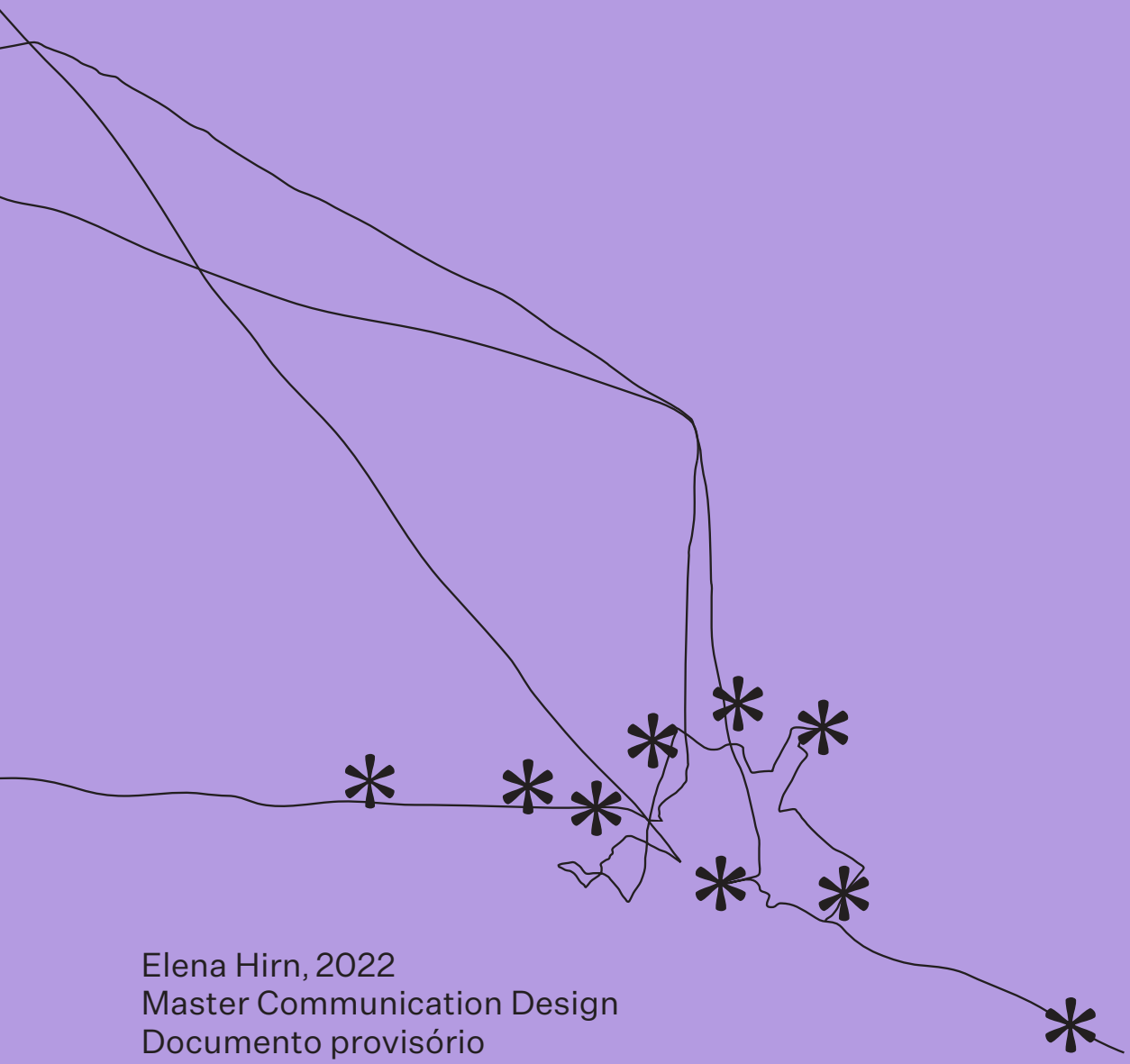
Friendly Streets

The creation of a design concept to raise awareness towards discriminatory graffiti in Vienna's public space.



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Master Communication Design
Documento provisório

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Abstract

ENGLISH VERSION

The project “Friendly Streets” aims to create awareness towards discriminatory graffiti in Vienna’s public space and, thereby, provides an easy access to stand up against it. Within the framework of this project a public intervention in form of a sticker design was created. The resulting design solution offers an easy access to the forms needed to report a discriminatory incident and also provides deeper information about the topic. The main purpose of the work is to transfer all newly reported data of discriminatory content to the City Service of Vienna to document the incident and remove it as soon as possible.

This report demonstrates the process of an initial data research and organization to the application of different process-orientated methodologies in order to use graphic design as a tool to create a brand identity that incorporates the collected information. A qualitative research was conducted by applying the methodology of “walking as a method” in order to use walking as an exploratory tactic to gather primary research. The project strives to work within the scope of the “designer as researcher” and combines primary research and data organization with the creation of a visual concept.

The report contextualizes the project between the discipline of social design and design activism. In the course of the theoretical analyzation critical design writings, manifestos and contemporary examples of design activism were included. Furthermore, the report argues through some brief examples of well-known protest movements that the success of protest actions is increased by good branding.

By incorporating brand identity in the project “Friendly Streets” the aim was to create a corporate look and feel and link the two components sticker and website through a unified visual appearance to each other. In conclusion, the project and the corresponding report show that visual culture remains an integral part of organizing and communicating the need for change.

KEYWORDS
design activism, brand identity, public intervention, social design, visual research

PORTUGUESE VERSION

O projecto “Friendly Streets” visa criar uma consciencialização para o graffiti discriminatório no espaço público de Viena e, deste modo, proporciona um acesso fácil para se opor ao mesmo. No âmbito deste projecto, foi criada uma intervenção pública sob a forma de um desenho de autocolante. A solução de desenho resultante oferece um acesso fácil aos formulários necessários para denunciar um incidente discriminatório e também fornece informação mais profunda sobre o tema. O principal objectivo do trabalho é transferir todos os dados de conteúdo discriminatório recentemente comunicados para o Serviço Municipal de Viena para documentar o incidente e removê-lo o mais rapidamente possível.

Este relatório demonstra o processo de pesquisa e organização inicial de dados para a aplicação de diferentes metodologias, a fim de utilizar o desenho gráfico como ferramenta para criar uma identidade de marca que incorpore a informação recolhida. Foi realizada uma investigação qualitativa aplicando o “caminhar como método”, a fim de utilizar o “caminhar” como táctica exploratória para recolher a investigação primária. O projecto esforça-se por trabalhar no âmbito do “designer como investigador” e combina investigação primária e organização de dados com a criação de um conceito visual.

O relatório contextualiza o projecto entre a disciplina do design social e o activismo do design. No decurso da análise teórica foram incluídos textos críticos de design, manifestos e exemplos contemporâneos de activismo do design. Além disso, o relatório argumenta através de alguns breves exemplos de movimentos de protesto bem conhecidos que o sucesso das acções é aumentado pela boa marca.

Ao incorporar a identidade da marca no projecto “Friendly Streets”, o objectivo era criar um aspecto e uma sensação corporativa e ligar os dois componentes adesivo e website através de uma aparência visual unificada um ao outro. Em conclusão, o projecto e o relatório correspondente mostram que a cultura visual permanece uma parte integrante da organização e da comunicação da necessidade de mudança.

PALAVRAS-CHAVE
activismo do design, identidade da marca, intervenção pública, design social, investigação visual

Table of Contents

1. SOCIAL DESIGN	1.1) Definition Social Design	14	THE ORIGINS OF THE SOCIAL IN DESIGN
	1.2) The History of Social Design	14	
	1.3) Manifestos/Critical Design Writings	20	
	1.3.1) The Social Role of the Graphic Designer	20	
	1.3.2) Guerrilla Graphics	22	
	1.3.3) Culture Agents	23	
	1.3.4) Contesting the Origins of the Social in Design	26	
	1.3.5) The Bauhaus Legend under Criticism	28	
	1.3.6) First Things First	31	
	1.3.7) A New Kind of Dialogue	31	
	1.3.8) There is Such a Thing as Society*	32	
	1.4) Designer Turns into Politician	33	
	1.5) Social Design Today	34	
2. DESIGN ACTIVISM	2.1) Definition Design Activism	38	DESIGN AS A TOOL TO INITIATE CHANGE
	2.2) The History of Design Activism	38	
	2.3) Contemporary Projects — Design Activism	40	
	2.3.1) Saytheirna.me	40	
	2.3.2) The Accessible Icon Project	40	
	2.3.3) Tote Bag	41	
	2.3.4) Autocomplete Truth	42	
	2.3.5) Design for the Other 90%	42	
	2.4) Branded Protest	42	
	2.4.1) Black Lives Matter	46	
	2.4.2) Women’s March	47	
	2.4.3) Umbrella movement	47	
3. PROJECT DESCRIPTION	3.1) Aims and Personal Motivation	50	FROM THE FIRST STEPS TO THE FINAL RESULT
	3.2) The Predominant Problematic	51	
	3.3) Different Methodologies Applied	52	
	3.3.1) Data Organization	52	
	3.3.2) Individual Data Search	56	
	3.3.3) Walking as a Method	56	
	3.3.4) Designer as Researcher	62	
	3.4) Implementation of a Design Concept	63	
	3.4.1) Design Concept — Illustration	65	
	3.4.2) Design Concept — Mapping	67	
	3.4.3) Design Concept — Brand Identity	69	
	3.4.4) Design Concept — Final Design Solution	70	
4. CONCLUSION	4) Conclusion — Final Thoughts and Considerations	74	FINAL THOUGHTS AND CONSIDERATIONS
	Bibliography	80	







Introduction

(***)

We live in a rapidly changing world in which we as a society are facing fundamental problems. 2022 is a distinctive year of persistent protests due to numerous conflicts. Systematic and public health grievances caused by a pandemic, war and human rights violations due to totalitarian regimes, including the oppression of women and their right to self-determination and a climate crisis that is worsening with time are just a few of the key issues of our time.

The Magazine CONTRA addresses its Issue 02 to the important matter: Protest, in its introduction it states:

> Just over half a century on from 1968, the “year of revolt”, we find ourselves in a defining moment for protest. The current political climate, underpinned by the rapid rise of populism, the existential threat of climate change, and heightening tensions among super powers, has brought a new wave of activism. (Bohm-Duchen, Brodie, Hassard, Morrison, & Pick, 2019)

The events are overturning: A brutal murder of a young woman in Iran by the guidance patrol (a special police squad that is dedicated to continue the oppression of Iranian women), women in America loosing their fundamental right to make informed decisions about their own bodies due to a governmental law denying women control over their reproductive functions and a hole country being forced into war by a head of state who ultimately rejected diplomatic efforts and embarked a war of aggression on Ukrainian territory in order to re-establish, expand and secure the Russian empire, willing to use any means. There’s one thing that all these injustices have in common, they spark riots. (Von Schwerin & Steinmann, 2022)

People all over the world are gathering in numbers in public, to speak out against these existential threats — gathered into a collective to express their mission of change. This is where design comes into play, of course, just up to a certain degree.

Already in the 1860s within the early protests of the suffragette movement, graphic design activism was used as a tool to make their social and political discourse accessible to a wider audience. Design also played an active part in shaping the agenda during the Paris uprising in 1968. The designs and slogans produced within the scope of the Paris revolutionaries are a good example of enriching political activities with critical thinking, wit and alternative views. (Banz, 2016)

To make people eager to join the conversation and get a large number of protesters on their feet it is important to make them identify with a movement. Through design a well-branded and unified visual appearance can be created. It can be an effective tool to raise awareness, spark dialogues and propose solutions through our work. It is important to emphasise though, that there are certain limitations for this kind of working field. The design discipline is limited as a message bearer. For this reason it is essential to stress that designers can contribute to activism and help achieving a sustainable change in society just to a certain extend. It is mandatory to question the social function and purpose of graphic design.

Design can support spreading an idea in imaginative ways, giving a movement a visual identity, raise awareness and structuring / communicating messages in an effective way. But design only can not make a change in the world. What is needed is a large number of people, using these visual tools, gathering under the visual appearance of a protest movement and expressing that their mission is more important to them than their everyday lives. The people who gather on the streets to march for the concerns that matters most to them are the ones who make a protest movement really powerful.

Visual culture has the ability to propose alternative futures, provoke our emotions and spur us into action. It functions as an integral part to communicate and organise the need for change. This happens in many shapes through the work of architects, designers, photographers, illustrators etc. engaging or reacting to different kinds of resistance.

PERSONAL APPROACH

The idea for this project was influenced by various conversations with friends, talking about the fact that they are regularly confronted with discrimination and injustice due to their skin color, sexuality or origin.

A few weeks ago the very first anti-racism referendum in Austria took place. “Black Voices” aims to provide an anti-racist initiative in Austria with the purpose of improving and strengthening the institutional, representative, health, educational, labour and socio-economic position of black people, people of African origin and people of color through federal constitutional measures.

During the registration week from 19-26 September 2022, seven petitions could be signed: Abolish COVID Measures, Black Voices, Compensation of COVID 19 Measures, Rights to Housing, Children’s Rights, Abolish GIS Fee and the referendum for Unrestricted Cash Payment. Six out of seven petitions exceeded the 100,000 signatures needed. A total of 530,938 signatures were collected for unrestricted cash payment. Black Voices is the only one, out of the seven petitions that did not get enough signatures to be considered by the National Council. 619 signatures were missing.(Bundesministerium für Inneres, 2022) Looking at these numbers, there’s no doubt that structural racism is still deeply anchored in Austria’s population. In a country with 6,358,858 people entitled to vote, 100,000 signatures against racism could not been collected. This shows drastically, that there still has a lot to be changed in order to live in an inclusive and just society.

Through my project I want to make a step towards overcoming existing racist and homophobic structures in Austria. As such things like discrimination in public are mostly hard to locate within my project I focus on a subarea of it: discriminatory graffiti. Unlike verbal attacks where legally several witnesses must be involved to take further action, it is easy for any person to act against discriminatory graffiti.

This project intends to address this important issue to the public in order to make discrimination in Austrias public sphere visible and, thereby, give an easy access to stand up against it. Among other things it shows that there is a need for action if we as a society want to develop in a way that is fit for the future. However, it is not just the responsibility of those affected but about “all of us doing it together”. The aim of the project is to make aware of the discrimination in public space and to encourage people to interfere. It’s time to show solidarity and to demand change and equality.

CONTENT SUMMARY

The first part of this thesis deals with the topic social design. First, the term social design is defined and then an insight into its historical background is given, showing that the desire for social change through design already arose in the 19th century within the Arts and Crafts Movement and was later passed on through the educational model of the HFG Ulm or the Bauhaus by their focus on human-centered design.

This chapter also introduces some of the pioneers in the field of social design who spoke out against the prevailing social and environmental grievances during the 1960/70s and adopted a responsible and critical stance within their work as designers. Subsequently, various approaches from critical design writings and manifestos are consulted which deal with the role of the designer in a social/political context.

Finally, the first chapter addresses the role of social design in today’s society which, according to art and design historian Claudia Banz, seems almost omnipresent. Here it becomes apparent that many young designers are using their design know-how for social improvement through services such as human-centered design, participatory design, co-design, social design, environmental design, design activism and so on.

The second chapter refers to the term design activism and demonstrates to what extend it can be used for social change. After an initial explanation of the topic, the text examines its historical background which shows that design activism was already used as a tool for political progress in the 1860s within the early protests of the suffragette movement and later during the the Paris uprising of 1968.

In the next step I present various contemporary examples of design activism that show how different designers approach socially critical issues and problems in order to provoke thought or become active against social injustice.

Nowadays many protest movements use branding as a tool to create a unified image that most of their protesters can identify with. Based on the research of the book “Branded Protest” by Ingeborg Bolem and Klaus Kempenaars in this chapter I clarify how the efficient use of branding methods can support a protest movement. Afterwards, some examples of well-known protest movements show how skillful branding improves a movements look and feel and increase its recognition value.

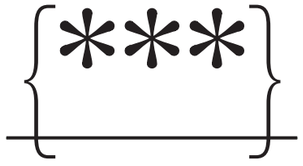
Within the third chapter I present the process of my project “Friendly Streets” in which I apply some of the design strategies/approaches mentioned before. I start by explaining my personal relation to the topic and the objective I am pursuing through this work. Then I touch upon the current problems in Austria regarding discrimination in public spaces by showing some examples and data. After that I define the methodology I used within the project. The first part of the work is the analysis and organization of the data provided by City Service Vienna. In doing so, an extensive list to evaluate and analyze the provided data was created.

The next stage of the research process involved an individual data quest. This contained the creation of different routes to check all discriminatory graffiti reported to the City Service Vienna in 2021. The aim of this search was to check if the graffiti had already been removed and at the same time consciously walking in the streets of Vienna to see if I recognize any new discriminatory graffiti. Thereby I referred to some of the principles the designer Alice Barnes incorporates in her project “Mapping Meaning” in which she uses walking as an exploratory tactic to gather primary research. In this stage I applied “walking as a method”, a qualitative research methodology which is, according to Karen O’Rourke, a motive contemporary artists are often including in their projects. This was an important part of my project since I included personal observation in my research process which helped me to better understand the subject matter I was dealing with. In this investigation elements such as coordinates, street name, type of violation, written content, district, sociographic information, time and date and photographs were collected.

Another input that encouraged me to focus on process-orientated work was the book “Visual Research: An Introduction to Research Methodologies in Graphic Design” by Russell Bestley and Ian Noble. This publication helped me to better understand the intersection between research and graphic design. In my project “Friendly Streets” I am also combining primary research and the existing data with the creation of a visual concept.

Finally to implement the collected material I tried different approaches starting with illustration over mapping to the final development of a brand identity. There were many insights on the way to the final design solution all of which I explain and show in the last chapter until I present the final design solution.

Social Design
Chapter 1.



1.1 Definition Social Design
1.2 The History of Social Design
1.3 Manifestos/Critical Design Writings
1.4 Designer Turns into Politician
1.5 Social Design Today

1. Social Design
The origins of the social in design.

1.1 | DEFINITION SOCIAL DESIGN

Social design is a creative practice dedicated to tackle complex human issues through the application of different design methodologies. Seen from a historical perspective social design has always questioned the designer's role and responsibility in society as well as the use of the design process to support social change.

In its application social design is placing the social issues as the priority, trying to understand social problems in order to support a positive and lasting change. Even though this design praxis does not completely solve social problems it is focusing efforts to support positive social change and creates opportunities that shift relationships between people and people, and people and institutions. (Maryland Institute College of Art, 2022)

Michael Kront, head of the Master's program in Design at Zurich Arts University, defines social design as follows:

> When we talk about social design, we don't think of a new trend or even a new design discipline. Rather, social design means the focus of design on social /societal impact in order to bring about or support change, of course in a positive sense. (Banz, 2016, p. 98)

As I see it, social design is a praxis for society and with society. It is about being mindful regarding your role and responsibility as a designer towards society and using design as a tool to bring about social change. It aims to support, facilitate and empower culture and to redesign our living environments and social systems in order to initiate and help shape change through interdisciplinary design methods. Design has a lot of potential to influence social change through sustainable design solutions.

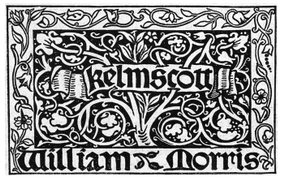
1.2 | THE HISTORY OF SOCIAL DESIGN

To look at social design in a historical context, designers of the Arts and Crafts Movement as well as designers and architects of the reform movement of Art Nouveau, the Werkbund or the Bauhaus already dealt with the demand for social change.

