Susanne Stauch, Björn Weigelt (Eds.)

WHO CARES?

HACKING UTOPIA

#OP3NCARE
for Social & Demographic Change

HACKING UTOPIA

#OP3NCARE for Social & Demographic Change

an
interdisciplinary
cooperation project
of

IPP

ITPK

EDGERYDERS

OP3NCARE

STARTNEXT

organised by
designtransfer

2016

Universität der Künste Berlin   designtransfer :   EDGE RYDERS   OP3N CARE   Startnext

how can design contribute to finding social and sustainable solutions for our complex global crisis?

introduction

**INSTITUTE FOR
THEORY & PRACTICE
IN COMMUNICATION**
Prof. Dr. Martin Kiel

Ever since the Neolithic period we have been performing the same ritual that gives meaning to our lives. It's called work. For roughly the same amount of time – i.e. for over 12,000 years – there has been a desire to break past this ritual, the meaning we derive from work. Even to abolish it. Its abolition or taming has always been linked with social models we generally describe as Utopia. However, Utopia is (or rather was) part of the ecosystem of this culture of meaning. Only the impossibility of Utopia makes the developing proportionality based on work through to economism possible in the first place.

The impossible is that which assures the possible. Within the realm of the possible, work is the continuation of allure as a means of dealing with the world. As a foundation of meaning, work reduces fear to a manageable sense of trepidation. Work is a way of dealing with things. For 12,000 years, meaning has been bound to the senses rather than that which can be experienced by the senses, and this will most likely continue. Both processing as well as interpretation are in most cases reflected in simple or complex models. To whichever degree the profundity of explanation could be described as complex, mythical-religious or secular-scientific, there has been a covenant between matter and form in the context of meaning – derived from the Aristotelian theory of hylomorphism as the given dialectic of matter and the possibility of its form. Work and hylomorphism are (still) points in this triangulation of meaning.

Yet, holes are forming in the impossible. As a technical paradigm, digital is for better or worse dismantling and stripping away the historic understanding of work and the associated „Neolithic"

triangulation points. If the postmodern has an apocalyptical, masculine exit strategy as the final Utopia, current post-work and post-gender discourse would hold the evidence of a renegotiation of a fundamental, new and post-digital understanding of culture. Prudence, providence, care, caution, diligence and attention are all notions of this redefinition, in which the concept of work transforms into providence and exit becomes care. Although current political events appear to be rather set against these topics at the present time, they are possibly merely the fringes of a transformation. We still find ourselves at the beginning of this negotiation for a new foundation of meaning. A hack is the creation of a new connection. Hacking Utopia!

concept

INSTITUTE FOR
PRODUCT & PROCESS DESIGN
ID2
Prof. Susanne Stauch

We are facing diverse and complex challenges on a global scale that need to be solved creatively. For product designers this implies a shift of perspective and broadening of skills: besides the classic field of designing for 3-dimensional needs they will have to increasingly get involved with designing societal processes and sustainable concepts, create strategies and methods and define new roles in design. The future of our welfare and healthcare system in a demographically changing society is one of those burning topics for which new strategies and solutions are needed.

Entering the space of administration and politics, this project offered to the students the chance to familiarize themselves with the challenges, the language and limitations of these sectors. In an experimental format, innovative impulses were set towards collaborative and participative design approaches. In cooperation with the Edgeryders community, who are involved in a big European research project called OpenCare, the students both learned how to work in a decentrally organised online community. They shared ideas, insights and concepts on an academic research level as well as participated in a swarm intelligence, constructing an open and social interaction based on creative commons and sharing that aims at building a future worth living for.

After a profound research phase with qualitative interviews and field trips, observations and workshops to understand the needs of the people the students chose to design for, they co-creatively developed their ideas. The solutions were processed into crowdfunding campaigns to create a real impact and give feedback on the projects' validity. The transdisciplinary co-creation has several advantages: the designers improve their empathy while building relationships with the people they design for, while those are being heard and integrated in the design process and therefore empowered and encouraged to build their own life hacks.

This project was the first of many to come, embracing the mindset of *transformation design* which is aiming at solving problems locally while being tapped in to a holistic and sustainable understanding of cause and effect. There are several movements in this direction – DESIS in Europe with its Founder Ezio Manzini or the Transition Design Movement in USA under Terry Irwin. They all aim at joining forces, sharing knowledge and enhancing creativity and opportunities for change.

www.hackingutopia.cre8tives.org

management

DESIGNTRANSFER
Björn Weigelt

For more than 25 years designtransfer has been bridging the gap between the university and the public. As the first German transfer point in the field of design, it provides a stage, gallery and communication platform for the College of Architecture, Media and Design at Berlin University of the Arts (UdK Berlin).

Designtransfer initiates and coordinates exhibitions and hosts events on design issues. Multi-faceted cooperation projects and competitions that bring together students, the trades and the general public, form a major part of the work and pursuit of designtransfer. In this manner designtransfer initiates a dialogue between various cooperative partners and the university's chair on current topics and future-oriented developments.

In collaboration with Prof. Susanne Stauch, who teaches Product Design and Martin Kiel, Professor for Communication Theory and Verbal Communication, designtransfer initiated the experimental and interdisciplinary student project "Hacking Utopia". With the partners Edgeryders, a global community who takes action against the societal, environmental and economic challenges of humanity, and the crowdfunding platform Startnext, students from Product & Industrial Design and Communication in Social and Economic Contexts at the Berlin University of the Arts, were asked to create innovative and social products and services for social affairs in the context of the demographically changing society.

By organising and facilitating these kinds of cooperations, designtransfer is able to create a platform for knowledge exchange: the universities, especially their students, gain insight into business practices and culture, while the companies gain new ideas and inspiration through teaching.

The results of the student teams were presented in the exhibition „Who cares? Design concepts for social transformation" at designtransfer. Additionally, a crowdfunding campaign for each team was launched on Startnext.

www.designtransfer.udk-berlin.de

research cooperation

EDGERYDERS
Nadia El-Imam

Established in 2013, Edgeryders is a cutting edge consultancy whose mission is to support the development of self-sustaining projects contributing to the common good. As a social enterprise, it lives in symbiosis with an online community of over 3000 hackers, activists, artists, innovation designers, radical thinkers and doers. Members collaborate, coordinate across borders and learn from an inspiring, diverse group of people from every corner of the globe. Our philosophy is that the collective intelligence of any community is more powerful than its individuals alone. We are dedicated to tapping into this power to fuel initiatives and projects that make a difference.

One of the many projects we initiated is the OP3NCARE research project, which is funded through the European Union's Horizon 2020 research and innovation programme and is led by a Consortium made of Edgeryders, the University of Bordeaux, ScimPulse Foundation, the City of Milan, WeMake - Makerspace and Fablab, and the Stockholm School of Economics.

