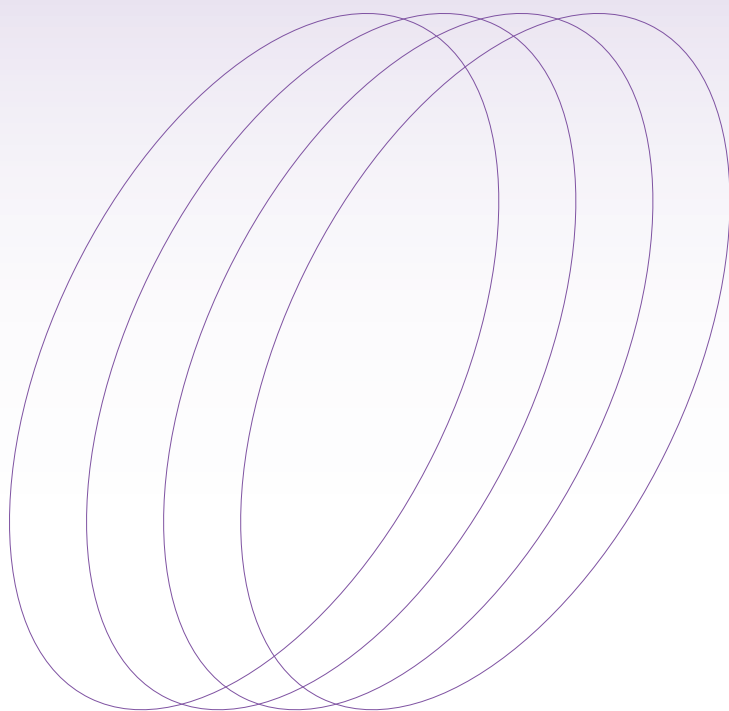


GENEALOGY

of the Social Design Class



HFBK
HAMBURG

2006 →
2022

The Social Design class of 2021/22 reclaims itself as a feminist space within HFBK Hamburg and especially within the design department. Therefore we are installing a feminist genealogy that looks at the past, present and future of the class. It is an effort for building continuity and establishing a learning culture of social design, one that is collectively nourished and allows us – the students – to become hosts and caretakers of the class.

The interest in creating a genealogy of the Social Design class started with an empty room in which we found ourselves at the beginning of the semester. Finding no traces of the previous studios we wondered what might have happened in this place before. How was the space inhabited, by whom and by what? What was the content, knowledge and topics that circulated in here?

Discourse, pedagogy and history of social design at the HFBK became the focus of our research during the winter semester 2021/22. We traced the beginning and the development of social design education in order to discover how habits, routines, protocols and methodologies of the current Social Design class echo those of previous ones.

The research produced a collection of insights, perceptions, memories, *gossips**, which we gathered through sources such as the official archives of the HFBK and from interviews with the former professors of the Social Design class: Marjetica Potrč (2011-2018), Jeanne van Heeswijk (2018/19), Johanna Dehio (2020/21), Rosario Talevi (2021/22) and Jesko Fezer from Experimental Design.

“IF WE ARE GOING TO CREATE FEMINIST FUTURES, WE HAVE TO CREATE THEM THROUGH INTERGENERATIONAL SOLIDARITY AND THROUGH THE QUALITY OF OUR RELATIONSHIPS WITH THOSE WHO CAME BEFORE US AND THOSE WHO COME AFTER.”

- ALEX M. ROE

To Become Two. Propositions for Feminist Collective Practice. Archive Books, 2018.

(2021-2022)
SOCIAL DESIGN CLASS
HFBK HAMBURG
Prof. Rosario Talevi

Anna-Sophia Unterstab
Ronja Soopan
Charlotte Perka
Maria Rincon
Mu-Heng Tsai
Marie-Theres Böhmker
Zineb Mahassini
Jenny Mehren
Jeanie Brell
Karolina Kaiser
Sveon Schröder
Julia Nordholz
Isaac Bolton

✧ * Organised by Ronja Soopan, Charlotte Perka, Maria Rincon, Anna Unterstab, Zineb Mahassini, Rosario Talevi * ✧

*GOSSIP

We understand this content as a body of knowledge, which we consider important to maintain and nurture, to develop and enrich. Since we are sensitive to the evolution of the teaching and learning culture of the classroom, we want, with this zine, to connect with those who came before us and value their work and ideas that have brought the space of social design, the classroom and the discipline to life over the years. In the same way, we want to maintain the continuity of a reflexive and diverse social design discourse at the HFBK. What is achievable as long as continuous changes take place throughout the coming years, driven by the insights, new stories and knowledge of those who come after.

is understood here as an activity that consists of sharing stories, experiences and information resulting from each person's respective perception, understanding and interpretation.

