Detmold Summer Academy 2013

in cooperation with the partner universities: University of Florida (USA), Deenbandhu Chhotu Ram University of Science and Technology (India), Hindustan University (India) and KEA Coepnhagen School of Design and Technology (Denmark)

Prof. Dr. Uta Pottgiesser / Prof. Carsten Wiewiorra
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Detmold School of Architecture and Interior Architecture
Campus Emilie, Detmold

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The Detmold School of Architecture and Interior Architecture is a department of Hochschule Ostwestfalen–Lippe, University of Applied Sciences located at the Detmold Campus. It offers a variety of architectural education; from chair to town: architecture, interior architecture, and urban planning, and two international master programs: International Façade Design and Construction (IFDC) and Master Computational Design and Construction (MCDC).

Major aspects of the academic education are interdisciplinary, ranging from creative dynamics, to technical innovation and sustainability. The open and transparent arrangement of the school’s buildings – all designed by students – produces a dynamic and creative atmosphere around campus. This energetic campus, together with the variety of courses of study on offer, shapes the unique character of Detmold. It houses excellent technological and workshop facilities in which international students are encouraged to take advantage of.

To foster the international exchange the faculty organises the Detmold Summer Academy that involves the extended network of international partner universities. Based on the partnership with the College of Design, Construction & Planning at the University of Florida the program has been specifically designed for the exchange in planning and design disciplines. It is funded by the ISAP-Program of the German Academic Exchange Service (DAAD). The main focuses are:

- to develop international and interdisciplinary competences
- to offer specific training in genuine research areas
- to establish long term contacts between the German and foreign institutions and participants.

In 2013 further students from students India and Denmark joint the program to work on a design project, the „Artist Residence for the museum MARTa“ in Herford. Four international and interdisciplinary groups shaped and improved the existing building. Take a look at the results!

Uta Pottgiesser, Dean, ISAP–Coordinator, Professor
The Emilie Barracks were built between 1901 and 1904 for the 55th Count Bülow von Dennewitz Infantry Regiment, by the Lippean master builder Paul Schuster, on an area of 41,207 sq. m. Altogether, five buildings and the outer wall were built in the standard imperial format, in red brick masonry. The original architectural style has remained almost unchanged. In September 1993, the report on the suitability of the area for use by the University of Applied Sciences was submitted. On 24 January 1995, the planning order “Expansion of the former Emilie Barracks for the University of Applied Sciences, Detmold Branch” was issued by the Detmold State Construction Office.

The Campus’ place in the urban landscape
The new structure with the laboratory building is located along Bielefelder Straße; the Institute Building is parallel to Bielefelder Straße and forms the northern edge of the campus. This arrangement makes short routes possible between the central facilities in the campus area. The height of the new buildings is oriented towards the buildings along Bielefelder Straße and the former barracks buildings on the campus.

The strength of the University of Applied Sciences lies in its wide range of opportunities and the simultaneity of different views. Parallel to their work in the Emilie Workshop, students, together with their professors, developed concepts and ideas for various sections of the new building. Numerous interesting large and small scale details for the design and equipment emerged from this "patchwork" – from the colour of the new façades to the design of the partition walls in the toilets. In this manner, an unmistakable architectural gem was created, which is at the same time a "visiting card" building, in which the basic principles of the university – pluralism, diversity, heterogeneity and the joy of experimentation – are reflected.

The New Buildings
The new buildings and the historical monuments combine the Departments Architecture and Interior Architecture (Department 1) and Civil Engineering (Department 3) providing the canteen and the university library in a common campus complex. The areas of Department 1 and the laboratory areas of Department 3 are both functionally and structurally independent. Thus 4335 m² of usable floor space has been created in the main building, including the canteen, the library and the administrative offices, and 1725 m² of usable floor space in the laboratory building. In 2007 the departments moved in and since then a lively atmosphere has developed.
MARTa – Artists in Residence

The museum MARTa in Herford has been built by Frank O. Gehry as a typical example of his architecture – but in brick. The museum is internationally linked and known. To attract artists for closer collaboration, the museum want to update and modernise it’s villa next door to be used for artists in residence in the future. The project will develop concepts for this re-use and the modification of the building taking into account different options to combine living and working, library and exhibition spaces. Students from the United States, India, Denmark and Germany will work in international and interdisciplinary teams to develop ideas for the MARTa. Under the guidance of Prof. Carsten Wiewiorra and Prof. Dr. Uta Pottgiesser from Detmold School of Architecture and Interior Architecture the students will later focus on different aspects such as: spatial context, colours, materials, lighting, furniture or building construction.
ZK/U
Center for Art and Urbanistics