Over the past 20 years care systems have come under growing strain: the demand for professional care (health care, social care, daycare for children, care for elderly people) seems limitless, but the resources our economies allocate to it clearly are not. The OpenCare project is dedicated to making health and social care collaborative, proactive and accessible to everyone. OpenCare designs and tests a community-driven model for social and health care, by bringing people together, in the virtual and physical world, to share stories and create solutions rooted in people's everyday realities, needs, and lifestyles. In order to do this effectively, it draws on three elements: (1) progress in collective intelligence research, (2) new developments in digital fabrication and cheap-and-open hardware technology (3) rise of a global hacker community, willing and able to look for solutions to care problems.

www.edgeryders.eu
www.opencare.cc

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crowdfunding cooperation

STARTNEXT
Markus Streichardt

Startnext launched in 2010 as Germany's first crowdfunding platform, and is now the largest community for creative and sustainable ideas, projects and startups in the German-speaking countries. Innovators and creatives are often faced with the same challenges: promoting their ideas, attracting supporters, and raising the necessary funds. Startnext was founded to solve these problems and to help support these innovators.

The idea behind crowdfunding is simple: several people come together to finance an idea, project, or company.

Starters introduce their ideas through short videos, images, and text, set a funding goal and timeline for the campaign, and decide on rewards for their projects' supporters. Anyone who wants to see an idea become reality can support a project. Crowdfunding on Startnext works according to the „all-or-nothing" principle: the starter receives the money only if the funding target is reached; if not, the contributions are returned to the supporters.

In the last years crowdfunding campaigns for social business and sustainable projects increased. Startnext encourages this development through several corporations, for example the contest „#RefugeesWelcome @ Startnext" or „Hacking Utopia".

During the collaboration with the Berlin University of the Arts, Startnext experts passed on theoretical and practical knowledge about crowdfunding to the students, in workshops and individual consultation. After learning the basics, the participants designed a product or service and developed their own crowdfunding campaigns. The projects were curated on a special „Hacking Utopia" crowdfunding page.

One main thing that the project groups learned was to keep the potential supporter in mind - during the whole development of their idea: What is the benefit for the supporter? What kind of rewards can I offer? Is it neccessary to get additional sponsors on board? It was great to see what ideas were invented by the students within the frame of Hacking Utopia.

www.startnext.com/pages/hackingutopia

content

"The ability to see potential change, but also the ability to see when things are better left untouched, even when your own upbringing would tell you to interfere.

The ability to forget whichever ideals and principles your own society has taught you. Your context is not everyone else's context, beginning with the most fundamental mindsets.

The ability to read everyday lives and routines. The everyday is the manifestation of a person's aesthetical understanding and contains in itself the basic principles of entire cultures. Therefore, understanding the everyday is understanding a culture.

The ability to communicate in interactions. Words and languages are not always the best choice, nor are they always necessary for communication. Especially when language barriers are an issue, actions speak more than words."

Dennis-Thong Nguyen, design student
Berlin University of the Arts
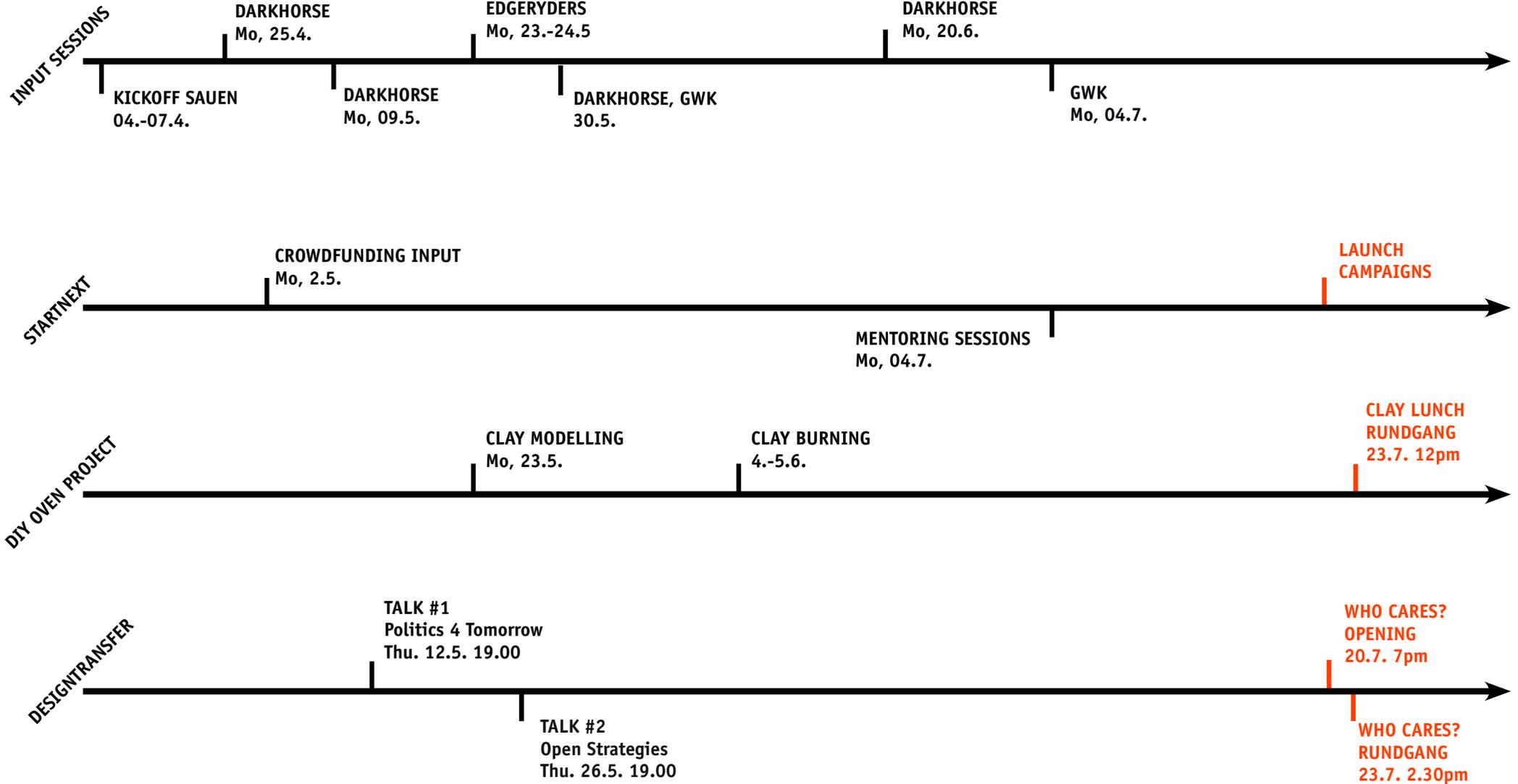
HACKING UTOPIA DATES

RESEARCH / INSPIRATION bis 16.5. | **IDEATION / CONCEPT / MOCKUP bis 13.6.** | **TESTING / PROTOTYPING bis 11.7.** | **CAMPAIGN bis 18.7.** | **OPENING & RUNDGANG**

INPUT SESSIONS

DARKHORSE
Mo, 25.4.

