

KURT Festival

Product Service System Design
For Towns in Vorarlberg



Politecnico di Milano – School of Design
Master Degree in Product Service System Design

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ABSTRACT ENGLISH

In the past people in Vorarlberg used the streets and public spaces as their extended living rooms. Therefore villages and towns were a busy and diverse space where people could encounter. Today we witness a different situation. Streets and public spaces are often empty and not used by the public. This development has not only changed the appearance of the public space, but also the approach towards it. Today citizens have often lost the connection to their spatial and social public environment.

Starting from this observation, the aim of this Master Thesis is to try to reconnect citizens of Vorarlberg with their spatial and social public environment. The solution proposed is a product service system that turns private spaces into public spaces temporarily. If people do not use public spaces the way intended anymore the way public life is organized might need to be rethought. The idea is an event that transforms ordinary homes into a venue for different kind of art. Room installation artists, painters, photographers and any other kind of artists have the chance to turn private living rooms into a vibrant exhibition space and hence provide new incentives for spatial and social encounters.

This work can be understood as a critique of the current perception of public space and hopes to enhance the connection between the citizens of Vorarlberg and their spatial and social public environment as well as to stimulate the desire for active participation.

ABSTRAKT DEUTSCH

Früher nutzten die Menschen in Vorarlberg die Straßen und öffentlichen Räume als erweiterte Wohnräume. So waren Dörfer und Städte geschäftige und abwechslungsreiche Orte, an denen sich Menschen treffen und miteinander kommunizieren konnten. Heute erleben wir eine andere Situation. Straßen und öffentliche Plätze sind vielfach oft nur Transiträume und werden von der Öffentlichkeit wenig genutzt. Diese Entwicklung veränderte nicht nur das Erscheinungsbild des öffentlichen Raums, sondern auch den Zugang dazu. Bürger haben heutzutage oft die Verbindung zu ihrem räumlichen und sozial öffentlichen Umfeld verloren.

Ausgehend von dieser Beobachtung setzt sich diese Masterarbeit als Ziel, die Bürger von Vorarlberg wieder mit ihrem räumlichen und sozialen Umfeld zu verbinden. Als Lösung wird ein ‚Product Service-System‘ vorgeschlagen, das private Räume vorübergehend in öffentliche Bereiche verwandelt. Wenn Menschen den öffentlichen Raum nicht länger nutzen wie ursprünglich vorgesehen, müssen das öffentliche Leben und die Räume in denen es sich abspielt unter Umständen überdacht werden. Die Idee dazu ist eine Veranstaltung, die private Wohnungen und Häuser in einen Ort für die unterschiedlichsten Kunstformen, wie etwa Rauminstallationen, Malereien, Fotografien und Ähnliches, verwandelt. Dabei haben die Künstler die Möglichkeit, die privaten Räumlichkeiten zu einem lebendigen Ausstellungsraum zu machen und damit neue Anreize für räumliche und soziale Begegnungen zu schaffen.

Diese Arbeit kann als Kritik an der aktuellen Wahrnehmung des öffentlichen Raums verstanden werden und hofft, sowohl die Verbindung der Menschen aus Vorarlberg mit ihrem räumlichen und sozial öffentlichen Umfeld zu stärken, als auch den Wunsch nach aktiver Beteiligung der Nutzer anzuregen

ESTRATTO IN ITALIANO

Nel passato gli abitanti di Vorarlberg hanno utilizzato le vie e gli spazi pubblici come un'estensione dei propri salotti di casa. Di conseguenza, villaggi e paesi erano spazi affollati e complessi dove le persone si potevano incontrare.

Oggi osserviamo una situazione totalmente diversa. Le strade e gli spazi pubblici sono spesso vuoti e non utilizzati dal pubblico. Questo sviluppo non ha solo modificato l'apparenza degli spazi pubblici, ma anche gli approcci rivolti agli stessi. Oggi come oggi i cittadini hanno perso la connessione con la socialità e con l'ambiente pubblico in generale.

Partendo da queste osservazioni, l'obiettivo di questa tesi è di riportare i cittadini di Vorarlberg a riconnettersi con i propri spazi pubblici. La soluzione proposta è un sistema di product Service che trasformi temporaneamente gli spazi privati in spazi pubblici. Se le persone non utilizzano gli spazi pubblici nel modo in cui essi sono stati concepiti, allora il modo in cui la vita pubblica è organizzata dovrebbe essere drasticamente ripensato. L'idea di fondo è un evento che trasformi le case ordinarie in luoghi in grado di ospitare differenti generi di arte. Realizzatori di installazioni, pittori, fotografi e altri generi di artisti hanno l'opportunità di trasformare abitazioni di privati in vibranti spazi adibiti a esibizioni, cogliendo l'occasione di creare nuovi incentivi per l'incremento della vita sociale.

Questo lavoro può essere interpretato in vari modi: come una critica verso la corrente percezione degli spazi pubblici, come la speranza di incrementare la connessione tra i cittadini di Vorarlberg e i propri ambienti pubblici e in ultimo come il desiderio di stimolare una attiva partecipazione cittadina.

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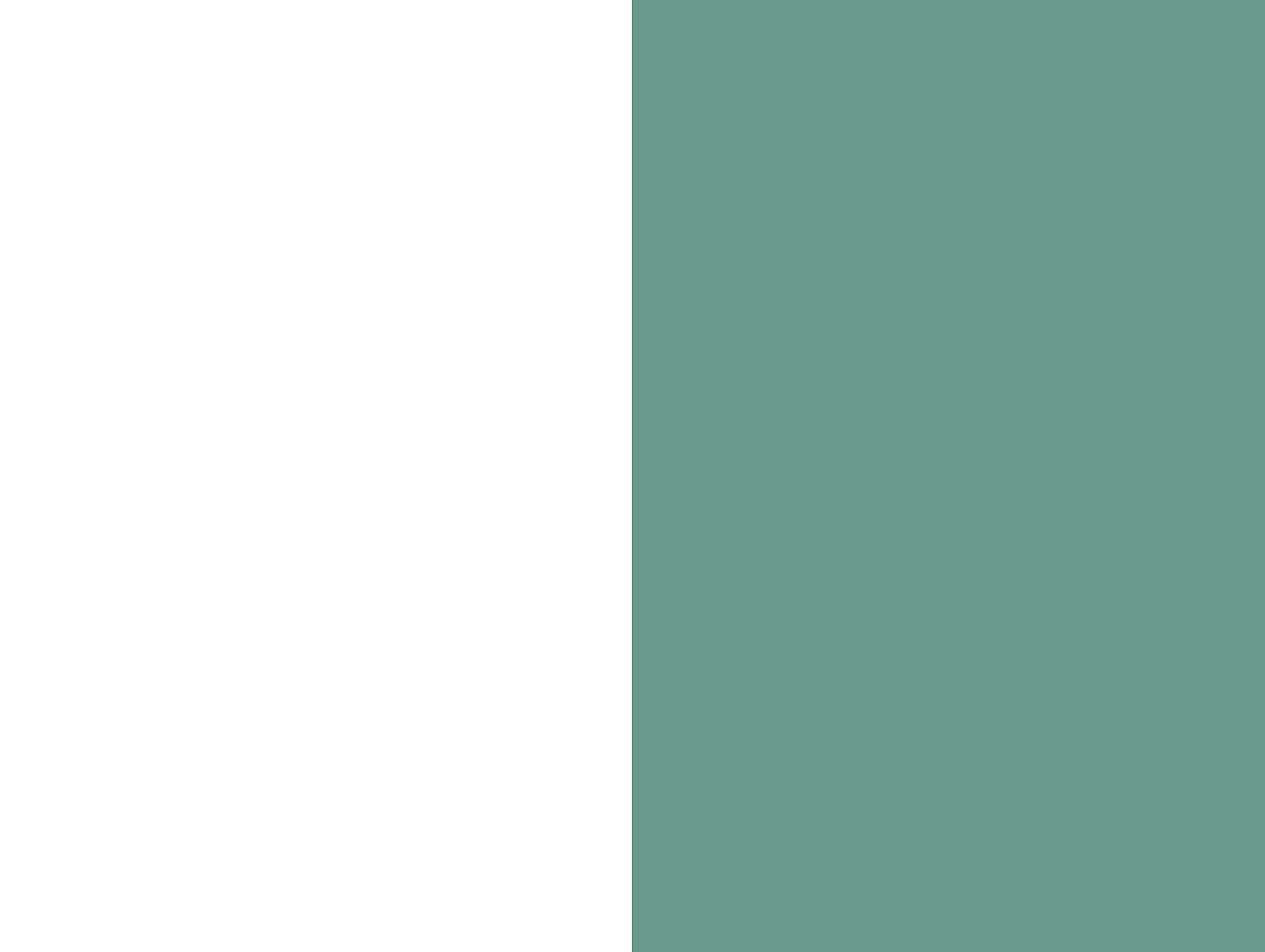
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1

INTRO- DUCTION

1.1 WHY I CHOSE THIS TOPIC?

In the past people used the streets and public spaces as their extended living rooms. As a result, towns and cities were a busy and diverse space where people used to encounter and meet to exchange. Today we witness a different situation. People often prefer to stay within their private spaces and only leave them for valid reasons. As a result, the streets and public spaces of our villages and towns are often empty and not used by the public. This development has not just changed the appearance of the public space, but also the approach towards it. Citizens nowadays often have lost the connection to the spatial and social public environment.

The build environment of Vorarlberg is a conglomeration of architectural interventions of the highest quality. Nevertheless, in some parts of the state public spaces miss the community that brings it to life. Good architecture and spatial design is very important and precious but the community that uses it and spends time in it adds even more value to it. Feller states that it is not about beautiful aesthetics. What is much more important is the entity of space as well as its impact and conditions. Moreover, it is not solely about buildings. The room in between is equally important (2009, 4). Wim Wenders even believes that the 'quality of life in a city [...] is also directly proportional to the lack of planning' (Wim Wenders according to: La Varra, 2001). People in Vorarlberg use to think the more organized and designed a space is, the better is its quality. But probably that is not the whole truth. Lootsma points out that spaces should be flexible and designed in a way small user groups can succeed in expressing themselves. It's not about dictate concepts from the top with the aim to educate people but about space that activates and stimulates all the different kinds of user groups (1998, 122). Maybe we should put aside our demand for perfection and in the future, leave more space for spontaneous interventions and concepts.

1.2 RESEARCH QUESTIONS

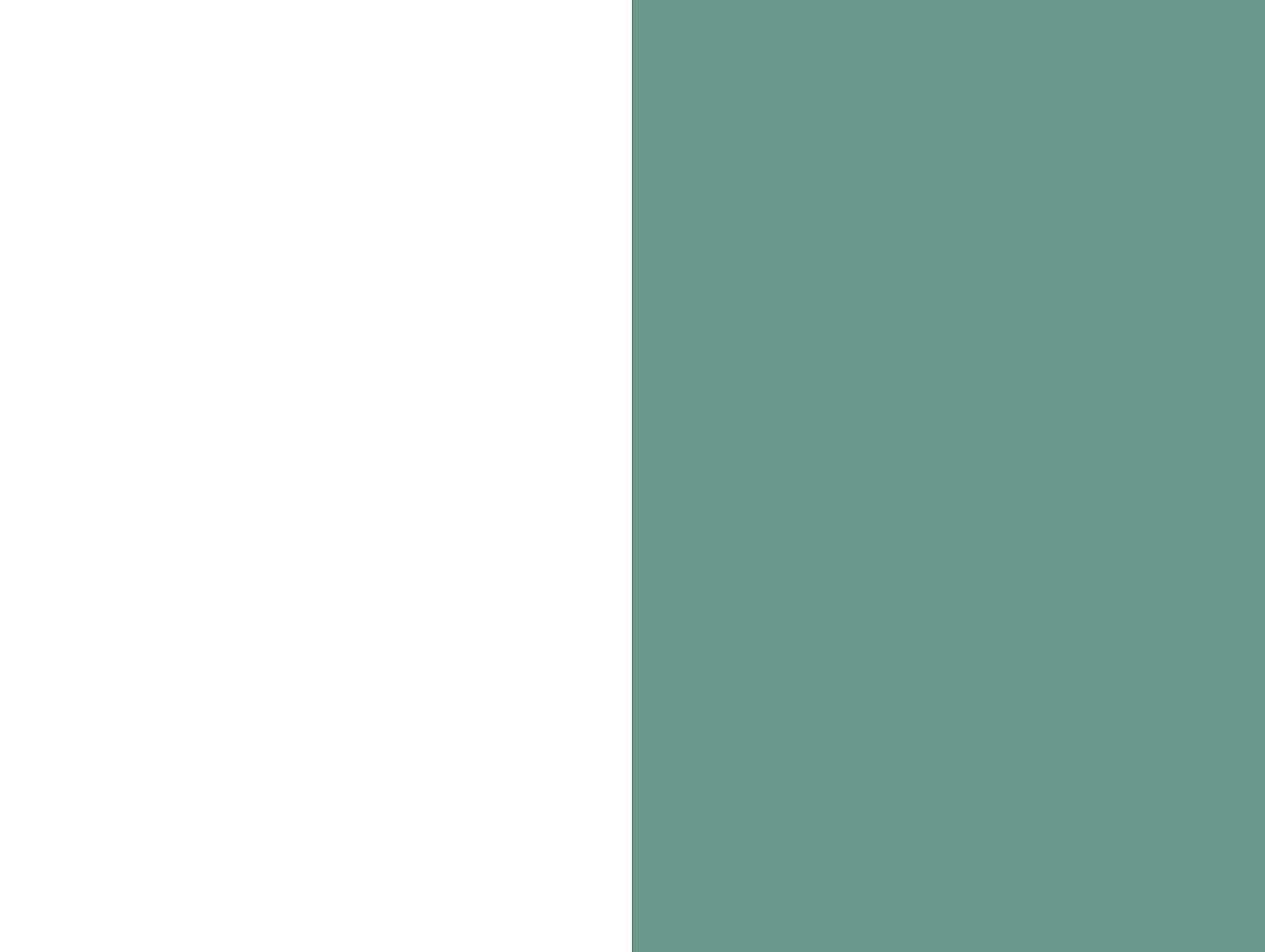
This work aims to find answers to following questions:

- _ How can product service system design enhance the connection between the citizens of Vorarlberg and their spatial and social public environment?
- _ What happens when the common perception of public space is called into question and the border between private and public gets redrawn?

1.3 OBJECTIVES

This thesis work aims to reach the following objectives:

- _ Enhance the connection between the citizens of Vorarlberg and their spatial and social public environment.
- _ Define a product service system that questions the common perception of public space by introducing an alternative concept.



2

CONTEXT

VORARL-

BERG

2.1 GEOGRAPHY

Vorarlberg is located at the north-western dangles of the Austrian Alps and borders Switzerland, Liechtenstein and Germany. Although Vorarlberg is the second smallest Federal Province of Austria, it is the one with the highest density of population after Vienna. 390.000 people live in an area of about 2.600 square kilometres, although just 21,8% of the land is considered as settlement area (Rücker et al., 2018). In terms of geography Vorarlberg is isolated from the rest of Austria by the mountain range of the Arlberg. Besides the rail- and highway tunnel there are just three mountain passes that connect Vorarlberg with the neighbouring region, the Tirol. Due to the isolated location, people from Vorarlberg speak a peculiar accent which people from the rest of Austria can hardly understand. It is similar to the Alemannic dialects spoken in Switzerland, Liechtenstein, as well as in big parts of south-western Germany (Dangel, 2009, 12).

2.2 ECONOMY

Due to the alpine landscape Vorarlberg has not got the best conditions for agriculture. Significant natural resources are not existing. For many decades, the state could not feed the population sufficiently. That is why young people left their homes and moved to the richer neighbour countries to earn their living as seasonal workers (Dangel, 2009, 12).

At the beginning of the 19th Century the industrialisation started. The most important line of business was the textile industry. Until the 19th Century the country was sparsely populated, but the straightening of the Rhine, the construction of railways and the use of water power led to an economic growth and to an influx of working migrants from Italy and Turkey. Today, Vorarlberg is the most industrialized state of Austria. The per-capita production of export goods is four times bigger than the one of the United States or Japan and is just overmatched by Switzerland (Dangel, 2009, 12).

2.3 ARCHITECTURE

Considering the small size of Vorarlberg one may be surprised by the range of innovative contemporary architecture that emerged the last decades. It is the output of the work of a group of architects back in the 60s. These cutting-edge architects, that had had their roots in old craftsmanship traditions, developed a technical, cost efficient and functional formal language from which a remarkable architectural cul-

ture could arise. Nowadays the state is a testing ground for progressive architecture that is generated by the symbiosis of architecture and craftsmanship. The concepts do not just follow ephemeral, superficial formal ideals, but rather emerge from the analysis and integration of construction, assembly and function. The result is a minimalist and functional architecture, whereby this artful simplicity never appears soberly or primitive (Dangel, 2009, 14).

The group of architects, that did the pioneer work, were in a fundamental contradiction to a formal regionalism based on misunderstood traditions. Their aim was not the repetition of traditional shapes, they wanted to adapt and develop the traditional principles for the present by advocating the interplay of architecture and craftsmanship. Vorarlberg's architecture is unique because architects and craftsmen understand how to implement modern trends (modular construction) without giving up traditional techniques and by the conscious implementation of the typologies of the region. The harmonic interplay of old existence and contemporary interpretations proofs that one can respect old traditions without averting from modern life (Dangel, 2009, 14).



Fig. 2.1 | Haus am Moor



Fig. 2.2 | Public space in the city centre of Dornbirn

2.4 URBANISM

Until the 50s the settlement development happened quite sorted and space economically. Due to a strong population growth and the economic recovery Vorarlberg underwent a construction boom (Rücker et al., 2018, 128). But instead of a gradual densification, houses started to take over vast areas of former green space. Progressively, one could observe how a development began that was comparable to the one in American suburbs. Urban sprawl had started. According to statistics of the region of Vorarlberg the settlement area has tripled since the 50s. In the Rhine Valley, it has even quintupled (Rücker et al., 2018, 128).

An additional difficulty in terms of land is the constantly raising standard. It started 50 years ago, when people began to require more and more living space. While in the 70s an average person got along with 22.9 square meters, people nowadays claim 41 square meters of living space per capita (derstandard.at, 2017). In general, the people in the western part of Austria have a very luxurious idea of living. Statistics proof that 51.9 percent of the people in Vorarlberg live in a detached or semidetached house. In more rural areas of the region the number is even bigger. In the region of the Bregenzerwald 75.9 percent of the citizens live in a detached or semidetached house, in the region of the Großwalsertal it's even 87.9 percent (Rücker et al., 2018, 146).

With 151 inhabitants per square kilometre Vorarlberg is - after Vienna - the state with the highest density in Austria (Rücker et al., 2018, 40). As a result of the growing population and the careless handling of space resources Vorarlberg's towns and cities have strongly grown together the last decades. Whereas in the past the borders of the different towns and cities were clearly readable, nowadays only signs indicate them.

Today, big parts of Vorarlberg - especially the Rhine valley - cannot not be considered as rural areas anymore. At the same time, they do not meet the conditions of an urban area. The status of the settlement in Vorarlberg can be much more described as rurban, whereat rurban categorises a state between rural and urban. Operating in such a setting requires sensitivity but offers a wide range of opportunities. The job of politicians, designers and citizens is to preserve the essential qualities of the rural areas, whilst moving towards an urban society with all its benefits and opportunities.

