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Denkmal – Erbe – Heritage

Begriffshorizonte am Beispiel der Industriekultur

Monument – Patrimony – Heritage

Industrial Heritage and the Horizons of Terminology

I:

Begriffe und Konzepte Denkmal, Erbe, Heritage? | Terms and Concepts: Monument, Patrimony, Heritage?

GABI DOLFF-BONEKÄMPER (BERLIN)

Worte – Konzepte – Modelle: zur inter/nationalen Diskussion über Grundbegriffe der Denkmalpflege

Die Begriffe Denkmal, Ancient Monument und Monument historique, die in die historisch gewordenen Denkmalschutzgesetzgebungen Deutschlands, Englands und Frankreichs eingingen, wirken heute wie Wort-Festungen im Ozean der Diskurse – irgendwie altmodisch aber wenigstens sicher. Aber wir erleben, weniger in der lokalen Praxis als in der akademischen Forschung und besonders in inter- und transnationalen Debatten eine Abwertung dieser „sicheren“ Begriffe und Konzepte. „Heritage“ oder „Cultural Heritage“, nicht etwa aus England, sondern aus den internationalen Chartas von ICOMOS und UNESCO in die nationalen Fachsprachen importiert, verheißen sachliche und begriffliche Allverständlichkeit, partizipatorische Öffnung zu anderen Publika und anderen Schutzgütern. Führt dies am Ende zu einer Auflösung des Denkmalbegriffs?

GABI DOLFF-BONEKÄMPER (BERLIN)

Words – Concepts – Models: The International Debate over the Basic Terminology of Heritage Conservation

The terms *Denkmal*, ancient monument, or *monument historique*, which informed the by now historic legal frameworks for heritage conservation in Germany, England, and France, fill the role today of word-bastions in an ocean of discourses: however old-fashioned, they are at least secure. But we are currently witnessing – not so much within local practice

as in scholarship and above all within international and transnational debates – a devaluing of these “secure” terms and concepts. As imported into national scholarly discussions – not so much from England as from the international Charters of ICOMOS and UNESCO – “Heritage” or “Cultural Heritage” imply objective and universal terminological understanding, a participatory opening to other audiences and other objects of conservation. Does this finally lead to a dismantling of the concept of the *Denkmal* itself?

STEPHANIE HEROLD (BAMBERG)

Heritage and Denkmalkultus. Industrial Heritage Between the ‘Material Turn’ and *Alterswert*

“Heritage Beyond Saving”, is the title of a book that appeared in 2017 (Caitlin DeSilvey), which argues in the light of the ‘material turn’ for a shift in our understanding of the deterioration of cultural heritage sites. In this view, the designation of an object as cultural heritage no longer necessarily leads to the desire to preserve it. The value or the significance of the heritage object derives not only from its historic status, but also from its current – ruinous – condition. While this suggests an attempt to shift the focus from the process of community valorisation to the valorised object, it appears nevertheless to result in a further removal of the concept of heritage from the idea of the monument as something (presumably?) worthy of preservation. At the same time, we find ourselves in the vicinity of Alois Riegl’s reflections on age value (*Alterswert*) and his idea of a modern *Denkmal(kultus)* (care of monuments). The ‘traditional’ heritage concept itself could thus be more open to differing ideas of value than initially appears to be the case.

Are we confronted here with a fundamental, qualitative difference between two concepts or with (cyclical?) variations within the same concept as a result of shifting value assignments in society?

These ideas are to be pursued in the context of industrial ruins and their reception in Urban Exploration Communities. What values do their beholders ascribe to abandoned industrial sites? What relationship pertains between these “valorizations” and the concepts of “heritage” and “heritage communities”, or, once again, Riegl’s *Denkmalkultus*? And what are the consequences for our handling of this type of cultural heritage?

AXEL FÖHL (DÜSSELDORF)

Industry + Culture = Industriekultur? On the Inflation of a Term

In late nineteenth-century Germany, industry and culture moved into an oddly symbiotic relationship. Unlike their counterparts in the Anglo-Saxon world, engineers and technicians saw their professions as lacking appropriate social recognition. The name alone of the German “Museum for Masterpieces of Science and Technology”, founded in 1903, announces this claim to greater socio-cultural recognition. The idea of the *Technisches Kulturdenkmal* (technological monument), which arose in the 1920s, served the same objective. The concept of *Industriekultur*, propagated long after the Second World War above all through the work of Hermann Glaser as head of the department of culture in Nuremberg, found broad acceptance. Its meaning has, however, since been broadened into areas lacking in definition, and the objective here is to achieve greater precision in this regard.

