

Bauhaus Open Studios Teaching Models

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International
universities visit
the Bauhaus
Dessau.

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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.

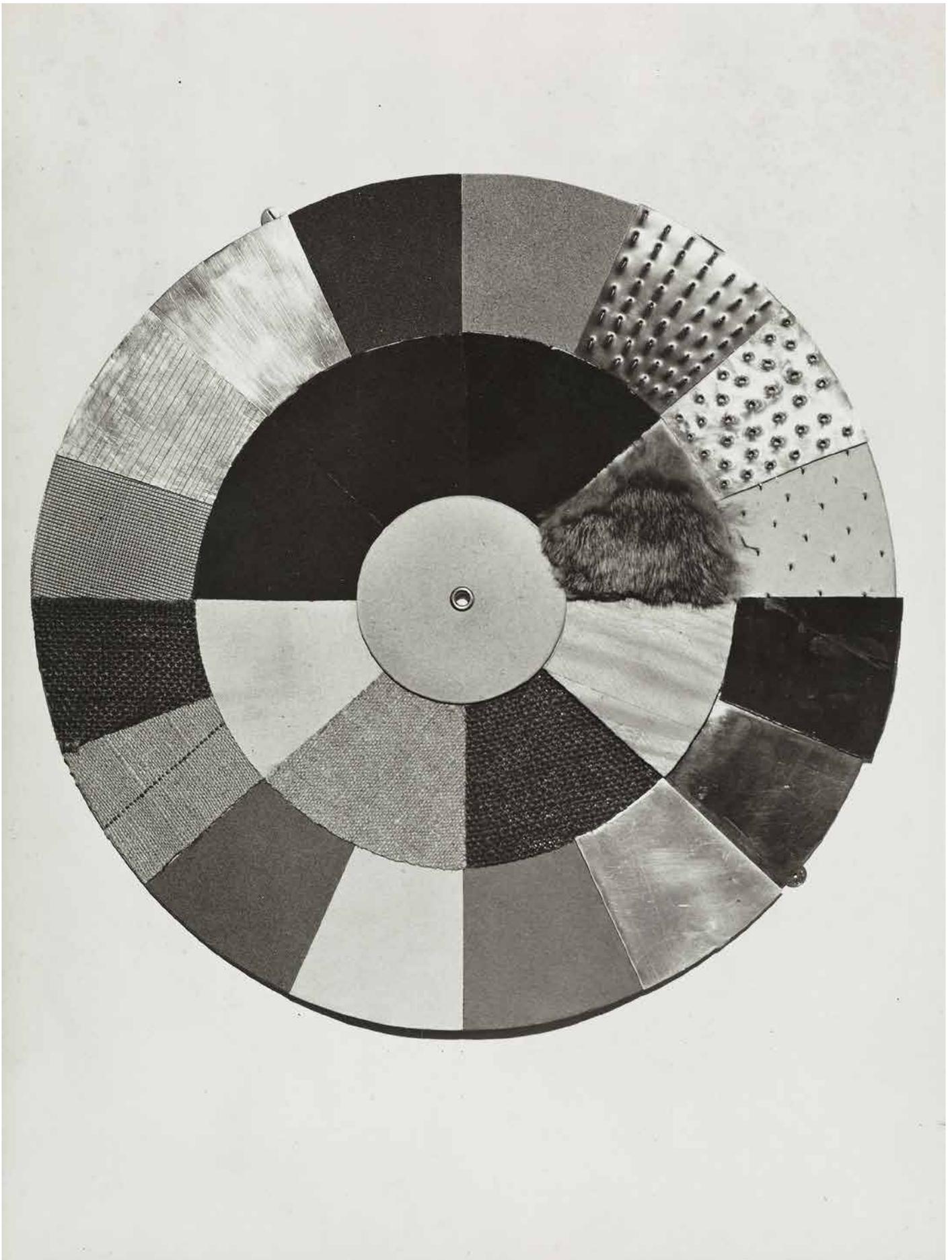
The models tested here will be presented to the public during an international congress to mark the centenary of the Bauhaus in 2019, which will focus on the historic and current approaches of a new design pedagogy.

