

# 52 GR AD

M A G A Z I N E  
DETMOLD SCHOOL  
OF ARCHITECTURE  
INTERIOR ARCHITECTURE  
URBAN PLANNING

# LOCKDOWN



TECHNISCHE HOCHSCHULE  
OSTWESTFALEN-LIPPE  
UNIVERSITY OF  
APPLIED SCIENCES  
AND ARTS

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PRICELESS





## Heute hören Sie: Ein großes **Danke.**

Wir danken allen, die den JUNG  
Architektur-Podcast unterstützen:  
Unseren Gesprächspartner\*innen und  
den vielen interessierten Zuhörer\*innen.  
Wir senden weiter, bleiben Sie dran!



### Lockdown!

A totally new experience to all of us individually and to us as a university. When social life was largely shut down in the early summer of 2020, many people were caught unprepared. To be honest: so were we. Covid-19 was known from the news. As a disease raging far away in Asia. Soon we were to know better.

The coronavirus posed a serious challenge to our university as well: New digital teaching formats had to be developed from scratch, as well as new forms of collaborative work without physical contact. In addition, new legal regulations had to be put into place. We kept asking ourselves: Is this possible? Is it allowed? Will it work?

It was a formidable task – but one that we have accomplished together. Teachers, students, and staff all pulled together from the very first. Always with this constructive attitude of “we can do this”, especially in those difficult first weeks and months.

Now, in the summer of 2021, we are entering the third ‘Covid semester’. Video conferences have by now become a normal part of our lives with online platforms, digital networking, new methods of teaching. Digitalization is advancing. And yet the longing for physical presence remains, for real socio-spatial experiences. More than ever before, we believe in our mission of human-centered design: we strongly feel that human needs are the basis of innovative design:

With this in mind – let’s move forward into the post-Covid era!

Prof. Dr. Martin Ludwig Hofmann  
Dean of the Detmold School  
of Architecture and Interior Architecture



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# IN LOCKDOWN

**The Covid-19 pandemic has hit students hard. Aside from regular academic studies it is money that many miss most, since bridging grants aren't a solution for everyone.**

Act quickly and lose no time – that was the motto in March 2020, when face-to-face teaching in higher education came to a halt, due to the Covid-19 situation. The Ostwestfalen-Lippe University of Applied Sciences and Arts (TH OWL) was, however, able to adjust to the new situation very quickly since it had already been offering a large range of lectures and exercises digitally for a number of years.

All well and good in theory – but would it work in practice? Can students cope with group work without any face-to-face contact? Building working models in teams, but spatially separated from each other? Without being able to pop into the AStA-shop for the necessary materials? Are the professors able to give digital lectures and use electronic media to replace classroom teaching? Everyday life has also changed a lot. Students complain about concentration problems, lack of social contacts, too little exercise and financial hardship. How best to cope with this situation?

The university's response: A Covid information portal has been set up with a hotline where the latest information from the government on the current Covid-19 situation and the consequences for the university are constantly updated. In a weekly podcast the university president Jürgen Krahel informs about the current situation and answers FAQs about the exams, the safety precautions and hygiene measures, first-semester students, etc.

The students in the fifth semester were faced with a particular problem, as the practical studies planned for this semester could not take place for many of them, due to contact restrictions and as there were too few places available abroad and in offices at home. Modules of the seventh semester are brought forward and it is hoped that the practical semester can be realized in 2021.

Some interior design and architecture firms are experiencing financial problems due to a slump in orders, so students are losing the jobs that usually support them. Those students who work in catering or retail were also without income early in the pandemic. It is only much later that assistance programmes for students who fall through all the cracks kick in.

Mostly they are employed as mini-jobbers or working students and cannot be covered by government short-time allowances, as their jobs can't be registered for short-time work.





*The danger of loneliness during social distancing is very real.*

While the atmosphere in the exam hall is usually tense, we are happy to see the faces of fellow students close up again – and not just on the screen. In the summer of 2020, some exams that could not be rescheduled had to take place at the university, subject to stringent protective measures, and time attendance checked by logging in and using a QR code, via mobile phone. Most exams, however, were held digitally via the “Ilias” portal or by video conference.

The situation is particularly challenging for first-year students, since without a Freshers’ Week it is difficult to get to know your fellow students and to set up group work and form friendships which often last throughout your years at university.

But at the open day at the end of June 2020 you could already see that it can work. The digital doors were open: With student live streams, discussion groups, online student guidance and tours of the university everything possible was done to present the university from the inside and to answer all questions.

In order to give first-year students the chance to get to know one another, the Students’ Representative Council (AStA) and the departmental student councils had worked hard to offer a digital freshers’ week: A digital info event, an online “pub crawl” and games via video chats bear fruit. The new students got to know each other and made contacts, even if some of them were sitting in front of their laptops all over Germany.

Modules that require the use of studios, workshops and labs can actually take place at the university again, in strict compliance with hygiene measures – at least until the lockdown is tightened again as of November 2020. The AStA shop was also allowed to reopen during this time. With obligatory masks, a maximum number of people keeping the required distance and prior registration by email, students were able to buy their materials at the university shop.

*Carolyn Fischer and Melissa Barlag*



*Not only the lecture theatres stayed empty, there was hardly anyone in the offices either, as many worked remotely from home.*





## #WeStayAtHome

### How does working from home impact our mental health?

The coronavirus crisis has led many people to work from home. Most social contacts with friends and colleagues have stopped. Without the usual trip to work we also miss spatial variety. There are no long commutes anymore, you get up and there you are – straight in your office. This leaves more time for family and leisure. For many, productivity is boosted. A big challenge, however, are the constant distractions. Work life and private life merge. Many feel overworked as work is

omnipresent. Overtime piles up and even when work is done, people are still mentally and physically at work. Not every household offers enough space for additional uses. The existing working conditions are often not appropriate and technical equipment is missing. There's a lack of peace and quiet within one's own four walls which makes working remotely difficult. And in addition, there is the double burden of child-care and work.

Lina Vogel and Annabelle Bruno

### 5 Tips for a clear mind

#### 1. Regular daily routines

Structure your day. Plan enough breaks and free time. Also put things on your list that you enjoy.

#### 2. Responsible media consumption

Find out how much news is good for you. It's perfectly okay that Covid-19 news is getting to you. Use the time at home to do more of the things that are fun.

#### 3. Morning rituals to get you out of bed

Morning rituals to get you out of bed. Plan time in the morning for something that makes you want to get up, such as a little workout, a home-brewed coffee, tea, or a morning walk in fresh air.

#### 4. Accessibility – and switching off

You don't have to be available at all times, even if you are at home all day. Make a conscious decision to reserve time for yourself and put the mobile phone/laptop aside.

#### 5. Keep work and home life separate

Stick to a daily structure and plan also for the end of your day. Just because the sofa is next to the desk doesn't mean you can't call it a day.



## Stress levels are rising

How comfortable do you feel now in your own four walls?



When you work remotely, the room at home is given an additional function and the emotional relationship to the room is strained. This hypothesis is put forward by Franka Weischer, Rika Schuhen and Annabelle Bruno. The empirical research on the change in spatial perception is supervised by Prof. Dr. Martin Ludwig Hofmann and Cengiz Hartmann, M.A. in the department of Human Sciences.

Remote work from home means that many households have to be restructured. A dual use arises when space is used for private things and for work. Leisure and work overlap. In order to prove the hypothesis, some research assistants of the OWL University of Applied Sciences and Arts were interviewed. Two out of six respondents reported that they are happy that they can keep the private sphere separate from the home office and therefore view working at home positively.

With the other four users, negative feelings prevailed as the work space as the work space intrudes in the private and leisure area. For them, the name of the room changes to „home office“ as a result of its continued use for work. The emotional burden depends on various factors. If the room has several uses, the user has negative feelings about it. The workplace is never out of sight, and it is impossible to avoid. *“When you come home, it is different. A bit of home has been taken away.”*

Users stay longer in the same space and work-life balance is no longer balanced. The stress level increases, people

work longer hours and the working person no longer wants to spend their free time at home. The feeling of rest and relaxation turns into permanent stress. *“I live in a one-room flat and everything is open, the workplace is visible. My private space naturally becomes smaller and you think more about work.”*

Despite the presence of a workplace, respondents do not want to continue working from home in the long run. Behaviour in the room adapts to the new use. There is an intrusion into private life. Inadequate equipment and working conditions such as light, desk and ergonomic sitting are major disruptive factors. *“We have changed the dining table into a large desk and now we sit on the couch.”*

The home office dominates the room and displaces the original uses. The structure of needs in the room becomes blurred and the urge arises to separate the workplace and the previous uses in the room so that one feels comfortable again. *“I may say that the feeling of being in my room changed. It was 6 pm and I was like, let's go somewhere else.”*

The result of the study shows that most aspects support the hypothesis. Space use causes emotional stress. Due to the mixing of temporal and spatial separation, between private and working life, it is more difficult to relax, rest and switch off. The perception of space has changed.

Lina Vogel and Annabelle Bruno

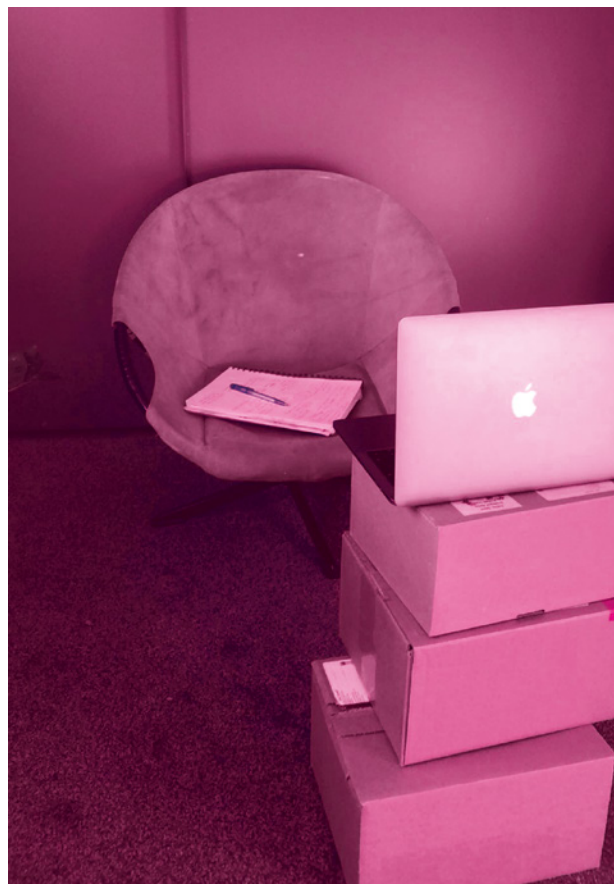


# Homestudying

Classroom teaching's off – lectures on the sofa are on!

How do students decide on the best place to study?

Spending days comfortably in bed or working productively at a desk?



*Unexpected home-office: When a desk is missing, improvisation is needed.*

The unexpected home office: Where a desk is missing, improvising is called for, like for online meetings. An entire semester purely online is a real challenge for students and staff. Supervised by Prof. Dr. Martin Ludwig Hofmann, Cengiz Hartmann, M.A. and Lisa Pusch, M.A. in the course “Human Sciences as Foundations of Design”, many research questions came up concerning distance learning, such as: Did students’ preferred place to study change at the end of the first online semester from the one they had chosen at the beginning?

A survey with 49 interviewees confirmed the following hypothesis: In the course of home studying, students prefer places that are typical for work. But what are work-typical and work-atypical places? In a separate survey, a hierarchy emerged as shown on the right in the chart – the study was the most typical place for work and the bathroom was the least typical place for work. Overall, only 35 % of respondents said that they changed their place of work in the course of the semester, however, it showed that the change usually referred to an atypical workplace being replaced by a higher ranking, typical workplace.

The initial euphoria of being able to attend all lectures and tutorials from bed or couch vanished, as the challenge became the maintenance of good organization and discipline. But with good networking and motivation, the creative exchange which is the hallmark of the Detmold School of Architecture and Interior Architecture succeeds in bringing everyone closer together, even at a distance.

Valerie Meyer

75 %

2 %

5 %

11 %

2 %

5 %

*Answer to the question: Where did you study at the end of the online semester?*

## Typical workplace

Study

Own Room

Dining Room

Living Room

Kitchen

Balcony

Terrace

Bedroom

Bathroom

## Atypical workplace

Each arrow represents one respondent

*Comparing the answers: Where did you study at the beginning of the online semester, where at the end?*



# Online teaching and learning: Good or bad?

The current Covid-19 pandemic has forced many students to reorganize and restructure their lives. So what do they think of online study and how does it work for them?

We launched a survey on the current situation on social media and summarized some of the advantages and disadvantages. The more flexible division of work is certainly one of the most positive aspects of online teaching and learning. Students can work independently of time and place which makes it easier to work and study, too. The focus is left to much more on one's own learning style, as the structure up to the student themselves, which in turn promotes independence and personal responsibility. Another positive aspect of online study is both the time saved on the way to the university, as well as the travel costs saved for petrol, for example. Digitalization has prepared students and teachers to deal with a wide variety of programs and to solve problems online. This in turn trains the ability to communicate and work in teams and above all the problem-solving process, which is much more of a challenge online.

Nevertheless, online teaching and learning comes with some negative aspects as well, as the interpersonal relations not only with professors and lecturers is missing, but also the contact and exchange among fellow students. And practical work has become more difficult: The attention span or the ability to concentrate is significantly lower, while the chance to get distracted is much higher, e.g. the temptation to use the mobile phone. There is not only mental stress but physical complaints as well, such as headaches and back or neck pain caused by long hours of sitting in front of the computer.

Together we have managed very well to cope with the challenges the year 2020 presented us with and now we must try to make the best of it and we look forward to seeing each other again in the near future at the OWL University of Applied Sciences and Arts.

Emelie Lotz and Jasmin Essifi Independent learning in online study.



# How to stay motivated

It's very tempting when working from home to sit in casual wear in front of the computer. Not useful for motivation and study behaviour!

## 1. Create your own work space.

It is important to separate sleeping and working, therefore it is best to find a dedicated place in a room or in the home that keeps the two areas separate. So your head knows: this is the place for work.

## 2. Getting up early.

Keep setting your alarm clock for the morning. It's tempting to sleep in, but if we're honest, we don't really get going properly. We are most productive and get more done in the early hours of the morning.

## 3. Include more exercise.

We really miss exercise. Normally, we are on campus a lot and walk from one building to another, meet in the cafeteria or on the lawn. Build exercise into your daily routine, you'll feel better afterwards. Or in the morning, before you sit down at your desk, go for a walk and prepare your head for work mode.

## 4. Avoid distraction

It is easy to get distracted at home, be that by food or answering a call on your mobile or just by household chores. That's why it is so important to have a dedicated workplace where you can concentrate. And better put the phone on flight mode.

## 5. Say goodbye to 'Slob style'!

It is tempting to dress 'slob style' at home, but that's a true motivation killer; your head won't be in work mode. Take a little care, do your hair, put on a comfy pair of jeans.

## 6. Take a break.

Don't forget to take a break, it helps to recharge your batteries and builds up motivation. Every hour take a 15-minute break, to have a snack, to move around a bit, play around with your mobile. Then get back to work with new motivation.

## 7. Routines!

At university we all had a routine, but at home? We have to create our own, we don't have a set routine any more. Make a timetable, write down everything that is important, anything pending and what has to be done by which day. You can do this for a day, but also for a week or a month. Then you have everything in view.

## 8. Get up from time to time.

It feels like we are constantly only sitting, so it is a good idea to stand occasionally – this will prevent additional back pain.

Jolina Perreth



# Out of office

**The coronavirus pandemic gives new relevance to the home office. The demand for office space which has been in decline for years is sinking further. Will this create new opportunities?**

For years, people have been moving from the countryside to the cities. So it is no surprise that rents there are almost exploding. According to real estate expert Anat Wand, there is a shortage of around 1.9 million affordable flats in the 77 major German cities. In many places, according to Focus, tenants pay an average of 27 percent of their monthly salary for rent and utilities. Unfortunately, there is a lack of affordable building land for new rental flats in many urban areas. So what could be more obvious than converting unneeded office buildings into rental flats?

According to the German Economic Institute (IW), the vacancy rate of office buildings has been rising steadily since 1990 and is currently over 7 per cent, whereas the completion rate has been falling steadily since 1994 and is now less than one per cent. This fact augurs an oversupply on the market. In addition, according to the German Federal Statistical Office, about 13 percent of all employed persons were already

working from home in 2019. Meanwhile, 60 per cent of all companies in Germany offer this option to their employees. According to Tagesschau (German News programme), about 33 per cent of rental accommodation in the German metropolises with millions of inhabitants have been lost because of the coronavirus pandemic, and many companies have announced that they will use less office space even after the pandemic. As a result, office space is losing importance. So will the construction industry rethink?

The answer is No! Unfortunately, the so-called redevelopment is rather risky, as unpredictable and hard to calculate for investors. With older offices – is the structure stable or will it collapse soon? Is there contamination? Can deadlines be met? A new building, on the other hand, can be calculated quite easily with a fixed price per square metre. However, the advantages cannot be disputed. The reconstruction of an existing building allows practically for a complete new life

cycle of a building and contributes to an increase in value. Ecological advantages also come into play here. In times of dwindling resources this is an important issue.

Another problem is that residential construction often yields lower returns for investors than commercial construction. For real estate funds it is often even more profitable to leave commercial properties vacant than to use them for other purposes. However, vacant office buildings block the housing market and thus indirectly contribute to high rents. It is therefore in a society's interest to have as few unused office buildings in cities as possible.

There are a number of measures that the federal and state governments have enacted to strengthen housing construction. From 2018 to the end of this year, around 5 billion euros in subsidies were made available, plus another billion for each of the years 2022 to 2024. In addition, there are tax incentives for subsidized employee housing or the possibi-

ty of a special depreciation for acquisition and construction costs. Unfortunately, however, there are no explicit measures for redevelopment. To make matters worse, according to the magazine "Wirtschaftsdienst", construction costs rose by 39 percent between 2000 and 2014. A fact on which the federal government has great influence, because only half of these costs result from the actual increase in the construction price. About 30 per cent result from stricter specifications by the federal and state governments, and another 10 per cent or so are due to municipal tightening.

We as a society should face the fact that 30 percent of the population are entitled to social housing because of their low wages – and social housing is only available for 8 percent. If we add the fact that according to forecast about 80 per cent of the population will soon live in cities, we seriously need to reconsider redevelopment.

*Maximilian Schneider*





# Architects vs. Corona

Many sectors are adversely affected by the current pandemic.  
So what is the impact on architectural firms?

In 2020, the Federal German Chamber of Architects (BAK) together with the Chamber of Engineers (BingK) used online-surveys to assess the impact of the pandemic. The survey, conducted between 9 and 18 November 2020 included 4603 independent chamber members or 2702 members of the Chamber

**“It is good to see that the situation in planning offices has not deteriorated further.”**

*Dr.-Ing. Heinrich Bökamp,  
BingK President*

of Architects. At a first survey in April 2020, 81% of architectural offices reported an impact of the pandemic. In June it was 62% and in November the number was down to 59%. More often affected were Interior Architect firms, larger offices and companies who are active abroad.

Overall, comparing all the results, we see a positive development, though only a slight one. Despite these improvements, some of the respondents expect negative effects and consequences in the near future. Problems such as staff shortages and delays with approval processes and issues on sites were mentioned more often than in June and some companies are even struggling to survive.

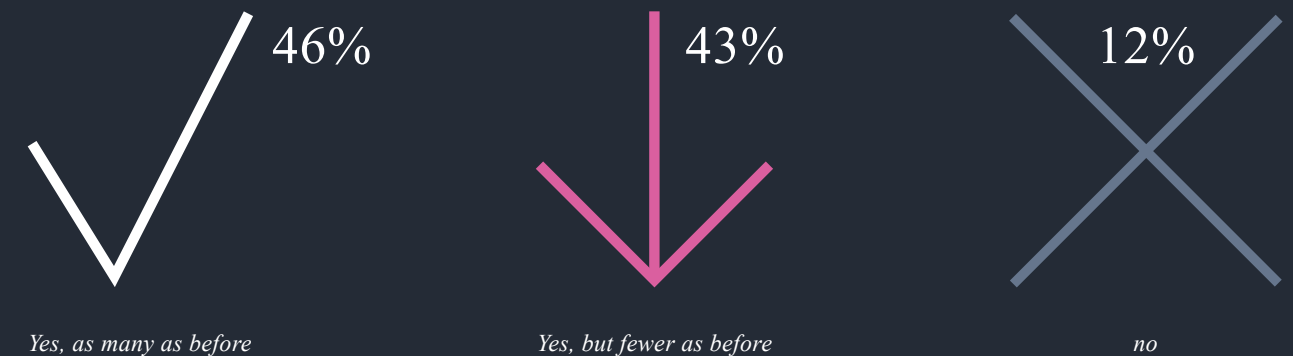
The graphs presented below refer only to the results of the surveyed members of the Federal Chamber of Architects – not the Federal Chamber of Engineers. Members include architects (building construction), interior and landscape architects and urban planners.

For further results and a detailed evaluation go to: [www.bak.de](http://www.bak.de).

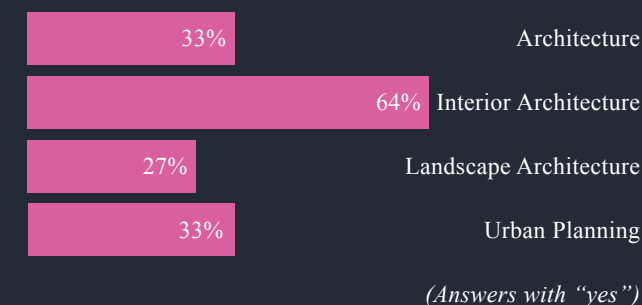
*Hilal Kabasakal*

*Source: Federal Chamber of Architects*

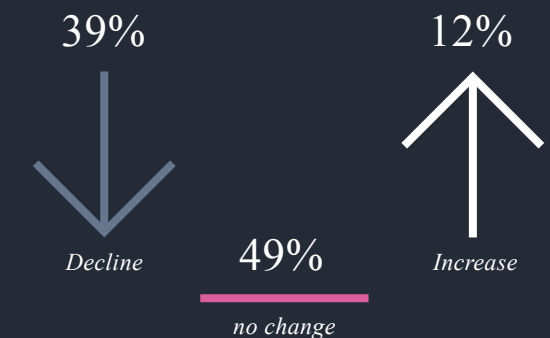
“Are you concluding new contracts at the moment?” (November 2020)



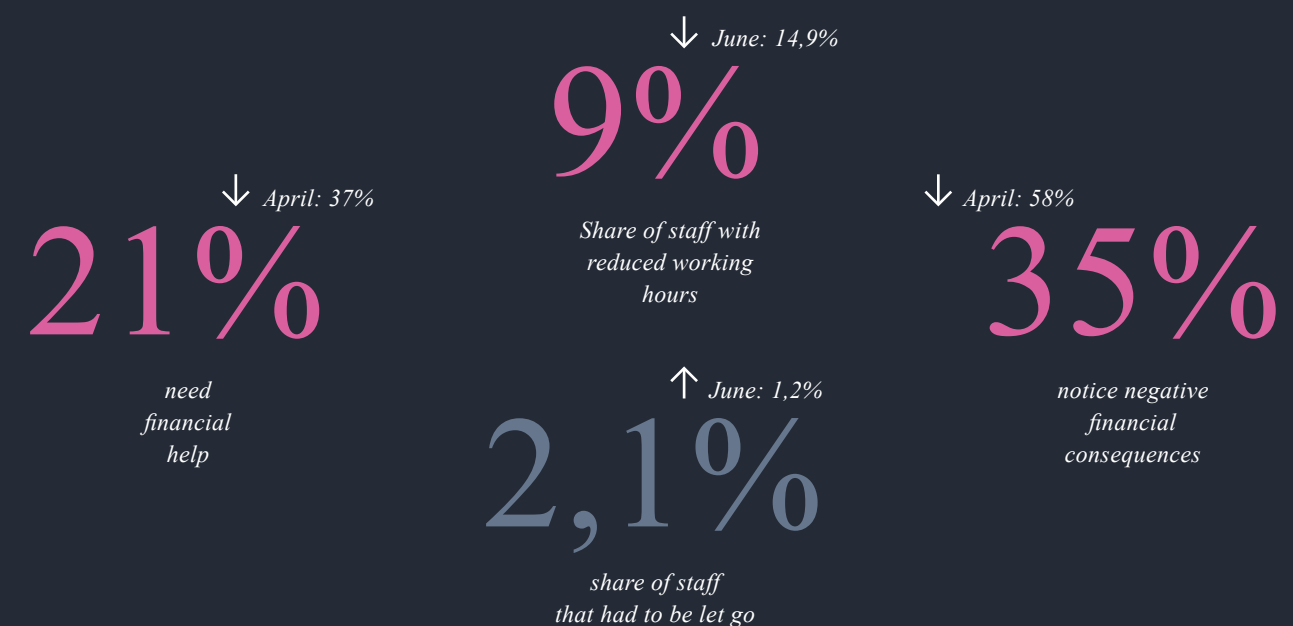
“Has the coronavirus pandemic already had a negative economic impact on your business or are there signs that it will?” (November 2020)



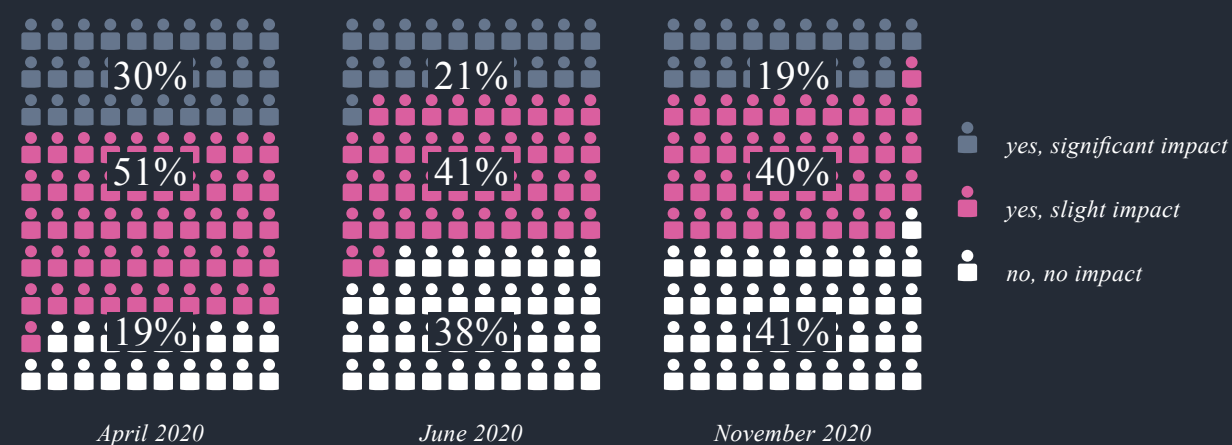
“How do you expect your order situation to develop in the next 12 months?” (November 2020)



Further results in November 2020



“Does your company feel the current negative effects of the Covid-19 pandemic?”





# Networking in times of Covid-19

Do you find it difficult these days to get organized for your university work?  
Are study groups not going as well as normally? Here are a few helpers that you can download with a single click.



