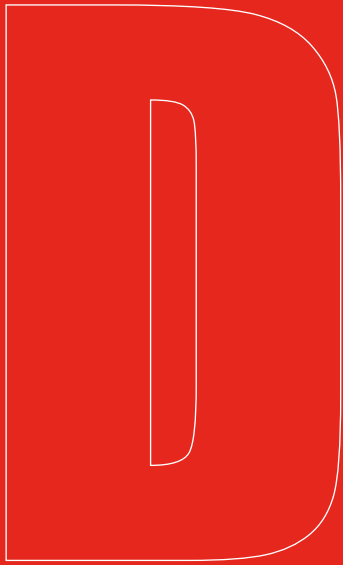


Retrospective

18 Years DIA

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Retrospective

18 Years DIA

DIA Series

This book is part of a series of scientific publications, which, at loose intervals, will publish the results of thematic studio projects as a reflection of the work accomplished within the DIA master course. As such, they will reveal a panorama of architectural discourse about the city, society, history as well as the tectonic object as perceived through the eyes of students from all over the world.

Alfred Jacoby, Director DIA
Johannes Kister, Director Public Affairs DIA

#1 Amsterdam Housing (2012)	Arie Graafland
#2 Jerusalem: The Damascus Gate (2013)	Arie Graafland and Alfred Jacoby
#3 After Geometry (2015)	Attilio Terragni
#4 Redesign (2015)	Gunnar Hartmann
#5 Vorkurs / Pre-Course 2015 (2016)	Johannes Kister
#6 DIA@Delhi (2016)	Martin Rein-Cano
#7 History of the European City (2016)	Alfred Jacoby
#8 After Geometry II (2016)	Attilio Terragni
#9 Critical Regionalism (2016)	Johannes Kalvelage
#10 Digital Fabrication: From Micro to Macro (2017)	Karim Soliman
#11 Architecture and the Machinic (2018)	Arie Graafland and Dulmini Parera
#12 Retrospective: 18 Years DIA (2018)	Alfred Jacoby

Beeke Bartelt

DIA Academic Coordinator

8 out of 18

DIAnamics – when you think you know how parts are coming together, you'll be surprised. And that's also how bringing together the contribution into this publication took place. In the beginning, there was an idea of how it could look like. This idea is then being released into the DIAcosmos, and from the various perspectives, there is in the end an image created that no one could have even imagined single handedly.

What in the beginning of my participation as coordinator of the DIA program in 2009 looked like a colorful and – in theory – manageable microcosmos has been growing with every year: in regards to its number of students (from approx. 70 to over 200), teachers (from 15 to nearly 30) and guests, and with a pace where reality continuously overrun organizational reforms the moment they hit the ground. There has been an orchestra of diverse scales, speeds and demands, often playing simultaneously in different places, while the DIAoffice tried to camouflage as calm in the eye of the storm. That can – in theory and in practice - be exhausting for everyone involved. With Alfred Jacoby there had seldomly been routines, but instead freedom for all the exotic plants, to let them be and see to what kind of flower they might blossom.

DIA with Alfred Jacoby as its director, within the team of DIAoffice including Ulrike Jost, Larisa Tsvetkova and Sandra Giegler, with the students, teachers and guests, has taught me that the effort of bringing together different views can only be worth the trouble for everyone. While it is trying along the way time and again, in the same manner the most unexpected blossoms can be witnessed again and again. And I learned this beautiful new word that holds nearly zen-like qualities (what seems to be a paradox in a text about Alfred Jacoby):

DIAnamics, the – [1] intensive-international variations [2] where the only things to be sure is that nothing is sure. [3] You can only be sure that nothing will be gained out of fixed assumptions about how things and people have to be. Nothing good, anyway.

Someone like Alfred Jacoby will, most likely, never really retire, even if his grandchildren would fancy that. But he will keep being most DIAnamic.



DIA graduation ceremony at the Bauhaus Dessau, 2017.

BAUHAUS



Alfred Jacoby

DIA Director 1999–2017

The Times They Are a-Changin':
A farewell

After 20 years at Anhalt University, my time as DIA Director ended in October 2017, some four months before the publication of this retrospective.

The book covers a timespan of 18 years of work, for a School, which the former Dean of Architecture, Prof. Rudolf Lückmann, founded back in 1999, putting me at the helm as its Director. Over the entire period until today, DIA has been successful. In consequence, I was allowed to run it for the entire period of my time as Professor at Anhalt University.

Let me explain how this came about: The first hurdle that I took in Dessau, was an application process, offering a tenured teaching post for Interior Design and Construction at a world famous location: The Bauhaus.

I remember very well, how I felt, back in 1996, sitting on a bench across the street, looking at the Bauhaus with its famous all-glass facade. Actually, I felt nervous, rolling the content of my introductory lecture, that I would give half an hour later, forward and backward in my mind. Germany, I thought, has indeed changed, as I was going to present a set of synagogues I had built





Alfred Jacoby at the DIA symposium with the Harvard Graduate School of Design at the Bauhaus Dessau, 2015.

throughout Germany since 1988. I felt, that a successful application for Interior Design in Dessau, would make me a special piece of furniture there, which had to be fitted into a space, that had itself been given a second chance with Reunification, so it could now teach students at university level again. In that case, I would be the first appointed Jewish Professor of Architecture, born after the war in the country. Anyhow, I was determined to give my best and get elected as Professor to this institution.

Strange enough, I had experienced this role, namely to be the Odd One In, roughly 30 years earlier at Kings College, when I had applied to study Architecture at Cambridge University. This time, however, under totally reverse circumstances.

As much as Britain is trying to leave the EU today, it was just about to join it in 1969. Kings, as one of the oldest, yet most avant-garde of the Cambridge Colleges, with its long list of Nobel Prize Laureates, felt, that it was high time, to admit a few German students to their Bachelor Programs. In it, they saw an act of good will towards Europe, especially towards Germany after the War.

It came as no surprise, that on my arrival, I felt quite forlorn, amongst all the First Year Students, that had come to Cambridge from Eton, Harrow and other such places – many of them from the British Upper Classes. Therefore, I gladly accepted the invitation to a Welcome Party for new students, organised by Lady Leach, the wife of the Provost (President) of the College, Prof. Sir Edmund Leach, the foremost structural anthropologist in Britain at the time. When I presented myself by name to her, she asked me, what I „read“ (meaning what I study). She was definitely not amused, when I replied: Books, Madam.

For the next 30+ years, that was my last invitation to parties at Kings, before in 2012, I was invited to give the first of a series of lectures by former students of the Cambridge School of Architecture. Apparently, by now, I had read enough books.

But really and in all earnest, the three years I spent there (1970-73), were intellectually and academically the most influential ones

for me, even with the hindsight of today. I had indeed found out a lot about Architecture there, listening to Norman Foster, Richard Rogers, Nick Grimshaw and other visitors, or engaging with my teachers, Sir Leslie Martin, John Frazer, Lionel March and Marcial Echenique, as well as with my cherished tutor, Nick Bullock.

But, what made my study really unique was the Dining Hall at Kings. There you would spend your time talking to friends, who studied Archaeology and Anthropology (just like another German, my lifelong friend Gerhard Wilke from Kassel) or Economics and Mathematics (like Anatol Kaletsky, who later became one of the Chief Economic Editors of the London Times).

There you learnt, that before you might use any knowledge, which you had freshly acquired, you must listen to others, involved in quite different disciplines. My experience with those round table discussions were, that my colleagues would always present me with another look on reality. And I could place any bet: it was surely always different to my own. Such lunch- or dinnertime practice, made everyone around the table reconsider their own thinking, critically. In that way, I thought, that DIA should serve as a Dining Hall for all types of foods. Its aim was to awaken the intellectual curiosity of its visitors, opening up wider fields of knowledge for them.

By that I mean, that, when everybody sheepishly runs in one direction, your own (DIA) Dining Hall experience as a student or teacher, should help you to expand the horizon of your own specialized knowledge. Even if that acquired knowledge seems to fit into a harmonious, palatably presented and understandable ideology. That is just not enough.

Like a body reflex, facing a sudden and unexpected stimulus, you should train yourself, to first of all take a step back. Before you decide for yourself, you should carefully reconsider the scenarios, which everybody around you, is trying to sell to you as an obvious truth. It is this criticality towards the obvious, plus the belief that other disciplines will always replenish your own thinking, that has been the basis of any teaching at DIA under my directorship. And I

feel that it is only logical: after all, DIA should serve all appetites for all students, who arrive to DIA from all corners of the world. Students are first and foremost intellectually hungry.

But what was/is valid teaching content for these students?

I had realised early on, that most of them did not arrive here, just to absorb European styles or sculptural forms, as their sole basis to serve in all aspects of Architecture. In fact, over time, I learnt to understand, that not we, the guys in Dessau, but our student body was DIA's prime source of incoming knowledge.

They brought and continue to bring various social and urban questions to DIA. In consequence, I always tried to find the teachers, to help formulate possible answers. One thing should therefore be remembered: because of its attitude to employ very different chefs to cook very different intellectual menus, DIA has been a success.

And of course, such an attitude always opposes conservatism, as it can only thrive on change. For students coming from everywhere, I am convinced, that this is a necessity. Everybody's own Dining Hall experience in Dessau should hence make one immune to all beliefs, founded on the

idea, that the future used to be much better yesterday. Just don't go there – even if it means to depart from ideas of Bauhaus Modernism, something that attracted many of our students to Dessau, in the first place. True: these ideas were heroically valid in the 1920ies. But, for example, when they are now being offered in a formalistic way under the banner of a one-week „Vorkurs“, you should keep your ears and eyes open. Rehearsals that mimic old tunes are boring. And history never repeats itself. Also, don't kid yourself into the myth, that architects still are today's craftsmen, as the Bauhaus Circular Curriculum seems to suggest. Architects are much more than that today. Many other fields of knowledge have joined the circle. A lot of (digital) means as well as other very important urban and environmental issues are on the menu today and have to be addressed.

As my final farewell message to all looking into this book, just remember: there is nothing wrong with being The Odd One In – even if it is sometimes awkward. Finally, I hope, that as a DIA student or teacher and along with Bob Dylan, you will always join in the famous refrain:

„the times they are a-changin“

Alfred Jacoby
Dessau, in January 2018



DIA graduation ceremony, July 2017.



DIA final reviews, award presentation, 2016.



REVIVING SAFETY
FOR THE FUTURE

Architectural drawings and diagrams, including floor plans, elevations, and site plans.

POSTER WITH TEXT AND DIAGRAMS, POSSIBLY RELATED TO URBAN PLANNING OR ARCHITECTURE.

POSTER WITH A GRAPHIC OF HANDS HOLDING A GLOBE AND THE TEXT 'SUSTAINABLE'.

D/A

D/A

Rudolf Lückmann

Vice President, Anhalt University

Who is Alfred Jacoby? If we consult Wikipedia, that seemingly knows everything, we learn: Born in 1950, he is a German architect and author as well as the President of the Jewish Community in Offenbach am Main.

Much is said by that - and as usual, nothing, as far as the totality of a person is concerned. I got to know Alfred Jacoby in my position as Dean of the Faculty of Architecture and Building Engineering. We were looking for a Professor in Design and Interior Design.

He belonged to the promising candidates and was therefore invited to present himself in a lecture. He showed us wonderful Synagogues and some excellent housing projects. The high quality of the buildings convinced the Search Committee. But, just as he is, he wanted to tell us more, than time would allow. The Committee had set a definite time for all candidates, to give everyone an equal chance. Therefore, as an experienced Dean, I pointed to my watch, five minutes before the end of the deadline. He understood. Three minutes later, I repeated my gesture. He got away with his inherent cleverness: „I understand“, he said, „here you can talk over anything, but not over 20 minutes.“ He had the laughs on his side. To be witty, is one of his foremost characteristics.





DIA graduation ceremony, July 2017.

As usual amongst architects, the search did not run without disturbances. There were vested interests of somebody, who knew somebody, who believed, that his candidate would be much more suited for the position. In this searching process, I got to know another of his characteristics: his honesty and to some extent the trust he freely puts in others. Such trust is not naive, but carried by a fine sensibility for those that intend well and whose good intentions he likewise wants to reciprocate. Probably it is this proximity to others, that has continuously enabled him to build up good networks.

I got to know him in depth, after I had put it into my head to initiate an English speaking master course, called DIA. AS Dean I had thought of an independent Institute, to provide it with larger legal freedom. At the time, no official master courses existed. Bologna had not yet taken place. We acted, far ahead of our time.

The process of founding it was most devious, one could say, by using side lanes. It had been well prepared by good contacts to the University of Osijek in Croatia. When I visited it, the Balkan War was ongoing. A hand grenade flew through my hotel room, causing a lot of damage. I was not in, but I saw the never ending sufferance of the population and the devastation.

The University was thankful for my visit, at a time, when academia world-wide had forgotten Croatia. Until today, deep friendships remain from these encounters. The courageous Dean Mrs. Medanic, her colleague Mr. Tacac, all of them heroes, in their plight for independence but also for conciliation. Many incredible images connect me with them. They need no further description here.

But this connection helped me, since we had found the first university ready to attest that our master program had university level. With this little victory in my pocket, I still had to find a colleague, who would instil this still unborn child with life. And then I came upon Alfred Jacoby, who had, in the meantime, been appointed as Professor.

He put to use his incredibly good network. He speaks seven languages and without

much ado can twirl seven countries around his finger. And indeed, it did not take long, before we met with Robert Oxman in Haifa. An architect and educator, who deeply impressed me for his immense knowledge and his intelligent concepts, to educate young people. Other player swiftly came into the arena. Shortly afterwards I got to know Lars Lerup. Both initiated prizes, that are still awarded at DIA today.

With the good concept and helpful gestures from outside we passed the faculty, the commission for study and teaching, the president's office and the senate. The latter offered considerable resistance with its „German Fraction.“ Germany is a large country, why can students not be made to learn German, why English?

The curriculum and exam rules only passed the senate because I conceded that we would offer everything in German and only as a replacement in English. The trick won. We obtained the needed majority. The issue with German we swiftly and simply „forgot,“ when we presented the next text for our curriculum and exam regulations.

But a newborn is not fit for life. And now, the actual success story of Alfred Jacoby started. What I could offer him as the dean, was just an empty shell. It had to be filled completely. And this, he tackled with all his heart, with an incredible input of his own time and often also his own resources.

Within a short timespan, Alfred Jacoby made DIA into a known trademark. It was and is dear to us. Good, affiliated teachers were always important and endearing to him. With them, he created a high level. The concept of higher fees for better quality was successful. Today, DIA has an array of applicants and stands out as one of the firmest courses of our university. That must be credited to Alfred Jacoby.

But I also got to know Alfred Jacoby well as a friend. Through him, I learnt, how long the Holocaust can make families suffer. Evil throws long shadows. Injuries of this kind cannot be overcome, let alone forgotten in one generation.

But he also showed me how strongly

goodwill can settle within us and how it can radiate beyond the time of the benefactors. The mixture of good and evil that people have experienced, makes them sensitive for the suffering of others. How often have I seen Alfred Jacoby worry about his students, irrespective of their culture, their religion, their value systems. How often did he support students, morally or financially, in difficult situations.

He gave many young people a chance. Be that as students or as teachers. With that he has furthered innumerable talents, who work today in several high profile universities or international architecture offices. In the best sense, he has shown his pupils the way and with that, he offered them a future.

I was only once with him in China. I am still not sure if he was there with me. He is so curious for novelty, that he was constantly busy with his mobile phone, in order to know, what is going on in the world. He nagged me to be shown some old houses too. He asked me for them, but just passed by when we came across one, permanently absent, but surely, still on the planet.

Alfred Jacoby is cosmopolitan in the best sense. When we were together in Sardinia, he completely outmanoeuvred me, because suddenly everything changed into Italian. In Switzerland, he spoke all three languages and on top of it all, with his guests, he conversed in Swedish. In Israel he bailed me out of an all-too inquisitive airport police in Hebrew, etc. I never followed him to Poland or France, for that matter, so as to avoid having to acknowledge my own language deficits yet again.

I can hardly imagine, how he will become more settled. He is so fresh and inquisitive of novelty. With that he always shows, how open minded he is. All that remains for me now is, to forward my best wishes to him for the next era in his life. I can only deeply thank and respect him for what he has contributed so selflessly over many years to Anhalt University and the numerous young people, be they teachers or students.



