Bauhaus Dessau Festival School Fundamental 20 – 24 March 2019
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Introduction
What would a Bauhaus school look like today? How would it face the challenge of designing the lived environment in a globalised society? What sorts of experiments might it embark on and how would it organise communal learning? And how might such a school realise a new politics of social design at the micro level of the campus? Though the Bauhaus was active as a school for a mere six years, its contributions to modern arts education continue to influence pedagogical practices until today. Its curriculum was inscribed into the architecture of the Bauhaus Building and is still apparent in the Building’s spaces. The Bauhaus Building embodies the conviction that schools are a testing ground for configuring future ways of living together, they offer a place to experiment and play. In the context of the festival \textit{SCHOOL FUNDAMENTAL}, this historical learning environment of the Bauhaus Building is reassessed from a contemporary perspective. How can we relate the Bauhaus curriculum and Building to current critical practices in design education? In a varied programme of workshops, performances, discussions, and talks, both the festival participants and the public explore new ways of engaging with the iconic school building. The programme consists of three main strands: \textbf{LEARNING ENVIRONMENT BAUHAUS} takes up three thematic fields of learning reflected in the layout of the Bauhaus Building. In the weaving workshop, various hands-on workshops address the notion of material in past and present design pedagogies. The preliminary course space is the site for various sessions challenging conventional notions of knowledge. In the festive area with stage and canteen, the focus is on the project of the “New Human Being,” a core concept of the historical Bauhaus.

The \textbf{PARLIAMENT OF SCHOOLS} provides a platform for exchange of new and alternative models of design education. Its members are experimental schools exploring alternatives to existing hierarchies and inequalities of access to knowledge and education. During the festival they are going to discuss the politics and institutions of social design for the everyday, and allow these ideas to materialize on site.

\textbf{BAUHAUS TRANSLATED} is a symposium that addresses the wide-ranging translations of the Bauhaus school model throughout the world and the 20th century. The focus is on international examples of art and design schools that linked the critical realization of aspects of the Bauhaus school to the redefinition of their own educational agenda.
Festival
School
Fundamental
and space. The Bauhaus learning environment and the building itself act as protagonists. At various locations in the building, there are screenings of documentaries dealing with historical and contemporary teaching and learning practices. "Liquid Walks" extends the time-based image into the built space. Together with the actions and with the narratives of the performers, situations of playful fictionality arise.

Fully Awake: Black Mountain College
Cathryn Davis Zommer & Neeley House
60 min, 2008

Die Zauberlehrlinge von Ulm (The Sorcerer's Apprentices of Ulm)
Rudi Honecker
12 min 10 sec, 1960

Joseph Albers Teaching at Yale
John Cohen
11 min 33 sec, c. 1955

A Documentation on School Buildings in Mexico
Hannes Meyer, CAPFCE
C. 1939–49

Ruth Asawa: Of Forms and Growth
Robert Snyder
28 min, 1978

Faculdade de Arquitetura e Urbanismo da
Universidade de São Paulo
Eduardo de Jesus & Fernando Cabral
29 min, 1978

Ida al campo
Rodrigo Cepeda, 2019

LIQUID WALKS: INSIDE THE LEARNING ENVIRONMENT
Performance, guided tours, video screenings
ANGELIKAWANIEK AND STUDENTS
MSC CO-OP DESIGN RESEARCH: BURAK BAKÖ, LUKAS BUDBEBENDER, LIUBOV CHESNOKOVA, OXANA DANKOVA, MARIANE EL GHAYRACHE, CHIHIRO SATO, AMARJEET SINGH, SNEHA SINGH, DARTA SORDKINA, ILANA TSCHIPTSCHIN, LUCIA TRIAS
Entire building
WED 20 – 22 Liquid Walks is a series of performative tours of the Bauhaus building, creating points of contact between different layers in time
Solar Mamas—Why Poverty?
Mona Eldaief & Jehane Noujaim
58 min 15 sec, 2012
PET Lamp Project
Studio Alvaro Catalán de Ocón
8 min 34 sec, 2017

ANGELIKA WANIEK is a performance artist living and working in Leipzig. Currently she works as lecturer at the media art department at the Academy of Fine Arts in Leipzig. In her solo performances, Waniek analyses the cultural and the historical narratives of the theatre venues or exhibition spaces where she performs and then in her own special “Waniek” way of storytelling recalls these narratives. Her works in the area of the fine arts often overlap with artists working in other areas, such as literature, dance or post-dramatic theatre.

