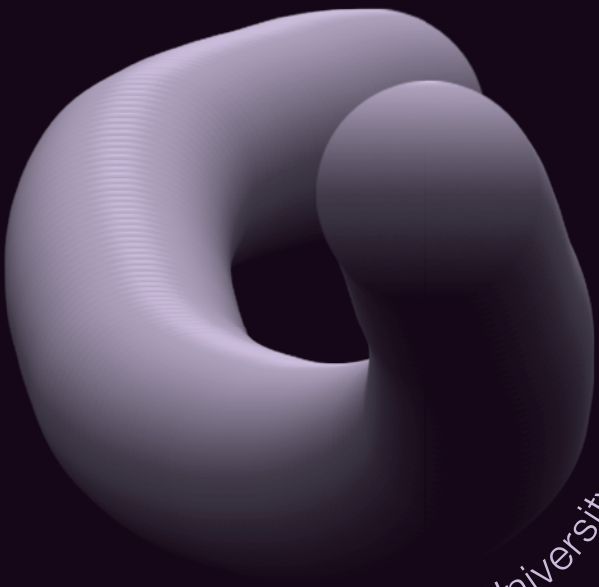
projekt bauhaus Werkstatt Datatopia



Floating University, Berlin

Aug 30 –
Sept 2, 2018

After the preliminary course “From Bauhaus to Silicon Valley” last year, this summer projekt bauhaus revives the Bauhaus’s workshop structure in order to explore the emancipatory potential of technology, to question the idea of progress, and to formulate a critique of the present through design. Lead by the most engaging experts from the fields of architecture, urban planning, sociology, philosophy, computer science, media, technology history, and scientific theory, as well as art, projekt bauhaus Werkstatt comprises a series of workshops accompanied by public lectures, exhibitions, artistic performances, and informal gatherings.

projekt bauhaus Werkstatt: questioning the contemporary notion of progress

The classical avant-garde believed in progress, a better future, and in improvement through innovation. By now, the new has lost its innocence. These days, “utopias” increasingly pursue ambitions of deceleration (slow food, urban gardening, etc.) and preservation (climate goals and conservation of the environment and culture). While ever-accelerating capitalist processes are often experienced as problematic, many (mainly conservative) critics aim to negate or reject those problems. Is progress still emancipatory and preservation reactionary, or are things in fact fundamentally very different? Accelerationism’s plea for a renewal of the alliance between emancipatory aspirations and technological and scientific advances has given rise to the debate about whether this liaison can deliver on its promise or whether emancipation should rather fall back on the means of criticism and deviance. Moreover, technology and financialization create new geopolitical orders, shift ideological narratives, and transform societal systems. But scientific and technological advancements only lead to limited social improvements within society. Thus, the question must be asked: do the current backward-looking political and ideological trends emerge in spite of or due to advances in information technology? What are the current models of a cultural practice that consider technology and knowledge production in terms of the progress of society as a global whole? How can such a practice be shaped and communicated? And how can it be disseminated to the public?

projekt bauhaus has invited international teams of practitioners and theoreticians from different disciplines in order to explore the emancipatory potential of technology, the decolonization of progress, and the critique of the present through design. Over four days, the guests and the participants will exchange their views on the current state of research through workshops, lectures, exhibitions, and performances. *projekt bauhaus Werkstatt* also features artistic interventions especially developed for the occasion by Morehshin Allahyari, Olaf Nicolai, and Brave New Alps that will be performed onsite. *projekt bauhaus Werkstatt* takes place in the sculptural and performative Floating University, designed and initiated by raumlaborberlin as an experimental and interdisciplinary laboratory for knowledge production.

Datatopia, a Summer School in cooperation with the Chair for Theory of Architecture at KIT Karlsruhe Institute of Technology

At present, forms of society, ways of thinking, and modes of existence are emerging that cannot be told without the computer. Data-based processes of encoding, transcoding, and recoding spaces, objects, shapes, surfaces, materials—even the human body—are leading to recursive processes of a comprehensive datafication of society, thereby calling into question traditional cultural, political, and economic value systems and systems of production. How, for example, will space for work and production change, as human physical and cognitive actions are increasingly replaced by automation systems, artificial intelligence, and robotics? The emerging technological unrest not only requires new hypothetical thinking in scenarios, but also innovative methods for shaping our future big-data society: "Datatopia."

As part of *projekt bauhaus Werkstatt*, the *Datatopia Summer School* investigates these issues through internationally composed and interdisciplinary studios. Postgraduate students from all over the world are invited to reflect on the contemporary conditions of information and technology and to discuss their ideas and researches. Building on the latest scientific findings from the fields of architecture, urban planning, sociology, philosophy, computer science, politics, media, and technology history, as well as art and scientific theory, they investigate new aesthetic, spatial, social, and political forms of culture that might arise in a data-driven society. The studios will address current artistic and theoretical strategies on visualization and experientialization as well as the discourse surrounding big data technologies so that these strategies can be emancipated, i.e., made available for use by civil society and the public. The aim of the *Datatopia Summer School* is the interdisciplinary development of innovative design strategies in order to reveal the concrete societal effects of abstract technical processes and render them tangible and comprehensible.

The results of the *Datatopia Summer School* as well as of *projekt bauhaus Werkstatt* will be published in a special issue of the journal ARCH+.