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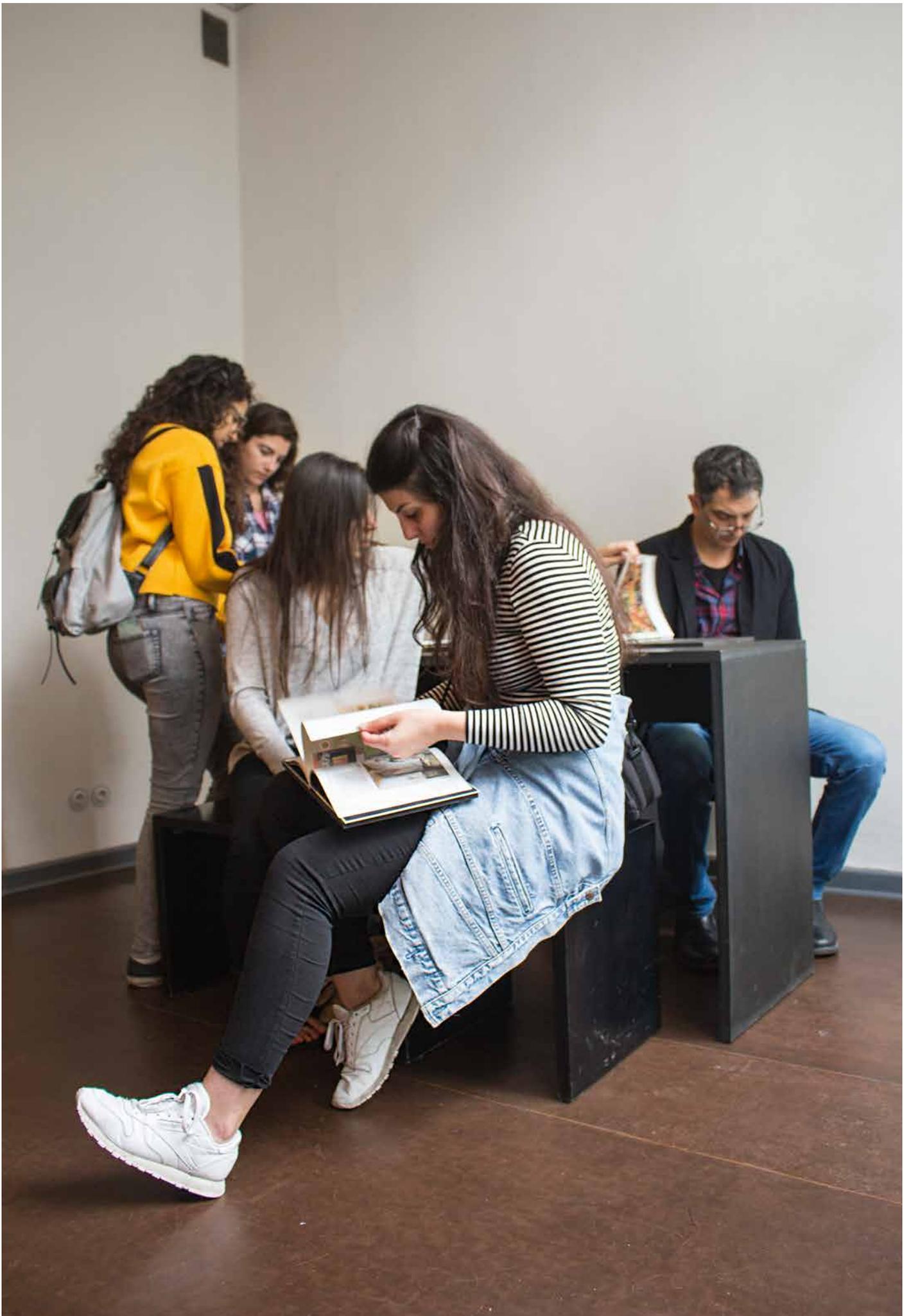
Experimental Lessons

Every year, the Open Studios invite universities worldwide to the Bauhaus Dessau to pursue new pedagogical experiments with their classes. In 2018 the Open Studios addressed current standards and standardisations in the education sector, in keeping with the annual theme *Standards*.

