FAN-ZINE N°7

CONDITIONS OF EXISTENCE

RIGHT TO THE PUBLIC

NEXT GENERATION

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SEMESTER PROJECT

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ALUMNI TALKS

OPENING UP

PROGRAMME

THEORY

THE CITY AFTER DARK

SPECULATIVE FUTURES

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MIGRATION

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RURAL LIFE

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PERFORMANCE

SIXTH SENSE

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ABSENCE OF TOUCH

SUMMER SCHOOL

RADICAL HOUSING

🎵

IMPRESSUM

Social
Design

di:'ʌŋgewʌndtə
Universität für angewandte Kunst Wien
University of Applied Arts Vienna

Asking for a "Thick Description"

The projects conceptualized and realized in the Social Design department at the University of Applied Arts in Vienna, Austria, follow an international orientation. But what does this mean and imply? Sure, the students have different backgrounds in terms of their previous studies, their work experience, their cultural knowledge. Their attitudes towards Vienna as the location of the studio are rather different and range from a pre-existing knowledge about the history of social housing in Vienna to the widely-promoted notion of the city as a quiet and safe place with a high quality of life. Some are interested in local habits, traditions or mentalities, others prefer to socialize with other international fellow students, as they share a similar nomadic life which has been open to many directions so far – and staying permanently in Vienna seems the least likely. This variety of perspectives is firing up a productive and also critical process of reflection in the studio in the way that we work on and in Vienna and at the same time develop a wider discourse, which is continuously adding up to a "thick description" (Clifford Geertz) of our surroundings and the local as well as a wider context. We interpret (urban) culture in such a way that we do not aim for a broad consent, but see our progress as a process of sharpening our debate on possible meanings.

In this sense, we would like to discuss the notion and the necessity to share and intertwine our local and international backgrounds: Does that imply to ask for comparisons between places? How can we continuously invest on a critical perception on our projects? Does it mean to apply methods in order to learn and understand a particular cultural and societal system? Does it imply to continuously scrutinize an inevitably biased perception? How could everyday city life and rituals be categorized? How can one grasp and identify what people might want and need, even if they do not express it verbally? How about conceptualizing a collective vision if the quick answer would be that the most preferable vision is that nothing should change, that conditions should simply remain as they are? There is not one question and one answer, and we are aware that understanding (urban) culture is never coming to an end and is therefore, by definition, incomplete and continuously opening up new uncertainties as one moves towards a deeper understanding. So, if we are trying to grasp the notion of "Social Design" in Vienna, it might be different from what it means in other cities.

The core question in a "thick description" of the context of our work is closely linked to a reflection on our roles and our self-understanding as Social Designers, and, as a result, also on our methodology. In order to set a process in motion, we see ourselves confronted with an all too familiar paradoxical situation: to be initiators on one hand and, so-to-say, to "disappear" in the process and to hand it over to all those acting in such dynamics on the other hand. This is why "Social Design" needs to be translated and conceptualized in all its political weight, as a success by and for the people living (in) a city, as a strategy to counter-act or add up to official policies. "Social Design" must not be experienced as an interest coming from outside, or from above, not by a responsible city administration nor by an innovative department based at an art university. By making Social Design invisible, since we refrain from designing others, we are pursuing a working process based on a continuous understanding of the city as a cultural system. A never-ending story... so, please stay tuned.

Brigitte Felderer and Christina Schraml
for the Social Design Studio

Oliver Hangl

As a visiting artist, I experienced my work in the Social Design Studio as consistently organic within my artistic practice. Surprised by the abundance and variety of activities, projects and ideas of the students, whose progress and (further) development was presented, evaluated and then lively discussed on a weekly basis, I was invited to help define a non-hierarchical, critical, solution-oriented discourse space. My own, primarily processual approach often requires a joint elaboration of contents and formal solutions as well as the development of presentation modules with an open outcome for the time being. My attempt to show each individual project alternative ways of thinking, paths and new forms of notation of actions any collective action in space requires, was always connected with the claim to think about its artistic implementation from the beginning. I hope that my practice-oriented view from the outside could contribute to opening up new free spaces and to actively using them. Moreover, the dynamic discussions worked in both directions, as I was inspired by individual ideas to rethink my current work.

W ↗ oliverhangl.com

© Oliver Hangl

Karin Fisslthaler

Karin Fisslthaler studied Experimental Design at the department of Fine Arts at the University of Arts in Linz and finished her PhD in practice studies in 2019. She works in the field of fine arts, film/video and electronic music (under the name of Cherry Sunkist). Many of her collage-works, videos and installations stem from her response to the way media and pop culture portray the human body and how that affects notions of representation, identity and acts of communication. Found material is the primary source, which she collects, deconstructs and rearranges, often by means of cutting the material, whether it is audio, film material, books or photographs. Body languages like touching, glances, movements and gestures receive special attention. Her focus lies in the meaning beyond and under, in between spaces and the absent. Karin currently lives in Vienna.

W ↗ karinfisslthaler.com

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Visiting Artists

Barbis Ruder

Barbis Ruder

"As a visiting artist at the Social Design Studio I have supported the students to look at the practical aspects of their first ideas. I was able to contribute practical approaches: from project management to the performative. I find the diversity and optimism with which projects are tackled very touching, and am very curious to see how the students' ideas will manifest themselves in the forthcoming months."

Barbis Ruder grew up in Heidelberg (D), Erlangen (D), Garmisch-Partenkirchen (D), Kerava (FIN) and Hinterzarten (D). After living, studying and working in Freiburg (D), Helsinki (FIN), and Breda (NL), she went to Vienna (A) to start working as an artist. Barbis Ruder uses her body and her artificial corporate bodies to mix topics like economy, work, intimacy and convention into complex, but also minimalistic and reduced compositions that take shape in performance, installation, video and sculpture. As a fine artist, she is both creating work for exhibition spaces as well as for the stage. Her performances are always staged and related to the variety of media and form: from the body to the moving image, sound, sculpture and installation in space. Her work was awarded with the H13 prize for performance of Kunstraum Niederösterreich (2014), the art prize of the archdiocese Freiburg (2015) and the honorary prize of the Federal Ministry of Science, Research and Economy (2015). In 2017 she was scholarship holder of the Art Foundation Baden-Württemberg and received the START fellowship in media art. Moreover, she was nominated for the Kardinal König Kunstpreis. She lives and works in Vienna.

W ↗ barbisruder.com

The New Content of Form

PROGRAMME

EXHIBITION

In the exhibition "The New Content of Form", first semester students of Social Design exhibited their projects and presented and contextualized critically reflected ideas.

Throughout the courses "presentation skills" and "research methods", students developed concepts, prints, products, interactive media and performances to approach today's consumerism around the industry of food and goods. Initial ideas were approached on the basis of a Lidl supermarket which used to be a gallery for contemporary art (Generali Foundation) before. Even now, this fact makes the market space an absurd, displaced reality since the original structure has not been changed, the supermarket's furniture and products have just been added.

Participating:
Dimitrije Andrijević, Theresa Binder, Barbara Cimzar, Leah Dorner, Susanne Gutsche, Charlotte Heller, Maria Kanzler, Evgeniia Kozlova, Stella Krausz, Lena Michalik, Ana Mumladze, Danny Nedkova, Fabian Ritzi, Viktoriia Slynchuk, Michalina Zadykowicz

LIDL

rethink grocery.®

Maternity Shirt
2.50 €

exhibition:
The new content of form

Maternity Jeans
9.98 €

17. 01. 2020
18:00

Social Design Studio

Vordere Zollamsstraße 7
1030 Wien / 4. Stock

di: 'ΛngewΛndtə

echt weiche Ware
1.65 €

banana & tape
5.45 €

Research Methods

Anna Vasof

Thinking Social Design

The term Social Design can describe theoretical and practical fields of work which are located in various contexts, ranging from science to activism, and deal with different scholarly and artistic ideas and methods. In the theory course 2020 we engaged with key ideas and concepts that help to think and conceptualize Social Design.

While Social Design needs to resist straightforward definitions, the variety of projects that Social Designers realize all share approaches that integrate artistic knowledge, apply transdisciplinary and collaborative procedures and are concerned with social and urban challenges. In the seminar, we read, discussed and visualized articles dealing with artistic research, feminist methodologies, transdisciplinarity, participatory art, art and politics in urban space, as well as the discourse on Social Design. The seminar was held as a collaborative effort, apart from the first session, each session was facilitated and documented by a group of students. At each meeting, a text was discussed by three groups, and from three different angles: One group focused on the argumentative structure of the text, one on its relevance for Social Design, and a third group worked on visualizing the text's core arguments. Some of the visualizations developed into collective performances.

Theory Course

Brigitte Felderer, Nina Pohler

Vienna Dream
Wiens bester Spätkauf

Eliza Chojnacka, Anne Zühlke

Vienna Dream - Wiens bester Spätkauf is a walk-in installation and performance that deals with the re-socialization of urban spaces as spaces of social encounter in Vienna. Anne Zühlke and Eliza Chojnacka set up and ran Vienna's first Spätkauf (late-night store) in an off-space for two weeks to create a place of common interests for the neighbourhood.

What appears to be a direct quotation of a Berlin "Späti" at first sight is a temporary installation and performance. A 24-hours drop-in shop, which is attracting all those who are looking for goods such as cheap beer and snacks during the Viennese nights, becomes a place of neighbourly encounter – a place of social gathering. With their work the two artists address the topics of night economy and subculture in Vienna and other big cities. Moreover, they make informal structures of the night visible: It is no coincidence that late-night shopping and other places of nightly refuge are often linked to migrant communities. They have been exposed to mechanisms of segregation for generations and thus have developed strategies to hold themselves economically and socially despite all adversities. In Vienna, public and semi-public spaces are precisely the spaces, on which alternative and non-commercial organizers and initiatives are particularly dependent. Vienna Dream shows the potential of informal and artistic strategies for the urgently needed re-socialization of urban spaces as spaces of social encounter.

ZEIT ZU GEHEN
Car as Extinct Species

Sophie Bösker, Silvan Hagenbrock
supported by Jutta Schwarz (voice-over artist)
Nik Hummer (sound design)

MASTER PROJECT

SPECULATIVE FUTURES

CONDITIONS OF EXISTENCE

Car-free Vienna in the year of 2120. China, a 95-year-old native from Vienna, who witnessed the extinction of the car in the green 20s only from fragmented stories by her parents as well as by her late wife, tells about her personal memories in ZEIT ZU GEHEN.

China's late wife, Reni, was a journalist and climate activist and had played a major role in the extinction of the automobile species. With the help of that knowledge she has gained through her wife and the nebulous machinations of her parents, China is making a first attempt to reconstruct the history of the extinct species.

The master project ZEIT ZU GEHEN does not provide political or urbanist solutions but uses artistic approaches to raise provocative questions, to challenge privileges and to look fictionally from the future into the present. The project critically examines the domination of cars in urban space. The focus is on researching the car and the emotions associated with it along a photographic and film documentation of a fictional car-free city. The project intends to generate an imagination through the format of an essay film that represents a different narration of automotive presence.
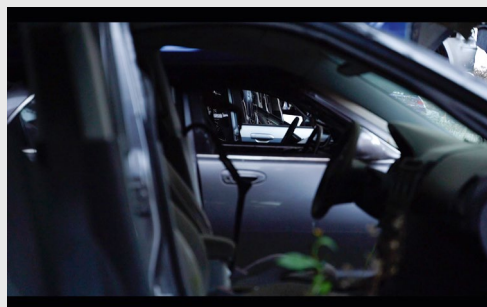
essay film, 13 min, 2020
Trailer ↗ vimeo.com/387958385

When Matt Damon met Fayiz*
How Fiction reshapes Reality - The Case of Wadi Rum

Bana Sa'adeh, David Scheßl

When Matt Damon met Fayiz is an artistic research project for which a robot with a 360° camera was built to investigate the impact of the international film industry on the Jordanian desert, Wadi Rum.

In December 2019 we spent several days in Wadi Rum (Arabic: رم وادي Wādī Ramm), also known as the Valley of the Moon, exploring the landscape and the impact of its exposure to the film industry. We interviewed members of Bedouin/Bedu tribes about the adaptation of their traditional livelihood to modern westernized ones. In addition, we experienced for ourselves how the industry of fiction has the power to reshape reality.

This particular desert has functioned since the 1960s as a terrain for several famous films, such as Lawrence of Arabia (1962), The Martian (2015), Aladdin (2019). On the one hand, the desert's golden sand is a perfect setting for films serving on a platter all the clichés of western fantasy: from mysterious belly-dancers to oil sheiks. On the other hand, the desert's landscape can be enhanced to give the impression of an extraterrestrial environment: dry, infertile, dangerous. A number of films about the exploration of foreign planets were shot there, just to mention a few: Red Planet (2000), Last days of Mars (2013), Prometheus (2019) or Dune (2020).

The exposure of Wadi Rum to the film industry has tremendously increased tourism in the area. Our specially built robot overcame hills, sand, and heat to investigate the impact the film industry had on the life of the native inhabitants, local economy, architecture, and even the landscape itself. Similar to the Curiosity robot that Nasa sent to Mars, our robot collected images and artifacts which were "left behind" by the film industry in the desert: a series of upright car wheels, blankets to hide plants, plastic rocks, and even a potato. Our investigation led us to understand that the barren landscape was not barren at all, but actually

provides the perfect surrounding for potato farming. The resulting movie of our project takes a look at the ruins fiction has left behind and tries to unearth the reality that remains.

*The title is referring to Fayiz Mohammad, who is a Jordanian Bedouin from Al Salhiya tribe of Wadi Rum. Fayiz was a farmer and a herder before pursuing his career in the filmmaking business and working with famous actors such as Matt Damon.

Spotting Treasures in Bełchatów

Marlene Hübner, Zuzanna Zajac

This concept for a series of artistic interventions and workshops is to be realized in Bełchatów, a monotown (i.e. a city dependent on a single industry) located in central Poland confronted with a limitation of resources in the close future. The events are directed towards the local youth and aim to challenge and expand the ways that they perceive and use their city.

Bełchatów, a monotown in Poland dependent on the industry of electricity production from lignite coal, is facing imminent regression due to decreasing coal resources and stricter EU climate policies. Bełchatów was artificially created in the 1960s and 70s due to the discovery of coal deposits. With the opening of the mines and later the power station, many Polish workers settled down in this area and thus became labour migrants in their own country, whose initial aim was to have a stable employment (and not to find a new home).

Due to structural changes the city faces a unique opportunity to proactively think of innovative alternatives for their current industry, however that requires a stronger political engagement and sense of imagination of both its administration and its residents. With our project, we are addressing this issue through a series of site-specific events that are based on unique local qualities, directed at the younger generation. Starting with a public exploration together with the Polish artist Joasia Zabielska we offer a new perspective on the familiar urban fabric of Bełchatów. Using local elements in the workshop, like pierogis and the "bar mleczny" (a typical Polish self-service restaurant offering food and non-alcoholic beverages), we invite young citizens to explore and rethink their environment now and in the future in a collective and playful way.

MASTER PROJECT

NEXT GENERATION

(IM)MATERIAL RESOURCES

COLLECTIVE IDENTITY

Housing – A Wandering Exhibition in Favoriten, Vienna's 10th district

urbanize! 2019 Internationales Festival für urbane Erkundungen

The multilingual travelling exhibition led through the streets of Vienna's 10th district Favoriten. Those who followed the strolling sandwich-people and their contents could learn more about housing in Favoriten, in Vienna and elsewhere. In their immediacy, the shown figures and data – in local and international comparison – confronted, touched and also provoked many discussions and exchange in the streets. The exhibition connected the festival's locations and took place on all days of the festival.

☒ EXHIBITION

☒ SPECIAL PROJECT

☒ FOCUS WEEK

☒ RADICAL HOUSING

Examples from the exhibition's content:

• "Housing crisis is a predictable, consistent outcome of a basic characteristic of capitalist spatial development: housing is not produced and distributed for the purposes of dwelling for all; it is produced and distributed as a commodity to enrich the few. Housing crisis is not a result of the system breaking down but of the system working as it is intended."
(Madden and Marcuse (2016): In Defense of Housing, p. 10)

• "In Russia, the average living space per person is 25 square meters. This is significantly less than in other European countries, where one person accounts for an average of 40 square meters of housing, or the United States and Canada with more than 70 square meters. Even in densely populated China, this figure is higher: 27 square meters."

