



# Bauhaus Open Studios Teaching Models

2020

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# International universities visit the Bauhaus Dessau

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*Contouring Habitat*  
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and Virginia Tech  
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2020

## Room for knowledge of a different kind

The Bauhaus is still regarded as one of the most renowned experimental sites of education in the arts and in design. With the teaching models platform, the Bauhaus Dessau Foundation builds on this pedagogical legacy. At regular intervals it invites international universities, art academies and education initiatives to the historic workshops of the Bauhaus in order to develop and apply contemporary models for education in design.

In the Open Studios, new pedagogical experiments in architecture and design education are ventured every year. Here there is room for knowledge of a different kind, room for speculation, visualisation and fantasy. Without strict guidelines, the invited groups can break out of the subject-specific contents and methods and question the status quo of education, knowledge production and everyday design. In the best sense of the word, undisciplined spaces emerge in which cooperative learning, manual knowledge and joint reflections on new educational visions take centre stage. Here breakouts and failures are permitted. This is where the future is thought of and shaped.

The Bauhaus Open Studios programme is designed to meet the wishes of educators and students for more freedom and time for experiments in education and teaching. The themes of the Open Studios oscillate between the past and the present, refer to the pedagogues of the historic Bauhaus and take up current debates on the training of designers. In 2020, the Open Studios dealt with the annual theme Habitat.

How was living as one of the basic needs of people learned, taught and researched at the Bauhaus? What were the distinguishing features of living spaces at that time? What was considered modern and desirable? What demands are made on contemporary spaces for people and nature today in architecture and design in view of resource scarcity, climate change and mass migration? What does the habitat, the hut, the refuge of the future look like?



# New (digital) preliminary course module

Against the backdrop of the Covid-19 pandemic, numerous Open Studios had to be cancelled as of March 2020, including studios with students from Florida, Colombia, Brazil, Florence, Israel and Warsaw.

In 2020, seven Open Studios took place. Three of them were able to actually conduct their studios at the Bauhaus Dessau, and four others were offered as online versions. In order to enable these events despite the restrictions caused by the pandemic, the Research Associates Katja Klaus and Philipp Sack developed an online format based on the anthology *Design Rehearsals – Conversations about Bauhaus Lessons* (2019), in which historical models from the preliminary course lessons at the Dessau Bauhaus are questioned about their relevance for the present. With the preliminary course module at the beginning of their Open Studio, students and teachers are provided with a tool with which they can sensually comprehend Bauhaus teaching and place it in a historical relation to current approaches in design education. Within the framework of the Open Studio India, this offer was successfully implemented as an online version for the first time.





Open Studio

Newcastle / Virginia

*Contouring*

*Habitat*

10 – 14 Feb

2020

## Guests

Northumbria University,  
School of Design, Newcastle, UK,  
and Virginia Tech, Blacksburg, USA

## Team of Professors

Dr. Rod Adams,  
Associate Professor

Dr. Julie Trueman,  
Senior Lecturer Interior Design,  
Northumbria University,  
Newcastle, UK

Prof. Lisa Tucker,  
Head of Department of Interior  
Design, Virginia Tech,  
Blacksburg, USA

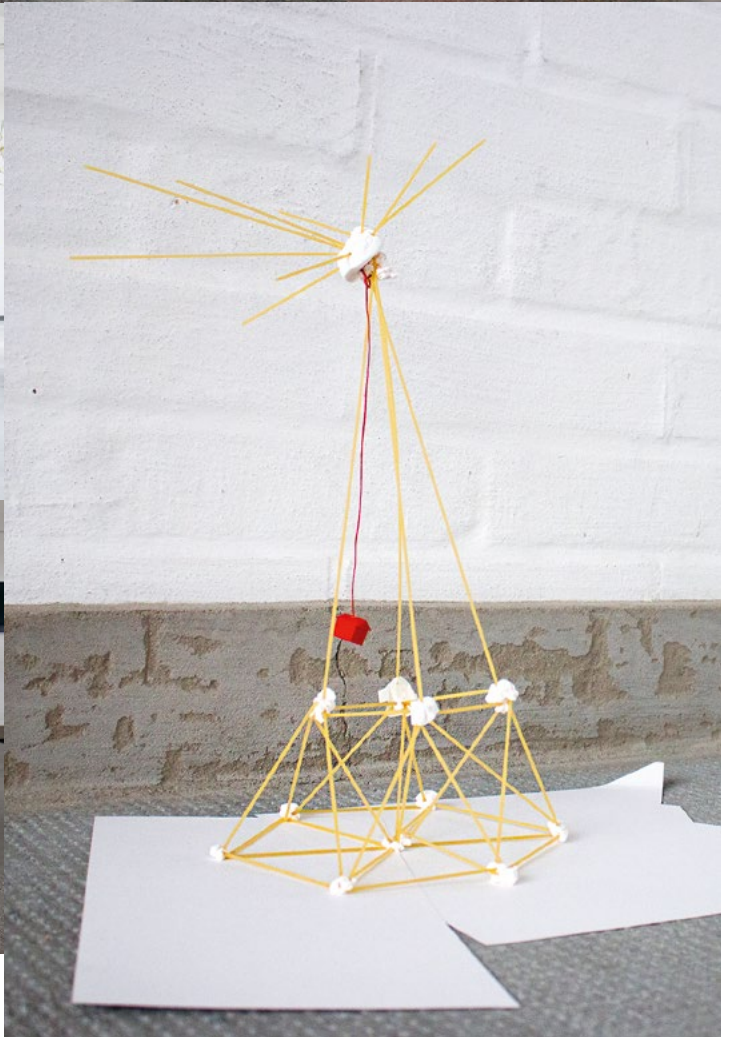
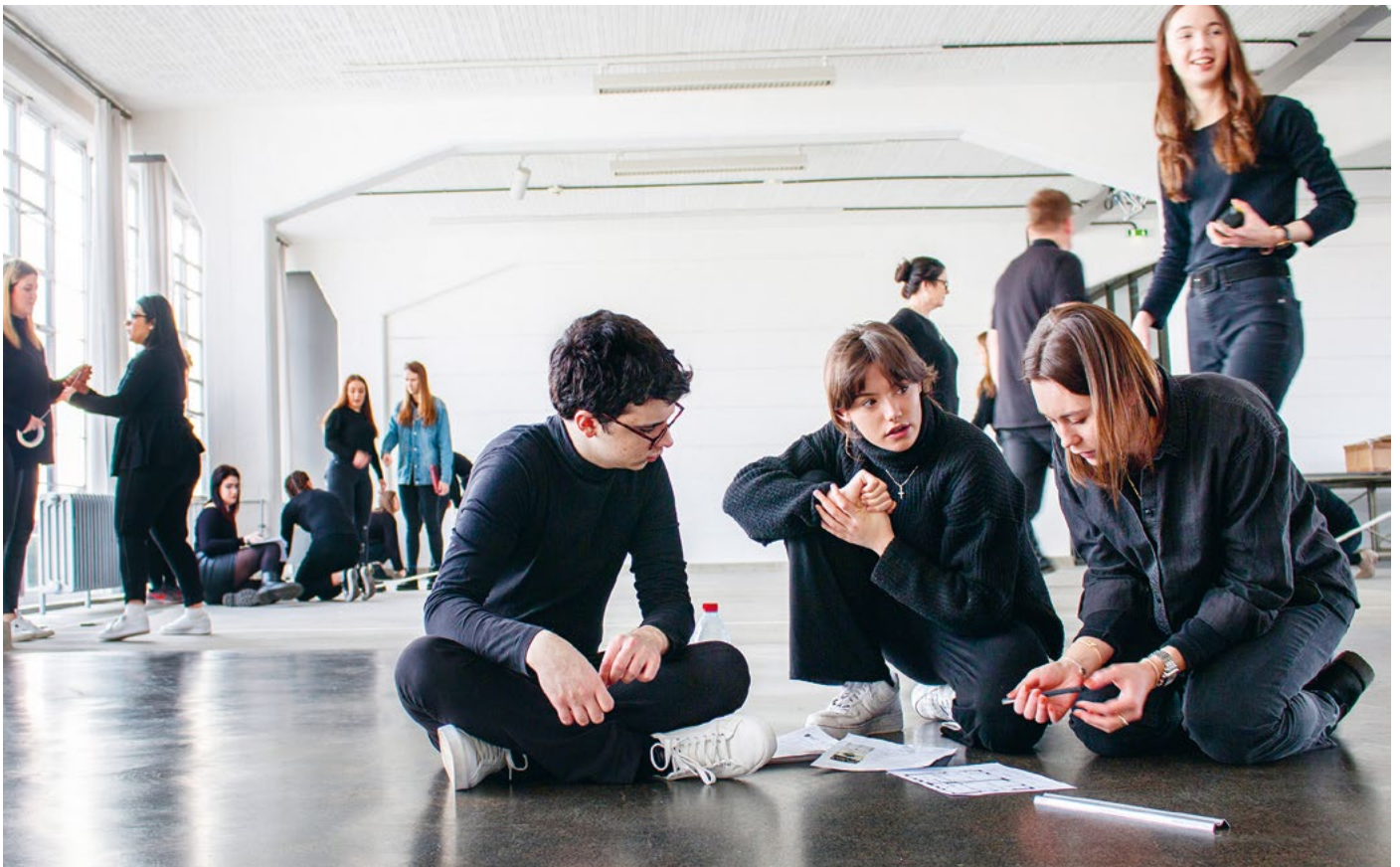
Returning to participate in the Bauhaus Open Studios for a second time, final-year interior design students from Northumbria University engaged in a unique collaboration with students from Virginia Tech, USA. This offered new experiences and insights to both parties, bringing together a diverse mix of backgrounds and cultures to unite and focus on over three days. By utilizing a range of materials from paper and drawing materials to floor-marking tape, culminating in the production of short films, the students were reminded of the value of creative experimentation. The overarching aim of the activities however was to interrogate and disrupt some of the principles of interior habitation through a series of workshops exploring *Symbols, Surfaces and Boundaries*.

The Bauhaus used the Bauhaus Building in Dessau as an architectural symbol and talisman of the modernistic movement and the home for new “design” activities. Created for and by the users, the interior habitat of the school was revolutionary. Having been designed to intrinsically link with the processes and actions that were conducted within, its interior also changed and altered as new activities unfolded, forming the spatial and creative philosophy that embodied the signs and signals that symbolised the Bauhaus aesthetic. Starting with abstract collages depicting semiotics of building construction in the first workshop, we then moved to a more direct form of engagement with the history of the building, echoing the work by Marcel Breuer and Oskar Schlemmer. Both had used texture and surface mapping as a stimulation of their work and designs, Schlemmer in particular bringing texture into his performance work. By documenting the surfaces of the building we sought to capture on paper, moments in time, depicting the history and memories held within these materials.

Additional perspectives of Habitat were then explored by examining how our understanding and definitions of thresholds and boundaries impact on our sense of enclosure. The Bauhaus Building in Dessau was designed with a holistic approach to unify the disciplines, and by theoretically removing these boundaries the aim was to physically reflect this to create a building and its entire contents as a single whole entity. Oskar Schlemmer challenged the notion of body in space through art, sculpture and performance, and in his two drawings *Figur und Raumlineatur* and *Egozentrische Raumlineatur*, the body is shown in the first drawing enclosed in a clearly-defined space in contrast to the apparent infinitely-expanding boundary of the other. At the core of the Bauhaus theory was a utopian vision of fluid boundaries creating a single, all-encompassing art form. Beyond the architecture, this described unification of activity more than physical transition spaces, which previously typically enclosed territory, defined roles through gender stereotyping and had properties that added uniformity and stability.

László Moholy-Nagy encouraged students to view the world without preconceived notions. Cinematic representations of boundaries are proposed by those who are neither architects nor interior designers and so their creativity is infinite and unbounded by regulations or practicalities. Inspiration can be taken from such examples to explore the notion of boundaries and thresholds further. More than 100 years on from the inception of the Bauhaus, we asked our young designers to challenge and propose their own definitions and notions of “enclosed space” and “intangible boundaries” through short film productions, asking: Do walls and physical enclosures distract from the purpose of the interior? What are *perceived* thresholds as opposed to physical ones? And how do they act to create “insiders”, “inbetweeners” and “outsiders”?

Amidst these abstract explorations by the students, it was important to stimulate a wider recognition and realization of why and how humans occupy space: the fundamentals of the cultures of space. We collect, shape and populate the spaces we occupy, and these spaces are never still, they are always in flux. The cultural narrative is often rooted in the experiences of the urban and built environment (political, aesthetic, material), which flex between the physical and imagined experience. Typically, this develops from the use of space and place which forms a context for human location and habitation. At a more extreme level, lessons can also be learnt from man’s occupation in space. Describing a collaboration with NASA, Professor Lisa Tucker presented the issues surrounding extreme habitats where cultural issues of co-habitation (in the International Space Station) and the distant view of the global occupation of the earth could ultimately be examined and redefined. Sustainability, climate change and resource use are all critical considerations, affecting and often controlling the key experiential and behavioural aspects of human occupation, not only when designing for life in space, but also, and more importantly, for life on earth.



