



HABITAT 21

Michael Badics

Habitat 21

Solutions-related Projects in Urban Space

The development of habitats in the context of urbanization is as diverse as the definitions of “habitat” to be found in a dictionary. The urbanization process of the 21st century—as well as natural and environmental conditions—is bringing about significant changes in how habitats come into existence and evolve in different places. Consequently, human beings need to find new solutions to deal with this dynamic process of habitat evolution.

Habitat 21 exemplifies the variety of habitats on different levels. It shows how strategies are employed to cope with challenges caused by a framework of cultural, religious, political, historical, and natural parameters. In this context, social, economic and ecological sustainability of a habitat is one of the central aims. Improving this sustainability also leads to an improvement of living conditions in general. Cities and their citizens need to be ready to face the ever-changing framework conditions and to deal with the challenges in a constructive, positive way. Consequently, city planners (and citizens) look for new ways of approaching the problems related to habitat development.

The analysis of specific examples such as Nepal reveals the diversity of habitats and shows that each habitat is a unique space with distinctive features. This individual character of each habitat is reflected in the way the parameters are interconnected. On the one hand, each habitat’s network of parameters differs, which means that the approach that works for one habitat may not work for another. On the other hand, living spaces with a similar set of parameters may share similar problems—and they may share the same kinds of solutions. Therefore, it is necessary to look at each habitat’s specific features and dynamics, in order to find the best strategies to solve existing problems.

To sum up, it is important to understand the habitat itself and its individual conditions and processes. And to have wide-ranging cooperations and networks among people in all social strata and walks of life. Additionally Big Data, Open Data, and a different way of thinking paired with new innovative use of technology will all play an important role to foster better understanding of cities as a living space—and to develop future perspectives.

Ars Electronica Solutions, The Grameen Creative Lab,
Engineers without Borders Austria

After the Disaster

Crisis as an opportunity

The earthquakes that shook Nepal in April and May 2015 have affected an estimated 8 million people in Nepal—almost 1/3 of Nepal’s population—across 39 of the country’s 75 districts. Entire villages were flattened, while others were severely damaged. In the aftermath of the earthquake, aid and hopes for reconstruction are directed towards the city rather

than rural areas, which are difficult to access. The prospect of higher living standards in the city therefore incentivizes the rural population to flee to the cities. Ars Electronica Solutions and the Grameen Creative Lab initiated first steps to support the reconstruction of villages, starting with Katunje Benshi in the district Kavre Palanchowk. Engineers

Klaus Dieterstorfer



Kathmandu, after the earthquake

Michael Badics



Kathmandu, after the earthquake



Raghuchour village, after the earthquake

Klaus Dieterstorfer



Raghuchour village, after the earthquake



Raghuchour village, after the earthquake

without Borders support the project, creating a concept to construct buildings more resistant to earthquake damage with local materials and resources. The aim of the project is to reconstruct rural areas in a sustainable manner and to improve livelihood opportunities. Based on an ecovillage approach, the rebuilt villages are more socially, economically and

ecologically sustainable. This approach leverages technology to enable communities to operate with minimal ecological impact while creating a richer and more efficient way of life.

Text: Michael Badics, Klaus Dieterstorfer, Marie Masson

A cooperative project by Ars Electronica Solutions, The Grameen Creative Lab, Engineers without Borders Austria

Lukas Maximilian Hüller, Hannes Seebacher,
Kilian Kleinschmidt, Robert Pöcksteiner

Post Refugee City

Photographer Lukas Maximilian Hüller and artist Hannes Seebacher jointly launched the *Let the Children Play* initiative. *Let the Children Play* is an effort to visualize ethnic values—in keeping with the United Nations' guidelines for the protection and promotion of fundamental human rights and the rights of children. In cooperation with numerous artists worldwide, this initiative has produced several projects having to do with games and playing. The point of departure was *Children's Games*, a 1560 painting by Pieter Bruegel the Elder, which Lukas M. Hüller updated by means of elaborately staged photographic settings in various countries throughout the world.

Let the Children Play at Zaatari Refugee Camp took this initiative to the next level. Here the aim was to observe people in extreme situations and to really work together with them: The refugee camp as the end of the line. As the crisis in Syria goes on with no end in sight, a whole generation of children is being scarred by violence and displacement and beset by hopelessness. A desert that was devoid of human beings not so long ago is now the site of Al Zaatari, the world's third-largest refugee camp. This small city in the middle of nowhere has a population of 100,000, of which 60,000 are children and young people. The mission of Kilian Kleinschmidt, the former UN commissioner responsible for organization and coordination at Al Zaatari, is to set an example: the Post Refugee City that addresses the possible economic and logistic future of the refugee city and seeks an effective way to deal with the consequences of modern mass migration. Kleinschmidt tirelessly preaches Beyond Survival, a term

