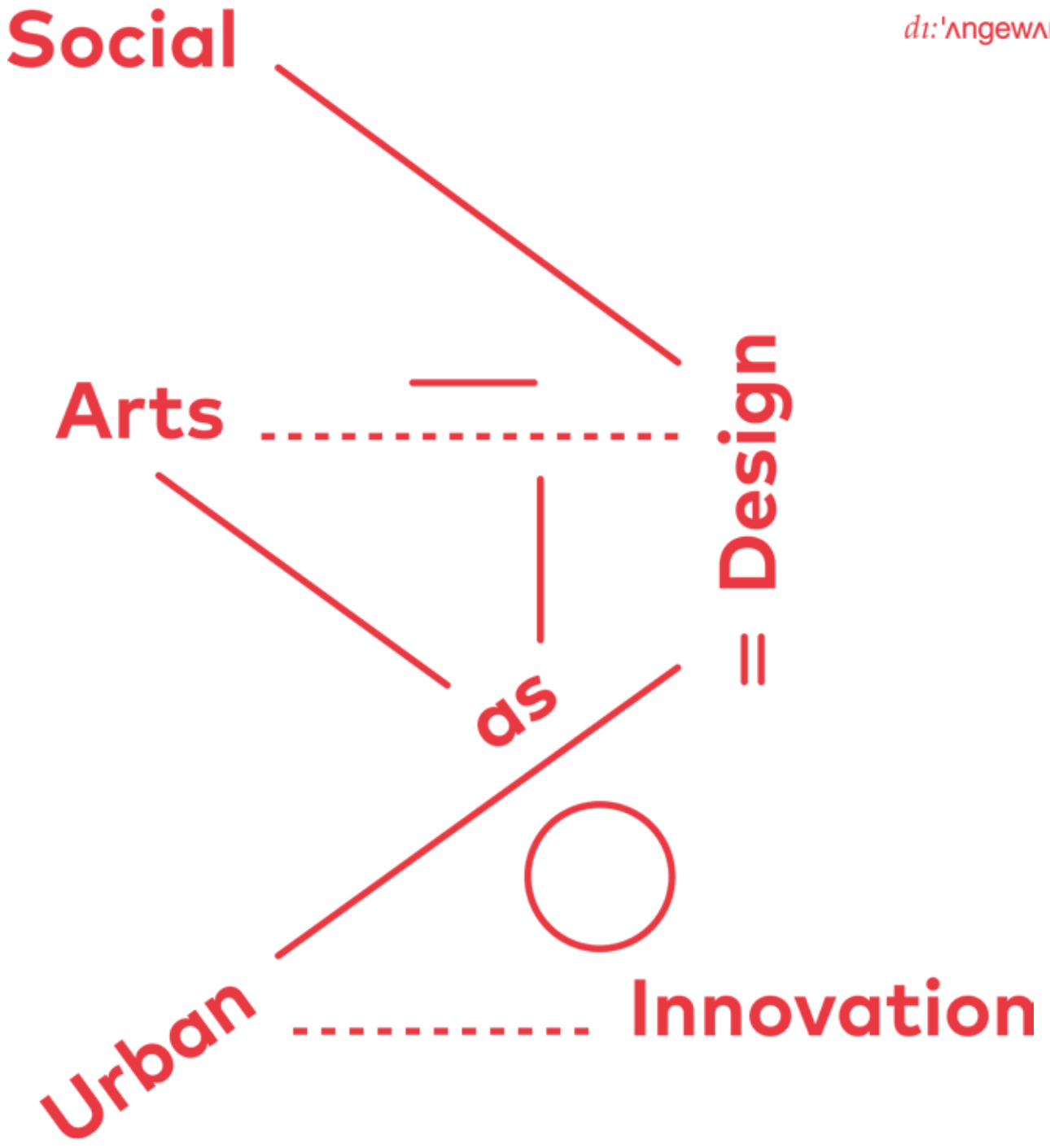
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Photo credit: Herwig Turk

SOCIAL DESIGN-ARTS AS URBAN INNOVATION

Brigitte Felderer for the Social Design Team

Cities are our natural world, created by us and yet, in their constantly shifting complexity, almost beyond our grasp. Urbanization processes do not end at the city boundaries. Almost infinite networks, alienated communication, hasty consumption and conflicts of social marginalization or economic injustice determine our urban survival. Cities form contested spaces, whose present refers back to the past, whose power structures can be identified and also changed.

It is important to predict the need for change well in advance but also to be able to react to acute crises great and small with fresh solutions.
It is crucial to perceive where and when innovations come into being. Not infrequently they arise at the margins of society, where established structures encounter influences from without, traditional responses no longer work, or safeguards apply to some but not to others.

The projects developed in the studio situation of our *Social Design* program show that societal innovation – meaning extraordinary results and unexpected approaches – becomes possible where different forms of knowledge and methods interact, where artistic acumen combines with creativity from the so-called *hard sciences*, where design, theory, architecture and the fine arts not only pool their strategies but also enter into confrontations and alliances that can be both risky and productive.

Innovative methods construct new meanings, strengthen responsibility and thus create the preconditions for identification with one's own actions.

Students who choose the Master's in Social Design. Arts as Urban Innovation signal their determination to play a critical and active part in influencing society and a refusal to discount the future!

LAST YEAR'S FOCUS WEEKS AND DAYS TRIGGERED DISCUSSIONS, REFLECTIONS AND PROJECTS ABOUT THE FOLLOWING TOPICS WITH EXPERTS FROM DIFFERENT FIELDS OF ACTION AND THEORY:

Public Space
organized by Anton Falkeis and Ruth Mateus-Berr
hosting Ramia Mazé (Professor of New Frontiers in Design/Aalto University): „Participation – and Politics – in Design", and Albert Lang (Professor für Dramaturgie und Szenischer Raum/ Masterstudiengang Bühnenbild_Szenischer Raum der TU Berlin)

LIQUID IDENTITIES. New strategies in Art, Design and Architecture.
organized by Ruth Mateus-Berr, Martin Färber, Anna-Lena Horn (administration)
hosting Nikolaus Gansterer (Angewandte): „MAPPING TRANSIENCE - DRAWING DISTINCTION", Pablo Calderón Salazar (T.R.A.D.E.R.S, Brussels): „SOCIALLY IRRESPONSIBLE DESIGN. A critical look at the growing practice of social design" Alexander Hagner (gaupenraub): „!EQUAL RIGHTS FOR ALL? Urban coexistence and the need of hybrid concepts in architecture"

DOES CHANGE BEGIN AT HOME ??? - Forms of Cohabitation, taking place in Vienna and Linz
organized by Brigitte Felderer and Christina Schraml
hosting Gerald Straub (KÖR project „Kunstgastgeber Gemeindebau"), Bernhard Seiter (Schriftsteller), Florian Bettel (Angewandte), Jakob Lena Knebl (Künstlerin), Paul-Julien Robert (Regisseur „Meine keine Familie/My Fathers, My Mother and Me"), Generaloberin Sr. M. Michaela Pfeiffer (Marienschwestern von Karmel), Elisabeth Kramer (Museum Nordico), Florian Humer (Hausverein Willy Fred), our colleagues at space&designstratergies/Kunstuniversität Linz, Zentrum für politische Schönheit (Berlin): „Vortrag ohne Beilage", Stefan Leitner-Sidl (co-working spaces Schraubenfabrik und Rochuspark), Daniel Aschwanden (Künstler), Marta Gomez (Social Design student), Andreas Rumpfhuber (architect and researcher, founder of Expanded Design): „Towards an Architecture of the City after Labour

