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EX- CHANGE OF IDEAS

INTRODUCTION

The Product Design course at the School of Art and Design Kassel is highly versatile, covering industrial design, furniture / exhibition design, design of textile products, as well as the theory and practice of design. We consider this broad approach to the field a great strength. Aside from academic and artistic staff, six professorships are assigned to our department. One of these professorships is not held by a permanent candidate, but offered annually to internationally renowned designers.

In order to build up and develop elementary fields, an artistic course of studies needs consistency and reliability. On the other hand, welcoming alternative views from outside offers a helpful and refreshing outlook for both students and teachers. As a result, the course of studies is

open to new fields, many of which are often overlooked during the course of “everyday” teaching. With this concept we can appeal to design personalities from all over the world for temporary teaching positions. This allows us to benefit from their knowledge, especially as they would not ordinarily be interested in a permanent position. And because of the temporary nature of the role, we are able to put the project professorship out for tender internationally and thus enhance the quality of our course of studies in many different areas.

We were lucky to start this journey with Ineke Hans.

Through her commitment she has proven that this is a sustainable and advantageous concept. Additionally, her strong reputation has ensured that other highly interesting candidates are accessible in

the future. Working with her was an immensely enriching experience for all of us, both teachers and students, and we thank her very much for this successful start!

Prof. Jakob Gebert with
Prof. Ayzit Bostan,
Prof. Lutz Pankow,
Prof. Martin Schmitz,
Prof. Oliver Vogt

ON INEKE



Ineke Hans (NL, 1966) studied product design in the Netherlands and graduated with an MA in Furniture Design from the Royal College of Art in London in 1995. In 1998 she set up her studio in the Netherlands, initially launching furniture and product collections herself, which are still sold via INEKEHANS | COLLECTION today.



Plektra, Iittala (2015)

STUDIO | INEKEHANS now designs and works on furniture and products as one-offs, small batch series, as well as mass produced items. All based in an interest to design objects that fit with current and new living habits, her approach is further enhanced by the emphasis placed on utilising the most appropriate production methods. The studio designs for daring, caring and innovative international design manufacturers, in addition to working on exhibitions and architectural projects.

Ineke's early work centred around pictograms and archetypes, but has evolved in many ways: investigating the psychological roots of products; perceiving and playing with interaction between people, objects and space.



Fresh Berry Bowl, RoyalVKB (2013)

Ineke is highly valued for her down-to-earth and hybrid design approach, with its focus on detail, function and clarity, and an interest in the vernacular. Old and brand new production methods are used in intelligent, unconventional ways. Innovation in materials and production techniques and rethinking existing human values and habits have become some of the most important triggers for new work, and make it multilayered, playful and social. Her iconic works have won numerous international design awards



Garlic Crusher, RoyalVKB (2005)

and are acquired by leading collectors and museums. She has also been Guest of Honour at Stockholm Furniture Fair and is involved in debates and talks on design across the world.

Aware of a rapidly changing reality for furniture design with shifting production, promotion and selling methods; a surplus of furniture in a society where people move to smaller houses and offices; and a society on the edge of consuming less, made Ineke take on the position of guest professor in Kassel for a year to research "future scenarios for furniture design and consequently the changing role of the designer" with her students. For Ineke, the experience has been a prelude to starting a research studio | salon in London in 2015.



Seven Chairs in Seven Days (1993–1995)



FOGO Island Inn (2013)

FURNITURE FOR THE FUTURE

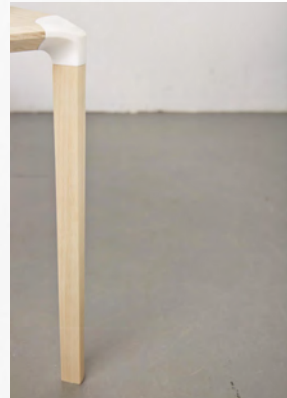


How will we live tomorrow or in the next 50 years? And ... regardless of the time scale, what will be the role of a designer in this predicted and unpredictable world? These were the basic questions we tried to deal with in the winter semester 2014 / 15.

There might be issues that threaten us and our current ways of living – global waste, an ageing society, access to water and climate change – but there is also cause for optimism, with opportunities arising from new materials and techniques that have recently become available or will be soon. Then there are also matters concerning the broad landscape of the digital world and social media. Some of the scenarios looked at since October really dwell on them playing a serious role in the future, whereas other students pronounce non-digital, personal contacts, and life in public space as increasingly important.

Whatever the future might be, we tried to have a glimpse forward and develop a trained eye for design-related issues and human behaviour. The aim was not only to design a small coherent collection of future furniture, but also to design objects that are rooted in scenarios and to discover our personal fascinations as designers.

DOVELOCK



This project is set in a near future scenario, where digital and decentralized production will be established in our society. Design objects will be affordable for everyone through an elaborate “copy-shopsystem”. Customization of furniture will not just work with changeable materials, but especially through machine-run time systems. The 3D printed knot connects the wooden leg through a dovetail that interlocks with the tabletop when clicked in. This way the table becomes flatpack and can be easily shipped.

PLASTER – TRASHNITURE FOR EVERYONE



Rubbish is still an overwhelming problem worldwide. My vision: use it and fuse it.

Plaster is the creation of an individual connector that can be used for all kind of things. Made of reused plastic, it employs the process of direct moulding. Through simple and accessible technology the joints can be produced from litter. When combined with other so-called trash in wood, metal or also plastic, these joints can form beautiful furniture solutions and be a simple production technology in areas with lots of waste and low budgets.

