

Imprint

—

Featured projects by:
Social Design students and staff
(authors listed with project descriptions)

Collected in the course of the academic year 2016/2017

Concept:
Social Design Studio

Graphic Design: Alessia Scuderi

Editorial Team:
Monika Farukuoye, Brigitte Felderer

Fanzine Social Design #4 © 2017

Follow us:

[Instagram.com/social_design_studio_vienna](https://www.instagram.com/social_design_studio_vienna)
[facebook.com/SocialDesignArtsAsUrbanInnovation](https://www.facebook.com/SocialDesignArtsAsUrbanInnovation)

socialdesign@uni-ak.ac.at
www.socialdesign.ac.at

- 7** Introduction
- 8** Jennifer Helia DeFelice
Işin Önel
- 10** Master Projects
- 18** Semester Projects
- 25** Specials
- 54** Fokus Weeks
- 61** Upcoming projects





Practical Courage and Theoretical Risks: Artistic Labour at the Social Design Studio

The many contributions to our Social Design Studio fanzine #4 describe an intense and passionate year of work by students as well as teachers which makes us also a little bit proud. The documentation represents in itself a process so basic in the work realized at the department – meaning collective work and relying on each other. So, everyone contributed and added and enhanced, thus making this little book also his or her own one.

The work we are doing respectively trying to achieve is relating to big issues and topics; nothing less than the contexts of urban density are at stake – not only ours. And, ongoing urban change might sometimes even be triggered by projects and ideas developed here at the studio.

Our projects might not easily be described as works of art, this is why we often opt to speak of **artistic labour** facing societal conditions by joint actions and mutual planning. The methodology of our work is characterized by open structures, interdisciplinary innovations, collective struggles, practical courage as well as theoretical risks and last but not least a lot of patience with and in the process. Our cultural and social backgrounds are productively diverse, the contents of knowledge differing and complementing and therefore they are promoting real

project conditions in the safe framework of a university program.

The title of the program perhaps suggests that social comes before societal, that social designers are helpers just waiting to step in. Individual commitment, empathic thinking and a willingness to help without hesitation are doubtless personal requirements for students wishing to enrol in this program.

In the Social Design Studio, however, **solidarity** is regarded as a socio-political category requiring out-of-the box responses. The goal is to provoke rethinking and the generating of new ideas that can lead to societal change.

All projects and collaborations show a declared interest in exercising an active and critical influence on society. In short and always: **We refuse to forego our future!**

Brigitte Felderer,
for the Social Design Studio, June 2017

This fanzine has been so carefully designed by Alessia Scuderi, and we thank her for giving a visual voice to what we wanted to say.

Jennifer Helia DeFelice

Işin Önel



Photo © Herwig Turk, 2017

Işin Önel

Visiting Curator

There are many international study programs, which deliver education to students coming from a number of countries. Unlike most of these programs, Social Design truly succeeds at using the internationality of its students as a core source of questions, analysis, and engagement. Individuals with shared interests but radically different backgrounds come together to create a dense environment that allows for clarifying social dynamics, contrasting the structure of dilemmas and conflicts, pinpointing the actors involved, and perhaps turning a problem upside-down, by virtue of shared alienness.

Throughout the program, the students team up in a range of different groups, collaborate on projects that may have been spearheaded by one person, and in which others have found interesting motifs, or a shared passion. Over time, this allows the students to distil their research questions and cast them into semester or master projects.

As a guest curator, my role was to understand projects, provide challenging feedback and direct the focus at reaching, building, and communicating with a relevant audience for the projects to function as urban innovation, applying artistic tools and methods.



Photo © Herwig Turk, 2017

Jennifer Helia DeFelice

Visiting Artist/Scholar

The time I was granted to be a guest artist/scholar at the Social Design Studio became one of observation and critical comparison. Location became the crucial element in how I was behaving, responding, interacting, and in my overall perception of myself and others on either side of the fine line that separates Austria from the Czech Republic.

The focus of the Winter 2016/17 semester on social housing included on-site research in Vienna's 2nd district which focused on an area I traveled to weekly by bus from Brno. The Stadion shopping mall and bus station became the portal between two worlds. One, a post-communist environment characterized by a complicated self-image, reflected in social and political insecurities rooted in a tumultuous political history, the other a model of a highest standard of living, 'a free market economy with a strong social focus taking into account the weaker members of a diverse society'* on the other. A homogenous student body focused on largely intuitive autobiographical work in one place, a diverse expressive student body of confident individuals employing methodology in the other.

I was fortunate to have the opportunity to work with Christina Schraml on the consultation of Karolina Plášková's project "U2 Turnover". Our discussions on the subject of social housing and the perception of the term in varying contexts brought insight into how important knowledge of and depth of experience is in the creation of an awareness building project which is intended to benefit local inhabitants.

My sojourn in Vienna spanned the tail-end of the sensationalized turbulent European migrant and refugee crisis which polarized opinions and fueled the rise of right-wing populist politics in its own particular isolationist form in the Czech Republic. The opportunity to have been welcomed at the Social Design Studio as a worthy colleague with a valued opinion during this specific moment in time in Central Europe has made an impact on reconciling the fractured perception of navigating two terrains. The international community of individuals which comprises the Social Design studio, the sharing of ideas in a non-hierarchical format, and the systematic development of projects toward improvement in local communities and environments has allowed me to investigate societal performative practice from the perspective of its transformative potential and has proved invaluable to me in how I perceive my role as an educator.

*<http://www.austria.org/economy/>

Master Projects

The Blind Photography Project
Alejandra Loreto

Auschwitz on Sale
Joanna Zabielska

1. Hartberger Tombola
Julia Wohlfahrt, Sebastian Kraner

Wer ist Iphigenie? -Das unerlebte Erlebnis
Tinka Legvart, Milly Reid

SecuriWas?
Miriam Hübl, Virginia Lui

The Design Museum Zaatari
Jana Alaraj, LaSchandré Coetzee

Dear Architects...
Karolina Plášková



A Walk with Angela Engel in Belvedere Schlosspark © Alejandra Loreto, 2016

The Blind Photography Project

Alejandra Loreto

Photographic participation by Angela Engel, Mathias Schmuckerschlag, Ydakzue Perdomo, Victor Mendiola, Diego Frontado
In collaboration with LaSchandré Coetzee

“I photograph what I imagine, the originals are inside my head” says blind photographer Evgen Bavcar. “The Blind Photography Project” aims to explore new ways of looking at the city, build bridges between the blind and sighted and challenge common assumptions about blindness. The project has operated in the context of Vienna and Caracas and was translated into an interactive exhibition called “I am blind”.

“I like creating things within the minds of people which seem to be impossible in their idea of the world. And I’m sure that for many, being blind and taking pictures is one of those things. Some might just shake their heads in wonder, but for others, it

might even open new perspectives about the great diversity of the world.” Angela Engel, photographer in the project

We are all blind unless we are willing to see through another person’s eyes. “The Blind Photography Project” (BPP) aims to explore new ways of looking at the city, build bridges between the blind and sighted and challenge common assumptions about blindness. By using photography as a tool, we can find different perspectives on the city. In the photo walks that took place in Vienna and Caracas and the interactive exhibition “I am blind”, at Lumina Galerie, the project opens up the communication between the sighted and the blind. The photo without the story is not enough, and in the same way the story without the photo cannot be understood. Therefore to gain real understanding, an exchange must take place. The space that the project and exhibition aims to create is one in which the image of blindness falls to the background, and a two-way street of engagement is created by sharing our unique perspectives.

“Photography is an interesting input, but not the final conclusion. We may think that being blind is similar to closing our eyes, a camera obscura. But among all the persons I met, they each saw differently.” Alejandra Loreto



Public Installation in Piaszów © Christoph Kirchberger, 2016

Auschwitz On Sale

—
Joanna Zabielska

How to bring Auschwitz self-reflection to the public space? A temporary and inflatable installation put in various historically loaded places in Cracow turns into an attempt to create an alternative monument based on social interactions.

Last year Auschwitz statistics hit a record of 1,43 million visitors. It became one of the most visited sites in Poland. Besides a majority consistent of Poles, most of visitors are from Great Britain and the United States followed by Italians, Germans and Israelis. With the appearance of international visitors, the tourist market got enriched with numerous Auschwitz tours packages.

Small private tourist agencies from Cracow seem particularly active in that field. Their tour creativity and advertisements know hardly any borders, combining e.g. an Auschwitz and Wieliczka combo tour with a Kalashnikov Shooting adventure - on the same flyer. Bold price, high discount, travelers tips, included

services, sights list, timetable, colorful eye catchers: such a design passes on a very clear message: Auschwitz is a commercialized tourist attraction. Is that real? Is that right? What is Auschwitz today? What should it be? What does it mean to me? And to the others?

Obviously I cannot give one correct answer to all those questions. As there is no one Auschwitz either. It's seen completely differently by the family members of camp survivors, inhabitants of the nearby city Oświęcim, Jewish students on their Polish trip or English backpackers on the Eurotrip. Each one has his or her own personal Auschwitz perception and understanding. For me Auschwitz is an important memorial, a space of human tragedy, a huge cemetery, but above all a space of living, place of encounter, tourist attraction, museum, space of commerce, virtual space, political space and above all: a space of education. For others it can be all of the listed notions or none.

How to deal with a topic so hard to approach? Which artistic strategies should I develop to get closer to the unapproachable?



Video still © Sebastian Kraner, 2017

1. Hartberger Tombola

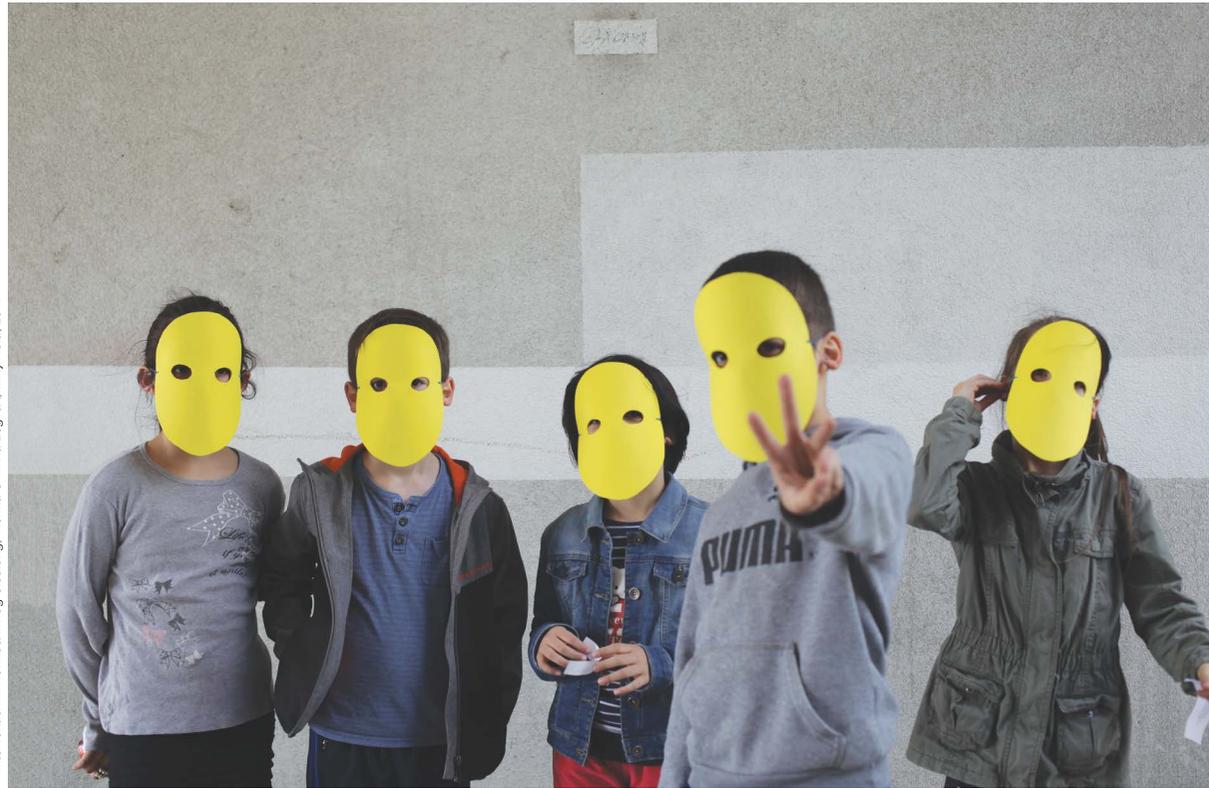
—
Julia Wohlfahrt
Sebastian Kraner

“1. Hartberger Tombola” (The First Hartberger Raffle) is a playful attempt at participatory city development. Tickets with a blank space to write down ideas are distributed for free around town. For the duration of a month the inhabitants of the city of Hartberg have the chance to submit their ideas. There are no limitations and every proposition will be considered equally. The final drawing will take place in an unconventional way at the main square.

