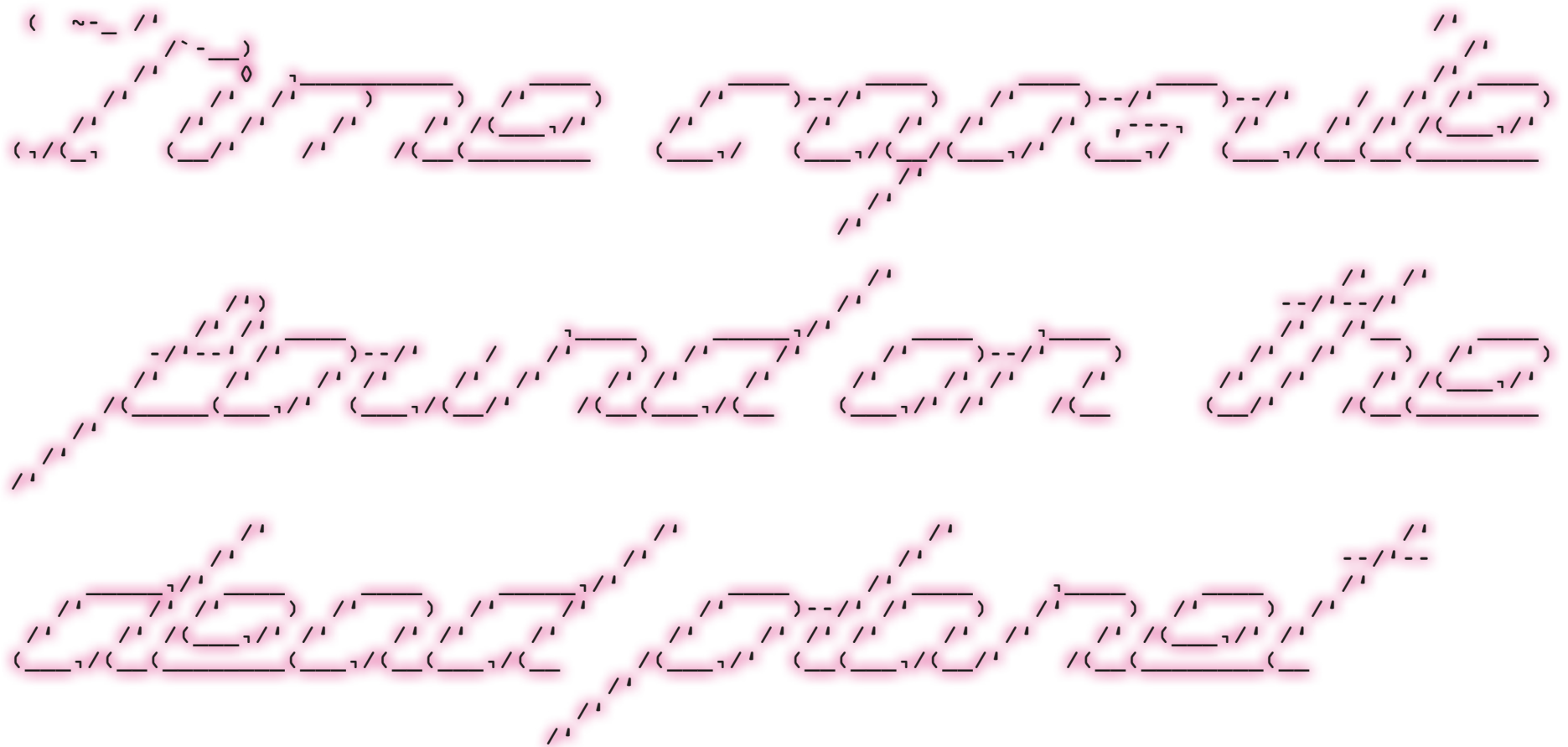




1. Hermodi in Architecture

The environment is woven into the architecture and vice versa; one changes with the other. We read Margaret Atwood's story about five ages of a changing planet, reported on the last day of its existence through a time capsule. The author asserts that "this isn't climate change - it's everything change."

We understand architecture as a socially engaged transformative spatial practice to imagine and create a more just collective life. We see in it the potential to represent the world beyond individual buildings, which exists along with various living and non-living beings, bodies, actors, times, geographies, societies, and cultures. We believe that architecture can contribute to other future worlds, and to different relationships we have with living beings, things, land, and resources. We think architecture should not be limited by professionalism or neoliberal motivations.

How do we thus begin with architecture?

The participants from the first semester evolved time capsules in several steps using critical reflection, material experiments, cartography, drawing, model making, photography, video, storytelling, food and machine learning. We also explored the possibilities of approaches to architectural representation and image-making beyond the Eurocentric conceptualizations, looking at examples from Asia, Africa and Latin America.

CONTENT

TIME
CAPSULE FOUND
ON THE DEAD
PLANET

MARGARET
ATWOOD

P. 4

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SPACES AND
PRACTICES
TOGETHER

P. 6

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VARIOUS ANGLES
AND EDGES

P. 12

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P. 18

GAPS BETWEEN CELLS

A CYLINDER OF
BRASS

SELECTION OF CONCEPTUAL TEXTS

IMPRINT

P. 40

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5. You who have come here from some
distant world, to this dry lakeshore
and this cairn, and to this cylinder
of brass, in which on the last day
of all our recorded days I place our
final words:

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Pray for us, who once, too, thought
we could fly.

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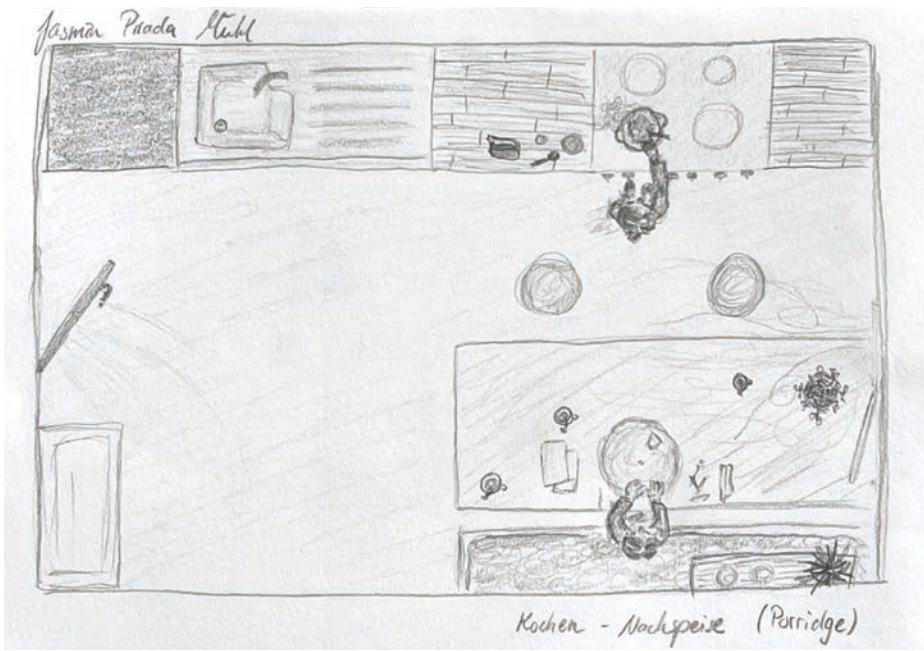
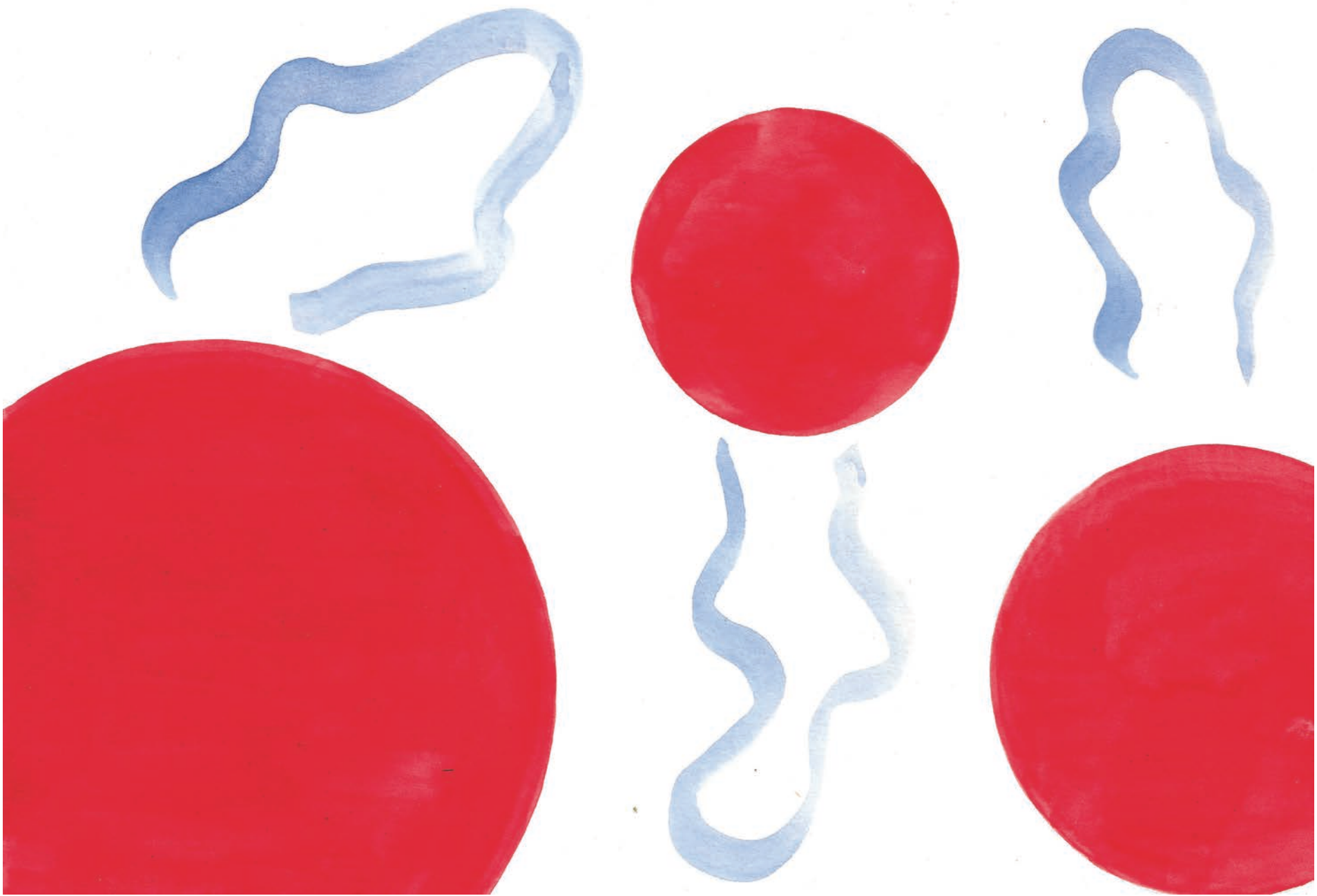
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Margaret Atwood:
„Time capsule found on the dead planet“,
<https://www.theguardian.com/books/2009/sep/26/margaret-atwood-mini-science-fiction>
(publised September 26, 2009; last access on
August 5, 2024)

SPACES AND PRACTICES TOGETHER

Plan and prepare a collective meal in your group with a cooking recipe you would like to preserve for the future. Develop a notation of the spatial layout, surroundings and movements in the collective process. (Create a series with spatial notations of the process (line drawings/collages)).



Kochen - Nachspeise (Porridge)





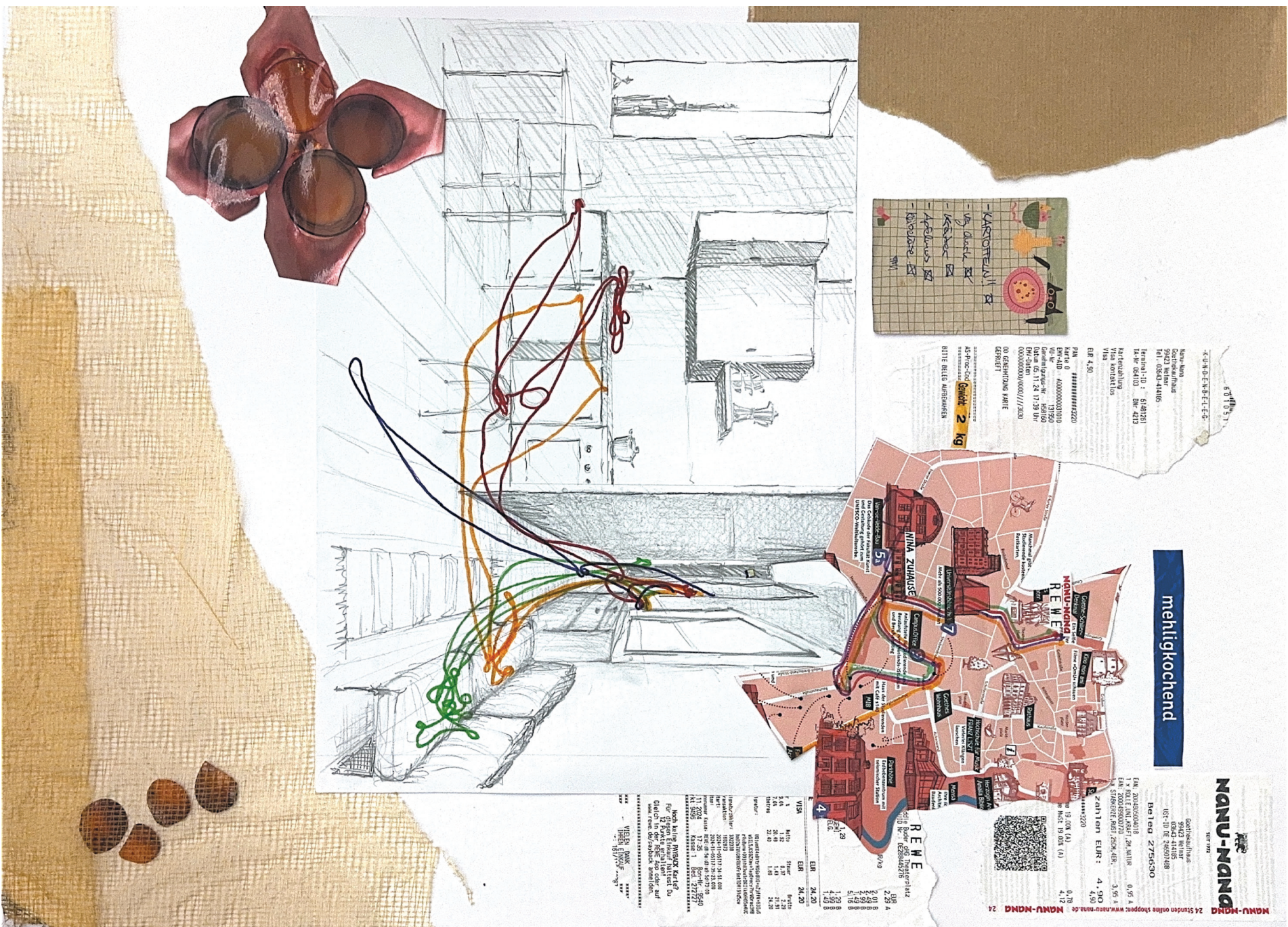
< NATALIE DE L'OR
Abstract interpretation of collective cooking

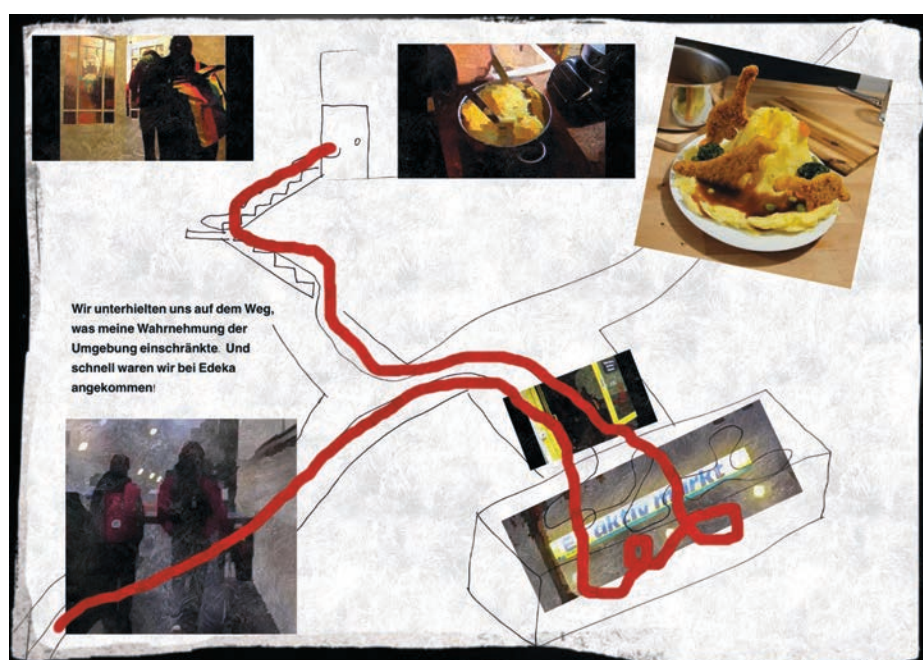
< JASMIN PIRADA MÜHL
Cooking - Dessert (Porridge)

