

# **Vorlesungsverzeichnis**

M. Sc. Digital Technologies in Architecture and Design

WiSe 2025/26

Stand 23.02.2026

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## M. Sc. Digital Technologies in Architecture and Design

### Projektmodule

#### 124222401 Einführungsprojekt

**R. König, S. Schneider, M. Bielik, M. Hesselmeier, T. Pearce, J. Willmann**

Veranst. SWS: 10

Projektmodul

Do, wöch., 09:15 - 18:30, Bauhausstraße 9c - Arbeitsraum 101, 16.10.2025 - 05.02.2026

Do, wöch., 09:15 - 18:30, Bauhausstraße 9c - Arbeitsraum 103, 16.10.2025 - 05.02.2026

#### Beschreibung

The students develop a concept for an interactive design intervention in a spatial environment, which may be a location in a park, a building or a city. The idea is demonstrated by drawings, prototypical models and machines. The participants are motivated to work in interdisciplinary teams. The specific topic is announced in the beginning of the semester.

#### 124222404 Physical Computing

**R. König**

Veranst. SWS: 4

Integrierte Vorlesung

#### Beschreibung

After learning the basics, how to use sensors and program Arduino microcontrollers in a joyful way, each participant is encouraged to develop their own idea of small interactive machine. According to the principle „learning by doing“ they reach their goal by a combination of short lectures and experimenting with the components they want to use in their machine.

### Pflichtmodule

#### 325230005 Digital Technologies in Architecture and Design: Theories, Methods, Practices

**J. Willmann, M. Braun, KuG**

Veranst. SWS: 2

Wissenschaftsmodul

Do, unger. Wo, 09:30 - 11:00, Raum: D-LAB (Geschwister-Scholl-Straße 13), 23.10.2025 - 05.02.2026

#### Beschreibung

Die Veranstaltung findet auf Englisch statt. Über die Sprachumschaltflagge (oben rechts) gelangen Sie zur englischsprachigen Beschreibung.

#### Bemerkung

Bitte beachten Sie die entsprechende Studienordnung

#### Leistungsnachweis

Referat, Diskussion und Hausarbeit (Scientific Essay)

## Wahlpflichtmodule

### 118223501 Academic Skills

**G. Nettelblatt**

Veranst. SWS: 2

Übung

Mi, wöch., 09:15 - 10:45, Bauhausstraße 7b - Seminarraumraum 004, 15.10.2025 - 04.02.2026

#### Beschreibung

This class introduces students to the world of urban studies, scientific research and practice. It provides an overview of the interdisciplinary field of urban studies and current debates. The module aims to equip students with a set of academic skills that enables them to gain a structured a sound understanding of the practices of social research. This encompasses carrying out a literature review, developing a research interest, formulating research questions and knowledge about how to design a research project, including relevant methods for data collection.

#### engl. Beschreibung/ Kurzkomentar

At the beginning we will deal with the process of production of scientific knowledge as such considering basic 'rules' of scientific work. As learning by doing is usually a successful way which makes us experiencing the specific demands of a research process you will work in the course in small teams defining and planning your own research project. Starting the practical work we will first deal with different sources of information, how to decode and evaluate them as wells as how to quote and organize them properly in scientific working and writing. Now having an idea how and where to gather information you will define your own research question and develop a research concept step by step going from a proper wording of the research question to the selection of fitting research methods, time planning and documentation.

#### Voraussetzungen

Participation: Readings, active participation, development and presentation of own research interest

Assignment: first-step research proposal: write a 2 page (Arial 11, line spacing 1) research proposal introducing your research interest, situating it in the relevant literature and developing a suitable research question, via Moodle.

#### Leistungsnachweis

Participation + presentations in class: 40%

Assignment first-step research proposal: 60%

### 124222402 Parametric Urban Design :: PUD Basic

**E. Gavrilov, E. Fuchkina, R. König**

Veranst. SWS: 2

Seminar

Di, wöch., 11:00 - 12:30, Belvederer Allee 1a - Allg. Medienpool 003, 14.10.2025 - 03.02.2026

#### Beschreibung

Cities are complex human-made objects, and they consist of thousands of elements and need to satisfy numerous human needs. The definition of urban form (street network, plots, buildings) is a crucial step in the planning of cities because it has the longest lasting effect on their social, economic and ecological performance. Thus, we need to approach this step with the most care. This course will deal with parametric modeling techniques to support this process. Thereby you will learn to create parametric models that allow you to generate a large number of design variants quickly.

### 125222402 TouchDesigner Grundlagen & kreative Selbstständigkeit

**R. König**

Veranst. SWS: 2

Seminar

Fr, wöch., 11:00 - 12:30, Belvederer Allee 1a - Allg. Medienpool 003, 17.10.2025 - 30.01.2026

**Beschreibung**

Dieser Kurs vermittelt TouchDesigner-Grundlagen und selbstständige Problemlösungskompetenzen für kreative Projekte. Studierende erlernen zentrale Operator-Klassen durch praktische Übungen beim Erstellen nützlicher Tools wie Slideshows, Instancing-Netzwerken und Feedback-basierten Bildmanipulationssystemen. Der Fokus verschiebt sich von Grundtechniken hin zur Entwicklung von Recherche-Fähigkeiten und dem Finden von Ressourcen für die Umsetzung eigener kreativer Visionen in TouchDesigner. Interessierte Studierende können zusätzliche Unterstützung für ihre individuellen Projektmodule erhalten.

**125224601 Das Klima der Geschichte. Lektürekurs Klimawandel****J. Brevern**

Veranst. SWS: 2

Seminar

Mo, wöch., 18:30 - 20:00, Belvederer Allee 5 - Seminarraum 007, 20.10.2025 - 02.02.2026

**Beschreibung**

In diesem Seminar lesen wir Dipesh Chakrabartys *The Climate of History in a Planetary Age*, Chicago 2021 (dt. »Das Klima der Geschichte im planetarischen Zeitalter«, Suhrkamp 2022). Wir nehmen es zum Anlass, über Klimawandel, Anthropozän und Geschichte nachzudenken und zu diskutieren. Weitere, ergänzenden Lektüren sind nach je nach Wunsch der Teilnehmer:innen möglich.

Chakrabarty fragt nach den Implikationen des Klimawandels für unser Verständnis der Moderne. Als Historiker interessieren ihn insbesondere Fragen der Geschichtsschreibung: Welche unterschiedlichen Zeithorizonte und Vorstellungen von Geschichte treffen im Nachdenken über den Klimawandel aufeinander? Was bedeutet das für Theorien der Globalisierung und für das Selbstverständnis des Menschen? Ich schlage die Lektüre der englischen Originalausgabe vor, aber in der ersten Sitzung können wir uns auch darauf verständigen, die deutsche Übersetzung zu lesen. Wir wollen uns während des Semesters viel Zeit für die Lektüre und für das gemeinsame Gespräch nehmen.

**Bemerkung**

Wunschtermin: mo, 18:30-20:00 Uhr, Startdatum 20.10.25

Wunschraum: Belvederer Allee 5, Raum 007 oder 005

Anzahl LP: 3

**Voraussetzungen**

**Voraussetzung für die Teilnahme:** Wie arbeiten mit dem physischen Buch. Sie müssen das Buch also kaufen und bereit sein, jede Woche 20–30 Seiten anspruchsvollen Text zu lesen. Bitte warten Sie mit dem Kauf des Buchs noch die erste Sitzung ab. Weitere Voraussetzung für die erfolgreiche Teilnahme am Seminar ist die regelmäßige Anwesenheit und das Verfassen wöchentlicher Lektürekomentare. *Das Seminar ist analog, während der Sitzungen bleiben also alle elektronischen Geräte ausgeschaltet.*

**Leistungsnachweis**

Wöchentliche Lektürekomentare

Falls Note erwünscht: mündl. Prüfung

**125224602 Architekturen des Rechts**

**M. Klaut**

Veranst. SWS: 2

Seminar

Mi, wöch., 09:15 - 10:45, Marienstraße 9 - Seminarraum 203, 22.10.2025 - 04.02.2026

**Beschreibung**

In dem Film 12 angry men (Sidney Lumet, 1957) wird der unsichtbare Teil eines Gerichtsverfahrens erzählt. Die in den Nebenraum verlegte Verhandlung der Jury berichtet den Strafprozess um einen Mord, der den Zuschauern nur aus den Erzählungen der zwölf Geschworenen bekannt wird. Als Agent des Zweifels stellt sich der Geschworene heraus, der sich am ehesten auf Verfahrens-Räume versteht: Der Architekt. Durch seine Intervention in den Jury Room, „dass das Recht ja keine exakte Wissenschaft ist“, wird das Urteil des Films am Ende ein anderes.

