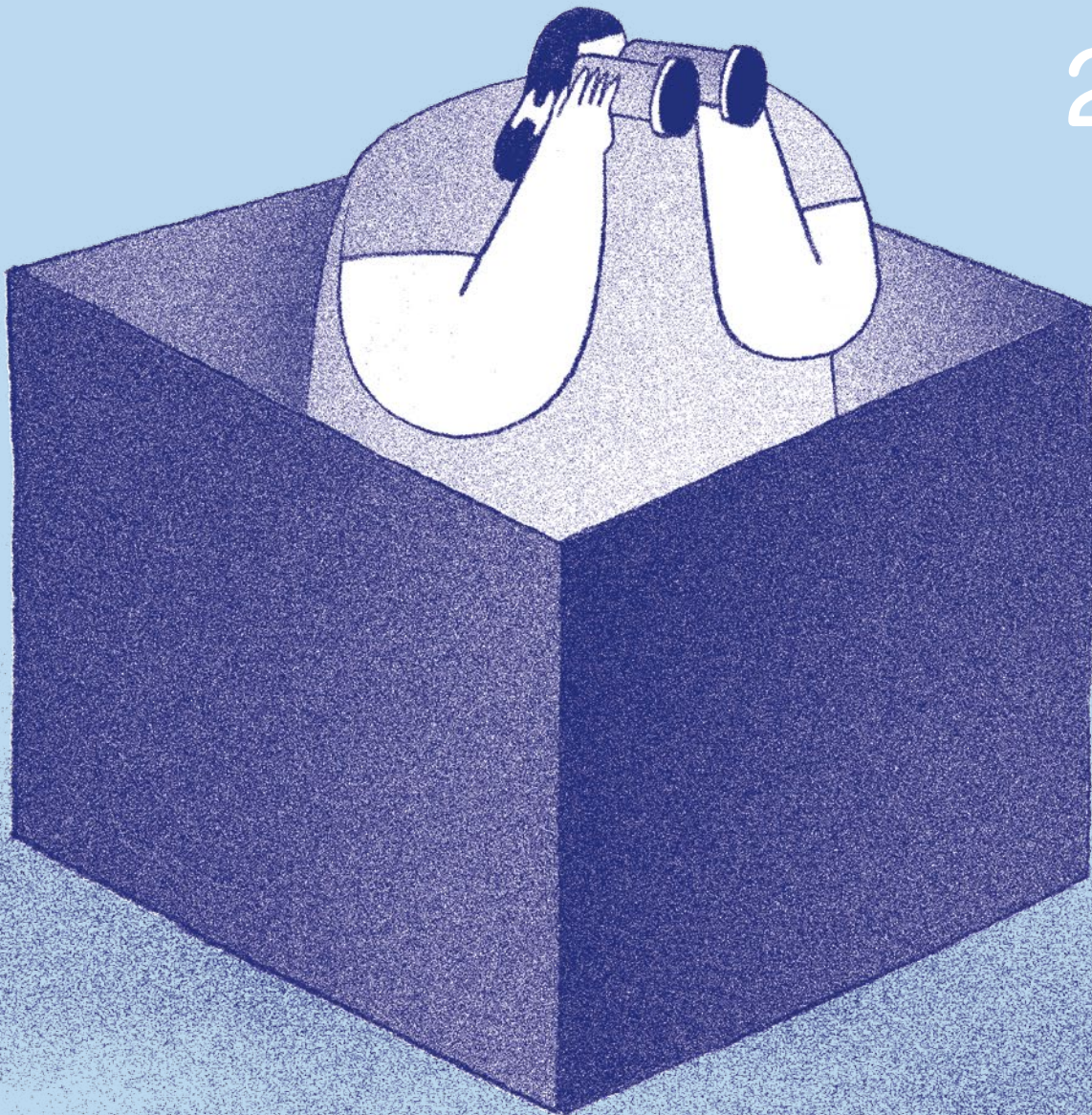


BAUHAUS. JOURNAL

2015
/2016



Magazine of the
Bauhaus-Universität Weimar

English
edition

Dear Readers,

In this issue of the BAUHAUS.JOURNAL, we will take a closer look at the details. For it is the personal experiences and views of students and instructors that help to create the unique atmosphere at a university. This publication considers a cross section of life at the Bauhaus-Universität Weimar, a distillate of countless stories both long and short that also reach beyond Weimar.

»So much has happened and I have met so many fantastic people. A multitude of absolute angels without whom I could never have managed all this,« writes Felix Bieber on his website. We found his idea of setting up his own ice cream production company so gutsy that we simply had to report about it (page 12). Bieber first discovered his passion for ice cream making during his degree in media art. He now wishes to make his dream a reality. Bieber's story also says a great deal about the approach to studying in Weimar.

Four instructors discussed the transfer of knowledge at the university during a round table discussion on »good teaching«. Thankfully, all were keen to share their thoughts. They rapidly came to the conclusion that there is no patent recipe for a successful lecture. Rather, students need sufficient space to be able to develop their own thoughts and views. It was also clear to them all that if students begin reaching for their smartphones during a seminar, then something has clearly gone wrong. Read from page 14 on what else is different at the Bauhaus-Universität Weimar beside the subject cultures.

Ahmad Naji's story is both unusual and yet at the same time »entirely normal«: he came to Weimar from Syria as a refugee (page 39 onwards). He rapidly learned German during one of the courses organised and held by student volunteers, met like-minded

individuals at the communal dinners, and also got involved in the Syrian-German cultural exchange himself. He now runs Arabic courses at the university. His credo: »If you help someone—and this is a fundamental principle for me—then someone will also help you too one day.«

Finding a story and describing this—both in text and images—always says a great deal about the person telling the story. Hence we share a story about ourselves in this issue of the BAUHAUS.JOURNAL—about the passion involved in »magazine making«. We were fortunate enough to win two members of the »Epilog« editorial team, a magazine established at the university that covers issues relating to contemporary culture. Editor Fabian Ebeling and graphic designer Viola Kristin Steinberg carefully considered every last detail, devoting themselves with a great deal of love and dedication. Media culture graduate Andrea Karle provided fantastic ideas for the magazine and shared her clear vision. And our photographer Marcus Glahn always had the right angle when it came to creating less-than-ordinary illustrations for the articles. My heartfelt thanks to the entire editorial team as well as to all those who contributed to the magazine.

Have a look and see for yourself which details we uncovered during our search.

I wish you a thoroughly enjoyable read!

Claudia Weinreich
Editor-in-Chief



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Our cover illustration is by Tina Kaden.
To see more work by the visual
communication graduate, please visit her
blog: aufdiefaust.tumblr.com



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training for
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Closing remarks from the President
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Prof. Dr.-Ing. Karl Beucke

A LOOK BACK

15 SEPTEMBER 2016

During »Berlin Art Week«, the university gallery »marke.6« shows works by the Grafe Creative Prize winner at the »Positions Berlin Art Fair«.



14 JULY 2016

For the »summaery 2016«, the faculties at the Bauhaus-Universität Weimar opened their ateliers, workrooms, laboratories and workshops for the tenth time under the common »summaery« name.

14 JULY 2016

Students of the Faculty of Art and Design and Faculty of Media hosted »VORLADUNG ZUM VERHÖR« [»SUMMONS TO INTERROGATION«], a media confrontation of art and criminal law by performance artist, Pyotr Pavlensky.

9 JUNE 2016

The »Projekttil« lecture series celebrated its tenth anniversary with an art and design festival.

8 JUNE 2016

An exhibition in the University Library celebrated the eleventh anniversary of the »KINOHEFT« cinema periodical in which typographical and artistic works on film critiques are published.

11 MAY 2016

Architecture and urban planning students showcased impressions from their studies abroad in the exhibition »Excerpts from the Mobility Seminar«.

9 MARCH 2016

Robin Weißenborn was honoured in the competition »100 Best Posters of 2015«. His winning entry has been on display in the Berlin Kulturforum at Potsdamer Platz since June 2016.



Student projects & teaching

11 FEBRUARY 2016

The Faculty of Architecture and Urbanism organised the new »go4spring« format in which work from the 2015/16 winter semester is presented.



14 OCTOBER 2015

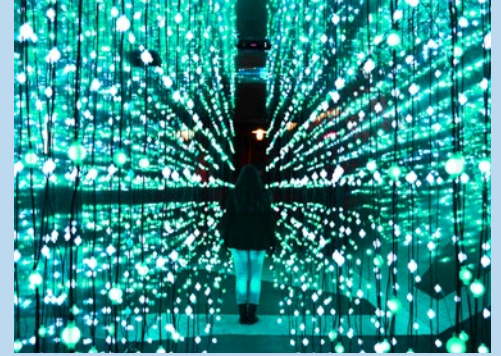
The Teaching Prize for outstanding achievements in scientific and artistic fields in addition to particularly creative and effective teaching methods was awarded to Prof. Rainer Gump, Prof. Barbara Schönig, Prof. Steffen de Rudder, Prof. Reinhard Illge, guest researcher Martina Fineder, and Dr. Simon Frisch.

8 OCTOBER 2015

The Student Council hosted the Campusfest Cometogether at which university projects and initiatives were presented at the start of the semester.

8 OCTOBER 2015

Media architecture students developed interactive light installations for the »CITY VISIONS Festival« in Jena.



1 SEPTEMBER 2015

Architecture students won first prize for their »Gates to Freedom« in the competition for the 2017 Reformation celebrations in Wittenberg.

10 JUNE 2015

Students from the F.A. Finger Institute built a concrete canoe and christened it in Schwanseebad swimming pool.



2 JUNE 2015

Christian Rothe's book »Because he was he, because I was I« was voted one of the best book designs in 2015 by the Stiftung Buchkunst.

TEXT
Fabian Ebeling

Living

in

The lack of affordable housing is increasingly a subject of public debate all across Germany. At the Bauhaus-Universität Weimar, students and student initiatives are addressing this problem and seeking solutions – also beyond their own four walls.

Weimar



A shabby yet cosy room with worn wooden flooring and a coal stove behind a crumbling façade for seventy euros a month – these days, such offers are rare in Weimar. Those who studied here between the 1990s and mid-2000s will remember these prices though: a great deal of charm for very little money. However, since 2009, rental prices in the town have skyrocketed. In her Master's thesis, Cassandra Löffler investigated the reasons for the rent increases in Weimar – and what can be done about this.

Her dissertation entitled »Housing policy tools to ensure affordable living space – living in Weimar since 1990« comprises 209 pages of concentrated urbanist power prepared by Löffler under the supervision of Barbara Schöning, the chair for Urban Planning at the Institute for European Urban Studies (IfEU). In conversation with Cassandra Löffler, it becomes clear where the problems lie:

»Weimar has grown since 1990 and there are estimates foreseeing growth of up to 9 % by 2030. A total of 365 new housing units are essentially needed every year to house all of the newcomers. But these simply aren't being built,« explains Cassandra Löffler. Migration to the town also presents a major challenge: »While there is no emergency accommodation here at the start of the semester like there is in Tübingen, students unable to find somewhere to live in Erfurt or Jena also come to Weimar.« Löffler continues. »Of course, in the end, everyone always finds something. But this does not mean that what they find is cheap.«

HIGH PRICES HAVE THEIR REASONS

The town centre is a redevelopment area. Many of the buildings there are owned

by the municipal housing association, Weimarer Wohnstätte GmbH. This subsidiary owned by the town is required to operate in the black. Which is why it sometimes sells off buildings to the highest bidder. The outcome is refurbishment and the associated rent increases. »For a long time, Weimarer Wohnstätte

GmbH was content with its modest student clientele. The students always repaired a great deal in their homes for themselves and were glad to only have to pay low rents,« said Löffler. However, she also recognises the town's efforts to combat the rising prices: »In Weimar, the problem has been recognised and a concept developed to combat the rising rent costs. This is certainly positive — after all, other medium-sized towns with similar problems haven't addressed this issue.«

After obtaining a Bachelor's degree in architecture, Löffler completed a Master's degree in urban studies, following this up with a Master's degree in architecture. Together with a group of like-minded individuals, the mother of a one-year-old daughter has also acquired a plot outside of the town centre. As a housing syndicate, the stakeholders have converted an old factory building into a number of residential units. »I took a great many tools away with me from my architecture studies, and these are now proving extremely useful. They include design techniques, along with an understanding of construction processes, costs and trades, but above all the ability to see a future in the unused and to simply create a plan for this space,« says Löffler of the influence of her training on her current residential project. The Master's thesis for her architecture degree could also hardly have been more practical: it is entitled »Regeneration of a conversion site. A residential project for Weimar«. »My studies allow me to give an expert opinion. What's more, I think it's a good thing when students use the knowledge they have gained to influence social processes.«

However, Löffler notes in her work that many of the tools used by the town of Weimar offer little prospect of improvement. There is a building gap cadastral, for example, in which vacant plots that could potentially be developed are listed. The procedure is complex: the owner must first be contacted and it must be negotiated whether they wish to sell the plot or not. What's more, relatively few brownfield sites are registered in the town: »In Tübingen, 600 building gaps have been mapped, for example. Around ten per cent of these can be developed. In Weimar there are a good 40 gaps. If the same development potential is assumed, then the effect will be marginal,« explains Löffler.

MAKE SOMETHING OF IT

The student project »Raumstation« [»Space Station«] also developed from a



brownfield site. Well, sort of: in the 2013 summer semester, a group of urban planning students went on a field trip to the Ruhr region. »Blessing or a curse? Brownfield sites as potential for sustainable city development in Dortmund« was the name of the project that took the seminar group supervised by Britta

Trostorff and Piero Sassi to North Rhine-Westphalia. Trostorff and Sassi are both research assistants for Spatial Planning and Research. Jannik Noeske, an urban planning student, explains how the idea for the »Raumstation« came about: »In Dortmund, there is an association called »Die Urbanisten« [»The Urbanists«]. We found their neighbourhood projects based on a bottom-up principle utterly fascinating and wanted to start something similar in Weimar,« recalls Noeske. The »Raumstation« has since primarily been active in the public sphere, but also has links to the living and housing space of people in Weimar.

A plot on Trierer Strasse at the corner of Henssstrasse has stood empty for years, for example. In December 2015, an advent calendar was set up on the perimeter fence. Every day, a new idea of what could be done with the site was revealed. These included a residential building with a shop on the ground floor: »Such a place inspires dreams. Why should only owner-occupied apartments and investment properties be built here? After all, Cassandra Löffler established in her work that there is not enough new housing being built to cater to demand. In principle, such a brownfield site has far more to offer,« says Noeske.

In its projects, the »Raumstation« gives people back the time that they spend waiting at traffic lights. It considers how residents and other people use Wielandplatz (a highly controversial subject due to the high noise level) and what can be changed; it helps new urban planning students in the traditional impromptu project at the start of their studies: »People come to our office on Trierer Strasse and we offer consultations on an equal footing. Many come again and get involved in the »Raumstation« too,« tells Noeske. As a student initiative, it is open to anyone wishing to get involved, also from outside of the university. The aim is to empower people to implement their ideas here with the group's help. Hence the project's bottom-up approach: »It is possible to rapidly implement minor changes in your own neighbourhood,« explains Noeske. »If someone wants to build a new bench or set up a book exchange box, they will immediately notice a tangible effect. The neighbourhood or quarter is the direct living environment.«

If you think a bit further here, living is not necessarily confined to one's own four walls: »Living space is space for living and this does not end at your own front door. There are spaces that are neither public nor private. Stairwells, for example. Or courtyards,« says



Kassandra Löffler has built her own home with the »Baumhaus« initiative (p.9); Jannik Noeske lives in a flat-share (p.10); summer party at the »Baumhaus« (p.8).

www.raumstation.org
www.diegelbezora.wordpress.com

Noeske. Courtyards are often rather sad affairs, as no one really knows who is responsible for them or how something can be changed. This gets Noeske thinking and he has already begun hatching new plans for possible future projects for the »Raumstation«: »It is of course possible to negotiate with the landlord regarding what can be done with a courtyard and how it can be spruced up. Or a flea market can be held and the public space extended for a certain amount of time in this way. While we are not planning anything at the moment, this would certainly fit with the »Raumstation« activities.« Noeske sees one major difference between Weimar and major cities here: »There is no real sense of a neighbourhood community in Weimar. People do not identify with their neighbourhood so

or a communal vegan brunch. Students of the Bauhaus-Universität Weimar live here alongside working professionals. Carla Peter and Andreas Clement both study in Jena and decided on the residential project, because they were »seeking a different kind of communal life as a couple, and there are hardly any alternative forms of accommodation available in Jena beside classic flat-shares,« Clement explains. The building's residents pay rent to Wohnstätte Weimar GmbH that is fixed for a period of five years and hope that the generations after them will also be able to live here for the same price.