TURTLE



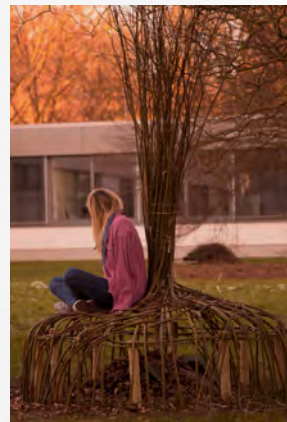
It is expected that in the future the use of biological and reusable materials will increase. Based on this assumption I researched biodegradable plastics and started making a starch-based synthetic material, experimenting with different aggregates and numerous mixing ratios. The collected samples of these trials led to the final form finding and making of the Turtle seat, which aims to show that even complex shapes can be realized by using this environmentally friendly material.

INTERPLAY



Our global society changes: borders are exceeded, cultures, morals and traditions mix increasingly. Our world inexorably tends towards multiculturalism. My vision is that these shifts will also create a different interpretation of what constitutes future furniture. The Clash of Cultures furniture pieces are fusions of traditional ways of sitting in different continents. In our Western culture we usually sit at the table. I wanted all cultures to sit in their own way and meet at eye-level. These innovative seats are therefore also a statement on our society.

WILLOW



In the coming years millions of people will move from the countryside to the cities. A global exchange will happen, a challenge for humanity and its environment. Time, maybe, to reflect on the words attributed to Roman philosopher Seneca: "Luck is what happens when preparation meets opportunity."

How should we manage to do this today? A responsible use of resources, an efficient use of energy, the decision for a conscious life? Humans and nature should not exist apart, they should build a unit: vivid willows as public seating accommodates these needs.

ONE WORLD – REST FOR THE RESTLESS



Intercultural populations flow, and that is how I imagine the future. To influence the future you have to demonstrate some action now.

In researching this theme and global crafts I came across the weaving principle of the Chinese finger trap: when forefingers are put in each end of these cylinders and then pulled, the trap narrows around your fingers with no way out for them.

Based on this magic I designed a three-legged stool with a woven seat. Each leg has a finger trap made out of a 40 mm cotton belt. These three-finger traps are entwined and make the seat.

PRODUCTS OF A LIFETIME OBSESSION



My vision of the future concerns a society in a world ruled by market economy and capitalism. Short-lived products are influenced by planned obsolescence to increase production and the sales of the companies involved. I want to show an escape from this dystopia by developing a furniture collection that is a counter-movement to that trend, encouraging the use of a piece of furniture for a long period of time.

RECYCLING AND INDIVIDUALIZING PRINTED FURNITURE



Future furniture will be produced by progressive manufacturing methods and adjusted to suit individual customer's needs. The process of 3D printing is ideal to serve this purpose, allowing customized products to be fabricated in many different materials with relative ease. The technology, which already exists to use, will mature over the next few years to ensure autonomous, time- and cost-efficient production. Broken or no longer required furniture can be returned to the 3D lab and be recycled as printable granulate.

OPENTUBE



Fab labs and open design create new possibilities for products, both in terms of production and distribution.

Opentube is an open system; the data for its table, bench and stool combinations is available online. They can be individually adjusted and produced anywhere in the world: digital local production on demand. Leg length, material, as well as the dimensions of the top is all variable. The tube section is laser cut and the area that forms the specific top of each furniture typology is CNC milled. The symmetrical cut shapes the tube into a new form and saves material by making two legs out of one piece.

PLAN M – CUSTOMIZING MASSPRODUCTION



Customizing mass production: new forms of technical production and manufacturing methods make it possible to change and rebuild furniture as often as necessary. The customer is able to make individual choices in a number of areas including dimension, material and colour.

MODULAR



“A carpet is the soul of the apartment.”
Edgar Allan Poe, *The Philosophy of Furniture*, 1840.

If the carpet wants to be the new companion of humans, it has to change in certain ways. It must be adaptable to personal needs, flexible and capable of customizing a room. If this is possible there will be a chance to establish new traditions and to support our own ideas of life's soul.

Size per module: 40 x 70 cm

Material: Recycled leather, wool felt

UFFIZIO



Desk & bar-table - stool & bar stool - the room divider creates or conceals spaces.

Mobility and digitalization are changing our working environment. Portable devices already detach technology from our desks. Even electricity is transferred wirelessly. This seems to imply that the workplace of the future needs less physical requirements than before. However, new work models make spatial, temporary and flexible workplace concepts necessary. By tilting the Uffizio collection, rooms and working areas can be divided or completely reconfigured.

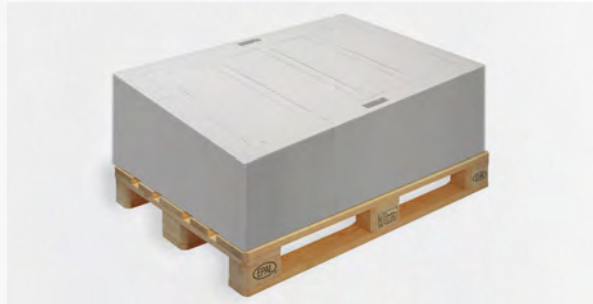
REMO



Remo is a companion piece for passionate cyclists in an urban environment. Made for people who want to travel in a sustainable way, carrying their stuff about without using the car, it's one step towards an emission-free city. Due to its flexibility it can also transform into a place to meet and rest. When not in use: just remove the wheels and put them in Remo's frame so it can be stowed away in a tiny place in your flat.