EDGERYDERS
Mo, 23.-24.5

DARKHORSE
Mo, 20.6.

KICKOFF SAUEN
04.-07.4.

DARKHORSE
Mo, 09.5.

DARKHORSE, GWK
30.5.

GWK
Mo, 04.7.

STARTNEXT

CROWDFUNDING INPUT
Mo, 2.5.

LAUNCH CAMPAIGNS

MENTORING SESSIONS
Mo, 04.7.

DIY OVEN PROJECT

CLAY MODELLING
Mo, 23.5.

CLAY BURNING
4.-5.6.

CLAY LUNCH RUNDGANG
23.7. 12pm

DESIGNTRANSFER

TALK #1
Politics 4 Tomorrow
Thu. 12.5. 19.00

TALK #2
Open Strategies
Thu. 26.5. 19.00

WHO CARES? OPENING
20.7. 7pm

WHO CARES? RUNDGANG
23.7. 2.30pm

kick-off event

SAUEN

As a focused warm up to get familiar with the topic as well as all of the interdisciplinary participants, we spent four days at the University's meeting space Sauen where we shared impulse talks about related topics, an introduction into human centered design and a first iteration of a problem finding workshop to identify common interests and build teams.

human centered design workshop

DARK HORSE
Jeong Hong Oh and Ludwig Kannicht

We are 2 of 30 co-founders of Dark Horse Innovation, a company founded in 2009 that helps organizations to figure out which product & service to build by focusing on human centered design, speed of development and collaboration. Human centered design or „Design Thinking" is a lot about thinking and making things with a designer's mindset. Does it make sense to introduce Design Thinking to creative students? Preaching to the choir? Absolutely. We will argue so in five hypotheses.

AN EXPLICIT DESIGN PROCESS IMPROVES THE LEARNING CURVE True, students at UdK do have a good gut feeling for their creative process. Having an explicit framework helps to reflect and improve your existing approach. There is no silver bullet approach for creative work, but from my experience a framework with vocabulary and tools accelerates learning.

A COMMON LANGUAGE FOSTERS COLLABORATION Obviously, good design has to work on multiple levels. Take Dieter Rams ten principles for good design. They are still relevant, in the hyper-connected world we live in. For example improving health, the topic of this class, is likely to be solved best with the knowledge from a variety of disciplines. Design Thinking provides a common language for collaborators and helps to overcome barriers by clarifying where you are at and what kind of input and mindset is helpful at a given moment.

KNOW THE VALUE OF CREATIVE WORK AND THINK BIG Probably since the beginning of the age of enlightenment, analytic thinking is the predominant approach to tackle any problem. Arguably, it is not always the best approach. Many of today's topics are too complex to be completely analyzed. Designers have strategies to tackle complex problems and to navigate uncertain terrain.

PEOPLE FIRST Designers need to understand the people they are designing for. Design Thinking helps to start off with people and their needs in mind. It provides a bunch of research methods and tools. The skill of gaining empathy, uncovering needs and translating them into products or services is highly valuable for today's creative students. In the words of Steve Jobs, »you have to start with the customer experience and work backwards to the technology«.

MINDSET BEATS PROCESS Design Thinking is often oversimplified and taught as a process. It got famous as a marketing term to be utilized in a corporate environment. Let us not forget it stems from design research. At Dark Horse we see Design Thinking as a variety of mindsets and as a way of approaching problems.

It was a pleasure to introduce Design Thinking methods to the students and watch them implementing it in their work process to create meaningful contributions to the question: Who cares?

www.thedarkhorse.de

clay workshop

but also allows them to breathe, thus being able to cook in them. A big part of the project was about creating a type of open fire to burn the self-made ceramics, which varied from an earth pit, a paper-oven and an oven made out of a metal barrel. Earthware baked on an open fire can be found in all cultures, such as the Moroccan Tajine, the Turkish Güvec, the Japanese Nabe, the German Römertopf etc. To this accumulated knowledge we added the multicultural exchange around pot making and cooking traditions, fire and transformation.

with our own hands, reflected on the role of shapes and forms in the moment of object creation, as well as food, ingredients and their origins, recipes, eating and cooking habits.

DIY OVEN
Valentina Karga and Johanna Dehio

The workshop was about creating a dinner from scratch in collaboration with participants, meaning not only the preparation of the food but also the creation of the cookery and tableware, the harvesting of the material and the energy that is necessary for the transformation of raw material into something cooked. The cookery was inspired by the Mexican Oaxacan pottery Barro Negro, which is distinguishable for its black color, because it is baked in open fire. Through this process of oxidation from the fire, the ceramics gain a natural black glaze, which protects them

Additionally, cooking is an activity, which belongs mostly to the sphere of private life and the household. However, public cooking can shape a new concept of the household; a productive unit that is more socially engaged and diffused to its context, deconstructing the modernistic idea of the household as a secluded, private unit of consumption. So from preparing a complete meal from scratch, we gained some experiential knowledge on many different levels. Most of the things and food we consume is pre-processed so we never ask how and from what they are made. We learned how clay is made and where it comes from, had the experience of creating ceramic objects

can the experience of hand made creation help us reflect on the role of traditions, shapes, ingredients and their origins, eating and cooking habits?

talk I
DESIGN AND POLITICS FOR TOMORROW

ABOUT THE ROLE OF DESIGN IN POLICY AND POLITICS
Sabine Junginger (PhD)

I am an educator and scholar who is passionate about the public sector and the people, who conceive of, plan, develop and deliver services that shape the lives of millions of people. I am a design researcher with a PhD in Design who works with policy-makers and public managers to re-orient public services, public organizations and public policies around people. In addition, I build on my previous experiences in journalism, marketing and corporate design and the insights I gained during my studies for the MA in Communication Planning and Information Design at Carnegie Mellon University in Pittsburgh/USA.

My approach to design is heavily framed by human-centered interaction design. I have studied with Richard Buchanan and share his understanding that "there is no area of human living" where design is not relevant. In addition, I lean on his interaction design perspective where products and services mediate human relationships. How we go about designing and decision-making is relevant to many areas of human making. But nowhere are our design practices and our design methods as consequential as in policy-making and in policy implementation. Because the products of these design activities often shape the lives of millions of people. Here in particular, we need to remain vigilant about design that consider human experiences and allow for positive human interactions.

