

ENSAIO

SPA_LOW_SKY – CREATIVE COMMITMENT AS A STUDYING ENVIRONMENT IN AN ARTISTIC MEETING ZONE

Rolf Laven

University College of Teacher Education Vienna, Austria

Abstract: *With the participation of artists, schools and local residents, an artistic encounter zone is being created between a sculpture studio in Vienna's Spalowskygasse and the "Lerncampus Mariahilf". This artistic intervention, inspired by Rolf Laven, is presented as an innovative form of learning that uses the school space and employs service learning/engaged learning approaches. Based on cultural heritage and local history, methods are developed with different upcycling materials. Such an artistic encounter zone initiates a public creative dialogue. It aims to expand the circle of participants beyond already established knowledge alliances (Erasmus+ KA2 research projects Rural 3.0_Service-Learning; SLUSIK and SLIDE as well as artistic, school and student teaching-learning areas) and co-creators and to create new synergies. The project concept envisages broad participation from the field of art and cultural work, from school and university institutions as well as from social institutions. Participants are invited to take the initiative for community learning activities.*

Keywords: *Service-Learning, Third Mission, Art & Participation, Social Sculpture, Empowerment Sustainability and Engagement, Art Symposium.*

Implementation

This paper reports on the start-up phase of a service-learning project with some workshops already held and the symposium approach. Based on the cultural heritage and local history, possibilities with different materials (found objects, recycling, upcycling, ceramics, clay, etc.) were developed. It was planned to continue to hold regular activities with artistic and creative offerings over a multi-annual project period. This text refers to artistic research I have done in the fields of art, participation and engagement, in particular to the publications: *‘Diálogos com a arte - revista de arte, cultura e educação “Art symposiums - back to the future”* (Laven, 2017) and *‘Cultural Engagement as a Learning Environment in the Artistic Encounter Zone SPA LOW SKY’*.

The Starting Point

The recently established “Bildungsgrätzl Mariahilf” has had an expanded school building with new premises with an additional entrance and exit in the very small Spalowskygasse since autumn 2019. With the expansion of the campus by a third school, a lot of play and open space was lost: although rooms, underground and above-ground sports facilities were created, at the same time the school space (in concrete architecture) was made denser.

In the indefinite future, it should be possible to use the directly neighbouring streets as meeting zones in order to create an appropriate open space from which as broad a section of the population as possible can benefit.

On the initiative of the City of Vienna, the centrally located Spalowskygasse is to be designed as a car-free pedestrian zone from autumn 2023. Between the studio of the sculptor Rolf Laven and the school location Spalowskygasse/ Mittलगasse, an artistic encounter zone is to be created with the participation of the neighbourhood. In

the process, urban artistic intervention is to be presented as a form of learning. In order to successfully implement this beyond the classroom, the approaches of community-based learning will be used. Engaged learning behaviours can help secure student participation with a curricular reference outside the classroom and school building, and connect the educational institution to its environment. In the spirit of an open school (Knudsen, 2020), the aim is to close the gap between theory and practice and to make the curriculum more relevant through lessons outside the school or through the cooperation of pupils with experts from different sectors of the community and neighbourhood. This is being built in the immediate vicinity of the Mariahilf education quarter, the special education centres, the primary and secondary school, and the kindergarten and is intended to redesign the street space where more than 500 pupils move around on weekdays. Creative activities and artistic encounters are to be facilitated by these changes. Compensatory outdoor encounters, communal, creatively playable open spaces are planned in this environment. The nearby alleyways could function as neighborhood meeting places in the spirit of engaged learning and social entrepreneurship. Art and culture could be purposefully integrative components of urban development in the open spaces near the school. Here there will be trees, shrubs, plantings, and seating as well as working furniture for creative activities. Cultural local services as contact opportunities are created and enable low-threshold participation in public space and become a place of exchange for young and old: creative projects - e.g. mobile workbenches - are realized together. Shady trees, comfortable seating, work areas and the absence of traffic can invite people to linger, pause and be creative without consuming. It will be a place where peo-



Figure 1. Power-point view using screenshots from the homepages of the architects Raumkunst ZT GmbH, Google Earth and photos by R. Laven.

ple like to take time to be creative together with others in community space.