DIA lectures "History of the European City" by Alfred Jacoby..





DIA elective "Urban Salon" led by Prof. Dr. Omar Akbar, 2015.



Robert Oxman and Rivka Oxman

DIA Advisory Board Members

Prof. Dr. Arch. Robert Oxman
Professor of Architectural and Design History
and Theory, Faculty of Architecture and
Town Planning, Technion Israel Institute of
Technology (IIT)

Prof. Dr. Arch. Rivka Oxman,
Professor of Design and Digital Design
Theory and Practice, Faculty of Architecture
and Town Planning, Technion Israel Institute
of Technology (IIT)

Origins of Collaboration

I first met Alfred Jacoby in 1997-1998 at the Faculty of Architecture and Town Planning of the Technion, Israel Institute of Technology. He had come to Israel to teach for one year as a Visiting Professor. I was at the time Vice Dean and head of studio teaching. After our first chance meeting, I invited Alfred to join me as a partner in my studio.

This began a long period of friendship and professional collaboration. We worked very well together in the studio and commonly shared mutual respect for one another. It was a brilliant year for the students who flourished in the atmosphere of the diverse

backgrounds and challenging intellectual environment of their teachers. To this day, I remain still close to many of our students of that year who are by now architectural professionals.

The Challenge of a Noble Institution

In the following year Alfred Jacoby began work at the Anhalt University of Applied Sciences upon the formation of an International, English-speaking Master of Architecture program, eventually to be named the DIA, or the Dessau Institute of Architecture. It was to be located in a group of buildings adjacent to the Bauhaus and this proximity brought with it a challenge for the rethinking of that body of knowledge, principles and practices that the Bauhaus among other sources had instilled as the foundations of modern design. In the year 2000 Alfred Jacoby was appointed the Director of the DIA, a position that he has held until 2017 as the founding director of this institution.

The Intellectual Program of a New Architecture

While the establishment and direction

of the new program was a managerial academic task of the first order, the perceived challenge of “the revision of the modern” within the shadow of the Bauhaus as fountainhead brought with it a complex series of programmatic issues. Alfred Jacoby faced this duality of building the new institution while searching for new sources of the transfigurative forces of the future.

Finding and founding new ways of a contemporary praxis as well as new theories of design and education in Architecture and Urbanism demanded a novel approach to staffing the DIA by established academics as well as by younger experimental voices that might help to reformulate new approaches to praxis and education. Between 1999 and 2004 I was a member of the Advisory Board of the International M. Arch Program at the DIA. During this period and in subsequent years until today my involvement (and that of Prof. Dr. Arch. Rivka Oxman) as intellectual colleagues of Alfred Jacoby, has been to identify and to formulate the principles of design praxis, research and education at a scale of insightfulness commensurate with that of the past.

Establishing the Issues

The numerous visits that enabled a focused dialogue to emerge on the establishment and formalization of the set of issues that were creating the contemporary challenge for a new research-based educational process was carried on at many international institutions. Both the Bauhaus University at Weimar, the DIA at Anhalt, and the Bauhaus Foundation with its own research-based program have been an important pole of this search for the definition of issues and principles. This has meant that over the years between 1999 and 2017, our collaboration with Alfred Jacoby at DIA and our participation, as well, at events of the Bauhaus U. Weimar, has been frequent and intensive. Today, with the immanent retirement of Professor Jacoby, it is possible to state that while the DIA is now well established, our joint mission of the formulation of issues and principles of a research-based design still remains to be completed.

While these frequent visits to Dessau had many purposes including the evaluation of final projects and the participation in prize

committees, it was the development of, and participation in, international symposia and colloquia at the DIA (and Weimar) that were among our finest hours. These collective efforts in thought and discussion were closest to the ultimate goals of establishing new directions. I will present below only two of these many significant intellectual events.

Design as Research Laboratory:



The Idea of a Design Research Laboratory

To my mind one of the outstanding intellectual efforts of the DIA during the period 2000 to 2017 was the effort to establish a community of leading architectural theorists and academics through the medium of an international colloquium that might be periodically repeated. The objective of the first colloquium that occurred on 7-8 July 2009 was to address the concept of the “design research laboratory”, and its potential as a model for a research oriented approach to design education in Architecture and Urbanism. Around the turn of the millennium there were many such initiatives with the perspective of pioneering substantively new approaches. Along these lines of thought I had previously initiated the conference series, Design Research in the Netherlands in 1995 while at the TU Eindhoven. During

the same period I had lectured in 1996 as an invited participant at the opening conference of the Research School of Design and Computation at Delft University of Technology.

For "Design as Research Laboratory" we put together a list of prominent international scholars and theorists of several generations in order to bring them together around the themes of research-based design and education. Among the many important scholars and theorists that I put on my list of invitees were Arie Graafland who in 2002 had formed and inaugurated the program and book series of the Delft School of Design. He was later to become a DAAD scholar at the DIA from 2010 to 2013. Among others of a younger generation I invited Michael Speaks a leading international theorist, critic, writer and academic who was by then also well known and active in the Netherlands as well as in the US. Among his prominent body of writings he had developed the important concept of "design intelligence" in a series of articles in the journal *a+u* beginning from 1/2003.

"Follow-through" should by now be an important component of "knowledge generation by design". We missed documenting this colloquium. Some time later, the Bauhaus Foundation established the M.Sc. program Coop Design Research emphasizing "research-based practice" and

including the three components: "design as research; design as education; design as projection". Theories of the Digital in Architecture

In 2015 we participated in the "Second Digital Dialogue" at the DIA, a symposium on advanced architectural design under the influence of emerging digital technologies including design and fabrication. By this time the influence of design and materialization/fabrication technologies upon design had become dominant. We were among four presenters who addressed these phenomena.

We have been working on these new formative influences upon design for many years. During the symposium we presented certain ideas that had appeared in our recent publications of 2010 and 2014.

In Summation

1999 with the formation of the Board of the DIA, and 2017 with the transition to new directions – this has been a period of great achievement for Anhalt University, for the DIA, and for Alfred Jacoby. We look forward to continuing our work with the DIA and the Bauhaus Foundation in a process of the coalescence of this hard earned knowledge into a written form for future generations.



Second Digital Dialogue at DIA: Robert Oxman, Rivka Oxman and Liss Werner, 2015.



Above: Panel discussion with Robert Oxman, Rivka Oxman, Liss Werner, Sigrid Brell-Cokcan, Manuel Kretzer, Alfred Jacoby.
Below: Presentation by Rivka Oxman.





DIA elective "The Portrait, Drawing and Graphic Art" led by Prof. Angelika Brzoska, 2016.

Henriette Bier and Sina Mostafavi

DIA Visiting Professor and Lecturer

Prof. Henriette Bier PhD
Associate Professor
Technical University Delft (TUD)
Group leader Robotic Building (RB)

Sina Mostafavi
PhD Researcher
Technical University Delft (TUD)
Manager Robotic Building (RB)

Design-to-Robotic-Production and –
Operation (D2RP&O)

Initiated by Prof. Jacoby in spring 2017, the first collaborative project involving the Robotic Building team from Technical University Delft (TUD) addressed Design-to-Robotic-Production and –Operation (D2RP&O). The focus was on the integration of advanced computational design tools and techniques with cutting edge design thinking in order to produce performance-driven architectural formations. The design was directly linked to building production and operation (fig. 1) with the goal to develop physically built robotic environments and robotically supported building processes. The studio inspired students to rethink conventional design processes in order to creatively challenge the interplay between contemporary culture and technology, and their relation to architecture.

D2RP links design to materialisation by integrating all functionalities (from structural strength, to thermal insulation and climate control) in the design of building components. Together with D2RO, the framework allowing successful implementation of robotic production and operation at building scale is explored. The main consideration is that in architecture and building construction the factory of the future employs building materials and components that can be robotically processed and assembled. D2RP&O processes incorporate material properties in design, control all aspects of the processes numerically, and utilise parametric design principles that can be linked to the robotic production. Virtual modelling and simulation interface the production and real-time operation of physically built space establishing thereby an unprecedented design to production and operation feedback loop.

Bier, H., Robotic Building, TEDx 2015 (<http://tedxtalks.ted.com/video/Robotic-Building-Henriette-Bier>)

Bier, H. and Mostafavi, S. Structural Optimization for Materially Informed Design to Robotic Production Processes, AJEAS, 2015

(https://www.researchgate.net/publication/286477508_Structural_Optimization_for_Materially_Informed_Design_to_Robotic_Production_Processes)

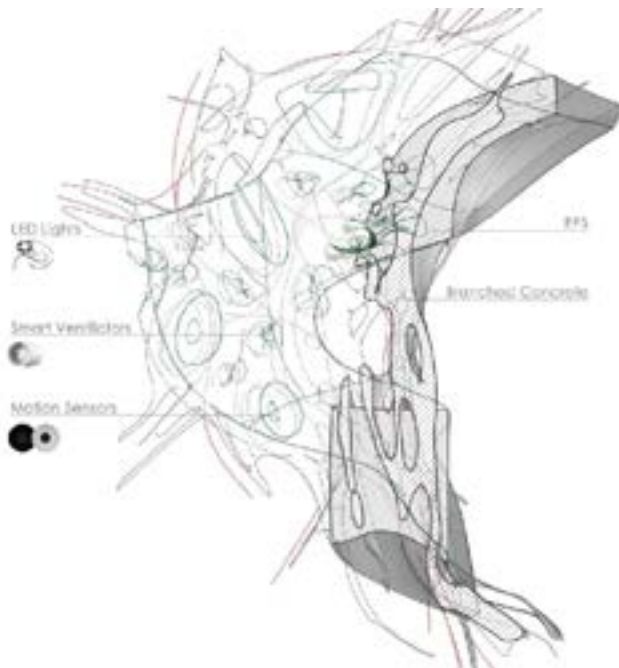
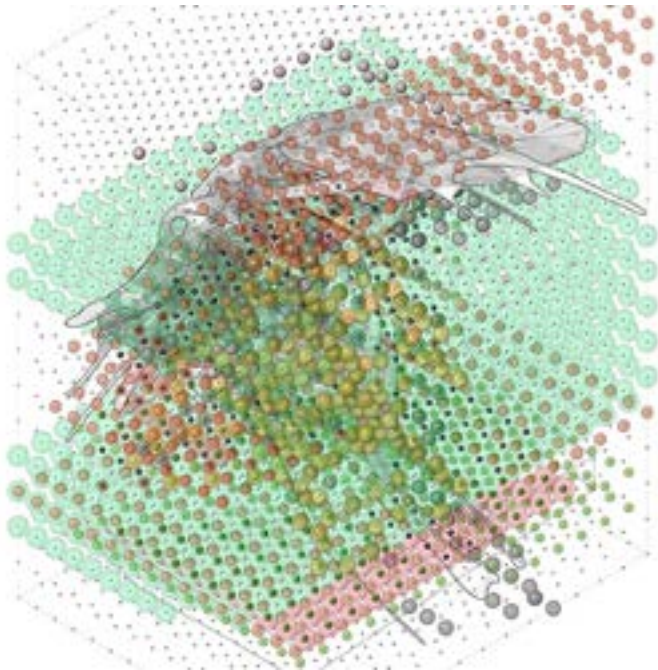


Fig. 1: D2RP&O developed by DIA students, 2017.



DIA final reviews, studio Bier/Mostafavi, 2017.



Antje Buchholz and Jürgen Patzak-Poor

DIA Visiting Professors

Our first encounter with the DIA was a surprise. In 2011 Gunnar Hartmann had invited us to a jury in his studio, which he was teaching with Lars Lerup. We hadn't heard of this graduate school before and were surprised to find it structured with studios of merely 10 students each. Our only previous experience with such a system was from our own studies in England, which we appreciated very much. It seemed the world had gathered in Dessau. The jury was attended by almost as many guests as students, and the discussion was so wide-ranging and on such a high level, which again we had only experienced in England.

The second encounter in November 2015 was likewise memorable. When I travelled from Berlin for a lecture and came through the dark and deserted Bauhausstraße I arrived in a well-filled lecture hall, where again the world seemed to have gathered and a sympathetic simultaneous interpreter was waiting in his capsule.

We realised the DIA was an insider tip in German academia. When half a year later we were invited for a guest professorship we were very happy to be allowed to teach at this exceptional place and to get the chance to delve with students into topics that have concerned us as architects for years.

Mischung is one of the topics and if so far our work only touches aspects of it – such as

mixed-use, mixed grain, mixed-financing – we know thanks to Jane Jacobs and others how big and challenging this topic is. The DIA widens the Mischungs-project for us in an exciting way. Over three semesters, 45 students from 25 different countries in studio and elective is a form of Mischung that we experience (particularly in the context of Dessau and the fallacious current political tendencies) as unique and contemporary.

The intense exchange that is enabled by the small groups allows students to bring in their own experiences and allows us to react to it and give individual support. Just as we all have learned from the students' different cultural backgrounds and spatial environments, we were eager to confront the students with the Berlin context.

We intensively explored living and working environments as well as urban and architectural concepts, in order to achieve an insight into a specific context and from there develop individual approaches and spatial strategies. Last year, thanks to the Brandenburg rail ticket, our studio extended between Dessau and Berlin with last-minute tutorials on the train, collective city walks, workshops and dynamic cooking events.

We trust the DIA will stay true to its founding spirit and continue to be the real surprise next to the Bauhaus!





DIA studio Buchholz/Patzak-Poor tutorial.



DIA final reviews, studio Buchholz/Patzak-Poor, 2017.

COUNTDOWN
03.04.2014
KLUBKULTURFABRIK



Lilian Busse

DIA Visiting Lecturer

Dr. Lilian Busse
Head of Division II
German Environment Agency

From Bavaria to Dessau

Alfred Jacoby and I met in Bavaria through my mother when we found out that we both work in Dessau. Soon afterwards at our next meeting in Dessau, Alfred has already made plans on how the University Anhalt and the German Environment Agency can work together. For the summer semester, we quickly drafted a lecture on 'Urbanisation and Environment'. The students from DIA found that lecture interesting. For the next semester, we took it to another level, and included a studio from Gunnar Hartmann into the lecture. The lecture and the studio combined complemented each other well, and we finished that project with a joint two-week exhibition at the German Environment Agency in June and July of 2017. Less than two years after we first met, we had established a joint program between the University Anhalt and the German Environment Agency. This was mainly due to the Alfred, who was knowledgeable, persistent and quick in getting things done. Thank you!





Lilian Busse opening the DIA student exhibition at the German Environment Agency, 2017.





DIA student exhibition at the German Environment Agency, 2017

Carlos Campos

DIA Visiting Lecturer

Prof. Carlos Campos PhD
Professor in Architectural Representation
FADU Universidad de Buenos Aires

Since 2009, I have and taught Workshops for 1st year students and also electives at DIA. My job, by express request of Alfred was to make the students interact, know each other through the task of developing collaborative projects, and make them begin their stay at DIA with great energy and curiosity. DIA was for me a wonderful laboratory, tirelessly feeding my work as a teacher. Many of my students decided to pursue my introductory course more than once. Some of them are colleagues, collaborators and friends nowadays. During all these years, the work in DIA was of a condition of incomparable freedom. We developed Urban Performances, Musical pieces, created Drawing Automats, Large installations, designed objects, events and architectural space. This freedom came conceptually from DIA 's director, Alfred Jacoby, and will undoubtedly remain part of his legacy to the school.





Carlos Campos assisted by Anna Trentin, workshop "The Random Machine", 2016.



DIA welcome week, workshop Campos, 2016.



Sam Chermayeff and Johanna Meyer-Grohbrügge

DIA Visiting Professors

Alfred grows on you. His magic is not obvious at first sight.

This should not be confused with a lack of initial presence on his part. Quite the opposite is true. You get all of the energy right off the bat. We just did not know what it was about.

Alfred and all his energy turns out to be about us in its entirety. It takes a long time to understand this because he is operating intuitively. Alfred, while making all sorts of noise himself, is in fact taking everything and everyone in.