Hartberg center is at the beginning of a transformation. Businesses of all kind relocate to shopping centers outside of town. In 2017 the last supermarket closed down causing more people to move to the outskirts as well. The city government invited Social Designers to work on ideas to prevent these developments. “1. Hartberger Tombola” is directed at people who are around and people who have left. Decisions concerning

the further development of Hartberg's city center should be made by the people who then have to live with those changes. “1.Hartberger Tombola” has been promoted with posters and in the local media. For the duration of one month the inhabitants were able to enter their ideas. Tickets were available for free in a lot of businesses, cafés and restaurants as well as in the town hall and at the city museum. Filled in tickets could be signed and placed in any of the provided boxes. The submitted tickets were collected regularly and displayed in a public space in the city-center. Regular meetings are held for the duration of the raffle in a central café, where the ideas and outlines of the raffle could be discussed. A final drawing was held after one month. The equal value given to each of the ideas was a key element of the final drawing.

One of the goals is to evaluate the ambition of the community to keep their city center alive. Another one is to create a new platform for exchange, apart from the existing structures. Participation makes people feel appreciated and validated in their opinions. The inhabitants' involvement in the process of planning the city center's future allows them to visualize the possibilities for wanted developments.



Intervention in Rennbahnweg Siedlung, Vienna © Tinka Legvart, Milly Reid, 2017

Wer ist Iphigenie? Das unerlebte Erlebnis

Tinka Legvart
Milly Reid

This project has been developed in cooperation with Burgtheater Wien (*StadtRecherchen*) and is based on the Greek trilogy “Oresteia”. Inspired by the role of Iphigenia who is sacrificed in the play’s prelude, we took her character as a metaphor for the ideas and dreams each of us has had to give up in order to lead our lives. Our question is what happens to these desires after the sacrifice?

The idea behind “Wer ist Iphigenie? — Das unerlebte Erlebnis”, is the redistribution of cultural capital in a city. We intend to activate a creative dialogue among citizens by using culture as a tool to provoke critical and innovative thinking. With this project we are addressing the site of Rennbahnweg Siedlung in the 22nd district of Vienna, and are approaching it as a case study. The spaces in and around the social housing blocks have

become the “palimpsest” within which we realize our performative interactions. Each of these are attempting to combat the agoraphobia of today’s society and explore the possibilities of activating space and people together.

The frame for our project is a collaboration with the *Offene Burg* initiative and its current basis on the themes of “Oresteia” by Aeschylus. *StadtRecherchen* is the part of *Offene Burg* with which Burgtheater communicates to the outer districts of Vienna who typically wouldn’t receive such engagement from centralized institutions of culture. With our project we aim to facilitate the opportunity for the people of Rennbahnweg Siedlung to communicate back to Burgtheater, both spatially and culturally. From the original story of “Oresteia”, we chose to take inspiration from the character of Iphigenia who is sacrificed in order for the resulting drama to unfold. For us she represents the ideals we project on our lives that are traded for an alternate future. Our ongoing question, “Wer ist Iphigenie?” places every participant in a significant role. We want their stories of unexperienced experiences to be the material upon which a theatre of modern society could be scripted. By recording personal stories from a multitude of Iphigenias, we may collect a vast range of alternate endings to the story of her sacrifice.



Caravans in Zaatari © Jana Alaraj, 2017

The Design Museum Zaatari

Jana Alaraj
LaSchandré Coetzee

The project “Design Museum Zaatari” (DMZ) can be seen as a gateway to imagining new futures. The project proposes to create a space in which residents of Zaatari refugee camp (Jordan) are able to access design strategies and thinking which will allow focused nourishment to the already existing culture of innovation and self-improvement found within the context. In this way residents are able to define, collectively collaborate, exchange and negotiate on social and spatial challenges and come up with solutions that best suit their needs via a process of museology.

The global population of forcibly displaced people today is larger than ever, and as numbers have risen so has the visible prominence of refugee camps. The UNHCR currently holds 16.1 million refugees under its mandate. For a long time refugee camps have been perceived as

transitory, temporary and emergency spaces, a notion challenged by the fact that camp residents spend an average of 20 years inside camp borders. The camp space thus produces a set of irreducible paradoxes between the temporary and the permanent, and it is in the cracks of these contradictions that residents are forced to make a life.

Focusing on the Zaatari refugee camp in Jordan which hosts 80 000 refugees, The Design Museum Zaatari project aims to present an opportunity to imagine new futures and social scenarios to life in the camp. Calling the space a museum, it is not undertaken to box it off but rather as a way of making it ‘official’ and communicating the value of the fluid processes, innovation and creativity that are already embedded in the community of Zaatari camp. The knowledge production element of the museum also offers an opportunity for capacity building and informal learning which could bridge some of the educational gaps caused by displacement. This type of museum definitely moves away from the traditional understanding of museums, in order to question and explore how museological processes and design can serve ever increasing spaces of displacement and the communities that reside there.



Dear Architects... exhibition, Gallery of Architecture, Brno © Martin Váček, 2017

Dear Architects...

Karolina Plášková

The exhibition “Dear Architects...” (Drazí architekti...) attempts to trigger a discussion about the role of an architect in our current society – how it is understood by architects themselves, but also by other professionals researching on societal and environmental issues (such as geographers, sociologists, anthropologists, political scientists, art historians, philosophers, artists, economists etc.)

The task of architects and urbanists is to articulate collective desires and critically engage with them. They have tools to determine the development and use of settlements and landscape. With the increasing complexity of planning of the built environment, architects often restrict themselves to merely implementing normative, formal or economic demands and have resigned from questioning them or critically commenting societal issues related to city planning. Most architects have forgotten the ethics of architectural practice and so undermine the potential of design and

planning for contributing to an improvement of public life. These days lay huge claims to the profession of an architect. Of course, there are public issues which are part of architects’ agenda – such as the city architect, amendment of building law, relation of architecture and conservation... Yet, I think that some current challenges, which we as a society face, are omitted by a majority of Czech architects and urbanists.

The objective of the exhibition is to present a broad spectrum of opinions therefore 183 people were approached and offered the possibility to contribute. What role should architects play in the current society? Is their task to focus on the quality of the built environment in terms of aesthetics and engineering, or are they expected to express a critical opinion? What are the things we should be talking about but are not?

The exhibition “Dear Architects...” (Drazí architekti...) will take place in the Gallery of Architecture Brno from 13 till 27 June 2017. The exhibition will be accompanied by discussions and provide a reader’s corner with a library filled with related literature based on contributors’ recommendations. The exhibition is a beginning of a larger long-term project.



Detail from photo series © Virginia Lui, Miriam Hübl, 2017

SecuriWas?

Miriam Hübl

Virginia Lui

The project deals with security guards and how the booming sector of private security brings the conditions of new and precarious labour to the forefront. By taking the presence of guards in cities for granted, the contradictions and hardships of these kinds of jobs remain invisible. Critical questioning regarding exploitation on the labour market is needed to reformulate demands for solidarity.

The critical theorist Franco Berardi notes that the era of “Semio-Capital” primarily produces commodities in the form of signs and symbols. Security guards offer a symbolic service in that sense by embodying security, order and authority through their mere physical presence. By carrying these symbols, an excessive focus on the body becomes apparent. The guards themselves become commodified to sell the image of security. By looking very closely, the project “SecuriWas?” wants to

disentangle the interrelations of security and power. An exhibition and performance took place in Kunsthaus Vienna Garage from the 29th of May until the 1st of June. Three photo series, showing the body language and uniform of security guards in a neutral setting, were exhibited in the format of postcards. They revealed the tensions between reality and expectations in a struggle to uphold an image of security. The seemingly homogenous imagery was counterbalanced by personal statements of security guards. An exhibited audio piece played synchronised, real time activity protocols from observations of three guards. The audible gaps corresponded with the breaks in observable activity.

An accompanying performance mirrored the process of commodification of labour analyzed in the project. It compelled the public to engage in the commodification of security guards in the most familiar manner possible: by buying postcards in a museum. The action of buying postcards as “performance” alludes to the penetration of art into the ordinary routines of daily life. What is it that I am buying? Is it art... a postcard... a security guard? By blurring the boundaries between commodity, art and security guards, ambiguity and uncertainty arises in an attempt to challenge our notion of consumption and its ethics.

Semester Projects

Meine Favoriten Deine Favoriten

Aki Lee, Dahyun Violet Kim, Julijana Rosoklija

Auslage in Arbeit

Eva Maria Mair, Susanne Mariacher, Clara Rosa Rindler-Schantl

Prolong

Michel Gölz, Que Chi Trinh

Marina, Marina!

Lena Kohlmayr, Asia Valencic

LOST AND FOUND - Perspectives On Resources

Klaus Kodydek, Nathalia Portella, Maria Tsaneva

TerPra calls PraTer

Jana Alaraj, Enrico Tomassini

Café Namsa

Julia Wohlfahrt

U2 Turnover

Karoliná Plášková

Die Labile Botschaft

Markus Gebhardt, Sebastian Kraner, Alessia Scuderi, Verein für Kunst und Ausgleich

Wollen Sie sich beschweren?

Michel Gölz, Virginia Lui



© Aki Lee, 2017

Meine Favoriten Deine Favoriten

Aki Lee

*Dahyun Violet Kim
Julijana Rosoklija*

“Meine Favoriten Deine Favoriten” is a project, which tackles infrastructural, social issues in Vienna’s 10th district. This project is intended to reclaim stereotypes about Favoriten, to reevaluate the common ground, to give residents of Favoriten a voice and open up a dialogue about underestimated structures. Thus we want to provide new perspectives through a guide book and a series of documentaries.

Vienna is subdivided into 23 districts, each of them is popular with its own social structure and cultural character. Nevertheless, there are several districts which are represented with negative stereotyped images, e.g. Favoriten. Therefore we want to show and make people in Vienna aware of, or rather more interested in the district, through our project “Meine Favoriten Deine Favoriten” using the forms of a guide book and a series of documentaries.

A tour guide, as a satirical but also critical publication, showing Favoriten as a place worth visiting, seeing, living in: This booklet should serve as a proper tool to be used when visiting the 10th district, showing places, spaces and people worth meeting. Another highly important aspect of the guide is its presentation of

results from our research about Favoriten. A series of documentaries contain footage of urban spaces, the neighborhoods, traffic, everyday life and the dynamics of it, as well as vocal recordings of local residents. The visuals of this series serve as our own “eye”, as our perception of the surrounding and all its contents, structural and social.



© Eva Maria Mair, 2017

Auslage in Arbeit

Eva Maria Mair

*Susanne Mariacher
Clara Rosa Rindler-Schantl*

“Auslage in Arbeit” (Display under Construction), realized in Hartberg (Styria) from February to July 2017, is aiming for visibility of what is there instead of what is missing. We implement a strategy of repurposing vacancies and dealing with dissatisfaction within the city by utilizing the hidden potential of the existing commitment of engaged citizens.

