Off-site re-use in architecture is a practice that involves salvaging components and materials from buildings that have reached their end-of-life cycle and then reusing them elsewhere. Off-site re-use as a design approach is not commonly applied in the education and practice of architects. The works of Rotor presents a welcome exception to this neglect. Based in Brussels, Belgium, Rotor is an emerging architectural practice in which various disciplines (from research and exhibition-making to material studies and re-use strategies) are combined to serve the off-site re-use purposes.

Rotor’s cooperative design practice focuses on material flows in industrial production and building construction. Rotor’s off-site re-use practice particularly entails building resources and their re-use in ways that challenge historical conceptualizations of building culture, heritage and social value. In the general architectural practice, the customary thinking about the utilization of building materials usually entails the design of ‘new objects’ and the procurement of fresh materials specified and ordered from various product catalogs. With Rotor’s new approach, however, there is an entirely different process in thinking of materials as something physical and tangible to be identified, transported from one place to another and then reframed. Rotor’s design practice deconstructs buildings into elements (construction, materials) and re-assembles them in new ways by integrating existing components (from off-site reuse) into new structures.
This presentation interrogates the transformation of creative practices and educational concepts in relation to the built environment. It will discuss the innovative strategy of applying off-site material re-appropriation and re-use by analyzing two Rotor case studies. The first Rotor project, ‘Usus/Usures’ was exhibited at the Belgium Pavilion at the 2010 Venice Biennale; the second project, ‘the Culture Center Namur (Belgium) 2015’ will be discussed in order to explore the nature of Rotor’s practice critique with regard to the reusability of off-site materials.

• Author(s) Biography (200 words each):

Charlott Greub is an artist, architect and urban designer. She was educated in Germany, where she earned a Bachelor of Architecture from the School of Applied Sciences in Cologne. She also holds a both a Master of Fine Arts and Master of Architecture in Sculpture from the Kunsthochschule Düsseldorf in Germany. She has also received many fellowships and awards including the Cité des Arts Paris (France) and the Akademie Schloss Solitude, Stuttgart (Germany). Her artistic works have been exhibited at Gallery Aedes Berlin and the German Architecture Museum DAM in Frankfurt. She is currently an assistant professor for architecture at North Dakota State University in Fargo and previously taught architecture and art studio classes at the University of Utah, the Bauhaus University in Weimar (Germany) and the Technical University Graz (Austria). Licensed as an architect in Germany since 1993, she has worked as an architect in architectural firms in Europe and America different including in New York City, Maastricht (Netherlands), and Berlin (Germany). Since 2015 she is a Ph.D. student at the RWTH Technical University in Aachen (Germany) where her research focuses on the study of the pavilion as a new genre between art and architecture.