Graz
UNESCO
City of Design

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Foreword

Graz – who would have guessed? was the slogan with which Graz competed for one of the biggest projects in the city’s 850-year history – the right to host the European Capital of Culture event for 2003. It was a major project, and a thoroughly successful one. In 2003, Graz acquired an international stage on which the benefits and characteristics of the city could be put across clearly. Like any city of comparable size, Graz is not of course a homogeneous entity but the sum of widely differing parts. It’s just the same with the 290,000 or so people who live and work in Graz. Not all of them are local Grazers. Many of them come from neighbouring countries of former Yugoslavia, from Kosovo, Turkey, Hungary, Russia, Germany and many other countries of the world. These days, around 160 nations from round the globe are represented in Graz. What links them all is the conscious decision to live in Graz and the practical opportunities the city offers.

That requires certain qualities and facilities that a city can offer its (new) inhabitants. “Openness”, “friendliness”, “good training institutions”, “a good cultural climate” are some of the keywords you hear if you tune in to what people say. They allude directly to the strengths of this city: personal relationships, small units, good networking – in short, qualities that reflect in Graz what the creative economy demands all around the globe: personal relationships, small units, good networking.

Graz is a city of resources, a design city “avant la lettre”. Design plays a part in the city that the city itself is not yet fully aware of – the relevant institutions are too recent. They include the Joanneum UAS, whose courses in industrial design and information design plus consolidation courses in museum design and media & interaction design provide training at the highest international level. But design is something that takes many forms in Graz: not just the occasionally spectacular architectural structures of recent years and decades, but the universally perceptible desire to fashion things and the energy to make the city even more attractive to live in.

The present application documentation provides as comprehensive and complete a picture of the city of Graz as possible. It is a picture that is not limited to the strengths of the city as a tourist venue. It is an image that also aims to bring out things lying beneath the surface; and not least an image that conveys the dynamism and go-getting momentum of the city in general and the creative scene in particular.

This application goes back to an idea and initiative of Graz architect Marion Wicher and advertising entrepreneur Heimo Lercher. Graz’s application for City of Design status enjoys widespread support from the creative scene and the relevant municipal and state politicians and officials. When the application documents were being drafted, conversations with representatives from politics were as much on the agenda as numerous detailed discussions with those directly involved in Graz’s creative economy. A special format was worked out – “think tank conversations”, the point of which is - and will remain in future – to keep people informed about the project and to filter out what the creative scene expects of the application. Over 100 representatives actively took up the opportunity for a frank discussion – their remarks, suggestions and points of criticism provided essential markers for compiling the application documentation. The lively participation however shows one thing above all: Graz’s creative economy is wholeheartedly behind the project and is ready to support and make a substantial contribution to the great City of Design project. We are most grateful to everyone involved.

Eberhard Schrempp,
Application Manager and CEO of
Creative Industries Styria GmbH
Graz applies for “City of Design”

Graz mayor Siegfried Nagl and Christian Buchmann, the Styrian government’s holder of the business, innovation and finance portfolio, on Graz, its opportunities and its potential.

Mr Mayor, Mr Buchmann, why should Graz become a City of Design?

Siegfried Nagl: Graz meets the conditions. The city has a young, vital creative scene whose achievements have become increasingly firmly anchored in public awareness ...

Christian Buchmann: … and in Graz and Styria the ambient conditions are also right. The Styrian government has defined the creative economy as one of our strengths, so as to provide official support for the creative scene. That’s after all also one of the chief reasons why Creative Industries Styria GmbH was set up – to channel that creative energy and make it more visible to outsiders.

With regard to visibility, Graz reached a wide public with the Cultural Capital year. Can that experience be used now for the City of Design project?

Buchmann: Absolutely. And not just on an administrative and operative level but also in terms of substance. Graz 2003 helped to make people open-minded, and to generate a receptive cultural climate in the city and Styria generally.
Nagl: Though we should add that this receptive climate has always been a feature of the city. Institutions such as the steirischer herbst festival, Forum Stadtpark and more recently the Elevate and Spring festivals show that a lot can be done in Graz that would be more difficult elsewhere. Putting ideas into practice is definitely one of Graz’s strengths.

Ideas put into practice are called innovations. Is the Graz conurbation fertile soil for innovative ideas?

Buchmann: Yes. We are definitely a region of innovators. The outstanding achievements of the Graz area in research and development and the innovative enterprise our companies display bear that out. In fact, our whole economic strategy is predicated on it. We have to stimulate the creativity of companies – having ideas on paper is nice, but only in the market do they really amount to anything.

What do creative minds from all disciplines find when they come to Graz?

Nagl: In the first place, outstanding educational institutions. Graz has four universities and two colleges of applied science, whose fame extends far beyond the city boundaries. In addition, they find an urban environment with a high feel-good factor. Quality of life is in this respect a concept that more than applies to Graz.

Is that enough to be a City of Design? After all, our immediate partners in the network of creative cities would be metropolises such as Berlin, Montreal or Buenos Aires.

Nagl: Yes, that’s precisely what motivates us as well. We know that, in terms of training and creative potential, we can hold our own very well. But what is more important is that, in Graz, we are in the happy situation of all pulling together. That was already the case with the Cultural Capital year, and it is even more so now with the City of Design. There is a wide consensus on the scene about the importance and significance of this project. And in politics, too. The application was included in the official government agreement in spring 2008.

Buchmann: I don’t think we should take our bearings from the big names but focus on what the city and Styria generally are capable of. Even in a nationwide comparison, Styria again comes out well. When the Austrian “competence centres” were allocated, Styria did better than any other federal state. With a total of seven clusters and networks, Styria has a very solid basis for developing existing expertise still further. That applies to industrial high-tech businesses as much as to the traditional small and medium-sized companies in industrial arts and crafts or local supply.

What are your wishes for the future of Graz and the Graz conurbation?

Nagl: Wishes are not the concern of politics. Our job is to shape living and working conditions to ensure the maximum possible personal development. Achieving that is the objective we set ourselves. Of course, if you had asked me twenty years ago, I might perhaps have said, it would be nice if we could further consolidate the practical diversity of life and co-existence in our city.

… and today Graz is both a “City of Human Rights” and a UNESCO World Heritage site …

Nagl: Yes. Things are heading in the right direction. City of Design status is an important step for Graz in an ongoing development that began with the mood of radical change in the 1960s, continued with Graz 2003 – Cultural Capital of Europe and now culminates in the City of Design project.

Buchmann: There are many things I’d wish for, but what counts is what can actually be achieved. And here we are in the process of raising Styria and the Graz region’s profile. Creating a framework for that is our declared objective. Actually making something of it is down to business. But the word “wishes” carries a touch of uncertainty about it. And one thing I am definitely not uncertain about – that our people and entrepreneurs here will ever run out of ideas!

Thank you for the conversation.
Graz as “City of Design”

“Serial innovation”

The government of Styria has already identified the creative economy as a strategic strength of the Styrian economy. “Serial innovation” is the guiding principle. For the creative industries that means mainly developing and extending the creative potential in Styria. The aim is to network the Styrian creative economy with industry, small businesses and services so as to create a brand for Styria. That involves promoting awareness of design and creativity as such, particularly anything that makes them successful in business and economically exploitable. It is not only the creative economy and creative people that benefit from creative input but everyone in the region.

“City of Design” – a key project for the new Graz city government

Parallel to the initiative on the part of the Styrian government, the economic strategy of the City of Graz also aims to promote the creative economy. Graz has enormous creative potential, with every eighth job in the city coming from the creative sector. Graz’s application for City of Design status was consequently also included in the government programme of March 2008 in order to further boost the status of creativity and the creative economy.

En route to the knowledge-based society

Behind the boom in the creative economy there lies a change of social and economic paradigms. For more than a decade, the development of the economy has manifested a rare dynamism. Where earlier there were homogeneous industries with clearly defined careers and stepping stones, the present-day working reality is governed by a host of new factors: classic business and entrepreneurial forms of organisation are splitting up, operational procedures are changing under the influence of the electronic media, and networks and clusters are replacing clearly defined hierarchies and structures. Behind this is a profound social change that is also reflected in the economy. The industrial society is giving way to a knowledge-based society, and a wide range of players with all sorts of backgrounds are involved in it. Industrial designers are also modern brain-workers just like “creative engineers”, who combine maximum technical expertise with unconventional approaches to solutions and thus create products and services that make people’s lives more pleasant, easier or simply just nicer.

Creativity – as we see it

The concept of creativity goes back to Latin “creare”, which means approximately “create from scratch, generate, produce”. But “creare” also means “to choose”. In today’s notion of creativity, both aspects recur – creative power and energy choosing a path of their own. Unusual and unconventional solutions are accordingly a firm component of what we mean by creativity.

A further inherent feature of the knowledge-based society is the dynamism of its processes and operations. That is ultimately one of the reasons for the great attractiveness of the creative economy. There’s a particular allure in the constant alternation between finding and inventing, and the permanent definition and redefinition of one’s own and others’ points of view. “Creativity” seen as a capacity to identify new and innovative market potential and derive ideas for implementation from it, loses its purely naïve, casual connotation in this context and becomes a competitive factor.

Creativity is a permanent process that generates new things and thereby produces solutions that in their approach, structure, and potential are unique. Creativity can only develop properly in a climate of openness and acceptance, and requires an environment that is ready to take on board creative solutions and new ways that diverge from the beaten track.
That applies also to the concept of design, which we interpret very broadly and open-endedly in these documents, but which targets a clear objective – that of making life more pleasant for the people of a city or region. Over and beyond mere packaging, the emphasis in the foreground is on developing and shaping – products, services and the urban environment itself. All of them acquire added-value through design, which in turn is directly beneficial to the city and its inhabitants.

The city of Graz

In figures

Area: 127.58 sq. km (49.36 sq. m.)
40 percent of it green space
Altitude: 353 m height above sea level (1,158 feet)
Geographic co-ordinates: 47.05° N, 15.22° E

Inhabitants: 291,574*
Permanent residents: 255,354*
Women: 149,863 (51.39 percent)*
Men: 141,711 (48.6 percent)*
Under 19s: 49,019 (16.81 percent)*
20-39 year-olds: 103,128 (35.36 percent)*
40-60 year-olds: 77,683 (26.64 percent)*
Over 60s: 61,744 (21.17 percent)*
Population density: 2,001 inhabitants per sq. km
(772 inhabitants per sq.m.)

Nationalities: 160
Museums: 20
Galleries: 24
Design shops: 89
Festivals: 20
Universities and colleges of applied science: 6

Number employed in the creative economy in the Graz conurbation (2001): 24,810**
Proportion of total in employment: 12.5 percent**
Gross added value: 1.5 bn euros**
Share of total added value: 14 percent**

* As at: January 2009
** Source: Capability analysis of the creative economy in the Graz area, 2006

<table>
<thead>
<tr>
<th></th>
<th>2006</th>
<th>2007</th>
</tr>
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<tbody>
<tr>
<td>Tourism – no. of visitor nights</td>
<td>738,295</td>
<td>779,618</td>
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<tr>
<td>New business startups</td>
<td>1,013</td>
<td>1,015</td>
</tr>
<tr>
<td>Places of employment</td>
<td>8,299</td>
<td>8,367</td>
</tr>
<tr>
<td>Median income in €</td>
<td>2,100</td>
<td>2,168</td>
</tr>
<tr>
<td>Average income in €</td>
<td>2,233</td>
<td>2,307</td>
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Population, employment, economy

In the economic development of a region, towns enjoy a particular status, i.e. they are a yardstick for the attractiveness of a location. It is no different with Graz. Graz functions as a regional and supra-regional centre for the neighbouring new EU countries (Slovenia, Hungary), Croatia and the entire Balkan region, and exerts wide regional appeal. This can be directly correlated with the continuing steady rise in Graz’s population: between 2002 and 2006 a total of 18,400 new residents was registered in the Graz urban area. The trend is still rising. This makes Graz the
city with the highest population growth in Austria after the federal capital of Vienna.

The rise in the population of Graz is directly connected with the rise in employment figures. The urban labour market in Graz comprises a strong services and manufacturing sector plus high employment in technologically based industries. Although the proportion of small and medium-sized businesses in Graz is very high, more than half those employed in Graz (81,936 people) work in companies with over 250 employees. Small and very small businesses (1-9 employees) employ 21,955 people, and 58,615 people are employed in classic small and medium-sized businesses.

The neighbouring economic areas of south-east Europe are a good market for the Graz economy. Active networking with companies and public institutions in comparable regions – especially in the Graz–Ljubljana/Maribor–Zagreb triangle – offers opportunities for co-operation with cities of similar size that are moreover within easy reach. In addition, the economy in Croatia and especially in Slovenia has consolidated in recent years. The Slovene central region (Ljubljana and its hinterland) has for example already reached economic parity with Styria.

According to an economic report by the City of Graz, in 2006 the central area of Graz registered 14,836 commercial employers, i.e. businesses with at least one employee. Most jobs are in manufacturing (33,925), which is dominated particularly by the motor industry, followed by public administration (25,404), trade (21,857) and business services (20,871). That means that around 3/5ths of the people working in the central area of Graz hold jobs in one of these four industries.

The greater Graz area is particularly important in the founding of new businesses: in 2006, over 41% of all new businesses were founded in the city of Graz or the central Graz area – a tendency that has strengthened year by year from 2001. It follows therefore that the new business ratio, i.e. the number of new businesses per 1000 inhabitants, is very high in Graz – higher in fact than the values registered in most other Austrian towns and cities with the exception of Vienna.

**Analysis of potential**

As the above statistics provide no clear information about the creative economy in particular – not least because the creative economy is represented in virtually all the industries mentioned above – the Information and Consulting branch of the Styrian Chamber of Commerce commissioned a capability analysis of the creative economy in the Graz area. Following a scheme devised by futurologist Matthias Horx and carried out by Joanneum Research, a figure of 24,810 was put on the number of people employed in the creative economy in Graz and the immediate vicinity in 2001, which corresponded to 12.5% of the total employed.

The industries of the creative economy produced 1.5 billion euros in gross added value, which corresponds to 14% of total added value. For comparison, that figure in Berlin is 11%. Over the whole of Styria, there are 40,000 jobs in the creative economy, and the trend is still rising. The focus of the creative economy in and around Graz is on business-related services, i.e. creative people in the greater Graz area work predominantly for other parts of the Graz economy.

