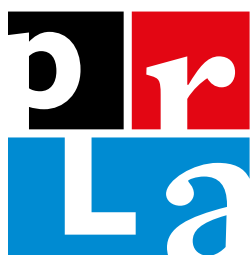# Silicon Vilstal

Rural Design Annual 2021

Silicon Vilstal Rural Design Days 2021: Event summary
Regional partner event of Munich Creative Business Week

Forward-looking one-pager articles about manifold aspects of design from and for the countryside.

MCBW PARTNER REGION LANDSHUT
powered by Silicon Vilstal

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Selected documents and videos: www.ruraldesign.de
Rural Design Days | Save the date: 12-13 March 2022

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**See you at the next Rural Design Days 12-13 March 2022
Call for speakers: contact us at info@ruraldesign.de**

Silicon Vilstal & Rural Design

Dear rural shapers, designers, architects, dear readers of the Rural Design Annual 2021, this document has been rendered possible by the efforts of the dedicated speakers of the Rural Design Days 2021 and their colleagues. It has been a pleasure to organise this event and get to know so many inspiring works and initiatives. The Rural Design Days were meant to create a larger audience for motivating insights from diverse design activities from and for the countryside and also for urban-rural relations. The event was as well intended to serve as a networking opportunity for passionate professionals, volunteers and the general public.

Since its start in 2016, our initiative Silicon Vilstal from Lower Bavaria has the mission to make the opportunities of rural regions tangible and express the regional cultural character, both in a playful manner. While doing so, we have always cooperated with designers, architects, artists, creatives of all kinds. Silicon Vilstal is the first German Social Economy Cluster with three main areas of activities: the "ideas workshop" (Ideenwerkstatt) with creative STEM activities, the start-up programme "Farmer seeks start-up" (Bauer sucht Startup) and the "Creative space" (Kreativraum) with pop-up events. All activities are characterised by the exchange on a par among the participants.

The irst thoughts concerning a "Rural Design Event" came about in 2019, when we prepared our partnership with the Munich Creative Business Week, the largest design event in Germany. Back then, we asked ourselves: is there a specific rural design? What is the relevance of design for rural regions? Are rural regions a good place for designers?

To put the topic "Rural Design" to the test, we then organised a "Rural Design Workshop" at THE ARTS+, the international "Future of Culture" event at the Frankfurt Book Fair in fall 2019. The lively discussions there encouraged us to plan the first Rural Design Days in March 2020, as a small regional event on a tiny farm. With the pandemic approaching, we decided to transform the physical event into an online event virtually
"overnight". Our event spontaneously got online participants from different countries. This led to the next step: an online meeting of rural creators from around the globe - the Rural Design Days 2021.

In the preparation we cooperated with Franz Nahrada (DorfUni, Global Villages Network), whom we thank very much for his dedication, We also thank the authors who contributed a diverse set of articles to this Rural Design Annual. At the Rural Design Days, also Silicon Vilstal's role as an official partner of the New European Bauhaus initiative was announced. With this programme, the EU Commission seeks to initiate broad discussions and concrete steps for creating beautiful, sustainable, inclusive places to live together.

More information and selected presentations can be found on **www.ruraldesign.de.** Feel free to send us your feedback to info@ruraldesign.de.

We hope that you find some inspiring thoughts and projects or simply have a good read.

Your Silicon Vilstal Team

Rural Design Days 2021
Overview and Partners

Event Structure and Organisation

Silicon Vilstal
Rural Design Days

March 13-14, 2021. 17-24h CET
www.ruraldesign.de

Find more on www.ruraldesign.de incl. the weblinks to our Zoom „village", the Youtube live stream and the wonder.me room. All events free of charge. Please join 15+ min before with PC or tablet and a browser or the Zoom app. Feel free to dress „local style" and to use a local background image. In case of problems, post a personal message to Silicon Vilstal in the chat.

Village poster version 2, March 11, 2021. All information subject to change. Design by Himbeerspecht www.himbeerspecht.de © 2021 Silicon Vilstal gemeinnützige UG (haftungsbeschränkt) | info@siliconvilstal.de | www.siliconvilstal.de

The barn near the river
wonder.me room, access 17-24h
Link also at www.ruraldesign.de
Mingle, chat and network

Wind of Stories
Youtube.com Livestream
Link also at www.ruraldesign.de
Sat & Sun 17-22h CET

Speakers' square
Zoom event, Sat&Sun from 17h – 22h CET. Talks, presentations and videos.
Weblink for the Zoom event also at www.ruraldesign.de

House of Visions
Zoom break out room.
Sat&Sun 17-22h CET.
History of rural visions,
told by Franz Nahrada

House of Silence
Zoom break out room.
17-22h CET. Just relax

Sat: 17H OPENING: Lisa Braun (Munich Creative Business Week) and Helmut Ramsauer (Silicon Vilstal) | 17:20 Village goes global. Hartmut Esslinger | **ARCHITECTURE IN RURAL AREAS** | 17:40 Lessons from a Country Practice. Phillip Nielsen | 18:00 Rural mobility hubs. Prof. Philipp Oswalt | 18:20 Projects for Small Towns. Randall Arendt | **URBAN-RURAL** | 18:40 Urban-Rural in Kenya. Prof. Mugendi M'Rithaa | 19:00 Urban-Rural Connection: Resilient Schwarzatal. Ulrike Rothe | 19:20 Urbanes Land. Prof. Ute Meyer | **LANDSCAPE & CULTURE** | 19:40 Comuniterrae: a rural participatory path in the Southern Alps. Paola Menzardi, Andrea Cottini, Stefania Cerutti, Giulia Damiani | 20:00 Agnes Denes: Absolutes and Intermediates. Emma Enderby | 20:20 Mapping cultural landscape, discovering Heimat. Thomas Büttner, Ursula Eberhard | **SOCIAL DESIGN** | 20:40 Digital Rural Lab. Carlos Arroyo | 21:00 Rural Communities Design Initiative. Prof. Robert Krikac, Michael Sanchez | 21:20 LandStadt Vorarlberg (CountryCity Vorarlberg). Mag. Bertram Meusburger. 21:40 Closing. Helmut Ramsauer

Visual Library
Post your rural design photos.
#ruraldesign #siliconvilstal
Sat&Sun 17-22h CET

New European Bauhaus
Zoom break out room. Learn about the program from Alessandro Rancati. Sat&Sun 20-21h

Sun: 17h OPENING Franz Nahrada (Global Villages Network) and Helmut Ramsauer (Silicon Vilstal) | 17:20 Countryside, The Future. Troy Conrad Therrien | **PRODUCT & GRAPHIC DESIGN** | 17:40 Heritage and modern furniture design. Siyanda Mbele. | 18:00 Technology to empower Indonesian Artisans. Muhamad Lukman | 18:20 Mural patterns in rural India. Dr. Pallavi Rani | **RURAL CREATIVE SPACE** | 18:40 Creative Island . Jörg Stauvermann | 19:00 Rural Design Week. Valentina Anzoise | 19:20 The Way of Other (the benefits of complexity) . Adam Sutherland | **SOCIAL DESIGN** | 19:40 New European Bauhaus. Xavier Troussard | 20:00 An agency - organized like a small town. Roland Gruber | 20:20 Empathy for Creative Work: Creating a Cross-border Ecosystem. Sophie Mirpourian | 20:40 Creative People Power in America's Rural Midwest. Michele Anderson. 21:00 Closing. Franz Nahrada and Helmut Ramsauer.

Talks under the old tree
Zoom break out room. Talk with the speakers right after their presentations

Welcome Gate
Zoom Waiting Room. (ID: 891 7569 3330 Code: 983028)
Open from 16:30h. Our village can accomodate 300 guests. In case of waiting times, you may visit the live stream or mingle at the barn near the river.

House of Social Game
Zoom break out room. Final ceremony of design award „Social Game". Sat 21h CET

Rural Design Days 2021 was a regional partner event of Munich Creative Business Week, Germany's largest design event.

Rural Design Days 2021 was a global online event with 30 speakers from all continents, visited by 500 participants. It was organised by Silicon Vilstal with the help of Franz Nahrada and Global Villages (content, contacts), Liane Hoder/Himbeerspecht (visual design of the village map), Bytefatcory e.V. (tech support) and LINK (project room and connectivity). Our "online event studio" was built with 6 standard PCs and 3 tablets. We used the online conference tool Zoom with several break out rooms, livestreaming via Youtube and the meeting platform wonder.me for after event networking.

Munich Creative Business Week (MCBW)

Munich Creative Business Week (MCBW) is Germany's largest design event, and at the same time an international showcase for the creative industry and the design sector in Bavaria. Over a period of nine days, MCBW provides companies and designers from all fields with the opportunity to present themselves to experts and the design-interested public in Munich and the surrounding area in various event formats, such as exhibitions, lectures, talks, panel discussions, etc.

Following the leitmotif "Design connects" and the two program areas, CREATE BUSINESS! for Professionals and DESIGN SCHAU! for Design Lovers, stimulating design experiences are created, expert knowledge is shared, reports on trends and the latest innovations are presented and contacts are established to enable an all-encompassing immersion into the world of design.
The Munich design week emphasizes its concept- and content-based orientation with changing thematic focuses alongside the major social trends.

In May 2020, Lisa Braun took over the management of Munich Creative Business Week (MCBW), Germany's largest design event. Before that, the design & product manager (M.A.) already worked in partner consulting for MCBW. Her work experience as Senior Project Manager in the field of consumer research, design and innovation management at the Munich-based innovation agency HYVE allows her to look forward to the new challenges at MCBW with openness and curiosity. MCBW will continue to successfully realise its task of making the Bavarian creative and design industries visible in the future. Lisa Braun welcomed the participants at the beginning of the Rural Design Days 2021.

(Source: www.mcbw.de)

Lower Bavarian Region of Landshut

MUNICH CREATIVE BUSINESS WEEK (MCBW) regularly engages in partnerships with a particular Bavarian region.
Alongside its main location in Munich, a special focus is placed on the partner region. In 2021, the Landshut region will once again appear as regional partner of MCBW.

Together with the local project partners, the sponsors of the regional partnership - the county of Lower Bavaria, the district of Landshut, the city of Landshut, the Silicon Vilstal Initiative and the Niederbayern Forum - will be focusing once again on the region's rich potential.

The Landshut region, situated in Lower Bavaria's western part, is one of the most appealing locations in Germany. Purchasing power, population growth, quality of life, job and training opportunities: In virtually any comparative studies and "rankings" that have been conducted in recent years, the city and district of Landshut occupy top positions among the approximately 400 districts and district-free cities in Germany. The region is located in the very heart of Old Bavaria - and centrally in Europe. And the local residents have always known how to use the opportunities presented by its geography with a spirit of resolve and sustainability.

Numerous creative incentives from the region will be introduced to a broader public as part of the MCBW regional partnership. Agencies, companies, designers, architects and creative minds from the Landshut area will participate as program partners by contributing their own projects.