1 )

*You have worked at the Bauhaus Dessau for a week. What was your studio about?*

The Newcastle Open Studio 2020 was based around a three-day event which included structured workshops, lectures, design activities and presentations. Staff and students (and the public) were able to explore and investigate key themes of interior habitat through three central motifs: *Symbols, Surfaces and Boundaries*. Over two days, the workshops utilised and referred to several forms of visual communication developed at the Bauhaus (graphic image/printed image, 3D object and film). These were inspired by the original woodcut *Kathedrale* (Cathedral, Lyonel Feininger, 1919) on the cover of the *Bauhaus Manifesto* of the Staatliches Bauhaus Weimar. This image was used to symbolise a new habitat for creativity and focused the workshops on unifying the dual pillars of architecture and craft.

The first workshop was specifically based on a theme of signs, signals and symbols in the historical context of graphic design at the Bauhaus. This was supported by an understanding of the building that saw students explore surface texture and “map” the Bauhaus Building through critical 2D responses and artwork documentations. This work was all placed on public display.

The second workshop extended these themes to the concept of boundaries, thresholds and their fluidity by exploring the differences between the inside, outside and “in-between” spaces of the building. It also investigated how these differences reflect the concept of the architectural mapping of historic modernist houses and their reinterpretation and their boundaries’ tendency to expand, overlap and/or dissolve. The studio ended with an exploration of the notion of “intangible” boundaries through the production of short films, shown as part of a film presentation.

The two workshops were separated by a design festival, in which the students were able to explore the Bauhaus sites in Dessau and, through a series of round table events and presentations, reflect on the depth and direction of their own design projects and how they might evolve from, and relate to, the historical context and influences of the Bauhaus Dessau. This formed an exciting environment for debate, for exhibitions and the presentation of their studio work.

2 )

*What is your approach to this year’s theme, Habitat?*

Habitat was symbolised using the building as a place to learn and to understand space. Using different experimental learning techniques, project scales, mixed materials and technologies, the workshop briefs encouraged the students to see the building as a “habitus”, an architectural gesture, in order to explore habitat in its simplest form by looking into its environmental use and the social contexts of people and place. The architectural surrounding and the interior of the building offered a spatial paradigm in which students could interpret and shape theoretical content originating from the Bauhaus Masters in a clear and definable context. This helped to extend the application of the concept of Habitat into the interior realm, too, providing the students with an experience they can use in their future design work.

This Open Studio also formed a collaborative bridge between international university departments and included interior design students from Newcastle, UK (Northumbria University) and Virginia, USA (Virginia Tech). This collaboration fostered an enriched studio experience and a more committed exploration of the theme of Habitat. The studio benefited from the students’ using the different cultural and historical backgrounds and experiences. This was also bolstered by keynote lectures delivered by staff from both institutions which supported and expanded on the themes of Habitat and habitation. These lectures introduced new international research which was then integrated in the Open Studio schedule.

3 )

*How do you experience the current conditions of knowledge production and knowledge transfer at your university and in your educational systems?*

Much of the current knowledge and understanding of creative practices was inspired by work conducted at the Bauhaus. Many of the theoretical contexts for art and design in respect of colour, form, production and design methods are still relevant today. Principally, the design process and the relationship between design (idea) and production (realisation) sit at the heart of creative design practice. They lead the designer (and client) from creative conception through to project realisation. This method is used by most designers and design practitioners as a “working paradigm” which modulates the act of designing, creating a path enabling action and problem-solving to take place. It is a fluid process that reacts to the client’s brief using divergent and convergent thinking and, usually, a circular review process.

The workshops carefully considered this process. They were structured to extend existing knowledge, moving from 2D applications into the consideration of 3D documentation using the latest technology. The students were encouraged to consider the transfer and application of knowledge from the workshops to their interior design projects. This was specifically demonstrated by exploring the topic of Habitat, moving from documenting and mapping the interior surfaces through to the layout and adaptation of space, culminating in the development of a film which explored the nature of thresholds and boundaries using the Bauhaus Building as a sociological habitus and backdrop to the commentary.

4 )

*Where do you feel more freedom would be needed for students and teachers at (art) universities in the 21st century?*

Art and design universities are a bedrock of creativity, innovation and expression in modern societies. The continued advancement of these disciplines will transform the global creative industries, which often drive the advancement of employment and the economy. Art and design also establish the regional and cultural identity of a country. Understanding the importance of freedom and disciplinary autonomy forms the foundation for creativity and is fully embodied through the processes of design thinking. This acts as a filter and promoter of freedom, embracing an openness to ideas and design production. The Bauhaus set the marker for this 100 years ago, encouraging new and radical approaches to art and design education. As the world evolved, the appetite for expression increased along with personal creativity, converting passion and energy in the art disciplines into careers and employment. The wish to express oneself is a human trait that often needs to be harnessed and shaped, and an art and design education gives students and staff the opportunity to fulfil ambitions and the longing to create. Increasingly, art, design and creativity are being woven into other disciplines, creating new areas of freedom through interdisciplinarity. This trend is particularly strong in disciplines such as sociology, psychology, history and applied arts.

5 )

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

Our experiences at the Bauhaus during this series of workshops have been particularly powerful. One of the most significant and successful outcomes has been the collaboration between the two universities (Northumbria and Virginia Tech) and their interior design departments. This has provided a rich foundation for the development of a new spatial pedagogy and for the cross-cultural integration of nationalities, design approaches and cultures within the historic building. These workshops have strengthened the potency of the interior design discipline internationally by exploring the simple relationships of three “intangible boundaries” within the discipline. Firstly, the examination of the duality between the interior and the architecture, in which the relationship of the inside and outside is explored, defining and extending the boundaries of space. Secondly, the unfolding experimentation in creative relationships that explore 2D and 3D work, extending the territories of creative practice and helping to build new forms of communication and realisation. And thirdly, the exploration of the specific boundary between the traditional methods and techniques of design in which hand and eye respond through drawing and craft and new digital mediums which animate and articulate space. Over the three days, the workshops have explored many relationships and tensions within the discipline and have given the participants much-needed time to reflect and integrate new interpretations of habitat into their own practices and work. The Bauhaus Dessau offers a unique platform to study and explore the spatial disciplines in a building which is steeped in design and creative history. The historiographies, theories and practices encourage experimentation and innovation, forming new interiorities, cultural boundaries and creative diversity. It has been a genuine privilege; the Bauhaus Dessau remains a place of authentic inspiration.



From left to right: Dr. Julie Trueman, Dr. Rod Adams and Prof. Lisa Tucker



Open Studio

Moscow

*n + 1: Habitat*

*Formula*

23 Feb –

1 March

2020

## Guest

Institute for Humanities and  
Information Technologies (IGUMO),  
Department of Architecture  
and Design, Moscow

## Lecturers and Team

### *Lecturers:*

Elizaveta Zemlyanova,  
Artist, Dean of the Faculties of  
Design and Photography, IGUMO,  
Curator of the international festival  
Days of Contemporary Art (DOCA)

Anastasia Petrova,  
Dean of the Faculty of Design of the  
International College for Arts and  
Communication (MKIK), Moscow

### *Team:*

Olga Baranina,  
Art History Lecturer at the Faculty  
of Design, IGUMO, Moscow

Dr. Marina Volynkina,  
Director of IGUMO, Moscow

Dr. Anna Wolf,  
Project Coordinator, Munich

This year's topic, Habitat, proposed by the curators of the Open Studios programme, lies in the field of our creative interests. The project *n+1: Habitat Formula* is a collaboration of students of the Faculty of Design of IGUMO, the Moscow-based Institute for the Humanities and Information Technologies, and the Design and Architecture Colleges of MKIK. The authors of the project's concept are Anastasia Petrova, Dean of the Architecture and Design College of MKIK, and Elizaveta Zemlyanova, Dean of the Faculties of Design and Photography of IGUMO. The project is based on the study of public spaces and social housing as an important part of the human habitat. Its goal is to show that individual spaces should be connected with public spaces and fit into them harmoniously. Abandoning the hierarchy of spaces in planning can lead to social disaster. The absence of public spaces breaks the "human genetic code," thus bringing us closer to the "epoch of a nomadic individual" predicted by Walter Gropius.

The tasks of our project for the Open Studios included a historical analysis of the development of residential and public spaces in urban society. We analysed spaces of different sizes from the primary planning unit, the living room, to large urban structures, such as a city square. Other tasks were to study the impact of public spaces on the process of interaction between people, to analyse architectural solutions of the Bauhaus as innovative approaches in the creation of cultural spaces as well as to explore the practices of modern housing policies.

The project addresses such issues as the demolition of modernist buildings, the planning of social housing, tourism, the behaviour of citizens and their interaction with the environment. The works presented in Dessau became the artistic expression of this research project. It is a series of minimalist sound, visual and object installations.

The large study is composed of 12 mini studies of public spaces of different sizes. Each of them reveals one aspect of the structure of public spaces in Russia and Germany. The project's participants produced videos, provided measurements and statistically studied the behaviour and reactions of people in two cities at once: in Moscow and Dessau.

The students used speculative design methods in their work. The study results were designed as art objects. The project's curators believe that such an approach makes it possible to focus on emotional and sensual experiences.

The exhibition's art objects are united by the choice of material for their installation: silicone.

According to Anastasia Petrova, co-author of the project's concept, "silicone is a transparent, flowing,

plastic, malleable and eco-friendly material. In some way, it symbolises space, which is empty, free and clean. At the same time, the term 'silicone' has another interesting aspect: it is associated with dolls, with plastic transformations of face and body, and even with something vulgar. That contradictory nature and variety of meanings prompted us to choose this material. Silicone is atypical for an architect. It is hardly suitable for creating clear and neat layouts, but it is perfect for art practices and speculative design. It was the team's conscious decision to bring an art project to Dessau rather than reproduce the research using traditional architectural methods."

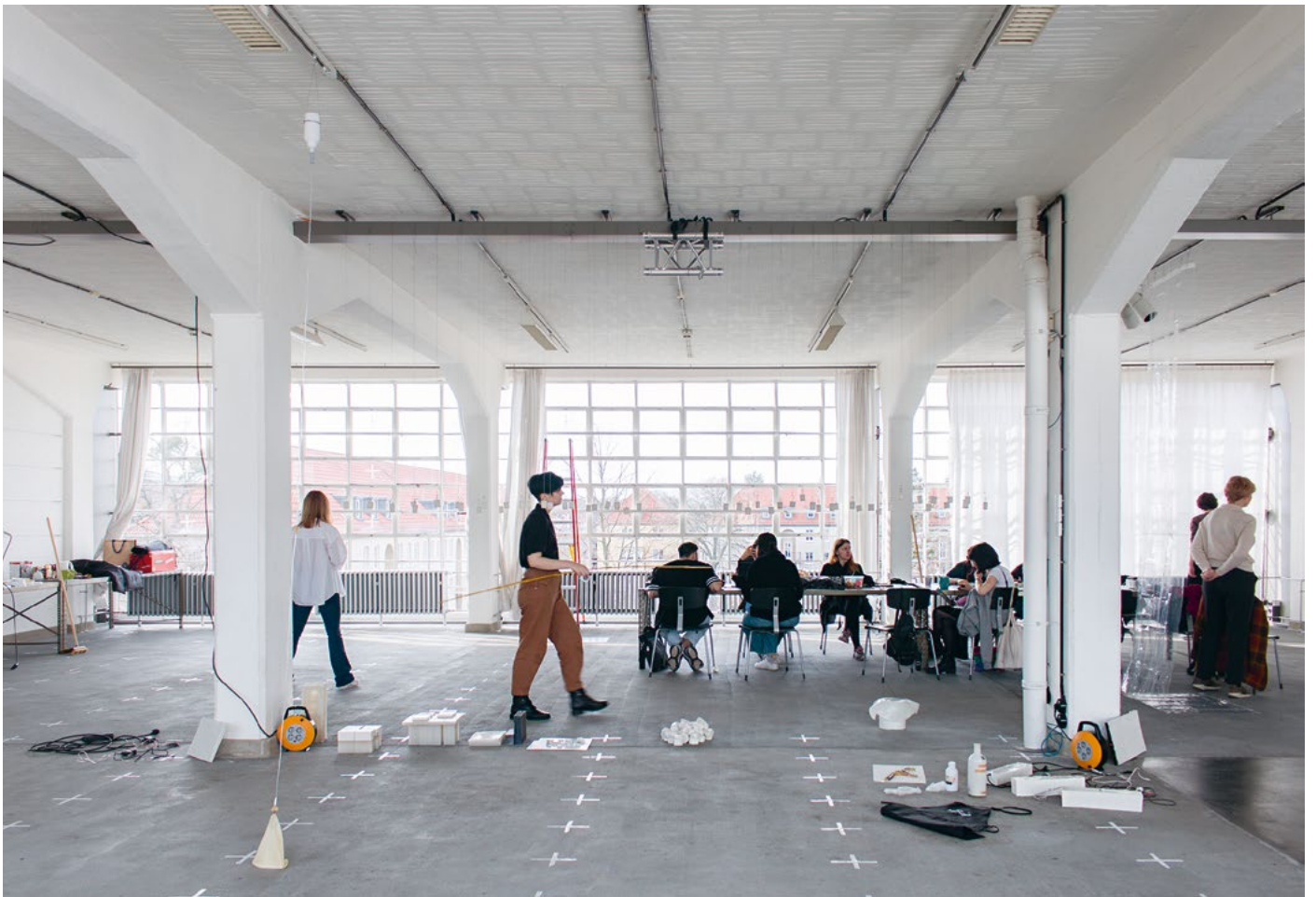
One of the project's most interesting aspects was to find common ground between architecture, art and pedagogy. Our students were lucky to become the first participants of a workshop based on Josef Albers's preliminary course. Thanks to that experience, we were able to realise once again: the teaching foundations of the Bauhaus are still relevant in the 21st century.

