



# Bauhaus Open Studios Teaching Models

2 0 1 7

E

International  
universities visit  
the Bauhaus  
Dessau.

2

Content	
4	Introduction
7	Open Studio Tokyo
15	Open Studio Tallinn
23	Open Studio Manchester
33	Open Studio Sydney
41	Open Studio Bern
42	Overview Open Studios 2016

The historic Bauhaus was an experimental site for art and design education; due to its enforced closure, it was updated worldwide. With the programme “Teaching Models”, the Bauhaus Dessau Foundation aims to examine the contemporary relevance of the pedagogical heritage of the Bauhaus and its reception in art schools worldwide. Invitations are extended to universities, art schools and educational initiatives in the design disciplines that practice interesting models of design pedagogy.

These models should fit within the framework of three approaches:

Firstly, new models of experimental aesthetic education for personal development in democratic immigration societies.

Secondly, new pedagogical approaches to a creative way of dealing with the new challenges in the material culture.

Thirdly, teaching and learning projects that overcome the divisions between applied and fine art, between art and architecture, sculpture and film, painting and textile design, but also practice and teaching. The historic workshop spaces will become platforms for the exchange of new ideas and practices of learning.

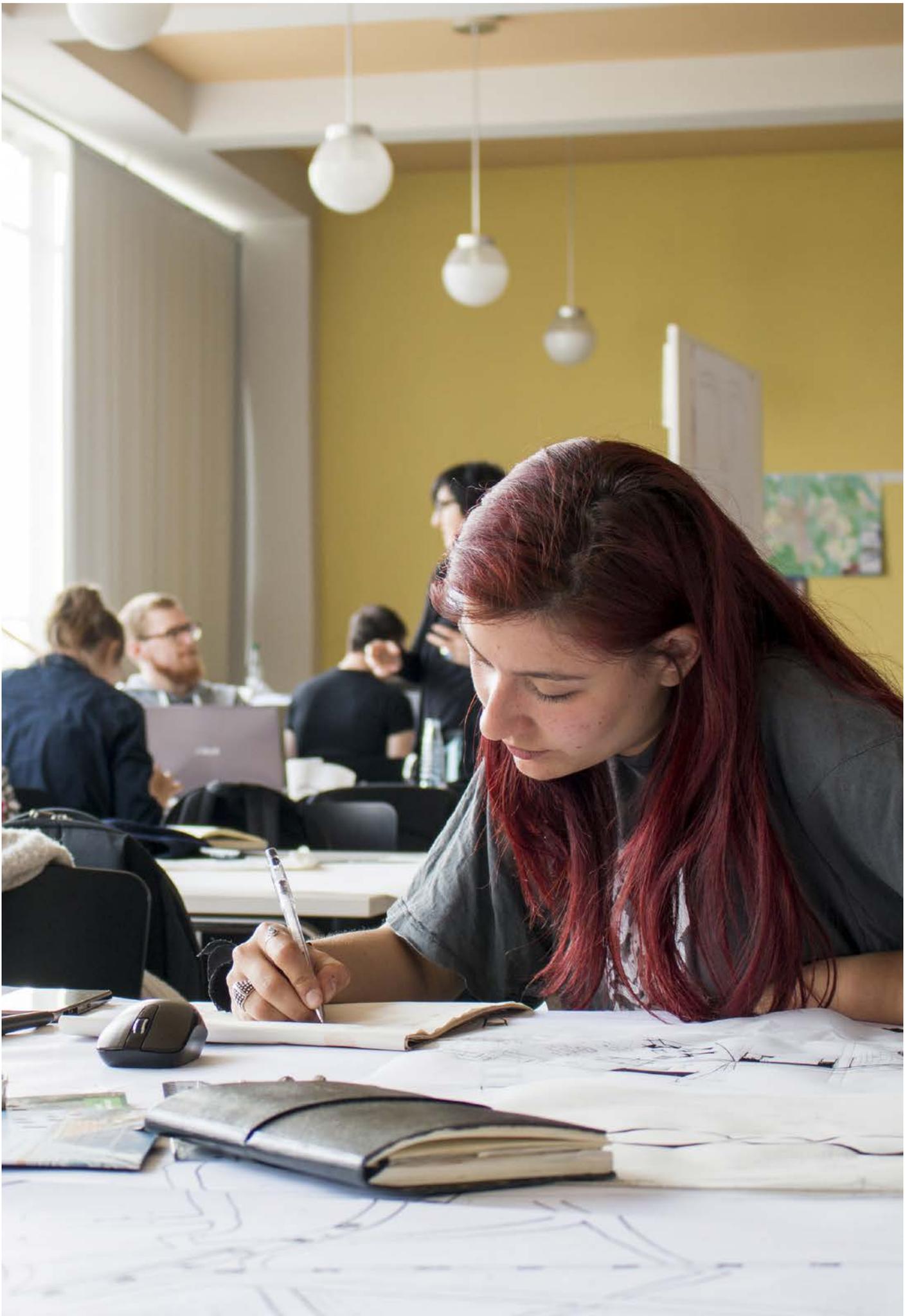
The models tested here will be presented to the public during an international congress to mark the centenary of the Bauhaus in 2019, which will focus on the historic and current approaches of a new design pedagogy.