The project was initiated by Sebastian Kirschner, who advises people seeking opportunities for communal working and living with his Weimar agency »Wohnprojektor«. He also drafted the redevelopment concept for the former hospital located at Eduard-Rosenthal-Strasse 70, which is known today as the residential project »Ro70«. More than 75 new housing units, some of which are also intended for students, will be built here by 2018. However, interest in the apartments planned for student flat-shares has been low: »I find this a shame, but also understand that 19-year-olds are more inclined to opt for a room in a flat-share that is ready and waiting, than to get involved in a residential project that it will only be possible to move into in two years' time. What's more, when you're studying, there are also more important things than self-determined living,« says Kirschner. His latest project is a collective industrial building located at Milchhofstrasse 22 where students will be able to rent workshops and workrooms in the future.

Self-determination is a concept common to Löffler's work, the »Raumstation« and other alternative living and rental options: those not wishing to surrender to the market conditions or to accept that living space is unchangeable will need their fair share of self-initiative. This does not change the fact that the dream of a romantic, cheap historic property will soon be over. But it is possible to change a great many things both large and small in one's immediate surrounds that help make life a little more self-determined. Even if this is just an advent calendar on a perimeter fence or a residential building constructed with like-minded individuals.

»Living space is space for living and this does not end at your own front door.«



strongly. Particularly as a student, you are out and about around the entire town anyway.«

While Löffler takes a theoretical and practical approach to the subject of living in Weimar and the »Raumstation« addresses issues in the public space, there are also projects in Weimar devoted to alternative living.

USE WHAT IS AVAILABLE

»Gelbe Zora« located at Zöllnerstrasse 2, which is for the large part a student project, demonstrates how it is still possible to use old buildings for reasonable conditions. In 2015, Andreas Clement and Clara Peter established an association that leases a refurbished building from Wohnstätte Weimar GmbH. In addition to apartments, the building also features a common room that the residents occasionally use for yoga sessions

Bieber— fever

One student's journey to a career in ice cream

Felix Bieber stands with sparkling eyes on a building site amidst stainless steel machines and work tables. »When I look around at all the equipment here, I feel like a Neanderthal who has been teleported to modern times.« He talks about his »baby« — the diagonal shock freezer and its big brother, the pasteuriser — in the same way that most young men might talk about cars. The media art student was inspired by his studies to begin making ice cream, which he produces and sells under the brand name »Biebereis«. Today, his ice cream is even known beyond the town's limits.

Vanilla and cookie, banana and walnut, chocolate brownie, and raspberry and white chocolate are just a few of the ice cream creations in Felix Bieber's repertoire. He is forever working on new recipes and, from time to time, also experiments with unusual pairings such as maté and lemonade. Today, Biebereis has become a Weimar staple. The 23-year-old can be spotted out and about at public events as well as in nightclubs with his mobile stand and ice cream bicycle. Bieber hopes to attain whole new levels in ice cream production with the new machines and new production facilities at Erfurter Strasse 35.

IN THE BEGINNING WAS THE GARDEN

It all began back in 2013. Felix was in his second semester of a degree in media art and design and took the module »WE MUST C — we must cultivate our garden« with Katrin Steiger, an artistic assistant at the Faculty of

Art and Design. Students were encouraged to consider different phenomena present in gardens and to develop an artistic project based on this. Felix was interested in the fruits of the garden and took a very different approach to his fellow students: he made these into ice cream and developed a mobile ice cream stand. At the end of the semester, he sold his sweet and fruity creations at the annual university show. And they proved an absolute hit: everyone had the hots for Biebereis!

INGREDIENT № 1: THE PROJECT STUDY

Today, three years later, Bieber is on the verge of making his dream of having his very own ice cream parlour a reality. From media artist to creator of ice cream — how did this come about? And what exactly does it have to do with your studies? »A great deal,« replies Bieber. »I came upon the idea during the garden project. From that point on, I knew I didn't want to do anything other than make ice cream. Come what may.« He subsequently focussed on projects that could be combined with his passion and bring him closer to his Biebereis vision.

Modules such as »Point of Sale« and »Setting up Shop« with media art professor Christine Hill proved particularly useful. With every semester that passed, his professionalism grew. A corporate design and slogan to suit, his very own ice cream kitchen — Felix the media art student was transformed into a graphic designer, advertiser, product designer



and product manager. Laying tiles, submitting applications to the hygiene authorities, sourcing ice cream and sampling new flavours along the way — Bieber seems to have breezed through it all.

»I basically used the freedom to learn everything I needed to know,« he says of his studies. »I am a chaotic person and setting the right priorities did not always come easy to me. Which is why this freedom was actually a problem at the start. Professors do not offer ready-made solutions for the challenges and problems that arise during a project. So self-initiative is required. You also need to know what you want to achieve when you select your modules for the next semester.«

INGREDIENT № 2: THE WEIMAR NETWORK

Felix Bieber is now in his ninth semester. He has taken out a loan and his parents also support him financially. The Bieber network is not limited to his family though. Indeed, it is far larger: »I also benefit from the famous Weimar network, of course. The short distances, intimate environment at the university and also in the town — these all play a major role.«

Fellow students designed Biebereis logos and packaging or programmed a website. The manager of the cleaning company across the way naturally comes over to help when Felix receives delivery of yet another machine. What felt like half of Weimar supported his crowdfunding campaign to have the much yearned-for ice cream bicycle manufactured in the UK. »It is wonderful to know that Biebereis is not only so much fun for me personally, but also for a great many other people,« tells Bieber.

INGREDIENT № 3: PASSION

»I am finally able to make what makes me happy into my profession here: ice cream,« he raves, while surrounded by his new technology. The results Bieber will achieve with the professional equipment will undoubtedly be something to look forward to, though he has not yet been able to test it all extensively. »But if you think how good my Biebereis was with the old ice cream machine, then it will undoubtedly be a quantum leap in terms of quality and taste,« he predicts with sparkling eyes. And exactly this sparkle is his secret: Weimar is bieberized by Biebereis!

THE INTERVIEW
WAS CONDUCTED BY
Andrea Karle
and Fabian Ebeling

»It's all about

We ask four instructors what they believe good teaching involves. All agree: the university must create space for thought. Though admittedly, successful seminars cannot be planned.

gaining experience«

The instructors involved in the discussion were:

NINA RÖDER

has been a teacher of photography for the media art programme since 2012. Alongside her teaching duties, the freelance artist is completing a doctorate on the subject of performative strategies and processes in contemporary photography.

MAX IRMER

studied cultural science at the Leuphana University of Lüneburg before beginning a Master's degree in urban planning in October 2015. He teaches at Witten/Herdecke University in Lüneburg and Erfurt.

STEFAN MEIBNER

has worked at the Professorship for Media Sociology since 2012 and is currently a substitute professor at Merseburg University of Applied Sciences. In October 2016, he was awarded the Teaching Award of the Bauhaus-Universität Weimar.

HEINRICH SÖBKE

has worked at the Professorship for Urban Water Management and as the coordinator for the Twist++ research project since 2013. He complements teaching with game-based learning.



»It should not be taken for granted that people like us sit here and discuss what good teaching involves. Good teaching essentially requires openness and self-criticism.«

(MAX IRMER)

ANDREA KARLE

Your seminar has just ended and you begin packing your bag as the students file out of the room. You have the feeling that the seminar did not go so well. What do you do?

STEFAN MEIßNER

I like to go for a smoke first. Then I have a think why this could be. Was it the weather? Was it my fault? I find it most helpful to ask students during the next seminar what went wrong. You can't do any more than that: have a smoke, take a deep breath and keep going. Successful seminars simply cannot be planned.

NINA RÖDER

When a seminar goes badly, students tend to leave the room quickly. Following a student feedback session last winter semester, I invited my students to a glass of mulled wine after the seminar. There were only three of us! That was a good indication for me that the critique I had offered was perhaps a bit harsh. On good days, though, there are often questions afterwards.

HEINRICH SÖBKE

But it is also a question of how students respond to critique. After all, it is part of their education for lecturers to give them some feedback from time to time.

NINA RÖDER

That's true, but you want criticism to be constructive so that students are able to take something away with them and not simply bury their heads in the sand.

MAX IRMER

In the introductory lecture, I always make it clear that any criticism I offer is not personal. I have also written emails after classes in the past and admitted to mistakes I have made, in order to be able to discuss these in our next

session. Not all students accept this though. Many assume that a class must be meticulously planned. I believe otherwise: teaching should have an experimental character, and lecturers are therefore allowed to get it wrong, too.



HEINRICH SÖBKE

Indeed, you learn the most from mistakes — as do the students. Yes, I represent the »hard science«. (*The group laughs.*) The teaching outcomes can be verified more objectively: when a house or pavilion comes crashing down, then you know that the students have made a mistake. Nina, when you critique a picture, then this is based on experience or another knowledge level that the students must first attain to be able to see it for themselves.

STEFAN MEIBNER

But a class is not like technology, is it? You cannot say at the end »It works!« or »It doesn't work!«. The more I go into seminars with a strict plan, the worse they end up going.

FABIAN EBELING

At what point do you notice that something is going wrong?

NINA RÖDER

When there is complete silence! In my classes, we speak about contemporary photography a lot. When I select examples of photos and think »Wow, now there's a controversial photographer we can discuss a lot about!« and then the conversation comes to nothing, then I know that I was wrong.

STEFAN MEIBNER:

When students start switching their laptops on or checking their smartphones! For me, second screen usage is the indicator.

HEINRICH SÖBKE

Yes, second screen usage is certainly a very good indication. During lectures, it's difficult to say whether people are paying attention or simply »doing their time«. The written exams then mostly show whether the course was a success or not.

MAX IRMER

Yes, absolutely: when something isn't going so well, people find something else to do. If the entire seminar is taken up with doing other things rather than participating in the discussion, then something has gone wrong.

ANDREA KARLE

Speaking of which, Mr Söbke: you have developed an app for use during urban water management classes as a complement to teaching. So you are making use of the possibilities offered by second screen technology, so to speak.

»For me, standing with students in the finished exhibition and knowing exactly how it all came about is one of the best moments at the end of the semester«

(NINA RÖDER)

HEINRICH SÖBKE

Yes, though my »Kanalrattenshooter« learning app isn't to be used during lectures. Rather, it can be used for group work, for example. The app is based on multiple-choice questions to impart basic knowledge and enable effortless learning. Students find it good to take a different approach to learning from time to time.

STEFAN MEISNER

I actually tested this out last summer semester: the small group size meant we were able to decide every session which empirical methods should be learned for our next session. This created momentum that could not have been planned in advance. In the coming semester, I definitely want to make my plan and my framework more flexible.

HEINRICH SÖBKE

In software development, this concept is referred to as an »agile approach«: you stand at one point, see what you want to achieve and what the next steps are. I think teaching suffers from being forcibly compressed into a curriculum. If you deviate from the plan, people gain experience and learn more. I remember the most relevant things I have learned primarily because I know where and how I learned them.

STEFAN MEISNER

In media studies and art, we have the advantage that there is no basic knowledge that everyone must master. Rather, it's all about gaining experience. The course aims to provide a safe environment in which I can try out different approaches. Teaching this is great. Later on in a professional career, this is no longer possible.

FABIAN EBELING

So the technology aims to help with self-organisation outside of the mandatory classes. What's the situation in urban planning, Max? How much self-initiative is required and what is students' response to this?

MAX IRMER

I can only report from a student's perspective, but I love projects that I must organise as part of a group. It would be awful to be mollycod-dled all the time.

HEINRICH SÖBKE

With a sound knowledge basis, it is possible to learn the most in projects. You set your own goals, attempt to attain them and also fail sometimes.

ANDREA KARLE

In the media culture programme, students read a great many texts, then discuss these. How can you encourage self-motivation here?

STEFAN MEISNER

Students' motivation in this subject varies widely. Some want to work in media in the future, others are more interested in research, and some have artistic ambitions. Students are motivated if they are able to select topics they wish to learn more about and can then conduct research for themselves.

ANDREA KARLE

So does motivation dwindle if a lot of planning is involved?

MAX IRMER

What's the situation with regard to freedom in the artistic field?

NINA RÖDER

Project-based learning forms the basis of teaching. At art colleges, the class principle is pursued. Here in Weimar, it is possible to select a different focus every single semester. This allows students a great deal of freedom, but also requires self-motivation. Projects have the advantage that students must rapidly know which medium they wish to work with, what they want to say with their work or how they intend to display this. Support is then provided during the courses.

ANDREA KARLE

Finding independent topics, working on these and determining what you want: is this the educational objective in art?

NINA RÖDER

I want students attending my classes to develop their own personality — using the tasks I set and the discussions we have. The resulting photos show the public in an

exhibition or magazine that everyone has their own take on a subject, which reveals a personal, intimate view of the world. I strive to teach this independence. Of course, this isn't possible in one semester, but rather only if students come back time and time again.

The path to becoming a successful artist is notoriously difficult — but I think that we can equip students with the skills they need to be able to assert themselves on the market. Overall, our students do very well in this.

HEINRICH SÖBKE

The half-life of knowledge is forever decreasing. Civil engineers need to know how they can solve problems independently in their work. A instructor's job is to help provide orientation. This is also our goal — and this perhaps also applies for the artistic field.

ANDREA KARLE

So the learning aim for students is not merely limited to passing a written exam at the end of a semester?

HEINRICH SÖBKE

No. The written exam is essentially just a formal component. Structural and environmental engineers need to know certain things and to be able to do them, too. They should also be able to develop further within their field. The basis for this is established during the course.

FABIAN EBELING

Interesting parallels exist here across all disciplines. Are problem-solving skills and personality specifically also fostered in media studies and urban planning?

MAX IRMER

Of course. The aim of the course is not only to impart the specialist skills to know how to do something. Studying also means learning to discuss, debate and assert oneself.

STEFAN MEIBNER

I would go one step further here: students should learn to think differently. This has not only to do with hard or soft skills, but also about opening up a space. There are very few students from working-class families on our course, for example. When you notice that someone is not academically inclined, the course can allow them to think differently. As an abstract course, media studies offers some great opportunities for this. This is essentially my goal — albeit an entirely idealistic one!

FABIAN EBELING

We have discussed how you plan lessons and what aims you set. Let us now consider the end of a class: what is the response? Do you receive any feedback above and beyond the standard evaluation?

NINA RÖDER

My students address very personal topics, which leads me to develop very close relationships with them. All problems that arise during my courses can be addressed openly. In my opinion, personal feedback makes the most sense for artistic seminars. When it comes to creative courses, there is still a great deal of scope to improve the evaluation forms. Comments such as »The field trip was great!« aren't particularly helpful.

ANDREA KARLE

Max, how is it from the point of view of a student required to fill out such an evaluation form? Is your feedback addressed in subsequent sessions and does this formal evaluation lead to any changes?

