

# Slide

Inspirations for Space and Living

## Everything will remain different

### A new Look at our Home

How Working from Home  
is going to Affect our Living  
Space. **P.08**

### Tomorrow's Products

Swarm Intelligence on the Lookout  
for a Brilliant Idea. **P.46**





Will we...

...be doing  
our Work-out here  
in the Future?



Will we...

...have more Choices  
in how we live in Old  
Age?

...be planning the  
Dismantling of  
each Building as it  
goes up?

# Nothing is as it's never been

## *Dear Reader*

Change is a constant of human existence. For the most part, the world changes at a leisurely pace. But there are times when unexpected events come thick and fast and confront us with new facts—as now, with the Covid pandemic. The lockdown has shaken us up from our daily routine and proved that many things are not as immutable as we thought.

How many changes are we taking away from the pandemic? Whether we use offices downtown as fitness rooms, whether we live together with like-minded people in old age or whether we increasingly rely on circular building methods—only we can provide the answers to these questions. We need to grab the opportunity for change, for making our homes and the

spaces around us different—most importantly—more livable.

At Hawa, change has always been in our DNA. We are constantly rethinking our offering; keeping our finger on the pulse of what our customers want. And we surprise them with solutions that are designed for the future and make their lives easier.

This issue of our Slide Magazine gives you an insight into our activities: We'll show you how Hawa is encouraging workable concepts in an ideation workshop; you'll hear from a futurist about how we might live and work in the future, and we'll showcase surprising options that will turn our twilight years into a golden age.

Happy reading!



**Ezequiel Di Claudio**  
CEO Hawa Sliding Solutions



**Peter Möller**  
CEO Hawa Sliding Solutions



# Trend Report

- The Future of Living 08
- Interview with a Futurist 12
- Working from Home in Numbers 16

## Senior Living in the Future 18

## Tips for Rethinking 24

## The Living Room through the Ages 26

## Inspirational Space Dallas 34

## Circular Construction 40

## A Brainstorming Workshop 46



12

**In the Future House**

Oona Horx-Strathern talks about how the pandemic will change our homes and neighborhoods and how she herself spent the lockdown.



26

**Time Travel through the Living Room**

Room for raucous parties, TV room or cozy family space—the living room has taken on many faces since its invention in the 1920s.



18

**Rethinking Old Age**

A vertical village in Singapore and a Swiss residential project with generous communal areas anticipate senior living in the future.



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Cover image — Kampung Admiralty, Singapore  
Credit — Patrick Bingham-Hall



# The Rediscovery of our Home

**We live in interesting times. The pandemic has changed how we think about the space around us. We have rediscovered our neighborhoods and learnt to appreciate our connections. At the same time, we have reconnected to our own home as the place where we can express our individuality. How will our living space change given this new relationship? What impact does the blending of home and office have? And what do we expect from our homes in the future? Let’s take a closer look.**

Author — Oona Horx-Strathern  
Illustrations — Leandro Alzate

The writer and political thinker Hannah Arendt once said, “In times of deep crisis we have a right to expect illumination.” The pandemic has led to a total disruption of our lives that most people (including futurists) would not have imagined in their wildest dreams. But it has also led to illumination about the future—which will never be “as it used to be” or “back to normal.” As the Chinese saying goes, “may you live in interesting times.”

One of the first rules in dealing with such “interesting” times as these is not to look at things in black and white, but in shades of possibility. A responsible approach involves avoiding apocalyptic and gloomy pessimism, while not wearing rose-tinted glasses of blind optimism either. Instead, we need to see the world in terms of

possibilities—and adopt what is called possibilism or “possibilistic thinking.” So let’s forget the debate about optimism OR pessimism! The future will not be “good” or “bad”, but created by the ability to transform.

**Harnessing the “plastic hour”**

If we want to understand how and when transformation and change happens, we can look to the work of philosopher Gershom Scholem who talked about the importance of recognizing the power of the “plastic hours.” These are those crucial moments—like now—when it is possible to act, those times when everything can change because history is in a volatile flux. If you move then, something happens, he explains. But more importantly, you need to remember that nothing happens unless you

move. In such moments as these, an ossified social order suddenly shifts and turns pliable, prolonged stasis gives way to energy and motion, and people dare to change, and hope. Plastic hours are rare. They can take many forms and usually require the right alignment of public opinion, political power and, crucially, a crisis such as a pandemic. However, in order to be effective, they depend on social mobilization and leadership.

Leadership is about the ability to look forward, to have a vision, but also to understand changes that are happening in the present. We can do this by identifying, documenting and understanding trends, particularly the big social demographic shifts or megatrends. These are the trends that affect decision-making over decades, and which are played out in the short-lived smaller trends and counter-trends that we see and experience in our everyday lives.

**Building a connection to our communities**

Trends such as urbanization, new work, individualization, neo-ecology and connectivity are just a few of the megatrends that have recently taken on increased momentum, urgency and focus in our society. The pandemic has effectively provided us with a fast-forward track to the future—trends that were slowly gaining importance have now shifted into the foreground, and new smaller trends are evolving and emerging as we re-evaluate, re-calculate and re-consider how we want to live. In our cities, for the first time ever, many of us have experienced our urban landscapes as quieter, calmer, friendlier, and with cleaner air. In terms of connectivity, we have looked more closely beyond the internet and digitalization and have rediscovered and learnt to appreciate a connection to our communities, neighborhoods, and even our neighbors. Thanks to these new experiences and perspectives, we get a sense of a what a “new normal” might mean, and can plan for the resilient, more livable city of the future.

**Rediscovering our homes**

More livable on another level is about reconnecting and rediscovering our homes. Over the last decades we have become hyper mobile—and paradoxically, the more mobile we became, the more important our homes became. Now that we have spent more time in them, we have got to know them better, like discovering a long lost relative. Home is more than a shelter, or a cocoon, it is our center of gravity. It is also a self-portrait—the place where we can express our individuality, where we go to remember who we are. The design, objects and furnishings we surround ourselves with speak volumes not just about us as individuals and about our state of mind and body, but also about the life we want to live in the future. Our individualistic consumer society means we can express ourselves and these needs through our choices—with everything from our teacups to our sofas, to our walls and our doors. As home has become more important, so too has design. In this age of design democracy, good functional design in our homes is no longer seen as elitist or exclusive, but as a basic human necessity. Increasingly it matters what we surround ourselves with, where these things come from, what they are made of, and who made them. Or as Marie Kondo,







*The kitchen is now the engine of the home in the sense of “Cooking is the new commute”.*

the Japanese organizing consultant, says, “the question of what you own is actually the question of how you want to live your life.”

**Changing from “linearitis” to resonance**

For many years now society has been driven by a kind of linear thinking that in German we call, somewhat tongue-in-cheek, “Linearitis.” This “disease” of blind acceleration has been stopped in its tracks by the pandemic. According to the sociologist Hartmut Rosa the solution to the problem of acceleration is “resonance.” If we want to understand and improve our quality of life, he says, we should not look to measure it in terms of resources, options, or moments of happiness, but rather by connections and relationships to the world. Resonance is, he believes, the answer to the big structural problems in our age of hyper-individualization, complexity and multiple options.

One of the big challenges to finding meaningful resonance in our homes is the advance of digitalization in the guise

of the smart home. But as with all trends, there is a counter-trend to this—the so-called mindful home. In the age of digitalization the desire for the authentic, the analog, the tactile, the durable and sustainable is growing. If we want to really form the home of the future we need to focus more on the “I” as in inhabitant, than the “I” as in internet. Ask yourself if you really want to allow electronic gadgets to “relieve” you of your domestic daily rituals and habits in the same way that a pickpocket would “relieve” you of your wallet when you are not looking? As analog inhabitants we would do well to remember that the *raison d’être* of the home is not about providing digital prostheses. We can also see this counter trend today in the longing and demand for handwork, crafted, individualized objects and interiors that resonate with our values and beliefs.

**The Emergence of the “Hoffice”**

Just like “smart home”, so “work-life balance” is one of the great misnomers of the last decades. Balance implies an even distribution of weight—something that in pre-pandemic

hectic times was rare in many people’s lives. Today, with a new perspective, we are talking instead about work-life blending, and central to this is the role of what I call the Hoffice (the blending of home and office). The Hoffice will play an important role in our lives and homes in the future—leading to the need for designing hybrid work-life spaces as opposed to exclusive, separate work and life spaces. As more people adapt to working from home, so too our homes adapt to us. A new life-work rhythm means we can use our time and space at home differently. For example, we speak of “cooking as the new commute”: the time that was once spent traveling to work and back can be repurposed into creative cuisine. Our kitchens are, one could say, no longer simply the heart of the home, but have replaced the car as the engine that keeps us going.

In Latin, *domus* means both house and residents, referring not only to the dwelling but those who live within its walls. It implies a co-existence or co-evolution between the two. In terms of systems theory, housing is nothing less than a complex adaptive system. Or as Stewart Brand says, “Age plus adaptivity is what makes a building come to be loved. The building learns from its occupants, and they learn from it.” It is estimated that in Germany of the 25% of the population who found themselves working from home in 2020, 40% had never worked from home before. This pattern has been repeated across much of the western world, and has been for many a Darwinist lesson in adaptability, creativity and patience—not only on the physical design front, but in terms of social design. This is because a good working “Hoffice” is about mental distancing just as much as physical distancing. Trendy open-plan living spaces or “living kitchens” suddenly seemed to function less as a cool social interaction hub and more like an experiment in survival of the fittest (and fastest). Prime working spots near routers, quiet corners, purloined desks, privacy, —all these have become the new home currency replacing the priority for inter-household communication. In the future we will shift away from “open plan” to “broken plan”—compartmentalized or flexible adaptive living spaces. As we adapt to our buildings, so they too adapt to us. .

