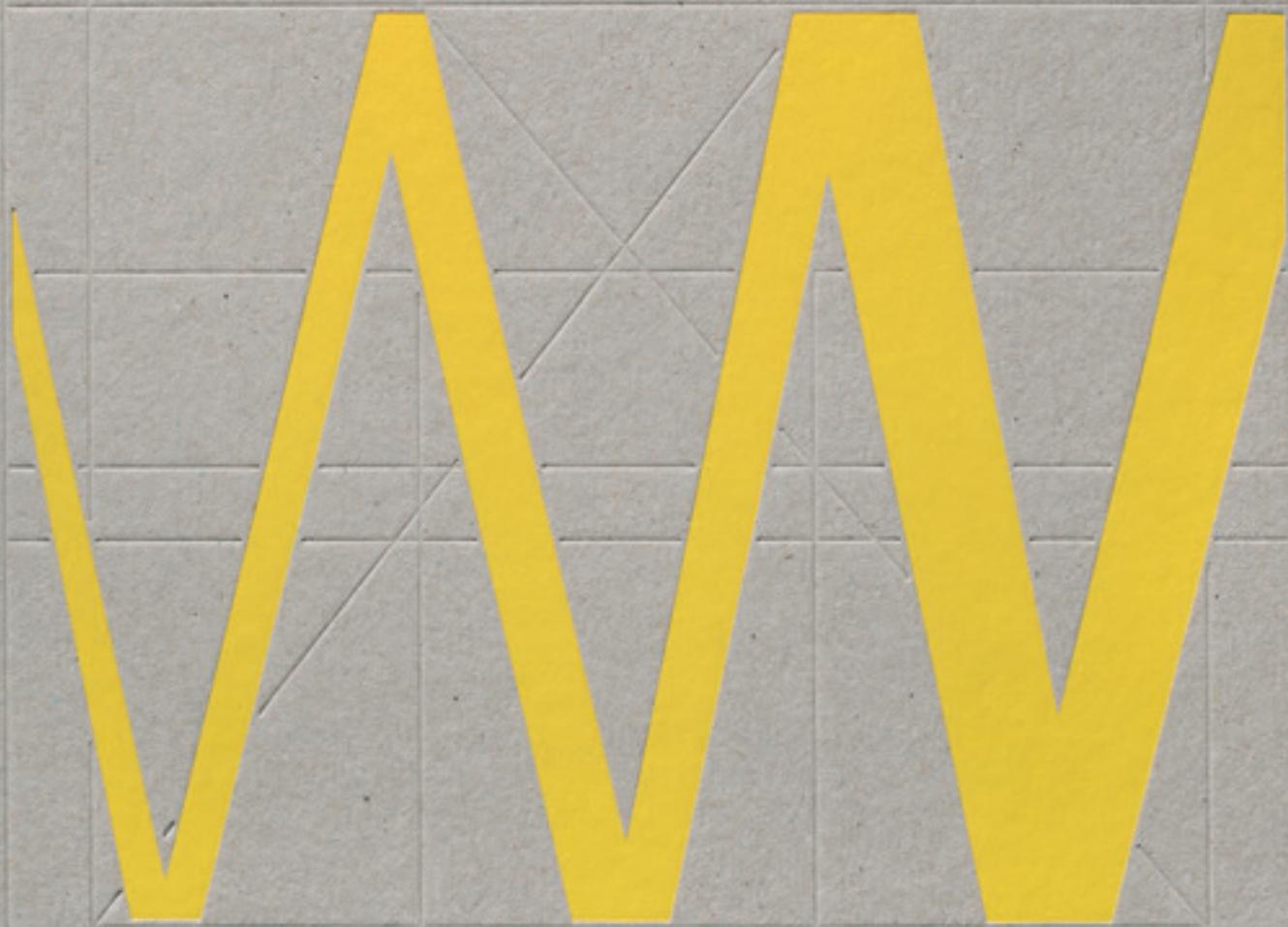
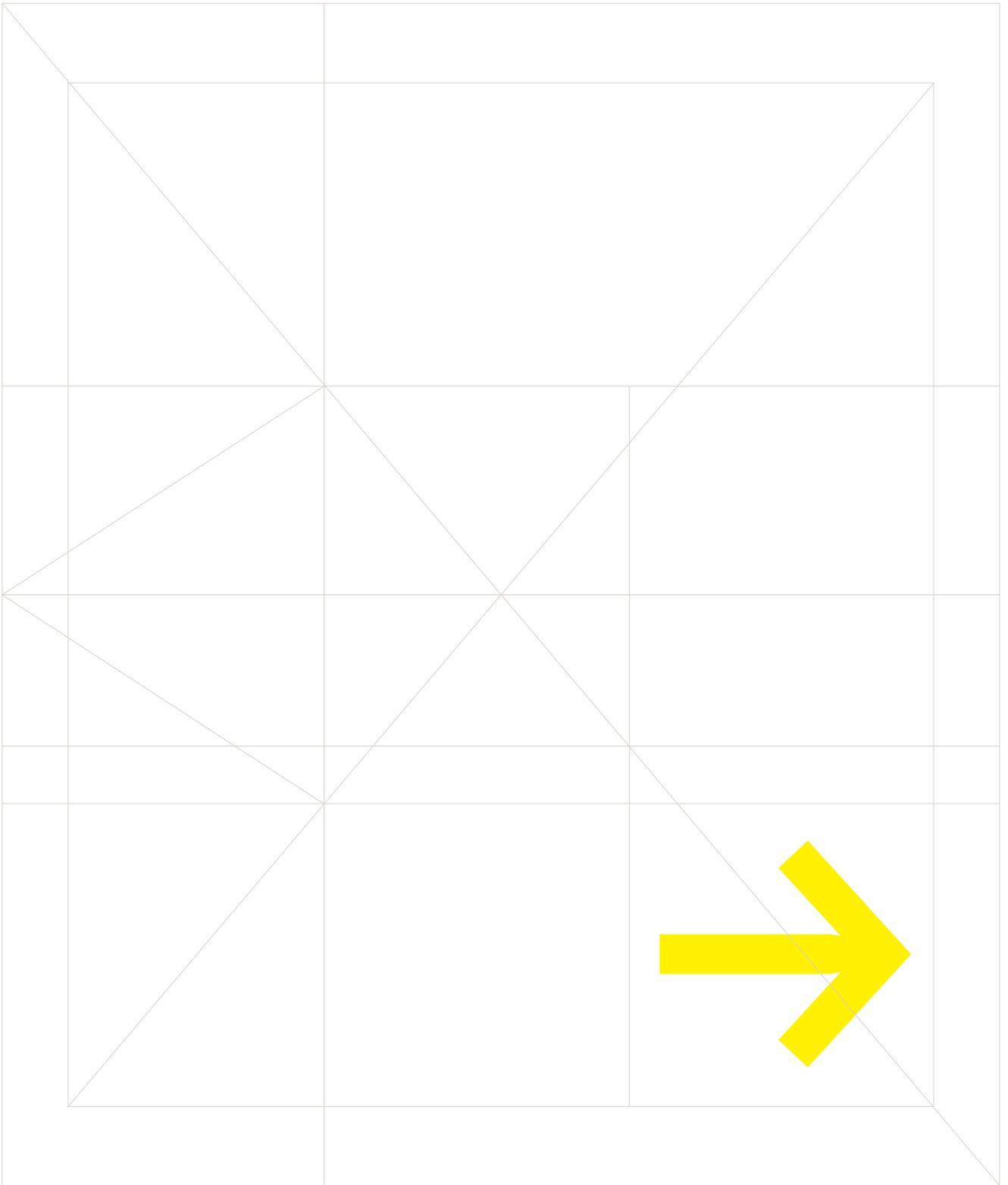
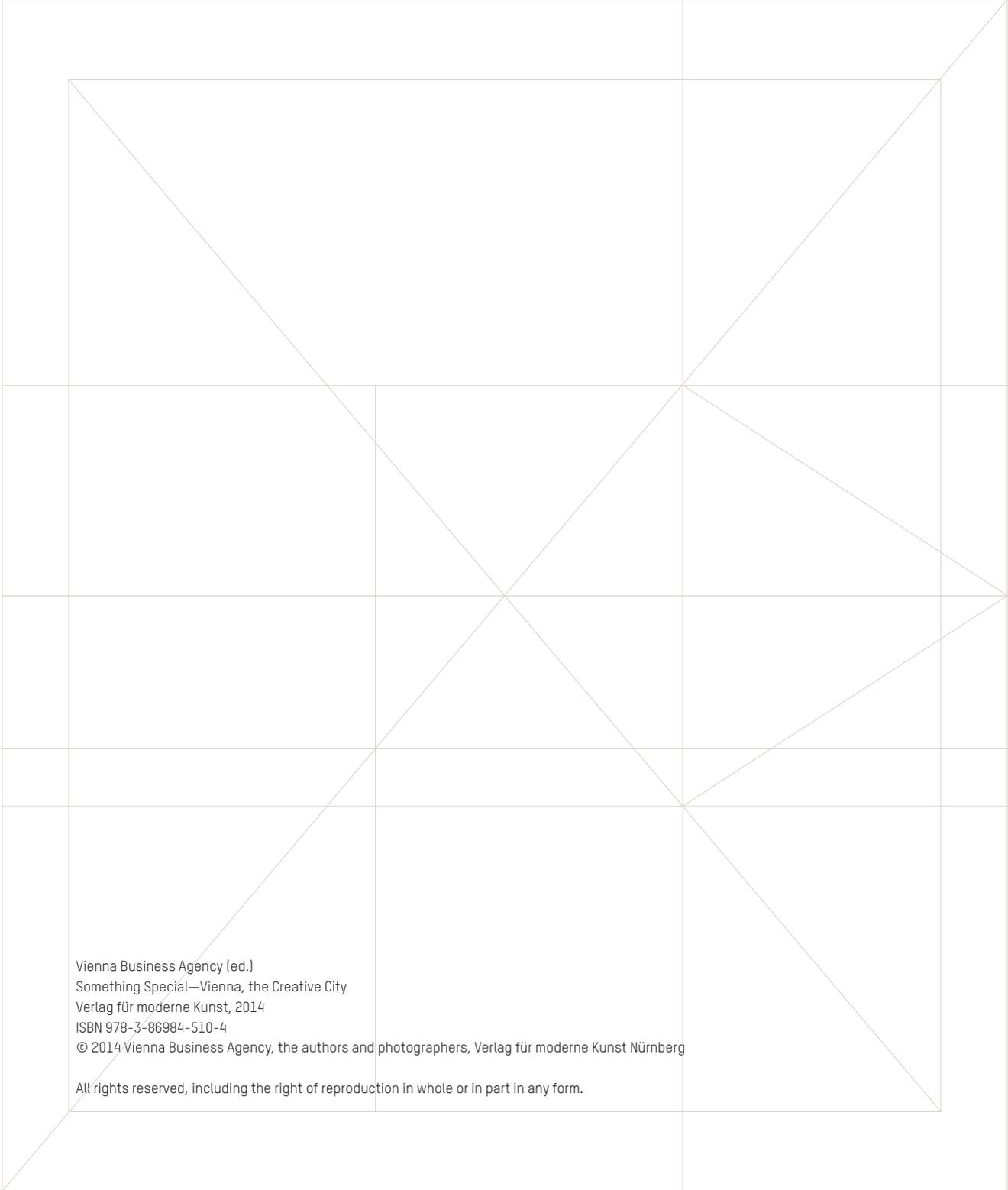


Something Special
Something Special
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Something Special

Vienna, the Creative City







Vienna Business Agency (ed.)
Something Special—Vienna, the Creative City
Verlag für moderne Kunst, 2014
ISBN 978-3-86984-510-4
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**Something Special
Vienna, the Creative City**



departure—the Journey continues

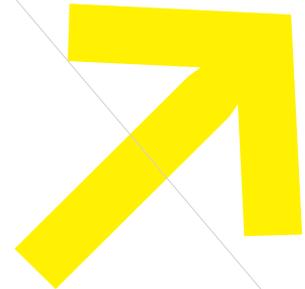
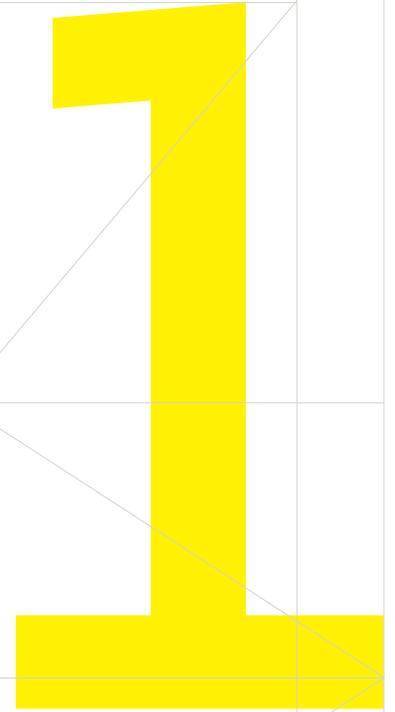
10 10 years is a long time—but not long enough by far. Ever since it was founded, departure has employed a wide range of tools to cater to the variety presented by the creative industries

in Vienna, has made new projects possible, and provided innovative stimuli. departure is involved in an extensive exchange with Vienna's creative scene and is working to advance future-oriented topics, is closing gaps and continuing tried and tested strategies. All that allowed the city, its creative minds and its economy to progress.

Even though departure can look back on a wealth of experience and projects, it will not run out of topics, and the issues it deals with are still challenging.

The creative unit of the Vienna Business Agency will therefore remain indispensable for building bridges between creativity and the economy, between individual commitment and urban needs as well as between well-established tradition and daring experiments.

Gerhard Hirczi
Managing Director of the
Vienna Business Agency



10 Years departure—and still going strong

It was precisely ten years ago that the City of Vienna established departure as a service and funding center for Vienna's creative industries. Much has changed since then. Even Vienna: Vienna has become more attractive, Vienna keeps getting younger, Vienna continues to grow—and this is also due to Vienna's creative scene as it brings a breath of fresh air to the city, it adds new ideas, innovation and flair. And it generates revenue. Vienna's creative scene is not just a nice decorative element but quite an important economic player providing work for 60,000 persons and generating revenue of some eleven billion euros and added value in the amount of four billion euros: with useful products, with forward-looking thinking that benefits the city and the people. And not just in Vienna: creative professionals with a Viennese touch are outstandingly successful on the international level!

Renate Brauner
Vice-Mayor and Executive City Councilor for
Economic Affairs, President of the Vienna Business Agency





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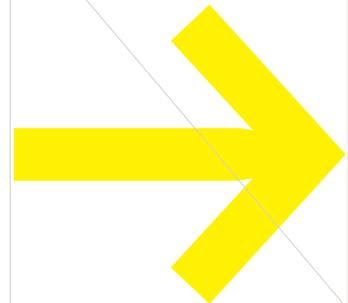


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About this Book

Wolfgang Reiter

**The reasonable man adapts himself to the world:
the unreasonable one persists in trying
to adapt the world to himself. Therefore all progress
depends on the unreasonable man.**

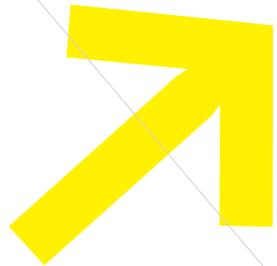
(George Bernard Shaw, "Man and Superman," 1903)

This book is about a supposed paradox that is called the creative economy or creative industries.

The compound consists of two terms that in general tend not to go with each other.

"Economy" is something we primarily associate with efficiency and rationality, with business plans and money. "Creativity" or "creative professionals" more likely make us think of the opposite: few financial means, a disregard for the principle of rationality, which stipulates that a given goal has to be pursued using a minimum of resources, an "arrogant non-time of non-productivity," as the German aphorist Andreas Egert puts it, a search for meaning in the activity itself as well as in the use value of a product or service. Without taking its exchange value into account.

People who act like that are unreasonable people. Entrepreneurs who act like that are bankrupts.



Can we expect progress from them, as George Bernard Shaw insinuates? And I mean not only progress in a scientific/technological but also in a sociocultural sense? A progress that pursues the goal of “humane ideas” and that—as understood by the great Austrian-American economist Joseph Schumpeter—aims at making the world a better place?

Hardly.

And the other way round? Are the reasonable people, those who are “adapted” to the prevailing social and economic system, able to get us moving forward in Schumpeter’s sense? Entrepreneurs who act “reasonably” and solely aim at achieving their enterprises’ “internal” goals: profit, strengthening their market position, eliminating competitors, reducing costs of production or service processes, with a view to shareholder value and political interests?

Hardly.

In other words: is the contradiction inherent in the term creative economy not indissoluble after all, but only seemingly so? And is that due to the fact that we are often taken in by clichés when we think of creative minds—no matter how well-known the speaker is?

Viktor Frankl took a much more differentiated view of the “irrationality” of creative persons than Shaw: according to the well-known Austrian neurologist, “the creative person is both more primitive and more cultured,

more destructive and more constructive, crazier and saner than the average person.”

If such a person is involved, progress is easier to imagine. And with this kind of entrepreneurs, it is also possible to understand the creative industries. Philip Rosenthal, who is one of the industry’s pioneers as a designer and entrepreneur, refers to the contradiction inherent in this line of business and in need of being resolved again and again when he says, “Those who think about costs too late will destroy their company. Those who think about them too early will kill creativity.”

That creativity is a “delicate flower,” that “encouragement allows it to bloom and discouragement nips it in the bud” (Anita Ludwig), is true not only on a psychological level. It is also true on an economic level.

It is a great achievement of the politics of the City of Vienna that they became aware of these facts in time. Ten years ago, by establishing departure, a center for networking and funding for creative professionals, they laid the foundations that made sure the delicate flowers could also bloom in Vienna, that the achievements of local creative minds from various industries—from architecture to design, from fashion to music and information technology—were not only praised and appreciated, but also supported and funded, and were thus able to unfold.

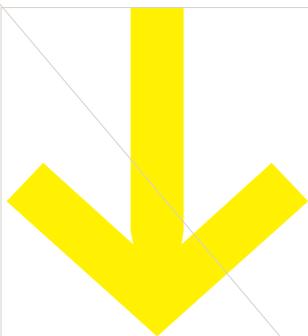
The fact that Vienna has become more progressive, more open and more livable and has at the same time enhanced its international reputation is

→ ARCHI

→ DESIG

→ MEDIA &

→ MULTIMEDIA
→ MUSIC



due not least to these developments and is the result of a productive cooperation of numerous creative professionals and the services established and operated by the City of Vienna. The City of Vienna provides the economic and conceptual framework necessary for successful creative work and is going to keep adapting it in order to cope with the quickly changing conditions in the future as well.

We would like to dedicate this publication to the players of Vienna's creative industries, the creative entrepreneurs, the lone fighters, but also the companies from the classic economy which profit from cooperating with Vienna's creative minds and at the same time helped to open up lucrative prospects for local designers, fashion designers, architects, IT pioneers, and other creative professionals.

However, this book is also dedicated to all those who supported and promoted departure, who contributed essentially to the flourishing of this industry with ten years of dedicated work. And who, in addition, made sure that it did not only bloom in small, secluded habitats but took root in large areas of the city and changed them. Everyone who works, studies, enjoys their retirement or lives in Vienna benefits from the creative industries, even though some may never have heard the term before.

> Fields of Funding

TECTURE
 → **AUDIOVISION**
N & GRAPHICS
ART MARKET
PUBLISHING
 → **FASHION**
& GAMES

This book is no inventory of the achievements of the creative industries in Vienna, no almanac of local creativity and innovation. And yet it tries to present a comprehensive picture of Vienna's creative scene by way of numerous essays and examples, putting it into an international perspective and analyzing its local idiosyncrasies. The authors sometimes chose a personal point of view, sometimes they focused on specific projects and players. Thus they also give an account that makes an interesting read for departure's tenth anniversary.

Two texts that deal with the city in general, i. e. the phenomenon of urbanity, a term crucial for progressiveness, innovation, and creativity, provide the starting points: Wolf Lotter and Hanno Rauterberg write about the city with a view to the transformation of the industrial into the knowledge society. According to Rauterberg cities have always "set the rhythm of society," the city is "the laboratory of the modern times." He is, however, not looking at just any city, but at the mixed, the varied, the hybrid city.

The city that unites "what is usually considered incompatible: self-fulfillment and communality, distinct individuality and at the same time an intense form of collectivity." Only this kind of city allows creativity—regardless of any kind of financial support—, allows the growth and influx of creative persons as well as the development of equally creative industries.

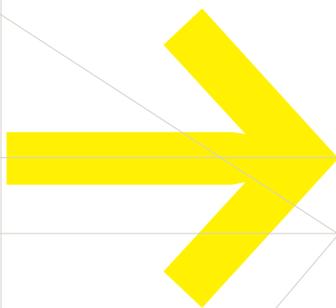
Thomas Weber and Wolfgang Reiter specifically immerse themselves in the—specific—city with their contributions. They take a look at the colorful diversity offered by Vienna's creative industries, analyze how its players contribute to a renaissance of the local level—interpreted in a cosmopolitan way—and how especially the temporary nature of many activities by creative

professionals permanently changes the cityscape, whereas Brigitte Felderer takes us on a very personal “tour” through the Vienna of the last decade with her essay. She shares her impressions and observations with her readers, describes how life in the city and its atmosphere have changed due to the growing influence of the creative industries and its players and also tries to place these changes in an international context.

Martina Fineder and Eva Kraus—with a view to the discussion of postindustrial models of urban development—pay particular attention to design projects that initiate, support or mirror socially relevant processes: in social, ecological, artisan/artistic, and economic terms. They consider the reference to a specific location, i. e. to what extent the project raises questions on production methods, lifestyle and therefore product style when specifically looking into a location, a decisive aspect for choosing a project.

On the occasion of the tenth anniversary of departure, these two authors have designed a walk-in media installation at the MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna a fascinating exhibition that explores the future of creative work in Vienna.

Not least they also provide specific evidence that Wolf Lotter’s theory on the transformation from an industrial into a knowledge society of course also applies to Vienna. At the same time they make it plain that the paradox of the creative industries mentioned initially is not only nurtured by the (outdated) cliché of the creative mind—ranging from the outré artist to the quirky professor—but also by an equally outdated (as it is still rooted in industrialism) concept of the economy.

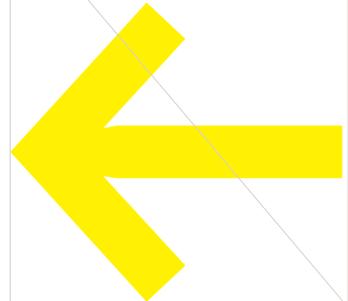


“Industrialism,” Lotter states, “is a fierce opponent of the modern times, and underestimated so it seems. It is as persistent as the old feudal and agricultural structures, the old class system, which had once been swept away by industrial capitalism and its [*urban; note by W. R.*] bourgeoisie, as Marx and Engels put it so accurately and timelessly.”

The transformation into a knowledge society is a long-term process, too. It is, however, already well under way. Classic industrial production can hardly be found in modern cities anymore, and Western economies are characterized more and more by the service and information sectors, which also influences industrial production in lasting ways. The old law of sheer size, of mass, of unity increasingly loses its validity and is replaced by the new law of diversity and distinguishability.

