



workshop







Florida International University
College of Communication, Architecture + The Arts

Department of Art + Art History
Department of Architecture
Department of Interior Architecture
Department of Landscape Architecture

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Paul L. Cejas School of Architecture
11200 S.W. 8th Street
Miami, Florida



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0.0 welcome

Born of a manifesto published in 1919, the Bauhaus School was founded as a provocation: A new institution of higher education that would upend existing disciplinary boundaries, engaging collaboration, production, and innovation to unify art, craft and technology in the creation of a “total” work of art. Architecture, painting, photography, music, theater, dance, typography, textile and industrial design were among the many disciplines included in its groundbreaking, workshop-based, experiential curriculum.

In many respects, with departments in architecture, design, communication, digital media, visual and performing arts, the FIU College of Communication, Architecture + The Arts embodies the legacy of the Bauhaus School, which celebrates its centenary this year.

It is no coincidence, then, that Dr. Claudia Perren, Director of the Bauhaus-Dessau Foundation, joined me in signing an academic partnership in 2015 to create the FIU-CARTA | Bauhaus Dessau Think Tank in Miami. Its mission was to recast the historic Bauhaus legacy as the starting point for further innovation. Through its programs, the think tank would become an international destination for the study of contemporary approaches to art, design and architecture by offering residencies to gifted artists, photographers, designers, and architects, and by offering exhibitions, discussions, lectures, workshops and studios.

As this set of catalogs demonstrates, the collaboration has done precisely that. We celebrate its accomplishments, and look forward to expanding on its potential to build bridges across cultures, national boundaries, and disciplines.

Brian Schrinier
Dean
College of Communication, Architecture + The Arts

The FIU-CARTA | Bauhaus-Dessau Think Tank in Miami, including its Open Studio Workshops and International Artist Residency Exchange, would not have been possible without the generous support of the FIU College of Communication, Architecture + The Arts, and the Bauhaus Dessau Foundation. The creative vision of CARTA Dean Brian Schriner and Bauhaus Dessau Director Claudia Perren have made its implementation a reality.

Released in the closing months of the Bauhaus centenary, during the annual celebration of art and design that are Art Basel Miami Beach and Miami Art Week, this catalogue documents our multi-year collaboration. A concurrent exhibition at the FIU-CARTA Miami Beach Urban Studios, and a panel discussion titled "The Bauhaus at 100: International Perspectives" will round out the centenary celebration at the university. Jointly sponsored by FIU, the Consulate General of Germany in Miami, the Consulate General of Israel in Miami and the City of Miami Beach, the panel will, fittingly, bring together international artists, architects and educators to reflect upon the legacy of the Bauhaus School.

We applaud this collaboration, those whose unique perspectives it has brought to our campus, and the exceptional work it has produced in Miami and abroad.

Marilys Nepomechie, FAIA, DPACSA
Director, FIU-CARTA | Bauhaus-Dessau Think Tank in Miami
Associate Dean and Professor
College of Communication Architecture + The Arts

1.0 about

The Bauhaus is widely regarded as one of the most renowned experimental centers of art and design education in the Twentieth Century. The Bauhaus Dessau Foundation builds on this pedagogical legacy with the teaching models platform.

Every year the Open Studios Program teaching models platform invites universities from around the world to bring their students to the Bauhaus Dessau to pursue new pedagogical experiments. A new theme is proposed for the Open Studios each year encouraging a broad spectrum of approaches to a common topic.

In 2019, Dessau and Miami look back at a one hundred year history of modern architecture in their respective cities. The collaboration between Bauhaus Dessau Foundation and Florida International University that has taken place over the past four years has focused on exploring this common legacy while dealing with art, design, and architecture with innovative pedagogy and scholarship.







Female Bauhaus students on the staircase
(Foto: T Lux Feininger, 1927 Bauhaus-Archiv Berlin/
Copyright: Estate of T Lux Feininger)



1.1 **fiu+bauhaus**

In 2015, CARTA Dean Brian Schriener and Dr. Claudia Perren, the Director and CEO of the Bauhaus Dessau Foundation signed a unique agreement. FIU is the only university in the United States to have a formal academic partnership with the Bauhaus Dessau Foundation. This relationship has afforded the opportunity for our students to study at the Bauhaus Dessau through the Open Studios Program.

The Open Studios Program allows educators and students the freedom and time to experiment while in residence at the historic Bauhaus campus in Dessau. During their time in Dessau, FIU students reside in the famous Bauhaus dormitories and study in the UNESCO World Heritage building designed by Walter Gropius.

The FIU+Bauhaus Workshop is an exploration and investigation of the Bauhaus pedagogy with a particular focus on design thinking. It is an interdisciplinary travel / study program with students from architecture, landscape architecture, interior architecture, and other related arts.



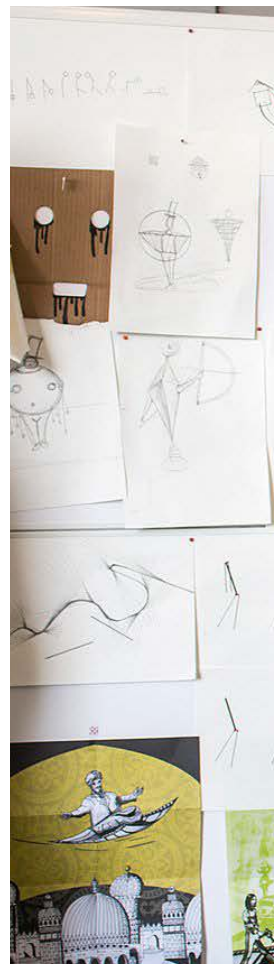




1.2 faculty

darci pappano is the Director of the Cruise Ship and Super Yacht program at FIU, a specialized certificate course in the Department of Interior Architecture. She teaches an array of coursework including color theory, materials, and design studios for both terrestrial and nautical design. In 2016, she co-founded the FIU+Bauhaus Workshop study abroad program traveling to Dessau, Germany with interdisciplinary student groups to participate in the Bauhaus Open Studios program.

eric peterson coordinates study abroad initiatives for the FIU Department Architecture. Since 2015, he has served as faculty in residence for the Architecture in Genoa program in Italy. He has also lead study abroad programs to Denmark, Germany, Great Britain, Netherlands, and Switzerland. In addition to study abroad coursework, he teaches design studios from the Formative level to Master Project. In 2016, he co-founded the interdisciplinary FIU+Bauhaus Workshop with Darci Pappano.













2.0 program

The FIU+Bauhaus Workshop is an interdisciplinary travel/study program that tests classic Bauhaus lessons within a contemporary design education context. The culmination of the academic program is a one-week residency at the Bauhaus in Dessau followed by a week of travel in Germany to visit important Bauhaus exhibitions and architectural projects. The four-week academic sequence is a series of lectures and workshops that introduce fundamental design exercises exploring a broad array of topics central to the Bauhaus educational model. The Bauhaus pedagogy included lessons in color theory, graphic composition, material studies, and three-dimensional composition. By engaging in quick exercises in these topics students build skills in these areas while learning about the profound impact of the Bauhaus on modern and contemporary design aesthetics and praxis. The travel portion of the study abroad program further explores the influence of the Bauhaus on contemporary design culture through strategic site visits to projects and exhibitions that demonstrate design principles introduced in the lectures and workshops.





2016 july 10 17

The study trip by Florida International University (FIU) to the Bauhaus Dessau was the first exchange of teaching staff and students to take place within the framework of the memorandum co-signed in 2015 by the College of Communication, Architecture and The Arts and the Bauhaus Dessau Foundation. The objective of the inaugural FIU+Bauhaus Workshop was to research the pedagogical and productive role of the workshops in the Bauhaus curriculum. An interdisciplinary group of fifteen students and two faculty visited art, craft, and industrial design galleries, studios, and archives in Basel and Berlin in order to learn about the influence of the Bauhaus on modern and contemporary art and design.

At the Bauhaus Dessau the students studied the school building and the campus, the curriculum and influential teachers, as well as the development of the role of the workshops in the curricula in Weimar, Dessau and Berlin.