MAX IRMER

No. I actually only fill out the form for statistical purposes. If I have a problem with someone, then I approach them directly. Professors are not gods; you're allowed to say if you are unhappy with something. I provide my instructors with feedback and expect the same of those who attend my lectures. However, the encounter on an equal footing should not only take place at the end of a class.

»I think good teaching should provide standards and motivation for one's own actions.«

(HEINRICH SÖBKE)



»Good teaching should make it possible to reflect using different approaches. To support someone in accomplishing this motivates me in my job.«

(STEFAN MEIßNER)

ANDREA KARLE

During my media culture degree here in Weimar, I always used the formal »Sie« to address my instructors. But in urban planning, everyone uses the informal »Du« with each other — does this make people more open to criticism and more direct?

MAX IRMER

There are people, who feel comfortable using the informal »Du« and others who do not. Professional distance is important nonetheless. Just because you use the informal form of address with students does not mean that there will not be any marks at the end and everyone is the best of friends. I let people address me with »Du«, as I find the »Sie« form pompous. At the start of a course, I introduce myself and often notice that many students see me as a friend. But I am also responsible for imparting knowledge, and the necessary professional attitude is achieved through maintaining a certain amount of distance.

STEFAN MEIßNER

In media studies, people tend to use the »Sie« form, as it also allows a linguistic distance to be maintained — also with regard to the awarding of marks. In Weimar, there is the phenomenon that you meet in bars in the evening and use the informal »Du«, then revert to the formal »Sie« again in class the following day. I find it super! It allows you to address one another in a courteous, respectful and individual manner during class. Using the »Sie« form does have a distancing effect though. In the evening, you can then revert back to »Du« in the midst of a game of table football. *(All laugh.)*

MAX IRMER

To return to the teaching evaluation: I have introduced a competence model in my classes. Students use this to assess their own abilities at the start of the semester, then review them at the end. This model only works for the knowledge transfer though — a pen and paper cannot help on the personal level.

STEFAN MEIßNER

I find the teaching evaluation problematic for small groups. I still like to do it anyway, though, to have a theme for the final session. Questionnaires provide the opportunity to receive anonymous responses. I go through these and share my thoughts on them. After all, I do not have to simply accept what it written. Students can therefore also witness my response to these. This interaction allows both sides to learn how to deal with criticism.

HEINRICH SÖBKE

Personal feedback certainly provides a wealth of information. Weimar students have the advantage that the distance between them and the lecturers is so small. •

A LOOK BACK

14 JULY 2016

The Faculty of Civil Engineering hosted the Science Night with the motto of »E3–ENERGY. EXPERIMENT. EXPERIENCE.« as part of the »summaery 2016«.



21 JUNE 2016

The German-Asian research project »Sustainable Construction in Bhutan« investigated the Himalayan country's buildings from the perspective of construction physics and building materials for the first time.

1 JUNE 2016

Fifty experts discussed the future of environmentally-friendly building materials during the »Green Concrete Symposium«.

1 JUNE 2016

The Bauhaus-Universität Weimar was involved in a priority programme of the German Research Foundation (DFG) during which search engines were developed that provided search results along with feasible arguments for these results.

20 MAY 2016

The German Research Foundation (DFG) approved the funding application of the Technische Universität Berlin and the Bauhaus-Universität Weimar for a joint Research Training Group on Identity and Heritage.

12 MAY 2016

The »Wohnen für alle« conference on housing issues took place at the Institute for European Urban Studies (IfEU).



25 APRIL 2016

The Faculty of Civil Engineering presented its research projects in the field of »new polymer-based material developments« at the Hannover Messe 2016.

22 MARCH 2016

The computer science and media project »SIMPLY SCRY« was granted funding in the six digits from the US American company, Cisco Systems.

15 APRIL 2016

The »New Urban Mobility« symposium took a critical look at trends in mobility and urban development.

25 FEBRUARY 2016

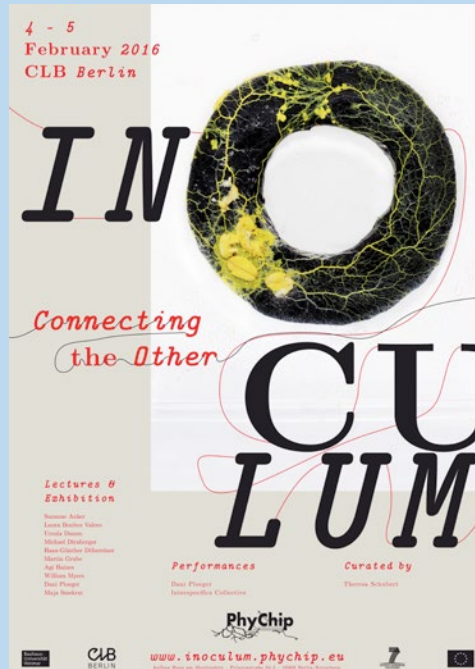
In the battle against clickbait, Google funded a computer science research project at the Bauhaus-Universität Weimar.

19 FEBRUARY 2016

The professorship for Media Sociology hosted an interdisciplinary conference on social, cultural and media techniques.

4 FEBRUARY 2016

Research with living matter in science and art was addressed at the »Inoculum« conference.

**13 NOVEMBER 2015**

The fifth international symposium on architectural education focused on the question of what good architecture is and why creativity and design standards are important for our constructed environment.

24 SEPTEMBER 2015

International speakers considered waste, leftovers and rubbish beyond the ecological aspect during the conference »Müll—Perspektiven des Übrigen« [»Waste—Perspectives for the Remains«].

29 OCTOBER 2015

The Institute for European Urban Studies (IfEU) hosted a two-day conference entitled »Die Zukunft der Innenstädte« [»The Future of Inner Cities«].

**16 SEPTEMBER 2015**

At the 19th »ibusil-Kongress«, researchers discussed the tasks and problems in building material development and usage.


14 APRIL 2015

The Competence Centre for Media Anthropology was inaugurated. The centre is financed by the ProExzellenz state initiative with €1.6 million.

ILLUSTRATIONS
Jan Robert Dünnweller

To the point

Three doctoral students, 90 seconds: each briefly outlined their research project in the field of media anthropology to us in their own words.

Then illustrator Jan Robert Dünnweller interpreted their research topics in images. Listen to the audio recordings online. 



Doctorate title:
»The power of criticism.
Critical practices between
Friedrich Nietzsche
and Roland Barthes.«

Philipp Gries studied philosophy, cultural science and sociology at the University of Bremen, then at the University of Potsdam. He completed his studies in 2013 at the Humboldt-Universität zu Berlin.

Doctorate title:
 »Haunted atmospheres. Music
 in popular transformation
 rituals in Southern Myanmar.«

Friedlind Riedel studied German philology, art and music at the University of Bielefeld and sinology, cultural musicology and ethnology at Georg-August-Universität in Göttingen where she was awarded a distinction for her studies in 2013.



ABOUT »KOMA«

Scientists have been conducting research at KOMA – Competence Centre for Media Anthropology since April 2015. On the one hand, this interdisciplinary centre, financed by the ProExzellenz initiative of the Free State of Thuringia, serves as a home base for ten scholarship holders, who are able to conduct

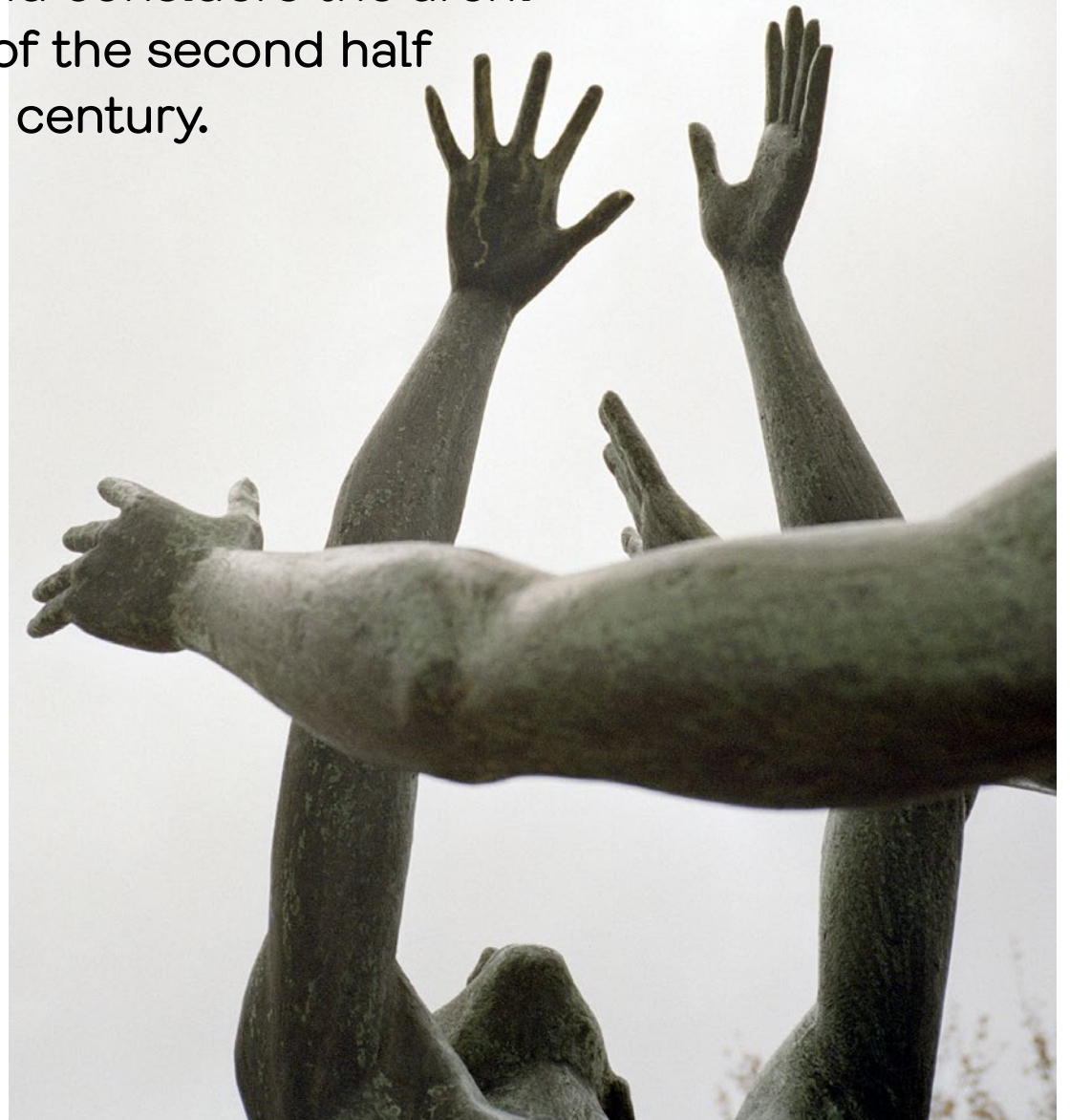
their research here. On the other, work at KOMA is also focused on applying for the establishment of a German Research Foundation (DFG) research training group, which would continue research on the same subject when funding for KOMA ends in 2019.

www.uni-weimar.de/koma

TEXT
Fabian Ebeling

What remains?

Concrete prefabs, housing estates, satellite towns: the research project »Which Monuments, Which Modernity« of the Bauhaus-Universität Weimar and TU Dortmund considers the architectural legacy of the second half of the twentieth century.



Tram line № 2. Those who venture out of Halle city centre will pass by churches, old tower blocks and the Saline Museum, which — according to the announcement on the tram — is the only museum in Germany to produce salt. The museum forecourt throngs with people. It is International Museum Day this Sunday. The tram continues along the straight road towards Halle-Neustadt. There is more space here. The cityscape is dominated by residential blocks, a large shopping centre. And behind that, five high-rise towers, four of which are in a poor state and thus uninhabitable. Below these lies an arcade that should invite people to take a stroll and go shopping. The door leading to the gallery in Halle-Neustadt town hall is open. The legacy of this district of Halle and similar building projects is being showcased here: »Big Heritage« is the name of the exhibition that presents the housing

estates in a post-war modernist style and the state of research.

»The industrialized apartment blocks out there form part of the exhibition,« says Johannes Warda, a research assistant for the conservation and history of architecture at the Bauhaus-Universität Weimar. Together with researchers from the TU Dortmund, the coordinator of the project »Which Monument, Which Modernity« is investigating the monumental value of industrialized housing estates such as Halle-Neustadt. Many of these residential monstrosities were built in the 1970s and 1980s. They are monuments reflecting the zeitgeist of former times and notions of how society could look in the future: »Migration from the city centre was understood as progress,« says Warda.

England, Italy, Poland, Switzerland — large, industrialized housing estates like this can be found all across Europe that are today either only sparsely populated, have a bad reputation or are entirely uninhabited. The exhibition »Big Heritage« showcases famous examples such as »Le Vele« complex in Naples that plays a starring role in the mafia film »Gomorrha«. Or »Manhattan« as the natives of the Polish city of Wrocław refer affectionately to one particular housing estate. Similar to Halle-Neustadt, these prefabricated estates were conceived in the 1970s as new residential centres following the devastation of the inner cities during the Second World War: in former East Germany, these housing schemes promised comfort, more rooms than the older, unheated buildings, and a new form of coexistence. Following the reunification of Germany, all those who could afford to do so moved out. So why exactly should these unpopular Plattenbauten be preserved? Because they are a part of history and could continue to be used today.

»Among others, our exhibition considers the interchangeability of architecture. This was an international trend and today forms part of the European identity,« says Christos Stremmenos, a research assistant for the history and theory of architecture at the TU Dortmund and the exhibition's architect. Large housing estates were also built in West Germany after the war — in Marl in North-Rhine Westphalia, for example. In 1965, a tour group from Halle visited this new centre for miners and chemical plant workers in the Ruhr region. Thus the exhibition »Big Heritage« also depicts the development of the centre of Marl alongside that of Halle-Neustadt.

The research project »Which Monuments, Which Modernity« aims to record,







A stroll through Halle-Neustadt: Marcus Glahn transforms the estate's straight lines and structures into imagery in his photography.

www.welchedenkmale.info

evaluate and raise awareness for the architectural legacy of the second half of the twentieth century. Estates and complexes such as those in Halle-Neustadt are currently still struggling though: they are in decline or being demolished, similar to the university buildings in Leipzig following the reunification of Germany. As if to retaliate for the demolition of other historic buildings during the GDR era.

In Dortmund, the project is supervised by the Chair for the History and Theory of Ar-

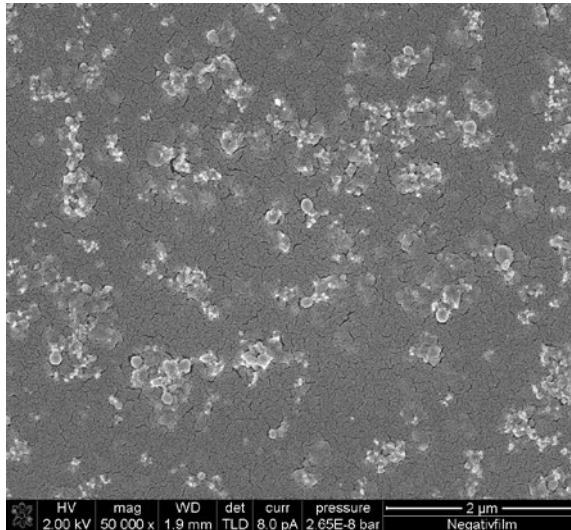
chitecture and the Honorary Chair for Monument Protection. A total of twelve researchers are investigating the value of preserving buildings that have been scorned since the renaissance of city centres. This fundamental research into monument protection could set the course for how we remember such residential complexes in the future. And yet this group's work goes far beyond this. Increasing migration to Germany and the lack of living space is leading to a revival of the debate on living space. What does this now have to do with monuments? »The best way to preserve monuments is by using them,« says Warda.