As a designer, I contribute in many different ways to these important issues. Together with policy-makers or policy implementers (i.e. public managers), I inquire into their organization's current design approaches to explore what human-centered design might contribute. The aim is to make human-centered design methods available and ready to employ. With designers I inquire into policies and policy processes to recognize design principles and design methods. After all, what does policy have to do with design and vice versa? For all this work I develop theories that demonstrate and visualize these different design approaches. Finally, I seek to provide access to the design experience through workshops, lectures, courses and seminars. My talk then was an effort to share how I approach these different areas of my work.

I used two sets of images to illustrate how I initiate design conversations in places and with people far removed from any design school. I showed the classic kids toys building blocks, which allow for creative building – as long as one is looking for a square or otherwise geometric building. If one wants to build organically shaped buildings, one has to develop the building blocks first. This is a parable I often use to introduce conversations about design methods, the tools we use to develop products and services but also structures and processes, even organizations. I use a second set of images of kitchens from two different eras to generate a discussion around distinct design principles and design approaches. Moreover, I use this second set of images to draw attention to differences of human-centered design, user-centered design and usability design. What I really do then is trigger a design conversation where people without a design background can equally participate, just like design experts.

I shared my work with the Ministry of Planning, Budget and Management in Brasilia, Brazil, where I was in charge to develop and host a workshop with 40 civil servants from 20 different Brazilian government agencies. Supported by EU money from the Sectorial Dialogues EU-Brazil program, I conveyed how I as a designer can employ human-centered design principles and methods to support civil servants who are already driving public sector innovation. In addition, I provided insights into my work as member of the advisory board at Mindlab, the Danish cross-ministerial innovation unit and my contributions to the OECD conference Estado Futuro in Chile. All in all, these are of course just glimpses of a bigger picture, but the aim was to open hearts and minds to the ideas that contemporary design practices and design research are looked at seriously from professionals in the public sector but also from

scholars in policy studies. I ended with two examples of my theoretical work to argue that even here, in the development of theories, we can bring design to the fore by articulating and visualizing contexts and relationships in new ways. The question often posed is: how does one get to work on such projects? And the answer is: by having a solid understanding of design and a decent understanding of the field one enters. However, as the ensuing conversations revealed, design education still struggles to prepare students to succeed in both. So before we want to change the world and push others to change their policies, designers may be well advised to take a critical look at their own field. Students, for example, should not shy away from demanding new programs and courses where they can develop and build the kinds of skills needed in these new areas of design practice and design research. Educators who feel themselves unprepared should begin to develop or call for educational programs that advance their own understanding and expand their own methods. What are we afraid of?

talk II
DESIGN AND POLITICS FOR TOMORROW

DESIGN DESEIN DASEIN
Caroline Paulick-Thiel

I have an academic background in Design (BA) and Public Policy (MA). With this talk, I wish to outline my personal journey in the attempt to become a designer of my own life as well as the environment I am living in. Growing up in East Germany, in a Christian family, with parents who have been war refugees, I realized very early on that my reality was dependent on the way I perceived my surroundings and myself. I became interested in constructivism, worked in theatre, and looked into different interpretations of the individual and notions of collectives or societies.

What resonated with me was the discovery of various gaps between the way I thought I was living (ecofriendly, reflected, inclusive) and the way I actually behaved (flying, buying things from places where workers are treated badly, not hanging out with the Turkish moms in my child's kindergarten).

Maybe you've heard of something called "the knowledge-action gap"? For me, it is one of the main reasons why individuals and also large institutions think that they are doing good and therefore are perhaps less critical with what and how they're doing it – while actually not doing as well or as much as they could or should. Realizing this gap within my own daily life, I became very interested in the way I and my fellow citizens live and the consequences of this way of living. For the first time in the history of our planet, living creatures, in this case a single species, Homo sapiens, have a more significant impact on the Earth's ecosphere than any other factor. The proposed name for what many scientists consider to be a new geological age is the Anthropocene (anthro = human, cene = epoch).

Planet Earth is about 4.6 billion years old. Within the Anthropocene, which began only 200 years ago with the industrial revolution, human activity has changed the Earth's system irreversibly. I would say it could be seen as a conscious or subconscious "over designing" of our living environment. In 1972 the first pictures of our planet were taken from outer space. Since then it has become clear that the place we are living in has physical limitations. It is somehow hard to understand that human impact has increased dramatically over the last 50 years. Since the 1970s, human consumption of resources began outstripping what the planet could reproduce. The planet's system is a complex interaction of different factors. Permanent damage to one systemic factor has unforeseeable effects on the entire system. That's why social and technological innovation are needed to support a knowledge-based transformation of our societies. The design of human development has to serve the needs of present generations in a way that doesn't endanger the living conditions for future generations. These global challenges we are facing are complex and require cooperation between generations and disciplines. The way we were taught to manage a problem obviously no longer applies. I looked more closely into transformative literacy: the "ability to read and utilize information about societal transformation processes to accordingly interpret and get actively involved in these processes".

At the same time, I became aware of a new development within the design field: Transformative Design. New is not only WHERE the design is applied, but also WHO is designing. This novel movement is human-centered and facilitates a design process in which the "users" are empowered to participate in the design process. Transformation and innovation can be seen as participatory design processes in which the content as well as the approach are tackled together. This can enable us to bridge the gap and combine knowledge and action. It can empower us to think and do new things by developing a combination of creativity, competence and learning. With creativity, I don't mean a special talent or so-called artistic creativity. With creativity, I mean an ability to foster creative ideas and action, something which we can all train like a muscle. Looking into the emergence of literacy, I understood that competencies are more than the addition of different forms of knowledge, but require a motivational, volitional and social willingness to learn and use different forms of knowledge to solve problems. Learning, both personal

and organizational, can be a creative process of divergent thinking and doing to acquire these new competencies. Is that unrealistic? What is real? Your comfort zone or where the magic happens? My next attempt was to take this approach to the political field. To look at "politics as a creative design process" seemed to me a logical next step towards shaping a world we want to live in. I was not alone.