< GRETA VON GUDENBERG
Notation of collective cooking

> MEIKE BIHR, DINA WACKER, MARLENE LIEBETRAU
Collected traces of the cooking process;
Picture series with Maultaschen (dumpling from
Swabian cuisine)

> SOPHIA KATHARINA AMEND
Shopping list by colours





< FINE KRÜGER
Mehligkochend (Floury potatoes)

< LIUBA LEHR
Mapping and pop-up-collage

< PHILIPP ENGLER
Image taken while drawing the kitchen

> NINA JOHANNA REISCHBÖCK
Kartoffelpuffer (potatoe pancakes), collage

> MATHIS SCHÖTT
Mapping the outward route


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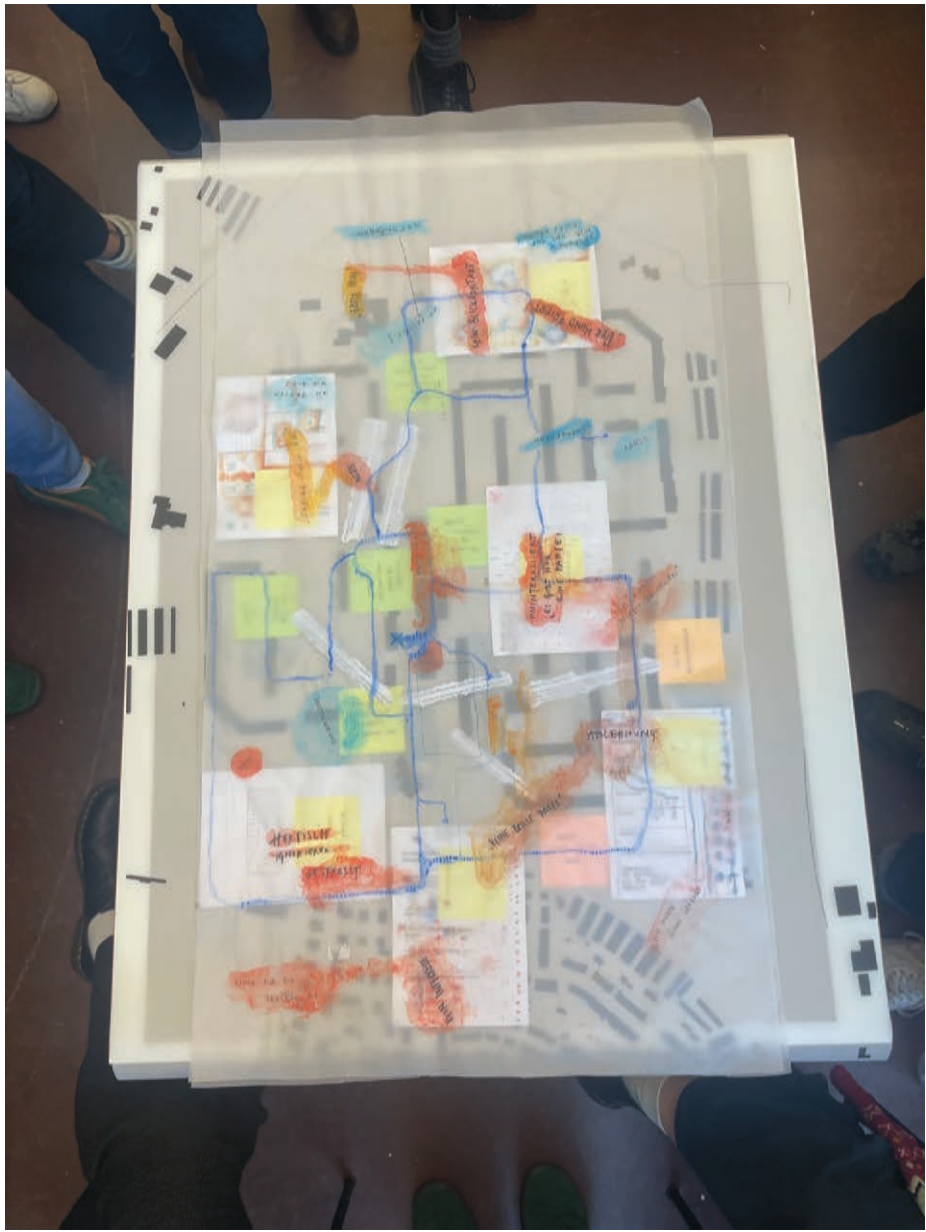
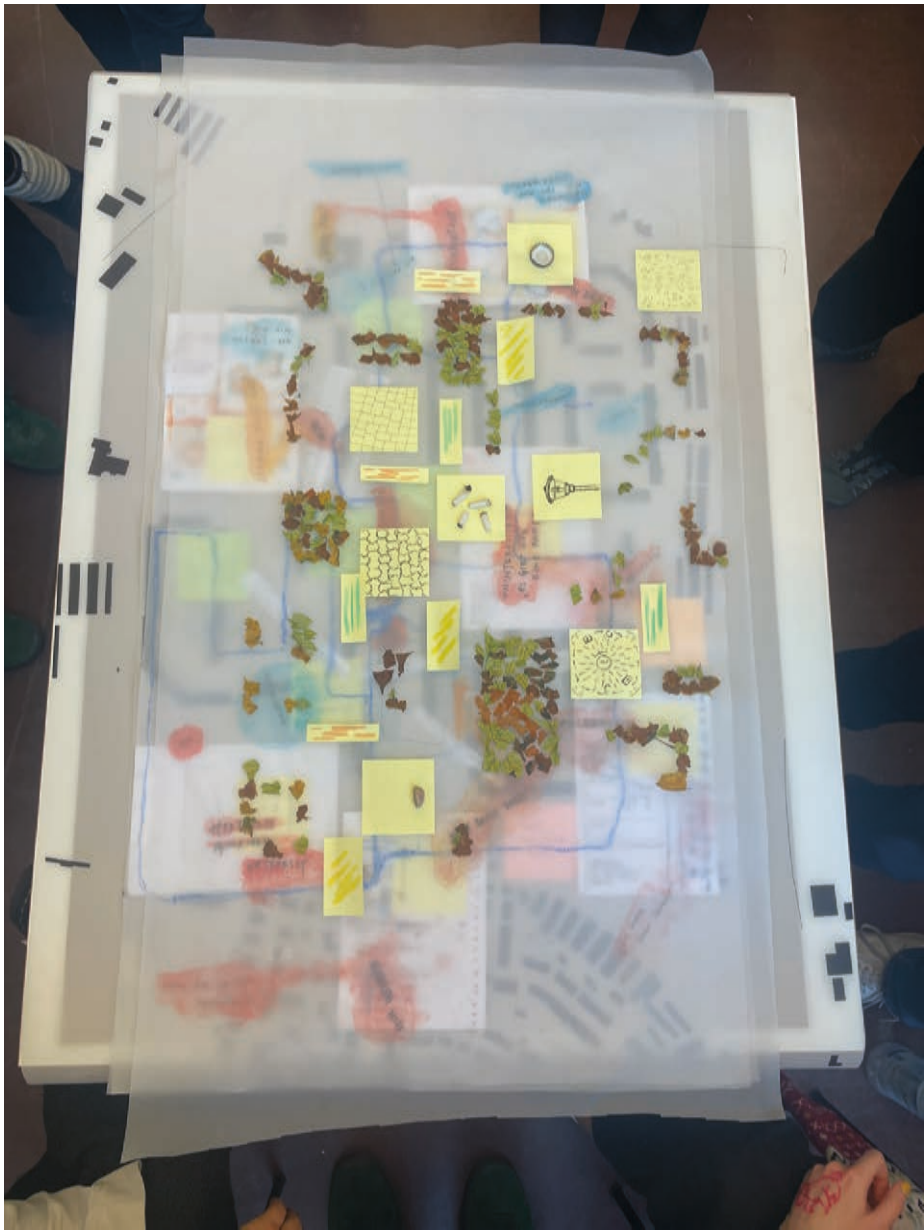
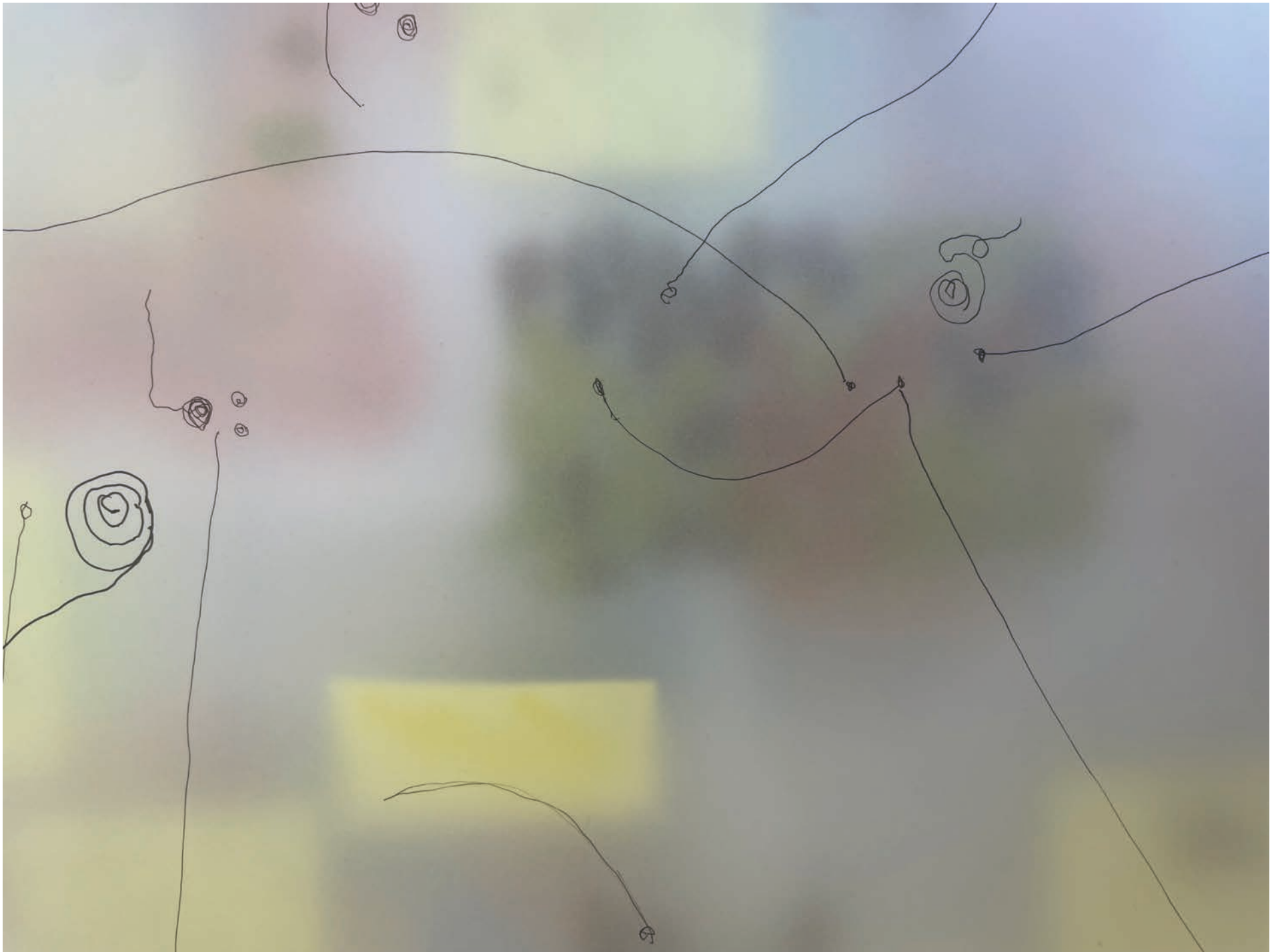
VARIOUS ANGLES AND EDGES

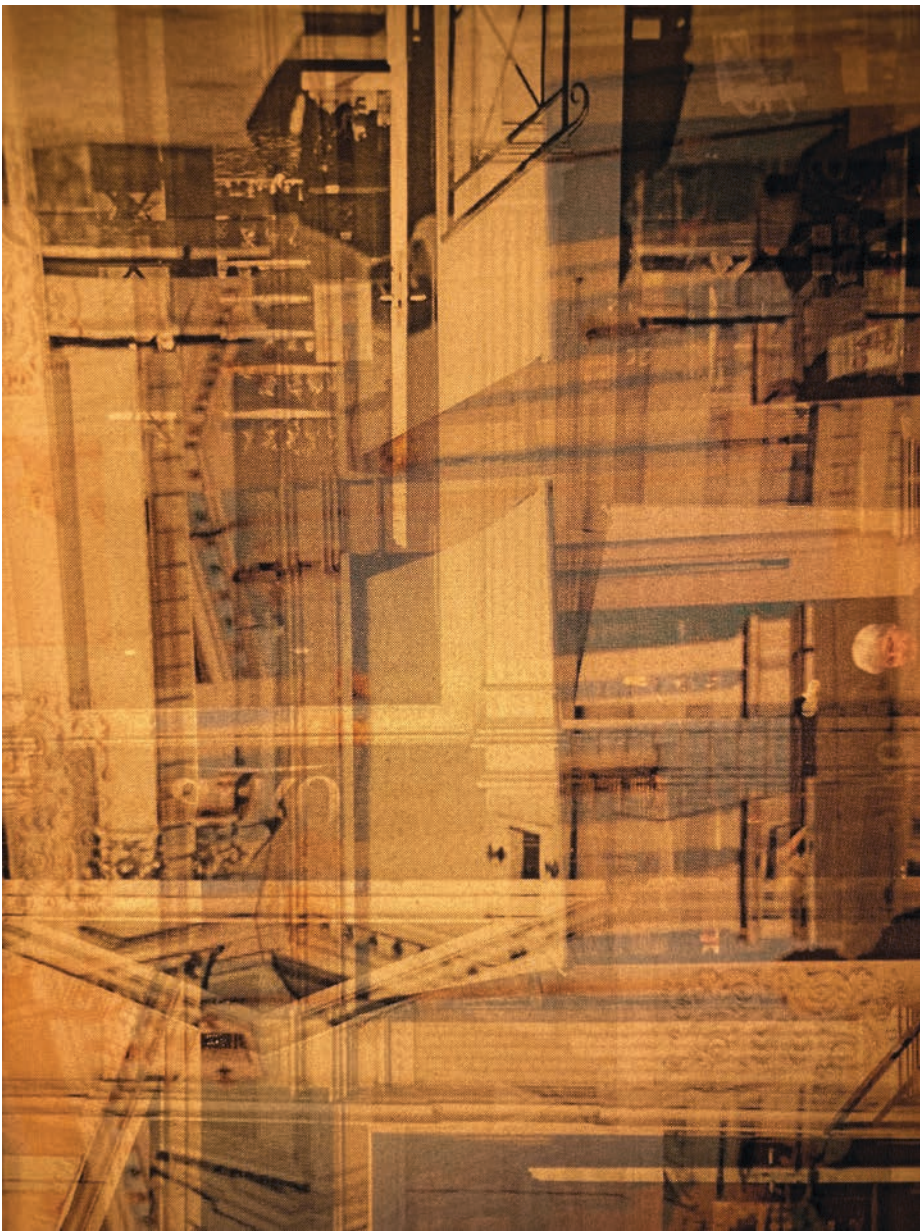
Determine one of your neighbourhoods by defining its boundaries and finding out about its history and present. How can space be given to different perspectives? Formulate open questions. Make contact with at least five people or passers-by in the neighbourhood to start a conversation about time capsules. Ask them about their ideas, memories and associations with time capsules in relation to Weimar and the region. If they agree, record the conversation on the phone, otherwise take notes.