Fig 01
Printing chintzes at Merton Abbey, Morris & Co.'s, 1890.



Fig 02
The Logo of the Kelmscott Press in 1891.



Starting with the Arts and Crafts reform movements of the 19th century, the British artist, designer, architect, novelist and socialist activist William Morris was a major contributor to the renewal of textile arts and their methods of production.

His social values became a leading force in the Arts and Crafts Movement. Within his ideology of the responsible object, he stresses the importance of durability, preservation and the quality of materials. For Morris and his comrades it was important how and as to which criteria products were designed. According to them design should have the goal of benefiting society or the community and not just an individual manufacturer or user. (Uhrmann, 2011) Early in his career, Morris raised his voice against industrial capitalism and its effects of production, art and labour. This ideology remained throughout his career. In 1861, the design firm Morris, Marshall, Faulkner & Co was launched, which was eventually renamed Morris & Co. in the year 1875. (Fig 01)

His socialist vision of a more just society and his ideas of fair production were fundamental for Morris design ideology. Morris's later career is described as hypocritical by critics as he continued to pioneer expensive handcrafts while simultaneously denouncing economic inequality and overt luxury on socialist platforms.

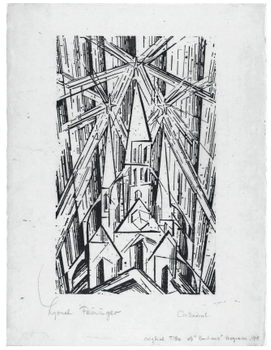
By focusing on his ideas regarding waste and consumption, one will find that his work anticipates contemporary theories of sustainable design. His turn to book design in the 1890s also shows how he incorporates his socialist values into his design practice.

In the last period of his life (1891-1896), Morris turned to a new design project. This was seen by many as the contrary to his intense political work: The Kelmscott Press, which pioneered in the production of high quality books and produced some of the most expensive and exclusive books of its time. (Fig 02) (Van Helvert (Ed.), 2016)

To me it seems like even though Morris apparently turned against his own socialist values with late age by working for Kelmscott Press, he still remained true to his principles regarding supporting a mindful and sustainable form of production. He was one of the very first influential characters to openly argue for "the responsible object" already in the nineteenth-century following the principles of durability, preservation and qualitative materials and remains a forbearer of modern theorists of sustainable design.

The Arts and Crafts Movement lasted until 1920 then Walter Gropius founded the Bauhaus in Weimar. He described himself as Morris's successor.

Fig 03
Walter Gropius, Manifesto, Independent leaflet, circulated in 1919 prior to the opening of the Bauhaus.



In his manifesto (Fig 03) for the opening of the Bauhaus he wrote: “Architects, sculptors, painters, we must all return to the craftsman.” (Godlzamt, 2022)

In the post-war period there was a lack of material goods and systematic production was needed. Design was the solution for a precondition of industrial production. These historical conditions changed the social role and responsibility of the designer and there was a new recognition of their ethical and social commitment.

Gropius believed that the conflict between artistic autonomy and industrial design could not be overcome instantly. Instead, he saw the solution in the education of a new generation of visual experts competent in both fields.

In 1953, the Hochschule für Gestaltung in Ulm was founded. The designers and teachers at HFG shared the convictions of the Bauhaus. The founding of the university was shaped by the post-war period. It emerged from a war torn world and therefore the product design of the university placed more emphasis on human-centered design. Students and teachers had in mind that the society could live more democratically and freely in a humanely designed environment. (Rams, 1994)

It is obvious that the foundation of the HFG Ulm was a very eager plan at that time, facing the predominant political situation. They focused their efforts on combining scientific-technical as well as artistic-creative skills and knowledge with an awareness of socio-political responsibility within their education. This was already an approach which Gropius tried to implement in his education. Max Bill, one of the team members and a former Bauhaus student, was also a very influential character for the HFG Ulm by incorporating design in the schools education model.

Fig 04
FTF Manifesto published in 1964 by Ken Garland along with 20 other designers, photographers & students.



According to Claudia Banz, today most people consider the 1970s as the the birth of social design. At that time a number of voices were raised to get active against the environmental and social grievances. Design can change society. Some design pioneers ahead of our time already knew this. Among them was Ken Garland. Within his First Things Thirst Manifesto published in 1964 (Fig 04) he called out for designers to turn away from trivial and personal consumer goods and instead focus on more important and durable design in the educational, cultural, or public area. On that occasion several designers criticized the status quo and the superficiality in the design industry. (Garland, 1964)

One of the most influential characters of social activism and sustainability in the design field was Victor Papanek.

Fig 05
Victor Papanek and George Seeger’s Tin Can Radio Prototype, 1962.

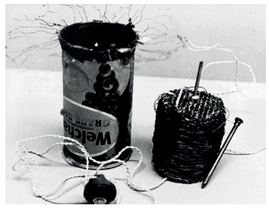


Fig 06
Enzo Mari created a book entitled, Autoprogettazione, (roughly translated as: “Self-design”) which deals with the DIY construction of furniture and provides instructions on how to create 19 items of furniture from ubiquitous materials.



His book “Design for the real world” is now a well known classic of design literature. When it was first published in 1972, it clearly reflected the spirit of the time. Facing the oil crisis and rising unemployment at that time, it quickly found favor among a critical design movement that denounced the wasteful lifestyles of the 1960s. In contrast to Garland’s Manifesto, Papanek’s book was mainly concerned with the impact of design on ecological and social areas: How can scarce resources be dealt with?

> Design for the real world creates meaning in a profession that -then as now- is stuck in an existential crisis. Yet another table, another chair, another soap dish for a Swedish furniture store-for many designers this is not any longer a worthwhile career opportunity in times of refugee crises and millions of tons of plastic waste in the oceans. (Kries, Klein, & Clarke, 2018, p. 16)

Papanek developed alongside with his student George Seeger the “Tin Can Radio” (Fig 05)— a low-budget radio made from discarded cans which has the manufacturing cost of 9 cents. He was famous for his bold statements, contentious thinking and radical stance. Among other designers he was the first to consider the effects of western consumption for people on the other side of the world. During his career he was arguing for the benefits of DIY and disposable furniture.

There have always been critical voices regarding Papanek. Defensive responses from within the design community such as the Industrial Designers Society of America or an article of 1972 in the New York Times designated him as a fanatic and idealist. This critical view is also stressed by Alison J. Clarke, within her text “Contesting the Origins of the Social in Design”. Nevertheless, it can be concluded that he is a frequently mentioned figure in the field of social design who has inspired and encouraged generations of designers to use design for social improvement.

The Italian furniture designer and artist Enzo Mari referred within his work to the idealism of the arts and crafts movement and his political views as a communist. His dream was to return operative power to the hands of ordinary people, making them engage with the designers work and enable the user via “do-it-yourself” projects to participate in the production process.

“Proposta per un autoprogettazione” (Fig 06) was the title of the exhibition in 1974 held at Galleria Milano in which Mari radically outlined his attitude against a market that flattens people’s critical capacities. In that exhibition which was substantially an original user’s manual on a scale of 1:1 for simple, easily made furniture Mari tried to restore operative power to ordinary people.

Fig 07
The Italian architect and designer Enzo Mari posing in his studio in front of some models. Milan, 1974.

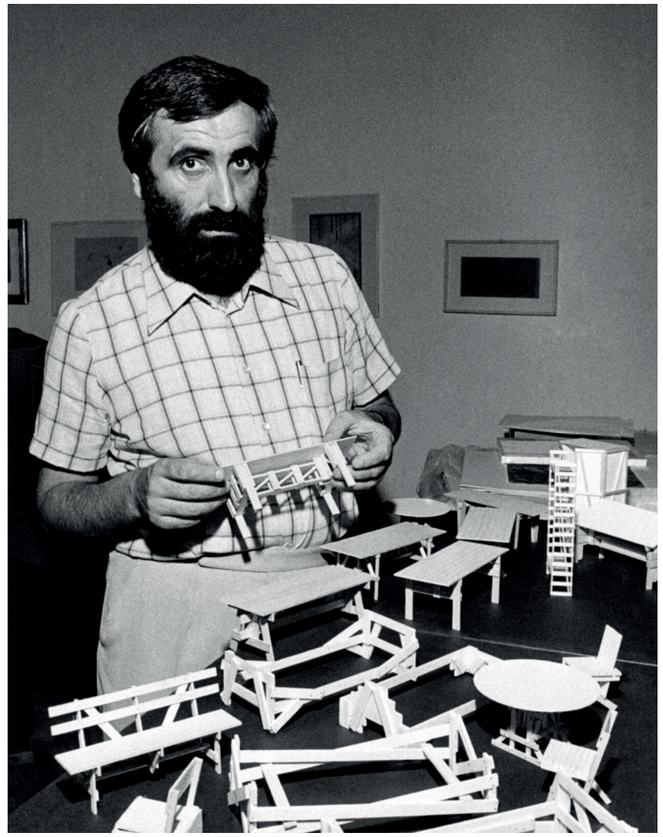


Fig 08
Margarete Schütte-Lihotzky, Frankfurt Kitchen, 1927.



Through this research it becomes apparent that Papanek and Mari had the common goal to create design solutions that are easy to construct, use and maintain. This shows Mari's "do-it-yourself furniture" and Papanek's "tin can radio". Also both projects have very low production costs since one of their aims was to make their design affordable and accessible for everybody. This was also a claim that architect Margarete Schütte-Lihotzky put forward within her Frankfurt kitchen. Looking at the history of design Schütte-Lihotzky was a remarkable woman in terms of her progressive working manner. During her lifetime she was often the only woman in her working environment. She pioneered with projects aimed at more affordable and efficient housing and designed dwellings for single women in order to enable them more freedom and independency.

The design of the Frankfurt kitchen (Fig 08) is a well known work of Margarete Schütte-Lihotzky. Her kitchen was a pioneer work in domestic architecture and designed to suit different dwelling types. It is considered the forerunner of modern fitted kitchens, since she developed a unified concept which implies low-cost design that would enable efficient work. Her idea was based on 'scientific principles' to make the ideal of

Fig 09
Margarete Schütte-Lihotzky, electric laundry — reduced laundry from 15 to 5 hours.



Fig 10
The "May Brigade", early 30's, USSR.



Fig 11
Apartment designed for the single woman, 1927–1928.



rational housekeeping possible. The Frankfurt kitchen included a water heater, an electric or gas stove, a built-in ironing board, a slow-cooker and electric light. This changed the standards of public housing completely and made the need to fetch fuel, to nurse a fire or heat water on the stove etc. obsolete. (Fig 09) Lihotzky fought for the affordability of the Frankfurt Kitchen for the working class in the city council hall. She stated that it was a battle since opponents threatened to curtail funding for such ‚extravagances'. She was adamant to make such ‚luxuries' affordable in public housing since she dedicated herself to a democratic distribution of resources.

In addition to Lihotzky's career as a designer, she also distinguished herself as a political activist, reformer and feminist. Schütte-Lihotzky was often the only woman in her working environment, whether in the Vienna Academy, in Vienna's housing office 1991 — where she worked under Adolf Loos and Oscar Strand— , in the Ernst May Design Team 1926-1930 or the Ernst May Brigade (Fig 10) from 1930-1937. A fundamental part of Lihotzky's political agenda was her architectural practice.

> ... I was part of a group that stood up for certain principles and architectural ideas, and fought for them uncompromisingly. (Rukschcio & Schachel, 1982, p. 575)

Her comprehensive approach was reflected also in her draft for the single woman's dwelling of 1927-1928. (Fig 11) This one-room apartment offered a new kind of independence for a single woman and represented a gender neutral imagery. An essential part of her concept was the balcony, which enables a certain leisure and freedom and expressed woman's liberation from all the drudgery after a hard working day. (Van Helvert (Ed.), 2016)

A groundbreaking project using pictorial symbols to represent social science data is ISOTYPE. This visual language was developed by the Austrian-born philosopher and designer Otto Neurath and his wife Marie Neurath.

Their goal was to create a "wordless world language" that works through a simple and universal visual communication system. This new form of communication provided a simple way of communication that does not require any knowledge of languages and thus got rid of the barriers between cultures and languages. Isotype consists of simple pictograms and was groundbreaking for modern data visualization and information graphics. The visual language presents complicated statistical data in simple graphic forms. Neurath created pictograms and data visualizations on social, political, health and educational topics. Through the Isotype system, social needs can be solved in an innovative way through graphic design.

Fig 12
Otl Aicher, pictograms for the Olympic Games .



The pictograms were used at the 1964 Olympic Games in Tokyo and as a result gained a wider audience. (Fig 12) Subsequently, the pictograms were used more frequently at international events as a navigation system.

From today's perspective many designers acknowledge the social and economic subjects that Neurath and his team dealt within Isotype as a remarkable project towards social responsibility. (Dur, 2016)

1.3 | MANIFESTOS/CRITICAL DESIGN WRITINGS

A few years passed but many of the issues Garland and Papanek were concerned with like our immoderate consumption, social injustice and our inconsideration of nature remained just as important. For this reason in the following years several designers addressed topics such as social and political responsibility within the design profession or design activism through some critical design writings or manifestos.

1.3.1 | THE SOCIAL ROLE OF THE GRAPHIC DESIGNER — BY PIERRE BERNARD | 1991

Fig 13
Students and faculty at the L'ecole des Beaux-Arts took over the lithography studio and founded Atelier Populaire.



One of them was Pierre Bernard (1942-2015), who joined other students during the events of May '68 in Paris to occupy the workshops of the Academy. He was co-founder of the Atelier Populaire (Fig 13) where they focused efforts on the production process and manufactured their works with their own hands. They screen printed posters every night and hung them in the streets the next day. Through the set up of the design collective Grapus in 1970 they wanted to reinforce their mission to change the world through political actions and graphic works.

It was an interesting aspect of this research to realize that graphic design has been used already at a very early stage to support political goals and a change in society. The posters that were created during this time show that by cleverly packaging a message into a visualization with clear and witty slogans - design appealed to a large crowd and provided people food for thought. Through the power of imagination alternative futures were presented and design was used as a tool to push these ideas forward.*

In 1991, Bernard talked about "The Social Role of the Graphic Designer" at a lecture at Minneapolis. In this talk he pointed out that the identity of the artist and technician was the basis for asserting oneself in the role of the graphic designer. The social function of the graphic designer should be approached through opinions and conviction rather than logic and knowledge.

*
Self-publishing has always been a popular tool for building community and distributing content quickly. With easily accessible tools, designers are able to express their creativity and spread their ideas. In the 1960s the photocopier became accessible for small print runs and low-cost printing made it possible to self-publish critical content such as sexual liberation, survivalism and other insurgency movements. The relative anonymity of printing and short-run distribution also encouraged the building of underground cultures, the spread of radical ideas and free expression. The possibilities for independent printing are now greater than ever, with the tools of today's self-publishers ranging from laser printers and risographs to letterpress and screen printing. (Lupton et al., 2021).

Bernard explained that the social responsibility of the graphic designer is based on the desire to participate in the creation of a better world. In his view this goal can only be reached when the client and the designer have a relationship of equality. In the interest of poetry and freedom, the client would have to relinquish control during the design process in order to allow the production to develop into a complex cultural concept that is not populist or reductive. According to him the raison d'être of the collaboration is based on the balance between the co-authors and their complex interaction. One has to start from specific social situations, looking at their specific dynamics and manageable human dimensions. On this basis, it's possible to produce creative works that regenerate and develop the visual richness already achieved by society. These values and this awareness must be promoted and preserved to unfold in future social realities. (Bernard, 1991)

Bernhard's text speaks of the potential that can unfold when client and designer work in an equal relationship and the resulting work emerges from the collaboration of designer and client as co-authors. I also see great potential in this type of collaboration, especially as co-creation is often applied into the field of social design to allow more diversity in the design process. Through involving clients or users in the design process, thoughtful design solutions can emerge, the designer as an expert in his field and the client/consumer with its individual needs and perspective contribute and enrich the final result.

For some years now, I have been personally interested in the possibilities of the design discipline to deal with social, environmental and cultural topics. In my bachelor thesis "Changing Values" for instance, I wrote about the topic of transformation design and the potential of design to support a sustainable change in society. Already during this research work, I delved deeper into the topic of social design and read some chapters from Victor Papanek's book "Design for the real wold". While reading I found favor in his approach to take action and use the tools and skills as a designer for good which was mainly addressing the younger generation of designers. The more I studied Papanek and his writings, the more I noticed his very radical and sometimes polemical attitude towards the profession of design. Especially in the 1960/70ies the profession of design was applied very much in the commercial field and also until today many works in the design field are very superficial. Through the conducted research it can be therefore concluded: something has to change. Many well-known voices in the design scene have already expressed their opinion regarding this topic, such as Hal Foster with his text "Design and Crime", or Michael Rock with his text "Can Design be socially responsible".

1.3.2 | GUERRILLA GRAPHICS — BY STEVEN HELLER | 1991

Another critical writing that deals with the power of design to effect change is the text “Guerrilla graphics” published in 1991 by Steven Heller. In his claims there are shamefully few designers who devote their presence of mind and personal resources within their craft for social or political betterment. In his text he criticizes the superficiality of graphic works on general humanist themes such as peace, human rights and the environment. In his point of view, although they occasionally show some kind of solidarity and symbolic value, they do not bring about any change to the predominant situation, since themes like that are just too complex to simply solve in one graphic image.

With the knowledge that the design discipline is limited as a message bearer, the question arises whether graphic designers can really do anything to change the world. According to Heller the answer is “Yes” if one accepts that there are certain limitations for this kind of work and knows that one has to take the initiative oneself and deal rationally with problems to be socially responsible. The most important factor is to use the medium design efficiently to have positive effects. In recent years interesting guerrilla activities in form of strategically deployed graphic artillery by anonymous individuals and design collectives have emerged. These groups have designed a large quantity of low budget printed work which was mostly hung illegally in the cityscape. However, the big difference between purposeful, professionally designed leaflets and their amateurishly produced counterparts lies in their effectiveness. The impact of a professionally designed flier usually has more authority and visual appeal than a more effortless produced leaflet.

Not only has the guerrilla movement brought a design clarity to social and political messages but it has also had an impact on mainstream design. Within the American design scene, “pro bono work” has experienced an upsurge and designers are now taking a more active role in their communities. Heller states that pro bono work should be considered as a commitment rather than charity work. He stresses that the occasional good deed is unlikely to change very much. Designers should take the initiative and engage themselves over a longer period of time in the cause’s best interest and not in their own. (Heller, 1991)

Through this research, my view of this opinion became somewhat critical. Of course, the more commitment designers show towards social, environmental and cultural issues, the better. Nevertheless it is important to argue that in reality most design studios are still largely dedicated to commercial commissions (which are not to be condemned without further ado) and as Max Bruinsma mentions in his text “Culture Agents”, even those studios that occasionally do socially relevant projects on their own initiative can set an example and evoke relevant impulses.

Fig 14
“Carnivorous/Coronavirus,” 2020, by Sue Coe.



Fig 15
“Doctor MAGA (or Dr. Maga),” 2020, by Sue Coe.