**Google Drive** currently offers the largest free cloud storage. Everyone who has a Google account has 15 GB at their disposal for free. Google Drive can also be combined with other office tools, e.g. Google Docs. For students, Google Docs is a very helpful

option as you can create presentations and texts for your studies. It is also possible to share files with other fellow students via Google Drive or Google Docs.



**Scanner** Not everyone has a scanner at home and at the moment neither a copy shop nor the university is an available option. So “Scanner” has become a useful app as it allows documents to be scanned with a camera, edited and saved either on the mobile phone or on the cloud. You can scan from A5 to A3 format and its suitable for drawings, texts and presentations as well. The basic app is free of charge (for more functions a paid subscription is required).

**Miro** is an online whiteboard which is ideal for group work. Its great advantage is that you can work simultaneously on pictures, notes, documents, etc. Every participant has the current version available. Miro has various templates, tools and many other uses.



**UniNow** is an app that allows students to organize their daily university life. With UniNow, you have all the important information about your studies in just one app, such as your grades overview, emails or your timetable. The current Mensa meal plan can also be accessed.



**StudySmarter** is a comprehensive learning app. The learning materials are uploaded and edited. They can be used to automatically create mind maps, flashcards or summaries to help with learning. Everyone can share materials and thus help others or participate from others. Online learning groups can also be created.



**MindManager** promotes free thinking with the aid of mind maps and diagrams. These very flexible mind maps help to structure ideas and information quickly. MindManager can also be used to structure group work and to create task lists. As a student, you receive a unique serial number for Windows and Mac, which allows you to use the MindManager 2019 programme free of charge.

**Trello** allows you to create to-do lists to organize your projects and tasks. You can create different files in which you can save the individual objects. In order to better organize group work, others can access these files, too.



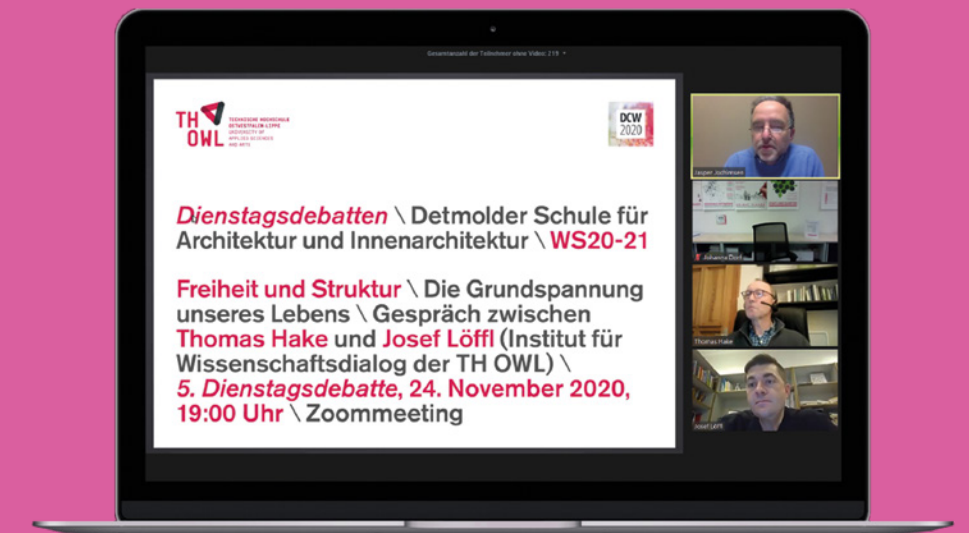
**Discord** is only for gamers? No, the AStA has created a Discord server where students can play games together, network and hold small parties digitally from time to time. The server can be reached at: <https://discord.com/invite/DJvHJTe>



Jolina Perreth and Carolin Fischer

## Digital Tuesday debates

In the lecture hall or online – which is “better”?



At the beginning of the year 2020 who would have thought or expected that our studies and our entire lives would change so fundamentally due to a pandemic? – No one. But as we all know things often turn out differently than expected. The winter semester 2019/2020 was the last semester, for the time being, in which on Tuesdays from 7 p.m. onwards it was always: “Let’s go to the lecture hall, the Tuesday lecture is about to begin.”

In order not to end up sitting on the lecture hall stairs for two hours, you had to be there promptly for many lectures, since these Tuesday lectures were very popular not only with the university crowd but also with many external guests. The event was not only informative and offered the chance to participate in interesting discussions, it was also a place to meet fellow students and friends. One of the last lectures that stuck in my mind was the one by Jan Glasmeyer who spoke about sustainable architecture in a global context. I was very impressed by his work in Thailand, among other places. Working as an architect in other countries or moving or flying back and forth between Germany and other countries was no problem in 2019. At the end of the winter semester 2019/2020, everyone said goodbye expecting that the summer semester, and thus the Tuesday lectures, would just continue as normal.

But then everything changed. At first, the “virus from Asia” was often simply dismissed. But when the first lockdown was announced in March, we slowly realized that the coming semester would be different. The university stayed closed, teaching took place exclusively digitally. The Tuesday lectures were cancelled completely. Shortly before the start of the 2020/2021 winter semester, however, there was a ray of hope. The Tuesday lectures were to take place again, though only as a digital event and under a new title. At the first two Tuesday debates, the new professors introduced themselves and, to the astonishment of many, both the technology and the subsequent debates worked very well. The third online debate was followed by a lively discussion about the three degree programmes at the Detmold School – urban planning, architecture and interior architecture.

Under the given circumstances, it became clear that this digital format is a very good alternative of the Tuesday lectures. Although the social component is missing, these are nevertheless still exciting lectures that lead to lively online discussions. And the online format has one advantage too – no one has to sit on the stairs for two hours.

Sarah Kuhlbrock



# Back to normal?

After every crisis we need to find our way back to normal life. But will things be the same as before? What about the long-term Covid-19 impact?

So what will happen when everything is over? Just forgive and forget? Covid-19 is done with and will only stay in our memories where it will slowly fade away. Rather unlikely. Past pandemics have usually changed the world and often speeded up modernization. Some positive aspects have already resulted from the pandemic. Such as digitalization which has made great strides. Working from home has established itself as a common working method and in many areas it has opened up completely new possibilities. Sustainability became a major issue in the past year and is supported by progress in digitalization. Air pollution has decreased greatly due to reduced traffic. Professional independence in terms of working from home has increased as we were trying to minimize contact with others. Online events offer the opportunity to participate in cultural performances from a distance.

It remains to be seen which changes will stay when Covid-19 is over. Focus on the environment keeps growing, people want to move from the city to the country and have more free space. Living space and outdoor spaces must be used optimally and flexibly to make it possible to combine living, working, leisure and services. Personal contact is also coming to the fore. It is no longer enough to just talk on the phone, it is much better to have a hug now or raising glasses for a toast together.

From another perspective, fear for one's own health remains in people's minds. Masks and disinfectant have become constant companions. Socially distanced and restricted to the most important things. Without digital interconnectivity it is impossible to keep up. Companies in particular need to be innovative in order not to fall behind.

Resilience is the guiding principle in the next decade. Covid-19 has awakened a fear that will stay in people's minds. Was this just the beginning or is the pandemic considered over and defeated? Nothing is as it once was. New priorities have been set and previously mundane things have taken a back seat.

We can only wait and see what the future will bring. One thing, however, is certain: the world keeps on turning and we have survived the Covid-19 pandemic.

Franka Weischer and Katharina Benski

*Covid-19: A pandemic that changes the world and the way people think.*



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**24 – 81 \ Highly creative  
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**Showroom** \ How is work  
done at the Detmold  
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\ How do ideas turn into  
projects, draft designs and  
theses? \ Don't tell me,  
show me ! \ Actions speak  
louder than words \ At  
least sometimes \ At least  
here \ At least right now**



# COCONAT

**Do you need new impulses? What to do with an old barn when it is no longer needed for farming?**

The dormant potential of vacant functional buildings that might have outlived their usefulness is waiting for alternative and creative ideas. Substitute Prof. Anna Tscherch and students of the sixth semester and two BA graduates presented their ideas for a barn revival, based on various conversion and expansion concepts. This was achieved by including holiday flats and co-working spaces in the historic building complex.

The starting point was the Coconat coworking space in the former Klein Glien estate. The location is in the rural surroundings of Havelland, far from the hustle and bustle of everyday life though only an hour away from Berlin. The Coconat is a place where people can work and be inspired by a creative community. The resulting designs include guest rooms, co-working spaces and seminar rooms as well as many spaces for retreat, for relaxation or leisure. To this end, the building envelope needs to be opened up with windows

and doors, and the historic roof truss to be integrated into the planning of the room. The planning objective is a design with a high level of interior quality, which can be realized with simple measures.

During the elaboration, the students are confronted with the complex requirements of such a construction project. It requires an examination of the existing building, with regard to statics, lighting and building physics. In the process, the students are supported by the experts Prof. Jens-Uwe Schulz, Prof. Dr. Susanne Schwickert and Prof. Sascha Homburg. At the beginning of the project, a workshop had been scheduled at the Gutshof, which unfortunately had to be cancelled at short notice due to the pandemic. Feedback from the Coconat team and the professors of the OWL University of Applied Sciences and Arts was given nevertheless in the form of video conferences, which led to an intensive exchange of ideas.

*New ideas give new life to the estate barn.*



*The walls of the old barn serve as the shell for the modern interior.  
Special design element: The roof truss as a metaphor for a hut. Design: Jonas Wortmann.*



*The generous, open room concept exposes the structure and allows for co-working in the historic attic. Design: Nathalie Bauer.*



*The interaction between co-working spaces and offices provides for creative exchange and offers changes for retreat. Design: Nora Michalke and Marisa Rolf.*



*The barn acquires obvious relevance through the implementation of modern building openings and spatial concepts. Design: Ellen Feldmann, Lucienne Kanne, Mara Lütkehaus and Marina Kosinski.*



# International Award for Excellent Design



And the winner is ...

It is already the fifth time that  
**52 GRAD** has received an award  
for its excellent design.

“We feel extremely honoured and incredibly pleased”, explains Prof. Dr. Martin Ludwig Hofmann, who established 52 GRAD, the magazine of the Detmold School of Architecture and Interior Architecture at Ostwestfalen-Lippe University of Applied Sciences and Arts (TH OWL), twelve years ago. Since then, he has been producing a new edition of the magazine every year with changing student editorial teams. In 2020, 52 GRAD received the International Creative Media Award in silver in the category ‘Customer Magazines’.

“Winning an international design award for a magazine from a university for the fifth time, well, that’s just incredible”, says Prof. Hofmann. The 52 GRAD is an innovative transfer project which is integrated into teaching and at the same time makes the design work of OWL University of Applied Sciences and Arts accessible to a wider public. Around 220 students have worked on it so far, quite a number of them several times.

Numerous renowned branded companies from the design, construction and furniture industries have supported the project over the years. “Even in these difficult Covid times, our partners have stayed at our side, that’s something that makes us really happy”, Prof. Hofmann pointed out.

The International Creative Media Award is presented annually for outstanding and innovative forms of design. It is not a student competition, but the students of OWL University of Applied Sciences and Arts compete here together with their professor against renowned agencies and large publishing houses such as Axel Springer or Gruner & Jahr, to name just two examples from Germany.

This time, the international jury of design and communication experts had to judge 387 publications, from numerous countries around the world. What is so special about this magazine project is the fact that the students, together with Prof. Hofmann, take on all the tasks themselves – from advertising acquisition, which ensures financial independence, to the entire editorial work and editorial design. They are supported by the Berlin interior architect and designer Markus Tiggemann and by Heide Teschner, the Detmold School’s press officer.



# School of the Future

**With new learning concepts and teaching formats, the demands on spatial requirements also change. What architectural answers do Detmold students provide?**

On the site of the Sonnenschule in Berlin-Neukölln, a new school with cafeteria and sports facilities is to be planned. Under the ambitious title "School of the Future", students of the Master's program Integrated Architectural Design (MIAD) together with Prof. Jasper Jochimsen and Prof. Tillmann Wagner have set themselves the demanding task of finding an answer to the question of how learning can be designed in the future.

During a previous semester, as part of an urban planning project, the students had already paid intensive attention to the urban planning aspect for the city's urban quarter at the

Dammweg and the 'Weißen Siedlung' residential area. Based on this, they are now developing designs for a school with up to six streams, at a prominent location in the planning area. The new all-day school is meant to function as a neighbourhood centre as well, i.e. it is to be designed as a place of encounter and lifelong learning for the residents of the surrounding neighbourhoods.

Planned excursions and presentations had to be cancelled due to the pandemic, and so the project was carried out purely digitally. The results will be exhibited and discussed in Berlin in the late summer of 2021.



*Spacious campus between rounded school buildings: Design by Betül Kilic.*



*The rooms designed by Irina Miroschnitschenko offer flexible options for play.*



*In Verena Luetkemeyer's concept, organic cells represent the living organism of the school.*



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# Concentrated Creativity



*This is what Detmold's new city entrance could look like: Design by Lorena Meermeier.*

## A possible extension of the KreativCampus in Detmold. What requirements will the future buildings have to meet?

In the future, the KreativCampus on the Bielefelder Straße in Detmold is to be developed as a nationally visible competence center for the digital creative industries. Co-operations with partners from the chain of education-research-industry are important drivers. The aim is to link digital application research and technology via transfer with industry and society. To this end, it is essential to link the regional creative industries with universities, vocational and general educational institutions, other creative centres, and interested citizens. Students in the bachelor's degree program Architecture at the Detmold School of Architecture and Interior Architecture are tackling this exciting task under the supervision of Prof. Jasper Jochimsen.

A new building for the media production department of the Ostwestfalen-Lippe University of Applied Sciences and Arts on the KreativCampus is nearing completion, and a building for the KreativInstitut is in preparation. The building no. four of the Felix-Fechenbach-Berufskolleg (FFB), in the immediate vicinity, is in urgent need of renovation. An alternative

consideration is the construction of a new multifunctional building on the KreativCampus in which the technical departments of the Felix-Fechenbach-Berufskolleg (wood technology/construction technology, metal technology/building services engineering and electrical engineering/information technology) can find their place.

This building could serve to bundle innovative and value-adding ideas and initiatives for the realization of which the well-equipped machinery of the Felix-Fechenbach-Berufskolleg (vocational college) could be used by all the above-mentioned players. The possible synergy effects would be in ideal correspondance with the idea of the KreativCampus.

Following a planned on-site event which had to be cancelled due to the pandemic, the projects were presented and discussed in November 2020 via video conference to representatives of the Lippe district, the schools' own operation, and the FFB. They were acknowledged as valuable contributions to the discussion for the upcoming further development of the vocational college as well as the KreativCampus.

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# Design with a Backbone

**Clear design idiom, sustainable production and concise branding.  
The new designer brand ‘Luzie Lou’ is convincing.**

This is a Bachelor’s thesis that goes beyond the usual scope in almost every respect. ‘Luzie Lou’ by Daniel Schmidt encompasses the conception of his own design label, the development of a design brand, the design of bags and chairs, their development to series production and finally the differentiation of the brand image up to the launch campaign. The thesis was supervised by Prof. Dr. Martin Ludwig Hofmann and Prof. Iris Baum.

‘Luzie Lou’ combines fashion and furniture. This is where design and craftsmanship meet. Daniel Schmidt develops every bag and each piece of furniture from the idea through to the finished product by himself. For his products he takes his inspiration from the forms of architecture and from nature. “Nothing is more inspiring than the random beauty of nature and the planned beauty in architecture”, says Schmidt.

It is a simple form idiom, high-quality materials and handcrafted production that distinguish the design products of ‘Luzie Lou’, which is communicated in the claim: “Pure Design. Handmade.” By using the cooperation with local suppliers and sustainable materials, Schmidt ensures a sustainable production. This consistency, which is at the heart of his new brand, is also explicitly expressed in the launch campaign: “Child labour doesn’t suit you!” so its headline. ‘Luzie Lou’ however, guarantees production in Europe under fair and sustainable conditions.



*“Pure Design. Handmade.”: Daniel Schmidt develops each bag and each piece of furniture completely with his own hand.*





*A flowing spatial concept for a bookshop: Design by Manoelly Possidonio.*



*In the bookstore a flexible shelving system reflects the architecture of Hamburg: Design by Hannah Raskopf.*

# Hafenfuchs Bookshop

**A bookshop with a venerable history in Hamburg's youngest district. How can the location and the store be combined to get people hooked on books?**

Two years ago the Hafenfuchs bookshop moved into new premises in a stylish new building complex on Shanghai Allee in HafenCity. With this move it had to adapt its content to a new public, which includes young families with children and students from HafenCity University (HCU). In the Hafenfuchs project, students under the supervision of Prof. Carmen Muñoz de Frank developed interior designs that reference the innovative architecture of the new HafenCity complex, and invite customers to browse.

The concept by student Manoelly Possidonio focuses on an organic spatial structure for the store. A curved bookcase running over two levels "flows" through the bookshop, with the open system guiding visitors through the space.

In her design Hannah Raskopf creates a new, flexible shelving system that introduces a basic structure into the bookshop and connects the ground floor with the upper floor. Books are presented, laid out and stored in partly open, partly closed compartments, model boats are displayed and customers are invited to explore the maritime world of books.



*Maritime bookshop in HafenCity.*



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# Heldenwerk

**Saving lives instead of selling products.  
How brand communication and interior  
architecture serve a good cause.**

“Every 15 minutes someone in Germany is diagnosed with cancer of the blood,” explains Lena Mangels. Stem cell donors are needed to treat the patients, but unfortunately there are too few donors. That’s why in her M.A. thesis under the supervision of Prof. Martin Ludwig Hofmann and Prof. Johannes Brückner, Lena developed an extensive communications concept to encourage more people to register with Germany’s bone marrow donor centre (DKMS).

Initially she conceived the Heldenwerk (heroic deeds) brand and translated it into an impressive corporate design. She then developed the strategy for an extensive communications campaign: the Heldenwerk structure visits a number of cities in Germany as an interactive pop-up that can be modularly adapted to specific local conditions.

This is accompanied by introductory and accompanying communications measures at the location, always focused on the appeal which is summed up in the claim: “Time for your own heroic deed!”



*Registering for the bone marrow donor centre:  
saving lives the easy way.*



*“Time for your own heroic deed!”: in her M.A. thesis Lena Mangels supports the fight against cancer of the blood.*

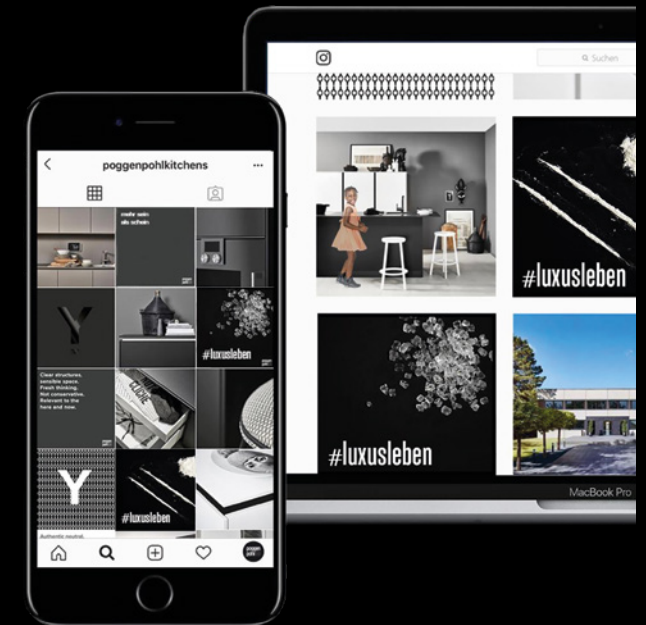
# Kitchen Stories

**What do young designers make of a traditional brand?  
Upmarket kitchen manufacturer Poggenpohl risked a cooperation – and  
was rewarded with communications solutions that were out of the ordinary.**

Speaking after the student presentation in Detmold, Jan Fritz from the Marketing department at Poggenpohl said: “I’m impressed. We have been able to implement some of the projects straight away.” During the 2019/20 winter semester 165 interior architecture students took a close look at Poggenpohl’s brand management.

Supervised by Prof. Dr. Martin Ludwig Hofmann, Cengiz Hartmann M.A. and Laureen Dawid M.A., on the basis of their analyses the students developed strategic communications solutions for perhaps the most traditional German furniture brand in the kitchen segment. At the start of the semester Jan Fritz from Poggenpohl had familiarised the students with the existing brand architecture.

Together with their tutors the students developed the central aspects of a new brand identity. What are the strengths and weaknesses of the brand? What are the risks and opportunities? What is its USP? What is its mission statement and vision? Then the creative work began. A lot was designed and discarded. Redesigned and discarded once more – until in the end campaigns such as “More substance than semblance”, “Longer-lived than you think” and “Local luxury for global kitchens” were created.



*“More substance than semblance”: Juliane Warkentin  
and Jessica Bierbaum made a strong impact with their  
communications solution.*



*Local luxury: Elisa Porsche impressed Poggenpohl with her “Local luxury for global kitchens” campaign.*

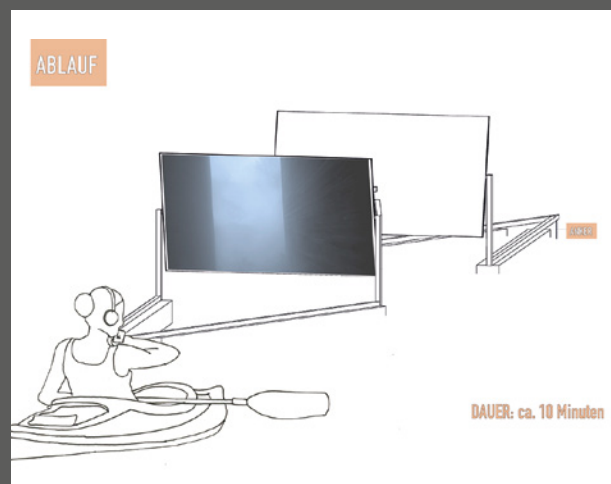


# MICRO-CINEMA EXPERIENCE

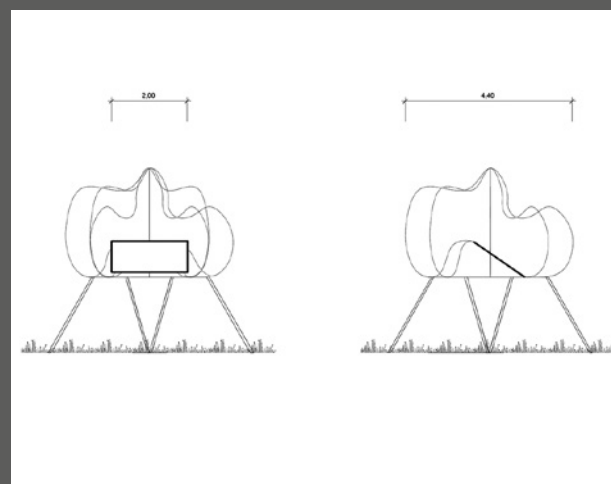
'Micro-cinemas' are mobile, spatial interventions in which films are transmitted to mobile devices by means of a QR code. Interior architecture students have now developed concepts to make public spaces experienceable in a distinctive way.

Videonale.18 is a festival for video and contemporary media and takes place every two years at the Kunstmuseum Bonn under the artistic direction of Tasja Langenbach. In the temporary interior architecture course under Substitute Prof. Ruth Lorenz, students designed a format for pop-up actions in the WPF Videonale micro-cinema which appeared in outdoor or indoor situations and enabled the festival to be experienced in North Rhine-Westphalia. 'Micro-cinemas'

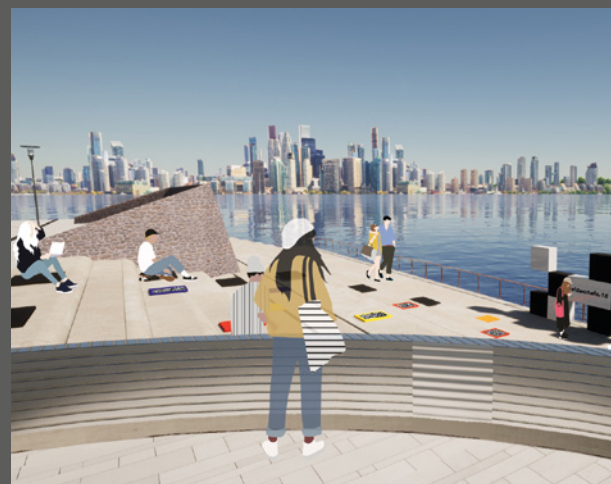
are mobile, spatial interventions in which films from the Videonale programme are transmitted to the mobile devices of visitors via a QR code. The students chose specific locations and designed micro cinemas as flexible, portable venues that stage the moving image and public space in an individual way so that they can be directly experienced by visitors: staircase cinema, river movies for kayaks and park canopies, image space disruptors and a cloud.



Annika Schütze designed a concept in which people can take a canoe to various stations to view the Videonale.



Jana Schuhmacher created a "cloud" under which visitors can lie down and relax and watch the Videonale.



Chiara Flores Reichert developed an approach in which a QR code takes people directly to the Videonale.



This idea by Jana Schuhmacher invites visitors to lie down on the available yoga mats and enjoy the Videonale.

# Bülow Hospice

Death is an inextricable part of life, but how can this difficult subject be approached in terms of design? Student designs provided the developers of a hospice in Berlin-Schöneberg with stimulating ideas.



In-patient hospices are facilities that set themselves the goal of enabling people with incurable illnesses to live as dignified and independent an existence as possible in the final phase of their lives. They are small facilities with a family-like atmosphere whose design has to be geared towards the special needs of dying people.

This exciting design challenge was taken up by B.A. students from the Architecture Faculty under the supervision of Prof. Jasper Jochimsen. The programme envisaged an in-patient hospice for 16 residents, new premises for the Lutheran congregation with a community hall that would also be used for church services, an ecumenical centre and additional functions. All this was to be accommodated on a prominently

located but spatially restricted inner-city site at the junction of Bülowstraße in Berlin-Schöneberg.

At the beginning of March 2020 some 33 student designs were presented to representatives of the church congregation, the Schöneberg church welfare centre and other local stakeholders. There was a lively discussion of the projects, which covered a wide range of possibilities.

The work of the students was received positively and appreciated as a valuable contribution to the discussion about the future use of the property. They were to become the basis for the subsequent planning of the project initiators, the Schöneberg church welfare centre and the local Lutheran community.

A destination for the final journey: design by Michelle Grenz in Bülowstraße, Berlin-Schöneberg.



# Evil Rooms

Can rooms be evil? If so, where are they to be found?  
What do they look like and what or who makes them evil?

Designers try to make spaces “good”. But what if the opposite of good is not bad, but evil? There are spaces for evil, but also spaces of evil. In many religions and cultures, hell is said to be the space for all evil, although unfortunately no one can tell us exactly where it is or what it looks like. Would it be possible to design hell?

What is “evil”? And can this moral, philosophical or religious feature be applied to spaces? Under the supervision of Prof. Jörg Kiefel students at the OWL University of Applied Sciences and Arts searched for evil spaces, examining them in terms of their aesthetic qualities and exploring historical and contemporary questions about evil. The students in this design project conceived, designed and built individual “evil spaces” in order to present them to the public in an exhibition on the Detmold campus.



What does an evil room look like? Design of a deprivation chamber by Sebastian Poll.

