

The  Hour

# Beautiful Rubbish

Light Art Event in the Blue Hour

Lippisches Landesmuseum Detmold x  
Technische Hochschule Ostwestfalen-Lippe

**Prof. Mary-Anne Kyriakou**

**Imprint**  
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**ISBN: 978-3-910240-03-2**

**DOI: 10.25644/7k4z-rd21**

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**Jan 24 - Feb 2, 2025**

Lippisches Landesmuseum Detmold x  
Technische Hochschule Ostwestfalen-Lippe

**Prof. Mary-Anne Kyriakou**





# CONTENTS

6	Foreword
10	Concept
11	Project
14	Exhibition
16	Aim
18	Educational program
25	Installations
54	Yvonne Goulbier
58	Details
61	Opening day
64	Light Lab
67	Outlook
68	Thanks

PROF. MARY-ANNE KYRIAKOU

## CURATOR

### FOREWORD \\\

Light art and black-light artworks emerged as a distinctive artistic movement in the 1960s and 1970s, fueled by the discovery of lighting effects and the transformative potential of synthetic fluorescent pigments. What started as an exploration of consumer culture through technology, pigments and materials – expressed in clothing, posters, and everyday objects – quickly evolved into a compelling form of artistic expression, challenging traditions, representing protests, and providing new perspectives on perception, light and space.

In this first edition of “**Beautiful Rubbish – In the Blue Hour**”, we showcase 14 light art installations featuring the anchor work of renowned light artist Yvonne Goulbier alongside creations by interior architecture students.

Goulbier, a pioneering figure in light art who has employed black light since the early 1980s, has thoroughly explored the ethereal and immersive qualities of light in relation to space and experience. Her work has inspired and stimulated the students’ artistic explorations.

In response to the urgent issues of mass consumption and environmental degradation, the students have repurposed discarded materials into light artworks. Drawing on methodologies rooted in light planning and interior design, they have created installations and engaged in a process that embodies the essence of environmental art protest. Their small to large-scale works, designed for the outdoor grounds of the Lippisches Landesmuseum Detmold, are more than just artistic statements – they are acts of reclamation and reimagination, challenging per-

ceptions of waste and value.

The students have confronted real-world challenges in temporary exhibition design through extensive testing of light and pigments, conducted both in the lab and at home. Their low budget work needed to withstand weather conditions, potential vandalism, and the natural wear of time, requiring technical problem-solving and adaptive thinking. Beyond the artistic and technical facets, the students have also demonstrated remarkable initiative in securing sponsorship and funding for the project – ensuring that “**Beautiful Rubbish**” will not be limited to a single location but will continue as a traveling exhibition, and the project will carry on in 2026 with new students.

The following pages showcase some processes, reflections, and the works of both Yvonne Goulbier and the students.



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VALERIE MEYER

## EVENT MANAGER

### GREETING \\\

As a research assistant in the Light Lab at TH OWL, I really enjoyed working with the students to put together the “**Beautiful Rubbish – In the Blue Hour**” exhibition. We had intensive discussions, especially about the constructive planning, technical implementation and correct lighting. There was a lively exchange in the weekly feedback rounds, discussions were held and the designs were fine-tuned together. It was all the more wonderful to see the installations light up on the first evening. However, it was not just the designs that developed, but also the people behind them. The entire group showed a very special level of commitment, a lot of initiative and great motivation. I am very grateful for the collaboration with such inspiring people and for everything we were able to learn from each other during this project.

On the following page you can see preliminary studies from our workshop in the Light Lab.



### CONTACT \\\

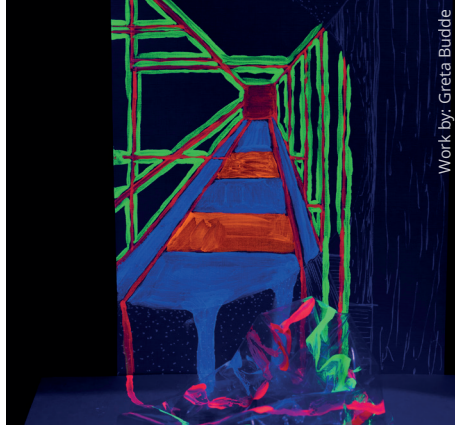
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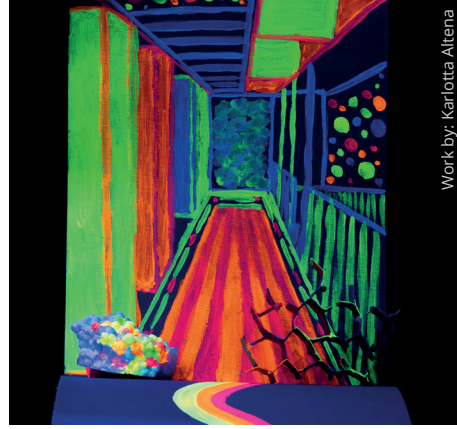
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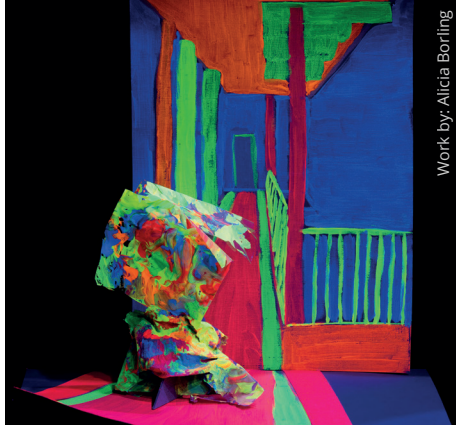
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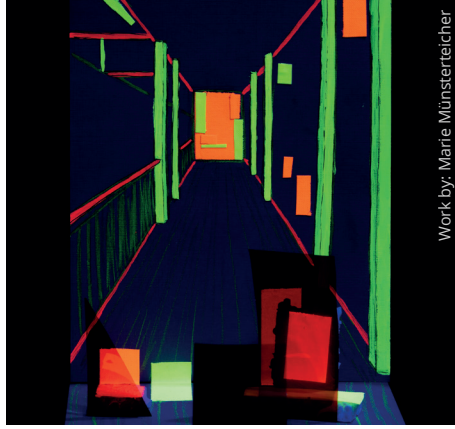
Work by: Greta Budde



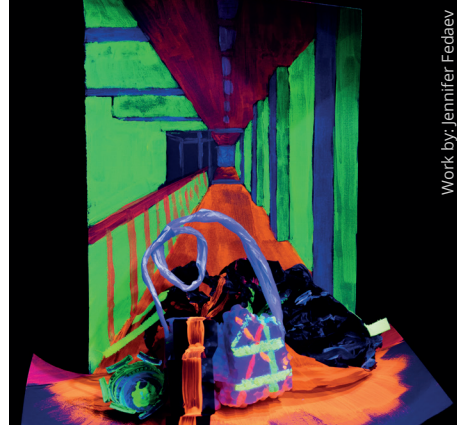
Work by: Karlotta Altana



Work by: Alicia Borling



Work by: Marie Münsterreicher



Work by: Jennifer Fedaev

# CONCEPT

In an era defined by climate crisis and environmental transformation, art has become a powerful medium to inspire, challenge, and reshape our understanding of the effects of human consumption on the natural environment. “Beautiful Rubbish – In the Blue Hour” unites the creative voices of emerging interior designers – students whose works examine the intersections of design thinking for the environment.

This exhibition is not only a showcase of artistic and design talent but also a testament to the role of education in fostering environmental awareness and activism through light art and exploring the experience of space in a nocturnal outdoor setting. The exhibition outdoor area is characterized by natural light during the blue hour and supported by black light for 3 hours into the night to transform public space for curiosity and inquiry. The students were challenged to create works that recontextualize a public outdoor museum space in the city of Detmold Germany, presenting their projects while addressing the challenges of working outdoors in temporary spaces during the cold German winter.