It all began a few years ago when images were shown of the young and beautiful moving back into high-rise buildings and rejecting the old building standard. What was once a trend is today commonplace: the housing question is resurfacing, housing is scarce in cities such as Berlin, and a growing number of people are searching in vain for affordable housing. Perhaps the unloved satellite towns are on the verge of a real renaissance. •

Closer

Civil engineers are using modern scanning electron microscopes to investigate the microstructure of construction materials.

than close



Our photographer Marcus Glahn photographed the scanning electron microscope (overleaf), then had the negative examined under the microscope (top right).

A scanning electron microscope (SEM) can render even the minutest of surface structures visible. All around the globe, scientists from the most varied of disciplines are using this research tool. At the Bauhaus-Universität Weimar, scanning electron microscopy has been used in the field of »construction materials« since 1973. The technology has been developed continuously since that time, whereby the material researchers in Weimar have been able to gain ever-new insights.

»Modern scanning electron microscopes allow us to visualize surface structures in the range of one nanometre and smaller,« explains lab manager, Dr. Bernd Möser. The scanning electron microscope uses electron radiation to generate magnified images of

objects: this involves passing a very fine electron beam over the object in a grid pattern. When the electron beam interacts with the object a multitude of signals are generated. The highest resolution can be achieved with the secondary electron signal. By correlating impact points and signal intensity, greyscale images with outstanding resolution are created, which can then be displayed on a computer monitor.

For decades now, scanning electron microscope techniques have been adapted and implemented at the F.A. Finger Institute of Building Materials Science of the Professorship for Construction Materials to analyse construction materials. The focus here is on the characterisation of the microstructures

THE BAUHAUS-UNIVERSITÄT WEIMAR HAS A TOTAL OF THREE SCANNING ELECTRON MICROSCOPES:

- An ultra-high resolution scanning electron microscope (Nova NanoSEM 230 from FEI / USA) that can be operated under high and low vacuum conditions with an energy dispersive X-ray spectrometer and electron backscatter diffraction (EBSD) from EDAX / AMETEK / USA and cryo-preparation by Leica / Germany.
- An environmental scanning microscope (ESEM) (XL30 ESEM-FEG from Philips / FEI with an energy dispersive X-ray spectrometer from EDAX / AMETEK / USA.
- A conventional high vacuum scanning electron microscope (S-2700LB from Hitachi / Japan) with an energy dispersive X-ray spectrometer from Thermo NORAN.

AREAS OF SEM APPLICATION IN WEIMAR INCLUDE:

- Applied research: in the fields of construction materials and refurbishment with a focus on cement, mortar, concrete, plaster, polymers and building metals
- Characterisation of hydration processes
- Analysis and clarification of material changes and damage claims – investigations into ageing and chemical, physical and biological corrosion
- Durability of concrete: sulphate and chloride attack, carbonation, freeze-thaw cycles, etc.
- Microscopic analytics and structure elucidation with resolutions in the nanometre range
- Construction material composition analyses
- Studies of phase formation under hydrothermal conditions, e.g. limestone
- Evaluation of artefact formation through observations in conventional SEM vs. ESEM-FEG vs. Nova-Nano SEM vs. CryoSEM
- Research projects for industry



of the mass-produced construction material concrete and its components such as cement, aggregates, reinforcing steel, admixtures and additives. Other construction materials such as steel, wood, plaster, brick and ceramic are also analysed. Against the backdrop of climate and sustainability debates, the focus is increasingly turning to the research and development of alternative binding agents. The continuous emergence and development of construction materials is forever presenting new challenges for microscopic characterisation.

While images with a resolution of 7 to 10 nm were initially the standard, today surface structures in the range of 0.5 nm can be mapped. »This may not sound like a lot, but it represents a quantum leap in research,« explains Möser. And something else has changed, too: material samples were traditionally mapped and analysed under high

vacuum conditions in the microscope object space. As a consequence, hydrated construction samples had to first be dehydrated and an electroconductive coating applied. This meant that the morphological, chemical and crystallographic properties of the material to investigate were altered to such an extent that decisive information on the structure and composition remained unknown, and the sample could no longer be used for other analytical procedures. Today thanks to the modern environmental scanning electron microscope (ESEM), substances can be investigated in their native, i.e. untreated, state. In future, the Weimar researchers want to go one step further: the acquisition of a new, extremely high-resolution SEM device in combination with a focussed ion source should also make three-dimensional imaging and analyses possible.

THE INTERVIEW
WAS CONDUCTED BY
Claudia Weinreich

»»We must empower

Five years after its launch, the doctorate programme of the Faculty of Art and Design is attracting more students than ever before; the first doctorate projects have now been published. We asked programme spokesperson Prof. Dr. Frank Hartmann why we need artistic research.

artists for discourse«

(A)



PROFESSOR HARTMANN, YOU ONCE DESCRIBED THE ART AND DESIGN / FINE ART / MEDIA ART DOCTORAL PROGRAMME AS AN ACADEMIC NICHE. WHY DID THE FACULTY OF ART AND DESIGN ACTUALLY SET THIS DOCTORAL PROGRAMME UP?

Niches in which exotic plants are also allowed to flourish hardly exist in the university landscape any more. It seems to me that a great

deal is focused on usability, whereby social success is linked accordingly to the symbolism of »scientificity«. At the same time, we are in the process of completely redesigning the world technologically. There is a very real danger that certain questions will be forgotten in the process. We must empower artists and designers to participate in the corresponding discourse. So it is about far more than the professional qualification that the state of Thuringia requires of us as an art college.

Artist research is based on a diversity of topics and questions. Here we present three different approaches to work with textiles (right).

IN WHAT RESPECT IS IT AN ADVANTAGE FOR ARTISTS TO RECEIVE THEORETICAL TRAINING — IN OTHER WORDS, WHICH OPPORTUNITIES ARISE FOR THE ACTUAL ARTISTIC DEVELOPMENT?

Art and design are very broad fields. While the times in which artists created their works for a client are certainly not over, they are increasingly being involved in discourses and podium discussions, writing texts, and curating exhibitions. This would not be possible if they were not familiar with the theory discourse of the twentieth century. What's more, media and technology are increasingly shaping our understanding of creativity and aesthetics. A huge task awaits artists and designers here, and our educational programme focuses on just this.

WHY DOES OUR SOCIETY NEED ARTISTIC RESEARCH?

So-called science is one of the biggest ideologies of our time. It undoubtedly has its merits, though the list of shortcomings is equally lengthy. We now know that you cannot simply introduce a steam engine into the world and expect the world to automatically be a better place as a consequence. Art does not have the task — like many people believe — of painting the steam engine in pretty colours. Rather it must encourage us to rethink the entire production and reproduction process over and over again. Art must create situations through its work from which it is possible to emerge a changed person once they have been experienced. You have not merely experienced something »pretty«, but also something »different«. That's what it is about. This is the challenge that artistic research faces.

The aim of the doctoral programme is academic qualification for artists and designers. The three-year programme concludes with a doctoral thesis comprising a piece of academic writing coupled with art or design work.

WHAT IS THE DIFFERENCE BETWEEN ARTISTIC RESEARCH AND THE ESTABLISHED SCIENCES? AND WHICH METHODS DOES ART USE TO GENERATE KNOWLEDGE?

The question about the methods is easy to answer: there are none. At least, not like those taught in social science. As it was once said in French philosophy, there are a thousand plateaus on which we are able to interact. The diversity and undefined nature of the methods distinguishes artistic research from the established sciences. We should also allow ourselves this diversity of methods for it means a permanent search for new sources of inspiration — for scientists and artists alike.

THE HISTORIC BAUHAUS CREDO IS BASED ON THE FUSION OF ART AND SCIENCE. TO WHAT EXTENT IS THIS PRINCIPLE RELEVANT TO THE BAUHAUS-UNIVERSITÄT WEIMAR TODAY?

You could write at least one book about this! I think we should above all retain the notion from this principle that it is about life and the environment and not about works of art and objects. The world honestly does not need a teapot handle to be improved — yes, this really was also considered at the Bauhaus. We should look less at the history and instead conceive creative scenarios that can only succeed with the help of the energies that allow the »Bauhaus« legend to magically draw in young students from the world over — and that is also a good thing.

HOW DO YOU SEE THE FUTURE DEVELOPMENT OF ARTISTIC RESEARCH?

In my opinion, design research and artistic research have a bright future. After all, we are currently creating an entirely new world with electronic technologies. It will take a while still to understand this and until this time, we should bid farewell to the cherished questions of »good form« — let's say, in clear favour of algorithmics. And also from the private mythologies with which many artists were able to achieve success in past centuries. Those times are over. Our artists are able to go into the Digital Bauhaus Lab and work with the technologies there — for they really should not simply leave this to the engineers. •

(A) »What is the peace?« is the title of the practical component of Kerstin Bruchhäuser's dissertation. It consists of 16 wall hangings in the form of banners and flags, bunting and pennants. The pieces are made exclusively from white household textiles and allude to the »white flag« as a symbol of peace. The old bedsheets, tablecloths, etc. feature texts of varying degrees of legibility depending on their size and contrast. Bruchhäuser's work explores the relationship between the individual and society; the ways in which collective knowledge and memory manifest themselves.

(A)



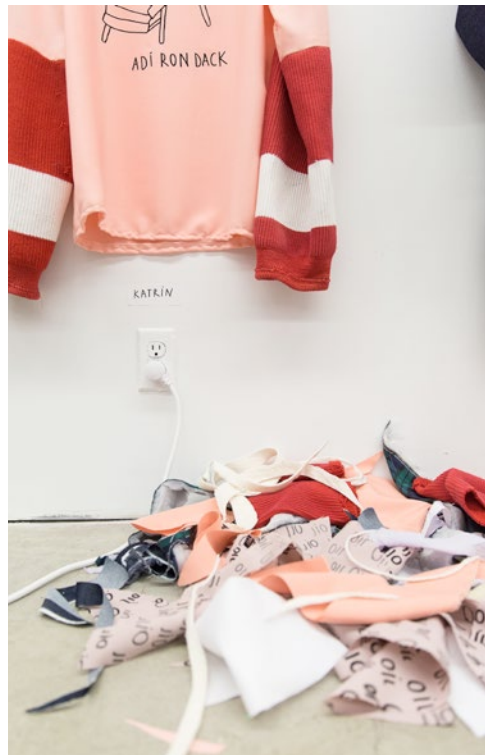
(B) Till Ansgar Baumhauer's object series »Entknüpfung« [»Unknotting«] (right, on the right-hand wall) and »Historische Unschärfe« [»Historic Blurring«] question the visualisation forms of violent, daily wartime experiences in long-running conflicts based on two wars lasting (more than) 30 years in Central Europe (1618–48) and Afghanistan (since 1979). The work »Historische Unschärfe V« [»Historic Blurring V«] (left) is based on a design by baroque artist Hans Ulrich Franck. Baumhauer gave the image to an Afghan carpet weaver in a digital format, who then interpreted the motif and incorporated it into a typical Afghan carpet.

(B)



(C) Katrin Steiger's doctoral project with the working title »Kittel – Kunst: Zwischen Berufsbekleidung und Selbstinszenierung« [»Gown – Art: Between Work Clothing and Self-Presentation«] entails an in-depth study of the work clothing of female and male artists. This is followed by an intensive exploration of selected theories from cultural science and cultural sociology on fashion, society and clothing. The focus lies on the artists' relationship with their »work clothing«, possible uniformisation and the interactions that artists are able to enter into with clothing in their creative process.

(C)



A LOOK BACK

18 AUGUST 2016

Between 22 and 27 August, undecided students had the opportunity to receive last-minute study guidance from the universities in Thuringia—among others, via WhatsApp.

9 JUNE 2016

According to the title of »Words don't come easy«, the Bauhaus-Universität Weimar hosted the second »Long Night of Academic Writing«.



25 MAY 2016

Fifty-four scholarship holders were awarded their certificates in the Audimax during the 2016 fellowship celebrations.

18 MAY 2016

Career Day combined the Bauhaus-Universität Weimar's job fair with a programme on postgraduate opportunities.



11 MAY 2016

The deans of three faculties already in office were confirmed. The Faculty of Art and Design elected its leadership for the first time.

22 MARCH 2016

The joint project between schools and libraries in Weimar, »Wissen erobern. Schülerinnen und Schüler entdecken Weimarer Bibliotheken« [»Knowledge acquisition. School students discover Weimar's libraries«], celebrated its tenth anniversary. More than 500 high school students also paid a visit to the university's libraries.



12 MARCH 2016

During the annual »HIT« open day, the university opened its doors to prospective students interested in learning more about the studying at the Bauhaus.

1 MARCH 2016

The University Library made its digital collections available in the Europeana database.

9 NOVEMBER 2015

The Bauhaus-Universität Weimar was selected for the second funding phase of the national Teaching Quality Pact (Qualitätspakt Lehre).

27 AUGUST 2015

The Faculty of Civil Engineering hosted an Open Campus Day for the Bachelor's degree programmes in civil engineering and computer science.

2 AUGUST 2015

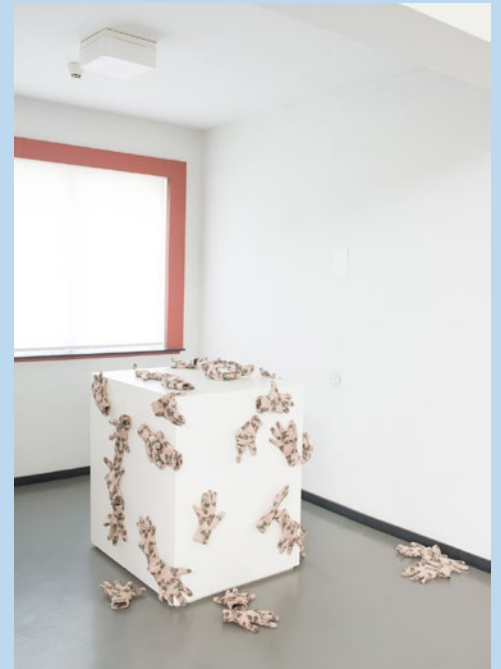
Countless students of different nationalities came to Weimar in August to attend the Bauhaus Summer School. They completed specialist training and language courses from the interdisciplinary teaching areas offered at the Bauhaus-Universität Weimar.

**14 JULY 2015**

The Bauhaus-Universität Weimar took first place in the current funding ranking of the German Academic Exchange Service (DAAD).

4 JUNE 2015

The two-month exhibition »Ausgewählt!« [»Selected!«] at the Haus Am Horn showcased the work of students and alumni receiving university funding.

**30 JANUARY 2015**

The university's new Chancellor, Dr. Horst Henrici, entered office.

20 JANUARY 2015

The IPID4all »International doctorate in Germany—for all« programme of the Bauhaus Research School continued its goal of internationalising doctoral studies at the university.

ILLUSTRATIONS
Jan Robert Dünnweller

New

faces

A number of new professors were also appointed at Bauhaus-Universität Weimar in the last two semesters. Four of them introduce themselves here: Verena von Beckerath, Matthias Kraus, Jörg Paulus and Jan Willmann share tales of their very first term papers and unaccomplished career ideas.

at the
university

PLEASE DESCRIBE YOURSELF IN THREE WORDS.

Decent, empathic, self-critical.

WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?

An intellectual adventure.

WHAT SHOULD AN ARCHITECT ALWAYS HAVE WITH THEM?

A camera to capture visual impressions.

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

For several years now, I have been an avid follower of the »Horizonte« presentation and publication series that is organised and published by students. These fantastic publications are available for purchase in the Bauhaus.Atelier.

WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?