The workshops of the *Datatopia Summer School* are co-curated by Armen Avanessian & Victoria Ivanova and lead by Beatriz Colomina, Mark Wigley & Iván López-Munuera; Keller Easterling & Alliance of Southern Triangle (Diann Bauer and Patricia Margarita Hernández); T'ai Smith & Ida Soulard; Eyal Weizman & Ines Weizman; Benjamin H. Bratton & Nicolay Boyadjiev.

The Floating University – a project by raumlaborberlin at Tempelhofer Feld

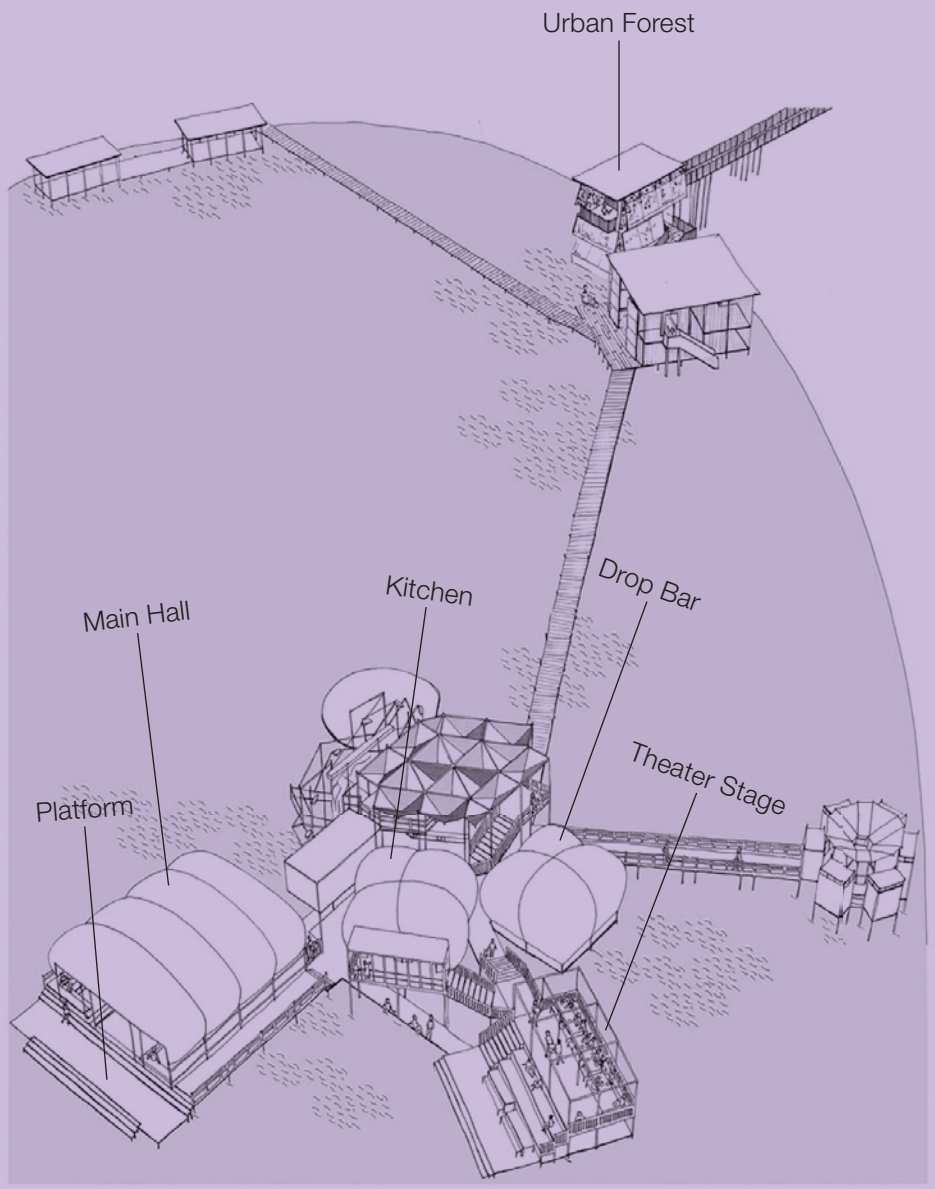
The Floating University Berlin is an offshore laboratory in which international students and professors, artists, and all interested people research and learn together in free formats. The Floating University is an international place of exchange on strategies of spatial production, as well as a laboratory for urban experiments. It is a fictitious, independent public institution, a gathering of individuals working together on a common idea, an educational experiment. The Floating University focuses on transdisciplinary learning and teaching, especially disciplines that traditionally don't meet, such as urban development and dance, water management and visual arts, architecture and waste management, scenography and urban marketing, monument protection and cultural reflection, or Islamic theology and urban design. Instead of lectures and seminars, expert teams from various international universities organize research expeditions and excursions. Artists, dancers, local experts, musicians, architects, and scientists design and perform an intensive public program.

From May to September 2018, the Floating University is installed in and around the rainwater retention basin next to the former Tempelhof airfield, an experimental facility for ecological rainwater treatment as well as for experimenting with cultural and collaborative urban projects, formats of urban practice and learning.

projekt bauhaus Werkstatt/Datatopia launches the Fall Open Weeks session, the third and last public event of the sculptural and performative Floating University. These Open Weeks will be dedicated to reviewing, archiving, editing, and reflecting the knowledge gained and the lessons learned. The *Lexicon of Floating Terms,* an exhibition of achievements and new spaces, will be created during a workshop week. The final Floating Symposium will be held on September 8 and 9 and sum up all floating processes. The characteristics of the space as well as the uses it constrains or facilitates promise a learning experience beyond content and discourse.