To gossip with someone is to share intimacy and trust, to form deep bonds. To listen to the latest gossip is to listen to the concerns, wishes and questions of those we care about, regardless of the respective relationships that bind us to each other. Lending an ear is then a social support for both the storyteller and the listeners. Unlearning and relearning are approaches that help to reconcile and create continuity between ideas and their understandings over time. As illustrated by the short analysis of the term gossip, which is used here in its original sense, while at the same time aiming to unlearn its negative connotations of sexist/discriminatory origins.



RELATIONAL MAP
INSTITUTION-PROFESSORS-ISSUES

Year 2006 in HFBK was a time of big structural changes –

the department of architecture was transferred to HafenCity University. We don't know a lot about the history of HFBK first-hand, because well, we weren't here, but there is a lot to gather from both the written and oral history. For a school with a predominant history of fine arts, architecture was the second major field of study added in 1951. So when 50+ years later this curriculum ceases to exist, it most certainly brought on the table further discussions of the overall structures within the school.

In 2010, or maybe even earlier, such discussions were also taking place at the design department. Even though we are not sure of the fact to state for certain what were the previous professorships in the design *Studienschwerpunkt* (study focus), at that time the discussions suggested to redesign the department in a way that reflects and supports the shifts and instabilities in the overall societal structures, in a way that transforms the design education closer to real world issues. Thus four study focuses were proposed – object design, technical and medial design, design for the living world and experimental design, together with a supporting curriculum of design theory. As a result, in 2011 a Social Design class was founded, then under the name of Design for the Living World. Both Jesko Fezer and [Marjetica Potrč](#) applied for this professorship, with Marjetica getting the spot and Jesko being appointed to the Experimental Design professorship.

HFBK history dates back to 1767; first female teaching position was appointed to [Maria Brinckmann](#) in 1909; first female professorship to [Margret Hildebrand](#) in 1956; first design department professorship to [Anne Marr](#) in 2001.*

“WHEN I WAS INVITED TO THE DESIGN DEPARTMENT, THEY ASKED ME TO FOCUS THE PROGRAM ON 21ST CENTURY CHALLENGES, AND SPECIFICALLY NOT TO GET ENGAGED IN PRODUCT DESIGN. THIS WAS GREAT, AS I AM NOT INTERESTED IN OBJECTS. DESIGN FOR THE LIVING WORLD CLASS CENTERED ON PARTICIPATION, ON PARTICIPATORY PRACTICES.”

- MARJETICA POTRČ



Marjetica Potrč

Marjetica Potrč (Ljubljana, 1953) is an artist and architect based in Ljubljana, Slovenia. Potrč's practice includes drawing series, architectural case studies and public art projects. Her work emphasizes individual and community empowerment, problem-solving tools, and strategies for the future that transcend neoliberal agreement and testify to the failures of Modernism. Marjetica conducted Design for the Living World, a class on participatory practices at HFBK Hamburg from 2011 to 2018.

For structural reasons unknown to us, in 2011 with Jesko Fezer, Marjetica Potrč, Glen Oliver Löw and Ralph Sommer, there was one professorship „too many“. Thus it was decided that when Marjetica retires, the position would be transformed into a one year guest professorship. In order to fulfil gender equality, the position is offered to a woman. Today in 2022, the design department of the HFBK counts four permanent male professors and one temporary, annually renewed female guest professor.

* Here, we would like to acknowledge the vast variety of gender identities that don't fit into the binary division into male and female. We explicitly wish that there were more teaching staff who did not identify within this binary order and that the existing diversity of gender identifications was reflected in the teaching staff. However, because the institutional structures to which we refer in this genealogy continue to act within a binary logic, which means that no inter, trans or non-binary person has ever held a teaching position in design, we have decided to use the designation of male and female within this zine. Our main aim here is to draw attention to the persistent inequality of financial security between female and male professors in design that is manifested in institutional structures.

Since 2011, the Social Design class has had five professors in total. The first of them, also the only one with a permanent professorship, was Marjetica Potrč. Her class structure was most distinctive of any other at HFBK – the class worked only on long term projects lasting from two to three months, with travels outside of Germany to countries like Greece, Italy, Mexico, UK, Israel, US, South Africa, Serbia and many more.

According to Marjetica's approach and design practice, socially engaged design is based on continuous human relationships,

*It is important to note here, that until the 1970s, design professors were not under a separate department but assigned to the workshops. The design department as we know it today, with the subjects social, experimental, product and industrial design developed after 2008, following the introduction of the BFA and MFA degree programmes.