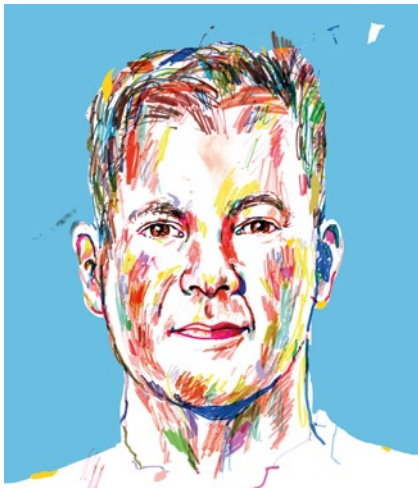
It was about the Riehl House designed by Ludwig Mies van der Rohe — as part of a seminar offered by Prof. Fritz Neumeyer at the TU Berlin.

WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FLUNKED YOUR STUDIES?

I actually broke off a humanities degree in sociology, psychology and art history to become an architect!



Prof. Dipl.-Ing. Verena von Beckerath,
Professor for Housing Design

**PLEASE DESCRIBE YOURSELF IN THREE WORDS.**

Young. Motivated. Open-minded.

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

Neo (Keanu Reeves) from the 1999 sci-fi The Matrix. I find the concept of a parallel virtual/real world and the ability to shift between these utterly fascinating. And are we actually far from achieving this today?

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

A 3D-printed miniature Eames rocking chair, RAR model.

DINING HALL OR PACKED LUNCH?

Dining hall. Because eating with others is far more pleasant.

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

I find the »Fotothek, ein Augenblick« slide viewer absolutely fantastic. The notion of the ephemeral but also of preserving and simplifying are consistently achieved here.

WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FLUNKED YOUR STUDIES?

Probably a furniture maker — born from my love of the material, the tangible, the masterful, and also the detail.

Dr. Jan Willmann,
Junior Professor for the Theory
and History of Design



Prof. Dr.-Ing. Matthias Kraus,
Professor for Steel and Hybrid
Construction

PLEASE DESCRIBE YOURSELF IN THREE WORDS.

Determined, ambitious and fair.

WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?

I'd like to quote my predecessor here: »Steel construction is fun.«

WHAT SHOULD A CIVIL ENGINEER ALWAYS HAVE WITH THEM?

Their intellect and flexibility.

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

A pen and paper.

WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?

That's a tough one ... I have fond memories of one about aircraft hangars.

WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FLUNKED YOUR STUDIES?

Why would I have flunked my studies?!

PLEASE DESCRIBE YOURSELF IN THREE WORDS.

I am a peripatetic who contemplates as I walk — I'll think of the other two words on my next walk.

WHAT CAN STUDENTS ATTENDING YOUR LECTURES EXPECT?

Hopefully the right mix of the unexpected and expected.

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

Always a character from the last film I saw at the cinema (I only return to myself some time later).

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

Where can I get my hands on a bottle of champagne in Braunschweig at this time of night?!

WHAT WAS THE TOPIC OF YOUR FIRST TERM PAPER?

It was on philosophy — Plato's »Phaedrus«.

WHAT WOULD BE YOUR PROFESSION TODAY IF YOU HAD FLUNKED YOUR STUDIES?

It's difficult to say. During my degree in Berlin, I worked as a poultry delivery driver for the traditional sausage manufacturer, Gebrüder Nölke. While driving at the crack of dawn in a trance-like state, the thought often went through my mind that maybe I would be offered a full-time position if I made a good impression.

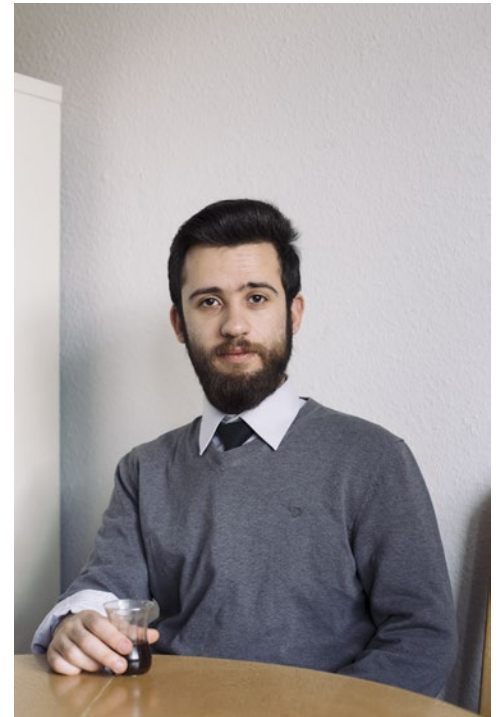


Prof. Dr. Jörg Paulus,
Professor for Archive and
Literature Research

TEXT
Rosina Korschildgen

At home

Ahmad Naji was in the midst of a business degree in Damascus when war broke out in his home country of Syria. He decided to leave his family and to come to Germany. An encounter involving a new start, homesickness and good food.



abroad

The everyday scene in the M18 student union at lunch: time for a quick coffee before the next lecture. The queue is once again endlessly long. Today, though, it is immediately discernible that something is different: excited faces, searching glances, a loud buzz of voices. A great many refugees mingle among the students. They come together at the start of the new semester for language courses, a project offered by the »Wortschatz« student initiative. Amidst the many small groups, I am approached by Ahmad. »Are you maybe interested in learning Arabic this semester?« We get to talking. He fled Syria and has been living in Weimar for almost a year now. »I want to help those starting a German course and to also offer an Arabic course for interested Germans. I hope to be able to give something back in this way. Since I've been here, the students have helped me a great deal—be

that with grammar questions, writing letters or finding my own apartment,« tells Ahmad.

With the influx of refugees into Germany at the end of 2015, around 30,000 asylum seekers arrived in Thuringia alone. Between 900 and 1,000 registered refugees currently live in Weimar, many of whom are from war-torn Syria. As in many other cities, countless student initiatives were rapidly set up here. Whether for communal cooking, language learning or sewing workshops, students have worked hard to integrate refugees into social life in Weimar and to help them make friends and feel more and more at home. Almost one year later, a close-knit community of students and refugees has developed, the »Welcome Weimar« network.

»For me, the best thing when I arrived in Weimar was the language course at the university. I was able to practice speaking there



Initiatives for refugees at the Bauhaus-Universität Weimar

and to gradually understand more,« Ahmad recalls. The 22-year-old came to Germany on his own. He crossed over to Turkey from Lebanon, made his way to Germany and then continued on up to Weimar. »My new friends have become my family. I don't have anyone else here,« he adds. »Have a think about the course. Or perhaps we'll see you at the next communal dinner?« And then he disappears, off to show other refugees to their groups.

Weimar's »Initiative für Flüchtlinge« (IfF) refugee initiative invites everyone to »Projekt 1« every first and third Tuesday of the month for the communal dinner, known here as the »Essen für alle« — or »Efa« for short. Dishes are always brought along that the refugees traditionally cook at home. It is a little piece of home for some — and an entirely new taste experience for all others. »So are you coming today? There'll be tasty mulukhiyah,« writes Ahmad to me in a reminder message shortly before the event and is delighted when I do indeed come. Wine bottles double as candle holders; the atmosphere is homely. The guests exchange among themselves and get to know one another over some delicious food. Countless refugees and student helpers sit at the tables, but new faces both young and old can also be seen. Snippets of conversations in German, English and Arabic merge; there is a great deal of laughter and the food is praised.

»For Syrians, food is an important communal part of the day, something special,« says Ahmad. Mulukhiyah, he explains, is jute leaves cooked in spices. »You know, like the jute used for your bags.« So who else did the cooking in his home? »In Syria, my mother always cooked for us. I actually only learned

How can you help refugees settle in Weimar? Language and cultural exchanges, getting to know one another to overcome barriers — students at the Bauhaus-Universität Weimar have become involved in countless different projects according to this principle since the refugees first began arriving at the end of 2015.

In addition to the »INITIATIVE FÜR FLÜCHTLINGE« (IfF) that began running sociopolitical campaigns on the subject of migration back in 2013, »WE HELP« has supported the official support groups' limited capabilities with clothing donations and childcare since autumn 2015. Countless creative workshops are now also being offered, including a sewing workshop.

Language as the key to integration: one of the biggest initiatives are the free language courses offered at Bauhaus-Universität Weimar by volunteers. At times, there are about as many students present as there are refugees (100!). They receive special training and offer daily German courses at different levels in small group teams. The language courses were initiated by the Professorship for Urban Sociology and are continuously developed further in collaboration with the »WORTSCHATZ-SPRACHWERKSTATT MIT GEFLÜCHTETEN« initiative.

Improving German language skills is also the aim of the »REFUGEE BUDDY PROGRAMME« that has brought twenty refugee-student tandem pairs together in recent months, and organises group picnics and get-togethers.

Cooking and eating together and running language courses: countless students get involved in voluntary programmes to help refugees settle in Weimar.

The »WELCOME WEIMAR« network within which all initiatives have joined forces has developed from these many individual ideas. The shared office located at Marienstrasse 7a serves as a meeting place for all those seeking support as well as for those wishing to help. The network also acts as a contact for research work and projects on the subject of refugees. The German Academic Exchange Service (DAAD) finances a total of nine student assistantships for student initiatives at the Bauhaus-Universität Weimar. These student assistants are involved in individual projects and also responsible for communication within the network as well as with external partners.

Moreover, since student involvement also means responsibility in terms of organisation, resources and internal arrangements, these student assistants also act as a central support within the network. The network wishes to continue working on existing projects together, but also to develop and try out new ideas. The network's philosophy should also be communicated at the university more widely—to accomplish this goal, the individual initiatives regularly invite interested students and university staff to meetings.

»WELCOME WEIMAR NETWORK«
[www.facebook.com/
 netzwerk.welcome.weimar](http://www.facebook.com/netzwerk.welcome.weimar)

how to cook from her here over the telephone.« He has tried German food and likes it, too, though he finds the salads far too bland. Later on in the evening when the buffet is almost all gone, grammar issues from the last language course are discussed over the empty plates. Ahmad attempts to interpret between me and several others who are struggling with

German. As I leave, I ask him which dish he would recommend I try when I visit the Syrian restaurant »Damas« in town. No, I should instead come to his place and sample his home-made cuisine, he replies and laughs.

A large residential complex in the Weimar-West district. Ahmad has lived alone in an apartment here for several months now.



Bedroom, bathroom, a small living room—there isn't much space. But it immediately feels homely when I enter, and the smell of spicy food wafts from the kitchen. »I found everything here on eBay classified ads,« he says with a grin and invites me into the kitchen. Featuring a large corner sofa, it also

doubles as his living room. »It very quickly became unbearable in my first place on E-tersburger Straße. There were so many people living in such a small space. I shared a room exactly half the size of the kitchen here with two others.«

Initially, he struggled to find a place of his own. But with the help of other students, he was soon able to move. His own apartment, a language course—and now? »I expected it to be easier here in Germany. There are still so many problems, particularly with the many letters and forms that I still can't understand. Living alone also isn't very interesting. I miss a lot of things about Syria. Coffee with my mother, for instance. We'd always sit together in the evenings. It is a different story when you do not leave your family of your own accord, but rather must flee. I never thought the day would come when I would be forced to leave my family. There is one good side to it though: now I have to learn everything for myself.«

Due to the difficult situation in Syria, going back is not an option for Ahmad at the moment. His next goal is to be able to continue his business studies in Jena. When we met, he was planning on applying at the end of 2016 and to successfully complete his B2 German language course by then. »I think that if we want to stay here, then we must learn about the German culture and exchange with one another. For me, that is integration. I want to understand the people—how they think here. And conversely, Germans should also learn about my culture. A great many people think we are just tourists, but we are not. We are just like them—there are no major differences between you and us.« He laughs and gets up to put the kettle on. We cook a traditional Syrian dish with lentils and bulgar wheat together—accompanied by a spicy yoghurt sauce with tahini, bread and plenty of spice.

»If you help someone,« says Ahmad as he saves the lentils we had almost forgotten on the stove, »and this is a fundamental principle for me, then someone will also help you too one day.«



La familia

Those who study in Weimar will be familiar with the phenomenon: running into the same people several times a day. It really doesn't matter where you happen to be the town, there will always be someone there that you know. People know and like each other—studying and private life become one. Many students refer to this close-knit community as »La familia«. And the Weimar circle of friends really is like a new family for those who have moved away from home for the first time. These ties often remain intact even after students have completed their studies, and Weimar graduates run into each other all over the place.

Some even return to the Bauhaus-Universität Weimar later on as lecturers—we asked three returnees what Weimar and the relationships formed there mean for them.

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Max Wasserkampf is a teaching and research assistant for design and complex theory of buildings. He also works as a freelance architect.

MAX WASSERKAMPF

No matter where you go, you will automatically meet people who studied in Weimar. I experienced this in Leipzig when I moved there after graduating. Right after my job interview, I met someone from Weimar on the street, who then promptly invited me over to their place that evening.

It seems almost a matter of course for Weimar graduates to support and to show a certain fundamental respect for one another. This may be due to the close-knit community and shared experiences—you know of and are familiar with one another. It is also due to the very good teaching, though, and to the attitude imparted during the architecture course. There are extremely high demands made upon the architect's plans that I have absorbed and always found very aspirational. This is also the case for many others.

Professor Kari Jormakka once said in an interview about teaching architecture that teaching creative subjects is primarily about conveying an attitude. At the start of the course, very different creative people come together, bound by a common interest in architecture. Within less than a year, all are united by the same clothing style and attitude to certain issues. When this is achieved, says Jormakka, the training has been a success.

You need to fit in in Weimar. Student life in the small town, often dubbed the »ideal world« by outsiders, is characterised by a very close-knit family atmosphere, countless open-minded individuals, private parties—you very rapidly get the feeling that you are well integrated. This feeling has an impact and Weimar graduates subsequently carry this with them out into the big wide world.

I have returned as a member of staff because I am firm believer in the teaching style adopted in Weimar. I want to pass on to students the high standards and demands of one's own work that I also experienced. However, it is also very important to me to have left. Only in this way was I able to reflect on how the quality of one's own work is appreciated elsewhere.



Laura Straßer is a visiting researcher for the product design programme and owner of the studio Laura Strasser.



Sebastian Helm is an artistic assistant for media, trends and public appearance. He runs the agency Schroeter & Berger with Maximilian Sauerbier.



LAURA STRAßER

My studies in Weimar were unbelievably intense for me because it was virtually impossible to keep my studies and private life clearly separate. The town is small, I completed my projects in the immediate vicinity, and my friends were always very close by, just a few minutes' away by bike or on foot.

Those who leave home and come to Weimar will find a new family during their studies that mostly goes above and beyond their own degree programme and flat-share. It rapidly became clear to me who I could »get on well« with and I then often got together with the same people. Because the project with them went well or simply because we got along. Friendships then developed from this.

This proximity, referred to by many as »the bubble«, naturally also led Weimar to also get on our nerves from time to time. Studying and private life were so closely interwoven that it was impossible for us to escape from one another, so to speak. Every so often, you would feel the urge to leave Weimar—at least for a short while. With a little distance, it would always then become clear to me, though, how wonderful the cohesion here actually is. After I was in New York on an exchange, I really enjoyed coming back here.

I spent two semesters teaching at the Berlin University of the Arts and so have a good comparison to Weimar. The students there also naturally form close-knit groups, but these friends and acquaintances then live all over the city. They mostly meet at uni; the distances in the city mean that it is far less common to »hang out« as much or as intensively during everyday student life.

Even if Weimar is a little bubble, you do not necessarily know everyone in person. Many Bauhaus graduates actually only speak for the first time when they are elsewhere. Although they always saw each other in Weimar, they never actually spoke. One common theme is then always the shared experience: Weimar. And funnily enough, a kind of fundamental sympathy then develops for a complete stranger based on the shared study location of Weimar.

When I returned to Weimar to teach, I immediately felt at home. Because there is a certain familiarity here that I missed elsewhere - even if it is a little strange to run into the same people three times a day. This ambivalence is a part of Weimar.

