

# BAUHAUS. JOURNAL

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2017  
2018

Magazine of the  
Bauhaus-Universität Weimar

# The Bauhaus-Universität Weimar ...

...was established in Weimar in 1860 as a school of art. Since 1996, it has been known under its present-day name, which pays tribute to the most influential school of design of the twentieth century, the Weimar State Bauhaus. Walter Gropius founded the Bauhaus in 1919 in what is today the main building and worked with notable artists to revolutionise the training.

»Bauhaus« stands for experimentation, openness, creativity and interdisciplinary work. The Bauhaus-Universität Weimar is an international university based in the unique cultural town of Weimar. It comprises the four faculties of Architecture and Urbanism, Civil Engineering, Art and Design, and Media in which contemporary methods are used to find answers to central questions from the fields of art and culture, technology, science, and society.

Facts and figures about the present-day university:

- 4,000 people from around the world study here in 40 degree programmes and courses
- With 205 partner universities and 583 student exchanges, the Bauhaus-Universität Weimar is an international university
- There are a total of four faculties: Architecture and Urbanism, Civil Engineering, Art and Design, Media
- Our research focuses on digital engineering, cultural scientific media research, art.design.science, urbanism, architecture and environment, and materials and construction
- 85 professors teach here

## EDITORIAL

Dear Readers,

It is often said that the best ideas tend to come when you least expect it. While taking a walk, on your daily commute or performing a routine activity. But what exactly is a good idea, what does creativity mean in different fields, and how is the creative process triggered? We sat down with representatives from all faculties for a round table discussion. It was rapidly established that cooperation between disciplines — seeing the »bigger picture« — is an excellent source of inspiration. The opinion was also voiced that teaching could certainly involve more interdisciplinary work. After all, the university lives from the interaction between students and the initiation of projects — both inside and outside of the classroom.

One project that extends beyond the university is the »Genius Loci LAB«. Every year, creative minds from around the world come together for a week to host a video projection festival. We took a look back at this summer's event that was held on Theaterplatz.

2019 is set to be a year of superlatives for all things »Bauhaus«. Preparations are already under way for countless exhibitions and publications to celebrate the 100th anniversary of founding of the Bauhaus in Weimar. But how can the university of today not merely historicise the Bauhaus phenomenon, but also consider it from a contemporary perspective? University President Prof. Dr. Winfried Speitkamp shared his thoughts during an interview.

We also sought answers to aspects of digitalisation in numerous areas of life. Algorithms influence our media reception and timelines. We introduce a media computer scientist, media scientist and artist who are studying clickbait, fake news and the visuality of algorithms. Digitalisation is also slowly but surely pervading all areas of engineering in the form of building information modelling.

During her creative period at the Weimar University of Architecture and Civil Engineering (HAB), the renowned architect Anita Bach designed a striking structure for

the centre of Weimar: the student residence on Jakobsplan. On the occasion of its refurbishment, we offer an illustrative retrospect of »Langer Jakob«.

At the BAUHAUS.JOURNAL, we always collaborate with students and alumni. For this issue, we invited the illustrators Margret Aurin, Sibö Pan, Ruohan Wang and collagist Samuel Solazzo to contribute their visual imagery. Our photographers are Marcus Glahn, Lisa Ziegler, Michael Paul Romstöck and Thibaut Henz. A very special thanks to them all for their contributions that help to make this issue entirely unique.

**We wish you a thoroughly enjoyable read!**

Claudia Weinreich  
and Fabian Ebeling



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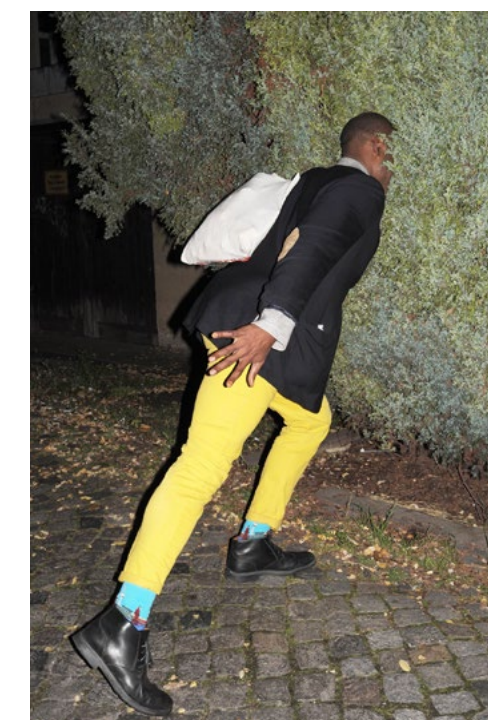
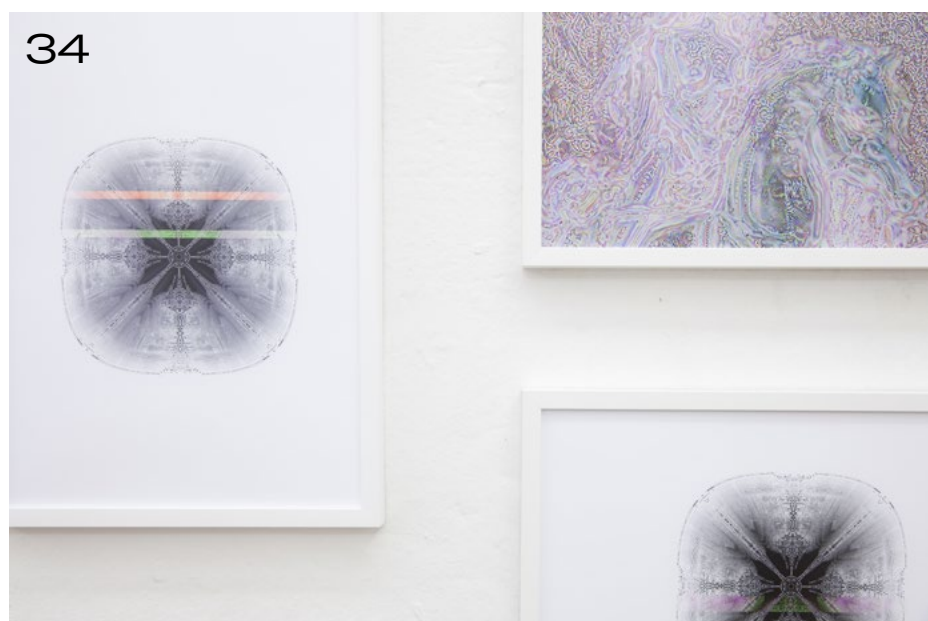
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4 OCT 2016

The German Academic Exchange Service (DAAD) awarded the Bauhaus-Universität Weimar 430,000 euros in funding for the period from 2016 to 2019 to establish strategic partnerships with universities in Portugal, Croatia, Slovenia and Hungary.

25 OCT 2016

The Bauhaus Institute for History and Theory of Architecture and Planning teamed up with the Klassik Stiftung Weimar to host the second event in the »Weimar Controversies« series. Research on the life and work of Hannes Meyer was presented during a workshop.

26 OCT 2016

The Faculty of Architecture and Urbanism hosted the XIII International Bauhaus Colloquium entitled »Dust and Data« on the Bauhaus in Weimar, Dessau and Berlin, the history of its migration and the reception of Bauhaus ideas.

11 NOV 2016

The Product Design class at the Faculty of Art and Design organised an interdisciplinary meeting on possibilities and opportunities in social design.



11 NOV 2016

Students of the Faculty of Architecture and Urbanism won »denkmal« prizes in the Fair Academy's 2016 student competition at the 12<sup>th</sup> »denkmal« European trade fair.

16 NOV 2016

In cooperation with Lauterbach-Kießling GmbH and PVP Triptis GmbH, researchers from the Bauhaus-Universität Weimar developed a rainwater filter from recycled car tires. It was piloted at Mellingen sewage treatment plant until August 2017.

17 NOV 2016

Media Art and Design student Vivien Schütz was awarded the ARD short radio play prize for her radio drama »Die mit Dinkel« [»The one with spelt«].

29 NOV 2016

The Bauhaus-Universität Weimar celebrated its 20<sup>th</sup> anniversary as a UNESCO World Heritage site, a status given to the buildings in Weimar where the Bauhaus movement was founded.

30 NOV 2016

Practitioners, researchers and people interested in renovation and monument preservation discussed how to optimise building refurbishment during the conference entitled »Nutzerorientierte Bausanierung« [»User-Oriented Building Refurbishment«].

19 DEC 2016

The university committees approved an open access policy in which university researchers define free access to scientific information as a valuable and essential commodity.

20 DEC 2016

The »Digital Engineering« interdisciplinary research group launched a comprehensive analysis of damage to buildings using unmanned flight systems. The aim is to optimise urban construction and refurbishment measures.



20 JAN 2017

Art students presented their reflections on the former concentration camp in their exhibition entitled »UN/SOUNDS OF BUCHENWALD«.

24 JAN 2017

Urban planners, architects and historians from the Middle East met in Weimar to debate the post-war reconstruction of war-torn cities.

2 FEB 2017

The German Research Foundation (DFG) awarded 600,000 euros to media scientists, librarians and computer scientists at the university for their project entitled »Prozessorientierte Diskursanalyse« [»Process-Oriented Discourse Analysis«].

14 FEB 2017

At the end of the winter semester, the Faculty of Architecture and Urbanism hosted the second »go4spring« exhibition. Students' work was displayed in workshops and seminar rooms in the Main Building.

23 FEB 2017

Intelligent buildings: the Faculty of Civil Engineering was awarded around 350,000 euros in funding for a sensory lab. The aim is to use sensor technology to digitalise the acquisition, processing, analysis and presentation of building data.

25 FEB 2017

Visual Communication students created video sequences for the guest house scene in the staging of »Wozzeck« at Theater Erfurt.

9 MAR 2017

As part of the 88<sup>th</sup> GAMM annual meeting, the Faculty of Civil Engineering hosted a presentation on »Life on Mars« in cooperation with aviation and space travel experts from the TU Ilmenau.

31 MAR 2017

The Bauhaus-Universität Weimar bid farewell to its Rector, Prof. Dr.-Ing. Karl Beucke.

26 APR 2017

Young academics began working with international partners on the cooperation project entitled »UrbanHist | History of European Urbanism in the 20<sup>th</sup> Century«, which will run until 2020.

APR 2017

Prof. Dr. Winfried Speitkamp was inaugurated as the new President of the Bauhaus-Universität Weimar during an official ceremony. Several other members of the Presidium also took up office: Dr. Horst Henrici as Chancellor, Prof. Dr. Jutta Emes as Vice-President for Internationalisation and Digitisation, and Prof. Nathalie Singer as Vice-President for Academic Affairs.



**3 MAY 2017**

The »Emerging City Lab – Addis Ababa« launched the »Integrated Infrastructure« research project, which will consider population growth, rural exodus and unplanned urban development in Ethiopia.

**10 MAY 2017**

Students and university teachers from six European universities met at the Faculty of Architecture and Urbanism to discuss the latest developments in architecture during the 3<sup>rd</sup> »Bauhaus Open« symposium.

**23 MAY 2017**

Representatives from the Bauhaus-Universität Weimar were among the delegation that visited the Thuringian state parliament to network with partner universities in Chicago and New York.

**31 MAY 2017**

»The Mediocene« conference of the International Research Institute for Cultural Technologies and Media Philosophy (IKKM) investigated the impact of media interventions on the transformation of planet earth.

**15 JUN 2017**

With its invitation to »Write now!«, the Bauhaus-Universität Weimar hosted the 3<sup>rd</sup> »Long Night of Academic Writing«.

**26 JUN 2017**

The Weimar climate lab of Prof. Dr.-Ing. Conrad Völker was honoured in the competition »Ausgezeichnete Orte im Land der Ideen« [»Exceptional Places in the Land of Ideas«].

**5 JUL 2017**

The Bauhaus-Universität Weimar was accepted as a member of the German Research Foundation (DFG).

**13 JUL 2017**

A high-profile delegation from Moscow celebrated 50 years of partnership between the Bauhaus-Universität Weimar and the Moscow State University of Civil Engineering (MGSU).

**20 JUL 2017**

The exhibition »Born to be Bauhaus« opened at the Kulturfabrik Apolda. Works by the winners of the eponymous art prize were displayed. Conferred by the non-profit art and culture association Land e. V. and the Modernist Archive of the Bauhaus-Universität Weimar, it was awarded for the first time in 2017.

**18 AUG 2017**

The Kunstfest Weimar began and students and members of the Bauhaus-Universität Weimar participated with three outstanding projects: the »Bewegtes Land« [»Moving Scenes«] performance art project for passing trains, the exhibition »Die Bibliothek der unlesbaren Zeichen« [»The Library of Unreadable Signs«] by artist Axel Malik, and the audiowalk »Ein Gespenst geht um... Auf den Spuren des Kommunismus in Weimar« [»A spectre looms... tracing communism in Weimar«].

