



IBRR OX *banhaus reuse*, progress in August, Ernst-Reuter-Platz, Berlin 2019. Photo: zukunftsgeraueusche/ptw.

Modern reuse

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The essay is part of an ongoing research work about the heritage of modernism, especially the relationship between material, information and message – projected on the genesis of values and a cultural practice of modern reuse, not least on our present legacy and an upcoming circular society. It examines narratives and developments of modernism, concerning the built environment and industry production, to question modern general principles, systems of values and socio-cultural interrelations. The examination is experimentally grounded on projects both in experimental architecture and discourse, which operate across research, practice and conceptual art – referring to the Bestandsverpflanzung (2008) and the current work with *baubaus reuse* from 2019.

From mid 2019, on the occasion of 100 years of the Bauhaus, the *baubaus reuse* (BHR)¹ project has been established as a public center and urban lab for transdisciplinary education, research and participation in Berlin. For the upcoming years it is located in the middle of the roundabout of the Ernst-Reuter-Platz, itself a protected monument of modern landscape architecture designed by Werner Düttmann (1921–1983), realized in 1959–1960. In a diverse program based on discursive, practical and performative formats, the center called BHR OX will work on the topics of modern societies, politics and Baukultur, sustainable urban development and circular society — as well as the future of education and labor.

The transparent pavilion, *baubaus reuse*, is built with reused façade elements from the north façade and the atelier house of the famous Bauhaus in Dessau, originating from its postwar refurbishment in 1976. For the 50th anniversary year of the Bauhaus in Dessau, the badly damaged and, over decades, neglected building was renovated in the former German Democratic Republic (GDR). The same year the foundation stone of the Bauhaus Archive was laid in West Berlin, after controversies about the building's location, which was originally planned for Darmstadt, finally coming to Berlin through Gropius's own intervention.

For three years the *baubaus reuse* project had been located at the Bauhaus Archive when, in 2018, it was dismantled and reassembled for its current, second time of reuse; on both occasions as a practical vocational education project — “Bauplatz” — involving around 100 students.

The BHR OX initiates an intense collaboration with the district council of Berlin-Charlottenburg and public, professional and academic institutions. The on-site cooperation with two universities — the Technical University of Berlin and the Berlin University of the Arts — establishes a pilot-platform for the realization of a number of

transdisciplinary projects which will take place in dialog with the public. Furthermore an important topic is the development of the site, the perception and appreciation of the place, which is examined and conveyed with various public formats under the title “Conglomerate of Modernity — Ernst-Reuter-Platz”. The temporary symbiosis of the *baubaus reuse* with the square offers a site-specific starting point; among others: an information center about the urban history of the square and the refurbishment of the urban furniture to a heritage-protected state — again as a vocational education project.

baubaus reuse – modern reuse

The name *baubaus reuse* is based on the material act of reuse but indicates on this haptic basis a much larger frame of reference. The concept of *baubaus reuse* stands for a material, societal and cultural approach on innovative methods of interpretation and dealing with the heritage, general principles and narratives of modernism.

The deeper meaning of this concept of *modern reuse* is to question what kind of cultural techniques can be developed within the legacy of modernism. Considering modernism is our most recent past and how we deal with this heritage, in comparison to how other epochs were dealing with its past – in a culturally holistic way – will ultimately define our future; more than in any other era before.

In this respect it is fundamental to retrace and question significant narratives and developments of modernism, in terms of its built environment and its material world of modern industrial production, to examine systems of values and socio-cultural interrelations – this article reveals an excerpt from an ongoing research work.

Material and information

The modern legacy and future, in transition from an industrial, raw material-based society to a knowledge-based

society, means neither less industrialized production nor less material will occur, and that society will be less affected by it, even though fewer people may be employed in classical production in a global perspective. This applies to the growth of the entire realm of things, consumer goods, and the built or cultivated environment, and to its information content. In a post-fossil circular society, the transition to a knowledge-based society means an acceptance of the conditions of a ubiquitous anthropogenic material storage in an intelligent way.

Linear added value and production chains face being converted into a non-linear system of transformation. In the best case heading towards the circulation of things and information whereby both the human being in its relation to the material, as well as the present definition of locations and locational policy, are affected. No new raw materials are to be mined, but products are to be transformed, demanding an abandonment of thinking in terms of raw and fossil-based materials.

This emphasizes the knowledge about things, and for an information-based exploration – literally grasping an intelligent reuse – and no homogenization back to a secondary raw material condition. In other words, turning to a post-fossil way of thinking, in terms of thinking in components and informed units.

