BAUHAUS.
JOURNAL

ENGLISH EDITION

2017
2018

Magazine of the
Bauhaus-Universität Weimar
Dear Readers,

It is often said that the best ideas tend to come when you least expect it. While taking a walk, on your daily commute or performing a routine activity. But what exactly is a good idea, what does creativity mean in different fields, and how is the creative process triggered? We sat down with representatives from all faculties for a round table discussion. It was rapidly established that cooperation between disciplines — seeing the »bigger picture« — is an excellent source of inspiration.

The opinion was also voiced that teaching could certainly involve more interdisciplinary work. After all, the university lives from the interaction between students and the initiation of projects — both inside and outside of the classroom.

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

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

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

During her creative period at the Weimar University of Architecture and Civil Engineering (HAB), the renowned architect Anita Bach designed a striking structure for the centre of Weimar: the student residence on Jakobsplan. On the occasion of its refurbishment, we offer an illustrative retrospect of »Langer Jakob«.

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

We wish you a thoroughly enjoyable read!

Claudia Weinreich
and Fabian Ebeling
6
News from the university

10
»The idea itself is the actual work«
How do you actually go about beginning something new? A discussion on creativity with three instructors and one graduate

16
New faces at the university
Recently appointed academic staff introduce themselves

19
The countryside looks back
Fleeting entertainment on the train journey through the Saale Valley: two junior professors use performance art to bring the countryside to life

21
Radio Documenta
Students from the Bauhaus-Universität Weimar get involved in the great art game and run a radio station for six weeks during »documenta 14«

23
Digitalisation in civil engineering—planning and construction 4.0
How civil engineers in Weimar are shaping the future of construction

27
Studying as a parent
Becoming a parent means reorganising your life and rethinking your priorities

29
»The algorithm should decide autonomously«
The computer scientists Martin Potthast and Tim Gollub explore the clickbait and fake news phenomena and how to combat them

32
The more controversial, the better
Media scientist Christiane Lowe explains how clickbait plays on our emotions

34
A soulless, staring machine
Moritz Wehrmann investigates the aesthetics of algorithms

36
»Strolling is a relaxation exercise«
Simon Frisch instructs Weimar students in strollology

38
A hack lab on Theaterplatz
Every year, the »Genius Loci Lab« is set up in a public space in Weimar

42
Fabulous Jakobsplan
Weimar’s most prominent student residence is being refurbished — an opportunity for a brief retrospect

44
Futuristic climate scenarios
Today’s prototype — tomorrow’s standard? The climate pavilion demonstrates how architecture can be made more sustainable

45
My career starts on Wednesday
Networking can facilitate entry into a career. A self-experiment

47
More Bauhaus than ever before
President Winfried Speitkamp discusses the Bauhaus centenary coming up in 2019

51
Imprint

Our cover photo was taken by Thibaut Henz. See more work by the visual communication student on his website:
www.thibauthenz.com

Cover model is Otto Oscar Hernández Ruiz. See work by the fine arts student on his website:
www.ottooscarhernandezruiz.com/
4 OCT 2016
The German Academic Exchange Service (DAAD) awarded the Bauhaus-Universität Weimar 430,000 euros in funding for the period from 2016 to 2019 to establish strategic partnerships with universities in Portugal, Croatia, Slovenia and Hungary.

25 OCT 2016
The Bauhaus Institute for History and Theory of Architecture and Planning teamed up with the Klassik Stiftung Weimar to host the second event in the «Weimar Controversies» series. Research on the life and work of Hannes Meyer was presented during a workshop.

26 OCT 2016
The Faculty of Architecture and Urbanism hosted the ixo International Bauhaus Colloquium entitled «Dust and Data» on the Bauhaus in Weimar, Dessau and Berlin, the history of its migration and the reception of Bauhaus ideas.

11 NOV 2016
The Product Design class at the Faculty of Art and Design organised an interdisciplinary meeting on possibilities and opportunities in social design.

11 NOV 2016
Students of the Faculty of Architecture and Urbanism won «denkmal» prizes in the Fair Academy’s 2016 student competition at the 12th »denkmal« European trade fair.

16 NOV 2016
In cooperation with Lauterbach-Kießling GmbH and per Triptis GmbH, researchers from the Bauhaus-Universität Weimar developed a rainwater filter from recycled car tires. It was piloted at Mehlengrube sewage treatment plant until August 2017.