The programme of the Bauhaus Open Studios aims to meet the wishes of educators and students for more freedom and time to experiment in education and training. The themes of the Open Studios alternate between past and present, refer to the educators of the historic Bauhaus and at the same time address current debates in design education. How did the Bauhauslers experiment with standards? Which educational standards apply in architecture and design? Which tools and production methods set standards for the designers of today and tomorrow?



Erich Consemüller, two-part, rotatable tactile ladder by Walter Kaminski with contrasting tactile values from soft to hard, from smooth to rough, exercise from the preliminary course with László Moholy-Nagy, 1927 / Bauhaus Dessau Foundation (I 46261) / Klassik Stiftung Weimar, Bauhaus-Museum (permanent loan from private collection) / © Stephan Consemüller



Open Studio
Haifa

Pioneers of the Modern:
Transplanted

13–18 May 2018

Guest institution

Reiseuni_Lab

Team of professors

Dagmar Jäger,
Reiseuni_lab, jp3 architecture &
design, Berlin

Lenka Cederbaum and Eyal Malka,
Architects & Senior Lecturers at NB
Haifa School of Design

Guest lecturers

Dr. Helga Huskamp,
Head of Communication and
Press Officer
Bauhaus Dessau Foundation

Elisabeth Kremer,
Research Associate
Bauhaus Dessau Foundation

Guest critics

Dr. Claudia Perren,
Director and CEO Bauhaus
Dessau Foundation

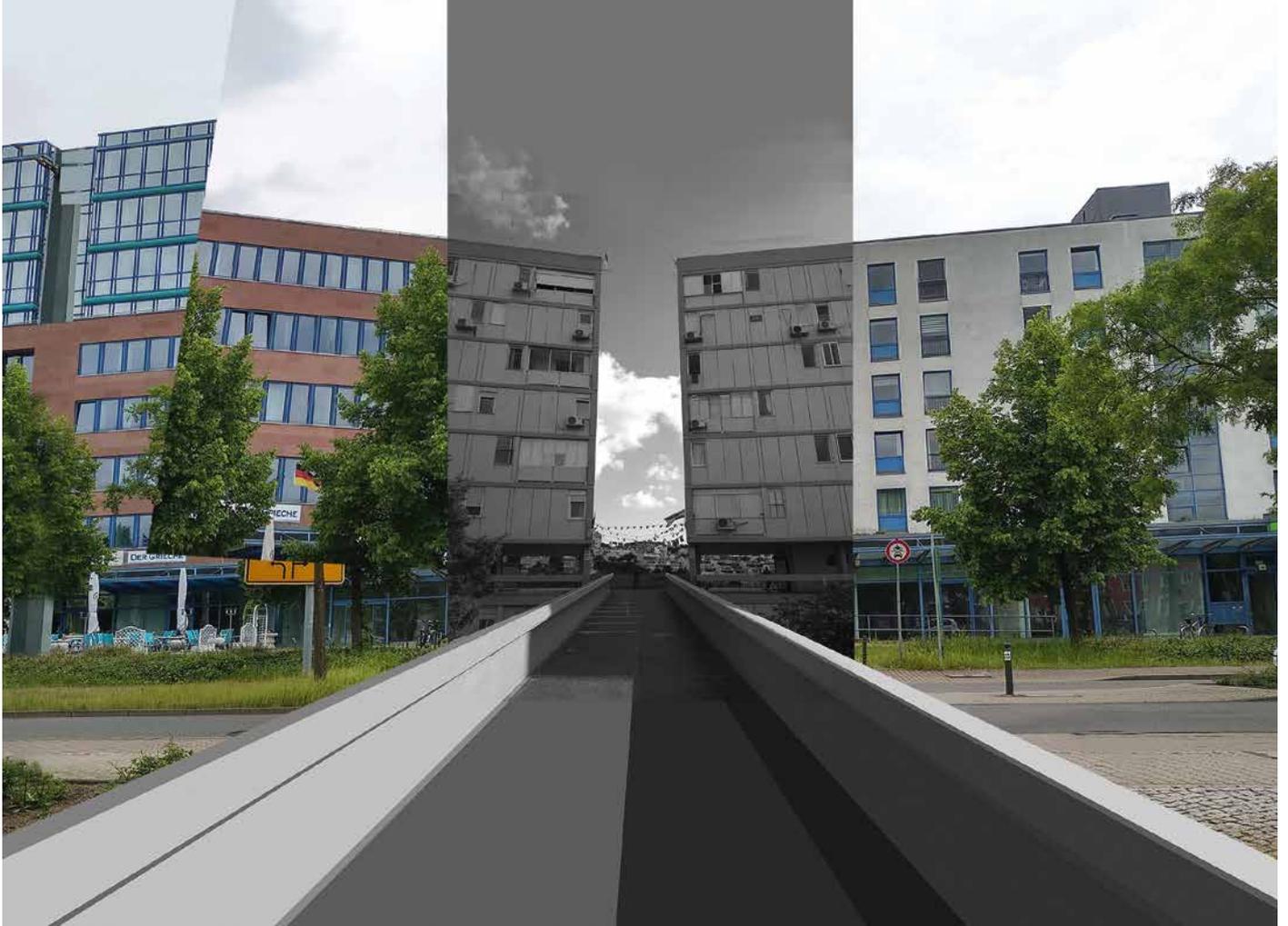
Dr. Florian Strob,
Research Associate
Bauhaus Dessau Foundation