R A D I C A L H O U S I N G ?!
organized by Christina Schraml (content and curatorial concept) with support by Brigitte Felderer (co-thinking) and Martin Färber (design)
hosting Lutz Alexander Keferstein (Universidad Autonoma de Queretaro), Constance Weiser (Plattform Gemeinsam Bauen Wohnen), Michael Wallraff (Architek, t), Spekulationsbingo with stadt[lo:s], HABITAT Stammtisch der Wiener Hausprojekt-Initiativen with Stadtklan and SchloR, Dilruba Erkan (Université Paris Panthéon-Sorbonne, alumna Social Design): „Affordable housing?! - Insights from Paris and Istanbul", Que Chi Trinh (Social Design student): „New Ways of Living: Vienna versus Ho Chi Minh City", Ernst Gruber (Plattform Gemeinsam Bauen Wohnen): „WTF is a Baugruppe?", „The role of off-spaces as extended living rooms in the city - a discussion on the example of the Kulturverein mo.ë „ with Alisa Beck, Valerie Bosse (both mo.ë) and Clemens Nocker (architect), excursion "Housing Utopia" with Corina Forthuber and students of the department space&designstrategies (Kunstuniversität Linz), Bogomir Doringer (Amsterdam) sharing his Anti-Squat housing experiences in the Netherlands, Gerald Straub

THE OPEN CITY AS A CITY OF MISTAKES: NIGHT WALKS
organized and hosted by Social Design students
hosting ATI Suffix (Rome, IT), a multidisciplinary collective whose name changes on a project base in order to deny closed identities. The group exposed and performed in multiple international venues under different nomination

Arriving – A Right to Space for All. New Ways of Cohabitation.
organized by Barbara Holub and Herwig Turk
hosting Georg Winter (HBK Saar/ Saarbrücken, Germany): „Arriving! Perspectives of Escaping", Karin Harather/ Renate Stuefer (Institut for Art and Design 1/ Vienna University of Technology, Claudia Heu (cabula6), Wilfried Embacher (Lawyer), Clemens Foschi (Caritas), Ahmad Majid (immipreneurs), Julian Pöschl (train of hope), Alexander Betts (Refugee Studies Centre/University of Oxford): „Refugee Innovation", Nina Kusturica (filmmaker)

Photo credit: Politics of Fear team

MASTER PROJECTS

Räume der Unbestimmtheit	Stéphane Clor / Jan Phillip Ley
Fluxus Mirum	David Haselberger / Hana Križanová
Das Reisepaket - The Travel Package	Anna Ilona Misovicz
Demut	Christoph Steininger
Dance Empowerment	Ulduz Ahmadzadeh
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Wenn ich muss, dann muss ich	Lisa Puchner
Small Victories	Klejlia Khivkovikj

Photo credit: Jan Phillip Ley

RÄUME DER UNBESTIMMTHEIT

SPACES OF INDETERMINACY

Jan Phillip Ley / realisiert mit Hilfe von Stéphane Clor

Das Projekt untersucht Potenziale von "Zwischenraum" in der Stadt. Dazu wurde ein mobiles Forschungsinstrument entwickelt, das dem Nutzer durch die klangliche Übersetzung der vom Raum ausgehenden Reize dazu verhilft, den Raum neu zu verstehen.

Urbane Prozesse wie Globalisierung, die steigende Mobilität und die daraus resultierende Veränderung des Raum-Zeit-Verhältnisses, führen zu einem schwindenden Ortsbewusstsein in der Stadt. Die resultierende „Entortung" bzw. „Entkörperung" des Menschen führt dazu, dass sich die Identitätskrise des Raumes, die sich im "Zwischenraum" materialisiert, auch auf die Identitätsprozesse des Menschen auswirkt. Der "Zwischenraum" wird zum essenziellen Bestandteil urbaner Diversität und sozialen Austauschs.
Die Nutzung des dazu entwickelten Klangwerkzeugs initiiert Interaktionsprozesse zwischen Mensch und Raum, um so räumliche bzw. personale Identität zu schaffen, die dem allgemeinen Entortungsprozess in der Stadt entgegenwirken kann.
Das mobile Klangwerkzeug verfügt über verschiedene Sensoren, welche die Bewegung des Menschen im Verhältnis zum ihn umgebenden Raum in eine klangliche Komposition übersetzt. So entstehen räumliche Bewusstwerdungsprozesse, die sonst im alltäglichen Gebrauch von Stadtraum ausbleiben.
Der Nutzer hat die Möglichkeit, den individuell erzeugten Klangraum aufzunehmen und mit anderen Nutzern zu teilen. So entsteht eine kollektive Klangkarte der Stadt. Die erhobenen Daten, die der Nutzer während seiner Soundwalks über das Klangwerkzeug erhebt, können genutzt werden, um subjektiv qualitative Aussagen über die Raumnutzung zu treffen, die im Gegensatz zu Massendatenerhebung punktuell und dynamisch auf das sich ändernde Stadtbild reagieren können. Für Stadtforscher und -planer ist dies von Hilfe, da die resultierende Planung genauer auf die Bedürfnisse des Menschen eingehen kann.

Photo credit:
Hana Križanová

FLUXUM MIRUM

Hana Križanová / David Haselberger

The fluxum mirum is a new non-biological species, a Viennese city organism that everyone is part of and has influence on. Using an app, you raise it, feed it and discover your impact on the whole system.

Cities are such complex structures that it seems as if they were alive. This project examines the idea of the city of Vienna as a non-biological but still living organism called fluxum mirum - at the same time a space for living and part of ourselves. Through a mobile phone application, citizens feed fluxum mirum with their personal stories about the space e.g. their memories or suggestions for improvements in different categories and become local experts with increasing interaction.

The fluxum mirum organism reacts to user's input, interaction, memories and experiences - it changes shape. The impact on the complete structure is made visible to the users in their respective personal perception as well as in total (combined with all the other users). Tracking the local atmospheres can help refocus the attention, concentrate on problematic areas and work with concrete local experts on solving local space issues. Similar patterns of user interaction, similar tag patterns (e.g. two categories that are repeatedly tagged within short time) and similar memories may reveal hidden resemblances between spaces that do not correspond at first glance or contain little-known patterns of problem development. Offering a new simplified way of perceiving one's own role in such a complex city system should help to empower citizens to take action and become conscious about their mutual interconnection, shared experiences, opinions and perceive the embedding of their own actions in bigger correlation.