2.5 POPULATION

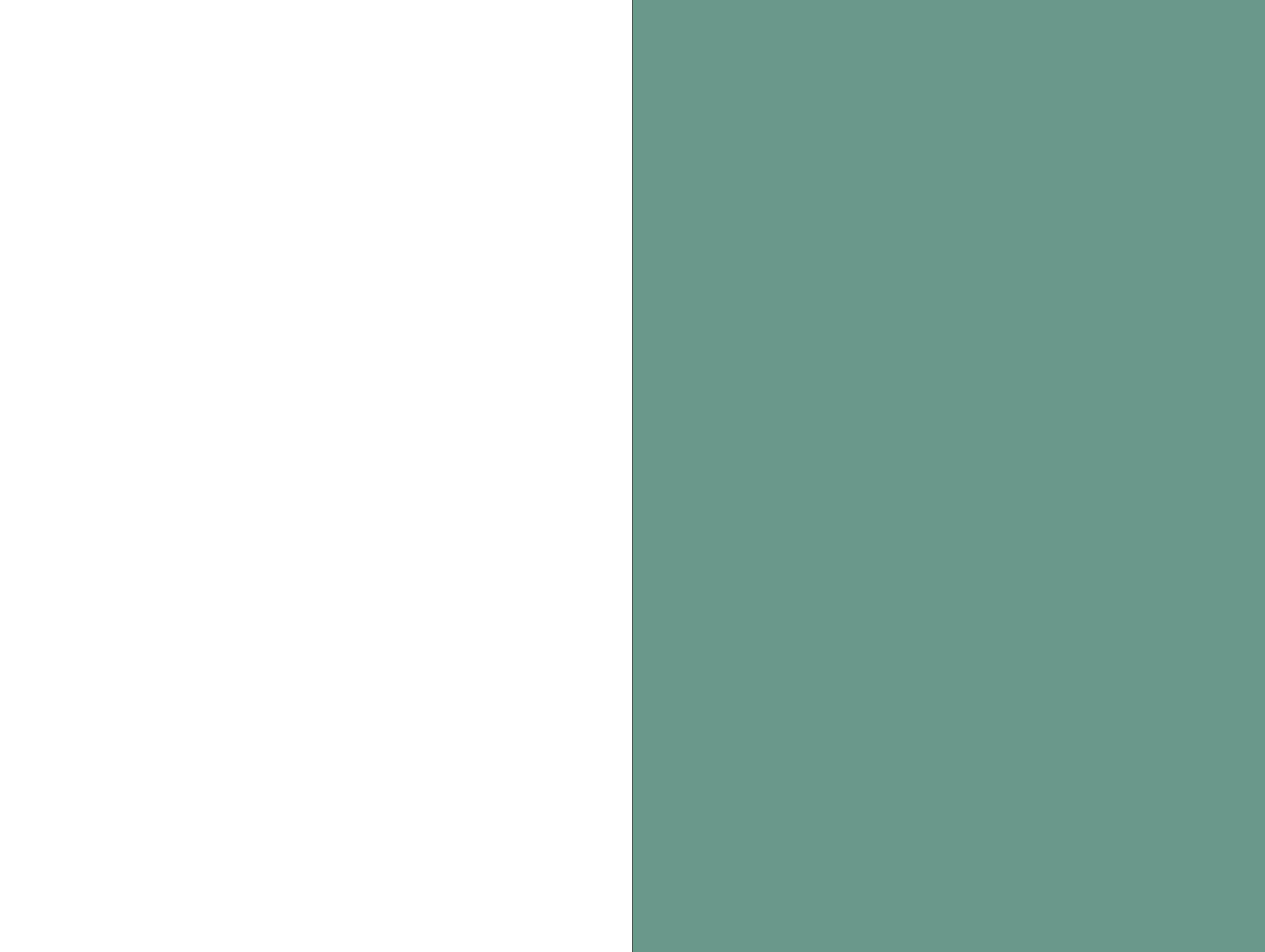
According to statistics published by the government the population of Vorarlberg is growing steadily. In 1960, the government counted 195.779 people with a residence in Vorarlberg. In 2016, there were already 389.570. The reasons for the strong population growth are the positive birth balance (more births than deaths) and the positive migration balance (more immigration than emigration). Whereat the positive birth rate contributes to one-third and the immigration to two-thirds. Immigrants from EU countries as well as from crisis-stricken countries contributed the most to the high population growth (Rücker et al., 2018, 28).

The population of Vorarlberg grew by 3.8 times between 1869 and in 2016. According to prognosis, the population will continue to increase till 2040. As such kind of predictions depend on assumptions made about fertility, mortality as well as national and international migration it is difficult to make precise long-term predictions. Especially because migration is strongly influenced by policies and global development. According to the predictions, the 400,000-inhabitant limit will be exceeded by the year 2020, whereat the growth will mainly concentrate on the Rhine Valley and the 'Walgau'. Retreats in population are expected in the rural areas of Vorarlberg (Rücker et al., 2018, 36).

Due to population growth and rural depopulation, it can therefore be expected that the population density in the already densely populated regions of the state will increase even further. It is inevitable that the society moves from a rural to an urban one very soon. The question is how politicians, designers and citizens deal with it.



Fig. 2.3 | People



3

DESK

RESEARCH

3.1 THE PERCEPTION OF PUBLIC SPACE

Philippe Ariès describes the relationship between the city and the people living in it by using Paris as an example. In the past, the city and its streets were used as an extended living room. The individual houses were quite small, so people transferred their living space into the public space. The borders between private and public were much more blurred than they are today. Privacy wasn't a big topic. In the 18th century people started to consider the streets as dangerous places. The upper class left the streets, from then on the poor shaped the picture of the city. People had begun to distinguish between private, professional and public life (Ariès, 1994).

Similar developments could be observed in many other cities around the globe. The time when parts of the society escaped from the streets led to the disappearance of diversity. But it didn't just change the appearance of the urban space, it also led to a disconnection between the city and its inhabitants. Kevin Lynch sees an important link between the clarity we have about the environment we are living in and the emotional security we feel. A distinct vision about what surrounds us helps to establish a harmonic connection between us and our outside world. The opposite emotion is fear one might know from getting lost (Lynch, 2001, 14).

Within the last century, cities transformed into transit spaces following the logic of traffic (Ariès, 1994). The cities and its streets nowadays follow the needs of the car more than the needs of its citizens (Venturi et al., 1977). This also influences the way we raise our children. In the past, children used to play in the streets. Nowadays they normally spent their free time in protected (walls and fences) outdoor spaces or entirely inside the house. To make things worse they go to different institutions (sport, music, art, etc.), that are usually widely spread and not reachable without parental support – which means by car. This phenomenon is called 'islandisation' and means that children lose their understanding for a connected environment. If transportation between different locations exclusively works by car or public transport, particularly young children have problems to develop an understanding for the continuous space (Hengst, 2013). Conversations with kids showed that many of them cannot even describe the way from home to school or the bakery (Fröbe et al., 2017).

Beside 'islandisation' we can also witness a strong trend towards the use of media and electronic devices (Westphal, Jörissen, 2013, 10). According to that, children and young adults feel more comfortable in orienting in virtual spaces than in the real world (Fröbe et al., 2017). People from the past knew their cities like the back of their hand, nowadays people are forced to use google maps to find their ways. We lost the relation to the public space.

Cities are complex systems of numerous layers that are overlapping and intertwining. Tradition, culture and social habits play an important role in this intricate system. All the layers combined in a complex system, make the urban environment a stratified fast developing scenario that is full of opportunities. Cities are a kaleidoscope of unique encounters and spontaneous interactions, as well as a places for living and working. Hence it is from great importance to emphasise the big diversity of the urban context in order to achieve interest and involvement in people who pass through it (Mariani, 2011).

Fröbe is committed that everybody can improve the environment just with paying attention to it (2014). The more time we spend in the streets of our cities, the better the connection to our environment. The better the connection to our environment, the bigger the desire to evoke positive transformation. If we want our cities to become diverse, busy and inspiring places again we need to think of new stimuli to allure people back on the streets.



Fig. 3.1 | Architecture on site

3.2 THE RELATION BETWEEN PUBLIC & PRIVATE SPACE

DEFINITION

Since the early human settlements there was a distinction of human life in the public and the private sphere. Public in the common sense is defined as the non-private, non-secret, familiar, evident and official part of every community. It is the sphere of the political, legal, national and governmental, in which all issues are accessible to everyone (Aesche, Dimmer, 2001, 26). The private sphere on the contrary contains all activities which affect the individual person and his or her personal life aims, free from communal decisions and opinions (Zimmermann, 2000, 41). The public space constitutes the social situation and enables public behaviour of individuals (Bahrdt, 1968, 154). It is a space built for social interaction materialized in suitable architectonic shapes and connected to the appearance of culture (Hövelborn, 1983, 64). Moreover, it is the space, as opposed to the private, that 'can be changed by action because it is owned by all' (Carr et al., 1992, 19). Its usability is flexible and it can be temporarily appropriated by every social player (Aesche, Dimmer, 2001, 38).

HISTORY

The public space, as it is known today, has its beginning in the ancient Greece. In the ages of the city states there was a clear division between the public area (polis) and the private household (oikos) defining the structure of the community. The private household was characterized by the coexistence of individuals based on the basic human needs. The space of the polis in contrary was the space of freedom, due to the liberation of the private sphere from all individual necessities (Arendt, 2006, 422). On the marketplace or agora, the public life was defined. Communication, worship, law and court issues summed up in common activities and defined the character of the public. The privacy was bound to the oikos, however Habermas states that the possession of this private space was very important and the only requirement to take part in the public polis (1999, 56). The public and private spheres were interdependent.

In the city of ancient Rome, the public sphere changed. As the private house typology gained importance, the public street space, to which the entrance of the home was oriented, became part of the important common ground. The frequency of usage of public space increased since people began to understand the importance of the streets as a connector between different functions. At the same time the political landscape decreased (Aesche, Dimmer, 2001, 49). The 'La Nuova Topografia di Roma' shows the shift of the importance to the public space of a city as a whole.

In the modern era with the rise of economic activities the community structure changed. The private issues of individuals, which used to be covered by the privacy of the family, transformed into collective affairs. The community became the expression of coexistence. The public changed from a political to a communal sphere (Arendt, 2010, 59). The accessibility of public spaces and the quality of the political sphere reached an unprecedented highpoint. (Aesche, Dimmer, 2001, 65)

In today's mass society, this development evolves to an expansion of the public space and to a change of the boundaries between private and public. The individual becomes dependent on the community and vice versa, i.e. modern technology allows every individual to influence the community and vice versa. Hence the survival of the nation depends on every individual person (Arendt, 2006, 422). Simultaneously the city as the formulation of community moulders into small separated parts, as there are large settlements, suburbs and satellite city parts (Aesche, Dimmer, 2001, 67). Hassenpflug states, that every community in its era should rethink the model of its public sphere (1999, 56).

SUBJECT AREAS

COMMUNICATION

A couple of years ago it was unimaginable to make private calls in public space – not just because the technique was not advanced enough but because the people had inhibitions to speak about private matters in front of strangers. Today we witness a completely different situation. Metros and busses are full of people on their mobile phones talking to someone about private matters. What was unimaginable a couple of years ago nowadays has become normal. The transformation designer and social psychologist Markus A. Gassner explains that a society is in transition when its communication changes. In the past, a distinction was made between privacy and public (2017). Today, the separation is abolished and people are not even aware of it.

Today, technologies 'promote convergence between public and private' spheres. Especially the internet is responsible for the development of interaction in online social networks (Barnes, 2006). The raise of new information and communication technologies has the effect that the public has conquered the private space and vice versa. Whenever we turn on our devices the border between public and privacy abolishes.

Malcolm Miles states that 'public issues are not bounded by space' anymore. Television, computers and mobile phones might be public in terms of access but the space

where people consume it is mostly private (1997, 7). Hence, all these electronic devices function as a channel that enhances the infiltration of private space by public issues. Physical walls are no obstacle for information and communication flow any more. Fortunati, Katz and Riccini state that the new technologies have abolished distance and erected in its place a virtual proximity (2003). They ensure that all kind of public information reach people in their own four walls. Aesche and Dimmer remark that the physical public space disappears more and more and information cascades, that generate a global public emerge instead. However, this information need to be enjoyed with caution, since they are increasingly selected and delivered by monopolistic information and entertainment cartels (2001, 209).

The internet, especially social media networks with their option to share any kind of picture with the outside world, is strongly responsible for the conquest of public space by the private. Whenever someone takes a picture and shares it on social media networks a bit of privacy is sent out to public and helps to drive the development of blurring the boundary between the public and the private spheres. Again, scientists see parallels in the way we communicate and our society's development. Walsh and Baker state that one proof of society's transformation is the rise of the selfie. The visual is no longer just a way to preserve memories, but also a 'technology that feeds into the transformation occurring between public and private social life' (Walsh, Baker, 2016).

ART

In the late 1960s art work increasingly started to be located in public spaces like squares, parks, gardens, public buildings like railway stations and hospitals as well as on external walls of private houses. The terms 'public art', describing works placed in public spaces and 'site-specific-art', for art made for a given site or art which is the design of the space itself, emerge. Since then a big range of renowned artists have placed their works around the world, including Richard Serra, Jonathan Borofsky, Antony Gormley and Constantin Brancusi. Public art is extending and increasing because of the interactive potential of technology and internet. Furthermore, since it is seen by a broader audience it developed to a tool for industrial, social and communal issues. One can think of the Black Power and the women's rights movement as well as of the prominent art works by Diego Rivera and Banksy. In politically committed public art and in community art the artist acts as a 'catalyst' for people's creativity. The better he manages to visualise political issues the better people understand. Thus, artist's skills are directly connected to the 'political imagination' of society. The development of public art is a reaction to the commer-

cialisation of art by the market and the art institutions and a counter principle to the aesthetics of modernism (Miles, 1997, 4).

These forms of art are located outside the conventional white cube spaces and are liberated from the conditions of a gallery or museum. Due to this development art starts to contribute to an urban regeneration, nevertheless with a controversy about its power concerning city life. Berman describes the loose connection of art with the real city problems as the placing of 'a perfectly formed, perfectly sealed tomb' (1983, 30). Whyte, after observing city parks in New York, concludes that those spaces work successfully without using art works (1980, 67). The challenge may lie in the communication of art as an adding to a setting and a clear clarification of the possibilities and contributions of art. Miles suggests not to place independent art works but to point out social issues and show possibilities to increase the liveability of a city (Miles, 1997, 4).



Fig. 3.2 |
Street art in Paris by Banksy

DEMOCRACY

The topic of politics and democracy is usually connected to the public space. Institutions like states and city governments and their spaces are considered to be excluded from the private rooms of the citizens. Reimagining this established way of thinking one could arise the possibility of democracy in more private spaces like workplaces, neighbourhoods or even private homes. Staeheli and Mitchell argue that both public and private areas and their distinction in meaning allow different sorts of political opportunities (2004, 147). The private sphere gains its importance concerning political issues because of the fact that it constructs autonomous citizens and new political ideas (Elshtain, 1995). The political potential and the democratic action in the private area result out of the interplay between public and private and its 'attempt to redefine the boundaries'. They even go further and claim that, since the private sphere is a space of freedom 'from governmental or societal intrusion', in these spaces free opinions and actions can be expressed and discussed by citizens without considering to be observed by the government (Staeheli, Mitchell 2004, 147).

Here the individuals are protected by the space itself and thus can develop an autonomous political opinion (Elshtain, 1995). Furthermore, the private atmosphere leads to decisions and statements that are free from social pressures and established 'cannons of civility'. The private allows the articulation of different ways of thinking and gives voice to contrary point of views. A discourse can be established more easily (Staeheli, Mitchell, 2004, 147).

FOURTH DIMENSION

Before the industrialisation there was 10m² converted urban space for every citizen of Germany. If one believes the statistics the number today is 15 times higher. The increase in space has led to a wasteful use of the available space. An alternative to the construction of additional space is the mobilization of the temporarily unused space. This does not just make sense for economic reasons, but also for ecological and social ones (Aesche, Dimmer, 2001, 211). Lynch states that multiple use, creates a dynamic occupancy of spaces, a fourth dimension within the city's body. Furthermore, it leads to an increase in the frequency of use and to an exploration of different spaces and thus leads to a more detailed knowledge of the functioning and the potential of the urban environment (Lynch, 1981, 43).

And still, not every user group finds its suitable space within the city. Lootsma points out that spaces should be as flexible as possible and designed to fit the purposes

of all the small user groups. The mistake politicians and planners make is to dictate concepts from the top with the aim to educate people. As an alternative, they should design places where people can join the subcultures of their own choice and where they can succeed in expressing themselves (1998, 122).

As long as this is not the case citizens search for this kind of space for activity and stimulation themselves. They then use spaces that were planned for other purposes and make use of them by reusing them according to their own needs. In addition to squares designed by renowned architects different new public spaces emerge. These are informal and do not fit the common definition of public spaces. The term 'post-it-city' describes these quick and spontaneous occupancies of those free spaces and premises that perforate the fabric of the city (La Varra, 2001). 'In Berlin there is an incredible number of such places, which spring up spontaneously. The quality of life in a city, in my opinion, is also directly proportional to the lack of planning (Wim Wenders according to: La Varra, 2001)'. Old, dilapidated factory buildings become meeting places for the techno culture. Parking lots that are depopulated in the evening are transformed into social meeting points for young people. During the day, they serve the purpose for which they were built, at night they are reprogrammed by the subcultures and used in their own way. Hence, room gets doubly coded (Aesche, Dimmer, 2001, 213).

3.3 CASE STUDIES

GLOBAL

All the global case studies analysed somehow abolish the border between public and privacy temporarily. They repurpose private homes for a short period of time in order to create unique, authentic and communal experiences – both for hosts and guests. The case studies selected stand representative for many other examples that make use of the concept of abolishing the border between the public and the privacy sphere. They describe how homes can temporarily turn into restaurants, hotels, concert spaces and museums and give an idea of the advantages and charm of these events.

EATWITH

Eatwith, founded in 2013, is the world's largest community for authentic food experiences with locals, in over 130 countries (Petit, Rumani, 2018). The service is located in people's homes where food is prepared by hand-selected local hosts most personally. Interactions with the chef are a major part of the experience. Often they allow guests to hang out in the kitchen and sometimes to join for preparing the meal. The website was originally created to allow international travellers to enjoy more unique and authentic dining experiences while travelling. In the meantime, it has also gained popularity among residents living far away from their families and friends. For this type of users Eatwith provides authentic, homemade food in a more intimate and communal atmosphere (Platt, 2015). The founders of Eatwith believe that 'there is nothing more special than breaking bread with new friends' and their mission is to spread the magic of social dining to their growing community (Petit, Rumani, 2018).

Eatwith demonstrates the success of temporary repurpose of private home's and proves that people enjoy the experience of being guest in a stranger's house. The special charm probably lies in the fact that for a moment the boundary between public and private is abolished for a selected number of people. Removing these otherwise common rules creates space for authentic communication and the possibility of meeting future friends.



Fig. 3.3 | EatWith

AIRBNB

Airbnb is a community marketplace for the booking and renting of accommodations, founded in 2008. As an online platform, it establishes contact between host and guest and is solely responsible for the processing of the booking. The transaction takes place via the platform. The guest pays the amount for their reservation by credit card or similar to Airbnb. The host receives the amount only 24 hours after arrival to ensure that the guest will find the accommodation as it was offered to him. Each user, host and guest, presents himself on Airbnb with a profile page. Hosts must upload images of the accommodation, they provide and describe it textually and guests must reveal personal information (Mehta, Moussa, 2018).

A personal home environment has much to offer compared to a sterile hotel room. In the meantime, millennials consider hotels as 'places my parents like to stay at'. Young travellers appreciate the socializing aspects of staying at an Airbnb property and are glad to meet their host in person (Turen, 2017). Staying at an Airbnb accommodation enables them to see how local people live and offers the possibility to experience unknown places in a new way. Turen states that Airbnb makes users feel like their personal travel agents. 'This is a satisfying feeling for many, and it is also seen as a way to save money' (2017).

Airbnb is a great example of how a private space can turn into a public space i.e. how a private apartment can turn into a hotel. The service combines the advantages of a cosy home and the convenience of a real hotel with the experience of a little adventure.



Fig. 3.4 | Airbnb

SOFAR SOUNDS

Sofar Sounds is an online community founded in 2009 by Rafe Offer. Its purpose is to organize live music events, so called Sofars, in private everyday spaces. Hosts apply with their proposed spaces, like living rooms or retail shops, in order to share them for the event. A jury selects the spaces and invites the upcoming artists or groups. The latter are unknown to the audience until the start of the event, which adds a moment of surprise to it. Interested visitors gain tickets by applying online and being chosen in the manner of a lottery. Sofar Sounds combines a small surprising gig with the atmosphere of a private home and is currently engaged in 423 cities worldwide (Sofar Sounds, 2018).

The event demonstrates how charming it can be to turn private everyday spaces into a stage for artist, in this case musicians, and open them for a group of people that do not know each other. It proves that with the right incentives every kind of space can turn into a space for encounters and therefore has the potential to bring people together.



Fig. 3.5 | Sofar Sounds

DOORS OPEN DAYS

In 1990 as part of the European City of Culture celebration Glasgow and Ayr started an event that opened architectural places of interests to the public, enabling visits and guided tours for free. On this day, cultural monuments and listed buildings, which are usually not or only partially open to the public, are released for inspection. The tours and activities are run by volunteers. Visitors can search for buildings and check their opening times in an online catalogue (Doors Open Days, 2018).

Doors Open Days is a unique event that gathers people in order to give them the opportunity to discover mostly unknown architectural spaces and sites. Starting from Scotland nowadays almost every big city around the globe offers similar kinds of formats to their citizens. One reason why this format is so popular might be the fact that every human has a natural curiosity and an event like this satisfies it.