THE MSC COOP DESIGN RESEARCH is a joint programme of Bauhaus Dessau foundation and Anhalt University of Applied Sciences, in collaboration with Humboldt-Universität zu Berlin.

FESTIVAL ARCHITECTURE GRAPHIC DESIGN

The festival architecture forms the link between the historical building environment of the Bauhaus building and the vivid, experimental programme of the festival. The interventions either emphasize, contradict or highlight architectural details and characteristics of the iconic building. Colorful ratchet straps symbolize the idea of interweaving the building’s history with its contemporary use. In alliance with the graphic design they create a unique visual identity for the festival. An installation of colorful straps in the entrance hall subtly highlights the curtain wall façade and marks the main staircase and its function as a brightly lit vertical connector for the festival. In the former weaving workshop, the spatial division of the festival’s workshop areas builds up on the seven by five meter structural grid of the building. Ratchet straps tensioned between the columns emphasize the building’s structure and divide the space into several flexible zones for working, experimenting and discussing. In the former met workshop on the other hand the structure of the building is counteracted by the setup of 250 rent chairs in concentric circles. This setup works as
an enhanced version of a parliament where the classical semi-circle completes into a full circle for the “Parliament of Schools,” denying the central speaker’s position and empowering all of the participants and visitors alike.

On the ground floor, the festival center features a spatial display communicating the programme. A grid of straps interwoven with wooden panels spatially represents the schedule of each day and stresses the importance of the festivals’ protagonists and varied formats. The information on the panels is printed on a graphical pattern which is in fact one poster cut in several smaller pieces. This graphic design approach echoes the festival architecture by using one element in different ways and allows in a second step for the manufacturing in-house. It creates an eminent uniqueness which becomes even more noticeable in the booklet which has different covers because the same paper was printed from different directions. The pattern includes images of nature: rivers, roots, tentacles. It interprets the abstract aesthetics of weaving and pushes into the figurative to emphasize the foundations of our living environment.

Eva-Maria and Lisi met at the Bauhaus Lab 2018 in Dessau where they researched about Konrad Wachsmann and designed the exhibition “The Art of Joining.” Isa and Lisi have worked together since 2014 on architectural concepts and competitions in Vienna. Together they designed the festival display for School Fundamental.

**EVA-MARIA OFFERMANN** is a German designer whose work is based on concepts shifting between art and design. She studied at the Akademie der Bildenden Künste Stuttgart, receiving her degree in communication design 2012. Since then she has been running her own studio, while teaching and researching at Kunsthochschule Kassel from 2013–16. She has concentrated on the exploration of visualities in public spaces and shown her posters in design exhibitions around the world.

**ISA WOLKE** is an architect living and working in Vienna. She has worked in various scales of architecture often with a focus on building transformation. In her work, she is currently pursuing her growing interest in the public realm and in experimental ideas on urban planning. Isa studied in Düsseldorf, Los Angeles and Istanbul and holds a Master in Architecture from the Academy of Fine Arts Vienna. 2016, she obtained the Tisch fellowship and used the opportunity to work at WXY studio in New York.

**LISI ZEININGER** is an architect based in Vienna. Her previous work focused on architectural concepts and realizations of public, cultural, educational buildings and exhibitions design. In addition to her collaborative practice, she is currently researching and teaching at the Technical University of Vienna in the fields of spatial design. Lisi studied at the École nationale supérieure d’architecture Paris-Malaquais and received her Master degree in Architecture from the Academy of Fine Arts in Vienna.
water vapour—to then dive into its still unknown qualities. We explore ways of interaction and construction, form-giving and narratives in the fog. The atmospheric agent will imply its own rules, while playfully being situated in space, through actions, movements, containers, air instruments, breathing, heating or cooling. When experimenting with cloud machines, we gain new insights into the neo-romanticist condition of contemporary subjects, from today’s dissolution of the human being into technological clouds to our everyday wandering between different realities. Coming to a poetic point where words all words will be exhausted in the face of those existential questions, we are going to let silence follow and to observe how actions re-emerge.