ROSA HEINZ — 11 SEM

EINSHOCHZWEI



Einshochzwei is a shelving system folded from prefabricated steel sheets that are 1 m² and 1.5 mm thick. Sizes correspond with the dimensions of a standard Euro-pallet (1200 x 800 mm). One cubic metre allows for the storage and cost-efficient delivery of 660 shelves. The customer purchases the shelves directly from the pallet and assembles them easily and quickly thanks to the simple instructions. The shelves are reduced to a linear design, with handles to pick up and minimalistic bended edges, which focus on the optimization of production methods, reduction of material costs, avoidance of packaging and transportation waste.

EVOLUTION



GiraGa



Dear Bike Rack

Our future will allow for decentralized furniture making.

Through CNC-milling & bending, laser cutting and 3D printing, individual pieces and small batches can be produced of consistent quality. Design files are available via the internet, where customers can choose products that fit their demands and send the chosen file to a local producer or Fab Lab. Designs are accessible to everyone, with copyright that can be protected through Creative Commons licences, so designers can share their ideas with the world. For this Multi Zoo project – a playful collection of objects for the website Thingiverse.com – multiplex is CNC-milled.

SERGEJ BEKAUV – 14 SEM

UMUNORDNUNG



Conventionally the wardrobe is a tall box with doors, additionally furnished with shelves and a hanging rail. The shelves signal to us to fold and stack clothes. The rail commands us to put clothes on hangers.

Umunordnung (Redisordered) consists of four different furniture models that experiment with different wardrobe storage systems. New frameworks for order are accomplished by basic constructions of square ash poles, dyed black and held together with screws. An experiment with disorder. All types of clothes can be draped on, thrown in, thrown over, or put down. Nothing is behind closed doors. All items are always visible. The user has a complete overview of all his or her garments: what you see is what you have.

STUUL



In a world that is moving faster, products need a high degree of adaptability. More and more people do not settle down permanently anymore, but stay flexible and often change the place they call home. Stूल is a multifunctional piece of furniture that can be used as a stool or chair, a side table and as a storage space. It is easy to set up and can be assembled without the use of tools.

SUSANNE TESCHE — 3 SEM

FUTURE



TOPICS

Designing is a great process that encourages exploration; to combine rational needs & those of the heart, and to think with a playful mind. As a designer you need to be a jack of all trades: know and deal with materials, technique, economics, anthropology, poetry, psychology, sustainability, beauty and zeitgeist ... In good products these issues often fall naturally together in the right position: a design sudoku.

“In touch with zeitgeist” was perhaps one of the most enjoyable and rewarding exercises we performed: every morning and afternoon that we met, we started with a “Kurzeinführung”. Each student introduced a topic of his or her interest, which was then subsequently discussed and questioned by the group. We did not manage to answer all the big questions and sometimes we just shared information, but these “Kurzeinführungen”

became little pearls in this year and proved to be a very good way to develop a critical attitude towards the world around us. Design and the role of the designer in regard to these topics often became the central theme, and created an engaged awareness that there is so much more to design than just creating “stuff”.

BASIC INCOME



Unconditional Income
www.flickr.com/photos/generation-grundeinkommen/10578148103

An article by Rutger Bregman on the Dutch online journalism platform De Correspondent presented convincing studies on the rights for all to receive a "Basic Income" and its social consequences.

In what ways might such "unconditional" income influence not only future scenarios and the opportunities of designers and other practitioners in creative industries, but also the possibilities for future products in relation to upcoming developments like open source and DIY-maker's culture?

PRECIOUS PLASTIC

Away from the relative luxury of Germany's recycling approach, most of the world's countries struggle with plastic waste. This year Dave Hakkens, a Dutch designer and creator of Precious Plastic, went to Ghana, Africa, a place with no infrastructure for dealing with plastic waste. In 2014, Hakkens had invented new open-sourced machines to turn unwanted plastic into renewed goods. In Africa he researched the opportunities to build simple machines with local craftsmen, each recycling plastic using a different method.

Discussion:

Is self-made recycling possible for the needs of a diverse population?



Steep meadow in Bambylor, Senegal
For online catalogue:
www.davehakkens.nl

FUTURE INDUSTRY-DESIGN



Joris Laarman & Heijmans: robots building a 3D-printed bridge over an Amsterdam canal

“In the past industrial design meant producing the same product for many people: one design suitable for everyone. But the industrial world changed. Designs are no longer made for the masses, but for individuals. Colours, shapes and materials are customized to suit the needs and wishes of customers. Innovation is no longer what thrills people, innovation is what is adjusted to people.”
Tillmann Prüfer, ZEIT Magazin, No.43 / 2014.

My questions:

- What does “futuristic design” mean to you?
- What challenges will future designers face?
- What will be their role in society?

FACEBOOK DRONES

ERIC KIESEWETTER — 3 SEM



Google Drone, Loon

- Allow internet access in countries with poor technical infrastructure
- Have larger wingspans than a Boeing 737 and weigh less than a car
- Circle at an altitude of 18,000ft to avoid air traffic and weather conditions
- Can stay in the air for months without landing
- Are powered by solar energy

What is going on? Search engine company Google is currently working on a similar project named Loon: high-tech balloons that stay in the air for six months and are designed to bring the internet to the whole world.