he coined to refer to the impossibility of satisfying people's need to preserve their dignity and identity with only a tent, water and bread. And this is where an extraordinary form of cooperation comes in: this seemingly unrealistic photography project undertaken by artists Lukas M. Hüller and Hannes Seebacher. Their initiative is an attempt to create a positive, iconographic symbol and get hundreds of refugees—children, youngsters, and grown-ups—actively involved. This isn't just “playing” with kids in a refugee camp; this is art as necessity, a means of acknowledging and maintaining the dignity of the individual amidst extreme circumstances. This is an attempt to get inside the cage that, for many, is precisely what enables them to survive. *Snapshots in Time*, a documentary by filmmaker Robert Pöcksteiner, goes inside the cage. Instead of encountering refugees, he meets human beings. Mortally afraid, they fled from Syria, leaving behind all they had. Attorneys, physicians, gardeners, housewives, school kids, mechanics and nurses—they're all in a refugee camp now, seeking something to do while waiting for peace to return to their homeland. How they deal with their fate and pass the time each day is recorded by Pöcksteiner and reported without commentary.

Let the Children Play project, realized at Zaatari Refugee Camp, Jordan, by Hüller / Seebacher, 2014 / produced by playfoundation.org. Featured in Robert Pöcksteiner's documentary film project *Snapshots in Time*, Zaatari Camp. Project and photo compositions realized with the substantial support of Kilian Kleinschmidt, former camp manager Zaatari Refugee Camp.

<http://www.letthechildrenplay.info>

<http://www.dontpanicproduction.com>



Zaatari Twilights, refugee children projected onto Zaatari Camp, by Seebacher / Hüller, 2014



Children of Zaatari, portraited by Lukas Maximilian Hüller, 2014

What Does Peace Look Like?

Curated by Lois Lammerhuber

HEAL by Davide Tremolada is above all a personal expression about war. In each image a wild animal is put into a war zone, in places affected by bombardments and prolonged fighting. The presence of the animal points to the potential for healing these places. No animal can stand calmly in a place if it senses imminent and actual danger to its life. The suffering that fades away is not forgotten but internalized and overcome, for people eventually to be at peace with others.

HEAL is only one example of the works of the six winners of The Alfred Fried Photography Award 2014—Pierre Adenis, Emil Gataullin, Heidi & Hans-Jürgen Koch, Max Kratzer, David Tremolada and Ann-Christine Woehrl. The winners' works and an edited version of the shortlist will be exhibited at Post City. All these works plus a special jury edition of 320 images will be shown on a 12-screen-installation in the Ars Electronica Center lobby.

But The Alfred Fried Photography Award is much more than just a photography competition. It is the only photography award worldwide that reaches out to people, encouraging them to express through their images how they think of peace and to create a visual answer to the question: "*What Does Peace Look Like?*" The annual award ceremony takes place at the Austrian Parliament in Vienna and will also serve to commemorate the journalists killed on duty and will include a keynote speech on peace—this year by Kailash Satyarthi, 2014 Nobel Peace Prize laureate. The "Peace Image of the Year" will be released to the international media on September 21, 2015, the United Nations International Day of Peace. The Alfred Fried Photography Award 2015 attracted a total of 14,115 photo entries from 121 countries on all five continents.

<http://www.friedaward.com>

Organized by UNESCO, Austrian Parliament, The Austrian Parliamentary Reporting Association, International Press Institute, Photographische Gesellschaft and Edition Lammerhuber. Curated by Lois Lammerhuber. *HEAL* by Davide Tremolada is one of the 6 award winning works.



HEAL, Davide Tremolada



HEAL, Davide Tremolada



HEAL, Davide Tremolada

Ianina Prudenko

Mythogenesis

This project embodies my observations as a new media researcher. Its purpose is a visual analysis of propaganda videos that have become a source of the mythogenesis process of the new Ukrainian hero. Critical analysis reveals various aspects of this process and points out inconsistencies regarding the objective processes. It will facilitate the development of alternative hero images and fix a polynarrative of heroics in the emerging cultural memory. Seven videos were selected for visual analysis. Some of them were broadcast on TV, others are on the Internet. All videos are characterized by a high degree of pathos created by archetypes of Ukrainian culture, national symbols, exalted music, and even Soviet poetry from WWII. Three parameters were selected for the mythogenesis analysis of the modern Ukrainian hero: gender, language, and the comparison of soldiers and volunteers as heroes. The analysis data are presented as visualization in the exhibition space. There are 3 pairs of graphs (female/male, soldiers/volunteers, Russian/Ukrainian) on which

the image size of the hero depends on the timing of her/his appearance in a shot. Lev Manovich's cultural analytics was an inspiration for the visualization of the analysis. Along with the graphs, there is the device in which museum visitors can view the analysis source material.

According to the general results it can be concluded that the mass media-created image of a modern ATO (anti-terrorist operation) zone hero is predominantly male, mostly speaks Ukrainian, and is an exceptional soldier. The project was presented at the National Art Museum of Ukraine during the exhibition *Heroes. An Inventory in Progress*, curated by Michael Fehr (Berlin) and the curatorial group of the NAMU. Discussion of *Mythogenesis* during the opening in the museum gave rise to a heated debate, which proved that the process of the myth's deconstruction—even during its formation—is a very painful process for the national community.

