

# Relevante Design Patterns und deren Umsetzung

## MEN AND WOMEN #27

Town and Country: Local environment Menu Prev Next

**Problem** The world of a town in the 1970's is split along sexual lines. Suburbs are for women, workplaces for men; kindergartens are for women, professional schools for men; supermarkets are for women, hardware stores for men.

**Solution** Make certain that each piece of the environment - each building, open space, neighborhood, and work community - is made with a blend of both men's and women's instincts. Keep this balance of masculine and feminine in mind for every project at every scale, from the kitchen to the steel mill.

### Anwendung beim LLab

- Frauen und Männer wirken an der Gestaltung mit, keine Teilung in typisch weibliche oder männliche Domänen.

## MASTER AND APPRENTICES #83

Town and Country: Workgroup needs

**Problem** The fundamental learning situation is one in which a person learns by helping someone who really knows what he is doing.

**Solution** Arrange the work in every workgroup, industry, and office, in such a way that work and learning go forward hand in hand. Treat every piece of work as an opportunity for learning. To this end, organize work around a tradition of masters and apprentices: and support this form of social organization with a division of the workspace into spatial clusters - one for each master and his apprentices - where they can work and meet together.

### Anwendung beim LLab

- im LLab stehen den Gästen (auf Wunsch) fachkundige KollegInnen als „Meister“ zur Seite
- es stehen verschiedene Stationen zur Verfügung, in denen Lernen - durch gemeinsames Tun - geschehen kann

## INDOOR SUNLIGHT #128

Buildings: Gradients of space and movement

**Problem** If the right rooms are facing south, a house is bright and sunny and cheerful; if the wrong rooms are facing south, the house is dark and gloomy.

**Solution** Place the most important rooms along the south edge of the building, and spread the

building out along the east-west axis. Fine tune the arrangement so that the proper rooms are exposed to the south-east and the south-west sun. For example: give the common area a full southern exposure ...

### **Anwendung beim LLab**

- Der LLab Raum schaut vom Eingang aus gesehen nach Süden; er hat Sonne von Osten am Morgen bis Südwesten am Abend
- Der Raum ist während des gesamten Tages hell

## **TAPESTRY OF LIGHT AND DARK #135**

Buildings: Gradients of space and movement

**Problem** In a building with uniform light level, there are few „places“ which function as effective settings for human events. This happens because, to a large extent, the places which make effective settings are defined by light.

**Solution** Create alternating areas of light and dark throughout the building, in such a way that people naturally walk toward the light, whenever they are going to important places: seats, entrances, stairs, passages, places of special beauty, and make other areas darker, to increase the contrast.

### **Anwendung beim LLab**

- Der Weg durch das LLab führt in südl. Richtung, also dem Licht entgegen
- Die rechte Seite (ohne Fenster) ist dunkler
- Der Unterschied wird gestalterisch zur Funktion des Raumes eingesetzt

## **FLEXIBLE OFFICE SPACE #146**

Buildings: Important areas or rooms in the office

**Problem** Is it possible to create a kind of space which is specifically tuned to the needs of people working, and yet capable of an infinite number of various arrangements and combinations within it?

**Solution** Lay out the office space as wings of open space, with free standing columns around their edges, so they define half private and common spaces opening into one another. Set down enough columns so that people can fill them in over the years, in many different ways - but always in a semi-permanent fashion. If you happen to know the working group before you build the space, then make it more like a house, more closely tailored to their needs. In either case, create a variety of space throughout the office - comparable in variety to the different sizes and kinds of space in a large old house.

### **Anwendung beim LLab**

- Flexibilität bei der Nutzung des Raums ist ein primäres Prinzip für das Design
- fast alle Möbel haben Rollen und können verschoben werden
- es gibt verschiebbare, leichte Stellwände, um passende „Räume“ ad-hoc zu gestalten

## SMALL WORK GROUPS #148

Buildings: Important areas or rooms in the office

**Problem** When more than half a dozen people work in the same place, it is essential that they not be forced to work in one huge undifferentiated space, but that instead, they can divide their workspace up, and so form smaller groups.

**Solution** Break institutions into small, spatially identifiable work groups, with less than half a dozen people in each. Arrange these work groups so that each person is in at least partial view of the other members of his own group; and arrange several groups in such a way that they share a common entrance, food, office equipment, drinking fountains, bathrooms.

