

OSTHANG PROJECT

International Summer School and Festival for Future Modes of Living Together



Summer School 7. -27. Juli 2014

APPLY NOW!

In July 2014 as part of the Osthang Project, a Summer School featuring international architects and artists will be held on Darmstadt's Mathildenhöhe. The city will be tested as a sphere of action as experimental designs become structural forms. On the occasion of the 100th anniversary of the last exhibition of the legendary of Art Nouveau ensemble Mathildenhöhe a new temporary artist colony arises.

OSTHANG PROJECT



OSTHANG PROJECT is a collaborative project of the Architecture Summer Rhine-Main (ASRM) and the International Music Institute Darmstadt (IMD).

Since 2008 the **Darmstadt Architecture Summer** has used artistic interventions in the public sphere to promote discourse on urban development in Darmstadt, the Rhine-Main metropolitan region and beyond; since 2011 it has done so in conjunction with the cities of Frankfurt, Offenbach and Wiesbaden as the Architecture Summer Rhein-Main (ASRM).

Hosted by the **International Music Institute Darmstadt** (IMD), the International Summer Course for New Music has been offered every two years since 1946. It is a hot spot for contemporary music with its summer academy, festival, discussion platform and its capacity to host over 400 composers, interpreters, performers, sound artists and academics.

Artistic Direction:
Kerstin Schultz, Thomas Schäfer

Concept:
Berno Odo Polzer, Jan Liesegang (raumlaborberlin)

Curator "building together": Jan Liesegang
Curator "thinking together": Berno Odo Polzer

Project Management and Communications:
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The Osthang becomes a site for experimental building

EXPERIMENTAL BUILDING

For a few weeks beginning in July 2014, the Osthang (eastern slope) of Darmstadt's Mathildenhöhe will become a site for experimental building and alternative thinking. From July 7 to July 27, during the Summer School as part of the Osthang Project, we are offering you the opportunity to take part in developing a temporary campus for the Osthang Project along with international artists and architects (Atelier Bow-Wow, ConstructLab, Umschichten, et al.).

The focus will be on collective building as an experiment. You get the chance to explore and improve design ideas using life-size models. Building becomes an active process that reacts directly to the location at hand; the unforeseen represents not a nuisance, but rather: potential. Thus, a situation is created that allows designs to improve during the process of their implementation. Consequently, atop Darmstadt's world-renowned Mathildenhöhe we will be pushing the limits of design while simultaneously creating a new public space. With other creative people from various disciplines (architecture, interior design, art, graphic arts, handcrafts ...) you can spend three weeks this summer **designing together, building together** and **living together** on the grounds of Mathildenhöhe!



The Jellyfish Theatre, London, 2010, Martin Kaltwasser and Folke Köberling



Kick Off Meeting in Darmstadt, January 2014



Estaque-ville ou Estaque-plage? Workshop, 2013
collectif etc

„LIVING TOGETHER?“

How can we live together? This question opens a realm of discussion and exploration that is a central theme of the Osthang Project: What does community mean today? What spaces does the community need? What forms and spaces of communal living can be imagined for the future? How will we build for the community or how do we build communally?

Participation requirements

Everyone can participate, but all applicants must be able to be on location in Darmstadt from July 7 to July 27, 2014. As we have limited capacity, we ask that as part of your application you provide us with

- an **initial concept sketch** (max 1 A3-page) on the theme “Living Together” and
- a **short CV** concerning your background, interests and field of work (max 1 A4-page).

In general you can choose between the following types of submissions:

1. an **action** that generates a social/communal space
2. an **object** that the Osthang community needs/bolsters
3. an **image/scenario** that depicts/discusses/explores the theme of communal living in the future!

With regard to your interpretation of one of the three themes, let there be no limit to your imagination.

The application form can be downloaded at www.osthang-project.org.

**Please send your application by Mai 25, 2014
to summerschool@osthang-project.org**

The selected concept sketches will be published on the website and presented during the Summer School.

Contribution towards costs

Participation costs are **€300** per person, which includes meals. *collectif etc*, together with invited cooks will prepare two varying meals on a daily basis. The Summer School features regularly occurring speeches by international architects, city planners and theorists.

Lodging

We offer to organize different options of accommodation in Darmstadt: a youth hostel next door, low price AirBnB - apartments and rooms as well as a camp in the vicinity of the building site, organized by the Osthang Project.