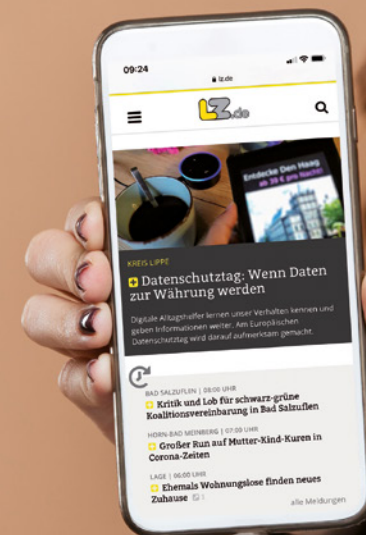


Narcissism: design by Juliane Warkentin.



Greed: design by Klara Eichmann.

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# EXPERIENCING CLIMATE CHANGE

**Our climate is not visible, but climate change is. Students design exhibition architectures.**

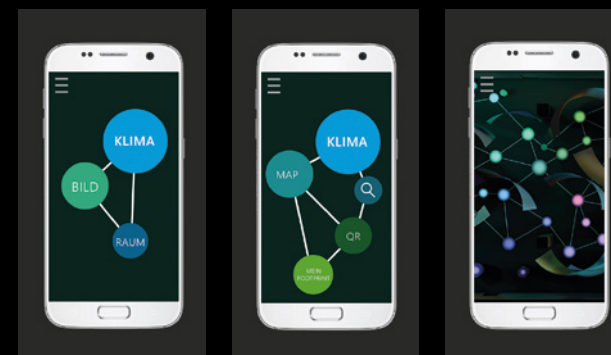
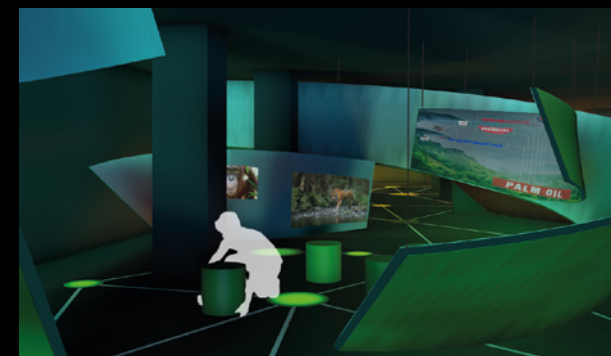
“And now we realize what climate is.” Prof. Birgit Schneider from the University of Potsdam presents research on climate images in media studies and has thereby provided the foundations for a semester project supervised by Substitute Prof. Ruth Lorenz in the field of Temporary Interior Architecture. Ever since the climate mapping of Alexander von Humboldt, images showing the climate have had enormous significance for both science and government. In times of climate change and species extinction the observation of habitats has revealed their transformation from inhabited to hostile environments, accompanied by rapid species extinction. Natural science collections are becoming the archives of a world that is disappearing and falling silent. Who are the protagonists and what empowerments are possible?

The students participating in the project designed structures as a temporary exhibition for the HMKV (Hardware Medienkunstverein) in Dortmund. Each work offered its own thematic approach and translated this pressing social issue into rhetorical spaces.

In her climate narrative Samantha Hölting depicts the rapid effects of the transformation of the homeland in terms of space, with images revealing the politics and causes of the pollution. With both analogue features and digital augmented reality apps she creates a dynamic exhibition experience.

In Dana Gillich's climate islands, layered and suspended continents overlap like ice floes. Humans impose themselves in layers on individual regions. Towering topographies carry within them the triggers and effects of climate change, while hanging ice-blue strata point the way to climate protection. Crisis and empowerment are subtly superimposed from multiple perspectives.

Julia Zambrzycki chooses the micro-macro perspective of landscape monocultures and transfers these to the exhibition architecture. Enveloped in contrasting yellow and black, the effects of industrial use of the land are juxtaposed with artistic attitudes of resistance.



*In search of our homeland: design by Samantha Hölting.*



*Diverse stations of "climate islands": design by Dana Gillich.*



*A balancing act between nature and geometry: design by Julia Zambrzycki.*



# ARCHITECTURE HAS TO IGNITE

Students create visual utopias and question the status quo.



Collage: Lea Husemann.

*Architecture as airy as a cloud.*

An exhibition in the Hexenbürgermeisterhaus museum in Lemgo shows the results of the elective module “Architecture has to ignite”, led by Janine Tüchsen, research assistant in the Contextual Design department of Prof. Michel Melenhorst.

The elective module is based on the ideology of the avant-garde architecture firm Coop Himmelb(l)au. “Coop Himmelb(l)au is not the colour sky blue, but the idea of making architecture as light and variable as clouds” is how the

firm of architects describes itself. The idea is to develop ideas that fill spaces with imagination and thus make them multifaceted. Beyond that, however, they should also unsettle and evoke emotions in the observer.

In addition to displaying utopias and questioning the status quo, critical and sometimes experimental approaches form the basis of the design work, which makes use of texts, images and models.

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# TYPHA STUDIES

**Typha architecture – building with plants?**

**The Building Construction and Materials course is researching and developing a future-oriented building material for ecological, economical and efficient construction.**

The innovation of using typha (cattail) as an effective new building material is gradually establishing itself. In the Department of Building Construction and Materials under the supervision of Prof. Manfred Lux, research and development work has been going on for several semesters on a range of production methods. In the 'Green Salon', tests are being conducted on how a plant structure and a compostable binding agent can be used to produce a composite fibre that is equally suitable for wall and ceiling elements.

Whereas in past years work and research was mainly concentrated on boards, the focus is now on the structure as a whole. The processes are designed in such a way that manufacturing operations and the creation of structures immediately go hand in hand. Scale models have now been created that are vital to the development of the design and

manufacturing process. These models will form the basis for further planning, projects and research. In the next step, B.A. and M.A. theses are to support manufacturing processes that will demonstrate that this material is entirely suitable for building purposes.

This building material's special feature is that it offers both load-bearing and insulating properties, which represents an advantage over conventional construction methods. In the latter, a differentiation is made between the load-bearing structure and the building envelope, and accordingly different operations or workers have to be employed. The bundling of the load-bearing structure and insulation in the bull-rush technology results in shorter construction times, which in turn saves costs. It also shows that ecological construction can be both efficient and economically viable.

*Vital to the development of the design and manufacturing process: scale models are the basis for further planning, projects and research.*





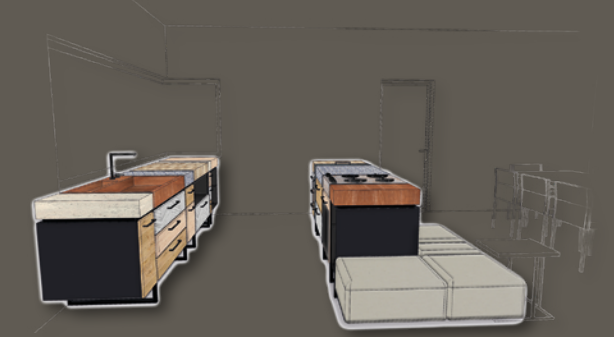
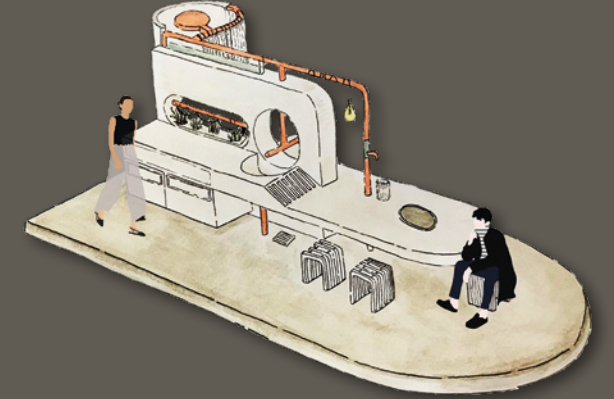
*Going beyond the right angle – a look at the restaurant ‘From hand to mouth’.*



*The “Wall of Water” combines filigree copper pipes with a monolithic cube-like structure.*



*‘Der Geschichtenerzähler’ (The storyteller) is a collage of local Lippe and Hanseatic elements.*



# Cooking re-imagined

**Innovative solutions that redefine emotions in life-style, kitchens and adjoining rooms.**

Influencing factors arising from the environment, society and the economy are increasingly determining our lives and our cooking. The project ‘Kochen.Leben’ (Cooking.Living), which was initiated as a competition by the Anja Schaible Foundation in the 2019/2020 winter semester and supervised by Prof. Sandra Bruns, deals with the factors that are driving this change.

First place went to Akua Adu-Gyamfi for her design ‘From hand to mouth’. Its concept focuses on eating with your hand, which stems from African culture and provides a sensuous, tactile cooking experiences. As a reflection of our

natural need for connectedness when we prepare and eat food, the design idiom of the winning concept goes beyond linear and angular structures. Round and organic forms dominate the cooking space, which evolves into a restaurant setting.

The runner-up, the ‘Wall of Water’ project by students Anna Otterpohl, Sarah Dann and Pia Willig, also impressed the jury. The trio’s work aims to return awareness of water as a resource to everyday life by bringing pipes out of the wall into the room and highlighting how this resource is consumed. The monolithic wall separates the bathroom area on one side from the kitchen area on the other. The result is an exciting ar-

chitectural statement which unites all areas of activity around the element of water.

Finally, ‘The Storyteller’ by Marie Seliger and Gesa Trispel was awarded third place. Based on the observation that kitchens today are developing into companions for stages of our lives and that our lives are more than ever marked by change, the two created a kitchen made of regional materials full of character that is modular enough to adapt to the changing circumstances of life. When we change location the furniture can be supplemented with elements typical of the new region, creating a companion with narrative qualities.

The Anja Schaible Foundation regularly organises student competitions on the theme of kitchens. A team of sponsors from various sectors of the furniture and kitchen industry acts both as a jury and as partner in the implementation of student projects. Both the industry and the students involved receive significant support from the interior designer Monika Slomski, who is responsible for planning the implementation and coordination. Initially planned for exhibition at this year’s Living Kitchen show, it will be interesting to see in what format the winning designs of the ‘Kochen.Leben’ project will be presented to the public in 2021.





*The design of Klara Schönberg was awarded first prize.*

The students first determined the needs of the users and customers, and then methodically examined the available space at all levels. This was followed by the development of individual concepts in cooperation with users, representatives of the workshops and other participants in the planning process.

The designs were to be assessed in terms of their feasibility, so that selected works could be incorporated into the implementation. The jury finally selected the entries submitted by Klara Schönberg and Swenja Fabian. The creators of these designs are now to be involved in the realisation of their ideas. For this purpose, a working group will be formed in which Kissing, the architects from Iserlohn, who are in charge of the construction work for the entire complex, will accompany the project in addition to the Iserlohn Werkstätten.

Klara Schönberg, the winner of the first prize, says of her concept: "A central element of the design is the colourful guidance system that treats everyone in a non-judgemental way and guides them through the facility. The guidance system is human, lively and accessible."

Swenja Fabian, the runner-up, focuses on nature: "Users are to develop a sense of community and act in synergy with one another. This can be compared to the root network of interlinked trees that support each other, thus growing stronger and surviving even in critical situations."

# A deeply rooted Network

**A colourful guidance system and a naturally rooted network have been combined to create a new concept for an inclusive co-working space.**

The Iserlohn Werkstätten (workshops) are a facility for people with disabilities that offers a variety of services. In a former lighting factory in the heart of the city, a new concept is now to be implemented. With the slogan "Inclusion turned on its head", the staff of the workshops are in charge of a co-working space for outside companies and interested participants from all sections of society.

This is deliberately intended to promote interaction among all stakeholders. A site visit is currently not possible due to the Covid-19 pandemic. Instead, participants are offered an introduction to the project, a virtual tour of the facilities and further dialogue in the form of video conferences. The project is supervised as a competition by Prof. Ulrich Nether and Eva Bartenbach from the Detmold Campus Agency.



*Swenja Fabian was awarded second prize for her design.*





*A cross-section view of the new atrium of the open-air school.*

# Open-air school

**An old factory complex changes into a primary school.  
The building mass of the old Sinalco building in Detmold  
is being broken up. Transparent and flexible spatial shells  
connect the interior with the exterior.**

For the former Sinalco building in Detmold, B.A. student Jana Welle developed a concept in which the factory is to be converted into a school, based on the open-air principle. Her thesis was supervised by Prof. Michel Melenhorst and research assistant Janine Tüchsen.

Open-air schools are a twentieth-century educational development aimed at providing schooling with specific health promotion for children with health problems. Ranging from forest schools without any shelters to architecturally designed open-air schools, they were mainly built outside cities on large open spaces and close to woodland. With the increasing demand for alternative forms of schooling, open-air schools have now been placed in an urban context. The design was developed in line with a number of criteria aimed at making the outdoor area usable as a teaching space. Transparent and flexible spaces connect the indoor with the outdoor areas. The ambient climate and temperatures can be quickly adapted individually.

The basis for the design concept was the exposed skeletal structure of the former factory building, which consisted of a warehouse and cold store. In contrast to the industrial area of Detmold, the school will have a near-natural schoolyard, which is of major importance for the open-air principle. The adjacent brook, the Werre, has been renaturalized and integrated into the schoolyard to provide a natural experience on the site.

The centre of the main building is formed by a circular walkway with a ramp between the communal facilities and the group area. On the ground floor a spacious communal area has been created for activities and breaks. Each floor houses two classroom units and a functional unit with toilets and an additional staircase. The arrangement forms a central sheltered corridor area that opens up across the different storeys and provides natural light to the interior.

## Wenn Design auf Anspruch trifft.

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Bewerbungsschluss an der TH OWL: Ende Juni





The layout plan shows the structural changes in the city centre.



Currently Gütersloher Street cuts through the quarter.



Diverting traffic: 'Wilhelm' will now become part of the city centre.

# Building on Tradition

**More quality of life for Harsewinkel! Students breathe new life into an old building and its surroundings.**

The 'Wilhelm' inn is an elderly but traditional part of the town of Harsewinkel. In their second semester, students of the B.A. Urban Planning course were given the task of finding new solutions for the building and its surroundings in the "Quartier" [quarter] project module, in order to re-integrate it into the life of the town. Under the supervision of Prof. Oliver Hall and Timo Schlüter M.Sc., in cooperation with the Heinrich Böll Foundation and the Forum Baukultur OWL, concepts were developed in the 2020 summer semester for providing residents and visitors to the town with a new place where they could get together.

The design by Charlotte Pietschmann, Maren Wenninghoff and Gerret Westphal directly addresses the integration of the inn. Thanks to its central location, the inn offers the possibility of creating a connection between the railway station and the city centre. The property itself thus becomes part of the pedestrian zone and also offers an adjacent parking area for cars and bicycles. By extending the pedestrian zone and

diverting motorised traffic onto Gütersloher Street, the former is expanded and supplemented by a cycle path. This provides an improved connection between the city centre and the railway station.

In addition, the students are planning to make the inn more attractive again for visitors. In the building itself the restaurant will be maintained, and the large hall will be made available for events of all kinds. In between there is the traditional bowling alley, which will be modernised and continue to be operated. The adjoining barn will provide space for sports activities and the inner courtyard will be converted into an exercise park. The extension of the town centre towards the inn will also allow space for outdoor catering which attracts passing visitors.

As Harsewinkel is to become more accessible in the future, the inn will provide a new connection point. An active centre will be created for residents and visitors while at the same time the tradition of the inn will live on.

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# Re-use for future

Students have developed individual concepts for the conversion and renovation of modernist buildings. The project has received an award from the German Academic Exchange Service (DAAD), achieving 90 out of 100 points.

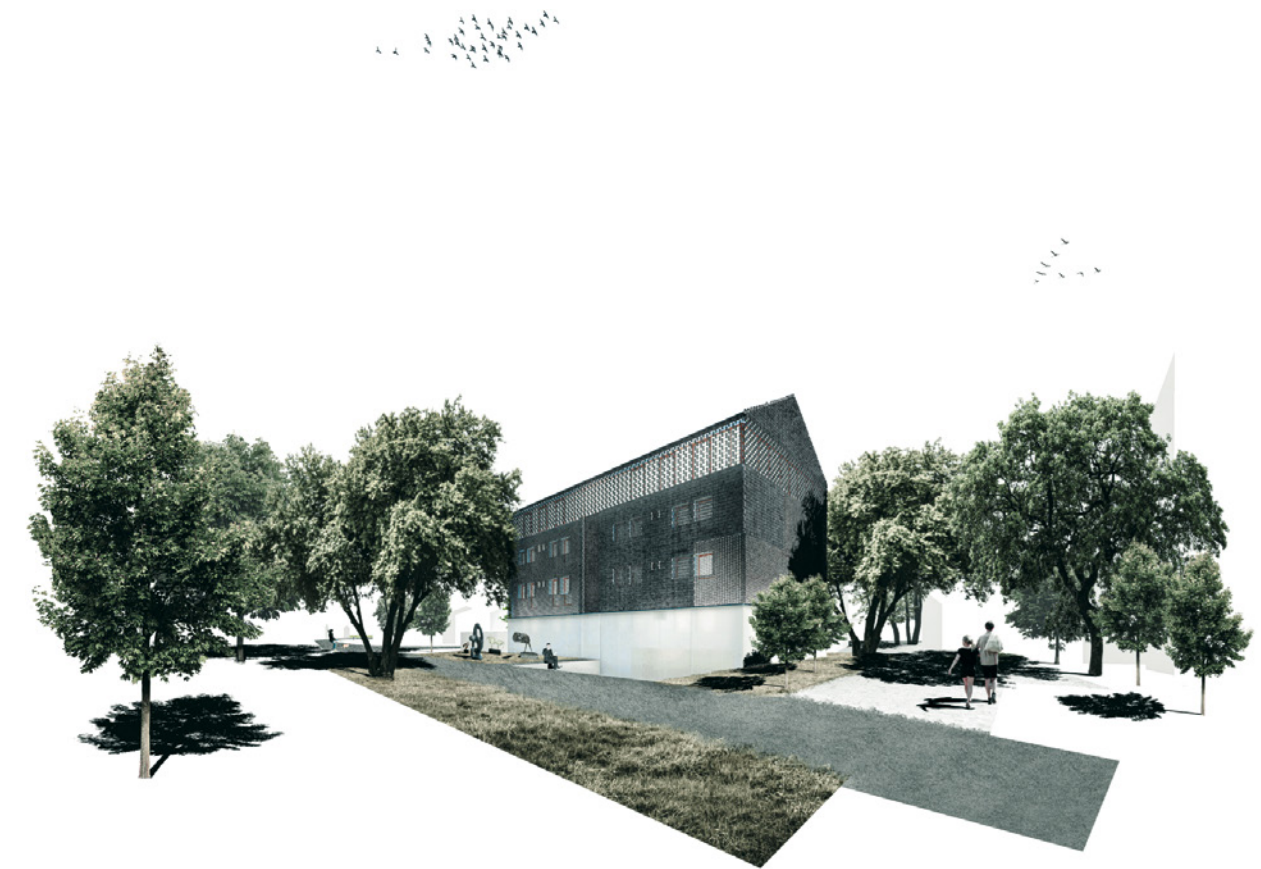
“Reuse of Modernist Buildings” (RMB) is a project funded by the EU and coordinated by the OWL University of Sciences and Arts under the direction of Prof. Michel Melenhorst. At the European level RMB has created a theoretical framework for the use of modernist buildings based on shared definitions, methods and approaches. RMB is preparing a joint M.A. course on the reuse of modernist buildings. TH OWL will be part of the M.A. course, together with universities from Turkey, Portugal, Belgium, Pakistan and Serbia.

Demographic and climate change have led to enormous qualitative and quantitative challenges for Europe’s construction sector. The need for suitable and affordable housing in metropolitan areas is increasing and cannot be met with new buildings alone. An important task for the construction industry should therefore be the refurbishment of the existing housing stock, as well as the conversion of other types

of structure such as warehouses, offices and public buildings. Particular emphasis needs to be placed on post-World War II modernist buildings.

Due to the uneven distribution of jobs on the European employment market, graduates are aware of the fact that they may have to leave their home country to work abroad. Several international networks already give B.A. and M.A. students the opportunity to familiarise themselves with the challenges of the global employment market in the construction sector.

This experience in regard to language training and intercultural and interdisciplinary skills is highly valued by students for their professional future. RMB offers a coherent international study programme and adds collaboration with industry and other institutions to the curriculum for the purpose of exploring and solving relevant practical, technical and social issues.



*New uses for existing buildings. Design by Marvin Düsterhus.*

## Rearranging Sequences

**M.A. students from OWL University of Sciences and Arts have developed concepts for the former British army housing estate in Detmold aimed at breathing new life into the buildings.**

First an international RMB (“Reuse of Modernist Buildings”) workshop focused on the redevelopment of the British estate. M.A. students then expanded on these workshop concepts in the 2019/20 winter semester, with Marvin Düsterhaus introducing an innovative way of recycling and re-using materials in his design. The project was supervised by Prof. Michel Melenhorst and research assistant Janine Tüchsen.

The former British army housing in Detmold was for the most part built in the 1950s. Now that the military have departed completely, large parts of the estates are empty. Now each building is to be given a new identity and use and their

individuality to be revived by more than just a number on the front door.

Existing materials from the building stock are being used in the redevelopment. These materials are sorted and used for one façade at a time, in some cases in a modified form. Each material is assigned to a specific type of use or accommodation, so that a connection is created between the interior and the exterior. Related forms of use and accommodation are thus given the same façade material, but in different designs and layouts.



*Photos: Theresa Kellner*

*60 students, 12 nationalities, 7 universities: an RMB workshop in Detmold.*



# A Reminder of the Past

**Art as a form of remembrance: students use the technique of stained glass as a reminder of the horrors of the prisoner of war camp in East Westphalia-Lippe.**

From 1941 to 1945, Stammlager 326 was a German prisoner of war camp in the Senne region near Stukenbrock. Tens of thousands of mostly Russian prisoners were forced to live there under the worst possible conditions, and many of them died.

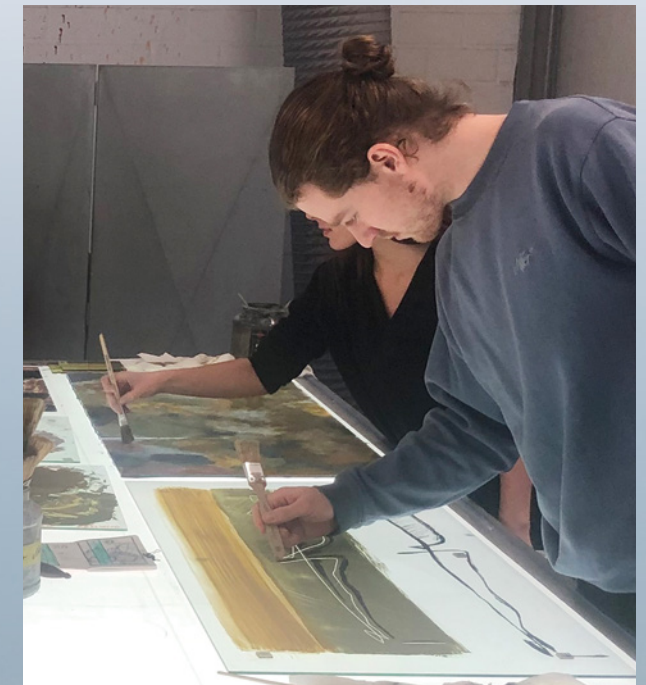
Under the direction of Philipp Hiller (Department of Interior and Colour Design), interior architecture students thematically explored the location and the history of the Stalag 326 memorial site. They took part in a guided tour given by Oliver Nickel, director of the memorial site, and developed ideas and

concepts for an exhibition. These were tested on models and initially implemented on sample panes of glass at the Peters stained glass company in Neuenbeken.

Working with layers of glass requires several firings. In the process float glass and the painted colours fuse with the glass substrate at a temperature of around 600°C. The exciting concepts and the corresponding glass paintings were presented at the memorial site and exhibited there for over half a year.



*History and memory are expressed in painting.*



*Transfer of the designs onto float glass.*



*The students participating in the stained glass project in front of the Stalag 326 memorial site.*



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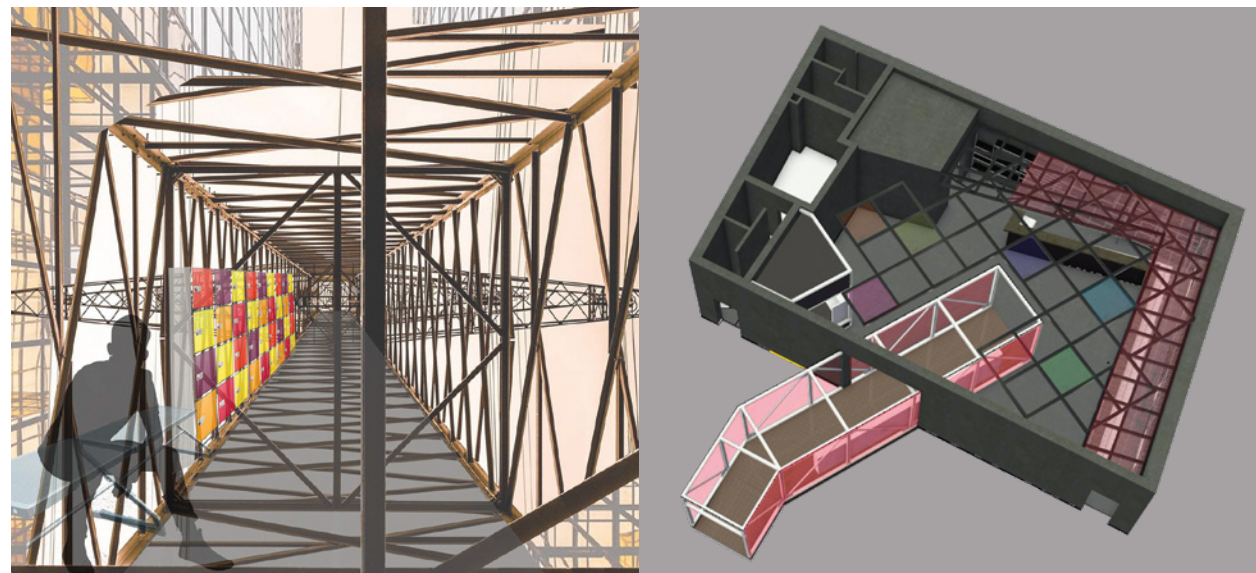


# I LOVE DISCO!

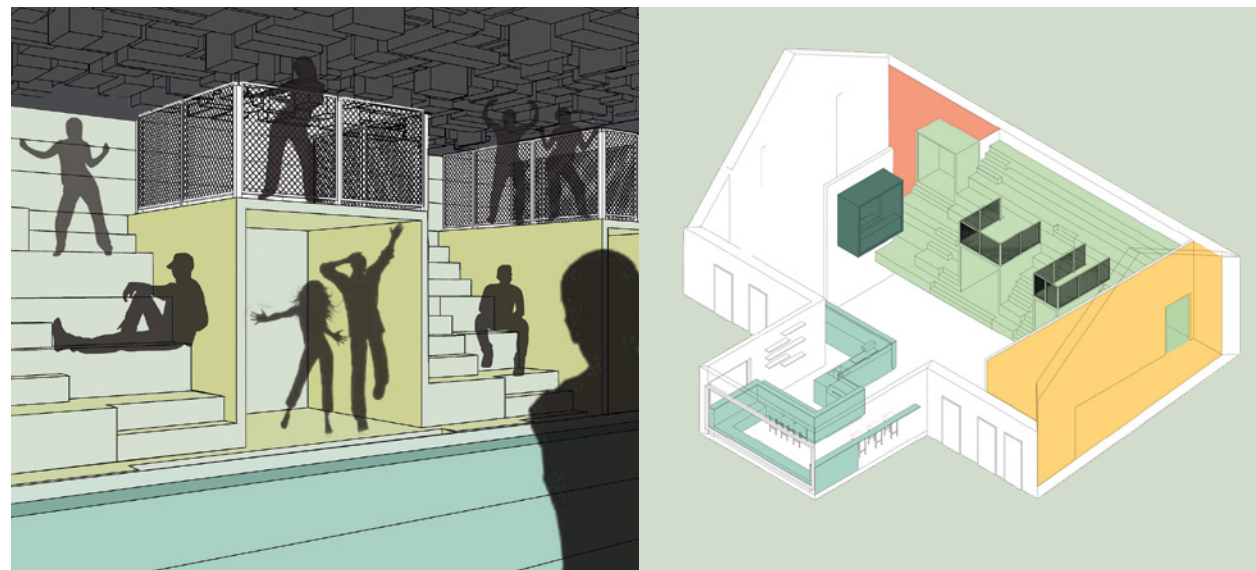
## What would life be without celebrations!

