



URBAN LIVING LAB INTERNATIONAL DIGITAL WORKSHOP SUMMER 2020

REFLECTIONS AND PROPOSALS DURING AND AFTER
THE CORONA PANDEMIC

Urban Living Lab International Digital Workshop Summer 2020

Reflections and Proposals During and After the Corona Pandemic

Beuth University of Applied Sciences

Department IV - Architecture
Summer semester 2020

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Participating Universities:

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BEUTH HOCHSCHULE
FÜR TECHNIK
BERLIN

University of Applied Sciences



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Studying Architecture

International Partnerships

The Beuth University of Applied Sciences Berlin maintains contacts with a number of universities in Europe, and in South and North America. This is reflected in numerous collaborative projects and in particular, jointly undertaken design projects and workshops.

Partner universities include those in Milan, Florence, Naples, Amsterdam, Copenhagen, Alicante, New York, Havana, Santiago de Chile and Rio de Janeiro. Student exchange programs with these universities are actively promoted.

International Workshop

„Exploring the public city“ Together with the Technical University of Delft, the Universidad de Alicante, Politeknika Krakovska and the Hogeschool van Amsterdam, the Beuth University of Applied Sciences Berlin, takes part in an annual international workshop with about 60 students whereas each participating university hosts events on a rotational basis. This urban planning project focuses on current problems in regard to public spaces of the respective host country.

Research

The application and practice-oriented research is carried out through cooperative projects and business-transfer activities, which provide an in-

novative research culture that gives a decisive impetus for a practical teaching methodology. The research projects are carried out partly in cooperation with international research institutions as well as with industry partners.

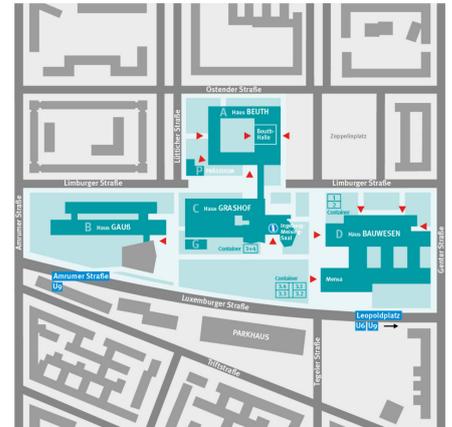
Career Prospects

The career prospects in the architectural profession have changed greatly and expanded in recent years. Besides the traditional areas of design and construction, a number of further fields of activity have developed since the end of the 20th Century, such as: building revitalization, energy-efficient and sustainable building design, urban reconstruction, refurbishment, historical building preservation, project management and controlling.

After the Student has been familiarized with the basics of architecture in the bachelor's program, the master's degree program leads further to academic development and specialization.

The master's degree in architecture represents the second stage of job skill acquisition in the architectural profession. This opens the way to professional, freelance work as an architect. But also in industry, in the construction sector, in state and municipal institutions. and in the areas of project and facility management there is a demand for well trained architects.

Where to find us?



Practice

The master's degree program in architecture pays special attention to practical relevance, and continuously realigns instructional content to the constantly changing conditions of the architectural profession and its related occupational fields. This is reflected in the design and project development themes as well as in the wide range of courses and seminars.

Our instructors come from a diverse number of construction and planning professions. Therefore, their broad range of expertise and problem-oriented issues and solutions add to and harmonize well with teaching content and methods. All potential aspects of future professional practice in various fields of discipline - individual work, teamwork and cooperative management • are therefore already part of the curriculum.

What is going to
happen in this
workshop ?

International Workshop

The following course summary is a brief overview of the course and the corresponding digital workshop.

Modifications may occur in dialogue with the participating institutions.

Participating Institutions

- Beuth Univeristy, Berlin
- Universidad IBERO, Puebla
- Federico Secondo, Naples

Process of the workshop

International student teams consisting of a maximum of 5 students with no more than 2 students from one individual institution work together using digital online medias like skype, zoom, drop box, Whats-App, etc. on the following topics:

- Reflect on the current situation and its tasks.
- Analyse precedents and impact on design professions and their production.
- Develop programs / advices / recommendations for action during or after the pandemic.
- Develop proposals in collaboration online (see first sentence of this paragraph) that will be accessible to all participants.

Excursion

Due to current pandemic a physical excursion to one of the participating universities cannot be confirmed at the

present time. To be discussed is a more intensive design period such as Summer Academy.

Background of the workshop

Crisis situations like the current Covid-19 pandemic can help us arrive at a fundamental new understanding of our world. Certainly, this pandemic will impact our world socially, economically, ecologically, technologically and in other ways. Our generation has not experienced a cataclysmic event of this dimension. Our responses will effect our lives and perhaps those of future generations.

Historically, there have been far more cataclysmic pandemics than Covid-19 and it is not unlikely that other pandemics will occur within our lifetime. The impact of this pandemic has been is ameliorated in some cases by foresight, cooperation, sacrifice and innovation. However, it has also been exacerbated by unpreparedness, greed and lack of resources. At the same time, cataclysmic events have and can decisively contribute to positive transformations of society.

What will happen next?

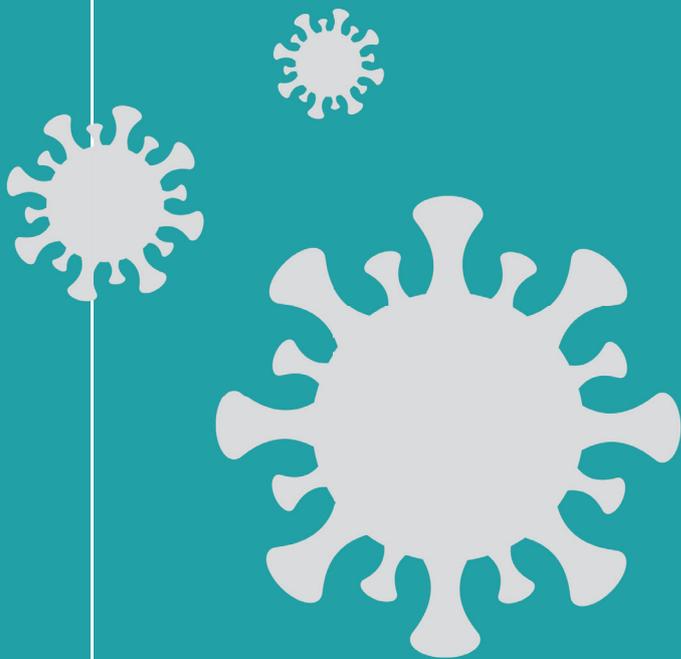
The deplorable health conditions during the 19th century influenced modern city and architectural design. Today, we are experiencing social, economic and political conditions and debates that prior

to the pandemic were hard to imagine or deemed by many as unrealistic. The current crisis raises many issues that impact the built environment and the design professions. In some cases, many of these issues are related to other global challenges and opportunities.

Goals of the workshop

During this workshop, we will first try to develop a greater understanding of the current crisis from both a personal and a broader environmental context. This will be followed by a look at how similar events effected society and our professions in particular. Then, we will try to identify the most significant issues raised by this pandemic as well as the opportunities and challenges for design students and professionals. Finally, this workshop will establish an ongoing platform to promote ongoing debate on holistic sustainable development.

How did we experience the COVID-19 Pandemic in Germany?



What is my experience with online classes so far ?

„What I miss most is working together with my fellow students at the university. The architecture lives mainly from the exchange among each other, which is simply much more difficult online. Sitting all day in your own four walls, alone in front of the PC tires me out and my concentration is not the same as in the lector hall. For me learning online mentally very tiring, but I also think that working online in home office is a chance that has to be used in many areas and we all have to get.“

Noemi Golbach, May 2020

„Online classes are physically tiring for me, listening attentively is more difficult. Discussions are not as vivid as in real life. Presentations are strange, as the speaker doesn't really see or hear the audience. However, I like the private chat option for little parallel conversations with fellow students.“

Wolfram Schubert, May 2020

„Well, it's much more exhausting. I constantly have the feeling of running out of time. Also I'm losing personal connection to my fellow students and everything feels like an absolute revision at the moment“

Florian Schwaighofer, May 2020

„Working online is something we all have to get - more or less - used to long-term. The current times forced us to us to create new ways to connect and people have to become more open-minded towards the tools and possibilities.“

Caja Heßler, May 2020

„To be honest, I think online classes really do have potential. Time management is more flexible, I'm saving time, because no transfer to the university is needed and you can't get infected with diseases. But I miss my fellow students, of course!“

Alexia Hornig, May 2020

What is my best experience with COVID-19 so far ?

„Even though it might sound strange, being infected and spending quarantine with my sister in a small apartment was not a bad experience. Both of us didn't show any serious symptoms, but had some interesting time together, deep talks and getting along with each other two weeks on little space without having nothing really to do. It was some kind of team building activity.“

Wolfram Schubert, May 2020

„Finally, some more jobs are appreciated. I very much hope that this will remain so in the future, even after the pandemic, and hopefully the pay for these relevant professions will be adjusted.“

Noemi Golbach & Alexia Hornig, May 2020

„I am glad I have my own flat. Living alone is bomb.“

Florian Schwaighofer, May 2020

„Throughout the whole time I was in the lucky position to be able to work from home or even in the office. This kept my mind busy and kind of held me away from overthinking.“

Caja Heßler, May 2020

„Thanks to the quarantine I did more workouts than usual and created a constant sport-routine for myself. But most importantly I am happy that people started focusing more over their hygiene and finally some jobs are getting more appreciated.“

Alexia Hornig, May 2020

What is my worst experience with COVID-19 so far ?

„The lock down in Germany wasn't really that hard compared to other countries and cities. Nevertheless, because of Covid-19 I could not see my family for six months, who live at the other end of Germany. Besides the exit restrictions, the closed university and the limited contact to my friends, the separation from my family was very hard.

But fortunately we live in a world where but the technology of today enables us to keep in touch with friends and family.“

Noemi Golbach, May 2020

„I had to stop my „intercambio“ in Mexico earlier and when I came back I couldn't hug anyone of my family and friends.“

Alexia Hornig, May 2020

„My worst corona experience was when I got the mail that my exchange semester in Mexico beginning in august has been cancelled.“

Wolfram Schubert, May 2020

„What I really miss is sitting outside in cafes, watch people passing by, hug my family and friends, go to the cinema and feel free and easy going. To miss these things so much of course also is a sign of a pretty privileged situation which I am conscious about.“

Caja Heßler, May 2020

„I am now definitely certain: I hate home office!!!“

Florian Schwaighofer, May 2020

What are my fears about COVID-19 ?

