

BAUHAUS LEGACY – INTERVIEW #1

Interviewee Name: Sonja Kreibich

Interviewer Name: Christopher Brown

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Interview Location: Gropius House, 68 Baker Bridge Rd, Lincoln, MA 01773

Christopher Brown:

This is the Bauhaus Legacy Project, interview number 1. This is June 19th, 2025, and we are here at the Gropius House at 68 Baker Bridge Road in Lincoln, Massachusetts. So, let's begin with some biographical information. First, what is your name?

Sonja Kreibich:

I'm Sonja Kreibich.

CB:

And what is your current profession and what are some of your professional responsibilities?

SK:

I'm currently the Consul General of Germany to the New England states, based in Boston. And my responsibilities include representing Germany in all of the New England states, promoting trade business, scientific cooperation, but also of course promoting German cultural heritage abroad.

CB:

And how long have you had that role?

SK:

I'm now concluding my third year in this position.

CB:

Third year. And what's your educational background? How did you get into this line of work?

SK:

I am a lawyer by training. I did the full legal German education program. I have a PhD in Law but then moved on into the German foreign service and became a career diplomat. And I've worked in several positions as a career diplomat since.

CB:

Okay. And you attended university in Germany?

SK:

I attended university in Germany and in Edinburgh in Scotland.

CB:

And where were you born and raised? Where did you grow up?

SK:

I was born in Munich, but my parents moved to the Ruhr area, Dortmund mostly, when I was young, so I mostly grew up in that part of Germany.

CB:

Do you consider yourself to be a Bavarian, at root?

SK:

I don't really consider myself Bavarian, no. I only spent three years of my entire life there. So, I think I was heavily influenced by this Ruhr area experience, and then of course I moved to Berlin for work, and I lived there for a long time.

CB:

And when were you born?

SK:

I was born in 1973.

CB:

When did you move to the U.S.? What brought you here - was it for work?

SK:

I first moved to the U.S. in 2006 for my first diplomatic assignment at the United Nations in New York. So, I lived in New York for three years, moved back to Europe on another assignment, then to Berlin, and now I've lived in Boston since 2022.

CB:

What were your first impressions of the United States? Was there any culture shock there at all?

SK:

Of course, there are so many differences, but when I moved to Boston it wasn't so much of a shock because I had lived on the East Coast before and I knew New England quite well from traveling around. Boston is a very European city. But of course, Germans, whenever you meet Germans, you talk about all the differences that there are and it's actually fun to talk about them.

CB:

Do you have any personal or professional connection to the worlds of architecture, art, design?

SK:

I grew up in a family of architects and regional planners, so I have several architects amongst my immediate family. Also, in my circle of friends, I have several architects. One of my best friends actually is a curator at the Bauhaus Archives in Berlin. So, I've always been surrounded by issues of architect[ure] and design. Unfortunately, I personally lack any artistic talent, so I moved into law and diplomacy instead.

CB:

For the architects that are in your family, do you sense any Bauhaus/Gropius influence in the work that they do?

SK:

Not in the work that they currently do, but there are some who greatly admire the Bauhaus. And also, my great-grandfather was an architect in Germany in the 1910s and 20s. His work was not directly influenced so he was building in a more traditional style. But still I've always had this interest in architecture, and regional and urban planning.

CB:

And in general, if you can answer this, how has German culture shaped your worldview?

SK:

I am a German and my job also is to explain Germany to the world. So, as a diplomat, you have to be acutely aware of your cultural heritage because otherwise you can't represent your country and you also can't explain it.

CB:

So, let's talk a little bit about the Bauhaus and how you were introduced to it. Do you recall when you first learned of it?

SK:

I am not sure whether it was the time when I first learned of it, but as a high school student in the early 1990s, I had to do a capstone project and we were to freely choose our subject and I chose the Bauhaus. I guess it was inspired by architect friends of my parents who also let me use their library. So, I did this portfolio. We had to do it in a handwritten form. I still have it. I actually brought it with me today. It definitely wouldn't win any academic prizes today, but that was the first time that I read in depth about Bauhaus and it has followed me ever since.

CB:

Is it something that you recall ever learning about in school or was [it] something that you found out about just on your own?

SK:

I guess I found out about it outside of school, but then the school encouraged me to pick up that topic for this project. But I don't recall that we actually discussed it in school as part of the curriculum.

CB:

And as you were learning about it, do you recall the impressions that you had? What did it mean to you? How did it feel? What resonated with you about it?