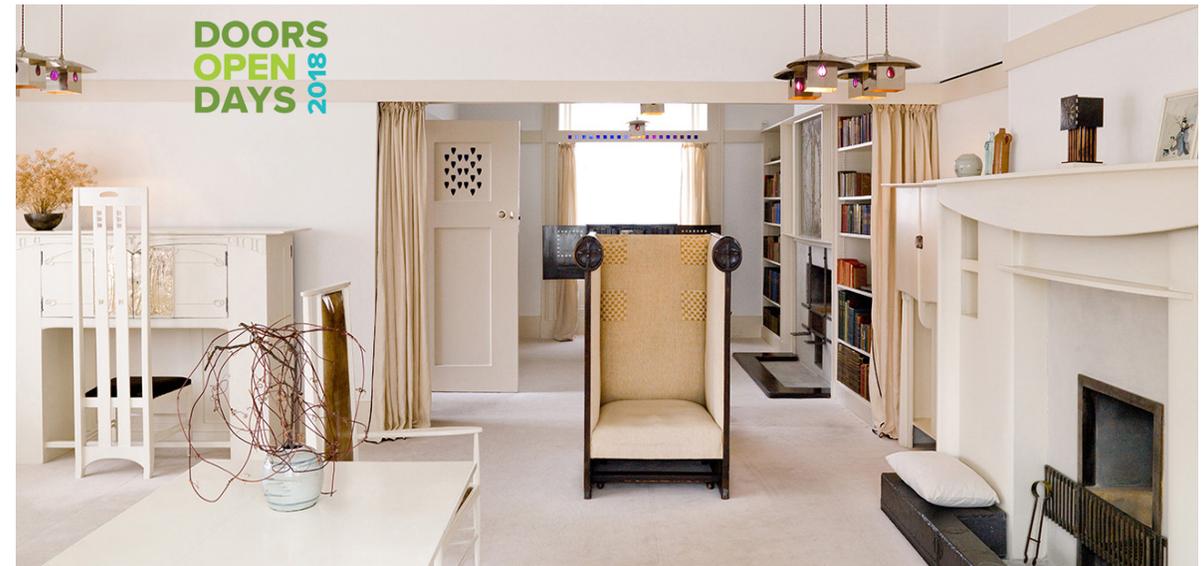


Fig. 3.6 | Doors Open Days Glasgow

LOCAL

The local case studies give an idea of what efforts are being made to enhance the connection between the people of Vorarlberg and their public environment. They are placed in the rural and urban areas of Vorarlberg and aim to active vacant spaces, stimulate participation and make people explore old traditions as well as show the potential of art in the urban context.

WANDERKIOSK

Wanderkiosk is a modular open space that can be assembled, used and reassembled very easily – its possible usage is hardly limited. All four walls can be opened or closed separately. Hence, it can be turned into a bar or stage in a quick and simple way. As the name already indicates Wanderkiosk is a mobile kiosk. Initiated by a small group of innovative people Wanderkiosk belongs to all those who have nice ideas. If the topography allows it and the official permission is obtained the Wanderkiosk is ready to go on the next trip (Mackowitz, 2018).

Wanderkiosk is a great tool to quickly set up events. Due to its modularity and flexibility it can be almost everything everywhere. It offers new opportunities to organize any kind of event in spaces that no one has thought of before and inspires citizens to create new formats.



Fig. 3.7 | Wanderkiosk

LICHTSTADT FELDKIRCH (LIGHT TOWN FELDKIRCH)

Lichtstadt Feldkirch is a biennale that started in October 2018. The four-day festival takes place in the historic town centre of Feldkirch. International artists create site specific installations that deal with light as a medium and a material at the same time. Lichtstadt Feldkirch combines the urban space with its many stories and faces, light installations and modern technologies to a unique and formative experience (lichtstadt.at, 2018).

Due to the special spatial context and the unique concept Lichtstadt Feldkirch addresses a wide range of visitors. The event even reaches people that would not consider themselves as art lovers and invites them to rethink old patterns of thoughts. It helps them to discover new potentials. The event Lichtstadt Feldkirch proofs that art can address any kind of person if the setting is well designed.



Fig. 3.8 | Lichtstadt Feldkirch

POTENTIALE

Every city has unused spaces that hold great potential. POTENTIALe is a department of city marketing Feldkirch with the aim to track vacant places and revive them in a surprising way. Moreover, they want to point out alternative ways of consumption. Committed to sustainability and to activate our urban space, they are a platform for innovative products, projects and ideas.

The highlight of the year is the annual POTENTIALe Fair and Festival that hosts exhibitors from the fields of design, photography and media art (Türtscher, Kleber, 2018). During the event, that is joined by visitors from Vorarlberg as well as the surrounding border regions, visitors have the chance to meet artist and designers in person, experience their work and directly buy from them. Furthermore, visitors have the possibility to visit vacant spaces around the city, that are usually not open for the public, reactivated by artists' work. Recently, they also offer the POTENTIALe Open Call. People with innovative visions or project ideas get the chance to present their concept and receive support for the implementation where needed.

POTENTIALe are a great sample of how to put forward ideas of innovation and sustainability in an interesting and entertaining way. It demonstrates the potential of different spaces of the urban context by presenting tangible examples. The experience of these unique spaces awakens the desire to discover more of them.



Fig. 3.9 | POTENTIALe Fair



Fig. 3.10 | POTENTIALe Festival

LUTZ SCHWEFELBAD

On the banks of the Lutzbach, not far from the village Buchboden, is the Lutz Schwefelbad. There you can find one of the strongest sulphur springs of Austria. The non-profit initiative 'Wassertal' realized the potential of this special place and decided to bring back the forgotten bathing culture from history. A project without major structural interventions developed in 2012 by the art collective AO& and the architect Martin Mackowitz brought back the old bathing traditions and allows an archaic bathing and nature experience. A pool that holds about 3000 litres of sulphur water, heated by a special wood stove up to 40 degrees, can accommodate 8 to 10 people. These purist bathing offer in the open nature strengthens the awareness for a gentle and authentic handling of the resource water in its natural environment. Thus, the initiative Wassertal is a great sample of using nature resources without harming it (wassertal.at, 2018).

Lutz Schwefelbad is an excellent example of a community driven project. The club's aim is not mere profit and completely relies on the engagement of the members. Hence it is a great proof of the power of participation.

Fig. 3.11 |
Lutz Schwefelbad



3.4 DESIGN OPPORTUNITIES

The analysis of the local case studies shows that there are interesting and innovative formats taking place in Vorarlberg. All of them have different aims and target different user groups. Nevertheless, the analysis leads to the assumption that there is a lack of formats that enhance the participation of citizens as well as shift the border between public and privacy with the aim to create unique, authentic and communal experiences. A new format that deals with these topics could hold great potential. For this master thesis, the author wants to work on a product service system for the urban spaces of Vorarlberg that considers above-mentioned aspects.

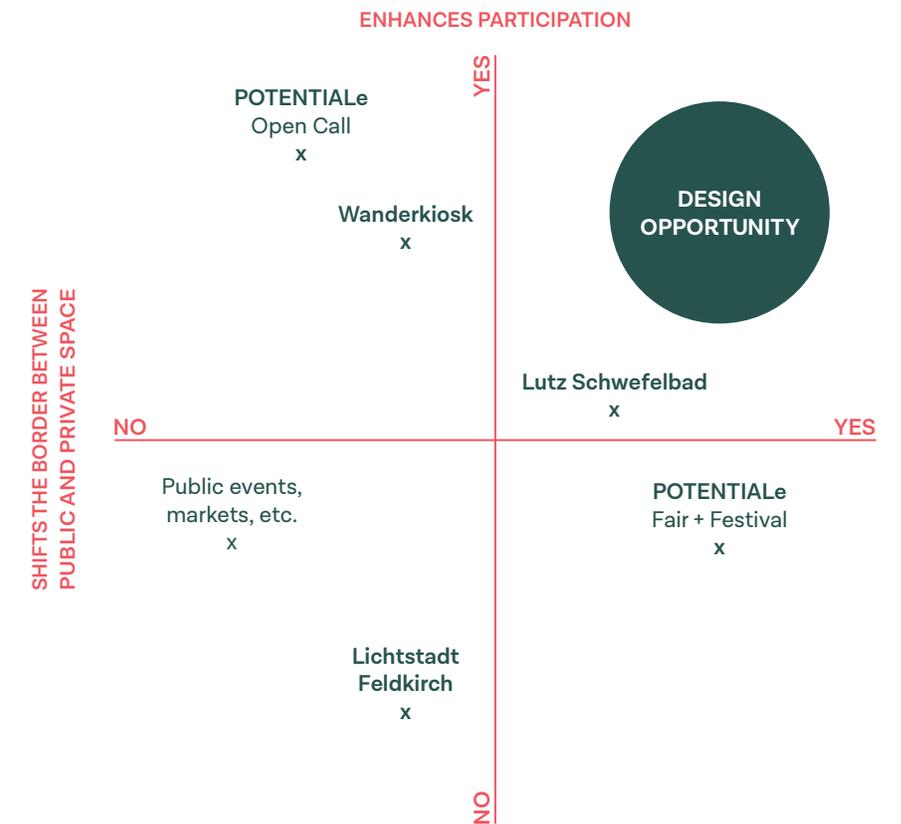
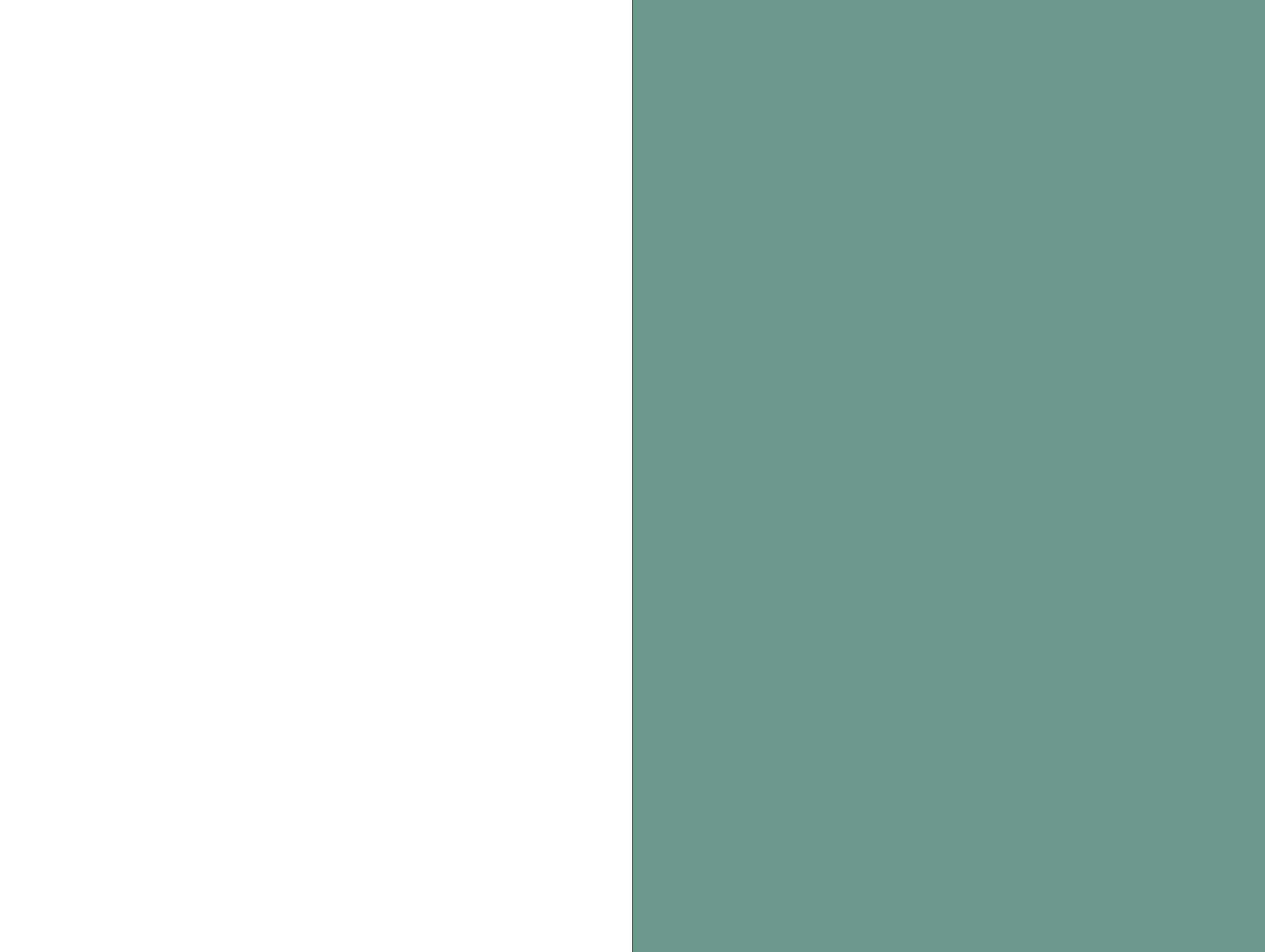


Fig. 3.12 | Design opportunities



4

FIELD

RESEARCH

4.1 OBSERVATIONS

The appearance of the streets and public spaces in Vorarlberg, as well as on many other places around the world, has changed a lot within the last century. Aries states that in the past people used that kind of spaces as extended living rooms. Hence, they were diverse and alive places (Ariès, 1994). Today the streets and public spaces are perceived as transit spaces with little quality which does not encourage people to remain. As a result, people spend much of their time isolated in their houses or cars. The opportunities for social contacts and the random encounters that take place while walking along pedestrian friendly streets and around public spaces became very little (newurbanism.org, 2018). As a result, in many cases certain spaces of villages and towns transformed into non-spaces. The following subchapters try to convey an idea of why and how the citizens of Vorarlberg nowadays often have lost the connection to their spatial and social public environment.

LIVING

The average citizen of Vorarlberg has a very high standard of living. He has a big house or apartment - according to statistics the average living space per person is 43m² (Huber, 2016) - and there is either a garden or a balcony. The 'Vorarlberger' appreciates spending time in his realm. If the weather is bad he makes himself comfortable in the house, if the weather is good he spends time in the garden or on the balcony. These outdoor spaces are always oriented and designed in a way that guarantees maximum privacy. Fences, bushes and even walls have become popular mediums to protect private property from the eyes of neighbours and passer-byes. In the past, hardly anyone sheltered his property from the looks of others. Nowadays, the instruments to generate maximum privacy are an inherent part of Vorarlberg's landscape.

In the past people in Vorarlberg placed a bench in front of their house. This gesture invited neighbours and passers-by to stop and join in a conversation. Nowadays people rather place their bench in the back garden. This very figurative allegory reflects the fact that we have moved from a community oriented society towards a more individualistic one.

MOBILITY

Social encounters can be considered as the result of spatiotemporal overlapping. The smaller the radius a group of people is moving in, the more intersections are

generated. The higher the number of intersections is, the larger the number of encounters. And usually a large number of encounters is a good foundation for the formation of any kind of community. As the movement radius in the past was much smaller, spatiotemporal overlapping was more likely to happen. Especially random encounters were much more probable. Additionally, people nowadays often travel by car. This type of locomotion kills any possibility for human interaction anyway.

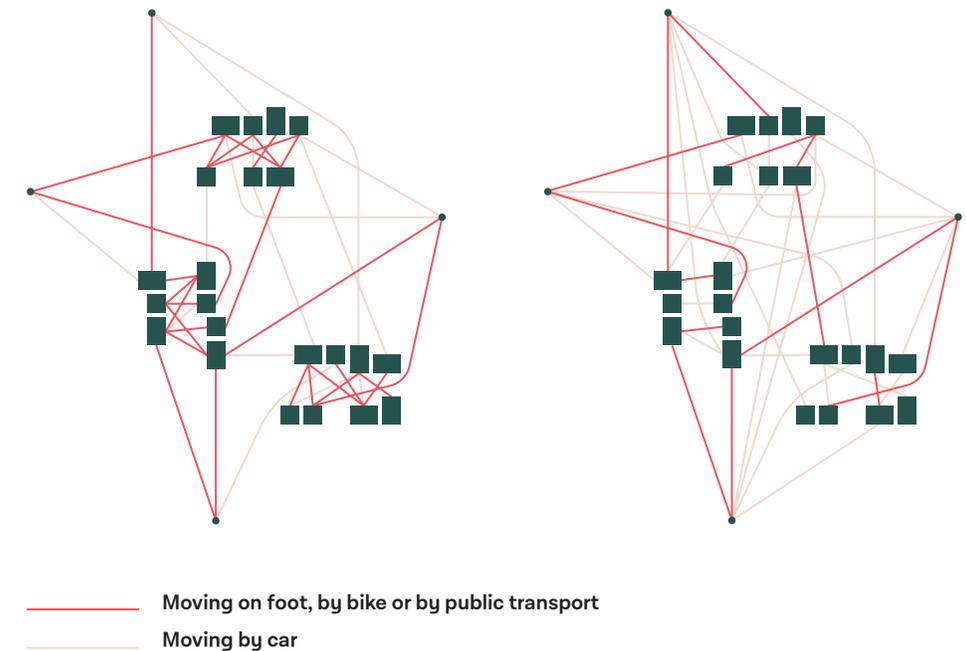


Fig. 4.1 | Spatiotemporal overlapping |

This graphic compares the number of spatiotemporal overlapping from citizens in the past and today. The more red intersections, the more encounters take place.

FREE TIME ACTIVITY

The possibilities in terms of free time activities have never been as big as they are today. If people in the past had only one or two clubs in the surrounding region, they nowadays can choose between many different options. Additionally, the car as a mean of individual transportation broke down all the spatial boundaries people had in the past. Suddenly people had the freedom to easily move wherever they wanted.

Spending time away from home to escape the daily routine was not a problem anymore. Nowadays people use the car to reach any kind of free time activities in order to cultivate their individual interests. Citizens group themselves much more by interests than by local proximity. The effect is on one hand the appearance of more specialised communities and on the other hand the weakening of the local communities.

CONNECTIVITY

The invention of the internet changed the way of communication completely. In the past interaction almost solely happened face-to-face. Since the 1960s almost every household has had a telephone connection but the costs for longer phone calls were very high. Nowadays people have many possibilities to stay in contact with each other without paying anything or leaving the house. Technology even makes it possible to maintain friendships between people from different parts of the world.

Even though this is a very positive development, it has the side effect that people are not just at one place at one time anymore – at least mentally. As a result, people might have more relations and connections, but they are not as strong as they used to be. Subsequently, the large number of relationships we want to cultivate weakens the relationships with the people in our immediate surroundings. In the end, it comes down to quantity rather than quality.

SUMMING UP

Considering these developments individually, they all have a positive impact on people's life. Nowadays, people in Vorarlberg and in many other parts of the world are much freer and more self-determined than they used to be in the past. Nevertheless, all these developments also brought disadvantages especially for the local communities. The unlimited possibilities in terms of living, free time activities, mobility and connectivity led to a phenomenon the author wants to call 'social sprawl'. People either encapsulate themselves or pour out in all directions. The spatial drifting apart led to the social drifting apart. Individual fulfilment and freedom has gained so much importance, that people accept the disadvantages these developments might bring for the society and public life.

But there can also positive trends be observed. Many European cities dispose diverse and vital citizen-led initiatives that reflect a common will to create or strengthen urban social cohesion. These bottom-up initiatives are deeply rooted on a will

to involve citizens in a more direct and pragmatic way. Hence, they have a strong impact on the public life of a city since they make people put their beliefs and aspirations into practice (Cité du Design, Clear Village, 2018, 77). Jane Jacobs stated that 'the main responsibility of city planning and design should be to develop (...) cities that are congenial places for this great range of unofficial plans, ideas and opportunities to flourish (...)' (Jacobs, 1992, 241).

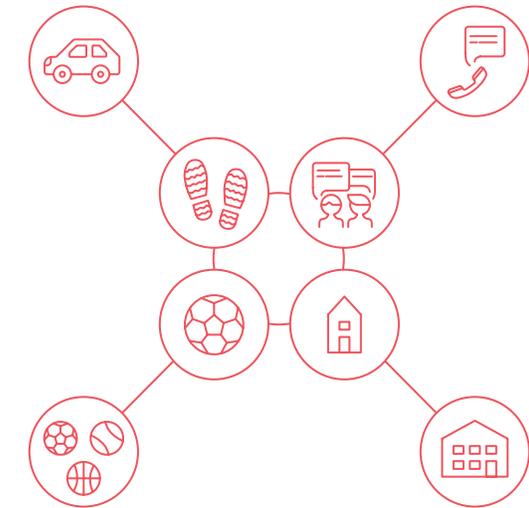


Fig. 4.2 | Spatial action radius |

Reasons for a disconnection with the spatial and social environment: A higher living standard - large variety of free time activities - unrestrained mobility - unrestrained connectivity

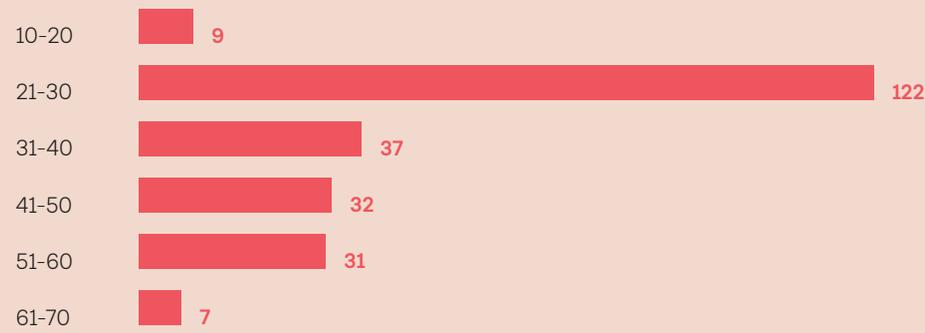
4.2 SURVEY

The survey aimed to collect facts and insights about the topics public space, participation, communication and free time behavior in Vorarlberg. It was shared on social media and directly sent to friends and family members. Thanks to the active support of many participants, who shared the survey themselves, the opinion of 238 people could be collected.