Art and Art History

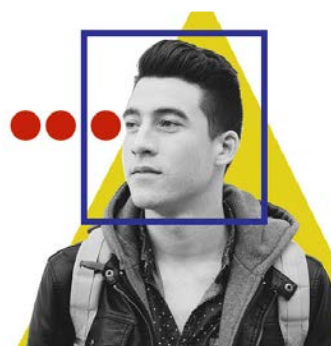
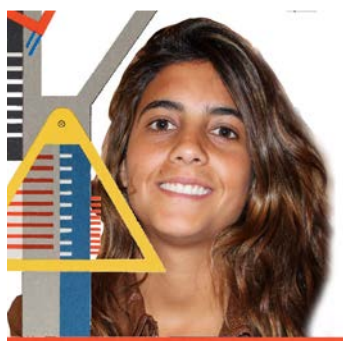
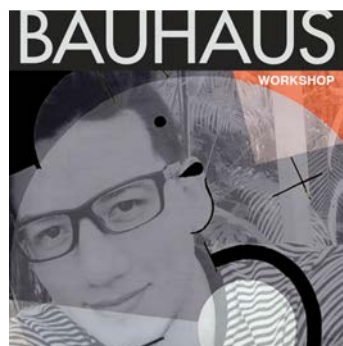
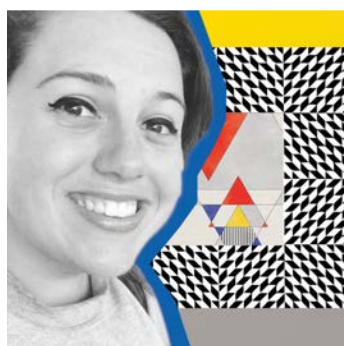
Sarah Alfonso
Isis Ellis
Jilliane Marasigan
Angela Montanez
Betsy Mas

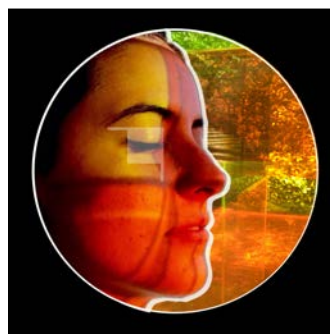
Interior Architecture

Andrea Morales
Esperanza Muino

Landscape Architecture

Roberto Aragon
Kevin Arieta
Gary Cassagnol
Shaylin Castillo
Alfrenece Glasper
Kerby Kersaint
Amani Robinson
Ivan Torrenegra





2018 **july 22** 🏠 **29**

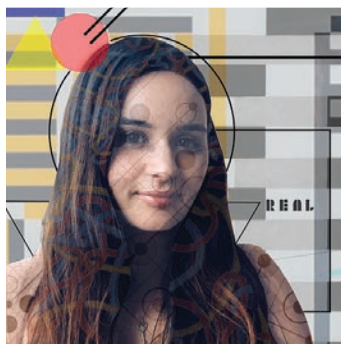
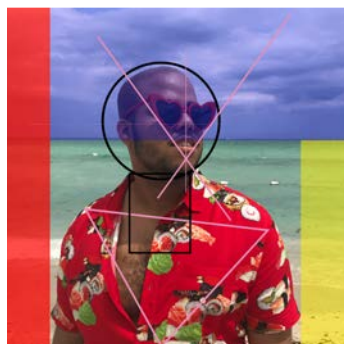
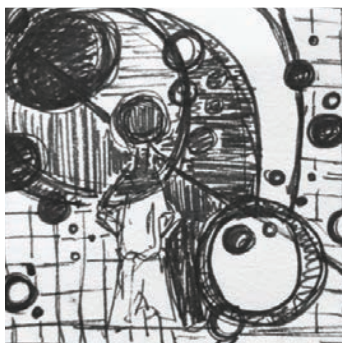
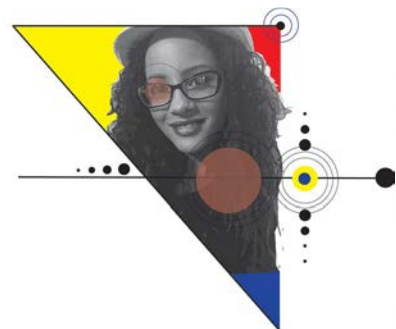
The German Institute for Standardization (DIN) celebrated its 100th anniversary in 2018 prompting the Bauhaus Open Studios topic of Standards. The FIU+Bauhaus Workshop chose to focus on the influence of standardized software tools on formal geometry using a sequence of assignments using common design software and procedures. The final assignment, conducted at the Bauhaus in Dessau, required students to work by hand. For students habituated to the use of computers and automated tools in their design process it was a challenging proposal. Working by hand required students to actively clarify the rule set they used in the production of a model rather than passively allowing a software template or preset user interface setting to determine how they might typically operate. The objective was to help students take control of latent standardization within their own design process and question the standards that contemporary design software tools may impose upon them. FIU is grateful for a generous travel / study grant from the German Academic Exchange Service (DAAD) that subsidized our 2018 trip to Germany.

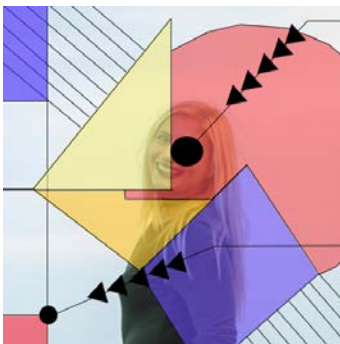
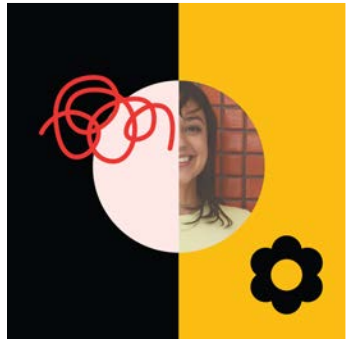
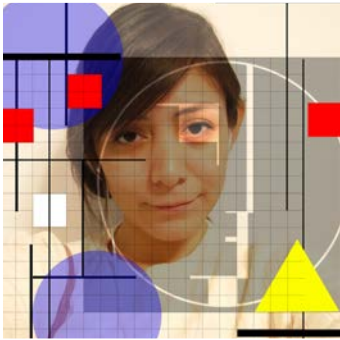
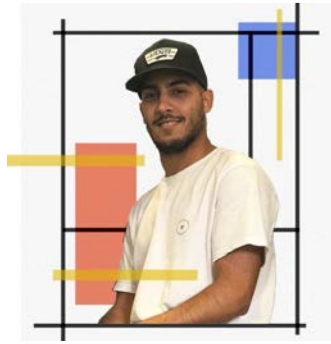
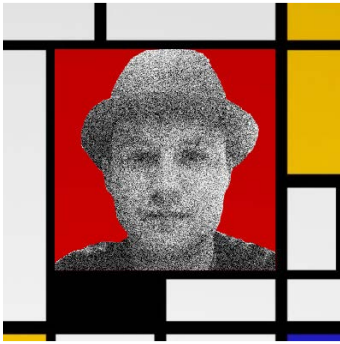
Interior Architecture

Flor Albornett
David Azan
Silvia Azqueta
Brennan Broome
Alexia Escalante
Angelo Garcia
Luz Martinez
Maria Medina
Mikhail Orosz
Raquel Raney
Carolina Real

Landscape Architecture

William Callahan
Catalina Dugand
Juliana Musmanni
Ryan Rodriguez
John Roque





2019 june 10 21

The 100th anniversary of the founding of the Bauhaus offered an opportunity to focus on the foundations of the historic Bauhaus curriculum. Each student was assigned an influential Bauhaus Master or Bauhaus Student to serve as inspiration for their own design work.

Each week students attended lectures, tutorials, and workshops on Graphics, Color Theory, Logo Design, Animation, Photography, Collage, Weaving, and 3D Composition. By following the framework of the original pedagogy, students learned about Bauhaus design ideals and rules of composition.

They were then challenged to articulate contemporary design ideals for the 21st Century and apply compositional lessons to their own design work. Students visited the Bauhaus campus and Master Houses in Dessau, the Törten Estate, and the Bauhaus Museum in Weimar, as well as significant cultural sites tracing the legacy of the Bauhaus in Berlin and Copenhagen. Upon returning to Miami a small group of architecture students developed proposals for an artist residence and study center and gallery in the Wynwood district of Miami.