• "In Kiev, the most expensive apartment to buy costs 5,3 million Euros for 500 square meters in the city center."

• "Im österreichischen Durchschnitt geben Mieter*innen des untersten Einkommensviertels 48% ihres Haushaltsbudgets für Wohnen aus, im nicht geförderten Bereich sind es 53%. Im obersten Einkommensviertel sind es hingegen nur 18% bzw. 21%!"
(see Beer, Christian und Karin Wagner (2012): „Wohnkostenbelastung der österreichischen Haushalte. Ergebnisse einer aktuellen Erhebung", in: *Geldpolitik und Wirtschaft* 4/12, p. 82-94)

• "Rund 30.000 Unterkünfte werden über die Plattform airbnb in Österreich angeboten. In Wien gibt es knapp 11.000 airbnb Angebote. Die meisten davon befinden sich in den Bezirken 1, 2, 4 und 7."

• "Is the illegal invasion of real estate considered a crime? In Mexico, there are 35,618.000 homes, of which 4, 998.000 are abandoned. The illegitimate occupation of real estate in Mexico is considered a crime. Article 395 of the Federal Criminal Code dictates that any person who owns or uses a property without authorization from its owner will be punished with a penalty of 3 months to 5 years in prison. However, articles 1136 and 1137 of the Civil Code rule that peaceful but illegal occupants can request the title of the property if it is not legally claimed after 10 years."

↗ 2019.urbanize.at

Objects as Tools for Communication

mischer'traxler studio
Katharina Mischer and Thomas Traxler

The Focus Week Objects as Tools for Communication **with Katharina Mischer and Thomas Traxler (mischer'traxler studio) explored the potentials of objects in relation to current societal challenges by appropriating strategies of marketing and campaigning.**

We all know campaigns and promotions, posters and give-aways as typical publicity materials that try to manipulate us in our daily lives. Known from bright ads and graphically pleasing handouts, the designed items manage to trigger (unnecessary) needs, push us to do different activities and challenge our consumer patterns and political choices.

What if we use the same mechanisms for three-dimensional communication in order to raise social awareness, start ecological activism or form protest? How can we invite the public for more community engagement or draw attention to problems that could be solved by small behavioural changes? How can small designed interventions address widespread problems, common healthcare, environmental problems or enhance social commitment? How can design question and change our behavioural patterns? A hands-on five-days' workshop explored such

PROGRAMME

FOCUS WEEK

questions and aimed at designing tools that could activate the public to participate in social, environmental and urban projects. The students analysed and tested what to hand out to people, how to ask them questions to gather relevant social information or how to motivate them for positive change.

This exploration resulted in six tangible workshop outcomes with interesting concepts: ranging from playgrounds for adults to fashion items for excessive smartphone use, from surprising story- and fact-telling for children in the urban surrounding or from simulating the night views of insects to an app (24 journeys) which gave small tasks to "get lost" on purpose in order to discover the city differently or – last but not least – to enjoy the project "Verweilen" in the Stadtpark. It was a pleasure to share the creative potentials of all ideas.

W ↗ mischertraxler.com

[ə geɪm] - Eine Anleitung zur spielerischen Aneignung des öffentlichen Raums*

gruener.li - Alex Grüner / David Grüner

MASTER PROJECT

RIGHT TO THE CITY

[ə geɪm]
"The city is discipline and order!"
"NO!!! The city is PLAYING!!!"
Well, let's play then. In the city. With the city. For the city. Let's turn every corner into an invitation and create a parkour of challenges as never seen before. We turn the city into a playground!
And turn that into a game, as well. Everything is a game. The game is everything. And what is not game, is not real.

[ə geɪm] - Eine Anleitung zur spielerischen Aneignung des öffentlichen Raums*
When playing, we always meet at eye level. We share the same chances – start form the same level – or: the rules are wrong. But we are the ones to define the rules – and how to deal with them.
It does not harm the game wether it is played by its rules or wether it is played by playing with its rules.

"For there is no game without rules and without playing with the rules."
(Raoul Vaneigem – The Revolution of Everyday Life)

We make the city our playground.
An arena of multifaceted competition. Let's invent and create our own games; let's find and invent places and thereby re-discover our own city; let's get the necessary material; let's file and grind our skills. Let's fantasize and play. Then others will find our traces and will continue the game by following them.
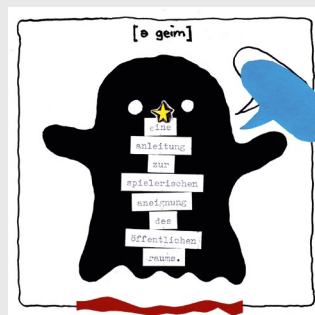
"The game immediately turns solid and into a cultural manifestation. Once it has been played, it remains in memory as a spiritual creation or as a spiritual treasure, it is passed on and can be repeated at any time [...]. This repeatability is one of the most essential characteristics of the game".
(Johan Huizinga - Homo Ludens)

That means: a tiny little game at every corner must be invented!
This concerns all of us; let's trump ourselves with ideas, create surprises and challenges for and against each one of us! Let's trick us, beat one another, celebrate our triumphs and give away our congratulations.
Let's play a game. Let us be. And: let's get going.

WIR SIND VERLIEBT IN DAS SPIEL. ES IST SO FREI VON NORMAL. SCHMETTERLINGE, MAMMUTS UND EINHÖRNER SPIELEN SCHERE, STEIN, PAPIER. UND DU?

* A Guide to the Playful Appropriation of Public Space

The Places We Carry – Spaces in Transit

Gabriela Urrutia Reyes

MASTER PROJECT

PERFORMANCE

RIGHT TO THE PUBLIC

The Places We Carry is a public performance that was repeatedly staged at the Austrian train stations Wien Hauptbahnhof and Wien Meidling. A character is carrying her colourful living room with her and setting it up visibly on the platform. The performance poses the question, what places do travellers carry with them when they are on the move? What traces do they leave behind? Which feelings accompany them on their travels? Are all journeys the same?

How are globalization and consumerism affecting the environment in which we travel and transit? Why are spaces of transit sometimes forcing us to move in a certain way when we could instead take advantage of the knowledge each different journey brings?

The Places We Carry is an ongoing public intervention at Austrian train stations. A character is carrying a potted plant, cushions, and a rug. She sets it up visibly in space to create a welcoming place similar to a living room. A living room is usually the core of a home, is a point of connection. It can be shared with others, e.g. guests, but at the same, it can be used to enjoy some privacy, to feel comfortable and calm. One can belong there.

The core statement of this project is that everybody moves and travels differently. No matter whether you are a local, a migrant or a tourist, every person carries their own places with them (life stories, memories, experiences) while travelling. Spaces of transit thus should not be standardized based only on the ideology of the market and capital but recognize and reflect the diversity of its users. Where are the emotions, colours, sensations, smells, music, and where remains the humanity? The project collects interpersonal elements and emotional factors that could give spaces of transit more personality.

Apart from the fact that the performance will be carried out at more train stations around the world in the future, a crucial next step of the project is to create a public platform to open up a bigger discussion on how society is moving and how we are solving the need of circulation and transit.

{Nobody is an Island}
Creative Imaginaries of a Future with a Universal Basic Income

Catalin Betz, Raphael Volkmer

CONDITIONS OF EXISTENCE

VALUE OF WORK

SPECULATIVE FUTURES

MASTER PROJECT

{Nobody is an Island} is an Open Call seeking for creative imaginaries of a future with a Universal Basic Income (UBI). The Call triggers a discourse and a creative examination of the idea of a UBI along creative minds. The contributions will be used to make an abstract idea more feasible to a broader audience. How would a future with UBI look and feel like?

{Nobody is an Island} is the first international Open Call, seeking for creative imaginaries and an artistic examination on the idea of a Universal Basic Income (UBI). The introduction of an Unconditional Basic Income promises a fairer future in which all people can live financially secure and free from existential fears and constraints. Art and Design can be powerful tools to make this vision – which at first sight seems utopian – more tangible and promote a so far rather abstract discourse.

The idea of a Universal Basic Income has been close to its realisation in various parts of the world on several occasions. In recent years, this idea has again gained momentum in the societal discourse. Due to the current difficult situation as a result of the corona crisis, which puts many people worldwide under financial pressure – up to the loss of their livelihood – this concept has become a conceivable alternative to the fragmented crisis management of governments. The Universal Basic Income certainly does not solve all existing problems, but it promises to be a tool for systemic change – towards a more sustainable, more solidary and fairer future. Artists and designers are constantly dealing with different realities of life and have often developed a sensitive feeling for current events. We want to use this ability of resilience to give shape to the promising vision of a Universal Basic Income and to make the complexity of the topic more tangible.

The contributions of the project will be published in the form of a digital and printed publication. Furthermore, an exhibition in cooperation with European basic income networks is planned.

W ↗ nobodyisanisland.cc
IG ↗ @nobody_is_an_island

NO! to exploitive and unfair job conditions

Towards Universal Basics

Endangered Indigenous Songs

Citlali Gómez Escobar

CONDITIONS OF
EXISTENCE

MASTER PROJECT

COLLECTIVE
IDENTITY

MAPPING

♪♫

Endangered Indigenous Songs is a project dedicated to rescue and revitalize indigenous songs from Latin America, which have already vanished or are threatened with extinction. It is based on a unique collection of ancestral songs collected during my field-research among Kichwa and Wayuu communities in Colombia, Ecuador and Peru.

Endangered Indigenous Songs is a project that focuses on rescuing and reviving ritual songs which have been part of Central and South American cultures for centuries, with an emphasis on the culture of Kichwa and Wayuu communities. As a result of the ongoing devastating effects of capitalism from which mankind is currently suffering – connected to issues of migration, globalisation, media use, and social struggles – these ancient songs are increasingly being abandoned and forgotten. Their extinction means a loss of specific knowledge about indigenous peoples' conception of human beings, nature, the cosmos and the relation between all of them. The indigenous songs also contribute strongly to strengthening a sense of individual and community identity. So when these songs disappear, much more than just music is lost.

The individuals from the affected communities are aware of this cultural crisis and are looking for strategies to restore their world view – which is closely linked to their music. Therefore, thanks to their interest, this project has been developed in collaboration with the affected communities, with the aim of supporting the communities in saving their culture and identity through their music, and thus regain control over their destiny. In order to keep these songs alive and make their performance possible again for musicians and non-musicians, the songs have been written down in musical notation and are shared on an online archive – IMUSA (Indigenous Music Archive). This makes them accessible, especially to the inhabitants of the communities where they originate. However, since pure musical scores only provide a limited capacity to

preserve all the knowledge, flavour and aesthetics so closely connected with the performance of the music, the archive also contains original recordings, lyrics and audio features in which the musicians and individuals from the communities tell their own [hi]stories and testimonies and share important knowledge about their music and their songs. These [hi]stories are reinforced by drawings and photographs.
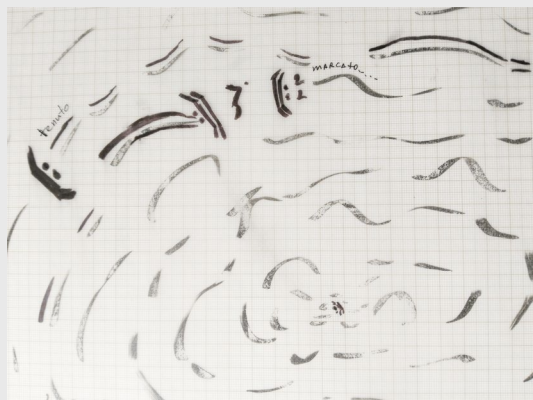

↗ endangeredmusic.com

Schumi Maritza. Vocabulary of the National Anthem

Pavel Naydenov

COLLECTIVE IDENTITY

MASTER PROJECT

♪♪

↑ Postcard with the music score of the first national anthem of Knyazhestvo Bulgaria "Schumi Maritza" , 1913; published by Royalty Bookstore "Iv. B. Kasparov"

The project's name Schumi Maritza uses the title of the first Bulgarian national anthem. It deals with the concept of national anthems as a political instrument. What is the meaning of a national anthem these days? Who makes use of it and for what purposes? What are the criteria for a national anthem? What is the value of it in relation to national identity?

Schumi Maritza was the first national anthem of the Kingdom of Bulgaria between 1886 and 1944, which had been installed after more than 400 years of Ottoman history and Bulgaria being part of the Ottoman empire. After the Second World War the Communist Party changed the national anthem. The reason for this was that the song Schumi Maritza was perceived as a profascist anthem. In the last decades, after 1989, people who could be identified as part of the right wing have repeatedly suggested that Schumi Maritza should be re-elected for the national anthem of the Republic of Bulgaria. The project is a reaction to right-wing politics, nationalism, racism and xenophobic movements in the country. As a political symbol, the anthem serves as a powerful populistic tool in favor of nationalist circles, which thus arouse feelings of patriotism in society and especially among young people. The project Schumi Maritza is a project based on music. It is an attempt to reshape the strong foundation of the well-known song by using the same lyrics and variations of the musical material, and such changing the perspective. It is a provocation. The message of the new composition is to resist nationalistic ideologies and to expose and criticize the romanticized, utopian image of war hidden in the lyrics and musical structure of the formal national anthem. The project includes research on national anthems (in the Bulgarian and international context), musical pieces and unconventional musical scores.

Letters from a Window

İlkin Beste Çırak, Yue Hu, Neslihan Kiran

✕ ✳
✕ ABSENCE OF TOUCH
✕ MASTER PROJECT

Letters from a Window is an artistic research into the epistolary form in literature as a form of communication. The main medium of the project is the action of sending letters to each other grounding on our previous studies on surveillance. Putting the emphasis on a simple letter – the project searches the fingerprints on the paper, to catch a signal of life, to create hope in uncertain times.

When was the last time you wrote or received a letter? Not for institutional or bureaucratic reasons, but a real letter, which gives information about the state of a real life?

Letters from a Window is a research journey in search of practical communication tools which could alternate virtual forms of human interaction. It is a space for the exchange of letters, where information is naturally protected by the hand of a friend and grounds on mutual trust.

Insisting on the value of such type of communication, the project criticizes modern telecommunication methods for their lack of haptic qualities, their doubtful aspects of privacy and emotional layers. Under surveilled and controlled modes of digital communication, "freedom of speech" and the free content of dialogue is suppressed. In contrast to the exchange of information on digital platforms, exchanging letters offers a more comprehensive understanding of each other and gives a differing room for self-expression.

In practical terms, the project is based on three complementary phases: writing a letter, dropping it from a window of a high-rise apartment building towards the person standing on the street waiting for the input. Each time, the action is repeated in response. The recipient becomes the writer and the writer becomes the recipient. The exchange process creates a rhythmic dialogue.

"I write letters, I reflect on my own experiences, my emotions. I respond to the person who sends me a letter, I reflect on her experiences, on her emotions… By exchanging letters, we build our own set of vocabulary. The letter appears as an atlas for our relationship, as a life record; like an entry in a diary, but more than that, it is opening up a space between and for the two of us…"

In a state of permanence, how does the aura of haptic engagement influence the human psyche, and what are the qualities of this aura that arises around letters?

insitu ani·motion

Ivan Pantelić, Bernd Rohrauer

The project aims to create conditions which allow for time-based visual media to be used as a platform for real time participation affecting both space and participants. A mobile technical media tool for collaborative intervening in space was developed, which abolishes the separation between distinct phases of creating and consuming art.

How can media be used as a participatory tool to have impact on both space and people simultaneously? The Social Design project insitu ani·motion provides a possible answer to that question. It is an attempt to create conditions which allow for media to be used as a real-time participation tool for intervening in space.

The principal goal of the project is to devise and perfect a mobile technical tool for spatial alterations through collaborative real-time video-producing. Designed to foster participation, its setup abolishes the separation between distinct phases of creating and consuming art. The secondary goal is to generate awareness of space creation through social interaction.