SEBASTIAN HELM

»Oh, isn't it wonderful here! If I couldn't live here, I would holiday here«— I once overheard this poetic statement on the streets of Weimar. As a province-loving provincial, I would like to quote Kurt Tucholsky at this point: »Save the province from the provincials.«

I have determined that I made the most important contacts in my network during my studies and then intensified them. The establishment of the university gallery »marke.6« had a major impact here; as did the cooperation with the Klassik Stiftung Weimar, ACC-Galerie, Buchenwald Memorial, Volksboutique of Prof. Christine Hill and ever-new projects with my former lecturer and mentor, Roger Behrens.

This diverse network has brought me back to Weimar time and time again. My most important contact here in Weimar is Maximilian Sauerbier with whom I established the agency Schroeter & Berger back in 2005. The powerful impact of the interdisciplinary course in Weimar can be discerned in our methods and work, and we have tapped into this—as best we can.

The question of a network specific to Weimar can perhaps better be answered by a sociologist. I myself discerned similar structures at the Berlin Weißensee School of Art and established contacts there that are equally as important and enduring. In contrast, I feel a certain sense of melancholy here in Weimar, which—in combination with the provincial slowdown and the bourgeois attitude that has prevailed in Thuringia for a long time now—can lead to better and more productive creativity.

The decision to succumb to the dynamism of the big city of Berlin and to view the metropolis as what is currently the most relevant place for progress, thought and creativity speaks volumes. I greatly value Weimar though and feel both at ease and at home here.

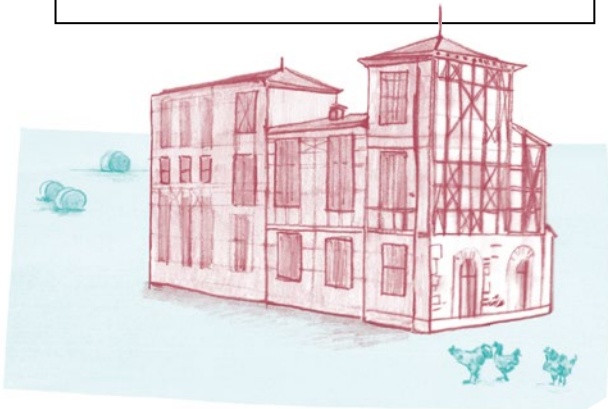
So I essentially feel at home in both cities; I can definitely imagine trundling through Weimar's historic streets in an electric wheelchair with a horn in a few years' time, though. Yes, I would definitely like to grow older and one day retire here.

One university, many names

It hasn't been that long since a new faculty was established and yet this is no rarity in the over 150-year history of the university in Weimar. Over the years, the university that is today known as the Bauhaus-Universität Weimar has been subject to continuous change, with new names and restructuring measures. Katharina Hüttler illustrates the eventful past.

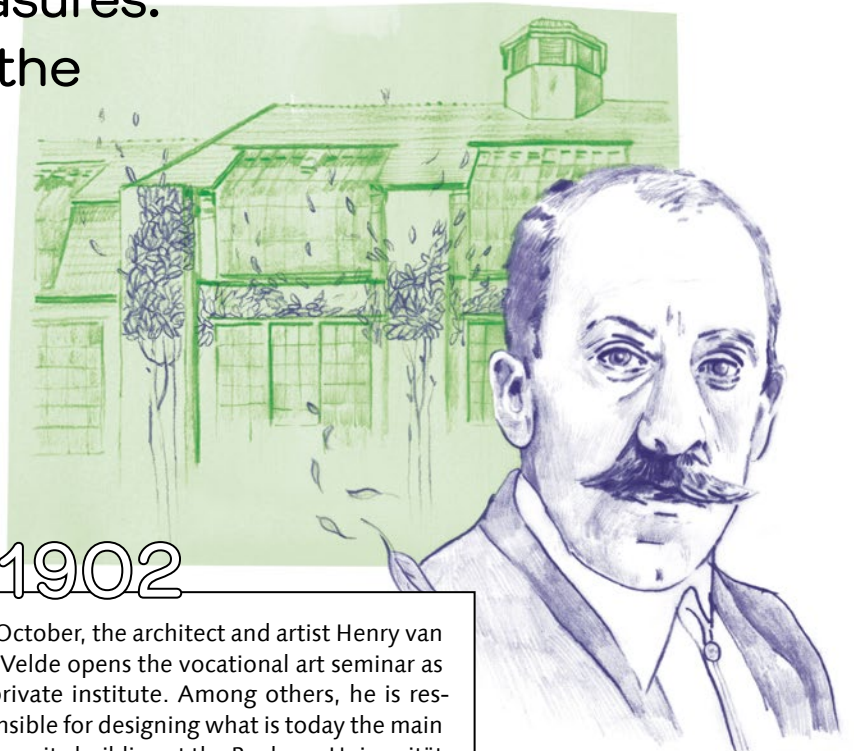
1860

On 1 October 1860, Grand Duke Charles Alexander founds the art school as a private establishment of the court. Due to its location on the outskirts of Weimar, it is humorously referred to as the »Kunstscheune« [»Art Barn«].



1902

In October, the architect and artist Henry van de Velde opens the vocational art seminar as a private institute. Among others, he is responsible for designing what is today the main university building at the Bauhaus-Universität Weimar. He criticised the leaf ornamentation and »billowing women's hair« of the contemporary art nouveau style, instead favouring clear form in his buildings.



1919

Before founding the Weimar State Bauhaus on 1 April 1919, Walter Gropius wrote to his mother: »I travelled there with little enthusiasm, but my radical plans found such resonance among the artists and students at the university that I almost hoped that it would be a success. I have now also been offered the position of Director of the College of Art.«

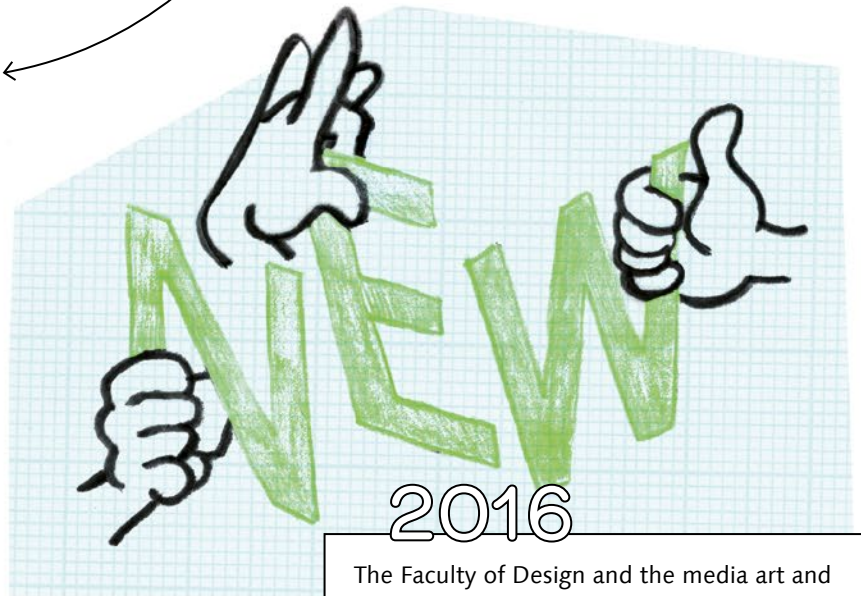


1930

Under the National Socialist German Worker's Party (NSDAP), the Academy of Architecture and Fine Arts and Academy of Crafts are brought together within the »United Arts Academy«.

1951

On 13 July 1951, the Department of Fine Arts is closed. Those still studying at the university are able to continue their studies in Berlin, Leipzig or Dresden.

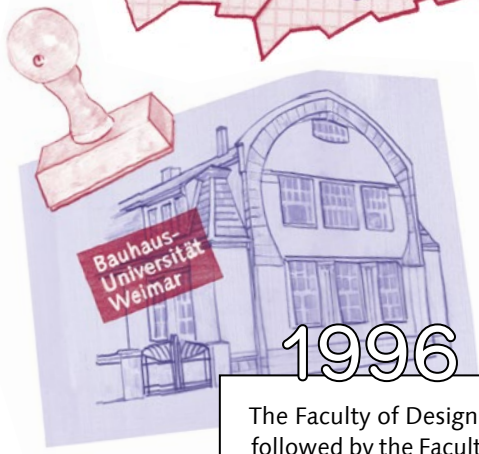


2016

The Faculty of Design and the media art and design programmes merge on 1 April 2016 to form the Faculty of Art and Design. All art and design programmes are now grouped within one faculty at the Bauhaus-Universität Weimar.

1996

The Faculty of Design is inaugurated in 1993, followed by the Faculty of Media in 1996. The University of Architecture and Civil Engineering is accorded university status and officially named the Bauhaus-Universität Weimar.



A LOOK BACK

4 OCTOBER 2016

Between 2016 and 2019, the Bauhaus-Universität Weimar will receive funding totalling €430,000 from the German Academic Exchange Service (DAAD) to strengthen relations with four partner universities in Portugal, Slovenia, Croatia and Hungary.

13 SEPTEMBER 2016

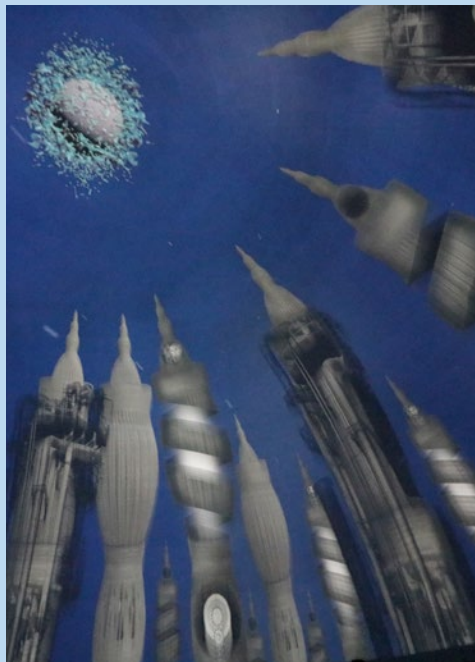
As Bauhaus agents, Maxie Götze, Johannes Siebler and Valerie Stephani—all graduates of the Bauhaus-Universität Weimar—will develop tailored offers for the new Bauhaus museums in Weimar, Berlin and Dessau.

1 JUNE 2016

The Bauhaus-Universität Weimar was involved in project presentations, performances and workshops at the Goethe Institute's cultural symposium.

25 MAY 2016

Students of the Faculty of Art and Design lit up the dome of the Zeiss Planetarium in Jena during the tenth »Full-Dome Festival«.

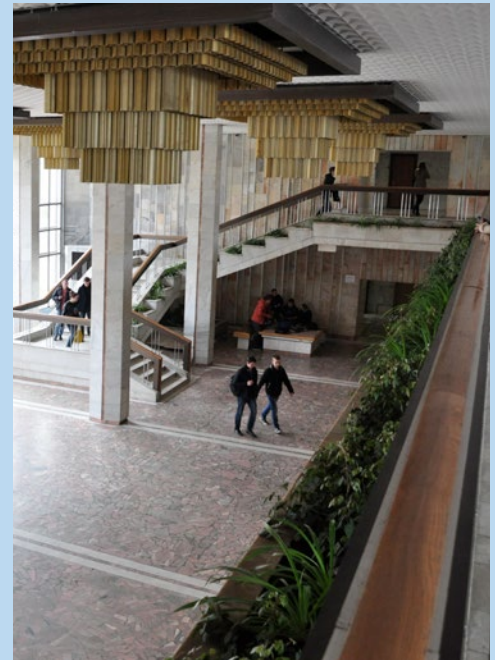


29 APRIL 2016

The Bauhaus.Atelier launched its new online shop that offers publications, design products, graphics and much more—all created by Bauhaus students and alumni.

18 APRIL 2016

University President (Rector) Prof. Dr.-Ing. Karl Beucke and the Minister President of Thuringia, Bodo Ramelow, signed a memorandum of understanding (MoU) with the Moscow State University of Civil Engineering (MGSU) for a cooperation with the Bauhaus-Universität Weimar.



7 MARCH 2016

Vice-President (Prorector) Prof. Jutta Emes was elected to the board of directors of the MDR public television broadcaster.

21 JANUARY 2016

The Bauhaus-Universität Weimar signed an agreement on objectives and performances with the Free State of Thuringia, valid for a period of four years.

19 OCTOBER 2015

Within the scope of the strategic partnership between the Bauhaus-Universität Weimar and the University of California, San Diego, (UCSD), around 40 students and teachers from both universities met in Weimar from 19 to 24 October 2015 for a week-long workshop.

6 SEPTEMBER 2015

The project »Acting Space—Bauhaus Goes Kunstfest 2015« showcased students' work and installations around town.

**23 AUGUST 2015**

Galerie Eigenheim and the Kunstfest Weimar presented contemporary art in the former juvenile detention centre in Weimar as part of the exhibition »Glücksprinzip« [»The Principle of Happiness«], including work by students, staff and alumni of the Bauhaus-Universität Weimar.

17 JULY 2015

The Bauhaus-Universität Weimar and the Ethiopian Institute of Architecture, Building Construction and City Development (EiABC) at Addis Ababa University signed an agreement for the development of a joint research institute.

**15 JUNE 2015**

Fifteen international doctoral students attended the »Princeton-Weimar Summer School for Media Studies« in Weimar to address the future of archives.

10 MARCH 2015

Architecture students designed information boxes for the »BUGA 2021« in Erfurt. The boxes will accompany the marketing for the national garden show in the coming years.

21 JANUARY 2015

From 2015, Kulturtragwerk e. V. (KTW) will operate the students' club formerly known as »Schützengasse«, which is now called »Projekt 1«.

TEXT
Dana Höftmann

The all-round patent

Digital 360-degree product photos, created in a matter of minutes: thanks to an invention developed at the Bauhaus-Universität Weimar, Anna Rojahn has been able to make her idea a reality.



Electronic devices, clothing, wine—online product sales are booming. Ordering online is quick and easy. And once items have been added to the virtual shopping basket, it usually doesn't take long before they are delivered to us at home. Yet, sometimes we are disappointed with what arrives. Those who shop online expect a realistic product description. After all, no one likes buying items without having viewed them first.

The quality of the images is often the determining factor in the decision of whether to order an item or not. And yet few companies invest in a professional advertising shoot: the studio, photographer, image processing and coordination are expensive and time-consuming. Former brand manager Anna Rojahn is familiar with this problem. She has been

working on a solution since 2012: »I wanted to automate product photography,« the entrepreneur explains. An unused patent from the Bauhaus-Universität Weimar ultimately got the ball rolling. Rojahn obtained the exclusive licence to the chroma keying process developed at the Bauhaus-Universität Weimar and established the company Fast Forward Imaging.

The small Berlin-based start-up uses the innovative technology that allows 360-degree product photos to be created quickly and cheaply. The B2B company developed the hardware itself to be able to use the process. The company's production department builds photo boxes of different sizes. Items are then photographed from all directions entirely automatically in front of different co-



loured backgrounds and software is then used to render them transparent. High-resolution zoomable product photos are created in this way that can be incorporated into online and offline marketing materials. The procedure takes less than five minutes per item. And there is also no need for a professional photographer. This in turn helps to reduce the costs and speeds up the approval processes.

PATENTED PROCEDURE BASED ON RESEARCH

The procedure is based on a patented procedure developed by the Bauhaus-Universität Weimar within the German Research Foundation (DFG) project »Augmented Studio: Controlled Light Modulation in Television Studios« led by Prof. Dr. Oliver Bimber at the Faculty of Media. The aim was to optimise the chroma keying procedure, a technique widely used in video and film editing, in order to avoid typical editing errors.

Professor Bimber had the invention patented back in 2010. This ensures that the intellectual property remains with the researchers or university. Rojahn first became aware of the procedure almost two years later. After a brief telephone conversation with Anica Meiland, a lawyer at the Research Operations Office, it was determined that the patent had not yet been used and could therefore be applied in the field of product photography upon payment of a licence fee. This proved a stroke of luck for both sides.

