

“The future can come and the sun will shine for everyone. It will be modest and beautiful.”

(Quote Tanja Geiss, artist Kunsthaus KAT18)

OSTHOF PROJECT / A COLLABORATIVE CITY DEVELOPMENT PROJECT FOR AN ABANDONED FACTORY IN COLOGNE

The Osthof Project course continues a collaboration with the Kunsthaus KAT18 in Cologne with whom we did a common master course on an inclusive artist house in 2021. In addition, there are the other actors of the Osthof Initiative who want to activate the vacant factory site in Cologne-Kalk with various community-oriented programs. These include a Cultural Hub, the “Kulturhof Kalk” initiative, a centre for contemporary circus and a Circular Economy House, a creative and craft centre with a focus on the circular economy. Already established in the Hallen Kalk is the “Adventure Hall Kalk”: a youth centre for sports and creativity. Here young people can attend various sports-, dance- and performance courses. They also have a BMX, parkour and a large climbing hall, as well as different offers around street art.

The site is a former industrial area in Köln-Kalk, a very lively, transforming neighbourhood of Cologne. In the first steps we will analyse the urban context and planned programs of the whole transformation area. On our field trip to Cologne we will meet the different initiatives and actors in this collaborative development process and get to know and map their programmatic concepts and spatial demands.

In the design project work, the students will work in groups of two in collaboration with the artists from the artists house KAT18. The idea is to develop one of the following programmes and design transformation projects for different parts of the site. Throughout the design process, various feedback meetings with the local initiatives will take place. Most intensely we will collaborate with the Artist House KAT18. The artists of KAT18 will not only act as clients and future users, but will also enrich the design process as co-authors and sources of inspiration. The students will be confronted with their interesting art practices and perspectives.

For the design task the design teams will have to choose between 4 different programs:

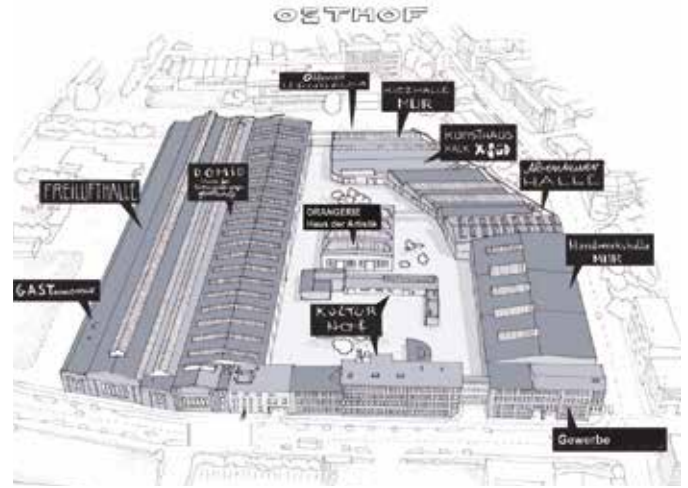
1. Kulturhof: a culture house for different local initiatives and social entrepreneurs, including a social cultural centre, a social warehouse, a co-working space, a neighbourhood workshop, artist ateliers and spaces for music performance and production.
2. Creative Centre for Contemporary Circus: A Circus school, research centre and performance space.
3. Circular Economy House: A craft centre with a focus on the circular economy, which includes a huge production hall for different companies as well as various office spaces.
4. The Kunsthaus Kalk: an artist house with studios, workshops, an academy as a place of education, for artists “with” and “without” disabilities. The Kunsthaus should also include various workshops, an exhibition space, a canteen and an open learning space for the whole neighbourhood.

LEARNING FOCUS / REQUIREMENTS

This is a course about architecture in its many facets and possibilities. It will give you the chance to dive deep into your own thoughts and interests in urban context, site, social interaction, inclusion, circulation, tectonics, light, material, structure and ecology. The course aims to unfold the complex architectural design process in structured working phases. In contrast to the digital tools that we will use as drawing and communication tools, the course intends to be extremely spatial, tactile and with a high level of craftsmanship. The idea is to create a lively conversation between local initiatives, artists, students and teachers through different means of making: writing, sketches, models, drawings and short films. The work in different scales, real materials and large scale models will be central.