### Anwendung beim LLab

- die einzelnen Stationen/Funktionen des Raumes ermöglichen die parallele Arbeit mehrerer Kleingruppen ( $\leq 6$  Personen)
- die Gruppen können dennoch Blickkontakt haben, wenn dies gewünscht/benötigt wird (flexible Stellwände)

## RECEPTION WELCOMES YOU #149

Buildings: Important areas or rooms in the office

**Problem** Have you ever walked into a public building and been processed by the receptionist as if you were a package?

**Solution** Arrange a series of welcoming things immediately inside the entrance - soft chairs, a fireplace, food, coffee. Place the reception desk so that it is not between the receptionist and the welcoming area, but to one side at an angle - so that she, or he, can get up and walk toward the people who come in, greet them, and then invite them to sit down.

### Anwendung beim LLab

- Kaffee-Ecke mit Sitzgelegenheit zur Kommunikations gleich nach dem Eingang links

## LIGHT ON TWO SIDES OF EVERY ROOM #159

Buildings: Internal-external connections

**Problem** When they have a choice, people will always gravitate to those rooms which have light on two sides, and leave the rooms which are lit only from one side unused and empty.

**Solution** Locate each room so that it has outdoor space outside it on at least two sides, and then place windows in these outdoor walls so that natural light falls into every room from more than one direction.

### Anwendung beim LLab

- Haben wir!

## WINDOW PLACE #180

Buildings: Minor rooms and alcoves

**Problem** Everybody loves window seats, bay windows, and big windows with low sills and comfortable chairs drawn up to them.

**Solution** In every room where you spend any length of time during the day, make at least one window into a „window place.“

### Anwendung beim LLab

- Können sich Gäste selbst entlang der linken Seite des Raumes einrichten mithilfe der frei verfügbaren Tische aus dem traditionellen Bereich (WS/Seminar-Bereich)

## EATING ATMOSPHERE #182

Buildings: Minor rooms and alcoves

**Problem** When people eat together, they may actually be together in spirit - or they may be far apart. Some rooms invite people to eat leisurely and comfortably and feel together, while others force people to eat as quickly as possible so they can go somewhere else to relax.

**Solution** Put a heavy table in the center of the eating space - large enough for the whole family or the group of people using it. Put a light over the table to create a pool of light over the group, and enclose the space with walls or with contrasting darkness. Make the space large enough so the chairs can be pulled back comfortably, and provide shelves and counters close at hand for things related to the meal.

### Anwendung beim LLab

- ein großer Tisch kann schnell aus den einzelnen Tischen des traditionellen Bereiches zusammengestellt werden, z.B. für Brown Bag Lunches oder Roundtable-Veranstaltungen

## SITTING CIRCLE #185

Buildings: Minor rooms and alcoves

**Problem** A group of chairs, a sofa and a chair, a pile of cushions - these are the most obvious things in everybody's life - and yet to make them work, so people become animated and alive in them, is a very subtle business. Most seating arrangements are sterile, people avoid them, nothing ever happens there. Others seem somehow to gather life around them, to concentrate and liberate energy. What is the difference between the two?

**Solution** Place each sitting space in a position which is protected, not cut by paths or movement, roughly circular, made so that the room itself helps to suggest the circle - not too strongly - with paths and activities around it, so that people naturally gravitate toward the chairs when they get into the mood to sit. Place the chairs and cushions loosely in the circle, and have a few too many.

## Anwendung beim LLab

- die Sitzmöglichkeiten befinden sich in den Ecken des Raumes und ergeben zusammen einen losen Kreis
- Besucher können sich dort niederlassen, wo es ihnen am angenehmsten ist bzw. aus den vorhandenen Möglichkeiten einen geschützten Bereich zusammenrücken.

## THE SHAPE OF INDOOR SPACE #191

Buildings: Tuning and precision

**Problem** The perfectly crystalline squares and rectangles of ultramodern architecture make no special sense in human or in structural terms. They only express the rigid desires and fantasies which people have when they get too preoccupied with systems and the means of their production.

**Solution** With occasional exceptions, make each indoor space or each position of a space, a rough rectangle, with roughly straight walls, near right angles in the corners, and a roughly symmetrical vault over each room.

## Anwendung beim LLab

- Noch nicht recht vorgesehen, hier braucht es noch Ideen

## HALF-OPEN WALL #193

Buildings: Tuning and precision

**Problem** Rooms which are too closed prevent the natural flow of social occasions, and the natural process of transition from one social moment to another. And rooms which are too open will not support the differentiation of events which social life requires.

**Solution** Adjust the walls, openings, and windows in each indoor space until you reach the right balance between open, flowing space and closed cell-like space. Do not take it for granted that each space is a room; nor, on the other hand, that all spaces must flow into each other. The right balance will always lie between these extremes: no one room entirely enclosed; and no space totally connected to another. Use combinations of columns, half-open walls, porches, indoor windows, sliding doors, low sills, french doors, sitting walls, and so on, to hit the right balance.