Especially in the field of sustainable development, many different actors have been working very hard to build a new framework for political agendas, empathy and power, people and infrastructure (e.g. the Global Goals). Last year in Berlin, my colleagues and I decided that we wanted to know more about HOW different people are working on the design of "Politics FOR Tomorrow" – a future we want. For the first time in Germany, we presented practical approaches and the use of participatory design techniques:

• to foster collective intelligence
• to cooperate between disciplines
• to design beyond tractional solutions
• to build capacity instead of dependency
• to support engagement and participation

And you? As future designers I can only encourage you to be aware of the impact of your design practice, services and products. To make this a journey of discovery requires you to be brave, curious and cooperative. With this attitude you will be able to not only transform the status quo but also be prepared to get involved in a political arena within which extensive global agreements are made to steer our future.

www.politicsfortomorrow.de

talk III
DESIGN AND OPEN STRATEGIES
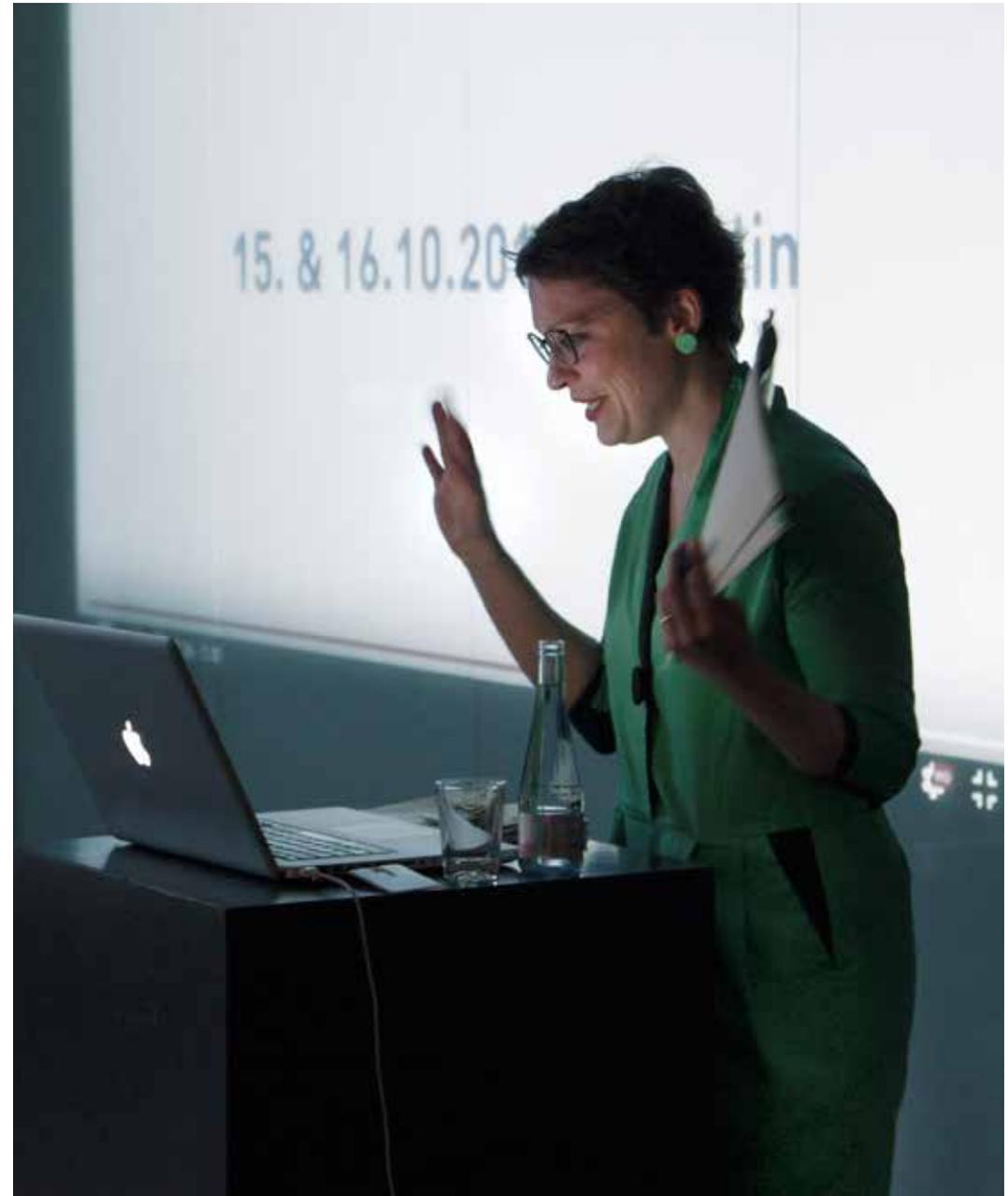
EDGERYDERS AND OPENCARE
Nadia El-Imam

About a year ago, we started looking into an application of Edgeryders-style collective intelligence/collective action principles to health- and social care. Using the prototype of OpenEthnographer, an open source tool that we developed, we came to the conclusion that the provision of care services (now the domain of governments and corporations) could be entrusted to communities. Of course this has been done before; in fact it has been the default mode of care provision for most of humanity's history. What is new is the opportunity to augment communities with collective intelligence processes, open knowledge and cheap, open technologies. We are seeing signs that this would lead to services which deploy scientific knowledge and modern technology, like government- and private sector-provided care; but have the low overhead and human touch of community-provided care. So we launched opencare, a Massive Open Online research project on decentralised innovation in health together with CERN, Stockholm School of Economics, University of Bordeaux, Medical practitioners, information security activists building safer medical devices, and citizen scientists doing groundbreaking work improving access to essential medication outside the radar such as Open Source handheld utrasound scanning devices that cost one twentieth of the current market price, building open protocols for production of Insulin and other out of patent essencial drugs, community acupuncture so on and so forth. So far we have come across hundreds of initiatives that indicate our hunch was accurate.

The talk I did at UdK introduced participants to Edgeryders' collective intelligence powered towards tackling big, messy issues such as care. I showed inspiring examples of how people in different parts of the world are coming up with creative solutions to pressing social, ecological, economic and political problems. Many of the protagonists are members of the Edgeryders community. I concluded by pointing to how many crises that we perceive to have their roots in economic problems are often crises of imagination, of the capacity to imagine and credibly present tangible solutions that present them in a new light. Here designers have a role to play, but it is not clear what that looks like in a setting where there is no clear differentiation between those who make and those who consume.

Susanne Stauch had been following the project from its genesis and we had many conversations about the role of the designer in such a context. We soon realised that the implications stretched beyond this particular issue. „Hacking Utopia – #OpenCare for social and demographic change" was born out of our shared experiences as designers. More specifically the frustration with outdated design education that ill prepares students to be able to do meaningful work with their skills and talents. We feel that this should start already during their education so by the time they have graduated they are already up and running their own exciting projects that really contribute towards tackling some of the bigger challenges which affect us all. A partnership agreement between Edgeryders and UdK was finalised. Over six months each student in our course worked on design research and a product development process that departed from the OpenCare topic and methodologies and did this in synch with the phases of the larger OpenCare research project. The course participants' documentation and individual reflections from each were uploaded in the Open Community Homebase where everybody is very welcome to leave comments help them develop their thinking and projects.