A new, innovative venue offering artistic and research residencies of 2–8 months duration for art production at the interface of urban research has opened its doors in the district of Moabit in Berlin-Mitte, on the edges of Berlin's largest inland port, Westhafen, in August 2012. The ZKU concept and practice were initiated by the artist collective and non-profit organization KUNSTrePUBLIK e.V.. The association managed to become the owner of the former railway depot and holds a 40 year lease on the ground. KUNSTrePUBLIK's concepts and projects are equally focused on local involvement and global exchange. Coming from non-institutional backgrounds, the founders aspire to continue exploring ways of collaborating, researching and creating, that go beyond the lines of existing structures and preconceptions. As part of their artistic practice, KUNSTrePUBLIK considers the development of ZKU a long-term process that will evolve through the contributions and critical feedback expressed by its participants, partners and a diverse audience. KUNSTrePUBLIK is a registered German non-profit organization „for the common good“. While not in receipt of fixed institutional funding, KUNSTrePUBLIK has been funded on a project basis by the European Cultural Fund, the Hauptstadtkulturfonds (Capital City Cultural Fund), the Kunstfonds Foundation, and Bipolar, an initiative of the German Federal Cultural Foundation.

ZK/U Founders:
Matthias Einhoff; Philip Horst; Harry Sachs
Megan:
I learned for the first time what an artist's living conditions were and understood their work ethic—both of which helped my thinking for the project.

Mariel:
It was fascinating to see an artist's residence because I have never had a chance to see something like that. It was good to see before we started designing our own artist's residence.

Abhishek:
My visit to this residence reminded me of a building that was a representation of an artist's canvas. It was simply a building with no ornamentation and I learned how much the artist gives importance to his work, rather than the place he works in.

Lauren: It was interesting seeing the artists in their daily living quarters.
Atelier Katharina Grosse / Berlin

Born 1961 in Freiburg/Breisgau, Germany
Lives and works in Berlin
2000 – 2010
Professor at the Kunsthochschule Berlin-Weissensee
since 2010
Professor at the Kunstakademie Düsseldorf

AWARDS
2003 Fred-Thieler-Preis
1995 Stipendiatin der Stiftung Kunstfonds
1993 Schmidt-Rottluff-Stipendium
1992 Villa-Romana-Stipendium, Florenz

SELECTED COLLECTIONS
Sammlung Hoffmann
Centro Galogo Arte Contemporanea, Santiago de Compostela
IVAM Valencia Arte Contemporaneo
Kunsthalle Kiel, Germany
Kunsthaus Zurich
Kunstmuseum Bern, Switzerland
Kunstmuseum Bonn
Lenbachhaus Munich
Mariel:
This was interesting to see where the artist actually works and how her studio was with some finished works and some still in process.

Abhishek:
It was so colorful and impressive the way she works with the spray paint.

Lauren:
I enjoyed the type of art she produced and the environment she worked in—both inspired my thinking for the Villa project.

Megan:
I loved seeing the environment Katharina worked in—so different in comparison to the artist in residence site we visited in Berlin. I also enjoyed learning about how she executed her different pieces too.
Jordan:
Visiting this site visit allowed me to understand the essentials and priorities of an artist in their studio. Being an artist as well I could fully understand and appreciate the open floorplan with vast spaces. I found the vertical connection to the exterior through skylights interesting and understood the importance of natural balanced lighting.

Morgan:
I loved walking into the studio and seeing a huge blank room with nothing but the artist and her artwork which was also incredible. We saw what an artist really needs in order to work which helped us with our designs.

Sonja:
I liked the way she works, especially the forms.

Ayisha:
i liked the exterior of the building which was really simple and nice.. concrete plastering nd use of glass was done really well.
The Bauhaus originated in Weimar in 1919 as a new type of design school. In 1924, when further work in Weimar became impossible, the Bauhaus offered itself up to other towns. That Dessau, an aspiring industrial city in central Germany, was chosen by the Bauhaus Masters over Frankfurt am Main, for example, depended in part on the fact that it could offer the Bauhaus a new school building. Walter Gropius, founder of the Bauhaus in 1919 and its director until 1928, designed the building on behalf of the city of Dessau and in cooperation with Carl Fieger, Ernst Neufert and others in his private architectural practice – the Bauhaus did not have its own department of architecture until 1927. The Bauhaus workshops were integrated within the building’s interior design. The city of Dessau provided money for the new school building on a development site close to the train station and also for the Masters’ Houses, and remained the owner of both properties.