Photo credit:
Nikolett Kustos

THE TRAVEL PACKAGE – TASTE OF HOME

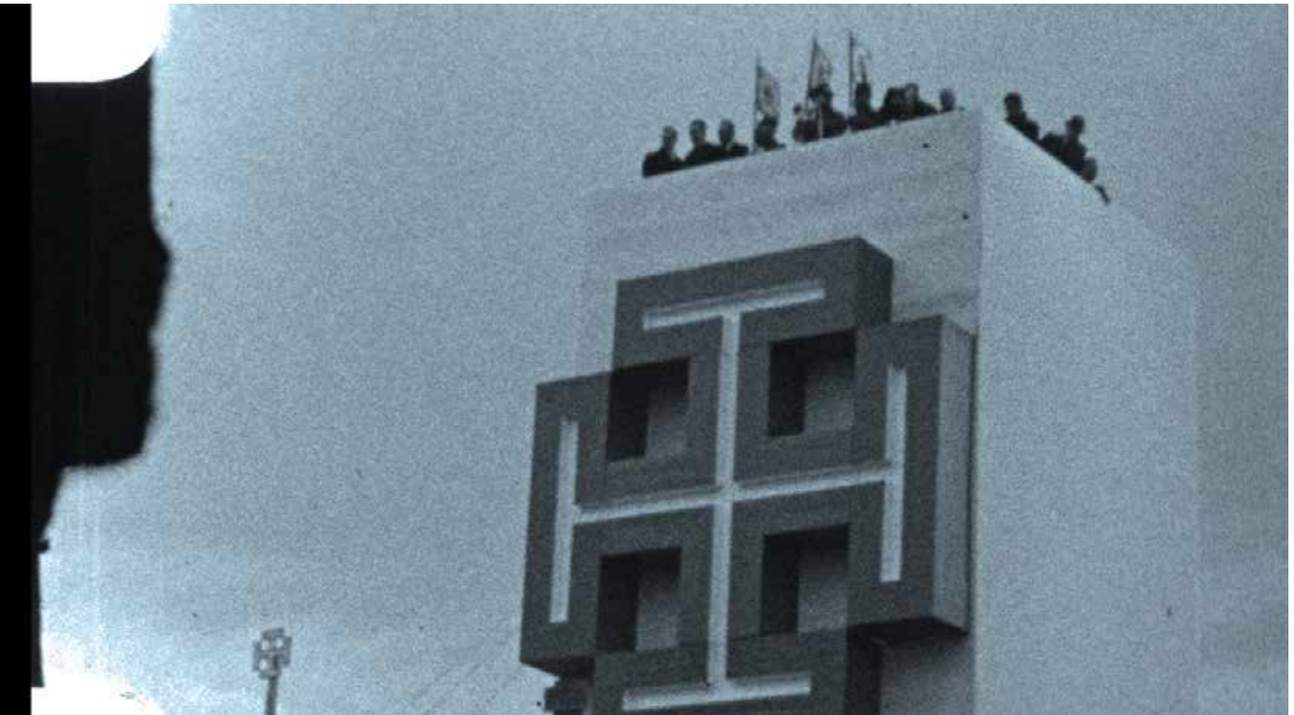
Anna Misovicz / in cooperation with Angéla Góg, food designer

Which taste reminds you of your home? Taste of Home collects stories about tastes that evoke the sense of home in people. It offers an exchange over new food creations that were invented from ingredients of collected stories.

DAS REISEPAKET – THE TRAVEL PACKAGE
eine Kooperation mit Angéla Góg, Food-Designerin.
Bei der Veranstaltung Taste of Home im Café VoZo (Asylwer- berInnen-Notunterkunft Vordere Zollamtsstraße 7) trat das Reisepaket in Form und Botschaften auf. Die Geschichten von WienerInnen mit Fluchterfahrung schenkten dem Reisepaket einen Rahmen, bildeten die Zutaten des Gebäcks und die Botschaften. Es ist eine Geste der Bestärkung und Hoffnung in einer ungewissen Situation. Zur Veranstaltung wurden die BewohnerInnen des Hauses, sowie die ErzählerInnen mit ehemaliger Fluchterfahrung eingeladen, durch das Reisepaket wurde ein Austausch, die Vermittlung einer Perspektive, ein Nachdenken über das Zuhause initiiert. Gemeinsame Erfahrungen können Menschen auf der Flucht, die mit der Unsicherheit leben, nicht zu wissen, was mit ihnen geschehen wird, ob sie sich hier in Zukunft zuhause fühlen können, Hoffnung und Perspektive vermitteln.

A bite, a sip, a smell in the air... Who would not know the sensation of a sudden taste evoking a memory, a strong emotion? Taking another bite, remembering a familiar place, a known face, an intimate atmosphere, leading us to an inner space - where we came from, we are rooted in. Sense of home and belonging are complex emotions, related to our perception of ourselves.
The project aims at sharing the sense of belonging through taste, at initiating an exchange of ideas about what home essentially means to us. It collects personal stories of tastes and uses these as ingredients for food creations, food being an easily accessible and connecting medium. The collection started with stories nestled in arriving and building a new (sense of) home by Viennese with a refugee background. The first Taste of Home event took place at Café VoZo (asylum seeker emergency shelter at Vordere Zollamtsstr. 7) where the storytellers were able to share perspectives with people who are currently living in uncertainty. A pastry, a “travel package” was made of ingredients embedded in the stories of those I had asked about their experiences.
The meaning of home and its change in the process of life formed a relatable and approachable context for the visitors from the shelter and from outside. Taste of Home contributes to the negotiation of our self-image as a society by providing access to connections between us, connections that were unanticipated. The collection is growing, leading to further events and a flourishing community.

Photo credit: Aus dem Familienarchiv von Elisabeth Steininger



DEMUT

Christoph Steininger

Demut ist ein Kurzfilmprojekt über die Brüder Wilhelm und Eduard Demuth. Der Kurzfilm ist ein Versuch, die Zeit des Austrofaschismus und Nationalsozialismus dieser Personen aufzuarbeiten im Leben und gegen neuere Erscheinungen von Antisemitismus vorzugehen.

Demut ist ein Kurzfilmprojekt über die Brüder Wilhelm und Eduard Demuth. Der Kurzfilm ist ein Versuch die Zeit des Austrofaschismus und Nationalsozialismus im Leben dieser Personen aufzuarbeiten. Wilhelm Demuth, der ältere der Brüder, war im Austrofaschismus in mehreren Organisationen politisch aktiv. Nach dem Zweiten Weltkrieg war er Präsident der Österreichischen Ärztekammer. Eduard Demuth war Generaldirektor mehrerer Institutionen und hat während des Nationalsozialismus an “Arisierungen” mitgewirkt. Christoph Steininger ist mit den Brüdern Demuth verwandt und versucht die Zeit dieser Personen wie auch sein eigenes inneres Verstrickt-sein anhand einer Kombination von historischem Filmmaterial und eigenen Filmaufnahmen aufzuarbeiten und so gegen neuere Erscheinungen von Antisemitismus vorzugehen.

Photo credit: La Schandré Coetzee / Mercede Ameri (above)

DANCE EMPOWERMENT

Ulduz Ahmadzadeh

„Dance Empowerment" explores functions of the medium in an approach towards solving problematic conflictual situations in social spaces by using strategies of dancing. The artist developed methods that encourage participatory interaction between women seeking refuge at the stage of initial reception.