**Clemens Winkler**’s work deals with ways of articulation and mediation, especially in the creation and revival of the material-based language. Therefore, his Laboratory of Narrative Materials explores the dynamics and entrance points into complex systems. Dealing with ways of reasoning on things that are far removed from our daily experiences of place and time, Clemens sets out the Laboratory of Narrative Materials, letting synthesized substances resonate with cognitive conditions, might it be its abstract, amorphous, ephemeral or sparkling behaviour. Designing with materials as matter-energy flux can become a part of cognitive and affective reasoning that collapses distances and transforms the strange into familiar.

**MANIFEST: MAKING PERCEPTIONS**

**Workshop**

**Mike Anusas, Jennifer Gray Collette Paterson, Simon Ray, Laura Frances Richmond, Leila Sinclair-Bright**

**1.22 • historical weaving workshop**

**THUR 16 – 19**

**FRI 14:30 – 17:30**

**SAT 10 – 13** Here we invite you to make manifest your perceptions of the Bauhaus Dessau building and site through observing and working with specific materials, media and practices. That is—as artists, designers, makers and anthropologists—we invite you to dialogue with us, consider the materials and tools we have brought with us, and to trace, thread, shape and frame how you see and
know Bauhaus Dessau. In doing so we aim to explore and disrupt distinctions between observation and making and consider that all acts of knowing are also gestures of imagination and that all practices of creativity are also expressions of perception. We thus ask you to reflect on the particular ways in which you see, feel, hear and move within and around the building, to bring yourself into a closer dialogue with its surfaces, textures, illuminations, colours and structures and to express yourself through materials and media. We will then informally collect and curate these expressions to make MANIFEST how all of us—as festival attendees—have come to know Bauhaus Dessau.

MIKE ANUSAS is a designer and anthropologist, based in Glasgow, Scotland and is Director of Design & Screen Cultures at the Edinburgh College of Art, University of Edinburgh. Initially working as a designer in Glasgow and London he went on to develop collaborations across the arts, humanities and design and then to re-train in social anthropology. He is currently developing teaching and research on “surfaces,” bringing together philosophies of body, materials, media and environment.

JENNIFER GRAY is a Glasgow-based jewellery designer and Director of Jewellery & Silversmithing at Edinburgh College of Art, University of Edinburgh. A graduate of The Glasgow School of Art and Royal College of Art she is currently exploring, through doctoral study, how processes of re-making and reconstruction can foster new perspectives on historical objects. Her jewellery pieces display working with hand-made and digital processes and are sold and exhibited internationally.

COLLETTE PATERSON is a Lecturer in Textiles at Edinburgh College of Art, University of Edinburgh and a visiting lecturer on design and innovation programmes across the UK and China. As a Royal College of Art graduate, her materials-led practice is focused on fashion, jewellery and perfume, extending from work in Parisian design studios. Collette is also undertaking doctoral study at Heriot-Watt University, Edinburgh, researching the growth and transition of design education in China.

SIMON RAY is a filmmaker and artist based in Scotland. He is Creative Director of The Edinburgh Film Company and undertaking an MFA Film Directing at the Edinburgh College of Art, University of Edinburgh, focused on documentary film. Having studied Fine Art in New Zealand, his practice developed from painting and sculpture into digital media and motion graphics and this background informs his approach to filmmaking which explores memory, knowledge of the body and the “inner space.”

LAURA FRANCES RICHMOND is a printmaker and Illustrator. A graduate of Edinburgh College of Art, University of Edinburgh she currently works for Panel, Glasgow, an independent curatorial practice which promotes design in relation to particular histories, archives and communities. In her own practice she is currently working on a small
publication which merges abstract narratives and experimental comic forms.