Write down or transcribe the recordings and discuss the different responses in relation to your time capsule ideas and in relation to the local environment and more-than-human beings.

Make a multi-perspective mapping or a layout that maps the voices in short quotes. Reflect on your own role as researchers and designers in an existing social and ecological space.

> MEIKE BIHR, DINA WACKER, MARLENE LIEBETRAU
Multi-layered mapping of human and non-human
spatial engagement in Weimar West,
Images by Arin Aydın



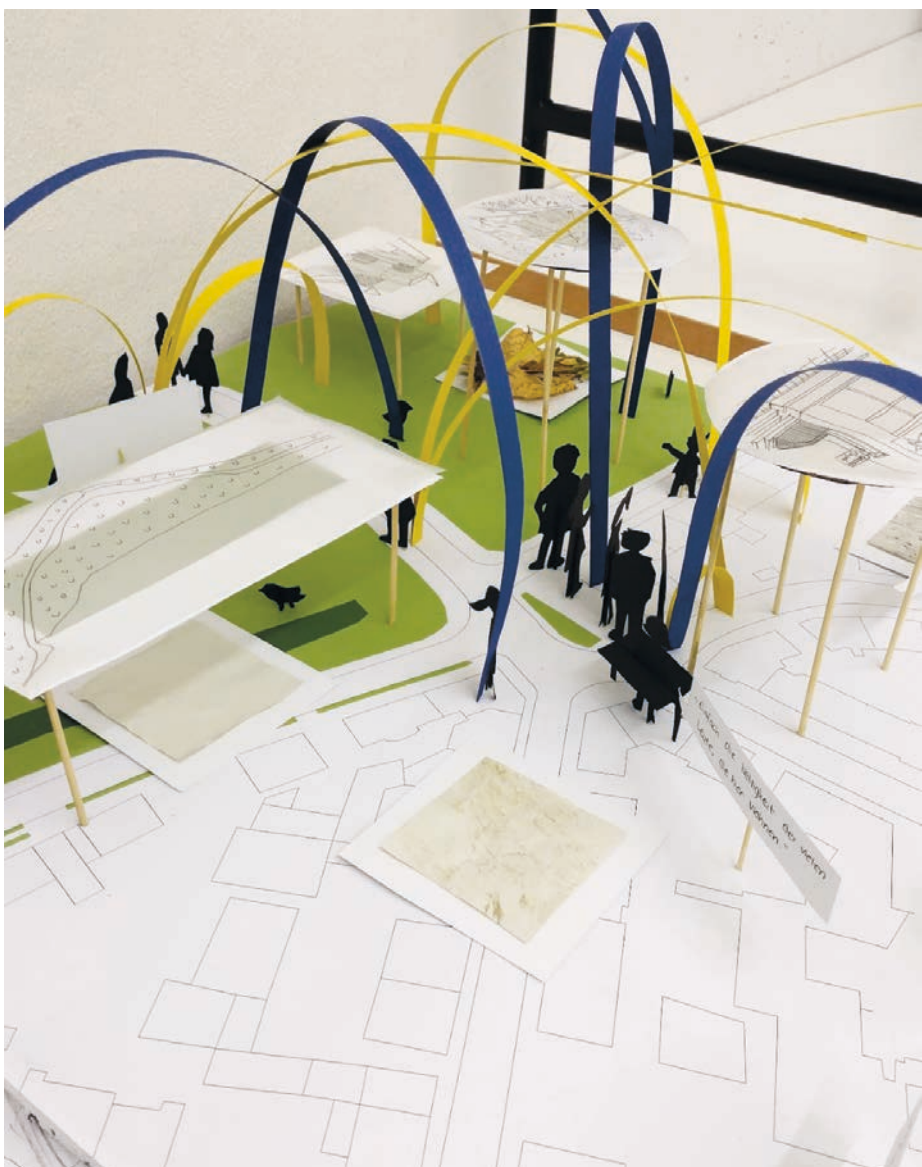


Zeitpunkt



- hand
- geschlossen
- Probleminhalte der gegenwärtigen Zeit festhalten/konservieren





< JULE GAERISCH
Digital photomontage

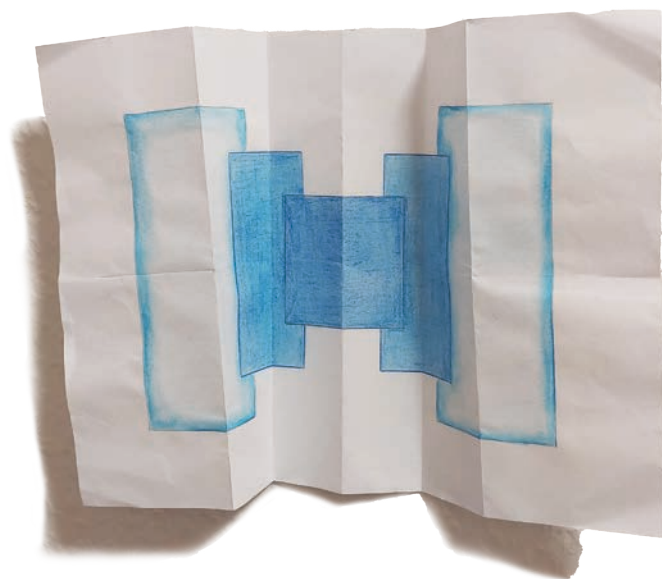
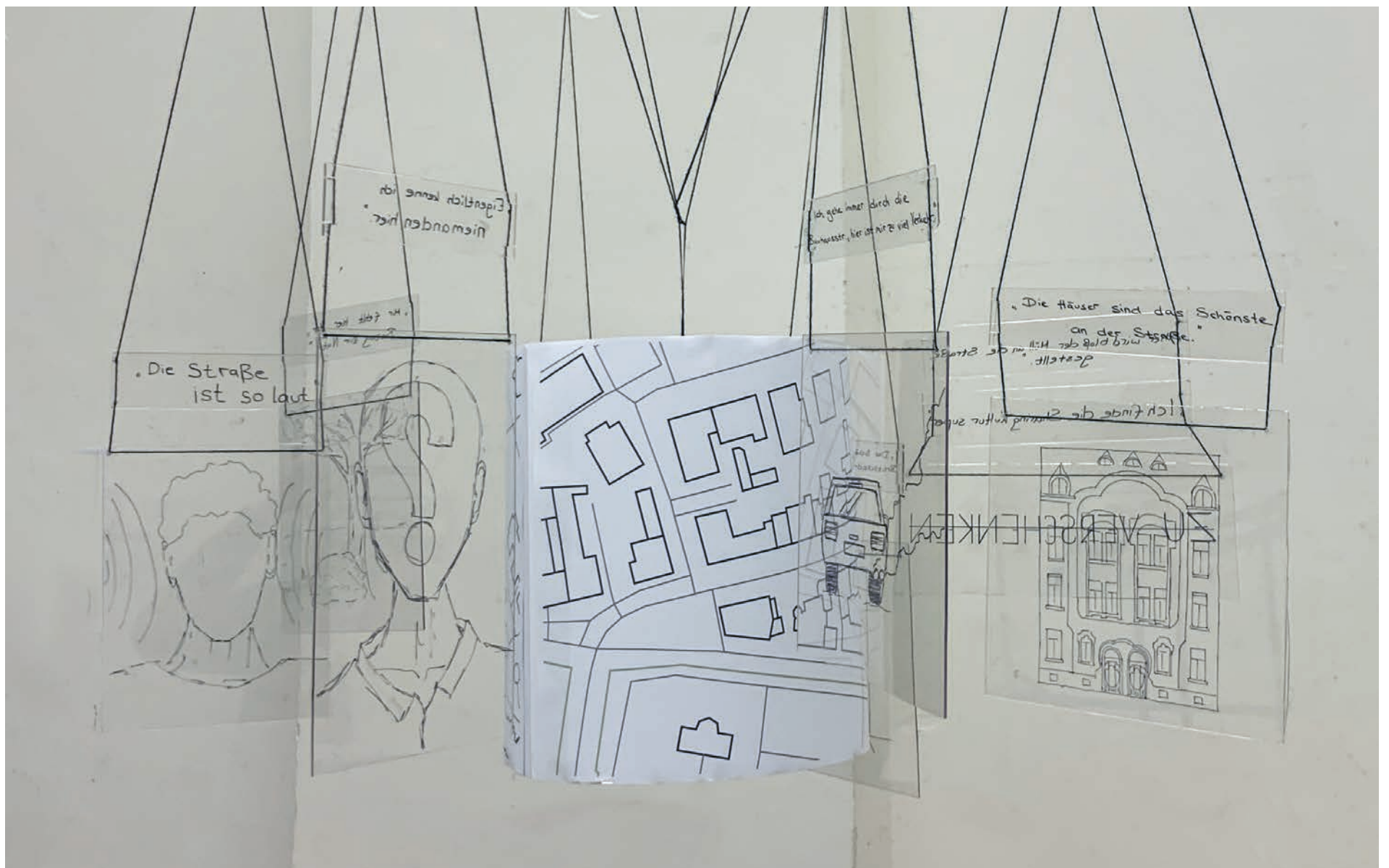
< SOPHIA KATHARINA AMEND, LIUBA LEHR, LENA KERNCHEN
Mapping puzzle for the Alte Feuerwache (Old fire station)
Collected drawings of time capsules by passers-by

< HELENE HAUSDORF, GRETA FREIIN VON GUDENBERG, NINA JOHANNA REISCHBÖCK, FINE KRÜGER
Newspaper "Perspektiven Zeitkapsel Nachbarschaft Frauenplan"

> NATALIE DE L'OR, PIRADA MÜHL, MARTHA SCHÄUBLE
Board game "Zeit-Gang durch die Nachbarschaft" (Time walk through the neighborhood)

> SOFIA RICKEN, NELE SEMMLER, SHREEYA JOSHI, PAULA HENGST
Three-dimensional mapping of the intersection next to Weimarahallenpark





< MILAN DONNER, SOPHIE STIMPEL, RAPHAEL KABALLO
Digital Collage, Mapping of "Trödelkneipe";
Collective mixed-media drawing of guests of the
Trödelkneipe, with biographic information, new-
spaper articles and quotes;
Picture of notebook with notes on a guest and
images taken at the pub

> OTTO DAMKÖHLER, MAX BADE, FELIX ORTMANN,
LEVIN PLUMP, MAX SCHIRREN, DANA SPECK
Mobile-mapping of Rudolf-Breidscheid-Straße

> EMMELIE QUARG, ANNE SOPHIE MATRISCH
Folded drawing

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CAPSULING

Develop and discuss ideas for a time capsule by bringing in your situated knowledge and thinking about the capsule in a localized/contextualized way. Start with yourself, but also consider other perspectives and discuss who will interact with the capsule and how.

Design a time capsule that also contains ideas, values and representations. Consider how materials, processes, bodies, forms and functionalities can reflect a future-oriented perspective. Make sketches, drawings, visualizations and a model. You determine the scale yourself.

How do you relate your work to Attwood's concept of ustopia? Answer this question in a short concept text.

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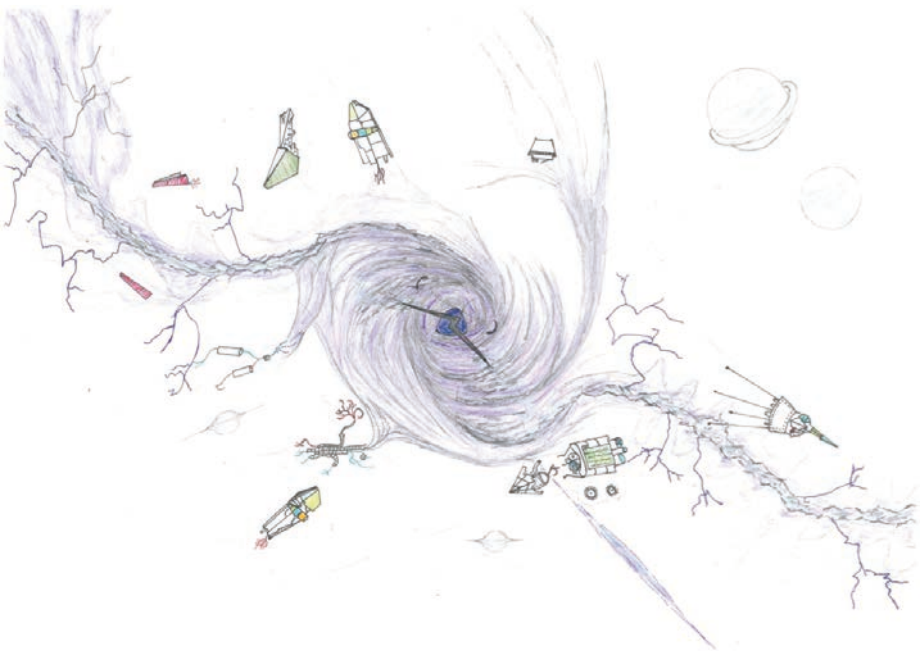
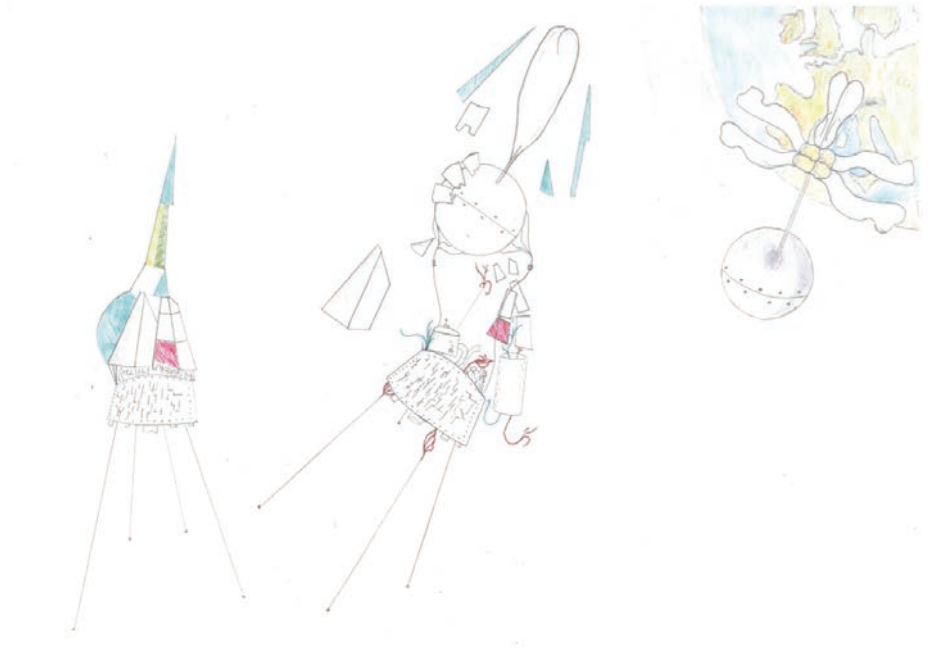
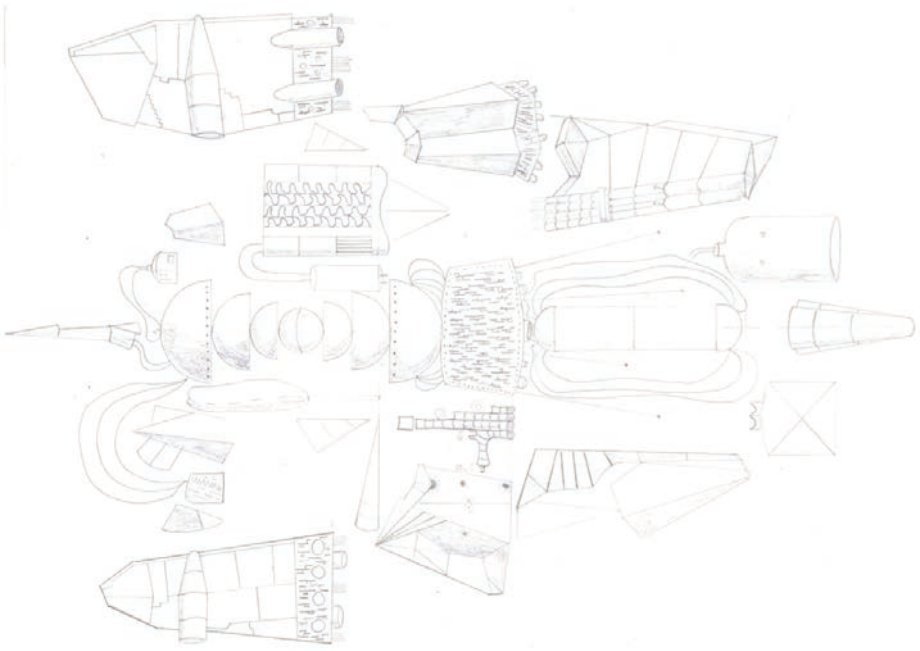
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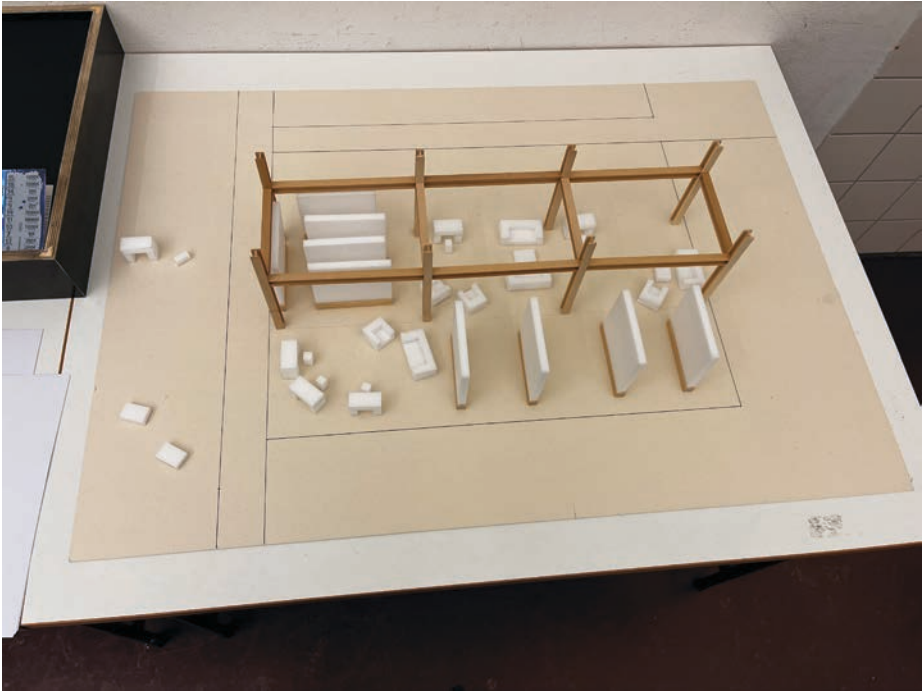
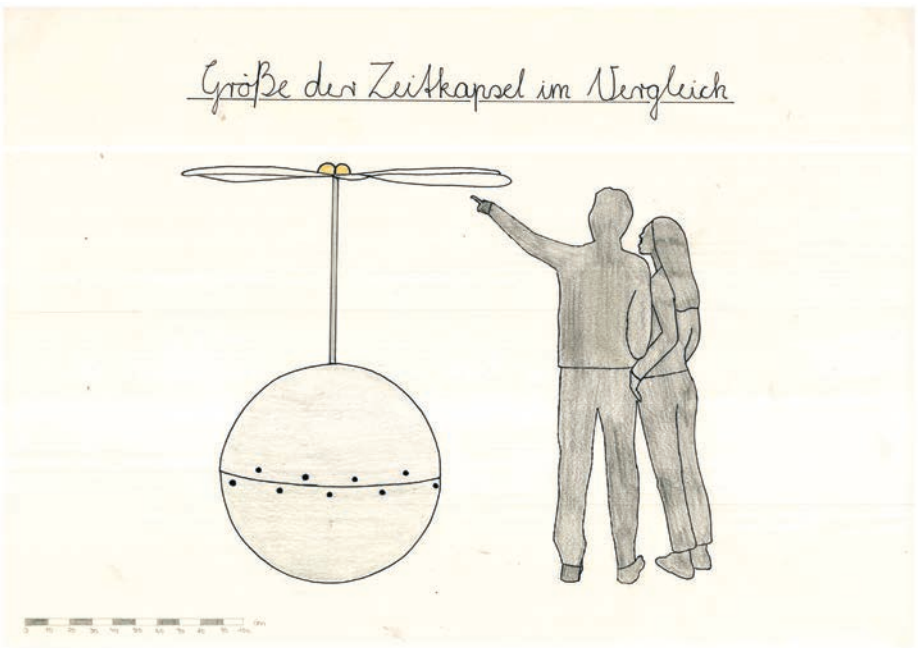
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> HANNAH HOHBERGER, JULIAN SARTORY, CELINE WEIGT  
Drawings for the time capsule scenario "Seeds of Hope" (full story on page 49)