The concept provides for extensive participation from the field of arts and cultural work, from school and university institutions and social institutions. The involvement of artists and their informal educational work in learning spaces inside and outside schools has led to multiple educational benefits for students. In these 'effective pedagogies', both teachers and artists play an important role in informal teaching/learning activities (Selkig, 2017).

Participants were invited to take the initiative in collaborative learning activities. A team consists of lecturers, teachers and students from the Academy of Fine Arts and the Vienna University of Teacher Education, seminars in the subject didactics of art education/design, service learning/engaged learning/inclusion/global citizenship. Cooperation partners are residents, neighbouring schools, Bildungsgrätzl Mariahilf, OEAD Austria, research partners of the Erasmus+ projects/ EU knowledge alliances SLUSIK (Service-Learning upscaling Social Inclusion for Kids); RURAL 3.0_Service Learning and SLIDE (Service-Learning, Inclusion, Diversity and Digital Empowerment).

In this way, children and young people from the educational district of Mariahilf, the kindergarten Mittelgasse and the residential neighbourhood acted together and (co-)realised this project. Immaterial support in the form of expertise and support from the Viennese universities and art universities, the "Bildungsgrätzl Mariahilf", job shadowing/ support from the Erasmus+ KA2 research networks were also ensured.

Financial funding is needed for the realisation of the students' projects in practical work: The service-learning practice test is to be piloted and established permanently and sustainably in the community space. Well-motivated students have already made corresponding designs (plant troughs, exchange stations, water features, parking spaces, furniture and workshops for design and leisure, repair workshop, etc.).

CONCEPTIONAL ANCHORING

Engagement learning as a socio-educational approach to cooperation

As Seifert notes, is Learning through engagement / Service-Learning a form of teaching and learning that combines social engagement with professional learning (Seifert et al., 2012).

The Erasmus+ research projects Rural 3.0_SL,

SLUSIK and SLIDE aim to explore changes in social hotspots and to develop and implement new learning and teaching methods. Using innovative approaches, media and methods, participants from different European countries will share their experiences on the current state of service learning in rural areas, its innovative media, and methods, in case studies.

We implemented the impact of art – according to John Dewey and Joseph Beuys – in these SLprojects. Our research and educational work discussed approaches and ideas on how engaged learning can be used as an impulse generator for extracurricular activities and out-of-school areas. It also enables more teaching and learning opportunities through innovative educational activities to create momentum in inner-city, vulnerable areas with artistic work in the context of biodiversity and social sustainability and responsibility (Weinlich & Laven, 2020).

OVERVIEW

Project description – Overview of the contents of the initiative

ERASMUS+ Research ventures as Rural 3.0, SLUSIK and SLIDE are conceived as a knowledge alliance between different European universities, secondary schools, and partners (LAGs, NGOs), all with different histories, different experiences with social entrepreneurship and/ or SL, different educational systems and community needs arising from the situation, politics, and economy of different local communities.

Projects will summarise, compare, and condense resources in different social biotopes. New learning and teaching methods are developed and implemented in the form of informal learning processes and workshops in pilot phases. The participating members – universities/ colleges, secondary schools, and local action groups/ LAGs – exchanged their experiences and

produced a field study and various publications on the current state of service learning in social communities and develop recommendations. A special focus of this project is on harnessing the potential of art and creativity. Artistically accentuated workshops with initiative-building self-empowerment are at the center of the activities.

A knowledge and research alliance of different European higher education institutions and community partners aims to develop a common theme of change in SL. This will provide a report on the needs of key target groups as well as a case study and final report on the current state of SL-training in neighbourhood-based communities.

Purpose of the project: Service-Learning

Engaged Learning is a teaching method that links the goals of higher education with the needs of society through the active participation of students in structured cooperative activities (Bingle, 1996). SL or education through responsibility is a form of university learning that is still relatively uncommon in Central Europe. This content can be considered civic education or ‘learning through engagement’ (ibid.). It is based on a university/ volunteer educational concept that serves to promote social responsibility and enable experiences of self-efficacy. The overarching goal is the promotion of and participation in a democratic society. Responsible and active citizens not only have a variety of individual rights, but also social duties to participate (Jaeger et al., 2009).

