SLUM Lab

Sustainable Living Urban Model / Issue 8

Guest-Edited by Lukas Feireiss

The
Social Design
Public Action
Reader

food for thought

*Keep Their
Heads Ringin'*

Fall 2013
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ROAMING AND RAMBLING:
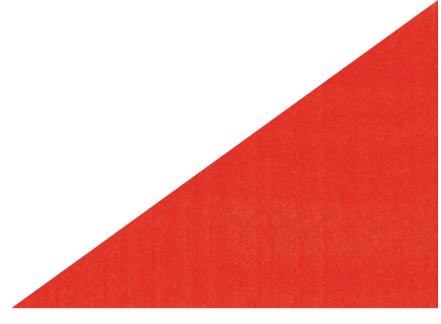
U-TT ON SOCIAL DESIGN IN THE URBAN PLANET

By Alfredo BRILLEMBOURG & Hubert KLUMPNER

The globally spread commoditization of the urban sphere has produced the same set of solutions that were once pursued by modernism and have been so broadly criticised by post-modernism. It has ultimately divided the city into islands of wealth and ghettos of poverty. As Giancarlo De Carlo puts it, concentrating on "how" architects played into the hands of such power structures is only half of the problem. In neglecting the problems of "why," we have lost track of the most important reasons of our social commitment.

Presented in this new issue are speculations, works and current ideas on this commitment. SLUM Lab was created to start a dialogue between researchers and city dwellers, to share ideas, practices, and future avenues of engagement. In this issue we present a series of tactics to accompany the on-going development of social design. We are talking about architectural operations with new stakeholders that deal flexibly with the existing city, changing it from within. We are talking about guerrilla strategies in the self-built, informal settlements of the South and the well-established conurbations of the North.

City dwellers in the North are once again learning to share knowledge and are reconsidering urban commodification. In times of both ecological and economic scarcity sharing a spare room, a parked car, or an untouched toolbox has become an attractive option. Groups like AirB&B lead the sharing economy; converting costs from ownership to usage and turning consumers into service providers. They tap into under-utilized assets with peer-to-peer services, social lending or crowd sourcing, making better use of the resources and expertise at hand. These new social frameworks allow for collaborative consumption and take a pick at the profit made by large firms. It raises the question of what and why we want to share, and how we design processes to do so.

The open source movement is a precursor of all this, identifying a need to make knowledge available to all and free to re-use and adapt. It promotes universal access to product designs, enabling distribution and subsequent improvements.

Knowledge must be open-source. Architecture, despite its reputation as being a product of the creative whim, is a collective and collaborative act.

And whereas the sharing economy remains grounded in market exchange, the open-source movement stands to reclaim access to the commons. This we believe is a key premise for effective social design.

Knowledge must be open-source. Architecture, despite its reputation as being a product of the creative whim, is a collective and collaborative act. By sharing even the most innocuous of details, an opening is provided for critical insight and improvement of methodology. At U-TT we believe in licensing our prototypes under the Creative Commons, allowing them to be shared, adapted, and restructured in an open-ended future. We are creating an open-source toolbox of social designs, to be made available to multiple stakeholders.

But to design socially is also to distribute the process of making architecture and urban environments. This is what we seek to achieve through our work in the slums of Petare and Santa Cruz in Caracas where we are currently completing two vertical gyms. Our designs involve multitudes of collaborators and integrate comprehensives attempts to map social

relations in the city. This is the case in Paraisópolis in São Paulo, where our projects are informed by a small army of social workers from the housing office SEHAB that share an enormous amount of data through a web-based GIS system.

Those who have the least, share the most. The informal settlements we work in are the forerunners of open source social design. Sharing is essential to the incremental growth of the barrio, where neighbours and friends provide small loans and pool labour and tools for each others housing constructions. In the barrio the designer is the producer but also the end-user—which takes us a significant step beyond the trend of participatory design. It makes the sharing economy insignificant in comparison, instead of collaboratively consuming together and sharing cars and wifi, the informal communities we work in engage together to collaboratively and actively in the production of their urban environment. When city dwellers produce space together, when they reclaim the commons, and decide rather that participate, now that's what we call social design.
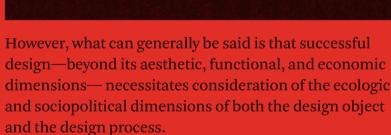
DESIGN IS EVERYDAY

By Lukas FEIREISS

Design is everyday. Design is everywhere. Design is an integral element of our society. Our lives are embedded in design—willingly or not. With such a broad denotation of design, it is naturally impossible to distinguish and formulate a universal language of design that all disciplines can approve of. However, what can generally be said is that successful design—beyond its aesthetic, functional, and economic dimensions—necessitates consideration of the ecologic and sociopolitical dimensions of both the design object and the design process. Design thereby always involves considerable research, thought, modeling, adjustment and last but not least re-design, as all design needs to adapt to the changing world we are living in. This special edition of the SLUm Lab magazine at hand—released on occasion

