

# **social furniture manifesto**

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## **I**

**In their simple realization Social Furniture set a basic standard for collectively used furniture.**

## **II**

**The use of Social Furniture is not dependent on financial need.**

## **III**

**Social Furniture are not second or third-class furniture – they are the expression of a worldview rooted in collectivity and common welfare.**

## **IV**

**Social Furniture are designed to stimulate communication.**

## **V**

**Social Furniture can be manufactured in a collective self-building process. The workshop is part of the project.**

## **VI**

**Materials must be carefully chosen, taking into account aspects of social and environmental sustainability and circular thinking.**

## **VII**

**Building the furniture only defines the material part of the project. The social construction (who uses the furniture) and the regulative level (the usage rules) must be determined in a collective (design) process.**

## **VIII**

**Representation, status, private property, and dependency are replaced by sharing, autonomous action, and collective use.**

## **IX**

**As a crown makes a king from the actor, Social Furniture make the user an important protagonist of an alternative lifestyle.**

## **X**

**Social Furniture are like stage sets – simple and effective.**

## **XI**

**Social Furniture tell stories about the collective.**

## **XII**

**Social Furniture become an aesthetic common good through an abstract language.**

## **XIII**

**Social Furniture emerge in the interplay between social design, open design, the culture of self-building, and the concept of common goods.**

## **XIV**

**The functionality of Social Furniture is defined by the social functionality. Each piece of furniture represents an own functional unit.**

## **XV**

**Each functional unit must fulfill symbolic, ergonomic, and aesthetic requirements.**

## **XVI**

**The combination of the functional units creates scenarios for interpersonal encounters, for cooperation and exchange.**

## **XVII**

**Each scenario supports the role and the potential of the protagonists and their meaningful actions.**

## **XVIII**

**Ideally, the scenarios form the departure point for spatial planning. They define qualitatively charged spaces, even within difficult spatial contexts.**

## **XIX**

**Adaptation to local cultural or spatial realities is desired.**

## **XX**

**The sustained modification of the furniture results in countless personalizations or even to the creation of a new archetype. The latter is a virtuous objective in the spirit of the project.**