Abolishment of the strict division between the production process and the screening event is ensured by a code-based technical solution. This precondition enables unpredictable playful outcomes to emerge out of social encounters, revealing the potential of the medium. Through on-site participation in real-time video producing, participants are becoming aware of their contribution to the creation and active shaping of space.

The collectively created video process is based on real-time stop motion technique performed in various urban spaces, at various times, by various groups. Lastly, the technical guidelines for the setup as well as the code behind the software will be offered in an open source DIY manner.

Landprobe

Magdalena Hubauer, Katharina Spanlang

RURAL LIFE

CONDITIONS
OF EXISTENCE

COLLECTIVE
IDENTITY

MASTER PROJECT

Katharina Spanlang

Landprobe invites city dwellers to try out life in the countryside. In autumn 2020, a village with approximately 2500 inhabitants in Upper Austria will become a rehearsal space for both city and country dwellers during one week to get a taste of everyday country life and to test the effects that an active invitation, an interest-driven exchange and a conscious arrival respectively hosting could achieve on both sides.
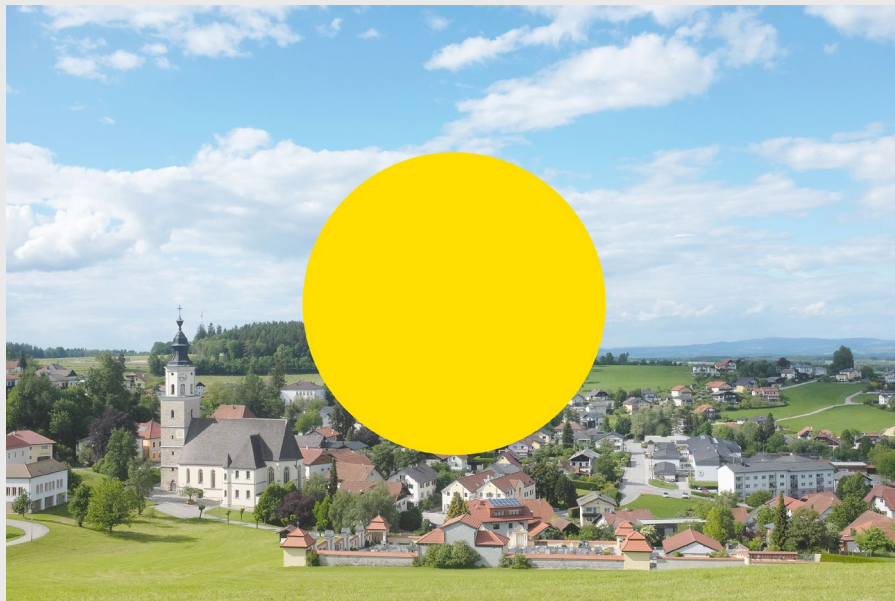
Many young (and older) city dwellers dream of a life in the countryside. At the latest when this wish turns into a concrete interest, various fears arise: What does everyday life in a small village really look like? Would the local people even accept me? Where do I have to go to meet locals?

The project Landprobe addresses exactly these questions and encourages so-called "Landschwärmer*innen" – people who have the desire to move to the countryside but do not dare to – to be curious and rehearse country life for a week in a fast-paced way. The aim of the project is to expand their own possibilities for action by playing through the

process of moving in and arriving. People who have been dreaming of living in the countryside for a long time, can be supported to lose fear of this big step. But also for people who have been living in the rural area for a long time, the project opens up new ways of actively participating in the arrival of new people. The view from the outside, which is taken by the newcomers, can make blind spots and hidden potentials in the village visible. At the same time, focusing on the treasures of a community, the potential of rural areas and the opportunities of a region in general is exciting, instructive and encouraging, even for people who have lived there for a long time.

↗ landprobe.net

Unsichtbares Gift*

Sophie Bösker, Lorenz Zenleser

MASTER PROJECT

SPECULATIVE
FUTURES

ABSENCE
OF TOUCH

„Unsichtbares Gift*" (Invisible Toxins) was meant to be the title of a film concept about electromagnetic radiation and 5G. In March 2020, the team saw their project shattered into pieces because of Covid-19. Sophie fled to her parents' house to the countryside, where she decided to realize her master project nonetheless. Adapting to the situation she decided to make a science fiction movie with and about her parents.

A retired doctor is living a quiet everyday life with his family in the Bavarian countryside. He is enjoying sunbathing on the terrace and giving talks about physics to his children. One night, he observes the new satellite constellation „Starlink" established by SpaceX to provide satellite Internet access. The next day, the protagonist experiences some crucial shifts in his perception of reality. His family is acting weirdly. Something or somebody seems to influence his surroundings and he has sufficient reasons to believe that there is a connection to the electromagnetic radiation sent out by the satellites.


The pre-Covid concept for the short documentary „Unsichtbares Gift*" envisaged a journey which explores the real and unreal hazards that lurk behind our daily use of technological devices. However, with Covid-19 another kind of „Invisible Toxin" interfered and made the realization of the film project as originally planned impossible. Fleeing from her tiny flat in Vienna, Sophie travelled to her parents' house located in a small village in Southern Bavaria. Next to the fact that she was thus physically separated from her team partner Lorenz, she had to realize that it turned out to be challenging to produce a movie on her own in her parents' house – especially as they are neither professional actors nor have a special interest in becoming so. The resulting project is the attempt to film a science fiction movie with and about her family – without them being aware of it. Is it possible to capture scenes from daily life and turning them into a fictional movie by montage? Whether this experiment will fail or not – „Unsichtbares Gift*" will at least tell a story about family disputes, personal fulfilment, love and alien powers.
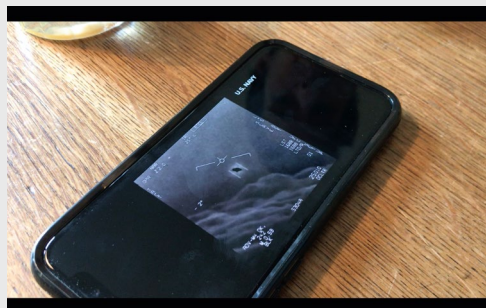
* (working title)

Croupiers and Croutons
The Climate Casino

Catalin Betz, Sophie Bösker, supported by Oliver Hangl (k48) and Brigitte Felderer,
Marlene Hübner together with Frank Daubenfeld and Alberta Sinani (Equipment),
Ralf Bürgermann (Croupier), Leah Dorner (Wheel of Fortune Fairy), Neslihan Kiran
(Banker), Lorenz Zenleser (Documentation)

A special project as part of the Vienna Art Week 2019

Global Players, Global Warmers and Climate Sinners gathered around one table on November 20, 2019 gambling for nothing less than the climate crisis. As part of the Vienna Art Week 2019, students of the Social Design Studio turned Oliver Hangl's project space k48 into a fiery gambling den.

✕ 🔍

✕ SPECULATIVE FUTURES

✕ SPECIAL PROJECT

✕ (IM)MATERIAL RESOURCES
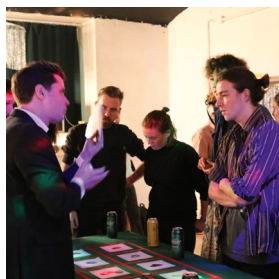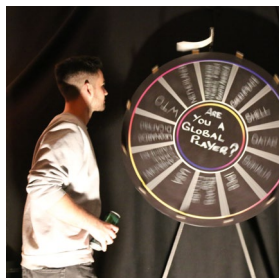
Visitors of the project space k48 were invited to the glamorous lobby of the Climate Casino. At the door they were served with fancy "Signature drinks" and exquisite croutons. A mysterious door was promised to lead into a secret room full of adrenaline, glitter and glamour. But to enter, the guests had to face a challenge: they had to question the wheel of fortune first. The wheel decided in which role they could get in. Those who were the luckiest could enter the mysterious gambling hall as a global player – someone who has a say in the climate crisis no matter whether they create a positive or negative effect, such as the World Trade Organisation (WTO), the Fridays for Future movement (FFF) or even Leonardo DiCaprio. The unlucky ones, who had to take the role of climate losers (e.g. native American peasants or people of Somalia), could only redeem themselves by confessing a climate sin into the book of sins. It was the only way they could get another chance to question the wheel. Once a guest finally had entered the Casino, the game was easy: betting on gemstones, the gamblers let fortune decide who was the biggest climate sinner. Inspired by reality, the biggest sinners won precious CO2.

A professional croupier from Casino Wien on Kärntner Straße was hired to fulfil his duty of escorting the furious mass through the night. A simple exclamation like "You killed a cow by accident" could mean one person's ruin, meanwhile another gambler won a fortune just because he "flew to New York to go shopping over the long weekend". Soon, the atmosphere was heated up, sweat ran through the air – this evening everyone was infected by the gambling fever. The few strong-nerved gamblers who remained in the end could finally exchange their hard-won CO2 against exotic prices: Quinoa from Peru, coconut water from the Philippines and red wine from Australia was waiting for them to be consumed. And in the end, it was once again proved: the sinner takes it all.

Wir gehen alle baden
Strategies of Social Sustainability

Manuel Bachinger, Martin Färber, Fabian Ritzi, Amelie Schlemmer, Alberta Sinani, Herwig Turk and students from Social Design in cooperation with Amalienbad, BMNT Bundesministerium Nachhaltigkeit und Tourismus, FORUM Umweltbildung, MA 44 – Wiener Bäder, Restaurant Amalienbad, Schwimm-Union-Wien, Siebdruckwerkstatt Angewandte

With the Viennese public baths, crucial facilities of "social infrastructure" have been created which continue to attract people from different worlds and classes – in other words, they provide social sustainability. This interactive event has been conceptualized in the framework of the "Future Lectures", a series of events organized by the BMNT, carried out by the FORUM Umweltbildung in cooperation with the University of Applied Arts Vienna.

Wir gehen alle baden at Vienna's Amalienbad was based on the idea that sustainability can only be achieved by maintaining and developing social infrastructures of everyday life. It draws on the research on social infrastructure by Eric Klinenberg, the concept of "Alltagsökonomie" by Andreas Novy, Richard Bärnthaler and Basil Stadelmann as well as the historic research on bathing and swimming culture by Renate Vergeiner and Ernst Gerhard Eder.

Social infrastructures are not limited to water, gas, electricity or public transport. They also include communal spaces of encounter and exchange like theatres, festivals, exhibitions, cinemas or public baths. Communal infrastructures undetectably act as both material and immaterial resources for our well-being. Through the joint use of these resources, social and cultural surplus is created day by day. By being easily accessible, used and needed by a broad variety of people, communal infrastructures facilitate low-threshold encounters and exchange – and thus promote common goods.

"Amalienbad" with its landmark architecture has been built by the City of Vienna as a public bath more than 100 years ago. Within the framework of the "Future Lectures" series, the Social Design Studio uncovered socially sustainable effects of that institution along formats which reached out to its diverse visitors during the usual opening hours. An audio-feature – aired on wireless headphones – gathered voices of bathers, sauna guests, lifeguards, swimming clubs, scholars and managers of Vienna's public baths along topics like health, hygiene, social mixing, relaxation, empowerment and inclusion. Bath towels were printed with quotations from the conversations (for example "we are swimming in drinking water" or "when the clothes are gone, there are only people") and spread for free use. Synchronized swimmers from Schwimm-Union-Wien surprised with show acts, a time-lapse video documented the diverse uses of Amalienbad in the course of a week and the bath's restaurant served homemade fries.

The social sustainability of the impressive indoor pool was unveiled as a sometimes underestimated, yet complex and productive resource, a strong effect on social cohesion which, in a neoliberal equation, is hardly taken into account.
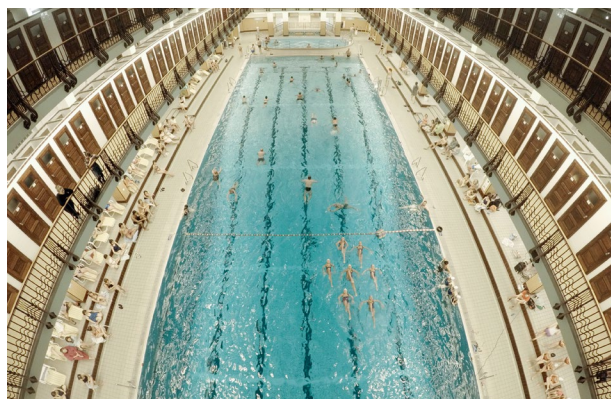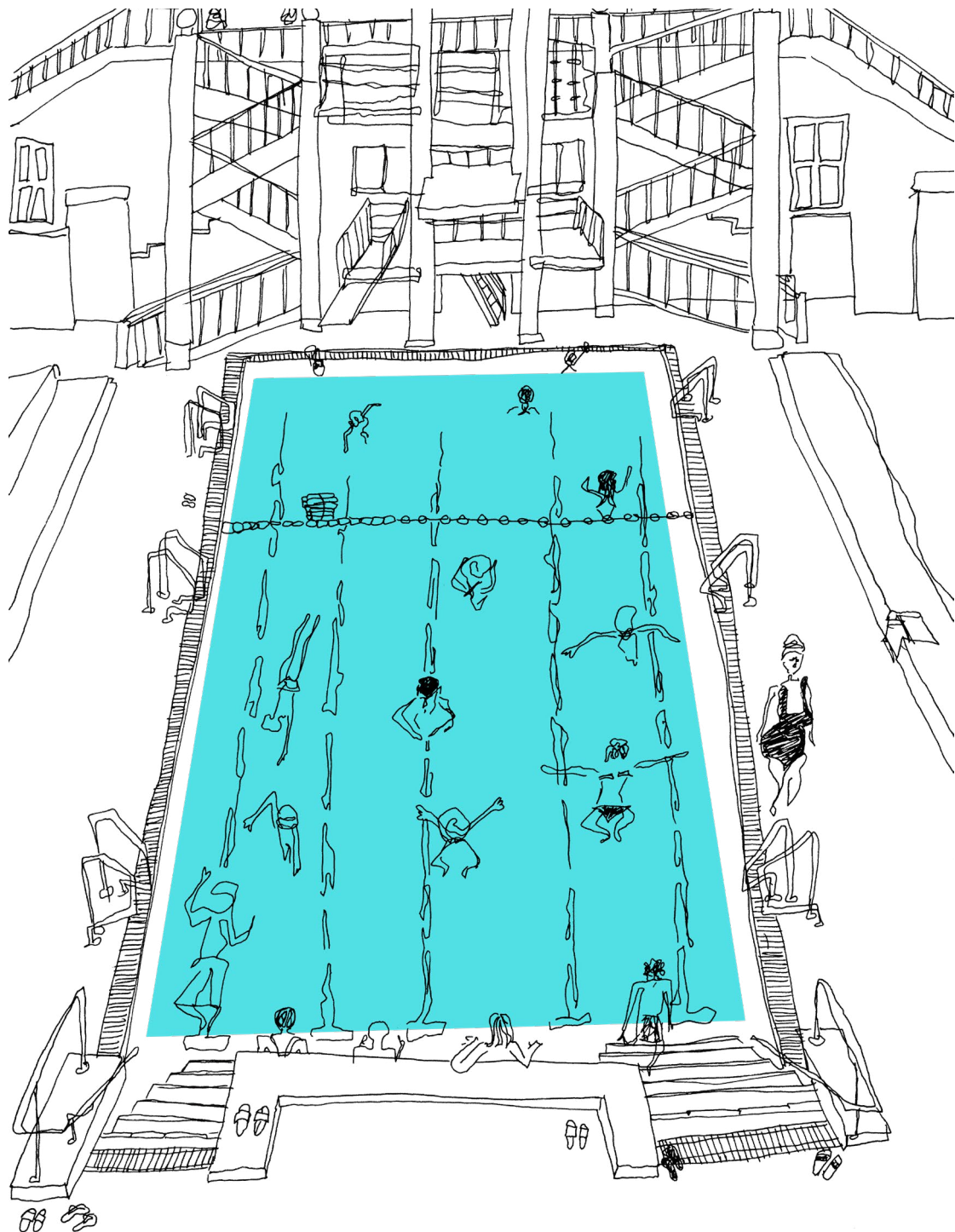
☒ PERFORMANCE

☒ RIGHT TO
  THE PUBLIC

☒ SPECIAL
  PROJECT

☒ (IM)MATERIAL
  RESOURCES

"Spielfeld" – A Ping Pong Tournament on the Borderline

Angewandte Festival 2019, Social Design Studio

The Ping Pong tournament took place during the Angewandte Festival 2019 on the bridge crossing the channel of Wien river between the two buildings of Angewandte. The installation as well as the contest were inspired by the unifying game of Ping Pong as well as by the unsurmountable walls and borders separating regions around the world.

