

The Contemporary International Building Exhibition (IBA): Innovative Regeneration Strategies in Germany

by
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Submitted to the Department of Urban Studies and Planning
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Massachusetts Institute of Technology
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Abstract

The Internationale Bauausstellung or International Building Exhibition (IBA) is a planning methodology implemented over the course of the 20th century and into the 21st century in Germany. The IBA is unique and characterized by a mix of seemingly contradictory conditions. In composition, IBAs are characterized by being site- and time-specific, long-term and temporary, driven by experimentation and independent in their urban development role. Conceptually, the IBA is driven by theoretical and practical experimentation and a goal to produce “models for the city of the future” that address paradigmatic shifts in urban development.

After urban renewal, physical planning lost efficacy and the confidence for imaginative visions to be concretely brought to life. The IBA sits as an outlier in this commonly held conception of physical planning and urban design history. The IBA remains capable of large-scale transformations alongside careful experimentation that pushes existing thinking about the city forward. It is both conceptually ambitious and sensitively grounded in local regeneration.

This study is focused on the meaning-making of the IBA—how it constructs new understandings of building: physical transformation and image-making for the city. Three contemporary IBAs were selected as cases to analyze the IBA methodology in its current implementation: 2010 IBA Saxony-Anhalt, 2013 IBA Hamburg and nascent 2020 IBA Berlin. In order to understand the dynamics of the IBA, this thesis is organized around three theoretical frames to analyze the IBA: city imaging, cultural regeneration and mega-events. Each of these frames deals with the complexity of building as an ideological act that shapes not only physical form but also the shape of the city in our minds. Based on analysis of the IBA, this thesis offers strategies for an approach towards the project of the city that can be as variegated as the urban context requires while maintaining the ambitions of urban design towards new models for the city of the future.

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Table of Contents

Introduction: I. B. A.	9
Chapter 1: History of the IBA	15
Chapter 2 IBA and Imaging	49
Chapter 3: IBA and Cultural Regeneration	67
Chapter 4: IBA and Mega-Events	91
Chapter 5: Evaluation and Lessons Learned	103
Bibliography	118
Appendices: Site Visit Documentation Criteria-Manifestos Interview List Acknowledgements	125

Introduction:
Internationale Bauausstellung
(IBA)

Introduction

The Meaning-making of the IBA

Up and up and up I climbed. Reaching the top of the blast furnace, I could see across miles of the city's landscape. Active and defunct complexes scattered between settlements. I had wandered around the industrial yard, finding performance spaces, artifacts of fuel processing, signage linking the complex into a larger heritage system, mini-play parks designed into steel caverns, and slowly moving machines relaxing in their retirement.

I followed a path that led me under, through and then winding up a sequence of catwalks and caged stairways into the inwards of the mechanical framework. With each level, I was taken around some large rusty apparatus, another step in the manufacturing metabolism of the complex.

This beacon offered a platform to envisage the larger landscape and an experience of the history of the use of the city. The factory was a beautiful object itself and shaped the context surrounding it, acting as a moment of human intervention into the open, built and reworked space surrounding it.

A visit to the Landschaftspark, Duisburg Nord
(IBA Emscher Park)

The IBA is a unique and exceptional instrument of urban development. The goal of this study is not to prove the success of the IBA model. While the IBA may be relatively unknown in the American context today, its previous iterations have had great impact around the world and have been celebrated as best practices. The last widely-known IBA was the IBA Emscher Park, which redeveloped the Ruhr Valley region—a post-in-

dustrial landscape with monumental factory complexes. The IBA Emscher Park created more than 100 projects across the region, many of which are regularly mentioned to this day in discussions of industrial rehabilitation, for example the Zollverein mine complex or the Landschaftspark in Duisberg Nord.

But this is not the only famous IBA. The 1984/87 IBA Berlin was highly influential for its careful reconstruction of the traditional city fabric and intensive participatory process. The 1957 Interbau and 1953 Stalinallee demonstrated High Modernist schemes of cutting edge urban design for their time and to this day demonstrate the power of ideological debates around models of city-making. Going back even further, the 1927 Wiesenhofsiedlung in Stuttgart presented early Modernist architecture to the world. Today, the IBA continues to present new ideas to the planning and architecture world, through physical implementation in cities and regions under study and the sharing of innovations far beyond.

I. B. A.

I. International

The IBA sets its sights high and attempts to provide solutions for German cities that will offer strategies for urban areas around the globe. The IBA requires approaches to be global in reach, locally sensitive and of internationally-relevant caliber. Expertise is cultivated from national and international practitioners and new ideas about urbanism are shared with audiences around the world. The IBA's approach towards international-

ity ensures its exceptional quality by defining a process with responsibility to a locality undergoing a paradigmatic shift as well as the larger, international audience of practitioners, academics and the public at large.

B. Building

The IBA has always been focused on urban design innovations and transformations in the urban built environment. This focus has changed over time, from 'building' as being principally about architectural design to alterations in neighborhood design to reconstruction of the urban fabric to renovation of defunct infrastructures to participatory planning strategies. The IBA approaches building as a diverse endeavor encompassing transformations of urban form physically and in the minds of people. Each IBA's take on building depends on the given context, issues at hand, and contemporary ideas about city-making.

A. Exhibition

The IBA acts as a platform for "models of the city of the future." This phrase arises in all documents describing the history of the IBA. The IBA seeks not just to improve a given locality but to test out solutions towards city-making that can be instrumentalized in many other places. Physical change in the cities under study is an end goal but also the development and sharing of new concepts of urbanism.

Research goals

After urban renewal, physical planning lost its efficacy and the confidence for imaginative visions to be concretely brought to life.¹ The IBA sits as an outlier in

¹ Ryan, 2012, p. 9-17; Sola-Morales, 1999, p. 68

this commonly held conception of physical planning and urban design history. The IBA remains capable of large-scale transformations alongside careful experimentation that pushes existing thinking about the city forward. It is both conceptually ambitious and sensitively grounded in local regeneration.

This study is focused on the meaning-making of the IBA—how it constructs new understandings of building: physical transformation and image-making for the city. The IBA offers strategies for an approach towards the project of the city that can be as variegated as the urban context requires while maintaining the ambitions of urban design towards new models for the city of the future.

The methodology for research included site visits to six IBA locations: IBA Emscher Park, Interbau, 1984/87 IBA Berlin, Prae-IBA Studio Berlin, IBA Hamburg and three cities that were part of the IBA Saxony-Anhalt (Dessau, Köthen and Halle). Interviews were conducted with IBA practitioners in Berlin and Hamburg. A broad literature review was done that included theory related to the three framing themes, the history of the IBA and theory of urban design.

Three contemporary IBAs were selected as cases for analyze the IBA methodology in its current implementation: IBA Hamburg, IBA Saxony-Anhalt and nascent IBA Berlin. These three IBAs are recently completed (Saxony-Anhalt), in progress (Hamburg) or just beginning at the time of research (Berlin). The approach towards researching new IBAs was prioritized as a way to ground the study in the truly contemporary in order to

prepare for future practice. Research focused on current IBA processes allowed a close view of the debates and disagreements surrounding image-construction and project implementation. During interviews, practitioners offered completely opposing viewpoints on all three of the IBAs under study. Lastly, the three IBAs present distinct approaches towards the IBA methodology which has offered rich comparative findings and presents the context-specific operation of the IBA method.

In order to understand the dynamics of the IBA, this thesis is organized around three theoretical frames to analyze the IBA: city imaging, cultural regeneration and mega-events. Each of these frames deals with the complexity of building as an ideological act that shapes not only physical form but also the shape of the city in our minds. The city-imaging theme sets the stage for an understanding of planning as a process that involves modes of representation and framing, along with physical change, as an instrument of city-making. Next, the chapter on cultural regeneration parses several dynamics of city regeneration to understand the IBA according to modes of intercity competition, an important system by which cities are valued. In the mega-events chapter, the IBA is analyzed as a device to situate collective urban transformation at the global scale. These three lenses offer modes of analysis to understand how the IBA constructs new understandings of building: both physical transformation and image-making for the city.

Chapter 1:
History of the IBA

The Internationale Bauausstellung or International Building Exhibition (IBA) is a planning methodology implemented over the course of the 20th century and into the 21st century in Germany. The IBA as an instrument of urban regeneration is largely considered a success in many realms. The IBA is a fluid institution, looked to for its innovations in architectural design, urban planning, community engagement, city branding, public art programs, housing policy, and large-scale urban events, amongst many other disciplines. This chapter will discuss compositional and conceptual characteristics and explain each individual IBA in the trajectory of the institution.

The phenomenon of building exhibitions is frequently described in parallel to other large-scale urban events.¹ The IBA in some ways fits into the history of large-scale urban events such as expos, world's fairs, European Capitals of Culture and art biennials. All of these are similar in that they are temporary and operate at the scale of an entire city—or even larger, in the case of regional events. They are focused on the quality of life in cities and act as platforms for creative and design production of the highest caliber. Simultaneously, the IBA is an institution apart from these other large-scale urban showcases. While presenting built work and events to a large public audience over a long-term but temporary period, similar to these other large-scale urban events, the IBA is grounded in its responsibility towards long-term impact in the cities in which it occurs.² The project of the IBA contends with fundamental shifts in the urban conditions of these places and generates new ideas

1 Roters, 2007, p. 261-271 (*IBA Hamburg: Reflections*)

2 *Netzwerk IBA Meets IBA*, 2010, p. 9

and methodologies to improve cities for this new future.

The IBA may be simple to distinguish from other large-scale urban events but its own definition is complicated to pin down, particularly from an American planning perspective. The IBA is complex to define because of the very characteristics that make it up—and contribute to its effectiveness. The IBA is unique and characterized by a special mix of seemingly contradictory conditions. The following definitions are based on IBAs since the 1984/87 IBA Berlin. Before this time, IBAs varied widely and were not considered part of a unified lineage.³ In composition, IBAs are characterized by being site- and time-specific, long-term and temporary, driven by experimentation and independent in their urban development role.

Compositional Characteristics

Site- and time- specificity

The IBA is an entirely site- and time-specific instrument, called into action by a municipality—at the city or regional scale—to address a contemporary condition that is afflicting a specific place. The IBA operates as a government-supported independent agency called a Gesellschaft mit beschränkter Haftung (GmbH), in English, a public limited liability company.⁴ These agencies are commissioned by a city or regional government, much like an American city agency. Funding for IBA agencies is split between city or regional govern-

3 Pfötenhauer interview, 2012; *Netzwerk IBA Meets IBA*, 2010, p. 27

4 Hellweg interview, 2012; *IBA Hamburg website*; *IBA Saxony-Anhalt website*; Pfötenhauer interview, 2012; Bader interview, 2012

ment and national-level funding. IBA budgets support the consultation work executed by the IBA team. Built projects that are developed in accordance with the IBA are funded individually by public departments, private developers, or public-private collaborations.⁵ IBA budgets vary greatly but are generally in the realm of billions of euros. During the IBA Saxony-Anhalt period, the 19 IBA cities received funding for operational programs in the amount of 1,958,409,300 euros.⁶ The city of Hamburg has invested 100 million euros in the IBA Hamburg projects.⁷

An IBA is given the charge of studying the city, its current key urbanism issues and developing regeneration strategies towards “models of the city of the future.”⁸ There exists no central, national-level organization to moderate or initiate IBAs. The instrument is called into action by an individual city or region at a point where high-level strategies are in need to mitigate significant social, economic or environmental transitions.⁹ As Erhard Pfothner, a managing planner for the 1984/87 IBA Berlin, explained in our interview, “For me it is very important to say that the IBA 1984 cannot be transferred to other IBAs. It is unique for its time and its approaches for its place and local situation. It cannot be transferred.” As Pfothner makes clear, the Step-by-Step process of urban regeneration employed in the 1984/87 IBA Berlin was developed for the specifics of the Berlin context pre-

⁵ IBA Hamburg interim catalogue, 2012; IBA Saxony-Anhalt catalogue, 2010

⁶ IBA Stadtbau brochure, 2010, p. 3

⁷ IBA Hamburg website, 2012

⁸ Roters, IBA Hamburg Reflections, 2010; Netzwerk IBA Meets IBA Network, 2010, p. 27-31

⁹ Netzwerk IBA Meets IBA, 2010; Roters, IBA Hamburg Reflections, 2010



IBA Stuttgart poster
(IBA Meets IBA pamphlet)

unification. The pin-pointed and highly collaborative regeneration projects were relevant for the conditions present in that IBA but would not be applicable to other IBAs that take place in different types of urban areas with distinct needs. Each IBA addresses specific issues and employs distinct tools.¹⁰ Urban conditions that have warranted past IBAs include post-war redevelopment, regional deindustrialization, urban shrinkage and environmental regeneration. In Germany, IBAs have been

¹⁰ Netzwerk IBA Meets IBA, 2010

called into action approximately every 10 years for cities and regions across the country.¹¹ However, the frequency of IBAs has increased since the 1990s. During 2011, there were three active IBAs.

Long-term and temporary

The IBA GmbH is commissioned for a set period of time, generally between five and ten years. This time scale provides the IBA with both a timeframe long enough to allow for phased experimentation and delivery, as well as the responsibility to deliver outcomes by the end of a set commission period. This both long-term and temporary time scale balances between the IBA's charge towards conceptual innovation and experimentation that requires research phases as well as accountability to deliver efficiently by its temporary commission.

Independent role

The IBA is deployed as an independent entity between the public and private sectors—neither directly bound to the local government as authority or client.¹² This autonomy is central to the operation of the IBA and its approach towards recommendations for regeneration projects. In contemporary IBAs, the IBA commission itself is not responsible for the manifestation of built projects.¹³ The IBA consults to local government and private developers towards a unified development strategy. The core outputs of the IBA GmbH itself include strategic visions, participation processes, advising to local government, imaging campaigns, and other ‘soft’ in-

struments of development. While end product of IBAs is built construction, the IBA acts as a mechanism to catalyze and advise development by local institutions.

Conceptual characteristics

The compositional characteristics for the IBA are unique across global planning tools in their combination into one instrument. Similarly, the IBA operates by a set of conceptual responsibilities that are exceptional for a government-led planning institution. The IBA, as an independent consultation entity, is responsible for the delivery of innovative solutions for urban regeneration. However, two key conceptual characteristics make the IBA methodology unique: the IBA is driven by theoretical and practical experimentation and a goal to produce “models for the city of the future” that address paradigmatic shifts.

Driven by experimentation

The IBA methodology develops both site-specific solutions for urban problems endemic to the cities and regions that have commissioned the IBA as well as new practices for urban regeneration. The IBA is driven by a model of experimentation. The long-term time scale allows for a period of research and development of new methods of planning. During the 1957 Interbau, for example, the IBA proposed the demolition of a neighborhood damaged by World War II and the creation of an entirely new Modernist urban plan—a gesture of competition between the East and West during the Cold War.¹⁴ This IBA was one of the first European examples

¹¹ *M:AI website on IBA Meets IBA exhibition, 2011*

¹² *Beck interview, 2012*

¹³ *Hellweg interview, 2012; Beck interview, 2012*

¹⁴ *M:AI website, 2012; Von Petz, 2010*

of clear-cutting urban renewal. For the 1984/87 IBA Berlin, the IBA team developed a completely different tactic of Step-By-Step urban renewal.¹⁵ In this process, the IBA team and city planners worked hand-in-hand with local squatter residents to rehabilitate buildings, maintaining the traditional urban pattern and housing typology. While this method is more familiar in 2012, at the time, this planning direction was unprecedented, particularly for its scope.¹⁶ Each IBA has created similarly new approaches towards planning and urban regeneration dealing with pressing contemporary issues, such as deindustrialization for the IBA Emscher Park or urban shrinkage for the IBA Saxony-Anhalt. In retrospect IBA methodologies may appear intuitive but that speaks to their success and appropriateness to the urbanism issues at hand.

IBAs are generally assumed to produce positive urban development, which can take the form of built construction, re-imagining, or participatory programs.¹⁷ Generally, IBAs are inclusive of all three. However, depending on the context and urbanism issues under study, an IBA may focus on a selection of these outputs. Recent IBAs, since the 1984/87 IBA Berlin have begun to incorporate a greater focus on no-build strategies, which have included imaging and participation tactics in addition to built change.¹⁸ While this has been the recent trend, the IBA methodology is based on its specific time and will invoke tools best suited to each site's needs.

¹⁵ Pfothenhauer interview, 2012; 1984/87 IBA Berlin Step-by-Step Urban Renewal exhibition booklet, 1987; Miller, 1993

¹⁶ Pfothenhauer interview, 2012

¹⁷ Roters, IBA Hamburg Reflections, 2010

¹⁸ Roters, IBA Hamburg, Reflections, 2010; Pfothenhauer interview, 2012; Miller, 1993

“Models for the city of the future”

The IBA's charge requires attention to specific sites and communities. Simultaneously, the conceptual approaches for urban regeneration developed through the IBA are meant to be applicable beyond the IBA's specific context. The phrase which comes into currency in histories of the IBA is “model for the city of the future.”¹⁹ The IBA's outputs are meant to generate conceptual impacts beyond the specific city under study, addressing new issues that may influence cities across the globe. For example, the 1984/87 IBA Berlin sought to reconsider the 19th century urban pattern of European cities, which had been devalued during the era of Modernist architecture and urban design.²⁰ This IBA re-valued the traditional urban fabric and offered new ideas about infill and rehabilitation that would prove to be useful for cities across Europe and beyond. As Prof. Pfothenhauer explained during our interview:

“The [very important innovation of the IBA] is that since the IBA 1984, we are very familiar with new planning approaches. Since that time, we have had a whole revolution of planning philosophy and thinking about urban development. This step-by-step [approach towards regeneration developed in the IBA 1984/87] for example, today it is very normal. But at that time it was a completely innovative approach. Parts of this philosophy are today transformed into normality.”

As Pfothenhauer described, the 1984/87 IBA Berlin is considered a highly successful IBA and urban regeneration process. The methodologies for the 1984/87 IBA Berlin towards regeneration of the traditional building

¹⁹ Roters, IBA Hamburg Reflections 2010, p. 265

²⁰ Von Petz, 2010; Miller, 1993



1984/87 IBA Berlin poster
(Netzwerk IBA Meets IBA)

fabric have proven useful models for cities beyond the Berlin and German contexts. These innovations are based in both methodological tactics as well as a new understanding of the European city for its time. Today, European cities are treasured for the preservation of their traditional city fabrics. Other IBAs have dealt with similarly large in scope urbanism issues, developing ideas about what cities may be in light of new urban phenomena: deindustrialization, periods of shrinkage and revived interest in the inner city, and more.

History of the IBA in Germany

The construction of a history of the IBA is a recent phenomenon. Since the 1990s and the successes of the 1984/87 IBA Berlin and IBA Emscher Park, which will be described in detail shortly, the institution has come into currency.²¹ Currently (2012), there are three active IBAs, while over the course of the 20th century, IBAs only occurred every 15 to 20 years. This recent popularity of the IBA has invigorated interest in the history of IBAs—in order to both legitimize current IBAs and to better understand the dynamics of the institution that have contributed to its success.²² A program called the IBA Meets IBA Network was developed in conjunction with the IBA Hamburg to construct a formal history of the IBA, discuss the impacts of the current popularity and to create a collaborative network of past and present IBA practitioners to share knowledge and assess current projects. There is dispute as to the inclusion of some of the earlier building exhibitions—whether they can be defined as Internationale Bauausstellung or other types of large-scale architecture and city-building events.²³ The 1927 Wiessenhof Siedlung or the 1901 Mathildenhöhe exhibitions were not called IBAs during their time but have contributed to the intellectual discourse and celebrated legacy of exhibition-based demonstrations of German planning and architecture innovations.²⁴ The following section will outline the main events that are generally described as IBAs or proto-IBAs, which entail the currently understood trajectory of the IBA.

²¹ *Netzwerk IBA Meets IBA, 2010*

²² *Durth, Netzwerk IBA Meets IBA, 2010; Hellweg interview, 2012*

²³ *Bodenschatz interview, 2012*

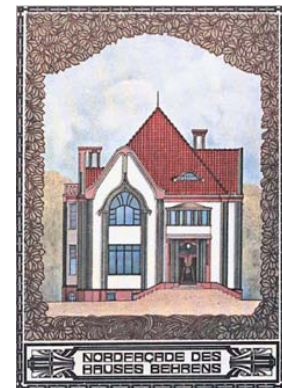
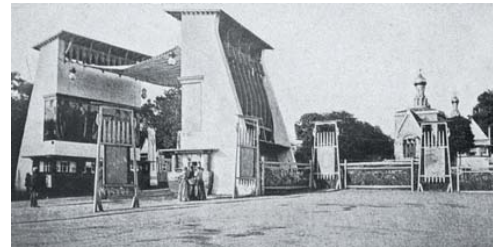
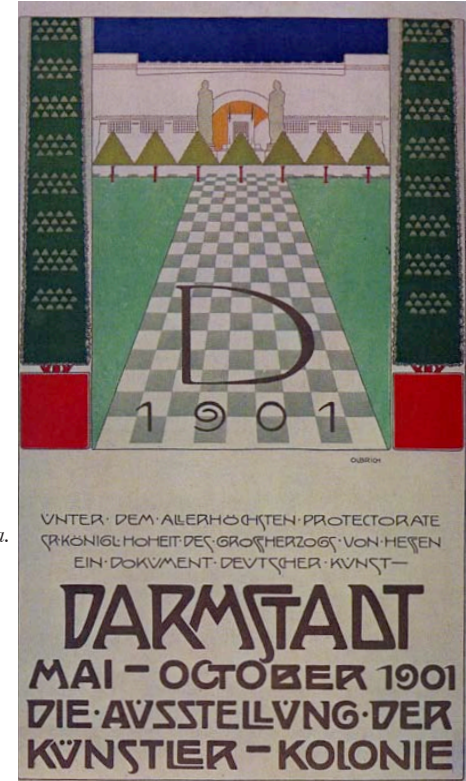
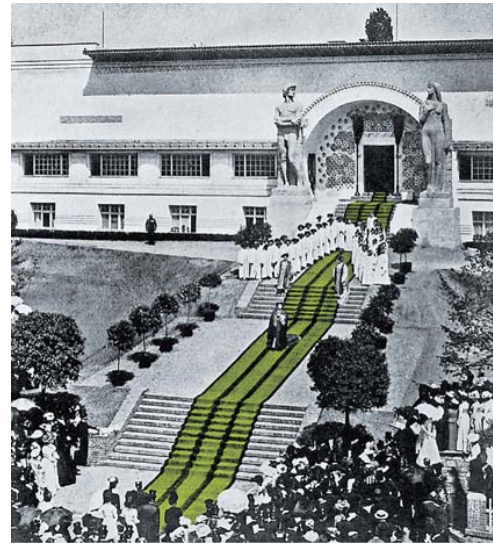
²⁴ *Von Petz, 2010*

1901 Mathildenhöhe

In 1888, the Grand Duke Ernst Ludwig developed an artist colony on Mathildenhöhe in Darmstadt to provide an example for a “renewal of life,” whereby art, work and life would be combined into a holistic mode of existence. The compound and building were constructed to provide a space to house artists and exhibitions. In 1901 an exhibition opened to demonstrate the new model for living and creative production. The show included documents showing the urban plan, architectural design of the compound’s buildings and interior design. The total environment was designed to provide an integration between art, everyday life and the city. This exhibition was called, “A Document of German Art” and is largely considered to be the first IBA.²⁵

Paradigmatic shift: Urban design as a total work of art that integrates art, everyday life and the city.