Architecture

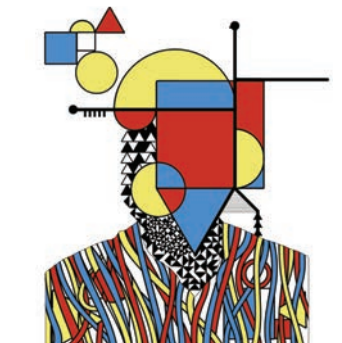
Vladimir Castaneda
Kevin Fernandez
Andrew Guzman
Joseph Lapore
David Robitaille
Humberto Rodriguez

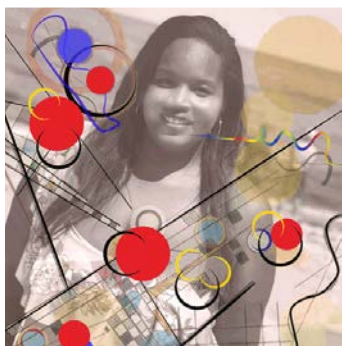
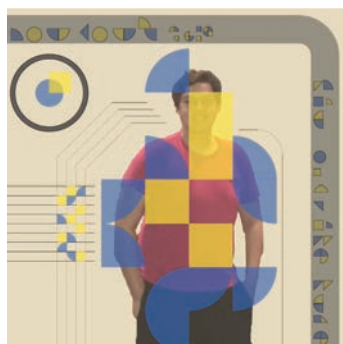
Interior Architecture

Justin Dieppa
Ramiro Exposito
Jessica Galdamez
Alyssa Garcia
Luiza Mello
Stella Pena

Landscape Architecture

Beatriz Alchalaby
Alain Carrazana
Patricia Fabregas
Nathalia Lopes
Daniela Rodriguez
Mara Stegaru
Mairin Subervi
Chris Vierbergen



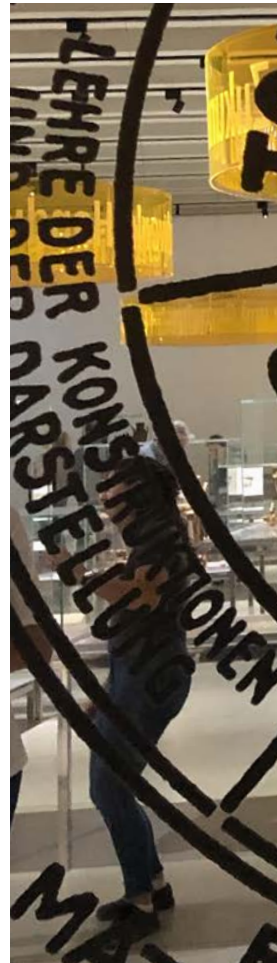


3.0 workshops

Bauhaus means literally ‘house of building,’ but the name has a more subtle association with loftier ambitions. The ancient guild of cathedral builders is known as Bauhütte. Within the Bauhaus name there is an almost spiritual aspiration to build for the future.

The curriculum was organized with a preliminary course followed by practicum work in a workshop setting. Students acquired specialized knowledge while engaged in the production of experimental prototypes as well as commercial products. These ranged from printed books and magazines to furniture, toys, pottery, household goods, carpets, and wall hangings.

The aim of each workshop was to develop a class of designers who had the capacity to contribute to the larger task of building. The FIU+Bauhaus Workshop follows a similar, though much abbreviated model. Students explore a series of different tasks, allowing them to gain skills in a broad range of areas including graphic composition and color, 3d composition and materials, 3d modeling and printing, weaving, and animation.



3.1 graphics

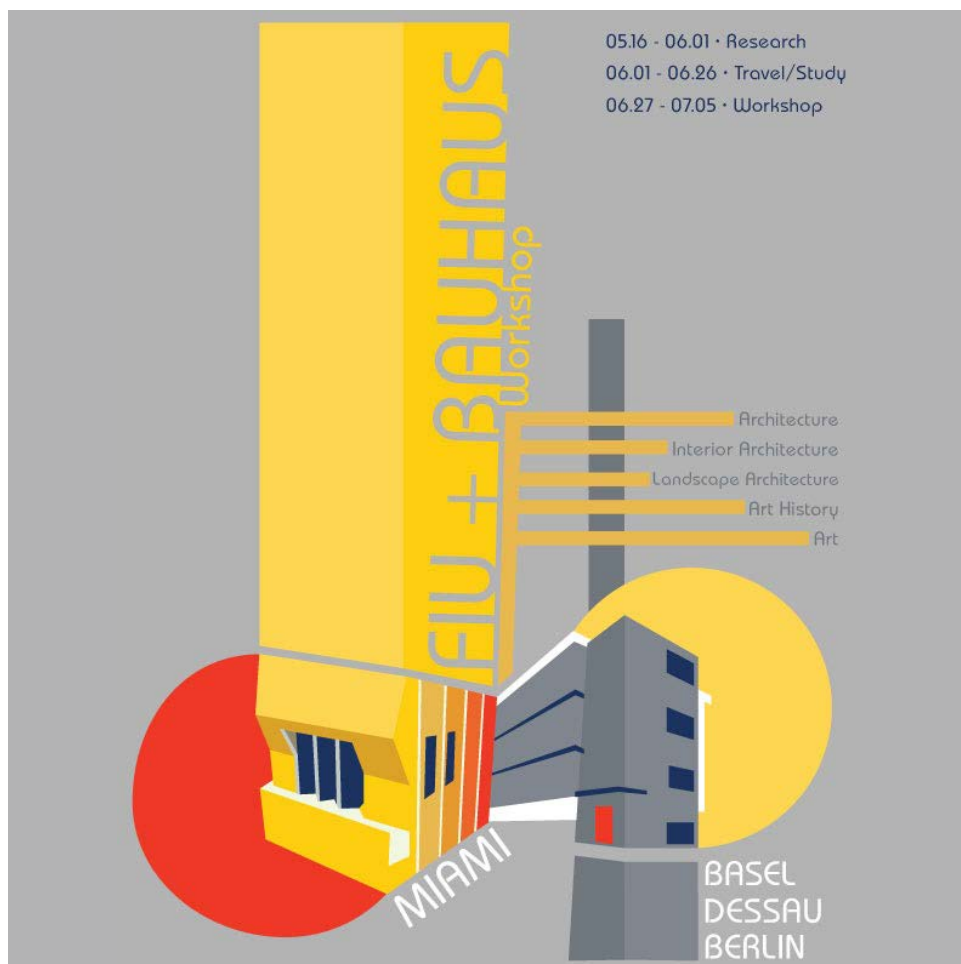
The Bauhaus was renown for its innovative publications featuring revolutionary graphic design and typography. Nearly a century after its production, work by Herbert Bayer, Joost Schmidt, and Laszlo Moholy-Nagy continues to startle us with its spare clarity and deep intensity.

In the FIU+Bauhaus Workshop students analyze Bauhaus graphic design and advertising work in order to discover underlying graphic design principles and incorporate these strategies into their own design work. We study graphic logos, pamphlets, course schedules, and publications produced at the Bauhaus to learn more about the fundamental geometry underlying graphic design.

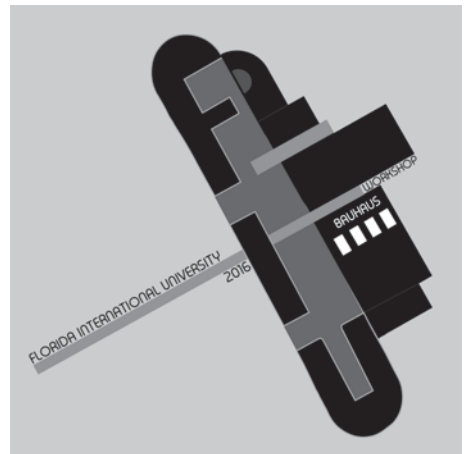
Students participate in a poster competition using Joost Schmidt's famous 1923 Exhibition poster as a template. Each student creates a logo for themselves and a logo for the FIU+Bauhaus Workshop. Finally, each student is encouraged to develop a unified graphic design package of all of their submittals and presentations.