In order to obtain quantitative and qualitative information about the creative economy in Graz, the study involved telephoning entrepreneurs and interviewing focus groups with selected people from various areas (traditional industry; health care; the arts, music; film; design; universities and colleges of applied sciences). This was not only to establish a boundary between creative and non-creative but also to establish the degree of creativity in a product or service. The creativity of a business depends on how far and how many of the criteria are partly or wholly met.

**The following characteristic features of creative output were assumed:**

- Creative products and services are not standardised or precisely predefined.
- Modular systems, or a selection of pre-specified variants that allow limited adjustments according to clients’
requests, constitute the simplest form of a creative product or creative service.

- Creativity (also) means finding completely free and innovatively designed solutions for every client.
- Creative products and services are so complex that it is often not possible to determine the exact end result in advance.

**The most important results of the survey were as follows:**

- The creative economy is dominated by small and very small businesses.
- Two thirds of all businesses with high creative intensity belong to the business services sector. But manufacturers of capital goods also account for a considerable proportion of businesses with high creative intensity, confirming therewith that creative services also occupy an important place in many industrial businesses.
- In 14% of the businesses surveyed, at least a proportion (in 6% of them, more than half of the permanent workforce) worked exclusively creatively.
- The number of people working creatively will continue to increase. Around a third of the businesses are planning to take on extra staff in this field.
- With respect to forms of work and working conditions, Graz constitutes a possible model for a future economy: flexibility and mobility instead of rigid organisational forms, hierarchies and routines.

Traditional industrial businesses in Graz are not only clients of creative services, but often provide services themselves. In the field of automation, information technology and the motor industry, for example, creative products are developed that are world-beaters. To remain competitive in future as well, it will be increasingly important to get ahead of the crowd by means of creative output in product design or the manufacture of tailor-made products, and to stand out through uniqueness. And in this respect Graz has a good basis that can be creatively developed.

**Business and design**

R & D and high-tech industries have a broad base in the economy of the Graz conurbation. There has been a strong symbiosis between industry and design. That is principally because, despite its relatively small size, the city is home to a wealth of internationally distinguished companies, some of which are even world-market leaders in their fields.

In order to bring business closer to people, the “Made in Styria business experience” scheme was launched in 2009. The intention is to make Styrian businesses accessible to everyone, and in addition bring business and design even closer together. Styrian information designers are being networked with large and medium-sized companies so as to jointly develop business tours providing direct experience with the businesses concerned. This will raise their public profile and give the population firsthand information.

An outstanding Styrian control operations firm is AVL List GmbH, which is one of the largest developers of drive systems and internal combustion engines worldwide. Andritz AG produces plants for the paper, cellulose and steel industry sold throughout the world, and Anton Paar GmbH develops high-quality measurement and analytical devices for industry and research. At the Magna Steyr works, international car models such as the Chrysler Voyager and BMW X3 are produced. The motor industry is thus one of Graz's strengths, and makes it an international centre of the industry. For this reason, the highly successful automobile cluster ACStyria was set up. It harnesses the strengths of companies working in vehicle construction, and enhances value-creation on-site.

Traditional industrial businesses in Graz are not only clients of creative services, but often provide services themselves. In the field of automation, information technology and the motor industry, for example, creative products are developed that are world-beaters. To remain competitive in future as well, it will be increasingly important to get ahead of the crowd by means of creative output in product design or the manufacture of tailor-made products, and to stand out through uniqueness. And in this respect Graz has a good basis that can be creatively developed.

However, Graz is also a centre in the field of human and biotechnology and high-tech industry. Graz is for example the worldwide R&D and production centre for Roche Diagnostics blood gas and electrolytic analysis systems. Austria Microsystems AG has its base south of Graz. It is one of the leading companies worldwide in the development and production of highly integrated analogue circuits.

In the field of design, the Graz company Xenon Architectural Lighting is an internationally reputable provider of innovative, high-quality lighting, lighting systems and light control systems. The firm co-operates with leading architects and designers in the development of integrated architectural lighting solutions.
Uniopt company sells 1 million optical frames and pairs of sunglasses annually, and is represented in 34 countries worldwide. The collection includes brands such as Robert la Roche, Daniel Hechter and Ruud van Dyke.

**Competence centres, clusters and networks**

In 1997, the Austrian Federal government decided to set up expertise centres to boost industrial locations. When the locations were selected, Graz and Styria managed to secure an above-average number of expertise centres. Currently there are 15 expertise centres located in Styria, including the one for knowledge-based applications and systems at the Technical University of Graz, the one for interactive e-business – EVOLARIS, the ABC Austrian Bioenergy Centre expertise centre, plus the Applied Biocatalysis expertise centre in Graz and the timber expertise network.

Bundling local and regional energies into clusters is an important factor in the success of Graz and Styria as industrial locations. A total of four clusters – the AC Styria motor industry cluster, the timber cluster, the human technology cluster and the materials cluster – have developed around the strengths of the Styrian economy. In addition, there are the Eco World Styria networks (environmental technology), Techfortaste, NanoNet Styria and Creative Industries Styria, a network organisation set up in 2007 specially for the creative economy.

**AutoCluster Styria (ACstyria)**

Seats in Saabs, valves in Audi engines, particle filters in KIA exhausts and microchips in Jaguars – cars with Styrian-made parts are on the road throughout the world. No fewer than 180 companies are at work in Styria as suppliers of the car industry. The largest of these operations, Magna, is also a carmaker. With a production capacity of 250,000 vehicles per annum, models such as Jeep, Mercedes, Chrysler, Aston Martin and BMW roll off the conveyor belts in Graz. AVL List has been developing efficient, lean-burn and environmentally friendly engines on its test facilities for decades, for virtually all leading carmakers in the world. A particular strength of AVL List is the field of sound design, since sound engineering – which focuses on noise reduction – is an increasingly important field of research in the automobile industry. AVL List has developed a system that, even at the simulation phase, already resembles the later desired target sound. This allows effective hardware modifications to be defined at an early development stage. The 3rd Virtual Vehicle Symposium in Graz in 2010 once again highlighted Graz as a significant hub of technology. International experts from all fields of vehicle development discuss current issues to do with hybrid or electric drives and the integration of engine construction, electronics and software.

Around 44,000 people work in the car industry or associated fields in Styria. The industry’s network is called the AutoCluster Styria, or ACstyria for short, the most successful development project.

**Bio-nanotechnology**

The aim of BioNanoNet GmbH is to support innovative research in the field of pharmaceutical research, nanomedicine and nanotoxicology. The expertise of leading companies and university/non-university research institutions are brought together and employed to develop transdisciplinary research projects. BioNanoNet develops and coordinates interdisciplinary research and commissioned schemes as for example the joint Nano-Health research project (www.nano-health.at). One initiative of BioNanoNet is the European Centre for Nanotoxicology (www.EURO-NanoTox.at), a national contact point with international prominence on the subject of nanotoxicology. Within EURO-Nanotox, standardised methods are offered to industry and science for evaluating the human toxicology of nano-structured materials.

**ECO WORLD STYRIA**

“Green technologies from Europe’s Green Valley Styria” is the Styrian answer to the international shortage of energy. Companies from Styria have made themselves a name worldwide with their intelligent use of renewable energy sources. With ECO WORLD STYRIA, Styria has increasingly developed into an international “green valley” – in terms of turnover, it is one of the three largest
They include global group Roche, which runs an R&D and production centre for emergency diagnostic systems in Graz.

**Materials Cluster Styria**

Man has used materials ever since he walked erect. Glass, metals and synthetics mark key phases in human development. That still applies today – and will in future. As a manufacturing strength of Styria, the Materials Cluster covers the whole range of the materials-manufacturing, refining and processing industries, service-centres and research institutions in universities, and a total of six competence centres. The range thus spans R&D, via manufacturers of basic materials, to users and operators across all subgroups of material, from metals via synthetics, ceramics and glass to construction materials. Thanks to the outstanding co-operation between science and industry, the materials cluster provides thousands of jobs and gives Styria an unbeatable international competitive advantage.

**Foodstuffs Technology Cluster**

When Queen Elizabeth II fancies something sweet, she may reach for a handmade chocolate from Styria. Along with the Sultan of Brunei and other distinguished connoisseurs, the House of Windsor is one of many regular customers of an east Styrian chocolate manufacturer. Functional drinks made from centuries-old herbal recipes are also made in Styria. Other food innovations include: a process for treating lactose so as to make milk products suitable for everyone; or measuring appliances used by the largest drinks manufacturers in the world to check alcohol, sugar and CO2 content of drinks before bottling.

In Styria, food design means optimising local resources in the best way possible. The foods nature has provided freely, the Styrian foodstuffs industry carefully processes, shapes and sells internationally in an environmentally and resource-efficient way. Styrian pumpkin-seed oil and Styrian wine for example are found in gourmet kitchens worldwide. Along with the prudent handling of foodstuffs and semi-luxury foods, Graz is also a source of...
new ideas in packaging technology. As a packaging centre, Graz specialises in biogenic packaging. This includes compostable bio-nets for vegetables of all kinds and one-way bio-packs made of potato starch.

**Nanotechnology**

Most innovations are obvious if they change our everyday life. However, many innovations change our everyday lives and yet remain invisible to most people. One field of research that is visible only to a handful of experts is nanotechnology, a recent strength of the Styrian economy. Nanotechnology is all about dimensions below 1/10,000th of a millimetre. Nanotechnology enables the surfaces all materials to be changed so that products made with them acquire new characteristics. Greater water-resistance, scratch-proofing or hardness can be obtained from chemical surface design. Nanotechnology is also used in the development of medicaments, processing technology and the manufacture of new composite materials.

**Creative Industries Styria**

Creative Industries Styria GmbH is a network company for the development and consolidation of the creative economy in Styria. Its brief is to coordinate, expand and position the broad range of creative services in the overall context of the Styrian economy. As such, its role is that of an intermediary and contact partner, both for companies from the creative economy and businesses interested in co-operation and partnerships with creative companies. One of the top objectives of Creative Industries Styria is positioning Styria as a hotspot for creative talents. This means setting up general conditions in the region that have the momentum to attract creative people from Austria and Europe. For that, it needs a central platform – Creative Industries Styria – which brings together the available resources, sets up relationships and is available as a start-up and service institution for all interested parties.

**Key businesses and global players**

Research and development as well as high-tech industries are particularly important in the greater Graz economy. Industry and design have entered into a special symbiosis here. That is mainly because, despite its relatively small size, the city is home to a wealth of internationally distinguished companies, some of whom are global market leaders in their field. One of the outstanding examples is AVL List, which is worldwide one of the largest developers of drive systems and internal combustion engines. Andritz AG produces plants for the world’s paper, cellulose and steel industries, and Anton Paar GmbH develops high-quality measuring and analysis equipment for industry and research. At the Magna Steyr works, international car models such as the Chrysler Voyager or the BMW X3 are produced. This area of expertise has turned Graz into an international centre of the motor industry. That was the reason for setting up the highly successful motor cluster AC Styria, which brings together the forces active in the motor industry and enhances value creation on site.

But Graz is also a centre in the fields of medical technology, biotechnology and the high-tech industry. Graz is for example Roche Diagnostics’ worldwide R & D and production centre for blood gas and electrolytic analysis systems. South of Graz is austriamicrosystems AG, which is numbered among the leading companies worldwide in the development and production of highly integrated analogue switch circuits.

In the field of design, the Graz-based company Xenon Architectural Lighting is a provider of innovative high-quality lighting, light systems and light control systems for the world market. The company co-operates with leading architects and designers in developing integrated architectural lighting solutions. The company uniop sells 1 million pairs of spectacles and sunglasses annually and is represented in 34 countries of the world. The collection includes among others the brands Robert LaRoche, Daniel Hechter and Ruud van Dyke.
**Tourism**

In comparison with Vienna or Salzburg, Graz is not reckoned among the classic tourist destinations in Austria. Nonetheless, visitor numbers bear witness to a constantly increasing interest in the city: with a growth rate of 2.2%, not only the central Graz area but also the city of Graz itself are among the Austrian leaders. Thus, the positioning of Graz as a city of culture with a high enjoyment factor and high quality of life has paid off. Most visitors come to the city in the summer months, with 60% of all visitors visiting the city between May and October.

Almost half of all visitors to Graz come from Austria, but the city is particularly popular with our German and Italian neighbours as well. Nor is the city unknown in the Asiatic area. Graz welcomed visitors from China (6,765 overnight visitors) and Japan (8,461 overnight visitors) in 2006. In addition, there are visitors to Graz from the traditionally good markets of Central Europe.

Tourists to Graz – and in 2006 they numbered 500,000 people – value quality: 48.7% of those nights in 2006 were spent in four and five-star establishments, representing an increase of 1.8%. Graz also scores in the cheaper sector: establishments in the one and two-star category registered a slight Growth in 2006 – a sign that Graz is also doing well particularly with young people. The average visitor to Graz spent 158.5 euros per day on his stay in 2006. For the city of Graz, that means total turnover from tourism of 117.1 million euros.

“Graz 2003 - Cultural Capital of Europe” generated a record tourist figure of 832,385 overnight visitors (in the city of Graz). This high level of course cannot be maintained permanently. Nevertheless, the number of overnight visitors in the last years has risen steadily. It is now almost 10% above the level it was prior to Graz 2003.

Graz is in addition a popular destination for conferences, seminars and fairs. These account for 12% of all overnight visitors, making a total of approximately 100,000 overnight visitors annually. One of the reasons for the high popularity of Graz as a conference city lies in the easy access to the events locations. Days in Graz mean days in the centre: the locations are in the middle of the city and allow all visitors a close encounter with urban life.

In the field of tourism, the tourist boards of Graz and Styria follow a particularly innovative strategy that has made the region pioneer even in Austria. In April 2008, Styria Tourism, the Styrian tourism company, launched an initiative aiming to make Graz and Styria a holiday destination for everyone. The basic idea was that any visitor coming to Styria could rest assured that any special needs would be particularly catered for. The target group ranges from people in wheelchairs to people with food allergies, people with seeing or hearing disabilities, and seniors. The group is far from being a minority. In the EU, 11% of the population are customers with special needs. The total market comprises around 74.5 million people, not including accompanying minders.