ZUKUNFTS ARBEIT

The artist Nico Randel has created this word for the development process of the Kunsthaus. It means: "work on the future".



Overview Hallen Kalk from Dillenburger Straße

INCLUSION / SHIFT FROM CARE TO PARTICIPATION

In accordance with the UN Convention from 2018 on the Rights of Persons with Disabilities, new inclusive job offers are to be developed that promote and improve the cultural participation of people with disabilities outside of workshops for disabled people. Inclusion is the mandate of the UN-CR-PD and means: obligation to ensure comprehensive social participation by creating the necessary precautions in all areas of social life (paradigm shift from care to participation). Even with great artistic talent, people with disabilities only very rarely have the opportunity to step outside of the protected framework and receive the necessary support and recognition. X-SÜD is therefore concerned with securing cultural participation not only as consumers of culture, but also as professional cultural workers. In addition, the exchange with other artists will be a central component of the project concept.

KUNSTHAUS KAT18 / COOPERATION WITH THE ARTISTS FROM COLOGNE

The work of KUNSTHAUS KAT18 began in 1993 with the establishment of a ceramics workshop. In May 2014 the artist house KAT18 was opened in the Südstadt district of Cologne in a formerly squatted building. Today around 25 artists work here supported by a creative team of social and artistic professionals. The team of artists that we will cooperate with have already worked on the project development of the new KUNSTHAUS KALK in different workshops and events. They are both the future users of the Kunsthaus as well as local specialists: they live in Cologne, know the site and have long term experience in collaborative art projects and exhibitions.

SITE HISTORY / THE KLÖCKNER-HUMBOLDT-DEUTZ AREA

Kalk is a district on the right bank of the Rhine. For centuries it consisted only of a few court communities and a pilgrims' chapel, but industrialisation in the middle of the 19th Century turned it into a prosperous industrial town which was incorporated by the City of Cologne in 1910. The development of the iron and steel industry in the Kalk district began in the 1850s. At this time the company Klöckner-Humboldt-Deutz AG founded a large factory site in the south of Kalk to manufacture machines for mining. During the Second World War 90% of the district was destroyed. After a quick reconstruction Kalk was one of Cologne's largest industrial sites for decades. Since the recession in the 1970s and the associated plant closures, Kalk has been undergoing a structural transformation into a residential and administrative location. The high proportion of foreigners contributes to the development of a multicultural society. Due to the higher crime rate and high unemployment rate compared to other districts, Kalk is considered a district with special development needs.

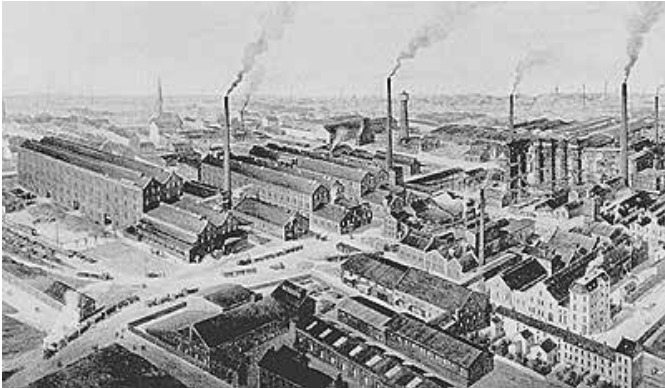
With the closing of the factory area of Klöckner-Humboldt-Deutz AG, parts of the site were sold to the City of Cologne, others to third parties. Parts of the industrial halls were demolished, while some derelict areas and buildings, some of which are listed as historical monuments, found new uses. The characteristic Halls 70 and 71 remain in the hands of the city to this day. Due to its proximity to Kalker Hauptstraße, the site (Halls 58 - 71) has great potential for urban development.