Betsy Ann Mas
 Fine Art
 2016



Betsy Ann Mas
 Gary Cassagnol
 Esperanza Muino
 Kerby Kersaint

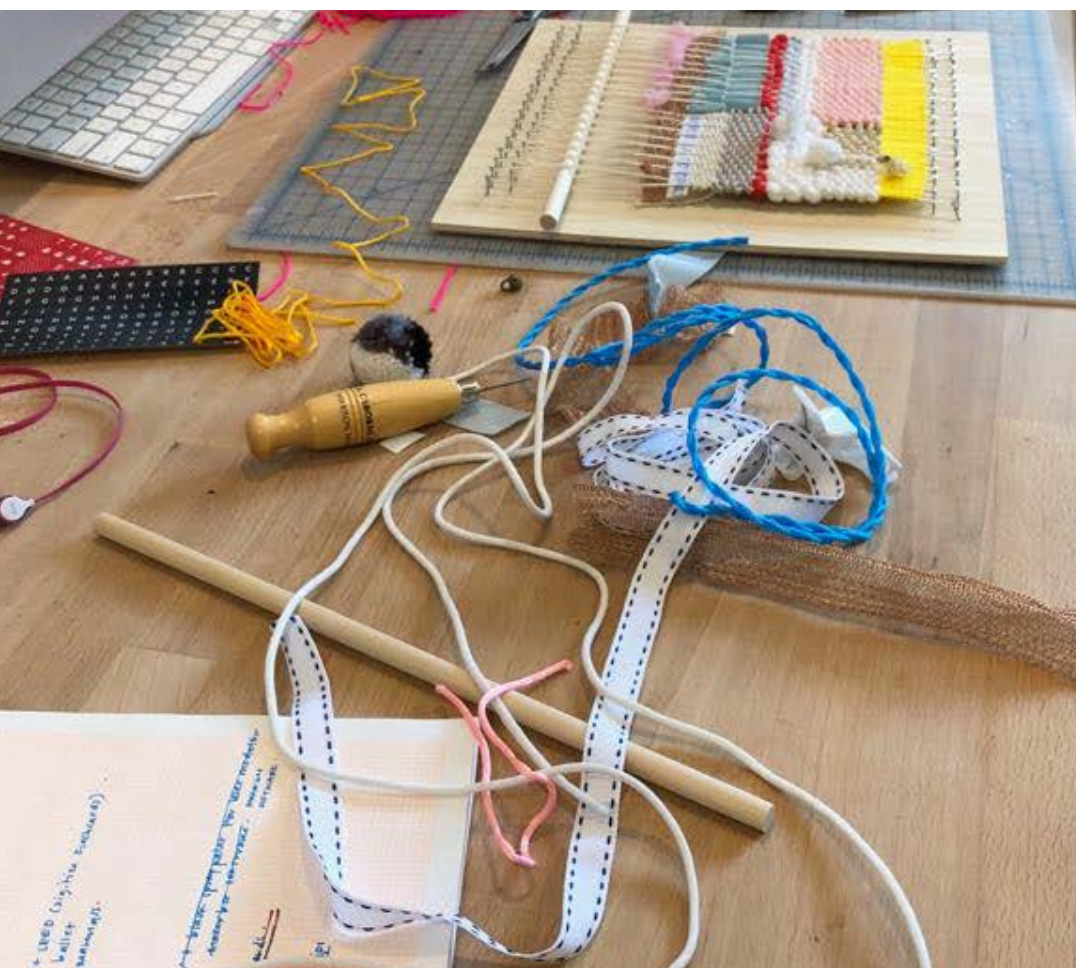
3.2 weaving

The weaving workshop was one of the most productive, technically sophisticated, and financially viable workshops at the Bauhaus. Gunta Stölzl, a young student, rose to become the de-facto head of the weaving workshop due to her skill and sophistication as a textile artist.

Stölzl was one of a handful of students and the only woman in the history of the school to formally earn her articles of apprenticeship and become a Master Teacher. Her work, along with the work of Anni Albers, Benita Koch-Otte, and Otti Berger remains some of the most compelling and expressive abstract compositional work to emerge from the Bauhaus.

The FIU+Bauhaus workshop includes an intensive weaving workshop to challenge students to express design ideas using a medium that they may find dramatically unfamiliar. The exercise demonstrates the technical challenges of working with textiles while encouraging students to experiment with composition, texture, color, material, and tectonics.







Daniela Rodriguez
Landscape Architecture
2019



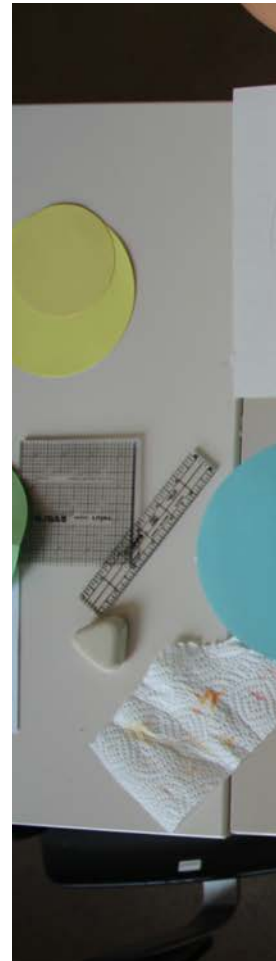
Betsy Ann Mas
Fine Art
2016

3.3 color

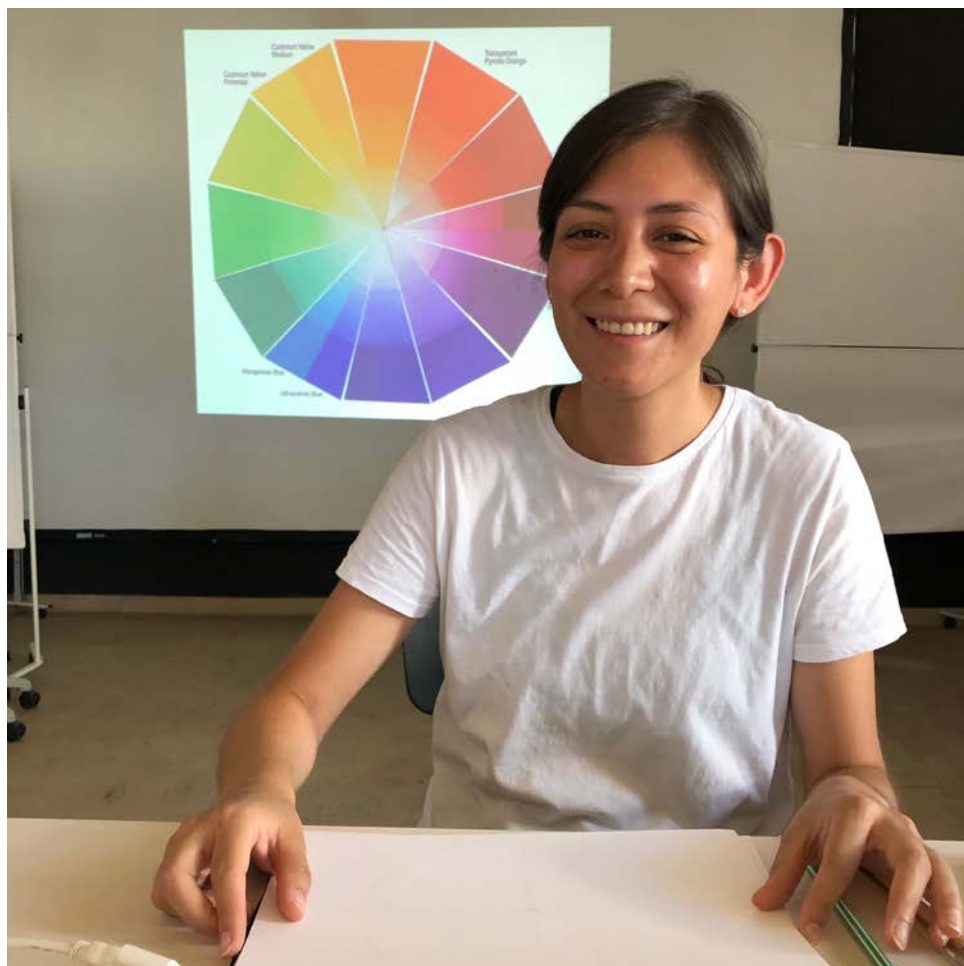
From the founding of the Bauhaus, color theory was an intense and hotly debated subject. Johannes Itten and Gertrud Grunow encouraged students to engage with color on an almost spiritual level. On the other hand, Theo van Doesburg pushed the abstract color theory of the De Stijl movement with its austere restriction to black, white, grey, and primary colors. Meanwhile, Wassily Kandinsky's synesthetic experience of color resulted in a color theory pedagogy that was at times scientific, material, and personal.

Students in the FIU+Bauhaus Workshop are encouraged to engage with color through a variety of independent and embedded exercises. In addition to lectures on color theory paired with painting color wheels, students are expected to use color in their other exercises with clear intention.

While students initially tend to gravitate toward primary colors, they soon develop a deeper appreciation for more varied and diverse color palettes that they deploy in graphic design, model making, and weaving exercises.