Die schlichten Nebenräume des Rechts, in denen nur Stühle, ein Tisch und ein Aschenbecher standen, haben den heutigen Übertragungsräumen des Rechts, den Kamera-Stativen und Videoleinwänden Platz gemacht. Cornelia Vismann schrieb in Ihrem Buch »Medien der Rechtsprechung« (2011) darüber, dass diese Konstellationen, in denen Medien am Verfahren beteiligt werden, die Macht haben, die Gerichtsstätte zu schleifen und die Rechtsprechung zu ruinieren.

Das Seminar nimmt zunächst die Gerichtsräume in den Blick, die in Filmen und Dokumentationen eine Rolle spielen. Welche Rolle kommt dabei den Architekturen des Rechts zu? Strahlen Sie hierarchische Erhabenheit aus, oder erwecken sie den Eindruck, bürgernah und paritätisch sein zu wollen? Welche Eigenschaften besitzen Gerichtsräume, die die finalen Entscheidungen schärfen und geäußerte Emotionen versachlichen sollen? Was sagen die Räume aus, in denen beständig ausgesagt wird? Wir lernen im Seminar schließlich, selbst zu urteilen: Am Ende steht eine Architekturkritik über einen real erlebten oder filmischen Gerichtssaal. Eine Exkursion zu einem aktuellen Prozess ist an einem Tag für das Seminar einzuplanen.

**Bemerkung**

Wunschtermin: mi, 09:15-10:45 Uhr, Startdatum 22.10.25

Wunschraum: Raum 002, oder 102 Geschwister-Scholl-Str. 8a, (oder Marienstraße 7b, Raum 201 oder 101)

Anzahl LP: 3

**1724415 Urban Sociology (Introduction)****F. Eckardt**

Veranst. SWS: 2

Vorlesung

Mo, wöch., 13:30 - 15:00, Marienstraße 13 C - Hörsaal C, 13.10.2025 - 01.12.2025

Mo, wöch., 13:30 - 15:00, Marienstraße 13 C - Hörsaal C, 08.12.2025 - 02.02.2026

Do, Einzel, 11:00 - 12:30, Steubenstraße 6, Haus F - Hörsaal K20, 19.02.2026 - 19.02.2026

**Beschreibung**

Life in German cities has undergone substantial changes in the last decade. Not only the East German cities had to address new challenges after the reunification of the German nation in 1990, but also the West German cities had to reformulate their place in the complex urban networks. Cities are mirroring wider changes in German society where new social and political developments can be observed. Economic and cultural globalization has had a major impact on many aspects of urban life. This lecture will give an overview about major developments in German cities since the German reunification in 1990. It will provide both a sound source of information on the most important issues of German society and reflect important discussion of the international debate on urban studies. After delivering a historical overview of German cities, basic concepts of urban sociology will be developed by discussing subjects like gentrification, segregation, migration, life style diversity and others. The lecture provides an insight view into classical theories of urban sociology as deriving from Max Weber, Georg Simmel and the Chicago School.

Richtet sich an: EU, IPP/Urban Heritage, MediaArchitecture; IUDD, MA Urbanistik, MA Fine Arts/Public Space, MA Architektur (Erasmus)

Termine: montags, 13.30-15.00 Uhr

Erster Termin: 13.10.2025

Dozent: Prof. Dr. Frank Eckardt

Erwartete Teilnehmer: 50

Maximale Teilnehmer: 60

Unterrichtssprache: Englisch

### 325210005 Bauhausfilm Kino Klub

**W. Kissel, J. Hübner, P. Horosina, A. Vallejo Cuartas, N. Seifert**      Verant. SWS:      2

Fachmodul

Di, wöch., 19:00 - 21:30, Steubenstraße 6a, Haus D - Kinoraum 112, 21.10.2025 - 03.02.2026

#### Beschreibung

Im „Bauhausfilm Kino Klub“ werden jede Woche dokumentarische, fiktionale und animierte Filme gezeigt. Dies können Filmklassiker oder aktuelle Produktionen sein. Begleitet werden die Filme entweder mit Diskussionen unter der Lehrenden und Teilnehmenden oder mit Werkstattgesprächen mit den Filmemacher\*Innen der Filme.

Die Teilnehmenden gewinnen durch den Fachkurs einen künstlerischen und praktischen Einblick in die reiche Welt der Filmgeschichte und die teils abenteuerliche Welt des Produzierens.

Der Kino Klub ist offen für Alle. Studierende, die am Ende des Semesters ein kurzes Video-Essay über einen der Filme erstellen, erhalten 6 Credits.

Alle Lehrangebote rund um Bewegtbild findet Ihr gesammelt unter [bauhausfilm.de/Lehre](http://bauhausfilm.de/Lehre)

Bitte beachten Sie die entsprechende Studienordnung.

#### Bemerkung

Schätzung der Präsenzlehre in 100 %

#### Leistungsnachweis

Videoessay

### 325210012 Designing Tools for Robots

**P. Enzmann, M. Müller**      Verant. SWS:      6

Fachmodul

Mi, wöch., 10:00 - 14:00, Marienstraße 1b - Petzi-Pool 205, ab 22.10.2025

#### Beschreibung

In diesem praxisorientierten Kurs entwickeln wir kreative Endeffektoren für einen dreiachsigen Plotter. Ziel ist es, die Maschine und ihre Programmierung spielerisch kennenzulernen und eigene Ideen in funktionale Werkzeuge umzusetzen.

Gemeinsam werden Pfade für die Maschine programmiert und ausgeführt. Anschließend werden die Möglichkeiten für alternative Endeffektoren exploriert.

Bewegungsabläufe von verschiedenen kreativen Arbeiten werden zuerst händisch analysiert und dann digital nachgebildet, sodass die Maschine sie ausführen kann.

Sei es ein Stift zum Zeichnen, eine Nadel zum Tätowieren oder eine Maschine, die automatisiert Fingernägel lackiert– die Möglichkeiten sind nahezu unbegrenzt. Durch Experimentieren, Bauen und Testen vertiefen die Studierenden ihr Verständnis für Robotik, Mechanik und digitale Steuerung und gewinnen einen direkten Zugang zur Schnittstelle von Technik und Kreativität.

Selbstständiges Arbeiten und die Fähigkeit eigene Ideen zu entwickeln und umzusetzen werden erwartet.

Grundkenntnisse der zweidimensionalen und dreidimensionalen digitalen Gestaltung (Illustrator/Inkscape, Rhino3D/ Fusion o.Ä.) sind vorausgesetzt.

### Bemerkung

Präsenztermine:

22.10., 29.10., 05.11., 12.11., 19.11., 26.11., 03.12., 10.12., 17.12., 07.01., 14.01., 21.01., 28.01.

### Voraussetzungen

Basic skills in Rhino 3D

### Leistungsnachweis

Physische Objekte, CAD Dateien, Dokumentation

## 325210015 G##tç##### t## cä##å: Chaotic Coding Workshop for Beginners

**L. Stöver, T. Liu**

Veranst. SWS: 2

Fachmodul

Block, 10:00 - 16:00, Bauhausstraße 15 - Kinoraum 004, 16.02.2026 - 20.02.2026

Block, 10:00 - 16:00, Bauhausstraße 15 - Kinoraum 004, 02.03.2026 - 06.03.2026

### Beschreibung

In this block workshop we will playfully approach text-based programming in a creative coding manner. We start with an introduction into Processing (a beginner-friendly ((and open source yay! # )) programming environment developed for artists and designers).

The main aspect of this workshop will be learning together how to generate text-based code from scratch, focused on using NI-enabled (natural intelligence) brain-powered programming functionalities ;)

Apart from basic idea of code, we want to have some fun with image disruption with you, on how to glitch aka inject, distort, manipulate, fail, analyze, rewrite, destroy, reorder, mutate [... etc ...] digital pixel-based images.

