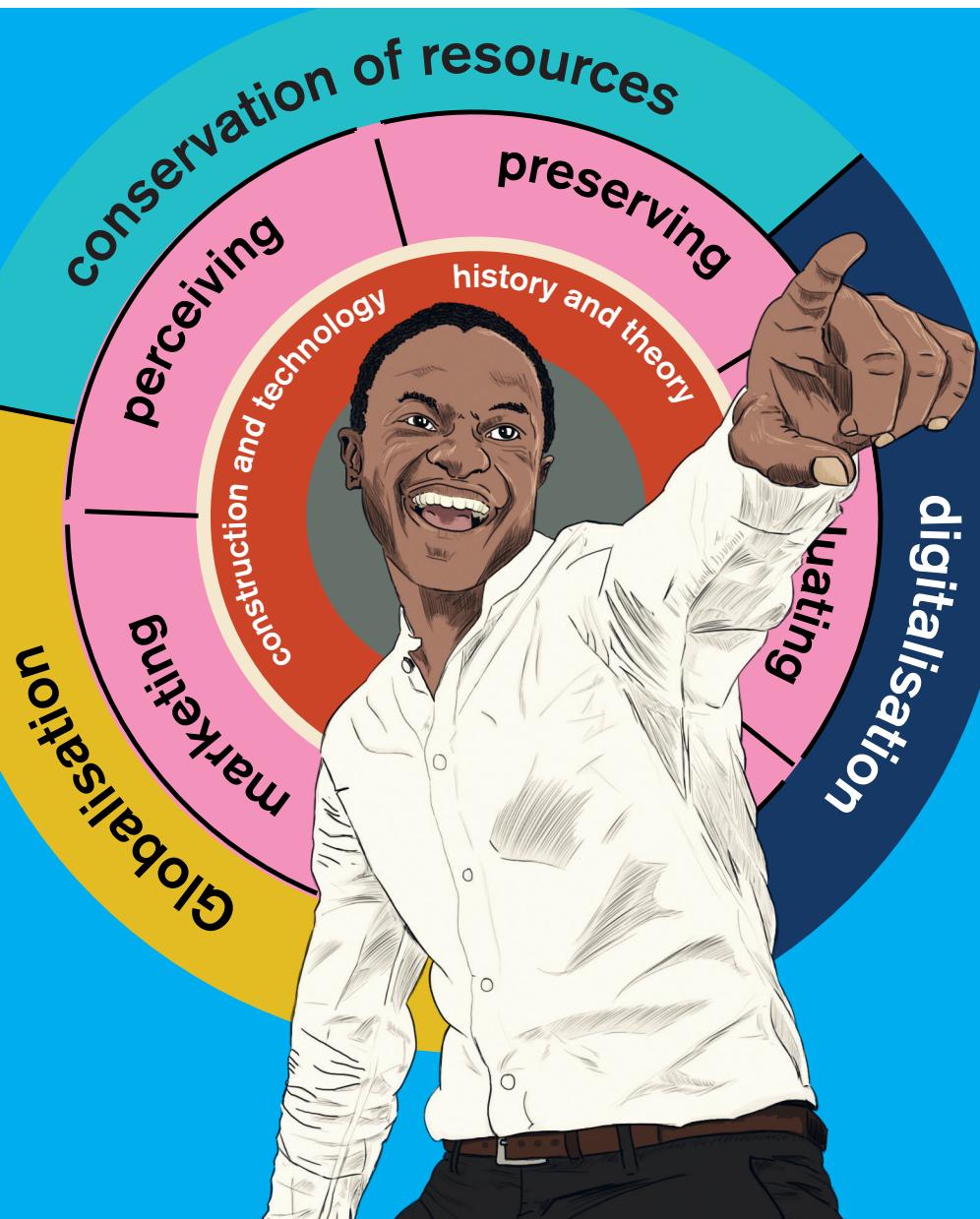




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NOX

to Bauhaus



**Dessauer
Schule**
Dessau School
of Architecture
Magazine
01

Tutpsy rocks the university

He recently gave a concert at the Bauhaus Museum: the Nigerian-born student at the Anhalt University of Applied Sciences is a talented musician. Supported by international artists, he has established the *One Community Project*. On page 22, readers can find out how this self-administered music initiative strengthens the sense of community among people in Dessau-Roßlau.



Hochschule Anhalt
Anhalt University of Applied Sciences



© Denis Esakov

Dear Readers,

The corona crisis is currently showing us that the urban density propagated by architects and city planners for decades also has its downside: less densely populated regions are affected differently by pandemics than highly dense agglomerations. At the same time, we have been witnessing a renaissance of the regions for some years. Rem Koolhaas has just impressively documented this development with his Harvard team for the Guggenheim exhibition *Countryside – A Report*.

Working in corona mode, we have also forged new ways of teaching this semester. In an online compulsory elective module, 20 students from five nations developed the concept for this magazine. The idea is not new. My colleague Johannes Kister realised a similar project a few years ago. In this respect, we are treading a well-prepared path with our university magazine.

For the latest issue of the magazine, the students chose topics which demonstrate their appreciation of Dessau, the region of Saxony-Anhalt and *Anhalt University of Applied Sciences*. The topics range from practical questions concerning the furnishing of student digs to interviews with clever minds and to products developed by students that have made it to serial production. Gathered in this edition are all the elements for a well-made university magazine. The content was developed by the students themselves. Presentations from local press reporters, book publishers and pandemic reporters generated ideas which made it possible for them to ask questions to practitioners which required answers beyond the imparting of theoretical knowledge. Warmest greetings from the whole Next to Bauhaus team.

Yours sincerely,

Prof. Dr. Natascha Meuser

24 We discover why ecological Building has not been eco-friendly for a long time

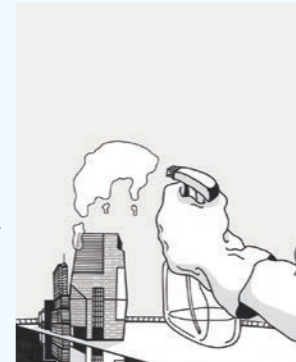
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Revolution on
German detergent market



© Jeanette Schmidt

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We reveal the simple tricks with latex clothing

© Marek Puc

How to collect Bauhaus



© Thomas Meyer / OSTKREUZ

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Desirable places in Dessau



© Jiliter Magazin

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Everyone knows the Max Bill stool. But how expensive is it to build it yourself?



Building for Animals

Becomes Part of a New University Institute

Architect Natascha Meuser has been documenting buildings for animals for fifteen years. In the following pages she explains how a fifth generation of zoo buildings is currently establishing itself worldwide.

THE AESTHETICISATION OF BOUNDARIES

Saying goodbye to the fence: the architectural theory of the zoo starts with the dissolution of the spatial boundary. The aim is visual harmony between the animal and nature, in which architecture comes second to nature.

Natascha Meuser: **Zoo Buildings**
Construction and Design Manual
Berlin 2019



© Ozeanium Zoo Basel, Boltshauser Architekten AG, Zürich
Visualization: Nightnurse Images, Zürich

It is about establishing building for animals as an academic discipline

How to support the mission of species conservation in zoos and a morally acceptable human-animal relationship through building culture is a task against which future generations of zoos must be measured.

A new institute is being established at the *Anhalt University of Applied Sciences*. The *Institute of Zooarchitecture (ZooArc)* will be part of the Department of Architecture, Facility Management and Geoinformation on the Dessau campus. ZooArc will be dedicated to the study of all topics related to building for animals. As such, it will further complement the university's interdisciplinary research approach. This focus on fundamental ideas, underpinned by a wide range of research activities, will also benefit young scholars. The institute's interdisciplinary ties with other departments will open up opportunities for students, not only in architecture and design but also from other fields, to contribute to the research of zoo architecture.