**1 SEP 2017**

Researchers began the BMBF-funded research project on »Integral Lifecycle Management for Wastewater Treatment« (ILMA) to improve the efficiency of wastewater treatment plants. The project due to run until 2020 will use computer-assisted procedures to optimise planning, construction and operation.

**12 SEP 2017**

Students of the Bauhaus-Universität Weimar showcased their artwork in two locations as part of the Berlin Art Week: at the »Academy POSITIONS« in Bikini Berlin from 12 to 23 September 2017 and, in parallel to this, at the »POSITIONS Berlin Art Fair« from 14 to 17 September 2017.

**13 SEP 2017**

The Professorship for Intelligent Technical Design and the interdisciplinary Master's degree in Digital Engineering were established at the Bauhaus-Universität Weimar in August 2017. Prof. Dr.-Ing. Christian Koch will lead the professorship.

Images: Oh No Oh Yes (left, 1); Candy Weiz (left, 2); Thomas Müller (right, 1)

**OCT 2017**

Shortly before going to press, the editorial team received some more good news: a permanent home has now been found for one of the works of art that drew in the crowds at the »summaery2017«. The sculpture »Berührung« [»Touch«] by Johannes Hensel depicting an oversized hand of three metres in size has been acquired by the Thuringian association of statutory health insurance physicians (Kassenärztliche Vereinigung Thüringen). From December 2017, it will be displayed permanently in the foyer of the association headquarters at Hospitalgraben 8 in Weimar and can be visited by the public.

**16 SEP 2017**

On the weekend of 16 to 17 September, eleven students from the Bauhaus-Universität Weimar presented their work in the »boesner« project rooms in Leipzig during the autumn tour of the Spinnerei. The university gallery »marke.6« and the art supplies retailers cooperated for the second year in a row.

**18 SEP 2017**

At the »Bauchemie 2017« conference, two hundred business and industry experts discussed the applications of chemistry in construction and the potential for innovation.

**21 SEP 2017**

At the 15<sup>th</sup> D-A-CH conference in Weimar, around 130 guests debated the impact of vibrations on buildings and the challenges civil engineers will face in the future.

Read all of the latest news in the **BAUHAUS.JOURNAL ONLINE** at [www.uni-weimar.de/bauhausjournal-online](http://www.uni-weimar.de/bauhausjournal-online)



# »The idea itself is the actual work«

In every discipline, we must make a start to be able to move forward. But what is the best way to come upon a good idea? What helps the creative process? And to what extent does one's craft support creativity? During our round table discussion, we explore what inspires us and where new ideas actually come from.

**FABIAN EBELING,  
BAUHAUS.JOURNAL**

The new semester will start soon and topics are being sought for seminars, modules and projects. How do you begin? Where do you actually get your ideas for new topics?

**CHRISTIN SIRTIL,  
FACULTY OF CIVIL ENGINEERING**

In my faculty, in the engineering sciences, the compulsory subjects are relatively fixed. You roughly know what will come up every semester. That being said, new topics do arise from research questions that often leave me thinking: »This is something that we could also work on with our students!«

**JULIA BEE,  
FACULTY OF MEDIA**

I've been lucky that I've always been able to choose my own topics so far. In recent years, teaching has been a real source of new ideas for me. I've been able to explore topics from teaching in my research and in turn to also make a potential article into a teaching topic. Particularly when it comes to new methods and formats such as film essays and collages. The students themselves often contribute new perspectives and actively help to shape the seminar. They inspire me to take another look or to reconsider certain aspects.

**ADRIAN PALKO,  
FACULTY OF ART AND DESIGN**

We are also relatively free to choose topics, although we do sit together for a long time and have a think what we could do in the next semester. We mostly look for topics that

are relevant to society. In the 2016/17 winter semester, when Brexit was a hot topic, we offered a module on visual political messages, for example. While we must of course orientate ourselves to the market and what is currently *au courant*, at the same time, we wish to incorporate theoretical principles. The idea for a new project or specialised module then develops from these components.

**CLAUDIA WEINREICH,  
BAUHAUS.JOURNAL**

How do you foster idea processes? Just because you have ideas yourself doesn't mean that other people do, too.

**JULIA BEE**

It really depends. Knowledge must first be understood to be something creative so that it can be used to develop ideas. This cannot necessarily simply be assumed. Media theory is also about encouraging people to work and think together. At best, the students have lots of ideas for their own projects by the end of the seminar. To be honest, though, we have never had a case where a student didn't have any ideas. It's different with thought processes that have already begun, though, and how you approach these to change them from within. I occasionally work with collages, images or a mindmap here. You reorganise your own material to create your own new approaches to topics.

**HANNES SCHMIDT,  
IBA THURINGIA**

In architecture, you are essentially the contractor and live from other people having a plan, an idea. Being completely free to realise



Our discussion with three instructors and one graduate reveals how ideas are developed in the different disciplines at the Bauhaus-Universität Weimar. The group met in a workshop of the Faculty of Architecture and Urbanism.

**FABIAN EBELING**

Christin Sirtl, what's it like for you then? Does it make more sense to give people free reign or is it important and helpful to establish a framework?

**CHRISTIN SIRTIL**

In engineering, we tend to have a problem and to then look for a way to find a solution. This is very results-oriented and helps to ensure that sight is not lost of the goal. Of course, we pursue individual lines of thought, though, and seek a solution that then doesn't work after all. You can abort the project, but still know what the goal was. The creativity lies in considering the way that we take in reaching that goal. One time, we considered aspects that were not classic engineering topics in a project but instead rather trivial questions: What happens to a beer can when it is crushed? Or when will a paper clip actually break when I bend it? The students then tried to calculate the answers to these questions. Initially, there didn't appear to be much to it, but then they noticed: »I can find creative solutions to the most minor of tasks.« There are many different possibilities to reach my goal. Therein lies the creativity. Creativity is sometimes a loaded word for engineers.

your own projects or ideas is a dream scenario. This only happens once in a while. You therefore need to be more creative in the development of the project than in initiating the task. And having a task makes this more straightforward, as you can orientate yourself to this. Many people find this easier. I'm certainly no exception here. Doubt often begins to creep in during open projects and you begin asking yourself whether it makes sense or not.

**ADRIAN PALKO**

In graphic design, no one ever says »Now we're going to do the same project.« and two people then defend the same idea in different ways as is perhaps the norm in architecture. We always try to find our own creative solution.



**CLAUDIA WEINREICH**

So creativity also means finding a way, a solution to a task that you have been given or have set for yourself. You reach a crossroad and must then choose a route. The question then arises re-



»Naivety and ignorance can foster creativity.«

Hannes Schmidt studied Architecture at the Bauhaus-Universität Weimar. He became well-known for his final project »Die Lücke«, a pop-up sustainable restaurant in Weimar. Today he works for the International Building Exhibition (IBA) Thüringen.

garding how much you have to know in order to select the right route. Do you have to do a lot of research — or does the infamous flash of inspiration under the shower tend to lead to the goal more?

**HANNES SCHMIDT**

The more you know or think you know, the more difficult it can be. Naivety and ignorance can foster creativity. Particularly in the in Architecture classes, I find that the lower semesters are freer and freakier, even when they know that something isn't actually possible. Later on, you learn a lot about regulations and DIN norms, and think that this or that won't work before even getting started. Then you avoid certain avenues from the outset. As your professional experience grows, you run the risk of becoming less creative. You have to actively think how you can change that. It's a silly cliché, but my best ideas really do come to me while I'm under the shower. Or at least while I'm doing something that has absolutely nothing to do with my work: taking the train, travelling on holiday with a friend or enjoying a beer in the evening.

**CLAUDIA WEINREICH**

Movement is said to help.

**HANNES SCHMIDT**

Yes — take swimming, for example. You don't do anything else and can think about things without being disturbed.

**CHRISTIN SIRTIL**

I don't believe in the genius concept according to which I merely need to walk around the forest for long enough to come up with an idea. To be able to solve calculation tasks, you definitely need to acquire some basic knowledge first. It really helps me to use the knowledge I have, along with calculation patterns. To be thrown into a task that I have no idea about initially leaves me feeling uncertain. That's why I find it safer to rely on my knowledge first and then to be creative. But you can't solve any problems by spending hours on end only staring at a computer screen either.

**HANNES SCHMIDT**

The discipline plays a crucial role here. In art and design, being creative is absolutely essential. You may not need to take a walk in the forest, but I believe that it is very important how you arrive at an idea in artistic and creative subjects. The idea itself is the actual work.

**JULIA BEE**

As a media scientist, I see the kitchen table or the table in general as a central tool, as this stands for communicative processes. We discuss a lot with other people. Not only at conferences, workshops or during class, but also with friends and colleagues from the field. I always benefit a great deal from these exchanges, even in unexpected ways. As you learn to see things from entirely different perspectives.

**FABIAN EBELING**

So finding ideas is a process?

**JULIA BEE**

Definitely! Which is why I would not say that creativity necessarily has something to do with the beginning. I find that it has to do with continuous feedback or the modulation of processes that have already started. You often have to be far more creative to maintain something and must deviate to gain a new perspective. It is not that we have an idea and everything else is just the implementation. For us, the real creativity lies in the combination of theory and practice or new contexts. I do sometimes experience eureka moments, as if a kind of light bulb has gone on. But these don't come right at the start. Rather, the processes themselves are mostly far more interesting. It is really very rare for me to have a blank sheet in front of me. That's a creative problem that seldom exists for us.

**ADRIAN PALKO**

A blank sheet is more of a myth anyway. Even when you open programs like Photoshop or InDesign in which the workspace is initially white, this does not mean that this is the starting point or source of inspiration. It really makes sense to sit down with other people, to keep your eyes open and to not simply remain within your own discipline. It can also happen while reading or watching a television series. It is important to take something with you from everywhere and to internalise the preliminary process so that you don't have any inhibitions when you are confronted by a blank sheet or screen. Your own creative processes can then begin and your own inspiration develops. When I see letters peeling off



»I don't believe in the genius concept.«

Christin Sirtl has been a research associate at the professorship for steel and hybrid structures for four years. She teaches elective modules and projects in the Faculty of Civil Engineering.

the side of a building, I come upon the idea that this might look good on a poster. I always try to retain freedom of form in my thinking. An idea always develops further and does not have to immediately have a shape that it can be pressed into. It must be able to grow. Studying is the perfect time for experimenting and for finding answers to the question of »Where shall we go next?«.

**HANNES SCHMIDT**

There is an introductory week for the architects during which highly creative ideas are developed. The students experiment and perform a piece by Oskar Schlemmer, for instance. In Architecture, the first two se-

mesters form the students' mindset. That's why I would find it good to begin working on tasks with engineers early on.

**CHRISTIN SIRTIL**

I'm completed in favour of that!

**HANNES SCHMIDT**

An architect plans a pavilion, for example, and an engineer performs the calculations. An architectural design can rapidly become complex from the engineering side. Architecture students from lower semesters should therefore theoretically be brought together with Civil Engineering students completing a Master's degree. In real life, you don't have any choice either. You have to work together.

**CHRISTIN SIRTIL**

I agree with you entirely. For us, the basics have to be covered in the first semester: physics, chemistry, mathematics. Mechanics then comes in the second semester. Students must also be brought up to speed in descriptive geometry and drawing. The degree programme is very rigidly structured, as you need Mechanics II to be able to complete Statics I. It isn't great but it isn't bad either. But it does encourage people to continue along the well-trodden paths. Maybe we can try to lay the foundations for interdisciplinarity through joint projects.

**HANNES SCHMIDT**

Perhaps this could be achieved with even minimal interventions. My experiences with my final project »Die Lücke« showed that creating a platform is enough. It could be as simple as a mixed workroom. Then people will talk to each other because at some point they have to.

**ADRIAN PALKO**

The student initiatives have accomplished a great deal — take the magazine Horizonte, for example. People, who know each other, start working together without it being primarily about academic credits. This has real value. Your own interests correspond with those of the others. Next semester, I'm running a specialised module together with the media scientist Nicolas Oxen for instance.

**JULIA BEE**

On the subject of flow, right?

**ADRIAN PALKO**

Exactly. It has been shown once before that combining a theoretical block with a practical block and mixing the groups works really well. I'm very much looking forward to it. We have discussed possible tasks at great length, sounded out which texts are suitable for the topic, and which films we wish to watch. You can do this with any discipline and it should

happen far more often. Otherwise people only do their own thing. Ultimately, they will have to work with each other anyway and then they perhaps they will ask themselves »Why didn't we do this sooner?«. Space is available for this. There are instructors, who are interested, and students, too.

#### FABIAN EBELING

Julia Bee, Image Theory goes very well with Visual Communication. Have you also thought about running joint modules?

#### JULIA BEE

Absolutely! My seminars are always open to everyone. Students from Urban Planning and the Faculty of Art and Design attended the introduction to image theory. Their project presentations were very interesting and enriched the seminar. When it comes to design topics, media scientists perhaps think: »Oh wow, I can't do that at all.« But that's not what it's about. It's not about the result, but rather about triggering processes and becoming aware of these. Students are extremely curious about the other faculties — after all, they come to the university with the »Bauhaus« mentality. I once gave students the opportunity to make a film for their final project. Seven students each then made their own film and undertook a considerable amount of extra work. They taught themselves how to cut films, for example. Conversely, the Design

Julia Bee is a junior professor for Image Theory at the Faculty of Media. Her primary focus is on videos, films and TV series. She enjoys working with collages and mindmaps for her academic cognitive processes and in seminars.