The main problem urban communities face is the limited possibilities to build strong networks between universities and communities. The problems of the urban area focus on education, social and cultural conditions, or environmental problems. As a result, the labor force suffers

from a lack of structure, diversity and skills caused by a lack of prospects for young people with suitable skills and a relatively high level of education. Previous research has mainly focused on economic and political issues in urban areas. Furthermore, there are hardly any links between the academic context, the schools and the (partly directly neighboring) communities. The SL projects aim to bring together HEIs, schools and extracurricular organizations and learning spaces to promote social entrepreneurship among higher education teachers, students, and local communities.

Engaged learning in an urban context offers inspiration for tertiary education. Service-Learning has recently become a popular code word in planning and design education as well as in other areas of higher education. By combining university engagement and practice-based training for students, service learning can be a means to make education more relevant for both students and external audiences (Forsyth, 2000).

The Knowledge Alliance initiates the development of collaborative strategies that respond to changes in social interaction. Participating social institutions, associations/organizations (LAGs) and stakeholders are expected to benefit from students' achievements. The aim is to reflect diversity: Both an individual and an action-oriented approach to art/creativity should be made possible. Other goals are productive joint exchange of experience and research, the development of new learning formats and the promotion and consolidation of networking between higher education institutions and local communities.

Third Mission – Preconditions and Commitments

The keyword Third Mission refers to the active

and conscious assumption of responsibility for society on whose behalf tertiary educational institutions are active. With Third Mission, the higher education landscape is also increasingly addressing the issue of social responsibility and the design of tertiary education. See also this collection of materials on the UN Sustainable Development Goals SDGs. Service-Learning refers to the combination of academic teaching and civic engagement. In doing so, a real benefit for civil society is created and university teaching gains practical and experiential relevance (Campus vor Ort 2017, 1). In this way, students can get involved in non-profit organizations and integrate this project work into their studies at the same time. The aim here is in particular to expand the assumption of social responsibility – both on the part of the students and on the part of the university. The integration of the projects into the study programme in turn demands imaginative and pioneering didactic approaches, from implementation at one's own university to integration into the curricula, from didactic accompanying measures to performance assessment requirements. Artistic activities and empowerment are used to achieve the desired diversity goals.

THE OPPORTUNITIES OF ART IN SERVICE LEARNING

Since, according to the National Endowment for the Arts (2009), arts participation among younger adults is declining, as are most forms of civic and social engagement (ibid.), it is important to provide people with creative access and enable them to engage in collaborative activities in the service of social interaction.

Theoretical references – John Dewey

In educational theory, the call for social engagement and responsibility in educational

institutions is not new. Service learning has its origins in the educational pragmatism of John Dewey (Sporer, 2011). The social philosopher is considered as an important pioneer of modern pedagogy and a mastermind of action- and experience-oriented pragmatic learning (Laven, 2006). According to Dewey's theories, which are based on the principles of development and growth, learning arises from the experience of challenges and their overcoming. After solving a difficulty, reflection on the process takes place so that what is learned can be generalized and reused (Metzger, 1962). Dewey developed an action- and process-oriented approach to learning because he believed that natural, situational participation fundamentally shapes adolescents (Dewey, 1968). His child-centered project method meant education for democracy, because for Dewey democracy was synonymous with a fulfilled life, so changing schools meant above all that engagement there should be fun (Laven, 2006). A learning programme designed in this way encourages participants to use the knowledge gained in class to strengthen the local community and also to learn and develop professional and interpersonal skills and critical thinking (Eyler, 2001).

Social Sculpture and Empowerment

Educational institutions must respond to new conditions: The growing awareness of the heterogeneity of learning conditions requires a respectful attitude and an appropriate handling of these different forms. The term empowerment is used for this purpose: This refers to specific, process-based forms of action and support that are explicitly linked to the abilities and potentials of the learners. This also includes making resources visible so that participants can overcome any deficits in their focus.

Empowerment especially promotes the de-

velopment of one's own strategies, skills, and resources as well as the acquisition of new skills and knowledge (Laven, 2018) and can be helpful in coping with challenging tasks, as it aims to enable other perspectives on existing problems (Pankofer, 2000). In this context, such experiences should be offered that help to overcome the housing of dependency and paternalism (Herziger, 2014) and counteract passivity. The empowerment aspect can thus be understood as a counterforce to passivity in favor of full group participation. Such an approach should be met with creative means that meet the needs of the setting, the resulting synergies just need to be recognized and appreciated.