Key projects: Artist colony with new architecture



a. - b. Matildenhöhe documentation
 c. - d. Matildenhöhe posters
 (IBA Meets IBA pamphlet)

25 Von Petz, 2010; M:AI website, 2011; M:AI IBA Meets IBA exhibition brochure, 2011



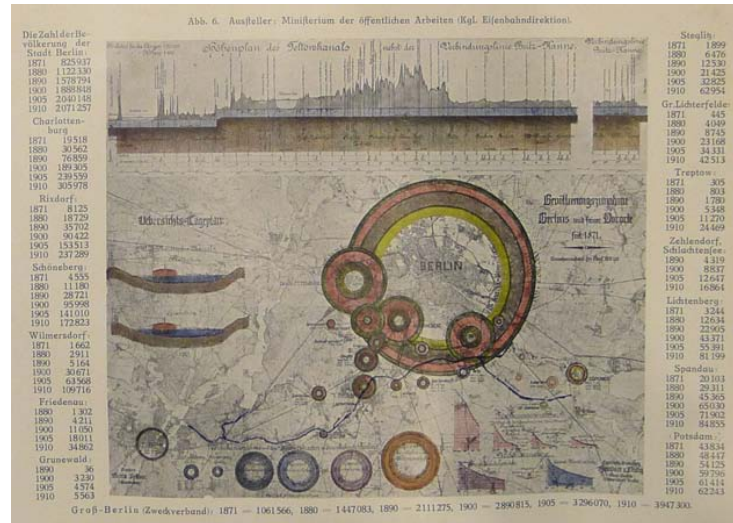
1910 Berlin exhibition catalogue
(Pfothenhauer personal library)

1910 Berlin

In 1910, a town planning exhibition was held in Berlin, the General Urban Planning Exhibition Berlin, to promote the outcomes of a design competition for the city of Berlin. The competition focused on the development of new solutions for high-density public housing. The large-scale tenement blocks ubiquitous across the city were largely out of favor in Berlin. The city hoped to create a new housing typology to increase access to light and air for residents. This event began a tradition of the presentation of urban planning ideas to the public and planning industry through the instrument of the building exhibition.²⁶

Paradigmatic shift: New architectural designs of high-density public housing

Key projects: exhibition of town planning strategies and architectural design



Berlin mapping
(Pfothenhauer personal library)

26 Von Petz, 2010; Pfothenhauer interview, 2012; Bodenschatz interview, 2012

1927 Wiessenhof-siedlung, Stuttgart

In 1927, Germany, with most of Europe, was experimenting with Modernist ideas towards building and city planning. The Deutsch Werkbund, a group of artists and industrialists, founded a colony in Stuttgart as a demonstration of innovations in art, industry and living. They sought to provide a platform for new approaches in these disciplines developed in Germany and to be shared throughout the world. In 1927, the group, guided by Ludwig Mies van der Rohe, commissioned 17 architects, including Le Corbusier, Gropius and Scharoun, to design contemporary residential buildings for the “modern man of the city.” Twelve buildings were constructed in the colony, each in a Modernist but distinct style. This building exhibition offered little coherence in collective urban form or amongst the individual buildings, being more focused on architectural innovation for each structure than planning strategies. The Wiessenhof-siedlung drew 50,000 visitors from across Europe.²⁷

Paradigmatic shift: New approach towards architectural design as a total approach uniting living, industry and art

Key projects: twelve Modernist-style buildings



*Wiessenhof-siedlung documentation
(IBA Meets IBA pamphlet)*

²⁷ von Petz, 2010; M:AI website, 2011

1952 Stalinallee

After World War II, Berlin was divided into two cities: East Berlin as the capital of the GDR and West Berlin as an autonomous region under democratic Germany. The city became a battleground for ideological conflicts, including those related to architectural design and urban planning. After the war, Berlin was in great need of reconstruction due to damages from the war. In 1952, the GDR constructed showcase buildings along Stalinallee to demonstrate the ideals of socialist town planning. The project took the wide avenue of Stalinallee and lined it with large housing complexes for the working class with an austere and uniform building style, meant to demonstrate the power and majesty of the socialist project.²⁸

Paradigmatic shift: Socialist style urban design

Key projects: Stalinallee housing blocks and public realm design

1957 Interbau

Across the division of Berlin, the government of Democratic Berlin sought to present an alternative model to the GDR's Stalinallee that would showcase the innovations of the West, in particular the CIAM International Style. The neighborhood of Hansa-Viertel at the Southern end of the Tiergarten Park was chosen as the location of the Interbau project. This site had been home to a high-density upper-class neighborhood of Jewish residents and had been demolished during the war. In Albert Speer's plan for Berlin, the neighborhood

²⁸ von Petz, 2010; M:AI website, 2011; M:AI IBA Meets IBA exhibition brochure, 2011; Bodenschatz, 2010

was to be cleared for a large axial road leading to the planned capitol complex. The West Berlin government with support from the Marshall Plan commissioned 53 renowned international and German architects to design a unified model for the city of the future. The Interbau project followed the International Style design standards for large slab housing in public spaces, erasing the existing neighborhood fabric of dense blocks and small-scale residential buildings. In 1957, the Interbau project was showcased through the first post-World War II international building exhibition in Germany.²⁹ Today, the Interbau is a prime example of Modernist, monofunctional planning, which has been somewhat reconsidered as weak planning in its totalizing scheme. Simultaneously, the Stalinallee project is considered to function very well urbanistically, despite its ideological roots.³⁰

Paradigmatic shift: Modernist urban design as an ideal of the Democratic West

Key projects: Hansaviertel: a new residential neighborhood with Modernist urban design

²⁹ von Petz, 2010; M:AI website, 2011; M:AI IBA Meets IBA exhibition brochure, 2011; Bodenschatz, 2010

³⁰ Pfötenhauer interview, 2012; Bodenschatz, 2010



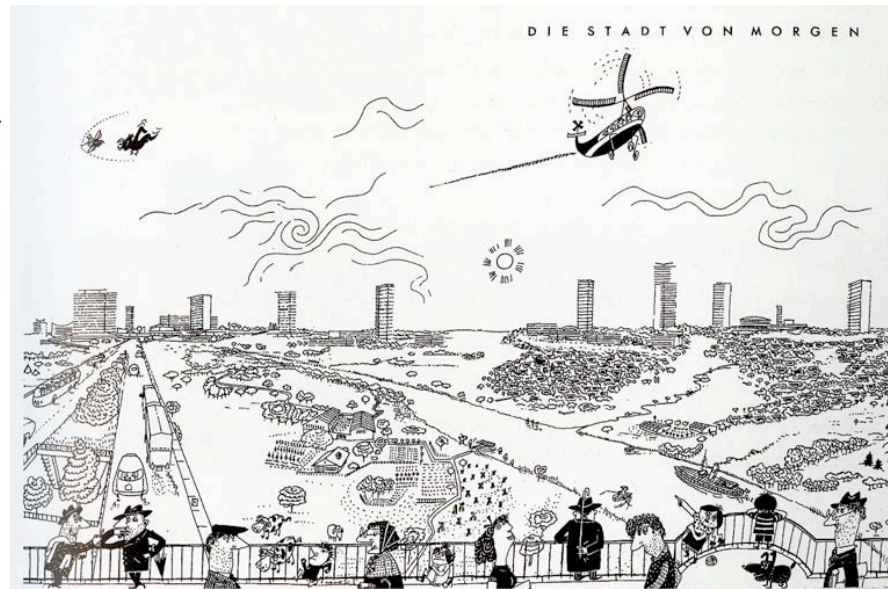
a.



b.



c.



d.

- a. Stalinallee documentation
- b. Stalinallee poster
- c. Interbau aerial
- d. Interbau poster
(IBA Meets IBA pamphlet and
M:AI IBA Meets IBA website)



1984/87 IBA Berlin poster
(Pfothenhauer personal collection)



Altbau project in Kreuzberg
(Pfothenhauer personal collection)

1984/87 IBA Berlin

Central neighborhoods of West Berlin had deteriorated after the division of the city by the Berlin Wall.³¹ In the 1960s and 1970s, West Berlin sought to regenerate its residential neighborhoods according to American models of urban renewal. Mayor Willy Brandt had made visits to the US and was enthusiastic about bringing American urban renewal methods to Berlin. The city planners created a scheme focused on a set of four major arterials, which would cross the city, following the mid-century Modernist focus on mobility in urban areas. At each intersection of these four arterials, a megastructural public housing complex was planned.³² This renewal scheme addressed areas in the Kreuzberg, Friedrichstadt, Neukolln, Wedding neighborhoods. Kreuzberg was the location of one of the major intersections and large urban projects. As the city prepared for these plans with demolition, financial capacity for the projects diminished. During the late 1960s and 70s, large areas of the city were left partially demolished and in decline. For 10 years the city waited for the urban renewal schemes, left with empty houses and empty streets. Residents migrated from the city and squatter communities developed, inhabiting the degraded buildings.³³

In 1979, the city government decided to hold another building exhibition in Berlin to demonstrate the city's capacity to rehabilitate these neighborhoods, which had been left in the lurch by the failed renewal program. The 1984/87 IBA Berlin was split into two parts, both

³¹ Miller, 1993

³² Pfothenhauer interview, 2012

³³ Pfothenhauer interview, 2012

prioritizing a rehabilitation of the traditional 19th century city. The Neubau, or New Building, side of the IBA approached regeneration of the city by the construction of new buildings. Internationally-renowned architects were invited to participate in a critical reconstruction of the IBA neighborhoods by designing new buildings that fit into the 19th century ground plane of the city. The Neubau section of the IBA took place predominantly in the Southern Friedrichstadt neighborhood, which had been heavily destroyed during the war.³⁴

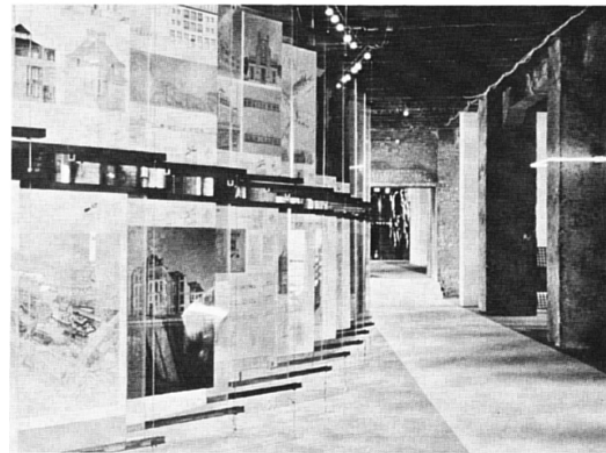
The Altbau, or Old Building, side of the IBA sought to rehabilitate 1,500 buildings in the neighborhoods of Kreuzberg and Neukolln. The Altbau section of the IBA emphasized close collaboration with local residents, many of them squatters. This methodology of sensitive urban redevelopment was called Step-by-Step urban renewal, where every house, block and street were closely examined and rehabilitated. The project emphasized that there would be no comprehensive, top-down masterplan and that existing buildings would be largely left in place. In addition to the built projects of the Neubau and the rehabilitation projects of the Altbau, the IBA prioritized a program of improving social infrastructure, such as schools, cultural facilities and meeting centers.³⁵

The 1984/87 IBA Berlin was a turning point in the history of the IBA because it was the first time where no-build strategies were incorporated with equal importance to new construction.³⁶ In this IBA, participatory

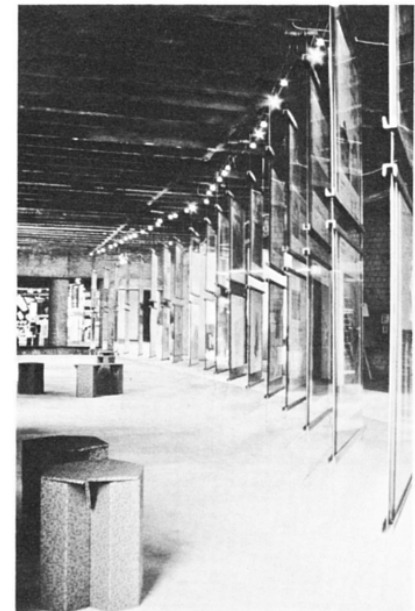
practices were emphasized as a core component of the urban regeneration of the Berlin neighborhoods.

Paradigmatic shift: Reconstruction of the 19th century city fabric, rehabilitation as an alternate method to demolition, urban renewal without displacement

Key works: Postmodern buildings and regenerated Kreuzberg neighborhood



1984/87 IBA Berlin exhibition documentation
(TC Stahl Architect project website
<http://tcstahlarchitect.com>)



34 1984/87 IBA Berlin Step-By-Step Urban Renewal booklet, 1987; von Petz, 2010

35 Pfothenhauer interview, 2012; Miller, 1993

36 Pfothenhauer interview, 2012; Roters, IBA Hamburg Reflections, 2010

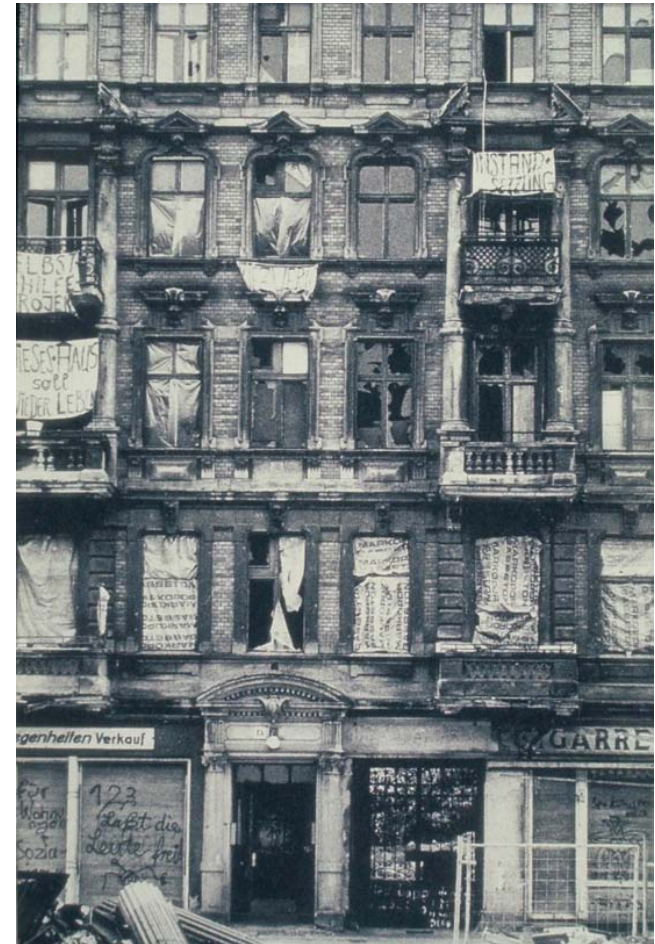
The Contemporary IBA



a.

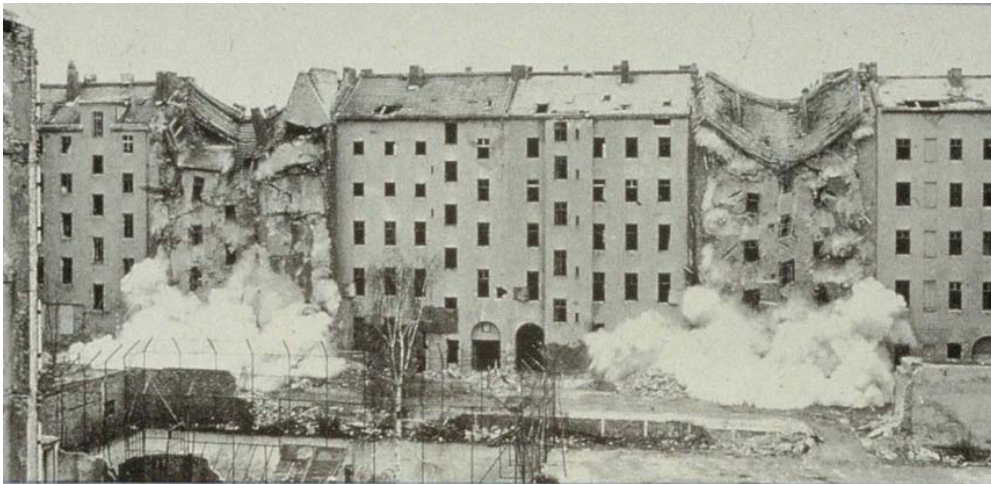


b.

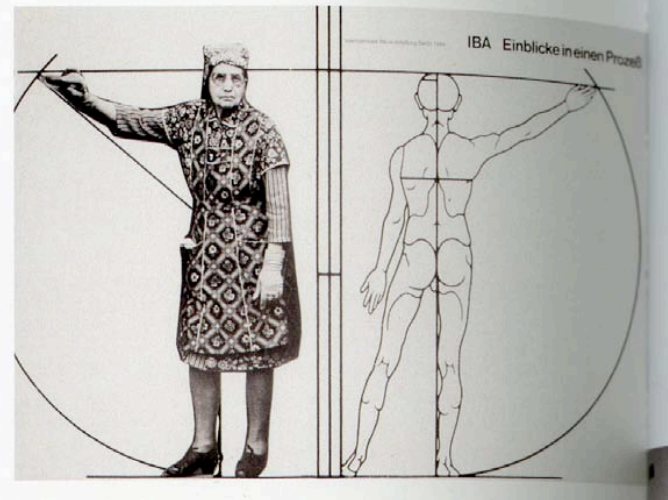


c.

- a. *Public participation process in Kreuzberg*
- b. *Community dialogues in Kreuzberg*
- c. *Housing block conditions prior to the IBA
(Pfothauer personal collection)*



a.



b.



c.



d.



e.

a. Demolition in Kreuzberg before the IBA, 1960s

b. IBA publicity materials

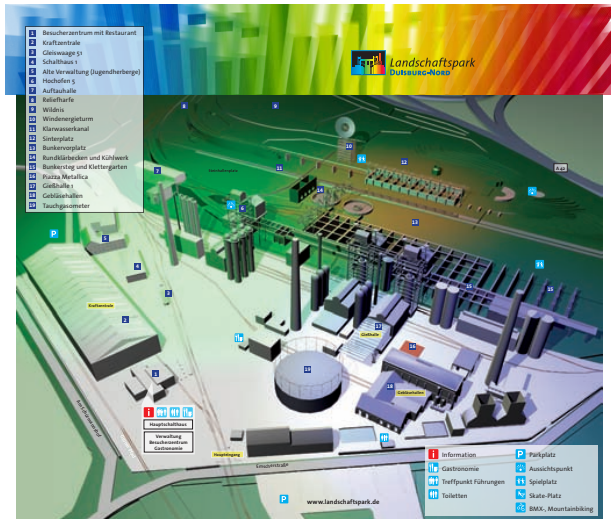
c. Kreuzberg city fabric
(Pfothenhauer personal collection)

d. Hejduk Tower by John Hejduk, Neubau project

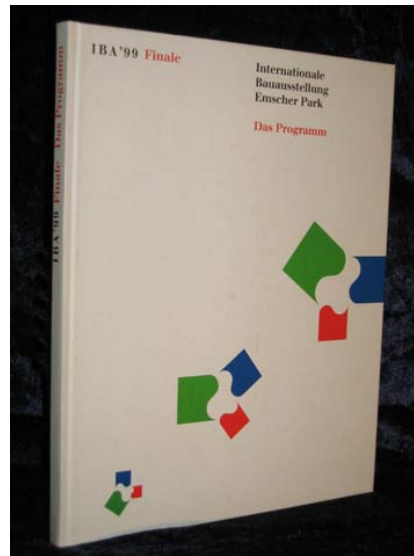
e. Checkpoint Charlie by Rem Koolhaas, Neubau project
(IBA Hamburg Reflections)



*Landschaftspark lightshow
(IBA Meets IBA Network pamphlet)*



*Landschaftspark map
(Landschaftspark website)*



*IBA Emscher Park catalogue
(Ruhr Museum permanent exhibition)*

1999 IBA Emscher Park

The Ruhr Valley was home to Germany's industrial heartlands throughout the 20th century. By the 1980s, the deindustrialization trend in this region had caused significant economic decline for communities that had relied upon the factory sector in the area, particularly the coal and steel markets. In 1989, the Northrhine-Westfalian Ministry for Urban Development, Housing and Transport initiated the IBA Emscher Park.³⁷ The project took as its goal the development of regeneration strategies to adapt the post-industrial areas for reuse. The IBA team focused on cultural and heritage reuse of industrial sites. An Emscherpark exhibition area was established that reframed the industrial region including 17 cities and five million inhabitants as a cultural heritage zone. Large manufacturing complexes were repurposed as cultural venues and tourism attractions, including the rehabilitation of industrial structures by international architects. The Zollverein coal mine complex, which has been rehabilitated into an industrial heritage site with exhibition spaces and walking tours, was listed as a UNESCO world heritage site in 2001.³⁸ In addition to the culturally-led regeneration of the Ruhr Valley, the IBA also integrated environmental remediation as a core component of the IBA strategy to address the legacy of industrial contamination.³⁹

³⁷ *Netzwerk IBA Meets IBA, 2010; CABE Case Study of IBA Emscher Park, 2011; Zollverein Chronicle, 2011*

³⁸ *Zollverein Chronicle, 2011*

³⁹ *M:AI IBA Meets IBA exhibition website and brochure, 2011; Netzwerk IBA Meets IBA, 2010; von Petz, 2010*

Paradigmatic shift: Disused industrial complexes can be seen as cultural heritage assets

Key projects: Ruhr region re-imaged as a cultural asset for Germany, large-scale renovation of industrial complexes as cultural spaces; Zollverein mine complex in Essen; Landschaftspark in Duisburg Nord



Zollverein Mine complex
(IBA Meets IBA pamphlet)



IBA Emscher Park regional concept map
(Ruhr Museum permanent collection)

The Contemporary IBA

Zollverein mine complex in Essen
(Site visit documentation by the author)



*Landschaftspark in Duisburg Nord
(Site visit documentation by the author)*





a.



b.



c.

- a. Lausitz lakes
- b. Public performance walk, IBA event
- c. IBA project signage
(IBA Meets IBA pamphlet)

2010 IBA Fürst-Pückler-Land

The Lower Lausitz region had been contaminated by 150 years of coal mining. The IBA Fürst-Pückler-Land sought out to regenerate this region with environmental remediation and to transform post-industrial sites into nature tourism landmarks. In 2010, the Lausitz was the largest landscape construction site in Europe, which conserved industrial monuments, generated artificial lakes out of open coal pits and constructed navigable canals to connect the water landscape for recreation.⁴⁰

Paradigmatic shift: Contaminated environments can be regenerated as environmental tourism assets

Key projects: recreation landscapes with lakes

⁴⁰ M:AI IBA Meets IBA exhibition website and brochure, 2011; Netzwerk IBA Meets IBA, 2010; IBA Fürst-Pückler-Land catalogue, 2010

Recent IBAs under study

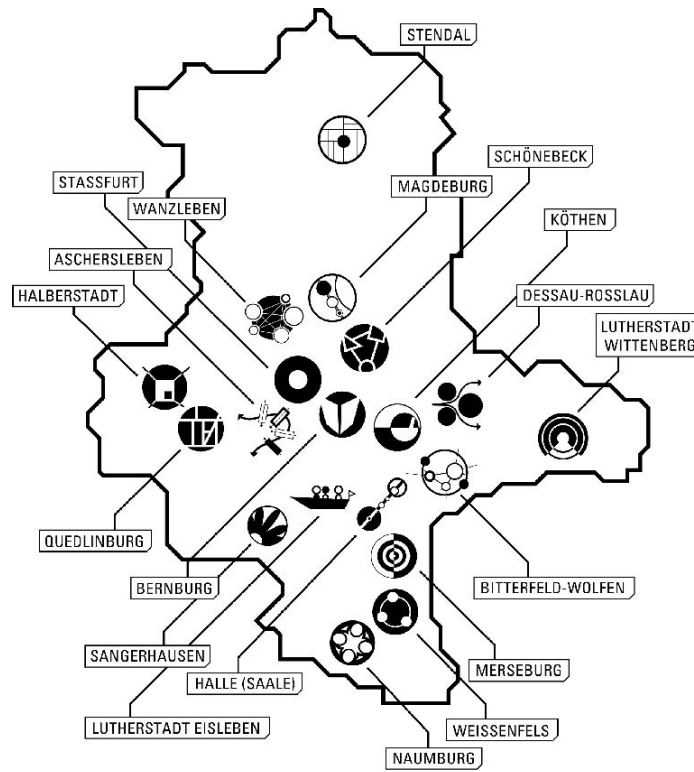
IBA Saxony-Anhalt

Site History and precipitating conditions

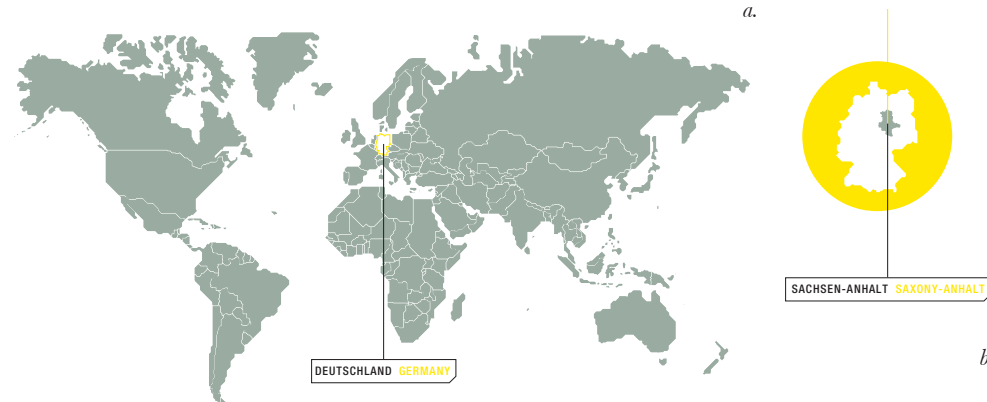
The region of Saxony-Anhalt was the second most important industrial zone for Germany during most of the 20th century. It was the manufacturing hub, first for Germany during World War II and then afterwards for the GDR. With reunification in 1990, the area began to decrease in its utility due to economic restructuring across the newly united nation. Soon after, with the Western trend of deindustrialization and outsourcing of manufacturing, the area lost much of its economic base. Many people moved westwards to pursue better employment opportunities. The region has seen a large population loss with the closure of manufacturing facilities and decline in job opportunities. The state as a whole has lost 17% of its population, resulting in abandoned downtowns, vacant and dilapidated buildings across cities and the increasing decline in employment opportunities in these cities.⁴¹

IBA implementation

The initial consideration of an IBA for Saxony-Anhalt was instigated by the Bauhaus Dessau.⁴² As Sonja Beeck, an urban planner on the IBA team, pointed, the Bauhaus is a very unique and forward-thinking institution. The institution's experimental approach has greatly influenced the IBA's working methods.⁴³ The Bauhaus and the practitioners working in collaboration with



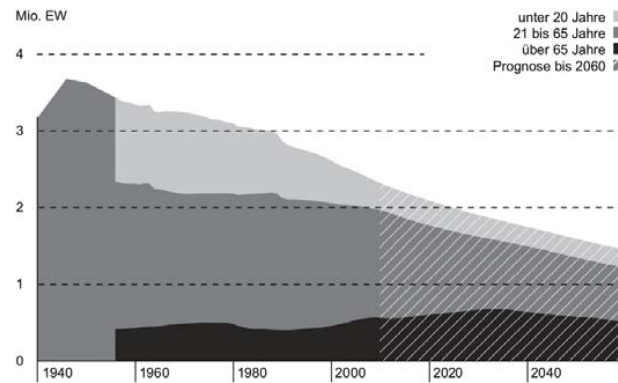
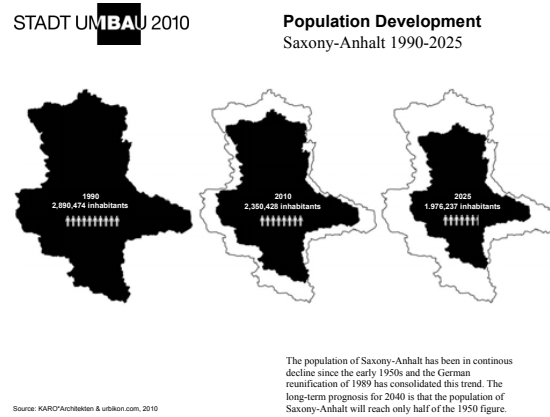
a. IBA Saxony-Anhalt cities
 b. IBA global & regional location
 (IBA Saxony-Anhalt pamphlet)



41 IBA Saxony-Anhalt catalogue, "Urban History", 2010

42 Beeck interview, 2012

43 Beeck interview, 2012; Heilmeyer interview, 2012



Saxony-Anhalt population decline
(IBA Saxony-Anhalt website)

the Foundation brought forward questions about what new types of cultural, architectural, economic and social solutions could be developed to improve the urban conditions for these shrinking cities. Would solutions be architectural? What kinds of urban form would be appropriate for cities shrinking in size? What could be done with defunct industrial complexes and infrastructure? How might local leaders improve quality of life

without the prospects of new growth? They decided to implement the instrument of the IBA as a way to guide regeneration in Saxony-Anhalt and to experiment with planning ideas.