„The pandemic is a severe blow to the economy and it will take a long time for the world to recover from this pandemic. Unfortunately, it is already clear that the people with little money are the ones who are suffering most from the pandemic. Above all, I am afraid of what will happen when the virus hits countries where medical care, hygiene, people's poverty the economy are already bad.“

Noemi Golbach, May 2020

„I am afraid nature conservation is forgotten and also that there will be less humanity.“

Florian Schwaighofer, May 2020

„I am afraid that digitalization comes even faster, that there will be more monitoring and that economy will not recover so fast.“

Alexia Hornig, May 2020

What are my hopes about COVID-19 ?

„I hope that in the future people keep valuing the currently so-called „essential work“. The pandemic focusses us on what kind of work is really necessary to be done and should be paid better. I fear that on the other hand little job-owners and entrepreneurs will not survive the crisis well and will be replaced by big companies. This is going to make our cities more uniform and boring.“

Wolfram Schubert, May 2020

„I hope we can use the pandemic as a bridge to reassess the importance of social fabric and sustainability against materialism and overproduction.“

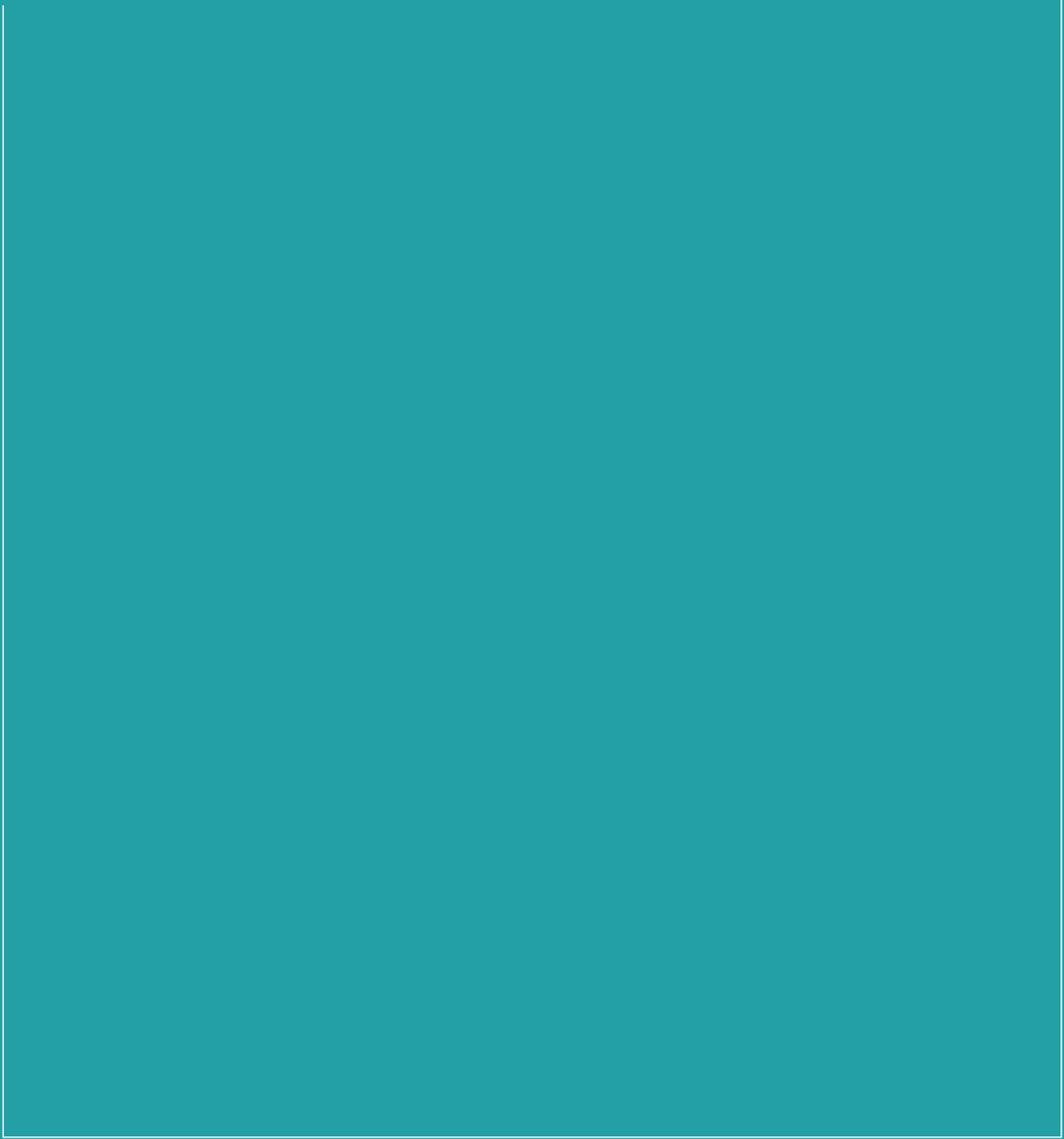
Noemi Golbach, May 2020

„We try to appreciate the little things.“

Alexia Hornig, May 2020



The students came
up with creative
solutions !



- 01 Housing - The New Normal
- 02 Housing - adapted to contingencies
- 03 Public Transportation - Hybrid Public Transport
- 04 Public Spaces - The Hexactivation
- 05 ART - Artistic and Cultural Connection System

HOUSING

adapted to contingencies

LEVERAGE POINTS AND METHODOLOGY

The topic of the group which was determined in the very first few sessions was called „Housing adapted to contingencies“ and dealt primarily with the problem of the inability of living spaces to adapt to the special situation and conditions during a pandemic. The question of how to make our apartments more adaptable, qualitative and better compatible with quarantine or working from home was meant to be in the work’s focus.

Leverage points:

- Transcending paradigms: office work outside the organization
- Add, change, evolve or self-organize the system: transform the workplace from an office to a home with the flexibility of creating extra space.
- Positive feedback: motivation from being able to see your colleagues from time to time and meet the company’s goals and your own.
- Delay: disposition of time to carry out the solution and organizational decisions that can affect the transcendence of the project.
- Stock structure: infrastructure of work space and preventive care for a future contingency.

Methodology:

1. Investigation.
Housing, home office, typologies, effects in architecture due Covid-19.
2. Problem and Justification.
Housing problems occasioned by Covid-19.
How our houses can be prepared for a pandemic, and how they can be better?
Adapt the existing housing not only for contingencies and pandemics, but also to work afterwards in the most effective and human way as possible.
3. Study cases.
Different housing typologies around the world and what can we take from them?
Flexible houses.
Housing reduced to essential.
4. Schematic proposals.
Sketches.
Operating diagrams
5. Adapt 2 housing typologies in order to work now and in the future.
Project.
Diagrams in isometric and section.
Function.
Furniture.
Visual representation.

Development:

The core of the research was made up by interviews with 22 people with different backgrounds and different lifestyles.

The questions referred to longings related to homes during the pandemic, working from home, structuring everyday life and overall to living a good life at home in spite of everything going on these times.

The evaluation of the answers was seminal in terms of developing various solutions. We compiled conceptual sketches of ideas for new adaptive living with focus on space-saving interior work.

The following images show an excerpt of the outcome.

isometric housing adapted to contingencies



INTERVIEWS

We interviewed 22 different people, with a different lifestyle, of different countries (Mexico, Germany, Thailand and Italy) between 18-50 years old with a medium purchasing power.

Questions

1. What spatial problems do you think contingency has brought you at home?
2. Have you made any changes inside your house to facilitate certain activity During the contingency?
3. What would you change in your house to feel more comfortable and happy?
4. Do you have a privacy area where you can work and focus? If not, where do you work or take online classes?
5. Which is the most important activity in your day without considering work or home-work?
6. In which space of your house do you spend more time? (in addition to your room)

Do you have a privacy area where you can work or take online classes?

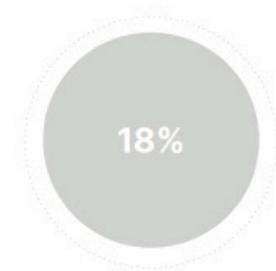
From 22 people:



Work in their room.



Don't have a work space.



Have a designed work space.

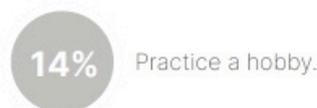
What does this tell us? People need quality spaces to work.

Which is the most important activity in your day without considering work?

From 22 people:



Do exercise.



Practice a hobby.



Cook.



Watch movies or series (relax).



Spend time with family (breakfast and dinner).

These activities are carried out mostly in the **living and dining room**.

What does this tell us? We need to pay attention to common areas, they have to be adaptable, flexible and enjoyable.

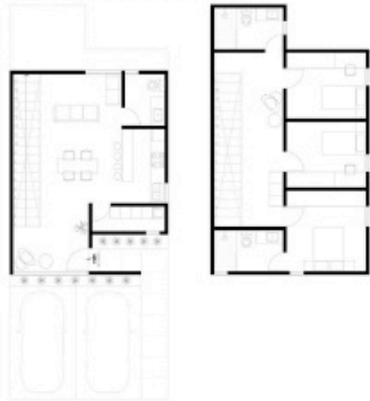
DESIGN PROCESS

how decisions were made?

we consider...

normal uses and activities **emerging** uses that may arise over time **new** as a result of the pandemic

in house with  family members



Normal uses and activities:

- cook
- eat
- time with family
- rest
- sleep
- bath

this lead to a **basic architectural program** guided only to the 'essential'

- kitchen
- dining room
- living room
- bedrooms
- bathrooms

Due the contingency the user need quality spaces to do **homeoffice** or **homework**.



Human beings need **light**, **open spaces**, and **fresh air** to promote mental and physical health.



Due to the current pandemic and those that may occur in the future, houses must be prepared to promote **health** and **hygiene** of their users.



Families and their **activities change** over the years, they need **flexible** rooms that can change with them.



- a **studio** and flexible space
- b **patio** with a secondary access
- c **genkan** as a cleaning tunnel
- d **flexible room** prepared for change

changes and needs interpreted as spaces



At home, users need a private and isolate **space for work** to promote concentration and contribute the separation of activities.