The question: New technical friend or a well-established privacy enemy?

FOG CATCHER

The oil of the next century – when the water runs out ...

Fog catcher – condensation is a harvesting technique for generating water in places with low precipitation, but high fog deposits. The droplets of mist condense on stretched fibre nets and are then funnelled to a water reservoir.

We can already see that villages in desert regions die out because water is either expensive or inaccessible. The “fog catchers” stop the depopulation, get the people to return to their villages, and provide them with fresh, unpolluted water.



Fog catcher in Chili

A WAY OF MOULDMAKING FORM: GUN

The sharing of a good technique for making replicas in various materials, in this case a gun in glass.

1. Carve sculpture – called the positive form – out of wax.
2. Cover wax form with plaster to create mould. Here I build a box from boards around the wax form.
3. Melt wax out of the mould.
4. Fire mould in the kiln, so it will be hardened to cast glass in.
5. Fill mould with glass, and fire it. Refill if necessary.
6. When mould is cold: remove plaster and clean the glass.



DIY WEAPONS

The ability to share information and instructions via the internet generates not only positive but also negative outcomes. In particular, there are more and more instructions for weapons and dangerous experiments that can be copied by anyone without any kind of theoretical or practical knowledge. 3D printed and legally available components are made into lethal machines by combining them in certain ways. The lack of understanding makes the resulting objects unstable and hazardous, with the notion of public accessibility playing down the risks yet leading to accidents, unplanned or otherwise. So, who is responsible for data that gets a life of its own on the internet?



Julius Theis, Motherboard
www.motherboard.vice.com/de/read/weaponized-der-bayer-mit-der-coilgun-111

KATJA LONZECK — 7 SEM

MERCEDES BENZ GETS BACK TO STEEL PISTONS

Pioneer of mass-produced automobiles, Mercedes Benz has recently replaced its usual aluminium engine pistons with ones made from a newly developed generation of steel. Because of the changed geometry and intelligent construction, the weight of the piston, including the piston pin and ring, is the same as the previous aluminium version. Not only has the weight been compensated, even properties like strength and thermal conductivity have improved.

New high-tech materials do not automatically create new possibilities. By using intelligent construction and modern production methods, conventional materials can be more efficient, cost- and resource-saving.



Mercedes' steel pistons

LEONARD ALDENHOFF — 7 SEM

WHY DESIGN?

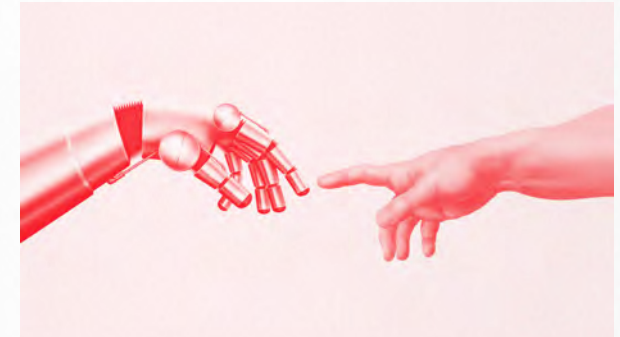
"Reflection means establishing distance to our own activities; thinking about questions like: what are the demands of current political, scientific, social and design related changes? What does a conscious designer's attitude towards these questions look like? How is design's part, operation, vocabulary and contribution changing?"

Gui Bonsiepe, *Die Dialektik des Entwerfens und der Entwurforschung*, 2004.

Are these our questions? Do we approach these questions? Where are we? Who are we? Why do we do design?

where
fore
there
fore

THE INCREASING SPREAD OF ROBOTS



A First Drive Google self-driving car
www.youtube.com/watch?feature=youtu.be&v=CqSDWoAh-vLU



Amazing robots work in Amazon
www.youtube.com/watch?v=z_R8feyCu-M&feature=youtu.be

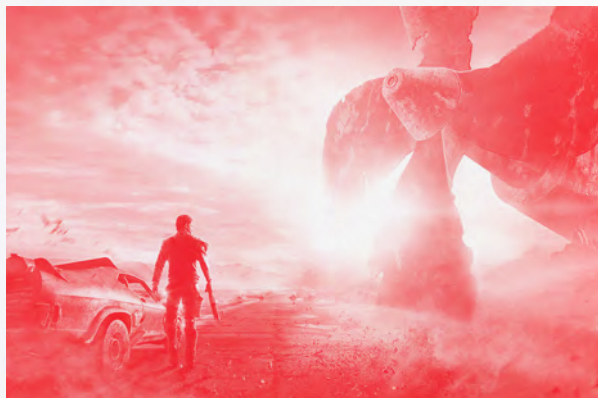
All people – children, adults and those with disabilities – could potentially drive due to the development of Google's self-driving car. People are no longer limited by their physical abilities, but how dangerous would this be for our everyday lives? Should we pass responsibility for our own life to a machine?

Machines are able to replace shopkeepers, librarians etc, and people lose their jobs just because of "simple working" robots. Are robots taking over our work? Who will be accountable when machines fail?

APOCALYPSE WOW

A recurring phenomenon in the entertainment industry is its fascination with the end of the world and what lies beyond. However the urges for freedom and self-determination – connected to the apocalypse – are also expressions of a world full of fun and sensations. One of many cultural examples is the impassioned desire for the end of capitalism as described by the German band K.I.Z. in the song “Hurra die Welt geht unter” (Hurrah, the world is ending).