17 NOV 2016
Media Art and Design student Vivien Schütz was awarded the ARD short radio play prize for her radio drama «Die mit Dinkel» («The one with spelt»).

29 NOV 2016
The Bauhaus-Universität Weimar celebrated its 20th anniversary as a unesco World Heritage site, a status given to the buildings in Weimar where the Bauhaus movement was founded.

19 DEC 2016
The university committees approved an open access policy in which university researchers define access to scientific information as a valuable and essential commodity.

20 DEC 2016
The «Digital Engineering» interdisciplinary research group launched a comprehensive analysis of damage to buildings using unmanned flight systems. The aim is to optimise urban construction and refurbishment measures.

20 JAN 2017
Art students presented their reflections on the former concentration camp in their exhibition entitled «UN/SOUNDS OF BUCHENWALD».

24 JAN 2017
Urban planners, architects and historians from the Middle East met in Weimar to debate the post-war reconstruction of war-torn cities.

2 FEB 2017
The German Research Foundation (DFG) awarded 600,000 euros to media scientists, librarians and computer scientists at the university for their project entitled «Prozessorientierte Diskursanalyse» («Process-Oriented Discourse Analysis»).

14 FEB 2017
At the end of the winter semester, the Faculty of Architecture and Urbanism hosted the second «Graffiti» exhibition. Students’ work was displayed in workshops and seminar rooms in the Main Building.

23 FEB 2017
Intelligent buildings: the Faculty of Civil Engineering was awarded around 350,000 euros in funding for a sensory lab. The aim is to use sensor technology to digitise the acquisition, processing, analysis and presentation of building data.

26 FEB 2017
Visual Communication students created video sequences for the guest house scene in the staging of »Wozzeck« at Theater Erfurt.

9 MAR 2017
As part of the 88th GAMM annual meeting, the Faculty of Civil Engineering hosted a presentation on «Life on Mars» in cooperation with aviation and space travel experts from the TU Ilmenau.

31 MAR 2017
The Bauhaus-Universität Weimar bid farewell to its Rector, Prof. Dr.-Ing. Karl Beucke.

28 APR 2017
Young academics began working with international partners on the cooperation project entitled «UrbanHist | History of European Urbanism in the 20th Century», which will run until 2020.

APR 2017
Prof. Dr. Winfried Speitkamp was inaugurated as the new President of the Bauhaus-Universität Weimar during an official ceremony. Several other members of the Presidium also took up office: Dr. Horst Henrici as Chancellor, Prof. Dr. Jutta Emes as Vice-President for Internationalisation and Digitisation, and Prof. Nathalie Singer as Vice-President for Academic Affairs.
3 MAY 2017

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

10 MAY 2017

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

23 MAY 2017

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

31 MAY 2017

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

15 JUN 2017

With its invitation to «Witko now!», the Bauhaus-Universität Weimar hosted the 3rd «Long Night of Academic Writing».

26 JUN 2017

The Weimar climate lab of Prof. Dr.-Ing. Conrad Vollmer was honoured in the competition «Auszünderzeichnete Orte im Land der Ideen» [«Exceptional Places in the Land of Ideas»] as part of the Berlin Art Week: at the «Academy Positions» in Bülow Berlin from 12 to 23 September 2017 and, in parallel to this, at the «Positions Berlin Art Fair» from 14 to 17 September 2017.

5 JUL 2017

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

13 JUL 2017

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

20 JUL 2017

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

18 AUG 2017

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

1 SEP 2017

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

12 SEP 2017

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

13 SEP 2017

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

16 SEP 2017

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

18 SEP 2017

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

21 SEP 2017

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

OCT 2017

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

Read all of the latest news in the BAUHAUS.JOURNAL ONLINE at www.uni-weimar.de/bauhausjournal-online

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

**Christian Sirtl**
**Faculty of Civil Engineering**

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

**Claudia Weinreich**
**Faculty of Media**

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

**Julia Bé**
**Faculty of Media**

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

**Adrian Palko**
**Faculty of Art and Design**

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

**Fabian Ebeling**
**Faculty of Civil Engineering**

Initially, there didn’t appear to be much to calculate; one task led to another and then we thought: “I can find creative solutions to the most minor of tasks.” There are many different possibilities to reach my goal. Therein lies the creativity. Creativity is sometimes a loaded word for engineers.