We keep wishing that he will come over for dinner. We've known him for years and years after all. Strangely, he does need too. We know that he knows us. Being known by Alfred is a particular experience. His perspective is not all relative. He is judging us on our own merits. Alfred sees in us what we see in ourselves. He takes us as we are. This way of being known imports tremendous responsibility on us because we do not have the impression that Alfred really knows everyone. If he knows you though there is no one to blame but yourself in front of Alfred. He took the time to bother with you because you are you. When feeling less sentimental you might say that Alfred gave us freedom to be ourselves and take on our own pursuits. There is freedom built into his system but it is also an elegant dance that we are in with Alfred and all of us in his care.

He conducts and balances us like the misfit orchestra that we are, that he made. It is not important that we are in tune. Rather, we have to be moving forward, keeping time.

We were 29 and 31 when Alfred hired us to teach in Dessau. Seven years have passed since then. Many of our students have become successful architects. Surely many are successful in other ventures too. Alfred made sure that they got the best that we could offer.





DIA studio Chermayeff/Meyer-Grohbrügge, student work..

DIA studio Chermayeff/Meyer-Grohbrügge, 2015.





Joris Fach

DIA Visiting Professor

Of all the portraits that adorn the DIA's façade these days, it is certainly Alfred's that is subtitled most fittingly: 'Catch me if you can' it reads beneath his directorial effigy, putting into a nutshell what generations of staff and students failed at more or less graciously. Put simply, being caught is not Alfred's thing. It would ascribe him too passive a role. Instead, it mostly is Alfred himself who is on the hunt. Way beyond the confines of our campus Alfred used his tenure to tirelessly roam the undergrowth of architectural academia, seeking out collaborations with countless other schools, attracting teachers and guests from multiple countries and students from all the continents in service of a growing DIA community. He saw deals and signed people before they even knew it. It is this unapologetic efficiency that made Alfred the promoter of DIA that he is. So, we all tried to catch you whenever we could, but as a fellow Frankfurter I tell you this: I know where you have your coffee, so I'll catch you there!





DIA elective led by Joris Fach.



DIA final reviews, studio Fach, 2016.



Nicolas Fritz

DIA Visiting Lecturer

Prof. Nicolas Fritz
Professor emeritus in Architecture
Staatliche Akademie der Bildenden Künste,
Stuttgart

Alfred?!?!

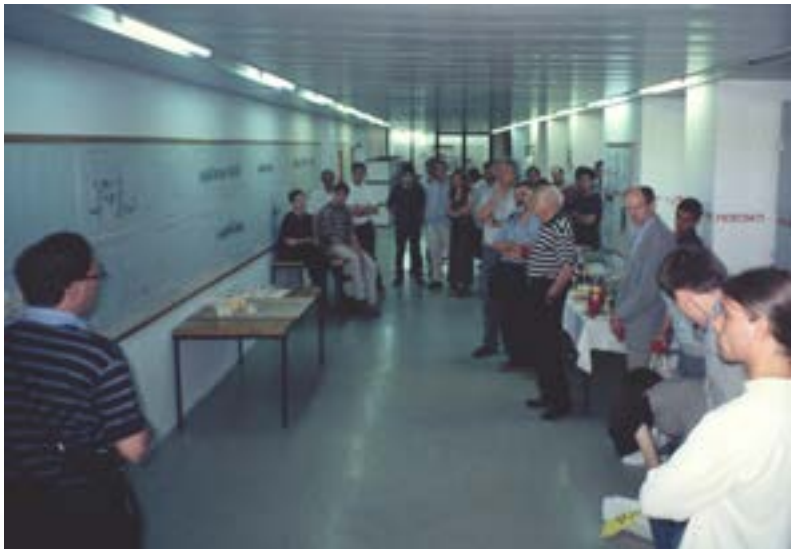
- since 1994 in Haifa friend and colleague
- international ambassador for architecture
- linguistic genius and communicative
- charming, humorous, and amusing
- committed and responsible
- exceptionally gifted network administrator
- there is more

What does Alfred mean to me?!?!

- 23 years of friendship and a very specific admiration for his initiative and founding of DIA in Dessau, all just possible because he is like that

Chapeau!





Nicolas Fritz with Alfred Jacoby at Technion Haifa, 1994.



DIA final reviews, studio Fritz, 2015.



Arie Graafland

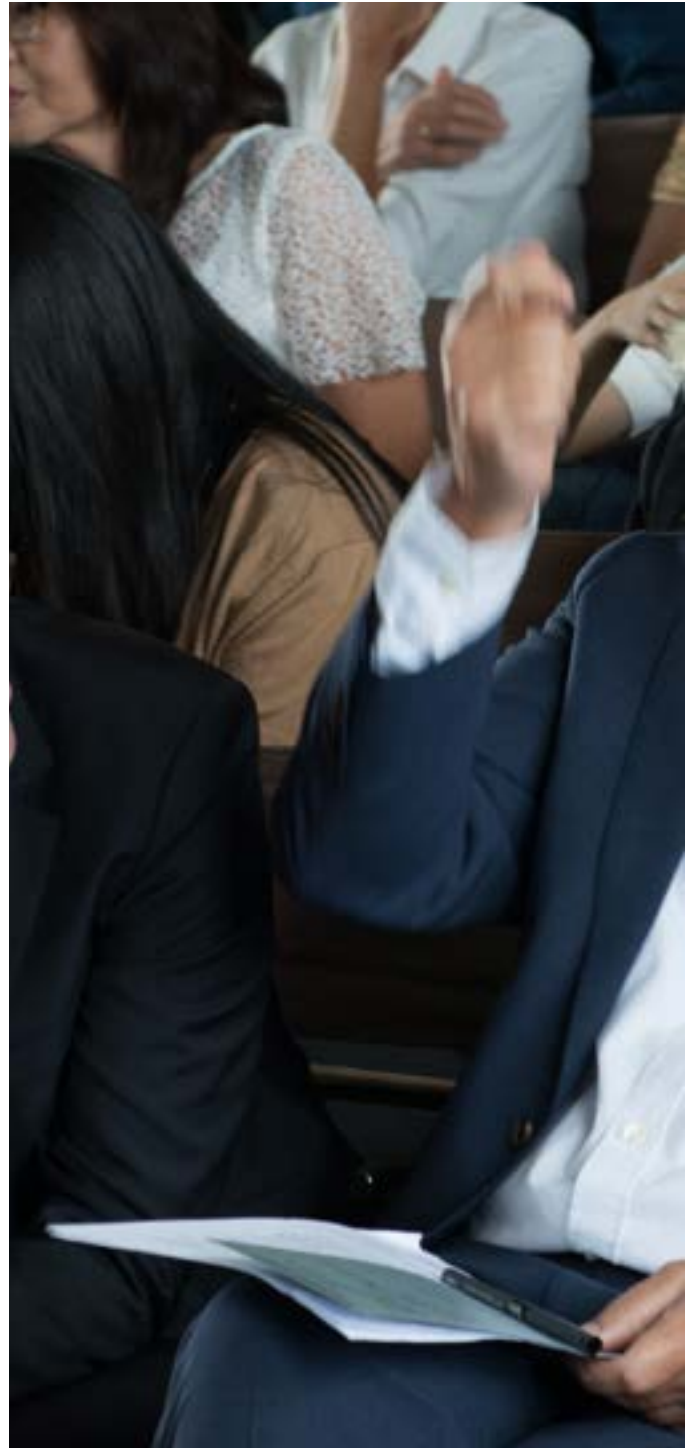
DAAD Visiting Professor

Prof. Arie Graafland PhD
Professor emeritus in Architecture Theory
Faculty of Architecture, TU Delft

Laudatio on the retirement of Alfred Jacoby,
founding director of DIA

In the winter semester of 2010 I did a Studio with Alfred Jacoby on the Damascus Gate in Jerusalem. The Damascus Gate is a historic site and at the moment an infrastructure knot for cars, busses and public transport. Before that I had done other studio work, and later on a Studio on Amsterdam. Amsterdam was an urban Studio, students had to get familiar with a city that has developed an encyclopedia of housing typologies. From the famous canal houses to the current waterfront developments along the IJ Bank. Not only typological studies, also economic and social issues were to be addressed. But also the political conditions in Amsterdam at different times that made these typologies possible. For me that was a relatively easy Studio, I have lived in Amsterdam most of my life, studied there and I am involved as partner in an Amsterdam office. I know most of the ins and outs of urban design because that was my job at TU Delft.

But then came Jerusalem. And I was in the dark. Alfred and I talked about it, how to proceed, and I felt like a first year student again. What did I know? What I do know is that urbanists need 'local knowledge' like anthropologists do. I read every book on Israel I could get my hands on. But still.... Alfred Jacoby at the time proved to me what it means to be a director of a design school. This will be my topic for this brief talk. What does it mean to be the guy in charge, the job most people tell me they do not want, but at the same time keep complaining and nagging me about my decisions. I have some experience here, the last 10 years at TU Delft I was the director of the Delft School of Design (DSD), a design and research unit at the Architecture department.





Arie Graafland with Alfred Jacoby at DIA graduation ceremony, 2017.

Jacoby immediately told me, "I am going with you, I know the language, the people and the urban condition at the site". So there we go; 6 students, Alfred Jacoby, Gerhard Bruyns and me. Already at the airport Ben Gurion in Tel Aviv I was separated from the rest and checked twice. We managed to get through and went to the hotels. Alfred had made contact with Bezalel, the Academy in Jerusalem. We lectured there, took the students to the site, they knew what to do since this was a two semester Studio and we had put them to work for the Winter semester already. The brief was a development plan at the Damascus Gate, a very busy area and the gate to the old city. Everything in Israel is politicized, roads are never just roads but at the same time surveillance and protection barriers, new urban development in the West Bank is not only housing but strategically chosen residential building sites on hill tops, again surveillance. Water management is a strategic issue. We took students to the West Bank, we waited for hours at road blocks, we got angry faces from the Israeli Defense Forces (IDF) at other road blocks. But Alfred speaks, next to German and English, Hebrew, Jiddish, Italian, Norwegian, you name it.. So we managed, the students were excited, tired of course, and for the first time in their life were operating in contested urban zones, places they had never experienced before. Same with me by the way.

What I learned is that Alfred Jacoby as the director of DIA is also a loyal co-teacher, a hands- on organizer, a travel guide, a guy who talks to the army at road blocks, and a friend you can travel with. So what does that mean concerning my question at the beginning about the guy in charge as a director, in a job every one claims to not to be interested in. As a director never try to please everyone, it will never work, you make friends and enemies. Enemies who always know better, who will work against you, go around you, or try to get your position (they claimed they never wanted). A director with his feet on the ground, working with his staff, in my case with his PhD candidates and MSc students, that director needs to be made not from steel, but from Bamboo as the Chinese say, you move with the wind, but you stay firm where you are.

But how is it with the PhD's at DIA? We are in a Hochschule, which means research is on the side, no streams of PhD candidates, no coherent and extensive research portfolio's. There are published professors around, do not get me wrong, but I did not see the competition, the anger, the frustration about research visitations and ranking here as I experienced for years in Delft. Teaching in Delft is about your research, what else is there to teach? TU Delft is about science education, design to many hard sciences is a tricky swamp. You do not have a PhD, you do not count. At DIA research is still a problem to my mind.

However, Edinburgh University Press recently published a second volume in their highly esteemed series New Materialisms. The book is called Critical and Clinical Cartographies, Architecture, Robotics, Medicine, Philosophy. The book is edited by two of my former staff members at TU Delft. The book has seen several rounds of assessment, editorial meetings, it has 12 scholarly contributions, and an Introduction by me. The preface is written by Andre Radman and Heidi Sohn, the last one also a teachers at DIA with me. Edinburg Press has produced thousands of copies, they are confident it will sell at the 85 pound per book.

This book originated here, Alfred Jacoby was the one to talk to me about his Fresenius Project. We discussed lines of inquiry, possible topics and research outlines, here at the Radisson hotel in Dessau. He was the one to start it. I took the ideas to Delft, talked to my staff there, and with the help of Henriette Bier and Kas Oosterhuis we organized a conference on Man Machine Technologies. This also tells you something about Anhalt Hochschule. In Delft we could organize a conference since I had published before, published on the effects of digitization in architecture. I was familiar with the work of others on robotics, philosophy and architecture. My former staff managed to get the needed budget, the accommodation, the flight tickets etc. Together with Henriette's unit Hyperbody, the Theory Section organized both conference and manuscript. But the book would not be there without Jacoby, he is actually the initiator. To wrap this up let me quote from my Introduction, note no 1:

"The text is for the greater part written in a 'we' form; only in a few cases I directly relate to my earlier writings in 'I'. The 'we' in this case are Alfred Jacoby and myself. We are both interested in what in the opening is called 'Embedded Anthropology', authors like Annemarie Mol, Rachel Prentice and Byron Good have our ongoing attention. The many discussions we had about these medical anthropologists and how they could be of value to the research project at Anhalt University of Applied Science, and Fresenius Medical Care were the starting point of this text".

So what can we conclude from this short talk, first that a director has a job no one wants.

Or so people claim. Quite often it is the other way around, they do want your job, but do not want all the hassle that comes with it. It is not about money, we are in academia, money is no issue. It is about prestige, getting published and getting known. You need your feet on the ground, you need to be flexible, (the bamboo), you need to argue your way around road blocks in the West Bank in Jerusalem. I believe Alfred Jacoby was more than qualified for the job he has done.

Dear Alfred, it was a real pleasure and an honor to work with you.

Thanks for everything.



Studio Graafland/Jacoby, 2011.



DIA final reviews, studio Graafland/Jacoby, 2010.



Andrea Haase

Professor, Anhalt University Department 3

Urbanism, Research and Design

Having started my Professorship for Urban Development and Urban Design at DIA in 2000, meant to contribute to an ongoing process, building up an international school within the existing German system of a former polytechnic school, developing and changing gradually, - via the establishment of master courses -, to a university. The educational program of architecture and urbanism was conducted within a multidisciplinary framework of teaching architecture, facility management and geo-information.

Looking back, I hardly remember difficulties between the different systems of education. I only remember the strength of orientation and perspective of DIA under the fruitful and energetic guidance of Prof. Alfred Jacoby, heading for a continuous update of thinking, creating and designing in thought, skill, spatial concept and meaning, visions to be appropriate for implementation and tested in philosophy and ethics. Any kind of experimental approach to this perspective was well acknowledged and welcomed, however, was considered suspiciously, if remaining in "the clouds" of "pretending to make space by purely formal approaches".

My very specific offer for the educational program was firstly the two-semester course of Urbanism, starting into understanding and visualizing the values of space in winter semester and applying the gained experience in spring/ summer into spatial concepts for "creating a location". This task has had many and different fruitful outcomes over time, mainly reflecting on the respective challenges of tasks to be defined locally, regionally or internationally.

My offer from 2003 onwards was the course "Research Methods" for the second year and its compulsory integration into the educational program, derived from the UK-Schools of teaching a Master's program in design. It was turned in 2016 into the elective for the first year "Research by Design – Grounded Theory".

My second year thesis-studios took reference from international themes and focused on "structural conditions" for creating space in living environments by sculpturing an urban area for the benefit of use, image and concept (Henri Lefebvre) by texture and

material. The outcome was supposed to respond to needs and dreams of everyday life for overcoming the functionality of industrial spaces by the structural quality and the atmosphere of late-industrial spaces.

This aim of teaching was substantially based on research activities, teaching research in order to enable the master-students to find their own thesis-question to be resolved by an answer of research and design. My concern has always been and still is to open up the opportunity to the individual students, that each of them enfolds his/her own subject within a studio-theme. That means, studio-teaching defines the thematic outline and the students find under this "umbrella" their individual access for research and design in a design project, ideally related to their country of origin. The reason for the preference given to the country of origin is the fact, that only there, the students can recruit their knowledge about space and culture from their own experience and perception of everyday life, bringing the different sources of knowledge together (science, skill, folk and tacit knowledge) for the benefit of a lively understanding of "needs and dreams", to be answered spatially in time and place to be re-defined.

All this was set into being and year by year run by DIA-director Prof. Alfred Jacoby. Reviewing him as the initiator and guide over time, brings me to the following conclusions:

- He has opened up the international world of thinking and creating to Dessau in a new way, while mass tourism increased in the surroundings
- He has caught the public discourse about the use of land, its materiality and its form-giving for Dessau and has opposed it to a formalistic style of architecture
- He has confronted us, as colleagues and as students, with always new challenges and questions and has made us look for solutions
- It was not easy to work with him, one's place was to be confirmed continuously, story tellers and slackers did not have a chance
- The guidance of DIA was individually settled, a regime of a specific characteristic, contradictions were – however – always allowed. Whether they were heard, was determined by the procedure for the benefit of the issue "to bring the world to Dessau".