# PROJECT

The project, developed in collaboration with the Light Lab at the University of Applied Sciences and Arts in Detmold, led by Professor Mary-Anne Kyriakou and supported by scientific staff member Valerie Meyer, played a crucial role in the students' development. It provided them with the opportunity to experiment with light and color while developing their artistic projects and engaging deeply with the theme of plastic and over consumption. Through workshops, field studies, and collaborative dialogues and leadership with established German light artist Yvonne Goulbier and Petra Janssen from Studio Boot Netherlands, allowed the student to explore themes such as sustainability and space as a place for experiential exchange and light art as a catalyst for change. The resulting works encompass a range of mediums – installations, sculptures and soundscapes – each offering a unique lens on our relationship with urban waste and space.

This catalog serves as both a record and an extension of the exhibition. It includes images of the artworks, artist statements, and documentation of the creative process. By giving voice to the students, “**Beautiful Rubbish – In the Blue Hour**” aims to spark conversations about environmental responsibility and the transformative power of art and design to create new dialogues regarding education consumption and space.







# THIS IS US



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# EXHIBITION

The interdisciplinary approach for the interior design students to work in an outdoor space was challenging. Despite the outdoor night conditions and the cold German winter, the students' dedication to creating work that was weather and public resistant for the 10 days was truly inspiring. They also discovered how natural light in the Blue Hour and artificial light influenced the experience of their work and essentially defined the space and the experience and communication of their work.

The students drew their ideas from concepts, experiments, model production, and one-on-one sessions, leading to event production, which they then showcased on the grounds of a public government state museum. The collaboration with the museum

staff and its leadership Dr. Michael Zelle was invaluable, providing the students with real-life experience in presenting a project at a culturally significant regional museum. The Lippisches Landesmuseum Detmold, founded in 1835 as the Natural History Museum, serves as a repository for cultural artifacts and regional history. The impacts of climate change and overconsumption are new narratives reshaping the historical landscape, and this project aims to document this moment in time and engage audiences with the students' work, which reflects their genuine concerns.

The public enjoyed the exhibition over ten days both during the day light hours and at night.

# AIM

The project aims to foster new dialogues among the city, its inhabitants, visitors, and the Detmold School of Design. The exhibition welcomes a wider audience, particularly those who do not typically visit museums, to experience art and design content in the museum's outdoor, barrier-free area. Detmold and the surrounding region lack a public art museum, and the exhibition in the museum's outdoor space is a significant step in connecting art and design content to the interior cultural areas, fostering new conversations and perspectives.

The project encourages the audience to consider how art and design function as both a mirror and a catalyst. They enable us to contemplate the current state of our world while envisioning new possibilities for its future.

**“During the day, the colorful works magically attract small children. So, you have created strong impressions. I’m glad to hear that.” Dr. Michael Zelle**

# EDUCATIONAL PROGRAM

The interior design students voluntarily selected the project in their undergraduate program. Students in Detmold have two semesters in an eight semester bachelor program learning the fundamentals of light and its application in interiors. The project's educational goals aimed to cultivate environmental awareness through art and design planning processes, encourage interdisciplinary learning, and promote the technical and artistic application of environmental activism.

## Why the Blue Hour?

This exhibition intentionally focuses on the blue hour to highlight the subtle yet profound phenomena created by natural light transitions, specifically during sunrise and sunset. The blue hour refers to the period of civil twilight when the sun is  $-4^{\circ}$  and  $-6^{\circ}$  below the horizon. During this time, the residual light takes on a distinct blue hue due to the scattering of shorter wavelengths in the atmosphere. This time of day is celebrated not only for its aesthetic qualities but also for its physiological effects on human visual perception.

During the blue hour, the human visual system functions under mesopic conditions –

a state between photopic (daylight) and scotopic (nighttime) vision. In mesopic visual conditions the light level is between  $10^{-3} \text{ cdm}^{-2}$  and  $10 \text{ cdm}^{-2}$ . The visual condition is not stable and the perception of brightness and colour changes also known as Purkinje shift. In mesopic vision both rod and cone receptors in the retina are active, however, the cone receptors are not fully active, leading to a distinct perceptual shift. The cone receptors are responsible for central vision (colour and detail). This is the reason not all colours are perceived. Notably, shorter wavelengths, such as blue and green, appear more luminous and vivid, while longer wavelengths, particularly red and orange, become subdued or fade into the visual background. This nuanced shift in color sensitivity is subtle yet significant, affecting how we perceive and interact with our environment. For example, this phenomenon explains the choice of green for emergency lighting, as it remains highly visible in low-light conditions.

The exhibition is strategically scheduled to begin at 5 p.m., coinciding with the start of the blue hour at the end of January in Detmold. This timing encourages participants to experience the artworks in the unique lighting conditions created by this natural phenomenon, highlighting the dynamic interaction between color, light, and perception. The work can also be experienced before sunrise and during the day. The shift from natural twilight to artificial lighting further underscores how we navigate and interpret space using both natural and human-made light sources.

For the exhibition artificial lighting was introduced from 6 p.m. to 9 p.m., creating an

evolving perceptual environment that encouraged viewers to consider how light – both ambient and artificial – affects their sensory experience of the works. Additionally, the artworks use fluorescent pigments to exploit the heightened sensitivity to certain colors during low-light conditions, offering a layered exploration of visual perception to experience the works.

### **Why the Beautiful Rubbish?**

The title is ironic. As consumers, we harm ourselves and the environment through overconsumption and poor waste management. “Beautiful Rubbish” aims to spark new explorations and discussions about upcycling, recycling waste, and discovering innovative ways to rethink our use of discarded products.

In this way, the exhibition showcases environmental art and becomes an active investigation into the sensory and psychological dimensions of light, reinforcing the interconnection between the natural world, artistic expression, and human experience.

### **Learning by Doing**

The students organized and planned the exhibition, secured sponsors, and, with the



support of the Light Lab and museum staff, managed its production in a public space.

Collaborating with the Lippisches Landesmuseum Detmold and TH OWL facilities – including the Lighting Laboratory, Carpentry Workshop, Ceramic Workshop, and Metal Workshop – highlights teamwork across departments and showcases partnerships among different learning areas at the university and with sponsors.

## **Process and thematic explorations**

The students attended Dutch Design Week 2024 in Eindhoven, Netherlands, to learn how they present their work to the general public.

During their visit to the Center for International Light Art in Unna, Germany, students explored how light art transforms spaces to express the artists' themes, ideas, and arguments.

Attendance at the Glow Light Festival in Eindhoven highlighted the necessity of light art in temporary outdoor spaces that can withstand winter weather conditions and high public traffic.

Workshops were held in the Light Lab to investigate how visual perception varies under different lighting conditions. The studies and experiments examined fluorescent pigments and colors in low light during the Blue Hour and under artificial UV/black light and blue LED light.

The students produced small model artworks to investigate light and its influence on materials. Eventually building their model to scale.

The students listened to talks by renowned German artist Yvonne Goulbier, who has a background in interior design. They learned about her approach to utilizing light and simple materials to transform spaces into memorable and enchanting environments. The students had the opportunity to present their work in the museum alongside an established artist.

They learned about social economies and projects from Dutch designer Petra Janssen, a cooperative leader and founder of "Social Label Works." They were introduced to art as a form of activism and shown how to create projects that use art and design to positively impact and transform people's lives. This was applied to their own climate activism in the project.

The students then contacted local businesses and organizations to secure

sponsorship funds for hosting the event.

They learned to focus on technical production elements, including weatherproofing the equipment, laying cables and timers, and executing the project as a whole, with support from Valerie Meyer, the technical Light Lab staff, and the museum technician.

Finally, the students gained experience in public speaking on the opening night as they presented their work to the audience and stood by their displays during the exhibition. The exhibition lasted for ten days, from 5 p.m. to 9 p.m.