Visualization: Iryna Kostyshyna, Kateryna Mokriak, Alina Iakimenko



Ian Banerjee

Educational Urbanism

Rise of the Learning Intensive City



Biblioteca España



Educational Urbanism Tours in Medellín

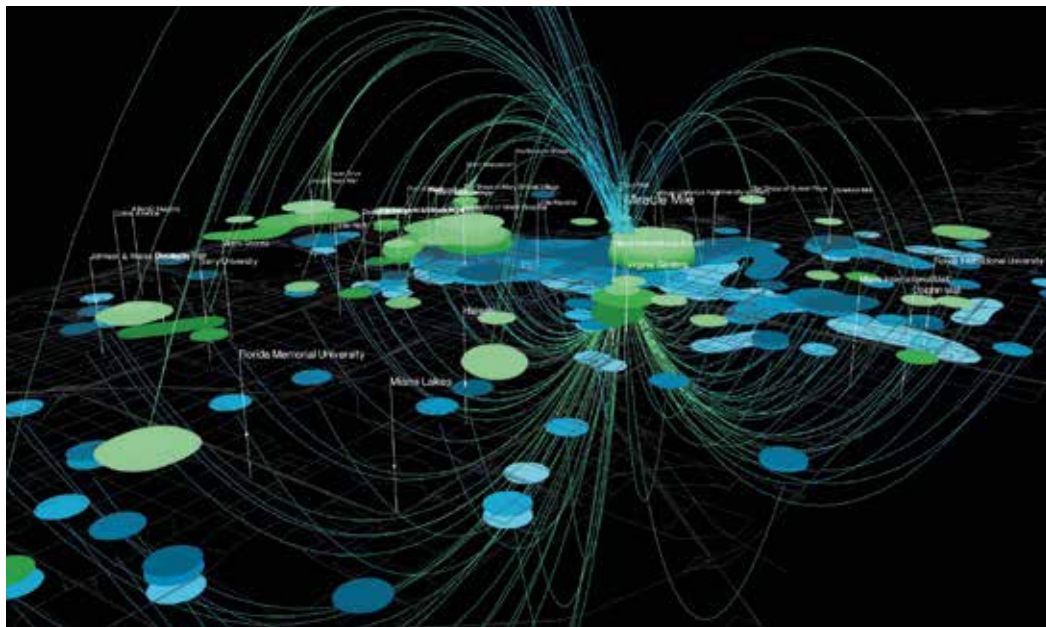
From over 150 international references, collected between 2009 and 2015, the author infers the convergence of three globally emerging trends of social practices: a) In the domain of educational planning he sees a growing trend towards an “urbanization” of educational planning; b) in the domain of urban planning he sees a trend towards “educationalization of urban planning” and c) in the domain of civic engagement and the bottom-up making of cities (“tactical urbanism”) he sees a rapid diversification of collective learning of citizens. Researching these trends has been an ongoing project of the author since 2009. In 2010 he coined the term “educational urbanism” to draw attention to the emergence of a new paradigm of urban planning at the converging ground between the above-mentioned domains. The city Medellín in Colombia has explicitly started to use this term. Medellín has gained international acclaim

for its remarkable transformation in the last ten years. Beside “social urbanism”, which is the umbrella term it uses to define its overall planning philosophy, it speaks of “pedagogical urbanism” interchangeably with “educational urbanism” to describe how it connects education, urban planning and civic engagement to set in motion a multi-dimensional process of social and urban transformation.

The author’s research is based on the assumption that the 21st century city will be shaped by Learning Intensive Societies of various kinds. The creation of “ecologies of learning” as relational pools of local knowledge (as “open source” and “topographies of knowledge”) will a) create more “dispersed intelligence” among the sectors of society, b) enhance the capacity of individuals, organizations, communities and cities to respond more adequately to their needs, and c) help citizens develop new forms of urbanism.

Habidatum & Mathrioshka

Semantic Landscapes



The city is not only the conglomerate of buildings and roads, jobs and homes and people moving in between—it is an interconnected environment constructed by the interactions of people with people and with physical objects. It is also a set of images evolving through space and time and navigating the communities in urban environment. Virtual city is an extension of the “actual” one. Enforced by digital technologies, this city of interactions, thoughts and images is dramatically changing the urban way of life. But it still remains invisible, unexplored and disregarded. What if we could unveil the invisible virtual city? What if we could explore its relation with the “actual” one we got used to seeing and dealing with? What if we could challenge our views on the city, both in its “actual” and in the virtual dimension? Habidatum presents a set of projects that approaches these questions in different fields, regions and scales. Explore the mental geography of Moscow, the emotions of tourists and locals in Barcelona, and the connections of Miracle Mile (south Miami) with other urban areas via Twitter discussions!



Text: Alexei Novikov, Katya Serova (Habidatum)
Vadim Smakhtin, Eduard Haiman (Mathrioshka)

Habidatum develops analytical visualization tools for urban decision-making. Mathrioshka works in the fields of digital design and data visualization.