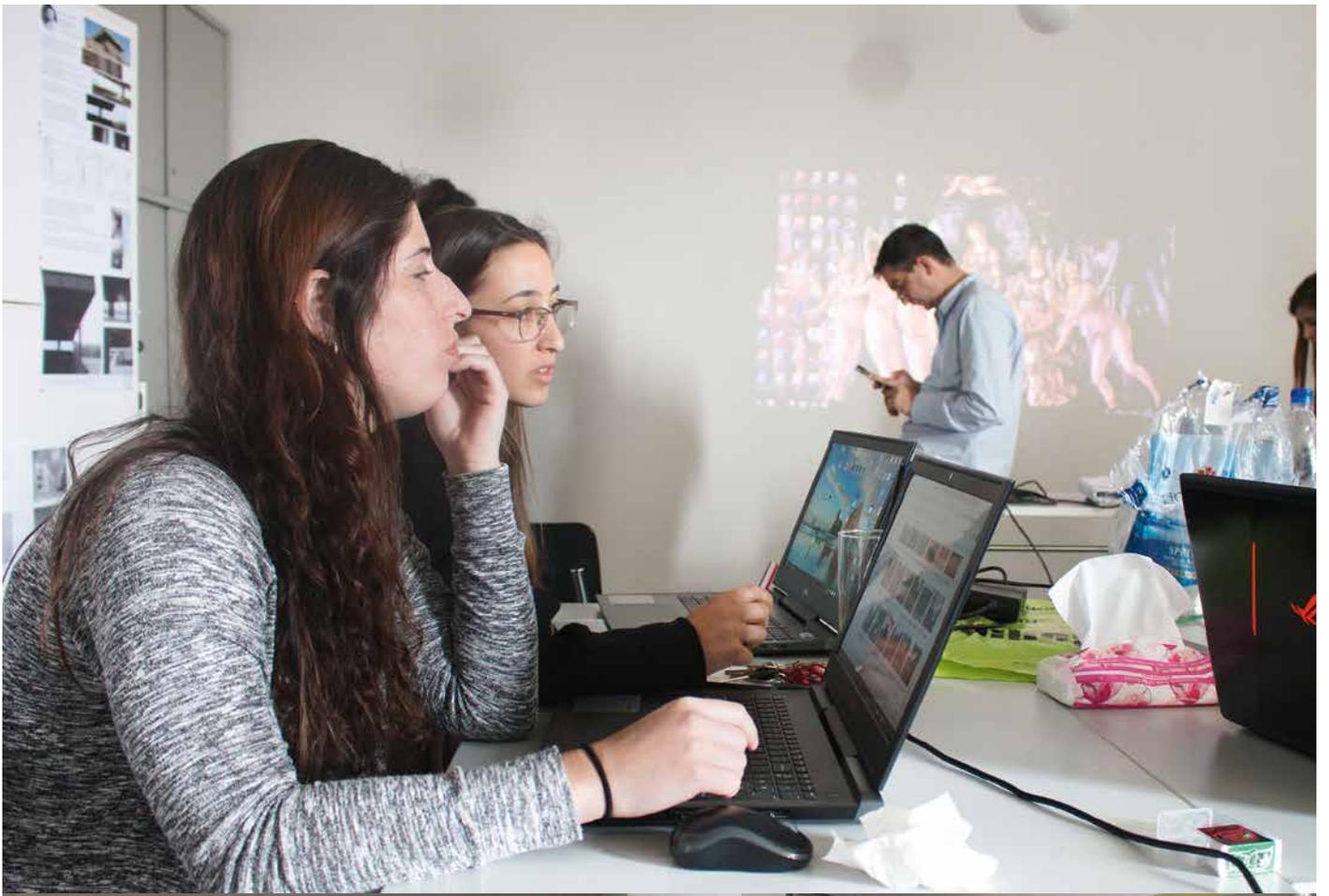
In the workshop trilogy “Pioneers of the Modern”, the Berlin-based architect Dagmar Jäger has been working with colleagues from Reiseuni_lab and architecture students from Europe, Canada, Israel and Iran since 2016 to investigate design approaches for an exhibition promenade in the public realm of Dessau. The aim of the design work was to link the Bauhaus Foundation, the new museum and the no longer visible sites of the Bauhäuslers’ legacies through a network of designed paths and also to formulate site-specific curatorial themes. This year, the third cooperation has been realized with 14 Israeli students and the architects Lenka Cederbaum and Eyal Malka of the NB Haifa School of Design.