»Media theory is also about encouraging people to work and think together.«

and Urbanism students were very interested in the theory. They were very political and asked: »What does the theory discussed here have to do with our society?« I like that.

#### CLAUDIA WEINREICH

A »shared space« to foster creativity has been mentioned here several times now. So should we get disciplines to work together without any pressure, task or goal, and then just see what happens?

#### JULIA BEE

I do think that a framework is needed to help get the conversation going. The prompt could be »enabling constraints«. We create space and time, but also specify scenarios. I think it is very difficult for the different disciplines to find a common jargon otherwise.

#### FABIAN EBELING

So someone is also needed to provide guidance and bring it all together, to set a task or define a goal for the end of the semester.

#### ADRIAN PALKO

A basic framework.

#### JULIA BEE

A framework upon which the students are free to improvise.

#### ADRIAN PALKO

It always works really well with very broad topics. Such as the term »flow«. A lot can be derived from this: videos, texts, video stills, even motionlessness (so the complete opposite of flow) — all these kinds of things. How is information disseminated? And what about algorithms? People with different approaches should be asked to select an overall topic and then be given three weeks to work on it together.

#### HANNES SCHMIDT

It would be similar to our discussion here. An overall topic is set and then it works. Each of us can remain within our field of expertise. We don't need to obsessively attempt to break out of this, but can instead learn about other methods and means of working.

#### CHRISTIN SIRTL

But you also don't need to prove anything...

#### HANNES SCHMIDT

Nothing at all. Exactly!

#### CHRISTIN SIRTL

If you bring the disciplines together, if you open up and wish to do something together, then it is not about showing how great you are. It is about contributing your own expertise.



Adrian Palko is an artistic associate for the field of Graphic Design under Professor Markus Weisbeck at the Faculty of Art and Design. In times dominated by digital work, he likes to reproduce poster designs using classic screen printing.

»We always try to find our own creative solution.«

#### CLAUDIA WEINREICH

Interdisciplinary thinking — so, to be creative, it is important to always move beyond your own horizons. But what else inspires you? Is there something in particular that helps you to come up with ideas?

#### CHRISTIN SIRTL

To quote a real cliché: people and stories that you either experience with people or hear from them.

#### JULIA BEE

I'd say so, too. Conversations, interactions, repeating supposedly familiar things in new contexts and then telling others about this — for me, this can open up entirely new perspectives.

#### HANNES SCHMIDT

I'm driven by errors in society that leave me thinking: »You can't be serious.« I think a great deal about why our society works, how it works and what we can change, what we personally can do. It's an ongoing process that sometimes comes to something and sometimes it doesn't.

#### ADRIAN PALKO

I would say »traces of people«, legacies, minor details. People inspire me, too, but I also find the things interesting that are left behind, that survive for generations. ●



# NEW FACES

Several new professors have been appointed at the Bauhaus-Universität Weimar in the last two semesters. We introduce four of them here: Jana Gunstheimer, Johannes Kuehn, Annette Kämpf-Dern, and Norbert Siegmund reveal what you'll always find on their desk and what students can expect in their lectures.

# AT THE UNIVERSITY



**PROF. JANA GUNSTHEIMER**  
PROFESSOR FOR EXPERIMENTAL  
PAINTING AND DRAWING

**PLEASE DESCRIBE YOURSELF IN THREE WORDS.**  
Tall, practical, good.

**WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?**  
I may well encourage them to subject themselves to absurd self-experiments. To not take anything too seriously nor too lightly, yet never to merely settle for a happy medium.

**WHAT WAS YOUR FIRST THOUGHT WHEN YOU WERE OFFERED A POSITION IN WEIMAR?**  
I'm not sure I thought anything at all at first!

**WHAT ITEM(S) CAN ALWAYS BE FOUND ON YOUR DESK?**  
If only I could find anything among all the chaos!

**DINING HALL OR PACKED LUNCH?**  
I'm still undecided. But at the moment, I don't know if I'll survive the dining hall phase ...

**WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?**  
I've actually often managed to get out of doing work that I haven't wanted to do. Take my art thesis, for example, that I got someone else to write for me. I did have to establish a fictitious organisation and hire real people first, though. But then they took care of the more tiresome jobs. I suppose this statement will probably cost me my recently acquired professor title ...

**WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FAILED YOUR STUDIES?**  
Probably not a health inspector. Although I did dream of sampling all of the beautiful cakes in the bakeries I'd just inspected when I was ten years old.



**PROF. DIPL.-ING. JOHANNES KUEHN**  
PROFESSOR FOR DESIGN AND BUILDING  
CONSTRUCTION

**PLEASE DESCRIBE YOURSELF IN THREE WORDS.**  
Yes we can!

**WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?**  
The opportunity to excel. Should they be interested, that is.

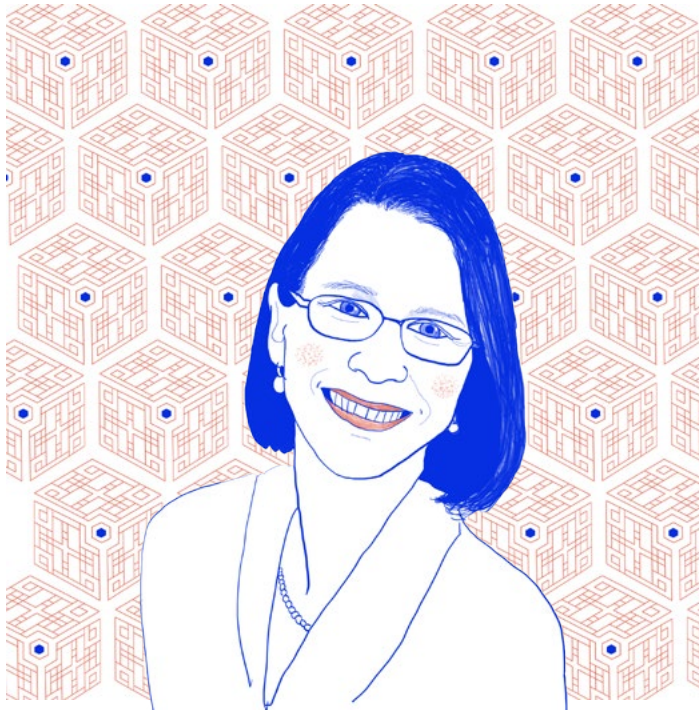
**WHAT SHOULD AN ARCHITECT ALWAYS HAVE WITH THEM?**  
An open mind.

**WHAT ITEM(S) CAN ALWAYS BE FOUND ON YOUR DESK?**  
25 g/m<sup>2</sup> drawing paper

**WHAT DO YOU DO IN WEIMAR ON YOUR DAYS OFF?**  
Check out what's on at the Acc Gallery.

**WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FAILED YOUR STUDIES?**  
Either way, I'd be an architect. Worst case, I'd teach myself. Though I must say that a degree has come in handy.





**PROF. DR. ANNETTE KÄMPF-DERN**  
DEPUTY PROFESSOR FOR  
SUSTAINABLE MANAGEMENT IN THE  
BUILT ENVIRONMENT

**PLEASE DESCRIBE YOURSELF IN THREE WORDS.**

Versatile, enthusiastic, unconventional.

**WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?**

Nothing is as practical as a good theory. Hence students will experience a colourful mix encouraging extensive interaction as well as holistic and socially-responsible thought and action, which will enable them to practise these skills.

**WHAT WAS YOUR FIRST THOUGHT WHEN YOU WERE OFFERED A POSITION IN WEIMAR?**

A childhood dream has been fulfilled! Fantastic university! Fantastic location! Wonderful!

**WHAT ITEM(S) CAN ALWAYS BE FOUND ON YOUR DESK?**

My laptop — ideally I like to keep my desk entirely clear other than that. Because this is rarely the case, I tend to seek out other places to work, like a nomad, depending on the time of day and my tasks and moods, which are diverse and varied.

**DINING HALL OR PACKED LUNCH?**

Dining hall — for the conversations and efficiency.

**WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?**

It was a brickwork exercise in structural design, completed in 1986 using Word DOS on a »portable computer« with 640 KB RAM and a 5 MB hard drive that I installed myself. It sounds pretty high-tech, but was actually just barely suitable.



**PROF. DR.-ING. NORBERT SIEGMUND**  
PROFESSOR FOR INTELLIGENT  
SOFTWARE SYSTEMS

**PLEASE DESCRIBE YOURSELF IN THREE WORDS.**

Pragmatic, sociable, inquisitive.

**WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?**

Interactivity, exploration and challenges. Anything else would be boring.

**WHAT FILM CHARACTER WOULD YOU LIKE TO SWITCH PLACES WITH FOR A DAY?**

That's a tough one! Indiana Jones, Captain Picard or perhaps Han Solo? Just as long as I can venture into unfamiliar worlds and discover new things.

**DINING HALL OR PACKED LUNCH?**

Option C! There are so many nice little cafés — why commit to just one?

**WHAT ITEM AVAILABLE IN THE BAUHAUS.ATELIER CAN YOU SIMPLY NOT RESIST?**

Coffee! Sorry, but I'm a computer geek and must confess that I can't live without my daily hit.

**WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?**

Databases. I was young and needed the credits. ●

# The countryside looks back

For the Kunstfest Weimar, two professors from the Bauhaus-Universität Weimar worked with students and more than 200 volunteers to transform the Saale Valley into a stage for passengers watching from passing trains.



A race against the train begins in the countryside. A runner vanishes into the ground before emerging again several hundred metres further ahead. It's Rocco. Mullet, sweatband, a garish sports outfit. The passengers aboard the train from Jena to Naumburg cheer. Then a tree begins to smoke, a shark surfaces in the River Saale and an ICE train stands parked in a field. For an entire weekend, passengers travelling by train between Jena and Naumburg witnessed staged scenes that transformed the Saale Valley into a theatre performance featuring wonderfully humorous scenes and whimsical tableaux.

BY: Fabian Ebeling  
PHOTOS: Marcus Glahn

The countryside between Jena and Naumburg is idyllic, beautiful, and mellow. Passenger trains normally just fly through it. Mobility has become routine. It also influences our perception while we're travelling from A to B: our attention diminishes as the speed increases. This reflects our changing connection to the world that Jena-based sociologist Hartmut Rosa in particular observes in his work on acceleration and resonance. It was in fact a quote from Rosa that prompted the project entitled »Bewegtes Land« [»Moving Scenes«]: »We must run ever faster to retain our place in this world.« The individual German words from this quote could be seen on banners on buildings as one entered the city of Jena.

The »Bewegtes Land« art project was conceived by two junior professors for experimental television at the Bauhaus-Universität Weimar, Jörn Hintzer and Jakob Hüfner, who



are also known collectively as »Datenstrudel«. »We began with the question of how the perception of town and countryside is changing as mobility evolves,« says Hintzer of the idea. Implementation of the project was complex: 200 volunteers from the region worked alongside students and alumni to stage the scenes, produce a film trailer with Rocco (the runner), launch a social media campaign, plan individual scenes for fields and sections along the route, and obtain permits. »Initially, people were sceptical,« says Hübner. »But when they saw that we were serious, interest grew and we were able to recruit lots of volunteers.«

Inhabitants of the surrounding villages and other volunteers were involved in the scenes — as running bushes, a hunter being chased by a hunting lookout, or part of a historical farming family that waved to passengers from a field, for instance. Local clubs



as well as voluntary fire brigades joined in, too. In one location, banners were unfurled to transform an old cottage into a bright blue country house.

Beside the inhabitants, students were also able to contribute their ideas. Sophia Hoppe, who is completing a Master's degree in Architecture, created two giant eyes to look out from one of the fields. Because erecting a building was out of the question due to the sheer scale, she opted for an installation:

oversized eyes on a green field. »The passengers look out of the train. I wanted their gaze to be returned, for them to become aware that the countryside also looks back,« Hoppe explains. She came upon the idea during Prof. Dr. Steffen de Rudder's class at the Faculty of Architecture and Urbanism. They sought an idea to contribute to »Bewegtes Land«. »The class was somewhat more abstract and freer than usual,« the 26-year-old recalls.

Hoppe also participated in production of the elaborate trailer about Rocco to recruit volunteers. She helped to develop the storyboard and was responsible for the costumes. As an Architecture student, Hoppe was involved in a

film shoot for the first time. She found it »really fascinating to see everything that is involved in a film production — from the location scouting to the script, costumes and actual shoot«.

At the end, Rocco always arrived at the final station first — as the winner of the »Bewegtes Land« live performance. And the passengers, who took the short trip with an »Abellio« train during the art festival weekend, gained new insights into the countryside that they normally wouldn't have noticed. ●

# RADIO DOCUMENTA

In the summer of 2017, »SAVVY Funk« broadcast from the SAVVY Contemporary gallery in Berlin. The artists radio station aired for three weeks as part of the »Every Time I Ear di Soun« public radio programme for the »documenta 14«. Students of the Bauhaus-Universität Weimar assisted the artists with their broadcasts.

