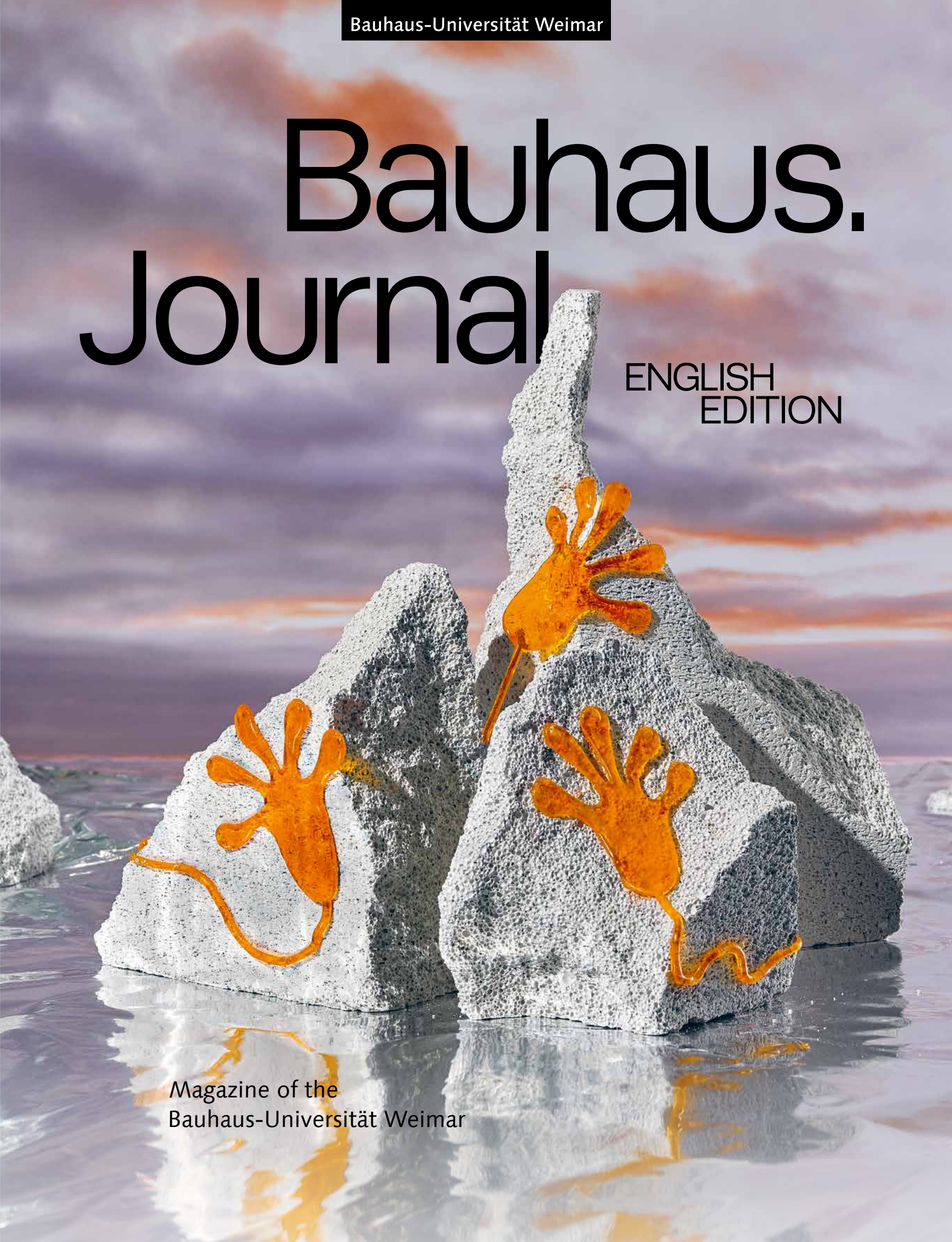


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The University as a social seismograph

Social movements and shifts are especially noticeable at a university; rarely does any other institution bring together so many people from so many different origins, social backgrounds and biographies. Just like a seismograph, the university recognises vibrations and reveals where upheavals emerge and eventually materialise. These upheavals always reveal themselves when opposing viewpoints clash, or when perspectives are seemingly no longer compatible and fiercely fought conflicts arise. As a democratic institution, however, a university depends on its elected bodies to make long-view decisions that influence the futures of many people.

How can an organism as complex as a university set the course for the future today and come up with the best answers to urgent questions? The key can only be found in the collective: a communal dialogue about the best teaching, science and art—the constant struggle of all groups searching for answers and negotiating solutions. This requires the participation of many individuals, as well as constant communication. It also requires a willingness to interact with one another with respect and on an even playing field, despite our differences.

In this issue, we want to offer you an insight into what doing this looks like at the Bauhaus-Universität Weimar. How can the university be a space where the communal is lived and individual freedom is upheld? In our opening interview, university President Prof. Winfried Speitkamp examines the cosmos of the university from his own perspective. One of the Bauhaus-Universität Weimar's long-term initiatives, which embodies this dialogue-oriented process, is the New European Bauhaus. A number of university members are involved in the application for the New European Bauhaus, an initiative launched by the European Union. You can read about how these individuals are working together to change the university as a whole on page 10. We also profile projects that propose climate-friendly and sustainable solutions for our living environment. Our own campus is the perfect place to start mitigating climate change. Prof. Eckhard Kraft and Milena Hufnagel from the Climate Working Group explain how we can work towards making our campus more climate-neutral starting on page 14.

Many university members are committed to increasing minority inclusion and are actively opposed to any form of discrimination. All of this helps to strengthen long-term social cohesion. You can read more about the issues that still exist and how the involvement of these members affects teaching on page 26.

Weimar students are known for taking matters that are important to them into their own hands, and this can be seen in the large number of student initiatives being carried out (page 33). In the midst of the coronavirus pandemic, when workshops, work rooms and studios were closed, students were especially creative in finding ways to continue the collaborative work that is so characteristic of Weimar. You can read about three examples of this starting on page 34.

The increased digitality in our lives is shaping how we communicate with one another; in our third chapter, we shine a spotlight on various topics being researched, as well as potential future strategies. The possibilities brought about by digitality are changing the way international exchanges are carried out between universities. The revolutions taking place in this domain are examined starting on page 42.

What does community look like in times of social distancing? This issue of our magazine was created almost exclusively remotely; interviews, editorial decisions, discussions on visual content—all of this took place without participants being able to sit down together at the same table. Nevertheless, it's remarkable how smoothly the collaboration was. A special thank you to all those who made this issue of the Bauhaus.Journal possible. Starting with Viola Kristin Steinberg, whose dedication to every graphic design detail was carried out with creative energy and patience. Miriam Rebsamen, who undertook complex research and interviews and helped get this issue underway. Dominique Wollniok, who succeeded brilliantly in capturing the protagonists of our articles and whose photography has significantly helped shape this issue. Anna Rupprecht, whose illustrations make abstract topics into visual images. The chapter dividers in this issue are the work of collage artist Aline Helmcke, who, during some of the lockdown, worked from Italy. All the way up until shortly before we went to press, cover photographer Philotheus Nisch continued to come up with exciting new arrangements for the cover design. Last but not least, we wish to thank all the authors who contributed to this magazine.

»Universitas«—a Latin term which refers to the collective body of all teachers and students together. This is a principle which should continue to guide us today towards understanding the kind of university where we want to study, teach, work, research and shape the future.

We wish you a stimulating read!
Claudia Weinreich

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University President Winfried Speitkamp considers society, crises and the university



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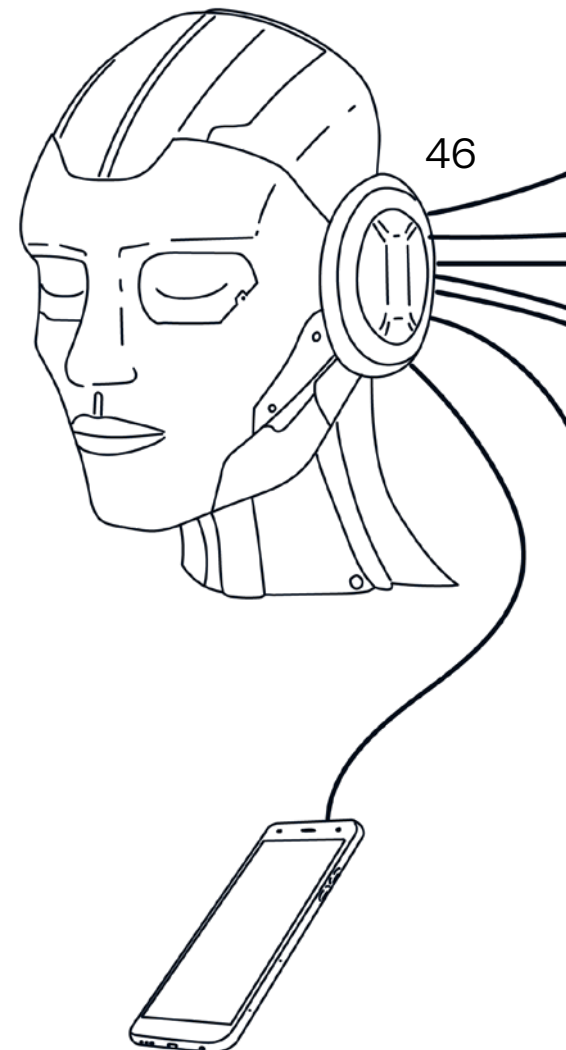
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A place of community

○ What characterises the present?

Above all contradictions: new authoritarian movements and regimes, but also a growing desire for participation. Global interdependencies with particular identity policies. Faith in science, but conspiracy theories and abstruse models to explain the world. Boundless freedom of speech online versus debates on bans. Neoliberalism on the one hand, coupled with massive crisis intervention by the state on the other. These are perhaps all signs of a global turning point. But is the modernism often declared dead really now in its final throes? I hope not. For it is not yet complete—and it is well worth standing up for its values.

○ Is there only a crisis now? Or has there actually always been one?

Crisis is constant: wars, revolutions, attacks, famines, natural disasters, economic crises, environmental crises, epidemics. An increasingly rapid succession of new crises impact our lives. In pre-modern times, humans accepted crises and had to simply live with them—branding them fate, providence or divine intervention. The humans of modern times rebel and attempt to combat these using political, technological and scientific means. Indeed, in the early days of modernity, Voltaire protested against the 1755 earthquake in Lisbon in the name of reason. But is that reasonable?

○ How can universities foster democracy?

By taking their tasks and values seriously. And by taking their students seriously. By facilitating the discussion on the shared tasks among its members. By showing what it means to

take responsibility and to shape the university. While messages on posters have little effect, the appreciation of education, art and science as a resource of autonomy and responsibility is by all means effective. The Bauhaus-Universität Weimar commits to its values in its University Charter.

○ How much of a community do we have at the Bauhaus-Universität Weimar?

Human societies are characterised by the pursuit of power and profit on the one hand and by the need for solidarity and community on the other. Both can also be observed at the historical Bauhaus: new models for living and working together, yet at the same time disputes about primacy and influence. The Bauhaus-Universität Weimar learns from



What is characteristic of the university in times of crisis? We asked University President Prof. Dr. Winfried Speitkamp ten questions.

this by accepting people as they are, in all their uniqueness and diversity, and working together to create something new. Community is always being sought here anew; that's one special quality.

Where is greater cohesion needed?

Cohesion should always be fostered. This doesn't mean denying diversity and conflicts of interest, though. Quite the contrary in fact: cohesion is only genuine when it is really about perceiving and tolerating plurality, but also reflecting on our commonalities, listening, communicating respectfully, accepting dissent. The Bauhaus-Universität Weimar is the ideal setting for this as it combines openness in thought and learning with cooperation that does not exist in this form at other universities.

How do you handle contradictions at the Bauhaus-Universität Weimar?

By attempting to distinguish between contradictions that are necessary and constructive, provide food for thought, and encourage exchanges and further development, versus contradictions that are inhibitive and destructive, block free thought, and hinder learning and work processes in Weimar. And knowing which contradictions must simply be tolerated because ambivalence and ambiguity are a part of life.

What does genuine diversity entail?

Diversity is unavoidable. People with different stories, prerequisites and experiences all come together here and this presents an opportunity. Only through curiosity about the foreign, the unknown, can one understand one's own perspective and at the same time perceive that other legitimate perspectives also exist. And only by encountering others does something new come about. Speaking of which, diversity is a human right. It entails the right to protection and recognition. Diversity and the university essentially belong together.

What qualities are important for studying?

First and foremost, a joy of learning, of course. Of expanding one's knowledge, of exploring the unfamiliar, of discovering new skills of one's own. Linked to this, there is then gaining confidence in one's own work, being encouraged and finding one's own way. And last but not least, working with others at the university, assuming responsibility, experiencing and shaping community, establishing new ties with others that will, at best, continue far beyond a student's university days.

Is there a »present-day Bauhaus«?

Yes! In Weimar, for instance—and everywhere in the world where people reflect on, come into contact with and learn from the Bauhaus. The present-day Bauhaus is not the private property of some institution or place, nor is it bound by its tradition. Rather, it is carried by its history. It is a reservoir of experiences, a bundle of ideas, an approach to shaping the present, an active and responsible attitude to the world.

What can we expect of the future?

In pre-modern times, prophecies that sought to render the uncertainty about what was to come bearable flourished. In modern times, these have been replaced with prognoses, which supposedly allow precise scientific predictions. Will this really help? It's better to shape the future. We can shape the university of the future—one that is diverse yet united, tolerant yet by all means has attitude.



SHAPING A



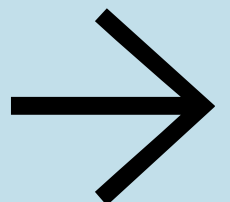
TOGETHER

SUSTAINABLE FUTURE



Teachers and students work together every day to find smart solutions to implement lasting changes in our living environment. The young generation in particular cannot and will not allow things to simply continue »as usual«.

How can the Bauhaus contribute to increasing sustainability today? What skills do students need to become competent shapers of the future? What does the path towards a climate-neutral university look like? Which materials have what it takes to make both the built environment and also everyday items more sustainable? How can artificial intelligence be used to help reduce the traffic in cities?



A new Bauhaus for Europe

How can the Bauhaus contribute to a climate-neutral Europe today? Members of the Bauhaus-Universität Weimar are working together to find answers.

T

There's a new idea every ninety seconds: those wishing to familiarise themselves with the Bauhaus-Universität Weimar in all its facets now have the opportunity to do just that. Rarely have so many different perspectives come together in such a concentrated format as on that Friday afternoon in February 2021 when staff, students and teachers pitched their proposals for a New European Bauhaus. Now at the latest it is clear: the European Commission's project is bringing momentum to the Bauhaus-Universität Weimar and a great many people are interested in getting involved. More than 70 contributions and an audience of over 300 far exceeded expectations. Back when in-person events were possible, the Audimax would have been packed—now the attendees gather in front of their computer screens instead.