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of the international and interdisciplinary symposium Social Design Public Action at the University of Applied Arts Vienna in September 2013—now looks into an emerging cross-disciplinary design discussion, that emphasizes the sociopolitical dimension and responsibility of design within a collective co-existence. At the heart of this discourse lies the conviction that design can contribute to positively impacting our world and that social change can happen through design. By addressing "social design" as an essential element of civic engagement and transcultural interaction in the creation and re-creation of our living environment, the publication attempts to interweave this debate into the very fabric of society. Regarding the designer as a mediator between specialists of very different professional backgrounds involved in the design process, and most importantly

its end users and social participants, *The Social Design Public Action Reader* aims at connecting the abstract and theoretic sciences with the hands-on practice of artistic and cultural production. It takes the form of critical essays, stories, interviews, and practical case-studies that aim to disseminate knowledge from various arenas to spur critical thinking and to rouse to action. The publication thereby not only provides food for thought but also deliberately calls for arms. Just like the symposium, the reader is divided in four interconnecting thematic clusters that invite for reciprocal exchange as they remain essentially open to actively foster the dialogue of ideas. The first chapter *New Forms of the Social and Political,* questions the transformational power of new forms of the social, political and cultural within the urban realm worldwide. The second chapter *Politics in the Realm of Things* examines new conditions of public representation beyond the sphere of professional politics and

governance. *Contesting the Urban Arena,* the third chapter, tries to understand critical creative practices as laboratories of civilization and applied societal design in highly contested contexts of collective identities. The last chapter, *Community and Co-Existence,* re-thinks architectures of relationships, processes and agencies of the collective and the individual in the contemporary city. This said, we hope to provide students and educators a like with a valuable learning resource and professionals with a critical set of tools to apply in their practice. It is our overall intention to show examples of how design can be used in thoughtful and meaningful ways to advance the potential for deeper design engagements that successfully impact the quality of life in our built environment.

The SOCIAL DESIGN
PUBLIC ACTION Reader

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THE MATTER IS THE MEMORY, AND THE MEMORY IS THE MATTER

Luis Berríos-Negrón / Anne Kølbæk Iversen

Interview with Luis Berríos-Negrón by Anne Kølbæk Iversen

The more we sleep, the more we are actually capable of remembering. The *Sleeping Archive* is an attempt to build an archive of the future, where the retrieving of information and knowledge will not rely so much on electronic and digital technologies as on the human mind.

For almost a decade, artist and architect Luis Berríos-Negrón has been engaged with investigating and building ways to store and relate matter. His sculpture, *Sleeping Archive,* invites us to literally take a break instead of constantly pacing ourselves to meet demands of productivity and creativity.

Luis Berríos-Negrón took the first steps towards constructing a *Sleeping Archive* following a two-month residency at the Department of Arts and Cultural Studies at the University of Copenhagen during which time Luis Berríos-Negrón conducted the three-week workshop "Archive Building" in collaboration with curator and PhD fellow Trine Friis Sørensen.

For the workshop, Luis and Trine invited a number of guest speakers, lecturers and participants to join the collective effort of proposing notions of future archives. I met with Luis in the Botanical Garden in Copenhagen, where, to him, the greenhouses form a future landscape, to talk more about his work, *Archive Building* and the *Sleeping Archive.*

Could you explain how you came to work with the archive both as a concept and physical entity?

LBN: For a while now I have been fascinated by the aesthetics of networks, of how brains construct the architectonic of ideas, individually and in community. And it always felt obvious that the word constellation was descriptive of how I felt my own brain worked, especially when thinking about architecture, of building making.

The Turtle mobile student thesis archive and presentation space, dimensions variable, wood, steel, sonotubes (cardboard concrete formwork), prototyping, and fabrication via H2O, Laser, and 2.5 axis cutters, at Bush Lobby, M.I.T., Cambridge, U.S.A., 2005.

When I was to finish my last year at M.I.T., I wanted to actually build my thesis project in order to propose a critique of the architecture thesis itself. I wanted to have the thing there, physically. And, what was most important to me at that moment was to do some sort of physical manifestation that suggested this idea of how to organize, and make visible intellectual matter as cultural production. This manifestation became the Turtle.

The more recent formalization of the archive as a topic comes when Ute Meta Bauer kindly asked to show the Turtle Two, and do the exhibition architecture for *The Future Archive,* which was the exhibition of the legacy of the M.I.T. Center for Advanced Visual Studies at Neuer Berliner Kunstverein. Working for Ute while developing the exhibition and reviewing this legacy was an extraordinary experience. And, once the exhibition was over, one question lingered—what else could a future archive be? And then in the end that is how the conversation started with Trine, who has been working intensely with the subject of archives for several years now.

What then are your thoughts about a future archive?

LBN: At the most fundamental level, I am interested in working on how to think of the archive in what Sven (Spieker, ed.) calls the post-archival condition, which in part states the possibility that archives whither as a physical manifestation, because of digital media, and because of the cloud, because of the Internet. He basically says we witness a constant archiving taking place, the archiving of everything, including personal and general information by the state and corporate interests through social media, surveillance, and data mining. So, I wanted to provoke the participants and provoke myself to think about how to build physical archives during and even after this post-archive condition.

I think it is not unrealistic to say that electricity will be an enormous luxury in the very near future. This means that accessing information in digital form will be a luxury, and we might have to go back to physical documentation. Because, as we are relying more and more on electricity to store and retrieve information and more and more on electrical devices to work as memory implants of ourselves, or like memory support structures, our memory itself has been weakened, if anything by the way our consumerist-based society has been carving away at our ability to parse and contextualize our common memories.

> "SO, THE INSTALLATION'S INVITATION TO SLEEP IS NOT ONLY SLEEP AS MEMORY BUILDING BUT ALSO SLEEP AS A COUNTER-CULTURAL STATEMENT AGAINST NEO-LIBERAL MODALITIES"

Threeing Rugs and Pavilion (with Relational Circuit in the foreground), in collaboration with Paul Ryan for his Threeing project at Documenta 13, Kassel, Germany, 2012.

Stiegler claims that the increasing use of memory support technologies decreases our individual mnemonic capacities, yet, that there is no such thing as memory without an exterior manifestation. How do you see the exchange between traces of memory and the interior remembering?