And if it is—according to Lotter—“no longer about solutions for the masses, about mass processing but about custom-made suits,” industrial production will undergo changes as well. It is slowly saying goodbye to industrialism and reaching a new stage of development, where productive synergies between companies from the classic economy and players from the creative industries emerge more and more often.

departure and the Vienna Business Agency have made it their business to encourage such synergies, utilize the generated friction in positive ways and build new bridges between the classic economy and the creative industries. For ten years now, their success has been visible; from now on you can also read about it—in this book.<<



Creativity, Diversity and a pioneering Spirit, that's what traditionally flows in its Veins

Norbert Kettner
Managing Director of the Vienna Tourist Board,
Founding Managing Director of departure

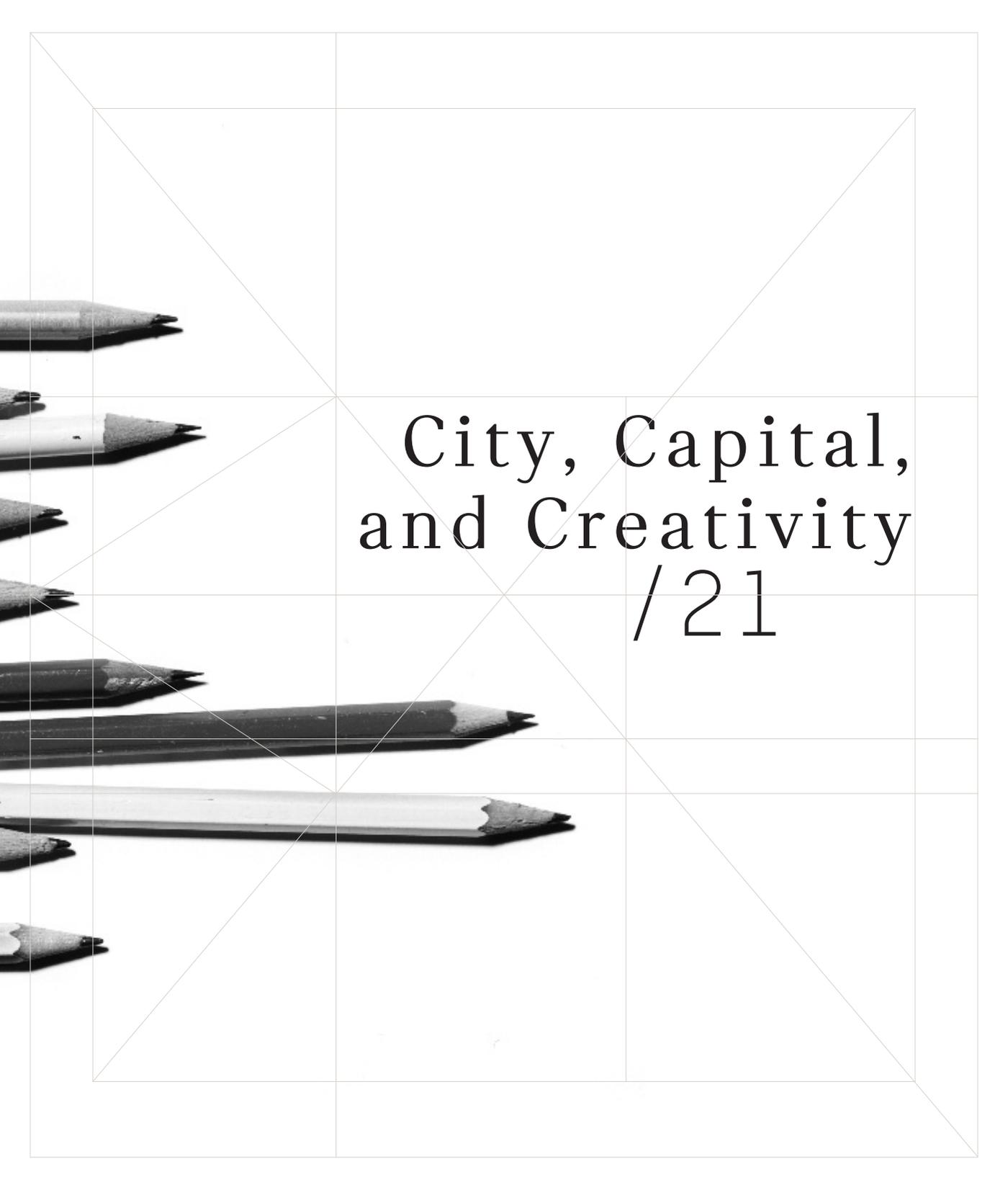
VVienna has all the ingredients to be a world metropolis of the 21st century. This is not only due to the city's abundant historical heritage but also to the contemporary innovative capacity it has always displayed. Thus we create the basis for the cultural heritage of tomorrow. The city is not an open-air museum; creativity, diversity, and a pioneering spirit, that's what traditionally flows in its veins. And this makes Vienna an attractive place to be; its mix of old and modern attracts guests from all over the world. For the last ten years departure has been part and parcel of this development and a driving force the city can't do without. I had the pleasure of accompanying this successful path for some time. Almost every day, on my way through Vienna—which does not cease to reinvent itself through its industrious cultural and creative scene—I keep coming across so many milestones that would not have been possible without departure. Congratulations!





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City, Capital,
and Creativity
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City, Capital, and Creativity

Wolf Lotter

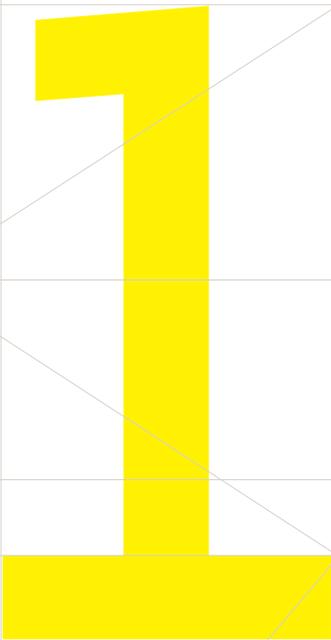
In the transformation process from an industrialized to a knowledge society we should reflect about what we consider normal and what we think is weird. It's the difference that makes our future.



1 . The City Machine

In 1927 a remarkable movie was released: Walther Ruttmann's "Berlin: Symphony of a Great City." For all those who rack their brains on how the future of the creative city and its creative minds might be the time spent watching the movie—approximately one hour in the currently available version—is a worthwhile investment. However, "Symphony of a Great City" is a document of historical value only at first glance—the way Ruttmann depicts the city in his movie perfectly corresponds with our notion of the city today: a large, complex industrial machine.

The symphony of the metropolis is driven by the most impressive symbol of the industrial society: the steam engine, the first large, universal machine,



which set the rhythm of the modern times one and a half centuries before the first movie ever was released. Machines are the heart of the metropolis. They stand for strength and movement—i. e. mobility and transportation—and they stand for standards and automation, two essential companions of man in industrialism. Ruttmann shows how cities work to this day, based on enormous networks of machines, on technical rules that are clearly defined in great detail and prevent both interruptions and catastrophes, and on the complete adaptation of the humans who become part of this machine. And everywhere the law of sheer size, of mass, of unity reigns: the larger the city machine grows the stricter the rules must be in order to get it under control again. Its inhabitants move in a rhythmic manner, which Ruttmann believes to be a symphony, but which could in fact be something completely different: an inevitability that we are all familiar with when we are in the middle of morning and evening traffic jams, which is nothing more than the legacy of industrialism.

It's the echo of machines running around the clock that nobody was able to escape in Berlin, the prototypical metropolis of industrialism: the day of someone working in the industry lasts 3 x 8 hours, eight hours for working, eight hours for leisure time and shopping, eight hours for sleeping. That is an unalterable rhythm.

After 1945, when industrial capitalism turns into consumer capitalism, the old customs are retained. Even though the number of those working in shift schedule in a factory has decreased and they are now providing services in offices—which as of the 1970s also includes the majority of

blue-collar workers—we just can't get the culture of the industry out of our heads.

Industrialism is a fierce opponent of the modern times, and underestimated so it seems. It is as persistent as the old feudal and agricultural structures, the old class system, which had once been "swept away" by industrial capitalism and its bourgeoisie, as Marx and Engels put it so accurately and timelessly. Those who watch the silent movie see a picture of the cities, of work, of people, of the society and of our culture as it is today—mechanistic, loud, energetic, obsessed with mass and quantity, searching for superlatives. The Latin root of the word "industry" means diligence which signifies busyness, dynamism, and noise wherever you look.

Does that fit into our times? Is that the foundation of knowledge work? And are these the cities of the 21st century? The huge mega-mass machine metropolises?

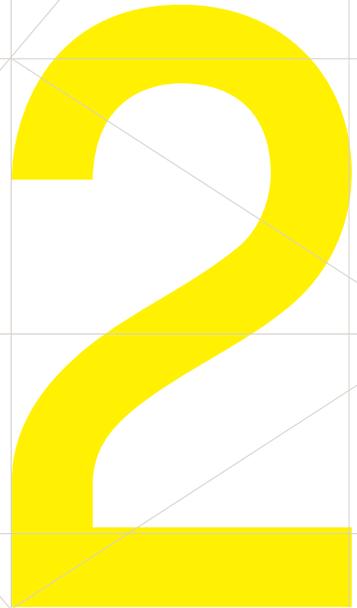
2.

Creative Capital: what it is and what it needs

No, of course not.

Cities that are machines, cities that do not allow for any movement with all their regulations and norms are no biotopes for knowledge work, for the knowledge society; they are no places for the 21st century. Such places are not made to stimulate the imagination; they are not the places where the imagination can land on its feet or has a chance to express itself. But that's what creates knowledge, what creates creativity that has the chance of producing something better and new. But we must not hold this against the old, loud, swanky, bureaucratic, pretentious, and vast city.

The industrial cities were not made for creativity but for reproduction, diligent and busy reproduction. They follow the logic of the factories and they produce a factory society. How do the people there look like?



Reproduction demands punctuality, standards and norms have to be adhered to—you have to function. It is not only unimportant to be creative, original and thus innovative in a cultural, social and organizational system of that type—it is simply against the rules.

The great Joseph Schumpeter described the fundamental process of all economic renewal and entrepreneurial activity with his formula of “creative destruction.” Today, the “creative disorder” precedes the “destruction” in the sense of innovation in the discussion of the old industrialist city and its culture. From the old industrial perspective, knowledge workers are “weird.” This must not necessarily comply with the old clichés of the freaked-out and outré artist or the “quirky professor,” stereotypes the industrial society has used for knowledge workers and creative minds from the very beginning.

At first glance engineers, architects, designers, artists, media people, entertainment specialists, network & computer experts, etc. (this list corresponds approximately to the occupational fields specified by Richard Florida in his famous work “The Rise of the Creative Class”) seem to be completely normal, unremarkable, unsophisticated, well-educated persons.

A second glance at this group, however, is worth the trouble. These knowledge workers are not interested in a “classical career”; they don’t want to “function” without attracting attention. They want to find meaning in what they do and consider it a matter of fact that they are given the opportunity to develop their talents and skills under optimum conditions. The knowledge economy is all about diversity and distinguishability. Problems are no longer solved in accordance with norms and prevailing standards alone. One rather tries to constantly improve and refine the solutions. Optimally, a problem is solved at the smallest possible level—the individual level. It is no longer about solutions for the masses, about mass processing but about custom-made suits. Incidentally there is a nice irony in the fact that the latest step of industrial production in the development from the industrial to the knowledge society—labeled with the catch word industry 4.0—takes the world of production, which for such a long time stood for mass and leveling, to the stage of individualization. Thus capital becomes what it always should have been: that which is in your head. That’s what caput—the Latin origin of the word “capital”—actually means.





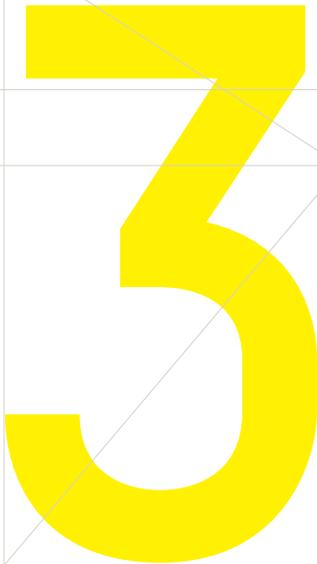
In this respect the matter of the symphonies and the new metropolises competing for the Creative Classes is not so simple. A symphonic orchestra is a unit that is hierarchically led by a conductor and that works together harmoniously. The problem with the Creative Class derives from the fact that it is not a homogeneous group, that it does not focus on the same targets and thus withdraws itself from any political or cultural hegemony ambitions. Culture and politics must tolerate this diversity. Are they up to that?

3. From the City Machine to the Creative City

The Creative Capital is not a collective. If success of an economy and of a culture no longer depends on standardization (the industrialist principle) but on permanent refinement (the creative economy, knowledge economy), the conventional political and social instruments and tools to “control” them are outdated. To this day the European cities are not sufficiently aware of that. They often try to label creative knowledge work by clinging to old patterns—to make it administrable and projectable. This is nothing but a waste of time and results in the fact that a phenomenon that has long become common practice—creative knowledge work being the norm—is considered “exceptional” even by many of those who do creative knowledge work themselves. A paradoxical situation, yet characteristic for times in transformation. In such periods the distortions and contradictions are not primarily caused by the changes themselves but arise as a result of the monopoly of interpretation by the old elites. The establishment cooks up

its own definition of the revolution. So let us focus on what research has found out about the Creative Capital and the Creative Class.

Richard Florida's theory on the optimum environment for creative minds is often treated with regard to the "three T's": talent, technology, tolerance. The factor talent is reflected in the new self-image of the employees—"I want to do what I can do, not what I have to do." Technology doesn't mean the mere availability of a good technical infrastructure but also of the appropriate frame conditions for mental work to take place. Noise and gridlock are certainly not part of these conditions. Large knowledge companies avoid the cities not only because of the high rents but also because of the bad "technical infrastructure" they provide for their mental workers. What started in the USA in the 1970s in Silicon Valley is now continuing in other agglomerations: the knowledge capital is pushed to the periphery. The silent, the greener, the livable, traffic calmed city is the best city for knowledge work. Cities, which realize that noise and creative work don't fit together and take these criteria consistently into account in their urban development planning, will play a leading role in the knowledge economy. In this sense technology does not mean to go on with the concept of a noisy machine world but to take a radical step and convert the cities into places where quiet zones are no longer exclusively available for the privileged but for everybody. Being a place that focuses on Creative Capital is a key technology of the 21st century city, because of its complexity and capacity for diversity, and not in spite of it. To achieve this, the city has to stop misunderstanding itself as a mega machine and has to start accepting the human measure as its new general principle.



This requires the most important of the “three T’s”—tolerance. Richard Florida once compared this to the “gay factor” in the Bay Area in and around San Francisco where there is a high level of tolerance toward a vital and generally accepted homosexual community. This shows that a society appreciates difference and is able to deal with diversity in a professional way. In this context professional means: you know that diversity is better than a (pseudo) security that results from sticking to the norm. These are the reactants of all creative and innovative processes. Creativity and knowledge work need a radically liberal climate, a culture in which regulations and norms are not the aim of the game but only what they are actually meant to be: a means to an end.

All of us, who come from the age of industry and ideology, will have to adopt this view of diversity if we want to develop. And we have to understand that this is not the task of a small political or intellectual elite.

So it is not about providing a small elite of creative workers with slightly improved conditions but rather about offering more space for development, more quiet and more room to focus on our own talents to all of us. To put it clearly, freedom and creativity can neither be imposed bureaucratically nor separated: according to Richard Florida “creativity is a basic element of human existence and,” so he continues, “it happens in real communities and real places.” In other words, creativity is something completely normal. Not weird. And this is the true creative revolution of the knowledge society. The future happens where this is no longer in doubt. <<

Creativity for a better World

Christoph Thun-Hohenstein
Director of the MAK—Austrian Museum of
Applied Arts / Contemporary Art, Vienna,
Managing Director of departure from 2007 to 2011

F For the last ten years departure has been the driving force for developing the creative industries in Vienna—working together with the creative minds themselves, without whose achievements creative Vienna would not be where it is today. In the future a lot more cooperation and synergies will be required, for Vienna's creative industries are a delicate plant that needs to grow and gain lasting support from the city's inhabitants. Furthering such a development is of significant interest to Vienna, since a city that wants to be more than just a museum of the past depends on outstanding creativity to permit and promote socially and ecologically responsible innovation. When it comes to that, departure remains indispensable!







Urban Delights

Why urban Life regains its Attractiveness in the post-industrial Age

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Urban Delights

Why urban Life regains its Attractiveness
in the post-industrial Age

Hanno Rauterberg

That's what you want, isn't it?
A villa in the countryside with a large terrace;
The Baltic Sea out front and the Friedrichstrasse out back;
A rural, yet elegant setting;
A beautiful view of the Zugspitze from your bathroom;
But only a short walk to the movies at night;
All of it simple, and oh so modest:
Nine rooms—no, make that ten!
A roof garden with oak trees standing tall
That's what you want, isn't it?

(Kurt Tucholsky, *The Ideal*, 1927)

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What is considered a city today? Hasn't it long lost itself in the vast depths of the agglomeration in single-family house reservations, office and media parks, in the realms of gas stations and furniture stores? Over the last 150 years the once compact cities have disappeared. They have become compartmentalized sectors of an automobile society—neither urban nor rural. According to sociologist Walter Siebel urbanity is no longer connected with a specific location. City is everywhere, city is nowhere. Is this the end of the city as we knew it?

XXII

Reflecting about urbanity also means thinking about how a society wants to live in the future, how we work, how we do the shopping, how we spend our free time. Ever since there have been cities—i. e. for at least 7,000 years—they have set the rhythm of society. Pathetically speaking, it was only in the city that man truly became man. Only there he was able to overcome his dependence from nature and to develop what we call culture today. Even nowadays we owe all social innovations, fashions, styles, modes of life to the urbanites; the city is the laboratory of the modern times. Those who claim that the city is dead say that the germ cell of our civilization has died, that the engine of our society has kicked the bucket.

At first glance it actually seems as if we did no longer need the city as a form of living. Social life has dramatically changed, not least in the context of digitalization. We experience that what we once called community increasingly disappears; that the individuals define themselves less and less through the place they live in but increasingly through the sneakers and sunglasses they wear, the fitness center they go to, the journeys they make.

Their lives are dictated by pads and pods, by Facebook and Twitter. The digitalization of everyday life—almost everybody carries the Internet in their pockets—pluralizes what has long been pluralist anyway. Above all it shows an important contradiction that characterizes the history of the western culture: the clear line between private and public. It is no coincidence that the Cloud is one of the favorite metaphors of the Internet society: the old ideas of time and space diffuse; they become mobile, amorphous, cloudy. My being here turns into being everywhere and, no matter where I am, no matter what I want—the world is mine, I carry it with me in the form of my smartphone. What does that mean for a city? Obviously, it is no longer important where we are, in the countryside or in the city—we can be reached everywhere independent of the location. Becoming indifferent seems to be the consequence. Yet to everybody's great surprise the alleged end of the city is more of a beginning. Paradoxically, it is the individualization of the society that makes cities attractive places to live again. Actually, the city is not dead; it rather develops a new and unexpected liveliness. More people than ever consider it worth living in a city. And without any exaggeration this is an epochal development.

For decades people willingly moved to the suburbs, to terraced houses and single-family homes. This exodus from the cities now seems to come to an end. For the first time the number of those who want to live in midst of the action and not in midst of nature is growing. Even today hedonists, experimentalists and performers, as milieu researchers call them, make up about one third of the population. They considerably contribute to shaping and changing the living behavior, consumer behavior and the general

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behavior of society. They are generally well-educated and wealthy; they make good money and live a life that is strongly oriented toward the present. The city has thus always been the preferred residential area of this social group.

It is commonly known that the Gründerzeit buildings have always been very popular with fashion and lifestyle aficionados. Almost 30 years ago it was this group that characterized what was proclaimed "new urbanity." In the past years, however, these groups have disproportionately increased, and they will continue to do so, since the creative industries and the services sector are prospering.

But it is not only the new hedonists, experimentalists, and performers who show an increasing demand for urban life. The woopies, the well-off older people, do it too. They are in their mid-50s, early 60s, their children have grown up, they have another about 30 years to live and receive a good pension. They want to start anew once more. They want the last third of their lives to be different from the second third. They want more than just grow roses, mow the lawn and have a chat with the neighbor. They are in top form, they are attractive, they want to be out and about. Many of them belong to the 68' generation and when their kids were born they willy-nilly moved to the countryside. And now they remember the lively days of their youth and student's time and want to continue where they once stopped: in the city. Because that's where life happens, that's where the theaters and the arts are, the restaurant around the corner and, of course, the best medical care.

Here it shows quite clearly how strongly the ideals of life have changed—and that this is the reason why the city has become the new ideal. The

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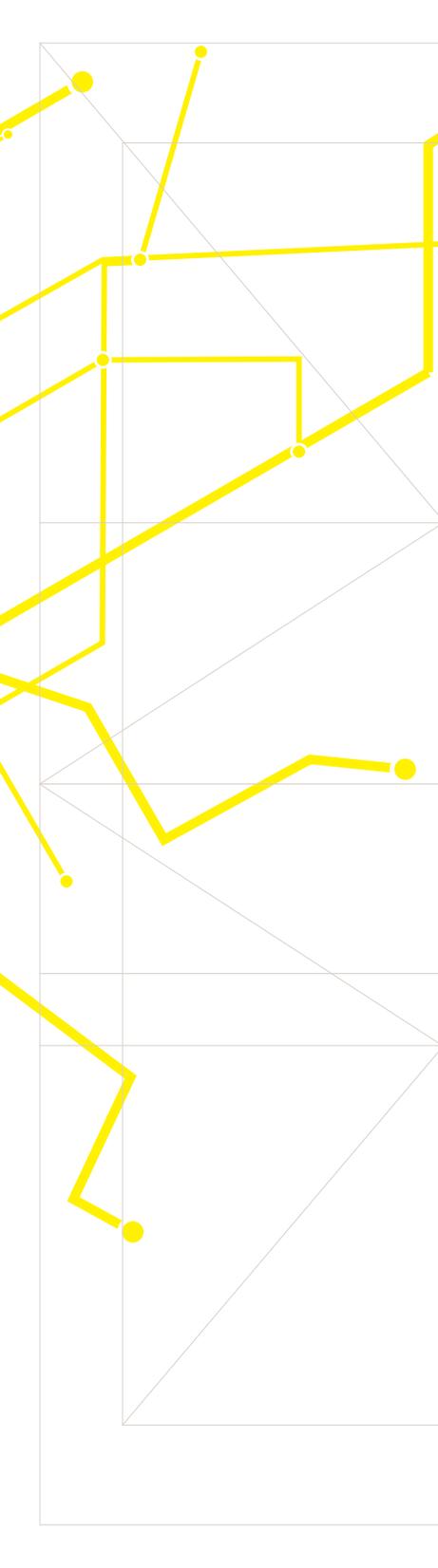
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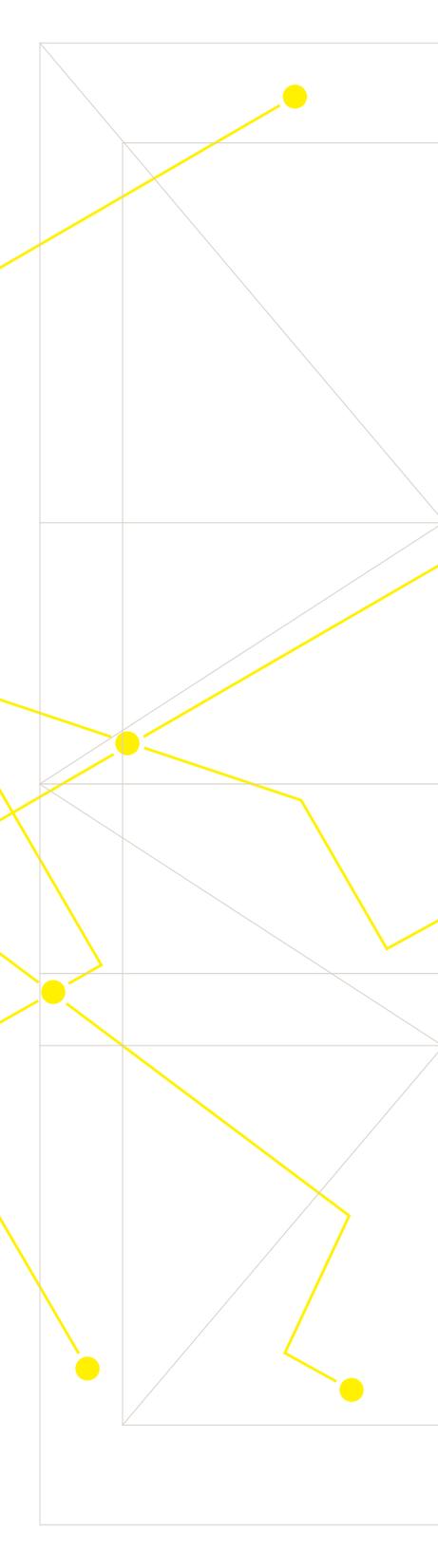
individualized life, the life off the old patterns, without being bound to one and the same location, profession, partner, association for the rest of their days, this more flexible life has become normal for an increasing number of people. And this kind of life just won't fit into cozy suburbia. The periphery has always been a place for the families. When a child was expected it was time to move to the countryside, where it is nice and quiet. Today there is a growing number of singles, single parents, and couples who have no kids. And even those who decide to have kids understand the little house in the countryside only as a temporary place to live. Or they choose urban life in the first place, because the classical model of the husband going to work and the wife staying at home with the kids is long outdated for most families. The majority of mothers want to restart their career after the birth of their children; many of them simply have to work to ensure family survival. And for the working mother—most of them start with part-time work—this is much easier to handle when living close to the center: no long travel times to work and back, shops around the corner, kindergarten and child minder next street. Taking all these factors into account life in the city is not only less expensive but also more flexible, more time-efficient, and thus more family-friendly.

