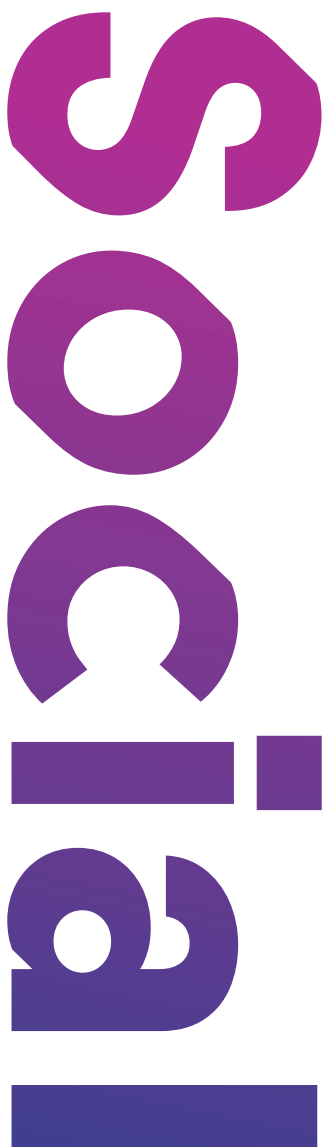# Social Design

Social Design
Arts as Urban Innovation

Fanzine #5

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SOCIAL DESIGN Fanzine #5

Imprint

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Art as produced in the Social Design Studio is asking for more.

No end!

The projects developed and realized in the Social Design Studio are based on decisions. Once, a topic, a need, a vision is named, commitment and responsibility are asked as is a longer breath to follow and pursue a chosen project. A social-design-process would be measured by small if sometimes not even visible units, patience is key. Social designers need to react instantly while they are still supposed to refrain from blasting fast fireworks (only ashes remaining). As a social designer narcissistic needs might not always be satisfied, the empowerment should be demanded by the ones who require it. Such artistic labour might never be part of an art market, its formats and designs might also never be shown in an art context.

Nevertheless, art and artistic knowledge – in and for social design – serve as method, provide contents, reach out to reason as well as senses. Art touches individual feelings and has the potential to form a critical mass – smaller or bigger. Art aims for the necessary freedom in thinking as well as claiming the unreachable. Big words and hard tasks to translate and realize: The projects in this new issue of the Social Design Fanzine are based on serious dedication opening up to a perspective of lived solidarity and a catalogue of unconventional strategies how to get there.

The works in and around the Social Design Studio imply and adopt the standpoint that privileges of education need to be shared and transferred. Furthermore they show the delight in „getting things done", materializing a concept, setting actions, triggering communication and crossing limitations of pragmatism, disciplines, budgets, doubts and experience and last but not least state borders.

Though a publication implies a summary, though it files and folds diverse contents none of the described projects have reached an ending. All of them contributed to and even provoked change in mindsets, renewed methods, opened spaces and demonstrate that art and life cannot be separated from each other.

Art as produced in the Social Design Studio is asking for more, in terms of societal emancipation, in terms of innovation in building and urban planning, in terms of questioning routines and finally in terms of claiming our right to the future!

At this point we thank Asia Valencic who was able to gather and structure our wild thinking and many different projects through her design. She created a visual panorama of the last year which reflects the highly energetic and productive exchange of expertise and experience, of wishes and claims setting the lively base to continue.

Brigitte Felderer
for the Social Design Studio

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GELATI TALKS

Klaus Kodydek, Eva Maria Mair,
Clara Rosa Rindler-Schantl

GELATI TALKS was a public installation, seeking to challenge discourse within upcoming socio-spatial changes in the frame of a large Viennese urban development area. The project tackled the need of democratic spaces created bottom-up, where a wide public has access to information and the possibility to exchange with others in the context of urban development.

Between the 11th and 16th of February 2018, a kiosk at Julius-Tandler-Platz in Vienna's 9th district – a square within a big urban development area – turned into a temporary space for lively exchange. The installation was preceded by many intense conversations held with people who live, work or spend their time in the area of Franz-Josefs-Bahnhof. Their stories dealt with the topics of their current lives there, community, upcoming changes and taking part in urban development.
By showing the various perspectives at the prominently located kiosk, as well as by getting confronted with situation-specific inputs, a multifaceted discourse was opened to the public.

Enabling a low-threshold interaction between all stakeholders – from local politicians and investor representatives to neighbours, other interested people and passers-by – allowed encounters of different life realities and opinions.
GELATI TALKS demonstrated the importance of an open discourse in public space despite our current times of digital hyper exchange. Creating a democratic space at such a prominent spot allowed a broad audience to directly (inter-)act in the context of urban development.

© Kollektiv Franz Josef, 2018

Handy Made

Dahyun Kim, Nathalia Portella, Asia Valencic

The project aims to raise awareness and to initiate a critical discussion about the profound interconnection between individuals and digital technologies, and resulting psychological effects.
"Handy Made" provides a counterculture perspective through alternative practices for coping with mobile phone separation anxiety (nomophobia).

The smartphone can be perceived as an extension of our body and mind. Not only because it acts as our external memory, collecting data and moments of our lives, but more simply, through its constant proximity with our bodies. As the author James Katz writes in his book *Perpetual Contact: mobile communication, private talk, public performance*: "They [mobile phones] have transformed social relations and changed the way we interact, yet surprisingly we have little perception of their effect in our lives."
"Handy Made" offers a moment of intermission in our hyper-connected everyday life. In an attempt of helping people to cope with nomophobia – the anxiety provoked by the separation from mobile devices – we delivered a series of products shaped in form of smartphones with a completely different function. Materials like glycerine and wax turned out to be the most suitable ones for our purposes, as soaps and candles not only vanish through use, but also engage people in off-line activities usually related to leisure and self-care.
The project tackles nomophobia issues through an alternative and playful methodology prompting self-reflection about the use of smartphones.

Soap prototype © Asia Valencic, 2018

The Invisibles

Mariya Tsaneva, Julijana Rosoklija

"The Invisibles" aims to show the lack of clarity within the decision making processes of institutions respecting undocumented Roma people in Bulgaria and Macedonia, as well as the point of view of people concerned.

The case of the undocumented person is a test of our understanding of human rights, if not of humanity itself.

© Zoran Sekerov, 2017

With our project we wanted to understand why and how the issue of undocumented persons exists, and how it is tackled. It is about learning through the process and bringing knowledge to others.

Through a performative dialogue we want to guide the audience through our process and publicly display the issues regarding the topic. With a video and conducted interviews displayed in it, we explored what people associate with «invisibility» besides being undocumented.

The video is a collection of dreamy, open but also practical associations, which are in contrast to the real world and the dimensions of the real situation. Without context people connect invisibility with their inner world but still also with the surroundings they live in and their everyday lives. This video poses hidden questions around the topic:

How do these invisible people influence our lives?

How does the state fail to solve this issue? Do we want to change this? How can people use invisibility to their advantage?

What would change in people's lives if they were invisible?

"You Xin" Second Hand Book Storm

Aki Lee, Virginia Lui

The project 有心 "You Xin" (mindfulness) is a reaction to the disappearance of secondhand bookstores in the city of Shenzhen, China.

Through small gestures of mindfulness, public interventions and social actions, the project aims to restore appreciation and value towards used books.

In collaboration with International Enclave Bookstore and Shenzhen Reading Club, a book swap project was installed and carried out as a long-term reading project in Nantou Urban Village. By swapping one book for another, school kids in the neighbourhood are invited to exchange their used books and to feel free to read within the bookstore. Meanwhile, each book has a bookcard attached which contains the story of the book owner and reader. Thus, serendipity is brought to the front while reading and exchanging books as well as through the act of continuous storytelling.

Over the past ten years, the number of remaining secondhand bookstores in Shenzhen, China have decreased to just a few. The disappearance of second-hand bookstores is symptomatic of the setbacks that have arisen from high-speed urbanism and overproduction. The project "You Xin" (mindfulness) is a performance, gesture and social action aiming at restoring appreciation and value towards second-hand books. Meanwhile, as a gesture of "mindfulness" towards used materials, "You Xin" envisions future neighbourhood venues as multifunctional shared spaces where informal learning and exchange could take place.

Student workshop © Aki Lee, 2017

Gemona Case Study

Asia Valencic

The municipality of Gemona del Friuli and its population have undergone tremendous changes after the 1976's earthquake.
This event has shaped the built environment as well as the collective memory of a whole region, leading ultimately to the fragmentation of the local community and the loss of the territorial identity.

The town represents a particular case study not only because it reflects typical aspects of small municipalities in the pre-alpine region of Italy, but also due to the deep relation between the reconstruction of the urban fabric in its entirety and the impact it had on the local population.
After a series of on-site investigations and meetings with field experts, several themes related to the case of Gemona have been defined: the historic centre is relatively under-used regarding its common spaces and mostly car-centred, as the population is scattered across the surrounding residential areas.
The lack of small infrastructures and ground

floor activity, the very few alternatives for slow mobility and street life combined with a dysfunctional organization of the urban fabric, all contribute to the fragmentation of the community and depopulation of the city centre, both in terms of inhabitants and small businesses. Nevertheless, the city presents numerous spaces with high potential for urban regeneration, appropriation and resilience.
The research thus focuses on understanding how the community articulates itself through its social practices and is capable of developing new narratives.

© Asia Valencic, 2018

FACADE STAGE

Pavel Naydenov, Bana Sa'adeh, Gabriela Urrutia Reyes

FACADE STAGE is a project placed in Haus St. Barbara, Vienna. It is home for elderly people where 85% of its inhabitants have dementia. Caritas and the Social Design Studio, in collaboration, presented a framework in order to change the back facade of the building, now very opaque and dusty, and design a space, that could be used as medium of communication.

FACADE STAGE is a project placed in Haus St. Barbara, Vienna. It is a home for Elderly people where approximately 85% of its inhabitants have dementia. Caritas and the Social Design Studio, in collaboration, presented a framework in order to change the very stale looking back facade of the building by proposing a design for the space that could be used as a tool of communication, representation, or dream creation for its residents.
However, being in a context where we deal with dementia, (a group of symptoms associated with a decline in memory, severe enough to reduce a person's ability to perform everyday activities), challenging questions arose during the process, bringing us to examine what we can control and which elements need to be prioritized in the design process:
What are types of memories elderly carry with them? What memories do they bring to places in order to not forget? Could a FACADE be able to transmit feelings or positive reactions? What can we design that is beautiful to an elderly person? And would the same things also be beautiful to a person with dementia? Or should we only design a tool to distract people from their daily boredom? And if yes, how?

© Bana Saadeh, 2018

OMI – Open Material Infrastructure

Zuzanna Zajac, David Grüner, Raphael Volkmer

Construction skips (Baumulden) are the most visible interface between construction sites and urban space, serving as a perfect metaphor for the industry's material-diarrhoea.

"OMI – Open Material Infrastructure" is an extended and applied investigation into the world of construction waste and its potentials for re-use and urban-mining.

Intervention © Raphael Volkmer, 2018

"OMI – Open Material Infrastructure" is an extended and applied investigation into the world of construction waste and its potentials for re-use and urban mining.

Construction skips are the most visible interface between construction sites and the urban space, serving as a perfect metaphor for the industry's material-diarrhoea.

Thereby skips are often the endpoint of neglected and surplus construction material that could still be re-used, but instead gets down-cycled to secondary material, thermally exploited in heat-plants or recycled into metal products.

However, there already exist practitioners in the realm of re-use and urban-mining, like, 'skip-divers' – individuals who use materials found in construction skips.

Inspired by the practice of skip-diving and as a result of the conducted research OMI proposes a twofold approach:

Firstly OMI creates an online platform for the community of local skip-divers and secondly "OMI proposes an open online tool called, a community-generated map to locate current construction skips and make them thereby easier to access as sources of re-usable materials.

WAGON WIDE WEB

Magdalena Hubauer, Lukas Weithas, Anne Zühlke

In a transnational art gallery train between Bratislava and Vienna, Magdalena Hubauer, Lukas Weithas and Anne Zühlke focused on commuters's motifs in order to show appreciation for their experiences and knowledge of travelling, making them accessible and sharable through a digital and participative artwork.