You yourselves are responsible for organizing your travel to the site; transportation costs are not included in the participation fee.

Dates

Application deadline: **Mai 25, 2014**
Summer School: July 7 to July 27, 2014

Performance credit

Students who have successfully participated at the Summer School will receive a **4 ECTS** Points certificate for submission to their university.



Aerial view of Mathildenhöhe, around 1920

CONTEXT MATHILDENHÖHE

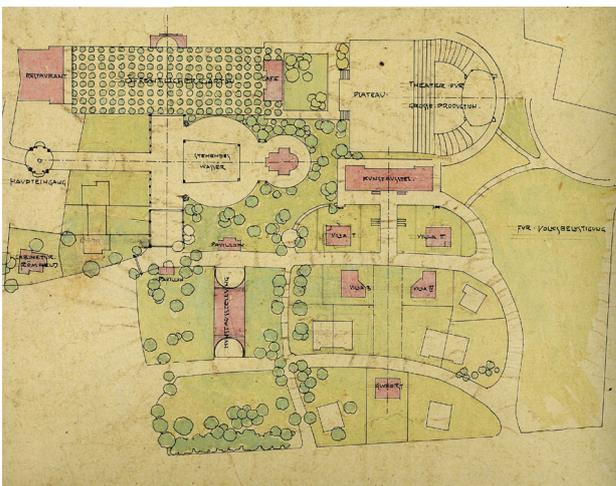
The Artist Colony

Between 1899 and 1914, the artist colony on Darmstadt's Mathildenhöhe (Mathilde Heights) was the domain of well-known artists and architects, such as Joseph Maria Olbrich, Peter Behrens and Albin Müller. Sponsored by Grand Duke Ernst Ludwig of Hessen, they were able to freely develop here, and to explore new forms of design beyond common limitations. A central approach was the **Total Work of Art**, which was to unite life and art, and thus encompassed the design of the artist houses as well as all the details of their interiors.

As for the dwellings constructed here, they are considered to be the fruit of the first international building exhibition.

The Exhibitions

At the first exhibition on Mathildenhöhe, in 1901, architects and artists under the artistic direction of Joseph Maria Olbrich designed eight artist houses, the studio building and a series of **temporary structures**. In 1904 a somewhat smaller, second exhibition took place. For this occasion Olbrich designed a group of three houses as a constructed symbol of bourgeois living, which gave rise to additional temporary structures that were dismantled after the exhibition. At the third exhibition in 1908 (State Exhibition of Hesse), not only did the members of the artist colony participate, but artists and craftsmen from all over Hesse as well. Under the new direction of Albin Müller, this exhibition saw the construction of both a workers' housing estate – which was dismantled after the exhibition and rebuilt at a different location – and the famed Hochzeitsturm (Wedding Tower), also known as the Fünffingerturm (Five Finger Tower), Joseph Maria Olbrich's last building. As part of the last exhibition in 1914, Albin Müller designed a large rental barracks, which was destroyed in the Second World War, the imposing Löwentor (Lion's Gate) and new gardens. Once again, several new temporary structures were erected.



plan of the art exhibition at Mathildenhöhe, 1901



Mathildenhöhe, 1901



arial view Osthang plot, 2013
before the start of the Osthang Projects

THE OSTHANG PLOT



The Osthang is an underused plot located amid the historically significant ensemble of Art Nouveau buildings. Like a **secret garden**, it is waiting to be brought back to life. Situated on the eastern side of Mathilde Heights, the Osthang acts as an **important link** between the exhibition building and Rosenhöhe Park to the east. During the time of the historical exhibitions, it was the site of temporary structures; subsequently a massive residential building was constructed there, but was later destroyed in the Second World War. Since then there have been numerous attempts at an architectonic solution, but they were doomed by manifold reasons.



With our temporary programme this summer, we are aiming to introduce a **new type of use** to the site and to once again make the location into a public space for citizens.