Dr. Olaf Heinrich, President of the Lower Bavarian District Council, is also quite confident: "With our participation, we hope to contribute to promoting the region's wide-ranging economic and creative accomplishments not only in Lower Bavaria, but also beyond district boundaries". Alexander Putz, Lord Mayor of Landshut, adds: "Landshut already has a rich creative economy, and we intend to put a brighter spotlight on that". For County Commissioner Peter Dreier, "the networking of local enterprises with the design scene and the digital community" is particularly important.

(Source: www.mcbw.de)

Global Villages Network - DorfUni

In the framework of the Rural Design Days, a "House of Visions" was curated by Franz Nahrada who founded both Global Villages Network and DorfUni.

Global Villages Network emerged at the Global Village Symposia 1995 and 1997 in Vienna. It was inspired by the idea that in the long term globalisation and global communication will strengthen local potentials anywhere and make it possible that local development and refinement becomes the central focus of humankind. Thus, unlimited exchange of knowledge would lead to recognition of locally available resources and opportunities everywhere. This would foster "The Great Implosion" (McLuhan): circularity and complexity and inevitably miniaturisation as the main design principles of our future habitat.

The idea was to create an interdisciplinary network that would break the silos of spatial planning, education, architecture and design, technology, ecology and sociology. The network should find its own identity in the vision of "the city that shrinks to the size of the village and becomes an integral part of nature and landscape" - autonomous and yet linked to a global flow of information, people and material. Its main focus would be the valorisation and enhancement of rural areas - transforming them from their current manifold functionality for the gargantuan resource-hunger of remote agglomerations to rather being integral living human habitat, embedded in a regenerative cascade of symbiotic relationships between the human-cultural and the natural.

In this framework, several elements are needed that can only be achieved by agreements, not by competition. The first is the need to create concepts for "micro-urbanity", spaces that facilitate rich interaction between the global networks and local communities (comparable to an urban "piazza"). The second is strict complementarity, the intentional co-operation and division of tasks in regional contexts. Maybe by identifying and carving out "themes" in "villages", to synergistically achieve high standards in the main domains of life in a given micro-region. The third element is a targeted form of education, shared and well-organised knowledge exchange between remote locations working on the same goals.

For the latter purpose, DorfUni or VillageVersity was invented, a virtual intercommunal education system that targets communities rather than individuals and combines information exchange by video streaming etc. with the incentive to "digest" collectively in local learning centres and eventually turn knowledge into practical action. Dorf Uni was launched in Austria in 2020 and aims to create an "educational co-operative" with local groups in many communities. It is planned to be a "human and physical infrastructure" for facilitating the presence of supportive universities, research institutions and other organisations and agencies, thus opening (and mediating) access for rural communities towards any level and quality of intellectual resources.

The "Global Village" in its meaning above will only come to existence if local capacity can be enhanced by such an endeavour.

Rural Design Days 2021
Speakers and Content

Overview Day 1: Tracks, Titles and Speakers

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INTRODUCTION

Village goes Global

Village goes global. Hartmut Esslinger, Designer

On the one hand, Hartmut Esslinger gave an overview about milestones of his career path which has led him from a garage in Southwestern Germany to California. On the other hand, he gave insights into his mission and vision as a designer and his inspirations.

Growing up in a Black Forest village, Hartmut became one of the world's most influential industrial designers. In a rural setting, he founded frog design, the first global design agency in 1969. Today, the agency has 14 studios on all continents. He helped brands such as SONY, LOUIS VUITTON, SAP and APPLE - the collaboration with Steve Jobs has become legend - to global success.

Hartmut also underlined the function of strategic design in addressing the challenges of today and the future. His vision is to advance the world of complex hardware and software by innovative design for humans - both functional and emotionally appealing.

ARCHITECTURE IN RURAL AREAS

Lessons from a Country Practice

Lessons from a Country Practice. Phillip Nielsen, Design Director of Regional Design Service

Phillip established Regional Design Service in rural New South Wales/Australia with Aaron Nicholls in 2017, with an agenda to cultivate community awareness of design and how it can enrich all facets of rural and regional life. Driven by a passion to understand how regional communities perceive the built environment, Phillip is continuously provoking conversation with clients, community groups and local councils alike. Accordingly, Phillip focussed on learnings from their work such as the role of volunteer engagement, the need for changes in project procurement and good design inspiring social cohesion.

Phillip has over 15 years' experience working on the delivery of conceptual and detail design of small and large scale commercial, community, hotel, residential and urban planning projects across Australia. His expertise evolved between Melbourne and Brisbane, working at internationally respected design studios, where he established an open-minded approach, driven to deliver positive solutions.

Rural Mobility Hubs

Rural mobility hubs. Prof. Philipp Oswalt, Universität Kassel - Department of Architectural Theory and Design

He presented a recent research project: construction for new mobility in rural areas (with Stefan Rettich & Frank Roost, 2019/2020) which recommends creating efficient rural networks of mobility hubs which serve as social places. Macro hubs also include elements such as childcare, catering and distribution centres and provide mobility e.g. in the form of rental, on-demand services and regional light rail, whereas micro hubs rely on on-demand services, bike parking and ridesharing. The study compared the network scenario with a scenario of a large share of private motorised transport. It found that the hub network leads to a settlement development along the public transport lines and also to an increased accessibility for all societal groups and less environmental impacts such as sealed natural grounds and noise pollution.

Philipp Oswalt is professor in Kassel since 2006 and has a project office since 1999, which realises studies, exhibits and projects. From 1988 to 1994, he was editor of architecture magazine Arch+ and 1996/1997. employee at OMA/Rem Koolhaas. He has been Co-leader of the Europ. research project Urban Catalyst (2001-2003), Co-initiator and Co-curator of the cultural temporary use of Palast der Republik (Palace of the Republic, Berlin) (2004) and head of the project Shrinking cities (2002-2008). From 2009-2014, he was Director at the Foundation Bauhaus Dessau. Philipp Oswalt has numerous publications: i.a. Berlin_ city without form. Strategies of a different architecture (2000), Pioneers in rural areas (2013) and Brand Bauhaus. Victory of an iconic form over usage (2019).

Projects for Small Towns

Projects for Small Towns. Randall Arendt, Greener Prospects

Being a landscape planner, site designer, author and lecturer he presented a wide array of examples from North America which he has researched, analysed, and published. These were feasible interventions in commercial, residential and public projects to increase sojourn quality, aesthetics, and green areas in rural settings. Randall Arendt's work revolves around designing with nature taking advantage of decades of professional experience in various work environments, also in Europe.

In 2003 Randall Arendt was elected a Fellow of the Royal Town Planning Institute, and in 2004 was elected as an Honorary Member of the American Society of Landscape Architects. Among his books are Rural by Design, Conservation Design for Subdivisions, Growing Greener, Crossroads, Hamlet, Village, Town, and Envisioning Better Communities: Seeing More Options, Making Wiser Choices. In 2015 he completed a thorough updating and substantial expansion of Rural by Design for the APA.

Urban Rural in Kenya

Urban-Rural in Kenya. Prof. Mugendi M'Rithaa, Machakos University

One main question for Mugendi is "How can the village become a role model for the city?". Here, his main interests in rural life are the aspects of self-sufficiency/resilience, problem solving and variety of languages. He used the work of the Tafaria Trust to illustrate his view. It is a social enterprise which combines a holiday resort, educational programmes, and arts residencies. In its centre is the "Tafaria Castle", which is an English castle inspired building in the proximity of Mount Kenya. The castle theme was chosen in order to apply it as a symbol for the transition into a more progressive era for its surrounding area. **Prof. Mugendi K. M'Rithaa is a transdisciplinary industrial designer, educator, researcher and consultant.** At his university, he is chairperson & professor in Industrial Design at the Department of Fashion Design. He is passionate about various expressions of socially conscious design, e.g. Advanced Ergonomics/Human Factors Engineering, Indigenous Knowledge Systems and Universal/Inclusive Design. Mugendi has a special interest in the pivotal role of design thinking in advancing the developmental agenda on the African continent. Mugendi is President Emeritus and Senator of the World Design Organization – having been the first African President in the history of the WDO from 2015 to 2017. He is associated with a number of other international networks focusing on design within industrially developing contexts.

Urban Rural Connection

Urban-Rural Connection: Resilient Schwarzatal. Ulrike Rothe, project developer at IBA Thüringen

Together with some 270 collaborators, Internationale Bauausstellung (IBA; International Architecture Exhibition IBA) Thüringen (Thuringia) designs and develops projects in the urban and rural provinces of Thuringia. Its theme is StadtLand (CityCountryside): the patchwork pattern of small-scale towns and villages found throughout much of Thuringia, and the potential and challenges that the diverse relationships between town and country bring with them. IBA Thüringen aims to recast the province as a place of progressive innovation and an experimental laboratory for the future.

Ulrike Rothe is part of the founding team of Internationale Bauausstellung (IBA) Thüringen and was a co-author of the feasibility study. She has worked at the IBA Fürst-Pückler-Land (IBA see), headed communication and the visitor centre and led the IBA see during its final year 2010. Ulrike is a trained hand weaver, studied painting/graphics in Schneeberg and architecture in Weimar, Stuttgart and Copenhagen, worked at an architecture and design office and in landscape architecture at the universities in Karlsruhe (at Prof. Dieter Kienast and Prof. Henri Bava) and Berkeley and other universities. She is a member of the Chamber of Architects as well as the Deutscher Werkbund. Ulrike has been a perennial chairwoman of Sächsischer Werkbund. In addition, she is currently chairwoman of the Kunstlandschaft Pritzen e.V.

Urbanes Land

Urbanes Land. Prof. Ute Meyer, University of Applied Sciences Biberach - Institute for Architecture and Urban Planning
The urbanes.land initiative was founded by Ute Meyer to question the potential of resilient urban development in non-metropolitan areas, kicking off investigations and projects throughout Europe and southwest Germany, involving different professionals and stakeholders. Here too, where the traditional idea of the compact European city does not apply, settlement growth, economic development and sustainability must find a new balance. The research operates on different scales and with different tools – classical geographic methods, cartography and stakeholder analysis are complemented by net-based archives, storytelling and social media experiments.

Ute Meyer is Dean of the Faculty of Architecture and Climate-Engineering and Professor of Urban Design at the University of Applied Sciences Biberach. With over fifteen years of professional experience she has directed many projects on urban issues for a variety of public clients and led interdisciplinary research projects on sustainable development. Ute holds an Executive Master in Cities Degree from the London School of Economics and Graduate Degrees from Stuttgart and Columbia University.

LANDSCAPE AND CULTURE

Comuniterràe: a rural Participatory Path in the Southern Alps.

Comuniterràe:
Stefania Cerutti, President of Ars.Uni.VCO, Associate Professor at the University of Piemonte Orientale;
Andrea Cottini, Secretary and Project Manager Ars.Uni.VCO Association;
Giulia Damiani, Systemic designer, Facilitator Comuniterràe project;
Paola Menzardi, Systemic designer, Academic researcher Polytechnic of Turin

The Comuniterràe project in the mountainous Val Grande region (Piedmont, Northern Italy) is a lively process of engaging local stakeholders and the public. They are brought together by a cartography project using the detailed knowledge of locals (=community mapping) to find ways of harmonising substantial economic activity, social cohesion, preservation of local heritage and environmental protection. The next evolutional step, which has already begun, is the development of an ecomuseum.

