

# **Vorlesungsverzeichnis**

studentische „Bauhaus.Module“

WiSe 2025/26

Stand 23.02.2026

**studentische „Bauhaus.Module“**

**3**

## studentische „Bauhaus.Module“

### 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%).

## 925210010 Dokumentarfotografie: Themenfindung und visuelle Erzählung (6 ECTS)

### B. Wudtke

Veranst. SWS: 4

Fachmodul

Fr, gerade Wo, 09:15 - 12:30, Marienstraße 1b - Projektraum 201, 31.10.2025 - 06.02.2026

### Beschreibung

Die Veranstaltung behandelt die Entwicklung dokumentarfotografischer Projekte zu gesellschaftlichen Themen. Inhalte sind Themenfindung, Recherche, Bildkonzept und gemeinsame Bildbesprechung.

**Interdisziplinarität** | Das Modul ist offen für Studierende aller Fakultäten. Der Austausch unterschiedlicher fachlicher Perspektiven stärkt die Auseinandersetzung mit Bildstrategien und gesellschaftlichen Themen.

**Lernziele** | Das Modul vermittelt Grundlagen der dokumentarischen Fotografie, inklusive Ethik, Bildsprache und Themenentwicklung. Die Teilnehmer\*innen wählen ein eigenes gesellschaftliches Thema, setzen es fotografisch um und besprechen die Arbeiten in Gruppen- und Einzelgesprächen. Reflexion und kritischer Austausch sind Teil des Prozesses.

**Didaktisches Konzept** | Vermittlung dokumentarischer Fotografie-Grundlagen. Eigene Themen werden fotografisch umgesetzt und in Gruppen besprochen. Fokus auf Reflexion und Austausch.

Bei Interesse schicken Sie bitte Ihr Exposé an Gino Dambrowski <gino.dambrowski@uni-weimar.de>

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Module« durchgeführt von Gino Dambrowski (stud. Ma KG). Das Mentoring übernimmt Prof. Dr. Birgit Wudtke (KG).

### Voraussetzungen

Grundlegende fotografische Kenntnisse (Kamera, Belichtung, Bildaufbau) werden vorausgesetzt.

Die Bewerbung erfolgt über ein kurzes Motivationsschreiben (max. 1.000 Zeichen), in dem die Interessierten darstellen:

- warum sie teilnehmen möchten,

- welche gesellschaftlichen Themen sie interessieren und
- welche fotografischen Erfahrungen sie mitbringen.

Die Auswahl erfolgt nach inhaltlicher Passung und Engagement.

Vermittelt werden keine Stilvorgaben, sondern Methoden: Themenfindung, visuelle Konzeption, Bildkritik. Die Auseinandersetzung mit Machtverhältnissen, Sichtbarkeit und Fragment steht im Vordergrund – nicht formale Gefälligkeit.

Das Modul ist offen für Perspektiven aus Kunst, Medien, Kulturwissenschaft und Architektur. Entscheidend ist das Interesse an gesellschaftlicher Analyse mit fotografischen Mitteln. Reflexion und Diskussion auf Augenhöhe sind zentrale Bestandteile.

### Leistungsnachweis

Die Prüfungsleistung besteht aus einer fotografischen Serie (6–10 Bilder) zu einem selbst gewählten gesellschaftlichen Thema. Ergänzend wird ein kurzer Begleittext (300–500 Wörter) erstellt, der Vorgehen, Perspektive und gestalterische Entscheidungen reflektiert. Die Arbeit wird am Ende im Seminar oder digital präsentiert.

## 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

Veranst. SWS: 4

Studienmodul

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#seyin Hu#seyinbayli (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**

Seminar

Veranst. SWS: 2

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 parasite 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 parasite 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 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.

### 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  
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 Sa, Einzel, 10:00 - 18:00, Geschwister-Scholl-Str.8A - PC-Pool mit Empore 021, 24.01.2026 - 24.01.2026  
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#### Beschreibung

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**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 parasite 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.

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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.

## 925210015 Queer the Dome (6 ECTS)

**M. Remann**

Veranst. SWS: 4

Fachmodul

Mi, wöch., 13:30 - 16:45, Bauhausstraße 15 - Projektraum 104, 15.10.2025 - 04.02.2026

### Beschreibung

Die Lehrveranstaltung „Queer the Dome“ verbindet feministische Theorie mit immersiver Medienpraxis. Im Zentrum steht die kritische und gestalterische Auseinandersetzung mit dem Fulldome als spekulativem, kollektivem Erzählraum. Die Studierenden entwickeln eigene 360°-Sequenzen, die in eine gemeinsame Abschlussarbeit münden. Dabei geht es um Fragen von Repräsentation, Raum, Körper und Sichtbarkeit. Das Modul bietet einen experimentellen Zugang zu digitalen Werkzeugen (z.#B. Animations- und KI-Tools) und schafft einen Safe Space für interdisziplinäre Co-Creation zwischen Theorie, Gestaltung und politischer Medienkritik.