When we started our work, it turned out that the topic was inexhaustible. The problems of public spaces are still extremely relevant today. We would like our project to become the starting point of a discussion and to change the common attitude towards public spaces.

Exclusively for this project, we launched a detailed website. We suggest you have a look at the results here: <http://www.sovmod.su/n1en.html>.









1 )

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

Our project is about one of the most pressing problems of modern architecture and urbanism: public spaces. Something has definitely changed in this world if now these spaces are disappearing. That is why we decided to reflect on the reasons for this development. The study reveals the importance of the role of public spaces of different sizes in the lives of citizens, including the impact of the urban environment on self-development, communication, entertainment, interests, obligations, behaviour models and the concerns of citizens.

2 )

*What was your approach to this year's topic?  
Did you use standard methods?*

We gave up the traditional methods of presenting architectural and urban planning research. They appeal to the mind, and we decided to appeal to feelings. That is why we picked modern art practices and tools used in them. We talk about architecture in the language of contemporary art. We do that to direct people's attention to the emotional component of public spaces and their sensory perception by people. We call our method "sensory urbanism".

3 )

*How would you rate the current standards of the Russian education system?*

Russia has high standards of teaching architecture. We have a rich tradition of teaching creative disciplines that goes back to the achievements of different schools and associations of the first third of the 20th century. In Russia, this year we celebrate the centenary of the Vkhutemas school. It gave birth to many ideas that formed the basis of architecture and design in the 20th century. We try to honour traditions and at the same time follow the relevant and new trends in the fields of teaching, architecture and design. Joint projects with professionals, interdisciplinary approach, exchange of experience with international platforms, working with real customers are the methods of today. However, it is obvious that the present generation of students is noticeably different from those of even the recent past. There is no point in comparing them. But

it is necessary to think about which methods work better today.

4 )

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

All creative people tend to experiment. An experiment is always a result and an indicator of thinking, reflection and development. That is what distinguishes creativity from close-mindedness. Without experimentation, there is no enthusiasm, involvement or movement, as famous scientists supposedly said. I believe that all of that should be applied to students' education in art colleges directly.

5 )

*What is it like to live at the Bauhaus in Dessau?  
What did your students learn during that trip?*

It was an unforgettable experience for my students. That is an experience they will remember for their whole lives. It will not only inspire their creativity but also give them confidence in themselves, in their ability to change the world for the better, which is what the outstanding Bauhaus teachers and students dreamed of too.

All students are talking about the unique spirit of this place. They felt it. And these are not just words. During our design classes, we develop a sense of place. They try to catch the spirit of the place before every project and reflect it in their presentations.



Hand holding a black pen writing on a yellow sticky note.

Yellow sticky note with handwritten text.

Cardboard box containing yellow sticky notes.

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Bauhaus Dessau  
Vorlesung  
A teaching module

# Open Studio

## Mainz

*Habitat:*

*The aesthetic form  
of learning spaces*

part 1:

13 – 14 July 2020

part 2:

2021

## Guest

Study programme Q+  
of the Johannes Gutenberg  
University Mainz and the  
Kunsthochschule Mainz

## Studio Organisation

Dr. Doris Lindner und  
Julia Reichenpfader,  
Study programme Q+,  
Johannes Gutenberg University  
Mainz

## Head of the Studio

Henrike Plegge,  
Kunsthochschule Mainz

## Guest Lecturers

Katja Klaus and  
Philipp Sack,  
Research Associates,  
Bauhaus Dessau Foundation

The Open Studio Mainz extends over two semesters and is part of the study programme Q+ of the Johannes Gutenberg University Mainz (JGU). It takes place in the form of an excursion to the Bauhaus Dessau and a block seminar at the Kunsthochschule Mainz.

The study program Q+ is characterized by a range of seminars that transcend disciplinary boundaries. Guided by their interests and without modular targets, students and learners from various fields opt for the concepts of and participation in the seminars of the study program, bringing to them their particular perspectives. In this university setting, the Open Studio Mainz includes students of physics, law, art, medicine, literary studies, psychology, education and history. The studio is led by Henrike Plegge, who works as a lecturer in the Faculty of Art Education at the Kunsthochschule Mainz.

Titled *Habitat: The aesthetic form of learning spaces*, the content and artistic practice of the Open Studio Mainz focus on an investigation of the relationship between spaces and teaching-learning concepts. Here, according to Pierre Bourdieu, habitat is understood as the aesthetic form of space. Bourdieu states that habitus is contingent upon habitat, which shapes the way we act and feel and, consequently, teach and learn in space. Transferred to teaching-learning spaces, this means that teaching-learning concepts are related to aesthetic forms of space. The Open Studio Mainz aims to analyse this relationship.

The Open Studio started at the Bauhaus in Dessau by examining the nature of the relationship between the physical, material space of the former school of art, design and architecture and its teaching concept as well as the issue of whether these two aspects are interdependent. The experiences garnered in Dessau percolate into the own artistic studies of the students of the Kunsthochschule Mainz, in which differentiating teaching-learning concepts are transferred into artistic spatial models through material experiments (e.g. objects, sketches or performances). Here, creative production adheres to the premise that each understanding of teaching-learning processes produces its own individual space.





5 questions for Dr. Doris Lindner (DL), Academic Director and Head of the study programme Q+ at the Johannes Gutenberg University Mainz, and Henrike Plegge (HP), Art Education Research Associate at the Kunsthochschule Mainz

1 )

*The current Covid-19 pandemic means special arrangements must be made. Your studio will be at the Bauhaus once this summer and another seminar will take place in Mainz in March 2021 due to Covid-19. What will you be working on during the two phases?*

HP: Our Open Studio is divided into an introductory phase of familiarization with the Bauhaus on location in Dessau and a lecture and production phase in the rooms of the Kunsthochschule Mainz. Guiding the cognitive process during both phases is a critical examination of learning spaces – their methods of representation, their production of inclusions and exclusions and the inherent demands made of them.

During our visit to Dessau in July 2020, our research into the Bauhaus focused on the teaching of artistic methods in relation to the school's physical, material architecture. We were particularly concerned with the teaching of material studies and form-finding processes, the importance of and focus on the own body and the conjunction of form and movement. The generosity of the two guest lecturers from the Bauhaus Dessau Foundation, Katja Klaus and Philipp Sack, who provided images of original teaching materials and brought these to life in practical exercises, enabled us to gain a deeper grasp of the pedagogical concept of the Bauhaus's original preliminary course.

During our on-site visits to the former school of art and the Bauhaus Museum, we took along with us a note box which I had designed. Based on the rationales of the Bauhaus's teaching of material studies, I wished to enable the students to document their experiences during the tour using an artistic, non-linear approach to rendering their experiences and familiarising themselves with the erstwhile teaching and learning spaces. Through this kind of unconstrained depiction of their own experiences, the students could pin down aspects of what they saw, heard, felt and thought in the form of words, sketches and notes on pieces of paper of different sizes, colours and structures. The individual responses and documentations were guided by the following words: Views, Mappings, Chronicles, Transfers, Connections Continuations.

Our first studio phase in Dessau concluded with a critical examination of the manner in which the Bauhaus Museum Dessau represents the Bauhaus and its teaching and learning practice. Essentially, we explored which methods the museum as a learning space uses to reveal "something" about the Bauhaus which remains unseen, and which meanings are produced in the display.

Due to the coronavirus pandemic, the second part of our Open Studio will be realized at the Kunsthochschule Mainz. Here, starting from the hypothesis of a connection between different teaching concepts and spatial theories, the students will produce artistic/creative studies focusing on their own teaching-learning spaces. In doing so they will seek to discover ways in which sociological and philosophical spatial theories affect the production of (new) learning spaces or learning structures and how they relate to past and current education concepts. My intention during this phase of the Open Studio is to convey that each understanding of teaching-learning processes produces its own individual space.

2 )

*What is your approach to this year's theme, Habitat?*

HP: As a school of art and innovative place of learning founded more than 100 years ago, the Bauhaus is taken as a point of departure for thoughts about the correlation between space and teaching-learning theories. In doing so, habitat is understood according to Pierre Bourdieu as the aesthetic form of space, which shapes the way we act and feel and, consequently, teach and learn in space.

Under the annual theme "Habitat – Open spaces for different knowledge" we wish to explore how pedagogical self-images are connected to physical-material spatial design and which effect various teaching-learning theories have on the production of relational spaces. With this in mind, proceeding from differential teaching-learning concepts, artistic and design experiments are performed with the aim of realising material experiments that integrate the respective disciplines of the students.

3 )

*What is your experience of the current conditions of knowledge production and knowledge transfer at your university and in your educational system?*

DL: Around 2.85 million young people are currently enrolled in German universities. They form a significant growing student body with increasingly heterogeneous educational résumés, study qualifications



and motivations. The German universities and colleges, among them JGU Mainz, have for some years now increasingly offered more differentiated provisions for students, especially as regards study concepts, so that they can continue to offer relevant academic qualifications.

The study programme Q+ evolved against this backdrop in 2016/2017. It aims to support and broaden the academic horizons of especially motivated students of all disciplines through a demanding, interdisciplinary add-on programme. The most hard-working and talented students in particular require more diverse, flexible options so that during their studies, they can also acquire knowledge of scientific disciplines other than their own. In doing so, they gain a deeper understanding of the complex challenges of our world and society and learn how to find potential resolutions. The “Study programme Q+ – the unique programme for students who want to know more“ ([www.studienprogrammplus.uni-mainz.de](http://www.studienprogrammplus.uni-mainz.de)) is therefore a decentralized, bottom-up project desired by students, which aims to stand for more quality, qualifications, quests, questions (and so on) and can be studied alongside conventional courses as an interdisciplinary add-on programme.

Since the winter semester 2016/2017, around 280 students and 210 researchers/teachers from all faculties of JGU Mainz have participated in the meanwhile more than 200 Q+ events. The unexpected and swift success of Q+ shows that there is a demand for interdisciplinary, innovative formats to supplement traditional courses of study leading to bachelor’s or master’s degrees or state examinations.

4 )

*Where do you feel more freedom would be needed for students and teachers at (art) universities in the 21st century?*

DL: We would like to see greater structural scope for experimentation so that more projects like Q+ emerge and are able to broaden and enhance Germany’s university infrastructure. Q+ is characterised and sustained by high academic standards and by the great personal commitment and enthusiasm of all concerned – and all this alongside the usual legal framework for higher education in a German university. Q+ is a bottom-up project that could only come about and be developed through teamwork. The creative spirit and the spontaneous, unorthodox and non-hierarchical collaboration between equal partners during the project’s development – cutting across the organizational “line” of the university as a whole – have quickly made this pilot project a successful format, a worthwhile add-on to conventional studies that expands academic horizons.

For this to happen it is essential that, in addition to adequate resources, other structural and legal frameworks for higher education that support experimentation with ideas and formats are enabled and that, for example, “experimentation clauses” are incorporated in state higher education legislation.

5 )

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

Here, we would like to let our students speak for themselves. Fangyi Chen (FC), who is studying for a master’s degree in Chinese-German translation and is also a Q+ student, has summarised the student experience in a report:

FC: What is the Bauhaus, if it is not just a significant architectural style? We associate the Bauhaus with aesthetics of line and colour. Bauhaus means a revolutionised lifestyle of functionality. Bauhaus also means students and Bauhaus Masters being together, with the aim of creating. The latter likewise describes the event “Space of differences – excursion to the Bauhaus in Dessau”.

In the framework of the study programme Q+, in July 2020 we travelled to Dessau with a small group of students from various fields such as law, translation, fine art and sociology. There over two days, we visited the Bauhaus Building and the Bauhaus Museum. In the Bauhaus Building we went on a guided tour, during which we visited among other things the classrooms and workspaces and the renowned office of Bauhaus founder Walter Gropius. Between the simple colours, sleek design and strong emphasis on transparency in the building, the important elements and underlying idea of the Bauhaus are easily identified.

Following the tour we participated in the preliminary course programme organised by Katja Klaus and Philipp Sack: In one of the workspaces in the Bauhaus Building we learned more about the history and ideas of the Bauhaus, such as the first unification of applied and fine arts at the Bauhaus or the study opportunities for women.