Stefania Cerutti is an Associate Professor of Economic and Political Geography at the Department of Business and Economic Studies.
She focuses her research on Cultural and Religious Tourism, Local and Territorial Development, Inner and Mountain Areas, Project Management and European Project Design. Her research and teaching activity combines with a significant participation as a speaker and chairman at conferences and seminars, as well as a good scientific production. As President of the Ars.Uni.VCO Association, she has been involved, also as scientific responsible, in several projects such as Comuniterràe. She is the Director of Upontourism. Vision, Strategy, Research for innovative and sustainable tourism, the Interdepartmental Centre for Tourism Studies of the University of Piemonte Orientale.

Andrea Cottini graduated in Law at Milan University and is responsible for the Alpine Convention's Infopoint in Domodossola and for the European Documentation Centre (EDC) for the province of Verbano Cusio Ossola and he is president of GAL LAGHI e MONTI (Local Action Group).
For almost 20 years, he has been working on implementing services related to training, research and culture. Managing various cultural and local development projects, he was speaker at e.g. conferences and training courses with respect to the specific projects. As a co-author, he contributed to some publications about designing, researches and management and to projects concerning mountain life and high lands. He is interested in all aspects of mountain's life especially culture, tourism, customs, sustainable energy.

Giulia Damiani graduated at the Polytechnic of Turin with a thesis about slow tourism in the Ticino Valley MAB UNESCO, with which she still collaborates. Her interests focus on sustainable development, holistic approach, co-design. In 2015 she worked in Lisbon at Cortiço&Netos store on the conversion of ceramic waste into new products. In 2017-18 she was part of the Hygiene First team, collaborating with the NGO IOP to spread hygiene awareness in a Tanzanian primary school. She worked as graphic designer at Energy Center and at the Department of Energy of Polytechnic. Last year she won the Premio Barcellona residence and she worked on urban and participatory regeneration for the development of farmers' markets. Since October 2020 she is ecomuseal facilitator for the Comuniterràe project.

Paola Menzardi is a systemic designer and academic researcher in design for territories. She is obtaining her Ph.D. in Management, Production and Design at the Polytechnic of Turin with a research on co-design processes for the enhancement of territorial heritage in inner areas. Her interests regard slow and immersive tourism, participatory regeneration practices like community mapping, in marginalised rural and alpine areas. She has been Visiting Researcher at i-DAT, Institute of Digital Art and Technology Art in Plymouth (UK), where she focused on citizens' empowerment projects in territorial planning and management. She currently collaborates with Val Grande National Park and Ars.Uni.Vco Association on Comuniterràe, a participative project for territorial development in Piedmont region.

Agnes Denes: Absolutes and Intermediates

Agnes Denes: Absolutes and Intermediates. Emma Enderby, Chief Curator at The Shed

Emma is also writer and lecturer of modern and contemporary art. At The Shed, she curated the thorough retrospective Agnes Denes: Absolutes and Intermediates. Agnes Denes continues to push artistic boundaries by using varied disciplines to explore the state of the world and what it means to be human. The most public recognition has received her pioneer role in ecological art, e.g. with the iconic wheatfield in New York and the spiralling symmetric forest in Finland which epitomises another essential element of Agnes Denes' work: geometry.

Besides Absolutes and Intermediates, she curated shows at The Shed with Trisha Donnelly, Tony Cokes, Oscar Murillo and the institution's emerging art programme, Open Call. As a curator at Public Art Fund, Enderby curated Tauba Auerbach: Flow Separation, Katja Novitskova: EARTH POTENTIAL, Spencer Finch: Lost Man Creek, and David Shrigley: MEMORIAL, along with group exhibitions Commercial Break and The Language of Things. Previously, as exhibitions curator at the Serpentine Galleries, London, she organised exhibitions including Hilma af Klint: Painting the Unseen, Rachel Rose: Palisades, Trisha Donnelly, Leon Golub: Bite Your Tongue, Haim Steinbach: once again the world is flat and assisted on Adrián Villa Rojas: Today We Reboot the Planet. She was also co-project curator for the Serpentine Pavilion commissions of SelgasCano and Smiljan Radić. Previously, she worked at the Royal Academy of Arts, London and Whitechapel Gallery, London.

Mapping Cultural Landscape

Mapping cultural landscape, discovering Heimat. Thomas Büttner, freelance landscape planner and scientific assistant at the Bavarian State Association for Homeland Care and Ursula Eberhard, scientific assistant at the Bavarian State Association for Homeland Care

The mapping project with a citizen approach was started in 10 counties and now everyone in Bavaria can use the Web-GIS database. Some examples for the vast variety of mapped elements are boundary stones, orchards, retaining dams or rock cut cellars. The database's fundamental idea is that only what is known and valued, can then be protected and developed further. Founded in 1902 as a body organised under private law but performing public tasks, the Bavarian Association for Cultural Heritage has about 6,900 members. **Thomas studied landscape planning at the Technical University of Berlin** and wrote his doctorate thesis on "Cultural landscape as a planning concept". For 20 years he has been working as a freelance landscape planner with a focus on cultural landscape inventories and reports for monument preservation. He has an office in Morschen (Hesse, Schwalm-Eder County). Since 2021, Thomas works as scientific assistant of the Bavarian State Association for Homeland Care. There, he is responsible for the content-related support of voluntarily active persons who use the database to record landscape elements

Ursula Eberhard studied Agricultural Sciences at the University of Bonn and Landscape Planning at the Technical University of Munich. Following her studies, she worked in executing planning offices in Nürnberg, Freising and Munich.
Since 2003, she is employed as scientific assistant at Bayerischer Landesverein für Heimatpflege (Bavarian State Association for Homeland Care) in Munich. There, she is concerned with citizen participation and mediation of cultural landscape as well as planning and building in rural areas.
She is involved in Bund Heimat und Umwelt in Deutschland (Federation for Homeland and Environment in Germany) and in Deutsches Forum Kulturlandschaft (German Forum Cultural Landscape).

SOCIAL DESIGN

Digital Rural Lab

Digital Rural Lab. Carlos Arroyo, Principal of Carlos Arroyo Architects and Founder/Director of Digital Rural Lab

Especially the planning of a mushroom plant in Rwanda and a cultural centre in Belgium made Carlos fully realise the importance of digitisation in the present and future of architecture. As a consequence, the Digital Rural Lab was created in 2018 to study the digital revolution in the rural and the remote, exploring implications in terms of Architecture, Engineering, Urbanism, Landscape and Design. Its aim is to show rural-native phenomena, avoiding the more usual urban-centric approach, looking into the ways that the 50% of population that continue to live in the countryside are empowered and self-organised using digital technologies.

MArch PhD Intl Carlos Arroyo teaches at Universidad Europea de Madrid, where he is Curator of the Masters in Architecture. Additionally, Carlos Arroyo is a Member of the Europan Europe Scientific Committee since 2004, helping cities and territories across Europe find the right strategy for their difficult areas.

Rural Communities Design Initiative (RDCI)
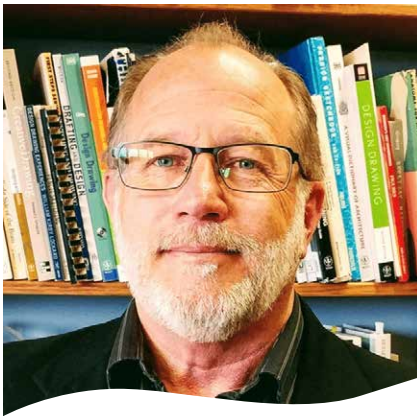
Rural Communities Design Initiative (RCDI). Prof. Robert Krikac, Co-Director and Michael Sanchez, Co-Director of the RCDI

The RCDI is a university / community partnership with a passion and concern for using design of the built and natural environment to improve the quality of life for underrepresented populations and compromised landscapes in the Pacific Northwest. The team applies a "doing with" approach. Included in this participatory design are: Visionaries – individuals who lead the effort; Logistical support – individuals who pull the events together; Stakeholders – invested residents & community members, business owners. The RCDI aims at helping to shape a community vision, but the documents and drawings are not intended for use in construction.

Prof. Robert Krikac has been an associate professor in the Interior Design Program of the School of Design and Construction since 1998. Before coming to Washington State University (WSU) professor Krikac practiced design in the southwestern U.S. for twenty years. During his graduate studies, he worked with the Arizona State University Joint Urban Design Studio in community workshops and design charrettes and found a passion for community engagement. He has brought this love of community engagement to the RCDI at WSU, continuing to work with rural communities throughout the northwestern United States on design related issues.

Michael Sanchez is an Assistant Professor of Practice in Landscape Architecture at Washington State University's School of Design and Construction (SDC) where he teaches design, site engineering, storm water management, construction technology/ documentation and foundational drawing as a "thinking" tool for designers. He is a registered landscape architect in Idaho. **In his role as Co-Director of the Rural Communities Design Initiative, Michael works closely with faculty and students** in the disciplines of architecture, interior design and construction management, bringing a comprehensive perspective to the discussion regarding the built environment. Michael enjoys helping communities of all sizes solve challenges they face in developing beautiful, functional and affordable spaces.

LandStadt Vorarlberg (CountryCity Vorarlberg)

LandStadt Vorarlberg (CountryCity Vorarlberg). Mag. Bertram Meusburger
LandStadt-Vorarlberg is a long-term process, which has started in 2019, of several partners with one central concern: Discovering and understanding the living space of Vorarlberg and its potentials so that conscious design can develop from it. A primary concern targets creating and improving spaces for encounters and experimentation. Vorarlberg is an Austrian federate state (about 300.000 inhabitants) with a remarkable mix of urban and industrial centres by the River Rhine and the Lake Constance and rural areas in the Northern Alps. Since 2019, Bertram is in the core team of LandStadt Vorarlberg. **He has teacher training in biology, training and many years of practice in pedagogy, group dynamics, theme-centred interaction, art of hosting, dance.** Since 1998 Bertram is employed at the Office for Future Issues (staff unit at the Office of the Vorarlberg Provincial Government), where he is Deputy Head. Bertram works in the special of Sustainable Development. Since 2020 the Office for Future Issues is renamed Office for Voluntary Engagement and Participation. Betram's areas of expertise are process design (management of numerous trainings in art of hosting), conception and implementation of regional development and citizen participation.

Overview Day 2: Tracks, Titles and Speakers

2

INTRODUCTION

Countryside, The Future.