**Fabian Ebeling**
**BAUHAUS.JOURNAL**

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

**Christian Sirtl**

What happens to a beer can when it is crushed? Or when will a paperclip actually break when I bend it? The students then tried to calculate the answers to these questions. Initially, there didn’t appear to be much to it, but then they noticed: “I can find creative solutions to the most minor of tasks.” There are many different possibilities to reach my goal. Therein lies the creativity.
Thüringen.

sustainable restaurant in »Die Lücke«, a pop-up known for his final project Weimar. He became well-

Bauhaus-Universität Hannes Schmidt studied

12

The more you know or think you know, the

your professional experience grows, you run

to me while I’m under the shower. Or at least

while I’m doing something that has absolutely

naive and ignorance can foster creativity.«

HANNES SCHMIDT

The more you know or think you know, the

more difficult it can be. Naivety and ignorance

can foster creativity. Particularly in the in Ar-

chitecture classes, I find that the lower se-

mesters are freer and breaker, even when they

know that something isn’t actually possible.

Later on, you learn a lot about regulations and

ew norms, and think that this or that won’t work before even getting started. Then you

avoid certain avenues from the outset. As

your professional experience grows, you run

that you can change that. It’s a silly cliché, but my best ideas really do come to me while I’m under the shower. Or at least while I’m doing something that has absolutely nothing to do with my work: taking the train,

taveling which fills me with a friend or enjoying a beer in the evening.

Naivety and ignorance can foster creativity.«

HANNES SCHMIDT

movement is said to help.

Yes – take swimming, for example. You don’t do anything else and can think about things

without being disturbed.

CHRISTIN SIRT

I don’t believe in the genius concept accord-

ing to which I merely need to walk around

the forest for long enough to come up with an

idea. To be able to solve calculation tasks, you

necessarily need to acquire some basic

knowledge first. It really helps me to use the

knowledge I have, along with calculation pat-

terns. To be thrown into a task that I have

no idea about initially leaves me feeling un-

certan. That’s why I find it safer to rely on

my knowledge first and then to be creative.

But you can’t solve any problems by spend-

ing hours on end only staring at a computer

screen either.

HANNES SCHMIDT

The discipline plays a crucial role here. In art

and design, being creative is absolutely essen-
tial. You may not need to take a walk in the

forest, but I believe that it is very important

to keep your eyes open and to not simply re-

main within your own discipline. It can also

happen while reading or watching a television

series. It is important to take something with

you from everywhere and to internalise the

preliminary process so that you don’t have any

hindrances when you are confronted by a

blank sheet or screen. Your own creative

processes can then begin and your own inspi-

ration develops. When I see letters peeling off

the side of a building, I come upon the idea

that this might look good on a poster. I always

try to retain freedom of form in my thinking.

An idea always develops further and does not

end as a mixed workroom. Then people

can talk to each other because at some point

they have to.

CHRISTIN SIRT

I agree with you entirely. For us, the basics

have to be covered in the first semester: phys-

ics, chemistry, mathematics. Mechanics then

comes in the second semester. Students must

also be brought up to speed in descriptive ge-

ometry and drawing. The degree programme

is very rigidly structured, as you need me-

chanics II to be able to complete Statics I. It

isn’t great but it isn’t bad either. But it does

eourage people to continue along the

well-trodden paths. Maybe we can try to lay

the foundations for interdisciplinarity through

joint projects.

HANNES SCHMIDT

Perhaps this could be achieved with even

minimal interventions. My experiences with

my final project »Die Lücke« showed that

creating a platform is enough. It could be as

simple as a mixed workroom. Then people

will talk to each other because at some point

they have to.

ADRIAN PALKO

The student initiatives have accomplished a

great deal — take the magazine Horizonte, for

example. People, who know each other, start

working together without it being primarily about academic credits. This has real value.

You can really cooperate and correspond with those of the others. Next semester, I’m running a specialised module together with the media scientist Nicolas Owen for instance.

JULIA BEE

On the subject of flow, right?

ADRIAN PALKO

Experiences have been shown once before that combining a theoretical block with a practi-

cal block and mixing the groups works really

well. I’m very much looking forward to it. We

have discussed possible tasks at great length,

sounded out which texts are suitable for the

topic, and which films we wish to watch. You

can do this with any discipline and it should

CHRISTIN SIRT

I’m completed in favour of that

HANNES SCHMIDT

An architect plans a pavilion, for example, and

an engineer performs the calculations.