**Interdisziplinarität** | Das Modul ist bewusst interdisziplinär angelegt und richtet sich an Studierende aus Medienkunst, Gestaltung, Medienwissenschaft, Architektur und informatiknahen Fächern. Es verbindet gestalterische Praxis, medientheoretische Reflexion und digitale Technologien im Kontext feministischer und queerer Medienkritik. In kollaborativen Arbeitsprozessen bringen die Teilnehmenden unterschiedliche Fachperspektiven ein und entwickeln gemeinsam eine kollektive 360°-Arbeit. Dabei entstehen produktive Schnittstellen zwischen Theorie und Praxis, zwischen technologischem Know-how und gesellschaftspolitischer Auseinandersetzung. Die Nähe zum Fulldome-Festival Jena, dem Kunstkraftwerk Leipzig und dem Zeiss-Planetarium eröffnet zusätzliche Kontexte für fächerübergreifendes, forschendes Lernen.

**Lernziele** | Die Studierenden erwerben grundlegende Kenntnisse über das Fulldome-Medium sowie über queer-feministische Perspektiven auf Medienräume, Repräsentation und Gestaltung. Sie entwickeln ein Verständnis für immersive Dramaturgie, kollektive Erzählformen und visuelle Codierung. Technisch erproben sie gestalterische Methoden zur Erstellung von 360°-Sequenzen, u.#a. mit Hilfe von klassischen sowie zeitgenössischen Tools der Animation. Im Zentrum steht die Fähigkeit, in interdisziplinären Gruppen kollaborativ zu arbeiten, visuelle Ideen zu kommunizieren und eine gemeinsame Abschlussarbeit zu realisieren. Reflexionsvermögen, medienkritisches Denken und Diversitätssensibilität werden ebenso gefördert wie konzeptuelle und gestalterische Eigenständigkeit. Die Lernziele sind nach Studienniveau differenziert und ermöglichen sowohl Einstieg als auch Vertiefung.

**Didaktisches Konzept** | Das Modul basiert auf forschendem, handlungsorientiertem und kollektivem Lernen. In einem Wechsel aus Inputs, Diskussionen, Lektüren, praktischen Übungen und Gruppenarbeit erarbeiten sich die Studierenden theoretische Grundlagen und gestalterische Kompetenzen. Die Lehre kombiniert medienkritische Reflexion mit technischer Anwendung und fördert Peer-to-Peer-Lernen sowie interdisziplinären Austausch. In Kleingruppen entwickeln die Teilnehmenden individuelle 360°-Sequenzen, die zu einer gemeinsamen Abschlussarbeit verbunden werden. Exkursionen zum Zeiss-Planetarium Jena und zum Kunstkraftwerk Leipzig sowie ein Gastvortrag von Kate Ledina erweitern das Lehrformat um praxisnahe Erfahrungsräume. Die begleitende Dokumentation und Reflexion stärken die nachhaltige Verankerung von Theorie, Gestaltung und kollektiver Produktionspraxis.

Um sich anzumelden, senden Sie bitte eine Mail an: [Xenia.guenther@uni-weimar.de](mailto:Xenia.guenther@uni-weimar.de).

### Bemerkung

Die Lehrveranstaltung wird als »Studentisches Bauhaus.Modul« durchgeführt von Xenia Gu#nther (stud. Ma KG). Das Mentoring übernimmt Prof. Micky Reman (KG).

### Voraussetzungen

Das Seminar richtet sich an Studierende aller Fakultäten mit Interesse an immersiven Medien, feministischer Theorie, queerem Storytelling, Animation oder kollaborativer Gestaltung. Kenntnisse in Animation, 3D-Gestaltung, 3D-Sounddesign oder After Effects sowie Erfahrung mit der Gestaltung von Fulldome-Shows sind willkommen, aber keine Voraussetzung. Thematische Offenheit, Forschergeist, Kreativität sowie Interesse an 360-Grad-Medien, Musikvisualisierung, Medienkultur und dem Konzept des Gesamtkunstwerks werden ausdrücklich begrüßt. Technische Vorkenntnisse sind nicht zwingend erforderlich – wichtiger ist die Bereitschaft zur aktiven Mitarbeit und zum interdisziplinären Austausch.