Countryside, The Future. Troy Conrad Therrien, Curator of Architecture and Digital Initiatives at the Guggenheim Museum New York

Troy Conrad Therrien was part of the exhibition Countryside, The Future (02/20 – 02/21). This exhibition addressed urgent environmental, political, and socioeconomic issues in the rural, remote, and wild territories collectively identified here as "countryside" through the lens of architect and urbanist Rem Koolhaas and Samir Bantal, Director of AMO. Key elements in this endeavour were the development of the countryside's perception by roughly starting 2000 years ago and the utilisation of several case study regions.

Troy Conrad Therrien (born 1981, Canadian and Métis) also organised for the Guggenheim Museum, besides Countryside, The Future, the Guggenheim's first ever online exhibition, Åzone Futures Market and co-organised Architecture Effects (2018-2019) in Bilbao. He brings an animist approach to architecture, magic, deep history, and technology in a curatorial practice that blends traditional and experimental formats. Troy Conrad Therrien is also an adjunct professor of architecture at the Columbia University Graduate School of Architecture, Planning and Preservation, where he co-founded the Architecture Online Lab, and a visiting tutor at the Architectural Association.

PRODUCT & GRAPHIC DESIGN

Heritage and Modern Furniture Design

Heritage and modern furniture design. Siyanda Mbele, Founder of Pinda furniture and Interior Design

Siyanda Mbele is a furniture designer with experience in interior design. Part of Mbele's ethos is to, primarily, critically and creatively rethink wastage whilst using design as a tool or in other words: design is only a tool to solve our most pressing problems, especially in working class and low income communities. This is captured in his design values statement "Narrate African stories through design to represent identity and evoke a shared sense of belonging". Accordingly, a core feature of his work is the integration of traditional symbols that portray communications of personal prayers self-identification, values, emotions, and marriage.

Siyanda Mbele holds a Bachelor's Degree in Interior Design from Durban University of Technology. It was in 2012 during his third year of study that he realised the lack of African representation from curriculum to the design industry. Another important feature of his work in addressing this gap in the market is to revisit ancient or traditional techniques to manufacture. Hie design approach earned him a place at the Design Indaba (2013) Emerging Designers Competition. Surprisingly, his exhibition was warmly received and from here, he registered his entity, Phinda. It is an isiZulu verb meaning 'again' and it reflects his journey and desire for continuous growth in his professional life.

Technology to Empower Indonesian Artisans

Technology to empower Indonesian Artisans. Muhamad Lukman, co-founder of Digital Tenun Indonesia and Batik Fractal Indonesia

The survival of traditional weaving and its patterns is guaranteed by traditional uses and the very important role for ethnic identity. This circumstance leads to a refusal to apply the patterns in non-traditional textiles which limits the economic potential. Muhamad Lukman presented a solution to this problem, the DiTenun (Tenun = weaving) app, which creates much more diversity while staying close to traditional designs. This software helps traditional artisans making new textile designs by machine learning, translates any picture onto threading draft and also includes a pattern library.

Muhamad Lukman is a traditional pattern designer and software instructor. He is also the co-founder of Batik Fractal Indonesia, a company that uses custom-made software to create new batik textile patterns. His belief is that technology can help empower traditional artisans of Indonesia, especially in rural areas. In 2009 he was recipient of UNESCO Award of Excellence for Batik Fractal and in 2010 of British Council Young Creative Entrepreneur 2010.

Mural Patterns in Rural India

Mural patterns in rural India. Dr. Pallavi Rani, Assistant Professor at National Institute of Fashion Technology (NIFT), Mumbai

Dr. Pallavi presented her work on the rural mural art by women artists of eastern rural Jharkhand India. The work is centred around preserving this traditional art practice in modern time by developing an appropriate structural methodology or in other words: reading the grammar of the artwork. Murals are an important way of showing one's identity. This artistic heritage is slowly vanishing due to the replacement of mud with concrete in the construction of homes. Since these art forms are not commercial, younger generations are not keen to become involved in their practice. Besides the analysis and documentation, the other main pillar was to build trust in the relationships with the interviewees and their communities.

Pallavi Rani is a passionate visual designer, ethnographer, muralist, illustrator and practicing design researcher in the field of Communication Design. She is very interested to study the Art History, Archaeology and Anthropology and always appreciate the originality of individual expression, so she is an admirer of indigenous and folk art expressions.

RURAL CREATIVE SPACE

Creative Island

Creative Island. Jörg Stauvermann, Creative Director

Being located on the North Frisian island Föhr in the North Sea, remote work is the long-time standard for Jörg Stauvermann. More than 80% of his clients are based in rural areas all over Germany. After moving to Föhr with his family in 2008, he created a meet-up with a diverse mix of local creatives. This has led to exhibitions with cartoons, comics, and illustrations in the local historical museum with international selections of artists. Jörg is also the creator of a satirical local newspaper with only good news.

Jörg Stauvermann was born in 1971 in the rural Münsterland region (North Rhine-Westphalia, Germany). Until he was 20 years old he initiated together with some friends a Comic magazine, was part of a musical company, joined a theatre group, played drums in a Jazz band, was part of the local orchestra and organised two music festivals. He is a trained cabinet maker and he has studied design in Essen, Cologne, Copenhagen and Paris. Afterwards, he has worked for several bureaus, became self-employed in 2000, and won numerous international design awards.

Rural Design Week

Rural Design Week. Valentina Anzoise Ru.De.Ri/Rural Design Week

The cultural association Ru.De.Ri was founded in 2014 with the aim to promote best practices and intervene strategically to regenerate rural and inner areas. Valentina presented the Rural Design Week in the Campania Region. All activities from the design phase to the execution of the workshops, the international exhibition and collateral events, were inspired by the principles of sustainability, the circularity of natural cycles, and all those processes that allow to activate, facilitate or even just maintain the ability of ecosystems and communities to regenerate.

She is a sociologist holding a PhD degree in Information Society. Valentina taught at Milan-Bicocca University, Padua University, European Institute of Design, and collaborated to several national and European projects on urban and rural sustainability: MD Emergence by Design, INSITE The Information Society, Sustainability, Innovation and ICT, ARCHIMEDES Achieving Real Change with Innovative transport Measures Demonstrating Energy Savings, MEDIUM New pathways for sustainable urban development in China 's medium-sized cities. In 2014 she founded Ru.De.Ri and in 2019 she has been art director of the first Rural Design Week.

The Way of Other (The Benefits of Complexity)

The Way of Other (the benefits of complexity). Adam Sutherland, Director of Grizedale Arts

Grizedale Arts is a remotely located arts organisation in the Lake District (Northern England) that positions art and design a part of all of our everyday lives. The organisation works with local and international communities facing common issues of change and loss. Through joint working Grizedale aims to generate diversity and diversification, creatively driven enterprise and cohesive communities. Grizedale works beyond the established structures of the contemporary art world, especially by including gardening and farming as key elements.

Adam Sutherland was appointed Grizedale Arts' Director in March 1999. He was previously director of art.tm, a visual arts organisation in rural Scotland. Adam leads Grizedale Arts' core development - curating on and off-site projects, liaising between Grizedale Arts and its local communities, developing short, medium and long term strategies for the organisation's survival and working with artists at all stages from concept development to making and producing.

SOCIAL DESIGN

New European Bauhaus

New European Bauhaus. Xavier Troussard, Leader of New European Bauhaus Unit at the EU Commission's Joint Research Centre (JRC)

Since December 2020, Xavier leads the New European Bauhaus Unit created at the EU Commission's Joint Research Centre. The New European Bauhaus is a co-creation initiative intended to be a bridge between science and technologies on one side, and arts, culture and design on the other to meet the expectations of citizens for new forms of living together. It is planned to be both a think tank and a do tank to revisit our living places and associated lifestyles around three dimensions - sustainability (including circularity), qualitative experience (including aesthetics) and inclusiveness (including affordability). **Before, he was at the DG for Information, Communication, Culture and Audiovisual leading** the coordination in negotiating the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions. Heading the 'Culture policy, diversity and Intercultural dialogue' Unit in the DG for Education and Culture, he developed the European Agenda for culture and a strategy for cultural and creative industries. He joined the JRC 2014 to create and lead the EU Policy Lab development at the crossroads of anticipation (horizon scanning, foresight), behavioural sciences and design. Xavier graduated in Law and General Administration from the University of Rennes and from the College of Europe Bruges in European Studies.

New European Bauhaus

Alessandro Rancati, Team Member of New European Bauhaus at the EU Commission's Joint Research Centre (JRC)
Alessandro Rancati is an architect and designer trained at the Politecnico of Milano. He has an extensive experience in design for policy, strategic design, design direction, service design, group facilitation and participatory leadership. His current challenge is to contribute to the development of a design culture in the European Commission. His current interests are bridging design and complexity theory as well as experimenting with permaculture, additive/subtractive manufacturing, couture and practicing kitesurfing. **Alessandro Rancati has founded and run design studios in Miami and Barcelona and has taught design at Elisava, ESDI, BAU, Escola Massana, Barcelona.**
Alessandro was present on both days to explain the New European Bauhaus programme and gather feedback in a breakout room.

An Agency - Organised like a Small Town

An agency - organised like a small town. Roland Gruber co-founder, Partner and Managing Director of nonconform
Nonconform aims at bringing urban qualities to rural areas and vice versa. High-density processing in festival-like three days to initiate projects. As the firm grew steadily, this division become more separate from the architecture division. The solution was found also by a dense participatory process transferring the culture of participation as well as individual responsibility and empowerment characterising the work with local communities to the internal processes of the organisation. This led to a remarkable organisational change into a town structure with new "functional units" such as the town hall, town council, library or town newspaper.
Roland Gruber was born in 1972 in Bad Kleinkirchheim, Carinthia (Austria). He studied architecture in Linz and Zurich and cultural management in Salzburg. Since 1999 Roland Gruber is co-founder, partner and managing director of nonconform, an office for architecture and participatory spatial development of communities, cities and companies. He is initiator and curator of the annual vacancy conference, co-founder of LandLuft - association for the promotion of building culture in rural areas, co-founder of Zukunftsorte - platform of innovative communities in Austria and co-founder of RURASMUS - European scholarship to bring young people to the countryside.

Empathy for Creative Work

Empathy for Creative Work: Creating a Cross-border Ecosystem. Sophie Mirpourian, Head of Communication at Anschar Kultur- und Kreativwirtschaft GmbH |
Sophie's focus is to create the appropriate infrastructure/ environment for creatives by having an open-minded and empathic approach. For creative work to function, effective interfaces, active listening and agile processes are needed to create space for new trends, forms of work and technologies. Sophie illustrated her work with learnings from a temporary coworking space with a Danish-German group and a networking and prototyping initiative to help creatives in the time of Covid19.
As a communications manager and project maker at the Anscharcampus creative center in Kiel, she works with international partnerships, creative industry networking and strategic communication. As an organizational anthropologist her approach is based on Scandinavian co-creation methods, empathy and systemic process understanding. For her, the focus is on people as drivers of innovation.