"THE GUEST PROFESSORSHIP IS NOW DEDICATED TO WOMEN, BECAUSE ALL OTHER CLASSES ARE RUN BY MALE PROFESSORS. AND I WOULD LIKE TO SAY THAT THIS IS A PRECARIOUS POSITION. I CHALLENGE THIS. I LIKE OF COURSE THE CONTINUATION OF THE CLASS IN THIS KIND OF EXPERIMENTAL WAY. BUT I THINK THAT IT'S IMPORTANT THAT THIS IS SPOKEN ABOUT – THAT THIS IS A PRECARIOUS POSITION FOR FEMALE PROFESSORS WHO ARE THUS ENGAGED FOR A LIMITED PERIOD OF TIME, FOR ONE YEAR."

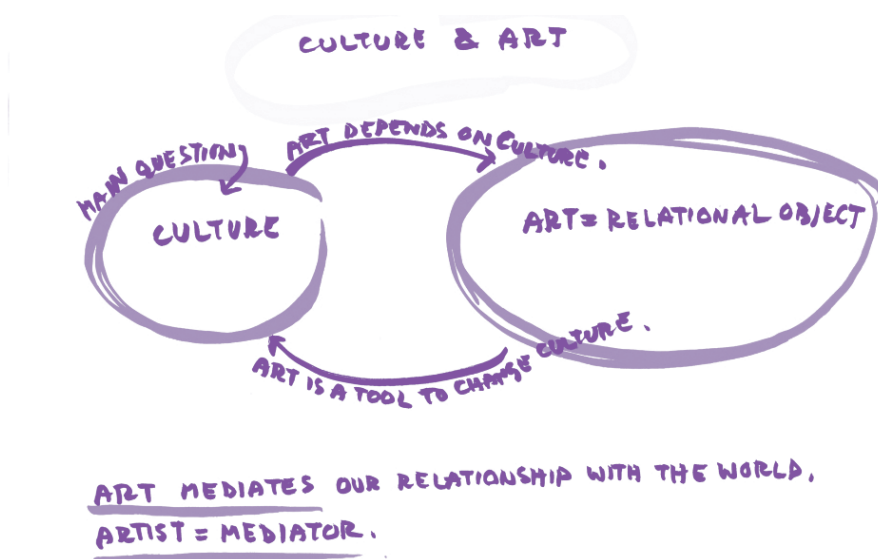
- MARJETICA POTRČ

the construction of collective space with its methods, rituals, routines, and engagement with others in a meaningful way, building trust and collective decision making. Accelerating this process can have an impact on the quality of human relations and more broadly on the quality of project outcomes. It is therefore essential to allow more time for their processing – possibly more than a year, depending on the context in which they take place. In addition, intensive engagement of the students involved in the project is also essential. However, students are officially not allowed to choose the Social Design class as their main class, which leads to a discontinuous commitment on their behalf. So the well intentioned proposal to offer students an alternative to their primary class for further insights into social design, is in practice a contradiction with the Social Design class's grounding approach.

After the departure of Marjetica Potrč in summer 2018, Jeanne van Heeswijk followed. The name of the class was then changed from Design of the Living World to Free Design.

"THE CLASS VIEWED ART AND DESIGN AS TOOLS OF CULTURAL CHANGE TOWARDS NEW SOCIAL AGREEMENTS ON MATTERS SUCH AS PUBLIC SPACE, CITIZENSHIP OR COLLECTIVE DECISION MAKING. THE INDIVIDUAL PROJECTS TOOK VARIOUS FORMS, BUT WERE BASED ON, WHAT WE CALLED, THE FOUR STEPS OF PARTICIPATORY DESIGN. FIRST, BEFORE ARRIVING, YOU DO RESEARCH – WHERE YOU GO, WHAT ARE THE CHALLENGES AND SO ON. AFTER ARRIVING, YOU SHARE EXPERIENCE ON LOCATION WITH PEOPLE WITH WHOM YOU COMMUNICATE THERE – IT IS VERY IMPORTANT THAT STUDENTS AND RESIDENTS DEVELOP IDEAS TOGETHER. THE FOURTH STEP IS REALLY MOST IMPORTANT FOR ME, WHICH SAYS THAT THE PROJECT IS SUCCESSFUL WHEN THE COMMUNITY ASSUMES CONTROL OF THE PROJECT WE ARE WORKING ON TOGETHER AND WHICH BENEFITS THE COMMUNITY, AND THE CLASS AT THIS MOMENT BECOMES IRRELEVANT. [...] IT MEANS THE RESIDENTS ASSUMED THE OWNERSHIP OF THE PROJECT, AND ARE ABLE TO CONTINUE IT THE WAY IT BENEFITS THEIR OWN COMMUNITY."