I propose clearly limiting the idea of *Industriekultur* to the achievements of all agents involved in the process of industrialisation, historically defined. The efforts to preserve the specific heritage of this now largely concluded era have since the 1960s been referred to with the English term “Industrial Archaeology”, which has thus far found only limited acceptance in German as *Industriearchäologie*. This concept is to be differentiated from efforts to preserve the heritage of industrial culture by using it for new, contemporary purposes. This latter is then to be considered as a practice of post-industrial culture, which can be elaborated with the help of an entire spectrum of practical examples from the beginning of modern industrial heritage conservation onwards.

II:

Begriffe Praxis Grenzen – „Industriekultur“ und Weltkulturerbe | Concepts, Practice, Boundaries: Industriekultur and World Cultural Heritage

AXEL BÖCKER (SAARBRÜCKEN)

World Heritage Site Völklinger Hütte. The Daily Work of Heritage Conservation and Its Theoretical Derivation

The Völklinger Hütte – shut down in 1986, UNESCO World Heritage Site since 1994 – spreads over 7.5 ha and includes a great number of very diverse elements. The site itself constitutes a challenge to the familiar strategies for heritage conservation as applied in the Federal Republic of Germany. The solution that has taken shape is one of minimal intervention, with care taken at the same time to ensure long-term preservation. Measures undertaken have proceeded and continue to proceed from theoretical reflection, complemented over time by many years of practical experience. Thus, sometime strategies such as those associated with the term “controlled industrial ruin” have proven inviable in practice. They continue, however, to enjoy an afterlife in the literature, which for its part cannot be “controlled”.

Examples from the several decades of work on the Völklinger Hütte show how the conservation work at the site has developed interdependently with the academic discipline of heritage conservation and the theoretical approaches within the worldwide “Heritage Community”. When compared to other sites in the historic industrial region of the Saar-Lor-Lux, the approach taken at Völklingen evinces clear differences with the practices adopted at other sites that originally served the same functions. Despite the parallels in the objectives of conservation and reuse, it becomes readily apparent in each case that the strategies applied derive from those developed in the respective national states.

LARS SCHARNHOLZ (COTTBUS)

New Industrial Heritage: Why *Industriekultur* Needs an Update.

The industrial heritage of tomorrow requires a social discourse that mediates above all between the present and the future. As a result of the global relo-

cation of production, the increasing digitalization of work processes, and automation, the possibility to experience first-hand the importance of industrial production in daily European life has been significantly reduced. The accompanying shift to a post-industrial self-conception remains problematic. Needed is therefore a view of industrial heritage today that emphasizes its global interdependencies, so as to renew the cultural self-perception of the former industrial countries. In this way, the concept of industrial heritage can become, more than has thus far been the case, a meaningful and path-breaking field of political and social action.

For this attempt to update *Industriekultur* I here propose the term *Neue Industriekultur* (New Industrial Heritage). The considerable achievements of industrial heritage conservation and its supporters are not thereby to be called into question. Neither is opposition to the general transition in Western nations from coal-and-steel industrialization to societies largely shaped by the “mechanization of brain-work” in any way implied.

In future, however, it will become increasingly important to anchor industrial heritage within the new industrial present. Industrial heritage must be connected to contemporary cultural discourse and thereby acquire greater contemporary relevance. To this end a change in perspective is necessary, whereby industrial development no longer appears as a historically concluded process, but rather as one of essentially contemporary and future significance. In order for this to occur, it will be necessary to bring about a corresponding socio-political discussion.

DIETRICH SOYEZ (KÖLN)

**Leaving Behind the “Territorial Trap”:
World Heritage Sites Tomioka and Yawata as
Japanese-European Models for the (Re-)Trans-
nationalization of Heritage**

Tomioka Silk Mill (Tomioka / Gunma Prefecture) and Yawata Imperial Steel Works (Kitakyushu / Fukuoka Prefecture, both Japan) were awarded UNESCO World Heritage status in 2014 and 2015 respectively. They constituted the first modern industrial facilities of their kind in Japan during the Meiji Industrial Revolution, constructed by French and German engineers or manufacturers. The facilities started production in 1872 and 1901 respectively.

Both sites can be regarded as true fusions of Japanese-French and Japanese-German competences, exemplified until today by its tangible and intangible legacies both in Japan, France and Germany. They reflect a historical period with multi-faceted ways of technology transfers from Europe to Japan. These processes were initially characterized by a number of barriers of entry and performance for the European actors, but rapidly followed by impressive Japanese paths of adoption and further development. Both sites testify to the almost ubiquitous pattern worldwide that “our heritage is in other countries and theirs is in ours”. Comparing both sites provides deep insights in past and current transnationalities (and their differences), from rational procedures to disturbing ideosyncrasies caused by intercultural interaction and misunderstandings. The approach cannot only enrich future interpretation and valorization strategies, by adding, for instance, distinctively transnational real life flavours to current heritage narratives. It also underlines the rich potential of widening our perspectives to include transnationalization processes from the beginning until today, thus creating genuinely “shared industrial heritage” in two or more countries.