What will be our challenges and possibilities when we construct a new world?



Apokalypse Wow, Brand Eins Ausgabe 11 / 2014

EQUALITY – FEMINISM WOMEN IN ART

Based on an article in the Frankfurter Rundschau about the exhibition “Boom She Boom” at the Museum of Modern Art (October 2014 – June 2015) in Frankfurt am Main, we spoke about how feminism, emancipation and equality are handled today. The exhibition featured works exclusively by female artists and the newspaper's review was wholly positive in regards to this concept.

We discussed if such focus is still needed and how society and students deal with emancipation in general, with Ineke Hans giving her personal insights into the current situation for female designers.



Boom She Book, Werke aus der Sammlung der MMK
www.youtube.com/watch?v=rFzEzjEyVOY

CYBORG_HUMAN / MACHINE – HYBRID



Neil Harbisson, Cyborg
www.youtube.com/watch?v=Ts_-XVPQOGM

If you look at his passport photo, Neil Harbisson is the first officially recognized cyborg. The colour-blind artist wears an “eyeborg” identifying colours through a sensor in an antenna that comes up over his forehead. This sensor sends information to a chip embedded in his skull, which transforms visuals into acoustic stimuli that are transferred to his cranial bone. This way Harbisson “hears” colours and with that ability he owns a new, artificial sense.

This self-evolution of optimization through science and technology is “transhumanism”, a massively developing sector in which innovations deal with (wo)man-and-machine fusions. Is this a fantastic new world of possibilities or another step towards a surveillance society?

ROSA HEINZ – 11 SEM

SKATOPIA

Skatopia is an 88 acre skatepark near Rutland, Ohio, owned and operated by pro skater Bruce Martin. It was established in 1995 by 50 CIA Agents of Skateboarding – CIA in this case representing Creative Intelligent Artists rather than anything to do with US national security. Skatopia is known for its anarchist atmosphere and annual music festivals Bowl Bash and Backwoods Blowout. A popular description of the community that gathers there is “a demented mess” that meets half way between anarchistic Mad Maxian Thunderdome and utopian skateboard society.*

Question:

How could anarchy change our lifestyle?

*Description is based on quotes and information Wikipedia attributes to Kevin Duffel, former editor of TransWorld SKATEboarding.



Bissell – Skatopia Documentary
Skatopia: 88AcresofAnarchy – Trailer
www.youtube.com/watch?v=GNYWdMcCock

SASCHA KLECZKA – 3 SEM

BITCOIN

Bitcoin is a digital currency (also called crypto-currency), not backed by any individual country's central bank or government. Bitcoins can be traded for goods or services with vendors who accept Bitcoins as payment.

Bitcoin-to-Bitcoin transactions are made through an anonymous digital exchange of heavily encrypted hash codes across a peer-to-peer (P2P) network. This network monitors and verifies transfers of Bitcoins between users. Users store Bitcoins in a programme called a "digital wallet", which also holds each address they send to and receive Bitcoins from, and a private key known only to him or her.



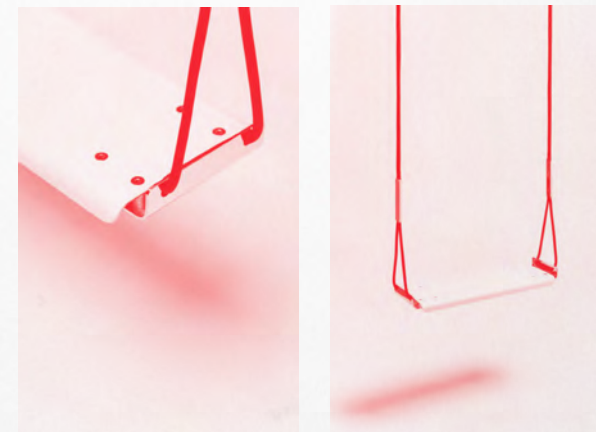
Bitcoins
www.youtube.com/watch?v=2kPNz0tdlJ0&feature=youtu.be

SERGEJ BEKAUV – 14 SEM

THE PRICE

Philipp Bree, son of the family-run BREE bag brand, started his own Label PB 0110 and collaborated with Berlin-based interdisciplinary design company New Tendency to launch a swing onto the market, "which meets the highest standards of minimalistic aesthetics and lets its owners overlook on the heads of his fellow men" for €1800.

Although the price can be justified by its small-batch production, you can't help feeling that the swing, a simple object, encapsulating light-heartedness and freedom, has had its wings secretly clipped with this product. So, what of the buyer? In need of a status symbol that swings?



New Tendency Swing (Qvest no.65, 2014)

STELLA JONDRAŁ – 5 SEM

CITY OR COUNTRYSIDE?

Die Zukunft der Dörfer (The Future of Villages) is a 2011 study by the Berlin Institute for Population and Development that examined the East Hessian county of Vogelsberg. The populations of some villages have a year-on-year decrease of 20%. More than one quarter of the inhabitants commute to work because either economic strength in rural areas is weak or they simply prefer living in the countryside to crowded cities.

Where will young people prefer to spend their lives in the years to come?

Will big cities and rural countryside seamlessly merge into one another?