Masters’ Houses by Walter Gropius (built 1925–1926): Walter Gropius; Laszlo Moholy-Nagy; Lyonel Feiniger; Georg Muche; Oskar Schlemmer; Wassily Kandinsky; Paul Klee
Later renter: Hannes Meyer; Ludwig Mies van der Rohe; Josef Albers; Hinnerk Scheper; Alfred Arndt.
Mariel:
I loved visiting the Bauhaus, and seeing where the beginning of design emerged from.

Abhishek:
Bauhaus was interesting to me because we have studied it in school and I finally got to see the real thing.

Jordan:
This was by far my favorite site visit. From the first year of design class in college we have read about and analyzed this building. The pictures in the textbook don't give the actual spaces justice. The modern style and cleanliness brings true sophistication to the building. The division of spaces is functional and engenius.

Morgan:
Being at Bauhaus was very surreal to me. It was nice to walk in the buildings and classrooms that all the iconic architects have been in before. All of the furniture and lighting was so classic and I was glad to be there.

Ayisha:
it was something i wanted to do for sooo long and im very happy to visit bauhaus.. it was a complete new experience. i liked the glass facade nd the bridge connecting the two blocks was really cool.

Lauren:
The Bauhaus was one of the most memorable sites for me. I took too many photos of every little detail– I enjoyed it so much.

Megan:
This excursion was one of my favorites. I loved seeing the site in person–after learning so much about it from classes and textbooks.
Concept
Separating functions and use spaces in the best way, that is the main idea of our concept. We segregated the requirements according to users and connected similar needs in the different levels. Analyzing the potential of the spaces and redesigning as our concept, functionality and minimal intervention. That is removal of walls.
ARTIST RESIDENCE

ARTIST RESIDENCE THIS IS THE OLD FLOOR PLAN RED COLOR WALL ARE REMOVED WALL TO FULLFILL OUR DESIGN

KEY PLAN 1:200

1. READING ROOM
2. WORK AREA
3. GALLERY
4. TOILET
5. ENTRANCE LOBBY
6. GLASS CUBE

GROUND FLOOR PLAN 1:75
ARTIST RESIDENCE

FIRST FLOOR CONSIST OF INDIVIDUAL ROOMS PLUS KITCHEN AND DINING SPACE WHICH ACT AS A MEETING AND INTERACTION SPACE FOR THE ARTIST SO THAT THEY MAY SHARE OR EXCHANGE THEIR IDEAS AND THOUGHTS.

1. INDIVIDUAL ROOM
2. OPEN KITCHEN
3. OPEN DINING SPACE
4. BALCONY

KEY PLAN 1:200

FIRST FLOOR PLAN 1:75
ARTIST RESIDENCE

FIRST FLOOR CONSIST OF INDIVIDUAL ROOMS PLUS KITCHEN AND DINING SPACE WHICH ACT AS A MEETING AND INTERACTION SPACE FOR THE ARTIST SO THAT THEY MAY SHARE OR EXCHANGE THEIR IDEAS AND THOUGHT.

1. INDIVIDUAL ROOM
2. OPEN KITCHEN
3. OPEN DINING SPACE
4. BALCONY

FIRST FLOOR PLAN 1:75
ARTIST RESIDENCE

LIBRARY SPACE - THE SILENT AREA OF THE GROUND FLOOR WITH BOOKSHELVES ON ALL 3 STRAIGHT WALLS.

WORKING SPACE AND READING SPACE DIVIDED WITH A GLASS WALL.

PERSPECTIVES LIBRARY
ARTIST RESIDENCE

LIVING SPACE
OPEN KITCHEN AND MEETING POINT FOR THE RESIDENTS.

PRIVATE LIVING SPACE FOR THE RESIDENTS,
INCLUDING ALL REQUIREMENTS,
OPEN BATHROOM AND A SPECIAL BED DESIGN.
ARTIST RESIDENCE

STUDIO SPACE

DESIGNED WITH OPEN PLANING AND SIDE WINDOWS ARE ENLARGED AND WELCOMING WALL AS A FEATURE WALL IS ADDED.
ARTIST RESIDENCE

SECTION X-X'

PLAN

12 mm M.S. PIPE BALUSTER OF HT. 928 mm. FIXED TO HAND RAIL OF 40 mm. DIA.