One highlight of the preliminary course programme was the small material experiment, in which we used objects found in the vicinity to make marks on paper. The Bauhaus students too were once given his exercise in order to find out more about materials and enable their creativity to unfold. The preliminary courses were designed to break away from the institutionalised body of knowledge about art and to encourage free thought. The Q+ students, for example, performed the experiment using water, a clock

and a bootlace; to think “outside the box” was fascinating. The programme and the visit to the Bauhaus Building opened up fresh perspectives on life and learning at the Bauhaus: Bauhaus is more than just the well-known furniture or the architectural style. It is also a teaching experiment and an experiment in communal life for teachers and students. You can tell that the architecture of the Bauhaus Building can be divided into four parts (learning area, administration, living area and the green or recreation area behind the building) and that all the areas have different functions and forms. The learning area is expansive, open and allows freedom for creativity. The office area is situated in the middle of the building. The rooms in the living area are both separate and connected, which is also reflected in the relationships between the students who lived there. Finally, the lawn behind the building offers further opportunities for unstructured activities. The Bauhaus was like a small utopia, which through its work continues to have an influence on the world at large.

In order to get to know the work too, the next day we visited the Bauhaus Museum. We first took a guided tour of the museum, before looking around it independently. We were then asked to consider how we would have designed the exhibitions ourselves. This evolved into a very interesting discussion to which each person brought their own creativity and critical ways of thinking.

Henrike Plegge from the Kunsthochschule Mainz, who was in charge of the excursion, utilized many teaching methods which could also have originated at the Bauhaus. For instance, we were given a box with paper in different colours and materials, which we could use to make notes or draw as we pleased. More than once, the students mentioned that the course “is like the Bauhaus”. Being together in the train, dining together and the many rounds of discussion and reflection during the course also offered us the opportunity to exchange ideas, which was not only important at the Bauhaus in those days, but also tallies with the core concept of Q+.

Two weeks after the course, we met up once again. As we sat on the grass near the Rhine, my thoughts turned to the Bauhaus students who in their day must have also sat on the lawn behind the Bauhaus: You get to know each other and grow through creative exchange in the space of differences. This space was offered both then at the Bauhaus and now during the excursion “Space of differences”.



Open Studio

India

*Indigenous*

*Habitat*

o n l i n e

27 – 31 July

2020

## Guests

Cooperation between  
different universities

## Studio Organisation

Architectural Journalism &  
Criticism Organisation (India)

## Head of the Studio

Pappal Suneja

## Guest Lecturers

Katja Klaus, Philipp Sack and  
Lilo Viehweg,  
Research Associates,  
Bauhaus Dessau Foundation

The Bauhaus Dessau Foundation, in cooperation with different Indian Universities and the Architectural Journalism & Criticism Organisation, India, successfully conducted an Open Studio virtually from 27–31 July, 2020. The studio's aim was an in-depth understanding of the term *Indigenous Habitat*. This venture was guided by the Research Associates Katja Klaus, Philipp Sack and Lilo Viehweg, who encouraged the exploration of and a return to the native roots. The Studio was lead and moderated by writer and architect Pappal Suneja.

The Open Studio was the first to be conducted virtually. The studio featured participants from ten different Indian higher-learning institutions, with student backgrounds ranging from architecture, industrial design and fashion to interior design. The design brief of the course included three tasks:

- > A – Designing a material relief
- > B – Object biography
- > C – Designing a takeaway, summarizing learnings from the studio

Participants were instructed to make a relief out of materials in and around their places of residence and write an object biography evoking the place each participant was currently located at. The goal of these tasks was to explore novel ways of raising the awareness of their habitat in a wider sense.

Day one commenced with an introduction and welcome followed by a quick mind-training session from the Bauhaus preliminary course teaching module curated by Katja Klaus and Philipp Sack. Here students were asked to write their names as four diverse mirror reflections. This simple concentration exercise was inspired by the lessons of Josef Albers; students further did the trace leaving exercise on a black sheet of paper which was derived from Margarete Keller's lesson, way back in 1927. Finally they were asked to compare the curriculum scheme of the respective institutions they attended at the time with the curriculum inspired by Walter Gropius. Next the students were taken on an insightful virtual tour of the Bauhaus Building in Dessau, during which we discussed the spatial planning and architectural details and also attended a lecture on Bauhaus pedagogy and the role of its preliminary course. The day was concluded with feedback and Q&A and an introduction to the design brief.

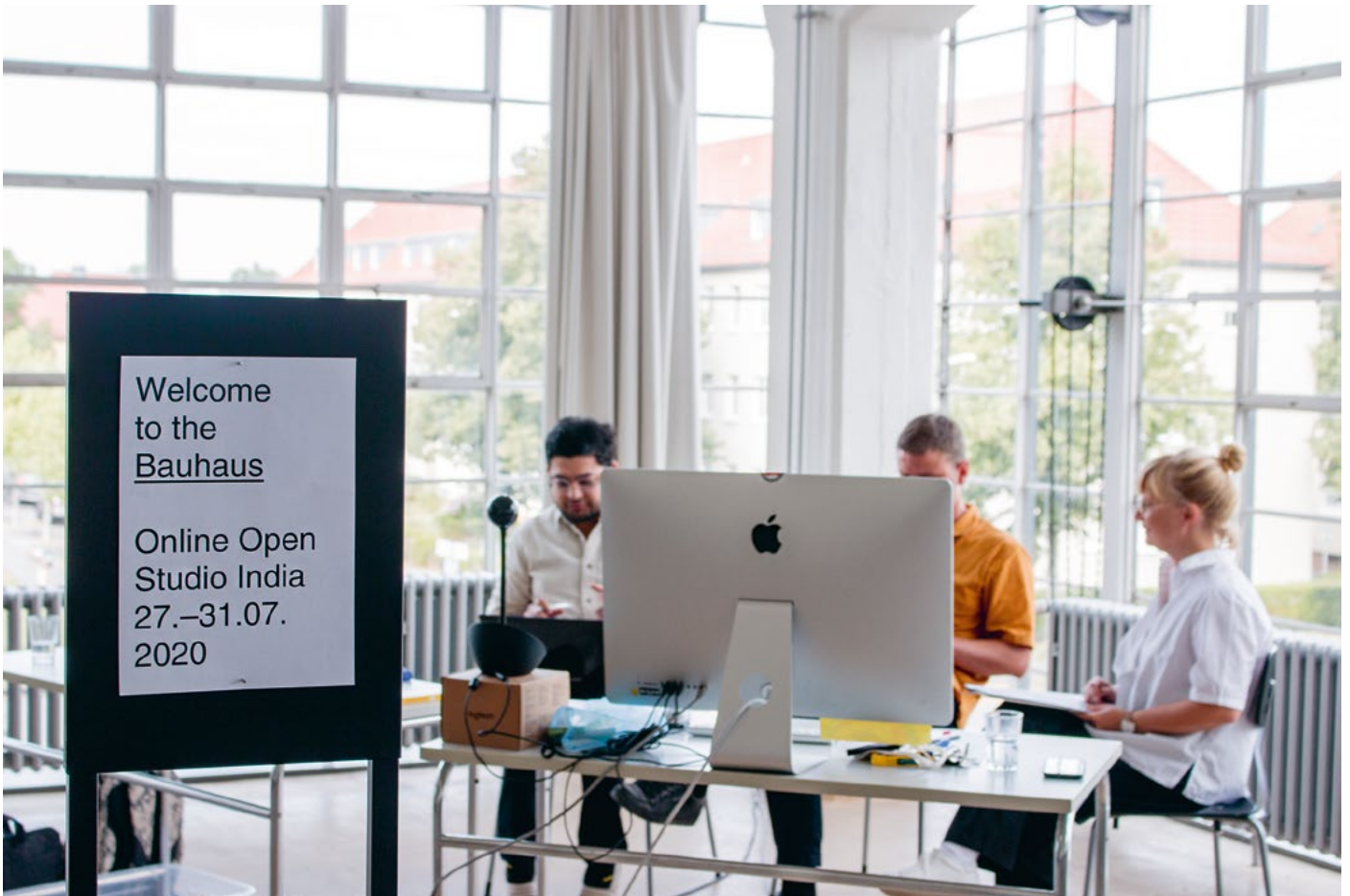
Lilo Viehweg was in charge of day two, starting with a simple material exercise involving stone and water to experience the properties of materials in different mediums and understand their importance. Thereon, a lecture on *Situated Habitat* was presented by referring to the inspirational works of László Moholy-Nagy with a few texts and examples. She also showcased and explained Bauhaus materials now a century old

from the area of Archaeology of Modernism at the Bauhaus, a department that explores the importance and occurrence of specific materials. The day ended with a detailed discussion of the design tasks.

The students were asked to pick one of the tasks A and B whereas task C was mandatory. The next two days were spent with individual work and one-hour online sessions with Pappal Suneja during which the students discussed the materials and objects collected to broaden their ways of thinking. The students were aided in bringing about the best results for the studio, along with insightful suggestions and discussions of a few Indian architects' indigenous works and projects.

The Studio ended with a great discussion and presentation colloquium on the final day, 31 July. Regina Bittner, head of the Bauhaus Dessau Foundation's Academy, chaired the Q&A session. It was interesting to find out that the students presented completely different yet connected ideas. The ideas were presented virtually by pairs of students from diverse parts of India and helped to broaden the material and cultural knowledge. Everyone came up with different objects such as a mirror, flute, aipan artwork, mudda stool, natural materials from Indian fabrics, reed and wood to synthetic ones like leather, glass and bricks were chosen for the material reliefs. After working on these mind-bending exercises, the common learning focused on understanding the source of materials and keeping the essence of the place intact.

Overall, it was a wholesome adventure filled with knowledge, fun and experience. It was a platform that converted different ideas into a massive knowledge transfer revolving around the theme of the *Indigenous Habitat*. Though it was conducted virtually, it never felt like it was not real. This five-day program has made an enduring impression on our minds and will reflect in the work we do in the future.







Chat

Von Nithin an Alle:  
Is it on the provided sheet?

Von liloviehweg an Alle:  
Philipp, can you please repeat the task

Von Radhika Singh an Alle:  
should the traces be clearly visible ?

Von Priya Gupta an Alle:  
Sir, could you please repeat

Von Pappal Suneja an Alle:  
You need to leave traces on the piece of paper

Von Radhika Singh an Alle:  
okay sir, thank you !

Von Pappal Suneja an Alle:  
Use any tools arounds you without leaving the space you are seated

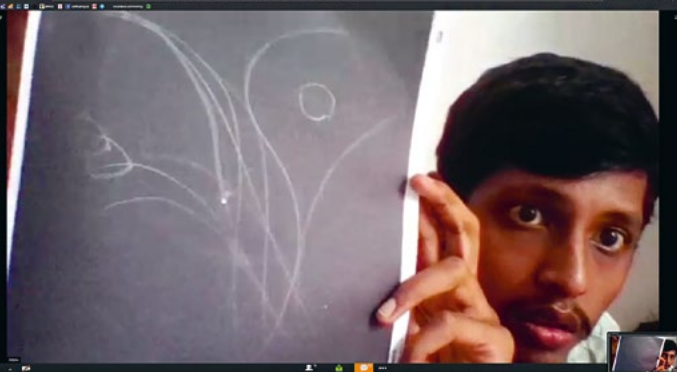
Von liloviehweg an mich: (Privat)  
Philipp, schau mal in den chat einige haben die aufgabe nicht verstanden

Von mir an liloviehweg: (Privat)  
Pappal hat grade noch mal geschrieben

Von liloviehweg an mich: (Privat)  
und sie fragen, ob du sie nochmal wiederholen kannst

Von mir an liloviehweg: (Privat)  
danke lilo

Versenden an:  (Privat)

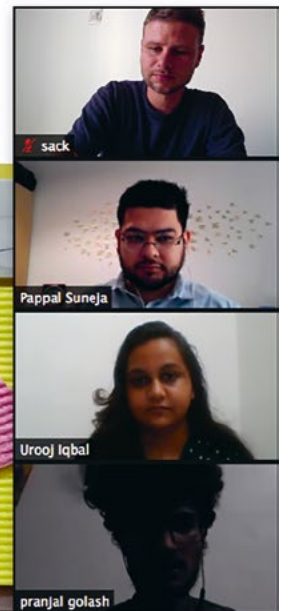
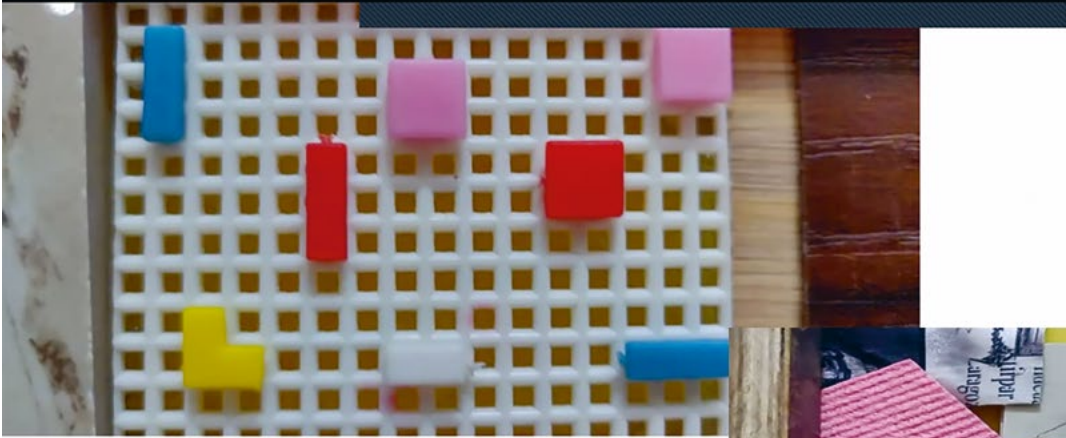


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Optionen anzeigen



PRANJAL GOLASH

Audio ein Video abbrechen Teilnehmer 22 Chat Bildschirm freigeben Reaktionen Verlassen

# BAUHAUS



1 )

*The current Covid-19 situation requires special measures. Your studio is the first digital Bauhaus Open Studio. What experiences have you had with your studio, with this experiment?*

These unprecedented times call for alternative measures, and people all over the world are facing similar issues. After the Open Studio program scheduled for mid-May 2020 had to be called off, we started exploring the digital side of organizing a short studio.