Even beyond the classical family situation the life concepts of a large portion of society have changed, and especially the consumers' needs: we want to order pizza if we feel like it, we want to have a coffee shop around the corner for a quick breakfast, we increasingly take it for granted that all the advantages of the services society are available at any time. And the city satisfies this need with its enormous density of ways of living and dwelling, its variety and its shopping facilities. We are not talking about any type of city



here. Above all we are not talking about the compartmentalized, tidy city. It's about the mixed city. That is what many people dream of. They experience their own lives as varied, as hybrid. And for these hybrid lives they need hybrid places where many things are possible at the same time.

Here they can achieve what is usually considered incompatible: self-fulfillment and communality, distinct individuality and at the same time an intense form of collectivity. According to some sociologists man in the digital age shows a tendency to withdraw into his own sphere, what they call cocooning. They say that man loses all sense for public life and ultimately also for urban life. The Internet seems to have added to a strong tribalization tendency. On the Internet everybody can find what they are interested in, they can find like-minded people; however, the sense for the bigger picture seems to get lost. But that is only part of the truth: the more certain areas of life shift from the real into the digital world, the stronger the need for real places, for the "power of intersubjectivity" as described by Jürgen Habermas. And that is in fact also a physical experience. However, such contradictory tendencies can also be found on the Internet: while providing the environment for anonymity and individualization it also promotes collective thinking, which is a phenomenon of "sharism." It can probably even be argued that the community spirit reflected in crowd-sourcing projects such as Wikipedia, and even more so the freedom of expression—this element of self-empowerment which turns the user into a producer—that all these Internet phenomena also change the psychology of urban life and that therefore the behavior of numerous people in real public places changes as well. You just have to keep your eyes open: no matter whether ad-busting, containering, flash mobs



office Rebar, bothered by the fact that an enormous quantity of public space is occupied by cars, occupied a single metered parking space in the city center.

They did not use it for parking their car but instead created a temporary park with sods, bench, and potted tree. It goes without saying that they fed the parking meter with coins for the duration of the activity. The message was as clear as it was humorous: For all the world to see they showed what it means to rent a small piece of public space just to park the car although this space could be used for so many other things that would truly benefit life in the city. Albeit only individuals who temporarily recode a parking space there is a feeling of community growing in those small gardens; the initiators call it an open-source project. Everybody can use it, continue it and entuse others for it. That's what is so fascinating about the project: on standard size parking spaces hundreds of different miniature parks can be created, equipped with small hills or bales of straw or table soccer tables. Many of the participants post their photos on Flickr, compare their ideas and feel a connection with each other: for one day they share the wish to make their own city a little more inviting. In some cities, however, the activities actually achieve more than just a symbolic additional value. In San Francisco, for example, a program entitled "Pavement to Parks" was presented in 2009 that questioned the priority given to cars in some areas of the city: in addition to some small parks that were established in less frequented roads, the idea of parklets was born: small green areas the size of several parking spaces along the sidewalks, which offer residents, among other things, the opportunity to set up tables and chairs for a café.



Well, things have developed quite differently than predicted by many sociologists and urban researchers. They had thought that technical and social changes would make urban living redundant. They think that based on the Internet, growing mobility and more flexible life concepts we can do without the city. They claim that data links and chat rooms are the new real cities and that the individual places are of no importance in the global village. The opposite is true: the stronger the social centrifugal force, the more people are en route, the more they are uprooted, the stronger the desire for commitment. Many people find this support above all in the lively neighborhoods of the cities. <<

New Economic Value Creation Chains through Innovation and Creativity

Today no serious economist will doubt that ideas and creativity are the most important economic goods of the 21st century. This book presents Vienna's incredible creative potential, the apparently infinite wealth of ideas and the new economic value creation chains that originate from innovation and creativity. In a mere ten years departure succeeded in developing into a promoter and enabler for creative professionals and has thus become the most successful European funding model for the creative and arts industries. The projects funded by departure do not first and foremost focus on profit maximization but on sustainable entrepreneurial development. Thus departure builds the strong foundations that make Vienna stand out as an innovative location for culture and business. I wish you all the best for the future!

Bettina Leidl
Director of the Kunst Haus Wien,
Managing Director of departure
from 2011 to 2014







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(Con)Temporary Vienna

The Creative Industries give a new Face to the City

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(Con)Temporary Vienna

The Creative Industries
give a new Face to the City

Wolfgang Reiter

Now that is not really a new thing for Vienna.
And yet it is completely different this time:
more colorful, more diverse, and ever more
frequently characterized by temporary solutions

> Vienna Design Week 2012, discussion
"Talking About: Vienna—Berlin"
at "Etablissement Gschwandner"



> Vienna Design Week 2013,
Passionswege—J.S.L.Lobmeyr

Provisional, temporary, transitory solutions have always been part of this city. From Baroque to fin de siècle, from performances at court to the spectacular parades organized by Hans Makart, from the “Arena” of the 1970s to the “365 The Fox House” of the 2010s, from Adolf Krischanitz’s blue and yellow container at Karlsplatz, which temporarily housed the Kunsthalle Wien in the early 1990s, to the short-lived revitalization of “Etablissement Gschwandner,” from where the 2012 “Vienna Design Week” sent out rays all over the city.

Not to mention the culture of the street markets, which are currently once more turning into local centers of city life—in addition to their mundane task of providing supplies—with an accumulation of restaurants and galleries, bars and boutiques, craftspersons’ workshops and sociocultural institutions. That happened, for example, near the Brunnenmarkt; from there “Soho in Ottakring” has become established as a lively festival since 1999 that transcends the district’s boundaries.

Temporary creative uses that pop up at specific locations for a limited amount of time have been adding a unique and lively touch to the city that affects public space and contributes to (re-)discovering cultural and economic creativity: production, trade, living, and culture pervade each other. More than in other big cities, Vienna’s creative scene is characterized in particular by overlaps with art and culture that encompass more than the creative industries. And yet it is these very temporary projects



and utilization of space by the creative industries that have in recent years instigated new dynamics and added an important contemporary hue to the picture presented by Vienna as a city of art and culture.

And the city's face is changing more and more: over the last few decades, Vienna has become increasingly more modern, trendier, and more contemporary. The interaction of art, traditionally one of the city's strengths, and the young scene of the creative industries is gaining in importance. Vienna's cityscape and the events taking place in the city more and more clearly reflect the interlacing of the creative industries and contemporary art. Not least as the label "temporary" enables a number of things that would never have been realized if they had been designed for permanence, due to bureaucratic or political obstacles, a lack of funds or simply because anything temporary, transitory or ephemeral gives rise to desires and energies that are often tied down by permanent, lasting, institutionalized arrangements. After all, things that are not meant to last allow for more spontaneity, leeway and flexibility and permit trying out ideas and rejecting them later on—ingredients essential for creativity and required most of all by young artists, designers, musicians, and IT pioneers to step out from under the long shadows of tradition, old-school craftsmanship and the system's inertia.

Creative Occupation of Space and Delight in ephemeral Aspects

In recent years new "experimental spaces" have been established at other locations in the city as well, as social spaces, co-working spaces, exhibition spaces, pop-up stores, or various new special-interest and crossover festivals; spaces where creative professionals work and present their products, where they come up with ideas and dismiss them, where discussions and parties, workshops and events take place; locations that stimulate the existing physical, psychological and social space, a building, a street of houses or a square, or even a whole district. Many projects explicitly aim at reactivating unused urban areas, whether



it is pop-up cooking projects like “Betonküche” or “Club of Plenty,” the pop-up hotels by the “Urbanauts,” the satellite projects by the Kunstverein [art society] “das weisse haus” or the numerous pop-up stores where young designers and creators of fashion present and sell their products for a short while. Whether intentionally as part of a concept or as a positive side effect, they add dynamics to the ground floor areas of the city and thus often contribute to the revitalization of urban districts that threaten to descend into monoculture. Artistic interventions, temporary use by creative professionals and urban renewal merge, a fact that is also welcomed by local politics.

> “das weisse haus,” 4th location, Argentinierstrasse 11, 1040 Vienna, exhibition opening, 2013: Claudia Larcher “der nachgebildete Blick;” Ralo Mayer “‘The cells were surprisingly well-preserved, but we’re analyzing how useful it’s going to be,’ Dr. Sack of Ohio State University stated. (KAGO KAGO KAGO BE);” Thea Timm “Raum EKG”

This development started in Vienna as early as in the 1960s, featuring two very diverse reactions to the “inhospitality of the cities” diagnosed then: on the one hand groups of young architects such as Haus-Rucker-Co, Coop Himmelb(l)au or Zünd-Up looked toward a utopian future with new technical and social opportunities; on the other hand the protest culture in the wake of the student movement focused on ancient buildings that are not part of the impressive architectural heritage by occupying the Amerlinghaus and the former foreign abattoir in St. Marx; there it won room for alternative cultural activities and lifestyles.

Before the creative industries applied themselves to the “unORTnung” of the city—the title of a project by the curators Veronika Barnas and Andrea Maria Krenn in 2007 through 2010, referring to (non-)locations and a lack of order—it was often art that reconquered city space with its unused (non-)locations in a recycling process and temporarily utilized it while intentionally remaining outside of the established art scene. The growth of the creative industries at the turn of the millennium, however, took these developments to a higher level and is currently adding new aspects to the range of uses that increasingly include considerations on how to restore the urban economy. Since then, temporary activities and spaces have come up in numerous areas, were kept open for a short time and mostly vanished as quickly as they had come—or they ended up turning into permanent “temporary” arrangements or annual or biannual



events. Some have even taken a hold within more or less institutionalized structures, have become part of the contemporary art scene or turned into a source of innovative start-ups and new businesses founded in the fields of fashion, design, architecture, music, and new media.

Hybrid Uses bring cultural and economic Life to the City

At "Betonküche" there are no exhibitions, there is no music, but there is cooking. In the street lofts of the "Urbanauts" people do not have discussions, they sleep there. In numerous "urban gardens" people plant and harvest crops, in the new (temporary) studios and workshops they print, make pottery, plane wooden artifacts, write music or work out new apps. In pop-up stores they sell fashion and design items, at the "Pioneers" festival they sell new ideas and innovative technological applications.

For many people the starting point for temporary creative uses is simply the need for inexpensive working and retail space, others focus on urban space. The aim is to look into local idiosyncrasies and conditions and utilize unused infrastructure in order to reclaim urban space as working and living space by means of hybrid use.

"Werkstadt Meidling," for example, unites local need for space with local spatial resources and demonstrates the conditions

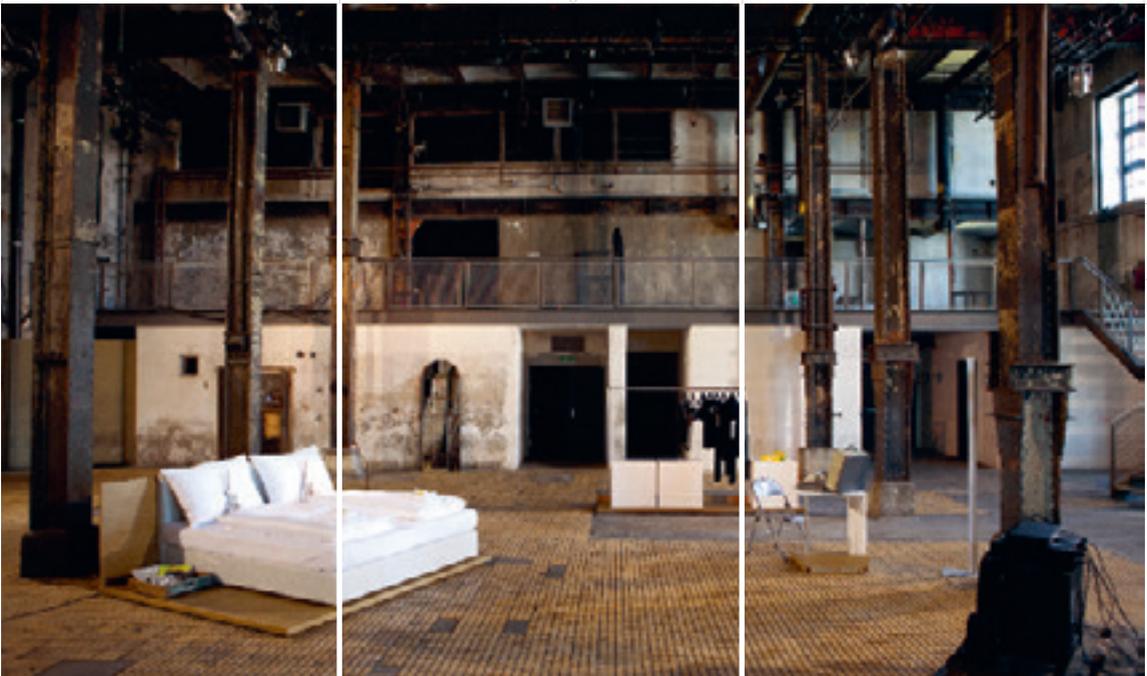
> "Urbanauts," pop-up hotel during the Vienna Design Week 2013



required for creative uses to become established in vacant buildings and the consequences that entails. "burnLAB" is also defined as an open social space, workshop and exhibition space all in one; in addition to a high-end photo studio and workstations with premium software from image to video editing, it features industrial overlook sewing machines, design and painting materials as well as sufficient space for working and flexible rooms. Above all it is meant to provide space for individual design, production and presentation.

In 1999 the art and district festival "Soho in Ottakring" was established with an explicit view to urban aspects: the aim was to create artistic interventions in the Brunnenviertel area of Vienna's 16th district, a district that was then and now strongly shaped by immigration and identified as a "problem area" in the late 1990s (due to structural change in retail, loss of customers, very high percentage of substandard housing, etc.).

> "Urbanauts," pop-up loft at the Ottakringer brewery, 2013



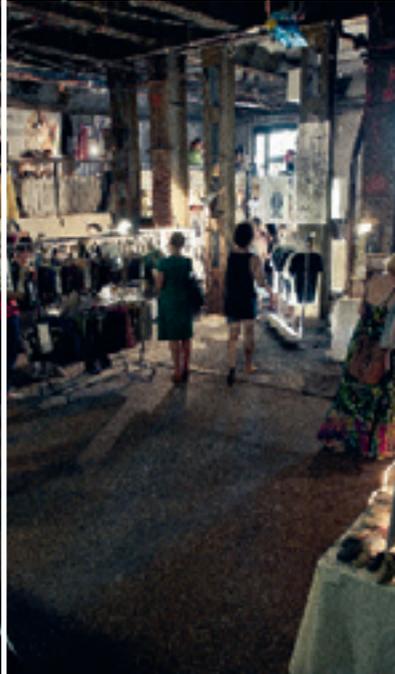
Ever since, the utilization of e. g. vacant storefronts and other unused infrastructure as well as the “pro-active use of public space” has been a vital part of the program. The festival contributed essentially to the evolution of the Brunnenviertel into an extremely vibrant neighborhood in terms of culture and creativity. One visible result is the popular restaurant scene at Brunnenmarkt and Yppenplatz square.

The “Gürtel Nightwalk,” which takes place close by every year, will be held for the 17th time in 2014 and contributes to the vitalization of an area that suffers from city traffic. As a showcase for the restaurants and the cultural mile located mostly in the old “Stadtbahnbögen,” the arcades below today’s U6 subway line, the Nightwalk with its open-air stages and live attractions is regarded as one of the prototypical pop festivals of Vienna.



> “Gürtel Nightwalk,” an annual pop festival along Vienna’s “Stadtbahnbögen,” with “Gürteltier” mascot in 2010

> “Fesch’Markt” — trade fair and market festival for young art and design, 2013



Urban Nomadism—a Trademark of new Creative Minds

In addition to large, well-established cultural festivals such as the “Wiener Festwochen,” new and smaller festivals have for many years been finding places that are not yet culturally defined and can be converted temporarily and used for cultural purposes. Some of these spaces turn into permanent locations after having been used in a new way, e. g. the Hundsturm as a “branch” of the Volkstheater or the Ottakringer brewery, where not only the temporary “Fesch’Markt” (trade fair and market festival for young art and design) has found a location to return to but numerous other temporary initiatives and projects also take place. For example the “Urbanauts,” who turned the Hefeboden of the brewery (where yeast was produced formerly) into a 500-square-meter “hotel room” for a month, furnished only with a bed, a closet, and a TV set, where guests could however enjoy the spaciousness and unique atmosphere of the place to the fullest. The “Urbanauts” offer similar temporary “hotel lofts” in a studio, a tailor’s shop, a gallery, and a locksmith’s shop.

The fact that small projects and initiatives in the field of the creative industries have only very little capital resources, however, tends to turn some people into urban nomads inadvertently, e. g. the moving art gallery “das weisse haus.” It started with “365 Fox House,” which at first had been given a long-term perspective. Nevertheless the gallery had to move after a short while and has been moving from one location to another ever since. By now this nomadism has become a trademark. The changing locations and the ensuing characteristics of the exhibition program illustrate the Kunstverein’s flexibility and openness to continually deal with new rooms. The opportunity to experiment with the available premises and develop new concepts as well as create a symbiosis of art and space is what makes “das weisse haus” a very special setting. Artists can codetermine which area and how much floor space will be used for their exhibitions; thus the spatial situation is tailored to diverse requirements and to the works on display.

In contrast, other projects are designed as temporary projects from the outset, e. g. the pop-up restaurant projects “Betonküche” or “Club of Plenty,”

whose attraction is enhanced by their very fleetingness and event character. Devout nomads among creative users wander from place to place. However, the creative users themselves are the driving force behind temporary utilization everywhere—artists, creative and cultural professionals, but also social and sociopolitical activists. Without the ideas, initiative and self-organizational capacities of users who have to create their own framework, there probably would not be any temporary utilization.

A lot of these projects are based on a collective effort and deliberate cooperation. Their optimum result is not just “another shop” or “one more festival” but also social and architectural interventions, triggers for reforms in the fields of urban planning and the laws governing trade and industry, and—quite often, as they are at first perceived as an “alien presence”—a catalyst for contact among neighbors. To achieve that, it is not enough, however, to simply rent a shop temporarily and offer things that are also available elsewhere (in classic boutiques or restaurants). You have to succeed in inspiring people, permitting special experiences, offering exclusive, extraordinary items and/or staging disruptions that tell interesting stories.

“Labels” are created in some of these locations, such as the Ottakringer brewery, others remain objects of projection that can be utilized in new ways again and again after the first temporary use. As their identity is never fully determined, but always interpreted in new ways, they remain attractive for temporary users, not least as it is easier to “communicate” locations that have already acquired a label as locations for pop-ups and events.

Festivals—Showcases for Vienna’s Creative Industries

That is an advantage also offered by trade fairs and festivals, which greatly reduce the advertising expenditure of individual participants. At the same time they prove that creativity and creative professionals are loved in the city. Festive events help to build and maintain a community, they have representative, demonstrative, and—particularly in connection with services



rendered by the creative industries—of course commercial aspects. It is all about product advertising, exchange of experiences and selling.

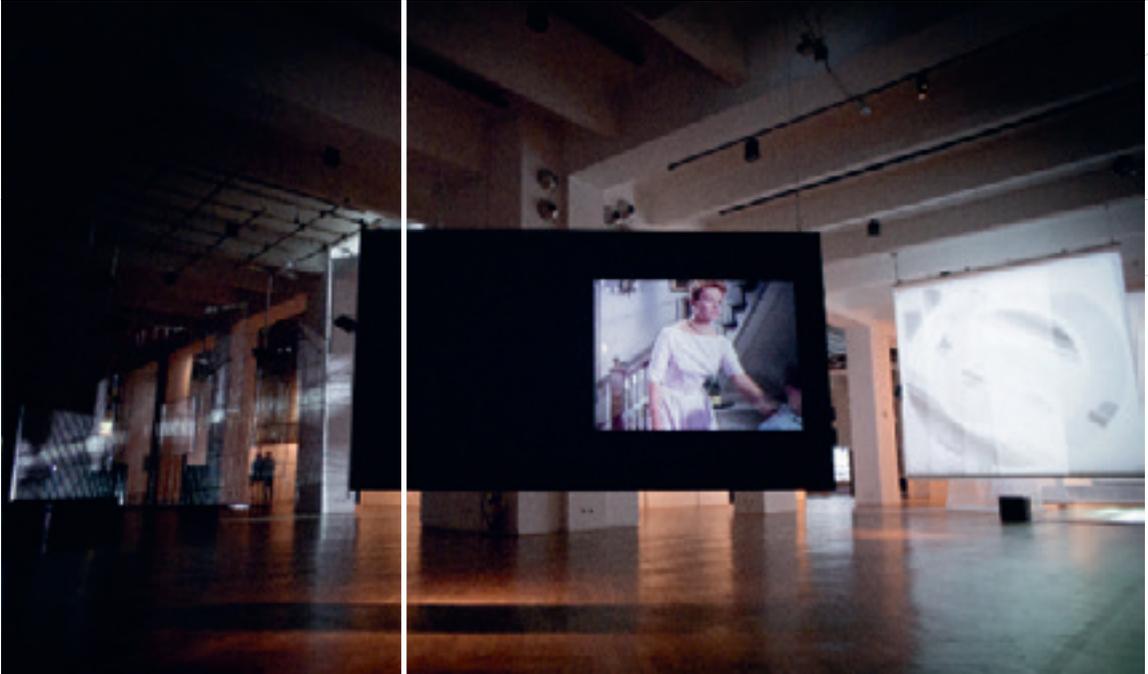
Since 2006 the “Vienna Design Week” has been providing an ideal marketplace for Vienna’s creative professionals. In close cooperation with Vienna’s museums, manufacturing companies and designers from all over the world, the festival offers a wide variety of approaches—in terms of both content and location. With international appeal, but a local basis, it is Austria’s biggest design festival with a multitude of locations all over Vienna. The “Vienna Design Week” is the result of interaction between diverse people with different training, priorities and opinions. Institutions such as museums and universities, galleries, companies from small manufacturers to global corporations, designers from all fields and age groups, as well as experts from similar areas form a social network relating to design. The festival illustrates the great extent to which design defines our material culture, our everyday lives, our products and our lifestyles and thus influences all our aesthetic perceptions and verdicts.

> Vienna Design Week 2013



Local creative professionals who work in the fields of music and audiovisual art have their own representative platforms: the "Gürtel Nightwalk," almost a tradition by now, or "Waves Vienna," the club and showcase festival that takes place in the city center and along the Danube Canal for the fourth time in 2014, or "sound:frame," Vienna's progressive festival for audiovisual art, which presents the ever more diverse scenes of various audiovisual forms of expression over a period of three weeks. In addition to the activities of clubs, studios and various art spaces that can be found all year round, festivals stimulate the contemporary cityscape cultivated by musicians and audiovisual artists. They provide highlights and offer platforms for discussion, presentation and exchanging experiences, as well as excessive downtime from the daily routine, for socializing and relaxing.

"Popfest Wien" at Karlsplatz has also become a regular impulse generator for the city. The festival is designed to offer an alternative to the mainstream and to show how much creative potential can be found in the local music scene beyond Austropop. It presents a mixture of "classic-contemporary"





> "sound:frame," 2014, exhibition
at the MAK "If this is the answer,
what is the question?"

left: installation by Karin Fisslthaler

right: installation by Sixtus Preiss

Viennese culture (Ernst Molden and Willi Resetarits), hip-hop, rap and experimental artists such as Mia Zabelka. More than 50 acts will be on stage during the four days in 2014 when the fifth edition of the festival takes place.

“Waves Vienna,” on the other hand, is primarily designed as a showcase festival—i. e., the aim is to discover new bands that deserve more attention, have international appeal, but have, for one reason or other, not yet reached the very top. Although some well-known and hyped bands can be found



in the lineup, the large number of acts always means: drifting from one club to another, getting a taste of the various musical biotopes here and there. The “Waves Vienna Music Conference” is another part of the festival; it offers lectures, panels, and workshops on certain main topics.