I am glad and thankful to have been involved in the early processes of building up DIA.



DIA midterm reviews, 2008.



DIA final reviews, studio Ernst/Tratz, 2015.



Gunnar Hartmann

DIA Visiting Professor

Experiment DIA

Although the studio format has existed since the Beaux Arts era and was celebrated at the Bauhaus Dessau, it previously did not exist at the School of Architecture at Anhalt University in the 1990s. At DIA, working in the format of a design studio proved to be relevant. With its multicultural student body, DIA has turned the studio into a new place of learning that extends beyond the academic curriculum of its graduate program.

In a globalized world, it is vital to learn how to thrive in a realm of cultural and social diversity. The diverse student body at DIA has therefore increasingly challenged the traditional model of teaching. For example, my urban design studio is no longer based on Eurocentric knowledge, instead the studio grants access to a variety of cultural and urban experiences. That is, the aims of the studios are now to mobilize the intelligence of the various experiences that are present. It is fascinating to have the world in your classroom.

To explore collectively a range of urban topics and contexts that we know very little about, my thesis studios have supported peer-to-peer relations and encouraged participation rather than judgment. Both students and teacher have needed to acquire new skills: unlearn ideological thinking and relearn how to listen, as well as learn how to experiment.

I vividly remember Vico Morcote—that is where the DIA experiment started. Much later, I had the opportunity to join DIA when it was running in full swing.

After teaching at DIA for almost a decade, I have to thank Alfred for his many criticisms and insights into urban culture and history. I am grateful beyond measure to his commitment to the students. His unideological and free-spirited mind has been a great source of inspiration. Thank you for this incredible experiment!

Weil unser einziges Nest unsere Flügel sind.
—Erik Lindegren





DIA thesis reviews, studio "Redesign" led by Gunnar Hartmann, 2014.





DIA workshop led by Gunnar Hartmann, Lars Lerup, and Vitra Design at Aedes Network Campus Berlin, 2010.

Jovan Ivanovski

DIA Alumnus and Visiting Critic

Ass. Prof. Jovan Ivanovski, PhD
vice dean for teaching
Ss. Cyril and Methodius University Skopje

When I was reading Beeke Bartelt's short notice that came out of nowhere in which he invited me to contribute to the commemorative publication for our professor Alfred Jacoby, I was at once bounded by two opposing types of emotions. I first felt sadness as I just realized that professor Jacoby is about to leave DIA, to which growth and development he had worked tirelessly for so many years..., but at the same time, the grey mass within my head immediately started recalling some great moments from our common past, confronting thus the feeling of sadness with a stream of positive memories that started developing right in front of my eyes. Well, I didn't have any doubts should I accept the invitation or not. I actually felt privileged to be invited to say and write some words for professor Alfred Jacoby, to be given a chance first to express my sincerest gratitude to him for all his skills and knowledge that he unselfishly shared with me and the fellow colleagues. Also, to bring to the wider public at least one of the many legendary stories his former students have been telling about him for years so far, constructing thus a veil of legend around his personality and character. So, here is one.

Well, it was early afternoon some day in October of 2007, when a United Airlines flight from Berlin's Tegel to New York City's JFK airport brought 11 or 12 of us, students from all over (typical for DIA), for a Studio fieldtrip to the Big Apple. At the time, professor Jacoby was supposed to be already in the US, visiting some of his synagogue designs being under construction in the state of Kansas or so. The plan was that we should meet him at one of the exit gates of the JFK airport as he was suppose to arrive in New York few hours ahead of us, so we can travel to the city together. And so we went out of the designated gate and in the almost deserted parking lot in front of it there was nothing

much; few yellow cabs, a sleepy dog and a 10 meter long limousine with its windows blacked. Of course, there was not a sign of professor Jacoby. He was missing. Do you know why? Because he was comfortably sitting behind one of the blacked windows of the limousine, probably doing what he always does when alone (or not) - typing his Blackberry phone and talking to himself or to someone not present. And at one point in time when we all thought he didn't stick to the plan, he lowered the back window down and sent us his charming smile. Trust my word that was more than just a pleasant surprise!!!

However, apart from providing us with a sensational experience for our first arrival to New York City with a 10 meter long limousine, we soon realized that this was not only the most glamorous, but also the most convenient and certainly the cheapest way to transport 11-12 people from the airport to the hotel (separate cabs would have cost us almost double the price). So, apart from being unforgettable for us, what this story demonstrates are also professor Jacoby's valuable skills, knowledge, experience and self confidence in making quick decisions in variety of situations by which he demonstrated his extraordinary capabilities in overcoming various challenges. And it is exactly the mixture of these qualities which have inspired us in so many ways and which have eventually turned DIA from a crazy experiment into a global learning enterprise. I sincerely hope that in the future to come his achievements will be recognized and will serve as an inspiration for his successors at DIA.

At the very end, I wish my and our professor Alfred Jacoby good health and good luck in whatever he decides to do next. I also remain confident that whatever task that turns out to be he would do it with the same passion, energy and dedication as he was doing whatever he did so far. As he just can't do it in any other way!



DIA excursion week, New York City, 2007..



DIA excursion week, Rhode Island School of Design, 2007.



Richard Koeck

DIA Visiting Critic

Prof. Richard Koeck PhD
Professor and Chair in Architecture
Director of the Centre for Architecture and
the Visual Arts (CAVA)
University of Liverpool, UK

The University of Liverpool has the oldest RIBA accredited programme in Architecture in the UK and, with circa 800 students, we are one of the largest School of Architecture in the country. We are thankful that Professor Jacoby instigated and built with us an Erasmus-funded staff/student exchange programme between our institution, which, since 2013 has gone from strengths to strengths. In fact, it is currently the largest and most successful exchange programme we have with any international institution. All of this was only made possible through and with Prof Alfred Jacoby's vision, active support, and continuous engagement.

From this grew several new points of intersection between our institutions, in terms of joint-teaching and research. Here to mention is, for instance, the formation of the European Design Network (EDN) in 2016. As founding member, Prof Jacoby made with his experience and vision a sizeable contribution to the EDN – a partnership between the University of Liverpool, the European Institute of Design in Milan, and the DIA, endorsed and supported by the Design Council UK. Together with Prof Jacoby, we developed a framework for a new definition of trans-disciplinary Design for the twenty-first century. The fruits from this work have already become apparent in the form of, for instance, a series of programmes, partnerships and international workshops, at the heart of which lies new forms of collaboration across industry and academia.

Prof Jacoby has formed the DIA and architecture education at Dessau with unprecedented skill and passion for the last quarter of a century. The DIA is known today worldwide as one of the most distinctive and international programmes of Architecture there is, shaped around his ability to work and inspire people from many diverse backgrounds. The DIA presents itself as sanctuary and hotspot of ideas, design and innovation; a place where the cross-fertilisation of ideas is encouraged and celebrated. We remember with great joy the occasions where we have been asked to come to Dessau to review the student's final designs, which have been a truly showcased the DIA's international perspective.

So what made these and other success stories possible? We believe that much is owed to Prof Jacoby – his vision for a new kind of and highly international programme in architectural education. In fact, from a personal standpoint, having lived and worked in three different countries for the past twenty years, I have met quite a few well-known personalities, architects and scholars alike – some of which impress through their persona, their status, or their influence on theory or practice. I can confidently say that Prof Jacoby is unique in this group. He is a one-of-a-kind, someone who cannot be easily described with known architectural jargons or leadership taxonomies.

We hope as a school and institution to build upon the good relationship and legacy that Prof Jacoby leaves behind. And above all, we wish Prof Jacoby all the best in an undoubtedly very exciting future ahead and in whatever he wishes to pursue in the coming twenty years or more.



European Design Network (EDN) at the Design Council UK in London (below, from left to right: Alfred Jacoby, Marcel Vroom, Tuba Kocaturk, Richard Koeck, Riccardo Balbo), 2016.



Cosmos Bauhaus Fest, photo by Laurian Ghinitoiu, 2015.





Presentation and discussion at the 2nd Digital Dialogues Symposium at the Bauhaus Aula.

Manuel Kretzer

DIA Visiting Lecturer

Manuel Kretzer
Visiting Professor Digital Crafting
Braunschweig University of Art

My brief involvement in the world of DIA

My first encounter with Alfred Jakoby was at the Second Digital Design Dialogues on December 8th at the Dessau International Architecture Graduate School, to which Liss C. Werner had invited me as a speaker. Being my first time in Dessau and at the Bauhaus I was equally impressed by the cultural heritage of the building as well as the quality of its contemporary school of architecture. I left the city with a warm feeling of having met great new people to whom I felt immediately connected.

About six weeks later I received an email from Alfred, describing his interest in involving me into the schools curriculum in the upcoming summer semester, which I more than gladly accepted. Since at the time I was however already lecturing at the Braunschweig University of Art as well as the Institute for Advanced Architecture of Catalonia (IAAC) I had to postpone my involvement until the following winter semester. I thus commenced my job at DIA on the 10th of October 2016, with a brief workshop during the welcome week, an elective course and a design studio, which I co-taught with Adil Bokhari. During the elective course we read and analyzed J. G. Ballard's collection of short stories

'Vermillion Sands' and turned them into experimental video clips, with the aim to understand and reflect their narrative composition. The results can be watched at <http://responsivedesign.de/vermillion-sands-alive-in-dystopia>.

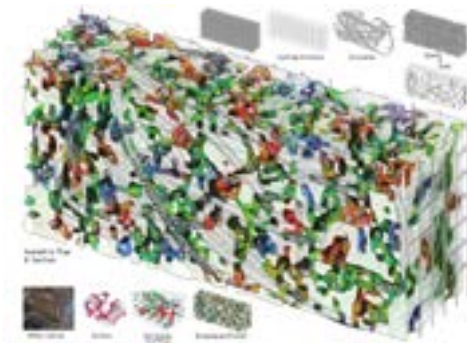
The studio, with its aim to develop an optimistic architectural vision within a future of global change, was a little bit more demanding, yet the results continue to amaze me whenever I revisit them. Here are some brief excerpts from an unpublished paper Adil and I prepared:

The world is changing rapidly. At least that's how it feels. Continuous technological innovation, disruptive scientific discoveries, and new products on the market liquefy the state-of-the-art and often provoke a sense of insecurity and powerlessness. Such mental states, which may result in fear and a wish to return to previous times, are what Alvin Toffler describes as 'future shock', the outcome of being exposed to "too much change in too short of a time". To prevent the extensive spread of future shock he demands "the conscious regulation of technological advance," which will restore order and stability. Whilst the political and economical demand to control any type of development and likewise preserve the past keeps gaining disturbing momentum, the question on how to address the uncertain progressively remains.

As specialists and pedagogues, the question



Left: Lim Tian Jing and Leong Chee Chung – Amazonas city, all trees replaced by buildings.
 Right: Borna Zeljko and Maria-Yoana Nedevska – Aggregation.



Left: Pardis Zarghami and Hossam Elbrashi – A place for the depressed - isometric view.
 Right: Lim Tian Jing and Leong Chee Chung – Oobleck city - master section.

that comes into play here is “What do architects do?” With our skill sets which range from approximations of the psychology of occupation of space to a primitive understanding of geography and all other sciences, we are befuddled by the task of not only understanding how our contemporary condition works but how can we begin to speculate or project future scenarios that could be culturally guided and not aimed toward solving problems.

This paper presents an experimental studio ran at the Dessau International Architecture Graduate School in fall 2016, which was an attempt to approach the unknown from a radically optimistic perspective. The course was organized into three phases. During the first part, the students, who worked in groups of two, performed extensive research into various contemporary tendencies, their cause, current state, and possible further progression. To conclude their findings they generated highly detailed

imagery of speculative future scenarios, optimistically blurred visions of drastic global developments. Whilst this was an incredibly difficult yet astonishingly liberating task a second track was opened, the detailed study of material behaviors. Through hands-on experimentation the students explored the logic of particle aggregation, non-Newtonian fluids, smoke or the growth of crystals. This switch in between the macro and the micro level, in between theoretical speculation and practical exploration, allowed them to project their abstract visions into physically graspable scenarios. Finally each group was asked to synthesize both strains and translate their findings into architectural proposals, which were to be a response to the initially stated global opportunity and based on their material discovery. A particular task was to focus on the spatial and sensual experience of the user and on the atmosphere of their newly developed architecture within the context of a radicalized global phenomenon.

A small collective: twelve students and two teachers, through a semester long research, eventually started developing patterns; patterns that addressed not only a contemporary outlook on the world, but patterns that began to deal with the limitations of our knowledge as architects. Psychological circumstances began to be placed within the medium of contemporary architectural processes. Grasshopper definitions with tabs naively titled: happiness, sadness, freedom, etc. began to emerge. Trash became an element that architecture could use as building material, deforestation turned into a scenario that was not only plausible, but needed or even wanted through the beauty of the visions that were developed. Strange ideas of occupation of space, strange ideas of the construction processes involved in buildings, strange ideas of synthetic ecologies started emerging. All ideas, proven through architectural documentation, became more real than the future scenarios that they set on to explore. As architects, we know the world through the tools we know, and as architects we saw that as our only hope, to see the world naively, to see humans as a species that owns and endears the Anthropocene, and to build it as we see it.

Even though I have seldom had so much fun teaching a studio, was deeply impressed by the skills and dedication of the students and truly enjoyed working with Adil Bokhari, who has since become a very good friend, I had to quit the position after only one semester. The reason was simply that due to my full position at the school in Braunschweig and the weekly travel between three cities, Cologne (where I live), Braunschweig (where my main occupation is) and Dessau I became exhausted to a point of restlessness that I hadn't felt before. I still feel bad about disappointing Alfred who had given me such a great opportunity and who, beyond my brief involvement in the school, has been a great supporter and advisor, yet the decision was the only one to make. The experience however and the powerful vibe at the school, a creative island at this culturally overloaded site within a strangely remote and empty city, are one of a kind and never to be forgotten.

Thank you Alfred for your trust and friendship and I hope that we will soon meet again.





DIA studio Manuel Kretzer with Adil Bokhari, 2016..





Ivan Kucina

DIA Visiting Lecturer

Dessau, November 2017

I would like to remember the beginning of our collaboration with this extract of the text of the competition brief that we organized in 2014 in Belgrade. It can serve as excellent example of establishing international relationship between architecture schools, and also as inspiration to think about the future Bauhaus anniversary.

I want to thank you for the trust and chance offered to become a part of your unique educational vision.

Belgrade, February 2014

Architectural Students Competition for the Bauhaus Pavilion in Belgrade 2019 on behalf of the 100 years of Bauhaus Manifesto

In order to promote collaboration between educational programs of Anhalt University of Applied Sciences in Dessau and University of Belgrade that was officially established in 2013, and to stimulate mobility of the students from Serbia, Dessau International Architecture Graduate School and Faculty of Architecture in Belgrade are inviting students of the 3rd year of Bachelor Academic Studies of Faculty of Architecture in Belgrade to participate to architectural competition that will award authors with the full scholarship for the two years of Master in Architecture Studies at Dessau International Architecture Graduate School. We want to ask you to design a temporary pavilion in Belgrade 2019 that will represent XXI century interpretation of the Bauhaus Manifesto* written by Walter Gropius in 1919.