FROM RESEARCH INTO INDUSTRY

»It is often years before a patent is actually used on the market, though,« tells Dr. Kristina Schönherr, Head of the Research Operations Office in Weimar. At the same time, there are ongoing costs for consulting, research and patent lawyers, along with an annual protection fee. Hence every patent also constitutes an investment that must be carefully weighed. »It's a bit like poker,« Schönherr explains. »No one can know for certain how commercially successful a patent will be.«

At the Bauhaus-Universität Weimar, the prognosis is very good, though: »Among all the universities in Thuringia, we are ranked third in terms of the patents used. This is definitely something special for such a small university,« Schönherr reports. But why might this be? »We conduct targeted reviews beforehand to determine which inventions show potential, and search for partners in industry and society at an early stage,« she explains. The outcome is that while fewer patents are registered, a proportionately large number of these registrations are confirmed and ultimately used.

CHANCE FOR START-UPS

Start-ups that turn unused patents into products tend to be the exception, though: »For many entrepreneurs, patents are a rather abstract concept,« Rojahn suspects. For working with a patent requires a willingness to experiment with technology and hardware. This expertise is often simply lacking. Looking back, the entrepreneur therefore advises: »When establishing a company, it is easier to create something from your own fields of experience to be able to gauge the likelihood of a product actually being a success. Given my professional background as a brand manager, I knew that there was a great deal of scope for the optimisation of product photography.«

Every entrepreneur who bears this in mind should take a look at the register of the German Patent and Trade Mark Office (DPMA) or the Research Operations Office website: »There are a great many unused patents that could help to solve specific problems in industry. We are open to cooperations with start-ups and established companies,« confirms Dr. Schönherr. Rojahn also praises the open dialogue with the Bauhaus-Universität Weimar: »Small universities offer the advantage that it is easier to get in touch with the right person and to find out whether the patent and user are a good fit.« What's more, Fast Forward Imaging is developing the technology for the new product photography even further—in the field of virtual reality: it is possible to access shops online and to view individual products up close from different angles.

Anna Rojahn has revolutionised product photography for online shops. She was able to achieve this by obtaining the exclusive licence for an invention that was developed at the Bauhaus-Universität Weimar.

UNIVERSITY &
PARTNERS



TEXT
Maximilian Örtl,
Fabian Ebeling

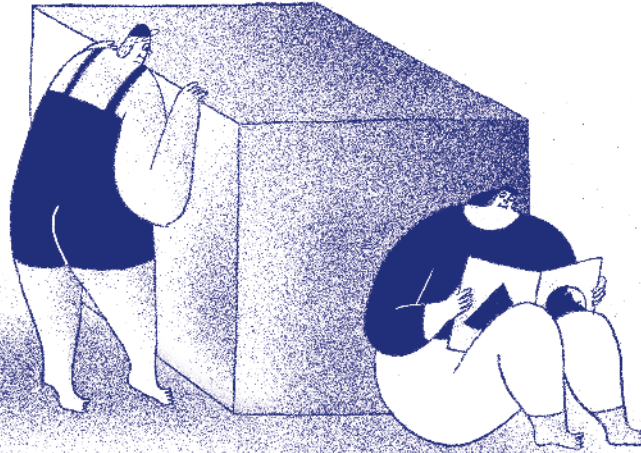
ILLUSTRATIONS
Tina Kaden

The new modern era

2019 marks the centenary of the founding of the Bauhaus. To celebrate this milestone, a new Bauhaus museum is to be built in Weimar, with building work also planned in Dessau and Berlin. Students in the Bachelor's degree programme for »Urbanistik« investigated the planning process in the three cities.



The project »Three Bauhaus Museums. Planning and Politics in Weimar, Dessau and Berlin« considered questions relating to the architecture, urban development, competitive process, institutional and personal conflicts, and the respective urban development policies. It became clear during the course of this that the building project in Weimar differed considerably from those in Berlin and Dessau: the Bauhaus Museum's unique, history-rich urban setting offers some promising opportunities for the future museum district.



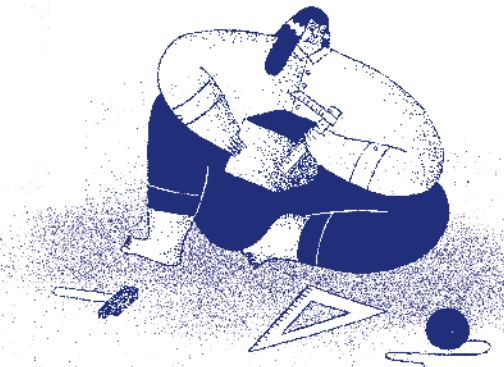
THE MUSEUM AS LOCATION SITE POLITICS

Weimar already has a Bauhaus Museum, though this was actually only ever intended to be temporary. The desire for a new facility has therefore existed for a long time now. When the federal government unexpectedly allocated funding for construction of a new building in 2006, an intensive location debate began. The decision was ultimately reached in favour of a historically controversial site close to the Gauforum. This building complex whose construction began in 1937 as part of a massive urban development offensive by the National Socialists dominates the entire district. It was also the pressure exerted on the Weimar State Bauhaus by National Socialist powers that led the art school to relocate to Dessau at the end of 1924.

The former Grand Ducal Museum (today the Neues Museum), the historic Weimar-

hallenpark, the Neue Weimarhalle and the »Lange Jakob« in an East German modernist style are also situated close to the planned site for the new Bauhaus Museum. The latter is a student hall of residence that was built in the early 1970s. Until completion of the new Bauhaus Museum, this tower block represents the only attempt to create an antagonist to the NS architecture.

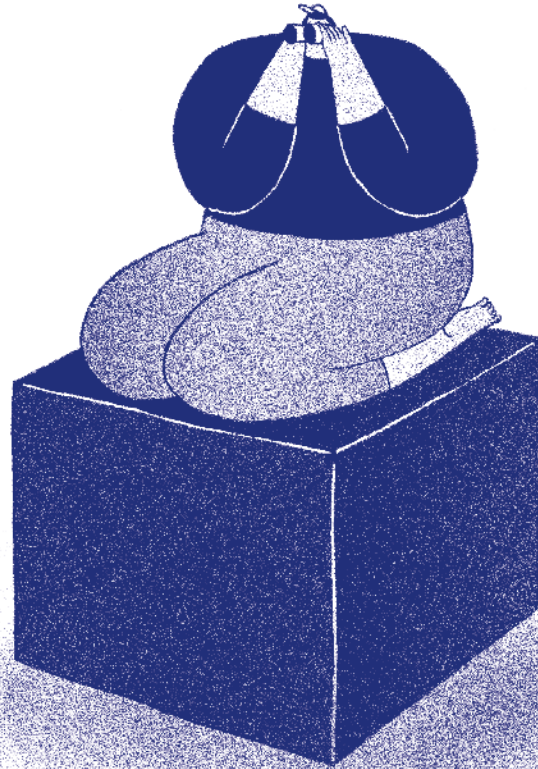
The Weimar Bauhaus is to now set a striking urban symbol in this controversial location. The design by Heike Hanada, a minimalistic white cube, captivates with its clear positioning in this historically significant setting. The Klassik Stiftung Weimar cultural institution selected the design from over 500 submissions in an open architecture competition. With the new museum, new opportunities will open up to Weimar—particularly with regard to the possible meaningful interactions between the different buildings located there. Weimar's museum project thus differs greatly from those in Dessau and Berlin, where no particular strategy is being pursued with the museum projects.



TOPOGRAPHY OF MODERNISM

Weimar is known to this day as a place of classicism—and yet the significance of historic modernism to the town is often underestimated. The new Bauhaus Museum could change this. Hence the town's different institutions already began discussing in 2012 how a spatially united and cross-era network—a »Topography of Modernism«—could be created, based around the future museum's location in the north of Weimar's centre. The students drew on this in their project and prepared suggestions that should contribute

Within the project »Three Bauhaus Museums. Planning and Politics in Weimar, Dessau and Berlin«, students pursuing a Bachelor's degree in urban planning investigated the planning processes for the three new Bauhaus museums in Weimar, Dessau and Berlin under the supervision of Max Welch Guerra and Caroline Kauert.



to a new quality of political approach to the Bauhaus, modernism and its attributes in Weimar. The aim: to render the »Topography of Modernism« more tangible.

The word »topography« originates from the Greek and describes the mapping of something. The »Topography of Modernism« is to link venues, exhibition spaces and exhibits with one another in order to showcase modernism in its full ambivalence. Within the project, students identified four fields of action and their impact on Weimar: research, education, tourism and urban development.

A NEW APPROACH

The research into modernism with its educational venues should be linked in this way in the future. A freely accessible room in the new Bauhaus Museum that has already been planned is to provide information on modernism and Weimar's special topography. It was also suggested that students cooperate with the museum on projects and present their work there. A new cultural district could be created around the new Bauhaus Museum by linking different institutions and opening these up for creative purposes. The Nordvorstadt district already boasts countless institutions of cultural or commemorative significance, including the Stadtmuseum, Other Music Academy, e.werk, a former juvenile detention centre, KunstTurm art centre and Stellwerk youth theatre. Following on from past incentives, a topographical map of the town featuring a »modernism walking tour« is to now be developed.

Students presented their suggestions to a professional audience and also outlined them in a brochure with the support of the Bauhaus.Moderne.Weimar art society. The stakeholders' response to their suggestions proved extremely positive. Opening of the new Bauhaus museum at the topographic centre of the aforementioned multi-layered and fragmented setting could present a decisive opportunity to redefine Weimar as a town of ambivalent modernism.



neudeli

turns
15

Those wishing to establish a company after finishing uni should ideally start here: neudeli first opened back in 2001. In 2016, it celebrated a milestone anniversary.

Bicycles line the entrance to Startup Hub »neudeli«. Some even hang upside-down from the railing of the steps leading up to the grand villa in an art nouveau style.

People engrossed in lively discussions can be spied through a window. Lights burn here late into the night—in fact, the lights from the garage even shine brightly into the garden in the evenings. Those who establish a company know no set working hours or paid overtime. Instead of debating the pros and cons of nine-to-five jobs or the optimal work-life balance, they devote every spare minute to developing their own ideas further. Concepts must be drafted, prototypes built, business models developed and business plans written.

IN THE BEGINNING IS AN IDEA

»It is virtually impossible to complete the multitude of tasks alone. Establishing a company involves team work,« explains neudeli team member, Juliane Seeber. Thus ideas are often developed during discussions with friends and acquaintances, during joint work on a project or during after-work drinks at a local bar. Turning a spur-of-the-moment idea into a promising start-up concept requires courage and the necessary know-how—along with time and money, of course. Those at the Bauhaus-Universität Weimar wishing to try their hand at entrepreneurship and gain ex-

perience in the process will find support at neudeli. For fifteen years now, the start-up hub has helped students, alumni and university staff to set up companies.

Over time, the first prototypes developed from original ideas. With shining eyes, entrepreneurs tell of their grand visions and describe their projects down to the last detail. Full of enthusiasm, curiosity and ambition, they work for nights on end to fine-tune their concepts. Some teach themselves to programme, others write a calculation for the first time in their lives.

The neudeli Fellowship was launched in spring 2015 to facilitate the start for entrepreneurs. »The funding programme provides selected teams with the necessary start-up assistance to check the potential and marketability of their idea,« says Seeber of the purpose of funding. »This gives teams the necessary space to develop business models and concretise the first prototypes.« Ultimately, the aim is to prepare projects for potential follow-up funding. What's more, this time allows the aspiring entrepreneurs to determine if and how they fit together as a team, and how well they are able to work with one another. »Because you spend a great deal of time together, it is not only important to be able to work together on a professional level. The personal aspect needs to fit as well to a certain degree,« points out Charlene Wüdsch from the neudeli team.

Happy
Birthday!

SUCCESSFUL START-UPS AND MEANINGFUL FAILURES

Functioning models are developed from prototypes; newspapers and blogs report on the projects. The teams apply for funding and launch crowdfunding campaigns. They present their ideas at trade fairs and move into their own workshops or offices. If entrepreneurs pursue and develop their projects with determination, their eyes still shine, but something also changes: their presentation becomes more professional and targeted. A flash of inspiration has become a business model.

And yet not every idea can ultimately be transformed into a successful concept; sometimes the start-up teams go their separate ways to begin new projects elsewhere. At neudeli, this certainly does not mean that an entrepreneur has »failed«. »We wish to establish a culture in which people learn to face their mistakes so that it is no longer considered wrong to fail,« says Wüdsch of neudeli's fundamental attitude. Thus the teams based in the start-up villa regularly discuss their experiences and speak of their mistakes so that others can learn from these.

The first neudeli fellows have since taken the next step on the start-up ladder and can look forward to receiving EXIST start-up funding. This programme financed

by the German Federal Ministry for Economic Affairs and Energy supports innovative technology-oriented or knowledge-based start-ups. It is co-financed by the European Social Fund. Entrepreneurs from universities and external research facilities wishing to implement their idea in a business plan receive a one year of coaching and a grant to cover their living costs.

neudeli continues to provide the entrepreneurs with extensive support during this phase. Many project groups only leave after this: they establish contact with network partners or take advantage of the diverse follow-up funding options. Not all entrepreneurs pursue the route of funding programmes specifically for start-ups though. Some instead rely on crowdfunding or a classic bank loan; others produce and sell their products a few at a time. The individual success stories are consequently as diverse as the projects and the people behind them. »There is no such thing as a typical entrepreneur personality,« Seeber concludes. »Most important of all is enthusiasm for an idea and being able to convey this to other people.«

Current start-up projects

www.neudeli.net

FROXTER PLAYKIT

Stefanie Holzheu and Sang Lee are architecture alumni and parents to a young daughter. They link analogue and digital learning for young children to stimulate their creativity.

TUUR

Christina Lobermeyer and Paula Weise studied product design at the Bauhaus-Universität Weimar between 2005 and 2011. TUUR is an innovative label based on collaborative design and production steps that seeks to offer media accompaniment of the process from idea to customer.

ALTERNATIVE SURFBOARDS

The passionate surfers Johannes Jaeger, a graduate of the Master's programme in architecture, and Matthias Tierling, toolmaker and carpenter, plan to develop 100% eco-friendly and sustainable surfboards. The idea is based on the surfer attitude of life at one with nature, transferred to a sustainable material.

MO₂ AIRCARE

Meiissa Harms and Anne Genkel, both Master's students for visual cultures at the Bauhaus-Universität Weimar, are the two people behind this start-up. They have developed an innovative concept for air purification in indoor spaces that transforms designer objects into useful everyday aids.