Another guiding light for Vienna’s creative scene is specifically designed for reflection: in 2010 “urbanize!” was launched in order to permit an extensive sharing of knowledge, a variety of points of view and concentrated thought

> “Waves Vienna—Music Festival & Conference,” 2013, Iceage (DK) on the ClubschiFF

on current issues of urban developments and creative change, which include all activities revolving around urban planning, artistic interventions, and the creative industries. Every year, the festival unites a multitude of disciplines and protagonists for ten days during which they theoretically and practically look into the city as a place for art, research, and living. "urbanize!" combines the multi-perspective views of the city by artists, musicians, filmmakers, performers, activists, and urban researchers from all fields in order to fathom the comprehensive subject and put into practice the interdisciplinary approach that is ubiquitously called for.



> "Pioneers" festival, 2013, at the Vienna Hofburg

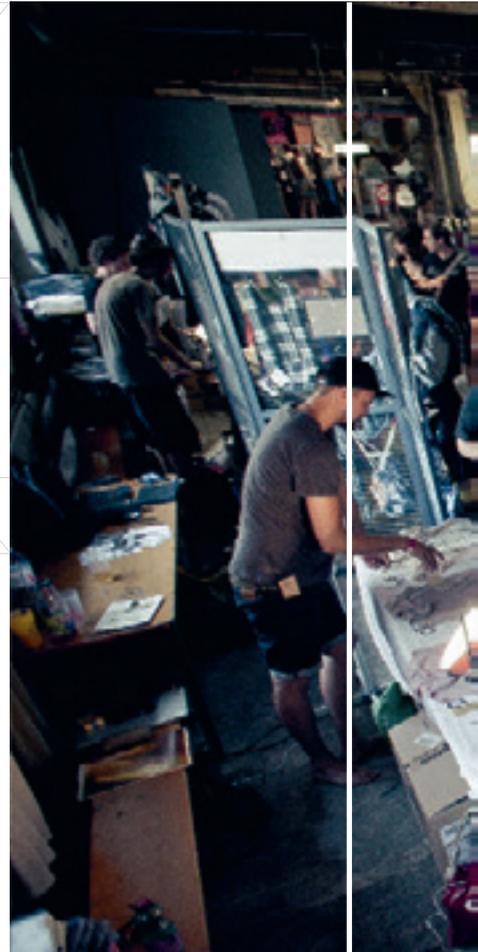
In recent years Vienna has also gained international reputation as the secret European center of the high-tech industry. In the eyes of many Internet entrepreneurs and investors the Austrian capital is increasingly becoming established as a hub for start-ups in Central Europe. A number of obstacles will have to be overcome, though, until the "Silicon Alps" become real. But Vienna already has a temporary hot spot that offers a welcome opportunity for networking for new entrepreneurs: the "Pioneers" festival, dedicated to start-ups and innovative

technologies. After all, cross-border cooperation and exchange of information and experience are eminent in particular when it comes to new technologies. The range of start-ups and visitors to be found at the festival is as wide as that of the innovations presented there. The event features mobile applications as well as music services, payment systems or robotics. The Vienna-based team of "Pioneers" wants to spread pioneering spirit all over the world. It therefore also aims at establishing a community of people who help each other and work together.

Let's hype the City— powered by departure

A large number of the temporary projects and festivals mentioned above have been instigated, curated, called for, and supported in recent years by the Creative Unit of the Vienna Business Agency. departure has thus not only contributed to bringing new life to the city and its creative industries, but has also provided innovative stimuli for established companies, who can benefit from the output of temporary and flexible urban laboratories. Pop-up stores are no longer just a fringe phenomenon caused by an alternative commercial approach. For a long time big brands, too, have been aware of the potential of such a concept. Well-established art galleries and renowned fashion labels temporarily leave their shopping palaces to face the "New Line of Business" and participate in the ecstasy of temporary activities that bring a breeze of fresh air to the city or its districts. Even internationally active, established project developers invite creative professionals to join in—as happened e. g. with the Ankerbrotfabrik (a former industrial bakery) in Vienna's Favoriten district—in order to profit from the experience these professionals have gathered with temporary, interim or hybrid utilization and revitalization of various locations.

To make sure that the creative industries remain a major urban driving force, departure is launching a new ideas competition titled "City Hype" in 2014 that is looking for creative and innovative projects from all fields of the creative industries for the smart city of the future. It focuses on finding models for a local supply that works well and at the same time conserves resources: How can we encourage responsible behavior in and for the neighborhood and what technologies could strengthen the civil society? How can we use empty space communally and avoid vacancy? What creative solution can be found for a future smart city in terms of its infrastructure, distribution and organization? What tools help to design the new working world in innovative ways—and how does that affect plans for our personal lives? <<



> "Fesch'Markt," 2013, at the Ottakringer brewery









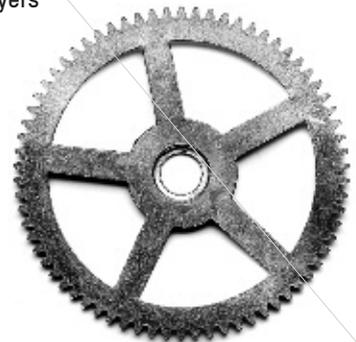
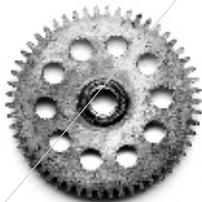


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Rediscovering the local Approach

How very Small Players with good Ideas prevail even alongside very Big Players

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Rediscovering the local Approach

How very Small Players with good Ideas
prevail even alongside very Big Players

Thomas Weber

“Glocalization” has come out on top. Globally polished, uniform user interfaces have stimulated a local counterculture with rough edges. There is no lack of good ideas. Almost always it is about availability, new ways of cooperating and “new sales.”

Does anybody remember "The Global Trap?" Several people probably have the book somewhere on their shelves. After all, just under a million copies of the book by the two authors Harald Schumann and Hans-Peter Martin (then working for Der Spiegel) were sold. Today, in the dawning age of drones, we are perhaps a few steps closer to some of the things they predicted—e. g. the "20:80 society," where one fifth of the population has a job while there is no paid work for the rest—than in 1996, when the book was published. However, no one wants to forgo the advantages of globalization nowadays. Just think of the widespread Internet meme according to which even a mundane product like Nutella hazelnut spread is a mixture of ingredients from all over the world.

Thus the book does not come from another time because it is one of the last great best sellers from the pre-Amazon era (even though Amazon, established in 1994, was then already a start-up), but mostly due to the fact that today every school kid knows what globalization is: a curse and at the same time a blessing, but anyway a given fact that no one seriously disputes. Stealthily and quietly the anti-globalists of the early 2000s have become today's "critics of globalization."

In spite of the removal of any economic boundaries, it has become clear that not only the very big players, but also good ideas by very small players can prevail globally by all means. And on a local level, players who locally create added value and uniqueness hold their ground. Those who stick to the old credo "Think global, act local" stand a good chance. In a best-case scenario, however, such a way of thinking encompasses more than just



> "Zum Gschupftn Ferdl,"
Heuriger (wine tavern), 2014

What it frequently is all about is authenticity and identity



creating a regional marketing strategy for global products, as multinational corporate groups are known to do, who add subtitles to DVDs or lend an earthiness to advertising campaigns by using the local idiom. Even though the hybrid term "glocalization" refers to more than the fact that Asterix is by now grumbling in Viennese as well and that a

well-known actress from the Burgtheater Vienna lent her voice to "Babe, the Gallant Pig," what it frequently is all about is authenticity and identity.

A good example is the label and distributor Hoanzl. By means of unparalleled efforts the company's founder and owner Georg Hoanzl and his team managed to build strong brands and thus to establish sustainable distribution channels for Austrian cultural products. With the brand "Der österreichische Film" for example, he compiled a DVD series that contains an unofficial canon of Austrian films. And a highly successful one! Numerous classics and cabaret films, documentaries, but also heavy going art films were digitalized for the



first time for this project and remain available—due to the newly created brand—even in retail stores. Not even a discount store will easily discontinue selling a series of classics of at least national relevance. It would never have added a single “niche film” to its product range without the strong umbrella brand, though. The brand “Der österreichische Film” creates identity both inside—it can be found in libraries, schools and cultural institutions—and outside of Austria. When the internationally celebrated films by Michael Haneke or Ulrich Seidl are published as part of the series within their secondary or tertiary exploitation, the common brand identity also calls attention to other films made in the “country

> The “Wienhandlung” exclusively sells products made in Vienna

Availability, accumulated attention and the right marketing presentation

with the A" in the remaining German-speaking world. Hoanzl has managed a similar feat, though on a smaller scale, for Austrian pop music and recordings of ever-popular theater classics and legendary productions found in various archives. It seems the logical next step for Hoanzl to develop a novel web store for cultural products in order to market all these digitalized items online, too, and to make the store available as an affiliate platform for independent marketers and producers. This would also result in profit for domestic producers. For the local scenes, for Vienna as a creative and cultural location, such an endeavor might well turn out to be the way to go.

The successful "Fesch'Markt" concept basically works quite similarly, even though it is analog through and through. Just like with Hoanzl, it is about availability, accumulated attention and the right marketing presentation. "Fesch'Markt" started in 2010 as a small market for fashion and design in Vienna and has since become an institution. Nowhere else can customers try out and buy all noteworthy collections by Austrian designers. The stylish atmosphere is fitting; in the evening there is an after party—that is out of any shopping mall's league. The shortage of time contributes to the fact that the fesch branded tote bags have long displaced the Viennale bags, so prestigious a few years ago, as an urban distinctive feature. In 2014 the first "Fesch'Markt" took place in Graz, Linz, and Bratislava, perhaps even Munich and other German cities, seem within reach. The market, which has—just like that—turned into a "market festival," is also becoming more attractive for sponsors. And I predict: soon Katrin Hofmann and Barbara Daxböck, the two founders,

Statement against a globally uniform taste

with their assured sense of style will book a few bands (or have them booked) and compete with the big, uniform music festivals that are on the decline. At least that would be a logical consequence and make sense for all participants. In any case “Fesch’Markt” ideally suits local designers and fashion producers—whereas they often cannot afford a store of their own, the investment required for a booth of a few square meters will most probably pay off due to the guaranteed turnout. It is entirely conceivable that a gig in front of a “dapper” (“fescht” in German) audience could also stimulate the hype required even by the most popular bands of the season.

The Craft Beer Festival Vienna, which took place along the Danube Canal for the first time in 2014, sees itself as another statement against a globally uniform taste—and therefore for idiosyncratic experiments, local specifics and identity. Over thirty microbreweries presented their craft-brewed specialty beers over a period of three days. Four thousand paying customers were not deterred by the continuous rain; therefore the next festival will soon take place. We will see how that turns out. By the way, the beer the guests considered the best was the Mountain Pale Ale by the brewer’s triumvirate Bierol. The name itself leaves no doubt: it is a mountain beer from the Tyrol. The Heineken Company could not market any of its national incorporated beer brands (Zipfer, Gösler, Schladminger, etc.) in such an authentic way.

It is quite possible that even small breweries will soon conquer the shelves once more on a large scale. Nowadays any self-respecting super market has a “regional shelf” of its own, a local “store-within-a-store.”

> departure literatur lab,
DVD edition, published by HOANZL



left: Elfriede Jelinek, "Macht Nichts.
Eine kleine Trilogie des Todes,"
visuals by [Ritornell/Mimu/sofa23],
read by Ursula Reiter

center: anthology, "Frauen auf
Straßen. Lyrikerinnen und die Stadt.
Ein Rundgang in sieben Kapiteln,"
texts selected by Literaturhaus
Wien: Evelyne Polt-Heinzl, Ursula
Seeber, Barbara Zwiefelhofer, visuals
by Luma.Launisch, music: Ken
Hayakawa, read by Barbara Horvath



right: Peter Handke, "Wunschloses
Unglück," visuals by 3007, read by
Till Firit

Selling local specialty beers there—whose limited amount does not qualify them for nationwide listing—would make sense.

What is interesting is how the assessment of local consumption has changed. Just a few years ago, anyone who made a point of buying local goods, would have been called an outdated protectionist, perhaps even a nasty nationalist. Today—e. g. with food—keeping such interrelations in mind and being able to name and detect the specific tastes of regional

“The return of the local level does not signify technophobic or even provincial attitudes.” Rafael Capurro

products is considered a sign of decency, foresight and style. A person who still turns to globalized light beer that tastes the same everywhere is either an unreflecting hedonist or a dumb pleb. In any case the narrow-minded slogan “Don’t go far, buy where you are” has been overcome. It was replaced by indulging in locally grown delicacies and a knowledge of regional characteristics and economic interdependencies. As a matter of course this goes hand in hand with regular shopping trips to globalized online stores. “The return of the local level does not signify technophobic or even provincial attitudes,” the South American philosopher and information scientist Rafael Capurro says. “But the metaphysical pathos of digital globalization does not gain purchase there either. The Internet does not provide a suitable basis for a cyber-gnosis of the mind (any longer). Nevertheless it has transformed the world of 20th century digital mass media fundamentally and permanently.”

It is no coincidence that two new stores with a clear focus on Vienna have opened within a few weeks—but rather a development obviously caused by a renaissance of the local level. The first store was “Wienhandlung”—a bistro that, in addition to wine from Vienna, soda pops and the typical Melange coffee, exclusively sells accessories referring to Vienna, such as cutting boards with the logo of the local soccer club Rapid, books on Vienna and souvenirs devoid of kitsch. “The products I sell were made within the city limits of Vienna,” the store’s operator Bianca Oswald states. In her “Wienhandlung” there is also a DVD display featuring Vienna-specific films from the edition “Der österreichische Film” and a small, select assortment of items chosen by the “Fesch’Markt” team.

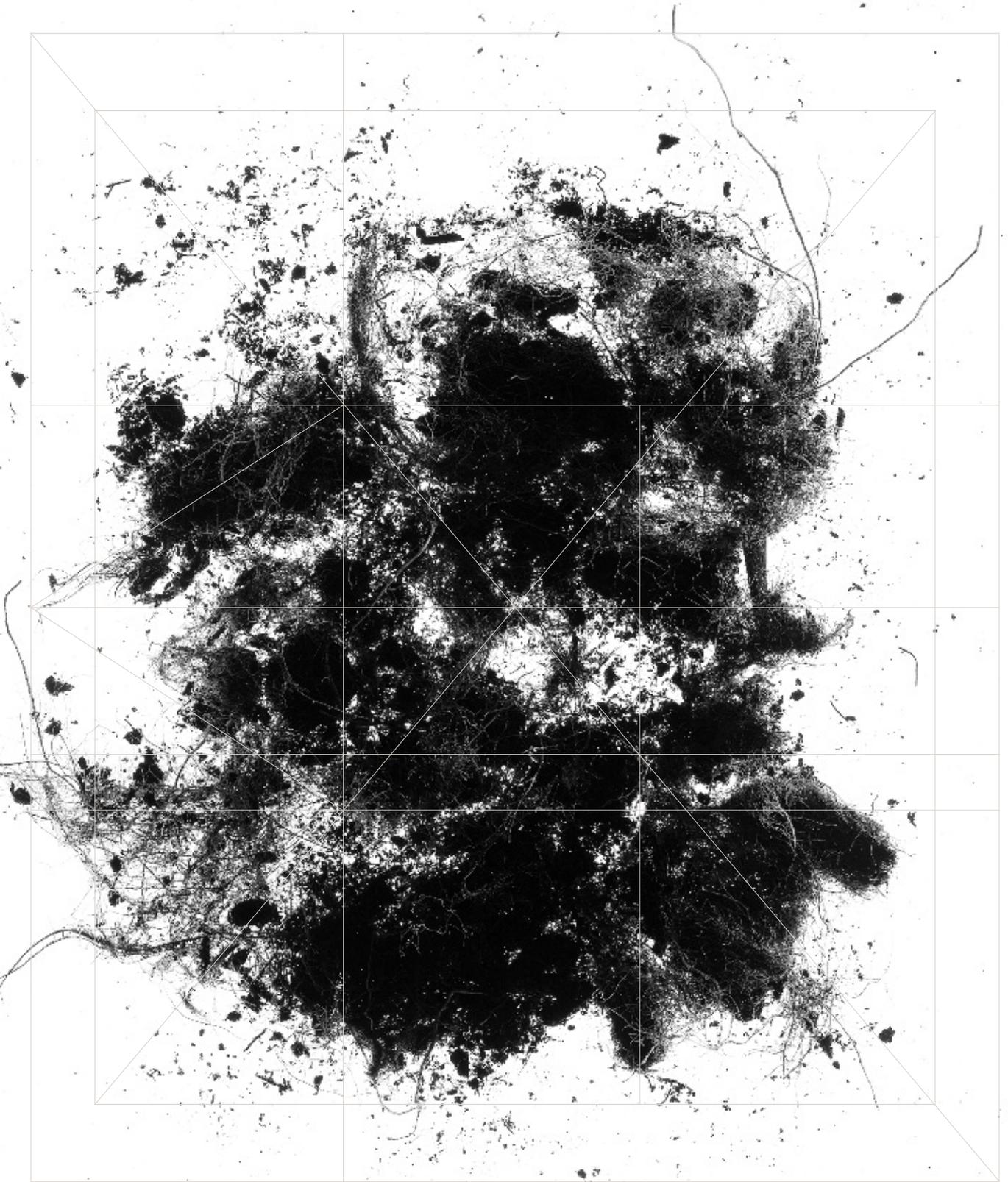
Even the name of Vienna's first organic Heuriger [wine tavern] is a sophisticated reference to a national, but unsuspecting icon. For "Zum Gschupftn Ferdl" is first and foremost part of the national cultural heritage—the hit song written by Gerhard Bronner has gained cult status through the cover version sung by Helmut Qualtinger. Ferdl is a shady suburban dandy who is quick to draw his knife. It was only in the early summer of 2014 that the title also became the name of a new, trendy meeting place. Moriz Piffl and Mike Lanner—also known as Gebrüder Stitch for their jeans brand that goes by the same name—have thus managed to revitalize the institution of the Heuriger, time-honored but considered antiquated and no longer part of the everyday lives of young people in Vienna. Until a short while ago, you perhaps went to a Heuriger if you had guests from abroad, but not just like that. The "Gschupfte Ferdl" might be considered a contemporary Heuriger, original and sophisticated: they serve a "Brettljause" [cold meat and cheese platter] with all the trimmings—on a wooden board with a QR code that can be used to order your next spritzer. You can get information on the origin and producers of all food and drinks served in the tavern. Designer Sebastian Rahs created a Space Invaders/retro look for the menu, the counter and part of the interior. There is a separate menu for music, for the jukebox—an old Wurlitzer—exclusively contains Austrian music: almost forgotten classics, hits, and contemporary music. The chef is food blogger Parvin Razavi, who has Persian roots. Rustic recipes adapted to the seasons are enriched by her know-how. She only uses ingredients from organic farming. Unlike with Nutella, all ingredients are produced in Vienna and its surroundings. Getting caught in the global trap looks different, sounds different and tastes different. <<

The Viennese Way

A brief Plea in Favor of Idiosyncrasies and Characteristics

/78

V



The Viennese Way

A brief Plea in Favor of Idiosyncrasies and Characteristics

Brigitte Felderer

Only a lively city calls for thinking, ideas and solutions that are innovative, remain creative and are always subject to critical reflection.

Those who know the Vienna of the last twenty or even just the last ten years, those who live there or visit Vienna regularly, have seen a city whose changes are usually described using rather abstract terms: by means of urban development plans the city is preparing itself for new citizens who want to live in Vienna or have already settled there. Housing is constructed; former outskirts are to become more densely built-up urban areas. A city must not be divided into silent districts used only for sleeping and districts where people work—in the daytime—and rush away once work is over.

After all, who wants to live in an area where the city is nothing but a backdrop for tourists, without its everyday life? What would a city be like if the various generations, cultures, classes or simply the diverse interests no longer came across each other, if it were just a place to traverse and utilize? Cities in particular are places that need to be enjoyed; they are not just service providers. But if enjoying is equivalent to consumption, if pleasure is the same as luxury, differences arise and barriers are erected that are at odds with an urban, young and colorful mix. Therefore all reflection on urbanity, all planning of city life more than ever needs to give thought not only to structures that have already been built but also to consider all kinds of structures that can be planned but not constructed. How does Vienna communicate with its residents, with all its visitors? What makes an identification with the city possible? How do people living in Vienna keep in motion, to what extent are they prepared to welcome changes that are sometimes necessary?

departure's work has to be assessed with these issues, or rather challenges, in mind. departure has funded projects that take a chance, that often try out

The originality and innovative quality of the ideas has made a lasting impact on the city.

new paths never taken in Vienna before. Money was not just spent, it was invested, not only for future returns, which can only be expressed by numbers. The profit made by projects funded by departure far exceeds the profit expressed in financial statements. The originality and innovative quality of the ideas has made a lasting impact on the city. As a European capital Vienna has never had to vie for attention; the city has been able to present itself and its historical and cultural significance. Such a degree of complacency was not unjustified. However, innovative energies are not necessarily compatible with the understandable desire to maintain and preserve. Creative ideas might be left to starve in niches and scenes, while uninspired artistry feeds what is always the same and eternally safe. Henceforth, undertakings were supported that allow the city to be perceived as a contemporary place from the inside as well as from the outside.

Projects as different as the contemporary jewelry designed by Florian Ladstätter, the inventive "Tukluk" modular system for children or the always up-to-date program announcements on the eSel.at platform (for everything that takes place outside of and apart from the main stages and "hallowed halls") address their own city and at the same time adhere to international standards. departure has provided true support for a young scene, for courageous people who get down to their work and business with a smart and fresh mind. This kind of funding policy signals that the city is serious about the city.

The individual projects are to be found in the fields of fashion, design, game design, or even the art market. They start with jewelry to be worn on a person's body and do not stop with architecture. They go beyond it and

encompass e. g. new reflections on public space, like the architect Michael Wallraff, who developed concepts for making good use of vertical open space as well, space that remains undefined and is becoming available between Vienna's new high-rise buildings. Whatever their orientation, whether in real space or cyberspace, the projects contribute to the self-portrayal of a city that strives for contemporaneity. Vienna is more than just a location. Projects funded by departure refer to and are closely connected with inspirational living conditions and the social climate. Both aspects on the one hand provide the conditions necessary for project ideas and on the other hand influence the environment, the densely populated space that after all defines a city.

An initiative such as departure demonstrates in a downright exemplary way how quickly a city reacts to impulses that need not only be generated by large-scale projects visible from afar. Even a shop window, a web site, a publication or a cooperation that takes the project beyond Vienna contributes to changes in urban ambiances within a few years.

departure helped to implement ideas and projects but also constellations. The projects are designed so that they need not care about the boundaries of the various disciplines. They require detailed planning and calculations, force you to undergo productive learning processes and explicitly identify with your own project.

Those who support projects, who decide in favor of an undertaking that ties up means and people for a certain amount of time and entails extensive

responsibilities, have to be able to read and understand the numbers. Equally important is knowledge and respect—based on the knowledge of the subject matter—in order to produce successful results from a good idea. To this effect departure initiated an exchange of information and made it possible to acquire knowledge. When the projects were implemented, the innovations not only became visible but also remained within the city. departure is creating space for development that nevertheless has a binding quality, as it offers a setting that favors productivity, as it is able to cause things to happen. Projects funded by departure are hardly conceivable without matter-of-course forms of communication that reach their audience where its interests lie. Only those who have to keep moving and holding their ground always and everywhere are simultaneously prompted to develop, cultivate and communicate idiosyncrasies and characteristics. Urban qualities must not be confused with global ubiquity. Those who come to Vienna, those who communicate from Vienna, those who design and invent things in Vienna draw upon characteristic qualities that can never be arbitrary.

If we stroll through Vienna today, we see a city where issues of design are no longer measured only against its great history. On our way across Vienna we realize that design long ago ceased to be solely a question of taste or that it is all about setting oneself apart from those below. Furthermore, fashion is no longer under the general suspicion of being purely superficial, of being nothing but a frivolous waste. If Vienna wants to be a big city, not just a capital, it is on the right track. The only solution is to provide space for development for those people whose habits of communicating, whose

Urban qualities must not be confused with global ubiquity.

aesthetic survival strategies create awareness for urban surface areas, for the language of design in this city. It is not about indulging in conspicuous consumption. Neither is it the aim to construct quarters that attract only a few and exclude many people. Nowadays, those who are well versed in design and urban planning, in the social impact these fields inevitably have on urban life, have a means to provide social mobility. The decision to support those who face the hard lot of working in a creative profession is therefore a political measure that allows us all a glimpse of a future in which we often do not even dare to believe.