The IBA was run in partnership between the Bauhaus, Ministry of Saxony-Anhalt and the local governments of each of the 19 cities.⁴⁴ After the IBA commission was initiated, the IBA team invited the 43 cities of Saxony-Anhalt to apply to participate in the IBA. Applications were structured according to a rubric that included explanations of each city's key problems, ideas for the process and goals for the future. After the cities submitted proposals, the IBA team began a process of curation to identify the 19 cities included in the IBA. The cities included were chosen to create a set of test cases that would demonstrate a variety of shrinkage issues and solutions. Final decisions on the included set of cities were made by an IBA steering committee composed of IBA practitioners and government officials from the Ministry of Saxony-Anhalt.⁴⁵

Program approach

The IBA Saxony-Anhalt was singularly focused on a core question: what to do with urban shrinkage. This allowed the IBA to be very focused in its process.⁴⁶ The 19 IBA cities were used as test cases for a range of strategies to address this single core issue. Each city worked with the IBA team through a structured process towards distinct solutions. The diversity of cities and the small scale of each allowed for the development of a diversity

44 IBA Saxony-Anhalt catalogue, "Ideas and Implementation", 2010

45 Beek interview, 2012; IBA Saxony-Anhalt catalogue: Akbar and Schulz, "Ideas and Implementation," 2010, p. 18-23

46 Beek interview, 2012

of planning methods.⁴⁷

The IBA team played a consulting role with the local municipalities. Sonja Beeck explained that the IBA team acted as advisors and facilitators for each of the 19 cities. They worked closely with local planners to develop solutions, offering international expertise and best practices. However, the relationship between IBA practitioners and local governments was independent. Ultimately, the local government controlled the execution of local projects, with advising from the IBA team. Beeck explained how this outsider-insider role was particularly useful in the larger IBA approach. As an “outsider,” the IBA can give advice that local practitioners would not be able to offer. Simultaneously, the IBA team’s capacity to integrate itself into the local networks and hierarchies is integral to the collaboration between the IBA and local government. The financial separation of the IBA is also important. The IBA team does not work as a client to the cities. This structure allows the IBA a special independent consulting role, giving the IBA team autonomy and offering local governments unencumbered supplemental support.⁴⁸

Because the core issue for the IBA Saxony-Anhalt was shrinkage, the IBA cities focused on restructuring projects.⁴⁹ The IBA included many new built projects but also no-build and un-build projects, such as temporary programming, structured demolition, and education campaigns. Beeck explained the importance of small projects. The minute scale of many of the IBA projects

allowed the cities to try out many different approaches without high risk, gaining confidence and expertise in new types of restructuring projects. Much of the project work was focused on shifting the cities’ goals from growth to increased quality of life. The IBA gave local government confidence in future change that could not rely upon growth.⁵⁰

In addition to no-build strategies, the IBA supported the cities towards shifting their understanding of positive development. As Beeck explained, the issues in these cities were highly complex without good prospects. The IBA was able to give city planners and local government the confidence in future change. They reconceived of what good change could be for their cities in this era of shrinkage, developing a new understanding of what was important and possible—and what could be left out. Beeck explained that deciding what to let die or leave disinvested is the most complicated question, more so than choosing what to regenerate.⁵¹

Throughout the process, the IBA team and participating cities followed an iterative experimentation process, which was evaluated yearly. Beeck discussed the annual evaluation process, explaining that the IBA team would make annual trips with guest experts to each of the 19 cities and held a yearly conference for representatives from all the cities. During these evaluation sessions, the cities presented their previous year’s work for review. At these yearly meetings, the IBA team and local government discussed how the projects achieved the goals for the year and set the benchmarks for the upcoming



Aschersleben Bestehornpark Education Center
(Aschersleben IBA pamphlet)



Ludwigstrasse, Köthen
(Köthen pamphlet)

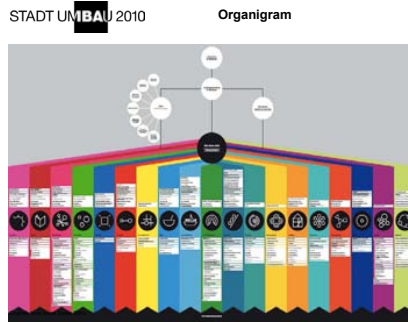
47 IBA Saxony-Anhalt catalogue, “IBA in a Planning Perspective,” 2012, p. 50-62

48 Beeck interview, 2012

49 IBA Saxony-Anhalt catalogue, 2012

50 Beeck interview, 2012

51 Beeck interview, 2012



IBA Saxony-Anhalt organizational diagram
(IBA Saxony-Anhalt website)



Shrinking Cities exhibition poster

year. This process engendered a productive competition and sharing of practice between the 19 cities. Beeck explains that this method was effective to control an otherwise wide-ranging and unwieldy process and created a network of collaboration across the cities.⁵²

Reception thus far and next steps

The IBA Saxony-Anhalt ran under the radar of the urban planning industry for the first five years of its program with little recognition from academics, national-level practitioners, international journals and architecture publications. In 2009 after positive reviews from visiting German planning experts, the IBA Saxony-Anhalt received significant attention within Germany and some attention internationally.⁵³ Generally, the IBA process usually comes to life after the final presentation, when it is externally evaluated and the industry becomes aware of the project work. However, the IBA Saxony-Anhalt has not been widely publicized beyond its local and national contexts, relative to other IBAs. This IBA has no traveling exhibition and project work has not been extensively shared beyond its own context.⁵⁴

IBA Saxony-Anhalt and the Shrinking Cities exhibition

IBAs are always research-led and cross disciplinary boundaries between academic research and practice. The IBA Saxony-Anhalt occurred with an analogue focused on the same topic, the Shrinking Cities exhibition.⁵⁵ This international exhibition provided a corollary of research—more academic and cultural in

approach than the IBA. The two projects were both associated with the Bauhaus Foundation Dessau and had several key practitioners in common, such as Philipp Oswald.⁵⁶ While both topically focused on the phenomenon of shrinking cities, the IBA and Shrinking Cities exhibition were methodologically distinct. The IBA found itself as more committed to empirical research, a site-specific focus on a single region, and with projects implemented by local government. The Shrinking Cities exhibition on the other hand, curated projects from four city-areas in Europe and the US: Detroit, Halle/Leipzig, Liverpool/Manchester and Ivanovo, Russia. The exhibition dealt with predominantly speculative projects and largely situated itself within the realm of art exhibitions, being shown at galleries and museums. The Shrinking Cities exhibition traveled internationally to Detroit, Venice, Bulgaria, Tokyo, Cleveland, the UK, Russia and several German cities, in addition to the wide-reaching spread of journal coverage and publication materials.⁵⁷ While the Shrinking Cities exhibition and the IBA Saxony-Anhalt were distinct in their approaches and goals, the two projects working in parallel greatly increased currency of the idea of the shrinking city. The term was not widely used until the mid 2000s; its more recent dissemination is due to the wide impact of the exhibition. While the currency of the shrinking city concept benefited from the two programs running concurrently, the relatively low profile of the IBA Saxony-Anhalt may have been reinforced by the IBA's close relationship to the Shrinking Cities exhibition. Generally, an IBA would act as the laboratory for new thinking on a topic with international input. However, in the

⁵² Beeck interview, 2012

⁵³ Beeck interview, 2012

⁵⁴ Heilmeyer interview, 2012

⁵⁵ Shrinking Cities exhibition website, 2010

⁵⁶ Bauhaus Dessau Foundation website, 2012

⁵⁷ Shrinking Cities exhibition website, 2010

case of Saxony-Anhalt, the Shrinking Cities exhibition played that role in the international planning sphere.

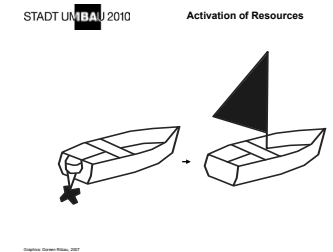
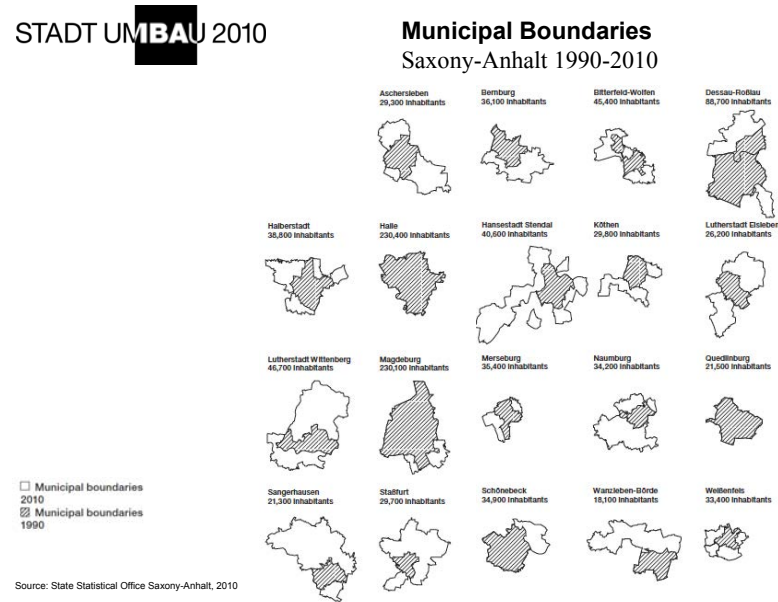
Paradigmatic shift:

- Addressing urban shrinkage rather than growth
- Regeneration strategy that focuses on small cities and towns over metropolises
- Iterative and diverse approach that tests out a variety of solutions over a set of test case cities

Key projects

(Three examples are given here that stand out as highly successful programs. These three will be discussed in more detail later. A full account of IBA projects is available in the Less is Future IBA catalogue and online at the IBA Saxony-Anhalt website.

- Dessau Rosslau: restructuring through landscape restructuring and giving ownership over public land to local residents
- Aschersleben: drive through gallery—using a through highway as a platform to demonstrate the city’s cultural assets
- Kothen: homeopathy heritage and new approach to redevelopment, planning as homeopathy



a. IBA city municipal boundaries
 b. IBA Saxony-Anhalt exhibition
 c. Shrinkage strategy concept diagram (IBA Saxony-Anhalt website)

IBA Hamburg 2013

Site History and precipitating conditions

The IBA Hamburg's site is the Elbe islands, which are located just to the South across the Elbe from the center of the city. The two neighborhoods of Wilhelmsburg and Veddel are the main sites of intervention for the IBA. The Elbe islands are tidal flats that were diked in the 1300s to use as agricultural grounds and open the waterways for greater access to the Hamburg ports. Today the 52 square kilometer area of the islands is a key site for much of the city's infrastructure: waste disposal, sewage plant, transportation infrastructure as well as some manufacturing. Housing in Wilhelmsburg is comparatively cheap, though not well connected to the center of the city. Over the last few decades, many immigrant groups have moved to western Wilhelmsburg and Veddel.⁵⁸ The area is characterized by the condition of the metrozone, an area at the inner periphery of large cities that generally houses much of the city's infrastructure but is also home to marginalized social groups. As cities are seeing a resurgence of growth and return of population, metrozones offer the opportunity to accommodate this new growth without sprawl into open land at the edge.⁵⁹ The challenge lies in the restructuring of urban infrastructure and redevelopment of these areas without displacing existing communities.⁶⁰ The IBA Hamburg has taken on this challenge with Wilhelmsburg and Veddel as test cases for other global cities undergoing the same process of transformation.⁶¹



a.



b.



c.

⁵⁸ IBA Hamburg interim catalogue, 2010

⁵⁹ Hellweg interview, 2012; IBA Hamburg Metrozones, 2010

⁶⁰ Hellweg interview, 2012; IBA Hamburg Metrozones, 2010

⁶¹ Hellweg interview, 2012

The IBA Hamburg engages with the inner periphery of Hamburg while another large-scale redevelopment program addresses the restructuring of the city's inner port areas, the HafenCity development. The HafenCity project is transforming the disused port areas near the center of Hamburg into a luxury housing and mixed-use neighborhood. The IBA Hamburg and HafenCity development take distinct and potentially opposing stances towards the redevelopment of the city to accommodate new growth. However, they are positioned to complement one another's approaches and provide new models for planning and urban design that will improve Hamburg as a whole.⁶²

IBA implementation

Hamburg initially sought to bring the 2012 Olympics to the city. The German-level bid was lost to Leipzig. Local leaders decided to use another urban-scale event instrument to spur regeneration for the city. The city decided to implement an International Garden Show (IGS) for 2013. This project is currently in the works and is set to bring large physical transformations to Wilhelmsburg. However, the IGS was seen as unable to bring a large social impact to the area. Local leaders decided to concurrently implement another strong urban-scale tool, the IBA.⁶³ The decision for the IGS was made in 2003 and the IBA decision was made in 2005.⁶⁴

The IBA Hamburg GmbH was established at the end of 2006, with the IBA officially beginning in 2007. The IBA came about after a pre-process, which ran

⁶² Hellweg interview, 2012

⁶³ Hellweg interview, 2012

⁶⁴ IBA Hamburg website, 2012

from 2000-2007 to determine the driving concepts and needs for the IBA. This pre-process, “Dialogues with Citizens,” included workshops and discussions with local residents. Demands and desires from Wilhelmsburg residents were documented and fed into the development of the three IBA themes.⁶⁵

In 2005, a memorandum was created that defined the intentions and needs for the IBA. This document was the output of the preliminary workshop and discussion pre-phase of the IBA. Uli Hellweg, the Director of the IBA Hamburg, noted during our interview that this document has been highly useful in the process of the IBA since its initiation. He compared it with the IBA Berlin 1984/87, which developed its core concepts and a highly specific set of goals to be accomplished through the IBA. In Berlin, he said the goals from the outset were very ambitious, which made the project difficult. For Hamburg, he feels the memorandum was much more effective in that it set core concepts but was more flexible with the concrete outputs of the process. As an example, Hellweg explained how the core theme of climate change was not mentioned in the 2005 memorandum but it became essential to the IBA after the International Panel on Climate Change report from 2007, which stated the urgency of climate change initiatives globally. The IBA was flexibly structured so that it could be adapted to newly arising needs for the city but used the tool of this policy document to maintain consistency across projects.⁶⁶

Program approach

65 IBA Hamburg website, 2012

66 Hellweg interview, 2012

The IBA Hamburg centers around three core themes: Metrozones, Cosmopolis and Climate Change.⁶⁷ The concept of a ‘metrozone’ deals with the inner periphery, an urban context present in most cities. These areas outside of the center city but still within municipal bounds are generally weak economically with diverse social makeup. Metrozones generally house large infrastructures that break up the urban pattern. Hellweg explained that as cities are currently seeing a return of populations from the suburbs. Metrozones can be redeveloped to accommodate this new growth.⁶⁸ The Cosmopolis theme addresses the complex interconnectedness between populations in the Metrozone areas and other cities around the world. In many ways, the Elbe island neighborhoods are more socially-connected to other areas around the world than nearby neighborhoods within the city. The Cosmopolis theme hopes to address this condition as an asset for the city and to represent these populations as part of a larger and cosmopolitan Hamburg. The Climate Change theme focuses on the adaptation of large infrastructure and landscapes within the city towards more sustainable urban energy usage and spatial structure.⁶⁹

The IBA Hamburg is implementing over 70 projects, ranging from new buildings, public spaces design, education campaigns, public art programs and energy generation plants. (Several key projects will be described in detail in subsequent chapters.) Each of the projects is categorized according to one of the three core themes.⁷⁰

The IBA has developed projects itself and incorporat-

67 IBA Hamburg interim catalogue, 2010

68 Hellweg interview, 2012

69 IBA Hamburg interim catalogue, 2010

70 IBA Hamburg interim catalogue, 2010



c.

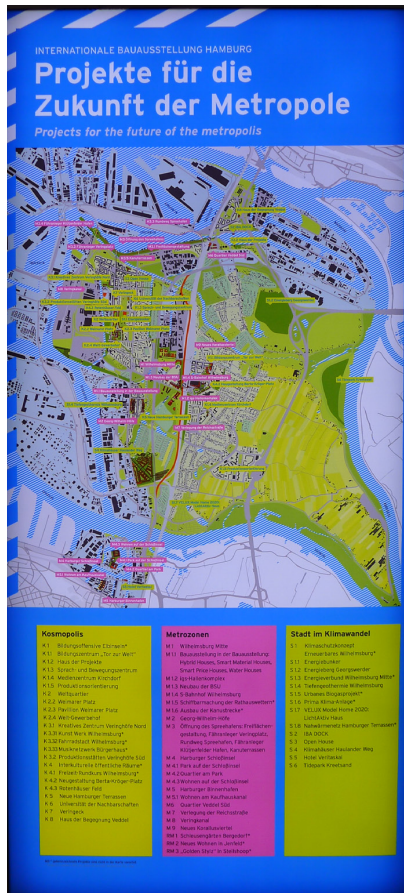


c.



c.

- a. Wilhelmsburg aerial
- b. Model of Wilhelmsburg and IBA projects at the IBA Dock
- c. HafenCity development rendering
- d. Cosmopolis project documentation (IBA Hamburg website and catalogue)
- e. IBA Dock gangplank (Site visit)



IBA Hamburg exhibition at IBA Dock (site visit documentation)

ed project proposals from local government, developers, community groups and neighborhood associations. While IBA projects are implemented by a broad range of stakeholders, each IBA project is required to meet a rubric outlined in the IBA Convention. All project partners sign this mandatory treaty to ensure that their projects meet the criteria, which emphasize innovation in solutions and civic participation towards goals that improve the Elbe islands for all.⁷¹

An evaluation process is run annually for the IBA as a whole and for each project. The final evaluation process for the entire IBA was begun in 2011 and will run through 2014. The criteria for this evaluation process were established at the outset of the IBA. For each project a quality agreement was developed at its initiation. The quality agreement is signed by the investor, implementing partner (community organization, etc.) and the IBA. These quality agreements establish the targets, criteria and types of evaluation to be executed.⁷² The format of criteria for evaluation depends on each project. For example, the Climate Change projects are quantitative, using energy consumption rates as the evaluation criteria. The Metrozone and Cosmopolis projects have more qualitative criteria. Social projects are evaluated by criteria such as graduation rates, signs of gentrification, and other factors. An external monitoring organization has been contracted to publish independent evaluation reports. The evaluation processes implemented by the IBA Hamburg have been effective for the internal operations of the IBA, provide substantiation for the impacts of the IBA projects and ground

the conceptually innovative project in hard numbers—a methodological step that can be easily overlooked in urban design programs.⁷³

Key practitioners and team composition

Uli Hellweg is the Director of the IBA and the program’s central figure since 2007. Mr. Hellweg’s background includes planning in Kassel and Berlin. He was involved in the 1984/87 IBA Berlin as a project manager and brings a depth of experience around IBA-specific approaches.⁷⁴ In addition to Mr. Hellweg, the IBA is run by a large team of experts and practitioners. Projects are developed through public-private partnerships between local government, developers, civic organizations and neighborhood associations.⁷⁵

Reception thus far and next steps

As of spring 2012, the IBA is near to its completion in 2013. Many temporary and participation oriented projects have been completed. The built projects of the IBA are currently under construction and on their way to the final exhibition year.⁷⁶

73 Hellweg interview, 2012

74 Hellweg interview, 2012; IBA Hamburg website, 2012

75 IBA Hamburg website, 2012; IBA Hamburg catalogue, 2010

76 IBA Hamburg website, 2012; Site visits, 2012

Paradigmatic shift

Addresses a new kind of metropolitan condition for today that:

- Deals with the growth of cities without sprawl
- Repositions immigrant populations as assets for the metropolis
- Requires environmentally sustainable future growth.

Key projects

The following are three amongst over 70 IBA projects. These three will be discussed in more detail in subsequent chapters.

- Wilhelmsburg Mitte: showcase for 4 types of new building
- Energiebunker: rehabilitation of a defunct WW2 bunker into a renewable energy plant and cultural center
- Academy of Another City: culture and arts program
- Education campaign



a.



b.

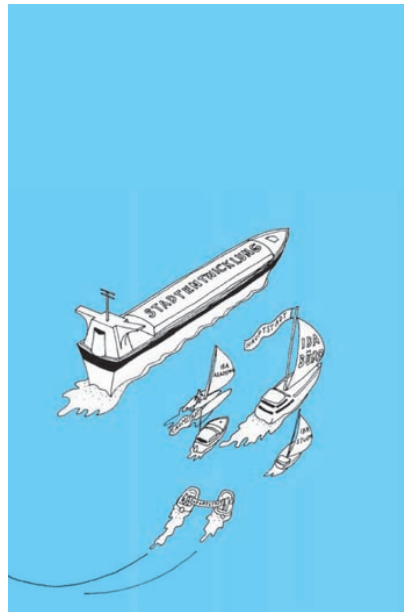


c.

a. IBA Hamburg exhibition at IBA Hub (site visit documentation)

b. IBA Hamburg project map (IBA Hamburg website)

c. IBA Hamburg exhibition balloon (IBA Hamburg website)



*Prae-IBA Studio Berlin
process and concept illustrations
(Vorkonzept)*

IBA Berlin 2020

Site History and precipitating conditions

Berlin has already seen two, arguably three IBAs in its history: the 1910 Town Planning Exhibition, the 1957 Interbau, and the 1984/87 IBA Berlin. The city is one of the cultural capitals of Europe. However, it does not attract comparable levels of investment to other national capitals or cities with similar cultural assets.⁷⁷ This condition both enhances the quality of life specific to Berlin and acts as an impediment to development. The Berlin Senate proposed the implementation of another IBA for Berlin in 2008.⁷⁸ At the time, Berlin had begun the closure process for two of the city's airports: Tempelhof and Tegel, which will open up large spaces in the center of the city. Regula Luscher, the Berlin Senate Building Director offered that the city run an IBA to identify future uses for the Tempelhof Airport site.⁷⁹ The Berlin Senate organized a Prae-IBA Studio to test out directions for the potential IBA.

IBA implementation

The Prae-IBA Studio was led by Regula Luscher and seven design and planning practitioners to research key issues in the city and test out program ideas through public events and workshops. The laboratory was housed in the customs building complex in the garage of the former Tempelhof airport. The Prae-IBA Studio organized over 20 events with more than 5,000 participants, investigating issues specific to Berlin and larger

dynamics of European metropolitan development.⁸⁰ Through the process of the Prae-IBA Studio, it was decided that the IBA should not focus solely on the regeneration of the airport sites. Larger and less site-specific dynamics of Berlin would be addressed through the IBA—for example: gentrification, housing policy, regeneration of large vacant structures. At the initiation of the Prae-IBA Studio, three main themes had been offered: resource-efficient city, partnership with the city, and entrepreneurial city.⁸¹ Through the laboratory process, the IBA was reinvented, establishing a different set of thematic approaches.

In June 2011, the Prae-IBA Studio team presented their work, findings and a proposal concept for the nascent IBA at the City Forum Berlin. This forum offered a platform for public debate and input from outside experts on the outputs from the Prae-IBA studio work. During this session, potential issues with the IBA program were raised by practitioners and residents. Amongst these include warnings about the public expenditure required for the IBA. Questions also arose about the publics that are prioritized in the IBA—particularly issues about how the IBA plans to address exurban and periphery communities.⁸²

In November 2011, a new state government was elected, led by a coalition between the Social Democratic Party and the Christian Democratic Union parties (together called 'the Red and the Black'). This change

⁷⁷ Bodenschatz interview, 2012

⁷⁸ Berlin Senate Department for Urban Development and the Environment website, 2012

⁷⁹ Prae-IBA Studio Vorkonzept, 2011; Bader interview, 2012; Geunther interview, 2012

⁸⁰ Berlin Senate Department for Urban Development and the Environment website, 2012; Bader interview, 2012; Prae-IBA Studio Vorkonzept, 2011

⁸¹ Beeck interview, 2012

⁸² Berlin City Forum report, 2011

in leadership presented potential obstacles to the IBA program outlined by the Prae-IBA studio.⁸³ The IBA was not written into law before the new government had been elected and would require adoption by the new leadership. With this political transition, it was unknown whether the IBA would continue. In early 2012, during the mayor's address, the IBA was officially confirmed to go forward. However, with the political transition, much of the IBA team within the Berlin Senate has changed. Ms. Luscher is one of the remaining IBA advocates. While the IBA has been officially adopted, the official program direction going forward is yet to be determined.⁸⁴

Program approach

Berlin is undergoing much less drastic structural shifts than Saxony-Anhalt. Like Hamburg, the city is attempting a tripartite, thematic approach towards its urban development. The Prae-IBA Studio team introduced three complimentary strategies: Hauptstadt, Raumstadt and Sofortstadt.⁸⁵

Hauptstadt or Capital City considers Berlin's identity as a capital city. Berlin is officially the governmental capital of Germany. However, this is somewhat symbolic. After reunification, in June 1991, Berlin was re-established as the capital of the country and the seat of the German Bundestag. However, federal ministries were split between Bonn and Berlin, with many of the larger ministries remaining in Bonn, such as Defense, Agriculture and Consumer Affairs, Economic Coop-

⁸³ Bader interview, 2012; Bodenschatz interview, 2012

⁸⁴ Bader interview, 2012; Bodenschatz interview, 2012; Guenther interview, 2012

⁸⁵ Prae-IBA Studio Vorkonzept, 2011



Prae-IBA Studio presentation documentation and Tempelhof airport site (Vorkonzept)



eration and Development, Environment, Health and Education.⁸⁶ Many national governing activities are completed in Bonn while Berlin is largely subsidized financially from its official status as a capital city.⁸⁷ As a result, Berlin plays a conflicted role as a capital city in Germany. Simultaneously, Berlin is very much a cultural capital for Germany, being a center for artistic and creative production. The IBA Capital City strategy seeks to capitalize upon the assets that Berlin has as a hub of creative energy.⁸⁸

Raumstadt or Spacious City deals with the spatial density of Berlin. On one hand, the city has existed with an extensive porousness and openness of space since World War II. This has kept real estate prices and rents down, which has kept the city open to a diversity of communities. This openness has allowed Berlin to develop as a capital for creative culture.⁸⁹ However, the city is becoming more saturated and rents are rising.⁹⁰ The IBA has placed emphasis on a new spatial strategy that will keep the city open to many people of varying economic backgrounds.