The ideas of Joseph Beuys

The German artist Joseph Beuys calls for the creativity and active participation of all people to change and improve the social community (Stachelhaus, 1989). Beuys is considered the most influential artist of the post-war period, a visionary who put art at the service of shaping a direct democracy, 'direkte Demokratie' (ibid., 198). He had a decisive influence on pedagogy and was a revolutionary pioneer of artistic intervention in education, shaping the conviction of art's reformatory potential for society. He understood pedagogical work as an artistic act and, with an expanded, anthropologically oriented concept of art, attributed creative abilities to every human being, which he believed arose from the history of human development.

With the notion 'Erweiterter Kunstbegriff' (Schuster 1986, 17), which means an expanded concept of art, Beuys wanted to restructure the ideas of education, law, and economics: Beuys named the development of the human being into a free individual as a prerequisite for the transformation of society. Through the connection of SL and art/ creativity, such patronising

conditions as described by Herriger (2014) could be overcome.

Art and creativity can create an action-stimulating environment as well as experiences of self-efficacy and seem particularly helpful in testing diversity approaches and multiperspectivity. Beuys propagated the approach that art cannot be reduced to a kind of high-performance art of a few brilliant individuals but must infiltrate all areas of social coexistence.

Beuys' term of the 'Sozialen Plastik' (Wagner 1987, 791), the concept of living together in social space that he coined, is his idea of true democracy. He symbolised and lived an artistic life that was best realised in the role of the teacher. Teaching as a process was at the center of his 'expanded concept of art'. Beuys' concept of Soziale Plastik (ibid.) became the defining concept of art at the end of the 20th century, a completely new category of art, the idea of the Gesamtkunstwerk, in which every human being is an artist. (Wagner 1987, 791)

We want to apply these considerations of Joseph Beuys to SL. An understanding of diversity and mutual respect among all participants, as Reinders (2016) demands for SL, should be able to develop.

The combination of Service-Learning and Third Mission activities with the supporting effect of art can produce impressive results. The research projects offer international examples of the transformation and development of public life in social and cultural institutions and the introduction of new learning and teaching approaches. Especially these digital learning tools have new qualities that can be used very well in times of COVID 19, times of body distancing.

Creativity methods, informal learning and Online World Café methodology are new approaches and experiments to test the possibilities especially for neglected regions. At the same time,

analogue interactions in COVID time also offer more pleasant meeting spaces – in the fresh air – that create optimal conditions for learning and exchange, especially on warmer and sunnier days. Ultimately, it is about a fusion of scientific approaches from art, art education and SL. Artistic projects are impressive examples of how everyone can get involved in the comprehensive sense of the 'Gesamtkunstwerk' (Wagner 1987, 791) according to Beuys. Its concept has been re-conceptualised as a contribution to participation in a democratic society and against the background of educational theory. Due to its limited scope, we cannot address the research questions comprehensively and completely. The work should therefore be understood as an impetus and inspiration for a conscious dialogue between art and society.

Symposia as a space for dialogue and interaction

Symposion; late latin: symposium) means “feast”, “dinner party”, “common, gregarious food and drink”, “binge”. While in ancient times the conviviality was in the foreground at a symposium, the term for today's artists stands for an open exchange. Artists from different regions and art sectors are to present their work approaches and create works. Months prior to the event an organization team is requesting participating artists to hand in a developed concept. An invitation to respective artists is also sent out. The division of labor and the artistic service is formulated and contracts emerge. The stay frequently includes excursions, exhibition possibility and accompanying events as a meeting opportunity. For the artists participating in symposia means working without content-related assignment, yet, within a thematic context.

Art in open space - Inclusion and Involvement

The artistae work on their personal topics and expand them, they get engaged in the new working environment. Experiments and the possibility of failures cannot be not excluded. The participants work in the open countryside, in foreign terrain such as factories, building yards, large venues that are very different secluded studio work. In any case this socially interactive work form has a strong influence on the development of the creation process. The environment may guide the development of shape, texture, and expression, and can influence the further work approach. Within a period of usually two to three weeks art works are realized and presented on-site. Alongside the project of creating art special exhibitions of the participating artists can be viewed in art-related presentation rooms. After the Art Symposium its results are publicly presented. Occasionally, the audience is invited to encounter the artists in their work.