While the European Commission's project was initially rather vague, the Bauhaus-Universität Weimar was immediately drawn to it. Weimar students and researchers

reflect on how they wish to shape our coexistence, the present and the future every single day. The interaction between science, technology, art and culture has played out here in the exchange between the faculties for many years now. Whether during the design of liveable cities, the sparing use of resources or the use of alternative and new materials in construction, architecture and design, sustainable approaches and designs are being implemented in many areas.

It is therefore unsurprising that the New European Bauhaus initiative has encountered extremely fertile ground at the Bauhaus-Universität Weimar. While a far-reaching co-creation process is being set in motion on the European level, preliminary ideas are also emerging in Weimar. People from the most diverse disciplines at the university are sharing their proposals and expectations for a New Bauhaus—at times with enthusiasm, at others with more critical tones. What could a New European Bauhaus Weimar look like?



Concrete ideas for projects at the university and in the surrounding area that can be implemented in the near future meet with philosophical considerations of society and the environment. What teaching should look like within a new Bauhaus is also being considered. Underlying all of this are an enthusiastic desire to get involved in the creative process and a willingness to take on the immense challenges that climate change and its management present for current and future generations.

Visions for climate neutrality

The climate really stands to benefit when people get »active«. When they provide concrete answers and present solutions. A huge number of individual projects were featured on the agenda at the ideas pitch that Friday afternoon. It was not possible to grasp the full scope and significance of each proposal in the ninety seconds allotted. However, the impression remains that overall, there is immense potential to create a lasting impact on the future in Weimar.

Textiles and sustainability, mobility concepts, construction methods using clay or the advantages of virtual reality applications, urban food production and the greening of cities—the enthusiastic artists, researchers and designers shared countless imaginative ideas.

They presented concrete possibilities for saving resources, green business models, climate justice and low CO₂ alternatives from a range of different perspectives. The Bauhaus-Universität Weimar is aiming to become a role model and—very much in the spirit of the EU project—to boost the appeal of the climate transition among large sections of society.

To become a role model, one must start with oneself. So why not use the university campus as a public experimentation space? A number of pitches pursued just this idea. Some looked at their own buildings: where can energy be saved and how can efficiency be improved? How are renewable energy sources used on campus? Others considered the water treatment or concepts for climate-neutral mobility. One proposal literally honed in on the very substance of the campus and suggested replacing the grey concrete parking areas with the green campus of the future. Countless comments in the chat and digital applause showed that people were evidently excited about this project. This is perhaps unsurprising, given that it affects the immediate learning and working environment of university members. Conversion of their campus would provide a public example of how climate-neutral buildings and new technologies can look. The various approaches for a climate-neutral Bauhaus-Universität Weimar could be combined and rendered visible to all. The university can fulfil one important basic notion of the New



European Bauhaus as a place of experimentation and implementation: to communicate how a transition to climate neutrality can work and realistically be implemented and to allow it to be experienced, proving that change is feasible and effective.

Shaping society – with empathy and a conscience

Particularly young people—as those who will be most affected by the impacts of climate change, transformation and upheaval—are prepared to take responsibility for their future and to actively help shape it. They passionately stand up for their right to a future worth living; simply continuing »as usual« is not an option. This was also evident that afternoon in Feb-

ruary. The students' contributions made clear that if a New European Bauhaus is to be established in Weimar, then they wish to have a say in this; the changes must then also be tangible and conceived collectively.

A new Bauhaus must take the young generation seriously and involve them responsibly. The university appears to be an excellent setting for this. For it is here where this generation, who will be the next to take on responsibility and make a difference, is trained. Those who are studying now will be the ones making the decisions in a few years' time. This makes training that prepares them as well as possible for this responsibility all the more important.

In order to adequately address the tasks of the future, expertise is needed that goes beyond purely subject-specific knowledge. It is therefore unsurprising that several participants presented their ideas on this during the ideas pitch—the common ground was clear here. The training of awareness and mindfulness is understood as a foundational building block for future teaching. Perceiving the ways in which change affects us, recognising interdependencies, reflecting on these and putting them into words are all important skills for actively shaping a sustainable living environment. Personal development becomes a part of the education at Bauhaus-Universität Weimar. Students are trained specifically to listen to each other, to act with empathy and to develop a holistic approach. With the appropriate formats and space for personal development, a new Bauhaus in Weimar would train future shapers of society who are able to take an interdisciplinary, participatory and reflective approach.

edge exchange would not only be hugely beneficial for students—the different perspectives and research approaches could complement each other, further each other, give rise to new ideas—and pave the way for a climate-neutral Europe as a consequence.

New European Bauhaus or new Bauhaus-Universität Weimar?

Returning to Weimar, where a considerable number of viewers were still sat in front of their computer screens listening to the last of the short presentations even after a good three hours. It was a good start for the New European Bauhaus Weimar. A little time now remains to take it all in before the huge quantity of visions need to be sorted. Where thematic overlaps can be identified, teachers, students and staff will join forces to form working groups, network and link their approaches, and continue the conceptualisation together thus forth. Little by little, preliminary drafts are evolving that paint a picture of what a new Bauhaus could look like.

Whether there will be a New European Bauhaus in Weimar or not ultimately might not matter so much; the initiative has already made a difference at the Bauhaus-Universität Weimar and is setting the tone for the coming years—towards more community, climate protection, resource conservation and sustainability.

Why create a »New European Bauhaus«?

The impetus for a »New European Bauhaus« came from the President of the European Commission, Ursula von der Leyen, back in autumn 2020. She describes this vision as a »collaborative design and creative space, where architects, artists, students, scientists, engineers and designers work together« to achieve the goals of the New Green Deal. Europe is to become the first climate-neutral continent by 2050.

To reduce CO₂ emissions, massive change is essential, especially in the energy-intensive sectors of construction and mobility. A more efficient use of resources and a circular economy are two concepts coming to the fore.

Climate change and its mitigation affect people and regions in very different ways. Hence the New European Bauhaus should not only be an ecological and economic project, but also a cultural initiative that involves and brings together people from all across Europe. It is about the collaborative design of sustainable, inclusive, but also aesthetically pleasing living spaces.

Change is to be rendered appealing according to the motto of »beautiful | sustainable | together«. Initially, five pilot locations are to be determined across Europe to implement the new Bauhaus concept.

From Weimar to the whole of Europe

While some scrutinise what can be changed locally, others set their sights on their surroundings both near and far. A New European Bauhaus in Weimar does not stop at the boundaries of the campus, nor at the outskirts of Weimar. Rather, it extends from the rural areas of Thuringia to the European metropolises. The focus is on an exchange and mediation between different perspectives. The same applies on this level: listen, reflect, learn from one another. How do the challenges in rural areas differ from those in cities? What impact is climate change having in Europe—from north to south, east to west?

The notion of a European Bauhaus brings new momentum and insights together. The proposal for a new university network thematically oriented to the European initiative was put forward. This specific orientation could open the door for partnerships that would not otherwise come about for the university in Weimar. The international knowl-

»A certain
radicalism would certainly
do us good«



The Bauhaus-Universität Weimar is committed to becoming climate neutral. But how can you make an institution more climate friendly? We asked just this question of Prof. Dr. Eckhard Kraft and Milena Hufnagel, who head the Climate Working Group set up by the Senate.

MS. HUFNAGEL, PROFESSOR KRAFT, WHERE DO WE NEED TO PUT THE PRESSURE ON? HOW CAN OUR UNIVERSITY CHANGE AT ALL IN TERMS OF CLIMATE PROTECTION?

ECKHARD KRAFT A climate-neutral university is the top priority for the Climate Working Group. However, this demand has many facets and a close look must be taken at what this involves.

MILENA HUFNAGEL We must consider absolutely all aspects—gradually and systematically. One important question is what the main sources of consumption actually are. Buildings are a huge issue, for instance.

EK The institution must commit to something in terms of the buildings and energy. It must take on the state to compel it to become climate-neutral sooner, because it is actually the state that owns many of the properties. This process has already been initiated in part. Now we must ask how we can become even better. Individuals can only contribute to a limited extent, however they can play a part by treating buildings with care. We can also use energy more sparingly in technical facilities and laboratories. I began with my professorship's lab. Another important issue for us is mobility.

MH Students already proposed the purchase of a cargo bike to the Presidium some time ago. It would really make sense, especially in light of the coronavirus pandemic. Unfortu-

nately, however, the acquisition is far more complex than anticipated. The concept was well received, but implementation is proving difficult. We have to take out insurance, etc. first for instance before we can buy the bike.

FOCUS ON MOBILITY: THE PRESIDIUM HAS SINCE AGREED TO YOUR PROPOSAL THAT BUSINESS TRIPS TO DESTINATIONS LESS THAN 1,000 KILOMETRES AWAY ALWAYS BE COMPLETED BY TRAIN.

WHAT'S THE IDEA BEHIND THIS AND IS IT PRACTICABLE IN ACADEMIA?

EK Using trains for business trips to destinations less than 1,000 kilometres away was one of the first proposals we made to the Presidium. A flight will only be approved in exceptional cases and must then be justified. It's about rethinking things: certain journeys in Central Europe can easily be covered by train within a reasonable time and at an affordable cost. At the latest now, the coronavirus pandemic has taught us that this is possible. If a flight really is necessary, this could also be somehow compensated for.

WHAT'S YOUR THINKING BEHIND THIS?

EK One option would be for the university to reforest one of its properties itself. This is the most honest form of compensation and would also show the outside world what we do. Compensation is entirely new territory though—for Thuringia's science ministry as well. We're just not used to spending money on this.

WHAT'S THE LOCAL MOBILITY SITUATION? NOT EVERYONE CAN—OR WANTS—TO TRAVEL TO THE CAMPUS BY BIKE.

EK That's an important consideration. The Climate Working Group has launched a survey among all employees. The response rate has been good, which shows that the topic interests a great many people. We would like to make a sensible proposal for the transition to more public transport. Many of the university's employees live in the local area, but not everyone likes to travel by train. This can be seen with the JobTicket; not every supposed incentivisation tool actually provides incentives. It isn't working for us very well at the moment. But the question is whether we can imagine more remote work in the future in order to save energy from mobility.

MH It is important to think bigger and be bolder here, too. A certain radicalism would certainly do us good. The idea is not for everyone to have to cycle to the campus, but rather that we work together on solutions that are CO₂-neutral.

TO WHAT EXTENT SHOULD THE TEACHING ALSO CHANGE?

MH I think that teaching should focus more on climate action and environmental issues. As students we want to learn all about the areas where things need to change, such as how we can construct buildings without destroying our livelihoods.

EK Teaching is a tricky subject. I also think that the notion of sustainability should be anchored in courses more strongly—without wanting to dictate to anyone, though. There are departments that have traditionally been more involved with this, and others that have yet to address it. Some subjects are already at a very advanced stage in their research, however the findings have not yet been integrated into teaching; this must happen more quickly. The latest research findings must also reach the new generation without delay. And that's the difference between us and other institutions—and our advantage: we train people.

HOW CAN WE REACH ALL MEMBERS OF THE UNIVERSITY? IS A »NEW BEING« LIKE THE HISTORICAL BAUHAUS CALLS FOR NEEDED?

MH I think it's a real balancing act. We have to try to develop other narratives because continuing as usual will not work for much longer. Narratives that show us how good a post-fossil society could be. So not what we'll potentially no longer be able to do, but rather narratives that show how entirely new possibilities are available to us as a result. A dystopic approach won't work; such a confrontation is no use to anyone. Either way, we'll have to spend money on the upcoming changes—and climate change is incredibly expensive! In fact, it gets more expensive the longer we wait.

EK It's important to emphasise the opportunities. What can we achieve? If we emphasise as an institution, as a political space, the labour market opportunities that it brings with it, our grandparents may not understand this, but the next generation will. They'll realise that this is future-oriented thought and action. I see great opportunities for the Bauhaus-Universität Weimar: who—if not us—has so many young people on board!

MH I notice that in my work, there's already a sense of weariness. This is due to the extremely slow progress. It's a real shame that so much potential is being lost as a result. I think we need to become more aware of the fact that change is going to happen anyway. But we can—and must—steer things in a direction so that it benefits us. At the same time, I believe it's important to be clear that it's not about having to already know everything. Tackling the climate crisis is a huge task and we need to first create a foundation. Beside CO₂ neutrality, it also involves social justice. Linking these two concepts is critical.

WHAT ROLE DO THE STUDENTS PLAY IN THE PROCESS? AND FROM A STUDENT PERSPECTIVE, HOW DOES THE WORK AT THE UNIVERSITY DIFFER FROM ACTIVISM WITHIN GROUPS LIKE »STUDENTS FOR FUTURE«?

MH The two cannot be compared. I've been involved in quite a lot of activism in the field of climate justice. Things work rather differently there; there are different systems. You can be far more spontaneous and decide for yourself

who to involve. You're far freer, but you can also proceed less systematically. I was motivated to get involved in the Climate Working Group because I believe that you should begin with where you live and work. Everyone should be doing this. At the same time, we students notice how frustrating it is to deal with the bureaucracy, for example to purchase a cargo bike. We all very much wish for the Bauhaus-Universität Weimar to finally take responsibility as an institution. It simply isn't acceptable for teachers or students to have to take on these tasks voluntarily in their free time. We have a very short time frame and the work needs to be professionalised further. EK I think it's good that the students declared themselves willing to get involved in this arduous journey. It boosts the credibility of the Climate Working Group if everyone is prepared to take responsibility, not just to call loudly for it. If we manage to convince the Presidium of our concepts, we can make a real difference. We want to keep adding salt to the wound—in a positive sense!

MH It's also a question of time; after all, we all still have to teach or study. That's where institutionalisation would help.

EK You can leave the word ›would‹—institutionalisation is something that has to take place.

WHAT ARE YOUR HOPES FOR THE FUTURE? WHAT WILL THE BAUHAUS-UNIVERSITÄT WEIMAR LOOK LIKE IN TEN YEARS' TIME?

MH That depends which path we take. I'd like us to have assumed an avant-garde role by then and for the university to be a place where people can exchange ideas and discuss climate issues across all hierarchical levels. Research is also being conducted at the junctures between social justice and environmental issues. Our infrastructure would be improved—transformed. And it would be even easier to get around by bike.

EK I'd like us to be climate neutral by 2030—or at least to know exactly when in the near future we will be. And people would ask us how we managed it. What steps did we take and how did we go about achieving these. If we were at least the first university in Thuringia to be climate neutral and a role model as an institution, then we obviously would have succeeded in reaching others. As a university, we should claim this avant-garde status to show everyone the direction in which society needs to move.