- MARJETICA POTRČ



Unlike Marjetica, it was clear from the start that Jeanne would only be teaching at the HFBK for two semesters as part of the guest professorship. The class began a cooperation with Mikropol in the Rothenburgsort district of Hamburg. Mikropol is a group of artists, neighbours and planners that has been working since 2016 to convert a former toilet block into a prototype of neighbourly negotiation. In a first approach to the site, the class developed a narrative around the contexts of the neighbourhood and the future developments of the Mikropol together with individual actors on site, but also as a group. In a second step, the students supported the opening of the Mikropol in summer 2019 and organised a Blanket Hopping and a neighbourhood party.



JEANNE IN CONVERSATION
WITH ANNA AND CHARLOTTE



Jeanne van Heeswijk

Jeanne Van Heeswijk (Schijndel, 1965) is an artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local”. Her long-scale community-embedded projects question art’s autonomy by combining performative actions, discussions, and other forms of organising and pedagogy in order to assist communities to take control of their own futures. Jeanne was guest professor of Social Design in 2018/19 at HFBK Hamburg.

“WHEN WE TALK ABOUT DREAMSCAPING, IT’S ABOUT HOW WE RELATE ALL THESE DIFFERENT IDEAS, PRACTICES, DESIRES AND FORMS OF COMMITMENTS, FORMS OF FAILURES INTO A COLLECTIVE LANDSCAPE OF DARING POLITICAL DREAMS. BECAUSE IN THERE ARE THE SEEDS, THE THINGS THAT ARE IMPORTANT FOR PEOPLE TO MOVE FORWARD. I THINK, IF YOU DO THAT TOGETHER, YOU LEARN FROM EACH OTHER..”

- JEANNE VAN HEESWIJK

In 2019, Johanna Dehio took over the class and developed the “Project Kitchen” as a metaphor for the design of processes, as well as a spatial and organisational structure for a collaborative practice. The central thematic field was the processing of food in relation to a specific place. The class worked on a collaborative food atlas, which focused on cultivation, distribution, transformation and the collective parts of conviviality, researched into Hamburg marketplaces and experimented with recipes. As the Corona pandemic started in 2020 face-to-face classes were interrupted, and teaching moved online.



Johanna Dehio

Johanna Dehio (München, 1984) is a designer living and working in Berlin. With a background as a product designer, she works in different constellations on applied research and design projects in social and cultural context. Since 2013 she has been involved in various projects with Constructlab on collaborative and participative construction practice and since 2016 with OH-Studio on transdisciplinary and transparent process-design. Johanna was guest professor of Social Design in 2019/20 HFBK Hamburg.

“I’M CONVINCED THAT YOU HAVE TO BUILD YOUR TOOLS AND METHODS FOR EACH SPECIFIC PROJECT. I’M NOT SO MUCH WORKING WITH A FIXED PROCESS BECAUSE I BELIEVE THAT IN EACH SITUATION YOU ARE CONFRONTED WITH, YOU HAVE TO FIRST FEEL AND LOOK, THEN ALSO ANALYZE. AND PROBABLY YOU DO THIS WITH A SPECIFIC METHODOLOGY THAT YOU DEVELOP THROUGHOUT THE PROJECT.”

- JOHANNA DEHIO



JOHANNA AND ADA IN
CONVERSATION WITH RONJA
AND MARIA



READING SESSION

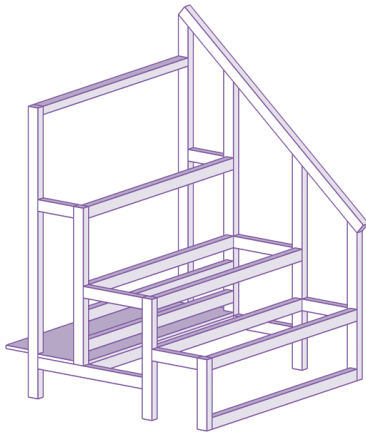
In 2021, Rosario Talevi took over the class and initially proposed the students to work within a particular site-situation in Hamburg: Kraftwerk Bille. However, after finding that the previous infrastructures which Johanna, Jeanne and Marjetica's classes inhabited were gone, as well as noticing that the group of students taking part in the class did not know each other, the focus of the first semester turned to getting to know each other, establishing class routines and designing a space for ourselves. The class organised in three groups – space, reader and genealogy. In addition to this, Gözde Sarlak conveyed a workshop on feminist approaches to urban research and Irene Fernández Arcas a workshop on personal and collective rituals.