While it is of course an advantage if you have some programming knowledge, we are offering this super beginner-friendly workshop with little or no prior coding experience.

**Schedule**

The block workshop will run from:  
 MON 2026-02-16 -- FRI 2026-02-20  
 each day from 10:00 - 16:00

**Please bring:**

- a computer that has Processing already installed.
- sets of images that you would like to work with.
- some chaotic creative energy to mess with those images :)

**How to sign up**

If you would like to join the workshop, please write us a short e-mail to Lotta Stöver (lotta.stoever@uni-weimar.de) and Ting-Chun Liu (tingchun.liu@uni-weimar.de) including:

- your chosen name (username)
- study background
- a brief description of your interest in the workshop (max. 1/4 page).

**Certificate of achievement**

- Presence, active attendance and participation during the workshop.
- Participation in the end presentation on Friday.

**Leistungsnachweis**

- active and consistent presence and participation
- participation in final presentation
- documentation

**325210030 ML-based, Generative and Volumetric Imaging****J. Velazquez Rodriguez**

Veranst. SWS: 4

Fachmodul

Mo, wöch., 15:30 - 20:30, Marienstraße 7 B - Seminarraum 103, ab 20.10.2025

**Beschreibung**

- In this hands-on course, students will delve into the fundamentals of photogrammetry workflows as a foundational step in transitioning from the physical realm to digital 2D and 3D environments. This course emphasizes practical skills in working with photogrammetric equipment, primarily digital cameras, and mastering specific processes to extract precise geometry and positional data. The acquired knowledge and skills will empower participants to recreate real-world objects and scenarios within a virtual three-dimensional space.
- This block seminar will introduce the basics of volumetric and temporal rendering and imaging with such techniques as Neural Radiance Fields and Gaussian Splatting.
- Introduction to specific photographic acquisition methodology.

Course dynamics

Lectures, assignments, presentations, feedback.

Admission requirements

Students enrolled in the current IFD project module will be given priority. However the course is open for applicants from Media Art & Design, Media Architecture and Freie Kunst, with instructor permission.

### Registration Procedure

In addition to the enrollment via the BISON portal, candidates are required to send a PDF portfolio including one page motivation letter, stating your interest for the course, current competences and background at: [jesus.velazquez.rodriquez\[at\]uni-weimar\[dot\]de](mailto:jesus.velazquez.rodriquez[at]uni-weimar[dot]de)

### Eligible participants

Fachmodul BA & MFA Medienkunst/-gestaltung, MFA Media Art and Design, MSc MediaArchitecture, MFA Public Art, Diplom Freie Kunst

### Voraussetzungen

Students enrolled in the current IFD project module will be given priority. However the course is open for applicants from Media Art & Design, Media Architecture and Freie Kunst, with instructor permission.

## 325210036 Re/Generative Art + Design

### L. Stöver

Veranst. SWS: 4

Fachmodul

Mo, wöch., 11:00 - 15:00, Room: Marienstraße 7b, R002, ab 20.10.2025

### Beschreibung

This Fachmodul consists of a series of practical artistic and design research experiments. Together we will explore what generative art + design have to do with regenerative practices, such as renewable energies, recycling materials, permacomputing, and overall doing art and design in the context of ongoing ecological crises. Especially within the current trend towards increased energy and resource consumption of big corporations' generative AI, this seminar aims to develop sensitivities together to be able to respond to that in critical, creative and alternative ways.

Starting with a research phase into traditions of generative visual and sound-based art and design classics to contemporary positions, each student or group develops their own research question. Throughout the semester we will practically develop artistic and design prototypes that are able to respond to these research questions.

In the beginning of the class, we will do some practical and conceptual exercises. These are some initial questions that we will try to work out to get started:

- What are the implied poetics, gestures and temporalities of doing something recursively over and over again? (And what does this have to do with life, ecology, sustainability, etc?)
- How can we write a code/protocol that can be executed with our bodies? (For example to take a walk or generate a performance?)
- How can we design systems that are affected by generative forces that lie outside of our human control?

The syllabus is partially student-driven, so after the first few sessions we will conceptually and practically steer the content Fachmodul together towards the directions of what we find interesting.

Suggested project formats may range over installations, performances, sculptures, (public or private) interventions, audio/visual, designed systems,

writing, machines, net art, experimental setups, eco-feminist action, workshops, photographs, protocols, self-hosted solar servers, DIY printed electronics, and lastly: what other formats make sense to you!

**Keywords:** renewable, matter, energy, recycling, feedback loops, small data, interfacing with environments, symbiogenesis, permacomputing, emergence theory, artificial photosynthesis, autopoiesis/sympoiesis, postanthropocentrism, hacking, flows, trash, parasitism and symbiosis, hybridity, speculative fiction, etc.

**Tools:** Processing, material research, qualitative research, custom electronics, PCB manufacturing, recycling, circuit bending, OpenSCAD + 3D printing, etc.

"Matter is neither fixed and given nor the mere end result of different processes.

Matter is produced and productive, generated and generative.

Matter is agentive, not a fixed essence or property of things."

Karen River Barad in: Meeting the Universe Half-Way: Quantum Physics and the Entanglement of Matter and Meaning

#### Leistungsnachweis

Active and consistent presence, participation in the intermediary and final presentations incl. the final exhibition, as well as the documentation

### 325210047 World building - Building Worlds

**A. Palko, G. Pandolfo**

Veranst. SWS: 6

Fachmodul

Mi, wöch., 09:30 - 12:30, Marienstraße 1b - PC-Pool 105, ab 22.10.2025

Mi, wöch., 09:30 - 12:30, Marienstraße 1b - Projektraum 101, ab 22.10.2025

#### Beschreibung

Im Fachkurs werden begehbare Welten als grafische Erfahrungsräume in Game Engines entwickelt.

Die Kooperation zwischen der Bauhaus Gamesfabrik und dem Space for Visual Research verbindet Ansätze aus Game Design, experimenteller Grafik und digitaler Technologie. Ziel ist es, die Schnittstellen von Bild, Raum und Spiel auszuloten und neue Formen visueller Gestaltung im digitalen Raum zu erproben. Die Studierenden entwerfen im Verlauf des Kurses eine eigene digitale Welt. Die Regeln dieser Welten sind offen und ergeben sich aus der Kombination individueller grafischer Experimente und den technischen Möglichkeiten digitaler Werkzeuge.

In Workshops zu Blender und Unity werden Grundlagen des 3DDesigns, der Animation und des Worldbuildings vermittelt. Vorkenntnisse sind von Vorteil, jedoch nicht zwingend erforderlich.

Die im Kurs entstandenen Arbeiten werden im Rahmen von A MAZE. / Berlin 2026 – 15th International Games and Playful Media Anniversary Edition (13.–16. Mai) öffentlich präsentiert.

#### Bemerkung

Bitte beachten Sie die entsprechende Studienordnung.

### 325230004 Digital Culture in Design, Media and Architecture (Part 1)

**J. Willmann, M. Braun, KuG**

Veranst. SWS: 2

Wissenschaftsmodul

Mo, wöch., 11:00 - 12:30, Geschwister-Scholl-Str. 7 - 116, 20.10.2025 - 02.02.2026

#### Beschreibung

Die Veranstaltung findet auf Englisch statt. Über die Sprachumschaltflagge (oben rechts) gelangen Sie zur englischsprachigen Beschreibung.

#### Bemerkung

Bitte beachten Sie die entsprechende Studienordnung

#### Voraussetzungen

TBA

### 325230027 Robotic Tectonics III – Roboterbasierte Lehr- und Lernumgebung für automatisierte Bauprozesse

**J. Willmann, L. Abrahamczyk, M. Braun, M. Haweyou, KuG**      Veranst. SWS: 2

Wissenschaftsmodul

Fr, wöch., 11:00 - 12:30, Raum: D-LAB (Geschwister-Scholl-Straße 13), 24.10.2025 - 06.02.2026

#### Beschreibung

Die Veranstaltung findet auf Englisch statt. Über die Sprachumschaltflagge (oben rechts) gelangen Sie zur englischsprachigen Beschreibung.

#### Bemerkung

Bitte beachten Sie die entsprechende Studienordnung.