The Bauhaus Dessau had never before done such a program virtually. So, we technically had the first Online Open Studio for India. As it was our first digital studio, some little issues were bound to come up, and with technology, there come a lot of advantages and responsibility at the same time. Though we rehearsed one week before the studio's start, still, during the program there were minor glitches that had to be solved on the go. This experiment was unique, one of its kind. We were a bit irritated initially by wearing masks and trying to maintain social distancing during the program. We had also put up a notice stating that this program was exceptional as we were conducting it for students abroad.

The first day was reserved for adjusting to this new way of working, but from the next day onwards we were comfortable with it. I believe we should approach every situation in a very optimistic manner, if there had not been a pandemic crisis, we would not have managed to invite 16 students from 10 different universities which in itself is a big achievement as far as efficiency is concerned. We not only had people from different parts of the country but also from various disciplines such as fashion design, industrial and interior design along with architecture. This digital Open Studio has paved the way for others in times when people cannot physically travel due to the worldwide crisis.

2 )

*What is your approach to this year's theme Habitat?*

It's a simple theme if you see the overall aspect of the 101 years of the Bauhaus movement. As years are passing on, we become more and more accustomed to the technological interfaces, and I think there is a very strong need to go back and have a Bauhaus revival. But we can neither completely rely upon the traditional aspect nor on today's technology-oriented contemporary aspects; we have to have a

hybrid look at things. In order to understand how this can happen, we must bring back topics that existed earlier. These issues have not been solved but rather we have taken the back seat and let things happen without getting involved.

As far as the Bauhaus is concerned: its literal meaning of the word is a conglomerate from *building* and *house*. Yet, we are still not able to build a sustainable habitat globally. Many countries suffer from housing shortages, although Habitat is not only about housing. It goes beyond a single dwelling unit or just a residence or a shelter. It's about how the entire constellation of humans, nature, flora and fauna, the entire ecosystem is built and how it forms a habitable space.

Specifically, when we talked about the theme – *Indigenous Habitat* for India – we wanted to emphasize the aspect of regionalism. In India, this aspect is frequently neglected because there is a large tendency of copying the west and only producing buildings which very much look alike. The pattern of parallel architecture has to be broken. Therefore we need this revival and have to go back to the original Bauhaus topics. A particular solution might suit one region but it may not suit another. It is not mandatory to take commands from some software to complete a building that complies with your own ideas. That is the reason why in our Open Studio for India we gave the participants freedom to choose objects and create material reliefs in accordance with their own region.

3 )

*What is your experience of the current conditions of knowledge production and knowledge transfer in your country and in your educational system?*

My country, India, has quite a diverse educational system as far as architecture and design are concerned. Yet, the curricula are more or less the same because all of them were developed by the Ministry of Education. But if we look at the overall aspect, the educational system is quite politicized in terms of the interwoven socio-economic relations. But I believe in the first place, knowledge production is still happening because we are open-minded and want to try to take up even far-fetched options.

That is the primary reason we are progressing.

We are heading towards learning new things, challenging new perspectives, but as far as the education system of the country is concerned, it has been deteriorating. The situation is changing if we look at the current situation because the minimum standards of

architectural education from 1983 have been amended in 2020. There are new platforms emerging like the Council of Architecture (CoA) that has started a social program – maybe because of the Covid-19 pandemic – which at least enabled a dialogue to happen online. There is some kind of educational reform taking place. This in itself is a sign of progress. But at the same time, we need to understand that it is not a one-way process. There has to be strong public participation. And with the public, I not only mean the people associated with the architecture community but also the general public and the end-users.

Besides architecture and design, if we look at the overall aspect of the education system of India, we find that it has largely been copied from the west. The examination system is now changing; the entire system of marking the students on the basis of very strict regulations is being loosened. Reducing the students' stress levels will set creativity free, and students will explore art and design more freely. We will definitely have every kind of student in both systems, be it the traditional system of exams or the new continuous evaluation system towards which we are moving. Of course there will also always be those who don't want to learn or take advantage of the situation, no matter which system is in place. But for the ones who actually want to put some effort into their education, I think our system may change for the better. It could make an exchange of knowledge between diverse fields easier.

4 )

*Where do you feel more freedom would be needed for students and teachers at universities in the 21st century?*

That is what I was driving at. Knowledge transfer and production, like I said earlier, should be more like a dialog. Teachers shouldn't assess the students, mark them, make them feel inferior, and stand out as being superior. Gone are the days when age and grey hair were a parameter to judge anybody's competence and creative skills. Anybody can learn from anybody. Approaching technological interfaces, bridging the gaps between different global platforms and institutions, we are more and more moving towards spreading knowledge and making information available to everyone. The aim should be to transfer information rather than deriving a specific result from it. An educationalist or academician must spread and transfer knowledge to the best of their capacities. At the recipients' level the question is how they incorporate and make use of this knowledge. It's high time the tactic of spoon-feeding is stopped in the countries where it's still happening.

Some kind of hybrid global bridge, some connectivity is what is needed right now so that there's an

exchange of ideas about the educational system, culture, tradition and other topics which will eventually increase people's awareness across the globe. And for this, online platforms can become a means. Today they are widely accepted. Even last year, if somebody had wanted to conduct an online workshop or webinar, it would not have been put at the top of the agenda because physical presence was mandatory unless you were a top-notch architect or the president of some association. But today everyone is opting for these virtual ways of communication as the global pandemic requires it.

We need to end the commoditized educational system, and young people should get the chance to learn and experiment. The 21st-century students and teachers in the university should become pragmatic. There should be more freedom of expression, exchange of knowledge, and better platforms should be generated. Public institutions like museums, research organizations, NGOs, government and private organizations even if they are not directly from the specific field should join the industry and academia in helping the students and teachers to acquire new skill levels.

It's high time we accepted that the people who opt for a Ph.D. can come from a field of practical occupation too. The huge gap between "design as research" and "research as design" must be bridged now. This is not only true for the creative disciplines of architecture, art and design but also for fields connected to them. It is time to step back and see the larger picture, and even with minimal interventions, it should start benefiting larger groups. The ultimate goal is learning, sharing knowledge, getting knowledge back in return and utilizing it for the society, making the world a better place to live in.

5 )

*You know Dessau well. What is it like to live in Dessau at the Bauhaus? What did your students miss? What do your students take with them from the online course?*

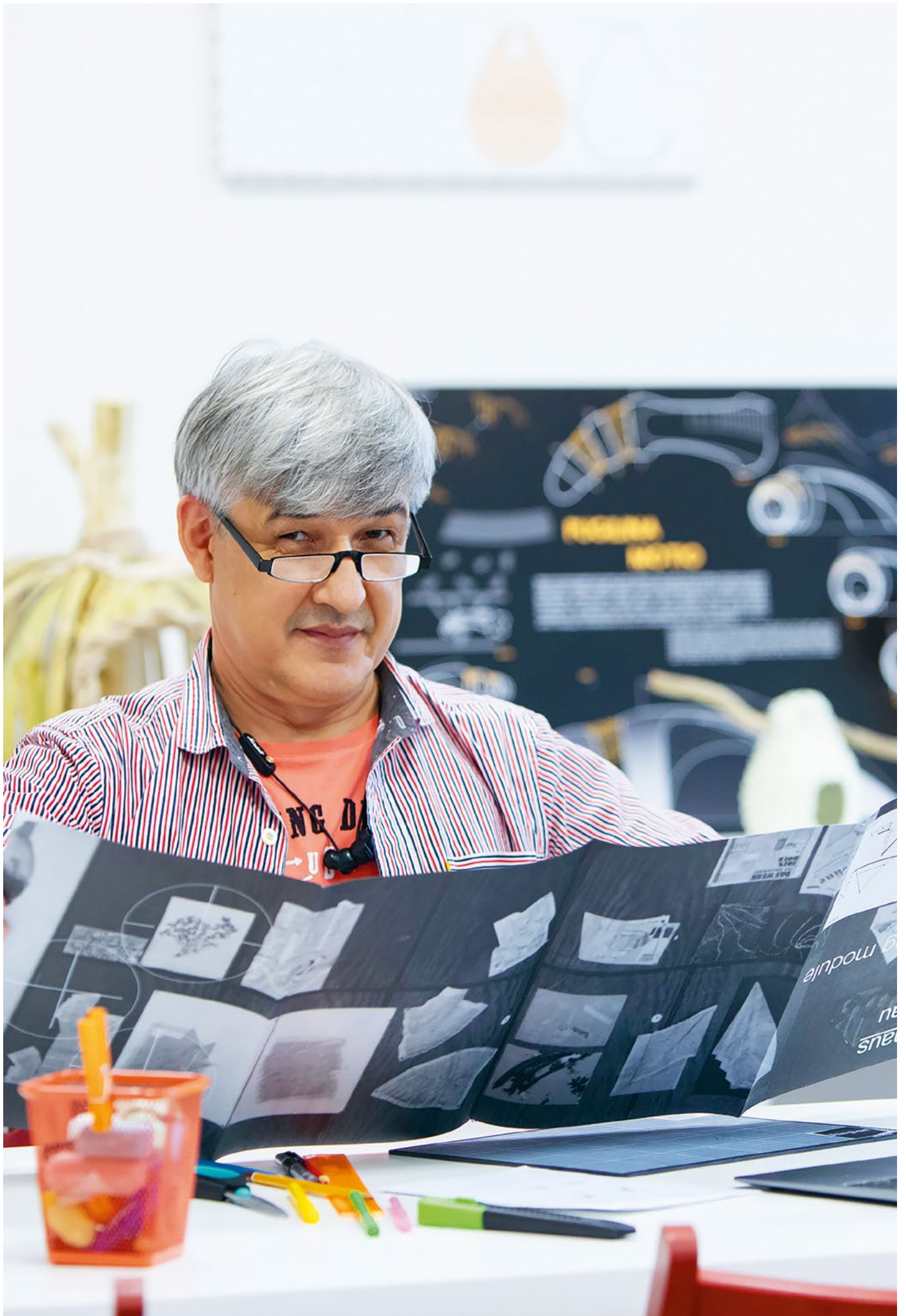
Yes, I know Dessau well as I have lived here for almost one year now. It's quite comfortable to live here, especially for a person like me who wants to be creative and loves nature. There is less traffic, fewer people here than in my hometown. Also, we as architects, designers and researchers love this kind of ambience.

Dessau is a very small city. It primarily comprises the student community and senior citizens. One can easily cycle from one part of the city to the other in less than an hour. It's quite a walkable city as well. There are a lot of parks here, beautiful lakes and naturally

sound places. The Open Studio students missed this environment, the nature. But they can experience this ambience when the program happens next year physically. Hopefully we will be able to do it.

Nevertheless, the students took away with them a lot of new learnings. Sometimes more than the topics themselves, the approach in which things are being brought to you matters. So maybe we are presenting something very simple to them, but the way we are asking them to approach them and ultimately the way they are exploring the results makes the entire difference. The pedagogy that has been followed at the Bauhaus is that extraordinary or complex that it cannot be followed elsewhere. It is very simple. It is about looking at things in a very simple manner and then trying to learn from them and to slowly get into an in-depth analysis.

The students have taken back with them a new understanding of the world of education systems and approaches. And also, I would say, they had a good time. They have interacted with different people from across the country. So, it was more like a group activity, done virtually. And now it doesn't end here, as the dialogues continue. If they happen to come here for a physical program next year, we will be able to see a certain change in them. And then taking them to an advanced level will be easy because they will already have understood the preliminary level. But I feel that the physical presence has more effect when it comes to leaving an impression on the mind. Not only because of the group's constellation and shared learning, but also because of having fun, going out, trying different cuisines and sharing one's culture and tradition with others. It is an altogether different thing. This mini Open Studio was like a teaser. There is still a larger picture left to be witnessed, and we can say, "the best is yet to come".