Project management and urban analysis: Habidatum

Data analysis and visualization: Mathrioshka

Acknowledgements: Moscow Urban Forum; Barcelona Urban Lab / Barkeno, Cooper, Robertson & Partners

Katja Schechtner, Dietmar Offenhuber

sensing place / placing sense 3

improvising infrastructure

This year's instance of the *sensing place / placing sense* series investigates the pockets of informality inside the formal urban systems that structure our daily lives. Not only in the megacities of the Global South, life is characterized by a constant struggle with infrastructure. The electricity grid, logistics and supply chains, transportation—every system that is centrally planned and managed from above always requires some level of improvisation and tinkering from below in order to make the system work for its users. These creative appropriations are, however, never part of the official representations of infrastructure; they are marginalized and difficult to observe. As a result, there is a misbalance between what we know about formal structures and what we can only infer about informal practices.

In this hybrid between a workshop/panel/exhibition, we bring together people who deal with urban informality from different angles. The project *Manila Improstructure* investigates and documents the creative practices around the electricity grid and the street lighting system of Manila, Philippines, in collaboration with the Urban Planning Institute of the Technical University Vienna and Julia Nebrija, VivaManila.



The Grameen Creative Lab

Social Business

GrameenDanoneFoods



Yoghurt enriched with crucial nutrients

Six Principles of Grameen Social Business

1. Business objective ^{will be} to overcome poverty, or one or more problems (such as, education, health, technology access, environment, etc) which threaten people and society; not profit maximization.
2. Financial and economic sustainability.
3. Investors get back ~~on~~ the investment amount only. No dividend is given beyond investment money.
4. When investment amount is paid back, the company profit stays with the company for expansion and improvement.
5. Environmentally conscious
6. Workforce get market wage with better working condition.
7. do it with joy

GrameenCreativeLab

"I believe that we can create a world without poverty because it is not the poor that create poverty."

Nobel Laureate, Muhammad Yunus, Grameen Creative Lab

Unlike traditional business, a social business operates for the benefit of addressing social needs that enable societies to function more efficiently. Social business provides a necessary framework for tackling social issues by combining business know-how with the desire to improve quality of life. Muhammad Yunus has already shown the effectiveness of this new type of business: his clear focus on eradicating extreme poverty combined with his condition of economic sustainability has created numerous models with incredible growth potential. With the idea of social business, he has introduced

a new dimension for capitalism: a business model that does not strive to maximize profits but rather to serve humanity's most pressing needs. Social business will not replace traditional business. It will coexist with it—and expand our idea of what it can mean to "do business". We believe that social business is capitalism at its best: creating, innovating and expanding.

The Grameen Creative Lab GmbH,
<http://www.grameencreativelab.com>
 Executive Director: Hans Reitz



Susi Windischbauer



Susi Windischbauer



BIO AUSTRIA



BIO AUSTRIA, Koepl

BIO AUSTRIA

Farmers' Market of the Future

Organic farmers are securing the future of healthy nutrition

The 2015 Ars Electronica Festival will scrutinize emerging developments in urban living and life in the 21st century. We at BIO AUSTRIA, this country's largest association of organic farmers, are focusing on the future of nutrition and the production & distribution of foodstuffs. The way we see it, the answer is clear: Our food has to be organic!

How about a future in which chemical pesticides and herbicides are no longer used? In which farmers do without fertilizers fabricated from petroleum? In which we put a stop to the exploitation and degradation of the soil? In which livestock are kept in ways that are respectful and appropriate to their species? In which nutritious, nutrient-rich foodstuffs containing no chemical residues or additives were abundantly available for all?

Ars Electronica is making a loud-and-clear statement with great future promise by endeavoring to serve organic food at this year's festival. Plus, on

Saturday during Festival week, there'll be a *Farmers' Market of the Future* at which the wide array of products produced by Upper Austrian organic farmers will be presented and offered for sale. At public discussions, panelists will talk about their experiences with trendsetting approaches like organic production per se, agriculture in which solidarity is an utmost principle, and food distribution via co-ops. In the Province of Upper Austria, there are already about 15 volunteer-staffed organic food co-ops that are pioneering new modes of local food and short food supply chains for rural and urban areas, and the *Kochtopf statt Mistkübel* (Into the pot, not into the garbage) initiative, where people can directly experience wastecooking—how garbage is removed from our throwaway society and turned into delicious meals, turning consumerism on its head.