**Embracing adaptive evolution**

The four elements that we need to invest in to create a good home (and Hoffice) can be boiled down to air, light, sound and love (in German the 4 L’s—Licht, Luft, Lärm, Liebe). Air not just in terms of quality, but also as in a good headspace to think, and maybe even a balcony or a terrace. Light, meaning good interior lighting but also natural light—both not just to help you see, but to help you think (as they say,

when you have a good idea, a light goes on!). Sound quality and control is often underestimated—some need a little background rumble so as not to feel isolated, others need complete peace and quiet. And lastly we need love—to invest time and energy into our homes—instead of treating them like an unloved and uncared for relative. When we look towards the future, it helps to realize that new ways of living and working are not about reinventing, but a process of adaptive evolution. Ideas such as modular building that went out of fashion many years ago are now being reinvented and revived in order to solve the housing and building challenges of the 21st century. Modular, pre-fabricated (or pre-crafted, if you want to make them sound more sexy) building methods mean that on average we can construct homes for 20% less cost, 50% quicker and with much less damage and disruption to the environment. Modular pre-fabricated construction is fashionable once again, for “everyone deserves great design”.

**What have we learnt?**

As we emerge out of a crisis, we need to rethink our pattern of expectations, our perceptions and presumptions in order to face and bring about change. The break with routines and the familiar releases our sense of the future again. Only then can we see a way and find the right time to slide through those new doors of opportunity. Let’s remember what the psychiatrist Stephen Grosz once said, “The future is not some place we are going to, but an idea in our mind now. It is something we’re creating, that in turn creates us.”

**Oona Horx-Strathern**

Oona is Irish, grew up in London and now lives in Vienna. Her main interest is in the future of living, architecture, design, building and urban development as well as cultural and social change. She studies human geography at Bristol university and has worked in television and print journalism. She has been a trend and future researcher for over 25 years, and author of the annual Home Report on living and building trends, and lives in the Future Evolution House in Vienna that she built with her husband Matthias Horx.





**“As with all Trends,  
there is a Counter-trend”**

**Oona Horx-Strathern spent the Lockdown with three generations under one roof while doing research into how we will make our homes part of our identity in the future.**

Author — Evelyne Oechslin  
Photography — Klaus Vyhnalek

***Ms Horx-Strathern, you say there will be no “back to normal” after the pandemic. What was wrong with that normality?***

Nothing per se. But there was a certain need for renewal. The pandemic has accelerated this process. During the lockdown, we formed a new relationship with our cities because we experienced them as quieter, cleaner and greener than ever before. Besides, we had the chance of rediscovering our homes which we had been neglecting over the past years.

***Let’s talk about urban planning. How will this watershed event change our cities?***

The Lockdown has helped urban planners identify which elements are critical to quality of life. For example, Paris is currently planning the 15-minute city. This means that everything that is important must be within walking distance. Instead of dividing cities into shopping districts, residential areas and working quarters, we will ensure in the future that you can find everything you need to live in every district—just as you would in a village. This is incredibly important, especially in demographic terms, because we live in an ageing society and older people want to be able to look after themselves independently in their neighbourhoods.

***You say “during the pandemic we have rediscovered our home like a long-lost relative”. A very nice metaphor. How are our homes going to change under this more loving gaze?***

Investing in their home as part of their identity has not exactly been a priority for many people in recent years; it’s been more about the projected image. You only need to think about the many representative cuisines which were

rarely used. But now, the inner status is becoming more important: people are creating a home for themselves. This has an impact on the materials we surround ourselves with. We are observing a trend towards more sustainability, curved shapes, more warmth. We are starting to reappraise what feels good. This is a counterbalance to the coldness and angularity that so often characterizes the technology around us.

***Speaking of technology: How has the pandemic changed our expectations of the smart home?***

For every trend there is a counter-trend, and finally a synthesis. The smart home trend has always been accompanied by a love of the analog. Examples are vinyl records and books. I basically believe that technology should never exist for its own sake, i.e. as a technical gimmick, but that instead it ought to improve our analog life. During the pandemic, this awareness has been heightened. We have embraced a new relationship with our surroundings and the people around us. And in doing that we

have realized that human connectivity is more important than technical connectivity.

***What effects might the new view of our home have on the distribution of spaces?***

The “Hoffice” (office at home) is here to stay. This has resulted in a movement away from loft-like open spaces towards more privacy. Sliding doors, paravans and other room dividers are becoming more important. The kitchen will also change. Many have started to invest the time they would have otherwise spent commuting in cooking and baking. We are also seeing a trend towards larger bathrooms. These have been turned into our personal “selfness space”.

**“We are starting to  
reappreciate what feels  
good.”**



“There is a movement away from loft-like open spaces towards more privacy.”



Three generations of the Horx-Strathern family live and work in the Zukunftshaus on the outskirts of Vienna.

*During the lockdown you lived under one roof with three generations. How has your home changed during that time?*

Initially, we moved all the furniture around, since everyone needed a desk. I would describe the daily selection of seats as Darwinian. If you had an important meeting, that gave you priority for a quiet workplace. In the evenings we all met up, in order to cook and eat together. We worked out that

there were 120 possible seating combinations around our dining table. So we tried out a new seating arrangement every evening.

*How do you envisage your home and workspace in the future? Are there things you still want to change?*

“I would describe the daily selection of seats as Darwinian.”

Since we have our offices on site, we are already very well set up. What I like about my office at home is that it’s very cozy, with carpets and velvet curtains. However, in the future, I’d like to give more consideration to ecological aspects when buying new furniture.

Looking to the Future

The fact that we want to make our homes more individualistic, that we place more value on what feels good and that sustainability aspects are more of a priority are all trends that will improve our lives.

In product development, we try to anticipate what our customers will be wanting tomorrow. While we don’t have a crystal ball, one thing is clear: Working from home is not going to go away. We have compiled a few relevant facts on the following pages.

Markus Föllmi Head of Innovation Hawa Sliding Solutions

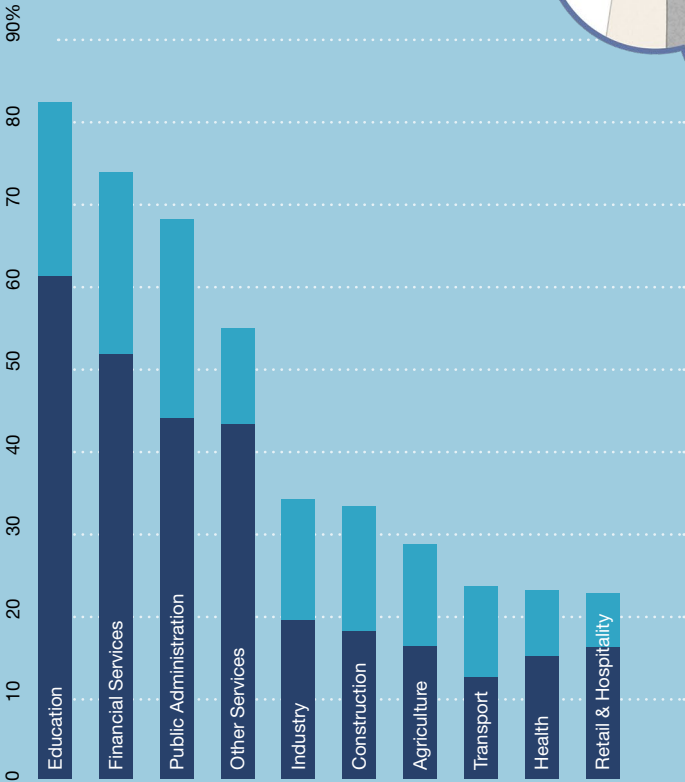
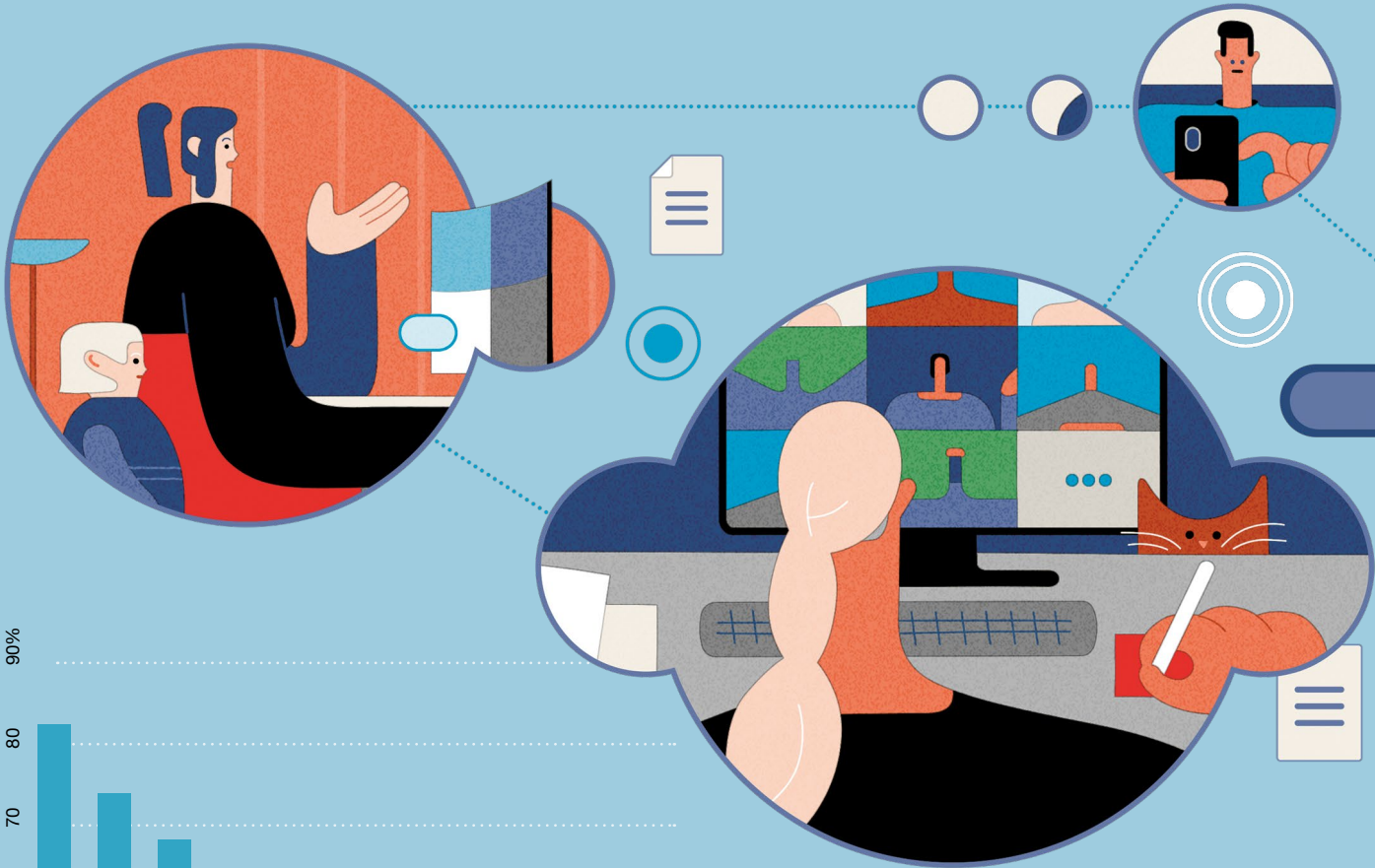


