

MODERATION

Christopher Green is a PhD candidate in Art History at the Graduate Center of the City University of New York, and a Graduate Teaching Fellow at Baruch College. His writing has appeared in ARTMargins, Brooklyn Rail, Hyperallergic, Art F City, and in exhibition catalogues by the New Museum and the Fondation Fernet Branca. He has presented his work internationally, including at the Museum of Modern Art, New York; the University of Oklahoma, Norman; the Ringling Museum of Art, Sarasota; Concordia University, Montreal; and the Art Institute of Chicago. He most recently coordinated several contributions and responses by Native American artists to House of Dust, an exhibition of the work of Fluxus artist Alison Knowles at the James Gallery, New York. His research focuses on modern and contemporary Native American art and the pressures of the digital mode on culture and art making.

Gabriele Schabacher (PhD) is Professor in the History and Theory of Cultural Techniques at the Bauhaus-Universität Weimar, Germany. She studied Philosophy, Psychology and German Literature at the University of Cologne and the Ruhr-Universität Bochum. She received her PhD from the University of Cologne in 2004 and held positions as research fellow at the collaborative research centre "Media and Cultural Communication" at the University of Cologne and in the research training group "Locating Media" at the University of Siegen. Her research areas include media and cultural theory, science and technology studies, the media history of traffic and mobility, infrastructure studies and the cultural techniques of repair. Among her recent publications are the volume *Verkehrsgeschichte und Kulturwissenschaft. Analysen an der Schnittstelle von Technik, Kultur und Medien* (edited with Christoph Neubert, 2013), the forthcoming special issue of *ilinx* entitled "Workarounds. Praktiken des Umwegs" (edited with Holger Brohm, Sebastian Gießmann and Sandra Schramke), and the articles "Mobilizing Transport, Media, Actor-Worlds, and Infrastructures" (2013) and "Traffic as 'Dirt Experience': Harold Innis's Tracing of Media" (2015).

frastructural and architectural sub-systems of different scales. Today, architectural structures that are approaching the end of their utilisation cycles and have become obsolete are increasingly reviewed on their conservation value. The publicly accepted architectural monuments have already successfully passed this test. In practice, however, dealing with these often results in conservation automatism which permanently encapsulates and makes inflexible significant elements of a formerly dynamic architectural system. Structures that, officially, have not been declared monuments and whose conservation value is yet to unfurl out of an open political discussion, look more interesting by comparison. This paper will propose to extend the term reproduction by a sociological component that is understood as the maintenance of a state, or use of a building within a dynamic system that is the city. Using the example of our architectural practice for a conversion of a former thermal power station in Munich, I will present how a revision of the conventional assessment strategy of a building resulted in a new design strategy that transformed a ruined building into a dynamic architectural system again.

Markus Stenger is a Munich-based architect and writer. He studied architecture at the Bauhaus-Universität Weimar and Ohio State University, Columbus, USA in the 1990s. Together with Annette Stenger, he founded an architecture agency in 2003. Since 2014, the agency has operated under the name "Stenger2 Architekten und Partner", together with Jörg Siegert. Stenger2 Architekten focus on projects for private homes, but also the revitalization of vacant buildings, the preparation and implementation of complex fire protection concepts and obtaining building permits.

In 2013, Markus Stenger founded S2LAB Denkraum für Architektur. In addition to the daily business of building, they are also occupied with the conceptual and process-related aspects that are integral to architecture and that are occasionally included in publications.

In recent years, Markus Stenger has been invited to serve as an external juror in several closing critiques at the Technical University of Vienna and at the Bauhaus-Universität Weimar.

In the course of 2016's 15th International Architecture Biennale in Venice, the office of Stenger2 shows the conversion process of the former power station in Munich's Obersendling district as an example of "empirical building" in the framework of its "fearless" exhibition.

MIGRATION

Markus Stenger

Stenger 2 Architekten

**REPRODUCING THE OBSOLETE:
REFLECTIONS ON THE CONVERSION
OF A POWER STATION IN MUNICH.**

Every city represents a "conglomeration", a collection, a storehouse of memories and an archive. At the same time, however, today's cities are highly dynamic systems characterised by constant change and technical, in-