I'm standing in a makeshift studio box. In my right hand is a sound boom; in my left, a few pages of copy. Corinna Thamm, a Media Design student, sits at the sound mixer fine-tuning the microphones. It's the start of the final week at the Berlin studio of the »SAVVY Funk« public radio station for »documenta 14«. Artist Leo Asemota has a text by the Ancient Greek satirist Lucian performed during an impromptu rehearsal for his »Intermission Transmission Temporal« slot later in the day. He's recruited his performers from among those who happen to be there before the broadcast.

I try to anticipate who will speak next so that I can have the sound boom ready. Corinna Thamm works hard to control the noise level. Sounds penetrate the thin walls of the

studio box from outside. The news team is making final preparations, the weather crew are sat at their computers and there's a student noisily setting up for the next broadcast. Although everything is improvised, we manage to produce a coherent broadcast.

Then our half hour is already up. Leo thanks his performers and Corinna fades in the »SAVVY Funk« jingle and switches off the microphone. When we leave the stuffy studio box, the artists, students and guests who are present applaud. They've all been listening. The atmosphere in the studio box was one of such concentration that we didn't take any of it in ourselves.

The text by Lucian, the story that Leo had selected for the broadcast, is about a journey to the underworld. Before the passengers

board the boat, they must first leave behind all of their worldly possessions, otherwise the boat will sink. These things are entirely worthless anyway in the realm of the dead.

This short, simple story alludes, perhaps not only metaphorically, to the fate of the approximately 60 million refugees worldwide, who are today seeking a better life. It is perhaps symbolic of the challenge that this radio project and also the »documenta 14« have set themselves: the need to offload the intellectual burden; to discard necessity, prejudices, rituals and hierarchies; to exchange these for new, unbiased views of others, the unknown and the seemingly so uncertain present.

»SAVVY Funk« calls for this openness in all areas at any rate. The students, all of whom are from Prof. Nathalie Singer's Experimental Radio class, had to organise a three-week live programme in unfamiliar surroundings and with very little preparation time. Some of the artists they worked with had hardly any radio experience and were often more nervous than the students themselves.

»SAVVY Funk« was 22 days of organised radio chaos: failed transitions, overloaded microphones and broken turntables, missed

slots and skipping CDs. »SAVVY Funk« was often exhausting and boring, complacent and silly, but always led to very special moments.

»SAVVY Funk« was the applause after Leo's little rehearsal. It was the older gentleman, who popped by after the final day to find out an artist's name. »SAVVY Funk« was the curator, who always went around with earphones in to make sure that he didn't miss either the sung news or the love stories about the weather. »SAVVY Funk« was the nose-flutes orchestra and light bulb music as well as the artists, who thanked the students profusely for their support, brought them endless cups of coffee at the sound mixer or invited them for a beer.

»SAVVY Funk« was radio for people prepared to leave their routines and listening habits behind them. They ventured into a world of improvisation, errors, noise and poetry. Listeners were not explicitly invited, nor did we force anyone to come along. But we warmly embraced everyone who was prepared to get involved in this experiment. ●

# Digitalisation in civil engineering – planning and con- struction 4.0

Construction processes are complex. More intelligent, digitally networked systems should be used to enable all those involved in projects to work together more efficiently in the future.

Deadlines are not met. Costs explode. Citizens protest. Scenarios like these are often the reality in many construction projects. Such problems are often due to the complexity of these projects: the more specialists involved, the more coordination required. Digital tools can help to reduce time and costs, boost productivity and guarantee quality. The magic word here is »BIM«, which stands for »Building Information Modelling«. This method uses software to optimise the planning, implementation and management of buildings.

»The method is based on the digitalisation of building information and can be used both for new builds and refurbishment measures,« explains Prof. Dr.-Ing. Hans-Joachim Bargstädt, Head of the Professorship for Construction Engineering and Management. The advantage: instead of all aspects of planning and construction being managed separately, BIM links all of the clients, architects and civil engineers together.

## BUILD DIGITALLY, THEN IN REAL LIFE

This cooperation is based on a digital three-dimensional building model that exactly maps the planned building project and can be filled with all kinds of building information. The so-called »digital twin« thus replaces the classic construction drawing and even goes

beyond this: when linked with the time and cost dimensions, the BIM software allows building processes to be mapped in 5D.

The digital models can be uploaded to a virtual data room using cloud solutions and made accessible to all those involved in a project. This allows the project partners to be kept up to date on the current state of planning. Changes can be made from any location and updated in real time. Information on products, suppliers and logistics is integrated into the data records and automatically synchronised. This enables BIM to rapidly perform calculations, estimate additional costs and suggest alternatives.

This technology is not only beneficial for specialists, though. BIM can also help citizens to better understand planned building measures. How will the new administrative building fit into the existing townscape? Why will refurbishment of the church take several months? And how much will it all cost the taxpayers? A 3D model can be used to present and answer these and other questions.

## BETWEEN INFORMATION TECHNOLOGY AND ENGINEERING

At the Bauhaus-Universität Weimar, »Building Information Modelling« has been a fixture of research and teaching for some





More intelligent, digitally networked systems are to optimise the planning, implementation and management of buildings. A three-dimensional computer model that exactly maps the building project forms the basis. Clients, architects and engineers can access the model and work on it from any location via cloud solutions. Information on products, suppliers and logistics are automatically synchronised, alternatives are suggested and additional costs are estimated.

time now. The aim is to establish, shape and develop BIM processes further in companies and public institutions. For »despite the manifold advantages, BIM's potential has by no means been fully exploited yet,« says Bargstädt. On the one hand, this is due to the lack of software standards. On the other, further expertise is required in the according areas.

»We need well-trained specialists who are capable of working at the interface between information technology and engineering,« confirms Prof. Dr.-Ing. Kay Smarsly, Head of the Professorship for Computing in Civil Engineering. At the Bauhaus-Universität Weimar, students are therefore prepared specifically for the challenges of the future. »Classes on »Building Information Modelling« are offered as part of both the Bachelor's and Master's degree programmes,« explains Smarsly. »We orientate ourselves to the recommendations of the German Association of Computing in Civil Engineering when selecting and imparting learning content,« he continues. This guarantees training in BIM at the highest university level.

During lectures and seminars, students learn the methods of modelling, simulation and validation as well as visualisation and the analysis of big data. The digital work method is used in interdisciplinary project work. »The students here work on tasks that are almost no different to those in the professional world,« adds Prof. Dr.-Ing. Christian Koch. He is Head of the Professorship for Intelligent Technical Design and specialises in digital work processes in civil engineering. »In future, the departments of Computer Science and Civil Engineering are to be linked further,« Koch goes on. The first step has already been taken with introduction of the interdisciplinary Master's degree in Digital Engineering.

#### DIGITAL DATA COMPILATION

Findings from current research projects are actively incorporated into teaching. One focus lies in the electronic collection and





Computer-generated building models can be experienced physically in virtual reality. Allowing citizens, sponsors and other stakeholders to gain a realistic impression of a building project before it is completed. The virtual reality environment is also ideal for practising risky work procedures and optimising processes.

evaluation of data. State-of-the-art measuring devices are increasingly being used for this, such as 3D laser scanners or aerial devices equipped with cameras — so-called unmanned aircraft systems. (UAS). They generate high-res images and thermographic data for buildings and plots. Even dilapidated buildings or properties that are difficult to access can be scanned and analysed. Not only the land is not the only thing which can be analysed in this way; water pipes, sewage drains, telephone, fibreglass and power cables can also be surveyed. Moreover, the modern sensor technology can be used to measure additional physical parameters, such as wind flow, pollutant concentration or noise levels.

The BIM software processes the building information and transfers it to three-dimensional building, district and terrain models; maps of identified defects and energy evaluations. The models can then be visualised in virtual reality or in a haptic format using 3D printing. The digital world is becoming tangible. In the age of networking, BIM enables a modern approach to the work between architects and engineers. ●

More information:  
[www.uni-weimar.de/bim](http://www.uni-weimar.de/bim)

# Studying as a parent

Three students at the Bauhaus-Universität Weimar reveal what it was like to become a parent while completing their final project or to have to turn down a semester abroad because a baby was on the way.



Friederike Moster is completing a Master's degree in Architecture. She has a 14-month-old daughter called Lucia.

I had just been offered a place in Chicago for a semester abroad when we found out that we were pregnant. Lucia was a huge surprise. The semester in the USA turned into two semesters of maternity leave. It very quickly became clear that a semester abroad wasn't an option any more and that I would need to take time off instead.

I resumed my studies in the summer semester and began working on my master's thesis. I can really throw myself into the project now because my partner has taken over our daughter's care for now. He studied Media Studies and is now working from home as a freelancer. As a parent, you're only really half involved in student life, though.

When I found out that I was pregnant, I drank ginger ale instead of Moscow Mules at »Hinterzimmer«, a bar initiated and run by students. Nobody noticed, as my boyfriend was the one working behind the bar. This gave us a bit of time to take the new situation in before we told our friends. After all, we all know how fast news travels here in Weimar!

Their reactions were mixed: while most were delighted for us, some were at first speechless, then asked straight out »So what are you going to do now?«.

We're very happy now and can't imagine a life without Lucia any more. Things do take a lot more organising, though, and I sometimes miss the spontaneity of Weimar and student life. You don't make plans days or weeks in advance here — barbecues happen on the spur of the moment.

I've also noticed that you often need to take the initiative to make sure you don't fall out of touch with people. Which is why I like to take my daughter along with me. When I meet my girlfriends, I put Lucia down to sleep in someone's room while we cook dinner. I particularly enjoyed the lunches together in the Mensa during my maternity leave. Everyone took turns holding the baby, leaving me to participate in student life again — if only for a short while.

I don't think parental leave was detrimental to my future career or to entering a profession after my Master's degree. I would of course have liked to first gain experience at architecture firms that perhaps don't pay as much, but where I could have learned a lot working on projects and really asserted myself. But having a daughter calls for a more pragmatic approach. Things such as the working hours and salary suddenly become relevant. Lucia completely changed our priorities.

REPORT BY: Luise Lubk  
and Fabian Ebeling  
PHOTOS: Marcus Glahn





Tommy Neuwirth is completing a Master's degree in Media Art and Design. He is father to four-year-old Paul.

Particularly in the creative industry, there is latent pressure to deliver and to constantly come up with good ideas. But this is sometimes at odds with every young person's desire to realise their own ideas. In my role as a father, I've learned to compromise on both fronts. Today it comes much easier to me to say »I haven't finished it yet« than it did during my Bachelor's degree.

Our son Paul was born while I was in the final phase of my degree in Media Studies. When I found out I was going to be a dad, I felt a mixture of sheer joy and nervous anticipation. Endless questions came flooding into my head: What would it be like? What does it mean to be a parent? When it came to my studies, I tried to remain level-headed. How can you really prepare yourself anyway? It quickly became clear that my girlfriend, Caithleen, and I would grow with the new task that lay ahead. She's also working on her Master's in Media Studies and, after Paul was born, we had to coordinate our timetables very closely.

For me personally, I soon learned to develop a fundamentally relaxed attitude as a student parent. It has nothing to do with

being idle or lazy, but more that as a father and student, I simply have to organise my time better. Along with my age, this is probably the main difference between me and many of my fellow students. I'm 34 years old and far more organised than I was in my late 20s. My approach to university projects is much more focused, too. I know that I can't just lock myself away in my quiet little study and »nerd it up« like I did during my undergraduate studies. When I sit down at my desk, I usually already have an idea in my head that I want to implement.

I still reach my limits every so often, though — with (and despite) this strategy. I had actually planned to perform in the end-of-semester concert at the Studio for electroacoustic Music (SeaM) this summer, for example. But, unfortunately, I had to postpone my performance because I didn't want to rush it. I simply have to accept these consequences. But this isn't really a problem for me, because having Paul just means that there are things that are more important at the moment. So I performed at the end-of-semester in October instead.

There's almost a family atmosphere among the close-knit student community in Weimar. I'm also able to combine my studies with being a mum. Students and academic staff have no problem accepting the fact that I'm a mother as well as a student. It can sometimes lead to personal discussions, too. I really like this because I get a glimpse into the teachers' lives.

I've even taken Emil with me to university before. A teacher once took Emil to the Mensa and looked after him while I attended a seminar — leaving me to draw in peace. I'm able to bring Emil along to this class regularly if I can't find another solution.

I like Emil to be a part in my work and studies. A lot of children know where their parents go every morning — to work or uni, for instance — but have never seen or experienced what it's like there.

I want to integrate Emil into my life so that I don't always have to find a babysitter when I need to work or study. Young people should be welcome visitors at universities and perhaps even be allowed to get involved, too. Could you maybe take a six or seven-year-old along to the plaster workshop if they're interested? This might make the workshop more of an open learning environment.