LBN: Sure, electronic devices are prosthetics to our memory. I guess that this is the matter of the hypomnemata, where Stiegler kinks out, with tremendous rigor, or, how the ubiquity of these prosthetics seem to corrode away our abilities to build memory, not necessarily as information into itself, but simply in the ability to retain and retrieve it. My sense is that, most recently, we can undoubtedly see that our electronic information flows devoid of personal privacy. It is *not* paranoia. It is clear that the State, which is business and government tightly entwined into one, as recently demonstrated, has absolute control over the digital world, completely devoid from any exteriority, and thus striking a final blow to public space, unless, under aggressive oversight by the public itself. Therefore, it is the physical object that then regains a prescient importance as mnemonic trigger, in its material economy and its historical determinism. How the sculptural object is embodied with both new materiality while also maintaining a materiality appropriated from the past, where we could potentially not only inscribe a memorial experience, but also strengthen our common mental landscape, that is seemingly our only common exteriority left.

You might say that the sculptural work THE SLEEPING ARCHIVE is a sort of answer to this. How would you describe the sculpture?

LBN: The main component is the hammock held in steel triangular prisms, and the hammock for me bridges what I guess would be my world or cultural background. The first image of the hammock emerges when the Spaniards arrived to the Caribbean and the hammock becomes a technology for them because it actually helped them against disease and against the animals biting them. In this way the hammock bridges through a kind of nostalgia somehow—and of course these are generalizations—between the way that myself, and many people where I come from, from Puerto Rico and Latin America and South America, yearn for the kind of stability and a better distribution of wealth that you have in Europe because of the socio-liberal models of government. And then, I think that Europeans conversely have a nostalgia for the passion and the spontaneity that is often associated with Central and Southern American culture. So, I think somehow the hammock becomes a bridging device

for processing beyond a kind of post-colonial nostalgia, while at the same time, the hammock simply serves as the sleeping device.

What kind of material could you imagine would be accumulated in this sleeping archive? In what ways is or can the human mind be an archive?

LBN: Well, there is already an appropriation of the old materials from the old faculty buildings here at the university. So, that is one form of archive onto itself. But the second layer of matter certainly becomes an extension of the sculpture itself. By sleeping we nurture our mnemonic abilities, we nurture our abilities to retain information and to retrieve, to maintain an accessible constellating of our memory. I guess to answer the question, not to ignore Bergson here … that the importance is to recognize both the difference and the relation—that the matter is the memory

The Turtle Two at The Future Archive, exhibition view at Neuer Berliner Kunstverein, 2012 © Neuer Berliner Kunstverein/Jens Ziehe.

and the memory is the matter.

But, I don't want to deviate from sleep, sleep as a pause, sleep as a non-work. And, I mean that in the context of the importance of labour and work and action. And, I feel this is a way of creating a form of resistance. So, the installation's invitation to sleep is not only sleep as memory building but also sleep as a counter-cultural statement against neo-liberal modalities—that we should not succumb to this pressure to work more or to suffer more because we have to meet these globalization ideals.

How does this connectivity come about and what do you imagine will happen when people occupy the sculpture?

LBN: The sleeping archive physically has two levels, and it is no coincidence that there are three hammocks on each level. And that is totally representative of the experience working with Paul Ryan, his Threeing and Relational Circuit.

This triadic dynamic of proximity, the proximity of bodies and the proximity of minds, meaning of people coming together—even in sleep—I believe forms a possibility for the reticulation of knowledge. Because in conversation, in community, in proximity this, I believe, nurtures the *collective unconscious* of Jung, and the

infinite community of inquiry of Peirce. This matter of collectivity and the infinite growth of knowledge is of most importance to me, both pedagogically and in the exchange between proximity is what is most important.

I of course reject sleep as anaesthetic. And, I do want us to be relentless as a potential disturbance, as precariat. I do aspire for the audience to dream and act. But most importantly, I want the audience to break off momentarily, to estrange themselves so to become better prepared to ask questions and observe, to self-inquire about what has more meaning in their lives, and to not entirely submit themselves to the powers that be as environmental form.

Luis Berríos-Negrón holds a BFA from Parsons Art School and a MArch from the MIT. In his work he focuses on visual arts, material economies, and mass customization all through the lens of architecture. In 2012, he was core collaborator in Paul Ryan's *Threeing|*at dOCUMENTA (13) in Kassel and part of the group exhibition *The Future Archive* curated by Ute Meta Bauer at Neuer Berliner Kunstverein in Berlin. In 2013, he is part of the German representation curated by Matthias Böttger, *We — Global Economy, Local Infrastructure,* at the Architecture Biennale in São Paolo. He will be Visiting Lecturer at the Münster University of Applied Sciences this winter, and his writing has been published in various international publications, most recently in the anthology *Digital Utopia* (Akademie der Künste, 2013) and *Space Matters. Exploring Spatial Theory and Practice Today* (Ambra Verlag, 2013). Luis Berríos-Negrón was born in San Juan, Puerto Rico (1971) and lives and works in Berlin.

The Sleeping Archive stems from the Archive Building workshop in Copenhagen 4 - 22 March, 2013. Both efforts are the work of Danish International Visiting Artist, Luis Berríos-Negrón, in collaboration with curator and IKK PhD fellow, Trine Friis Sørensen. It is sponsored by LARM, the Danish Arts Council Committee for International Visual Arts and the University of Copenhagen, Department of Arts and Cultural Studies. Additional credits correspond to project manager, architect Miguel Prados Sánchez, and workshop assistant Maria Kamilla Larsen. The projects are sponsored by LARM, the Danish Arts Council Committee for International Visual Arts and the University of Copenhagen, Department of Arts and Cultural Studies.

The Sleeping Archive Test Module at the KUA2 Lobby of the University of Copenhagen. Recovered curtains and fabrics, recovered Ipé and Oak woods, and steel framing. 300×150×150 cm, Copenhagen, Denmark, 2013.