Conceptually, the presentation is mainly informed by an industrial geography perspective, but taps into ways of seeing by other disciplines engaged in the larger heritage field. Empirically, it is based on recent field work in France as to Tomioka’s past and current contact patterns, as well as on archive studies at RWWA Cologne (the current location of former German Gutehoffnungshütte’s documentation, i.e. the main contractor of Yawata).

**III:
Trans/Nationale Erbe-Narrative | National and
Transnational Heritage Narratives**

KEES GEEVERS (UTRECHT)

**Wertbestimmung von urbanen Planungsstruk-
turen in historischen Industriekomplexen**

Mein Referat soll eine Führung durch meine Untersuchung zu urbanen Planungsstrukturen in historischen Industriekomplexen sein. Ziel dieser Untersuchung war es, diese Strukturen als Träger kulturgeschichtlicher Werte in räumlicher Verände-

rung ins Bewusstsein zu rücken und ihnen Anerkennung zu verschaffen.

Als Grundlage dieser Untersuchung gilt die Publikation der niederländischen „Richtlinien zur Untersuchung von Baugeschichte“ in Verbindung mit den „Grundlagen des Urbanismus mit Blick auf das 21. Jahrhundert“, die kürzlich an der TU Delft veröffentlicht wurden. Das Thema dieser Untersuchung wird im Rahmen der Regierungsrichtlinien von ‘Bewahrung durch Wiederentwicklung’ (Nota Belvedere 1999) behandelt. Um dem Industriekomplex auf der Ebene der Stadtplanung gerecht zu werden, wendet diese Untersuchung die Methoden der Industriearchäologie an.

Schwerpunkt der Untersuchung ist der ehemalige Standort der Philips-Werke bei Strijp-S in der Stadt Eindhoven. Auf diesem 27 Hektar große Areal avancierte Philips von einem kleinen Glühbirnenwerk zu einer multinationalen Firma für Elektrogeräte, sowohl für den Haushalt als auch für professionelle Zwecke. Um eine ‘äußere Bewertung’ nach den Prinzipien der ‘Richtlinien’ durchzuführen, wird ein Vergleich mit dem Bata-Werk in Zlín in der ehemaligen Tschechoslowakei herangezogen.

Sowohl die Praxis als auch geltendes Recht zeigen, dass kulturgeschichtliche Bewertung sich eher einzelnen Gebäuden als städtebaulichen Strukturen widmet. Der geschichtliche Überblick über die Entwicklung der geschichtlichen Bewertung (Emstede 2015) gibt Einblick in dieses Phänomen und zeigt die Leerstelle in der Untersuchung von städtebaulichen Strukturen historischer Industriekomplexe auf.

MARIANN JUHA (MUNICH)

Culture? Heritage? Abandoned Mines as Heritage Sites in Hungary

After 1989 the majority of the mining operations in Hungary, which had been heavily promoted under socialism, were shut down. In a parallel development, the monuments and museums dedicated to the mining industry and founded between 1949 and 1989 were taken over by foundations or state-run museums. It is interesting to observe the development of these institutions before and after the fall of the socialist state. How could the former mines and their industrial facilities – in particular for the extraction of iron ore and bituminous coal – be preserved, at least in representative form? What is their significance as sites of cultural or industrial heritage?

MIRHAN DAMIR (ALEXANDRIA / WEIMAR)

Denkmal(?) Erbe(?) Ratlosigkeit: Das Dilemma um die Anerkennung des Gabbari Historischen Bahnhofs in Alexandria, Ägypten

Im Lauf der Jahre hat sich die Anerkennung und Aufwertung historischer Industriezeugnisse ebenda herausgebildet, wo über deren Wahrnehmung bis heute diskutiert wird. Dies geschieht in vielen Ländern durch Regierungen, Fachleute, die Medien und die Gesellschaft, sei es in parallelen wie auch getrennten Diskursen. Begriffe wie ‘Industriedenkmal’ und ‘Industrierbe’ haben ihr Synonym oder eine gleiche Bedeutung in anderen Sprachen, jedoch mit anderen Bezügen. Dementsprechend führt dies manchmal zu einem falschen Verständnis des übersetzten äquivalenten Begriffs selbst.

In Ägypten haben Begriffe wie ‘Denkmal’ und ‘Erbe’ eher eine konzeptuelle Entsprechung als ein wörtliches Synonym. Anerkannte Baudenkmäler oder geschichtliches Erbe wird in Ägypten gemeinhin mit ‘Athār’ oder ‘Torāth’ bezeichnet. Jedes hat seine offizielle Definition und seine Bestimmungs- und Klassifizierungskriterien. Das Industrierbe in Ägypten leidet unter extremer Unterminierung seiner kategorischen Bezeichnung. Zeugnisse ägyptischer Industriegeschichte werden einzeln aufgelistet nach ihrer architektonischen Bedeutung und weniger aufgrund ihrer industriellen Erscheinungsform. Daher werden manche unter ‘Athār’, andere unter ‘Torāth’ aufgeführt, während die meisten in einer begrifflichen Grauzone bleiben.