In der Notunterkunft Vordere Zollamtstraße 7 versammelten sich zwischen September 2015 und Mai 2016 Menschen aus sieben verschiedenen Ländern. Die frauen waren meist in ihren Zimmern anzutreffen und nahmen an sozialen Aktionen selten teil. Es bestand eindeutig der Bedarf nach einer Lösung zur Förderung der Kommunikation der Frauen untereinander. Tanz spielt eine wesentliche Rolle in den sozialen Netzwerken vieler ihrer Herkunftsgesellschaften und enthält Informationen über den kulturellen Habitus, den Glauben, das Sozialverhalten, sowie über ästhetische Normen und Werte. Tanz hat starke Symbolkraft innerhalb der kulturellen Identitäten. Das Projekt „Dance Empowerment" nutzt die Möglichkeit, mit tänzerischen Strategien zur Lösung und Änderung konflikt-besetzer sozialer Räume beizutragen. Ich habe mir die Aufgabe gestellt, sinnvolle Methoden zu entwickeln, die einen partizipatorischen Umgang unter schutzsuchenden Frauen fördern und sie in ihrer schwierigen Situation darin unterstützen, mit ihren kulturellen Ressourcen, inneren Stärken und sozialen Werten in Verbindung zu kommen. Es sollte ein Raum gestaltet werden, in dem sie sich gesehen, wertgeschätzt und respektiert fühlen und wohlverdiente Aufmerksamkeit erhalten. Einige der Hauptziele dieses Projektes sind die Forderung nach und die Förderung von Selbstbestimmtheit der Teilnehmerinnen, die Steigerung des Selbstwertgefühls und die Anregung der sozialen Interaktion in der Gruppe der Bewohnerinnen der Notunterkunft.

Photo credit: Péter Oroszlány

NO HOPE NO FEAR

Péter Oroszlány / Support: Michel Gölz, Klelija Khivkovikj, Tinka Legvart, Anna Misovicz, Enrico Tomassini

"Are you 1-heimisch or 2-heimisch?" The public installation aims at getting rid of the nonsensical boundary between "natives" and "strangers". There is a tendency in the right-wing populist discourse to construct symbolic walls between "us" and "them" by creating a homogenous identity of the "natives" and of groups and minorities from "outside". The aim of the project is to act against this rhetoric, and visualize the heterogeneity of people living in Austria. It is not about questioning citizenship, but against constructed narratives of homogenous identities.

As a project title I use a quote from comedian Karl Valentin: "Fremd ist der Fremde nur in der Fremde". By playing with the word "Fremder" (stranger) the artist is showing the relativity of being a stranger or a native ("Einheimischer").
The wordplay "1-heimisch" – "2-heimisch" dissolves the artificial differentiation of "us" and "them", and gives an opportunity for the participants to rethink their own position within the Austrian society. By introducing the phrase "2-heimisch" I emphasize, that defining identities cannot be narrowed down on one factor, people should be proud of being "2- or more-heimisch" (at home in - or feeling native to - two or more places).
To refer to the real and symbolic walls built up by politics, a fence of five to ten metres is used as a display for this interactive installation. On both sides of the fence there are signs saying "1-heimisch" and "2-heimisch". The passersby are asked to mark how manifold they themselves are. To involve the people, root-salad (beetroots, carrots,...) is served in plastic cups. After finishing the salad they are asked to place their empty cup in the grids of the fence and thus mark their position.

Photo credit: Jana Alaraj / Herwig Turk (below)

CUP OF STORIES

Jana Alaraj / Mu Bo / Andrea Rigo

"A Cup of Stories" detects different (Invisible) hidden cultures in Vienna, through collecting personal stories of migrants. It explores diverse social strategies, giving people the possibility to interact and exchange with others, and to learn from their culture.

A cup of stories detects different invisible (hidden) cultures in Vienna, through collecting personal stories of migrants. Moreover, it explores diverse social strategies that give people the possibility to gain a different perspective and get in touch with various cultures in an exploratory way. The goal is to understand and obtain a true sense of their cultures, and to debunk media stereotypes. Through proximity and the use of new ways of communication we generate new social bonds and, therefore more inclusive and open.

In this way, we encourage people to create new truths together and empower them to generate a better society.
In these times of increased global migration we should raise awareness of the importance of developing strategies that prevent events of radical social break by letting empathy serve as a guide for our society.
Turning people into participants is a way of empowerment that can make them aware that they are agents of change. Stimulating open dialogue creates networks and partnerships allowing for mechanisms that address new communicational dynamics between us all.
What we know about other cultures is just the "top of the iceberg", what we see is just a small part of the traditions, but there is much more and deeper knowledge and hidden values that we have to dig up by talking and getting to know people with different backgrounds.
Let's enrich our understanding for others, let's become 'unmediatized'.

Photo credit: Vera Naydenova

URBAN WILDNESS

Vera Naydenova / Supported by Cosima Terrasse and Jan Phillip Ley

Urban Wildness encourages a positive perception of the voids and overlaps in the urban and the natural fabric of the city by engaging children and parents with nearby wild nature. An experimental workshop based on storytelling, drawing, exploratory learning and play took place in Floridsdorf, Vienna. Population growth, migration and urbanization draw increasing attention to the urban-rural-natural interdependences. Urban Wildness seeks to reframe spatial dynamics commonly perceived as negative (sprawl, suburbanization, shrinkage) as potentially advantageous to biodiversity, sustainability and liveability.

The project stresses an integrated understanding of the voids, overlaps and variations in the urban and the natural fabric. On community level, focus is on children's perceptions and the use of creative tools for engagement with wildness in cities. Children today often grow up disconnected from nature due to their increasingly structured, restrictive and media-saturated daily routines. Lack of meaningful encounters with local biodiversity at an early age limits the inner necessity to experience the outdoors and negatively shapes environmental attitudes later in life. Yet wild nature nearby home is an accessible resource to replenish deficits in knowledge and experience. In play, storytelling and drawing, a sense of wonder, familiarity and connectedness is built to replace irrational fears and naïve beliefs. By seeing through the uninhibited eyes of children, parental preconceptions about the permissible ways of interaction with nature in urban settings are also addressed. Urban wildness is seen as an experimental space to trigger a different consciousness and an attitude of mindfulness. Because the way we connect with our surroundings is the way we connect with each other.

Photo credit: Cosima Terrasse (also below right) / Thi Que Chi Trinh (selfie below)

SOIF / KHATVONG

Cosima Terrasse / Thi Que Chi Trinh / external expert Floor Kolen

"Soif/Khá" is a project focusing on gender inequality in Ho Chi Minh City by examining women's daily work in the kitchen. In our project we want to encourage Vietnamese women to use the clothes they wear when driving on their scooters as a platform for public articulation of the hidden problem of gender inequality.

The project is based on an idea by Thi Que Chi Trinh, Ho Chi Minh City who is currently studying Social Design. She wanted to reflect on how change can be promoted. Our idea was born during a research trip to her hometown: while staying there, we met with a Vietnamese women's association, and interviewed women of different ages and from different backgrounds while they were cooking for their families. Our project, inspired by their desires, was to set the conflicts of cooking into a new context: public space. We aim to empower women, motivating them to create an identity that overcomes their role within the family life, and reflects on their own self worth.
We also wanted to create solidarity between women. Ho Chi Minh City has a great number of scooter-drivers, many of them women. To protect themselves from the sun they are covered in garments that while hiding their faces and bodies still make them identifiable as women by using colourful patterns, putting on long gloves, and wearing heels: "Soif/Khá" is the art-based, Vietnamese-French, fashion project inventing new symbols symbols which aim to encourage women to fight for equal rights.