Visualization of The Sleeping Archive at the KUA2 Lobby of the University of Copenhagen. Recovered curtains and fabrics, recovered Ipé and Oak woods, and steel framing. Nine modules in total, each at 300×150×150 cm, Copenhagen, Denmark, 2013.

CONTRIBUTORS

LUÍSA ALPALHÃO
Luísa Alpalhão is a Lisbon and London based architect and the founding member of atelier urban nomads. Luísa is currently a PhD candidate at the Bartlett, UCL. Her research focuses on the appropriation and negotiation of public space between local and immigrant communities in certain areas of Lisbon.
atelierurbannomads.org

ATELIER D'ARCHITECTURE AUTOGÉRÉE
atelier d'architecture autogérée is a research led practice founded by Constantin Petcou and Doina Petrescu in 2001 in Paris to conduct actions and research on participative architecture. The team includes architects, artists, urban planners, sociologists, activists, students, and residents working within a network with variable geometry. aaa has developed a practice of collective appropriation of urban spaces and their transformation into a series of self-managed facilities.
www.urbantactics.org

GERALD BAST
Dr. Gerald Bast is retor/president of the University of Applied Arts in Vienna, Austria since 2000. He published in the fields of university law, university management as well as educational and cultural policy. Bast is speaker of the Rectors of Austrian Universities of the Arts, Vice president of the Austrian Rector's Conference, Member of the scientific Board of the Journal for University Law, University Management, and University Politics, Board-Member of the European League of Institutes of the Arts and member at the pool of experts for the Institutional Evaluation Programme of European University Association.
www.angewandte.at

HANA AL-BAYATY
Hana Al-Bayatyis a film-maker and journalist. She studied Political Science in London. She specialized in international relations and military strategy at the Université de la Sorbonne and joined a cinema documentary school in 2001. In 2003, she made the documentary *On Democracy in Iraq*, providing an insight into a meeting of the main tendencies in the Iraqi opposition which took place in London three weeks before the invasion. Hana Al-Bayaty is a member of the Executive Committee of the Brussells Tribunal, a commission of inquiry organized in Brussels in April 2004 that investigated the crimes committed by the occupation after the invasion of Iraq. She is based in Cairo.

LUIS BERRÍOS-NEGRÓN
Puerto Rican artist and architect Luis Berríos-Negrón (1971*) focuses on visual arts, material economies, and mass customization through the lens of architecture. Luis received a Master of Architecture from the Massachusetts Institute of Technology and a Bachelor of Fine Arts from Parsons the New School for Design.
www.luisberriosnegron.org

ALFREDO BRILLEMBOURG
Alfredo Brillembourg was born in New York, where he received his Bachelor of Art and Architecture and his Master of Science in Architectural Design in 1986 from Columbia University. In 1992, he received a second architecture degree from the Central University of Venezuela and began his independent practice in architecture. In 1993 he founded Urban-Think Tank (U-TT) in Caracas, Venezuela. Since May 2010, Brillembourg has held the chair for Architecture and Urban Design at the Swiss Institute of Technology (Eidgenössische Technische Hochschule, ETH) Zürich in Switzerland.
www.u-tt.com

MARCO CASAGRANDE
Marco Casagrande is a Finnish architect, environmental artist and social theorist. Casagrande's works and teaching are moving freely in-between architecture, urban and environmental design,

social sciences, environmental art and circus adding up into cross-over architectural thinking of "commedia dell'architettura," a broad vision of built human environment tied into self organized social drama and environmental awareness. "There is no other reality than nature." He views architects as design shamans merely interpreting what the bigger nature of the shared mind is transmitting. Marco Casagrande is the Principal of the Ruin Academy (2010-), a Taiwan based internationally operating multi-disciplinary research centre and task force.
casagrandeworks.blogspot.de

LIEVEN DE CAUTER
Lieven de Cauter is philosopher, art historian, and writer. He teaches philosophy at the University of Leuven and the RITS art academy in Brussels. His recent publications include *The Capsular Civilization. On the City in the Age of Fear* (2004) and *Entropic Empire. On the City of Man in the Age of Disaster* (2012). He co-edited *Art and Activism in the Age of Globalization* (2011).

MARCO CLAUSEN
Marco Clausen, co-initiator of Prinzessinnengarten: a place dedicated to urban agriculture, environmental learning, and neighborhood participation at Moritzplatz in Berlin-Kreuzberg. Co-publisher, co-author, and photographer of "Prinzessinnengarten. Anders gärtnern in der Stadt" (Prinzessinnengarten. Pioneering Urban Agriculture in Berlin). Marco Clausen sees himself as an community activist and is working especially on questions of sustainable and resilient urban development and is engaging in the discussion on the privatization of public land. He initiated the petition "Let it grow! Establish a sustainable future for Prinzessinnengarten," signed by over 30,000 supporters in a few weeks, and helping to secure this pilot project of an social, ecological and educational diy-urbanism.
prinzessinnengarten.net

THORSTEN DECKLER
Thorsten Deckler runs 26'10 south Architects together with partner Anne Graupner. The practice thrives on engaging with Johannesburg's array of urban, social and economic contexts. In order to thrive within this segregated reality, the practice finds it necessary to operate in the field of URBAN design, ARCHITECTURE and RESEARCH. Since 2008 a long held dream to conduct research in parallel to practice has been realised in the form of an on-going project investigating formal and informal housing processes. Both partners teach, write and lecture on occasion. In 2012 the practice was chosen as the "most interesting" emerging practice in South Africa in the Backstage Award.
www.2610south.co.za

LUDWIG ENGEL
Ludwig Engel works as a futurologist and urbanist. With his office raumtaktik he works interdisciplinary in the fields of culture, science and economy on questions dealing with the future and with past and present visions of the city and urban utopias. Ludwig studied in Berlin, Shanghai, and Frankfurt/Oder. He holds a master's degree in cultural studies and a bachelor's degree in economics and communication sciences. He lives in Berlin.
www.raumtaktik.de