**UNESCO World Heritage Site**

In Graz, the juxtaposition of old and new, tradition and innovation, craft and high-tech is a fixed component of everyday life. That is especially noticeable in architecture as well, which links the classic architectural fabric of the old city with modern architectural solutions, thereby preserving what has developed over time. Graz's old city for example is considered one of the best-preserved historic town centres worldwide – a circumstance which led to its designation as a UNESCO World Heritage site in 1999. The complex system of tunnels and galleries in the Schloßberg (Castle Hill) in Graz, which offered thousands of Grazers protection in the war years, has now been partially opened up to the public again. The main gallery now links the lower and upper parts of the old city, and in the year 2000 a modern lift system was built into the hill, carrying visitors straight up to the iconic Graz clock tower on the Schloßberg. In addition, the Dom im Berg can accommodate up to 600 people as an exclusive events venue.
The Kunsthaus Graz is architecturally one of the most conspicuous buildings in the city, and is numbered worldwide among the most discussed exhibition buildings of recent years. Its unconventional shape has earned it the nicknames “Friendly Alien”, and the “Blue Bubble”. Together with Mur Island, it is among the lasting cultural buildings bequeathed by the Cultural Capital Year 2003. In recent years, the Kunsthaus has put on over 20 exhibitions, in which stars of the international art scene were on show, including John Baldessari, Sol LeWitt, Lawrence Weiner, Donald Judd, Martin Kippenberger, On Kawara, Liz Larner and many others.

The year 2003 also saw the opening of the Graz Literaturhaus, which is accommodated in the premises of the former Cultural Institute, and was endowed with a striking extension by Graz architectural firm Riegler/Riewe. The Literaturhaus, which is also home to the Graz-based literary research institution, the Franz Nabl Institute, has in the six years of its existence developed into a fixed component of the Austrian literary scene, and with its numerous readings, performances and exhibitions constantly attracts a steadily increasing stream of visitors.

In the realm of theatre, dance and performance, Grazers can choose from a broad spectrum of events. Alongside the major stages – the municipal theatre, the opera house and the Next Liberty children’s and youth theatre – there is a thoroughly dynamic fringe scene, which comprises more than 50 groups. The best-known example is the Theater im Bahnhof, winner of the nationwide Nestroy drama prize for the best fringe production of 2002, which takes a contemporary approach to Austrian folk theatre. Drama festivals that have sprung up from this highly vibrant scene include the international La Strada Street and Puppet Theatre Festival last round, and in the recent past “spleen”, which keeps children and young people round-eyed with its ambitious programme.

The free theatre scene shows particular commitment in its work with socially marginalised groups. Graz’s Mezzanin Theater has integrated disabled people permanently into its ensemble since 1995 and tours Austria with its productions. On top of that, integrative theatre forms part of social projects.
Culture for children

In Graz, there are numerous opportunities to become familiar with art and culture even at a tender age. One factor in this is the cultural centre at the Minoriten, another is the children’s museum Frida & Fred, which opened in 2003. Both of these have colourful and varied programmes encouraging young people to try out the museum experience. Both places are also venues for performances of popular children’s drama. Alongside these, there is also the TaO! drama teaching centre, which has won several awards for its successful productions, and where every year over 100 children and young people are involved in professionally staged performances. Equally successful, to judge by its popularity, is the KuKuK rural theatre festival, now in its eighth year. Launched by Graz’s Mezzanin Theater, it takes children’s and youth drama from home and abroad out into the hinterland far beyond the city boundaries.

Graz’s Literaturhaus likewise runs its own children’s and young people’s book festival. Since 2005, the “bookolino” has focused on literature specially designed for young target groups with a variety of activities, ranging from readings via workshops for young readers to theatre performances and book exhibitions.

Lifestyle and savoir vivre

The quality of life is a great motivation for being in Graz – and especially for staying there. People of all ages value the large proportion of green space (over 40%), and the short distances making everything within easy reach. Living in Graz means enjoying diversity. The relationship between high culture and subculture is agreeably balanced, which is particularly attractive to young people. Individuals, particularly participants in the creative scene, unaggressively but firmly take the room they need to unfold their creativity. It is no mere chance that more and more creative businesses have settled in the area around the Kunsthaus Graz in Lend district, benefiting from the revival of an area that had previously been considered rather rundown. Numerous cafes and clubs are now part of the urban landscape there, as in the neighbouring district of Gries. It is likewise no accident that particularly in these districts there is a high proportion of immigrants.

Low rents attract many people from former Yugoslavia, Turkey and Kosovo to settle in Lend and nearby Gries. These two districts were recently the focus of an exhibition put on by the Kunsthaus Graz in autumn 2007, which took a wide-ranging analytical look at social aspects of these areas.

Cultural diversity, integration and human rights

Multiculturalism and cultural diversity are important factors that cities are supposed to bring with them in the UNESCO Cities of Design network. Graz has a tradition of cultural diversity. Because of its proximity to the Balkans, it has always enjoyed an enriching admixture of cultures - many designers, architects and artists for example come from southeastern Europe. But not only people from southeastern Europe have chosen Graz as their new home. In all, 160 nationalities are represented in the city, and have made their mark on the urban landscape. In Graz, this multiculturalism has become a matter of conscious policy and ultimately an integral component in the various design orientations in the city. That constitutes an enormous potential for the city. It can be used in design, and features widely in exhibitions, events, symposia and academic debate.

However, multiculturalism has to be communicated in a multicultural way, i.e. with the necessary sensitivity for intercultural differences. For designers in different industries and of different cultural origins, that spawns a host of new (and quite far-reaching) fields of activity, for example in information/media design and web sites. In Graz, this development is largely responsible for multicultural initiatives and national integrational projects becoming more familiar to a broad public over the years and being accepted as a matter of course and desirable feature. On a practical level, this has been a decisive factor in the launch of numerous initiatives and projects concerned with intercultural dialogue. A Peace Bureau – an educational institution focusing on issues of peace, development and human rights – has been set up to promote peaceful co-existence. Political independence and inter-religiosity are the basis for constructive collaboration in this field, so appropriate organisations are represented, along with all political parties and the Catholic and Protestant Churches. The common aim is
to create the foundations of peaceful co-existence among young people. That also applies to the IKU project of the Innovative Social Projects Association (ISOP). IKU means “experience through play” in the Edo language of Nigeria. Children and young people are offered an opportunity to get to know people from other cultures, thus promoting tolerant co-existence. Graz considers itself a city of dialogue and place of encounters. This cultural diversity was also the reason for Graz being the first city in Austria to set up a Migrant Advisory Council in 1996 to represent the interests of foreign residents. In addition, since 2000 Graz has been one of 24 cities worldwide (but so far the only one in Europe) to have gained the UNO title of “City of Human Rights,” awarded to cities that have shown particular commitment to human rights and diversity of cultures. Special importance was attributed to the subjects of integration and human rights in 2003, when Graz was European Capital of Culture. Events included the Long Night of Tolerance and Project: Interfaith Europe. Previously, in autumn 2002, a Kalachakra for World Peace took place, at which the Dalai Lama was one of the guests in the Styrian capital. Numerous projects during the 2003 European Capital of Culture programme fostered closer engagement and encounters with our neighbours in southeastern Europe. This is an issue that has been prominently reflected in the output of the Graz art scene since the fall of the Iron Curtain. The geopolitical situation of Graz on the fault line between east and central Europe prompted the Graz town clerk of the day, Dževad Karahasan, to publish a book about exclusion, cross-border commuting and identity. Grazer Gespräche (Graz Conversations) discussed phenomena of cultural diversity in Europe, the challenges for peaceful co-existence that they gave rise to and the significance of borders as a phenomenon in collective and individual perception. The discussion series was associated with the Kontinentalbruch (Continental Fault) Project, which was about religious fault lines between eastern and western Europe. Since 1995, Graz has had a street newspaper called Megaphon. The similarly named social initiative aims not to hand out charity but to offer work as a key to integration. The vendors of the magazine are trained for the job and their daily experiences are monitored. Currently around 120 Megaphon vendors operate in Graz and the Styrian district capitals. They are predominantly male and in Styria as asylum-seekers. They receive half of the €2.20 cover price. At a meeting of international street newspapers, longstanding Megaphon editor-in-chief Harald Schmied came up with the idea of combining homelessness and football. The result was the Homeless World Cup, launched in Graz in 2003 with 18 nations participating. By Melbourne in 2008, the number had risen to 56 countries, and the first competition for women also took place there. The 2009 worldwide competition in Milan is the seventh, following Graz, Gothenburg, Edinburgh, Cape Town, Copenhagen and Melbourne.

The city’s multicultural profile is reflected in numerous projects and initiatives. For example, since 1964 the Afro-Asian Institute has acted as a communication and meeting point for students from Africa, Asia and Latin America, with a wealth of events such as symposia, lectures, readings, exhibitions etc., thus promoting cultural exchange beyond European frontiers. One of the leading projects is “Crossing Cultures,” which initiates and promotes collaboration between artists with a migration background and Styrian cultural personalities. The aim is to remove barriers and increase awareness of the unfamiliar and unknown. The Crossing Culture_Cuba fashion show for example, staged in September 2009, had a direct connection with design, with fashion designers entering into a dialogue with artists. Artistic collaboration across frontiers is also the idea behind SLO ITA AUT. Organised by architects from Slovenia, this is a series of conferences aiming to consolidate regional partnerships. Justice is also being done to cultural diversity in a culinary respect in 2010, a “market of nations” is to be set up on Griesplatz, in an area where many people with a migrant background live.

**Design in Graz**

Design and Graz are a young but very promising couple!

In this connection, the Creative Industries Styria, launched in 2007, plays a central role. In the three years of its existence, the Creative Industries Styria has become one of the most interesting Austrian network communities. Along with the networking of economy and creative, it focuses on design-relevant topics, events and synergies, which creates a longterm effect among the population. In recent years, the expansion of Graz as a business and
technology centre with a flourishing cultural life as well has done much to strengthen the design scene quite noticeably. Graz’s numerous events and festivals for example have become an important source of clients for local designers, which in itself has strongly boosted the design scene. The same applies to companies and institutions based in Graz, who appreciate the wealth-creating aspect of design and make a point of co-operating with locally-based creative people.

Along with renowned designers such as Herms Fritz (graphic design), Gerhard Heufler and Kurt Hilgarth (industrial design), a vibrant generation of younger designers has appeared on the market who are exceptionally well trained and operate highly professionally. By way of example, the following cross-section of the Graz design scene highlights a number of particularly innovative representatives, some of them also being internationally active.

Gerhard Heufler, head of the Industrial Design course at the FH Joanneum and multiple winner of the Austrian state prize for design, was the first Austrian to be awarded the coveted Industrial Design Excellence Award (gold) (IDEA) conferred by the Industrial Designers Society of America (IDSA) for his Topturn X53 composting machine. Heufler is also the author of several books, including “Design Basics – Von der Idee zum Produkt” (Niggli 2004). In 2009, this classic design manual was revamped by Graz designer Alexander Kada.

The Magna Steyr Design Studio in Graz is one of the largest design facilities run by Magna. Headed by Andreas Wolfsgruber since 2000, this is where (among other things) the MILA (Magna innovative lightweight auto) was developed. The most recent MILA product, the mila ev, was presented at IAA in 2009. It can be turned over to series production very quickly, either as a genuine electric vehicle or, thanks to the clever basic concept, a vehicle driven with natural gas, fuel cells or a hybrid drive. Basically, what it amounts to is a fully integrated electric vehicle platform, which can be exploited in next to no time by any OEM to set up its own product, drive or design strategy. But the firm of Magna makes not only cars, but also electric bicycles. 71 years after the launch of the Styriette motorbike, we have a Made in Styria revival. Magna is bringing out an e-bicycle in retro design with the same name, which was publicly launched at Eurobike in Friedrichshafen in September 2009.

Bongfish Interactive Entertainment was set up by Michael Putz and Klaus Hufnagl in 1995 as a student working community. They offer outstanding graphic design combined with thorough technical expertise. Since then, they have produced a broad range of multimedia CD-ROMs and webpages, including the well-received VIRTUAL GRAZ presentation “Run for your future” for EXPO 2000 in Hanover. Bongfish had international success with the snowboard game “Stoked”, which was developed for the Xbox 360 and was awarded the Austrian state prize for multimedia and e-Biz.

Along with development and marketing, design is the most important element in a successful product. Edelweiss Industrial Design designs products that bring together all these aspects, taking into account the needs of consumers. The business is run by Philipp Haselwander, Georg Wanker and Roman Wratschko, and caters for international customers in product design in the field of design, development and communication – from the planning stage via implementation to launching in the market. The portfolio ranges from furniture via induction hobs to hydrofoils.

Denkbar & So was established in 2003 as a collective of architects, 3-D artists, programmers and musicians, together with management experts, lawyers and marketing specialists. One of Denkbar & So’s departments – Doso Digital Passion – did the submarine simulation “Going Down” for the Burj Al Arab Hotel in Dubai. It features various underwater worlds and thousands of virtual fish, together with perfectly co-ordinated sound backdrops. Kadadesign focuses on editorial design, graphic design, websites and exhibition design. The creative work of Alexander Kada and his team has already won a number of awards, for example the Austrian state prize for Austria’s most beautiful book (twice), the Joseph Binder Award, the silver medal for one of the “most beautiful books from all over the world”, the Fröbus art + print award, and the grand prix events award, best homepage.

Graz-based design & branding agency moodly brand identity is also internationally successful. With branches
in Graz and Vienna and a multicultural team from seven nations, the company has advanced in recent years to become one of the leading design and branding agencies in the country, with clients in Europe, Asia and the US.

Graz designer Wolfgang Bartelme specialises in developing professional icons. What started out on Apple computers became an international success story with the incredible rise and rise of the iPhone and iPod. Bartelme does the entire design for iPhone and iPod apps, additional application which can be downloaded. They include for example the Tipulator, which calculates tips, and got a mention in an Apple TV spot and reached the number 10 spot in US charts for iPhone apps. Another is Convert, a currency calculator, which made it to the number 2 spot in the charts. In addition, the one-man company offers website and blog design, user interface design, usability reviews and logo/CI design.