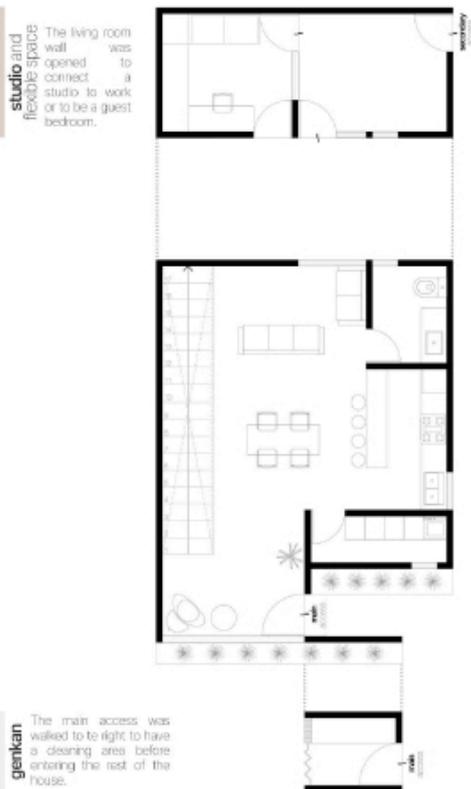
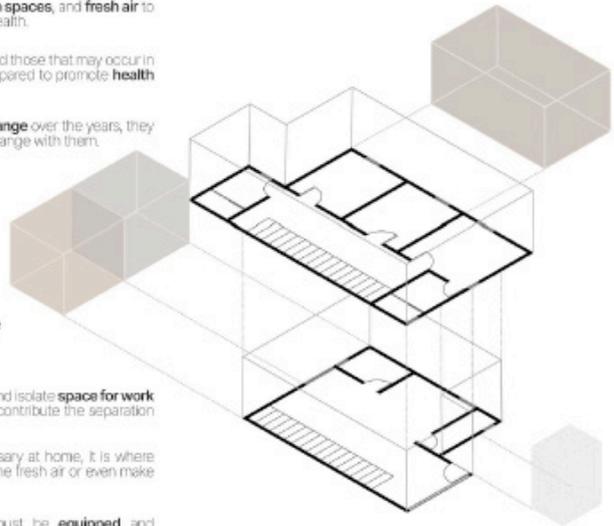
Patios/open spaces are necessary at home, it is where users have the space to breathe fresh air or even make an orchard.



From now on the houses must be **equipped** and **prepared** with a space to sanitize users.



Bedrooms should be **flexible** to transform with the user needs.



studio and flexible space
The living room wall was opened to connect a studio to work or to be a guest bedroom.

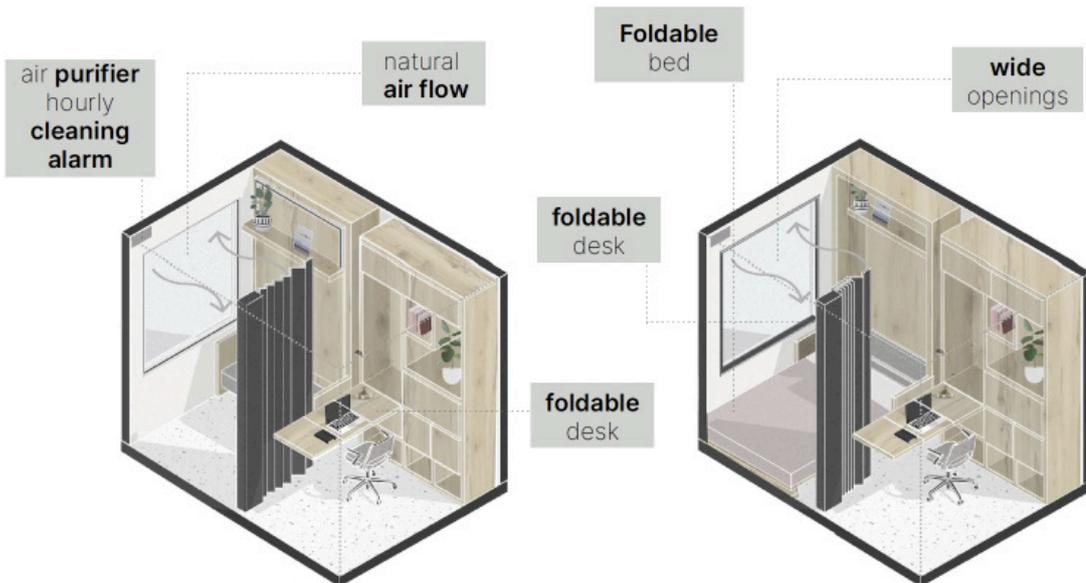


patio with secondary access
The wall of the living room was opened and a patio was added that also connects to the studio so both spaces have better lighting.

flexible bedrooms
In order to make the secondary rooms more useful, the wall was removed and it was replaced by a screen to be able to change the rooms according to the user's needs.

genkan
The main access was walked to the right to have a cleaning area before entering the rest of the house.

studio and flexible space
uses and activities



flexible areas prepared for a contingency

Area consisting of 4 spaces that is closed from the room to isolate these spaces from the rest of the house in case of having a covid patient.

folding screen
To be able to close the living room and that it is together with the bathroom, patio and flexible studio are isolated from the rest of the house.



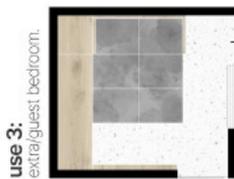
studio and flexible space
uses and activities



Includes a desk, shelves, storage areas, plus a sofa for occasional lounging.



The studio is transformed for two people since the closet has a folding table next to the sofa so this works as a chair too and two people can work in the same space.



The formal desk folds for more space and the sofa transforms into a bed for the space to function as a bedroom.

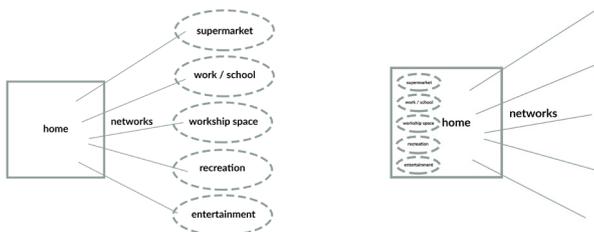
Adapt and nourish homes with autonomy and sustainability to survive the new normal and construct a better world for future generations

Introduction

The importance of domestic space during the pandemic gathers a wide range of needs and reflections in relation to the areas of traditional typologies of houses and their monofunctional architecture.

During this pandemic, it is up to us as human beings to promote autonomy, with an individual and community approach, from design strategies and methodologies to keep the population healthy. This health is not related only to the physical well-being and the immune system, but also to the balanced mental and spiritual state.

The intention of the research and solution proposal during the international workshop is to provide a guide that inspires people to improve the domestic space to attend new activities from a perspective that denies the continuity of a fragile economic and social system that has become visible during this pandemic.



Home and networks before pandemic (li), Activities that had to be adapted in part to the new normal after the pandemic (re)

Deconstructing our discipline as we know it: sustainable approaches from a horizontal perspective

Objectives

The first research approaches were based on the impact of globalization in different aspects of everyday lives, the hierarchy it follows and all the pros and cons this system has. But also how covid-19 has made this disadvantages more evident.

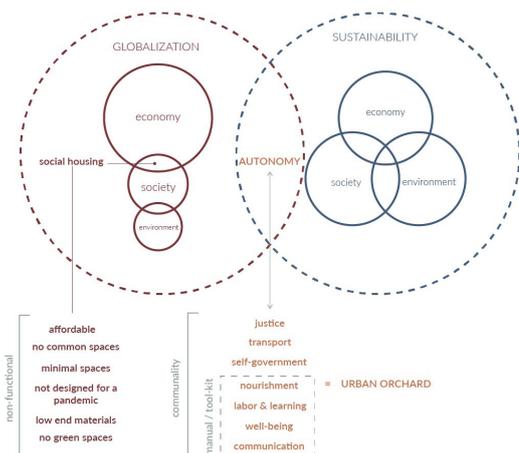
The house has become the central space of the habitat. However, it is considered pertinent to analyze it from its mere functionality. The house is known as a centrality, so it must be represented in a pertinent way related to the human being in order to be able to form part of the entire habitat.

The first objective of the following research is to recognize the ruptures of the actual system that follows the concept of housing and how can it be substituted.

The second objective is based on analyzing the disadvantages of housing during the health emergency, although some already existed before the pandemic.

The third objective seeks to generate the beginning of a self-construction manual that encourages improving the ruptures found within what is currently offered by housing related to the new normality.

And finally the fourth objective is to openly publish the proposals found inside the manual to start communication and local networks.



Analysis of systems

HOUSING

THE NEW NORMAL

Methodology

Architectural manifestations that are spatially accommodated according to social segregation within the world's megacities, have shown great inability in relation to their (dis) functionality and paradigm. Adding to this also the dynamism that exists in the cities, which has accustomed most of the human beings to maintain a life full of acceleration, deficient in calm and well-being.

Generic architecture is questioned, mainly the one related to housing, because it is the one that misinterprets human needs and even in many cases imposes them. Throughout history, the domestic space has been transformed from a concept called home to a limited area dependent on the economic affordability of each person or family. Forgetting with it also the obligation to provide spaces that not only fulfill the sole function of protecting human beings from the outdoor, but also to house them for activities related to spiritual, physical and mental well-being. In addition to appealing constant construction of community autonomy.

These globalized constructions are interpreted as a guiding part and the beginning of the industrialization of life. This is because the house is known as the central space for settlement and protection from other organisms. But this home can only be inhabited in a city, when it has interconnections that can provide basic human tasks such as food, communication, health, the spiritual, etc. This is specifically because the production of housing itself does not generate any space in which the inhabitants can start self-management and autonomy from any perspective. In addition, from an environmental perspective, housing has been one of the main causes of pollution within cities, arising precisely from this poor implementation and construction of domestic space and its infinite network that needs to be

traveled to support it. According to Huw Heywood studies, only city buildings are responsible for 40% of CO2 emissions. While the shortfall is divided between transportation, fossil fuels and others. Although in reality, having a network is not exactly criticized, but the way in which this network is managed and organized represents a breaking point between what could cause segregation or community.

It is necessary to understand that the coronavirus pandemic has demonstrated this deficiency of housing because the majority of people, who have a house in the world, have had to stay in it for several months without being able to go to public spaces.

Currently, there are millions of houses built and inhabited that are not enabled to fulfill the necessary functions of a home. Although it is pertinent and necessary to think about new types of housing and to the right to have one. But, in actual time it should also be considered that the possibility of acquiring a new home during or after the pandemic may appeal to a utopia, because of its affordability.