During the exhibition, heavy rain, strong winds, subzero temperatures, and snow struck, prompting the students to assist each other in repairing the works to ensure the show continued.

Ultimately, the students acquired insight and experience in the creative process of conceptualizing, preparing models, testing, and constructing their artistic environmental works through individual and group feedback sessions, culminating in the exhibition of their creations.

– Professor Mary-Anne Kyriakou, Detmold, April 2025

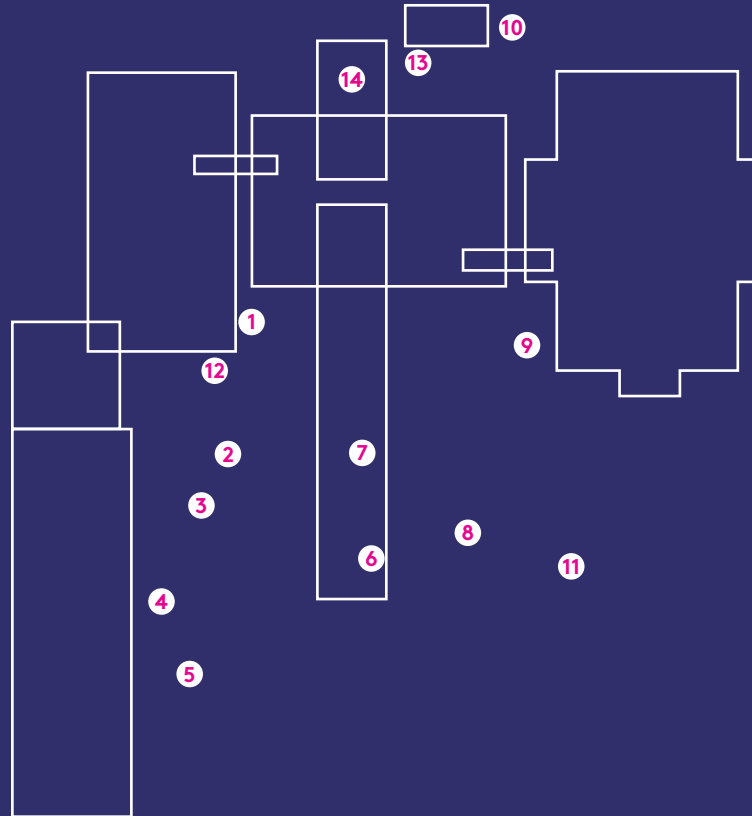


# INSTALLATIONS

The following pages showcase student artworks alongside Yvonne Goulbier's creations. The students examined themes such as water waste contamination, plastic waste from everyday use – including pill packaging highlighting the role of UV light in identifying bacteria and raising awareness of Sick Building Syndrome – supermarket plastic waste, and clothing packaging waste. They developed their artworks using techniques learned in the interior design bachelor's degree program, resulting in innovative and original pieces.

Additionally, metal signs were created to provide information about the works at the exhibition, and QR codes were also included.

# SITE PLAN



- 1 DIE WELLE, DIE WIR NÄHREN \\ **Karlotta Altena**
- 2 DROP BY DROP \\ **Marie Münsterteicher**
- 3 BLOOMING WASTE \\ **Esra Kilinc**
- 4 FALLEN DER MENSCHHEIT \\ **Alicia Borling** und **Carolin Laue**
- 5 REEFLECTIONS \\ **Jennifer Fedaev**
- 6 THE LAST LIGHT \\ **Tamara Hoffmann**
- 7 MEDUSA LUMINOSA \\ **Lilith Tiedemann**
- 8 CAUGHT \\ **Frederike Harbauer**
- 9 THE WAVE \\ **Anne Friedrich** und **Hannah Lojewski**
- 10 LIGHTCATCHER \\ **Broder Ostermann**
- 11 QUACKING BEAUTY \\ **Dania Arena**
- 12 DYSTOPIAN GARDEN \\ **Anita Reglin**
- 13 RADIANT ROT \\ **Nora Ben Mouh**
- 14 IN DER BLAUEN STUNDE \\ **Yvonne Goulbier**

KARLOTTA ALTENA \ \ INSTALLATION 1

# DIE WELLE, DIE WIR NÄHREN

## CONCEPT \ \

The sculpture addresses the destructive consequences of plastic pollution and our insatiable consumption. At the center is a human figure made of chicken wire and filled with plastic waste. At the blue hour, the fluorescent pigments light up and make the pollution problem highly visible. It is a reflection of our throwaway society. "Feed me" invites viewers to throw plastic down the throat of the sculpture to illustrate the absurd 'feeding' of consumerism. The figure is surrounded by a sea of plastic that is swallowing her up. A wave threatens to engulf her for good. But it is not just a warning, it is also a call to action: We always have the chance to change our actions, question our consumption and stop the flood of plastic waste.



## CONTACT \ \

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## DIMENSIONS \ \

Size: 0,5 x 1,5 x 3 m

Weight: 10 kg





Fütter  
mich!

MARIE MÜNSTERTEICHER \ \ INSTALLATION 2

## DROP BY DROP

### CONCEPT \ \

The installation “Drop by Drop” shows a plastic waterfall in which fluorescent water flows, illustrating the progressive pollution of waterways by microplastics, chemical residues, industrial waste and leachate. It is a reminder that pollution starts in small waterways, right on our doorstep, and that these are critical to ecosystems and communities. The fluorescent water symbolizes toxic traces and the plastic represents the cycle of pollution. The installation calls for taking responsibility for local water resources and creating sustainable solutions before the damage becomes irreversible, because environmental protection and quality of life are closely linked.



### CONTACT \ \

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### DIMENSIONS \ \

Size: 1,70 x 0,9 x 1,30 m

Weight: 80 kg



ESRA KILINC \ \ INSTALLATION 3

## BLOOMING WASTE

### CONCEPT \ \

The installation "Blooming Waste", inspired by the "Lippische Rose", consists of a variety of sculptures made from collected plastic bottles. These hand made plastic formed sculptures take the form of flowers, which are depicted in various stages of growth. The central idea of "Blooming Waste" is to contrast the ephemeral beauty of nature with the harsh reality of consumerism and the associated environmental burden. With the help of UV light, the sculptures are illuminated with fluorescent colors during the blue hour. The soft light of dusk combined with the fluorescent colors of the plastic flowers creates an atmosphere of reflection and wonder. The bright colors contrast with the plastic waste and symbolize the hope for a sustainable future.



### CONTACT \ \

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### DIMENSIONS \ \

Size: 2,5 x 3 m

Weight: 1,5 kg





ALICIA BORLING & CAROLIN LAUE \ \ INSTALLATION 4

## FALLEN DER MENSCHHEIT

### CONCEPT \ \

In our project, we focus on marine pollution and the problem of animals becoming trapped in garbage. Our installation aims to give the tangible feeling of being trapped and to touch visitors emotionally by showing the dramatic effects of pollution and the helpless situation of many animals. It consists of recycled waste, including plastic and fishing nets, as a symbol of global plastic pollution. A central component is a "curtain" of plastic waste that encloses a tree and gives visitors the feeling of being in a "prison" made of waste. The path through the installation represents the struggle of the sea life. Acoustic elements and UV colors reinforce the emotional effect and simulate the desperate situation of the animals.



