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KUNST
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KASSEL

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1777

kunsthochschulezassel

MILANO
APRIL
2007

SALONE
SATELLITE
PAVILLION
22/24
BOOTH C24

BERLIN
MAY
2007

KASSEL
JULY
2007

EDITORIAL

Welcome to the installation DAS FREMDE ZIMMER, “The Foreign Room”. “The Foreign Room” is a spontaneous co-production, made possible thanks to the support and commitment of a great many professors, together with their assistants and students, at the School of Art and Design Kassel.

Why spontaneous? Well, we only received the curator Marva Griffin’s unexpected invitation to participate in the Salone Satellite in Milan on 19th March 2007 - less than a month before the exhibition itself was due to start. Within a few hours, however, we not only had the ‘go-ahead’ from the School’s administration but also a number of enthusiastic professors on board, who were more than willing to lend their support to the exhibition and, most notably, the production of this publication. Moreover, my trusty assistant, the designer Heike Lehrmann, has been indispensable to this project, particularly because, among her many talents, she also speaks fluent Italian. Last but not least, 16 highly-motivated students agreed to take on the honourable task of representing our remarkable School in Milan and to accept the challenge of presenting their latest work here.

Why do I bother to mention all this? Quite simply because finding an art college where not only productive communication between the different disciplines but also within the student body is the norm rather than the exception is a rare occurrence. At Kassel, we are fortunate enough to enjoy an excellent culture of inspiring interdepartmental synergy, allowing us to combine our collective talents in the best way possible. The following pages are designed to offer a taster of what’s currently being taught at our School and, above all, who’s doing the teaching.

I hope this small sample is able to arouse your curiosity enough to make Kassel one of your travel destinations this summer, not only to enjoy the myriad of exhibitions surrounding the documenta 12, but also to attend the annual exhibition of the School of Art and Design Kassel - the “Rundgang”, which takes place from 4th–8th July 2007. The Rundgang is the highlight of the academic year at Kassel, whereby students from each of the School’s departments - Fine Art, History of Art, Art Education, Visual Communication and Product Design - display the fruits of their latest artistic work.

The readiness to undertake a journey into the unknown is a quality which I especially value. With this in mind, we seek to provide a stimulating learning environment, which encourages such explorations into previously unknown territory. In this way, our teaching programme helps nurture new discoveries and fresh insights.

I look forward to your positive feedback in response to our exhibit in Milan and hope that we will be presented with further opportunities such as this to participate in international exhibitions in the future. This would enable us as mentors of the creative future to collectively gain valuable experience which will in turn flow into our teaching at Kassel. For it is precisely the strengthening of interdependency and interaction between the different disciplines which such a group exhibition requires that is an integrated part of our School’s educational agenda.

The teaching philosophy at the School of Art and Design Kassel is not based on serving students with a ready-made recipe for success. Rather, it is geared towards creating a productive learning environment where students are free to discover and explore their own interpretations of the world. In addition, we encourage students to cultivate their own creative, artistic and academic stance and to allow their reflections and impressions of the world to flow into the aesthetic form of their work. As teachers, we are constantly forced to confront ourselves with a reassessment of our own interpretations of reality, and thereby to constantly redefine the fluid boundaries of our educational concepts. At Kassel, allowing thinking to go beyond the traditional confines of the teaching profession is not just possible: it is actively encouraged. That’s one of the reasons I’m promoting our School so vigorously.

Thus, “The Foreign Room” can be regarded as an installation, a publication and a production which is inseparable from the unusual dynamics of the place where it was conceived: Kassel - a self-contained and yet surprising small town located in the heart of Germany which, thanks to the documenta is placed in the spotlight of the art world every five years and boasts one of the most established independent art academies in Germany, the School of Art and Design Kassel, founded as early as 1777. Incidentally, it was one of the School’s long-standing professors, Arnold Bode, who founded the documenta sixty years ago. Nowadays, our academy still enjoys strong links with the documenta: many of my colleagues have already been involved in this worldwide unique art event in their capacity as artists.

But now to the Foreign Room. What is it actually?
Please be my guest and take a closer look at page 24 to find out...

Prof. Oliver Vogt

DOCUMENTA KASSEL 16/06 — 23/09 2007



K I S S
M E
A W A K E

C O N T E N T S /

P R O D U C T - D E S I

G N - M E D I A

G R A P H I C - D E S

I G N P H O T O G R A

P H Y I L L U S T R A

T I O N

CHRISTIAN KLOTZ

ANNE SCHMITZ /9
CHRISTIAN POPPEL /16
NIL ATALAY /20+33
PAUL ERTEL /22
JULIA SCHEICHEN-OST /23
HANNA KRUEGER /27
JENS OTTEN /28
BRUNO WINTER /31
TOBIAS AMTSFELD /32
ANNIKA FRYE /36+44
ANIKKA JURETZEK /36
MARTIN SCHULTZ /36
CHRISTOF GUENTERT /36
VEIT WOLFER /36
LEO BRANTSCH /36
SEBASTIAN DAESCHLE /40
EMMY GALLE /43
SABRINA HOFMANN /44

SLAWEK MICHALT /29
HONG ZHANG /12
BENJAMIN ZIBNER /6
MICHAEL WEBER /14+15

MARKUS LEFRANCOIS /24+25+35

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P R O D U C T - D E S I G N

The educational concept in the Department of Product Design revolves around enabling students to tailor-make their own personal study programme, guided by their particular interests and goals. Each student has followed a unique educational path, perhaps already having completed an apprenticeship in a practical profession, before beginning to study Product Design at Kassel. Our method of teaching picks up on and nurtures this individuality by granting students the freedom to cultivate and develop their own personal range of skills and repository of knowledge.

There is no single tried and tested way to successfully gaining a qualification as a designer; rather, graduates of our degree programme are each equipped with a unique portfolio of skills and expertise, knowledge and insights by the time they enter the job market.

Thanks to the flexible, unrestrictive structuring of the degree programme, students can choose from a wide range of course options throughout their studies. Intensive guidance is provided at every stage, allowing students to equip themselves with the necessary tools to complete their degree in the way most appropriate to them.