Ping Pong is a game which is played in all regions of the world and in its very structure could be regarded as a universal or global sports' heritage. Its rules are quite simple and the game could be played without even understanding the language of an opponent player. Playing Ping Pong is also not specific to gender or age.

In 1902 the first international Ping Pong tournament took place in Vienna. It had been organized by the sport association "The Ramblers". Today, quite a few public Ping Pong tables are shared by diverse communities. The tables function as intercultural meeting points also fostering inclusion. Because of these specific qualities Ping Pong has been chosen for the Spielfeld

Open tournament.
The Social Design Studio invited the employees of public institutions working literally next door to Angewandte and the people passing by to participate in that competition.

The players experienced the challenge of an unexpected modification of the net that usually separates the players by creating a barrier. The two modified tables consisted on one hand of a concrete wall topped with barbed wire and, on the other hand, a moving border beam that separated the courts. The concrete wall refers to border walls like the wall now being built between the United States and Mexico or the ones in Israel, or the former one in Berlin; the list could be easily continued.

The border beam and the title of the installation refers to the Austrian border town Spielfeld where in 2015 many refugees crossed the border reaching Austria from its neighboring country Slovenia. Since then the name of the town served as a symbol – especially related to rightwing parties in Austria – for policies to close borders and aggressive control fantasies towards migration. Not only the circumstances of the playground were challenging, with unexpected traffic obstacles, windy conditions and complicated light and intense sun exposure, but also the referees of the tournament were unfair in their judgements, were biased and easy to bribe – a game about giving in all, paying a much too high price and about nothing to lose.

Herwig Turk / Anna Vasof

	OPENING UP
✕	OPENING UP
✕	CONDITIONS OF EXISTENCE
✕	PROGRAMME
✕	🏓
✕	SPECIAL PROJECT

Kinderunikunst Kreativwoche 2019

Marlene Hübner, Pavel Naydenov, Gabriela Urrutiya Reyes, Bana Sa'adeh, Amelie Schlemmer, Alberta Sinani, Mariya Tsaneva

× 🏓

× NEXT GENERATION

Every year, students and alumni of the Social Design Studio take part in the Kinderunikunst Kreativwoche. On the first day of the summer holidays, the university opens its doors to children between 6 and 14 years and invites them to engage with art through a varied programme full of workshops, seminars and studios. The workshops and topics are designed and offered by the students.

In 2019, the students and alumni of the Social Design Studio offered various workshops that reflect the interdisciplinarity and diversity of approaches represented in the master programme. The new and upcoming Social Designers' goals are not only to let the kids explore topics and techniques that might be new to them, but they can also use this week as a learning experience for their own practice as Social Designers. This year, the city was at the heart of all the contributions from the Social Design Studio, and the core question was what children have to say about the future of our cities? What do they need now to thrive, and what needs to happen so that they can thrive in this place later on as grown-ups? The workshop called *Tauschbar* (exchange bar), invited the kids to reflect on values and the act of trading. Why is one thing worth a certain sum to someone and less to someone else? Can I decide on the value of something myself? Is something made from free materials worth less or more? Collected objects and secrets were traded for others and passers-by were asked to weigh up in the discussion. In the workshop *Stadt - Land - Kunst* (City – Country - Art), the city was explored as a playground for possible futures. What do children need in the capital? Where does the playground end and the city begin? Can these experiences be explored through art and music? Can you train your singing voices and your citizen's voice at the same time? Objects found outside were transformed into instruments to make noise for what the children need more. In the workshop *The City Is Alive!* the kids were asked to write and imagine the stories of the invisible in the cityscape, the traffic lights, the statues and houses. What would they say if they could speak? What is their point of view and how can it enlighten us? Each of the children's stories was brought to life by having them make little books with illustrations ranging from collage to drawings and papier-mâché creatures.

↗ kinderunikunst.at

"Social Design is Invisible"

Social Design Summer School 2019 in Bad Eisenkappel

Cooperation partner: Marktgemeinde Eisenkappel-Vellach / Železna Kapla-Bela

Herwig Turk

The Summer School departed from a modernist now abandoned hotel built in 1971 after the plans of the Yugoslavian architect Ilija Arnautović in a small Carinthian village of about 2.500 inhabitants. The Summer School gathered international students and artists from various disciplines to elaborate on the potential impact of Social Design in the border region between Austria, Slovenia and Italy.

× SUMMER SCHOOL

× COLLECTIVE IDENTITY

× RURAL LIFE

The Hotel Obir in Bad Eisenkappel could be regarded as a monument of geopolitical constellations after the end of Yugoslavia in 2003 and as a symbol of a depopulation process of former mining areas. It was regarded as an alien in terms of its appearance though it represented a success story hosting tourists, business travellers as well as festivities by the local people. Finally, a series of structural changes led to its closure. For 17 years the building has been abandoned and is waiting for new functions.

The programme started with exploring the context of Bad Eisenkappel, a village with a bilingual (Slovenian and German speaking) population. The tour included exchanges with the Longo Mai cooperative, the Partisan-Museum at Peršmanhof, or an exploration of "Heft" in Hüttenberg, a former 19th century iron mill later transformed by architect Günther Domenig. Austrian filmmaker Robert Schabus presented his documentary about Hotel Obir. Zdravko Haderlap introduced us to the political

local history along a film he had produced together with director Birgit-Sabine Sommer using participatory renactment to share the politically colliding experiences during WWII between victims and perpetrators. Dimitri Hegemann discussed his concepts of "Space Pioneering" in Berlin's "Tresor" or clubs in Detroit. Lukas Vejnik analyzed examples of modernist architecture in Alpine regions in Austria. Ernst Logar presented his art work linked to neglecting of Partisan history in Austria and Willi Ošina opened the former elementary school in Lepen explaining the history of the writers and artists who attended school there and who experienced the discrimination being part of the Slovene speaking minority. Wato Tsereteli, director of the CCA University in Tiblisi/Georgia, reflected the utopian potential of the hotel for the village looking for new narratives. In a final public event ideas and questions were presented to the municipality and local guests. Thus, a long-term partnership between Angewandte and the citizens of Bad Eisenkappel has been started.

Uterus Collective
Dolce Laga Encyclopedia

İlkin Beste Çırak, Anna Scheer,
Amelie Schlemmer, Katharina Spanlang

Abundance is the ability to recognize the treasures around you. Abundance is the place where I feel free to fully receive and to fully give. My actions are driven by generosity towards myself and others.
(Excerpt of the Dolce Laga Encyclopedia)

SIXTH SENSE

SEMESTER PROJECT

CONDITIONS OF EXISTENCE

The Uterus Collective was using the university's space for an embodied research of the qualities that are related to the universal experience of the uterus. We strive for a more equal and fair acknowledgement of the capacities of both our mindful thoughts and the sensing body.

The project was a journey to letting go of the conditioning of our mind and competition driven systems. Through our embodied experiences we found ways to describe various uterus-related qualities. We were searching to take our body and its sensations as guidelines and give them a voice in everyday, scientific, societal and theoretical discourses. We composed a repertoire of actions, settings and conditions, which we shared with strangers. By means of these formats, the desired qualities were rehearsed and enhanced together. They became more concrete and thus to some extent accessible and sharable. The resulting Dolce Laga Encyclopaedia is a growing collection of our voices and experiences. It is very personal and has no claim for totality, neither any desire to be complete. Rather it is organic and seeds an aspiration we hope to grow with by each individual experience.

StadtWerkStadt

Catalin Betz, Frank Daubenfeld, Neslihan Kiran

SEMESTER PROJECT

THE CITY
AFTER DARK

VALUE OF WORK

The daily labour done on the streets of our cities remains often invisible. The way Vienna looks like is rather seen as the "normality": Streets are clean, street lights are working, the city is "safe". Only when something is not functioning we do realize that someone did not do their job. The "machine Vienna" is a human machine. It is a daily routine – processed by human beings. This project focuses on the appreciation of human labour within and for the urban fabric.

Once we had started with our project, we suddenly noticed all these people working on the streets all over the city. To get an inside view and learn more about their everyday working processes, we interviewed people working on a construction site, spent a day with a garbage collector, and talked to a policeman. They told us about their experiences and the challenges they face on their day to day work situation in the streets. Moreover, we asked them to assess possible consequences given the growing automation of labour – the increasing replacement of manpower by machines. In addition, we also spoke with the responsible people of the municipal departments for the various labour going on in the city of Vienna. From all the material collected, we created a foldable poster-magazine to be spread to a broader public. The contributions range from written texts to diverse artistic approaches to communicate our findings: illustration, photography and graphic design. The overall colourful design, which creates a rather utopian, illusionary impression, leans on our assumption that many citizens live in a sort of illusionary truth: since much of the work done on the streets remains mostly hidden people are usually not conscious about it and do not reflect about the fact that the way our cities look like is not a matter of fact. Hence, this project aims to make the invisible work done on the streets as daily business more visible. It is an appreciation of all the workers, which define the cities we are living in, every day by their both human effort and labour.

Teta Gjyl

Alberta Sinani

📻

COLLECTIVE IDENTITY

SEMESTER PROJECT

MIGRATION

CONDITIONS OF EXISTENCE

What is a community and why do we need it? These are two of the core questions posed by Teta Gjyl – an alter ego for a woman born in Kosovo, who has grown up as a migrant in Austria and is now looking for her peers – or her friends? In six podcast episodes so far, she invited peers to share their experiences.

Who are our friends and why? What connects us to them and what makes us feel safe? What does it mean when there is one part of us that we share only with a certain group of people?

Experiencing migration feels like the uprooting of the social network you once had, while you have to connect and adapt to a new world that fails to understand you – technically and emotionally.

The project Teta Gjyl looked further into the Albanian community in Vienna – even though such a community does not really exist as the once tight network of guest workers from former Yugoslavia has loosened over the years. The children of the families have moved away from their former neighbourhoods in the outer districts to other parts of the city and so did their communities' bond. For the second and third generation of migrants it is a balancing act between overcompensating their national origin on one hand and dealing with their individual identity on the other hand. The lack of a community space leaves them without a room for unconventional questions and vivid discussions with people, who face similar struggles. This is the reason why the project by means of a podcast and an especially designed recording situation aimed to create a home-like atmosphere of trust – a space for friendship – where you can be who you are and be understood.

IG ↗ @tetagjylpodcast

The Staircase Choir

Magdalena Hubauer, Pavel Naydenov, Raphael Volkmer

✕	SEMESTER PROJECT
✕	♪♪
✕	SIXTH SENSE
✕	COLLECTIVE IDENTITY

The Staircase Choir is a project of the democratically organised Construction Choir Collective, which is open to trained and inexperienced singers alike. For the time of a concert, places of everyday transit are transformed into unexpectedly atmospheric stages by filling them with the collective's multi-faceted vocal repertoire.

The 30 members of the Construction Choir Collective are organised democratically. All members take artistic decisions together and feel obliged to show solidarity with each other and with society as a whole. The jointly conceived projects attempt to temporarily activate spaces that are usually closed or difficult to access (such as staircases) or public places like parks, streets, entrance areas, etc. to open them up to a wider audience, making them perceptible through sound.

The Staircase Choir in particular uses the acoustics of staircases as extremely high rooms to create a special atmosphere that is not only appealing but also a vocal challenge for the singers. The concerts attract residents of the house and guests and the shared experience opens up new views of the shared space and the respective neighbourhood. The coming and going of people shapes the space and enhances the acoustic experience. After all, the more bodies in a room, the more subdued and rounded the sounds.

IG ↗ @constructionchoir

Visualizing the World: from Observations, Information and Statistics to the Cartographic Image

Philippe Rekacewicz and Nepthys Zwer
Cooperation partner: Österreichisches Gesellschafts- und Wirtschaftsmuseum

The Focus Week with Philippe Rekacewicz and Nepthys Zwer explored and experimented with selected methodologies in map-making and information design. Starting the day before new regulations rendered face-to face-interactions at the university impossible, the workshop was our first (unplanned) experience with online collaboration in times of Corona.
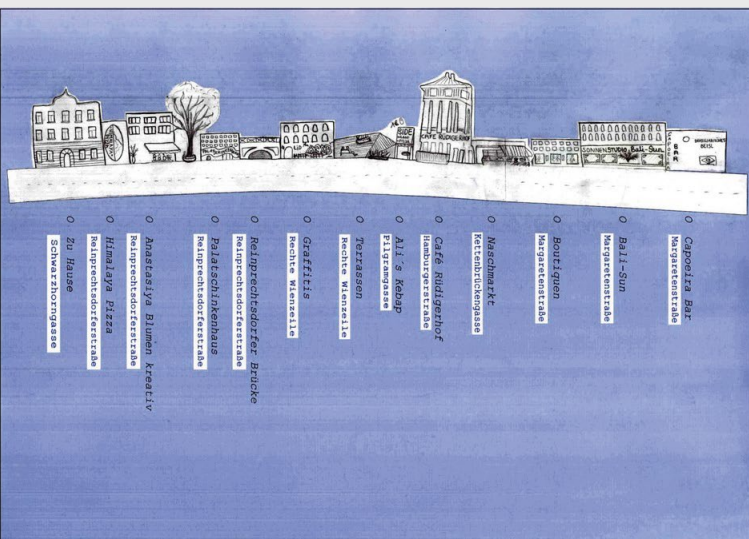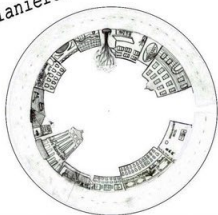
> MAPPING
>
> FOCUS WEEK
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How to transform observations, information and statistics into visual representations? The aim of the Focus Week with Philippe Rekacewicz (geographer, cartographer and information designer) and Nepthys Zwer (Germanist, cultural scientist and Neurath expert) was to use the tools of graphical semiology as a way to reduce and simplify knowledge and information linked to a "degrowth economy" at various scales (urban as well as global). Various methods of visual representation from the domain of "Radical Cartography" and Otto Neurath's approach of Isotype were applied. The workshop started with a working session at the Österreichisches Gesellschafts- und Wirtschaftsmuseum, which was founded by Otto Neurath. In the evening, Philippe Rekacewicz and Nepthys Zwer gave a public talk on Otto Neurath and

his role as a radical geographer. Shortly before the public talk began, we heard the news that due to the Corona virus, from the next day on, no face-to-face teaching would be possible at Austrian universities anymore. Nevertheless, although these first days of public restrictions turned out a bit hectic, we managed to relocate the workshop online. Students created visualizations of growth-related statistics like CO_2 emissions, the number of cars in Vienna or the global wealth distribution, as well as personalized maps of Vienna. Coordination, communication and a detailed feedback were conducted through Owncloud folders, etherpads and e-mails. Our first experience with online workshops during the Corona crisis turned out to be a success.