A place to celebrate is the basic project of the course: “Interior Construction and Materials” – dancing, drinking and meeting people. For this purpose, the cinema ‘Kaiserhofkino’ in Detmold is being transformed into a club. Under the supervision of Prof. Carsten Wiewiorra and his team, interior designs are being created: dance floors with podiums and galleries, bars with counters and seating niches, right through to cloakrooms in

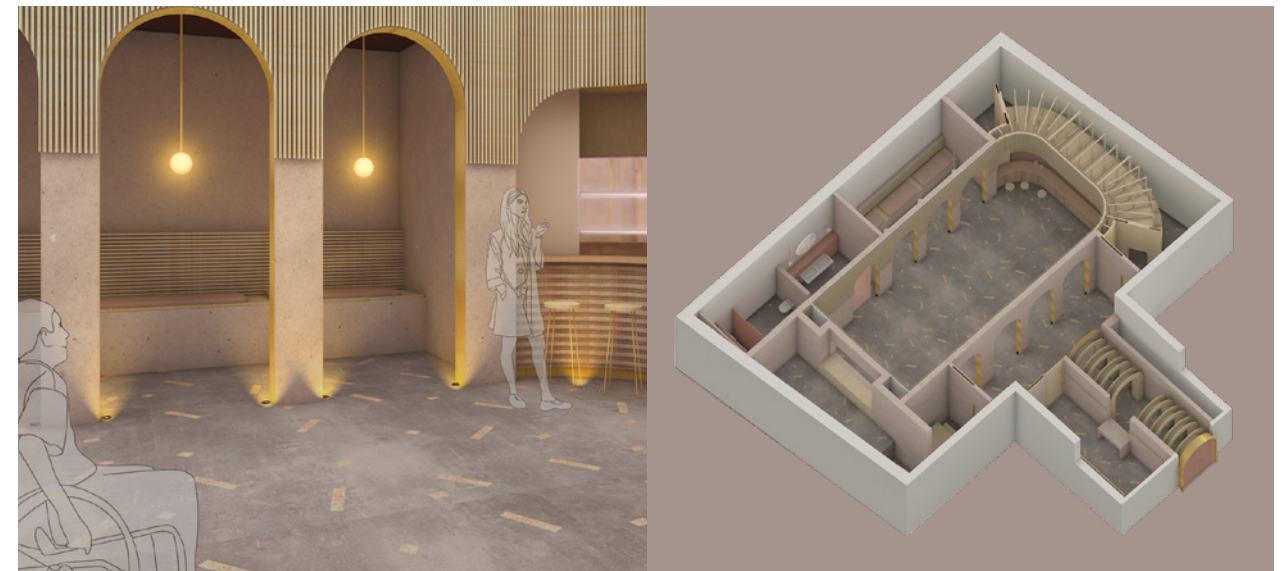
the reception area and exciting toilets. The design task put focus on the redesign of the room’s surfaces, fixtures and furniture. The planning objective is to achieve a high quality in the interior space and a concept that adds a feeling of quality to the time spent in the room by the type of materials used and the moods achieved by the colours and lighting. The choice of acoustic elements foregrounds the intensive experience of music.



*A transparent tunnel leads the clubbers to the open dancehall.  
Design: David Moloci, Katja Bauer, Anna Otterpohl and Sarah Dann.*



*Aiming high and keeping an eye on everything – seeing and being seen.  
Design: Aileen Chamski, Kyra Albrecht, Michelle Hanika and Sophia Fuhlbrück.*



*Let's celebrate – an inclusive concept of course.  
Design: Jara Bleicher, Johanna Michaelis, Sibylle Schukat, Louise Westermann.*



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# The Gates open

*The monastery café with its open concept offers day-trippers and hotel guests a place to relax.*

**A new chapter opens in the long history of a Franciscan monastery.  
The monastery becomes a meeting place.**

The Franciscan monastery, now over 350 years old, needs a new use that suits its charm and history. In the winter semester 2019/2020 Jennifer Amuta and Lena Flötotto took on the project to develop a concept, under the supervision of Prof. Carsten Wiewiorra and Substitute Prof. Anna Tscherch.

The conversion's focus rests on three important aspects: the genius loci, the idea of Franciscan life and economic efficiency. The Franciscan monastery has long belonged to the town of Wiedenbrück and enjoys high esteem there. The genius loci, that is the historical spirit of the monastery, is considered in the concept. The open and friendly nature of the Franciscans is reflected in the new functions, such as the monastery shop. In connection with the shop a monastery café will be created and materials and colours added to give the entire inner architecture of the monastery a feeling of unity. The conference hotel will be located in the remaining rooms. Four conference rooms will be able to accommodate various types of events.

The newly developed concept is to be economically viable. Hostels and catering facilities are to serve both the exchange and the profitability of the converted monastery.



*The monastery shop with regional products from organic farming offers a sustainable range of items.*



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# Hotspot at the North Sea

Inspired by the rough seas and the barren landscape of East Frisia:  
A new conference building for the island of Norderney.

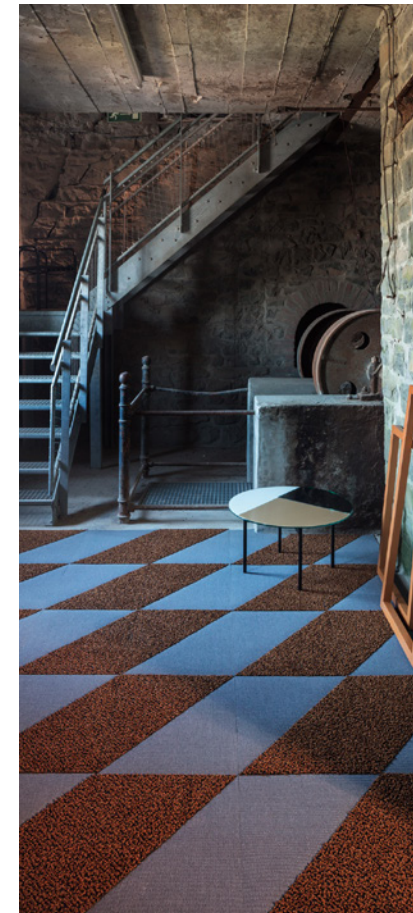


Conference building for the East Frisian island of Norderney: Bachelor thesis by Miriam Backhaus.

“Norderney – a new tourist hotspot in the North Sea” – is the title of Miriam Backhaus’ bachelor’s thesis, supervised by Prof. Carmen Muñoz de Frank. This conference building for the East Frisian island of Norderney is to reflect the external appearance of the island, and to serve as a complementary building for a newly developed hotel complex, in harmonious architectural integration.

The geometric footprints offer optimal possibilities for various flexible uses. Essentially the space will be used for different kinds of seminars and events. The number of people and the type of event determine the shape of the room, which is achieved by a movable partition system. A total of four areas for approximately 10-30 people can thus be achieved.

The multifunctional design of the interior is also reflected in the design of the façade. The geometric form of the floor space is softened by the façade design which loses the severity of its cubist architecture. By the arrangement of vertical lamellas, which function as a second skin of the building, the structure is made less severe, and the building is given an outer shell. The fold-and-slide elements not only serve as a form of blackout, but also interact with the concept of the flexible space design, which is reflected in the outer design of the building envelope. The outer shell is perceived as a homogeneous façade design when the fold-and-slide elements are closed. The lateral façade view takes on a dynamic and flexible appearance when the elements are open.



## KREATIVE VIELFALT.

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# The Show must go on!

Light? Set! Lift? Set! Camera? Rolling! And ... There you are:  
Tension on location – everyone ready for the take.

Two departments – two teams. In the ‘Music video’ project at the Detmold School, students of Architecture and Interior Architecture and students from Media Production work together. Under the direction of Prof. Heizo Schulze (media production) and Prof. Jörg Kiefel (scenography) the two mixed teams developed and filmed two expressive videos under “real” Covid-19 conditions. After taking an in-depth look at the history of music videos and first little attempts as cutters of their own shorts.

Group A took up the dream of the artist ‘Fortune Cat’ in a partly real scenario in which the ‘Elevator’ plays the driving role in making this dream come true. An elevator space with diffuse light becomes mobile and later breaks open. Projections and a sea of lights support the depiction of the interfaces between reality and utopia.

Gruppe B transposed the futuristic sounds of DJ Swag-ger into a dystopian world. The play with a suspended cocoon of fabric, light and water provides the protagonist with an atmosphere that is intensified by the chosen camera angles.

The scenography students of the Detmold School showed their skills not only in the development of the concept but also in the transformation of their own ideas into a space-creating environment. They are also fully involved as set designers both in the construction as well as in the shooting of the video.

Working on a film set requires a high degree of flexibility and creativity to cope with unplanned challenges as quickly as possible. These experiences from “behind the scenes” are the take-away for the students from the cooperation with the media producers.

In addition, for a scenographer it is particularly important “to keep an eye on the big picture”, while the media production departments deal with the picture segments.

The successful collaboration on set was preceded by an unplanned digital semester. Despite the circumstances, the realization of both productions succeeded just in time.



Music video ‘Fortune Cat’: interface between reality and utopia.



# Bamboo Fascination

## What to do with bamboo?

Detmold students examine the many design options of this raw material.

Bamboo is a very common plant, fast growing with characteristics of grasses and perennial trees. Its fiber structure gives it great stability and elasticity at the same time.

Prof. Carmen Muñoz de Frank's course was a practical introduction to the creative possibilities that this material offers. The objective was to explore the potential of bamboo in the practical field and to get to know it better. The focus was to be on the traditional joining methods and innovative new solutions. For this purpose, the Japanese designer Toshiki Yabushita had been invited to the Detmold School of Architecture and Interior Design. He has vast experience in the

applications of the material, as well as in teaching the skills for designing with bamboo.

The students learned to better assess the different qualities of the material, how to use new tools, and to learn to profit from the uniqueness and suppleness of bamboo in their design work. In order to allow for concentrated work, the course was held in two-day modules. The wood workshop lent itself for the seminar and the dedicated supervision of staff members Ingmar Rohlf and Johannes Bucker gave the students' creativity a further boost. Many new objects were created of bamboo, which are now displayed in the Riegel.



*A plug-in system on the sides supports the construction:  
Design by Lara Nellißen.*



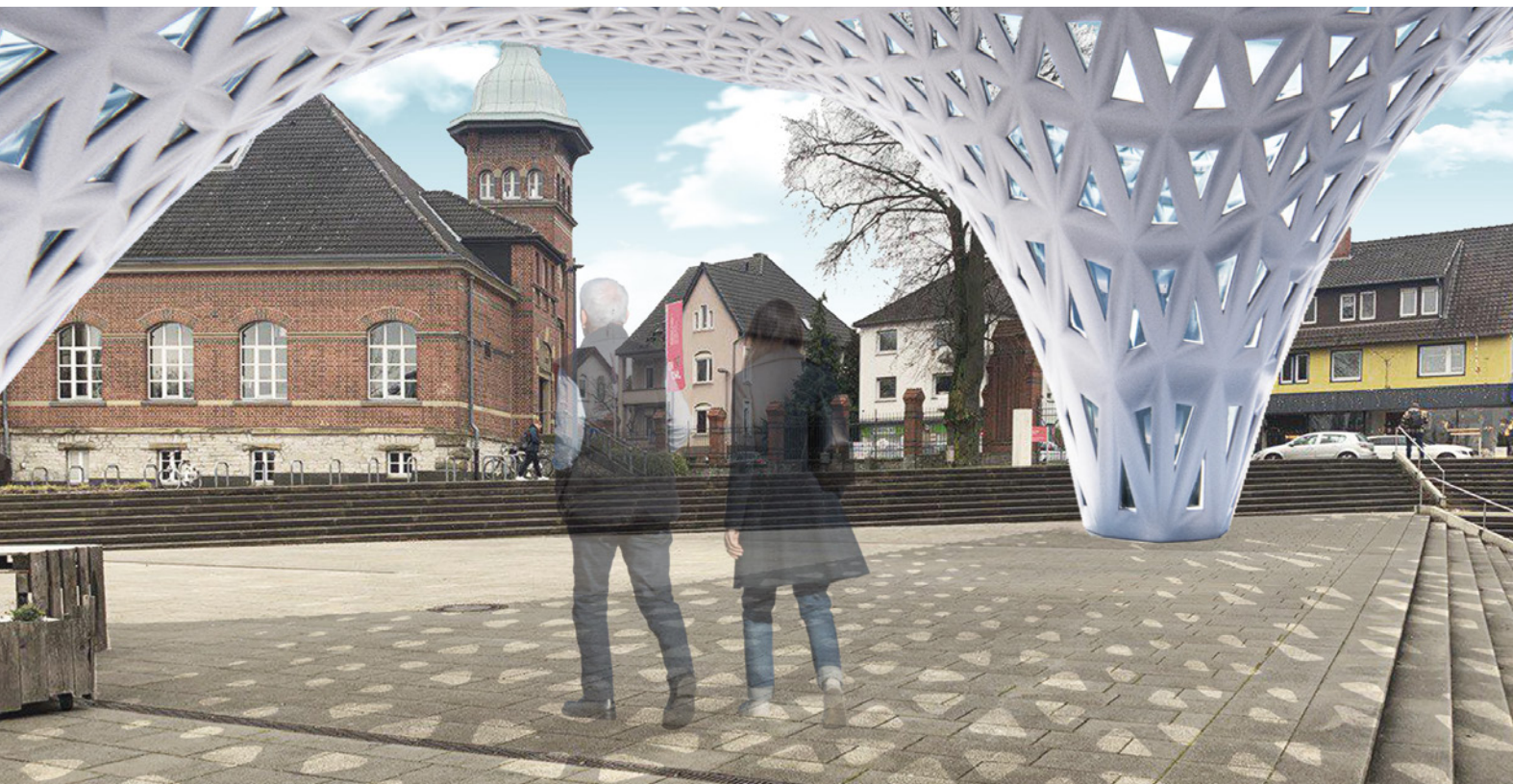
*Traditional ties hold the bamboo sides together:  
Design by Maisy Bounketh.*



**Human Centered Workplace** – erlebe die Perspektiven zukunftsicherer Arbeitswelten in unserer digitalen Broschüre.

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*A new pavilion for the campus. Design: Mohammed Nazir.*

## Form follows Force

**What is the link between analog models and digital form finding?  
Detmold students used the programming language  
Grasshopper to come up with surprising answers.**

Who doesn't know the analog models of Antonio Gaudi or Frei Otto? From chains to tension springs, weights or solidified textiles, they all resulted in a suspended model which, turned upside down describes an optimal flow of forces. Soap bubble models create a surface with the smallest tension and a minimum surface area.

In the elective course "Form Follows Force", under the direction of Substitute Prof. Andrea Kondziela and Dipl.-Ing. David Lemberski, the students work with the visual programming language Grasshopper and the plug-in Kangaroo to develop digital models on the principle of physical form-finding in a playful way. At the end of the semester these digital models can be produced as real physical models using the 3D printer.



*Organic Forms: Design by Mareen Baumeister.*



*Complex simulations: Design by Amanda Jardim and Maximilian Müh.*



## Synthetic Agents

**How can machine learning be used for urban design processes?  
A master's thesis develops an agent-based  
model for the Deutz Harbour in Cologne.**

In the Integrated Design master's program (MID), students get to know various digital tools. Many of them have one thing in common: their use is complex, and they are designed as a single-user experience. In the master thesis of Amanda Jardim and Maximilian Müh, supervised by Prof. Dr. Axel Häusler and Substitute Prof. Andrea Kondziela, a Tangible User Interface (TUI) is developed, which enables architects, urban planners and project developers to interact with a complex simulation without any knowledge of programming. The Deutz Harbour in Cologne serves a case study.

The everyday life of the inhabitants of the neighborhood and the city is simulated. Based on an analysis of about

30,000 social media posts from Cologne, machine learning is used to develop a synthetic population that represents the population as so-called agents in the simulation.

The TUI links physical objects of a model of the Deutz Harbour with digital information. The user can change these objects, this change is perceived by a camera and passed on to the simulation. In real time, the data calculated in the simulation is visually processed, projected onto the model and displayed via a second projector.

The project was presented at the Detmold Conference Weeks in the session "Data Driven Design" and was later published.



# Falkschule

New life for a school in Bielefeld. With form and colour to arouse children's curiosity. How do you breathe life into a school?



This was the question that students Lara Topolski and Lena Leschke had in mind when they redesigned the evening secondary school into an elementary school with open all-day classes. The 'Falkschule' project is supervised by Prof. Carmen Muñoz de Frank and the teaching assistant Karin Wieschoff, a graduate of the Detmold school.

A major challenge is the changeover to digital teaching that had to be achieved so abruptly, and the associated different way of working on and supervising the project. Nevertheless, the cooperation with this extensive task in the area of concept, design and construction was perceived as very positive by all parties.

It was also possible to include external experts to provide additional specialist planning information via video conferencing. The very high quality of the results are evidence of the success of the excellent teaching with alumni.

A concept for the new utilization for the school building was designed by Lara Topolski and Lena Leschke. This concept allows for a pleasant atmosphere for work and exchange, and the needs of children and adults with limited mobility and learning difficulties are also taken into account. The existing structure will be adapted with regard to aspects of statics, fire, lighting and building physics as well as pedagogical approaches.

*The conversion from an evening school to an elementary school: design by Lara Topolski and Lena Leschke.*

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# HAPPY END

No longer “what are you watching”, but “what are you doing”?

How the end of a traditional cinema can be the beginning of something new.

The present and future of cinema is looking rather bleak. Particularly affected are the old cinemas that have not made the leap into the digital age due to their economic situation. This is also the case with the ‘Kaiserhof’ cinema in Detmold.

Supervised by Substitute Prof. Anna Tscherch, the former cinema now serves students as a basis for design and conversion measures as part of the project Construction. A coworking space for young entrepreneurs and for students of the OWL University of Applied Sciences and Arts is planned.

The former cinema is easily accessible from the Detmold train station close to the Detmold School and the future Department of Media Production. The objective for the interi-

or design calls for flexible use of the space and the resulting possibilities to respond to changing requirements. Temporary workstations, individual offices and meeting rooms, a reception area, storage space and sanitary facilities must be planned and redesigned.

An additional challenge is to open up the closed shell of the former cinema at suitable points. The interior acoustics in particular will be incorporated into the design concept. The resulting drafts for the new use with their built-in components have been worked out in detail by the students and include planning of statics, lighting and building physics.



*The interior architecture of the freely accessible coworking areas reflects the location with its relation to the Teutoburg Forest.  
Design: Constanze Glotzbach, Fredericke Witte and Renee Tesche.*

# Living 2.0

The main thing is a roof over your head!

But what is it to look like?

The roof opens up more possibilities for design and use – creativity is called for. Substitute Prof. Anna Tscherch first tasked her students with the development of a supporting structure with cladding for a small metal exhibition pavilion. The seminar was conducted in cooperation with the company Rheinzink and the roof association Dachwelten.

The use of different metal products resulted in a great number of diverse constructions, which were tested experimentally as three-dimensional model constructions and were then produced as cellphone videos. Following the elective metal design course, four students were given the chance to take part in the Germany-wide university competition ‘Dachwelten’ [Roof Worlds]. For the first time as an online event, the students had 24 hours of competition time in which the four worked on the new ‘Covid’ tables of the university and produced the impromptu design for the theme ‘Living 2.0 under the sloping roof’. The result was the ‘Studio We’ a joint home and work place above the Detmold roofs.



*Bird's-eye view of the roof garden: a place for recreation.  
Design: Anna Reckmeyer, Marisa Rolf, Tabea Liese and Tess Brüggemann.*



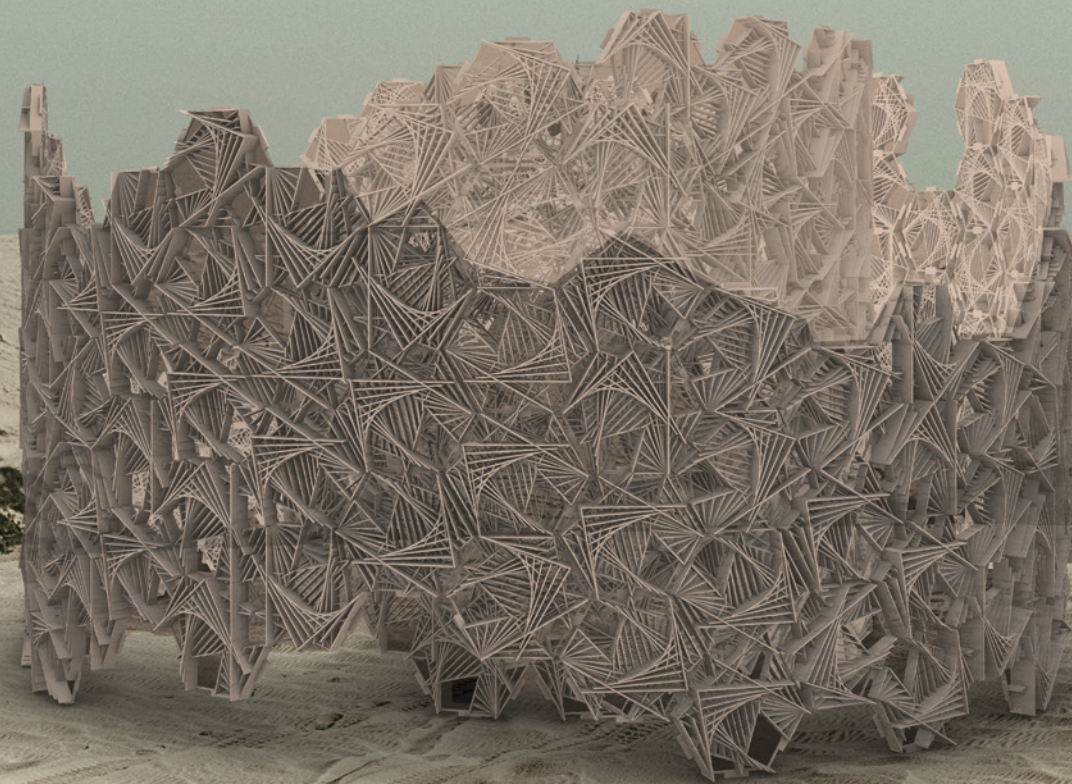


# Digital Crafting

Over the past few years, digital media have become an indispensable part of our lives. The basic working methods of architects and designers, too, have not remained unaffected.

In times of increasing digitalization, dynamics, changeability and adaptability in the context of architectural design have taken on a new significance. Under the heading 'Digital Crafting', students under the direction of Substitute Prof. Andrea Kondziela and Dipl.-Ing. David Lemberski explored the potential of the computer. As an interactive tool, its artificial intelligence is explored as an extension of creative possibilities.

By mixing digital and analogue working methods, students of the master programs Integrated Design (MID) and Integrated Architectural Design (MIAD) develop, visualize and present prototype architectural installations. Emphasis is placed on digital prototyping, concept visualization, and digital fabrication in order to familiarize students with the core themes of computer-aided architectural design.



Prototype architectural installation 'Papillon'; design by Fernanda Garciaño and Yassmeen Sakr.

# Hanging Coins

Via digital networks such as the community platform 'Open Desk', architects, designers and manufacturers are better connected today than ever before.



Hanging-Coins-Paneling system by Ilyas Abdelmoula.

As part of the project 'Open Structures' students, under the direction of M.Eng. Alexander Fillies, examined a so-called 'ecosystem' of customizable, digitally manufactured furniture. These are designed by an open community of designers and produced by a network of joineries and manufacturers according to their capacities, resources and distance from the customer.

The principle is based on the fact that any manufacturer with a CNC router is able to produce the furniture pieces, thus reducing the cost of transportation and the carbon footprint of

the product and thereby supporting local manufacturing. In this context, students of the Integrated Design master's program (MID) develop and realize their own pieces of furniture or open systems, which can be produced through the parametric programming of certain dimensions and connections within a certain framework and adapted by the clients, as needed. Ideally, the results would be offered on the 'Open Desk' platform. Customers of the network include Google, WeWork, Nike and Greenpeace.



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# The Super Tower Competition

*Design by Enrique Angulo and Dima Othman.*

**What does a skyscraper of the 21st century look like?  
What responsibility do such mega-structures have for  
their environment and how might they meet it?**

Following the world-famous eVolo skyscraper competition, students in the Integrated Design master's program (MID) tackle these speculative, complex and comprehensive questions in the 'Super Tower' project. In the Integrated Building Design module under the direction of Prof. Daniel Arzmann and Prof. Hans Sachs, interdisciplinary groups from the specializations 'Computational Design' and 'Architectural Design' take on the challenge. 'Computational Design' and 'Façade Design' make it their objective to produce an integrative design for such a complex construct as a skyscraper while also considering decisive issues of the future.

In the design process, students will in the future incorporate possible future and current technological advances, sustainability aspects at different levels as well as the ex-

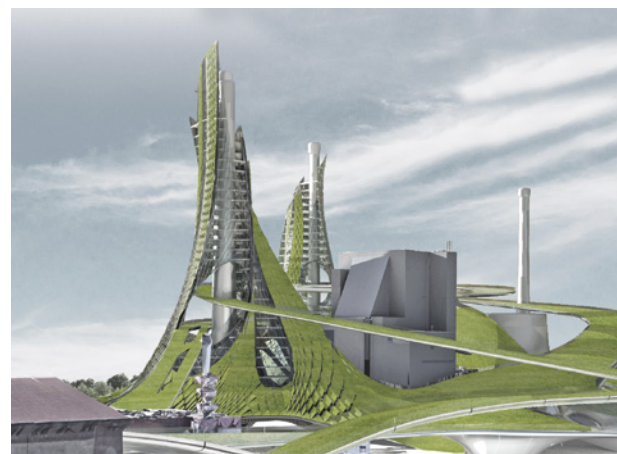
ploration of new urban and architectural planning methods. Special emphasis will be placed on natural resources and eco-technologies in order to achieve a balance between man and nature.