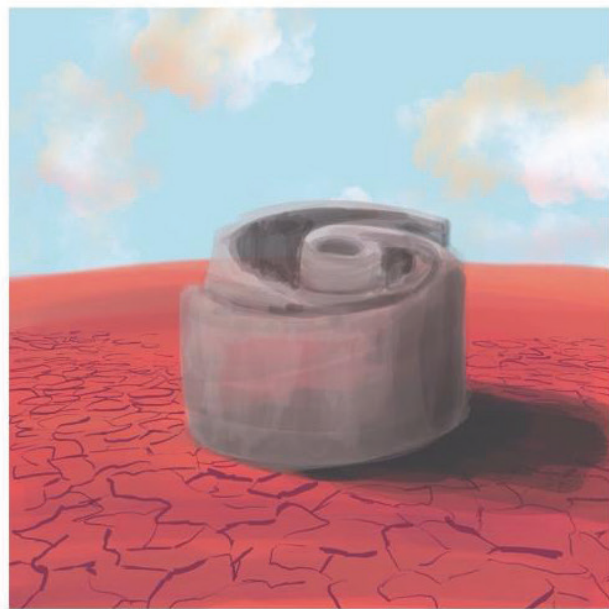
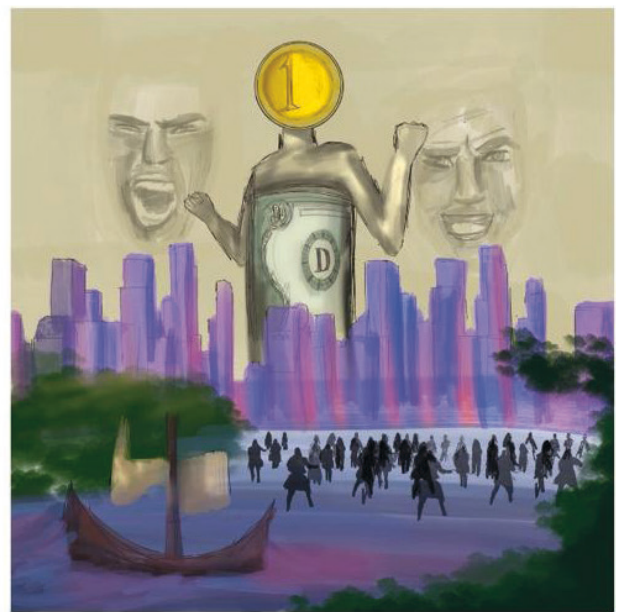
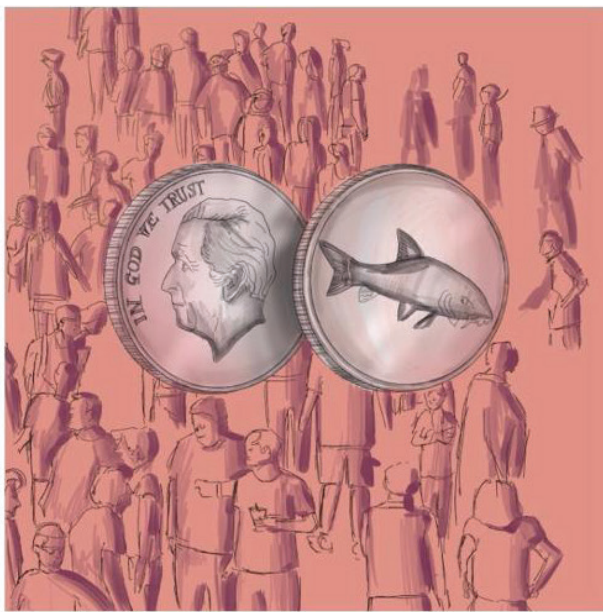
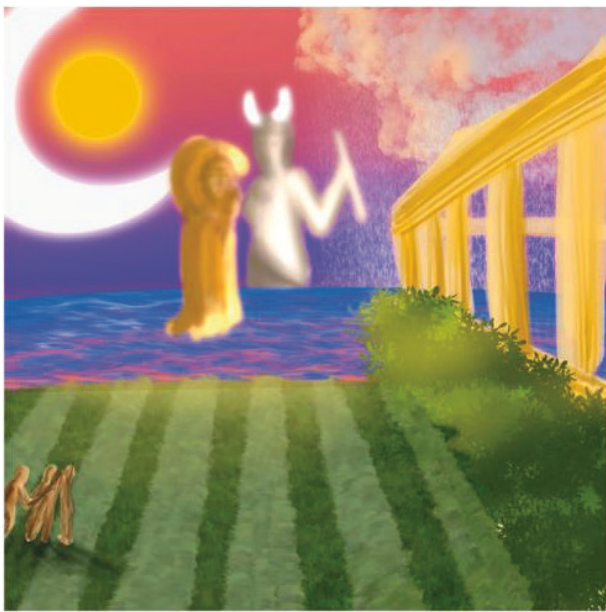


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< HANNAH HÖHBERGER, JULIAN SARTORY, CELINE WEIGT  
Model and drawing of the time capsule with "Nasenzwickerpropeller" (nose pincher propeller)

< MAX BADE, OTTO DAMKÖHLER, FELIX ORTMANN  
Model for a student's archive as an architectural intervention

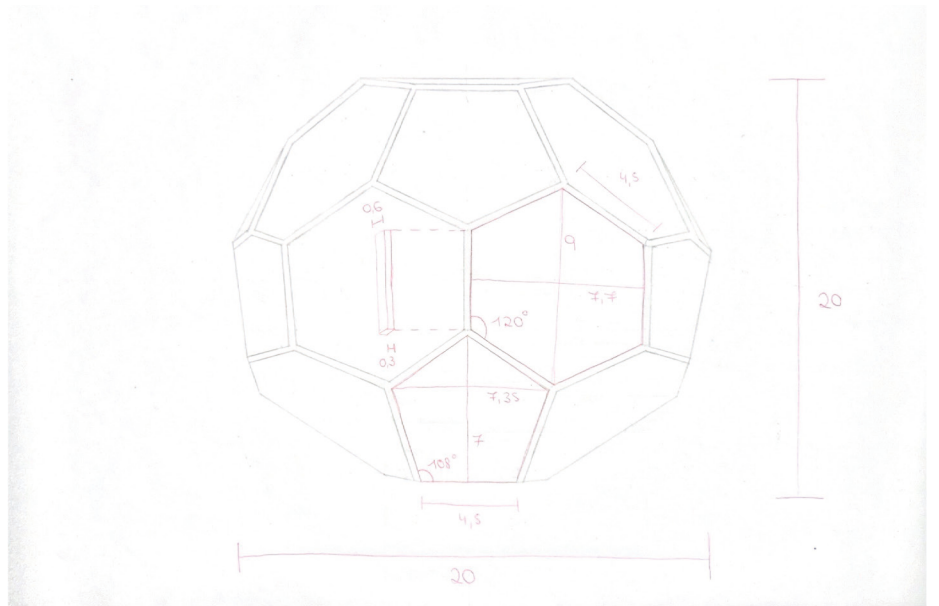
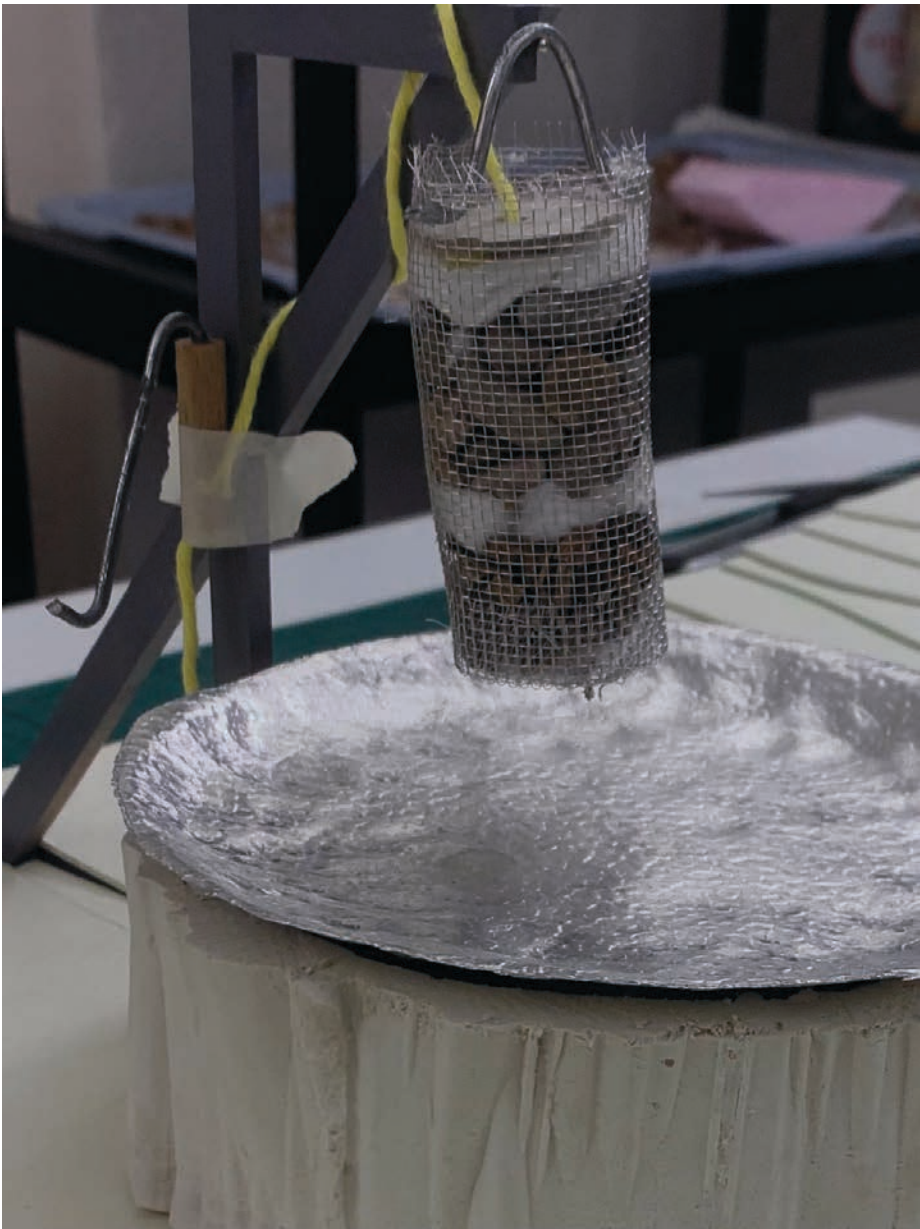
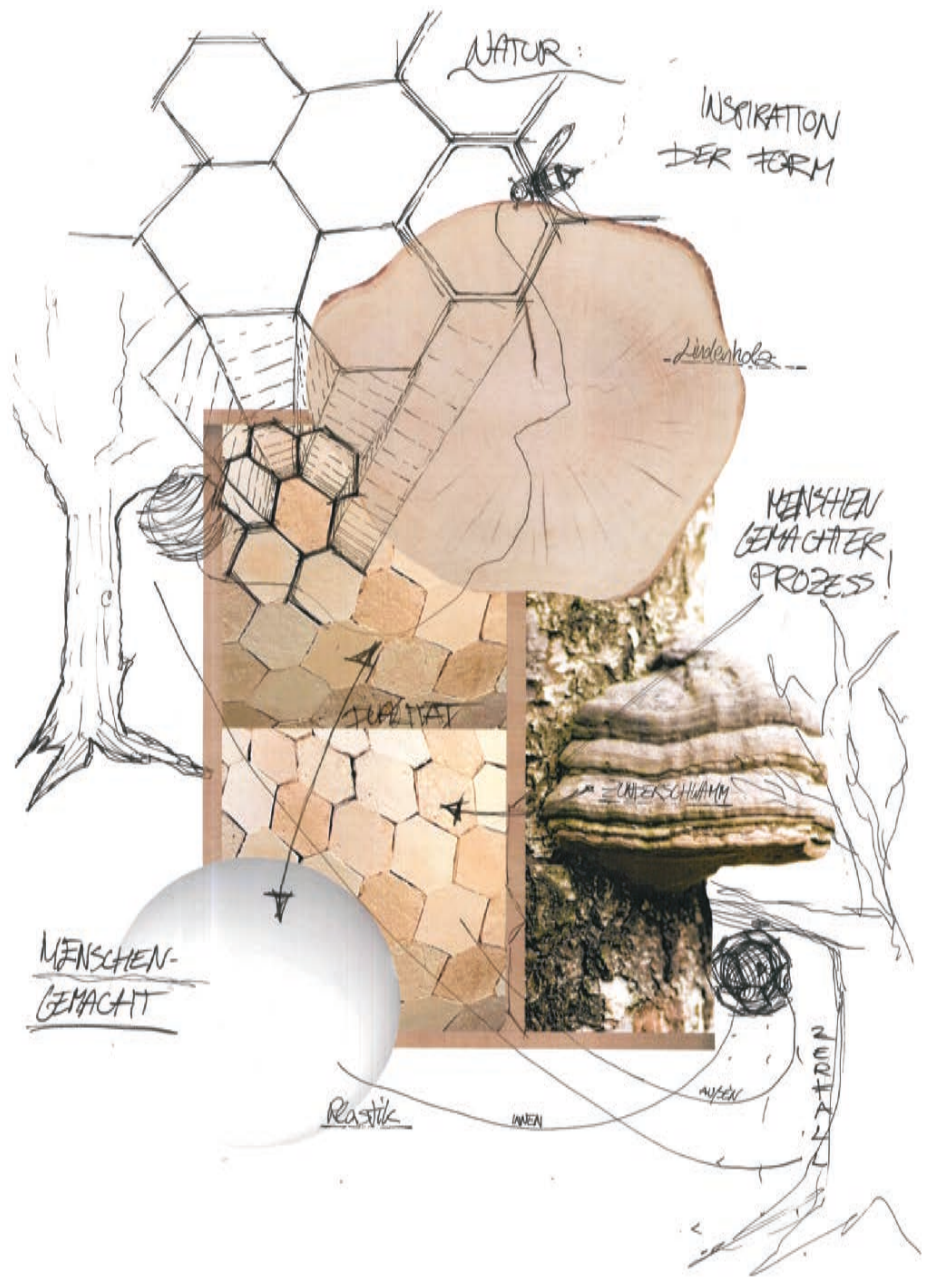
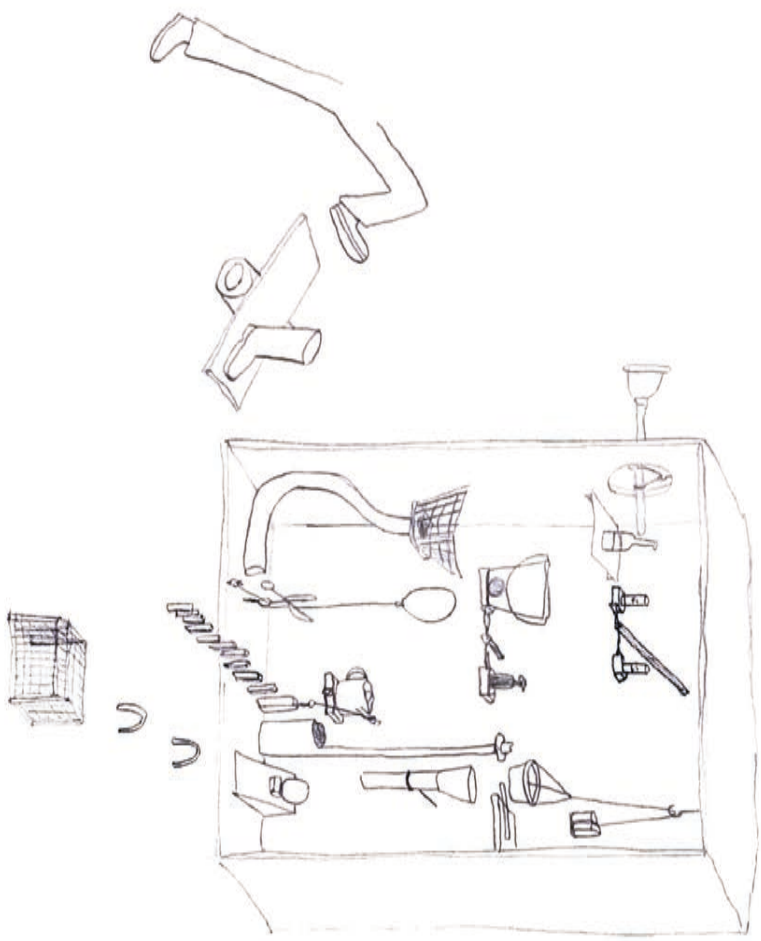
< NATALIE DE L'OR, PIRADA MÜHL, MARTHA SCHÄUBLE  
Prompts in space as a game to reflect on time