Open Studio

Moscow

*Teaching Models:*

*Bauhaus and*

*Vkhutemas*

o n l i n e

15 – 17 Oct

2020

Online presentation and workshop of the Bauhaus Dessau Foundation as a contribution to the Year of Germany in Russia 2020/2021, held in cooperation with the Goethe-Institut and the German Embassy in Russia.

## Lecturers and Team

### *Lecturers*

Elizaveta Zemlyanova,  
Curator of the Project, Dean of the  
Faculties of Design and Photo-  
graphy at the Institute for Humani-  
ties and Information Technologies  
(IGUMO), Department of  
Architecture, Moscow

Katja Klaus, Philipp Sack and  
Wolfgang Thöner, Research  
Associates, Bauhaus Dessau  
Foundation

Daria Sorokina,  
Art historian (Leipzig)

### *Team*

Olga Baranina,  
Art History Lecturer at the Faculty  
of Design, IGUMO, Moscow

Vadim Gushchin,  
Head of the Faculty of Photography,  
IGUMO, Moscow

Dr. Marina Volynkina,  
Director of IGUMO, Moscow

Dr. Anna Wolf,  
Project Coordinator, Munich

The German-Russian digital project *Bauhaus Open Studios – Teaching Models* took place from 15 to 17 October 2020 in the framework of the Year of Germany in Russia. It was organised by the Bauhaus Dessau Foundation in collaboration with IGUMO for the participating teachers and students from all over Russia. The Year of Germany in Russia is a political, social and cultural event organised in partnership with the Goethe-Institut, the Embassy of the Federal Republic of Germany in Moscow and the German-Russian Chamber of Commerce.

With the project, the Bauhaus Dessau Foundation in partnership with IGUMO aims to raise awareness of the Bauhaus legacy and its transcultural aspects across broad sections of civil society in Russia. In doing so, it aims to boost the profiles of not only the Bauhaus but also parallel avantgarde movements of the 20th century, such as that of the Russian architecture workshop Vkhutemas. The programme is intended primarily for prospective and working teachers (of German, art and history) from the Russian regions and implemented in the form of online presentations, practical online workshops and thematic online excursions. It consists of theoretical and practical online blocks. The practical blocks involve projects guided by lecturers from the Bauhaus and IGUMO, with materials sent out in advance to the participants. These include the Bauhaus preliminary course module and the handout produced by IGUMO about the Russian avantgarde movement Vkhutemas.

Initially planned as an on-site educational programme, the Open Studio envisaged 50 learners from Russian regions learning about German-Russian aspects of the history of the Bauhaus, its pedagogical approaches and historic parallels with Vkhutemas. But due to the coronavirus pandemic and the ensuing travel and contact restrictions, the decision to run the workshop online was swiftly reached. The recruitment of participants proved to be a challenge because until now, any discussion of the German-Russian Bauhaus legacy had been primarily on an academic level. Neither the Bauhaus nor the Russian avantgarde movements of the 20th century are especially well known among the wider public in Russia. This is especially true in the Russian regions. The main objective of the project however was to bring into effect a transfer of knowledge and competence beyond academic circles and thus to reach broad segments of Russian society.

One of the project's aims therefore was to appeal to educators not yet familiar with the Bauhaus and the aspects of its German-Russian history. To this end, the following method was chosen: The Russian project team identified a total of 3,000 educational organisations, which they supplied with information about the programme. The campaign resulted in a great number of enquiries which were answered, in

part by phone. In the four to six project weeks leading up to the workshop, 160 participants enrolled in the programme.

More than half of these came from the entire range of Russian regions outside the two major cities of Moscow and St Petersburg. The 160 participants were spread out across the following Russian states and regions: Moscow (56), St Petersburg (17), Rostov-on-Don (9), Tomsk (5), Khimki (3), Podolsk (3), Chelyabinsk (3), Khabarovsk (2), Domodedovo (2), Yekaterinburg (2), Korolyov (2), Krasnodar (2), Krasnoobsk (2), Mytishchi (2) and Volgograd (2). Individual participants came from the towns Barnaul, Blagoveshchensk, Dimitrovgrad, Dolgoprudny, Dzerzhinsk, Dubna, Elektrostal, Elez, Fryazino, Balashikha, Gomel, Grebnevo, Irkutsk, Yaroslavl, Kaliningrad, Komsomolsk-on-Amur, Krasnogor, Kudinovo, Lytarkino, Magnitogorsk, Maslyanino, Murmansk, Nizhny Novgorod, Noginsk, Novorossiysk, Odintsovo, Orekhovo-Zuyevo, Perm, Ramenskoye, Samara, Severodvinsk, Smolensk, Cheboksary, Chernogolovka, Vladivostok, Voronezh and Zheleznogorsk. In addition, three participants from Kyrgyzstan and Belarus participated in the workshop.

The education programme *Bauhaus Open Studios – Teaching Models* took place over three consecutive days from 15 to 17 October. It was implemented in the form of online presentations, thematic online excursions through the historic Bauhaus Building in Dessau and the buildings of Vkhutemas (the Moscow institute MArchI and the Narkomfin housing collective) as well as practical exercises with lecturers from the Bauhaus Dessau Foundation and IGUMO.

The practical modules were a central element of the workshop. The exercises comprised practical projects guided by lecturers from the Bauhaus and IGUMO, with materials sent out in advance to the participants. For the Bauhaus preliminary course module, the handout produced by the Bauhaus Dessau Foundation was used. Research Associates Katja Klaus and Philipp Sack of the Bauhaus Dessau Foundation's Academy had designed a unique format for this. Based on selected examples of work by students from the Bauhaus Dessau Foundation's collection, various historic studies on the themes "Material", "Knowledge" and "The Human Being" were analysed and rendered speculatively. The participants were introduced to a methodical approach with the preliminary course model, which enabled them to gain a material understanding of Bauhaus theory and to study it in the historical context of present-day approaches in design education.

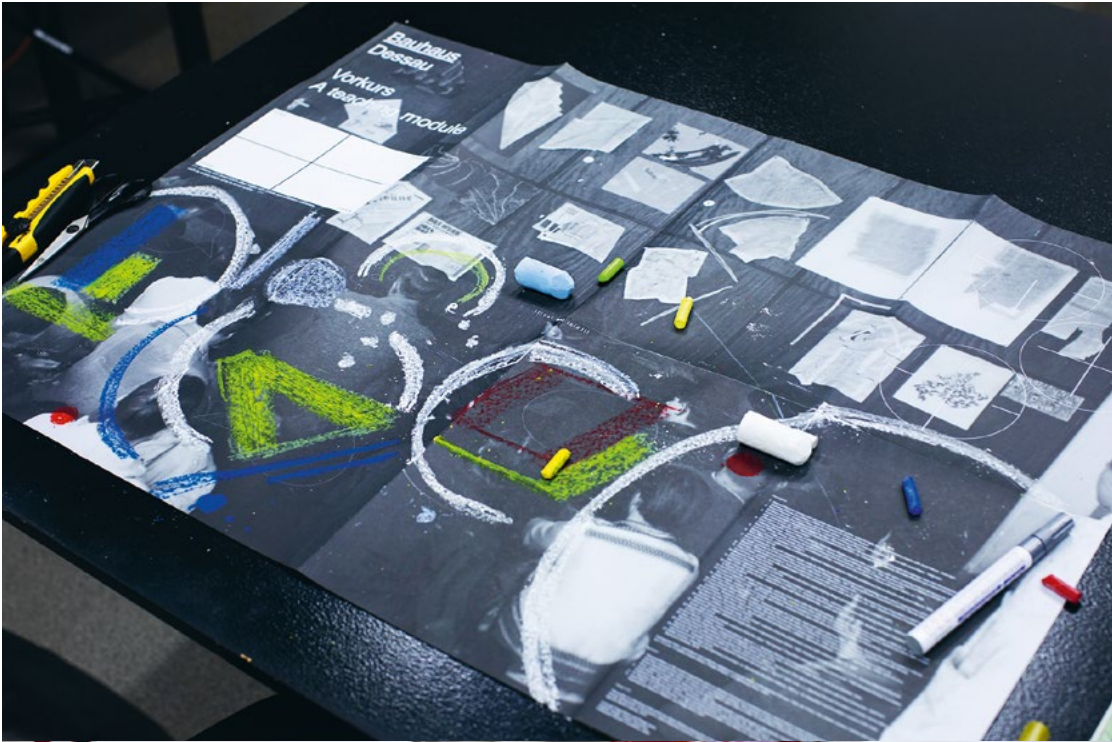
Simultaneously, based on literary and archival research, the research associates from the Russian institute IGUMO designed an own handout for the project containing historic exercises from the preparatory course of Vkhutemas. These exercises hark back to eminent figures of the Russian avantgarde such as A. Rodchenko, N. Ladovsky, L. Popova, A. Vesnin, V. Balakhin, M. Turkus and V. Krinsky. The historic exercises of the experimental architecture school Vkhutemas and those of the Bauhaus in Dessau thereby revealed many parallels, and during the workshops it was possible to explore their relevance for the present day. With the project, the Bauhaus Dessau Foundation retained the traditional, material-driven approach to teaching Bauhaus theory, but simultaneously enhanced its provisions with interdisciplinary digital approaches to design education.

In addition, using the hashtag #bauhausopenstudios the participants were asked to leave their feedback on Instagram and Facebook and to share their work and insights from the workshop:

<https://www.instagram.com/explore/tags/bauhausopenstudios/?hl=de>

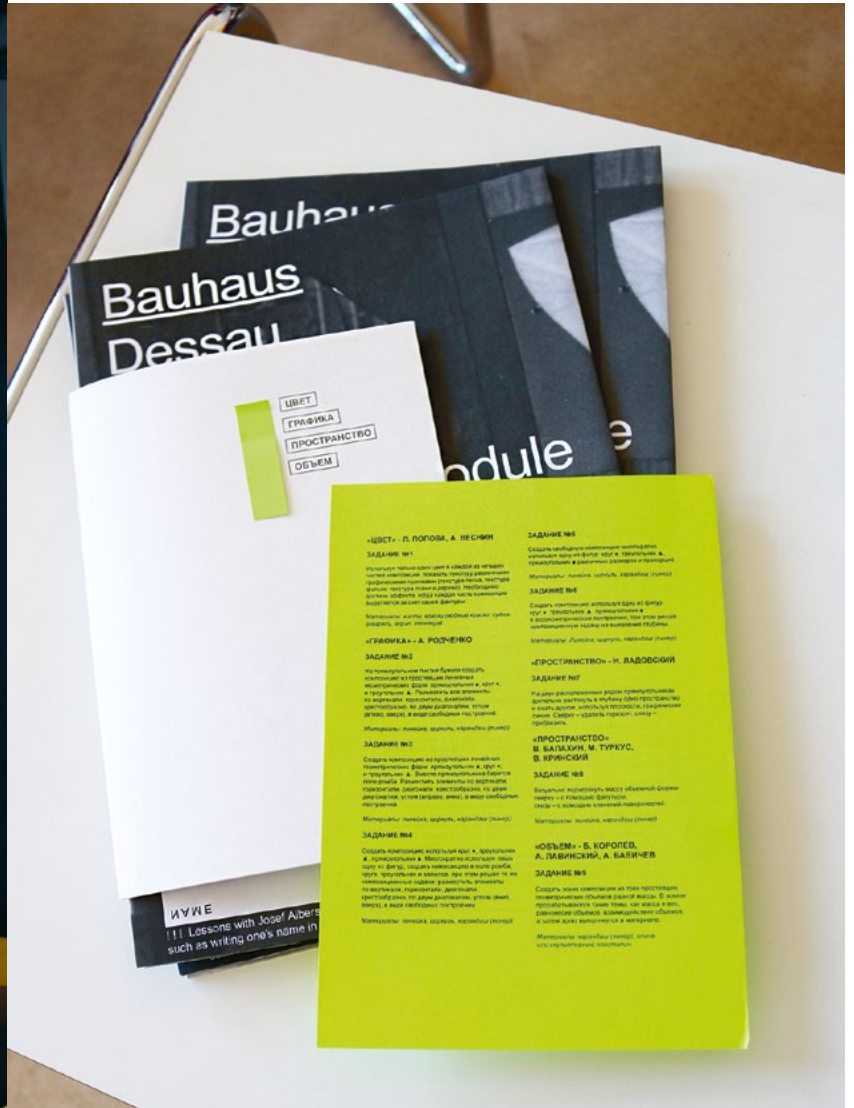
Text: Dr. Anna Wolf













Open Studio

Tirana

*Habitat: Rethinking*

*Housing Space*

o n l i n e

2–5 Nov

2020

## Guests

Metropolitan Tirana University

## Head of Studio

Ernest Shtepani

## Lecturers

Michal Kohut,  
Katja Klaus,  
Prof. Pavel Kalina,  
Philipp Sack,  
Christin Irrgang,  
Monika Markgraf,  
Prof. Assoc. Dr. Emre Çeçen,  
Fatlinda Struga,  
Prof. Loreta Çapeli,  
Nikolla Nika

This Open Studio focused on the reconceptualization of housing space in the 21st century in view of current changes and new demands caused by mass migration, climate change and other factors such as remote work (pushed by the recent Covid-19 pandemic). It is obvious that these phenomena have an impact on housing layouts and models of living which demand a departure from the modernist paradigm of mass housing relevant 100 years ago.