“Auslage in Arbeit” (Display under Construction) is being realized in Hartberg (Styria) from February to July 2017. Diverging developments set the base for this project: the topic of crisis, symptomized by inner city vacancies, the lack of people in the historic city centre and the negative attitude of residents towards their own town, are strongly present among the citizens. At the same time, many people of Hartberg are highly engaged in contributing to the daily cultural, social and economic life with clear visions for their city.

The project focuses on the visibility and appreciation of efforts and the high commitment of many of Hartberg's residents by using vacant ground floors as a space of display. After cleaning and rearranging, regular meetings, rehearsals of cultural, music and social associations and activities of other people are resituated from their usual location to one of the vacancies using the display for interaction. With small interventions, the project sheds light on positive notions of Hartberg and allows for further interactions with its residents. Additionally, the actions contribute to a non-commercial revival of the inner city.



© Que Chi Trinh, 2017

Prolong

Michel Gözl
Que Chi Trinh

Vietnamese industrial designer Que Chi Trinh and German anthropologist Michel Gözl, experiment with ways of addressing organ donation in the face of different socio-economic realities focussing on societal contexts in Vietnam and Austria. In cooperation with affected people, it is asked how it is possible to understand our bodies as constitutions of single parts, and how (mis-)trust in the medical system influences our body perception.

Led by a common interest in the medical system and attitudes towards our bodies, dead and alive, Que Chi Trinh and Michel Gözl joined forces for this project. Through cross-cultural research and conversations with doctors and affected people in Vietnam and Austria, a situated

understanding has developed. Apart from religious notions of the afterlife and its implications for the integrity of the dead body, the reputation of medical institutions seems to be most important in determining attitudes towards organ donation. During a working residency at Kunsthaus Wien, the team used a body figure as a basis for the exchange of views - making visitors aware of complexities and opportunities in publicly addressing the topic. Speaking, and being able to decide about the fate and future of our organs bears an emancipatory potential, while rumors about organ trafficking and corrupted organ allocation systems prove destructive to societal solidarity. Also, in countries where medical professionals being trusted, the idea of organs as a transferable unit is conflictual. The project will materialize with negative models of organs, addressing fields of anxiety between trust, belonging and integration.



© Lena Kohlmayr, 2017

Marina, Marina!

Lena Kohlmayr
Asia Valencic

“Marina, Marina!” is a project developed in the frame of Urban Knautschzone. The proximity of the area to the Danube provides an endless source of inspiration, since it represents an interesting microcosm where people, goods and stories constantly move and change. The project is an investigation of the river as a collection of intertwined realities revealing the interrelations on spatial and social levels between this area and the city.

The project “Marina, Marina!” – named after the radio frequency used by ships on the Danube – aims to reconnect the river to the area of the Knautschzone and the city by revealing its stories and interconnections. Handelskai 214, as one of the exemplary social housing complexes in the area facing the Danube, shows its disconnection to the river even spatially through unfinished bridges built towards the riverside. These bridges will be established in the course of the project, through translations of features of the river into an exhibition in the under-used ground floor. While collecting materials the topic of living together became tangible as a connecting element between life on a boat and life in a densely built social housing. People working and living on a boat become temporary residents, while their community presents a specific collaborative way of living together. The investigation explores the river on different levels and scales leading to a heterogenous collection of materials. As part of the exploration, a performative 24 hours residency on the riverside was undertaken, in order to gain a personal experience of being temporary residents. The collected information and content draw a new image of the Danube and its relations to be revealed in an exhibition and a publication.



© Herwig Turk, 2017

LOST AND FOUND Perspectives On Resources

Klaus Kodydek
Nathalia Portella
Maria Tsaneva

Cities are in constant flux. What impact does a Social Designer have on new developments?

Within the Care+Repair framework curated by the Architekturzentrum Wien, we as Social Design team and Rotor, a collective from Brussels, try to tackle this issue. How do you visualize the impact of the planned buildings at the Nordbahnhof area? What ways are there to explore the different layers of Nordbahnhof? What traces do we leave behind? What do people value about the area?

After the old Nordbahnhof train station was completely demolished, the area turned into an abandoned, wild space that got reclaimed spontaneously by people in various ways. The area is currently undergoing drastic changes. In the near future there will be 10,000 housing units and 25,000 additional working units. The design proposal suggests a “Freie Mitte” that tries to preserve parts of the wild area.

However, part of the characteristics that represent the area now – free space, wild nature, exploring and adventure area – will suffer significant changes with regard to the density that will come with the 1000s of new dwellers and workers and also the landscape will be affected with the presence of the new complex of buildings. As a result, the dynamics of the area will be transformed and what will remain is a completely different environment.

Therefore the aim of the project is to engage the community in a participatory platform throughout a 2-week workshop. This workshop highlights the impact of the changes and raises the sense of appreciation for the area. Together with the Rotor Collective, the design team is trying to launch a Care+Repair mentality and introduce the topic of “Circular Economy”.



© Max Werdnig, 2017

TerPra Calls PraTer

Jana Alaraj
Enrico Tomassini

Costume design: supported by Anna Wukounig

“TerPra calls PraTer” is an experimental and process-oriented site specific artistic research and intervention using the strategies of story-telling and story-making as performative mapping. The project is conceived as a repeatable method for different urban contexts for site description and social transformation.

The project “TerPra calls PraTer” is an experimental and process-oriented site specific artistic research and intervention structured along a narrative plot acting in between the borders of reality and fiction. The project is based on various strategies and approaches to the urban environment such as mapping, performance, storytelling and story making.

By combining these different strategies and approaches the project aims to construct a new image of a part of the city and to create new possible relationships in between different social entities and spaces: by performing a fictional narrative in a real space it triggers moments of participatory interactions, within an arbitrary triangle shaped area of our choice in Vienna, where local actors are invited to reconfigure and imagine possible future scenarios of their surroundings.

The final outcome is an illustrated photographic novel

as common surface that has the features of a map due to the new relationships it constructs, and it is conceived as a repeatable method for different urban contexts for site description and social transformation.



© Julia Wohlfahrt, 2017

Café Namsa

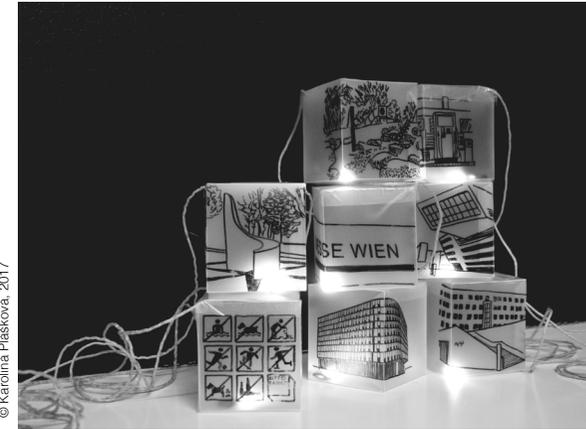
Julia Wohlfahrt

In collaboration with Michaela Wohlfahrt

Café Namsa is a social business in Innsbruck that helps refugees access the labour market by offering temporary jobs. Design elements facilitate communication between new and old locals. The involvement of refugees and locals in the space is a sustainable effort to tackle the issues of simultaneous integration into the labour market and into society.

When granted asylum, refugees have access to the European labour market. In reality for professional or cultural reasons this is more difficult. “Café Namsa” is a social business that aims to help refugees access the Austrian labour market by offering temporary employment accompanied by specific on site trainings in a welcoming environment. In Innsbruck this creates a realistic perspective, as there are many open positions in the sector of tourism. The active involvement of refugees and the local community in the space of “Café Namsa” provides a sustainable effort to tackle the issues of the simultaneous integration to the labour market and society. The employees’ strengthened self-efficacy not only creates perspectives for them and their families

but also gives impulses to others, by showing that a cooperative living together is possible. Through design elements – such as cups with screen printed translations – communication is facilitated between new locals and old locals. The project was awarded with the prize of the Austrian Social Business Call and the Deloitte Future Fund. Café Namsa is planned to open in autumn 2017.



© Karolína Plášková, 2017

U2 Turnover

Karolína Plášková

“U2 Turnover” is an artistic project in the Viennese 2nd district (between the U2 stops stations Krieau and Stadion), characterised by contrasts between recent urban development and existing housing structures. The U2 metro, which triggered the process of development, delineates a barrier between both sites. In the project, several objects from both parts are turned over the metro line and displayed in its new position with a lantern.

Twenty-five objects were chosen from both parts and mirrored along the metro line and displayed in their new positions with a lantern. Every lantern includes a drawing of the object, a description and QR-code providing a connection to the accompanying website. At the metro stops (Krieau and Stadion), as well as in other (semi-)public spaces, flyers containing a map and an explanation of the project were spread.

The project addresses mainly people frequenting the

area – residents of the social housing and Viertel Zwei, employees working at the Viertel Zwei or at the fair, local entrepreneurs, students of the Vienna University of Economics and Business, customers of the shopping centre, etc.

The objective of the project is to present one area in the other, and to prepare new encounters for people frequenting the area so they may rethink the relationship of the two sides. It attempts to point out contrast(s) in the area, to raise awareness of the features of the location in order to develop a new sense of belonging and to bring attention to further activities in the area. “U2 Turnover” project is part of the umbrella project Urban Knautschzone launched by Christina Schraml and Brigitte Felderer at the Department of Social Design.



© Sebastian Kraner, 2017

Die Labile Botschaft

Markus Gebhardt
Sebastian Kraner
Alessia Scuderi

In collaboration with: Milly Reid,
Miriam Hübl, Hana Križanová, Péter Oroszlány,
Lisa Puchner, Joanna Zabielska

In the context of a globalized world, defined criteria such as ethnicity, language or tradition are, in many respects, no longer socially viable. “Die Labile Botschaft” (The Unstable Embassy) artistically and scientifically tries to develop alternatives and a new

understanding of belonging and for that purpose has built itself in the heart of the Viennese embassy district.

People who live in proximity – be it a neighbourhood, city or country – share indefinite commonalities. Within the context of a globally-oriented world, nationality and societal tradition define an adherence to conventionalism and neither of them is sustainable. “Die Labile Botschaft” was founded as a platform that opposes increasing cries for re-nationalisation. Being situated in the heart of Vienna’s embassy district, the Botschaft acts as an advocate for a culture of diversity and therefore counteracts the model of a static nation with standard modes of representation.

As well as implementing artistic methods to investigate the contested topic of belonging, the ambassadors are making formal applications for the same legal status, immunities and equal privileges as their neighbouring embassies. With or without invitation, they aim to be part of diplomatic events in order to share their research with governmental bodies and be officially recognised as representatives of the “State of Lability”.



Wollen Sie sich beschweren?

**Michel Gözl
Virginia Lui**

Virginia Lui and Michel Gözl offered passers-by on Favoritenstrasse a stand to deposit their complaints. A piece of mobile furniture gave the performers an appearance of formal affiliation; an impression relativized at the moment someone chose to interact. Situated in the middle of a dense street, the

complaining station received much attention in the time preceding the Austrian presidential elections.

In the winter of 2016/17, Virginia Lui and Michel Gözl regularly set up their stand on Favoritenstraße and asked passers-by to deposit all kinds of complaints. They were supported by Suhaib Haidar – all three being obviously and audibly not originally from Austria. Guided by their curiosity and an unsatisfying bubble-like existence, they experimented with ways of relating and speaking to, an “other”. Always negotiating seriousness and irony, they found moments of surprising reconciliation and insistent misunderstanding.

The project proved immediately popular as it took place during the Federal Presidential elections and many people took the opportunity to frankly express their opinions. Very quickly, the complaining station became a meeting point where contrasting points of view clashed. The polite situation that was created by the team led people to listen and talk to one another.

Perhaps no one consented with the other’s views in the end but one result achieved was that aggressive attitudes often relaxed to an exchange and people came back again and again. Their voices entered other discourses by being replayed in academic contexts.