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### DIMENSIONS \ \

Size: 2,8 x 2,8 x 5 m  
Weight: 30 kg

Der Ozean  
ist KEINE Müllkippe

Ein Meer  
ohne Plastik  
ist ein Meer  
voller Leben

THINK  
BEFORE



JENNIFER FEDAEV \ \ INSTALLATION 5

# REEFLECTIONS

## CONCEPT \ \

What will the world of coral reefs look like if we fade their colors with our trash? "Reeflections" draws attention to the threat to one of the world's most valuable ecosystems. The installation shows a hand made coral reef made entirely of upcycled plastic. Each coral tells a story – of the beauty and diversity of the underwater world, but also of its vulnerability and the traces we leave behind. The blue light that permeates the installation is reminiscent of the glow of living reefs. But the material – plastic waste – symbolizes the pollution that threatens the survival of coral reefs. "Reeflections" is a silent reminder of the traces we leave on the world. The installation invites us to recognize the value of nature and to reconsider our actions - before we can only admire its beauty in works of art.



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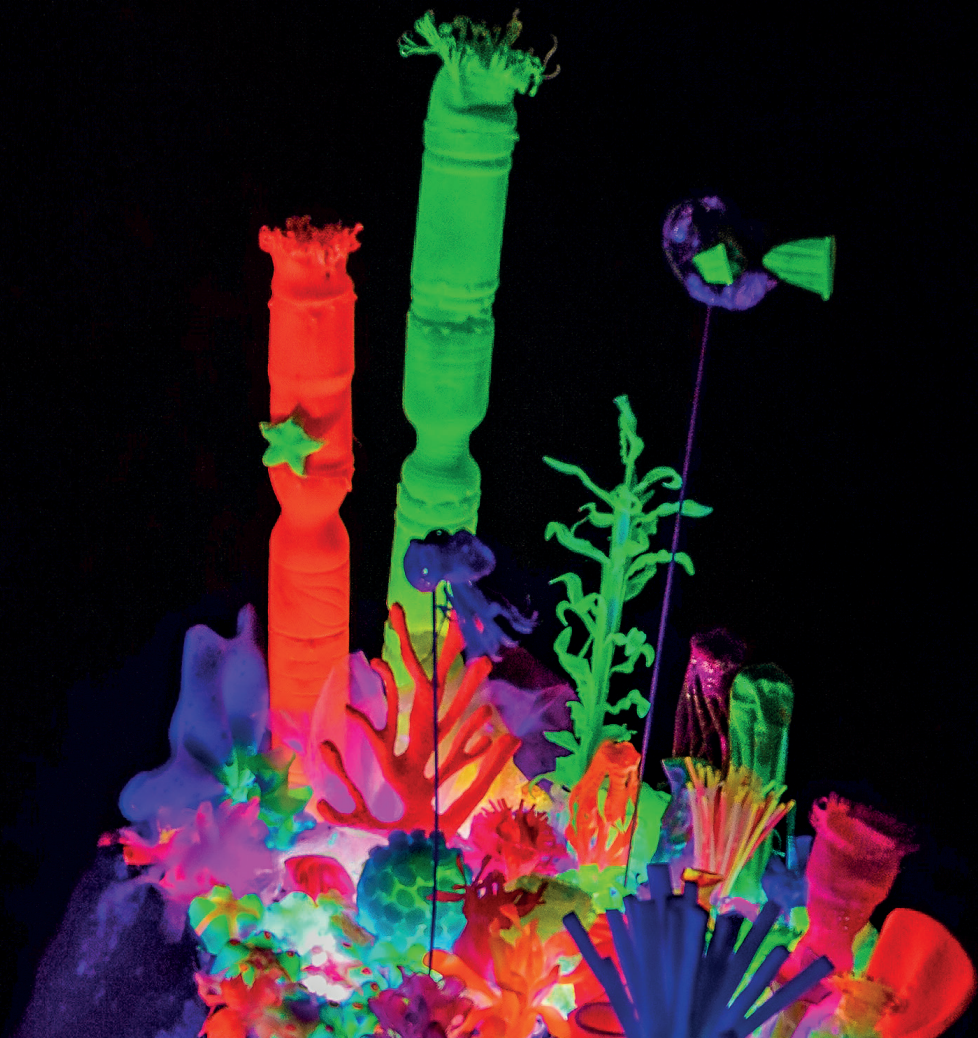


## DIMENSIONS \ \

Size: 0,8 x 1 x 1,3 m

Weight: 20 kg





TAMARA HOFFMANN \ \ INSTALLATION 6

## THE LAST LIGHT

### CONCEPT \ \

The installation "The Last Light" shows an approx. 3 x 5 m plastic coral reef that illuminates under black light and thus symbolizes the life of the corals, as they naturally fluoresce when they are in good health. The light rhythm, which follows a heartbeat, changes until the light goes out and represents the death of the reef. Plastic waste and pollutants endanger corals by damaging their surface, making them more susceptible to diseases and environmental influences. In addition, garbage patches block sunlight and impair the corals' ability to feed. The installation is intended to draw attention to these problems and encourage people to deal responsibly with waste and plastic.



### CONTACT \ \

Tamara Hoffmann

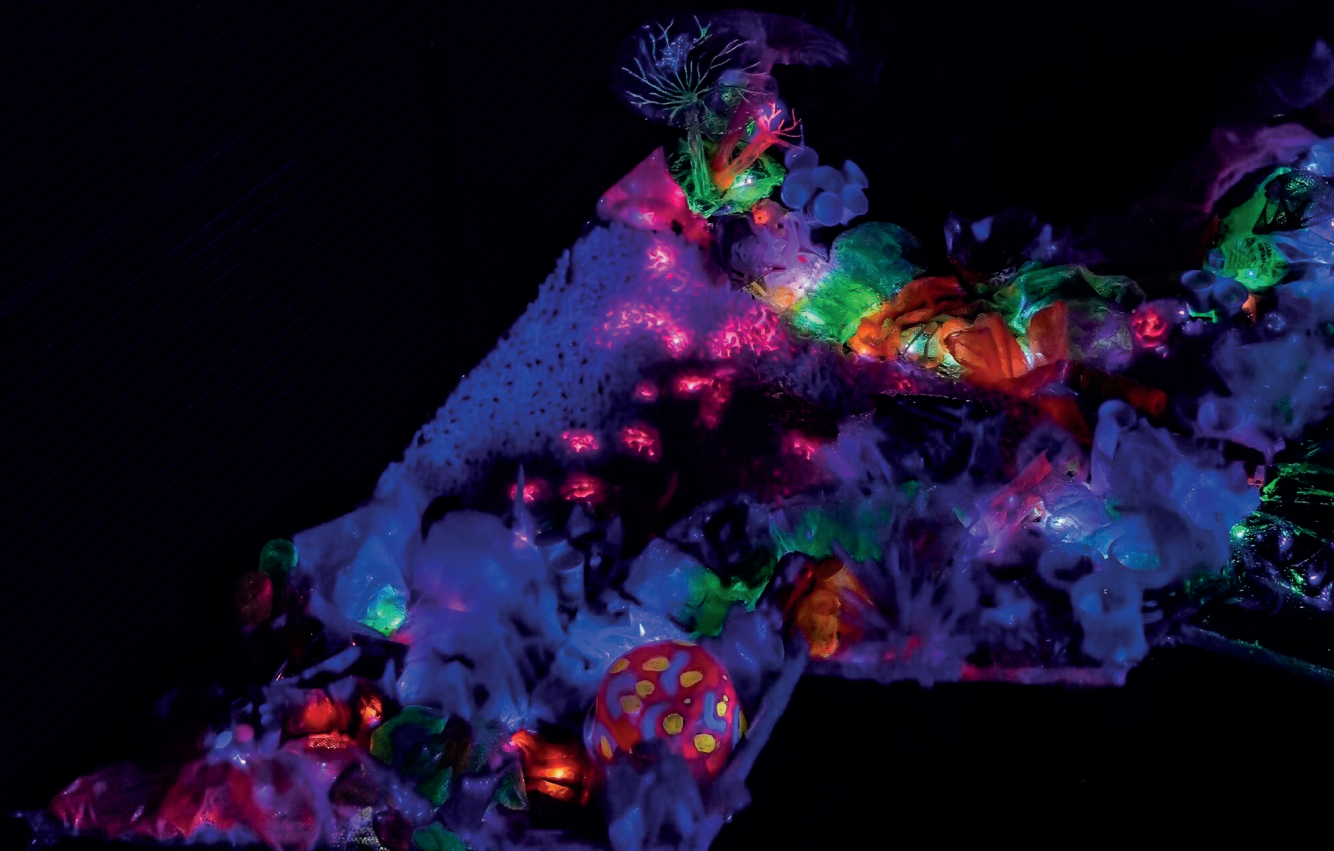
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### DIMENSIONS \ \