Why do this? You get to see the OpenCare topic and challenges from many different perspectives and help shape the students research and product development work so they really are contributing to the Opencare research project. For the students, getting feedback from you is an unparalleled way to discover new knowledge and broaden their horizons about what is happening in the fields relevant to all our work.
www.edgeryders.eu

talk IV
DESIGN AND OPEN STRATEGIES

OPEN STATE
Kari Wolf and Daniel Kruse

Design has the ability to craft future scenarios that politics and business cannot imagine anymore, captured in their systemic strings. Because issues such as climate change and the refugee crisis seem impossibly complex to solve, it needs complex answers and processes that unite diverse and open minds to come up with ideas that can potentially leapfrog the problem and scale across the world. Combined with the designer´s ability to create powerful pictures and new narratives, media, politics and industries may follow the movements we build. Kari Wolf and Daniel Kruse

are the co-founders of Open State, a collective mashing skills in design, campaigning, innovation consulting and process facilitation. Their mission is to tackle complex social issues with inclusive and immersive settings for change. Their founding project last summer was called POC21 („Proof of Concept"), an innovation camp hosting 300 engineers, designers, scientists and geeks for five full weeks in a castle near Paris. Co-living and co-working together, this community developed 12 open source projects to save the climate and our planet´s resources. After this wide success with coverage in the international press (e.g. Le Monde, The Guardian, Wired) and about 5000 visitors to their traveling exhibition around Paris, the team is headed for new goals.

In this talk Kari shared how the collaborative magic of POC21 enabled her team to set up a full-fledged exhibition under a geodesic dome in just two weeks instead of what would have taken a minimum of three months in „the real world". Daniel gave an introduction to their new project „Refugee Open Cities" and how sustainable open-source products could become the new normal.
www.openstate.cc

How can we help _____

(user)

to _____ because / but

(need)

_____ ?

(insight)

Christine Oehme - Lujia Zhu - Luise Kröning - Moriel Blau

# how might we help society to drop social and environmental barriers?

CLOUDI

Where does disability start? Is it the impairment itself that disables people? Or is it the attitude and perception of the society and a non-barrier-free environment which actually disables?

There aren't many possibilities for encounters for people with and without disabilities in the German welfare state. This results in prejudice and fear of contact. We might help society to drop down social and environmental barriers by encouraging interaction through collective play. Our ideas reached from a whole concept for an inclusive playground to inclusive playground equipment, as earlier efforts of constructions of barrier free play offers outdoors rarely succeeded. We decided

to focus on younger children who don't have much muscle strength, and as our sketches of organic structures evolved gradually into the form of a cloud, CLOUDI, the swing was born.

A child's abilities and needs set the objectives for the design of the swing: it has to support posture and must be soft enough and show adaptability to the body shape. Memory foam proved to be the best option as it appears a more tear-proof and flexible solution and it offers more comfort and security than the other materials tested (elastic bean bags, neoprene coating, Flexfoam III).

The timeless educational concept of CLOUDI appeals to all kinds of people as it enriches their lives through diversity. We want to approach universal design as close as possible. CLOUDI is not barrier-free in the sense that you can roll with a wheelchair on it, but it is a start to our vision of an inclusive playground and society. It enables children to participate actively.

The goal is to install the swing on a public playground as a pilot project and welcome you to join a co-creation process. Get in touch!
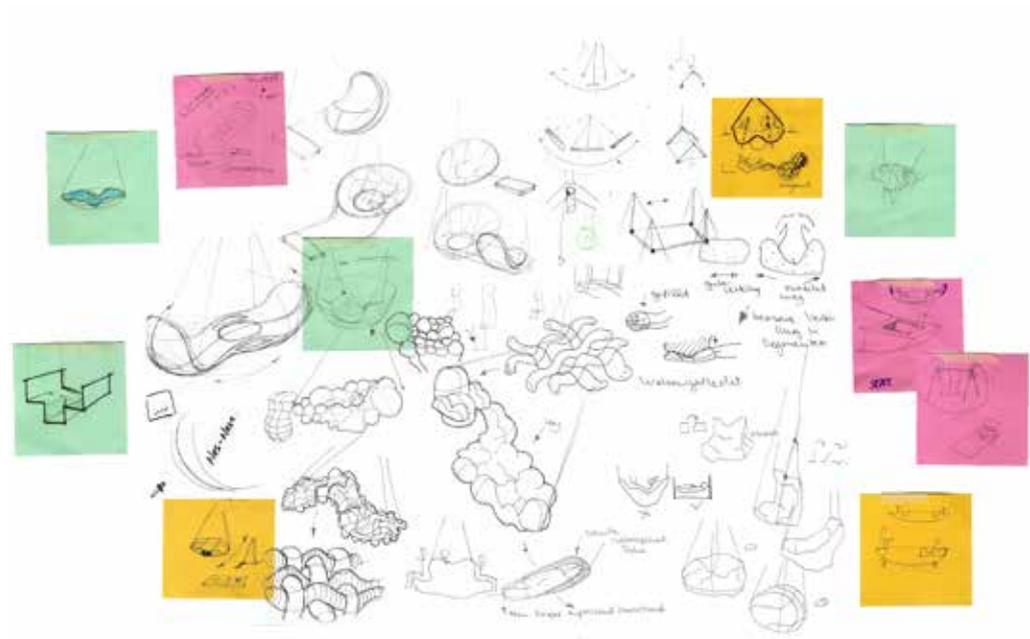
Anna Petersen - Dominic Schneider - Cindy Peng - Miriam Kadel - Luisa Rubisch