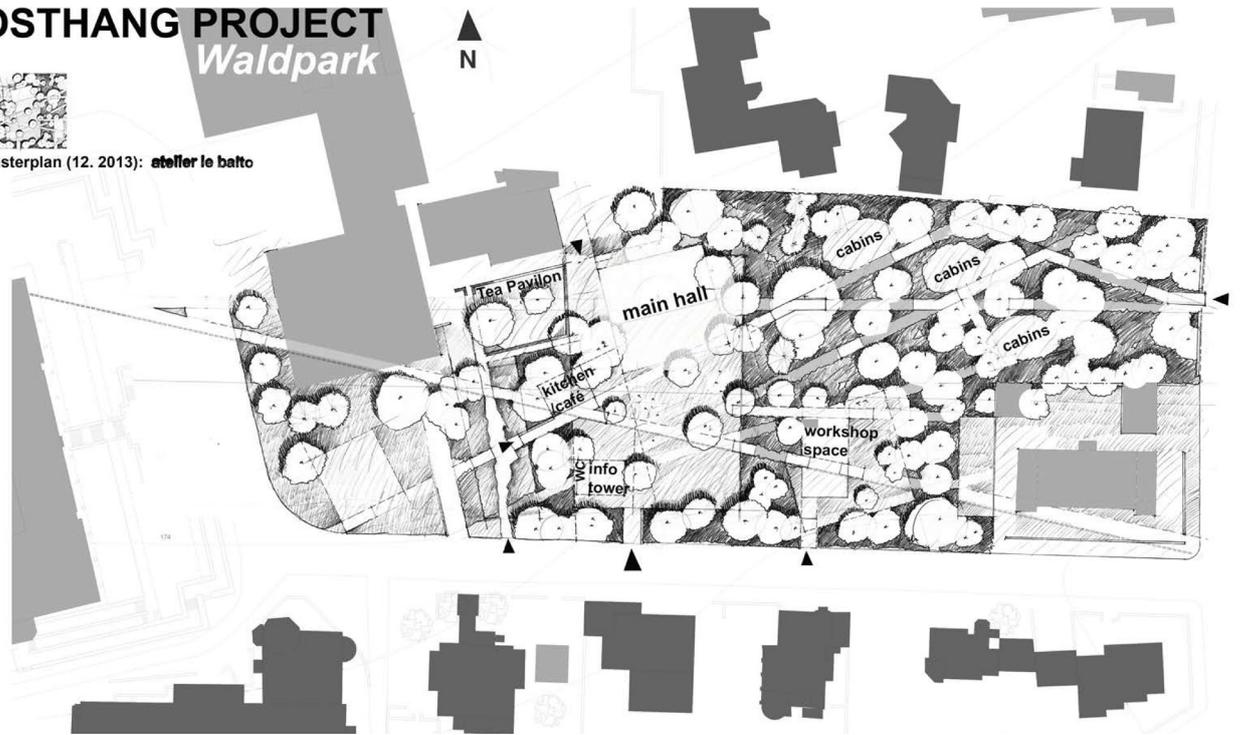
With an initial series of targeted and sensitive interventions, the Berlin-based landscape planning collective **atelier le balto** restructured and developed the existing vegetation. They are planning and building the garden as a foundation for the design work of the planning team and the Summer School.

landscape design of the Osthang, atelier le balto, 2014

OSTHANG PROJECT Waldpark



Masterplan (12. 2013): atelier le balto

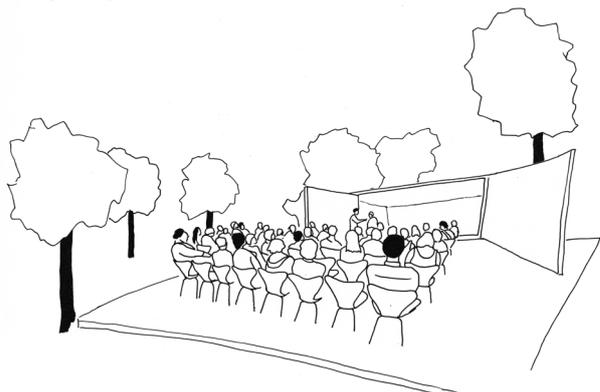


landscape design proposal for the Osthang plot, 2013
atelier le balto

THE BUILDING PROGRAMME

The goal of the Summer School is to design and build a public space ourselves. Furthermore, during this experimentally building process the themes of "participation in urban design" and the "future of communal living" will be addressed. For this purpose, Jan Liesegang (raumlaborberlin), curator of the Summer School, has invited experts from the field of experimental building to be responsible for respective parts of the building programme and to construct them and develop them on location together with the participants of the Summer School.