© Anne Zühlke 2017

Constant travelling across national borders causes a special way of habitus and socio-economic relations. The artistic contribution WAGON WIDE WEB is dedicated to those train travelers. Who are these people? What causes their regular crossing of national borders? What does the time spent on the train mean to the commuters? The project WAGON WIDE WEB creates a virtual railway wagon in form of a website. The project team designed a digital platform with a bird's-eye view on the wagon (44 seats and an attached bicycle storage area).

The WAGON WIDE WEB serves as a digital layer doubling the real wagon. Passengers can localize themselves and track or continue the history of their seat postings by commenting on provided audio features or sharing their own content in the form of voicemails, texts or photos. Stories of commuters can be heard, seen and shared there.

From the 20th of June till the end of November 2018, the WAGON WIDE WEB will be accessible for travelers during the project period via an intranet that can only be used and accessed from within the wagon. The result is an archive of commuting, which is constantly growing and changing, to be evaluated after the project. (tram.to)

Aus dem Rahmen
Sebastian Kraner, Markus Gebhardt, Shirin Omran

Aus dem Rahmen © Sebastian Kraner, 2017

"Aus dem Rahmen" aims to create visibility and exchange for elderly queer people. The idea is to find out how queer identity and community can enrich the perception of aging processes.
A recurring event-series aims to connect queer generations, a documentary movie and video-walks add different views for exchange. We all grow old – the question is how.

Aus dem Rahmen © Sebastian Kraner, 2017

When growing old comes to our minds, we don't want to fit into existing – mostly heteronormative – structures. By applying a queer way of thinking we question socially established norms. People of higher age, who wanted to live a non-heteronormative life, needed to break with gridlocked patterns. For this reason we focus on queer life stories and make elderly people the protagonists of our project. Our aim is to enhance the visibility of queers at the age of 60+ and create a space for intergenerational exchange. Since 2017 we are creating and working with a continuously growing network of elderly and younger queer people. We use film to document life stories and encounters. A focal point for us is the living/housing situation at a higher age. In the next few years, this work will feed into a documentary. Meanwhile, we are producing video walks — individual portraits — that viewers can consume on their smartphones. In parallel we establish a base for new real-life connections by hosting an event series where queer people from all generations can meet and celebrate. It is called "Das Liebstöckel" and takes place 3-4 times a year in different locations in Vienna.

With talks and queer live-acts we try to give incentives for discussion. We are working on the regular publication of a fanzine, which should become a vehicle for ideas within our network. Collaborations with queer initiatives from Austria and abroad bring new perspectives and broaden the discourse. In times of societal polarization we want "Aus dem Rahmen" to offer a lively and diverse alternative.

Ex-life

Que Chi Trinh, Michel Gölz, Sarah Borinato, Carina Stella

Ex-life © Michel Gölz, 2017

"Ex-life" is contributed to by a multidisciplinary team from diverse backgrounds ranging from anthropology to design. An artistic research about legal organ donation took place in Ho Chi Minh City, the most active center in Vietnam.

A social design campaign is developing to engage Vietnamese youth in spreading acceptance of organ donation in this city.

Ex-life © Michel Gölz, 2017

We choose to work with young people as they are the potential organ donors of tomorrow. Through their post-war life experience, their generation may reconsider traditional culture to the benefit of organ donation acceptance.

In a Vietnamese family younger generations have to get permission for their actions from their elders. Challenging traditional notions thus means to face many challenges regarding the choice to take self-determined decisions. The gap between generations is deep.

The backpacking trip is a new influence within the Vietnamese youth – a rite signifying a mature stage of independence. The young generation wanting to go on journeys, use this chance to not be passive: They team up with others and direct their individual journeys. Backpacking trips are associated with challenges,

risk and danger but also confidence and responsibility. Similarly joining the organ donation register, is an activity unknown to the older generation. It is an expression of a generational conflict that we are mobilizing:
If you are a young, modern Vietnamese, you may be inspired by the option to make an independent decision about registering for organ donation. Contributors to the project, including students, doctors and popular backpackers, develop a public discourse in events at university campuses in Ho Chi Minh City.

As a result of the artistic research, a set of tickets and maps were designed to arouse curiosity about the topic. At the same time, social media is creatively used to spread information and productively reach more youth using the hashtag #tiepnoihanhtrinh.

Some Call Them Balkans
Enrico Tomassini, Milly Reid

A collective individual mapping practice workshop at Dunja Social Center, Skopje, Macedonia © Enrico Tomassini, 2017

Upon our arrival in Tirana, Albania © Milly Reid 2017

"Some Call Them Balkans" is an 'open-script', a call for actions, and the basis to co-create the next *Ground Tour* that sets out across 6 urban sites of the Balkans region in summer 2019.

It is the result of artistic research conducted in summer 2017 as part of the ever expanding and transforming open-travelling practice of the *Ground Tour* project.

"What is your perception of the Balkans? Can you draw a map of it?" were the questions that started every workshop of our research journey and led to unravel discussions of what the Balkans are, were, or could be. This series of meetings with local actors and spaces resulted in bringing forth a representation and narration of the 'Balkans' as another territory: a territory that transcends from an individual perspective into a collective representation of it. This representation takes its form in the open-script, "Some Call Them Balkans". It is made open by its composition of voices from different areas of the region and by its narrative that allows for infinite endings and beginnings to be imagined. The aim of the 'open-script' is to challenge misguided stereotypes and to mobilize an active reimagining of the Balkans region.

The 'open-script' tells a story of 6 characters that describe the parts of the Balkans we got to know during our research in summer 2017. These 6 characters could be understood as 6 parts of a theatre piece, 6 extraordinary spaces, or 6 isolated yet entirely intertwined chronicles, therefore interconnected with one another yet autonomous in their narration. They are the material for which an open-call for actions has been initiated that invites individual and collective local actors to embark on the co-production of a travelling theatre piece. Together we aim to forge the stages and dramaturgy of a tour that will unravel as co-created stories of imagination that take place somewhere between 6 urban sites across the Balkans: Belgrade, Sofia, Skopje, Tirana, Pristina, and Mostar.

Un.documented

Dahyun Kim, Mariya Tsaneva, Julijana Rosoklija, Gerald Reyes

Un.documented © Julijana Rosoklija, 2017

Un.documented drawing © Violet Dahyun Kim

The project Un.documented aims at highlighting the Roma inclusion problem through identifying the variety of misunderstandings between the civic sector and government institutions trying to solve this societal problem. The project will encourage the discourse between different institutions by bridging them through an online platform.

The project looks at the Roma inclusion problem through different viewing facets from the micro (NGOs, civil initiatives and organizations) to the macro (government institutions) level. It is important to point out various issues, such as for example communication issues between macro and micro levels of perspectives from different institutions, in order to promote awareness of the enormity of the situation. Moreover, the project provokingly addresses public audiences outside the Roma community by comparing the tremendous differences in granted rights, opportunities and privileges, thereby encouraging a discourse on how people from in- and outside the community are affected by the issue.

There are the serious issues which are generated mostly in marginalised groups, on the Balkan Peninsula, mainly in Roma communities.

Focusing on three main issues that Roma communities mostly encounter i.e. suffering with – healthcare, education and housing –, we address the struggles of being undocumented, to provoke attention from the society and further discourse about the topic with the help of interdisciplinary studies, artistic research and interviews with different institutions and experts.

The motivation for the project stemmed from the overarching interest of the team members to focus on societal problems that are very distinct, have been institutionalized for decades and are prominent in our daily lives. As one of the most ignored societal problems especially in Eastern Europe the issue also touches the lives and societal surroundings of a great number of people living in Europe generally.

Oskar nimmt Platz   concept phase: Alessia Scuderi, Lena Kohlmayr

"Oskar nimmt Platz" develops an open format that allows the University of Applied Arts Vienna to open up and take over the street in front of the University by making it into a square and city forum. During the first project phase a two-month-program-structure was proposed to the municipality of Vienna that would ban the car traffic from Oskar Kokoschka Platz and offer the square to the public and for artistic interventions and programs by different actors from within and from outside the University. Due to concerns by the traffic department the period for the traffic ban was reduced to one week in May 2018, where the project took place in a new shape that was developed in the second project phase.

The project understands itself as a prototype for taking-place, programming public space and for bringing education and art outside of institutions.

Oskar nimmt Platz © Birgit & Peter Kainz, 2018

Oskar nimmt Platz: eine Baustelle für öffentliche Angelegenheiten (concept phase)

The project "Oskar nimmt Platz: eine Baustelle für öffentliche Angelegenheiten" has been conceptualised by the team during the winter semester 2017/2018 and further developed in the following summer semester (see next spread).

Taking as a main spatial focus and field of action Vienna's Oskar-Kokoschka-Platz, a central aim of the project is to initiate a process that would lead to the transformation of that part of the street – today known as square (Platz) into a space perceived as such, by moulding together different semantic layers, developing a programme and finally along these proposed practices, promoting the functions of a city square.

The result should be a place where ideas for possible societies can be collectively shaped by giving to "the square" a more active role in the cityscape. An important step to initiate such a change in the character of the space is the transformation of the square into a shared area restricted to the traffic. The project wants to put an emphasis on the continuous process of redefinition and reinvention possible to and in public space. It discusses today's role of the university as a place, which is in "permanent" transition, growing and developing within a living open air laboratory and the role of the square as a place where ideas of democracy, public space, public use, (informal) education, digitalisation, freedom, art and society could be discussed, constructed and shared in a more public and open dimension than available now.

realisation phase: Lena Kohlmayr, Cosima Terrasse, Herwig Turk

Oskar nimmt Platz © Oliver Alunovic, 2018

Oskar nimmt Platz © Mani Frohsinn, 2018

Oskar nimmt Platz © Herwig Turk, 2018

Oskar nimmt Platz: Raum für gepflegte Unruhe (realisation phase)

From May 14th to 20th, 2018 Oskar Kokoschka Platz was transformed into an urban forum and a platform for artistic interventions. The traffic was banned for that period, allowing the place and its potentials to be perceived with new eyes. From cutting hair, playing unequal urban games to melting cans into an Oskar Kokoschka mask – the square gave space for diverse programs and activities in public space. The programme was developed in an open process that allowed people from within and from outside the University to engage in the context of the project and place-making. An open framework of themes created a narrative throughout the week to be interpreted and tackled by people in various forms and formats.

Everyone was welcome to use the space, contribute and create publicity for big issues – the future, the university, education and, last but not least: all that what art and culture must stand for in a society. The themes refer to socio-political topics and actual political change, addressed in discussions and approached from various perspectives. In order to include different kinds of events (screenings, lectures, workshops, installations, performances, concerts, exhibitions and installations) and to give the space a new quality, infrastructure and urban furniture designs were developed and grew alongside the conception of the program. "Oskar nimmt Platz" could only take shape through the activation of and engagement from different departments of the University and a very diverse group of people, who brought their potentials together.

Opening up for Circular Change

Klaus Kodydek, Eva Maria Mair,
Clara Rosa Rindler-Schantl

Opening up for Circular Change © Thomas Romm, 2017

Opening up for Circular Change **dealt with the deconstruction and re-use of materials in the city development of Vienna, identifying constraints and demands towards a circular economy.**

By confronting main actors of a potential circle with the need to overcome "business as usual" and create a shared context, the project formed a base for long-term exchange.

Opening up for Circular Change © Klaus Kodydek, 2017

We grew up in an age, in which the belief of the infinity of resources has been shaken. While to some extent, the idea of keeping resources in use receives new attention in today's society, overcoming the "business as usual" procedures in urban development processes and the building industry seems quite challenging.

After working for over one year in the context of big development projects in Vienna, dealing with deconstruction and re-use of resources, and observing the status quo at different relevant conferences, stakeholder workshops and other events, the need to shift the debate and make first steps towards a circular change appears immanent. The topic itself being still at an early stage of discourse in Austria, the project "Opening up for Circular Change" confronts 42 key-players in the building sector ranging from developers and architects, policy makers and influencers to materials' resellers, identifying obstacles and demands in view of a circular economy. Meeting these people, located at different positions in a potential re-use circle, at their workplaces, we elaborated potential steps to take. Through the discussions, a collection showing the perspectives, visions and controversies in the discourse on Circular Economy has emerged.