One of the shooting stars on the Graz fashion scene is designer Lena Hoschek. After training and doing a year’s practical experience in London with Vivienne Westwood, she opened her first shop in Graz in 2005. Meantime, she also runs a shop in Vienna, and shows her collections at international fashion shows, for example, Fashion Week Berlin. The Lena Hoschek brand is found in shops throughout the world (for example, Austria, Germany, Switzerland, Holland, Spain, Japan, Italy and Saudi Arabia). Among the designer’s customers are TV presenter and author Charlotte Roche, model Franziska Knuppe and American singer Katie Perry.

Also internationally successful is Graz-born Ines Valentinitzsch, who studied under Helmut Lang and Marc Bohan (Dior) at the University of Applied Arts in Vienna and the Domus academy for fashion and design in Milan, the city where she still works today. She designed her first collection in 1998, and since 2000 has shown her summer and winter collections twice yearly during the Milano Collezioni fashion week and at sales fairs in Paris.

Graz company Northland produces outdoor clothing, and sells it in around 40 shops of its own in German-speaking countries and around 200 in China. It also has distributors in 40 other countries, including Argentina, Russia and Mongolia. It sells a broad range of products, from functional clothing to items of equipment for open-air sports of all kinds. Along with practical design and outstanding product management, the firm is notable for it professional co-operation with practitioners of extreme sports and a steady stream of test results and user testimonials detailing their requirements and experiences under extreme conditions, all of which are constantly fed into the production process and lead to further innovations. The process includes the latest developments in materials, plus ecological innovations such as clothing made from hemp, bamboo and coffee grounds.

Christopher Gloning and Christian Gumpold were the founders of the Graz-based industrial design studio motion code: blue. One of their core specialisms is the development of clearly designed, functionally oriented yachts with sophisticated styling. The product palette ranges from motor yachts and sailing yachts via dinghies and maritime equipment to accessories and vehicles. Currently they are working on a yacht-design commission for a Taiwanese shipyard, a 50-foot motor yacht that is due to go into series production in 2010. In addition, they did a highly innovative yacht study supplying a completely new approach in the field of 25m yachts. The concept of centrally-engined sports cars was transferred to yacht design, to produce a highly dynamic modern product for a growing target group of young, design-oriented people.

Events and festivals

Graz has extensive experience in organising and implementing design-related exhibitions, events and festivals. The most important of these are the design festival assembly and Design Month. Every spring, they present contemporary design to a broad public, thereby raising the awareness of design.

assembly

The assembly festival is now in its seventh year, and is larger and has a greater international presence than ever. Present at the four-day assembly 2010 event were 70 designers from all disciplines. 50 of them showed what Sty-
asia has to offer in terms of design. However, assembly has had an international reputation for years, and as a consequence international designers from countries such as Slovenia, Croatia, Bosnia, Bulgaria, Hungary, the Czech Republic and Latvia enrich it with their presence. Fashion has always played an important part at assembly, and since 2009 there has been an important prize for fashion designers. The Kastner & Öhler Award at assembly reaps the winner of more than fine words. The winning collection gets a presentation on the premises of the distinguished store and, in 2010, a photo shoot that did justice to the models in various settings. But assembly is about more than just fashion, since it takes a comprehensive approach to the subject of design. assembly offers a broad cross-section of all aspects of contemporary design, with forays into the fields of art, music and performance. One example is the “bring the toys back home” scheme of the Graz-based Syndikat group of artists, who made a documentary film of their toys tour in Africa and showed in the process what people there mean by sustainability. They use rubbish carted from all parts of the world as the starting material for new products of their own. Some of these designer objects were on show at assembly 2010.

**Design Month**

Graz had its second Design Month in May 2010. Design Month is an image and awareness offensive aiming to shift design from the margin of collective attention directly into the centre of public awareness. Design Month brings together and channels the energy of the local creative economy for a month so as to raise its profile to the outside world. The aim is to create the broadest possible awareness of the concept of design and underline its importance as an economic factor in public consciousness. This means showing that design is more than just product-styling, but means developing intelligent solutions that generate tangible benefits for people. Thus design is seen as a development and wealth-creation process in which Styrian companies need to participate more positively. However, a prior necessity for this is that creative people are more visible and that the market is stimulated. Long-term, Design Month should become a fixed point among international design events, and thus establish an international presence. Every year, Design Month puts on in Graz – and indeed throughout Styria – a packed programme involving a variety of activities and a broad spectrum of different design industries, ranging from architecture via music to fashion. With the co-operation of numerous collaborative partners at local level such as for example the Haus der Architektur, the architectural faculty of Graz Technical University, the FH Joanneum (University of Applied Sciences) and the Landesmuseum Joanneum, a mix of exhibitions, festivals, lectures, workshops and presentations successfully showcases the creative economy. The programme of the first Design Month, in 2009, included the design exhibition Showroom Styria, the design market Stock Sale, the design festival assembly, the springnine festival strongly focusing on electronic music, and the lendwirbel event in Lend district, which is the heart of Graz’s creative zone. In addition, the Designers in Residence scheme introduced creative people directly into Graz companies, where they worked for one month in close collaboration with the company on a clearly defined, design relevant objective. In 2010, alongside fixed events such as assembly, springten and lendwirbel, Design Month included a variety of events, lectures and the like including two special exhibitions. The Design Journey exhibition showed what UNESCO Cities of Design Berlin, Montreal, Buenos Aires, Kobe, Nagoya, Shanghai and Shenzhen have achieved with their status as Cities of Design. To this end, 19 students of the masters course for Exhibition and Museum Design at the FH Joanneum visited those cities. There they did interviews, met creative people, and explored the lifestyle of the cities. After the conclusion of this travel and research project, the Graz design ambassadors summed up their impressions in an exhibition, asking themselves inter alia, “What makes a city into a City of Design?” Design Month also was present in Vienna in 2010 with an exhibition on new Styrian design at the designforum in Vienna. The exhibition was devoted to the subject of industrial design in Styria. On show were studies by students of industrial design at the FH Joanneum and products already produced by FH graduates. An attractive, high-quality album called “Design Impulse” was published to go with the exhibition. Overall, Design Month acts as a widely visible symbol flagging the serious intent of the city of Graz and the state of Styria in showcasing their creative potential. It is also an important milestone in the further development of Graz as a city with a design impact far beyond
its own borders, by virtue of its attractive educational facilities, innovative companies and a public increasingly sensitive to design, which make it increasingly a hub of the creative economy. Creativity is of course not seen as a light-hearted or naïve process of individual self-discovery and representation but as the raw material for the innovations of the future.

**Film, Theatre, Jazz and all that**

Austria's film festival Diagonale, has been a major feature rein Graz's cultural programme since 1998. Along with all Austrian feature and documentary films that have been in the cinemas in the previous year or are premiered here, selected shorts, animation films, experimental films and videos are also screened. Combining politics with art and music within a special framework is the declared objective of the Elevate festival, which was launched in 2005. The musical side of the festival offers exciting off-mainstream acts and music styles. Elevate functions in fact as an interface between invited guests and local artists, collectives and institutions. The historic sites in Graz's old city and internationally celebrated conductor Nicholas Harnoncourt's interpretation of music from the mediaeval to the Romantic period ideally complement each other at the styriarte music festival, founded in 1985.

The varied programme of La Strada, the street and puppet theatre festival, has delighted young and old since 1997 with performances by Austrian and international artists. Last year's theme was “being a stranger” – put across by people and puppets in an entertaining and thought-provoking fashion. A new item last year, on 27th - 28th June 2008 in Graz, was the youth culture festival Future Icons. On show is everything dynamic, diverse and exciting that youth culture has to offer. Concerts, performances, drama, exhibitions, inventions, sports events and happenings in public spaces are on the programme. The aim is to show a selection of projects that are authentic and special in an individual way and so give a glimpse of the fleeting world of the generation of present-day icons of the future (future icons). For a whole week, vokal.total was the watchword of a cappella groups from all over the world. In 2008, the festival was taking place within the framework of the World Choir Games, the world's largest choral event, which brought over 400 choirs and 20,000 singers to Graz. As part of the 8th vokal.total, the International A Cappella Competition for Jazz and Pop Ensembles was staged. International top groups were singing for the “Ward Swingle Award” in this well-known European competition. The 20th International Mountain and Adventure Film Festival took place in Graz in 2008, promoting and developing the culture of mountain, adventure and nature films. Graz Jazz Summer brings together stars and legends, international and home-grown musicians who have already made a name or are awaiting a breakthrough. The spectrum of this musical event ranges from classical jazz to new styles, from R&B to Soul and Gospel and even further. The American Institute of Musical Studies (AIMS) has already completed its 38th programme in Graz. Hundreds of young artists from all over the world have been to Graz to attend an intensive musical training programme and delight the public with their skills.

The springfestival is the biggest Austrian festival for electronic art and music. With more than 20,000 visitors, 14 different locations, 250 international and local DJs, live performers, video and media artists and presenters, springgeht (the 8th edition of the springfestival) stood apart from other mass spectacles. It combined experimental and minority developments in electronic music with the latest trends, hypes, and fashions, thereby creating a mixture of mainstream and avant-garde culture.

The BLOGTXT Theatre Festival project, under the aegis of the Graz Theatre, aims to filter social and political trends from personal and multimedia blogs and turn them into texts for drama. Above all, it involves exploring the interests and concerns of the Internet generation in the partner countries Italy, Poland, Romania and Hungary - the similarities and differences, expectations, orientations and issues that are evolving in the new European arena.
Design in Figures

The design area thereby also includes the field of promotion and communication design as well as media design (audiovisual media).

Design in Graz

In the data pool of the Creative Industries Styria – the largest online account of the styrian creative economy – there were 694 entries of designers resident in Graz on 30th June 2010. Graphic design as well as promotion and communication design make the biggest part of the Graz design scene, followed by Information design, web design and Multimedia & Screen design.

Fig. 01
*Design is the biggest and most important area of the Styrian creative economy.*

Fig. 02
*694 entries in 8 different sectors show the spread of Graz’s design sector.*
Joanneum UAS

Joanneum UAS was established in 1995. With its 36 degree programmes in the areas of “Health Sciences”, “Information, Design & Technologies”, “International Business” and “Life, Building, Environment” it is one of the leading universities of applied sciences in Austria.

The Information, Design & Technologies programmes have an innovative, multimedia, technological, and application-oriented thrust. Interdisciplinary project work allows students to design, develop and apply the technologies, methods and products of the future. By cooperating with businesses and institutions in the public and private sectors, students become familiar at an early stage with the different technical, economic and design requirements of their potential employers and the tight time-frames in which they operate. Thus our graduates are well prepared and qualified for the working world.

Degree program “Museum and Exhibition Design”

Degree: Master of Arts in Art and Design
since 2006
duration: 4 semesters
number of college places per year: 15
number of students (15.11.2009): 48
number of graduates: 15

Degree program “Industrial Design”

Degree: DI (FH)
since 1995
Duration: 8 Semesters
number of college places per year: 16
number of students (15.11.2009): 66
number of graduates: 168

Degree program “Information design”

Degree: Bachelor of Arts in Art and Design
since 1999
Duration: 6 semesters
Number of college places per year: 74
Number of students (15.11.2009): 225
Number of graduates: 375

Degree program “Information Management”

Degree: Bachelor of Science in Engineering
since 1998
Duration: 6 semesters
Number of college places per year: 45
Number of students (15.11.2009): 132
Number of graduates: 398

Degree program “Information Management”

Degree: Graduate Engineer
since 2009
Duration: 4 semesters
Number of college places per year: 30
Number of students (15.11.2009): 33
Number of graduates: 0

Degree course “Media and Interaction Design”

Degree: Master of Arts in Art and Design
since 2007
Duration: 4 semesters
Number of college places per year: 15
Number of students (15.11.2009): 36
Number of graduates: 8

Degree course “Software Design”

Degree: Bachelor of Science in Engineering
since 2004
Duration: 6 semesters
Number of college places per year: 20
Number of students (15.11.2009): 85
Number of graduates: 62
Milestones from the 1960s to European Capital of Culture, 2003

At the beginning of the 1960s, Graz felt the ripples of an internationally perceptible art movement that can be broadly described by the umbrella term avant-garde. In Graz, it was a breath of fresh air, and widely welcomed – an “advance guard” soon developed in more or less all the disciplines, from architecture via literature to photography. Although this pioneering role went down well on the international scene, the inhabitants of Graz didn’t know at first how to handle the energies of their artists. From a modern perspective, however, it is apparent that, in the 1960s, a tradition was initiated and pioneering work was done without which subsequent major projects such as Graz 2003 wouldn’t have been possible in the form they took, nor indeed would they have gained such broad public acceptance.

As a result of the “actions” and interventions in public space in the style pioneered by the Forum Stadtpark or the avant-garde festival steirischer herbst, the population of Graz is now thoroughly used to encountering art, and in a broader sense, design in public spaces. Both directly impinge on individual living space and facilitate new ways of seeing.

Forum Stadtpark

Founded half a century ago, in 1958, the Forum Stadtpark represents a highly active and innovative network of and for artists from various fields. It was founded primarily as the result of an initiative by young Graz artists who were looking for exhibition and production facilities. They found a particularly prominent, well-known building in the largest green area in the city (the Graz Stadtpark) that appeared to be a suitable property. A former café, it was empty, and being used by the city for storage. With the assistance of numerous artists it was adapted, and therewith became the first example of art and culture successfully asserting a right to space.

The Forum Stadtpark was used from the first as a multi-genre building, where representatives of architecture and technology, fine art, film and photography, literature, music, theatre, cabaret and science could meet up and exchange views. They were soon producing an increasingly packed, extensive public programme. After the change of generations in the mid-1990s, the genres of new media/media/net art were added. At the same time, pop culture and its sub-cultural offspring such as for example the young Graz DJ scene, became an important part of the programme.

A fundamental defining motto and as it were first concept was the slogan “declaration and confrontation”. What began with the consistent use of lower case in all German documents, continued in actionist readings and confrontational exhibitions. A holistic approach and interdisciplinarity were – both then and now – taken for granted in Graz’s art output. Thus Graz was swimming with the tide and able to position itself both nationally and internationally.