Competition Brief

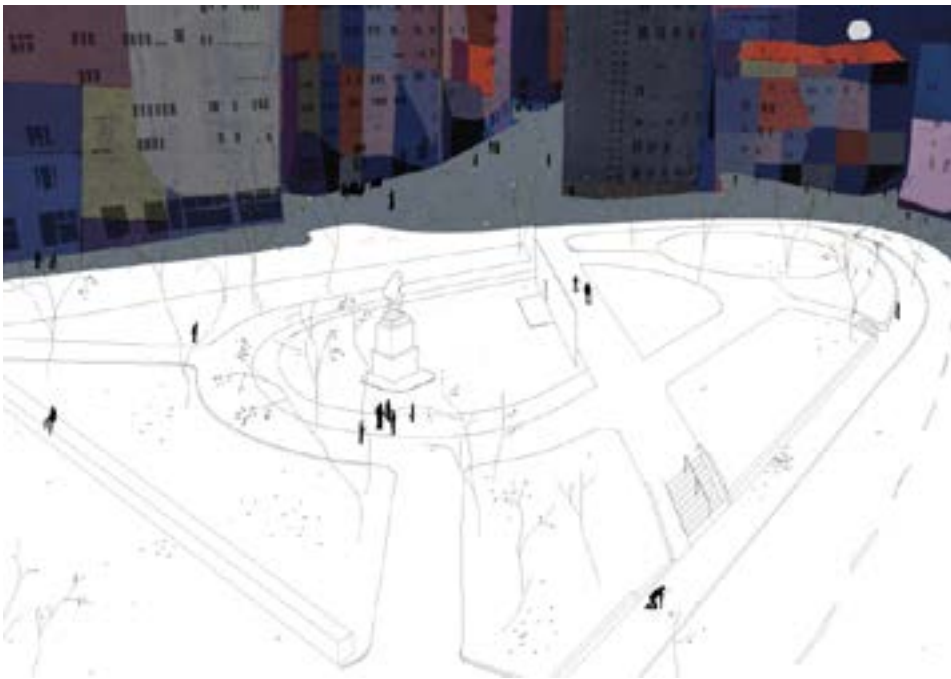
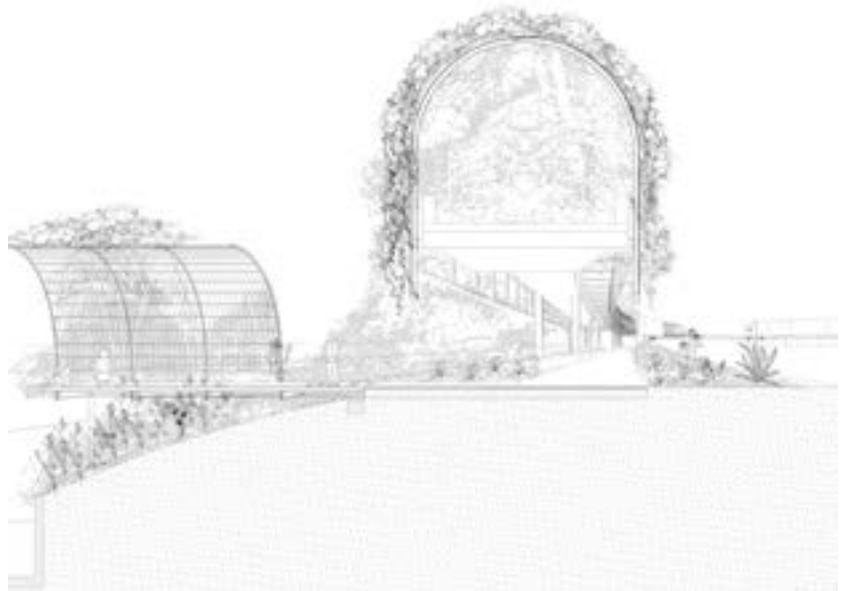
Bauhaus Manifesto 1919 and the educational program of the Bauhaus school are marking turning point in architecture development at large. Bauhaus influence has spread long after school's active period and irretrievably changed architecture thinking and practice in the XX century. The question imposed by this competition is addressing possibilities to reimagine the standpoints of Bauhaus Manifesto that could be relevant for the XXI century postindustrial age.

You are asked to examine the text of Bauhaus Manifesto and to adopt it, sentence by sentence, in order to address a serial of actual issues, such as, evolution of

information technology, environmental ecology, smart infrastructures, sustainable development, city recycling, urban equity, social innovations, community participation, etc... Following the arguments that will come out of transformed text you will develop architectural proposal for a temporary pavilion in Belgrade that will actualize Bauhaus Manifesto hundred years after. Pavilion will promote an unseen architectural representation that could have important influence to the architecture development in the future as Bauhaus had in the past.

Bauhaus pavilion in Belgrade will be made for the year of 2019 on behalf of the 100 years of Bauhaus Manifesto. Participants will have to identify appropriate site in the city to place it. The pavilion has to have an ultimate footprint of 21,000m x 14,535m while the height could be defined by you. All other programmatic, technical and formal elements of pavilion are under your consideration and will be evaluated as a constitutive part of the architectural proposal.

*Bauhaus Manifesto: The ultimate aim of all visual arts is the complete building! To embellish buildings was once the noblest function of the fine arts; they were the indispensable components of great architecture. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as "salon art." The old schools of art were unable to produce this unity; how could they, since art cannot be taught. They must be merged once more with the workshop. The mere drawing and painting world of the pattern designer and the applied artist must become a world that builds again. When young people who take a joy in artistic creation once more begin their life's work by learning a trade, then the unproductive "artist" will no longer be condemned to deficient artistry, for their skill will now be preserved for the crafts, in which they will be able to achieve excellence. Architects, sculptors, painters, we all must return to the crafts! For art is not a "profession." There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in a craft is essential to every artist. Therein lays the prime source of creative imagination. Let us then create a new guild of craftsmen without the class distinctions that raise an arrogant barrier between craftsman and artist! Together let us desire, conceive, and create the new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith. (Gropius, W. 1919)



Above: Bojana Bjelic - competition entry (equal first prize) and thesis project
Below: Petar Petricevic- competition entry (equal first prize) and thesis project.



DIA elective "Urban Salon" led by Prof. Dr. Omar Akbar, 2016.



city/
identi-
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Up series with
Africa // 1992 //
TV series //

recommendation by
Antony Mburu

why
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Neil Leach

DAAD Visiting Professor

Prof. Neil Leach PhD
Professor of Architecture
Florida International University

DI(ORAM)A:
Recollections of a British Professor in
Dessau

I can remember when it all began some time back in 2002.

I was taking part in a conference in Vienna, and a very conservative speaker called Wilfried Wang was presenting a paper about 'authenticity'. I normally restrain myself from challenging other speakers, but somehow the discussion of authenticity was just too much. I can't remember what precise question I asked, but I do remember launching a pointed question that headed towards him like an Exocet missile. When it hit him, he crumpled. Direct hit.

Lars Lerup came up to me afterwards, and said, 'Great question!' Right behind Lars was his good friend, Alfred Jacoby. And Alfred immediately asked me if I would be interested in doing some teaching with his students in Dessau. I took it that Alfred was interested in progressive ideas, and accepted.

Later that year I invited some Dessau students to join me in constructing an installation of an experimental computationally generated eifFORM structure in Amsterdam. It wasn't easy. We had a tight schedule, and were short on helpers. Then the Dessau students – mainly Americans from Florida Atlantic University in Fort Lauderdale – arrived, slaved away like crazy, and saved the day.

Illustration

Kristina Shea, Neil Leach, Spela Videcnik, Jeroen van Michelen, eifFORM installation, Academie van Bouwkunst, Amsterdam, 2002.

I recall that I ended up teaching in Dessau full time the next academic year. DIA was still in its infancy. In those days we only had





Neil Leach and Kristina Shea with DIA students, eifFORM installation, Academie van Bouwkunst, Amsterdam, 2002.

around 10 students. And we were so nervous about their design abilities that when Gunnar Hartmann and I ran our first studio, we decided to make it an urban research studio, instead of an actual design studio, focusing on the rundown industrial town of Bitterfeld.

With time, though, things changed. Students got to know about DIA, and the number of students started going up. I began to realize that students came to study at DIA for 4 basic reasons:

1. The program was in English
2. There were almost no fees
3. The Bauhaus was an attraction
4. It was in Europe

Educational tourism had been born. I suspect that these are the reasons why students still study there today.

Meanwhile there was a group of professors – such as myself – who discovered that with English becoming the lingua franca, and with EasyJet and Ryanair advertising cheap flights to Berlin, a new academic territory had opened up in Continental Europe. And even though we had very little money we could just about afford to fly in people from London and elsewhere.

Computation

One day a very smart Bulgarian student, Krassimir Krastev or 'Krassi', as he was known, arrived. And other highly talented students also turned up, Deepti from India, Iku from Japan, Peik Li from Singapore, Bobi from Macedonia, Setu, Sumana, Vaskor and Mithun from Bangladesh. Several of them went on to either work for Zaha Hadid or Norman Foster, or became professors themselves. And they began to develop their own ideas and working methods. Computation took off. Of course, things were different then. There were no software programs available like Grasshopper or Processing. In fact we couldn't even afford to purchase software, even if it had existed. Students had to write the scripts themselves.

It was at this point that DIA started to take on a certain identity. We realized that we had a lot of smart kids from poor countries. Several of them had been offered places at the AA and other progressive computational schools. But they simply couldn't afford to go there. So we began to call DIA 'the poor student's AA'. And it was like that. Prior to

DIA I had been teaching at the AA. So we brought in some visiting lecturers from London, including computational architects, such as Alvin Huang and Jose Sanchez from the AA, and Cristos Passas, from Zaha Hadid Architects, became a tutor. Gradually DIA began to gain a reputation for computation.

Alfred supported this. He wasn't so computational himself, but somehow he was receptive to computation. I like to think that this stems from going to school in the UK, and then studying at the University of Cambridge. Think about it. Where else in the world would you have a kid's sci-fi television series where the main protagonist – Dr Who – had a PhD, and each week sought to save the world through science and technology? Certainly not in the States. In the States super heroes – Superman, Spiderman etc – just seek to beat the hell out of each other through brute force. But have you ever seen Dr Who in a fist fight? And of course the ultimate PhD superhero was Alan Turing, often credited as being the person who invented computation, who saved the Allies in World War 2 by developing an engine that could break the Nazi's Enigma code. Alfred himself studied under another computational genius, John Frazer, while he was a student at Cambridge, although John Frazer never taught Alfred computation. In fact he claimed that he never taught his students anything much. As Alfred recalls, John Frazer told his students, 'I'll show you how to draw a line. The rest will be up to you.'

Anyway, with Krassi and Alex Kalachev eventually teaching at DIA, computation became ingrained. And DIA began to gain a worldwide reputation for progressive computational design.

Parties

No record of the early days of DIA would be complete without mention of the parties. The Bauhaus had had them previously – crazy parties – and so did DIA. It was really a question of survival. Nothing happened in Dessau, or 'Depressau' as it was known by the students. It was a typical, former GDR 'end of the railway line' shrinking city. There were a few bars and a few restaurants – most notable the Kornhaus on the river, where Alfred used to delight in taking visiting speakers, especially during the asparagus season. But nothing else. So the only way

for the students to survive was to entertain themselves. And eventually, when the number of students reached a certain critical mass, these parties really took off. And it didn't take much. Even after I had left I would sow the seed of a party: 'I hear that there's a party happening in the student dormitory blocks.' And it did.

I remember one DIA party in particular. We found a space in the cellar of one of the student hostels. But there was nothing there. However, give DIA students 15 minutes, a few candles, some music and some Polish vodka, and an otherwise bleak looking cellar would turn into the hippest nightclub in town. Here the vodka was key. In those days we had many Polish students, and the short distance to the Polish border meant that there was a steady supply of Polish vodka.

I even heard stories of a party that would be thrown each year in one of the abandoned Plattenbau buildings in town. Students would cover the floor with sand, turn up the heating, and invite everyone to a beach party with Caipirinhas. You could also imagine that maybe, just maybe, you could be on Copacabana beach, although nothing could be further than Dessau in the midst of winter than a palm fringed sun-drenched beach in Brazil.

We also had our Brazilian students, and they would compete to produce the best Caipirinhas. But there was never an outright winner. Usually we would decide to hold another competition the following week to be more accurate in our judging.

And we would go on field trips. Once we went to visit Gunnar Hartman and his newly founded Chur Institute of Architecture in Switzerland. But the only cheap place that Gunnar could find for the students was a very concrete nuclear bunker in the cellar of some building. 'It's cheap, but I'm afraid that it might be a little too concrete for them,' he confided in me. Never mind. Send in the DIA students and all of a sudden a concrete nuclear bunker is transformed into the trendiest nightclub in town: 'Das Bunker'.

A favourite field trip was to Barcelona. Again finances were tight. There would be one run down student hostel that cost 20 euros a night, and one even more run down one that cost just 10 euros a night. However my DIA students calculated that if they spent 6 euro

on two glasses of absinthe, they wouldn't notice where they were sleeping, so they opted for the cheaper one, and saved their money for further glasses of absinthe.

The New Bauhaus

I often wonder if some historian in the future might make a study of DIA, and realize what an extraordinary program it has proved to be. Of course, we all talk about the Bauhaus. But how many students actually studied in the Bauhaus, and how long did the Bauhaus program last? 14 years? DIA has now far surpassed the Bauhaus, not only in terms of years in existence, but also in terms of number of students graduating.

By the time that I completed my term as a DAAD Visiting Professor at Dessau, we had developed from a handful of students into one of the largest – if not the largest Masters programs in the world with around 200 students. And it was probably the most diverse. Tom Verebes once boasted to me that the AA DRL was the most diverse program in the world with students from 27 countries. I replied that in DIA we had students from well over 30 countries, including places like Nicaragua and Kosovo.

But what exactly is DIA and what is its place in history? I would suggest that what Alfred set up was one of the most significant initiatives in the history of architectural education. How many lives were affected by the enterprise? How many students changed their entire outlook on life by studying there? How many students met their lifelong partners there? How many students stayed on in Germany as a result? I, for one, don't need to know the answer. But I know for sure that the experiment that Alfred started over 15 years ago had an enormous impact on a very large number of architectural students from all over the world.

Congratulations, Alfred, on setting up DIA! It was a privilege to have been part of such a successful educational experiment.

Graduate School of Architecture
 Winter Semester 15-16
The Green Studio
 Tutor: Karim Sofman

SELF ORGANIZING SYSTEMS

The diagrammatic approach to design is a key element of the studio's methodology. It involves the use of simple, abstract forms to represent complex architectural ideas. This approach allows for a clear and concise communication of the design process, from the initial concept to the final built form. The diagrams are often presented in a grid-like format, which helps to organize the information and make it easy to follow. The use of color and line is also an important part of the diagrammatic approach, as it helps to highlight key elements and relationships within the design.

The studio's focus is on the development of a design process that is both iterative and collaborative. This involves a series of workshops and discussions where students are encouraged to share their ideas and learn from each other. The goal is to create a design that is not only aesthetically pleasing but also functional and sustainable. The studio's approach is based on the idea that architecture is a process, not just a product. It is about the journey of discovery and the exploration of new possibilities.

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DIA final reviews and award presentations, 2016.

Peter Magyar

DIA Visiting Critic

Dr. Peter Magyar, FRIBA, AHA
Professor of Architecture,
Kansas State University

How it started...

It seems, I was always attached in some ways to the Bauhaus. Maybe I felt it that way, because many of the founders came from my original country, Hungary. But that was much earlier!

My connection with Professor and Architect Alfred Jacoby was a consequence of a beautiful exhibition of his works in Miami, Florida, and the kindness of one of my former students, Julie. She visited that exhibition, and strongly felt kinship between the author of those works, and me, then her studio professor. As an unconventional student, with teenage children, she invited both of us to a lunch, where we seemed to quickly verify her observation, and our collaboration commenced. I was in my third year, serving as founding director of the School of Architecture in Florida Atlantic University, and Alfred just started, as director of the international graduate program of Anhalt-Saxen University at the Bauhaus, in Dessau. Out of his first group of 12 students, 7 came from my school.

And so our almost two decades long collaboration began. Although he is much younger than I am, he always appeared to me as a mentor, a man, wise in many fields of life, and several aspects of culture, history, and architecture! From then on, at least once a year, but sometimes twice, I visited Dessau for a few days, and as a great learning experience, benefited from the great diversity of students and faculty, all came to Dessau by Professor Jacoby's recruitment and invitation. The energy, and many times his own financial support, what he invested in this new program, in my opinion paid back manifold. Now, the Dessau International Architecture School (DIA) brings students and faculty from all corners of the world to Dessau, and the graduates of the program have no difficulty, to find first class employment of their desires!

All this said, beyond the new friends acquired through DIA, the real magnet, and the gift of every visit was the - sometimes only few hours of - "quality time" with Alfred, enjoying the generosity and wit of his spirit, and the warmth of his personality! He will be greatly missed by many, and Dessau will not be the same without his simultaneously soothing and electrifying presence!