Diese Arbeit untersucht, wie der ägyptische Diskurs über Denkmal und Erbe offiziell und öffentlich anerkannt wird. Sie erforscht die Ratlosigkeit der Wahrnehmung durch eine Fallstudie am Bahnhof Gabbari, um zu erfahren, ob ähnliche Zeugnisse des 19. und 20. Jahrhunderts als Denkmal, Erbe oder anders begriffen werden. Darüberhinaus befasst sich diese Studie mit den Spannungen, die der Denkmallistung eines Gebäudes vorausgehen.

**IV:
Bewertung und Gebrauch | Assessment and
Use**

HEIKE OEVERMANN (BERLIN)

**Good Practice in Heritage Management and Its
Relevance for *Industriedenkmalpflege* (Industrial
Heritage Conservation)**

The UNESCO World Heritage Program for the conservation of natural and cultural heritage is based, in Germany as in other countries, on the legal framework for *Denkmalschutz* (heritage protection). In Germany the program is closely tied to the practice of heritage conservation. As a result of this connection, the establishment of good practice in heritage management has found increasing attention in national contexts. Clear terminology and categories for the assessment of good practice are often lacking, however. Also lacking is a discussion of whether and how heritage management and conservation (*Denkmalpflege*) should be differentiated and how relevant the international approach can be for the practical work of conservation in Germany. The heritage management approach reveals itself as particularly pertinent to the handling of industrial heritage as a way of balancing needs or desires for development with those for preservation. The idea of development arises largely in the context of urban or regional development and in connection with questions of economic, ecological, and social development. In this way heritage conservation is confronted with problems and demands that previously had little bearing on the subject.

My paper discusses how good practice in heritage management can be defined for industrial heritage sites and in what way practices can be evaluated and established as good practice.

The paper draws on the work of a current DFG project on the subject at the Georg-Simmel Center of the Humboldt Universität (2017–2018), conducted in cooperation with the Zollverein Foundation, the principal owner of, and agent responsible for, the UNESCO World Heritage Site Zollverein, and in collaboration with the city of Essen and others active in heritage conservation.

BURKHARD PAHL (LEIPZIG)

**Strategies for the Sustainable Handling of
Industrial Heritage**

The last thirty years have witnessed impressive progress in surveying and revealing the cultural heritage of industrialization. The sheer number of sites and their increasingly deteriorated condition force us to ask, however, whether these sites can be preserved for posterity in recognizable form.

The fundamental standard is that of the authentic original state. A closer look reveals, however, that elements essential to the understanding of a particular site have been removed, broken up, and in some cases hidden under additions and uses indebted to a neoculturalist tendency. The expectations of tourists and specialists alike, deterioration and strategies for preservation along with the financial investments these necessitate, all require the development of detailed procedural frameworks and methodologically determined intervention in order that an essential minimum can be preserved in accordance with scientific standards. This applies to all levels of industrial heritage, that is, to the cultural landscape, to the technological complex, and to the technological object.

Through techniques of scenario planning and the targeted use of indicators, potential solutions can be revealed, assessed, and established as benchmarks for object-specific approaches. This approach extends to appropriate monitoring techniques.

This conference paper is intended as an introduction to the pending discussion of sustainable conservation strategies.

BIRGIT FRANZ AND GEORG MAYBAUM

**Factory. Lost Place. Housing. Ferro-concrete
Pioneer Conrad Freytag's IBAG Factory Hall in
Neustadt an der Weinstraße**

The lost place of yesteryear and its fascination are dying out: the morbid charm of broken windows, encroaching vegetation, cracks filled with weeds that attract butterflies, the appeal of clandestine graffiti, the stumps of candles that, left behind, attest to nocturnal visits. The renewed cocoon of the current restructuring phase obscures the aesthetic dialogue between preservation of the factory site and its transformation into an indoor neighborhood, which gave the plans and renderings such imme-

mediate appeal, such that (for the uninitiated) their promise appears little realized in the reality. How will the contemporary requirements of construction and habitation affect the heritage value of the site?

Ferro-concrete pioneer Conrad Freytag's IBAG factory hall in Neustadt an der Weinstrasse is of no less importance to construction history than it is as a landmark for the new residential area that now surrounds it; likewise as part of the (construction) history of the city in which over the course of his career as German businessman and co-founder of the construction company Wayss & Freytag, Freytag left a diverse legacy: industrial buildings in ferro-concrete, park bridges in rocaille, the grand architecture of his mansion with its panoramic view. Among the hidden spaces still extant is the family mausoleum on forest's edge, well protected by surrounding high walls. The daughter whose premature death gave rise to its construction had here earlier taken in the fresh upland air in the truest sense of the word.