My Covid19 Vienna

cars
me
yard with one tree
building with shops
me "walking outside"
me moving inside the flat
yard with parking cars

My Vienna
16.03.2020

Flanieren am Sonntag

Schwarzhorngasse · Zu Hause
Reinprechtsdorferstraße · Himalaya Pizza
Reinprechtsdorferstraße · Anastasiya Blumen kreativ
Reinprechtsdorferstraße · Palatschinkenhaus
Reinprechtsdorferstraße · Reinprechtsdorfer Brücke
Rechte Wienzeile · Graffiti
Rechte Wienzeile · Terrassen
Pilgramgasse · Ali´s Kebap
Hamburgerstraße · Café Rüdigerhof
Kettenbrückengasse · Naschmarkt
Margaretenstraße · Boutiquen
Margaretenstraße · Bali-Sun
Margaretenstraße · Capoeira Bar

Rat Race, Snail Pace - Challenging the Growth Imperative

Ernest Aigner, Martin Färber, Oliver Hangl, Halliki Kreinin, Nina Pohler

The workshop Rat Race, Snail Pace explored various communication strategies to challenge the global growth imperative. The interdisciplinary collaboration between the Vienna University of Economics and Business and the University of Applied Arts was held as part of a broader engagement with the topic of degrowth and a pre-event for the conference Degrowth Vienna 2020 - Strategies for social-ecological transformation.

What is economic growth and productivity? How is it related to resources and energy use, human well-being and social stability? What role can artistic strategies play to challenge the growth imperative? How can methods of art and media be used to trigger public involvement in the growth discourse? How can marketing strategies be instrumentalized for a critique of economic growth?

Based on these questions, the workshop Rat Race, Snail Pace developed strategies to challenge the imperative of economic growth. The workshop was the outcome of an interdisciplinary collaboration of Ecological Economics (WU Vienna), the Social Design Studio (University of Applied Arts Vienna) and visiting artist Oliver Hangl.

(IM)MATERIAL RESOURCES

FOCUS WEEK

PROGRAMME

After a discussion on the critique of economic growth and the foundations of a degrowth society, followed by an introduction to Social Design strategies and artistic methods, common fields of interest and possible approaches for interventions were explored. Based on the derived thematic clusters, five groups of students developed ideas to raise awareness and promote degrowth, call to arms or find new ways of communicating the complexity associated with the topic in a simple way.

The resulting projects featured fake kickstarter-campaigns, surprising fact memes, video works questioning the habit of trashing, humorous audio pieces about unconditional love for objects and a gossip magazine for sharing resources. Others questioned preconceived notions of consumption and international trade, or celebrated sharing of resources between neighbours and public housing in Vienna.

Minimal Furniture Mutations

Following the principles of re-use and circular economy and inspired by the idea of "minimal interventions" by Lucius Burckhardt, a collection of unwanted chairs was modified with prototypical extensions, small adaptations and transformations.

In response to observations and collected desired qualities of public space, such as playfulness, flexibility, social interaction, cleanliness, cooling or access to music, the chairs respond to identified needs of residents and offer a speculative perspective on public space. What if inconspicuous objects became playful elements of expression, tools for social interaction and facilitators for collaboration?

The series of prototypes (developed by Martin Färber, Moriz Fischer and Raphael Volkmer), which was presented at the Angewandte Festival 2019 and the exhibition "Wo ist das Kind?", is part of the ongoing study "Social Design ist unsichtbar", which examines undiscovered potentials of furniture in public space. Conquer spaces, open spaces!

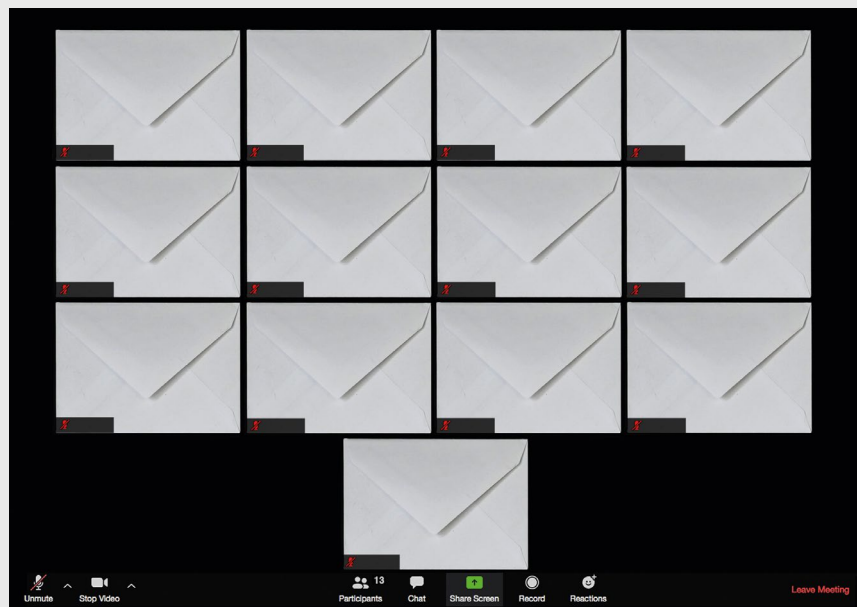

- ✕ OPENING UP
- ✕ CONDITIONS OF EXISTENCE
- ✕ 🏓
- ✕ SPECIAL PROJECT
- ✕ RIGHT TO THE PUBLIC

Matters of Relationships

A personal reflection on a Social Design Focus Week in times of Corona

Karin Fisslthaler

ABSENCE OF TOUCH

FOCUS WEEK

PROGRAMME

VISITING ARTIST

"The very unexpected and overall change that came along the Corona crisis occurred just when I joined the Social Design department as a visiting artist. All of a sudden this situation attached everything in everyone's daily, personal and occupational life. The Focus Week, intentionally planned to take place in an off-space in the 20th district of Vienna, had to be shifted into the digital space. As my own artistic work deals with interpersonality, human communication in relation to physicality and the impact media have on our behavior, identity and emotions I considered the current circumstances as a productive potential for the Focus Week. As the participants and me were all – because of the lockdown – situated in our homes and could only meet online via a teleconference tool, we were directly confronted with the complex problems of such a prefabricated simulation of togetherness. On the screen we seem to be visually close and communicating to each other but in reality we were all spatially separated: together but alone, struggling with miscommunication, devoid of full body language, eye contact or human touch. This discomforting mirror of our disembodied and fractured self as a group sensitized to the importance of real physicality and activeness that accompany encounters when it comes to the development of a collective work, especially in the field of Social Design.

In the end and in my understanding, artistic practice is an active way to reflect on common situations and emotions in order to deal with them on a personal and collective level. Subsequently, – as we are promising and aware of our full physicality – we tried to bring a concept to life and matter in order to question, reshape, radiate and discuss it with the world in and outside the digital space." (Karin Fisslthaler)

Room 127

Clara Hirschmanner

The project Room 127 consists of a series of dioramas created from medicine dispenser boxes. It invites the audience to take a glimpse into the lives of strangers, who are dealing with a chronic illness. Nestling inside the compartments of the pill boxes are tiny scenes that are accompanied by an audio track. One box represents one person with one condition.
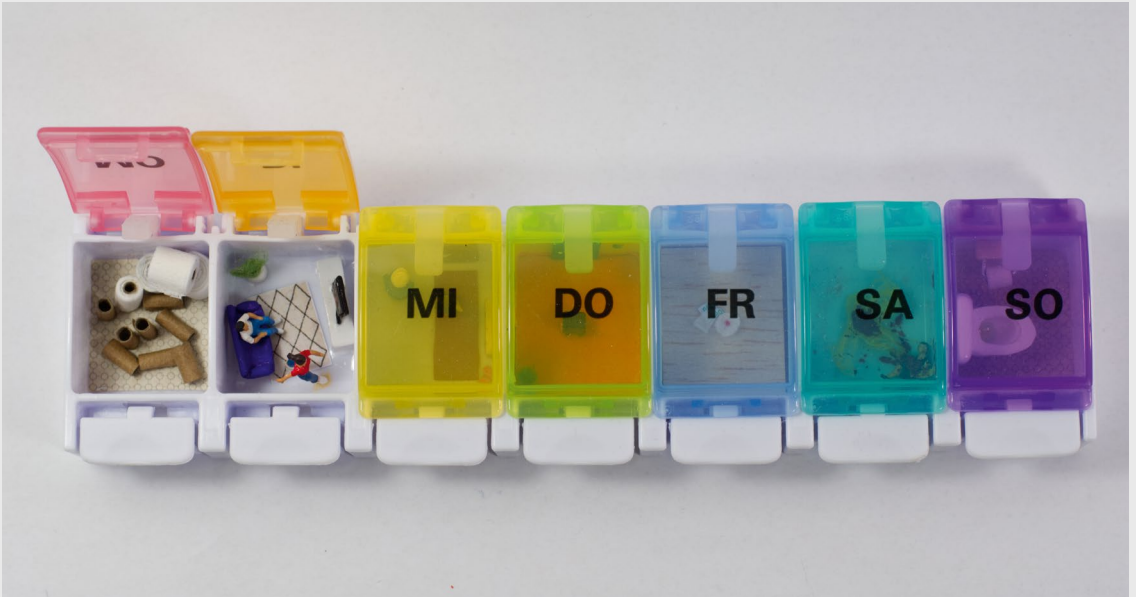
Life can change rapidly when you are diagnosed with a chronic illness. All of a sudden your calendar is full with doctor's appointments and your nightstand is overflowing with all sorts of medication. It can take months until you receive the right treatment. In addition to the challenge of understanding the medical jargon, you also have to deal with the people around you: friends, family who are very concerned or doctors who are showing little empathy. You hardly can avoid ridiculous advice in the months following the diagnosis. Have you tried cinnamon? A juice cleanse? Chia seeds work wonders!

The miniature dioramas in Room 127 show excerpts of daily lives of people, who are impacted by a chronic condition. The scenes inside medicine dispenser boxes tell individual experiences with chronic illnesses over the course of one week. The audience can examine the dioramas and listen to audio tracks. Each box represents one person and one disease, ranging from diabetes to rheumatism and other also never heard of conditions, not terminal but they also will not go away by themselves. The long-term goal is to set up an exhibition which presents different boxes to be showcased at different locations – from galleries to hospitals.

SEMESTER PROJECT

CONDITIONS OF EXISTENCE

Avatar Pleasures

Theresa Binder, Lena Michalik, Danny Nedkova

CONDITIONS OF EXISTENCE

SEMESTER PROJECT

SPECULATIVE FUTURES

ABSENCE OF TOUCH

Avatar Pleasures shows avatars in a paradox, being also stuck in human online routines. The project reflects on how our relationships with each other are forced to migrate to the digital space and how avatars adopt our online human behavior. We take imperfection and failure as focal points. The avatars are not as beautiful and not as free as you thought they would be.
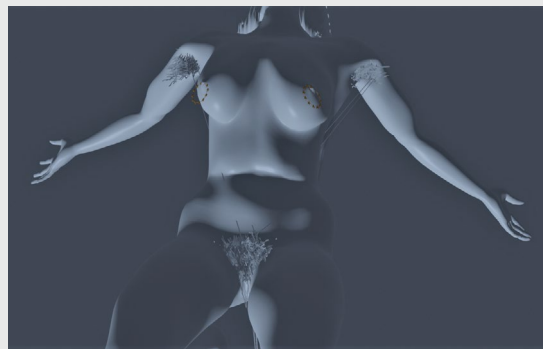
The year is 2020. We are stuck at home. The gap between online and offline communication has never been that thin before. This led us to explore and experiment with virtual environments and avatars: Avatar Pleasures goes beyond the known image of an avatar as a technological alter ego or as a symbol of digital escapism. In this project avatars are put in paradox situations where they have to adopt human behavior. The inevitable exchange via digital platforms in times of social distancing changes us humans.

Avatar Pleasures reflects the shift of relationships into the digital space in an entertaining and critical manner. That does not only mean address relationships but also the relationships and dependencies we developed with technology and ourselves online.

Meet them here: ↗ hub.link/Gowa4Xd

Abstand

Dimitrije Andrijević, Susanne Gutsche, Charlotte Heller
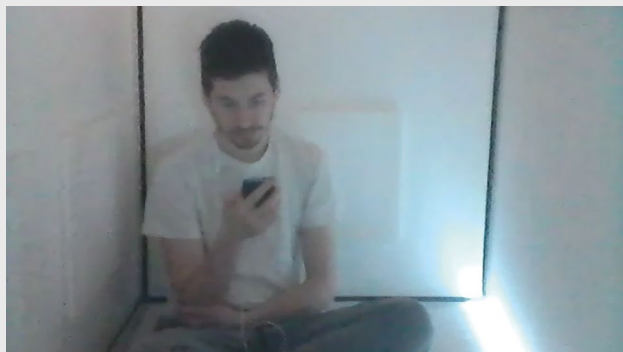
CONDITIONS OF EXISTENCE

SEMESTER PROJECT

ABSENCE OF TOUCH

An *Abstand* is defined from a specific point to another specific point. *Abstand* is a major aspect of daily living. There is an *Abstand* that you keep in public space, an *Abstand* to interact with people. Especially within a pandemic we are all keeping a greater *Abstand* than we are used to. As we see it, *Abstand* is the absence of (the social) touch.

We wanted to reflect on the current times of self-isolation in the form of an experimental film by making the *Abstand* between us as big as possible. For this purpose, each of us built their own isolation capsules – a room within a room, to live there for 24 hours, every single movement captured by our laptop cameras. We chose this medium because it is currently the dominant way of communication. We are showing how our rooms have become our capsules, metaphorically and literary, and are using this installation to both bridge and realize the distance between us. We came to the conclusion that in the current situation, it does not really matter if we are apart only a few miles or on completely different planets, it just all feels the same.

Schwimmverein Donaukanal

Ana Mumladze, Fabian Ritzi, Amelie Schlemmer, Amanda Sperger

Jakob Travnik

FAQ 1: You want to swim in Donaukanal, not Donau? ~ YES
FAQ 2: But the water, is it even clean enough? ~ YES
FAQ 3: The water's current, safe to jump in? ~ YES
FAQ 4: And is it allowed to swim? ~ YES
FAQ 5: This should be an everyday thing to do? ~ YES
FAQ 6: Swimming in the middle of the city? ~ YES

CONDITIONS OF EXISTENCE

SEMESTER PROJECT

RIGHT TO THE PUBLIC

Schwimmverein Donaukanal promotes and shares the activity of swimming in the Donaukanal. Looking back to a long history of swimming in the Kanal we re-activate this activity through our practice of urban swimming. By documenting these swimming experiences and visualizing them through an online and in-situ mapping of the area as well as archiving of historical data and interviews with passionate swimmers we open up the conversation on the social and political dimensions of swimming and bathing culture in Vienna. We explore the history of oppression of the individual body, the development of hygiene norms, available infrastructures and we share the experiences of various social groups who enjoyed swimming in the Kanal over the years.

The Schwimmverein Donaukanal is a fluid structure that aims to weave a social fabric around the practice of urban bathing and hopes to encourage citizens to practice their right to swimming in the city – an opportunity of recreation in the growing city of Vienna under conditions of global warming. The safety of swimming in the grey area of city regulations deeply relies on self-responsible individuals. Only when we citizens learn to read the Kanal through our senses and embodied experiences the joy of open water swimming in an urban environment unfolds.

↑ Peter Hetzmannseder, published in: *Donaukanal, Eine Hommage.* Folio Verlag Wien - Bozen © 2018

IG ↗ @schwimmvereindonaukanal

Submersion

Leah Dorner, Maria Kanzler, Stella Krausz

We think of the underground as a space where different rules apply, which is not politically charged and thus excludes no one. In the form of an essay film we capture conversations with underground explorers. We aim to find a method that allows knowledge to be partially left underground, so that no expropriation but a discussion about it can take place.
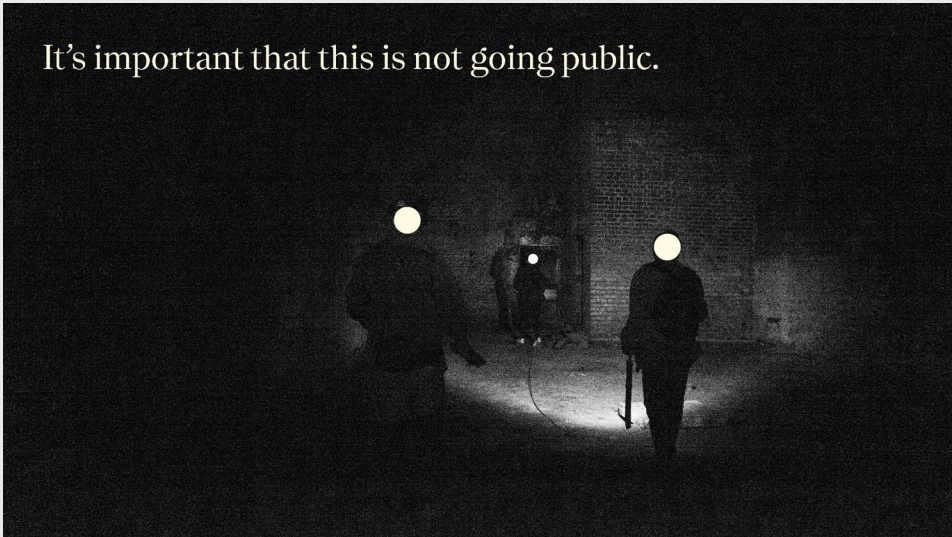
RIGHT TO THE CITY

THE CITY AFTER DARK

SEMESTER PROJECT

It's important that this is not going public.