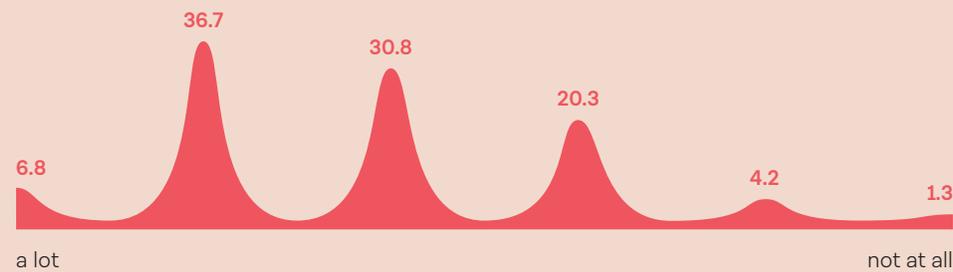
What is your gender?



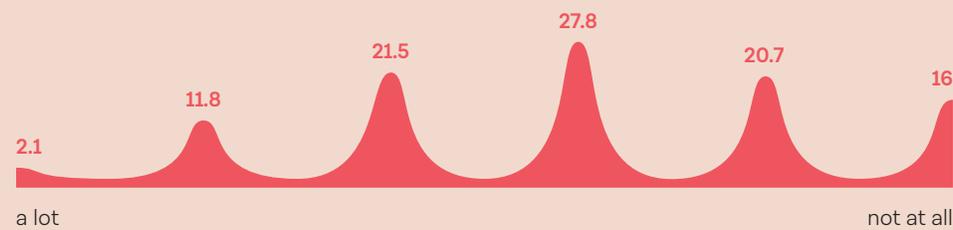
How old are you?



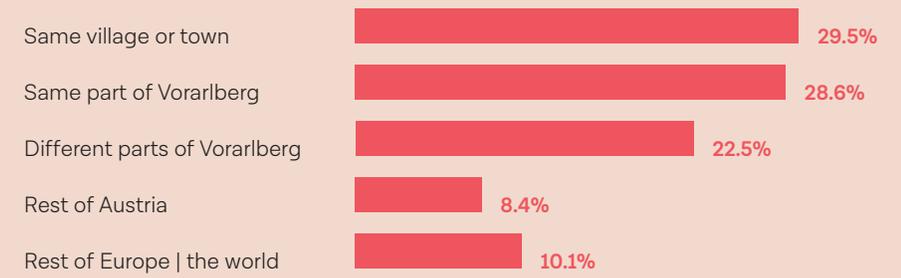
To what extent is public space in Vorarlberg co-created by citizens in your opinion?



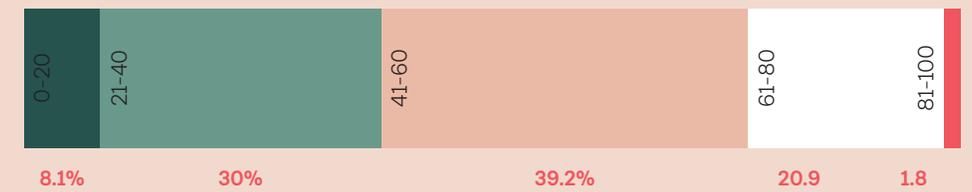
How much do you care about actively co-creating public space?



Where do the people live with whom you spend most of your free time (including phone and internet)?



What percentage of interactions with friends happen digitally (phone and internet)?



Where do you spend your freetime? (Survey participants could pick max. 5 options)



4.3 EXPERT INTERVIEWS

Based on the insights received from the former desk research and from the questionnaire, the interviews are more targeted to gain detailed insights from experts from the fields of architecture, art and politics. Thanks to the great interview partners who have generously shared their perceptions with me the work now benefits from a broader understanding of the topic.

DIPL. ING. MARTIN MACKOWITZ - ARCHITECT

Martin Mackowitz (*1984) establishes new ways of architecture in Vorarlberg. He is convinced that many possibilities open up, if you do not limit own ideas unnecessarily. With his office for interactive architecture called 'ma-ma' he creates projects between the fields of architecture, art, culture and many more. The projects are characterized by the awareness of social responsibility and a great sensitivity to existing structures. ma-ma creates spaces that invite people to come together and interact with one another and thus create an urbanity Vorarlberg hasn't experienced so far. Thanks to his lecturership at the University of Liechtenstein he is able to pass on his passion to students.

Researching the topic of community life in Vorarlberg one comes across an interesting allegory – 'the street bench'. In the past people in Vorarlberg placed benches in front of their houses. This gesture invited neighbours and passers-by to stop and join in a conversation. Nowadays people rather place their bench in the back garden. This very figurative allegory reflects the fact that we have moved from a community oriented society towards a more individualistic one. The question occurs, 'What led to this transformation?'

The rapidity of daily life is the answer. Everybody is in a busy mode. Making things more efficient consumes a lot of time. Due to more possibilities, globali-

zation and capitalism the radius of life and action is getting bigger and bigger. People probably also think of unproductiveness if someone is just sitting in front of the house. What a pity. I think you have a lot more to tell after a day sitting in front of your house than after a day in business.

Why don't citizens perceive public spaces as a common property and feel responsible for it?

I guess because they are in the mode of consumption. I think people in general have the feeling that the village, the city or the regional organization is responsible for the public space. They do not interact because they are sort of disconnected from public space.

What could be a good strategy to make people feel responsible for public spaces? How can we encourage the citizens of Vorarlberg's villages and towns to co-create their local public spaces?

I think what we need are collective aims. Because everybody is already living a good life there is no good reason to co-work. The benefit of it is not really needed. Therefore, we probably need to invent collective aims. Aims that are easy to contribute and fruitful for everybody. This creates identity with the community and though with community spaces - public space.

What role do architects and designers play if we want citizens to reclaim the

streets and to co-create public spaces? What options do creative people have to mobilize citizens?

We as architects have the skills to deal with complexity. Society became more and more complex the last few decades. We as architects have to deal with a lot more layers than only with those to be able to create a house. We need skills like social empathy and urban acupuncture to have an impact on the urban landscape. In order to be connected with the real world we have to develop certain methods to be able to find out what is needed to upgrade life quality with software not only hardware (hardware is the built city | software the life between buildings).



Fig. 4.3 | Teahouse Feldkirch |

A project to revive an unpopular space in the town centre of Feldkirch by Martin Mackowitz and his students from the University of Liechtenstein

Mag. Karlheinz Rüdissler (*1955) is a member of the Vorarlberg State Government, responsible for urbanism and regional planning, building law, promotion of residential construction and traffic as well as economic policy. In December 2011, he was elected to the Deputy State Governor of Vorarlberg.

Why don't citizens perceive public spaces as a common property and feel responsibility for it?

As a member of the Vorarlberg state government, I travel a lot in all parts of the state. The impression I get is, that the immediate living environment is of the utmost importance for the people of Vorarlberg. The successful combination of settlement and living space is a very important factor for the success of Vorarlberg, as a business location as well as a place of residence.

Everyone has their favourite public places, places where they feel comfortable, places they love. Yet, in order to be able to identify with and to carry responsibility for a public space, it has to meet two criteria.

First, the public space must be functional i.e. it must be relevant and meet the needs of everyday life. A green area or a playground for example, is a place where for children can play and different generations meet (children, parents, grandparents). A square or a well-designed space in a street can provide a pleasant environment to socialise with other people and simply complete daily journeys. Good public spaces support

us in our day-to-day activities. Once that's the case, we appreciate these public spaces, feel responsible for them and value them as common property.

Secondly, the aesthetics and the appealing design of the public spaces also plays a decisive role. The majority of people like to have clean, modern, orderly, well-lit and definitely safe public spaces. But it is not that easy. If all spaces would be clean, modern, well-organized and illuminated all the time, we would immediately miss something. Thus, we can conclude: A good public space consists of numerous subspaces, each convincing through specific qualities and therefore different functions and possibilities. It's this network character of different public spaces that, consequently, enables identification and makes them attractive and valuable to us.

What could be a good strategy to make people feel responsible for public spaces? How can we encourage the citizens of Vorarlberg's villages and towns to co-create their local public spaces?

One cannot force identification, one can only create the best possible conditions for it. It makes little sense to create a public space and just hope that it will

be accepted by the people. The development of high-quality public spaces - a topic of utmost importance for urban planning in the 21st century - must rather start from the wishes and needs of the people. To analyse and detect those needs is indispensable.

This exploration of needs can be partly done by a neighbourhood review, i.e. by analysing what kind of spaces already exist, how they are accepted, which needs have already been met and which haven't yet. Such an analysis is an important preliminary work for a better understanding of a neighbourhood of a district. In addition to this, however, it is absolutely essential that the residents themselves are directly involved in the planning of neighbourhoods and public spaces. Only by direct participation in the planning can we ensure that public space meet the wishes and needs of the people.

What we notice as well is that the process of working together and planning together creates an identification with the particular space. Of course, this is the best guarantee that the residents will later use, appreciate and take responsibility for these spaces.

What role do architects and designers play if we want citizens to reclaim the streets and to co-create public spaces? What options do creative people have to mobilize citizens?

Architects and designers are essential in shaping our living space, as we all know.

It is important to know that not only the aesthetics but also the functionality fundamentally depends on their work (both in public spaces and buildings). Good planning allows a fruitful interaction between public space, buildings and the people living and moving in them.

An architect or planner must think about the entire environment of a project in order to develop it successfully. The design of a building requires thoughts on the surrounding public space in a very fundamental and comprehensive way. The design of a road requires the involvement of pedestrians and cyclists as well as the knowledge of the interests of different user groups (such as children and elderly) from the very first minute on. It is therefore not surprising that many architectural and planning offices today are increasingly becoming comprehensive service providers - from specialist planning with experienced experts in various disciplines to public participation procedures. The task profile for architects and designers has changed.

These broad, comprehensive processes enable high-quality results. The involvement of the affected citizens is very well established in Vorarlberg, especially in the design of neighbourhoods and of public spaces. For many participants, it has now become a familiar and normal process.

Nadine Hirschauer (*1990) is an Austrian artist who in her work examines landscape models and the public space in relation to social structures. She develops site-specific interventions, installations and texts with the previous assumption, that each place consists of stories through which we construct it. She is convinced that telling these stories creates new spaces.

In today's changing society one can witness a shift of the border between private and public space. One reason among others is the raise of technology. It has the effect that the private conquers the public space and vice versa. A couple of years ago it was unimaginable to make private calls in public space – not just because the technique wasn't advanced enough but because people had restrictions to speak about private matters in front of strangers. Today underground and busses are full of people on their mobile phones. Whenever we turn on our electronic devices the borders between public and privacy abolish. Speaking in matters of art a similar change started in the 1960s when more and more artworks were placed in public spaces and outside the common accommodations of museums and galleries. City squares, parks, public buildings like railway stations and hospitals and even external walls of private houses became the frame for new art. How does the way we communicate influences the way we use and perceive public and private space?

The public is formed through communication among participants who emerge from their private sphere of life. There-

fore, a place to communicate and act publicly is needed for the individuals of a society in order to eventually form the public.

The public space is thus above all a social network, determined by interactions of various kinds. As our way of communicating changes, so does the public space. How strongly we are affected by the new media is shown by e.g. insights in medicine, where you could already see changes in the structure of the brain, through the intensive use of digital media. We are in one physical location and simultaneously run several digital conversations at the same time, in which we take different roles. For me, this already indicates how complex these new structures can be, which arise as a result.

Does the idea of public space perhaps need to be rethought to fit the needs of our increasingly complex and more and more flexible society? And if yes – how?

Often, with a glazed look into the past, the current social developments are negated. When looking at the public space today, it is either spoken of an emptying and loss of meaning of public space, or of its over-staging for a consumer-mad

audience. I believe what it takes is the critical debate. It should once again be perceived as a place of public formation that consists of the total of all interactions taking place. Direct interpersonal interactions, confrontations with the space itself and its active and direct or indirect change as well as indirect, mediating expression media, rituals and events: any kind of interaction contributes to the formation of the public.

In an attempt to rethink public space, this character should always be maintained. Perhaps, however, the planning approaches with their embellishments of public squares and streets are lagging behind the changed needs of today's society. Certainly, there is a lack of alternative concepts to the dominance and power of the commercial world. I think that the idea of a field of interaction is an appropriate starting point to look for new, unconventional approaches to an interesting and ultimately vibrant urban space in our digitized world.

How will the public space and the art of the future look like – in the best and in the worst case?

The ancient Agora, the marketplace or the piazza of the Renaissance continue to shape our idea of public space in the European city. They always arouse longings in the face of current decay phenomena. However, it has become clear that the view back has been transfigured and that the reality in the past does not necessarily correspond to to-

day's ideals, or at least only partially. It is therefore important to recognize that certain positive phenomena in public space are not detached from the negative aspects of social conditions, including the numerical form in urban communities. It is important to note, however, that in the longing for public space there is a recurrence of specific places of identification, trading and bargaining, the self-assurance of individuals and the symbolization of a society whose functional, political and intellectual center is clearly the city. In my artistic work, I try to deal directly with the locations, to tell their stories and thereby start a discourse and sensitise people to such topics.

How has the rise of technology changed the way we perceive and 'consume' art?

There is digital art, where new technologies are becoming an artistic medium. But in general, new media do not only affect the way art is received, but our perception of the environment in general. Nevertheless, I believe that the digital world can never replace the physical space and the sensual fascination of physical presence in space with their limitless publicity and visual acoustic sensations.

What role do art and related fields play in a time where the borders between private and public are more flexible than ever?

My thoughts on the role and definition of art would probably go beyond the

scope here. However, the interfaces of private and public have always interested me in my own work. Right now one has the feeling that the debate on the concept of homeland is back in progress. What was for a long time regarded as backward-looking and bourgeois, is once again becoming the focus of interest. Also, the flow of refugees during the past years causes the question of the meaning of home, how relative the certainties connected with the place are. The familiar creates intimacy. For most people, the idea of home is asso-

ciated with places. Mostly places they have left at some point. Therefore, the term usually means a longing for something familiar. But habits and homeland must not be idealized. This transfiguration is often due to the fact that something familiar is perceived as 'beautiful' and not vice versa, because something nice is also familiar to us. But I have the feeling that at the same time there is this ever-increasing visibility with the help of social media, e.g. also an ever-increasing desire for intimacy and security.



Fig. 4.4 | Astronaut II | An art installation with a weather balloon by Nadine Hirschauer

MARC LINS - PHOTOGRAPHER AND ARTIST

Marc Lins (*) is an Austrian photographer and artist who lives and works in Europe and the United States. He originally graduated from the Austrian School for Fashion Design and Textile Industry but later on decided to take up photography. Today he is specialized in architectural- interior- portrait- and fine-art photography as well as videography. His great work earned him unique reputation in those fields.

How does the way we communicate today influence the way we use and perceive public and private space?

There are 3 stages regarding the development or change of perception of private and public space (even more intensely) in relation to how we communicate. I refer to those 3 stages based on the changes in communication in terms technological developments taking place during the past decades.

Compared to back in the day, when there were no other ways of communication but only by person to person, regular mail, telegraph, messenger, messenger pigeons, etc.:

- _ Stage 1: landline-phones in private spaces and phone-booths in public spaces
- _ Stage 2: ever since the introduction of the first 'truly mobile devices' during the mid 80's for a few wealthy car owners, and the early 90's
- _ Stage 3: the first 'truly mobile smart-devices', such as iPhone, etc. in 2006, or tablets, etc. from 2008 onwards,

a strong form of non-verbal communication has been, not only established, but has seen quite an increase during all those years.

For instance, back in the day one used to set up a meeting point and time either in person or via a (landline) phone. Meeting by 3 o'clock in the afternoon, either in private or in public, meant meeting by 3 o'clock - period. Even though simply not showing up for that 3 o'clock appointment would be as impolite as it is today, there was one significant difference: No possibility to make up a quick excuse like today, by either sending a text message or calling directly from one mobile device to another 'on the go', making up excuses such as: 'Sorry I can't make it, for whatever reason bla bla bla...'

Compared to the time-period when cell-phones started to become increasingly popular, whereof one was able to communicate 'on the go' as well, but would actually have to 'speak out audibly', either in private or in public, what they wanted to communicate, today's devices allow us to chat, etc. without even having to speak out a single word, often times without even being forced to reveal our true identity at all, in regards of the use of social media for instance. Even though I believe this influences only in part (sometimes more, sometimes less, depending on each individual) how we perceive public and

private space, it at the very least makes us not only increasingly 'blind' to what is really going on around us, but also results in a decreased understanding of what it really means to show basic manners, respect one another and so forth.

Does the idea of public space perhaps need to be rethought to fit the needs of our increasingly complex and more and more flexible society? And if yes – how?

Not sure, but could very well be the case. On one hand because even though I would agree that today's society is more flexible, but not necessarily more complex, but just layered differently. On the other hand it would be pleasing to see 'old structures' resurfacing or being re-introduced, such opening up and re-developing more and more ground-level space for public use, whether that be in a large or small town or village.

How will the public space and the art of the future look like – in the best and in the worst case?

Public space, either opening up more for public use, as described above, or heading in the opposite direction, such as by being completely privatised, which seems to be the direction we are heading to, would maybe be the main question here. Take for instance cities like London or New York, whereof more and more (large and therefore powerful) private corporations and companies are allowed to set the rules on a once public space directly or even just the vicinity

of their property, on what or how someone else is allowed to use that space. No photos, no filming, no sitting, no standing, etc. allowed. Security staff at a rush approaching anyone not part of that organization, to either send you away or keep you from doing whatever it is you may be doing. Regarding to the arts in public spaces, in my opinion a question, which therefore is rather hard to answer, as all these developments are pretty much impossible to foresee on one hand, and too complex on the other.

How does the rise of technology change the way we perceive and 'consume' art?

In my latest work, the 'Z Frame', a 'site specific installation performance', I tried to ask or present the above question in the following way:

Consuming, not only a finished or finalized art piece through different channels (reality, virtual reality or online presence, etc.), but by implementing a performative aspect of the actual creational-process of that art piece, in this case a sculpture, through:

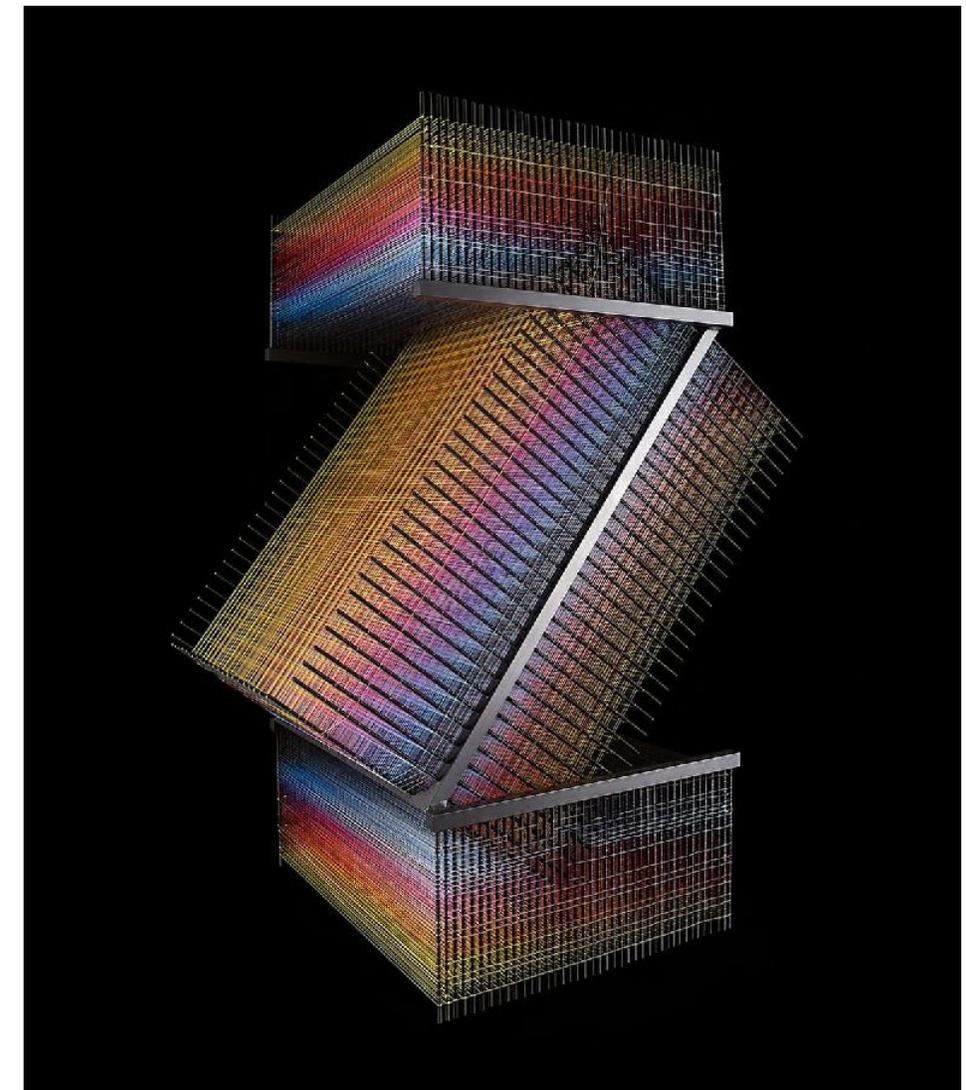
- _ the process happening on site, by installing the art-work within a public store front setting in a small town.
- _ by live streaming the creational-process via social media and posting it via social media
- _ and last but not least, by creating a sculpture, once experienced 'off reality', such as 'on screen' or in virtual reality, so complex and detail-oriented in its na-

ture, leading a good portion of spectators to an understanding that they'd be looking at anything, such as a computer created design or animation, but just not a 100% analog and therefore real work. It can be a lot of fun to mislead spectators, forcing them to look not only twice but three, four times, before realizing that they are looking at a not only original, but physically 'real' piece of work.