When integrating buildings into existing urban structures or living spaces, possible approaches should at best solve economic, social and cultural problems (such as infrastructure, population growth, pollution and urban sprawl).

In the first half of the semester, the designs will initially be developed mainly as concepts. In the second half, the students will work out the necessary key details or selected technological components in more detail, and thus substantiate at least partial aspects of their sometimes very speculative design scenarios.



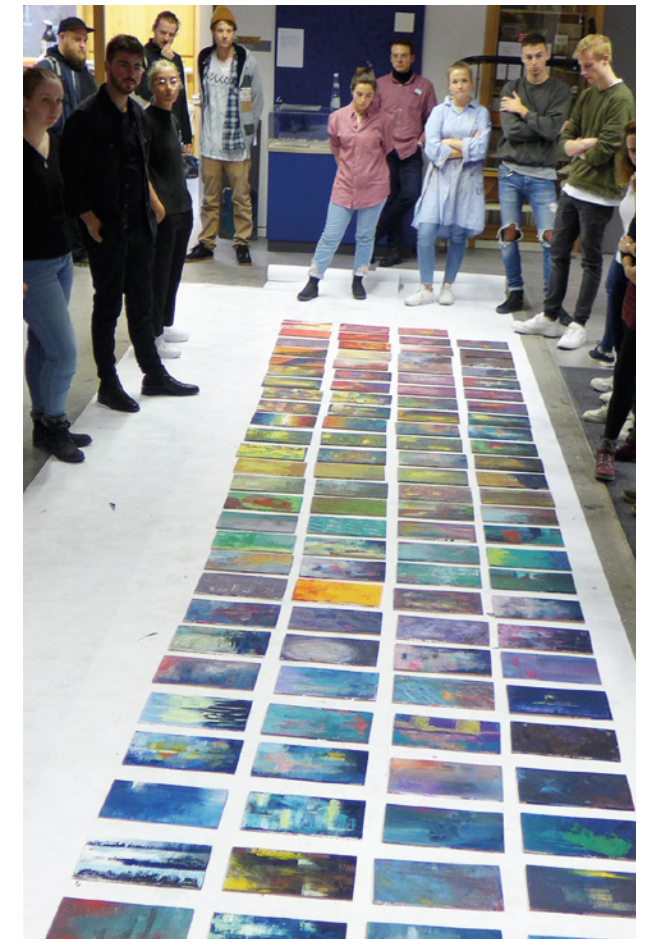
*Design by Ilyas Abdelmoula.*



*Design by Christian Siebje and Abhinay Kumar.*



*Detailed analysis of the colour panels.*



*Evaluation and arrangement of the colour panels in the room.*

## A Sense for Colour


**How is art created on a blank plate? How does colour affect space?  
Students design, experiment, and evaluate colour.**

The Colour and Interior Design course teaches a sense of colour and composition. Under the direction of Prof. Dorothea Schutsch and the research assistant Philipp Hiller, interior design students are learning the weighting of colour in physical space.

In basic theory, students can use the colour studio to produce a wide variety of colours with pigments and binders themselves. They independently select colours and their weighting on 18 x 32 cm colour charts. On the basis of artistic criteria, the proportions of the contrasts and compositions are discussed and evaluated. Five weeks of intensive work pro-

duced not only countless colour plates, but also a new feeling for colour. The classification of colour in the interior design context is another component of basic theory. For this purpose, students placed several of the colour plates they had created side by side in the room and assessed them not only according to their individual coherence, but they also reflected on the overall impression. They experimented with several variation to see the effects achieved by the interplay of colour and their surroundings. Hereby, the individual work recedes into the background. The students enter into a dialogue with each other and create an exciting work atmosphere.

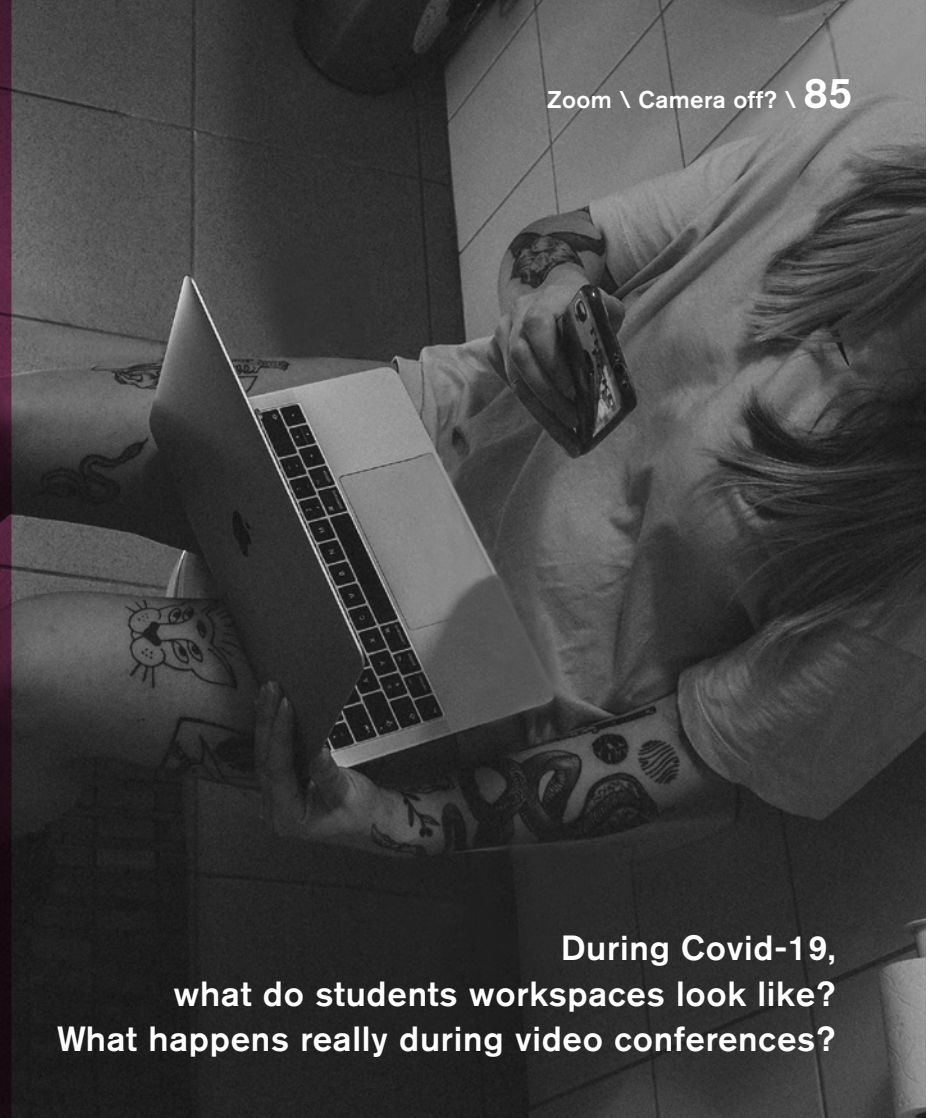




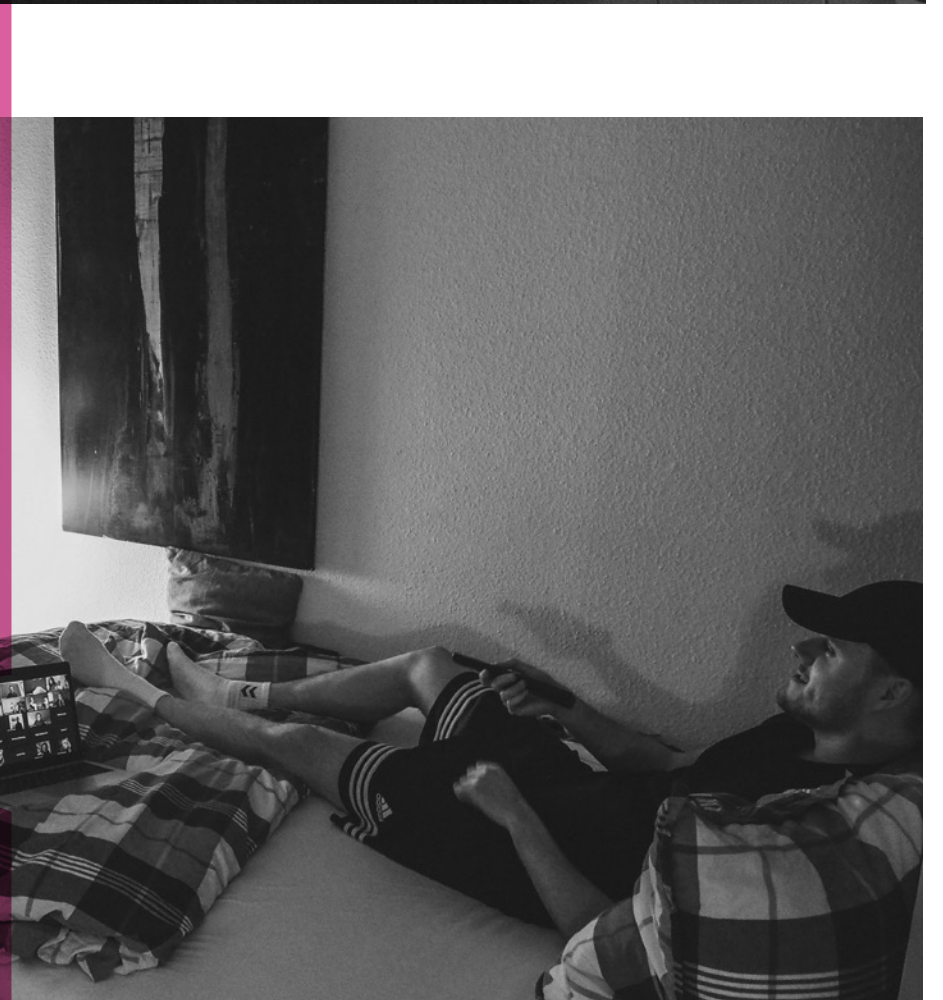
**82 – 89 \ Highly visual  
\ It's time to sharpen the  
focus \ Zoom risks a look  
\ Even in these times  
\ And shows how teaching  
is changing in the Corona  
pandemic \ From the  
students' point of view  
\ Whose courses  
suddenly intrude into their  
everyday lives \ Accessible  
everywhere \ Omnipresent**



# CAMERA OFF?



During Covid-19,  
what do students workspaces look like?  
What happens really during video conferences?















**90 – 97 \ Highly scientific  
\ Synergies are created  
by linking teaching and  
research \ Empirically  
supported concepts  
\ Designs receive a new  
quality \ Architects,  
interior architects,  
designers and urban  
planners substantiate  
their work and become  
innovative problem  
solvers**



# Research collaborations at the Detmold School

A joint initiative of the research focuses constructionLab, nextPlace, perceptionLab and urbanLab, which are all devoted to the built environment.

In recent years, the future-proof and user-oriented design of human living spaces has become a central field of action for important national and inter-national policy and research agendas. The need to accompany developments with the expertise of the planning sciences and to support them with theory-based and practice-oriented knowledge about the human habitat is therefore high.

The researchers at the Detmold School are certain that the complexity of our habitat requires bringing together the fragmented body of knowledge within the planning disciplines, but also beyond them.

How can sustainable tools, services and analytical instruments be developed so that they will contribute to an improvement of the built environment? How can we accompany the transformation process of our cities and develop sustainable solutions that take into account the cultural heritage, the quality of life and the economic performance of the city and the countryside in equal measure? How can the interactions between people, space and objects be made visible and transferred into actionable knowledge for decision-makers and planning disciplines?

The researchers want to explore jointly these and other questions in future and thereby work specifically on the social challenges of qualitative design of the human habitat.

In the autumn of 2020, the research focuses of the Detmold School of Architecture and Interior Architecture with their interdisciplinary expertise were therefore dedicated for the first time to the topic of the built environment, i.e. the human habitat, in the format of a digital conference, the Detmold Conference Weeks 2020 \ DIGITAL. Across all benchmarks, from chair to the entire city.

The 'Detmold Conference Weeks' will be further developed in the future as a hybrid format in analogue and digital space and will ensure a continuous annual examination of the state of research and current social issues. In addition, they will be established as an essential node in the international scientific network of the Ostwestfalen-Lippe University of Applied Sciences and Arts and for the transfer of knowledge in teaching, business, culture, society and politics.

The conference addresses three research clusters, each of which takes a specific perspective on questions of the qualitative design of human living space. In these cluster will be pooled multidisciplinary expertise and experience.

For further information:  
[www.detmoldconferenceweek.online](http://www.detmoldconferenceweek.online)

## \\ STRATEGIES for the built environment

While European cities are in a constant transformation process, how can sustainable solutions be developed that take into account cultural heritage, quality of life and economic performance in equal measure?

1 With a new route in the Sight Running App of the Chamber of Architects of North Rhine-Westphalia, you will be able to experience in future the memorial landscape Stalag 326 (VI K) on your run: Based on the variant analysis for the memorial site Stalag 326 (VI K) of the research focus urbanLab, Eva Düll developed the route and the info texts on the history of the Stalag, which can be listened to as you run along. The project is supervised by Prof. Hall. The circular route retraces the path of the suffering of the Soviet prisoners of war from Hövelhof railway station to the Stalag 326 camp, to the Staumühle military hospital and the last route to the mass grave on today's cemetery of honour.

In addition to the Chamber of Architects of North Rhine-Westphalia, the State Sports Association, the BaukulturNRW association and Ulrich Burmeister (Heinrich Böll Foundation NRW), who made a significant contribution to the initiative and the new route, are also involved in this broad-based tourist initiative of the Sight Running App. The Stalag Route is also an impetus for TH OWL to develop further regional initiatives and thus support the construction of the internationally significant memorial Stalag 326 (VI K).

For further information:  
[www.sight-running-nrw.de](http://www.sight-running-nrw.de)

Background: Route through the Stalag 326 (VI K) memorial landscape for the Sight Running App.

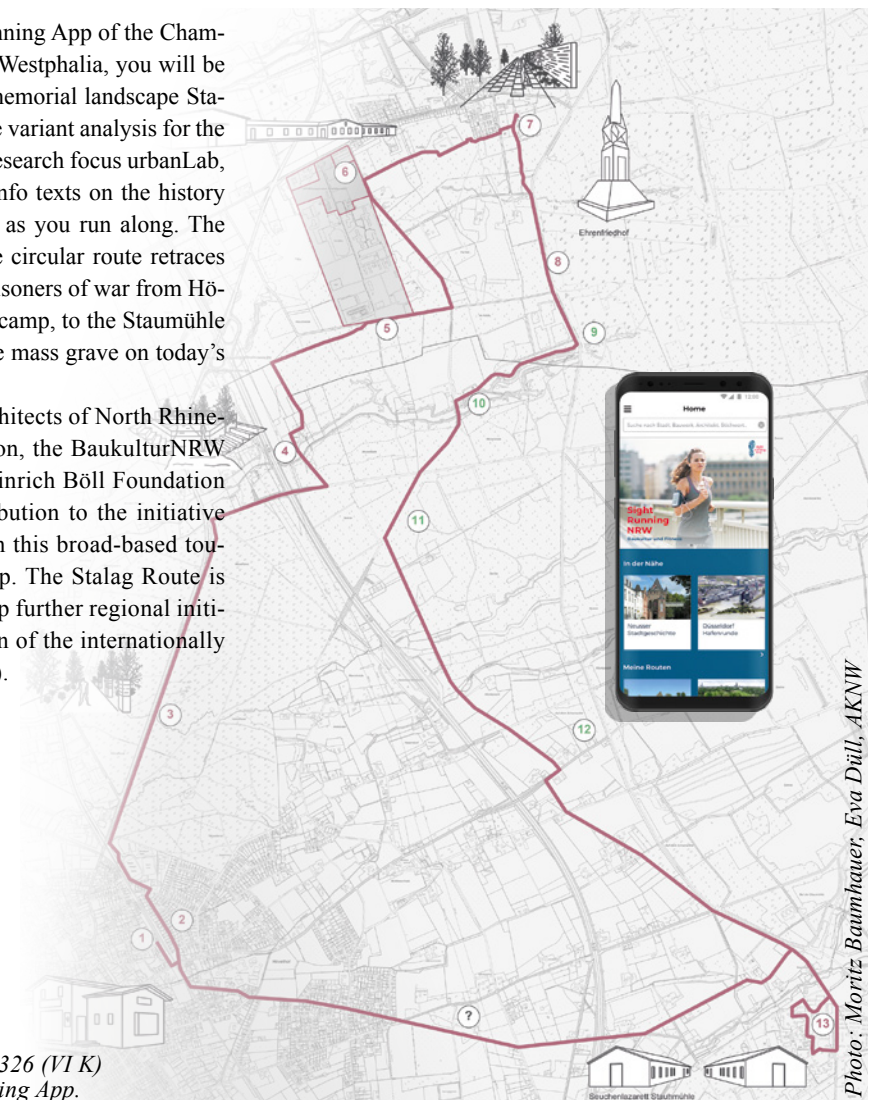


Photo: Moritz Baumhauer, Eva Düll, AKNW



# DATA DRIVEN DESIGN

## How can we use the possibilities of digitalization and develop future-proof tools, services and analytical instruments that contribute to a better built environment?

**2** The ERDF project ‘LivingLab Essigfabrik’ is funded as part of the CreateMedia.NRW lead market competition and is the test laboratory of a digital neighbourhood and cultural centre in Deutz Harbour Cologne: The Digital Transformation is changing our everyday living environment to a considerable extent, especially in the context of new work and space utilisation concepts. In order to counteract the increasing digital individualization in urban development projects, technologies must be designed in such a way that participation and cohesion in society are promoted and not reduced. If city districts are to grow together sustainably even in digitally networked “smart cities”, social and cultural structures will still be needed that involve citizens and enable them to shape neighbourhoods in a joint effort.

For this reason, the research focus nextPlace of the OWL University of Applied Sciences and Arts, in cooperation with the association partner moStar Promotion GmbH, is investigating how digital technologies can support the functions of a real neighbourhood and cultural centre in a research project funded by the European Union and the state of NRW from 2019 to 2022. The project cooperates with renowned partners, such as the state initiative Creative.NRW, the urban development company moderneStadt, the Cologne University of Technology and the Wuppertal Institute.

The study area is the current urban development process around Deutz Harbour in Cologne, which is currently undergoing a transformation process from a former industrial port to a residential and working quarter. This is also the location of the Essigfabrik, which has been a nationally renowned cultural venue for concerts and events for almost 20 years. In the LivingLab Essigfabrik, digital collaborative technologies are developed in the format of a real laboratory, in several design thinking cycles, and are tested and discussed with different stakeholder groups. The technologies developed include

prototype programming from the fields of augmented reality (AR), artificial intelligence (AI) and sensor and projection technologies.

The aim of the project is to create a public meeting place where digital social innovations can be located, communicated and experienced in a cultural environment. In addition, the format also offers the opportunity to test new technologies with citizens, institutions and companies and to adapt and further develop them according to demand.



*The CulturTechTalk event serves not only for the exchange of ideas but also to present the results of the LivingLab Essigfabrik.*

**3** Deep Learning for image recognition of different types of building façades: Building surfaces provide a rich environment to test a particular discipline of Deep Learning – image recognition. In a preliminary investigation by Prof. Jens-Uwe Schulz and M. Eng. Angelina Aziz, the main task was to establish an approach to detect features using self-learning algorithms in façade images and classify them into correct façade types (e.g. masonry or timber frame) in test images. The success of this multi-level classification depends on an accurate, individual dataset and the development of a deep convolutional neural network.

Using the Python programming language and the Keras deep learning library, it was possible to create this neural network. For the training process, a self-generated dataset

consisting of 900 training images and 60 validation images was used. The findings of this work as well as an eigenvalue analysis were presented this year by Angelina Aziz at the 19th Oldenburg 3D Days, which are organised annually by the Institute of Applied Photogrammetry and Geoinformatics under the direction of Prof. Dr. Thomas Luhmann.

For further investigations, the performance, accuracy and functionality of the generated neural network will continue to be optimized in order to develop automated façade recognition using images and point clouds. The optimized convolutional neural network is expected to facilitate input data processing for urban environmental analysis and enrich 3D city models with semantic information about façade.



*In future, an optimised convolutional neural network will enrich 3D city models with semantic information about façades and facilitate data preparation in urban environmental analyses.*



# QUALITY OF LIFE

## for the built environment

**How can the interactions between people, space and objects be made visible and transferable into knowledge for decision-makers and planning disciplines?**

**4** E-LEARNING platform as successful conclusion of the PUDCAD project: The research focus perception-Lab has successfully concluded the interdisciplinary and intercultural ‘Erasmus+’ research project ‘PUDCAD’ (Practicing Universal Design Principles in Design Education through a CAD-Based Game).

The PUDCAD project had a run of three years and dealt with one of the most important topics of the European Commission: the inclusion of people with disabilities in everyday life. Following the European Universal Design Standards, the aim of the project was to develop and evaluate an innovative gaming application. This was to be implemented as a new learning tool for universal design at European institutions for architecture and interior architecture training and serve as an e-learning platform for trans-European exchange.

The basis of the development was an inventory of the extent to which Design for All is integrated into teaching at European colleges and universities. The project was coordinated by Istanbul Technical University. Other project partners besides OWL University of Applied Sciences and Arts were the Finnish Lahti University of Applied Sciences, the Italian Università degli Studi di Firenze and Politecnico di Milano as well as the Turkish “Association for Well-being of Children with Cerebral Palsy”, Bahcesehir University and the “Occupational Therapy Association of Turkey”.

The perceptionLab team cooperated with the above-mentioned universities from all over Europe in the form of ongoing international conferences and workshops at changing locations. Numerous open access publications have also been published as part of the project.



Photo: © Istanbul Technical University – ITÜ

Participants of the international student workshop in Florence from Turkey, Italy, Finland and Germany.

**5** Eggshell plaster, awarded the Material Prize 2020 in the “Study” category: Master’s students Marie Seliger and Gesa Trispel from the Detmold School of Architecture and Interior Architecture (OWL University of Applied Sciences and Arts) won first prize in the “Study” category of the Material Prize 2020 with an eggshell plaster. The award has been offered by the material database ‘raumprobe’ since 2013 and was presented on 2 December 2020 in Stuttgart.

The first experiments with eggshells began in the elective course Material Stories of the perceptionLab in the sum-

mer semester 2019. Through a subsequent material study and further development of the eggshell plaster, supervised by Kristina Herrmann, the two students developed this special plaster into a product that represents an innovative and sustainable alternative to conventional lime plasters.

The eggshell as a waste product is the main component of the 100% natural formula. The natural colour of the eggshells creates different coloured surfaces that have their own aesthetics without losing the reference to its original product.



Photo: © raumprobe, Stuttgart

Marie Seliger and Gesa Trispel at the ‘raumprobe’ award ceremony in Stuttgart.



Different coloured surfaces are created by the natural colouring of the eggshells.



**98 – 103 \ Highly inter-cultural \ At the Detmold School, *studies* are *globally* networked \ However, in times of the Covid-19 pandemic, this has become more difficult \ Excursions are cancelled, some borders are closed \ Some brave souls nevertheless dare to take the step of a semester abroad \ And they report on it \ Here in 52 GRAD**



# Abroad inspite of Covid-19?

**Two students have answered this question with a definite “Yes!”**  
**Anke Steinke and Julian Puszcz decided to spend a semester in Amman and Paris respectively during the worldwide pandemic.**

**A semester abroad under Covid-19 conditions – why did you decide to do it?**

**Julian:** I thought it would be too bad to spend the semester in Germany and miss this opportunity. Since France is a direct neighbour of Germany, there is always the chance for me to get home somehow.

**Anke:** My decision to go to Jordan was made before the coronavirus pandemic. And then it was uncertain for a long time whether I would be able to enter the country at all, because the airport was closed. The planning in advance was a constant up and down and the topic hung over me like a dark cloud for a long time. But since online semesters mean sitting at your desk at home a lot, it didn't matter to me whether I attended Zoom meetings in Detmold or in Jordan. I preferred the warmer temperatures and a new culture.

**So what was your initial plan and did you have any doubts?**

**Julian:** Actually, I wanted to go to Uruguay, but Paris seemed to be the better option. However, I had doubts whether my school French would be good enough.

**Anke:** I applied to several universities, but Jordan had always been a favourite. Of course, I also had doubts because there are so many negative headlines about the Middle East and the country was subject to a hard lockdown in spring. But I also wondered how pleasant it would be to study in an Arab country as a woman. In retrospect, this was not necessary, as Amman is very safe, international and welcoming.

**How did you arrive and how were you received locally?**

**Julian:** When I came to Paris, there was no lockdown, and I didn't have to go into quarantine. I was staying with a family outside the city in an AirBnB where I was well received.

**Anke:** I took the train to the airport in Germany in the morning, even though I hadn't received my negative Covid test result yet, which is required for entry. But it arrived in time. Then another Covid test at the airport in Amman and then a one-week quarantine. I was given a really warm welcome.

**How does teaching differ from that of OWL University of Applied Sciences and Arts?**

**Julian:** The art school I attend is very exclusive and requires a difficult entrance test. Many applicants fail it, but luckily the test is waived for Erasmus students. There are clear differences in the teaching: there is one major project per semester, on which all other modules are based. In the first semesters, all students receive a basic artistic education and then choose their department. As a result, the departments here work much more closely together and there are fewer prejudices among them.

**Anke:** At the GJU (German Jordanian University), there are two departments: architecture and design. It is a real challenge to create a timetable from both fields. I didn't have any guidelines and I wasn't aware that this boundless freedom can also mean boundless confusion. But I'm taking great courses here like magazine design, heritage management or bookbinding. Overall, there is a lot of emphasis on technical know-how and presence.



*Julian Puszcz is going through the tough lockdown in Paris.*



*Anke Steinke enjoys the good weather in Amman.*

**Do you learn or speak the local language?**

**Julian:** Yes, I already had French at school, but I'm currently still studying in a language course. At first it was more difficult than expected, but now I'm getting along better and better in the lectures. We also work in groups with native speakers on the projects, which is very helpful. If I don't understand something, I can ask questions in English. That works well!

**Anke:** Actually, the lessons should be held exclusively in English, but the professors like to switch to Arabic sometimes. So sometimes I have to make myself heard. I would have liked to take an Arabic language course, but unfortunately it clashed with the times of other courses. Of course, you still pick up a few expressions and phrases. I thought my English was good before, but when it came to more complex topics, I found that I lacked a lot of technical vocabulary. (Laughs)

**Did you make friends quickly despite of online teaching?**

**Julian:** Because we work in small, constant class groups, I quickly made friends with the locals. There are also 20 other Erasmus students on campus, and I quickly made contact with them, too. Unfortunately, the hard lockdown came after three weeks, which is why we can only see each other digitally at the moment.

**Anke:** There are far fewer foreign students in Amman this year than usual, but by alternating between face-to-face and online teaching, I was able to get to know some Jordanians students. But I tend to spend my free time with people I've met in the city or while travelling.

**How do you spend your free time these days?**

**Anke:** At the moment there is a night-time curfew, as well as one day at the weekend, which is why I like to spend my weekends in the countryside. Otherwise, the restaurants are open as usual, so I like to attend my classes from the café.

**Julian:** I can only go outside for one hour a day at the moment. Most of the time I go jogging to get some exercise. Luckily, I live with a family, because you still have some contact with other people that way.