The project took the form of a workshop that lasted several days. The program aims to create intercultural learning spaces in which the Bauhaus Dessau Foundation and Albanian experts teach innovative and participatory concepts for the communication of a common cultural history.

The lecturers in this workshop came from various institutions, among them were Prof. Michal Kohut (Unit Architekti/Czech Technical University (CTU) Prague), Katja Klaus (Bauhaus Dessau Foundation, BDF), Prof. Pavel Kalina (CTU Prague), Philipp Sack (BDF), Christin Irrgang and Monika Markgraf (BDF), Professor Assoc. Dr. Emre Çeçen (Universiteti Metropolitan Tirana, UMT), Fatlinda Struga (UMT), Professor Loretta Çapeli (Polytechnic University Tirana), Dr. Nikolla Nika (UMT) and Ernest Shtepani (UMT).

The lecturers mentioned above provided a theoretical block of knowledge that encompassed various subjects such as the Bauhaus legacy, the importance of housing typologies, demographic changes, remote work, pandemic as a political instrument, and the importance of housing construction.

The lectures were held online using Zoom, and the students worked independently in the afternoons. They analyzed the housing situation in the 21st century based on the following presuppositions:

1 )

Demographic change, birth rates, migration, commuting, remote work and other current phenomena have thrown the typologies of housing into crisis. The modernist paradigm was the starting point of these typologies which were developed particularly at the Bauhaus.

2 )

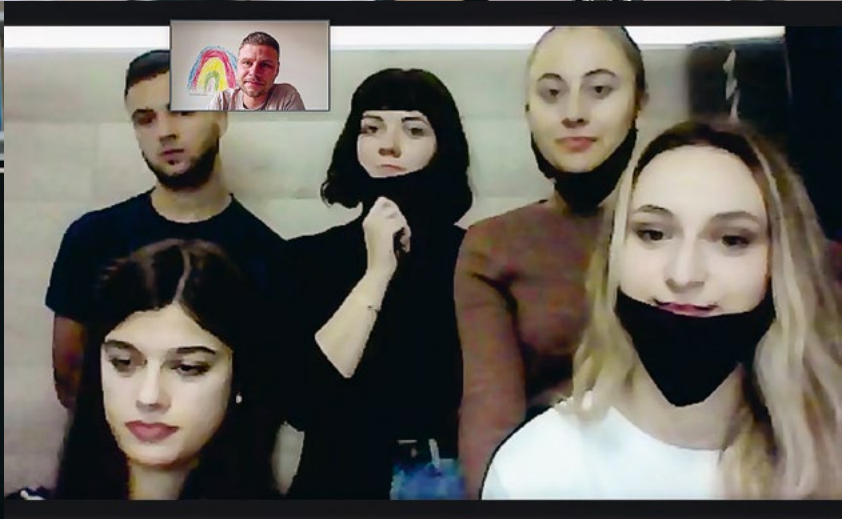
There are universal values in habitat and housing which remain unchangeable and constant in time. They include light, air, space, dimensions, culture, activities, etc. An inspiration for this was the book by Amos Rapoport entitled *House Form and Culture* from 1968, which describes the universality of human habitat and space.

The students investigated demographic data, birth rates, family structures, commuting and remote work and used the results of their exploration to produce several graphs. Some of the findings were very impressive such as the changing rates of divorces, births and percentages of remote workers in various European countries demonstrating the validity of our first presupposition.

Prof. Michal Kohut further emphasized the value of our environment and universal housing space, of these “hard constants” which we cannot do without.

Later the students presented potential solutions for the current issues such as adaptability, flexibility and polyvalence which may create the necessary conditions for resilience and sustainability in housing. These forms may allow for quick adaptation of remote work (working from a home office), living spaces and other activities. Furthermore, these possible solutions can be adjusted in order to suit different family typologies and various users. A reconceptualization of Le Corbusier’s Domino House and vertical mixed-use housing were presented as potential solutions. Since the workshop was very intense, some ideas may need more time to mature and be visualized in a better way. The students will work on these ideas over the winter semester in the framework of the Studio 4 program. The information received from the Bauhaus Dessau Foundation lectures about the Bauhaus including the Bauhaus legacy was instrumental and very necessary as a theoretical base for this studio.





5 Questions for Dr. Ernest Shtepani,  
Lecturer at the Faculty of Engineering and  
Architecture Metropolitan Tirana University,  
Head of the Open Studio Tirana

1 )

*The current Covid-19 situation requires special measures. Your studio is one of the first digital Bauhaus Open Studios. What experiences have you had with your studio, with this experiment?*

The Covid-19 situation has made things really difficult, and the education sector is one of the most affected areas. Nevertheless, conducting the studio online has some advantages, for instance:

- > Travel costs: it would have been impossible for our students and the university to cover the costs of a visit to Dessau or booking tickets for professors from the Czech Technical University. The costs of the whole event would have amounted to several thousand euros.
- > It was possible to make a triangulation in the virtual platform between Dessau, Tirana and Prague.
- > The information provided, especially by the Bauhaus Dessau Foundation, was really highly compressed and visiting the Masters' Houses and obtaining all this information otherwise would have taken several days.

The disadvantage of this kind of event is the lack of social contact. Sometimes face-to-face meetings open up opportunities such as a new job somewhere, an internship in a studio and so forth. The direct social contacts are really important in the long run.

2 )

*What is your approach to this year's theme, Habitat?*

Our approach in the theme Habitat was twofold:

- a ) Demographic changes, current birth and divorce rates, immigration, remote work, commuting and changes in the work environment have thrown the typologies of housing that have been generated from the paradigm of the Bauhaus into a crisis.
- b ) We must not forget the universal dimensions of the habitat and their influence on the human conditions, including light, sunshine, air and space which require adaptable and flexible solutions. Adaptation, polyvalence and flexibility are seen as a "way out" of the crisis mentioned in point a).

3 )

*What is your experience of the current conditions of knowledge production and knowledge transfer in your country and in your educational system?*

The state of Albania our parents lived in was a very isolated country during the communist regime, with almost no chance of knowledge exchange. So we know very well how important an opportunity like this is. Any experience of exchange, even online, is very important. Immanuel Kant never went further than 15 miles from his hometown of Königsberg, yet he was able to produce knowledge and exchange knowledge with his colleges and students. Knowledge transfer through books and lectures is very important.

4 )

*Where do you feel more freedom would be needed for students and teachers at universities in the 21st century?*

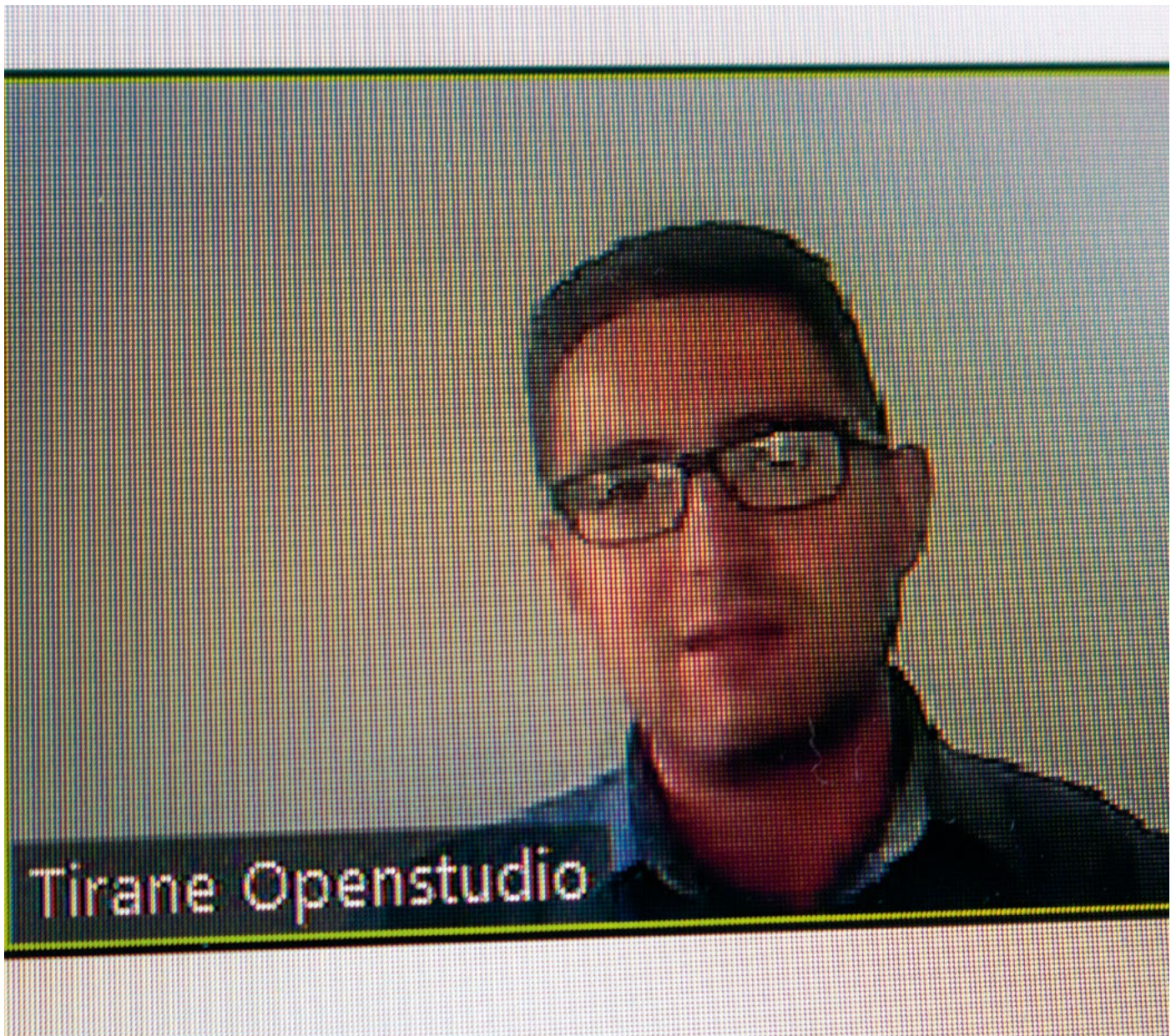
I think there was a lot of freedom in the first two decades of the 21st century. We need to preserve that freedom and especially continue with Erasmus programs and students' exchanges. Even a very short experience abroad is very important.

5 )

*You know Dessau well from your student days. What's it like to live in Dessau, at the Bauhaus? What did your students miss? And what will your students take with them from the online course?*

This is a very general question, and it is not easy to answer it. I can say what I miss and what the intellectual milieu here probably misses. I miss the art galleries of Dresden, German cities and their fantastic architecture including historical architecture, deep philosophical lectures by German professors, classical music that you can hear in historical open squares in summer, and German parks where you can go by bike for dozens of kilometers enjoying the landscape. But that is a very personal point of view.

This was a very short workshop, but the students nevertheless got an impression, a sense of the Bauhaus and Dessau, also of Prague, and hopefully we can increase the interaction and some students indeed will come to Dessau for a summer school some day. I hope we can make this possible in the future.



Tirane Openstudio



Open Studio  
Jakarta  
as part of the  
Bauhaus  
Study Rooms

o n l i n e

4 Dec 2020

## Guest

Gudskul's Spatial Practice is jointly headed, planned and coordinated by Farid Rakun (ruangrupa.id), Rifandi Nugroho (arsitekturindonesia.org) and Rifqi Fajri (IG initiative: @unconditionaldesign).

The participating collectives which contributed to Gudskul's Bauhaus Study Room were Kecoak Timur, It's In Your Hands Collective and prfrmnc.rar & Roompok.

## Programme

Friday, 4 Dec 2020

10.15 – 10.45 am

Slametan

// Opening ritual

Gudskul + Kecoak Timur

3.15 – 4.15 pm

// Workshop

Gudskul: Rifqi Fajri,

Rifandi Nugroho, Farid Rakun

+ It's In Your Hands collective (IIYH)

+ Prfrmnc.rar & Roompok

Gudskul is an education initiative established in 2018 by Jakarta-based collectives: Grafis Huru Hara, ruan-grupa and Serrum. Its third year-long regular program, *Study on Collectives and Ecosystem Building in Contemporary Art Practice*, has been running since September 2020. For this current edition, Gudskul for the first time experiments with a full digital/virtual format (as a result of the global Covid-19 pandemic), inviting collectives from different places in Indonesia (made possible only by the shift to virtual communication mentioned previously). Also the program is for free (the only sensible thing to do right now).

The subject entitled “Spatial Practice” is one of the 11 subjects included in this program. Scrutinizing the role of architecture (understood in its widest interpretation) and spatial sensibilities in contemporary art practice in urban(ized) settings, the subject opens a window for spatial speculations, interventions and artistic practices, based on each of the participating collectives’ existing particular interests and trajectories.