# Creative People Power in America's Rural Midwest

Creative People Power in America's Rural Midwest. Michele Anderson, Rural Program Director at Springboard for the Arts
Springboard for the Arts is an organization run by artists based in St Paul (urban) and Fergus Falls (rural), Minnesota, USA. This unique dual context helps the organisation learn more quickly what both have in common, and which challenges the society faces. Springboard for the Arts has a broad variety of support offers for artists and involves them in community building. **Michele has launched nationally recognised programs at the intersection of rural arts, historic preservation, public health, and economic development,** leading programs like the Rural Arts and Culture Summit, Artists on Main Street, and the Hinge Arts Residency. Michele's writing and ideas on dismantling stereotypes of rural life have been featured in the New York Times, and more. Michele is also a pianist and a creative writer. She lives in Fergus Falls, Minnesota with her husband Spencer and their son, Ash.

Global Villages Network – DorfUni
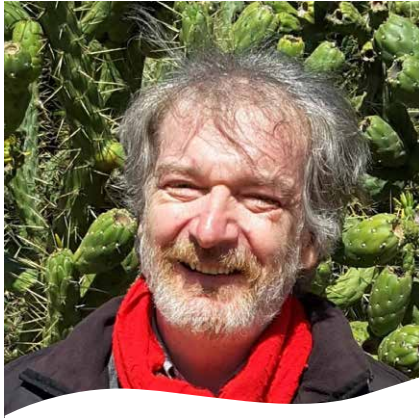
Franz Nahrada graduated as sociologist at Vienna University in 1982. As user programming consultant for Apple Computer he was involved in many different digital projects and was influenced by D. Engelbarts concept of "bootstrap research", which he applies to rural rejuvenation.

He was convener of many events on spatial development and digitisation, like "Global Village" in Vienna`s city hall, Telework 96, "Cultural Heritage in the Global Village" etc. From 1998, he focused on education as the key condition for securing rural habitats survival and thriving. From 2003 to 2019, he developed the concept of "Videobridging Learning Villages", which had its first public appearance with the help of friends and voluntary supporters as "DorfUni"at the Elevate Festival in Graz 2020 and is growing since.

Silicon Vilstal Initiative
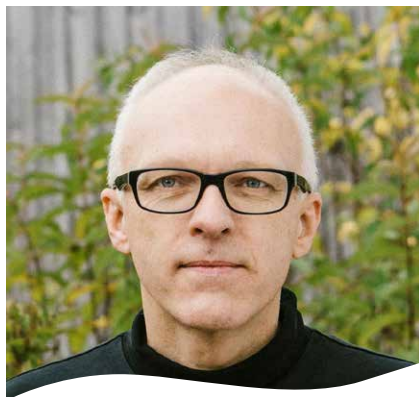
Helmut Ramsauer, Founder of Silicon Vilstal

The activities of Silicon Vilstal were initiated in 2016 by Helmut Ramsauer. He was born in the rural region of Lower Bavaria (Germany), lives there with his family and has been involved in regional volunteer work for decades. With the Silicon Vilstal initiative, he would like to contribute to the future viability of his home region. He contributes his professional experience in design and digital transformation to Silicon Vilstal on a voluntary basis.

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Rural Design Days 2021
Articles about Rural Design

Articles about Rural Design

Land in Sicht

by Astrid Hesse and Vanessa Müller with Roger Fähndrich, Sara Förster,
G. Graf, Joanneke Jouwsma, Ben Jurca, Lisa Mühleisen, Janis E. Müller,
Mari Lena Rapprich, Luisa Recker, Merel Stolker, Jietske Vermoortele, Jakob Weber

Land in Sicht: On how a pilot residency can become a proposal for cultural transformation in rural areas by young creative talents.
In September 2019, for one week, in the village of Ottobeuren, 13 young international multidisciplinary artists and designers have been invited to live, work, and investigate whether rural areas lack access or interest in creative and artistic services. To answer the question: how can a pilot residency become a proposal for cultural transformation in rural areas, during the residency week, we: 1) run a kick-off design fiction workshop, 2) collaborated with local people and institutes, and 3) organized an art and design exhibition.

After establishing a general understanding of the term rural, the design fiction method kicked-off the week. The technique permits to sketch and explore unusually bizarre scenarios, turning attention playfully and openly towards unthinkable domains.

Later, in collaboration with the touristic department, the museum of contemporary art Diether Kunerth, and multiple local supporters, the artists used their practices to question what young artists need to succeed in the rural environment. To advocate and reach out to the local community, we accommodated the artists in local families who would ideally favor the transformative proposal and become cultural ambassadors benefiting reciprocally from the exchange.

The intensive week drew multiple outcomes displayed in a public exhibition in the museum of contemporary art Diether Kunerth. Despite the diversity of the artistic work and their origins, there have been parallels in the artists' narratives, such as the local identity, perception of time, rural politics, and least participatory design involving the locals.

When it comes to the local identity, there was a need among Jietske Vermoortele, Sara Förster, and Janis E. Müller to explore the craftsmanship, architectural history, and the current role of religion and its symbolism. Jakob Weber captured the perception of time with cinematic observations and photographic documentation, and Joanneke Jouwsma translated it into performative work. To Ben Jurca and Lisa Mühleisen, local political networks became their research subjects. Mari Lena Rapprich collected and archived historical and current found objects based on detailed observations of social structures and their invisible mesh. Lastly, participatory design approaches have been employed by Luisa Recker while photo shooting her collection with local models in public locations. Merel Stolker created a puppet for materials that have been donated from the locals, and Roger Fähndrich performed a concert prompting the audience to participate.

The residency, Land in Sicht, is only one example of enabling valuable transformation for a vital rural future, including the creative industries. Hereby, the pilot Land in Sicht created a starting point to stimulate dialogue, reaching cultural dimensions feeding a solid cultural development. The temporal intervention is designed to be replicable and scalable, fitting the needs to thrive future rural communities.

31.03.21, Ottobeuren

Impulse for Rural Design Days

By Franz Nahrada (DorfUni, Global Villages Network)

1. Rural areas are ideal areas for all kinds of innovations and design. They offer space, and also natural resources for testing and improving designs, from architecture, crafts, fashion, not to talk about landscape and human - nature relations.

2. Rural areas are more than just infrastructure providers for cities. They are a human habitat per se, harboring a self - reliant, entrepreneurial population to whom they offer wiggle room, at the same time facilitating enormous opportunities for health, cooperation, social cohesion and a sense of belonging and identity. Not to forget the possibility to retreat, to experience oneself far away from the loud crowd. The Corona Crisis has shown that this possibility of retreat can be life-saving at some times, vitalizing most of the time.

3. Rural areas are no more second-class areas when it comes to cultural and living standards. With the power of broadband communication, not only can work, education, health care, access to cultural and entertainment services be brought to previously remote areas, but the reverse way is also opened: for producing, performing, communicating with the whole world. The "new decentral centers" where such activities take place are a challenge for all kinds of design, up and foremost architectural and technological design.

4. Rural areas are the places where our relation to nature, to the planet can be turned into beneficial and regenerative co-creation. It is here where the combined power of nature's ecosystems with the support of human technology can create new and exciting structures, turning monocultures into abundant living and self-supporting systems which deliver not only one product, but a vast array of benefits. This calls for ecological and economic design.

5. Rural areas allow us to separate, create cultural niches and express particular identities. The constraint that we have- we must form relations of mutual support in the absence of urban structures - might also facilitate particular cultural creations of beauty and durability. This calls for social and cultural design.

We believe that such an approach should be an essential part of any future design culture, and in particular we would like to contribute to the formation of a "European Bauhaus", understanding it more globally, as an expression of a new value system opposed to the old imperial and colonial ways that Europe imposed on the world. A value system of truly cherishing and unfolding the enormous potentials of our planet instead of neglecting and plundering. In this spirit, we would like to invite a truly global community of contributors, collaborators and editors. To express a possible way of seeing things first, to inspire a possible way of making things in the aftermath.

The Future of Cities starts in the Countryside

By Helmut Ramsauer

The city is densification, greater distances are the order of the day - how can these two aspects be reconciled?

The future of cities starts in the countryside. Three percent of the earth's surface are cities. The pandemic has brought new attention to the remaining 97 percent.The countryside appears to be a relatively pleasant retreat, connected out of the home office in the countryside. The measurement of the Corona ups and downs has also demonstrated the higher informative value of relative metrics. Remarkable: Relatively, the countryside is more innovative than the city, for example in terms of the share of "digital entrepreneurs" among the inhabitants or the decision-making speed of municipalities. Innovation in the countryside is different, less overheated. A sense of tradition and a more pronounced sense of community brings innovation down to earth and involves the people. Rural inhabitants are more willing to try out new things pragmatically. The city can learn from this.

How does the forest get into the city?

Rural urbanism or urban ruralism? The future lies in an intelligent symbiosis that balances the qualities of cities and rural areas. Designer Hartmut Esslinger draws strength from his rural roots, even in the digital environment. Jil Sander comes from the countryside and works in the city, urban developers like Le Corbusier discovered the countryside for themselves as a creative space. If the city allows itself to be more rural, it will become more natural and more liveable. Urban farming is perhaps only the precursor of "rural" metropolises.

How and where can designers take responsibility?

Everyone is a designer? In the countryside, people still have an "earthly" relationship to design, neither exaggerated nor reduced to a splash of colour at the end of the development process. Traditional design practices, e.g. in architecture, crafts and fashion, have been passed on for generations. The countryside with its population of "co-designers" becomes the ideal place for social design. Participative innovations can be tested in rural pilot projects and then transferred to urban quarters. Designers become moderators of social transformation processes.

Helmut Ramsauer, change entrepreneur and Silicon Vilstal founder, combines design and digital urban experiences with his rural home.
Silicon Vilstal is an initiative from Lower Bavaria that promotes innovation in the countryside, connects people and highlights digital opportunities, with STEM activities, the start-up programme "Bauer sucht Startup" (farmer seeks start-up) and creative space activities.

Villages for the Future

By Leopold Zyka (OpenLandLAB)

At FABxLive OpenLandLAB held a workshop:
"From FabLabs to OpenEcoLabs towards a global civilization made of cooperating villages". Then out of the blue the EU Commission came up with the New European Bauhaus (NEB). To tackle the issues of tomorrow the Austrian Research Promotion Agency helped us toapply for one of the 5 NEB projects focusing on rural regions with a decentralized concept.

In phase1 we worked on a cohesive vision and protopia
In phase2 we designed concepts for Villages for the Future
taking into account requirements which are described in "The Resilient Village"

With the funding we were able to win Leyla Acaroglu a sustainability provocateur, sociologist and award winning designer to moderate and guide a complex co-creation process with interdisciplinary participants to give our application enough quality to be successful on a European and planetary level.
As founder of UnSchool she helped us to unlearn unhealthy patterns and find good ones. We worked with methods like Theory U (Leading from the Future), Design Thinking and others.