Insights and perspectives can be experienced. In addition, a symposium for the public as well as for the artists is the opportunity to come into contact at all. Rather remote and often economically underdeveloped areas with a lack of tourist attractions can develop into increasingly frequented places due to the arrival of artistic and cultural encounters that come with art symposia. Rural communities and underprivileged urban areas can be strengthened by these activities. Cultural events (theatre, concerts, festivals, etc.) are organized in terms of socio-cultural heterogeneity. The necessary support for the artists will be provided by the organizers. Creating supportive networks such as the concrete organization require considerable deployment of personnel.

Public participation

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The initial idea of the symposium

Karl Prantl (1923–2010), an Austrian sculptor, pioneered the art symposia in the late 1950s. These now internationally conducted artistic meeting go back to his initiative. Prantl's impetus, the creation of the Stone Sculpture Sympo-

sium St. Margarethen in Burgenland, was quickly known worldwide; it can therefore be considered the birthplace of countless other symposia. The basic idea was to perform plastic work in the open air and to realize in traditional craft ethos what was at the time considered modern or new formal sense. The influence of the evolved into works with local and site-specific emphasis.

Involvement of residents and artists from the culturally demarcated rural areas of the time

The participation made possible by symposia goes beyond the participation of the symposium participants and includes the interested population. Meetings and opportunities for contact are created. The basic idea of these first stone carving symposia and their follow-up projects was also to create sculpture parks and thus to make art in nature increasingly visible and experienceable as a cultural landscape. This was of particular importance in times when there was no visibility through digital images and hardly any exhibition opportunities for the artists' works. A multiplication of exhibition opportunities for artists did not take place until the 1990s. The creation of the sculpture park as a permanent exhibition possibility in the context of art symposia thus occurred synergistically.

Art as a communicative catalyst

By transferring art from the unusual to everyday practice with the help of the symposium, artistic work is integrated into our everyday living environment and becomes part of the living world of the individual. This promotes an engagement with art, encourages shared experience and exchange, and fosters the notion of a possible impact on the living space. An appreciation of diversity and for what the individual does not like can thus be made possible. Symposia are at the interface of regional social and institutional

requirements as well as cultural policy designs. The local population can experience design (art) creation processes and meet artists through this encounter. The aesthetic and sensual experience for those interested is a unique feature of a symposium. Such aesthetic learning in areas that otherwise allow little interaction can be supported by aesthetic experiences that can be discovered by anyone who is open to them plays an important role. The specific conditions at this interface can promote discourse. In this way, art can stimulate dialogue. The perception of the audience comes together with the associated spaces of encounter such as excursions to local art venues, exhibition events, receptions, etc. on site. Thus, special opportunities for interaction arise in the context of art symposia.

The interplay between the official culture enterprise and the symposium enterprise

A new understanding of the term in conceptual art, introduced in the last two or three decades of the last century, rapidly changed the exhibition practices of recognized art history. This was evident internationally in artworks by Gordon Matta-Clark (1943–1978, USA), Robert Smithson ("spiral jetty", built in 1970 in the desert of Utah, USA); or in precursor works to Happening, Fluxus, Performance, by Yayoi Kusama, Yoko Ono, Wolf Vostell, Bazon Brock, Joseph Beuys, among others. In Austria, new world views were delayed but much more powerful: the working approaches of Valie Export, Peter Weibel, Hermann Nitsch and Viennese Actionism can be classified as positions that were publicly memorable and had a lasting effect. Artistic practice was gradually expanded and changed. This massive change in the concept of art showed only limited influence on the contents and forms of art symposia. At the symposia, however, a questioning of the conventional concept of

sculpture became visible in the form of additional options for action. Numerous other symposia emerged that further developed changing themes and materials.

However, a consideration of the frequently occurring art installations made of new, often industrially produced materials from the 1980s is less to be found in most of the conceptions of these symposia. The focus remained on the so-called classical, original materials for sculpture. As described, the material bond, but also the unique tradition of transmission of the first effective stone sculpture symposia. At the same time, the ostensible focus is a specific niche, as it is predominantly sculpture artists who are addressed. Art production at symposia usually takes the form of sculptural makings.