It relates to a (post-)structuralist understanding of the fact that elements, information, people, locations etc., in their interdependent relationship, represent equally the entities as well as the structure or network (Latour)² – in other words a circular flow of arrangements and relationships. Within this necessary understanding it is not the volatile element and the fixed structure which are opposed to one another, but – within a sort of chaotic warehousing (dynamic storage) – the constant data management and allocation of information between them; technically organized through communication and multilateral contracting, oriented towards standards and ongoing assessment. This is to be achieved not at the price of determination through pure metrization or bureaucratization, no false utopia of a centralized power or bank – and definitely no aesthetic systematization. The desirable basis is an open-system circulation of material and information.

Heritage and leftovers

The legacy of modernism, its structures and, above all, its fragments, components and elements are the stumbling blocks and the iconic spolia of transformation for this – first of all – different cultural approach to a circular society and especially storytelling.

But initially, the topic of *modern reuse* includes another question, is it about the reuse of modernism, the practices or methods, or about the concept of reuse within modernism, based on the understanding of revolution and redevelopment? Both interpretations play an important and interdependent role. With the point of interest evolving in the relationship between the definition or perception of the notion of heritage and/or the notion of leftovers. Or in other words, concerning a turn towards a different approach

to the built environment: in relation to the material, the message and the concluding value.

“Neubau” – “Rückbau”

Already in the 1970s — during the height of the “building boom” — redevelopment, in terms of major deconstruction of modern architecture, mainly housing settlements, became a permanent topic. For instance, as one significant example, in 1985 the German journal *Bauwelt* was already asking in its June issue: “Progress by destruction?”³

This is not just a phenomenon of the aftermath of “modernist believes” — or later the aftermath of the fall of the Iron Curtain or, the breakdown of the GDR and subsequent German reunification, which is a common general assertion — but is rooted much deeper.

Reflecting the situation of redevelopment of modernist building in the West, it is just to remember the so-called “end of modernism” (which in fact was not happening) that came about with the demolition or explosive detonation of Pruitt-Igoe in St. Louis. This commonly-known incident is interesting for several reasons, beside its imposing beacon and dramatic reception, as well as its symbolic connotation for the failed general promise of modernism to solve the social problems of mankind centered on the provision of humane and affordable housing for the masses. The stated “big picture” of reasons for its failure, largely based on bad maintenance, lack of social funding, wrong segregation policies and, not least, a certain ideological controversy about public housing programs, should be ignored.

Pruitt-Igoe was designed in 1951 and completed in 1956 – within a remarkable timeframe. The period spans almost exactly in between the first (1950) and the second (1956) German federal housing law after the WWII. It includes the 1953 famous Bauhaus-Debate,⁴ when Rudolf Schwarz (1897–1961) attested that Walter Gropius (1883–1969) was not able to think in an occidental (European) cultural perspective, blaming functionalism as actually a materialist scam on modern ideas, based on a decaying diction of international communism. As a counterpart, in the former GDR, a similar, although differently manifested, debate took place reviling the Bauhaus as an offspring of “American cosmopolitanism”⁵ and worse, a legitimization of the turn towards Neoclassicism as an artistic reason of the State; whereas 1953 also marked the beginning of the development of major housing estates based on large prefabricated panels in the former GDR with a first experimental project⁶ in East Berlin. A highly topical subject, raising the question if the later bad reputation of functionalism was caused by a persisting cultural imprint by postwar propaganda (an actually unfinished debate), which in the West had its successful opponents, or if it was caused by the later highly concentrated urban development motivated by economic reasons (in both West and East), identified with functionalism, whose public reception finally buried its originally emancipatory concepts.

Parallel to the postwar debates in West and East Germany, the founding of Team 10 at the ninth CIAM congress in Aix-en-Provence dates from the same year;



01 Bestandsverpflanzung on Lenbachplatz, Munich 2008-2009.
Photo: zukunftsgeraeusche/akf.



02 Bestandsverpflanzung: catharsis, Munich 2009.
Photo/graphic: zukunftsgeraeusche/rkh.

followed by the 1965 congress which marked a break in the modern agenda and debate that was still based on the 1933 Charter of Athens.

The design of Pruitt-Igoe, with its 2,870 flats on 57 acres (23 hectares) consisting of 33 eleven-story blocks, was an actual prototype for major postwar housing estates. It was the first independent project by the architect Minoru Yamasaki (1912–1986), who is also known for another famous building built in 1968–1971, the World Trade Center in New York, whose destruction also marked the end of an era.

Pruitt-Igoe's demolition began one year later, the same year in which again the former GDR started developing its major housing program from industrial serial production, which had been instigated in 1971, and should have solved the housing shortage until 1990. The largest settlement in Europe, and most well-known for East Germany, in Berlin Marzahn-Hellersdorf, was built from 1976. The largest settlement in West Germany was built from 1967–1991 in Munich Neuperlach, planned under the management of Egon Hartmann (1919–2009) who had won the competition for the East Berlin Stalinallee in 1951. The demolition of Pruitt-Igoe started on March 16th, 1972 at 03:00 p.m. and the first stage of destruction ended with the famous blasting on July 15th, 1972, 03:32 p.m. This is what Charles Jencks later called “the day modern architecture died”, as he wrote in 1977: “Modern architecture died in St. Louis, Missouri, on July 15th, 1972, at 3.32 p.m. (or thereabouts), when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final coup de grace by dynamite”.⁷ The final demolition took place in 1976.