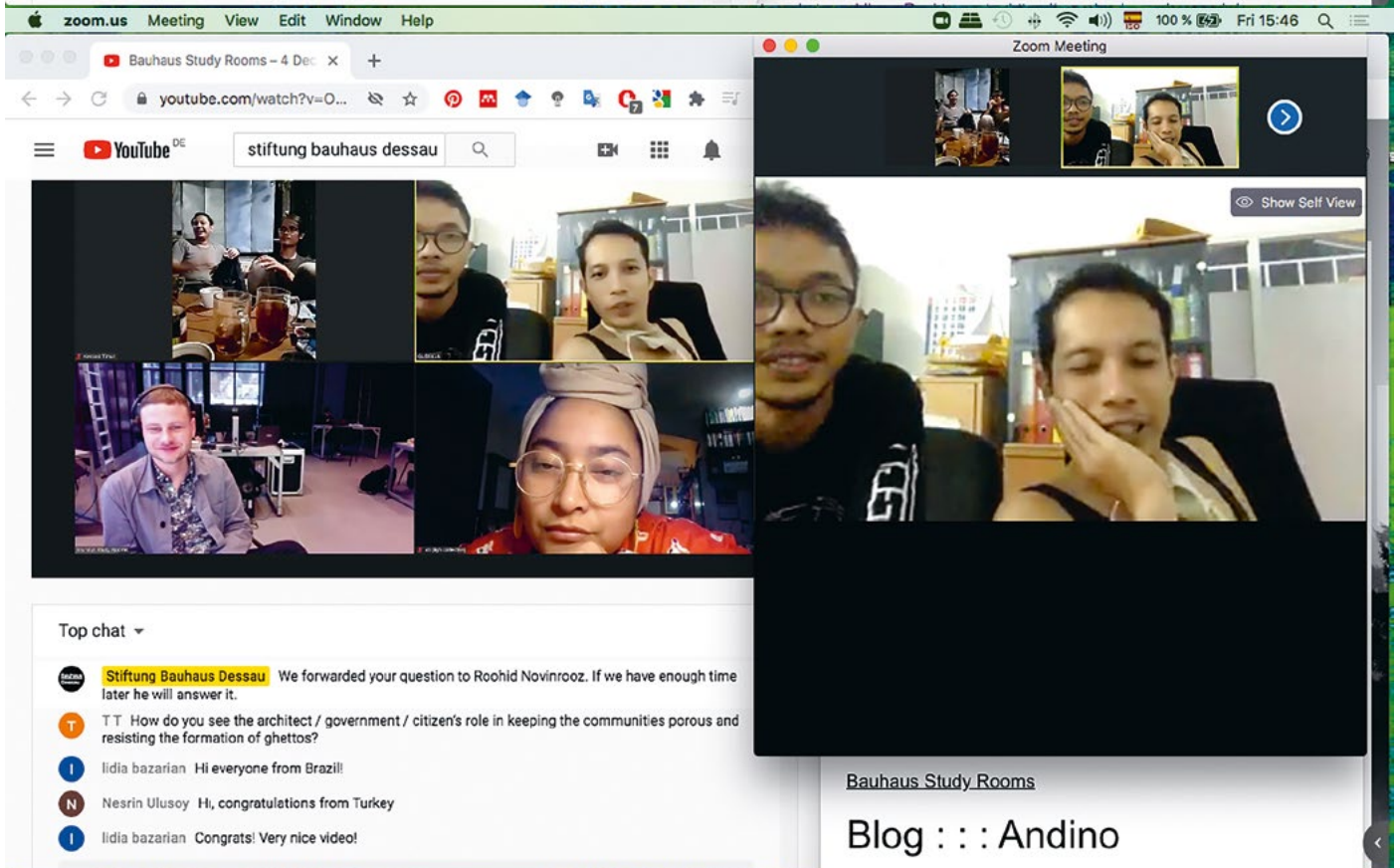
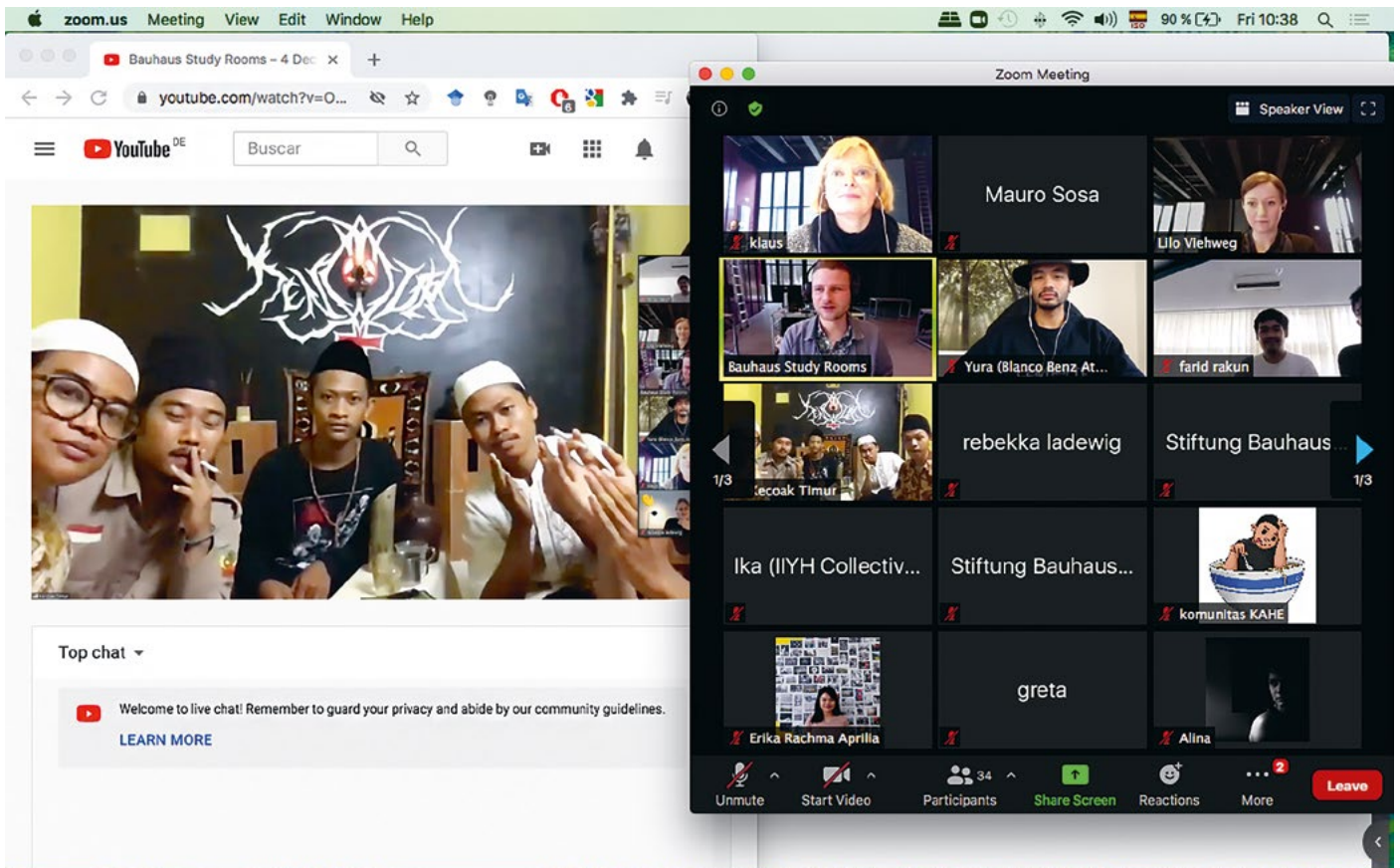
In the beginning of December 2020, Gudskul is using our participation in the Bauhaus Study Room to present, discuss, test and run some of the participating collectives’ projects. This could provide a glimpse of Gudskul’s understanding of what an ecosystem is and of its process of occupation. How to be in an environment, both familiar and foreign? What type of agencies can we come up with, inhabiting our locales while being connected to different geographies? And all that is happening at the same time.

A reflection on a time when body movements are restricted, but our thirsts to connect have never been greater.

We hope you can relax, enjoy and benefit from these diverse contributions.

[Bauhaus Study Rooms Blog:](#)











# Bauhaus

# Open Studios

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2 0 1 8

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2 0 1 6

## Open Studio Berkeley

*The Dessau Effect. Urban renewal, pavilion interventions and the Bauhaus legacy*  
University of California Berkeley, USA,  
Department of Architecture,  
College of Environmental Design  
19–27 March 2016

## Open Studio Berlin

*Rudolf Labans Notation*  
Humboldt-Universität zu Berlin,  
Cluster of Excellence Image Knowledge Gestaltung  
30–31 March 2016

## Open Studio Tallinn

*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  
18–29 April 2016

## Open Studio Florida

*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  
10–17 June 2016

## Open Studio Sydney

*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  
20–24 June 2016

2017

Open Studio Tokio

*Substances of colour. Vassily Kandinsky's concepts of Bauhaus design education*  
Kuwasawa Design School Tokyo  
23–25 March 2017

Open Studio Tallinn

*Spatial Strategies: Modern Pioneers Revealed*  
Tallinn University of Technology & International Master's Programme of European Architecture in cooperation with University of Arts / HZT  
19 April – 4 May 2017

Open Studio Manchester

*Un-learning with Students Past and Present*  
Manchester School of Art, Knowing from the Inside: Anthropology, Art, Architecture & Design (KFI), University Aberdeen  
22–24 May 2017

Open Studio Sydney

*Constructing the Commons*  
University of Technology Sydney, Australia, University of the Arts Berlin (UdK)  
3–7 July 2017

2018

Open Studio Edinburgh

*Dis/Ordering Design: Norms, Forms & Storms*  
Edinburgh College of Art, University of Edinburgh  
19–23 Feb 2018

Open Studio Haifa

*The Pioneers of the Modern: Transplanted*  
Reiseuni\_Lab  
13–18 May 2018

Open Studio Sydney

*“what futures” – manifests and standards*  
University of Technology Sydney (UTS), Australia  
2–8 July 2018

Open Studio Beirut

*my standards are not your standards, resizing the Muche/Schlemmer Masters' House*  
NDU Notre Dame University Louaize, Lebanon  
16–18 July 2018

Open Studio Miami

*Standards as Ideology: The Role of Tools*  
Florida International University  
22–29 July 2018

Open Studio Nürnberg

*Spatial Relativity – Standards*  
Academy of Fine Arts Nuremberg  
30 Sept–5 Oct 2018

Open Studio Newcastle

*Standards for Proximity of Learning*  
Northumbria University Newcastle  
15–16 Oct 2018

Open Studio Kairo

*From the „Immaterial“ to Architecture*  
German University Cairo (GUC)  
29 Oct–2 Nov 2018

Open Studio Dessau – Tel Aviv

*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  
26–29 Nov 2018

2019

The program of the *Open Studios* took a break in 2019 because of the Bauhaus 100th anniversary program and instead participated in the *Festival Schule Fundamental*.

2020

Open Studio Newcastle/Virginia  
*Contouring Habitat*  
Northumbria University, School of Design,  
and Virginia Tech, Blacksburg, USA  
10–14 Feb 2020

Open Studio Moscow  
*n + 1: Habitat Formula*  
Institute for Humanities and Information Technologies,  
Department of Architecture and Design, Moscow  
23 Feb–1 March 2020

Open Studio Mainz  
*Habitat: The aesthetic form  
of learning spaces*  
Johannes Gutenberg University Mainz and Kunst-  
hochschule Mainz  
part 1: 13–14 July 2020

Open Studio India online  
*Indigenous Habitat*  
Cooperation between different universities  
27–31 July 2020

Open Studio Moscow online  
*Teaching Models and Vkhutemas*  
Online lecture and workshops of the Bauhaus Dessau  
Foundation as a contribution to the Germany Year in  
Russia in cooperation with the Goethe Institute Russia  
15–16 Oct 2020

Open Studio Tirana online  
*Habitat – Rethinking Housing Space*  
Metropolitan Tirana University and  
Technical University Prague  
2–5 Nov 2020

Open Studio Jakarta online  
as part of the Study Rooms  
4 Dec 2020

## Credits

Institute for Humanities and Information Technologies,  
Department of Architecture and Design (IGUMO),  
Moscow, photos: Pavel Ivanov  
cover, pages 46, 51–55

Bauhaus Dessau Foundation,  
photos: Yvonne Tenschert  
pages 5, 7, 8, 12, 15, 16, 20, 21, 22, 28, 29, 31, 34, 38,  
39, 42, 60, 61 top

Kunsthochschule Mainz,  
photos: Henrike Plegge  
pages 24, 28 bottom

Screenshots  
pages 40, 41, 63, 68, 69, 70

Bauhaus Dessau Foundation,  
photos: Katja Klaus  
pages 54 top, 56, 61 bottom

Bauhaus Dessau Foundation,  
photos: Thomas Meyer / OSTKREUZ  
page 64

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