Where and how do we want to live and work in the future?



www.faz.net/aktuell/feuilleton/debatten/vogelsbergkreis-hessen-die-zukunft-von-stadt-undland-13282332.html#aufmacherBildJumpTarge

ARE WE ONLY WORKING FOR PROFIT?

profit &
economy

In what respect is the economic system responsible for technological progress? Is technological progress a result of interest in profit or a result of scientific curiosity?

Humans work for their own needs in a human-designed system to which one can only submit. Is the desire to materially own deeply rooted in us, or is it instilled through the current economic system? How would a world look where the interest for profit no longer exists, and thus certain work?

CULTURAL EFFECTS OF OPEN SOURCE

Cultural effects of open source – a dialogue with Gesche Joost and Harald Welzer

Gesche Joost (professor for design research and politician) and Harald Welzer (social psychologist and professor of transformational design) talk about open structures / source, its effect on society, culture, education, mastery and possible future developments of such movements.

Discussion:

- How should and can open source evolve and into what?
- Is it really good to let everyone participate?
- Does this lead to the best possible outcome or to the worst?



And so the sharing concept, which actually grew out of social criticism and was originally conceived to reduce



Video still conversation 150 Years of the MAK Vienna
www.youtube.com/watch?v=xAo5mRH4Up8

ARTHUR SEEFRIED – 8 SEM

PLUGGED IN

I was asked to present projects that I did while studying, invisible via the internet even nowadays. It's what you might call an unplugged slide presentation on the origins of my work. A pre-digital time: no CNC, but learning the craft of furniture making by hand and starting off with hand drawing and sketching.

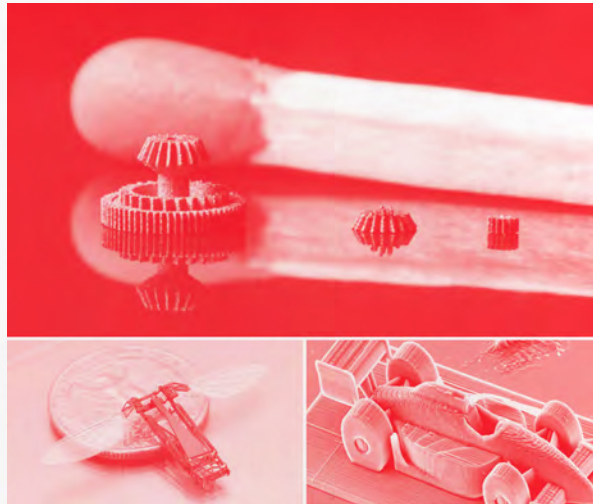
When explaining the background of this body of work, its position in time and product visions I had then, something came up. The topics - interaction, recognizing products, stretching materials, techniques and functions to match the way we live - are still relevant and dear to me in our digital era. The roots of my work lie here ... it seems I plugged in!



Rollei slide projector model P300 autofocus

INEKE HANS – PROF

MICROTECHNOLOGY



The wonderful character that stands for micro (option+m= μ) derives from the Greek word that means nothing less than small.

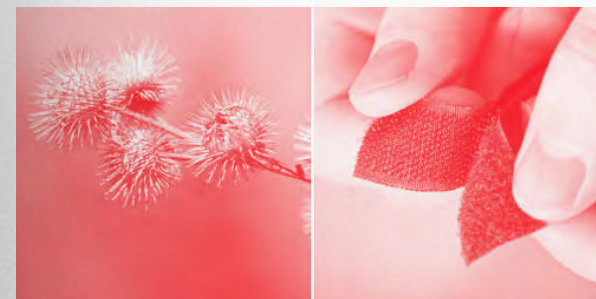
A racing car out of the 3D printer, only half as thick as a human hair, and flying drones that are no larger than a one-cent piece, are just the beginning of the design of high-performance technical products for small manufacturing runs. Rapid micro product development allows tool-less production of microcomponents. Using microtechnology for example, we manage to mimic surfaces from nature and transfer them to other areas to become multifunctional components.

MIMICRY

Sharing information on mimicry [mim-ik-ree]:

1. The act, practice, or art of mimicking.
2. Biology. The close external resemblance of an organism, the mimic, to some different organism, the model, insofar that the mimic benefits from the mistaken identity, by seeming to be unpalatable or harmful.

Nature helps us invent the latest technologies. By indexing the world and nature around us, we make new discoveries about how our environment is made. The functions and workings of nature are integrated into our daily routine, helping us to simplify everyday life (velcro fastener, planes, etc.).



www.designlines.de/stories/Nature-Design-Vom-Blob-zur-Bionik_10285345.html

NANOTECHNOLOGY

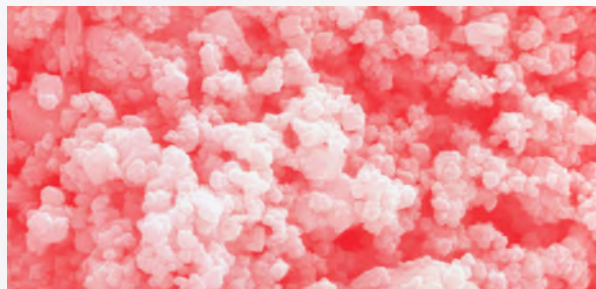
1 billion nanometres = 1 metre

One nanopiece behaves to an apple, like the apple to the earth. Materials can be cut into smaller pieces, but you can't change their intrinsic properties. Colour, mechanical strain and magnetism can only be changed at nanolevel.