KHD inspection hall is one of the possible sites for the Kunsthauus



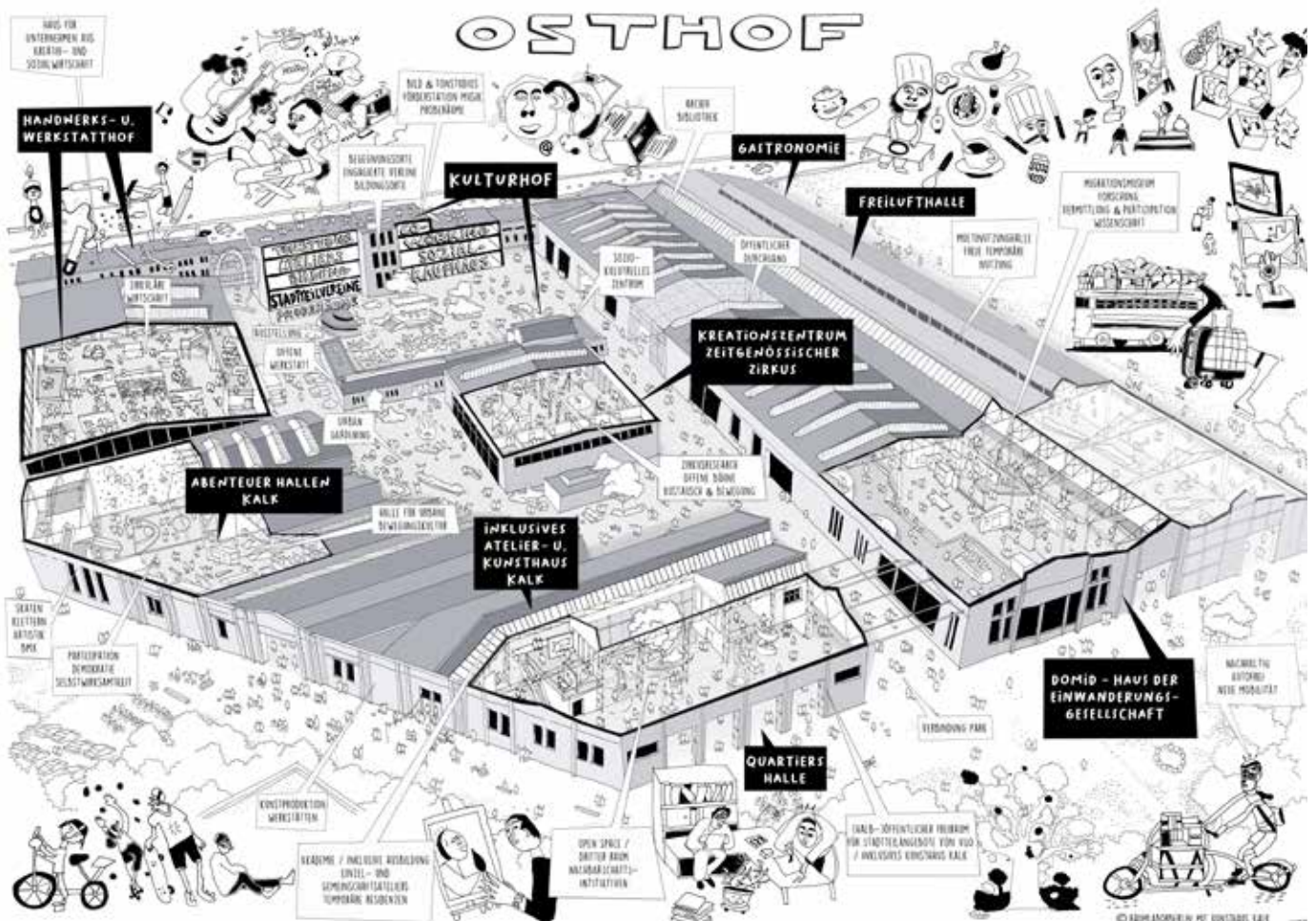
KHD inspection hall inside



View from the northwest to the „flourishing“ industrial town Kalk in 1908, shortly before the incorporation into the city of Cologne.