In the second semester, the class (finally!) approaches Kraftwerk Bille through one week placements and from June onwards will work directly on site with the organisation. Apart from these activities, the class is actively organising the Social Design Convening and looking forward to a trip to Warsaw in May.

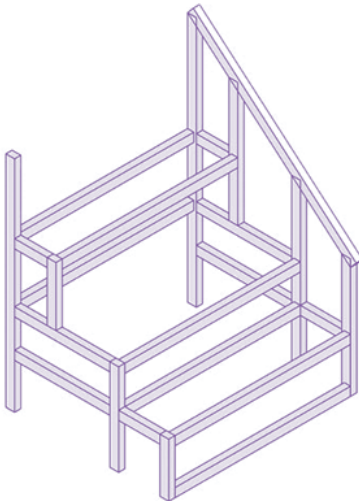
"I'M SKEPTICAL ABOUT USING THE TERMINOLOGY SOCIAL DESIGN. I THINK THAT THERE ARE SEVERAL TERMINOLOGIES THAT HAVE SIMILAR APPROACHES: PARTICIPATORY DESIGN, CO-DESIGN, ECO-SOCIAL DESIGN, AND SO ON. [...] MORE THAN USING CERTAIN METHODS, IT'S AN ATTITUDE TOWARDS DESIGN, AND I'M CONVINCED THAT EVERY DESIGN IS OR SHOULD BE SOCIAL IN THE SENSE OF TARGETING HUMAN OR SOCIETAL REGARDS. SO, ANOTHER APPROACH WOULD BE HUMAN-CENTERED (IN CONTRAST TO USER-CENTERED) OR SOCIETY-CENTERED DESIGN, AND AGAIN, I DO THINK THAT EVERY DESIGN SHOULD BE HUMAN- OR SOCIETY-CENTERED."

- JOHANNA DEHIO

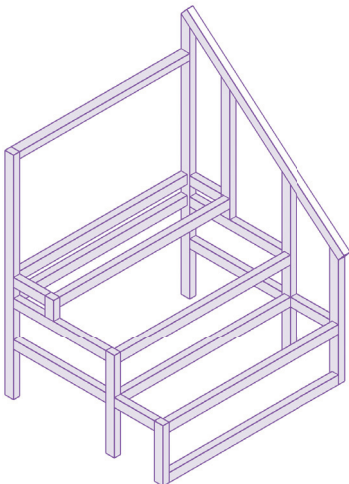
RESTING STRUCTURE



STUDIO STRUCTURE



KITCHEN STRUCTURE



Rosario Talevi

Rosario Talevi (Buenos Aires, 1983) is a Berlin-based architect, curator, editor and educator interested in critical spatial practice, transformative pedagogies, and feminist futures. She is co-director of the Floating University Berlin and a founding member of Soft Agency. Rosario is guest professor of Social Design in 2021/22 at HFBK Hamburg and a Thomas Mann Fellow.

“SPACE SHOULD BE
DESIGNED TO ENABLE
MULTIPLE USES, BEYOND
THE PRESCRIBED,
ESTABLISHED PURPOSE.”

- ROSARIO TALEVI



WORKSHOP WITH IRENE FERNÁNDEZ ARCAS

How do you start – or take over – a class labelled as social design within the white walls of a large, empty room, without (almost) any trace of previous life?

We turned to Celine Condorelli as a female reference of an emancipatory design practice and as a source of inspiration, we decided to adapt one of her designs. First by studying her mobile architecture and then by playing with the studios' own spatial qualities, trying to make her design respond to our needs and desires: to cook, to rest, to assemble, to read, to draw, to chat, to design.

The building of our studio infrastructure was meant to be as well a process of group-building itself: we cut, sanded, painted and fixed them together. By doing so, some of us developed new bonds among ourselves as well as with the space we inhabit.

“FOR ME TEACHING IS NOT SO MUCH ME BRINGING A CURRICULUM BUT IS ABOUT COLLECTIVELY BUILDING A CURRICULUM, ABOUT LEARNING AND UNLEARNING TOGETHER. [...] I THINK, MUTUAL TEACHING, LEARNING AND UNLEARNING TOGETHER CAN HAPPEN WITH EVERYBODY AND IN ANY SITUATION WHEN INTENTIONALLY. [...] FOR ME, IT'S ABOUT THE JOURNEY. A JOURNEY IN THE SENSE OF WORKING AND MOVING THROUGH IT TOGETHER, TO UNDERSTAND WHAT IS UNDERSTOOD AND WHAT'S NOT UNDERSTOOD. [...] IN THAT SENSE, IF I HAVE A CLASS FOR A YEAR IT IS ABOUT GOING ON THAT JOURNEY TOGETHER TO UNDERSTAND WHERE OUR PRACTICES CONNECTED CAN BECOME PUBLIC PRACTICE.”