< ELLI SIEMS, MATHIS SCHÖTT, HELEN OCHS  
Installation view with blanket fort (Deckenburg)

> SOFIA RICKEN, NELE SEMMLER, SHREEYA JOSHI, PAULA HENGST  
Drawing of the five ages with Fibonacci spiral monument in the desert in the last age  
Model of the Fibonacci space monument

> JOSEFINE MÜLLER, FERDINAND WEISER, ISABELLA SCHMIDT  
Model of a time capsule as a metaphor for the relationship between time and space

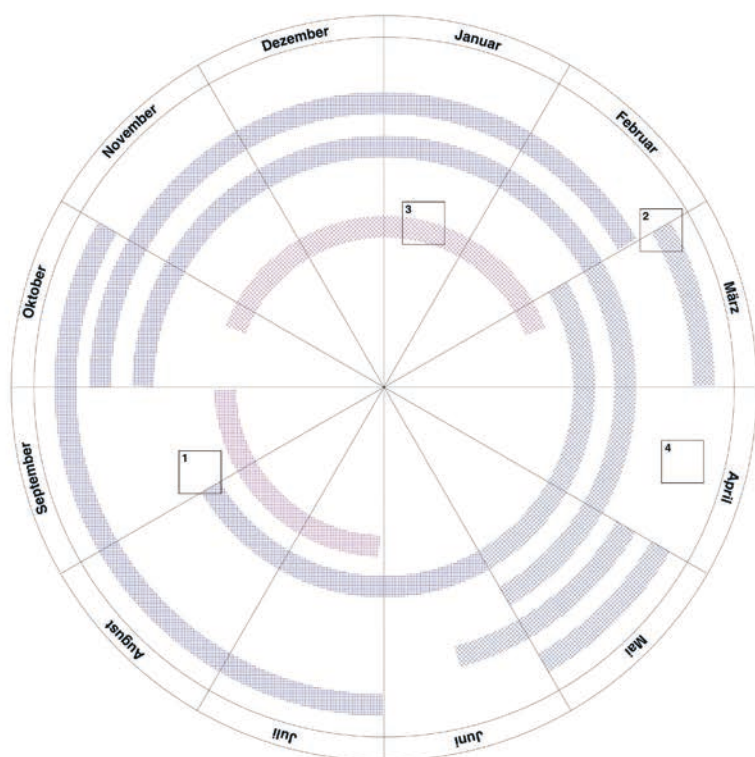








Beispielszenario



Einpflanzen  
Ernte  
einjährig  
mehrjährig

1 Plenum  
2 Workshop  
3 Pflege  
4 Freizeit

BEPFLANZUNG:  
(von außen nach innen)

Tomate  
Grünkohl  
Rosenkohl  
Frühlingszwiebel  
Apfel

< MEIKE BIHR, DINA WACKER, MARLENE LIEBETRAU  
Drawing of a chain reaction

< ILJA GUTMANN, JULE GAERISCH, THEO BUCHELT  
Model of a water filter system

< HELENE HAUSDORF, GRETA FREIN VON GUDENBERG,  
NINA JOHANNA REISCHBÖCK, FINE KRÜGER  
Collage for the outer shell of a time capsule  
made from Zunderschwamm  
Technical drawing of the time capsule's outer  
shell constructed from penta- and hexagons  
Drawing of the time capsule hanging on a tree

> SOPHIA KATHARINA AMEND, LIUBA LEHR, LENA  
KERNCHEN  
Watercolor paintings for a community garden on  
the area of the Alte Feuerwache  
Example scenario for a garden cycle



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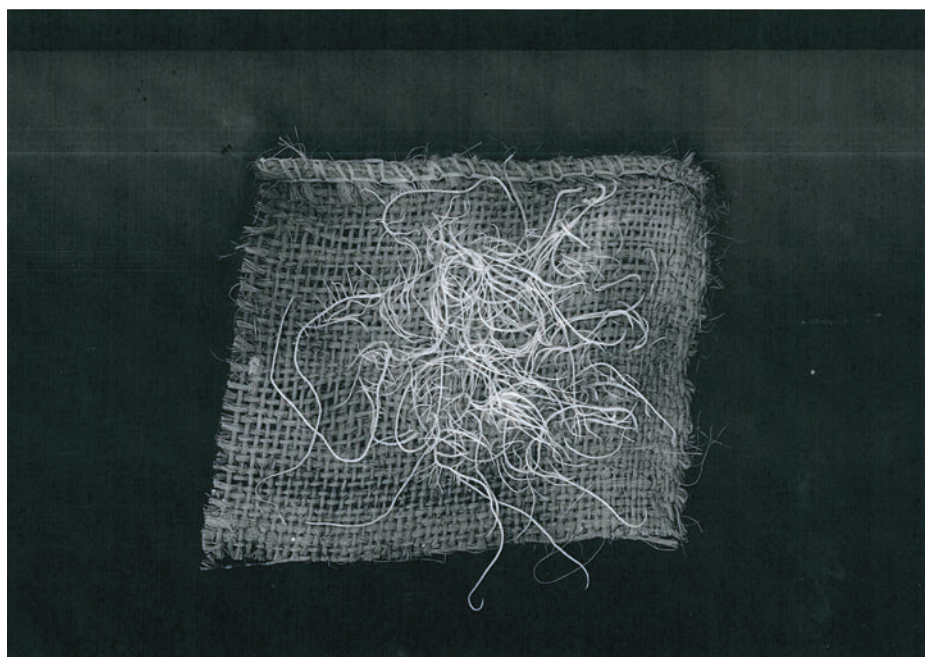
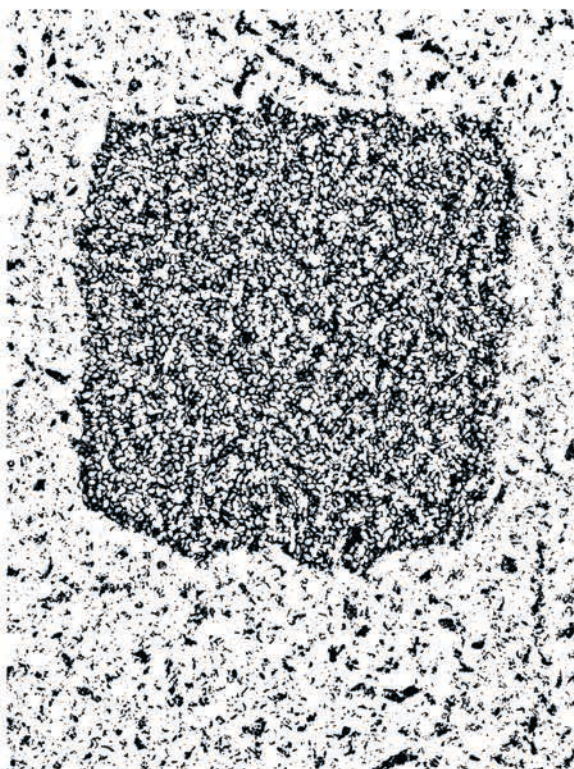
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## GAPS BETWEEN CELLS

The architect Gottfried Semper (1803 - 1879) saw the "origin of architecture in textiles", in the wall and ceiling and in the tent as the first dwelling. However, textile techniques are mostly used marginally in architecture today. Produce a textile part for the time capsule by weaving, knitting, folding or other 'soft techniques'; it can be used for the façade or the interior, for example.

Explore the potential of soft materials in creating structural, aesthetic and conceptual qualities in architecture. Think about pattern, texture and openings. Discuss how textiles can influence and flexibilize spatial design.

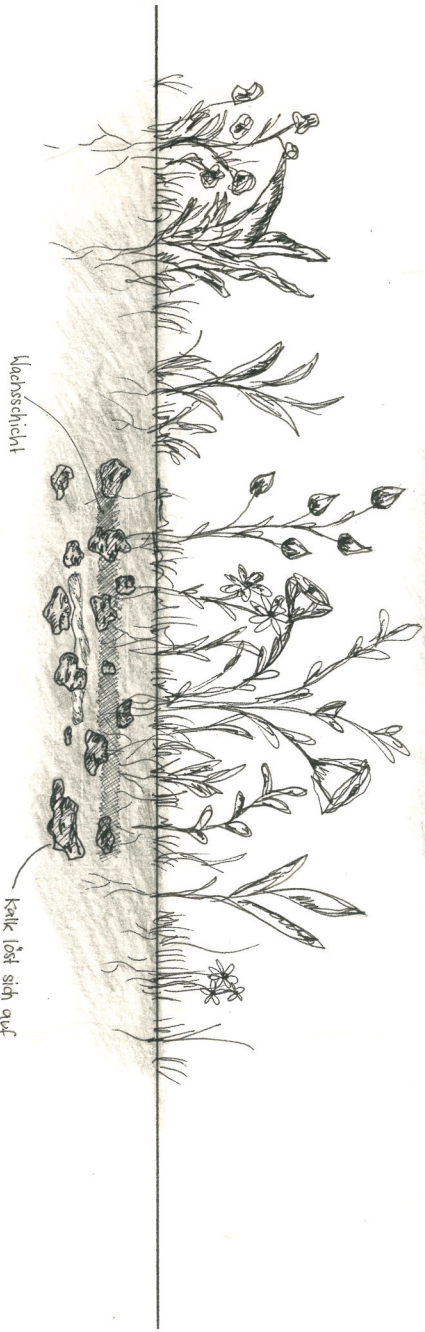
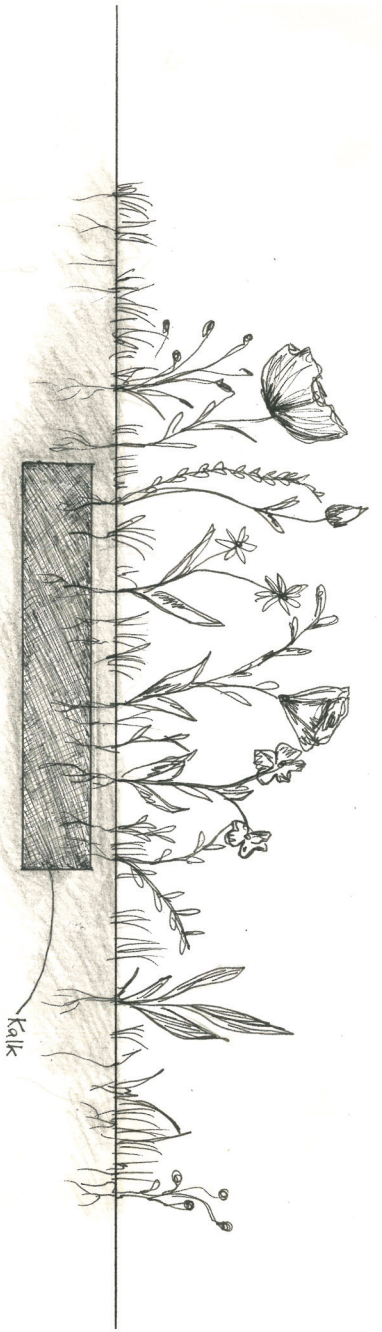