Sofortstadt or Instant City is concerned with modes of appropriation and temporary use as a development model. Since the fall of the wall, Berlin has a history of squatting, urban pioneers and cultural activation of vacant space. This legacy has contributed to Berlin's cultural richness.⁹¹ The IBA team recommends that proj-

ects take advantage of the methodologies of activation developed by these unofficial uses. Temporary use can be a sophisticated model for learning by experimentation. These urban tactics will equip the IBA team with effective approaches for the limited financial constraints of the IBA.⁹²

Key practitioners and team composition

The IBA process has been led by Regula Luscher, the Berlin Senate Building Director.

The Prae-IBA Studio consisted of a team of seven design and planning practitioners:

- Dr. Sonja Beeck
- Martin Heller
- Markus Bader
- Vanessa Miriam Carlow
- Pamela Dorsch
- Dr. Thilo Lang
- Dr. Fritz Reusswig

Paradigmatic shift:

- As yet unclear. Most likely dealing with issues of gentrification, cultural capital, and uneven development within a capital city

Key projects:

- Prae-IBA Studio
- IBA projects to be determined

⁸⁶ *TheLocal.de*, 2011

⁸⁷ *Bodenschatz interview*, 2012; *Cowell*, 2011

⁸⁸ *Beeck interview*, 2012; *Bader interview*, 2012

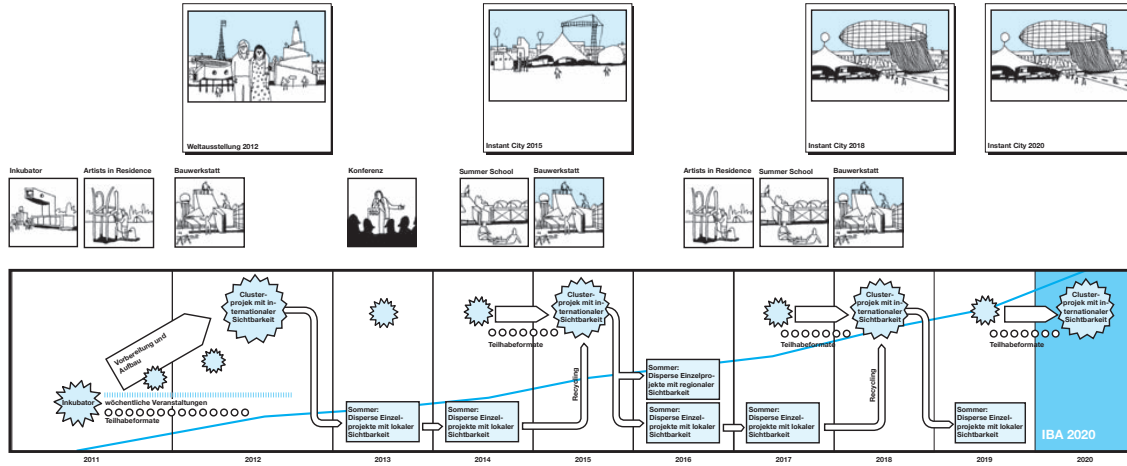
⁸⁹ *Bader interview*, 2012; *Prae-IBA Studio Vorkonzept*, 2011

⁹⁰ *Guenther interview*, 2012

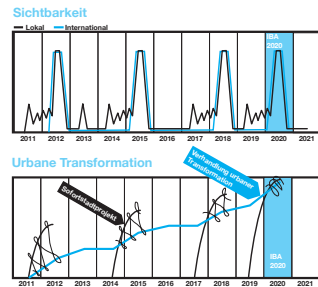
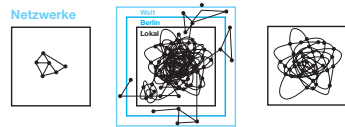
⁹¹ *Bader interview*, 2012; *Prae-IBA Studio Vorkonzept*, 2011

⁹² *Beeck interview*, 2012

Permanentes Provisorium
Tempelhof Neukölln



Netzwerke



- a. 2020 IBA Berlin three conceptual themes (Prae-IBA Studio Vorkonzept)
- b. Prae-IBA Studio implementation process diagram (RaumLabor Berlin: <http://www.raumlabor.net/>)
- c. Prae-IBA Studio event documentation (Vorkonzept)
- c. Berlin Senate Building Director, Regula Luscher (Vorkonzept)

d.

Chapter 2:
The IBA and City Imaging

The role of the image in planning

“Cities are no longer just built; they are imaged.”

Larry Vale and Sam Bass Warner¹

Places are experienced and understood both physically, through media and in mental constructs. These components of understanding a place create an image of the city in our minds. The way by which these images are created is both based on inherent qualities of a place and through a process of image shaping.² One of the core processes of creating change for a place involves steps towards manipulating an image of the city.³

Henri Lefebvre developed a spatial model that outlines the major components that construct an image of the city. For Lefebvre, it is crucial to understand that the way we experience cities goes far beyond just the physical built environment. His schema involves three components: spatial practice, which involves physical interventions into the city; spatial representations, which are composed of the media by which we perceive spaces—imagery, written descriptions and other representations of spatial phenomena; and the experienced space, which is the conceptual and symbolic understanding we have of a city.⁴ This tripartite construction of city images reveals the importance of non-physical aspects of the experience of places. As the physical city can be reshaped through development and design, the non-physical aspects that construct the city in our minds can also be planned and shaped.

¹ Vale and Warner, 2001, p. xxiii

² Petrin, 2008

³ Thierstein and Förster, 2008

⁴ Petrin, 2008

The process of the construction of an image of the city is integral to the work of planning. Urban planning can be understood as the industry responsible for the management of change in cities.⁵ To effectively direct transformation, planning must contend with all three components of the experience of cities. As these three components are interrelated, they must be dealt with simultaneously. In order to direct physical changes in the built environment, an image of the city is constructed to understand the current conditions—and from there an image of what the city seeks to be is necessary to set an end goal for the process of transformation. As Thierstein and Förster explain, imaging is the first step in the process of institutionalization.⁶ Before policy steps or design interventions can be made, a conceptual understanding and valuation of a given place must be established—a generally accepted image of the city may drive this or the planning process can rearticulate a new image of the city.

In addition to official conceptions of a space, consensus around the image of a city is necessary for a successful program of transformation. Thierstein and Förster explain, “Political effectiveness depends on the perceptibility of a place and stakeholders’ identification with it.”⁷ A popularly understood image of a city will engender greater participation in processes of transformation and galvanize a unified vision for the future. Similarly, to create an effective program of urban transformation, such as an IBA process, the current state and key problems for a city must be perceived by a majority of

⁵ Schuster, 2001, p. 366

⁶ Thierstein and Förster, 2008

⁷ Thierstein and Förster, 2008

citizens.⁸ The IBA follows this process to shape a unified space under inquiry, mobilize a public or set of publics and then to visualize the core issues for that site. Once these fundamental issues are made tangible by the IBA team through image-making, the IBA moves forward to achieve solutions with built and programmatic projects in partnership with local government and stakeholders. The process of solution development by the IBA team with local stakeholders is established to be long, iterative and with openness.⁹ The core issues addressed are made permanent and ever-visible within the IBA imaging projects.

Imaging and the IBA

An effective planning process for a city will activate a unified collaboration amongst a variety of stakeholder groups through a coherent and popular image of the city.¹⁰ The contemporary IBA process prioritizes the construction of an image of both the current condition of a city or region as well as an image of the potential ideal future for that place. The three IBAs under study follow this process, each to different ends and with different planning instruments. The IBA Hamburg seeks to re-image areas of the inner periphery in order to position them closer to, or as part of, the prospering inner core. The IBA Saxony-Anhalt has worked to define a region as characterized by a single key issue, shrinkage, and consisting of a set of diverse small cities and towns with distinct solutions for the issue. The IBA Berlin

2020 has been working towards a reframing of the city of Berlin as a whole.

IBA Hamburg

The city of Hamburg is in the advantageous position of being a growing metropolis with significant current investment.¹¹ Because of this condition, the city itself already maintains a reputation for positive quality of life and future opportunities. A major component of this current growth condition is that the city has invested in the adaptation of its port areas from industry to mixed use neighborhoods with residential, commercial and office uses.¹² The HafenCity development project is one of the iconic new physical changes that is part of this usage shift. The HafenCity neighborhood is designed as an upper-middle class residential and office zone. Many of the buildings are designed by international architects and the neighborhood has a highly unified urban design character—narrow streets, contemporary architecture, many small pocket parks and riverfront plazas and public spaces.¹³

As Hamburg's inner core is densifying and being redeveloped, the outer areas remain disvalued with lower quality of life. This contrast is creating a stratification of the city between the inner and outer neighborhoods.¹⁴ The project of the IBA Hamburg centers around a re-imaging of the inner periphery, specifically the Elbe Islands and neighborhoods of Wilhelmsburg and Veddel. During our interview, Uli Hellweg, the Director of the IBA Hamburg, discussed the perception of Hamburg as

8 Thierstein and Förster, 2008

9 Durth, *Netzwerk IBA Meets IBA*, 2010

10 Holcomb, "Place Marketing," *Imaging the City*, 2001, p. 34

11 Hellweg interview, 2012; *IBA Hamburg website*, 2012

12 Hellweg interview, 2012; *IBA Hamburg Metrozones*, 2010

13 *HafenCity website*, 2012; *Site visit to HafenCity*, 2012

14 Hellweg interview, 2012; *IBA Hamburg Metrozones*, 2010

a high-quality city with good economic resources and prospects for the future. However, Wilhelmsburg and Veddel are not externally understood as parts of this growing metropolis.¹⁵ Even within Hamburg, Wilhelmsburg and Veddel are largely invisible. In many ways, the neighborhoods of the Elbe Islands have an inscrutable image within Hamburg, vaguely understood by residents from other parts of Hamburg as a non-places with scattered industrial areas, poor immigrant neighborhoods and an unspectacular or banal public realm.

Both Hellweg and Ute Vorkoeper, the director of the Academy of Another City—the public art program of the IBA Hamburg, explained that the work of the IBA does not place its core emphasis on Hamburg as a whole but rather towards making the inner periphery neighborhoods more visible within the metropolitan area and externally. The IBA is conducting a process of re-imaging for Wilhelmsburg and Veddel with a platform that analyzes their structure, assets and key issues—the three core themes outlined in the previous chapter, Metrozones, Cosmopolis and Climate Change. This platform is based on both the current conditions of these neighborhoods and an ideal future that they aim to move towards. The application of these themes to the IBA through thematic projects constructs a new image for the inner periphery neighborhoods of Wilhelmsburg and Veddel, and shifts larger understandings of Hamburg. This thematic image construction addresses conditions specific to Wilhelmsburg and Veddel but also relate to larger urbanism issues that are important for cities around the world.¹⁶

¹⁵ *IBA Hamburg Metrozones, 2010*

¹⁶ *IBA Hamburg Metrozones, 2010*

The IBA Hamburg's three themes characterize the inner periphery neighborhoods as areas integrally tied to the future development of the city as a whole and to identify opportunity areas for future transformation. Metrozone areas are composed of functional externalities from the city as a whole—industrial complexes, storage facilities, regional transportation structures. Simultaneously, these areas are frequently rich in local culture with a diverse communities living in close proximity. However, they are underserved by public transit, spatially disrupted by large-scale industry, regional transportation structures and infrastructure, and must contend with disinvestment in services and physical improvements. These areas have been marginalized during the past 50 years, particularly with the larger trend of migration from cities to the suburbs. Today, they are ideally located as sites for regeneration as cities undergo periods of growth—with the global trend of increased urbanization.¹⁷ The construction of the Metrozone concept seeks to identify inner periphery areas, which are present in all cities, re-characterize them and to show how they are both integral to a city's functioning and lie as underutilized opportunities for new growth and regeneration within metropolitan boundaries.

While situating inner periphery neighborhoods like Wilhelmsburg and Veddel as opportunity sites for new growth, the IBA Hamburg carefully emphasizes that new growth must incorporate existing communities to effectively accommodate the larger city's needs.¹⁸ The IBA's program of analysis and promotion of these neighborhoods highlights local residents as an asset

¹⁷ *Hellweg interview, 2012; IBA Hamburg Metrozones, 2010*

¹⁸ *IBA Hamburg interim catalogue, 2010*

for the future of the city, which is closely related to the second theme of Cosmopolis. The Metrozone theme is central to the construction of a new image for these inner periphery neighborhoods—and the envisioning of a future that is inclusive of current residents. The Metrozone theme resituates these neighborhoods as sites of opportunity within the city and conceptually re-frames the popular shape of the city to include the Elbe islands.¹⁹

The Cosmopolis and Climate Change themes for the IBA Hamburg are more intuitive in nature, but similarly central to the program’s goals. The theme of Cosmopolis emphasizes the globally connected nature of the local communities in Wilhelmsburg and Veddel. The theme seeks to show the diversity of local residents and their ties to cultures around the globe—re-valuing these marginalized groups and shifting the understanding of the composition of the social and cultural identity of Hamburg.²⁰ The project work related to this thematic approach identified an unexpected condition of the image of the city for residents of Wilhelmsburg and Veddel.

During our interview, Ute Vorkoeper laid out the activities and programs she ran during the Academy of Another City, the public art arm of the IBA Hamburg. The Academy of Another City, which ran for one year and then due to its success was commissioned for a second year, included a program of site-specific events, artist-led walks, public classes, installations, exhibitions and a large publication project. Vorkoeper described a



6.



6.

*Academy of Another City project documentation
(IBA Hamburg website)*

¹⁹ IBA Hamburg *Metrozones*, 2010

²⁰ IBA Hamburg *interim catalogue*, 2010



particularly successful project that they called, “Jump back across the Elbe.” This project included a series of outings that took residents from Wilhelmsburg to cultural sites across the city. This may seem like a simple intervention but its impact was great—and revealed complex dynamics within these neighborhoods. Many of the residents who attended the excursions were traveling outside of Wilhelmsburg and Veddel for the first time. Despite having lived in greater Hamburg for decades, some of these residents rarely traveled beyond a kilometer radius of their homes.²¹ Economic constraints, transportation inadequacies or the lack of relationships with people or institutions in other parts of the city kept these residents from venturing beyond their local environs. However, these residents were highly networked beyond their local neighborhoods—not to other areas of Hamburg but to other cities around the globe. Vorkoeper related that the residents making their first trips to other areas in Hamburg were highly connected to cultural events that occurred in other nations around the world—where friends and families lived. These trips were documented with commentary by participants and photography. The project took a simple action and turned it into a creative intervention—a platform for reflexive consideration of the dynamics of social connection in the city. The Academy of Another City’s projects were exhibited in a temporary arts space in Wilhelmsburg, the Kubi Center.²² As a result of the exhibition, the space is now under consideration to be turned into a permanent cultural center. The Academy of Another City projects were also published in a

monograph by the same name.²³ Through these events, greater Hamburg was re-imagined as a city that residents of the Elbe Islands owned access to. As well, the international networks maintained in Wilhelmsburg and Veddel were made visible through these projects.

The Climate Change theme for the IBA Hamburg was created in response to recent policy that expressed the urgency of sustainable urban development. The Wilhelmsburg and Veddel neighborhoods have opportunities to develop innovative new strategies for more energy efficient urban functioning—such as new public transit systems, increased public green space, and the design of new energy-efficient multi-family housing complexes.²⁴ This theme is more closely related to the future image of these neighborhoods than the current context but is simultaneously tied to the process of envisioning the regeneration of Wilhelmsburg and Veddel. Climate change adaptation is particularly important to Hamburg as a port city and the Elbe Islands which lie in tidal flats and are highly vulnerable to flooding. Rising tides will have a great impact on the city’s future spatial development.²⁵

To achieve the tripartite image of the future of Hamburg, the IBA Hamburg employs a range of programmatic instruments, both built construction and no-build interventions and activities. The IBA includes several layers of physical changes in the Wilhelmsburg and Veddel neighborhoods: new buildings, new public spaces, enhanced transportation access and is run in conjunc-

²¹ Vorkoeper interview, 2012

²² Academy of Another City website, 2012

²³ Academy of Another City catalogue, 2012

²⁴ IBA Hamburg interim catalogue, 2012

²⁵ IBA Hamburg Resources, 2008

tion with the International Garden Show (IGS). The IGS is a large-scale and long-term event, similar to the IBA but has more in common with expos and fairs than the IBA. The IGS will produce a large-scale landscape project, in Hamburg this project is a park sited along the Wilhelmsberger-Reichstrasse highway.²⁶ In addition to physical interventions, the IBA Hamburg incorporates temporary interventions and experience-based projects such as the Academy of Another City public art activities, events and public programs. Lastly, the IBA Hamburg develops media about the process: a very active website, many publications, publicity campaigns—both local and international, and exhibitions at two temporary structures: the IBA Dock and the IBA Hub (shared with the IGS).²⁷ Through conceptual reframing, physical interventions, temporary events and media the IBA Hamburg is working to recreate the collective image of Hamburg's inner periphery.

The image construction in the IBA Hamburg has involved and continues to involve the re-valuing of an area within the metropolitan bounds of the city. This process incorporates activities to resituate Wilhelmsburg and Veddel as valuable areas for the larger city in terms of physical opportunities and social/cultural character. The IBA is reshaping the physical environment of these neighborhoods with new built construction and public spaces as well as developing new transportation connections across the city. Events and temporary projects have played a key role in galvanizing public support and engagement in the IBA process.²⁸ They have also acted as

a format for public input into the imaging process. The IBA Hamburg follows the three-part model of image-making offered by Lefebvre by combining interventions in the physical form of the city with media that reframe the city's identity to engender a new image for the Elbe Islands and Hamburg as a whole.



*IBA Stuttgart poster
(IBA Meets IBA pamphlet)*



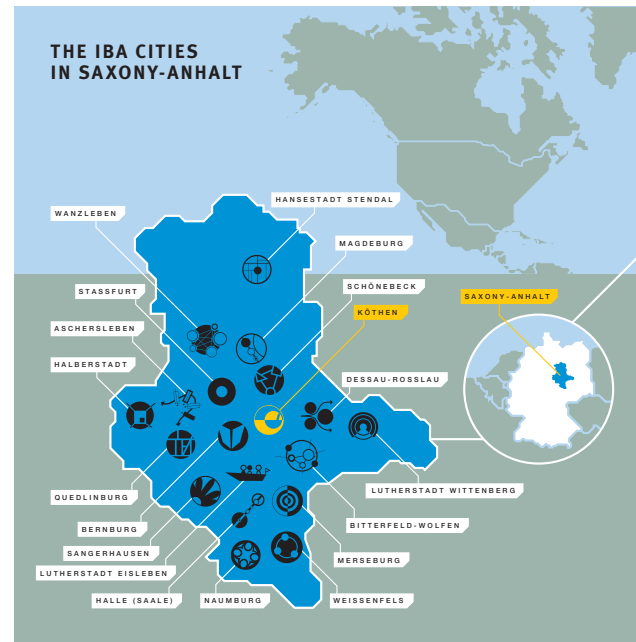
b

*a. - b. Academy of Another City walking group
and documentation
(Academy of Another City website:
<http://www.mitwisser.net>)*

²⁶ *Site visits, 2012; IBA Hamburg website, 2012*

²⁷ *Site visits, 2012; IBA Hamburg website, 2012*

²⁸ *IBA Hamburg interim catalogue, 2010*



*IBA Saxony-Anhalt city map
(Köthen pamphlet)*

IBA Saxony-Anhalt

The IBA Saxony-Anhalt has taken both a larger and simultaneously a more specific tack than the IBA Hamburg in its imaging process. The IBA Saxony-Anhalt worked to construct a unified image for both a region, the entire German state of Saxony-Anhalt, and 19 small cities and towns.²⁹ The interventions for the IBA Saxony-Anhalt have prioritized no-build strategies equally or even more so than built construction as components of image-making.³⁰

The overarching theme of the IBA Saxony-Anhalt lies

²⁹ *IBA Saxony-Anhalt catalogue, 2010*

³⁰ *Beeck interview, 2012*

in deindustrialization, large decreases in population and decline of the built environment across the state.³¹ Through the work of the IBA, this phenomenon, which occurs in cities across the world, has been named and given currency. Shrinking cities are now a well-understood and easily identified urban occurrence. The IBA Saxony-Anhalt along with the international Shrinking Cities exhibition, worked to give a coherent face to this phenomenon.³² The IBA's methodology prioritized a process of defining the region of Saxony-Anhalt by a unified image related to shrinkage. As Dr. Beeck explained during our interview, the condition of Saxony-Anhalt was palpable in the air, however this situation did not have a name or image. As a result, the cities and region were not in a position to address the problem. Through the IBA, the issues of this region were made visible and thus made ready for institutionalization—the first step towards a planning-driven regeneration.³³ The IBA's image-making work readied the region and individual cities towards the management of their municipalities and plans of attack against decline in the face of shrinkage.

Just as the tangible image of shrinkage allowed the region and cities to move forward with regeneration strategies for urban areas, this institutionalization of the image of shrinkage was powerful for the IBA. As Beeck explains, the concept of shrinkage led the group “like a guiding star.” Image-making in this process was

³¹ *IBA Saxony-Anhalt catalogue, “Ideas and Implementation”, 2010*

³² *Beeck interview, 2012; IBA Saxony-Anhalt catalogue “Form and Perception of Shrinking Cities” and “Critical Thoughts on the Future of Shrinkage”, 2010, p. 754*

³³ *“Form and Perception of Shrinking Cities” IBA Saxony-Anhalt catalogue, 2012*

valuable for municipal governance and the IBA as an outside consulting institution.³⁴ The effectiveness of the image construction process is demonstrated by its centrality to discussions and capacity to direct decision-making and the process of institutionalization.

While a unified image of the region under shrinkage focused the IBA and local leaders' work on tactics to deal with this widespread urban problem, the IBA also functioned at the city and town scale. The IBA collaborated with 19 different small cities and towns across Saxony-Anhalt. Each city was treated as a unique situation requiring unique solutions. The IBA positioned the set of 19 locales as a group of individual laboratories testing out a diversity of methodologies to combat the decline caused by shrinkage.³⁵ Working with each city, the IBA team helped local leaders to develop a central framing or metaphor, with a visual icon, that was distinct across the group. The IBA team was influenced by the Oswald Matthias Ungers model of the green archipelago as a frame to understand Berlin.³⁶ The archipelago model characterizes Berlin as a set of iconic architectural moments distributed across an open grid frame. The negative space, the green, is left as open land and small village-like development. This model posited a new urban form for Berlin, which was ultimately not realized but has been influential as an urban design approach to deal with unarticulated urban space within a city.³⁷ For

³⁴ *Beek interview, 2012*

³⁵ *Beek interview, 2012; IBA Saxony-Anhalt catalogue: "Ideas and Implementation", "IBA from a Planning Perspective", "Design of Urban Shrinkage", 2010*

³⁶ *"Form and Perception of Shrinking Cities" IBA Saxony-Anhalt Less is Future catalogue, 2010*

³⁷ *Aureli, 2011*



Köthen Homeopathy Center (Köthen IBA pamphlet)

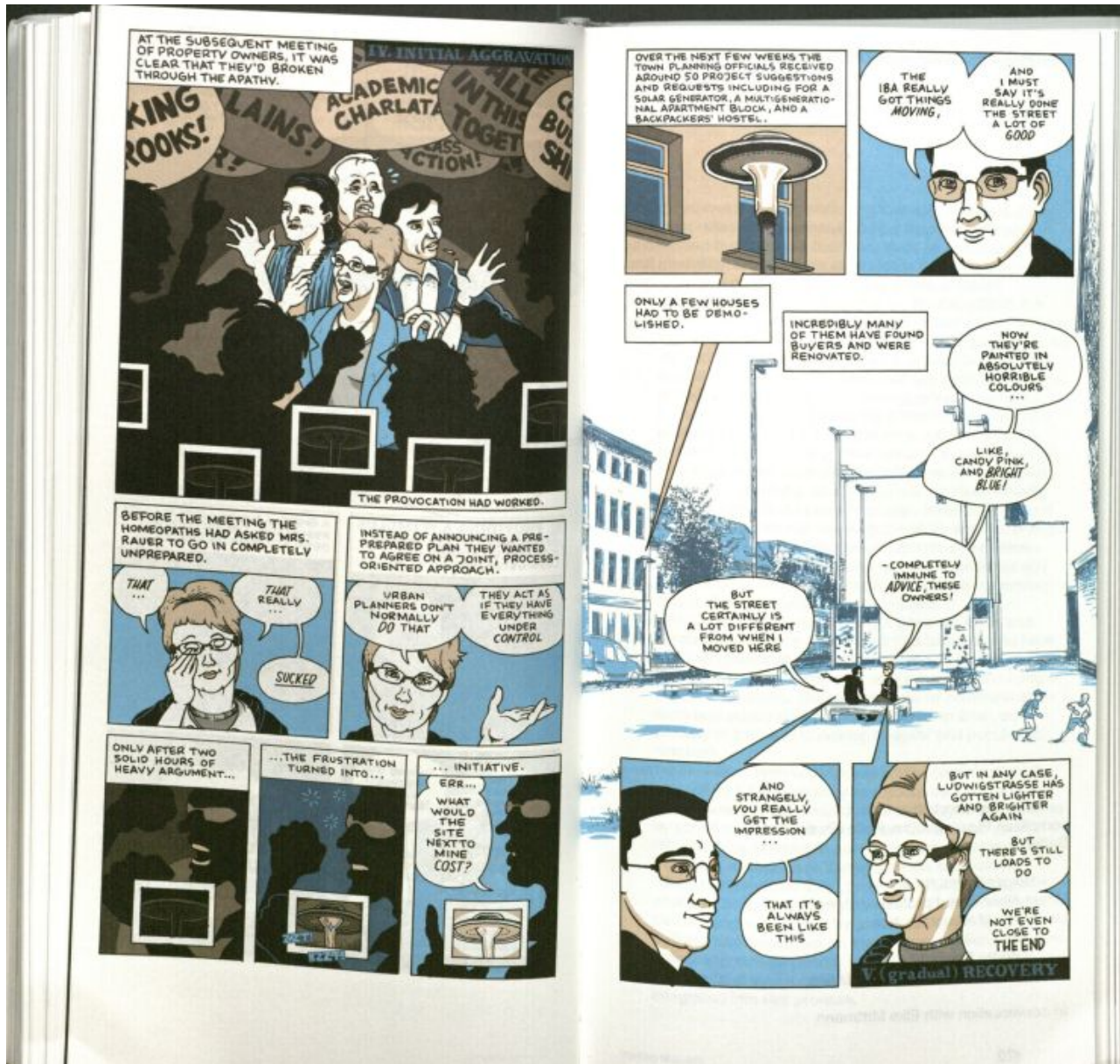
the IBA Saxony-Anhalt, the IBA team developed similar models for each city that defined the urban form and directed transformation—much of which was strategic demolition.