The collection, resulting in a booklet, provides a context for creating better communication in the long term. It intends to serve as a first basis for 'opening up doors' as well as a foundation for mutual understanding and personal exchange.

Shared Walks

Eylem Ertürk, Bernd Rohrauer, Nathalia Portella

Shared Walks in Vienna, 23 May 2018 © Eylem Ertürk

"Shared Walks" is an initiative that promotes social encounters in the city by movement. It connects people to walk together, creates possibilities for participation in public space and seeks to overcome societal segregation. Dealing with the question 'How can we walk with others?' it opens a space for urban exploration in walking research labs.

Shared Walks in Vienna, 21 April 2018 © Nathalia Portella

Walking, as an urban practice, has the potential to generate encounters and enable communication. It can be experienced in ways that allow people to perceive the city, others and themselves in relation to the environment and society in different ways. The "Shared Walks" project focuses on the social dimension of walking, aiming to equalize chances of participation, create opportunities for interaction, initiate people to rethink routines, appropriate space, and reclaim relations and connections between people and places.

"Shared Walks" adopts a process-based approach to research the potentials of walking, to enhance dialogue and participation in the city. It invites all interested people to look at their city and other people from different perspectives as co-researchers in walking research laboratories.

With special consideration of diversity in terms of gender, ethnicity, lifestyles etc. we carried out labs in collaboration with different partners in Vienna to ensure the participation of diverse groups.

In the labs, participants experiment and explore together the question 'How can we walk with others?'. Shared walks are done in pairs, every participant teams up randomly with another. Pairs select a type of walk from a variety of methods, walk together and share experiences. Walks propose minor changes to the way we normally walk, to pave the way to an appropriation of places, to get in relation to others and trigger self-awareness. The evaluation of the process and collected feedback will be used in developing an open source public toolbox for walking together in the urban context.

Unlayering Centers-Platz für Originale

Aki Lee, Susanne Mariacher, Katharina Spanlang

Platz für Originale, Brünnerstraße © Aki Lee, 2018

Platz für Originale, Schlingerhof, Schlingermarkt © Aki Lee, 2018

The project acts as a social gesture reframing the traditional urban planning perspective on centers as commercial and transportation hubs. We instead emphasize the idea of 'human' elements, embed the potential of local knowledge and social strengths and eventually open up new perspectives on bottom-up measurements towards center development in Floridsdorf.

In collaboration with the municipal department *MA 18 Stadtentwicklung und Stadtplanung* the project "Unlayering Centers" focuses on Vienna's 21st district Floridsdorf as a pilot area for center development. The project acts as a social gesture to reframe the traditional urban planning perspective on centers as commercial and transportation hubs. Adding to Floridsdorf's predefined centers, the project targets the distinctive particularities of the district and thus of potential subcenters, such as green and leisure areas, educational venues as well as public housing. Through setting up a mobile lab and therefore being present and visible in public space, the project action "Platz für Originale" engages with inhabitants and local actors, who are reaching out to other people and therefore act as facilitators. The term "Originale" in this context refers to certain characteristics that make a space or person particular and valuable for the district, therefore, fostering identification as well as generating a sense of belonging. By declaring places as Floridsdorfer Originale the focus is being shifted on spaces of diverse social interaction. More importantly though, by declaring people as Floridsdorfer Originale, we emphasize the idea of 'human' elements and embed the potential of local knowledge and social strengths in the notion of qualities relevant for vivid centers. Eventually, the project has the potential to reveal hidden potentials to both inhabitants as well as decision makers and open up new perspectives on bottom-up measurements towards center development in Floridsdorf.

Questionism

Questionism is an initiative that creates space to explore the transformative potential of questions. It deals with the art and power of crafting questions in the process of knowledge production. It intends to break conventional ways of thinking and learning by responding to questions with new questions rather than with answers.

Organised and hosted by Eylem Ertürk, Magdalena Hubauer, Pavel Naydenov, Katharina Spanlang, Gabriela Urrutia Reyes, Raphael Volkmer

Questionism puts the spotlight on the transformative potential of questions and tries to establish a new school of thought by giving importance to questioning in a time where people look for quick and easy answers.
It values questioning in the process of knowledge production by putting emphasis on the art of crafting questions. It intends to break conventional ways of thinking and learning by responding to questions with new questions rather than with answers.

Actions consist of a series of encounters and experiments, revising and tackling the process of questioning and how questions come into existence. The format opens a space to play with the production of questions and their diverse effects. By using techniques derived from different disciplines and art forms, the process aims to change existing ways of communication and to contribute to our ways of thinking, creating, doing and living together. It offers the opportunities of questioning in manifold ways that are usually not part of education. By bringing people together and opening new ways of communication, it supports mutual understanding and enriches design processes.

Questionism consists of Questionyards and Quest. The first gathering was realized as a Questionyard on March 10, 2018, with a lecture performance and two workshops offered by students of the Social Design Studio. Questionyards are laboratories for interdisciplinary exchange and collaborative action implemented in the framework of Questionism. They host different formats to explore the process of questioning and facilitate collective creative actions.
The second gathering was realized in public space within the "Oskar nimmt Platz" project on May 14, 2018. Following the presentation, Quest game was introduced for the participation of people by answering questions with questions, starting with the question "What is public space?" evolving eventually into the question "How to survive and believe in the future?".
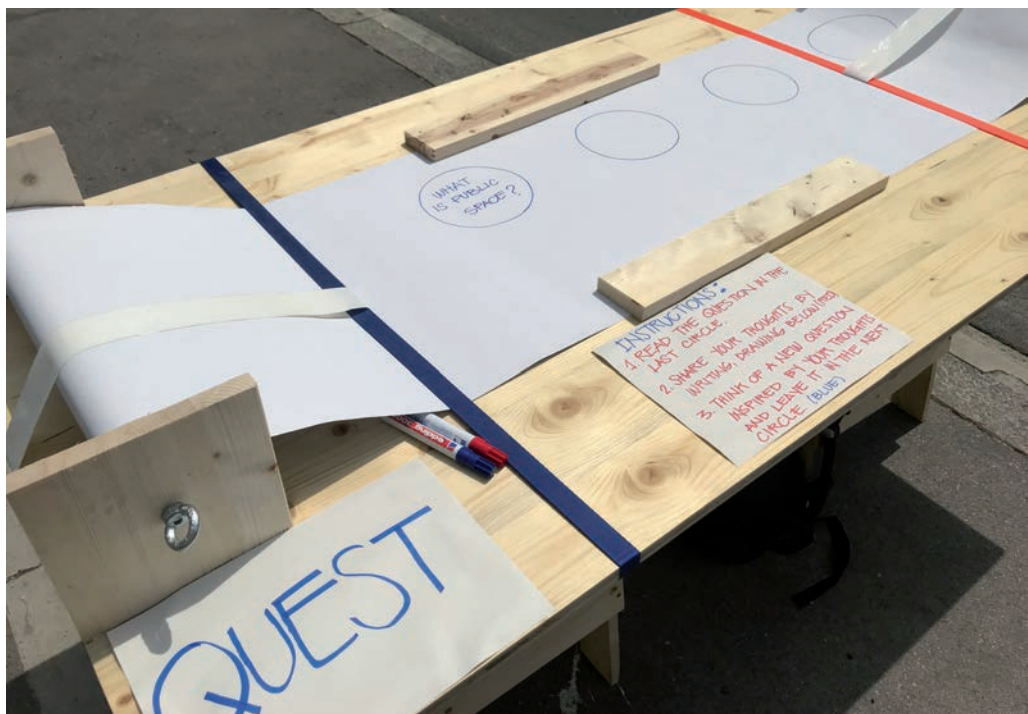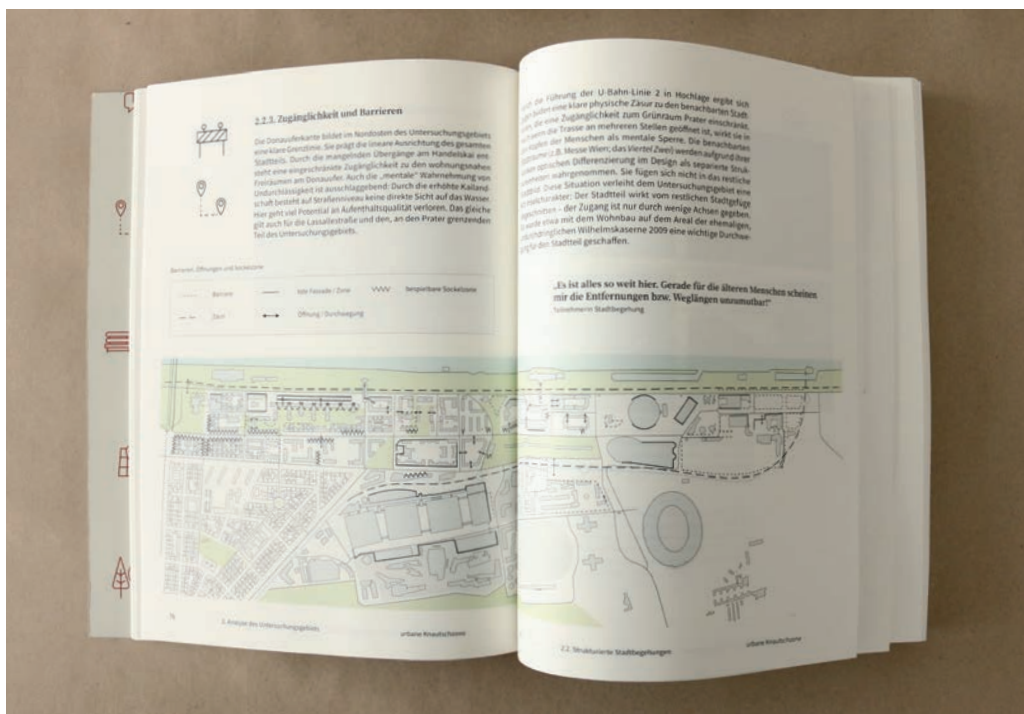
Quest in public space at Oskar nimmt Platz © Eylem Ertürk, 2018

Listening workshop by Katharina Spanlang within Questionyards © Zusanna Zajac, 2018

Urbane Knautschzone mit Potential

On behalf of the municipal department MA 19 – architecture and urban design and as part of our own long-term project Urban Knautschzone we conducted an interdisciplinary research study on the public space in the residential area located between Vienna's large public park Prater and the river Danube in the city's 2nd district.

Urbane Knautschzone mit Potential – Der öffentliche Raum in einem Stadtteil zwischen Prater und Donau Research Study on behalf of MA19, City of Vienna. Team Martin Färber, Lena Kohlmayr, Karolina Plášková, Christina Schraml, Asia Valencic Cooperation Partner: Andrea Kreppenhofer, Stadt Wien - MA 19 Architektur und Stadtgestaltung

As part of the project "Urban Knautschzone" we conducted a research study of the public space during the period from spring to December 2017 to identify urban and social challenges and to highlight and strengthen the area's potentials and original qualities. In addition to established practices of urban research, artistic-scientific methods were applied, i.e. structured site visits, streetology, qualitative interviews with users (with a special focus on the elderly, teenagers and people with care responsibilities), emotional and mental mapping, and expert interviews.

The aspects taken into account by the study include, amongst others: historical development; urban planning and open space structure; green spaces, public and semi-public spaces; social structure, needs and socio-spatial interaction of various user groups (e.g. questions of social cohesion, diversity, racism and conflicts between young and old); recent and upcoming urban development projects; public transport and mobility; local infrastructure, urban furniture and architecture; accessibility and barriers; street profiles, dimensions and orientation; security and surveillance; vacancies, voids and ruptures in the urban fabric; emotional and mental perception of the space and daily routes (e.g. spaces perceived as attractive vs. negative); identity and forms of appropriation. As a direct response to our findings and the needs identified among users of the space, we generated hot topics and a set of concrete recommendations for actions to improve the quality of stay in the immediate living area, strengthen the neighbourhood's identity and to create spaces for social interaction to foster social cohesion. Based on the outcomes, we are currently developing site-specific Social Design acupunctures to be implemented together with the locals. Our aim is to trigger positive processes, which are in line with an urban development which relies on social innovation from the grass roots level.