how can we enable people to cook for themselves and others and encourage interactive food culture in a city's social life?
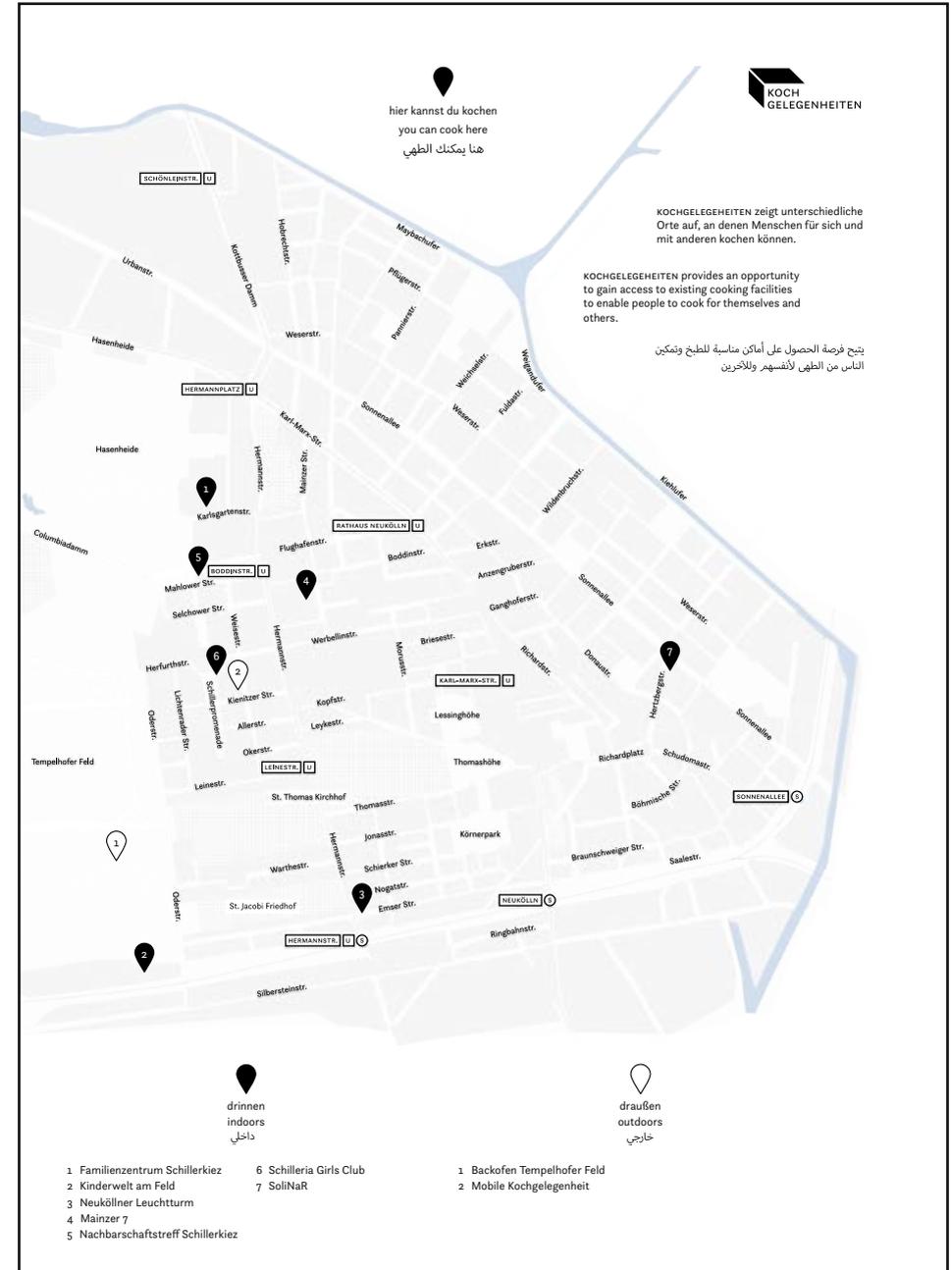
KOCH GELEGENHEITEN

KochGelegenheiten provides both an opportunity to gain access to existing cooking facilities and allows for new culinary experiences. So far it consists of several mobile cooking sites and a multilingual map, which presents these sites, along with existing communal kitchens and cooking facilities in the Berlin district of Neukölln, as part of a novel integrated network.

The idea is based on the observation that many people in Berlin have no or limited access to cooking facilities. For example, this is the case for refugees living in shelters, where food is often provided either by catering services or in canteens. Such services rarely manage to accommodate all the diverse eating traditions of multicultural residents. Making and sharing food is an essential part of every culture and plays a significant role in creating a space of comfort and wellbeing.

KochGelegenheiten is an experiment to enable people to cook for themselves and others. It encourages interactive food culture in Berlin's social life.

hier kannst du kochen
you can cook here
هنا يمكنك الطهي

KOCH GELEGENHEITEN

KOCHGELEGENHEITEN zeigt unterschiedliche Orte auf, an denen Menschen für sich und mit anderen kochen können.

KOCHGELEGENHEITEN provides an opportunity to gain access to existing cooking facilities to enable people to cook for themselves and others.

يتيح فرصة الحصول على أماكن مناسبة للطبخ وتمكين الناس من الطهي لأنفسهم وللآخرين

drinnen
indoors
داخلي

draußen
outdoors
خارجي

1 Familienzentrum Schillerkiez	6 Schilleria Girls Club	1 Backofen Tempelhofer Feld
2 Kinderwelt am Feld	7 SoliNaR	2 Mobile Kochgelegenheit
3 Neuköllner Leuchtturm		
4 Mainzer 7		
5 Nachbarschaftstreff Schillerkiez		

Milan Siegers - Jan Stassen - Philipp Hainke - Taina Sondermann

how can we motivate and activate refugees to explore the city in a playful way?

NEWCOMER

Newcomer is an app that connects people in a playful way – it works as a city-rally including different types of challenges which motivates people to discover their environment while meeting and having fun with new people.

When people arrive at a new place without knowing anyone, exploring and connecting with others can be quite difficult and scary. Although this is the case for most people on the move, it is especially true for refugees. Required to cope with a completely new and foreign environment, a prolonged unclear and undefined residential status prevents refugees from feeling settled. This time spent in limbo often takes

months and prevents the newly arrived from becoming active, easing into their new reality and feeling less isolated.

For our project we interviewed numerous refugees and talked about the problems and difficulties they encounter every day. In order to help ease everyday problems ranging from having little to no contact with locals to missing a favourite spot, landmark or cafe, we decided to put our heads together.

We came up with our free smartphone app Newcomer! which is especially geared towards newly arrived refugees and allows every user to experience Berlin and getting to know welcoming Berliners in a treasure-hunt like way! The foreign environment can be playfully explored, new relationships can be forged with locals and, over a period of time, a sense of inclusion and home will hopefully be created.

Explore the city in a playful way.

Dennis-Thong Nguyen - Tomma Suki Hinrichsen - Simon Meßmer - Liza Schluder

how can we foster the productive potential in refugee camps?

SAVA

Sava is a modular system for furniture building. Many camps provide refugees with only the bare necessities for living – walls, beds and food. Other important issues, especially concerning privacy and storage space are mostly neglected. Sava is designed to fill exactly that gap. The system consists of pre-cut chipboard, held together via cable ties, providing both stability and reversibility. Thanks to the cable ties, specialised tools and know-how are no longer a necessity, giving everyone the possibility to join the making process. The concept includes instructions for basic furniture, e.g. a stool, a shelf as well as a storage box. The system opens more room to free experimental construction.

The goal is to give the refugees a chance to take control of their environment and create something personal yet functional on their own.

Tomma has gotten involved in the new project „Refugee Open Cities" by Open State, where she shares the knowledge gained in the SAVA project and contributes to finding more innovative solutions in a big community of like-minded designers and makers.

Marie Scheurer - Honey Mojadar Khalkhali - Cindy Valdez

how can we make it easy and fun to bring together berliners and newbies?

SAY HEY

what they do normally. The simply have to wear our sign whenever they feel like it and thereby ease the first point of contact for newbies in the city. Newbies who see the sign can be sure that only good things will happen if they go and ask those people to join them. This also goes for various other combinations of course: Berliner and Berliner, newbie and newbie, two plus one, three plus… you know what we mean.

You will see SAY HEY branded sports equipment, our weather resistant stickers, bags and posters spread around the city of Berlin. With enough funding SAY HEY could even be on your phone soon.