Size: 2,8 x 2,8 x 5 m

Weight: 30 kg





LILITH TIEDEMANN \ \ INSTALLATION 7

## MEDUSA LUMINOSA

### CONCEPT \ \

The light art installation "Medusa Luminosa" combines visual grace with a critical examination of the consequences of plastic pollution in the oceans. Created from collected plastic and packaging waste, the installation is reminiscent of jellyfish – creatures that are often mistaken for floating plastic bags by marine animals, which can have fatal consequences. Under UV light and fluorescent pigments, the plastic jellyfish glow, mimicking the bioluminescence and mystical aura of their natural counterparts. The fragile beauty of the installation contrasts with its materiality: a memorial to the destruction of natural habitats by man-made waste.



### CONTACT \ \

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### DIMENSIONS \ \

Size: 0,5 x 0,3 x 1,2 m

Weight: 4 kg



FREDERIKE HARBAUER \ \ INSTALLATION 8

## CAUGHT

### CONCEPT \ \

The installation "Caught" is a hand made net measuring approx. 8 x 2 m. The work was knitted from old plastic bags from local stores and the artist's consumer waste. It stands for the entanglement of the environment and our excessive consumer society. Entangled in the net hang helpless, fluorescent origami cranes – fragile symbols of freedom and hope. They represent the birds that are disoriented by light pollution. An often overlooked consequence of human activity and the resulting interference with nature. The installation focuses on the fragility of natural habitats and calls on us to rethink the planning of artificial lighting in town environments.



### CONTACT \ \

Frederike Harbauer

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### DIMENSIONS \ \

Size: 8,40 m x 2 m

Weight: 4,5 kg



ANNE FRIEDRICH & HANNAH LOJEWski \ \ INSTALLATION 9

## THE WAVE

### CONCEPT \ \

Plastic waste pollutes the oceans and poses a serious environmental problem. Every year, millions of tons of plastic end up in the sea, where it decomposes slowly and remains there for many years. This not only harms the environment, but also marine animals, which often mistake plastic for food. The result is injury, disease and often death. In addition, small plastic particles enter the food chain and ultimately endanger human health. To reduce marine pollution, we need to use resources more responsibly. Using less single-use plastic and switching to reusable alternatives are important steps in the right direction. Every human can make a positive contribution and protect the future of our environment by making conscious choices.



### CONTACT \ \

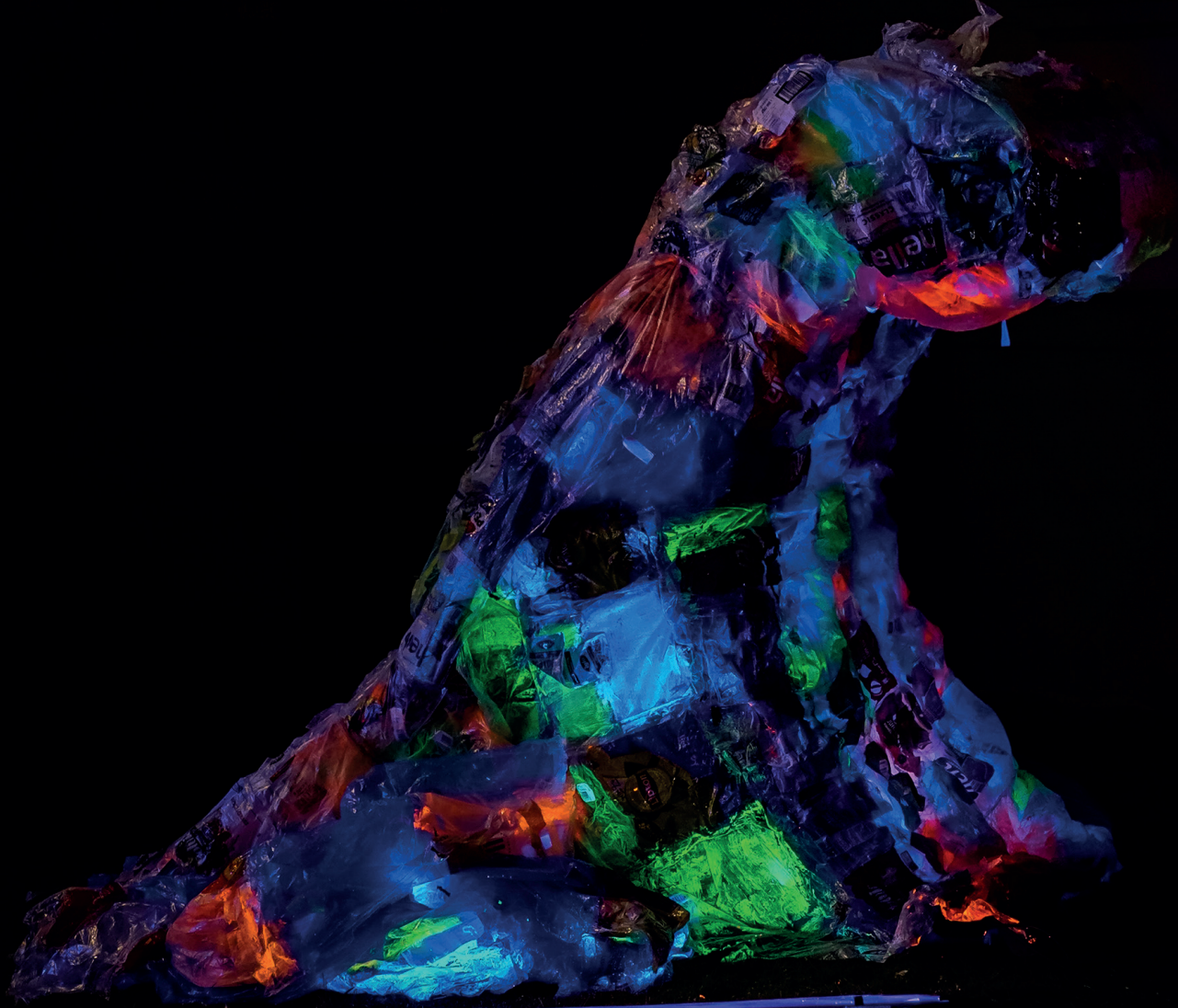
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### DIMENSIONS \ \

Size: 1,8 x 2 x 1 m  
Weight: 10 kg





**BRODER OSTERMANN** \ \ INSTALLATION 10

# **LIGHTCATCHER**

## **CONCEPT \ \**

Moving light traps made from garbage: The idea is based on the combination of art, light pollution and upcycling. It is a dynamic and auditory installation and emphasizes the destructive effect of light pollution on the natural environment. The "lightcatchers" symbolize artificial light sources that attract and distract nocturnal animals. The artificial lighting becomes a death trap by disorientating the animals that rely on natural darkness and starlight for orientation.



## **CONTACT \ \**

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## **DIMENSIONS \ \**

Size: 3 m x 0,4 m x 1 m

Weight: 15 kg



DANIA ARENA \ \ INSTALLATION 11

## QUACKING BEAUTY

### CONCEPT \ \

With my light art installation, I would like to draw attention to human waste pollution, especially in the duck's local habitat. This project is based on observations I made along the Friedrichstal Canal (in Detmold, Germany). The plastic waste that is carelessly thrown into the water way is not just an aesthetic problem, but poses a real threat to wildlife. The ducks can become entangled in the plastic pieces or accidentally ingest them. In many cases, microplastics end up in the food chain, resulting in animals - from fish to birds - being contaminated with toxic substances. With this installation, I not only want to highlight the urgency of the issue, but also appeal to everyone's conscience to dispose of waste more responsibly.