Events Hall



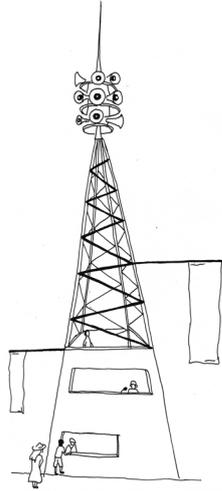
A small **Events Hall**, kitchen/caf  and public square are planned as a central communications area. During the entire duration of the festival and the subsequent building programme, and through the International Summer Course for New Music, daily discussions, presentations, dinners, concerts and film screenings on the theme of "communal living" will take place here. During the Summer School the hall will be host to communal dining, as well as speeches and workshops.

Caf /Kitchen



The Caf /Kitchen will be a public meeting place for participants, residents and visitors. It is to be a hybrid of a caf  and a minimal kitchen in which large groups can be cooked for. During the Summer School, the Osthang will already become a treasured public space. Not only will there be audiences for the public events, but also a great many Darmstatters who will come by to learn more about what is going on, observe the building process, seek out conversation or simply to have a coffee.

Info Tower



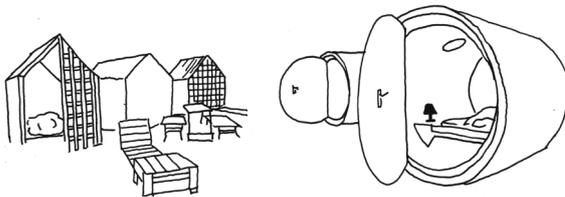
On display in the **Info Tower / Reception** will be the programme, the theses and any questions that may arise. Questions will be answered, programmes distributed, guests greeted, rooms allotted and toothbrushes sold.

Workshop House



The **Workshop House** is situated a little away surrounded by trees. Many of the planned discourses are organised over several days as intense talks. It is thus important to create a quiet and concentrated atmosphere.

Bedrooms/Cabins

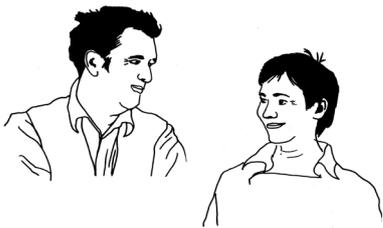


A place to spend the night involves a special sort of appropriation. The Osthang on Mathilde Heights is a highly interesting location in terms of urban history. Sleeping overnight in one of the **Bedrooms / Cabins** designed especially for this location provides an interface for personal behaviour and experience. Guests become part of a temporary community. The bedrooms can be in a structure, freestanding cabins or even tree houses. The designers and students can test their own dwellings and receive immediate feedback on their work from the guests.



TUTORS SUMMER SCHOOL

The teams invited by curator Jan Liesegang (raumlaborberlin) are experts in their field of work: experimental building. A mix of collectives and artists with varying cultural origins will focus an international dialogue on the theme of collective and experimental building. They will negotiate the framework conditions in the run-up to the Summer School and perform some initial preparations.



The Berlin-based landscape architecture firm uses the off spaces of the city – vacant lots, forgotten courtyards, parking lots – and imbues them with a certain self-awareness, radically turning a space into a place. In many of atelier le balto's projects there is an element of secret discovery, a certain poetry in the bringing to the surface what was previously obscured – the finding of spaces that seem somehow off the usual map we inhabit in the city. atelier le balto's guiding principles: just like the city itself, the gardens are places to meet people, to interact socially. But at the same time they are spaces to be alone, to look at the natural world, to watch time pass.

atelier le balto



La Jachère, 2009



Kunst Werke 01, 2004



Atelier Bow-Wow is a Tokyo-based architecture firm, founded in 1992 by Yoshiharu Tsukamoto and Momoyo Kajima. The firm is well known for its domestic and cultural architecture and its research exploring the urban conditions of micro, ad hoc architecture. Micro Public Spaces are devices proposed by Atelier Bow-Wow which create social platforms.

Atelier Bow-Wow



Guggenheim Lab Mumbai, 2012



Höhenrausch Linz, 2009



collectif etc is a group of young architects and graphic designers that work on the issue of civil society's autonomy in the transformation of their living environment. They think that everyone is able to be active in the making of the city. However, building and occupying space is a political matter and deals with power that some groups in society don't have or don't know they have. Thus, physical space transformation is a tool collectif etc use and share to experiment and accompany self-managed urban situations.