The definition of sculpture and its reinvention

After 1975 stone sculpture lost its significance in a museum context and at international fairs and art exhibitions, equaling the official art. In the official art viewing a crossover of the techniques of applied arts, design, to operations, site-specific installations happened next to the marginalization of the described material and object-bound sculpture by the conversion of the understanding of art to a stronger association with architecture. The historically established pedestal sculpture lost its importance in the artistic practices.

The genre boundaries became inconsistent, a destruction of the division concept manifested itself. In Austria, the concept of sculpture changed due to increased linkage with film, photography, and performance (to name just a few of the numerous Austrian artists: Valie Export, Peter Weibel, Marc Adrian, Kurt Kren, Margot Pilz).

The internationally progressive extension of the concept of art was accelerated in the works of Joseph Beuys, Nam June Paik, and others.

Furthermore, the directions of the Fluxus developed (Yoko Ono, George Maciunas, Vostell, and others), the direction of the Arte Povera represented by (Luciano Fabro, Michelangelo Pistoletto, Jannis Kounellis ...) as well as land-art, with artists such as Robert Smithson, Walter de Maria, Andy Goldsworthy. These and many other art movements and directions obtained an emancipation of the arts from decorative and ceremonial duties.

Outline: confrontation and provocation

Dadaists disdained the civil concept of culture in Zurich which in the chaos of World War I shook the foundations of bourgeois society. Provocation and a foundation of confusion were brought about deliberately. But even in the politically enlightening art of the 1960s and 1970s and in the problem-oriented and identity-bound art of the 1980s the challenge was a useful way to rouse the public. In this context, Joseph Beuys acted as the most productive provocateur in the global and medially networked art scene. He managed to irritate, captivate, move emotionally, fascinate but also to lose control. His actions publicly releasing emotional forces in the form of disgust, outrage, dismay, or incomprehension were desired by Beuys and created deliberately. This understanding of art is based on confrontation and (partially) snub. It also provokes a short-term clustering of attention. Artists abandoned the hope to improve world events and shape social processes sustainably on the long run through their approach. Such artistic utopias of the 1960's and 1970's were discarded by the 1980s at the latest because they were considered beyond feasible. However, the concept of art is as much of an ongoing process as art itself. Development and change are the art inherent; existing attributions, definitions, dogmas will continue to be refuted.

Issues and comments

Among others the question of whether emergence, participation as well ambivalences and contradictions as the intersections of social processes and art can be experienced in the context of symposia. Can commonplace and familiar things be questioned in the forum of a symposium and new strategies be evoked? The participation aims inter alia at receiving through and interacting with the local population and an abundance of options for everyone involved. There might be the problem that this also establishes numerous conditions to the art.

As already described, there are symposia at an interface of (regional) social and institutional requirements as well as their cultural and political designs. Overall, corporate, and cultural policy frameworks have widely changed since the formative years of the symposiums because the concept of art underwent a far-reaching expansion. To what extent this now heterogeneous position including the concept of art and its departure from the traditional materials and procedures will be included in the individual Symposium conceptions, lies largely with the organizer. Overall, the question arises how these artistic practices, aimed at sharing and exchanging between (otherwise economically competing) artists and society will be able to retain their importance. In what is said to be a neoliberal time with continuous pressure to

perform, the right to self-optimization and individualized responsibility, teamwork and participation, namely active participation in social organizations, are in opposition to each other. This issue shows the extraordinary relevance of forums such as symposia, where the focus is not on competition but on cooperation.

INTRODUCTION TO THE FIRST PRACTICAL CREATION OF THE ARTISTIC ENCOUNTER ZONE SPA_LOW_SKY

In the years 2023 and 2024 the Viennese educational district 'Bildungsgrätzl Mariahilf' will be transformed. The alleys Mittelgasse and Spalowskygasse will be changed into a car-free pedestrian zone. This process will be designed together with the pupils of 'Bildungsgrätzl Mariahilf', art teachers, residents, and the artist Rolf Laven. Together with the children, more than 20 work boxes are built on the pavement in front of the school, which are then made accessible to all as raised beds and display boxes in the local public space.