-JEANNE VAN HEESWIJK

This spatial inventory is meant to grow, unfold as we use it and hopefully it will also support us to achieve continuity as a class. Already it is becoming a place to welcome and comfort ourselves, guests and friends.

The class meetings take place once a week, on Wednesdays. We start our day with a grounding session, to tune in together, slide into an attentive and relaxed mode. This is followed by a check-in round, where everyone gets a chance to share something with the class. Day continues with a common reading session, which is a place for reading and discussing sources and conceptual texts together. After a lunch break, the class continues with practicalities – discussing ongoing projects, working together, presentations or workshops.

“PROCESS-DRIVEN PRACTICES TAKE TIME. TIME IS A VALUABLE RESOURCE AND AS SUCH HOW WE SPEND IT SHOULD BE CAREFULLY DESIGNED. MAKE TIME FOR CONVERSATIONS TO HAPPEN, MAKE TIME FOR RELATIONSHIPS TO GROW, MAKE TIME FOR THOUGHTS TO BE DIGESTED, MAKE TIME FOR LEARNINGS TO BE INCORPORATED.”

- ROSARIO TALEVI



↪ * Space Group: Jeanie Brell, Marie-Theres Böhmker, Mu-Heng Tsai, Sveon Schröder, Zineb Mahassin, Isaac Bolton * ↪

DESIGN
HFBK
2021/22



READER



SOCIAL
DESIGN
CLASS

ANNA LOWENHAUPT TSING	THE MUSHROOM AT THE END OF THE WORLD – ON THE POSSIBILITY OF LIFE IN CAPITALIST RUINS	PRINCETON UNIVERSITY PRESS	2015
LYNN MARGULIS	SYMBIOTIC PLANET: A NEW LOOK AT EVOLUTION	BASIC BOOKS	1999
ALISON KNOWLES	HOUSE OF DUST	ART BY TRANSLATION	2016
CELINE CONDORELLI	SUPPORT STRUCTURES	STERNBERG PRESS	2009
FRANÇOISE VERGÈS	CAPITLOCENE, WASTE, RACE, AND GENDER	E-FLUX JOURNAL #100	2009
J.K. GIBSON-GRAHAM	DIVERSE ECONOMIES: PERFORMATIVE PRACTISES FOR 'OTHER WORLDS'	PROGRESS IN HUMAN GEOGRAPHY	2008
AUDRE LORDE	THE TRANSFORMATION OF SILENCE INTO LANGUAGE AND ACTION. IN: SISTER OUTSIDER: ESSAYS AND SPEECHES	CROSSING PRESS	2007
ALEX MARTINIS ROE	A STORY OF CIRCOLO DELLA ROSA. IN: TO BECOME TWO: PROPOSITIONS FOR FEMINIST COLLECTIVE PRACTICE	ARCHIVE BOOKS	2018
ASTRIDA NEIMANIS	HYDROFEMINISM: OR, ON BECOMING A BODY OF WATER. IN UNDUTIFUL DAUGHTERS: MOBILIZING FUTURE CONCEPTS, BODIES AND SUBJECTIVITIES IN FEMINIST THOUGHT AND PRACTICE. EDS. HENRIETTE GUNKEL, CHRYSANTHI NIGIANNI AND FANNY SÖDERBÄCK	PALGRAVE MACMILLAN	2012
ANGELA DIMITRAKAKI NIZAN SHAKED	FEMINISM, INSTITUTING, AND THE POLITICS OF RECOGNITION IN GLOBAL CAPITALISM. IN: ON CURATING – ISSUE 52: INSTITUTING FEMINISM	RICHTER, RECKITT (EDS)	2021
SILVIA FEDERICI	ON THE MEANING OF GOSSIP. IN: WITCHES, WITCH HUNTING AND WOMEN	PM PRESS	2018
JEANNE VAN HEESWIJK WALIDAH IMARISHA	LIVING THE NOT-YET. IN: JEANNE VAN HEESWIJK, MARIA HLAVAJOVA AND RACHAEL RAKES (EDS). TOWARD THE NOT-YET: ART AS PUBLIC PRACTICE	MIT PRESS	2021
MARJETICA POTRČ	STEWARDSHIP AS A NEW WAY OF OWNING HOME: THE EXAMPLE OF REVILLAGIGEDO STREET		2017
VALENTINA KARGA	ART AS SIMULATION OR ART AS INFRASTRUCTURE		2020
ROSARIO TALEVI	DIMENSIONS OF CARE. IN: BADER, KAFKA, SCHNEIDER, TALEVI (HG.) MAKING FUTURES	SPECTOR	2022