Photo credit: Jessica Blank

INKLUSION UND BILDUNG

Design als Kommunikationsstrategie für Kinder mit Behinderungen

Jessica Blank

Während meines Besuchs an einer Schule für Kinder mit Behinderungen machte ich die Beobachtungen, dass die Kommunikation zwischen SchülerInnen und LehrerInnen erschwert stattfand, da einige Kinder kaum oder gar nicht sprechen können.

Durch Kommunikation bringen Menschen ihren Wunsch nach sozialer Nähe zum Ausdruck - mit ihr findet der Austausch von Informationen zwischen zwei Personen statt, die ihre Bedürfnisse, Wünsche, Wahrnehmung und ihr Wissen miteinander teilen. Sie kann sowohl in verbaler und geschriebener Form als auch nonverbal durch Körpersprache stattfinden. Kinder mit geistiger Behinderung haben auf allen Ebenen Schwierigkeiten, ihre Wünsche und Bedürfnisse zu kommunizieren. Meine Beobachtungen in dieser Schule haben mich dazu bewegt, mich dazu bewegt, Design als Strategie anzuwenden, um die Kommunikation zwischen Kindern mit Behinderungen und anderen Personen durch unterstützende Hilfsmittel zu erleichtern. Design transformiert Worte, Gedanken und Ideen in physische
Ich möchte mit diesem Projekt die Kinder darin bestärken, ihrem Gefühl zu vertrauen, eine Kommunikationsform zu wählen, mit welcher sie sich wohl fühlen und ihnen eine Alternative zur gesprochen Sprache anbieten.

Photo credit: Lisa Puchner

WENN ICH MUSS, DANN MUSS ICH.

Lisa Puchner

"Wenn ich muss, dann muss ich." is a project about public toilets. Reportages and regular columns on one specific Viennese toilet in the newspaper *Augustin* and interventions on toilet sites develop a discourse about public toilets as focal points of culture, power relations and necessity.

Wenn ich muss, dann muss ich von Lisa Puchner und Tinka Legvart behandelt öffentliche Toiletten als Teil notwendiger Struktur für den städtischen Alltag sowie in ihrem Spannungsverhältnis zwischen Privatem und Öffentlichem. Zum einen werden über regelmäßige Kolumnen im *Augustin* zu jeweils einer Toilette in Wien aktuelle Tendenzen hinsichtlich öffentlicher WCs diskutiert: In ihrer Funktion als konkrete Orte der Körperentleerung und damit des Umgangs mit diesem Körperzwang drücken sich Machtverhältnisse sowie deren Vermittlung über den Begriff der Kultur aus.
Die tendenzielle Verminderung und Privatisierung sowie Entwicklung der Toiletten zu geschlossenen, kostenpflichtigen und vermeintlich hyper-hygienischen Räumen lässt die Öffentlichkeit dieser Anlagen und des in den körperlichen Zwängen vorhandenen solidarischen Potentials – "alle müssen" – verschwinden.
So werden zum anderen durch Interventionen an Standorten verschiedener WC-Anlagen diese Örtlichkeiten in ihrer Öffentlichkeit verhandelt. Den Benutzern und Benutzerinnen wird ein gratis Toiletten-Gang spendiert, dafür müssen sie – angeregt durch einen Satz – einen neuen Gedanken auf dem Klo niederschreiben. Der von den Teilnehmenden zurück erhaltene Satz wird dem nächsten teilnehmenden "Gast" als Inspiration mitgegeben. Dieser durch den konkreten Ort inspirierte Diskurs wird in einer "Lesungs-Performance" in öffentlichen Toiletten sowie als zur freien Entnahme angebotene "Klo-Lektüre" wiederum in das Private zurückgespielt.

Photo credit: Klelija Zivkovic

SMALL VICTORIES

Klelija Zhivkovikj

Small victories is an archive of stories about the people and the city of Skopje, presented in various ways and through various media, all using personal experience as a document containing unique and irreplaceable data about the city as told in first person by people in the city. And in a situation where through a government-run project of urban remodeling, the city in which all of these experiences took place is being replaced and every trace of its existence eliminated, these documents, these small victories can be bigger and more important than ever

Aiming to foster a relationship between known and unknown actors in this process of simultaneously recognizing and creating these small victories, three types of media were set into gear: web, radio and postcards. By doing so, the archive insists on the importance of these little histories, infinite heterotopias which build an alive and Calvino-esque record of a city, not only by collecting, but also by creating artifacts which offer a tactile history, alongside the oral and written ones. By using personal experience to tell a story about a city, the citizen is put into the center of the city's intimate history, as its creator and its explorer, hence temporarily shifting the hierarchy introduced through Skopje's remodeling and counter-balancing the ever-so-present monuments looming over the streets.

Photo credit: Barbara Holub

SEMESTER PROJECTS

Blind Photography Project	Alejandra Loreto / together with Aaron Banovics, Angela Engel, Mathias Schmuckerschlag
Crafts Connected	Jan Phillip Ley / Vera Naydenova
Learning Room Tanulószoba	Cosima Terrasse / Péter Oroszlány
Massnahmen gegen Obdachlose	Giana Lui **/** Karolína Plášková
Détours Travel Agency	Markus Gebhardt **/** Michel Gölz **/** Milly Reid / Enrico Tomassini
The value of one hour work	Alessia Scuderi / Julia Wohlfahrt
The Aura of Revolution	Jana Alaraj **/** Laschandré Coetzee **/** Sebastian Kraner
Regarding Death	Cosima Terrasse
50 HZ	Miriam Hübl / Shafiq Islami / Adele Knall / Ammar Nasser / Lisa Puchner / Teresa Schwind
Left behind kids	Andrea Rigo / Mu Bo

Photo credit: Mathias Schmuckerschlag (above) / La Schandré Coetzee (left)

BLIND PHOTOGRAPHY PROJECT

Alejandra Loreto / together with Aaron Banovics, Angela Engel, Mathias Schmuckerschlag

Photography by the visually impaired is in the remotest of our imagination as most of us are unaware that they can also see, they just do it differently! I can show blind people how to use a camera, they can show us how to see. With the Blind Photography Project we have found different ways of understanding the space and breaking people's perception of the blind (as non-visual).

As architect and photographer my visual perception and orientation in the city depends absolutely on what I see. But how is the city for someone who cannot see? I started asking myself how space influences our behavior and if the image of the city is actually so important. Photography became a medium to establish contact with the blind community of Vienna, to discover the city together, to understand different perceptions of space. Being visual is not about what you (can actually) see but what you perceive. After getting in contact with Verein Blickkontakt I found 3 participants: Mathias, Angela and Aaron. So far: Mathias has done 268 photos in 3 sessions. Angela 86 in 3 sessions. Aaron 13 in 1 session. A total of 367 photos in an approximate distance of 52km in the city of Vienna. So how is the city for them? What did they photograph, what were their motivations? Photography is an input, interesting yes, but not the final conclusion. The most interesting aspect in this project has been the exchange, how we found a way to connect our inner views and how we expanded our knowledge of the city together.