EMILY FAHLÉN
Emily Fahlén is a team member of the Silent University. She works as a mediator at Tensta Konsthall, Stockholm, an art institution situated in the north-west suburb of Tensta. Her work focuses on locally anchored projects and public work.
thesilentuniversity.org

BENJAMIN FOERSTER-BALDENIUS
Benjamin Foerster-Baldenius is an architect and co-founder of raumlaborberlin. The Berlin-based architecture collective began working on the issues of contemporary art, architecture and urbanism in

1999. In various interdisciplinary working teams they investigate strategies for urban design and interactive environments, and pioneered the deliberate expansion of the architect's professional brief by actively investigating and performing highly situate strategies for informal urban renewal that constantly cross the boundaries between architecture, urbanism, and art.
www.raumlabor.net

ANTON FALKEIS
Anton Falkeis is an architect and Professor at the Institute of Architecture, University of Applied Arts Vienna. He has been teaching and lecturing at several universities and in 2012 he was guest professor at Nanjing University of Art, China. Anton Falkeis served as the Vice-Dean of the School of Architecture at the University of Applied Arts Vienna from 1999 to 2003, Head of architectural programme, department of Arts and Education (since 2001), Head of Department, Special Topics in Architecture (since 2007), and Head of Department Social Design (since 2011). He also holds the Expertise Chair of the new Master programme Social Design—Arts as Urban Innovation.
www.falkeis.com

LUKAS FEIREISS
With a background in philosophy and cultural studies Lukas Feireiss runs the interdisciplinary creative practice Studio Lukas Feireiss, focusing on the discussion and mediation of architecture, art, and visual culture in the urban realm. In his artistic, curatorial, editorial and consultive work he aims at the critical cut-up and playful re-evaluation of creative and spatial production modes and their diverse socio-cultural and medial conditions. Lukas Feireiss teaches at various universities worldwide.
www.studiolukasfeireiss.com

FELD72
feld72 is a collective exploring the intersection between architecture, applied urbanism and art. The office realized numerous buildings, urban interventions in public space, masterplans and researches in an international context. The work of feld72 has been exhibited in numerous Biennales: Venezia 2011 / 2010 / 2008 / 2004, Shenzhen / Hongkong 2009, Canaries 2009, Art Triennial of Guangzhou 2008, Sao Paulo 2007, Rotterdam 2003. Besides having won numerous awards, feld72 was selected by the jury of the latest Iakhov-Chernikhov-Award as one of the 10 most innovative young practices worldwide. From 2003-2011 Michael Obrist was teaching at space&designstrategies at the University of Art and Design Linz, Austria.
www.feld72.at

ANIL KUMAR GUPTA
Anil Kumar Gupta is a professor in the Centre for Management in Agriculture at the Indian Institute of Managment, Ahmedabad. He also founded the Honey Bee Network, looking for undeveloped inventions and talent. These discoveries are documented and often shared with the global community. Since 1988, the network's database of original inventions has grown to over 12,000, and its newsletter is now published in eight languages and distributed to 75 countries. Gupta also worked with the government of India to establish the National Innovation Foundation, which holds national competitions to encourage new inventors and helps sustain them through the National Micro Venture Innovation Fund.
www.sristi.org/hbnew

ERICA HAGEN
Erica Hagen is an ICT for development specialist working with citizen media and participatory technology. She is co-founder and trustee of Map Kibera Trust, a mapping and new media organization based in Nairobi, Kenya. She is also co-founder and director of GroundTruth Initiative, in Washington, DC, which works with communities to use new technologies for increased influence in development and democracy . GroundTruth has developed projects

in Dar-es-Salaam, India, Cairo and Jerusalem and elsewhere. Erica holds a Master's of International Affairs from Columbia University in Economic and Political Development and International Media and Communications.
groundtruth.in

NABEEL HAMDI
Nabeel Hamdi is one of the pioneers of participatory planning and his book, *Small Change*, has been highly influential in describing the role that informality plays in urban life. It sets out a way of thinking on cities that gives precedence to small-scale, incremental change over large-scale projects. Hamdi's own practice has always used the tactic of small-scale change at grass-roots level, whether in his early housing work with the Greater London Council that tested ideas on participatory design and planning, or his later work as consultant to various governmental and UN agencies. As a pedagogue, Hamdi set up the highly successful Masters in Development at Oxford Brookes University in 1992 as part of the Centre for Development and Emergency Practice.

DAVID HARVEY
David Harvey is the Distinguished Professor of Anthropology and Geography at the Graduate Center of the City University of New York (CUNY). A leading social theorist of international standing, he received his PhD in Geography from the University of Cambridge in 1961. Widely influential, he is among the top 20 most cited authors in the humanities.In addition, he is the world's most cited academic geographer,and the author of many books and essays that have been prominent in the development of modern geography as a discipline. His work has contributed greatly to broad social and political debate; most recently he has been credited with restoring social class and Marxist methods as serious methodological tools in the critique of global capitalism. He is a leading proponent of the idea of the right to the city, as well as a member of the Interim Committee for the emerging International Organization for a Participatory Society.
davidharvey.org

JEANNE VAN HEESWIJK
Jeanne van Heeswijk is a visual artist who creates contexts for interaction in public spaces. Her projects distinguish themselves through a strong social involvement. With her work Heeswijk stimulates and develops cultural production and creates new public (meeting-)spaces or remodels existing ones. To achieve this she often works closely with artists, designers, architects, software developers, governments and citizens. She regularly lectures on topics such as urban renewal, participation and cultural production.
www.jeanneworks.net

RAINER HEHL
Rainer Hehl is an architect and an urban planner. Currently, he directs the Master of Advanced Studies in Urban Design at the ETH, Zürich, where he also runs a theory seminar and lecture series entitled Urban Mutations on the Edge. He studied at the RWTH in Aachen, the University of the Arts in Berlin and the École Speciale d'Architecture in Paris. In addition to having lectured widely on urban informality, popular architecture, and hybrid urbanities, Hehl co-founded the non-profit organization and online network urbaninform.net (www.urbaninform.net). Hehl holds a PhD from the ETH, Zürich, on urbanization strategies for informal settlements, focusing on case studies in Rio de Janeiro.