SK:

It was certainly the aesthetic. So, if I think back to it, what really stuck with me was this iconic facade of the Bauhaus in Dessau. I actually also used that as the cover of that presentation, but I've always also been very much interested in history and I've always looked at Bauhaus also as a very important part of Germany's history, not only in artistic terms, but also as a place and a school where very important societal trends and developments took place.

CB:

You mentioned that you have, I think you said, a relative that is the curator of the Bauhaus [Archive]...

SK:

A friend.

CB:

...a friend. Have you visited Bauhaus sites? I'm imagining you've been to the Archive. Have you been to the Dessau building? The Weimar Building?

SK:

I've been to many sites. I only made it to Dessau during the pandemic, so relatively late. But I've visited many sites also in and around Berlin, also in and around where I grew up in the Ruhr area mostly, also architectural sites that were predecessors to the Bauhaus. Also, Henry van der Velde was very active in that part of Germany. So that has always been part of what my parents would do on weekends. We would go and look at these sites.

CB:

What you just mentioned there is interesting because Gropius and the Bauhaus often deservedly get so much credit for having initiated this Modernist movement, but there were others and it also goes back further, including Gropius's own work, right? With Peter Behrens in Germany. But I'm thinking like, Bruno Taut and Erich Mendelsohn, people like that. Do you have any other architects of that era that resonated with you?

SK:

Yeah, I actually once visited the first house that, I think it's called the Haus Riehl in Babelsberg. It's one of the first houses that Mies van der Rohe built, in 1909, and we went there just with my friend from the Bauhaus Archives, but we went there to look at it and it's still very traditional in style and it's such a long way that he also took from that to the Neue Nationalgalerie in Berlin. And now when I don't live abroad, I live in the center of Berlin, just steps away from the Neue Nationalgalerie, so you're surrounded by Bauhaus legacy there too.

CB:

What about the Bauhaus style resonates with you?

SK:

I have to say that I've always equally been interested in Bauhaus design, not so much the architecture. I like clear lines, pared-down design. Some of the products that came out of the Bauhaus just have become iconic in Germany, like the Wagenfeld lamp. Of course, as soon as I could afford it, I bought one for myself.

CB:

Now let's talk a little bit about the German cultural influences that helped shape the Bauhaus. So, the Bauhaus came around in the Weimar era, which was clearly influenced by the First World War. How do you think that German culture and society in general, particularly at that time, shaped the Bauhaus and shaped Gropius's vision for it?

SK:

Bauhaus and the development of Bauhaus clearly cannot be thought [of] outside of its historic and societal context. I mean, it started during the Weimar years after Germany's defeat in the First World War. It was a post-war society that had to rebuild itself. But it was a time in German history when many people in Germany really wanted to build something new after all this, these difficult years. And as an empire, as a *Kaiserreich*, it was the new Republic - people really wanted to create something new. And I think this reflects in all the new ideas that were applied in Bauhaus teaching and design.

CB:

Are there ways that you would say the Bauhaus is a distinctly German creation? I know it was rebelling against tradition, but do you feel that it has a Germanness to it that is distinct?

SK:

Well, one thing that I think is very German is "form follows function". Germans have always had this affinity to engineering, being very rational, being very, very pared down and I think this still resonates with many Germans.

CB:

And along those lines, that Germany has a very rich, long tradition of traditional architecture and crafts, and the Bauhaus was such a dramatic shift away from those things. But at the same time, as you said, it hits on a number of very distinctly German, let's say, characteristics. How do you think that those radical changes at the Bauhaus felt to an average German? I'm not talking about more counterculture, progressive folks, but just the average craftsman citizen. Do you have a sense of what it would've felt like in the 1920s to those folks?

SK:

It's difficult to imagine, but I think it's also important to remember that Bauhaus wasn't all about industrial design from the beginning. You had Johannes Itten and that part of the movement that was very much into this more esoteric craftsman style of doing things, creating things. So, there was also this dichotomy within the Bauhaus about what directions it's going to take. But I think this was, the 1920s

were a time of great societal clashes also and there were certainly many people in Germany who simply didn't know what to think about that, and for whom Bauhaus and what they did there was very weird and strange.