More information about the concept and the Fall Open Weeks program on www.floatinguniversity.org
The Floating University is a project by raumlaborberlin funded by the Federal Cultural Foundation, the Senate Department for Culture and Europe, the *Federal Agency for Civic Education (bpb)*, the Rudolf Augstein Stiftung and Gerüstbau Tisch GmbH Berlin.

Floating University



Program
Thursday, August 30

11 a.m
Main Hall
Welcome and Introduction
Schering Stiftung: Christina Landbrecht
Volkswagen Stiftung: Cora Schaffert-Ziegenbalg
projekt bauhaus: Anh Linh Ngo, Christian Hiller,
Joanne Pouzenc, Armen Avanessian, Victoria Ivanova
Datatopia Summer School: Georg Vrachliotis
Floating University: Benjamin Foerster-Baldenius

2 p.m.–3 p.m.
Main Hall
Quick Talks

2 p.m.–3 p.m.
Around the Floating University
Bauhaus on Waves

3 p.m.
Main Hall
Public Time
Undoing the Bauhaus: Perversions and Performances
Beatriz Colomina & Mark Wigley with performative interventions
by students from Princeton University and Columbia University

7 p.m.
Main Hall
Dialog
Armin Linke in conversation with Georg Vrachliotis

Friday, August 31

10 a.m.–1 p.m.
Around the Floating University
Datatopia Summer School

2 p.m.–3 p.m.
Main Hall
Quick Talks

2 p.m.–3 p.m.
Around the Floating University
Bauhaus on Waves
Ivan L. Munuera & Paula Vilaplana

3 p.m.
Main Hall
Public Time: Lecture
Bauhaus Trends
T'ai Smith

5 p.m.
Main Hall
Public Time: Lecture
Medium Design
Keller Easterling

7 p.m.
Main Hall
Public Time: Lecture
Forensic Architecture
Eyal Weizman

Saturday, September 1

10 a.m.–1 p.m.
Around the Floating University
Datatopia Summer School

2 p.m.–3 p.m.
Main Hall
Quick Talks

2 p.m.–3 p.m.
Around the Floating University
Bauhaus on Waves
Ivan L. Munuera & Paula Vilaplana

3 p.m.
Main Hall
Public Time: Workshop
Parading for Commoning
Brigade: Brave New Alps & Öffentliche Gestaltungsberatung
with students of the HfbK

5 p.m.
Tempelhofer Feld
Public Time: Parade
Parading for Commoning
Brigade: Brave New Alps & Öffentliche Gestaltungsberatung
with students of the HfbK

7 p.m.
Main Hall
Public Time: Lecture
"The whole age of computer has made it where nobody knows exactly what's going on": An Update on *The Stack*
Benjamin H. Bratton

8:30 p.m.
Main Hall
Performance
The Bauhaus Files. Silent Partners
Olaf Nicolai

Sunday, September 2

10 a.m.–1 p.m.
Around the Floating University
Datatopia Summer School

2 p.m.–3 p.m.
Main Hall
Quick Talks

2 p.m.–3 p.m.
Around the Floating University
Bauhaus on Waves
Ivan L. Munuera & Paula Vilaplana

3 p.m.
Main Hall
Debate
Conclusion of the Datatopia Summer School
with the participants and Georg Vrachliotis

5 p.m.
Main Hall
Hot Terms!
Developing the Floating University Lexicon
with Gilly Karjevsky

7 p.m.
Platform
Performance
Breaching towards Other Futures
Morehshin Allahyari and Shirin Fahimi

Permanent Installations

Daily 10 a.m.–10 p.m.

Urban Forest
Installation/Video and Reading Room
Breaching towards Other Futures
Morehshin Allahyari

Urban Forest
Reader and Documentation
Reading Unfinished Processes
Brigade: Brave New Alps & Öffentliche Gestaltungsberatung
with students of the HfbK

Photo Booth
Students from Princeton University and Columbia University

Drop Bar
Students from Weißensee Academy of Art Berlin

Public Program

Public Times
Main Hall

Thursday, August 30, 3 p.m.

Beatriz Colomina and Mark Wigley with
performative interventions by students from
Princeton University and Columbia University
Introduction by Christian Hiller

Undoing the Bauhaus: Perversions and Performances

The Bauhaus was actually a performance work that went viral and is still playing today, deeply infecting everyday life. The whole thing—curriculum, workshops, teachers, students, clothes, haircuts, building, graphics, products, books, photography, films—was an elaborate form of theater energized by extreme, even cultish attitudes and behaviors. A crucial part of the shocking success of this ongoing performance was a set of attitudes about sexuality, diet, breathing, animals, plants, etc. The lecture will explore the side of the Bauhaus that is normally repressed but was central to its success.

Beatriz Colomina is architectural historian and theorist; she is Professor of Architecture and Founding Director of the Program in Media and Modernity at Princeton University. Her books include *Manifesto Architecture: The Ghost of Mies* (2014), *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X* (2010), *Domesticity at War* (2007), *Privacy and Publicity: Modern Architecture as Mass Media* (1994), and *Sexuality and Space* (1992). She is curator with a team of Princeton PhD students of the exhibitions *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X* (which opened at Storefront for Art and Architecture, New York, 2006, and has traveled to eleven venues worldwide), *Playboy Architecture,* 1953 – 79 (which opened at NAi Maastricht, 2012 and was displayed at the Deutsche Architektur Museum in Frankfurt in 2014), and *Radical Pedagogies: Architectural Education in a Time of Disciplinary Instability* (Lisbon Triennale, 2013 and Venice Biennale 2014). In 2016, she co-curated the 3rd Istanbul Design Biennale on the theme “Are we human?” together with Mark Wigley.