All mentioned previously is reflected in a more brutal way during the pandemic, which clearly shows the fatality for deconstructing an architecture rooted in functionalism and from a doctrinal perspective. The idea of transforming these thoughts arises through a methodological proposal of architecture related to the domestic space that does not obey the impositions of a system, but rather proposes a way out of all our object and space within the home that was elaborated and designed from a perspective related to classicism, patriarchy and in some cases, colonialism.

An attempt to start to rebuild the habitat from an approach that attends to the beginning of the liberation of the imposed systems in which the home no longer represents a product that can be consumed, but is a reference to a volume adapted and appropriated by its members for a social benefit, which involves two aspects: the individual and the common start of autonomy and communality.

However, this system liberation does not intend to get involved in architectural memory, because despite the fact that the structuring and involvement of the profession in relation to housing constructions is criticized, it is not considered pertinent to reinterpret or eliminate the existing volume as first step to intervene into the domestic space in order to promote autonomy and self-management. On the contrary, the objectives are based on promoting assisted self-production to direct interested users publicized as open source. Within these manifestations and reflections, it is established as the initial methodology for the development of design proposals to visualize the problem in the nearby urban environment.

Accordingly, the design begins with the intention of covering six important points within the manual:



Content of the manual and specific approach

Results

Bedroom and spending space apart, maybe by one extra (half) room
Game Room separate the rooms and spaces clearer
Balcony, more space to Cozy
better light conditions A flat with a garden **exercice balcony**
 Have a better internet and a fridge in my room **Make my homeoffice more comfortable**
A bigger garden I would change my garden A bigger garden or a terrace
bigger private rooms More open spaces **Fix my terrace** My homeoffice space
Open spaces spaces A bigger garden **A room for games & recreation activities**
Specific spaces for each activity Have a room to farm **Decrease closed spaces**
 Have a garden **communication with public space** Terrace & garden
Spaces dedicated to study and learning **Install a pool garden**
garden Change kitchen A larger patio Have bigger spaces
natural lighting Build install a pool study and music room
Game Room more Space to receive visitors **Bigger Private garden**
 space for plants **garden orientation** fix my patio **A better computer**
 and gym **Having an adequate space to exercise** **Have a tank** Accumulate fewer things **Change my workspace**

Answers to the question: What would you change in your home during the pandemic?

"It requires total commitment and full time available to serve and care for it"
 "I have learned to use my time better, have patience and learn to take care of more living things, improve my feeling of happiness and well-being and also reduce my expenses, learn the different needs of plants and enjoy organic food, apart from the feeling that leaves the record of a job and a good dedication"
 "It is important to create this bond with the earth, to have a more natural and grateful life with Pachamama, the bad thing is that an average urban garden does not yield enough to have a self-sustainable diet."
 "Consuming water for irrigation, we try to collect rainwater in the rainy season, but when there is not enough water we use for irrigation."
 "I am more aware to the conditions of nature: water sun rain wind earth food"
 "It is nice to see it, relaxing to work on it and rewarding when you can harvest something"

"Many positives, not only food, but also energy and therapeutic garden work."
 "I can build a composter"
 "Positive, seeing the growth and development of plants inspires me to recognize in nature the perfection of creation."
 "You feel a better vibe in the house."
 "Generate a part of my food and make my niece interested in the production of vegetables"
 "We always have fresh kitchen herbs, tomatoes, cubsgrines and well what we grow. Even psychologically it feels better to eat something that you cared for yourself and watched grow."
 "Positive! I love my own aromatic herbs and also celery and radishes. Tomato, etc. It is very fun to take care of them and watch them grow!"
 "I recognize the work of the farmers and now I collaborate a little by planting some vegetables, and being in contact with nature makes you more human, I admire the plants. Its development and I recognize all the qualities of them. I am learning how to eat more natural and nutritious"

"The atmosphere in the home is more pleasant. Everyone in the house wants to be by the garden. I took advantage of composting. It teaches you about responsibility and sensitizes yourself with nature."
 "It is a very enriching hobby, now I have food that I grew or cultivated myself, it is a cycle and it goes hand in hand with composting, vegetables are richer in flavor."
 "I can consume what I grew, benefits in healthy and nutritious food, economic savings"

Answers to the question: What positive or negative aspects have you noticed since you have an orchard in your house?

The following compilation shows some excerpts from the manual and is a technical guide to start self-production from home. It is an example of a manual based on the beginnings of the representative concepts about autonomy.

This toolkit aims to accompany users with recommendations related to start from the general objectives that an autonomous life entail, individually and collectively.

The following concepts were explored in relation to generating a better lifestyle during pandemic by promoting autonomy, self production and networks.

some excerpts from the mauel:

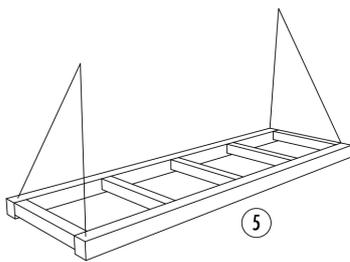
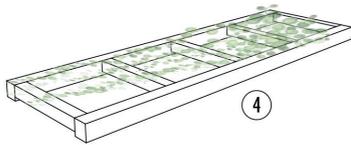
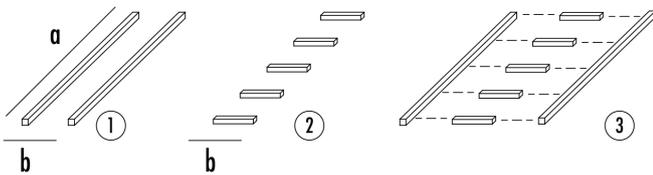
The New Normal

26 | FINAL PROJECTS

For the activities that have to be done from home in a remote mode, environments are taught that can improve people's concentration.

labor & learning

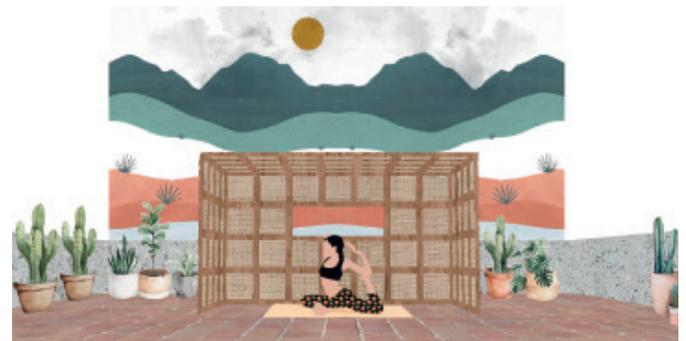
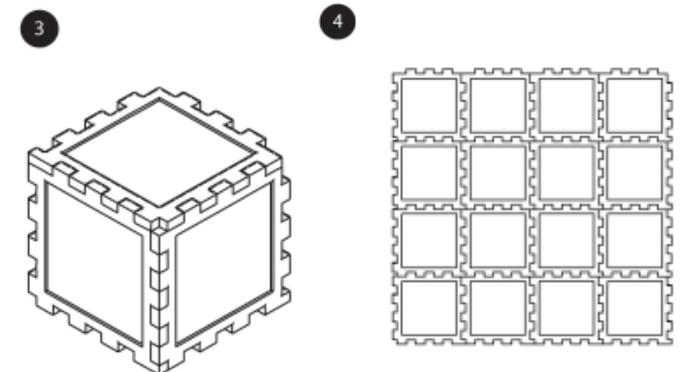
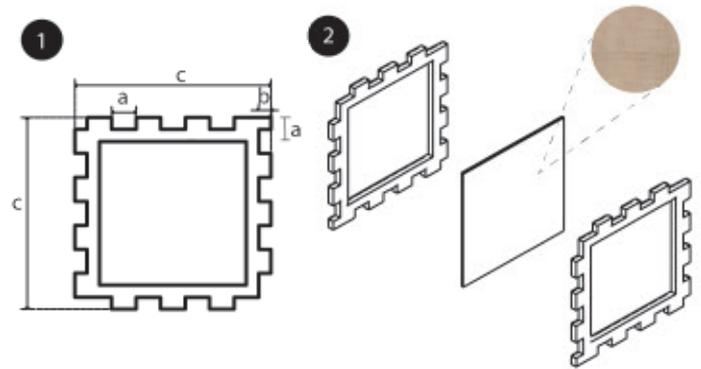
Home office / studying / online classes / concentration



Having well-being and health often does not have to depend on other organisms, here you find spaces and advices to maintain a resilient physical and spiritual state.

well-being

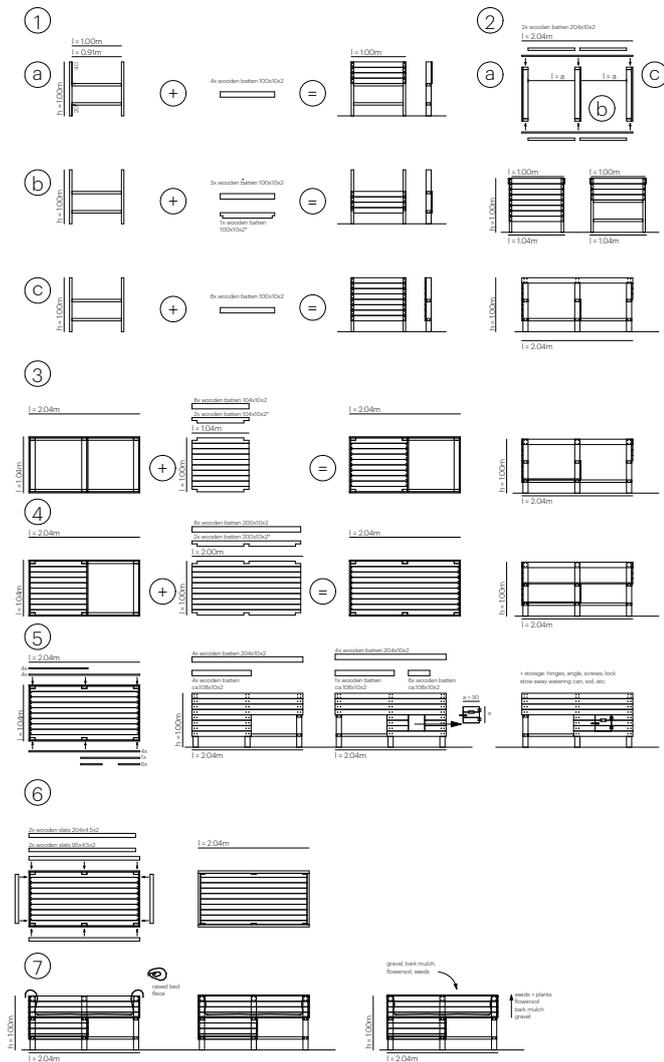
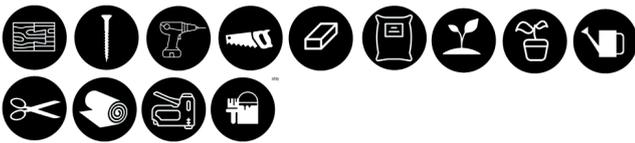
Meditation / Naturalistic medicine / Recreation



Learn to build individual gardens and orchards in your home, in order to start autonomy or create food network.

nourishment

Orchards & garden / green space / food sustainability and food network



In order to achieve community autonomy and create networks between human beings, it is necessary to maintain an open dialogue to promote changes of thought and opinions.