Supported by BIO AUSTRIA Upper Austria

TU WIEN and Inter-American Development Bank (IDB)

Urban Design Laboratory



Peter Schelbstock

Panama Lab, 2015



Tamara Egger

Valdivia proposal result Costanera



Sebastian Sattlegger

Valdivia



Tamara Egger

Santiago Dominican Republic Chile, 2014

The Urban Design Laboratory (UDL) is an experimental design methodology combining people-centered planning, participatory planning tools, urban strategies and urban design. The UDL is calling for a shift-away from rigid, conventional planning approaches towards more complex and flexible ones, developing collaborative and multisectorial design solutions in the context of rapid urban growth in Latin America and the Caribbean. The leading elements of UDL are the people and the information they have about a specific, complex and local situation. We as planners moderate and design sustainable new neighborhoods, revive abandoned areas, extend cites and design urban regeneration projects. In local workshops, local key actors and the community elaborate together planning visions, scenarios and

urban strategies, which are developed further by the UDL designers. A collaborative feedback process is shaping the proposals and pilot projects. The UDL was successfully tested in over ten partner cities in Latin America and the Caribbean and is a constantly improving tool-kit.

urbandesignlab.org

www.facebook.com/UrbanDesignLaboratory

Text: Roland Krebs

Roland Krebs: Emerging and Sustainable Cities Initiative, Inter-American Development Bank, Washington, DC, USA, and Institute for Urban Design, University of Technology Vienna, Austria

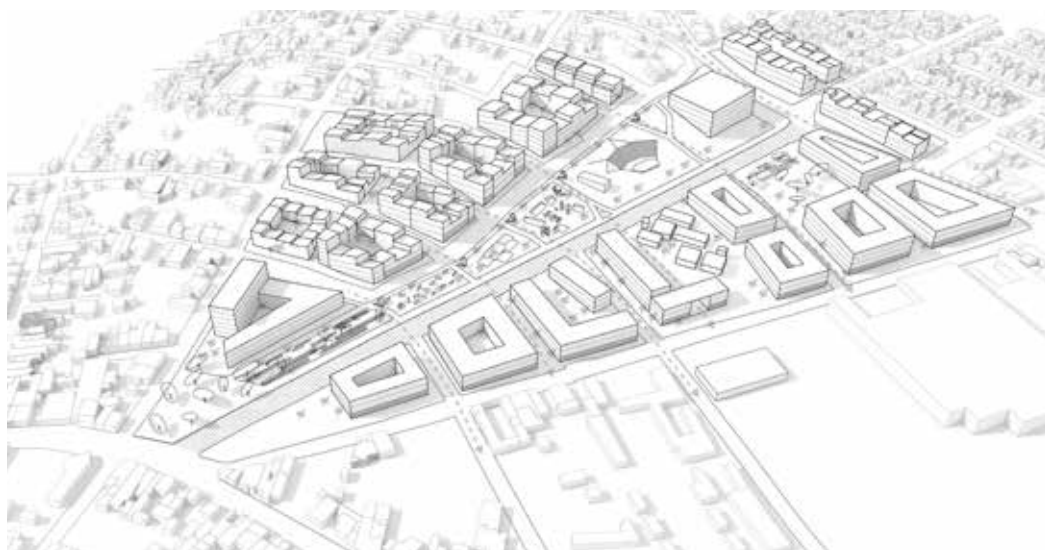
Andreas Hofer: Institute for Urban Design, University of Technology Vienna, Austria

Lisa Mittelberger



Xalapa Mexico Emerging Topics

Kerstin Plutch



Campeche Mexico long-term urban vision

Roland Krebs



The Panama LAB—workshops in Panama City



The Panama LAB—the community workshops

Roland Krebs

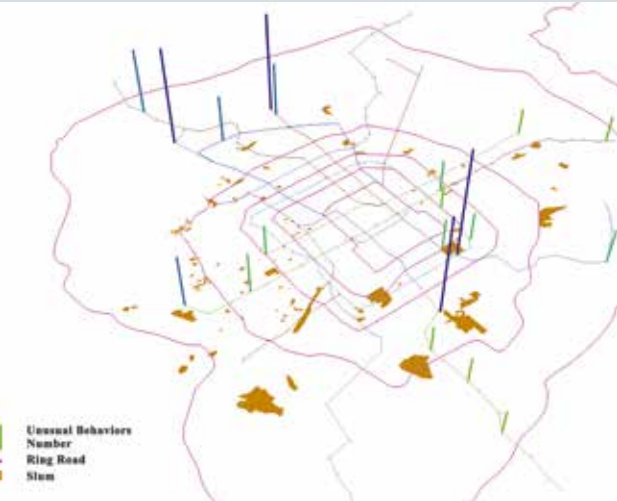
CityIF

Urbanization as Disaster

CHU Yan



Beijing Ponding Map



Distribution of Unusual Behaviors

Mao Mingrui

Urban disaster, born of rapid urbanization and resulting from the inter-reaction between the built environment (buildings, roads) and grown environment (climate, ecology and society), is generating new and mixed urban landscapes. This is exemplified in Beijing, which, despite the rain and water deficiency, is frequently flooded due to the city’s faulty, antiquated water infrastructure and micro-climate change in the region, and in the evolution of habitats due to the many urban migrant workers, who survive by living in neighborhoods between urban and rural areas and working unofficially. How can we “capture” and include them in passive/active participatory data mapping? On the bright side, will it inspire the idea of future urban habitats? Two of CityIF’s works call for debate.