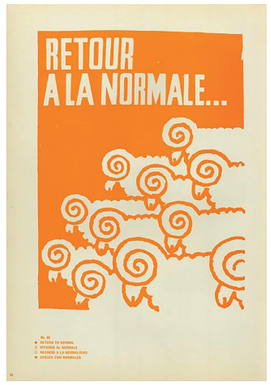
In his text Heller also talks about the work of editorial illustrator Sue Coe who is effectively targeting a problem area through “surgical propaganda”. Sue Coe was born in the suburbs of London and studied illustration at the Chelsea College of Art in London and at the Royal College of Art. In 1972 she moved to New York City with $100 in her pockets. There she got her first freelance job at The New York Times. She was supposed to illustrate an article on how to make roast duck. When she delivered the finished work the art director was shocked about what she turned in but did not have time to reassign. Ms. Coe remembered: “I drew the duck as a revolutionary going to the guillotine. I knew to do that job from the duck’s point of view,” she said. This was the starting point of her activist art work. Coe has created books and series since the 1980s, presenting the unacceptable conditions for animals and workers in slaughterhouses, creating a warning link to pandemics and global warming. “Carnivorous/Coronavirus” (Fig 14) is the title of a linocut combining a bedside hospital view with a poignant factory scene. In-between the identical letters of the two words: Carnivorous & Coronavirus, connected with each other and represented as a word game. Another work picturing a 16th-century image of a plague doctor wearing a long beaklike mask is called: “Doctor MAGA. (Fig 15) A portrayal of President Trump in this chilling garb, watching over a huge sea of scared faces in medical masks.

Through her art, she wants to express the urgency for change. She sees her work as a combination of propaganda and visual journalism. With her work, Sue Coe wants to reach people who are affected by economic and political problems. (Sheets, 2020)

1.3.3 | CULTURE AGENTS — BY MAX BRUINSMA | 2001

In the article “Culture Agents” published in 2001, Max Bruinsma argues that belonging and criticism are not incompatible. It should be possible to work in a company that is not primarily out to improve the world with each of its projects and still work with those who share a critical view of the big picture. The open access to the infrastructures of mass communication offers a great potential to participate in the discourse. It is possible to become part of the public debate even if you may not create immediate radical change you can contribute to opening new perspectives.

Fig 16
Posters produced by Atelier Populaire, that supported the 1968 Paris protests with graphic works by using witty slogans and illustrations.





A good example of the power of design regarding political activities and activism were the graphic works produced within the scope of the Paris revolutionaries. During the Paris uprising of 1968, design played a major role. On the one hand because the posters communicated that things could be different and on the other hand especially because this message was designed with a lot of imagination and wit. (Fig 16)

According to Bruinsma, graphic designers are extremely well suited to illuminate issues from different perspectives and to make complex issues more accessible through simplified representation. In a world that functions through communication we as communicators are co-responsible for the quality of the public debate. Bruinsma describes designers as cultural agents whose job is to connect peripheries with each other and with what remains of the centers of cultural identity and power. We as designers are professionals at structuring and communicating messages in imaginative ways to make them accessible to a wide audience. Visual language is often used as a problem-solving tool to enrich even the driest assignments with critical thinking or alternative views. Within the design activity, designers could activate a critical sensibility instead of merely triggering buying impulses. In practice, this means addressing a visually literate and critical audience and being openly provocative.

Designers should be aware of their ethical and social responsibility as their main task is to connect information with actions of readers or users in a social and cultural context. This kind of communication takes place in a very real environment, where real people interact based on real needs and real information. Even a design studio whose work is mainly ‘mainstream’ can stimulate public debate and provide an effective quality impulse through occasional collaborative and experimental projects. (Bruinsma, 2001)

Bruinsma has a realistic perspective regarding this topic. It is a valid opposition that dedicating oneself to socially relevant projects on a daily basis as a designer is very privileged and many simply cannot financially afford to invest that amount of time. If a certain proportion of a design studio’s project stimulate public debate and support social betterment through their work it is already a huge step towards a responsible design environment.

In this context the work “First Aid Kit”—a reaction to the refugee crisis 2015–2016—by the Vienna based design studio Bureau Bauer is a good example. The studio works in the fields of branding, exhibition design, package design etc. but their quick and committed graphic response to the acute problem situation in 2015/2016 was very impressive:

Fig 17
Signs to clearly transfer important information to support the chaotic situation.



Fig 18
Female pictograms developed by Bureau Bauer.



The project “First Aid Kit” by Bureau Bauer was a reaction to the refugee crisis that took place in 2015–2016 and the subsequent high increase in the number of asylum seekers in the EU member states.

The bureau questioned what designers can concretely contribute to improve the situation of refugees. How can one set an example to show respect for refugees? At that time 1,200 people were accommodated in a Red Cross camp in the centre of Vienna. In this extreme form of accommodation there was an urgent need for structured initial information. The task was to create a comprehensible icon-based language-independent communication system for initial accommodation, which clearly communicates the most important information and also subtly addresses ethnic characteristics.

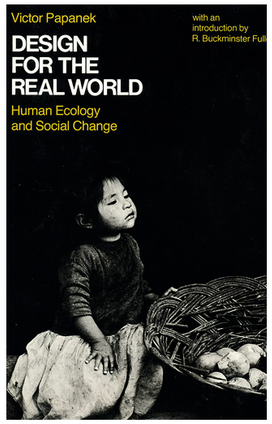
Everywhere in the camp were notes on doors and walls, in various languages, often with contradictory messages. One of them says in Arabic: “Do not drink tap water”, but the opposite is the case, (Fig 17) as Austria has very good drinking water quality. This chaos of different information leads to uncertainty and confusion. It was a very important need to clearly answer the urgent questions of the refugees: Am I safe here? Where will I get medical care? Where can I eat and/or sleep?

Bureau Bauer developed a set of pictograms that are easy to print out and hang up to clearly show infrastructure, services and prohibitions. This information system is also intended to ease the burden on NGOs and make life in the housing a little more orderly. As women of different ethnicities seek refuge in these shelters, an icon was developed whose hairstyle can also be read as a headscarf in order to respectfully address women of all origins. (Fig 18)

As a part of the social design project signs were developed to support the initial medical check-up. With a simple system the most common complaints can be described in a sign and thus facilitate the work of the doctors. It is possible for those affected to narrow down more quickly where they feel pain in order to get a diagnosis more quickly. The whole project is an open source information tool accessible to anyone with internet and available for download free.

Like Bruinsma states in his text, if every design studio invested a small percentage of its resources in “the public cause”, it could reclaim a part of the public space that is currently dominated by advertising. Keeping their fellow citizens eyes open and giving them new food for thought is, in Bruinsmas proposal, the task of responsible designers as cultural agents.

Fig 19
Victor Papanek: Design for the real world: Human Ecology and Social Change, 1971, Pantheon Books.



Regarding this argument an interesting thought from Papaneks book “Design for the real world” (Fig 19) can be contemplated:

> … I think that even the most successful designer can afford one-tenth of his time for the needs of men. It is unimportant what the mechanics of the situation are: four hours out of every forty, one working day out of every ten, or ideally, every tenth year to be spent as a sort of sabbatical designing for many instead of designing for money. Even if the corporate greed of many design offices makes this kind of design impossible, students should at least be encouraged to work in this manner. For in showing students new areas of engagement, we may set up alternative patterns of thinking about design problems. We may help them to develop the kind of social and moral responsibility needed in design. (Papanek, 1973, p. 80-81)

One working day out of every ten might be still an eager request of Papanek but the idea of investing a specific amount of time and dedication as a designer to projects that reinforce some sort of positive public cause should be supported. Like other designer I clearly disagree with Papanek’s radical condemnation of the design discipline, in which he holds the profession of design responsible for causing irreversible ecological damage and supporting neo-colonial development. Bearing in mind some of his hyperbolic statements in his book like this one:

> There are professions more harmful than industrial design, but only a few of them. … Never before in history have grown men sat down and seriously designed electric hairbrushes, rhinestone-covered file boxes, and mink carpeting for bathrooms, and then drawn up elaborate plans to make and sell these gadgets to millions of people. … Today industrial design has put murder on a mass-production basis. By designing criminally unsafe automobiles that kill or maim nearly one million people around the world each year, by creating whole new species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed. (Papanek, 1973, p. 21)

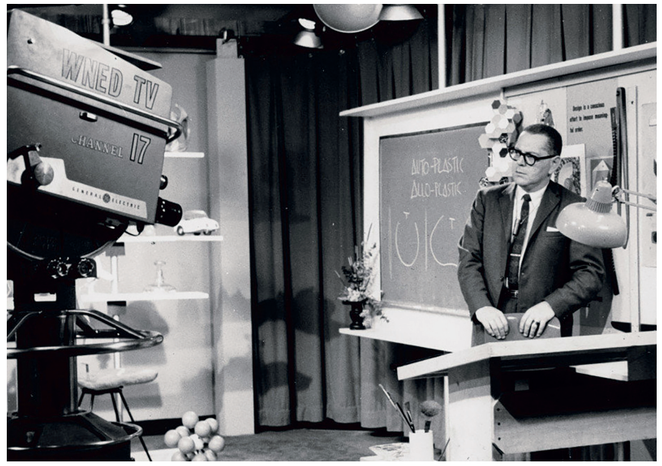
Fig 20
Design Struggles, Mareis & Paim, 2020, Valiz.



1.3.4 | CONTESTING THE ORIGINS OF THE SOCIAL IN DESIGN — BY ALISON J. CLARKE | 2020

A very strong voice in questioning the work and statements of Victor Papanek is Alison J. Clarke. In her text DESIGN FOR THE REAL WORLD - Contesting the Origins of the Social in Design published in the book “Design Struggles”(Fig 20) Clarke refers to the work of social design icon Victor Papanek in a very critical way.

Fig 21
Florian Victor Papanek in the studio at WNED-TV, Buffalo,New York, 1961-63.



According to her, Papanek’s radical approaches should continue to be critically questioned, since social design, humanitarian design, design anthropology, transition design and movements to decolonise design are increasingly relevant topics in which he and his work are still regularly referred to.

Some current design discourse seems to have fallen for the idyll of 21st century neoliberalism, which pits a morally and ethically virtuous design practice (community-based, sustainable, co-created, etc.) against a model of designers as supporter of a profit-driven corporate culture. In this socially anchored vision of design, Papanek has the role of a romanticized pioneer.

This representation overlooks the complex role of design within the political and moral economies that have driven social change. Clarke emphasizes in her essay how crucial the role of historical analysis and historiographical understanding is in the complexification of the past and future possibilities of design as culture and practice, and how it cannot be categorized simply as “good” or “evil”. Starting as a critique in relation to the frivolities of a design culture, that conformed to the demands of an excessive post-war consumer culture, Papanek’s book “Design for the real world” accused the design profession of causing irreversible damage and supporting neo-colonial development and perpetuating social inequality.

Although “Design for the real world” found much approval in Europe for its social design approaches the book and its message were received with some skepticism outside design circles when it was first published. America’s leading mainstream magazine “Time”, for example, published a critical review of Papanek’s anti-consumer rhetoric with the title “Down with Designers?”. In it, they referred to “the idealistic naiveté” in Papaneks rhetoric,

which is “sometimes so extreme that he calls corporate executives ‘criminals’”. The newspaper accused the author of having “lost touch with the real world” due to such exaggerated statements, anachronistic observations and his utopian vision of design itself.

Papanek’s pedagogical style focused on an expanded idea of design, according to which design was far removed from the practice of merely stylizing and designing individual products and rather suited as a tool for a politically liberal agenda. Papanek based this seemingly progressive attack on the conservative, corporatist profession of industrial design on the statement of US historian Orit Halpern, who said that: “growing ecological understanding that emerged from a history of experiments which transformed live itself during and after the Second World War”.

Even though his conviction of mainstream designers portrayed them as creators of a “whole new species of permanent garbage”, he managed to place design practice at the centre rather than the margins of social change. In Papanek’s “real world” design manifesto some things, including his famous “Copenhagen Map”, were based directly on the ideologies and experiments of the US government and military in the 1960s. What is undeniable, however, is that this manifesto had an impact of its own in the rewriting of the potentialities of a social design agenda for the future. (Mareis & Paim (Eds.), 2020)

In summary, it can be said that the designer bears part of the responsibility by promoting this consume driven economy but equally responsible is the manufacture, producing questionable, superficial goods and the consumer who supports this business model through demand. Ken Garland was one of the first ones to criticize the status quo and the superficiality in the design industry of the 1960s. Within his Manifesto “First Things First” he and several other designers criticized the predominant superficiality of the design discipline and pleaded for its turn to educational, cultural, or public area.

1.3.5 | THE BAUHAUS LEGEND UNDER CRITICISM

Papanek was not the only one whose views and work are criticized from today’s perspective. The Bauhaus has been both celebrated and criticized for its approach to design and education. (Fig 22)

The short-lived school has, in some ways, been more successful after its death than during its prime. Although architecture wasn’t taught in the school’s early years, we still talk about “Bauhaus architecture” today and have a clear idea of what it means, even though many things

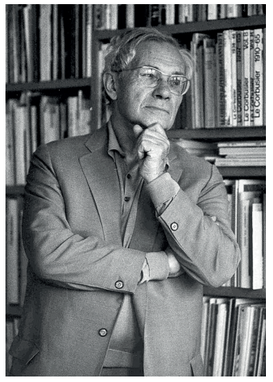
Fig 22
The building that housed the Bauhaus art school from 1925 to 1932 in Dessau, Germany, is today a museum.



Fig 23
Walter Gropius, in 1915.



Fig 24
Max Bill, in 1967.



labeled “Bauhaus” have no connection to the school. Later movements most notably postmodernism, eventually mocked this legacy, a famous example is the polemic book “From Bauhaus to Our House“ of Tom Wolfe.

Also throughout the existence of the school, there were some internal conflicts. In 1928, Gropius decided to leave the school to pursue his career as an architect. (Fig 23) The curriculum was expanded by Hannes Meyer , Gropius’ successor, who placed more emphasis on functional “construction” over aesthetic “composition”. Despite his efforts to reform the Bauhaus by excluding non-functional art and introducing scientific studies like psychology, enhancing architectural education, promoting cooperative projects and being involved in city planning, Meyer’s reforms were short-lived and his socialist sympathies resulted in his dismissal as director of the Bauhaus and replacement by the relatively apolitical Mies van der Rohe. Mies tried to keep the famous institution together when it was expelled from Dessau by the Nazis in 1932 and revived it in makeshift spaces in Berlin before it was finally closed in 1933 with Hitler’s takeover of power.

Swiss designer Max Bill was also a key figure in this conflict. (Fig 24) Bill was primarily a designer but also a versatile Modernist who painted and sculpted, designed graphics, products and buildings, wrote many essays and developed design theories. He also served as a bridge between the two design schools, having studied at the Bauhaus and twenty years later being instrumental in founding the Ulm School of Design.

In 1953, the Hochschule für Gestaltung in Ulm was founded by Inge Aicher-Scholl, Otl Aicher, Walter Zeischegg and Max Bill. While Bill was given permission by Gropius to use the name Bauhaus School, Aicher objected, resulting in the eventual agreement on the name Ulm School of Design, which still encompasses the concepts of the Bauhaus and its modernist traditions.

The Ulm School of Design moved into a new building in 1955, but there were conflicts between the director Bill and younger teachers due to criticism of the Bauhaus concept. Bill’s aggressive leadership caused him to resign in 1957. The differences in educational ideals were the reason behind Bill’s resignation, as he believed in the dominance of free art but opposed the introduction of natural sciences while younger teachers saw it as outdated and believed that design must incorporate the latest scientific findings. After Bill’s resignation, the Ulm teachers developed the “Ulm Model” which gave more weight to science than free art and had a strong connection to industry. The reformers claimed to abandon the strict Bauhaus model, but these political changes were a result of the Meyer era as the

issue of “free art” in design education remained at the center of conflicts at the Ulm School of Design.

Founders of the Ulm School of Design, Otl Aicher and Max Bill, had differences from the start. Bill was familiar with free art from his Bauhaus days and developed concrete art as a basis for his design work. Aicher on the other hand, had left the Academy of Fine Arts and wanted to change society through the development of social products. Aicher valued Bill’s contribution to the establishment of the new school, but saw him as an outdated modernist connected to the old Bauhaus who still advocated for an artist-oriented school.

Tomás Maldonado was invited by Bill in 1954 to become one of the first teachers at the Ulm School of Design, but Maldonado rejected Bill’s artistic orientation. After Bill’s resignation in 1957, Maldonado took over. His lecture in September 1958 in Brussels, titled “New Developments in Industry and the Training of the Designer” was significant as it critically analyzed the pre-war modernism as the background for the development of new policy at the Ulm School of Design. At the beginning, he stated that some ideas defining the Bauhaus ideology should be rejected. Although he recognized the historical significance of the Bauhaus in this speech, he claimed that the two ideas are no longer compatible with today’s requirements.

Maldonado noted that the dominance of aesthetics in the Bauhaus movement corresponded with the overestimation of the need for purposeless art in Bauhaus pedagogy. He considered it particularly problematic that the artistic designer fell into formalism by dealing with the “formal purity” of simple geometry. Maldonado then discussed the American concept of “styling” to encourage frequent exchange at the surface and to attract the attention of consumers. For Maldonado it was clear that these seemingly opposing poles of design practice, Bauhaus rationalism and American industrial design “styling,” are essentially the same due to the dominance of aesthetics. Secondly, Maldonado opposed the overemphasis on manual practice in Bauhaus pedagogy. The students in the preparation course were supposed to release their creative forces, re-educate their senses and regain their lost psychobiological unity. This idea of “education through doing” had its origin in the late 19th century and was still a central idea at that time. According to him this educational philosophy was outdated since today it’s impossible to act without knowledge, just as it is impossible to know without doing. At the end of his speech, Maldonado called for an active introduction of applicable knowledge under the motto of “scientific operationalism.” Moreover critics such as Ben Davis talked about the elite phenomenon of the school and pointed out that Bauhaus was a school primarily for wealthy students, which excluded the working class from participating in its educational programs. By selling products marked with the “bauhaus dessau” brand, they created products that were only accessible to the wealthy class of the population. (Fig 25) They sold seemingly ordinary products, that ironically became luxury goods due to their high prices after being produced in such small quantities in response to the elimination of traditional amenities.

Fig 25
“Barcelona Chair” designed by Mies van der Rohe, 1929.



Despite these criticisms, Bauhaus continues to be a significant influence on design and architecture, and its ideas continue to be relevant and widely studied today. (Bergdoll, 2019)

1.3.6 | FIRST THINGS FIRST — BY ADBUSTERS | 2000

In 2000 a group of designers formed again to update the original FTF Manifesto and subsequently published it in the “Adbusters magazine” to show that the message of the text had not lost its relevance. Compared to each other the later version of the “First Things First Manifesto” has a much more global concern including also the designers’s impact of dealing with environmental, social and cultural crisis. Its solution was to focus efforts of design and its problem-solving skills on grievances which demand our attention. It lashes out against the design of privileged and superficial consumer goods like designer coffee, cigarettes or butt toners. (Lasn et al., 1999).

1.3.7 | A NEW KIND OF DIALOGUE — BY ANDREW HOWARD | 2001

In a statement of “A new kind of dialogue” in 2001, designer, educator and design writer Andrew Howard expressed his reservations about adding his name to the first draft of the 2000 FTF manifesto. In his opinion the manifesto missed its mark with its call for “a new kind of meaning”. The issues to be reconsidered are not only related to the content of cultural messages but also to the forms of communication that convey them. The fact that we are inundated with information and news every day creates a monologue that is not open-ended. Therefore, he pleads for “a new kind of dialogue”.