What is distinctive with this, beside these concomitances, is the comparison of the produced narrative or images, which were dominantly defining the agenda for the upcoming decades was, firstly, the gaze into a bright future, and then regarding its end in an explosion. This was a schema which persisted until recently. The pictorial and common reception showed, on one hand, the newborn developments – in German, “Neubauten” – and, on the other, their redevelopment, identical to demolition.

This common schema started to disintegrate in the last few years when more and more projects for an alternative redevelopment of modern developments made its way into the general public's consciousness and more and more terms like “reuse” and “recycling” began to define the concept of urban redevelopment.

Whilst, for instance, the aforementioned *Bauwelt* magazine, in 1985, was already showing the first ideas of the so-called “Banlieues 89 Project”,⁸ which was projected for 1989 (sic!), alongside another approach that should be developed: a gentle and smooth redevelopment – in German, later associated with the term “Rückbau”.

But mainly these images of the newly-built, bright modernism – clearly structured, unsullied, neat as a pin, a promise – were still facing the opposite images of change, aging, transience, decay and finally destruction, which, especially for modern architecture, revealed a major “explosive force” and speechlessness in terms of an appropriate language in which to handle this built fabric.

In the last two decades this was complemented by other images of redevelopment, in a similarly uniform massed manner which primarily showed the dictate of economic efficiency, resulting in random color concepts in facade painting, and fake painted or superimposed ornaments. This embodied the widespread operational and aesthetic language which had been operating for years but, to be honest, even if the current quality of living in the major estates had reached a remarkably high level in terms of housing, daily infrastructure and gentle further development, these images and its built realities are far below the original impression in both brilliance and in given promise. Not only do they act less courageously, in this attitude of disguise and concealment, and mercilessly lag behind the former spirit of novelty, they also – even if they do not speak of physical destruction – do not provide any real new ideas or language in dealing with the heritage of modernism as an opposed idea to its most radical self-interpretation: old gives way to new. Even worse, this masking attitude operated long enough with the “criminal” toolbox of ornaments and historicism.



03 *baubausTWINS*, the installation with reused windows and door elements from the Atelier House façade (1976-2011) of the Bauhaus Dessau is part of the *baubaus reuse* project, Festival re:bauhaus, Ostrava, Czech Republic 2019. Photo: zukunftsgeraeusche/rkh.



04 *baubausTWINS*, from the scale of a studio room of the Atelier House building the installation opens an extended space and context, Ostrava, Czech Republic 2019. Photo: zukunftsgeraeusche/rkh.

The time between the promise and the knowledge of transience has been short. Too short for some who, therefore, long for an imagined eternal past. But actually, this brevity and the conceived knowledge is exquisitely salutary. It opens eyes for the overpowering cycle of life: looking at a “modernism timeline”, picturing the period from the 1950s until the middle of the 2010s, means looking at the beginning of the building boom as well as the start of its redevelopment, leading to two conclusions. Firstly, the recent past consists of 40 to 50 years of a development of redevelopment — or in consequence, as modernism embodied radical redevelopments itself not only by definition: a redevelopment of redevelopment. Secondly, (self-) destruction is an inherent part of modernism.

Conversion, conservation, conversation

This leads back to Le Corbusier (1887–1965), as destruction was a basic approach for the projected success of certain modernist concepts, of course not projecting it on an imminent self-destruction.

What is interesting, although this general approach of these early concepts, is the fact that there was also a kind of astonishing turn towards the existing inherent in Le Corbusier’s modern idea, for instance for the *Plan Voisin* for Paris. Even if it was a bit of a special approach of dealing with the old, by leaving selected remains as kinds of samples or exhibits in what was being criticized as an architecture of the city as a museum. But even more interesting, this method included transplantation of old substance — in this case the remains of modern redevelopment — whole significant buildings as carriers of information and message: of (his)story, identity and certainly legitimation. What was interestingly named in a German translation by Hans Hildebrandt in the 1929 issue of Le Corbusier’s 1925 *Urbanism (Urbanisme): Verpflanzung*.⁹ A term more familiar to biology, as it contains the notion of planting, but with this particular connotation hitting the point.

This term was used by the *Bestandsverpflanzung*¹⁰ project in Munich, transplanting (*Verpflanzung*) urban fabric (*Bestand*) from the 1972 Olympic Village to certain sites of historic and modern urban redevelopment in the city.