➤ www.uni-weimar.de/klima-ag

What is the Climate Working Group?

The Climate Working Group was founded at the start of 2020 at the suggestion of the Senate of the Bauhaus-Universität Weimar. A group of students called upon the Senate to declare—and thus also recognise—a climate emergency. While the majority of the members of the Senate didn't support the declaration of a climate emergency, there was widespread consensus that urgent climate issues should be addressed far more extensively in the future. Hence the decision was reached to establish a Climate Working Group. The duo leading the working group are Milena Hufnagel, who is an Urban Planning student, and Professor Eckhard Kraft, who is the head of Biotechnology in Resources Management and has been appointed by the Presidium as the university's Climate Officer. Every member of the university is invited to get involved in the working group, which addresses a diverse range of issues: the volunteer members consider resource conservation and climate justice in aspects ranging from university buildings, laboratories and workshops through mobility, teaching and digital resources to aspects of social transformation.

Ideas from the Future Lab

How teachers, students and alumni are questioning our daily lives and seeking to rethink and minimise resource consumption with their projects.



Bauhaus. MobilityLab: new solutions for urban mobility

What if your parcel didn't arrive tomorrow or even the day after, as the order quickly placed with an online retailer isn't delivered immediately? Instead it only arrives when other parcels also need to be delivered in your local area. Our towns and cities would become greener and more liveable as a consequence as there would be less traffic from delivery vehicles, less noise and fewer emissions. Changes within the field of logistics could be the starting points for relieving the burden on towns and cities, confirms Goetz von Scheidt, a project manager at Siemens Digital Logistics. Unfortunately, they can also have entirely the opposite effect: »Especially now, during the COVID-19 pandemic, we're creating even more emissions as individuals due to the sheer number of orders we're making,« von Scheidt explains. Around three billion parcels were transported in 2020 alone. And this is impacting our cities.

Friction prompts inspiration

The researchers from the Bauhaus.MobilityLab are certain that a different approach is needed. The project set out to change cities and to implement new ideas in the logistics, mobility and energy sectors. Partners from the field of science such as the Bauhaus-Universität Weimar, as well as companies and the city

of Erfurt are involved. While the partners may be different, Professor Uwe Plank-Wiedenbeck from the Bauhaus-Universität Weimar notes that they share a common perspective: a sustainable future. »The friction between us is fascinating. While the university takes a scientific approach and attempts to keep the broader context in perspective, companies are more interested in the outcome ideally being sustainable products that secure turnover and jobs. Our project encompasses a broad range of perspectives. Future-proof essentially means that we make sustainability our common maxim.«

The city of Erfurt as a blueprint

Erfurt is both the project setting and the test subject. Indeed, with its already extensive traffic control and environment monitoring, the Thuringian state capital has something that other cities don't. That being said, with nearly 210,000 inhabitants, it also has a universal character, Plank-Wiedenbeck explains: »Erfurt is large enough and at the same time also small enough; it's large enough that we can apply the things we develop here to 95 percent of bigger German cities. And small enough that we can apply the findings to small towns, too.« One particular focus is on the Erfurt district of Brühl, located not far from Domplatz. The aim of the project is to develop an IT-based platform that is initially based on data from Erfurt—demographic data, the means or type of transport used and the frequency of parcel deliveries.

Artificial intelligence as a tool

One central idea of this project, which is funded by the »KI-Innovationswettbewerb« (AI Innovation Competition) of the Federal Ministry for Economic Affairs and Energy (BMWi), is to use AI to identify correlations within this data. »17 million euros are being invested in creating a laboratory that will also be available to all disciplines at the Bauhaus-Universität Weimar after the project ends,« says Plank-Wiedenbeck of the long-term planning. Companies and other research institutions will also be able to use the platform to test their own hypotheses and product ideas. A smartphone app that brings all modes of transport together—everything from hire bikes to car sharing—in a way that is useful to users would be conceivable. Start-ups such as the »Mobilista« initiative by Urban Planning graduates from Weimar are also involved, among others in an advisory capacity. »We focus on sustainable mobility solutions, but we also try to consider other perspectives such as social factors and transport planning,« says Luise Kraaz, one of the start-up's initiators, of the cooperation.

Vienna: a new district as a living lab

The RealLabor living lab in Erfurt is not alone in its idea of bringing science, business and society together and daring to try new

things: living labs are a concept originally developed in the USA, and can now be found all around the world. »It has become clear to all stakeholders—citizens, cities, municipalities and companies alike—that acting alone is not effective,« explains Christoph Kirchner from the Technical University of Vienna. He coordinates the work of the local living lab, the aspern.mobil LAB, which is one of the Erfurt living lab's partners. Located in Vienna's new Seestadt district, the aspern.mobil LAB offers research institutions and companies the opportunity to test innovations with residents' help. Over the past four years, the residents have been involved in more than 50 events, experiments and participatory formats. Living labs like those in Vienna and Erfurt not only intervene in people's everyday lives, they also have the potential to draw science out from behind university walls and onto the streets.

Daring to try things

Even among a very open-minded population, the willingness to cooperate and desire to experiment are limited; even though the project in Erfurt is meant to be about changing the delivery of parcels, it cannot necessarily be assumed that this will be well received. »The crucial point here is that no change is possible without political intervention,« notes logistics expert von Scheidt. »Either I rely on people's environmental conscience to get them to forego delivery within 24 hours, or I pursue a strategy that prevents the environment from being polluted unnecessarily, for example by banning diesel vehicles and using cargo bikes. Individuals are unable to decide this, though, because the processes are performed by others.« So will delivery vans parked on the pavement soon be a thing of the past? Will there no longer be delivery services knocking on the door and we'll instead pick our parcels up at the supermarket when we go shopping where they'll pass along the checkout conveyor belt just like other products? It'd be worth a try.

Text: Tina Feddersen

➤ www.bauhausmobilitylab.de

Loam: the ancient material making a comeback



Larissa Daube, staff member of the Faculty of Architecture and Urbanism and the Faculty of Civil Engineering, wishes to help the traditional building material of loam gain a new lease of life with her interdisciplinary research.

Loam has been used as a building material for a remarkably long time; indeed, it was already being used in Asia 12,000 years ago. Today, loam buildings are a rare sight in Germany. Over the course of industrialisation, loam disappeared from our towns and cities, replaced by other materials such as timesaving and stable reinforced concrete.

Larissa Daube wants to change this: the research associate from the Professorship for Solid Construction II and the Professorship for Structural Design and Structural Engineering is developing the first ever prefabricated loam construction method that affords both load-bearing and insulating properties. These properties are essential for modern buildings and can be obtained by adding other natural materials such as cork, hemp or straw as aggregates.

»One major innovation is the prefabrication,« Daube explains. »The material arrives at the construction site as ready-made loam panels. Compared to other techniques where the loam is rammed or layered on site, we save a lot of time and we also minimise the construction costs.« This increases the chances of being able to compete with other construction methods.

Daube describes loam buildings as »healthy«—both for humans and the environment. »Loam is available regionally, which means that there are no CO₂ emissions from lengthy transport routes—this makes it a very sustainable material,« she emphasises. Loam is made from a mixture of sand, silt (a special type of soil) and clay. Processing requires little energy and it can be recycled easily. »To over-exaggerate a little: a loam wall could quite literally also be disposed of on a field without any hesitation,« says Daube. At the same time, loam buildings can potentially help to improve the air quality in cities: the material binds exhaust gases from the ambient air. The ability to absorb and release humidity ensures a good indoor climate. Daube's research project is funded by the »Zukunft Bau« innovation programme of the German federal government and aims to aid in the traditional material's comeback. The students are also interested in loam construction—the courses in this field are extremely popular. It was this popularity that encouraged Daube to give loam construction a new lease of life through her research.

Text: Miriam Rebsamen

H2 Well: green hydrogen for sustainable mobility

Producing pollutant-free hydrogen regionally from renewable energies, then using it for things such as fuel sounds like something out of a dream. If it were up to Prof. Dr. Mark Jentsch from the Professorship for Energy Systems at Bauhaus-Universität Weimar, though, this dream would soon be a reality. »In future, hydrogen can be used across all energy-related sectors for everything from electricity through transport to heating,« he explains. This is exactly what he is working with more than 40 partners to achieve: using locally produced hydrogen as an emission-free fuel for cars, buses and trains—with no range restrictions. Clean air in cities is an added bonus. Jentsch is the scientific coordinator and one of the initiators of the H2 Well alliance. H2 Well stands for »Hydrogen Source and Value Creation Region Main-Elbe-LINK«.

Hydrogen technologies also open up innovative opportunities for value creation in the provision of heat for buildings and in the glass and cement industries. Moreover, hydrogen can be used to temporarily and locally store electricity, which can be converted back into electricity again later. Even the oxygen obtained during the production of hydrogen can be used—to generate the ozone needed to remove micro-pollutants from waste water, for example.

The advantages over fossil fuels are manifold, for the process to extract these, transport them across the sea or via pipelines to refineries and from there via motorways to petrol stations is complex, energy-intensive, costly and emission-intensive. If the hydrogen technology continues to evolve, such scenarios could gradually become a thing of the past. The H2 Well alliance lays the foundations for a far-reaching energy and mobili-

ty transition towards a sustainable future. The initiative is being funded by the Federal Ministry of Education and Research (BMBWF) within the WIR! research programme to bring change to the region through innovation. Twenty other initiatives that aim to open up new perspectives for regions in eastern Germany undergoing structural change are also being funded.

➤ www.h2well.de

Text: Luise Ziegler

Using the park as a resource

Wood grains in the most varied of colours create a striking pattern, from very pale to almost black. The individual building blocks feature natural lines, knotholes, cut bark and traces of pests. Those otherwise used to the sight of unblemished, standard wooden beams are initially surprised, almost confused by so many imperfections. They do not disturb here, though, but rather convey the diversity and possible uses of wood, far removed from industrial classifications. An intense, warm aroma of freshly planed wood pervades the scene.

The »Grünes Labor« (Green Lab) temporary pavilion in the Park an der Ilm in Weimar takes an experimental approach to demonstrating how architecture can be created from the materials left by nature. The wooden cube was conceived, designed and built by three alumni of the Bauhaus-Universität Weimar, namely Hannes Schmidt, Julius Tischler and Susann Paduch, on behalf of the Klassik Stiftung Weimar as part of the »Neue Natur« (New Nature) theme for 2021.

»We focused on understanding the park itself as a resource. What materials does nature produce over the changing seasons? How can we use these for our pavilion architecture? And what horticultural effort does the »management« of this material entail?« says Paduch. The three creatives spoke extensively with the park's gardeners beforehand and helped with the work in the park as part of their research.

Susann Paduch collected grass cuttings, leaves, wood, fruits and blossoms and attempted to produce a suitable building material by compacting, pressing and adding natural binding materials. However none of the materials proved to be sufficiently weather-resistant or substantial for the architecture to last very long. And so it was that her focus was drawn to the wood from the park's trees. The trees are suffering from the effects of climate change: droughts, heavy rains, storms and pest infestations are taking their toll. What's more, in recent years, a growing num-



ber of branches have snapped — this presents an added danger for visitors to the park. Trees must be checked and pruned regularly and sometimes even felled.

Now the park wood, which is otherwise used as firewood, is being put to a new use in the »Grünes Labor«. »We've developed a wall-like structure out of wooden blocks cut from park wood,« Tischler explains. »Given that we're not using commercially available, straight-grained timber, the individual modules are smaller than conventional building blocks. But each module tells its own story and has its own individual »face«. There are cracks and fungi discolour the wood or

➤ www.klassik-stiftung.de/neue-natur

beetle larvae have left their feeding marks.« The designers not only make the effects of climate change visible in this way, they also demonstrate an alternative way of building. One that is costlier, but more local and thus consumes fewer resources, emits less CO₂ and is less energy-intensive.

The lab's walls do not form a closed façade, but rather have open spaces in between through which wind and light—and the visitors' gaze—is drawn to the outdoors. Over time, these gaps will be filled with the other materials that the park produces. »School classes will use a press to make blocks from other organic waste such as straw and grass over the year, which will then be inserted into the gaps,« Paduch explains. »A kind of material library of the biorhythms of the natural environment and the ongoing activities of park maintenance will be created in this way. Since

the façade is untreated, it will also change—just like the blocks. The construction itself is a great experiment in materials that everyone and anyone can follow.«

The three met while studying Architecture and Product Design at the Bauhaus-Universität in Weimar. They founded the »Studio Booom« design agency for the »Grünes Labor«. Two of them even continue to teach at the university: Susann Paduch is today an artistic assistant at the Professorship for Material and Environment within the Product Design Department. Julius Tischler works as a research assistant at the Professorship for Structural Design in the Faculty of Architecture. Hannes Schmidt became known for his Master's thesis entitled »Die Lücke« (The Gap), which was a temporary restaurant in Weimar; he now works freelance in this field.

Text: Romy Weinhold

○ From sugar
beet to
clothes hanger



material from sugar beet cellulose, molasses and water, which can be processed in a variety of ways—and even injection moulded. She calls the black-brown speckled material with a sweet tart aroma »BetaWare«. The advantage of »BetaWare«? It's entirely compostable and consists of materials that are produced anyway. To demonstrate the potential of this material made from the by-products of domestic sugar production, she designed six items for a fictitious salesroom: a coat hanger, hooks and hangers, clips, a can and a plate.

»BetaWare« is more expensive to produce than plastic, of course,« Weller concedes. »My goal wasn't to develop an alternative to plastics though. Instead, I wanted to encourage a sustainable material culture, show alternatives and support value-added opportunities and regional production.« Products made from »BetaWare« are durable and if something should break, the mono-material can easily be returned to the cycle: it can either be composted or fed into a biogas plant.

Weller now wishes to develop her product further. She's in contact with an injection moulding machine manufacturer as well as with the Fraunhofer Institute, which is working on composite materials using sugar beet pulp. »I see great potential in injection moulding. The next step is to be able to offer the product would be to find a manufacturer bold enough.«

Text: Romy Weinhold

Agriculture and food production generate a lot of »organic waste«. This is normally fed into a biogas plant or ends up on the fields as fertiliser or in a pig's feeding trough. In her dissertation for her Master's degree in Product Design, Lara Weller shows that things can also be done differently. She's developed a

Researching the fibres

Katrin Steiger fetches a bundle of dried cereal stalks from the shelf: »This is flax, a material used in ancient times for textile production. Hardly anyone knows of it today. We want to raise awareness for traditional textile production techniques—especially those that can be produced in the region. The whole process should be transparent, starting from the fibre plant seeds that are sown in the soil to the plant that grows from it and is harvested, processed and spun into thread. This thread is then compressed on the loom to create a material, becoming the actual fabric.«

Steiger is an artistic associate in the Art and Social Space department. Together with graduate Anne Marx and textile artist Nadine Göpfert, she is involved with the »Textilwerkstatt« textile workshop.