Nanotechnology seems to offer a range of different opportunities for the future: the generation of electricity at nanosize through vibrations or "nanodoctors" travelling through our bloodstream to find and fight infections at their early stages.

Questions:

- Can we get superpowers like magnetic skin, or generate energy just by walking?
- Will we be half human, half robot, and is this desirable?



Nanotechnologie – Die Unsichtbare Revolution
www.youtube.com/watch?v=VQvV8VwcmNs

ENERGY STORAGE

TOBIAS JURETZEK – ASSISTENT



Project Ion Two, by Aiko Telgen
Credits: mail@aikotelgen.de
www.aikotelgen.de
www.vimeo.com/54022789

The future direction of our energy revolution will be determined by smart ways to store energy. Potentially this could be attained through storing regenerative energy, but solutions that enable power requirements to be met at any conceivable time are a challenge. However, presently there is scope to achieve great opportunities through easy solutions.

As designers we have the ability to meet issues holistically, and with the gift of creativity. While using these qualities we should remember the guiding words of Buckminster Fuller to act as "comprehensive designers" in order to design our world, and question what contribution each individual could perform to attain our goals.

THE FUNCTION OF AESTHETICS

Basically the meaning of “aesthetic” is the teaching of perception. Consequently, an aesthetic experience is everything that moves our senses: beauty, ugliness, pleasantness and unpleasantness. As such, another defining characteristic is that everyone has an individual interpretation of the aesthetic. So one of the central questions is to consider how your personal aesthetic sense is established. What is its purpose? Is it only relevant when it comes to sexual selection? Is something aesthetic because it's a simulation of our wishes and our desired reality? However, the most important question is: what function have aesthetics for you?

aesthetic.



A film from Bazon Brock – Professor of Aesthetics
www.youtube.com/watch?v=mzBk4er-vjU

VERENA HUTTER – 6 SEM

UN- PLUGGED



UNPLUGGED – We are tuned-in, plugged-in and on top of things almost 24 hours a day. How can we reflect and take distance to get in-depth nowadays?

UNPLUGGED – We cherish craft: making by hand, non-electrical, non-digital. But what if this would really be the only way to produce?

UNPLUGGED – We look for sustainable sources of energy, but use more and more power. Are there alternatives for our growing number of plugged-in devices?

UNPLUGGED – Being plugged-in makes us part of a world with millions of opportunities and a constant stream of the new. What is it that really counts?

Just a small group of students met during this summer semester. Some for the Unplugged project, some for their own Freies project. We had time to talk and to discuss issues. And we took time before concepts sprung to life and crystallized into clarity & cleverness, to experiment with mindful mock-ups and magic models.

The aim was to explore and open up. To take out the plugs and rethink the purpose of design and our position as designers. To find new spaces and niches, new types of products without caring about what was already out there: **TO GET UNPLUGGED!**

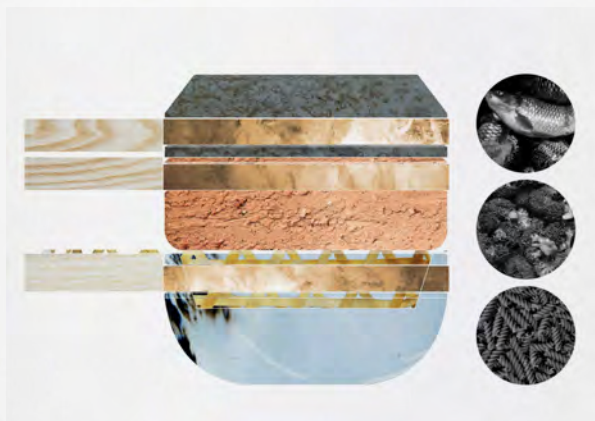
MAKE FLAKE



In terms of my response to the subject Unplugged I rethought a basic but sometimes contradictory act: our daily use of soap.

Using soap bars is more eco-friendly than the plastic waste producing and more chemically-based liquid soap, which itself is worse for your skin and environment if you compare it to one solid piece. And selling liquid soap also has economic foundations, since this “diluted” version can be sold at a higher price. However, although the bars have nice tactile qualities when they are new, they soon get dirty, split or become smaller and are less attractive to use. I looked for a way to use every little piece of the old-fashioned soap bar and give Make Flake a nice tactility.

POT



Fish

Vegetables

Pasta / Rice etc.

Food and shelter are our essential living needs. I posed three questions to look at efficient energy consumption in these areas:

- Where are we regularly requiring an abundance of energy?
- How can I change a former pattern of behaviour?
- How can I optimize the usage of energy sustainably?

All parts of the cooking pot collection are used to function independently, but by combining different elements they enable a wide range of food preparation methods and are designed to make the user subliminally think about energy consumption and energy storage.