An architectural design can rapidly become

complex from the engineering side. Ar-

chitecture students from lower semesters

should therefore theoretically be brought

together with Civil Engineering students

for completing a Master’s degree. In real life

you don’t have any choice either. You have to

work together.

JULIA BEE

The more you know or think you know, the

more difficult it can be. Naivety and ignorance

can foster creativity. Particularly in the in Ar-

chitecture classes, I find that the lower se-

mesters are freer and breaker, even when they

know that something isn’t actually possible.

Later on, you learn a lot about regulations and

ew norms, and think that this or that won’t work before even getting started. Then you

avoid certain avenues from the outset. As

your professional experience grows, you run

that you can change that. It’s a silly cliché, but my best ideas really do come to me while I’m under the shower. Or at least while I’m doing something that has absolutely nothing to do with my work: taking the train,
Julia Bee is a junior professor for Image Theory at the Faculty of Media. Her primary focus is on videos, films and TV series. She enjoys working with collages and mindmaps for her academic cognitive processes and in seminars.

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

HANNES SCHMIDT

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

CHRISTIN SIRTL

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

HANNES SCHMIDT

Nothing at all. Exactly!

CHRISTIN SIRTL

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

CLAUDIA WEINREICH

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

CHRISTIN SIRTL

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

JULIA BEE

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

HANNES SCHMIDT

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

ADRIAN PALKO

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

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

PROF. JANA GUNSTHEIMER
PROFESSOR FOR EXPERIMENTAL PAINTING AND DRAWING

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

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

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

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

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

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

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

NEW FACES

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

PROF. JANA GUNSTHEIMER
PROFESSOR FOR EXPERIMENTAL PAINTING AND DRAWING

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

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

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

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

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

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

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

AT THE UNIVERSITY

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

BY: Fabian Ebeling
PHOTOS: Marcus Glahn

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

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

A race against the train begins in the countryside. A runner vanishes into the ground before emerging again several hundred metres further ahead. It’s Rocco Mullet, sweatband, a garish sports outfit. The passengers aboard the train from Jena to Naumburg cheer. Then a tree begins to smoke, a shark surfaces in the River Saale and an ICE train stands parked in a field. For an entire weekend, passengers travelling by train between Jena and Naumburg witnessed staged scenes that transformed the Saale Valley into a theatre performance featuring wonderfully humorous scenes and whimsical tableaux.
In the summer of 2017, »SAVVY Funk« broadcast from the SAVVY Contemporary gallery in Berlin. The artists radio station aired for three weeks as part of the »Every Time I Ear di Soun« public radio programme for the »documenta 14«. Students of the Bauhaus-Universität Weimar assisted the artists with their broadcasts.

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

At the end, Rocco always arrived at the final station first — as the winner of the »Bewegtes Land« live performance. And the passengers, who took the short trip with an ›Abellio‹ train during the art festival weekend, gained new insights into the countryside that they normally wouldn’t have noticed.
board the boat, they must first leave behind all of their worldly possessions, otherwise the boat will sink. These things are entirely worthless anyway in the realm of the dead.

This short, simple story alludes, perhaps symbolically, to the fate of the approximately 60 million refugees worldwide, who are today seeking a better life. It is perhaps symbolic of the challenge that this radio project and also the »documenta 14« have set themselves: the need to offload the intellectual burden; to discard necessity, prejudices, rituals and hierarchies; to exchange these for new, unbiased views of others, the unknown and the seemingly so uncertain present.

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

»SAVVY Funk« was 22 days of organised radio chaos: failed transitions, overloaded microphones and broken turntables, missed slots and skipping CDs. »SAVVY Funk« was often exhausting and boring, complacent and silly, but always led to very special moments. »SAVVY Funk« was the applause after Leo’s little rehearsal: It was the older gentleman, who popped by after the final day to find out an artist’s name. »SAVVY Funk« was the curator, who always went around with earphones in to make sure that he didn’t miss either the sung news or the love stories about the weather. »SAVVY Funk« was the nose-flutes orchestra and light bulb music as well as the artists, who thanked the students profusely for their support, brought them endless cups of coffee at the sound mixer or invited them for a beer.