CB:

Something you said there made me think of the idea of machine production, that ultimately it did go that direction, mass-produced items, and that the Bauhaus was in a lot of ways Gropius attempting to embrace the reality of the Industrial Revolution that people had fought against for decades. Craftsmen specifically. And also you think of technology having been used just before the Bauhaus in war for the first time, a lot of technology being used. Any musings on that idea of technology being used for such a horrible thing, and then Gropius's embrace of it for creating a new society? Any musings on that?

SK:

One thing that I just had to think about is this silent movie "Metropolis", which was also from that time, and it's very much about man and the machine and the individual in an industrialized society, and also the limitations of the individual in such a society. So, these were themes that were discussed at the time.

CB:

Now, moving to the end of the Bauhaus, which was 1933, coinciding with the Nazi takeover in Germany, they shut the school down and they branded anybody involved with the Bauhaus and the Modernist movement largely, and Gropius specifically, as "culturally degenerate", right? They held "Degenerate Art" exhibits, things like that. Why do you think that the Nazis specifically, but people of that political persuasion, of the extreme, found the Bauhaus and Modernism so threatening?

SK:

I think it was... Bauhaus was very much the other way of dealing with things. It was not traditional, it was international, it was cosmopolitan. Also, the school attracted people from all over the world. They tried to do things in a different way. So, they also rejected traditional values, maybe not so much when it came to women's rights, but that's a different thing. But there was a lot that the Nazis found easy to reject. And then of course many in the Bauhaus movement had sympathies for socialist reform ideas, so I think that certainly also played a role.

CB:

So, talking about the Nazis, let's move into a bit of a painful subject, which is the war. So, World War II of course left German cities in ruins largely, and that demanded significant rebuilding efforts. And it's interesting to think about that because Gropius did advocate for this break from tradition, from the past, and starting fresh, almost like a clean slate. Now, granted, he left before the war started, but considering that essentially German cities were left as a clean slate to a degree, do you think that that post-war situation allowed Modernists to realize those visions?

SK:

Definitely. And let me use a very concrete example. I spent most of my youth in Dortmund which is a city in the Ruhr area, heavily industrialized part of Germany, that was basically bombed to rubble during World War II. So, in the city of Dortmund, the city council took the very conscious decision to rebuild in a

modern way after World War II. Dortmund is an ancient city, it dates back to medieval times, so it still had this grid of a medieval city, even with the wall surrounding the city. And they only kept the basic elements of that layout of the city and rebuilt it really in a modern style with many buildings that belong to what we call in Germany the *Nachkriegsmoderne*. So, modernist post-war architecture. And that contrasts with another city that I know well because it's very close to Dortmund which is Münster - equally ancient, equally relevant in history; it was the city where the Treaty of Westphalia was signed. And there the city decided to rebuild in a very historic style. Today all the tourists go to Münster and the citizens of Dortmund complain about the boring and bland architecture in the center of their town. But at the time, I think this was a very brave decision that has been taken, and it also reflected an urge among the citizens to start something new and to do away with all this historicism that had kept Germany, well, that had prevailed in Germany for such a long time. So, it was a clean state from which to build something new.

CB:

Okay, so that answer brings up another question, which is - in general, all of this post-war rebuilding and all of these cultural shifts, do you feel that it brought lasting positive change - that could be aesthetically, socially, economically? Interestingly, it sounds like tourists prefer the old stuff, but just for people that live there?

SK:

Going back to my point about tourism, cities in Germany currently also have this discussion about what to do with these buildings that date back to the 1950s, those post-war Modernist buildings, because apparently they were not as durable. So, now is a time when they're in need of renovation and some of them actually have been torn down because in the end, they are not as beloved as maybe some historic buildings are. But at the same time, post-war Germany needed new construction. Post-war Germany also desperately needed new housing. And going beyond the city centers, many of the social housing projects in Germany were heavily influenced by these ideas of Modernist buildings - building and architecture. And they felt this need for housing. But once again, some of them weren't really thought through and they created some social issues that now have to be remedied.

CB:

And along those lines, Gropius had principles that he espoused at the Bauhaus of affordable design, simplicity, efficiency. And it seems like these are qualities that would've been very helpful in that post-war rebuilding when things had to be made quickly and at large scale.

SK:

Yeah, but it's also interesting if you move beyond housing and architecture to the area of design. The 1950s were also a time when Germans, particularly after the *Deutsche Mark* was introduced and German households finally had some spending capital, where many families bought new furniture. They really had to furnish their homes. So, these ideas of design, the post-war design, were sort of integrated into German daily life also out of necessity. And if you go to eBay today, eBay in Germany is full of design from the 1950s because people had to buy this stuff and now it's a new generation and it's being sold off.