### CONTACT \ \

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### DIMENSIONS \ \

Size: 0,8 x 1,2 x 1 m

Weight: 24 kg





ANITA REGLIN \ \ INSTALLATION 12

## DYSTOPIAN GARDEN

### CONCEPT \ \

The "Dystopian Garden" is an installation that depicts the gardens of the future if people continue to carelessly throw their garbage into the environment. The inspiration for my project is my grandparents, who used to pick up the garbage from their front garden that was thrown there by strangers. Now that they are getting older, they can no longer clear it away, so the garbage stays there. The aim is to enable an emotional confrontation with the topic by allowing visitors to experience the destruction of the environment by plastic waste through art and to raise the question of the responsibility of each individual. The installation is intended to encourage visitors to reflect on the impact of their consumer behavior and highlight the urgency of the fight against plastic.



### CONTACT \ \

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### DIMENSIONS \ \

Size: 1 x 2 x 0,5 m

Weight: 10 kg



NORA BEN MOUH \ \ INSTALLATION 13

## RADIANT ROT

### CONCEPT \ \

Hidden beneath the surface of our homes is an intruder: mould. Often invisible, it thrives in damp rooms, spreads unnoticed and poses serious health risks, from respiratory illnesses to chronic ailments. "Radiant Rot" brings this hidden decay to light and shows the danger that can lurk in the walls. This sculpture shows a fragmented wall made from blister packs, symbolizing vulnerability. UV flashlights are used to reveal hidden spores, reflecting the challenge of detecting mould in real life. "Radiant Rot" illuminates the connection between invisible decay and its impact on health, challenging us to confront what we often ignore until it is too late.



### CONTACT \ \

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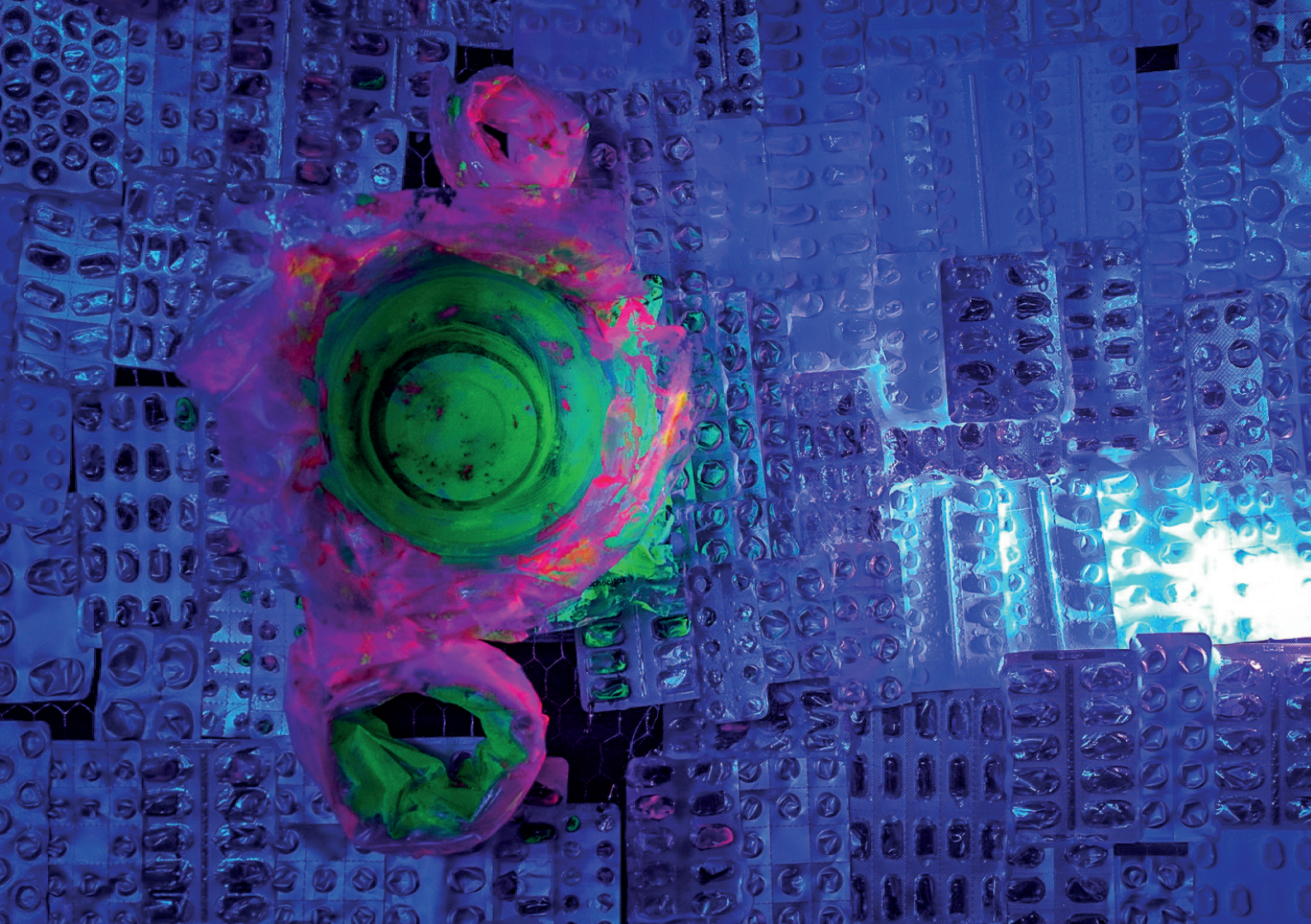


### DIMENSIONS \ \

Size: 1,5 x 1 x 2 m

Weight: 3 kg





# YVONNE GOULBIER

It was a great privilege to showcase the work of the selected artist, Yvonne Goulbier. Yvonne Goulbier is part of the second generation of German light artists and has been working with UV light since the early 1980s. As the founder of the Vivid Light Festival in Sydney, I have been fascinated by her work for over twenty years. After moving to Detmold, Germany, and taking the lighting chair at the university, I always wanted to present Yvonne Goulbier's work in the museum's two voids that can be viewed without entering the museum. The nature of Yvonne's work would connect the essence of the architecture with the culture and history contained within its walls, bringing about a dialogue between architectural space, content and the outdoors. It was wonderful to see part of this dream come to life in one of the atriums and for Yvonne Goulbier to inspire the students.

The work of Yvonne Goulbier possesses a quality that leaves one suspended in an alter-

nate, mesmerizing reality. For me, Yvonne Goulbier's art epitomizes total minimalism; she created a profound sense of space using simple materials and "black light" (365 nm) and blue light (400 nm) from the museum's lighting. The work titled "in der blauen Stunde" (engl. "in the blue hour") brings life to the outdoor void at the museum. The outdoor void is filled with crumpled recycled paper that she and ten students prepared the day before the opening, accented by fluorescent yellow papers that, under UV light, appear like vibrant night flowers in a blue field.

Under black light, the mossy walls fade away, forming a dark backdrop exposing an illuminated night garden that both bind and free the work from the architecture. Offering a completely new perspective is seeing the work from above. Through reflections in the glass façade, the work is brought into the museum's interior space. It is difficult to look away. The work is sublime. This is the essence of Yvonne Goulbier's art.