Cities have long ago become second nature to us, and they react like organisms; they are unpredictable, their complexity cannot be measured, and they have not reached their limits or their maximum density yet. Cities confront their residents with limitations, pressure and injustice. And they offer personal freedom, chances of developing further and improving one's living conditions.

Only a lively city calls for thinking, ideas and solutions that are innovative, remain creative and are always subject to critical reflection. <<





Supersense

S

The new Supersense store opened in June 2014 in Praterstrasse in the splendid "Dogenhof" building that looks very much like a Venetian palace. Florian Kaps, owner and founder of the shop, calls it a "gourmet food store for the senses." The analog experience is the theme of his new and unusual shop concept.

This commitment to the analog world is celebrated in all sensory categories: it is all about visual and acoustic live experiences, about perception and feel. The visitors of the Supersense store can see how the products are made and understand the production process, be it the development of photos or book printing, calligraphy or vinyl record cutting, etc. The immediate experience is the common denominator and at the same time





> Analog delicacies

a fond reminiscence of the classic store. The products are selected in cooperation with Vienna-based creative professionals. Supersense offers—among other things—rosemary-spiced knuckle of pork, typewriters, records, all kinds of cameras as well as modern Viennese handicraft products. The products can also be purchased in the store's online shop, which is, however, only available during the opening hours of the physical store under real-time conditions as a live stream, which allows online visitors to make a virtual tour through the Supersense palace.

Florian Kaps does not understand his store as an art project or even as a museum but believes in both the desire for the analog experience and in the potential of his unique business model. <<



house of the very island's club division middlesex klassenkampf but the question is where are you, now?

h



The label "house of the very island's club division middlesex klassenkampf but the question is where are you, now?" combines highest design standards with reflections on social changes. It was established in 2006 by four artists and designers—Karin Krapfenbauer, Markus Hausleitner, Jakob Lena Knebl, and Martin Sulzbacher—who all graduated from the University of Applied Arts Vienna. Since 2008 Karin Krapfenbauer and Markus Hausleitner have prepared two Menswear collections each year for the Prêt-à-Porter shows in Paris and Tokyo. The distinguishing features of their collections are casualness, refined and experimental cuts as well as the utilization of ecological materials and sustainable production. The label's avant-garde "all sexes" collections are political statements: the designers permanently undermine the question of gender differentiation and remind us that fashion has always been part of social discourse.

Their concept is centered on the patterns of the fabrics they use, which are based on mathematical operations and thus guarantee highly aesthetic, unique specimen. <<



> Karin Krapfenbauer



> Markus Hausleitner



h



> "Circumzenitha_29,"
collection AW 2014/15

house of the
very island's
club division
middlesex
klassenkampf
but the question
is where are
you, now?

Tagtool

t

Tagtool is an innovative tool for a new generation of visual artists. From the start, when it was launched as a hardware tool, the project was an international success and has won multiple awards. Since late 2012, Tagtool has also been available as an iPad app and is utilized by an active user community in more than 60 countries.

The app allows users to paint projection areas with animated light paintings for live audiences—in Vienna the results could already be marveled at in

the Konzerthaus, the Secession, the Karlskirche, or the Peterskirche. The painted figures and objects can be animated by grabbing them with your fingers and moving them around. Target groups are e. g. artists, VJs, art educators, and other creative minds who appreciate working spontaneously in a

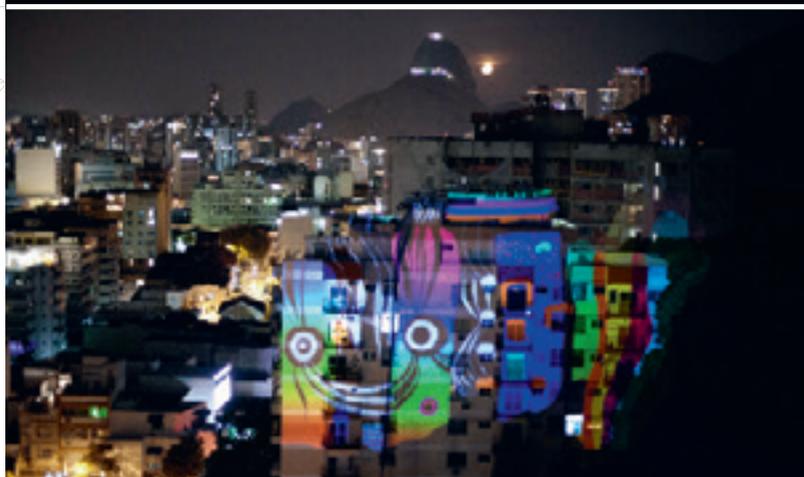


live situation. Tagtool is therefore ideally suited for being used on stage, during performances and in public space.

This novel approach to digital art was introduced by the company OMAi, established in 2007. By uniting artistic sensitivity and state-of-the-art technology, its team brings a new form of visual communication to the streets, the stage and the living room. <<



> left: projection in Belo Horizonte, Brazil; interface with artwork by Maki, 2013; right: interface in animation mode, 2013



> above: Wolkenturm Grafenegg, artwork by Maki, iink and Sascha Bank, 2014; center: Wiener Konzerthaus with Maja Osojnik Band, artwork by Maki, 2008; below: Rio de Janeiro, Brazil, 2012

superated

S

superated was established in 2005. With their Samstag store they have created a salesroom off the well-known and crowded shopping streets of Vienna's 4th district. While in the beginning the salesroom was only open on Fridays and Saturdays, it is now available four days a week. Behind the graffiti façade created by Andreas Pasqualini and Yotto Bano they present and sell Superated fashion alongside other Austrian labels of fashion designers. All the labels, which are not easily available in Vienna, produce clothes under fair conditions using top quality fabrics. This extended offer allows for exciting comparisons and creates synergies. The label's workshop is located next to the Samstag store.

This combination of workshop and salesroom has the great advantage of getting direct feedback from the customers to which they can respond. The superated designs are made by Peter Holzinger who studied fashion design in Vienna under Raf Simons and Viktor&Rolf. He worked for Stephen Schneider in Antwerp, for the Viennese fashion label Wendy&Jim and held lectures on knitting design at the University of Applied Arts Vienna under Veronique Branquinho. Christian Moser is in charge of marketing and PR. The responsibility for the shop concept is shared by Peter Holzinger and Christian Moser. It is of great importance to both of them that their customers feel comfortable in the store and wearing their fashion. The superated fashion is not elitist but wearable and affordable; it is made for all those who prefer unconventional and colorful styling. <<

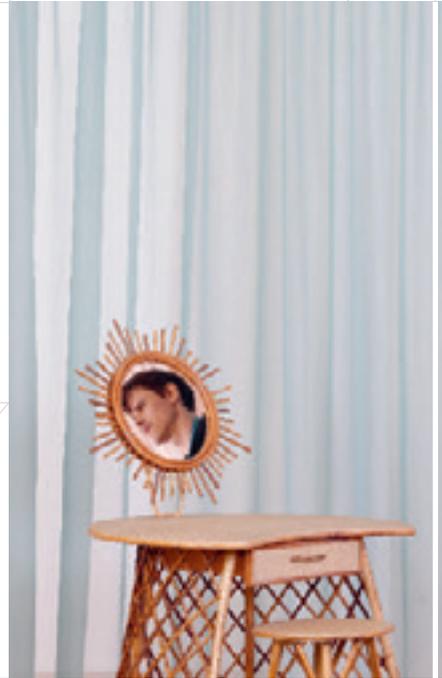


> right, above:
Peter Holzinger & Christian Moser
right, below: Samstag Store



S

superated





> superated, spring/summer
collections 2014

Lomography

1

Lomography is an art form in the field of analog photography and stands for an attitude to life that is shared by a worldwide community of amateur photographers. Established in Vienna in 1992, the Lomographic Society released a manifest of ten golden rules: the focus of Lomography is on experimental and creative analog photography, quickly shot and spontaneous, that understands apparently bad image quality including blur and overexposure as a creative means and throws a new glance at the world. In the beginning it was sheer coincidence that made a group of students stumble on a Russian compact camera—a Lomo LC-A—in 1990. But they also had the right instinct and the conviction that this kind of photography will gain a fan base. Today this community of fans actually exists—around the globe. www.lomography.com is a platform, gallery and shop at the same time.

Since then Lomography has acted as a photography and design company; it is a recognized international brand, creative hotbed of special feature cameras and accessories and disposes of about 30 partner shops, the so called Lomography Gallery Stores in five metropolises. <<

> Lomography cameras: LC-A+,
Konstruktor, and Diana F+



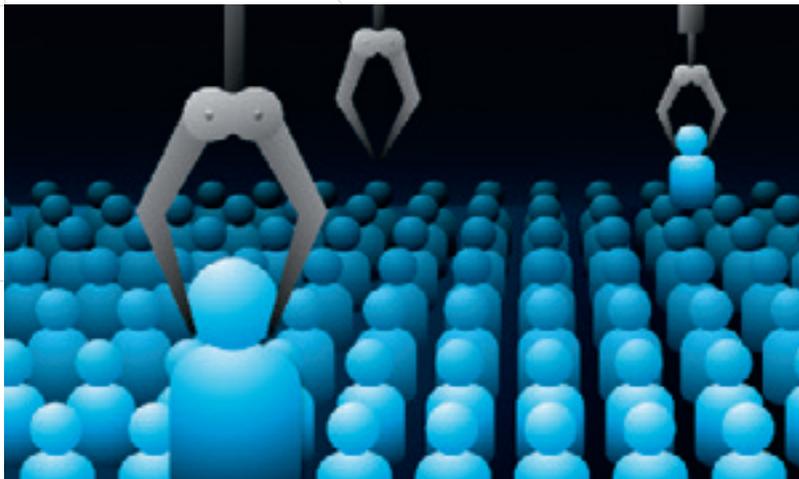


> The Lomography x Zenit Petzval lens is an impressive remake of the legendary Petzval lens, first designed in Vienna in 1840

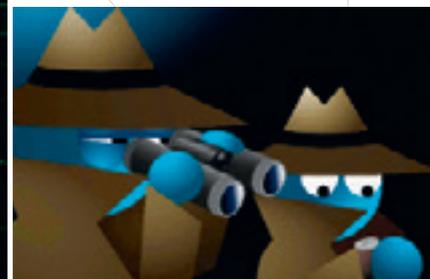


Data Dealer

d



> Stills, videotrailer, "Data Dealer"



The subject couldn't be more topical and explosive: Data Dealer deals with data theft and monitoring of privacy in the online age. Using the sweet picture language of cartoons, the amusing social game "Data Dealer" describes the illegal businesses taking place in the background, the perfidious system of address trading and the globally acting players. The gamer takes on the role of a data dealer; he has to try to collect as many personality profiles as possible and sell them to large international corporations with maximum profit. The adversaries are civil rights activists who raise warning voices and annoying investigative journalists. The humorous and inventive approach to this serious topic as indicated in the subtitle "legal? illegal? whatever?" has earned Cuteacutie Media OG numerous awards, positive reviews and international media coverage including The New York Times, The Washington Post and NBC News.

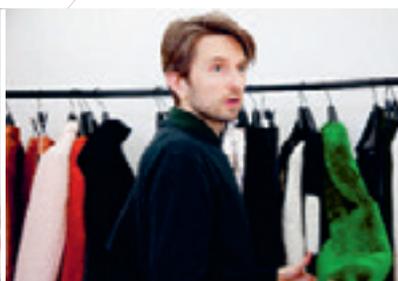
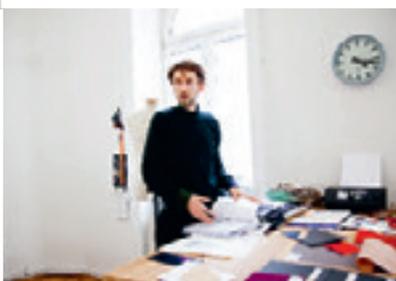
The company founders Ivan Averintsev, Wolfgang Christl, and Ralf Traunsteiner have been working together at the interface of Internet, society and serious games for more than ten years. "Data Dealer" is an educational game that should also be fun for its players! Since the release of the first demo version in 2012 and the first full version in 2013 the online game has been tested by more than 100,000 gamers. Now the focus is on implementing revenue models regarding operation and ongoing improvements. <<

Petar Petrov

p

Petar Petrov has presented his men's collection at the Prêt-à-Porter shows in Paris since 2005; he is represented in the official show calendar of the Men's Fashion Week. Born in Ukraine, he came to Vienna in 1998 when he was in his early 20s and studied at the University of Applied Arts Vienna under Viktor&Rolf and Raf Simons, among others. He founded his label when he was still a student and was soon able to convince with his simple elegance, innovative materials, colors, fits and unusual, yet modest cuts. His fashion for a self-confident clientele is not only available in Europe but also in the US, in China, and in Japan, which ranks Petar Petrov among the successful Viennese fashion designers who succeeded on the international level. Meanwhile he has enlarged his portfolio to include women's fashion, which he presented in 2008 for the first time. Despite his international success he continues to live and work in Vienna, which is his source of inspiration that has influenced his fashion to the same extent as uncountable visits to flea markets and his occupation with his Eastern European roots. <<





> Petar Petrov, spring/summer collections 2014



Walking-Chair

W

Fidel Peugeot from Switzerland and Karl Emilio Pircher from Italy are the persons behind Walking-Chair. They have been working together since 2002 and their first joint object, the "Walking-Chair" that gave them their name, was already a huge success. They were able to continue their successful cooperation with their ironic interpretations of contemporary furniture design including a round conference table named "PingMeetsPong" or, shortly afterwards, a multifunctional bench for the public space, which they called "You May." Today Walking-Chair, whose furniture has already been included in various museum collections, has an international reputation and is the flagship of the Austrian creative scene.

Walking-Chair eludes any categorization and works on a multidisciplinary basis in the fields of product design, architecture, graphic design, and type design. When new furniture is celebrated with a song written just for the occasion the designers themselves pick up their guitars—after all it's the "Colorful Revolution" we are talking about! Behind the humor and playfulness, which at first glance are so characteristic of the colorful, anarchic Walking-Chair universe, there is a great amount of know-how and acquired creative craftsmanship as well as the wish to give a fresh impetus and to trigger (thinking) processes.

In this sense the exhibitions curated for the Walking-Chair Gallery with their esteemed designer friends are indeed a driving force. <<



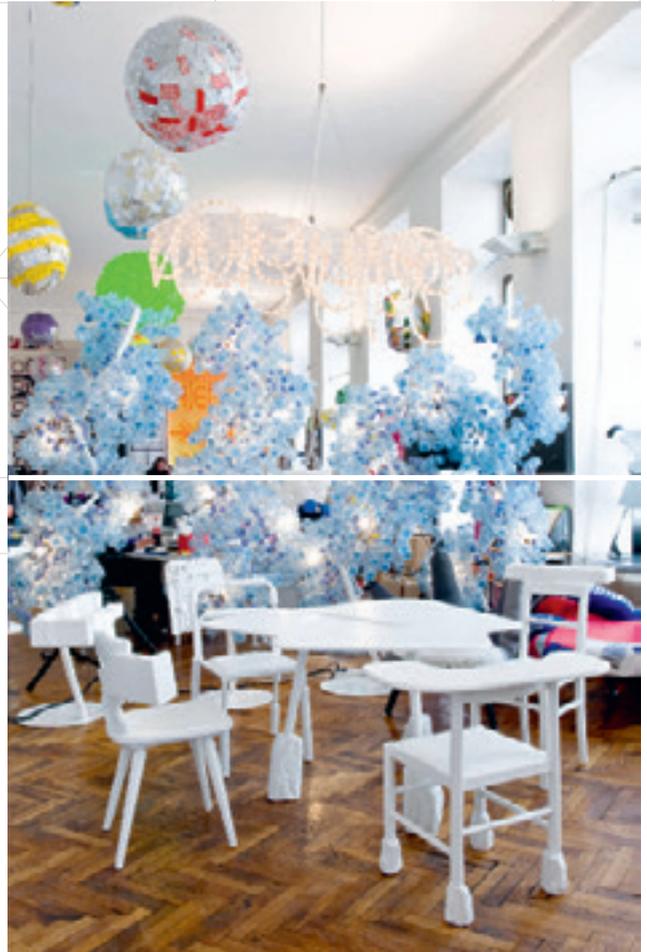
> Karl Emilio Pircher, Fidel Peugeot



> "You May" furniture for public space



> "Sister Blister"—light objects
made of pill blisters



W



J.&L. Lobmeyr

1

> Series "B," design by Josef Hoffmann, 1910 (left), Drinking Set No. 282, design by Ted Muehling, 2010



Established in 1823, the traditional company J.&L. Lobmeyr, run by the sixth generation of the family, has ever since been internationally known for top quality glass culture and light design. Their distribution network is spread around the globe comprising the US, Europa as well as Arab and Asian markets. The history of the Viennese manufactory spans almost 200 years and is characterized by a strong commitment to tradition and by a consistent reinterpretation of the products based on the continuous and intense cooperation with artists, architects and designers. Around 1900 those cooperation partners were Josef Hoffmann or Adolf Loos, today Stefan Sagmeister, Polka and other international designers contribute their designs for Lobmeyr products. The worldwide attention from concept stores and magazines such as Wallpaper or companies like Vitra show that open-mindedness toward innovation and creative ideas is decisive for success. <<

> "Basket" Chandelier, design by Marco Dessí, 2010; Lobmeyr workshop (left) and portal (right) in Vienna



Solfo/Soap&Skin

S

Categorizations like “prodigy” or “greatest hope of the Austrian music scene” can be quite a burden at the beginning of a career. In the case of Anja Plaschg and her project Soap&Skin, however, this was more than justified. Already as a teenager she successfully performed her songs on various stages in Europe and has convinced her audience with her expressive and dramatic albums “Lovetune for Vacuum” and “Narrow,” which confirmed her status as an exceptional musician. Supported by departure Anja Plaschg established the label Solfo which offers artists a 360 degree business model including publishing, management, and booking. <<





> Anja Plaschg in her studio
in Vienna's Penzing district

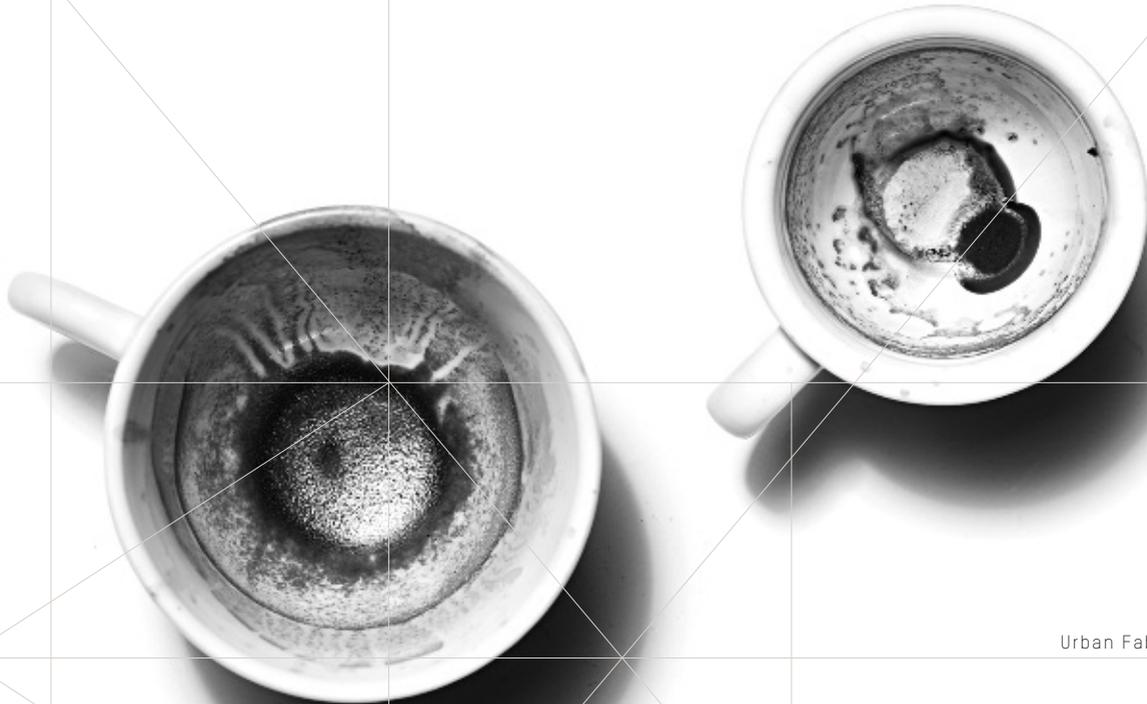






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Tomorrow Is...

On the Future of Creative Work

Martina Fineder and Eva Kraus

Vienna is such a role model of creativity in international comparison that the agents of the culture scenes don't even want to be referred to as such anymore. Supported by a lively funding environment a small-structured and multifaceted, self-confident creative economy has established alongside the heavily funded cultural institutions. Aware of the structural change in our post-industrial society, it is the people involved in the cultural industries who have started to build the city of tomorrow. departure's anniversary exhibition "Tomorrow Is..." (2014), to which this text refers, presents various individual initiatives and collaborative projects, networks and communities and their significance for Vienna's urban fabric. "Tomorrow Is..." focuses on creative projects that initiate, support and illustrate socially relevant processes: in social, ecological, artisan/artistic and economic terms.

Twelve years after Richard Florida's postulate of the Creative Class we take a fresh look at the phenomenon of the creative industries in the context of urban development. First of all it needs to be stressed that besides the revitalization and further development of the traditional local craftsmanship and the conservation and creation of centrally located production facilities (urban manufacturing) there is an increasing interest in Vienna in the city as a social and cultural organism. The willingness to contribute to and engage in society in a responsible way, to create more closely-knit neighborhoods, to search for new ways of attuning one's own way of living to one's direct living environment finally is a means to counter "the risk of a massive urban segregation of the classes within the city" (Andreas Reckwitz, 2012), which in the hype around the "Creative City" often emanates from the agents of the creative industries themselves. "Mingle, mingle, mingle," that's what

Ulrike Schartner from the Viennese architecture studio gaupenraub +/- said on this subject in the interview for "Tomorrow Is..." Lately we often hear the catchword "Hybrid City" used in this context. This term, which derives from the discourse on the hybrid cultures, roughly describes a city that is open and allows for a social, cultural and functional intermix with (free) space for adequate forms of dwelling, working and living. This kind of a city provides common ground for old and new residents that is accordingly accessible and transformable.

Such (re)orientation implies among other things an update of the established definition of progress which, in the course of modern times, has changed from a social-emancipatory notion to one that is driven by growth and innovation only. We present creative minds, who propagate a "human-scale" economy and industry as deemed necessary by economist Ernst Friedrich Schumacher in his bestseller "Small Is Beautiful" as early as in 1973. His assumptions, just like those of Victor Papanek, are based on "humane ecology and social change" (Victor Papanek, 1971/2009) which include the creation and preservation of jobs in places where people live and of products and production processes that are in line with traditional production methods and ideals. Contrary to the prevailing reception of their work, Schumacher and Papanek were no radical opponents of progress like the "Luddites" but rather anticipated what advocates of sustainable design like John Thackara described as an important step toward the development of regions and locations. The new appreciation of what is available—the evaluation of the potential in the neighborhood, for instance—is an essential element of what he calls "clean growth." However, this does not only refer to the

maintenance and preservation of manufactories—which in many places are highly appreciated anyway—but also to the everyday cultures that are continually reinvented (John Thackara, 2009). The strength of individual developers and creative collectives, who often generate alternative ways of working and living, plays a central role in this context. Based on a similar motivation the philosopher Michael Hirsch calls for a new concept of society, for a political, cultural and eco-social reform and claims a “creative democracy” (Michael Hirsch 2013).

Creative Work in the post-industrial Society

All over the world we are witnessing radical changes of the working conditions in the creative field. A post-industrial society requires new approaches and alternative options in traditional areas such as fashion, design, architecture, music, film. At the same time the presence of more recent fields like multimedia and games is increasing. This goes hand in hand with a change of the respective occupational images. In Vienna this development coincides with an industrial culture that is characterized by small- and medium-sized enterprises which do not provide significant numbers of classic jobs in the fields of industrial design and fashion and with a construction industry that offers the numerous architects little room for development. The cultural industry is thus based on a multitude of freelance creative professionals who often define, plan and implement their tasks themselves. As independent entrepreneurs they not only design their products but also shape their working environment and take care

of their assignments themselves. Consequently, they also create the field of work and the jobs of others. In many cases they do both: initiate the projects and carry them out. In parallel to increasing specialization that is perfectly consistent with the requirements of the industry there is a growing number of self-employed persons who define and fill in new niches and working structures: the strategies for changing realities and conditions and for overcoming boundaries range from alternative design and manufacturing processes or sustainable forms of production to socially motivated city work and public discussion of burning ecological questions.