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

This cooperation is based on a digital three-dimensional building model that exactly maps the planned building project and can be filed with all kinds of building information. The so-called ‘digital twin’ thus replaces the classic construction drawing and even goes beyond this: when linked with the time and cost dimensions, the BIM software allows building projects to be mapped in 3D.

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

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

The so-called »digital twin« thus replaces the classic construction drawing and even goes beyond this: when linked with the time and cost dimensions, the BIM software allows building projects to be mapped in 3D.

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

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

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

This technology is not only beneficial for specialists, though. BIM can also help citizens to better understand planned building measures. How will the new administrative building fit into the existing townscape? Why will refurbishment of the church take several months? And how much will it all cost the taxpayers? A 3D model can be used to present and answer these and other questions.
The aim is to establish, shape and develop BIM processes further in companies and public institutions. For “despite the manifold advantages, BIM’s potential has by no means been fully exploited yet,” says Bargstädt. On the one hand, this is due to the lack of software standards. On the other, further expertise is required in the according areas. “We need well-trained specialists who are capable of working at the interface between information technology and engineering,” confirms Prof. Dr.-Ing. Kay Smarsly, Head of the Professorship for Computing in Civil Engineering. At the Bauhaus-Universität Weimar, students are therefore prepared specifically for the challenges of the future.

“Classes on ‘Building Information Modelling’ are offered as part of both the Bachelor’s and Master’s degree programmes,” explains Smarsly. “We orientate ourselves to the recommendations of the German Association of Computing in Civil Engineering when selecting and imparting learning content,” he continues. This guarantees training in BIM at the highest university level.

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

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

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

REPORT BY/colon.case Luise Lubk and Fabian Ebeling
PHOTOS: Marcus Glahn

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

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

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

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

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

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

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

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

Friederike Moster

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

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

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

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

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

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

I don’t think parental leave was detrimental to my future career or to entering a profession after my Master’s degree. I would of course have liked to first gain experience at architecture firms that perhaps don’t pay as much, but where I could have learned a lot working on projects and really asserted myself. But having a daughter calls for a more pragmatic approach. Things such as the working hours and salary suddenly become relevant. Lucia completely changed our priorities.
There’s almost a family atmosphere among the close-knit student community in Wei- mar. I’m also able to combine my studies with being a mum. Students and academic staff have no problem accepting the fact that I’m a mother as well as a student. It can sometimes lead to personal discussions, too. I really like this because I get a glimpse into the teachers’ lives.

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

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

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

When I began studying Fine Art in the winter semester 2016 / 17, Emil had just start- ed kindergarten. Initially the transition was time pressure — but it isn’t always possible to deliver the required creativity in the time specifically set aside for this.

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

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

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

I’m sure many students combinations are possible. For me personally, I soon learned to compromise on both fronts. I introduced Emil into my life in the final phase of my degree in Media Studies. When I found out I was going to be a dad, I felt a mixture of sheer joy and nervous antici- pation. Endless questions came flooding into my head: What would it be like? What does it mean to be a parent? When it came to my Bachelor’s degree, I simply had to organise my time better. Along with my age, this is prob- ably the main difference between me and many of my fellow students. I’m 34 years old and far more organised than I was in my late 20s. My approach to university projects is much more focused, too. I know that I can’t just lock myself away in my quiet little study and »nerd it up« like I did during my under- graduate studies. When I sit down at my desk, I usually already have an idea in my head that I want to implement.

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

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

Our son Paul was born while I was in the final phase of my degree in Media Studies. When I found out I was going to be a dad, I felt a mixture of sheer joy and nervous antici- pation. Endless questions came flooding into my head: What would it be like? What does it mean to be a parent? When it came to my Bachelor’s degree, I simply had to organise my time better. Along with my age, this is prob- ably the main difference between me and many of my fellow students. I’m 34 years old and far more organised than I was in my late 20s. My approach to university projects is much more focused, too. I know that I can’t just lock myself away in my quiet little study and »nerd it up« like I did during my under-graduate studies. When I sit down at my desk, I usually already have an idea in my head that I want to implement.