AFAINA DE JONG
As an Architect Afaina de Jong believes in the practice of an active architecture that goes beyond just making buildings. She is deeply rooted in the context of the contemporary city translating urban underground culture and lifestyles into architecture and urbanism. She recently published her first book For the People, By the People. She has worked internationally with the likes of AMO-OMA, 2×4 in New York, and the Hakuhodo Think Tank HILL in Tokyo. She was a contributing editor for MARK Magazine

since the beginning and continues to write on urban phenomena and subjects on the crossroads of architecture.
www.afarai.com

HUBERT KLUMPNER
Hubert Klumpner is Dean of the architecture faculty at the Swiss Institute of Technology (ETHZ). He graduated from the University of Applied Arts Vienna and later received a Master of Science in Architecture and Urban Design from Columbia University. In 1998 Klumpner joined Alfredo Brillembourg as Director of Urban-Think Tank (U-TT) in Caracas, Venezuela. Since May 2010, Klumpner has held the chair for Architecture and Urban Design at the Swiss Institute of Technology (Eidgenössische Technische Hochschule, ETH) in Zürich, Switzerland.
www.u-tt.com

ANNE KØLBÆK IVERSEN
Anne Kølbæk Iversen has a MA in Modern Culture and a BA in Comparative Literature from the University of Copenhagen. She wrote her master's thesis on the Danish radio producer Peter Kristiansen (1941-2007), his radio montages and archival practices. She has been engaged with the research and distribution of the LARM-archive hosted by the Institute for Arts and Cultural Sciences, University of Copenhagen, since 2007. She works as a curatorial assistant at the Museum of Contemporary Art, Roskilde, Denmark.

JEROEN KOOLHAAS
Dutch artist, graphic designer and illustrator Jeroen Koolhaas founded together with Dre Urhahn the artistic duo Haas & Hahn. They endeavor to bring outrageous works of art to unexpected places. They are renowned for painting enormous murals together with the local youth in the favelas of Rio de Janeiro as well as in Philadelphia. Their work combines urban design, architecture, and social/economic stimulus in a highly visual form of urban intervention.
www.phillypainting.com / www.favelapainting.com

ELKE KRASNY
Elke Krasny is Senior Lecturer at the Academy of Fine Arts Vienna, Visiting Professor at the University of Bremen 2006, Visiting Scholar at the CCA, the Canadian Centre for Architecture in Montréal in 2012, Guest Professor at the Academy of Fine Arts Nuernberg 2013. As a curator and cultural theorist she focuses on urban transformation, critical architectural history, spatial politics, politics of remembrance and the historiography of feminist curating. In 2011 she received the Outstanding Artist Award Women's Culture.
www.elkekrasny.at

STEVE LAMBERT
Steve Lambert is an American artist who connects uncommon, idealistic, or even radical ideas with everyday life. Lambert carefully crafts various conditions where he can discuss these ideas with people and have a mutually meaningful exchange. He is founder of the Anti-Advertising Agency, and artist-run initiative which critiques advertising through artistic interventions. Together with Stephen Duncombe he founded the Center for Artistic Activism as a place to explore, analyze, and strengthen connections between social activism and artistic practice.
visitsteve.com

ANDRES LEPIK
Andres Lepik is a curator for architecture exhibitions and author of publications. His recent work discusses contemporary examples of social engagement in architecture on a global scale and explores various strategies for how design can actively influence underserved communities. Andres' research focuses on three main areas: rural neighborhoods in developing countries, informal cities and new strategies for shrinking cities. Andres worked for many years as a curator and head of the architecture collection for the Neue Nationalgalerie in Berlin and as curator in the Architecture and Design Department of The Museum of Modern Art, New York. In his cur-

rent position as Director of the Architekturmuseum der Technischen Universität München (TUM) his vision is to further create focus on the social dimensions of architecture in society.

THOMAS LOMÉE
Thomas Lomée is director of Infrastructures, a pragmatic utopian design studio that generates models, tools and products for social and environmental restoration. Infrastructure aims at innovating current infrastructures, not by reinventing them from scratch, but by rearranging and interconnecting what is already there and by hacking into society in search for the perfectly odd connections.
www.intrastructures.net

RICK LOWE
Rick Low is an artist and founder of Project Row Houses (PRH), a neighborhood-based nonprofit art and cultural organization in Houston's Northern Third Ward, one of the city's oldest African-American communities. PRH began in 1993 as a result of discussions among African-American artists, spearheaded by Rick Lowe, who wanted to establish a positive, creative presence in their own community.
projectrowhouses.org

MARISA MAZRIA KATZ
Marisa Mazria-Katz is a NY-based journalist / editor born and raised in Los Angeles. She has contributed to numerous publications and television channels on culture, politics and design, including: *The New York Times*, *Time*, *Financial Times*, and *The Guardian*. Today, Marisa is the editor of a new Creative Time initiative called *Creative Time Reports*. The program's key goals are to restore the voice of the artistin society by pushing them back in the spotlight as critical thinkers who actively participate in the issues of our time.
www.marisakatz.com

LEONIDAS MARTIN
As an artist, professor, and activist Leónidas Martín has invigorated the wave of Spanish protests beginning in 2011 known as M15. When not teaching new media and political art at the University of Barcelona, writing about art and cultural politics for online and print media, or directing and producing documentaries, Martín organizes social actions with the Barcelona-based artist collective "Enmedio" (which translates to "among" in English).
leodecerca.net