In addition to urban form icons, the IBA team employed thematic metaphors for image-making. Köthen, a small city about 25 minutes South-West of Dessau by train, adopted the metaphor of homeopathy as its strategy for regeneration. This imaging operates in accordance with the city's history and symbolically as a metaphor for the type of regeneration work the city planned to complete. Köthen has a long history as a center for homeopathy in Eastern Germany and is currently home to many expert practitioners of the health practice. Samuel Hahnemann, the founder of the modern practice of homeopathy, developed his philosophy and approach with the



Köthen aerial (IBA Saxony-Anhalt website)





IBA Saxony-Anhalt cartoon illustrating the Köthen planning process (Less is Future catalogue)



*Ludwigstrasse streetscape
(Köthen pamphlet)*

support of the city leaders in the early 1800s.³⁸ The city together with the IBA team decided to take advantage of this unique history as a development asset, building a new library for homeopathy and marketing the city as the national base for the practice including the introduction of a higher education courses for homeopathy. The city has also positioned its homeopathy heritage as a tourism asset, creating a “Homeopathy trail” across the city. A component of this heritage trail is a sequence of murals including quotes by homeopathy experts.³⁹ These murals act as traces, creating linkages across the city and produce a unified image throughout different

38 IBA Saxony-Anhalt Köthen pamphlet, 2010, p. 6-8

39 Site visit, 2012, IBA Saxony-Anhalt Köthen pamphlet, 2010

areas of the city.

In addition to these physical interventions, the city’s planning practitioners with the IBA team have employed the metaphor of homeopathy as a symbolic guide for Köthen’s development approach. “Homeopathic urban planning” is a technique created through the IBA that emphasizes self-healing through small interventions. A core methodology in homeopathy is called “systemic self-regulation.” This process prescribes the application of small doses of medicine that may at first increase symptoms. By letting the body develop natural defenses to this initial illness, an individual will begin to heal on their own. This process is meant to be administered in small steps, closely observed and re-evaluated throughout. Additionally, homeopathy values a person’s emotional as well as physical reactions.⁴⁰

The IBA team with the planners in Köthen took this philosophy as inspiration for the interventions in the city. Their work emphasized intimate, process-based projects and regular check-ins with local stakeholders.⁴¹ While planning methodologies may seem to already include processes that would align with a homeopathic approach, this re-framing of the planning program reinvigorated local community development and provided a guiding framework for new projects. The main example of the implementation of this development approach in Köthen involves several blocks of Ludwigstraße. City planners were considering the demolition of fifteen buildings along this street and were seeking input from local residents. However, even the residents living

40 IBA Saxony-Anhalt Köthen pamphlet, 2010, p. 22-23

41 IBA Saxony-Anhalt Köthen pamphlet, 2010

on the streets were unresponsive. In order to elicit input, the planning department with the IBA team decided to turn off the street lights and illuminate the houses up for demolition for a quarter hour on one evening in December 2006. This almost momentary intervention galvanized a huge response. At the next neighborhood meeting, more than 50 recommendations for new uses were offered. The city has since found new owners for nine of the buildings and new uses were created for other lots. The IBA has used this stretch of Ludwigstraße as the site for a temporary exhibition and meeting space.⁴² The Köthen projects offer a model towards re-imagining the city by re-framing use and perception of spaces in the city, paired with media that constructs a thematic narrative of heritage.

The re-imaging process employed in Köthen incorporated a dual approach: the creation of a new image for the city and a re-visioning of planning itself. In urban areas as small as the IBA Saxony-Anhalt's 19 cities, a homeopathic, pin-pointed gesture generates an impact in image and confidence that can influence the city at large. A quotation from the IBA Köthen profile presents the character of this imaging process:

"I was born in Köthen. Like many of my friends, I had heard of Hahnemann, but I didn't really know anything about how important homeopathy was for Köthen. That has changed over the course of the IBA. Homeopathy is now more strongly perceived as a part of the town's identity, which one can be proud of."

Nadine Bugner, of the Köthen housing association⁴³

⁴² IBA Saxony-Anhalt Köthen pamphlet, 2010, p. 26-27

⁴³ IBA Saxony-Anhalt Köthen pamphlet, 2010

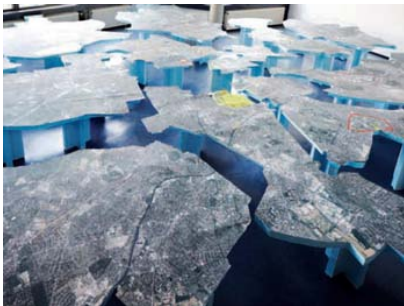


The historical relationship with homeopathy may be strong but it did not have a palpable presence for local residents. The history of homeopathy may have relevance to some residents and may appear as an irrelevant construct to others. However, historical authenticity is less important than the successful implementation of the image of homeopathy towards regeneration in the city.

The example of Köthen is just one case of the many locally-specific image construction programs that was completed by the IBA Saxony-Anhalt. (Two more examples of image-based regeneration for the cities of Dessau-Rosslau and Aschersleben will be discussed in Chapter 3.) The IBA team worked with each of the 19 cities to develop metaphors for urban development that

*Ludwigstrasse event documentation
(Köthen pamphlet)*

capitalized upon local conditions, histories and opportunities. The Köthen example reveals the importance of no-build strategies that were employed in the IBA Saxony-Anhalt. In Köthen, physical development occurred, such as the new homeopathy library and the rehabilitation of vacant properties along Ludwigstraße. The imaging and no-build projects created by the IBA set the stage for public and private development projects not directly managed but greatly influenced by the IBA. The IBA Saxony-Anhalt's image construction methodologies operated at both the regional and local scale. The IBA employed a broad metaphor at the scale of the state, which was substantiated and expanded upon by the individual strategies at the city and town scale, each aligning with the larger driving visioning for Saxony-Anhalt.



*Prae-IBA Studio model of Berlin neighborhoods
(Prae-IBA Studio pamphlet)*

IBA Berlin 2020

The IBA Berlin 2020 lies at an interesting conceptual intersection between the IBA Hamburg and the IBA Saxony-Anhalt. While the newly begun IBA Berlin operates at the scale of the city, like the IBA Hamburg, and employs a tripartite conceptual approach, also similar to the IBA Hamburg, the specific tactics of regeneration ideologically align more closely with the IBA Saxony-Anhalt. The current IBA Berlin approach centers around three concepts: Capital City, Spacious City and Instant City.⁴⁴ The Capital City concept addresses Berlin's role as the official capital of Germany and as a global cultural capital. The IBA Berlin 2020 plans to capture the city's soft assets and position the

city as a center of European cultural production.⁴⁵ The Spacious City concept deals with Berlin's urban space as a resource for the city that can promote growth while maintaining economic accessibility for all to live in the central city.⁴⁶ The Instant City concept focuses on strategies of temporary use during redevelopment. The IBA may be used as a platform to test out and provide models for temporary and interim uses.⁴⁷

The Prae-IBA Studio has applied these three thematic strategies to a set of potential sites across Berlin. The sites include a range of programmatic typologies: a sequence of plazas, several neighborhoods with economically-mixed populations, a large Modernist housing estate and two zones with concentrations of education institutions. The project sites are not set at this point and will depend on the coming phase of the IBA Berlin. One project focus that has been explored deals with new futures for large vacant buildings, called 'sleeping giants' within the Prae-IBA Studio.⁴⁸ The sleeping giants project astutely addresses all three of the Prae-IBA concepts. Many of Berlin's large, vacant buildings are remnants of previous eras for the city as capital for various regimes. The sleeping giants maintain their historic legacy as parts of Berlin's capital identity but may be and many have been reappropriated in service of Berlin's cultural capital status today. For the Spacious City theme, as the city has densified in recent years, these buildings provide and opportunity for adaptive reuse to provide additional spatial resources. Lastly, for the

⁴⁵ Bader interview, 2012; Prae-IBA Studio Vorkonzept, 2011

⁴⁶ Prae-IBA Studio Vorkonzept, 2011

⁴⁷ Bader interview, 2012; Prae-IBA Studio Vorkonzept, 2011

⁴⁸ Prae-IBA Studio Vorkonzept, 2011 Berlin Senate Department for Urban Development and the environment website, 2012

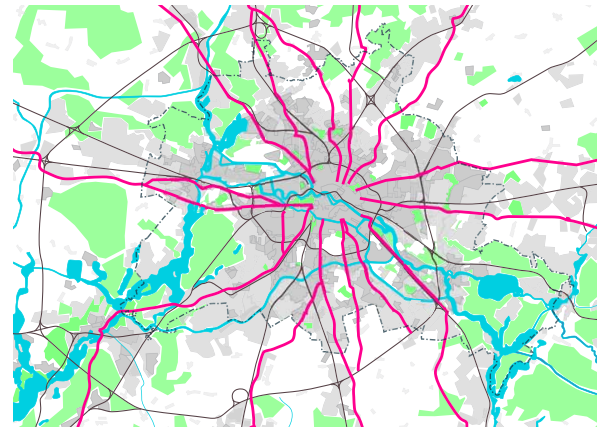
Instant City theme, many of these sleeping giants have been occupied unofficially or employed for temporary uses.⁴⁹ The Prae-IBA raises the question of how these sleeping giants might be formally adapted, incorporating the tactics of adaptive reuse and temporary occupation that had been previously developed unofficially. The Prae-IBA Studio's Vorkonzept plan offers image-making frames for the future IBA with the three thematic approaches as well as opportunities for physical interventions across the city.

The process of developing the core concepts for the IBA Berlin has been rife with conflicts and differing opinions on the relevance of an IBA. Questions have been raised by residents and planning practitioners as to whether Berlin is at a point that warrants a large-scale re-visioning.⁵⁰ Image construction is a very tender yet extensive process and can drastically shift people's engagements with a place. Discussions have circled around whether Berlin needs this kind of ideological—structural shift. These discussions have also raised issues surrounding stewardship of the image construction for a city.⁵¹ Berlin is an important place for many people and has a long history with both IBAs and large-scale urban design visions. Currently several sets of stakeholders are vying for the opportunity to influence the direction of the coming IBA Berlin: the Prae-IBA team, municipal leaders and outside groups of planning academics. The Prae-IBA team consisted of practitioners with expertise in urban design, architecture, participation and creative projects. The planning department of Berlin managed

49 2020 IBA Berlin *Sleeping Giants* pamphlet, 2011, available on Berlin Senate Urban Development website

50 Berlin City Forum report, 2011

51 Berlin City Forum report, 2011



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| Prenzlauer Allee
Prenzlauer
Pionierade
Fisewalker Straße
Hauptstraße
Schöneleiner Straße | Karl-Marx-Allee
Frankfurter Allee
Alt-Friedrichfelde
Alt-Biesdorf
Alt-Kaulsdorf | Karl-Marx-Straße
Buschkugalle
Rudower Straße
Neuköllner Straße
Waltersdorfer
Chaussee | Potsdamer Straße
Hauptstraße
Rheinstraße
Unter den Eichen
Berliner Straße
Potsdamer Chaussee | Hardenbergstraße
Otto-Suhr-Allee
Spandauer Damm
Charlottenburger
Chaussee
Ruhlebener Straße
Brunsbüttler Damm | Heidestraße
Sellerstraße
Reinickendorfer
Straße
Marktstraße
Residenzstraße
Lindauer Allee
Roedermallee
Oranienburger Straß |
| Greifswalder Straße
Berliner Allee
Malchower Chaussee | Holzmarktstraße
Mühlenstraße
Sträusler Allee
Köpenicker
Landstraße
Adlgerstell | Kottbuser Damm
Hermannstraße
Britzer Damm
Buckower Damm | Joachimstaler Straße
Bundesallee | Chausseestraße
Müllerstraße
Scharnweberstraße
Seidelstraße | Schönhauser Allee
Mühlenstraße
Graballee
Dietzgenstraße
Blankenfelder
Chaussee |
| Landsberger Allee
Landsberger
Chaussee
Altlandsberger
Chaussee | | Mehringdamm
Tempelhofer Damm
Mariendorfer Damm
Lichtenrader Damm | Straße des 17. Juni
Bismarckstraße
Kaiserdamm
Heerstraße
Hamburger Chaussee | | |

Radical Radial corridors map
(Radical Radial plan)



Radical Radial plan cover
(<http://www.think-berlin.de/>)



*Prae-IBA Studio event documentation
(Vorkonzept)*

the process, led by Regula Luscher during the Prae-IBA Studio. Recently the Berlin Senate has undergone a change in political power. The Red and Black, the new party in control, has changed almost all of the planning department officials, with the exception of Regula Luscher. The new government has publicized a shift in the IBA process from the three concepts developed by the Prae-IBA team to a more general, programmatic approach involving housing, economy and space.⁵²

Other groups have also proposed concepts for the upcoming IBA. The most vocal of which is the Radical Radial team led by Harald Bodenschatz. An urban design and planning academic, with expertise in the history of IBAs and Berlin's urban design legacy, Bodenschatz has a great investment in the future of Berlin's urban design. He and his team are fighting hard to be involved in the IBA process.⁵³ Their proposal has presented a very different image for the future of the IBA Berlin from the Prae-IBA team. At points the projects have made attempts to mesh, but ideologically the plans are drastically different. The Prae-IBA concept deals predominantly with the inner city through an approach that emphasizes participatory and creative projects. To use a city image schema developed by Larry Vale, the Prae-IBA team's approach employs a traces methodology towards urban form.⁵⁴ The projects are scattered across the city with thematic unity rather than physical unity. The Radical Radial project, proposed by Bodenschatz and his team, offers a series of corridors

or trails stemming from the center of the city and radiating outwards beyond the municipal boundaries of Berlin.⁵⁵ Bodenschatz has emphasized that the Radical Radial plan utilizes the corridors as mainstreets to concentrate development along transit-oriented routes. He explains that the radials will activate not only development within Berlin but will create positive impacts for the areas that are suffering from the greatest decline—the inner periphery. He even goes so far as to say that the Prae-IBA team's proposal deals mostly with areas of the Berlin municipality and communities that are not in greatest need of regeneration.⁵⁶ The Prae-IBA team approaches Berlin by focusing on central city areas while the Radical Radial team envisions an IBA that will address a larger metropolitan region. These two proposals identify distinct urban forms for the project of the IBA Berlin. Here we see the battles over image construction and how important this process is to the future development of cities. Theming and envisioning the future of cities is a crucial and contested process.

⁵² *Guenther interview, 2012; Bader interview, 2012; Bodenschatz interview, 2012*

⁵³ *Bodenschatz interview, 2012; Berlin City Forum report, 2011*

⁵⁴ *Larry Vale, "New Public Realms: Re-Imaging the City-Region" in *Imaging the City*, 2001, p. 432*

⁵⁵ *Radical Radial pamphlet, 2011*

⁵⁶ *Bodenschatz interview, 2012*

The image of the city as contested ground

The project of the city for each IBA envisions a different urban form—through iconic frames of physical form or conceptual themes. Each image-making process is specific to the conditions of the given site but also relates projected strategies of urban form. In all three, the image of the city is shifted to incorporate marginalized areas—realigning the popular vision of the city and repositioning disregarded areas and communities as assets. The image construction is executed through no-build projects and events but also built construction. Changing the physical form of the city, the media by which images are communicated and through both of these tactics shifting perceptions of the city. The IBA projects are sensitive to a diversity of communities and develop new images of the city that incorporate a diversity of communities and stakeholders, increasing local agency. The IBA projects are top-down in that they are created by a set of expert practitioners but the themes and interventions are developed through a sensitive process that incorporates participation and attempts to position marginalized groups as central agents within the shifted city images. The IBA as a project of the city employs these tactics with specificity and sensitivity to each local context. No IBA is the same. Rather, the IBA is a project of the city that reacts to and incorporates the complexity of each specific urban condition.

Chapter 3:
The IBA and Cultural Regeneration

The IBA as a model of culturally-led regeneration

The IBA is in many senses a cultural regeneration process. In its more recent iterations—particularly since the 1984/87 IBA Berlin, the IBA has incorporated temporary projects based in cultural activities and participatory programs in addition to built work.¹ With the call for ‘models for the city of the future,’ the IBA operates ideologically towards the creation of new concepts of urbanity in addition to physical development. Common understandings of cultural regeneration define such programs by the absence of built work and a focus on temporary events.² However, cultural regeneration programs, such as the IBA, do involve built construction. In the case of the contemporary IBA, the IBA team itself is not directly responsible for built work, rather the IBA consults with public and private entities to advise a cohesive development program across its site. This chapter will examine built work that was created through the IBA as components of cultural regeneration as well as temporary projects. Analyzing the cultural goals of regeneration projects can elucidate the symbolic meanings and goals of the program. However, it is important to keep in mind the distinction between a cultural regeneration program that advises built work through collaborations with public and private investors and a development program focused exclusively on built construction.

While the IBA involves many built projects and implements development work beyond cultural programs, the

lens of cultural regeneration is useful in understanding several key dynamics that make the IBA different from other urban development methodologies. Cultural regeneration is a lens by which to understand intercity competition—how cities are valued in the global marketplace. This chapter will discuss the transformation of cultural regeneration as a tactic for urban planning, key debates surrounding these methods and the ways that the IBA aligns with these dynamics.

Lineage of Cultural Regeneration in the West

Cultural regeneration, also known as culturally-led regeneration, is an urban development method that incorporates arts, cultural activities, landmark structures and temporary projects as a mode of increasing quality of life for cities and towns. Cultural regeneration may take many forms: art festivals, temporary events, public art, “lighthouse” projects, city marketing and more. Improvements as a result of cultural regeneration may include economic development, improved reputation for a place, greater engagement by local and visiting stakeholders, increased sense of identity or attraction of new residents, visitors or businesses. These processes are politically charged and may benefit or accommodate different urban communities to varying extents.³ This produces conflicts surrounding top-down and bottom-up approaches that will be discussed later in the chapter. Cultural regeneration itself has transformed in response to economic shifts that cities have experienced.

Transformations in cultural regeneration formats are

¹ Miller, 1993; Pfothenauer interview, 2012; Bader interview, 2012

² Holcomb, “Place Marketing”, *Imaging the City*, 2001, p. 51

³ Garcia, 2004; Bianchini and Parkinson, 1993

directly tied to the economic shifts that Western societies have undergone in the transition from industrial to service and information economies.⁴ Arts and cultural activities have long existed as tools to improve quality of life in cities. In the late 20th century, planners began to officially incorporate cultural policy as a central component of urban development. Garcia explains that cultural regeneration in the form of urban development through official cultural policies began in the 1970s in the US.⁵ Before the 1970s, cultural policy was related to the fine arts. While cultural policy during this era was politically entrenched, it was less directly activist in nature. During the 1970s, art practice became more closely linked with social movements, specifically after the 1968 protests.⁶ With this transition in arts practice, cultural policies became increasingly socially-engaged and related to politics of urban development. During this time, cultural regeneration developed as a practice linking urban planning with artists and grassroots activist organizations. Garcia explains that this trend began in the US in the late 1970s and then spread to Europe in the early 1980s.⁷

In the mid 1980s, economic and political shifts caused a transition in cultural regeneration. Neo-conservative and neo-liberal transformations in governance decreased funding for cultural policies that were directly engaged with social issues. Cultural policies were realigned towards economic development goals. As Bianchini and Parkinson explain, “The language of ‘subsidy’ was gradually replaced by the language of

‘investment’.”⁸ Cultural policy was repositioned towards economic development by serving as an urban marketing tool for intercity competition.

With the transition from industrial to service economies, cities in the West could no longer depend upon manufacturing or industrial bases as revenue generators. Cities began to rely upon tourism, investment from companies with headquarters located in the city, and a tax base of affluent residents.⁹ As economic and behavioral shifts have made these groups increasingly location-independent, cities are required to compete against one another to attract these revenue generators.¹⁰ Establishing a city’s quality of life is integral to making it attractive for these groups as economic assets. Programs like the European Capital of Culture and other urban-scale cultural events have become important tools in improving the reputation of cities. As industry left cities, cultural policies emerged as a core component of cities’ economic strategies.¹¹ Sharon Zukin explains, “Culture is a euphemism for the city’s new representation as a creative force in the emerging service economy ... [and that]... culture is the sum of a city’s amenities that enable it to compete for investment and jobs, its ‘comparative advantage.’”¹² The tactics employed in cultural regeneration combine physical improvements with temporary interventions, events and campaigns. Soft programs (non-construction based work) reframe a city’s character and induce visitors to come to experience this

4 Garcia, 2004

5 Garcia, 2004, p. 312

6 Bianchini and Parkinson, 1993, p. 9

7 Garcia, 2004, p. 312

8 Bianchini and Parkinson, 1993, p. 13

9 Bianchini and Parkinson, 1993; Richards and Wilson, 2004

10 Garcia, 2004

11 Bianchini and Parkinson, 2004, p. 14

12 Zukin, 1995, p. 268 from Richards and Wilson, 2004, p. 1932

new version of the city.¹³ Cultural policy in the form of city marketing has arisen as an integral way for cities to establish their quality of life and value to these groups.

Behavioral and social dynamics amongst urban populations have changed with transitions towards service-based economies. Key changes that influence cultural regeneration include the increase in disposable income spent on leisure or entertainment activities, decentralization of governance, globalization of cultural consumption, and increased role of media in communication.¹⁴ These social transformations have generated a market for experience-based consumption, including cultural activities. Another component of this transition is the decentralization of governance. As power has moved from national level governance to individual cities and local governments, localities are in greater charge of investments in urban development and quality of life.¹⁵ Cities structure their cultural identities as brands or commodities for consumption by visitors and residents. Globalization of culture has led to a marketing of cosmopolitan lifestyles and internationalization strategies in city branding.¹⁶ Cities compete amongst one another to attract investment and tourism in a global culture market. Cultural policies and events are the key attractors in this marketplace. Lastly, the increased access to and prevalence of media has shifted the way that cities are experienced. This has allowed for a globalization and fluidity of information, making knowledge about cities and events more accessible. Mediated commu-

nication of city identity is increasingly integral to the ways by which individuals experience cities.¹⁷ These four conditions have led to the increased importance of cultural regeneration as a mode of city marketing.

The European Capital of Culture program is a prime example of the institutionalization of cultural regeneration in an era of global competition between cities. The ECOC program has undergone shifts that exemplify transitions in cultural regeneration. The program was started in 1985 with Athens as a way of furthering the European project to cement a unified sense of European culture. The program began by highlighting European cities with rich cultural identities, in order from 1985-1989: Athens, Florence, Amsterdam, Berlin and Paris. In 1990, the purpose of the ECOC shifted from a showcase for acknowledged cultural eminence towards acting as a catalyst for regeneration. The UK was selected as host for the ECOC and organized a submission process to determine the city for the program, ultimately selecting Glasgow as the British host city. The ECOC program reframed the identity of Glasgow as a city with declining industrial and port activities. At this juncture, the program also expanded on the idea of culture from just being about the arts to being a broader platform of cultural activities including design, architecture, engineering, religion and sport. The Glasgow ECOC included corporations and grassroots organizations as stakeholders in the process.¹⁸

As urban branding has become more important for cities today, it drives the paradigms of cultural regenera-

¹³ Schuster, 2001, p. 369; Holcomb, "Revisioning Place" from *Selling Places*, 1993, p. 133-143

¹⁴ Bianchini and Parkinson, 1993, p. 1

¹⁵ Bianchini and Parkinson, 1993, p. 1

¹⁶ Bianchini and Parkinson, 1993, p. 2

¹⁷ Goodwin, "City as Commodity" in *Selling Places*, 1993, p. 145-162

¹⁸ Richards and Wilson, 2004

tion. This means that cultural regeneration has become an important mode to establish strong city identities, by which cities compete for assets.¹⁹ And conversely, cultural regeneration's formats conform to the needs of city marketing. Planners and city officials execute marketing-oriented cultural regeneration through a variety of tactics to establish coherent and easily consumable city identities, for example: events, branding, lighthouse built construction, and media. This chapter describes three dynamics of city marketing-oriented cultural regeneration in detail that are particularly relevant to understanding the specificities of the IBA: the relationship between built construction and no-build projects, top-down/bottom up governance, and internationality. Examination of the ways a program incorporates these dynamics can reveal its ideological goals, which will be explored further in relationship to the IBA in the subsequent section.

Key dynamics in urban-scale cultural regeneration programs

Cultural regeneration programs that operate at the city scale have several characteristics that influence their effectiveness towards urban development: the role of lighthouse and no-build projects, top-down/bottom-up governance, and internationality.

Lighthouse and No-Build projects

Cultural regeneration programs are principally understood as no-build modes of urban development. However, built projects can play an important role. Cultural

regeneration programs incorporate large and highly visible landmark structures, which are also called 'lighthouse' projects. Lighthouse projects can be buildings, cultural facilities, monuments, landscape projects, as examples. These built works can be considered part of cultural regeneration because they have symbolic importance and make visible the reimagining process of city branding. Frequently, lighthouse projects house cultural programming. Landmark buildings operate as icons of larger but less tangible redevelopment. The Bilbao Guggenheim and the French 'Grand Projets Culturels' are prime examples of lighthouse projects. While these iconic buildings provide an easily identifiable impact of cultural regeneration programs, critics observe a problematic of lighthouse projects: long-term effects on local contexts are difficult to measure and frequently appear to provide inadequate benefits, particularly in light of the large amounts of investment required for their construction. Additionally, lighthouse projects are often targeted towards outside viewers rather than local participants.²⁰ Lighthouse projects can be read to understand the ideological goals and values of a cultural regeneration.

Cultural regeneration programs also incorporate no-build projects, which run the range of temporary events, public art, education campaigns, publications, etc.²¹ No-build projects influence the built environment without direct physical intervention by influencing patterns of use, activity and perception. Decisions about the balance between lighthouse projects and no-build strategies depend on funding, context, and communi-

¹⁹ Bianchini and Parkinson, 1993, p. 14

²⁰ Garcia, 2004, p. 322

²¹ Richards and Wilson, 2004

ties served. The balance between these two types of projects reveals the ideological intentions of a cultural regeneration program. For example, light-touch programs may focus on no-build strategies as a way to engender endogenous development as opposed to imposing built work that serves the goals of outside parties.