#### Leistungsnachweis

Voraussetzungen für das Bestehen der Lehrveranstaltung sind a) die regelmäßige und aktive Teilnahme an den Sitzungen (mind. 80%); b) die Erarbeitung und Abhaltung eines eigenen Referats; und c) das Einreichen einer Hausarbeit zum Semesterende mit positiver Benotung

### 425210022 Predicting Futures: Climate, Economy, Technology

**I. Kaldrack**

Veranst. SWS: 2

Seminar

Di, wöch., 17:00 - 18:30, Bauhausstraße 11 - R 014, ab 21.10.2025

**Beschreibung**

Das Seminar beschäftigt sich mit unterschiedlichen Formen oder Verfahren, Zukünfte vorherzusagen. Untersucht wird, wie mithilfe von Daten, Modellen und Narrativen Zukunftsbilder entstehen und welche Konzepte von Weltentwürfen darin zum Tragen kommen.

Wir fragen, wie Vorhersagen oder Prognosen einerseits Zukünfte entwerfen und andererseits Plausibilität herstellen. Grundlage unserer Überlegungen bilden (medien-)theoretische Texte zu Zukunftsentwürfen, Programmatiken und medialen Umwelten.

Es wird gewünscht, dass alle 3 Veranstaltungen des Projektmoduls "Future Environments 1" besucht werden. Bitte melden Sie sich für die Veranstaltungen im zugehörigen Moodle an.

**Voraussetzungen**

B.A.

**Leistungsnachweis**

Modulabschlussprüfung: Projektarbeit

**425210024 Thinking Futures****I. Kaldrack**

Veranst. SWS: 2

Seminar

Di, wöch., 11:00 - 12:30, Bauhausstraße 11 - R 014, ab 21.10.2025

**Beschreibung**

In diesem Seminar setzen wir uns mit medien- und kulturwissenschaftlichen Denkmodellen auseinander, die den Anspruch verfolgen, Vorstellungen einer besseren Zukunft zu entwerfen. Im Mittelpunkt stehen theoretische Ansätze, die historisch aufgeklärt, analytisch präzise und methodisch reflexiv argumentieren.

Es wird gewünscht, dass alle 3 Veranstaltungen des Projektmoduls "Future Environments 1" besucht werden. Bitte melden Sie sich für die Veranstaltungen im zugehörigen Moodle an.

**Voraussetzungen**

B.A.

**Leistungsnachweis**

Modulabschlussprüfung: Projektarbeit

**925210009 AI Hacking / Post-Generative Strategies for Diffusion Models (6 ECTS)****J. Hintzer**

Veranst. SWS: 4

Fachmodul

Di, wöch., 15:15 - 17:00, Marienstraße 1b - Projektraum 201, 21.10.2025 - 03.02.2026

Di, wöch., 15:15 - 17:00, Marienstraße 1b - Projektraum 201, ab 11.11.2025

**Beschreibung**

Generative diffusion models have become central in contemporary AI-generated media for producing highly refined images and videos from noise through iterative denoising processes. These systems are optimized for stability, and the structured nature of the latent space makes them aesthetically homogenous.

This hands-on course explores how generative AI systems, specifically diffusion models, can be disrupted and creatively misused. Participants will engage directly with the inner mechanics of these models to understand how they function and how their processes can be disrupted. The focus moves from conventional uses of generative models such as prompt optimization, fine-tuning, and output quality to the processes, limits, and internal logic that define these systems.

The course follows a practice-based methodology in which participants carry out experiments such as injecting and manipulating different types of noise, using non-standard inputs like cross-modal signals, and exploring latent space manipulations. Together, we will investigate ways to destabilize optimization processes and rethink the role of randomness, entropy, and error in generative systems.

The implementation takes place within an open-source user interface for diffusion models. Participants engage with readings and discussions of relevant research papers and take part in practical work. Lectures are held weekly, with an intensive hacking weekend with the contribution of a software developer.

Open to students from all faculties, the course is designed to bring together participants from artistic fields such as art and design or architecture, and from technical backgrounds including computer science and HCI. Collaboration between creative and technical fields is expected, with a shared interest in experimental use of AI.

**Interdisciplinarity** | The course brings together approaches from media art, computer science, experimental informatics, philosophy of technology, and design-based experimentation and offers a space where technical experimentation and creative exploration inform one another.

### Learning Objectives

- Understand the basic architecture and functioning of diffusion-based generative models, with a focus on visual media synthesis.
- Analyze and question the default logic of machine learning systems.
- Design and implement experimental generative systems that integrate technical methods with creative approaches.
- Develop practical skills in package management for beginner-level participants and use of version control tools.
- Build and customize diffusion pipelines in ComfyUI for image and video generation, create and modify custom ComfyUI nodes (samplers, noise modules, tensor reshape tools...) using Python with PyTorch framework.
- Experiment with noise injection and latent space manipulation, testing non-standard inputs to analyze and generate unexpected model behaviors.
- Reflect on the aesthetic significance of generative AI through hands-on projects and creative outputs.
- Develop skills in research, teamwork, and critical analysis

**Didactic Concept** | The course follows a practice-based learning methodology that combines technical instruction with experimentation. Students engage with generative diffusion models through a series of structured exercises, guided experiments, and open-ended projects.

The course is structured around a combination of weekly lectures, lab sessions, student-led presentations and an intensive hacking weekend with the contribution of a software developer. Lectures introduce core concepts, lab courses offer technical instruction in tools, and student paper presentations provide a platform for individual research. The hacking weekend provides space for intense experimentation and collaborative prototyping. This session also provides real-time support for developing experimental pipelines.

### Bemerkung

The course is conducted as a "Students' Bauhaus.Module" by Funda Zeynep Aygüler (stud. MA KG). The mentorship lies with Prof. Jörn Hintzer (KG).

### Voraussetzungen

No formal prerequisites. The course is open to advanced bachelor and master's students from all faculties. Students from technical disciplines are expected to be familiar with Python programming, while students from artistic fields should have an interest in experimental approaches to AI.

### Leistungsnachweis

At the end of the course, every student, will complete an individual or small group project. Students are expected to actively participate in discussions and weekend workshop, present their ongoing experiments, contribute to the collective exhibition, and develop a final project that reflects both technical engagement and conceptual depth. The grading criteria are as follows: Attendance (10%), Presentations/Exercises (20%), Contribution to the exhibition (10%), and the Final work (60%).

## 925210018 Tripping on Modernist Monuments (6 ETCS)

**N. Augustiniok**

Veranst. SWS: 4

Seminar

Mi, wöch., 11:00 - 12:30, Belvederer Allee 5 - Seminarraum 008, 15.10.2025 - 04.02.2026

### Beschreibung

Breaking with the (academic) tradition of looking to the West, we'll mentally travel to Eastern Europe to collect best practices in the former Eastern Bloc to help save (post)modern heritage from demolition. The Tripping on Modernist Monuments research project, initiated in 2020 by the girlsicanscan collective, explores how monuments—whether intentionally or unintentionally—make societal conflicts visible and how expertise from monument preservation, activism, art, and engineering can be integrated. It's interested in the built environmental heritage not in its clear, visually pleasing representation, but rather in its raw reality, its current use, and its entanglement in postsocialist politics.

**Interdisciplinarity** | Taking architectural heritage as a starting point, we will slowly unfold its historic and social layers in space and time. We are interested in the built environmental heritage not in its clear, visually pleasing representation, but rather in its raw reality, its current use, and its entanglement in postsocialist politics. The Eastern Bloc in the early 1990s not only had to face its controversial communist past but also the effects of the free market. As a consequence, in today's reality, demolitions taking place in neoliberal urban settings due to ideological or economic reasons are protested, while monuments in rural areas are left to decay, awaiting activation. We are exploring how monuments—whether intentionally or unintentionally—make societal conflicts visible and how expertise from monument preservation, activism, art, and engineering can be integrated.

**Learning Objectives** | Students will gain a broad overview of postsocialist theories in the former Eastern Bloc and its ongoing societal transformation, while also getting familiar with the interdisciplinary approach of Critical Heritage Studies. In most cases, students will be asked to unlearn and reflect on their presumptions regarding Eastern Europe and question the absence of knowledge, as well as the mechanics of knowledge production related to it. Together we will experiment with its socialization through mediation, with film screenings at M18 and the collective curation of an exhibition for Kiosk.6.