The project will be taken over by the Student's Service Berlin, which is observing a constant rise of loneliness amongst students in Berlin. By distributing the products SAY HEY offers at the various refectories of the Universities, the halls of residence and the administration offices, they aim at stimulating exchange and thus increase contact among the students.

When we spoke to people working at volunteer platforms they told us about the 80/20 ratio of people in need vs. volunteers. We wanted to know why you hear so many people talk about volunteering but never see enough volunteers in groups which need them. We were told by volunteers that commitment is the most important factor. There are many people who are happy to help those in need but do not want to commit themselves to be somewhere regularly at a certain time, in a certain place because they were aware it would be difficult to follow through. We found a solution for both parties. The easiest way for us was to give open minded people the chance to show their attitude to others – while doing
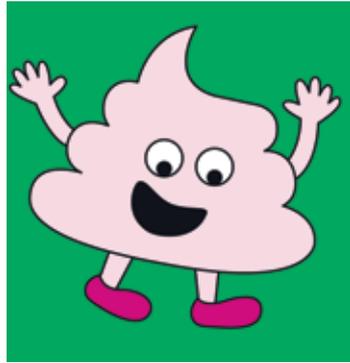
Pauline Schlautmann - Omri Kaufmann - Luisa Weyrich - Nele Groeger

how can we raise awareness for the important topic of mental health, reduce shame and ensure support for young people?

THE SHIT SHOW

The Shit Show is a mental health awareness campaign concepted as an interactive pop-up exhibition designed for students, pupils and young employees. Its goal is to challenge the current attitude towards psychological care. Our project tries to destigmatise psychological pain and make the sensitive „taboo" issue of mental health more present and approachable to the public. Mental illnesses are one of the most widespread disabilities worldwide, young people being particularly affected. Yet, most do not seek help until they have been struggling for a long time.

We want to make it clear that feeling shitty is nothing to be ashamed of, but is in fact a very common thing. Also, we want the impact of these feelings to be understandable, so that more people can offer informed and helpful peer support. When this happens, the threshold of reaching out is lowered, which in turn allows problems to be addressed before they develop into serious mental conditions.

The project is featured in the Berlin Design Digest and will be exhibited by the Student's Service Berlin throughout the city's universities.

www.facebook.com/theshitshowberlin

exhibition

During the UdK open doors after the summer semester the project was exhibited at designtransfer. The projects were presented publicly. Among the guests were Bertelsmann Stiftung and the Council of Sustainability.

credits

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TALK: DESIGN AND POLITICS FOR TOMORROW
Caroline Paulick-Thiel, nextlearning
Sabine Junginger (PhD), Hertie School of Governance

TALK: DESIGN AND OPEN STRATEGIES
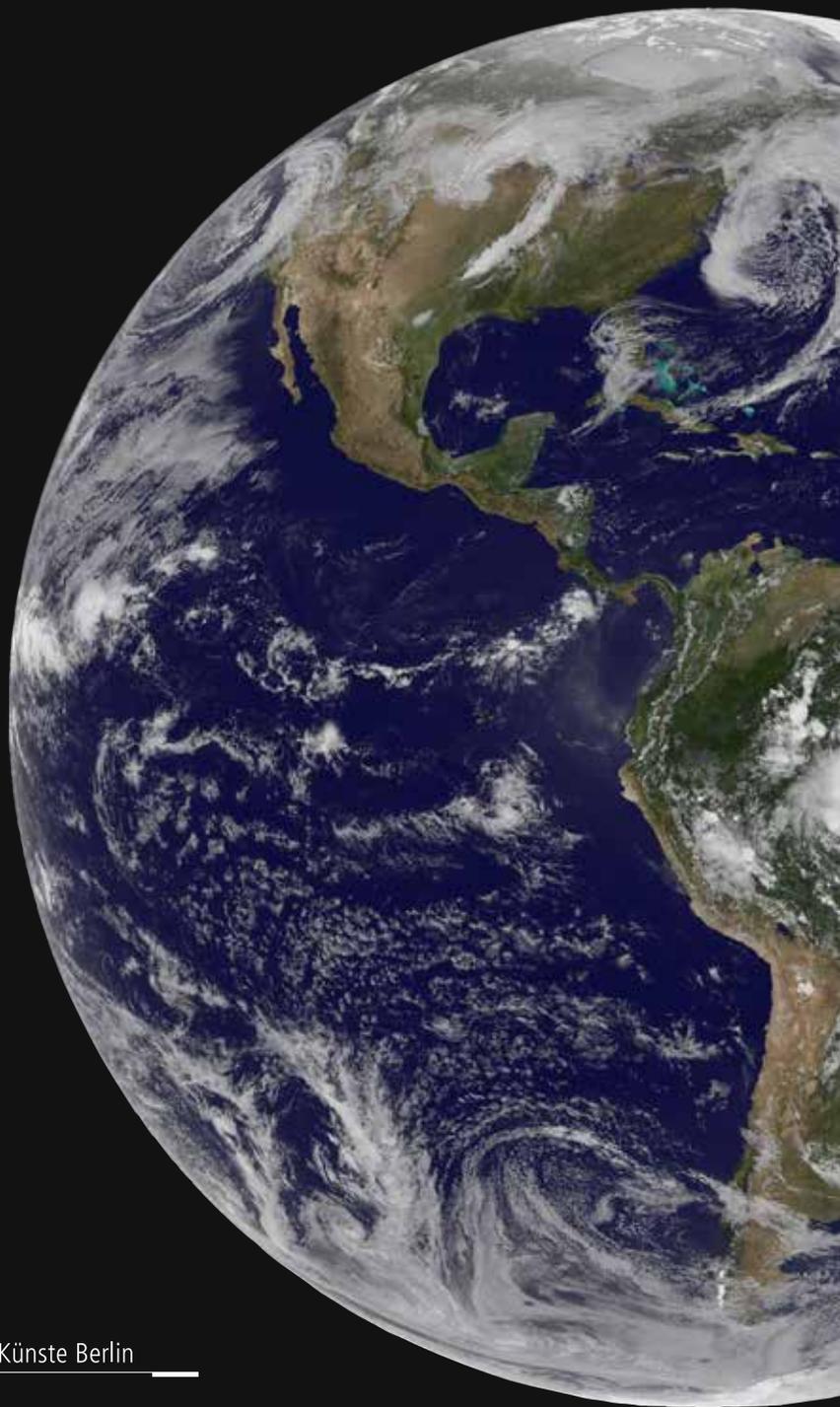Daniel Kruse / Kari Wolf, Open State
Nadia El-Imam, Edgeryders

EXHIBITION Ilka Schaumberg, designtransfer
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EDITORS Prof. Susanne Stauch / Björn Weigelt

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