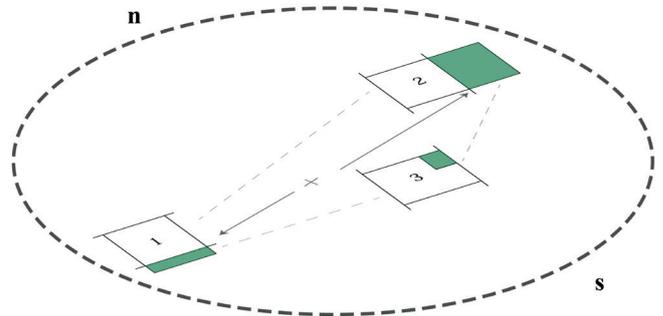
communication

Importance of communality / related to orchard



Positive effects of communication

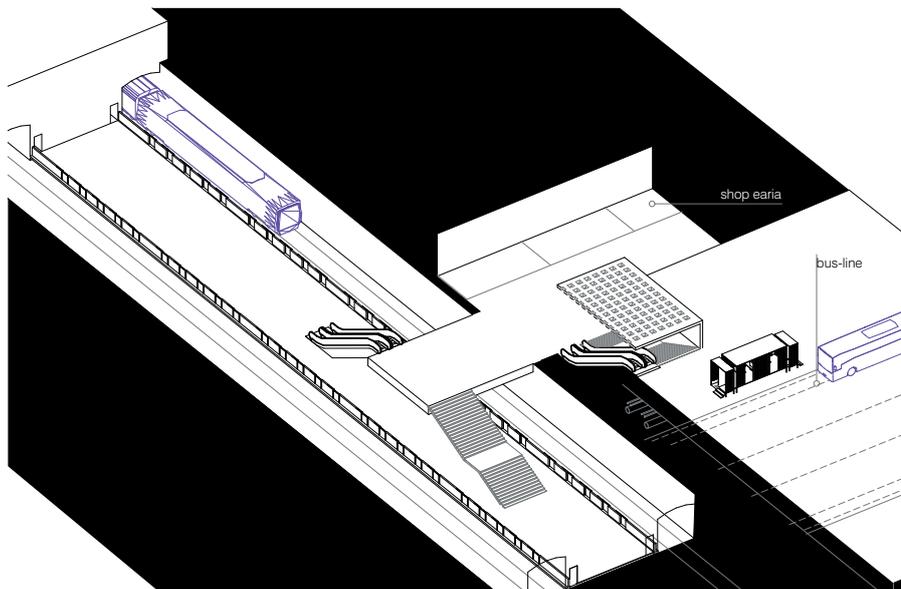
1. Regenerates the social fabric
2. Reinforces the community in a neighborhood or in an interfamilial way
3. Promotes community autonomy



PUBLIC TRANSPORT

Hybrid Public Transport

RESTRUCTURING OF LOCAL PUBLIC TRANSPORT

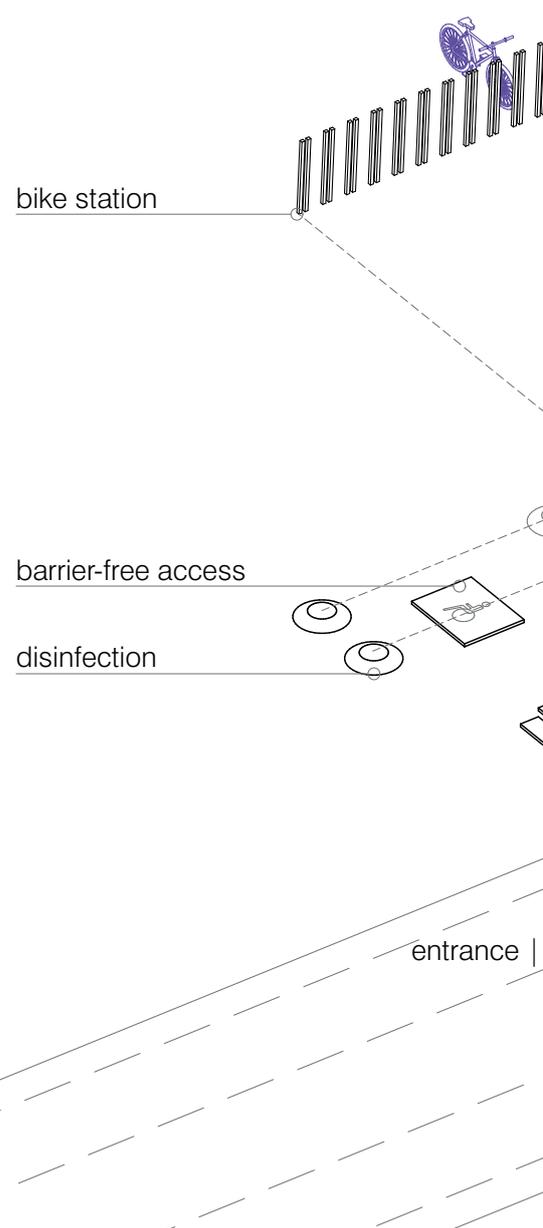


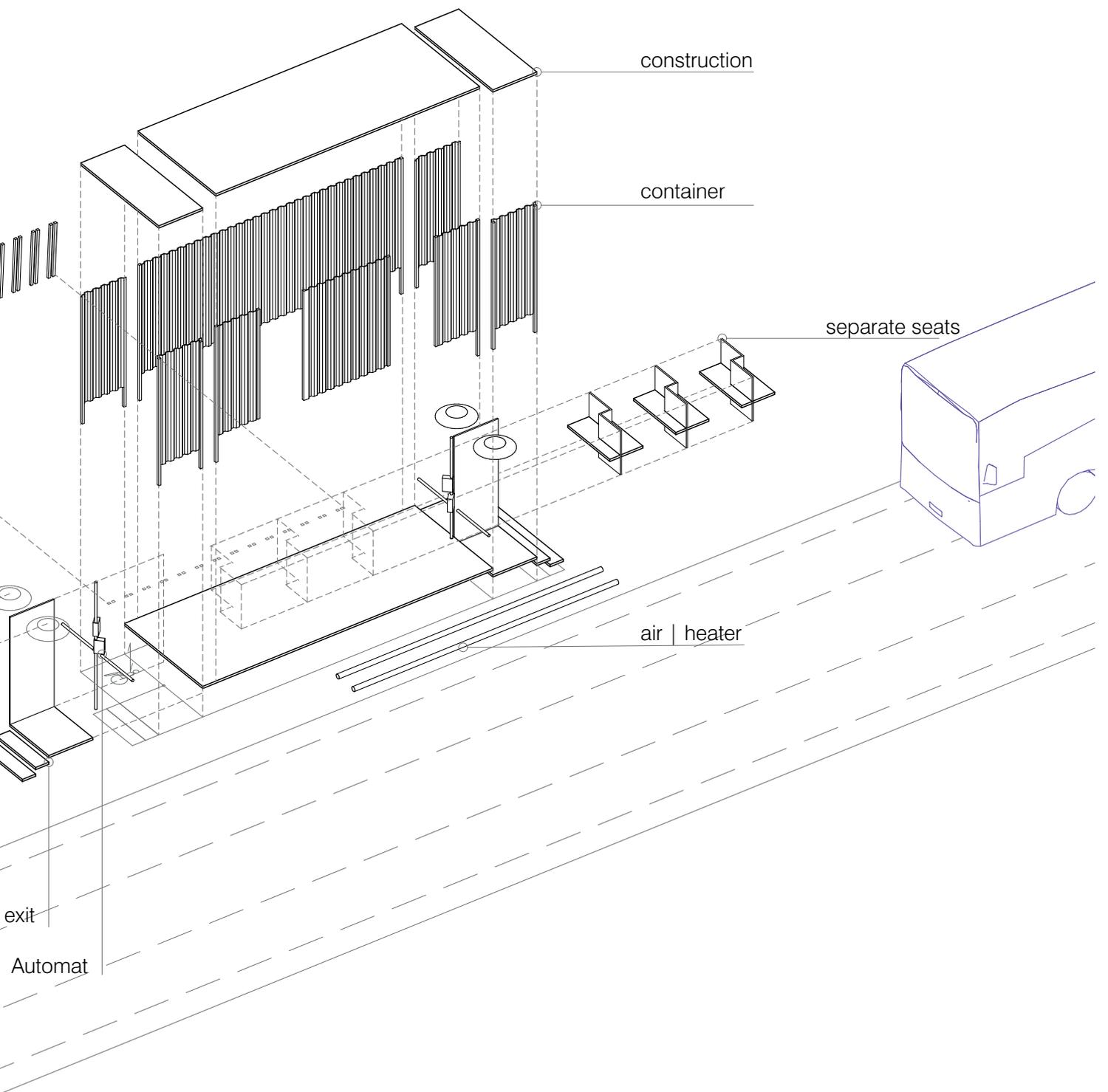
The first approach is the connection between Underground- and Bus system.