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

Tommy Neuwirth is completing a Master’s degree in Media Art and Design. He is father to four-year-old Paul.
THE ALGORITHM SHOULD DECIDE AUTONOMOUSLY

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

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

TIM GOLLUB
Clickbait are partly social networks that aim to entice readers to click on a link. They typically sound like this: »The police will be conducting speed checks in this town tomorrow!« Clickbait authors generally make their money with advertising published on their web pages.

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

MR POTTHAST, MR GOLLUB, HOW CAN INFORMATION TECHNOLOGY BE USED TO COMBAT THIS?

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

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

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

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

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

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

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

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

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

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

MARTIN POTTHAST
Ideally, it should be possible to identify fake news before it is spread on social media. At some point, the algorithm used in machine learning should be able to decide autonomously — if a whole team of experts had been consulted and reached a unanimous decision. This is the declared aim of this research.
I often gain inspiration from external sources. In media journalism or media criticism, I frequently come across topics that I find interesting. I then begin thinking about how great it would be if I could automatically recognize clickbait and in the same way you recognize spam.

Clickbait find the ideal environment here, as they therefore form two extreme cases of one social media principle that applies to all kinds of content: Only things that induce interaction are relevant. The emotions evoked are rated as highly relevant as the content. All that matters is that people are encouraged to comment, share or like the post.

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

Negation is not registered in this affirmative, endorsing logic. A «Dislike» button would be dysfunctional. While a «Like» can be deactivated and content simply ignored, a lack of link does not contribute anything to the network.

Facebook users tend not to search for specific content. Rather, they simply happen upon content while phrasing or commenting on others. People who like, share or comment on posts that affect their mood and trigger emotions — mostly negative ones, such as fear or anger. An underlying fact is distorted or reinterpreted, and this misinformation inspires or excites, and can continue to spread rapidly. Then it gains relevance. You can’t even accuse the users of being gullible or immature. Disparaging comments and satire, for instance, experience not being disturbed by morally or normatively undesirable content. Appeal should not turn into repulsion. Hence the company employs an army of people to continuously delete unacceptable content, such as pornography, depictions of violence or images of nudity. It is far more difficult to identify fake news, though — to differentiate between this and satire, for instance.

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

In the face of social media’s affective-affirmative function, the negativity of the normative judgement must always remain subordinated to criticism, delayed and external. No culture critical or technology pessimistic conclusions can be drawn from this however. In light of the present-day media technology requirements of the social web, susceptible media philosophy reformulations are instead required of concepts such as criticism, subjectivity, affect and the relationship between humans and media.

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

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

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

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

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

In the face of social media’s affective-affirmative function, the negativity of the normative judgement must always remain subordinated to criticism, delayed and external. No culture critical or technology pessimistic conclusions can be drawn from this however. In light of the present-day media technology requirements of the social web, susceptible media philosophy reformulations are instead required of concepts such as criticism, subjectivity, affect and the relationship between humans and media.

The Cultural Technology and Media Philosophy disciplines within the Faculty of Media are devoted to this task.
Moritz Wehrmann is interested in phenomena of the digital age. He exposes algorithms, elicits hidden aesthetics and often gains inspiration from his own daily work — while editing images on the computer, taking digital photographs or attending conferences on humanities and philosophy issues — which he then considers from an artistic perspective.

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

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

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

Moritz Wehrmann completed his degree in Media Studies at the Bauhaus-Uni Versität Weimar and has work displayed in the Galerie Eigenheim Weimar-Berlin. He is a research associate at the International Research Institute for Cultural Technologies and Media Philosophy (IKKM) and a member of the »Image, Knowledge, Gestaltung. An Interdisciplinary Laboratory« excellence cluster at the Humboldt-Universität zu Berlin.

A SOULLESS, STARING MACHINE

BY: Claudia Weinreich

He ran the program’s blur tool several times, amplified the effect, then reversed it. The square’s contours disappeared. He then ran the sharpening algorithm so that the square’s blurred contours came into focus again. After repeating this process several times, it became clear that the algorithm no longer referred to the object, but rather led to absurdum. »It is exactly these moments that interest me,« says Wehrmann.

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

The Founding Dean of the Faculty of Art and Design at the Bauhaus-Universität Weimar, Lucius Burckhardt, developed the science of strolling from a sociological-urbanistic perspective. Wolfgang Sattler, who is a professor for Product Design, has occasionally used strollology during his classes in recent years. For me, it offers a way to explore Media Studies, which first involves collecting random observations and continuously changing perspectives. Imagine you’re taking a stroll through a library, for instance, and select a book from a shelf because the colour of something else appeals to you. Then you find something in it that fits with the subject you’re currently working on. Even if this doesn’t happen, you might come upon an idea that changes the subject.