The international circle of advisors also includes renowned zoologists and experts, one of which is Professor Theo Pagel, Zoo Director, and President of the *World Association of Zoos and Aquariums (WAZA)*.

The creation of zoological gardens is arguably the second oldest and second largest biological experiment of humanity, a phenomenon of tremendous significance.

The network of zoological gardens is the only organization of its kind that operates globally, is religiously and politically independent, and brings topics such as nature conservation and environmental protection to a broad audience. As such, zoological gardens have the opportunity to serve as a role model and platform for the rapidly evolving ecological movements.

Today, animals are seen as living beings with rights rather than mere showpieces. This new attitude towards the relationship between humans and animals is increasingly reflected in zoo architecture. On closer inspection, what initially sounds like a niche topic for architects turns out to entail a fundamental task facing our society. Building

for zoo animals becomes an infinite loop in the sense that zoo architecture attempts to create an environment as appropriate for the zoo visitor as it is for the animals. According to English naturalist, Charles Darwin, animals adapt to the environment in which they find

Text: Natascha Meuser



BIG designed a circular space in the Danish Givskud Zoo. The visitors access spirals and spreads out towards the adjacent areas that represent the different continents. Source: Bjarke Ingels Group

themselves. Now, after over a hundred years of experience with modern zoological gardens, the question can be posed: what is actually being built and for whom? Beyond just a space for fun experiences, modern zoo architecture, like a modern museum, must encourage reflection and perhaps even action: How valuable is nature to me, and what can I do myself? In this way, the zoo functions as an interface between the experience of visiting the zoo, the living animal, and science and its communication. Of course, this idea is a product of civilization and denaturalizing wild animals can hardly be the goal of modern zoology. In fact, the discussion of the building task is much broader and more unique. Through the use of shared zoology and architecture terminologies, situations where buildings for animals will help determine a site location for humans in the context of the fauna, because the design of a zoo mirrors the status of the relationship between man and animal. Furthermore, the reflection about zoology gives architectural discussions a new impulse in which an evolution of form provides an orientation in the haphazard confusion of superficial knowledge and private theories

propounded by commercially motivated architects. Architecture can not be reinvented. Architecture, like nature, lives in parallel with basic forms that creativity can then infinitely iterate on. If the relationship of architecture and zoology, of building culture and nature succeeds in laying a building block for an architectural debate about contemporary »homes for the wild«, that is appropriate for animals, then another significant milestone will have been passed.



Natascha Meuser, architect, born 1967 in Erlangen. Professor at the Anhalt University of Applied Sciences. Studied in Rosenheim (Interior Design) and in Chicago at the Illinois Institute of Technology (Architecture). Doctorate at the Technical University of Berlin. Numerous publications in the field of design methodology, architectural and historical research on buildings for education and science, as well as architecture and zoology. 2020 she established the Institute of Zoo Architecture (ZooArc) at the Anhalt University of Applied Sciences.



Wolfgang Thöner, Stiftung Bauhaus Dessau

The historian has had a penchant for architecture and books since childhood. His grandfather, a bookbinder inspired him.

Where does your burning involvement and interest in the Bauhaus come from?

Nowadays, »burning« seems to me to be too much of an overly emotional word - but one could probably say that it all started in my youth, actually already in my childhood, when I discovered the Bauhaus for myself: I was about ten years old when I first learned about the Bauhaus. I also realised back then what kind of a life these buildings, which were very much changed at that time (1967), such as the Bauhaus building and the Masters' Houses, once held. My grandfather (who had worked as a bookbinder and had been in contact with Bauhäusler through letters) gave me books about the Bauhaus, otherwise there was extremely little information available. When I became aware of the important personalities who had worked there and what they had left behind in Dessau, and then discovered that no one among the general public at the time (even at school!) was interested in or even made derogatory remarks about this, my interest and my curiosity were inflamed.

Where do you get new ideas for exhibitions?

How much attention do you pay to detail and how long does it take to assemble a museum?

The ideas are equally as varied as the extensive and complex content that one seeks to address and convey in an exhibition. It all starts with the fact that one

of course stages an exhibition about the overall phenomenon known as the Bauhaus at one of the places where the Bauhaus actually existed and operated:

This is so extensive that one should at least attempt to outline all the aspects (school, workshop, studio, a place where debating took place, exhibition space, etc.). Other ideas are more obvious if, in a classic manner, the »life and work« of an architect is for instance the subject of an exhibition. Here it once again depends on the how and on the underlying question. There are also more complex topics that are centred on cultural history, such as the mentality shift in the modern age or phenomena like the »Bauhaus style« (an exhibition we did in 2003). I often have ideas for exhibitions, and I always write them down immediately.

How much attention is paid to detail always depends on the aims of the exhibition. An exhibition can be very minimalist, but you can also go into great detail, for example from a biographical or design historical perspective. So far, I've only been involved in "assembling" a museum, and I am sure it will stay that way. To put it in concrete terms: The current exhibition, Versuchsstätte, in the Bauhaus Museum Dessau was years of work that gradually became more and more detailed and intensive. We developed the basic idea as a team eight years ago, and the interim status of the 2015 concept was an

Text: Chris Michael Dittrich

essential prerequisite for the announcement of the competition for the museum building.

How important is the Bauhaus in your personal life? Do you have Bauhaus furniture at home?

The Bauhaus is obviously very important to me. Since, as I have mentioned earlier, I began exploring and delving into the Bauhaus out of my own initiative,

it soon became so natural to me that I was always able to discover new sides to it when I gained access to new documents and books. This is still the case today. There are, for example, so many former students of the Bauhaus, whose work hardly anyone is really concerned with at the moment. I have always conducted independent research, which often brings with it the advantage that you can »pull something out of the drawer« when the opportunity presents itself at work. So I do not make a distinction between private research and professional research projects. But that is precisely the case with many historians and especially Bauhaus researchers.

But my enthusiasm does not reach so far as to collect Bauhaus or to furnish my home à la Bauhaus - whatever that might mean (Interior design inspired by Gropius? Hannes Meyer? Mies?). I only own a few pieces of art from Bauhäusler and some documents, no furniture or any other design pieces. The Bauhaus and its later reception can only be grasped in a kind of network sense anyway, and that is where designers and artists who were not Bauhäusler are also gaining in importance. To put it concretely: I very much like sitting on chairs made by Ray and Charles Eames, which I bought from the current production (and not in the art trade!).

What do you enjoy doing in your free time?

Any secret hobbies / passions?

I love to travel. This ties in very well with my passion for photography: On these journeys I like to take pictures of architecture and also dedicate myself to something called *street photography*. I read a lot (including fiction, of course), I like comics (or rather the "more distinguished" graphic novels) and films, I like going to the theatre. I regularly go for walks, ride my motorcycle and go hiking, look at flora and fauna (I take pictures here as well). And not only in exotic areas, but also literally on my own doorstep. And I have a passion for certain rock and jazz music,



Wolfgang Thöner, Studied Arts Education, German Language, and Literature at the Humboldt University in Berlin. In 2009, he took over the management of the collection at the Bauhaus Dessau Foundation. Main areas of research: Bauhaus history and Bauhaus reception (especially in East Germany from 1945 to 1990), especially architecture, functionalism, fine arts, and cultural history. As curator responsible for numerous exhibitions on Bauhaus history, architecture, people, and overarching themes, including contemporary artists. Publisher and author of numerous books, essays, essays, and lectures.

especially when it comes to its connections to other forms of contemporary art and music. Robert Fripp and Brian Eno are two good examples. In this area I am also a collector and like to attend concerts.

Which profession would you like to pursue in your next life? Your life motto?