ANTI SKID GROOVES

POLISHED KOTAH STONE (25 mm)

FLAMED KOTAH STONE (25 mm)

STEEL PLATE

MORTAR

DETAIL AT "B"
ARTIST RESIDENCE

vertical section A - A 1:25

elevation door 1:25
Concept
Our inspiration for this artist's redesign came from the concept of the residence of the original artist of the Marta itself, its architect, Frank O’Gehry. Ironically, the earliest inspiration for this now world famous home in Santa Monica, California came from a lecture by another famous architect, Philip Johnson, that focused on a pure architecture that might be called the antithesis of deconstructivism. The world’s greatest structures, Johnson says, were “single rooms, the Blue Mosque and the Hagia Sophia in Istanbul, the Chartres Cathedral in the south of Paris and the Taj Mahal in India. A solitary chamber is the closest an architect could come to the purity of an artist’s blank canvas.” This is the basic principle we have chosen while designing this residence. We wanted to create a large space with its own private space inside it, a king of “house within a house.” The large space is the double story height room and the library is the private space within it. Also, following true to the concept and construction if his residence, we removed a complete floor, similar to Gheri’s stripping down all the exterior walls of the building down to its structural members.
THE VIEW OF THE DINING ROOM FROM THE OUTSIDE

THE NEW ADDED GLASS SHAFT FOR THE ELEVATOR BRINGS IN THE MUCH NEEDED SUNLIGHT

BY LEAVING THE OLD TERRACE AS IT IS WE HAVE REDUCED THE NEED TO ADD MORE WINDOWS

THE LIGHTING HAS BEEN PROVIDED IMMENSELY THROUGH THE OLD WINDOWS AND MORE WITH THE NEWER ADDITIONS TOO

THE LIGHTNING IS PROVIDED IN THE LIBRARY THROUGH THE EXISTING WINDOWS AND ABOVE ON THE READING AREA THROUGH THE NEWLY ADDED ROOF WINDOWS
We created two custom pieces of furniture in the residences. The window seat is a custom built-in piece where the artist can sit and relax and have a view of the MARTa next door. The top bunk is transformed into storage shelves that are adjustable.
Cross section through the library 1:50

Library 3D

Perspective of the library

Furniture Detail 1:10
balcony

wooden shuttering

window

wooden seat

new extension

old wooden floor
ARTISTS CABANON

concept

providing the essentials for artists in a mix modern way

central accessibility
Artists Cabanon
Jordan Merricks / Morgan Shirling / Ayisha Abdon Rahman / Sebastian Populoh

Concept
The "Artists Cabanon" has the role model of Le Corbusiers cabanon. Everything is accessible from the entrance lobby that is also used for circulation. The interior inside the residence spaces is minimized to the essentials. The studios are multifunctional for the purposes of the different artists. Most of the original structure was used to stay sustainable.
second floor

scale 1:75
organic curves along the entrance gallery ceiling relate to the curves of the Marta building. Cases along the entrance feature artwork for all to enjoy before entering the artists’ cabanon.

the main event space can be used for workshops or any public event. The back area features a large glass cube with an atrium to allow plenty of natural light into the space which includes a platform for speakers.
the second floor features a common studio with a community kitchen that can be divided into two separate studios with moveable partitions.
library perspective

the library bookshelf form pulls from the curves that frank ghery used when designing the marta herford. this inviting space combines organic shapes and materials with modern ones to help create a unique space for the artists and guests.
Marta Herford Artist Villa
Megan Lindstrom / Lauren Mahrer / Uttra Desgupta / Ralf–Peter Schwarz

ZETEIGEIST

WHAT?
Zeitgeist means the spirit of time. It is the prevailing ethos or sensibility of an era, the general mood of its people, the tenor of the public discourse, the flavour of daily life, the intellectual inclinations and the biases that underline human behaviour.

WHY?
The ´parti´ of the design revolves around a few main ideas as you can see at the left.

Therefore, the design has an essence of Zeusgeist by:
Respecting the past – Celebrating the present – Forseeing the future

Respecting the past: The design respects the past by retaining the facade of the building and if any change is made, then retaining the character and the style of the building. Gutting or rebuilding with partial retention quite frequently involves retaining the facades of an existing building but demolishing and rebuilding the interior completely.
The core of the design is the library tower by which we glorify books—the very narrators of spirit of time', textually or graphically. The library tower cuts through the floor and pops out of the roof of the villa with a glass roof, signifying modernism and thus 'celebrating the present. It forms the core or the spine of the house which can be called as the knowledge tower.
WELCOME!

2: Private Artist Residence, Library
1: Lounge, Kitchen, Library
G: Workshop, Administration, Library
-1: Library, Storage
Reasoning behind the Interior Furniture & Material Selection:

• The furniture in the Marta artist residence villa closely resembles what can be seen in the Bauhaus and some pieces that are ultimately inspired from the ideas the furniture encompasses.