From the first, there was close co-operation between disciplines: programme periodicals were designed by artists, who also designed stage sets, and writers wrote essays about others which were published in the numerous periodicals. Among such media known far beyond the boundaries of the city is the literary periodical “manuskripte”, which has been published since 1960 and still constitutes a central organ for contemporary literature today. At the end of the 1990s, the original historical separation of genres was dissolved in favour of interdisciplinary projects, and the networking of fashion, design, pop, media and advertising was the result. The Forum Stadtpark became an agenda-setting place, a presentation room and a production laboratory.

The Forum Stadtpark still retains its role as an engine of innovative development in contemporary art, and provides numerous opportunities to get to grips with cutting-edge positions on a sound basis. The key principles of the Fo-
rum Stadtpark have always been the same ever since it was founded – interdisciplinarity, cultural diversity, and the linking of old and new. Rebuilt in 2000 as a legendary but also future-oriented place, the Forum Stadtpark has particular attractions for young artists. Artists-in-residence programmes, which promote cultural exchange across all frontiers and disciplines, have been a fixed component of the Forum Stadtpark mission since the first. Between 2001 and 2003, for example, the Air_port scholarship scheme brought a total of 28 artists from Africa, America, Asia and Europe to Graz. They had the use of the facilities for three months, and could explore the cultural potential of the city.

steirischer herbst

The steirischer herbst is a festival of contemporary art rooted in the networking associated with the Forum Stadtpark, and has been operating from numerous stages and premises and the city itself since 1968. The festival was launched with the aim of bringing Graz up to the level of international art. The fact that an avant-garde festival such as steirischer herbst could come into being and establish itself in the first place is not least due to the initiative of open-minded cultural politicians. Like the Forum Stadtpark, steirischer herbst also stands out as a cultural initiative with an international reputation. Not only has it exhibited artists from all over the world, it has also been able to actively integrate local art and culture into the programme. A key element of the steirischer herbst programme was and is musikprotokoll, which devotes itself unreservedly to experimental music. Composers such as György Ligeti, Wolfgang Rihm, Mauricio Kagel, Georg Friedrich Haas, Beat Furrer, Olga Neuwirth and Krzysztof Penderecki have been among the regular guests at musikprotokoll, with premières of their works. Constituting another important, now regular element of the steirischer herbst programme are plays, dance productions and performances, like the art scene in contemporary guises, with national and international artists represented. In the 1990s, the programme was extended by the addition of new media and net art. The Graz film scene has also become part of the steirischer herbst landscape. In 1973, Karl Neubacher and Wilhelm Hengstler founded the “erste grazer filmtage” (first Graz film days), whose productions were also screened during steirischer herbst. Thanks to Peter Gerwin Hoffmann and Jörg Schlick, other close contacts were set up with the international art scene.

Time and again steirischer herbst has proved its mettle by coming up with radical change and new ventures. In 2008 (theme: Strategies for avoiding misfortune), the festival attracted over 44,500 visitors. Over 600 artists from 23 countries took part in the 210 events. Ticket sales at stage events and concerts accounted for 95% of capacity. In addition to its efforts in the field of contemporary art, steirischer herbst also plays a role in the lifestyle of a younger Graz public. The herbstbar, which opens its doors in a different place every year, functions as a hub and venue for the exchange of views.

Literature from Graz

Literature has always played a major role in the Styrian capital. And again it was the Forum Stadtpark that tapped the latent talent and triggered off a wave of literary production that attracted attention throughout the German-speaking countries. Writings from Graz in all fields of literary creation – poetry, prose and drama – found an audience with the literary public, and helped to set the pace. The internationally successful author Peter Handke was one of the protagonists of the young Graz scene in the 1960s, as was the later Nobel prize-winner for literature in 2004, Elfriede Jelinek. However, writers such as seasoned “manuskripte” publisher Alfred Kolleritsch, Wolfgang Bauer, Barbara Frischmuth, Klaus Hoffer, Gert Jonke and Gerhard Roth never considered themselves as a writer’s union with a clearly stated programmatic agenda, but featured much more as a loose, non-homogeneous group. Yet for all the aesthetic differences between them, one thing spurred them all on – scoring off the encrusted structures of the post-war period and “carrying on with the story”, and in turn linking up with the traditions of the historical avant-garde before and after the First World War.

Numerous plays were premiered on stage at the Forum Stadtpark, though here again efficiently functioning reciprocal networking across genre boundaries was of importance. Thus the stage designs for plays by dramatist Wolfgang Bauer, who died in 2006, were carried out by
the pool of available artists and accompanied by music written in-house.

Many writers from this environment were taken on as young authors by distinguished publishers such as Suhrkamp, Rowohlt and S. Fischer. In Graz itself, literary publisher Droschl was founded at the end of the 1970s, and is now established as one of the leading companies for modern contemporary literature. Its list includes for example the entire dramatic oeuvre of shooting-star playwright Werner Schwab (1958-1994).

Architecture in Graz

Important hotspots in the late 1960s included the Faculty of Architecture’s drawing centre at Graz’s Technical University. There, the energies of a whole host of young architectural students came together to make Graz into an internationally recognised centre of contemporary architectural thinking. The label may be somewhat confusing – the “wild youths” in the drawing studios of the Technical University were not in the least bent on developing a joint agenda or a homogeneous “Graz style”. What they shared was an uncompromising interest in innovation in form and function. The Graz School included many architects who have since forged international reputations, such as Günther Domenig, Hermann Eisenköck, Michael Szyszkiowitz & Karla Kowalski, Manfred Wolff-Plottegg, Klaus Kada, Volker Giencke and Eilfried Huth. Notable examples of their works include the glasshouses at the University of Graz’s Botanical Gardens (Giencke), the Stadthalle in Graz (Kada), and the Social Sciences faculty at the University of Graz (Domenig, Eisenköck).

The next generation of architects is already at work in Graz. Names such as Ortlos, Love, Splitterwerk, Purpur, Innocad, Riegler/Riewe and Markus Pernthaler indicate how vital and dynamic architectural thinking has remained.

The outstanding international reputation of Graz architecture was underlined with the presentation of the “best architects” award in 2009. This prize is awarded to the best architects in German-speaking countries and is considered a seal of quality for outstanding architectural achievement that puts the architects and architectural firms involved at the top of the international architectural scene. Architects thus distinguished include epps Ploder Simon ZT GmbH (Industrial Buildings category), Riegler Riewe Architekten ZT-Ges.m.b.H and Gangoly und Kristiner Architekten ZT GmbH (Other Buildings category) and Architekturbüro Plottegg and S.DREI Architektur, Armin Stocker & Walter Sametinger (Interiors category).

Haus der Architektur (“House of Architecture”)

Architecture needs a voice. In this respect, Graz was a pioneer in Austria. Its “House of Architecture” built in 1988 was the first such institution anywhere in Austria, creating an interface between architecture and the public with numerous activities aimed at generating broad public interest in architecture. In Graz, these activities range from exhibitions, lectures and workshops, as well as competition presentations, architecture information days and excursions down to establishing their own specialist publishing house producing a broad range of architectural publications for an international market.

It has proved a successful way of championing architecture. During the 1990s, the Graz model was copied throughout Austria. Today, each of the nine federal provinces runs its own “House of Architecture”.

Graz also has its own Internet platform, www.gat.st, which acts as an Internet portal for architectural and local environmental issues for the whole of Styria. This was likewise set up on the basis of a broad consensus among regional architectural institutions.

In 2008, the “House of Architecture” moved into a thoroughly renovated and refurbished complex of buildings at 2-4 Mariahilferstrasse (the Palais Thinnfeld), where it is a near neighbour of the Kunsthaus Graz and Camera Austria.

Camera Austria

Camera Austria is one of the globally best-known institutions in the field of contemporary photography. In Austria, it is the most important interface between photogra-
photography, art and society. Founded in 1975, it has cast its net wide, and covers everything relevant to the artistic side of photography – the theoretical and academic aspects, curating exhibitions and journalism – in the context of contemporary art, new media and social developments. Its activities include a well-packed exhibition programme, regular symposia on photographic issues and the publication of Camera Austria International magazine as well as the book programme Edition Camera Austria. Every other year since 1989, the City of Graz has awarded its “Camera Austria Prize for Contemporary Photography”.

In 2003, Camera Austria moved to new premises at the Kunsthalle Graz, which is where the ongoing exhibition programme and magazine editorial office are now based. The premises also house an extensive library open to the public, containing a wide-ranging collection of exhibition catalogues, artist monographs, books on theory and the history of photography, plus a comprehensive archive of international art and photography periodicals.

Jazz – with an academic blessing

Graz and jazz is the story of a particular affinity. What makes it special is mainly the above-average density of jazz clubs in Graz, which reflects the enthusiasm of the local population for jazz in all its facets. And there is another aspect to jazz-city Graz: since the mid-1960s, jazz has been the preferred music and lifestyle for a whole generation, and not only in the cellar clubs. The first jazz training institution was set up in 1965 at a European university – formerly the Academy of Music and the Performing Arts, now the Arts University. A large number of young music students, many of them from former Yugoslavia, have now graduated from it, laying solid foundations for their later careers. In the other direction, numerous international jazz greats have taught in Graz as visiting professors.

In the last four decades, internationally successful Graz jazz musicians such as Oskar Klein, Erich Kleinschuster, Dieter Glawischnig and the brothers Wolfgang and Christian Muthspiel have consolidated the reputation of Graz as a jazz metropolis. And so it is no accident that Graz saxophonist, band leader and jazz professor Karlheinz Miklin is president of the International Association of Schools of Jazz (IASJ). In 1993, this association of leading jazz schools held its world congress in Graz.

Art and the public

One of the foundation stones for the later nation-wide enthusiasm for media art – then in its infancy – was laid back in 1969. The driving force was the “pool group” of Graz artists associated with Horst Georg Haberl, Richard Kriesche and Karl Neubacher. Art and the public, or the right of art to a public audience away from traditional centres of art was one of the main concerns of the group, which set up its own media gallery called “poolerie”, and a periodical of its own called “pfirsich”. The group acquired a national reputation through its collaboration with Graz shoe firm Humanic. As a result of this initiative, numerous painters, composers, writers and musicians were offered an opportunity to come up with media art presentations (television or posters) via the Humanic brand. Many of the Humanic spots and posters have now acquired cult status and are a fixed item in the collective Austrian media memory.
Graz 2003 – Cultural Capital of Europe

Graz has form in handling major cultural events. The groundwork done in steirischer herbst, styriarte, La Stra-da and countless lesser or more substantial festivals over the decades proved invaluable when it came to putting on the seriously big project of European Capital of Culture 2003. In the event, Graz was able to both develop its strength as a tourist destination and build on the vibrant local and regional art and cultural scene. In doing so, the city managed to position itself as a cultural hotspot in Europe with an international reputation, conveying two things above all – credibility, and a profound and enthusiastic commitment on the part of politicians and the local population to making the Culture Capital Year work.

Graz’s contribution to the Cultural Capital brand had impact. One interesting aspect in this connection is that, following Graz’s year as Cultural Capital, 21 German cities applied for Cultural Capital status in 2010, solely because of Graz’s successful strategy. The above-average level of investment in advertising and marketing was one reason for this sustained success. Another was the fundamental orientation of the 2003 programme, which made best use of the creative strengths of the artistic and cultural personalities and bodies resident in Graz and Styria.

Graz offers a vivid example of how Cultural Capitals don’t automatically have to be national metropolises. That Paris, London and Berlin are in themselves cultural capitals anyway enormously increased the chances of second cities in the country concerned. In Graz, the plan to apply for Cultural Capital status was mooted very early on. The title of European Cultural Capital has been awarded since 1985, and even at that date there was a movement in Graz to apply for it. Then in 1988 the decision was taken to put on a Cultural Month in Graz in 1993. Finally in 1998 Graz was awarded the title of Cultural Capital as only city in Europe for 2003.

From then on, there was an enormous upsurge of adrena-line on the Graz art, culture and creative scene. With the prospect of a Cultural Capital year ahead, projects could be given the go-ahead that had been on the city’s agenda for years. The best example of this is the Kunsthuis Graz, constructed to plans by British architects Peter Cook and Colin Fournier, which not only gave the city a modern ex-hibition space of global architectural renown, but also did much to trigger off the sustained revivalisation of a hither-to neglected part of the city. Another architectural sym-bol of the sustained revival of the city, i.e. Mur Island, was constructed directly alongside the Kunsthuis to plans by New York artist Vito Acconci. It provides a stage and recreation area, and for pedestrians also a second river crossing between the two halves of the city. Therewith the river was positively incorporated into the city’s everyday con-sciousness again, after being for centuries firmly anchored in people’s minds just as a source of flooding. The prome-nade on the eastern bank was extended, a small part of it directly in the city centre even functioning as a city beach. The new positive image of the river had as a further con-sequence that in 2003 the national championships in river surfing were held there.

The success of Graz 2003 was due not only to the contents of the official programme but also to the enhanced feeling of solidarity that spread from the politicians to the arts and culture scene and the population at large. Putting aside their political differences, particularly the mayor at the time, Alfred Stingl, and the cultural supremo of the day, Helmut Strobl, generated enthusiasm for the project, signalling to both residents and the rest of the world that Graz was capable of tackling it successfully. The interest on the part of the creative scene in Graz was enormous. From over 700 submissions, Intendant Wolfgang Lorenz and his team together with executive directors Eberhard Schrempf and Manfred Gaulhofer selected 108 schemes that saw the light of day during the project year.

The Graz 2003 – Cultural Capital of Europe programme set itself the ambitious objective of linking the local scene with the international art world, while at the same time involving the local population to a high degree. Along with participation by international stars such as Vito Accor-ni, Henning Mankell and Nikolaus Harnoncourt, empha-sis was placed above all in awakening in the city and its population sensitivity towards others, receptivity to new things and enthusiasm for a vibrant cultural life. Against this background, concepts such as tolerance, acceptance, participation and diversity should be seen as key values in the drafting of the programme.
Education and training

With around 40,000 students out of a total population of 290,000 inhabitants, Graz is justly entitled to call itself a student city. Four universities (Karl Franzens University, Technical University, Art University and Medical University) and the specialist Joanneum and Campus 02 UASs (Fachhochschule/university of applied sciences) are not only a key feature of life in Graz. They also form a vital basis for the city’s international links. Alongside the traditional relationships with south-eastern Europe, it is the high standing of the Art University internationally that for example attracts numerous students from Asiatic countries to Graz.