If it were possible to have a next life, I would always try to find a profession that is not one-sided and that really challenges my own skills and talents: turn my »hobby« into my career. That would be the ideal scenario, otherwise one would have to separate »earning a living« and actual creative work. I don't really have a specific motto, but since I don't know whether there will be any second chances, I would say: carpe diem. And one should evaluate one's talents and possibilities in tangible terms, remain optimistic and never neglect one's immediate social environment (I have a wife, children and grandchildren).



Exhibition *Versuchsstätte Bauhaus*.
Die Sammlung, Bauhaus Museum Dessau (2019)
© Stiftung Bauhaus Dessau, Foto: Thomas Meyer / OSTKREUZ



“ The *Authentic* is quite simply the real and true ”

Tel Aviv Bauhaus

A Compromise Between the Preservation of Cultural Heritage and Economics

Text: Nico Feldmann

The geographic core area of the *White City* of Tel Aviv has been recognised as a UNESCO world heritage site since 2003. The White City is a collection of up to 4,000 buildings spread across the city built between the late twenties and early forties and inspired by the Bauhaus and International Style. These Bauhaus buildings are much sought after by the population. In order for them to be suitable for modern housing purposes, they are being modernised by the dozen, often with several floors being added. The background for this radical action in buildings that are actually protected is a compromise between the preservation of cultural heritage and economics. »We have the famous Venice Charter, our founding paper as it were,« explained Michael Petzet, who passed away in 2019, when he was the President of the International Council on Monuments and Sites (ICOMOS). »People always say that reconstruction is forbidden by this Charter. But the Charter does not say this at all. What is authentic is quite simply what is real and true.« Petzet called for a flexible approach to dealing with monuments of modernity that also allows building to continue. But what might a careful and at the same time future-oriented approach to a unique cultural heritage look like? In the case of Tel Aviv, around 90 per cent of the buildings built largely between 1930 and 1940 are privately owned. Of these buildings, more than half are protected, but they are largely also in need of renovation.

The City of Tel Aviv is now allowing two to three floors to be added to the protected buildings – on condition that these floors are sold and the revenue generated from their sale is invested in the renovation of the whole building. The city sees in this approach to residents and building law a good instrument to prevent floors from being added in an unregulated manner and to retain control over construction activity in historical buildings.

This practice of a flexible approach to preservation is met with incomprehension by many experts, particularly in Germany. Opponents criticise that radical action such as the adding of floors will result in the buildings losing their authenticity and originality. This position is traced back above all to the idea of organised preservation established by Karl Friedrich Schinkel (1781–1841). Subsequently, particularly in Germany the legislative framework became increasingly strict particularly in many places, with the result that for instance the reshaping of protected buildings as practised in Tel Aviv is only permitted in isolated cases. This means, though, that the costs that a private person has to cover for the preservation of a protected building used by them are sometimes unreasonably high. Therefore a closer look at the White City and the flexible approach to preservation in Tel Aviv might stimulate innovative ideas which may be able to help the Bauhaus heritage to be used and preserved at reasonable cost in Dessau as well.

INNOVATION AND TECHNOLOGY BAU NOW – BAUHAUS TODAY IN GERMANY AND ISRAEL

Upon reaching 100 years to the Bauhaus establishment, this project joined design master's students from Jerusalem and Dessau in cross-countries workshops that generated joint design exhibitions in both Israel and Germany. During the project, designers revisited Bauhaus ideas from a contemporary point of view through creative dialogues in a multidisciplinary environment, and explored the relevance of Bauhaus values to contemporary challenges.

Cooperation
Bezalel Academy of Art and Design, Jerusalem
Anhalt University of Applied Sciences, Dessau
Deutsch-israelisches Zukunftsforum (DIZF)

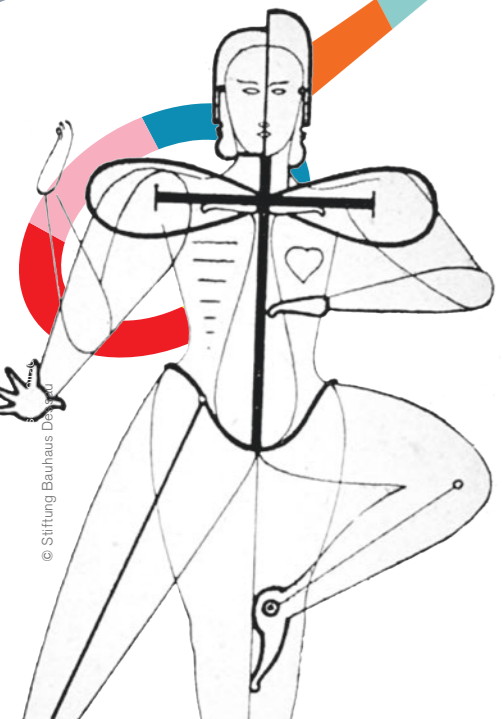
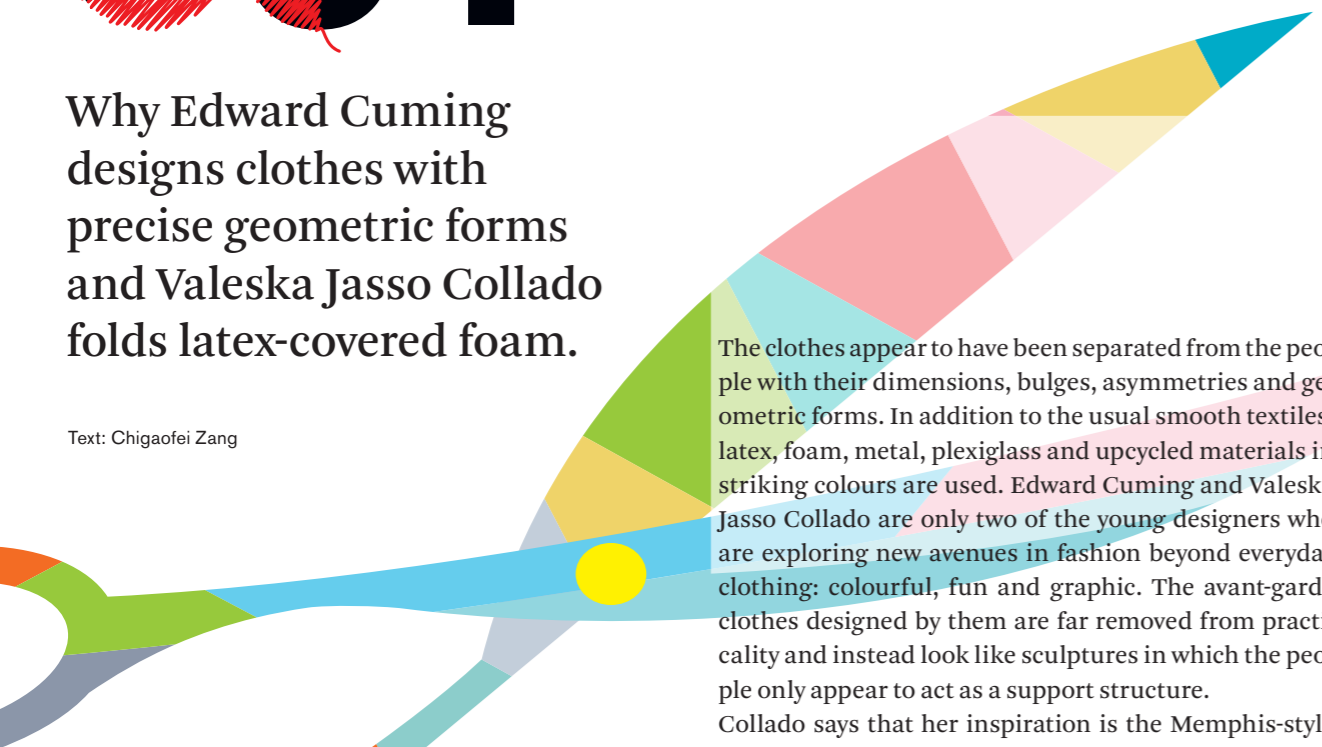




Schlemmer's CUT

Why Edward Cuming designs clothes with precise geometric forms and Valeska Jasso Collado folds latex-covered foam.