Alexia Escalante
Interior Architecture
2018



David Azan
Will Callahan
Catalina Dugand
John Roque

3.4 collage

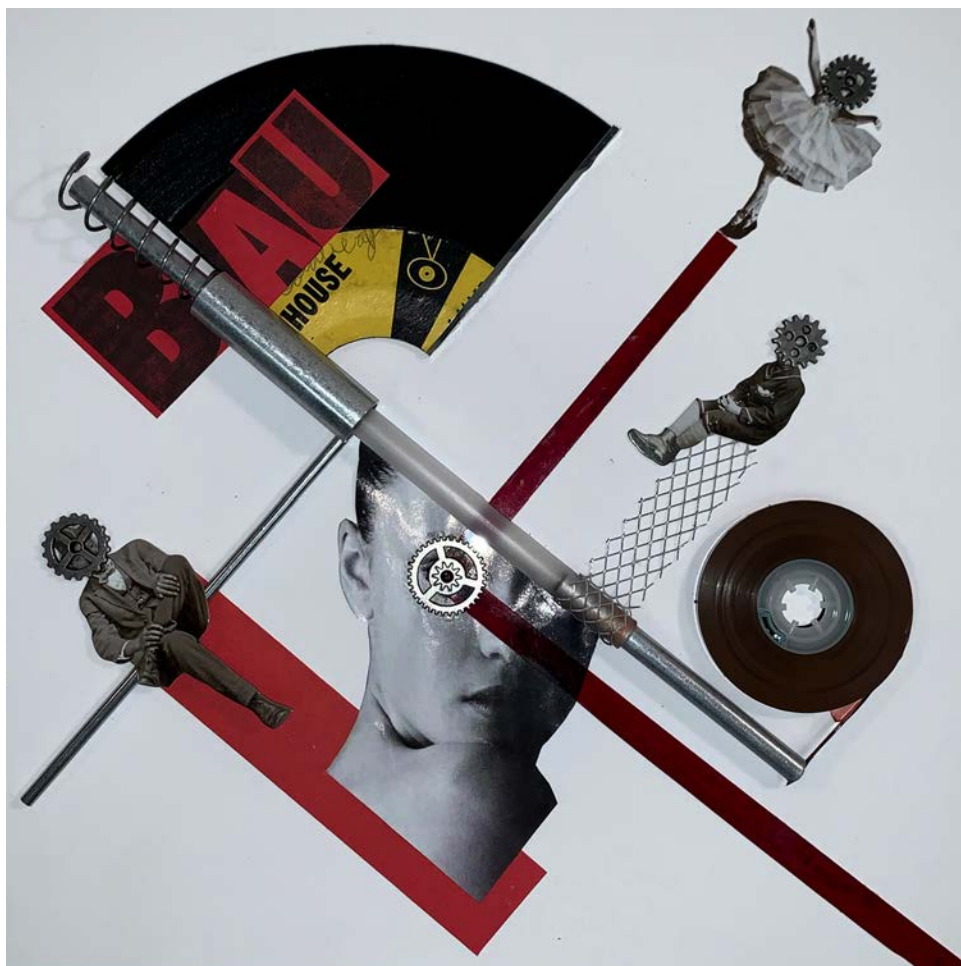
In the early 20th century, collage emerged as a significant new medium in Modern Art for expressing artistic ideas. The later development of introducing photographic images into collage compositions and subsequent re-photographing of the composite image is known as photomontage.

Both collage and photomontage deploy existing images and graphic materials in new compositions, often juxtaposing photographs, text, graphics, and partial images for aesthetic or communicative purposes. At the Bauhaus, collage and photomontage were commonly used as a tool for expressive and compositional experimentation.

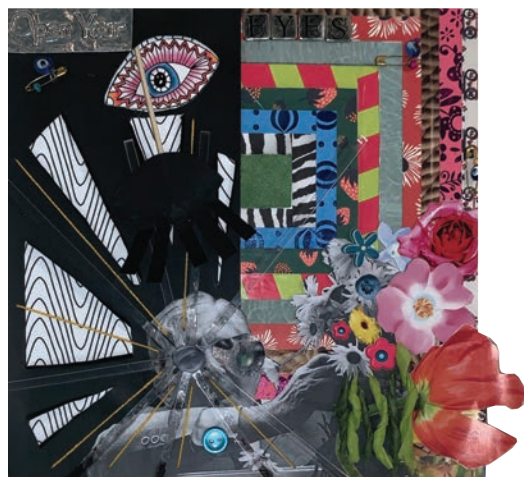
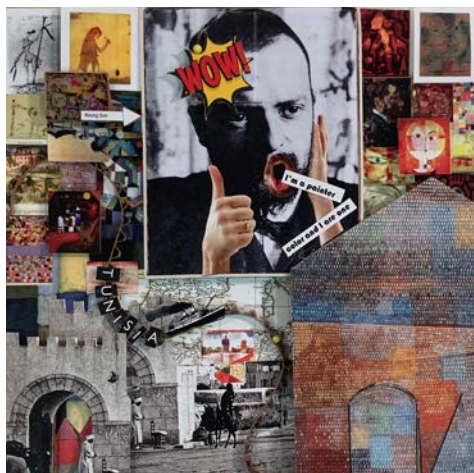
Students in the FIU+Bauhaus workshop study the photographs, collages, and photomontage work of Joost Schmidt, Herbert Bayer, Marianne Brandt, Lucia Moholy, Laszlo Moholy-Nagy, and Walter Peterhans. In a series of directed exercises they compose a photomontage using existing graphic materials in order to capture the spirit and compositional tendencies of their assigned Bauhaus Master teacher or student.







Ramiro Exposito
Interior Architecture
2019



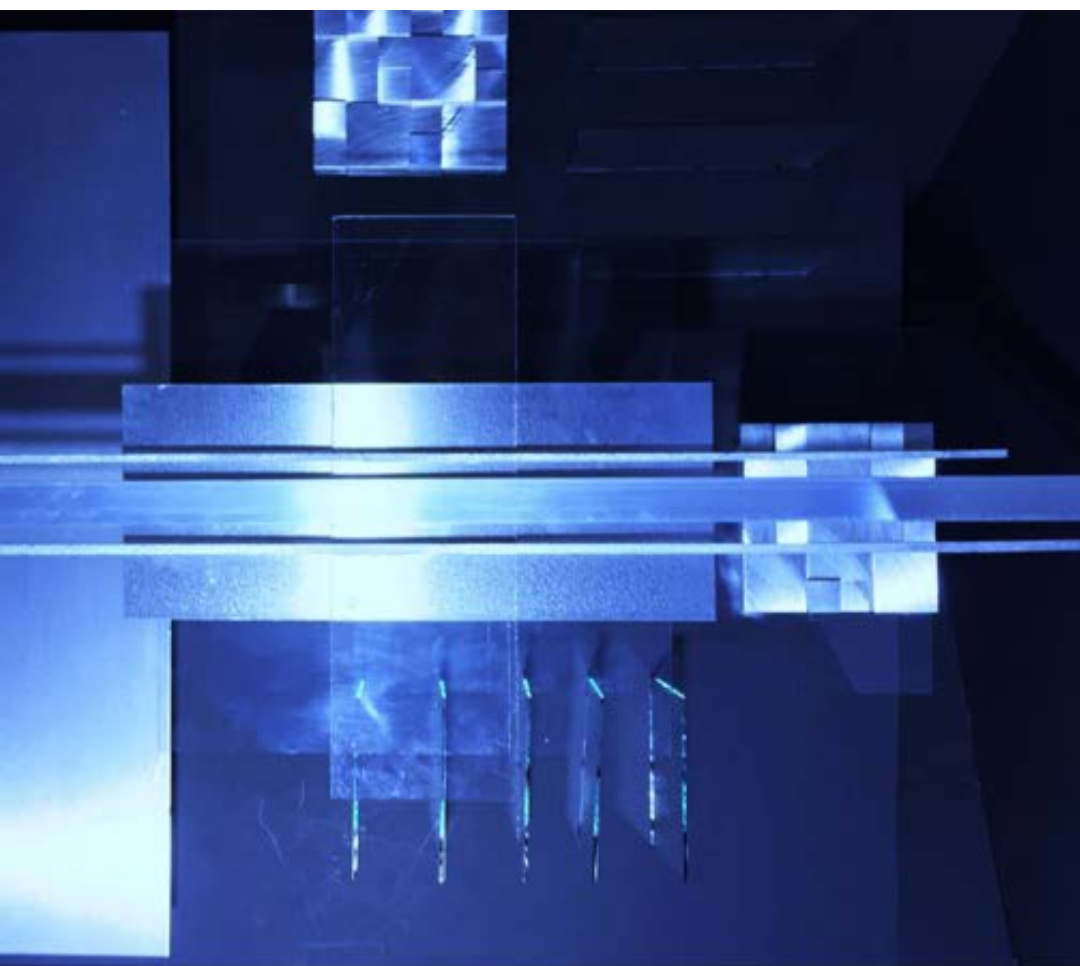
Alain Carranza
Alyssa Garcia
Vladimir Castaneda
Beatriz Alchalaby

3.5 composition

The Preliminary Course at the Bauhaus included 3-dimensional composition as a primary topic. Johannes Itten encouraged an expressive approach that resulted in a juxtaposition of carefully selected materials including rusted metal, wood, and glass. Moholy-Nagy dispensed with drawing as a tool for planning projects leading to compositions with a more mechanical materiality and a tendency toward asymmetrical balance. Joseph Albers used material experimentation and repetitive operations to explore form making, particularly with folded paper.