A few youngsters of Generation Z sacrificed their personal information and went to Clubhouse, a crazy retro platform. A fork of the group "SocietyOS – Lets Crowdsource A Vision of a better world" gave us exponential growth. In an ever-changing world, innovation is not an option, it is a necessity. In the maker movement individuals focus on making physical projects but with a digital layer and digital tools. Makers often meet and work in global networks and communities – such as fablabs, makerspaces and hackspaces that provide access to a local and global community of likeminded actors and to several digital fabrication technologies able to manufacture more local, more flexible and more globally connected. The union of these trends is called Distributed Design. Makerspaces are a great ground for innovation and entrepreneurs to Design Anything and Make it Everywhere

Starting with OpenEcoLabs on the local level was a big success and soon a mesh of Hubs grew and built a distributed FabVillage in analogy to FabCity
With open source hardware (OSH) flagships we built an ecosystem around the vivihouse. vivihouse is an ecological construction method for the collaborative and circular realization of up to 6-story buildings. It is designed for all kinds of uses and facilitates the disassembly and reuse of ecological building parts. Each element can be developed and produced independently, while all parts can be assembled based on the interface. Other OSH will be developed for integration. The centennial washing machine is a perfect showcase for future circular economy, sustainable consumption, production patterns and maximization of resource efficiency. Greenfreeze2 and SOV (social vehicle) are some other examples. Also we connected to the network of silos of the future (former grain silos).

We created digital twins, and simulated entire villages in sandboxes with BIM.
AI/machine learning helped a lot to understand the explosion of data. With Faircoin, we introduced a sustainable cryptocurrency that favors local production and enables a completely new type of cooperative economy with micropayments and microrewards.

To maximize the efficiency of thousands of design projects the need for large scale coordination maybe bigger than ever before.
I propose the LIC (large idea collider) where all ideas collide like particles in the LHC
(Large Hadron Collider), the biggest machine on earth, and generate new findings and solutions.

A new distributed silicon valley was born. What if?... How to?...

Join the conversation and contribute:
leopold.zyka@gmail.com (Founder of OpenLandLAB)

"The future we want must be invented, otherwise we get one that we don't want."

Joseph Beuys

B∀UH∧∩S21

Eufurt Over Square of Future

By Michael F. Schreiber

Too many ancestors were deleted when they thought they had history under control.
We're still grateful that some were better prepared. Their advantage was that for them the future was on their doorstep. Anyone who goes there today may understand why these people have been doing so well for many generations.

Is it possible to immunize participative political market economies against unknown blind spots with respect to future existential risk in forested rural transfer environments for social hyper-mutation held in check by a local climate compatibility complex while evolving orbital cultures and species? Poll by poll, vote by vote they booted their first one just in time but replaced all parts more than once since. At least one future unfolds, around all landmarks like pieces of cake next to each other. Frequently redecorated alternative paths and short-cuts between checkered artistic research fields connect prototype fabrication repair playgrounds. Radial concentric re-combinations of utopian or dystopian ecologies surround official and commercial portals. Advertised design competitions for synthetic clusters result in symbiotic alignments. Approaches that were originally only set up on a small scale have become standard examples of sustainable rural land-art around or within negotiated limits.

No matter how patterns match, they are seldom immediately understandable; explanations need to make the local culture and history accessible to guests, in order to meet and shape their expectation. Decentralized consensus, customized protein production, climate turbulence, asteroid industries, speciation explosion and autonomous lifestyles closed lots of doors for most communities but opened more for those ready to sprint like AI bot swarms.

The unspeakable - at least sometimes unclear for purely digital beings - common essence of conversations about preparations for coincident surprises was fortunately made accessible to all senses and gave birth to a diverse but sustainably used landscape that bequeathed a future to every form of life over thousands of years.

Credible ambassadors of ancient and modern stars update their simulated presence in the museum of interpretations filling the Symbolon Valley again and again for as long as they want, to make comparisons across ages and empires, to ask each other to dance, or to accompany distance learning. Even the youngest or earliest, whose thoughts sometimes only arrive centuries later, can hope to join this public think tank of immortal role models eventually as a reward for their contributions to emerging confluences of ideas from all times and worlds.

Although the future as an art is now spreading among all known habitats, many tribes apply and return to incubate metaphorical eggs together. Light-years from home their townships drop like feathers into nested bubbles opened and resealed by Eufurt.

Michael.F.Schreiber@gmail.com

Technology to Empower Indonesian Artisans

By Muhamad Lukman (DiTenun)

DiTenun : Web App for helping weaving artisans of Indonesia

As of 2020, Indonesia's population is about 270 million, half of which live in urban areas.

However, both rural and urban people are still performing cultural-related activities, or at least have a traditional fabric such as weaving.

Weaving itself, in short, is two distinct threads that are interlaced to form a fabric. In Indonesia, the motifs applied using weaving technic has meanings and used for traditional activities.

Most of the traditional weaving textiles come from rural areas, coming from around 271 thousand small and medium enterprises.

From here we can see the relationship between rural and urban areas; rural supplies the city with traditional fabrics, and urban becomes the source of demand.

On the other hand, there is also another demand: these urban people still want to use traditional textiles as part of their modern life.

The problem is how to make the visual of the motifs "familiar" enough to retain the sense of traditional textile, yet modern enough so as not to interfere with the sacredness of traditional motifs in textile.

There is also a problem of translating those new motifs onto the textile to create new variations of textile motifs.

This is a problem for craftsmen; where a tool is needed that can provide new designs and applying them onto the textiles.

One way to help craftsmen to accommodate those needs is to create software as a tool.

That is why we create DiTenun web app. DiTenun is a tool that gives craftsmen the ability to generate new designs based on traditional patterns using machine learning and help them translate that design onto the textile.

This tool also helps artisans making online documentation of their works, making it easier for them to reproduce motifs that have previously been purchased.

With these new abilities, artisans in rural areas and people from the cities can have a two-way dialogue about what designs can be made and what designs that is desired.

Especially in the era of a pandemic, technology is important. The distance can be shortened with technology, and the right tools to generate and communicate designs between buyers and sellers are helpful. In post-pandemic, the trend of using technology to communicate and creating new designs will still follow.

Seen in an ecosystem, a trend generated by cities will be spread to rural areas. The artisans become more familiar with the new design, applied it to their own rural life, and took it as part of their life. In turn, this will give feedback in terms of style inspiration to the urban community.

In general, aspects that can be improved in rural areas of Indonesia are the ability to design and technological capabilities to help their design and selling their products.

For us, DiTenun is a tool to empower traditional artisans in the field of technology for design.

How to Draw and Paint a Bird?

By Dr. Pallavi Rani (National Institute of Fashion Technology (NIFT), Mumbai)

In India, every folk or traditional art has its own style of visual form such as bird, animal, flower and human. Among these visual forms, bird is one of the favourite forms which has been drawn by every art lover who love to practice traditional and folk-art. In Indian traditional or folk-art forms (Madhubani, Kohwar, Warli, etc) bird always shown in various styles in terms of form and colour. These styles always been recognized by their uniqueness and application of specific visual identity. Sometime these visual identities taught by elderly and it get transfer from one generation to another and sometimes it's drawn by copying and referring the traditional art form. Traditional art forms always been reflection of a culture and their tradition as it tells a story of the cultural and social values of the particular community or artist. But there is a question what if any art form is demising and the art lovers or coming generation won't be able to see it? How we can carry forward the same tradition to the next generation? How rural design can be recreated? What would be the best practice in this case? How we can learn to draw and paint a traditional bird form?

These questions always bothered me and I started found the answer for the same. I studied and analysed a traditional wall art form of rural India. After a depth research of these art form, I came with a conclusion that creation of a library of visual characteristics (form, shape, orientation, colour, texture etc.) can help to bring out visual identity and preserve these art work in a practical form. As an example, a library of rural mural art form has been developed by studying the visual characteristics of traditional form of birds. The good part of this library is that if you know the basic body parts of any bird like beak, eye, head, neck, body, tail, leg etc. and specific body part like cock and peacock carry crown on their head, parrot has red ring around their neck etc. artist would be able to create a traditional bird form of eastern rural Jharkhand.
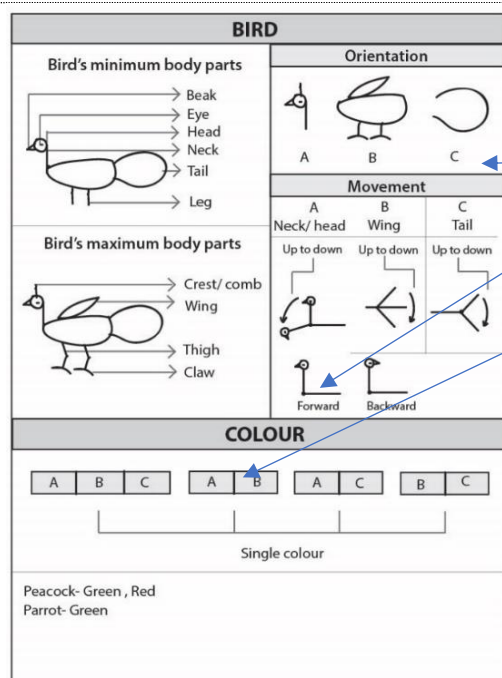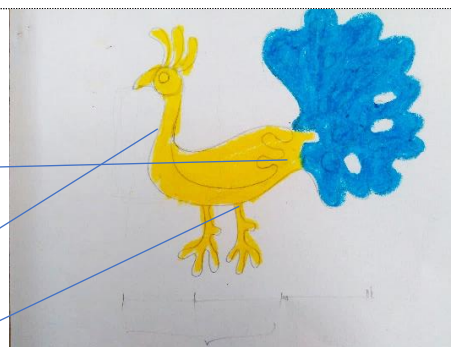

Photo Interview

Figure A

Figure B

Body parts: Beak, eye, head, crown, neck, leg, claw

Orientation: A B C as usual

Movement: Head-Up & forward Tail- Up

Colour: AB carry single colour (Head & body in same colour tail has different colour)

In Figure A, a library of visual characteristics of rural mural art form of eastern Jharkhand has been shown and in Figure B colourful peacock is shown which has been created following the given visual characterises. In Figure A, maximum and minimum body parts of bird, body orientation naming A, B, C, neck/head, tail and wing movement have been mentioned. To paint the bird, colour palette has been shown naming ABC, AB, AC and BC which indicates that bird can be painted in four ways. Following these guidelines one bird 'peacock' has been drawn and painted (Shown Figure B) by a person who is unknown to this art form. This bird, keep resemblance with the bird form of rural mural art of Jharkhand. Following these guidelines any bird such as parrot, peacock, hen, pigeon etc. can be drawn in traditional form, considering artists own knowledge and preferences. And idea of creating a visual library will definitely help us to preserve other art forms.

The Value of Community Action

by Phillip Nielsen (Regional Design Service)

When thinking about rural communities we imagine small townships of closely connected residents.
They're the type of people who drop everything to help a neighbour and the ones that roll their sleeves up when things need to be done around town. When they see the need to improve their town, build a new community centre or public toilet – they scope the project, write proposals, and apply for government grant funding. Unfortunately, there is often a gap in these individuals' project knowledge and their efforts are regularly dismissed by government and funding group.
Over the last four years we have witnessed the disregard for community-initiated projects in rural areas with some individuals being told it is not their role to define the places where they live. The first time we encountered this was in 2018 when we were engaged by the 170-resident town of Rand (New South Wales, Australia), to define a wholistic strategic vision. Historically the township had struggled to gain local government support and grant funding to undertake building maintenance and improvement projects. Embarking on their design journey, a local government employee implied to the community that the best thing that could happen to Rand is to demolish it.