2 0 1 7

## Material Lessons

In 2017 in keeping with the annual theme *Substance*, the Bauhaus Open Studios pursue the question of how, in the age of digitalisation and the global outsourcing of goods production, knowledge about materials and materialities may be conveyed in the education of designers and architects. The point of departure is studying objects from lessons at the historic Bauhaus.





# Open Studio

## Tallinn

### Spatial Strategies: Modern Pioneers Revealed

19.4. – 4.5.2017

### Guest institution

Tallinn University of Technology  
& International Master's  
Programme of European  
Architecture in cooperation with  
the Inter-University Centre for  
Dance (HZT) at the Berlin Uni-  
versity of the Arts (UdK)

### Team of professors

Dr. Claudia Perren,  
Director Bauhaus  
Dessau Foundation

Prof. Dr. Ing. Dagmar Jäger,  
TTU, Programme Director of  
European Architecture

### Guest lecturers

Dr. Werner Möller,  
Research Associate  
Bauhaus Dessau Foundation

Lilo Viehweg,  
Curator project  
*smart materials satellites*,  
Bauhaus Dessau Foundation

Dr. Regina Bittner,  
Head of the Bauhaus Academy  
and Deputy Director,  
Bauhaus Dessau Foundation

### Guest critics

Prof. Rhys Martin,  
Choreographer HZT,  
Berlin University of the Arts

Prof. Dr. Katrin Paadam,  
Sociologist,  
Tallinn University of Technology

Prof. Pentti Kareoja,  
Professor for Spatial Strategies,  
Aalto University, Helsinki

In the framework of a multi-year workshop series organised by the Reiseuni\_lab, concepts are considered for the transformation of modern and problematic legacies. Since 2015 the work on the concepts has been taking place with international students in the Bauhaus Open Studio of the Bauhaus Dessau Foundation in collaboration with the Tallinn University of Technology (Dagmar Jäger, Claudia Perren, Rhys Martin and international guests as well as the Bauhaus team).

The workshop *Spatial Strategies* is one of eleven workshops for the two-year postgraduate course Master of Science of European Architecture, in which the students work together with the Reiseuni\_lab at six locations in Europe and Israel in succession, focusing on issues specific to those locations. The concept in Dessau in the first study year follows on from the locations in Tallinn, Helsinki, Ljubljana and Haifa and centres on the visualisation and spatialisation of the city's modern heritage.