Text: YANG Lei

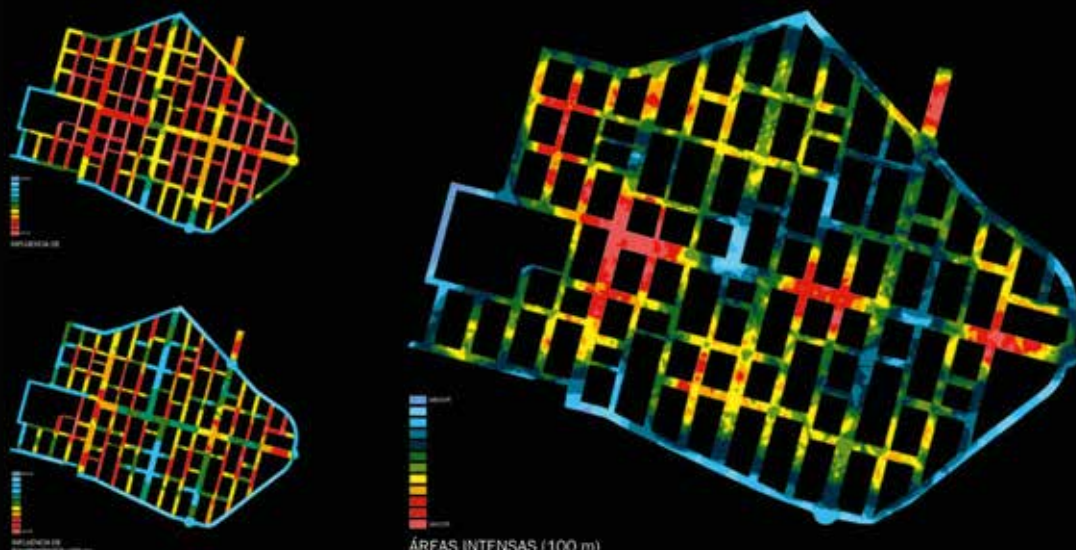
Beijing Municipal Institute of City Planning & Design,
CITYIF Urban Planning Cloud Platform



Beijing Ponding Map

CHENG Hu

[tp3] architects and Eddea Arquitectura y Urbanismo
Citythinking—WHY IS MORE



Citythinking is an open organization to display, rethink and adapt territorial organizations, linking economy, society and environment. For us, the city is a superposition of simultaneous events, a strained network that links these three areas. We work to create the conditions for a new dialog between them through a Holistic Development Strategy. Questions are formulated, spatial structures visualized, reconsidered and adapted. In the era of the Post City, and in contrast to the mythical “Less is More”, the excessive “More is not Enough”, or the latest Nordic “Big is more”, our motto “WHY IS MORE” reflects a new attitude towards the huge contemporary challenges facing us.

“WHY IS MORE” is the question that is linked directly to the theme of development processes. Each adaptive change is accompanied by a categorical “why”. In nature, development tends towards perfection in order to be more efficient. But nothing is bigger, better or higher without a reason!

By questioning our territorial reality, decoding it through mapping different flows as energy, com-

munication, information, we can generate more rich and creative proposals, to help to improve our closest environment. This perspective will be linked with the idea of Post City and will be visualized with a presentation of the creative process.

For the Ars Electronica Festival 2015, the Linz-based architect team [tp3] and the Seville Urbanism and Architecture consultancy, Eddea Arquitectura y Urbanismo, deal with strategic development processes of cities to present a creative approach for the future urban development during the festival. The way through the exhibition contribution also reflects the representation of this strategic process operation. What this strategic development process is all about, we want to clarify in this post.

<http://www.eddea.es>

<http://www.tp3.at>

Original Idea: Citythinking by Eddea

Concept Design and Production: Citythinking by Eddea and [tp3] architekten

Graphic Design: Citythinking by Eddea.+ Conacento SL
Organization, Translation: [tp3] architekten

1,001 Models of Habitats for the 21st Century

Austria's largest architectural exhibition, created by architects and urban planners: This year's Ars Electronica Festival showcases visible manifestations of their inventiveness, visionary power and planning competence in the form of an amazingly diverse array of architectural models.

What will the cities of the future look like? Naturally, this will depend on the way architects and urban planners are designing them today. Whatever is built now will shape the cityscape for decades to come, and decisively impact the next generation's quality of life. The infrastructure that we don't implement now will be sorely missed tomorrow. The city is a long-term project, and the "gravity of buildings" entails totally different lifetime cycles to those of the disposable smartphone electronics. So how can we connect these two developments—cre-

ating smart cities that, instead of causing anxiety, can actually enhance our lives? What should habitats for smart city citizens be like?

Ars Electronica is especially intent on localization—relating these big issues to the specific facts and circumstances prevailing in Linz and Upper Austria, and implementing a point of departure that is as simple as it is effective: a gigantic model city set up in the huge halls of Post City. We want to create a visible manifestation of architects' visionary power, planning competence and inventiveness, one that features as many architectural models as possible—regardless of whether they were actually built or only proposed, from a DIY prefab house to a futuristic high-rise, from houseboats to row houses, from a kindergarten to a factory ...