Text: Chigaofei Zang



The clothes appear to have been separated from the people with their dimensions, bulges, asymmetries and geometric forms. In addition to the usual smooth textiles, latex, foam, metal, plexiglass and upcycled materials in striking colours are used. Edward Cuming and Valeska Jasso Collado are only two of the young designers who are exploring new avenues in fashion beyond everyday clothing: colourful, fun and graphic. The avant-garde clothes designed by them are far removed from practicality and instead look like sculptures in which the people only appear to act as a support structure.

Collado says that her inspiration is the Memphis-style furniture of the 1980s, while for Cuming it is the works of the photographer Martin Parr and the film-maker Ulrich Seidl. The fashion of the two successful designers fits in seamlessly with the tradition of Bauhaus, however. Although Bauhaus is nowadays seen primarily as a source of ideas for modern architecture, at the centre was a school with the vision of interdisciplinary learning which focuses on the whole person. Walter Gropius explains in the catalogue for the Bauhaus exhibition in Weimar in 1923: "Throughout the training, a practical harmonisation is taught on the uniform basis of tone, colour and shape with the objective of bringing the physical and psychological qualities of the individual into equilibrium." Accordingly, Bauhaus had a significant impact on matters relating to design, including in the field of fashion.



© Design: Valeska Jasso Collado
© Marek Puc

© Design: Edward Cuming
© Javier Castán

© Design: Valeska Jasso Collado
© Marek Puc

The pioneer for the clothing designed by Edward Cuming and Valeska Jasso Collado is Oskar Schlemmer. Schlemmer had been appointed as master of form for wall painting, wood and stone sculpture at the Bauhaus in 1920, but also worked as a dancer. His most famous work in this field is the *Triadic Ballet*, which was first performed in Stuttgart in 1922. For this work he designed 18 »space-inspired plastic costumes«, which he derived from the three basic geometric shapes of sphere, cube and pyramid, in the three basic colours of red, blue and yellow. The human body was therefore overshadowed and at the same time abstracted to its essence in shaping and colouring.

What at the time revolutionised ideas about what a costume can look like is still attracting attention today in various reinterpretations. Attention which pays dividends. After gaining a lot of recognition for his artistic approach to tailoring and experimenting with colour and texture, Edward Cuming now founded his own label named after himself. And Valeska Jasso Collado was able to start only four weeks after completing her studies what she described as a dream job: at the innovative fashion label *Jacquemus* in Paris.

Valeska Jasso Collado, Barcelona, Spanien
The native of Hamburg studied Fashion Design at the University of Westminster in London. The clothes in her collection are inspired by the furniture of the architect Ettore Sottsass in the Memphis style of the 1980s and by designs of the interior designer David Taylor.

Edward Cuming, London, United Kingdom
He founded his label of the same name after completing his MA in Menswear at the Central Saint Martins College of Art and Design, London. Cuming received several awards for his artistic approach to tailoring and experimenting with colour and texture.



Because you are needed more here than in Berlin

An Interview with two Artists in Dessau

Text: Juliane Hildebrand



Interview by Juliane Hildebrand with Christine Rammelt-Hadelich and Jakob Wolf in the garden of the VorOrt-House in Dessau. June 2020

»Dessau is a difficult place,« warns artist Christine Rammelt-Hadelich. »If you don't come to terms with the fact that you are on your own, it becomes difficult.« Nevertheless, like many other artists, she remains in Dessau. »Because you are needed more here than in Berlin,« as Jakob Wolf explains. And as a result Dessau not only has the historic Bauhaus to offer, but also a lively current art scene.

Is there a better meeting place for a discussion on cultural life in Dessau than the *VortOrt-Haus*? It was built in Wolfgangstraße 3 in 1870 as a hospital for the Leopold Barracks and was subsequently used for a wide range of purposes. It then stood empty from 1999. It is thanks to a semester project in the Faculty of Design of Anhalt University of Applied Sciences that the building can now be used as a meeting place and focal point for creative artists from across the region. When the students were asked in the summer semester of 2012 what they needed in Dessau, they came up with such a meeting place. In its idyllic garden with its mature tree growth, the artists Christine Rammelt-Hadelich and Jakob Wolf met to discuss the regional art scene. Their

conclusion: Room for improvement.

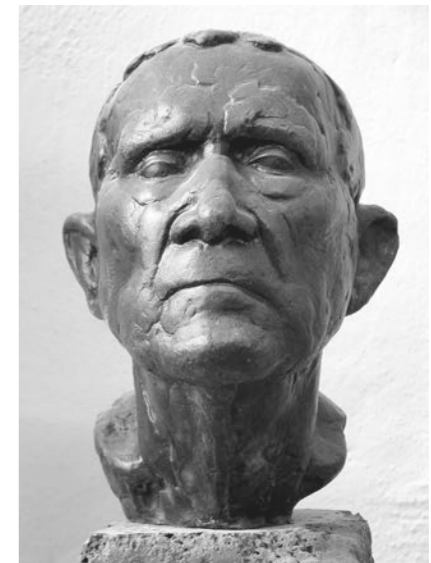
Since 1981 Christine Rammelt-Hadelich, who was born in 1955 in Dessau, has worked freelance in her home town, after studying in among other places Saalfeld, Halle and Berlin. Dessau's *Stadtgespräch* fountain in Kavalierstraße was re-sculptured by her in 1999–2001. Together with her husband Olaf Rammelt, she runs her own workshop. In its art gallery on the ground floor in Franz-Mehring-Straße she can still exhibit her works today as she pleases. Before, she also had to take the initiative herself to in order to gain platforms for her art. Especially after German reunification, when many opportunities which had been provided by state-run galleries fell away. »Private galleries first needed to develop.« And when this did not happen so quickly, she took action herself with her husband and artist friends.

»The first initiative was the First Flush in the old Schultheiß brewery, which was launched by six artists in 2006,« remembers Christine Rammelt-Hadelich. »Until then there had been hardly any venues or events where artists could exhibit their works.« The *Brau.ART*

has now become established – but in the form of a club which the artist herself no longer helps to shape. »As a result of this, in my opinion the basic idea has been lost, namely to show the people of Dessau who they have here.« Jakob Wolf also exhibited here in 2013. Born in Merseburg in 1981, the trained offset printer and passionate graffiti artist came to Dessau in 2009. In 2015 he completed his Master's degree in Integrated Design. Today he works as a freelance artist and lecturer, whereby he prefers to avoid the word »artist«: »I am something between an artist and a designer.« He also strongly recommends self-initiative. »Due to the current level of vacant properties in the city, there would definitely be an opportunity in one place or another to open pop-up stores in a central location and as a result also have more contact with the population of Dessau.« It is such opportunities and niches which keep artists such as Jakob Wolf in Dessau and provide an important boost for their work: »In Dessau the distances are short. Information spreads more quickly, you are well connected. I feel happy here and am also not currently not planning to leave.«



© Selfie: Jakob Wolf



© Christine Rammelt-Hadelich

The Magic 100

ABOVE Pablo Picasso has always been a role model for the Merseburg artist Jakob Wolf – even if their dates of birth separate them by precisely 100 years. In 2010 he re-enacted Picasso's famous kitchen photo.

BELOW 100 is also a magic number for Christine Rammelt-Hadelich, because her famous father, the Dessau sculptor Martin Hadelich, reached the age of one hundred.