CB:

You think there's some nostalgia for that stuff?

SK:

In a way, yes. Actually, I also have my... what's the name of it... my table service, plates and... I'm looking for the English word for it...

CB:

Dishware.

SK:

My dishware is also, I collect dishware from the 1950s and I buy that on eBay because it's available now.

CB:

And it brings up an interesting issue that we have here in the States too. Think of that mid-century architecture, Brutalism, for example, that's kind of controversial and a lot of people want it torn down, but now it's just old enough that it's historic. So that post-war stuff, even if it's kind of bland, at this point is historic, right? Do you think there's value in preserving some of that stuff?

SK:

I'm a great fan of Brutalism. I'm a great fan of Boston City Hall. I think it's a fantastic building, but it's something that you have to deal with, and it asks you to really look at it and appreciate it.

CB:

Okay. So, let's talk a little bit about the influence on the U.S. with some of these ideas. So, in the 1950s and '60s, while Germany was rebuilding on this clean slate, America did not have that problem, but cities were suffering and this was during the period of, we call it "urban renewal" where whole neighborhoods, whole communities were being bulldozed to put in modern developments, highways, things like that. There was a quote that always stuck with me that I read, and it was an American developer or planner, I don't remember who, but he said essentially in effect that he wished American cities had been bombed like German ones because there would've been a blank slate to just build from scratch, which is a horrible thing to say, but it shows this push towards Modernism which was influenced by Gropius. So, considering how the Bauhaus and Gropius had such a socially conscious mentality, right, making life better, more efficient, more affordable, that when these ideas were put into practice, these philosophies in the '60s, and they were very destructive to communities, especially lower income ones - how do you reconcile that contradiction? Was the message not put into practice the way it was initially intended? What do you think?

SK:

I'm not sure whether it was really not initially intended. If you also look at the work of Le Corbusier that was, he said he's going to put the individual at the center, but then if you look at the buildings that came out of it, they are not the most livable. So, I think there was a bit of an ideological or theoretical overhead that didn't take into account that people need community and they need small scale built environment. So, I think that was a general phenomenon during the times.

CB:

So, urban planning in the United States during the mid-century period was largely shaped by the automobile, the ubiquity of the car – highways, parking lots, demolishing buildings for parking garages and lots, and putting in freeways and so on. How does that compare to Germany of the same period? Did you deal with the same struggles?

SK:

Germany had some of these similar developments, but even though some of the cities could be rebuilt, it was not construction on the greenfield. I mean, you were rebuilding existing cities and in some cities, you would sort of open the way to more car traffic, but you couldn't just erase entire neighborhoods.

CB:

Let's talk a little bit about the legacy of the Bauhaus today. How prevalent would you say an awareness is in current Germany, especially young people, of Gropius and the Bauhaus? Is it kind of a niche thing for people that like that subject matter or is it more widely taught and acknowledged?

SK:

There's a funny thing in Germany - the German equivalent to Home Depot is also called Bauhaus. So, in preparing for this, I did this quick Google search because I was curious what would pop up first - the Bauhaus school or the Bauhaus Home Depot store and it was like 50/50. I also had this very funny experience - I once talked to my car driving instructor about wanting to give my dad a Bauhaus lamp for his birthday and he looked at me like, "Why would you go to Home Depot to buy such a thing and what's so special about it?" So, yes and no. I think many people know about it. The 100th anniversary that was celebrated very widely in 2019 certainly reminded many, many Germans about the artistic and historic legacy of the Bauhaus. During these years, you practically couldn't escape the topic. So, German media, German TV, everything was full of pieces about the Bauhaus. So, many people know it. I think also, sort of culturally, Bauhaus to Germans is a bit like mid-century designs to Americans. So, whoever is interested in art and design definitely knows about it. The average German often associates Bauhaus with, it's become a bit like a household style for modern architecture in general. So, any modern single-family home that is white, has a flat roof and large windows, would be called a house in Bauhaus style, even though it often doesn't have anything to do with Bauhaus architecture. So, it's become more like a generic term for modern architecture.

CB:

The Bauhaus locations in Weimar and Dessau ended up in communist East Germany after the war. Do you have a sense of how the Bauhaus was viewed in the GDR [German Democratic Republic] during that period?