Students in the FIU+Bauhaus Workshop engage with model making in a variety of workshops and assignments including paper folding, laser cut assemblies, 3d computer modeling, 3d printing, and kinetic model making. In certain exercises, exploration of material strength is the primary focus, while other assignments emphasize the material properties of transparency, texture, kinetics, and optical effects.







Humberto Rodriguez
Architecture
2019



Ramiro Exposito
 Kevin Fernandez
 Flor Albornett
 David Azan

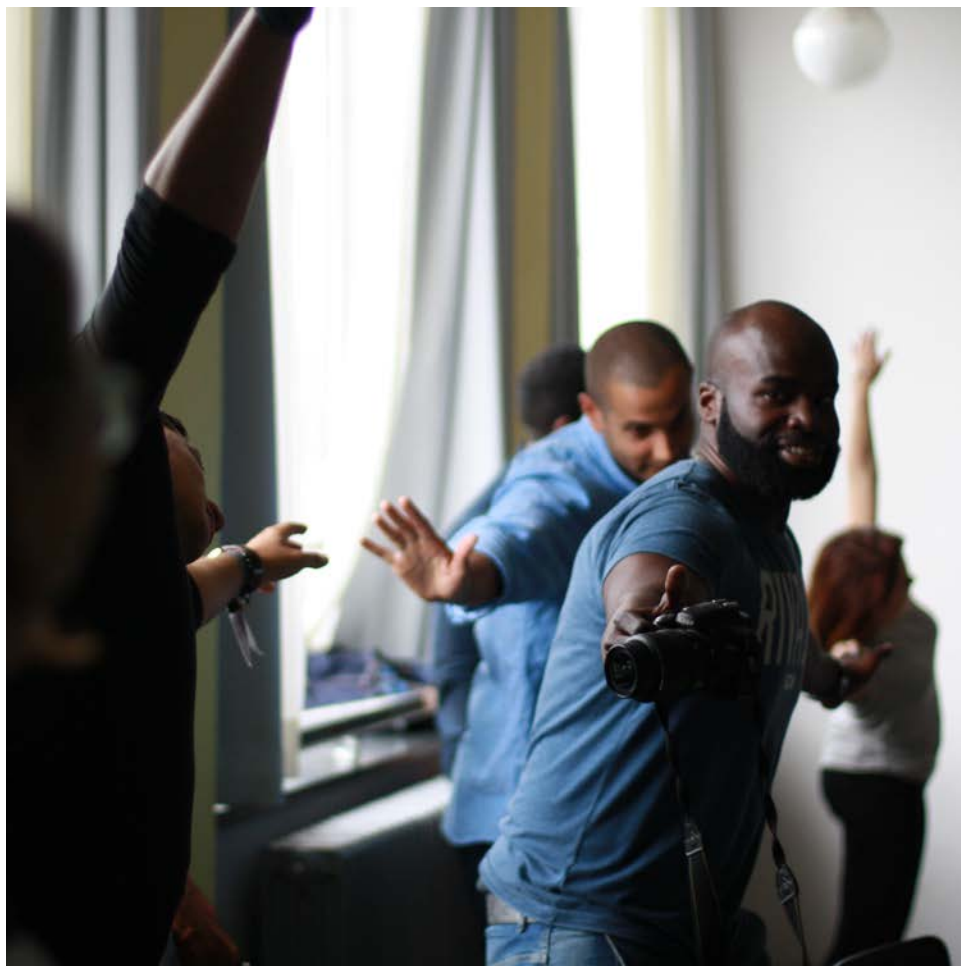
3.6 movement

Physical exercise, dance, and theater were a significant pedagogical component of the Bauhaus education. Early exercises by Gertrude Grunow included music and movement as a tool for exploring color, form, and composition. Students were encouraged to engage in organized sport and physical fitness activities, resulting in compelling photographs of dynamic bodies in motion. Oscar Schlemmer's avant-garde theater work extended Bauhaus ideas about art, composition, and the role of the individual in industrial society into compelling balletic choreography that remains among the most influential dance-theater of the past century.

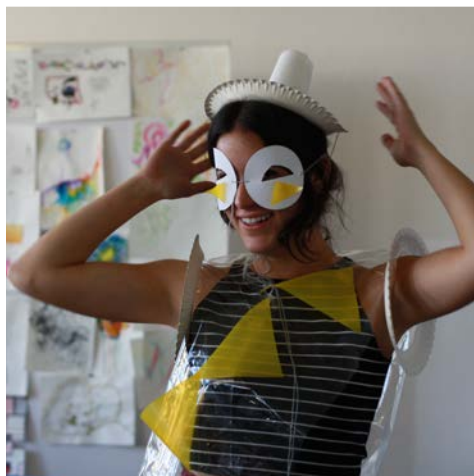
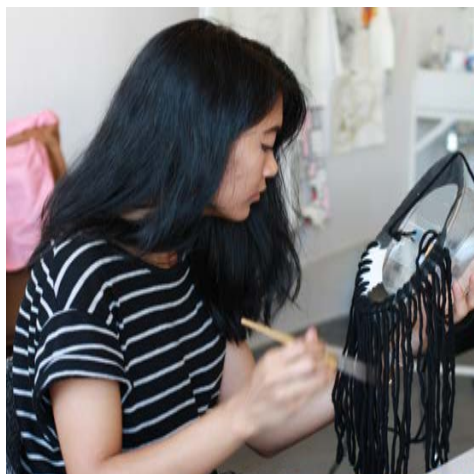
FIU+Bauhaus Workshop students engage in physical activities each morning while in Dessau ranging from yoga and tai chi to salsa and calisthenics. In 2016 the students used a paper folding exercise to develop a character for an architectonic dance performance on the Bauhaus stage called 'You Have 15 Followers.' Each character included a costume made from paper, cellophane, and aluminum foil that moved in space according to particular rules or tendencies of motion and interaction.







Kerby Kersaint
Gary Cassagnol



Jilliane Marasigan
 Shaylin Castillo
 Angela Montanez

3.7 photography

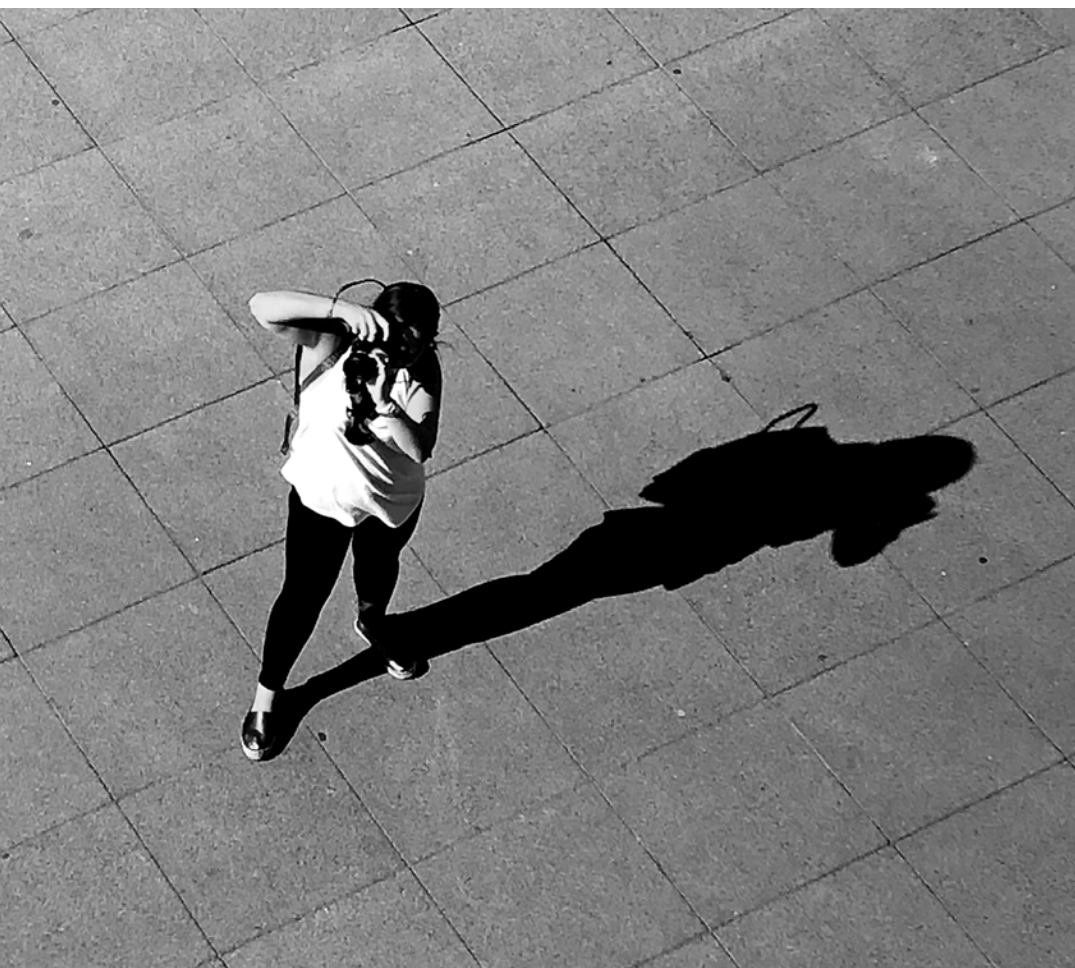
In the 1920s photography was a relatively new medium for the documentation of daily life, for product marketing, and for artistic expression.