**Didactic Concept** | At the beginning of the semester, each student will choose a former Eastern Bloc country and begin researching a contemporary case study. The goal is to illustrate their perspective on that country's culture of remembrance, while also using a former East German case for comparison and reflection on our own position. Throughout the semester, faculty members and invited guests will give short presentations on controversial and everyday heritage, as well as on modern and postmodern architecture. In parallel, participants will work through a reader, which will be discussed weekly, and join us for one consultation session. At the end of the semester, students will present their case studies in a Pecha Kucha format and submit their final texts for printing in the exhibition at Kiosk.6. For the 6 ECTS credits, participants are also asked to help co-curate and co-organize film screenings, exhibition visits, and our final exhibition in Weimar.

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Lilla Kammermann (stud. Ma AU). Das Mentoring übernimmt Dr. Nadin Augustiniok (AU).

### Voraussetzungen

While no specific prior knowledge is mandatory, the seminar and discussion will be especially enriched by students who already have knowledge of the relevant countries or who have completed (or plan to complete) a semester abroad there.

Please send a short motivation letter in English or German to [lilla.kammermann@uni-weimar.de](mailto:lilla.kammermann@uni-weimar.de) by the 13th of October or at your earliest convenience, if you see this after the deadline.

### Leistungsnachweis

Learning outcomes and skills will be assessed based on the level of integration of theoretical concepts into the case study evaluations, as well as the final presentation and submission. Participation in discussions and organizational tasks will also reflect the students' skill acquisition by the end of the semester. The differentiation between Bachelor's and Master's students will be based on the depth and academic value of their case studies and contributions to the exhibition.

## 925210019 Tripping on Modernist Monuments (3 ETCS)

### N. Augustiniok

Veranst. SWS: 2

Seminar

Mi, wöch., 11:00 - 12:30, Belvederer Allee 5 - Seminarraum 008, 15.10.2025 - 04.02.2026

### Beschreibung

Breaking with the (academic) tradition of looking to the West, we'll mentally travel to Eastern Europe to collect best practices in the former Eastern Bloc to help save (post)modern heritage from demolition. The Tripping on Modernist Monuments research project, initiated in 2020 by the girls canscan collective, explores how monuments—whether intentionally or unintentionally—make societal conflicts visible and how expertise from monument preservation, activism, art, and engineering can be integrated. It's interested in the built environmental heritage not in its clear, visually pleasing representation, but rather in its raw reality, its current use, and its entanglement in postsocialist politics.

**Interdisciplinarity** | Taking architectural heritage as a starting point, we will slowly unfold its historic and social layers in space and time. We are interested in the built environmental heritage not in its clear, visually pleasing representation, but rather in its raw reality, its current use, and its entanglement in postsocialist politics. The Eastern Bloc in the early 1990s not only had to face its controversial communist past but also the effects of the free market. As a consequence, in today's reality, demolitions taking place in neoliberal urban settings due to ideological or economic reasons are protested, while monuments in rural areas are left to decay, awaiting activation. We are exploring how monuments—whether intentionally or unintentionally—make societal conflicts visible and how expertise from monument preservation, activism, art, and engineering can be integrated.

**Learning Objectives** | Students will gain a broad overview of postsocialist theories in the former Eastern Bloc and its ongoing societal transformation, while also getting familiar with the interdisciplinary approach of Critical Heritage Studies. In most cases, students will be asked to unlearn and reflect on their presumptions regarding Eastern Europe and question the absence of knowledge, as well as the mechanics of knowledge production related to it. Together we will experiment with its socialization through mediation, with film screenings at M18 and the collective curation of an exhibition for Kiosk.6.

**Didactic Concept** | At the beginning of the semester, each student will choose a former Eastern Bloc country and begin researching a contemporary case study. The goal is to illustrate their perspective on that country's culture of remembrance, while also using a former East German case for comparison and reflection on our own position. Throughout the semester, faculty members and invited guests will give short presentations on controversial and everyday heritage, as well as on modern and postmodern architecture. In parallel, participants will work through a reader, which will be discussed weekly, and join us for one consultation session. At the end of the semester, students will present their case studies in a Pecha Kucha format and submit their final texts for printing in the exhibition at Kiosk.6. For the 6 ECTS credits, participants are also asked to help co-curate and co-organize film screenings, exhibition visits, and our final exhibition in Weimar.

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Lilla Kammermann (stud. Ma AU). Das Mentoring übernimmt Dr. Nadin Augustiniok (AU).

### Voraussetzungen

While no specific prior knowledge is mandatory, the seminar and discussion will be especially enriched by students who already have knowledge of the relevant countries or who have completed (or plan to complete) a semester abroad there.

Please send a short motivation letter in English or German to [lilla.kammermann@uni-weimar.de](mailto:lilla.kammermann@uni-weimar.de) by the 13th of October or at your earliest convenience, if you see this after the deadline.

### Leistungsnachweis

Learning outcomes and skills will be assessed based on the level of integration of theoretical concepts into the case study evaluations, as well as the final presentation and submission. Participation in discussions and organizational tasks will also reflect the students' skill acquisition by the end of the semester. The differentiation between Bachelor's and Master's students will be based on the depth and academic value of their case studies and contributions to the exhibition.

## Wahlmodule

### 124214601 Geschichte der Architektur in der Moderne

**J. Brevern, M. Klaut**

Veranst. SWS: 2

Vorlesung

Mo, Einzel, 15:15 - 16:45, 20.10.2025 - 20.10.2025

Mo, wöch., 15:15 - 16:45, Bauhausstraße 11 - N 004, 27.10.2025 - 02.02.2026

Mo, Einzel, 15:15 - 16:45, Marienstraße 13 C - Hörsaal D, 16.02.2026 - 16.02.2026

### Beschreibung

In der Vorlesung behandeln wir ausgewählte Themen der Architekturgeschichte seit dem späten 18. Jahrhundert. Ausgehend vom ambivalenten Begriff der Moderne wird Architektur dabei als ein gesellschaftliches Phänomen verstanden. Insofern geht es uns weder um ›große‹ Architekt\*innen noch um ikonische Einzelbauten. Stattdessen nehmen wir Praktiken und Diskurse, Institutionen und Akteure, Medien und Temporalitäten der Architektur in den Blick. Es geht u.a. um die Figuren der Bewohnerin und des Architekten, um die Instrumente des Entwurfs, um Bahnhöfe, Kinos und Ruinen, um Architekturtheorien und -utopien.

Dabei stellt sich auch die Frage, wie sich der Anspruch an die Architektur zwischen künstlerischem Impuls, öffentlichen Vorgaben und jeweils aktuellen gesellschaftlichen Herausforderungen beständig verändert hat. »Der modernen Architektur sind die Antinomien der Moderne konstitutiv eingeschrieben«, schreibt der Architekturhistoriker Winfried Nerdinger. Ziel der Vorlesung ist es, einen Eindruck von diesen Widersprüchen – den Spannungen, Brüchen, Versprechungen und Enttäuschungen – der Architektur in der Moderne zur vermitteln.

*Es handelt sich um eine analoge Lehrveranstaltung, elektronische Geräte wie Tablets oder Laptops bleiben bitte während der Vorlesungen ausgeschaltet.*

### Bemerkung

Wunschtermin: mo, 15:15-16:45 Uhr, Startdatum 20.10.25

Wunschraum: Hörsaal M13

Anzahl LP: 3

### Leistungsnachweis

Art der Prüfung: schriftlich

Wunschtermin Prüfung: mo, 15:15-16:45 Uhr, 1. Prüfungswoche

### 125214602 Forensic Architecture

**M. Klaut**

Veranst. SWS: 2

Seminar

Mi, wöch., 11:00 - 12:30, Marienstraße 9 - Seminarraum 203, 22.10.2025 - 04.02.2026

**Beschreibung**

Die Arbeit des Instituts Forensic Architecture an der Goldsmith University basiert auf der Analyse von räumlichen, architektonischen und medialen Spuren, um Beweise für rechtliche, politische oder aktivistische Zwecke zu generieren.