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

Could this perhaps also be referred to as productive procrastination? How is it different to conventional academic work?

In principle, yes. Though it is also possible to take a stroll in a seminar room with texts. I wish to better communicate strolling as an academic practice for the theory. It is about the initial impetus. I above all want students to approach subjects without any bias. They should be aware that contemplation (theia) and speculation (thesoria) – the Greek origins of the word theology – are genuinely productive and creative activities. This is also linked to preliminary courses of the Weimar Bauhaus. Johannes Itten, László Moholy-Nagy and Josef Albers sought to convey a sense of body, soul and materiality to students. Hence the exercises range from breathing and body awareness techniques to material experiments in which we try out everything you can do with paper apart from just drawing on it. Strolling is a similar method for triggering processes.

Let’s say students are interested in one of your classes that includes an excursion. How will they ultimately be assessed?

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

How do your strolling seminars in media studies fit with Weimar?

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

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

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

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

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

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

This year, the organisers selected the Bauhaus-Museum on Theaterplatz as the projection space. Images were projected onto the façades in real time and, as always, it was fascinating to see what had been developed together during the event. «For us, it is about the perception of space — so not only the projection onto a single façade, but rather the appreciation of the place as a whole. We attempt to create new links in the town,» says Leinenbach. When the lab participants do not have their own sounds with them, they are teamed with live musicians or DJs from the extensive Weimar network. A flute and acoustic guitar may well be brought together for the projections tailored specifically to the architecture. Or an electro DJ set for a spontaneous VJ battle. «The lab is a fantastic opportunity to show everyone where you’re from and what you associate the visual interpretation of town architecture and such a festival with,» says Leinenbach of the interdisciplinary approach. «We take care of the entire design — from the urban space to the graphics.» The outcome need not fear comparison with major festivals and is, according to Leinenbach, an indication of «the extremely high quality of all creative projects happening in Weimar.»

More than 100 students, set-up help ers, workshop leaders, music and video artists, participants and invited guests from Weimar, Europe and South America were involved in the «Genius Loci LAB» this year. Those interested in getting involved can check out the website and apply for the next «Genius Loci LAB». More information: www.genius-loci-weimar.org
During the GDR era, the student residence was at times overcrowded. Contrary to Anita Bach’s original plans, bunk beds were installed in the rooms. Following Reunification, most of the rooms were made into singles again. Today the »Langer Jakob« can accommodate a total of 344 students.

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

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

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

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

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

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

More information: www.klima-pavillon.de

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

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

The pavilion in which the impressive scenes are presented was designed by Prof. Dr. Jürgen Ruth, a teacher of Structural Design at Bauhaus-Universität Weimar. Together with the Weimar architect Andreas Reich, Ruth designed the mobile pavilion for the 2017 Thuringian state garden show in Apolda and further sites. Ruth believes that the subject of sustainability should play a far greater role in all areas of architectural design than has been the case to date: «The classic architecture training still dominates and yet particularly the field of architecture and the entire construction industry can contribute a great deal to helping to protect the climate.» For some time now, he has held lectures on green architecture — a future topic that greatly interests students. For Ruth, it is not only about considering the classic aspects of heat insulation or the use of more environmentally friendly, renewable materials, which the political sphere has already latched onto. Rather he aims at systematic thinking, planning and design in sustainability strategies that take into account the efficiency (how can something be improved?), consistency (how can something be changed) and sufficiency (how can I use less?).

The climate pavilion demonstrates how this can work. The so-called grey energy — expended due to long transport routes for materials, for example — was thus minimised during construction. Local companies were commissioned wherever possible. Twenty solar umbrellas featuring organic solar cells also generate power for the dome-shaped building. The pavilion’s efficient, hybrid shell structure spans approximately 170 square metres and requires just one tenth of the material weight compared to a conventional construction such as a prefabricated garage. Most of the materials — untreated steel, oiled beech and varnished larch — can be reused at the end of the pavilion’s life cycle. The pavilion was financed by the Thuringian Ministry of the Environment, which will send it on tour after the state garden show ends. «The stipulation was that the pavilion can be used flexibly, so that it can be set up and dismantled,» says Ruth. «This played a decisive role during construction and creation of the outer shell made from silicone-coated fiberglass fabric.» Those wishing to visit the climate pavilion during the next stop on its tour will find it in the town of Weimar in 2018.
include major corporations such as Deutsche Bahn, Deloitte and Scholz & Friends, along with countless smaller yet interesting companies from the local region. My interest has certainly been piqued. The topics range from presentations on the artists’ social security insurance (Künstlersozialkasse) to information on working freelance. There is an application photo booth and speed networking specifically for the creative professions.