When I began studying Fine Art in the winter semester 2016/17, Emil had just started kindergarten. Initially the transition was very smooth, but over time I noticed that the planning and organisation is like a second job when you have a kid.

Clara Freund is studying Fine Art. Her son Emil is three years old.



To be able to study properly, I consciously have to take the time for this and to create the needed space. My fellow students, who don't have kids, may well be able to leisurely start their work at 6 p.m. and then go out for a beer afterwards. In creative professions, it's always good to be able to work without any time pressure — but it isn't always possible to deliver the required creativity in the time specifically set aside for this.

Our finances are another major worry. My boyfriend Mathias is a winegrower. He works 40 hours a week and brings in our only real income. My work is studying and being a mother, though I also conduct research on free education and relationships. Because I'm not entitled to a federal student loan (BAföG), my parents still support me financially. That feels pretty strange, as my weeks are so full.

A lot of time and energy goes into caring for Emil. It's no trouble, but it certainly makes a difference whether you do everything with or without a kid. I think that being a parent should be a recognised profession, with parents granted an income. ●



fake  
fake

# »THE ALGORITHM SHOULD DECIDE AUTONOMOUSLY«

When people are overwhelmed, machines can help. Media computer scientists in Weimar are seeking new ways to combat fake news and clickbait using algorithms.

news

**MR POTTHAST, MR GOLLUB, YOU'RE INVESTIGATING HOW TO COMBAT CLICKBAIT AND FAKE NEWS AT THE PROFESSORSHIP FOR WEB TECHNOLOGY AND INFORMATION SYSTEMS. WHAT DO THESE TWO TERMS ACTUALLY MEAN?**

**TIM GOLLUB**

Clickbait are posts in social networks that aim to entice readers to click on a link. They typically sound like this: »The police will be

conducting speed checks in THIS town tomorrow!« Clickbait authors generally make their money with advertising published on their web pages.

**MARTIN POTTHAST**

Fake news is news that spreads untruths. It is sometimes based on true facts that are then misrepresented. The facts are used to draw rather far-fetched conclusions or fabricate dubious ideas. Fake news is also often characterised by one-sided or populist reporting.

THE INTERVIEW WAS CONDUCTED BY: Fabian Ebeling

news

**BUT SURELY AN ARTICLE'S WRITING STYLE ALONE IS NOT AN INDICATION OF FAKE NEWS, IS IT? AFTER ALL, ARTICLES IN THE TABLOIDS ARE SOMETIMES VERY CONTROVERSIAL AND TEND TO BE ONE-SIDED.**

**MARTIN POTTHAST**

While it isn't possible to determine whether an article contains fake news based exclusively on the writing style, the algorithms can recognise the political spectrum. They learn the probability that certain attributes will occur in one-sided reporting. If someone wants to share an article on Facebook, the algorithms can serve as a preliminary filter. If attributes are present that the algorithms have already registered in other one-sided articles, they recognise that the article can be classified as falling on the extreme left or right spectrum. A fact checker can then complete a more in-depth check of this article.

**TIM GOLLUB**

When it comes to clickbait, we are able to use algorithms to determine the extent to which news is actually just clickbait and to react accordingly.

**WHEN CAN WE EXPECT AN ONLINE TOOL CAPABLE OF COMBATING FAKE NEWS?**

**MARTIN POTTHAST**

We're still a long way from something like a fake news detector. Expertise from countless other areas is needed and this must first be consolidated. We've got further with the research on clickbait. Sooner or later, a prototype web service will be made available.

**TIM GOLLUB**

Improved search interfaces for research can help combat fake news, for example. We've been working on developing these for years now. These interfaces allow users to obtain more comprehensive information more easily instead of simply being shown the top ten results from a Google search.

**MARTIN POTTHAST**

Ideally, it should be possible to identify fake news before it is spread on social media. At some point, the algorithm used in machine learning should be able to decide autonomously — as if a whole team of experts had been consulted and reached a unanimous decision. This is the declared aim of this research.

**RECENTLY, HOAX REPORTS HAVE BEEN SPREADING LIKE WILDFIRE. HOW CAN INFORMATION TECHNOLOGY BE USED TO COMBAT THIS?**

**MARTIN POTTHAST**

A group of journalists from the *BuzzFeed* news site compiled and analysed a series of articles taken from mainstream media as well as right and left of the political spectrum. They reviewed the articles' accuracy and classified them according to whether they contained »true«, »false« or a mixture of »true« and »false« information. The journalists established that around 97 per cent of false reports came from media produced by the extreme left or right. We got our hands on the data to find out whether a simple machine learning process based on an analysis of the writing style can distinguish between »true« and »false«.

**TIM GOLLUB**

We used this data as our reference value to conduct empirical research. If we can solve the problem for this data, then we can ideally also solve the wider problem, too.

**JUST TO CLARIFY: YOU HAVE A SET OF DATA — IN THIS CASE THE ARTICLES THAT BUZZFEED COMPILED AND EVALUATED. THEN YOU WRITE A PROGRAM — AN ALGORITHM — THAT SCANS THIS DATA FOR THE PARAMETERS YOU'VE SET?**

**MARTIN POTTHAST**

Exactly. This is known as machine learning. We programme algorithms that learn something new every time they scan these parameters. When the writing style is analysed, for example, we model the »writing style« parameter on text attributes that a computer can easily measure. This includes the frequency that certain function words are used and how often certain sequences occur. The program also measures how often words are used that trigger positive or negative sentiments. In our *BuzzFeed* data, the machine learning process looked for correlations and combinations of individual attributes to filter out which articles were one-sided and biased.

Dr. Martin Potthast is a research associate at the Digital Bauhaus Lab.

Tim Gollub is a research assistant at the Professorship for Content Management and Web Technologies.



**HOW DO YOU COME UP WITH RE-SEARCH QUESTIONS IN YOUR FIELD? HOW DO YOU GET STARTED?**

**MARTIN POTTHAST**

I often gain inspiration from external sources. I read *Heise*, *Slashdot* or Stefan Niggemeier's *Übermedien*. In media journalism or media critique, I frequently come across topics that

could make interesting research questions. I first heard about clickbait two years ago. While perusing my Twitter feed, I noticed that some messages simply sought to lure me in. Then I began thinking how great it would be if you could automatically recognise clickbait in the same way you recognize spam. It is often the case that research topics relate to my personal interests. ●

# THE MORE CONTRO- VERSIAL, THE BETTER

Why fake news and clickbait spread so well on the social web.

Waiting for the bus, a lull at work — many of us regularly fill these fleeting moments of boredom with a quick glance at our smartphone. If there are no texts, messages or calls to respond to, then the Facebook newsfeed can reliably provide a steady stream of news for such empty moments. When we scroll through hundreds of posts, some messages catch our eye, leading us to click, like, share or comment on them.

Posts that affect our mood and trigger emotions are particularly appealing. They arouse curiosity, amaze us, make us laugh, touch our hearts or lead to all kinds of other emotions. Posts that use such strategies are referred to collectively as »clickbait«. So-called fake news also vie for clicks by playing on our emotions — mostly negative ones, such as fear or anger. An underlying fact is distorted and exaggerated so that the message has the most powerful impact possible on its readers. Clickbait and fake news prioritise emotion over content to achieve maximum dissemination. They therefore form two extreme cases of one social media principle that applies to

all kinds of content: Only things that induce interaction are relevant. The emotions evoked are initially as irrelevant as the content. All that matters is that people are encouraged to comment, share or like the post.

The »Like« button can today be used to express a total of six different emotions, including negative ones such as »sad« or »angry«. Yet even as a sign of dissent, the »Like« function is always also an act of approval. Like a rumour, the liked content is reiterated, linked and thus gains a presence that attracts further »Likes«.

Negation is not registered in this affirmative, endorsing logic. A »Dislike« button would be dysfunctional. While a »Like« can be deactivated and content simply ignored, a lack of link does not contribute anything to the network. Anything without »Likes« is not linked, undetectable and essentially non-existent.

The same applies for comments and shares. If misinformation inspires or excites, it can continue to spread rapidly. Then it gains in relevance. You can't even to accuse the users of being gullible or immature. Disparaging posts, such as angry comments on distorted facts, ultimately encourage the dissemination of this misinformation.

The newsfeed function is intrinsically linked with this affirmative logic and the role of emotions. Facebook users tend not to search for specific content. Rather, they simply happen upon content while perusing their newsfeed. Mark Zuckerberg refers to this as serendipity — a surprise discovery or happy coincidence.

Users' reception is equivalently characterised by random candour, an unfocused willingness to be stimulated by content. Facebook perfects this experience by using algorithms to filter and rank newsfeed content according to the interactions among users and their friends. People who like, share or comment on lots of posts on Facebook will experience more inspiring content, spend more time on the network and interact within it more. This leads Facebook usage to become a habit, a routine.

The user's profile also gains shape, presence and influence with every »Like«. Similar to a habitat (lat. habitare: dwelling, living space) and its inhabitants (residents), a relationship of mutual adaptation and change

exists between the newsfeed and users. Those who are hesitant, reserved or critical observers will not see anything. Their newsfeed will remain empty and inhospitable. Without any »Likes« or a network of friends, a Facebook profile is implausible and does not exist. Remaining aloof and maintaining a passive attitude is not an option on Facebook.

In this configuration, forms of dissociation and negation remain external to the network, as they literally remain outside. Conversely, every interaction represents a productive link. Emotional impulses thus gain a key linking function. Fake news and clickbait find the ideal environment here, as this is precisely their aim.

In light of these conditions, centralised newsfeed censorship is offered. Facebook is extremely interested in the serendipity experience not being disturbed by morally or normatively undesirable content. Appeal should not turn into repulsion. Hence the company employs an army of people to continuously delete unacceptable content, such as pornography, depictions of violence or images of nudity. It is far more difficult to identify fake news, though — to differentiate between this and satire, for instance.

To date, automated procedures have only been able to distinguish between »extreme« statements and the mainstream. They could serve as a preliminary filter for closer review. Facebook works with external reviewers, who check the authenticity of facts in content reported as suspicious and add a warning as appropriate. While such content then appears further down in the newsfeed ranking, it can still be shared. Such reviews by actual humans naturally take longer.

In the face of social media's affective-affirmative function, the negativity of the normative judgement must always remain subordinate, delayed and external. No culture critical or technology pessimistic conclusions can be drawn from this however. In light of the present-day media technology requirements of the social web, resolute media philosophy reformulations are instead required of concepts such as criticism, subjectivity, affect and the relationship between humans and media. The Cultural Technology and Media Philosophy disciplines within the Faculty of Media are devoted to this task. ●



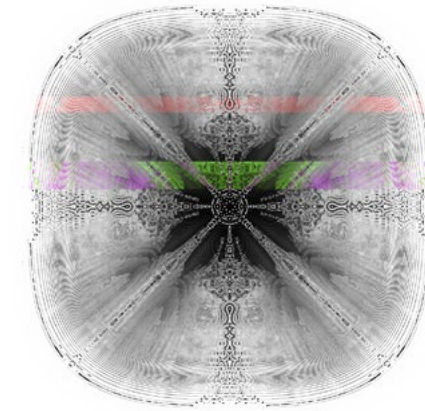
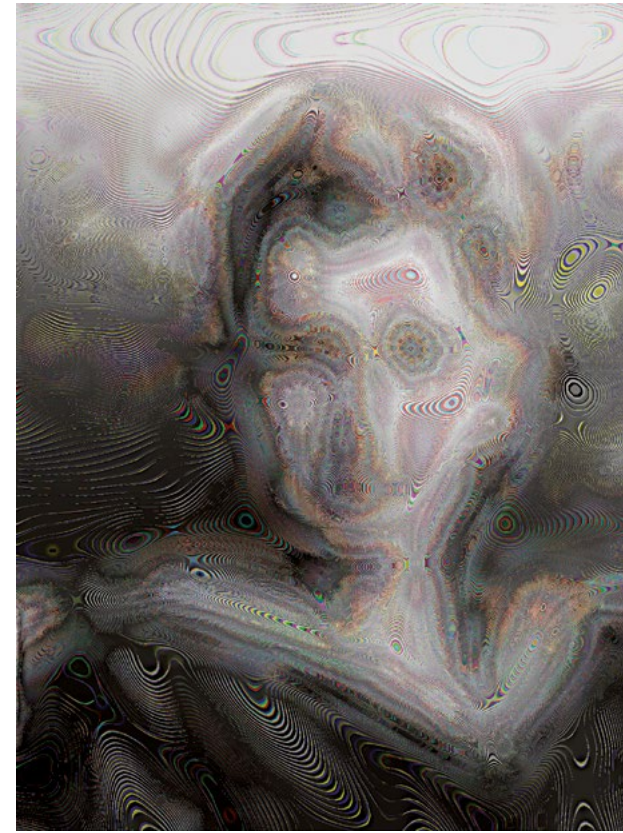
# A SOULLESS, STARING

m A



Images: »Amazona«, 2016, fine art print, 30x40cm (left, 1); »W.B.«, 2016, fine art print, 80x60cm (right, 1); »Flou«, 2016, fine art prints, series of 6, 30x40cm, 40x30cm (right, 2)

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INE

An artist embarks on a visual search for the spirit of algorithms.