Alumni-programme

The department of Social Design – Arts as Urban Innovation takes an active interest in the steps and development the alumni make after graduating. Supporting both to the alumni and the current students, we organize public events and excursions in which the growing expertise of the alumni feeds back into the study discourse and into projects.

Organised and hosted by Monika Farukuoye

Two of the alumni gave presentations of their current projects at the Social Design "Krampus Kränzchen". Ulduz Ahmadzadeh presented her project "Fremdkörper - The social life of Strange" focussing on the public debate on the self-determination of women; Titled "Scale down", Joanna Zabielska's talk laid out her search for balance between personal projects and paid jobs, built on choices faced by an urban planner who never expected to end up in field of exhibition design. A creepy and fun punch party honouring Austria's Krampus tradition followed the lively discussions.

Under the title: "Democratic Gymnastic" Cosima Terrasse gave an alumni talk within the frame of the "Oskar nimmt Platz" project. Through two of her projects ("Admirabel - Was kostet" and "Hunde aller Talente"), she presented Objekt 19's social lab "Liebes Kreta". The lab intends to soften the impact of urban processes and to be a bridge between the working-class district (Favoriten) and the cultural area of Brotfabrik-Wien through participatory practices.

Dilruba Erkan's talk "Tiny Nipple: an investigation from gentrification to social design" presented her research currently conducted at the Université Panthéon - Sorbonne focused on "symbolic displacement". She also presented a qualitative investigation into "Liebes Kreta" and its impact on inhabitant's place attachment.

Alejandra Loreto shared her experiences of places in three different countries: her home country Venezuela, Austria and Côte d'Ivoire, where she is working now in an architecture office. She discussed concepts such as place identity, memory and their relationship to the built environment.

On May 25th the Social Design students and alumni went on a joint excursion to Perg in Upper-Austria, to gain insights and impressions of the area of 2019's "Festival der Regionen" focusing on "Social Warmth". In addition to the option of participating in the festival's open call, there will be a direct cooperation of the SD-Studio with Airan Berg, the festival's director.

Right to the city– Assembly #1

As Grande Finale of the Social
Design theory course on The Right
to the City the Social Design Studio
hosted a public assembly
at Nordbahnhalle in January 2018
to initiate a platform of exchange
between international activists
and critical thinkers, who claim and
actively exercise a right to the city.

"The right to the city is not merely a right of access to what already exists, but a right to change it." (David Harvey).

In the Social Design theory course "The Right to the City: What right? Whose right? What city? And how to exercise it collectively?" we reflected on our common right to access, reclaim, use, shape and (re-)make the city and our urban surroundings.

Key figures and positions in the right to the city and urban commons debates, ranging from Henri Lefebvre to contemporary voices and activists, were introduced and collectively discussed. The input was complemented by international guests, movies and a reality-check in Vienna's history, i.e. an on-site visit to Vienna's Planquadrat Park. As a Grande Finale of the course we initiated a public "Right to the City | Assembly #1", which was attended by international activists and critical thinkers, who claim a right to the city on a collective basis. The initiatives varied in regard to their major motifs, from a demand for affordable housing, access to resources and public space, up to a cry for social inclusion of oppressed or marginalized groups, who are deprived of basic legal rights. What are the potentials and challenges of citizen-collectives to take control of the conditions of their own existence by means of artistic, social and political action? What conditions does it need for a group of citizens, who are discontented with life as they see it around them, to get active rather than to wait for the local administration to solve issues in the city? For an entire day we exchanged experiences and discussed the methods developed and applied to trigger actions and interventions, respectively to trigger a change of mind-sets in a bottom-up manner.

We shared the potentials and challenges of various movements, which have already had or are about to have a long-term effect, and which are motivated by a critical or rebellious view on societal power structures, capitalism and established politics.

MA18 Zentrenbildung

The Social Design Studio has always had a strong research focus on the role of public spaces as social centres and their potential of fostering a sense of community and identity. The JPI Urban Europe call awarded us and our cooperation partners funding as one of six cross-European projects, giving us the chance to deepen our engagement over the next three years.

"Strengthening urban centres in Floridsdorf | JPI Urban Europe" team: Martin Färber, Brigitte Felderer, Aki Lee, Susanne Mariacher, Christina Schraml, Katharina Spanlang, Herwig Turk, cooperation partners: Superwien, MA18 – Stadtentwicklung und Stadtplanung, Eutropian, Kreative Räume and Stadterneuerung GB*21/22 as associated partners

In October 2017 our studio was invited by the municipal department MA18 - Stadtentwicklung und Stadtplanung to participate in the workshop „Working on the Ground - der Werkzeugkasten zur Zentrenentwicklung". They are currently working on a strategy and action paper on the development of Vienna's urban centres (Fachkonzept Zentren) as part of the STEP2025 Urban Development Plan Vienna. After an on-site visit at Favoritenstraße, Elterleinplatz and Florisdorferspitz – public spaces, which represent different types of urban centres – experts from various disciplines discussed the challenges and potentials to support vibrant (sub)centres in Vienna.

Out of this workshop, together with the MA18 came about the idea to take Florisdorf as a pilot area to develop and test various strategies in a research and real-life case study project. To get started right away, a team of three Social Design students, Aki Li, Susanne Mariacher and Katharina Spanlang, have been working in the 21st district on the project "Unlayering Centres" since

January 2018. Parallel to this, we applied with our cooperation partners for the "Making Cities Work" call and recently got funded by the joint programming initiative JPI Urban Europe/FFG with our project proposal "PlaceCity - Placemaking for sustainable, thriving cities" with the transnational consortia of Oslo and Vienna. Thus, from 2019 until 2021 we will work together in Floridsdorf with the main objective to regenerate and strengthen the local centres by developing, testing, implementing and evaluating various placemaking tools and strategies.

The major contribution of the Social Design Studio will be the installation of a living laboratory on-site to implement a hands-on approach of small interventions in public space and to develop a common vision by involving local citizens. The project is in close exchange with the newly formed European Placemaking Network (EPN). Lessons and experiences from our activities and tested tools and strategies will become part of an open-source archive for cities and placemakers throughout Europe.

Franz-Jonas-Platz © Katharina Spanlang

© MA18 - Stadtentwicklung und Stadtplanung

AZW Care & Repair

Care+Repair © Aki Lee, 2017

Care+Repair © Aki Lee, 2017

How can we repair the future? How can design, architecture and urbanism take care of the city? The Social Design Studio and Rotor took part in the public workspace, workshop and exhibition "Care + Repair" - a field of experimentation for considerate approaches to a new urbanism, initiated by AzW in the context of the Vienna Biennale 2017 - at Vienna's Nordbahnhof.

Renaud Haerlingen, Manon Portera, Brigitte Felderer, Maria Tsaneva, Nathalia Portella, Klaus Kodydek, Martin Röck, Stephan Trimmel, Susanne Kober, Fabia Wolfsteiner, Daniela Moosbauer, Aki Lee, Mostafa Savari, Ahmadullah Dost, Rosa Schwarz, Martin Färber, Dahyun Violet KIm, Enrico Tomassini, Matthias Testa, Eric Klaering, Somar Dibeh, Que Chi Trinh, Arash Rahimi, Alarabi Rabhi, Asia Valencic

As one of six international, interdisciplinary tandem teams, the Belgian architecture collective Rotor and the Social Design department conducted a project on re-use and circular economy. In the course of a two-week public involvement workshop with residents and an interdisciplinary group of volunteers, the team worked on highlighting and displaying available material and immaterial resources of the area itself (in-situ) and beyond (ex-situ) on multiple layers.

As a base for negotiation and dialogue with the neighbourhood and to demonstrate the abstract dimensions of the future developments, the original planning line delimiting the "Freie Mitte" – a supposedly free urban wilderness as center of the new developments – was drawn across the site as a white line at 1:1 scale. Guided and unguided walks (along the line) with interested stakeholders and experts served as a platform for exchange and for the collection of personal and historical stories connected to the area. Simultaneously, the team researched,

mapped, documented and visited used-material shops across Austria that could provide relevant materials for the future urban development at Nordbahnhof, and collected appropriate samples. The research and interventions resulted in a public on-site exhibition of the found in-situ and ex-situ resources, presenting the valuable material and immaterial resources as well as proposals on how to integrate circular economic thinking in future constructions at the Nordbahnhof area.

As one of the interim-results, a new housing complex is currently being considered for construction with re-used materials. The research on material and immaterial resources in the Nordbahnhof project led to a scope of reusable materials connected to the area. The 1:1 white line, transferred from the plan into the physical environment, created a discursive space and a bodily experience for involved stakeholders, impalpable decisions of urban planning became visible and tangible.

Linzer Baukultur Stammtisch

In May 2018 Social Design hosted a public Baukultur Stammtisch in Linz in close collaboration with afo architekturforum oberösterreich and kulturtankstelle.
    The Stammtisch was dedicated to the overall question of which societal impact can be evoked by spaces, in which knowledge and wishes about the city are created, mediated and transmitted.

Sigi Atteneder, Brigitte Felderer, Franz Koppelstätter, Ivan Pantelić, Christina Schraml.
Guests: Sabine Bitter, Helmut Weber, Elisabeth Guggenberger, Helmut Voitl.
In cooperation with afo architekturforum oberösterreich and kulturtankstelle

Reading the city and affecting a change: Which societal impact can be evoked by spaces, in which knowledge and wishes about the city are created, mediated and transmitted? What kind of knowledge and whose wishes are (not) heard and thus can (not) shape the future of our cities and a better way of living together? How can spaces, such as afo architekturforum oberösterreich, kulturtankstelle and the Social Design studio, open up and share their experiences and know-how with others? We are aiming to empower our projects towards self-organization — is it at all possible to organize self-organization? What conditions would be needed to enable self-organization among a particular group and how can these conditions be fostered? What is the role of a Social Designer coming from the outside to a community aiming to set an impulse? How invisible should and can one be in a project? What is the ideal moment to hand over a project to a community or respective group? And, last but not least, what stays after we are gone?

How to overcome the temporality and the ad-hoc nature of many projects in order to achieve a lasting impact?
    In May 2018 Social Design hosted a public Baukultur Stammtisch in Linz in close cooperation with afo architekturforum oberösterreich and kulturtankstelle, a former petrol station, which has recently been transformed into an artistic-scientific lab. Our moderator, Social Design student Ivan Pantelić, guided the audience through the evening and led the discussion according to the aforementioned questions in a humorous but also pointed manner. Apart from our cooperation partners, Sigi Atteneder (kulturtankstelle) and Franz Koppelstätter (afo architekturforum oberösterreich), the general audience and a bunch of Social Design students, we had also invited the artists Sabine Bitter and Helmut Weber as well as the documentary filmmakers Elisabeth Guggenberger and Helmut Voitl to share their extensive knowledge and experiences of previous projects with us.

Kinderuni Kunst Kreativwoche

Heldinnen und Helden © Kinderuni Kunst Kreativwoche, 2017

Im Wunderstadtpark © Kinderuni Kunst Kreativwoche, 2017

The Social Design Studio participated for the second time at the annual children's art university and creative week in 2017. Having enjoyed that a lot, we are this year once again offering workshops for kids, ranging from the age of eight to fourteen years, to engage with characteristic topics addressed and typical methods applied at our department.

Nathalia Da Silva Portella, Jana Alaraj, Rosie Benn, Michel Gölz, Dahyun Kim, Anna Lerchbaumer, Virginia Lui, Pavel Naydenov, Gabriela Reyes, Julijana Rosoklija, Bana Sa'adeh, Que Chi Trinh, Mariya Tsaneva, Zuzanna Zajac, supported by Christina Schraml

The Kinderuni Kunst Kreativwoche (children's art university and creative week), which takes place each year during the first week of school holidays, is offering creative workshops for kids. For the third time, we are using this opportunity to work closely together with children, share our perspectives, skills and knowledge on Social Design topics and learn from one another.

In the workshop "Im Wunderstadtpark" (2017) we spent two days as explorers at Stadtpark. We marked our favorite and hidden spots and developed ideas on what an ideal playground for children should look like.