They are committed to expanding and gaining greater support for the workshop. All of the available space is put to use in the rather small room; materials, fabrics, yarns and sewing and knitting machines are stored here all the way up to the ceiling and a large table in the middle serves as a workspace.

»Our goal is to establish a central textile workshop at the university that all interested students are able to visit for support. At the same time, we wish to establish an experimental laboratory where research can be conducted entirely freely, starting from the fibres, and offering more opportunities than the student initiative can provide, along with professional support. We also want to gradually set up a materials archive that will continually be expanded with new developments and innovative materials,« Marx explains. She's working with Nadine Göpfert to establish textiles more firmly as a field of work. The pair founded the »TUN« working group to this end, which also joined the New European Bauhaus University initiative this year.

The demand is huge and Steiger's courses are full. Sustainability plays a central role here. »The textile industry is one of the biggest consumers of resources. We must try to rethink all processes in the production and processing of textile materials,« says Steiger. »Sustainability must already be inherent to the idea. It shouldn't be that you first create something, then impose the need for sustainability afterwards.« Entirely new thought processes must first be established for this and new approaches taken.

She believes in the importance of encouraging interdisciplinarity; sufficient links exist to the other faculties, for example with the waste scientists investigating how textile products can be broken down. Or with the architects experimenting with a textile material to link the elements of a bamboo pavilion for instance. Within the project »Vom Feld auf die Haut« (From Field to Skin), designers are



collaborating with environmental engineers to compare conventional cotton with hemp fibres and question what sustainability can mean in times of fast fashion. The students analysed the complex and often non-transparent textile supply chains and questioned the entire life cycle of a garment from both an engineering perspective and artistic, ethical and social perspectives.

The concept of a product life cycle is particularly important for Steiger and Marx: materials such as flax and hemp should be grown in the region, traditional techniques for further processing reactivated and chemically complex processes replaced by natural plant dyeing methods. They are increasingly working with external partners such as the International Building Exhibition (IBA) Thüringen, Ökotrend Thüringen, SevenGardens and Erfurter Blau to achieve this. Given that the textile workshop was the most prominent and most economically successful workshop in the 1920s during the time of the State Bauhaus, these partners are often surprised that there isn't a textile institute at the Bauhaus-Universität Weimar any more.

One of the teachers' main focusses is a playful and artistic approach to the subject: research without preconceptions. Steiger believes that this is precisely the role of the Bauhaus-Universität Weimar: »The students should experiment freely without any restrictions to their thinking, create things that are unusual and without any specific purpose and gain a feel for the highly complex materials and how to work with them in the process. This will allow them to be able to use these in designs in the future.« They regularly present the outcomes of their work in exhibitions on campus and in town; these show that the students are incredibly aware of the possibilities and take creative approaches. So it is definitely well worth reviving the Bauhaus legacy and transferring it to the techniques and possibilities of the twenty-first century.

Text: Claudia Weinreich

Katrin Steiger and Anne Marx are committed to creating a central textile workshop at the Bauhaus-Universität Weimar.

Their vision: to create a space that explores the possibilities of textiles and is at once a workshop, material archive and experimental laboratory.

➤ www.m18.uni-weimar.de/stuko/initiativen/textilwerkstatt

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FOR COLLABO SOCIAL

A living cosmos full of different notions, life concepts, political and religious views—that’s what makes a university. Rarely at any other institution do people from such different backgrounds come together.

Why is our diversity an asset and how can we achieve greater acceptance for different lifestyles and backgrounds as a society? How do university members interact within their environment to combat discrimination and inequality? And why should the university be a protected space, especially for minorities? How do students test their visions in the spaces they’ve created together?



COHESION

RATION



We want to change things!

Make it visible, explain it, change it: How university members are committing themselves to taking a stand against discrimination and working towards an inclusive society

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Ten students sit together with Masihne Rasuli: »Lesbarkeit der Welt« (Reading the World) is the title of her specialist course. »Manipulation in the media, fake news and a post-factual era—these are some of the things we've been dealing with this semester,« explains the artistic staff member from the Visual Communication degree programme. »More and more often, people are disregarding objective reporting and falling prey to conspiracy theories.«

Our society is in the midst of the coronavirus pandemic, discord is intensifying, the Black Lives Matter movement is gaining momentum. When asked whether politics influence her course, Rasuli laughs: »Absolutely! We're not out demonstrating in front of whaling ships or oil rigs, but we contribute to the discussion through creative means. The works we create often have a political background.« In her course, Rasuli teaches students how to format a message so that it gets the point across and achieves its aim. It's always about explaining topics visually by using graphics, which makes the topics more accessible and generates an audience.

The students tackle social issues: Carmen Draxler examines systemic sexism in the creative industry, Eva Richter shines a public spotlight on queer terminology, Leela Dutta focusses on the Herero and Nama genocide. Current presentation formats are aimed at target audiences and go far beyond traditional posters and advertisements. Online trailers can be strategically shared across social networks; moving posters in train stations reach the mainstream; installations manifest themselves in concrete spaces. For instance, Draxler

and her co-student Anne Katrin Lutterberg created an installation in Erfurt that uses augmented reality to inform passers-by about racism in the urban landscape. The social value of the projects and the fact that they have an impact and reach a public audience is particularly important to Rasuli. But she also appreciates the reactions the projects receive: »In the best cases, people can easily digest our work at a glance.« The challenge lies in breaking down complex content, says Draxler. An effective infographic depicts connections in short visual formats, garners attention and shakes things up.

Systemically recognising discrimination and accepting experiences

Months after the event, posters for the »Wünsch Dir Weimar« (Make a Wish for Weimar) exhibition are still hanging in shops and restaurants across the city. Miriam Benteler and Michael Wallner from the university's Diversity Department organised the exhibition for Intercultural Week in the autumn of 2020. The event was implemented together with students, doctoral candidates and the International Office. The Diversity Department was established in 2019 and reinforces diversity at all levels of the university. International students, BIPOC (Black, Indigenous and People of Colour) and refugees share their experiences with passers-by



on the posters. Soledad D. writes: »It's important to me that people believe me when I say: ›She treated me differently because of where I come from.‹ I wish people wouldn't consider these events as isolated incidents and I wish they would stop saying: ›This is normal. It happens.‹ No, this doesn't happen to them. It happens to me. And not just once. It happens all the time. And all of these little things end up weighing quite a lot.«

Systemic racism, sexism, ableism, transphobia—just like in general society, we encounter various forms of discrimination in Weimar and at the Bauhaus-Universität Weimar: Dean Ruddock and Denise Lee are members of the BIPOC-Group Weimar; both of them have experienced racism and are taking a committed stand against it. The BIPOC-Group is their safe space to do this: »It's a support group and a space to share our experiences and to try and help each other to deal with these experiences,« explains Lee. Lee, who completed her Master's degree in »Public Art and New Artistic Strategies« at the Bauhaus-Universität Weimar, became a diversity trainer at the European Youth Education Centre Weimar (EJBW). Her workshops cover topics such as intersectionality and allyship, and she teaches media literacy from decolonizing perspectives, pointing out power structures and sensitising people to discrimination and privilege. »Too often people think racism only starts once physical violence is involved,« says Ruddock of his experience. »There are some basic concepts of group-based hostility that, as of right now, are still not very well-understood.« Ruddock, who is currently working towards his Master's degree in Media Art and Design, is an active member in the BIPOC-Group Weimar, the Weimar Anti-Racism Network and the Pol.B Political Education Department. He says: »The university should be increasingly asking itself: ›How can we be proactive?‹«

The university as a place to learn about discrimination

Ruddock explains that individual teaching departments and instructors are increasingly devoting time to political issues and the concept of group-based hostility. Junior professor Julia Bee from the Media Studies Department, for instance, includes postcolonial theory in her research focus. The »Decolonize Weimar« project was developed in one of her seminars: a digital city map and accompanying city tours visit sites of colonialism in Weimar and bring the topic of memory up for discussion. According to the project website, »When I see places like Weimar as locations with colonial histories, my impression of these places changes. [...] The project is not meant to be simply a historical compilation of a city steeped in history; it is intended to act as an intervention and to

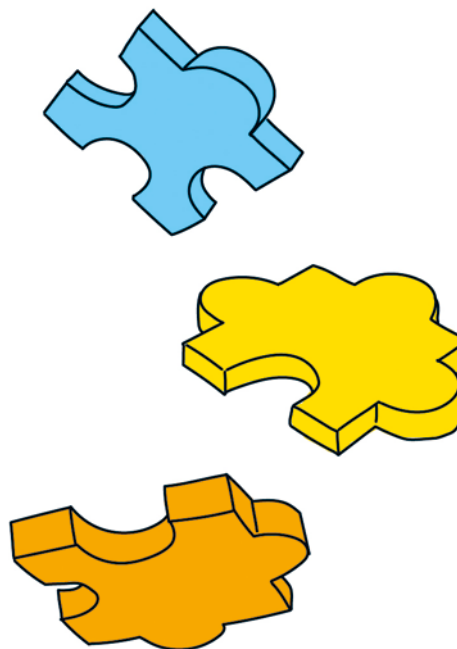
question cultural memory [...] of the historical, cultural and social place [...]«. Students present their findings here in informative and accessible formats.

The professorship of Urban Planning and Social Research in the Urban Planning degree programme also looks at social issues with Prof. Dr. Frank Eckardt—social exclusion, cultural diversity, democratic participation and communication are some of the topics they focus on. Student research projects such as »(Kein) Raum für Alle« ((No) Room for Everyone), a study on housing discrimination in the Weimar housing market, are developed here. The 2020/2021 winter semester »Städte ohne Rassismus« (Cities without Racism) lecture series provided theoretical context, and included experts from academia and professionals from the field: they spoke about racism in Thuringia, right-wing property purchases and the possibilities for preventing prejudice.

Ruddock and Lee hope to educate and reach even more students beyond these courses. The two see the university in particular as a place to learn about systemic discrimination and how to break free from these systems: »Every member of the university—professors, lecturers, students and administrative staff—should be trained in sensitivity and anti-discrimination.« This is precisely where the Bauhaus-Universität Weimar Diversity Department comes in: »One of our aims is to hold awareness-raising workshops on various topics for all university departments,« says Miriam Benteler. The offers focus on the participants' specific field of work or on the continuing education of facilitators: »Together with the university's ›eLab‹ E-Learning lab, we were able to directly integrate a training section on digital accessibility into the eTutor training,« continues the Diversity Officer. »We also organise subject-specific workshops for those interested. In January, participants in our ›How to be an Ally‹ workshop addressed the question of how they can support those affected by racist discrimination and violence.«

University members take a stand against racism

When the shocking results were announced by the Thuringian Monitor in 2018, a number of university members joined forces and founded what would become the »Work Group Against



The university should be increasingly asking itself: »How can we be proactive?«

Racism in the University and the Community«. The results showed a widespread prevalence of right-wing extremist tendencies as well as negative attitudes towards asylum, migration and diversity in Thuringia. The group organised a rally and panel discussion to address racism. They also launched a public commitment to an open society, which so far has over 1000 supporters: »We've noticed that equal opportunities for social participation have not yet been achieved, that there is sometimes mistrust and an apprehensive inability to understand or process global events. The abuse and misuse of economic, scientific, social or media power is undeniable,« they state: »Our strength lies in increasing critical knowledge, developing skills as well as curiosity and joy surrounding solutions for a liveable society that is focussed on the common good.« The Work Group also operates as an exchange forum where discussions take place—where ideas and approaches emerge and can be taken up, carried forward and implemented. One focus area is the internationalisation strategy. Another is the »Vielfalt gestalten!« (shaping diversity!) German Stiferverband audit, an evaluation and advisory process which includes the Bauhaus-Universität Weimar and seven other universities in Thuringia and aims to establish diversity even more firmly into university structures. The inspiration for the »Diverse Bauhaus« anti-discrimination and diversity seminar was conceived here and will be offered in the 2021 summer semester by junior professors Alexandra Toland and Julia Bee, along with other internal and external speakers. »We want to bring more of our events into the public and to ask ourselves how we can draw attention to systemic racism in universities and academia,« Benteler emphasises.

Teaching, researching, mediating: the university influences society on a number of different levels. Making inequalities and injustices—systemic forms of discrimination—visible is a core element reflected in all aspects. The Work Group reaches the public at the university and beyond through their events; the »Decolonize Weimar« city tours provide an accessible approach to scientific knowledge and the Visual Communication students are looking for the best medium to share their message with specific target groups.

Impact through visibility

Numerous participants get involved around the Bauhaus-Universität Weimar. Product Design graduates Alessa Dresel and Lara Lütke use the shop window of their café »Spunk«, which they founded together after graduating, as place to draw attention to sexism and racist violence. The »Queer YMR« Department at the university's StuKo (Student Government) is committed to supporting diversity in

all areas of life, staunchly opposes discrimination and acts as a contact point for anyone who is experiencing discrimination. The Fireside Chats Initiative explores political issues and provides a platform for information and exchange through its regular discussion format. Individual students, doctoral candidates, academic and artistic staff, professors, administrative staff and graduates are particularly active when it comes to discrimination issues and making them visible, educating others and taking action.

The strength lies in the sum of the individuals and their cooperation. Individual commitment is needed just as much as collective activism for the university and its members to make an impact on society: »It's a process that has to be established and re-established again and again. You could say that right now, we are anti-racist and anti-sexist, but it's a never-ending task,« reflects Ruddock in conclusion. And Draxler adds: »There needs to be more overt diversity at the university in order to create spaces that allow everyone to participate and to be understood.«





»Differences unite«

How should we deal
with differences?
What role does the
university play in social
understanding?
Bauhaus guest professor
Mirjam Wenzel talks
about an increasingly
diverse society.

**MS. WENZEL, AS A BAUHAUS
GUEST PROFESSOR, YOU BRING
TOPICS OF THE JEWISH PRESENT
TO THE BAUHAUS-UNIVERSITÄT
WEIMAR. WHAT IMPACT DO YOU
HOPE THIS HAS?**

For me, it's important to change the view of Jewish life held by the majority of the German society. The perspective of Jews is shaped by the Shoah (Holocaust) and is supported in Germany by the idea that the Jewish population is dead. This understanding of Jewish culture sees Jews who are living today exclusively as victims and ignores the historical perspectives of people who were not living in Europe at the time. I see it as my responsibility to broaden the horizons of how Jews are perceived by the German public and to give them their own voice.