Moritz Wehrmann is interested in phenomena of the digital age. He exposes algorithms, elicits hidden aesthetics and often gains inspiration from his own daily work — while editing images on the computer, taking digital photographs or attending conferences on humanities and philosophy issues — which he then considers from an artistic perspective.

The photographer and media artist concerns himself with things that we consider natural, but that can at times also cause confusion: »As a matter of principle, I doubt everything that we identify as reality.« Images portrayed in media in particular always raise the question of authenticity. Artificial intelligence or machine learning should save the brain work and therefore be oriented to human thought constructs. Algorithms should facilitate life as discreetly as possible. But there are times when the principle falls out of balance. Algorithms break, so to speak. »It is exactly these moments that interest me,« says Wehrmann.

Hence he experimented with the digital image of a black square during image editing.

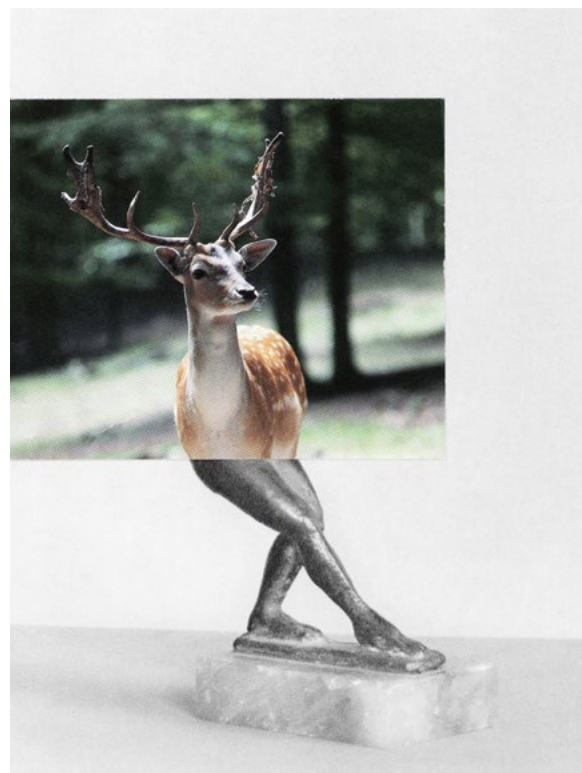
He ran the program's blur tool several times, amplified the effect, then reversed it. The square's contours disappeared. He then ran the sharpening algorithm so that the square's blurred contours came into focus again. After repeating this process several times, it became clear that the algorithm no longer referred to the object, but rather led to ad absurdum. »I seek the point when images are exposed as reflections and reproductions, and errors become visible,« says Wehrmann.

In two other works, »W.B.« and »Amazona«, he moved away from abstract forms such as the square and applied the same principle to photographs of human faces. The outcome was distorted countenances. The observer will nonetheless intuitively recognise these as human, even if they have been transformed into an algorithm — hollow, soulless, ghostlike. ●



# »Strolling is a relaxation exercise«

Simon Frisch is a lecturer for Film and Media Studies. He employs a somewhat unusual method during his seminars: strollology. A discussion on beginnings and why the science of strolling fits with Weimar.



## MR FRISCH, WHAT DOES STROLLING HAVE TO DO WITH SCIENCE?

The Founding Dean of the Faculty of Art and Design at the Bauhaus-Universität Weimar, Lucius Burckhardt, developed the science of strolling from a sociological-urbanistic perspective. Wolfgang Sattler, who is a professor for Product Design, has occasionally

used strollology during his classes in recent years. For me, it offers a way to explore Media Studies, which first involves collecting random observations and continuously changing perspectives. Imagine you're taking a stroll through a library, for instance, and select a book from a shelf because the colour or something else appeals to you. Then you find something in it that fits with the subject you're currently working on. Even if this doesn't happen, you might come upon an idea that changes the subject.

## COULD THIS PERHAPS ALSO BE REFERRED TO AS PRODUCTIVE PROCRASTINATION? HOW IS IT DIFFERENT TO CONVENTIONAL ACADEMIC WORK?

Academic work has an introduction, middle and end. To use the example of a painting by Peter Paul Rubens: many people think that you must first explain who he was, when he lived and so on. But this is rarely relevant to their actual interest in the painting. Strolling is a relaxation exercise that aims to establish a certain flexibility of format, but above all broaden the horizons of your own interest.

THE INTERVIEW WAS CONDUCTED BY: Fabian Ebeling  
COLLAGES: Samuel Solazzo

## SET THE SCENE FOR ME: WHAT DOES A CLASS IN STROLLOLOGY LOOK LIKE?

In 2016, I took a group from Weimar and the Czech Republic to the Ore Mountains. The year before that, I travelled to Franconian Switzerland with Media Studies students from Weimar and Art students from Rotterdam. We spend seven to ten days in a region, hike, write and attempt to contemplate our surroundings from something other than a tourist's perspective. Our excursions are very different to a classic educational trip.

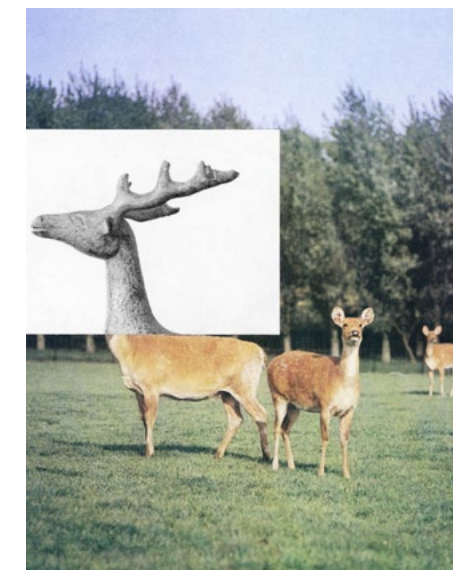
preliminary courses of the Weimar Bauhaus. Johannes Itten, László Moholy-Nagy and Josef Albers sought to convey a sense of body, soul and materiality to students. Hence the exercises range from breathing and body awareness techniques to material experiments in which we try out everything you can do with paper apart from just drawing on it. Strolling is a similar method for triggering processes.

## LET'S SAY STUDENTS ARE INTERESTED IN ONE OF YOUR CLASSES THAT INCLUDES AN EXCURSION. HOW WILL THEY ULTIMATELY BE ASSESSED?

We plan how a project will be presented or concluded during a series of consultations. We set the topic of »Experimental travel guide« for the excursion to the Czech Republic, for instance. It was relatively clear from this that the outcome would be a print product. The project before that concluded with an exhibition comprising individual work by the participants and a kind of catalogue, along with individual discussions on the work. It was very important here for our Weimar students never to forget that we are working in the Media Studies field and therefore ask different questions and seek different solutions to artists.

## HOW DO YOUR STROLLING SEMINARS IN MEDIA STUDIES FIT WITH WEIMAR?

I see the preliminary course in Weimar Bauhaus as an experimental learning format in which theory and practice come together. In Media Studies, we today often cite Nietzsche, who once declared »Our writing tools are also working on our thoughts«. I've looked into the Chinese writing culture a little. The paintbrush is a complex writing instrument. To be able to write with one and get the symbols right, you must have full control of your constitution. Writing essentially becomes a physical activity. This even goes beyond Nietzsche: the writer not only forms ideas, but also assimilates the movements. Writing becomes a kind of physical activity that develops from the texts. Media processes are infinitely diverse. And strolling is perhaps a suitable method to explore this diversity. ●



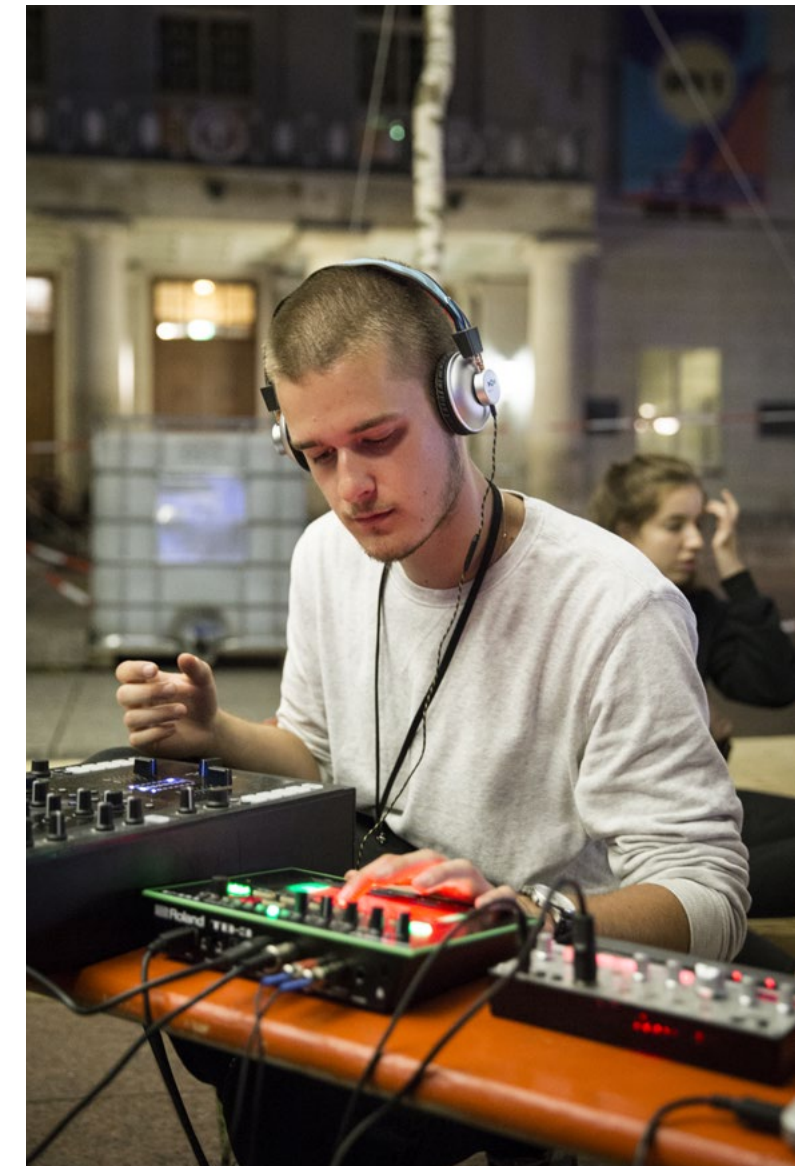
## IN WHAT WAY?

We call the category of classic sights into question. In the Czech Republic, we visited a church and a supermarket, for instance, and spent half an hour taking a look around. A Czech student then spoke with a little boy, who explained how he orientates himself to the colours of the residential blocks in his neighbourhood to find his around. And which is more worth seeing? The church that every visitor to the region goes to or the residential blocks where this boy grew up?

## BUT AT ITS CRUX, IT IS ESSENTIALLY A CONVENTIONAL PERCEPTION OF THE CONCEPT OF TAKING A STROLL, IS IT NOT?

In principle, yes. Though it is also possible to take a stroll in a seminar room with texts. I wish to better communicate strolling as an academic practice for the theory. It is about the initial impetus. I above all want students to approach subjects without any bias. They should be aware that contemplation (»theōria«) and speculation (»theōros«) — the Greek origins of the word »theory« — are genuinely productive and creative activities. This is also linked to





# A hack lab on Theaterplatz

Once a year, Bauhaus-Universität Weimar students and alumni used the »Genius Loci LAB« to create their own experimental space for Weimar residents and other creatives.

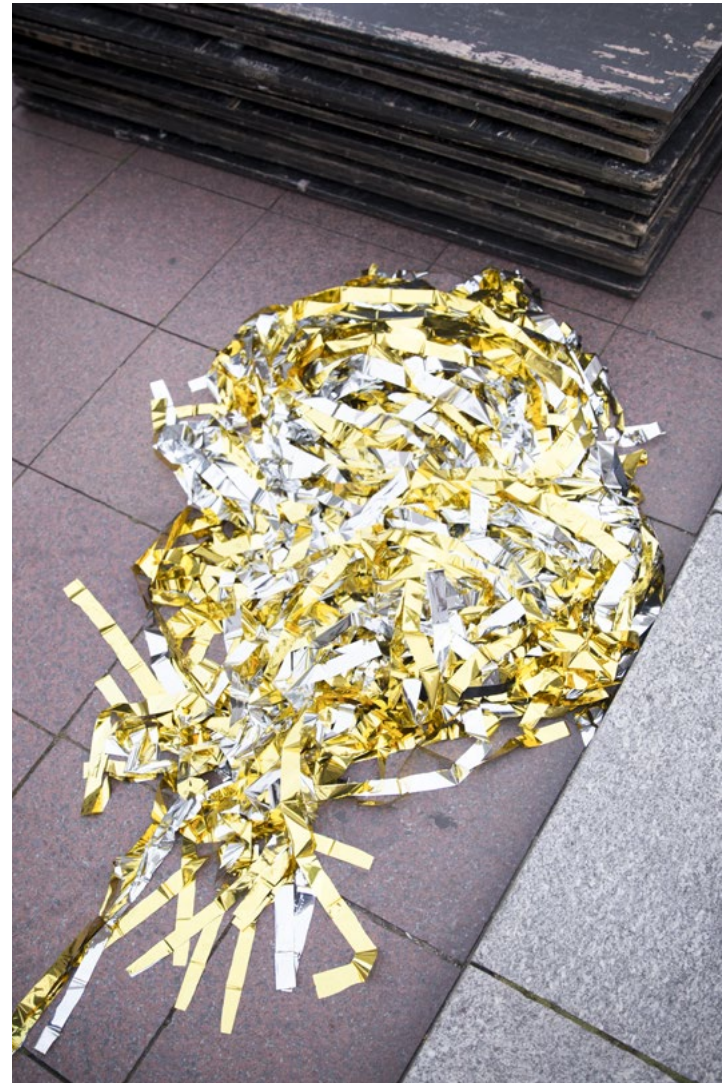




Video mapping, light installations, a club atmosphere — in the midst of the annual »Genius Loci Weimar« façade projection festival, the associated LAB has established itself as a kind of »festival within the festival«. The initiative for the »Genius Loci LAB« came from the student art collective »Das Konglomerat« and has been managed by Architecture student Leander Leinenbach and Visual Communication student David Leroy for two years now.