Specials



Ministry of Perspectives in the No Hope No Fear exhibition © Hewig Turk, 2017



Graffiti, Alfred-Adler-Straße, 1100 Vienna © PoF Collective (Martin Färber), 2017

No Hope No Fear Projects on Courage and Intrepidity

2017

PoF Collective

In cooperation with KUNST HAUS WIEN

Supported by Amnesty International

Courageous Special Unit: Maximimilien Van Aertryck, Axel Danielson, Jennifer Helia DeFelice, Bogomir Doring, Wiltrud Katherina Hackl, Alexander Haspel, Bernhard Heinzlmaier, Masha Hupalo, Toni Innauer, Uli Kühn, Hana Križanová, Elisabeth J. Nöstlinger, Işin Önel, Sabrina Peer, Elke Rauth, Frida Robles, Elisabeth Schäfer, Cosima Terrasse, Christoph Vogelbauer, Ruth Wodak, Matthias Zykan and learners from Schulschiff Bertha von Suttner and super special support by various students of Social Design

No Hope No Fear – Projects on Courage and Intrepidity is both an exhibition and a programme, realized by PoF Collective from May 19 to June 18, 2017 at the KUNST HAUS WIEN Garage. Inspired by the philosopher Cynthia Fleury*, who described courage as a democratic virtue that has to be reclaimed, PoF Collective has shifted its focus from a discussion on fear towards courage.

For the project *No Hope No Fear - Projects on Courage and Intrepidity* students and staff members of the Social

Design department transferred their workspace into the KUNST HAUS WIEN Garage for an entire month. Along with the exhibition, the collective drew up an interactive programme which challenged and also aimed at strengthening the courage of visitors: it opened up a critical debate on the role of courage in times of omnipresent fear.

A temporary tattoo studio was opened where people could get a tattoo as a reminder of their inner strengths. At the consultancy office “Ministry of Perspectives” children and teenagers acted as experts providing visitors with creative solutions on how to act in courage-demanding situations. For two days, short films on “Everyday Heroism” were made to capture and reinforce everyday moments of courage. In the course of “The Rendezvous: Courage & Fear” visitors could have a secret rendezvous with special guests to reflect upon their fears and on what courage means in their lives. At the “Courage at the Garage – Residencies” alumni and students conducted interventions and ongoing semester projects to show visitors that it is worth to take risks. Amnesty International contributed a transcultural theatre workshop on human rights education and an “Argumentative Training against Stammtischparolen”.

*In “La fin du courage” she professes the dialectic relationship between courage and fear: To be courageous does not mean to be fearless. On the contrary, to live fear is the maxim of courage.



00* Basic Needs, The Essence 2016 © Herwig Turk, 2016

oo* Basic Needs

2016

Concept oo: Martin Färber, Herwig Turk
Concept Bar: Miriam Hübl, Hana Križanová
Set-Up: Mostafa Savari, Ahmadullah Dost, Rahmani Abdol Gader, Teresa Schmidt, Teresa Kremser, Michael Kundegraber, Maria Grausam, Stephan Trimmel, Patricia Gerger, Holly Kellner, Clemens Lichtenthäler, Rabhi Alarabi, Shafiq Islami, Péter Oroszlány, Christian Schraml, Anna-Lena Horn, Hana Križanová

At the Essence 2016 the Social Design Studio addressed a basic human right: the right to go to the toilette. The extensive spaces of the historical building accommodating the exhibition were not equipped with sufficient toilette facilities. Therefore, waterless toilette systems and service personnel provided by the SD Studio promised a solution. A bar with thematic drinks offered an advancement of communicative processes. Social Design fanzines on the studio's projects were available for free.

In the exhibition spaces of the "Alte Post" in Vienna,

men and women alike could if at all then only with great difficulty fulfil their need of using toilette facilities. This concerned us not as a little detail, but as an important urban issue that is good enough to get our full attention.

With waterless toilette systems (from cat litter to polymer-hardening) and service personnel provided by the SD Studio the visitors would not only get a liberating service but also information about the lack of freely accessible public toilets in Vienna. We keep insisting that to go to the toilette must be free of charge!

In parallel to this relieving installation, Social Design fanzines on the studio's projects were available as free publications and a bar with thematic drinks provided an advancement of communicative processes.

*The double zero marked an in-between space in the big hotels of the 19th century, a non-site, that served to process human needs discretely. oo because it was located usually beside the staircase or elevator. In this way the toilets were not counted in numbering the hotel rooms.



The Long Spoons Breakfast © Enrico Tomassini, 2017

Détours: "Wiener Grenzgänge - Head Over Heels"

2017

In cooperation with Wien Museum
Team: Markus Gebhardt, Michel Gözl, Milly Reid, Enrico Tomassini

Within the frame of the "Wien von oben. Die Stadt auf einen Blick" exhibition, Détours Travel Agency was invited by Wien Museum to conduct a tour that addressed ideas of mental borders. Following an open script, the Agency organized a night walk that strayed across physical and imagined borders in the city, where the group 'encountered' performances, readings, underground riverways, rooftops as well as unexpected happenings.

Head Over Heels was a journey, or what we like to call a nomadic happening, across the city and the night. From the underdepths of the Wienfluss we ventured into the exploration of mental and physical borders. Over the night, different actors in public spaces, voluntarily or not, became part of the nomadic happening, often the role of the spectators swapped into that of an actor in a process of exploration of the self and of the surrounding space.

Artistic activities and performances offered the chance for participants to enter into a proactive dialogue with the Viennese environment.

Borders of darkness-brightness, blindness-sight, tied-untied, fear, sexuality, orality, exclusion and deception were investigated. After a shared Syrian dinner we fell head over heels into an experience of drifting through the night and awoke with a fresh view on the city. The Gürtel as essential spine and physical border of the city was our terrain along which we deviated to its neighboring areas in search of unusual encounters. The ideas of public and private in terms of physical and mental spaces were investigated and explored.



Visit at the Architecture Venice Biennale © Alessia Scuderi, 2016

Summer School

2016

Social Design Team, Students and Guests.

An inspiring architectural environment set in the very special socio- and landscape of Carinthia opened up a vivid working situation interweaving artistic strategic project work, impulse setting talks and interactive events: Nineteen participating Social Design students engaged in an exchange with local artists and professionals shaping the cultural space within the special setting provided by Günther Domenig's Steinhaus.

In July 2016 Social Design Students had the opportunity to conduct their summer school program at the Steinhaus in Steindorf, Carinthia. Over the period of one week they were able to set their reflections, meetings and planning work in this exciting architecture.

Although the Steinhaus is situated in a rural environment, and for that reason is also well suited for a summer resort, the architecture has an urban feeling to it. This contradiction created a highly productive atmosphere the students could integrate into their working processes. The lake and the shapes of the architecture enabled a refreshing combination of regeneration and

productivity that would be hard to restage within the context of a city.

Spaces influence people. In this case specificities like the rejected dogmas of functionality and efficiency through the architecture were able to bring about the most suitable climate for creative work.

In our time at the Steinhaus we worked on our contribution to the *Urbanize Festival 2016*, on an installation in public space, on a collaborative project with the *Architekturforum Oberösterreich* and on contributions to several conferences (in London, Aarhus and Hong Kong). Guided processes of reflection on work done during the last semesters empowered the development of new emerging semester projects in Social Design. With the aim of relating to the specific regional context of the Steinhaus, we visited locations nearby and people holding relevance for our subjects of study.

Among other excursions, we visited the artist Cornelius Kolig, the Architecture Biennial in Venice, the Longo Mai Cooperative and the Peršmanhof museum. Over the course of one week we also welcomed several guests to the Steinhaus conducting discussions and giving talks, e.g. musician Martin Offenhuber of the bands Kreisky and Couscous and regional developer and architect Roland Gruber of nonconform Architects.



urbanize! festival opening parade © esel.at, 2016

Opening Parade at *urbanize!* festival

2016

Michel Gözl, Miriam Hübl, Aki Lee, Nathalia Portella, Julijana Rosoklija, Christina Schraml, Que Chi Trinh, Maria Tsaneva, and special support by all Social Design students and staff members Cooperation Partners: urbanize!/dérive, Couscous, mo.ë, Brunnenchor, UNOs, The Steakhouse Horns, BLA – Büro für lustige Angelegenheiten, MusikarbeiterInnen-Kapelle, Brassband Mor Ephrem, Saeid Tehrani und Farjam Derakhshani (Tar und Tombak) and many more

In the light of the contemporary housing crisis and a world characterised by rapid social change, we paraded through Vienna's 16th and 17th district to ceremoniously open the 2016 *urbanize!* festival on "Housing the Many". By marching through the streets, we demanded a right to affordable housing and, at the same time, celebrated the rich cultural and social diversity of our city.

Together with Elke Rauth, director of the annual *urbanize!* festival, Martin Offenhuber, band member

of Couscous and in charge of the musical direction of the parade, and UNO's, the team responsible for the architectural set-up of the festival headquarter, we developed a grand opening procession for the 2016 *urbanize!* festival. The team of Social Design came up with the performative interventions realized throughout the parade. Starting off at Vienna's Yppenplatz, we finally marched the streets in October 2016. With our self-built horns and trumpets we voiced our criticism against the contemporary housing crisis and protested against rising rents and real estate speculation. With our performative interventions, we raised awareness on the issue and invited local residents and passers-by to join us. Moving boxes, as an unmistakable metaphor of housing, constituted the central element. At the same time, the parade resembled a ceremonial procession to show and celebrate the diversity of the city, respectively Vienna's residents. As we paraded, the melody and rhythm, which had been composed by Couscous, went faster and the volume increased – as a symbol for an ever faster turning real estate carousel.

After a two-hour procession through the entire neighbourhood the parade ended at the festival headquarter and lead over into a great opening party. By contributing to *urbanize!* in the form of a demonstrative parade on the right to housing, we were critically looking into a topic that is arguably one of today's most pressing urban issues.



Rome, Quarticcolo © Sebastian Kramer, 2016

The Ground Tour #0

2016

Curated and organised by Enrico Tomassini, supervised by Brigitte Felderer, Participations by Social Design students and various local hosts.

The Ground Tour #0, an excursion of Social Design Students to Italy, has been the first tour within the wider frame of the Ground Tour project: a traveling and open practice that through the means of artistic strategies aims to form a critical mass in order to intervene in different geographical areas around the world and to connect a multitude of diverse socially engaged projects and individuals.

The Ground Tour #0 has been a terrain for collective and individual reflection and research on questions of belonging, cultural identity and national borders. *The Ground Tour #0* was a journey that took place in between the outskirts of Rome, Prato's Chinatown and Florence's city center to eventually arrive at the Venice Lagoon. Italy was a destination of the Grand Tourists until the 1960ies when the phenomenon of mass tourism took over a more elitist space of traveling. Symbolically related to the legacy of the Grand Tours and in a critical relation to

the complex phenomenon of mass tourism, *The Ground Tour #0* aimed to bring to the surface a different portrayal of a territory as it was acting at the edges of mainstream society by supporting processes of community-driven production of knowledge. It aimed to grind common assumptions about Italy's beauty.

The act of traveling is conceived as a space for knowledge production where different representations of a territory can be created – collectively and in a form of exchange in between hosts and guests. By the act of moving and physically connecting and getting to know locals we opened channels of communication in between otherwise alienated localities and individuals. The strangers' views, the guests and hosts, engaged in a process of mutual enrichment, create spaces for future interactions along the open dramaturgy of the *Ground Tour*. The travelers as a collective of various ages and backgrounds were and are supported to produce a collective output, that depending on the different synergies could take different shapes. For this first Tour a shared surface of dialogue was found and developed thanks to the contributions of various people among the guests and hosts. Social Change is possible only across given national borders and within networks.