Werksgeleände Klöckner-Humboldt-Deutz AG. Werk Humboldt / Werk Kalk. Illustration, 1960.



Collective drawing to illustrate the future programs and partners of the OSTHOF PROJECT 2022

SITE IN TRANSFORMATION / HALLEN KALK TODAY



Model of city development plan by Bel Architects, 2019



Protest march for KUNSTHAUS KALK in front of the elephant gate, 2020



The Artist Nico Randel with one of his signs, 2023

TEACHERS TEAM

- _ Jan Liesegang architect Prof. BAS / teacher APP
- _ Celilie Anderson architect Prof. BAS / teacher APP
- _ Erika Brandl architect / researcher / APP & theory
- _ David Alræk film director / teacher DAV
- _ guest Prof. Momoyo Kaijima APP / DAV (requested)
- _ Katarina Kierulfová & Zuzana Kierulfová BUILDING TECH
- _Jutta Pöstges & Artists from Cologne Artist house KAT 18 / DAV

PROJECT PARTNERS FROM X-SÜD / KUNSTHAUS KAT 18, COLOGNE

Team: Jutta Pöstges, Claudia Hoffmann und Tanja Geiss, Patrick Henkel, Enno Jäkel, Robert Kunstmann, Bärbel Lange, Vera Langer, Janine Müller, Rosanna D'Ortona, Nico Randel, Marleen Rothaus, Cornelius Vogel, u.a. <https://www.kunsthaukat18.de>, <http://www.x-sued.de>

COURSE STRUCTURE / DESIGN PHASES

STEP 1 / PROGRAM AND CONTEXT INTRODUCTION WORKSHOP / week 1

Introduction to the task, content, teachers and program in a one week opening workshop. Introduction to the site and the plans for the OSTHOF project development by different actors. With Jutta Pöstges (artistic director of Kunsthaus KAT18) and Bärbel Lange (artist at Kunsthaus KAT18)

STEP 2 / PROJECT DESIGN / URBAN CONTEXT / week 2

Common urban model of the Hallen-Kalk development. Analysis of urban context. Analysis of overall program. Choose site.

STEP 3 / CLASS TRIP COLOGNE & COOPERATIVE DESIGN WORKSHOP WITH ARTISTS FROM KAT 18 / week 3&4 (from 22.01.-31.01.2023)

We will meet all initiatives of the OSTHANG, do site visits, explore the neighborhood. Workshop with artists from KAT18: Building of tandem relations to the artists, talk, interview and draw each other. Find ways to work together. Create a mapping of her / his expectations and desires in relation to work and living conditions. We will also visit a number of relevant transformation projects and outstanding public buildings in Cologne and the Ruhr area.

STEP 4 / COMPLEX MAPPINGS OF HALLEN KALK / week 5 with Momoyo Kaijima

Life obviously exceeds architecture, yet at the same time it is the basis and essence of architecture. Understanding its different forms, as ethnography shows, is the precondition of engaging with it. But, what does this mean for architecture? How can the myriad situations that both feed into and result from the design of a building be effectively mapped? How does one address architectural drawings, not just as simple notational systems but as instruments to document, discuss, and evaluate architecture? How can they work to explore people's actual usages, needs, and aspirations?

STEP 5 / PROJECT DESIGN / PROGRAMMATIC DIAGRAM / week 6

Work on your projects with focus on organization of programs & spaces, references.

STEP 6 : STRAW & CLAY week 9

Straw and clay building workshop with Katarina Kierulf and Zuzana Kierulfová

STEP 7 / PROJECT DESIGN / COHERENCY / week 10-20

Work on plan, structure, material in 1:50 model and drawings. In this final phase, the working model should become inhabited by your ideas. In the end every space, every color, every material should be as imagined.

