ONLINE EDUCATION: TEACHING IN A TIME OF CHANGE

• Paper / Proposal Title:
Trans-disciplinary teaching as a turn from possibility to constraint spaces of technology

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• Abstract (300 words):
Situated at a point where our epistemologies of teaching are turning and the research-based MA ‘Design&Computation’ is starting, we find ourselves in an ideal moment to define forms and forums of teaching anew. Fed from ongoing PhD research on the matter, the present paper argues on ground of a speculative, hybrid teaching module to shift our discourse on digital technologies from possibility to constraint spaces towards truly trans-disciplinary aesthetics.

This fall semester studio ‘Iterations’ used an encounter with selected manifestations of art in public as an incubator, revealing how these artworks turn into active agents in that they operate within their technological, physical and notional spaces. With disciplinary emphasis, the groups then identified one dominant quality to relate to the piece – from where on the studio consciously installed a ‘cadavre exquis’ process chain of 3x6 brief impromptu design steps, renewing and translating the piece across three iterative instances.
Projecting a wide set of notational, imaging and modeling workflows upon an existing fabric of artistic intent, this process inverted existing design logics – just as much as it appropriated current conditions of teaching, relocating moments of exchange from personal encounter to choreographies of teaching. With workshops and facilities being closed, it drew on spontaneous, experimental developments of analogue-digital and processes, eventually hacking pre-existing workflows and conditions (Witt, 2010). The emerging projects challenged notions of authorship along the divides of human/non-human agencies and ‘Werkzeug/Denkzeug’ (working/thinking-device) (Wittmann 2018) towards the uncommon and unexpected.

As the students worked in cross-disciplinary groups (a.o., fashion design, anthropology, architecture, computer science, sociology, mechanical engineering), their methods and knowledge merged the realms of design, science and the humanities in what Hauser (2014) framed ‘transcending practice’. The paper will share how this applied their collective tool sets and capacities in distributed, collaborative logics of designing (Latour, 2010), converging in experimental inquiries and resulting in hybrid, on-/offline presentation formats.

• Author(s) Biography (200 words each):

Frank Bauer is an Associate Lecturer at the BA/MA Architecture Programs and the interdisciplinary MA Design & Computation, situated between the Technical University and the University of the Arts Berlin. His teaching efforts experiment with speculative, research-based methodologies, challenging technology through design. Also being a researcher, Frank inquires the ontologies and practices of computational manufacturing and is embedded at the Department of Digital and Experimental Design and the Cluster of Excellence “Matters of Activity”. His work concentrates on extending the operative, instrumental and material basis of digital modeling, imaging and fabrication workflows, such as to embed and probe them in industry – himself holding an MA in History and Political Science as well as an MA in Architecture, his efforts take inspiration in speculative crossings of disciplines and realms of knowledge. After positions at the Fondation Vasarely in Aix-en-Provence, KWY Lisbon and Christian Vogel Architekten BDA he co-founded Büro Vogel Bauer, a planning agency for contemporary fine arts production. This work in visualization, modeling and the generation of manufacture data allows him insights into collaborative, distributive design agencies and the practice of artists such as Nevin Aladağ and Olafur Eliasson.