### Leistungsnachweis

Die Prüfungsleistung besteht aus einer kollektiven Abschlussarbeit, bei der alle Teilnehmenden eine individuelle 360°-Sequenz erarbeiten, die zu einer gemeinsamen immersiven Fulldome-Produktion verbunden wird. Begleitet wird dieser kreative Prozess durch schriftliche Reflexionen oder Projektdokumentationen, abgestimmt auf Studiengang und -niveau. Die Aufgabenstellung vereint konzeptuelle, gestalterische und technische Kompetenzen und fördert kollaboratives Arbeiten. Die Studierenden wenden im Praxisfeld ihr Wissen zu queer-feministischen Perspektiven, immersiver Dramaturgie und visueller Codierung an. Die Differenzierung erfolgt über den Grad theoretischer Fundierung, gestalterischer Eigenverantwortung und Reflexionstiefe. Durch die Kombination aus kollektiver Produktion, individueller Vertiefung und schriftlicher Aufarbeitung werden alle Lernziele – von kritischer Medienreflexion bis zur technischen Umsetzung – praxisnah und sichtbar erreicht.

## 925210016 Warte, später wird das nichts mehr sein. (6 ECTS)

### F. Hesselbarth

Fachmodul

Do, wöch., 10:00 - 14:00, 16.10.2025 - 05.02.2026

Veranst. SWS: 4

### Beschreibung

'Wait, later this will be nothing' explores the format of the artist book as a vessel for interdisciplinary expressions of slowness and materiality in the post digital age. Artist books are works of art themselves, created as individual or limited editions. They push the boundaries of representation and storytelling by utilising unexpected materials and taking unorthodox forms. The course will encourage experimentation and collaboration with participants from a range of faculties, investigating themes of tactility, accessibility and temporality. Their artist books will be exhibited at the Winterwerkschau, and will be used to apply for a number of European artist book fairs in summer 2026, to showcase the output of the Bauhaus-Universität.

**Interdisciplinarity** | By inviting students from a broad range of disciplines and backgrounds, the course will encourage interdisciplinary dialogue and skill sharing. Through introducing a spectrum of artistic and critical positions, as well as introductions to relevant technical possibilities, the course remains as open and welcoming as possible. The universal format of a book allows for a level of accessibility rarely seen with other mediums, and is

just as relevant to faculties outside of Art and Design. Creative workshops and joint feedback sessions will foster new cross disciplinary relationships between participants, and lead to the development of new forms of visual communication and story telling.

### Learning Objectives

1. Participants can display an acute awareness of the history of artist books in the development of their individual presentations.
2. Participants can demonstrate an understanding of the relationships between different mediums and materials and how these can be used to construct meaning within the format of a book.
3. Participants are able to apply the practical and theoretical skills introduced during the course to the creation of their own artist book.
4. Participants can analyse the relationship between their own work and the broader artist book canon.
5. Participants are able to make a critical judgement on their own artist book based on a theoretical viewpoint introduced during the course.
6. Participants create a unique artist book that displays a sensitivity to the interplay between meaning, material, and form.

**Didactic Concept** | Students will engage with key texts through weekly readings, along with a selection of relevant texts in the library. They will be set practical exercises as homework to assist with the conceptual development of their artist book. Two compulsory field trips accompany the course, to the artist book archive at the university library and site visits to archives and collections in Berlin. Introductory lectures with examples of significant artist books will be presented to the students. Each student will give an input to the class about an artist book. The artist Jonathan Monk will give a guest lecture to discuss the importance of the book format to his expansive artistic practice. Prof. Sabine Golde, the head of the only specialist book art course in Germany at the Burg Giebichenstein in Halle, will also deliver a lecture and book binding workshop. Feedback sessions will enable students to refine their ideas and processes.

### Bemerkung

The course is conducted as a „Students' Bauhaus.Module" by Harry Copas (stud. Ma KG). The mentorship lies with Florian Hesselbarth (KG).

### Voraussetzungen

Please email a brief introduction about yourself and your practice (3-4 sentences) to [henry.charles.copas@uni-weimar.de](mailto:henry.charles.copas@uni-weimar.de) until October 12th, 2025.

### Leistungsnachweis

Participants are expected to attend at least 80% of the scheduled 14 classes. Each student must contribute to class discussions and feedback sessions, and attend at least 1 each of the 2 scheduled field trips and guest lectures. A short research presentation and participation in the Winterwerkschau are the formal assessable requirements for the course. An additional written component must be completed by Masters students to demonstrate deeper critical thinking and interdisciplinary integration. Masters students are also required to attend an additional session after Winterwerkschau to construct an application template for submission to an artist book fair in Europe in summer 2026.

## 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.

## 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 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.

### 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.