This method of *Bestandsverpflanzung*, as a prospective approach, was first executed by dismantling three row-house bungalows, originally designed by Werner Wirsing (1919-2017)¹¹ — which were actually preserved but which had been designated to be torn down and rebuilt — into its prefabricated concrete elements and reassembling them again as solitaires in a different site-specific context. It was performing as a visible act of conversion and identifying the fabric and the sites as part of the city’s genesis and as well as part of its collective memory.

The bungalows, both the typology and the concise elements, were basically treated as a collection of ready-mades, regarding the new assembly as well as the three objects pointedly performing as implants. Treating modern heritage like ready-mades, and the fascinating thing about ready-mades in modern art itself, is the fact of its transformation by its transplantation in different contexts, evoking an existence in different meanings and conditions of knowledge at the same time, at least for a while or for a certain reaction period.

This parallel presence and duality between the change of its meaning and its remaining significance illustrates the crucial operation of material leftovers receiving a new connotation based on their heritage, story or background, and their new constitution of value. This duality accompanies the change: the acquisition of a new meaning and the remaining significance of the former meaning — a dichotomy, which is characteristic and fundamental to the process of recycling, especially in terms of reuse.

The *Bestandsverpflanzung* was designed like an assembly kit, able to be dismantled and reassembled several times. From its concept, the project had an open end, but in fact it followed a story like a classic tragedy based on a distinctive concept of five stages.



05 *baubausTWINs*, the term twins refers to the parallel existence of two replicas of the façade elements from the renovations in 1976 and 2011, Ostrava, Czech Republic 2019. Photo: zukunftsgeraeusche/rkh.



06 *baubausTWINs*, the exhibition hall is a former BAUHAUS hardware store reused by the Contemporary Art Gallery of the City of Ostrava, Czech Republic 2019. Photo: zukunftsgeraeusche/rkh.

First, exposition, the protagonist, moribund to death by fate, opposes to its destiny: the bungalows, losing their shield of conservation, abandoned for destruction, might be dismantled and prepared for reassembly, for a temporary second life. Second, complication or rising action, the protagonist conquers its new place amongst the living: a form of conversion and new location for the bungalows was found, against all odds. Third, climax, the protagonist reaches its highest achievements, epic fight between destiny and reincorporated glory: transplanted into the city, the bungalows succeed as a medium to foster a conversation about change, they experience love and hate. Fourth, falling action and retarding moment, the protagonist faces its invincible destiny, but catching sight for a potential future or salvation: the bungalows are leaving its temporary location, the possibility for circular reassembly and further location arises. Fifth, catastrophe (or a happy ending in a comedy – but in this case catastrophe), the protagonist succumbs to its destiny, decease: the bungalows is back on its final journey, to a recycling yard, disposal.

In conclusion, there is no escape from the final destiny. A linear way of storytelling which corresponds to conventional urban redevelopment and process chains, but not an appropriate narrative for a circular society. Considering that, the question occurs what kind of stories form a common cultural basis in general and what kind of eligible narratives can be a basis for a cultural practice, reflecting on something like *modern reuse*.

Sisyphus and Prometheus

We tend to accept stories of permanence, longing for eternity. The promise of salvation is based on the eternal life after death (even reincarnation is something after death) or in a secular way, tradition and a lasting memory, the eternal memory among the living.

We accept stories of progress in terms of growth. The great story of one's own life is to grow, usually reaching certain stages of life, one after the other. Also, the cycle of