YVONNE GOULBIER \ \ INSTALLATION 14

## IN DER BLAUEN STUNDE

### CONCEPT \ \

The students collect used printer paper within the university, crumple it up in the museum and use it to fill the rear museum void in a happening – finally, neon yellow crumpled papers are positioned above the white papers. In the blue hour – the hour with a very high UV component of natural light – these bright yellow papers glow very intensely. Under black light, the installation has a magical effect: the white papers glow light blue and their reflection illuminates the walls of the atrium. Visitors are drawn to the glowing atrium and see a carpet of light whose blue is intensified by yellow-green flowers scattered throughout.



### CONTACT \ \

Yvonne Goulbier

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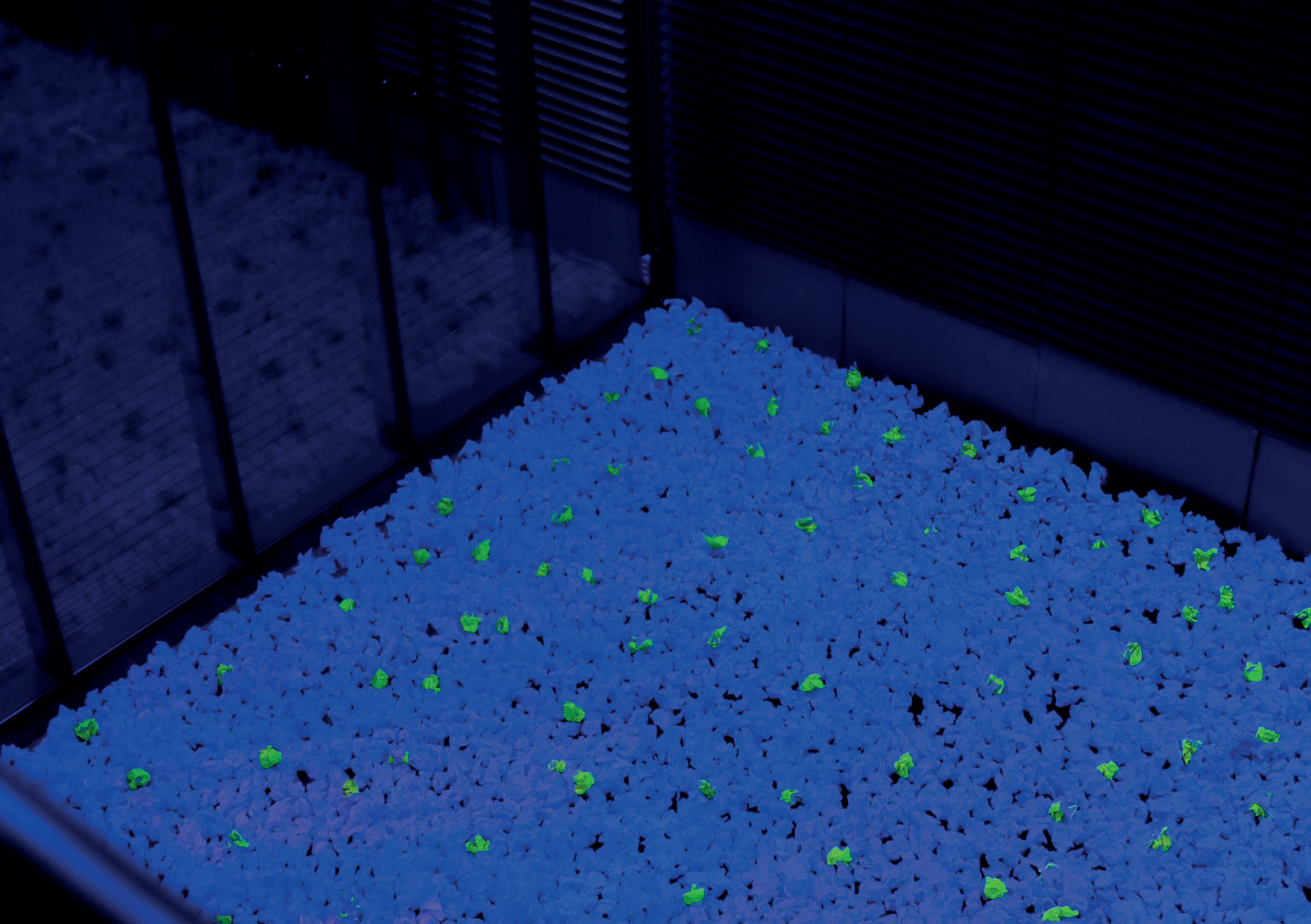
Web: [www.goulbier.com](http://www.goulbier.com)



### DIMENSIONS \ \

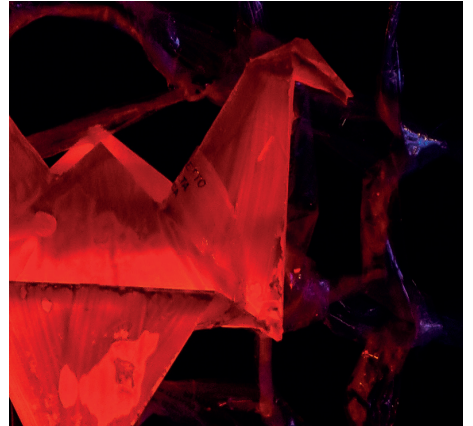
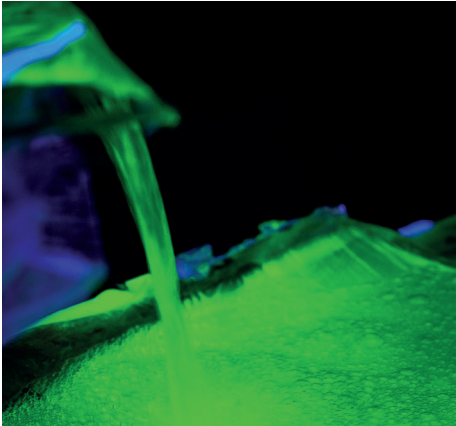
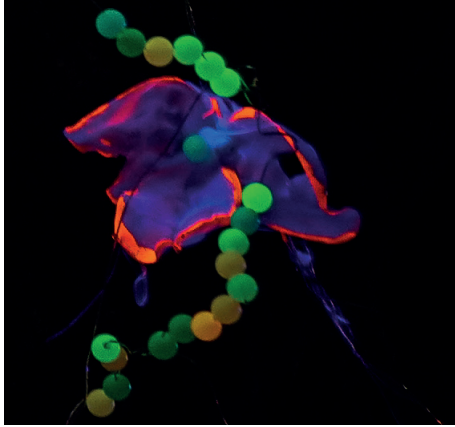
Größe: 6,7 x 9,9 x 0,3 m





# DETAILS

Choosing the right scale for an installation is a major challenge. All students managed this task very well. The distance from the artwork to the viewer can vary between a few centimeters to 50 m. This is a challenge for interior design students working in outdoor space. For this reason, when designing a light art installation, it is important to keep an eye not only on the overall impression, but also on the finer nuances of the space by drawing the participant towards different scales of experience and size of details.









# OPENING DAY

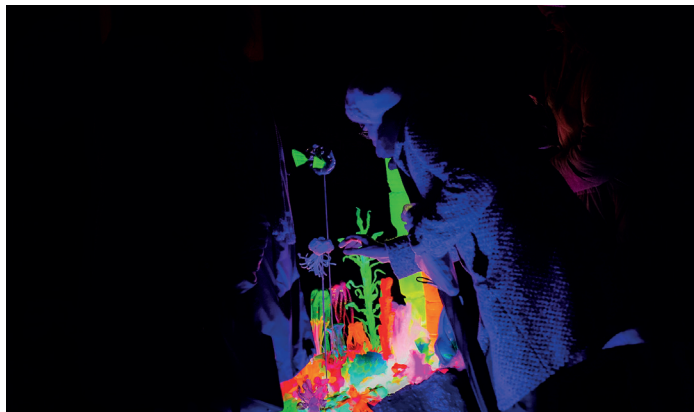
The vernissage on January 24, 2025 was a great success! The foyer of the Lippisches Landesmuseum Detmold was filled with many interested visitors from 5 p.m. onwards. A total of almost 150 people attended. Jörg Düning-Gast, the head of the Landesverband Lippe, kicked things off with a brief introduction to the event and the museum. Prof. Mary-Anne Kyriakou took over the speaking part of the evening with a short speech on the background to the project, the message behind it and a thank you to all those involved. With a cool drink in hand, all visitors were then able to enjoy the installations and have the students explain their concept. There was a lively exchange that only came to an end late in the evening.