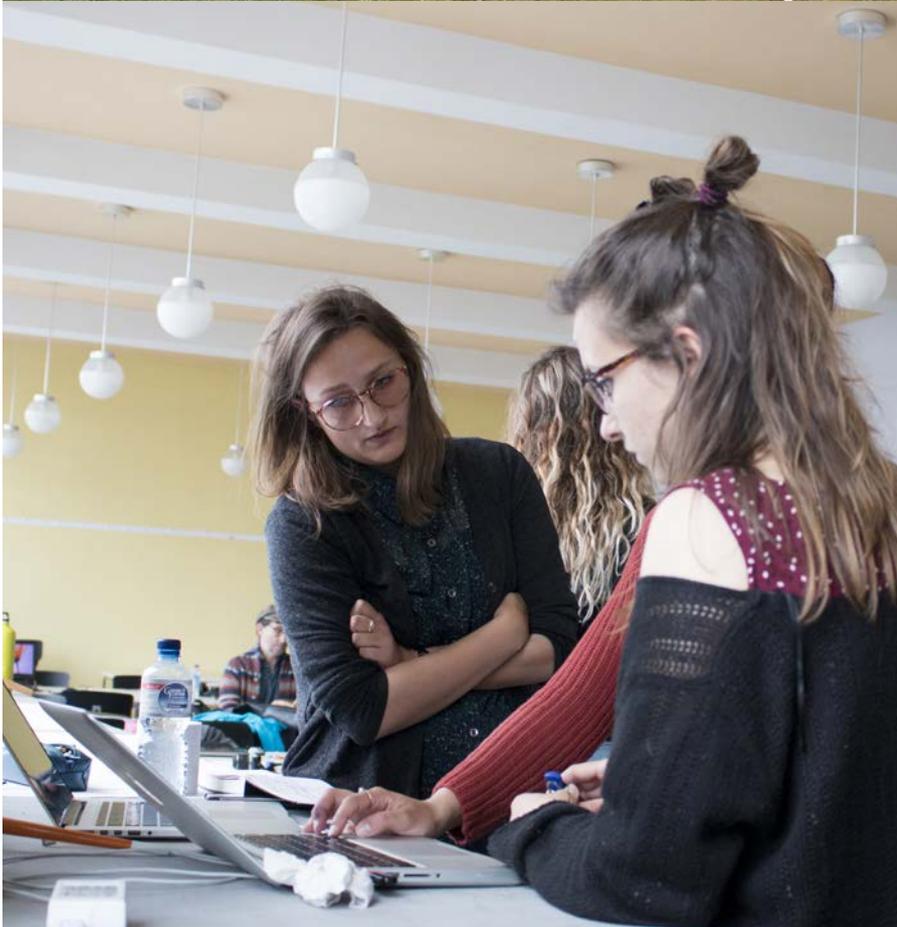
The objective of the study is to develop a concept for an exhibition in the public arena that connects the visible and invisible locations of the Bauhaus era from 1926 to 1933 in order to link the historic modern architecture and the concepts of the Bauhaus with the new Bauhaus Museum Dessau being built in the city centre. During the two weeks, the international team further developed a concept which was developed in a first step by the previous Reiseuni group (Class-03) in spring 2016. This initial phase was dedicated to the analysis of the urban context, the aim being to gain an understanding of the buildings of the Bauhaus era, their physical footprints and spatial contexts in the overall urban area of Dessau "in locomotion" and first hand, and to transfer this experience into a coherent, network-like structure. The results – five thematically focussed pathway concepts – form a preliminary basis for the development of an exhibition concept to convey the building history and the history of ideas in the public sphere.

This year, the students approached the annual theme of the Bauhaus Dessau Foundation, *Substance*, by tracing the historic and likewise spatial ruptures in the present urban structure dating from the Enlightenment, industrialisation, the Bauhaus era and National Socialism to the former GDR. The aim of the change of scale was to understand the locations in their visible and invisible layers and to come up with first ideas geared to shaping their transformation. The spatial concept of the network of pathways – the "Industrial Promenade" to the southwest of the Foundation, the "Landscape Stage" between the Bauhaus and the Kornhaus in the north, the "Industrial Architecture" in Dessau-Törten in the south and the "Bauhaus and the Bauhauslers" between the Bauhaus building and the new Bauhaus Museum near the railway station – were investigated in respect of their

atmospheric quality so that first ideas and interventions for the urban exhibition concept might arise. Starting from the "reception site" at the railway station, the exhibition route is designed to help improve the urban environment for visitors and residents alike and to simultaneously help explain and convey the exhibition locations, the modern urban history in situ and its historic updating. The material strategies of the Bauhaus form a point of departure for the design of the interventions and the instrumental objects.

The design process evolved from interdisciplinary interaction in the workshop team and was enhanced by visiting critics from the fields of architectural history, architecture, sociology, choreography and communication design. Finally, the results were discussed with the Foundation's team and international guests from universities in Berlin, Tallinn and Helsinki (Rhys Martin, Katrin Paadam and Pentti Kareoja).

Further information: [www.architecture-dialogue.eu/blog.architecture-dialogue.eu/p/x06.html](http://www.architecture-dialogue.eu/blog/architecture-dialogue.eu/p/x06.html)



## 5 Questions for Prof. Dr. Dagmar Jäger

1 )

*This is not the first time the Reiseuni of Tallinn University of Technology has been at the Bauhaus. The last time, your studio focused on interdisciplinary mobile interventions in neglected spaces in the city. What is your approach to this year's theme, Substance?*

The master's programme is a project-orientated design course that addresses complex questions about architecture and the city in eight European locations in a series of eleven workshops. Each year, we build on the results of the previous year. Through this didactic concept, the students can gain a sense of the importance of design research and, at the same time, intensify and further develop the knowledge gleaned in the limited time that a workshop offers. This is the essence of research-based teaching. Last year we began on an urban scale to retrace on foot the buildings of the Bauhaus era, their physical footprints and spatial contexts in the overall urban area of Dessau, and to transfer these into a coherent, network-like structure. The results of the workshop *Spatial Strategies*, five thematic pathway concepts, form the preliminary basis for an exhibition concept to convey the history in situ.