Our graduates are in a position to solve highly complex design problems single-handedly and competently, by applying the unique combination of artistic, scientific and technical design skills they have acquired during their studies, these depending on their own particular specialised field of interest.

The Product Design degree programme comprises three key study areas:
Designing / Artistic and Scientific Skills and Knowledge / Workshops

Designing
A designer's most essential skill is, naturally, his/her ability to design. In other words, he/she should be capable of grasping and solving design problems using design-oriented thinking and techniques. Though the process of familiarising students with the art of designing already begins on the first day of the first term, the task of learning the basic principles of design continues right up until graduation. Each design problem presents a unique challenge in terms of the skills and strategies required to tackle it with confidence. Accordingly, each new task or assignment presents students with a further opportunity to acquire and enhance their knowledge of the basics.

From the third semester onwards, however, students themselves choose projects from the following specialist fields:

INDUSTRIAL DESIGN / FURNITURE AND EXHIBITION DESIGN / DESIGN OF TEXTILE PRODUCTS / SYSTEM DESIGN / PROCESSES AND METHODS IN DESIGN

The combination of these five subject areas within a single degree programme is a feature unique to the Department of Product Design at Kassel. The success of our graduates supports the underlying rationale of this teaching concept. Moreover, it is consistent with current trends in the career field.

Nowadays, there is an increasing demand for qualified designers whose skills and expertise don't necessarily correspond to those of more classical designers whose main concern is the product's form. For this reason, the spectrum of design skills and knowledge graduates can offer obviously plays a crucial role in determining their future employment prospects.

Artistic and Scientific Skills and Knowledge
In this topic of study, students are taught a plethora of skills and knowledge, which enable them to approach a wide variety of design assignments with confidence and proficiency. The purposefully broad range of subjects on offer aims to provide students with a sound foundation in the following areas: design methodology, analogue and digital model-building skills, ergonomics, human psychology and marketing strategies, artistic and creative ways of working, knowledge of materials and familiarity with a wide range of manufacturing processes. The topic of study is structured into the following groups:

ARTISTRY AND CREATIVITY / HISTORY AND SOCIAL SCIENCES / MATERIALS AND MANUFACTURING PROCESSES / THEORY AND METHODOLOGY / TOOLS AND EQUIPMENT

Once again, there is no golden rule here dictating which subjects must be taken in order to become a proficient designer.

Rather, priority is given to allowing each student to further develop his/her personal profile of skills and knowledge in the most suitable way.

Co-operation with other degree programmes, departments and universities
Following an interdisciplinary teaching concept is of great import nowadays if students are to be equipped with the large spectrum of skills and knowledge essential for their success as designers in the future. With this in mind, the Department of Product Design at Kassel is in a particularly favourable situation. Its location within the School of Art and Design facilitates close collaboration with the Departments of Fine Art and Visual Communication. In addition, co-operation with other faculties of the University of Kassel, such as Architecture, Engineering, Town and Landscape Planning and Psychology, has long been an integral part of our teaching programme.

Graduation
Successful graduates of our Product Design degree programme receive a "Diplom", which is an internationally recognised university degree. From April 2007 onwards, it will also be possible to gain a doctorate in Design Science at our department.

Prof. Hardy Fischer



Anne Schmitz *Symbiont-Delta, a cup of tea brewed in a toaster*





Slawek Michalt *Typo-circus*, A1 Poster
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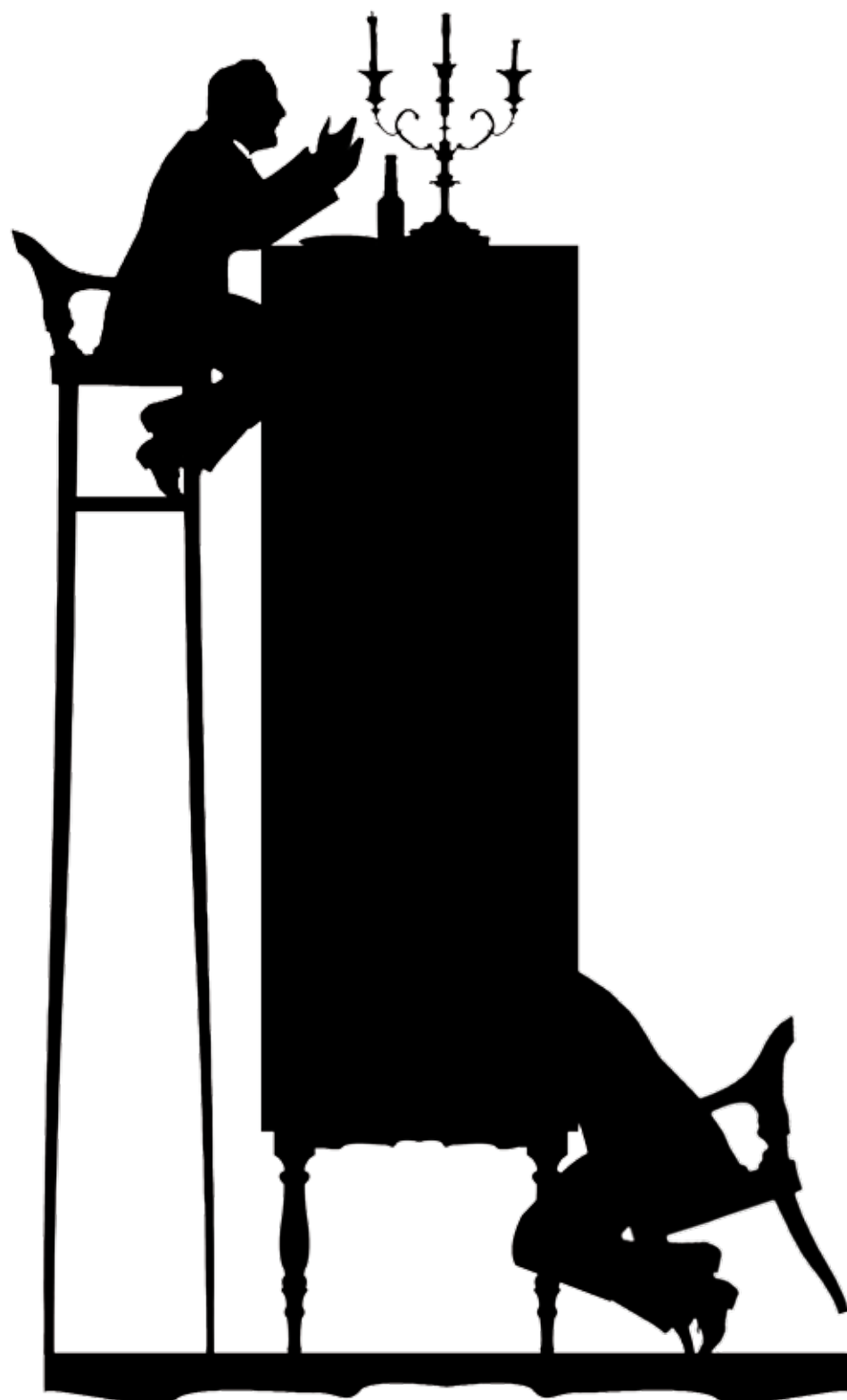
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Our method of teaching places particular emphasis on the continuous supervision of students' own projects and providing them with qualified feedback and critique. Students can also choose to work on guided project assignments, which are specially devised to demonstrate the use of visual media, such as placard design or publicity material, in a societal context. Likewise, great importance is