**IN YOUR OPENING LECTURE AS
BAUHAUS GUEST PROFESSOR,
YOU MENTIONED THAT THE TREAT-
MENT OF JEWS IN GERMANY
INDICATES, IN A SENSE, THE
DEMOCRATIC CONSTITUTION OF
SOCIETY—WHAT DOES THIS
INDICATION TELL US IN 2021?**

Recent studies on anti-Semitism show us that violence against Jews is on the rise across Europe and in the USA. Particularly in the wake of the coronavirus pandemic, conspiracy theories with anti-Semitic undertones are circulating. At demonstrations, protesters equate resisting vaccination to the disenfranchisement of Jews under National Socialism.

This historical revisionist appropriation of the Jewish experience is not only a lack of sensitivity towards living Jews, it also relates to the refusal to recognise the diversity of our society.

**A DECREASE IN SENSITIVITY FOR
OTHER CULTURES CONTRADICTS
WITH THE FACT THAT OUR SOCIETY
IS BECOMING MORE AND MORE
DIVERSE; WHAT DOES THIS OPPOS-
ING DEVELOPMENT MEAN?**

On the one hand, ethnic thinking, a political demand for homogeneous spaces and authoritarianism are on the rise around the world. On the other hand, civic organisations and social movements that oppose these developments are stepping up their identity politics. Identity in this conflict is no longer understood as fluid, performative or hybridly as it was in postmodernism; rather it is defined according to a lineage logic. This contributes to more than just an increasing polarisation in social debates; there is a loss in understanding the prerequisites for democracy and recognising the fact that we are all different, yet the same. Each individual has a specific history and cultural background, but also shares the same rights and political responsibilities for our society.

**THE TERM »POST-MIGRANT
SOCIETY« IS ONE WE ARE HEARING
MORE AND MORE: WHAT IS YOUR
UNDERSTANDING OF THIS TERM?**

The term »post-migrant society« offers first and foremost a counter narrative to narratives of ethnic identity; it emphasises that although

many members of our society have a migration background, they themselves are not migrants because their families have been living here for one, two or more generations. Recognising this allows for a new perspective on the current reality of our diverse society. Our society is not made up of migrants on the one hand and Germans on the other; rather it is composed of people who have migrated at different times and for different reasons. (Post-) migration is what unites us.

WHAT WOULD LIVING TOGETHER LOOK LIKE IN A SOCIETY THAT WAS MORE SENSITIVE TO DIFFERENCES?

My wish would be to see the most diverse groups in our society cultivating their cultural traditions while at the same time equally assuming responsibility in the political community they belong to. Ideally, we would experience interaction and exchanges with one another as enriching, and not perceive differences as threatening. In my opinion, democracy is only successful if there is a basic understanding that we are different and yet equally responsible for ensuring harmonious coexistence.

TO WHAT EXTENT CAN THIS UNDERSTANDING BE CONTRIBUTED TO YOUR MUSEUM WORK?

As a Jewish museum, we provide a platform for those to whom Jewish history belongs. Jews have lived in what is present-day Germany for at least 1700 years, yet they are not usually perceived as original inhabitants. But they have left behind evidence that expresses a particular historical perspective of the territory. Our museum gives this history a voice and creates an intimacy with historical objects and events, bringing the individual experience of history to the forefront.

Our educational work includes actively approaching young people, refugees and those with migration experience and learning about their family stories and backgrounds. This encourages self-reflection and inspires empathy for the personal histories and discrimination experiences of others. It's not uncommon for young people from Muslim families to learn that their traditions and histories share connections and similarities with those of Jewish people.

ARE MORE SPACES NEEDED TO PROVIDE PLATFORMS FOR MINORITIES AND DIFFERENT CULTURES?

I think these spaces already exist. They just don't tend to exist in institutionalised forms, or the official space does not give a voice to those for whom the story is personally significant. This is currently developing in an interesting way in Germany; on the one hand, more and more civic and public spaces are being created where, for instance, the voices of BiPOCs can be heard. On the other hand, ethnological museums that house objects from the colonial era are experiencing increasing pressure to legitimise themselves. Imagine if it were the other way around: migrants could help shape

museums in Germany where their ancestors' history was told. This is precisely what happened at the National Museum of Afro-American History and Culture in Washington.

A similar development is emerging in the field of Jewish history and culture; more and more young Jews want to publicly present their personal history and make their voices heard. Jewish museums have to do this phenomenon justice. At the same time, Jewish museums have always acted as important links to non-Jewish society, a group who makes up the majority of their visitors.

IN WHAT WAYS CAN THE BAUHAUS-UNIVERSITÄT WEIMAR ACT AS SUCH A SPACE?

The Bauhaus-Universität Weimar is committed to an interdisciplinary Bauhaus idea, which has always sought a new method of education through a combination of art, design, crafts and architecture. Because of this, the Bauhaus-Universität Weimar is a space where diversity meets diversity; it's a space with a high level of interdisciplinarity and a broad impact on the public.

SO IN THIS SENSE, IT'S CRUCIAL FOR THE UNIVERSITY TO BE FIRST AND FOREMOST A SITE FOR COMMUNICATION AND NEGOTIATION?

Without a doubt. For me, one of the university's most important tasks is to communicate scientific findings and to shape social discourse. We need reflection spaces where the consequences and significance of social changes can be discussed. And we need public spaces where participation in these discussions is allowed.

➤ www.uni-weimar.de/bauhausgastprofessur

Who is the Bauhaus guest professor?

Prof. Dr. Mirjam Wenzel was the Bauhaus guest professor during the 2020/2021 winter semester. Wenzel has been the director of the Jewish Museum Frankfurt since 2016. She completed her doctorate in German-language Holocaust discourse of the 1960s and is the co-editor of a large number of books, essays and articles on Jewish cultural history, the reception of the Holocaust, contemporary art and critical theory. Through her lectures on the history, concepts and relevance of Jewish museums, as well as the Jewish present and criticism of German cultural memory, she has stimulated an exchange on shaping social coexistence within the context of her guest professorship.

The Bauhaus-Guest Professorship was first established in the 2018/2019 winter semester. Since then, it has been awarded once a year to an outstanding individual for one semester. Bauhaus guest professors have so far included Patricia Espinosa, UN climate diplomat, former Mexican Foreign Minister and ambassador (2018/2019); Judith Simon, ethics professor in information technology and member of the German Ethics Council and the Data Ethics Commission (2019/2020); and architect Francis Kéré, known for his sustainable building methods, who will be succeeding Mirjam Wenzel in the 2021/2022 winter semester. The guest professors address current pressing social issues and present their findings for discussion. The topics range from climate and sustainability to digitalisation and questions of social understanding.

TAKE INITIATIVE? YES PLEASE!

... BAUHAUS

HAUS.FM ... CAFÉ S140 ... CAMPUS.GARTEN ... DIE PUMPE ... DIE

↗ www.m18.uni-weimar.de/stuko/initiativen

Some show off their barista skills to help their fellow students get their caffeine fix; others make sure that everyone has access to chipboard, the right pen or a chocolate bar right before a deadline. Bike can't quite make it to the station? A trip to the do-it-yourself bike workshop should help. Laptop threatening to give up after heavy use? The local Hackspace is there to support you. In many StuKo (Student Government) initiatives, the students of Weimar are not just there for each other in their daily routine; they also organise a number of projects beyond the lecture halls and seminar rooms, helping to shape the broader living environment. They provide a platform for student work in magazines and exhibitions. They exchange ideas on politics, architecture, design and textiles. Or they transform inconspicuous locations into distinctive spaces through clever light installations and the right sound.

This is how the memories that make student life so unique are created. But this is not restricted to the student universe; many of these initiatives build a connection with the city of Weimar. The Spacekid-headcup, for instance, with its dazzling and daring soapbox drivers attracts thousands to the racetrack every year. These initiatives are a reflection of a vibrant student culture; they reveal diverse interests, creative potential and the desire to create a sense of community beyond the daily study routine.

ILWERKSTATT ... TON

... RAUM ...

SPACEKIDHEADCUP ... TEXT

RAUMSTATION ...

... K

PROJE

... PORT ...

RAUM ...

MASCHINEN

... MARK

MENSIONS ... E27 ... EJECT ... FILM-INI ... HORIZONTE ... KAMINGESP




Marie, David and Fanny (from left to right) are studying the rural areas in Thuringia and wanted to discuss it together. The »Acht Hektar« (Eight Hectares) group found a shared workspace in Weimar's Studio Wägetechnik.

Student spaces remain crisis-proof

Social distancing
during the pandemic:
of course!
Working together:
we want to do it anyway!
How Weimar's
students came up with
creative solutions for
their needs

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What makes Weimar different? There are a number of answers to this question. One that stands out in particular is the student motivation to create communal spaces; alternative concepts for spaces where mutual exchanges can be carried out. Students did not give up on this dream, even during the pandemic. We spoke with members from three projects that carried on with courage and creativity, even under coronavirus restrictions, and worked within their given means.

 »studio mæt« —
working space
in an unconventional
setting

Continuing to work together despite work rooms being closed at the university—this motivation led to the birth of »studio mæt« in the first pandemic summer. On Weimar's central Goetheplatz, a group of students rented space in a butcher's shop that was closed without further notice. The golden lettering that spelled out »Fleischer & Bäcker« (butcher

and baker) above the window seemed almost ironic. Sausages and cuts of meat had not been sold here for quite some time. All that could be seen through the windows were the sterile white tiled walls. Upon closer inspection however, it was clear that the old-fashioned shop had been transformed into a coworking space. Desks, chairs, lamps and houseplants brought the former retail space back to life. Designs, drawings and colourful Post-Its formed a neon-coloured mosaic with words such as »Meet-up« or »Modularisierung« on the white tiles.

The fourteen-member student conglomerate from Product Design, Visual Communication, Fine Art, Architecture and Civil Engineering had come together temporarily as »studio mæt« with the aim of interdisciplinary exchange. The idea was the brainchild of Product Design students Paula and Julia, who had the goal of an alternative workspace in mind. With their eyes peeled, they wandered through the city and scoured Weimar's vacant spaces until they came across the former butcher shop and bakery on Goetheplatz. They were immediately drawn to the shop's quirkiness. The owner allowed them to rent the space for three months and donated the rental income to charity. Together with twelve



other students, most of whom belonged to the same household or friend circle, the temporary »studio maet« was quickly launched. The studio's name, an ironic symbiosis of the words meet and meat, embodies a space for creative self-expression away from the four walls of one's own home.

At the start of the pandemic, the loss of social contact was felt particularly hard by students; this was especially apparent in Weimar because of the familial environment where people are used to seeing and meeting one another multiple times a day. »studio maet« functioned as an interim safe space where students could continue to engage in social, thematic and interdisciplinary exchanges.

When asked what her feelings were on the collaboration, Paula answered: »A feeling of community! If you want to be creative or do group work, it's definitely useful to be in one space together. It's also really useful to have a shared space for handcrafts, like building prototypes.«

United in rural areas: the thesis as a community project

Meanwhile, not far from Goetheplatz, students from Architecture and Urbanism came together in the Wägetechnik Workshop in Fuldaer Straße. Among them were Architecture students Fanny and David, as well as Urban Planning student Marie—who is also studying architecture as a second degree. Along with five other fellow students, the group examined rural areas in Thuringia and made it the topic of their thesis. According to Marie, rural spaces offer huge potential for experimentation. Since the summer of 2020, eight independent, dynamic projects have interacted with one another and dealt with the topic under the title »Acht Hektar« (Eight Hectares).

In the past, the three students say, there was a greater number of city-themed projects; this inspired the interest in examining the immediate surroundings in Thuringia. A location analysis carried out by the group indicated a clear shift in demographics. The trend indicated that the younger population would increasingly move to cities and that

➤ www.8hektar.de

this would cause the infrastructure in rural areas to stagnate. The eight Bachelor students found it all the more exciting to counter this trend and to look at rural regions where things have been happening.

The idea is to use these areas where things are happening to bolster the resilience of regions that have been affected by migration. But how could such a large group collaborate under the challenges posed by the pandemic? In addition to weekly meetings, a physical workspace in the Wägetechnik was also established. This allowed for intensive exchanges and mutually beneficial dialogue. When it came to constructive criticism, the group members did not mince words with one another; »We are all on the same page when it comes to collaborating together in the future,« says David. The final project is thus a prime opportunity for the eight individuals to work together without any established hierarchies. The most exciting part? The projects all develop in different ways and follow a non-linear pattern. David notes that the groups also experienced somewhat of a role reversal with their professors, who acted in a more advisory fashion than a critical one. More often than not, the instructors didn't really know what to expect. Weimar is an ideal environment for such experimental projects since the relationships between students and instructors is typically quite close.

The coronavirus pandemic has also served as a catalyst, say Marie, Fanny and David; the era of social distancing has unwittingly affected buzzwords such as »meeting spaces« and »community«, making it difficult to analyse them in an accurate and up-to-date manner.

The social discourse surrounding rural areas has also changed. A trend shift is noticeable for instance in a decentralisation of the workspace through an increase in working from home, remarks Fanny.

The »Acht Hektar« (Eight Hectares) group worked together without having a real physical community up until they handed in their successfully completed theses in the middle of April, 2021. »We really ought to be aware of the challenges we're facing,« Fanny concludes.

The instinct to just carry on remains

Fine Art students Marie and Felix see it the same way when talking about their »BASIC INSTINCTS« exhibition. With the realisation that the artistic creative process is nearly impossible to carry out at home and that it is essential to have a designated space for creative processes, the two went on the hunt for an alternative studio space together with fourteen of their fellow students.

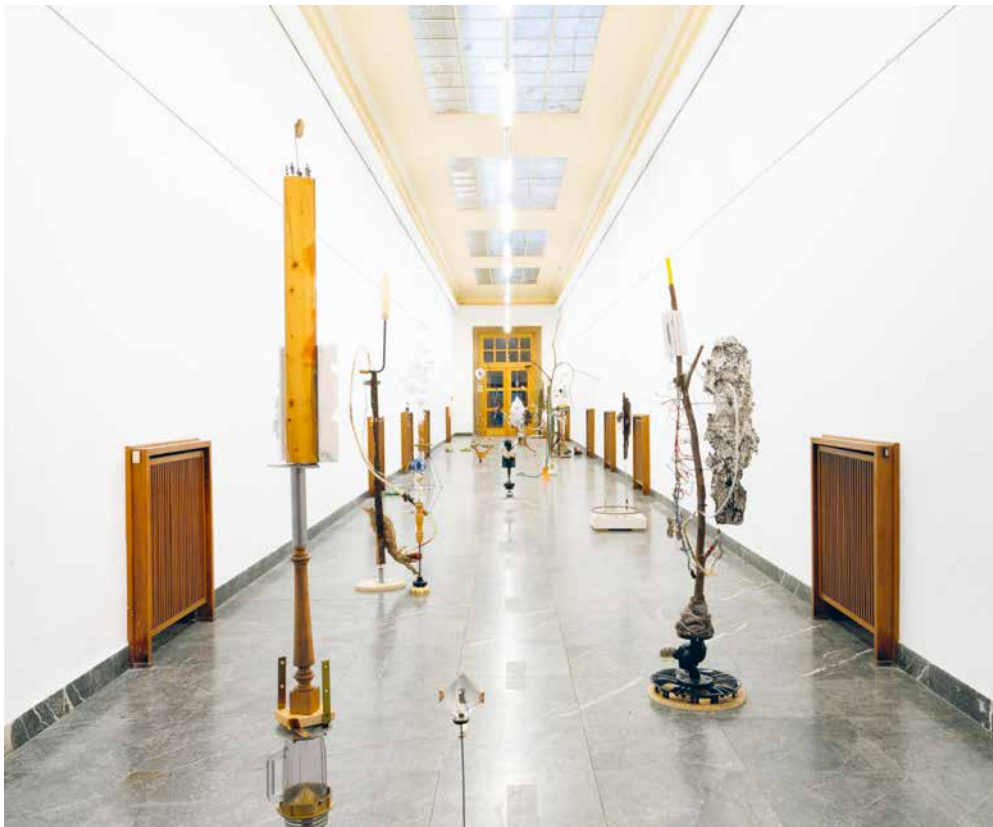
They stumbled across the former MDR-Funkhaus on the southern edge of the city. Because the existing spaces for students couldn't be used, the Funkhaus was a practical solution, despite the lack of amenities like electricity and water. The sheer size of the building, which had previously been used by Mitteldeutscher Rundfunk as a broadcasting centre and left empty for 20 years, made complying with hygiene concepts possible by dividing everything from former offices right up to the concert hall into individual workspaces.