In this way we could point out that it is not only the content of our work that needs to be reconsidered but also the forms in which we communicate it. The form and way of communication determines what can be told and what kind of dialogue is possible. In this sense the politicization of design is a way of situating our work in a broader social

spectrum. This way of thinking provides the foundation for our actions and is based on the idea that action is only possible through deeper understanding. (Howard, 2002)

1.3.8 | THERE IS SUCH A THING AS SOCIETY* — BY ANDREW HOWARD | 1994

In his text "There is such a thing as society*" published in the "Eye Magazine" in 1994, Andrew Howard talks about the very definition of graphic design. According to him, design should not be seen as an individual creative act but rather as a form of social production that is subject to the same ideological and economic forces that shape other forms of social activity. To understand the nature of the design discipline and its possibilities it is mandatory to locate it within a historical context which includes political and economic power. Within an article Anne Burdick writes that strangely enough it is considered outside the remit of a graphic designer to analyze the content of our work related to politics, morals and so on. (Burdick, 1993). But to create work that is meaningful to people in general, that addresses the need for a culture that allows them to play an active part in shaping the agenda, the current debate must include understanding how our culture functions and how it is shaped.

The importance of knowledge about design history should not be underestimated since it is a valuable guide to review to what extend graphic design as a political tool has already achieved social progress. To my mind it is also important to stress Andrew Howard's proposal that the forms of communication play an important role in order not to be too one-sided in communication and let society play an active part in co-designing our daily life.

To better design the future it is important to understand its history. Since the seventies, the study field of 'design history' has existed in Great Britain. Jeremy Aynsley teaches at the University of Brighton as a design historian and emphasizes that researching design history can provide a lot of valuable food for thought. It is good to get an understanding of how design has evolved over the years starting with the development of a comprehensive education to the professional field of work of the designer. Aynsley has the opinion that today's challenges such as sustainability, well-being, security and identity cannot be solved solely through the medium of design. Nevertheless, design history is important because it shows the past and can thus provide orientation for the way forward. Nowadays, "good design" is no longer so easy to define. In retrospect design managed to make life better in some areas. Many designers also stood up for social and political issues through visual statements, took a clear position and pointed out grievances but the belief that a better world can be created through design alone no longer applies today. Nevertheless, according to Aynsley, it is important to take up Papanek's demands and to address current problems of the planet through design. (Moosmann, 2015)

"The FTF manifest also touches on a dimension that seems to be missing from current debate: a concern with the social function and purpose on graphic design." In Howards opinion we must discover in what ways we as designers can contribute to raising awareness and to what extent we can propose solutions and spark dialogues through our work that are determined for us. Within the FTF manifesto there is an attempt to approach these topics.

Related to this context many designers think that it is not part of their job to deal with politics which they are right about to a certain extent. Nevertheless, our work is related to the social context in which it is received so we should be concerned with whose goals our work serves and whether through our design we extend active participation in our culture. (Howard, 1994)

As we can see in this report by adopting the approach of the politicization of design there is great potential. This is not about the suggestion that the work of a designer always has to be political but through this expansion the professional field of the designer could be redefined in its social context. As Howard mentions in his text "There is such a thing as society*" it is important to understand how our current society functions and how it is shaped and that includes politics to a large extend. So the deeper our understanding and interest as designers root the more potential there is to create effective design solutions.

1.4 | DESIGNER TURNS INTO POLITICIAN

To counteract social and ecological problems through design requires one thing above all: attitude. The german designer Florian Pfeffer (Fig 26) shares this view.

> Attitude always has an impact - not only on the day-to-day work of the agency, but on all other aspects of life. If I take on a project, I also take on responsibility. My clients always know that I am invested in their corporate objective. If I am unable to share that objective, I shouldn't take on the commission. My impression, anyway, is that many companies are much more seriously on sustainability and major trends such as climate change and digitization and are taking specific measures to a greater extent then it was the case just a few years ago. I see that as a major opportunity and it opens up a new scope in design. (Steppan, 2020, p. 42)

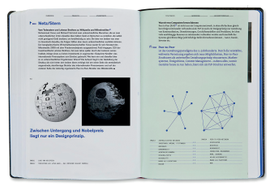
Fig 26
Florian Pfeffer and his wife Friederike Pfeffer — together they founded the design studio one/one.



Fig 27
Florian Pfeffer: »To Do« the book about design and the digital transformation.



Fig 28
The Book »To Do« is looking at everyday phenomenons, concrete examples, from economy, the networked society, social sciences, art and cultures to investigate what we can learn for design and life at large.





Florian Pfeffer is a designer, university lecturer and author. His book “To Do: The new role of design in a changed world” (Fig 27) deals with design in digital, globalized and social change. The central question Pfeffer asks in the book is: How can designers influence this social change through sustainable design solutions? He also shares the view with other designers about the importance to get involved with politics and use the own knowledge and skills as a political tool.In his work Pfeffer presents and analyzes 99 trend-setting examples of a new understanding of design. He develops a compass with the help of which one will open up a new terrain and perhaps redefine the designers role.

Designers today challenge existing structures, seek new answers and transcend the boundaries of the discipline. With or without a commission, they “adopt” topics that are relevant and thus give design a new meaning in society. In terms of design, the book is divided in two different levels of information. (Fig 28) On one hand the white pages provide Phenomena, Projects and Viewpoints. These pages give information about a multitude of already existing projects, movements and initiatives worldwide which initiate and help shape change through alternative, ecological and economic approaches. On the other hand there are abbreviated interleaved green pages which present Pfeffers further thoughts about strategies, tools or business models linked to the topic on the white pages.

In 2019 Florian Pfeffer decided to work in addition to his job as a designer as a regional spokesman for the green party in Bremen. In his opinion the question for designers is where their own work begins. If one want to engage with matters from the start and change the conditions under which products, messages or behaviors are created, one is already in the sphere of politics. That is the reason why he chose to get involved with politics as a designer.

As a conclusion once more it is important to highlight that design plays an important role in social restructuring. As a designer you have the opportunity to initiate change through visual messages. It is therefore crucial for designers to question the social and ecological relevance of their actions. Nothing is more constant than change. As a designer you must therefore ask yourself how to influence this change in order to make it ecologically, socially and economically meaningful.

1.5 | SOCIAL DESIGN TODAY: A BORDER THINKING APPROACH TO DESIGN

Social design is experiencing a real boom in the second decade of the 21st century and appears almost omnipresent, according to art and design historian Claudia Banz. This boom corresponds to the political, economic and ecological upheavals of society in the Anthropocene and the resulting social crises.*

The upcoming “transformation of society” is now increasingly challenging designers to adopt a responsible and critical stance. Since the 1970s, the concept of design has been constantly questioned, expanded and rethought — as a result importance and social impact is more and more attributed to design. In order to take a step towards social change, in the first place it is necessary to generate attention and put the finger on the weak spots. Subsequently solutions are needed, or at least approaches or processes that could lead to a possible solution of the addressed problem. (Banz, p.15)

“There is a social consensus that design — in the sense of “design for sustainable change” — in all its facets can be a valuable tool for urgent social change.” (Banz 2016, p.12.).

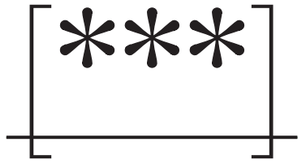
In recent years we have been witnessing a ‘social design’ movement. This has emerged from the confluence of several factors including the increasing visibility of design thinking, policy shifts and social innovation. Many young designers nowadays question their work and careers in the context of the widening gap between rich and poor. Over time Papanek’s approach has been winning more and more approval. Through supporting grassroots initiatives and involving in social movements with design know-how one can promote social betterment. In an instructive article published by June H. Park in 2014 about these tendencies, he listed »services« included regarding »Social Design«, such as: Ecological Design and Green Design, Barrier-Free Design, Age-Friendly Design, Universal Design, Human Centered Design, Participatory Design and Co-Design, Design for the Third World, Environmental Design, Urban Design and Social System Design. (Park, 2014)

This are just some of the working areas where designers can make important contributions through creative and brave approaches. In my opinion there is a lot of potential for a designer to contribute to social betterment. Design can, on one hand, awaken new needs in people, make them take certain actions and buy certain products as consumers. On the other hand, it can trigger positive cognitive processes, initiate necessary changes, convey information, create cultural embedment and thereby bring about social change. Today, design holds the claim to rethink systems, define transformation processes and to provide answers to the question of “How can we initiate long-lasting changes in our society?”

*
Anthropocene: The term anthropocene is a proposal to name a new geological age that is determined by humans. Since the beginning of the industrial revolution, humans have intervened so extensively in the biological, geological and atmospheric processes of the earth that their effects will be felt for the next 100,000-300,000 years. Thus, the Anthropocene would be the age in which mankind is the most massive and determining influence on the planet.

Design Activism
Chapter 2.

2.1 | Definition Design Activism,
2.2 | The History of Design Activism,
2.3 | Contemporary Projects—Design Activism,
2.4 | Branded Protest



2. Design Activism
Design as a tool to initiate change.

2.1 | DEFINITION DESIGN ACTIVISM

Design activism is a very powerful tool to bring about political or social change. Many great processes of change in our history have come about through reform movements. These so-called bottom-up processes and grass-root movements are a result of activism and the engagement of many people united in a collective to initiate change together. I think linking design to activism is a great opportunity to use the potential and capacity of design as a tool for social and environmental progress. There are already various examples of successful protest movement using design effectively to support their mission of change. In the following pages some of the movements, that are using design as a vehicle for activism will be explained in more detail.

According to Alastair Fuad-Luke, activism aims to initiate and catalyze change processes in order to bring about social, political, and cultural improvements. Focusing on contemporary environmental, social and political issues, current design theories and practices show how design activism engages in these debates. Fuad-Luke formulates his definition of design activism as follows:

> Design activism involves “design thought, imagination, and practice,” this can be consciously or unconsciously applied to demonstrate alternatives designed to effect and promote positive social, institutional, environmental and/or economic transformation.(Fuad-Luke, 2009, p.6)

2.2 | THE HISTORY OF DESIGN ACTIVISM

A new element that arose alongside to the design criticism already taking place since the 1970s is the practice of design activism. This movement has its roots in the political art of the post-68 generation. Design historian Claudia Banz pursues the thesis that the various types of art activism also opened up a new awareness of responsibility for designers and revealed to them the potential of new fields of activity.

The question arose what unexploited potentials design had apart from the established economic and aesthetic

Fig 29
Poster that supported the suffragette movement.





systems. Through design activism new forms of protest were forced and ways discovered to use design as a tool for new forms of design practice, resource use, production and social interaction. Over time this slowly developed into a network with Grass-Root movements that aim to drive systemic change and contribute in the development of social alternatives. (Banz, 2016)

Graphic design has long been associated with social and political discourse as well as propaganda. Recent studies show that graphic design activism was used already in the 1860s within the early protests of the suffragette movement. (Fig 29) Political and social change is usually the trigger through which graphic designers’ voices rise in service to the clients’ needs as well as their own concerns, the latter being many examples of design-led activism.

In the late 1960s and early 1970s, two seminal works were published that addressed the dualism between professional and non-professional design activism. Herbert Simon stated in his book “The Sciences of the Artificial”, published in 1969: ‘contemporary ‘activism’ is elaborated on below, but a definition of design that everyone designs who devises courses of action aimed at changing existing situations, into preferred ones.’ Viktor Papanek, on the other hand, opened his polemical book “Design for the Real Word” with the words: ‘All men are designers. All that we do, almost all the time, is design, for design is basic to all human activity.’(Fuad-Luke, 2009)

Papanek’s views are still under debate today, both positively and negatively. Especially because many designers draw a clear line between their skills as professionals and the work of a layman or experts of another working field. In general, however, design activism tends to blur these boundaries. Papanek and Simon are still frequently cited in relation to stress the importance of design as a tool for solving contemporary problems.

Papanek’s statement “All men are designers” is pretty controversial without further explanation, because in this context we are not really talking about design in the professional sense, but about the conscious creation of each individual’s own reality of life. Since Papanek’s approach to design was based on involving the consumer as much as possible in the design process and he ,thus, wanted to enable everyone to be a “designer” themselves, his concept is somewhat more coherent when viewed holistically. Also, as Simon has already explained, his idea of design itself is more directed at the process of changing a situation for the better through conscious action, rather than the artistic/professional profession of the designer per se. Hereby Heller’s claims were consulted — of course it makes a difference whether a medium is purposefully

and professionally designed or not. Compared to an amateurishly produced product a professional advertising medium rather communicates authority and credibility. Just as, for example, a protest movement gains much more cohesion and assertiveness through a functioning brand identity. Many examples of this and a more detailed explanation of the power of design as part of a protest movement can be found on page 40-45.

2.3 | CONTEMPORARY PROJECTS —DESIGN ACTIVISM

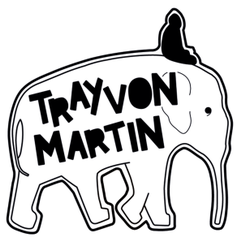
Design activism is often linked to one's personal beliefs and background. Can I, through my work as a designer, stand up for the things that matter to me and, at best, contribute to the improvement of the prevailing situation? The following contemporary examples show how different designers approach socially critical issues in order to stimulate thought or get active against social injustice.

The following projects inspired me to write my master thesis in the field of design activism. I find that design can be used to address many social issues in a variety of creative ways. Whether your work is a call to action or a way to make people think, there are so many ways to use design to create change and add value to society. In the following works so many different approaches were used, some of them include a more serious and confronting way to communicate their message, others have more poking and fun attempt to bring about social improvement. In my opinion all of them are very powerful and show that design activism bears a great potential as a tool for transition.

2.3.1 | SAYTHEIRNA.ME — BY LESLIE XIA

"Say Their Name" is a sticker project which was developed as a response to the shootings of Alton Sterling and Philando Castile. Through beautifully lettered stickers with the names of black people lost to police brutality the BIPOC illustrators and designers aim to cover the streets of NYC and other major cities with the names of black lives that have been lost. (Fig 30) The project was implemented through Kickstarter to raise funds to produce the stickers and support the artists involved. (Lupton et al., 2021).

Fig 30
Sticker Design by Sean-Kierre Lyons.



2.3.2 | THE ACCESSIBLE ICON PROJECT — BY SARA HENDREN & BRIAN GLENNEY

"The Accessible Icon Project" was developed by Sara Hendren and Brian Glenney. In 2010, the two designers started altering the public blue and white icons that designate "handicapped" parking and bathrooms.They wanted to change something about the static image and therefore designed the seated figure with lines of movement, moving through space. They placed the new graphic icon in form of a sticker on the existing signs in the cityscape. Soon the campaign drew collaborators who wanted to replace the old formal symbol with a new one. This was transforming a street-art campaign into the "Accessible Icon Project", a design activism that promotes the social inclusion of people with disabilities and focuses on their agency. As a result the symbol has been brought into line with professional standards and is now used by private and public organizations, governments and individual citizens in hundreds of cities and communities worldwide. (Fig 31) To improve the accessibility of social and urban space, the project will continue as a collaboration between people with disabilities and their allies. It can be used freely. (Kries, Klein, & Clarke, 2018)

Fig 31
A project to transform the original International Symbol of Access into an active, engaged image.



Fig 32
"Tote Bag" to tackle social misunderstandings in a humorous way.



2.3.3 | TOTE BAG — BY STUDIO ROCK PAPER SCISSORS

The project "Tote Bag" by Israeli-Arab design studio Rock Paper Scissors intend to make people aware of Islamophobia or at least show that they tend to fear what they don not understand. On the frontside of the bag is an Arabic writing, which translates as: "This text has no other purpose than to terrify those who are afraid of the Arabic language." (Fig 32) After the bag was photographed on the Berlin subway its message went viral on social media.

Islamophobia is an increasingly common phenomenon and shows that the Arabic script and language have become symbols of otherness that trigger people's fear of potential violence. In an interview the designers Sana Jammalieh and Haitham Charles Haddad explain that they had noticed that the Arabic language had started to disappear from signs and public places. In an interview they stated: "We came to a conclusion that the existence of the Arabic font and language not necessarily what is written — is what's important."

To counteract that problematic, they designed the bag to reintroduce Arab identity back into the urban landscape, while poking fun at the stereotypes that try to limit it. The project clearly encourages to question one's own beliefs and makes you rethink your own prejudices. In a playful way the design studio's political message is thus directed against generalisations about Arabs in order to communicate to an increasingly anxious Western world that this ancient language should not always be tainted with prejudice. (Kries, Klein, & Clarke, 2018)

Fig 33
UN Women ad series reveals widespread sexism.





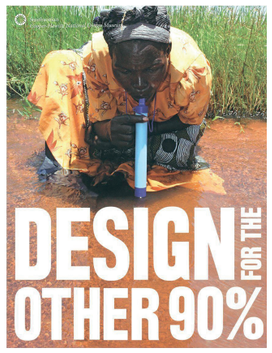
2.3.4 | AUTOCOMPLETE TRUTH — BY MEMAC OGILVY & MATHER DUBAI

Google's autocomplete function shows which terms are searched for most often. Looking at these results to read our social and cultural attitudes and values reveals a very disturbing fact. On behalf of UN Women, the United Nations Organisation for Gender Equality and the Empowerment of Women a series of advertisements was developed to show how strongly sexism and misogyny are still anchored in our society. The project refers to the automatic suggestions for completing search queries from 9 March 2013, which show negative attitudes towards women ranging from stereotypes to the denial of women's rights. The posters show portraits of women from different backgrounds, with the text of Google searches placed over their mouths like a censorship strip, as if they were being silenced. (Fig 33) In this way, the campaign shows how deeply negative views about women are still rooted in our everyday lives, what stereotypes and sexist attitudes might have settled in our minds, even if we don't dare to say them out loud. Autocomplete Truth makes one realize the need to continue to work for women's empowerment and equality, as well as rethink our own unconscious biases. (Kries, Klein, & Clarke, 2018)

2.3.5 | DESIGN FOR THE OTHER 90% — BY COOPER-HEWITT DESIGN MUSEUM

Facing that 90% of the world's total population have little or no access to most of the products and services many of us take for granted, frivolous design like that is only addressed to the privileged 10% of society. The Cooper-Hewitt National Design Museum dealt with this topic in the exhibition "Design for the other 90%". (Fig 34) The exhibition explores more than 30 projects which reflect the growing movement among designers, engineers, students and professors and social entrepreneurs to design low-cost solutions for this other 90%. (Smith (Ed.), 2007)

Fig 34
Exhibition catalog of Design for the Other 90%.



2.4 | BRANDED PROTEST

When having a closer look at well known protest movements, one will see that many of them use branding as a tool to create a unified image that many of their protesters can identify with. This report proofs that a professionally designed brand identity can give people a sense of belonging and is also able to help a protest movement to be taken more seriously in its public perception. It is easier to share the core message or content of a movement when it has a clearly recognizable and consistent look. Even if the connection between "branding" and "protest" seems to be very arbitrary to a certain extent, the success of protest actions is increased by good branding.

Activists must employ whatever means are possible to mobilize and reach the masses: Demonstrations, leaflets, posters, videos and other forms of social media, to name a few. Activism can be seen as a form of campaigning that requires a concrete level of combativeness and must be equipped with the most effective tools possible to reach more people. Very familiar with the possibilities of branding are especially younger organizers and activists. It is important to emphasise that cause branding should not exclusively copy commercial branding techniques. On the one hand, it is essential for protest movements to be brand-conscious in order to be recognized and taken seriously for their ideas to get traction. On the other hand they should not focus exclusively on branding as this can cause them to lose their authenticy. A crucial component of cause branding is coordination which should avoid appearing to seem too calculated or brand-heavy. It is important to emphasize that each cause requires unique strategies to address unique problems.