placed on examining the course of the whole design process from beginning to end - from the project remit through drafting and design to presentation and the final realisation of an idea. Introductory courses and project-based assignments are also offered to help students become familiar with graphics within the 'new media' and to encourage them to cultivate a creative approach to the internet.

Prof. Ott and Stein





I N D U S T R I A L - D E S I G N

PRODUCT
DESIGN

At the department in Kassel, students are not merely provided with a solid grounding in the technical basics of industrial design. Above all, they are encouraged to develop their ability to tangibly express their own ideas by single-handedly bringing them to fruition.

Likewise, our teaching concept places great value on the cultivation of a sensibility for the relationship between culture and form. Developing awareness for the design process itself as well as a feel for materials are further key aims of the teaching programme. In addition, students are taught to investigate and question the extent to which industrial design influences our collective perceived reality. Our teaching programme helps cultivate this awareness by including many parameters traditionally associated with sociology, philosophy, psychology, economics and politics as well as research into materials and future prognostics. Once students have begun to grasp the significance of these inter-connections, they are in a position to communicate this understanding convincingly in their own design ideas.

Designing and Simulation

Familiarity with classical design processes is not enough to enable students to discover their own problem-solving approach to design. Rather, they must also be prepared to experiment freely.

Inspiring students to engage on their own individual path of discovery is one of the central tenets of our teaching concept. A key determinant of the success of an invention is the extent to which the designer has been able to cultivate a carefree and enjoyable approach to design, thereby enabling him/her to visualise outside conventional boundaries and self-imposed constraints. In turn, this leads to a better understanding of the potential impact which a design decision can have on our social, natural and artificial environment. If we regard the development of the idea as the driving force behind a design process, then the process of putting it into practice could be said to be found in the cockpit. As is the case with flight simulations, testing a whole variety of possible strategies and realisations is an essential phase in product development. At this initial stage, all potential models and procedures are equally conceivable and appropriate, whether they are 2-D or 3-D, film or text, a functioning product or even a new service: no approach is excluded at the outset.

During this phase, students gather valuable experience in the process of concept development. Correspondingly, they gain first-hand knowledge of the importance of clearly formulating concepts and how this profoundly affects form in later stages.

Production and Marketing

Industrial design is always embedded in a particular context and as part of a process of social interaction. Similarly, it is unavoidably influenced by the underlying tensions between technology and artistic understanding. The paths which a particular product may follow during the various stages in its development are multifarious, rife with discussion and, above all, interdisciplinary. It is important for students to learn how the product-specific features of potential users, companies, engineers, markets, environments and new materials can be skilfully incorporated into the final design. Successful designers are all-rounders, able to move competently and confidently in a wide range of different subject areas.

It is therefore of indisputable advantage to students of design when they are familiar with the many ways and means of production: these include, for example, the manufacture of a small range through industrial mass-production to tailor-made one-offs. Every possibility can be tried and tested and incorporated as part of this learning experience. The process can just as much involve model construction, computer simulations and 3-D printing on the department's rapid prototype machine as experimentation in any of the numerous workshops in the School of Art and Design.

The ability of a designer to market his/her product is just as important a determinant of its later popularity as the quality of the original idea leading to its realisation. Each step on a product's pathway, from initial conception to release on the consumer market must be perceived as an integral part of the design process if an idea is to succeed in practice. With this in mind, the department is committed to working closely with industrial partners, allowing our students to gain experience later invaluable for their future careers.

Prof. Oliver Vogt





P H O T O G R A P H Y



Nil Atalay *Project Blue, experimental textiles*
20

An exceptional feature of the photography class at Kassel is its position on the cutting edge between visual communication and contemporary art production. Students are encouraged to compose and produce pictures within the self-determined framework of their own non-commercial projects. The “value” of a student’s work is not based on its commercial usability but rather on its originality and the artistic position it seeks to convey.

The development of a distinctive picture language is the most important prerequisite for becoming a successful photographer. With this in mind, encouraging students to develop a personal approach to the medium is at the core of the study programme. In addition, particular emphasis is placed on exploring the relationship between photography and other traditional media, such as painting, sculpture and installation. Furthermore, students receive instruction in the use of various chemical-technical and digital techniques in contemporary photography.

Participation in competitions, the organisation of exhibitions and excursions as well as co-operation with clients in the business, cultural and social sectors are also an integral part of the teaching.