**Did your expectations of your semester abroad come true, and would you recommend it to others?**

**Anke:** I would definitely recommend it. However, adaptability and flexibility are useful character traits when choosing Jordan.

**Julian:** I agree with you there. I had hoped that the pandemic wouldn't make things so bad again, but the restrictions I experience as a result are bearable. The professors are trying hard to make sure we have a good semester anyway, which I personally like very much. Nevertheless, I hope that I will soon be allowed to return to the university for attendance. I can only advise future students to spend the semester at another university in the world, even if only online, because of another pandemic.

**Anke:** That's exactly how I see it. Even if you're not there, you still speak a different language, get to know a foreign culture and have a different repertoire of courses at your disposal. So take the chance for a semester abroad, whether from Detmold or abroad!

*Interview: Melissa Barlag and Antonia Blöbaum*



# Unlimited

**Can a semester abroad be more than gathering wider experience of interior architecture? Johannes Hohmann looks beyond his own nose in Seoul.**

In the Bachelor course of Interior Architecture at OWL University of Applied Sciences and Arts there are many opportunities to try out new things for yourself. But that wasn't enough for Johannes Hohmann. In the winter semester of 2020/2021, he travelled to Seoul in Korea to attend the K'Arts Korea National University of Arts. He sees the semester abroad as an opportunity to deepen his diverse artistic inclinations. He was happy that he could get involved in exciting projects that would not be possible at the Detmold school. Since the number of Covid-19 cases were very low due to strictly maintained safety measures, Johannes could go to the university in Seoul every day and use the well-equipped laboratories and workshops for his projects. Whether lithography, glassblowing or multimedia art installations with music, there are no limits for the co-founder of Laboratory 7. For him, interior architecture is not only about building furniture or decorating. Rather, space can also be perceived through intangible stimuli, such as sounds and music. The interior architecture's student's appeal to other students is therefore to use the opportunity of the semester abroad to try out other disciplines as well!



*The glass is prepared for processing in the melting furnace.*

# FAVOURITE PLACES

Leaving Detmold despite of the pandemic? Students from the Detmold School show that it is possible! During their travels, they not only gather experience related to their studies, but they get to see sunsets in various places around the world and discover alleys that smell of apple strudel.



*Kim on Barceloneta Beach.*



*Anke in Jordan.*




*Lara in Antwerp.*



*Johannes in Seoul.*





**104 – 117 \ Highly  
inspiring \ The Detmold  
School offers **Inspiration**  
\ in many ways  
\ Boundaries are crossed  
\ Artistic impulses are just  
as important as scientific  
ones \ Trends are observed  
and analyzed \ Reflection  
leads to deepening and  
new critical faculties in the  
process**





# LET'S RISK MORE BEUYS

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**“We need to invent the future  
we want, otherwise we'll get  
one we don't want.”**

---

*Joseph Beuys*

**This year marks the centenary of Joseph Beuys,  
an artist who was far ahead of his time and whose ideas  
could not be more topical today.**

To the present day the elusive works and personality of Joseph Beuys generate controversy. Some react with bafflement, others with admiration. The fact is that even during his lifetime Beuys was regarded as one of the most important artists of the 20th century and achieved worldwide recognition. Franz Joseph van der Grinten, a friend of the artist who died last October and a major collector of his works, described him as a person who did things that alarmed others – not out of malice, but simply because he was different.

Born in Krefeld on 12 May 1921, from an early age he spent most of his time outdoors in the natural world. In addition to his passion for natural sciences he also loved literature. However, it was not until he visited a studio that he came into contact with art. A significant turning point in Beuys' life occurred in 1943 on board a German bomber. Shot down over the Crimea, he survived the crash with severe burns. According to his own account, passing Tartars ensured his survival by rescuing him, wrapping him in felt and rubbing lard on him. This experience made an indelible impression on him and established the later use of felt and fat as a means of artistic expression. Such a material language shaped by personal experience had previously been unknown.

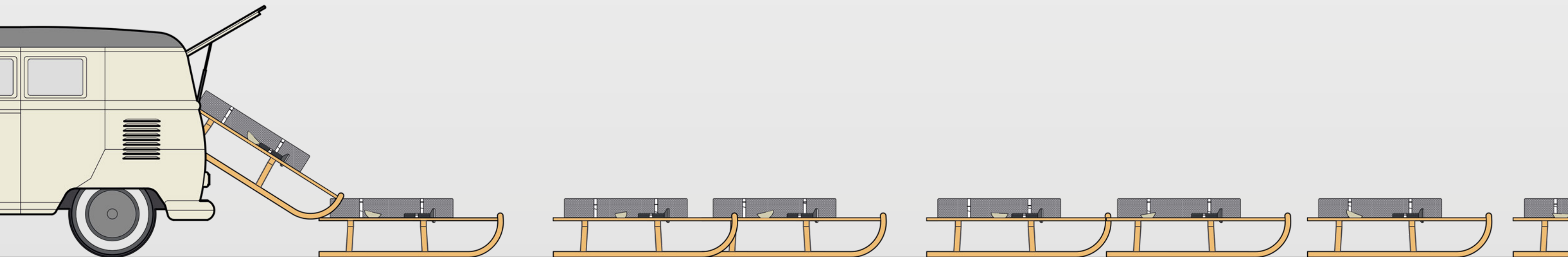
After the end of the war Beuys decided to study at the Düsseldorf Academy of Art. It became clear early on that Beuys rejected traditions and stylistic restrictions, which eventually led to a rift between him and his teacher Ewald Mataré. Mataré later described his master student as a prophet of his own ideology, and he was to be proved right. With the radical nature of his concepts Beuys stood out from theosophical and anthroposophical trends. He assumed a prominent position with his definition of an “expanded understanding of art”, which eventually led to the concept of “social sculpture”.

Van der Grinten explains the fact that some people regarded Beuys as a shaman aiming to provoke with his work, by describing him as a visionary thinker who people simply didn't understand. Beuys' battle cry “Everyone is an artist” demands freedom for every individual to create art. In the process the capacity for creative power that lies dormant in each of us will serve to solve ecological and social problems. This amounts to an evolutionary impulse with the aim of subverting the present.

An example of how we can achieve this freedom is revealed by Joseph Beuys in his 1969 work ‘Das Rudel’ (The pack). The installation consists of a VW bus from whose open tailgate “a pack” of sledges seems to swarm. The sledges carry a felt blanket as well as bread with lard, and are equipped with a torch. Led by an alpha sledge, they move away in the opposite direction, leaving the VW bus behind. The eyes of the observer follow this dynamic process. The VW bus stands for a passive means of transport that is removed from nature by technology and progress. The sledges, on the other hand, represent a return to nature that actively involve the observer. Equipped with the utensils needed to survive and a torch to show the way, we leave the bus behind and head in the opposite direction towards nature.

With the death of Joseph Beuys in 1986 the world lost an artist whose greatest legacy was probably his wealth of ideas. In the words of editor Mike Kauschke: “It would do art and all of us good to risk a little more Beuys. More creativity and participation in creation. More risk and discomfort. More spirituality and transformation”, a statement which is addressed to all of us. It could not be formulated more succinctly.

*Zeno-Aljoscha-David Siemens*





# BACK TO THE ROOTS

**A visit to freelance artist and sculptor Nils Grube, who was born in Detmold. Surrounded by his works in wood in his studio, an old mill, he provides an insight into his philosophy and creative work.**

**You come from the Lippe region. Has this influenced you in your work as an artist?**

Well yes, obviously wood has. I grew up in Pivitsheide, right next to the forest. My father is Danish and I am therefore also a Danish citizen. So there is a strong connection with Denmark, and later also with England, where I studied. For a long time I felt drawn to the sea. It's often the case that the grass is always greener on the other side of the hill. I enjoyed the time I spent in England and the proximity to the sea very much. During that time I worked a lot with the driftwood I found on the beach. Due to family circumstances I then unexpectedly ended up back in Lippe. After living elsewhere for many years, I now feel very much at home here. I have also developed a new relationship with the forest. Probably because I have been working with wood for many years and because I grew up in and around woodlands. The older I get, the more aware I become of my roots. The time I spend with my dog in the woods really inspires me, and it is showing up more and more in my work. I try to investigate the origin of the material artistically down to the very last detail.

**What drives you?**

Art!

**What keeps you motivated?**

Sometimes it's music, but mostly long walks. As I said, my motivation is art and, alongside it, time for contemplation. Walking helps me to clear my head. Then, when I'm back in my studio, it helps me to create new connections so that I can develop my work further. After more than twenty years of freelance work, it's important for me to identify references between the various works and projects I have created. This works surprisingly well, as the continuous development of my work always links up with other projects from other times. Observing my own development is a great driving force.

**Do you have periods when you lack creativity?**

That hardly ever happens to me anymore. For me thinking, conceptualising and shaping mental contexts plays an important role. In other words, when I sit in my studio and stare into my wood-burning stove for two hours, this is also creative work for me. It can happen that I suddenly jump up and make an entry in my sketchbook. That may represent my creative output for the entire evening, but it opens the way for completely new approaches.

**Are there moments when your way of looking at your work creates doubts in you?**

There definitely have been such moments. I think it's a very normal development process for artists, and one that you always have to work on. To realise what is really important to you, to realise what you actually want to achieve. Another point I recommend to everyone is to have a personal retrospective, so to speak. Re-evaluating the things you have done after a certain period of time changes your point of view and allows you to see what you have really achieved. The possibility that a certain dissatisfaction will set in often happens to me when I get going with a specific idea. This isn't a bad thing at all, however – on the contrary. Throwing a fixed idea overboard to achieve what you really want to do involves a certain amount of struggle. In my experience, this is how the most exciting creations come about.

**How do you capture your thoughts and ideas?**

Sketchbooks, sketchbooks, sketchbooks! I'm passionate about working on paper and have found that when it comes to capturing, elaborating and documenting ideas, the sketchbook is unbeatable. Sketchbooks are a wonderful thing because flicking through them allows you to reflect on the development of the last few weeks or months in the fast-forward mode. Another medium is photography. It's important to document all your work. I use the camera like a kind of diary. The camera is simply a great tool for capturing things like composition and contrasts. I often photograph small details, zoom in very close and this creates small extracts that become abstract compositions in themselves.

**What helps to generate your ideas? What inspires you?**

Definitely music. It's an art form that I can directly choose and make use of. My predilection for abstract sound and electronic music gives me a wide range, which always motivates and inspires me. Apart from that, I am inspired by what I see. Daily events in the media lead me to critical social statements, which I record in my sketchbooks. These in turn inspire me to react, without which my sculptures would not come into being. The beginning consists of absorbing music, literature and philosophy. I then use the inspiration gained to continue my visual work.

**What impact has Covid had on your life as an artist?**

Hardly any. As an artist I'm deeply rooted in my workshop anyway. The slow-down resulting from the coronavirus is something I have been practising for years in order to be able to work creatively in a concentrated way. I find it really exciting to experience how something that is completely normal and everyday for me now is also producing positive effects within society. Of course, some exhibitions I had planned were can-

celled, but not having to prepare them allowed me to work on my projects in a more focused and time-intensive way. Of course it's important to present art and make it accessible to an audience, but this is now done in my studio. Individually, in personal contact. This is a positive thing for my art. I find again and again that visiting the workshop is a meaningful experience for people. There is something to be said for experiencing art in a wider context, namely exactly where it is created. I'm sure that this will continue to be possible.

**Where can your work be viewed?**

At the moment I'm using empty retail space at Neustadt 16 in Detmold. My works are displayed in two shop windows there. If people are interested, they can also make a personal appointment to see my work right here in my studio. My largest carved work is in the park of the hospital in Lemgo and is open to the public. It's the largest carved sculpture I have seen in Europe so far. Some of my works are on permanent display at Café Cup in Detmold and Café Vielfalt in Lemgo. Otherwise you can find me online under Galerie Stiz and of course on my Facebook page.

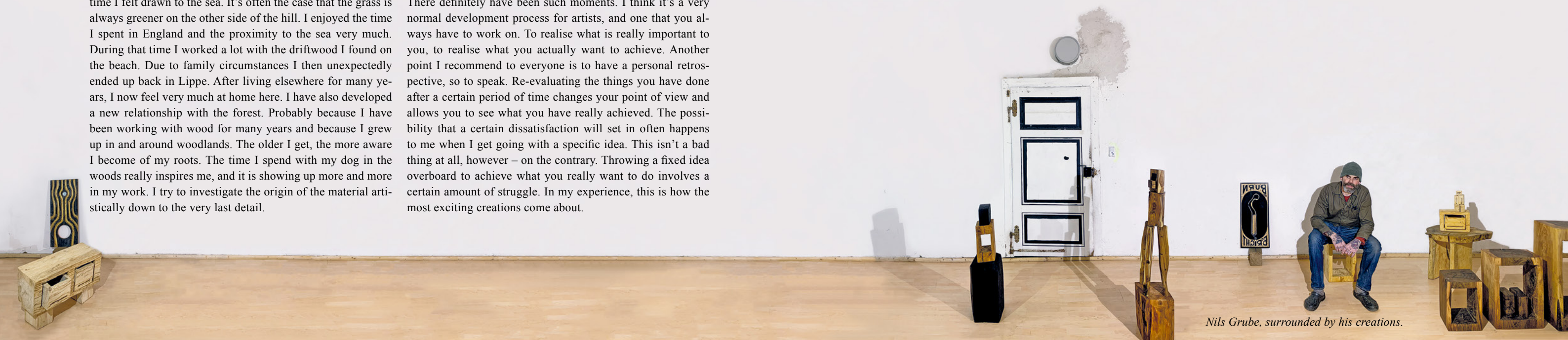
**What three pieces of advice can you give us young creative spirits?**

In any case: don't give up! Always question criticism! Thirdly, work on your own resilience, because you don't just get a thick skin overnight. Healthy self-analysis is also very important. Be your own first critic so that you can reflect honestly on your work.

**Thank you very much for the interview and for your frank words.**

Thanks, it's been fun. And good luck to you!

*Interview: Zeno-Aljoscha-David Siemens*



*Nils Grube, surrounded by his creations.*



# Sick Buildings

**Building biology – interaction between the animate and inanimate world and its positive and negative impacts on people and the spaces they live in. Dr Mario Blei reports on his teaching.**

**Dr Blei, what does building biology represent for you in terms of our studies at Ostwestfalen-Lippe University of Applied Sciences and Arts (TH OWL)?**

Building biology covers training in both disciplines, namely that of construction (for example involving architects or builders) and that of biology from a natural science perspective. In the elective subject of building biology, we look at how to achieve the goal of a healthy building for living and working purposes by holistically integrating the most diverse factors. Important topics include the principles of building biology in the context of planning, as well as the microbiological, hygienic and physics aspects of construction. Wood-destroying fungi and insects in buildings, odour pollution, radon pollution and non-ionising electromagnetic fields in indoor spaces are also among the topics studied as part of the module.

**And in your opinion, what does building biology not consist of?**

As building biologists, we are not doctors, but technical and scientific experts who neither make individual diagnoses nor general medical assessments – that's the job of specialists in the environment or residential medicine. Protection against environmental pollution and emissions, preservation of natural resources or the promotion of a responsible approach to nature are not automatically the content or goals of building biology.

**What do you mean when you refer to a “sick building”?**

Since poisoning by pollutants in building materials is still occurring, our “patient”, the building, often suffers from infectious diseases caused by pathogens such as bacteria or mould, just like we humans do. Accidents caused by storms or hail, fire or water damage are difficult to avoid in the course of a long life, and can lead to serious “illnesses”, long-term nursing care or death. For a building, too, the hope of always remaining healthy is an illusion. It's not so much the planning or execution of new construction that poses an almost insol-

uble problem in practice today, but the renovation of existing buildings with the increasingly frequent use of modern, multi-layered, organic materials. These are used above all for the outer shell, which can do many things, but must not be allowed to become “sick” over time.

*Interview: Katharina Benski*



*As a specialist in engineering and building biology Dr. Mario Blei has been a lecturer at the Detmold School of Architecture and Interior Architecture since the 2018 summer semester.*

*The start of all the trouble: various mould cultures, enlarged.*



# Housing Quality – Alternatives for Fast-Growing Cities

**Higher, denser, more flexible – living in the city is changing rapidly. The subject of what alternatives will determine tomorrow's residential landscape is of interest not just to city dwellers.**

How do we wish to live in the future? Nowhere is the ability of a society to change and act more manifest than in the heavily built-up environment of the future city. Cities have always been hubs for interests, interaction, innovations, hopes and conflicts. Increasing urbanisation is dividing the world, because in contrast to developing countries, urbanisation in developed countries is progressing only slowly. The challenge here is to optimise existing structures and how to make the built-up environment more liveable for people.

Some large cities in Germany, Bremen for example, have already started to reclaim traffic space for people by aiming for a more vehicle-free city. Thanks to investment in cycle paths, public transport and car-sharing services, the car as a means of individual transport will disappear more and more from the street scene. Accordingly, these cities are contributing to environmental protection, while at the same time enabling child-friendly habitation and increasing the overall quality of life for residents. The newly gained free spaces mean that people are now once more the focus of attention.

Another approach that offers additional benefits for people and the environment and improves air quality in the city is greening. As cities keep growing, green spaces are becoming increasingly rare, and in most cases the balcony provides little room for planting vegetation. So homeowners are making a virtue of necessity and converting the roofs of their houses into roof gardens. In addition to the sustainability aspect, a major benefit is that the increased interaction on roof gardens promotes social cohesion among residents.

Due to rising rents in the big cities not everyone can afford an inner-city flat, in spite of the introduction of rent controls by the government. Various organisations and projects are trying to remedy this situation. One example is the "Housing in exchange for Help" project, which unites young and old. Students live rent-free with senior citizens and in return help them in their daily lives. They support them in the household or garden, do the shopping or undertake activities with them, for example going for walks. This initiative connects generations and at the same time counteracts the problem of the lack of affordable housing in cities.

For those who still need their own four walls, there is the alternative of smaller but more flexible flats, some of which come ready furnished. Making a lot out of a little is the name of the game here. Residential quality can be improved by modular furnishing. Furniture that can be moved in and out creates space, enables a small room to breathe and also promotes personal creativity. More and more furniture designers are specialising in small living spaces and developing items of furniture which match the Tinyhouse trend.

The city of tomorrow will accordingly be a livelier, more sustainable and more creative setting that fits in well with the surrounding cultural landscape and is worth living in.

*Thuy Linh Nguyen*





# BUILDING OPERATIONS OF THE FUTURE

**How can people, space and the environment be brought into harmony?  
What intelligent materials and systems do architects need for  
the construction operations of tomorrow?**

Building activities are responsible for a large proportion of global CO<sub>2</sub> emissions, and accordingly one of the biggest contributors to the climate crisis. So far, however, this has had little impact on architectural planning and building practice.

However, the Covid-19 pandemic has made this a good time to review the situation and take action. The pandemic means that we feel less able to shape our own future. This ongoing crisis is therefore forcing us to subject established habits and patterns to critical scrutiny.

In future, too, sustainability will play an increasingly important role in architecture. Sustainable architecture will

In the renovation of existing buildings the focus is on sustainable and energy-efficient modernisation. On the one hand the aim is efficient, targeted energy use in which energy is only made available when it is needed. At the same time building projects need to use natural materials such as straw or clay bricks, which produce less waste because they can be recycled and reused. The result is less consumption of energy and resources.

But how can we in general plan a building so that it has enduring quality and can thus continue to be used? Originally people built shelters to protect themselves from wild animals and the weather. The construction methods then that made use of natural materials and settings meant that people were still very close to nature. This original closeness is now to be restored to some extent with green architecture. Plants are to be integrated into every building as far as possible, and as buildings grow taller, the greenery should also rise with them. In future the raw material of wood or, in Asia, bamboo, needs to be at the forefront of both planning and practice. These resources are renewable and also store CO<sub>2</sub>.

With these and similar measures architects can become innovators again and in future actively reinvent building operations in terms of their content, technology and climate. Although there are many hurdles involved, such as additional time and cost, it is absolutely necessary to overcome these if architects wish to be involved in changing planning practice. They now have the opportunity to open up new paths for a better future and prevent negative impact on the ecosystem.

*Thuy Linh Nguyen*

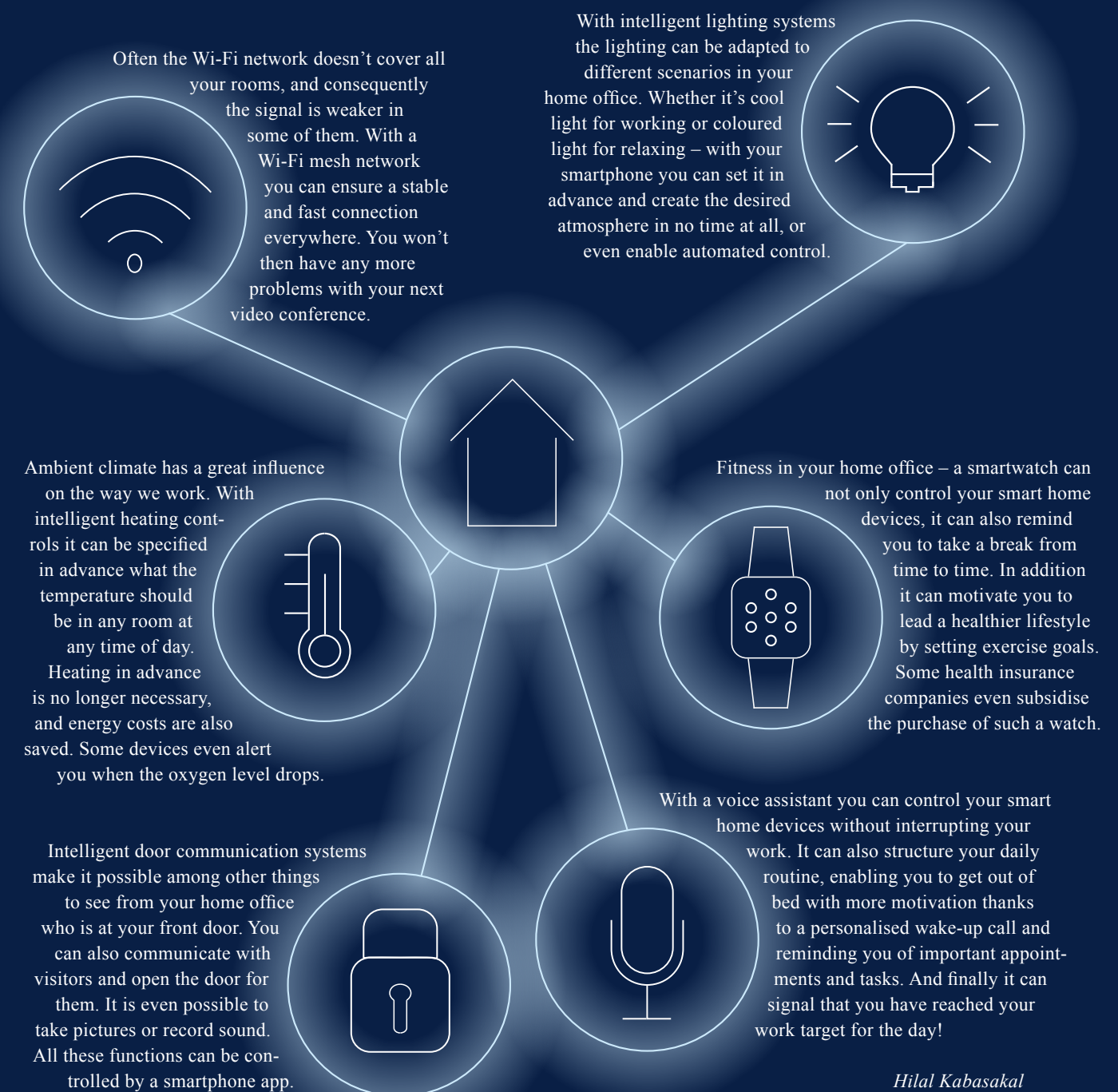
**“The most ecological house isn’t the one that’s being built, but the one that’s already standing.”**

*Daniel Fuhrhop*

waste. Renovating existing buildings on the other hand reduces the environmental impact – grey energy is minimised and the identity and structural heritage of our society is preserved. The goal here is to leave the smallest ecological footprint possible during the work involved.

## Give smart a try!

**In the age of Covid-19 we are now spending more time at home – especially in the home office. The following smart home solutions provide an improved and more efficient working experience.**

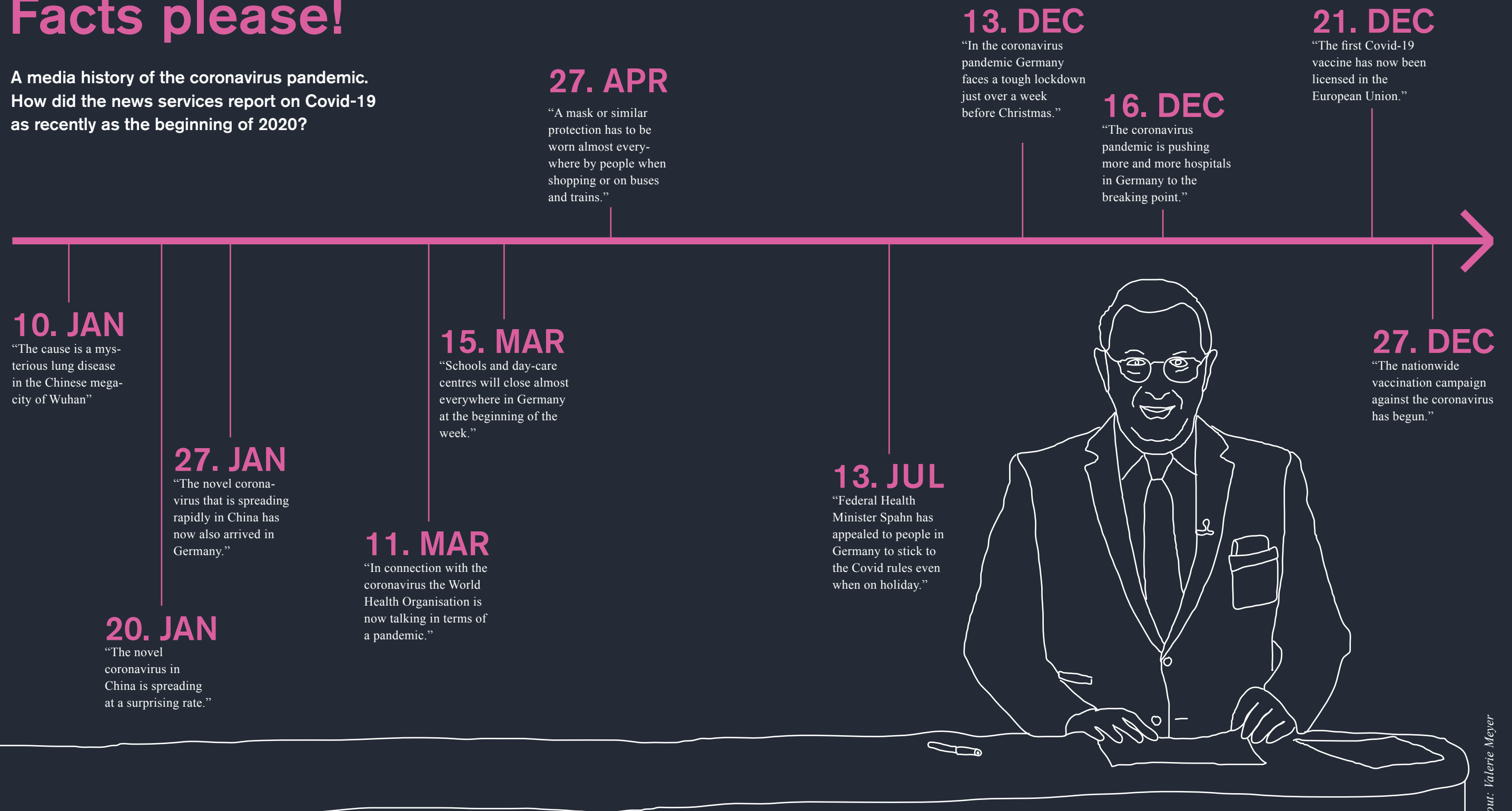


*Hilal Kabasakal*



# Facts please!


A media history of the coronavirus pandemic.  
How did the news services report on Covid-19  
as recently as the beginning of 2020?