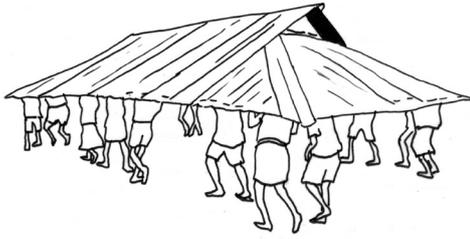
collectif etc



Place au changement, Saint Etienne, 2011



La salle UN:UN, Brest, 2012



ConstructLab is a collaborative construction practice working on both ephemeral and permanent projects. Unlike the conventional architectural process in which the architect designs and the builder builds, in their projects conception and construction are brought together. The designer builds and continues to design on site. The construction site is no longer the place of uncertainty where the design contends with reality, but the context in which the project can be enriched by the unexpected opportunities that occur on site.

ConstructLab



with école d'arts Anancy,
Anancy Haras, 2013

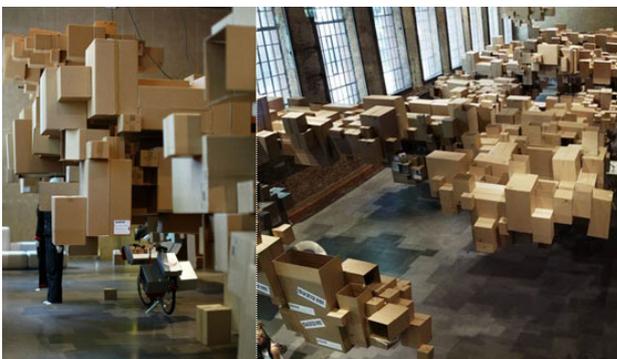


with Exyzt,
Casa do Vapor, Lisbon, 2013



Erlend was a co-founder and „chief eternal optimist“ of Fantastic Norway from 2003 to 2013. He is an optimistic architect of cooperation. He is engaged with building design, development strategies, cooperative design, mobilization processes, teaching and television production. His main focus is currently the work with Utøya. Where he is project manager and responsible architect for the building of a new youth camp. The project on the island is developed in close collaboration with the labour youth organization and the victims of the massacre.

Erlend Blakstad Haffner



with Fantastic Norways,
Cardboard Cloud, Oslo, 2011



with Fantastic Norways,
proposal for Utøya



Martin Kaltwasser studied art and architecture. He works in the areas of installation, object, design, performance, architecture, theory and urban studies. His solo artworks and those artworks which he produces in collaboration with the artist Folke Köbberling, are exhibited worldwide. He works usually site specific and combines research with a spatial, object-like, architectural implementation. Many of his projects are participatory, with the participation of volunteers concerned, „marginalized groups“, children and adolescents. For these projects, he uses the „city as a resource“, that means, reclaimed waste materials in urban areas.

Martin Kaltwasser



with Folke Köbberling,
Greenhouses, 2009



with Folke Köbberling,
The Games are open, 2010



m7red is an independent research platform based in Buenos Aires, founded by Mauricio Corbalan and Pio Torroja in 2005. Since then, it is focused on the formatting of complex scenarios and the performativity of regional networks by setting up strategical associations with activists, grassroots communities and experts from several domains.

m7red



model making day district 9



A vegetable garden on rooftop, Anyang, Korea



orizzontale is an architecture collective based in Roma whose primary interest are reactivation processes involving urban scrap. Intercepting places, ideas and things rejected from metropolitan (re)productive cycle, orizzontale activates collaborative "public acts" in the form of semi-permanent architecture or installations, in which material and immaterial wastes mutually restore each other's meaning.

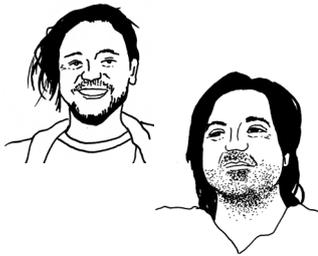
orizzontale



Le Orecchie di Giussano, 2010



Gondwana, 2012



Things that are planned for eternity are subject to the stiffness of perfection and therefore slowdown urgent action. This produces sadness. Studio Umschichten use temporary architecture and let secret wishes become a state of emergency. Their buildings represent an outcry for need, idea or passion. They materialize a certain theory, a problem, a condition or a constellation of mankind, machine and material. In their construction method they apply principles, which reflect a respectful handling of the used materials. Within the „Precycling-Principle“ a material is borrowed for building and after the deconstruction it is given back to the owner unharmed. Studio Umschichten work on the limits of fear, love and responsibility.

Umschichten



Pop Up! , Stuttgart, 2008



Villa Kownacki, Hamburg, 2013