What memories remain of the man Conrad Freytag, born of a long-standing Palatinate family, known for his open personality, having served 25 years on the municipal council and honored with the title of *Kommerzienrat* (commerce counselor) by the Bavarian prince regent? How much of the original structure and the spirit of the place will remain perceptible beyond the current transformation of the IBAG factory hall? What will be the end result of this balancing act between heritage value and functional reuse? Who are the actors and which are the influences they exert? These are the questions pursued in this contribution.

Industrie – Erbe – Landschaft

Identitätskonstruktionen in (post-) industriellen Gesellschaften

Industry – Heritage – Landscape

The Construction of Identity in (post-) Industrial Societies

V:

Materialisierung und Metamorphosen | Materialization and Metamorphosis

SUSANNE HAUSER (BERLIN)

Von aufgegebenen Industriearealen bis zur Konservierung industrieller Relikte. Metamorphosen des Abfalls in Westeuropa

Areale mit Spuren und Überresten industrieller Produktion sind weltweit ein Bestandteil städtischer wie ländlich geprägter Gebiete. Dieser Umstand fällt nicht sonderlich auf, solange nach einer gewissen Zeit neue Funktionen die alten Flächen besetzen. Kurz nach dem Zweiten Weltkrieg zeigte sich in vielen Industrieregionen Westeuropas, dass dies nicht mehr der Fall war. Erst langsam wurde diese Situation problematisiert. In Großbritannien richtete sich schon in den 1950er Jahren forschendes Interesse auf das Phänomen, in anderen westeuropäischen Ländern wuchs die Aufmerksamkeit erst mit der sprunghaften Zunahme freier Flächen Ende der 1960er Jahre, als Textil- wie Schwerindustrie in Krisen gerieten. Die Menge überflüssiger Areale nahm weiter zu, sie wuchs noch einmal exorbitant nach dem Mauerfall, vor allem im Osten Deutschlands.

Gegenstand dieses Textes sind nun einige Konzepte und Strategien, die zur Bewältigung der als problematisch eingeschätzten Flächen beigetragen und in Planungen und öffentlichen Auseinandersetzungen eine Rolle gespielt haben. Es geht insbesondere um Aspekte, die sich aus Konzepten von Natur- wie Denkmalschutz herleiten, auch um Überlegungen zur Musealisierung, sowie die Besonderheiten ihrer Adaptionen angesichts der für Unterschutzstellungen zuerst recht ungewöhnlichen Gegenstände. Der erste Abschnitt des Textes dient der Charakterisierung von vier Haltungen, die sich über den hier behandelten Zeitraum von etwa fünfzig Jahren, zwischen 1950 und 2000, ausgeprägt haben. Ein zweiter Teil beschreibt zwei bedeutende kon-

zeptionelle Strategien in ihrer langsamen Entwicklung bis zu ihrer Etablierung Ende der 1980er Jahre. Der dritte und kürzeste Teil bietet einen Blick auf frühe Großprojekte der Erhaltung industriellen Erbes und ihr Angebot von Identitätskonstruktionen.

LUKAS VEJNIK (VIENNA)

Asphalt Islands: Park & Ride

For centuries, windmills protected the Dutch dike landscape from flooding, assisted in the draining of moors, and made a considerable contribution to the land-reclamation efforts of the seventeenth century. Today they are seen as an indispensable part of the industrial history of the Netherlands. In the lowland plains, which the windmill pumps had rendered habitable, a second type of infrastructure began to appear along the main thoroughfares in the late 1970s, one likewise dedicated to overflow prevention. The flood to be staved off in this case, however, consisted of automobiles. Traffic congestion and the fear of shortages in the petrol supply were the key motivators. In order to ensure that traffic would henceforth move more freely, a nationwide network of carpooling facilities were constructed. The *Carpoolplein* was, as a rule, directly connected to freeway on-ramps and was to be easily accessible both from nearby housing areas and from the freeway. Commuters from the surrounding area were able to leave their cars on the lots in order to join a carpool. The remainder of the trip to work was undertaken together. Thousands of potential passengers still use the extant transfer points on a daily basis today. While some of the 300 asphalt islands saw continued expansion, others have fallen into disuse or been removed without replacement. In light of the ever-growing desire for individual mobility, coupled with the challenges arising from the threat of climate change, it is worthwhile taking another look at the history of the Dutch carpooling policy and the locales it produced, before the last remains of these asphalt surfaces have disappeared.

MARK SCHILLING (MONTREAL)

1918/1989: After, and After Again

In the German democratic experiments of the Weimar Republic and the post-unification Federal Republic we witness the only times in history when all German people are living in a democratic society. The absorption of the German Democratic Republic into the Federal Republic in the 1990s created a wealthy and powerful European bulwark against the former Eastern Bloc, as the promise of liberalism and Social democracy realized.