Mark Wigley is Professor of Architecture at Columbia University who explores the intersection of architecture, art, philosophy, culture, and technology. His books include: *Derrida’s Haunt: The Architecture of Deconstruction*; *White Walls*, *Designer Dresses: The Fashioning of Modern Architecture*; *Constant’s New Babylon: The Hyper-Architecture of Desire*; and *Buckminster Fuller Inc.: Architecture in the Age of Radio*. He is the co-author of *Are We Human: Notes on an Archaeology of Design* with Beatriz Colomina in association with their curation of the 3rd Istanbul Design Biennial. He has also curated exhibitions at the Museum of Modern Art and The Drawing Center in New York; the Witte de With and Het Nieuwe Instituut in Rotterdam, and the Canadian Centre for Architecture in Montreal. His latest book is *Cutting Matta-Clark: The Anarchitecture Investigation* (Lars Müller, 2018).

Thursday, August 30, 7 p.m.

Main Hall
Dialog

Armin Linke in conversation with Georg Vrachliotis

As a photographer and filmmaker Armin Linke analyses the formation of our natural, technological and urban environment, perceived as a diverse space of continuous interaction. Closely linked to key topics such as media archives, smart technology, server landscapes, data rooms, data archeology, his work raises the question of the creative potential of these new spaces at the interface between the physical and the digital world. It focuses on the networking of postindustrial societies established in the context of Big Data through digital information and communication technologies and the resulting profound economic, ecological and anthropological changes.

In conversation with Georg Vrachliotis, Armin Linke presents a selection of projects to reflect on the current state of global technological landscapes.

Armin Linke was Research Affiliate at MIT Visual Arts Program Cambridge, Massachusetts, guest professor at the IUAV Arts and Design University in Venice and professor for photography at the University for Arts and Design Karlsruhe.

Georg Vrachliotis is Professor of Architectural Theory and director of the architecture collection (saai) at the Karlsruhe Institute of Technology (KIT). He is co-editor/co-author of the books *Complexity. Design Strategy and World View* (2008), *Simulation. Presentation Technique and Cognitive Method* (2009), *Code: Between Operation and Narration* (2011), *Geregelte Verhältnisse. Architektur und technisches Denken in der Epoche der Kybernetik/Architecture and Technical Thinking in the Age of Cybernetics* (2009), *Structuralism Reloaded. Rule-Based Design in Architecture and Urbanism* (2011), *Fritz Haller. Architekt und Forscher* (2015), and curator of the exhibition *Frei Otto. Thinking by Modeling* at ZKM | Center for Art and Media (2016/17). He is member of the advisory board of ARCH+ and lives in Frankfurt am Main.

Friday, August 31, 3 p.m.

T'ai Smith
Introduction by Armen Avanessian and Victoria Ivanova

Bauhaus Trends

Over the past century, "the Bauhaus"—as an idea, as a style, as a mode of design practice, as a network of affiliated actors—has come in and out of fashion. Though the school's pedagogical program sought to delineate a universal form of progress, its aftermath provides a case study in the cyclical logic of trends. As shapes of temporality, trends typically comprise patterns of collective wills and desires—ones that are instantiated in the transient movements of masses, the changing cut of clothes, the fluctuation of financial graphs, statistical charts, and ideologies. Looking at examples in design and theory over 100 years—in particular shifts from concrete and glass to textile and informational modes—this investigation aims to rethink the notion of progress that has been tied to modernity and the Bauhaus in particular.

T'ai Smith *is associate professor of art history at the University of British Columbia in Vancouver, Canada. Her research focuses on media theory and textiles in the expanded field of conceptual and material practices. Author of* Bauhaus Weaving Theory: From Feminine Craft to Mode of Design *(2014), she is currently completing a book manuscript,* Fashion After Capital, *on the interdependence of fashion and capital beginning in the mid-19th century as it becomes manifest in material culture, political economy, philosophy, and art.*

Friday, August 31, 5 p.m.

Keller Easterling
Introduction by Armen Avanessian and Victoria Ivanova

Medium Design

Like those media theorists who are returning to elemental understandings of media as surrounding environments of air, water, or earth, medium design treats the lumpy, heavy material of space itself as an information system and a broad, inclusive mixing chamber for many social, political, technical networks. Space does not need the screens and sensors of the internet of things to make its stiff arrangements smart or responsive. It is already dancing. And even at a moment of digital ubiquity and worship, it may be space, the under-exploited medium of innovation, which comes with the capacity of making other information systems dumber or smarter.

Keller Easterling is an architect, writer and professor at Yale. Her most recent book, *Extrastatecraft: The Power of Infrastructure Space* (2014), examines global infrastructure as a medium of polity. In 2017 her e-book essay titled *Medium Design* was published. Another recent book, *Subtraction* (2014), considers building removal or how to put the development machine into reverse. Other books include: *Enduring Innocence: Global Architecture and its Political Masquerades* (2005) and *Organization Space: Landscapes, Highways and Houses in America* (1999). Her research and writing was included in the 2014 Venice Biennale, and is included in the 2018 Biennale.