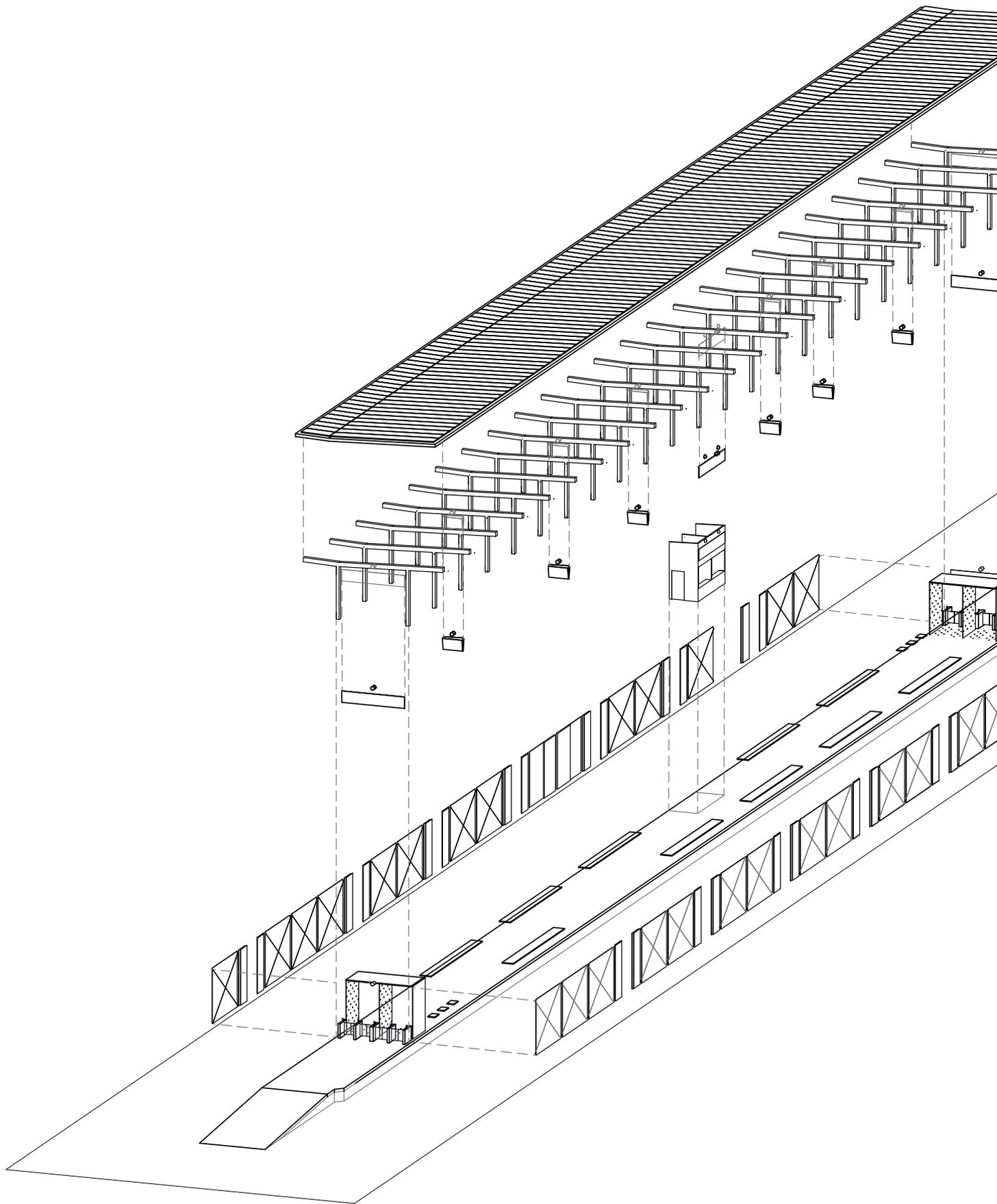
The restructuring of public transport enables a reduction in private car use and a dismissal of the road network in the city.

The connection of this transportsystems, with simultaneous adjustment of their frequency, creates an attractive inner city local transport system.

One disadvantage is the introduction of a pure bus lane, so a larger proportion of street space is reserved for traffic.







REDESING OF LOCAL PUBLIC BUS STATION

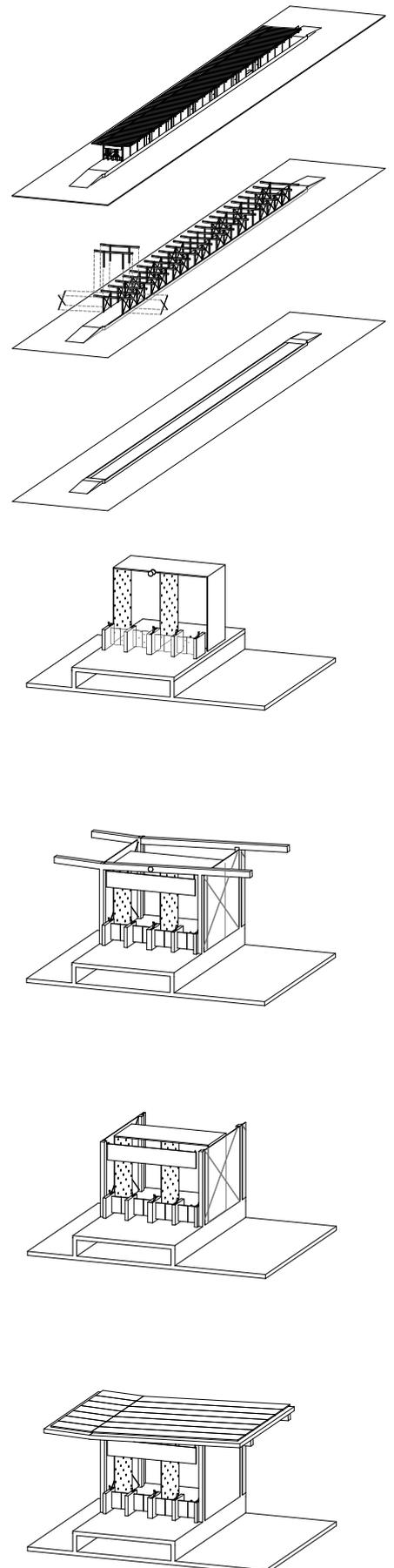
The second Approach is the Redesigning of a local Public Bus Station.

This makes it possible to improve hygiene, increase the frequency of bus traffic and improve safety.

Combining solarenergie and bus traffic, by using Bus hybrid systems, with the additional use of sustainable resources, the new system is also sustainable for the future.

The entrance / exit of the station is a particular focus. A technical regulation of the user flow ensures that neither the station nor the actual means of transport is left.

In addition, a disinfection system can be installed in the system to counteract future pandemics, if necessary.



Context

Our project is based on the reactivation of the Public Space through COVID-19. The place that constructs the city and that enforces relations between its citizens has been one of the most affected systems through the pandemic.

It revealed the reality of the normality we lived, with the lack of green space that is minimized and does not have the adequate conditions to allow safe interactions between citizens. This situation has also affected the profits of local businesses around the world.

We decided to use hexagons that create an organized reticle inside the space, generating paths and walkways. Searching for modular distributions that can adapt to the environment by allowing the stakeholders to decide the distribution of the modules according to the space they are being put into.

Financing

For the financing we considered that it is important to let people know about this new project and how it can help local business thanks to the social reactivation that this project seeks.

The financing will first be provided by the local market and with the small amount of rent for the commerce modules. This strategy will be reduce to three points:

- Publicity through different sources
- Local business investment
- Small fees for commerce modules.



Nature



Innovative



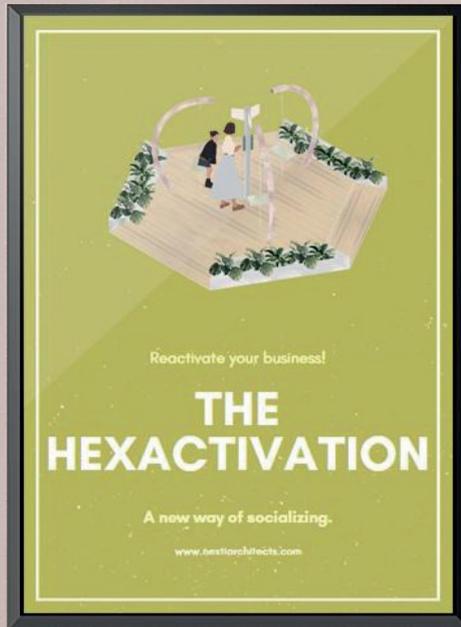
Adaptability



Family



Social Distancing



PUBLIC SPACES

THE HEXACTIVATION

Main Materials

For the main structure we searched for materials that help prevent the spread of the virus. In the process we found three principal materials, which are copper, antimicrobial paint and wood.

According to the "The New England Journal of Medicine" copper has antimicrobial properties where Viruses just last from 3-4 hours in this surface without the necessity of being constantly washed.

Antimicrobial paint, a natural paint that is made with a silver ion formula, gives it antimicrobial properties preventing the development of bacteria, fungus, viruses and protozoa.

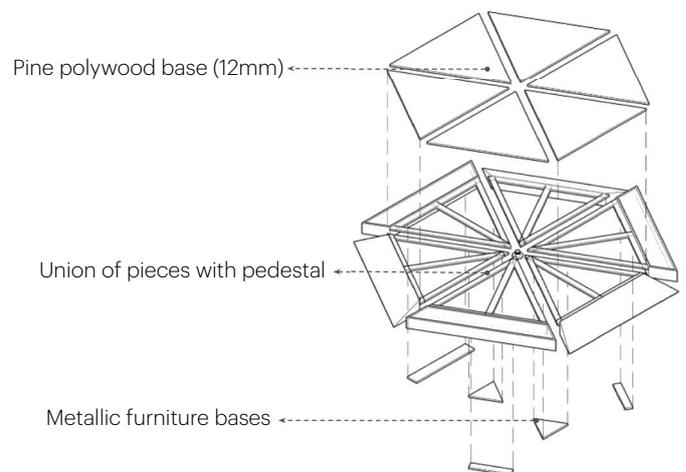
Coronavirus doesn't last in wood, according to The article "Stability of SARS Coronavirus in Human Specimens and Environment and Its Sensitivity to Heating and UV Irradiation". 75% to 10% of the virus charge disappears in 6 hours.

The antimicrobial paint will be used for the furniture, the copper for the swings and the wood for the module base respectively.

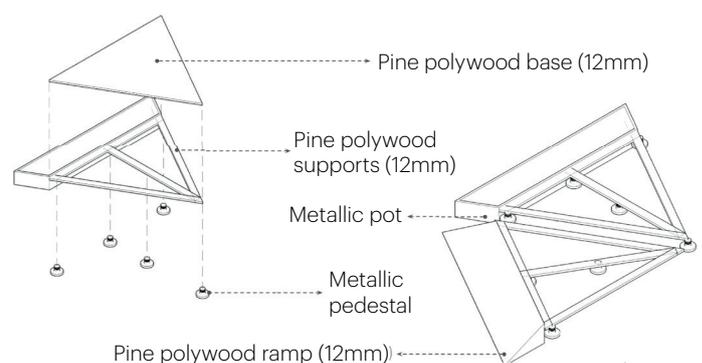
Construction

The hexagons will be built by six triangles that will be united by small metallic pedestals that also give support. On top of this we'll have pyne polywood supports that will hold the main platform. This triangles will have attached either the wooden ramp or the metal pot for the endemic vegetation.