Biennale Educational Session © Klaus Kooydek, 2016

BIENNALE EDUCATIONAL SESSION - In November 2016 the Social Design studio was invited to host a Biennale Session at the Architecture Biennial in Venice. In line with the Biennial's theme „Reporting From the Front“, which argues for a more humanitarian approach to architecture, we used the opportunity to launch our project Urban Knautschzone. Together with our international guests Işin Önol and Stefania Sabatinelli/Massimo Bricocoli we discussed one key question: How to improve the quality of living for people within an already existing urban fabric – where purely architectural solutions do no longer apply? In the end, as we Social Designers know very well, a city is more than its pretty facades. Or to quote Jane Jacobs: „There is no logic that can be superimposed on the city; people make it, and it is to them, not buildings, that we must fit our plans.“



Photo © Sebastian Kraner, 2016

ACCATTONI An Italian Dinner

was organised on October 26, 2016 at our studio by Enrico Tomassini, LaSchandré Coetzee and Social Design students in order to support “The Ground Tour#o” – an excursion to the alternative cultural world of Italy, apart from its immense classical heritage . The dinner was the first of a series of dinners to promote, discuss and fund projects led within the frame of the Master Programme Social Design. The dinner was accompanied by musical contributions of the violoncellist Adam Carmicheal and by the duo DJ Brigitte Brutale & VJ Babalucio. After dining and chatting, we invited our guests to join us at the bar and dancefloor.



Decks designed for the Social Design studio in occasion of the fair.versity 2016 © Sebastian Kraner, Alessia Scuderi, 2016



Social Design stand at fair.versity Austria © Sebastian Kraner, 2016

fair.versity

2016

Jana Alaraj, Markus Gebhardt, Sebastian Kraner, Karolína Plášková, Alessia Scuderi, Enrico Tomassini, Que Chi Trinh, Julia Wohlfahrt

In 2016 the SD-Studio was invited to devise a booth for the fair.versity job fair for diversity. The fair took place in MAK (Museum of Applied Arts, Vienna) on Oktober 11, 2016 and focused on the motto “innovation” in that year. To recognize societal differences as productive force is an essential aim of the subject matters Social Design students seek to advance.

Innovation is the central theme of the master program Social Design. Accordingly the students chose a fresh approach to realizing their contribution to the fair.versity 2016 to which they had been invited by its organizers. Also the fair itself had chosen the motto “innovation” in that year. The visitors were invited to draw a card from a set of a specifically designed quartette. Whoever engaged with this serious game entered into a narration that spoke of new methods, strategies and experiments in Vienna, in Austria and in

the rest of the world, of well thought works, courageous projects and precise undertakings, developed and implemented by groups as well as by ‘lone fighters’. The audience encountered the new and the unexpected, communicated by images and texts on hand-outs and also and foremostly in direct communication with the young artists that had come to Vienna from a variety of very different worlds. The projects showed that it is not rarely that impulses for innovation come from the edges of an ever changing society – where established structures meet influences from outside, where traditional patterns cease to take effect or where measures of safeguarding are valid for one group but not for others.

Although in many European countries, not least of all in Austria, the freedoms and comforts of the affluent society still prevail, especially a young generation does not experience social justice as a given. An innovative approach towards subject matters and occasions of diversity leads to the development of a new sense of meaning; it strengthens one’s sense of responsibility and so also one’s identification with the actions one takes. To not only tolerate societal differences, but to recognize them as a vital force of productivity is in equal measure an essential theme of the fair.versity as it also is of the subjects promoted by the Social Design students. In this spirit the pleasure of the game became a moving power that retroacted on the whole event.



© Klaus Kodydek, 2016

#analogposting

2016

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

“#analogposting” was a project undertaken in the heated atmosphere in the run-up of the presidential elections 2016, but also represents a general strategy for the distribution of impulses in reaction to urgent societal topics. Without moral condemnation, sticky notes with open questions, ironic statements and critical thoughts were distributed in public spaces, public transportation, toilets, etc.

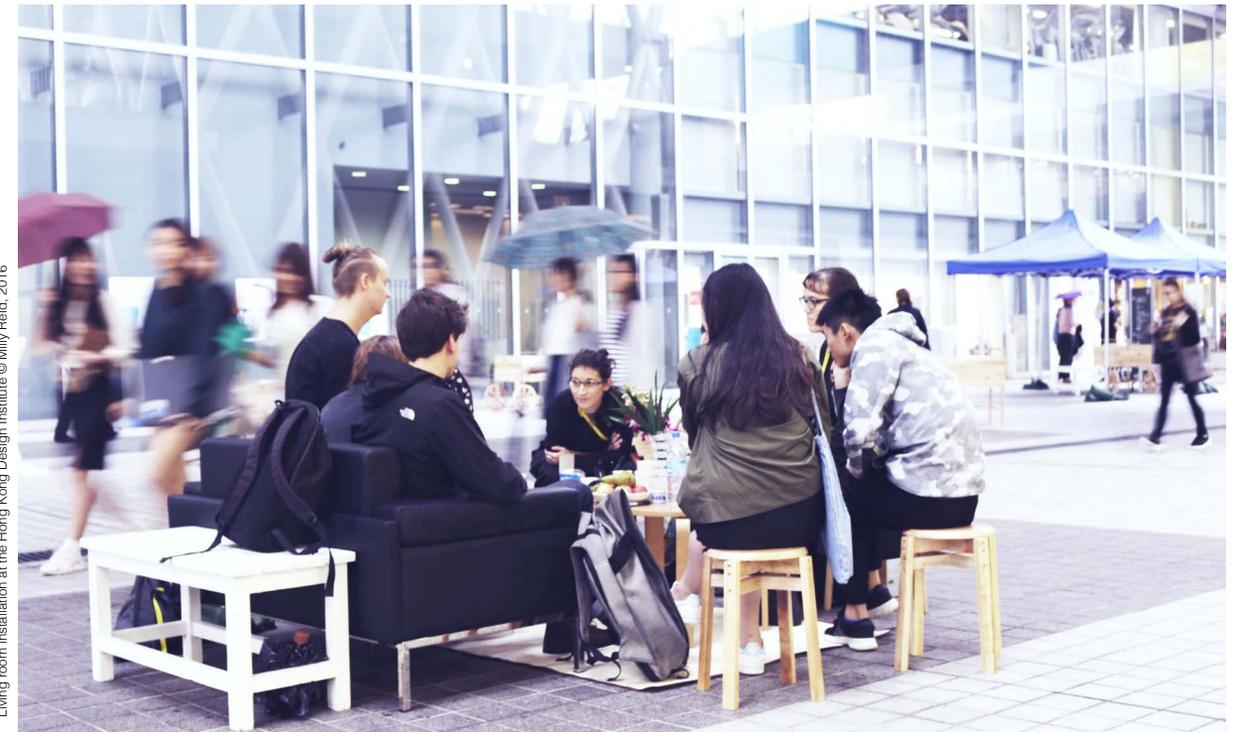
#analogposting focused on the distribution of positive, yet critical thoughts and open questions in the public realm, apart from polarising media. In the heated atmosphere of the presidential elections 2016 and with the instrumentalized topic of the arrival of refugees in Austria since 2015 positive impulses were needed. In order to do so, sticky notes were chosen as a medium. The easily removable glue strip averted all arguments about vandalism and permitted the hacking of existing infrastructures in the city. A selection of 16 personal questions, humoristic statements and subtle

wordplays were used to address sociopolitical dynamics. #analogposting intended to highlight similarities instead of differences.

The project aimed for a critical examination of digital postings. Digital posts in social media have taken up an important role in the political discourse. In order to reach also rural areas, notes were sent to project supporters living outside Vienna by mail and they were also distributed in trains leaving Vienna. The notes were distributed at places, where they would reach as many people as possible in public space, but also in private spaces, where people would have time to reflect on the questions. Beside the analog distribution there was also the possibility to share the notes digitally on social media platforms like Twitter and Instagram with the hashtag #analogposting.

Two weeks before the presidential elections on the 4th of December 2016 over 10,000 notes were distributed. They awakened interest, led to discussions and interaction in the course of the distribution. The possibility to reuse the strategy and the medium to spread information or thoughts was an important aspect of the project. The sticky-notes offer a low-threshold medium to spread positive thoughts in a subtle way without imposing beliefs or views.

Find #analogposting on Instagram and Twitter.



Living room installation at the Hong Kong Design Institute © Milly Reid, 2016

Affordable Housing?! – A public workshop

2016

Mu Bo, Markus Gebhardt, Christina Schraml

The workshop *Affordable Housing?!* at the 2016 CUMULUS conference in Hong Kong explored alternative approaches to housing developed bottom-up and along the lines of self-empowerment, affordability and solidarity. After all, housing is a necessity of life. For this purpose, we set up a living-room installation in public space to serve as a platform for an open debate on the right to affordable housing.

Cities are booming. According to demographers in less than 25 years two-thirds of the world population will live in cities. The growing demand for residential space in cities, however, is being met by an increasingly short supply. For this reason and owing to international speculation, the pressure on the housing market has dramatically grown in recent years. At the same time, the need for social housing stock has never been greater. According to a recent study by *Demographia*, the city of Hong Kong, for instance, was rated as having the least

affordable housing among major markets in 9 nations, followed by Sydney, Vancouver, Auckland, Melbourne, San José, San Francisco, London, Los Angeles and San Diego. In all these cities, housing prices have tripled compared to people's incomes over the last couple of years. In search for alternative solutions to the housing dilemma, more and more citizens take the situation into their own hands.

During the 2016 CUMULUS conference on *Open Design for E-very-thing* we created a pop-up living room installation in public space together with conference participants – as a strategy to share experiences with local people and generate multiple perspectives on the notion of affordable housing. The pop-up living room featured international case studies and pilot projects in the social housing debate. Postcards with guiding questions, such as: What does home mean to you? What about your current housing situation? What's your housing vision? were used to trigger a discussion with passers-by and launch a collective thinking process. Being surrounded by housing estates, the site of the Hong Kong Design Institute provided a great location. During the workshop, we moved the installation to various spots within the neighbourhood.



Fear of Life Symposium discussion panel © Birgit und Peter Krainz, 2016

“Fear of Life. The City as a Habitat to All” Social Design-Symposium #3

2016

Speakers: Ruth Wodak (A/GB), Barbara Holub (A), Oto Hudec (SVK), Ton Matton (NL/GER/A), Antonio Cosme (USA), Andrew Herscher (USA), Angelika Fitz (A), Kateřina Šedá (CZE), Pawel Althamer (PL), Rafal Zwirek (PL)

Introduced by: Peter Oroszlany, LaSchandre Coetzee, Miriam Hübl, Enrico Tomassini, Karolina Plášková, SD students resp. SD alumni, as well as Christina Schraml, Martin Färber, Brigitte Felderer, members of the teaching staff.

Project Team: Brigitte Felderer, Christina Schraml, Miriam Hübl, Karolina Plášková, Christian Schienerl, Jasmin Vogl, Alessia Scuderi, Joanna Zabielska, Alejandra Loreto.

The standpoints and discussions of the symposium provided an insight into aims and tasks of future “social designers” and the role of artistic methods and urban studies will play within current and future existential matters. What fields and methods of action could be brought into discussion? How should innovation be “materialized” in circumstances we are witnessing and undergoing now?

The actual (and not entirely surprising) political conditions of life in Austria and its neighbouring countries have been a burning issue as well as starting point to the planning of this international symposium. Fear respectively the creation of anxieties has become a much too powerful instrument of political persuasion. Processes of solidarity are being undermined if not destroyed. How do notions of innovation come into play in an atmosphere of re-bordering Europe? How could artists and intellectuals act now – and out of which contexts? Should they focus already younger generations? Should they establish safe spaces inside institutions? Big questions and maybe answers could be found in pungent words, in precise and detailed actions, in societal acupunctures in both virtual and analogue spaces?

Sociologist Zygmunt Bauman puts an opening at the end of his essay “Strangers at Our Door”: To counteract fears and anxieties we will have to speak in person across borders, [...] Such conversations, dialogues or discussions can be a pleasure or a pain, but one thing is certain: [...] They are inevitable because there would be the starting point. They are creating a process up to the moment which Ludwig Wittgenstein has described as “Jetzt weiß ich weiter”, „Now I can go on“. And this is what we want: Going On! Now! With words and actions!