Christine Rammelt-Hadelich
Hommage à Paul Klee (2018)
 Clock with red bird.
 Ceramics on wooden support structure
 Quartz clockwork, Height 66 cm

Jakob Wolf
Occident (2019)
 Technique: analogue collage
 Format: DIN A1



Places to know

Illustration:
Tung Thanh Nguyen,
Kai Schober



Fahrradrouten

-  Euroroute 9,6 km
-  Bauhausroute 10,4 km
-  Gartenreichroute 10,4 km
-  Aken 13,6 km
-  Mulde 5,6 km

-  1 Kornhaus
-  2 Meisterhäuser
-  3 Café Campus
-  4 Bauhaus
-  5 Bauhaus Museum

-  1 Waldschänke
-  2 Kiez-Café/Bar
-  3 Biergarten Landhaus
-  4 Seminarplatz
-  5 Vorort-Haus



Tutipsy Rocks the University

Adetayo Timothy Manuwa is convinced that he was born to entertain people.

Text: Sahel Rezabour Damanab



He was therefore delighted when he was asked by a fellow student to perform a small concert, even though it was for a special audience: the residents of the *Marienheim Nursing Home* in Dessau-Roßlau. It was a special experience with an especially grateful audience. It was such a beautiful experience for him to see the joy in the eyes of the elderly persons, that he did not want to leave it with just the one performance.

“Afterwards I asked myself why I didn’t always give the elderly the attention they need.”

This was the starting point for the *One Community Project*. »Dessau has given me more than I had expected,« says the 26-year-old musician Adetayo Manuwa, known as Tutipsy. »I came just to get to know people. I have found a family.« Tutipsy was born in Lagos, Nigeria, where he started to make music at the early age of seven. And he is also making music in Dessau, even though he actually came here in November 2017 to study for his Master’s degree in »Architectural and Cultural Heritage« at the *Anhalt University of Applied Sciences*. »I am very interested in different cultures. The Anhalt University of Applied Sciences, with its Bauhaus history, is a centre where you meet people from all over the world.« The first few weeks were not exactly easy, after all, he had previously lived in an African metropolis and had to adapt to life in cold November in a medium-sized

German city. »I first had to get used to this quiet and the grey days,« remembers Tutipsy, who quickly recognised the advantages of the location, though: »This city is peaceful and gives me time for myself and to be creative.« After he had sung on the stage for the first time at a University Christmas party at the encouragement of his professor, the cellist Claudius Lepetit introduced him to international musicians. Together they sang and played in the restaurant of the *Anhaltisches Theater* and in other venues. He then quickly founded his own band with his new friends. It is called *Professionals*, because »every one of my musicians is professional in their own way« explains Tutipsy.

“You can see how happy the music makes the elderly people, the positive energy it gives.”

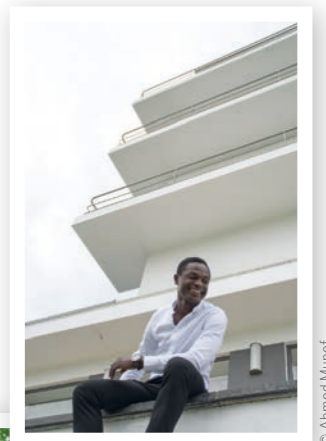
It is the joy in the music that he is so happy to share something he does particularly successfully in *Marienheim*. Inspired by this, Tutipsy, supported by other international musicians, launched the *One Community Project*, which last year was awarded first place in the *Integration Prize* of the state of Saxony-Anhalt.

The Project involves much more than just Tutipsy singing regularly once a week in the nursing home, as he has done for the last two years. »The *One Community Project* would like to reinforce the sense of togetherness and community in Dessau-Roßlau by bringing people together, regardless of their age, gender or where they come from«, he explains. The self-managed student initiative is supported by *Anhalt University of Applied Sciences*, the *German Academic Exchange Service*, the *Diversity Creators of Dessau-Roßlau* and the *Integration Office* of the City of Dessau-Roßlau. It has already successfully organised among other things two concerts, where the band was joined on the stage by elderly persons.

Not even *Corona* has been able to stop Tutipsy from continuing to pursue his objective. Although he has no longer been allowed into the nursing home in these times due to the strict conditions, he still regularly drove to the building, for example on the way to the university library, and stood outside its door.

The residents were already waiting on the balconies to sing together with him songs such as the Spring folk song »Es tönen die Lieder«. Tutipsy is especially interested in German folk songs.

And so that the whole world can see how great the togetherness in Dessau is, Tutipsy would like to make the Project visible to a global audience, for example with his music video for the song *Shoot for the Moon* and his presence in social media. The Project should also continue when Tutipsy completes his Master’s degree this summer. »I have already applied to various companies in Germany, the opportunities here are good.«





7

Questions to

Matthias Höhne

The architect draws attention to responsible construction.



Text: Lydia Günter

Environmental, green or sustainable architecture are the issues Matthias Höhne has been lecturing on for years. In view of the current debate in society, he argues that environmentally-friendly architecture should be examined with objective of ensuring that it is actually sustainable.

Sand, soil, wood or water – what did you like playing with most when you were a child?

Sand in combination with water – an unbeatable mix.

What emphasis was placed on environmental construction in your studies?

Little emphasis. I first concentrated on solar construction at the suggestion of a lecturer when I wrote my thesis in 1985. Since 1991 I have worked on topics across the entire subject in the project of the *German Federal Environmental Foundation* in Osnabrück. The experience I gained then working for the architects firm Schneider-Wessling influences my professional behaviour to this day.

If you were only allowed to pass one thing onto your students about environmental construction, what would that be?

Students should act not only emotionally or ideologically, but also use their common sense.

Have the designs and priorities of students changed over the course of your teaching career?

There is hardly any greater focus on sustainability in their designs. Great attention is paid to wishes of the teacher. The designing and construction of architecture stretch the students intellectually. Sustainable construction makes an already complex study even more complex. It is understandable that this topic only becomes important to students and teachers in the advanced semesters.

Are we building in a more sustainable manner today than 30 years ago?

I don't think we can say that. In the nineties environmental construction was a major issue. Today we have to think more widely, that is to say sustainably; it is no longer just about building environmentally, economic considerations and social components also need to be taken into account.

What does the perfect environmental home look like?

The »perfect« home does not exist. Whether from an environmental or from an architectural point of view. One of the architecturally most interesting buildings of recent years is the *Garage Museum of Contemporary Art* in Moscow designed by Rem Koolhaas (OMA), 2016. Even though it is an architectural export, I thought the renovation was an impressive piece of architecture. Here a concrete structure built in the seventies was redeveloped in an imperfect manner. The continued use of a building in the sense of a second life is sustainable and environmental. This is the case for a large number of redeveloped old buildings.

Is there a material which, in your opinion, we could well do without in housing construction?

In the architects firm we avoid plastics, for example plastic windows and vinyl flooring.

Which city or region is a good example of environmental and sustainable construction?

Our neighbouring countries – Switzerland, France or the Czech Republic – do not rebuild as often. They possibly act more sustainably. ●

Matthias Höhne, studied Architecture at TU Dresden and gained his doctorate at TU Dresden in 1991. Worked as a freelance architect with various partners since 1993. Professor of Structural Design / Design at the Anhalt University of Applied Sciences in Dessau since 1998. Main subjects: Sustainable architecture, structural design, design of school buildings and housing. Since 2018 Dean of the Faculty of Architecture, Facility Management and Geoinformation at the Anhalt University of Applied Sciences in Dessau.