The complete module assembled with the triangles will form the hexagon. Beneath the bases they'll have the metallic furniture bases, which will support the furniture that goes on top

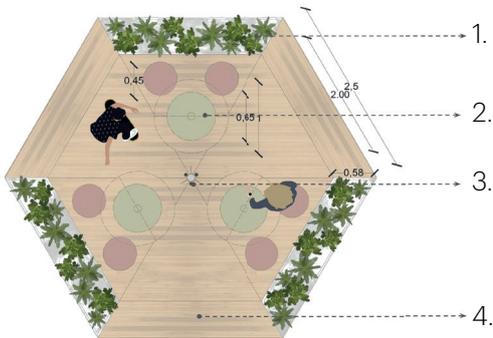


Example Berlin

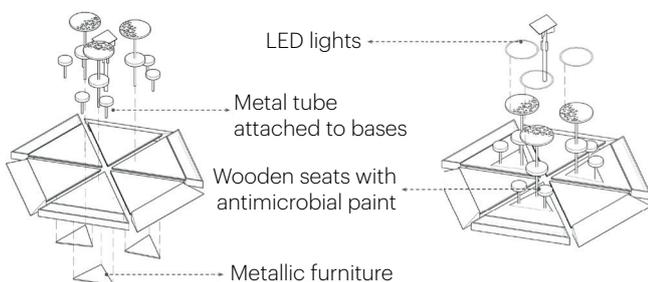


Module 1

Sitting and relaxing | Eating Zone

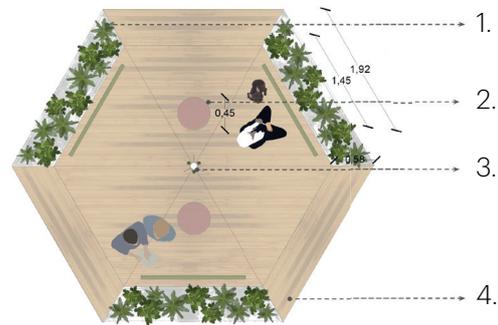


1. Green area: metal pots with endemic vegetation
2. Wooden tables and chairs with antimicrobial paint
3. Safety pole: solar panel, instructive with security measures, antibacterial gel and safety button
4. Wooden ramp

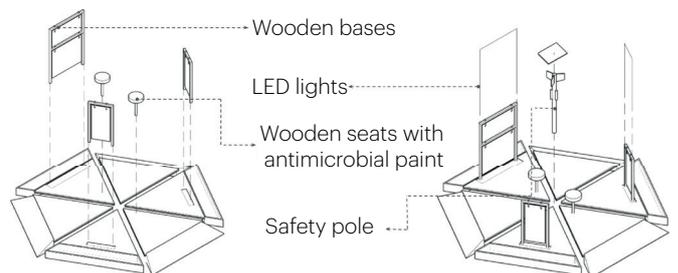


Module 2

Art exhibitions | Expression Zone

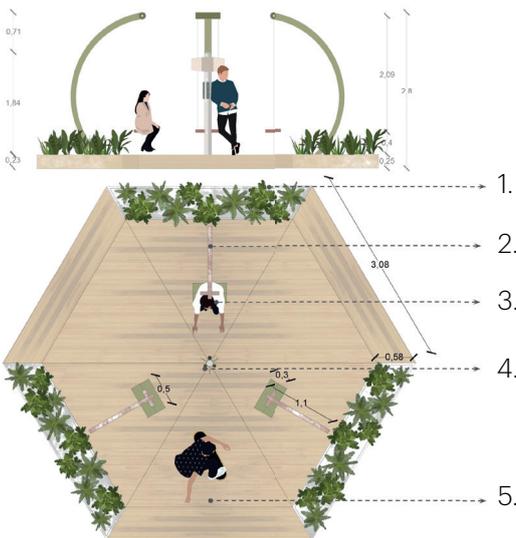


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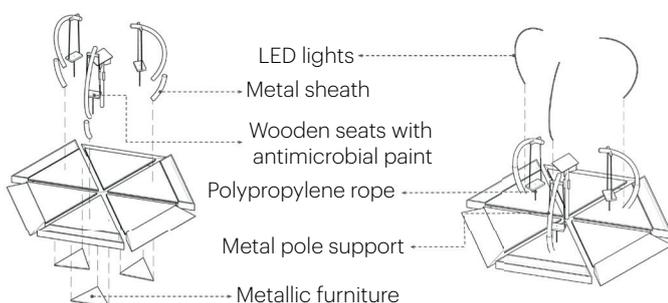


Module 3

Dynamic space

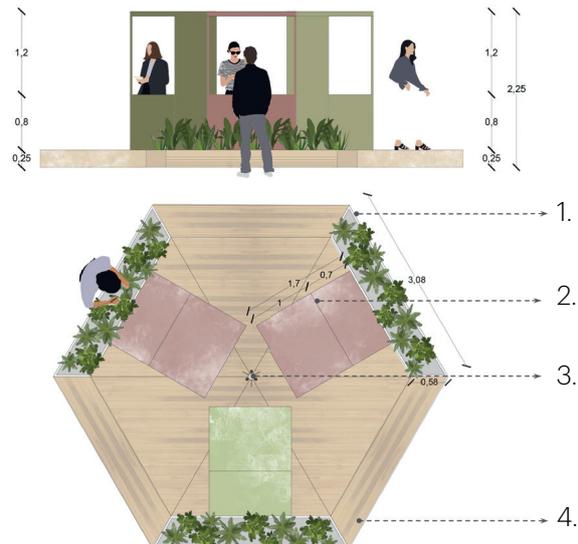


1. Green area: metal pots with endemic vegetation
2. Metal pole covered with copper sheet
3. Wooden seat with antimicrobial paint
4. Safety pole: solar panel, instructive with security measures, antibacterial gel and safety button
5. Wooden ramp

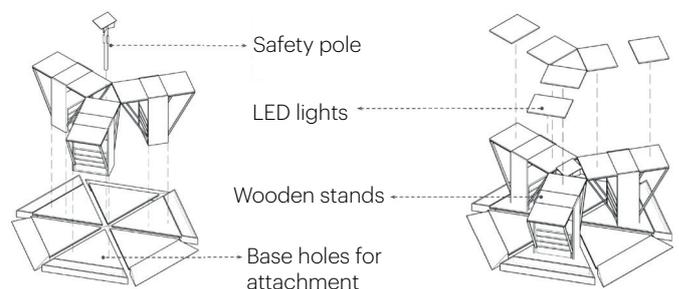


Module 4

commerce | Business space



1. Green area: metal pots with endemic vegetation
2. Wooden stands with antimicrobial paint
3. Safety pole: solar panel, instructive with security measures, antibacterial gel and safety button
4. Wooden ramp



ARTS AND CULTURE

Artistic and Cultural Connection System

ARTS AND CULTURE AND THE PANDEMIC

“Cultural and creative sectors are among the most affected by the current Coronavirus (COVID-19) crisis.”

As we face massive changes in our daily life in order to slow down the spread of the covid-19 pandemic, the arts and creative business is especially impacted by hygiene measures, closed public buildings, restrictions on public gatherings etc. If for us adapting to new normality seems a challenging situation, to an artist it will be much more so, as it threatens his professional life. Even more as cultural production in many countries around the world is widely based on government funds that are threatened to be cut down in times of upcoming economic crisis.

“Culture is the foundation of who we are as human beings. It grounds our collective life, binding us together, nurturing our feeling of belonging.”

This quote (from an open letter to the EU by Culture Action Europe, which argues that the EU emergency funding package should be extended to arts and culture) states that culture is a basic human need and has equal rights on financial support as industry and communes. Even in these challenging times.

CURRENT SITUATION

To get insights into the current situation of artists and their ways to cope with the restrictions imposed by the pandemic we interviewed these four of them:



Rodrigo Gutiérrez – musician:
He misses to play in his string quartet and to share his music with others.



Estefania de Ita – artist:
In time of quarantine she has difficulties to meet people, be in contact with nature, visit other places, which used to be her major sources of inspiration.



Alejandro Martínez – plastic artist:
His working routine has changed as he cannot work in his studio nor visit exhibitions or museums to stay in contact with his colleagues’ art. Additionally, he now faces economic problems.



Julio César Velasco – plastic artist:
During the last months he could expand his internet presence, but he feels that public interest into the main topic of his work has declined.

PROBLEMS TO ATTACK

Artists experience difficulties to exhibit or perform their arts, especially if they work in ensemble. Public attention into the arts declines as artists become less "visible" in everyday life. It affects them economically as people involved in the creative business depend largely on big public buildings as museums and exhibition halls, concert halls and operas etc., that's access is restricted. The close contact to the public on exhibitions and concerts is broken and artists struggle to get this kind of spontaneous interaction, feedback and inspiration from arts appreciators. Finally, most of them must adapt to new virtual options and seek a way to generate both public attention and income on the internet.

On the other side arts consumers have problems to access arts in the ways they were used to. Arts and cultural events are considered to play a major role in helping people to digest often shocking experiences with the pandemic. That is why artistic input should be made available to all in these times. Online performances and exhibitions are the most common solution, but do not reach the sensual qualities of museums or opera houses by far.

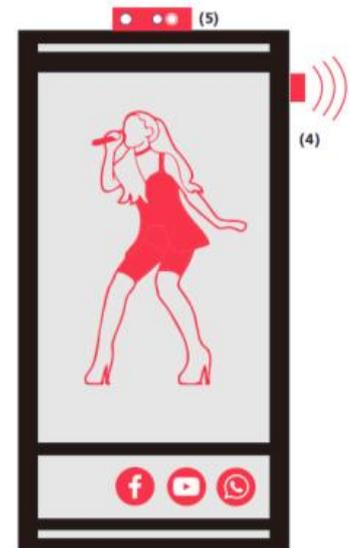
Our project tries to take on a wide range of problems. We propose a complete system of measures, in public as in online space, to create new ways of generating public attention and income for artists, foster the connection between arts producers and consumers and by the way creating more interest in the public for arts and culture.

ARTISTIC AND CULTURAL CONNECTION SYSTEM

This system consists of three elements:

1. Public Digital Stations

- can be reused advertising screens or new built modules
- offer arts (or glimpses of) to passers-by in public space
- announce cultural events
- low-threshold method of getting disinterested people into contact with arts
- can communicate with your smartphone via beacon technology, offers interactive games
- catches attention, leading to more interaction via ...