Everything revolved around the topic of change in the workshop "Veränderung – wie entwickelt sich die Welt?"(2017). Participants conducted experiments with different materials and generated art works inspired by the topic of "change". In "Heldinnen und Helden" (2017) we developed exciting story lines about everyday heroines and heroes in the city, which formed the basis for our subsequent intervention: we designed our own shadow puppets and

performed our heroic stories. Who owns the city? The workshop "Stadt der Kinder" (2018) explores Vienna through the eyes of kids. We ask whether Vienna is really made for children and create miniature replicas of different places in the city. We appropriate them by making them into our puppet theatre.

The workshop "Die Zauberflöte" (2018) invites children to develop exciting stories and build matching DIY-instruments. Various techniques of how to re-use material, which is usually considered waste, are introduced.

In the workshop "Wohnorte für Kinder" (2018) kids take on the role of city mayors, architects and designers: Collages of fantasy buildings meeting the wishes of children, entire neighborhoods and the city of our dreams are created.

Our world is turning like a big ball in outer space, colorful and unique with all its different countries, languages and cultures. But what is missing or should be changed? In "Schöne neue Welt" (2018) participants build a new world together according to the imagination of children.

What is the role of public art in urban redevelopments? In what form does it take shape? And what are the conditions for its activity? These were the questions that were investigated by the team of social designers during the research workshop in Dashilar, Beijing in December 2017 – an invitation by the Academy of Fine Arts Shanghai as part of a long-term public art study.

Reconditioning Routines: Socially-engaged Public Art in Urban Redevelopments.
Herwig Turk, Martin Färber, Virginia Lui, Aki Lee

Today, we see an abundance of artworks commissioned under governmental frameworks to address complex urban challenges through collaborative, socially-engaged interventions. This model of art commissioning repositions the artist into the role of a public figure engaged in broader ideological and urban struggles. The nature of "social practice art" is inherently characterized by community-based, process-oriented and socially-engaged practices. With a growing demand for urban renewal strategies that address both local and global challenges, artists and designers are increasingly diverging from object-based art and exhibiting in museums or galleries. Instead, the terms "art" and "design" are becoming increasingly fluid with the studios of artists extending out onto the streets, the design office becoming part of the communities it is working with and authorship being entrusted to collective structures.

A move towards holistic forms of public art that crosses disciplines and serves as a medium for negotiation, intervention, cooperation, mediation, appropriation or activism is taking place. The article "Reconditioning Routines – Socially-engaged Public Art in Urban Redevelopments", published in *Public Art China* magazine 2018, was the outcome of the research workshop in Beijing Dashilar.

The article investigates artistic strategies in urban renewal through case studies from the Dashilar Project (Micro Yard by Standard Architecture & Flower Garden by Zhang Yuan) and from Europe. In the projects Esso-Houses by PlanBude, Granby Four Streets by Assemble and case studies from Nordbahnhof, Vienna, the pursuit of unforeseen visions and alternatives for established routines in urban planning that have not been conceivable before is witnessed. Art and design have time after time proven to be tools for the facilitation of anticipated futures and artists and designers are increasingly working along the conviction that art should reflect and challenge society and vice versa.

The "Ground Tour" is a journey which started in Vienna, cruised the outskirts of Rome and touched ground in Prato and Florence on our way to the depths of the Venice Lagoon.
The tour grinds much too common assumptions about Italy's beauty and culture and brings to surface a different portrayal of a country acting at the edges of mainstream society.

"The Ground Tour" Social design reader #2 Enrico Tomassini (editor), Alessia Scuderi (layout and production coordinator) with contributions by Emanuele Agati-Palestra Popolare Il Quarticciolo, Fabrizio Ajello-Spazi Docili, Emanuele Barili & Olivia Gori-ECÒL and Ass. Culturale [chì-na], Benedetta Bendinelli-StreetBook Magazine, Federico Bria-StreetBook Magazine, Francesco D'Isa, Brigitte Felderer-Social Design Studio, Michel Gölz, Miriam Hübl, Matteo Locci-ATI Suffix, Virginia Lui, Marcho, G67-Movimento per l'Emancipazione della Poesia, Michela Pierlorenzi-MAAM-Museo dell'Altro e Dell'Altrove, Milly Reid, Enrico Tomassini, Thi Que Chi Trinh

When Enrico Tomassini began to develop the idea of a "Ground Tour" with a group of students and teachers from the Social Design Studio, his concept involved people he already knew as well as others he approached for the project.

The journey evocatively recalls the historical "Grand Tour" of the period of Enlightenment which aimed to educate and open horizons to a privileged class of people, nevertheless intending to contribute to human progress by learning from the experience of travelling.

Important to state: along the complex coordination of the travel Enrico never turned into a "guide". We rather experienced him as a medium, as a source of intellectual and emotional energy, a source, which might have also been fuelled by Enrico's strong wish to share his knowledge and nothing less than his life. His concept of the "Ground Tour" created a shelter in the form of a free space to open up to realities, which to us were unknown if not sometimes mind changing,

just as many contributions to this Reader describe it. The experiences on the "Ground Tour" were not "consumed", they represented no touristic commodities but made us aware of our own so highly privileged "homelessness" ("Unbehaustheit") that needs to be constantly reflected on in academic worlds where education itself, rather than breaking down borders, is not rarely enforcing frontiers and deprivation. Within the frame of a "Ground Tour" methods are questioned and adopted, renewed and invented, criticized and shared.

The openness of a "Ground Tour" puts privileges and social class under pressure dismissing them as merely symbolic capital to be used and given.

To help each other through the intrepidness of a "Ground Tour", travellers need to rely on each other, to communicate across borders and to go on.

Social Design as we think and practice it represents a daily and never ending "Ground Tour".

The project's objective was to develop key skills for working in cross-cultural and geographically distributed workgroups and teams by blended learning and face-to-face approaches. The students had to identify the folklore stories of the grandparents of their respective partner students and design solutions by project-based learning.

Re-imagine a Folklore & Global Studio Ruth Mateus-Berr & Maximilian Ofenböck , David Heinzl, Silvan Hagenbrock, Alexander Schlögl, Katharina Spanlang, Poojitha Lal, Eylem Ertürk, David Johannes Grüner, Magdalena Hubauer, Pavel Naydenov, Ivan Pantelić, Gerald Cirilo Reyes, Bernd Rohrauer, Bana Sa`adeh, Gabriela Urrutia Reyes, Raphael Volkmer, Lukas Weithas, Zuzanna Zajac, Anne Zühlke, Julia Soto Delgado, Lina Schulze, Jennifer Cox, Rebecca Hibberd, Alyce Kohler, Hakan Yılmazer, Damla Kıvılcım Demir, Kaan Uğur, Sarper Seydioğlu, Seiji Takenouchi, Kann Matsushita, LI Dandan, Choi Yeongchae, Arı Nida, Dilara Erdoğan, Deniz Yanık, Dilan Akbaş, Thomas Constant, Tobias Hunter, Benjamin Pointon, Margaret Cowley, Emily Knott, Elisha Sanghani.

The Global Studio is a cross-institutional teaching and learning program with the aim of providing students with skills for working in cross-cultural and geographically distributed workgroups. The module has been designed so that students develop and gain experience in using key skills (understanding the impacts of distributed design processes on strategies and design outcomes; developing and gaining experience regarding distance communication uses; exploring cultural issues and concepts via exchange and evaluation; developing skills in writing and evaluation of design briefs; developing teamwork skills; providing critical feedback; developing means to implement and communicate the design strategy to a client).

These will enable them to work successfully with various organizational members in the distributed product development process. The skills mentioned above are becoming increasingly important in new product development as a result of the changing global manufacturing environment.

Students of the University of Applied Arts Vienna – from the Design, Architecture, Environment for Art Education and Social Design Arts as Urban Innovation departments have been working with external partners, in our case with Shibaura Institute of Technology (JPN) and Middle East Technical University (TUR).

The project's emphasis on project-based learning is underpinned by the assumption that this pedagogical technique contributes to embedding established design practices into the students' own repertoire.

The module is delivered using a blended learning approach with a combination of online learning and face-to-face teaching. An important aspect of the module is the incorporation of Web 2.0 technologies for developing skills in distance communication. This semester's projects were focused on the folklore stories (superstition, fear, real problems) of the partner students' grandparents. The students had to identify them, define the problem and design solutions.

Archiving Social Design Projects

© socialdesignarchive, 2018

© socialdesignarchive, 2018

For the social design archive workshop at the Angewandte we questioned the design process and rethought the design portfolio concept. The major outcome was the problem of measuring information about social design activities. The most interesting topics to describe and archive social design were INTENTION, OUTCOME and IMPACT.

Boris Bandyopadhyay, Kai Rosenstein

Following a short introduction of our intention to develop the "social design archive", we continued with two inputs on different techniques of archival documentation in relation to social design and on searching and finding in the context of social media. Here students started questioning the social design concept and asking about the boundaries between social design and commercial design, which is where we faced a problem: Social design is not only embedded in social contexts but it is done by people with totally different cultural and knowledge backgrounds. Often neither starters nor participants think that they have anything to do with a thing, strategy, attitude or impact named social design.

A simple but great sentence: THE ARCHIVE AS AN INTERFACE...between search and information: How does observation become specific knowledge and how does search become available knowledge?

But what if, we have to develop first the way we gather information because it is not directly available or embedded in artifacts like tools which were used in social design projects? We linked this problem to our individual challenge of assembling our own design portfolio and stressed the idea of a design portfolio as an interface which only has value if it shows the interconnections and deep relations between our design projects. And, as in the archive, it is not the objective information that is of the greatest interest in terms of understanding projects and persons but the highly subjective and biased information, for in that, you get someone to know about the magical three questions about a project or person: What was the INTENTION, OUTCOME the IMPACT? We want to thank Brigitte Felderer and her inspiring team for inviting us and a great hug to all the participating students and their power and input which supported us in a beautiful return of inspiration.

Der Hände Werk

The appreciation for crafts and skilled trades is subject to permanent change. The historical period covered by the exhibition shows how traditions change and yet keep influencing crafts until the present day. Which innovative impulses can be extracted out of the meaningful cultural history of craftmanship in Europe?

curated by Brigitte Felderer and Katrin Ecker, contributions i. a. by Martin Färber, exhibition design: Michael Wallraff, work-in-progress, 2019

The objects of this exhibition show the extent to which our cultural and social history is informed by the traditional values and bygone forms of organisation of craftmanship as well as its current practice. Reaching from precious paintings to the virtuosic masterwork and on to telling everyday-life objects, the show allows for retracing how for example the travelling journeymen oriented themselves, taking the road all over Europe, how they formed new acquaintances so as to allow new knowledge to spread. It becomes visible that women and girls provided essential foundations to home building and maintaining familial structures with their handicraft skills.

The exhibition does not forget to point to current clichés and idealisations of traditions and vernaculars of craftmanship with their tendency to short-circuit manual skills and professions with tradition per se so that their necessary development and innovative potentials drop out of view. In short: This exhibition has no need to valorise crafts but it points to their new significance and cultural topicality, its extensive history and promising future in cities and rural areas, showing many facets of and making propaganda for manual skills and knowledge.

The exhibition fascinates, informs and asks fundamental questions: Which expectations, projections, wishes, dreams and visions have been and are now associated with the topic of craftmanship? How have its definitions and regulations changed? How are the different professions in crafts perceived and valued at present? How did and how do craftsmen and craftswomen confront their societal role? How can one face clichés and prejudices towards occupations in manual work? Which societal and technological innovations have always been and are emanating from crafts today? Are old separations between male professions and female professions still influencing the choices of profession adolescents make? Last but not least: Which innovative impulses can be extracted out of the meaningful cultural history of craftmanship in Europe?