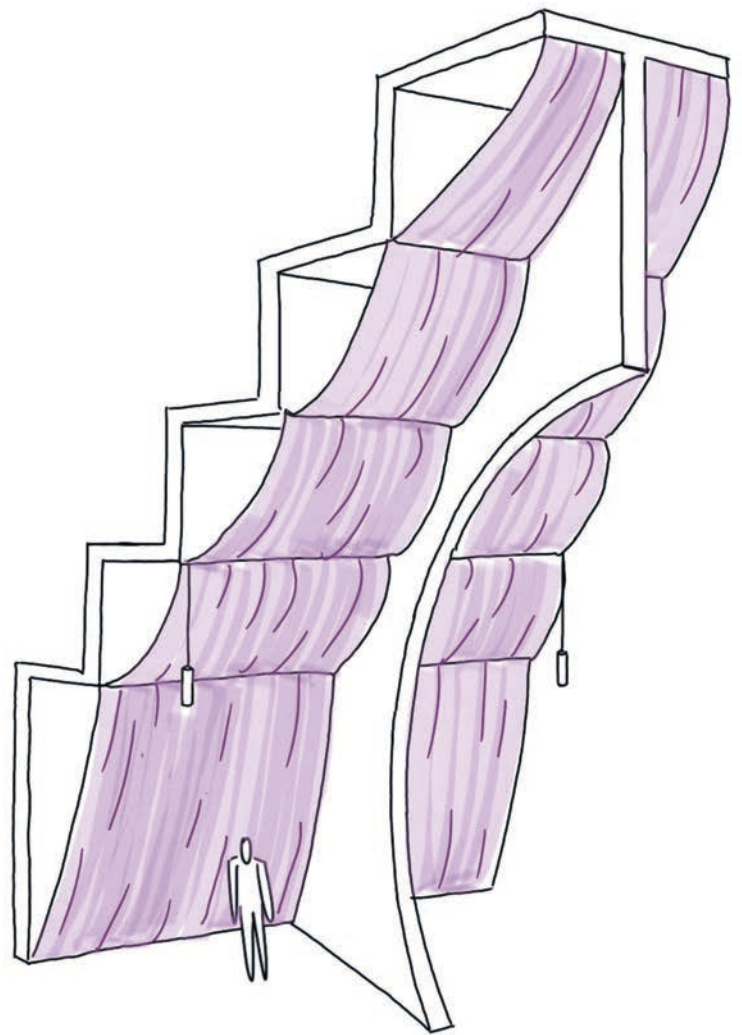
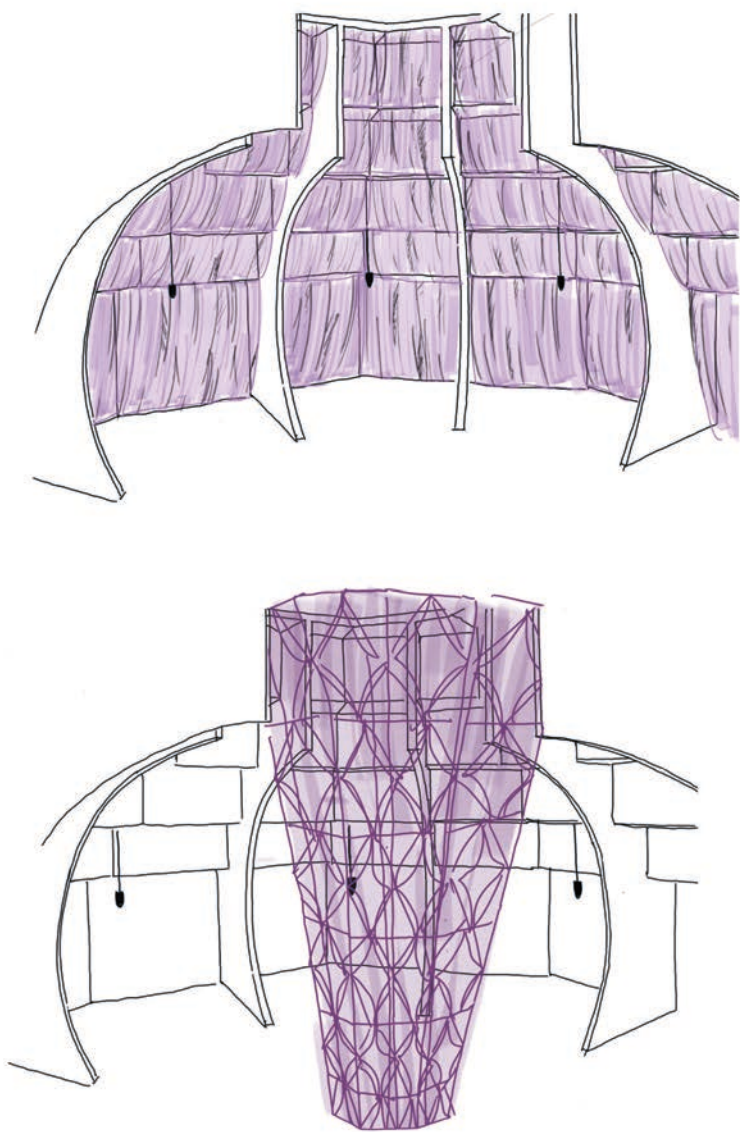




Zettel







< ELLI SIEMS, MATHIS SCHÖTT, HELEN OCHS  
Wearable blanket forts

< SOPHIA KATHARINA AMEND, LIUBA LEHR, LENA KERNCHEN

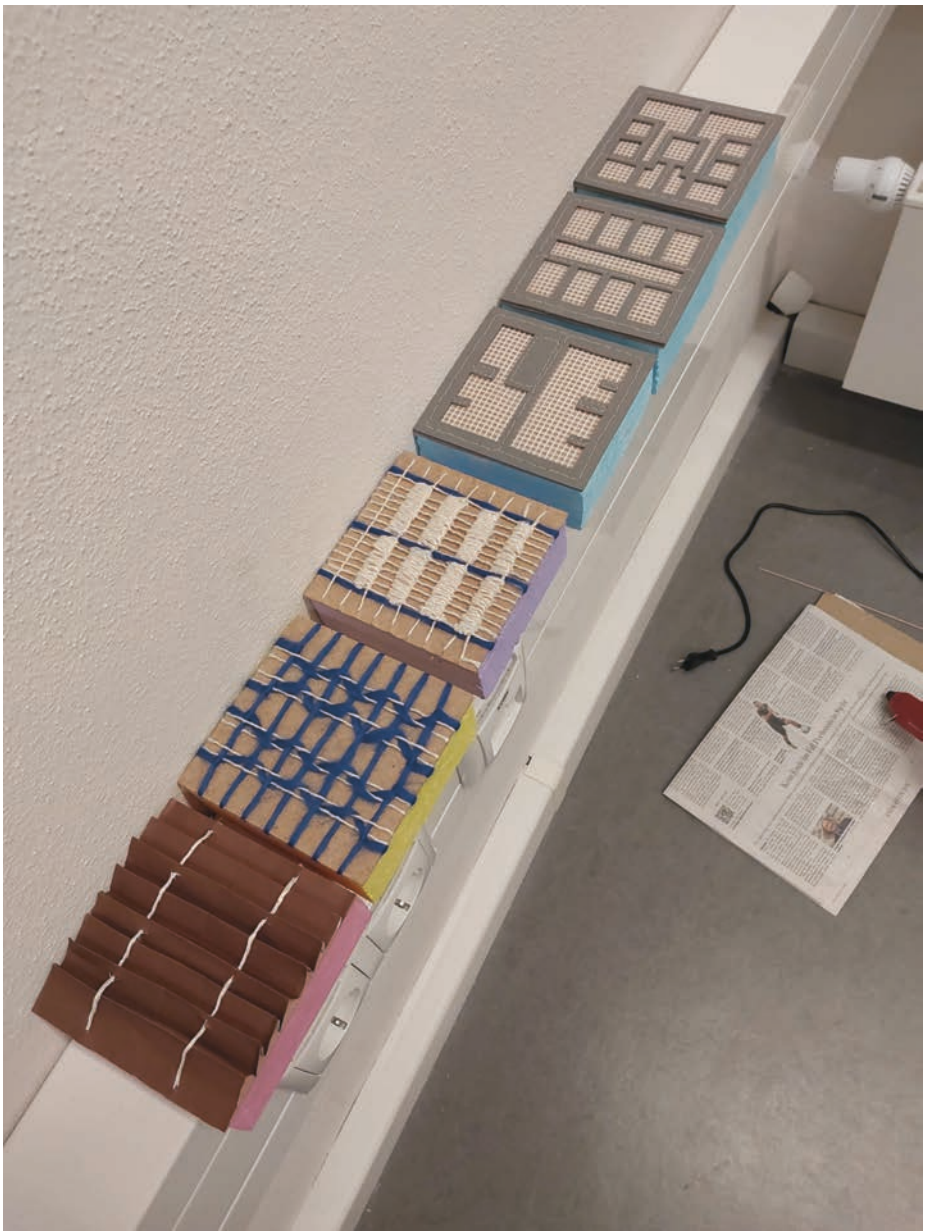
Cycle of a time capsule out of lime stone that decays through carbon dioxide that is produced through the flowers

> Painting of a community garden with a time capsule underneath

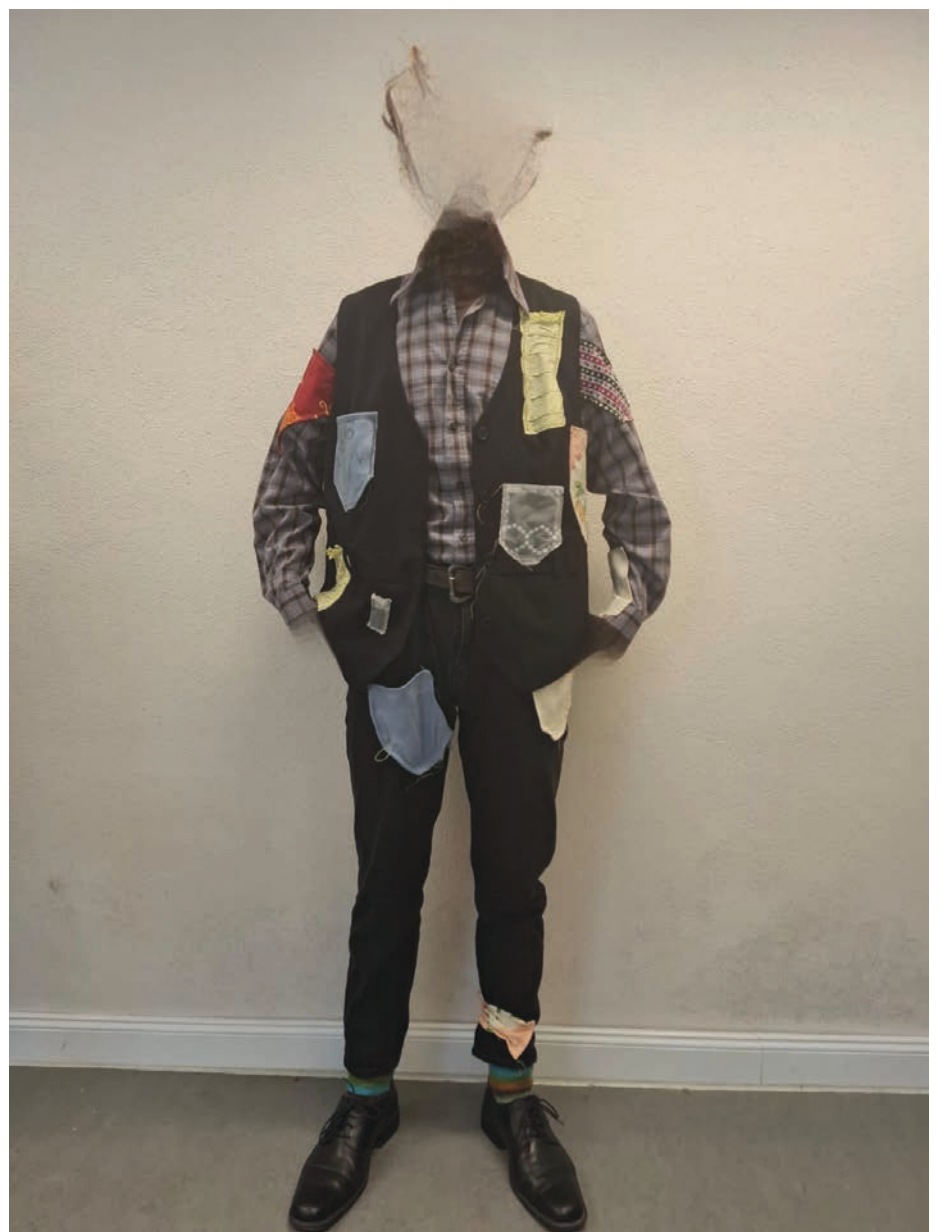
> LEVIN PLUMP, MAX SCHIRREN, DANA SPECK

Drawings of a space as an acoustic time capsule







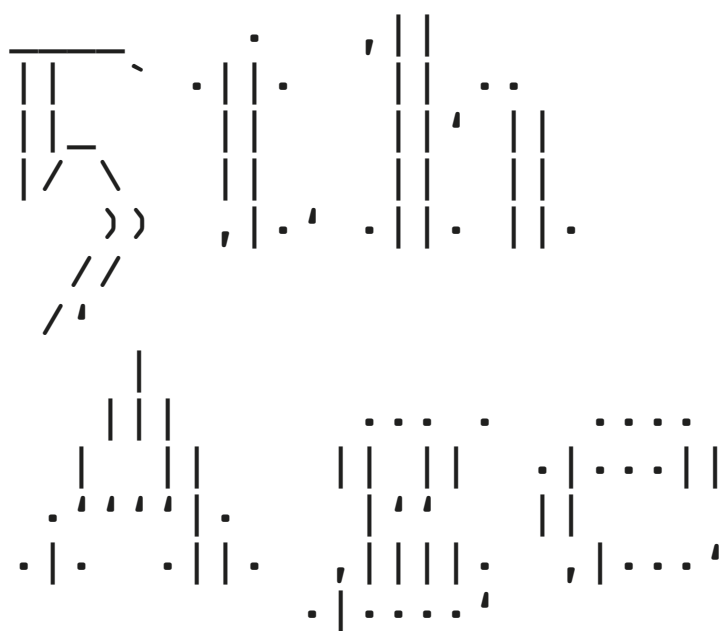


< ILJA GUTMANN, JULE GAERISCH, THEO BUCHELT  
Filtering rain water with hand-woven cloths out of found clothing

> JOSEFINE MÜLLER, FERDINAND WEISER, ISABELLA SCHMIDT  
Stamps made with textiles inspired by architectural structures found on the Plattenbau buildings in Weimar Nord

> MILAN DONNER, SOPHIE STIMPEL, RAPHAEL KABALLO  
Wardrobe and changing room inspired by the Trödelkneipe  
Digitally manipulated image, Costume inspired by the Trödelkneipe and its guests





## FIFTH AGE: A CYLINDER OF BRASS

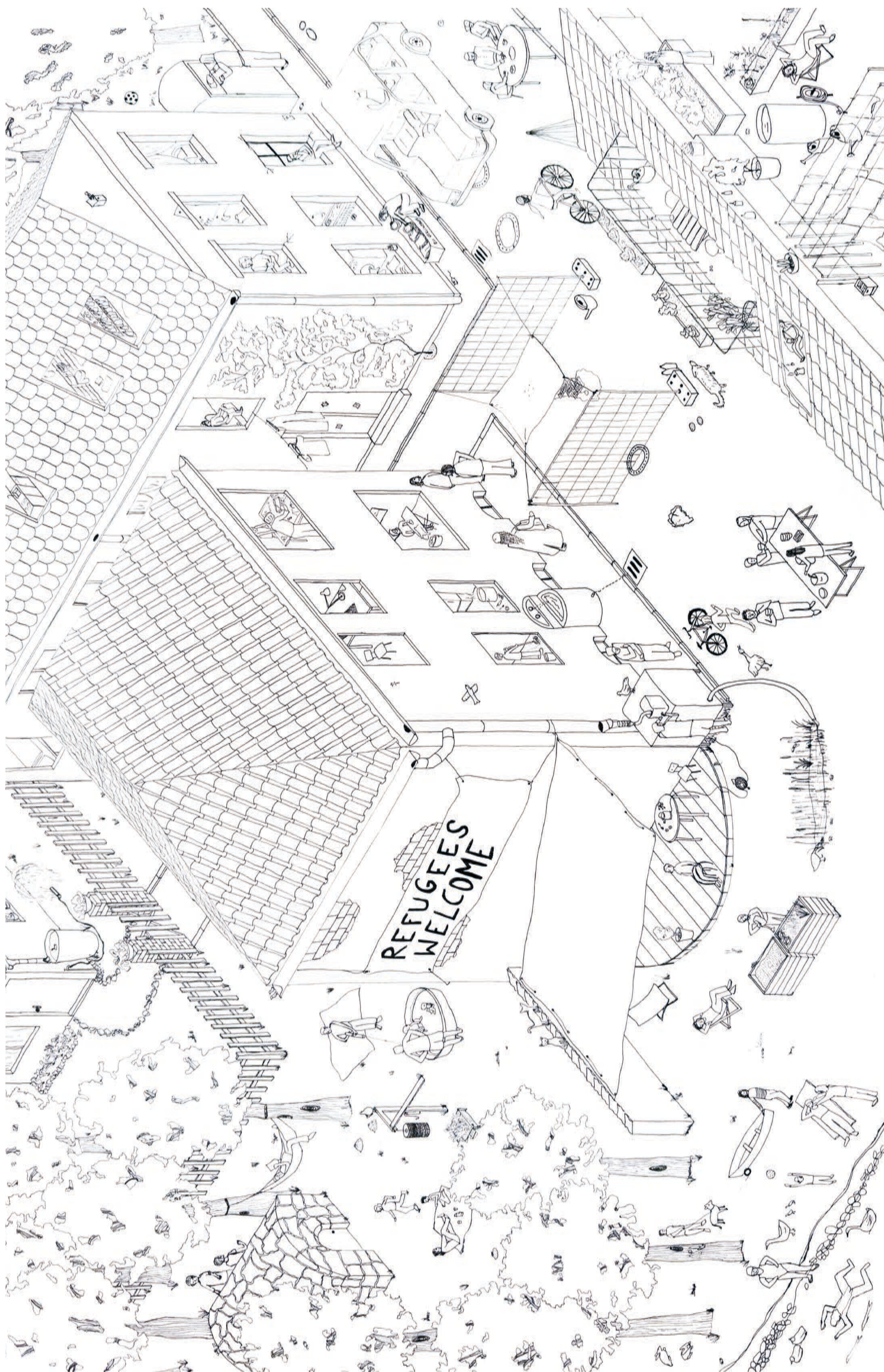
Complete all intermediate steps  
and bring them together.