The commercial practice of branding has also been used as a weapon over time to serve political purposes. It can be a propaganda tool used toward the wars we fight, the political party we belong to and the ideology we believe in. Political campaigns in recent decades have matched commercial skill in branding through carefully crafted slogans and funded advertising campaigns. People in positions of power use their available resources to reach and influence more people through targeted brand campaigns. With the help of the identity created they hope to secure ubiquity and to gain loyalty within the masses. (Bloem & Kempenaars, 2020)

It is very important to take this development into account, since in this context branding is used as a means of manipulation and can thus be instrumentalized in a political sense for rather questionable purposes.

In the book " Branded Protest. The power of branding and its influence on protest movements" two graphic designers, Ingeborg Bolem and Klaus Kempenaars, are concerned with how our skills as designers are applied. The two felt that their work was limited to commercial purposes as in their generation the only functional term within the profession was corporate identity. Over time, the term branding came to describe a much broader range of design solutions, tools and assets. Through these developments the designers Bolem and Kempenaars decided to explore how the broader branding concept could be applied to protest movements.

In the time we live in bigotry is being renewed and accelerated regarding race, gender identity and religion, the threat of environmental catastrophe, sexuality, neo-fascism, xenophobia, terrorism, corruption, the growing economic inequality and several other areas. There are many things to be concerned about which should be opposed. For this reason, “Branded Protest” examines protest movements, including interviews with their key members, to find out how the movements communicate and are taken seriously by different audiences who have diverse interests. This research covers organizers, companies, politicians, volunteers or everyday people.

In the course of the research revealing and contradictory attitudes and actions were discovered in which protest communities are involved. Most well-known and successful protest movements benefited from the use of selected branding tactics although they simultaneously disagree with the general concept of branding. It can be concluded that the current understanding of branding does not adequately describe real actions and needs to be re-examined. “Branded Protest” deals with branding techniques that are crucial for a protest to deliver its message as clearly and firmly as possible.

The use of branding elements enables protesters to convey a unifying message and amplify their voice. Despite this usefulness and availability to all there are some negative reservations about concepts of brands and branding especially within protest movements. In their interviews Golem and Kempenaars revealed the discomfort that arose about pairing the words protest and branding. The reason for that is — branding implies control: the masses are manipulated by the power of the establishment. It represents the antithesis of a real human and their efforts to protest against such control.

> Grassroots protest is not something to be marketed and sold, with a set of images and memes. It would be irresponsible, even impossible, to try to homogenise us all under one symbol or slogan. With so many perspectives, cultures and aesthetics at risk, it’s the sheer variety of our resistance that will express the breadth of our communities. (Schulman, 2018, para. 4)

With this amount of potential protest grounds it seems a big concern to combine several individual voices into a majority. Despite all this it became apparent in the course of the work that protest movements are increasingly interested in including a visual identity to unite as many people as possible within it and to deliver a clear message.

In some groups (such as fraternities) people even put a mark on their body to identify themselves as part of the group. It is human nature to define social groups, to give them a form and then to transfer this group identity to oneself. By interpreting the concept of branding, it is possible to look at individual aspects of the traditional understanding of the term and examine their presence in successful protest movements. In addition, an assessment was made of how protest is influenced by different tools used intentionally or unintentionally. In comparing all the branding techniques that were successful in each protest, some commonalities emerged between the movements and the hitherto seemingly incompatible concepts of branding and protest. Through the overlaps several examples of specific branding tools were found explaining how protest movements can use these techniques to advance their agenda. These tools were divided into the following categories: body, symbol, and message.

Fig 35
R4BIA - is a gesture and a sign of protest marches in Egypt.



Fig 36
A pink hat with cat-ears is the symbol of Women‘s March.



Fig 37
Design by Joachim Roncin.



Body: The simplest form of protest is the body itself. By participating in demonstrations and simply being present someone can show their support. Body gestures are also a popular symbol to show affiliation to a movement. There are various references to this form of protest: the folded arms of the Yellow Umbrella protests in Hong Kong, the Black Power salute and the Rabia movement. (Fig 35)

Symbol: The use of iconic symbols can be an effective part of branding a protest movement and communicating its message in a simple and recognizable way. When the symbol gets adopted it shows that the people are part of the same group. Popular examples of this would be the pink pussyhats of the Women’s March or the yellow umbrella of the Umbrella protest. (Fig 36)

Message: Sometimes a short phrase can have a big impact. That demonstrates for example „Je suis Charlie” (“I am Charlie”). (Fig 37) These chants can represent the identity of a movement and give protesters the support they need. This kind of branding also occurs within the Black Lives Matter Movement and the Umbrella-Protest.

Currently, something is missing in the classical understanding of branding and protest as they are classically described as contradicting each other and yet coexisting. This raises the question of whether branding as we know it should be rejected and ultimately redefined. Golem’s and Kempenaar’s definition of branding is about visual unification that makes a message unique, like an identity that provides people within a protest movement with a visual and verbal form with which they can identify.

To influence public opinion, trigger debate and promote activism requires the use of the right branding tools. By taking a new, broader interpretation of branding with a protest as a branded protest, movements can creatively

draw on contemporary messages and symbols to create new aesthetics and meanings to open up a space that is beyond control. Through this open space of branded concepts protests can use social, cultural, historical, sociological and political perspectives to better identify with expressive signs and symbols.

> ...there is nothing more powerful in protest than the street protest, with growing numbers of people on the march. The energy of participating individually, of being part of a unified voice, is tangible only when in its presence. (...) For those numbers to become excited, to get on their feet, and to join in, they must identify with a well-Branded Protest. (Bloem & Kempenaars, 2020, p.9)

When I think about it, almost all major protest movements I know have a distinctive image. Whether it is a pithy slogan combined with a color scheme or a logo that people associate with the movement. As already mentioned in Sarah Schulman's statement, I also think that it is a certain balancing act to "unite" a social movement within a brand identity because it is about very individual demands and realities of life that cannot all be lumped together. Also, to "market" this brand image seems very bizarre to me, considering that these are human rights movements that are sometimes about life and death. Nonetheless, I believe that skillful branding can have a very positive impact on a movement by giving it a unified look and feel to increase its recognition value and reinforcing a sense of belonging.

Brand Identity is also a major component in my project "Friendly streets". Through the creation of a constant visual identity, my aim was to create a recognition value and unify the graphical appearance of the sticker layout and the web design, since they are two different medias that are linked to each other within my project. Hereby the speech bubble and the typographic element "asterisk" are the main components of the graphic visualization. The aim here is to convey a clear message through this graphic presentation and to integrate the possibility for action using design as an effective tool to reach more people.

2.4.1 | BLACK LIVES MATTER

The Black Lives Matter movement emerged in 2013 as a reaction to the police violence that happened to teenager Trayvon Benjamin Martin. 17-year-old African-American Trayvon Benjamin Martin was fatally shot unarmed in Florida by 29-year-old George Zimmerman. Zimmerman, a white Hispanic, was acquitted of second-degree murder and manslaughter. When civil rights activist and writer Alicia Garza had heard of the announcement, she wrote a post on Facebook that set the ball rolling: "Black people.

Fig 38
The original logo of the movement consists of a bright yellow square on which the proclamation "Black Lives Matter" is written in three lines.



Fig 39
Logo of the Women's March by Strack and LaRue.





Fig 40
Artistic work created as part of the Umbrella movement.



I love you. I love us. Our lives matter." Activist Patrisse Cullors, also a friend of Garza's, took some of the moving words from the statement and created the hashtag #blacklivesmatter. To connect like-minded activists around the hashtag, Opal Tometi, an immigration activist from New York, set up Facebook and Twitter pages. Thus, Alicia Garza, Patrisse Cullors and Opal Tometi are the founders of the Black Lives Matter movement. (Fig 38) After a while, as the momentum of the words and the hashtag "Black Lives Matter" spread on social media, the co-founders started working with the Design Action Collective. The Design Collective is a worker-owned spin-off company of Inkworks Press Collective. Founded in 1974 by a group of activists, IPC acted as a focal point in the Bay Area for progressive organizations that needed design to spread their messages. (Bloem & Kempenaars, 2020)

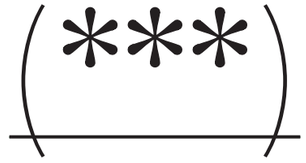
2.4.2 | WOMEN'S MARCH

Shortly before his election as president in November 2016, a video went viral in which Donald Trump was filmed boasting about his wealth and power enable him to "grab women by the pussy". After Trump was elected despite great outrage over the video, fashion illustrator Bob Bland posted the night after the election that "women should march on Washington, a million pussy march,". After two days, over 250,000 people already said they would participate in the march. When Teresa Herd, a global creative director at tech giant Intel, saw the huge interest, she realized that it could become a movement and "that it was going to require a uniting brand." After organizing a pitch, Amy Stelhorn, CEO of Big Monocle, agreed to design the campaign logo for the Women's March. (Fig 39) In collaboration with Wolfgang Strack and later illustrator Nicole LaRue. They created the distinctive logo with the three women in silhouette which soon gained worldwide recognition. (Bloem & Kempenaars, 2020)

2.4.3 | UMBRELLA MOVEMENT

On 26 September 2014, two days after protesters began occupying Admiraly in central Hong Kong, riot police used pepper spray and tear gas to disperse the demonstrators. As protection from the police attacks the protesters used their umbrellas and hid behind them. This incident gave rise to the ultimate symbol of the Hong Kong protests - the yellow umbrella. This became a prominent symbol of political protest and is known worldwide as the symbol of the pro-democracy movement in China. (Fig 40) The umbrella movement symbol played a major role in initiating an open discourse in a political situation that lacked clarity and safety. (Bloem & Kempenaars, 2020)

Project Description
Chapter 3.



3.1 | Aims and Personal Motivation,
3.2 | The Predominant Problematic,
3.3 | Different Methodologies Applied,
3.4 | Implementation of a Design Concept

3. Project Description
From the first steps to the final result.

3.1 | AIMS AND PERSONAL MOTIVATION

This project aims to create awareness towards discrimination in public space (discriminatory graffiti) and to help people taking further steps to stop misconduct and become active against it. Within the framework of this work a graphic implementation and intervention was created including data visualization, mapping and information design. The resulting design solution intends to provide a deeper understanding of the data collected and the possible ways to act against public violations and provide an easy access to contacts or forms to take legal action. The website created is accessible through a QR code that is included in the design which informs about the topic and provides a direct link to report discriminatory graffiti to the City Service Vienna. The focus of this work is to bring this important issue to the public eye in order to set an example and act collectively against discrimination in public space.

Creatives have the power to shape the world we live in. How can we use our skills and resources for the better? How can we create design for change? The various examples described above show the possibilities the design discipline has to offer to use its skills and knowledge for a positive change in society. It was a fascinating part within my research to see the potential of the design discipline to address socially critical issues and problems.In so many different ways designers deal with socially relevant issues and can thus contribute to a better future. As some designers like Bruinsma, Heller, Papanek and so on stated earlier in the text – investing a specific amount of time and dedication as a designer to projects that support some kind of public cause can effect many positive changes.There are many challenges that design can focus on. There are many areas of application which include social design, sustainable design, design activism, feminist design, queer design and so on. Design history also shows that design activism and social design already supported many reform movements in their ability to process and spread information efficiently. (Fig41)

Visual culture undeniably remains an integral part of organizing and communicating the need for change. The design profession offers many opportunities to address issues such as social improvement, sustainability and functionality to engage with the public and to influence, empower and spark change through visual messaging. As one can see in various protest movements the use of selected branding tactics skillfully applied by a designer can have a beneficial and successful influence on its public perception. (Fig 42) As a designer one has the opportunity to initiate change through visual messages. At its best, it strokes the visual imagination, helping us look at the most infuriating or unjust parts of society and demonstrate that things could or should be different.

Fig 41
Protest poster hanging in the streets of Paris, 1968.



Fig 42
“Je suis Charlie” is a slogan and logo created by French art director Joachim Roncin and adopted by supporters of freedom of speech and freedom of the press after the 7 January 2015 shooting in which twelve people were killed at the offices of the French satirical weekly newspaper Charlie Hebdo.

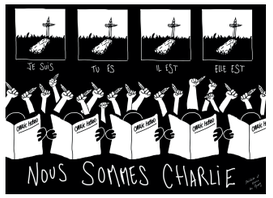


Fig 43
Black Voices — the first anti-racist referendum in Austria.



3.2 | THE PREDOMINANT PROBLEMATIC

Marginalized people are confronted with discrimination and injustice on a daily basis. In 2021 the NGO Zara in Vienna has reported 303 racist incidents in the public sphere and this is only a fraction of violations which got documented through the organization. Looking at their statistics of 2021 assaults in the public sphere are, except racist attacks in the internet, the ones most likely to happen. (Kolck-Thudt & Schennach (Eds.), 2020)

As already mentioned in the introduction (p. 8-11), the failure of the very first anti-racism referendum “Black Voices” (Fig 43) shows that Austria still has a long way to go in order to create an equal participation of people of color (PoC) in Austrias society.

“We really have a problem with structural racism. And even the 100,000 signatures wouldn’t have changed that. But it would have been an opportunity.” states Asma Aiad, co-founder of the “Black Voices” referendum. The Black Voices referendum arose to a great extend out of the Black Lives Matter movement. The referendum was a crucial sign to bring the issue of racism in Austria into the public eye. This situation only shows how important it is to have an anti-racist discourse in Austria and that as much as possible needs to be done, whether initiatives, activism etc. to draw attention to this huge problem. (Kücüktekin, 2022)

A big incentive for me to implement this project was the Racism Report 2021 by the civil courage and anti-racism NGO Zara, that I read at this time. In the brochure the organization gives insight into case reports of people affected by racist attacks and incidents in Austria. The data collected is also considered a qualitative source of data on all forms of racism in Austria.

It was through this source of information that I first had the idea of using this data graphically as the basis for my project. I contacted the NGO and after a short time I had a telephone conversation with Fiorentina Azizi-Hacker, the head of the ZARA counseling centre. She gave me a lot of

information during the conversation and encouraged me in the idea for my project. The problem that arose during the phone call was that Zara didn't have the possibility to give me access to their data archive because of certain data protection regulations. Since the personal data on the incidents was not relevant for my project and I primarily wanted to work with the sociographic data, the idea arose to separate this pieces of information from each other. Unfortunately Zara's database is very complex and the organization was very busy at that time, so it became clear after a short wait that this filtering of the data was much too time-consuming to forward it to me in time.

During our conversation, Azizi-Hacker explained that the collected data regarding racist graffiti is forwarded within a form to the City Service Vienna as they are responsible for removing the graffiti. Through this information I contacted the City Service of Vienna. Georg Jank sent me the complete table of all graffiti reported to the City Service Vienna in the year 2017-2021. Mr. Jank was very supportive at the beginning of my project, expressed his interest and explained to me the exact procedure and the possibilities to report graffiti to City Service Vienna. With this large data archive and all the information I was able to start the project.

3.3 | DIFFERENT METHODOLOGIES APPLIED

The methodology in the scope of this work consists of the organization and collection of data, the application of "walking as a method" and the graphic implementation of the primary research in the role of the "designer as a researcher" based on the writings of Bestley and Noble. The process which led to the final result is explained in more detail on the following pages.

3.3.1 | DATA ORGANIZATION

The project started with the gathering and collection of data. The City Service of Vienna provided access to selected data from their archive about incidents of discriminatory smearings in Vienna from 2017-2022.

The first part of the data organization was the creation of an extensive list to evaluate and analyze the provided data by the City Service Vienna. The format of numbers sheet had been chosen to provide a clear overview of the given information. This way of organization helped me to see which types of discrimination are the most common, where they are often placed, which districts in Vienna have the highest amount of discriminatory graffiti and eventually make the connections between the individual components clearer. (Fig 40) A second list was used to give an organized overview of previously clustered data, translating and counting the data in order to use them for the subsequent data visualizations. (Fig 41) (On the next pages some screenshots of the data organization within the numbers sheet, give insight to the projects first phase)

Fig 44
The "Lambada Symbol" is used as the Logo of the "Identitarian movement".



Within the table the following categories evolved:

1.) Type of violation: racist, antisemitic, islamophobic, right-wing-radical, serbian fascist, sexist, homophobic, antiziganism and ableism.

2.) Report source: NGO Zara, Zara Client, Antisemitism Report Office, Police, Citizen concerns, School, Anonym.

3.) Symbols used: Swastika, Bullseye, Star of David, Celtic Cross, Lambada Symbol, (Fig 44) Ustaše, 38 (Crossed Hammers), White Power Symbol, SS (Schutzstaffel), 88 (Heil Hitler), 18 (Adolf Hitler).

4.) Moreover the reported graffiti was cluster regarding their sociographic data, the following categories resulted: Street, Park/ beside Park, Cemetery/ beside Cemetery, beside River, Donau Island, Playground/ beside Playground, Train Station, Subway, Bus Stop, Tram Stop, Shopping Mall, Market, Private Property, School, Underpass, Church.

5.) Districts: 1010 Innere Stadt, 1020 Leopoldstadt, 1030 Landstraße, 1040 Wieden, 1050 Margareten, 1060 Mariahilf, 1070 Neubau, 1080 Josefstadt, 1090 Alsergrund, 1100 Favoriten, 1110 Simmering, 1120 Meidling, 1130 Hietzing, 1140 Penzing, 1150 Rudolfsheim Fünfhaus, 1160 Ottakring, 1170 Hernals, 1180 Währing, 1190 Döbling, 1200 Brigittenau, 1210 Floridsdorf, 1220 Donaustadt, 1230 Liesing.

Horizontally the table is divided into the five categories mentioned above (type of violation, report source, symbols, assaults, location and district) in the vertical columns (185) the entries are listed chronologically according to the time and year of the report.

Fig 45

A part of the numbers sheet with the organized data provided by the City Service Vienna.