Prof. Bernhard Prinz



D A S - F R E M D E - Z I M M E R

The Foreign Room is an experimental arrangement of objects and media, which are all on the look-out for others of their own kind: a cup, which can symbiotically use a toaster's surplus energy to make hot tea (Anne Schmitz), a reversible easy chair, in which surrounding objects can practically be made to disappear (Annika Frye), a table sculpture, which can be extended to twice its original length (Christian Poppel), a light, which thanks to an intelligent suspension system can be hung anywhere in a room (Sebastian Daeschle), a sleep assistant, which enables travellers to catch a restful forty winks regardless of where they are in the world (Sabrina Hofmann), Pepastar, a paper construction game, which provides endless possibilities for creating new shapes and forms (Bruno Winter), an apparently slanting chair, whose newly-developed textile unexpectedly transforms upon sitting into a comfortable and ergonomic seating arrangement (Nil Atalay), a steel surface, covered with tautened leather, which can be folded into a lounge chair with a simple twist of the wrist (Arne Amtsfeld), a steel chair, which radiates the charm of a delicate origami model (Jens Otten), a ten-key



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OVERVIEW

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musical instrument, which employs a revolutionary tonal scale allowing the player to dispense of complicated sheet music once and for all (Paul Ertel), a plant growing frame, which can produce exactly the amount of oxygen required by the inhabitants of a room (Leonard Wilkop), a chair made out of leather and steel, which forms a second skin on the sitter's back (Tobias Juretzek), and finally Bazi, which simply wants to be a plain table in an eating parlour (Emmy Galle). Who wouldn't come up with the idea of asking what such a room could look like in reality?

On display at Milan in the Salone Satellite 2007.

Students of the School of Art and Design Kassel:
Symbiont Delta / Toastercup / Anne Schmitz
Stülpomanie / Pouf / easy chair / Annika Frye
2Form / chair / Nil Atalay
Passform / chair / Tobias Juretzek
Tuesday / chair / Jens Otten
Collar / mobile sleeping / Sabrina Hofmann
DAS FREMDE ZIMMER / illustration / Markus Lefrançois
Raumtisch / table / Christian Poppel
Grat / loungechair / Arne Amtsfeld
Mobile Clips / Christian Klotz

Smove / lighting system / Sebastian Daeschle,
Deziphon / a ten-key musical instrument / Paul Ertel
Bazi / table / Emmy Galle
Pepastar / paper construction game / Bruno Winter
O₂Generator / plants for living / Leonard Wilkop
DAS FREMDE ZIMMER / newspaper / Slawek Michalt

F U R N I T U R E - D E S I G N

PRODUCT
DESIGN

Students of this subject are taught a wide range of skills, allowing them to develop a sensibility for the culture, history, aesthetics and psychology of the objects and spaces in our surroundings. By using a variety of experimental design methods and models, students are encouraged to successfully follow through their own impulses and ideas with concentration and dedication. In this way, they learn to achieve a design result by trusting in their own capacities. In the process, they also develop stamina and the ability to realistically evaluate their own design skills.

The aim of design is the creation of something new and unexpected outside oneself, which has been allowed to emerge and grow into a separate entity, regardless of the original purpose and intentions of either the student or the lecturer.

Our main focus is on 3-D design. This ranges from the production of matchbox-size 3-D drafts through 1:1 models to the construction of prototypes and fragments of spaces.

Essentially, design is a conversation, whereby the answers and questions primarily take the form of visual and 3-D formulations. This conversation can start with almost nothing.

Design-oriented thinking is initiated via hands-on, practical engagement in 3-D forming and making; movement/flow and materials play a central role in this process. Our understanding of design is that it is a form of searching based on a new idea or the reappraisal of an already tangible vision.

By placing particular emphasis on vital, practical forms of experimentation, it is possible for us to avoid losing touch with haptic, spatial, tactile and real experiencing in this day and age of digital design. Precisely the promotion of these qualities plays a central role in our teaching methods.

Emphasis is also placed on the process of students photographing or filming their own 3-D drafts themselves. In this way, the young designers simultaneously become visual recorders of their own work. This enables them to gain a new perspective and only then are they in a position to critically appraise their preliminary results. In fact, the design process itself can also be understood as an alternation between approaching and retreating from the issue at hand.

A further part of our teaching remit is to consciously focus attention on undesirable and unexpected incidents, such as accidents, which inevitably arise during the design process. Precisely these occurrences can provide the most interesting and instructive food for thought, often revealing a previously unconsidered way ahead in the unpredictable design process.

The process of clarifying and concretising an idea can be pursued in any one or more of the following specialised, on-site workshops: wood, metal, plastics, ceramics or modelling. Or perhaps digital work in the computer room or a conversation in the project room is more appropriate for reaching the next stage of the design process.

A continuous, interactive process of revision and reappraisal is unavoidable, and even desirable, when engaging in 3-D design: spaces and objects, which have been conceived in the virtual realm, must again and again be put to test in the real world if they are to be of practical use in their final destination.

Prof. Jakob Gebert, Carmen Luippold





Bruno Winter *Pepastar, paper construction game*
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EXAMEN

29. Juni
bis
08. Juli
2007

Absolventen und Meisterschüler
der Kunsthochschule Kassel stellen aus

EXAMEN 07	Eröffnung 28. juni um 19 uhr	Ausstellung 29. Juni – 01. Juli
Fuldatal Str. 10 34125 Kassel	Straßenbahn Line 3, 6, 7	und 04. – 06. Juli 15 – 19 Uhr
	Haltestelle Weserspitze	07. und 08. Juli 11 – 18 Uhr
		02. und 03. Juli ist geschlossen

Graduates of the School of Art and Design Kassel present their work
29th June - 8th July 2007
Hong Zhang *Poster*
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P R O C E S S E S - A N D - M E T H O D S

PRODUCT
DESIGN

First and foremost, the teaching of the design process is concerned with taking students' own personal interests seriously. A student's underlying motivation for wishing to develop a particular product, carry out a certain project or create an artistic work in the traditional sense is revealed through conversation. It is essential to discover the initial stimulus for a particular research issue and to keep this in mind throughout the course of examining and exploring individual design processes.