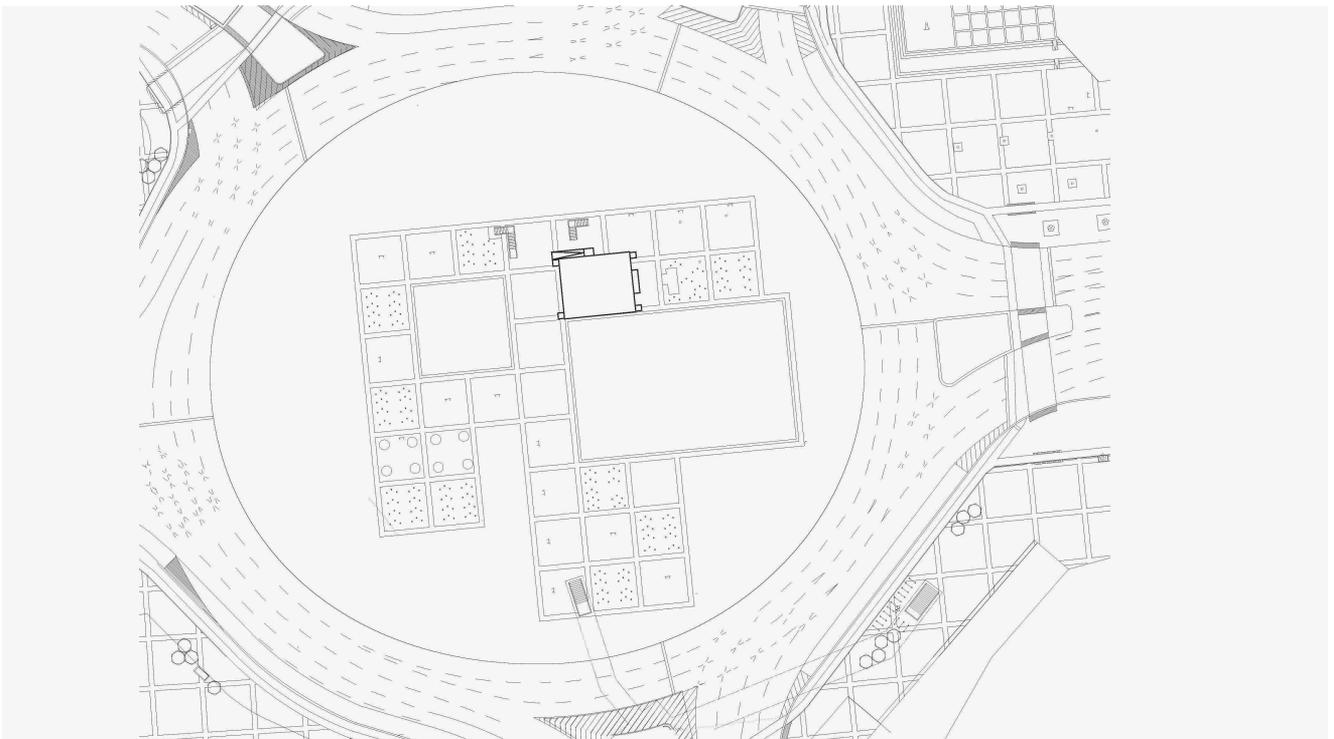
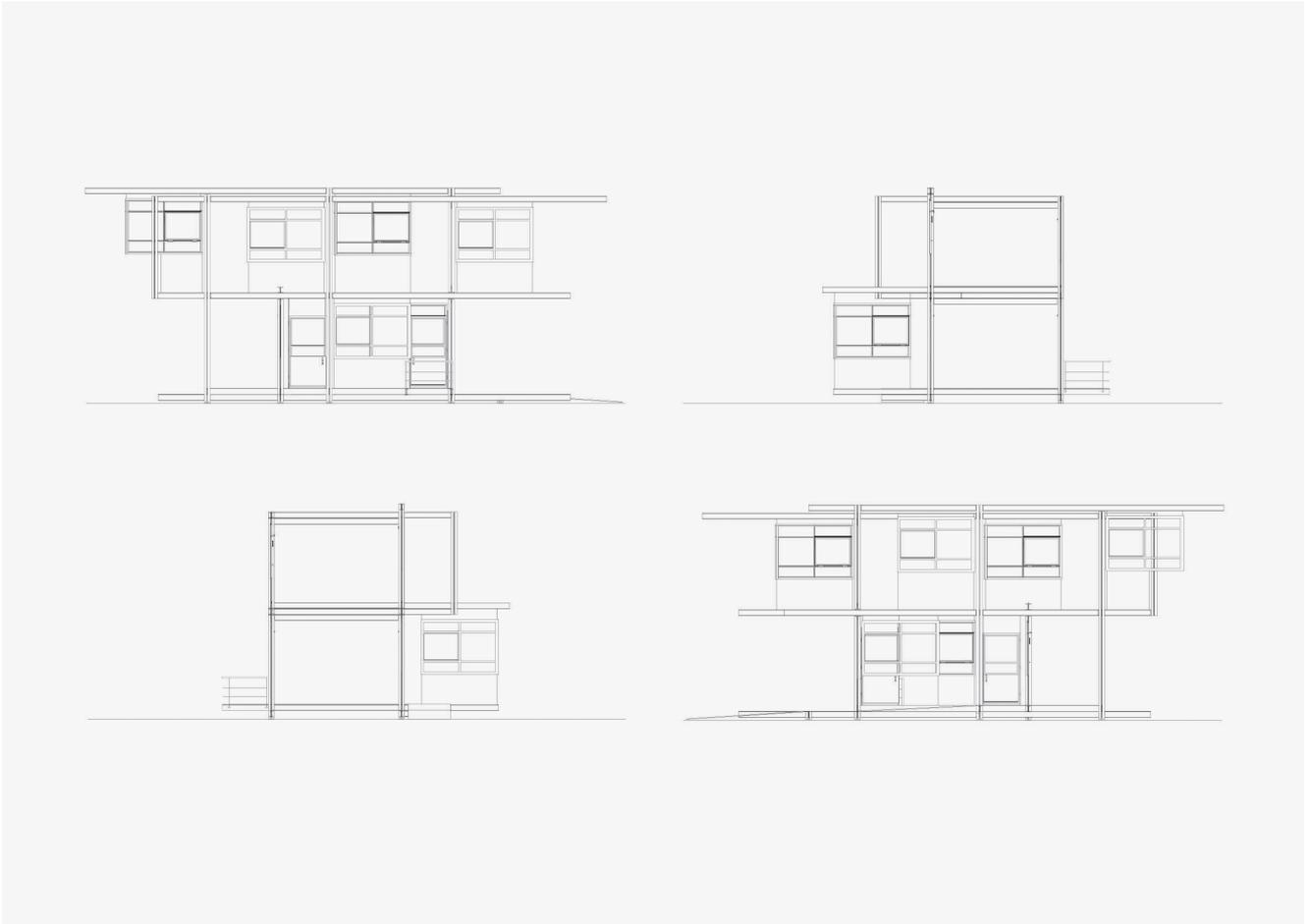
life, decay and death are part of a linear narrative, as well as a handing over to following generations.