GARAGE MUSEUM OF CONTEMPORARY ART
Rem Koolhaas with OMA, buromoscow
ulitsa Krymskiy Val 9 / 32,
2011–2015

The name »Garage« has nothing to do with the current building, but refers to the building in which the Museum of Contemporary Art (at the time still as the Centre of Contemporary Art) was temporarily housed between 2008 and 2011: Konstantin Melnikov's legendary Bus Garage of 1927. The architects found in Gorky Park the unused and derelict remains of the "Vremena Goda" (The Seasons) restaurant built by the architect Igor Vinogradsky in 1968. In the end only the reinforced-concrete support structure, a few mosaic works inside and parts of the tile walls and floors from the time of its construction were preserved. Inside the building structure, OMA organised a modern art centre which comprises exhibition areas, lecture theatres, workshops, a large bookshop and several cafés. The whole structure is encased by a double facade made out of polycarbonate elements.

A Standard Reference and an Icon of Architecture

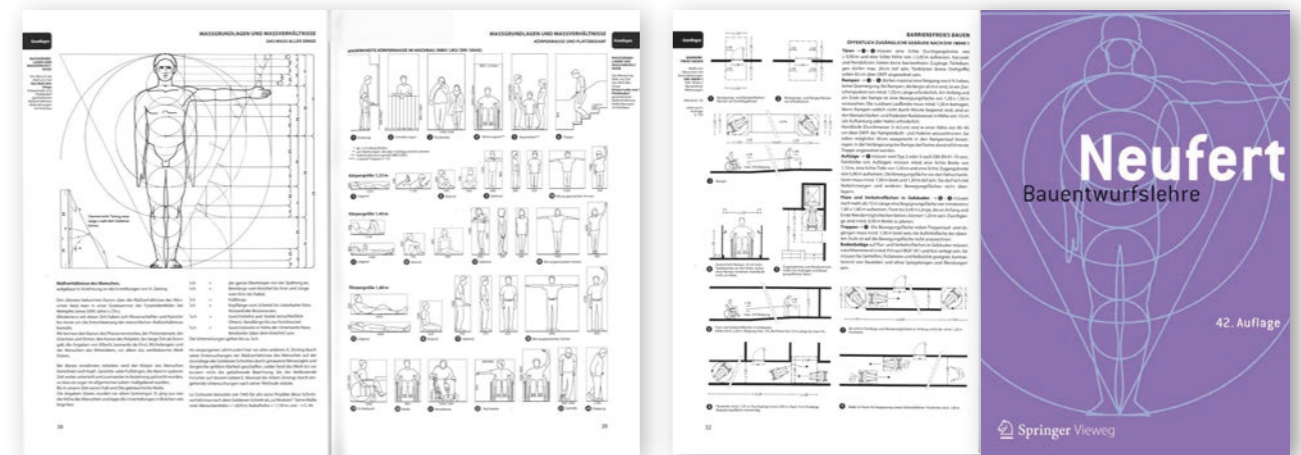
For the second time Johannes Kister makes the work of Ernst Neufert fit for the present.

Text: Wong Zhen Fai



In the same way that »Kleenex tissues« mean something, the name »Neufert« means something to architects. This reference book contains everything that needs to be known in the design phase of buildings, from standards to rules, dimensions and to spatial relationships. Ernst Neufert published the first edition of his *Bauentwurfslehre* (Neuferts Architects' Data) in 1936, after having studied at the Bauhaus and worked in the private architects office of Walter Gropius. It was an immediate best seller. In 2018 the 42nd edition was published and it has now been translated into 22 languages. Since 2004, i.e. the 38th edition, the architect Professor Johannes Kister of Anhalt University of Applied Sciences in Dessau has acted as the publisher of Neufert's *Bauentwurfslehre*; the content and graphics of have to be updated repeatedly to meet the new requirements and needs of the present. For example, Kister augmented the publication with interviews with renowned architects and engineers, who tell the secrets of their design success and answer questions

concerning design and construction. Recently they have also been made available to the reader as podcasts via an interactive media app. In particular budding architects find it interesting to listen to the personal approaches of experienced colleagues. Johannes Kister explains that the idea of augmenting the printed work with interviews of architects with practical experience allows them to learn first hand what is involved in a design process. And Johannes Kister has now been commissioned with the task of revitalising Ernst Neufert's Quelle Complex in Nuremberg, an icon of post-war industrial architecture. The monumental structure was first built in five phases between 1953 and 1969 along Fürther Straße and is a visual representation of the economic recovery of the 1950s. As a result of Quelle's insolvency, the Complex became the second-biggest vacant property in Germany in 2009. With his firm ksg, Johannes Kister will transform the distribution and logistics centre into an open and lively district by 2026 and in doing so breathe new life into a »Neufert«.



“From the very beginning, we have understood that Neufert’s architecture comes from a modernist way of thinking that needs to be developed further.”

Johannes Kister

The *Bauentwurfslehre* is now in its 42nd edition and has been translated into 22 languages.
 Source: Neufert Foundation
 »The Neufert has since its first publication probably been the highest-selling German-language architecture reference book of the 20th century.«
 Gernot Weckherlin



© kister scheidhauer gross / rendertaxi

Quelle Complex in Nürnberg, Bavaria. Competition entry by kister scheidhauer gross architekten und stadtplaner GmbH

The »Sauberkasten« Items which have made it

Text: Loreen Stumpf



On their website www.sauberkasten.com, the founders explain the background of the environmentally-friendly household cleaners and how to use them.



The Sauberkasten (clean box) should make it easier to make environmentally-friendly cleaners and detergents using tried-and-tested household products, an idea of Jeanette Schmidt. When she was a student of Integrated Design at the Anhalt University of Applied Sciences, she asked in her dissertation for her Bachelor's degree, which she wrote in the winter semester of 2015/2016, how Design could improve the everyday life of people. Inspired by Michael Hohl, she grappled with the idea of sustainability. The subject of cleanliness has until now played a rather unpopular role in the household for many reasons. For Jeanette Schmidt, in addition to the huge use of plastic for disposable packaging, a look at the list of contents of various cleaning bottles raised questions. You can actually mix effective cleaners easily yourself. However, the purchase of the individual ingredients has until now proved to be very laborious. Together with a biochemistry student with whom she is friends, Jeanette Schmidt therefore developed the prototype of the Sauberkasten. It contained paper bags of six key household products: soda, citric acid, grated curd soap, vinegar essence, bicarbonate of soda and essential oils. Also included were labels for bottles, measuring vessels and a recipe book which explains how, using the ingredients from this box and without any unknown or corrosive chemicals, ten different cleaners can be mixed, from detergents to washing-up liquid, scouring paste and multi-purpose cleaners to cleaners for glass, floors, WCs or drains. These are not only effective, but are also environmentally safe, suitable for allergy sufferers and safer for children.

After her Bachelor's dissertation, Jeanette initially did not follow up on her interest in the subject. However, because she had naturally told her friends and family of her project, she started to receive frequent enquiries: Whether it was possible to buy the Sauberkasten? Where can you order it? Gripped by ambition, she applied together with her friend Henriette Grewling for a start-up grant to the Social Impact Lab in Leipzig.

The first 700 Sauberkastens were produced with the help of a crowdfunding campaign launched in the summer of 2017. This was followed by the opening of her own online shop. The design from her Bachelor's dissertation was kept, only the wooden box was re-engineered by the designer Florian Rapp, who had also studied at Anhalt University of Applied Sciences, into a simple plug system of birch wood plates, which is reminiscent of a tool box. Everything suddenly happened quickly: Thanks to social media and multipliers such as Greenpeace and the MDR TV programme "Einfach genial", interest shot through the roof. The young start-up gained official recognition in July 2019 in the form of the Saxony Environment Prize in the category »Environmentally-friendly products and services.«

Such a young company was naturally presented with exceptional challenges by the corona crisis and the resulting supply shortages. Nevertheless, the founders are confident that their idea will be successful in the long term. The first new sets are already being planned.



