzert,"
      in: *Die Rote Fahne* (Vienna), May 14, 1933, p. 2.
29   See "Radio-Wochenprogramm vom 13. bis 21. Mai," in:
      Neue Freie Presse (Vienna), May 13, 1933 (evening edition), p. 4.
30   See "Die Antwort auf den Kikeriki-Sonntag," in:
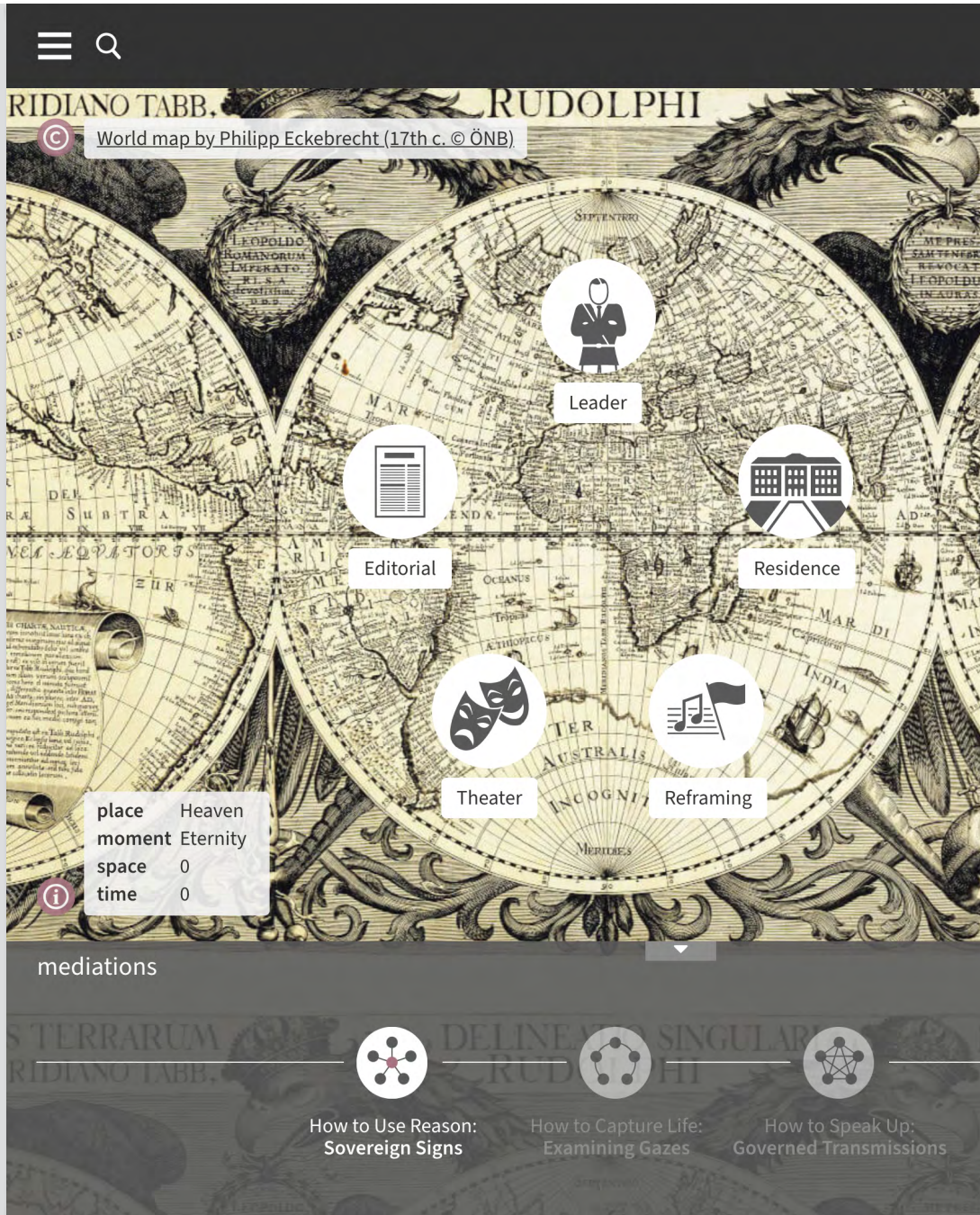   *Arbeiter-Zeitung* (Vienna), May 16, 1933, p. 2.

Fig. 5: Screenshot of the Topology module of the website campusmedius.net (desktop version 2.0/2021) showing the start page of the mediation

How to Use Reason: **Sovereign Signs**

God

In contrast to the other two mediations, which are implemented without an external perspective, the mediation "How to Use Reason: Sovereign Signs" requires an additional, transcendent mediator. In the website's database, its number is 0 and its name is "God."

"How to Use Reason: Sovereign Signs" (text: Simon Ganahl, code: Andreas Krimbacher, design: Susanne Kiesenhofer).

in Vienna and headed by Paul Lazarsfeld, who later became a major figure in American sociology after his emigration to New York.[31] The RAVAG had commissioned this Center of Economic-Psychological Research to run a statistical survey of the tastes of Austrian radio listeners. The innovative aspect of the **RAVAG study**, conducted in 1931/32, was not so much the quantitative measurement of listeners' wishes, but rather the fact that it provided information on the likes and dislikes of various social groups. By correlating radio programs with social data, the final report broke down the mass audience into specific target groups. This is one beginning of what is called "profiling" today and what might be appreciated or rejected as **management of the freedom to communicate**.[32]

3. Data Model and Infrastructure

In the first two parts of this introduction, I mainly discussed the website's front end, i.e., issues related to the interface. On the other side of the software stack, however, its back end is located; invisible to the users, it is a database in which all the content is stored. What I would like to stress here is that deciding which entities are included in the database and how they are related is a genuinely methodological matter. In order to build a scholarly website, the research approach needs to be operationalized; at least working definitions of the central concepts are necessary. In a project within the field of cultural and media studies, this work definitely cannot be conducted by software engineers alone, because: "The database is the theory!"[33] If a website is

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31   See Desmond Mark (ed.): *Paul Lazarsfelds Wiener RAVAG-Studie 1932. Der Beginn der modernen Rundfunkforschung*, Vienna: Guthmann-Peterson 1996.

32   On the history of digital profiling, see Colin Koopman: *How We Became Our Data. A Genealogy of the Informational Person*, Chicago/London: University of Chicago Press 2019, and Andreas Bernard: *The Triumph of Profiling. The Self in Digital Culture*, trans. Valentine A. Pakis, Cambridge: Polity 2019 [German 2017].

33   Jean Bauer: "Who You Calling Untheoretical?," in: *Journal of Digital Humanities*, 1/1 (2011), URL: journalofdigitalhumanities.org/1-1/who-you-calling-untheoretical-by-jean-bauer.