GENEALOGY GROUP MEETING

In May 2022, we organise a Social Design Convening to which all former, current and future professors and students are invited. We understand the convening as part and also as a temporary ending of the research on the genealogy of the Social Design class. The meeting partly takes place at HFBK, the starting and connecting point for the emerging genealogy. Through sharing of experiences, we aim to add perspectives, gossips, anecdotes and information to the existing narrative of the Social Design class. We also hope that connections and relations that have so far remained unnoticed will become visible.

RECOMMENDATIONS

MARJETICA POTRČ:

Literature

- Linda Tuhiwai Smith. *Decolonizing Methodologies*. London: Zed Books, 1999.
- David Graeber, David Wengrow. *The Dawn of Everything: A New History of Humanity*. London: Penguin Books UK, 2021.
- Design for the Living World class, HFBK, Hybrid Ecologies Studio, Department of Architecture, School of Engineering, University of Thessaly, craftspeople of Volos. *The Craftspeople's Network: Taking Matters into Your Own Hands*. Hamburg: self-published, 2018.
- Richard Sennett. *Together: The Rituals, Pleasures and Politics of Cooperation*. Yale University Press, 2012.
- Richard Sennett. *The Craftsman*. Yale University Press, 2008.

Video

- Adam Curtis. *The Century of the Self*. 2002.


Podcast

- Curry Stone Foundation. *Social Design Insight #23: How do we make life into art, and vice versa?* Interview with Rick Lowe.

JOHANNA DEHIO:

- Lucius Burckhard. *Design Is invisible*. Basel: Birkhäuser, 2017.
- Victor Papanek. *Design for the Real World*. London: Thames & Hudson, 1985.
- Ezio Manzini. *Politics of the Everyday*. London: Bloomsbury Visual Arts, 2019.

SOCIAL DESIGN CONVENING



MAY 6TH & 7TH- 2022

With Marjetica Potrč, Jeanne Van Heeswijk, Johanna Dehio, Valentina Karga, Gilly Karjevsky, Rosario Talevi, and the Social Design Class 2021-22

Fri. 6th May

18:00 Cooking together

20:00 Discursive dinner*

@Studio R.23, HFBK Lerchenfeld 2, 22081 Hamburg

Sat. 7th May

10:30 Breakfast Club

@PARKS

Bullerdeich 6, 20537 Hamburg

**Discursive Dinner: 5€ spende, please RSVP until May 4th... rosario.talevi@hfbk-hamburg.de*

The convening ends at PARKS which is part of HALLO: e.V, and it is also the site and situation the class is currently engaging with. Already at the beginning of the winter semester, the class took part in a discursive dinner, organised by members of HALLO: e.V. where we got to know different actors of the association. Later in autumn, another meeting took place where we gained insights into the BILLE RAUM ARCHIVE, a digital archive of the Billebogen in the southern centre of Hamburg by and for city makers. Since April 2022, placements have been taking place, in which small groups of students from the class spend a week at Schaltzentrale to get to know the site and the organisation.

Placements

“Are intended to function as independent observers within the organisations, with the substance of their work developing from the on-site process. John Latham coined the term ‘incidental person’ for this role in placements”.

- Artist Placement Group

Each group cooks every Tuesday for the HALLO team + the next placement group.

HALLO: e.V.

HALLO: e.V. is a non-profit organisation that works with making inaccessible places – either because they are empty or otherwise unused – usable for the public and for the long term, based in Hammerbrook, Hamburg, specifically at the site of Kraftwerk Bille and Parks. They are the main organisers of HALLO: Festspiele, which temporary format offers international and local artists and groups a platform outside predefined structures by experimenting with untreated spaces, collective production, collaborations and open processes. The headquarter of HALLO: e.V. is Schaltzentrale, a space focusing on art and (small and big scale) urban development and is situated at Kraftwerk Bille within a constantly transforming, nowadays mostly industrial area. This initiative gave rise to the long-term project WERK, which envisages a cooperative takeover of the front building of the power plant, the so-called Zählerwerk. Furthermore, together with the landscape architects atelier le balto, the association forms a consortium that implements the project PARKS at the Alster-Bille-Elbe green trail.



LUNCH AT KRAFTWERK BILLE

The next Social Design guest professor in 2022/23 will be [Gilly Karjevsky](#).