LIGHTER



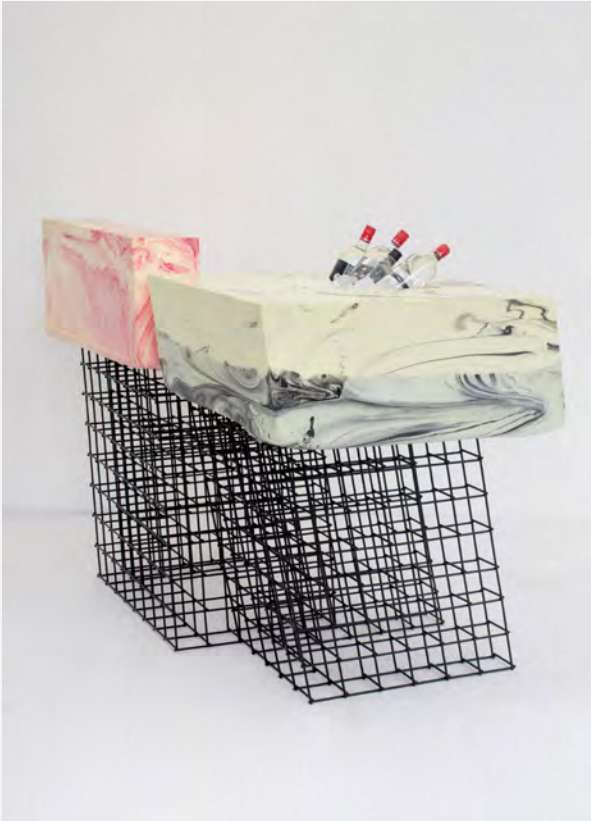
Imagine you could travel as far and as long as you want, independent of the need to carry fuel to prepare hot food or drinks.

The idea was to design a product that gives you the opportunity to heat food and drinks on a wood-fire oven. The result is a set mainly built out of browned steel and oiled pear wood, and includes a stove, bowl, cup, grid, cutting board, knife and some special features. All parts are easy to produce and ideal to recycle.

FREE PROJECTS



WIRECLOUDS



I would like to thank the company Hübner in Kassel for its material support and professional advice in this project.



Moulds – with welded wire structures hung inside – are partially filled with PU-foam to achieve a contrast between a defined surface and openly developing material. Hidden structures give the foam stability where the observer does not expect it. Nothing is what it seems, neither optical or haptical; geometrical structures nearly seem to tip over – solids appear stone-like, sharp and heavy, but turn out to be soft and light. The outcome is a bar built for the evening programme of the annual Rundgang in Kassel.

DINGE TUN / DO THINGS



Detail spectacles – Detailbrille

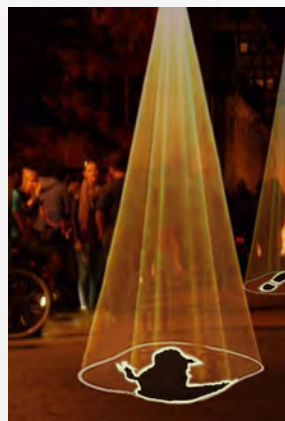


Smile chain – Grinsekette

Does every product need an assimilation to existing human behaviour to make sense? My objects require a new type of behaving, which is unfamiliar to us. The objects are performance products that get their meaning when in use.

'Dinge tun' won the Kunsthochschule Kassel Student Union Award 2015

LIGHTS OF BAMBERG



“Our eyes are made to see forms in light; light and shade reveal these forms ...”
Le Corbusier, *Vers une architecture*, 1923.

Playful use of light and shade, similar to a shadow theatre, creates a path of lights though the picturesque old town of Bamberg in Bavaria, which is a UNESCO World Heritage Site. LCD projection modelled on a slide projector focuses attention on the theatres and concert halls in this legendary setting. As part of the street lighting for the wintertime, the project will be realised in 2016.

2014 /
15



Studio Piet Hein Eek

EXCURSION TO DUTCH DESIGN WEEK EINDHOVEN



StrijpS and Studio Piet Hein Eek

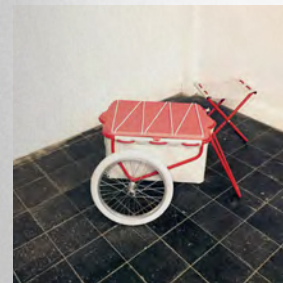


Visit to Studio Piet Hein Eek



Graduation Show Design Academie Eindhoven

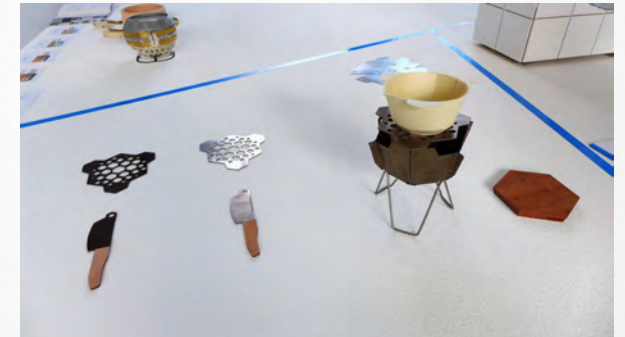
EXHIBITION WINTER- SEMESTER IN INTERIM



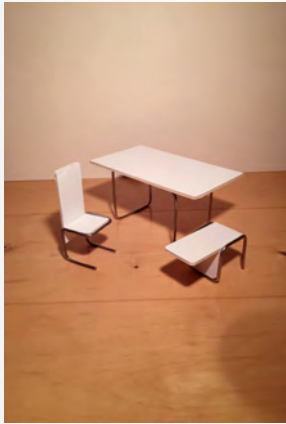
STUDIO VISITS TO INEKE & TOBIAS



EXHIBITION SUMMER- SEMESTER IN SÄULENGANG (RUNDGANG IN KH KASSEL)



WORK IN PROGRESS STUDENTS IN ACTION



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