2. App as Virtual Community

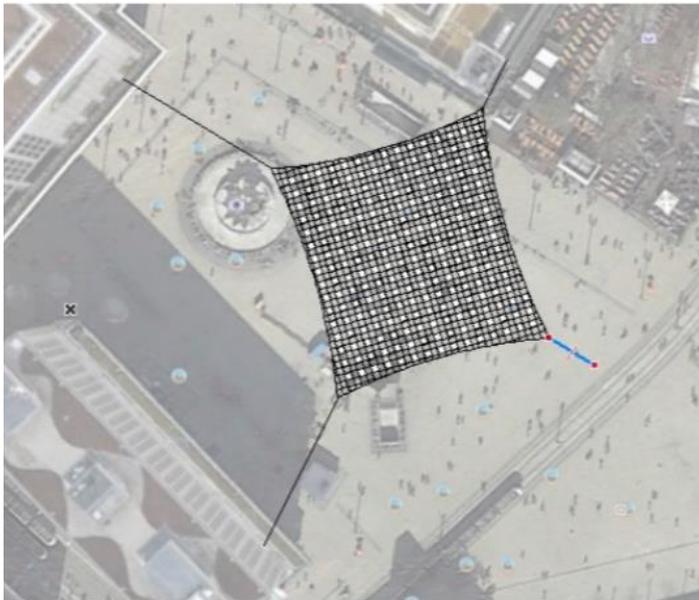
- enables easy communication between arts consumers and producers
- voluntary support to artists via donations or subscriptions
- artist can show arts, updates on artistic activity, offering bonuses to subscribers and donators
- brings together individuals with shared cultural interests
- organize cultural events in public space through this app, in compliance with hygiene rules



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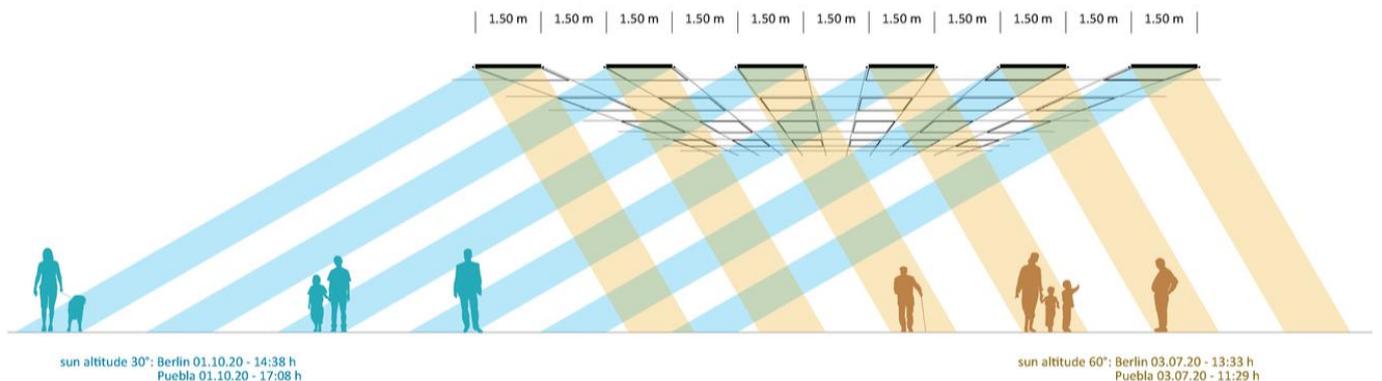
3. Gathering Space

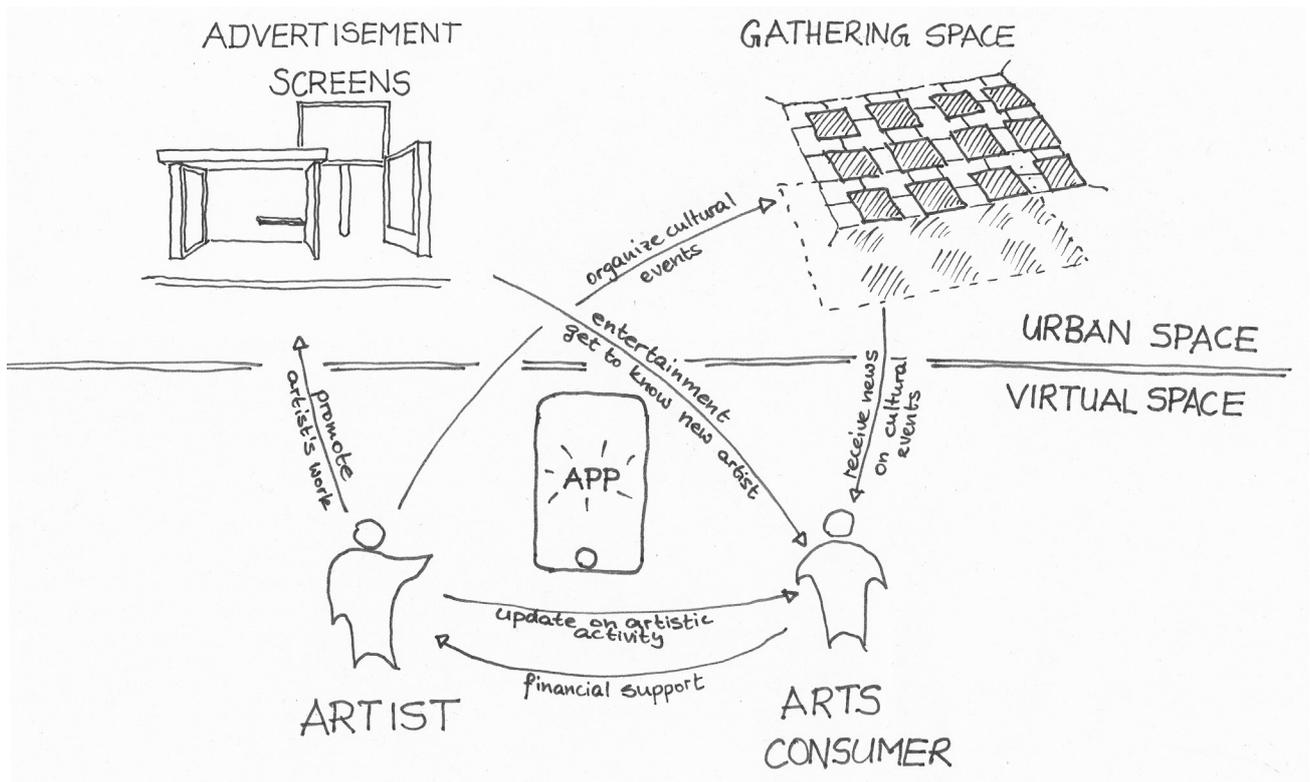
- open-air space with a shading structure above in the city centre to perform arts, multi-purpose
- large public events possible by providing a safe hygienic zone: people stay in shaded squares maintaining safe distance of 1.5m minimum
- can be occupied by artists spontaneously or organised through the app and promoted on public digital stations to create big events



In this example the shading structure is implemented on Berlin's central Alexanderplatz plaza. It has ca 150 small roofs, thus offering space for 150 single persons or small groups. Performances can take place at any place visible for the audience.

Sunshine will always draw neat squares of 1.5m with 1.5m distance to each other. At colder times of the day or the year sun rays come with a low angle - thus while feet are on the safe square parcel the rest of the body is exposed to sunlight.





We propose this gathering space as a new typology of public building in the city centre that is designed specifically for new normality. As it is open-air it allows maximum natural ventilation, it is a low-threshold facility open to all with free entrance. It defines visibly a public space, a symbolic enclosure that can be recognized in every city as a place where cultural activities will take place. People are not forced to maintain safe distance by lines on the ground, the shaded squares nudge them to comply with hygiene restrictions.

Eventually, despite all rules and restrictions, the structure offers to individuals the experience of watching a performance collectively as an audience, as we used to before covid-19. As it is nothing more than an engineered net of steel ropes with roofs of 1.5m x 1.5m hung into it, it can be applied in any city in the world. Different designs of the roofs can reflect local climate conditions, tradition or architecture.

A NEW CONNECTION BETWEEN ARTIST AND AUDIENCE

The system we developed can be understood as a toolkit to be adjusted to each place on earth according to local conditions, pandemic situation, economic means, situation of the creative business etc. So, implementing advertising screens in rural regions might sound unfit, or open-air activities in extremely cold countries.

We thought about a new way of disseminating arts, getting more people involved into it and bringing them in closer connection to arts producers. Supporting your favourite artist voluntarily via app makes it easier for less known creative workers to get income apart from governmental systems of subsidies.

Why do we talk about restrictions, instead of possibilities to try new things?

Why do we discuss ways of helping artists, if there is a solution we can all profit from?

Why shouldn't an advertising screen do its bit to help society in this difficult situation?

How does an
international online
workshop work?

ULL International digital Workshop

Beuth University, Berlin
 Universidad IBERO, Puebla
 Federico Secondo, Naples

- Selection of methodology, implementation and evaluation of results
- Suggested solutions / drafts
- Final presentation

quires very determined and goal-oriented work.

Nevertheless, one should keep in mind that precisely this type of work will be increasingly required of us in the future.

1. Project structure and organization

Due to the radical cuts caused by Corona, the organization of the workshop also had to be adjusted.

During the last third of the workshop time, there were also weekly online guest lectures by various experts whose knowledge related to working methods, but also content-related aspects.

In addition to working with international partners, we should also adapt to a digital work culture, learn to react flexibly to it and to develop techniques that simplify this.

As a fixed framework, a detailed schedule was drawn up at the beginning, which stipulated one Zoom meeting per week in which all participants could come together and exchange ideas.

2. Intercultural aspects

The time difference in particular was a major challenge and required quick and constructive agreements and a lot of independent work.

In addition, there were certain milestones that defined which work progress should be made and when and were presented in regular interim presentations.

Several correction loops for individual task sections were hardly possible because of this and the tight schedule, but our team partners from Ibero Puebla and Federico Secondo were highly motivated and hardworking, which made up a good balance.

After the groups had formed and defined their topics, the work of the group members among each other took place in separately organized online video meetings.

The input on a topic from different countries was very diverse and the working methods also turned out to be surprisingly different.

Overall, the workshop could be divided into the following phases:

3. Review and prospect

- Arrange topics / forming groups
- Definition of key questions and goals

Overall, we can summarize that the time organization, which was made more difficult by the different locations, is a challenge that should not be underestimated, which re-

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Summer semester 2020

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