Friday, August 31, 7 p.m.

Eyal Weizman
Introduction by Joanne Pouzenc

Forensic Architecture

Forensic Architecture is both the name of the agency established in 2010 and a form of investigative practice into state violence and human rights violations that traverses architectural, journalistic, and legal fields and shifts between critical reflections and tactical interventions. The lecture presents a selection of recent investigations undertaken by the agency into incidents occurring in different contexts worldwide. In parallel, it will explore key concepts that raise related historical, theoretical, and technological questions. Whereas investigations were produced for presentation in juridical and political forums, the lecture will gather an alternative forum in which the same evidence is interrogated theoretically and historically.

Forensic Architecture has in recent years developed a host of new evidentiary methods that are grounded in the use of architecture as an analytic device and at the same time respond to our changing media landscape—exemplified in the widespread availability of digital recording equipment, satellite imaging, and platforms for data sharing—and proposes new modes of open-source, citizen-led evidence gathering and activism. Forensic Architecture has worked closely with communities affected by acts of social and political violence, alongside NGOs, human rights groups, activists, and media organizations. Their investigations have provided decisive evidence in a number of legal cases and contested accounts given by state authorities, leading to military, parliamentary and UN inquiries.

Eyal Weizman is an architect, Professor of Spatial and Visual Cultures at Goldsmith, and Director of Forensic Architecture. He is a founding member of the architectural collective DAAR in Beit Sahour/Palestine. His books include *Forensic Architecture: Violence at the Threshold of Detectability* (2017), *The Conflict Shoreline* (with Fazal Sheikh, 2015), FORENSIS (with Anselm Franke, 2014), *Mengele's Skull* (with Thomas Keenan, 2012), *Forensic Architecture* (dOCUMENTA 13 notebook, 2012), *The Least of All Possible Evils* (2011), *Hollow Land* (2007), *A Civilian Occupation* (2003), the series *Territories 1, 2 and 3*, *Yellow Rhythms.* He contributed many articles to journals, magazines, and books. He has worked with a variety of NGOs worldwide and was a member of the B'Tselem board of directors.

Saturday, September 1, 3 p.m.

Brigade: Brave New Alps & Öffentliche Gestaltungsberatung
with performative interventions by students from HfbK
Introduction by Jesko Fezer

Parading for Commoning

Despite all criticism, it continues to exist: the attachment of (social) emancipation to (technical) progress. However, how can we come up with much-needed notions of progress that break the spiral of social and environmental crises? How to deal with the fact that current Western concepts of technology, economy, and progress create and perpetuate these crises? Brave New Alps and Öffentliche Gestaltungsberatung mobilize queer-feminist approaches to commons and alternative economies as tools with which to reshape their thinking and doing. This collaborative process, intensively connected to local actors, issues, and places, already started in 2017 and became public at several places and moments during that process.

Workshop and Parade

The Brave New Alps and Öffentliche Gestaltungsberatung workshop intends to transfer theoretical discussions and practical explorations of commons into protestable forms. These forms will range from slogans, banners, or chants to installations, artefacts, rituals, and performative actions. The resulting graphics, objects, and practices will cumulate in a public parade. This method of commoning was developed by the Brigade in Rovereto, and it will be further explored with the participants of the *Werkstatt* as a tool of design and discussion. A collectively designed and performed parade then tries to transfer ideas and thoughts into the sphere of activist political negotiation, while feeding back from there into other circles of discourse.

Brave New Alps: (Bianca Elzenbaumer and Fabio Franz) produces design projects that engage people in discussing and reconfiguring the politics of social and environmental issues. By combining design research methods with critical pedagogy, community economies, and DIY making, they produce spaces for collective learning and making, publications, and urban interventions. Their long-term, practice-led research COMUNfARE is based in the Italian Alps and explores how designers can contribute to creating commons. They live near Rovereto, South Tyrol.

Öffentliche Gestaltungsberatung: (Public Design Consultancy) is a working hypothesis for design. It's based on the assumptions that designers can make a significant contribution to questions of everyday life, that design education should include engagement with real problems, and that design is best done in cooperation with those directly affected. Public Design Consultancy offers free practical help for autonomous action. It encourages the development of alternative concepts of the urban by design processes. It is an engaged and political form of design, since it turns people, problems, and spaces into actors and objects in the design process. Öffentliche Gestaltungsberatung was developed in the St. Pauli area of Hamburg by students of the Studio Experimental Design (Prof. Jesko Fezer) from the Hamburg University of Fine Arts (HFBK), in collaboration with GWA St. Pauli, a community-oriented association in the area.

Saturday, September 1, 7 p.m.

Benjamin H. Bratton
Introduction by Armen Avanessian and Victoria Ivanova

"The whole age of computer has made it where nobody knows exactly what's going on" : An Update on *The Stack*
Whither goes planetary-scale computation in this "new normal"? The rise of ethno-nationalist populism is a global phenomenon with global causes. Yet, in each case, locals either blame or congratulate themselves for their unique failures or accomplishments. From Manila to Milwaukee, we see the same voting patterns of urban, highly educated cosmopolitans versus rural, less educated monoculturalists wanting only to preserve their own national culture. Although globalization delinked sovereignty from geography in many capacities, we are still dealing with the vestiges of 18th-century phenomena at a time when city-states seem decisively detached from their national hosts. For those from "District 13" in our real-life *Hunger Games*, the city may be seen as a source of arbitrary power, and in this way, urbanization itself becomes a focus of populist backlash.