A team of 16 students worked in the rooms or met on the spacious terrace to wind down together—all within the limits of what was allowed, of course. Working together deepened the already close relationship between the students, says Felix. Marie is also convinced that without the coronavirus pandemic and revival of the old Funkhaus, the group's bond would not have been as strong. And so it turns out that despite the difficult circumstances, many beautiful things have emerged.

The idea for a joint »BASIC INSTINCTS« exhibition came about at relatively short notice, Felix explains. The name of the show refers to the artistic instinct to keep carrying on and defying obstacles, even in times of crisis, and came about just as spontaneously one evening when everyone met on the Funkhaus terrace. The lack of amenities in the Funkhaus also had a significant effect; despite the challenges of no water or electricity, the instinct to create art remained a basic need that had to be fulfilled.

With the help of digital tools and hybrid formats, the group put together an elaborate exhibition concept within a period of

Without further ado, »studio maet« transformed a former butcher shop into a creative coworking space. Meanwhile, a former radio station has become the stage for the »BASIC INSTINCTS« exhibition (below).



Paul Knopf, The Parliament of Vibrant Matter (full view), 2020 in the corridor of the MDR Funkhaus in Weimar

two months. A task, which, according to Felix, would have been difficult even under normal circumstances. But just before the exhibition opening in early November, the government implemented new pandemic restrictions, which also applied to exhibitions. This was frustrating to say the least for Marie and Felix and their fellow students who had participated in preparing the exhibition.

Nevertheless, the art students were determined and did not allow themselves to be deterred. Together with student initiative »Marke.6«, they decided to digitise the artworks earmarked for the exhibition. The entire Funkhaus exhibition became virtually accessible and went online in mid-February.

One part of being an artist, says Felix, is overcoming such obstacles by establishing your own space. »When you're an artist, you are constantly striving to create structures,« he continues. »It doesn't matter if you're in the middle of a pandemic or not. As an artist, you just keep doing your work.

From unlimited creativity and perseverance

It is astonishing to witness the motivation and strength with which Bauhaus-Universität Weimar students find alternative ways to carry out exchanges and come together, despite challenging circumstances. The spirit of wanting to create something together and setting up spaces to share common interests and concerns and where everyone is welcome to participate is typical of Weimar.

Even at the beginning when the coronavirus crisis seemed to stall everything and nothing seemed to progress, it still acted as a catalyst for student action under the motto »now more than ever«. The »studio maet« workspace, the »Acht Hektar« (Eight Hectares) Bachelor project and the BASIC INSTINCTS exhibition are a representation of many such initiatives. They prove that student spaces for coming together and collaborating in Weimar remain crisis-proof.



Following one's artistic instinct despite the crisis was made possible by the spacious rooms at the Funkhaus (above).

For the »Acht Hektar« (Eight Hectares) group, the Wägetechnik played an important role in hosting exchanges, criticism and inspiration (right).

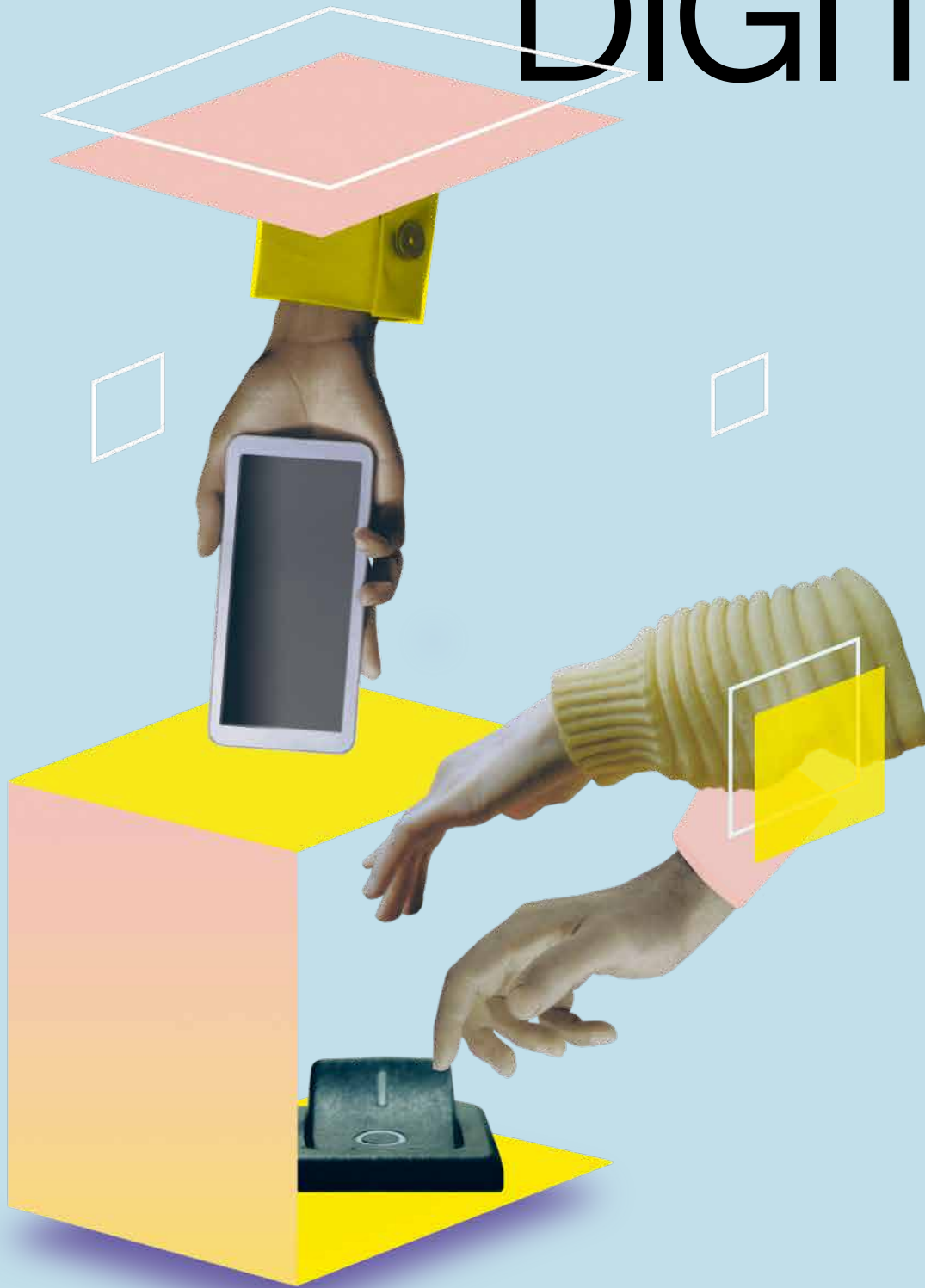


TESTING GRO



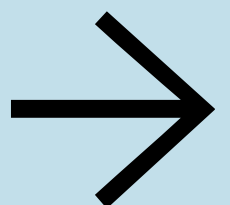
FORMATS

UND FOR NEW DIGITAL



The digital pervades our lives; nearly every aspect has been digitalised. It occupies an increasingly bigger space and some developments take place rapidly.

How will digital teaching change international studies in the future? What tools and methods are staff and professors at the Bauhaus-Universität Weimar currently exploring and what predictions are they already able to make? Is digitalisation revolutionising academic work in the humanities? Does open access really mean free, worldwide access to research results?



Virtually connected: four countries in 24 hours

Working together
despite being thousands
of kilometres
away from one another?
How digitalisation
is fuelling international
exchange

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Early in the morning, Joel Schülin sits in front of his computer. His first online course begins at 9:30, the next at 1:00. Between this, he has time for a chat. The Urban Planning student strongly agrees with the statement that the term »Generation Screen« is an accurate descriptor of the current generation of students. After all, this is the cohort that has had to adapt to predominantly online teaching since the spring of 2020, sitting in front of a screen for several hours a day. »You tend to turn the computer on more often than before and, consequently, you spend more time in front of it.« Whether it's doing research, checking e-mails or taking part in university events; »The general process has become digitalised, and a lot of aspects have become almost automatic,« he says. Sometimes with a moderator, sometimes without: BigBlueButton, Moodle, Webex, Zoom, digital whiteboards, informal meetings on Wonderme—new digital tools and programmes for collaborative work are constantly emerging and are now commonplace for most students. Through this daily interaction, routines have developed, but obstacles have also been overcome. Spending an entire weekend in a digital workshop

with 20 students from various European universities—something which would have been nearly unheard of before 2020—is no problem in today's world, remarks Schülin.

Virtually no area was hit harder than international travel at the start of the pandemic; this in turn affected university exchanges. From one day to the next, borders were closed and visas were no longer being issued. Many students found their planned stays abroad completely cancelled or—in cases where they had already arrived—found themselves stuck alone in lock-down instead of exploring a foreign country with new acquaintances. Planned research visits and international conferences were cancelled one after the next.

But the restrictions did not stop universities' internationalisation processes; if anything, the increasing digitalisation of teaching and learning has been a driving force behind many of the changes. Students everywhere have gotten used to the various forms of collaborative online work—even in projects together with international fellow students. The German Academic Exchange Service (DAAD), for instance, found in a survey that, despite the pandemic, a quarter of its participating insti-



Catapulted into digital teaching: Faculty of Architecture staff members Pola Koch (left) and Martina Jacobi (right) are enthusiastic about digital tools and invented the 24-hour Urban Design Hackathon.

tutions were even able to establish new digital international collaborations.

The future of internationalisation is no longer conceivable without the help of digital tools. »Young people are now studying virtually, in hybrid formats, or in traditional formats—for example in-person, on campus abroad,« reports Dr. Stephan Geifes, Director of the DAAD's National Agency for EU Higher Education Cooperation.

They can start their stay abroad virtually from home and later, when it's possible, travel to the host country. This mixed study format is referred to as »blended mobility«. Another option is to do a completely virtual study from home, depending on the conditions at the host university. Digital learning formats are also becoming increasingly important for the Erasmus+ exchange programme; the 2021 summer semester saw about 800 students use the programme's international digital opportunities. »We are assuming that the demand will be just as high in the 2021 winter semester, if not higher,« says Geifes.

While it is true that, according to a DAAD survey, purely digital options are an equivalent for just a small proportion of students, digital study formats do score points for their easy accessibility. They allow people from all over the world who might not otherwise have the opportunity for an international exchange due to things like financial reasons, for instance, to participate in higher education and academia. Attention is increasingly being focussed on learning together across borders of time and space, something that typically does not require more than an internet connection and a computer. So why not virtually connect seminar rooms to the rest of the world and provide all students with a global experience?

Cameras and microphones on: interaction is key

This sentiment is shared by Martina Jacobi and Pola Koch, research assistants in the Urban Design Department. Both began their positions during the first pandemic semester and, according to their own statement, were »catapulted directly into digital teaching«. Neither of them wanted to miss out on this and the many advantages that come along with it. After a successful semester despite corona conditions, Jacobi and Koch discovered that the Urban Design students were quite confident with the new technical formats. The two research assistants decided to look closely at exactly what their students liked and disliked about their digital meetings. They worked on improving their teaching and creating an online version of what makes studying architecture so valuable—namely reflecting on and analyzing their designs together. Or even socializing over a snack together after a critique.

Jacobi elaborates: »The most important element for creative work to be successfully carried out online is interaction. We have to be able to spontaneously share pictures and express thoughts, otherwise the flow is interrupted.« Koch emphasises: »Likewise, the social aspect is important in digital meetings—students have to be able to have their say. That's why we started at a certain point to

make sure we all had our cameras and microphones on and included students in the feedback. We wanted to make sure everyone knew there was someone sitting on the other side of the screen. Otherwise, you quickly get the feeling that you're sitting in a TV programme.« In the meantime, according to Koch and Jacobi, there is hardly any difference between in-person and digital presentations.

Throughout the semester, Koch and Jacobi noticed that some of their students were not sitting in front of their screen in Weimar, but were instead scattered across the country and abroad. As they had both studied abroad—Koch in Denmark and Jacobi in Brazil—the international approach was obvious to them, and they came up with their own initiative with international partner universities. This initiative was the one-day digital building Hackathon. A format previously seldom seen in architecture, the idea of drawing upon their past experiences with online teaching and developing them further on an international level, was a no-brainer for the two.

During a Hackathon, students work online at the same time to complete architectural designs in the fastest possible time and later present their results. An international 24 hours Urban Design Hackathon will likely help bolster this format.

So far, two Hackathons have taken place: one in December 2020, and one in April 2021. The task for the selected 20 or so students from Weimar, Estonia, Belgium, Latvia, France and Denmark? To develop new ideas for the use of two Berlin buildings planned for demolition—the old Karstadt building in Berlin-Wedding and the »Mäusebunker« in Steglitz-Lichterfelde. The students will be split into mixed international teams and will have just 24 hours for the task.

Schülin was one of the participants in the April Hackathon. After a few quick introduction lectures to the »Mäusebunker« research building, he and his team had just a few hours to brainstorm ideas, come up with designs and then visualise them. »Luckily there was a very good introduction beforehand,« Schülin says. »The input lectures were incredibly informative and we had access via a cloud folder to documents which we could use so that we didn't have to start completely from scratch at the team meeting.« Koch and Jacobi had carefully planned the process so that the groups could focus on brainstorming. Everything, from the accompanying tutors to the big final discussion with guest critics, had been planned down to the last minute.