Top-down/bottom-up governance

City marketing-oriented cultural regeneration seeks to construct a unified city image for a place through the tactics explained in the previous chapter. Urban-scale cultural regeneration programs require a centralized leadership to direct city branding processes that shape the built construction and media campaigns that create a unified city image. This becomes problematic in that top-down approaches assert narrow visions of a city's identity. As Bianchini and Parkinson explain, the global city model requires a centralized strategic authority to run the re-imaging process.²² To be competitive in a global culture marketplace, cities have streamlined their identities to accommodate cosmopolitan cultural conditions. However, this may result in a homogenous city identity that does not incorporate the diversity of communities living in a city. Additionally, centralized city identities may serve tourists or new residents over established but marginalized communities.²³

Richards and Wilson explain that city marketing schemes qualify the streamlining of city identity with the 'halo effect', whereby enhanced community pride is a result of urban-scale cultural regeneration programs.²⁴

With the streamlining of city identities towards a consumable image that aligns with cosmopolitan culture, urban images are efficient and more easily perceived. Marketing is offered as a strategy towards engaging local residents and lowering barriers to participation in cultural activities. However, Richards and Wilson also point out that this is not a sincere mode of enhancing quality of life and it is not community-based. Rather it is an inauthentic simulacrum of community development.²⁵ While streamlined identities may be effective towards the attraction of visitors or new investment, this homogenization of city identity can marginalize existing communities and institutionalize a false sense of local identity. As Garcia explains, the issue is not that culture and urban branding creates value in urban space but rather for whom these spaces are constructed and that they are accessible to all.²⁶

To add another twist to the dynamic of city branding, Mark Schuster explains that local residents and visitors alike may still enjoy participating in cultural regeneration activities that establish strong centralized city identities.²⁷ Even if the dynamic operates as a trickle-down simulacrum, city identity construction can be effective and pleasurable for many. To understand the construction of city identities as mono-directional is close-minded. Unified city identities can act as platforms for dispute that give a productive ground for debate about the core values of a city's identity. Similarly, city identities are frequently detoured and adapted by local communities to better represent their own desires and visions

²² *Bianchini and Parkinson, 1993, p. 16*

²³ *Jansson, 2003, p. 472*

²⁴ *Richards and Wilson, 2004*

²⁵ *Richards and Wilson, 2004, p. 1932*

²⁶ *Garcia, 2004, p. 313*

²⁷ *Schuster, 2001*

of the city. Agency operates in many directions in the realm of cultural regeneration and city marketing.

Internationality and global culture

With globalization of economic systems and the increasing mobility of individuals, a cosmopolitan or global culture has arisen. Cities compete against one another in this global experience marketplace, which has refocused cultural policy from a local context, as in the 1970s, to internationally-focused audiences. Cities must attract consumers (investment, businesses and tourists) from this cosmopolitan cultural class, which requires a high level of activity and quality of lifestyle. As Richards and Wilson explain, this has led to an homogenization of cultural offerings. “As a result of the increasing integration of the global economy, a greater number of places are drawn into this competitive environment and, at the same time, the built environment, infrastructure and amenities in different places tend to become more similar.”²⁸ Cultural regeneration programs have tended towards a similar palette of cultural offerings that appeal to this audience. The continual stream of events leads to ‘festivalization,’ whereby cities are participating in the same event ecology to form city brands.²⁹ Subsequently, as international cultural programs have increased in frequency, a need has arisen to distinguish one from another. Like other commodities, cultural programs suffer from brand fading, particularly when there is a flood to the market. “Cities therefore need to find new ways of distinguishing themselves from their competitors.”³⁰ Recent literature has argued

that a new phase of city marketing has begun that emphasizes the ‘glocal’ or globally-accessible and locally-specific character of places.³¹

Another dynamic of internationality of cultural regeneration beyond the character of urban brands is the interconnections established between places. Richards and Wilson explain that the international networks developed through the Rotterdam ECOOC were some of the most important outcomes of the event. The city became interconnected at a global scale, which results in more nuanced benefits in the long-term—though not perhaps at the demonstratively local level of impact.³² Strengthened international connections contribute to an increased presence of a city in the global marketplace and thus a broadened economic foundation of visitors and collaboration networks. In a less neo-Marxist reading, international networks increase external awareness of a city’s cultural assets and quality of life.

IBA’s relationship with the dynamics of cultural regeneration

As cultural regeneration has transformed over time, with shifts in economic structure, the IBA has been similarly fluid and shifted its methodological process throughout the 20th century and into the 21st. Cultural practices have been at the core of the IBA project since the beginning. The 1901 Matildenhohe building exhibition demonstrated a new integration of art, everyday life and the city through the building designs for an art-

28 Richards and Wilson, 2004, p. 1931

29 Richards and Wilson, 2004, p. 1932

30 Richards and Wilson, 2004, p. 1931

31 Beriatos and Gospodini, 2004, p. 191

32 Richards and Wilson, 2004, p. 1947

ist colony. The 1927 Wiessenhof-siedlung in Stuttgart provided a platform for the Deutsch Werkbund's ideas on art, industry and living through an exhibition of 12 modernist buildings.³³ The 1984/87 IBA in Berlin is a key transition moment when IBAs moved away from exhibitions as a platform for architectural innovation towards a process that incorporates temporary programs and participatory planning.³⁴ The 1984/87 IBA aligned with the general trajectory of cultural regeneration practice in its incorporation of politics and closer ties to social movements in the 1970s. Bianchini and Parkinson offer that this transition in cultural regeneration incorporated a challenging of the distinctions between high and low culture—and that carried over into cultural policy.³⁵ The 1984/87 IBA's dual program aligns very closely with this dynamic. The IBA values both high and low architectural forms, incorporating star architects with participatory rehabilitation—both valued equally within the program.

More recently, the IBA has functioned as a device of intercity competitiveness and mode of urban branding, following the lineage of cultural regeneration. The IBA operates similarly in that it establishes a cutting-edge reputation for a site and offers cultural attractions for visitors, who in visiting the city will experience the shifted character of the IBA site. This has very much been the case for the 2000 IBA Emscher Park that repositioned the post-industrial infrastructure of the Ruhr Valley as cultural meccas. IBA Emscher Park transitioned several large processing plants into arts complexes with the

³³ *M:AI IBA Meets IBA exhibition and pamphlet, 2011; von Petz, 2010*

³⁴ *Pfotenhauer interview, 2012*

³⁵ *Bianchini and Parkinson, 1993, p. 9*

prime examples being the Zollverein mine in Essen and the Landschaftspark in Duisberg Nord. The 2010 IBA Fürst-Pückler-Land, the least well known of the recent IBAs, also transitioned a large post-industrial landscape towards cultural uses. The Lausitz coal pits were redeveloped as recreation and eco-tourism attractions.

The current IBA Hamburg, recently-ended IBA Saxony-Anhalt, and under development IBA Berlin each employ distinct strategies of cultural regeneration towards urban development. Reading the contemporary IBAs according to the three cultural regeneration dynamics above reveals their ideological goals and motivating values.

Built construction vs. no-build projects: The role of temporary engagements and symbolic permanence

In this section, only the IBA Hamburg and IBA Saxony-Anhalt will be discussed because the IBA Berlin has yet to enter a project implementation phase.

The IBA Hamburg

The IBA Hamburg consists of approximately 70 projects including a wide range of built and temporary programs: from buildings, landscape design, education programs, public art, and housing complexes. As explained earlier, the projects loosely fall into the three thematic categories of Metrozones, Cosmopolis and Climate Change. However, there is much cross-over as the complex IBA projects, many of which create diverse benefits relating to all three themes.³⁶ Here, we will

³⁶ *site visits; IBA Hamburg catalogue; IBA Hamburg website*

take a closer look at three lighthouse projects created through the IBA Hamburg that demonstrate the urban branding of the prospective city identity for the IBA site of the Elbe Islands.

IBA Dock

The IBA Dock was the first project completed for the IBA Hamburg. The building is the headquarters for IBA operation housing the team's offices, an exhibition space, a model of the entire IBA project site, an event space and a public café and reading room.³⁷

On most journeys from central Hamburg, a visitor will take the S-Bahn to the Veddel stop and exit at a station sited next to the waters of the Muggenburger Zollhafen custom port. From the interior of the open-air station, one can look down the river and see the IBA Dock sited about 300 meters away. The building stands out from its surroundings because of its bright colors and sharp-edged design. The environment nearby includes shabby but not unpleasant apartment complexes, light-industrial facilities and a small waterfront park just east of the station. On the other side lie large plots of industrial infrastructure and warehouses. In the distance looking across the industrial landscape, one can just make out tips and peaks of the central Hamburg cityscape.

Walking along the river towards the IBA Dock, one is struck by the strong gateway presence of the building. The floating building is designed to look like a stacked set of multi-colored containers, both referencing the industrial infrastructure nearby and providing a spec-



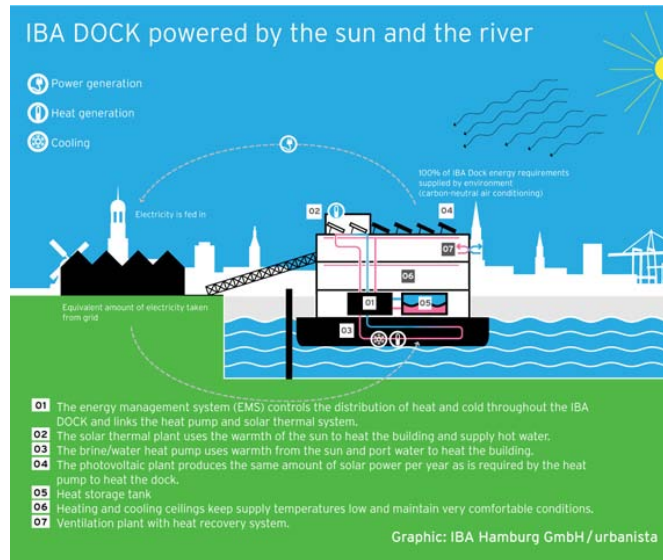
tacular detouring of these forms through the celebratory coloring and graphic shapes. These stylistic choices reflect the intentions of the Metrozone theme towards the repositioning of the character of urban periphery zones as assets within the city.

The gangplank connecting the building to the embankment is framed by an archway with graphic text, titling the building. As you walk across and into the building, one is transported into an IBA wonderland where uses are mixed, culture rides high and the future is bright. This is demonstrated by the programmatic layout of the interior, which consists of 1,623 square meters in net floor area.³⁸ One enters directly into the exhibition

IBA Dock
(IBA Hamburg website)

³⁷ *Site visits, 2012; IBA Hamburg interim catalogue, 2010; IBA Hamburg website, 2012*

³⁸ *IBA Hamburg IBA Dock pamphlet, 2011*



IBA Dock energy usage diagram
(IBA Hamburg website)



IBA Dock future rendering
(IBA Hamburg website)

space, which is runs onto the second level below. To the right are the IBA team offices through a set of glass-panel doors. On the lowest, sea-level floor is an open-plan event space including a lecture space, café and reading area. The structure also provides an exterior terrace. The IBA Dock building feels like the laboratory that the IBA program seeks to be with the integration of office, exhibition and public event space in one open structure.

It is very much a public platform where program work is completed within earshot—engendering a sense of accessibility and openness between the project administration and public participation. The iconography of the building matches the exhibition within, the website, the IBA’s publication materials and the wayfinding signage distributed across the Wilhelmsburg and Veddel neighborhoods. This consistency reinforces the clarity of the IBA Hamburg’s brand.

The design of the IBA Dock implements many sustainability strategies that demonstrate the ideals of the Climate Change theme. The building uses solar-thermal collectors to provide heat from the river to the interior. Twenty-three inch insulation prevents heat loss. A photovoltaic system on the roof generates equal electricity as the building requires to heat the interior, which is fed back into the Hamburg grid, making the heating of the building carbon neutral. The floating building is meant to showcase design innovations that could adapt to issues of rising tides in coastal cities like Hamburg.³⁹ The sustainable technical design of the building acts as a demonstration of climate change sensitive interventions.

Energiebunker

The Energiebunker is embedded within the residential fabric of Wilhelmsburg. Two blocks away from the Wilhelmsburg main street, Weimarerstrasse, one will find a gigantic concrete mass looming over the medium-rise houses and canopy of deciduous trees. The structure was created in 1943 during World War II as a bunker to protect up to 30,000 residents in case of an Allied air at-

³⁹ IBA Hamburg interim catalogue, 2010

tack. It rises 42 meters in height and is 57 by 57 meters in area. In 1947 during the post-war occupation, the British bombed the interior of the structure destroying seven stories but leaving most of the exterior walls. The structure has sat unused and deteriorating for almost 70 years and was recently in danger of collapse.⁴⁰

The IBA Hamburg has decided to rehabilitate the structure for use as a renewable energy plant and monument with a café at the top. Energy generation will use solar, biogas, wood chips and waste heat from nearby industrial facilities. The complex is projected to create 22,500 megawatt hours of heat and 3,000 megawatt hours of electricity, which will feed back into the Hamburg grid.⁴¹ The reframing of the structure as a monument of the city's environmental initiatives contributes to the Climate Change theme. The project also relates to the Metrozone theme by revaluing a decrepit piece of infrastructure as an iconic landmark within an otherwise marginalized residential area. The structure feels somewhat awkwardly embedded in its context next to a modest park and apartment blocks, which reveals the complex dynamics of the IBA. On one hand, the Energiebunker is a strongly staked claim in a marginalized neighborhood. On the other hand, the structure does not seem integrated into its context and appears to have little relation to nearby uses. The building feels like a metaphor for the IBA: academic, cosmopolitan ideas presented in a marginalized neighborhood with intentions of integration that are less palpable on the ground. This criticism of the project may be countered by an alternate perception that sees the bunker an icon-



a.



b.



c.

- a. Energiebunker
(Site visit documentation)
- b. Energiebunker aerial
- c. Energiebunker future rendering
(IBA Hamburg website)

40 IBA Hamburg interim catalogue, 2010

41 IBA Hamburg interim catalogue, 2010

ic structure celebrating the experiences of the neighborhood's older generations. The historical relationship with the building is complex and specifically German. American preservationists would unlikely engage with such a loaded remnant nor approve its progressive reuse strategy. The structure feels very similar to the IBA Emscher Park interventions—very large reuse projects with light integration into their nearby neighborhoods yet are grounded in historical symbolism. The Energiebunker operates as a prime lighthouse project, acting as an iconic gesture that enacts the new identity of the larger regeneration aims and gives physical form to the events-based programming and theming of the area.

Wilhelmsburg Mitte

Wilhelmsburg Central is a new mixed-use district lying just next to the Wilhelmsburg S-Bahn stop and the main highway, Wilhelmsburger Reichsstraße, in an area that had been largely abandoned.⁴² The project seeks to establish a new urban center for Hamburg in Wilhelmsburg. This 115,000 square meter complex of residential and mixed-use development is described as the Building Exhibition within the Building Exhibition. The district offers models for housing, construction and design according to four types: Smart Material Houses, Smart Price Houses, Hybrid Houses and WaterHouses. Recreational activities are also programmed with new public space and sports facilities. As well, Wilhelmsburg Central is located directly adjacent to the International Garden Show (igs) 2013 site. The Smart Material Houses incorporate adaptable building constructions, techniques and materials that are ecologically sustainable. The Smart Price Houses are affordable but high-design

residential buildings. The Hybrid Houses are flexible buildings designed for a diversity of living and working uses. The WaterHouses explore design relationships between buildings and water as prototypes for rising sea levels.⁴³

The Wilhelmsburg Central project lies as a component of the Metrozone theme in that it revalues an abandoned area and creates greater connection between Wilhelmsburg and central Hamburg. The project incorporates cutting-edge design to demonstrate the growth potential for the area. While the project repositions Wilhelmsburg within the larger city, it is disconnected from the existing residential neighborhoods on the island both spatially and formally. However, this is partially due to the transportation infrastructure that separates the site from otherwise proximate neighborhoods. Critiques may be offered that the site will bring in new residents and workers that will have little to do with the existing city fabric—creating an enclave or gentrifying that has more in common with the Hafen-City development. However, the project brings investment and many public amenities to an area that was otherwise underserved.

No-build Projects

The IBA Hamburg also incorporates no-build projects such as the public art program described in the previous chapter and an extensive education campaign. The education campaign is a key project for the Cosmopolis theme. While these no-build projects are less visible and require less investment, they are given equal importance as the built projects in the IBA's public campaign.

IBA Saxony Anhalt

The IBA Saxony-Anhalt created 19 separate city-wide strategies to deal with shrinkage across the region. Each city implemented a range of built construction, demolition, events and education programming. The specific tactics employed depended on the locality's particular needs and conditions. Dessau-Rosslau and Aschersleben are two of the more successful cases from the IBA, which were able to implement a range of projects according to nuanced re-imagining concepts.

Dessau-Rosslau: Urban Core Areas—Landscape Zones

After 1990 and reunification, Dessau lost most of its industrial employment due to failed privatization and outsourcing. As a result, many young workers migrated from the area. The city has lost more than a quarter of its population and has a mortality rate twice that of its birth rate. To structure the city's shrinkage, the local government bought back many of the disused spaces and spent 4.5 million euros demolishing defunct structures. The city organized a series of public engagement activities called "Days of Urban Redevelopment" and "City Strolls" to educate and involve residents in discussions about the future of the city.⁴⁴

The strategy developed through the IBA to deal with Dessau-Rosslau's shrinkage emphasizes the inner urban landscape and preservation of industrial and cultural assets. As disused buildings were demolished, the newly vacant lots were turned into open space. Residents participated with planners and ecologists to de-



*Dessau-Rosslau rendering
(Dessau-Rosslau
IBA pamphlet)*

sign different types of landscapes: meadows, rock gardens, energy-generation landscapes. There was a fear that the districts with much demolition would be abandoned, leaving them marginalized. The IBA team and local planners worked with residents and stakeholders to understand that the restructuring would be executed with a maintained attention towards these areas. They would be transformed but not forgotten.⁴⁵

Decisions about the new open spaces were made through a participatory planning process. The city with residents decided to plant the open spaces as wild meadows, which would allow for minimal maintenance (mowing just once a year) and a high level of biodiversity. To provide a unified identity to the swath of new open space in the center of the city, a Red Thread proj-



*Dessau-Rosslau location in Saxony-Anhalt
(Dessau-Rosslau IBA pamphlet)*

⁴⁴ IBA Saxony-Anhalt catalogue, *Dessau-Rosslau chapter*, 2010; IBA Saxony-Anhalt *Dessau-Rosslau pamphlet*, 2010

⁴⁵ IBA Saxony-Anhalt catalogue, *Dessau-Rosslau chapter*, 2010



a.

*Dessau-Rosslau claim project
(Dessau-Rosslau IBA pamphlet)*



b.

ect was organized. This consisted of a set of signage and wayfinding system. A set of ‘claims’ were also designed into the open space. The ‘claims’ are 400 square meter allotments offered to citizens or local organizations to use. The basic rules for these ‘claims’ are that the spaces must be implemented for noncommercial and public uses without buildings. Completed projects include a beekeeping garden, a pharmacy garden, a Zen Buddhist rock garden, a multicultural garden, a biomass plantation and a space for BMX bikers. In addition to programmatic interventions, the claim incorporated landscape design features. Oak quincunx, an indigenous tree species, was planned across open spaces as a unifying design element. Old smokestacks were also left amongst the demolished lots to act as exclamation marks in the landscape.⁴⁶

The IBA program in Dessau-Rosslau also included the renovation of several historic buildings, including Bauhaus structures. Additionally, a social center was organized in a vacant storefront. The space is used for social work and an information zone for the restructuring activities. The investment for the Dessau-Rosslau projects included 469,257,000 euros from EU Structural Funds.⁴⁷

⁴⁶ IBA Saxony-Anhalt Dessau-Rosslau pamphlet, 2010

⁴⁷ IBA Saxony-Anhalt Dessau-Rosslau pamphlet, 2010



Dessau-Rosslau cartoon illustrating claim planning process (Dessau-Rosslau IBA pamphlet)





a.



b.

Aschersleben:

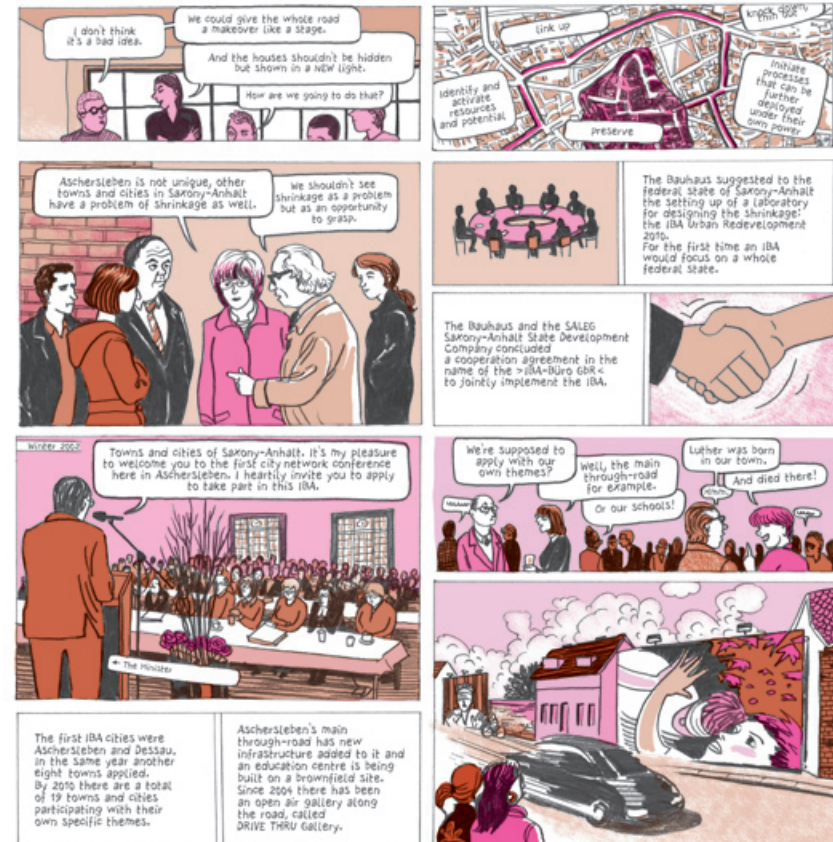
From the Outside to the Inside: Focusing on the Centre

Aschersleben, the oldest town in Saxony-Anhalt, has many historic buildings including complete city fortifications around the urban core. While many of the other IBA cities experienced shrinkage after reunification, Aschersleben's decline occurred earlier. The historic city was deprioritized by the GDR and lost population to new industrial towns nearby to the North during the 1980s. After reunification, the city continued to struggle with the region-wide loss of employment opportunities from deindustrialization. Through the IBA redevelop-

ment work, the city has demolished buildings at the periphery that have become vacant with the region's population shrinkage. A key problem for Aschersleben, disused industrial sites hid the historic buildings in the city—undermining their capacity to act as cultural assets. Demolition was structured concentrically from the outside in, using the historic city boundary as a formal organizing feature. The city's regeneration policy focused on developing the city as an education center. Projects included the redevelopment of the OPTIMA paper-processing plant site into the Bestehornpark Education Center, creation of the DRIVE THRU gallery and a 15 hectare landscape zone. These interventions have spurred other development projects such as sports and cultural facilities.⁴⁸

The city's two iconic IBA projects are the Bestehornpark Education Center and the DRIVE THRU gallery. The Bestehornpark Education Center is a large complex for exhibitions and education activities. The building had previously been the disused paper-processing plant. The DRIVE THRU gallery turned the historic city ring road into a cultural platform. Up to 17,000 vehicles pass by or through Aschersleben each day. The city decided to use the road as an interface between the inside and outside of the city center. Five steel frame walls were constructed that display changing exhibitions. The gallery has included works by local and international artists. Two other important projects are the upgrading of the riverfronts along the River Eine and the Recycling Wall, a large gabion wall created with materials from demolished buildings. Aschersleben is portrayed as one of the success cases for the IBA

48 IBA Saxony-Anhalt Aschersleben pamphlet, 2010



- a. Aschersleben aerial
- b. Aschersleben location in Saxony-Anhalt
- c. IBA cartoon illustrating DRIVE-THRU Gallery project (Aschersleben IBA pamphlet)

c.



*DRIVE-THRU Gallery
(Aschersleben IBA pamphlet)*



*Bestehornpark Education Center
(Aschersleben IBA pamphlet)*



Saxony-Anhalt. The city was able to use a diversity of strategies and interventions with wide-spread participation by residents to improve the city's quality of life, measured through participation in events, statistics on emigration, ratios of vacant to inhabited properties and qualitative assessment by local leaders. The investment for the Aschersleben projects included 159,771,400 euros from EU Structural Funds.⁴⁹

Comparison

Comparing the two sets of projects, we see how the IBAs differ ideologically by constructing new urban brands through lighthouse projects and no-build strategies. The IBA Hamburg is focused on staking new claims with faith in future growth and is driven by a foundation of wealth structures. The IBA Saxony-Anhalt is testing out experimental tactics, has a more reflexive approach, moves towards stabilization rather than growth and is focused on reframing with no-build projects, strategic demolition and smaller-scale built change. In cultural regeneration, the choice between built transformation and no-build strategies depends on the resources available, the context and the ideological goals of the program.

Top-down/bottom-up governance: the role of intellectuals

For the IBA, questions arise about the relationship between top-down and bottom-up governance. The IBA is very much a top-down process that enlists experts to study, analyze and propose ideas about a given site's identity and core issues. However, this expert-driven and highly intellectual process is productive and successful for many stakeholders. The IBA process is not institutionalized by a long-lasting organization. Rather, experts are brought on and implored by the methods of the IBA to be extremely location sensitive in their work.

The spatial dynamics of top-down governance for city marketing come into play in the IBA. Centralized urban branding schemes often emphasize the city center rather than dealing with the complex urban peripheries. In the case of both IBAs, the urban periphery (for Hamburg) and a peripheral region of marginalized small cities (for Saxony-Anhalt) is the focus, which better presents the complexity of the city's identity for Hamburg and region's identity for Saxony-Anhalt. The two IBAs under study here are able to establish strong city identities without relying upon central city brands. The IBA is in many ways a top-down process of image construction but the mechanisms of the IBA enforce a sensitive top-down approach. We can take a look at the publication materials from the three recent IBAs to gain a better understanding of the values behind their governance.