Peter Magyar at the DIA final reviews and award presentations, 2016.



Campus Fest, DIA student pavilion, 2014.



Henry McKenzie

DIA Alumnus and Research Assistant

I have been fortunate to know Alfred as both a student at DIA and also as a research assistant. Over the past 4 years, I have identified three distinct, yet equally important characteristics that I believe make Alfred the person he is.

First, a unique ability to know his audience. Whether it is greeting hundreds of new students from a plethora of different countries and cultures, welcoming distinguished professors or guests to the Bauhaus for dinner, or driving from Dessau to Berlin in his Mercedes, Alfred has the amazing ability to know what to say. He can make you think, make you laugh or make you doubt everything you thought you knew.

Secondly, Alfred learns from the past and embraces the future. In my first year as a student, I attended Prof. Jacoby's (as he was known to me then) lecture series titled the history of the European City, in which we examined both the highs and lows of the European continent and examined the Arts, Architecture and Ideas that were born from antiquity. As a research assistant, Alfred helped provide the platform for myself and others to explore the merits of a digital infrastructure and what it may possibly mean for cities of the future.

Finally, and perhaps most importantly, Alfred possesses a sense of humour second to none. Alfred has no problem putting his amazing memory to good use with his extensive library of jokes - unfortunately my favourites are not fit for print, but rest assured he will make you laugh.

The success of the DIA experiment speaks for itself, that said, I suspect Alfred would have been successful in any number of professions. I can easily imagine Alfred as a politician, the CEO of a German conglomerate, a successful used cars salesman or the godfather of a crime syndicate. Yes, Alfred could have been any number of things, but fortunately for me and thousands of students and staff, he decided to open a school of Architecture, Alfred, you have my sincere thanks for the continuous support and opportunities you have given me over the years.





DIA graduation ceremony at the Bauhaus, 2015.





Cosmos Bauhaus Fest, photo by Laurian Ghinitoiu, 2015.

Roy Oppenheim

DIA Visiting Critic

Roy Oppenheim, born 1940 in Baden(CH), lives and works in Switzerland.

Next to his long career as a journalist, book author and publisher, Roy Oppenheim held important positions in Swiss Public Media.

He was President of Swiss International Radio, President of Art TV Swiss and President of Arte Helvetica Foundation.

His mother, Edith Oppenheim-Jonas was a famous graphic designer, who in the early 1950ies invented the well known Swiss comic series around the family of Papa Moll.

His grandfather, a painter sculptor and utopian urbanist, was Walter Jonas, who created the cone shaped futurist Funnel shaped City, called Intrapolis.

In this retrospective Roy Oppenheim introduces this work of his grandfather Walter Jonas.

Double Door

My acquaintance with Alfred Jacoby goes back to the time when he was a student at the ETH in Zurich. As initiator of the Double Door project the Neue Zürcher Zeitung asked me in 2014 for a longer contribution about the history of two Swiss hamlets near Baden, Endingen and Lengnau. Apparently Alfred had read the article and immediately contacted me, telling me that he would like to start a Design Studio dealing with it.

I immediately agreed to participate and managed to win the support of the culture department at the Canton of Aargau to get involved in this too. Both Endingen and Lengnau are small rural villages still today running on agriculture and farming. Between 1430 and 1860 the villages were the only two locations, where Jews were allowed to settle permanently throughout the Swiss Federation. The two villages are 5 kilometres apart, connected only by a single winding country road. Mid way between the villages is an old Jewish Cemetery, containing up to 300 year old gravestones.

Historically, as a sign of their cooperation, Christian and Jewish villagers would live under one roof. But their homes had to respect segregation laws. Consequently every tenant had to access the jointly built





Walter Jonas "The Intrahouse—Vision for a City," 1962.

house through a separate entrance. So, one distinct architectural feature that all houses in either village typically had, were a set of double entrance doors. Both villages have no church but each one has a large synagogue.

We jointly ran the Double Door Studio, with me acting as cultural and historical advisor and critic.

Walter Jonas and his Vision of the City

"To design a City for the future is, apart from all practical necessities and considerations, a matter of vision, a dream, of fantasy."

The multi-talented Walter Jonas (b. 1910 in Oberursel/Germany d. 1979 in Zurich) was active in several cultural spheres: as a painter, author, philosopher and finally as an urbanist.

He hardly ever repeated himself, as he declined any formalism and stood to his belief in current change. As an urbanist, he drew his inspiration principally from painting.- He had become known as a portraitist in the 1920ies in Berlin and in later years in Paris, which he experienced as the refuge of many artist in exile.

This period, with its extreme confrontations of threat and existence, formed him as painter. The antagonism between nature and civilization always stood in the centre of his oeuvre, describing the dramatic discourse of Man and Earth.

Around the 1960ies, this theme led him to questions of Urbanism and towards the development of new forms of dwelling. His Funnel shaped City, which he called Intrapolis, became world famous and its contexts keep recurring in urban discourses even today. He had developed it as a vision for a new humane and ecological urban form. In 1962 he published his ideas under: "The Intrahouse -Vision for a city".

Only three years later, in 1965, he founded the Group Internationale d'Architecture Prospective, (GIAP), with Michel Ragon, Yona Friedmann and Nicolas Schöffer, which was later to be joined by Kenzo Tange and other Metabolists. Eventually, the German

speaking section included the architects Alfred E. Urfer, Prof. Dr. Lucius Burckhart, Dr. Justus Dahinden, Frei Otto and Ekkehard Schultze-Fielitz, finally the Structural Engineer Peter Matt and Roy Oppenheim, Art Historian and Author.

In their Manifesto they wrote: „The demographic explosion, the spectacular acceleration of scientific and technical advance, causes a disruption of traditional social structures. Our cities are no longer able to adapt to these new developments. One of the most pressing issues therefore is the planning of our future.

Vis-a-vis the complex tasks of Urban Design, functionalism only has its rights, if it advances scientifically. However, it is not sufficient that scientists just offer their research results to the designer. The urbanist has to approach the scientist with a set of exact questions. This presses for a cooperation between researcher and designer.

GIAP wants to act as a hinge between specialists of all nations even if their ideas are opposing each other. Against a retrospective architecture-in favour of a prospective architecture".

In an interview in his atelier, Walter Jonas described, how he had reached out to Architecture as a painter and how this had led him to his concept for Intrapolis. He pointed out, how both disciplines were closely related in his oeuvre: „I look at Intrapolis as result of my efforts since 1933. I can demonstrate, how my paintings have led me to Urbanism as an engaged art form: various stages in my paintings have an explanatory function and always pointed at the situation of Man. Examples of literary influences on me were: Berthold Brecht with his „The Rise and Fall of the City of Mahagonny“ and Kafka and his novel „America“. Likewise influential was the great exhibition on Modern Architecture in Berlin in 1932. After Berlin, Paris was my next important intellectual Home.“ Already in 1935 the at that time stateless painter began to draw bridge cities, based on connection. The funnel type cities following them, addressed his wish for Introversion. Walter Jonas felt, that, dwellings, both

modern or in a more traditional style, were usually oriented outwards. According to him, its dwellers were rarely presented with an interesting view and usually exposed to noise, dust and exhaust fumes. In consequence, Walter Jonas used typical examples of an enclosing architecture, like the Roman or Spanish Villas and Cloisters, as his guidelines for a better orientation of dwellings.

Yet, he refrained from just drawing a single house oriented towards a patio. Instead, he would orient an entire housing scheme towards it. His singular building, the Intrahouse, was shaped like an inverse cone and formed a sort of valley with flats, that were facing the inner side of the funnel. By that, he achieved a protection from exhaust fumes and noise.

The lower third of the Intrahouse was reserved for public functions, like shops, cinemas, offices etc. The remaining two-thirds were used for flats, arranged around a circular arena. Right at the bottom of this funnel, he designed a central plaza, arranged with trees. Every Intrahouse had a diameter of 200 meters. It was 200 meters high and had an opening angle of 90 degrees. Bridges on the fringes of the funnels connected individual Intrahouses and by that formed a city: Intrapolis. Its entire layout contained 100 Intrahouses on only 4 square kilometers. It housed 20.000 inhabitants. Because of their horseshoe form, single flats had an inner courtyard and a private garden. These flats were 10 meters wide, 10 meters in depth and 3 meters high. With 39 flats in each such circular arrangement, an Intrahouse contained 702 flats per unit, housing about 2000 people.

After his initial design, Walter Jonas created several variations on his system, with numerous topographical adaptations. He even designed Intrahouses on lakes or at sea. Already then - in 1965- Jonas had conducted a research, if a swimming Intrapolis out at sea, could withstand a Tsunami.

In 1967 Walter Jonas took yet another step into Urban Design with his entry for a competition of a Cultural Centre for Zurich, floating on its lake. As a competition task,

Jonas occupied himself with the plan for a 100 meter long platform, containing the theatre and exhibition spaces under a dome. The platform was to be connected to two motor driven boats, which would allow the platform to turn on its axis. The entire construction should only be immersed max. 1 meter in the water, so that the entirely floating Culture Centre could be berthed anywhere on the shores of the lake, making it suitable for very flat water surfaces.

As a result of the competition entry, Walter Jonas soon planned to connect individual units with bridges, in order to be able to build swimming cities on lakes, in fjords or gulfs. Such ideas have actually been realised by now in several locations. Especially the idea of gaining land by swimming cities, has spawned recent urban discussions, taking into account climate changes and their resulting rises of sea levels.

Already by 1965 Walter Jonas had the support of several first class technicians, that empowered the idea of Intrapolis. The Structural Engineer Peter Matt wrote about the construction method for the Intrahouse, the Munich-based Engineering Professor Lippl built the big model, along with the Zurich Engineer Kaltenstadler and the Darmstadt Engineer Gerhard Heid, who looked more closely at the housing units- They all formed a formidable team around Intrapolis.

Posthumously, Jonas had died in 1979, the German Architecture Museum DAM acquired a model of intrapolis in 1982 and exhibited it within its show on „Visions of Modernity“. Many publications and exhibitions followed, that went from the Foundation Beyeler in Basle to the Guggenheim in Bilbao (2006). These exhibitions were crowned by a solo show in 2013 at the Architekturforum Zurich „Urban Design: Intrapolis-Walter Jonas and his vision for the City of Tomorrow“.

Seen in retrospective, Walter Jonas accomplished to demonstrate the Intrahouse as the culmination of his long-standing efforts for a humane way of dwelling. So that man could find a maximum degree of freedom, Walter Jonas counterbalanced the unrest of the modern city with an introverted way of life at home.

Elenora Popovska

DIA Alumnus and Teaching Assistant

It was a cool and windy October afternoon in Dessau, when I first meet Prof. Jacoby at the front steps of the Bauhaus building. He looked rather contemplative and almost grumpy while staring at its façade. He asked me and a couple of other Students that were just hanging around, weather we thought that Gropius really knew what he was creating in the beginning and why we all admire this building even today.

In true DIA spirit a lively discussion took place, at the end there was no straightforward answer...other than some nonsense murmur between us students, an anecdote about Gropius's life and a couple of random explanations regarding architects and their love for white cubes. In any case, what was really important was asking the right question.

I think that great teachers are the ones that inspire, motivate and lighten our curiosity, leading us to question and investigate everything familiar and unfamiliar. This is a talent that prof. Jacoby certainly has among many, which is why I think of him as one of my mentors and cherish the time I've spent working with him at the DIA. A truly remarkable place, that under his patronage was and I believe it will continue to be for many years to come, a platform where people from different cultures and backgrounds are united in their common quest for knowledge.





DIA final reviews, 2016.

Martin Rein-Cano

DIA Visiting Professor

After this exciting and successful DIA@Delhi studio, I want to take this opportunity to thank everyone who made it possible. My greatest debt is to Prof. Alfred Jacoby, director of DIA. I am very grateful that his openness to new ideas and dedication to education made this project happen. Additionally I would like to thank Sourabh Gupta of The Design Village and to those who supported this special DIA studio project with workshops, including Prof. Peter Ruge, Prof. Ivan Kucina, Vishwanath Kashikar, Prof. Julia Jacoby, Prof. Gunnar Hartmann, Prof. Johannes Kalvelage, Prof. Johanna Meyer-Grohbrügge and the DIA coordinators, Beeke Bartelt, Ulrike Jost, and Larisa Tsvetkova, for their endless patience and devotion regarding all organisation and administrative details. I also want to mention Henry McKenzie, Chiara Feliz Di Palma, Zoe Hochstein-Morran and Anastasia Sukhoroslova for their assistance with this book.

Finally, I want to thank the students—all of them, not just the few whose projects have been chosen to share here—for their efforts and hard work. Without their courage to venture into a foreign country, the DIA experiment would have surely not been such a success. I learned a great deal from all of the students and from all the rich cultural experiences they brought with them.





DIA students at the Design Village in Delhi, India.



Balkirishna Doshi meeting DIA students in Ahmedabad, India.



Peter Ruge

DIA Visiting Professor

Where Inspiration meets Sustainable Architecture

Teaching at DIA for about eight years, Alfred Jacoby was a very important source of inspiration for me.

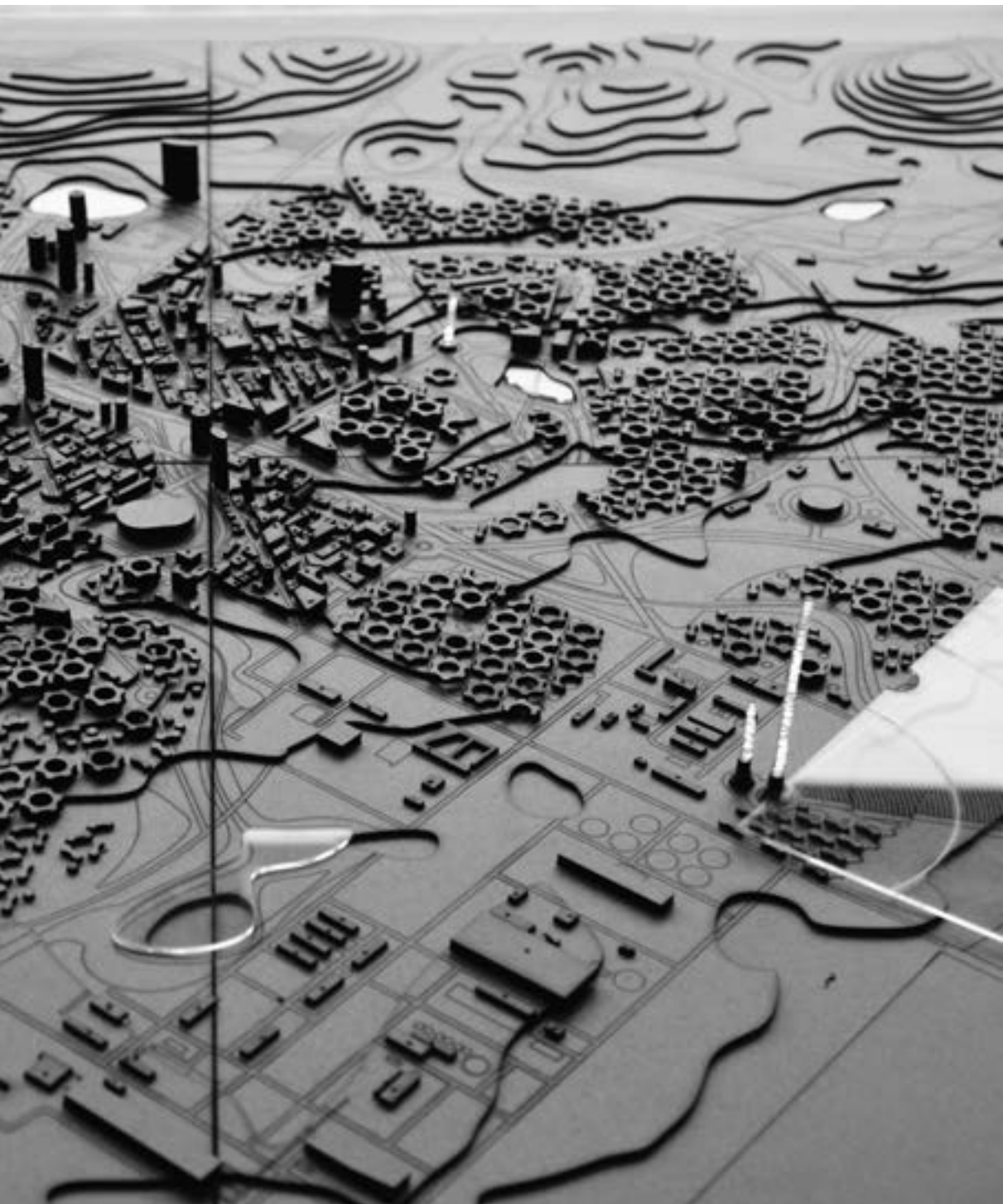
According to Merriam-Webster,¹ inspiration is defined as follows: 1a : a divine influence or action on a person believed to qualify him or her to receive an communicate sacred revelation; 1b : the action or power of moving the intellect or emotions; 1c : the act of influencing or suggesting opinions. I stick to 1b, the action or power of moving the intellect or emotions. Alfred, in his capacity as director of DIA, offered generously a wide network of different kind of teachers, which I had the honour and pleasure to be a part of.