  Background:
  □ Most furniture in the Bauhaus was meant to dematerialize what furniture had been in its time, to a simpler, functional based element. Maximum functionality and efficiency led to pieces that resembled conventional forms but to their minimal existence. The villa's resemblance to mimic the ideas of the Bauhaus' furniture can be seen the most in the common spaces on the ground and first floors.

□ Overall, the villa is also meant to express a modern, clean atmosphere with minimal color and finishes—resembling a blank canvas, where artists come home to clear their minds and think of new ideas. They bring these new ideas with them to the Marta where they express them through pieces that are ultimately used for exhibition.

□ Another idea expressed, is the concept of old and new. The old brick walls surrounding the exterior of the library serve as a reminder of the old while the painted interior brick façade resembles the new. The wood floor throughout, minus the library tower, have the old wood floors while the library contains new, reclaimed wood. Essentially, the library tower works to be this new, modern shaft within an older building and the material choices follow this idea. Similarly, the modern furniture with these older facades throughout the floors further expresses this idea further.

In all, the furniture in the villa exemplifies clean lines, metal and (also wood) structural pieces and overall simple geometries (like the images below). The purpose of this choice of furniture stands for several reasons. First, the simple compositions of each piece give more attention to the bigger moves in the architecture and also to the materiality and products the artist(s) may create during their stay. The interior works to be classy, functional and practical, so that artists and guests may enjoy their time there, but are focusing on other tasks. It's near blank canvas with minimal pops of color, allows students in workshops and artists residing there, to free their mind and pull from their imaginations to create art. The wood floors and the brick structural walls in some areas are kept to show the old, while the modern furniture and new finishes illustrate the modern renovations.

Summary of each of the floors and their spaces:

Each floor provide spaces for lounging—whether one wants to take a book from the library and read or chat quietly with friends. The ground floor also houses large, durable tables for workshop events, in addition to multiple seating arrangements that could offer different types of activities to happen at each could be an extension of the workshop activities. A receptionist and 2 small offices also reside on one wing of the floor, taking care of things for the library and the Marta. All of the furniture within these smaller nodes showcase clean lines, simple geometric shapes and finishes that keep the overall atmosphere simple yet fun and enjoyable. In particular, the ground floor's workshop tables are made of a white coric top and metal legs while adjacent seating arrangements carry similar metal legs but a colored fabric upholstery. Each allow the architectural features, the brick and wood floors specifically, to take a more prominent place. In addition, the simple materials allow the library, the focal point of the Villa to take prominence among other rooms. The first floor resembles the ground floor closely in its furniture pieces and material choices but serves as two different lounge spaces, one for guests of the library and one for the artists in residence. The interiors of the bedrooms on the second floor have a few of these simple pieces with simple finishes, but generally are left undecorated or as a blank canvas that can be accented more to the specific artist's character. The basement is unadorned with such elements and is essentially a floor for storage as the ceiling heights are too low for daily living. Sheet NO. 01 activities.
An image showing the idea of the space

Hipped end roof

- The practical guidance in Approved Document F is that cold, pitched roof spaces should have ventilation openings at roof level to promote cross ventilation, as illustrated in Fig. 256. The openings indicated in the soffit of the eaves in Fig. 256 should have an area on opposite sides of the roof at least equal to 1% of the floor area of projecting areas. Obviously there should be a clear space between the top of roof insulation and the underside of the roof covering. As an alternative to soffit ventilation the spaces between timbers and rafter ends do not require a range of specific fittings to permit roof ventilation through) rafter ends and rafter spaces. A typical undersoak ventlator for use is illustrated in Fig. 257. The plastic ventlator is fixed between roof rafters below the roofing felt and is fitted with intake stands to provide passage from soffit openings to roof. The numbering of the table is used to provide the essential ventilation area.

- The movement of air, which is important, will vary from still, cold, to gale, windy weather. For the system of roof ventilation proposed in Approved Document F to be effective there would have to be an appreciable difference of air pressure between outer and inner air. The chance of this being sufficient for pressure difference to promote ventilation, coinciding with the generation of minimum vapour holes in or near a bedroom under a cold roof area, is very slight. As the Building Regulations require adequate provision to prevent excessive condensation, common sense suggests that effective mechanical ventilation of bedrooms will be such as to be effective in preventing excessive condensation and so prevents roof ventilation insufficiency.

- This is particularly true where rooms are formed in roof space and the ceiling follows the whole or part of the roof line. Where the guidance in Approved Document F is that the space between the roof battens and the insulation is to be at least 30 mm wide, as illustrated in Fig. 256. The chance of appreciable continuous ventilation flowing through the fixtures, narrow space is slight.
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