Cycles in this context are events of everyday life; the everyday is reassuring but ambivalent and can be perceived as claustrophobic. This corresponds to the human destiny in which most people set themselves up in the end, including the finiteness of physicality.

We are accustomed to the classical tragedy, a schema of storytelling which is the basis of the very common form of narration that is experienced in literature, theater and pop-culture. The specificity of the tragedy format, based on the ancient schema of the Greek tragedy, is the moment of catharsis. Basically, the idea behind it is to come to terms with one's own human destiny, through the spectacle and the emotional experience of the tragic story. The audience experiences a kind of purification and inner clarification from their state of excitement. Catharsis comes to mind, despite all fear, hope or shuddering in the inevitable ending and not in the question of what would come afterwards. In addition, the usual happy ending is finite, with no real perspective, only in the final formula of fairy tales, again, is a supposed eternity proposed.

But a story that is unfinished, referring to repetition is conventionally not related to an idea of a purifying catharsis. Who wants to experience such a story? The audience stays agitated and would most probably ask for a cesura, for the ending. This touches upon questions, which form part of further examination: Do we accept stories of circulation (without a lethal cesura)? Do we otherwise miss the moment of catharsis?

The cycle is largely identified, on the one hand, with repetition and tententially the absurdity of stagnation, as in a Sisyphian task where the protagonist was punished for his fraud in order to escape his death, or the punishment of Prometheus, whereby it had been the emancipatory impulse, in terms of enlightenment itself, which was punished. On the other hand, the cycle of life is something tremendously overpowering, something transcendent,



08 *BHR OX bauhaus reuse*, layout plan, location Ernst-Reuter-Platz, Berlin 2019. Graphic: zukunftsgeraeusche.

projected on the final end or, pragmatically, a hindrance to the actual progress of one's own life. Repetition, with the notion of monotony, is reserved for everyday life. Personal achievements and creativity are aiming at the new — or at least the unique.

Material and values

This leads to another modern question or dichotomy; also related to the concept of the ready-made, originating from the relationship between the industrial typecast and the artistic manufactured product, concerning the relationship of model and series which, in the circular context, has its equivalence between the old and the new, the used and the reused. Relevant to this comparison is the fact how qualities and values are behaving or transferred in between.

The debate about typification of design and products towards the artistically individual production, begun in 1914 to 1919 with the historic *Werkbundstreit*¹² as an early reflection on the era of industrial production, pointed to a fundamental problem, essentially expressed in opposing theses by Hermann Muthesius (1861-1927) and Henry Van de Velde (1863-1957). The controversy focused on whether standardization aimed at achieving high-quality mass production (primarily for export) would lose or prevent the quality of style development and innovation. Conversely, Hermann Muthesius saw typification as the only way to re-establish a generally valid “safe taste” in design. Henry Van der Velde worried that only in individual creation and addressing an initially exclusive target group, a new quality of design could be developed. Without going into detail, it is interesting to note a reply by Karl Ernst Osthaus (1874-1921),¹³ who compares the pairing of “type” and “art” with Artur Schopenhauer’s duality of “idea” and “concept”, claiming an abstract concept as essence of typification to be a parasitic imitation.

This devaluation of typification in a traditional idea stands in relation to the analysis of Jean Baudrillard (1929-2007). In *The System of Things*,¹⁴ Jean Baudrillard examines the relationship between model and series. First, he distinguishes the “pre-industrial style object” from the “industrial model”.¹⁵ Essentially, the objects of style were decoupled from the profane objects by a transcendental separation due to a rigid social order. With model and series, it behaves differently as, at first, they stand in a direct relationship to one another, whereby the series references the model. At the same time, this reference scale starts to flow. The accessibility depends on purchasing power and purchasing choices, with the product’s attraction being determined by “secondary functions”¹⁶ and a perceived freedom of choice or decision based on a supposed individualization of the object. Whereby this “secondary reality”¹⁷ also rapidly increases the cosmos of things. As a result of these “psychosocial dynamics”,¹⁸ the threat is a loss of the pursuit of the higher-value model as a stimulation of consumer behavior, which, according to Jean Baudrillard, is compensated by the fact that the actual value ratio is reversed. For this dynamic of “marginal differences”¹⁹ not to succumb, there are various ways to counteract: “The object must not escape its death”.²⁰ Besides, the change of

fashion and the speculation on the fast-changing interest of the consumer (could be called planned ideal obsolescence), it is the planned material obsolescence, combined with material inferiority and “secondary elements”, which make things “more fragile and transient”,²¹ and reduces the actual qualities. Essential to this is that “the serial object is condemned to have no duration”,²² whereby the relevant transfer of value does not take place between the model and the series, but between the things that are frequently deceasing.