What role do art and related fields play in a time where the borders between private and public are more flexible than ever?

In relation to that, art can play no role at all, or a huge role. On one hand, in today's world, with all the new (digital) technologies raising or effectively in use on an everyday basis, humans can be (at least seemingly) happy by just watching or interacting with any form of the new 'bread and circuses' methods, from video games or by watching live TV, from the game show to the brutal boxing fight or reality show. At the same time, due to the sheer endless possibilities implementing new media in the creation of art, pretty much almost no boundaries are set in terms of one's imagination.

Fig. 4.5 | Z Frame | A site specific installation performance by Marc Lins



4.4 INSIGHTS

After analysing the current situation in Vorarlberg and conducting a survey and interviews with four experts from different fields, it is now time to specify the collected insights. For the sake of clarity, the insights are divided into four categories – space, participation, communication and art.

SPACE

When people think of public spaces they often think of the ancient Agora or the Italian piazza of the Renaissance. But architectural phenomena should never be considered detached from social and political phenomena. The view from today's perspective is often romanticized and idealized. The reality in the past does not necessarily correspond to today's ideals. Furthermore, the requirements for public spaces have now largely changed.

Nowadays, we increasingly witness the trend that more and more public spaces get privatized by private corporations and companies. For instance in cities like London or New York private owners are allowed to set the rules on once public spaces.

The public is formed through communication among participants who leave their private space and enter the public sphere of life. Therefore, a place to communicate and act publicly is needed for the individuals of a society in order to build the public. In order to achieve this goal, it is important to start analysing the needs of the people. It is also striking that even the process of working together and planning together creates an identification with the particular space.

PARTICIPATION

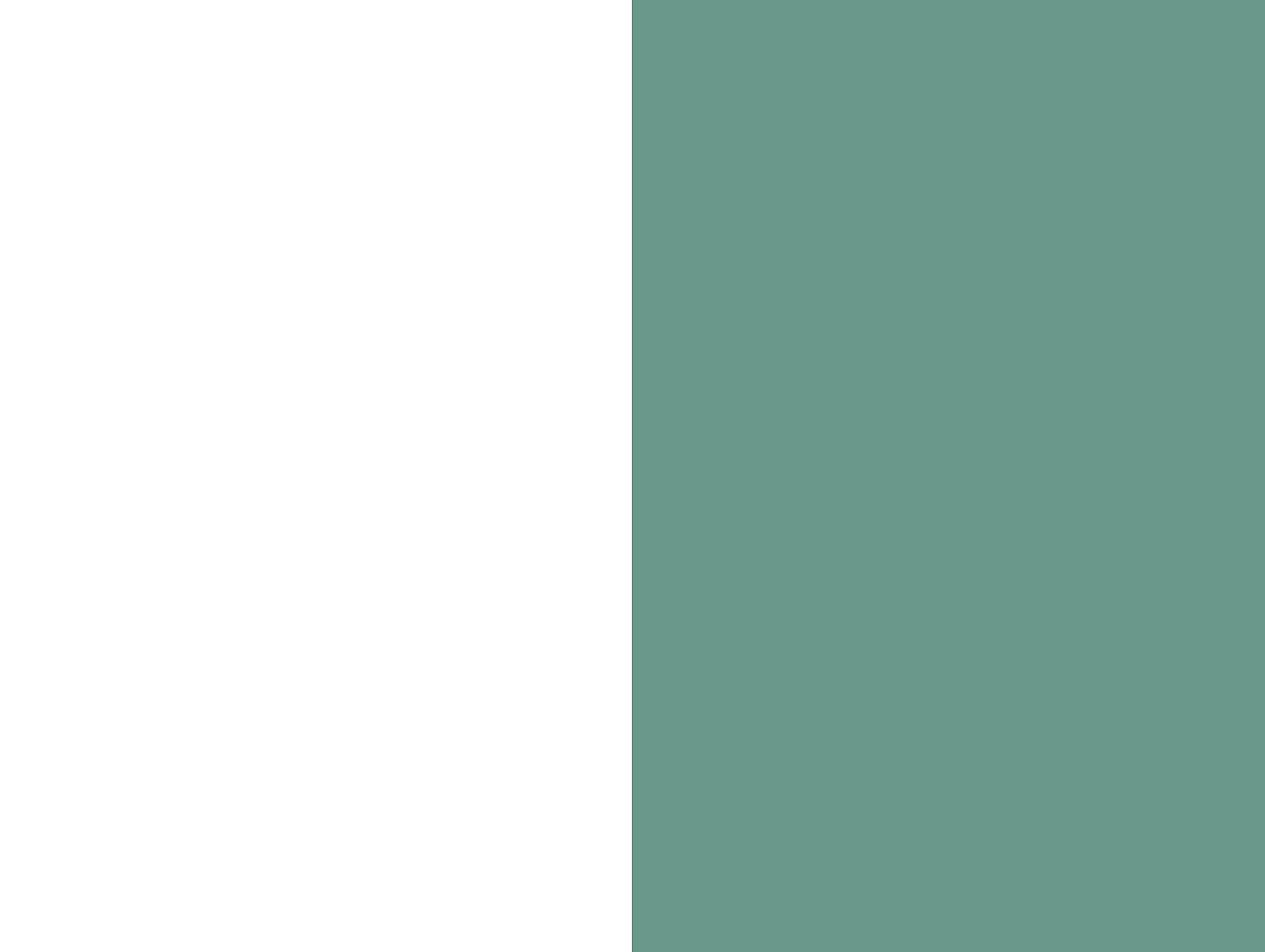
The survey showed that the citizens of Vorarlberg agree that the public spaces in their villages and towns are not really co-created by the citizens. But furthermore, the survey revealed that the average of the citizens would appreciate to be more involved. One reason why they do not interact, might be the fact that people think that the local councils or the regional organizations are responsible for the public space. Consequently, this led to a sort of disconnection from public space. One way to make citizens reconnect with public space is to create a common identity among them and to strengthen the local communities within the towns and cities. Collective aims can be helpful tools in doing so. They should be easy to contribute and fruitful for everybody.

COMMUNICATION

The citizens of Vorarlberg spend most of their free time with people that live very close to them. At the same time, more than half of the interaction with friends takes place digitally. People are in one physical location and simultaneously run several digital conversations at the same time. Thereby they take on different roles. This is just one indicator for how complex our world has become. With the raise of our visibility thanks to social media, our desire for intimacy and security is also increasing. For a long time, terms such as homeland were frowned upon, but now, due to different developments, they are experiencing a renaissance. The familiar creates intimacy and for most people, the idea of home is associated with a specific place that cannot be replaced by the digital world.

ART

There is digital art, where new technologies are becoming an artistic medium. But the physical space and the sensual fascination of physical presence in a space can never be replaced by the digital world. Art that deals with specific spaces can be used as a tool to tell a story of a place and thereby helps to start a discourse. It has the power to sensitise people about certain topics.



5

FROM

RESEARCH

TO

CONCEPT

5.1 NEEDS AND OPPORTUNITIES

The analysis of the context as well as desk and field research were important to identify the needs and opportunities for a successful product service system.

Chapter 2 'Context Vorarlberg' aims to help understanding the geographical peculiarity of the country and explains how the unique architecture of the Federal Province has developed. Furthermore, it points out what problems in terms of urbanism emerged within the last decades. Chapter 3 'Desk Research' explores the topic of 'Private and Public Space' on several layers. The global and local case studies give an overview of projects that are already carried out and deal with similar subjects. Chapter 4 'Field Research' starts with the 'Observation'. In this subchapter the author tries to give an idea of how the local society is organized. The survey with more than 230 participants delivered additional insights from citizens of all age groups. The four expert interviews helped to look at the topic from different angles and to expand the general understanding of the topic.

Thanks to all the information and insights collected it is now possible to identify the needs and opportunities for a product service system that aims to enhance the connection between the citizens of Vorarlberg and their spatial and social public environment and to question the common perception of public space by introducing an alternative concept. They can be summarized in the following three points:

- _ The sensual fascination of physical presence in space: Digital technology has become indispensable in many areas of life but it will never replace the sensual fascination of physical presence in an authentic and real space. Projects that deal with a specific space help to start a discourse and have the power to sensitise people about certain topics.
- _ Participation is indispensable for many reasons: The process of planning and working on something together creates identification - with spaces and communities. Collective aims are an inevitable tool to create a common identity and thus with public spaces.
- _ Familiarise with the unfamiliar: The better we know something the better we can identify with it. This applies to humans, places and to any other areas of life. In the end we are all looking for a place where we feel safe and which we can call homeland - a place where the people and the spaces are familiar.



Fig. 5.1 | Dear to me |

An exhibition by Peter Zumthor that activated all senses at the Kunsthaus Bregenz

5.2 DEFINING THE PERSONAS

VISITOR



Mathilda Rauch | 44 | Austria
Accounting

„My interests are very versatile. Sometimes I struggle because there are two events I'm interested in on the same day.“

Mathilda is a very active person that joins every kind of format or event. Her interests range from art and design to sport and nature. She can get excited about almost everything. She transfers her enthusiasm to her husband and her children. Usually they join events as a family. Mathilda works in accounting in the neighbour country Liechtenstein. That's why she needs cultural input and stimulation after work and at weekends. It's her way to get the mind free.

Needs:

- _ Decompress from work
- _ Spend time with her family

Frustrations:

- _ The fact that public space is underused

Fig. 5.2 | Visitor 01

VISITOR



Edgar Fisch | 28 | Germany
Architect

„I'm interested in art that deals with the context but I don't care if it's down by a famous artist or a newcomer.“

Edgar came to Vorarlberg three years ago when he started to work for an architecture company in Feldkirch. He likes the place and his architecture and design but misses the urban character of the city. He wishes for more spontaneous and bottom-up initiatives and events – more public life in general. As Edgar isn't originally from Vorarlberg it has always been hard for him to meet new people that are not from work. For him Vorarlberg might stay a stopover.

Needs:

- _ Artistic stimulation
- _ Find friends and meet people that are not from work

Frustrations:

- _ The lack of cultural offers compared to a big city
- _ The fact that it is hard to meet new people with similar interests

Fig. 5.3 | Visitor 02

ARTIST



Ida Frei | 25 | Switzerland
Art Student

„Public spaces belong to all of us. Thus, everybody should take the responsibility.“

Ida is an art student just before graduation. After university, she would like to work as a freelance artist. That's why she tries to gain a foothold in the art scene before she finishes university and thus, keeps looking for opportunities to exhibit her artwork and to network all the time. The better she knows the art landscape before she leaves university the higher her chance to get jobs afterwards.

Needs:

- _ Opportunities to exhibit her artwork
- _ Clients

Frustrations:

- _ Anxiety about what comes after university

Fig. 5.4 | Artist

HOST



Johannes Pichler | 37 | Austria
Marketing Expert

„People in Vorarlberg are inherently sceptical of anything novel. Public life could be so much nicer if one could drop this bad habit.“

Johannes studied and worked abroad and came back to Vorarlberg when he turned 30. Used to the life style of big cities like Berlin and Oslo he sometimes feels out of place in the narrowness of Vorarlberg. Back in his homeland he now wants to participate actively in public life. His aim is to adapt and implement ideas in his own town which he collected during living abroad. He hopes to find people who share the same values and help him to drive change in the public landscape of Vorarlberg.

Needs:

- _ Meet other open-minded people
- _ More participation in public social life

Frustrations:

- _ The narrow-mindedness of many people

Fig. 5.5 | Host

5.3 DESIGN BRIEF

Considering the objectives, the analysis of the context and the insights collected from desk and field research the idea of a product service system that turns private spaces into public spaces temporarily emerged. The opinions of the citizens and experts collected in the survey and the interviews reinforce the assumption that the perception of public space needs to be rethought and adapted to the needs of modern society. A product service system that offers a new concept of approaching public space and life for the rural context of Vorarlberg can be a helpful tool to achieve the defined objectives. The aim of the project is to create new incentives for spatial and social encounters.

So far, the design brief can be defined as:

Design a product service system in form of an event that makes the citizens of Vorarlberg experience the sensual fascination of physical presence in authentic space in order to enhance their connection with the spatial and social public environment.

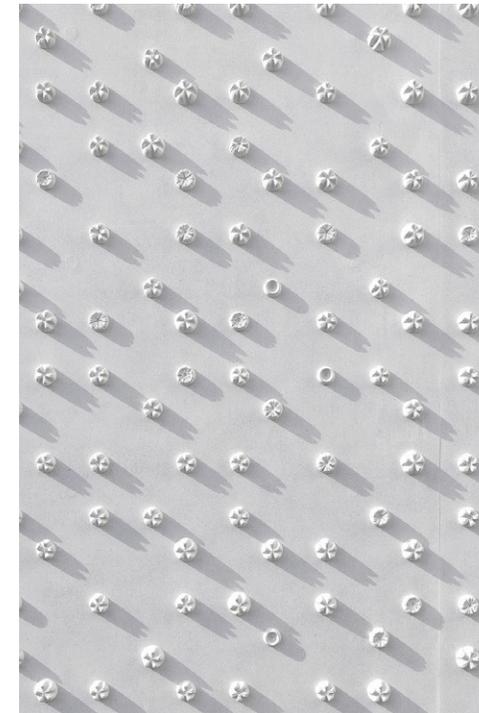
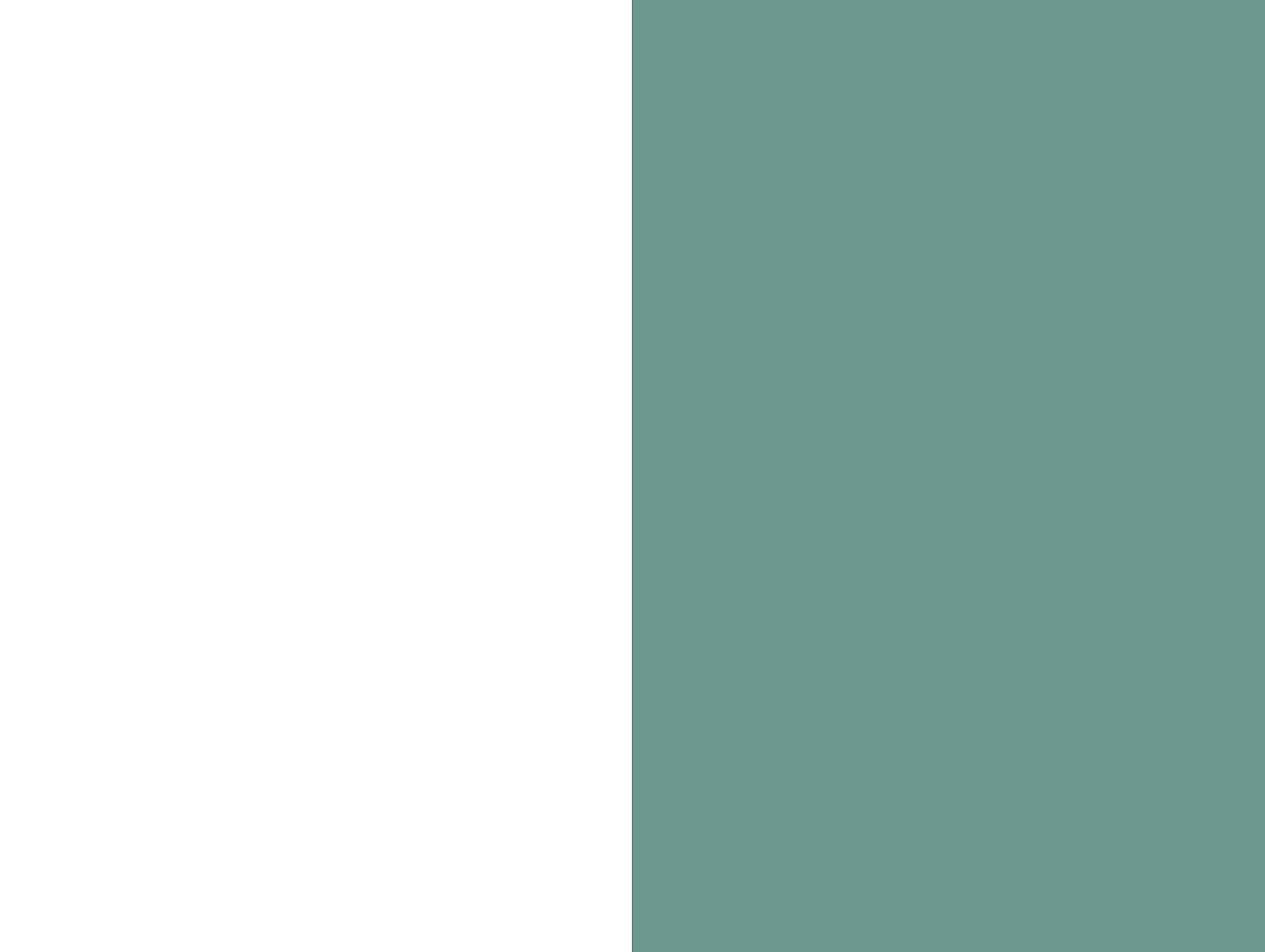


Fig. 5.6 | Façade Vorarlberger Landesmuseum



6

KURT

FESTIVAL

6.1 THE PROJECT

IDEA

The KURT Festival is a one day event that transforms ordinary apartments into a venue for different kind of art. Painters, photographers, installation artists, musicians and any other kind of artists have the chance to turn private living rooms into a vibrant exhibition and performance space. The spaces are provided by private individuals for the duration of the festival. By participating, the host opens his home to the public and agrees to move the border between the public and the private space into his apartment, for one day.

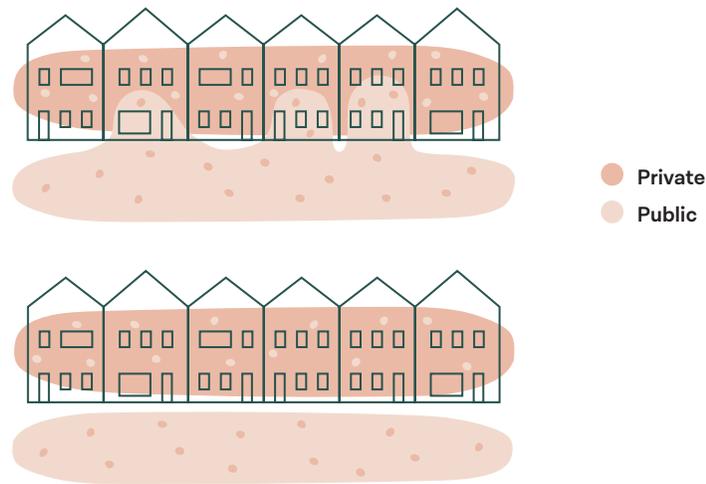


Fig. 6.1 | Public - private | Borders between public and private space usually and during the event

The KURT Festival gives people the opportunity to literally look behind the facades of their town. The event gives people the unique chance to visit private space they would not have seen otherwise. Adding new layers of experience to the already existing ones can be an effective way to make citizens amplify their relationship with the spatial and social environment. People that feel strongly connected to their environment are also more likely to take actively part in community life. That's why activities and events that give citizens the chance as well as the reason to explore uncommon and original paths in their environment and to perceive well-known places in a different way initiated are a great way to enhance public life. Sometimes a little shift in the way we look at things is enough to change our approach towards it.