This paper uses the framework of those two after moments, that of 1918 and 1989, to present a view of shifting historical moments as conditional, fluid and contextual. What in 1918 was seen as hope gives way to a post-industrial landscape of limited possibilities, deferred ambitions, and a rationing of reward, while still maintaining a veneer of social democracy. In this context I look at the cultural and political roles of the Schrebergarten and use the 1995 film installation *Der Sandmann* by Stan Douglas as a case study. Based on a E.T.A. Hoffmann story, *Der Sandmann* is filmed at the old Ufa studios near Potsdam. Douglas references Freud's 1919 essay "The Uncanny" itself based on Hoffmann's 1816 work. The installation takes place in a Schrebergarten both in the past and in post-1989 Berlin, as a particular garden is razed to make way for the Berlin rebirth. I examine the crossover between Freud and the Schrebergarten namesake, Moritz Schreber, through Schreber's son Daniel Paul Schreber whose memoirs were later analyzed by Freud. I look at the concept of "poisoned pedagogy" as a 19th century positivist and determinist drive to "correct" childhood. The Schrebergarten, themselves a corrective for societal ills, nevertheless become iconic for urban Germany and in the context of Douglas' work, a symbol of industrialization and a victim of post-industrialism.

MARK SCHILLING (MONTREAL)

1918/1989: Danach, und nochmals danach

Die demokratischen Experimente der Deutschen in der Weimarer Republik sowie in der Bundesrepublik seit der Wiedervereinigung stellen die einzigen Zeiten in der Geschichte dar, wo das gesamte deutsche Volk in einer demokratischen Gesellschaft lebt. Mit

der Aufnahme der Deutschen Demokratischen Republik in die Bundesrepublik in den 1990er Jahren wurde ein wohlhabendes und mächtiges Bollwerk gegen den einstigen Ostblock geschaffen, als Versprechen von Liberalismus und Sozialdemokratie.

Dieser Beitrag nutzt den Rahmen der beiden Danach-Momente, den von 1918 bzw. von 1989, um einen Wechsel historischer Momente als Bedingung, Übergang und Kontext sichtbar zu machen. Was 1918 als Hoffnung erschien, entwickelt sich zu einer post-industriellen Landschaft von eingeschränkten Möglichkeiten, gehemmtem Ehrgeiz und rationierter Belohnung mit sozialdemokratischem Anstrich. In diesem Kontext betrachte ich die kulturellen und politischen Rollen des Schrebergartens und wende mich der von Stan Douglas 1995 geschaffenen Filminstallation zu 'Der Sandmann' als Fallstudie zu. Basierend auf der gleichnamigen Novelle von E.T.A. Hoffmann, wurde 'Der Sandmann' in den alten Ufa-Studios bei Potsdam gefilmt. Douglas bezieht sich dabei auf Freuds Essay von 1919 „Das Unheimliche“, der selbst auf Hoffmanns Novelle von 1816 zurückgreift. Ich untersuche die Berührungspunkte zwischen Freud und dem Namensgeber des Schrebergartens, Moritz Schreber, anhand der Memoiren von Schrebers Sohn, Daniel Paul, die später von Freud analysiert wurden. Dabei betrachte ich das Konzept der „vergifteten Pädagogik“ als Antrieb einer positivistisch-deterministischen Denkweise des 19. Jahrhunderts, die Kindheit zu „korrigieren“. Der Schrebergarten, selbst ein Korrektiv für gesellschaftliche Übel, wird nichtsdestoweniger zu einem Stilbild für das urbane Deutschland, und im Kontext von Douglas' Werk zu einem Symbol der Industrialisierung und zu einem Opfer des Postindustrialismus.

VI:

Aushandlung (post-)industrieller Identitäten | Negotiating (Post-)Industrial Identities

JULIA BINDER (COTTBUS)

Of Actors and Actants – ANT and Heritage Studies

With their critique of the idea of materiality as the container, context or background of social interaction, Bruno Latour, John Law and Michel Callon announce a paradigm shift. They call for an indifferent

consideration of material and immaterial factors in social relationships. From this perspective, objects and things become actants. (Post-)industrial production sites as actants, and ensembles of industrial remains (landscapes) as assemblages constitute from the actor-network perspective a highly dynamic field of research. To direct attention to the industrial remains of modernity is to trace the patterns of actors and actants within heterogeneous networks.

The question as to what should be done with this legacy addresses the tension between continuity and change: how are these networks created, how are they sustained and, finally, how are they destroyed? The remains of modernity express power relationships as the effects of heterogeneous networks. They serve as the symbolic vehicles of social hierarchies, they constitute the reification of social inequalities. Remains alternate between their role as mediator and catalyst and their role as background and structure. They are dynamic by virtue of their changing effect on people; they constitute continuity by virtue of their structure and substance.

This paper brings concepts and terms from the actor-network perspective to bear on those of monument and heritage and discusses Actor-Network Theory (ANT) as applied to the example of the former GDR broadcasting station in Berlin-Niederschöneweide in an attempt to broaden the discourse of Heritage Studies and open new possibilities for critical interpretation.