The new roles that the protagonists from the creative industries take up in Vienna are embedded in the international discussion on the change of creative work, e. g. in Andres Lepik's "Moderators of Change" (2010) or Hilary Cottam's concepts of "transformation design" and "relational welfare." In this context the creative professionals act as communicators, agents, mediators, propagators or even as social and cultural entrepreneurs.

They are disseminators within their networks and beyond. Correspondingly, new job titles develop. Kathrina Dankl calls herself social designer and design anthropologist; Julia Landsiedl is a strategic designer and storyteller; the artist, curator, and philosopher Günther Friesinger sees himself as an enabler; Angie Rattay is an activist and eco-social graphic designer. "We are designers, but also non-designers, autodidacts, researchers, specialists and experts in the design knowledge of the future," says the IDRV team around Harald Gründl in "Tools for the Design Revolution" (2014).

The exhibition "Tomorrow Is..." roughly focuses on and describes three overlapping areas that depend on each other: resources, social matters and urban fabric.

Resources

In this area there is a strong interest in revitalizing and continuing the tradition of local craftsmanship, centrally located production facilities and companies which further develop Vienna's traditional production culture. Besides the glass, porcelain and furniture branches it is after all the fashion branch that makes strong efforts to conserve and promote handicraft skills and techniques. Initiatives and individuals also focus on the recycling of available "raw materials," on analyzing production contexts and consumption cycles in order to optimize product life cycles and develop strategies against the throwaway culture. Here, the keywords are the much-quoted repair, recycling and sharing society under the motto "using instead of owning."

Social Matters

Here, we show projects by creative professionals which react to current social necessities in the fields of health, demography, and social structure. The motivations for engaging in these fields range from personal experiences, e. g. new needs arising from aging or sick relatives, to essential city work. This includes the encounter between different generations, inter-social and inter-cultural forms of living, for example facilities where students and homeless persons live together, as well as new spaces where long-term residents and newcomers meet.

Urban Fabric

In some European metropolises the urban fabric is being changed by factors such as the musealization of the city centers, the "ghettoization" of migrants, the increasing gentrification and the resulting massive urban segregation

of different classes. There are a growing number of activities across several branches that intend to create new interfaces and space for living together in the metropolitan area of Vienna as well as alternative mobility concepts. Together architects, designers, and residents or artists explore opportunities—and tools—for the alternative use and revitalization of derelict pieces of land and vacant buildings or take a fresh look at Vienna's city-owned flats.

The Entrepreneurial Self and its Communities

"Artists [and creative professionals] of Modernism and Postmodernism have revised their methods based on requirements in institutional contexts, changing social conditions and parameters, but also stereotypes of artistic and creative work" (Marion von Osten, 2008). In post-Fordist times the creative society, consisting of numerous self-dependent persons, companies and their networks, is considered a new economic opportunity. In international comparison Vienna offers favorable conditions with its high quality of life and relatively low costs of living. Creative professionals who initiate and implement projects—in changing teams, together with neighbors, friends and colleagues—considerably support this structural change. Here we see two mutually dependent phenomena: on the one hand they assume an important role, as today the hopes for the development of alternative economies rest on the creative industries. Furthermore, real estate investors want to use creative minds as a driving force for urban development because they expect the attractiveness of entire quarters of the city to increase when professionals engaged in the cultural field settle there (see "Not In Our Name, Marke Hamburg!," 2009). Then again, and that's the other side of the coin, there is great pressure on them, as the promise of a better world is strongly linked to the innovative power of the creative professionals. To say it in the words of Andreas Reckwitz, the social, political and individual orientation toward creativity is both wish and constraint at the same time. Today the creative professionals are far from what Hannah Arendt describes in her seminal work "The Human Condition" (1958) as the risk of functionalizing labor for the purpose of merely securing a living. In this discussion particular emphasis has to be put on the antipodes freedom/self-fulfillment and self-exploitation/self-exhaustion, which are frequently neglected in the coverage of showcase projects in the media. In fact, low project budgets

are often compensated by the agents' great personal commitment. "The Entrepreneurial Self" (Ulrich Bröckling, 2007), which has become the ideal of the neoliberal market economy, urgently needs active partners from the economic and public sectors who continue to support them in assuming their social responsibility.

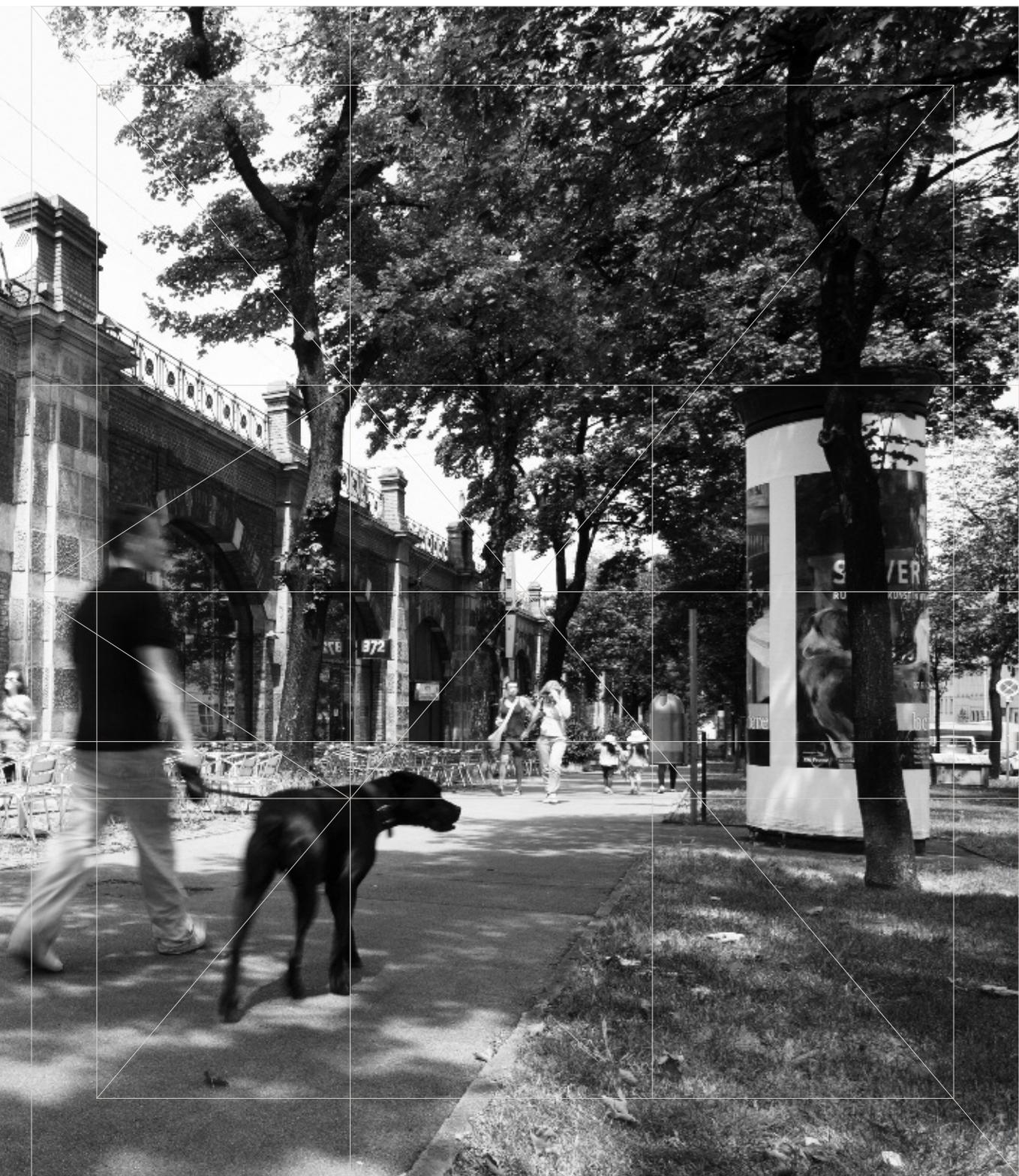
Tomorrow Is...

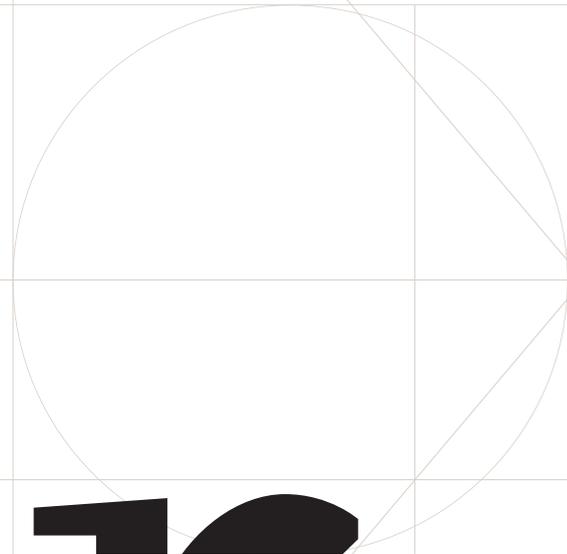
Thus we realize it's the creative professionals in Vienna who show us how to participate in shaping the structural change. And they don't act according to a prescribed top-down master plan but rather add many big and small pieces in order to keep the "growing city" balanced even in the future. The various examples presented in the exhibition show "what it is that keeps our society together" (Richard Sennett, 2012). There is visionary radicalness in the pathetic/romantic, societal/social and artisan/technical pioneering spirit. You just have to take a closer look: in Vienna tomorrow has actually already begun.

"Tomorrow Is..." wants to be a vade mecum; it invites to join in, to imitate and to initiate further, socially relevant projects thus opening up scope for development and activity, which do not only allow to solve everyday problems but also to devise a new social utopia. <<

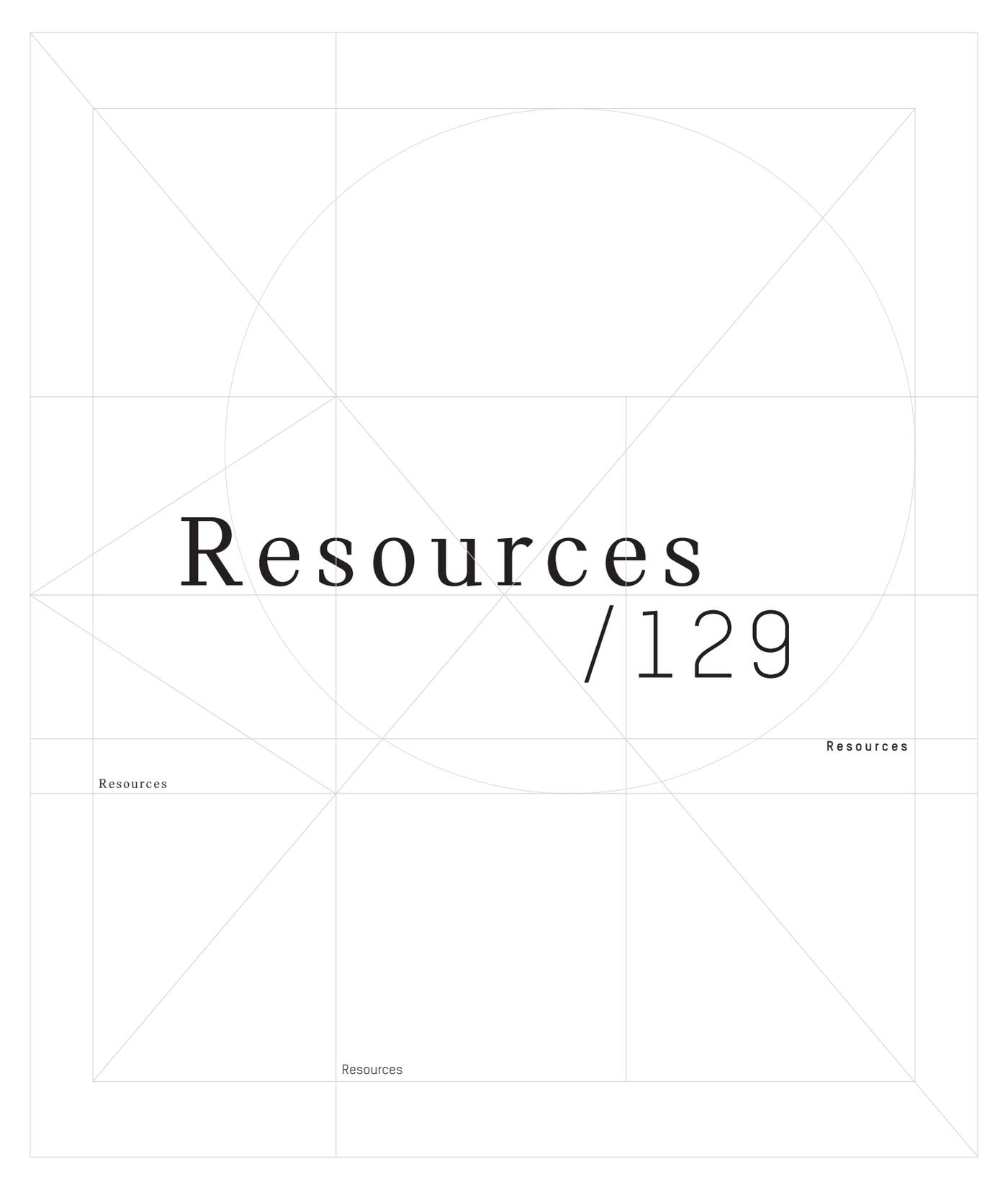
- > Hannah Arendt, "The Human Condition," Chicago, 1958
- > Ulrich Bröckling, "Das unternehmerische Selbst: Soziologie einer Subjektivierungsform," Frankfurt/Main, 2007
- > Hilary Cottam, www.participle.net, last visited on June 25, 2014
- > Ted Gaier, Melissa Logan, Rocko Schamoni et al., "Not In Our Name!," manifesto of the initiative of the same name, 2009, e. g. <http://nionhh.wordpress.com>, last visited on June 25, 2014
- > Michael Hirsch, "Warum wir eine andere Gesellschaft brauchen," Munich, 2013
- > IDRV—Institute of Design Research Vienna, Harald Gründl, Marco Kellhammer, Christina Nägele (ed.), "Tools for the Design Revolution," Sulgen, 2014
- > Andres Lepik, "Moderators of Change," Ostfildern, 2010
- > Marion von Osten, "Andere Kriterien: Arbeit—Diskurs—Kunst, in die bildende 04: Arbeitsverhältnisse," magazine of the Academy of Fine Arts Vienna (ed.), December 2008
- > Victor Papanek, "Design for the Real World: Human Ecology and Social Change," New York, 1971
- > Victor Papanek, "Design For The Real World: Anleitungen für eine humane Ökologie und sozialen Wandel," Florian Pumhösel, Martina Fineder, Thomas Geister, Gerald Bast (ed.), 2009
- > Andreas Reckwitz, "Die Erfindung der Kreativität: Zum Prozess gesellschaftlicher Ästhetisierung," Frankfurt/Main, 2012
- > Richard Sennett, "Together: The Rituals, Pleasures, and Politics of Cooperation," New Haven, 2012
- > Ernst Friedrich Schumacher, "Small is Beautiful: A Study of Economics as if People Mattered," London and New York, 1973
- > John Thackara, "Clean Growth: The Things We Need More Of", departure (ed.), "focus Design: Innovationen für Mensch und Gesellschaft im Wandel," Vienna, 2009







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mischer'traxler studio

Katharina Mischer and Thomas Traxler

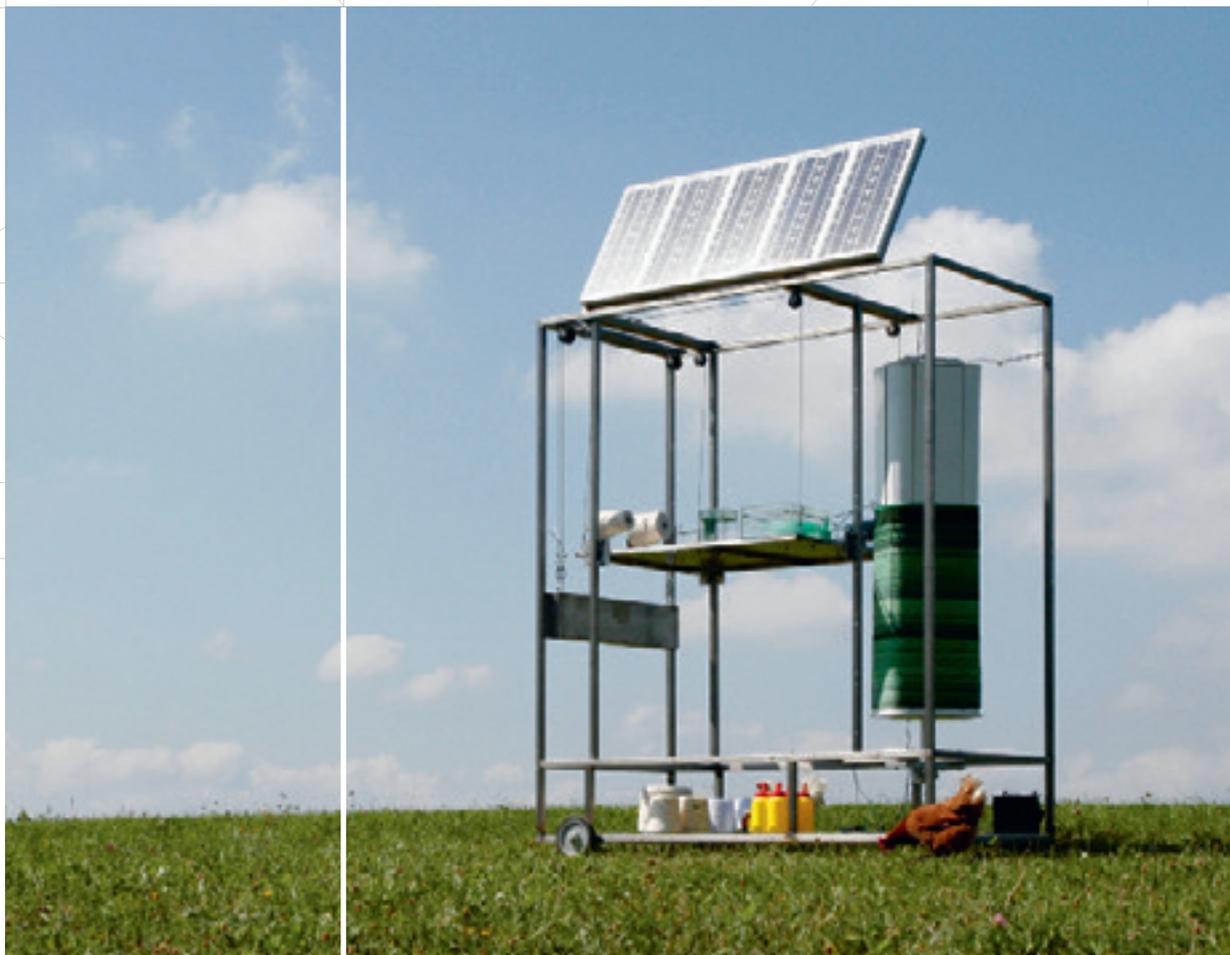
"The Idea Of A Tree"

The outstanding appeal of works by mischer'traxler is achieved by combining biological-physical principles and mechanical processes that make machines react to their surroundings. In "The Idea Of A Tree" they transfer the growth mechanisms of trees to a solar-powered device that produces one piece of furniture or one object of everyday use per day. Just like the growth of a tree, the properties of the object are determined by the various local climatic conditions. A simplified version of the formula is: little sun = thin layer of material = dark color; lots of sun = thick layer = pale color. Thus every object becomes a three-dimensional recording of a particular day in a particular place. In addition to its narrative quality, the production process—dependent on sunlight but otherwise completely autonomous—prompts a critical reassessment of the 24/7 rhythm of our globalized industrial society. *MF/EK*



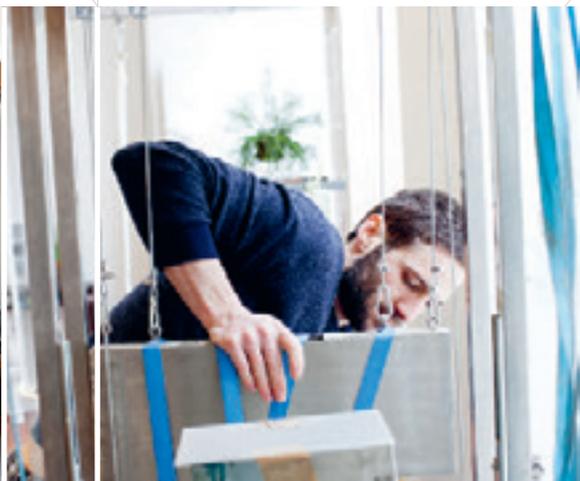
Little sun =
thin layer of material =
dark color

Lots of sun = thick layer = pale color





“Why, what for, what if?”



IDRV— Institute of Design Research Vienna Harald Gründl and his team: Ulrike Haele, Marco Kellhammer, and Ronja Ullrich “Do we have what it takes to do?”