Encountering different, more radical design perspectives

Schülin found it especially remarkable how well the team of five communicated with one another despite language barriers. »We communicated via reference images on a digital conference board and relied a lot on visual communication. It was exciting to see that there are differences in how designing is carried out in other countries. My teammate from Aarhus, for example, was much more radical in her thinking; she proposed a huge aquarium in the middle of the brutalist building. We decided to take this approach with our »Bio-Bunker« design.«

Of course, the international aspect was still missing, concludes Schülin. It is much more difficult to get to know people properly online. The shared experience is less intense online than it is in person. Overall,

The 24 hours Urban Design Hackathon is a case study in online collaboration between European architecture schools. It is funded by the DAAD's International Virtual Academic Collaboration (IVAC) programme. The project was headed by the professorship of Urban Design under the direction of Prof. Dr. Steffen de Rudder and the collaboration of Martina Jacobi, Pola Rebecca Koch, Stefan Signer and Paula Gottthard. The »Bio-Bunker« design was created as part of the 24h Urban Design Hackathon with the help of Chaymae Kriouile, Heini Kuidkepp, Amine Mashhadreza and Ziqi Zhang.

however, the Hackathon was a positive experience for Schülin and he is glad that he had the opportunity to participate: »Without the 24 hour format, I never would have been able to take part in such an international project. An in-person event of this scale would probably not have been possible for me.« He was also impressed by the excellent organisation: »You could sense how well prepared the event was. Without that level of organisation, it wouldn't have worked so well.« Nevertheless, the budding urbanist doesn't want to miss out on a proper semester abroad; the summer semester will take him to Politecnico di Milano.

The intensive experiences that a semester abroad brings will remain a central element of international exchanges in the future. Actually being abroad is too important; the direct experience, perceiving a new place through one's own senses and, of course, figuring out how to get along in a foreign language and culture—all these things are too valuable. And so despite the pandemic, the DAAD has had an unmatched level of interest in staying abroad in Europe. Since the beginning of 2021, around 9,000 students from Germany have embarked on a stay abroad, which is about 75 percent of the previous period.

Still, digital opportunities will continue to grow and to open up new perspectives. They will change exchanges in the long term. »The principle of ›blended learning‹ is setting a trend,« says Jacobi, describing the development. »You might meet in-person at the start of a Hackathon project, continue working on the project over several weeks and then meet digitally at your home uni-

versity.« »A third Hackathon is already in the works for November 2021, this time with the Polytechnic University of Catalonia and the University of Porto,« says Koch, pleased with the positive response from other European universities.

Internationality as omnipresent in university culture

The Bauhaus-Universität Weimar wants to expand cooperations and formats like these in the long term. With an already high proportion of international students and instructors, the university hopes to increase internationality in its culture even more. The aim is to make internationality a more cross-sectional responsibility; the university sees significant potential in cultural diversity and international networking. »Our plan is to initiate and establish a multilateral European network of partner universities within the context of the New European Bauhaus. Digital formats are firmly planned and should be used to enhance international mobility, making it more effective and even replacing some elements of it,« says Christian Kästner, director of the International Office. A range of online courses from all participating universities could, for instance, allow students to take courses at partner universities. This could supplement the courses taken at their home universities through the awarding of micro-credentials. The future of internationalisation will continue to be shaped by digital and collaborative learning on screens. However—and this is the most important factor—this will unfold together with in-person encounters between students and instructors in Weimar and at the more than 250 partner universities worldwide, as soon as unrestricted travel is possible again.

Architecture student Joel Schülin (left) designed the »Bio-Bunker« (below) together with fellow students from various different countries. Without the possibility of meeting and exchanging ideas online, this would not have been possible in such a short period of time.



The future of the digital planet

Alan Kay once observed that the best way to predict the future is to invent it yourself. But what will the digital planet look like twenty years from now? We asked scientists about their vision for their field of research.



○ Professor Willmann, will digital authorship have an impact on design in 20 years' time – and if so, how?

Yes, definitely! You could perhaps even speak of a historical caesura. That being said, digital design and manufacturing processes no longer follow exclusively mechanical rules, but also algorithmic ones. This leads to standardisation and serialisation being overcome and increasingly having to deal with differentiated and complex forms of design. On the other hand, the principle of authorial notation—so clear authorship that has applied since the Renaissance—is increasingly being

dispelled and replaced by participatory and collaborative design and planning processes. We're currently transitioning to mass customised production and mass design participation. The most momentous days of the digital transition still lie ahead of us—and the outcome is uncertain.

Prof. Dr. Jan Willmann heads the Professorship for the Theory and History of Design in the Faculty of Art and Design.

○ Professor Fröhlich, how is access to knowledge being organised? What role do virtual and augmented reality and artificial intelligence play in this?

Social communication and access to knowledge will change fundamentally. Smartphones and the VR goggles that are today still very cumbersome will be replaced by ultra-light, multifunctional AR/VR glasses and contact lenses. Social media will enable people to meet anywhere at any time—it'll be like a life-sized version of Skype in 3D. AI technology will not only register the questions we voice verbally, but also those we merely think and will transmit the answers straight to our brains as thoughts. Similar to in »The Matrix« film, we will sometimes no longer know whether we're in a simulated world, or whether we're merely in a simulation of another place. For adherents to simulation theory, this makes no difference.

Prof. Dr. Bernd Fröhlich heads the Professorship for Virtual Reality Systems and Visualisation Research in the Faculty of Media.



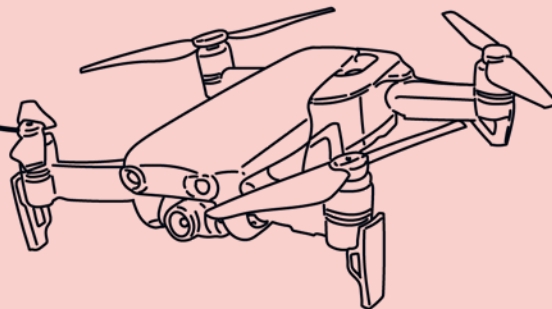
○ Professor Emes, how will digitalisation influence our consumer behaviour?

Twenty years from now, there will likely no longer be a distinction between digital and non-digital. A large proportion of the global population will become »digital natives«. Various trends that can currently be observed in consumer behaviour will continue, such as the influence of social media, the growing popularity of digital devices for shopping and the increasing share of digital trade at the expense of stationary trade. Radical innovations or even crises such as the current COVID-19 pandemic may further exacerbate this development. At the same time, consumers will attach greater importance to ethical issues, data and consumer protection, and data security. The focus is also shifting to the sustainability of consumption, which in turn also influences consumer behaviour.

Prof. Dr. Jutta Emes heads the Professorship for Marketing and Media in the Faculty of Media and is Vice President for International Affairs, Diversity & Transfer.

○ Junior Professor König, how will we use artificial intelligence and computer-supported analysis methods to plan cities with greater foresight?

In future, more and more aspects of architects' work will be automated. New AI-based systems will profoundly change the way they work, right down to their core competence: the creative design process. Future design methods will rely on an interplay between human capabilities for creative thinking and the superior computing capacities of modern-day computers in handling complex design tasks. Architects will then have to assume an entirely new role: that of a



mediator between the demands of different interest groups and the possibilities to consult computer programmes during the development of future built living environments.

Jun.-Prof. Reinhard König is a Junior Professor for Computational Architecture in the Faculty of Architecture and Urbanism.

○ Professor Morgenthal, how will engineers be able to use digital technology to inspect and analyse buildings even better in 20 years' time?

If we're able to use camera technology such as drones to bring the buildings into the office, then virtual inspections suddenly become possible. We can calculate 3D models by overlapping images that can then be viewed in a browser or using VR glasses. It is also possible to measure, digitally mark and simulate different aspects in these models. Things get interesting when such digital 3D models are understood as an archive of the building's life—we refer to these as the »digital twins«. This prevents anything from being forgotten and allows buildings to be used intelligently, renovated in good time, and minimises costs and resources accordingly.

Prof. Dr. Guido Morgenthal heads the Professorship for Modelling and Simulation of Structures within the Faculty of Civil Engineering.

○ Junior Professor Buschow, how will newspaper editing evolve and what will it look like in the future?

Conventional editorial offices that were the central place of work for journalists for more than 100 years are now obsolete. They will probably only continue to exist where people can still afford them or want them (so public broadcasters, popular international brands like the New York Times). Journalistic work is increasingly shifting to platforms like RiffReporter and Steady, or to transnation-

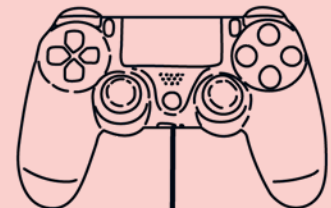
al research networks like Investigate Europe. Our new DFG-funded project in Weimar is investigating which forms of organisation have a future. It will be crucial for them to create appropriate working conditions, legal protection and financial leeway, though, so that journalism can continue to fulfil its social role in 20 years' time.

Jun.-Prof. Dr. Christopher Buschow is a Junior Professor for Organisation and Networked Media in the Faculty of Media.

○ Dr. Söbke, how will virtual worlds and computer games help citizens to better evaluate their settlements' waste water systems?

Twenty years from now, every sewerage system will have a »digital twin«—meaning it will have been digitally mapped. The data provided by this digital image will form the basis for the virtual waste water system, which can be virtually examined in detail. For example, simulations of heavy rainfall can be used to determine the vulnerability to flooding. Where required, further virtual sewer systems that are less susceptible to flooding can be visited virtually. A better adapted sewerage system can then be designed like in a simulation game, whereby the citizens compete to find the best solution for their settlement.

Dr.-Ing. Heinrich Söbke is a research associate from the Professorship for Urban Water Management and Sanitation in the Faculty of Civil Engineering.



Free access to research findings



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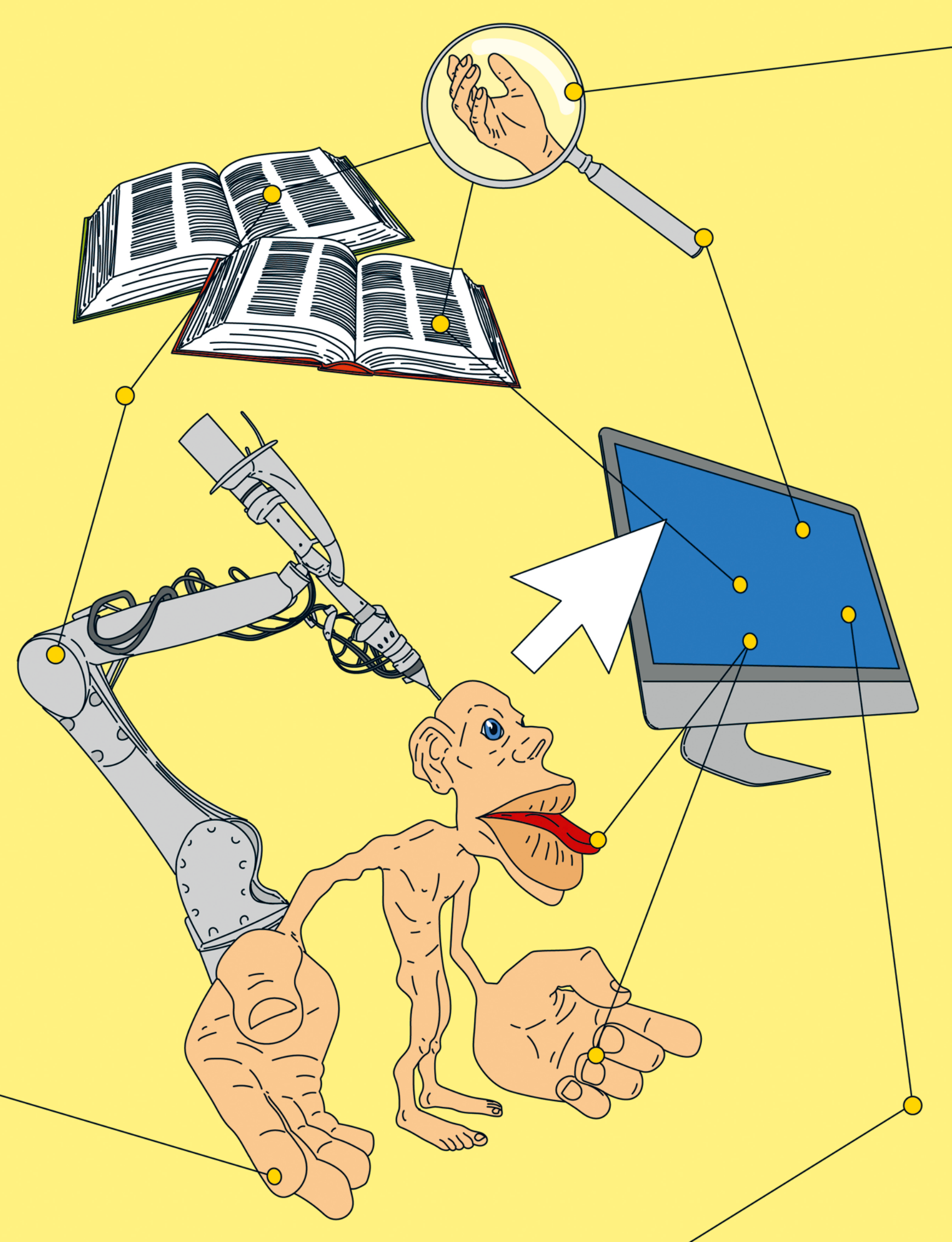
Open access means free, unrestricted access to scientific publications on the internet, which in turn allows scientific findings to be made available immediately, and disseminated and used further without delay. Open access boosts the visibility of scientific publications, facilitating access and networking. Policymakers and research organisations have been promoting open access for several years now. Institutions such as the German Research Foundation require research findings to be published in an open access format. The Bauhaus-Universität Weimar is also committed to the principles of open access publishing and already drafted an open access policy back in 2016. This policy explicitly encourages scientists to publish research findings in open access. The Open Access Publication Fund has already funded the open access publication of countless scientific articles and monographs authored by university staff, for example, and demand is growing: while the fund counted four publications in 2017, there were

already 29 publications just three years later. The university has also offered the option of publishing qualified work digitally for free for several years through its OPUS Weimar online publication system. Over 700 academic articles, more than 400 dissertations and over 30 monographs are currently freely accessible to all interested parties in full text in OPUS Weimar. The online publication system can be accessed online via e-pub.uni-weimar.de.

Open science—the latest new development within the open access idea—goes even further: open access not only to scientific publications, but also to research data, software or peer review processes reinforces the dissemination of information within the scientific community. Open, transparent scientific practices lead to a better supply of information and strengthen the networking, reproduction and quality assurance of scientific work.