At the Bauhaus Lucia Moholy and Erich Consemüller photographed the students at work and play, as well as the arts and products they produced. Students studied photography under Master teachers Walter Peterhans and László Moholy-Nagy, developing technical mastery of primitive bellows cameras while using photography to explore issues of light, texture, and composition.

Photography is a central activity for many of the FIU+Bauhaus Workshops. Students photograph each other at work in the studio and they set up photo sessions for documenting their process and their projects.

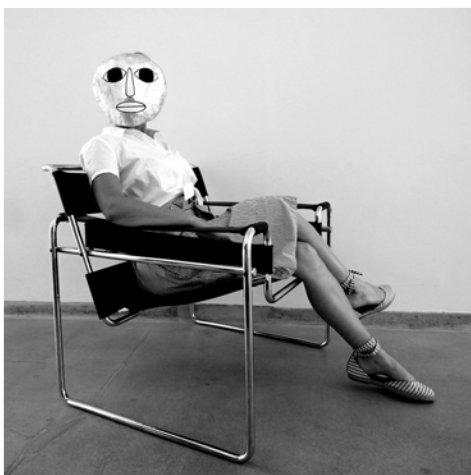
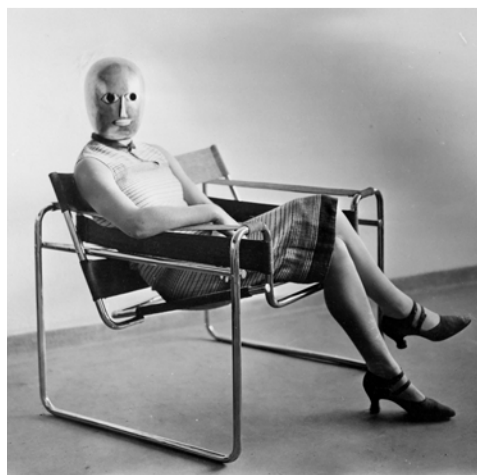
One of our most exciting activities in Dessau is the recreation of iconic Bauhaus photographs. Using modern equipment and hand-made costumes we stage the most famous Bauhaus images including 'Students on the Canteen Terrace,' Women on the Stairway, the Masked Woman, and László Reaching for the Lens.







Luz Martinez
Raquel Raney



Brennan Broome Raquel Raney

Portrait of László Moholy-Nagy

Artist: Lucia Moholy, 18 Jan 1894 - 17 May 1989

National Portrait Gallery, Smithsonian Institution

© Estate of László Moholy-Nagy / Artists Rights Society (ARS), New York

Woman wearing a theatrical mask

Artist: Oskar Schlemmer and seated on Marcel Breuer's tubular-steel chair, c.1926.

Photo: Erich Consemüller

Bauhaus-Archiv Berlin / © Dr. Stephan Consemüller

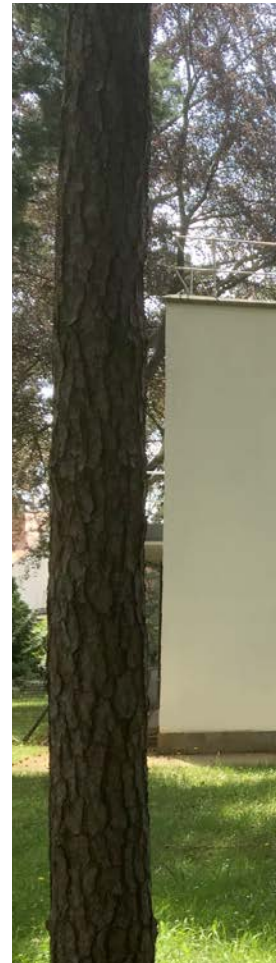
4.0 master house projects

When the Bauhaus moved from Weimar to Dessau the city provided funding for the construction of faculty housing. Walter Gropius designed the Master's houses as duplex units semi-detached and rotated 90 degrees to one another. Each house included ample living space and a generous artist's studio on the second level with north facing windows for optimal indirect lighting.

The interiors were painted according to color schemes developed by each of the residents and furnished with the latest lighting and furniture prototypes under development at the Bauhaus.

In 2017 and 2019 FIU Professors Marilys Nepomechie and Eric Peterson each directed a studio course that proposed a contemporary Bauhaus Master House in the Wynwood neighborhood of Miami.

The project called for a mixed program supporting academic research, exhibition space, an artist's studio, short term housing for an artist or scholar in residence, and administrative offices for permanent staff. A critical component for each studio course was to propose a project that interpreted Bauhaus design principles in contemporary architectural terms.





4.1 2017 master project studio

A Bauhaus Master House for Miami Professor Marilys Nepomechie

To model the new ethos for design education, Walter Gropius designed a modest residential enclave in a wooded suburban block as part of the Bauhaus campus. Here, in close proximity to dormitories and studios, Gropius envisioned housing a fluid roster of Bauhaus 'masters'. An extension of the academic campus, each residence would incorporate formal and informal spaces for living and working. An expression of the Bauhaus language and ideology, each house would demonstrate innovative ways to build, and groundbreaking ways to live in the then-new century.

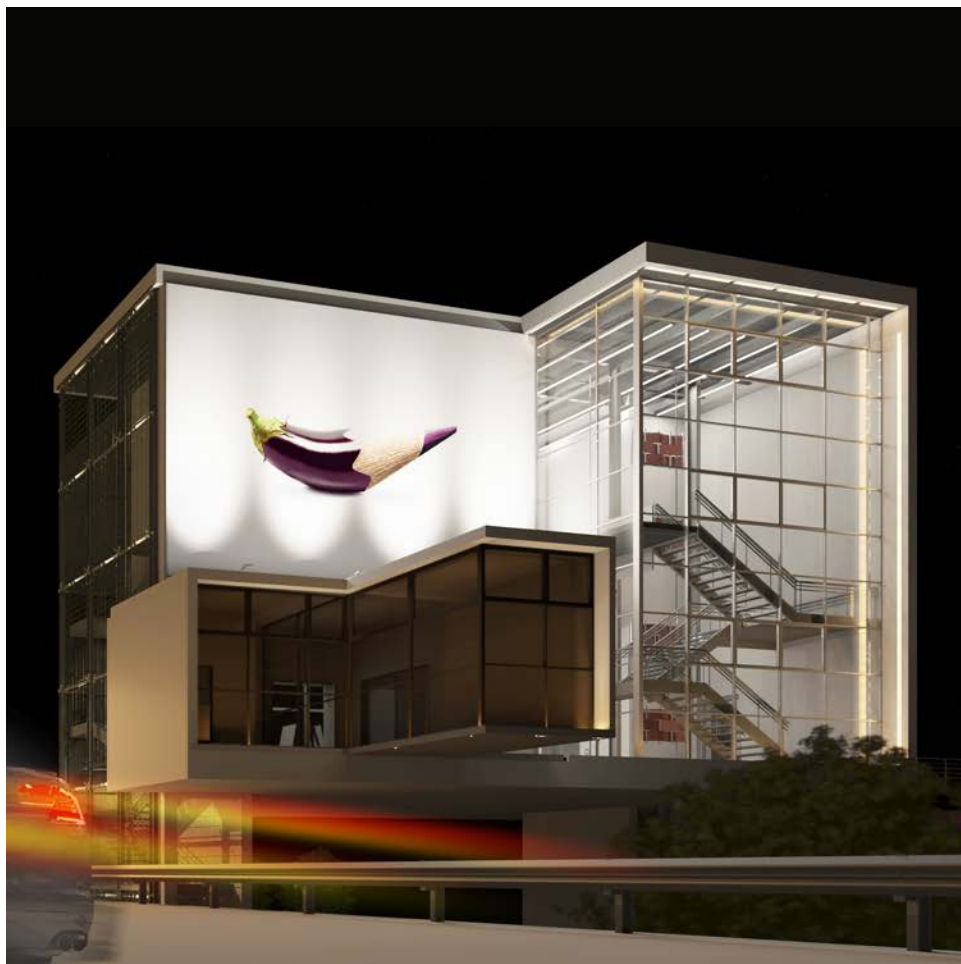
In 2017, students were challenged to redefine the iconic Gropius program, and propose a 21st century Master House for the Miami neighborhood of Wynwood. They identified continuities with the original model, as well as critical disjunctions. Like the prototype, the new Master House would accommodate live/work spaces for visiting artist/educators. It would model emerging technologies, and address essential environmental, social and economic challenges. Conversely, the city would be its campus and fulcrum: Education, exhibition and performance would be leveraged to inspire public engagement and the creation of public space.