As the subsoil of all of us, the underground metaphorically raises the question of how much space each of us has at our disposal – literally but also within society. No one can escape absolute surveillance. Some might be forced to „go underground", whilst others follow an urge to explore it. Penetrating these spaces and revealing them would endanger their special characteristics and could lead to a permanent occupation.

While exploring the subsoil of Vienna, looking for entrances and accesses, we discovered different phases of personal experiences. The reorientation in the darkness exceeds our power of imagination within the everyday life. Our senses try to adapt to the new situation and open up a possibility to dive into the unknown. Speaking to some underground explorers, a certain kind of communication strategy became recognizable: they do not reveal their knowledge immediately. Talking about less known places they usually become more restrained, vague and leave details in the dark.

In the form of an essay film we show conversations, relationships between the owners of knowledge and fragments of underground places. This "smattered knowledge" opens up an arc of tension which, as we believe, allows us to talk about the underground without naming it specifically and thus bringing it to light.

Quirky Cookbook – Stories of Eating between the Norms

Evgeniia Kozlova, Michalina Zadykowicz

SEMESTER PROJECT

CONDITIONS OF EXISTENCE

Quirky Cookbook is a project that celebrates diversity and non-normative ways of eating. The publication is a collection of stories and recipes by people who reflect upon and challenge food norms. Instead of judging or going crazy about it, the cookbook puts all the dishes and habits, which do not fit into commonly known standards, in the spotlight – against the instagram-perfect looking nutrition and diet culture.

Eating habits are more personal than one might think. We eat what we have learned at home, what others have taught us, or we create our own eating routines and rituals. Food carries memories, sometimes good ones, sometimes not. Food is identity. On the other hand, we are flooded with information about how and what we should eat, how much, what our plates should look like, and with pictures of smiling people holding flawless dishes that have been put together with the help of glue and paint. The food culture profits from feelings of guilt, claiming that a certain way of eating is somehow better or cleaner. The project therefore wants to give people space to talk about how they step out of culinary norms. They can share their habits and recipes, which others find weird and unusual. The focus of this extraordinary cookbook lies on stories and reflections from interviews rather than on the recipes themselves. Among other things, we asked people to tell us about their favourite quirky food, how they discovered it, memories and feelings they associate with it, and also reactions they have experienced from others. Each text is followed by imperfect illustrations and a recipe for one of the dishes mentioned by the participant. Once you realize that you are not the only one dipping French fries in ice cream, this may turn out to be helpful to escape glamorously presented norms.
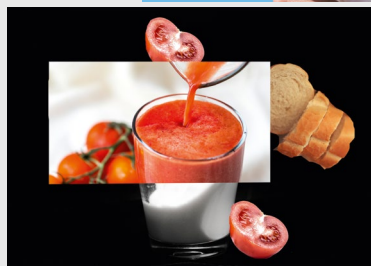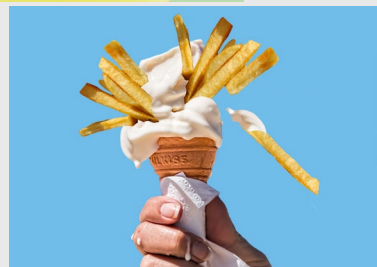
Full Height 90% Black Strikethrough Night Walk II

Peter Oroszlány, David Scheßl, Alessia Scuderi

Nights in Vienna are especially long in autumn. Darkness overcomes the day early, sleepless nights might become endless, especially when being surrounded by nature and walking towards a somewhat familiar cityscape. For the second time, we set out to the outskirts of Vienna in search of the unknown, introducing the new generation of Social Designers to Vienna's secrets.

✕ THE CITY AFTER DARK

✕ CONDITIONS OF EXISTENCE

✕ SPECIAL PROJECT

There is no better way to break the ice between "strangers" than get them do something together over a longer period of time. If this something is an endlessly long walk through the night in a city many have little knowledge of, then it is done! A common experience is created, emotions are shared, friendships are born. Previously unknown people become a sworn team at the end of the day (or should we better say the night?)!

While last year we explored the far west of Vienna – a distance on foot from the Wotruba Church back to the city center – this year it was time to move to the far east and discover the new development area of Aspern-Seestadt in the 22nd district. Once again, with a welcome ritual taking place in a church – this time the less canonical and former Notkirche (1946-1969), which in recent years was moved to Donaustadt and transformed into an art gallery – we led the new generation of Social Designers on an unconventional and challenging pilgrimage to a part of the city where only the most boldest of us have ever been. Housing complexes, construction sites, extensive empty spaces – this is what we saw on our way back to the well-known city before we crossed the Danube and walked for a few hours on the Donauinsel, accompanied by a humid and cold breeze and a few brave birds.

It would be reductive to report what a wonderful experience it was, once again. A night walk is always different and always something special. Only the rules remain the same each time: no phones, no watches, no maps, no means of transportation, no photos (only disposable cameras). Where will our next exploration take us? Stay awake and come along!
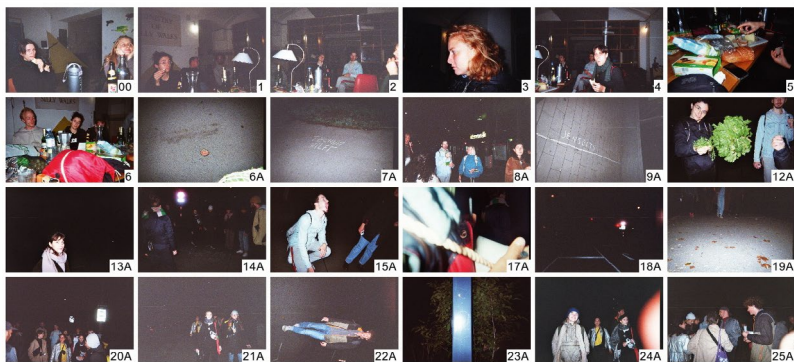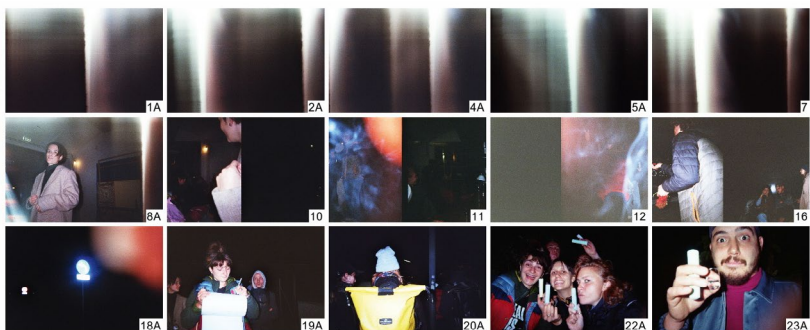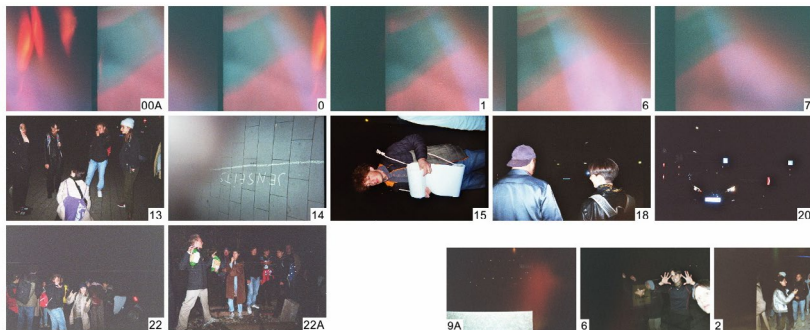
Klelija Zhivkovikj

Klelija Zhivkovikj was born and raised in Skopje. She holds a BSc in Industrial design from the Mechanical engineering faculty at the University of St. Cyril and Methodius in Skopje, and an MA in Social Design from the University of Applied Arts Vienna. She has worked with various organizations and institutions, including the Balkan Investigative Reporting Network, Press to Exit Project Space, The Essl Foundation, the University of Applied Arts Vienna, the University of St. Cyril and Methodius Skopje, Zurich University of the Arts, the University of Nairobi, the Lab of Intelligence Culture "Occupy the Mind" etc. After living in Vienna, she moved to Skopje in 2017 and co-founded the platform for civic engagement through cultural and artistic practices SocioPatch. Her work focuses on applying artistic methods in the realm of urban research, civic engagement and the commons.
In her talk Klelija presented her new project:

"Labor Concept Store will be a body of work that approaches labor in the arts and culture as a design problem. It explores the vocabulary, working conditions and organizational principles of the formal shapes of labor that the job market recognizes and draws a parallel to the ever-expanding selection of beautiful, overpriced and seemingly genius, yet rather useless, products sold in concept stores." (Klelija Zhivkovikj)

Alumni Talks

Markus Gebhardt grew up in Germany and studied art therapy there. In 2015, he moved to Vienna to take part at the master's programme Social Design. After graduating in 2018, he began working for Vienna's largest care-provider for the elderly, where he develops projects that aim to improve the visibility and diversity of older people and he claims the evolvement of queer perspectives. Since September 2019 Markus sets up an art studio with an intergenerational focus. The connections between art and social engagement are fixed parts in his life and indicative for his work on a professional level. The lecture of Markus gave an insight into intergenerational practices, the workings of municipal institutions and possibilities to conduct art-driven projects within this framework.

"We spend a lot of time thinking about innovative approaches and new strategies to trigger changes in society. What we sometimes forget is how we can profit from existing structures – facilities as well as personalities." (Markus Gebhardt)

Julia Wohlfahrt

Social Design alumna Julia Wohlfahrt gave an insight in her actual professional life. Having graduated in 2017 she now works for the department of urban planning in Graz. On the former production site of the "Brüder Reininghaus" beer and liquor company a new district is developed in the center of Graz. She is working at the intersection between the municipal departments, the developers and the future inhabitants and local artists working on projects concerning the design of (all sorts of) space, developing participatory approaches and fixing bugs. Besides Julia is working on her Social Design Art Project "w/erden" where she transplanted 20 big trees from places where they would have been cut down to recently constructed buildings.

Michel Gölz

Michel Gölz's background is in social geography, anthropology and participatory art. In his employment for the City of Vienna, he is concerned with moments and places where urban planning and everyday life overlap. Next to his employment, he conducts projects that are artistic and activist, yet also concerned with spatial and social design. In this, he has been largely working with the Kollektiv Raumstation Wien in the past two years.
Working for the Gebietsbetreuung Stadterneuerung (GB) means dealing with topics and content that are addressed in the Social Design Master, although a characterizing feature is its institutionalized structure. The GB is at the intersection of urban planning and residents, between the ominous "city" and people who habituate it. Next to tenancy law counseling, it conducts participation in urban renewal projects and supports resident's initiatives, among other things.

"My office in particular aims to facilitate the "growing together" of an area that includes the site of a former train station, "Nordbahnhof", that is currently being developed as a residential area. By means of various forms of visualization and conversation, we attempt to convey an image of neighborhood in the future. The task here is to convey the idea behind the plan, but also feedback resident's concerns to the planers." (Michel Gölz)

Markus Gebhardt

Social Design Reader #4
How to make: A Portfolio

A Visual Guide by Maria Kanzler
based on a lecture held by Brigitte Felderer and Anna Vasof

📷 Maria Kanzler

"As design students we are constantly confronted with the unspeakable task – creating our own portfolio. It starts with applications for degrees and internships, continues with awards and summer schools and does not stop with the first jobs, each time beautifully designed of course.

In the master programme of Social Design students from all disciplines come together. Many of us have never had anything to do with design before, which is why a separate course is dedicated to portfolio design. Brigitte Felderer and Anna Vasof showed us the importance of portfolios in a witty, astute and even more contradictory way. I could not resist translating this instructive seminar in pictures and putting them on paper. The result is this booklet filled with sketchy illustrations (created during the seminar), the corresponding memoirs and a lot of self-irony that puts the art of portfolio making in a nutshell." (Maria Kanzler)

Publications

Cornern – Anecken statt Auffallen. Der Sport vor der Revolution*

*Cornern – Teasing instead of attracting attention. The sports before the revolution.

Lou Reed was standing on the corner, Neil Armstrong reached a corner stone for mankind and the Social Design Studio proclaims the First Viennese Applied Corner Institute.

Wrapping up the Focus Week Into the Why with Michael Moser and Jan Knopp, the rapid publishing publication Cornern documents the involvement with the corner as a simple but complex starting point. What perspective does the corner as a geometric principle, a construction element, a metaphor or an expression of culture, society and design open up for the prospective designer?

The result is a collection of "micro manifestos" in the form of small-scale project experiments by students, that all revolve around the theme of the corner. The individual projects occupy the common denominator of a communicative, democratic and non-profit forum. All experiments are based on the principles of the Da-Institut, according to which all ideas for a possible future (design) already exist in the cumulated information around us. To grasp those ideas, we only have to read or combine the information according to our purposes.

Da-Institut claims that the assertion of an idea inevitably leads to discourse and that discourse leads to the negotiation of a possible application. To make assertions negotiable, tools like rapid publishing are used. Independent of conventional print media, rapid publishing attempts to translate the dynamics of the "wild thinking" of the World Wide Web into book printing. The depiction of "wild thinking" discourses in form of publications with official ISBN numbers aims to open up ideas to a greater public and to create a precedent that can be built upon.

📷 Jan Knopp

„Wo ist das Kind?"
Kunst in der Stadt

Exhibition at the Gallery of the City of Villach with works by: Catalin Betz, Sophie Bösker, Eylem Ertürk, Martin Färber, Citlali Gómez Escobar, Moriz Fischer, Miriam Hübl, Marlene Hübner, Lena Kohlmayr, Sebastian Kraner, Virginia Lui, Susanne Mariacher, Ruth Mateus-Berr, Michael Moser (formerly Tatschl/breadedEscalope) and Jan Knopp (DA Institute), Peter Piuk und David Scheßl/Urban Playground, Karolina Plášková, Bernd Rohrauer, Christina Schraml, Alessia Scuderi, Alberta Sinani, Christoph Steininger, Alexander Sulz, Herwig Turk, Asia Valencic, Anna Vasof, Raphael Volkmer

The exhibition (08.11.2019 till 07.12.2019) showed that social innovation, i.e. unexpected approaches and unusual results, is possible where different forms of knowledge and practices interact, where strategies from the fields of architecture, the visual arts, design or theory not only coexist but also enter into dialogue and form coalitions that are as risky as they are productive.
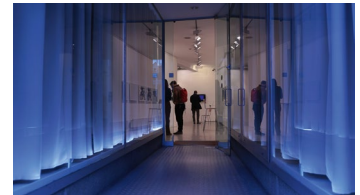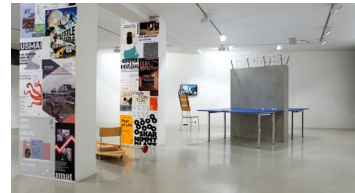
The exhibition in the Gallery of the City of Villach presented works and projects realized by guests, graduates, students and teachers of the "Social Design-Arts as Urban Innovation" master course. The title of the programme perhaps suggests that social comes before societal, that Social Designers are helpers just waiting to step in. Individual commitment, empathic thinking and a willingness to help without hesitation are doubtless personal requirements for students wishing to enrol in this programme. In the Social Design Studio, however, solidarity is seen as a socio-political category requiring out-of-the box responses. The goal is to provoke rethinking and generate new ideas that can lead to societal change. Research is focused, in place and content, on the theories and practice of the city, on the urban realities that the students come from. Electing to study Social Design means recognizing cities and processes of urbanization as subject to change, as organisms that react to even the slightest touch of acupuncture.