Is there a model that might clarify this noise? In this talk, writer Benjamin H. Bratton will provide a review of developments since the publication of his book *The Stack: On Software and Sovereignty*: planetary-scale computation beyond platform economics, the liquid boundaries of public data and private data, landfill mining and Earth system modeling, the futile complicity of utopian/dystopian narratives, urban culture after Peak Pitchfork, multipolar hemispherical stacks and their Potemkin ontologies, multi-scalar human exclusion zones, urban simulation models, synthetic voices, Kratt laws, fuzzy data subjects, and what counts, should be counted and be accountable as we slouch toward the post-Anthropocene.

Benjamin H. Bratton is sociological, media, and design theorist. He is Associate Professor of Visual Arts at the University of California, San Diego, and Director of the Center for Design & Geopolitics at the California Institute of Telecommunications and Information Technology. His work sits at the intersections of contemporary social and political theory, computational media & infrastructure, and architectural & urban design problems and methodologies. He is Program Director of the Strelka Institute of Media, Architecture and Design in Moscow. He is also a Professor of Digital Design at The European Graduate School in Switzerland and Visiting Faculty at SCI-Arc (The Southern California Institute of Architecture).

Installations, Exhibitions, and Performances

Olaf Nicolai
The Bauhaus Files. Silent Partners

Saturday, September 1, 8:30 p.m.

Main Hall
Live Performance

What do books that were never written tell us about their authors, about the book lives they never lived? The Bauhaus book series was started in 1925 as an ambitious project and elaborate marketing campaign. The big issues and questions of modernism were to be dealt with by internationally renowned authors—including one female author—in more than fifty publications. In the end, only fourteen of them were realized. *Silent Partners* is made up of sequences dedicated to the never-published books. In each of the scenes, one unwritten Bauhaus book has a conversation with an object or an idea taken from the book.

Olaf Nicolai developed for *projekt bauhaus Werkstatt* a further episode of the *Silent Partners* series, that will be performed live on the central stage.

Olaf Nicolai develops interdisciplinary projects in the tradition of conceptual art which scrutinize the basic experiences of space, time, and materiality. He makes theories and findings from science and the arts accessible in an aesthetic and artistic way, he works with mathematical models and universal algorithms, and he links art with observations on markets and materialism. His mural *Le pigment de la lumière* for the interior of the new Gropius and Moholy-Nagy houses which opened in Dessau in 2014 refers to light studies by the Bauhaus teacher László Moholy-Nagy. Nicolai is professor of sculpture and the basics of three-dimensional design at the Akademie der Bildenden Künste in Munich. His works have been shown internationally in many solo shows and have received many awards.

Morehshin Allahyari
Breaching towards Other Futures

Daily, from 10 a.m. to 10 p.m.

Urban Forest
Installation

Whether modernism, design, craftsmanship, or architecture—the historical narratives and imagined futures for these practices by the Bauhaus and similar schools of thought have created many forms of alienation for those existing outside of the Western definitions of time, space, and aestheticization. In addition, the tendency to imagine nicely-packaged solutions to all sorts of small and vast problems is delusional for the current world that feels increasingly non-fixable (when we talk about problems and solutions, whose problems we are talking about matters the most). In its linear definition of progress, the Bauhaus narrows down the path towards the future to the limiting idea of "universality" as a "shared" concept. In their performance Allahyari and Fahimi suggest other narratives and stories for re-imagining the possibilities of these pasts and futures. They open doors towards a non-linear time and non-contiguous spaces enabling non-male, non-cis, non-white, non-western bodies. In their celebration of the Bauhaus, they encourage an anti-Bauhausian approach towards creation, imagination, time, space, and the notion of solving problems.

Sunday, September 2

7:00 p.m.
Platform
Performance with Morehshin Allahyari and Shirin Fahimi

Taragh
Taragh
Taragh
Taragh
Taragh
Taragh

Taragh is a sound of stamping one's foot on the ground.
With its repetition, Tarigh (path) is created.

For their performance, Morehshin Allahyari and Shirin Fahimi will channel the revelation of a Jinn figure Aisha Qandisha and Ilm al-raml (Arabian, the science of the sands, a precursor of geomancy) as their methods for telling and opening doors towards other futures. Aisha Qandisha is one of the most honored and fearsome Jinn in Islam. She is known as "the opener." When she possesses humans, she does not take over the host but rather opens them to an outside: to a storm of incoming Jinn and demons, making them a traffic zone of cosmodromic data. Ilm al-raml refers to the foresight that the Earth itself provides. Through its practice, this foresight is revealed and the future is seen, known, and breached.

Mask Design: Sahar Sepahdari with assistance by Alexandra Heine and Setare S. Arashloo
Costume Design: Shahla Sakaki and Mahin Sakaki
Sound: Prince Harvey

The development of this performance is supported by projekt bauhaus, Pioneer Works Tech Residency and the Rubin Museum of Art.

Morehshin Allahyari is an Iranian artist, activist, and educator whose work deals with the political, social, and cultural contradictions we face every day. She uses technology as a philosophical toolset to reflect on objects and as a poetic means to document personal and collective life struggles in the 21st century. Her 3D prints of sculptural reconstructions of ancient artifacts destroyed by ISIS, titled *Material Speculation: ISIS*, have been exhibited worldwide. She is the recipient of the 2016 Leading Global Thinkers Award by *Foreign Policy* magazine, the Digital Sculpture 2016 Award by the Institute of Digital Art, NYU's LaGuardia Studio visiting scholar grant in 2017, and a 2018 Rhizome commission. Her work has been shown at institutions including the Queens Museum, Tate Modern, Venice Biennale Architettura, and the Centre Georges-Pompidou, among others.