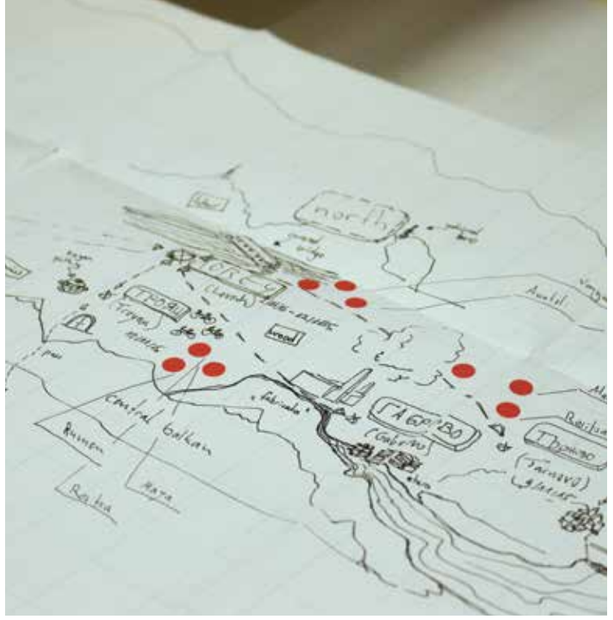
Photo credit: Jan Phillip Ley

CRAFTS CONNECTED

Jan Phillip Ley / Vera Naydenova

Crafts Connected proposes a framework for crafts-inspired product design based on skill-sharing, waste recycling and local community engagement in order to build social capital. The project was developed by Jan Phillip Ley and Vera Naydenova following a visit to central northern Bulgaria.

Crafts Connected explores contemporary product design informed by traditional crafts and tools. Upon research on the history of traditional Bulgarian crafts and related topics in social innovation, Jan Phillip Ley and Vera Naydenova visited central northern Bulgaria to explore material culture, contact local craftsmen and designers and identify potential collaborators.



They developed a concept for an alternative framework based on sharing of skills, recycling craft and industrial waste and involving people with various expertise with regard to materials and processes, as well as different aesthetic visions.
A space for collaboration between craftsmen and designers, and engagement of locals in workshops and activities, the concept builds up interdependency and interconnectedness within the community and promotes social responsibility in design practice. In April 2016 Crafts Connected gained further support at an international crafts and design conference in Gabrovo, Bulgaria.

Photo credit: Cosima Terrasse

LEARNING ROOM TANULÓSZOBA

Péter Oroszlány / Cosima Terrasse

The travelling installation is showcasing the correlation between poverty and learning for kids in Hungary. The work was created and shown in the context of a campaign by the Associations for Democratic Youth of Hungary.

25% of the children in Hungary are living under poor conditions. In the homes of 170.000 children there are no toilets, while 200.000 children even live in flats without electricity or light. It is impossible for them to learn and write their homework under these conditions. The public education system seems to have forsaken the future of these young people. The goal of "learning room" is to raise attention to the needs of these children, in order to stop the process of their irreversible marginalization. The public installation is part of an action campaign with the goal of explaining, in an interactive way, how poverty is the source of dysfunctional development in children, and it aims to mobilize citizens towards changing the situation.

Photo credit: Herwig Turk

MASSNAHMEN GEGEN OBDACHLOSE

Gianna Lui / Karolína Plášková

Deterrent designs exist in many cities today to control social behavior and conduct. They come in different forms such as anti-sleeping benches, spikes and more. How shall we position ourselves as these designs begin to dot our cities and the number of homeless also seems to be on the rise?

The never-ending exhibition "Designs Against the Homeless" at Praterstern, Vienna is an artistic response to the intentional strategies taken by city authorities to deter the homeless. The designs that are exhibited already exist at the station. These include public benches, bins, CCTV cameras and more. The exhibition attempts to raise awareness and question the design of our urban environments, such as the inclusion and exclusion of particular social groups in society and design for comfort or discomfort. As movement into our cities proliferate and demands on housing, affordability and safety escalates, we understand that a certain level of control is needed to cohabitate harmoniously. However where do we draw the line between excessive control and individual freedom? Is it ever possible to design our cities for all? Have deterrent designs become the epitome of the loss of freedom in public spaces?

Photo credit: Détours team

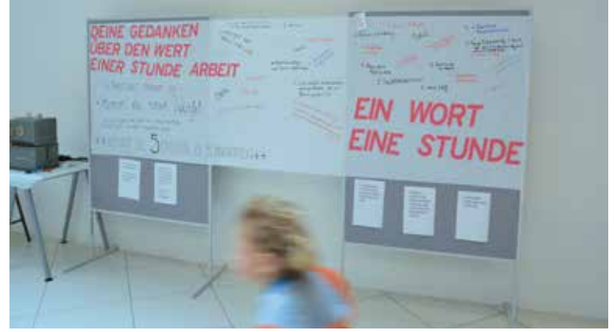
DÉTOURS TRAVEL AGENCY

Markus Gebhardt / Michel Gölz / Milly Reid / Enrico Tomassini

Détours Travel Agency conducts tours in Vienna for new arrivals in the city. Using tools such as cognitive mapping, markmaking, and storytelling, we aim to identify what is familiar and use this contexutal background as a means for entering into a spatial dialogue with the Viennese environment.

Détours Travel Agency conducts tours of urban exploration in Vienna. Its target group is people that have recently arrived in the city, and who are in a state of transition between places. We, as travel agents and equally as participants, attempt to discover places previously unknown to us all. Through the documentation of experiences and personal perspectives encountered in our city tours, we aim for this collective practice to become a methodology that fosters a familiarity and connection to the place. We believe that the quality of being a stranger can bring a new perspective on the city. By sharing stories of places that each of us frequent, we want to uncover the spaces that hold a special meaning to us, and hence build up a contextual understanding of where we are and where we hope to go. This project will result in the production of an alternative travel guide, that reveals new opportunities of exploration to those who have a defined spatial routine.

Photo credit: Julia Wohlfahrt



THE VALUE OF ONE HOUR WORK
DER WERT EINER STUNDE ARBEIT

Alessia Scuderi / Julia Wohlfahrt

The work environment is changing inexorably. Which dimension does work have in the current discourse? Which values do we attach to work in today's society? The value of one hour work is a project dealing with labor, and its aim is to raise awareness of the different facets - apart from money - that work can have within society.

The value of one hour work is a project that uses artistic and participatory approaches to deal with the topic of work and labor. The main question that moved it along from the beginning might be simple but remains crucial: which values do we assign to work-time? The project started with a research phase in which we confronted ourselves with the works of H.Arendt, F.Berardi and R.Sennett to get a clearer notion of how the sphere of work has been evolving in the last century. During an on-site installation in public space, we collected the thoughts of people we asked about the values they attribute to their work-time. Out of these thoughts we derived further questions in order to address key issues concerning the values of work. As final action, we installed 500 cubes in a shopping mall for people to take home and place in their working spaces. The cubes were accompanied by Zines featuring 5 questions that reappeared over the whole project process and should help to reflect on different aspects of work. A big poster was used to collect impressions and leave a trace that would serve us as findings and as a base of further development of the project.