**Virtual Tour**  
Are you looking for answers to questions of space? Take a tour of our virtual Hawa world. Go for a digital exploration of our products and get all the information you need. Take a good look around.  
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# When Home becomes Office

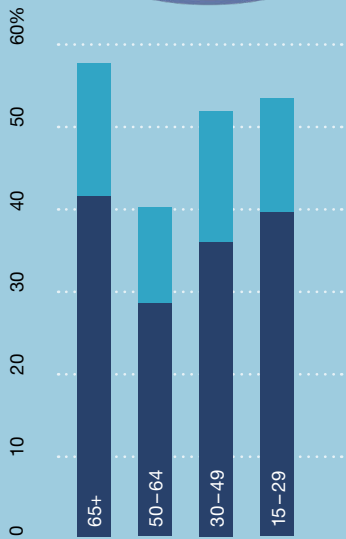
Source: Eurofound's COVID-19 e-survey



## Employment sector

Working from home was not equally feasible across all industries.

From home only      Partly from home

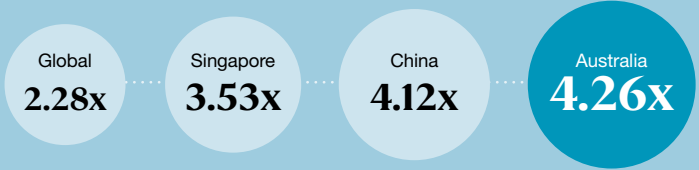


## Age

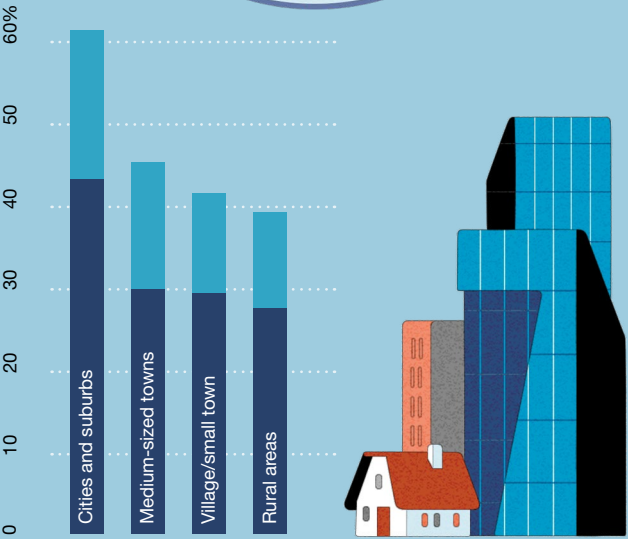
Younger workers were more likely to work from home than older ones.

## Remote work

Between March and May 2020, demand for remote work increased.



Source: LinkedIn



## Settlement types

Strong urban-rural divide when it comes to working from home.

# 53%

find working at home less ergonomic than in the office

Source: Industrieverband Büro und Arbeitswelt (Interior Business Association), Germany

Comfort

# 87%

of those who bought more local products are keen to continue that way.

Source: Covid-19 Study - European Food Behaviours Report

Food

# 71%

of top earners worked from home during the pandemic. For the lowest incomes, the figure was just 42%.

Source: Gallup Panel, USA

Income categories

# \$50 B

more was spent in 2020 compared to the previous year by the U.S. population on the office at home.

Source: Statista

Living



# Senior Living— a global megatrend



**We are living longer and staying healthier too. People therefore want to live self-determined lives for as long as possible, and the demand for senior-friendly adaptations and new dwellings is on the increase worldwide. In order to flexibly adapt the use of living space to demographic change, it makes sense to build accessible housing.**

Author — Philippe Welti

It is strenuous to get up the stairs and to push open heavy doors, and many elderly people, even if they are still mobile, would certainly like to have non-slip flooring. At some point, it makes perfect sense to look for an alternative to a third-floor apartment without an elevator. Senior organizations recommend moving into a senior-friendly environment while you are still fit. There are many options—from converting your own home or moving into a generational housing development or a senior residence. Worldwide, demand exceeds supply. It is high time for a change.

## Society is aging worldwide

By 2050, one in six people across the world will be over 65. That's double of what it is today. Whereas old people used to live in their extended family until they died, family networks, in which children are regarded as life insurance, are eroding. Low birth rates contribute to the likelihood that by 2050 a 60-year-old Japanese woman will be left without any grandchildren. This development is to be expected in all industrialised countries. After Europe, North America and Japan, China as well as Taiwan, South Korea and Singapore will soon experience a massive demographic aging of society, too. The state cannot replace the family, it can only invest money in the care of the elderly.

## Baby Boomers are open to new Forms of Living

Most retired people in Switzerland, but also in the Netherlands and Sweden, describe their financial situation as comfortable, with more than half of them being homeowners. Even the baby boomers with the highest birth rates, who will retire in the next few years, are mostly financially secure. Waiting for death in a drab nursing home is not an option for them. Instead, they can imagine “lifestyles that originated in the 1960s to 1980s” for their old age, as the Swiss Age Foundation notes.

In Switzerland, this includes intergenerational living, where senior citizens maintain their social contacts, including for example looking after grandchildren, keeping fit for longer, and even preventing dementia.

Globally, the trend is also towards the integration of assisted and independent senior living in communities. However, misconceptions about retirement living in large parts of the world are leading to resistance from seniors to these types of housing.

Common to all senior citizens' housing estates are the specific demands on barrier-free accessibility. But senior living also requires appropriate service offerings and

# Moving with ease—with Hawa Junior

The keyword for comfortable living in old age is accessibility. Because those who want to live independently in their own four walls in old age do not like obstacles. At the same time, new forms of living for senior citizens require flexible and space-saving solutions—for example, when the grandchildren come to visit.

For seniors, daily living without barriers means the ability to operate a sliding door or wall comfortably, with little effort. When one's strength dwindles, smooth and easy operation increases the feeling of safety and comfort.

With their new Hawa Junior 100, Hawa Sliding Solutions provide a hardware response to meet that need: sliding doors can be opened and closed with unparalleled ease, can be brought to a halt and moved into their final position without causing noise.

→ For more information:  
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management. Because communal living is no less of a challenge for the elderly than it is for young people. It has been shown that pressure on residents to engage in joint activities has a counterproductive effect on living together. For a co-housing project to be successful in the longer term, much thought and care need to go into the organization.

Co-Housing works especially well in Cities

New, communal forms of living are gaining varying degrees of acceptance around the world. This is culturally determined and differs from region to region. However, one thing is true across the globe, and including Switzerland: Age-appropriate living has so far become established almost exclusively in agglomerations and cities. Satisfaction of senior citizens today depends less on the housing situation and more on the immediate surroundings, according to he “Age Report IV” published by “Age Stiftung”. This is the aspect where cities score with their cultural and social offerings.

Some years ago, co-housing experienced increased popularity in Switzerland. More recently though this has given way to a new trend: generational and cluster housing, as François Höpflinger, a renowned researcher on aging, reports. The reason: Younger seniors do not want to live with older ones.

Barrier-free Housing allows flexible Uses

The demand for housing for senior citizens follows the demographic development of regions and countries. According to a study by the United Nations, the world population will shrink by one billion between 2064 and 2100. In Europe, this trend is likely to occur earlier.

“In order to be able to respond flexibly to demographic changes, ageless housing concepts are in demand. Accessibility should therefore be the maxim of all building,” says François Höpflinger. That way, if demand shrinks, a retirement apartment can be converted into an office or a family apartment—and vice versa. Moreover, accessibility and aesthetics should go hand in hand.

Overview: Living arrangements in old age



Autonomy in age-appropriate environments

Independent Living

These exist all over the world and allow their residents the greatest possible freedom and independence in old age. They provide accessibility and an age-appropriate infrastructure with elevators, security systems, restaurants and a variety of leisure facilities. A supportive management that coordinates activities can be very helpful.

Not all alone at home

Assisted Living

This is for older persons who require a moderate level of assistance and care while living independently in barrier-free apartments. Sometimes, it is relatives who provide the care. In addition, outpatient services from retirement and nursing homes, look in on a regular basis and are on call in any emergency.



Nightingale 2.0 in Melbourne: Showcase for sustainable, age-friendly construction

(Design: Six Degrees Architects, Realization: Six Degrees Architects & Hip V.Hype, Photography: Tess Kelly)

Old and Young

Intergenerational Housing

Couples, singles and families of all ages all live under one roof. Each party has their own private apartment, with common rooms open to all residents. The idea behind this form of housing is to help each other and to facilitate encounters between the generations. However, in practice this cannot be enforced.

Living like in a hotel

Retirement Apartments

These offer a high standard of living in apartments designed for the elderly. The rent includes a number of hotel-like services, such as meals in the attached restaurant, laundry and ironing. Individual living with many conveniences makes senior residences one of the most costly living arrangements for older people.