What does the value of industrial products imply for *modern reuse* and the relationship between new, used and reused? To concretize the relationship of heritage and leftovers, the concept of spolia and reused material are similarly comparable.

At first, the term reuse opens a qualitative dimension of reuse and reusability: used material, secondhand goods, become reused. A reused object becomes a reusable object as soon as it is maintained within the cycle. Most used products that are reused will not exceed the status of second-hand and will be disposed after the first reuse at the latest.

The situation is, in principle, different with buildings – that are reusable buildings - if they do not fall victim to radical urban redevelopment, regardless of whether they had just been occupied by several generations of tenants or they had been adaptively reused.

Similarly, this applies to the characteristics of spolia but which are more diverse. Analogous to ready-mades, they are in a transcendent intermediate state and, in principle, are also meant to be for repeated reusability. As modular, reusable building materials they broadly date from antiquity. Unlike an object to be protected, in the sense of classical monument protection, its preservation is of the utmost importance even though it is, at the same time, an *a priori* disposable quantity. In their role as transmitters of meaning and value, however, they have an established position – model like – in relation to the profane structure with which they are in a normative tense relationship, often transferring some kind of tradition or legitimacy to a building; or embodying a kind of submission.

Reuse as a method and cultural practice operates in this field of tension between marginalization and de-marginalization. The reused element first benefits from qualities of the artwork again as Walter Benjamin (1892-1940) classically emphasized in 1936 in relation to its reproduction: its “presence in time and space”, its “unique existence”, which “determined the history to which it was subject throughout the time of its existence”.²³ This corresponds to the tendency of the de-marginalization, the uniqueness and authenticity that comes to the used element through its history. On the other hand, this is counterproductive because it necessarily needs to be adaptable material.

At first, values of things are widely based on its materiality. This legitimization of material value depends on the relationship of the visible surface to the actual or projected core (support); a duality which in modern industrial production is disintegrating. On the other hand, value is created by connotations, whereby tradition, “image”



09 *baubausTWINs*, the structure is open to all sides and creates a different spatial impression and access from every direction, Ostrava, Czech Republic 2019.
Photo: zukunftsgerauesche/rkh.

or meaning contrast with a certain necessary degree of neutralization, which it must experience against its narrower attribution.

The generation and acceptance of values operates on this fine line. The relevant relationship – in comparison to the floating transitions between model and series – will be, in the end, not crucial between the new and the reused, but within the ongoing reuse as a cultural practice.

To complete this, talking again about urban transformation in this context, we are facing another form of dichotomy. On the one hand, at the level of the ideal, the theoretical arguments, ideas or messages discuss important developments and future concepts which are ephemeral. On the other hand, the built substance, haptic material and concrete practice, consisting of physical entities and actions, tend to be definite and final compared to the virtual and freely floating discourse.

The built environment, seen as the anthropogenic material storage (focusing on individual entities, elements, building or involved materials), is firstly brought to physical presence by intention, more or less. But from a certain stage of life, from the dynamics of the development over time, it unavoidably tends to become “independent” from its creators who, in parallel, lose the connection with their meaning and, in consequence, connected values (obsolescence).

This is especially true since humans are obviously in a relationship, in which its material opposite is acting as something more and more self-dependent and mutually self-conditional. What is not only evident by the fact that the material opposite is both at the same time: the built environment and an actor in it. But which is also critically evident by the causalities and interdependencies between global and local side-effects in our globalized world of globalized risks (Beck).²⁴ Whether one likes it or not. It is inevitably the case for a circular society and technically,

economically, ecologically, socially – all together – a challenge in a holistic cultural way.

Seen in the urban scale, the built environment is developing between parallelly existing intended typologies and emerging topologies, between intended or imagined and self-conditional narratives. Both together are the material-haptic world, into which we are born, which surrounds or will encircle us more and more. Or compared with Baudrillard:

The psycho-sociological dynamics... [here: "...of the model and of the series..."] ...are based on the individual desires and the system of the differentiations mentioned, and both together form the actual cultural system.²⁵

This means a very basic decision is, how we maintain our relationship to the built environment, how much we are reflecting the long-term consequences and side-effects of our behavior and if we make a difference between our discursive positions and desires and our physical actions. This relates to a common difference between theory and practice of human behavior which is, indeed, a distinctive motive of an urban modernist society, in terms of the ambivalence between the individual freedom, and which makes it possible to behave differently in different societal systems, and the consistency of collective consequences.