Social Design Reader #1 © Alessia Scuderi, 2017

Das Bienvenue: Ein Recht auf Raum für alle Social Design Reader #1

2016

Barbara Holub

with contributions by Alexander Betts, Sophie Goltz, Barbara Holub, Georg Winter, Ulduz Ahmadzadeh, Daniel Aschwanden, Conny Zenk, Brigitte Felderer, Herwig Turk, Karin Harather, Anna Misovicz, Angéla Góg, Christoph Steininger, Cosima Terrasse, Radioprojekt “50 Hz” (Miriam Hübl, Shafiq Islami, Adele Knall, Ammar Nasser, Lisa Puchner, Teresa Schwind), Stephan Trimmel

A study program that engages with interventions, with soft and direct methods, also needs the calm of a well formulated and well devised text. By no means do we want to stifle the necessity to react quickly. Texts can be rather swift reports than calm analysis, whilst one is not meant to eradicate the other. The series is published in German respectively in English.

In 2016 *Barbara Holub* worked with us as visiting artist for a year. Within her projects as artist and architect she has always engaged with the grey areas, the subtle tones, the novel but also the urgent. She attentively notices trends

or fashions, yet focuses on freedom and independence, be it with regard to a profit oriented art market, or various political interests. In a joint office she practices “direct urbanism” with her partner Paul Rajakovics. Within work processes, designed in a cooperative way and always open to others, be they students or residents of the respective cities or villages, processes are triggered that provoke thoughts, acuminate standpoints and make them heard. What else could be the pivot of our time, if not to take up a stance, to perceive critically what is being sloppily repressed, to question whatever appears to be inevitable? *Barbara Holub's* artistic consistency, her experience and engagement in a great number of debates, in ongoing and upcoming projects add up to a strong force which is indispensable to our study program. Embedded into the safe structures of a university it needs the outside perspective, the reality check, the dive into the deep waters and the unknown audience that we aim to win over or confront.

Barbara Holub finds clear words and allows experts, colleagues and students to speak up with their respective projects. This snapshot of a moment does not merely record a work that has been conducted over a long time; it retraces conversations at the Social Design Studio and allows for an outlook that transcends its frame.



Bishop Kameeta at the SD Studio © Stephan Trimmel, 2016

Visit of Bishop Kameeta, Namibian Minister of Poverty Eradication and Social Welfare at the SD Studio

2016

On December 7th 2016 we had the great honour to welcome Bishop Kameeta, Namibian Minister of Poverty Eradication and Social Welfare, at the Social Design Studio. In exchange for getting an insight into the operation of the Ministry newly founded in 2015 we were given the chance to present our projects and approaches.

Hon. Bishop (Emeritus) Dr. Zephania Kameeta was actively involved in the Namibian liberation struggle, led by the South West Africa People's Organization (SWAPO). He was a member of the SWAPO party Central Committee and Politburo. In 1975, he was arrested and detained under the Terrorist Act. When Namibia became independent, he was elected as a SWAPO member of the National Assembly, and became the first Deputy Speaker of the National Assembly. Between 2008 and 2010, Hon. Kameeta led the Basic Income Grant Coalition that piloted the world renowned Basic Income Grant

at Omitara Village in Namibian Eastern Region of Omaheke. On Heroes' Day in 2014 Hon. Kameeta was conferred the Most Brilliant Order of the Sun, First Class. He is married to Mrs. Elizabeth Kameeta with whom together he has five children. Hon. Bishop (Emeritus) Dr. Zephania Kameeta became the first Minister of the newly created Ministry of Poverty Eradication and Social Welfare, on the dawn of the 21st March 2015; a position he is currently in.

Minutes of Bishop Kameeta's visit:

15:30	Arrival of Hon. Bishop Kameeta
15:40	Introductory remarks by Brigitte Felderer
15:50	Brief remarks by Hon. Bishop Kameeta
16:00	Presentation of the department's methods and topics presented by Christina Schraml, Herwig Turk, Martin Färber
16:30	exemplary projects by alumni and students: "Politics of Fear" presented by Milly Reid and Alessia Scuderi - "Urban Refugee" Camps and Initiatives presented by Stephan Trimmel - "Learning Room" presented by Peter Oroszlany
17:00	Q&A and Discussions
17:30	Closing remarks and departure of Hon. Bishop Kameeta



Villa Beer © Alejandra Loreto, 2016

Interest Group Wandern

recurrent
Social Design students and staff
concept and idea by Christina Schraml

The Interest Group Wandern, which was initiated in 2015, consists of a random series of flaneuring and visits to different areas and spots in Vienna. It is influenced by the theoretician Michel de Certeau's notion of "walking the city" as an elementary form of experiencing the city and the urban culture.

The act of walking is to the urban system what the speech act is to language or to the statements uttered. At the most elementary level, it has a triple "enunciative" function: it is a process of appropriation of the topographical system on the part of the pedestrian (just as the speaker appropriates and takes on the language); it is a spatial acting-out of the place (just as the speech act is an acoustic acting-out of language); and it implies relations among differentiated positions, that is, among pragmatic "contracts" in the form of movements (just as verbal enunciation is an "allocution," "posits another opposite" the speaker and outs contracts between interlocutors into action). It thus seems possible to give a preliminary definition of walking as a space of enunciation. Michel de Certeau, The Practice of Everyday Life, 1984, 97-98.

Through walking participants of the *Interest Group Wandern* engage in a spatial practice of exploring the city and Vienna's urban culture. We follow the ordinary paths of the citizens as well as physically sense the dynamics of the city. Our walks range from themed walks and visits to historic locations and specific exhibitions to more open and unplanned journeys in the urban space (*dérive*).

Amongst others, previous walks have included e.g. a visit to Anton Brenner's "Wohnmaschine" (1925) in Rudolfsheim-Fünfhaus and the Karl-Marx-Hof (1930) in Döbling – both as authentic experiences to social housing from the Red Vienna period; the architectural jewel Villa Beer (1929-30) by Josef Frank in Hietzing – as a prime example of the modernist architectural style; Böhmischer Prater – as an exploration of the history of amusements at the outskirts of the city; Friedhof der Namenlosen – a hidden cemetery close to Alberner Hafen where most of the buried corpses are unidentified victims of drowning in the Danube; and Werkbundsiedlung Wien (1932) – as an investigation into Vienna's settlers' movement, which emerged out of the post WWI Vienna, where a group of people claimed their right to housing by means of a DIY approach.



Frida Robles on Conditioned Universities © Aki Lee, 2017

Alumni Talks

—
recurrent

Hosted by Monika Farukuoye

The department of Social Design – Arts as Urban Innovation takes an active interest in the steps and development former students make after graduating from the master program. As a support both to our Alumni and to a continued exchange between them and our current students we organize public events in which the growing expertise of our Alumni feeds back into the study discourse and into projects.

In December 2016 we invited two of our Alumni, Marie-Christin Rissinger and Stephan Trimmel, to give presentations of their current projects at the Social Design “Krampus Do” at our studio. Marie-Christin Rissinger talked about her engagement for supporting the artist-run space mo.ë’s struggle for its existence and how this struggle raises questions about the role of art, artists and art-spaces within a changing city. Stephan Trimmel introduced his work as a part of *Verein Einander*, which focuses on the personal interactions between refugees as individuals and activities as circumstances. *Einander* provides different facilities as workshop modules that enable to make, repair or create

something basic on a small scale with the aim to support motivation and intentions on a daily basis.

After the talks, enjoying punch and the dried fruit typical to the Austrian Krampus tradition in the relaxed party atmosphere at the Studio, a vivid exchange took place between the visiting Alumni, Social Design students and other interested guests.

In May and June we hosted the SD Alumni Masha Hupalo and Frida Robles to give talks on their current projects within the frame of the *No Hope No Fear* exhibition at the Kunsthaus Vienna. Masha Hupalo’s talk, taking the city of Los Angeles as an example, focussed on the phenomenon of ‘urban sprawl’ understood as a reaction to a fear of otherness. Frida Robles introduced her project ‘conditioned universities’ in which she questions the role of universities in nowadays societies by a method of dance mapping at the Cheikh Anta Diop University located in Dakar, Senegal and the Vienna University located in Vienna, Austria. She realizes this research project together with dancers Amadou Lamine Sow and Mzamo Jama Nondlwana feeding from the ideas of material turn by thinking materiality itself as a (hi)story teller. Relating their respective work to the exhibitions themes of fear and courage they became part of the active exhibition programming.



Public Intervention © LIEBES KRETA, 2017

Tier+Wir

—
2017 (cooperation)

Social Lab LIEBES KRETA

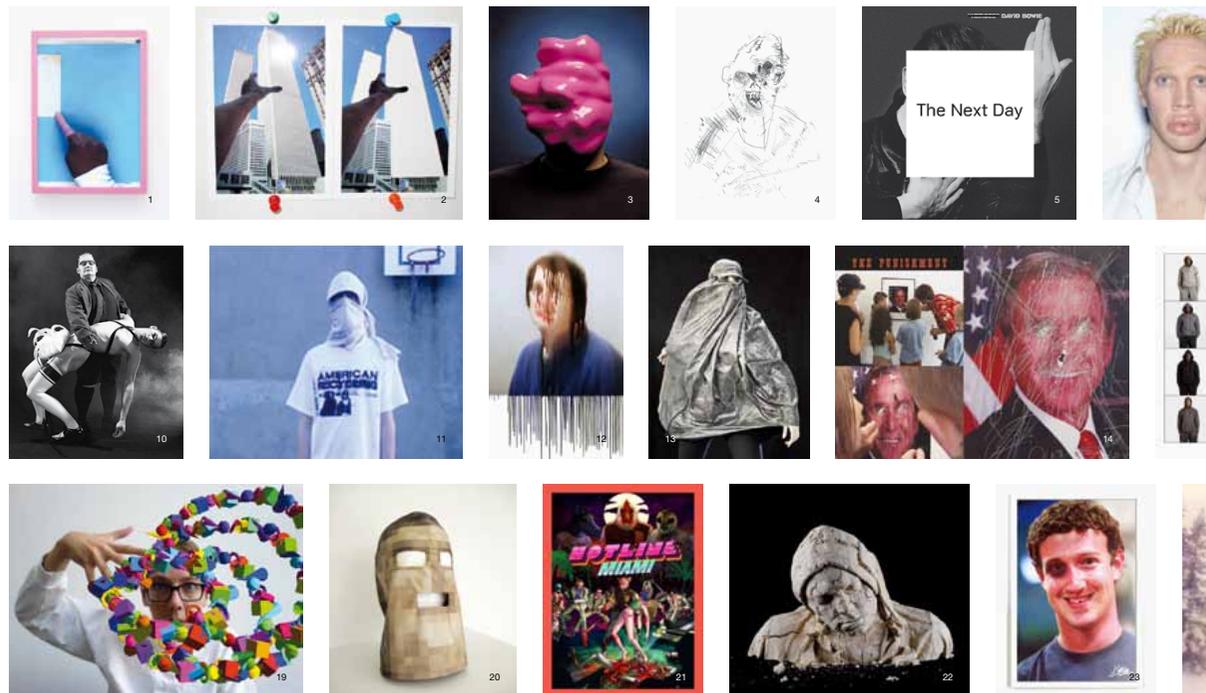
Participating: Cosima Terrasse, Andrea Visotschnig, Brigitte Weiss, Elvira Pecher, Marietta Pattart, Jolanta Megihabel.

Since 2016 LIEBES KRETA, a social lab based in a former factory turned art space in the 10th district of Vienna, is researching ways to bring fresh air into its surroundings. Through collaborations, amongst which there are teams of Social Design students, the social lab has crystallised some ideas to go forward: one of those is a pet association for the inhabitants of Ankerbau, the neighbouring social housing.

The pet association named *Tier+Wir*, was born out of a bet between Jolanta, a resident of the Ankerbau (and proud owner of a Kakadu) and Cosima, a Social Design Alumna and member of the social lab team. *During our research phase we found that a lot of inhabitants were dispirited and no longer dared to hope for more cohesion and new impulses within the district. Searching for ways to animate the neighbourhood, we wanted to encourage the people we got to know to take on a personal challenge through a bet.* The bet was as follows: If a certain French skier

topped her own record, Jolanta would need to create the association, and if not, Cosima would have to paint a portrait of Pauli, her bird. Cosima lost, but the idea was planted and Jolanta was ready to found *Tier+Wir*.