	Rassistisch	Meldung	Symbole	Ort	Bezirk	Antisemitisch	Meldung	Symbole	Ort	Bezirk	Rechtsextrem	Meldung	Symbol	Ort	Bezirk	Islam feindlich	Meldung
2021																	
	Ludwig-Kralik-Weg 23 Parz. 21	Zara_2021		Straße	1110	Angyalföldstraße	Zara_2021		Straße	1210	Franz-Haas-Platz 1-"Bozkurtlar Geldi - Graue Wölfe	Zara_Klientin_2021		Straße	1110	Lausenschlägergasse , „Fuck Islam"	Zara_Klienten_2021
	Werkstättenweg 89	Zara_2021		Straße	1110	Franz-Haas-Platz 5	Zara_2021		Straße	1110	Dürnbachenstraße	Zara_Klientin_2021	Gleichschenkliges Kettenkreuz	Straße neben Spielplatz	1110	Luise-Montag-Gasse - „ Fuck Islam"	Zara_Klientin_2021
	Josef-Grössing-Park	Zara_2021		Park	1210	Karajangasse 29	Antisemitismus Meldestelle_2021		Straße - neben Park	1200	Werkstättenweg	Zara_Klientin_2021	Hakenkreuzen	Bahnhof	1110	Dürnbachenstraße „Fuck Islam"	Zara_Klientin_2021
	Zimmermanngasse 1	Antisemitismus Meldestelle_2021		Straße	1090	Hernstorferstraße 22-32 - „= JUDE 88 SS"	Zara_Klientin_2021		Straße	1140	Gutenbergpark	Polizei	Hakenkreuzen	Park	1170		
	Schloß Neugebäude	Zara_2021		Park	1110	Schönbornpark	Zara_2021		Park	1080	Kohlonbrennerstag 1930 / Agnesbründl	Anonym_2021	Nationalsozialistisc hen Zeichen	Fluss	1190		
	Badgasse 7A	Zara_Klientin_2021	Schießscheibe	Straße	1140	Sturgasse 2 - „Stell dich du Jude [Judenstern] Tod dem fak"	Zara_ Gemeidebau_2021	Judenstern	Neben Donau	1020	Max-Hegele-Weg 2	Anonym_2021	Hakenkreuzen	Straße	1120		
	Hauptstraße 30	Zara_Klientin_2021	Fadenkreuz	Neben Friedhof	1140	Rotstraße 2	Anonym_2021		Neben Friedhof	1140	Jagdschloßgasse 4	Anonym_2021	Hakenkreuzen	Straße	1130		
	Hohenauergasse - "WHITE POWER"	Anonym_2021		Neben Park	1190	Viktor-Adler-Platz	Anonym_2021		Straße	1100	Kiki-Kogelnik-Weg 29 Platz_21	Anonym_2021		Nazi Schmiereireien	Neben Park	1220		
	Blaselgasse 19	Polizei_2021		Straße	1180	Kaisermühlenstraße 22	Anonym_2021		Straße	1220	Stadlauer Ohr_ Bei Hornbach Stadelau	Anonym_2021	Hakenkreuzen	Unterführung	1220		
	Josef-Gangl-Gasse 2b	Anonym_2021		Neben Park	1130	Taborstraße 112	Anonym_2021		Straße	1200	Randhartingergasse 19	Anonym_2021	Hakenkreuzen	Straße	1100		
	Nedergasse 2-4	Anonym_2021		Straße	1190	Haidgrabenbrücke	Anonym_2021		Brücke/Fluss	1190	Arbeiterstrandbadstra ße 91	Anonym_2021	Hakenkreuzen	Neben Donau	1220		
	Votivpark	Anonym_2021		Park	1090	Eitelbergergasse 22	Anonym_2021	Denkmal beschmiert	Straße	1130	Peter-Kaiser-Gasse 19	Anonym_2021		Neben Park	1210		
	Saarplatz 20	Anonym_2021		Neben Park	1190	U-bahn Station Stadlau	Anonym_2021	Davidstern	U-Bahn Station	1220	Ludwig-Kralik-Weg 23 „Wortlaut serbischen Kreuz"	Anonym_2021		Straße	1110		
	Mariahilfer Straße - Marcus Omofuma Denkmal	Anonym_2021		Straße	1070	Arbeiterstrandbadst raße 91	Anonym_2021		Neben Donau	1220	Hardtgasse 31/1	Anonym_2021	iB Lambda Zeichen	Straße	1190		
	Donaupark	Anonym_2021		Park	1220	Radingerstraße	Israelische Kultusgemeinde		Straße	1020	Kiki-Kogelnik-Weg 35	Anonym_2021		Neben Park	1220		
	Anschützgasse 2	Anonym_2021		Neben Fluss	1150	Siemensstraße 90	Anonym_2021		Straße	1210	Kutschkergasse 34	Anonym_2021		Spielplatz	1180		
	Geiselbergstraße	Anonym_2021		Neben Park	1110	Hernalser Hauptstraße 40	Anonym_2021	Davidstern	Straße/Ampel	1170	Hasengasse 27	Anonym_2021	Symbolik der Ustasa	Straße	1100		
	Peter-Kaiser-Gasse 19	Anonym_2021		Neben Park	1210												
	Leopoldauer Straße 147	Anonym_2021		Straße	1210												
2020																	
	Sveteläkystraße 16	Zara_2020		Straße	1110	Währinger Straße 6-8	Zara_2020		Straße - neben Park (Park)	1090	Franz-Kocki-Straße	Zara_2020	Hakenkreuz	Straße	1100		
	U2-Seestadt Stehor U2 Seestadtstraße	Zara_2020		U-Bahn Station	1220	Schwarzspanierstra Se 15	Zara_2020		Straße	1090	Ferdinand-Wolf-Steg	Anonym_2020		Park	1140		
	Eipeldauer Straße 38	Zara_2020		Privates Haus	1220	Hasa-Mayr-Platz_ U2Station Stadlau	Anonym_2020		U-Bahn Station	1220	Ozeltgasse 2	Anonym_2020		Straße	1230		
	Aichholzgasse 2	Zara_2020		Straße	1120	Haidgasse 158 -Schild "Juden in Wien - Paul Amann"	Anonym_2020	Denkmal beschmiert	Brücke/Fluss	1140	Dopschstraße 25	Anonym_2020		Straße	1210		
	Pratenstern	Zara_2020		Park	1020	Rotstraße 2	Anonym_2020		Neben Friedhof	1140	Sonnenallee 16	Anonym_2020	Symbolik der Ustasa	Straße	1220		
	Schwarzspanierstra Sev 17	Zara_2020		Straße	1090	Mühlergasse	Anonym_2020	Denkmal beschmiert	Straße	1090	Aichholzgasse 2	Anonym_2020	Symbolik der Ustasa	Straße	1120		
	Berggasse 1-3	Zara_2020		Straße	1090	Kakenstraße 100	Anonym_2020		Straße - neben Park	1070	Hauptallee 89	Anonym_2020	Hakenkreuz	Park	1020		
	Freihofgasse	Zara_2020		Neben Donau	1190	Kuk-Absolon-Weg 1	Anonym_2020		Straße	1220	Konstanziagasse	Schule		Bahnhof	1220		
	Sveteläkystraße 10	Zara_2020		Straße	1110	Dirgeltedtgasse 20	Anonym_2020	Gedenktafel beschmiert	Mosche Jahoda Park	1150	Dopschstraße	Anonym_2020		Straße	1210		
	Herbert-Mayr-Park	Zara_2020		Spielplatz	1230	Beggasse 1-5	Zara_2020		Straße	1090	Lorenz-Bayer-Platz 4	Anonym_2020	Hakenkreuz	Park	1170		
	Rollauer Lände U-Bahn	Zara_2020		U-Bahn Station	1090						Johann-Kutschera-Gasse	Anonym_2020	"Hakenkreuz 38"	Straße	1220		
	Am Hofgartel	Zara_2020		Spielplatz	1110						Norbert-Krebs-Gasse 24	Anonym_2020	Hakenkreuz	Straße	1210		
	Luise-Montag-Park	Zara_2020		Park	1110						Südtiroler Platz - U Bahn	Anonym_2020	Hakenkreuz	U-Bahn Station	1040		
	Ludwig-Kralik-Weg	Zara_2020		Park	1110						Alam-Rose-Gasse(72)	Zara_2020		Unterführung	1100		
	Frauengasse	Anonym_2020		Straße	1140						Langobardenstraße	Anonym_2020	Hakenkreuz	Straße	1220		
	Kahlenberger Straße 40	Anonym_2020		Neben Park	1190						Laaer-Berg-Straße 1	Anonym_2020	"white power" symbole	Straße	1100		
	Beethovenpark	Bezirksvorsteher		Park	1190						Jagdschloßgasse 19	Anonym_2020	rechtsradikale Symbole	Straße	1130		
	Langackergasse	Anonym_2020		Straße	1190						Fußgängerrampe Nordbahnsteg	Anonym_2020	Hakenkreuz	Straße	1210		
	Hackenberggasse 46	Anonym_2020		Straße	1190						Krottenbachstraße 11	Anonym_2020	Hakenkreuz	Straße	1190		
	Wiedner Gürtel	Anonym_2020		Straße	1100						Abgorrsdorfer Straße 165	Anonym_2020	Nazi Schmiereireien	Bushaltestelle	1230		
	Gertruds-Fröhlich-Sandner-Straße	Anonym_2020		Straße	1100						Billrothstraße 50	Anonym_2020	Hakenkreuz	Straße	1190		
	Keplerplatz	Anonym_2020		U-Bahn Station	1100						Landstraßer Gürtel Quarter Belvedere	Anonym_2020	Hakenkreuz	Park	1030		
	Sonnenallee 16	Anonym_2020		Straße	1220						Handelskai 214	Anonym_2020	Hakenkreuz	Bei Donauinsel	1020		
	Spenglsiedlgasse	Anonym_2020		Straße	1190						Koschiergasse 1	Anonym_2020	Hakenkreuz	Straße/ Teleforzelle	1210		
	Kutschkergasse 34	Anonym_2020		Spielplatz	1180						Münichreiterstraße 42	Anonym_2020	Hakenkreuz	Spielplatz Roten Berg	1130		
	Otto-Probst-Straße 14	Anonym_2020		Park	1100						Joseph-Kainz-Platz 2	Anonym_2020	Nazi Symbole	Parkbank	1180		
	Simmeringer Hauptstraße 281	Anonym_2020		Park	1110						Flotowgasse 1	Anonym_2020	NS-Graffiti	Straße	1190		
	Wopenkastraße 3	Anonym_2020		Straße	1110						Angyalföldstraße	Anonym_2020		Straße	1210		
	Schlüsselgasse 4	Anonym_2020		Park	1040												
	Zinnergasse 27	Anonym_2020		Straße	1110												
	Mentergasse 13	Anonym_2020		Neben Park	1070												
	Eva-Zicher-Gasse 1	Anonym_2020		Bahnhof	1100												
	Grünlgasse 56	Anonym_2020		Straße	1110												
2019																	

Fig 46

Close Up of the different categories: type of violation, report source, symbol, location, district.

	Racist	Report source	Symbol	Location	District	Antisemitic	Report source	Symbol	Location	District
2021	Ludwig-Kralik-Weg 23 Parz. 21	Zara_2021		Straße	1110	Angyalföldstraße	Zara_2021		Straße	1210
	Werkstättenweg 89	Zara_2021		Straße	1110	Franz-Haas-Platz 5	Zara_2021		Straße	1110
	Josef-Grössing-Park	Zara_2021		Park	1210	Karajangasse 29	Antisemitismus Meldestelle_2021		Straße - neben Park	1200
	Zimmermanngasse 1	Antisemitismus Meldestelle_2021		Straße	1090	Hernstorferstraße 22-32 - „= JUDE 88 SS"	Zara_Klientin_2021		Straße	1140
	Schloß Neugebäude	Zara_2021		Park	1110	Schönbornpark	Zara_2021		Park	1080
	Badgasse 7A	Zara_Klientin_2021	Schießscheibe	Straße	1140	Sturgasse 2 - „Stell dich du Jude [Judenstern] Tod dem fak"	Zara_ Gemeidebau_2021	Judenstern	Neben Donau	1020
	Hauptstraße 30	Zara_Klientin_2021	Fadenkreuz	Neben Friedhof	1140	Rottstraße 2	Anonym_2021		Neben Friedhof	1140
	Hohenauergasse - "WHITE POWER"	Anonym_2021		Neben Park	1190	Viktor-Adler-Platz	Anonym_2021		Straße	1100
	Blaselgasse 19	Polizei_2021		Straße	1180	Kaisermühlenstraße 22	Anonym_2021		Straße	1220
	Josef-Gangl-Gasse 2b	Anonym_2021		Neben Park	1130	Taborstraße 112	Anonym_2021		Straße	1200
	Nedergasse 2-4	Anonym_2021		Straße	1190	Haidgrabenbrücke	Anonym_2021		Brücke/Fluss	1190
	Votivpark	Anonym_2021		Park	1090	Eitelbergergasse 22	Anonym_2021	Denkmal beschmiert	Straße	1130
	Saarplatz 20	Anonym_2021		Neben Park	1190	U-Bahn Station Stadlau	Anonym_2021	Davidstern	U-Bahn Station	1220
	Mariahilfer Straße - Marcus Omofuma Denkmal	Anonym_2021		Straße	1070	Arbeiterstrandbadst raße 91	Anonym_2021		Neben Donau	1220
	Donaupark	Anonym_2021		Park	1220	Radingerstraße	Israelische Kultusgemeinde		Straße	1020
	Anschützgasse 2	Anonym_2021		Neben Fluss	1150	Siemensstraße 90	Anonym_2021		Straße	1210

Fig 47

Overview of the evaluated and clustered data.

	Racist	Antisemitic	Islamophobic	Right-wing radical	Sebian facists	Sexist	Homophobic	Antiziganism	Ableism	All
2021	19	17	3	17	2	3	2	0	0	63
2020	33	10	0	28	0	5	2	1	0	79
2019	44	6	0	14	0	5	0	1	1	71
2018	53	5	6	16	1	4	1	5	0	91
2017	31	3	4	21	0	2	0	1	0	62
All	180	41	13	96	3	19	5	8	1	366
Street	79	19	8	50	1	9	2	2	1	147
Park	21	3	2	12	0	2	0	1	0	41
Beside Park	24	5	2	5	2	2	2	1	0	44
Close to Park	0	0	0	0	0	0	0	0	0	24
Cemenry	0	0	0	1	0	0	0	0	0	1
Beside Cementry	2	2	0	2	0	1	0	0	0	9
Beside River	9	4	0	6	0	0	0	0	0	20
Donau Island	0	2	0	3	0	0	0	0	0	5
Playground	5	1	0	4	0	0	0	0	0	10
Beside Playground	3	0	1	1	0	0	0	0	0	5
Trainstation	4	2	0	2	0	2	0	0	0	10
Subway	8	2	0	2	0	0	0	1	0	12
Bus Stop	12	1	0	2	0	1	0	3	0	19
Tram Stop	2	0	0	1	0	0	0	0	0	2
Shopping Mall	1	0	0	0	0	0	0	0	0	1
Market	2	0	0	1	0	0	0	0	0	3
Privtat Property	3	0	0	0	0	0	0	0	0	3
School	2	0	0	1	0	1	0	0	0	4
Underpass	2	0	0	2	0	0	0	0	0	3
Church	1	0	0	1	0	1	1	0	0	4
All	180	41	13	96	3	19	5	8	1	366
Symbole:	Target	Star of David		Celtic Cross	Serbian Cross					
	Reticle			Swastika						
				Lambada						
				Ustaša						
				38 „Crossed Hammers"						
				"white power" symbol						
				SS						
				88 „heil hitler"						
				18 „Adolf Hitler"						
Assaults:	"WHITE POWER"	„= JUDE 88 SS"	„ Fuck Islam" :3	"Bozkurtlar Geldi - Graue Wölfe"	"samo sloga Srbina spa?ava"	„Kill"	"Anti LGBT"	„Roma Raus" :7		
	„Racisam"	„Stell dich du Jude [Judenstern] Tod dem fak"	"Moslems raus" :5			„rape"				
		"U B W Juden"	"Muslime nach Ausschwitz"			„Hore"				
			„Islam Kills"			"fick dich, du Nutte"				
District:										
1010	4	0	0	0	0	1	0	0	0	5
1020	9	3	0	4	0	0	0	0	0	16
1030	7	3	2	3	0	0	0	0	0	15
1040	12	0	6	2	0	2	0	3	0	25
1050	5	2	1	1	0	0	0	0	0	9
1060	5	0	1	1	0	0	0	1	0	8
1070	7	1	0	0	1	0	0	1	0	10
1080	2	2	0	0	0	0	0	0	0	4
1090	7	5	0	0	0	0	1	0	0	13
1100	18	2	0	10	0	1	0	0	0	31
1110	34	1	3	6	1	2	0	0	0	47
1120	6	0	0	6	0	0	1	0	1	14
1130	7	1	0	7	0	2	0	0	0	17
1140	8	5	0	2	0	0	0	0	0	15
1150	4	2	0	5	0	1	1	0	0	13
1160	5	0	0	5	0	1	0	1	0	12
1170	2	1	0	6	0	1	1	0	0	11
1180	3	0	0	4	0	0	0	0	0	7
1190	11	1	0	6	1	0	0	0	0	19
1200	3	3	0	1	0	0	0	0	0	7
1210	7	2	0	10	0	4	1	1	0	25
1220	9	6	0	12	0	4	0	0	0	31
1230	5	1	0	5	0	0	0	0	0	11
2201								1		1
All:	180	41	13	96	3	19	5	8	1	366

3.3.2 | INDIVIDUAL DATA SEARCH

Fig 48
Screenshot of google maps including all the marked reported discriminatory graffiti of 2017-2021.

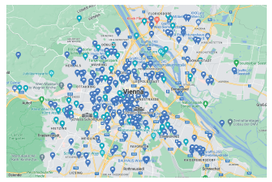


Fig 49
Alison Barnes: Graffiti Territories in New Basford.



Fig 50
Street Photography “Mapping Meaning”.



Within the scope of the analysis all the reported graffiti between 2017-2021 were marked on google Maps to have a visual overview in which districts or places discriminatory graffiti is likely to take place. (Fig 48) I used an individual data search as part of the research process. It became apparent that it was not possible to check the whole data collection of all the five years as a singe person by foot, for this reason I chose to work with the most recently reported data from 2021 that I could observe in depth. Within this data search I checked all locations of reported discriminatory graffiti in 2021, provided by the City of Vienna, to find out how many of them have been removed.

In this context the methodology of ‘walking as method,’ was applied. A project that was a major reference since the beginning of my research phase is “Mapping Meaning” by Alison Barnes. (Fig 49) Her approach of using walking as a way to explore place, both from an artistic and a scientific approach, has been highly influential on my project.

In her project she is interested in an alternative perspective of the New Basford area in Nottingham, things like graffiti or historical changes of use within specific buildings. She uses walking as an exploratory tactic to develop “a sense of place” and to gather primary research. Through her “geo/graphic mapping” process Barnes is using a methodology which allows her to retain an outsider’s perspective and to notice small details which might not be recognized by a person that walks past the same area.

Like Barnes I was using tools such as photography and writing to document the whole physical journey I did in within the scope of the investigation. (Fig 50) I tried to follow her concept of experiencing the place from a different perspective, focusing on small changes by human intervention and thereby discovered most of the spots that were painted over by the City Service, already sprayed with a new graffiti or not removed at all. This observation was an important part of my project, because it created a connection to reality and helped me to better understand the subject matter I was dealing with. Also it was crucial for me see if the system I was implying in my project—the removal of discriminatory graffiti by the City Service—was working in a proper way.

3.3.3 | WALKING AS A METHOD

In recent years the element of the physical journey and/or walking has been adopted by those engaging in the research field of arts, while this qualitative methodology is already well-theorized within social sciences. Through integrating the processes of “walking as a method” into the research practice it can provide the designer or artist an alternative perspective, encourage to think in solitude, to talk and exchange with others or simply to observe the social and physical aspects of the surroundings. This way of putting one’s body out into the world and experiencing the city through one’s very own perception is a part of inquiry already implemented by various projects in the area of arts and design. (Royal Academy of Art, 2020)

One of the first to explore this method of walking from a philosophical and artistic point of view were Charles Baudelaire and later Walter Benjamin. The term flâneur originates from the french language and has the basic meaning of “stroller” or “lounger”.