> “Do we have what it takes to do?,”
shop window installation during the
Vienna Design Week 2013



Spare parts instead of predetermined breaking points

In the opinion of IDRV, the knowledge required for designing a product with the longest possible life can most reliably be gained in repair and restoration workshops. Within a "Stadtarbeit" (City Work) project during the 2013 Vienna Design Week the team surrounding Harald Gründl researched the potential of a new repair and service economy in Vienna in cooperation with residents and visitors. This exemplary analysis in Vienna's fourth district not only points out opportunities to have things repaired or buy used items, but also provides major incentives for sustainable design strategies. The furniture, toys and household effects that can be found in repair workshops are predominantly of high quality and feature materials and principles of construction that were developed with the possibility of repairing and adapting them in mind in the first place; this fact once more underlines the need for products for which there are spare parts instead of products with predetermined breaking points in active exchange and sharing networks. *MF/EK*



> Roland Schueler's violin making studio; repair workshop "Puppen-Klinik" in Vienna; "Stadtarbeit—City Work" talk at the Radlager, Vienna Design Week 2013

breadedEscalope

Sascha Mikel, Martin Schnabl, and Michael Tatschl

"Collective Furniture"

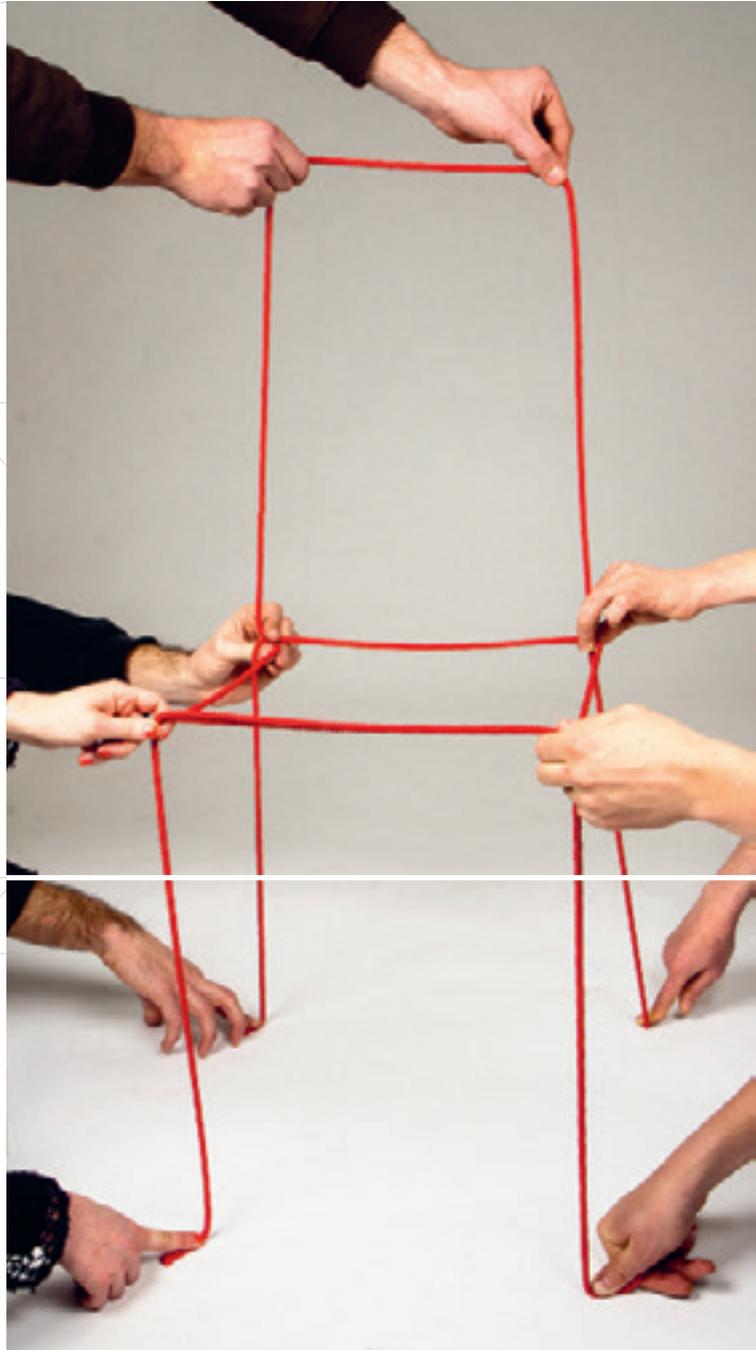


"Collective Furniture" enables design-enthusiasts to become involved in the decision-making process in the course of product development. Designers and the well-established furniture maker Neue Wiener Werkstätte cooperate with the interested public and various experts in an open design process. This kind of interaction between a manufacturer of high-end products and a heterogeneous design community offers the opportunity of combining artisanal, economic, artistic, and ecological parameters with the participants' preferred tastes, their social as well as financial predilections and options. This participatory process is put into practice via an online platform and workshops. A first tendency is already emerging: the current trend is to create a modular, multifunctional workbench for apartments in the city. The idea for "Collective Furniture" arose in connection with the public experiment "Misfits Revisited" in cooperation with Thonet Germany. Under the heading "Create your own Thonet" workshops were held to breathe new life into production rejects and semifinished products. *MF/EK*

> "Misfits Revisited" workshop, 2012

Next steps
“Collective Furniture”

>> breadedEscalope & Neue Wiener Werkstätte: initiation & cooperation >> Impulse talk (May 2014) >> Specification of the list of criteria >> Website kickoff >> Crowdsourcing / collective brainstorming >> Product concepts >> Vienna Design Week: workshops & expert talks (September 2014) >> Designs & continuous evaluation by breadedEscalope and lead users from the community >> A selection of designs will be presented as a work in progress at the IMM cologne (January 2015) >> Prototypes will be built by NWW >> Presentation of prototypes, prototypes will be given to the “most active members” of the community, test diaries >> Optimization of prototypes >> Presentation of the preproduction series during the Vienna Design Week 2015

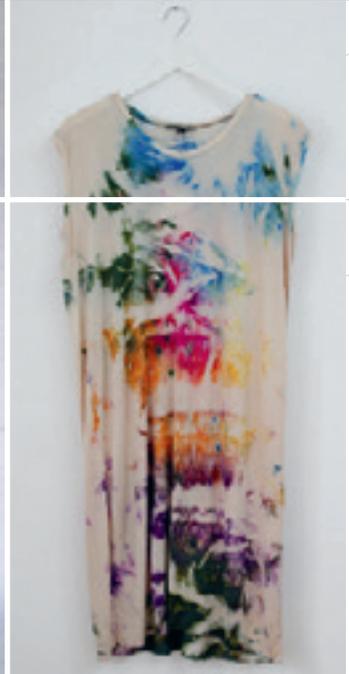


Awareness & Consciousness (A&C) Christiane Gruber

In 2005 fashion designer Christiane Gruber started using batik, an ancient method of dyeing textiles, to produce handmade fabrics for the collections of her label A&C. By trying out experimental techniques in the dye bath by tying, bleaching or by different ways of applying color—using e. g. stencils or perforated metal sheets—she makes the most of batik and creates new impressive worlds of patterns and colors every season. Each piece of art she makes is a unique specimen; the fabric becomes a canvas.

She personally produces all items by hand in her workshop in Lindengasse and turns the material into clothing and accessories. Another equally important focus of the label is on the use of ecological material in the product line for children.

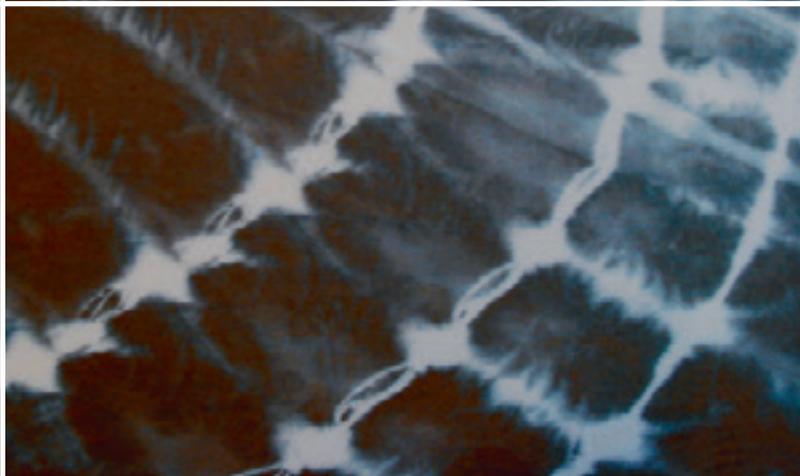
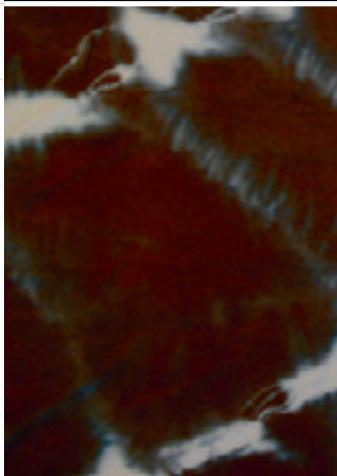
According to Christiane Gruber, the name Awareness & Consciousness not only stands for Accessories & Clothing, but also for the "personal wish to lead a reflected life." *MF/EK*





“The personal
wish to lead
a reflected life”

> left: “Falling Down” collection,
spring/summer 2011;
right: “Temper” collection, spring/summer 2010
and “Ease” collection, spring/summer 2009



Mühlbauer Hutmanufaktur/ Hat Manufacturer

Klaus Mühlbauer and his team: Nora Berger and Barbara Gölles

The premises and workshops of the traditional Mühlbauer hat manufaktur, a family business established in 1903, are situated in the city center, at Schwedenplatz. A team of some 30 hat makers and milliners make more than 15,000 high-quality pieces of headwear per year. Felt hats are produced there according to time-honored craft tradition: felt is stiffened, the cone is pulled onto a hat block (molded), finished (brushed, ironed, steamed, and dried), and finally trimmers garnish the hat. Vienna's first district offers a location for manufacturing where life, work and knowledge transfer come together under fair conditions without turning back to the nostalgic. That is guaranteed by up-to-date design that is able to translate the traditional craftsmanship of products "Made in Vienna" for an international fashion audience. The flagship store in the city center (Seilergasse), is a significant showcase for the company; in addition to their own headwear it features exquisite furniture, furnishings, clothing, and accessories by young designers mostly based in Vienna. MF/EK





A family
business
since 1903





> Impressions from the workshops
of Mühlbauer Hutmanufaktur
in Vienna's first district

“Made in Vienna”



rosa mosa

Simone Springer and Yuji Mizobuchi



The Austro-Japanese duo Simone Springer and Yuji Mizobuchi has been making shoes and accessories under their label rosa mosa since 2001. The two designers, both trained in London, keep finding new ways of incorporating their great interest in craftsmanship and folklore into the context of current international fashion trends. Their products meet the highest expectations for materials and made-to-measure items. Their creations are made in their own workshop; they work with local artisans for producing in small numbers. This kind of cooperation reactivates and advances traditional manufacturing processes. Thus they were the first to transfer a traditional technique of dyeing cloth, i. e. indigo resist printing, to vegetable-tanned leather in cooperation with experts from the Burgenland and combine them with basketwork made in neighboring Hungary. rosa mosa's collections include new interpretations of well-established products, Austrian schoolroom classics such as the slipper Maria or a handbag molded after the typical Vienna Kaiser roll. At the same time their products are characterized by the elegant simplicity and craftsmanship of traditional Japanese clothes and everyday objects. *MF/EK*

> Indigo resist printing on leather

> Willow 5 with Indigo Blaudruck,
spring/summer 2014





Reactivating and advancing traditional manufacturing processes



Studio Dankl

Kathrina Dankl and her team: Horst Felzl, Thomas Hruschka, Andrea Lunzer, Angie Rattay, and Wolfgang Wimmer

“LESS! I Love Brot”



> Exhibition view at
Kunstraum Niederösterreich, 2013

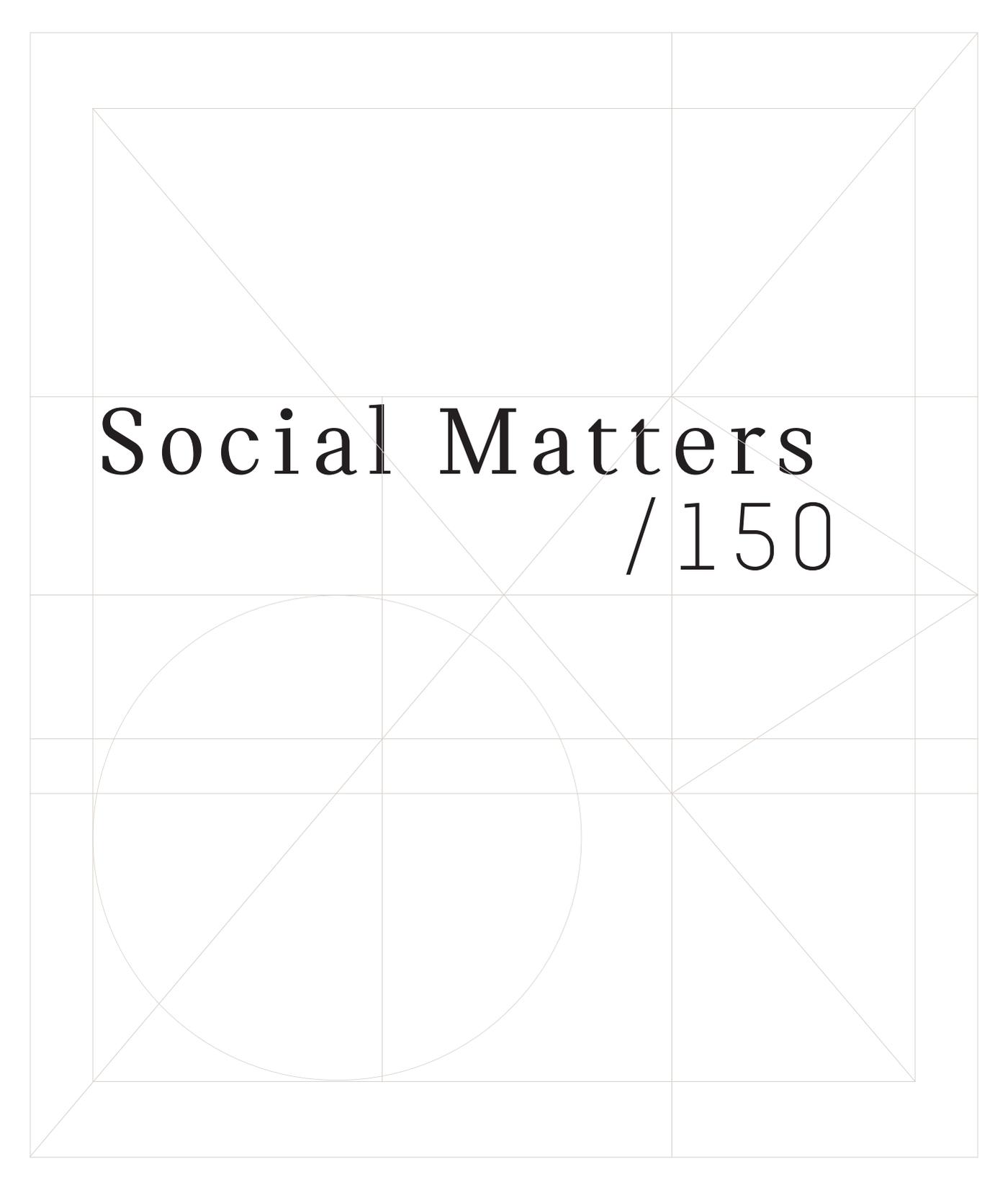
In multidisciplinary teams Kathrina Dankl develops new design strategies to respond to current social and ecological challenges. The projects she initiates include customers in the key role of co-designers; she herself moderates the process and uses design as a tool to make the issues visible and tangible. For “LESS! I Love Brot!” she initiated a customer survey for a better understanding of the throwaway culture in connection with the staple food bread in cooperation with Bäckerei Felzl. 50 customers wrote a “bread diary” for seven days, resulting not only in surprising insights, but also in an increased awareness and a better ability of the participants to estimate and plan in time how much bread they would consume daily. According to the survey, about a quarter of the bread bought by private citizens is thrown away. In the stores of the bakery 16% of the amount produced remain unsold in the evening. In order to develop possible solutions from these preliminary research results, the bakery and the team surrounding Kathrina Dankl are currently considering the production of bread chips or the introduction of a bread spender as a second sales channel. *MF/EK*

About 1/4 of the bread purchased is thrown away



> Customers document how much bread they consume





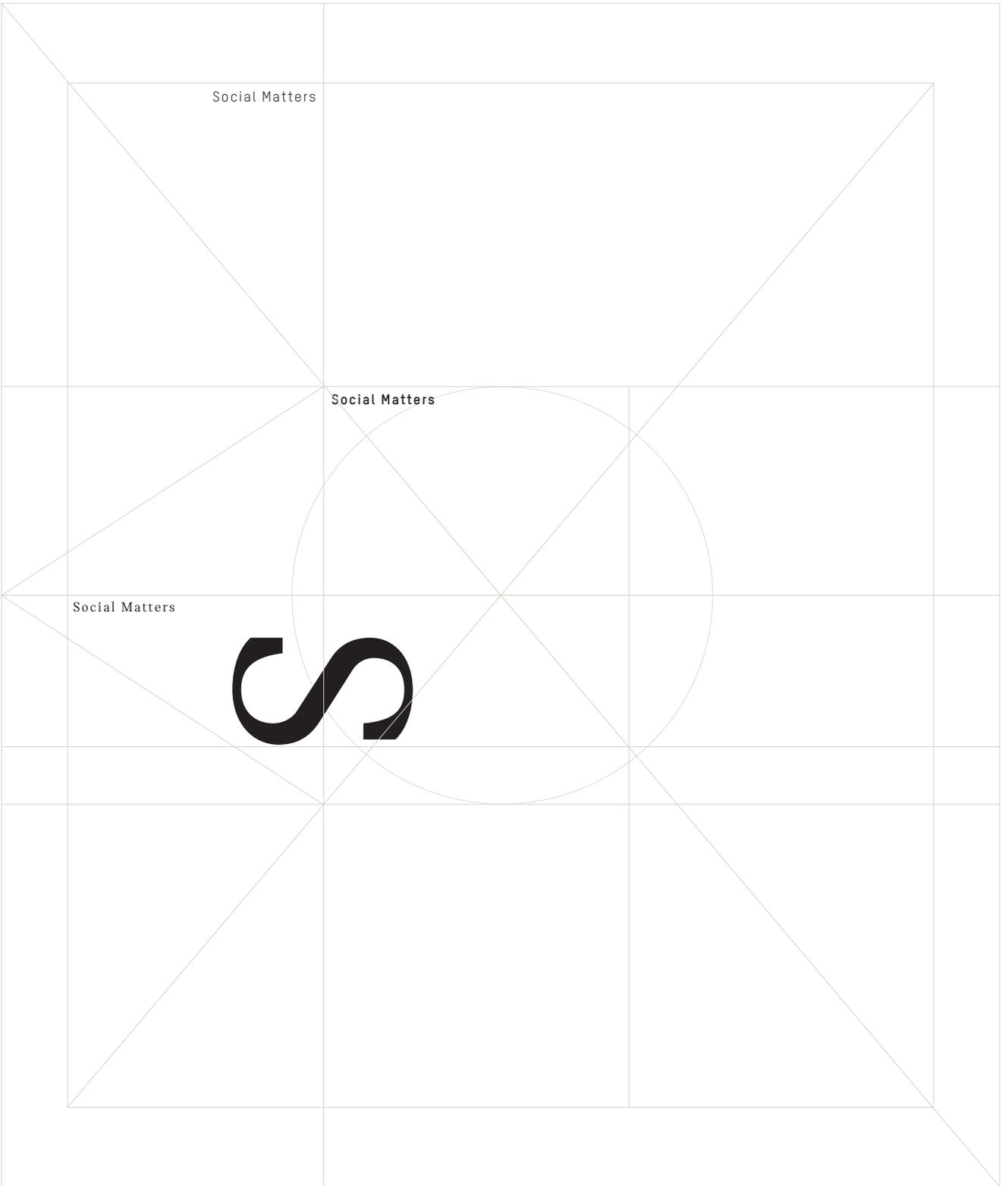
Social Matters

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Social Matters

Social Matters



dottings

Sofia Podreka and Katrin Radanitsch in cooperation with Julia Kaisinger

“GoodGoods”

“GoodGoods” increases society’s regard for jobs in manufacturing enterprises where persons with physical or intellectual disabilities find work. The label “GoodGoods” is a seal of quality for products whose usefulness, high quality and attractiveness unconditionally warrant showing solidarity and buying them. In order to develop useful everyday and domestic items, produce them locally and distribute them internationally, the designers of dottings without further ado decided to become entrepreneurs; up to now they have invited eight colleagues from Vienna to take part in their initiative: AWS design team co-developed a bamboo cooking spoon in cooperation with the nonprofit organization Jugend am Werk [“Youth at Work”]. Fashion designer Eva Blut created accessories, the design duo Vandasye created bottle openers and Madeleine Plass designed laundry baskets for the workshops of ÖHTB [Austrian Relief Organization for People Who Are Deafblind and People with Significant Vision and Hearing Impairments] at Aichholzgasse and Mollardgasse. dottings themselves contribute to “GoodGoods” among other things with pot & pan brushes and nailbrushes for BSWF [promotional association for the blind and visually impaired]. In addition the line is to include products by Julia Landsiedl, Designstudio Lucy.D, mischer’traxler studio and livin studio. *MF/EK*

“Handmade by
unique people”

> Metal bottle openers
by Vandasye and the
ÖHTB workshop at
Braunhubergasse

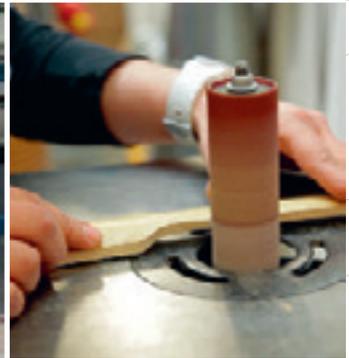


> Felt coasters by Eva Blut
and the ÖHTB workshop at
Aichholzgasse





> Pot & pan brushes
and nailbrushes
by dottings and BSFW



> Bamboo cooking spoons by
AWS designteam and
JAW—Jugend am Werk, Begleitung
von Menschen mit Behinderung GmbH

> "Lampienta" laundry baskets
by Madeleine Plass and the ÖHTB
workshop at Mollardgasse



Julia Landsiedl and Cora Akdogan “Worldclass-Wieden-Tour”

“Show me your district, I’ll show you mine”



Under the slogan “Show me your district, I’ll show you mine” product designer Julia Landsiedl and graphic designer Cora Akdogan brought together old and new neighbors in their home district of Wieden. Long-term residents of Wieden and male youths from Afghanistan, then residents of the nearby Caritas home, introduced each other to “their” district by means of guided tours through the neighborhood. The people who had lived there for a long time and the newcomers not only showed each other novel views of their own living space, but also piqued their curiosity as to each other’s culture. For example, neither the young asylum seekers nor the retirees from Vienna, who have memories of their street as full of lively craftspersons and prospering trade, can understand why there are so many vacant ground-floor storefronts in the center of Vienna. In the 1970s Victor Papanek asked his guild to devote ten percent of their working hours to social matters. With her initiative, which started during the 2013 Vienna Design Week, Julia Landsiedl—like many other protagonists introduced in this part of the publication—is doing much more than her ten-percent share. *MF/EK*

> “Worldclass-Wieden-Tour” in cooperation with the Vienna Design Week 2013



Kathrina Dankl, Lisa Elena Hampel, Julia Landsiedl “Design Audiences”

What happens to a person's belongings, accumulated over a lifetime, when they move from a house or apartment into a retirement home? What do they take with them into the new, final stage of life, what is left behind? In their “Design Audiences” project the three designers point out a crucial issue that has been given too little attention: during visits to a retirement home in Vienna, visitors found out that such a move is not only characterized by a reduction of living space to a 31.5-square-meter standard apartment, but also decisively shaped by personal style. The accompanying photo documentation shows that people will not allow a standardized taste to be inflicted upon them when they move. In projects such as the “Design Audiences,” design and design research are helpful instruments to identify and depict everyday problems and consequently find solutions in cooperation with the persons concerned. This dialogic working style is significant for the approach favored by the young designers, who keep calling attention to themselves in ever-changing combinations and teams. *MF/EK*

> “Design Audiences” in cooperation with the Vienna Design Week 2009







31.5 m²



chmara.rosinke

Ania Rosinke and Maciej Chmara

“Mobile Hospitality”

chmara.rosinke’s “Mobile Hospitality” is a kitchen unit on wheels that appropriates public space. By eating together, a publicly accessible and yet private situation is created among neighbors and strangers in urban public space. The project not necessarily aims at feeding people but at instigating communication among participants while they are cooking and eating. It is a manifestation of the current search for an alternative consumer culture that gives the desire for social interaction precedence over material and physical aspects.