Intimacy at a distance

Cluster Apartments

These are shared apartments where residents have the comfort of their own living room, bedroom and bathroom. These private quarters are grouped around a shared kitchen and a communal reception room or dining area. Living in cluster flats requires everyone to good high social skills in organizing life together.

Social Competence essential

Shared Apartments or Houses

Here, several people share an apartment or a house, perhaps a family home or a villa. Each resident has one or two rooms to themselves. Kitchen and living room, sometimes the bathrooms, are shared. Here, too, the social competence of the residents is an important ingredient for success.

Intergenerational contract

Students and Seniors under one Roof

In this case, students room with senior citizens who have a spare room. Students“pay” the rent for their room by helping the host with household chores, shopping, cleaning or cooking. The rent is 1 hour of work per square metre of room size per month. This project initiated by Swiss “Pro Senectute” has varying degrees of success.

The Classics

Retirement and Nursing Homes

Senior citizens in need of care receive full medical and social care here. Relinquishing most personal belongings and some of one’s privacy are compensated by the interpersonal relationships and the level of security. Homes try their best to make residents feel at home.





Kampung Admiralty, Singapore

## A green Oasis for Seniors: Everything in one Place

**Kampung Admiralty is Singapore's first integrated retirement community. The global flagship model sets social and ecological standards. The residential complex won the prestigious World Building of the Year award in 2018.**

Kampung is Malay for “village”. That name says it all. It is a vertical village where seniors can find everything they need to live in close proximity. These include a supermarket, a medical centre and eateries. The government-run pilot project is open to Singaporeans aged 55 and above.

The 104 apartments with surfaces between 45 and 60 square meters are completely barrier-free. Residents can spend time in the green outdoors every day. They grow vegetables in the Urban Farm and keep fit in the rooftop gardens. This promotes their well-being. Kampung's impact extends well beyond the buildings. It now is a biodiversity hotspot in the 5-million strong metropolis.

Genossenschaft Zusammenhalt, Winterthur

## Growing old together

**The “Zusammenhalt” housing project compensates for small apartments with generous communal areas. The floor plans of the apartments can be transformed by sliding doors.**

Like many senior living projects in Switzerland, this one too is based on a cooperative initiative. The “Zusammenhalt” cooperative welcomes people aged 45 and over.

The 75 small apartments without obstacles were designed as one-room flats with areas between 40 and 80 square metres. First-time tenants were able to have the apartments subdivided at their own expense—using sliding doors to save space. Some of the smaller units are now connected by sliding doors and rented out as one apartment.

A two-storey room with a gallery, which the seniors can use as they please, as well as other recreational areas complement the living spaces.



# “You need Spaces to Retreat to”

**She knows the Kampung village community from experience and led the planning of the Kampung Admiralty senior citizens' complex in Singapore. He is the most renowned Swiss researcher on aging. Pearl Chee and François Höpflinger tell us which aspects of building design promote community spirit.**

Interview — Philippe Welti

***One of the goals of senior living in Kampung Admiralty is social interaction. What measures did you implement to achieve this?***

Pearl Chee “We have communal areas where residents can meet up and gather for events. But we went further than that. In order to get neighbors to talk to each other in the hallways, we committed a cultural sacrilege and built the apartment doors directly facing each other. You would not see this anywhere else in Singapore, as people there place a high value on privacy and don't want you to be able to see into their home. But relaxing individual privacy can also save lives. If you find out your neighbor isn't feeling well, you'll look more closely and call for medical help if needed.”

***So—did the arrangement of the doors have the desired effect?***

Pearl “Yes, the residents have accepted them, they understand their purpose and talk to each other.”

***Are there universal architectural measures that promote social contact?***



François Höpflinger “Ideally, there are communal spaces as well as quiet retreats. Gardens that are also attractive to people from the vicinity enliven the settlement and are conducive to additional encounters.”

***Would Kampung Admiralty be feasible in Switzerland?***

François “With its vertical dimension, I don't think it would please a majority of the population. But otherwise: Yes.”

***Would a Swiss senior citizen feel comfortable in Kampung?***

Pearl “I think so, because although the facility is designed to encourage community and interaction, residents can choose the level of interaction and privacy they want.”

François “The Swiss are not used to living in high-rise buildings and have higher expectations when it comes to the size of their apartments. They would feel a bit cramped in Kampung. Senior housing can't be exported 1:1.”

***Can the apartments be adapted to the needs of the residents?***

Pearl “They can. The apartments come in two sizes—45 and 60 square meters. In the larger ones, the bedroom walls can be moved, allowing changes to the floorplan, for example, a larger living room.”

***In Singapore, old-age living is organized by the state. Does this make planning a project like Kampung Admiralty easier?***

Pearl “Yes, when the government supports a project like Kampung, it makes it easier to build a prototype like this.”

François “Here in Switzerland, the bottom-up cooperative approach to senior housing planning is popular. This is anchored in our democratic tradition, but also causes projects to fail time and again. So I look to Singapore with a certain envy. On the other hand, the top-down approach there would not suit the Swiss DNA.”



# Rethink: Fodder for the Think Tank

To tackle change we need inspiration, information and a pinch of irritation. Our media tips provide somewhat different perspectives and a bit of fun.

PODCAST

1 Design Matters

This podcast pioneer has been around since 2005. Writer, designer and artist Debbie Millmann talks to creative people about how they shape their lives. She’s already interviewed over 250 people including singer Amanda Palmer, philosopher Alain de Botton, cartoonist Alison Bechdel or artist Stefan Sagmeister.

[www.designmattersmedia.com](http://www.designmattersmedia.com)



THE DESIGN THINKING TOOL

2 Lego Serious Play

Lego Serious Play facilitates communication and problem-solving amongst teams and individuals. The method is based on the concept of “handknowledge,” i.e. the idea that our hands are hot-wired to 70-80% of our brain cells. Through a selection of Lego elements, participants are encouraged to “think through their fingers.”

[www.theseriousplayer.com](http://www.theseriousplayer.com)

APP

3 Radio Garden

What do they talk about in Kenya, what music is playing at KQED in San Francisco, how many radio stations are there on the Azores? Radio Garden allows users to explore a virtual globe and discover thousands of radio stations. When physical travel is restricted, inspiration comes via the ear!

[www.radio.garden](http://www.radio.garden)



COOK BOOK

4 «Artists’ Recipes»

Cooking is, or can be, an art. But what happens when art and cooking meet? A book with favourite recipes and works by over 80 artists such as Marina Abramovic or Olafur Eliasson.

NONFICTION

5 «The 99% Invisible City»  
by Kurt Kohlstedt and Roman Mars

This illustrated guide takes a whole new look at urban spaces by focusing on the often over-looked world of everyday design.

FILM

6 Knives Out

Daniel Craig plays the quirky super sleuth searching for the killer of a dysfunctional family’s patriarch. The family home plays a major part. It is the ideal place for hiding secrets. Or isn’t it?

[Available on Amazon Prime and Youtube for example](#)

TV SERIES

7 BoJack Horseman

An American adult animated tragicomedy about an anthropomorphic horse who is the washed-up star of a 1990s sitcom. Sounds rather whacky. And yet, BoJack Horseman, has become one of the most thought-provoking and profound explorations of themes such as fame, depression, society, and the

human condition. Thanks to its format, the series managed to break traditional patterns time and time again, such as the episode that takes place entirely underwater and in which not a word is spoken.

[www.netflix.com](http://www.netflix.com)

DOCUMENTARY

8 AALTO

This Finnish film tells the love story of Alvar and Aino Aalto. The couple made architectural and interior design history and influenced the world with their pioneering work.

[Available on Youtube](#)

BLOG

9 Knowledge Factory

Futurist Joël Luc Cachelin writes about current topics such as Corona, Unicorns or leadership and how they shape the future.

[www.wissensfabrik.ch](http://www.wissensfabrik.ch)

TED TALK

10 Three Secrets of resilient People

We are all affected by losses and setbacks but some people can handle them better than others. What’s their secret?

[www.ted.com](http://www.ted.com)



# Step into the Parlor

We take it for granted, use it daily and can't imagine a home without it: the living room. And yet the living room as we know it today is barely twice as old as some of its inhabitants.



## 1920s—From Bauhaus to Art Deco

Spirit of optimism and state of emergency. Those were the Roaring Twenties. The first decade after the end of World War I was marked by new views and forms of expression—in literature, on the stage or in the political arena. And in the living room. A desire for simple forms led to the boom of the Bauhaus style. The contrast came with Art Deco furniture—adding glamor to private houses. This made a good fit for the debauched cocktail parties that were the order of the day, more so in the 1920s than in any decade since.

In 1939, at the New York World's Fair, the idea of a room for the whole family and the new technologies of the time, such as radio and television, was presented for the first time: "The Living Room of Tomorrow" was the name of the concept. Of course, there were rooms before then that were dedicated to the family and the entertaining of guests. The famous salon, for example, also known as reception room, drawing room, or parlor, forerunner of the modern living room, was a luxury reserved for wealthy, fashionable homes. This is where people got together for polite conversation and debates.

But after the end of World War I, the purpose and name of this reception room changed against a tragic background. When millions of people lost their lives in the influenza epidemic and there was neither the capacity nor the means to bury them quickly, their bodies initially remained in the drawing room. So, the room which today we refer to as the "Living room", was the "Death room" then.

And now, more dramatic changes might be afoot. Li Edelkoort, a Dutch trend researcher, forecasts the end of the one-time center of domestic life and social activities. And Joan Billing, another trend researcher, says: "Today, the living room has clearly lost its status as a representational space." Indeed, home life has undergone dramatic changes in recent years. Different functions merge, overlap or disappear.

It is hard to be sure what the future of our living room will be. Instead, let's take a look at the past. Or rather, the last eleven decades of the history of interiors or, more precisely, of the living room. We start with the beginning of the last century.