Prepare everything for the ex-  
hibition and for a digital do-  
cumentation, bearing in mind  
that an exhibition and a docu-  
mentation are themselves time  
capsules. So this last step de-  
velops time capsules for time  
capsules.



> ILJA GUTMANN, JULE GAERISCH, THEO BUCHELT  
"Filter&Fabric" Drawing of diverse relation-  
ships of water in an imagined Weimar













< SOPHIA KATHARINA AMEND, LIUBA LEHR, LENA KERNCHEN  
Installation view "Zusammenfall"  
Model of time capsule under flowerbed

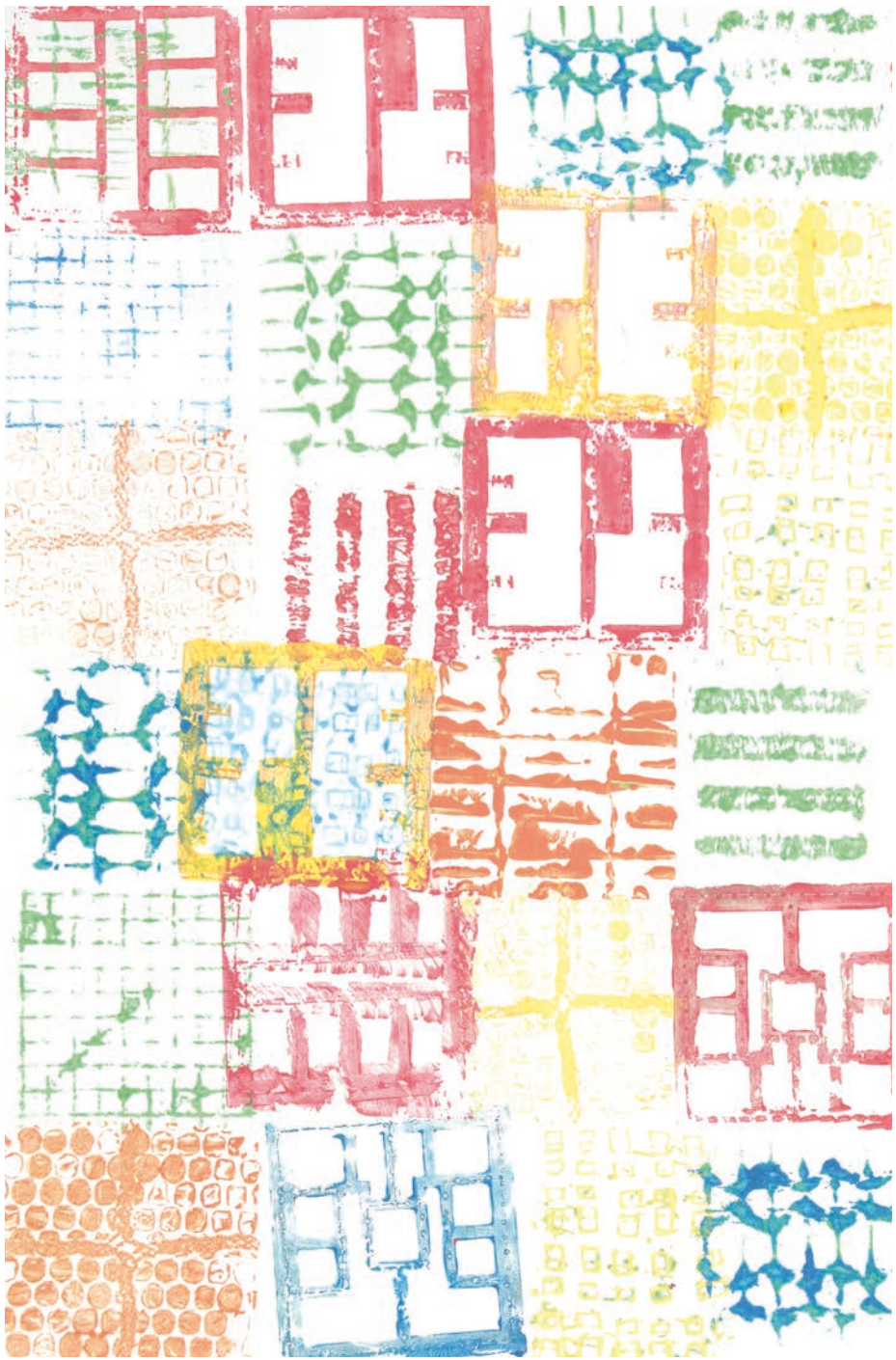
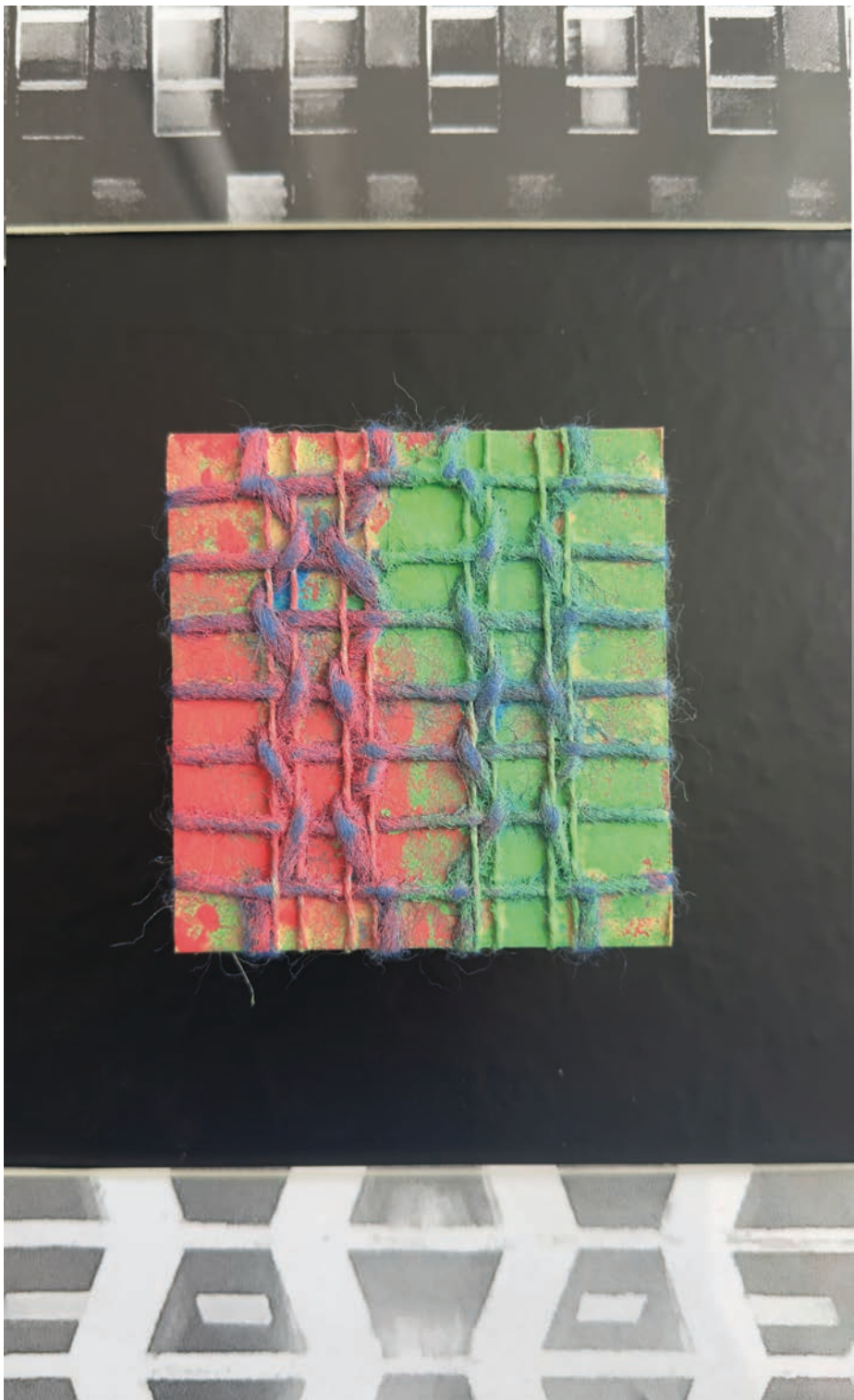
< HANNAH HÖHBERGER, JULIAN SARTORY, CELINE WEIGT  
"Seeds of Hope" Models of time capsule's layered cases with different construction techniques with wood, wire and textile

> MILAN DONNER, SOPHIE STIMPEL, RAPHAEL KABALLO  
"Trödel" Sculpture with objects from the Trödelkneipe and video of a conversation with guests

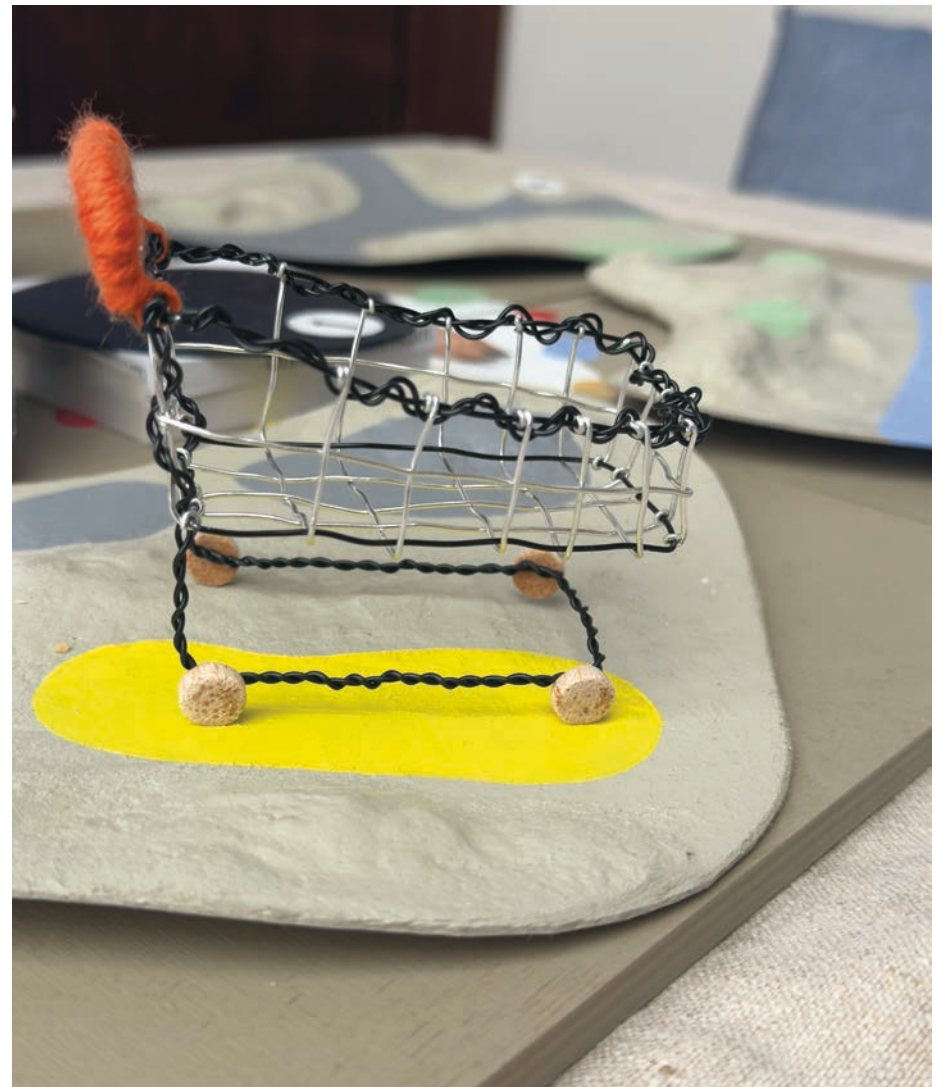
> LEVIN PLUMP, MAX SCHIRREN, DANA SPECK  
"89 Seconds back" Mixed-media drawing to localise an acoustic time capsule in an idealised nature

> MEIKE BIHR, DINA WACKER, MARLENE LIEBETRAU  
"The Way Things Grow" Close-up of cress growing on a hanging fabric









< JOSEFINE MÜLLER, FERDINAND WEISER, ISABELLA SCHMIDT  
Installation view "Gestatte die Platte"  
Used textile stamp and facade images from Weimar Nord  
Stamps on paper, results of collective stamping

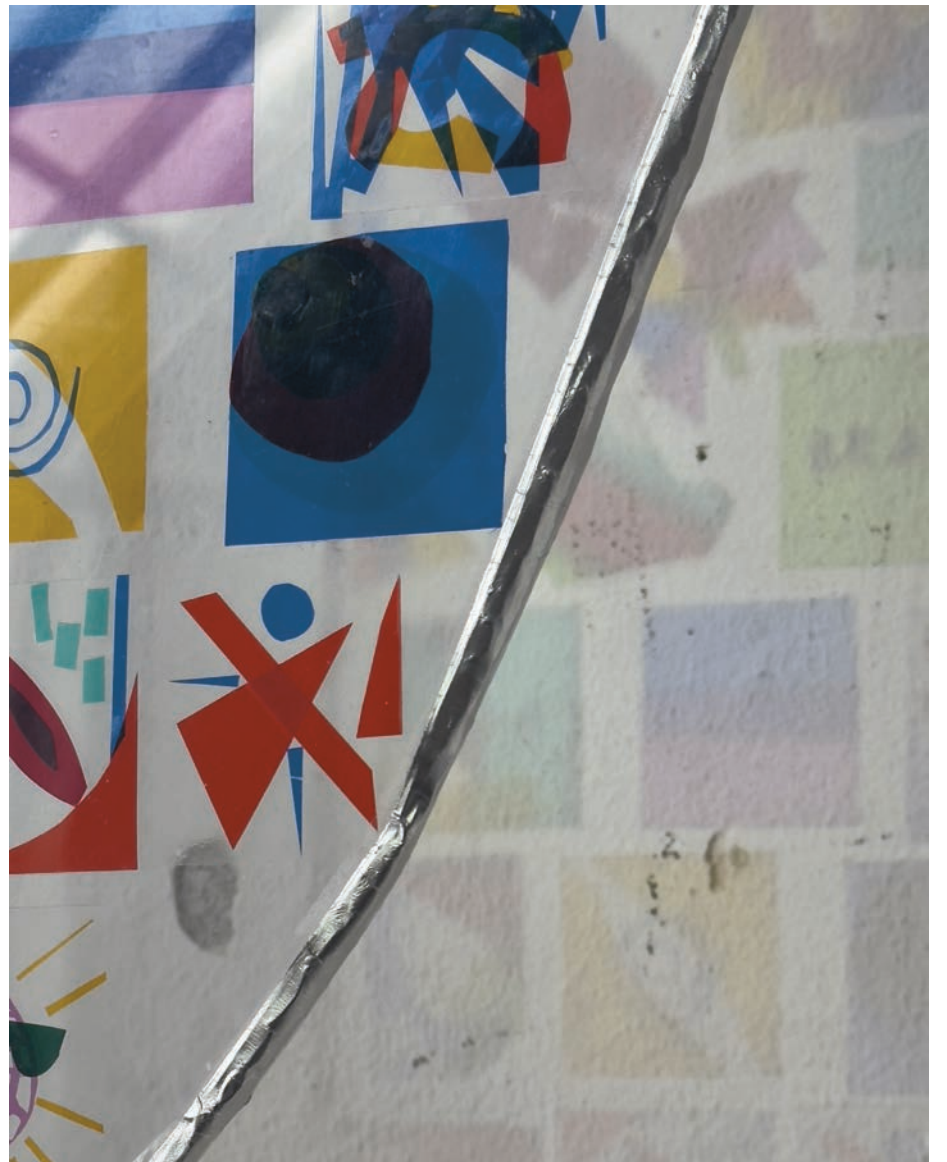
> NATALIE DE L'OR, PIRADA MÜHL, MARTHA SCHÄUBLE  
"Spielzeitspiel" Board game and spatial installation to reflect on time