The project starts with the construction of facilities that can take on different tasks during the project. The working boxes are already turning Spalowskygasse into a pedestrian zone. At least temporarily and with the involvement of different groups of citizens, a field of action and research is opened that offers everyone the opportunity to participate and discuss in advance how



Figure 2a, 2b. Workshop in the future Artistic Meeting Zone © Tim Dornaus.

the pedestrian zone planned by the city should be co-designed and which topics will promote long-term citizen participation within this new encounter zone.

Brief description: Time/ Duration/ Frequency

The work boxes were built and designed in autumn 2021 together with the pupils of 'Bildungsgrätzl Mariahilf' in Mittelgasse/ Spalowskygasse in cooperation with teachers and HEI students. The special education teachers pointed out to us the special support needs of their pupils and the longer learning and working processes. Rolf Laven was present at all workshops in a supportive capacity. Even after the workshops, the boxes will be used in the long term and preserved for the district. It was planned to use the boxes as exhibits. Filled with soil, the boxes will be used in future by the pupils of the cooperation schools as mobile raised beds in front of the school.

All participants dealt with aspects of urban development at the time of industrialization in Vienna, design an encounter zone in public space and planned a design workshop in which they shared their results with others and give them an artistic/design approach to the topic.

This project showed that waste materials can be recycled to create appropriate and useful teaching aids that are very practical for teaching and learning in art classes (Yeboah 2017). From collected waste and discarded consumer goods such as furniture, tools, etc., they were able to make very useful teaching tools that they utilised for effective teaching and taught the students about sustainability.

The encounter architecture created by the students will be used for implementation and can also be used for further workshops, events, and mediation concepts after the opening of the project.

The pupils independently plan their encounter architecture, build the structures, and organise an opening event mediated by art and culture. What design materials and proceeding are offered:

- clay as basic material, dug out by the pupils themselves, in an area called 'Wienerberg', which is in 10th district of Vienna: This area is of great importance for the history of Vienna in architectural, socio-cultural, and socio-political terms with regard to the centuries-long use of the material clay present there. In the context of the project discussed here, this area is visited by the project participants and the material clay is made accessible for their own use. In this way, historically significant places and actions can be communally appreciated in an exemplary way;
- plastic modelling for the emotional grasp of historical narratives;
- model-like work as well as the piecemeal transfer of the model level to the real body inclusion of experiment and chance/ wooden blocks as spatial body models;
- printouts of the street section, and questionnaires, games;
- street chalk, clay or mud and other teaching media chosen by the pupils;
- wooden planks, shuttering boards (as a reference to architecture, durable, inexpensive, and colorful) as well as screws and tools, paper pulp made from wastepaper. In addition, shuttering timbers, bicycle inner tubes and wooden pallets that had previously been used for other purposes were collected and used in unconventional ways.

PREVIEW: AN EFFICIENT ARTISTIC MEETING ZONE AS A MEETING PLACE FOR CREATIVE IDEAS

In Future, new pedestrian zones will exist as meeting and dwelling places for young and old.

Especially in rather marginal, inconspicuous side streets, art and culture could be an essen-



Figure 3. Folder (Front and back side of the zine) © J. Bartmann.



tial contribution to urban development. The aim is to include and enable artistic and cultural activities at neuralgic points in Vienna. The approximately 100-metre-long, car-restricted area will be equipped with new plantings and seating and working furniture, e.g. parklets. The cultural neighborhood supply is to be ensured and show how important public space and participation in it are.

It is about a new communicative orientation of art that offers participation. It positions itself in the middle of society and responds to current circumstances. Art helps to improve people's attitudes: Only with artistic non-linear thinking logics can social challenges be overcome. In addition to sculptured work productions and presentations in the outdoor space, there will be zones for case-by-case contributions in the freshly shaped meeting zone: Workshops, project presentations, live acts – as an public area design that releases an open space for the Communities and does not disregard any units of individuals. Innovative shared use concepts with the elimination of car parking spaces allow for all-day use of meeting spaces and the reclamation of traffic areas for cycling and walking. Living, working and leisure space could be reclaimed in the neighbourhood of a densely built-up district.

Prognosis

Concrete solutions, detached from the real problems, should not be expected from art. Any attempt to instrumentalize art is leading to the impairment of Art. The autonomy of the arts and the artists is to be maintain in the interests of authenticity and possible impact of the new through interactions. As for the art, questions should always remain open. Art makes a mark that may point to the fact that creative-individual otherness as hope and self-expression is necessary in

a society that is trapped in self-created property and survival constraints. Not replacement and compensation, but complementarity, diversity, recognition of the cultural part of the whole is in demand - and in particular the recognition of every single individual as part of the whole.