As mentioned before the KURT Festival makes people leave their familiar paths and enter new spaces. This is usually a moment when people are particularly receptive for new encounters. In this case encounters with unique people, spaces and artwork. Another aspect stated by Vaiou and Kalandides is that strangers become more familiar by exposing everyday practices in public, i.e. reading a book on a public bench or having barbecues in the park. Accessibility and visibility are interpreted as a step towards participation. Everyday practices and public presence enable people to interact with others (Vaiou, Kalandides, 2009). Applying this theory to the concept of the KURT Festival, that would mean that solely because of the fact that strangers encounter one another in a place that allows intimate insight in everyday practices a somehow familiar connection is established right from the beginning.

The KURT Festival is an event that aims to unite people with people and people with spaces. It wants people to rethink the current perception of public space and hopes to contribute by reconnecting citizens with their spatial and social environment. Furthermore, the event wants to stimulate people's desire for active participation.

SERVICE OFFERING

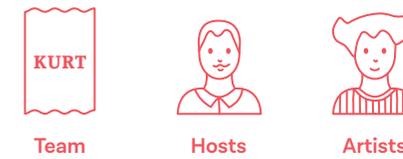
The KURT Festival is an event with many stakeholders, in which three user groups benefit particularly – visitors, artists and hosts. In the long run, the event aims to help to enhance the connection between the citizens of Vorarlberg and their spatial and social public environment. If that happens the whole society will benefit from the positive impact.



Fig. 6.2 | Service offering

HOW IT WORKS

APPLICATION PHASE



Everything starts with a 'Call for Space' and a 'Call for Artist' initiated by the KURT Festival team. These calls are communicated through social media and physical posters around the city and invite interested people to apply as a host or artist. Before the actual application both, hosts and artists should check the conditions for the participation published by the festival team online. If they meet all of them they can apply. In doing so candidates need to send either pictures of the space they want to offer or excerpts of their work to the KURT Festival team. Based on different criteria, a commission then decides which apartments and which artists are suitable for the format. Spaces that made it to the preselection then get checked out on site. Before the final decision is made the KURT Festival team makes sure that all the regulations, in terms of size and safety, are complied. If everything is in accordance with the conditions, the commission in the next step matches the artists and the hosts. Obviously, the contextual possibilities in combination with the artwork are taken into account.

PREPARATION PHASE



After matching the artist with the space the KURT Festival team forwards the contact of the host to the artist and vice versa. Now the participants have the possibility to contact each other and arrange a first meeting, i.e. space inspection. That is the time when the cooperation between the artist and the host starts and the KURT Festival team retires. Now the responsibility for what happens inside the space lies entirely within those two. Nevertheless, the KURT Festival team is ready on call if questions or problems occur.

After the first meeting and the inspection of the space the artist starts to develop a project specifically for the assigned space. He has now time to realize a project until one day before the exhibition. The host has the honour to follow the development process and witnesses how art is emerging from the very beginning. Both, hosts and artists, receive 100€ for the participation. With this money, the hosts can buy snacks and beverages they can offer to the visitors. The artists can use the money to cover parts of the material costs.

During the preparation phase the KURT festival team needs to prepare everything for the day of the event. Entrance stickers, maps and stickers for the wayfinding need to be printed, the ticket- and info point needs to be set up. Furthermore, the volunteers need to be briefed and assigned.

The day right before the festival a KURT festival team member responsible for the wayfinding comes and marks the entrance in order to make sure visitors can find the spaces immediately. At the end of the same day the KURT festival team goes around and visits all the spaces to make sure everything is ready and fulfils the requirements. Now the spaces are ready to welcome visitors.

EVENT PHASE



The event starts on Saturday 2pm and officially lasts until 10pm. Visitors need to buy a ticket at the ticket- and info point before they can enter the different spaces. For the price of 5€ one receives a sticker that indicates that he has already paid, plus a map that shows the different locations of the spaces. Now the tour can start. The visitor decides which spaces to visit and how much time to spend for each space. The KURT festival enables to experience artworks and performances in the most different but always homey contexts.

Inside the apartment, the host is responsible to keep the overview. He can offer snacks and beverages according to his own discretion. The artist is also around and answers questions about his artwork/performance to the different visitors. For him the event is a good occasion to network and to maybe receive new job offers. At

each venue, a saving box will be set up for voluntary donations. The money collected during the festival is divided equally among the host and the artist.

REDUCTION PHASE



The day after the event all the participants help together to reduce everything and to clean up. In the end, everything must look the same as before the festival.

6.2 STAKEHOLDERS

The KURT Festival is organized by the KURT Festival club and is supported by many different stakeholders. Governmental organizations, local companies, volunteers, hosts, artists and visitors all together support the KURT Festival either with their expertise, their sponsorship, their aid, their provision of space, their art or their visit. With the help of all those stakeholders the KURT Festival will achieve its aim to contribute in reconnecting citizens with their spatial and social environment.

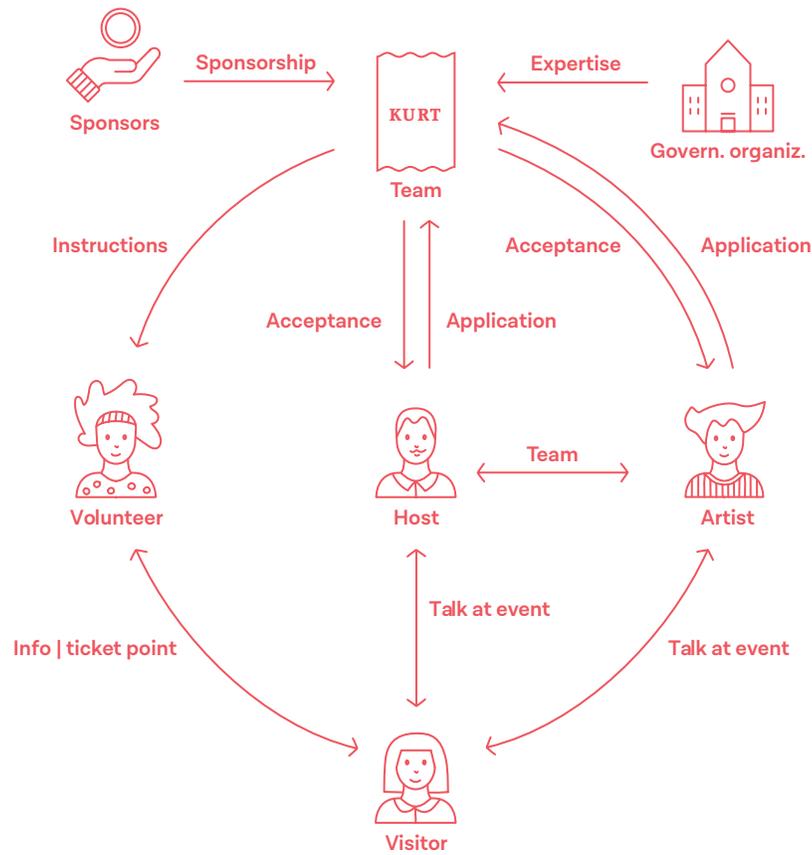


Fig. 6.3 | Stakeholder map

6.3 SYSTEM

USER JOURNEY

VISITOR

PHASE 01 APPLICATION



Hear about the event



Follow the event on social media



Decide to visit the event



Grab friends

PHASE 02 EVENT



Buy a ticket - receive a map



Search space



Enter space



Check out artwork



Share on social media



Talk to host | artist | other visitors



Have a snack and a drink



Steps get repeated with each space

PHASE 03 REDUCTION



Tell friends | family about the event

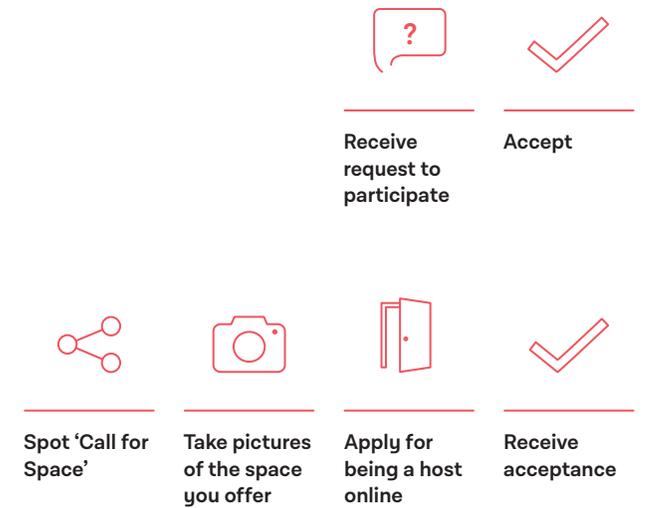
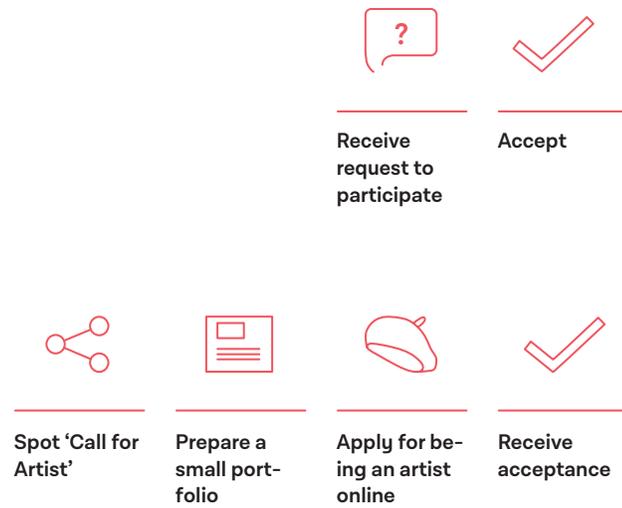


Read about the event in the newspaper

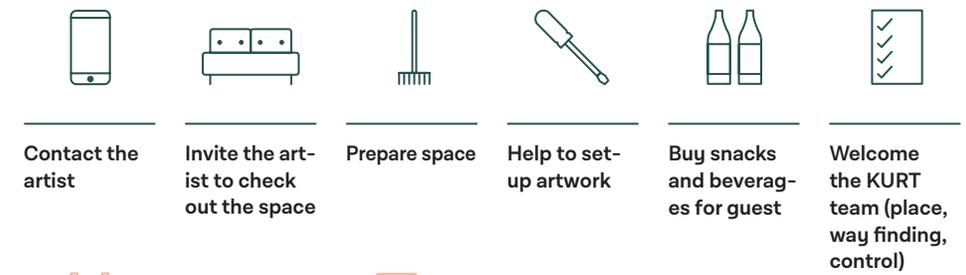
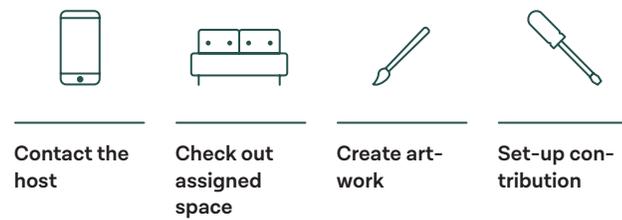


Read about the event on social media

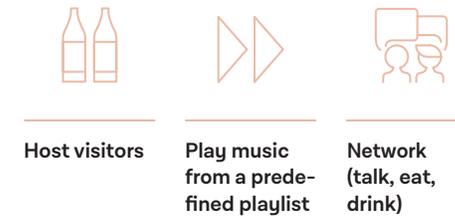
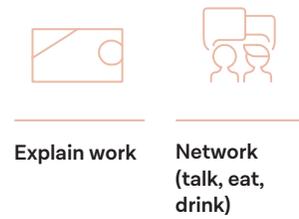
PHASE 01
APPLICATION



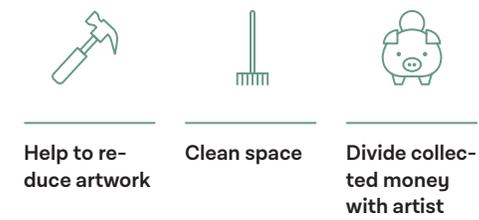
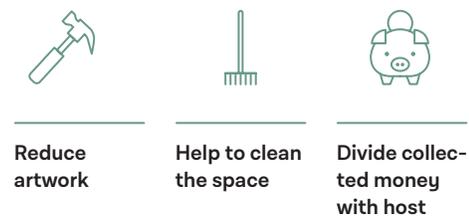
PHASE 02
PREPARATION



PHASE 03
EVENT



PHASE 04
REDUCTION



SYSTEM MAP

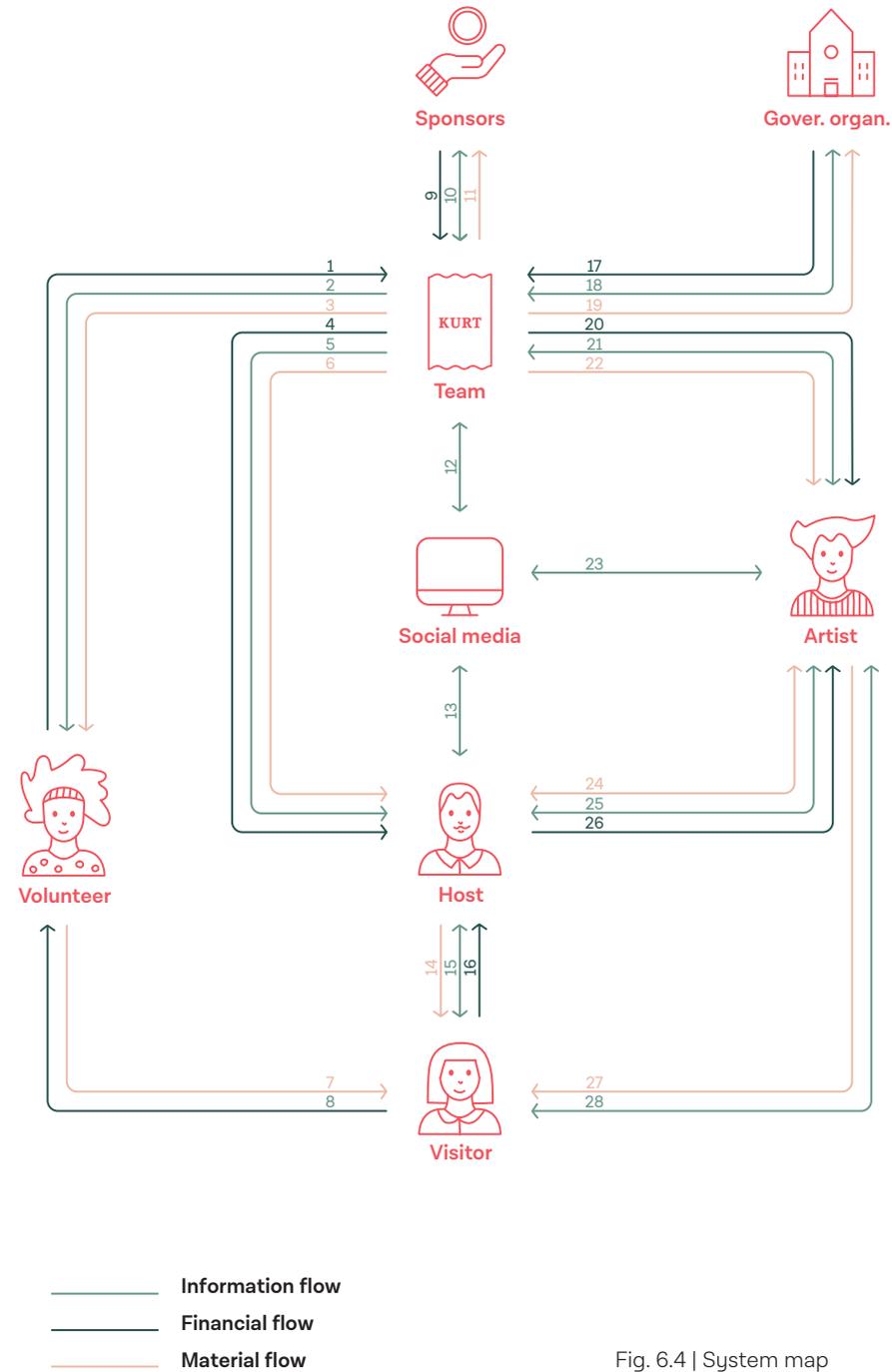


Fig. 6.4 | System map

The system map gives an overview of all the elements and how they interact with each other. The interactions are divided in information, financial and material flow. The KURT Festival team is responsible for the organization and pulls the strings in the background. The day of the event, the focus is entirely on the spaces and the artworks as well as on the hosts, the artists and the visitors.

- 1 Received entrance fee
- 2 Introduction work
- 3 Free entrance tickets
- 4 Allowance (snacks, beverages)
- 5 Team over the whole process
- 6 Free entrance tickets
- 7 Entrance ticket
- 8 Entrance fee
- 9 Sponsorship
- 10 Handling the sponsoring
- 11 Free entrance tickets
- 12 Handling advertisement + applications
- 13 Handling applications
- 14 Snacks + beverages
- 15 Encounter
- 16 Donation
- 17 Cultural promotion
- 18 Expertise + support
- 19 Free entrance tickets
- 20 Allowance
- 21 Team for the whole process
- 22 Free entrance tickets
- 23 Handling application
- 24 Space | art
- 25 Team for the whole process
- 26 Forward donation
- 27 Art (in case of a purchase)
- 28 Encounter + talk at the event

TOUCH POINTS

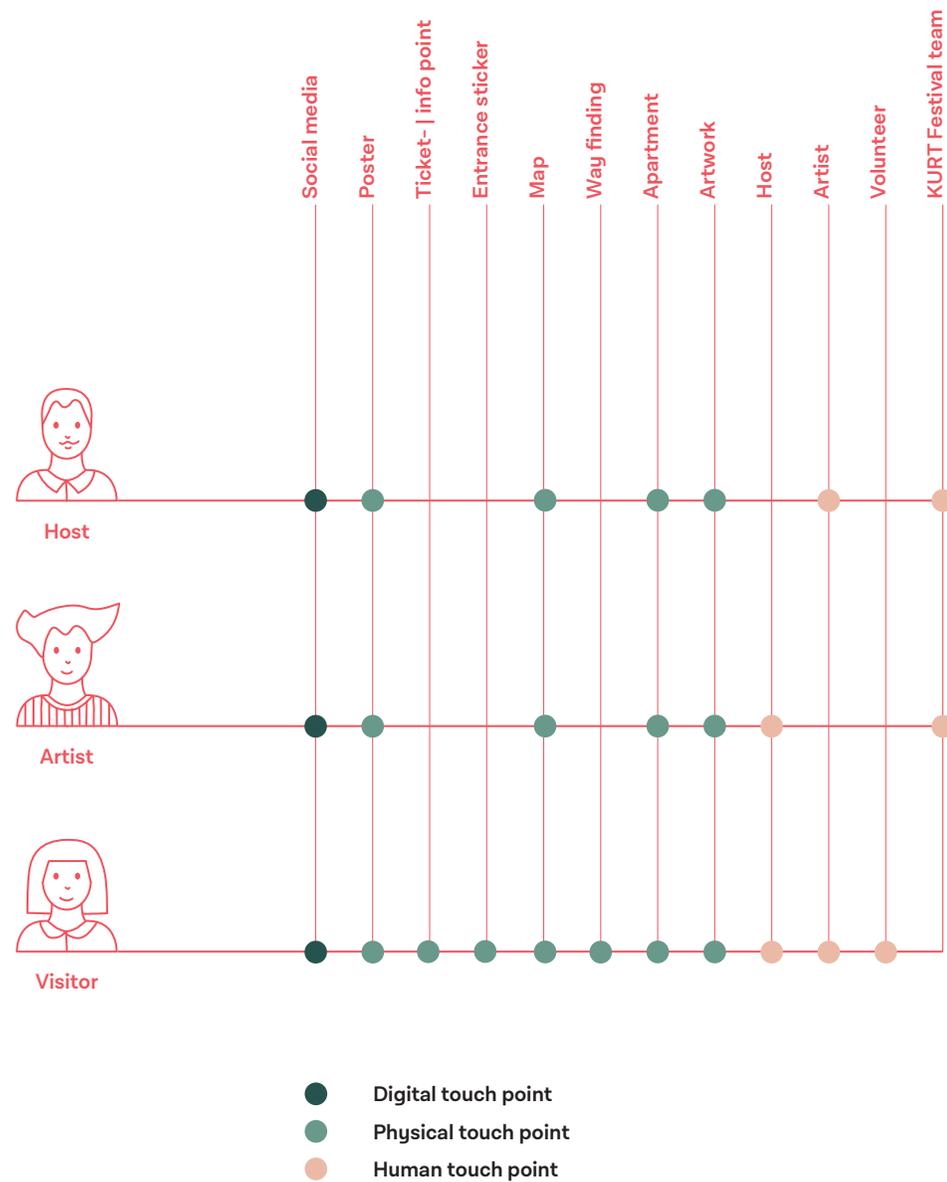


Fig. 6.5 | Touch points

6.4 BUSINESS PART

FINANCIAL PLAN

EXPENSES

Position	Quantity	Price	Total
_ Allowance			
Host	10	100	1000
Artist	10	100	1000
_ Print			
Poster 01	100	1	100
Poster 02	100	1	100
Sticker	Flat charge	50	50
Map	Flat charge	50	50
Way finding	Flat charge	200	200
			2500