Originally coined by the French poet Charles Baudelaire, this term refers to a person who observes the city and its surroundings and experiences an actual physical walk, with an attitude that focuses on a way of philosophical thinking and thereby incorporates a way of seeing and feeling things. The practice Baudelaire describes is above all about walking for walking’s sake and not just to get from one place to another. The focus is on experiencing the urban cityscape with all its alleys and hidden corners, observing the immediate and being seen in the process.

The philosopher Walter Benjamin describes the literary figure flâneur as a symbol of modernity strolling into urban life. The flâneur’s task is to avoid material goods and instead wander the streets and passages of big cities full of anonymous crowds and observe them. Even as the temptations of commerce grow stronger, he resists the goods that impose themselves on him and instead tries to absorb images that provide him with material for narratives poems, paintings or other forms of art. The flâneur is intellectual and gains his reflections from small observations. Walter Benjamin called the Flâneur “the essential figure of the modern urban spectator, an amateur detective and investigator of the city”. (Seal, 2013)

In the book “Walking and Mapping: Artists as Cartographers” Karen O’Rourke is providing a series of walking/mapping projects by contemporary artists. She gives an insight into the phenomenon why contemporary artists always returned again and again to the walking motif. O’Rourke covers the history of modern cartography, including its progression of gradually incorporating more information. (O’Rourke, 2013)

The designer and educator Alison Barnes also includes the process of walking in various of her design projects. Within her work Barnes uses the tools of an information designer as well as of a cartographer. Through this working concept

Fig 51
Notes of the nearest public transport station.

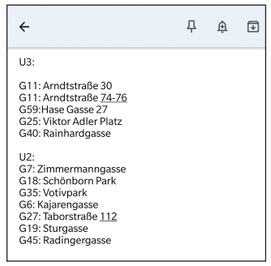


Fig 52
"My Ghost," London GPS map by Jeremy Wood.



she intends to incorporate the human dimension which is often missing within traditional types of street maps and urban mapping. Unlike conventional street maps which highlight historically or culturally significant places, street names and navigational devices, Barnes work focuses on the inconspicuous but everyday visual signs that shape the social and architectural landscape by human intervention.Within her work Barnes asks: "...can it ever be possible to really map a space, reflect the true nature of the landscape (clearly this implies something more than just physical representation) and convey a real sense of the everyday life of users of that space?"

As a starting point for the "observation through walking" I created a list in which the different graffiti were divided into their corresponding districts and the nearest public transport station. In this way routes could be planned efficiently to reach all the locations. (Fig 51) Within four days I was observing all the graffiti that was reported to the City Service Vienna in 2021, to include the implementation of the removing process in the research. In order to record my tracks, determine the coordinates of the locations and note all the different layers of information I applied specific apps. Within this observation elements such as coordinates, street name, type of violation, written content, district, sociographic information, time and date and photographs were collected. As a tool for gaining this information I used the app "GPS Koordinaten". The determined locations were "surveyed" and information was recorded via smartphone, notebook and photography.

Inspired by the British GPS designer Jeremy Wood I applied the app "Walk my Way" to precisely track the routes used to reach the locations as an additional level of cognitive/ personal information. Through this graph it is possible to reconstruct the paths I chose and to display the travelled distance. Jeremy Wood is a pioneer in the discipline of GPS drawing. Within his work he explores the expressive possibilities of using his body as a geodesic pencil by tracing his daily movements. (Fig 52)

A complication that arose during the data collection was that some of the discriminatory graffiti could not be found due to their vague details or some missing information within the report. To overcome this problem, this "missing data" has also been taken into account by including the same information as in the case of the discovered discriminatory graffiti but instead of taking a picture a black space was used and it was declared as "not found".

On the next pages I showcase some of the research material that I collected through the walking method. On page 61 the numbered photographs are clustered in eight different categories.



Nr. 1



Nr. 2

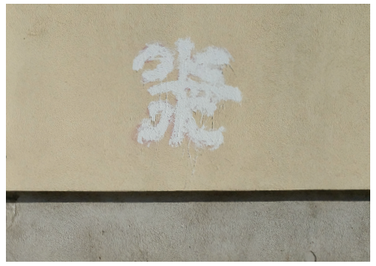

Nr. 3


Nr. 4


Nr. 5


Nr. 6


Nr. 7


Nr. 8



Nr. 9


Nr. 10


Nr. 11


Nr. 12


Nr. 13


Nr. 14


Nr. 15



Nr. 16


Nr. 17



Nr. 18



Nr. 19



Nr. 20

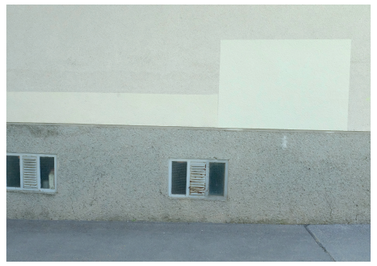

Nr. 21

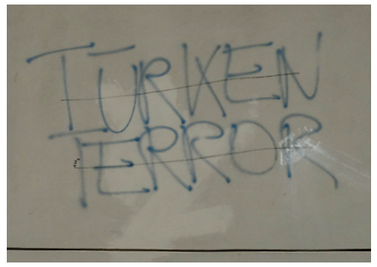

Nr. 22



Nr. 23


Nr. 24


Nr. 25



Nr. 26


Nr. 27


Nr. 28


Nr. 29


Nr. 30

Nr. 1
painted over with new graffiti
Ludwig Kralik Weg 21

Nr. 2
newly discovered discriminatory
Badgasse 7a

Nr. 3
newly discovered discriminatory
Schönbornpark

Nr. 4
newly discovered discriminatory
Werkstättenweg 89

Nr. 5
painted over & erased by City Service
Geiselberger Straße

Nr. 6
painted over & erased by City Service
Franz Haas Platz 5

Nr. 7
painted over & erased by City Service
Gutenbergpark

Nr. 8
painted over by individual
Sturgasse

Nr. 9
painted over with new graffiti
Traborstraße 112

Nr. 10
not found
Kajarengasse 29

Nr. 11
painted over & erased by City Service
Zimmermanng Gasse 1

Nr. 12
painted over & erased by City Service
Randhartinger Gasse 19

Nr. 13
still existing discriminatory graffiti
Hasengasse 27

Nr. 14
still existing discriminatory graffiti
Arndtstaße 74

Nr. 15
painted over & erased by City Service
Eitelbergergasse 22

Nr. 16
naturally faded discriminatory graffiti
Jagdschloss Gasse 4

Nr. 17
painted over & erased by City Service
Roter Berg

Nr. 18
painted over with new graffiti
Löhrgasse 20

Nr. 19
change of meaning
Schloss Neugebäude

Nr. 20
painted over & erased by City Service
Hardtgasse 31

Nr. 21
change of meaning
Schloss Neugebäude

Nr. 22
painted over & erased by City Service
Dürnbachher Straße

Nr. 23
newly discovered discriminatory
Votivpark

Nr. 24
painted over & erased by City Service
Max Helge Weg 2

Nr. 25
painted over & erased by City Service
Gugitzgasse

Nr. 26
newly discovered discriminatory
Anschützengasse 2

Nr. 27
painted over with new graffiti
Lauterschlager Gasse

Nr. 28
still existing discriminatory graffiti
Geylinggasse

Nr. 29
painted over & erased by City Service
Louise Montag Gasse

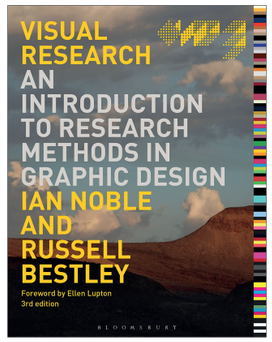
Nr. 30
not found
Blaselgasse 19

RESULTING CATEGORIES

newly discovered discriminatory graffiti
still existing discriminatory graffiti
painted over & erased by City Service
naturally faded discriminatory graffiti
change of meaning
painted over by individual
painted over with new graffiti
not found

3.3.4 | DESIGNER AS RESEARCHER

Fig 53
Visual Research — Book by Russell Bestley & Ian Noble.



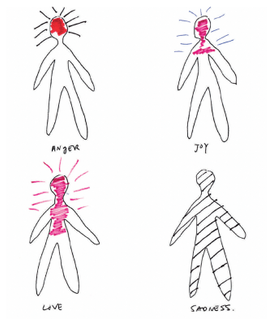
Another writing that encouraged me to focus on process-orientated work was Visual Research—an Introduction to Research Methodologies in Graphic Design by Russell Bestley and Ian Noble. (Fig 53) In my project the role of the 'designer as researcher' was taken into account which is based on the publication of Bestley and Noble on visual research in which the combination of theoretical and visual tools influence the design process. The book inspired me to explore the intersection between research and graphic design. It reinforced my thinking that design is a valuable tool for communicating and understanding complex information and thereby establish connections and movement. Bestley and Noble state:

> An important aspect of design authorship and the self-initiated editing and visual communication of the content lies within the field of information design. The designer can collect information and treat it in such a way as to emphasize new meaning which may be inherent in familiar content (Bestley & Noble, 2005, p.73)

In my project I combine the two components, research and data collection, with the creation of a visual concept and thereby incorporate the role of the 'designer as researcher'.I integrated the approach of Bestley and Noble regarding design authorship in my project, in which you use your knowledge and skills as a designer to prepare data and facts in such a way that they become more accessible to the viewer and possibly show the subject from a different perspective. In this method the personal point of view is also integrated into the design process.

The use of visual communication and information design as a tool for new approaches lies in the field of visual journalism. It not only represents a broader social situation but also shows a personal point of view regarding the role and function of the graphic designer. This can lead to new discussions and debates about the profession of design that include the possibility of integrating personal interests and considerations within the work.

Fig 54
Sketches — emotionally vague designer by O'Brien.



A practical example of a project that illustrates the idea and process of the designer as a researcher is the work "Emotionally Vague Designer" by Orlagh O'Brien. In her project O'Brien gathered feedback from respondents regarding how and where they experience emotions. 250 participants were given a questionnaire in which the respondents were asked to visualize their feelings through colors, dots and lines in relation to their own bodies. (Fig 54) Here O'Brien used a range of graphic design methods from information design and typology as well as creative overlaying of images and patterns to uncover the commonalities between different people. The projects concept changed within the process. In the beginning O'Brien asked the participants to record visually where and how they felt particular emotions. Then, in the next step she developed methods to organize the collected information and overlay the visual responses to archive consistencies and discover patterns throughout the range of individual answers. In this process O'Brien found her analysis too subjective so she changed the approach by aggregating the gathered information rather than categorizing it. The majority of her work lies purely in the field research but although this data appears very subjective and its visualization method is based on qualitative research, the high number of participants makes the project to be read to an extent both quantitatively and qualitatively. (Bestley & Noble, 2005)

3.4 | IMPLEMENTATION OF A DESIGN CONCEPT

In the second stage of the project different visual approaches were developed to display the collected data and its results in form of a sticker design used as a public intervention. The sticker as a medium was chosen to use as a method of subtle subversion and disruption, a way to inject messages into environments in a non confrontational way and serve as a catalyst for reflection and conversation. The previously mentioned design activism project "The Accessible Icon Project" impressed me by its great influence of the sticker intervention implemented in public space so I was eager to follow that way of realization.

After I analyzed the existing data, collected new data within "walking as method" and reviewed the collected information, the next step was to translate this material into a graphical concept to implement my primary research into visuals.

I tried several approaches that included different levels of information and subsequently analyzed and tested the different concepts. Starting with illustration, over data visualization to the final development of a brand identity, there were many insights on the way to the final design solution. To find the right format for the application in public space the designs were printed in different sizes and attached to some application areas. The coming pages will present the various design concepts I developed within the project including the final brand identity.







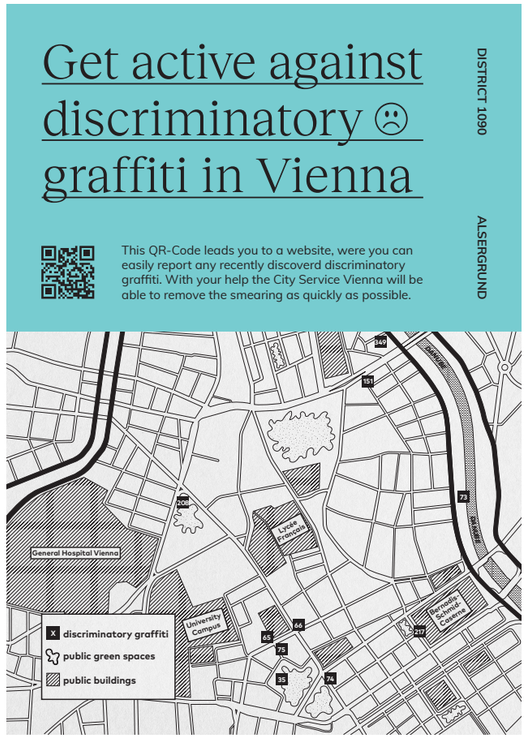


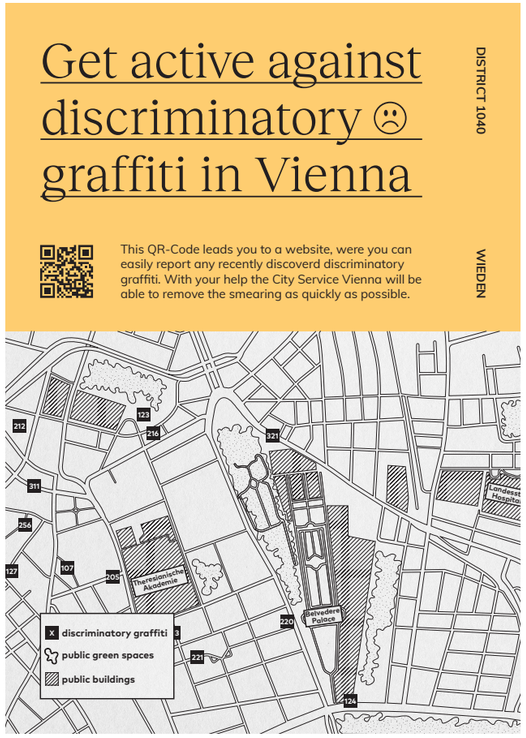
3.4.1 Sticker Design
Design concept — Illustration

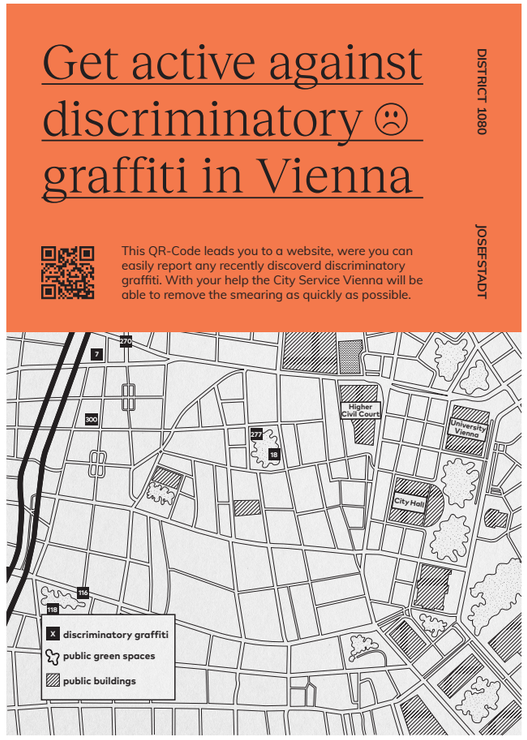
The first technique I pursued was Illustration. This sticker design is a more playful way to visualize the act of erasing the discriminatory graffitis by the City Service Vienna. It aims to show the whole rationale of the project within a simple illustration to make it more accessible to the viewer. Aside from being clear and easy to understand the visuals must also forge an emotional connection with readers. Hereby the focus was to catch the beholders attraction through storytelling and with a piece that is intuitive and easy to understand.

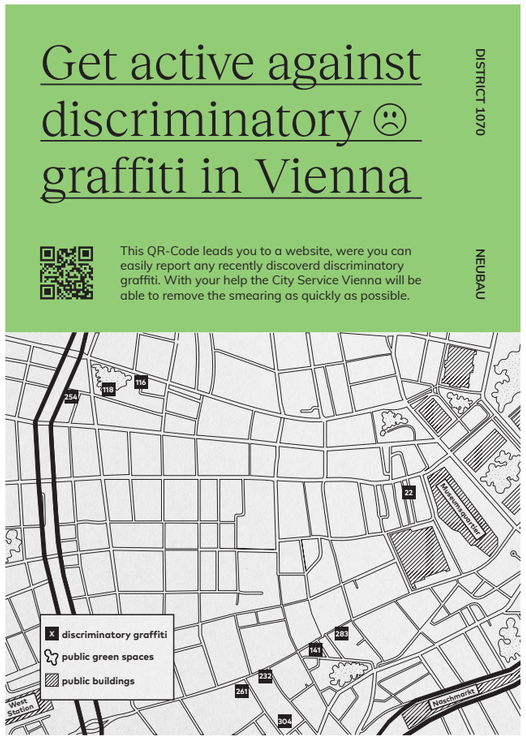
Shortly before I started with the creation of this design I have read a text from Kat Downs in the book “Visual Journalism - Infographics from the World’s best newsrooms and designer.” in which she explained that illustrated info-graphics and pictorial approaches are perceived way more intuitive by the viewer than charts and it is a method to connect with the viewer.(Klanten & Kouznetsova (Eds.), 2020)

In this concept I limited myself mainly to illustration and so I realised that I did not include the data provided by the City Service Vienna. Since this data and the associated primary research are an essential part of my project, I decided to include them through a more graphical approach. I was eager to set another focus and to pursue a concept that was more related to a creative way of presenting the gathered data.









3.4.2 Sticker Design
Design concept — Mapping

In this sticker approach, the previously evaluated data was used in form of a map of each district on which the reported discriminatory graffiti from the City Service is visualized. The rationale behind the designed city-map with the marked discriminatory graffiti already reported, is to establish an emotional connection for the reader between the existing data and their everyday surroundings. For example, when they look at the graphic they recognize the area they live in or their favorite park, so the observer gets emotionally more involved with the subject matter and makes one care. Once the connection has been made, it is more likely the viewer will read and retain the presented information or take actions to help reporting discriminatory graffiti. In this way, it is also possible for the viewer to identify in which district there is more and in which there is less discriminatory graffiti. So the sociographic data is recognizable for the beholder and one can notice in which location discriminatory graffiti is more likely to happen. The sticker is divided in two levels of information. The upper part of the sticker has a bright background color to draw attention to the viewer. In the rectangle there is a headline which functions as a “call to action” and communicates the essential message. The QR code is displayed beneath and right next to it there is an explanation of how to report a recently discovered discriminatory graffiti. On the right side of the sticker the depicted district is indicated. In the lower area of the design there is a visualization of a city district. The map shows through numbered black boxes, the discriminatory graffiti which got reported by the City Service Vienna in the associated district. On the bottom left side of the graphic, a legend explains the different elements used in the map.

The resulting design solution was quite interesting but definitely had its flaws regarding the complexity of the design. First of all, the viewer needs quite some time to understand the displayed information and moreover my co-coordinator pointed out that the marked spots on the map should be already removed by the City Service. I understood that this design would be difficult to integrate on the associated website, so I figured that a unified visual appearance would benefit the project. I came to the conclusion that the use of a brand identity could be a successful way to integrate a consistent look and feel within the project.