The subtitles of the workshop series – re-imported, revealed, transplanted – each contain different working hypotheses and experimental design strategies that were dialogically enriched by the annual themes of the Bauhaus in order to develop the aesthetic, political and pedagogical design work from three perspectives, building on one another.

In the first year, movement studies between the Kornhaus and Dessau-Törten Estate serve to analyse and develop the network of paths for the exhibition in order to “re-import” the Bauhäuslers visually into the public realm. In 2017, the students designed pop-up concepts for “revealing” the Bauhaus artists’ stories on individual sections of the pathway in order to narrate the updated substance of the Bauhaus today. And this year, aesthetic messages – architectural designs by the Bauhäuslers from Israel – were “transplanted” virtually via photocollages into central urban situations located on the exhibition network in order to continue the Bauhaus’s prototypical setting of standards.

In the run-up to this workshop, students from Haifa researched modern buildings designed by former Bauhaus students such as Arie Sharon, Shmuel Mestechkin or Munio Weinraub in Israel from the 1920s onwards. During the workshop, suitable urban perspectives within the network of paths in Dessau were identified to be visually overlaid with Israel’s vivid, non-musealised Bauhaus legacy in order to critically question today’s quality of urban living spaces and architectural positions, as they became exemplarily conventionalised in German small towns like Dessau, including architecture positions of the Nazi time after 1933, the car friendly city after 1945 and the building activities of investors after the fall of the wall.





5 questions for Dr.-Ing. Dagmar Jäger,
Lenka Cederbaum and Eyal Malka

1)

Your studio worked for a week at the Bauhaus Dessau. What was your studio about?

DJ: The starting point of the workshop trilogy was the question of how to design an exhibition pathway in the public realm of Dessau to connect the main Bauhaus Building and the new Bauhaus Museum, situated on both sides of the railway tracks, but also to visualise the many invisible traces of the Bauhäuslers' activities from 1925 to 1932.