Shirin Fahimi is a Toronto-based visual artist, born and raised in Iran, working across the mediums of video, installation, and performance. She is also a co-founder of Taklif: تکلیف, an imaginary space and a traveling library for radical imaginations. She received her BA from Slade School of Fine Art (University College London) and her MFA from Concordia University in Montreal. Working with diagrams and archival materials, Shirin Fahimi's current research is concerned with the performative aspect of *Sihr* (magic) and divination in Islamic culture as a source of politico-aesthetic transformation, empowerment, and identification. Her work has been performed and exhibited at the Rubin Museum of Art (2018), Vidéographe with Dazibao (2017), Middlesbrough Art Weekender (2017), SAVVY Contemporary (2016), Kunstverein am Rosa-Luxemburg-Platz (2016), and IGNITION 11, Leonard & Bina Ellen Art Gallery (2015).

Brigade: Brave New Alps & Öffentliche Gestaltungsberatung
Reading Unfinished Processes

Daily, from 10 a.m. to 10 p.m.

Urban Forest
Exhibition Reader and Documentation

Reading and discussing has consistently been part of the collaboration between Brave New Alps and Öffentliche Gestaltungsberatung. For the final workshop in Berlin, a reader will be published with some of the key texts that have accompanied the group since last autumn which reflect on issues of progress, emancipation, queer economies, and commons. To accompany the Brigade's activities at the Floating University, visual materials and artefacts produced during the workshops in Hamburg and Rovereto earlier this year will be exhibited. These materials offer insights into the process this project went through, but they will also constitute concrete materials with which to work in the *Werkstatt*.

Brave New Alps & Öffentliche Gestaltungberatung (p 16)

Quick Talks, Hot Terms!, and Celebrations

Daily, from 2 p.m. to 3 p.m.

Main Hall and Theater Stage
Quick Talks

The international participants selected for the *Datatopia Summer School* together with the students from Columbia University and Princeton University (with Beatriz Colomina and Mark Wigley) propose a series of short presentations of their current researches and focus. A melting pot of knowledge, the Quick Talk sessions will design a new vocabulary for a data-driven society, with a look back and forth at the Bauhaus's culture, methods, and daily life. Around both stages of the Floating University, politics and governance, culture and tradition, environment and territory, ethics and the self will be discussed in order to develop critical strategies for the 21st century.

Daily, from 2 p.m. to 3 p.m.

Around the Floating University
Bauhaus on Waves

Bauhauswelle (Bauhaus on Waves) is a podcast conceived by Ivan L. Munuera and Paula Vilaplana for the Floating University in Berlin to commemorate the 100th anniversary of the Bauhaus. Each program is dedicated to the unwritten stories, untold mysteries, and forgotten oddities of the Bauhaus and contains interviews with guests who update the hot topics that once shaped the Bauhaus.

The Bauhaus has often been explained through its foundations: the 1919 manifesto that started the school, the preliminary course that changed design pedagogies, the Dessau building and its tectonics, and the line-up of masters that shaped the school. But what now? After the adventures in Weimar, Dessau, and Berlin, Ivan L. Munuera and Paula Vilaplana—the new directors of the Staatliches Bauhaus, the Bauhauswelle—have decided to move

the Bauhaus both physically and conceptually. No longer is it a building with grounded foundations, but a moving space on waves that states a non-foundational base inquiry into the Bauhaus through a series of unexpected topics and guests.

Sunday, September 2, 3 p.m.

Main Hall
Debate

Datatopia Summer School Conclusion
with the participants of the Datatopia Summer School and Georg Vrachliotis

The participants of the *Datatopia Summer School* together with the workshop leaders and Georg Vrachliotis, head of the summer school and Professor at KIT Karlsruhe Institute of Technology, Chair for Theory of Architecture, get together for a last-round discussion in order to talk about the projects and ideas developed during the four days of work and events.

5 p.m.

Main Hall
Hot Terms!

Developing the Floating University Lexicon
with Gilly Karjevsky

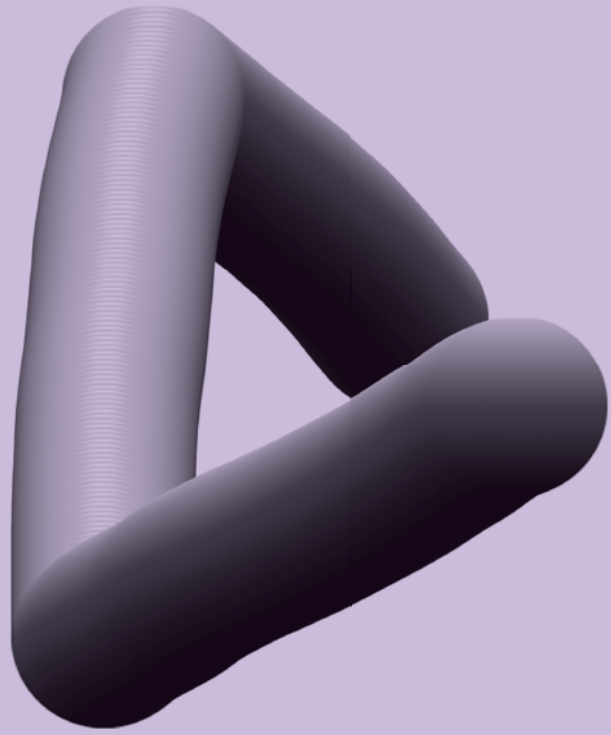
The lexicon project at the Floating University looks at how to capture knowledge production in spatial practices. The terms in the lexicon have been developed collaboratively through various workshop formats and exercises and respond to the water basin site at Tempelhofer Feld.