The process of creating and designing is a form of applied research: initially, it is of little importance whether it is concerned with genuine artistic authorship or rather a more practical design process. The teaching of design could be described as the encouragement of a personal engagement in empirical research. Only when both the motivation for and direction of an idea have been identified is it possible to determine whether it is art or design. Naturally, great ideas will not be artificially constrained in either form or content simply because they go beyond the seemingly clear-cut confines of the original assignment or the official university environment.

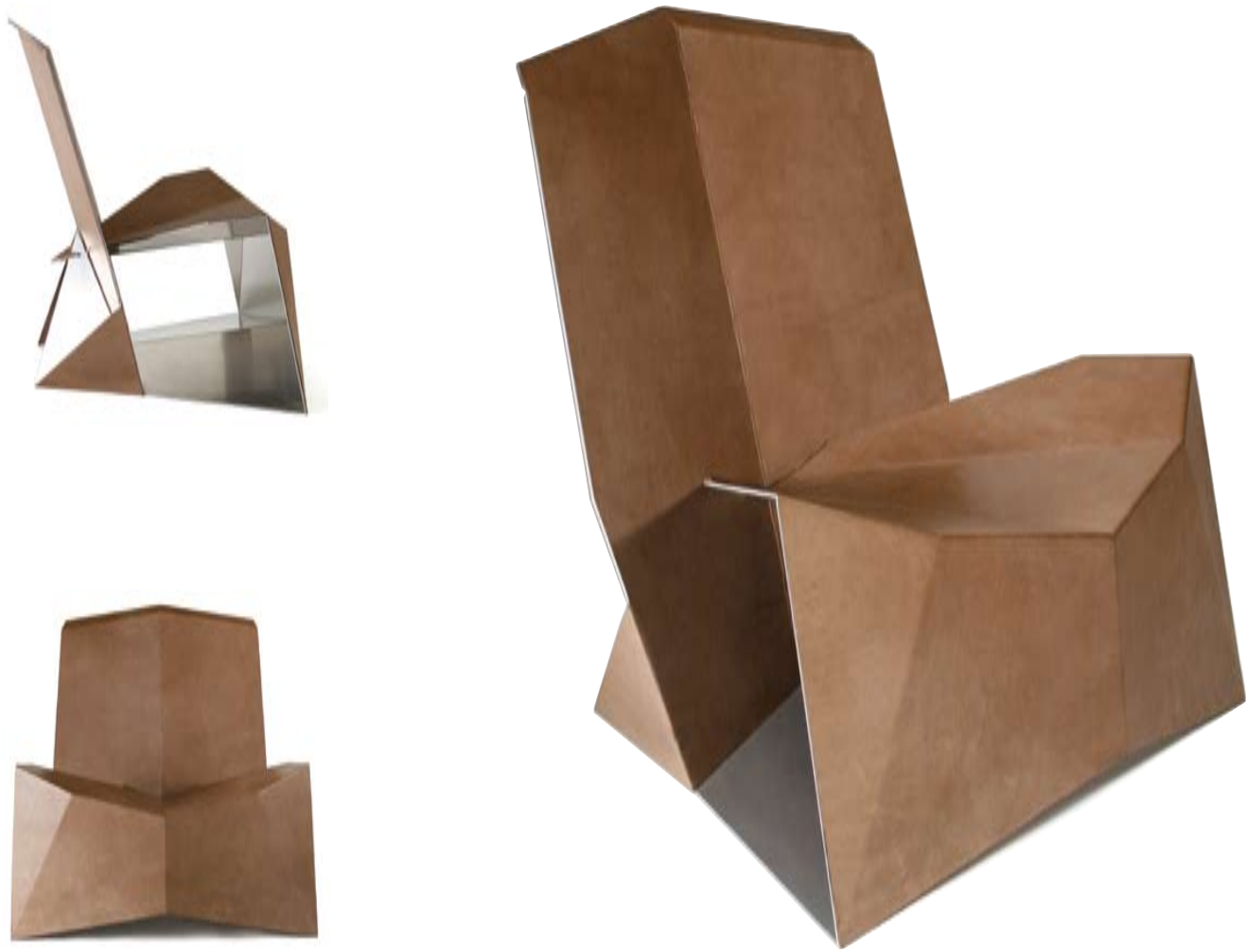
The form which an idea, an object or an exhibition takes can just as much be regarded as a temporary phase as a final product. Design is a process with an open outcome, in which every intermediary result is inseparable from societal models, public reception in everyday life or in a gallery, and the form or emotional aspects of spaces.

The process of creating and designing constantly raises new questions: for example, are there fundamental differences between art and design with regard to this process? If yes, what are they?

My primary interest lies in exploring the many aspects of this issue and its surrounding context.

Prof. Till Velten





Arne Ambtsfeld *Grat*, foldable loungechair
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Nil Atalay *2Form*
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ILLUSTRATION

With the rise of the Internet and other new media, the concept of illustration expanded in the course of the 1990s to cover not only artwork in magazines, books and technical publications but also other creative activities such as film, web design, games design, animation, character development, storyboard development, music videos and VJ-ing. As a result, many of the forms, styles, and methods of production and distribution in this field have changed radically during the last decade or so.

The medium that prefigures these changes is the comic, which has had a crucial impact on the working methods and iconography employed in these new fields of activity. As the first mixed medium to emerge in the 20th century, the comic represents a synthesis and an anticipation of all the various elements that characterise today's multimedia world: typography, layout, character development, scriptwriting, drawing, style, cutting, timing, lighting and numerous other techniques all play a role in comics and can be applied to many other media on more or less a one-to-one basis. The non-linear webcomic, for example, represents a new type of multimedia game.

In my opinion, the inclusion of comics in an illustration course offers the best and most economical way of preparing students for the new multimedia nature of this field. For a budding illustrator, what could be described as the process of artistic self-discovery is a long and difficult one. As such, the aim of a study programme in illustration should be to support students in the search for their own style, range and subject matter. This is a time when students should be given the opportunity to develop their first creative repertoire. If successful, this can provide the springboard for a lifelong, pleasurable search for new forms of expression. Here, students should be guided by their own individual talent, commitment, interests and enthusiasms.