GIANCARLO MAZZANTI
Giancarlo Mazzanti is a Columbian architect of projects such as the Convention Center, Biblioteca España, the Tercer Milenio Park and the Southamerican Games Coliseums in Medellín, Colombia. He is a teacher at several Colombian universities and taught at Princeton University in 2012. In 2006, Mazzanti won the XX Colombian Architecture Biennial in the category of public space, and the Ibero-American Biennial in the category of Best Architectonic Work in 2008 (Lisbon, Portugal). Also, he received the Global Award for Sustainable Architecture (Paris France) in 2010 and was chosen by the MoMA (New York) to exhibit his work in their permanent collection. Most of his architecture work involves social values at its main core, it searches for projects that empower transformations and builds community.
www.giancarlomazzanti.com

JUSTIN MCGUIRK
Justin McGuirk is a writer, critic and curator based in London. He is the director of Strelka Press, the publishing arm of the Strelka Institute in Moscow, and the design consultant to Domus. He has been the design columnist for The Guardian and the editor of Icon magazine. In 2012 he was awarded the Golden Lion at the Venice Biennale of Architecture for an exhibition he curated with Urban Think Tank. He is currently working on a book about activist architecture and social housing in Latin America.
www.justinmcguirk.com

MICHAEL MURPHY
Michael Murphy is the Co-Founder and Executive Director of MASS Design Group. In addition to

leading the design and construction of the Butaro District Hospital in Rwanda, which opened in January of 2011, Michael's firm MASS has been the recipient of the 2012 Designer of the Year award from Contract Magazine. MASS was nominated in the 2010 Design Futures Council as Emerging Leaders, chosen as one of Fast Company Magazine's "Master of Design" and awarded a Metropolis Magazine 2011 "Game Changer". Michael has taught courses on design for infection control at Harvard School of Public Health and social entrepreneurship at Clark University, where he is an entrepreneur in residence. Michael holds a BA in English Literature from University of Chicago and a Masters in Architecture from Harvard University Graduate School of Design.
www.massdesigngroup.org

KITO NEDO
Kito Nedo is a journalist based in Berlin. He regularly writes for the German art magazine art—Das Kunstmagazin and is a contributor to Artforum International Magazine.
www.massdesigngroup.org

EMEKA OKEREKE
Emeka Okereke, born in 1980, is a Nigerian photographer who lives and works between Africa and Europe. He is a member of Depth of Field (DOF) collective, a group made up of six Nigerian photographers and is the Founder and Artistic Director of "Invisible Borders Trans-African Photography Project" an annual photographic project which assembles up to ten artists from Africa towards a roadtrip across Africa. He uses photography, poetry, video and collaborative projects to address the questions of co-existence (beyond the limitations of predefined spaces), otherness and self-discovery.
emekaokereke.com

OLIVER PERCHOVICH
Oliver Percovich is the founder and executive director of the non-governmental organization Skateistan. Founded in 2007 in Kabul is now an international non-profit charity providing skateboarding and educational programming in Afghanistan and Cambodia. Skateistan is non-political, independent, and inclusive of all ethnicities, religions and social backgrounds.
skateistan.org

MARJETICA POTRČ
Marjetica Potrč is an artist and architect based in Ljubljana, Slovenia and Berlin, Germany. Her interdisciplinary practice includes on-site projects, research, architectural case studies, and drawings. Her work documents and interprets contemporary architectural practices with particular regard to energy infrastructure and water use and the ways people live together. Potrč's work has been exhibited extensively throughout Europe and the Americas, including the Sao Paulo Biennial and the Venice Biennial. Potrč is Professor in Design for the Living World at the Hochschule für Bildende Künste Hamburg.
www.potrc.org

MIGUEL ROBLES-DURÁN
Urbanist, Director of the Graduate Program in Urban Ecologies at The New School/Parsons in New York and cofounder of "Cohabitation Strategies," an international non-profit cooperative for socio-spatial development based in New York and Rotterdam. He is in the advisory board of The Center for Place Culture and Politics, the National Economic and Social Rights Initiative (NESRI) Right to Housing Program and in the research board of The Right to the City Alliance. Robles-Durán has wide international experience in the strategic definition/coordination of trans-disciplinary urban projects, as well as in the development tactical design strategies and civic engagement platforms that confront the contradictions of neoliberal urbanization.
www.cohstra.org

ALEXANDER RÖMER
Alexander Römer is an architect and carpenter based in Berlin and Paris, and has been a member of collective EXYZT since 2005. Since 1997 he has been developing ideas and practices around accessible, low-budget and participative construction methods and moments in the expanded field of architecture and art with constructlab.
www.exyzt.org / www.constructlab.net

SASKIA SASSEN
Dutch-American sociologist Saskia Sassen is currently Robert S. Lynd Professor of Sociology at Columbia University and Centennial visiting Professor at the London School of Economics. Saskia Sassen's research and writing focuses on globalization (including social, economic, and political dimensions), immigration, global cities (including cities and terrorism), the new technologies, and changes within the liberal state that result from current transnational conditions. In each of the three major projects that comprise her 20 years of research, Sassen starts with a thesis that posits the unexpected and the counterintuitive in order to cut through established "truths".
www.saskiasassen.com

TATJANA SCHNEIDER
Tatjana Schneider is a senior lecturer at the School of Architecture, University of Sheffield, where she teaches design studio, history and theory. She is co-founder of Spatial Agency a collaborative research, web-and print publishing project that presents a new way of looking at how buildings and space can be produced. Moving away from architecture's traditional focus on the look and making of buildings, Spatial Agency proposes a much more expansive field of opportunities in which architects and non-architects can operate. It suggests other ways of doing architecture.
www.spatialagency.net