From a global perspective, publishers at a German academic institution who opt for open access publishing are well equipped and well advised. A fair global distribution of open access funding is not yet in sight however. Many countries cannot afford the corresponding infrastructure and the open access transformation financially or structurally. Only when all researchers can publish their work freely, with quality assurance and financing from institutions will access to research findings truly be free and participation in scientific publishing be guaranteed for all.





Digital humanities

When
knowledge learns
to speak

W

With his receding forehead, inane lolling tongue and scraggy little arms that extend far away from his body, he doesn't really look like the product of top-level humanities research. At least the sizeable hands promise a firm handshake. Saying that, it's difficult to explain how he can stand upright with those mighty mitts. The sociologist Niklas Luhmann—not Luhmann himself, mind—but rather his theory forms the focus of research. His theory as a body.

The figure, which is almost 20 centimetres high, is a product of the »Digital Homunculus« project, a collaboration between Weimar professors Henning Schmidgen (Theory of Media Worlds), Benno Stein (Web Technology and Information Systems) and Jan Willmann (Theory and History of Design). Together with their research assistants Tim Gollub and Michael Braun, they've designed a digital procedure that analyses the frequency and prominence of certain body parts in texts by various Western thinkers. They then translated the data obtained in the process into a computer-based 3D model that can ultimately be produced using 3D printing. Willmann says the following of the project's aim: »We wish to transform an abstract theory into a physical reality, to render it visible and tangible.«

The model is intended to reveal what would otherwise remain hidden in the masses of text—that hands were very important to Luhmann, for example, and arms and legs less so. His homunculus differs little from that of Hegel, Kant or Freud in this respect. And yet the direct comparison reveals differences between the body and human images of different theories that readers would miss otherwise—even during a close reading. For to extract the meaning of the human body from a theory requires less of a deep insight and more of a comprehensive and comparative overview.

»Computers count better,« says Stein when asked what digital technology can do for the humanities. In fact, the algorithm he has developed for the project not only detects word repetitions, but also synonyms and variants; it analyses the structure of the docu-

ment and evaluates the meaning of words according to their position in a text, for example whether they appear at the beginning or end of a paragraph. He insists nonetheless that »It's about counting.«

Once upon a time, counting was considered a rather disreputable analytical technique in the humanities for it always implied a certain lack of ideas or intuition. Digitalisation has led it to regain in importance in historical, cultural and social research. At least that's what the digital humanities are promising. This term refers to the many endeavours of various humanities disciplines applying digital methods to their cognitive processes.

And these digital methods are urgently needed. For while social sciences have always suffered from a lack of usable historical or ethnographic information, digitalisation offers this data in excess. Every individual conversation, every encounter and every movement leaves behind a data trail online. And this is increasingly not only available to internet companies but also to researchers. Then there's retro-digitalisation, which is the scanning and automated reading of historical sources, which extends the available corpus of knowledge even further into the past.

The digital humanities rely on counter-complexity to cope with this wealth of information. They use the very technology that they have to thank for the increased complexity of their research data. Algorithms are even able to quickly process data volumes that are unmanageable for humans. They not only select and sort useful data sets, but also recognise recurring patterns independently and can render these tangible in graphs.

Schmidgen suspects that this is where the real potential of the digital humanities lies. In the »Digital Homunculus« project, he and his colleagues concern themselves with »knowledge materialization«. This cannot exactly be seen as a scientific method, however the translation of texts into physical bodies provides valuable inspiration and ultimately always leads back to the work with texts.

Ideally with a different perspective however. The digitalisation moreover offers further possibilities for visualisation that render humanities content and issues tangible and comprehensible to a non-academic audience.

Willmann would like to go even further here: »At best, the materialised knowledge interacts with the audience, who can then react to the artefact.« He hopes that research findings will then no longer be perceived as rigid and indisputable knowledge (as has been the case in the past) and more as an opportunity for further reflection and development. For him, the digital humanities offer the chance to make knowledge acquisition and production more dynamic and circular again.

Stein also recognises artistic potential in the format of such an experimental arrangement. While computer art relied entirely on imitating human styles and aesthetics in the past, the digital homunculus shows that visualisation and materialisation are gaining an unprecedented momentum of their own. This form of computerisation comes far closer to the technology's actual potential to not merely produce art that imitates human art, but rather to create genuine computer art.

The technology determines the form. More than 100 years after the founding of the State Bauhaus, this realisation has been well received in Weimar. Instead of resisting the industrialisation and serialisation of manufacturing, the historical Bauhaus recognised radically new possibilities for handicrafts within the production processes. Steel pipes and clarity became the conditions for a successful design. The design should follow the technology's potential. From then on, it was not only the humans but also the machines that helped to shape objects.

The Bauhaus-Universität Weimar finds itself in a similar situation today. New digital production technologies have long since had a considerable impact on current practices within product design, visual communication, media art and architecture. Recently however, the reflections on aesthetics, media and culture have also been shaped by technology. The work of humanities scholars is today no longer conceivable without databases, search algorithms and virtual indexes.

Schmidgen and Stein now wish to take these digital tools for the social sciences to the next level. With their DFG-funded project on process-oriented discourse analysis, they want to empower computers to actively participate in discourse research. Instead of merely searching the available data, researchers will train learning algorithms to recognise patterns and correlations, which can then be taken as the starting point for innovative research hypotheses. Instead of raw data, the software will work with semantic models to render the links between authors, places, publications, theories and terms visible.

The developers can draw on a pre-sorted and pre-categorised corpus of scanned

texts from previous research projects to use as their data set. It should first be rendered machine-readable as full texts by means of character recognition so that it can be processed. Further digitalised texts are also continuously being added to the collection with the support of the university libraries in Weimar and Regensburg. The search and linking algorithms of the process-oriented discourse analysis must then demonstrate their potential based on this data. If this succeeds, the tool could also be used for other foreign text collections.

The greatest challenge, however, does not lie in obtaining the data or applying analysis algorithms, but rather in managing this elaborate tool. How do you tell a search engine what to look for? All those who use conventional search engines such as Google, Bing or Startpage will be familiar with this problem. For—unlike humans—machines do not understand the content of the question, but rather simply search through their data for correlations with the query words. Until now, without the right terms, the chances of an adequate answer have been low.

Hence a separate query language is planned for the process-oriented discourse analysis with which users can not only formulate search queries, but also requests, comparisons or evidence to investigate a specific context or to link different data objects. Moreover, the software attempts to reconstruct users' interests, preferences and intentions based on the search queries and to take these into account in the search.

Stein admits that this is all already outdated however. Considerable progress has been made in search engine management since the project proposal was submitted. With the spread and further development of digital assistants such as Alexa and Google Echo, dialogue systems have evolved so much in recent years that users no longer have to use predefined terms to trigger the right search queries. Instead these are obtained during what is known as »conversational retrieval«. Assistants like Siri or Cortana request—or suggest—further search limitations to narrow down the search for themselves.

The machine must become active itself. It evolves from the function of passive data storage to the role of dialogue partner. Schmidgen refers to this interactive research situation as »performative knowledge«. In his opinion, this is the direction in which the digital humanities could head in the future. And here lies the machine's innate potential, its genuine approach to handling information—perhaps not as an additional brain, but at least as an additional calculator. Humanities research would thus become a co-production involving both humans and machines.

Tools have always been incorporated into the thought process. Discussions give rise to different notions and narratives than writing, calculations to different ones than sketches,

»Computers essentially can't do anything more than count and calculate, however insights can be gained in this way that cannot be achieved through strenuous thought alone.«

and notebooks to different theoretical models than practical experiments. Ultimately, however, all these techniques were limited to the processing capacity of the human brain. Today, learning algorithms can plough through entire libraries in a matter of seconds to produce their own, entirely unknown contexts.

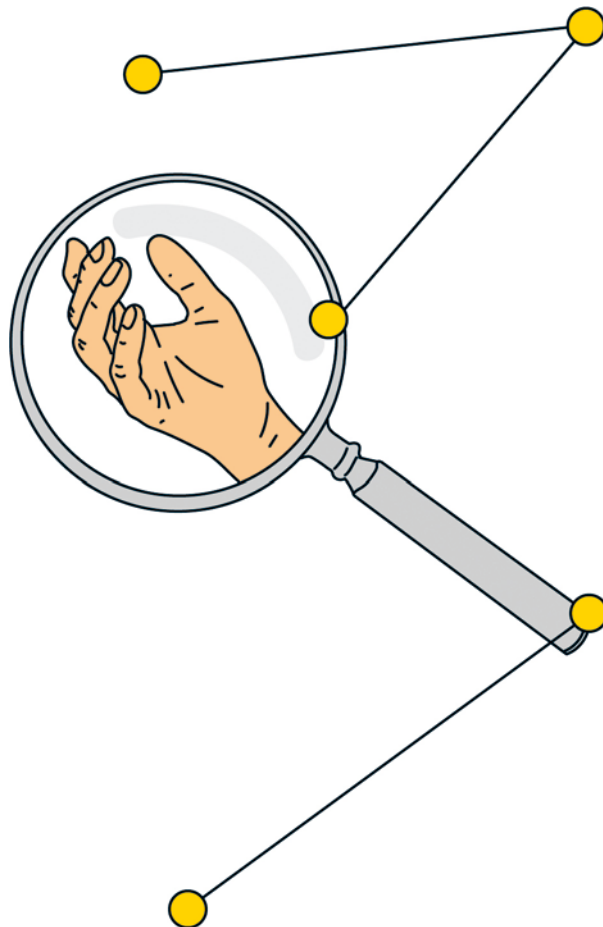
This clearly gives rise to completely new methods and attitudes to the object of study. The Italian literary historian Franco Moretti sees the »close reading«, so the analysis of texts that is as precise as possible and at the same time rich in associations and contextualising, that has been obligatory in the humanities until now in decline. The automated analysis and visualisation of data instead leads to a »distant reading«, a method that allows insights to be gained through the rapid, computer-assisted structuring of large quantities of text. One no longer needs to read books to be able to evaluate them. Instead, one merely needs to know how the conceptual frequencies are distributed.

»That would also have been possible without a computer,« says Stein. »But we would never have had enough people or time to count all the books.« Because that's still what it's all about: counting. Computers essentially can't do anything more than count and calculate, however insights can be gained through this process that cannot be achieved through strenuous thought alone. For example, when certain ideas found their way into literature and how they spread and changed in the process. And how patterns repeat themselves throughout history.

Stein envisages that if the treasure trove of data continues to grow, it may be possible to map the entire world on a computer one day. The analysis and processing of knowledge might then take on a life of its own and possibly even lead to strong artificial intelligence. Research will perhaps even be able to do without its researchers one day.

However, the prerequisite for this is the assumption that the world can be counted at all, so that it exists in discrete units of bits and bytes and not in intangible continuities of society, space and time or contradictions of social systems and quanta. Thus the technology stands in opposition to the humanities, which have oriented themselves towards the indiscreet, the oscillating and iridescent, the indeterminable and the gap in recent decades. Which draw their insights from not committing themselves.

The digital humanities could thus be an opportunity for the humanities to define themselves, to become concrete, to step out from behind the smoke screen—or risk losing their explanatory models in the discretion, the explicit and the clearly distinguishable. »When Henning Schmidgen first told me that he wanted to digitise discourse analysis, I told him: ›We can't. But if you ask the right questions, we can provide answers.« tells Stein. But that has always been the task of the humanities: asking the right questions.







Welcome stranger

What happens
to the cube – the
symbol of the historical
Bauhaus – in an
environment, a present,
where it does not
know when, where
or in which form it will
be affected?

The Bauhaus notion
has remained robust and
resilient through ups
and downs since
its founding in Weimar in
1919 – right through to
the present day.







P

Philotheus Nisch stages visually exaggerated and over-aesthetised objects in his work; strange, surreal worlds that nonetheless seem strangely familiar to us. For the Bauhaus.Journal and the »Welcome Stranger« series, he embarked on a quest for the cube, the hallmark of the historical Bauhaus. What happens to this cube in an environment, a present, where it does not know when, where or how it will be affected? The images show various cuboid protagonists whose environment reacts differently to them. They are also a visual metaphor for the many ideas and concepts of the Bauhaus and the reactions to them. Dystopian, but not without irony and therefore infused with a spark of hope—this is how they master the challenges they face, almost as if they wish to convey how robust and stubborn the Bauhaus idea still is today and why we should preserve and protect it at all costs: for a better future—for us all.

Philotheus Nisch is a freelance photographer and works for newspapers and magazines such as brand eins, Der Spiegel, Die Zeit, Dummy, Weekendavisen, Frieze, Hohe Luft, Sleek Magazine, SZ Magazin, Vogue, Zeit Magazin among many others. Nisch studied Visual Communication at the Bauhaus-Universität Weimar from 2010 to 2015 before going on to attend the Academy of Fine Arts in Leipzig. In winter 2020/2021, he returned to Weimar as a lecturer in visual communication to explore the visual potential of the good life with his students: »Life is Very Good« was the title of this specialist module offered in the midst of the COVID-19 pandemic.

IDEE INHALT FORM

To mark »100 years of Bauhaus«, the publication entitled »Idee Inhalt Form. Beiträge zur Gestaltung der Gegenwart« (Idea, Content, Form. Contributions to the Design of the Present) was released in which teachers, staff, doctoral researchers, students and alumni of the Bauhaus-Universität Weimar presented their art and research.

The publication reflects the thoughts and actions at the Bauhaus-Universität Weimar and showcases a place where people come together to research, discuss and shape the present.



Idee Inhalt Form.
Beiträge zur Gestaltung der Gegenwart.
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Price: € 15

Orders:
www.uni-weimar.de/idee-inhalt-form

The Bauhaus-Universität Weimar ...

...is devoted to the pressing issues of our time: Students and teachers address how to shape the living world in almost 40 different study programmes. Humanities and engineering perspectives meet with design perspectives in the interdisciplinary exchange between the four faculties of Architecture and Urbanism, Civil Engineering, Art and Design, and Media.

The project-based approach still draws on the once revolutionary teaching methods of the university's historical namesake: the State Bauhaus was founded in 1919 by Walter Gropius in what is now the university's Main Building and developed into the most influential design school of the twentieth century.

The Bauhaus-Universität Weimar is an international university with a population made up of almost 30 percent international students, over 40 percent international doctoral researchers and around 250 partnerships in Europe and worldwide. This draws professional and cultural perspectives from around the globe to Weimar. More than 500 locations to study abroad mean Weimar students are themselves able to gain experience abroad that they then bring back to Weimar with them.

The university and town are places for encounters: whether in one of the student initiatives, during the organisation of creative events or at meet-ups in the Park an der Ilm, it's easy to network beyond one's own study programme. With around 4,000 students and a favourable student-teacher ratio, personal contact with professors and academic and artistic staff is a matter of course.