Given the fierce competition in what is today a global market for illustration, it is now very difficult to establish oneself as an illustrator and to make a living from it. Only a few highly dedicated, talented and communicative artists succeed in pursuing this profession on a lasting basis. For this reason, students should consider very carefully whether the enjoyment they experience in drawing on an occasional basis is sufficiently intense to justify them entering an arena that is largely dominated by people who are nothing short of obsessive about their work. On the other hand, passion and a burning commitment are absolutely essential in what is, as a rule, a rather poorly-paid profession.

Many universities and colleges currently offer courses designed to train illustrators for what are essentially service jobs in the print media. In today's market, however, I believe that a study programme which develops students' authorial skills is not only more interesting but also more promising with regard to the prospects of subsequent employment. The key material of the Information Age is "content". Every single one of the numerous media channels, both existing and future, needs something to fill it. This in turn requires talented people who are capable of developing and visualising their content.

Prof. Hendrik Dorgathen





Annika Frye, Martin Güntert, Anika Schultz *Kinkajou, 100 EURO homes*



Christof Binder, Veit Wolfer *Meerdinger, 100 EURO homes*



Rolf Brantsch *Hedgehog, mineseecker*



Leo Wilkop *O₂Generator, plants for living*
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DESIGN OF - TEXTILE - TITLE - PRODUCT S

PRODUCT
 DESIGN

Teaching in the field of textile products design aims to impart students with a sound foundation in all relevant skills associated with the materials and techniques used in the development of textile products. In addition, students are also encouraged to develop an understanding of the meaning and role of textile products in their various functional, aesthetic and, most notably, spatial contexts.

Though teaching is primarily project-based, a practical introduction to the most common methods employed in textile production in the form of supervised workshop courses also constitutes an integral part of the study programme.

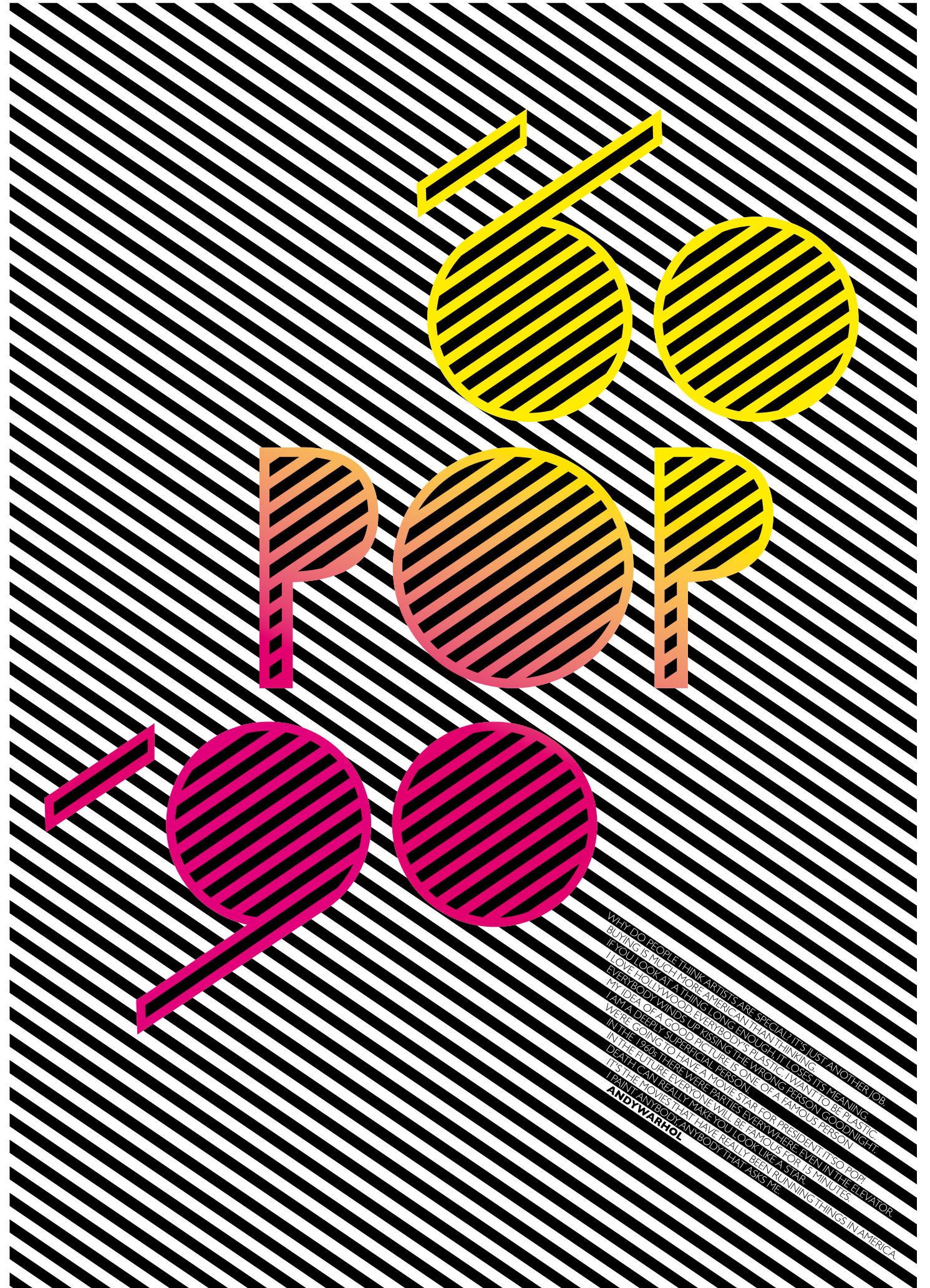
Students gain practical experience by engaging in their own empirical research, thereby enabling them to explore and develop their own unique ways of approaching design problems. In this way, students acquire skills in product development and decision-making, which in turn enhance their ability to independently approach the process of problem-solving. Students are encouraged to experiment with different materials and question conventional approaches to design as well as to rediscover and redefine the techniques traditionally employed to manufacture textile products.

The term “textile products” cannot merely be reduced to mean “twee decorated flatware”; rather, it represents a much broader, more complex field of research and development. By means of specific assignments, interdisciplinary projects and teamwork, students are able to gain a broader understanding of the field and its subject matter.