The relatively high number and quality of the training and research institutions in the Graz area is an essential guarantee for the attractiveness of Graz as an educational centre. In addition to the classic higher education institutions, there are numerous other bodies that offer extensive further education in various fields – “ongoing learning” is in this context more than just lip service.

Joanneum UAS

Joanneum College was founded in 1995. Currently it offers 30 separate courses in the four specialist fields of information, design and technology, life and environment, international economics and health sciences. These now make the Joanneum one of the leading UASs in Austria. The college was awarded UAS status in July 2007. Close links with numerous partner companies, and the mobility of students and staff in exchanges with partner colleges, ensure the international quality of the training.

Industrial design

A survey by the leading American magazine “Business Week” ranked the Joanneum’s course of industrial design among the 60 best design schools in Europe, Asia and North America. Gerhard Heufler, head of the course, designed the four-year course in 1995 together with Gerald Kiska, who now runs Austria’s largest design studio, with 100 employees. Every year, 16 students are selected from around 130 applicants. The course has excellent links worldwide, with 11 higher-education institution partners in Sweden, Italy, Holland, Germany and France. There are also schemes for collaboration with Magna Steyr and Audi.

Graduates now work for companies such as Nokia, BMW, Volkswagen and the well-known IDEO-Studio. Christian Zwinger for example is a senior designer with Adidas and, following an international competition, Peter Respondek and Dominik Flik were commissioned to construct the design studio for Deutsche Telekom, where they work as art directors.

Three of the internationally successful graduates, Julian Hönig, Christian Becker and Thomas Binder, designed the new show car, the Cross Coupé quattro, for Audi Design. Julian Hönig was also responsible for the design of the Audi RSQ sports coupé, which was driven by Will Smith in the film I, Robot. Meantime, he has been working for Lamborghini as a senior designer, while Thomas Binder works as an interior designer for Mercedes Benz.

One graduate who has set up his own business is Michael Tropper, who is co-proprietor of the design studio Forpeople in London. Services offered include product design, design strategy, and interior design and research. Among the firm’s customers are British Airways, Nokia, Panasonic, Mars, Alfred Dunhill and Boeing.

Exhibition and museum design

Another branch of training covers exhibition and museum design, where students acquire expertise in conveying concepts and ideas by means of visual communication and in the media use of objects in rooms (scenography). Along with the domain of exhibitions both at museums and elsewhere, immersive worlds of experience are planned and roadshows or innovative exhibition presentations are designed and implemented.
One particularly successful graduate from this course was Isabella Schlagintweit. She was awarded the internationally renowned red dot design award – given annually for high-quality, innovative design – for her final-year project on “Corporate Identity and Corporate Design for Cultural Organisations – an Image for Forum Stadtpark.” In 2009, the jury of international design experts had 6,112 works from 42 countries to choose from. Isabella Schlagintweit’s work was singled out among 471 to receive awards, in her case in two categories, namely Editorial and Corporate Design.

### Information design

Design in the sense of the visual translation of information is at the core of the information design course. User-friendly interfaces, video and audio productions – all these are designed with the production resources of graphics and web design and multimedia production, based on knowledge of usability design. Communications processes in the print media and new media are planned and optimised.

Co-operation schemes with creative industries, festivals, media centres etc. enable students of media and interaction design to establish contacts and experience in their future professional fields. They are prepared for this by courses in the fields of communication design, interaction design, content generation and the preparation of information, conception and project management/project communication. Their knowledge enables them not only to design media processes, but also equips them to roll back the frontiers of state-of-the-art media processes and technologies.

The course in exhibition and museum design constitutes a special form of training during which students become experts in putting across content by means of visual communication and the mediatised handling of objects in interiors (scenography). Alongside the field of exhibitions inside and outside museums, immersive experiences are planned, and road shows or innovative fair presentations devised and implemented.

### Graz University of Music and Performing Arts

The present-day Musikverein für Steiermark (Styrian Music Society) was founded in 1815 in Graz as an “academic music society”. The Society’s articles specified its objectives as both putting on concerts and providing teaching. The Society’s first music school – the Song School of the “Academic Music Society” in Graz – opened its doors to pupils in 1816, and is thus the oldest musical institute in Austria. From the start of the 1998/99 academic year, the former College of Music and Performing Arts in Graz was upgraded to the University of Music and Performing Arts.

Described by Dutch architectural firm UNStudio Van Berkel & Bos, MUMUTH – the Institute for Music and Musical Theatre – was officially opened on March 1, 2009, and will enable students to show off their skills in public. The ultra-modern premises are fully equipped to present new music and electronic music, contemporary forms of jazz, new choral music, symphonic wind orchestras and brass bands, innovative forms of musical theatre, and new chamber music to the public.

Drama as the physical embodiment of creativity – that is what students of drama experience at the Art University of Graz with the development of their acting, speech and musical skills. Along with practical and theoretical study of dramatic works, students are also introduced to new media, film and radio.

Design in the field of art and creativity in the field of drama is what stage and costume design consists of – a course offered at the Institute for Stage Design along with all artistic and academic subjects.

### Graz Technical University

Founded in 1811 as the Joanneum, Graz Technical University now consists of seven faculties comprising 104 institutes where cutting-edge international research is carried on. The Technical University also has a reputation in the field of design. Its racing team has been designing highly successful racing vehicles since 2003, which featured in the list of Formula SAE winners soon after their first appearance. In this international design competition,
which students from over 270 universities take part, various aspects such as technical performance, innovation, creativity and manufacturing economy are assessed. To be successful here requires creative co-operation among students from various courses such as mechanical engineering, telematics and business administration. The demographic development towards a longer life-expectation also requires innovations affecting the health services. Successful prevention, diagnosis and therapy are based inter alia on the application of the latest technology. The relevant expertise for innovative work in this field is taught on the BA course in Biomedical Engineering. The syllabus also includes the study of the “design” of molecules, which are investigated for their possible use in therapy.

A gift for both art and technology is required for the BA and Masters courses in electrical engineering/sound engineering, which sets up a very special link between technology and music, science and art training, and between Graz Technical University and Graz Art University. Another link is with the motor industry cluster Styria, specifically with the acoustics departments of the motor industry and exhaust manufacturers, which expands the possibilities of creative activity beyond the field of audio and music industries.

**Karl Franzens University**

Established in 1585, Karl Franzens University is among the oldest in Europe. Today it offers 70 courses at six faculties, with a throughput of 22,000 students a year. Graduates of arts subjects often end up in the creative industry. Vocational aspects are for example taught during the optional module on applied cultural sciences (culture management).

Other bodies attached to Karl Franzens University include the Franz Nabl Institute for literary research, which focuses on aspects of the historical and current literary scene in Styria in a national and international context, and Literaturhaus Graz. The varied programme of the latter – readings, exhibitions, discussions, theatre performances, children and youth literature (bookolino) etc. – is also addressed to visitors who have hitherto had no access to literature. A unique body in Austria is the Centre of Expertise for Art and Cultural Law, which is dedicated to research, teaching and services in the field of culture and law in association with the Jurisprudence Faculty. This involves not only doing research and teaching, but also producing expert opinions and organising events for the culturally minded, artists and institutions in the field of art.

**Medical University**

In 2004, the medical faculty of Karl Franzens University was hived off as an independent university. Many people’s need for alternative and complementary medicine as opposed to orthodox medicine is catered for by the research centre for traditional Chinese medicine founded in 2007, in which research is done into the effectiveness of Chinese herbal plants and acupuncture by high-tech methods (for example pain-free laser needle acupuncture and electro-acupuncture). The health industry also offers potential for creative activities as, due to the ever-growing proportion of older people in the population, there is a need to adapt ordinary everyday products to requirements.

**Campus 02 – the business UAS**

Campus 02 opened its doors in 1996 to facilitate in-service training for people at work and train management-level staff for business. In 2006, it was upgraded to a Fachhochschule (UAS), and currently has approved places for 1,086 students. The five courses offered are: automation technology; information technology and IT marketing; innovation management; marketing and sales; accounting and controlling.

At Campus 02, Innolab is a feature set up to encourage creative people. Innovative processes put forward by individuals or small and medium-sized businesses are encouraged by running a rule over their economic feasibility and practical implementation.
HTBLVA Graz Ortwein School

The Ortwein School is the only school in Austria to offer a five-year vocational training in artistic occupations with a school in advanced art and design leading to a matriculation exam and degree exam.

The following training options are available:

- Graphics and communications design
- Audiovisual media design
- Furniture/interior design
- Product and presentation design
- Ceramics design
- Metal design
- Three-dimensional design

Styrian Vocational School (LBS Graz 7)

LBS Graz 7 offers training in media expertise and media design. The syllabus includes inter alia design and layout, image processing, screen design and compositional design.

Vocational training

Creativity and flexibility, individuality, and identification with the products are the essential factors that encourage young people to opt for vocational training. The high quality of training in businesses ensures that Graz as centre of business and innovation is equipped with highly talented staff to meet the challenge of international competition.

Innovation, creativity and design are also essential for classic small and medium-sized companies to hold their own in the market as well. The Styrian Chamber of Commerce launches numerous initiatives to consolidate these aspects more firmly in traditional businesses, therewith giving them an opportunity to improve their competitive position. In autumn 2007, for example the ARTWERK project was launched as a co-operation between the Arts and Crafts section of the Styrian Chamber of Commerce and the Information Design course at the Joanneum UAS. The aim of the collaboration is to position the factors of creativity, design and innovation in Styrian arts and crafts businesses, so as to make their employees more aware of them as vital elements for business success.

The dialogue launched therewith offers both sides excellent opportunities to profit from the expertise of the other side. Businesses can use modern methods of visualisation and communication (web design, communications design, exhibition design, media and interaction design) to present their services and products in a contemporary high-profile way. Students in turn get an opportunity to work on applications-oriented projects during their study, and so gain practical experience for their later occupational careers.
Outlook for the future

Graz as a member of the Creative Cities network

The City of Graz’s decision to apply for UNESCO City of Design status was taken on the strength of strong commitment from the political, business and creative communities. Decision-makers from all these sectors were involved in the project from the first, so that there is a high-level of identification with the project. Furthermore, a City of Design Board was specially set up that, as an advisory council of experts, is not only responsible for handling the application but is also responsible for project development and management. In addition, the publication of the present application documents plus an accompanying information campaign ensure that the population at large will be aware of the City of Design topic early on and are prepared for possible acceptance in the ranks of creative cities. If Graz is accepted, everyone will then be thoroughly prepared for the tasks ahead.

The prime aim of all activities is to step up international networking and the development of local potential. In the case of already existing Cities of Design, Graz will offer an exchange programme, whereby the existing outstanding international network of the FH Industrial Design and Information Design courses can be used and further extended. FH students are touring the Cities of Design as “special envoys” right now in autumn 2009, and documenting their impressions in film and multimedia presentations that will be shown at the next Graz Design Month in spring 2010. It is also planned to invite a fellow city from the network to present itself as a City of Design during our Design Month every year. Graz would of course be subsequently able to present itself at the previous invitee city. The overarching aim is however not a classic “visiting” network but real networking and exchange on various levels, for example in the fields of training, business, industrial art and design. This is why the Designers in Residence programme set up in 2009 will be expanded. This programme brings together designers and business-ses, with new products and solutions being developed jointly. It is anticipated that cities of the Creative City Network will be drawn into this and designers from these cities will be invited.

The positioning of Graz as a cultural city functions also as a catalyst for the development of creativity-oriented strategies, particularly as regards tourism. In accordance with the overall concept of Creative Tourism, the city’s salient features can thereby be further accentuated and the city can develop schemes for making Graz an accessible, authentic experience. It is particularly important for the City of Design label to be subject to quality control – i.e. the City of Design Board will pay particular attention to ensuring that the City of Design brand is not used for superficial actionism. In addition, the board is developing safeguards that make sure that the right content is channelled through the design context so as to support Graz in its positioning within the UNESCO Creative Cities. Together with the political support of the creative economy in the Graz conurbation, this will make certain that the design initiative constitutes an urban agenda oriented to the sustainable exploitation of creative potential.

Positive effects of membership in the network extend far beyond the city boundaries. As a City of Design, Graz will feel the effects of its existing role as an important gateway to southeastern Europe even more keenly. In this process, the past decades of excellent relationships with the countries of former Yugoslavia are an important foundation for reinforcing exchanges and treating design-related topics on a wide geographical basis. Graz will thus become a kind of ambassador for creativity and the Creative Cities Network, particularly vis-à-vis the countries of eastern Europe, whose development Graz has witnessed at close hand. This interface function is one of the city’s strengths. Graz’s experiences here – under the banners of integration, human rights and tolerance – can be an active contribution to the network. The city can thus function as a stimulator and motivator for future applications from southeastern Europe.

The present application endeavours to give as comprehensive a picture of the city of Graz as possible, taking the continuities in the development of the city into account. Clearly, this involves a permanent process which by definition cannot have any real conclusion. The same also
applies to Graz in particular, which even as this application is being drafted has a number of projects of very different kinds in hand or recently launched. Whether in architecture, design or culture, the development of the city is an ongoing project, and the city’s inhabitants take active part in it.

There is evidence that the application for City of Design status has already made the populace of Graz more aware of the importance of design. Kastner & Öhler, for example, one of Graz’s largest stores, has highlighted the subject of design in posters connected with a programme of major reconstruction and expansion of its sales floors. And another project shows that the City of Graz has really taken design on board: AEVG, the municipal waste removal company, will be redesigning 60,000 waste bins by June 2010. This redesign will be done by a competitive process involving industrial designers.

The Reininghaus project

One of the most interesting projects in the field of urban development is the planning of a completely new area of the city. Called Reininghaus, a new district will be built in the coming years on the site of a former brewery in the west of the city. It will have its own identity and a clearly formulated notion of urban functions and diversity within an inner-city situation. The project is one of the most comprehensive and largest urban development schemes in recent years anywhere in Europe. It involves an area of 545,768 m², which is as much as Graz’s old city with the Schloßberg, or more than 72 football fields, or a quarter as much again as the Vatican City State. It will provide homes, an environment and work for 12,000 people.