Students and teachers alike react to current needs, both intensively and sustainably, young and committed, multilingual and understandable, with low thresholds and high standards, artistic and substantial, with the help of interventions, programmes and publications that are always produced with a finger on the pulse of difficult times and (but not only) urban needs. In the last resort, this young programme always relates to the call formulated by artists and advocated with courage for the integration of art and life.

☒ OPENING UP

☒ CONDITIONS OF EXISTENCE

☒ EXHIBITION

☒ SPECIAL PROJECT

Other than Happy [Anders als glücklich]

An exhibition project about Degrowth

Brigitte Felderer, Barbara Horvath, Nina Pohler, Alexandra Strickner
University Gallery of the University of Applied Arts
at Heiligenkreuzerhof

The exhibition was supposed to take place in dialogue with the international conference "Degrowth Vienna 2020-Strategies for Social-Ecological Transformation" to be opened in May 2020. For known reasons the conference was transposed to virtual space and the show was shifted to fall 2020. Nevertheless, we present this project-in-progress since the topic will accompany us in the future.

The exploitation of both material and immaterial resources in a time of brutal growth demands counter-pressure. Artists have dealt with effects of social and economic growth on nature. Artistic works deal with scenarios of a world in which the last animals still survive, or the idea of a present in which only a few cars have survived. The exhibition aims to capture the unrest, the revolt, the resistance in and with people against such destruction. It explores new and unusual forms of protest and how they are networked and mutually reinforcing, and, how they manage to undermine and instrumentalize media. The show may not yet be able to find reconciliatory prospects at the moment, but the artistic contributions make concrete utopias thinkable and also tangible, for societal survival in a world of degrowth.

"In a Degrowth society, everything will be different: different activities, different forms of energy that are used differently, different relationships, different gender roles, a different division of time between paid and unpaid work, different relationships with the non-human world." (Giacoma D'Alisa, Federico Demaria, Giorgios Kallis (Eds.), *Degrowth: Handbuch für eine neue Ära, München 2015*, p. 20.) Thus, it is not a matter of doing less in the sense of economic shrinkage, but of living in balance with other people and with nature in order to ensure the survival of the planet across species.

How do we transform ourselves to a nature that we are destroying at the same time, how can a comprehensive transformation be designed to live a convivial society? Big questions in a much too complex world, where new approaches are needed more urgently than ever before to bring together towards a powerful diversity: expertise and mainstream, real constraints and visionary freedoms, commitment and imaginations of fear. "The avant-garde does not surrender", the artist and critical thinker Asger Jorn had made clear already in 1962. The exhibition project wants to face up to this great and almost militant claim, since we do not refrain from future.

× ✳
× (IM)MATERIAL RESOURCES
× CONDITIONS OF EXISTENCE
× EXHIBITION
× SPECIAL PROJECT

Futuring Workshop

The workshop took place in the frame of the "Place City" project carried out within the scope of JPI Urban Europe on behalf of the Federal Ministry for Transport, Innovation and Technology (BMVIT). Local project partners: Municipal Department MA 18 (Urban Development and Planning), Superwien Urbanism ZT OG

Nina Pohler

The Futuring Workshop invited twelve teenagers to develop visions for the year 2050 for their district Floridsdorf. The aim was to formulate ideas and wishes that point towards a socially and ecologically sustainable city and make local teenagers feel excited about becoming active in the co-creation of their future.

The workshop was held in the frame of PlaceCity Vienna (a project focusing on strengthening the centre of Floridsdorf) and focused on visions for the district in the year 2050: Will the area look like a cement landscape? Will inhabitants still go out to shop, or will all goods be delivered to the front door by drones? Where will city-dwellers meet-up when the air is getting hotter and the Danube warms up? We invited the teens to develop fantastic-realistic visions for different spots in their city. Fantastic – because we wanted them to be actually excited about possible future prospects. Realistic – because it is fundamental to think about the city of the future in terms of the climate crisis. To help them, we used the "City Vision-model" we developed through our qualitative study about the usage of the centre: To which one of the three city visions do young people from Floridsdorf feel connected? (1) Is it the Urban Village? (2) The Metropolis where you could get all you would dream about? Or (3) do they rather see themselves as wanderers, hopping from one city to the next?

After playing movie clips to twelve teenagers that showcase how these city visions are portrayed in pop culture, they formed groups to discuss what they regard as attractive features. In a next step, they wrote stories about their future selves in a utopian Floridsdorf of 2050. They used characteristics drawn from the city visions – from the friendly neighbourhood of the Urban Village, the adventurous spirit of the wanderer, to the consumerist glamour of the Metropolis – and transformed these characteristics to meet the needs of the city in the context of the climate crisis. Their recorded audio stories tell tales of eco-friendly clubbing under the Dome of Floridsdorf, of Winter Wonderlands in the parking garage of Donau Zentrum and equality-producing 3D printers at the public library, while at central Franz-Jonas-Platz, the infamous bar "Stehbuffet" is still as legendary and stuck in time although the new jungle of trees causes the death of those suffering from pollen allergies.

× SPECULATIVE FUTURES

× CONDITIONS OF EXISTENCE

× SPECIAL PROJECT

× NEXT GENERATION

Hacking Public Space towards Climate Justice

Ilkin Beste Çirak, Martin Färber, Yvonne Fischer, Anna Gigerl, Iris Hilber, Mila Kocher, Iris Labres, Eva Lausegger, Lily Müller, Johanna Pokorny, Olivia Preiss, Lina Reisinger, Christina Schraml, Anna Vasof (video documentation), Melina Zamagna
Cooperation Partners: Bundesoberstufenrealgymnasium BORG3, KulturKontakt Austria, Architekturstiftung Österreich, Kammer der ZiviltechnikerInnen

☒ RIGHT TO THE PUBLIC

☒ (IM)MATERIAL RESOURCES

☒ SPECIAL PROJECT

☒ NEXT GENERATION

How to take the climate crisis outside the green bubble? Together with students of the high school BORG3 we developed and tested minimal interventions in public space towards climate justice, as part of the project series RaumGestalten supported by KulturKontakt Austria, Architekturstiftung Österreich and Kammer der ZiviltechnikerInnen.

Which topic is particularly important for young adults in relation to the climate crisis or the social climate of the city? What do they want to change? How could public space be used for this?

Together with a group of young adults of the high school BORG 3 the project week began in February 2020 with a common reflection on the role of public space for young adults and, on a more general level, its role in terms of fostering social transformation processes. Following the motto of "Do it together – for social innovation and sustainability" we developed ideas and realized a series of prototypical actions at the school building and in the surrounding area to address and make visible concerns about the climate crisis and the social climate in the city. In the implementation phase, we placed great value on (re-)using and/or adapting already existing resources in the city, such as urban furniture, inspired by the artistic practice of urban hacking, i.e. targeted actions of infiltrating the city in a subversive, playful way by transforming, modifying, re-interpreting, overwriting the city and its rules as an act of self-empowerment. The resulting series of interventions consisted of the following subprojects: the activation and appropriation of common spaces, such as the terrace of the school building, to create places of retreat for young adults; the installation of an open clothes exchange in public space to counteract our throwaway society; the conversion of unused telephone boxes into freely accessible heating and cooling stations (depending on the time of the year) in the wake of global warming; a mapping system of oases of rest in the city, which are green and free of consumption; playful extensions of standard furniture in the park to meet the needs of young people and foster communication among different generations. As public space is the place where social change takes place and/or becomes visible the different projects share the overall idea to initiate platforms for public discussion and sharing knowledge about climate justice with the general public.

IG ↗ @borg3.for.changes

From "Reading rooms" to "The National Palace of Culture"

The evolution and transformation of the cultural centers in Bulgaria and their impact on the development of civic society

Mariya Tsaneva's PhD Research

← National Palace of Culture (NDK), Sofia
// Architecture Guide Sofia, DOM publishers, 2019
↓ Chitalishte "Dobri Voinikov - 1856", city of Shumen
// ilibrariana.wordpress.com

The dissertation will examine how important the cultural structures are that had been developed in the public space in Bulgaria seen from a representational and functional perspective and how they were and are still shaping the life of the citizens. The study will explore three main aspects of how cultural buildings arose in the 19th century until their formation today.

Firstly, how did they become unique centers for self-education and modernization of the society; secondly, how did they turn into state instruments for social engineering; thirdly, how did they become places of controversial management in the last years. The research focuses on the political, social, and educational influence that public cultural centers have on the civic society by following the development of the first and still existing network of Community Cultural Centers – the „Chitalishte" to the formation of the most representative one: The National Palace of Culture. The aim of the project is to concentrate on several existing cultural centers and narrate the stories they accumulated during the years in order to understand how they adapted to the political changes in Bulgaria. By exploring the current state of the cultural centers, the research will examine and question the importance of the fact that the Chitalishte centers were listed in 2017 by UNESCO as unique parts of the immaterial cultural heritage that aims to safeguard the customs and traditions of the local communities. The study will look at the historical development and will try to answer and clarify the following questions: Which cultural and social practices hosted in cultural buildings were inherited and which were lost during the shift between different political systems? Which of them cannot be revived now due to the abandonment and reconstruction of the given buildings? What is the impact of the current transformation of cultural public buildings on the city environment and people's public life?

What is Corona doing to us?

A Series of Psychological Perspectives on the Corona Crisis

Maria Färber-Singer, Karin Schraml

× ☀

× SIXTH SENSE

× ABSENCE OF TOUCH

What are the implications of the coronavirus pandemic on an individual and on society as a whole? With the professional support of the two psychologists Maria Färber-Singer and Karin Schraml, the Social Design Studio initiated a series of public talks to reflect on the social and psychological effects of the pandemic and the associated lockdown of social life.

Fear of the virus, enduring the demanded social distancing and a restricted freedom of movement in public space, following media reports on death statistics, coping with university closures, being stuck in small apartments, feeling disconnected, lonely and isolated, shifting social contacts and all communication to the online world, facing financial problems and insecure future prospects, continuously assessing whether justified protective measures or exaggerated propaganda of fear are implemented, observing a noticeable increase in xenophobia and racism in society, leading a new normal life that does not feel normal at all, etc. – these are just a few examples of possible effects of the corona crisis associated with elevated rates of stress and anxiety. As the pandemic sweeps across the world and the search for a vaccine continues, psychologists are warning of possible long-term effects on the mental health of the general population as the entire crisis is causing a considerable degree of fear, worry and concern in a population at large. To reflect on the implications the pandemic has (not only) on our mental health and society in general, the Social Design Studio initiated a series of online sessions in spring 2020 together with psychologists Maria Färber-Singer and Karin Schraml to learn about strategies of how to adjust to challenging, stressful times and get beyond a "new normal" life.

I. CHALLENGING INERTIA
A talk with psychologists Maria Färber-Singer and Karin Schraml about sharing courage in times of crisis.

II. THE NEW NORMAL AND BEYOND
A follow-up talk with psychologists Maria Färber-Singer and Karin Schraml about how to meet our needs as social animals despite or especially because of challenging times.

Dr. Maria Färber-Singer is a psychologist, psychotherapist, supervisor, author and coach. She supports persons and teams to liberate their potential and to create their life. Her tools are easy to use and highly effective. She has published two successful books on it.
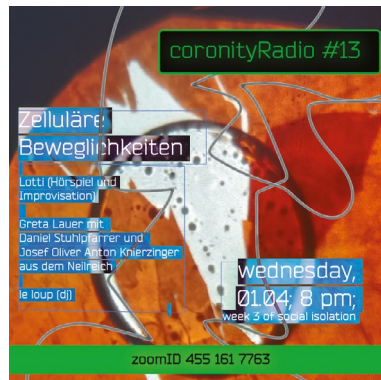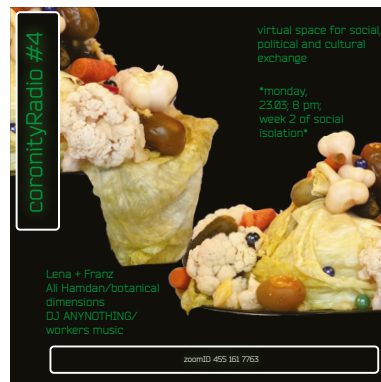
Dr. Karin Schraml is a clinical, health and work psychologist with a PhD from Stockholm University. She has many years of expertise in the field of chronic stress and burnout prevention. She works with psychological counseling, therapy and coaching in creative ways and uses state-of-the-art tools from Acceptance and Commitment-therapy and Compassion focused therapy.

Coronity Radio

Eliza Chojnacka, Leah Dorner, Brigitte Felderer,
Susanne Gutsche, Nik Hummer, Danny Nedkova

with contributions (until May 2020, in chronological order) by:
Marie Luise Lehrer, AZE, DJ ANYNOTHING/minusgroundzero, Virginia Lui, Cba, PAF, Anna Vasof, Lena and Franz, Ali Hamdan, Bana Sa'adeh, Lisa Jakob, Nix Los, Nadine Weber, Esatimben, Burcu Bilgiç, Ceren Temel, Dilruba Erkan, Maja Renn, Roy Culbertson III, Alexis Paul/Álvaro Collao, Frida Robles, DJ flauxpas, David Stockenreiter, Katha, DJ Timo Lissy, Kerstin Türtscher, Derek Plunkie, Da Shezzl, Uncle Ben, Wendelin, Sophie Bösker, Silvan Hagenbrock, Sabine Jelinek, Lukas Schaller, Deborah Macauley, Lotti, le loup, Greta Lauer, Daniel Stuhlpfarrer, Josef Oliver Anton Knierzinger, Veneta Androva, DJ Eagles of Def Leppard, Pavel Naydenov, Nik Hummer, Herwig Weiser, Catalin Betz, Raphael Volkmer, Enesi M., Hyeji Nam, DJ Bushra, Misho Antadze, Hans Schmidt, Michel Gölz, Julia Wohlfahrt, Emiliya Kircheva, Ana Mumladze

coronityRadio

virtual space for social, political and cultural exchange

@coronityradio
coronityradio@gmail.com

zoomID 455 161 7763
pass: 123456

coronityRadio #2

virtual space for social, political and cultural exchange

saturday, 21.03; 8 pm; week 1 of social isolation

Virginia Lui (talk)
Cba (singer songwriter)
PAF Shake it off
DJ ANYNOTHING/minus-groundzero

zoomID 455 161 7763

coronityRadio #4

virtual space for social, political and cultural exchange

monday, 23.03; 8 pm; week 2 of social isolation

Lena + Franz
Ali Hamdan/botanical dimensions
DJ ANYNOTHING/workers music

zoomID 455 161 7763

coronityRadio #7

virtual space for social, political and cultural exchange

thursday, 26.03; 8 pm; week 2 of social isolation

Maja Renn (performance)
+
Roy Culbertson III (live music)
+
Alexis Paul/Álvaro Collao
+
DJ flauxpas

zoomID 455 161 7763

coronityRadio #9

RASUMOFSKY SESSION

Dj session with flatmates from the rasumofsky wg

SATURDAY, 26.03; 8 PM; week 2 of social isolation

virtual space for social, political and cultural exchange
An initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

ZOOM ID: 4551617763

coronityRadio #13

Zelluläre Beweglichkeiten

Lotti (Hörspiel und Improvisation)

Greta Lauer mit Daniel Stuhlpfarrer und Josef Oliver Anton Knierzinger aus dem Neilreich

le loup (dj)

wednesday, 01.04; 8 pm; week 3 of social isolation

zoomID 455 161 7763

"CoronityRadio is an ongoing project that appropriates an open platform for social, political and cultural exchange. A virtual space that encourages sharing of knowledge, discussions, (un)finished artistic works and concepts – exploring cultural exchange. It opens a counter-position to the contemporary reality of social distance, complementing physical relationships. So far we hosted music and performance acts, as well as readings, discussions, games, cooking sessions and fortune telling. In addition to critical approaches the platform establishes COMMON wellbeing, leisure and fun." (mission statement)