We were particularly interested in the question of how the migration of knowledge and experience after the Bauhaus era, which led from Dessau to Israel and into the world beyond Germany, can be rethought and explained at appropriate, selected sites of the city of Dessau – as a contemporary cultural transfer within an exhibition accompanying the pathway. The students brought in documents of buildings from Israel, which were planned and built by former Bauhaus students. Our goal was to “transplant” this vital Bauhaus modernity of Haifa to Dessau along the imagined exhibition pathway via the artistic strategy of photocollages in order to question urban spaces and their design and to allow new horizons to “appear” visually within the only slightly urban city of Dessau.

In the 13 photocollages, central themes are addressed: How we want to live is the subject of two teams with programmatic proposals that “transplant” a kibbutz or a hybrid market and office building from Israel into the urban centre of Dessau. Three teams are critically questioning *The significance of aesthetic principles of modernity today*. They are placing the Dessau Theatre, the station square and the Masters' Houses in a new structural context by transplanting icons of modernity from Haifa to Dessau.

The input on historical design experience as a starting point of the workshop strategy and the following one-week confrontation with Dessau's urban spaces have inspired us all to reflect upon aesthetic conventions and qualities in architecture and urban design. Within the framework of the Open Studio, the cultural transfer between the participants of the workshop created a stepping stone for new spaces of thought that had an impact not only on each of us, but, through the participants, on the city and the world as well.

LC & EM: The workshop in Dessau provided an outstanding opportunity for our students to look into the actual and genuine source of modern architecture of Israel. The international background of the work of

the pioneers of modern architecture in Israel was thoroughly explored and the Bauhaus influence examined in situ. We all felt the thrill of discovering the signs of migration of ideas across time and beyond the expected borders.

2)

What was your approach to this year's theme, Standard?

DJ: By experimentally testing prototypes and designs, the Bauhäuslers had created the pre-conditions for the development of standards for industrial or structural norms and types. The buildings, estates and objects of daily use were constructional, aesthetic and social pioneers offering a range of solutions for new living spaces for the 20th century. As a result of intercultural, creative processes of an ambitious, international community and through cultural knowledge migration from the 1920s, the concepts of modernity were introduced in Israel and have stayed alive until today. In the confrontation of these positions with the musealised Bauhaus heritage and heterogeneous city centre of Dessau, given standards of building concepts, urban spaces and design have been questioned and re-designed.

LC & EM: For a society aspiring to create a home for a nation and acting towards establishing a new state, the ideas of the modern movement set a basis for mass housing solutions. The methods of standards addressing the issues of equality, costs and the urgency of realisation provided an ultimate approach to reach desirable results for young Israel. Since standardisation is a well-known practice in Israel of today, it accompanied our workshop as one of its obvious aspects. Some of the students worked with a few buildings which were built in various kibbutzim in Israel. The kibbutz in itself is an embodiment of the very idea of living according to a standard.

3)

How do you experience given standards and standardisation in the European or Israeli education systems?

LC & EM: Looking back at the past 70 years of Israeli architecture we, at the academy, examine the achievements and faults of the standardisation methods as well as their validity and relevance for our very unusually heterogeneous society. Today, contrary to the urgency of the early days of Israel, we understand the need to diversify the proposed solutions and are

able to address the different aspirations and demands of this uniquely complex society.

DJ: Standardisation serves to define minimum qualitative requirements or frameworks for exchange (of knowledge, methods, products, etc.). However, traditionally the European university is the place where new ideas are thought and knowledge as well as experiences can be updated in the best sense. For architectural research and teaching, this means tracking down the unconventional and cross disciplinarily experimenting with methods that deal with current and future problems. For this all of us – teachers as much as students – need a pioneering spirit and fruitful conditions to recognise and open borders (given by standards, conventions, etc.), so that qualitative prerequisites for society can be thought of in advance – through the conception of habitats or the testing of strategies and adopted tool sets for their creation.

4)

How important are educational experiments for teaching at art colleges in the 21st century?

LC & EM: It is one of the most important tasks of any academic institution to explore and promote new ideas and possibilities and to encourage progress according to the changes of time, technology and society. Experimentation is not only a crucial tool for architects to push the boundaries of our profession, but also a way to practice flexibility of mind, creativity and invention.