<http://www.aec.at/postcity/1001modell/>

AEC, Florina Costamoling



grüne Mitte, Projekt der Familie, Linz, 2013
Architects Gärtner+Neururer ZT GmbH



Neue Mittelschule, Schörfling am Attersee, 2012
Architects Christian Sumederer, Reinhold Wetschko



Bezirksalten- und Pflegeheim Haid, 2014
Gsottbauer architektur.werkstatt



Wettbewerb Landwirtschaftsschule ASS Altmünster, 2006
Architects Mayer+Seidl



Hospizhaus Tirol, Hall in Tirol, 2015
Gsottbauer architektur.werkstatt



LINZ HUB, Neues Institut für Raum und Designstrategien, Linz, 2006
waax architects



EUROPAN 11, Stadtteil der Zukunft, Tabakfabrik Linz, 2011
[tp3] architekten, ZT. GmbH Henter I Rabengruber



AgrarBildungsZentrum Salzkammergut, Altmünster, 2007
Fink Thurnher architects



Markus Riebe, *Form/Code/Maps: Linz, Post 2, Kanal Q*, 2015
3D Lenticular Image, 81 x 107 cm, unique print



Markus Riebe, *Form/Code/Maps: New York, Kanal Q*, 2015
3D Lenticular Image, 81 x 107 cm, unique print

Markus Riebe

Form/Code/Maps: Air Corridors

The series *Form/Code/Maps: Air Corridors* consists of twenty 81x107 cm lenticular images from 2015, which allow you to experience areas such as landscapes, forms, space, atmosphere all in computer-generated 3D images. (The three dimensional impression is produced using optical ton lenses. This illusion can be seen without 3D glasses however only in the original exhibition, as you can not reproduce this illusion on photographs or on screen.) Arial plans of cities provide a real frame for orientation from which floating, fluctuating shapes emerge. These creations are based on virtual wire-frame models that serve as containers and projection surfaces for graphical trails, drawings, and textures. As semi-transparent texture maps they are coded by their positions in space. The conflicting forces of virtuality and reality invite the viewer to choose between the two worlds, while simultaneously discovering that this is impossible. The

image morphs according to the viewer's position, providing an ever-changing experience. Stereoscopic depth-perception allows the image to 'interact' with the user. The computer is used only as a tool on the sidelines, for example, when slicing the 3D levels for the lenticular images on the final product. Essentially the computer provides the matrix for the alignment of the models, the order of patterns and the islands of consciousness. Floating artifacts, remnants of code dissolve the established views computer users have on city plans. Concentrating on the space above the plans removes the original function of them for your orientation. In previously empty areas of land, structures and interferences appear before your eyes, which help redefine what is meant by "City". The visual and spatial structures irritate in their effect. Questions are raised about one's own position and general state of consciousness using pictures of the city.