## 1930s—From Wood to Metal

"Black Friday" on the New York Stock Exchange brought the riotous lifestyle of the 1920s to an abrupt halt. In the midst of economic recession, economy of space and resources was paramount. Homes now adopted simple forms, even though the influence of Art Deco did not totally disappear from interior design. For the first time, chair and table legs were made of metal instead of wood. A trend to which the war in Europe would soon put a stop.





### 1940s—A Cozy Home to come Back to

In the first half of the decade, people had other concerns than the interior of their homes. The style and design of the 1930s were left untouched. With the return of many soldiers after the end of the war, cozy traditional interiors were becoming popular once again. There was high demand for warm colors and upholstered furniture, as well as lace curtains, bows, cottage and floral prints. As so many houses had been destroyed, living space was scarce. The living room had to serve multiple purposes.

### 1950s—Prosperity in a Peaceful World

After many years of hardship, the 1950s were a decade of positivity. This was also reflected within people's own four walls. Anything chrome-plated, plastic, or—even better—American, was in vogue. Many new household appliances came on the market and, most importantly, the first massmarket TVs. From then on, the TV set became the most important landmark and status symbol of a typical living room. After the sofa, that is.







### 1960s—Space Race and Cultural Revolution

While the world powers were engaged in a cold war on earth and a race for supremacy in space, the rest of the world was at the disco. At the same time, the metallic look was starting to dominate the design scene. The first signs of a rebellion of youth against the values of the war generation were making themselves felt. Bold colors and patterns became the fashion statement of the hippy movement. Central heating came to the living room. So, for all the rebellion, the home remained cozy.



### 1980s—The New Wave of Technology

No future, devil-may-care attitude, and the risk of nuclear war to boot. A rather negative feeling for life pervaded the 1980s—in stark contrast to the neon colors which will forever be the hallmark of this decade. It was in fact the decade of technology: PCs, CDs and VHS tapes now had to find a place in the living area. Ideally, within a trendy interior with chrome, brass and glass. In terms of form, geometric patterns dominated decor and furniture design.

### 1970s—The Decade of Eye-catching Fashion Statements?

Unquestionably, the 70s hold a prominent place in the history of fashion and design. Its cheerful flagships are the Flokati rug, the low sofa and colors that couldn't be more gaudy. Yellow, orange and red signalled an attitude to life that knew little restraint. With turntables and record racks, disco fever was making its way into the living room. But this was also the time that environmental concerns were being heard, driving a trend towards natural materials and do-it-yourself. Spacious living concepts, with high ceilings and few walls, became all the rage.



### 1990s—The End of Opulence

In the 90s, things became more minimalist than in the previous decade. White and beige furniture was the trend. Plus, to great surprise, ivy patterns on the walls and artificial flowers made out of silk on the living room table. There was also more space now, as TVs became more two-dimensional and could be mounted flush against a wall. Materials of the decade: Leather and—especially in Europe—click laminate. It was, of course, a cinch to install as well as robust and affordable.





### 2000s—Information Technology Moves in

9/11, banking crisis and—the internet. In the first decade of the new millennium, many of the futuristic scenarios of some big-screen sci-fi movies of the '80s and '90s seemed to be coming true. At home you were safe yet connected to the world. Technology was becoming ever more sophisticated and home cinema ever more popular. The furniture industry's response was to provide extra-wide sofas. Framed posters were popular decorative objects, if you wanted something other than the internet to gaze at for a change.



The living room is a real chameleon, always adapting to the tastes and needs of the time. Today it has to be more flexible than ever.

### 2010s—Cocooning and Omni-Channel Presence

As a counterpoint to the shiny surfaces of the new smart devices, natural materials were also trendy. Worldly possessions were displayed on shelves at home and, more recently, on multiplying social media channels. Discussions in design forums homed in on velvet sofas and other houseware made of marble, brass or glass. Colors were dominantly powdery pastel shades and opulent dark blues and greens. Industrial style went mainstream with exposed ceilings, concrete floors and bare light bulbs.



### 2020s to ?—Sometimes this, sometimes that

The living room is the office at home, the playroom, the reception room and the space to relax. The trend towards flexible room concepts continues. This places demands on architecture and furnishing. Partition elements such as sliding doors and walls as well as folding solutions transform rooms in an uncomplicated way while remaining aesthetically convincing. Furniture can be chosen to both showcase and conceal objects.



#### Flexible Rooms with Hawa

Whether on buildings, in buildings or on furniture—our Product Finder gives you an overview of all the possibilities.  
[www.products.hawa.com](http://www.products.hawa.com)



# Dallas Design District: The Art of Transformation



**In case of emergency**

At six meters (20 ft.) high, the sculpture by artist Andrew Meyers is a centerpiece of the Design District.



**The kneeling Woman**

Artist unknown: The kneeling woman is made of layered metal plates.



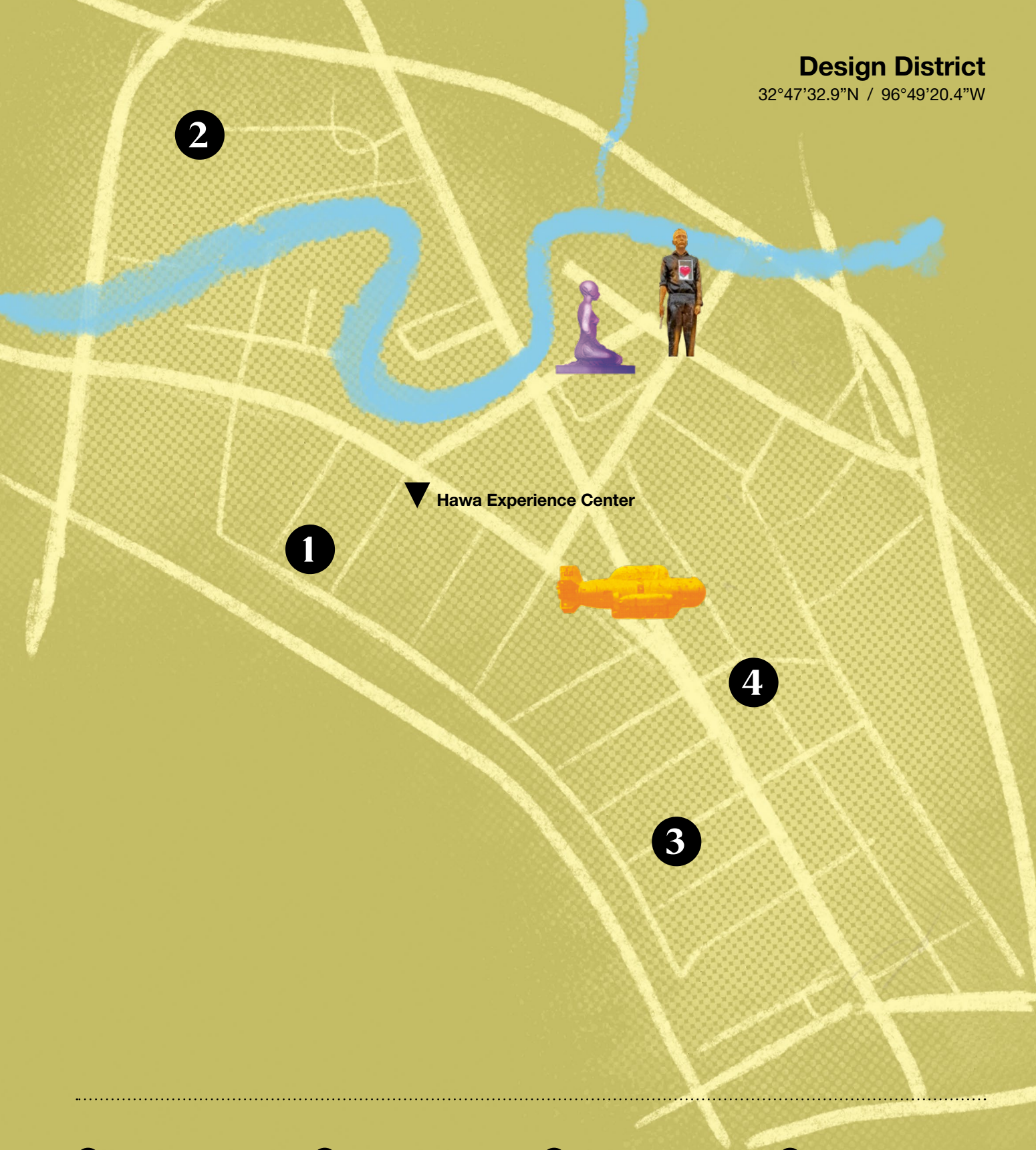
**Restaurant Town Hearth**

Dive in and relax. Dig into your Texan steak while sitting right next to a real yellow submarine.

Oil fields, cattle herds, and in the midst of everything, a financial metropolis that keeps business going in Texas. Dallas had no SoHo district like New York and no Art district like Miami. But that’s no longer true.

Author — Stephanie Kleinlein

**Design District**  
32°47’32.9”N / 96°49’20.4”W



**1**

**Olson Kundig Center**

Public complex with shops and restaurants. The central feature is the massive plaster sculpture entitled “Moving Figure”.

**2**

**Goss-Michael Foundation**

The foundation is one of the ten best private collections of contemporary art.

**3**

**Galerie SITE131**

In a former warehouse, new art from America and elsewhere sits alongside the works of Texan artists.

**4**

**Ceylon et Cie**

Interior designer Michelle Nussbaumer’s exquisite showroom on Dragon Street.





New York artist Daniel Arsham’s “Moving Figure” is a highlight at the Dallas Decorating Center.

At the start of the last century, the dusty neighborhood northwest of downtown Dallas was at best a place for people looking for a simple job or a modest home. Not a place to stay in for long. And certainly not a place to find inspiration and balm for the soul. In today’s vibrant Design District, there is little to remind you of those bleak times. Except the old warehouses that are still standing.