This year we approached the theme *Substance* by tracing the historic and spatial fractures in the present urban structure dating from the Enlightenment to industrialisation, the Bauhaus era, National Socialism and the former GDR. The aim of the change of scale was to understand the locations in their visible and invisible layers and to come up with first ideas geared to shaping their transformation. We sketched out the spatial contexts of the network of pathways – the “Industrial Promenade” to the southwest of the Foundation, the “Landscape Stage” between the Bauhaus and the Kornhaus in the north, the “Industrial Architecture” in Dessau-Törten in the south and the “Bauhaus and the Bauhauslers” between the Bauhaus building and the new Bauhaus Museum near the railway station – in terms of their atmospheric substance so that first ideas and interventions for the urban exhibition concept might arise.

2 )

*To what extent are material studies, which were an integral part of lessons at the Bauhaus, still relevant to the design process in the 21st century?*

Material studies have never lost their relevance in architecture and design. Materials unleash their magical or banal subtexts via the senses in order to convey the aesthetic intrinsic value or experienced histories.

The analytical appropriation and critical reflection of physical conditions and materialised atmospheres or traces form an important starting point for contextual, dialogical design processes as I understand them. Methods of frottage, reskinning, decoding or material collage, the analytical diagram (mapping) and ultimately also the traditional representational drawing – to name but a few creative tools of understanding – are methodological aids and at the same time prerequisites for the a priori detection of substance, its visual rendering and, in this way, its appropriation for the design. Diverse visual insights in the design process gained hermeneutically and heuristically in this way are essential for a sensitive approach to many-layered places, narratives and spaces that, based on these studies, may be transferred and transformed into concepts.

3 )

*Today, design also happens at the computer with 2D and 3D drawings. Do classical material lessons still play a part in your teaching?*

In the study of architecture, knowledge of the scope for working with materials and their functions as carriers of meaning and construction elements has always been part of the educational canon. In the master's course of the Reiseuni, the primary focus is on using diverse conceptual approaches to arrive at the development of multi-dimensional solutions to relevant questions. An open-ended design process, which is a requirement for this way of working, is characterised by a thorough analysis of not only the materialised, but also the invisible contexts feeding a gradual increase in complexity.

The transformation of a locale and its coherencies calls for a multi-perspective approach, which is only made possible by diverse ways of seeing. Two-dimensional sections and three-dimensional representations, material studies or ambient drawings are indispensable tools for multi-dimensional points of access, for the understanding of spatial conditions and for new ideas – whether these are digital or analogue, sketched, developed with the aid of programmes or built as a model is relatively unimportant. These different approaches to the substance of a concept, however, intensify the knowledge of the always interdisciplinary conceptual context, facilitate the necessary appropriation of complexity in the abstract and the concrete and focus the attention of the designer on each next step in the process of design that consolidates a solution or design position.

4 )

*The Bauhaus is not a new place for you. What led to this link between the Bauhaus and the Reiseuni?*

At the Bauhaus the students experience a place of modernity, which almost 100 years ago enabled a cultural transfer between individuals and disciplines in a universal life reform model. New educational concepts were tried and tested and, in experimental laboratories with the Bauhaus's pioneers, new means of coexistence, hybrid construction technologies, comprehensive design approaches, industrial manufacturing processes as well as unconventional design strategies and working methods were put to the test and often realised for the very first time.

In the first year, the workshop series of the Reiseuni takes the group of students from Tallin to Helsinki and via Ljubljana and Haifa to Dessau. In Haifa or, more precisely, in Hadar HaCarmel, the students had previously studied the transformation of the built context around Talpiot Market. This part of the city features many modern buildings by architects who fled National Socialism, which absorb the democratic spirit of an open, urban society on the upswing. To rethink this urban context together with Israeli students and tutors and, in Dessau, to travel "forwards in time" to the modern era in order to spatialise and materialise history in the urban fabric – this experience fosters an awareness of the historic depth and mobility of substances – of ideas, people, concepts and cultures.