RICHARD SENNET
Richard Sennett writes about cities, labor, and culture. He teaches sociology at New York University and at the London School of Economics. Sennett has explored how individuals and groups make social and cultural sense of material facts—about the cities in which they live and about the labour they do. His publications include The Fall of Public Man (1977), The Craftsman (2008), and Together: The Rituals, Pleasures and Politics of Cooperation (2012).
www.richardsennett.com

KIRAN BIR SETHI
Kiran Bir Sethi is the Founder/Director of the RiversideSchool in Ahmedabad. She has a design background, having got her diploma in visual communication from NID. She is also the founder of "aProCh"—an initiative attempting to make our cities more child friendly, for which she was awarded the Ashoka Fellow in 2008. Her initiative—Design for Change School Contest 2010—has won the prestigious "INDEX—Design to Improve Life" Award, in Copenhagen, Denmark in September, 2011, and she is currently promoting the world's largest "Design for Change" School Challenge, which has participation from over 25 million children from 35 countries across the Globe. Design for Change has also recently won the prestigious Rockefeller Foundation Youth Innovation Award 2012.
www.schoolriverside.com

ABDOUMALIQ SIMONE
AbdouMaliq Simone is an urbanist and research professor at the University of South Australia and professor of sociology at Goldsmiths College, University of London, visiting professor at the African Centre for Cities, University of Cape Town, research associate with the Rujak Center for Urban Studies in Jakarta, and research fellow at the University of Tarumanagara. For three decades he has worked with practices of urban interchange, cognition, local economy, and the constitution of power relations that affect how heterogeneous African and Southeast Asian cities are lived. He has acquired a substantial understanding of urban processes and change in Africa and Southeast Asia as a body of academic knowledge, but has worked on the concrete challenges of remaking municipal systems, training local government personnel, designing collaborative partnerships among technicians, residents, artists,and politicians.
www.abdoumaliqsimone.com

SOMETHING FANTASTIC
Something Fantastic is a young architectural practice committed to smart, touching, simple architecture. Its works include publications (Something Fantastic, Building Brazil, e. a.) teaching (Technology Exchange at ETH Zurich, e.a.) and design for private and institutional clients. Next to Something Fantastic the partners Schubert, Schütz, and Streich also operate a creative agency called Belgrad to be able to work in a broader field and context of creative production. The belief that architecture is affected by everything and vice versa does affect everything is the basis of their claim that working as architects involves a general interest and involvement in the world.
somethingfantastic.net

ION SORVIN
The Danish artist, activist and founder of N55, the Copenhagen-based art collective, has been challenging conventional notions of living, architecture and land ownership. Sørvin has been fighting for simple freedoms, his work and lifestyle is an example for other ways to live a fulfiling life, alternative economic models and no need to compromise. Sørvin says that N55 believes in educating people: "The only way I can work is to create good examples." Sørvin is aware that only by adopting a consistent position does he have a hope of influencing the planners, architects and the public who decide how societies and cities will develop.
www.n55.dk

DRE URHAHN
Dutch social and conceptual artist Dre Urhahn founded together with Jeroen Koolhaas the artistic duo Haas & Hahn. They endeavor to bring outrageous works of art to unexpected places. They are renowned for painting enormous murals together with the local youth in the favelas of Rio de Janeiro as well as in Philadelphia. Their work combines urban design, architecture, and social/economic stimulus in a highly visual form of urban intervention.
www.phillypainting.com / www.favelapainting.com

PHILIP URSPRUNG
Philip Ursprung, born in Baltimore, MD, is Professor of the History of Art and Architecture at ETH Zürich. He taught at the HdK Berlin, the GSAPP of Columbia University, the Barcelona Institute of Architecture and the University of Zürich. At CCA in Montréal he curated Herzog & de Meuron: Archeology of the Mind and edited the catalogue Herzog & de Meuron: Natural History (2002). His latest books are Die Kunst der Gegenwart: 1960 bis heute (Munich, Beck, 2010), and Allan Kaprow, Robert Smithson, and the Limits to Art (University of California Press, 2013).

TRACY K WOODARD
Tracy K Woodard is part of Mad Housers Inc., an Atlanta-based non-profit corporation engaged in charitable work, research and education. Their goals and purposes are: To provide shelter for homeless individuals and families regardless of race, creed, national origin, gender, religion, or age. To develop low income housing for people in need of housing. To help people develop the skills and knowledge for constructing and rehabilitating housing and shelter. To increase the quantity and to improve the quality of housing in the world.To act, if necessary as an advocate for the homeless,To ensure that their moral and civil rights are protected.
www.madhousers.org

RIXT WOUDSTRA
Dutch art and architecture historian Rixt Woudstra studied at the University of Amsterdam. She currently doing her PhD as Presidential Fellow in Architecture at Massachusetts Institute of Technology (MIT).

IMPRINT

The SOCIAL DESIGN

PUBLIC ACTION Reader

The pro-bono publication at hand accompanies the Social Design Public Action symposium initiated by the newly implemented Master Degree program Social Design. Arts as Urban Innovation at the University of Applied Arts Vienna, curated and moderated by Lukas Feireiss. The SLUM Lab Magazine—a unique lab that works as a nomadic enterprise—is directed by Urban-Think Tank founders Alfredo Brillembourg and Hubert Klumpner. The Social Design-Public Action issue, guest-edited by Lukas Feireiss, is a research and publishing collaboration between Columbia University New York, ETH Zurich, and the University of Applied Arts Vienna. Since its first edition, S.L.U.M. Lab has proven to be both provocative and popular. Knowledge sharing has always been a core aspect of the magazine.

Stay hungry. Stay…

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