Prof. Isabel Bürgin



Sebastian Daeschle *Smove, lighting system*
40



Slawek Michalt *POP, A1 Poster*
41

NEW - ME DIA

Over the last decade, the expression “new media” has mistakenly come to be used as a synonym for each and every recent media development. This has led to the actual meaning of the term becoming more and more vague and moving further away from its original meaning. It is vital, then, that future students of the Department of New Media are well-informed about the actual content of the study programme on offer.

What, then, does “new media” really mean?

It is often used to merely describe the deployment of computer processing power in other media, such as film, photography and graphic design, which were already in existence before the advent of digital technology. This is, however, nothing more than the description of a process, rather than being a new product. The “genuine” new media, however, are inseparable from computer processing systems, such as the Internet, interactive 3-D animations (complex simulated realities), computer games and interactive installations. Nonetheless, even these true new media forms may fall back on conventional technology, depending on the task at hand. The World Wide Web, for example, is brought to life by photography, video, graphics and text. Similarly, computer games and 3-D animations use filmic images, such as camera and light, to represent space. Interactive installations are also based on projections of moving pictures, sound and/or light. In these cases, an interface is written which is based on computer technology.

Therefore, it is only the ‘products’ of the use of “new media” which are truly “new”. Interactivity and networking are just a couple of features of such products. And this is where the real focus of the Department of New Media’s study programme lies.

Our teaching programme isn’t geared towards training “operators” who will later merely be engaged in programming or using applications for others. Instead, we seek to encourage our students to develop their creativity and to think for themselves. In potential candidates, we are looking for those who want to understand, enjoy and learn how to use their own medium. We are interested in the application of computers in the whole of the media world. We expect our students to work on their own independent projects as well as to learn how to handle a computer professionally. To this end, we offer workshops and courses which impart students not only with technical skills but also with theoretical knowledge and expertise. The number of programming languages, applications and areas of use is so numerous nowadays that it is almost impossible for a single individual to learn everything or for us to offer an all-inclusive teaching programme. Because the main focus of the degree programme is on design and use, it is left to the students to decide which technologies and media they wish to learn and use respectively. Practical experience gained through supervised project work is also an integral part of the course. For this reason, the department actively fosters contact with industry, the media world and public institutions, thereby providing students with an indispensable opportunity to gather professional experience first-hand.

Prof. Joel Baumann, Olaf Val
<http://nm-khk.blogspot.com/>





Annika Frye *Stuelpomania - Puof, easy chair*



Sabrina Hofmann *Collar, mobile sleeping device*

SYSTEM DESIGN

The Department of System Design in Kassel is currently working towards specialising in the study of the health care sector, one of the boom industries of the future and so a potentially lucrative job market for future graduates of the subject.

System design is concerned with the design of and within complex social, economic and technological systems, thereby going beyond the remit of the more classically-oriented disciplines, such as product design and graphic design. In contrast to a more traditional, now antiquated understanding of design, the key focus of system design is not on a product's form; rather, it is an holistic approach which examines the initial analytical and projective phases of the design and development process.

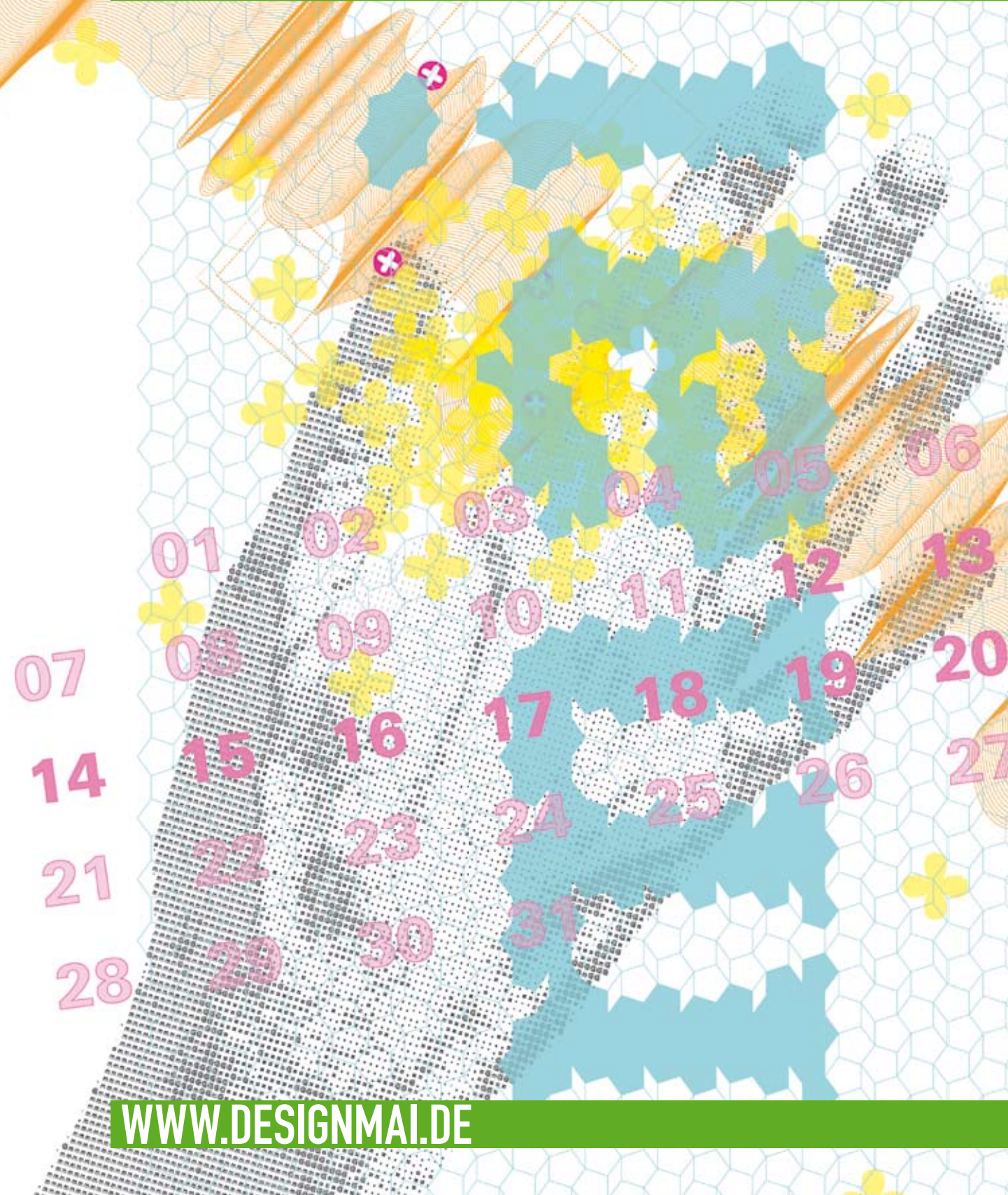
Due to its nature as an integrative area of expertise, system design can only fully develop its potential in close collaboration with other disciplines and departments.