Source: ARD Tagesschau

Concept and layout: Valerie Meyer





**118 – 135 \ Highly active  
\ The Detmold School lives  
an intensive culture of  
networking \ Through  
lectures, conferences and  
its own archive \ Contact  
is maintained with alumni  
\ Offices are visited  
\ Cooperation with  
companies offers students  
insights into practice  
\ Independence is  
encouraged at an early  
stage**



# What comes next?

**Jobs for architects, interior architects and urban planners are highly competitive. So it's time to take a look at alternatives to the usual planning office.**

According to statistics from the Federal Chamber of Architects, there are around 140,000 architects and interior architects in Germany. And every year, new job candidates graduate from universities and move onto the labour market. Every year, there are almost twice as many beginners entering the profession as there are architects retiring.

About 40,000 students are enrolled in one of the above-mentioned fields of study. In view of these facts, it makes sense to think about job alternatives. So let's take a look at what opportunities the job market has in store.

One wide field is the creative industry, especially communications agencies, advertising or digital media firms. And of course agencies for spatial communication. Those who want to deepen their competence in the field of marketing communication and to apply the theory they gained from their studies now in practice will find a wide field of activity.

The world of publishing is such another one. Editorial design for example could be of interest, whether in the world of the Internet or in the world of print media. These activities can also be wonderfully combined with journalism and editorial work. The best example is this magazine, which is designed and written exclusively by students of architecture and interior architecture.

Many interior architects design furniture for the furniture industry after their studies. Without question, however, the designer's field of activity has more to offer. Other possible areas are the car industry and the fashion industry. In fashion design in particular, you can specialise in designing costumes and make-up. The profession of set designers for theatres or film sets is closely related. Architects of course have the benefit of a high level of expertise in real

estate. As part of their studies they also learn a lot about calculation and law – all things that a good real estate agent should have. This industry is also highly competitive, but the stock of already existing real estate is higher than the stock yet to be built.

Graduates of architecture and interior architecture also bring a high level of knowledge to the field of art. This, for example, makes the profession of museum curation also worth considering.

Last but not least, there are two professions that stand out because of their CAD-supported field of activity. One is event planning, which usually goes beyond the trade fair construction practised by architects, and the other is the gaming industry.

*Maximilian Schneider and  
Katharina Bensi*

*Zaha Hadid's 'Heydar Aliyev Center', Azerbaijan.*



# More than just a Chair

**Detmold graduate Frederik Bellermann in an interview with 52 GRAD about his work as a strategic marketing manager at Wilkhahn.**

**You are a strategic marketing manager but you studied interior architecture. How does that go together?**

It was clear to me that I did not want to work in a classic interior architecture office, as I am not the kind of planner who finds his vocation in implementation planning, construction supervision or other everyday tasks. That's why the field of consultancy was so exciting for me, because it was the logical continuation of thinking about the questions "How do I deal with what I've learned on the interior design side and what I've done in research? Why are we doing this at all, who are we doing this for, and what do we need to do, to do it well?" I then became aware of Wilkhahn by chance through an event I attended together with a current colleague. Sometime later, Wilkhahn advertised the position of strategic marketing manager. My first reaction was that I had nothing to do with marketing and that I had no classic marketing training – but Wilkhahn actually thought that was a good thing, because they were not looking for the classic marketing person, but for someone who would deal with aspects of spatial planning, translating requirements into products and implementing these aspects in terms of communication.

**What makes a good Human Centered Workplace?**

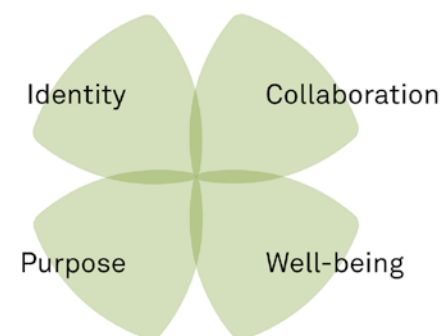
It is the mixture. According to my understanding and also Wilkhahn's, the Human Centered Workplace is primarily about taking individual needs into account. It is about how one can best contribute one's abilities and skills. In order to deal with future challenges, there must be diverse working environments and that is what, for me, essentially constitutes the Human Centered Workplace. That you offer as much flexibility as possible by creating stimuli to exchange ideas. That will certainly be one of the main tasks of offices in the future. There are four dimensions: How do I manage to create identity? So that I know why I am there. That the company can express why it is there. The second point is collaboration, how do I manage to work well with



**About me:**

**Name:** Frederik Bellermann

**Education:** MA in Interior Architecture and BA in Architecture at the OWL University of Applied Sciences and Arts, Detmold  
**Research Assistant at the perceptionLab**



*The four dimensions of the Human Centered Workplace.*

my colleagues. The third is purpose, the question "Why are we doing all this in the first place?" What is the real reason and the common goal? The last point is wellbeing, how do you make sure that people stay healthy? It's not just physical health, it's also mental health. It's about finding a good balance between focus and regeneration.

**What makes Wilkhahn so interesting for you?**

One of the reasons why I joined Wilkhahn was, above all, that I find the company's orientation exciting, both internally and in terms of products. As an example, at Wilkhahn there is a principle that was introduced as early as the end of the 1980s, namely that in case of doubt, ecological benefit comes before economic profit. This is also how employees and customers are treated. I am now very fortunate to be able to create my own tasks to some extent, by looking at what is happening out there and what impact this will have on spaces and on products. I deal with the requirements of the interior architects and planners every day and try to develop solutions on this basis.

**Do you also do the interior design planning?**

That is very different. Unlike other manufacturers, Wilkhahn as a manufacturer does not offer comprehensive planning services. We concentrate on what we do best and that is to manufacture the corresponding products. And we try not to sell our products through any planning, but say we work together with the planners – the interior designers and architects – on joint solutions.

**Is there a favourite project you have been involved in?**

At Wilkhahn it is the Human Centered Workplace brochure. It was my first major project at Wilkhahn and something new for the company. We had never done anything like that before, because up to now we usually communicated about the product. We are furniture manufacturers, we make tables, we make chairs, and we talk about tables and chairs. Up to now, we have not talked much about the space and the context in which this table and these chairs will be used. We are not planners. Up to now, this was the way of thinking that determined communication at Wilkhahn. The brochure has changed that a little and has led us to structure our sales a little differently.

**Has your way of working changed as a result of your professional experience after your studies?**

Yes, it has, but not in the essence. I tried to make the subjects I studied as interesting as possible. Sometimes that's very easy – and sometimes it can be quite a challenge. Personally, for example, I'm glad I passed 'Finance and Law' at the first attempt. A big difference between studying and everyday work is certainly that you don't work solely for yourself, but

for a client and at the end of the day either for your salary or for your company's fees. It's no longer about you as a person, it's more about how do you balance working on a project in a way that both you and the client enjoy. My way of working has changed in that I have focused more on this aspect. Basically, though, how I approach tasks in terms of content hasn't changed that much. One of the biggest advantages of studying in Detmold is certainly that you can have a very broad view and don't only have to do implementation planning, but you also have the opportunity to focus on product or communication design. But what I had to learn is to focus on who I'm actually doing this for.

**Has the daily work routine changed in Covid-19 times?**

In part, the speed of product development has increased tremendously. For example, in the summer we developed a product within a few weeks, the Fold-Up-Workspace, a foldable shielding product. We are always very precise in our product development, which means that it sometimes takes a little longer. The development period for an office swivel chair, for example, is around two and a half years. I found that totally exciting because it led us to look at our other internal processes as well. If someone had asked us about our product development before Covid-19, like "Can you develop a simple product in six weeks", everyone would have said, "No way". But we actually did it. That has definitely changed, and so has the way we communicate and work together. That is probably one of the biggest changes.

**What advice would you give to students and graduates?**

I think what would have helped me back then is to deal with the question of what my focus is a bit earlier and to work at this as consistently as possible during my studies. I would give this advice not only to students here, but to all people in general. Get involved with as many influences as possible, even those that you think "these are not mine". I think that helps to keep an open mind.

*Interview: Jolina Perreth and Carolin Fischer*

*In the background: Brochure for office furniture in the Human Centered Workplace by Wilkhahn.*

**For further information:**  
[www.wilkhahn.com/de/human-centered-workplace](http://www.wilkhahn.com/de/human-centered-workplace)





Photo: © Christian R. Schulz

Alumnus of OWL University of Applied Sciences and Arts:  
To this day, the creative design process accompanies him as  
the nicest part of his work.

# True Values

**Setting up his own office while still a student: Markus Franke tells us of the world he has created for himself.**

**Markus, why don't you tell us briefly what you do for a living?**

Hello, my name is Markus Franke. I am a product designer and an industrial designer and have had my own design office now for a few years; here I design for the furniture industry, the product industry and the field of e-mobility. Actually, for everything that is in demand in the modern sector. I travel a lot in the furniture industry, including the furniture supplier sector and the technical supplier sector.

**What motivated you to set up your own studio?**

I am motivated by the fact that I can implement my own ideas right to the end. It's just incredible fun to see that my products are used by people, that they even improve people's lives, enrich them or bring more quality into their lives. That's what drives me – right from day one.

**You decided to start your own business while you were still studying interior architecture. How did that come about?**

I used to listen to the Tuesday lectures at university, which I usually found very inspiring. Soon I felt that I also wanted to get started and not wait until the end of my studies. I had a lot of ideas and quickly found my way around product design. That's why it was clear to me: that's where I want to go. And

then I started my own business. The initial hurdles, such as going through the official channels or filing applications, are not as difficult as you'd think, so you really don't have to let that deter you.

**What was the biggest challenge you had to face?**

It was definitely establishing myself! Networking and making first contacts, you mustn't be too shy for that. I scoured all the trade fairs in the area. I went to the stands, put my card down and told them what I do. Of course, many did not really listen or didn't get back to me afterwards. But most of them were friendly. I was very young at the time. That's why when I showed my designs, some people tried to get them as cheaply as possible. But that is also an advantage, that you can keep prices low at the beginning. And so I soon had my very own products and thus my own sales and it went on and on.

**Did you also encounter difficulties?**

Yes, about two years after my company formation. Then it suddenly became very difficult for me to get enough new orders. It's really like that: you have to keep at it. You can't simply rest on existing successes. You have to have the discipline to keep getting up and motivate yourself.

**What do you like most about your work?**

Being creative. The creative field is simply the nicest part of my work. However, I understand the creative process in a broader sense. For me, the implementation is also a really creative achievement. It often involves solving problems for all possible facets: from the choice of materials to finding the right form and simplification to ... simply everything! Everything that comes up and always has to be solved quickly within the deadlines, this needs creativity and releases unbelievable energy.

**What motivated you to join the formation team of 'echtwert' in addition to your own office MFD (Markus Franke Design)?**

I am driven to develop, optimise and realise products. 'echtwert' is not just a shop, but a product and creative space. There, the whole chain closes. I am involved in acquisition, in marketing, in development and then also in selling products. Above all, because we run the shop with friends, it is of course also a personal bond that motivates me. The idea of the special living quality that we offer here is beautiful. Of course, you also have the opportunity to place your own products and see how customers react to them. So in the end it's both: Learning new things for your own office work and also to gain experience and contribute to this whole chain. Here I can present my own things in a setting that I like. And all this together with friends!

**Which of your projects so far would you describe as your favourite?**

Oh, that's a difficult question. But I would say it's still the chair I developed back in my university days. That probably won't change either, because that was simply my first product. That was the start

of my journey. That is really quite formative. As far as new projects are concerned, I have to say that 'echtwert' is totally high on the agenda. I've already done a few designs, but helping to develop this shop concept, as we have it here, and expanding it again and again, is a really nice experience! So if you're ever in Bielefeld, you definitely have to look in. A lot of good people really put a lot into this. Creating this little world here is – at least for the moment – the most beautiful thing for me.

**Markus Franke**

**www.echtwert-store.de**

*Interview: Valerie Meyer*



Photo: © Christian R. Schulz

Formative favourite TRIAGONAL: A design that Markus Franke realised while still a student.



# History made accessible

## – the Archive of the Detmold School

**In 1893 a college for carpenters – today the Detmold School for Architecture and Interior Architecture of the TH OWL. Almost 130 years of archived history full of unique works and documentations.**

In 1893, a technical college for carpenters was founded in Detmold, which turned, after many stages of development, into Department 1 of the Ostwestfalen-Lippe University of Applied Sciences and Arts (TH OWL) – the ‘Detmold School of Architecture and Interior Architecture’. One can imagine how many students have drawn, built and learned in these 128 years at the different places of their work, how many practical classes and lectures have been held, how many teachers and other staff have ensured the School’s day-to-day functioning and, last but not least, how many festive occasions have there been, and exhibitions organized by the ‘Detmold School’. And this was not an easy task seeing that it had to weather during this period no less than two world wars and a world economic crisis. But life went on, people acted wisely, rebuilt and moved forward.

The carpentry college was founded and operated as a private company until 1971, when it became part of the public education system with the introduction of the status of a university of applied sciences. Early on, starting with the post-war period, female students also took up their studies here, and quite a few of those that enrolled came from the more distant regions of Germany and also from abroad. The very first teaching in the 19th century took place in a pub converted for the purpose; the next stage saw the College in modest premises in the Detmold town centre, while it was able in 1927 to move into an impressive modern new building for its 200 students at Schubert-Platz.

In 1976, the then 630 students needed a new location, which was found in the form of a significantly larger rein-

forced concrete complex on Bielefelder Strasse. Since then, the Detmold School has moved once more – to its current campus on the premises of the old Prussian barracks on Emilienstrasse – now with a capacity of 1,600 people.

So, as can be seen, much has happened in the course of the history of this department, which started life with furniture, interior design and interior architecture and expanded in 1981 to take in the Architecture degree course and, in 2010, the Urban Planning programme. If you want to experience any of this development with your senses – by, say, picking up this or that original document, you would need a storehouse for the relics, data and pictures from the ‘olden days’ – an archive. That is where you can find a design drawing from the 1930s, a perspectival drawing from 1975, an exhibition poster, or a documentation of one of the numerous conferences that have been organized ever more frequently in recent years.

Admittedly, the ‘Detmold School’ has not been able to save and store much of its material over the years, but some of the student work and people’s estates have been secured in the archive’s cabinets and are added to from time to time by up-to-date additions to its holdings.

An archive is alive, so to speak: the documents bring to life the study conditions of past decades, and the present time saves itself for the next generations, who pull open a plan cabinet and rummage through the old folders. However, even we have not yet found a solution for the increasing digitization of student life in the 21st century and its archiving.

*Andreas K. Vetter*



# BUILDING CULTURE

**Who is allowed to bear the title of Architect after graduating from university?**  
**Christof Rose, head of the “Media and Communication” department of the NRW Chamber of Architects, answers questions for 52 GRAD.**



Photo: Ingo Lammert

*Christof Rose assesses the career prospects for graduates as very good.*

**What does the Chamber of Architects of North Rhine-Westphalia stand for and what are the advantages of membership?**

Mainly for the following: Professional Representation, Building Culture, Building Submission. The Chamber of Architects of North Rhine-Westphalia is the strong community of all architects, interior architects, landscape architects and urban planners in NRW. These titles are protected by law; in the interest of consumer protection, we make sure that it stays that way. In terms of professional policy, we fight for good

**“Architecture is a cultural asset.”**

*Christof Rose*

further development of building culture, a lively competition system and interdisciplinary discourse. And: As a registered “architect” you are entitled to submit building documents.

**When and how can graduates become members?**

The prerequisite for registration on the list of architects and urban planners is the successful completion of at least eight semesters of study and proof of two years of practical work in the classic professional fields. In addition, proof must be provided of further training amounting to 80 teaching hours, which serves to supplement the university education with practical professional topics.

**What should graduates keep in mind between graduation and registration?**

First of all, a big plus is the possibility of joining the pension scheme of the NRW Chamber of Architects immediately after graduation. This means that provision for old age can be made at an early stage, but also cover for occupational disability can be acquired. It is also important to collect the necessary evidence of professional experience as consistently as possible. To do this, graduates must be active in various fields of work, such as design planning, in tendering and awarding contracts and in construction management. Have your activities confirmed as precisely as possible by the office owner or management.

**What is the ‘Versorgungswerk’ [Pensions Scheme] and what benefits does it provide?**

The Versorgungswerk Pension Scheme – an institution of the Chamber of Architects of North Rhine-Westphalia – is an insurance company under public law that grants its members old-age pensions and guarantees survivors’ benefits for their dependents. The pension fund also insures members against the risk of occupational disability. The Bremen Chamber of Architects, the Saarland Chamber of Architects and the Hesse Chamber of Architects and Town Planners have joined the AKNW pension scheme. The members of the Chamber of Engineers of North Rhine-Westphalia (Ingenieurkammer-Bau NRW) also belong to the pension scheme. Currently, around 44,000 active members are insured here.

**When and how can graduates participate in the pension scheme?**

Graduates have the opportunity to take out insurance with the pension fund as soon as they have completed their university studies, in order to acquire pension entitlements at an early stage. This is done in anticipation of later membership in the professional chamber, which must then be obtained within a period of four years. If this is not the case, membership in the pension scheme ends for the time being. The prerequisite for membership is the completion of a university degree in the field of architecture, which entitles the holder to be entered on the register of architects/urban planners. In addition, the main place of residence must be in the area of responsibility of one of the chambers of architects in NRW, Bremen, Hesse

or Saarland. Graduates who are employed must apply for exemption from compulsory insurance in the statutory pension scheme at the same time as they apply for membership of the pension scheme.

**How do you see the current career prospects for graduates?**

In the period before the outbreak of the Covid-19 pandemic, the planning industry as a whole was experiencing a boom phase. Good architects of all disciplines were desperately sought by offices and authorities, and salaries were rising. The Covid-19 pandemic did not hit the construction industry nor the planning industry as hard as many other economic sectors until the end of 2020. Nevertheless, some offices had to use the short-time work scheme [Kurzarbeit] and many offices are finding it difficult to conclude new contracts during the crisis. This means that an economic dip in the planning market is to be expected for 2021. Nevertheless, there are many construction projects ahead of us, resulting from the European Union’s Green Deal, the necessary constructional implementation of national climate protection goals and the renewal of the infra-

structure as a whole. In this respect, it can be assumed that the demand for planning know-how will remain high once the consequences of the Covid-19 pandemic have subsided. In other words, the market prospects for current graduates remain very good.

**What advice would you give to university graduates?**

Good architects who see their profession as a vocation and are passionate about improving the built environment have very good chances. Gain experience! During the practical phase, make sure that you are assigned different areas of responsibility and find out for yourself which planning areas are most interesting to you. Take advantage of the opportunity to become familiar with the advancing digitisation of the planning market right from the start and to master practical work – for example with Building Information Modelling. And: love what you do!

*Interview: Lorena Meermeier and Carolin Fischer*



## what's your next milestone?

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# How racist is Architecture?

## Architecture is an expression of power – it always demonstrates a Western dogma.

It is important for us architects to keep in mind that the design of buildings has historically been one of the most powerful tools to perpetuate structural racism. Architecture is never neutral and yet we often do not feel its impact. It is for this reason that we often view it from a superficial and Eurocentric perspective. We asked Valentin Ntem, an Urban Planning student at the Ostwestfalen-Lippe University of Applied Sciences and Arts with Ghanaian roots, what the origin of this problem is.

“While we know a large number of buildings of European and early Western nations, the architecture of colonized or exploited nations receives less attention. Many buildings of these nations were systematically destroyed in the course of colonization. Often racially motivated were the attempts of colonial powers to obliterate any trace of non-white advanced civilizations that were not compatible with their worldview. The instruments of cultural destruction resulted not only in the erasure of entire buildings, but also in the melting down of sanctuaries. So, if today the last traces of whole cultures are their simple dwellings, this has not to do with a lack of culture, but is the result of time, oppression and past systematic destruction.

Nations oppressed during the colonial period were forced to build simple dwellings, while the colonial masters built their structures in the style of the architecture of their homeland. These instrumentalized buildings were always intended to demonstrate the colonial masters’ supremacy to the oppressed population.

The modern architecture of the formerly colonized nations, which emerged after their independence, is the result of mostly unpeaceful clashes of civilizations. Many architects of these nations create buildings that form a symbiosis between tradition and the present as a way of coming to terms with the caesura. These buildings are not only aesthetically pleasing, but also particularly functional in terms of climatic conditions.

The least we could do is to give these architectural achievements a voice that does justice to their greatness.”

*Annabelle Bruno and Quang Anh Nguyen*



# NEW IN DETMOLD

The Detmold School of Architecture and Interior Architecture warmly welcomes three new female substitute professors. Here they introduce themselves.



*An new asset for the Detmold School of Architecture and Interior Architecture:  
Substitute Prof. Ruth Lorenz, Substitute Prof. Aysin Ipekci and Substitute Prof. Sabine Keggenhoff (f.l.).*

## Substitute Prof. Ruth Lorenz

### In which subject area do you teach?

I teach Temporary Interior Design and offer the elective subject Event and Exhibition Design and thesis supervision for the project. I am a coordinator and mentor in the MIAR master's programme.

### Where and what did you study?

I studied Interior Architecture in Mainz. My diploma: Theatre on the Meuse. Then I went straight to Amsterdam and Rotterdam.

### How would you describe yourself in three words?

I let others do it for me: humorous, inquisitive, interconnecting.

### Good interior/architecture is ...

... a surrounding shell that, harmoniously composed, leaves you at peace while activating the senses. It serves, functions and emerges.

### Who would you have liked to have built your house?

Great thought experiment. Tatiana Bilbao. Her attitude in design processes is inspiring. In the sense of time travel: Eileen Grey. In the sense of appropriating place: Korteknie-Stuhlmacher Architects of Rotterdam. Parasite/Las Palmas. Viewed with the experience of lockdown, Parasite takes on a new charge.

### Which building has impressed you the most?

So many by now. My grandfather's workshop. The Villa Savoye by Le Corbusier. The locomotive depot by Robertneun. Being part of its planning, and then standing in it is great. The Finnish Mökki by Alvar Aalto. A place of longing in lockdown.

### What would you do today as a young graduate?

I would be courageous! Would go abroad, learn new things.

## Substitute Prof. Aysin Ipekci

### In which subject area do you teach?

Since last summer semester, I have been a substitute professor in the Design and Construction Department.

### Where and what did you study?

I studied architecture at RWTH Aachen University at the turn of the millennium and graduated in engineering [Dipl.-Ing.] – with the Bachelor's and Master's degrees this educational qualification was replaced a few years later. When I studied in the 90s, the standard period of study was nine semesters and the average period of study was 17 semesters. With my study duration of 12 semesters, I was still one of the "fast ones" back then.

### Which building has impressed you the most?

The Hagia Sophia in Istanbul. The fusion of the long and the central building with the bold dome construction, the light and the materials is so impressive and, despite its enormous size and span, it has something humane and tangible about it. As a testimony of time, it is also the structural accompaniment of fifteen hundred years of epochal developments and changes, even today. The spatial sequence from the gate and courtyard via the narthex to the main room has something very scenic about it, like an expedition to the centre of the mysteries.

### How would you describe yourself in three words?

Communicative, curious, conscientious.

### Good interior/architecture is ...

... the synaesthetic of different perceptions with the view from outside to inside on the one hand and the gaze from inside to outside on the other.

### Who would you have liked to have built your house?

Lina Bo Bardi! She seems to have been a very impressive personality. She took on responsibilities in the most diverse disciplines of creative thinking: architect, interior designer, graphic artist, curator, designer, museum director, exhibition organiser, theatre architect, stage designer and costume designer.

### What would you do today as a young graduate?

Definitely years of travelling! If possible, I would aim for a job in an architectural office or postgraduate studies outside Europe. After my first two professional years in NRW, I lived and worked in Japan for about ten months – a time that left a lasting impression on me as a budding architect. I found it very inspiring to be in a completely different system – linguistically and culturally.

## Substitute Prof. Sabine Keggenhoff

### In which subject area do you teach?

I teach Design in Interior Architecture.

### Where and what did you study?

I studied interior architecture and, in parallel, four semesters of architecture at the Detmold School of Architecture and Interior Architecture, which was still the Lippe and Höxter University of Applied Sciences at the time. During this time I was also able to spend a semester in Australia at the University of New South Wales thanks to an architecture scholarship.

### How would you describe yourself in three words?

Communicative, demanding, independent.

### Who would you have liked to have built your house?

Tatiana Bilbao or Rossana Hu. My house is currently still in the making.

### Good interior/architecture is ...

... socially absolutely relevant.

### Which building has impressed you the most?

The Glass House (1949) by Philip Johnson, Connecticut.

### What would you do today as a young graduate?

Even during my studies, I would try to find as varied a field of activity as possible for myself outside of it. While education in theory may be one key, the other is to gain experience in practice. It is also important to create environments as a student or graduate that promote self-reflection and the ability to get involved (with people) as an indispensable quality of a creative person.



# Punkrock never dies

A personal obituary for a very special colleague.

A man of striking features and a “Querdenker” (a lateral thinker) before this positive term was appropriated by the coronavirus deniers, Frank Nickerl, professor of Exhibition Design at the Detmold School of Architecture and Interior Architecture of the OWL University of Applied Sciences and Arts died in August 2020 after a long and serious illness which he had fought again and again with admirable courage.

Fank Nickerl was a highly valued colleague, an inspiration for several generations of students, a very special person and, for many of us, a wonderful friend. I remember many discussions deep into the night about the question of how relevant punk rock was, whether the influence of the Ramones was to be thought more significant than that of the Dead Kennedys. In a seamless process, you could move with him from a consideration of Rem Koolhaas’ CCTV-Tower to Blixa Bargeld’s Hornbach commercials, and via a brief excursus on Michelangelo Antonioni’s films finally end up with Gilles Deleuze’s reflections on the fold.

Rhizomatic thinking, for which the French philosopher was world-famous, marked also Fank Nickerl’s thought. There were invisible tangles of roots everywhere that linked the most diverse fields of knowledge. Frank was a master of free association. “To get to know multi-disciplinary thinking and action we study not only space- and object-shaping design concepts but also art forms like graphics and installations as well as scenographic representations like theatre and film” – this was the way Frank explained his comprehensive artistic and design standards.