Master Project Studio

Allan Abrantes
Michelle Chedraui
Michael Drew
Helena Hung
Jasmin Jenkins
Lina Mora
Anamaria Ortiz
Kelly Privat
Julian Ramirez
Jessica Suarez



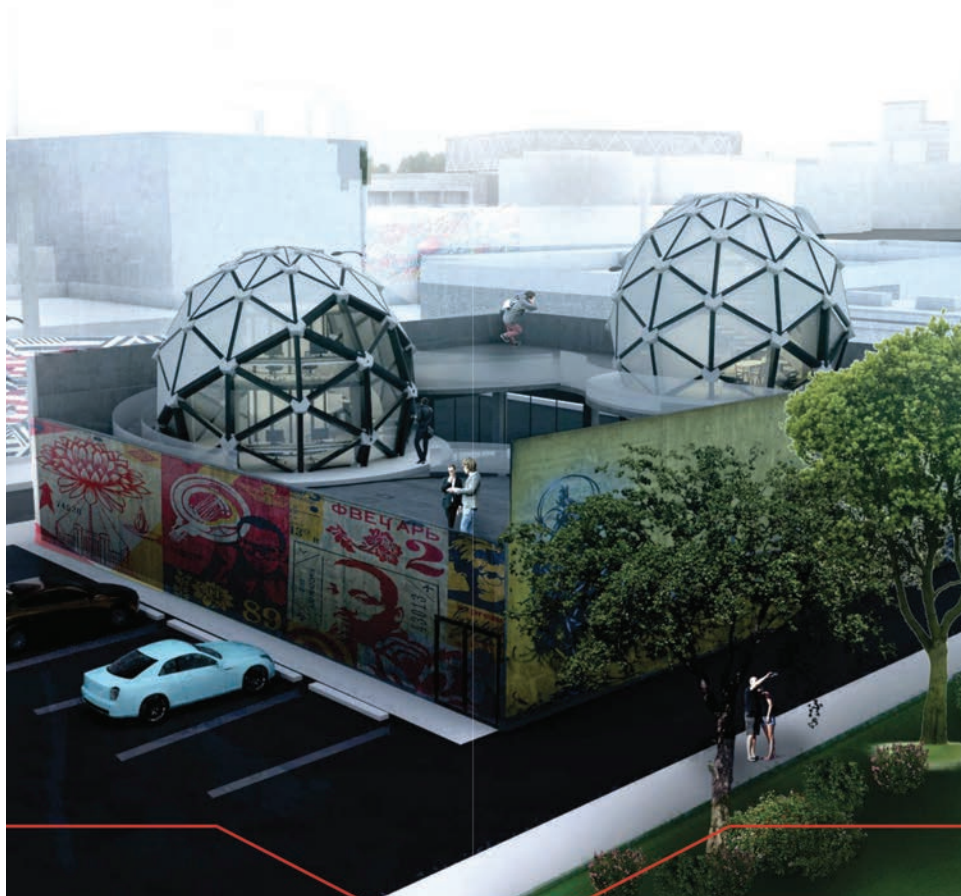
Helena Hung
Architecture Master Project
Nepomechie Spring 2017



Jasmin Jenkins
Architecture Master Project
Nepomechie Spring 2017



Anamaria Ortiz
Architecture Master Project
Nepomechie Spring 2017



Julian Ramirez
Architecture Master Project
Nepomechie Spring 2017

4.2 2019 design studio

A Bauhaus Master House for Miami Professor Eric Peterson

In 1925 Walter Gropius designed a series of semi-detached houses in Dessau for Bauhaus faculty using a modular design system and prefabricated industrially produced components. Nearly 100 years later our ideas about building, housing, work, and artistic production have changed.

Students were asked to reflect on contemporary cultural values as well as building methods and materials to design a Master House for the 21st century. No longer interested in industrial production, pure geometric formalism, and a distinct separation between living and working, the students proposed a new approach to a facility for scholarship, artistic production, and housing that incorporated ideas about sustainability, interdependence, and art as a catalyst for social interaction and activism. The building program includes administrative offices, a small residence for an artist or scholar, a study room, an arts studio, a gallery, a cafe, and open public event spaces. The site is located in Wynwood adjacent to the Mana campus.

Design 7 / 10

Vladimir Castaneda
Kevin Fernandez
Andrew Guzman
Joseph Lapore
David Robitaille
Humberto Rodriguez



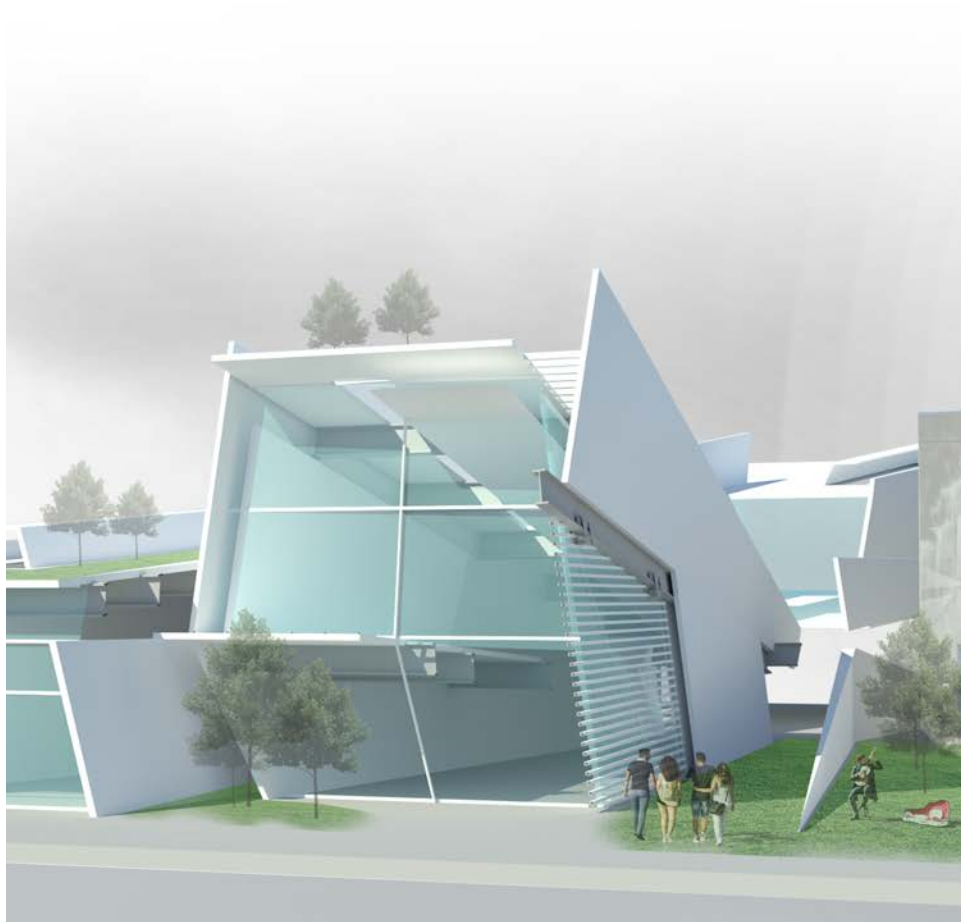
Kevin Fernandez
Architecture Design 10
Peterson Summer 2019



Vladimir Castaneda
Architecture Design 7
Peterson Summer 2019



David Robitaille
Architecture Design 7
Peterson Summer 2019



Humberto Rodriguez
Architecture Design 7
Peterson Summer 2019



Studenten auf der Brüstung der Mensa-Terrasse um 1931
Artist: Unknown
Copyright: Stiftung Bauhaus Dessau (I 19044 F)





1919 ▣ 2019

design by

Sofia Castell

content by

Eric Peterson

Darci Pappano

Marilys Nepomechie

photos by

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