3.4.3 Sticker Design
Design concept — Brand Identity

An integral part for most activist movements is a strong recognizable symbol which identifies with the activist movement. In the chapter “Branded Protest” I already wrote about the positive influence branding can have on a social movement. In this concept I create a graphic identity that gives the public intervention a unified appearance to the outside world. In this way the project gets a better recognition value and thus catch the viewer’s attention easier due to its simple but efficient design.

In this sticker design the eye, a symbol that signifies observation and awareness, functions as the main element of the brand identity developed. It supports the idea of the project’s main focus - reporting any seen/discovered discriminatory graffiti.

The asterisk is a typographic character that is often used when replacing letters in words such as curse words or names you do not want to spell out due to other kinds of insult. Within this context the asterisk-shaped iris as the center point of the logo symbolizes the offensive content recognized from the viewer’s perspective. The graphical variations of the asterisk is a way of showing the different contents/kinds of discrimination seen. The corresponding adaptations of the lash line by using the basic shape of the asterisk refers to the same concept — to illustrate the different personas/eyes of the beholder.

This design was the first step towards the brand identity of my project. In this concept I have experimented with the symbol of the asterisk, which seems to be a good analogy to make a connection to the insulting/violent content of the discriminatory graffiti. I was not fully convinced if the symbol of the eye would be the optimal element to use for the identity, since it is a commonly used shape within branding and was missing its uniqueness. Through some feedback of my co-coordinator I recognized that the eye could be also perceived as a symbol of surveillance and control and therefore link the design to a negative context. The main problem though was that the entire identity was based on the “eye symbol”. This worked more as a logo than a whole brand identity and since I have so many different forms of application within my project, it was important to archive a versatile and consistent identity.

3.4.4 Design concept
Brand Identity — Final Design Solution

Fig 55
A different design approach in relation to the asterisk.



Already in the previous design concept I saw great potential in the use and meta-level of the typographic element asterisk. As mentioned before, the asterisk is typographically used in order to replace letters in words such as curse words or other kinds of insult. In the final concept I integrated this analogy in the design solution. The words written in the speech bubble are the sub-categories that emerged from the discriminatory content analyzed at the beginning of the project, using the data from 2017-2021 provided by City Service Vienna. Hereby the categories racism, antisemitism, sexism, homophobia, right-wing radical, islamophobia, ableism, serbian fascism and antiziganism emerged. The graphic rationale of the project is the use of the asterisk as a form of censorship indicating that this content is insulting or in some other way unacceptable. Instead of applying curse words and offensive insults the sticker concept aims to create a link to the actual categories of insults happening in Vienna. By using typographic elements such as the asterisk and various brackets, accents are to be set to emphasize certain parts of the words. In the case of some words the censorship makes it possible to interpret them in several ways, so it is up to the viewer which kind of phobia, fascism, etc. it might be. This approach could even question the personal connotation and misbelieves regarding to what form of phobia or fascism one is interpreting. (Fig 55)

The sticker design is divided into different levels of information. The upper section contains the most important information by directly addressing the viewer with the request: "Get active agains discriminatory (***) graffiti in Vienna". In the first place it functions as a call to action and additionally create awareness about discrimination in public and to encourage people to take action.In the center area of the sticker the graphic realization which is incorporating the asterisk and representing the sub-categories of the primary research through visuals, which was already mentioned above, is placed. At the lower part of the sticker design, a small paragraph explains the concept behind the sticker and its potential to use it through the QR code which is implemented beside it: This QR code leads you to a website where you can easily report any recently discovered discriminatory graffiti. With your help the City Service will be able to remove the smearing as quickly as possible. Thank you for your support! (Fig 56)

Fig 56
The final design solution, also displayed on the next page.



After the different approaches I had tried in the process of visualization it was apparent to me that the use of a brand identity within my project was very essential. The corporate identity creates a better recognition value and is more likely to attract attention. Moreover, it was very relevant to connect the physical appearance of the design in form of a sticker to its digital implementation, the website. In a broader sense the visual identity is used to create a unified web presence. The QR code on the sticker leads to the website which provides information about the topic, easy access to contacts or forms to report discriminatory graffiti to the City Service Vienna, answers to questions about the legal situation and other issues related to discriminatory graffiti and references to the competent authorities to contact if needed. In addition, there is also a gallery listing extremist symbols that are banned in Austria and on the very bottom of the web design a list with contact points provided to get free support and consultation in the case of experienced discrimination. This project is located in the field of design activism and public intervention and aims to make aware of the discrimination in public space and to encourage people to take action against it. Within the scope of the project for all newly reported data about a human right violation a counsellor of the NGO will be contacted who documents the incident and reports the smearing to the City Service of Vienna with the request to remove it quickly.

On the bottom of the website there are links for specific contact points to reach out in the case of an experienced discrimination. The Ombud for Equal Treatment, the NGO Zara or HOSI Vienna are able to provide you with the advice, support and information you need. All consultation is free and completely confidential. This is intended to be a guide that does not only refer to the issue of discriminatory graffiti. In particular, it is intended to provide a quick link to a competent counselling centre in the event of a discriminatory incident that can help immediately.

The advantage of this design is that the different elements of the brand identity (speech bubble, asterisk and brackets) are very flexible in their application and can therefore easily be used on various devices. Since my project involves so many different medias of application, this was a crucial factor. Nevertheless, its consistency and the graphic recognition value remain. Also, the design incorporates the evaluated data of the City Service and displays the information through the meta-level of the asterisk in a way that is easy to understand but also encourages the viewer to take a closer look to identify the forms of discrimination happening in Vienna.


Get active against discriminatory(***) graffiti in Vienna.
ra**sm, ab***sm, islam*******, sex***, {h***}phobia
»right **** radical« anti-******* /******** [*******]fascism,(...)
This QR-Code leads you to a website, were you can easily report any recently discoverd discriminatory graffiti. With your help the City Service will be able to remove the smearing as quickly as possible. Thank you for your support!


Get active against discriminatory(***) graffiti in Vienna.
ra**sm, ab***sm, islam*******, sex***, {h***}phobia
»right **** radical« anti-******* /******** [*******]fascism,(...)
This QR-Code leads you to a website, were you can easily report any recently discoverd discriminatory graffiti. With your help the City Service will be able to remove the smearing as quickly as possible. Thank you for your support!


Get active against discriminatory(***) graffiti in Vienna.
ra**sm, ab***sm, islam*******, sex***, {h***}phobia
»right **** radical« anti-******* /******** [*******]fascism,(...)
This QR-Code leads you to a website, were you can easily report any recently discoverd discriminatory graffiti. With your help the City Service will be able to remove the smearing as quickly as possible. Thank you for your support!

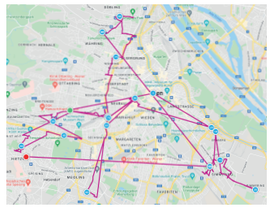

Get active against discriminatory(***) graffiti in Vienna.
ra**sm, ab***sm, islam*******, sex***, {h***}phobia
»right **** radical« anti-******* /******** [*******]fascism,(...)
This QR-Code leads you to a website, were you can easily report any recently discoverd discriminatory graffiti. With your help the City Service will be able to remove the smearing as quickly as possible. Thank you for your support!

4. Conclusion
Final thoughts and considerations.

Fig 57
Observation of the city by “walking as a method”.



Fig 58
The evolved graph through the GPS-tracking.



In conclusion this work demonstrated the process of an initial data research and organization, using the application of different process-orientated methodologies in order to apply graphic design as a tool to create a brand identity which incorporates the collected information. The aim of the project “Friendly Streets” is to make aware of discriminatory graffiti in public space and to encourage people to intervene. This resulted in the implementation of a public intervention in form of a sticker design.

In cooperation with City Service Vienna, I was provided with all the data of reported discriminatory graffiti from 2017-2021. To better understand the given information, it was initially organized in a detailed numbers sheet in which the data was analyzed and evaluated. Afterwards, a qualitative research was conducted by applying the methodology of “walking as a method”, in order to use walking as an exploratory tactic to gather primary research. This was an essential part of my work, to better understand the subject matter I am dealing with through personal observation. In this investigation elements such as coordinates, street name, type of violation, written content, district, sociographic information, time and date and photographs were collected. (Fig 57)

One of the biggest challenges throughout the project was to work with such a large amount of data. The integration of this large amount of information into a graphic concept I considered to be one of the most difficult aspects of this work. Additionally I included GPS-tracking in this data quest to precisely track the routes used to reach the chosen locations as an additional level of cognitive/ personal information. Out of that motion emerged the graph displayed. (Fig 58)

Further steps were conducted with a focus on the role of the ‘designer as researcher’. In my project I combine the two components, research and data collection, with the creation of a visual concept. In the course of the work I explored different possibilities to transform the collected and organized data into a visual concept using my knowledge and tools as an information designer. It was also important to consider the context of the application, as the sticker concept will be used in public space. Due to this short attention span and the broad target audience

Fig 59
Corporate Identity applied at sticker and website design.





it was important to break down the information to its essentials and to make the form of interaction as simple as possible. Therefore, the design of a unified brand identity is a very important part of the project “Friendly Streets”, as not only the sticker design but also the associated website, is supported by a unified and efficient visual concept. (Fig 59)

Through the theoretical analysis of the topics of social design and design activism at the beginning of the thesis, I learned about the scope of influence within design and the possibility to redefine the professional field of the designer in its socio-political context.

Furthermore, the examples and perspectives of different designers demonstrated the possibilities to approach socially critical issues and problems in order to stimulate thought or get active against social injustice through the application of design.

By looking at the historical background, it was acknowledged that design has been used as a tool to make social and political discourse accessible to a wider audience for a long time. By means of examples like the poster design of the suffragette movement or the designs and slogans produced within the scope of the Paris revolutionaries it became apparent that the use of design can enrich political activities with critical thinking, wit and alternative views.

Overall, many successful protest movements nowadays, such as Women’s march, Black Lives Matter and so on, are incorporating the concept of branding. Some brief examples about the application of a visual identity within well-known protest movements argue, that the success of protest actions are increased by good branding. Brand Identity is an efficient tool by giving activist organizations a unified look and feel, increasing its recognition value and reinforcing a sense of belonging.

In my project “Friendly Streets” the creation of a brand identity is one of the main components. The aim of the graphic concept developed is to make the sticker design more efficient in its public perception, to create a corporate look and feel and link the two components sticker and website through a unified visual appearance to each other. Within the visualization the sub-categories that emerged from the discriminatory content analyzed at the beginning of the project, using the data from 2017-2021 provided by City Service Vienna, were included in the design concept. Thus, the primary data research is integrated in the final graphic implementation.

The key elements used in the concluding design solution are the typographic symbol asterisk and the form of the

Fig 60
The structure of the sticker design/public intervention.



Fig 61
Different tools of application presenting the web design.



speech bubble. In this graphic analogy, the asterisk is used as as a form of censorship indicating that the presented content is a matter of misconduct or insult. A short project explanation and the enclosed QR code at the bottom of the sticker aim to convey a clear message and to contain the possibility to take action against discriminatory graffiti in Vienna's public sphere. (Fig 60)

Within the scope of the project for all newly reported data about a discriminatory content, the City Service of Vienna will be contacted which documents the incident and remove it as soon as possible. The main purpose of the work is to give an easy access to the forms needed to report a discriminatory incident and to provide more information about the topic. For this purpose graphic design is used as an effective tool to spread information and reach more people to amplify social intervention.

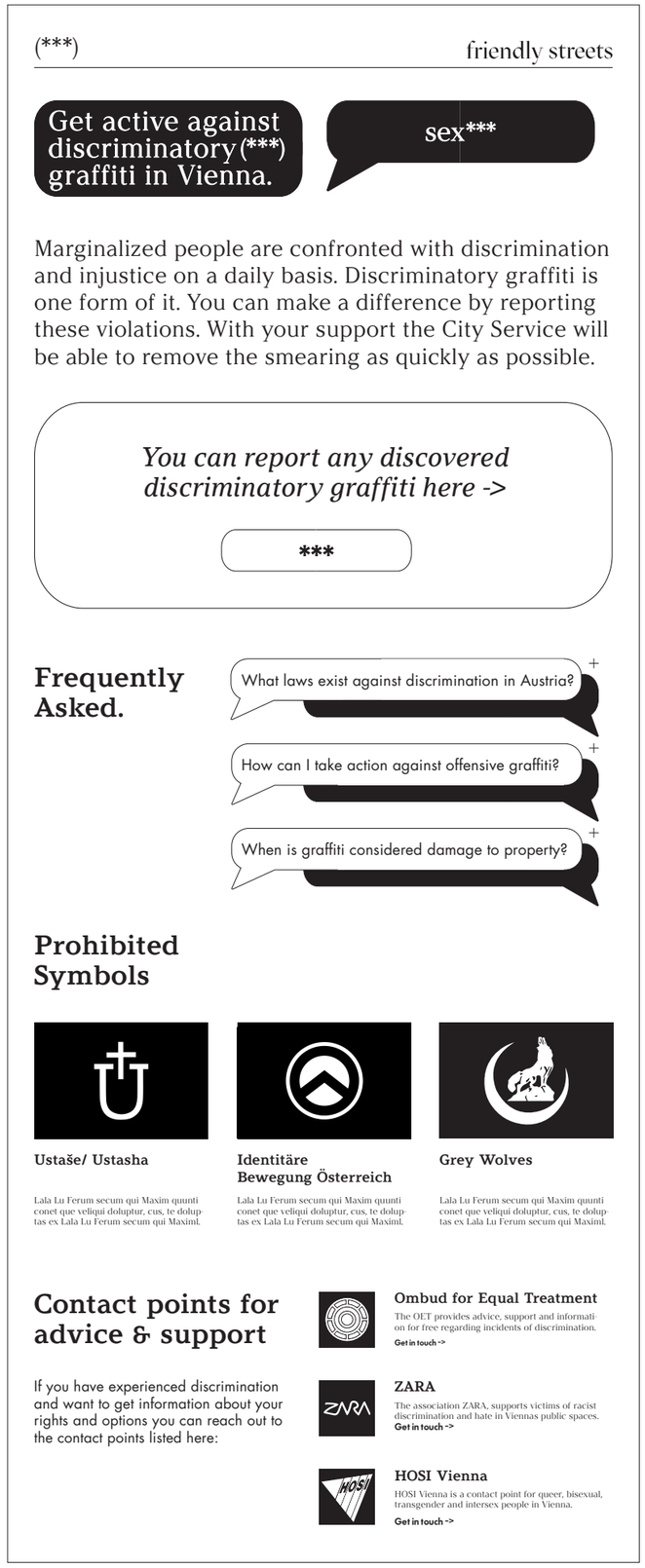
The website is structured in such a way that the element of the speech bubble appears at the beginning, in which the sub-categories of the discriminatory content are displayed as already shown in the sticker design. The elements of the brand identity are applied in a flexible way within the web design. (Fig 61) The content of the speech bubble, for example, is presented in form of a GIF. Just below a short text explains the concept of the project. Through a link beneath it is possible to directly report the discovered discriminatory graffiti to the City Service. Hereby the asterisk is a recurring element of the brand identity that represents insulting or violent content. In the following section, commonly asked questions regarding the topic of discriminatory graffiti and the legal situation are explained, implementing the speech bubble again, to symbolize a form of dialogue. Beneath that there is a list of the prohibited symbols in Austria. The last sequent of the website provides a link to specific contact points to reach out in the case of an experienced discrimination.

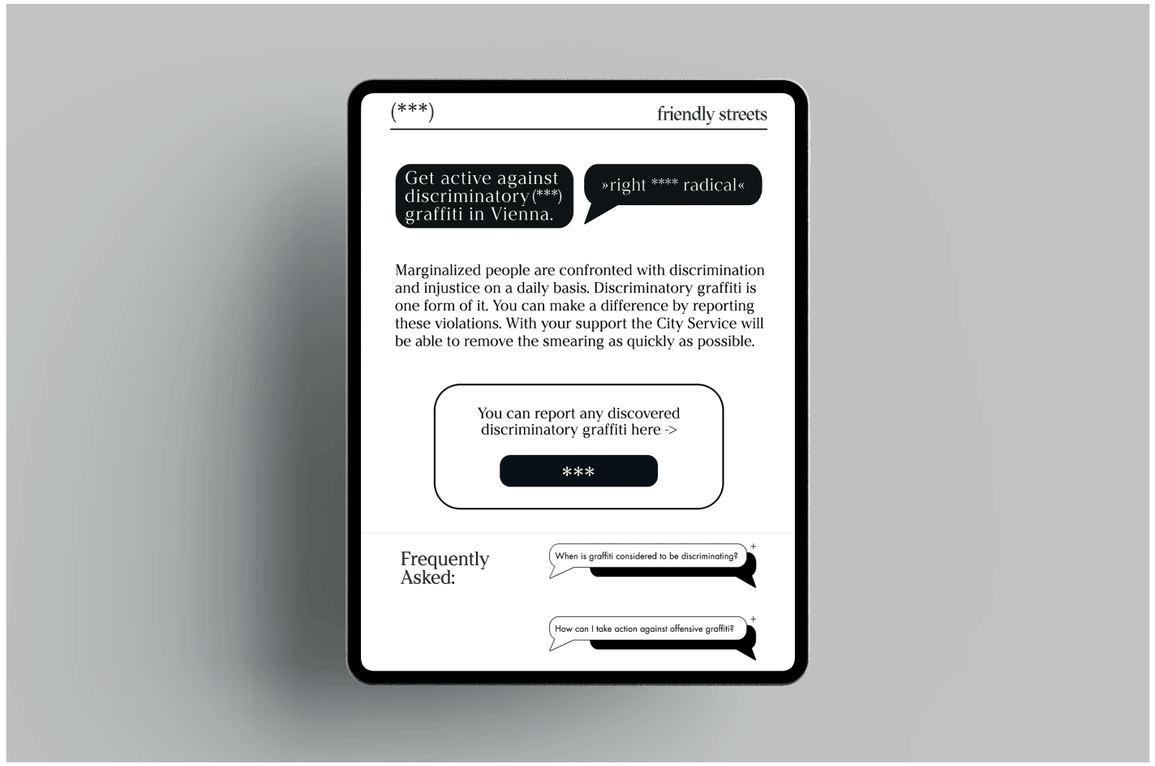
Further studies could be conducted with a focus on the visualization of the analyzed data. This is not yet available on the website but it is certainly a very interesting part of the project which deserves to be observed in more depth. Especially because the visualization of data is an excellent way to make complex data more accessible and easier to understand for a broader target audience.

An area of future research that could be explored as well is the observation of the numbers regarding discriminatory graffiti in Vienna throughout the next years to contemplate if they tend to increase or decrease.

Above all, I am very eager to examine the application of the sticker concept in the long term to see whether, as hoped, the number of reports to the City Service will increase due to the application of the created public intervention.

Fig 62
Depiction of the structure of the web design.




(***)
friendly streets
Get active against discriminatory (***) graffiti in Vienna.
»right **** radical«
Marginalized people are confronted with discrimination and injustice on a daily basis. Discriminatory graffiti is one form of it. You can make a difference by reporting these violations. With your support the City Service will be able to remove the smearing as quickly as possible.
You can report any discovered discriminatory graffiti here ->
***
Frequently Asked:
When is graffiti considered to be discriminating?
How can I take action against offensive graffiti?


(***)
friendly streets
Get active against discriminatory (***) graffiti in Vienna.
islam******
Marginalized people are confronted with discrimination and injustice on a daily basis. Discriminatory graffiti is one form of it. You can make a difference by reporting these violations. With your support the City Service will be able to remove the smearing as quickly as possible.

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