Rather than given in to the negativity and encouragement to stop, they pushed forward with their plans. After months of consultation and engagement with past / current residents and visitors we collaborated to produce PLAN RAND – a community initiated and led vision document that coherently shows how small, seemingly unambitious $5,000 projects build towards greater plans and broader economic, social and cultural improvements for the township. The project was hailed as a success and show the whole community how they could work together and small, considered and achievable change.
Up until this point, the township continued to be overlooked, but with their vision completed, heads started to turn and concerns formed around the legitimacy of a community self-initiating their future. At this point in time they received another letter from a local government representative who advised them outright that it was not their responsibility to define their towns future. Basically, they were being told by a department that had delivered so little in their eyes to sit down, shut up and be grateful for what you get. Undeterred, they pushed on again and three months later the town was awarded almost $250,000.00 of grant funding, emboldening their plans to deliver their collective town vision rather than that of a government employee.

While this community stood their ground, we see and hear all too often from those that stayed quiet.
We all need to work harder to encourage and support passionate community voices and volunteers. They work tirelessly with little to no praise in the interest of delivering improvements for all rather than the few. As designers, we can engage communities at the ideation stages to share design thinking strategies and technical knowledge to ensure that built outcomes are fit for purpose.

The Resilient Village

By Prof. Dr. Ramesh Kumar Biswas

People are developing strategies for sustainable habitat for after the pandemic. The time has come to translate these strategies, to harness the potential of rural regions for tangible projects that benefit the population quality of life directly, in pilot projects.

We see a need for a new initiative level - between EU Programmes and major Projects on the ground. A need for a large project as a pilot to develop locally resilient, globally competitive regions, by harnessing different sectors on an inclusive platform. A need for an innovation surge that overcomes bottlenecks, roadblocks. An opportunity to strengthen regional cooperation. To face the challenges of the future for the benefit of youth today and tomorrow

Phase 1: MASTER PROJECT
Resiliant spatial plan, road map and implementation framework, feasibility and bankability studies.

Phase 2: IMPLEMENTATION and monitoring of projects
Only an integrated, multi-sectoral approach can succeed in meeting the challenges of the future.

THE MASTER PROJECT works on:
Bringing strategic, policy & road-map superstructural level to the ground, identification of region-specific concrete pilot projects as implementation labs and commercially viable enterprises, implementation procedures, Master planning, design recommendations, technology choice, trans-border expertise pool to incubate local R&D & industry, employment, SME entrepreneurship, social design and outreach, information base, interregional communication, supervision, evaluation and monitoring of projects, catalyst & snowball effect for further projects.

We will develop an understanding of: How to implement a multi-sectoral concept of resilient rural areas; How to overcome silo thinking and nourish innovation; How to incubate and accelerate local entrepreneurship/social entrepreneurship in the focus areas & build capacity in private + public sectors; How to grow interregional communication and a know-how transfer base; How to establish, grow & maintain better long-term coordination between stake-holders to incubate further projects.

A SMART Region has "smartness" embedded and is guided by becoming more resilient. It analyzes, monitors and optimizes its systems, through transparent, inclusive information feedback mechanisms, continuous learning/adaptation, and through the application of internationao expertise & thinking systems to improve its inclusivity, cohesion, responsiveness and governance.

SMART tech is only one of many tools in the toolbox. Smartness goes beyond the use of data and technologies and implies a holistic approach, based on social justice, good governance and pro-active institutions and processes putting people at the centre.

Preventing emptying of rural areas by ensuring modern employment and connectivity.
Development of initiatives for contemporary lifestyle and technologies to make rural life attractive Low-carbon transport, water transport, Environmental protection, food safety and downstream food quality development. Essential to support this would be Future Farming based on a Food-Water-Energy-Waste Nexus, Life-cycle food calculations, ICT-based weather info, crop, bio-gas/solar/wind know-how, 'Foodprint' reduction, food safety, nutritious food production, Organic Farming & Fisheries, River

rejuvenation, Flood prevention, Water conservation and storage, Wetlands, Irrigation, Soil remediation, Landslide and Disaster Prevention, Waste-to-Energy, Agricultural waste to building materials, Added Value Food Processing with Certification, Marketing

RURAL Development needs a 2nd income base: Eco-Tourism, Health Tourism

LOW-CARBON HOTELS/RESORTS: VIRGIN SITES, UPGRADES of EXISTING, as a SECOND SOURCE OF EMPLOYMENT FOR THE RURAL POPULATION, THEMATIC DEVELOPMENT TOURIST/BUSINESS/HEALTH HOTELS, short-term, large volume. Waste- and energy-saving concepts for sustainability, customer acceptance. Nature parks with comprehensive energy, facility, mobility, waste mgmt.

Synergetic Health City/Retirement Village/Health Resorts with medical + nursing support, comprehensive long-term business model.

Hard components should be enhanced by Soft components: EDUCATION AND AWARENESS THROUGH ICT

This concept is designed by our technology and business partners to apply contemporary content, methodology, creativity, skills approaches, using general thematic educational, E-Learning, mobile Digital Education units – has great potential in CEE & South-East Europe.

Fostering local economic development and skilled employment. This is true in the case of small-scale PPPs with local actors, allowing for faster implementation and greater impact as well as local job creation through the mobilization of local banks, markets, resources and firms.

What is the exact impact of this project?

Badly-needed new approach and way of working to accelerate innovation in Europe (Holistic and inter-geared – not isolated, not just bottom-up or top-down), Coordinated, Integrated Spatial Plan, Business Focus, Coordinated flow of Planning & Feedback, Learning & Developing by Implementing, Capacity building for Governance

Professionally organized, transparent and mentor-moderated Communication, Cooperation, Exchange between the Regions during the entire process. Establishing functioning long-term Partnerships.

Prof. Dr. Ramesh Kumar Biswas
Vienna – office@rameshbiswas.com

Rural Matters

By Richard Lowenberg (First Mile)

Rural areas and communities are under threat. Rural areas used to be everywhere. They are still widespread and are as diverse as the life forms that inhabit and nurture their ecological existence. Rural areas are not appropriately valued and have long been exploited for the development of our rapidly spreading urban fabric. The majority of the world's people now live in cities, where they exist amid social tensions and disparities, economic fragilities, increasing noise, speed, waste and unhealthy ways. Many people now desire a return to the rural, to raise families, to be connected, to be self employed and to have a more healthy way of life. Unfortunately, this turnabout is imposing severe development pressures and unsustainable impacts on rural regions, as consumer culture extends its grand mistakes and true nature.

Rural people and places vary greatly, from long in-place indigenous settlements, to those who resettled generations ago seeking a rural way of life and self-reliance, to the exploiters of natural resources and property speculators in less settled areas, to those on the move or with nowhere else to go, to those seeking a new healthy lifestyle amid a good place to raise families and create community, and to the 'lone eagles' who build their high-mountain aeries seeking a high quality of life that simply requires a broadband network connection.Rural communities and regions are emerging in this era of change, as being of a scale that fosters their being on the forefront of implementing healthy, sustaining, resilient eco-social futures, by:

• Developing scaled local/regional practices w/ globally networked relationships
• Setting examples for urban-rural relational planning and development
• Implementing a renewable and conserving energy infrastructure
• Implementing an open community networking infrastructure and services
• Implementing regional ecological economic understandings and practices
• Assessing decision-making feedback loops and learning from small mistakes
• Creating centers for lifelong learning, collaborations and practices
• Taking a phased long-term view with responsible stewardship and governance
• Being adaptable and eco-oriented amid complex environmental and climate impacts

The foundational sectors upon which to build our networked society economies should and will be energy and information. All social systems are being integrated with these hubs in a web of potential sustainability. This will mean new understandings and applications of the ecological value of material, immaterial, private and common pool resources in a scaled, networked localglobal social ways. How do we get from here to there? Creative example setting is needed.

There are a lot devils in the details, but it is critical for leadership, nationally and locally, to understand the eco-social opportunity that we must address. Energy and information networks can pay their way and can generate the services income needed to support lifelong education, healthcare, public safety, environmental sustainability and our required eco-social intentions.

Richard Lowenberg is a rural community and networked society planner, eco-arts and sciences practitioner and information ecology advocate, based near Santa Fe, New Mexico. He directs the 1st-Mile Institute www.1st-mile.org , and is currently leading an initiative on Networking for Mountains Sustainability, for Telluride Institute and UN Mountain Partnership.

~~Last Mile~~
First Mile

People and communities creating networked eco-social value locally, are the first mile, not the last mile.

Most telecommunications service providers and government policy makers currently refer to the home, office, neighborhoods and communities as the "Last Mile". They indicate that providing "Last Mile" enhanced connectivity, especially in rural areas, is not economically viable. They have their economic models backwards. The greatest source of value in most peoples' lives is local, derived from self, family and community. In a globally networked and communicative society, local environments have the opportunity to aggregate and generate new economic resources, value and benefits. The local realm must be considered the "First Mile".The commonly applied term, "Last Mile" represents a supply-side driven concept. It is a topdown, national and corporate, technical and engineering perspective on telecommunications infrastructure deployment and services delivery. It is based on legacy hierarchical thinking, intent and actions, resulting in part in asymmetrical connectivity and pricing for subscribers simply being considered consumers.

The "First Mile" is based on a demand-side based understanding. It describes a local geographic orientation for telecommunications infrastructure and services deployment, with a democratic social and economic perspective, that focuses on the difference these systems and services will make in the quality of peoples' lives. The "First Mile" is rooted in realizations about the newly emerging 'hyper-archical' nature of networked economies, local-global relationships, actions and social change; with the provocative intent that the Information Revolution must ultimately be a "people's revolution".

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A Pattern Language – Rural Edition

By Robert Krasser & Anita Murkovic (SIR - Salzburger Institut für Raumordnung und Wohnen)

In the last century, architecture and spatial planning have been strongly oriented towards the requirements of the Athens Charter. This has led to a "car-friendly" city of "long ways" and sprawl. In either architecture schools or universities' the complex "social spatial networks" were neglected or overlooked. The focus was (and still is) mostly on the genuine design of solitary, spectacular objects or as Jan Gehl narrates: "Designing Skyscrapers in the shape of perfume bottles".

A 60 year long discussion started by Jane Jacobs, lead to the UN Habitat New Urban Agenda and the Leipzig Charta. Today in the year 2020, a soft counter-trend can be noticed. However, influential senior architects with well-established offices and long-term professors at our universities are changing their awareness, too gradually. As they are educated in the 60's to 90's they still have the "Athens Charter thinking" in their DNA. Additional to the "Athens Charter thinking" in the past decades the attention on research, planning and design was focused on cities. The planning in or of rural areas, villages and landscapes has been (almost completely) neglected. Even worse, the design-concepts of the cities where copied to rural areas. Billions Single detached houses in many variations and styles without any "genius loci" where made, possible due the mass motorization in the past 50 years.