The Reininghaus project is however more than a simple construction project. Since work started on development in 2005, maximum emphasis has been placed on the active participation of possible user groups. The “Reininghaus method” assumes that projects of this scale can only be realised to the satisfaction of everyone if people themselves – apart from politicians and civil servants, also national and international experts in the fields of urban development, society, art, ecology and science – have a say in it.

In the development of Reininghaus, the thinking will be from the first about the future of cities in the global context of social developments. The structural and cultural requirements of a city of the “next society” will be formulated – a society shaped by the information and communication opportunities of the internet and other global networks; a society that is changing structurally and substantially at breakneck speed; a society where the uninhibited exchange of knowledge will bring new dynamism but also raises new questions, thereby creating an unending succession of new challenges for cities to solve.

Current architecture

Never has so much new building been in the pipeline or already under construction in Graz as at the present time. The flourishing architectural scene and the broadly-based awareness of the added value of quality architecture has led to a construction boom in Graz that has generated outstanding architectural solutions. Already completed are for example the Rondo complex by Graz architect Markus Pernthaler and the new Graz Fairs Hall (Riegler/Riewe), while currently under construction is the new building for the firm of uniopt, at the eastern entrance to Graz (GS architects). A further major project is the conversion/new construction work on the main building of the Landesmuseum Joanneum. By 2011, a new Joanneum Quarter should be complete in the heart of the old city, in time for the museum’s 200th anniversary – a modern museum complex designed by Madrid architects Nieto/Sobejano, who are also handling a further project, i.e. the conversion and expansion of the roof of the Graz traditional store Kastner & Öhler.

Graz is also exporting modern architecture with great success. The Splitterwerk group are building a concert and conference centre in Pécs, Hungary, Love architecture are building a house in Hamburg’s harbour city, Szyszkwowitz/Kowalski are designing a shopping centre in Lviv, Ukraine, and Pucher/Bramberger have taken on the design of the headquarters of the Organisation of the Islamic Conference (OIC) in Jeddah, Saudi Arabia.
Infrastructure

With the construction of the new Koralm railway route directly linking Graz and Klagenfurt, a major gap in the transport infrastructure will be closed by 2018. Parallel to this, work has begun on the S-Bahn rapid transit system for the Graz area. With the completion of the Don Bosco interchange in Graz, an important transport junction and interchange has been established which by 2016 will provide rapid transit links throughout the Graz area with modern low-floor trains at 15 minute intervals.

Design and public space

The design of the urban user interface is one of the most important objectives for the coming years. At the centre of it is the city as a habitat. The aim is to work out sensible schemes for the urban space that can be developed in accordance within a clearly defined agenda. Several annual invitations for proposals are planned on the subject of urban habitat and inclusive design/universal design. These comprise a variety of different aspects and fields ranging from providing street lighting in the city with modern, well-designed lighting schemes to accessibility and the minimalisation of barriers and reintegration of the river into urban life. The first phase of redesigned street furnishing will take place in 2010, and focus on downtown Graz. It is also planned to invite designers from partner cities in the network. In addition, a wide range of facilities will be on offer, especially for young people. A first approach for this will be the revitalization of Jakoministraße with the project “Creative Lab”, which offers young participants of the creative scene a place to work and experiment.

Design in all areas of life

The conscious design of all areas of life is the overarching objective of all activities to be developed in Graz in the coming months and years. Design should conquer people’s everyday life, and not just as a blob of aesthetic colour, but as facilities everyone can make use of to make their own environment permanently better and more accessible for everyone.

Active design networking

In Graz, a process is under way that has well and truly stirred up conventional patterns of thought and action. The city’s application for City of Design status is based on a clear commitment by the city’s administration to include the aspect of design in all relevant decisions, in order to achieve the maximum benefit for people. A start has been made, and that has brought Graz to international attention meantime. In February 2010, Graz was invited to take part in the World Design Cities Summit in Seoul. The first meeting in history of cities focusing on design as an aspect of their city’s development, it attracted delegations from 32 cities, including Turin, Helsinki, Ankara, Bangkok, Beijing, Eindhoven, Taipei, Cape Town, Hamburg, Lisbon, Amsterdam and São Paulo. Existing UNESCO cities of design Kobe, Montreal, Buenos Aires, Nagoya and Shenzhen were also represented. At the conference, the Graz delegation managed to establish important contacts with existing Cities of Design, and to present the city to an international public as a city of design. The first step towards the network of creative cities has thus been taken. Apart from the already mentioned cities, there are many others in the network, including Melbourne, Bologna, Aswan and Lyon, to mention just a few. What networking on this level could mean for the city of Graz and the creative economy in Styria as a whole is obvious. The economy in general and the creative economy in particular will be able to hold their ground in the international marketplace more easily, while Graz and Styria will become more attractive locations for businesses, which in turn will bring important benefits to the labour market. The projects listed below will make
Graz even more visible and attractive as an international city of design.

BETA Young Creative Lab

The BETA Young Creative Lab will be opened in 2010. This is an international creative laboratory for creative people under 30, who will spend 12 months working at the lab. The special feature of the lab will be that a third of the young creatives will not come from Austria but will have done their training in another country. That creates from the first a spirit of internationality and climate of close interchange. If Graz is admitted to the network of Cities of Design, the existing creative contacts with members Berlin, Buenos Aires, Kobe, Montreal, Nagoya and Shenzhen will be stepped up. That means that young creative people from those cities will be able to use an outstanding further training facility at the BETA Young Creative Lab. Young international designers of all disciplines can live and work together in Graz, extending and consolidating their expertise. An international network will develop that will ensure project partnerships on the global design stage for the long-term.

The benefits of the BETA Young Creative Lab are obvious: creative talents will be prepared for the market in a high-end talent pool following on from their school and/or university training. The project-related coaching model over a full 12 months is quite different from all traditional training schemes, and guarantees maximum intensity of “learning by doing together”. By bringing in international lab-creatives, Graz’s status as a creative hotspot is enhanced outside Austria. Moreover, since invitations to apply will also be communicated via the national networks of Graz’s universities of applied sciences and the Ortwein College, an additional channel of cooperation will be created.

Benefits for the Creative Cities Network: creatives from the Cities of Design can apply for places at the BETA Young Creative Lab and work and further their development in an international team under the guidance of experts.

Designers in Residence

In 2009, the government of Styria and Creative Industries Styria jointly launched the Designers in Residence scheme, a programme to link businesses with Styrian designers and design collectives so as to generate possible future cooperation, for the benefit of both sides. The program is oriented towards small and medium-size companies in Styria who have so far had no or little experience at working with designers but would like to make greater use of professional design in future, in order to develop their market potential. For the designers concerned, the programme gives them opportunities to work directly on specific problems in a company and to come up with possible solutions within 4 - 8 weeks.

Designers in Residence is not a competition but an innovative way of networking business and creatives. Both sides are made more sensitive to the other side’s point of view, and get to know the way their partner thinks and acts. It is a voluntary and clearly defined, fixed-term cooperation, at the end of which – ideally – further collaboration ensues. In future, the scheme will be opened up internationally, and international designers will be sought from the steadily expanding design networks being built up by Creative Industries.

Benefit for the Creative Cities Network: the scheme will be announced in the Cities of Design as well, offering designers based there an opportunity to participate in Designers in Residence.

FashionLab

The Styrian fashion industry already has an international reputation, and this will be boosted by Graz as a City of Design. International examples include Loden Steiner, a traditional Styrian firm that sells its high-quality loden fabrics for fashion houses such as Yves St Laurent, Burberry, Gucci and Polo. The export ratio is already 50%. Individual Graz fashion makers such as Ines Valentíntsch, Lisa D and Lena Hoschek have also forged international reputations in recent years. In 2010, FashionLab was launched as a permanent network in the form of a shop. At the opening during Design Month 2010, FashionLab focused
on around 20 local and Styrian fashion-makers who produce and sell their wares in their own stores. The national level of this fashion store will be supplemented soon by means of partnerships in surrounding countries, and through international fashion.

Benefit for the Creative Cities Network: fashion-makers from the existing Cities of Design can network with the local Graz scene, bringing international fashions to Graz and taking Graz fashions to their own cities in return.

**Design Forum Styria**

Analogously to the existing design forums in Vienna and Vorarlberg, Creative Industries Styria is setting up Design Forum Styria in a highly attractive location, i.e. the Kunsthaus Graz. The Design Forum is a platform for design, both as a venue and in terms of content, facilitating dialogue, skills and communications. The task of the Design Forum will be to think aloud about design and its function in our time, create awareness of good design, and to advise, network, mediate, learn, educate and stimulate debate between designers, artists/creatives, business, politics and a design-minded public. With the Design Forum Styria, Creative Industries Styria is offering designers and design-relevant projects – whether on an experimental or a professional/commercial level – a showroom for presentation, therewith sharpening awareness of the importance of design. It is not the purely aesthetic aspects that are to the fore here but principally the economic and social relevance of design as an integral development and formative process. Creative Industries Styria will be running a programme of exhibitions and events on its own initiative, designing and planning them itself. However, it will be co-ordinating the content informally with the Design Forum's co-operating partners, and also with the Intendant of the Kunsthaus Graz, and will be looking for collaborative projects with the Kunsthaus Graz and the Joanneum Universal Museum. At present, around 5 - 6 exhibitions and presentations are planned per year.

Benefits for the Creative Cities Network: the Design Forum will become a showplace of the international design scene, and will be available to partner cities and design institutions of the UNESCO Creative Cities network as an exhibition venue.

**Educational co-operation**

The FH Joanneum (University of Applied Sciences) offers attractive design courses, including Exhibition and Museum Design, Information Design, Industrial Design, Graphic Design and Media & Interaction Design, that allow for students’ professional practical training at home and abroad. In 2009, the FH Joanneum had 34 internships of students in Austria and 26 in other German-speaking countries, the USA, Australia, Britain, Latvia, Mexico, Spain and Portugal. Partner universities are particularly widely scattered, for example the Designskolen Kolding in Denmark, the Escola Superior de Disseny in Barcelona, the Instituto de Artes Visuall, Design e Marketing in Lisbon, the University of Applied Sciences in Tampere and the Middle East Technical University in Ankara.

Benefit for the Creative Cities Network: the FH Joanneum’s educational links are constantly being expanded, and complement the Cities of Design network.
Graz with links

On the following pages, you will find a list of the most important Graz festivals, museums, galleries, theatres, educational establishments, publishers and periodicals, clusters, networks, competence centres and shops. The list was drawn up so as to give a brief overview of the variety of activities – in art and culture, design, education and research – going on in Graz. Comprehensiveness was not a criterion in drafting the list – it is a snapshot of present circumstances. For further information, please go to the following links:

www.graz.at (homepage of the City of Graz)
kultur.graz.at (cultural server of the City of Graz)
www.sfg.at (homepage of SFG, the Styrian Business Promotion Agency)
www.cis.at (homepage of Creative Industries Styria, with the databank of the creative economy)

Festivals

AIMS – American Institute of Musical Studies
The American Institute of Musical Studies’ summer workshop and concert series
www.aimsgraz.at

Artimage
Media and Architecture Biennale, Graz
www.artimage.at

assembly
Graz’s design festival
www.assembly-festival.at

Berg- und Abenteuerfilmfestival
International festival of the latest mountain and adventure film productions
www.mountainfilm.com

BLOGTXT Theaterfestival
Theater texts from private and multimedia blogs
www.blogtheatre.net

bookolino
Literature festival for children
www.bookolino.at

Design Month
Design from and in Styria
www.designmonat.at

Diagonale
Festival focusing on Austrian films
www.diagonale.at

Fototriennale
International festival of contemporary photography
fototriennale.mur.at

Future Icons
Youth culture festival
www.future-icons.at

Hohrch!
Radio Helsinki’s radio drama festival
www.helsinki.at

Jazz Sommer Graz
International summer jazz festival
www.jazzsommergraz.at

La Strada
International festival for street and puppet theatre
www.lastrada.at

Midnightmovies
Small off-mainstream film festival
www.macguffin.at

musikprotokoll
Festival of contemporary music in the steirischer herbst festival
sendungen.orf.at/musikprotokoll

Psalm
Easter festival (music)
www.psalms.at
springfestival
Festival for electronic art and music
www.springfestival.at

steirischer herbst festival
Festival of new art
www.steirischerherbst.at

styriarte
Styria’s summer music festival, with Nikolaus Harnoncourt
www.styriarte.com

Styrian Stylez
Festival of the local (pop) music scene
www.styrianstylez.at

Vokal Total
International a cappella competition for pop and jazz ensembles
www.vokal.at

Theatre
Das andere Theater
Union of freelance theatrical folk in Graz
www.dasanderetheater.at

dramagraz – forum stadtpark theater
Avant-garde drama
dramagraz.mur.at

Mezzanin Theater Graz
Experimental drama for all ages
www.mezzanintheater.at

Next Liberty
Children / young people's drama
www.buehnen-graz.com

Schauspielhaus
Municipal theatre operating on three levels
www.buehnen-graz.com

Oper Graz
Multifunctional building – opera, musicals and dance
www.buehnen-graz.com

TTZ – Tanz und Theater Zentrum Graz
Venue for independent drama and dance
www.ttz-graz.at

Theater am Lend
Venue for independent drama and dance
www.theateramlend.at

Theater am Ortweinplatz
Drama school
www.tao-graz.at

Theater im Bahnhof
Largest off-mainstream theatre in Austria
www.theater-im-bahnhof.com

Theater im Keller
Popular off-mainstream cellar theatre
www.tik-graz.at

Theaterland Steiermark
Online platform for independent drama in Styria
www.theaterland.at

Theatermerz
Experimental drama
www.theatermerz.com

Kleine Komödie
Comedy theatre since 1994
www.kleinekomoedie-graz.at

Universities, universities of applied sciences and research institutions

University of Graz
www.uni-graz.at

Graz University of Technology
www.tugraz.at

University of Music and Performing Arts, Graz
www.kug.ac.at

FH Joanneum (universities of applied sciences)
www.fh-joanneum.at

Fachhochschule der Wirtschaft (Business College)
www.campus02.at
Joanneum Research
www.joanneum.at