One of the tools for this may be symposia. Contact, discourse, and tolerance of ambiguity are promoted. Already the here mentioned Joseph Beuys – as a pioneer for those values – showed that art can have impacts as a social practice, even if only partially in everyday experience and action. Symposia are still part of the strategies of communicating artistic work, possibly in connection with participation of the population. There will be symposia with different priorities in the future and despite being numerous and worldwide they are not covered by the official art world as they are held throughout private initiative. There are many other and diverse forms of visual art and artistic creation as well as forms of participation in it (e.g. through the work of galleries and museums, further through digital media, street art, private collection concepts, artist in residence programs, art-pop up stores, street art, and many others) is an indication of the importance of art - for the society and for the individual.

Increasingly interdisciplinary realizations of symposia such as including experimental and performing arts, and thus an integration of non-factory-oriented strategies might be again favoring for an interface awareness as well as diversity. Certainly, however, it can be assumed that the numerous traditional symposia in their respective regions, which in the first place have been possible due to a high individual exposure through the organizers, value multiple experience opportunities, participation, and perspectives such as in terms of communicative, sensual, aesthetic, art conceptual forming modes as well

as in the sense of identity formation for regional communities. To counteract a divergence developing society(ies), artistic symposia could be perceived enhanced and utilized in their including mode of action.

CONCLUSIONS FOR ARTS COMMUNICATORS FOR FUTURE OUTREACH

The findings from this model project described here can be further thought about in terms of the situational gains for the participants on site. The following parameters applied during the current project - behavioral patterns as well as measures - are presented and concretized in the following as suggestions for future art education offers:

- The starting point was that the City of Vienna gave interested residents the opportunity to contribute with suggestions for improvement as part of a citizen participation process for a newly planned pedestrian zone about an educational campus. This requires cooperation with the city planning department and long preparation times;
- Measures and actions will be taken to elicit the participation of arts practitioners, schools/students, teachers, and the neighborhood: As outlined in the text above, a public-creative discourse is targeted, based on a common approach. Essential basic attitudes are empowerment, self-activity and self-organization skills;
- participation in artistic activities is opened to people from the district. In this way, the participation of the population in already existing knowledge networks, both in the artistic and in the school and student teaching and learning areas, should be expanded;
- in order to realize sustainable educational offers, resources with reuse potential could be gathered through civic engagement;
- the other sustainability-relevant aspect is the bundling and application of the com-

mitment, know-how and competences of people inside and outside the education field; a long-term timeframe is recommended for sustainability to unfold;

- the activity area will be redesigned with trees, shrubs, plants and seating as well as with work furniture for creative activities (mobile workbenches), including their shades;
- the project management - supported by students - ensures the interaction of the different groups of interested parties. This includes long-term cooperation between the local administration, the school organization, the teachers as well as the neighborhood and the accompanying students;
- such a form of participation not only enables low-threshold access to educational, artistic and cultural work, but can also be hoped for the participation of the population, the becoming active of the individual in the public learning process. To this end, a temporary place of exchange for young and old is being created;
- This will enable residents to compensate for the excessive use of digital mass media and consumer culture through outdoor and community activities;
- In addition, all project participants will be able to master the handling of open-ended, possibly numerous imponderables.

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Rolf Laven

<https://orcid.org/0000-0002-9907-7838>

Visual artist, researcher and professor at University College of Teacher Education, University of Applied Arts and Academy of Fine Arts Vienna/Austria. He studied sculpture and art/design education at Art Academies in Maastricht/NL and Vienna (graduating 1994 and 1998, Doctorate in Philo-sophie 2004). Researchprojects: CEFR_Visual Literacy, Soundwords_Graphic Storytelling, RURASL, SLUSIK and SLIDE. Federal Chairman BÖKWE (Austrian's Art Educator's Associations); member InSEA, EASLHE, ÖGFD, ÖFEB.

Contact: Pädagogische Hochschule Wien, Grenzackergasse 18, 1100 Vienna, Austria

Email: rolf.laven@phwien.ac.at

<https://www.researchgate.net/profile/Rolf-Laven-2>