Why start with "A Pattern Language?

Christopher Alexander researched intensively these complex networks and the different relationships between people and the entire built environment. A Pattern Language represents the UN-Habitat New Urban Agenda and the SDG11 like no other methodology. Furthermore, "Patterns" are easy to understand, to transfer, to compare, and to create.

Each pattern describes a problem that keeps popping up in the environment, repeatedly. The pattern tries to solve the problem from the core, so then the pattern can be used over and over again and yet another type of solution is the outcome. Each pattern is linked with several other patterns and therefore these connections form the pattern language.

Why we need rural Patterns?

The 253 patterns of Christopher Alexander and the 80 Patterns of Michael Mehaffy (New Pattern Language) still focus on the urban environment for a good reason, as they are generic and could be easily (and successfully) transferred to rural areas, villages and small-towns.

Nevertheless, the pandemic year of 2020/21 once again questions different priorities. Will there be a migration towards rural areas due the home-office drift? Will there be a new trend of "my home and my garden"? So including those questions suddenly "special-rural-patterns" become obvious and worth to research e.g.:
• Coworking on the countryside
• Village-connecting-bike tracks
• Theme-villages etc.
• Dorfuni / Village University
• Rurasmus (Erasmus for Rural areas)

In the case of "special-rural patterns", it is even more important to make the patterns as attractive and accessible as the published one. The "special-rural-pattern" should strengthen the countryside for the future and show a competitive identity the city. Such patterns have to be well thought out and planned for

longer periods in order to ensure that people can live easily away from the city. In order to work out these patterns, a call for students, architects, spatial and urban planners, should be made in order to gather a wide range of "experts" and thereby create as many different and innovative "special-rural-patterns" as possible.

So how to create/write rural Patterns

Therefore, we established a Website www.einemustersprache.de (in German) with 253 patterns of Alexander as a basis. Once registered its possible to create and publish new patterns. Architects, Students and other interested people are invited to write and upload new patterns. An annual reviewing process will select the most relevant generic patterns, which will be published.

Especially "wanted" patterns are with following topics: rural issues, sustainable-traffic, bicycle, spatial planning, public participation, developing countries

www.einemusterprache.de

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Links:
• https://blogs.lse.ac.uk/politicsandpolicy/green-and-neglected-land/ (Theme: Neglected rural planning)
• https://www.designsystems.com/christopher-alexander-the-father-of-pattern-language/ (Theme: A brief guide even for non-architects, on how to create and improve someone's own environment)
• https://declad.com/a-pattern-language-review-and-notes/ (Basistext Pattern Language)

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Design Contribution in Post Corona Times

By Robert Krikac, Michael Sanchez, Josiah Pearson, Anabella Miller, Harleen Kennedy, Lakshita Malhorta (Rural Communities Design Initiative)

How might design contribute to augment the life of current and future populations, especially in "post-corona" times? How might social cohesion (in the sense of belonging and putting co-operation above competition) be improved in rural areas?
Recent studies of U.S. workers indicate that 19% of workers would prefer to work at home full time now that organizations have adapted to remote work.[1] Rural communities have an opportunity to attract remote workers if they can provide more than just access to broadband. Designers and community stakeholders can work together to ensure that the foundations of the existing communities stay strong while planning for growth that works for all.

Growth strategies that do not lead to gentrification can increase the quality of life for existing and new residents. For example, allowing for smaller homes on smaller lots or multiple dwellings that form pocket neighborhoods can create affordable housing with a strong sense of community.[2] There are also new financial structures around home ownership that allow for easier transitions in changing types of housing as a family's needs change, as in Sweden's Boklok communities.[3]

Community organizations and governments can utilize smart cities approaches to keep citizens and visitors up to date about access to transportation and services, commercial and recreational opportunities by leveraging the power of mobile applications and technology.[4] Developing livable and walkable cities and downtowns is also vital to creating healthy and successful rural communities that are resilient and sustainable.[5] Consideration for co-working spaces, hoteling or satellite offices can generate revenue for small towns while keeping the scale of the community rural.[6, 7] Introducing retail incubator spaces, pop-up shops, indoor and outdoor market opportunities as well as an interactive central gathering space go a step further to helping retailers sell products outside of traditional restaurants, bars and coffee shops and getting locals involved.[8] These "flexible" spaces can also accommodate festivities, concerts or local events that in a post-COVID-19 world will provide opportunities for socializing.

Proactive, environmentally-focused design will help realize a sustainable future for rural communities. Issues, including The Urban Heat Island Effect[9], stormwater runoff, and high carbon emissions[10] commonly found in urban areas should not be ignored. Adopting methods to address these initially and as the community grows will provide a foundation for sustainable environmental growth. Approaches that use green infrastructure[11] such as rain gardens, afforestation, pervious paving, and green roofs will help mitigate if not reverse the effects of these problems.

Design can contribute to these rural areas in a positive way, augmenting the life of current and future populations; creating communities that have attractive small town attributes while allowing workers the ability to have careers that previously were only available in urban areas.

Rural Communities Design Initiative
School of Design and Construction, Washington State University, Pullman, WA, USA

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Thinking in community – Co-Design Practices for Territorial and Cultural Development

By Stefania Cerutti, associate professor at University of Piemonte Orientale, president of Ars.Uni.VCO Association,
Andrea Cottini, secretary and project manager Ars.Uni.VCO Association,
Giulia Damiani, systemic designer and facilitator at Comuniterràe project,
Paola Menzardi, Ph.D. researcher at Politecnico di Torino, collaborator at Comuniterràe project

For a long time we considered design discipline linked to big cities and urban contexts full of ferment and always moving. For a long time we also associated design with industrial products, in a continuous research for the formal and functional perfection. This is a highly reductive view of its areas of competence and application. Nevertheless, the challenges imposed by social, environmental and economic crises of recent decades have imposed a paradigm shift. Design can be a new culture and practice to sustain social innovation which has the potential to change the world (Manzini, 2015).

Design becomes today a strategic tool for evaluating and planning the many aspects of human life, both material and non-material ones. Design for Territories is the area of design that identifies the territory as a vital and constantly changing system determined by the interactions between all its parts, among them, landscape, inhabitants, history and nature. The design approach highlights, reinforces and creates innovative, sustainable and systemic opportunities for territorial development, starting from the existing resources (Parente, Sedini, 2018) and the diffused heritage. In this context, rural areas are interesting experimental laboratories. They are contexts in which transformations take place at a slow pace and where cultures and values are preserved as highly visible traces: a traditional folk costume, a hand-woven wicker basket, a handmade dry stone wall. In order to create new opportunities and scenarios for sustainable and inclusive development, design for territories is particularly nourished by the participation of local actors, who assume the role of co-designers.

"Commonlands. Cultural Community Mapping in Alpine Areas" is a participatory cultural project born in the Southern Alps, north of Piedmont, involving 10 municipalities of the Val Grande National Park. The process has enabled communities to regain awareness of their heritage through a series of bottom-up actions, including aparticipatory inventory of local heritage, community maps, a collaborative digital archive and several community walks. This experimentation highlights the need and the role of design in facilitating lasting co-design processes in response to abandonment, impoverishment and degradation from which many rural territories suffer.

Inner areas have long captured the attention of scholars and experts because of the high quality of life they offer, providing an alternative scenario to urban living and its limits. Rural design is the tool that works alongside people to enable their creative capabilities and enhance the co-creation of solutions for the revitalisation of territories.

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Rural Design for Territorial Regeneration

By Valentina Anzoise

The traditional barriers between the center and the periphery have fallen, and the territory tends to turn into a unique system composed of variously extended and densely populated areas.
In such a scenario, increasingly large parts of society are calling for a new role of rural areas: not only as suppliers of goods and services, but also of healthier and more sustainable models and lifestyles.
A new rurality, therefore, which does not stem from a contrast with urban models, but rather from the constitution of new economic and social forms, and from a conception of the "rural" as characterized by the peculiarities of the territories, rather than exclusively belonging to the agricultural sector. The villages network and the landscape can become the cornerstones of the cultural and economic factory of the future, if rural contexts are adequately "redesigned" to offer living and working spaces and to host and activate new economies and integrated production chain.

Rural Design concept derives precisely from this need: developing a new gaze that interprets the territory in a dynamic way, focusing attention on the connections within an organism and between organisms. The designer (in its broad sense) must conceive processes in which the output of one system can become another's input and elaborate visions and plans that take into account the whole system that generates processes, products, services and environments, as well as the flows of materials and energy between the different phases of their life cycles, favoring the use of renewable or low environmental impact resources and a proper end-of-life treatment. All aspects that, until a few years ago, were not taken into account in the design practice.
In this framework, especially cultivating – in its broadest sense of managing the soil seen as a common heritage and of primary activity for human existence – deserves special attention and requires a critical reworking of the rurality itself.

In 2019, Rural Design for territorial regeneration association has organized the first edition of the Rural Design Week, a 10-days event culminated in the exhibition "Towards a Critical Rurality" in which artists, designers, architects and researchers have been invited to contribute with works and projects that fall in the following categories:
A: Rural design / systemic design objects
B: New naturally-based materials
C: Projects or processes inspired by the principles of circular economy and systemic design.

The proposals selected have been exhibited (or made in situ) in the buildings of San Potito Sannitico, a small village in Southern Italy, about one hour from Naples. Every activity, from the design phase to its execution, was inspired by the principles of sustainability and all those natural cycles and processes that allow to activate, facilitate or even maintain the capacity of ecosystems and communities to regenerate.

Info:
http://ruderi.org
http://ruraldesignweek.com

Imprint

SiliconVilstal

Upcoming Events

In 2021, Silicon Vilstal organised a social innovation programme. Both, this programme and its highlight: the 6th annual Silicon Vilstal Experience Festival in 2021, had the motto "Social Game". Social Game refers to the underlying living lab approach of playfully trying out as a community how rural areas can be strengthened and developed further. The respective logo has been selected through a design competition and the winner Matthias Ammer was announced during the Rural Design Days 2021.

In 2022, our motto will be "Zukunftsfreude". "Zukunft" ist the German word for future, "Freude" means joy or happiness. In times, when many people are pessimistic about the future or hesitate to shape it, we want to give an optimistic and proactive statement. All designers and creaties are invited to design a key visual for our 2022 motto "Zukunftsfreude" and to participate in our global design competition. The winner will be announced at the Rural Design Days 2022. Please submit your proposed design to **info@ruraldesign.de**

7th Silicon Vilstal Experience Festival – 22-25 September 2022
Selected by the EU Commission as "European Social Economy Region" Event

Rural Design Days – 12-13 March 2022
If interested in contributing to the Rural Design Days 2022, please contact us at **info@ruraldesign.de.**