FLORIAN SCHWEMIN (REGENSBURG)

Remembering the End. The Maxhütte as a Frame of Reference for Memory and Daily Life in the Urban Triangle of the Central Upper Palatinate (Oberpfalz).

The closing of the Maxhütte complex at Haldhof in 1990 constituted a massive intervention in the Eastern Bavarian industrial landscape. The rail rolling mill, opened in 1853, was thereby outlasted by its subsidiary mill in Salzburg-Rosenberg, where smelting operations ceased in 2002. The two closings marked the end of the Bavarian mining and steel industry, which had played a key role in constituting regional identity.

The dramatic growth of two localities, Ibenthann und Teublitz, was particularly tied to the former iron works at Haldhof. Ibenthann grew from four-

teen to 1734 inhabitants in the space of only eighteen years, and in 1953 achieved the status of a city. The significance of the Maxhütte is strongly anchored in the collective memory of the population; its architectural legacy is likewise omnipresent in the workers' quarters, the smelting plant and the administrative buildings. The communal roles and positions of some families and individuals still derive today from their positions in the iron works or their roles in the process of its closing.

Recent years have seen an influx of new inhabitants from the regional capital of Regensburg, thirty kilometers away. Actors who are unfamiliar with the memory-culture of the local families and, consciously or unconsciously, break with it, are changing the discourse of remembrance.

Which forms of symbolic action play a significant role in this regard? Which are the processes of community-building and distinction that are negotiated through industrial heritage? Which actors play a role? It is of central importance here to inquire into alternative and competing constructions of identity.

VII:

Erbe(n) in (post-)industriellen Gesellschaften | Heritage in (Post-)Industrial Societies

ASPASIA KRAUSE UND LUCAS OPITZ
(GROSSRÄSCHEN)

Industrial Heritage in the Outback – Project 42

Since the traditional field of heritage conservation broadened its scope to include sites of industrial heritage, numerous monuments of industrial culture have been identified and preserved. Such is also the case in Lusatia, or the Lusatian Lake District. The goal of conserving the extant facilities is, however, in itself insufficient to justify the costs incurred.

Proposition One: Needed is a differentiating evaluation of industrial heritage sites-preservation for the future requires financial means. In order, however, for continuing (e.g. public) investment to be justified, funds must be applied in a targeted way and are not to be scattered indiscriminately. To this end, the 'value' of the sites in question must be determined, whether this be tied to commercial exploitation, accessibility, ecological impact, or so-

cio-cultural use. Further discussion on how to proceed at a given site should take place according to this result. This includes possible abandonment.

Proposition Two: The conservation of the cultural value of industrial heritage must be financially viable. Most heritage sites, industrial or otherwise, are subsidized with public monies. This situation is, in view of the economic and structural transformation of a peripheral, under-developed area such as Lusatia, or the Lusatian Lake District, neither tenable nor defensible at the level of municipal and local government. At the regional level there is (in the state of Brandenburg) no appointed authority for the (institutional) subsidizing of industrial heritage.

Proposition Three: Heritage conservation must be pursued in step with the times: a concern for cultural heritage must go hand-in-hand with the promotion of variable and differing uses. Alongside documentation of cultural value, the financial cost of maintaining the site must be managed by means of creative economic approaches and the exploitation of new areas of use.

ALEXANDER KLEINSCHRODT (BONN)

Nuclear Power Plants as Cultural Heritage: a (Productive) Contradiction?

The current retreat from the use of nuclear energy, as illustrated by the closing of plants at Mülheim-Kärlich and Biblis, raises the question of whether representative examples of this technological development should not be preserved – even, or perhaps especially, where the closing finds public approval. Along with the technical and financial problems to be solved, the implications for cultural memory would need to be closely examined and their nuances assessed; the process of identity construction would require similar consideration. These considerations can be studied in relation to two plants that have already been assigned heritage status.

The so-called Hanford Site in the state of Washington, USA, documents a tendency to the ‘monumentalization’ of a military-industrial facility, undertaken with little indication of critical reflection, such that it appears to confirm many initial objections.

The case of the so-called “Atomic Egg” in Garching, Germany, on the other hand, illustrates a situation in which the identity of the local commu-

ity – tightly interwoven with the building, which is already a recognized heritage site – may possibly undergo a process of renegotiation.

Lastly, the cooling tower of the Thorium High Temperature Reactor (THTR) in Hamm-Uentrop, which had been discussed as a possible heritage site before its dismantling, provides an example of the criteria to be applied where invalorisation is to be undertaken together with critical reflection on the circumstances that bring it about. Likewise considered is the potential this site might have had in the same regard.