The special quality of chmara.rosinke's interventions is rooted in their personal commitment, which encompasses building the furniture with their own hands and serving and entertaining their guests personally, in various cities such as Linz, Bregenz, Vienna, Paris, or New York. With the do-it-yourself aesthetics of their kitchens, a deliberate choice, the duo continues the analog methods and intentions of the DIY movement since the 1970s. Style adaptations are also available, e. g. the Black Edition made of flamed spruce and a White Edition by Neue Wiener Werkstätte. *MF/EK*



section.a and gaupenraub +/- “Memobil”

Members of section.a have experience with people suffering from dementia in their own families, which is why they started developing “Memobil.” In cooperation with experts from the field of applied nursing and the architectural studio gaupenraub +/- they looked into options to facilitate the communication of relatives and caregivers with people in nursing homes, day-care centers, and rehabilitation centers. As memories from the past may help to delay the decline and loss of cognitive, emotional and social skills, “Memobil” opts for working with familiar shapes, materials, colors and smells as well as sifting through photos and pop cultural media from the 1930s to the 1980s together: emptying and rummaging around in a 50s-style sewing box and talking about it activates the mind. So-called “memory anchors” may help to delay memory loss and to counter the corresponding loss of identity. But above all such measures help people suffering from dementia and their relatives to find a common language. MF/EK

“Memory anchors”
may help to delay
memory loss





gaupenraub +/- Alexander Hagner and Ulrike Schartner "VinziRast-mittendrin"



A model for students and homeless persons to share apartments, unique in the world, has developed from a remarkable initiative by activists, architects, and a funding and operating body, the Vinzenzgemeinschaft St. Stephan. The project, which has received several awards, is based on the solidarity groups formed during nocturnal sit-ins when the Audimax lecture hall was occupied by students and homeless persons during the student protests in Vienna in 2009. The conviction that communal living results in high-quality experience for all participants, that they can support each other and develop new ideas together, gave rise to the concept of establishing a cooperative dormitory. Ten apartments are shared by three persons each in a house donated for this purpose on the corner of Währinger Strasse and Lackierergasse in Vienna's 9th district; it also includes workshops, event rooms, a roof garden, and a public restaurant. Throughout the construction phase, gaupenraub +/- not only lent a hand at the construction site but also played an important part as intermediaries to implement their design. *MF/EK*



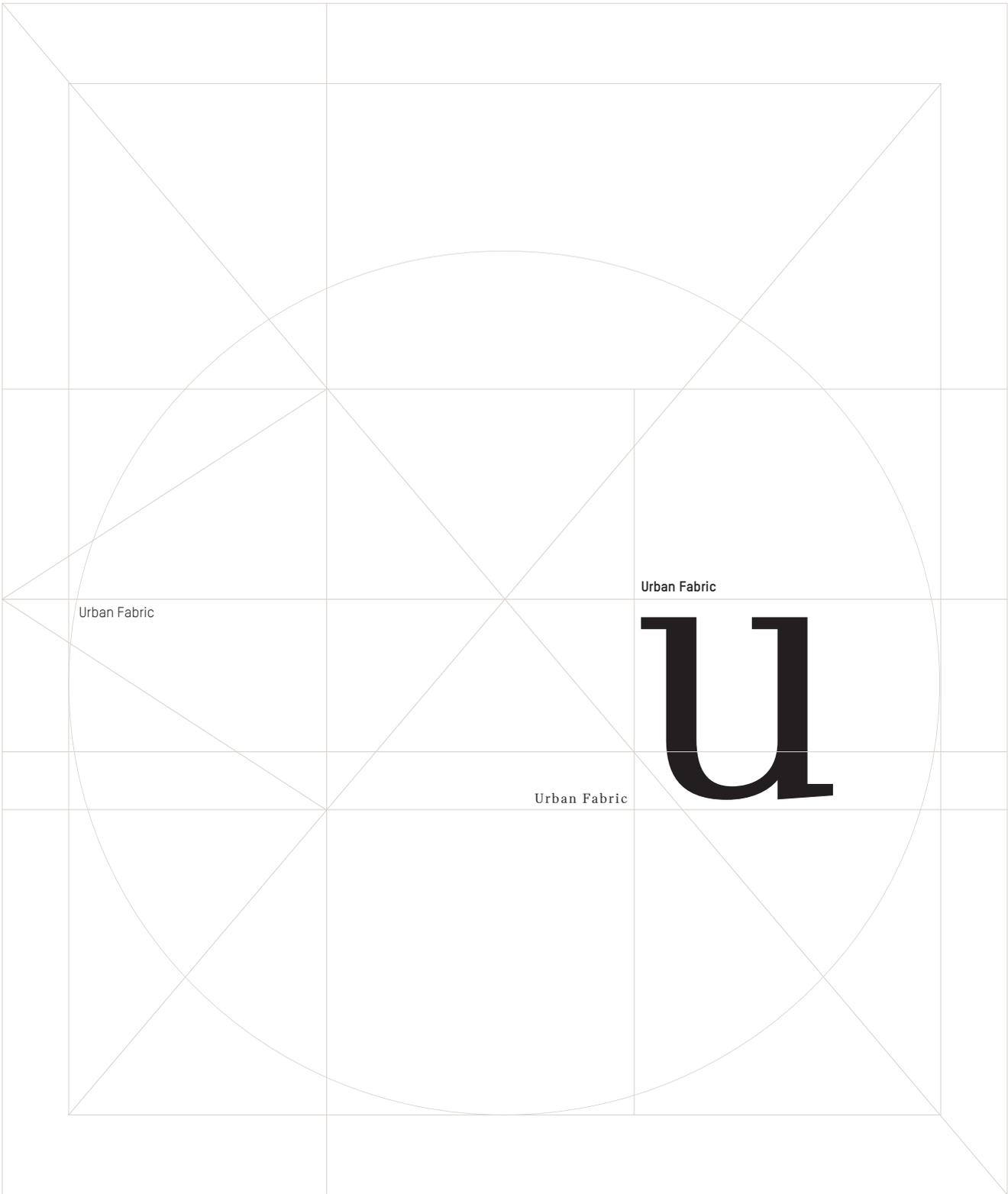


> The "VinziRast-mittendrin" restaurant, paneled with slats from fruit crates





Urban Fabric
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Urban Fabric

Urban Fabric

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feld72

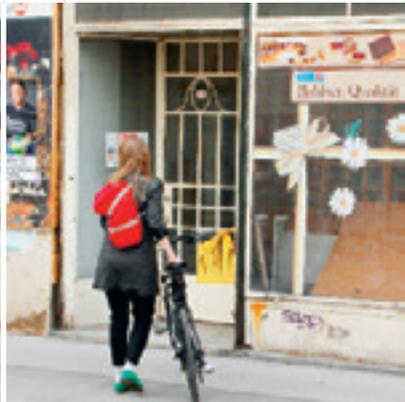
Anne Catherine Fleith, Michael Obrist, Mario Paintner, Richard Scheich, and Peter Zoderer "Cycling Public" and "Public Trailers"

With the "Cycling Public" project, their contribution to the departure idea competition "Cycling Affairs," the architecture collective feld72 won the jury prize in 2013. The project, based on a new social contract between Vienna and its citizens, allows cyclists to directly profit from their environmentally compatible form of mobility that also saves a lot of costs for the general public: by means of a digital points system, cyclists can exchange miles ridden on a bike for various cultural events or services. In addition to further incentives designed to entice even couch potatoes and die-hard car drivers to get on their bicycles, the project opens up entirely new opportunities of exploring and utilizing the city even for people with little income. The architecture collective feld72 not only carries out specific construction tasks but has, since 2002, also been working on issues of utilizing and perceiving public space with a focus on "urban strategies." The "Public Trailers" are performative vehicles the collective has so far presented in cities from Vienna to Shenzhen in China; they are based on the bicycle as an ecological means of transport and utilized to fathom the communicative potential that exists in cities. *MF/EK*



Lisa Schmidt, Jan Hosa, and Josef Lueger "Wiener Rad-WG"

The "Wiener Rad-WG" combines two essential issues of urban development into a charming service: the cycling boom in Vienna, which is faced with a lack of space for bicycle parking, and the imperative revitalization of Vienna's suffering ground-floor area. By turning vacant storefronts into storage places for bikes, the initiative at the same time creates meeting places for cyclists from the neighborhood and guests from Austria and abroad. By means of a specifically designed mobile app cyclists can find a vacant place and book it in advance. In addition tools and equipment for repairing and cleaning bikes are made available in the "Rad-WGs." After winning the "Cycling Affairs" idea competition Lisa Schmidt is taking the project, which originated as an idea of the three initiators mentioned above, to the stage of developing and implementing prototypes with support from departure. In the course of 2014 the first two "Rad-WGs" will start operations. *MF/EK*



transparadiso

Barbara Holub and Paul Rajakovics

“Direct Urbanism—Paradise Enterprise”

The offer of a cooperation, which they chose themselves, to the municipality of Judenburg has meanwhile become a multi-year project of “direct urbanism” initiated by the protagonists of Paradise Enterprise, a team surrounding the duo transparadiso. In this project they draw up long-term artistic and urbanistic strategies to counter local population loss. It aims at reactivating the lost “Paradiesgarten” [paradise garden] at the Judenburg monastery—now unfortunately a derelict piece of land located at the town center—and at developing a “catalog” that gives inhabitants tools to make use of the hidden potential of the place and create an attractive location: revitalization and inclusion of nature, initiatives in the field of education, help with neighborhood activities etc. Obviously the problem of population loss will not be solved like that; however, the project may serve to encourage a new kind of social interaction as well as an appreciation of one’s own town. Barbara Holub and Paul Rajakovics deal with topical issues of urban development both in their immediate surroundings and abroad and actively call for political measures and support by the public authorities, but above all by the local communities. *MF/EK*



> The lost “Paradiesgarten” of the former Poor Clare monastery at Judenburg in 2013

> Launching of the "Amamur" raft, 2013;
the "urban knitting" hype arrives in Judenburg



nonconform—architektur vor ort

Roland Gruber, Katharina Kothmiller, Peter Nageler, and Caren Ohrhallinger

„Vor Ort Ideenwerkstatt“

“Vor Ort Ideenwerkstatt” is a model for “finding ideas for future challenges in construction” where the whole municipality acts as a client and actively participates. Supporting municipalities in planning their construction projects by giving advice and accompanying the corresponding communications processes is the business model the architecture firm nonconform has developed as a further source of income alongside traditional building projects. Their workshops are based on working out spatial arrangements for urbanistic challenges jointly with the citizens on site. To optimize project work, the architecture firm prepares an evaluation of the surroundings that will be expanded and assessed. For that they offer a range of simple but enjoyable tools such as idea jars, colorful adhesive tapes, drawings and models of the design as well as group discussions. Residents of all age groups are invited to present ideas and determine favorite development options by vote. Projects resulting from the “Vor Ort Ideenwerkstatt” process are particularly widely accepted by residents. *MF/EK*



> “Vor Ort Ideenwerkstatt” for the Rotundenareal property in Innsbruck



> "Vor Ort Ideenwerkstatt" in the Tyrol: Wildschönau, Mils bei Hall, and Fließ



Peter Fattinger, Veronika Orso, Michael Rieper with students of the Design.build studio, Vienna University of Technology "add on. 20 meters high"



Activating the general public, involving the audience and vitalizing urban space are essential intentions of participatory projects. Peter Fattinger, Veronika Orso, and Michael Rieper managed to do just that with "add on" at Wallensteinplatz in Brigittenau, Vienna's 20th district. In cooperation with students from the Vienna University of Technology they designed and implemented spatial structures for multiple uses. Thus they created a tower made of modular scaffolding components that stood in the city's public space for six weeks. On many levels and at a height of up to 20 meters it housed residential space and a production facility, an artists-in-residence studio featuring a packed program of artistic interventions and performances, a boutique, music shows and film screenings as well as lectures and discussions. Participants, visitors, and viewers agree that "add on" united people from different social classes and cultural milieus in an apparently natural way and at least for one summer worked against social inequality and the increasing marketization of public space. *MF/EK*







4

4 tailor-made funding programs for the companies of Vienna's creative industries: departure classic, departure focus, departure pioneer and departure experts

85

85 funding programs since 2004

2,020 > 4

2,020 submitted projects

438 funded projects

d

93.8

93.8 million euros of private investments were triggered by departure funding

10 years of departure, the Creative Unit
of the Vienna Business Agency

10

departure

The Creative Unit of the Vienna Business Agency

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38

27.2

27.2 million euros of total funding

1,937 jobs were secured or created

1,937

departure—the Creative Unit of the Vienna Business Agency

Wolfgang Reiter

In the past years the creative industries have established themselves as an important economic sector. Growth rates are considerably higher than in other branches of industry and they strengthen Vienna's position in the international competition between cities.

This development is also due to the work of departure, an idea launched by the City of Vienna ten years ago in order to improve the material and non-material condition for creative professionals. As a competence center for designers, fashion designers, architects, musicians as well as for creative professionals active in the fields of multimedia and art market departure has meanwhile become a role model on the international level.

Besides know-how transfer, entrepreneurial consultancy, the promotion of network activities and initiatives for cooperation between companies of the classic economy and creative professionals, departure—which is part of the Vienna Business Agency—also provides direct financial support to companies of the creative industries.

Here the focus is on innovative ideas and on the economic orientation of the projects as well as on the creative and artistic quality of the funded projects, services and business concepts.

Home Base for Creative “Futurepreneurs”

Since 2003 more than 400 projects and companies received funding in the amount of some 27 million euros and more than 1,800 highly qualified jobs

were created or secured. The granted funding triggers private investments of approx. 94 million euros and contributes to positioning Vienna as an innovative and future-proof business location.

Actually, it needs more than just financial support if you want to provide both the creative professionals with optimum opportunities to start and develop their business and the urban economic life with innovative stimuli. Support in the establishment of networks is equally important. Thus departure has developed to a hotspot for knowledge transfer and networking between research, creative design and economy.

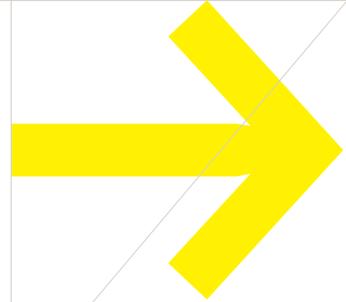
departure cooperates with the "Social Design" class at the University of Applied Arts Vienna and with the Institute for Entrepreneurship and Innovation (E&I) at the Vienna University of Economics and Business, which offers practice-oriented research and teaching on company establishment and innovation processes. Based on practical business cases the sustainability and feasibility of business models is evaluated and examined.

Networking curated by departure

In cooperation with museums, festivals, and events such as sound:frame, Vienna Art Week and Vienna Design Week, which have proven themselves as adequate platforms for the presentation of Viennese creative industries companies, departure organizes workshops, conferences, and information events on a regular basis, which offer the opportunity for know-how transfer and for the exchange of experience and information. departure puts the spotlight on Vienna's creative professionals: high publicity events, guided tours to production facilities or the "Look/Books" give them a stage and make them visible for and known to a wider audience.

Thanks to the partnership with the international interview magazine "Freunde von Freunden" Vienna's creative professionals can present themselves on the international level and build networks. The training program "we—workshops for entrepreneurs" was developed in cooperation with Austria Wirtschafts-service; it is meant to help young, talented professionals to enter a rather complex market and to wet their appetite for entrepreneurship.

The declared aim of “curated by_vienna,” a project initiated by departure, is to break new ground in the cooperation between internationally renowned curators and Viennese galleries. The project strengthens the position of Austrian artists and galleries on the international art market and enhances the status of Vienna as an arts location. Fresh contacts established through the project shall further expand the relations between those active in the arts scene and gallery sector and shall be used for future ideas and projects beyond the duration of the exhibitions presented under “curated by_vienna.” The exhibition and network program, which has been held in parallel with the Viennafair since 2009, focuses on a specific topic each year and is thus not only geared to the rules of marketing but also provides interesting stimuli in terms of content, which have earned international reputation.



New Ideas for Vienna

To complement these network activities and classic funding programs departure selects a cross-sector funding focus each year that deals with topical challenges and development potentials of the creative industries and provides targeted support for projects that are in line with this focus. Under the funding program “focus Cooperation,” the emphasis was on the cooperation between companies of the creative industries and of the classic economy in order to remove the limits between content development and production and to accelerate mutual approach. The call “focus New Sales” was a continuation of the “cooperation” focus and primarily supported projects of companies interested in expanding their business model in view of new, digital marketing concepts and in profiting from their success and experience on the local level for entering international markets.

The thematic ideas competitions organized by departure invite Vienna’s creatives to develop sustainable visions, new design approaches and innovative ideas: with “Project Vienna—How to React to a City?” (2010), “Cycling Affairs—Smart Ideas for Cycling in the City” (2013) and “City Hype—Let’s Shape the Future” (2014) the creative branch of the Vienna Business Agency has provided opportunities for intellectual experimentation in order to ensure that Vienna retains its status as a multifaceted, lively, and livable city. <<

CREATIVE INDUSTRIES IN VIENNA

16,113 / 42%

16,113 companies = 42% of all CI companies in Austria (A)

60,632 / 46%

60,632 jobs = 46% of all jobs in the CI in A

45,304

45,304 employed persons

10,845 / 59%

A turnover of 10,845 million euros = 59% of the total turnover of the CI in A

17.5%

17.5% of companies in Vienna are from the CI

3,769 / 54%

3,769 million euros of gross value added
= 54% of gross value added in the CI in A

> Source: Fifth Austrian Creative Industries Report, 2013, creativwirtschaft austria, pp. 56f.



curated by_vienna

> curated by_vienna was established in 2009 by departure in collaboration with leading Viennese galleries for contemporary art. It promotes the cooperation of galleries with international curators. The motto of the 2013 edition of curated by was "Why Painting Now?."

Cycling Affairs—Smart Ideas for Cycling in the City

> The results of the idea competition "Cycling Affairs" 2013 were presented in an exhibition at the Columned Main Hall of the MAK. The aim was to find smart ideas for cycling in the city.





The Great Viennese Café: A Laboratory

> "The Great Viennese Café: A Laboratory," 2011, was an applied research project comprising an exhibition at the MAK.



New Vienna Now/Contemporary Vienna

> The publication "New Vienna Now/Contemporary Vienna" illustrates the wide range of contemporary art, and creativity in Vienna.

departure fashion night

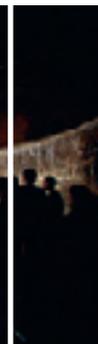


> The annual "festival for fashion and photography" provides a platform where Vienna's creative fashion labels present their latest collections to fashion aficionados and an expert audience (left: AND_j 2010, right: GQN 2013).



Look/Book Release

> Look/Books present the companies from the fields of architecture, fashion, design, art market, media and publishing, music, audiovision and multimedia for which funding was provided the year before.



QUER symposium

> At the QUER symposium and laboratory for intercreativity in 2010 departure provided a platform for cross-disciplinary thinking. In the forum for lectures, analyses, and discussions as well as in the creative laboratory for visualizing literary texts at Odeon the boundaries between the different creative fields have been negotiated. (Installation: Numen/For Use)



literatur lab

> The "literatur lab," 2011, was organized by departure in cooperation with sound:frame and Literaturhaus Wien.



d>lab. 03 sLOCAL manuFACTORY

> Within the "design>new strategies" cooperation between departure and the MAK interdisciplinary workshops take place. The sLOCAL manuFACTORY 2012 was directed by Studio Makkink & Bey (NL). Various fields of applied arts and the tension between the private and public domain were analyzed.



departure fashion tour

> Each year 4 Viennese fashion designers open their shops and studios to the interested public during the Vienna Art Week, giving a colorful insight into fascinating production processes.



we—workshops

> The "we—workshops for entrepreneurs" provide company founders and young entrepreneurs from the creative industries with compact practical knowledge for their entrepreneurial careers.



d>lab. 01—design>new strategies

> Within the "design>new strategies" cooperation, the workshop "d>lab. 01. Tools for the Design Revolution", directed by the Institute of Design Research Vienna, took place in 2012. Concepts and tools for sustainable design and holistic design processes were discussed.



lied lab 2011: gustav mahler festival

> "lied lab 2011: gustav mahler festival" at ORF RadioKulturhaus was a creative laboratory uniting top-level performances of lieder (art songs) and the art of visualization.

> The fashion symposium "FASHION— And How to Sell It..." 2008, was a project by departure and Unit F büro für mode in cooperation with Austrianfashion.net that aimed at developing innovative concepts for improving the trading and distribution situation of designers of contemporary fashion in Austria.



fashion symposium



d>lab. 05 Velopolis 2025

> In the interdisciplinary workshop with MIT Media Lab designer Sandra Y Richter, which took place in 2013, design thinking methods were analyzed in order to develop a sustainable traffic concept for Vienna.



d>talk Smart Cycling

> At the "d>talk: Smart Cycling. The Intelligence of the Bicycle" in the scope of the "design>new strategies" cooperation project prominent guests discussed innovations all about the bicycle.

Authors' Biographies

Brigitte Felderer is a curator and cultural theorist living in Vienna. She teaches at the University of Applied Arts Vienna and has implemented numerous exhibition projects and publications in the fields of media history and cultural history, most recently "The Digital Uncanny" (Edith-Ruß-Haus for Media Art, Oldenburg, 2012), "Tollkühne Frauen" (Frauenmuseum Hittisau, 2012), "The Scientific People. Researches into the Myth of Primitive" (Kunstraum Niederösterreich, 2012), "Games and the City. Luck, Winnings and Leisure" (Wien Museum, 2012, with Ernst Strouhal, Manfred Zollinger), "Play & Prosume. Schleichender Kommerz und schnelle Avantgarde / Technology Exchange and Flow: Artistic Media Practices and Commercial Application" (Kunsthalle Wien Karlsplatz, 2013, with Margarete Jahrmann).

Martina Fineder is a design historian and cultural theorist. She conducts research, teaches and publishes e.g. at the Academy of Fine Arts Vienna and organizes exhibitions as a freelance curator e.g. at the Austrian Museum of Applied Arts / Contemporary Art Vienna. She co-initiated the Victor J. Papanek Foundation at the University of Applied Arts Vienna and is coeditor of the German reedition of Papanek's classic "Design for the Real World." Earlier on the trained product designer worked with the design collective D+, of which she is a founding member. In cooperation with Eva Kraus she is curating departure's anniversary exhibition "Tomorrow is..." (Austrian Museum of Applied Arts / Contemporary Art, 2014).

Eva Kraus works as a freelance curator for various international institutions; she currently lives in Munich. She studied industrial design at the University of Applied Arts Vienna; since then she has been specializing in exhibitions in the fields of design, architecture and visual arts of the 20th and 21st century, though. From 1999 to 2003 she was director of the Austrian Frederick and Lillian Kiesler Private Foundation; she was head of the gallery Steinle Contemporary in Munich from 2007 to 2012. In cooperation with Martina Fineder she is curating departure's anniversary exhibition "Tomorrow Is..." (MAK—Austrian Museum of Applied Arts / Contemporary Art, 2014).

Wolf Lotter is a journalist and writer. He is an editor for e. g. "profil" and was a founding member of the business magazine "brand eins" in 1999, for which he writes introductory essays. Wikipedia refers to him as one of the "leading writers in the field of the transformation of the industrial into the knowledge society." Publications on this topic include "Die kreative Revolution. Was kommt nach dem Industrie-kapitalismus?" (Murrmann, 1999) and "Zivilkapitalismus. Wir können auch anders" (Pantheon, 2013). Further information at www.wolflotter.de.

Hanno Rauterberg is a feuilleton editor for "DIE ZEIT," where he writes mostly about art, architecture, and urban development. He has a PhD in cultural history and graduated from the Henri-Nannen-School for journalism. In 2007 he became a member of the Freie Akademie der Künste in Hamburg. Recent publications: "Wir sind die Stadt! Urbanes Leben in der Digitalmoderne" (Suhrkamp), "Und das ist Kunst?! Eine Qualitätsprüfung" (S. Fischer) and "Worauf wir bauen—Begegnungen mit Architekten" (Prestel).

Wolfgang Reiter worked as a cultural editor (for e. g. "Falter," "profil," or "Neue Zürcher Zeitung") and cultural theorist (Institut für Kulturstudien) until the late 1990s; then he became head dramaturge with the „steirischer herbst" in Graz and artistic director at the Theater Neumarkt in Zürich. Since 2008 he has been living and working in Vienna as a freelance cultural writer (www.culturalcomponents.at).

Thomas Weber lives, writes, and works in Vienna. He publishes "The Gap" (magazine for glamour and discourse) and "Biorama" (magazine for sustainable lifestyle), is co-founder of "Mountain Mill—Reklame für die Guten" and is a partner in the firm that organizes the Craft Beer Festival Vienna. In addition he is on the advisory committee for cultural initiatives of the Austrian Federal Chancellery. You can find him on Twitter at @th_weber.

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This book is published on the occasion of the tenth anniversary of departure, the Creative Unit of the Vienna Business Agency.



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Design/graphics

3007, Wien (www.3007wien.at)
Art direction and design: Eva Dranaz
Photos for chapters and Vienna: Jochen Fill

Typefaces

T-Star (designed by Michael Mischler)
Catalog (designed by Michael Mischler,
Nik Thoenen)

Published by

Verlag für moderne Kunst
Nürnberg GmbH
Königstraße 73
D-90402 Nürnberg
www.vfmk.de

ISBN 978-3-86984-510-4

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Printed in Austria.

© 2014 Vienna Business Agency,
the authors, the photographers,
Verlag für moderne Kunst Nürnberg

Distribution

Austria, Germany and other
European countries:
LKG, www.lkg-va.de
Switzerland: AVA, www.ava.ch

Project management

Silvia Jaklitsch, Elisabeth Noever-Ginthör,
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Editing

Martina Fineder, Silvia Jaklitsch, Eva Kraus,
Maria Inés Plaza Lazo (Assistant MF/EK),
Michaela Reichel, Wolfgang Reiter,
Elisa Stockinger, Heinz Wolf

Paper

Sirio Color, limone, 140g
Munken Polar, 130g

Printed by

Rema-Print-Littera, Vienna
Production consulting: Ulrike Arnold

Binding

Buchbinderei Papyrus GesmbH & Co KG, Vienna
Regina Huhn

Edge coloring

J. Steinbrener KG, Schärding

Screen printing

simsa GmbH, Vienna

Book spine printing

Kolb-Siebdruck GmbH & Co.KG, Wunsiedel

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the Internet at <http://www.dnb.de>.

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The Vienna Business Agency wishes to thank all authors for contributing. The opinions expressed in their articles are those of the authors.



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