The IBA Hamburg's projects are communicated through a set of bright and colorful books. These docu-



IBA Hamburg publications (IBA Hamburg website)

ments are clear and accessible to general public audiences. All of the IBA Hamburg platforms are consistently branded: publications, signage, website and the buildings themselves. The iconography for the IBA Hamburg includes a consistent font, stripes of several full saturation colors. Cerulean blue is the main color with magenta, purple, yellow and green as secondary complements. The icon of the IBA is a striped image of a person leaping, to symbolize the “Leap across the Elbe.” The publications and graphic design are similar to what might be produced for a European Capital of Culture program or an international art biennial. The influences of cosmopolitan city marketing approaches are visible in the IBA's iconography.

The IBA Saxony-Anhalt created a dual set of publications that demonstrate the influence of the organizing institutions: the Bauhaus Dessau Foundation and the Ministry of Saxony-Anhalt. The IBA's publications are productively positioned aesthetically between the institute and the government body. The IBA's main catalogue, titled “Less is Future”, is dense, high-brow and gray-scale in most of its design. It looks like an art or architecture monograph masquerading as a policy



IBA Saxony-Anhalt Less is Future catalogue (IBA Saxony-Anhalt website)



a.



b.

a. IBA Saxony-Anhalt pamphlet
b. Berlin Senate IBA pamphlet

document. The iconography for this book and a set of smaller theory texts includes muted colors, abstract icons for each city and architectural diagrams. The style of this document reveals a playful reinterpretation of bureaucratic iconography. In addition to these publications, the IBA produced a 20-40 page pamphlet for each city that profiles the urban development history, IBA strategy, key projects, and social and economic statistics. These small publications are more accessible than the catalogue in content and form. The two sets of publications with two distinct forms reveals the double operation of the IBA Saxony-Anhalt.

The IBA Berlin 2020 is currently being formalized so it does not yet have a set of official publications. The Prae-IBA Studio, which studied the city, core issues and established an initial program for the IBA, created a set of pamphlets that outline the process and findings. These documents incorporate hand drawings, photographs from Prae-IBA Studio events and short descriptions of the project concepts. The iconography for the pamphlets is colorful and accessible. The Prae-IBA Studio team made a point of designing the materials so they would be open to interpretations and offer a range of approaches once the IBA was approved. Simultaneously, as Markus Bader explained during our interview, the hand drawings were a deliberate representational choice to push the IBA away from traditional city marketing.⁵⁰ The IBA Berlin documents currently run parallel in formal choices to the IBA Saxony-Anhalt materials. The future design choices may change due to the city's direct adoption of the IBA.

⁵⁰ Bader interview, 2012

The IBA Saxony-Anhalt and Prae-IBA Studio for Berlin have created publications that are catered to academic and design industry reception, with supplemental documents for general audiences. The IBA Hamburg's publications are less dichotomized, positioned for the general public. The IBA Hamburg documents are formally similar to city marketing materials while the IBA Saxony-Anhalt documents have more in common with architectural monographs. The formal choices made in the publication of the IBA documents reveals the ideological positioning of each IBA's governance structure and the multiple agendas present.

Internationality

International reception has been an important aspect of the IBA's implementation since its earliest iterations. The 1901 Matildenhöhe exhibition was organized to demonstrate German innovations in cultural production, architectural design and lifestyles to the rest of the world. Throughout the early 20th century, subsequent IBAs positioned German architecture and planning as forward thinking and capable of offering modern approaches for the rest of the world.⁵¹ The IBA has also been international in that international experts are brought to the German context to ensure implementation of best practices in design and planning. For example, in the Interbau 1957, internationally re-knowned architects alongside prominent German architects were commissioned to design housing blocks in the Hansaviertel neighborhood. This case demonstrated that Ger-

⁵¹ von Petz, 2010; M:AI IBA Meets IBA exhibition website and pamphlet, 2011

man city building was cutting-edge and capable of creating the highest quality planning. This approach relates to the cultural regeneration strategy to demonstrate a city's global competitiveness. Internationally-oriented cultural regeneration approaches position IBA cities as competitive in the global urban marketplace.

The IBA method towards international dissemination is multi-directional. By sharing IBA innovations internationally, the team receives criticism and new methodological perspectives. The 1984/87 IBA Berlin offered a new approach to internationality for the IBA. While being highly local in its step-by-step renovation as part of the Altbau, the IBA program placed great importance on dissemination of the planning methodologies developed through the IBA. As Pfotenhauer explained during our interview, a component of the IBA involved a traveling exhibition that was sent to five continents and more than 160 towns and cities around the world. Mr. Pfotenhauer himself accompanied the exhibition to many of these cities. He points out that the sharing of ideas was dual-directional. International discussions about the IBA projects offered observations that were integrated into the local context in Berlin.⁵² As Richards and Wilson explain about the ECOC, global networks act as assets for cities.⁵³

The IBA Hamburg is highly international and is working to position Hamburg as a “world-class city.”⁵⁴ This international approach correlates with intercity competition-oriented city marketing strategies. The IBA

Hamburg also incorporated global interchange directly into one of its themes. The Cosmopolis theme addresses the interconnectedness of the Wilhelmsburg populations to many nations around the world. The IBA Saxony-Anhalt is much less focused on internationality in its process. This may have to do with the governance of the IBA as the Ministry is very closely involved in much of the IBA work. The IBA Saxony-Anhalt also addressed an urbanism problem that is very locally focused. Shrinkage is caused by international economic shifts, however the solutions must be endogenous since the cities offer little to the international sphere. Simultaneously, much of the IBA Saxony-Anhalt's funding for demolition and physical restructuring comes from EU Structural Funds.⁵⁵ While the projects may be local in concept and implementation, they are financially connected to international sponsorship. The IBA Berlin has a long way to go before it will directly deal with its international reception. However, the Prae-IBA studio has already involved international experts during its many events.⁵⁶ The IBA will deal with international city issues through the Capital City theme—attempting to understand and leverage Berlin's condition as an international cultural mecca. IBAs are by definition international in nature. Each IBA addresses this charge differently, depending on the IBA's context and specific urbanism issues addressed.



b.



b.

a. “Sleeping Giants” project pamphlet
b. Berlin Senate IBA Forum program

52 Pfotenhauer interview, 2012

53 Richards and Wilson, 2004, p. 1947

54 IBA Hamburg interim catalogue, 2010

55 IBA Stadtumbau brochure, 2010

56 Berlin Senate website, 2012; Prae-IBA Studio pamphlets, 2011-2012

The IBA as a dynamic mode of engagement with intercity competition models

The IBA Hamburg, IBA Saxony-Anhalt, and the nascent IBA Berlin each employ distinct strategies of cultural regeneration towards economic development. The three are distinct in their methodologies and are specifically relevant to each of their site contexts and location-specific dynamics of urban change. The IBA Hamburg employs the most standard approach towards cultural regeneration of the three. The IBA seeks to reframe Hamburg as a cutting-edge city with a strong investment in cultural assets. It employs both lighthouse projects and grassroots cultural programming. While the IBA seeks to shift the representation of Hamburg to include the disvalued areas of Wilhelmsburg and Veddel, it aligns with common intercity competitiveness values, representing Hamburg as a world-class city. The IBA Hamburg is paired with the Hafencity development project. Hamburg is undergoing a significant transformation by redeveloping its port areas as residences and mixed-use neighborhoods. This development is very much focused on elite populations. It may be considered in another discussion to what extent the IBA acts as the complement to present Hamburg as not just a market-driven city.

The IBA Saxony-Anhalt employs many of the common tactics of cultural regeneration but to different ends. While the IBA has the goal of improving the cities of Saxony-Anhalt, it does not act to position them as competitive in the global city marketplace. The IBA accepts the cities' increasing marginalization and turns inward to apply methods of cultural regeneration re-

sioning within the region. The IBA employs both small-scale lighthouse projects (through public-private partnerships) and temporary programming to characterize these cities as places with high quality of life. However, the IBA does not position them as attractors for external populations. The intercity competitiveness schema is based on the prioritization of constant growth. The IBA Saxony-Anhalt questions this assumption and offers a different end goal for cities undergoing shrinkage. This shift harkens back to the cultural regeneration of the 1970s described by Garcia that was more focused on the grass-roots and community development—more inwardly focused rather than external.⁵⁷

A core problem of city marketing-oriented cultural regeneration for planning is that the goals of business are prioritized over local communities.⁵⁸ The IBA's methodology subverts this dichotomized thinking and is sensitive enough to benefit many. The IBA positions regeneration as a mode that is integrally tied to local needs and that economic growth can and should come from the needs of local residents. A prime example of this would be Hamburg's IBA in comparison with the Hafencity development. While the IBA Hamburg is the most capital-driven IBA of the three under study, it simultaneously acts as the radical opposition to the very business-driven development of the Hafencity. A clear-cut neo-Marxist schema of urban development is limited in understanding the operation of complex planning programs like the IBA because it elides the collaboration between top-down and bottom-up forces in a city.

⁵⁷ Garcia, 2004, p. 312

⁵⁸ Garcia, 2004, p. 316

In Chapter 2, the multiple components of city images were discussed—they consist of the built environment, meanings and media by which those meanings are conveyed. Similarly, as Stuart Hall explains in his analysis of consumption, city marketing operates through multiple processes: both encoding and decoding. Cultural regeneration practitioners encode meanings through events and cultural policies. Encoding practices “are expressive acts, influencing the very appearance of the city.”⁵⁹ Similarly, meanings are decoded by participants—both visitors and residents. This decoding process is a mode of agency in urban regeneration. “Consumption practices [decoding] are interpretive acts, formed according to certain world-views—involving particular notions of the city.”⁶⁰ While city marketing processes attempt to control image-making, individuals are autonomous agents who interpret meaning in many diverse ways. The IBA is long-term and reflexive, operating as a top-down but participatory cultural regeneration program. The IBA’s approach holds faith in the agency of its communities, along the lines of Jansson’s interpretation of the decoding of city identities.

59 Jansson, 2003, p. 464

60 Jansson, 2003, p. 464

Chapter 4:
The IBA and Mega-Events



Chicago World's Fair poster



New York World's Fair

The IBA in relationship with World's Fairs and Mega-Events, and the project of constructing visions or models for the 'city of the future'

The IBA is compositionally similar to these large-scale urban events, or mega-events, in that it operates at a similar spatial scale with international reach. The IBA also runs parallel to mega-events in that it creates a temporally specific experience for participation by the public. Both mega-events and IBAs operate to organize ideological relationships—how individuals value, participate in and relate—with places that lay the groundwork for large structural shifts in the social, economic and physical lives of cities. This chapter will introduce the history of mega-events, the relationship between mega-events and the conditions of late modernity, and the dynamics of mass futurist image-making through mega-events. The IBA will be analyzed in relationship to these theoretical lenses in order to parse its operation as a mega-event itself that establishes futurist visions.

The Mega-Event

Mega-events are large-scale, temporary projects organized by cities and nations. Mega-events include World's Fairs, Olympics, expos, global sporting events, and international arts fairs, amongst others. This study will concentrate on World's Fairs as the principal mega-event type. While other mega-event forms are related to the IBA in composition, the World's Fair maintains similar ideological goals to the IBA that are useful for this study: that of offering and legitimating new social and economic paradigms for a given time. The aims of

both the World's Fair and the IBA run beyond entertainment or global exchange—they seek to transform lifestyles, for the World's Fair, and urban development, for the IBA—ambitious goals embedded in ideological demonstrations.

Mega-events parallel the growth and spread of modernity, and are closely tied to the development of nation-state consciousness.¹ The World's Fairs of the early 20th century contributed to the establishment of the social values that have created the lifestyles, city planning and economic culture that we live by today. The first World's Fairs were created in the mid 19th century in Western European metropolises. They established national culture and functioned in parallel with other state demonstrations of power: national exhibitions and public monuments. Before television and other forms of mass media, expos were the principal platform of cultural globalization. Mega-events during this era served to construct cultural identity for nations by elites and to instruct the public in modes of participation in these identities.² Gramsci's concept of hegemony is useful to understand this dynamic, "which provides for the exercise of power through popular consent through the 'educational and educative function of the modern state' and its enabling of civil society."³ According to Gramsci's theory, unified nation states are created by the participation of the public in actions which construct civic identities. The state instructs citizens in collective behaviors that allow for power to be consolidated. Mega-events were and continue to be essential ideological vehicles

1 Roche, 1992

2 Roche, 1992, p. 34

3 Bennett, 1988, p. 76, p. 85

towards the reinforcement of public identities—varying in scales between the national, urban or global.

In addition to the hegemonic ideological instruction of citizens, mega-events were important instruments for the projection of competing images of nations. During the 1850-60s, London and Paris competed on the global stage with World's Fairs of increasing magnificence.⁴ Intercity competition through mega-events has continued into the 20th and 21st centuries. The bid process for Olympics and European Capital of Culture programs and competition between cities and nations is fierce.

The Mega-event and late-Modernity

The Mega-event plays an important role in social relationships with late modernity by structuring time and spatiality in an era of increasingly instantaneous and non-spatial conditions of global society. Late modernity is considered the present phase of the modern period defined by internationally-connected social, economic, political and cultural networks driven by innovations in digital and information technologies. As explained above, the modern nation-state was reinforced through the socially-constructed forms of identity that were established with mass cultural formats. Similarly, the transitions of late modernity are enabled through mass cultural formats, including mega-events.⁵ Without these forms, late modern conditions would produce alienation, thus destroying their own operation. In the late 20th century, modernity has evolved towards a highly

⁴ Roche, 1992, p. 44

⁵ Roche, 1992



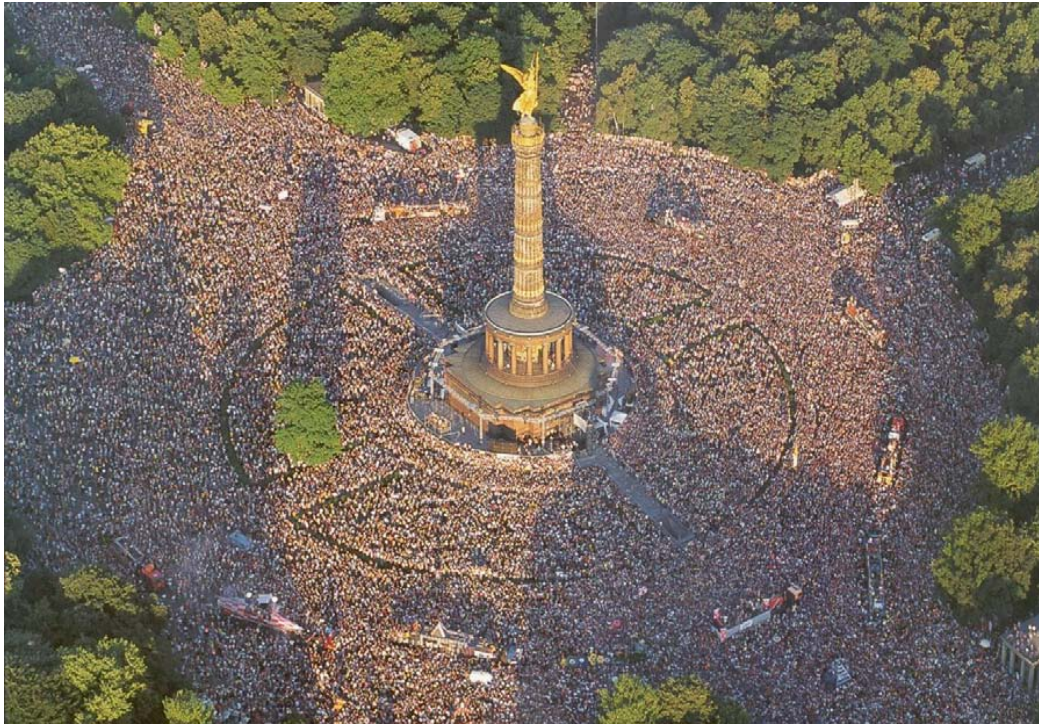
1900 Paris
World's Fair

flexible, service-based, media-oriented economy. Mega-events offer the cultural resources to structure social relations throughout these transformations. Mega-events mediate these shifts by structuring time, a popular relationship with spatiality and displaying the symbolic potential for organized social action—a sense of collective agency.⁶

Time structure

Time structure consists of the ways by which individuals experience time as well as a perspective on human life. Time structure is characterized by a perception of temporal difference and temporal distance. Temporal difference constitutes cognition of the relationships between past, present and future. Temporal distance

⁶ Roche, 1992, p. 220-222



Berlin Love Parade

consists of the capacity to perceive time passing and the size of periods between events. Also important to this definition of time structure is the relationship of personal temporality to communal or historical time.⁷ Time-structure is integral to the coherence of collective life in that it establishes individual identity and socialization within larger societal conditions.

In late-Modernity, the relationship with temporality is transformed by the instantaneity of mass media and

⁷ Roche, 1992, p. 222

transportation technologies. Additionally, the shifts in time structure are uneven across the globe, heightened in areas with access to new technologies. Mega-events provide periodic and non-routine events that reposition time-structure in late modernity as a coherent mode of experience. Through the collective participation in mega-events, longer-term temporal perspectives of both history and futurity are established.⁸ Mega-events enable a relationship with both the collective past and the collective future. This social alignment towards time structure enables a mass acceptance of social, economic and technological innovations.

Spatiality

In addition to a reframed relationship with temporality, late-Modernity has created a new dynamic of spatiality. The perception of distance and spatial relationships has been disrupted by new media and transportation technologies—the collapse of distance as well as the inaccessibility created by uneven development across the world. Information technologies have made our physical locations less important to individual and collective identities. Visual engagement of the world is facilitated by media rather than in-person contact. Global culture has also contributed to a disrupted experience of spatiality through the homogenization of places caused by global travel and marketing. This disruption of time-space compression has led to an experience of disembodiment in late modernity.⁹ Mega-events mediate this incoherent relationship with spatiality by facilitating location-specific experience of places that is organized in specific moments.

⁸ Roche, 1992, p. 222

⁹ Roche, 1992, p. 224

Agency

A third mode by which mega-events reorganize the conditions of late modernity is that they support a sense of collective agency. The constant change of late modernity creates an experience of ineffectiveness. The slipperiness of temporality and spatiality in late modernity result in a sense of disorientation. Mega-events operate as demonstrations of capacity towards effective collective action.¹⁰ Participation in events can create an experience of agency. Mega-events are also specifically oriented towards publics. This dynamic can provide a sense of greater collectivity. However, mega-events are not without political conflict. As with cultural regeneration programs, certain publics may be prioritized over others—frequently visitors over local communities. This was very much the case in recent mega-events, such as the Shanghai World Expo 2010, where large residential areas were cleared to provide space for the exhibition. This operation is social order-creating and establishes a common experience towards larger social meaning—however, this dynamic is not without political disputes.

The IBA as dynamics of the Mega-event

World's Fairs previously played a central role in establishing the ways forward for planning and design—and at a larger scale, ways of living and social values. The IBA project functions similarly and differently to the phenomenon of the nationalist World's Fair. It is similar in that it identifies and offers solutions for paradigmatic shifts in cities—and uses some of the same tactics of spectacle. The IBA differs from the World's Fair model in that the IBA is grounded in a specific context and maintains a strong relationship with local social needs.

The IBA's Criteria-Manifestos

For each IBA, at least since the 1984/87 IBA Berlin, the IBA team has established a set of principles by which all projects must align. These principles are employed to unify the projects in accordance with the main urban issues addressed in each IBA. The principles also act as quality criteria to ensure that projects are implemented as exemplars of planning and urban design practice. The criteria address not only physical change but also the values by which each project should operate. In a certain sense, the principles operate as manifestos for each IBA—declarations of the ideological stances for each IBA and asserting the qualities integral to IBA projects.

¹⁰ Roche, 1992, p. 225

The IBA Saxony-Anhalt: Principles of Urban Redevelopment

1. *“Urban redevelopment concerns everyone.”*
First and foremost, the IBA Saxony-Anhalt addresses social forces. The first principle demonstrates how integral participatory process is to this IBA.
2. *“Structural change is an opportunity for urban design.”*
The second principle demonstrates the IBA’s approach towards detouring transformation as a potential for positive futures.
3. *“The shape of the town is changing.”*
The third criteria deals with a multi-scalar approach towards development. Strategies for an entire town or city must apply to projects in each neighborhood. The IBA must operate at both the macro-scale and the micro-scale.
4. *“Model projects shape redevelopment.”*
Experimentation and pilot projects shape understandings of what is possible and influence longer-term change.
5. *“Each town and city has its own development path.”*
Each of the towns is distinct with its own identity but should be integrated into the larger network of the whole IBA.
6. *“Redevelopment creates free spaces.”*
The redevelopment of the Saxony-Anhalt towns and cities must address both built and open space. The relationship between built structures and landscape need to be considered to regenerate the whole.
7. *“Urban redevelopment taps a wide range of financial resources.”*
Implementation should be executed through diverse collaborations for financial resources.
8. *“Media and communication determine the image of the town.”*
Communicating the image of the town through media is integral.
9. *“Shrinking towns and cities are an international phenomenon.”*
The shrinkage conditions of the Saxony-Anhalt cities are international. The strategies developed in the IBA localities can be useful for other places around the globe.

The IBA Hamburg: 7 Quality Criteria for an IBA Project

1. *“Distinctiveness”*
Each IBA project must go beyond normal planning and urban design practice.
2. *“IBA Specificity”*
Each IBA project should be an endeavor that could not be possible under normal circumstances without the support of the IBA.
3. *“All-roundedness”*
IBA projects should be multi-dimensional and address each of the IBA’s core themes.
4. *“Structural effectiveness”*
All projects should improve the local conditions of the IBA site.
5. *“Process capability”*
Each project should engage local residents, be adaptable to potential changes and operate over a phased implementation.
6. *“Presentation suitability”*
IBA projects should be demonstrations of new ideas relating to the three IBA themes that can be physically experienced and communicated beyond the IBA.
7. *“Feasibility”*
All projects must be implemented by the final exhibition year in 2013.

2020 IBA Berlin: Goals of the IBA

1. *“Encourage participation”*
The IBA should act as an example of participatory planning and urban design methods.
2. *“Growth should be social”*
New urban development should increase Berlin’s social capital and work against the increasing socio-spatial polarization of the city.
3. *“Spatial development should be open”*
Berlin’s openness is one of the city’s greatest resources. Future development should preserve this quality and encourage cultural and economic dynamism.
4. *“Ecological reconstruction and social equality”*
The IBA’s projects should contend with issues of climate change in a socially just approach.

IBA Meets IBA: Ten Recommendations for the Future of the IBA

1. *“Questions of future social change”*
Each IBA should deal with social dynamics of spatial design.
2. *“Use of urban space”*
IBAs should provide urban design models that influence the use of urban space in addition to architectural design.
3. *“Place and circumstances”*
Each IBA should be site-specific and determined by its locality.
4. *“Model solutions for current problems”*
IBAs should develop models for international debate.
5. *“Improving the quality of procedures”*
Each IBA should offer improved methods of implementation of high quality projects.
6. *“International”*
IBAs should operate at a global scale by including international expertise and communication of IBA projects to international audiences.
7. *“Short-term and exceptional”*
Each IBA must be temporary and concentrate expertise towards pilot projects of high quality.
8. *“The courage to take risks”*
IBAs should be experimental and test out new ideas and methods.
9. *“Appropriate structure”*
Each IBA should create an imaginative program that can adapt to unknown future circumstances
10. *“Modern communication strategies”*
IBAs should be widely shared with new media types.

The Criteria-Manifestos are paraphrased here with their full versions reproduced in the appendices.

Across these four sets of quality criteria, the IBAs all deal with participation and social purpose of the projects. Each of the IBAs and the IBA Meets IBA criteria require experimentation and advocate testing out of new approaches that go beyond conventional practices. Simultaneously, all projects should be implementable and demonstrate realistic new methods. Each IBA should be locally-specific while also developing ideas that are applicable internationally. Communication of the ideas generated through each IBA is a core aspect of the larger IBA project. These criteria-manifestos demonstrate the how the IBA's role in times of paradigmatic change operates similarly to mega-events such as World's Fairs. We can use Roche's analysis of mega-events to understand how the IBA is positioned to mediate paradigmatic shifts and offer new models for the future. The criteria-manifestos and projects of the three IBAs under study can be read as emblematic of the values that drive each IBA's approach to the respective shifts addressed.

IBA time-structure: long-term and temporary

The IBA's time-scale supports a coherent relationship with transformation in urban conditions, similarly to mega-events. IBAs in general consist of a period of project work that culminates in a heightened celebration that offers the city up as a successful test case to demonstrate potential future strategies for urban development. The IBA's time structure operates effectively to demonstrate a coherent relationship with urban change. For example, cities change over time due to an infinite number of factors. The IBA situates a period during which urban transformation is carefully observed and evaluated. While changes in city form and structure can operate bewilderingly fast or creepingly slow, the

IBA sets a frame by which stakeholders are able to concretely observe the speed and duration of development, in parallel with Roche's examination of mega-events.

The sequence of IBAs as beacons within a larger narrative of urban change also periodizes urban development. The set of IBAs that have occurred over the 20th century operate to contextualize the progression of the trends of planning over time. Looking back at the history of IBAs, we can better understand the key changes in the role of cities and modes by which urban development has occurred. For example, the IBA 1957 Interbau demonstrates the period of Modernist urban design that sought to treat the city as a blank slate, reconfiguring the ground plane as a tabula rasa and constructing housing blocks that were starkly divergent from the existing city fabric.¹¹ Then looking at the IBA 1984/87 Berlin, we see a repositioning of the traditional 19th century city structure as a valuable foundation for reconstruction.¹² Lastly, we can consider in this short lineage, the IBA Saxony-Anhalt that generally preserved the existing city fabric, examining each town's individual shrinkage needs and offering strategies for consolidation based on historical patterns. Taking these three IBAs together, the shapeshifting of planning's engagement with the preservation or reworking of urban form can be read. The history of the IBA reveals a history of planning's values and approaches much like the trajectory of world's fairs.

For example, the IBA Hamburg operates as a heightened celebration of the city that lasts over a 6 year pe-

¹¹ von Petz, 2010

¹² Miller, 1993

riod. The IBA Hamburg has been operating with less paced regularity than the IBA Saxony-Anhalt but is currently building towards a large city-wide event. The IBA Saxony-Anhalt completed a period of research-led experimentation in the 19 cities that also culminated in a showcase of the projects implemented. The IBA Saxony-Anhalt's evaluation process asserts a regularity to development processes. The participating cities returned regularly to the IBA team's conferences setting a grounded time scale for the projects. The IBA operated like a metronome to reset the pace and rhythm of development for cities that had somewhat lost touch.