Since then *Tier+Wir* has won new members. They own parrots, dogs, exotic spiders, koi fish, frogs and many more. They meet regularly in the usually empty community rooms of the social housing to talk about events they want to organise. LIEBES KRETA helps to develop logos and concepts for meetings and guides the members through administrative hurdles and discouragement. *Tier+Wir* has the quality of simplicity: using our interest in loving companions, the association extends on more universal topics: cultural differences (Who is scared of dogs?), respect (How do you treat an animal?), love, social classes (Does your dog have a seat at the table?). Our hope is to expand the conversation from the inhabitants of Ankerbau to the neighbouring galleries of Brotfabrik. Between the little dog Papillon owned by Maria Theresia, Sigmund Freuds Chow Chow, or Hemingway’s Cat, can we talk about Marietta’s dog Krümmel? By initiating broader collaborations with journalist Ernst Schmiederer, who portrays the members of the association, or the photographer Eugenia Maximova, we are cementing the link between the cultural area of the galleries in the Brotfabrik, and the inhabitants.



© Credits of the single images at <https://www.mqw.at>

FACELESS Re-inventing Privacy Through Subversive Media Strategies

2017 - in print
Bogomir Doringer, Brigitte Felderer,
Matthias Tarasiewicz
to be published in August 2017 by De Gruyter,
edition angewandte series

The premise of FACELESS is to explore the common occurrence of hidden faces in contemporary society. September 11 and its consequences led to a change in security concepts and the installment of surveillance systems in public spaces – presented to us as if for our own safety. As a result, we feel that our faces are becoming “compressed” and exposed. Do we need to reinvent privacy?

Following the events of 9/11, images of masked faces of terrorists became dominant in the media; repeated as ghostly presence reminding us of the unsafe times we live in. At the same time, throughout Europe people began to pursue a ban on burqas. In addition to the loss of privacy, the rules of modern technology demand that we be constantly visible. Social networks, promoted as

communication platforms redefine standards of everyday activity and lifestyle. Approaching us with the promise of serving as tools for self-promotion, they increasingly invade our privacy with our express consent. The unstable identity of the present begs for the return of the power of the mask as a form of protection, disguise, performance, or plain entertainment. The grotesque faces the media bombards us with affecting our sense of self, confronting us with unequal reflections, and ensnare us in excessive self-control. Eternalized in the book of faces, we become findable, identifiable. Ultimately, all our projections and desires are revealed and, worse yet, divulged to entities of control both legal and secret. In response to the fear of terrorist attacks, the levels of transparency and control have been taken to areas where they would have been unthinkable before, leading to a change in security concepts and the expansion of surveillance systems. This volume explores various strategies and projects of revolt and self-empowerment in the face of these overpowering standards that we can never satisfy. The different contributions show how outsiders, critical artists and also movements in popular culture respond to the glut of faces, to the notion that we should forever be recognizable. – Faces do not disappear: they hide behind masks, are manipulated beyond recognition, sometimes disfigured. This volume on faceless faces, then, can also be read as an ironic, angry, and above all justified criticism of our media reality.



© D.A.S. Dementia Arts Society, 2016

DEMENTIA. ARTS. SOCIETY. “Artistic Research on Patterns of Perception and Action in the Context of an Aging Society”

funded by FWF (PEEK)

2015 - ongoing
Ruth Mateus-Berr, Cornelia Bast, Antonia Eggeling,
Elisabeth Haid, Pia Scharler, Tatia Skhirtladze

“Dementia. Arts. Society.” aims to address the challenges dementia poses to our society via the potentials offered by art and design. How can we raise public awareness of the situation faced by people living with dementia? In which ways can art and design strategies contribute to give those people new perspectives on their abilities and their social environment and therefore to increase self-determination and self-confidence?

Together with PEOPLE IN PUBLIC SPACE:
Workshops and public interventions confront people without dementia with moments of confusion and disorientation by destabilizing the normal, unquestioning trust that people who do not live with

dementia place in their everyday perceptions. This fosters an empathic understanding and initiates reflection on the topic of dementia.

Together with PEOPLE WITH DEMENTIA, RELATIVES AND CAREGIVERS: Artistic concepts support the joint work with people with dementia as well as with their relatives and caregivers and reveal the interests, life realities and resources of people living with dementia. Art and design help to find new approaches to the mutual interaction and to discover sudden perspectives on their relationships.

Together with EXPERTS FROM VARIOUS DISCIPLINES: Symposia, exhibitions and expert workshops allow a cross-disciplinary transfer of knowledge. In public lectures and moderated discussions, invited guests and project partners provide specific insights into their research discourses and experiences from science, art, design and work in social organizations and foster an open public dialogue on the topic of dementia and the challenges it poses to our society. The expertise of our numerous partners and the close joint work with different people with and without dementia is crucial to develop our findings further. The goal is to contribute to supporting people with dementia to participate in social life for as long as possible.



AUSTRIA TOURISM — The Social Design Team has been invited to join the annual managers' training of Austria Tourism. Students as well as teachers were having regular meetings and exchange with the Austria Tourism team, forming groups, creating topics and new formats to exchange new insights. We were highly profiting from the collaboration and being inspired by methods of work, of contents and creating responsibilities. For sure, the topic of tourism, in terms also of creating and shaping contemporary images of a country, will follow us in further projects.

Fokus Weeks

Skills, Part I

Jennifer Helia DeFelice, Bogomir Doring, Hanna Grossauer, Uli Kühn, Elke Rauth, Viktor Vahdat, Matthias Zykan

SUSMA! Art as Activism in Times of Political Silencing
Işin Önel, Herwig Turk

Hustle & Bustle

Violet Dahyun Kim, Klaus Kodydek, Lena Kohlmayr, Aki Lee, Eva Maria Mair, Susanne Mariacher, Nathalia Portella, Clara Rosa Rindler-Schantl, Julijana Rosoklija, Maria Tsaneva, Asia Valencic, Ruth-Mateus Berr, Martin Färber, Monika Farukuoye

Urban Knautschzone

Christina Schraml

Detroit Resists

Antonio Cosme, Andrew Herscher for the collective

Rotor

Renaud Haerlingen for Rotor collective



Performative practices exercise © Herwig Turk, 2017

“Skills” Part I

2017

Matthias Zykan, Elke Rauth, Jennifer Helia DeFelice, Uli Kühn, Bogomir Doring
Organized by Brigitte Felderer

The programme of these days gathers different artists and practitioners coming from differing backgrounds and fields of practice, be it performance, cooking, audio or knowledge transfer respectively designing new formats of public discourse. During the reflective as well as practical work of these days old and new, traditional and contemporary artistic methods will be learned, used and further developed and appropriated.

These days focus on the experience of practice taking into account that:

1. Hands-on-skills add to the autonomy and self-confidence of all partners involved in the process of realizing a project.
2. A collective „doing“ – sharing and communicating skills – is lowering if not removing thresholds between experts and consumers.
3. Attentive dilettantes and obsessed amateurs will be

encouraged to act or will get precious information about casting a task force for a certain project aim.

4. The experience of practice related to a physical effort is a necessary part of any conceptual work and vice versa: conceptual creativity could not come up with innovative results without knowing about the constraints and the pleasure of practice.

5. Given assumptions about expertise will be also critically questioned by getting back to a fresh and *un-disciplinary* starting point.

The „SKILLS“ focus days is broadening the methodological work at the Social Design Studio but does not claim to give an exhaustive canon of methods. These focus days are regarded as part of an open process reflecting, enriching and of course adding to the on-going work at the department. A next episode will be released in time!



Aslı Kışlal presentation © Peter Oroszlány, 2017

SUSMA! Art as Activism in Times of Political Silencing

2017

Organized by Işin Önol and Herwig Turk
 Guests: Aslı Kışlal, Oliver Ressler, Janez Janša, Zeyno Pekünlü

We invited a courageous round of artists who have employed new and exceptional tactics to draw attention to structural asymmetries in political representation and economic participation. Doing so is hardly ever possible without critically evaluating and transforming the context of contemporary art.

Our contemporary democracies – depressingly inadequate, yet unsurpassed forms of regime – are under threat, due to their own failures to construct social equality, sustainability, and peace. It has been a longstanding concern of many artistic researchers to participate in collective efforts to document and analyse the status quo and to trigger a renewed inquiry into societal change.

In doing so, they aim at challenging the dominant narratives of political realities and shift the perceptions

(or rather, ignorance) of the societal arrangements and hierarchies that we have become all too accustomed to.

We invited a courageous round of artists who have employed new and exceptional tactics to draw attention to structural asymmetries in political representation and economic participation. Aslı Kışlal presented her ongoing project *diverCITYLAB* with the title “It Is Time To Have A Piece Of The Pie”. Dealing with her international performative project involving individuals primarily from migrant backgrounds, Aslı spoke about challenging the existing system of art for more equal opportunities.

Oliver Ressler’s lecture entitled “Everything’s coming together while everything’s falling apart” provided a comprehensive summary of his artistic research and a comparative overview on ongoing protests dealing with ecological issues. With the project title “NAME Readymade” Janez Janša, three Ljubljana based artists, gave an extensive account on their personal, political and practical experiences of their dramatic decision to change their names to Janez Janša, who used to be the prime minister of Slovenia. As the final speaker of the lecture series, Zeyno Pekünlü gave her lecture/performance titled “At The Edge Of All Possibles”, dealing with her personal and political involvement in the Gezi Movement in Turkey.



Hustle 'n Bustle walk © Maria Tsaneva, 2017

Hustle & Bustle Endless Tour

2017

Introductory students, with the support of the Social Design staff, (Ruth-Mateus Berr, Martin Färber, Monika Farukuoye) and advanced students.

To (re)discover what Social Design is, and to get in touch with our surrounding, we organized the so called “Hustle & Bustle Endless Tour”, a two days city stroll during which we got to meet numerous valuable people, institutions and places. We got to know ourselves and our colleagues better, we got to discover Vienna, whilst trying to create possibilities for positive changes and long term goals.

We started our two-days-tour with a visit to the Vienna Wholesale Market, which exists since 1972, to learn about its infrastructure and its dynamics in urban space. Further on, we were introduced to the *Détours* Travel Agency project by fellow students Enrico Tomassini and Markus Gebhardt, which conducts tours in Vienna for new arrivals in the city and did with us a tour within the tour. Later on, we visited ‘low life expert’ Todor Ovtcharov at FM4 radio, who spoke about his socially, politically and culturally critical podcast. Moving on

from there, we “occupied” different spots in the city, in which other students presented their projects: “Demut” by Christoph Steininger, “Soif/Khat Vong” by Que Chi Trinh and Cosima Terrasse, “Die Labile Botschaft” by Alessia Scuderi, Hana Križanová, Joanna Zabielska, Lisa Puchner, Markus Gebhardt, Milly Reid, Miriam Hübl, Péter Oroszlány and Sebastian Kraner, “Deterrent Design Against the Homeless” by Virginia Lui and Karolína Plašková, “Wenn Ich muss, dann muss Ich” by Lisa Puchner and Tinka Legvart. Other rather valuable moments of our tour were Ruth Mateus-Berr’s talk about the *PoF Collective*, which took place in the Viennese S-Bahn, Sebastian Kraner’s performance titled “Nicht mit Rechten reden”, our walk through Nordbahnhof and the presentation by Michael Zinganel and Michael Hieslmair from “Stop and Go” and our ‘sleepy’ discussion on polyphasic sleep with Jerome Becker and Florian Sammer. After dropping by the Soybot Riso Print Studio, we concluded our tour at *PFERD* - A shared studio and forum for promoting contemporary art, supported by “ARTist” alumni association of the University of Applied Arts Vienna, for some pizza and a talk and discussion with alumni from our Social Design studio. We jumped into Alice’s rabbit hole with many ideas, expectations and a big amount of curiosity, and we successfully jumped back into reality – with a fresh point of view and vivid memories.