During Hot Terms for *projekt bauhaus Werkstatt/Datatopia*, the co-editorial workshop will reimagine creative techniques from the original curriculum of the early years of the Bauhaus. A silent conversation will take place between participants in the workshop who are all invited to contribute to the lexicon together. Join in and make your mark on the language of the basin.

Daily, after the last lecture

Drop Bar
Get Together!

The bar of the Floating University run by students from the Weißensee Academy of Art Berlin will be open everyday until 10:00 p.m. Not only do the bartenders provide guests and visitors with beverages, but they also drop one or another event around protest and design within the course of the Floating University Open Weeks!



Infos

projekt bauhaus Werkstatt/Datatopia
August 30 – September 2, 2018
Floating University, Berlin
10 a.m. – 10 p.m.

projekt bauhaus is a project by ARCH+ Verein zur Förderung des Architektur- und Stadtdiskurses e.V.

Artistic direction: Jesko Fezer, Christian Hiller, Anh-Linh Ngo, Philipp Oswalt, Joanne Pouzenc, Jan Wenzel
Co-curators of projekt bauhaus Werkstatt: Armen Avanessian, Victoria Ivanova
Head of Datatopia Summer School: Georg Vrachliotis
Program coordination: Joanne Pouzenc
Project management: Christine Rüb, Katja Szymczak
Project assistant: Nora Dünser
Technical Assistant: Naïm Benyahya
Press and Public Relations: Silke Neumann/Bureau N
Graphic Design: Meiré und Meiré
Translation: Petra Frese
Copy Editing: ARCH+
Video: Fred Plassmann/Offscreen
Photo: Tanja Katharina Lindner
ARCH+ Team: Hanna Böge, Mirko Gatti, Angelika Hinterbrandner, Max Kaldenhoff, Melissa Koch, Jann Wiegand
ARCH+ Verein: Nora Dünser
Floating University Team: Jeanne Astrup-Chauvaux, Kathrine Ball, Sarah Bovelett, Benjamin Foerster Baldenius, Dorothee Halbrock, Teresa Huppertz, Carla Kienz, Lorenz Kuschnig, Laura Raber, Amelie Schindler, Florian Stirnemann, Licia Soldavini

More information and updates on www.projekt-bauhaus.de
Contact: info@projekt-bauhaus.de
Facebook: @projectbauhaus
Youtube: projekt bauhaus

Datatopia Summer School

The Datatopia Summer School is a project by the KIT Karlsruhe Institute of Technology, Prof. Dr. Georg Vrachliotis, Chair for Theory of Architecture at the KIT, in cooperation with projekt bauhaus and ARCH+ Verein zur Förderung des Architektur- und Stadtdiskurses e.V. and is funded by the Volkswagen Foundation.

Datatopia Project Team: Georg Vrachliotis, Bernita Le Gerrette, Lukas Bessai, Manuela Gantner, Florian Bengert, Claudia Iordache
Datatopia Project Assistant: Florian Bengert

Contact: datatopia@ekut.kit.edu
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Tickets

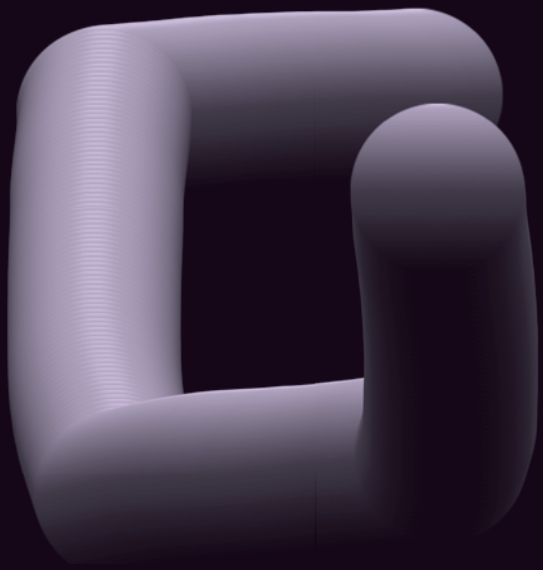
Public program
Day ticket 5 EUR
Four-day pass 15 EUR
Please note: the tickets only give access to the public program and neither include food and drinks nor the participation in the Datatopia Summer School or in the workshops given on the occasion of the Floating University Open Weeks program.

Venue

Floating University
Lilienthalstraße
10965 Berlin-Kreuzberg
10-minute walking distance from U Bahn stop Südstern or directly by bus 104, stop Friedhöfe Columbiadamm

The Floating University is a project by raumlaborberlin.
More information about the program of the #3 Fall Open Weeks Session August 31 – September 15 online at www.floatinguniversity.org

Contact: info@floatinguniversity.org
Instagram and Facebook: @floatinguniversity



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bpb: Federal Agency for Civic Education

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Datatopia Summer School in cooperation with:

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