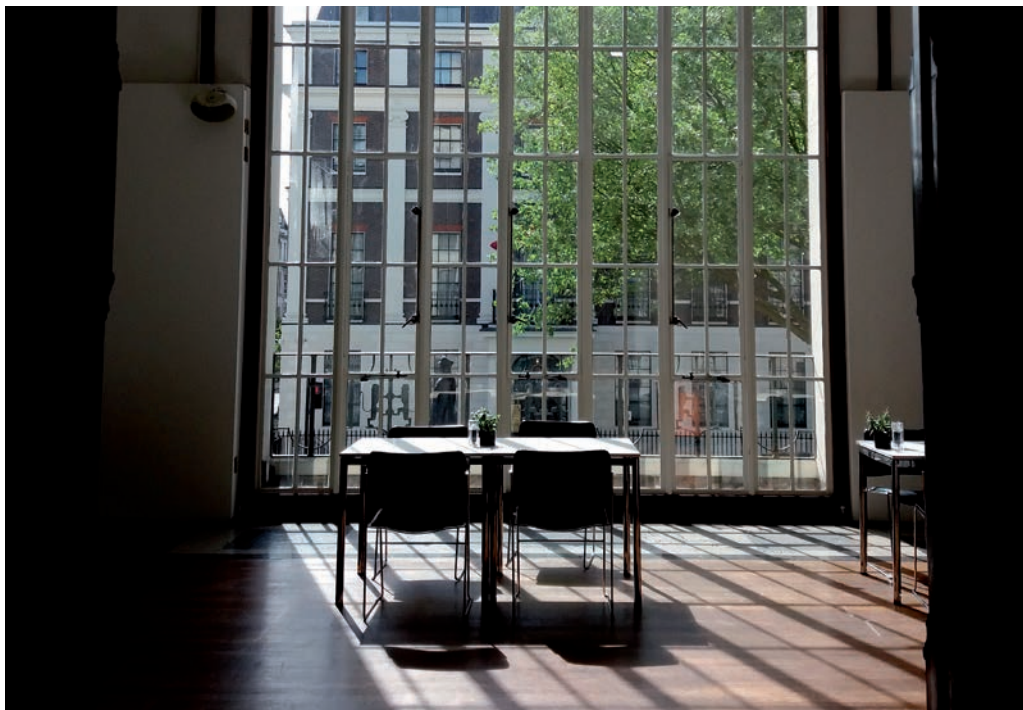Anonymous, vases made out of cigarette boxes © Stefan Wiltschegg, 2018

© Stefan Wiltschegg, 2018

Design Training Intersection of Dementia + Design

The Dementia Services Development Centre of the University of Stirling organized a two days training workshop at the Royal Institute of British Architects in London.
The workshop's objective was to offer training and education to help to grow confidence, knowledge and skills that make a difference to people with dementia and improve professional practice.

Ruth Mateus-Berr, Pavel Naydenov, Gabriela Urrutia Reyes

Some 10 million people in Europe are suffering from dementia. By the year 2050 the number of people with dementia is estimated to double. The artistic research project „Dementia Arts Society" (www.dementiaartssociety.com; PEEK, funded by FWF), hosted at the department Social Design - Arts as Urban Innovation, shows that art and design have an impact on people with or without dementia. This project is about integrating the potentials of arts-based research and methods into the ongoing efforts to meet the challenges which dementia brings to our societies.

In the meanwhile other projects have emerged in which the subject of dementia is acted on. To meet dementia with modes of arts-based and design-based praxis is a crucial present and future issue for the University of Applied Arts Vienna as one of the leading universities engaging the arts with dementia.

The international center of knowledge and expertise dedicated to improving the lives of people with dementia, Dementia Services Development Centre (DSDC) of the University of Stirling, organized a two days training workshop "Design Training Intersection of Dementia + Design" at RIBA (Royal Institute of British Architects) in London. The workshop's objective was to offer training and education to help to grow confidence, knowledge and skills that make a difference to people with dementia, improve professional practice and enhance careers. People attending came from all backgrounds, including: family carers, staff working in primary care, acute care, housing, architecture, design, social care, the voluntary sector, even a commissioner of dementia services. The workshop engaged in designing indoor and outdoor spaces for people with dementia, meaningful activity, DSDC Lightning, Positive Risk enablement, Principles of Dementia Design, light & health etc. Interdisciplinary and international teams co-designed RIBA´s indoor and outdoor spaces according to discussed requests and tested the newly developed IRIDIS app.

The objective of this project is to foster knowledge-sharing among interdisciplinary and international teams: students of social design and teacher education from Austria, and design students from Hungary, by collaborating with inclusive schools and co-designing and developing individualized design tools for children with special needs.

Renáta Dezsö-Dinnyés, László Lukács, Hanna Mannsberger, Ruth Mateus-Berr, Gabriela Urrutia Reyes, Julijana Rosoklija, Stephan Trimmel. University Of Applied Arts Vienna (Aut) Moholy Nagy University of Art and Design (Hun)

Our vision for the future of work is that artists and designers will be integrated in the design process, asking unexpected questions as members of interdisciplinary teams fostering innovation. Thanks to its unique approaches, artistic research will continue to permeate the field of science. Divergent thinking will synchronize fragmented work.

The objective of this project is to foster knowledge-sharing among interdisciplinary and international teams by collaborating with inclusive schools. Through a co-design approach in interdisciplinary international teams – 17 students of social design and teacher education from Austria, and design students from Hungary – developed individualized design tools for children with special needs. The methods used were "research through design, practice-based" and "design thinking". In August 2014 the European Commission introduced the notion of "education that suits". Since then, all schools are responsible for placing every child, including those with special educational needs, in a suitable educational setting, preferably in mainstream education. "Inclusion" here differs from "social inclusion," which connotes children with diverse migrant and social backgrounds, as opposed to children with (multiple) handicaps. This strategy requires changes in education within the art and design subjects and societal changes of engagement in general according to Victor Papanek and his "Desire of a Social Turn" (in "Design for the Real World, Human Ecology and Social Change: Design of Teaching and Learning Media for People with Disabilities").

This project explores the engagement with children with multiple disabilities and designing things for them in order to develop empathic and inter/transdisciplinary skills. It analyses a practice-based approach in design through observation, self-reflection, documentation and interviews conducted by students. The project was presented at the conference: "Teaching Artistic Research" in 2018 in Vienna.

© Ruth Mateus-Berr, 2018

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Excursion Bad Gastein

© Christina Schraml, 2018

© Eylem Ertürk, 2018

In March 2018 the Social Design Studio undertook an excursion to the tourism region Bad Gastein. The documentary film makers Elisabeth Guggenberger and Helmut Voitl had organized a varied programme for our stay, which gave us the chance to meet and engage with the local community and thus critically discover the many faces of Bad Gastein.

Katrin Ecker, Eylem Ertürk, Brigitte Felderer, David Grüner, Elisabeth Guggenberger, Silvan Hagenbrock, Magdalena Hubauer, Dahyun Kim, Klaus Kodydek, Aki Lee, Susanne Mariacher, Pavel Naydenov, Nathalia Portella, Gabriela Reyes, Bernd Rohrauer, Julijana Rosoklija, Christina Schraml, Maria Tsaneva, Helmut Voitl, Volkmar Voitl, Raphael Volkmer, Lukas Weithas, Zuzanna Zajac, Anne Zühlke

Bad Gastein is a holiday region in the Austrian mountains, which is characterised by numerous historic high-rise hotel buildings erected on the steep slopes. In the 18th century the waters of the town became fashionable and were visited by the rich and famous and even monarchs.

In search of gold, forced labourers discovered healing radon in the mountains in 1938. After the World War II, mass tourism was pushed and Gastein became known as a skiing and health resort. However, in recent years Gastein has been suffering from an economic decline, which shows in the high number of vacancies in the centre, some of which are subject to speculation. These transformations cast a shadow on Gastein, which had once enjoyed the image of "Monte Carlo of the Alps". During our stay we reflected upon today's tourism industry – as a blessing or a curse: We were accommodated at the Villa Mühlberger, whose owners refuse mass tourism but rather opt for an alternative way of living. At our visit to the international tourism school in Hofgastein we exchanged with students on their choice of career. To learn more about Gastein's past we met a group of senior citizens at the local retirement home.

The historian Daniela Ellmauer gave us a lecture about the region's Nazi past. Our visit to the Montan Museum introduced us to the local mining culture. Members of the Perchtenverein presented us their tradition, which is listed as UNESCO World Heritage.

Architect and hotel owner Ike Ikrath and his colleagues gave us a tour during which we learned about reasons of the recent decay as well as possible problem-solving strategies. Klaus Horvat-Unterdorfer presented his initiative "EinGastein" – a network of local entrepreneurs, which was founded to counteract the economic decline in the valley.

A definive highlight on our last night was a splendid dinner at the Miramonte with a generous view on Gastein's skyline. Before returning home, we experienced the Austrian mountain scenery on top of Kreuzkogel.

EinHacken

In 2017 in a communal housing complex in Klagenfurt, the project EinHacken dealt with topics of neighbourhood and habitation. Through spontaneous interventions (an experimental dinner, a fire-happening, a Stammtisch, an exhibition tour at the housing complex), we stressed questions of initiative and involvement within the creation of one's own living spot.

Ursula Gaisbauer, Nora Gutwenger, Tobias Küke, Lisa Puchner, Stephan Trimmel, Anna Werner.

On the site of the communal housing complex Siebenhügel-Siedlung in Klagenfurt "EinHaken" dealt with questions of neighbourhood, habitation and possibilities of influencing one's own living space. Spontaneous and participatory interventions opened up new ways of acting aside of the regulated framework and everyday clichés of this prototypical repetitive form of a housing complex. The relations of the tenants with and within their living environment were the starting point. The settlement – 200 flats in 5 buildings – is perceived as rather poor housing area. With the decision of renovation or dismantling the complex pending, the official debate circulated around the expenses and that it may not be affordable for some tenants to stay.

Taking this into account, our actions were focused on the 'resources' and (sometimes self-) imposed barriers present on site. Thereby, we made use of the circumstance, that we as outsiders were given much more freedom to appropriate the space. Hacking into this self-observed and also paralyzed living environment, we build up a framework of discussion on how tenants and political actors can re-think the form, design and life of that housing complex.

The first action was an experimental, common dinner in a vacant flat using only material borrowed or received from the neighbours: walking from door to door we collected furniture, food, drinks, cutlery, plants, decoration and much more inviting the people to have dinner together in 'our' flat. The next intervention shifted the meeting point to the outside green but rather unused area of the complex: a campfire embedded in a comfortable "living room" built up from found material around.

The next gathering „Stammtisch" was focused on the reflection of the people from and about Siebenhügel-Siedlung. Recordings of this exchange were the basis for the exhibition in Architektur Haus Kärnten in January. Within this exhibition we also opened up a vacant flat as extension of the exhibition itself.

EinHacken © Nora Gutwenger, 2017

EinHacken © Puchner / Trimmel, 2017

Documenta 14, Kassel 2017

The Social Design Studio Vienna introduced its recent activities and started a debate as to what extent it is possible to share methodologies and tools within varying scopes and scales. The Unpacking Burckhardt series on that occasion took place in the Narrowcast House, an open radio studio and listening space in in Kassel's Nordstadt.

Unpacking Burckhardt with Social Design Studio Vienna. Documenta 14, Kassel Brigitte Felderer, Markus Gebhardt, Michel Gölz, Veronika Hackl, Klaus Kodydek, Lena Kohlmayr, Tinka Legvart, Eva Mair, Milly Reid, Clara Rosa Rindler-Schantl, Christina Schraml, Cosima Terrasse, Enrico Tomassini, Herwig Turk, Asia Valencic and Andrea Visotschnig

On the 5th of July 2017, invited by aneducation documenta14 the Social Design Studio Vienna got the possibility to present recent activities in an afternoon session.

"What do we have in common, and how are we to fight for it?" Oskar and Zofia Hansen asked in *The Open Form in Architecture: The Art of the Great Number* (1959).

Following this motto contained in the invitation, it was the special interest of the organisers and our goal, to find methodologies and tools that could be shared in other contexts.

Projects like "Urban Knautschzone", "Détours Travel Agency", "#analogposting", "Iphigenia - the unexperienced experience", "Liebes Kreta" and "Auslage in Arbeit", offered a broad variety of examples of how to act in public space by exploring its modalities, shifting conventions and looking for the unexpected. Working with an artistic approach, the undertakings provoked general curiosity and managed due to profound basic research to uncover potentials that otherwise might be easily overlooked.

Some projects kept a low profile by blending into the neighbourhood and activating the potentials with discrete interventions. Others based their interaction with the locals on theatrical strategies and changed the streets and squares into a stage.