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

Seeking eye contact with the crowd

Once a year, the Mensa am Park is transformed into a career networking fair between coffee to go and sausage goulash. Upon entering the main doors, I immediately find myself at the midst of it all. It’s pretty busy and there is row upon row of companies. After getting my bearings, I head for the first stand.

The company representatives eagerly seek eye contact with potential new recruits among the crowd. It is not entirely clear who is attending the career fair and who is just there for their hot meal of the day in the Mensa. The people staffing the stands look remarkably young and student-like — at least at the agencies that I’m interested in. All it takes to get into a conversation are the words ‘I’ve had a look at your website and ...’. I make a baseline for the first company.

Deloitte — global network in the auditing and consulting industry: management consulting has interested me for some time. The easy-going recruiters from Erfurt answer my questions on the company location. Converia — conference management software for the internet agency Lombego: I certainly agree with their slogan that ‘Networking is important’. A network can help open doors. I know the managing director from my time at the Klassik Stiftung Weimar, so it isn’t long before we’re chatting away about the latest tenders and scope for future collaboration.

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

igniti — agency for e-commerce: the recruiter opens with the words ‘Once you work here, you’ll never leave’. The tone is very casual. There are company barbecues, the obligatory table football, and colleagues can enjoy a beer together at the office before heading home after a long day. What’s more, they’re always in the flow and open to new ideas to optimise work processes.

The ideal employer

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

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

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

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

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

More information:
www.uni-weimar.de/ca-
reerservice

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

One thing is already clear: with the celebrations marking the centenary of the founding of the Bauhaus, 2019 is set to be a year of superlatives. But what does this actually mean for the Bauhaus-Universität Weimar? President Prof. Winfried Speitkamp shares his thoughts during a tour of the »summaery2017«.
The «summary» was both versatile and surprising. I encountered many open doors and design processes at the university. There are currently a lot of individual cooperations between disciplines. We wish to raise awareness for these cooperations and highlight their benefits. During the «Bauhaus Semester», all disciplines will be introduced to other specialist worlds. Aspiring civil engineers will be able to experience and learn about the design disciplines, for instance. And vice versa. Methods, goals and theories are to be shared beyond the boundaries of the individual regimes. Ideally, it will then become clear what a modern version of the Bauhaus notion could look like, facilitated by the interdisciplinary methodologies that we use today.

Can the Bauhaus still inspire collective action? Can it still bring forth utopias or ideas on how to create other worlds? At the same time, it can be used to address present-day problems. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems. Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and abberations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

There are currently a lot of individual cooperations between disciplines. We wish to raise awareness for these cooperations and highlight their benefits. During the «Bauhaus Semester», all disciplines will be introduced to other specialist worlds. Aspiring civil engineers will be able to experience and learn about the design disciplines, for instance. And vice versa. Methods, goals and theories are to be shared beyond the boundaries of the individual regimes. Ideally, it will then become clear what a modern version of the Bauhaus notion could look like, facilitated by the interdisciplinary methodologies that we use today.

How far do we wish to go along with this. The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.

The historical Bauhaus ideology was of course a product of the time and cannot be applied to the present day and age directly. The Bauhaus had lots of fantastic ideas, but there were also a great many aberrations, which is natural in the arts and sciences. The dream of a masterpiece and of new people also has highly problematic consequences. But it is also possible to learn from these mistakes and aberrations. Rather than seeing them as weaknesses, they should be considered opportunities, which can be used to address present-day problems.

Today we find ourselves facing ever new challenges, such as digitalisation, automation and sustainability issues. If different disciplines cooperate, new constellations are possible that can yield new solutions.
ARE INTERNATIONAL EXCHANGE PROJECTS CONCEIVABLE IN 2019?

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

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

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