His approach to the many facets of culture may have looked playful but was based on solid training: Frank had studied architecture at the TH Darmstadt and moved on to do a post-graduate course in “conceptual design” with Peter Cook at the Frankfurt Städelschule. Conceptual work between artistic and architectural design lead him to the Atelier Markgraph, where he worked for three years as project-managing architect before going freelance and setting up his own office. After lecturing at the Darmstadt University of Applied Science for some time, he was appointed, with effect from the winter semester of 2008, to a position at the OWL University of Applied Sciences and Arts, where he taught until his untimely death.

He is sadly missed by us all.

Martin Ludwig Hofmann

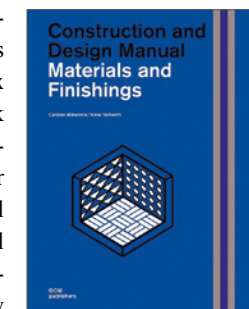


# Read this!

Reading material for designers – this too is produced at the Detmold School of Architecture and Interior Architecture. Innovative books for architects, interior architects, designers and urban planners are regularly produced at our technical university.

## Materials for Interior

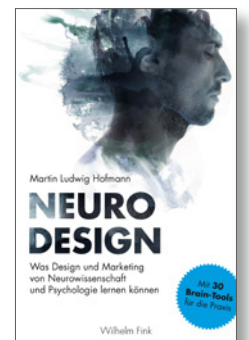
The ever-growing range of materials for interior applications makes choice and sampling more complex and time-consuming. This book offers an overview of all materials for the applications suited for walls, ceilings and floors as well as stand-alone objects. Practical and knowledgeable, the book describes both classic as well as new materials and their uses. It is not only the material itself that determines the appearance of a surface, but also the design and arrangement of the joints: The book therefore includes a large array of patterns. It conveys fundamental knowledge of materials and their applications and thus serves as a reference book, a sampling guide and a go-to compendium for students.



Carsten Wiewiorra, Anna Tschersch (Hg.): *Construction and Design Manual, Dom Publishers 2019, 480 pages, 1.100 pictures, €98.*

## Knowledge creates Design

How can brain activity be controlled by means of typographic design? Why do people suddenly buy twice their normal amount of canned soup in the supermarket? And what does the halo effect do for branding? There is much that design and marketing can learn from neuroscience and psychology. In this book Martin Ludwig Hofmann, Professor of Human Sciences in the Context of Design at the OWL University of Applied Sciences and Arts, offers access to this increasingly important area. The book introduces the basics of neuro design, explains clearly how human perception, cognition and brain activity function – and conveys concrete techniques for professional practice.

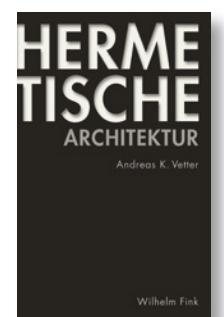


Martin Ludwig Hofmann: *Neuro-Design. Was Design und Marketing von Neurowissenschaft und Psychologie lernen können, Wilhelm Fink Verlag 2019, 231 pages, €29,90.*

## Hermetic Architecture


This book by Prof. Dr. Andreas K. Vetter attempts to analyse architecture in terms of a specific quality: its closed nature. At first this may seem paradoxical, since buildings are erected solely to serve people and should therefore be fully accessible to them. Nevertheless, there are many aspects in which the creations of architecture can be described as being hermetically sealed. This work’s field of investigation covers individual buildings as well as theoretical concepts and visions. In addition, the broad scope of the study reflects mythical-archaic as well as historical and contemporary

architecture, supplemented by aspects of buildings looked at from a cultural studies perspective.



Andreas K. Vetter: *Hermetische Architektur. Überlegungen zu einer grundsätzlichen Dimension, Wilhelm Fink Verlag 2019, 657 pages, €168.*





**136 – 154 \ Extremely  
intensive \ **Student Life** in  
Detmold \ Dancing on  
latitude 52 \ Rocking Teuto-  
burg Forest \ Trying out  
new things \ Leaving the  
old behind \ Overcoming  
the internal provincial  
mindset \ Making room for  
focus and concentration  
\ Discovering the Avant-  
garde \ Transgressing  
boundaries \ Developing  
an attitude of your own**



# Hand or Mouse



## Painstaking manual work or digital accuracy? A comparison of analogue and digital facts.

- Ideas tend to come up spontaneously and unexpectedly. Paper and pen can do justice to this spontaneity and **flow of ideas**.
- As digital natives, it is a matter of course for us to integrate the advantages of digitalisation into our everyday lives. Many things are made easier. Life is accelerated. People long for an analogue **balance**.
- Handmade means investing time and effort. Even if the result often cannot compete with the technological precision of today, the charm of the **imperfect** remains.
- When it comes to books, sometimes appearances are deceptive; are they really less **environmentally friendly**? Even an e-book produces CO<sub>2</sub> emissions which suddenly makes analogue print media the more resource-saving solution.

- Created on a laptop and accessed later from your mobile – this offers **access** to plans, pictures or inspirations anytime and anywhere.
- **Networking** has never been as important and easy as it is today. Whether working together online on a project or sharing access to a database – everything can be networked.
- In one second at the other end of the world – no matter from where, **sharing and uploading** your own work is possible everywhere.
- No need to erase or start from scratch – quick **corrections** are effortless and usually just a click away.



# Less is more



**If you live in a small space, you have to plan well to accommodate all your belongings and feel comfortable. But how do you get the most out of your square metres?**

Lack of space is so uncomfortable and there is the question: Oh, where to put all our stuff? Students and professionals on a tight budget usually have no choice but to rent a room in a shared flat or a small flat of one's own.

If you want to get the most out of your available square metres, you should first ask yourself for which activities you need to use space and then divide the room into different areas. With the help of colours, curtains and furniture, small "islands" can be created that support different functions.

It is important to opt for flexible and multifunctional furniture that can be moved, folded or stacked. Instead of a solid bedstead, a sofa bed could be used that serves as seating for guests during the day and turns into a bed in the evening.

If you don't want to do without your comfortable mattress, you can save the bed frame and put the mattress and slatted frame on a couple of chests of drawers instead. This way, you have a comfortable bed and extra storage space at the same time, which is hardly noticeable. An open wardrobe is better than a closed one for storing your clothes. It looks

airier and is space-saving because the entire room height can be used. If you want to hide it, you can use a curtain that matches the colour of the wall and thus enlarges the room visually.

In addition, all other furniture fronts should be kept in light colours, as they make the room look larger. If you like to invite friends over despite the limited space, you should get a dining table that can be folded up and enlarged if necessary. Stackable stools are also an ideal space-saving seating option for guests.

The workplace can also be made mobile by using a desk-top with two trestles as legs. This way, the desk can be quickly dismantled when you need more free space in the room.

A final tip that should not be underestimated: activate unused corners! There are small, stackable tables that are great for placing lamps or books. The important thing is to avoid creating chaos in small rooms.

*Katharina Benski*

# Ergonomics for the Home

**The coronavirus forces many of us to continue working in our home offices in order to minimise contagion and protect those around us.**

The initial euphoria about the home office has slowly faded and the ability to concentrate at home is decreasing. We also notice that our workplace at home does not necessarily meet ergonomic standards. But what can be done about it?

Ideally, the work desk should be of a light and matt colour as our eyes tire more quickly from reflective glare or strong colour contrasts. The desk should be positioned so that it gets plenty of daylight. It is important to ensure that the light is not reflected on the monitor.

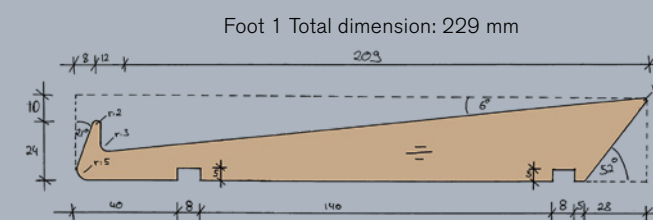
If possible, those working with a laptop should use a separate monitor to improve the ergonomics of the entire work situation. It is helpful if the separate screen can be adjusted in height and tilted. The upper edge of the screen should be at eye level. If you work with a laptop for a longer period of

time, you can also get an external keyboard and mouse. The keyboard should be positioned so that your wrist can rest on the table, which relieves the strain on your hands. Ideally, the monitor should be 50 to 70 centimetres away from the eyes.

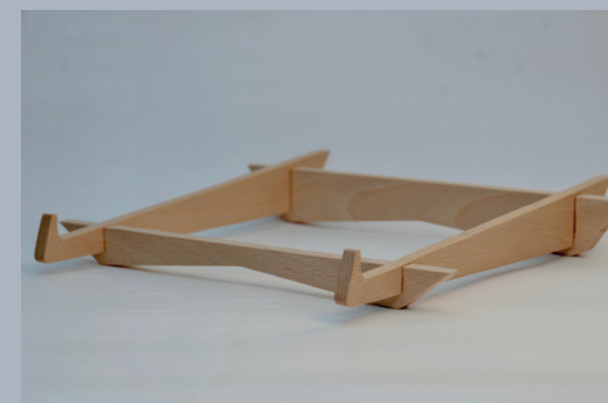
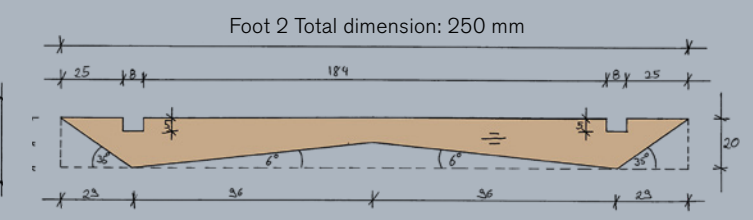
If you don't have a second monitor and work permanently on a laptop, you can make this more comfortable by raising the laptop a little and tilt it forward so that continuous typing on the keyboard becomes less stressful.

Julian Hartstang, a student, has designed a laptop holder that can be built at home using a scroll saw. His design is a practical plug-in system that can be conveniently disassembled for transport.

*Lina Vogel*



*Design: laptop holder by Julian Hartstang.*



*Model photos by Julian Hartstang.*





# Challenge accepted



The new old chair – an inexpensive piece of furniture.

## Furniture from the tip – useless, or cheap and sustainable furnishing for student flats?

The journey begins with an old chair frame left outside to be collected for the tip. How hard can it be to give it a new life? With the help of the internet and no prior knowledge, I put this plan into action.

First, obvious damage such as a loose wooden joint needs to be glued to restore the load-bearing capacity. Then all surfaces are sanded and finished, in this case with quick-sanding primer, to make them shine again.

After the preparation is finished, a simple chair upholstery will complete the chair again. To do this, use a template to cut a seat plate that is about 5 mm narrower at all edges than the frame into which the upholstery will later be fitted.

First, the foam is applied to the plate with spray adhesive and cut off at an angle with a carpet knife so that the upper

edges protrude slightly. Two further layers follow, first the upholstery fleece and then the fabric.

After drying, first the four corners are roughly fastened with a stapler to stretch the fabric. Next, the edges are stretched and fastened and finally the corners are stapled thoroughly without creating bulges in the fabric.

In a last step, all superfluous fabric and fleece rests are cut off and the new upholstery is fitted into the chair. After about four hours of work, the piece of furniture rescued from the tip has become an individual chair that now adorns my flat. Without raiding my wallet and as a pretty example of sustainable upcycling.

Isabel Bierwirth



Bulky waste: a treasure chest for hobbyists.



With foam, upholstery fleece and a load-bearing seat plate, it's easy to make your own upholstery.



# Home gardening

**Subsistence farmers were mildly smiled upon in the past, but the wind seems to be changing. Growing your own food is very much in vogue at the moment. But how to bring the supermarket to my home?**

If you want to grow your own fruit, vegetables or herbs but you don't have your own garden, you can still get a good yield if you follow these tips.

Plants need light and moderate warmth in order to sprout in abundance. Make the most of your space – go vertical! You can save space by using hanging baskets or a ladder shelf. You can also create visual highlights with your urban gardening: plant old zinc tubs or jute bags, but make sure your plants are in a container with a hole in the bottom. This way, excess water can drain off and the roots will not get mouldy.

The best time to grow and harvest robust and undemanding plants is between April and October: Fruit such as strawberries, blackberries and even kiwis, vegetables such as tomatoes, sprouts and lettuces or herbs like chives and parsley. If you prefer Mediterranean flavours, you can use perennials such as sage or rosemary – they are also very undemanding but should be protected from wind.

For sprouting egg cartons are best. The seeds can be easily portioned, and the carton soaks up water, so they need watering only very occasionally. But better be careful not to sow the seeds too close together. If they haven't enough space, none of them can sprout and grow. A good base for growing is garden soil with compost. Avoid mineral fertiliser as it is toxic to humans!

Proper watering is half the battle! Most plants drown rather than dry out. The soil moisture is usually sufficient. Check with your finger how moist the soil is. It is better to water little and often than rarely and too much.

If your plants spend the winter indoors, spray them regularly with water during the heating season. This helps against dryness. Make sure they are in a bright and moderately warm place, away from direct heat. With time and patience, you can start again next year.

*Franka Weischer and Katharina Benski*

*With love and patience, every little sprout turns into a plant that can feed us for years.*



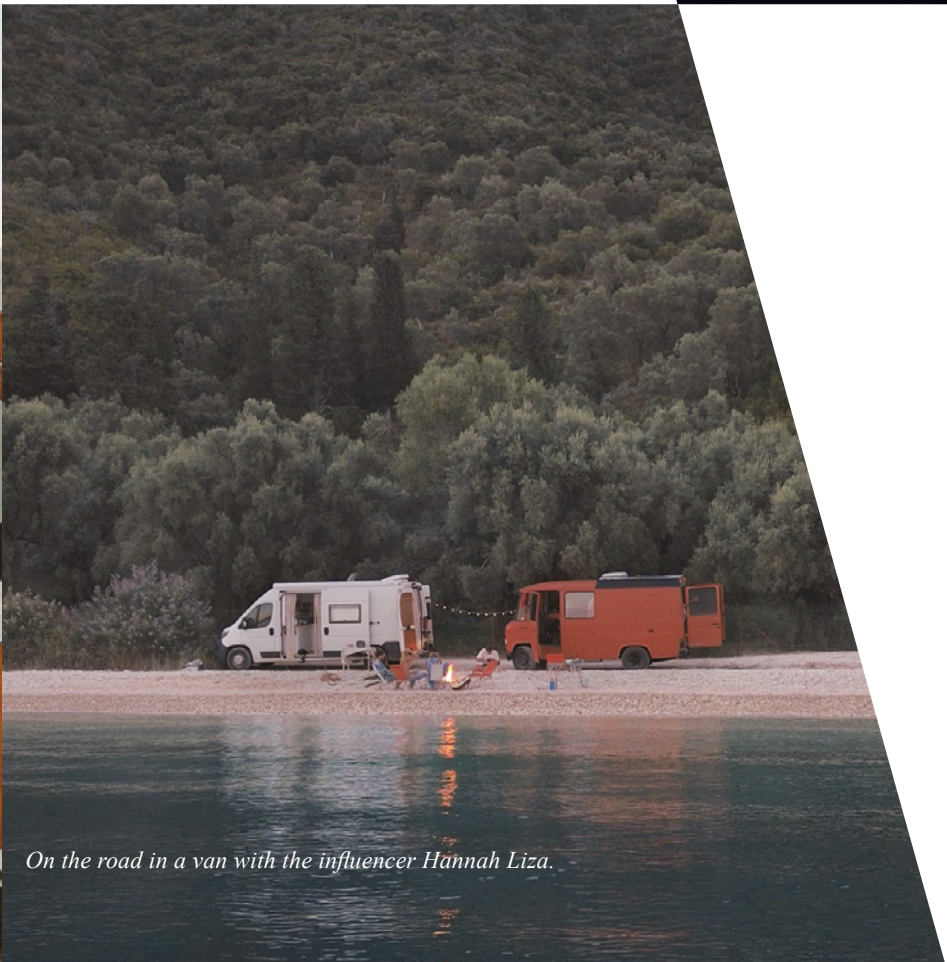
# #VANLIFE

Greece, Australia or America?  
With a self-converted van, you have many options.  
The greatest privilege is freedom.

Your budget is probably one of the major issues you have to decide on before you start on a van conversion. Should it be more on the cheap side or a little more luxurious? We have listed two van options for you from different price ranges.

Hannah and Tim have been travelling through Greece for a few months with their self-built van. Here you can see what you need for such a conversion, so you can live in it, and what the costs might be.

Van:	€12.500,--
Panelling:	€2.280,--
Water system:	€1.300,--
Parking heater:	€600,--
Electrics:	€5.400,--
Windows:	€1.350,--
Total:	€23.430,--



On the road in a van with the influencer Hannah Liza.



In 2017, the student of Interior Architecture and her boyfriend travelled for two months around the world, in their van.

Van:	€3.320,--
Insurance:	€1.500,--
Solar panel:	€560,--
Garage costs:	€225,--
Tyres:	€780,--
Conversion:	€1.785,--
Total:	€8.170,--

Désirée and Michael opted for a cheaper version with their self-built van. They lived with a host family in Sydney for six months and built their own little home on four wheels. Without being tied to hotels, the two were able to stop and stay in remote places. Their van has a large bed for two people, water tanks for several days, a small refrigerator as well as solar panels and a battery.

The destination of the duo's next venture is a trip around the Baltic Sea, again in a converted van, but this time they want to go for more comfort so they can travel to colder countries. Désirée and Michael can well imagine a van as a permanent home, but this would only be an option for them in warmer regions.

As an insider tip, the two recommend caution when buying a car. You can easily get ripped off.

Isabel Bierwirth, Emelie Lotz, Jasmin Essifi

Travel pics by Désirée.  
Student of the OWL University of Applied Sciences and Arts





*MatLab enables materials to be experienced atmospherically: its presentations of materials in changing combinations are intended to stimulate creativity, commitment and the courage to create individual work.*



*What stories do materials tell, not only about themselves, but also in the way they are presented?*

# MatLab TH OWL

**Where materials are the focus.**

MatLab, the materials laboratory of the Detmold School of Architecture and Interior Architecture, is a location dense with the presence of materials. Under the direction of Prof. Iris Baum its open archives with different types of stone, wood, metal, plaster, textiles, glass and organically based materials – as well as treatments and developments of materials by students – are growing into a predominantly sustainably oriented collection that provides students with the know-how and inspirational stimuli for a contemporary approach to materials.

The philosophy of materials occupies itself with the footprints of the individual material – we want to know where the materials come from, how they were processed and what they will be turned into – ideally a circular process in a sustainable context. Materials-related creative processes fluctuate between theory and practice, head and hand, experience and experiment.

Whether it's lectures and samples from manufacturers or information about fundamental environmental and resource issues, student material productions, workshops on topic or project-related material activities or individual experimental developments, some of these in combination with digital approaches – the MatLab provides space for all of these. The space itself also breathes the material spirit of the new location.

The old storage system has been redesigned and complemented by functional elements and specially developed furniture. In the new MatLab hornbeam, robust maritime pine, steel, thick wool felt and fine details highlight its workmanlike character, while the interior with its dark paint finish places the focus on the materials themselves and what can be made of them. The student team and the carpentry workshop led by Markus Opitz and Markus Dubbert played an active role in the restructuring.

*Nele Löcker*



# AWARDS

In 2019 and 2020, students of the Detmold School of Architecture and Interior Architecture did outstanding work (in the home office) and won many prizes. Congratulations!

## Delius Fair Competition 2020

1. Place: Joana Nees and Leonie Doods
2. Place: Vincent Schwegmann
3. Place: Marina Menzel

**BDA OWL 2020**  
Leon Landwehr (Bachelor)  
Frederic Zarembo (Master)

## Co-Working inclusive Iserlohner Werkstätten 2020

1. Place: Klara Schönberg
2. Place: Swenja Fabian

## BDA Masters 2019

Maximilian Kirchhoff

## AHGZ-Awards 2019

Sophie Jenske and Johanna Böckmann  
Vanessa Wolek  
Theresa-Sophie Exler  
Saskia Maoro

**Recycling Design prize 2019**  
Kathrin Breitenbach

## BDIA awarded 2020

Lena Mangels (Master)  
Marie Rehnen (Bachelor)  
Michele Altergott (Master, Recognition)

## BDIA awarded 2019/20

Kira Knippertz (Bachelor)  
Sarah Hölscher (Bachelor)  
Sandra Jäger (Master, Recognition)

**wa awards 2020**  
Marvin Düsterhus (Finalist)

**Innovation Prize 2019  
Hotel Competence Centre**  
Marie Brackmann

## Hotel room of the Future 2019 Nationwide Award

3. Prize: Fredericke Witte and Laura Eickeler



# The Invisible Half

**Why are female architects after successful completion of their studies often invisible? What are possible solutions? Substitute professors Sabine Keggenhoff and Aysin Ipekci provide some frank answers.**



**Aysin Ipekci**

There are situations in which it's highly desirable to be a woman: as in the case of Jerry and Joe, who save themselves from gangsters disguised as Daphne and Josephine. Billy Wilder reverses gender roles in 'Some Like It Hot' and makes the point clearly – what is required is balance. Architecture is neither feminine nor masculine, it is created

**“Architecture is neither feminine nor masculine.”**  
Aysin Ipekci

in a team – both in the office and in dialogue with experts, users and clients. A positive future for everyone can best be shaped in a configuration that is as balanced as possible in terms of gender diversity. Each gender has its own strengths and weaknesses. These are optimised when they are equally represented – whether in politics, science, industry or architecture. An environment worth living in requires a balanced relationship between the genders, without domination and multifaceted – just like our society.

But how can this balance be achieved? It's a well-known fact that the world of construction is a male domain and the achievements of women often go unrecognised in the shade of their male counterparts. As an example, Denise Scott Brown, creative thinker and co-author of many projects and writings, was ignored when her colleague and life partner Robert Venturi received the Pritzker Prize in 1991. Similarly

Natalie de Blois, associate partner at Skidmore, Owings & Merrill and responsible for many of the Modernist buildings of the 1950s and 60s, was denied proper recognition and full partnership status, unlike her male colleagues. Of course there were pioneering women such as Eileen Grey, Gae Aulenti, Lina Bo Bardi, Charlotte Perriands and Margarete Lihotzky, who incidentally had to give up her permanent position after her marriage to Wilhelm Schütte and continue her work as a freelancer, or Emily Warren Roebling, wife of Washington Augustus Roebling, who completed the construction of Brooklyn Bridge in New York City after her husband's death – and did so without any training in engineering.

In spite of past and present pioneering women, society's image of itself only exists in terms of the male career. While half of architecture graduates are still female, barely a third register as architects with the Chamber of Architects, and no more than two percent are self-employed architects without a partner.

This requires framework conditions that guarantee a level playing field for all genders: quotas promoting equality, flexible working time models, support programmes for women architects in management positions and in setting up their own office, fair distribution of roles in the planning of families and, above all, gender-neutral recognition and assignment of responsibility with equal pay – men still earn up to 130% more than women. The necessary adjustments need to be enforced by regulations and put in practice within our society. Even if statutory quotas are not desirable, they can be helpful – at least until the necessary parity is established in all positions within the profession.

Last but not least, language sharpens our awareness. Just like with designs, we can hardly create what we can't express or draw. In German, nouns have a gender and designate us as 'Architektin' and 'Architekt'. However, the power of cooperative effort and accordingly a world oriented towards the common good can only be achieved in a team structure without gender domination – diversity provides mutual correction. When Jack Lemmon in 'Some Like It Hot' reveals his disguise as a woman with the words: "I'm a man", the answer is highly appropriate: "That doesn't matter, nobody's perfect!"



**Sabine Keggenhoff**

When we talk about women in architecture and interior architecture, the question inevitably arises as to whether there is such a thing as feminine or masculine architecture/interior architecture. I find this characterisation interesting, although it seems to me to provide more information about attributes closely linked to our ideas of classic role models than to actual buildings. My many years of experience in both professional fields have taught me that it is not necessarily helpful to compare supposedly masculine and feminine forms of architecture. This binary categorisation is of little help in the qualitative debate and evaluation and tends instead to have a divisive effect. The design and construction of buildings may always be directly linked to their creators, but the expertise of these creators is never based on just one facet of their own identity. An assessment focussing primarily on gender also completely ignores the fact that individual goals, commitment and talent can have a powerful effect of their own.

The realisation that women architects are not "visible" to the same extent as their male colleagues and the question of why this should be so is a more forward-looking approach. That this is the case has now become part of the collective consciousness of the profession. It focuses on the absence of women architects in management positions within medium to large companies, as well as women architects as employees who are confronted with the challenge of balancing such things as career and family. A particular difficulty of our profession is that concrete unfortunately doesn't wait: construction sites require almost constant availability.

It is helpful that in the media and politically the current status is being dealt with more broadly and across disciplines. In political terms the requirements have been formulated and steadily improved over the last few years. The preconditions have never been better than they are today, and even further improvement is possible. The starting point is that our society is a diverse one. Whoever builds for a diverse society should reflect this. Dialogue opens up a variety of more complex perspectives that we can weave as a new reality into our own existing realities. Having been confronted

with the ideas of future women interior architects through my own work and my teaching experience, I am aware that there are a number of possibilities of identification for this group. In this respect I am not thinking exclusively in terms of design idiom and measurable success, but above all in terms of a more frequent exchange of experiences. Too often there is still a lack of narratives from those who have already successfully developed strategies in the past to achieve the goal of professional independence and self-determination. But a lot is happening here too: in architectural discourse the media, associations and institutions are increasingly working to achieve a balance in the diversity of those who represent them. In addition they are working on this in long-overdue exhibitions such as "Frau Architekt" organised by DAM (Deutsches Architektur Museum) in cooperation with the Museum Baukultur NRW (North Rhine-Westphalian Museum of Building Culture), in which I myself was selected to participate. This "new" visibility is worth a lot and will effectively change the (professional) field not only in retrospect but also in the future.

When I reflect on my own career, which was by no means easy and rather very demanding, I think of strategies that consciously or unconsciously contributed to my self-employed status and are still relevant today. These include, for example, my always conscious alignment with female role models, the clear formulation of targets, constantly obtaining further professional qualifications and scholarships, stays abroad, establishing an office in partnership as well as a broadly based portfolio of activities as an interior architect and architect. My advice is, wherever possible take responsibility for your own future and develop an awareness for this very strategy. Remain analytical and open-minded with regard to all your skills. Reflect on your work, your role and your understanding

**“create your own chances”**  
Sabine Keggenhoff

of your role, as well as that of your surroundings. Ask your university about women architects in teaching and within the context of architectural history – especially if you don't see any. Create your own opportunities where at first sight there may not be any. Build up a network. You can actively and consciously influence the course of events, because a lot still depends on how you formulate your targets and on your own perseverance. As always, this is sure to involve hard work, effort and having to reconcile conflicting interests – in short, it won't always be easy.

Looking to the future, I believe that a new generation will have to find new answers here. Claims will have to be formulated and asserted. As always, we are in a state of transition. In the final analysis it's all about independence, freedom from prejudice, self-determination and equality for everyone. A highly desirable goal, preferably to be achieved side by side.





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# COR

## Die Retter der Tafelrunde.



In diesem Stuhlsessel von Jehs + Laub lässt es sich ewig am Tisch ausharren. Denn das kuschelige Polsterkissen, ein sanft federnder Rücken und seitliche Einschnitte sorgen für den perfekten Sitz. Eingebettet sind die weichen Polster in einer filigranen Kunststoffschale mit eleganten Kurven, die auf dem in vier Varianten erhältlichen Fußgestell fast zu schweben scheint. Wer steht da schon freiwillig auf?



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