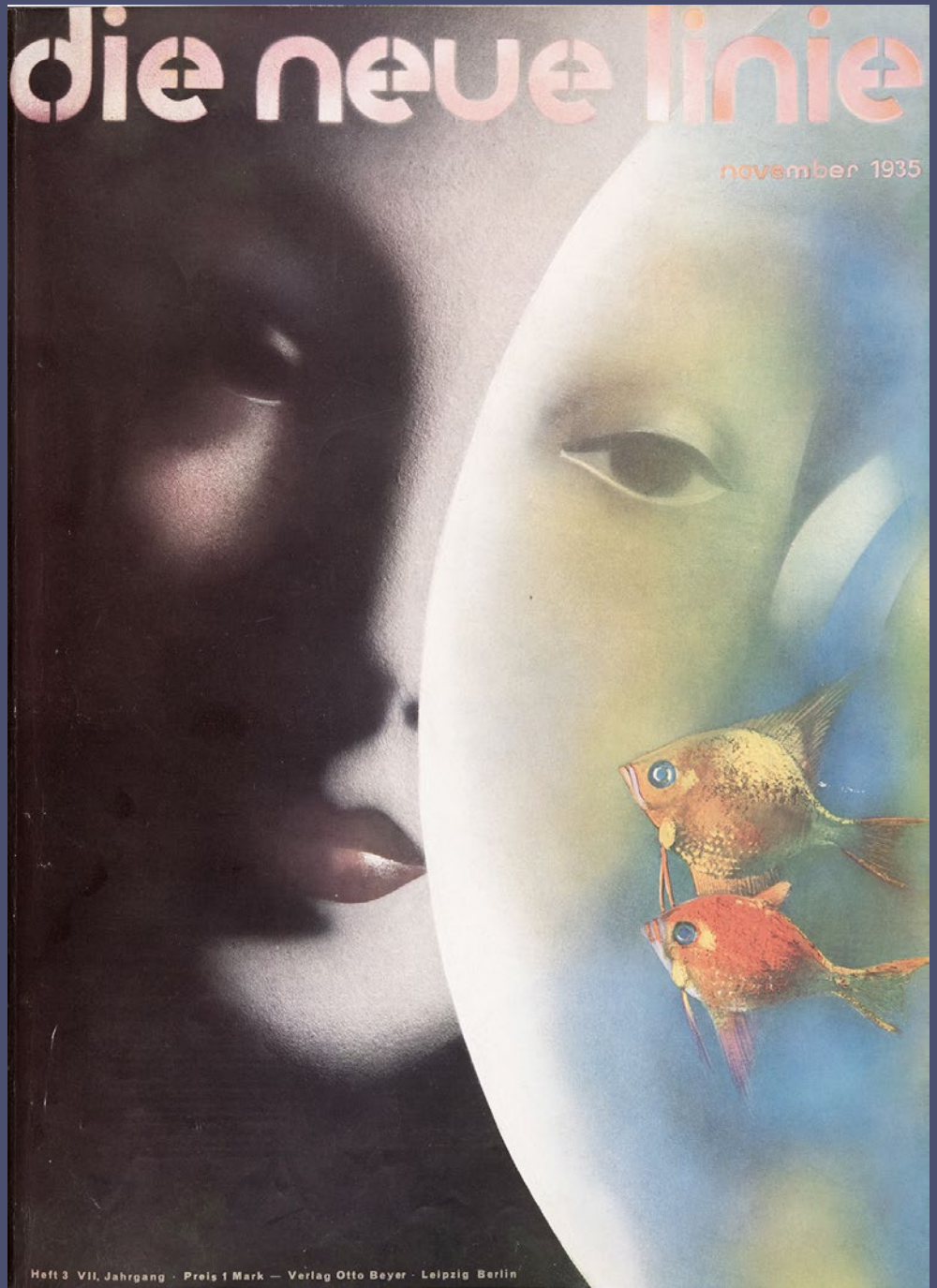
TEXT
Andrea Karle

Timeless

avant- gardism

First published in 1929, the lifestyle magazine »die neue linie« entertained »people with taste« up until 1943. The university library has had five volumes of the publication in stock since September 2016. What makes this magazine so special?





Heft 3 VII. Jahrgang - Preis 1 Mark - Verlag Otto Beyer - Leipzig Berlin

A woman is draped in a fur coat. She faces away from beholders, gazing out of a window over a wintry mountainscape. In lower case along the top are the words »die neue linie«. This cover was designed by the former Bauhaus master, László Moholy-Nagy. Elaborately finished in silver print, all of the means available to commercial art at the time are used. Moholy-Nagy was also responsible for the basic magazine layout, which encompassed contemporary fashion, architecture and travel.

this rapidly becomes clear upon browsing an issue of »die neue linie«: busts of Hitler, Mussolini and other dictators are depicted in the same issue in which Walter Gropius describes and documents a family housing project. »When the National Socialists came to power, »die neue linie« also struggled to remain true to its avant-garde aspirations. Thus classic imagery became increasingly dominant and Fraktur typeface was also occasionally used for titles,« tells Rössler.

»Present-day design is always a reflection of what already exists.«

Herbert Bayer, a Bauhaus student in Dessau and later head of the print and advertising workshop, designed the lower case title along with 26 cover illustrations.

»With its progressive name and modern design, »die neue linie« clearly set itself apart from other magazines,« explains Prof. Patrick Rössler. According to the Erfurt-based professor for communication studies, other publications in Germany also identified with the concept of the »new« in the mid-1920s. It was a cipher of modernism, so to speak. Rössler is more familiar with »die neue linie« than anyone else. He devoted an entire research project to the magazine, creating an exhibition for the Bauhaus Archive Berlin in 2007, which was subsequently also shown at the Bauhaus Museum in Weimar in 2009. In June 2016, he held a guest lecture within the scope of the series of events on the controversies in Weimar hosted by the Bauhaus-Universität Weimar in collaboration with the Klassik Stiftung Weimar cultural institution.

»This magazine was created between the poles of modernist design and system conformationism.« What Patrick Rössler means with

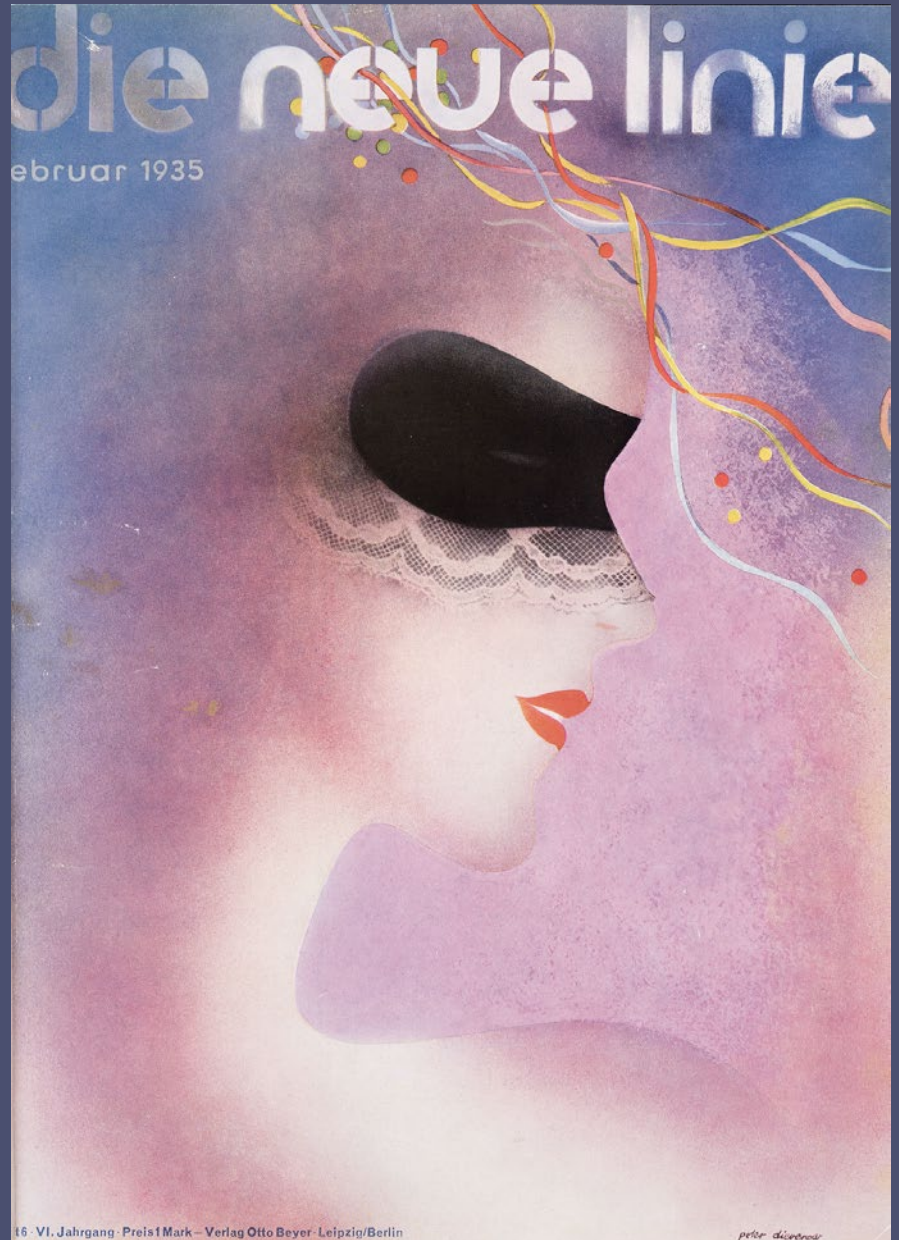
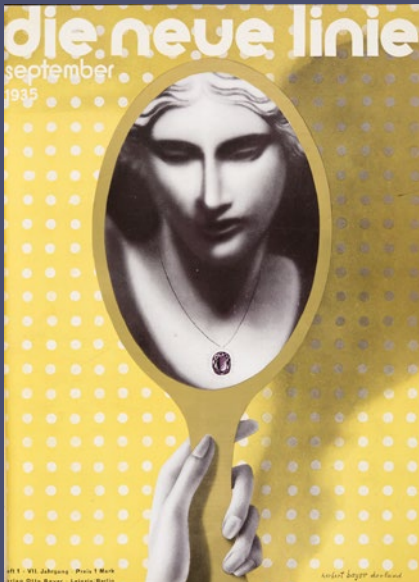
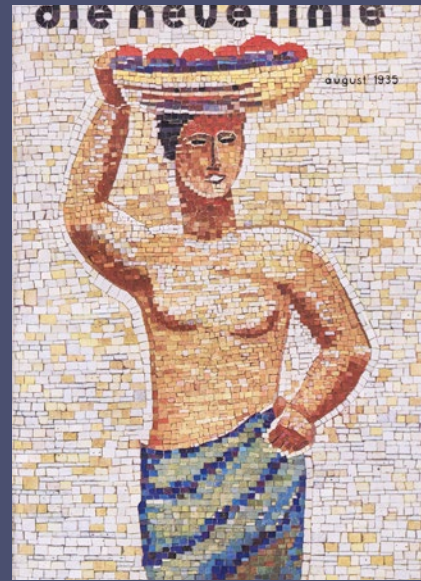
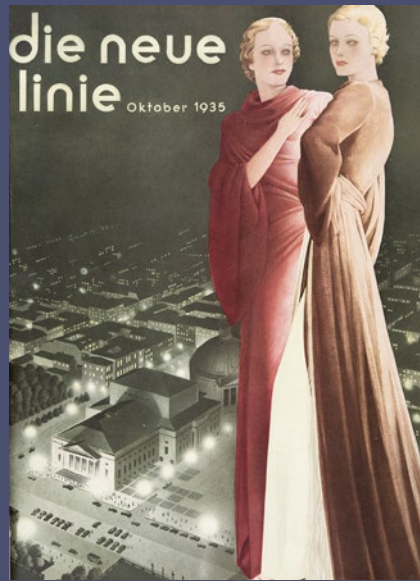
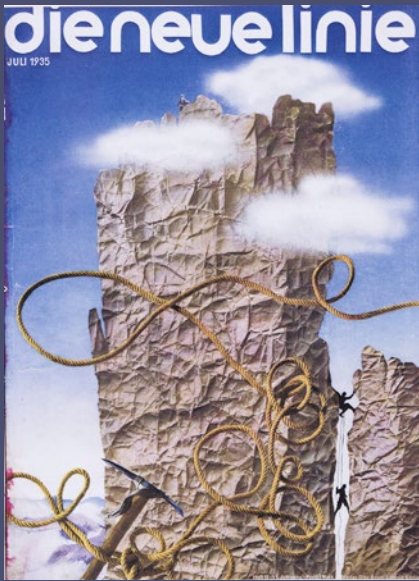
FROM THE KIOSK TO THE LIBRARY

And yet »die neue linie« continues to provide visual communication students with important impetus to this day. Thus it can be considered a lucky coincidence that Dr. Frank-Simon Ritz, Library Director at the Bauhaus-Universität Weimar, has now been able to acquire the volumes for the years 1934 through to 1938.

Adrian Palko, an artistic assistant for graphic design knows: »The imagery, the white space—it is already all very modern. I can imagine that »die neue linie« must have seemed rather at odds with the times compared to other magazines available at the local kiosk as a consequence.« He leafs through the magazines bound in heavy books: »Taking a glance at the cover illustrations, it would be hard to guess that these magazines were produced before the Second World War!«

Despite the tension between modernism and the NS era, »die neue linie« can serve as inspiration—for students can draw this from all kinds of print publications: »This semester, I am running a specialist course on editorial design. In our first session, the students presented magazines and analysed their formal layout. They were free to choose whether they considered a publication with a particularly good layout or just a cheap gossip magazine. This preparatory work is important to be able to develop a design concept for oneself later on,« says Palko. »After all, present-day design is always a reflection of what already exists.« »die neue linie« provides examples of the design language upon which the Swiss graphic design style and the Ulmer Schule are based. Today they are trend-setting.« Alone to be able to understand such references makes it worthwhile for visual communication students to take a look at these magazines. •

The magazine's layout was designed by László Moholy-Nagy; Herbert Bayer created the lower case title line and countless cover illustrations.



The magazines can be borrowed from the university library by completing a magazine order form.

TEXT
Prof. Dr.-Ing.
Karl Beucke

»Universities provide training for a future that is unknown to us all«



Universities are institutions that should consider and shape social change. This change allows us to hope that the world can be developed and improved further, and opens up new perspectives to people in their lives. Social systems in which people or institutions claim to always be right and therefore prevent the process of change are not viable in the long run. Stability lies in systematic changes and thus in a system's controlled dynamics. As an engineer, I know very well that stasis is a theoretical construct that does not exist in reality. Even materials that are supposedly solid are also composed of dynamic atoms.

University studies should enable students to gain an education that empowers

them to question and change existing social models and solutions. It is not about catering to a superficial need. Universities provide training for a future that is unknown to us all. Solutions that are today still expedient may already be outdated in just a few years' time. In order to fulfil their purpose, universities must therefore withstand extreme contradictions and major challenges at times. Only in this way can the necessary change processes be set in motion.

Development of the academic system has led to an ever-growing specialisation of the academic disciplines—and that not only in Germany. While there were just a few disciplines that could be offered in full at a

Prof. Dr.-Ing. Karl Beucke has been the President (Rector) of the Bauhaus-Universität Weimar since 2011. In April 2017, he will pass this office on to his successor, Prof. Dr. Winfried Speitkamp. He shared his thoughts on the future of universities with the BAUHAUS.JOURNAL.



»universitas scientiae« in the early twentieth century, the subject classification of the German Research Foundation (DFG) today lists 14 research fields such as humanities and construction engineering and architecture, with a total of 213 subject areas. No university is able to offer such a huge wealth of subjects at an international level any more.

Many scientists agree that the challenges to significant advances no longer lie in the ever-greater specialisation within research fields, but rather in an international consolidation of the strategies for solutions. Interfaces allow us isolated consideration of seemingly unrelated problems; joint ventures seek to overcome these artificial boundaries. Complex social tasks and the major challenges of our times require a holistic approach that goes beyond the borders of existing disciplines.

The Bauhaus-Universität Weimar consistently created a clear profile for itself early on, which reflects its core value of the shaping of the world as a whole. Conception and design, architecture and engineering are required to overcome the complex problems in the planning, implementation and preservation of our living environment—and today, this also invariably includes the influence of digital media.

I firmly believe that the orientation and role of universities in Germany has stood the test of time. I consider a restriction of the freedoms and self-determined subject orientation by universities in line with economic or political agendas to be short-sighted, inappropriate and detrimental. The development of our academic system in Germany, which has been decentralised and relatively free of economic control so far, must be maintained at all costs—it is of immense value and should not be recklessly called into question. Only in this way can the aforementioned change processes be oriented towards long-term, value-based goals; only in this way can universities unlock their full potential for the future viability of our society. The Bauhaus-Universität Weimar is well prepared to continue making its own contribution. •

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