Photo credit: Sebastian Kraner

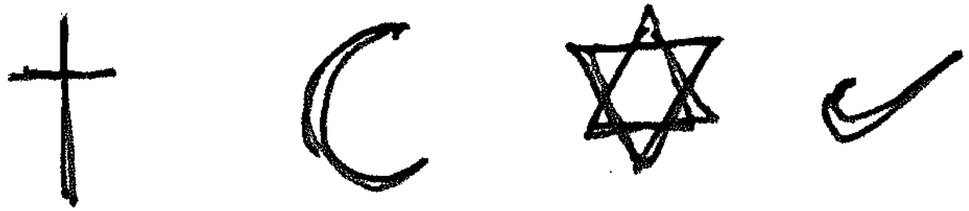
THE AURA OF REVOLUTION

Jana Alaraj / La Schandré Coetzee / Sebastian Kraner

The Aura of Revolution aims to connect with and investigate different forms of protest and change-making. Through artistic methods and low threshold tools the project plants seeds of solidarity and connects like-minded thinkers towards a state of being active for positive social change.

Through interaction with the public and building connections with change makers mainly in Iceland and Vienna but also worldwide, the project has attempted to investigate what it takes for a populace to get active and how solidarity can be fostered in a world that seems polarized and unjust.

Through close work with protesters in Iceland we have won an intimate insight in the process of protest, its successes and failures. By collection of experiences, moods and accounts we have managed to explore what a potential future of changemaking could look like. This body of information served as inspiration for our interventions in public space and led to the development of a blog which offers like-minded thinkers access to tools and information on the topic. The Aura of Revolution is only a starting point and our newly founded platform will serve as a link and catalyzer for ideas and action. Let's explore, find common grounds and unite in a struggle for a more equal world. www.theaura.at



REGARDING DEATH

Cosima Terrasse

Regarding Death, is an on going artistic project with which I aim to question the notions of identity, territory, nationhood and togetherness, that are tied to French cemeteries. I address hand-written, personal letters to more than 100 different French public figures, in which I essentially ask them to tell me where they want to be buried.

Photo credit: Cosima Terrasse

Culturally and historically, cemeteries play a role in redefining"ground" towards a notion of "territory", and marking a piece of land inherent to a group of people. They are sacred places, because they are where cultures honour human life by ritually disposing of dead bodies. This complexity, including the changing cultural concepts surrounding it, makes the cemetery a keystone for reflecting about evolving notions of identity inside of a nation as well as in spite of it. In this project I look at a cemetery - like Hamlet gazes at the skull - in order to try and understand the complexity of the French Identity that arises thanks to its cemeteries. What defines being French? Is there such a thing? Can death be instrumentalized in order to create a sense of "patrie"? In this project I write letters to over 100 French, or French related public figures, from gardeners to soccer players, to ask them where they want to be buried, and where they ancestors got buried. I think it is a twist to rethink the way we shape identity in the context of territory and border.

Photo credit: Stephan Trimmel

50 HZ. GEFRAGT, GESAGT, GESPIELT, GEHÖRT.

Miriam Hübl / Shafiq Islami / Adele Knall / Ammar Nasser / Lisa Puchner / Teresa Schwind

50 Hz is a radio project by students, artists and refugees. Every week we build up a radio studio in a refugee camp and start a music exchange. The people show their favorite music, we listen to it and talk about music cultures. From these sessions we produce a monthly radio show on Radio Orange.

50 Hz. gefragt, gesagt, gespielt, gehört ist ein Radioprojekt von Miriam Hübl, Shafiq Islami, Adele Knall, Ammar Nasser, Lisa Puchner und Teresa Schwind. Gemeinsam mit geflüchteten Menschen entstehen monatliche Sendungen auf Radio Orange. Einmal wöchentlich wird ein improvisiertes Radiostudio in einer Wiener Flüchtlings(not)unterkunft aufgebaut und gemeinsam mit den Bewohner und Bewohnerinnen ein Musikaustausch gestartet. Wer immer Lust dazu hat, beteiligt sich an den Radio-Sessions, zeigt (oder singt) Lieblings-Musikstücke, wir hören gemeinsam die Lieder an und reden über unterschiedliche Musik-Kulturen. Die Lieder und Gespräche sind dann in den Sendungen zu hören. Spontan und in unterschiedlichsten Sprachen wird Musik zur niederschwelligen Schnittstelle. Die aktive Mitgestaltung ermöglicht eine alternative Narration für geflüchtete Menschen, die sie nicht auf ihre temporäre Identität als Flüchtlinge reduziert, sondern ihr individuelles Wissen in den Vordergrund stellt.

Photo credit: Mu Bo

LEFT BEHIND CHILDREN

Mu Bo / Andrea Rigo

The project aims at working along with the kids whose parents left to work in far off cities to help them find a “comfort area”. We search for activities they can do by themselves or in groups and simply try to overcome the problem of loneliness through empathy among all participants within a participatory process of change.

In China, people from the countryside are in a state of constant mobility, searching for a better life despite what they have to leave behind. Everyday a lot of kids face the situation of being left behind by their parents because they go to a bigger city for economical reasons. These kids suffer depression and traumas. In the best case these show in their social skills, but some cases get way much worse and even end in suicide.

The first idea was to do a workshop, which somehow involves the parents as well, so they may become aware of the problems that these kids face. We wanted to strengthen the community and try to find other solutions than leaving the kids behind and leaving and so restore a feeling of belonging in the inhabitants. As reaching the parents turned out to be impossible, we now aim at working along with the kids to help them find a “comfort area”. We search for activities they can do by themselves or in groups and simply try to overcome the problem of loneliness through empathy among all participants within a participatory process of change. Making children participants and making them aware they are agents of change is a way of empowerment. We also stimulate an open dialogue through creating a network and partnership with schools and employing mechanisms that address new communicational dynamics between them.
Our bigger aim on the long run will be to strengthen the communities, to find a common path towards a change for the better by connecting different perspectives and interests.

Photo credit: Herwig Turk

SPECIAL PROJECTS

Hello Vozo
TBA 21
Politics of Fear
Into The City: Learning from

Photo credit: Barbara Holub

HELLO VOZO

Als im Sommer 2015 täglich Menschen auf den Wiener Bahnhöfen strandeten, wurde im *Social Design Studio* ein Stützpunkt HochschülerInnenschaft miteinbezogen, alle MitarbeiterInnen der Angewandten eingeladen, Interessensgruppen und KollegInnen außerhalb informiert. Schnell haben Studierende und andere Beteiligte ihre Projekte umgesetzt, für und mit den Menschen, die bis Juli 2016 in der provisorischen Flüchtlingsunterbringung Vordere Zollamtsstraße 7 lebten und leben. Wichtig für das Zustandekommen einiger Arbeiten war auch die Möglichkeit, mit Studierenden der Projektgruppe "Displaced" der TU Wien zusammenzuarbeiten, die seit Mai 2015 vor Ort aktiv war.