BENEDICT ANDERSON (SYDNEY)

Fracking-Zukunft, Das Zurückfordern stillgelegter Stätten zur Förderung fossiler Brennstoffe

Der größte Industriezweig der Welt ist die Förderung fossiler Brennstoffe. Der größte Industrierverschmutzer der Welt ist die Förderung fossiler Brennstoffe. Die industrielle Expansion der Menschheit im 20. Jahrhundert wurde ermöglicht durch die massive Freisetzung fossiler Brennstoffe. Dem Schock und der Geschwindigkeit, mit denen die Menschheit ihre eigene Zerstörung orchestriert, steht eine schizophrene Verfassung gegenüber: Rückzug, beeinträchtigte Leistungsbereitschaft und halluzinogene Wirklichkeit. *Fracking-Zukunft, Das Zurückfordern stillgelegter Stätten zur Förderung fossiler Brennstoffe* fasst neue Konzepte, Transformationen und angepasste Wiedernutzung der stillgelegten Caltex Ölraffinerie in Sydneys Botany Bay ins Auge. Als herausragendes Symbol der Erzeugung fossiler Brennstoffe verkörpert die Raffinerie auch den massiven Ausstoß von Gasemissionen und Umweltstörungen, die das neue Zeitalter, bekannt unter dem Namen ‘Anthropozän’, einläuten. Design-Projekte von Honors-Studenten in Spatial Design, UTS Sydney, beziehen sich auf die zerstörerische Geschichte dieser Stätten, um alternative Industriebereiche zur Aufbereitung von Giftmüll aufzuzeigen, bio-klimatisches Design zu nutzen und Formen von sozialistischem Gemeinschaftsleben zu entwerfen.

VIII:
Bilder und Begriffe (post-)industrieller
Landschaften | (Post-)Industrial Landscapes:
Images and Concepts

ANDY SCHOLZ (ESSEN)

Oil in the Fields. Fracking and Landscape in
North Dakota

How do we handle the earth's resources? How do we extract resources from the earth? What aesthetic impression does this make? Is it properly aesthetic? Can it be aesthetically pleasing? What sort of images would this suggest?

In 2013 and 2014 I spent several weeks each in northern USA, in order, among other things, to pursue these questions artistically. I took pictures, made videos, and wrote about my encounters with the people and the landscape on the Canadian border of the state of North Dakota. In a place where fracking is used to force crude oil out of the ground. A place where big-rig drivers earn in a month what they would elsewhere in half a year, where fast-food restaurants search in vain for personnel. Where one might wait for weeks to get an appointment for a haircut. In a state of the USA with a population no larger than that of Cologne. The extraction of petroleum takes place here on small fields spiked with drilling towers that seem to grow like mushrooms out of the ground. In order to transport the oil there have to be roads. Miles of black asphalt ribbons and seemingly endless tank-car trains.

What does this do to the landscape? What remains of a landscape? What does it do to our culture, our society? What do we leave behind?

ELISSA ROSENBERG (TEL AVIV)

Die Landschaft darstellen: Die neuen Topogra-
phien und der Aufstieg einer postindustriellen
Landschaftsästhetik

Die Photographie ist ein herausragendes Medium für das Wieder-lesen postindustrieller Landschaften. Photographien interpretieren nicht nur; sie definieren auch implizit, was wir in der Landschaft wertschätzen, und formen damit, was wir sehen. Dieser Beitrag betrachtet die Rolle der Photographie in der Konzeption der deindustrialisierten Landschaft, sei es, indem sie bestehende Landschafts-

konventionen ausspielt, besonders das Erhabene, oder aber indem sie diese offen infrage stellt. Die Diskussion dreht sich um eine auf eher gewöhnliche als außergewöhnliche Landschaften gestützte photographische Tradition, wobei die Photoausstellung mit dem Titel „Die neuen Topographien: Photographien einer vom Menschen veränderten Landschaft“ im Mittelpunkt steht. Diese Ausstellung stellte durch das Anbieten eines neuen Konzepts der 'vom Menschen veränderten Landschaft' romantische Konventionen in der Landschaftsphotographie und Begriffe von erhabener Natur infrage. Sie beinhaltet Stätten des Alltagslebens, ländliche und industrielle Bauten, mit 168 Werken von zehn Photographen, darunter Robert Adams, Lewis Baltz, Bernd und Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore und Henry Wessel Jr. Darunter befanden sich scheinbar platte, banale Motive: Tankstellen, Motels, Gewerbegebiete, Reihenhausssiedlungen als Teil eines neuen Interesses an der kulturellen Dimension einheimischer Landschaft. Im folgenden Beitrag wird die in den Bildern der Neuen Topographien dargestellte Konzeption von Landschaft untersucht und dabei einen Bogen geschlagen zu den verschiedenen Umgestaltungsformen postindustrieller Stätten in den folgenden Jahrzehnten.

Dazu dient als Fallstudie die Gestaltung von Duisburg Nord, entwickelt von Latz+Partner (1990–2002).