**Leila Sinclair-Bright** is a social anthropologist, specialising in political and legal issues in Southern Africa. She is also a maker, having studied textiles and designed the costumes and sets for a number of plays. She lectures in social anthropology at the University of Edinburgh and is currently engaged in collaborative projects with students and staff there aimed at making anthropology more accessible to non-academic audiences and exploring intersections between art and anthropology.

**GROWING DESIGN—DESIGNING (WITH) LIVING MATERIALS**

Workshop

**Maurizio Montalti**

122 • historical weaving workshop

**THUR 14:30 - 17:30** One of the main challenges of the current century is to transform our consumption-oriented economic system into an ecologically responsible, conscious and self-sustaining society. It is therefore paramount to envision and to develop alternatives tackling the urgent issues characterising the collective communities worldwide. One of these being waste generation and the subsequent environmental impact originated by the most traditional industrial production processes, by the related materials, and by users' behaviour. By entering a direct partnership with microbial systems (i.e fungi/mycelium), a range of novel opportunities is revealed, allowing to envision and put to test a radical paradigm shift, offering a different insight into the objects populating our everyday life and the materials they consist. Hence, the mycelia ("root-system" of fungi) of selected fungal species, can be employed as the main actors, responsible for favouring the growth of harm-
less materials, artefacts and systems, resulting from the valorisation of low-graded byproducts deriving from other processes. By investigating a selection of possible approaches outlining such transformative processes, we will collectively and practically explore the potential opportunities emerging when working in collaboration with living organisms, leading to ground-breaking, innovative outcomes and to a wide array of reflections contributing to balance the role of humanity with the eco-system they are part of.

**MAURIZIO MONTALTI** has been one of the early pioneers committed to studying and to developing a wide range of mycelium-based technologies, for the production of natural biomaterials and products. Starting growing materials as part of his Amsterdam-based creative practice and consultancy, Officina Corpuscoli (NL) and working at the junction of design and biotech, he later co-founded Mogu (IT), an innovation-driven, environmentally-conscious company, dedicated to designing, standardising and commercialising different typologies of high-performance biomaterials and finished products deriving from fungi. While exploring and questioning the design industry and the contemporary material culture, his work has advocated for the necessity of establishing a symbiotic entanglement between natural life-forms, triggering responsibility and a consequently positive advancement of the society we are part of. www.corpuscoli.com, www.mogu.bio

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**THE ART OF JOINING**

Book release

**REGINA BITTNER (PROGRAMME DIRECTOR)**
**WITH BAUHAUS LAB ALUMNX.**
**PHILLIP DENNY, RHIANNON HAYCOCK, EVA-MARIA OFFERMANN, ADAM PRZYWARA, LISHI ZEININGER**

2.30

**FRI 18 – 19** Konrad Wachsmann’s project for a universal connector has been the focal point of the research undertaken by the Bauhaus Lab in 2018. Focusing on the connectors has opened new links between the ideas and projects of this architect and the complex dynamics of colonialism, industrialization, consumerism, educational reforms, and conflict that unfolded throughout the 20th century. The book “The Art of Joining. Designing the Universal Connector” (2019) now presents the findings of this research. Regina Bittner will discuss the project with the editors and contributors.
the emergence of Global Modernisms. From a contemporary perspective that takes into account the realities of a globalised, multi-polar world, the movements and migrations, the exchanges and conversations that left their mark on the Bauhaus school—from its inception to its reception—are of particular relevance as an arena of research and teaching. For five years, the Bauhaus Lab, a three-month postgraduate programme for young professionals in the fields of architecture, design, curating, or art and design history, has been tracing the global trajectories of historical Bauhaus objects. The programme participants researched the linkages, material interventions, and resonances these objects had, and presented selected aspects of these exciting transcultural object biographies in a series of experimental exhibitions in the Bauhaus building. On the occasion of the Festival School Fundamental, Bauhaus Lab alumni share and discuss their experiences with decentering Bauhaus objects, with re-negotiating the legacy of “Modern Design.” Can the programme serve as a history lesson that not only engenders debates on the epistemological premises of design history, but also raises questions about the contemporary societal functions of making, producing, shaping, handling, using objects?