Ebenso zeigt Forensic Architecture auf, wie die materielle Inskription von Gewalt mithilfe von Forensik übersetzt und für eine Öffentlichkeit zugänglich gemacht werden kann. Ein bekanntes Beispiel der Arbeit von Forensic Architecture ist der Fall des Left-to-Die-Boat von Charles Heller und Lorenzo Pezzani. Anhand unterschiedlicher GPS- und Überwachungs-Signale von Schiffen, sowie materieller Evidenzen rekonstruierten sie einen Fall aus dem Jahr 2011, in dem 63 Geflüchtete auf dem Weg über das Mittelmeer nach Europa ihr Leben verloren. Obwohl ihre Präsenz von unterschiedlichen Einheiten zuständiger bzw. verantwortlicher Behörden registriert wurde, gab es nahezu keine Unternehmungen, um das umhertreibende Schiff zu bergen, wie Pezzani und Heller nachwiesen. Das Left-to-Die-Boat zeigt, dass der Verfasstheit der Untersuchungsgegenstände oder Zeugnisse grundsätzlich keine Grenzen gesetzt sind. Selbst das Meer, das angeblich keine Spuren hinterlässt, wird mittels verschiedener Agenten und Übersetzungen zur Informationsquelle. Jegliche Form von Materie speichert die Inschrift bestimmter Ereignisse und wird so zum Archiv seiner Geschichte, was allerdings nicht bedeutet, dass jedwedes Material Beweiskraft besitzt (vgl. Schuppli 2014a: 309).

Die Architektur spielt in der Forensik eine zentrale Rolle als Medium der Analyse, Fürsprache und Fürsorge. In den Untersuchungen des Instituts Forensic Architecture wird Architektur als empfindsames Zeugnis und „intelligenter Patient“ betrachtet, der Spuren von Gewalt, Zerstörung und Transformation trägt. Diese Spuren werden ästhetisch-forensisch ausgelesen, um Beweise zu generieren und Ungerechtigkeiten aufzudecken. Architektur dient dem Institut für Forensic Architecture nicht nur als physisches Objekt, sondern als Informationskontinuum, das bauliche, geologische und soziale Strukturen umfasst. Sie wird genutzt, um materielle Spuren zu analysieren und sensorische Daten zu gewinnen, die als Grundlage für rechtliche und politische Argumentationen dienen.

Im Seminar schauen wir uns verschiedene Fälle an und die Methoden von Forensic Architecture. Was die Abschlussarbeit dieses Seminars sein kann, legen wir gemeinsam nach der Darlegung dieser Untersuchungsmethoden fest.

**Bemerkung**

Wunschtermin: mi, 11:15-12:45 Uhr, Startdatum 22.10.25

Wunschraum: 002 oder 102 Geschwister-Scholl-Str. 8a, (oder Marienstraße 7b, Raum 201 oder 101)

Anzahl LP: 3

**925210011 Grundlagen der Permakultur – Was lehrt uns Permakultur? (3 ECTS)****J. Brevern**

Veranst. SWS: 2

Seminar

Mo, wöch., 09:15 - 10:45, Geschwister-Scholl-Str.8A - Seminarraum 002, 20.10.2025 - 02.02.2026

Mo, Einzel, 11:00 - 12:30, Geschwister-Scholl-Str.8A - Seminarraum 002, 17.11.2025 - 17.11.2025

Mo, wöch., 09:15 - 10:45, Geschwister-Scholl-Str.8A - Seminarraum 105, 12.01.2026 - 19.01.2026

**Beschreibung**

Die Lehrveranstaltung „Grundlagen der Permakultur – Was lehrt uns Permakultur?“ vermittelt primär die Grundlagen der Permakultur. Darunter werden die Entstehung, die Ethik, Methoden und Prinzipien der Permakultur erläutert und diese einer kritischen Prüfung unterzogen. Dazu werden wir anhand der Frage "Was lehrt uns Permakultur?" analysieren, was das Konzept und dahinterstehende Prinzipien, Methoden, etc. für unsere Fachbereiche, die universitäre Lehre, wie uns persönlich bedeutet. Des Weiteren werden wir Permakultur als Gestaltungswerkzeug verstehen und anwenden lernen und damit Fähigkeiten für die Entwicklung und Durchführung jeglicher weiterer Projekte sammeln.

**Interdisziplinarität** | Das Thema der Permakultur spricht Studierende aller Fakultäten und Studiengänge an, da dessen Ethik, Prinzipien und Methoden interdisziplinär gedacht und umsetzbar sind. Vielseitige Anwendungsbereiche der Permakultur sind nicht nur möglich, sondern explizit im permakulturellen Sinne. Gastvorträge von fakultätsübergreifenden Lehrenden geben unterschiedliche Perspektiven auf das Thema. Eine Einführung in das „Permakulturwissen“ erfordert keine speziellen Vorkenntnisse und lebt von einem gemeinsamen Erfahrungsaustausch und Kompetenzen aus den verschiedenen Fachbereichen. Über Literaturempfehlungen und Podcasts können Studierende sich eigenständig in Teilbereiche vertiefen oder Grundlagenwissen wiederholen.

**Lernziele** | Die Lernziele folgen einer Taxonomie (nach: Bloom) aus aufeinander aufbauenden Stufen:

1. **Erinnern (BA):** Die Teilnehmenden kennen die Grundlagen, Prinzipien und Ethik der Permakultur.
2. **Verstehen (BA):** Die Teilnehmenden verstehen die Prinzipien und Ethik der Permakultur und können diese ausdrücken.
3. **Anwenden (BA):** Die Teilnehmenden können eigenständig Permakultur Prinzipien und Werkzeuge für ihre Projekte anwenden.
4. **Analysieren (MA):** Die Teilnehmenden können Projekte nach Permakulturprinzipien analysieren und auf ihre konkrete Umsetzung überprüfen.
5. **Beurteilen (MA):** Die Teilnehmenden sind in der Lage Projekte nach Permakulturprinzipien und -ethik zu beurteilen und vorhandene Probleme wie Potenziale zu benennen. Die Teilnehmenden können anhand der Frage „Was lehrt uns Permakultur?“ Permakultur-Wissen nach individuellen und fachbezogenen Kompetenzen beurteilen.
6. **Erschaffen (MA):** Die Teilnehmenden können fachspezifische Projekte mit Werkzeugen der Permakultur umsetzen.

**Didaktisches Konzept** | Das Didaktische Konzept verbindet verschiedene Modultypen und Methoden miteinander. Zu Beginn der Veranstaltung werden im Vorlesungsformat kurze Inputs stattfinden. Übungen und Workshops werden Theorien und Ansätze praktisch begreifbar machen und deren Anwendung lehren. Das Modul wird darüber hinaus von der Grundstruktur eines Seminars mit Gruppengesprächen und Austauschrunden geleitet. Die Grundstruktur bietet Raum für das aktive Mitgestalten von Teilnehmenden. Methoden dabei werden Diskussionsrunden, Input-Vorträge, wie interdisziplinäre Gruppenarbeiten sein. Zum Ende des Semesters soll eine Tagesexkursion stattfinden, um Erfahrungen in der Praxis zu erleben und zu verinnerlichen. Das Seminar soll in Präsenzlehre stattfinden.

#### **Bemerkung**

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Monja Zöller (stud. Ma AU). Das Mentoring übernimmt Prof. Dr. Jan von Brevern (AU).

#### **Voraussetzungen**

Ein kurzes Motivationsschreiben in Textform, maximal 1 Seite, bis 12. Oktober 2025 an: [monja.zoeller@uni-weimar.de](mailto:monja.zoeller@uni-weimar.de).

#### **Leistungsnachweis**

Die Lehrveranstaltung „Grundlagen der Permakultur – Was lehrt uns Permakultur?“ schließt mit gestalterischen Projektarbeiten ab. Die Entwurfsprojekte sollen auf die Frage „Was lehrt uns Permakultur?“ antworten. Die Arbeiten können dabei in Gruppen oder Einzelarbeiten ausgeführt werden und sollen Permakulturwerkzeuge und -methodik nutzen. Eine inhaltliche Auseinandersetzung mit Permakultur, eine grafische bzw. anschauliche Darstellung, wie eine Kurzpräsentation der Arbeiten sind gefordert und sollen auf der Winterwerkschau ausgestellt werden. Erfahrungen und Erkenntnisse aus dem Modul, sollen so für andere Studierende, Lehrende und Besucher\*innen sichtbar werden. Für Masterstudierende wird eine inhaltliche Vertiefung und eine umfangreichere Präsentation erwartet.