REVENUE

Position	Quantity	Price	Total
_ Entrance fee	400	5	2000
_ Sponsorship			
Cultural promotion	Flat charge	1000	1000
Companies	Flat charge	1000	1000
			4000

2500 < 4500

EXPENSES < REVENUE

BUSINESS MODEL CANVAS

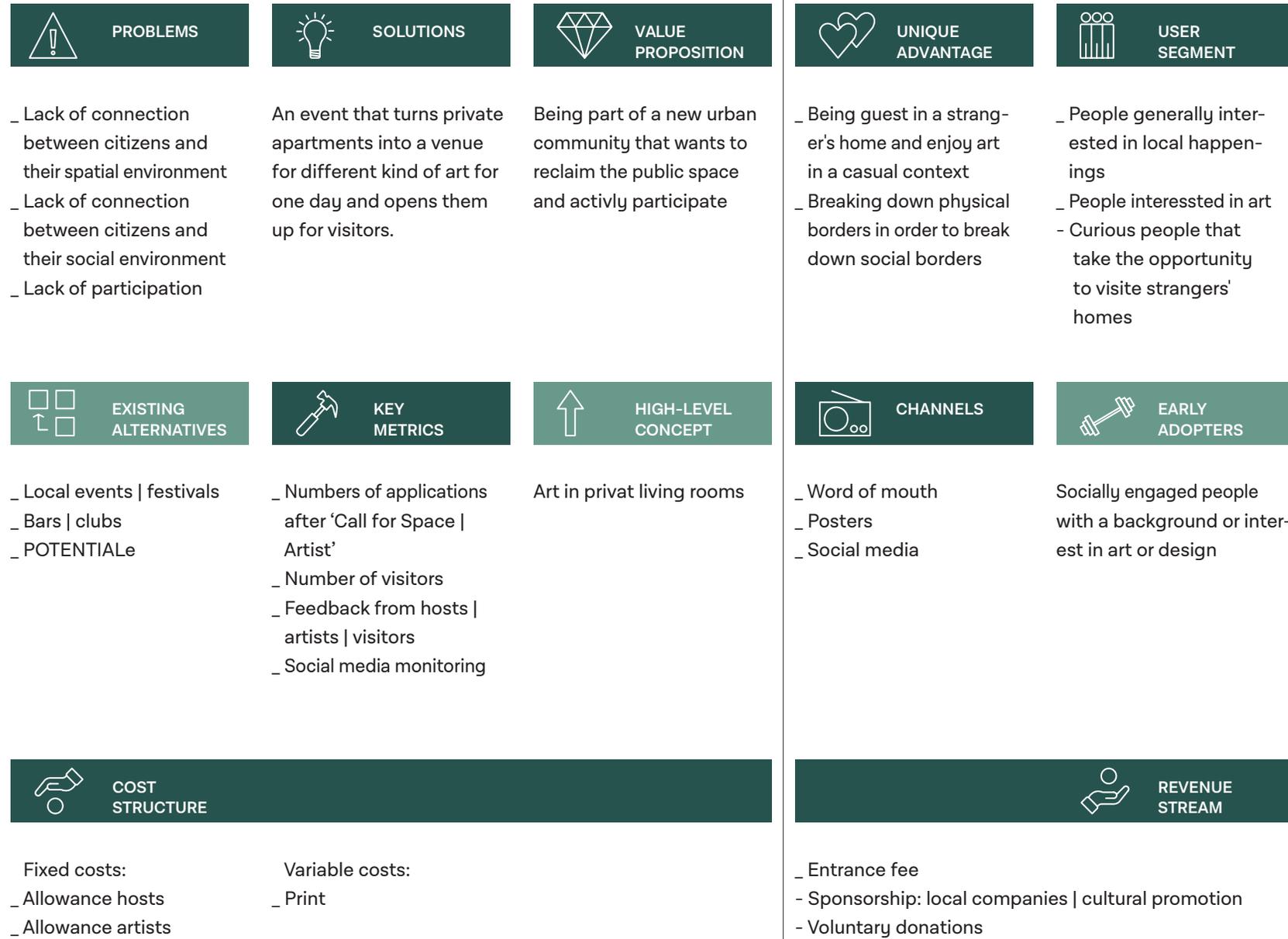


Fig. 6.6 | Business model canvas

6.5 MOOD BOARD

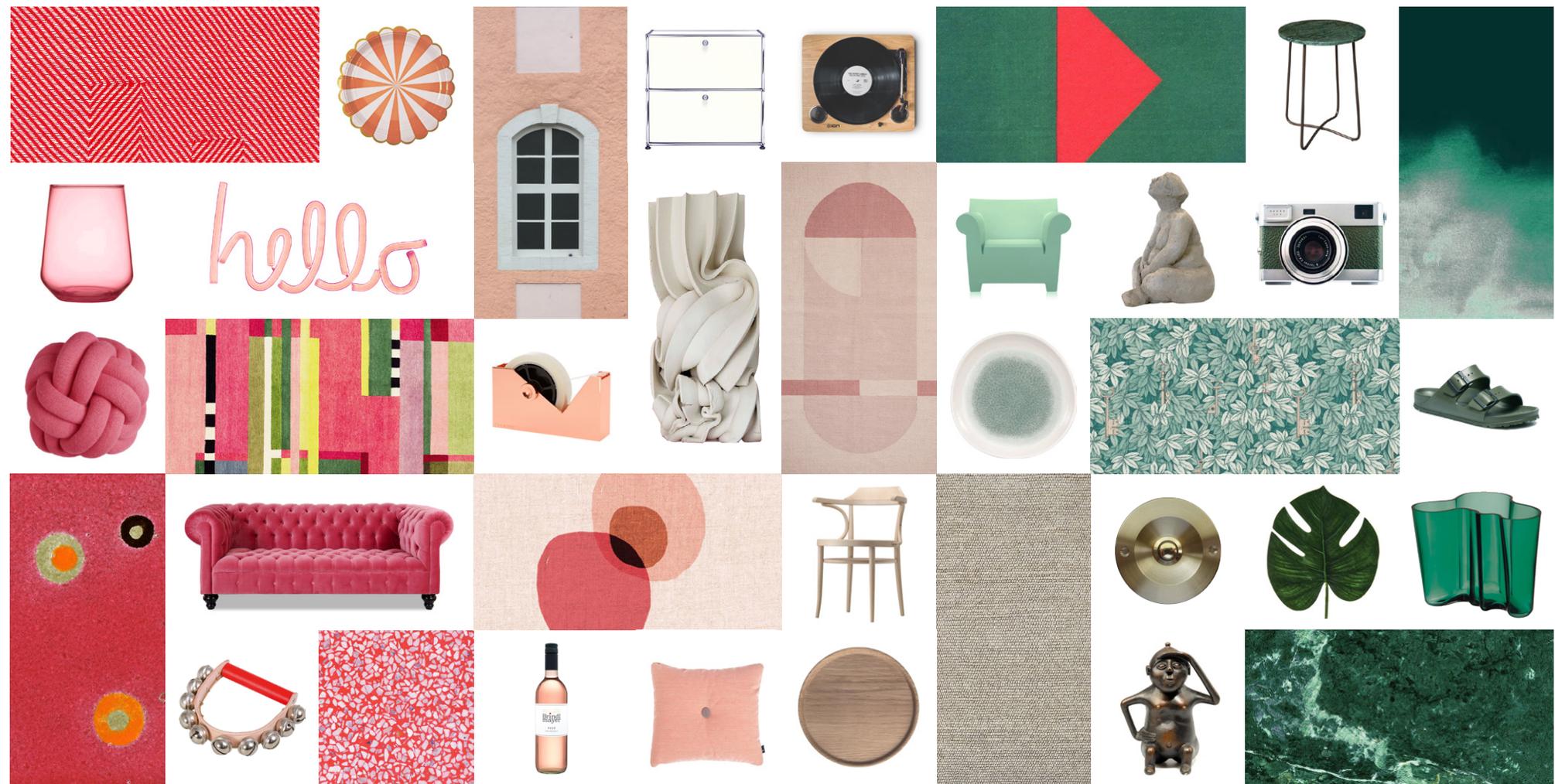
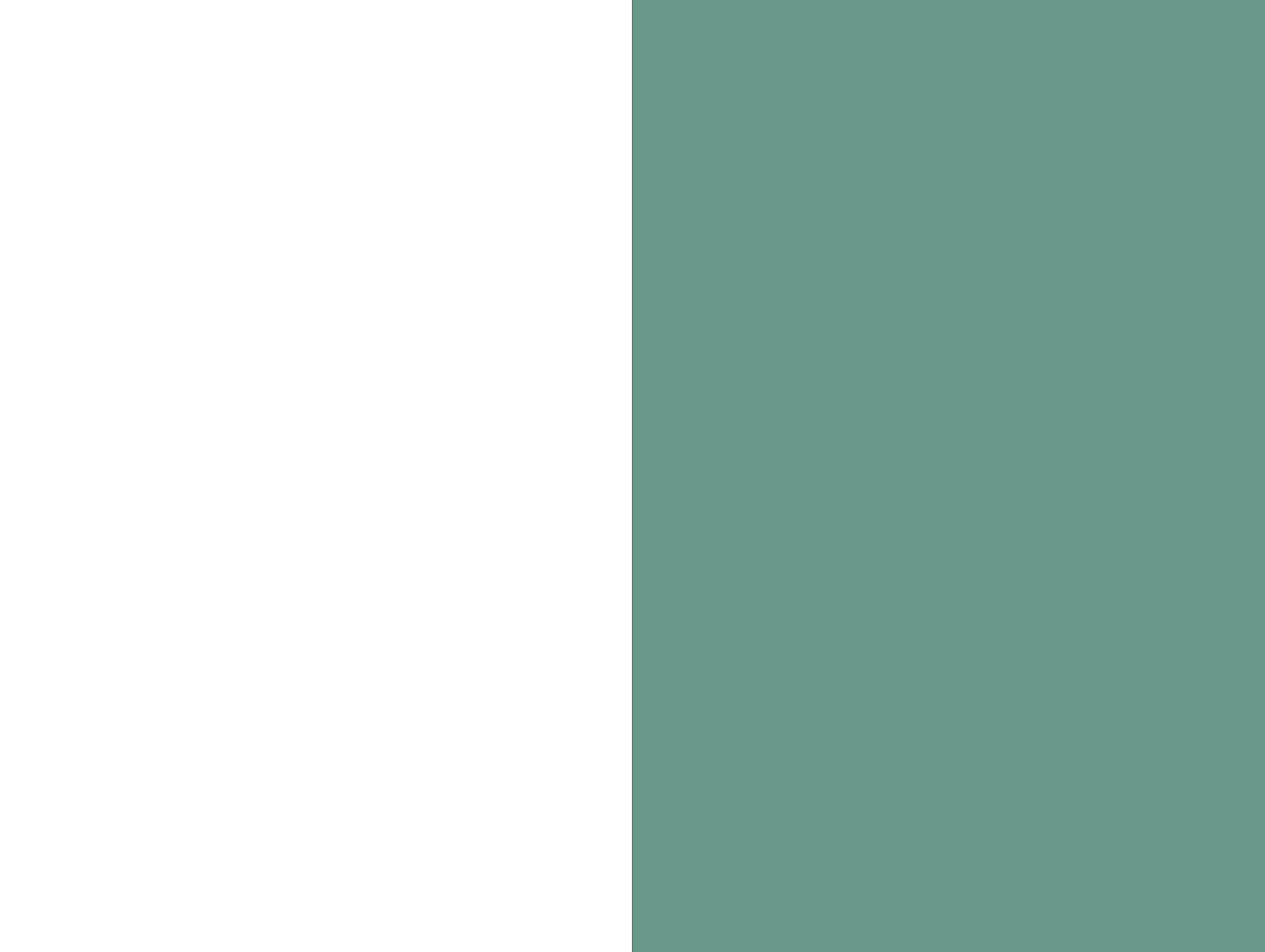


Fig. 6.7 | Mood board



7

DESIGN

OUTPUT

7.1 BRAND IDENTITY

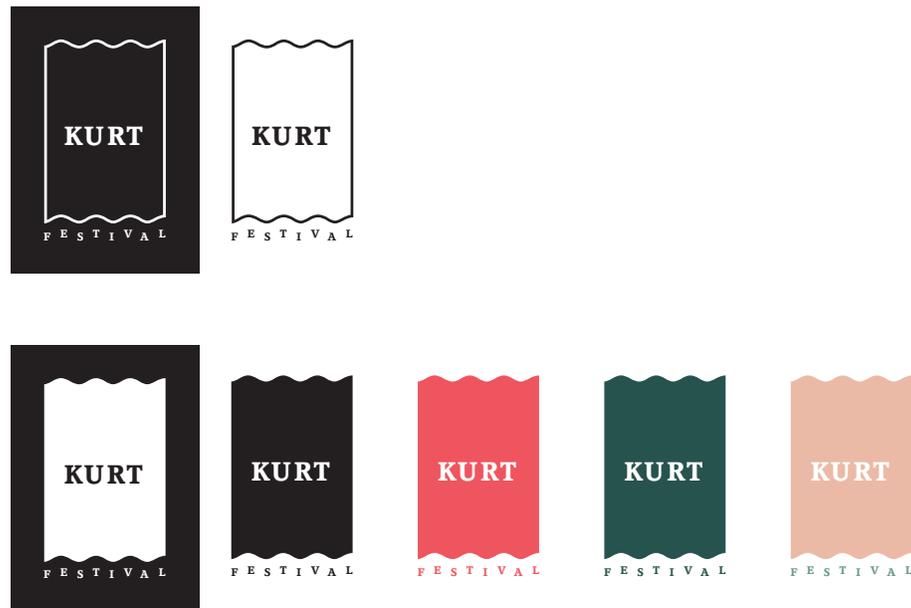
NAME

Curtains off for the KURT Festival. An event that makes people look behind the curtains – literally. And as it is all about curtains the name of the event origins from this word. It takes the first part of the term and turns the C into a K. So the name of the event is casually transformed into a men's name which people can easily remember and identify with. That is how the name KURT came about.

LOGO

The logo takes the idea of 'Curtains off' and thus, shows KURT in front of a wavy curtain. Different colours make the logo adapt to different uses.

The standard logo is a black or white wire. The black logo can be placed on white and brightly coloured backgrounds. The white logo is used for black and dark coloured backgrounds. The hatching logos in the brand colours are solely used for black or white backgrounds. When using a logo one should always carefully chose the suitable colour in order to create the maximum contrast.



COLOURS

MAIN COLOURS

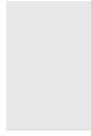
	Colour	Neon coral
	RGB	R 254 G 87 B 94
	CMYK	C 0 M 82 Y 51 K 0
	HEX	fe575e

	Colour	Nude
	RGB	R 255 G 217 B 202
	CMYK	C 0 M 22 Y 20 K 0
	HEX	ffd9ca

	Colour	Fir tree
	RGB	R 50 G 99 B 96
	CMYK	C 84 M 36 Y 55 K 30
	HEX	326360

SECONDARY COLOURS

	Colour	Salmon
	RGB	R 255 G 174 B 141
	CMYK	C 0 M 44 Y 44 K 0
	HEX	ffae8d

	Colour	Warm stone
	RGB	R 239 G 234 B 230
	CMYK	C 6 M 6 Y 6 K 0
	HEX	efeae6

	Colour	Moss green
	RGB	R 128 G 168 B 178
	CMYK	C 57 M 19 Y 27 K 2
	HEX	80a8b2

FONTS

Lota Grotesque Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lota Grotesque Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Accolade Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lota Grotesque SemiBold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Lota Grotesque Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Accolade Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

7.2 CALLS

Two aspects are indispensable for the KURT Festival – spaces, in the sense of private apartments, and artists. That is why both, hosts and artists, need to be found in advance. For this reason, the KURT Festival team starts a ‘Call for Space | Artist’ half a year before the actual date of the event. They place posters all around the city and simultaneously start a social media campaign on Facebook and Instagram. However, before the campaign is started, the team needs to find at least four artists and hosts that want to participate. The reason for this is that people are more likely to participate, whether as a host or an artist, if they see that others have already joined. Furthermore, this guarantees that the event can take place even if, in the worst case, no one replies to the ‘Call for Space | Artist’.

SOCIAL MEDIA

Social media is used as a tool to spread the news as well as to communicate with possible future hosts and artists. People that want to apply can use the ‘Send Email’ button to get in contact with the KURT Festival team.

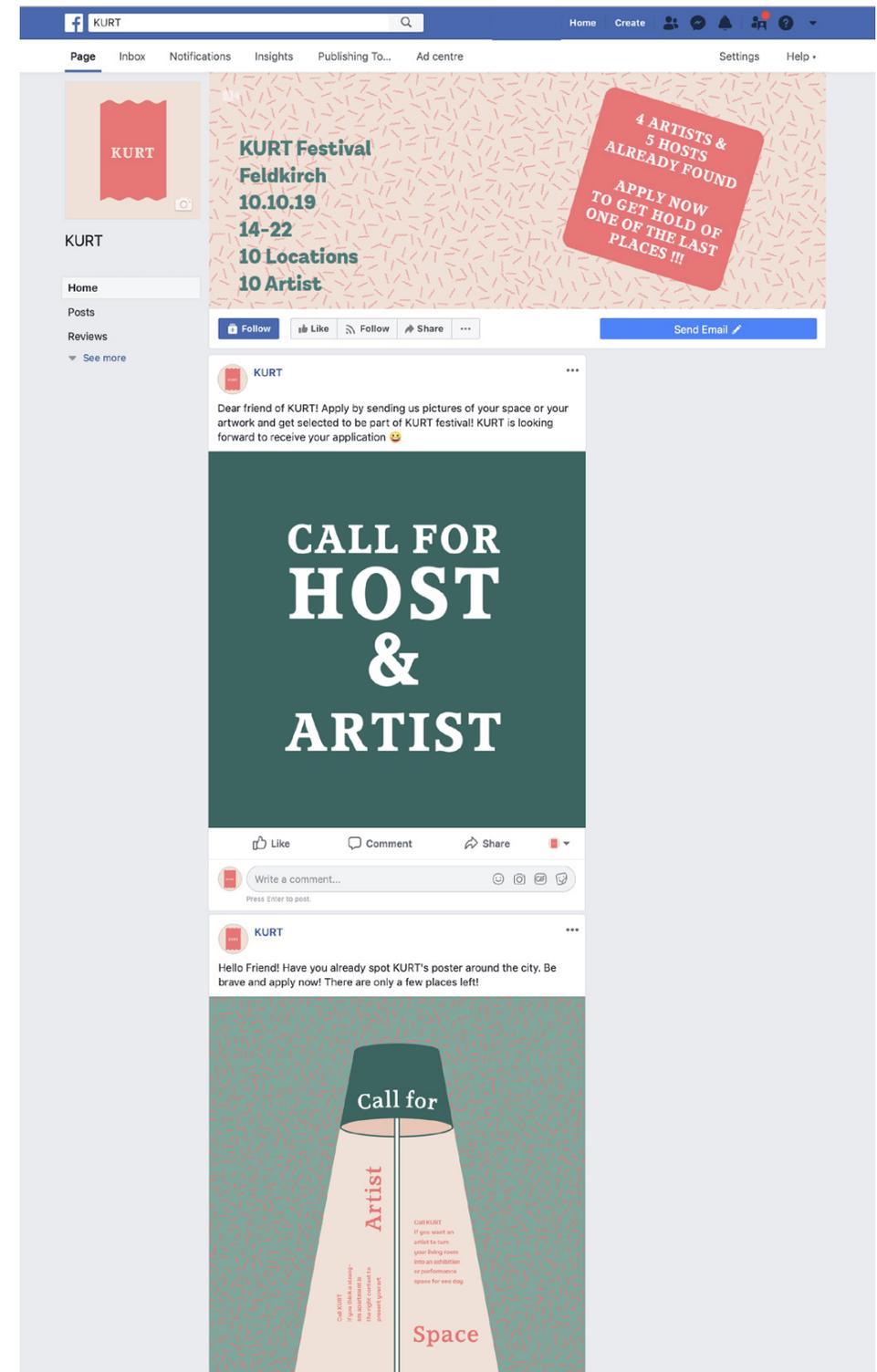


Fig. 7.1 | Social media

Apply online, either as a host or an artist, and be part of KURT Festival. For further information visit KURT on Facebook or write an Email to kurt@info.com

KURT Festival
Feldkirch
10.10.19

Call for

Artist

Contact KURT
if you want
to create art for
a stranger's home

Contact KURT
if you want an
artist to turn
your living room
into an exhibition
space for one day

Space

4 ARTISTS &
5 HOSTS
ALREADY FOUND

APPLY NOW
TO GET HOLD OF
ONE OF THE LAST
PLACES !!!