Jess Ching-wa Lau

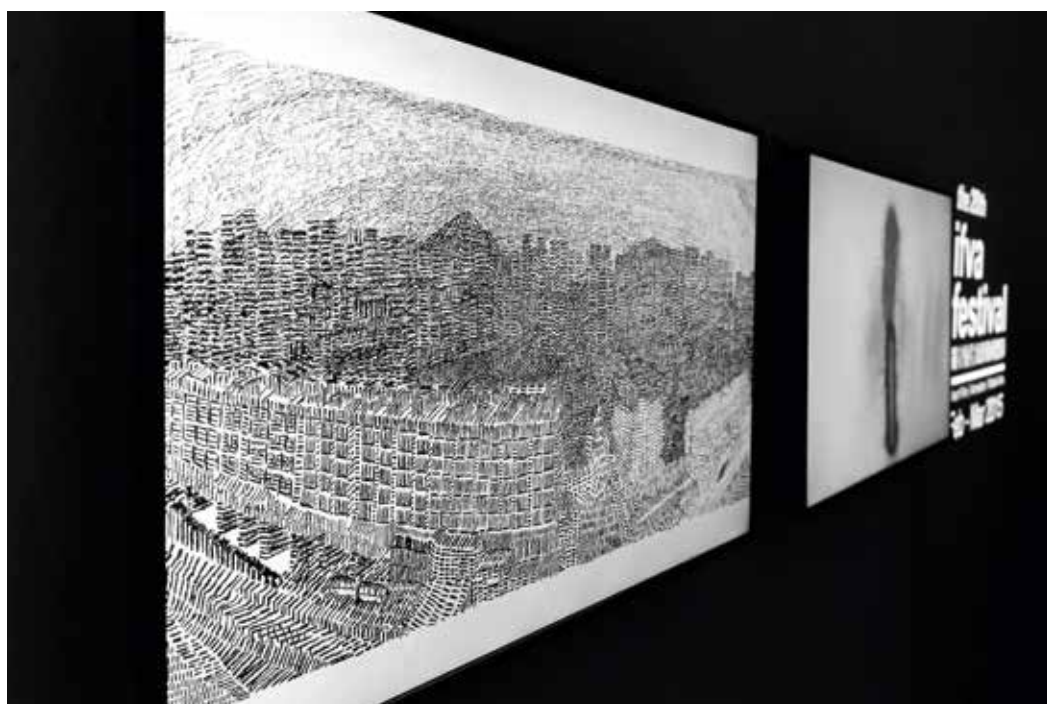
The Fading Piece

The Fading Piece is a duo stop-motion animation with sound. In this installation two side-by-side screens simultaneously project a diminishing pastel on the right, while the screen on the left reveals the line-by-line development of the fading district of Kwun Tong in Hong Kong. It is based on a photo titled *Kwun Tong Town Centre* from Wikipedia, which no longer looks the same due to an urban renewal program. The role of the animator is restricted, as

the length of the animation is determined solely by the diminishing pastel. The installation reveals the artist's preoccupation with time, symbolized by the process of consumption of the pastel.

<http://cargocollective.com/jesslau/The-Fading-Piece>

Artistic advisers: Kaho Yu, Tamás Waliczky, Kinchoi Lam
Silver Award Winner and the Best Local Work of 20th ifva
Media Art Category. www.ifva.com





Andreas J. Hirsch

Re-Reading the City

Views of the Post-Urban Condition

Reassessing the role of the photographer as a kind of post-flaneur, Andreas J. Hirsch casts personal views on the city reflecting the post-urban condition as such. Using the photographic image as the raw material of memory as well as of vision leads to detecting shifts in the fractal body of collective

images of “the city after the city”. Photography is applied here in its ambiguity as one of the most personal and at the same time the most ubiquitous of media. *Re-Reading the City* follows hidden traces of the inner city behind the obvious city, the different cultural cities and their specific codes embedded in



the same places. It uses strategies of psychogeography and situationist practices. Following pathways and losing your way are both part of the concept, as are unexpected encounters with the obvious as rediscovered in emerging views.

For *Re-Reading the City* photographer Andreas J. Hirsch reflects the cracks in the public image of a city, looks at the periphery of urban space in transition and at the lost dimensions of the center while exploring and commenting on the Post City.

Norbert Artner

in cooperation with Thomas Macho and Ingrid Fischer-Schreiber

Hallstatt Revisited

Since 2012, Hallstatt hasn't only been a town in the Salzkammergut region of Austria. There's also a place of that name in the southern Chinese Province of Guangdong, in the vicinity of Huizhou, a city of 4.5 million inhabitants in a logistically favorable location, a one-hour drive from Hong Kong, Shenzhen and Guangzhou. The Chinese version is called "Hallstatt See" 哈施塔特.

The word is that the wife of one of the men on the Board of Directors of China Minmetals Corporation, the state-owned company operating this project, is an Austria fan, and the replica was her idea. Hallstatt is a UNESCO World Cultural Heritage site; the air quality is fine, the landscape intact; it epitomizes respect for tradition—all factors meant to attract the prosperous Chinese middle class and to set the *Hallstatt See* project apart from other knock-offs of European towns in China. To produce it, Austrian Hallstatt was meticulously photographed—right down to the last detail. These photographs then served as a "template" for a Peking architectural firm. Nevertheless, they only copied the core zone of Hallstatt: the Marketplace including the Trinity Column (mirror-inverted!), the quaint old homes packed together along the *Badergraben*, and the Protestant Church. On the surrounding hills and beside a lake—a former reservoir—are villas and row houses in what you might call Bavarian style. The amazing thing is the comparatively high quality of the craftsmanship that went into the copy. *Hallstatt See* was originally planned to contain 6,666

residential units; in the meantime, the project has been scaled back considerably due to a slump in the real estate market.

The *Hallstatt Revisited* project documents this process of transcultural reflection and the practice of citation. It examines the question of what possibilities of innovation are introduced by this form of imitation. It asks: What is the relationship between the model and the copy, the original and the quotation? It scrutinizes imagination and globalization, function and appearance, inclusion and exclusion, ideal and cliché. Its subject is not only the "original copies" of the architecture, but also the "images in the picture" that can be perceived in the photographs taken in both Hallstatts. The boundaries become blurred so that the original as well dissolves. Ultimately, it gets hard to tell which Hallstatt actually inspired the other.

The large-format photographs taken by Norbert Artner in the Chinese reproduction of Hallstatt don't come across as—and this is the source of their great strength—satirical or supercilious cultural critique. They open up a new narrative that raises questions rather than providing closed answers. These works make it clear that the global cultures of the future will not emerge from conflict and competition, disputation over original versus copy, but rather from a multiplicity of novel practices of participation, interest and the experience of diversity.

The photographs of Hallstatt and Hallstatt See were taken between 2010 and 2014.



Norbert Artner, Hallstatt (Upper Austria) and Hallstatt See (Boluo, China), 2010–2014



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