From Dessau, the work trip continues to Innsbruck and Lisbon. The exchange among the young people in the group, with local residents, tutors and students, in the joint work in the studio and, of course, the experience of staying for several weeks in each of the countries, offer a wealth of opportunities to learn new things and to reconsider firmly held positions.

5 )

*What is it like to live in Dessau, at the Bauhaus?  
What did your students take home with them?*

Coming face-to-face with the modern buildings, the studio work in the Gropius building and the discussions with the experts at the Bauhaus Dessau Foundation have all been important experiences for us. The students of the Reiseuni's fourth year come from five European countries – Italy, Germany, Montenegro, France and Estonia – as well as from Canada and Iran. They have very different political and cultural backgrounds and experiences. On the very first weekend of our workshop, they witnessed a neo-Nazi demonstration in Dessau after we had visited the Berlin Wall Memorial the day before –

an excellent example of the transparent approach to the problematic political legacy of two dictatorships.

Understanding these contradictions of a society – the open cityscape in Berlin's Prenzlauer Berg on the one hand and the undemocratic antagonists on the other – is not only quite challenging for these young people but also gives an idea of how we in Germany have learned to critically and discursively address our contradictory history. At the same time, it makes plain the dangers that an open society is invariably exposed to. This is precisely why this work on location in Dessau is so important for the Reiseuni.

The fledgling democracies of Europe and the highlights of a modern era that allow aesthetic diversity are brought to life in Dessau for the international group of students, as is the experience that their values are not shared by all, are not indestructible, but must be seen as fragile achievements of their time, which can only be preserved for the future through the constructive and committed collaboration of many individuals. In the conflict-laden province of Germany, the students can contribute to updating and reconciling the ruptures and fractures in the centre of a small city with modernism's aim of shaping an international community.



## Literature

*Reiseuni Report. The Making of European Architecture.*

[[www.report.reiseuni.eu/](http://www.report.reiseuni.eu/)]

Vol. II: 'Theory – Research by Design', 2017

Vol. II\_1: Jäger, Dagmar, 'Tradition of Architecture Research – Between Social Utopia and Real Laboratory'

Vol. II\_3: Jäger, Dagmar, 'Hermeneutic-oriented Architectural Strategies – Critical Inquiry, Visualisation & Reflection'

Vol. IV: 'Exemplary Documentation and Analysis of one Workshop-Cycle' [Class-03|2015–2016], 2017.

Jäger, Dagmar: *Schnittmuster-Strategie. Eine dialogische Entwurfslehre.* Berlin, 2008 [<http://www.jp3.de/schnittmuster/>].

# Bauhaus Open Studios 2016

Open Studio Berkeley

19–27 March 2016

Theme: The Dessau Effect. Urban renewal, pavilion interventions and the Bauhaus legacy

Guest institution:

University of California Berkeley, USA, Department of Architecture, College of Environmental Design

Open Studio Berlin

30–31 March 2016

Theme: Rudolf Laban's Notation

Guest institution:

Humboldt-Universität zu Berlin, Cluster of Excellence Image Knowledge Gestaltung

Open Studio Tallinn

18–29 April 2016

Theme: Spatial Strategies. Interdisciplinary, mobile interventions in neglected areas of the city

Guest institutions:

Tallinn University of Technology (TTU), Department of Architecture and Urban Design, University of Arts, HZT, Berlin, International Joint Master's Programme of European Architecture

Open Studio Florida

10–17 June 2016

Theme: Pedagogy and Production. Interdisciplinary approaches for a workshop-centred curriculum

Guest institution:

Florida International University, Departments of architecture, art + art history, interior architecture, landscape architecture + environmental and urban design

Open Studio Sydney

20–24 June 2016

Theme: Radical Hospitality – A post-otherness intervention for future migrant cultural projects and accommodation facilities

Guest institution:

University of Technology Sydney (UTS), Australia, Faculty of Design, Architecture & Building, Interior and Spatial Design Program

Stiftung Bauhaus Dessau  
Gropiusallee 38  
06846 Dessau-Roßlau  
Germany  
bauhaus-dessau.de

Katja Klaus  
klaus@bauhaus-dessau.de  
+49(0)340-6508402

The Bauhaus Dessau Foundation is a  
non-profit foundation under public law.  
It is institutionally funded by:



Die Beauftragte der Bundesregierung  
für Kultur und Medien



SACHSEN-ANHALT



Photo Cover:  
Thomas Meyer /  
OSTKREUZ