### **925210012 I-Comic: Identity, Intimacy & Introspection (6 ECTS)**

**J. Ehlers**

Studienmodul

Veranst. SWS:

4

Mi, wöch., 11:00 - 12:30, Helmholtzstraße 15 - Seminarraum 103, 15.10.2025 - 04.02.2026

Mi, wöch., 13:30 - 15:00, Karl-Haußknecht-Straße 7 - Seminarraum (IT-AP) 001, first lecture, ab 15.10.2025

## Beschreibung

Amidst the social transformation, compared to the early modern era's standardization and functionalization, society shifted towards a norm of singularity. (Andreas Reckwitz, 2017) 'I' has become a central subject. After the module exploring value chain and composition with comics, "I-Comics" invites students to explore the power of comics as a medium for personal storytelling, self-discovery and singularity in our society. Through textual-visual reflection, students will create autobiographical comics that delve into identity, culture and inner life.

We'll study a diverse range of graphic memoirs and personal comics, analyze how artists visually express vulnerability, and experiment with narrative structure, symbolism and visual metaphor.

**Interdisciplinarity** | I-Comics is a studio-based course that builds upon interdisciplinary knowledge fusion, combining graphic semiotics, narrative psychology, cultural memory studies, and visual anthropological methods. Students apply art therapy theories to explore "singularity" while learning visual rhetoric techniques from comic studies. The curriculum integrates sociological identity theories, analyzing how personal narratives reflect broader socio-cultural contexts.

Weekly exercises and discussions will guide them in developing their own visual language with comic while navigating the complexities of sharing their stories. Whether humorous, painful, fragmented, or poetic, the stories we tell on the page help us see ourselves — and others — more clearly.

**Learning Objectives** | This course employs a studio based model. With the previous module, we have discovered the value chain and narrative of composition of comics for social positioning, as an observer from outside. This semester, we would adopt a micro perspective for exploring inside how "I" contribute to our own "diversity" and with "others", from small to big.

1. Interdisciplinary and Cross-Cultural Literary Analysis: Through comparative literature methods studying autobiographical comics from different cultural and academic backgrounds, as "I", students develop crossover sensitivity, learning to transform personal experiences into universally resonant expressions.
2. Intercultural Group work: Broadens perspectives by integrating diverse cultural insights.
3. Textual-visual Storytelling Skills: Learn to balance personal authenticity with artistic expression, handle ethical considerations of sensitive topics, and develop self-reflection.
4. Discovering Personal Style: refine unique voices through practice.

**Didactic Setting** | The course is structured into two parts: theory sessions and practical exercises.

- Final project: To demonstrate the "I" that encompasses personal growth trajectories and creative voices.
- Weekly interactive Workshops: Technically, they master sequential visual grammar of comic, character development, and narrative structures. Creative abilities include establishing personal symbolic systems, using visual metaphors for abstract concepts, and experimenting with non-traditional narrative forms.
- Kamingespräch: A spatial peer-review session held at different locations away from the university which allows for deeper exchange in an informal setting.
- Exhibition: To communicate with the public. Social-emotional learning outcomes include enhanced self-awareness, empathy development. Through public feedback, "I" can be expressed and developed.
- Excursion to Berlin 24hour comic challenge (Nov): Students encounter different "I" perspectives (comic artists) intensively and unleash their creativity.

## Bemerkung

The course is conducted as a „Students' Bauhaus.Module" by Hu#seyn Hu#seynbayli (stud. Ma AU) and Yuen Yi Wong (stud. Ma M). The mentorship lies with Dr. Jan Ehlers (M).

## Voraussetzungen

This course is not about technical perfection, but about honesty, process, and presence. It is open to students of all drawing levels. Therefore, applicants are required to submit a motivation letter 200 words explaining how they aim to enhance their competencies of "I" through this course. Participants must maintain an attendance rate of at least 60% to ensure interdisciplinary exchange within the group and to gain sufficient practice.

## Leistungsnachweis

- Final submission: Each student will produce a self-authored comic or zine that captures a piece of their personal truth — a graphic reflection of who they are, and who they're becoming.

- Weekly hands-on sessions: To develop a sense of textual-visual method for expressing "I", participants need to upload their tasks.
- Present works in an exhibition format: To collect public feedback on their autobiographical comics after the exhibition
- Evaluation Criteria: Participants will be assessed based on their engagement, including active participation in group exercises and progress demonstrated throughout the iterative phases of the project.
- Master's Students: Master's participants are required to collect data and incorporate comic elements to gain new insights. They should explore how their autobiographical work connects to the relevance of their academic field and personal career development.

### 925210013 Parasiting the public: tactics of subversive interventions. (3 ECTS)

**M. Mahall**

Veranst. SWS: 2

Seminar

Mi, Einzel, 13:00 - 18:30, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 05.11.2025 - 05.11.2025  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 08.11.2025 - 08.11.2025  
 So, Einzel, 10:00 - 17:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 07.12.2025 - 07.12.2025  
 Fr, Einzel, 13:00 - 19:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 12.12.2025 - 12.12.2025  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 13.12.2025 - 13.12.2025  
 Fr, Einzel, 13:00 - 19:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 23.01.2026 - 23.01.2026  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 24.01.2026 - 24.01.2026  
 Fr, Einzel, 13:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 06.02.2026 - 06.02.2026

#### Beschreibung

How can we learn from parasites—and parasite systems we cannot confront directly? This practice-theory class explores how to understand and irritate hegemonic structures that absorb or repress critique, from the cultural industry to neoliberal economies and the art world itself. Drawing on Michel Serres' notion of the parasite as a figure that unsettles binaries, and María Lugones' idea of tactical resistance within everyday life, the course examines parasiting as a self-reflexive practice. Rather than standing outside, we recognize our own entanglement in capitalism, institutions, and privilege. To parasitize means to work from within: interrupting, complicating, and transforming systems, while refusing the binary of "good" and "bad".

**Interdisciplinarity** | The practice/theory class combines philosophical discussion with practical experimentation. Students will engage with political theory, aesthetics, and philosophy, while developing their own public interventions in Weimar. Approaches may stem from art, architecture, media, or sound practices, but also from theoretical inquiries into queering disciplinary paradigms. All participants are invited to critically reflect on their own position within systems—whether art, academia, culture, or economy—and their roles within them. The question of how to parasitize the system becomes transversal, cutting across disciplines and perspectives. Interdisciplinary collaboration is central to the realization of interventions, since parasitic tactics—understanding, infiltrating, irritating—require multiple skills and viewpoints.

**Learning Objectives** | Students will engage with contemporary concepts of resistance, including conflictual aesthetics (Marchart, Rancière, Ruangrupa), postcolonial and interventionist theory (Lugones, DeCerteau), and parasite theory (Serres). They will practice weaving discourses across disciplines, linking counter-hegemonic practice, queer theory, economy, and activism. Through readings, exercises, and experimental works, students will learn to begin research-based artistic processes and conceive new parasitic tactics as artistic genres. They will gain familiarity with artists working on related themes, acquiring references and historical-political context for their own practice. Frequent exercises and collective discussions will ground theory in lived experience. The seminar culminates in a collaborative public intervention that reflects individual and group interests while testing parasitic notions in practice. This final project will be critiqued in the last session with invited guests from the field.

**Didactic Concept** | The course follows the parasitic life cycle – understanding, infiltrating, irritating – each explored in two-day block seminars, with additional sessions at the start and a final public intervention. The method combines my five years of teaching theory-practice formats with instant performances in public space. Applied theory is central: readings are not abstract but embedded in exercises, discussions, and collective reading, linking concepts directly to practice. The seminar does not simply transfer a method but reflects on exchange, co-production, and friction within a diverse group. The classroom itself is treated as a "host system" to be parasitized from within, including the teacher's position. Drawing on my PhD research and artistic practice around the parasite, we will develop interventions that

test parasitic tactics in real contexts. The semester culminates in collaborative irritations in public space, followed by critique and feedback with invited scholars.

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Jakob Margit Wirth (stud. PhD KG). Das Mentoring übernimmt Prof. Dr. Mona Mahall (AU).