> MAX BADE, OTTO DAMKÖHLER, FELIX ORTMANN  
"Freiraum" Architectural intervention with supply for students to document student culture









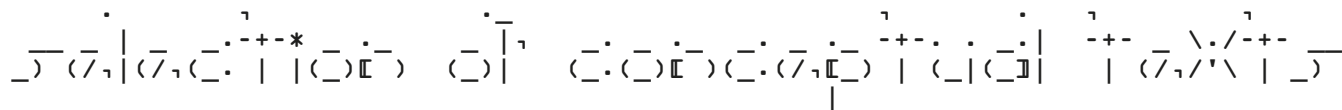
< SOFIA RICKEN, NELE SEMMLER, SHREEYA JOSHI, PAULA HENGST  
 "Sonderausstellung der Fibonacci-Kult" Installation as a special exhibition on an invented cult that honoured the Fibonacci spiral

< ELLI SIEMS, MATHIS SCHÖTT, HELEN OCHS  
 "Intimacy" Installation on a research on intimacy that departed from the blanket fort as an architectural phenomenon

> HELENE HAUSDORF, GRETA FREIIN VON GUDENBERG, NINA JOHANNA REISCHBÖCK, FINE KRÜGER  
 "Fenster der Erinnerung" A time capsule as a visual intervention on campus with glass, colourful foils and the sunlight

> PHILIPP ENGLER, EMMELIE QUARG, ANNE SOPHIE MATRISCH  
 "Skipping through Childhood" Sound collection from millennial pop cultural music, audio books and more in a space that mimics a children's room from the noughties





## FREIRAUM

Max Bade, Otto Damköhler, Felix Örtmann

With our time capsule, we want to concentrate on the students of the Bauhaus-Universität. Compared to our previous communities, we have the impression that the student body is especially culturally creative.

The idea of ustopia appears to be particularly formative for this culture, even if there is no direct and conscious engagement. Rather, we have the impression that many of the actions and habits that characterize this culture are unconsciously driven by a reaction to a perceived change and the inherent prospect of ustopia. Be it, for example, the rising popularity of smoking, the popularity of retro bicycles or the urge to express not only fashion but also environmental awareness through vintage clothing.

Accordingly, we think that student culture is worth documenting, or rather giving it the opportunity to document itself. The student's archive should provide the space for this. The idea is to create a time capsule with an intervention, in which the documentation of student culture can be created independently by the students, whose initiators restrain as much as possible from the curation and regulations of the documentation, so that the ustopian moment in the work can unfold as far as possible and that can constantly grow in order to document the changes in student's culture. For as Margaret Atwood states: "There is a path to Ustopia, it is not suddenly there."

## THE WAY THINGS GROW

Meike Bihl, Dina Wacker, Marlene Liebetrau

Our work is dedicated to exploring the concept of time, a central but elusive element of our lives. Time is not a tangible object, but a principle constructed by humans and defined by measurement and perception. It permeates our society and shapes our actions, but at the same time it remains fleeting and uncontrollable. We were interested in how time is understood and experienced in its essence. Our aim was not to lapse into trivial questions or a purely abstract discussion. Rather, we were looking for an approach that reflected our observations and thoughts.

A central idea that has accompanied us in this process is the realization that time, as we understand it, only exists through the way it is measured. It passes inexorably, regardless of whether we try to gain it, save it, waste it or use it sensibly. This is depicted in our time capsule, which shows a chain reaction - a process that works without fixed material in order to focus on the event itself. The reaction is variable in its duration and can be perceived by the viewer as fascinating, meaningless or even a waste of time. However, this assessment is entirely in the eye of the beholder. Because whether an action or experience was "wasted" or "meaningful" can often only be assessed in retrospect, when time has already passed.

Ultimately, our work questions the human endeavor to use time efficiently or even to control it. While we try to give meaning to time, it remains a fleeting and irretrievable experience. The time capsule shows that time can neither be fully preserved nor fully understood. It is an experience that exists in its transience - a paradox between control and loss of control, between meaning and meaninglessness.

## ZUSAMMENFALL

Liuba Lehr, Sophia Amend, Lena Kernchen

With our time capsule we want to promote both democratic values and ecological awareness through communal gardening and pass them on to future generations in periodic time capsule cycles. The aim is to create a space in which people, plants and animals coexist and benefit from each other. The gardening activities should serve as an impulse to develop a cross-generational community structure that is based on democratic principles and reproduces these values. At the same time, it should provide a space for sharing and passing on knowledge.

But a community can also harbor tensions and conflicts, especially when not only different human interests have to be balanced, but also animal and plant needs have to be met on an equal level. Collaborative work is linked to group dynamics. Such a project requires a high level of commitment and willingness from the participants, which comes with obligations and responsibilities towards others. While some people benefit from collective work, for others, especially those with limited time or physical resources, it can turn into a personal dystopia as expectations become a burden. This can create an imbalance between individual needs and collective goals and a subjectively perceived peer pressure can impair the feeling of personal freedom of choice.

Our concept was ultimately developed from a human perspective. Despite the utopian intention to harmonize all interests, humans remain the driving force behind this project. They tend to want to control natural processes, which can lead to a potential distortion of the ecological balance. Even if the concept deliberately leaves room for the development of all species and sees itself only as an impulse, it remains a human-made project in which every intervention in nature is artificial and can lead to ecological imbalance.

## FILTER & FABRIC

Ilja Gutmann, Jule Gaerisch, Theo Buchelt

What influence does water have on us humans? And how do we humans influence water? The water-human connection is a complex topic that we want to approach with our time capsule. We are aware of our dependence on water, but is this awareness also reflected in our behavior?

For our time capsule, rain water is filtered through a visible filter that we built. The water will be used for making tea. Our time capsule is also about looking at how water behaves as an element and in combination with other materials. In contrast to a utopia, our time capsule changes constantly over time and does not pursue a specific goal with this change. Accumulated information can be read from the water filter and the filtered water.

Margaret Atwood writes in her text "The Roads to Ustopia": "We still should try to make things better, in so far as it lies within our power. But we should probably not try to make things perfect [...]". - This view applies quite well to our time capsule. Because our aim is to make rainwater visible and thereby make people aware of their relationship and their direct influence on water. At the same time, we allow the water to change our time capsule and leave room for interpretation.



## SPIELZEITSPIEL

Natalie De l'Or, Pirada Mühl, Martha Schäuble

According to Margaret Atwood, utopias and dystopias are always perceived and evaluated subjectively. One person's utopia can be another's dystopia. Thus, one person's ideal world can simultaneously mean oppression and injustice for another person. Utopias and dystopias are therefore ambivalent and yet do not exist as pure opposites to each other, but as two sides of the same coin. Utopias are unstable and can slip into dystopias as societies switch cyclically between idealistic and repressive states. Margaret Atwood's concept of utopia thus reflects on the complexity of human societies and points out the danger inherent in one-sided ideals.

Our model focuses on the subjective experience and feelings of the people who interact with our time capsule. It therefore makes no claim to know how something is or appears to be. The perception of time is up to each person; we - as creators of the capsule - are simply trying to provide an impetus for reflecting on our relationship with time.

Nevertheless, the construct of "time" itself can take on a repressive and authoritarian character. If what we read on clocks is time, then time has a strongly patronising character. It means a strict system to which all human actions are subordinate. Our understanding of the past, present and future is also strongly influenced by this. After all, we measure our age in years, our work and leisure time in hours and our movie nights in minutes. With our time capsule, however, we want to invite you to question exactly this idea of time and to think critically about the topic. We do not assume an ideal result, but rather expect individual experiences in our model that do justice to the complexity of society. Our time capsule should therefore literally encapsulate the essence of time and does not rely on our idea of time, but rather on the interactions of the explorers with the time capsule.

## SEEDS OF HOPE

Hannah Hohberger, Julian Sartory, Celine Weigt

We are writing the year 2024 and people are becoming increasingly aware of the dramatic changes in the environment and are trying to find solutions and new concepts for nature conservation. A multitude of consequences of climate change need to be tackled. Based on this, we would like to use our time capsule to send a reminder to people in the past and to plant a "seed of fascination" for nature in their minds. The aim is to give them the opportunity to fully protect Mother Earth and her precious nature, preserve her habitat and create a sustainable mindset before nature is destroyed by humans.

Our time capsule appears in the shape of a seed or sphere as a symbol of all origins of nature. It is transported into outer space with a hummingbird-shaped flight shell. There, the shell opens and releases our time capsule. With the help of a solid propeller-like construction made of lime seeds - better known as "nose pincher" - it begins its landing approach. While our time capsule floats in space, the earth turns back in time and the capsule lands on our earth, which at this point is in a kind of "reset" state in the context of nature.

The landing site of our time capsule is therefore our planet at a point in time in the past: in 1750. It is to land in Halle, Germany at the German Academy of Sciences "Leopoldina", as this creates a link to us as the designers and builders of the time capsule and Germany has the opportunity to share the discovery and the contents of the time capsule through its global

connections. More specifically, the time capsule is to be opened by the Swiss polymath Albrecht von Haller. He was a natural scientist, physician and botanist and became a member of the Leopoldina on January 10, 1750. In national and international cooperation, the oldest scientific and medical scientific society has set itself the task of promoting science and acting "for the benefit of humanity and nature".

## SONDERAUSSTELLUNG DER FIBONACCI-KULT

Sofia Ricken, Nele Semmler, Shreeya Joshi, Paula Hengst

In the face of our present time and current crises, we as humans, creators and destroyers alike, find ourselves on the edge of our existence. In the midst of this darkness, our idea of a harmonious cosmos, with the Fibonacci spiral as a symbol of new beginnings, was to survive. Few understood that a collective and radical rethink was essential for the survival of humanity.

Our vision is clear: a world that must not only be rebuilt, but rethought. It is our mission to preserve the knowledge of the world, not to build what once was, but to create something new - something that will not repeat the mistakes of the past. The Fibonacci spiral reminds us of how our society viewed nature as a resource to be exploited without fear of consequences. In the post-disaster world, a society should be built based on the principles of the Fibonacci Spiral: Balance, harmony, growth and respect for all life. Our new cities should become organic communities that blend into nature. Technologies should be developed regeneratively rather than destructively. Governments should be based on wisdom and responsibility, not power and profit. Humans would not become rulers, but guardians of the earth, embedded in a greater and harmonious whole. The spiral would lead them further and further away from a destructive past towards a future in which humans and nature are inseparable.

The time capsule is located on the edge of the Atacama Desert - one of the driest regions on earth. The landscape tells of silence, time and survival. Rain is a distant memory for them and the stars are always visible. It is chosen by us as a place to preserve our knowledge, as we believe it is the most favorable location and a special testament to the resilience and fragility of our planet. It is a memorial to the transience of human civilizations. Our time capsule thus acts as a bridge between the memory of a destroyed past and the hope of a reborn future.

## TRÖDEL

Milan Donner, Sophie Stimpel, Raphael Kaballo

Research has shown that white, East German, men over 50 with discontinuous careers tend to identify themselves through their profession and suffer from a loss of identity after retirement. As many visitors of the Trödelkneipe, a pub in Weimar, belong to this group of people, we wanted to look at their relationship to work. To do this, we aimed to create a vision of the bodies of the guests of the Trödelkneipe with illnesses, signs of ageing but also technical modifications which enable them to go back to their work.

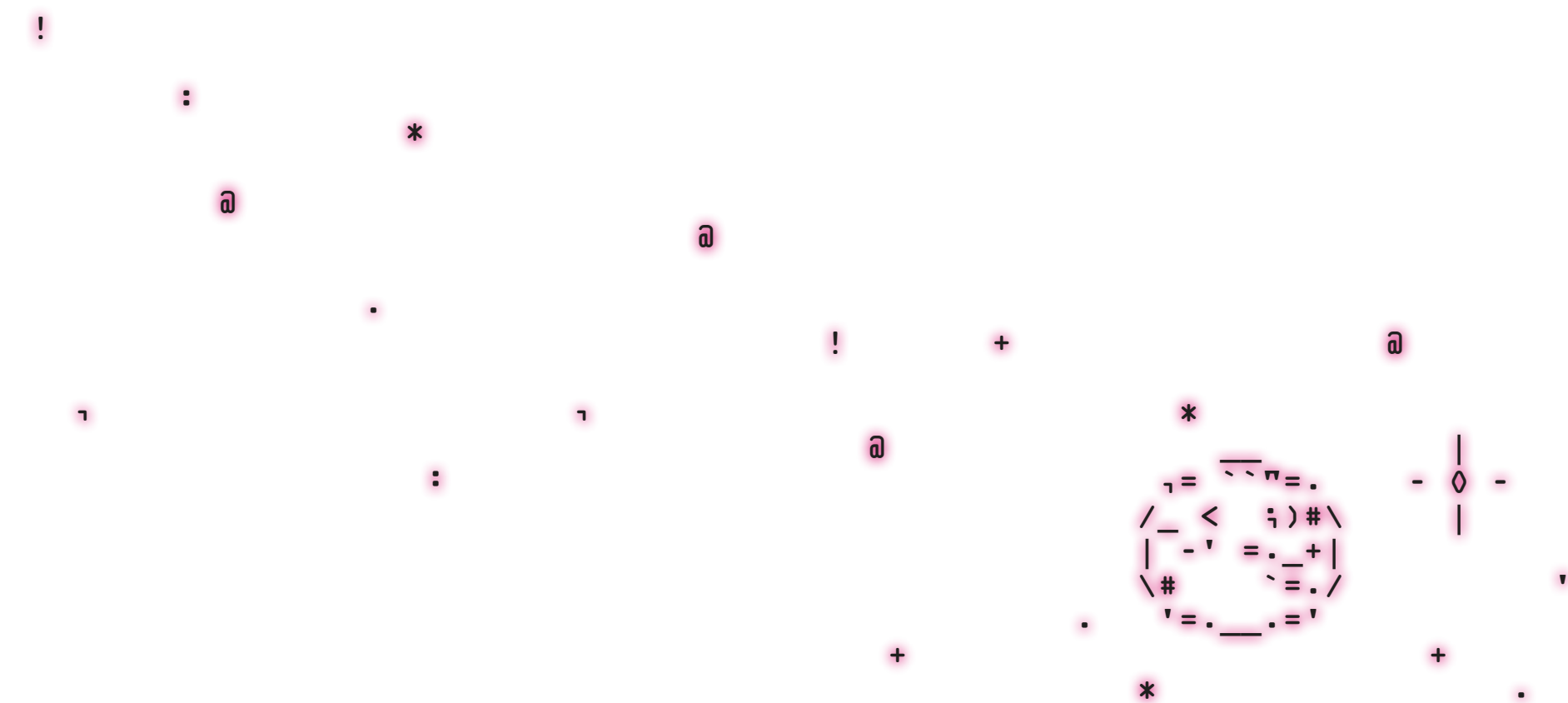
A utopian vision of gaining identity through work, made possible by modifying the body meets a dystopian vision of the transformation of humans into a working machine. The two visions of the future together are utopian, as one intentionally and naively depicts a happy man fulfilled by his work, and the other dissolves this naivety by pointing out the danger of dehumanization.





## PARTICIPANTS

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Core Module 1  
Fundamentals of Design and Representation in the winter semester 2024/25  
BA ARCHITECTURE  
Layout Lea Wittich  
March 2025  
Professorship Practices and Politics of Representation  
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