In the spring, video artists from around the world and teams from Weimar were invited to participate in a competition to visually reinterpret familiar artistic topics. This year, Oskar Schlemmer's renowned »Triadic Ballet« served as the source of inspiration. The participants with the best ideas were invited to develop their projection art during one week in August and to showcase their work in town during the festival.

»Our original idea with the »Genius Loci LAB« was to teach the creative coding



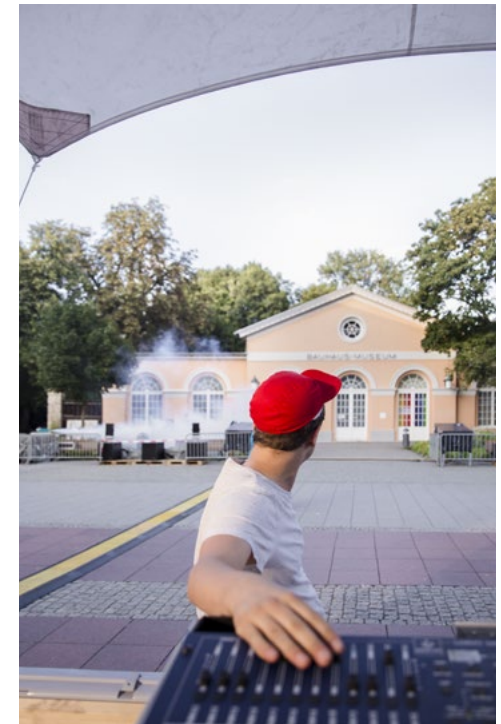
and video mapping technology to those just getting started and interested in developing their skills further,« explains Leinenbach. »We organised a week of workshops at the Bauhaus-Universität Weimar during which video mapping experts such as Stefan Kraus gave an introduction to the basics.« Kraus studied Architecture in Weimar and is now the Creative Director at the live event media production company, МХЗЕНН. »The workshops were aimed at complete beginners. When individual participants were good enough that they — and we — felt confident in them projecting onto a façade, then we also invited them onto the façade projection stage,« Leinenbach continues.

In Weimar, such a project does not merely remain a workshop series with performance evenings. Students from the most varied of disciplines, such as Product Design, Visual Communication and Architecture, contribute their ideas, thus transforming the »Genius Loci LAB« into a complete work of art: with stunning festival architecture, sound collages and unusual décor that can by all means also glitter in gold.

This year, the organisers selected the Bauhaus-Museum on Theaterplatz as the projection space. Images were projected



More information:  
[www.genius-loci-weimar.org](http://www.genius-loci-weimar.org)



onto the façades in real time and, as always, it was fascinating to see what had been developed together during the event. »For us, it is about the perception of space — so not only the projection onto a single façade, but rather the appreciation of the place as a whole. We attempt to create new links in the town,« says Leinenbach. When the lab participants do not have their own sounds with them, they are teamed with live musicians or DJs from the extensive Weimar network. A flute and acoustic guitar may well be brought together for the projections tailored specifically to the architecture. Or an electro DJ set for a spontaneous vj battle. »The lab is a fantastic opportunity to show everyone where you're from and what you associate the visual interpretation of town architecture and such a festival with,« says Leinenbach of the interdisciplinary approach. »We take care of the entire design — from the urban space

to the graphics.« The outcome need not fear comparison with major festivals and is, according to Leinenbach, an indication of »the extremely high quality of all creative projects happening in Weimar.«

More than 100 students, set-up helpers, workshop leaders, music and video artists, participants and invited guests from Weimar, Europe and South America were involved in the »Genius Loci LAB« this year. Those interested in getting involved can check out the website and apply for the next »Genius Loci LAB«. ●



# FABULOUS JAKOBSPLAN

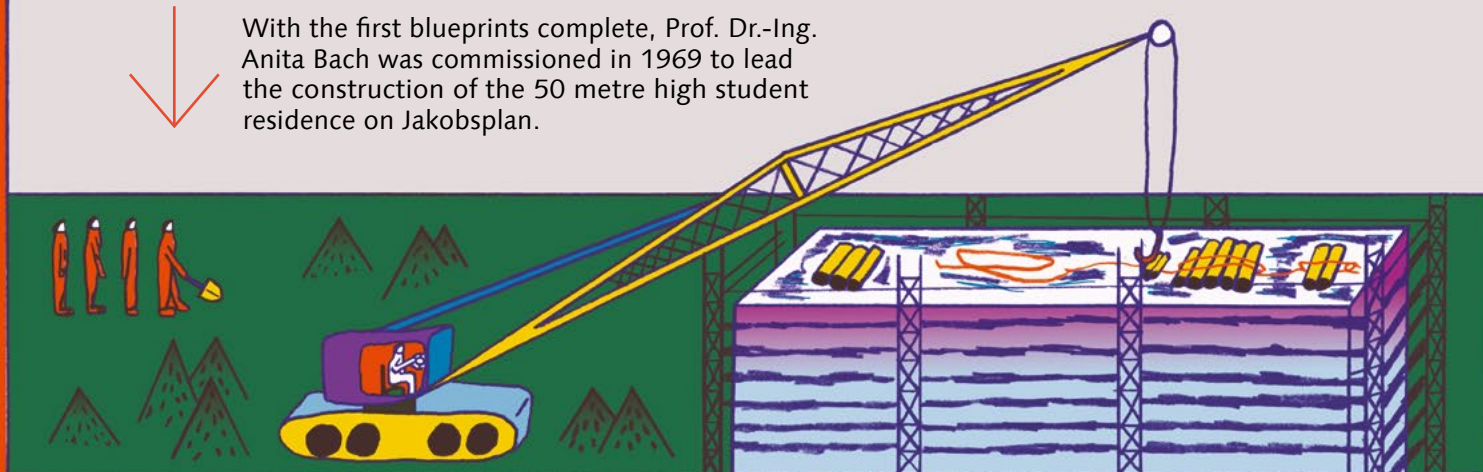
As the only high-rise in Weimar, the »Langer Jakob« student residence towers over the town. The building is now being refurbished – a retrospect of the prominent prefab’s history.

TEXTS COMPILED BY: Luise Lubk  
ILLUSTRATIONS: Ruohan Wang



In 1965, Anita Bach became the first woman to complete her *Habilitation* in Architecture at the University of Architecture and Civil Engineering in Weimar. It was during this time that she first began looking at student residences.

With the first blueprints complete, Prof. Dr.-Ing. Anita Bach was commissioned in 1969 to lead the construction of the 50 metre high student residence on Jakobsplan.



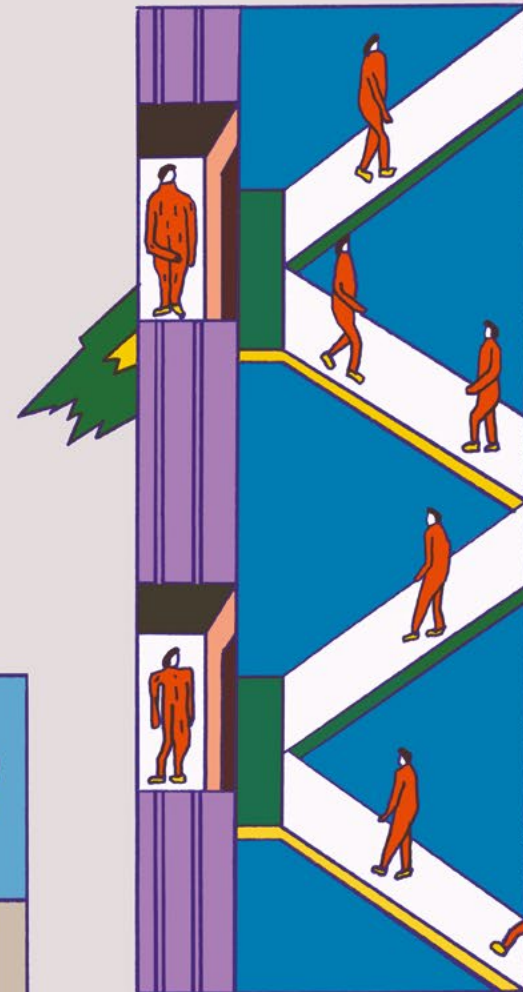
Sources: Lutz, Jennifer: Studentenwohnheim Jakobsplan. In: von Engelberg-Dockel, Eva; Vogel, Kerstin (Eds.): Sonderfall Weimar? DDR-Architektur in der Klassikerstadt. Bauhaus-Universität Weimar Publishing House, 2013; www.stw-thueringen.de/deutsch/wohnen/wohnanlagen/weimar/jakobsplan-1.html; Thüringer Tageblatt dated 06.09.1972

As early as April 1970, the *Thüringer Neueste Nachrichten* daily newspaper described the student residence as the »new dominant feature« in Weimar’s townscape. Construction was completed in 1972.



The lifts in »Langer Jakob« only stop on every other floor, which means that residents have to use the stairs to reach the intermediate floors. Bach planned this intentionally – to transform the stairwell into a place of trivial encounters.

During the GDR era, the student residence was at times overcrowded. Contrary to Anita Bach’s original plans, bunk beds were installed in the rooms. Following Reunification, most of the rooms were made into singles again. Today the »Langer Jakob« can accommodate a total of 344 students.



In 2014/15, art students from the Bauhaus-Universität Weimar initiated the »Fabulous Jakobsplan« exhibition. The building was transformed into a walk-in gallery to display the work of artists exploring new ways to interact with the student residence. The high-rise building is often disparaged as a socialist blot at the heart of the historical classic city of Weimar.

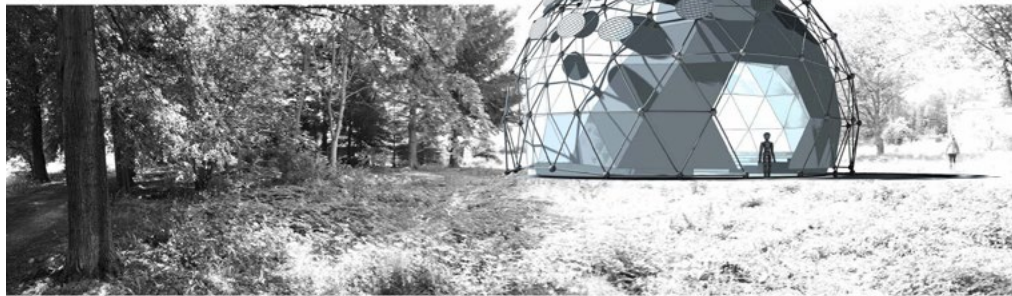
The refurbishment work began in the winter semester 2017/18. Because only the building’s shell is usable, the entire building will be gutted. The layout of the residential floors will then be adjusted and the IT infrastructure will be updated.





# Futuristic climate scenarios

The climate pavilion shows how the world could soon look if global warming continues.



More information:  
[www.klima-pavillon.de](http://www.klima-pavillon.de)

The consequences of climate change often seem abstract and too intangible to bring about an immediate change to our daily lives and lifestyles. This is precisely where the climate pavilion and exhibition come in. On behalf of the Thuringian Ministry of the Environment, the alumni Carlotta Werner, Karsten Guth and Nils Volkmann (Rugwind.Weimar) used different scenarios to describe what effects global warming will have in the long run. Not just anywhere, but rather specifically in the state of Thuringia.

Life jackets for cattle as a first response to flooding, all-round hail protection for cars or a Thuringian dictionary for migrants newly arrived from Northern Germany, which has since become uninhabitable — many of these drastic solutions are depicted on the exhibition panels. It is not without humour that the images clearly illustrate the extent to which climate change will impact our daily lives, should we fail to act. House façades painted entirely in white, just like in countries of the southern hemisphere, to reflect the strong sunlight? There will undoubtedly be people, who do not particularly like this. The visitors to the climate pavilion are invited to consider the consequences of climate change and to reflect on possible countermeasures.