OUR WISH FOR THE SOCIAL DESIGN CLASS ...

>> “...is that it builds on a body of students who trust each other, who establish strong and sustainable relationships among each and who develop their own routines to communicate, to work, to collectively take decisions and to divide tasks and responsibilities fairly among each other. Especially in a class where professors fluctuate a lot, I find it important and supportive to have a group of students who rely on each other and accompany each other through the different projects, expectations and approaches that a change of professor always brings.”

>> “The traces of the professors and students (now and then) should be maintained, since what builds the space, the atmosphere, the routines are the existences of all the members of this space. The smooth handover is also an important process, knowing the potentially new-coming professors and what they could share with the class.”

>> “In the Social Design class, a trusting relationship should be lived in the group so that people can come together there in a relaxed and calm manner. Joint projects are based on the group’s decision. Objectives and work steps should be well communicated. For me, dreaming together, mentally strengthening and motivating each other is an essential part.”



Gilly Karjevsky

Gilly Karjevsky (Holon, 1979) is a curator of critical spatial practice (Rendell) based in Berlin. She works at the intersection of ecology, ethics of care, and the curatorial, looking at languages of urban practice in relation to site and situation. Gilly is program head at Floating University Berlin and since 2010 co-director of 72 Hour Urban Action.

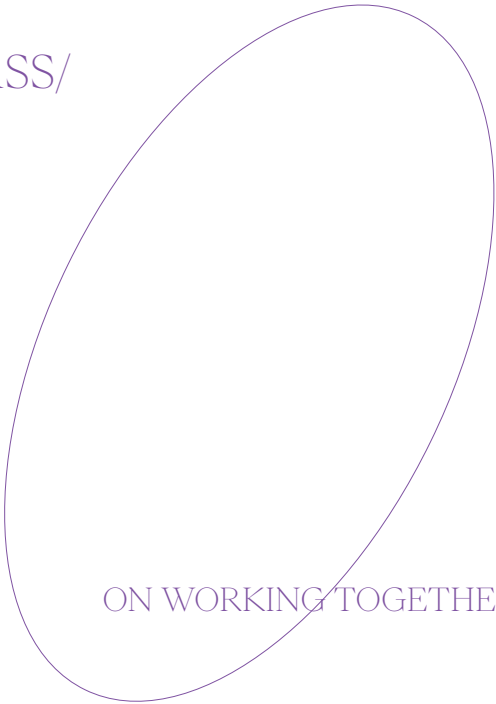
>> “I wonder how to maintain the continuity of the learning culture that we have tried to focus on through this zine. A culture of inherited and shared knowledge that we have tried to make more visible, valuable and essential for a nuanced and subversive discourse within the design theories and practices taught at the HFBK. I wish design education at this school to be increasingly supportive and welcoming of more diverse perspectives – both within the teaching and learning bodies. I wish everyone to take advantage of the access to knowledge that the HFBK has to offer, although this wish remains utopian. I join and support the above mentioned idea of “visionary fiction”, which allows one to get closer to one’s aspirations and visions mainly through their formulation in a fictional framework. I would then like to see in HFBK – actually working on it – a multi-disciplinary approach to teaching and learning, which allows to produce and learn.”

TRANSFORMATIVE JUSTICE
AND ABOLITIONIST
ORGANIZER MARIAME KABA
SAYS, “HOPE IS A DISCIPLINE,”
AND I LOVE THAT. I ENVISION
MY APPROACH TO MY
WORK WITH THE IDEA THAT
“IMAGINATION IS A PRACTICE.”
IT’S NOT A TOOL, RATHER,
IT’S A WAY OF EXISTING, A
WAY OF INTERACTING WITH
THE WORLD, AND A WAY
OF CONSTANTLY CREATING
OPPORTUNITIES TO SAY,
“WHAT IF?” WHAT IF THIS
WAS MORE IN ALIGNMENT
WITH MY VALUES? WHAT
IF THIS INCLUDED MORE
FOLKS? WHAT IF THIS REALLY
BREATHED THE VISION OF
LIBERATION THAT WE HAVE
COLLECTIVELY COME UP
WITH? THAT IS MY HOPE FOR
VISIONARY FICTION.

- WALIDAH IMARISHA

*Living the Not-Yet. Walidah
Imarisha in conversation with
Jeanne van Heeswijk and Rachael
Rakes. London: MIT Press, 2021*

HOW DO WE
ENVISION THE CLASS/
OUR PRACTICES?



ON WORKING TOGETHER

ON LEARNING



MORE....



ON THE INSTITUTION/SPACES

HFBK
HAMBURG

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SOCIAL DESIGN
CLASS

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