He also offered helpful advice and creative ideas, which led to a constructive dialog between external and internal teaching and learning. Alfred's transcultural inspiration as a resonation of cultural secrets are described by Samuel D. Gruber as follows: 'Jacoby's buildings [synagogues] are known for their use of contemporary architectural forms and materials, but [...], until now his designs are in adherence to traditional Orthodox spatial and liturgical requirements.'²

Alfred's inspiring teaching not only move the intellect in order to evoke a conscious and unconscious burst of creativity but also emotions what motivated me to strengthen my own way of teaching, opening up a transcultural dimension of an understanding of local tradition and a process of its disengagement.

Teaching architectural students, be it master courses under the guidance of Alfred or undergraduate courses, I have been concerned with sustainable architecture. A simple form of addressing human needs and the vociferation to declare death of modernism are getting crescendo. I have denied (while teaching) to classify it as a fashion architectural style like





Hong Rui Sia (Alex), Desertification along Silk Road, thesis studio Ruge, 2017.

the post-modernism, but rather as a rustic, unsophisticated traditional wisdom. Due to the global issues such as urbanization and climate change, vernacular architecture is somehow considered to be gradually disappearing.

Is a paradox arising when vernacular architecture is augmented by sustainability? Is it a critical low-tech to high-tech contrast? Amalgamation of the traditional and contemporary can be found in architecture. The question is what can we learn from vernacular architecture to reinforce the concept of sustainability as mere technological vision in the theory of architecture. Frampton suggested in 1983 that modern architecture should adopt critical regionalism for its universal progressive qualities. At the same time value should be given to the geographical context of the building.³

Sustainability is not eclecticism when the desirable design method is applied. Physical and psychological comfort and local identity can be preserved. In this case, a sustainable design can be realized simply by constructing buildings according to what can be found in the surrounding field: this reflects the lessons learnt from the vernacular architecture.

Nuclei can be rural or 21st-century urbanization where more than 50% of the world's population is living in cities. Vernacular concepts are an endeavour to an economical solution: affordable living in deliberation of the regional, social and financial condition. Investors are making their choice between high upfront cost or low maintenance fees and vice versa, while architects evaluate material, form, spatial organizational patterns, as well as social and geographical context.

Research done so far shows that there are extensive possibilities of linking vernacular to advanced contemporary architecture. The emphasis was hitherto not placed on sustainable technology because it was considered to be not applicable to areas with different climate zones. However, the genius loci or the spirit of a place is the key for the main intention to study the concept of vernacular architecture. Henry Glassie wrote in his book: "All architects are born into architectural environments that condition their notions of beauty and bodily comfort and social propriety. Before they have been burdened

with knowledge about architecture, their eyes have seen, their fingers have touched, their minds have inquired into the wholeness of their scenes. They have begun collecting scraps of experience without regard to the segregation of facts by logical class. Released from the hug of pleasure and nurture, they have toddled into space, learning to dwell, to feel at home. Those first acts of occupation deposit a core of connection in the memory."⁴

Memories, like histories, are constitutive layer by layer through the nourish of time. Past experience, as the foundation of the vernacular architecture is what invigorates the native identity. A common impression of sustainability can be too far away from this perspective, non the less it is our goal to fracture that stereotype.

Formal architecture, presented by the chronicles, has an intimate relationship with the idea of style. The history of architecture as we know it is biased on the social level. It centres on noble buildings and not on buildings for the lesser people, the villagers.⁵

Regarding formal architecture, the expression from exterior is more and more emphasized but architecture and its relation to the human - the interior - is not. Hence the alliance between the external and internal is cruel and vernacular architecture should inform the contemporaries and be adapted to available technologies to improve it.

Technology is undoubtedly not a new term, it existed since the beginning of civilization. Life along the Silk Road, for instance, has always been about the spread and interchange of technology and culture. Sustainable technologies are changing the world naturally, creating a healthy inside air quality, and the question is how efficiently the energy transition can be manipulated and adapted in harmony to vernacular architecture.

Vernacular architecture has consistently been holding together by using local materials, which is an important criteria of sustainability. The updating technologies that boost the use of local material are what society can benefit from.

Learning from Alfred signifies for me the deep understanding of diversity of the unknown and its future. And again, I would like to thank you, Alfred, for enhancing this transcultural inspiration.

Design architecture means paying heed to the dimension of time (past, present, future), place and technology. This is what sustainable architecture is all about.

1 <https://www.merriam-webster.com/dictionary/inspiration>, downloaded 5th of January 2018

2 <http://samgrubersjewishartmonuments.blogspot.de/2008/07/usa-new-synagogue-by-alfred-jacoby.html>

3 Frampton, Kenneth, 1983. "Towards A Critical Regionalism: Six Points For An Architecture Of Resistance". The Anti-Aesthetic. Essays On Postmodern Culture.

4 Glassie, Henry, 2000. Vernacular Architecture. Philadelphia: Material Culture.

5 Rudolfsky, Bernard, 1964. Architecture Without Architects. London: Acad. Ed.



Pattanon Thongsuk, Augustenhof Transformation, thesis studio Ruge, 2013.





DIA elective "Sustainable Design Methods," excursion to Kyoto [Japan] led by Peter Ruge, 2014.



Karim Soliman

DIA Alumnus and Studio Master

Thank you Alfred for starting this amazing education experience that is called DIA.

It's been 8 years since I got to meet you. During this journey, I got to know Alfred Jacoby the Professor, the director, the father and the elder friend.

It's been an honor for me to be one of your students and later one of your teaching stuff. It's your vision and strong will of making this big international family of DIA, that its member come from over 50 countries who have crossed every ocean and sea in this glob to come to study here in Dessau. I am sharing here some photos that captured moments of success and happiness of many students and teaching members that I have been in touch with in DIA. These photos to constantly remind you of the great job you have done in DIA.





DIA excursion to New York City led by Christos Passas, 2011 (above).
DIA elective CAD Logic led by Karim Soliman, 2016 (bottom left). DIA graduation at the Bauhaus, 2011 (bottom right)..

Attilio Terragni

DAAD Visiting Professor

In my four years as a visiting professor DAD under the direction of Alfred, I had the opportunity to make eight publications with the works of my students, a complete text about the lessons on history and great architects of all the time, entitled Multitracking.

What to say? This encounter with Alfredo has been fantastic, a meeting of shared intuitions in looking at architecture and its forms of responsibility. And, if I'm talking about intuition, it's because one of Alfred's salient features is invoked. His intelligence has at least two great and different fields. On the one hand, he has the ability to think at the highest level of abstraction, where is possible to generalize as much as possible. On the other side, is very perspicacious and able to find in every project, and above all in a projects far away from his way of thinking, always something unusual, something out of its first definition. In short, he understands the value and quality well before the authors themselves.

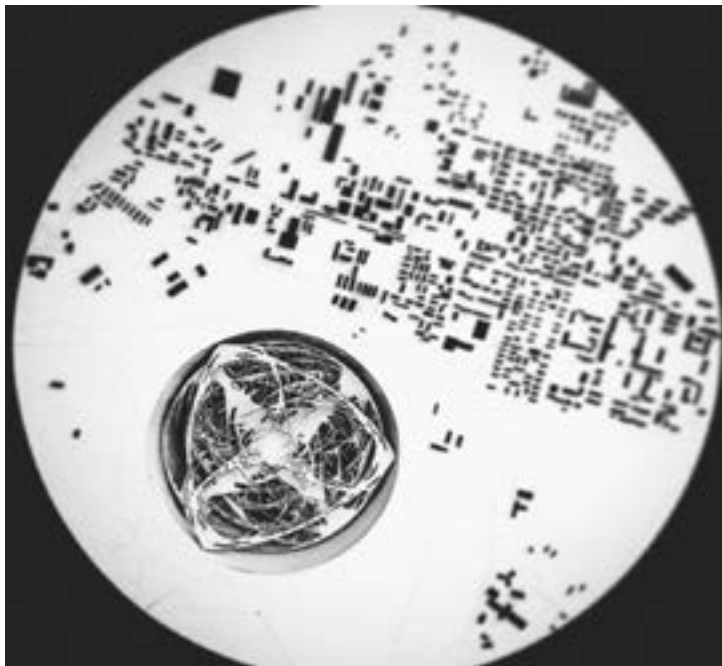
It is like joining two different ways of thinking about the world, as if looking through two different lenses, without giving up and without compromising on each other. I am

sure. Alfred is well aware of the difference between the two and their alternating, without abolishing the difference. Talk about something ... and already think of another, entertaining them simultaneously.

With this, I am trying to talk about knowing the world and directing a school, when architecture is shared with people as companions, a word translated from Latin *companii*, people sharing bread, eating together, who are friends because they once ate and thought together, metaphor of sharing the values of life.

I believe that for this reason, as well as the many I do not know, Alfred's work as director at the DIA has always seemed to me of the highest quality, with its tolerance of actions between meditation and action, history and time, ethics and politics. Investigating the field of architecture together with the set of signs considered an apriority in the study of a building and its architecture.

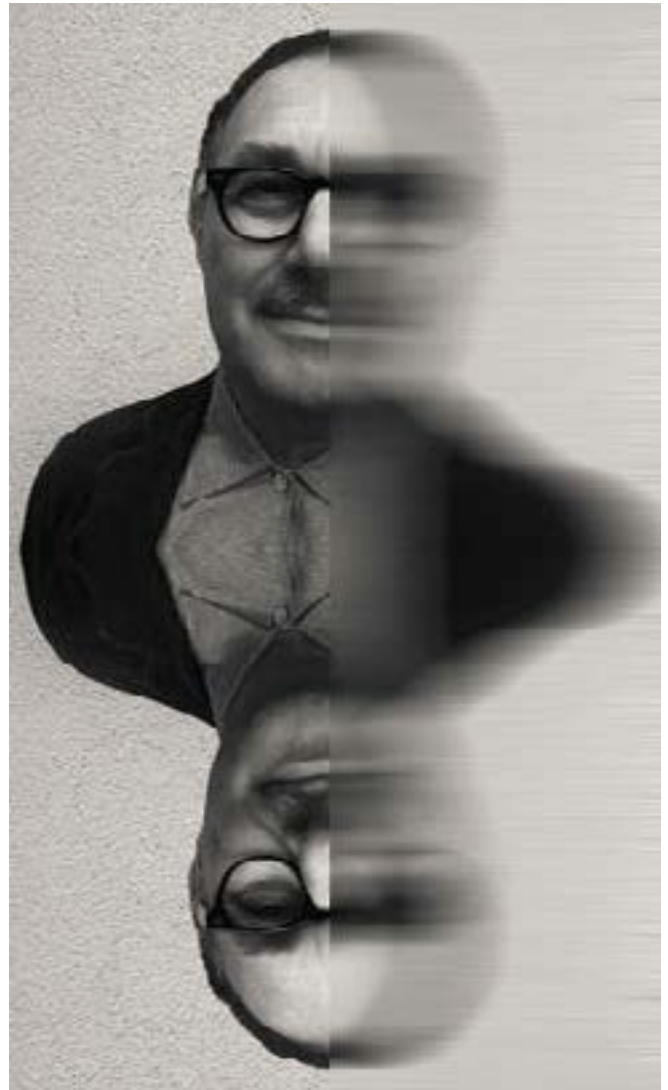
Every day Alfred, with his brave and international actions, taught at DIA that architecture is the other face of knowledge, an essential contribution to human freedom, and that there is no freedom without the



Student work by Ksenia Kalecheva.

freedom to change architecture.

I am sitting in the car. Alfred guides. Direction Leipzig. We just left. Alfred is always on the phone. It looks like a doctor with a thousand patients. A very organized disorder. He looks a lot like his Mercedes. Great car but not entirely human without his guide. The fact is that we have already done three laps of Dessau without taking the right path. Alfred is too busy on the phone. Nothing could be more far away from him than a rational guide. It is a rational immersed in some madness. Moving for him is a kind of action that has to be self-organized. Far from the rational pride of a Macchiavelli. Moreover, I feel lucky to be here alongside of rationality and absurdity. I do not ask myself anymore if we can ever get to the highway in the right direction. Something does not matter anymore. If you know Alfred just a bit, you know that for him is important only all those desirable things that have yet to arrive. From this and other thousand phones call. I believe that this is a conscious choice, which puts architecture in front of the tumultuous experience of time, and this spin around Dessau is a little story on the idea that find the right direction, the shortest and fastest way, and the perfect theoretical system, should no longer be part of our knowledge. Free and responsible for our freedom: so I have seen my experience with Alfred at Dia, a university where nothing has the potential to become a cognitive limitation. An idea to carry on and to which university education should continue to refer to, in the Europe of humanistic values that is still trying to be born.





DIA welcome week, Attilio Terragni and Carlos Campos, 2016.



Gerhard Wilke

DIA Visiting Critic

Gerhard Wilke

Group Psychoanalyst, London

Gerhard Wilke studied Archaeology and Anthropology at Kings College Cambridge from 1971-74.

After graduation he worked in London, at first running a Robinson Playground, then entering a Grammar School as a teacher and finally becoming a Group Analyst, working both in Britain and Germany.

He has advised many large international corporations on conflict management and has done extensive work with medical research groups and the British Ministry of Health. His publications on management have won book prizes and are widely discussed.

In 2017 he was made an Honorary Fellow of the Royal Society of General Practitioners.

“The end is in the beginning and yet we go on.”

Samuel Beckett wrote in his play *Endgame* the lines “The end is in the beginning and yet we go on.”

It is in this spirit that I want to write on the occasion of Alfred Jacoby’s retirement a piece about his pre-professorial days as an architect, who in 1986 had obtained the commission to build a new Synagogue for the Jewish community in Darmstadt and had finished the task on the day, 50 years after *Kristallnacht*, when I took part in its inauguration.

In a town that had several synagogues before the Third Reich and none after 1945. Its congregation met until the day the new building was opened, in private apartments to worship. It was safer to leave the packed suitcases under the bed, than to face the town with a religious building, which was destined to remind people inside and outside the community of what had happened during *Kristallnacht* in 1938 and what happened to those who did not manage to emigrate and were transported and killed.

Architects design in a free associative process, with reference to the commission, group analysts work with people in small and large groups to explore through free association, how we live our lives in the grip of unconscious forces – inside the individual and in the complex social network and the culture we inhabit.

Architects start a creative and free associative design process with the future in mind, group analysts invite people to share their past in order to understand why we are not free to shape our individual and collective futures at will, but on the terms of the past.

Be that the influence of our parents, our siblings our kinship system or the history and culture of our ethnic and national group to which we belong.

Alfred, as a person and as a member of the Jewish community in post war West Germany, was never free to be just himself, either as a person or as a professor of Architecture in Dessau. Through his actions, his thoughts and his projects and teaching, the fate of his parents as Holocaust Survivors is always part of the social interaction.

Therefore, he was always liable to experience political disputes within the organisation, especially when they became personal, as existentially threatening and had to rely on his colleagues and surrounding to be sensitive to the presence of history through him and the presence of the potential for persecution in others.