STEP 8 / WORKSHOP OPEN SPACE / PROTECTED SPACE / week 15

Three days drawing and design workshop with artists from KUNSTHAUS KAT 18.

STEP 9 / THE HOUSES TALE / week 20-21 DAV workshop

Create a short movie from and with your models. Show your project in use. Write a script. Create the atmospheres you imagine. Interview one or some of the imaginary future users.

EXHIBITION & BOOKLET

All design steps should be documented in individual booklets. The final exhibition should include all steps, plans and drawings of the project, the final model and the house's tale movie. Ideally an exhibition of all projects should take place in Köln at Hallen-Kalk in summer 2024.

THEORY CLASSES / DISABILITY, CAPABILITY, JUSTICE

The course will be supported by different theory classes by Erika Brandl

GUEST LECTURES /

Accompanying the course norwegian and international architecture practices will be invited to talk about transformation projects, educational buildings and community centres.

READING LIST / REFERENCES: (To be completed)

- _ Earth for all, The new report of the “Club of Rome”, 2023
- _ DOWN TO EARTH, Politics in the New Climatic Regime, Bruno Latour, 2019
- „Of other Spaces: Utopias and Heterotopias“, Michel Foucault

REFERENCE BOOKS: (To be completed)

- _ The Material Book, Rubi Press
- _ Straw Bale Construction Manual: Design and Technology of a Sustainable Architecture, Minke, Gernot, Krick, Benjamin
- _ Lehmalkultur: Von den Anfängen bis heute, Dezember 2019



Group x-süd in front of billboard with plans for the KUNSTHAUS KALK, 2020

Specific conditions

A master course is considered a formal exam at BAS. The only grading is Pass /Fail.

An external examiner will be present during the final review, and participate on the final grading of the student in collaboration with the teacher(s) in charge on the course.

If a student lacks the minimum level and attendance in order to be evaluated for the exam, the student shall receive written notice of this as soon as possible, and at the latest 2 weeks before the final review. Then this student will have failed the course. As a master course is based on the effort and work during a whole semester, this will be the basis for the approval for the exam.

Written notice/warning can be given throughout the semester if a candidate does not have the required progress or attendance. Then it is the student's responsibility to put in the extra effort and resources.

Even though a student does not receive a warning/notice from the teachers, the final result will be depending on an evaluation also by an external assessor, and the result can therefore not be guaranteed.

If a student has special needs and will need facilitation during the master course, the student must contact BAS before the course starts and inform the school about this. It is required to have documentation of a diagnosis in order to have facilitation. If you have had a process with this earlier in your study, you nevertheless have to contact adm. to inform and agree upon the specific needs for facilitation for the upcoming semester.

The final assessment

will be made by the teacher(s) in charge of the course plus an external examiner during the final review, and will be based on:

1. The individual submission for the different stages of the project.
2. The level of participation and contribution to the collective/group work.
3. The assessment of the work/project as presented at the final review.

After the final review one will receive either a pass or fail. If there are minor weaknesses that could improve the project in order to pass, a candidate may be given supplementary work that is to be completed within 2 weeks after the final review. The supplementary work will be evaluated to either a pass or a fail by the teacher(s) in charge. If the weaknesses are not possible to overcome by doing supplementary work, the grade will be fail. This decision of giving supplementary work is solely up to the teacher and the external examiner.

Specific requirements for design and build courses:

For design and build courses it is very important that the student participates on the collective work, as well reflect on one's own effort and learning outcome.

The final decision as to the performance of each student will be taken by the external examiner (sensor) on the basis of

- a) both group performance,
- b) the report on individual participation done by the teachers,
- c) and a portfolio made by the student showing the extent of individual and collective contributions to the studio.

Portfolio

a student is expected to make a portfolio of all 3 master courses before diploma. This is to be submitted at the beginning of the diploma semester.