DJ: The background of the experiment in architectural studies, as in all artistic and scientific disciplines, is to create the conditions for working with the unknown in the group. Collective strategies of designing or methods of artistic research, as I have assigned them thematically to the three workshops, are not only an educational experiment for students of architecture. Basically, students and teachers need to permanently tackle unknown terrain to deal with complex questions. The challenge is to leverage routines and prejudices while tapping into their own wealth of experience.

5)

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

LC & EM: Our stay in Dessau was just extraordinary in the most fantastic way: the scene was overwhelming, the hosts were charming, friendly and helpful, staying at the Prellerhaus was deeply moving and memorable, the architecture of Bauhaus was a formidable inspiration, and even the weather was great. It all reflected in an outstanding mood of all the participants, their inexhaustible enthusiasm for their work and the general good vibes throughout the whole workshop: a truly unforgettable experience for a lifetime. We do hope to be back soon! We would like to take this opportunity to thank Dagmar Jäger of Reiseuni_lab and the Bauhaus Dessau Foundation team for inviting us to take part in the Open Studio, for their invaluable contribution to the workshop and for ensuring the students' successful achievements.

DJ: For me it was a wonderful opportunity and a welcome addition to my involvement with the *Pioneers of the Modern* in Dessau to work with young people and colleagues from many European countries during these three years in a "cumulative" cultural transfer and – as a final highlight – to conclude it with the vital view of the students and colleagues from Israel and their carefree handling of the design material of the Bauhaus City. Thank you for this!



Bauhaus Open Studios

2016

Open Studio Berkeley

19–27 March 2016

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

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

Open Studio Berlin

30–31 March 2016

Rudolf Labans Notation

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

Open Studio Tallinn

18–29 April 2016

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

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

Open Studio Florida

10–17 June 2016

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

Florida International University, USA, Departments of Architecture, Art + Art History, Interior Architecture, Landscape Architecture + Environmental and Urban Design

Open Studio Sydney

20–24 June 2016

Radical Hospitality. A post-otherness intervention for future migrant cultural projects and accommodation facilities

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

2016

2017

2018

2017

Open Studio Tokio

23–25 March 2017

Substances of colour. Vassily Kandinsky's concepts of Bauhaus design education

Kuwasawa Design School Tokyo

Open Studio Tallinn

19 April – 4 May 2017

*Spatial Strategies:
Modern Pioneers Revealed*

Tallinn University of Technology & International Master's Programme of European Architecture in cooperation with University of Arts / HZT

Open Studio Manchester

22–24 May 2017

Un-learning with Students Past and Present

Manchester School of Art, Knowing from the Inside: Anthropology, Art, Architecture & Design (KFI), University Aberdeen

Open Studio Sydney

3–7 July 2017

Constructing the Commons

University of Technology Sydney, Australia,
University of the Arts Berlin (UdK)

2018

Open Studio Edinburgh

19–23 February 2018

Dis/Ordering Design: Norms, Forms & Storms

Edinburgh College of Art,
University of Edinburgh

Open Studio Haifa

13–18 May 2018

The Pioneers of the Modern: Transplanted

Reiseuni_Lab

Open Studio Sydney

2–8 July 2018

“what futures” – manifests and standards

University of Technology Sydney (UTS), Australia

Open Studio Beirut

16–18 July 2018

*my standards are not your standards,
resizing the Mucho/Schlemmer Masters' House*

NDU Notre Dame University Louaize, Lebanon

Open Studio Miami

22–29 July 2018

Standards as Ideology: The Role of Tools

Florida International University

Open Studio Nürnberg

30 September–5 October

Spatial Relativity – Standards

Academy of Fine Arts Nuremberg

Open Studio Newcastle

15–16 October 2018

Standards for Proximity of Learning

Northumbria University Newcastle

Open Studio Kairo

29 October–2 November 2018

From the „Immaterial“ to Architecture

German University Cairo (GUC)

Open Studio Dessau – Tel Aviv

26–29 November 2018

*Standards in architectural education
and construction production*

Hochschule Mainz (lead partner), TU Braunschweig,
Lower Saxony State Office for the Preservation of
Monuments, University of Innsbruck,
Bezalel Academy of Arts and Design Jerusalem

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