What can be achieved by the methods of our studio was shown through practical examples. Building trust by honest interest in individual needs and site-specific conditions helps to create a polylogue and a basic debate about the local situation. Being patient and not pushing quick solutions or offering readymade problem solving recipes, improves the credibility of the moderator role. Making unseen structures and potentials of a community visible, activating and empowering citizens to think and decide for themselves helps to create a different understanding of public space and its potentials.

FACELESS

In the light of facelessness, political courage takes on a different surface. It is about addressing people and involving them in democratic processes. Those who remain faceless in their declarations also enjoy a civic freedom that is not reduced to individual media appeal. Behind their hoods and masks of all kinds, these faces stand up for their critical attitudes.

Faceless. Re-Inventing Privacy Through Subversive Media Strategies, edited by Bogomir Doringer, Brigitte Felderer, De Gruyter Verlag / Edition Angewandte 2018

The point of departure for the Faceless project is the manifest significance of faces in our media-defined culture. Although we are dealing only with media surfaces of facial features we infer character traits, distinctive identities.

But ultimately the physiognomies presented simply reflect our own personal notions of happiness, acknowledgment, attention or success. The media grotesques confront us with incomparable mirror images and seduce us to exercise exaggerated self-control. They have long since developed into traces that are indelible in the great Web. Eternalised in the book of faces one remains discoverable, identified and is ultimately not only exposed to projections and fantasies of all kinds but in all consequence to authorised and clandestine watchdogs. You appear, never to disappear.

And so, this publication presents various strategies and projects of rebellion and self-empowerment against these overpowering, unassailable demands.

The articles are proclamations of an attitude that limits what can be taken to what is willingly given. The images and texts show that it is not only professional border explorers like critical artists who develop their highly personal subversive methods in order to escape the facial sell-off; people in different social settings have long reacted to the deluge of faces, to the fact that we are expected to be eternally recognisable. Faces do not disappear, but they hide behind masks, are manipulated beyond recognition and sometimes disfigured.

This publication is a documentation of varied strategies whose inventiveness is far-reaching and without end, since all who apply them know how to make use of the technological mechanisms that access faces. The pressing necessity of political public spaces, the need for democratic expression, the sensitive yet combative exercise of personal freedom – all that is revealed in this social movement. Political self-assertion has taken on a new face by emphatically renouncing one.

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Jochen Becker
Urban strategies

Jochen Becker works as author, curator and lecturer and is co-founder of metroZones | Center for Urban Affairs and the initiative urbane kultur in Berlin. Most recently, he curated "China Africa. under construction" steirischer herbst, Graz, Museum for Contemporary Art Leipzig, "Chinafrika. mobile" Kunstfest Weimar, "Chinafrika. blackout" Shenzhen Bi-City Biennial of Urbanism | Architecture.

Post-Babylon, Wien, 2017 © Jochen Becker

Urbanize, 2017 © Jochen Becker

Post-Babylon. First notes

The image of the Tower of Babel and the mythical metropolis of Babylon are full of bizarre contradictions. The "sinful" city of Babylon became the first metropolis in the world to become famous for building the tower.

According to the Old Testament, divine power brought the building to collapse, and the language of mankind has since been shattered into a multitude of tongues. Pieter Bruegel's painting of the "Great Tower of Babel" (1563) now hangs in the Kunsthistorisches Museum Vienna. The monumental (fictional) building could never stand in such a construction – it is an artefact "thought skew" (Klaus Demus).

On May 16, 1871, no longer the gods, but the population of Paris themselves plunged the hated imperial Vendôme column in the middle of Paris and established there a Place Internationale.

During the rebel period of the Paris Commune, the painter Gustave Courbet had decisively initiated the monumental fall. For a long time he had been politically and aesthetically criticizing the monument dedicated to Napoleon's campaign of conquest. The fall of the pillar in the heart of the city was not a precipitous spontaneous action, but deliberate: Courbet had it democratically voted for and even interpreted the place with straw and crap. Then the square was ceremoniously renamed Place Internationale. Paris experienced a revolution in the city. What would be today – after Tahir Square, Gezi Park or Occupy – as Post-Babylon as a place of speaking in many tongues in order to achieve common knowledge, articulation and action? It is central, that Place Internationale would be a basis of communicative encounters and at the same time a place of art in the midst of a cosmopolitan society "under construction".

Oliver Ressler
Activist

Oliver Ressler is an artist and filmmaker who produces installations, projects in the public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. He collaborated with various artists: Zanny Begg (Sydney), Ines Doujak (Vienna), Martin Krenn (Vienna), Carlos Motta (New York).

Occupy-Resist-Produce © Oliver Ressler, 2016

How to Occupy a Shipwreck

I presented and discussed some of my projects focusing on activities that show different ways of striving for forms-of-life worth living. The films and installations often establish situations or platforms for people involved in social struggles to speak from, and point towards directions of how the shipwreck known as the economy might be overcome.

Among the works presented in the focus days and forming the starting point of intense discussions was the film cycle "Occupy, Resist, Produce" (2014–ongoing), carried out in collaboration with Dario Azzellini, which currently consists of three films on worker-controlled factories in Milan, Rome and Thessaloniki. The workers take the initiative and become protagonists, building horizontal social relations on the production sites and adopting mechanisms of direct democracy and collective decision-making.

"Everything's coming together while everything's falling apart" (2016–2018) follows the climate movement in its struggles to dismantle an economic system heavily dependent on fossil fuels. It records key events for the movement such as actions during the COP21 summit in Paris in 2015 and blockades of a fossil fuel extraction sites and infrastructure.

"Take The Square" (2012) is based on discussions conducted with activists from 15M in Madrid, the square movement in Athens and Occupy Wall Street in New York. The activists discuss with each other horizontal decision-making processes, organization, the importance and function of occupying public spaces and how social change can occur.

Sabine Bitter & Helmut Weber
Artists

Vancouver- and Vienna based artists Sabine Bitter and Helmut Weber collaborate on projects addressing the politics of how cities, architecture and urban territories are made into images. With Canadian writer Jeff Derksen they founded the cultural research collective *Urban Subjects*.
Sabine Bitter is Associate Professor at Simon Fraser University's School for the Contemporary Arts.
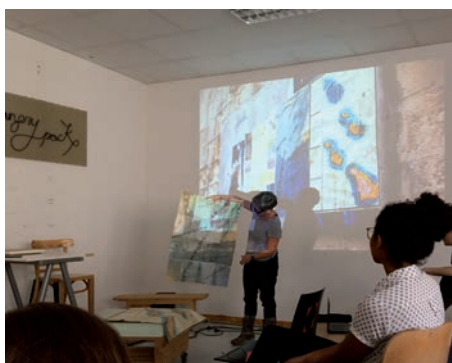
"The City as Poached Egg" or: "How to Intervene in the Way Cities Become Images?"

Our title refers to Cedric Price´s drawings depicting the history and development of the city in relation to the boiled egg, fried egg and scrambled egg. We added the image of the poached egg to introduce the notion of "poached" in relation to social and political conflicts in the contemporary city and its uneven social conditions.

Based on works from our practice, we discussed the massive urban transformations cities are currently undergoing and how these changes are represented, mediated, and circulated through images. How do images or imageries produce and effect those changes? The Social Design projects we were introduced to during our studio visits ranged from socially engaged media works, participatory performances, mapping projects,

art in public space, urban interventions and created events.

We discussed Miwon Kwon's notion of the shifting role of art in the public interest, Rosalind Krauss´ understanding of publicness as well as Henri Lefevbre's concept of spatial production. This located different approaches to agency within aesthetic, artistic, and socially engaged practices. From our artistic perspective, images can be seen as "operational devices" intervening in the production of social meaning.

At the "Kulturtankstelle" Linz we discussed images of the city and its shifting urban conditions as contested sites, recent students' works and shaped the assignment for a "derive." This exercise, as part of the focus days in Vienna, provided a different experience and engagement with the city, and raised, froman artistic perspective, multiple questions of how to intervene in the ways cities become images.

Daniel Aschwanden
Performer

Daniel Aschwanden is a Swiss performer and choreographer based in Vienna. Where art meets the social: performative interventions in urban contexts, hybrid formats in public space in Europe, Asia, Africa. Body as an interface for cultural exchange using a variety of media practices in public space, black boxes and white cubes, connecting to digital space by smartphone.

Performer and choreographer Daniel Aschwanden gave a presentation at the Social Design Studio. Students were offered an insight into his experiences over an intensive autumn with performances in Beijing, (Beijing Design Week), Chengdu (5th UP/ON Performance Art Festival). He also lead several workshops at TOUCH Festival in Beijing and Chengdu at the Beijing Dance Academy, and at the Art University of Hangzhou. As a preparation toward the participation of the Social Design Studio in a Chinese research project on invitation of the Shanghai Academy of Fine Arts and in order to support the semester project of Aki Lee and Virginia Lui we tried to gain knowledge about the conditions of artistic and cultural production in relation to public space in China within a lively discussion.

Daniel Aschwanden's lecture was mainly centered on the topic of how to create and organize noncommercial and non-state-run or -influenced art spaces and surroundings.
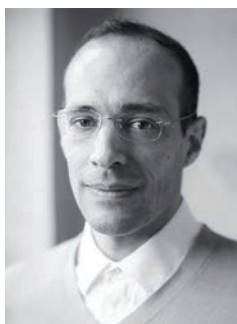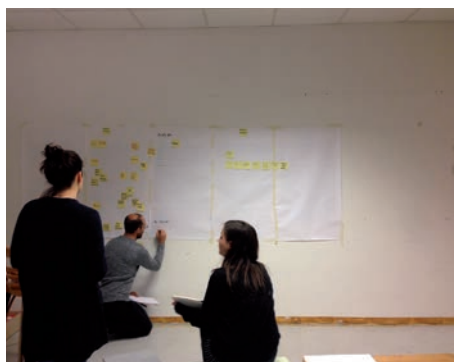
Renaud Haerlingen
Rotor collective

is an architect, member of Boups and involved in Plan B, a shared space in Brussels. In 2005 and 2006 Renaud lived in Beirut and Dubai where he worked on the design development of architectural projects, followed by a postgraduate program in international politics. Renaud joined Rotor (a collective about the material flows in industry and construction) in 2010 and is co-founder of Rotor Deconstruction.

Rotor

Founded in 2005, Rotor is a collective of people with a common interest in the material flows in industry and construction.
On a practical level, Rotor handles the conception and realization of design and architectural projects. On a theoretical level, Rotor develops critical positions on design, material resources, and waste through research, exhibitions, writings and conferences.

© Raphael Volkmer, 2017

Together with Renaud Haerlingen, member of the Belgian collective Rotor, the project LOSTandFOUND was realized in summer 2017 by Klaus Kodydek, Maria Tsaneva and Nathalia Portella. It dealt with the existing structures and materials preceding large urban development at the Viennese Nordbahnhof leading into an exhibition in the frame of CARE+REPAIR of Architekturzentrum Wien.

When the team of Clara Rosa Rindler-Schantl, Eva Maria Mair and Klaus Kodydek intensified the research on circular economy in urban development processes in the following year for their master project, Renaud Haerlingen was once more invited by the Social Design Studio for his advanced expertise. As the field of Re-Use in

Belgium and France is already at a further point than in Austria, with Rotor being pioneers, his international experience coming directly from the field was an essential support in the development of new trains of thoughts.

Working together with Renaud Haerlingen, who has a unique passion for details and perfection, meant shaping a project including several multiple day-and-night work- and skype-sessions, pushing the borders between supervision and team membership and first and foremost, trusting in the process. His fascination for the methods the project team worked with paired with their seriousness for the topic helped sharpening the process leading to the final project Opening up for Circular Change.

Thomas Romm
Urban strategies

Thomas Romm studied architecture at the Technical University Vienna and Berlin. Ever since his diploma on "recycling adequate construction in housing", he is dedicated to the complex of resources. As an engineer and urban mining architect he is involved in mayor urban development projects. He is a co-founder of BauKarussell, a cooperation network of social businesses for deconstruction and re-use.