SK:

There was a clear development and immediately after World War II, the socialist leadership in Germany, in Eastern Germany, followed the Soviet model, and if you look at *Stalinallee*, which is sort of the Eastern German prestige building project or reconstruction project of that time, that was very much sort of traditional Stalinist style. And during the first 30 years of the GDR, the socialist leadership tried to distance itself from the legacy of the Bauhaus, which was denounced as formalist architecture and was actively discouraged even though in the field of product design that was a bit different because again,

mass produced products very much appealed to the needs of a socialist command economy. And the situation and the assessment of Bauhaus only changed in the '70s when the Bauhaus in Dessau officially was recognized and renovated and then officially been accepted as part of the GDR's cultural heritage.

CB:

It's interesting because you were just earlier talking about how the Nazis rejected it, in part because it was too socialist and here the communist socialist regime rejects it as well, for different reasons. And even the second leader of the Bauhaus, Hannes Meyer, was a communist and there was a lot of controversy about those ideas being put forward. You said it was too "formalist". Can you talk a little bit more about why the communist government would've rejected something that was actually kind of socialist in its leanings to begin with?

SK:

To explain that you would have to delve more deeply into also power struggles within the socialist movements. As I said, the prevalent aesthetic of the time immediately after World War II was this very Stalinist, sugarcoated, very traditional style of construction, and that also put a high value on pomp and circumstance. And Bauhaus was very different from that. Bauhaus was pared down, it was simple design, and that didn't appeal to the Soviet leadership at the time.

CB:

Do you think it was that the Soviet leadership wanted to sort of establish a sense of power and authority and that they were new to the country?

SK:

That could very well be too, yep.

CB:

Yeah, but that by the '70s, the style shifted more to the Socialist Modern...

SK:

Not necessarily the style, but if you look also at the building practices in East Germany, I mean nowadays Germans associate, whenever they think about building styles in East Germany, they think about *Plattenbauten*. So, the pre-manufactured high-rise buildings that Eastern Germany put up to address its housing shortage. And so there clearly was a move towards more prefabricated industrial style building techniques, but that took a while. So, immediately after the war, the prevalent style was different.

CB:

This is kind of a big question but in your opinion, what is the most enduring legacy of Gropius and the Bauhaus - in Germany, but perhaps beyond?

SK:

The fascination with Bauhaus has been ongoing for so many years and going back to this big anniversary that Germany celebrated in 2019, that it was also an occasion for Germany to once again reconsider these years of the Weimar Republic. And what seemed to be possible back then, sort of all the new ideas that were generated, but then also of course, how quickly this could come to an end again,

because Bauhaus, if you look at it, it only existed for a very limited number of years when it was closed down in 1933. That was already the very diminished form of the previous school that existed in Weimar and Dessau. And so there is a fascination with also the challenges that German society had to deal with during these years.

CB:

Okay, so let's touch on some questions that relate to the professional work that you do, which would be German-U.S. relations. So, when Walter Gropius first moved to the United States, it was in a very different time than now, and I recall a story I heard from one of my colleagues at the Gropius House that he used to ride his horse through the woods back here, and some local citizen saw him and knew he was German and apparently reported him to the authorities for possible espionage.

SK: [laughing] Ok.

CB:

So, just to show you how far things have come in German-U.S. relations since then. How would you describe German-U.S. relations currently and how have they changed in your lifetime?

SK:

I think it's difficult to describe them without looking at where we come from, as you just described, and we've come from being adversaries in World War II and World War I to being very close partners in a transatlantic alliance that has definitely shaped Germany, but has also kept peace around the world for the last decades. And whenever I'm asked to talk about the current state of the Germany-U.S. relations, I say you can't look at them without looking at this very dense fabric of relationships. Also, personal relationships that we've built over the last decades.

CB:

And you just mentioned this, but Germany's standing in the world following World War II and World War I was about as bad as it could get, certainly with the United States and other countries. How did Germany manage to repair its relations worldwide and in relatively short order, I would say, after World War II - how did they pull that off?

SK:

We managed to repair our relationships with the world because we were helped by allies, by nowadays allies. Back then, the occupying powers including the U.S., they basically allowed us to come back to this fear of, they basically led us back into the circle of accepted nations. And of course, also in the immediate years after the end of Second World War, Germany was still occupied by the occupying powers and they made sure that Germany adopted a new constitution that was decidedly democratic. They made sure that Germany took the right decisions to return to the circle of democratic states and I think they took some very smart decisions back then. They also helped Germany economically with massive investment coming from the U.S. Of course, the fact that the Cold War started shortly after the end of World War II also helped. So, Germany was able to move from a country that was defeated in World War II, we managed to move very quickly to the status of partner. Of course, this partnership, it has not been a partnership amongst equals, this is what we were very much aware of, but it's been a partnership that Germany has benefited a lot from.