### Voraussetzungen

Short motivation e-mail of 5 -10 sentences to [post@jakobmargitwirth.net](mailto:post@jakobmargitwirth.net) until **October 12th, 2025**. Please describe why you are interested in subversive parasitic practice and if it relates to your interest/practice. As well as some sentences about your approach and practice.

Masterstudents

Bachelorstudents (>3rd semester)

Diplom students (>3rd semester)

### Leistungsnachweis

The Prüfungsleistung consists of several aspects.

1. There will be at each block a small exercise for groups of 3-4 students, they have to realize in the public. This will not be graded.
2. Furthermore a theoretical input.
3. Final intervention, developed individually or in groups at a host system which will be executed in the end of the semester
4. Written concept + professional documentation of the intervention, which embodies at least the theoretical questions of one block of the seminar.

## 925210014 Parasiting the public: tactics of subversive interventions. (6 ECTS)

### M. Mahall

Veranst. SWS: 4

#### Seminar

Mi, Einzel, 13:00 - 18:30, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 05.11.2025 - 05.11.2025  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 08.11.2025 - 08.11.2025  
 So, Einzel, 10:00 - 17:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 07.12.2025 - 07.12.2025  
 Fr, Einzel, 13:00 - 19:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 12.12.2025 - 12.12.2025  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 13.12.2025 - 13.12.2025  
 Fr, Einzel, 13:00 - 19:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 23.01.2026 - 23.01.2026  
 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 24.01.2026 - 24.01.2026  
 Fr, Einzel, 13:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 06.02.2026 - 06.02.2026

### Beschreibung

How can we learn from parasites—and parasite systems we cannot confront directly? This practice-theory class explores how to understand and irritate hegemonic structures that absorb or repress critique, from the cultural industry to neoliberal economies and the art world itself. Drawing on Michel Serres' notion of the parasite as a figure that unsettles binaries, and María Lugones' idea of tactical resistance within everyday life, the course examines parasiting as a self-reflexive practice. Rather than standing outside, we recognize our own entanglement in capitalism, institutions, and privilege. To parasitize means to work from within: interrupting, complicating, and transforming systems, while refusing the binary of "good" and "bad".

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**Didactic Concept** | The course follows the parasitic life cycle – understanding, infiltrating, irritating – each explored in two-day block seminars, with additional sessions at the start and a final public intervention. The method combines my five years of teaching theory-practice formats with instant performances in public space. Applied theory is central: readings are not abstract but embedded in exercises, discussions, and collective reading, linking concepts directly to practice. The seminar does not simply transfer a method but reflects on exchange, co-production, and friction within a diverse group. The classroom itself is treated as a "host system" to be parasited from within, including the teacher's position. Drawing on my PhD research and artistic practice around the parasite, we will develop interventions that test parasitic tactics in real contexts. The semester culminates in collaborative irritations in public space, followed by critique and feedback with invited scholars.

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Jakob Margit Wirth (stud. PhD KG). Das Mentoring übernimmt Prof. Dr. Mona Mahall (AU).

### Voraussetzungen

Short motivation e-mail of 5 -10 sentences to [post@jakobmargitwirth.net](mailto:post@jakobmargitwirth.net) until **October 12th, 2025**. Please describe why you are interested in subversive parasitic practice and if it relates to your interest/practice. As well as some sentences about your approach and practice.

Masterstudents

Bachelorstudents (>3rd semester)

Diplom students (>3rd semester)

### Leistungsnachweis

The Prüfungsleistung consists of several aspects.

1. There will be at each block a small exercise for groups of 3-4 students, they have to realize in the public. This will not be graded.
2. Furthermore a theoretical input.
3. Final intervention, developed individually or in groups at a host system which will be executed in the end of the semester
4. Written concept + professional documentation of the intervention, which embodies at least the theoretical questions of one block of the seminar.

## 925210017 I-Comic: Identity, Intimacy & Introspection (3 ECTS)

**J. Ehlers**

Studienmodul

Mi, wöch., 11:00 - 12:30, 15.10.2025 - 04.02.2026

Mi, wöch., 13:30 - 15:00, first lecture, ab 15.10.2025

Veranst. SWS:

3

### Beschreibung

Amidst the social transformation, compared to the early modern era's standardization and functionalization, society shifted towards a norm of singularity. (Andreas Reckwitz, 2017) 'I' has become a central subject. After the module exploring value chain and composition with comics, "I-Comics" invites students to explore the power of comics as

a medium for personal storytelling, self-discovery and singularity in our society. Through textual-visual reflection, students will create autobiographical comics that delve into identity, culture and inner life.

We'll study a diverse range of graphic memoirs and personal comics, analyze how artists visually express vulnerability, and experiment with narrative structure, symbolism and visual metaphor.

**Interdisciplinarity** | I-Comics is a studio-based course that builds upon interdisciplinary knowledge fusion, combining graphic semiotics, narrative psychology, cultural memory studies, and visual anthropological methods. Students apply art therapy theories to explore "singularity" while learning visual rhetoric techniques from comic studies. The curriculum integrates sociological identity theories, analyzing how personal narratives reflect broader socio-cultural contexts.

Weekly exercises and discussions will guide them in developing their own visual language with comic while navigating the complexities of sharing their stories. Whether humorous, painful, fragmented, or poetic, the stories we tell on the page help us see ourselves — and others — more clearly.

**Learning Objectives** | This course employs a studio based model. With the previous module, we have discovered the value chain and narrative of composition of comics for social positioning, as an observer from outside. This semester, we would adopt a micro perspective for exploring inside how "I" contribute to our own "diversity" and with "others", from small to big.

1. Interdisciplinary and Cross-Cultural Literary Analysis: Through comparative literature methods studying autobiographical comics from different cultural and academic backgrounds, as "I", students develop crossover sensitivity, learning to transform personal experiences into universally resonant expressions.
2. Intercultural Group work: Broadens perspectives by integrating diverse cultural insights.
3. Textual-visual Storytelling Skills: Learn to balance personal authenticity with artistic expression, handle ethical considerations of sensitive topics, and develop self-reflection.
4. Discovering Personal Style: refine unique voices through practice.

**Didactic Setting** | The course is structured into two parts: theory sessions and practical exercises.

- Final project: To demonstrate the "I" that encompasses personal growth trajectories and creative voices.
- Weekly interactive Workshops: Technically, they master sequential visual grammar of comic, character development, and narrative structures. Creative abilities include establishing personal symbolic systems, using visual metaphors for abstract concepts, and experimenting with non-traditional narrative forms.
- Kamingespräch: A spatial peer-review session held at different locations away from the university which allows for deeper exchange in an informal setting.
- Exhibition: To communicate with the public. Social-emotional learning outcomes include enhanced self-awareness, empathy development. Through public feedback, "I" can be expressed and developed.
- Excursion to Berlin 24hour comic challenge (Nov): Students encounter different "I" perspectives (comic artists) intensively and unleash their creativity.

### **Bemerkung**

The course is conducted as a „Students' Bauhaus.Module" by Hu#seyn Hu#seybayli (stud. Ma AU) and Yuen Yi Wong (stud. Ma M). The mentorship lies with Dr. Jan Ehlers (M).

### **Voraussetzungen**

This course is not about technical perfection, but about honesty, process, and presence. It is open to students of all drawing levels. Therefore, applicants are required to submit a motivation letter 200 words explaining how they aim to enhance their competencies of "I" through this course. Participants must maintain an attendance rate of at least 60% to ensure interdisciplinary exchange within the group and to gain sufficient practice.

### **Leistungsnachweis**

- Final submission: Each student will produce a self-authored comic or zine that captures a piece of their personal truth — a graphic reflection of who they are, and who they're becoming.
- Weekly hands-on sessions: To develop a sense of textual-visual method for expressing "I", participants need to upload their tasks.
- Present works in an exhibition format: To collect public feedback on their autobiographical comics after the exhibition
- Evaluation Criteria: Participants will be assessed based on their engagement, including active participation in group exercises and progress demonstrated throughout the iterative phases of the project.

- Master's Students: Master's participants are required to collect data and incorporate comic elements to gain new insights. They should explore how their autobiographical work connects to the relevance of their academic field and personal career development.