Prof. Wolfgang Jonas

System design's particular strength lies in its assimilation of the complex interactions between human needs and economic and ecological factors as well as taking the desired technicalities into account. In this way, a new, fully-functioning subsystem is created which can be integrated into existing systems. User requirements are at the heart of a problem situation and necessarily flow into the design concepts for environments, organisations, products or services.

System design can be regarded as an applied research discipline because both the determination of the actual problem and the inclusion of unpredictable future contexts in decision-making processes are integral elements of the development of systems. System design can deal with a wide variety of problem situations, such as the user-oriented modernisation of a hospital ward, the structuring of a virtual city council or the issue of smoking in school playgrounds. System design assesses the problem in question, narrows it down and identifies its key factors. Using different design methods, solid future-oriented solution strategies are generated, thereby effecting a change in the system which, in turn, gives rise to the solution to the problem. System design means constant controlled change, aiming at adding societal and economic value as well as facilitating differentiation in increasingly narrower markets.

DESIGNMAI INTERNATIONALES DESIGNFESTIVAL BERLIN 12.-20.05.2007 DIGITALABILITY



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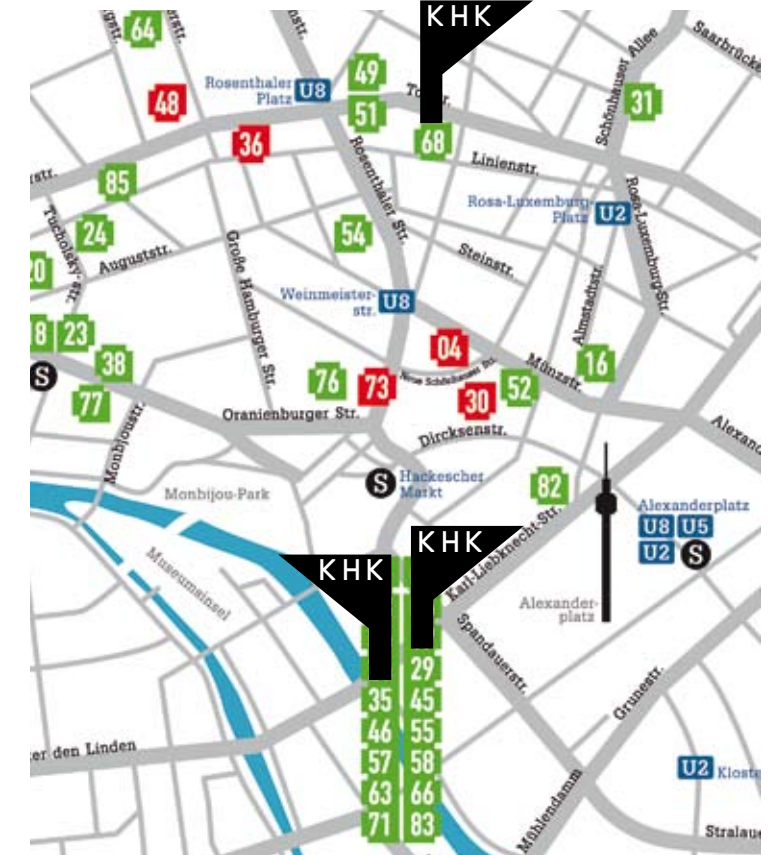
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All student work on display in this newspaper has been supervised by professors, teaching assistants and workshop staff at the Kunsthochschule Kassel:
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Professors' Gallery, Benjamin Zibner / Prof. Bernhard Prinz, Sebastian Isacu (Portraits)
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Deadline for all applications for the coming winter term: 30th April 2007

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RUNDGANG 2007

Once again the School of Art and Design Kassel invites visitors to attend the highlight of its academic year: the traditional "Rundgang", or annual school show, from 4th – 8th July 2007. At the end of each summer term, students at the School welcome interested members of the public into their studios, classrooms and workshops for several days. The Rundgang offers visitors a unique opportunity to gain an intimate "look behind the scenes", allowing them to gain an insight into the artistic processes and innovative forms of presentation, which characterise the daily teaching and working life at the Art School. During the annual school show, students from each of the School's departments – Fine Art, Visual Communication, Product Design, Art Education and History of Art – display current examples of their artistic and academic work alongside many of the numerous interdisciplinary projects they are involved in. Who knows, visitors may even discover yet another

"Oscar" prize winner for Kassel in the Animation Class or come across one of the future stars of the documenta in the Fine Art Department. Each year, a jury acknowledges the achievements of those students who have produced the most exceptional artistic contributions to the annual School exhibition in a public awards ceremony. In addition, a wide variety of interesting additional events such as artistic performances, workshops, lectures and talks, film screenings and theatre performances form an integral part of the Rundgang programme. Last but not least is the legendary football tournament where various teams comprising students and staff alike battle it out for the "Golden Shoe" on the sacred lawn of the adjacent Aue Park.
Opening Times: 4th – 7th July 2007: 11.00 am – 9.00 pm, 8th July 2007: 11.00 am – 8.00 pm