© Thomas Romm, 2017

    Social urban mining, one of our projects for a developer of a mayor urban renewal project, was the context in which we got in touch with Social Design - Arts as Urban Innovation. After a lecture at the studio and a public lecture at the AIL (Angewandte Innovation Lab) about our experience and visions of a circular economy in building industries in times of peak oil and climate change, we have an ongoing exchange about the crucial issues. We were stunned by the well-considered but also very direct approach of the students and their capacity to focus on different questions and people at all levels involved in the process of taking off towards a closed loop economy.
    Sufficiency, efficiency and resilience are those aspects of sustainability that we should rethink in terms of architecture. Sufficiency – what is essential? How can we halve our global footprint? What are the basic needs behind the task, and what are its adequate means of construction? Efficiency – optimizing input and output: Globally the need for building material has tripled within the last twenty years. A circular economy is based on ever more intelligent technologies for continued growth – what is a growing loop? Resilience – climate change is putting existing structures under stress. The importance of various regions and cities is shifting, even vanishing. Millions of people's lives are affected by this change. Resilience is about lasting. A one-world-urban architecture needs social design parameters that enable us to act so as to affect the setting of our collective existence.

Anna Witt
Artist

Anna Witt, born in 1981 lives and works in Vienna. Working with performative intervention and video installation, her practice deals with the construction of cultural stereotypes and individuals positioning within social systems. Her works ambivalently sit between re-enactment and staging and represent the problematic of subject-formation in relation to identity politics, collectivity and citizenships rights.

Hands on Communities

Recently I listened to a talk by Antonio Negri. He suggested recalling the spirit of community organization and solidarity of workers movements of the past, in order to think of a common future for Europe. But how create a community in the first place?

When in the past workers had a clear goal, a physical space and a specific opponent, today`s organization seems to be different. Flexibility is a core characteristic of contemporary structures and individuals. Zygmunt Bauman writes in his article "Philosophie der Fitness" in the FAZ, that in times of modernity the struggle of an individual was to find one`s own identity and to commit to that. In Postmodernity the goal is to avoid tying oneself down to anything in particular, afraid of losing one's own flexibility, or missing out some better options.

I am asking myself, how does this influence our relation to communities? When commitment seems to decrease and members are temporary and fluctuating, what are the shifts in the concept of community?

Does real space, such as public space as a common place, still have the same functions?

I really liked about Antonio Negri's speech, that he showed a belief in the potential of criticality and a vision of hope. With all the accessibility and information we have, there are so many possibilities to rethink or recycle the concept of community and solidarity in creative and interesting ways. I believe, that is something, that could be worked on in the field of Social Design.

Claudia Isep
Cultural science

Claudia Isep has been a member of Lendhauer since 2013. She has a degree in Applied Cultural Sciences and was as a research and teaching assistant at Klagenfurt University. Currently she is as a program specialist at the Austrian Commission for UNESCO and is responsible for the UNESCO-Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

© Gerhard Maurer, Bachmannpreis 2018

© Gerhard Maurer, Projekt Marxt Lewis

Lendhauer is a Klagenfurt/Carinthia based association interested in the mediation of contemporary art and culture. Lendhauer focuses on public art projects, which are usually located in and around the Lendhafen, the former city harbor of Klagenfurt. Founded in 2008 to contrast the games of the UEFA EURO Championship with performances and exhibitions of international artists, Lendhauer was from the very beginning especially interested in showing international artistic positions in an environment that has often been characterized as 'rural' and generally closed in itself. Since 2008, every year at least two artists or art collectives are invited to develop and realize site-specific interventions or installations that reflect current social and political conditions and/or deal with aesthetic questions.

Over the last ten years Lendhauer invited artists from over ten different countries and showed more than 20 projects in and around Lendhafen. In order to facilitate international artistic exchange, Lendhauer also participates in the "West Balkan calling" / "Central & East Europe calling" residency program.

Alongside a strong interest in internationalizing the Carinthian art scene, the people engaged within the frame of Lendhauer also devote themselves to the development of urban space and the vitalization of their neighbourhood, the so-called "Lendhafen-Viertel". To this end they also organize cultural events (concerts, readings, etc.) and collaborate closely with local businesses and institutions (e.g. the Alpen-Adria-University of Klagenfurt, Kunstraum Lakeside and others). Over the last years, the live screening of the readings of the "Tage der Deutschsprachigen Literatur ('Ingeborg-Bachmannpreis')" became an integral and very popular part of Lendhauer's program.

Jon Geib
Urbanist/Architect

Jon Geib is an urbanist and architect whose doctoral research at Chalmers University of Technology in Gothenburg (as part of the EU project TRADERS) foregrounds processes of critical estrangement in multivocal encounters between design, participatory practice, collaboration with urban-cultural-educational institutions, and artistic research methods.

Annelies Vaneycken
Designer

Annelies Vaneycken is a socially engaged designer whose doctoral research at HDK Academy of Design and Crafts in Gothenburg (as part of the EU project TRADERS) foregrounds designing for and with ambiguity as resource for actualising democratic participatory design processes with children.

Look! There, in the distance...

"Look! There, in the distance..." was a three-day workshop organised by design researchers Jon Geib and Annelies Vaneycken. Social Design Students playfully explored performance-based languages in collaborative design processes with children in an intense process, engaging about 20 children (age 4-5 years) and their pedagogues from Städtischer Kindergarten. Experiences generated were joyful, sincere, and at times chaotic.

Departing from psychologist and pedagogue Loris Malaguzzi's belief that children have diverse ways or a 'hundred languages' of thinking, revising, constructing, negotiating, developing and symbolically expressing their thoughts and feelings — ways which may defy pedagogic and cultural expectations, the workshop engaged the students to explore this unfamiliar terrain together with children and adults. It encouraged them to reflect on using such an approach when working on complex design challenges, emerging with the rapid transformations of the contemporary city.

Workshop activities included open lectures, sensitizing exercises for students, a tour of the kindergarten, and two fieldwork sessions in the Stadtpark with kindergarten children and their pedagogues. In the first session, children and students explored the park in small groups largely led by children. Students then developed a design intervention for collaboratively exploring specific aspects of non-verbal communication, which they tested and used as a base for improvisation the next day. Students shared their experiences, approaches and reflections on how children expressed themselves in relation to the Stadtpark whilst using their 'hundred languages' in a presentation attended by many of the participating children, their parents and pedagogues.

Workshop © Jon Gelb, 2018

Workshop © Annelies Vaneycken, 2018

Workshop © Annelies Vaneycken, 2018

Poster of the presentation, graphic design: Julijana Rosoklija

Alexander Hagner
Urban strategies

Since 2016 Alexander Hagner is holding the endowed chair for social architecture at the University of Applied Sciences Carinthia. Together with his students he is working on real-life projects in their neighbourhood by trying to identify tools architects could use to improve sociability in an increasing inhomogeneous society.

Elias Molitschnig
Activist

Born in 1982 Elias Molitschnig is an architect based in Klagenfurt. He works in the field of city and neighbourhood development, with an emphasis on construction-culture and communal building in the department for space organisation of the Carinthian government. He also teaches at FH Carinthia, the Technical University of Vienna and BOKU Vienna.

Elisabeth Guggenberger & Helmut Voitl
Artists

"We feel empathy for people and we are curious about how life goes. Others call us: fighters for a democratic and sustainable living together." Guggenberger & Voitl collaborate since 1973, they have received many awards for their dedicated filmmaking. In their first project "Planquadrat" they developed a documentary about neglected city gardens in Vienna into a participatory initiative (1973-1976). The project is a role model of how to empower citizens against top down urban planning.

FOCUS DAYS / BAD GASTEIN / March 14th 2018 – March 18th 2018

curated by

Elisabeth Guggenberger and Helmut Voitl

"social designers older than dirt" (quote after Christina Schraml),
participants in a democratic and sustainable living together,
internationally awarded filmmakers, writers, teachers.

Michael Wallraff
Architect

is an architect. He studied scenery design and architecture in Vienna and Los Angeles. His Viennese office was established in 1999 and is active in various fields: from city planning and designs for new buildings, adaptations, stages, exhibitions, and furniture, to objects of everyday culture. Michael Wallraff teaches at different universities and is working on various inter-disciplinary research projects. He has received several fellowships as well as numerous competition prizes.

The occupational image of the architect is undergoing radical change. Once viewed as a profession with a holistic approach, the understanding of the profession has given way to individualism and specialism. As a result, the majority of structural planning and coordination tasks are left to engineers and other technicians. At the same time, a small architectural elite, detached from the building industry, retreats into the ivory tower of academic and artistic research.

As the complexity of construction projects increases, however, it becomes more and more important that there is a superordinate position from which it is possible to build bridges and coordinate the practices of numerous specialists, users and developers. A revival of the architect as a generalist is needed.

The core of my work is universal, socio-spatial thinking and to investigate, how architectural thinking can be made relevant for other disciplines and social spheres. My projects are always intertwined with applications from technical disciplines as well as with approaches from social sciences and humanities. In a time characterized by a dominance of economic constraints and short-term political interests, it is particularly important that our work establishes understanding between different fields.

The tools for my designs are spatial models that serve as conceptual tools. Thinking spatially means modelling spatially: Kneading, turning, cutting, folding, bending, stretching, on the 3D model as well as on the physical working model are part of my daily work practices.

Using new design methods, I rethink the conditions of space and question them: Spatial and social structures are not just products of logical aspects, but arise from poetic ones or from a "logic of arbitrariness". It goes without saying that this kind of approach does not lead to the drawing of any definite conclusion or the determination of any certainty.

Sarah Borinato
Graphic designer

Sarah Borinato is a Sicilian designer and singer based in Vienna, jumping around things as a 'multitasking person' does. Always looking forward to something new to learn because it makes fun! She combines and integrates her two big passions, music and design. She got involved in different social design projects which had the focus on working with and for people.

Her best recipe is good friends with good food! In the social design studio she experienced working with very open-minded people in a cosy space; in particular she gave her contribution to the project called **"Ex-life"** (organ donation in Vietnam).

Carina Stella
Graphic designer

Carina is a graphic design student at the Angewandte and likes to explore the possibilities and potentials of using graphic design as a tool to question current affairs. She is interested in finding a personal approach to tackle topics seemingly polarising or challenging to society.

These ambitions were the initial reasons for Carina to join Social Design for a guest semester in order to collaborate with people from different professional, cultural and personal backgrounds. Next to the regular first semester classes, Carina participated in Chi's and Michel's graduation project **"Ex-Life"**, a project tackling the issues of organ donation in Vietnam together with Sarah, another graphic design guest semester student.

Finding common ground and perspectives was challenging at first, though learning from each other during the process of this project was an extremely fruitful experience both culturally and professionally to all the project team members.

Qing Deng
Media and Communication

I was born in 1993 in Changsha, China. Staying in Shanghai for 6 years, I transferred my major from movie director to design because of interests in beautifying real life. In my 4th study year however, I fell into a deeper puzzle. I found that "design" contains too many artificial processes, harmful to nature and detrimental to natural regulation. I am still studying to observe how design influences our life and to define my reaction. When bored, I escape into the world of music to gain energy and write songs. During my master degree, I took on a more macroscopic view on design focusing on people's activities in life.

As a guest student in the Social Design Department at Angewandte I gained abundant inspiration on city transformation. My main research direction is about design education for children, and I have studied service and course design for migrant preschool children in Shanghai. Now a master project about 9-11-year-old children's design thinking inspiration is on its way.

Shirin Omran
Graphic designer and photographer

Born 1994 in Vienna, curious and confused over all the world. My work focuses mainly on photography and graphic design. I want to make things understandable for uncles and aunts who don't understand things. I think strangeness doesn't hurt us but ignorance does, dialogue creates knowledge and we should sometimes unlearn what we learned. Culture is fascinating but can be a burden; I share endless love-hate towards it. In the context of art and visual communication, I consider questions and uncertainty to be as exciting as answers and opinions. Involving people into certain projects makes sense to me, as I don't want to work simply for my own good.

During my semester as a guest student I worked in a team with Markus Gebhardt and Sebastian Kraner, creating visual content for their master project **"Aus dem Rahmen".** We developed a graphic language for the project itself and additional designs for the event **"Das Liebstöckel"** which was designed as part of the project.

This collaboration since is going on.

Design

Social

Social Design