Schools and colleges
Federal College of Fashion and Garment Engineering
www.modeschule.at
Höhere Lehranstalt für Kunst und Design,
HTBLVA Graz-Ortweinschule
ortweinschule.at

Book publishers
Literaturverlag Droschl
www.droschl.com
Leykam Buchverlag
www.leykamverlag.at
Akademische Druck- u. Verlagsanstalt Graz
www.adeva.com
Styria Verlag
www.styria-verlag.at
Grazer Universitätsverlag (university press)
www.uni-graz.at/universitaetsverlag

Periodicals
80 Kulturzeitung
Culture and lifestyle periodical
www.achtzig.com
Camera Austria International
Photography magazine
www.camera-austria.at
Lichtungen
Periodical for literature,
art and contemporary criticism
www.lichtungen.at
manuskripte
Literary periodical
www.manuskripte.at

Megaphon
Street magazine
www.megaphon.at
Perspektive
Contemporary literature
www.perspektive.at
Schreibkraft
Feuilleton magazine
schreibkraft.adm.at
Sterz
Periodical for literature,
art and culture
sterz.mur.at

Galleries
artepari
www.artepari.com
Camera Austria
www.camera-austria.at
Die Kunstgalerie Holasek
www.kunstmeile.at
Ecco Arte
www.ecco-arte.at
ESC im Labor
esc.mur.at
Forum Stadtpark
forum.mur.at
Galerie am Flughafen Graz
www.flughafen-graz.at
Galerie des Künstlerbundes Graz
www.kuenstlerbund-graz.at
Galerie Eugen Lendl
www.eugenlendl.com
Galerie Glacis
galerie.glacis.at
Galerie im Lend
www.galerie.im.lend.at.tt
Galerie Kunst & Handel  
www.kunstundhandel.com

Galerie Leonhard  
www.galerie-leonhard.at

Galerie Lorli Ritschl Foundation  
www.ritschl.com

Galerie Patrick Ebensperger  
www.ebensperger.net

Galerie Schafschetzy  
www.galerie-schafschetzy.com

Grazer Kunstverein  
www.grazerkunstverein.org

Haus der Kunst Andreas Lendl  
www.kunst-alendl.at

Kulturzentrum bei den Minoriten  
www.minoritenkulturgraz.at

Kunstverein Medienturm  
www.medienturm.at

medien.KUNSTLABOR  
medien.kunstlabor.at

< rotor > association for contemporary art  
rotor.mur.at

the smallest gallery  
thesmallestgallery.mur.at

Urania Galerie  
www.urania.at

Werkstadt Graz  
werkstadt.mur.at

Museums

Landesmuseum Joanneum  
Umbrella organisation for the following museums, galleries and collections:  
www.museum-joanneum.at

Joanneumviertel / Joanneum Quarter  
Botanical Collection  
Geology & Palaeontology

Mineralogy  
Zoology  
Sound and Media Archive  
Office of Memories

Cultural-Historical Collection  
Kunsthaus Graz  
www.kunsthausgraz.at

Künstlerhaus Graz  
Armoury  
Flavia Solva Museum Pavilion  
Neue Galerie Graz  
www.neuegalerie.at

Austrian Sculpture Park

Schloss Eggenberg  
Alte Galerie  
Archaeology  
Coin Collection  
Palace and Park

Schloss Stainz  
Hunting Museum  
Agricultural Collection

Schloss Trautenfels

Folk Life Museum

Display collections of the Institute of Archaeology  
www.uni-graz.at/arch

Botanical Gardens  
www.uni-graz.at/garten

Diocesan Museum  
www.dioezesanmuseum.at

TEML – Railway Equipment Museum, Lieboch  
www.stef.at

Garrison Museum (part of Graz municipal museum)  
www.stadtmuseumgraz.at

Giovanni’s Garden (garden / art / culture project)  
www.giovannisgarden.at
Clusters & networks

Clusters are made up of businesses in a region linked to each other in a value-creation chain. They include specialised suppliers, service providers and institutions such as universities. Clusters are seen as co-operation models working for the general benefit. Big players establish a base and produce on an industrial scale. A supplier industry is then formed of startups or existing businesses moving into the area.

Networks are 1) groups of companies in different industries loosely co-operating with the objective of complementing each others' strengths and thus jointly becoming
stronger as full-service providers of products or services; or 2) networks set up in Styria to develop new areas. Business and science explore new growth potential and create awareness of new opportunities. Styrian business promotion agency SFG is currently running four clusters and four networks.

**Cluster**

Motor industry cluster ACstyria
www.acstyria.com

Timber cluster Styria
www.holzcluster-steiermark.at

Human.technology Styria
www.humantechology.at

Materials cluster Styria
www.materialcluster.at

**Networks**

Techfortaste.net
www.techfortaste.net

Creative Industries Styria
www.cis.at

Eco World Styria
www.eco.at

NanoNet Styria
www.nanonet.at

**Competence centres**

Competence centres are research and transfer institutions within a defined business sector in which companies and scientific institutions collaborate. The focus is on turning the results of applied research and experimental developments into practical implementations that business partners can use in the market. The main duty of competence centres is to strengthen partner firms and there with Styria as a location.

MPPE – Materials Research Center Leoben
www.mcl.at

KNOW – Austria’s competence center for knowledge management
www.know-center.tugraz.at

evolaris – next level
www.evolaris.net

PCCL – Polymer Competence Center Leoben
www.pccl.at

LEC – Competence Centre for Environmentally Friendly Stationary Engines
www.lec.at

ABC – Austrian Bioenergy Centre
www.abc-energy.at

K2-Mobility + ACC – VIF Competence Centre – Virtual Vehicles Research Company
www.vif.tugraz.at

AB – Applied Biocatalysis Competence Centre
www.a-b.tugraz.at

Holz – Timber Construction Research Company
www.holzbauforschung.at

Wasser – Waterpool, Competence Network for Water Resources
www.waterpool.org

JOIN – Institute for Materials Science, Welding Technology and Chipless Design Processes, Graz Technical University
www.knet-join.at

RCPE – Research Center Pharmaceutical Engineering (competence centre)
www.rcpe.at

e-motion – ARGE “e-Motion” IT & Communications Technology (IKT) in the Tourism, Sport and Leisure Industries
Steyrergasse 17, 8010 Graz, +43/(0)316/876-0

MacroFun – ARGE BioEngineering of Macromolecules
Rechbauerstraße 12, 8010 Graz, +43/(0)316/873-9300

SOFTNET – Agency for Promoting Research in the Field of Applied Software Development in Austria
www.soft-net.at
Selected shops

Design
blendend
www.blendend.at
Klummerth
www.klummerth.at
Kunsthau Graz, shop
www.kunsthausgraz.at
kwirl
www.kwirl.at
Marimekko Concept Store
www.marimekko-graz.at
Mary the Fairy
www.marythefairy.at
MuR – Modern & Rarities
www.mur.co.at
ORANGE and GREEN
www.orangeandgreen.at
Platzhirsch
www.assmannplatzhirsch.at
Swarovski Store, Graz
www.swarovski.com
Wunderkammer
www.wunderkammer-graz.at

Fashion
Alexa Designermode
Burggasse 12, 8010 Graz
ardea luh
www.ardea-luh.at
Bazaar Mode Illmeier
Sporgasse 10, 8010 Graz
be be Designermode
Stempfegasse 10, 8010 Graz
Breineder-Gibiser
members.a1.net/breineder-gibiser/pages/home.htm
Crocs Flagship Store, Graz
www.the-original.at
DESIGUAL (The Box)
Hofgasse 7, 8010 Graz
Dominici
Stempfegasse 7, 8010 Graz
Escada Boutique Wiesler
Stempfegasse 7, 8010 Graz
gi-si k.
Sackstraße 26, 8010 Graz
Hannelore Kirchner
Binderagasse 6, 8010 Graz
Johan
www.vogue-johan.at
Joma-Fashion Concept Store
www.jomafashion.at
Knilli-Damen
www.knilli.at
Knilli-Herren
www.knilli.at
Lena Hoschek
www.lenahoschek.com
magazzin
Bürgeragasse 9, 8010 Graz
Mode am Hof
Hofgasse 2, 8010 Graz
Mothwurf
www.mothwurf.at
nino d
www.ninod.at
onomato – conceptstore
www.onomato.at
Pell Mell
www.pellmell.at
Pilatus
www.pilatus.at

Sabine K.
www.sabine-k.at

S’finks
www.sfinks.at

SHAKTI’S GARDEN
Klosterwiesgasse 13, 8010 Graz

Stajan Kunst und Mode
www.stajan.at

tag.werk – kauf.geschäft
www.tagwerk.at

TAIGA _modekaufgeschäft
www.taiga.cc

Vogue
www.vogue-johan.at

Vogue +
www.vogue-johan.at

Vogue Herrengasse
www.vogue-johan.at

Vogue/Johan Outlet
www.vogue-johan.at

Vörösmarty
Sackstraße 21, 8010 Graz

Wolfensson
www.wolfensson.com

Wolfensson Outlet
www.wolfensson.com

Wolfensson unisex
www.wolfensson.com

Interior Design

Bang & Olufsen
www.bang-olufsen.com

bene
www.bene.com

bulthaup
www.bulthaup.at

Design Möbel Paul
www.dmp.co.at

Design & Wohnen
www.design-wohnen.com

Eva Maria Thonet bei Steinwender
www.viktorsteinwender.at

Geba Home
www.geba.cc

Gaisrucker
www.gaisrucker.at

Gebetsberger Wohnart
www.gebetsberger.cc

Grill Möbel
www.grill-moebel.at

HIFI TEAM czesany & co
www.hifiteam.at

Inside
www.inside-wohnen.at

Jevnisek Wohnfeelosophie
www.jevnisek.at

Josef Lang – Design & Einrichten
www.josef.lang.at

Laden 21
www.laden21.at

ladenstein
www.ladenstein.at

Lamar – Design- & Handelsagentur
www.lamar.at

Lederleitner
www.lederleitner.at

ligne roset
www.spaetauf.at

Lundia Einrichtungsstudio
www.lundia.at
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Participants in the think-tank discussions

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Stefan Auer, initiator and organiser of the springfestival; Zeiger – community for culture & communication
Daniel Bauer, creative director of shotshotshot
Georg Dienstl, designer, proprietor of Permanent Unit
Hermes Fritz, designer
Mike Fuisz, designer, CEO of moodley brand identity
Siegfried Gruber, designer, proprietor of freepublic
Dieter Hardt-Stremayr, management of Graz Tourism and City Marketing
Ed. Hauswirth, artistic director of Theater im Bahnhof
Gerhard Heufler, designer, head of the Industrial Design course at the Joanneum UAS
Lena Hoschek, fashion designer, proprietor of Lena Hoschek – Fashion
Marc Jenewein, marketing, Love architecture
Christian Jungwirth, photographer, CEO of Bigshot
Alexander Kada, designer, proprietor of Kada Design
Mario Kaufmann, digital artist, proprietor of MKFX
Tobias Kestel, designer, proprietor of White Elephant DesignLab
Martin Krammer, president of the Central Association of Styrian Architects; board of trustees House of Architecture
Gerhard Kröll, advertising entrepreneur, CEO of Madison advertising agency
Michael Ksela, member of the board of evolaris next level foundation; CEO of scoop next level marketing
Franz Lammer, designer, proprietor of onomato design company
Simon Lemmerer, designer, proprietor of Permanent Unit
Heimo Lercher, advertising entrepreneur, CEO of Der 1-Punkt advertising agency
Heimo Maititz, city manager, Graz Tourism and City Marketing
Thomas Maitz, designer, CEO of perludi; organiser of assembly design festival
Gerhard Melzer, head of the Literaturhaus Graz and of the Franz Nahl Institute for Literary Research
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Paul Ott, photographer, proprietor of Paul Ott photografiert
Markus Pernthaler, architect, CEO of architects Pernthaler
Mario Rampitsch, designer, proprietor of En Garde

Bettina Reichl, fashion designer, proprietor of Pell Mell Girls & Men Shop; R & D at Packaging Centre Graz
Bernhard K. Reif-Breitwieser, hotelier, owner of the Hotel Erzherzog Johann; President of the Graz Tourist Board
Hannes Robier, designer and consultant, CEO youspi Consulting
Rainer Rosegger, sociologist, proprietor of SCAN Agency for Market and Social Analysis; partner of Pilotprojekt
Anthony Saxton, restaurateur
Werner Schrempf, artistic director of La Strada; CEO of Die Organisation – design and events firm
Hans Schullin, designer, CEO of Schullin & Söhne
Karli Stocker, exhibition designer, head of the Information Design course and Exhibition and Museum Design course at the Joanneum UAS
Jörg Tinnacher, advertising entrepreneur, CEO of ZZYZX communications
Tammo Trantow, design manager, partner of Pilotprojekt
Martin Wäg, CEO of Kastner & Öhler department store
Karin Wintscher-Zinganel, fashion designer, proprietor of Pell Mell Girls & Men Shop; organiser of assembly design festival
Gisela Zöpnek, restaurateur, proprietor of Schnabelweide catering

“City of Design” Board

Mike Fuisz, designer, CEO of moodley brand identity
Martina Grassberger, Styrian Government, creative economy officer in the office of Christian Buchmann, holder of the business, innovation and finance portfolio
Gerhard Heufler, designer, head of the Industrial Design course at the Joanneum UAS
Martin Krammer, president of the Central Association of Styrian Architects; board of trustees House of Architecture
Heimo Lercher, advertising entrepreneur, spokesman of the section Information & Consulting of the Styrian Chamber of Commerce
Andrea Pavlovec-Meixner, municipal council member, vice chairman of the Green Party, speaker for Environment, Energy and Business
Eberhard Schrempf, CEO of Creative Industries Styria
Hans Schullin, designer, CEO of Schullin & Söhne
Peter Stepantschitz, department head, mayor’s office of the City of Graz
Karli Stocker, exhibition designer, head of the Information Design course and Exhibition and Museum Design course at the Joanneum UAS
Marion Wicher, architect, proprietor of yes architecture