Actionist epilog

If we (re)use architecture or built substance like this, as a method, we need to analogize: discourse becomes material, material becomes discourse. Material is seen as ephemeral. Ephemeral is OK. Ephemeral is circulation and circulation is OK.

As a result, existing fabric and its elements act as built arguments that open the discourse about material and

values in a different approach to the built environment. It opens categories and methodologies beside the existing, such as: of permanence and durability or decline, of protection and musealization, of the conventional understanding of temporary presences, of structures and entities, of preservation or process or usage, of value-added chains and redevelopment. All without a distinctive or final decision being made. For this, on a project basis, the core criterion difference is the act being parallel to the discourse. In practice, on site, whereby the physical example is not to be understood as a model but as a medium.

Modernism is often about leftovers: of history, of faith in the future, of faith in technology and in progress, of identification, of certainties, of structural changes. Placeless and superior typologies turned to complex environments and milieus. How we treat modern heritage shows how we are capable of future development, that is, of never being completed.

Notes

- 1 BHR OX *baubaus reuse* on Ernst-Reuter-Platz is a project by zukunftsgeraeusche, in cooperation with the Berlin district of Charlottenburg-Wilmersdorf and a pilot-platform for the Campus Charlottenburg initiative in cooperation with TU Berlin, UdK Berlin and numerous project partners, Berlin, 2019 and ongoing, www.bauhaus-reuse.de
- 2 Bruno Latour, *Eine neue Soziologie für eine neue Gesellschaft*, Frankfurt am Main, Suhrkamp, 2007.
- 3 *Fortschritt durch Rückbau?*, *Bauwelt*, 24, Stadtbauwelt 86, Berlin, Bertelsmann, 28 June 1985.
- 4 Rudolf Schwarz, "Bilde Künstler, rede nicht", in Alfons Leitl (Ed.), *Baukunst und Werkform*, Heft 1, Januar, Frankfurt am Main, Frankfurter Hefte, IV. Jahrgang 1953, in Ulrich Conrads; Magdalena Droste; Winfried Nerdinger; Hilde Strohl (Eds.), *Die Bauhaus-Debatte 1953. Dokumenten einer verdrängten Kontroverse*, *Bauwelt Fundamente* 100; Braunschweig/Wiesbaden, Vieweg & Sohn, 1994, 44 et seq.
- 5 Wilhelm Girnus, "Stellungnahme des, Neun Deutschland", in Andreas Schätzke, *Zwischen Bauhaus und Stalinallee*, Basel, Birkhäuser, 2017, 153.
- 6 First experimental project with prefabricated large panels in former GDR located in Engelhardstraße 11-13, Berlin-Johannisthal. But which, by the way, were not the first building with prefabricated panels, already built with the Splanemann-Siedlung in Berlin-Friedrichsfelde from 1926-1930.
- 7 Charles Jencks, *The Language of Post-Modern Architecture*, New York, Rizzoli, 1977.
- 8 *Ibid.*, *Bauwelt*; Jean-Patrik Fortin, "Das Unternehmen, Banlieus 98".
- 9 Le Corbusier, *Urbanism ("Urbanisme")*, 1925, in Hans Hildebrandt (Translation), 1929.
- 10 *Bestandsverpflanzung* is a project by zukunftsgeraeusche, in cooperation with numerous project partners, Munich 2008-2009, www.bestandsverpflanzung.de.
- 11 Built 1969 on the occasion the Olympic Games 1972 in Munich, consisting of originally 800 row house bungalows, planned by Werner Wirsing (1919-2017) for the female athletes and further use for student housing; constructed with prefab concrete elements, produced onsite.
- 12 Anna-Christa Funk, *Karl Ernst Osthaus gegen Hermann Muthesius. Der Werkbundstreit 1914 im Spiegel der im Karl Ernst Osthaus Archiv erhaltenen*

- Briefe*, Hagen, Karl Ernst Osthaus Museum, 1978.
- 13 Karl Ernst Osthaus, "Rede auf der Werkbundtagung Köln 1914", in Hermann Muthesius, *Die Werkbund-Arbeit der Zukunft mit Aussprachen darüber von van de Velde, Behrens, Osthaus*, Jena, 1914, 64- 68, in Karl Ernst Osthaus Archiv, Hagen, Karl Ernst Osthaus Museum, www.keom02.de/KEOM%202001/archive/dm/z100b.html.
- 14 Jean Baudrillard, *Das System der Dinge. Über unser Verhältnis zu den alltäglichen Gegenständen*, Paris Gallimard, 1968 (2007).
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- 23 Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (Edition from 1939), Frankfurt am Main, Suhrkamp, 2007.
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