The pavilion in which the impressive scenes are presented was designed by Prof. Dr. Jürgen Ruth, a teacher of Structural Design at Bauhaus-Universität Weimar. Together with the Weimar architect Andreas Reich, Ruth designed the mobile pavilion for the 2017 Thuringian state garden show in Apolda and further

sites. Ruth believes that the subject of sustainability should play a far greater role in all areas of architectural design than has been the case to date: »The classic architecture training still dominates and yet particularly the field of architecture and the entire construction industry can contribute a great deal to helping to protect the climate.« For some time now, he has held lectures on green architecture — a future topic that greatly interests students. For Ruth, it is not only about considering the classic aspects of heat insulation or the use of more environmentally friendly, renewable materials, which the political sphere has already latched onto. Rather he aims at systematic thinking, planning and design in sustainability strategies that take into account the efficiency (how can something be improved?), consistency (how can something be changed) and sufficiency (how can I use less?).

The climate pavilion demonstrates how this can work. The so-called grey energy — expended due to long transport routes for materials, for example — was thus minimised during construction. Local companies were commissioned wherever possible. Twenty solar umbrellas featuring organic solar cells also generate power for the dome-shaped building. The pavilion's efficient, hybrid shell structure spans approximately 170 square metres and requires just one tenth of the material weight compared to a conventional construction such as a prefabricated garage. Most of the materials — untreated steel, oiled beech and varnished larch — can be reused at the end of the pavilion's life cycle. The pavilion was financed by the Thuringian Ministry of the Environment, which will send it on tour after the state garden show ends. »The stipulation was that the pavilion can be used flexibly, so that it can be set up and dismantled,« says Ruth. »This played a decisive role during construction and creation of the outer shell made from silicone-coated fibreglass fabric.« Those wishing to visit the climate pavilion during the next stop on its tour will find it in the town of Weimar in 2018. ●

BY: Claudia Weinreich  
RENDERING: Bert Liebold

## My career starts on Wednesday

Contacts are the best way into the world of work. Students can begin gathering these at the career networking fair of the Bauhaus-Universität Weimar's »Careers Service«:

a self-experiment.

Students of all disciplines — myself included — ask themselves the same question: where do I want to work in the future and how can I launch my career? But let us start at the beginning: upon completing my *Abitur* school-leaving exams, I studied *Media Design* at the Bauhaus-Universität Weimar. After a Bachelor's degree and beginning a Master's degree in the same subject, which I would ultimately drop out of, a change of course took me to Leipzig. I wrote my Master's thesis in General Management at Leipzig University of Applied Sciences while undertaking an internship at the *Klassik Stiftung Weimar* cultural foundation. This enabled me to go straight into a position there as Online Communications Manager.

With two years of professional experience and one year spent abroad in the USA

on parental leave under my belt, I once again found myself at the Bauhaus-Uni campus in spring 2017. This time not as a student, though, but rather as an online editor for the university's communications department. I never went to a career fair during my student days. Attending the career day as a self-experiment for the *bauhaus.journal* gave me the opportunity to conquer some of my fears. If you set your insecurities and phobia of small talk aside, it is always worth keeping sight of your options.

### Sounding out the market

I learn from the career magazine for the networking fair held on 17 May 2017 that more than 60 companies will present themselves and their job openings this year. These

BY: Caroline Deich



include major corporations such as *Deutsche Bahn*, *Deloitte* and *Scholz & Friends*, along with countless smaller yet interesting companies from the local region. My interest has certainly been piqued. The topics range from presentations on the artists' social security insurance (*Künstlersozialkasse*) to information on working freelance. There is an application photo booth and speed networking specifically for the creative professions.

My expectations are rather low. I just hope the discussions aren't too painful. I've looked up some information on interesting companies and I feel well prepared. My outfit is a touch smarter than usual, but still comfortable. I also have copies of my CV and latest cover letter with me. I don't actually need either in the end – after all, I'm not there for the CV check. And after speaking with companies, it is possible to submit a CV via email.

#### Seeking eye contact with the crowd

Once a year, the *Mensa am Park* is transformed into a career networking fair between coffee to go and sausage goulash. Upon entering the main doors, I immediately find myself at the midst of it all. It's pretty busy and there is row upon row of companies. After getting my bearings, I head for the first stand. The company representatives eagerly seek eye contact with potential new recruits among the crowd. It is not entirely clear who is attending the career fair and who is just there for their hot meal of the day in the *Mensa*. The people staffing the stands look remarkably young and student-like – at least at the agencies that I'm interested in. All it takes to get into a conversation are the words »I've had a look at your website and ...«. I make a beeline for the first company.

*Deloitte* – global network in the auditing and consulting industry: management consulting has interested me for some time. The easy-going recruiters from Erfurt answer my questions on the company location.

*Converia* – conference management software for the internet agency *Lombego Systems*: I certainly agree with their slogan that »Networking is important«. A network can help open doors. I know the managing director from my time at the *Klassik Stiftung Weimar*, so it isn't long before we're chatting away about the latest tenders and scope for future collaboration.

*dotsource* – agency for e-commerce: a stack of handouts on the current vacancies await at the stand. It feels like the young recruiter presents at least 30 job openings to me. New recruits also attend a kind of boot camp as part of the onboarding process to learn about all of the different departments. Lateral entry is not a problem.

*igniti* – agency for e-commerce: the recruiter opens with the words »Once you

work here, you'll never leave«. The tone is very casual. There are company barbecues, the obligatory table football, and colleagues can enjoy a beer together at the office before heading home after a long day. What's more, they're always in the flow and open to new ideas to optimise work processes.

#### The ideal employer

Time really flies and it's already time for the speed networking session in a quiet room, away from the hustle and bustle of the career fair. Seating clusters and a drinks corner have been set up. The moderator rings a bell to indicate the start of the first round. »I'm interested to see whether you'll call!« are the parting words of one agency boss as I head for the next table.

Each »blind date« between students or alumni and recruiters lasts four minutes. The companies are announced in advance so that you have at least had time to google their career page. I did actually look them up, too. I already know the agency *igniti* from their stand, so we can now discuss the daily online marketing processes in greater depth. During the chats, I get a good feel for the corporate culture at each agency. This is very important to me in my search for my ideal employer. Inspired and entirely exhilarated by the newly discovered job options, I then take another stroll around the trade fair.

My insights from the career day: any initial doubts will evaporate as soon as you enter the *Mensa*. It rapidly became clear from the atmosphere that everyone actually wants the same thing here: to discuss potential jobs in relaxed surrounds on an equal footing. This makes it very easy to put yourself out there and get talking to recruiters. The countless job openings reveal new professional opportunities and the different discussions provide inspiration and make you more aware of your own professional profile.

At the end of the day, I returned home with a handful of business cards and at least as many invitations to follow-up interviews.

ps: The outcome was one lunch, a call from a headhunter and *Xing* chats even while writing this article. ●

# MORE BAUHAUS THAN EVER BEFORE

One thing is already clear: with the celebrations marking the centenary of the founding of the Bauhaus, 2019 is set to be a year of superlatives. But what does this actually mean for the Bauhaus-Universität Weimar? President Prof. Winfried Speitkamp shares his thoughts during a tour of the »summaery2017«.



THE INTERVIEW  
WAS CONDUCTED BY:  
Claudia Weinreich  
PHOTOS: Marcus Glahn





**MR SPEITKAMP, THIS YEAR WE TOOK A LOOK AROUND THE »SUMMAERY« ANNUAL SHOW TOGETHER. WHAT ARE YOUR IMPRESSIONS?**

The »summaery« was both versatile and surprising. I encountered many open doors and a great many highly-committed members of our university. They enthusiastically explained their projects, the approach they took and their thinking behind this. The »summaery« offered something to think about, to touch, to reflect on. For me, it is a communication exhibition that provides an opportunity to discover new places and learn what is going on at the university. It makes you curious for more.

**WHAT DOES THE BAUHAUS MEAN FOR YOU TODAY?**

First and foremost, the Bauhaus means that we are confronted time and time again with our profile, our character, our identity, our

self-image — perhaps more than universities named after Goethe or Schiller are. You don't necessarily ponder the origins of these names any more. Yet we constantly think about the Bauhaus and ask ourselves what exactly contemporary Bauhaus is. This doesn't mean losing ourselves in the past, but rather considering where we're heading and whether we wish to take a more or less risky route to get there. This also means reflecting on who we wish to cooperate with. We are forever seeking where the surprise could lie in the Bauhaus ideology. This question isn't actually ever fully answered.

**COUNTLESS EVENTS AND EXHIBITIONS ARE BEING PREPARED FOR 2019. WHAT DOES THE BAUHAUS-UNIVERSITÄT WEIMAR HAVE PLANNED?**

Our activities will focus on a »Bauhaus Semester«. Interdisciplinary and open teaching formats will demonstrate how different disciplines work together, how creativity develops and what »Bauhaus« means today. Throughout the semester, projects will explore Bauhaus ideas as well as contemporary environmental and social issues. The semester will begin with the introductory »Bauhaus Weeks«, which will include exhibitions, projects and conferences along with other scientific and artistic activities. These will be used to showcase the work, learning, thought and design processes at the university. There won't be just one interpretation of Bauhaus, but rather lots of different perspectives of and at the Bauhaus.

**WILL THIS BAUHAUS SEMESTER ALSO INCLUDE NEW INTERDISCIPLINARY CLASSES?**

There are currently a lot of individual cooperations between disciplines. We wish to raise awareness for these cooperations and highlight their benefits. During the »Bauhaus Semester«, all disciplines will be introduced to other specialist worlds. Aspiring civil engineers will be able to experience and learn all about the design disciplines, for instance. And vice versa. Methods, goals and theories are to be shared beyond the boundaries of the individual disciplines. Ideally, it will then become clear what a modern version of the Bauhaus notion could look like, facilitated by the interdisciplinary methodologies that we use today. Can the Bauhaus still inspire collective action? Can it still bring forth utopias or ideas on how to create other worlds? At the same time, it should be shown what universities can do and mediate particularly in this context. Specifically, the question naturally poses itself what the Bauhaus-Universität Weimar can do.



»We are forever seeking where the surprise could lie in the Bauhaus ideology.«

**IS THERE AN OVERRIDING TOPIC OR QUESTION THAT PREVAILS OVER ALL OTHERS?**

There are actually several questions: Is there a modern adaptation of Bauhaus? Is a cooperation sensible and possible between the fields of design, technology, trade, art, science and theory? What does this mean today? We can even go further and ask: What can a university achieve today? Is it becoming purely a place of professional training? Is it merely educating competent professionals? Or can it still

be considered a place that trains people for a variety of tasks in society — many of which are still determined? For some time now — since the Bologna process began — we have been experiencing a transformation of the universities. Every so often, we must ask ourselves how far do we wish to go along with this.

**THE BAUHAUS REFLECTED ON SOCIAL CHANGE AND SOUGHT TO IMPROVE THE EVERYDAY REALITIES. TO WHAT EXTENT DO YOU THINK THESE ARE STILL RELEVANT TO THE BAUHAUS-UNIVERSITÄT WEIMAR?**

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems. Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

**IS IT EVEN POSSIBLE FOR THERE TO BE AN AVANT-GARDE COMPARABLE TO 1919 TODAY?**

The term »avant-garde« is outdated. Today there are many people, who achieve progress — in a great many different directions. »Avant-garde« is now almost a historical concept with connotations of an elitist awareness. It implies the notion that we already embody a new, better person. This self-assurance is no longer possible today. It certainly isn't contemporary or suitable any more.

**WHO WILL THE UNIVERSITY COOPERATE WITH — PARTICULARLY ON THE INTERNATIONAL LEVEL?**

We will work with partners in Weimar and the region, such as the Klassik Stiftung Weimar and many more. During the »Bauhaus Semester«, we will also invite guest scholars to the university, as we wish to raise the profile of our international cooperations. Starting in 2018, there will be a Bauhaus guest professorship: we will appoint a high-profile figure from the field of politics, art, science or culture to lecture at the university. This role could also be assumed by individuals from our partner institutions.



**ARE INTERNATIONAL EXCHANGE  
PROJECTS CONCEIVABLE IN 2019?**

Yes. People, who show how other institutions work, research and teach about the Bauhaus, come to mind here. We wish to make clear that the Bauhaus is not our property. Rather, it is a shared legacy that is continuously being interpreted and used differently.

**YOU ONCE SAID THAT SOMETHING  
LASTING SHOULD COME OF THE  
BAUHAUS YEAR. WHAT COULD THAT  
BE?**

What should remain is the living memory. For this is what gives rise to the future. If we succeed in portraying the Bauhaus-Universität Weimar as a creative, intelligent place with people and ideas, which is worth reflecting on, then we will have achieved a great deal. Beside the Bauhaus professorship, there should also be more cooperative teaching formats, joint courses and an interdisciplinary degree programme. The university's profile should be enhanced, clarified and expanded so that prospective and current students know exactly why it is worth coming here to study. ●



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