CB:

So, it sounds like after the war, the allied powers were of course very supportive of rebuilding, providing manpower and funding and so on, and physical help. But it sounds like in some ways it was a self-protection mechanism because as you said, West Germany would be an ally against communist East Germany during the Cold War. It also would maybe ensure that what happened during the Third Reich wouldn't happen again. So, kind of keeping each other close, but also being heavily involved to shape it in a way that was...

SK:

Yep.

CB:

...beneficial to our interests, do you think?

SK:

Yeah, and at least for people who grew up in Western Germany like I did, the very close partnership with the U.S. has always been a very important part of our national identity. And we've always seen the U.S. as one of our most important allies and friends, maybe next to France which is our most important ally and friend within Europe. And again, with France, the relevance, the importance of that partnership also derives from the fact that Germany used to wage war against France several times in the past, and we've been able to turn this animosity into an extremely close friendship and partnership.

CB:

One of the main philosophies, approaches of the Bauhaus was collaboration. It was very important there. And Gropius, upon moving to the States, joined TAC, which is The Architect's Collaborative, which had a similarly collaborative approach, of course. What's your thoughts on how collaboration plays a role in what you do at the Consulate?

SK:

It's central in what we do because the Consulate in Boston is a very small consulate, and we rely on partners all across New England. We collaborate on projects, we collaborate on collecting information, we collaborate in discussing joint projects. We couldn't do our work without our valued partners in the region, including Historic New England and the Gropius House. Just to give you one specific example, in 2019, our federal president, Frank-Walter Steinmeier, traveled to New England, to Boston, and that coincided with the year, the anniversary year of 100 years of Bauhaus. So, one of the central events of his visit to New England was a reception held here at the Gropius House in Lincoln. And of course, this was only possible because there were well-established contacts between the Consulate and the people who keep this house the treasure that it is.

CB:

Okay, so my final question is that if Gropius were alive today, what global challenges do you think that he would be tackling with his philosophy?

SK:

I can't really answer this, to your question, in the field of design and architecture, I don't really know enough about that. I think one thing that he may address is the fact that Bauhaus as a movement, Bauhaus as a school, was successful because it attracted talent from around the world. Also, because it was able to attract public support from German states. If you look at the history of Bauhaus, the fact that they have had to move within Germany several times was also that they lost public support in one place but then moved to another place where they again found public support amongst politicians. And when the Nazis shut down the Bauhaus, all of that talent was lost to Germany. Bauhaus members were forced to emigrate, but luckily their ideas were, with them emigrating, their ideas were also spread all around the world. And Gropius may also remind ourselves that it was Harvard that offered him a new existence. It offered him a professorship, offered him the opportunity to apply everything that he had developed, all the ideas that he had worked on, apply them in New England, and he became very successful here. And you mentioned TAC. So, he started a new legacy of creativity in the U.S., so I think he would remind ourselves that in arts and architecture, you need these places where people from all over the world can work together and where they're supported by their societies.

CB:

Anything I should have asked you that I didn't? Anything you'd like to talk about?

SK:

The tension around Bauhaus being perceived as modernist and cosmopolitan and not sort of adhering to more traditional building styles played out in different parts of its history back then, but also today. And I find it interesting that just last year, no just THIS year, the representatives of the far-right party in Germany, the AFD - Alternative for Germany - tried to introduce legislation in Saxony-Anhalt once again claiming that Bauhaus sort of pushed aside traditional values and traditional architectural styles. That issue came up in the context of preparations for this year's anniversary of 100 years of Bauhaus in Dessau. But we still have these discussions today about what is right, which style is right, and which style is appropriate.

CB:

Yeah, and that's something I think about a lot as well because I love modern architecture and I love historic architecture, and that's a difficult tension between those two, right? What to save, to allow progress...

SK:

Yeah, but it's a tension that many people think about, but it's also tension that gets instrumentalized for political purposes. And it got instrumentalized by the Nazis in the 1930s and it still gets instrumentalized today.

CB:

Yep. Any final thoughts?

SK:

I think that was it.

CB:

Great. Well thank you very much.