POSTER

Posters are placed all around the city of Feldkirch to make people aware of the KURT Festival as well as to make them read the 'Call for Space | Artist'. It addresses mainly the citizens of Feldkirch as it is placed mainly in the area the event will take place. The posters give a quick idea about the concept of the KURT Festival and tell people where to find further information and where to apply.

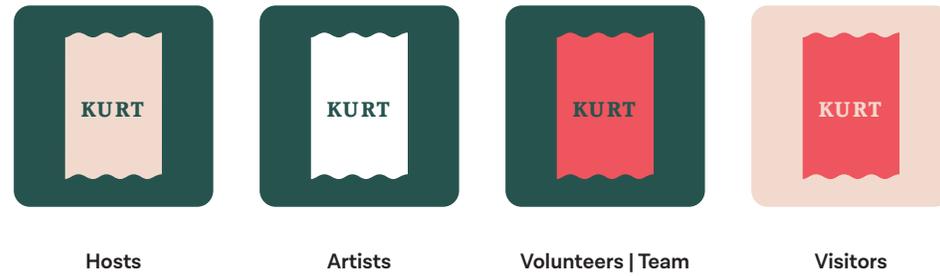
A second poster with the exact details about the event will follow when all the hosts and artist have been found.

Fig. 7.2 | Poster 'Call for Space | Artist'

7.2 EVENT

ENTRY STICKER

Each participant receives a coloured entry sticker that is to be attached to outer clothing in a visible position at all times when on the exhibition site. The different colours indicate the different groups. Hosts, artists, volunteers and sponsors can enter the KURT Festival for free and receive a certain number of entry stickers as a gift. Visitors need to pay 5€ for the entry.



FESTIVAL MAP

Each visitor receives a map when buying the ticket. The map shows the location of the spaces and the name of the artist that is assigned to that space as well as the name of the host. The sponsors of the KURT Festival are placed on the back of the map.

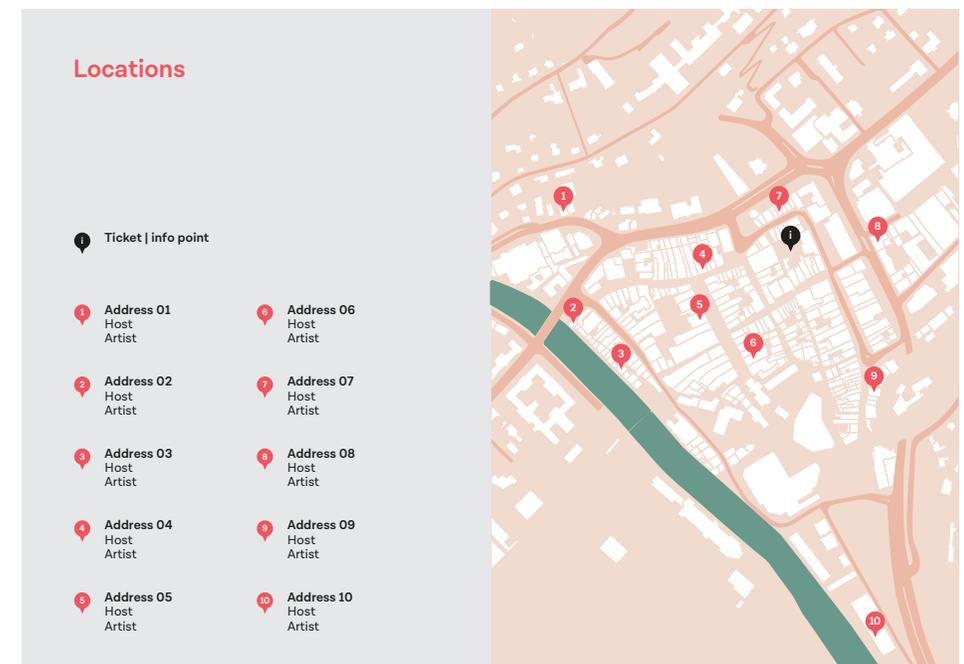


Fig. 7.3 | Festival map

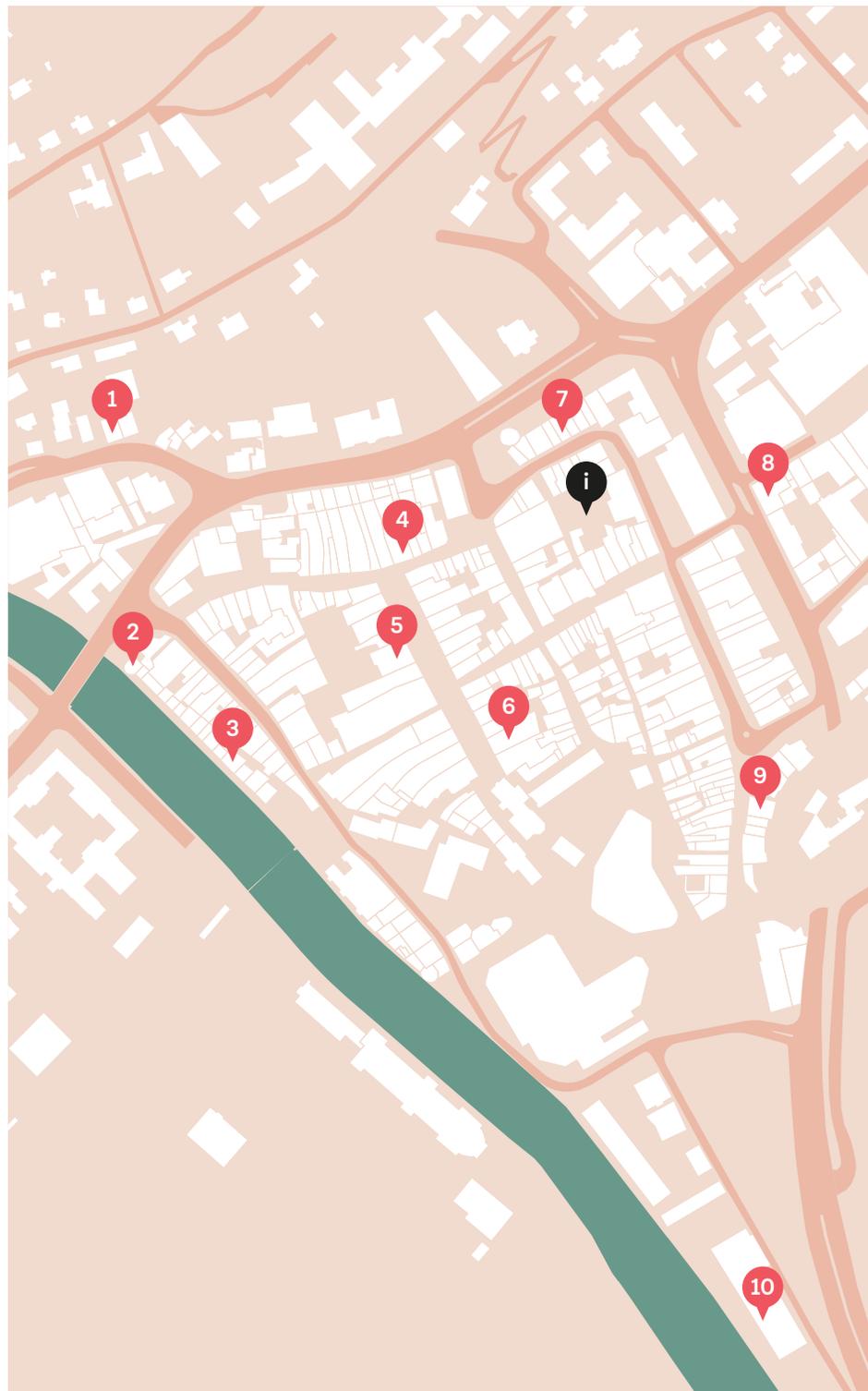
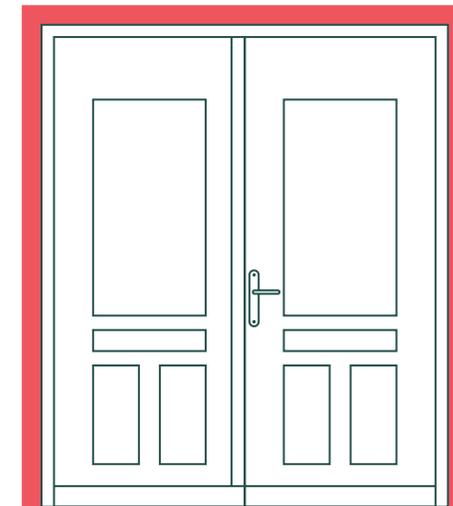


Fig. 7.4 | City map Feldkirch

WAY FINDING

Stickers on the floor guide the visitors to the individual apartments and ensure that everyone can find the spaces easily. The doors are additionally highlighted with sticky tape in the brand colour 'neon coral'. A little dot on the bell guarantees that visitors ring at the right door.



Sticky tape to highlight the door



Little dot to mark the right bell



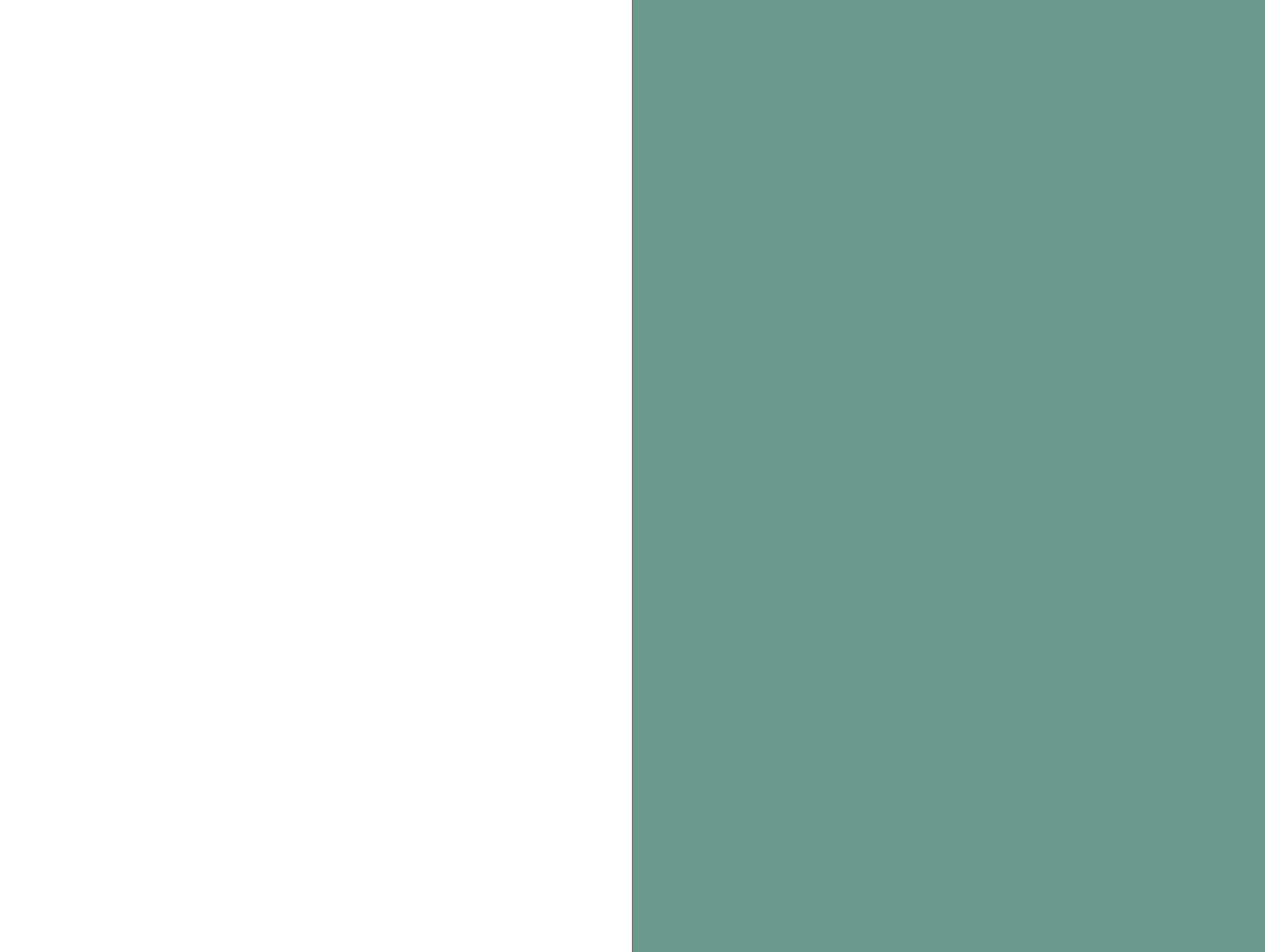
Guiding floor stickers

Fig. 7.5 | Way finding

SCENARIO



Fig. 7.6 | Scenario
(Ring borrowed by the german artist Nicole Wermers)



8

FINAL

CONSIDER-

ATION

8.1 NEXT STEPS

In order to develop the project further, following steps should be considered:

- _ Call for artist | space: Human beings are a gregarious species. That's why they mostly do what others do or want what others have. Hence it is important to already find some of the hosts and artists before the official call. If some of the participants are already chosen others are more likely to follow the example and join the festival. In addition, the festival could also take place even if there are no further participants.
- _ Make a prototype: Another step is to test the concept of the KURT Festival based on one apartment. For this purpose, a voluntary host and artist are asked to prototype a space exactly the way they would do it for the actual festival. A bunch of pre-selected people is then invited to visit the space and give feedback. According to the observations and the feedback received from participants small adjustments can be made in order to develop the concept further even before the first official KURT Festival.
- _ Open Call: In a next step the project will be submitted to the 'Open Call' provided by POTENTIALe. This service offers the great opportunity to present the concept of the KURT Festival to experts and to receive feedback and support from them. They know exactly what needs to be considered and help newcomers to apply for cultural promotion and legal permission. If the project arouses their interest and the idea fits their concept, it might be even possible that they take the KURT Festival under their umbrella of POTENTIALe.

8.1 CONCLUSION

The main purpose of this work was to examine how product service system design can enhance the connection between the citizens of Vorarlberg and their spatial and social public environment. At the same time, it aimed to find out what happens when the common perception of public space is called into question and the border between private and public gets redrawn.

The desk research conducted in Chapter 2 (Framing the Context) is considered an introduction to the work and provided an overview of the Federal Province Vorarlberg and its citizens. The survey carried out in Chapter 4 (Field Research) succeeds in collecting the opinions of the people living in Vorarlberg. It is complemented by four expert interviews that provide valuable insights into their field. Chapter 3 analyses the

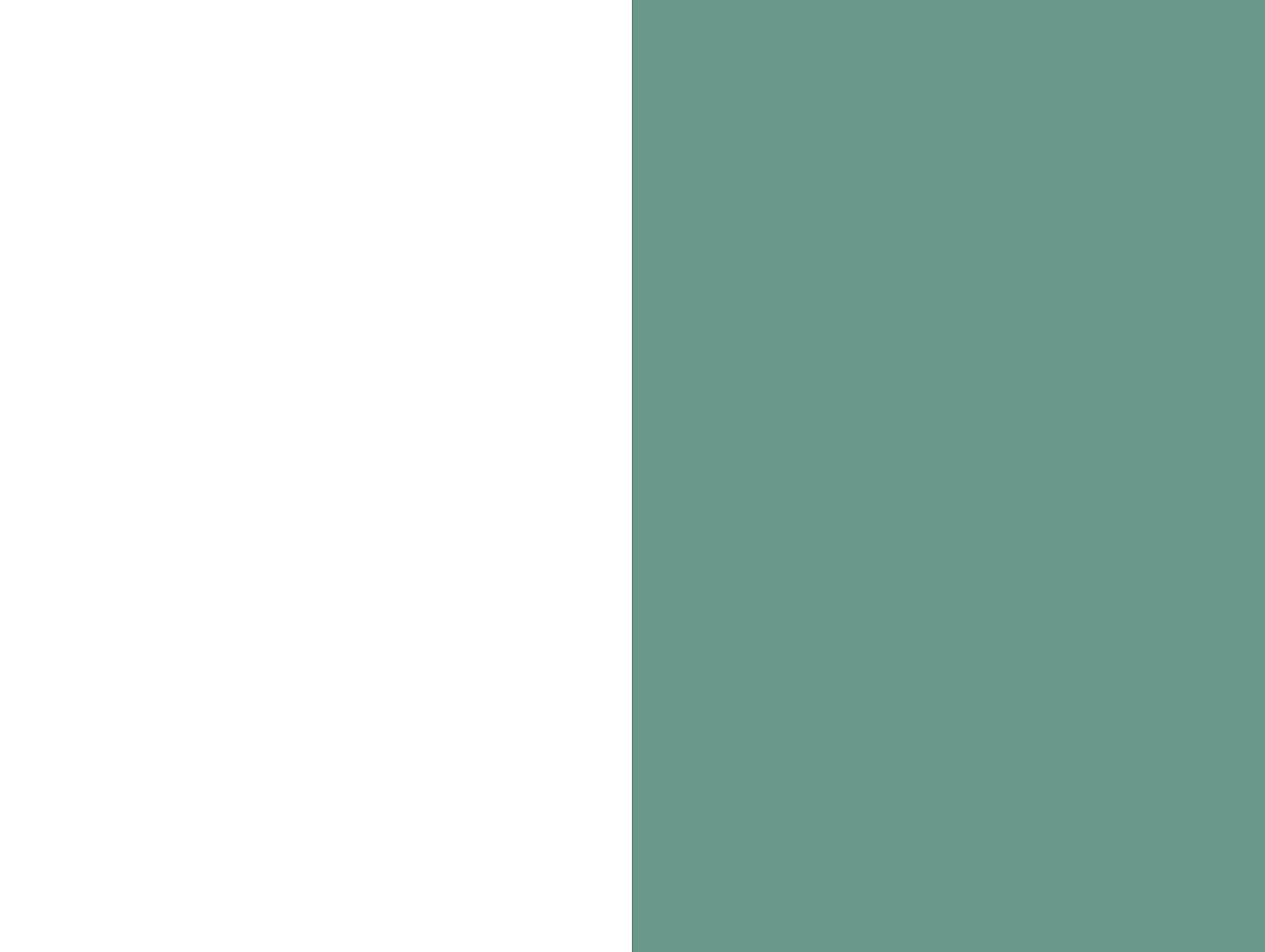
topic of public and private space. In particular how the changed perception of public and privacy has affected the different areas of life. The case studies examined in this chapter analyse examples that deal with exactly this topic and examine what is already being implemented in Vorarlberg. In the end, the knowledge and the insights collected in the research part can be summarised in the following three points: 'The sensual fascination of physical presence in space', 'participation is indispensable for many reasons' and 'familiarise with the unfamiliar'.

The offered proposal and the answer to the research is the development of a product service system called KURT Festival. A one day event that transforms ordinary apartments into a venue for different kinds of art.

Vorarlberg is changing and with it the requirements for public spaces. Those in charge, from the fields of politics, architecture, design and art, have come to realise the trend and want to adapt to new framework conditions. The word 'participation' can be heard everywhere and from many sides support is offered in the realization of own ideas and projects. The survey has also shown that people are eager to actively participate in public life. The KURT Festival captures the zeitgeist and wants to set an example in which it shows the added value that a small project can bring to public space and public life. The event demonstrates that urbanity can also be found in rural Vorarlberg and awakens the desire to be part of this new urban community.

Especially in the age of digitisation, it is important to counteract the digital world with something physical. People from Vorarlberg spend most of their free time with people who live very close to them. At the same time, more than half of their interaction takes place digitally. KURT Festival aims to give people new incentives to explore the physical space, because nothing can ever replace the sensual fascination of physical presence in space and interaction with real people.

If we let people participate in our private life via social media, we can as well invite them personally. KURT Festival breaks down the physical boundaries and creates room for encounters, both with people and space. The unfamiliar intimacy, which is created due to the unconventional spatial context, holds great potential. New, beautiful things usually happen when normal boundaries get exceeded. KURT Festival made use of this knowledge and transformed it into an event format.



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