SAUBERKASTEN
*Bachelor Thesis (2016): Jeanette Schmidt, Hochschule Anhalt Dessau
Department: Integrated Design
Supervisors: Prof. Brigitte Hartwig, Prof. Dr. Michael Hohl
Company: Schmidt Grewling GbR
Start-up: 2018
www.sauberkasten.com*

With the clean box, you can produce your own environmentally friendly, health-friendly, and inexpensive washing and cleaning agents. Ten cleaners for the entire household are made from six different ingredients. The concept promotes mindfulness towards ingredients, more conscious use of everyday products, and permanent change in consumer behavior.

Workpiece

10 Euro
10 Minutes
10 Screws



Text: Thien Pham

Furniture should be multifunctional, individual and inexpensive - that is what students in particular want. The *Berlin stool* by Van Bo Le-Mentzel, which can be used as a stool, chair, shelf, tray, lectern, children's chair, and side table, is a response to this demand. It can be built from four boards and ten screws in ten minutes. The designer was inspired, among other things, by the *Itten stool* of the Bauhaus master Johannes Itten from 1926 as well as the *Ulm stool* that the Bauhaus student Max Bill had thought up in 1954. Enzo Mari, one of Italy's most prolific and groundbreaking designers, later combined this simplicity in design with an educational approach. He no longer produced cheap and versatile furniture, but in 1973 he published his series *Autoprogettazione* only in the form of a construction manual. According to the thought of the convinced Marxist, people should create durable furniture themselves and, by learning these skills, free themselves from their dependencies. »I work for the factory, not the boutique«, Mari postulated. All of this furniture, composed of clear geometric forms, as functional as it is simple and cheap to make, has become a classic - but is more common in academia than in workers' apartments.

Seen in this light, the great enlightenment project has failed. Especially since criticism is now being voiced: You do not emancipate people by letting them assemble their own furniture in their spare time. The results of this do-it-yourself ideology are ultimately nothing more than amateurish products. »Don't do it yourself« is the claim of a counter-movement that doesn't want to send the whole world to the DIY stores: »With the ideal of self-empowerment on its banners, a plague is sweeping across our country, leaving behind residential areas defaced by shitty DIY, families destroyed by poorly cooked gourmet meals, and heaps of barely used tools, leftover consumables, and unfinished projects,« complains American artist Lisa Anne Auerbach in her book *Don't Do It Yourself* (2012): »This strange misery reaches us under the familiar initials D. I.Y., which means 'Do it yourself'. The idea was well-meant, but its reality is uncanny.« Auerbach pleads for a new expert opinion while turning away from the current economic system. So instead of money as a means of payment you have in mind a form of exchange of goods and services. But perhaps this answer is already too ideological. It would probably be better to say: Find your own way!



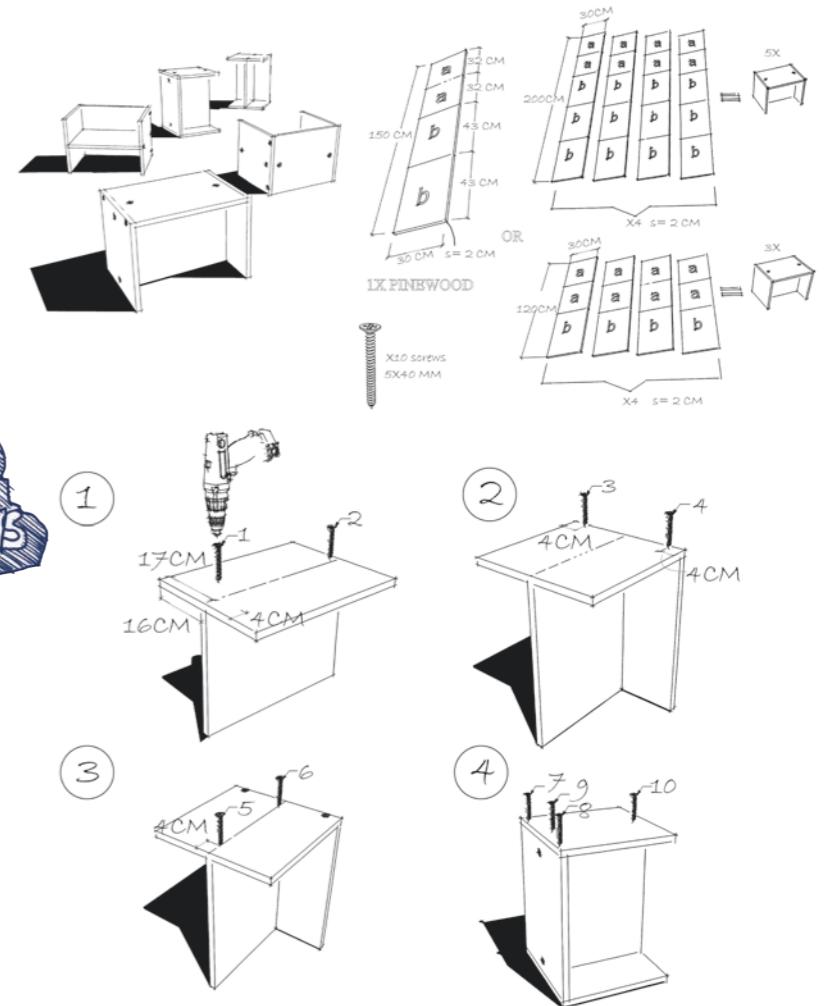
© Gerhard Wächter

The Ulm Stool was designed in 1954 by Max Bill, the first director of the Ulm School of Design, in collaboration with Hans Gugelot. The stool was to be used by the school's students and was produced in the school's joinery workshop, using donated wood.



© Adriano Lecchi

Autoprogettazione, roughly translated »self design,« was a project and book by the modernist artist and designer Enzo Mari that gives instructions for building easy-to-assemble furniture using rough boards and nails. Originally published in 1974.



Berliner Hocker
 Design: Van Bo Le-Mentzel
www.hartzlVmoebel.com



The Growing House in Dessau-Törten



OUR PROFESSORS AND STAFF PLAN AND BUILD. HERE ONE OF THEM PRESENTS A PROJECT.

Sandra Giegler, born 1979. 2003 Graduated as Dipl.-Designer, 2018 PhD at the Faculty of Design of the Bauhaus-University Weimar. Worked for the *Bauhaus Dessau Foundation* as a curator, among others. Coordinator of the Master's Programme in Integrated Design (MID) and the International Master's Programme in Architecture at the Anhalt University of Applied Sciences in Dessau. Teaches design theory at the Dessau Institute of Architecture (DIA).

A house made out of wood and glass, can that be Bauhaus? Yes, it can. One example of the diversity of Bauhaus ideas is the concept of an expandable house made out of wood developed in 1930 by Ludwig Hilberseimer, originally planned to supplement the Törten estate in Dessau. The project was prevented by the global economic crisis. In 2019, on the occasion of the 100th anniversary of the founding of the Bauhaus in Weimar, a new house was built based on Hilberseimer's concept in the immediate vicinity of a Laubenganghaus (balcony-access house) in Dessau-Törten by students of the University of Kassel under the lead of the former Bauhaus director Philipp Oswald. Untreated wood and large glass areas outside and inside and on top of this seemingly extravagant spaciousness show how innovative and at the same time realisable this idea still is. The project and the three-week construction time were accompanied by students of the international Master's degree in Design of Anhalt University of Applied Sciences in Dessau as part of a Design Theory course. The students developed utilisation concepts and designed and programmed the project website. Werkbund Sachsen-Anhalt e.V. (Work Federation of Saxony-Anhalt) sponsored the building and offered it to interested citizens for use. In addition, guided tours of the house took place, and these were keenly attended by visitors from home and abroad. In the autumn of 2020 the house was dismantled and assembled in a new location where it will also thrill the visitors.

A project of the University of Kassel in cooperation with constructlab, the Anhalt University of Applied Sciences, the Werkbund Sachsen-Anhalt and the company Wilkhahn.