**From Industrial Quarter to a Hub of Well-Being**

In the warehouses of yesteryear, people are still at work today — artists, designers, and vision-aries — all engaged in creating a free-spirited, feel-good ambience. Instead of pallets and work-benches, the warehouses are now home to eclectic shops, hip restaurants — and most of the city’s art galleries. This is the place where artists, business

tycoons and socialites congregate. Luxurious apartment buildings and spectacular studios are spurring the evolution of a buzzing work-life-play community. The River District has attracted numerous award-winning architecture firms and design studios with their young dynamic teams, and their energy provides further inspiration. It is hard to believe that all this is the result of a natural disaster that befell the city well over 100 years ago.

**Disaster at the Trinity River**

In the spring of 1908, after three days of unrelenting rain across the entire land-mass between Montana and Mexico, the Trinity River overflowed its banks and devastated the adjacent neighborhoods. Six people lost their lives, more than 4,000 were left homeless. The city’s leaders knew at once: The city needed protection against flooding. But who was going to foot the bill? Leslie Stemmons, a fire insurance salesman and real estate broker, promoted the sale of bonds to help finance the construction of a levee. His initiative turned into a success story.

**Safely on the Way to a Boomtown**

From then on, the flood-plain was a safer place and became an attractive industrial location. Stemmons saw his opportunity and formed the Industrial Properties Association, which then divided the land in the former floodway amongst themselves. In the years that followed, the district was set on a path of rapid development. The characteristic single-storey warehouses with their frontfacing offices were built. In 1952, John Stemmons, son and successor to Leslie Stemmons, donated more than 100 acres of land to the Texas Highway Department for the construction of Interstate 35, connecting the Design District to the U.S. Highway System.

**Big Things Happen in Dallas**

To this day, Dallas exemplifies a city whose pioneering spirit makes many things possible. With “Big Things Happen Here”, it launched a slogan that investors are only too happy to go along with. This unleashed a flood of investments — in architecture and urban development, not to



The Margaret Hunt Hill Bridge crosses the Trinity River, linking up old and new Dallas.

mention a huge palette of diverse cultural and gastronomic experiences. The result: The third largest city in the Lone Star State has great allure for entrepreneurs, Americans and tourists alike — so much so that Dallas no longer has to stand in the shadows of trendy cities like New York, Los Angeles or Miami. A development that goes back to the 1960s.

**Trade and Design**

Inevitably, after the construction boom came the real estate boom. In the front row: Landowner and pioneering developer Trammell Crow. He was determined to create his own commercial real estate empire with the development of the Dallas World Trade Center, the Decorative Center and the Dallas Design Center, positioning himself as a serious competitor to the trade shows that dominated the market. His vision too became a reality. Good taste and style found their way to Dallas. Furniture manufacturers and design studios started using the attractive location for their showrooms. In the early 2000s, a new exit was added to the Dallas North Tollway, giving the Design District its own

access route. Soon after, the district became the center of the wholesale trade for interior furnishings while more and more designers and curators were attracted to the oil and sports metropolis with its sleekly designed buildings.

**Live and work in style**

The Olson Kundig complex ❶ is representative of the aesthetic evolution of the city and the district. Taking its name from the design firm, the 11,700-square-meter (126,000 sq. ft.) area with pavilion has added even more life-affirming positivity and, with a public wind-tunnel, a touch of artistic playfulness. Its central feature is the “Moving Figure,” a massive plaster sculpture by New York-based artist Daniel Arsham.

**From Pop to Art**

What makes the Design District so special is its seemingly endless diversity, which allows for everything except boredom. The District’s gallery scene, for example, boasts collections that easily rival established museums.



Take the Goss-Michael Foundation ❷, created by pop singer George Michael and his partner Kenny Goss. Not only does it show works by world-renowned artists such as Damien Hirst and Tracey Emin, it also supports young, emerging talent with art competitions and scholarships. It is initiatives like these that give the Design District its unique flair. It offers space for everyone, for the established names as well as for those who are chomping at the bit. All of this leads to the spirit of optimism that makes the neighborhood so popular. And the unique architecture, of course.

Long live architecture

The renovated historic buildings form an impressive contrast to the business skyline of Dallas. The Dallas Contemporary too has found its home in a sprawling industrial building. Founded in 1978, it is in no way inferior to its competitors in terms of zeitgeist, as is the SITE131 gallery ❸, which exhibits new art from America and other continents in a 1940s warehouse.

Dragon Street

Dragon Street is known for its fabulous antique shops, galleries and vintage stores. The monthly art walk down the length of historic Dragon Street is free and fun, taking visitors to many inspirational addresses such as Ceylon et Cie ❹, the showroom of interior designer Michelle Nussbaumer. Much-travelled Michelle has found the perfect place here to show off her talent for creating timeless spaces using treasures she finds in the furthest reaches of the globe.

Design goes green

Real estate developer Trammell Crow is still remembered by the meadow alongside the Trinity River named after him. Covered in lush green, this is the floodplain which to this day protects the area from the dreaded floods that once wreaked havoc. With one drawback: It separates the north of the city from the south, blocking pedestrians’ access to the Trinity River. That is about to change. The City of Dallas is constructing an 81 hectare (968,752 square yards) green space to be named after Harold Simmons as the first of several planned parks on the flood meadows—a public space with playgrounds, sports facilities and other recreational attractions in harmony with the river landscape and its native flora, featuring natural paths, open spaces and ponds. The aim of this transformative, forward-thinking project is to maintain an ecological balance in the people- and environment-friendly Design District.

We have given space to inspiration

Our Managing Director in North America, Tim P. Ryan, and architect Carlos Fernandez have jointly realized the Hawa Experience Center Dallas. What do the city and the project mean to them?

Tim, Carlos, the Experience Center is about to open. How did it all start?

Tim P. Ryan The idea for an Experience Center was born in 2016 at our Singapore offices (headquarters for Hawa in Asia), where the concept was met with a fantastic response. The story of Hawa North America began in 2010. That’s when we moved into our headquarters in a 1950s commercial building in Dallas’ Design District. So we’ve been part of this community for quite some time. Luckily, we found the new location for our Experience Center just a few blocks from the old office. The new complex hosts architects as well as high-end furniture and fabric designers. This fitted in with our idea of making our sliding solutions into an experience.

Carlos Fernandez Yes, I remember thinking how exciting it was that Tim wanted to integrate Hawa products into different designs.

Carlos, how did you get the assignment for the Hawa



Tim P. Ryan in the offices of the Hawa Experience Center.

Architect Carlos Fernandez in the same place, practicing Social Distancing.

Experience Center?

Carlos I was working in the same building complex where the new Center is now located. Tim saw our designs and got in touch with us.

What were your first ideas?

Carlos We were keen to show American designers and architects the elegance of these Swiss systems. At the same time, a local flair was important to us. We achieved this with a style reminiscent of a warehouse, overlooking Downtown Dallas.

How big is the Hawa Experience Center?

Carlos It is about 360 square meters (3,900 sq. ft.) of total space with different areas that are inter-connected: Reception, conference room, work areas for our team. Most importantly, it also includes a display area so that architects and designers can experience our solutions first-hand. There is also a workshop where our partners can get hands-on experience and familiarize themselves with Hawa’s sliding systems.

Carlos, as an architect, you’re also a client. What’s it like for you and your colleagues to work with Hawa solutions?

Carlos Especially today, flexibility of space is more important than ever. When thinking about working from home—in kitchens and home offices, bedrooms and living rooms—you would want to be able to change everything as and when it’s needed. That’s why architects love Hawa.

What’s your opinion on Texas, Dallas and the Design District?

Carlos We all know big American cities. Without a car, you can’t do anything. It was the same here. But now, I can walk from the Design District right

to downtown. And then there are so many design studios where you find just about anything.

Tim I couldn’t agree more with Carlos. For me, Dallas still has a lot of development potential. It’s really cool to be here. The city and especially the Design District are on the upswing.

When you’re not working, where do you hang out?

Carlos I love the Bow Lounge, a bowling alley, and all the antique shops. In terms of design, Riad tiles is one of my favorites.

Tim I love going to Slow Bone, an authentic Texas barbecue, or to Nadeau, a shop for designer furniture as well as to Haas, a fantastic motorcycle museum.

You’ve worked together intensively. What would you say about each other?

Carlos Hawa and we as architects are looking for the same thing, and that made working together real easy.

Tim Carlos and the team at LRK Architects always found creative solutions to our needs without diluting the core concept. With the Experience Center, we have managed to create not only a space for our partners, but also a fantastic place for us to work, where we feel totally at home. That’s worth a lot, especially in times of great change.

Tim P. Ryan and Carlos Fernandez

Tim P. Ryan is Swiss with an American background and has lived in Dallas for about three years. For him, the Experience Center is a dream come true. Carlos Fernandez is an architect at LRK Dallas. Born in Spain, he has designed and implemented numerous projects in the southern United States.





# A Building's Material Worth could become a Balance Sheet Asset

**Architect Thomas Rau argues that every resource should be considered a “limited edition”. He wants to abolish the system of wasting materials and replace it with a circular economy. That’s why he founded Madaster, the online register of raw materials. With the Triodos Bank, RAU—his Amsterdam architectural firm—has designed a building that can revert to its original parts.**

Author — Evelyne Oechsli  
Photography — Ossip van Duivenbode

In Livermore, California, there is a light bulb that has been burning since 1901. You can now watch it via a webcam, which has had to be replaced three times already. This little story illustrates how we treat materials. There is no incentive for manufacturers for producing items that will last 120 years.

“The problem is that we are only guests on Earth, but we behave as if we were hosts,” that’s how Thomas Rau sums up the dilemma. As an architect and visionary he has been preoccupied with topics such as waste of resources and the circular economy for years. Materials are finite and we should treat them carefully, like a “limited edition,” as Rau likes to put it, in analogy to art.

## Permanent Consequences

We know perfectly well that raw materials are limited, and yet we use them in products and buildings as if they were not. We make products that meet our needs. But our needs keep changing. At some point, the product is no longer

needed. “Our needs are temporary, but the consequences are permanent,” Rau explains. Because once the resources are incorporated into other materials, they can no longer be recovered.