Children of Holocaust survivors always also carry the fear of a repeat of the persecution their parents suffered, on their behalf. His German and international colleagues, on the other hand, probably were always uneasy in the presence of someone with this biography. Partly, of course, because they too carry history inside themselves. On the German side, a West German colleague might feel inhibited to interact with the child of Holocaust survivors because they tried so hard to avoid being seen as a perpetrator that they ended up becoming exactly that in the eyes of the odd one in. If they are East German and old enough to have been socialised in that system, they will feel no responsibility at all because all the surviving Nazis were in West Germany. Of course, there must have been those in the Department around Alfred who senses that he could never be an insider and realised therefore that he needed a special task and role, where this apparent social deficit could become the source of inspiration and creativity. Then there are the foreigners, who Alfred attracted to teach in Dessau, who had one thing in common, they were in their own way also odd

one's in at the Master Course in English, which Alfred created with colleagues and the then Head of Department Prof. Lückmann.

Let me bow honour Alfred's talent and courage for approaching his task in Germany with originality and in an inter-disciplinary way.

An analytic Large Group with Architecture Professors and their students

In the early 1990ies Prof. Jacoby asked me to participate in a project designed to highlight the fact that the second largest Jewish Community in Germany, Munich, did not have a synagogue almost 50 years after the end of the war. Throughout this long time the community itself had been reluctant to firmly settle in a place associated with the mass-murder of their own relatives. After all, at that time, Munich had proudly called itself the „City of the (Nazi) Movement“.

The local political post war elite had initially offered the community a piece of land in the inner city and had promised large subsidies for the construction of a community centre and place of worship. However, this piece of prime real-estate had a secret. Underneath the ground lay the bunker for the Nazi elite, built

already in 1934, way before the outbreak of war. Its purpose was, to let the Nazis carry on their work in case the city would be attacked by bombers. At the time, a surveyor's report showed, that the cost of removing the bunker would be greater than the building of a new synagogue. Nothing happened for almost thirty years.

The city built a car park on the land, made money for its coffers and avoided publicity and exposure which it feared. By letting the place lie idle and turning the bunker secret into a wound of the war it just remained unused, an eye-sore in the middle of the historic town centre. In the early nineties three things changed: Alfred Jacoby was asked by the President of the Jewish Community in Munich, Charlotte Knobloch, herself a survivor, to help formulate a solution for the site; a new head of town planning wanted to re-open the case and look with fresh eyes at the project; the president of the community, decided that the synagogue should be built on top of the bunker – thereby symbolically signifying the community's survival.

Public awareness was raised through an unusual architectural project. The final year students from two architecture schools, one in Germany and one in Israel, were invited to visit



DIA symposium with the Harvard Graduate School of Design at the Bauhaus Dessau (from left to right: Frank Barkow, Jasper Cepl, Joris Fach, Gerhard Wilke), 2015.

the site, interview the locals and the Jewish community, consult with the planners and then submit designs for a new synagogue.

In collaboration with Prof. Robert Oxman from the Technion in Haifa and Prof. Nico Fritz from the TU Kaiserslautern, Alfred joined a set of about 25 young Israeli students for 6 months, going to and fro from Frankfurt to Haifa. When the consultative process had ended and the designs were in first draft form, the two student bodies met for a workshop in Darmstadt, on invitation of its Technical University. Integral to this training event was a large group session that took place in the foyer of the university. The seating area for the students was built like a Greek amphitheatre, with three downward steps to sit on and an empty space in the middle.

The group comprised about 65 students and 4 professors. After a short introduction in which I stated that we were here to explore the emotional aspects of the encounter with the Munich site, the task and each other, there was a short silence.

As I wondered what the effect on the group would be of sitting in an oedipal triangle, the caretaker of the building stormed into the hall. He somehow sensed that I was the leader, although I was one among many sitting in the triangle. He started shouting at me: "Do you have official permission for this illegal assembly? Wait until the Director gets to hear of this....Get out....I will call the director now... Don't move.... It is disgusting... I never know what is going on in this place." I did nothing and waited.

There was a very brief stand off between the caretaker and the group. Most of the group turned away and stared into the empty space in the centre of the seating area. Suddenly, Nico Fritz stood up and started to shout back: "Of course we have permission, you stupid fool. Stop bothering us. Do your own work and leave us to do ours." The caretaker went away in a huff. Nico Fritz sat down, his whole body shaking. There was another short silence. The group looked stunned and mesmerised. Another staff member started speaking about the task in hand and wondered whether a synagogue was any different from building a mosque or a church in modern Germany. Another person said that he was just going to

design an empty building which could also be a fire station, what the community did with it was their business. They, not he, had to give meaning to the space. He was willing merely to design it. The word fire-station was a trigger for another student to say that this project was different, that a synagogue in Germany could never be viewed as a neutral construction. Too many of them had been consumed by fire during Kristallnacht in 1938.

The group carried on working like this. It became clear that splits were opening up around whether the design for this synagogue should resemble a modernist, functional and rational construction or take on the shape of an emotional, historically rooted holocaust-memorial. These two paradigms established themselves very firmly and were not shifted for a long time. Towards the end of the session a third perspective emerged. An in-between sub-group thought that both the modernist and memorial perspective needed to be reflected in the design of this building.

Through further discussion we discovered that difference between these ways of seeing seemed to be shaped by the influence of childhood experience. Those who wanted to build a memorial to the holocaust victims had parents who had talked about their war time suffering; those who wanted to exclude the history of persecution from the design of the building came from families who had remained silent. The in-between group of students seemed freer to choose their response in the here and now. As they were not aware of any shameful or traumatised family past they had responded in an empathic way to the holocaust story during their secondary education.

Though it was comfortable to find this neat fit between the design and inner history of Germans and Jews via the family or the school, the really significant event took place at the boundary of the group. While we were working on the emotional dimensions of designing a synagogue, the caretaker assembled his team and started to move furniture around us in a bizarre and mindless way for the remainder of the session. In a synchronic sequence, they ended their re-arrangement in such a way that the furniture was back in its original position by the end of the group. Almost simultaneously with the end of the group, the noise surrounding and uniting us, stopped. I was left

with just sufficient sound-free time to thank everyone and summarise the major patterns which had emerged during the session. Everyone got up looking like Munch's scream and full of dis-ease about the power of the social unconscious which had driven them to sit in a public forum surrounded by people who had regressed into what I would call a fascist state of mind and re-dramatised the traumatic scene between the Nazis and their enemies - the Jews and Intellectuals. By moving the furniture, they attacked our thinking and wanted to reduce all of us to a state of mindlessness in which the unthinkable could be re-enacted.

This social-psychological case material gives us a glimpse of the way in which unconscious inner forces determine how attempts to integrate the disconnected parts of the past in the individual and group mind in the present, or history in an architectural design, is subject to creative and re-creative forces. The design group sitting inside the boundary of the analytic group, wanting to reflect on the relevance of history for the design of this building, worked on reparation and re-creation; the external group worked on the re-dramatisation of the social-psychological forces that had led to the destruction of the synagogues in 1938.

What seemed to be an unrelated meeting of a group at work and its envious enemies outside the boundary, became a shared experience in a common social universe. Boundary events surrounding a group process signify to psychoanalysts the attempt to connect what is internal and external: what can be kept in mind and what needs to be expelled from it. The dis-ease between the group of intellectuals forming the work group inside the boundary, and the group of alienated labourers embodying a very primitive mindless mob outside the boundary, re-created the trauma between perpetrators, victims, resisters and bystanders. The synchronicity of the encounter showed that the group process always has the potential to widen and deepen the civilising and de-civilising forces.

I regard the group of architects, and the surrounding group of caretakers, as part of the same complex and sub-divided but linked societal scene, given the shared and traumatising history. The inner sub-group struggled with reparation and social order; the

outer sub-group displayed a valence for disturbance, loss of social control and subservience to a pathological leader. Delinquency can be a sign of hope because those engaged in the act, also seek contact and perhaps containment in order to not become murderous. The delinquent sub-group of caretakers fused in a relentless, timeless and envious attack but simultaneously expressed its desire to belong in the shared social universe. The attacking sub-group ultimately wanted to be tolerated and was clinging to the insider group in the hope that they and its leader could tolerate the pain, loss and incomplete mourning contained in its own social unconscious. The conducted large group symbolised the official public dialogue about the inheritance of the Third Reich, with its focus on guilt and reparation, shame and mutual recognition and acceptance.

In contrast, the destructive outer group represented the hidden trauma of the self destruction of the whole nation, brought upon Germany by the Nazis. They also embodied a secret and unconscious violence in many of my fellow Germans who envy the victims of the Third Reich and their descendants for their apparent innocence. The large group process with the architects and its attackers confronted all of us with the fact that civilising and de-civilising processes are as inseparable as regression and progression in the creative process, when designing a building. It made sense that Alfred wanted to not just design a new synagogue and involve students in doing so. No, he also wanted the design task to be an educative and psychologically developmental process. This approach is not compatible with a technocratic approach to Architecture, it is compatible with a person, who works, teaches, designs and tries to live in an enlightenment way.

To conclude, Alfred is a product of an English elite education at King's College, Cambridge. Here he became the odd one in, which is almost untranslatable, but it means the person is an outsider among insiders, but one who is not just a potential scapegoat, but the one who can prevent group thinking and unhealthy consensus by setting a counter-point and by thinking beyond the narrow confines of academic specialisation.





DIA graduation ceremony at the Bauhaus auditorium, 2010.

Axel Teichert

Dean, Anhalt University Department 3

Reception, July 14, 2017 (extract)

This year we have two parts in our celebration. In addition to the adoption of the graduates we will also have the appreciation of the founder and longtime director of the International Master Course DIA, who is to pass on his post at the end of this semester.

Dear Alfred, I would like to leave the laudation to the colleagues who have already been announced.

But one thing I would like to mention personally: I highly appreciate the fact that during your last year at Anhalt University in Dessau you have also engaged in the administration of the faculty and took on the task of the Dean of Studies. During this time I got to know and appreciate you much more closely.

Because our joint time in the Dean's Office continues until next year, I have no reason to say good-bye to you at this time. But I would like to thank you for your commitment and your loyalty.

You are not an uncomplicated but a multifaceted personality. So the collaboration with you was not always without any trouble. We also had significant disagreements in earlier times (Arie Graafland may confirm this). But this happens with two people, who work very emotional and with great commitment.

We have learned to do our jobs well by working together trustful and friendly.

I pay great respect to you and your accomplishment, and I hope that you can pass on a lot of your ideas to your students as well as to your successor.





View on the façade of Alfred Jacoby's office in Dessau, 2017.



DIA graduation ceremony at the Bauhaus auditorium, 2017.



Lars Lerup

DIA Advisory Board Member

Prof. Dr. h.c. Lars Lerup
Dean emeritus, Rice School of Architecture
Rice University, Houston, Texas

How many people does it take to make an open architecture studio? Four: an open-minded program director, a friendly secretary, a dedicated teacher, and an eager student. How do you develop a studio in the shadow of the demanding legacy of the old Bauhaus? You take a new name: DIA (Dessau Institute of Architecture). You unshackle yourself from too much administration. You open the door to the world. You don't charge very much, and you speak English (the new kind of Esperanto that is very generous in its attitude toward nonnative-speaker abuse and inventive manipulation). And you wait (not so patiently) while living (appreciatively) in and around the body of Bauhaus buildings and the historians that keep the flame. Suddenly, those who are not spoiled by higher education but steeped in urban experience show up, often from developing economies. And the sleepy postwar city of Dessau wakes up from its dreams of a glorious past—even the nearby Elbe seems to flow a bit faster.

Decades later, DIA runs like clockwork, with a broad record of production in its wake. One of the many highlights of Alfred Jacoby's outstanding stewardship is a series of legendary studios run by an assortment of local professors and invited guests. All speak to an open project driven by endless enthusiasm, perseverance, and invention.

In the end, DIA is not an edifice, like the old Bauhaus, but an urban attitude that loves invention, change, and multiplicity, manifested and exemplified best by the astonishing energy and inventiveness of its director, Alfred Jacoby. There is no doubt in my mind that good schools need spirited leaders who realize that change is not

easy to deal with, but necessary, and that inclusiveness and generosity are the fuel that propels our complex future. DIA remains the mouse that roars. The world is better for it.

As the closure of Alfred Jacoby's version of the DIA is nearing, there is reason for celebration and reflection. In the end, the real test of a program is the student in the world after school. And here there is plenty of evidence that DIA has been a great success. A new generation of professionals, most from economically challenged backgrounds, are now occupying important positions in their home countries—often with considerable success. Here the traditional openness of the school has paid off. Clearly the tendency of the program has been international rather than local and this has served the multicultural cohorts of students well. However, the traditional technical skills associated with German education has also left its traces, allowing former students to act not just as planners but as architects and urban designers.

To restart the DIA program under new leadership is a challenge in light of its decades of success. Duplication is clearly not possible, but there are certain qualities and orientations that are embedded in the DIA brand—those are important to retain—a brand is a valuable asset. It is commonly missed in favor of a New Vision. This is misunderstanding the power and value of institutions in the making. The infrastructure—the bearings embedded in the brand—will remain despite change. If ignored this infrastructure will return as critique. Often with devastating effect. Consequently, it is of utter importance that the Old DIA—Alfred Jacoby, its staff and visitor's unique version—is not forgotten but understood, cherished and respected.



DIA workshop with Lars Lerup, Gunnar Hartmann, and Vitra Design at Aedes Network Campus Berlin, 2010.



DIA graduation ceremony at the Bauhaus Dessau, 2017.



BAUHAUS

Epilogue

Alfred Jacoby, DIA Director 1999–2017

This book contains contributions of fellows and friends, from outside university as well as from the local and affiliated faculty in Dessau.

At the very beginning stands Rudolf Lückmann, who as Dean of the Faculty made DIA possible and entrusted the development of the institution to me. Beyond that, I would like to point out Andrea Haase and Omar Akbar. With their non-colonialist concept of the world's architecture and its urban consequences, they brought our students nearer to the school, than the borrowed Bauhaus conviction, that an architect is a trained craftsman with old (or now new) tools.

My further thanks go to all other DIA teachers with a home base in Dessau, as well as to Regina Bittner from the Bauhaus Foundation, who has kept the umbilical chord between the University and the Foundation alive for many years. Another such link, this time between students and teachers was the DIA Office. Here, I am much indebted to Beeke Bartelt, Sandra Giegler, Ulrike Jost, Patricia Merkel and Larisa Tsvetkova.

The publication also includes the important voices of our longstanding main DIA Advisors, Lars Lerup and Robert Oxman with his wife Rivka. They diligently helped to raise issues, suggest concepts and increased standards all along. My thanks also go to our visiting teachers. First and foremost to Neil Leach, who introduced Theory and Studios of Parametric Design to the school and under whose DAAD Guest professorship numbers at DIA soared. Likewise, Arie Graafland as the second DAAD Guest Professor, with his team from TU Delft, Heidi Sohn and Gerhard Bruyns, was responsible for bringing new mapping techniques and research methods into high standard thematic studios to DIA.

We were very honoured to have Yona Friedman very early on as a Studio Master in Dessau. He definitely fascinated our students. Other Visiting Professors and Teachers including Henriette Bier, Daniel Blum, Antje Buchholz, Roger Bundschuh, Carlos Campos, Sam Chermayeff, Matias del Campo, Sebastiano Ernst, Joris Fach, Gabriel Feld, Nico Fritz, Gunnar Hartmann, Eric Helter, Alex Kalachev, Richard

Koeck, Manuel Kretzer, Ivan Kucina, Josef Lewartowski, Andong Lu, Sandra Manninger, Peter Magyar, Johanna Meyer-Grohbrügge, Wallis Miller, Pablo Molestina, Christos Passas, Martin Rein-Cano, Peter Ruge, Lara Shrijver, Attilio Terragni, Jonas Tratz and Adi Wainberg.

You all highlighted a new spirit in Dessau and helped to raise educational levels to new heights.

Furthermore my thanks go to my collaborators in research, Lothar Koppers in Dessau as well as Wolfgang Schäffner and Gunnar Hartmann from Humboldt University, Emanuele Gatti and Andreas Leclerc from Fresenius Medical Care, Harun Badakhshi from the Charité and Lilian Busse from the German Environment Agency.

My thanks of course also include ex-DIA students, who have become teachers and Professors themselves, like Prof. Jovan Ivanovski and Prof. Bobby Velevski, or our Studio Masters Krassi Krastev and Karim Soliman.

You all have become emotionally and intellectually affiliated to this School, although most of you have spent your academic or professional life elsewhere.

I am very much indebted to you all.

Alfred Jacoby

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