© Christoph Petras



Source: Wagner, Martin: Das wachsende Haus, Berlin 1931





The Growing House

In 1931 Berlin's chief city planner Martin Wagner founded *The Growing House* work group, whose members included Egon Eiermann, Walter Gropius, Ludwig Hilberseimer, Erich Mendelsohn, Hans Poelzig and Hans Scharoun. As an architectural answer to the global economic crisis, they designed small, adaptable houses that had nothing other than what was necessary and sensible and were predestined to change according to the social-economic circumstances of the residents. These models were exhibited in Berlin and documented in the publication »Das wachsende Haus« (The Growing House).

Martin Wagner commented by Tom Avermaete, Franziska Bollerey, Ludovica Scarpa, Tatjana Schneider
Das wachsende Haus, Leipzig 2015



Master in Pyjamas

Study online in Saxony-Anhalt

Text: Martin Hundeshagen

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Further Information:
Weiterbildungszentrum Anhalt (WZA)
www.hs-anhalt.de/weiterbildungszentrum



MEMBRANE STRUCTURES

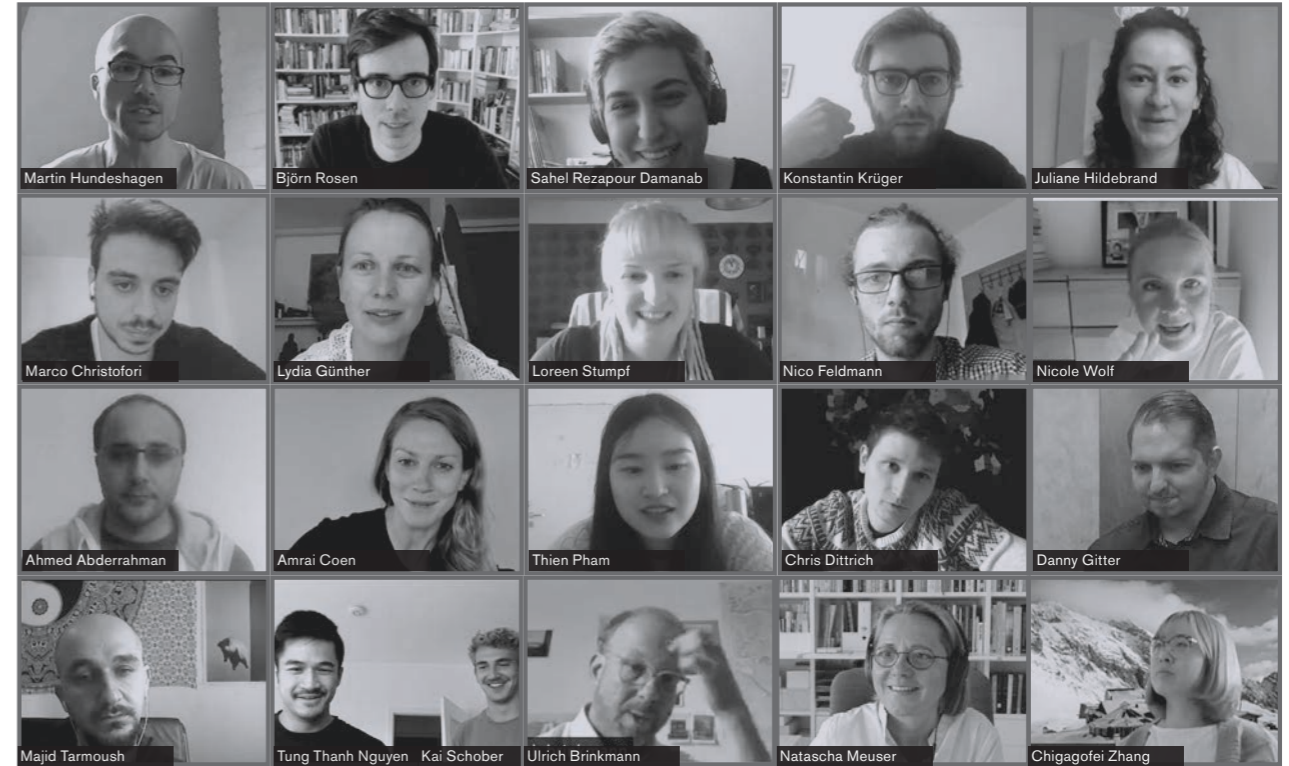
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Further Information:
IMS Bauhaus
www.membranestructures.de



Many thanks to our experts Amrai Coen (Die ZEIT), Ulrich Brinkmann (Bauwelt), Danny Gitter (Mitteldeutsche Zeitung), Björn Rosen, Konstantin Krüger und Nicole Wolf (DOM publishers).



BOASTING WITH NUMBERS

This time: The international Master- und Archineer® Membrane Structures course - the world's first and only accredited master's course in the field of membrane construction. Here are some interesting facts that will make you shine in any conversation.

65

Women were among the Graduates.

64

NATIONS form an international Network of alumni.

42

YEARS is the average age of the students. The oldest participant came from the Netherlands Antilles and completed the Master's degree at the age of 68. The youngest student came from the Ukraine and was 21 years old when he started his studies.

20

staff come from five nations.

64.000

Square meters membrane construction designed and built by graduate Yu Zhao for Expo 2010 in Shanghai

319

GRADUATES in a total of 15 runs have participated in the study program.

© Yu Zhao



With the **Deutschlandstipendium**, the Federal Government and private sponsors have together established a new scholarship culture. Across Germany, the academic performance and social engagement of students are supported with the scholarship.

In the last ten years, thanks to the support of committed private and institutional sponsors, nearly 400 students at the Anhalt University of Applied Sciences have received the bonus of EUR 300 per month.

More information for students and sponsors can be found under:

<https://www.hs-anhalt.de/weiterbildungszentrum>

What is often kept back from the readers ...

Ten cover designs which did not make it to the title page

Author: Steffi Bombe



In many editorial departments there is a team especially for the design of a cover. Of 100 designs, sometimes only three are shortlisted and make it to the editorial round at all. A well laid out cover opens the door to the reader. Journals such as SPIEGEL, STERN and BAUWELT have managed to set themselves apart visually from the crowd of magazines and in doing so achieve a unique selling point. Nowadays the buyer decides in a few seconds which magazine or book he is going to grab from the shelf. The aim is to create a brand identity that stands out from the crowd. Our students have therefore created a wide range of covers that made it to the shortlist.



(1) Chris Michael Dittrich (2) Martin Hundeshagen (3/6/9) Majd Tarmoush (4/5/9) Nico Feldmann (7) Thien Pham (8) Chigaofei Zhang (10) Sahel Rezapour Damanab

IN 2019, ON THE OCCASSION OF THE 100TH ANNIVERSARY OF THE BAUHAUS, SAVVY CONTEMPORARY INITIATED THE PROJECT SPINNING TRIANGLES: IGNITION OF A

SCHW EIGEN TÖTET

SCHOOL OF DESIGN. THROUGH THIS PROJECT WE SOUGHT TO CHALLENGE AND ACT AGAINST THE INHERENT, NEOCOLONIAL POWER STRUCTURES IN DESIGN PRACTICES, THEORY AND TEACHING. ONE OF THE ACTIVITIES WE ORGANISED IN DESSAU WAS A PROTEST POSTER-WORKSHOP FOR THE 14TH ANNUARY COMMEMORATION OF THE MURDER OF OURY JALLOH IN A DESSAU POLICE CELL. THE SLOGAN EMERGED THROUGH DISCUSSIONS WITH ACTIVIST MOUCTAR BAH, GRAPHIC DESIGNER ALEXANDER LECH AND ALL THE PARTICIPANTS OF THE WORKSHOP. MORE INFORMATION: SAVVY-CONTEMPORARY.COM