In the existing system, neither producers nor consumers feel responsible for the products they make or buy, says Rau, adding: “The manufacturer has the power to make the technical decisions for a product and the customer has the duty to take responsibility for it and ultimately dispose of it. Yet, as a consumer, I don’t really want any responsibility, I just want the benefits. The manufacturer sells his practically obsolescent product with the certainty that he will be selling another one soon. That’s why there isn’t an everburning light bulb on sale anywhere. In fact, at a meeting in Geneva in 1924, light bulb manufacturers agreed to manipulate their products so that they would stop working after a maximum of 1,000 hours. This is the principle we call “planned obsolescence.”



“If we were to change our system now, in a hundred years all buildings would be constructed according to the Turntoo model.”

Thomas Rau

Thomas Rau is a German architect who has been living and working in the Netherlands since 1990. He is the managing director of the RAU architectural practice. Together with economist Sabine Oberhuber he wrote “Material Matters.” In it, they present the Turntoo model which aims at eliminating material waste.



Circularity instead of Recycling

One of the economy’s answers to material waste is recycling, which involves recovering and reusing raw materials. But for Thomas Rau that is not a viable solution. From where he stands, recycling is “cost maximization at the expense of raw materials.” The problem with many of our current solutions to the waste problem is that they try to optimise the existing system, for example by using less energy or recycling, instead of questioning the system itself. The ultimate consequence of this optimization is manipulation, he says, alluding to the exhaust emissions scandal of the German automotive industry.

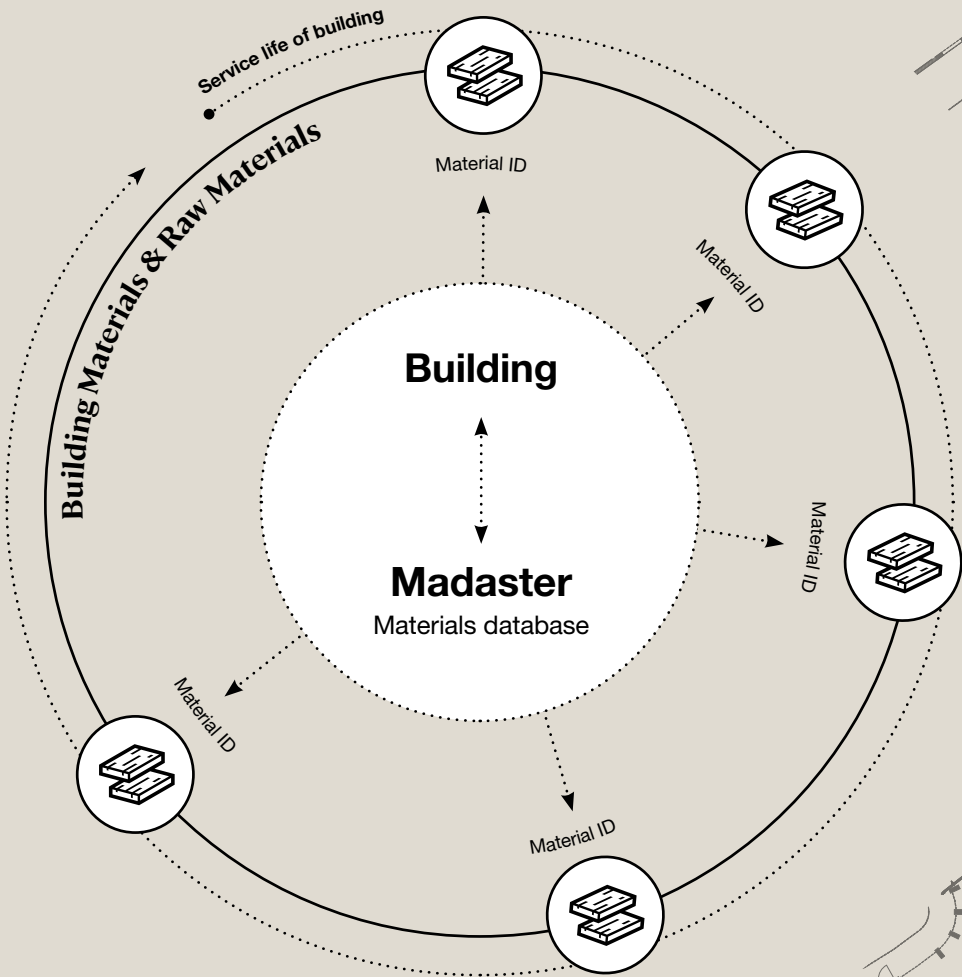
This is why he argues for the creation of a totally new system, based on circular construction practices. “We don’t need to think, we need to anticipate!” – that’s his credo. Value creation and value retention must go hand in hand, right from the start. That is the only way we can avoid value destruction.

The solution: The Turntoo Model

Thomas Rau and economist Sabine Oberhuber have thought about how such a circular system would have to be organized in order to prevent material waste. In their book “Material Matters” they propose their Turntoo model,

# The Turntoo model

How circular construction works:



Resource Recovery instead of Recycling

In the Turntoo model, buildings are material depots. During construction thought goes into deconstruction and how individual components will be reused. For this purpose, the resources are provided with a materials passport that gives them a documented identity. The Madaster manages all materials in a public database.

[www.madaster.com](http://www.madaster.com)





All Triodos Bank materials including 165,312 screws are registered in the Madaster.

where the creation of every product or building takes into account that sooner or later it will cease to be useful. At that point it must be able to revert to its constituent parts.

The Turntoo model is based on the premise that consumers are not buying products, but services. That way, manufacturers will have an interest in ensuring the longest possible lifecycle for their products. Once the product comes to the end of its useful life, they will want to recover the components that went into it, and reassemble these for new products, without loss of value. Only then will resources be treated as the “limited edition” which they really are.

For these materials to be managed, each resource requires a documented and registered identity, a so-called raw material passport. In order to organize this resource database, Sabine Oberhuber and Thomas Rau founded the materials platform “Madaster” which is available in the Netherlands, Switzerland, Germany and Austria. In addition, Oberhuber and Rau also promote circular economy thinking

through their company Turntoo, which they set up in 2010. Its purpose is to help companies with the implementation of the model, and to conduct research.

**A totally revertible Bank**

Just how the Turntoo model can be applied to architecture can be seen in the new office premises for the Triodos Bank. The bank’s building in the Dutch town of Driebergen-Rijnsburg is constructed in such a way that it can be totally dismantled and deconstructed into its individual components. “We used wood mainly, because dry compounds are the easiest to separate,” Rau explains. His architect practice organized the building as a logistical process whose outcome is a building – not as a construction project. “Because construction means thinking, while a logistics process means anticipating. Construction is a concept of the past,” that’s how Rau puts it.

RAU architects have created a raw material passport for the Bank listing every single building component—down to the 165,312 screws that hold it all together. They are

currently identifying the material value for each component. “Triodos Bank is the first building in the world that will be including its material worth as an asset in their balance sheet,” Rau announces proudly. That is an important step. Ethics alone will not change the world. As Rau sees it, if you want to bring about a change in behavior there has to be a financial benefit. The Madaster will do exactly that, by listing the value embodied in the materials.

**An old Building as a Gold Mine**

Triodos Bank is a pioneering project. But existing buildings too can be brought back into the materials cycle. As an example, RAU have created a raw material passport for the Alliander energy grid company’s headquarters in its industrial park in Duiven in the Netherlands. Alliander was going to demolish its aged industrial complex and replace it with a new building. But RAU identified large quantities of reusable materials in the legacy buildings. In the end, 83 percent of the materials were recycled in the new offices. A fair number of existing structures were retained, extended and enhanced by new elements.

**Coming Full Cycle in a Hundred Years**

Every year, about one percent of all buildings in the world is renewed. Rau reckons that if we were to adopt the new system now, in one hundred years all buildings could be organized in the Turntoo way. What prevents us from reaching this goal? Rau reproaches the construction industry for not being transparent. They take advantage of the fact that building is usually a one-time event for clients and that they therefore lack expertise. “The future is absolute transparency. The client must know the value

of the materials in their building. When it comes to dismantling it they can then look for a service provider who will be reusing the valuable materials for a new project, or reselling them.”

Rau wants to put the state in charge of bringing about systemic change: “The government would be in charge of organizing morally desirable behavior. But politicians naively rely on the intelligence of the market and then wonder about so-called “market failure,” says Thomas Rau. He argues that materials have rights too. That’s why he and his team wrote “The Universal Declaration of Material Rights” which they submitted to the United Nations in 2018.

**The Low Point of Materialism**

Rau continues to see wood as an important material for circular construction. But he hopes that, in the future, industry will be able to produce chemical compounds in such a way that they can be dissolved into their constituents again. This would allow a wider choice of materials.

Rau sees the pandemic as an opportunity for the circular economy: “Materialism is infected with a virus. We are being confronted by the immaterial values of being,” he concludes. In his opinion, these values are undergoing a renaissance. This is an opportunity for change, he says, but at the same time there is no guarantee of a change in the system. Rau counsels against agreeing on targets for 2030 today: “The only thing that is relevant is what we are doing today. It is high time for us to realize that the planet is not dependent on us, but the other way around.”





# Hawa relies on the “Wisdom of the Many”

How can we design rooms flexibly in the future? Experts from all over Europe accepted Hawa’s invitation to get together with our people in order to come up with answers to this question. Among them futurists, trendscouts, architects and students.



Author — Philippe Welti

They connect in the digital workspace MURAL, which allows visual collaboration with participants of different ages and different professional backgrounds. Their goal in the brainstorming workshop: To develop ideas and think up solutions on how people’s lives can be made easier by designing their spaces. There are no limits to the imagination. The magic word behind the workshop is: Diversity. It’s inspiring to see how other people rise to a challenge like this. Rubbing shoulders with people of different backgrounds, everyone contributing their ideas, leads to new things.