## Anwendung beim LLab

- können wir mir den flexiblen Stellwänden und Anordnung von Stühlen/Tischen hinbekommen
- grundsätzlich soll die Offenheit des großen Raumes erhalten bleiben, jedoch mit kleinen „Nischen“

## WINDOWS WHICH OPEN WIDE #236

Construction: Surface details

**Problem** Many buildings nowadays have no opening windows at all; and many of the opening

windows that people do build, don't do the job that opening windows ought to do.

**Solution** Decide which of the windows will be opening windows. Pick those which are easy to get to, and choose the ones which open onto flowers you want to smell, paths where you might want to talk, and natural breezes. Then put in side-hung casements that open outward. Here and there, go all the way and build full French windows.

### Anwendung beim LLab

- noch nicht daran gedacht: wir müssen das noch festlegen!

## FILTERED LIGHT #238

Construction: Surface details

**Problem** Light filtered through leaves, or tracery, is wonderful. But why?

**Solution** Where the edge of a window or the overhanging eave of a roof is silhouetted against the sky, make a rich, detailed tapestry of light and dark, to break up the light and soften it.

### Anwendung beim LLab

- kräftigen Baumwuchs nach Süden > filigraner Schatten im Sommer, Licht im Winter
- regelbare, silbergraue Jalousien an allen Fenstern, die das Licht dämpfen

## ORNAMENT #249

Construction: Ornamentation

**Problem** All people have the instinct to decorate their surroundings.

**Solution** Search around the building, and find those edges and transitions which need emphasis or extra binding energy. Corners, places where materials meet, door frames, windows, main entrances, the place where one wall meets another, the garden gate, a fence - all these are natural places which call out for ornament. Now find simple themes and apply the elements of the theme over and again to the edges and boundaries which you decide to mark. Make the ornaments work as seams along the boundaries and edges so that they knit the two sides together and make them one.

### Anwendung beim LLab

- schon vorhanden: Blumen, diverse bunte und persönliche Gegenstände, Acryl-Bild ca. 80×120 cm, Poster

## WARM COLORS #250

Construction: Ornamentation

**Problem** The greens and greys of hospitals and office corridors are depressing and cold, Natural wood, sunlight, bright colors are warm, In some way, the warmth of the colors in a room makes a

great deal of difference between comfort and discomfort.

**Solution** Choose surface colors which, together with the color of the natural light, reflected light, and artificial lights, create a warm light in the rooms.

### Anwendung beim LLab

- da müssen wir mal schauen, ob wir da noch etwas tun müssen/können

## DIFFERENT CHAIRS #251

Construction: Ornamentation

**Problem** People are different sizes; they sit in different ways. And yet there is a tendency in modern times to make all chairs alike.

**Solution** Never furnish any place with chairs that are identically the same. Choose a variety of different chairs, some big, some small, some softer than others, some rockers, some very old, some new, with arms, without arms, some wicker, some wood, some cloth.

### Anwendung beim LLab

- Konferenzstühle, Counterstühle, Hocker, Sessel

## POOLS OF LIGHT #252

Construction: Ornamentation

**Problem** Uniform illumination - the sweetheart of the lighting engineers - serves no useful purpose whatsoever. In fact, it destroys the social nature of space, and makes people feel disoriented and unbounded.

**Solution** Place the lights low, and apart, to form individual pools of light which encompass chairs and tables like bubbles to reinforce the social character of the spaces which they form. Remember that you can't have pools of light without the darker places in between.

### Anwendung beim LLab

- noch nicht ausgesucht und bestellt → noch zu tun!

## THINGS FROM YOUR LIFE #253

Construction: Ornamentation

**Problem** „Decor“ and the conception of „interior design“ have spread so widely, that very often people forget their instinct for the things they really want to keep around them.

**Solution** Do not be tricked into believing that modern decor must be slick or psychedelic, or „natural“ or „modern art,“ or „plants“ or anything else that current taste-makers claim. It is most beautiful when it comes straight from your life - the things you care for, the things that tell your story.

## Anwendung beim LLab

- ähnlich wie Pattern #249, kann man ggf. noch ausbauen

## Quellen

- <http://www.jacana.plus.com/pattern/P0.htm>
- <https://archive.org/details/APatternLanguage>
- [https://en.wikipedia.org/wiki/A\\_Pattern\\_Language](https://en.wikipedia.org/wiki/A_Pattern_Language)

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