Urban Knautschzone fokus week © Herwig Turk, 2017

Urban Knautschzone

2017

Conceptualised and organised by Christina Schraml.

The project “Urban Knautschzone” is an ongoing long term project of research and operations, which engages with the residential area located between Vienna’s large public park Prater and the river Danube in the city’s 2nd district and which at the moment finds itself in a critical point in time.

The area’s housing structure is characterised by a densely populated mono-functional use, concentrated in large social housing estates, many of which are reaching the end of their lifecycles. The public space along the major streets is dominated by cars and offers a rather poor quality of stay for its population. The ground floor level shows a high vacancy rate and thus the entire neighbourhood seems to lack an overall identity. Since the expansion of the underground U2 in 2008, the area is adjacent to a range of high-speed urban (re)development projects. These include, amongst others, the business area viertel zwei (2008), the new WU campus (2013) and high-priced student residences, the planned Marina City – a project in the luxury property market at the waterfront.

This situation has led to an increased pressure on the social housing area, which is where the project comes in. The project was officially launched with a public discussion at the Architectural Biennial in Venice in November 2016 with international experts, students and staff members of our department. During a Focus Week in December 2016 we conducted an on-spot investigation in the neighbourhood and identified potential issues.

To get in contact with local residents we employed a variety of strategies – amongst others, walking a horse through the public space. The local Café Espresso Bobby formed our home base from where we met up with key actors, e.g. wohnpartner, real estate developers, CREAM, citizen initiatives. These observations and experiences lead over to the current project phase, i.e. an in-depth analysis of the public space in Knautschzone. Our aim is to strengthen the neighbourhood’s potentials and develop strategies of how to improve the quality of living for people within an already existing urban fabric – where purely architectural solutions do no longer apply and where from the original ideas associated with social housing only a hollow shell has remained.

Watch out for our Social Design Symposium, which will also take place in Knautschzone in October 2017 in collaboration with urbanize! festival.



Multi-level game lecture © Klaus Kodydek, 2017

Rotor Focus Days

2017

Led by Renaud Haerlingen, Rotor Collective

Founded in 2005, Rotor is a collective of people with a common interest in 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.

The focus days were led by Renaud Haerlingen, member of Rotor, who also gave the public lecture “Multi-Level Game” which was hosted by the Social Design Studio as well as Architekturzentrum Wien: For his presentation Renaud Haerlingen brought up a series of stories in order to share a constellation of levels at which Rotor found relevance in pursuing its endeavors.

Renaud Haerlingen (1976, Brussels) studied architecture at the Saint-Luc Institute, the TU Delft and the Sint-Lucas School of Architecture. As member of the Brussels collective Boups, he organized public happenings and

was involved in the creation of *Plan B*, a shared space in Brussels downtown. In 2005 and 2006 Renaud lived in Beirut and Dubai where he worked on the design development of architectural projects and in 2008 he followed a postgraduate program in international politics. Renaud joined Rotor in 2010 and is now a co-founder of Rotor Deconstruction.

Rotor disseminates creative strategies for salvage and waste reduction through workshops, publications, and exhibitions. In 2010 they represented Belgium at the 12th Biennale Architettura. Their exhibition, *Usus Usures* explored wear as a reaction to use in architecture as potentially creative process. For the Prada Foundation, Milan, they curated *ex limbo*, an installation of the discarded designs for the Prada catwalk. Also in 2011, they curated and designed the *OMA/Progress* show in the Barbican Art Gallery in London, an overview of the work of Rem Koolhaas’s Office for Metropolitan Architecture. In 2013 they curated the Oslo Architecture Triennale, including a vast exhibition *Behind the Green Door* on challenges in ‘sustainable’ architecture. In parallel, Rotor continued to realize design projects, often interventions in existing architecture. Under the heading of Rotor Deconstruction a separate, spin-off entity created in 2014 Rotor also oversees the dismantlement of building components, in buildings slated for demolition, for reuse purposes.



DETROIT
RESISTS

© detroitresists.org

Detroit Resists Focus Days

2016

Led by Andrew Herscher and Antonio Cosme

Andrew Herscher and Antonio Cosme were keynote speakers at the “Fear of Life Symposium” and presented the work of „Detroit Resists“ at the Social Design studio. They introduced the studio to their innovative approaches and methods. Together we crossed the city heading for the 10th district and Ankerbrotfabrik, mapping topics out of the Detroit context onto and into Viennese realities.

We were inspired and activated by our guests Andrew Herscher and Antonio Cosme who presented the work of the „Detroit Resists“ collective (<https://detroitresists.org>, @detroitresists) at the Social Design studio and introduced the group to their approaches and methods. Together we crossed the city heading for the 10th district and Ankerbrotfabrik, using the spaces there and mapping Detroit contents within the Viennese context. These days were also marking a starting point in joining forces with international collectives whose aims and attention address burning urban issues by applying methods rooting in art, architecture, social media as well as theory.

We got to know the work of Detroit Resists visiting the U.S. pavilion at the Venice Architecture Biennial in summer 2016, where they digitally occupied the official exhibition on Detroit and thus added critical views, knowledge and perception to the show.

Antonio Cosme is a farmer, artist, and activist who has been organizing against water shutoffs in Detroit since 2012. Cofounder of the Raiz Up – a Xicano, Latino, and indigenous hip-hop and arts collective rooted in Southwest Detroit – Antonio is also involved with Detroiters Resisting Emergency Management and the People’s Water Board.

*Andrew Herscher is Creative Cities Fellow at the Stanford Arts Institute and Associate Professor at the University of Michigan. He is the author of *Violence Taking Place: The Architecture of the Kosovo Conflict* (Stanford University Press, 2010), *The Unreal Estate Guide to Detroit* (University of Michigan Press, 2012) and the forthcoming *Displacements: Architecture and Refugee* (Sternberg Press). He is also co-founder of a number of collaborative projects in Detroit including the *Detroit Unreal Estate Agency*, an open-access platform for the study of urban crisis, Detroit Resists, a coalition of activists, artists, architects, and community members working on behalf of an inclusive, equitable, and democratic city, and the *We the People of Detroit Community Research Collective*.*

Upcoming projects

- We have been invited to join the documenta 14 programme and will participate in an international “symposium” on July 5th 2017 adding to a crossover between the Unpacking Burckhardt program and a neighbourhood hub situated in Kassel’s Nordstadt. The hub where the event will also take place is called “Narrowcast House”. We will participate with 5 projects. Please, follow our social media accounts for updates.

- The Social Design studio is one of six local partners at the *Care+Repair* project initiated and realized by Architekturzentrum Wien. Together with Rotor from Brussels Nathalia Portella, Maria Tsaneva and Klaus Kodydek from the SD Studio develop Care+Repair prototypes at Nordbahnhof during the first two weeks of July. Please, follow www.azw.at and the SD website.

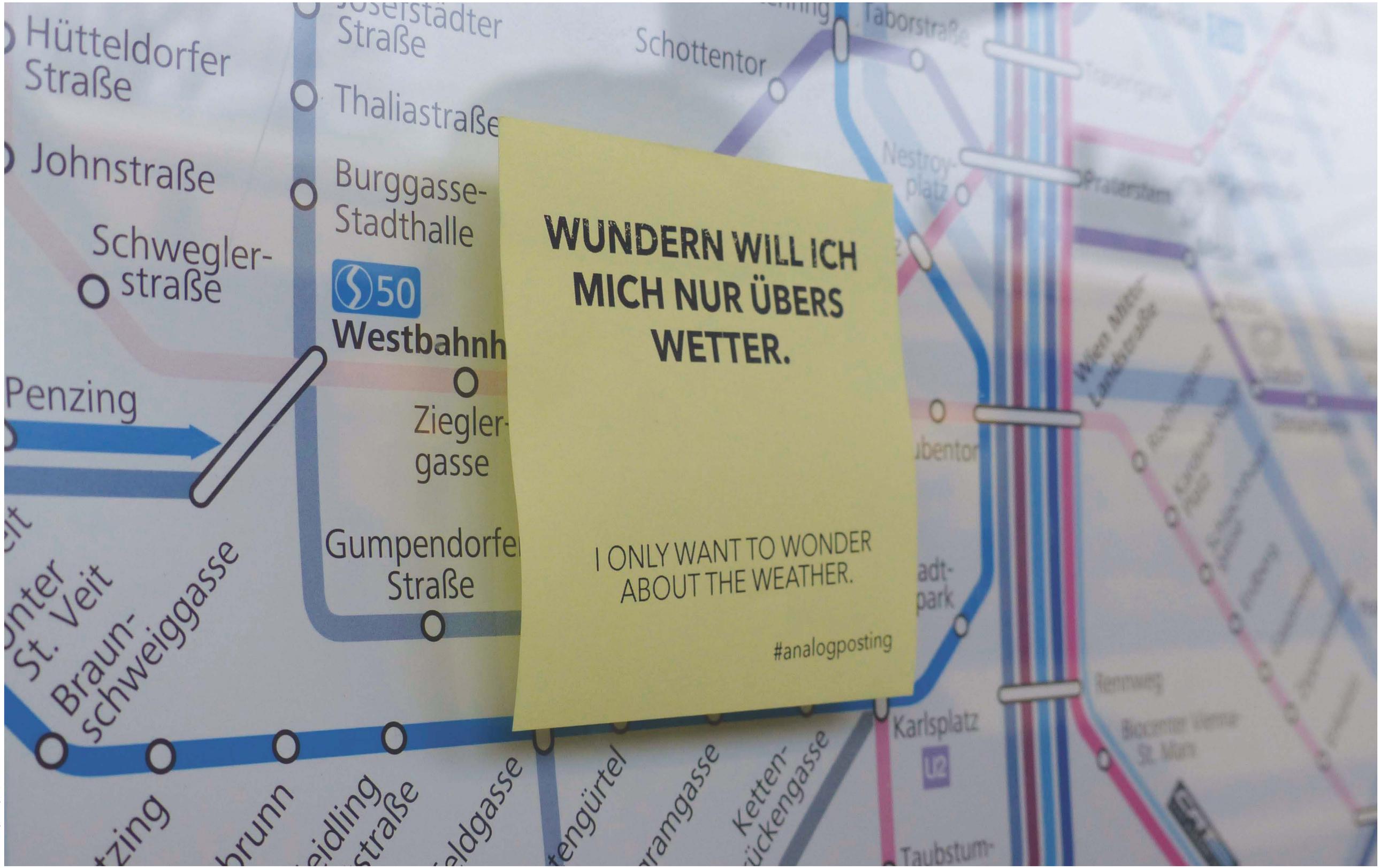
- Later in July 2017 we will move to “Steinhaus” in Carinthia, an inspiring location for our regular Social Design Summer School where we prepare for the upcoming winter term but also reflect what has happened so far, sharing feedbacks and fresh plans. We will jump into the work of the winter term in October 2017 with the

next *urbanize! festival*, dealing with the topic and theme *DEMOCRACitY Democracy and the City*. The Social Design Studio will have a collaborative role in the planning and realization of this year’s festival. Please, join us between October 6 and 14, 2017.

- Jochen Becker from *metroZones-Center for Urban Affairs* (Berlin) and Oliver Ressler will be visiting artists/scholars during the winter term.

- Enrico Tomassini, in preparation of his master thesis, will publish the next issue of the *Social Design Reader* getting into reflective depth with his research on the theory and practise of the „Ground Tour“, just to quote from his initial manifesto:

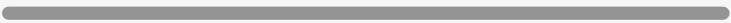
We are a transnational and hybridizing liquid entity. We are amplifiers and agents of political change. We struggle to be self-determined beings of all ages, not refraining from our future, by creating and narrating another present.



**WUNDERN WILL ICH
MICH NUR ÜBERS
WETTER.**

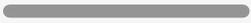
I ONLY WANT TO WONDER
ABOUT THE WEATHER.

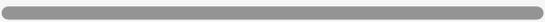
#analogposting

Social 

Design 



Arts 



as =

Urban 

Innovation 