In der Flüchtlingsunterkunft wurde ein Kaffeehaus eingerichtet, da ein Freiraum fehlte. Das Mobiliar wurde entworfen und gebaut, die BewohnerInnen des Hauses zur Mitarbeit eingeladen. (Team: Stephan Trimmel, Patricia Gerger, das Team „Displaced" von der TU und viele andere)
Nach einer Umfrage im Haus erhielt das Café den Namen „VoZo" und Sarah Podbelsek, *Graphik Design*-Studentin, entwickelte das Logo.
Mehrere große Wandbilder wurden mit Frauen und Kindern realisiert, die sich kaum in die öffentlichen Bereiche vorwagten. (Team: Amy Gelera, Jana Alaraj, Gianna Lui, La Schandré Coetzee, Rosie Benn, Ali Joon)

Seit Jänner 2016 strahlt Radio Orange die Sendung "50Hz" aus, die von Social Design-Studierenden mit Flüchtlingen und Radioleuten entwickelt wurde. (Team: Miriam Hübl, Shafiq Islami, Adele Knall, Ammar Nasser, Lisa Puchner, Teresa Schwind)
Zwei Masterarbeiten sind entstanden: Ulduz Ahmadzadeh hat mit ihrem Projekt „Dance Empowerment" tänzerische Strategien zur Änderung konfliktbesetzter sozialer Räume entwickelt, Anna Ilona Misovicz mit einem "Reisepaket" Menschen dazu gebracht, sich über alte und neue Fluchterfahrungen zu finden.

Mit Barbara Holub/transparadiso konnte eine renommierte Künstlerin als "visiting artist" gewonnen werden, die den vielgestaltigen Arbeitsprozess weiterentwickelte. Im Oktober 2016 erscheint ihr Buch, in dem sie den heißen Diskurs zum Thema Willkommenskultur wesentlich vorantreibt.

Photo credit: Herwig Turk (and below) / Miriam Hübl (right)

TBA 21

The two series *Shared Activities* as well as *A Cup of Stories* are a continuation of the Social Design Studio's work in a Viennese refugee camp (Vordere Zollamtsstraße 7) throughout the winter semester 2015/16. Both programmes were realized in the framework of "Green Light" project by Olafur Eliasson featured at Thyssen-Bornemisza Art Contemporary in spring 2016.

Shared Activities open up spaces for encounters and exchange: the starting point for mutual understanding and dialogue. This series of events transgressed the location as a knowledge production space – the university institute – by searching for new ways of learning. The projects experiments with inclusive approaches of knowledge production. We want to re-evaluate, what is generally understood as valuable knowledge and why so. The series hosted events as diverse as an Afghan kite building workshop, an event dealing with the connections of flavours and notions of home, a dance empowerment workshop, a chess tournament and a workshop of digital storytelling.

Coordinator: Miriam Hübl

For the series *A Cup of Stories* we developed a series of storytelling sessions with artists, intellectuals and teachers from different cultural backgrounds. Storytelling is not a new concept for connecting people. It has been a practice that brought people together for centuries in many different cultures. In the Levant, Damascus and Cairo storytelling was practiced by the "Al Hakawati", the storyteller. Storytelling created occasions where people get the chance to listen, learn, understand the past and socialize. By sharing our stories, we invite each other into our worlds.

This enhances our interconnectedness, awareness and possibilities for fruitful interaction. It is well said by Janet Litherland: "Stories have power. They delight, enchant, touch, teach, recall, inspire, motivate, challenge. They help us understand. They imprint a picture on our minds. Want to make a point or raise an issue? Tell a story."

Team: Jana Alaraj, Mu Bo, Andrea Rigo with guests Fariba Mosleh (Austria), Lutz Alexander Keferstein (Mexico) and Brigitte PRINZpod (Austria)

Photo credit: Politics of Fear collective

POLITICS OF FEAR

Alessia Scuderi / Jana Alaraj / Milly Reid / Enrico Tomassini / Karolína Plášková / Julia Wohlfahrt / LaSchandré Coetzee / Michel Gölz, Gianna Lui / Sassan Bahmanabadi / Ruth Mateus-Berr / Martin Färber / Christina Schraml / Ulduz Ahmadzadeh

Where do fears come from? Are they generated? Instrumentalized? Are public spaces really "spaces of fear"? How do we deconstruct fear? Through different artistic approaches, the project *Politics of fear* raises questions and finds answers.

Politics of fear consists of a series of interventions in public spaces. Starting in different Austrian cities, the series is being implemented where needed. The project is an artistic research-based survey that illustrates current fears and worries, and tries to collectively overcome them by creating interactions, links and common ground, as well as by listening as political a(rt)ction.

As a first step, fears and hopes are discussed and collected with passersby, and visualized with the help of diverse materials (e.g. paper, fence, water…), that also work as vehicles of communication to express sensitive topics. People are invited to collaborate in distributing the materials, stacking them or laying them out in order to create a deliberate space for their concerns.
How much space do emotions have/need in a public place? Where should they be placed and why?

After the actions, the project finds strategies for a further interventional utilization (public furniture, sculptures, local necessities…) of collected fears (in form of the used materials) in a participatory process with people of the city - with the aim to create social spaces that stimulate interpersonal interactions to facilitate the deconstruction of fears through the emergence of new points of contact.

The pictures show extracts of the first action in TBA21 (Thyssen-Bornemisza Art Contemporary, Vienna), where a fence (referring to newly built physical borders across Europe) was installed and used as a display for the collected fears and hopes of people concerning the future of Europe. Throughout the intervention, passersby were invited to exchange "thoughts for fruits" to express emotions that, when outspoken or written down, could then be negotiated, contextualized and discussed. The outcomes, written on papers, were mounted into the fence to become part of an exhibition, as base for discourse and part of the the ongoing collection.

A next action will take place in Linz as part of a collaboration with the Gesellschaft für Kulturpolitik OÖ and architekturforum oberösterreich (afo).

The findings of the project will be published in form of a book and a "library of fear".

Photo credit: Jan Phillip Ley

INTO THE CITY: LEARNING FROM

Miriam Hübl, Jan Phillip Ley, Klelija Zhivkovikj, Brigitte Felderer, Wolfgang Schlag

The web-based platform *Learning From: Fields of Action* connects projects from all over the continent, supporting the vision of an inclusive and solidaric Europe. The platform creates a collaborative space that deals with the topics learning, inclusion and civic action in the context of migration and flight

We view the new platform *Learning From Fields of Action* as an exemplary project, since this is a moment when we need innovative and unpredictable artistic methods in order to capture images other than those found in the mass media and to create an equally far-reaching and critical mass.

Learning From. Fields of Action provides a network for people who are active in civic engagement in the context of flight and migration. In the political context of heated conflicts and growing nationalistic and authoritarian tendencies, we aim at making other perspectives visible. We want to make it possible for those who are working hard for a humanistic and open Europe to share their knowledge and experience acquired in singular projects with a wider community. The platform should also function as a source of inspiration and encouragement for other citizens. By collecting exemplary projects from all over Europe, we hope to facilitate synergies and cooperations between them. We want to raise awareness for the achievements of projects initiated by civic actors. We believe that mutual learning and the sharing of knowledge and experience are key strategies in moving towards a more solidaric society.

The project has been started and developed in the context of „Into The City", at Wiener Festwochen 2016. The platform *Learning From: Fields of Action* was conceived as a continuation of the festival's topic „Universal Hospitality", to create a long term structure to enhance the growth and consolidation of progressive and solidaric tendencies within Europe. *Learning From: Fields of Action* is a long-term research and network project.

If you want to join the platform with your project, please send an email to info@learningfrom.at including a project description (1200 words), three images and a link to your website if existent. The full version of the website will go online in autumn 2016. Until then, keep yourself updated on our website www.learningfrom.at and our newsletter.

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