Jörg Düning-Gast, Yvonne Goulbier and Prof. Mary-Anne Kyriakou (from left to right)



Valerie Meyer and Professor Kyriakou

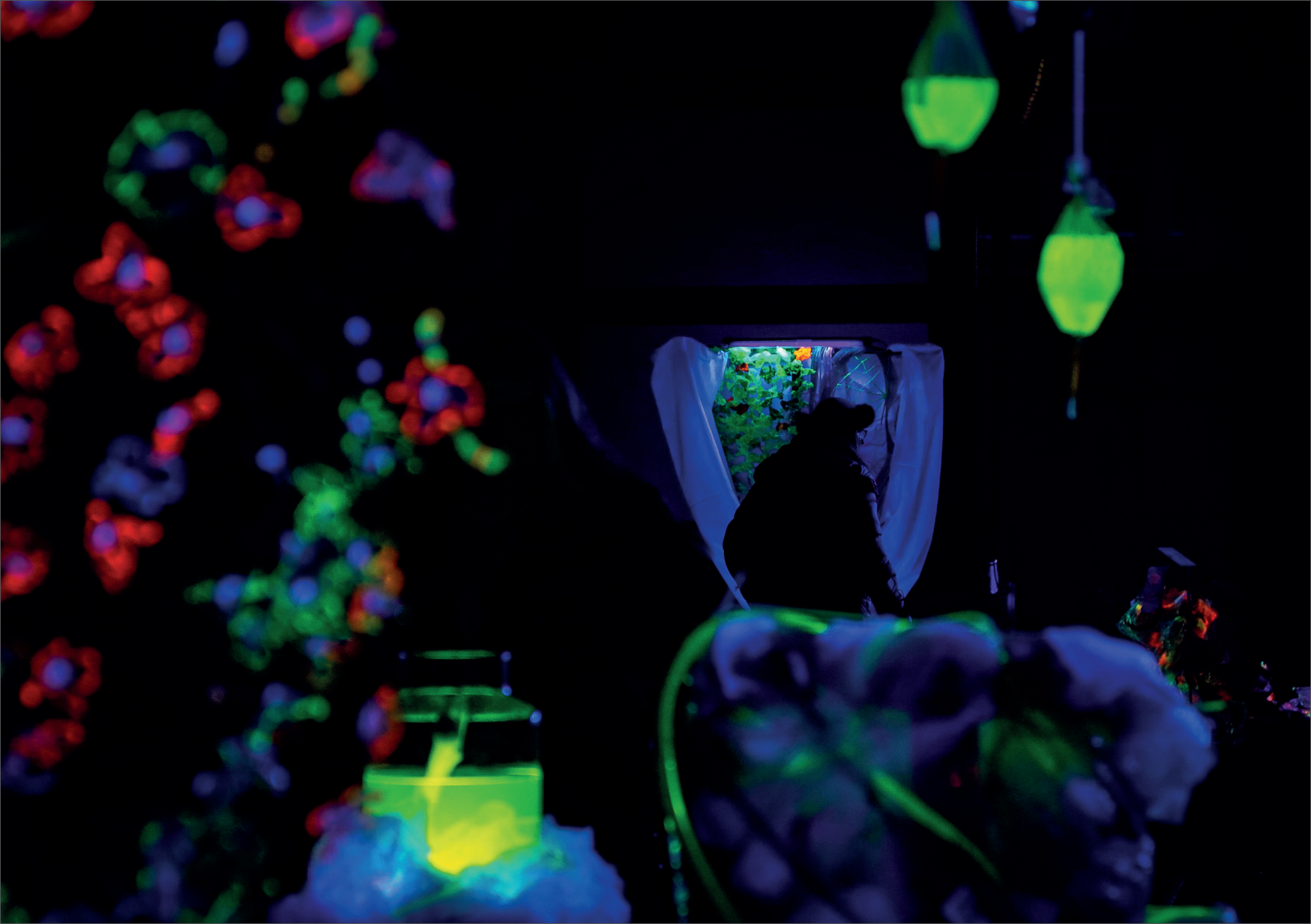


## **LIGHT LAB**

Thanks to the facilities and equipment in the TH OWL Light Lab, we were able to carry out sufficient preliminary studies for working with fluorescent pigments both with and without the influence of daylight. In addition, the extensive equipment in the Light Lab gave us the possibility to carry out in the experiments and execute the planning process. The black room in the laboratory provided the students an environment to work without the influence of reflections and light. The students were able to work with fluorescent pigments for the first time and test their models. In the weekly feedback meetings, the students learnt the light planning process for the design construction of their light art installation. It was great to see how the design level of the whole group improved week by week.







# OUTLOOK

## **Going Forward with the event “Beautiful Rubbish – In the Blue Hour”**

A panel discussion with the artists would familiarize the public with the themes and works, building on the event’s success and furthering its growth. Eventually realising the work of Yvonne Goulbier in the two atriums.

Providing guided tours and surveys that focus on the themes of how art and design influence environmental policy and public awareness. In addition, raising questions around how does light and plastic materials affect the messages of the artwork and its interpretation? Additional funding would enable the work to tour European Light Festivals and foster further discussions on the role of light art in promoting environmental activism.

Overall, the event was a great success and truly worth all the effort that my team, Valerie Meyer, students, Yvonne Goulbier, and the sponsors contributed. I’m really looking forward to making this event happen again in 2026.

SUPPORT, DONATIONS & GIFTS

# WE WOULD LIKE TO THANK



Fachverband Tageslicht und Rauchschutz e.V.





## TEAM & HELPERS

# ANOTHER THANK YOU GOES TO

We would like to thank **Jörg Düning-Gast**, **Dr. Michael Zelle** and their team from the **Lippisches Landesmuseum Detmold** for a venue in the heart of Detmold's city center and for their cooperation.

Our thanks also go to **Techniker Krankenkasse**, which made it possible for us to print this catalog. We would also like to thank **Limoment** from Bielefeld and **Strate Brewery** from Detmold, who provided us with cool drinks at the opening. On behalf of all relatives and friends who helped our students, a thank you goes to **Christian Münsterteicher** and **Maik Schmidt**.

We would like to say a big thank you to **Yvonne Goulbier**, who not only enriched the exhibition with her work "in der blauen Stunde", but was also a great inspiration for our students in her guest lecture. Of course, our greatest appreciation goes to all the project students who not only designed and built the installations, but also took on important parts of the exhibition planning: **Dania**, **Alicia**, **Carolin**, **Hannah**, **Anne**, **Marie**, **Lilith**, **Anita**, **Jennifer**, **Tamara**, **Frederike**, **Broder**, **Nora**, **Esra** and **Karlotta**. The same applies to our workshop students who helped to stage Yvonne Goulbier's installation: **Elias**, **Inka**, **Ali**, **Majd**, **Alina**, **Ina** and **Mara**. Since an exhibition lives from its guests, we would like to thank all the visitors who marveled, exchanged ideas and celebrated with us during these ten days – especially **Jörg-Uwe Korth**, who took some great photographs on the evening of the vernissage. Last but not least, we would like to thank our Light Lab team, the backbone of the entire exhibition and event: **Karina Schulte**, **Jeremias Wagner**, **Valerie Meyer** and **Prof. Mary-Anne Kyriakou**.