× 🗃

× ABSENCE OF TOUCH

× SPECIAL PROJECT

× 🦠

Everyone who wants to participate and/or host future Coronity Radio sessions contact us via e-mail: coronityradio@gmail.com

Dates and programme:
IG ↗ @coronityradio

🖥 Danny Nedkova (#0, 2, 4, 7, 13, 17, 20, 21, 23, 26) / Nadine Weber (#9) / Catalin Betz, Raphael Volkmer (#16)

coronityRadio #16

FR** MONEY FOR ALL
Catalin Betz
Raphael Volkmer
TALK AND DISCUSSION ON UNCONDITIONAL BASIC INCOME

FLAUXPAS (DJ)

SATURDAY, 04.04; 8 PM;
week 3 of social isolation

ZOOM ID: 4551617763

coronityRadio #17

HEARTBREAK AND MEDITATION

Enesi M.
(reading + video)
Hyeji Nam
(audio)
bushra DJ

SUNDAY
05.04; 8 pm;
week 3 of social isolation

zoomID 455 161 7763

coronityRadio #20

An initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

08.04;
wednesday;

an observation
screening and conversation
excerpts from the works of the Georgian documentary filmmaker Misho Antadze

zoomID: 455 161 7763
pass: 123456

Data SIO, NOAA, U.S. Navy, NGA, GEBCO

coronityRadio #21

paste the taste
digital pop-up restaurant + 2d table talk

8pm; 09.04;
thursday;

zoomID 455 161 7763
pass 12345

An initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

KAFFEENISTIK I

PROGRAM RECOMMENDATION AND LIVE STREAM

8PM; THURSDAY; 23.04;

coronityRadio #23

An initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

INTERNETKAFFE
PROJECT OF THE INSTITUTE FOR TRANSACOUSTIC RESEARCH

ZOOM ID 455 161 7763
PASS 123456

An initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

coronityRadio #26

live asmr session

emiliya kircheva
danny nedkova

ZOOMID 455 161 7763

PASS: 123456

8pm;
thursday

An Initiative by Students of the Social Design Studio @ University of Applied Arts Vienna

Exchange Students

Jelena Moser

Jelena Moser Erasmus winter term 2019/20

It is as if I could speak dialects but no languages. I work in different fields and places. Doing theater projects and working in the Alps during the summertime. In summer 2020, I will complete my master in Transdisciplinarity at the Zurich University of the Arts. Since two years I have been working with vacant school buildings in the Alpine region. I am interested in how a school can become an indefinite place, in order to expose it to a process of transformation. How can we reshape school buildings in different Alpine settings in such a way that new shapes, media and forms can arise from there? In 2019 I have implemented a school building project called "Schuders macht Schule" in a small village in Switzerland. It offers workshops in which mountain agriculture and future perspectives of mountain villages are addressed by using personal stories, specialist knowledge and artistic formats. The questions of conversion and re-use of the school building go hand in hand with the process of transformation. How do I want to see landscape? How do images of the landscape present themselves? Where do they contain cracks and breaks? Could they be reassembled? These have been some of the key questions during the workshops in Schuders and I will continue working on them in the future.

My time at the Social Design Studio in Vienna was very enriching. I was exposed to everyday life in a big city, I got to know different perspectives and artistic approaches, as well as different designs. After my studies I want to continue working in a transdisciplinary way. On the intersections of art, environment, social affairs and culture. How and where exactly is still open. I am curious about collaborations and ideas of any kind!

W ↗ jelenamoser.ch

Anna-Sophia Unterstab

Anna-Sophia Unterstab Erasmus winter term 2019/20

My focus is on socially engaged design as well as on critical and feminist design theory (Design Justice). In collective projects I am exploring the social and political potentials of design.
I studied various forms of design in Hamburg, Budapest, Halle and Vienna, including experimental design, social design and communication design. Currently I am finishing my master's degree at the HFBK Hamburg. Here I studied with Jesko Fezer, Jeanne van Heeswijk as well as in the free feminist class.
In the project "In the Meantime" I am currently organizing workshops and a summer school that explore the positive potentials of the topics vulnerability, interdependence and care and locate them in the art academy. In this context, the project searches for bottom-up alternatives to a competitive, individualistic way of studying art and design, which more closely combine theory and practice and the interaction between them. I am also involved in the design of a participatory print workshop with relatives of former prisoners of the Neuengramme concentration camp. The monument will be opened in November 2020.

In my understanding design is an actively changing discipline that is no longer focused on material production, but whose potential is the creation of connections. Design conveys the possibility to empower people and bring them to the table, but unfortunately it mostly supports hierarchies and creates barriers. For me, Social Design means working for and with people who are otherwise excluded from traditional design and cannot afford it. I learned this while working on the Public Design Support in St. Pauli. To explore different forms of participation and collaborative work is particularly fruitful for me.

During my time at Angewandte I got to know the Social Design Studio as an exceptionally caring, open, collaborative, international space. My time in Vienna really helped me to further question my own role and situatedness as a designer. Furthermore, I now think differently about the term "Social Design": Less as a discipline on its own, more as an umbrella term which houses interdisciplinary thinking. I am impressed by the political mindset of the students and teachers in Vienna and will remember the occasional discussion as well as the occasional studio party for a long time. Let's stay in contact!

M ↗ aunterstab@gmail.com / IG ↗ @anna_uno

From our Hearts and Brains – Outlook

This last chapter of our Fanzine No.7 is dedicated to upcoming projects and initiatives of the Social Design Studio. Due to the lockdown many plans and projects for the summer term 2020 have been postponed and will be realized soon – in a safer period. Our plans for the near future are also inspired by an evaluation of the master programme, which was organized and supported by the Unit of Quality Enhancement of the University and the AQ Agency for Quality Assurance and Accreditation Austria and which took place over the last two years. After more than eight years since the founding of the master programme in 2012, it was important for us to take the time to reflect on our development to date and our visions for the future and to supplement them with a critical view from both out- and inside. A site visit as well as a peer review report by the international experts Charlotte Åberg, Claudia Barth, Maroš Kriv and Miodrag Kuč, supplemented by critical input from Social Design students and alumnae/i could be completed and provided us with substantial feedback. Already now and resulting from that process we are taking next steps to ensure the quality of the activities of the programme and improve and adjust to formulated demands, by avoiding thinking routines and reacting to the bigger collective's (alumnae/i, students, staff, external experts) input. We could already reform our curriculum in such a way that students will be officially integrated in the planning of the programme, as will be an external network with the overall aim to open up institutionalized bubbles and to avoid blind spots. Also, any Social Design programme needs a continuous sharpening in order to react to the political context and to come up with fresh and wild methods, a need which asks for constant and intense discussion, reflection and criticism.

Three study trips will take place which are focusing on different topics. They will add up to the programme since they bring in novel content in terms of diversity, of cultural exchange and of critically relativizing Eurocentric conditions and privileges. This crucial aspect needs to be strongly considered especially in a studio being located in a city like Vienna but considering itself as an international programme:

Social Design alumnae Aki Lee and Virginia Lui are conceptualizing and organizing a study trip to China:

> "Culture-led urban regeneration projects have different social and political implications. They have influence on social segregation and inequalities or can contribute towards creating social inclusion, diversity and vibrant urban fabrics. While the focus on culture is becoming more and more popular in urban regeneration processes, a better understanding of the new role of art and its activities may pave the way for strategies that are better adapted to their context and people.
>
> This study trip examines art and design practices in China, exploring their critical and transformative potential as practices on the interface of socially-engaged art, architecture and urbanism. Together with Social Designers of different generations, we planned a trip to Wu Han, Shanghai and Beijing for the summer of 2020. Due to the outbreak of Covid-19, this unforeseen circumstance has postponed our schedule to an undecided date. The situation has given us a fresh perspective for our research and we hope to reboot the plan (planet) soon in the near future."
> (Aki Lee, Virginia Lui)

→

Social Design alumna Frida Robles is in the process of conceptualizing an exchange and excursion to Mexico on the theme "Relics of the future or the remnants of the Templo Mayor":

"Can artistic gestures detonate narrative fractures on the spatial-architectonical display of history? Quoted in the Shakespearean play Hamlet – time is out of joint. But, what does it mean for time to be out of joint? In a potentially Eurocentric perspective, the shatter of the social utopias that came with the end of the USSR and the demolition of the Berlin Wall was the end of a social narrative of progress - as Fukuyama notes - the future in the grand scheme of telos was crushed, setting the ground for the beginning of the post-modern era. However, it is perhaps more interesting to re-visit the rupture of time and space that colonization signified in places such as Africa and the Americas. In an important compilation of the history and beliefs of the Aztecs portrayed in the book General History of the Things of New Spain compiled by Franciscan friar Bernardino de Sahagun in the XVI century, a couple of dreams were registered, the dreams that had foretold the arrival of the Spaniards in Tenochtitlan. Within the Aztec chronology this irruption, this temporal disjuncture, was depicted as a radical tempo-spatial shift. The same can be thought about the time and space estrangement that slavery represented for the African continent. As Mark Fischer notes in his reflections on Afrofuturism and its connection to temporality and its narrative, 'the kind of temporal disjunction that has been constitutive of Afrodiasporic experience since Africans were first abducted by slavers and projected from their own lifeworld into the abstract space- time of Capital'. The natives of the Americas, the at-the-time Aztecs reigning over the now- known-space of Mexico City were not abducted, instead, their city was buried under a newer European-like city; this violent urban act can be read as a spatial abduction of a societal distribution. Territories are sensible and they remember."
(Frida Robles)

We also had to postpone our participation at this year's SiArch.Fest at Farm Cultural Park (FCP), an independent cultural center, art gallery and exhibition space founded in 2010 with the acquisition, by Andrea Bartoli and Florinda Saieva, of few semi-abandoned buildings in the city center of Favara, a small town in Southern Sicily. The project started as an attempt to give Favara a second chance and a new life after years of uncontrolled building exploitation and abandonment. Today FCP is a center for redevelopment and urban art and architecture recognized internationally. It is a reference point for artists, architects, creatives and all those who want to imagine new scenarios and change the way things are normally seen in this particular and difficult environment. We will take part in the workshop "Build your own city. Energies under 18", with youngsters, coming from local secondary schools, to experiment with new ways of building urban spaces of aggregation who will see themselves as the main end users.

Eleni Boutsika-Palles and Matilde Igual Capdevila were already in the process of realizing their workshop when plans had to be changed, the topic of their workshop seemed to become almost prophetic:

"Fiction is Reality - Crafting Urban Narratives". The workshop combines theory and practice investigating how fiction affects our relationship to the built environment. "Within the workshop, we will speculate on the multiple and different ways in which fiction is being used as a method to produce original urban narratives, codes and myths. Drawing from urban visual culture, art and architecture, as well as tourism and heritage studies the students can begin to decipher the complex urban landscape that derives from current practices and will be encouraged to articulate their own views and ideas on how fiction affects our perception of our surroundings through concrete examples. We will investigate how cities are being reinvented by means of nostalgia and scenographic

practices, what new relationships emerge with its users and undertake the role of futurists/ storytellers to … (mis)interpret what a city is and invent new stories about what it should/ could be. Examples will be analyzed and explained within the workshop not just to better understand them, but with the precise aim to play against them, reinvent them and recreate them by twisting their meaning, scope and purposes."
(Eleni Boutsika-Palles and Matilde Igual Capdevila)

So, we are looking forward to great projects which will also have a strong impact on our further development and will sharpen our methodology and open up to international exchange and intensive collaborations. And, we continue to work in the local context and to regard the city of Vienna as our reality lab. In cooperation with the municipal department MA19 – Architecture and Urban Design and together with institutions and residents of the second district of Vienna, we have been working since 2019 on the practice-oriented study "Design is invisible" to explore the potentials of participation and get to the bottom of undiscovered possibilities of urban furniture. Based on the outcomes of the study, which will be published later this year, an implementation project is currently being developed in collaboration with the landscape architecture office SimZim and with the support of MA42 – Parks and Gardens.

We are also preparing a collaboration with Liese Kingma, Bogomir Doringer, Lucas Counter and Arno Bouma who are working since years on international "Spaces of Urgency" and will share their knowledge about networks and activist methodology with us, strategies which are urgently needed in (over-) regulated cities such as Vienna.

In 2020 we are collaborating already for the 5th time with the urbanize! Festival, which will take place in October 2020 in the district of Floridsdorf and will gather actions and programme on the topic of Commoning. Of course, updates and details could be found in time on the various Social Design digital platforms.

In that sense, we are not closing this issue but open up to new directions, to new necessities in times of "new normalities" and dedicate our contribution to this year's university festival to "Matters of Relationships", coming from our hearts – and brains!

We left a permanent trace to the upcoming future with our "Zoom memorial", a monumental stone placed in front of a still deserted university showing the Social Design Studio's Zoom ID reminding us about the matter of fact that our minds are embodied, are in urgent need of physical presence and not just "out there"!

Brigitte Felderer and Christina Schraml, for the SD team

✕ WITH CONTRIBUTIONS BY

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Dimitrije Andrijevic
Architekturstiftung Österreich
Charlotte Åberg
Manuel Bachinger
Claudia Barth
Catalin Betz grad
Theresa Binder
Frances Blüml
BMNT Bundesministerium
Nachhaltigkeit und Tourismus
BMVIT Federal Ministry for
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BORG 3 /
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Construction Choir
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Brigitte Felderer
Moriz Fischer
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FORUM Umweltbildung
Gallery of the City of Villach
Markus Gebhardt
Anna Gigerl
Michel Gölz

Citali Gómez Escobar grad
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Alex Grüner
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Eva Lausegger
Aki Lee
Ernst Logar
Longo Mai
Virginia Lui

MA18 – Stadtentwicklung und
Stadtplanung
MA19 – Architektur und
Stadtgestaltung
MA42 – Wiener Stadtgärten
MA44 – Wiener Bäder
Susanne Mariacher
Marktgemeinde Eisenkappel-
Vellach (slow. Železna Kapla-Bela)
Ruth Mateus-Berr
Lena Michalik
Katharina Mischer
Jelena Moser
Michael Moser
Lily Müller
Ana Mumladze
Pavel Naydenov grad
Danny Nedkova
Peter Oroszlány
Willi Ošina
Österreichisches Gesellschafts-
und Wirtschaftsmuseum
Palazzo Butera
Ivan Pantelić grad
Partisan-Museum
Peršmanhof
Peter Piuk
Karolina Plaškova
Nina Pohler
Johanna Pokorny
Olivia Preiss
Barbara Putz-Plecko
Lina Reisinger
Philippe Rekacewicz
Restaurant Amalienbad
Fabian Ritzi
Frida Robles
Bernd Rohrauer grad
Barbis Ruder
Bana Sa'adeh grad
Robert Schabus
Anna Scheer
David Scheßl

Amelie Schlemmer
Christina Schraml
Karin Schraml
Jutta Schwarz
Schwimm-Union-Wien
Alessia Scuderi
Siebdruckwerkstatt Angewandte
SimZim
Alberta Sinani
Viktoriia Slynchuk
Katharina Spanlang grad
Amanda Sperger
Christoph Steininger
Erich Streichsbier
Alexandra Strickner
Studierende der WU Wien
Alexander Sulz
Superwien Urbanism
Cosima Terrasse
Thomas Traxler
Mariya Tsaneva
Wato Tsereteli
Herwig Turk
University Gallery Heiligenkreuzerhof
Anna-Sophia Unterstab
urbanize!
Gabriela Urrutia Reyes grad
Asia Valencic
Anna Vasof
Lukas Vejnik
Raphael Volkmer grad
Stephan Wiltschegg
Julia Wohlfahrt
Joasia Zabielska
Michalina Zadykowicz
Zuzanna Zajac grad
Melina Zamagna
Lorenz Zenleser
Klelija Zhivkovikj
Anne Zühlke grad
Nepthys Zwer
...