“Even as a global market leader, we know we can’t know everything. That’s why we like to think outside the box to get inspired,” says co-CEO Ezequiel Di Claudio. Innovation has been in the company’s DNA since Hawa Sliding

Solutions was founded 56 years ago. In an era characterized by constant change and renewal, Hawa watches markets closely, embraces new trends and constantly pushes its innovation management. It was Di Claudio who suggested holding an idea-finding workshop with external experts.

“They used to say we were going to Mars. Well, we’ve landed. In short, the future is now.” With this clear message Vitra trend scout Raphael Gielgen summed up the challenge that companies are facing. He pointed to the ever-shorter innovation cycles that every day bring new and even better digital and technological applications to people around the globe. Gielgen’s message is clear: innovative companies have a competitive advantage. If they want to flourish in the market, they must be able to continuously innovate. But that is easier said than done.

“It’s great fun to take in other ideas and work on them. Even as a student, I was always taken seriously during the workshop and was able to work with the professional participants as an equal.”

Judith Roos Student at the Technical University of Rosenheim



“In collaborative graphic recording, I’m the drawing hand of another brain. It’s a magical moment when multiple brains connect via a drawing!”

Jens Jacobsen Innovative Management Partner at IMP Consulting, Munich

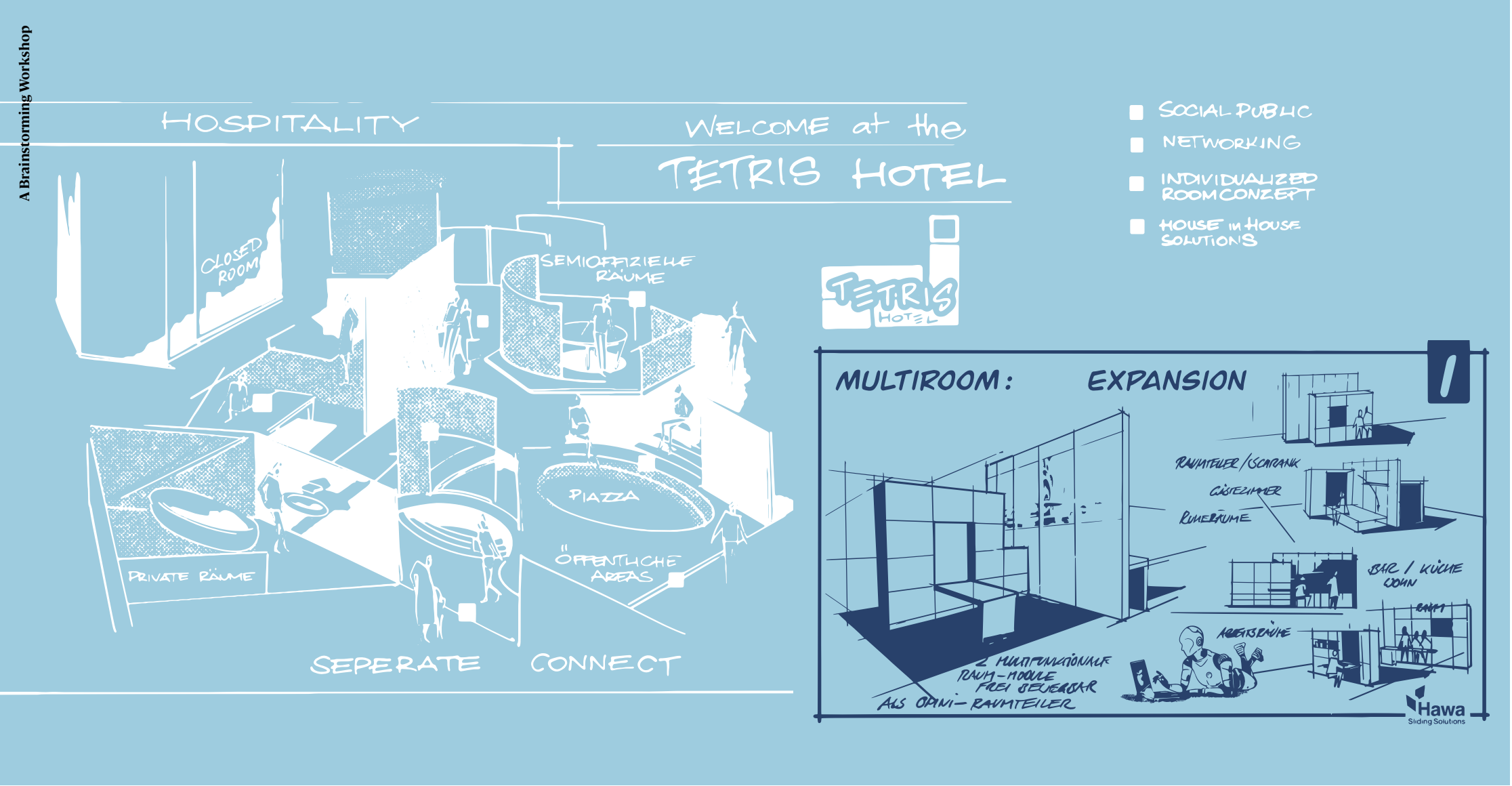
“The big advantage of the online workshop: Anyone can make their suggestions for everyone else to see. Even introverts can contribute their ideas effectively. It’s in this open and democratic environment that practical innovations are born.”

Ingo Rollwagen Professor of General Management, Fresenius University of Applied Sciences, Berlin

“On the second day we got really into it. That was tough. But thanks to constructive exchange without any competitive thinking, basic ideas were further developed, ending up as successful designs.”

Anita Huber Project development at F.R.A.U. Architecture & Design, Munich





## Live Recording of the Ideas

A picture is worth a thousand words. For this reason, the workshop participants had support from three draftsmen. They visualized in real time every step in the development of the ideas. This kind of “graphic recording” helps people’s understanding and merges different ideas.

### The “Piazza” adds a Sense of Wellbeing to a Hotel

The fictitious Gerd represents a business manager who spends a lot of time travelling and staying in hotels. One of his complaints is that he finds it difficult to switch off in a guest room where he also has to work. The “Tetris Hotel +” idea combines the “Residential”, “Corporate” and “Hospitality” aspects. Thanks to its sliding doors and walls, it provides answers to the need for more flexible use. And with the “Piazza”, which can be booked by the hour, a semi-private space is added to the private guest rooms. The private rooms of course remain private, a place to retreat to.

### Flahes of Inspiration cannot be prescribed

Because brilliant ideas can’t be planned or forced, the only way to encourage them is by creating an environment that allows for innovation. This involves the freedom of thought to think the impossible, but also not being afraid of making mistakes. “You try something out and you discard it—and sometimes not,” says Markus Föllmi, Head of Innovation at Hawa.

Creative chaos—given a chance—arises all by itself within a group that’s looking for ideas. It provides particularly fertile ground for new ideas. But when more than 40 people brainstorm together, exchange views, follow their gut feelings and just let their visions run wild, the process can get out of hand. And you don’t want that.

### Structure yields concrete Results

That’s why you need to impose structure on the brainstorming. Each of the six groups of seven participants

is assigned a moderator who guides the process in a goal-oriented manner. Using the “survival of the fittest model”, the search is on to sift through all the ideas to find the nuggets that might subsequently be developed and reach market readiness. We are looking for new impulses for Hawa Sliding Solutions’ three main business segments: “Residential” (living), “Corporate” (offices) and “Hospitality” (forms of accommodation). We create fictitious personalities, so-called personas, and assign them to these types of room. We describe their spatial needs and wishes in detail, so that the workshop participants can tune in to their task.

For example, there is Sarah, a self-employed media designer, mother of two toddlers, who works part-time from her home. The 39-year-old’s problem: She has too little space to concentrate, give space to her thoughts, and work on them. Ideally, Sarah, who is an amateur painter, would like to assign several functions to one room, but given the existing structure this is not possible.

### The Student brings in her Experience

This is a situation one participant knows all too well from her dorm room. How to retreat, express creativity and isolate from others? The budding interior designer completely rethinks the rooms in a house and puts her proposal up for discussion. The group then develops this further together. The “Multiroom” project involves a movable corpus whose fold-out elements can make it into a workstation, a cabinet, part of the guest room and a room divider. Movable walls with LED screens that allow visualizations are very practical, especially for creative people, and complete the student’s proposal.

In plenary, the group presents its proposal. Ingo Rollwagen, futurist and professor of innovation management, introduces it: “Multiroom” not only solves a problem, but also stands for circular design innovation and the circular economy. Its walls can be swapped around and upgraded at the customer’s request, and the raw materials can be reused.”

Matthias Hüttebräker presents the “Tetris” idea developed in his group to all workshop participants. He is himself a concept developer for hotels and is convinced of the value of the idea: “With Tetris, we have answered the needs that today’s hotels are facing.” People give Hüttebräker’s analysis the thumbs-up. Read on.

### Tetris is alluring—will it to into production?

At the end of the second day of the workshop, the co-CEOs of Hawa Sliding Solutions, Ezequiel Di Claudio and Peter Möller, carefully consider each of the submitted ideas from the company’s point of view. The jury’s decision is close. It choses two ideas from the “Hospitality” sector as the winners on equal points: “Tetris Hotel +” is one of them. “Both solutions impress us with the flexibility of the room architecture and satisfy a need of hotels as well as their guests. Moreover, we were impressed by the aesthetics,” says Ezequiel Di Claudio. Co-CEO Peter Möller adds: “Whether or not we take the idea to production remains open. The importance of the workshop was to spark innovation.”





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# The secret of change is to focus all of your energy, not on fighting the old, but on building the new.

This quote is attributed to Socrates, or a contemporary might have put it in his mouth. One thing is for sure, it's proof that change is part of being human. Even in antiquity, it caused apprehension while at the same time presenting opportunities.

No matter how we change the spaces around us in the future, Hawa Sliding Solutions offers flexible solutions. So we don't have to choose between working-out or working, but can adapt our rooms to our needs—in minutes if necessary.



**Since 1965, our goal has been to understand people's needs so that we can improve their living environment at the macro and the micro level.**

**Rethink your space.**