The importance of the IBA as a marker of the lineage of urban design ideas reinforces the danger of an overabundance of IBAs. The inflation of IBAs may threaten the role that the instrument plays in periodizing the development of cities. In the 20th century, an IBA was executed approximately once every 10-15 years. In the last decade, three IBAs have been initiated. While cities and urbanization have arisen as a core issue for the time, the abundance of IBAs today diminishes the power of the IBA as a checkpoint for the progress of cities.

IBA spatiality: locally-focused and international in reach

The IBA's spatial conditions operate to provide a coherence in spatiality towards effective futurist models of urban development. As mega-events structure location-specific experiences of places, IBAs provide a context-specific engagement with their sites. The IBA operates according to the spatiality dynamics of mega-events in that they take a specific location and construct a coherent relationship with that site.

The IBA Hamburg for example, takes the city of Hamburg and its Wilhelmsburg and Veddel neighborhoods. These areas had developed an alienated spatial relationship with the city as a whole. Their marginalized usage and perception had disconnected Wilhelmsburg and Veddel from the rest of the city. By naming the spatial condition of these areas, through the frame of Metrozones, temporary programming and new built construction, the IBA has perceptibly reintegrated these sites.

The IBA Saxony-Anhalt operates similarly in that it takes a set of towns and develops contextual projects for each. These projects reposition the 19 cities as showcases for planning innovations to address a widespread issue for city development. The IBA on one hand presents the 19 cities as distinct and unique cases, establishing their individual identities. Simultaneously, the IBA asserts their relationship to a larger circumstance, thus networking the cities to other locations across the nation and beyond.

In addition to the IBA's site-specificity, it relates its sites under study to larger urban phenomena that occur across Germany and beyond. This trans-scalar approach establishes both a location-specific experience of place and a continuity across geographies, contributing to a larger understanding of contemporary transformations in cities.

The IBA and collective agency

The third dynamic by which the mega-event establishes a coherence to the conditions of late modernity is by establishing a sense of collective agency. Mega-events

demonstrate the capacity towards effective collective action for stakeholders in the sites of projects as well as event participants. IBAs construct a similar sense of agency for local governance and participants.

During our interview, Sonja Beeck explained the importance of advising local government in the IBA Saxony-Anhalt.¹³ For Beeck, the idea of coaching was central to the IBA Saxony-Anhalt. The IBA team would work with local planners and officials to realign their outlook on the future of the city and experiment with tactics that the city might not have been open to. The regular evaluation processes also encouraged city officials to increase their pace of activity. Beeck explained that the process towards execution of a project was just as important for the local government as the impact of the project. The collaboration towards a public demonstration of efficacy increased local officials confidence in their capacity to act in face of the declining prospects for the Saxony-Anhalt cities. On the community side of the program, the projects enabled residents to participate in the planning process, supporting a sense that change, despite shrinkage, is possible. The IBA activities increased a sense of agency externally perceived. Visitors were given the opportunity to engage with the variety of development models possible in shrinking city contexts—reframing shrinkage conditions as debilitating to an opportunity for experimentation.

The IBA Hamburg engendered a perception of the fertile ground for change in urban inner periphery zones. Over years of marginalization, Wilhelmsburg and Veddel were seen as fallow ground. Through the IBA, these

neighborhoods have been reframed as not only culturally rich areas with compelling physical environments, but also sites with new prospects for development and regeneration—areas that contribute to the larger city currently and will do even more so in the future. Beyond the local context, the IBA Hamburg has offered a mode for urban change that is possible in metrozone, or inner periphery areas. These types of spaces exist in all cities and present opportunities for new models of urban design and planning.

The IBA offers a sense of agency at multiple scales: local governance and direct stakeholders, local participants who are influenced by the project sites but who may not directly engage with the projects and visitors (regional, national and international) who are offered examples of modes of transformation possible for an IBA's given paradigmatic change.

The IBA as a Mega Event

IBA's are successful processes by which models for the city of the future are established and disseminated. They operate similarly to other mega-events, such as World's Fairs, and participate in parallel modes of mediation of conditions of alienation—thus establishing coherent relationships with temporality, spatiality and engendering a sense of collective agency.

The IBA as a larger institution functions by some of the same nationalist goals as the World's Fair. Embedded within the IBA project are assumptions and values that further the goal of situating German cities as innovative and cutting-edge. Similarly, the IBA acts as a thesis for the project of tomorrow. It hypothesizes ways forward. This act is grounded in larger societal values—what is important about cities today and what will be.

Internationality of the IBA is core to its project. The IBA operates on an assumption that German solutions are important not just for German cities but also that they may provide lessons for cities around the world, much like the World's Fairs of the 19th and 20th centuries. The German relationship with history in regards to the IBA is complex in that IBA practitioners might not agree with an analysis that portrays the IBA as a project to spread German ideas around the globe. However, the goal of creating and disseminating “models for the city of the future” that reach beyond the IBA cities themselves as well as German borders implies just that. Simultaneously the reflexiveness of the IBA demonstrates a more sensitive approach towards the production of international solutions. The IBA does not participate in

the same nationalist goals as the historic World's Fair or contemporary international expos because its methodology belies a sensitivity and close attention to its own legacy. The IBA is a careful futurist project.

One problematic of this analysis is that the programs are still in their dissemination phases. For the IBA Saxony-Anhalt, the projects and exhibition have come to a close but the success of the work can not be evaluated immediately. Similarly, and even more so, the IBA Hamburg is in progress with its exhibition year in 2013. These theoretical frames parse the process by which models of the city of the future are constructed. However their effectiveness can not yet be evaluated.

In both the early 20th Century World's Fairs and the mega-events of today, progress and the construction of a public sense of futurist goals are key. As President McKinley astutely stated, “expositions are the time-keepers of progress.”¹⁴ The IBA's constant goal of generating “models for the city of the future” maintain a similar end goal. The lineage of IBAs and the proud protection of the institution of the IBA reflect the value that Germans hold for the IBA as a unique phenomenon that identifies and celebrates innovation and progress, in the realm of city making and urbanism.

¹⁴ Roche, 2004, p. 47

Chapter 5:
Evaluation and Lessons Learned

Overarching readings of the IBA and critiques

Imaging

Urban regeneration can be guided by imaging as a useful approach towards redefining and enhancing the identity of a city. As seen in the three IBAs under study, distinct tactics can be employed towards the construction of a new image for a city.

The IBA Saxony-Anhalt reconsiders a whole region while maintaining distinct identities for individual cities. A problematic urban condition, in this case shrinkage, can be detoured as a call to arms for a unified approach towards urban regeneration. The role of iconic urban forms can be useful to defining specific programs of restructuring, as was the case for the 19 cities in Saxony-Anhalt. These visual metaphors were useful in giving a tangible face to complex planning strategies and a focus for a broad array of physical tactics.

The IBA Hamburg repositioned marginalized areas as important assets for a larger metropolitan area. Characteristics that may have contributed to an area's decline can be reframed as defining assets. The IBA Hamburg has been successful so far in demonstrating the importance of the Elbe Islands to the larger city. The IBA defined the urban condition of the metrozone and showed its role as an opportunity for the city's new growth. The particular strength of this approach lies in its capacity to capitalize on the metrozone's specific conditions—landscapes filled with infrastructure, lower densities and diverse, immigrant communities. The Cosmopolis and Climate Change themes have also contributed towards positioning Wilhelmsburg and Veddel as neighborhoods

contending with global urban problems with innovative solutions. The internationality of the Wilhelmsburg and Veddel communities are reinforced as assets that bring cultural richness and global interconnectedness to the larger metropolitan area. The neighborhoods' sensitivity to climate change by being located in tidal flats and nearby large infrastructure externalities situates these areas as test cases for new ideas about sustainable building and urban design. These areas will have to contend with the effects of climate change, much like many cities around the world. The models tested out through the IBA Hamburg offer innovative solutions that will improve quality of life in Wilhelmsberg and Veddel, bring international attention to the area and situate the city as a site of experimentation that other cities can learn from.

The imaging process that is currently being developed in the IBA Berlin reveals the political complexity of decision-making involved in processes like the IBA. Determining a city's future image is rife with questions around audiences addressed, whose expertise is most relevant and implementation—government-led or by expert practitioners. The city's Prae-IBA process also presents the importance of legacy in urban regeneration. The IBA has a long history in Berlin since the city has been host to two (or three including the 1910 planning exhibition) IBAs already, with the 2020 IBA Berlin as a next project in this lineage. The IBA process is a historically important tool in the city and decisions going forward are responsible towards considerations of this legacy. The 2020 IBA Berlin's process has raised questions around who urban regeneration operates for—center city communities or those in exurban areas,

the traditional city or the larger metropolitan region. In the past, IBAs in Berlin largely addressed the city center. A shifted focus on communities further outside of the city center will reflect a transition in the values of urban planning in Berlin, if this direction is pursued.

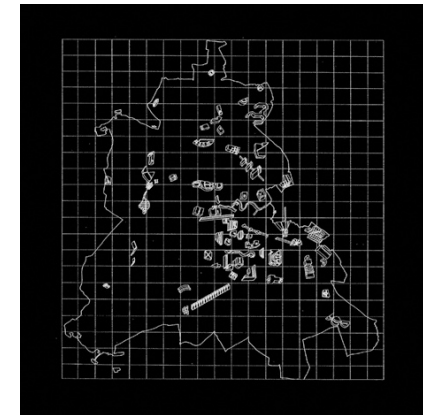
The Prae-IBA Studio's initial themes of Capital City, Instant City and Spacious City raise important new observations about the role of cosmopolitan metropolises. Berlin is both a political capital and a city driven by cultural capital. The IBA Berlin will experiment with methods to leverage both identities so that Berlin will grow in a manner that preserves the social and spatial resources that have contributed to its status as a cultural capital. The two themes, Instant City and Spacious City, are both characterizations of Berlin's urban development history and past approaches towards regeneration. Berlin is a city that has benefited from vacancy and a spatial porousness. Future growth needs to be directed in such a way to continue the city's open quality and enable current residents to continue to live in the city center. The Instant City theme brings to attention the dynamic appropriation and temporary use strategies that have engendered much of the city's cultural richness and innovation. The Prae-IBA team has offered that this be a central approach—that the city's future planning be based on the informal strategies that have developed endogenously.

The Prae-IBA concepts offer methodological innovations for planning, which are easy to overlook as seemingly obvious tactics. The central question of the IBA deals with these approaches as a way to maintain sensitivity towards local residents and reinforce the urban

character that drove the previous versions of these tactics—how to institutionalize methods that were informal without losing their core values. These approaches seem obvious but are more complex than they first appear. Cities across the globe have begun to incorporate temporary tactics and reuse of vacant spaces but the IBA Berlin offers an opportunity to reframe these approaches.

The Capital City theme also brings up questions related to global networks. While Berlin is officially the capital city of Germany, in many ways it plays a more important capital role in international culture networks. Today, cities play as important if not more important roles in international networks as their national relationships. Berlin is very much a cosmopolitan city. Perhaps its role as a capital to the world's cultural networks is more important to the city's growth than its role as a national capital.

Disputes around the driving problem of the 2020 IBA Berlin have arisen—whether the city really has a core problem to address, and if there is a specific condition in Berlin that is relevant to other cities around the globe—a problem that could warrant “models for the city of the future.” The complexity of the proposed IBA is a result of the Prae-IBA Studio identifying a paradigmatic shift in cities that may not always be considered negative. Berlin is growing, though not as rapidly as other cities, which allows its transformation to run less visibly. This growth is driving social and economic shifts that are changing the character of the city, the common story of gentrification. The Prae-IBA Studio is at a juncture where it may define this dynamic in city development



Oswald Matthias Unger's
Green Urban Archipelago plan for Berlin

and rearticulate its character. The Prae-IBA Studio concepts purport to contend with urban transformation in a highly sensitive manner, following the legacy of the 1984/87 IBA Berlin. IBAs historically have identified and reconsidered dynamics of urban change. It has yet to be seen if the 2020 IBA Berlin will construct a new understanding of globalized urban growth.

Through the image-making processes of the IBA, we can see how debates about the role of cities and urban areas are being contested and played out for these specific cities and others across the globe. The IBAs here demonstrate and experiment with core issues of urbanism and planning for today. The IBA is a unique instrument in that it examines specific urban areas but also current planning issues that influence cities around the globe.

Cultural regeneration

The third chapter discussed the ways by which the IBA participates in intercity competition through city-marketing strategies of cultural regeneration. The IBA enacts many of the common tactics of cultural regeneration: the deployment of lighthouse projects, no-build programs, intellectual examination, marketing campaigns and positions cities competitively in the international sphere. The IBA's engagement with these tactics participates in the conventions of cultural regeneration but by applying them in locally sensitive ways. The IBA's approach toward cultural regeneration tactics demonstrates many of the ideological stakes claimed for each city.

The IBA Hamburg's lighthouse and no-build projects

demonstrate the city's faith in the concepts of the three themes values underlying the IBA's approach. The city engages with local communities but still positions the neighborhoods as locales for the attraction of capital players: new affluent residents and businesses. The IBA Hamburg positions Wilhelmsburg and Veddel as integral parts of the globally competitive center city while also maintaining a sensitivity and consideration of existing communities.

The IBA Saxony-Anhalt's landmark projects are focused on improvement without growth. While the city employs conventions of cultural regeneration, they are enacted with nuanced techniques that undermine the normal values of intercity competition. The IBA Saxony-Anhalt has guided redevelopment of the 19 cities and improvement of their quality of life. However, it does not position the 19 cities as attractors in the intercity competition model. Rather, the IBA Saxony-Anhalt attempts a planning method that does not take perpetual growth as the end goal. It offers an approach for cities that may not realistically attract new capital players. Instead it demonstrates the improvements possible through structural transition and consolidation of existing assets.

The IBA materials for each of the programs under study demonstrate the ideological approaches of governance specific to each. The IBA Hamburg can be seen as a more conventional approach, following the ethos of city-scale branding strategies. The IBA Saxony-Anhalt operates towards a dual mode of governance—on one hand, a highly intellectual program while also appealing to local government with accessible branding.

The IBA Berlin lies in a space closer to Saxony-Anhalt, with its alternative branding of the IBA materials so far. However, the program may change as it moves forward with more central leadership from the city planning department.

Internationality is a key component of the IBA—a defining characteristic by the process’s name no less—and of cultural regeneration programs in general. Each of the IBAs have taken distinct engagements towards international reception. The IBA Hamburg has been internationally connected from the outset and throughout, similar to a European Capital of Culture. The IBA Saxony-Anhalt has been more inwardly focused with a weaker international reception. However, the pairing of the IBA Saxony-Anhalt with the international Shrinking Cities exhibition has brought the issue of shrinkage and related strategies to the international community. It is too early to tell what tack the IBA Berlin will take in terms of international reception. However, the IBA will very much have to be international in its presence given the strong legacy of IBAs for the city.

The role of international reception for the institution of the IBA has differed with each iteration. Recent IBAs have garnered less international attention than earlier ones, particularly the 1984/87 IBA Berlin and the IBA Emscher Park. While this may be due in part to financial constraints, it also presents a threat posed by the current inflation of IBAs. The IBA as a tool for planning and urban design innovation can not be implemented as frequently and maintain the historical impact on the international design community. The current popularity of the IBA may either present a different phase of the IBA

as an instrument or it may call for a reevaluation of the current application of the IBA.

The IBA as a Mega-Event

Mega-events play an important role in the mediation of conditions of late Modernity. They support a coherent collective relationship with spatiality, temporality and agency. The IBA participates in these dynamics as a large-scale event of great cultural, social and intellectual significance. The manifesto-like quality criteria for each IBA and the general criteria developed in the IBA Meets IBA process set important standards for the IBA, which reinforce its capacity and responsibility towards meaning-making for its time. The IBA is important ideologically for planning methods and maintains its capacity for meaningful innovation through these sets of exemplars. The criteria-manifestos demonstrate the values and ideals held high for each IBA.

The act of implementing these manifesto-like criteria reveals the exceptional quality of the IBA. It is not just another planning tool. It is a idealist project that purports to create new models and futurist ideas. The IBA takes on the charge of large-impact ideological change for eras of large-scale structural transition. The IBA defines a moment and offers new futures. It is a project, in the full sense of the word—an imaginative projection of what could be. Not only does it play this intellectual role, but it is balanced with astute methodological capacity for implementation. The IBA not only provides models but it enacts them.

Lessons Learned

From the readings of the IBA according to the lenses, several lessons for planning practice can be extrapolated. A few of the key learnings are identified and analyzed here.

Positivist function despite a Marxist reading

Structures that make the IBA a form of city marketing are simultaneously some of the reasons why the IBA is so effective. As we've seen from chapter 3, the IBA functions along the lines of conventional city marketing schemes. It constructs unified city images through top-down governance. However, the IBA also employs a more sensitive approach, making participation and local cultural programming a core component of even the more conventional processes. Ultimately the IBA positions cities to be more competitive in the intercity marketplace. However, contrary to critiques of the intercity competition model, the IBA addresses a larger public than the usual capital-generating stakeholders (tourists, affluent residents, and international businesses). The conventional readings of the political dynamics of city marketing-led cultural regeneration deny the agency of marginalized communities to adapt city branding to their own ends or to willingly participate in such processes.

Critiques of city branding ignore latent agency in these processes, where residents may actively participate in top-down image construction or detourn it for their own ends. The IBA is structured to actively offer a platform to marginalized groups to participate in and mold city image construction. As well, as Brenner explains, there

are multiple modes of increasing city competitiveness. The conservative, neo-liberal approach that runs by efficiency, decreasing the costs of living in a city and the progressive, social-democratic approach that increases a city's competitiveness by increasing the value of that place through improved physical and civic infrastructures.¹ The IBA may be seen as the later in that it seeks to find new models of urban development to make cities more competitive.

The IBA Hamburg is in many ways a conventional mode of city marketing-led cultural regeneration. It employs the usual tactics of lighthouse projects, temporary events and unified city branding to re-image the city. However, while remaining top-down in governance towards accommodating growth and positioning Hamburg as a competitive city, the IBA remains locally sensitive and has incorporated participatory activities throughout its run. The IBA Hamburg is not without its political conflicts, but the IBA operates sensitively and through participation.

Not all cultural regeneration programs are oriented to external audiences. In the IBA Saxony-Anhalt, city marketing-led cultural regeneration may operate principally for local communities and towards the end of improving quality of life without the purpose of intercity competition. However, the IBA Saxony-Anhalt is not a grass-roots program. The IBA has made locally-focused work core to its methodology but it also places strong value on industry experts and intellectual study. This IBA demonstrates that the conventional political readings of city marketing-led cultural regeneration are

1 Brenner, forthcoming

polarized between the top-down and the bottom-up, while in practice there are opportunities for other positions of urban development work. The IBA Saxony-Anhalt is top-down in concept and analysis but bottom-up in implementation.

The process of defining the nascent IBA Berlin has raised issues related to these dynamics—who will be served by the IBA, what instruments will be employed to construct a new image for Berlin and how will this new image be collaboratively created. Not only are these issues shaping the discussions around the IBA but the themes created by the Prae-IBA Studio offer an approach to address these dynamics as the core problems of the IBA. The themes Capital City, Spacious City and Instant City, if adopted according to the ideas set out by the Prae-IBA team, will deal principally with the dynamics of cultural regeneration-led transformation. Berlin is a cosmopolitan city and simultaneously seeks to grow in alignment with the conditions that enabled the city's cultural richness: openness in spatial and economic opportunities. A new model of development that offers a distinct political approach is an opportunity for the new IBA. However, it has yet to be seen how the IBA will develop and if a team well-positioned to answer these questions will be formed.

Role of evaluation

Internal and international evaluation are core components of the IBA's program and success. The IBAs under study are highly reflexive and incorporate evaluation processes to ensure quality and to maintain forward progress for the cities they address.

The IBA Hamburg has employed a process of setting quality contracts with project partners. The contracts are used at checkpoints to resolve conflicts and ensure the IBA projects follow the thematic concepts appropriately. This process may be commonplace in its implementation. However, the criteria of the quality contracts go beyond economic factors and timeline goals. The contracts ensure conceptual clarity to maintain coherence amongst projects under the three core themes. The contracts also push project partners towards new approaches, requiring projects that aspire to unconventional applications.² The IBA will provide urban development that achieves conventional goals of economic development and an enhanced built environment. However, the IBA does not take this as its baseline. The IBA is an exceptional tool for the development of exceptional projects. The quality criteria require that projects bring new ideas and models to the city and act as a platform for experimentation.

The IBA Saxony-Anhalt also employed a thorough evaluative process during its run. This IBA focused its evaluation at the city level. The yearly meetings with IBA team and city officials addressed the projects together as a unified strategy for the city. The evaluation process for the IBA Saxony-Anhalt checked in on the city planner's progress, as opposed to individual projects, as the work for evaluation. Specific projects were evaluated but the IBA sought to recapitulate the wholistic planning strategy for each city. In this way, the IBA was a training ground for local officials—pushing them to think more innovatively and see the individual projects as a unified platform to re-address the ways by

² *Hellweg interview, 2012; IBA Hamburg website, 2012*

which urban change happens.³

The IBAs under study have employed evaluation as a core component of the IBA project. Their approach towards evaluation is focused on the development of ideas as much as the creation of new projects. Evaluation in these cases is about quality as much as development statistics.

The IBA history—models for cities of the future

The IBA has remained a unique institution for its run though history. A core reason for this is that each IBA is unique in structure and implementation. There are no institutional regulations or standards by which an IBA must abide. Each IBA is created by a city for a given time without national direction. This institutional flexibility denies the possibility of IBA stagnation. An IBA will only happen when it is warranted and will only be created by stakeholders who deem it worthwhile. The IBA acts less as an institution than as a model. The IBA is by definition exceptional because it is only created as an exception to regular practice. With this format, the IBA is automatically singular in each of its iterations. The power of the IBA is that it is in each case unique but also abides by the three defining characteristics: it is international in scale and impact, it deals with a broad understanding of building and it is exhibited as a public platform for new ideas.

With the IBA Meets IBA Network, IBA experts and practitioners have come together to better understand how this model operates—how it can be supported without regulatory institutionalization. This network values

the exceptional quality of the IBA and has positioned itself as a fluid advisory resource for new IBAs rather than a regulatory body.⁴ This sophisticated model of institutional advising carries the capacity to preserve the exceptional character of the IBA while providing flexible support to enhance future IBAs.

The limitations of categories of agency in the IBA

In planning the top-down vs. bottom-up dichotomy is a common scheme by which planners understand governance. Top-down generally means transformation is led by centralized institutions such as national, regional or local government, private interests in the form of large companies with significant stakes in a given city, industry experts with institutionally-validated expertise or other individuals and groups with pull in the local power structure. Bottom-up generally denotes influence by resident groups, individual citizens, marginalized communities or other individuals or groups that do not maintain the conventional tokens of agency such as wealth, political sway and industry expertise. This schema is very important in planning to call out inequities and points when groups are denied agency in development of their own localities.

However, this schema does not encompass the complexity of the governance of the IBA process. The IBA is top-down according to the conventional governance conception—run by an expert group and backed by local and national government. The IBA is also driven towards academic or intellectual innovations, which would generally lie in the top-down categorization. However, the political position of the IBA (at least since

³ Beeck interview, 2012; IBA Saxony-Anhalt catalogue, 2012

⁴ Durth, *Netzwerk IBA Meets IBA*, 2010

the 1984/87 IBA Berlin) drives the process towards a sensitive engagement and participation with local, bottom-up actors. The IBA offers a model where top-down projects are driven by bottom-up factors and constituencies. The project of creating intellectually-driven models for the city of the future need not be considered elitist.

The complexity of the IBA model in its governance may be due to a specifically European or German context. However, this model is not necessarily and should not be considered unique to these locations. Rather, a more complex interpretation of governance should be offered that incorporates the capacity of ‘top-down’ and ‘bottom-up’ groups to operate collaboratively, or that those categories themselves are limited.

The IBA’s brand integrity

The early IBAs dealt principally with architecture and urban design. Since the 1984/87 IBA Berlin, participatory planning and image-construction have become part of the IBA’s practice of ‘building.’ This break reflects an important point in the history of planning and urban design. The 1984/87 IBA Berlin was very much a critique of high modernist urban renewal—in many ways the apotheosis of modernist architecture and planning. The high modernist urban renewal project is largely considered to have failed.⁵ Since then, the two disciplines have largely receded not yet having found a new productive collaboration at the urban scale. The IBA offers a method for a new project of the city for architecture, planning and urban design.

Today, a term that is important in IBA definition is

“paradigmatic change.”⁶ The IBAs not only create models for the city of the future but also attempt to deal with moments in urbanism when new conditions do not yet have solutions.

The brand of the IBA carries historical legacy. It is meaningful because the IBA is held as an important and special tool in the legacy of German and European planning for its previous successes. The IBA process carries with it extra significance due to its highly-regarded position in planning practice. IBAs are enabled by the capacity to garner more attention than other planning projects due to this established history. As a result, careful consideration of future projects under the label is important to the continued character and reputation of the IBA brand.

The IBA has only recently been institutionalized as a planning process with a set history. During the IBA Meets IBA Network, the lineage of IBAs was historicized through an exhibition and publication. The construction of a lineage is important to give greater credence to current IBAs and creates an incentive for stronger requirements against an overabundance of future IBAs. The history of the IBA is a delicate construction. While most of the IBAs before the 1984/87 IBA Berlin are easily categorized as large-scale architectural and urban design exhibitions, their motives, audiences and implementations vary fairly widely. They all sought to offer models for the city of the future, which is the current single most important defining characteristics of the IBA.⁷ Their implementation varied between sin-

⁵ Aureli, 2011; Sola-Morales, 1999

⁶ All interviews, 2012; *Netzwerk IBA Meets IBA*, 2010

⁷ Roters, *IBA Hamburg Reflections*, 2010

gle-site urban design, participatory planning, reuse of infrastructure and landscape regeneration.

The perceived inflation of IBAs is dangerous because it could potentially undermine the IBAs capacity to act as a benchmark for transformations in planning and city development.⁸ The IBA brand is currently of high currency and must be conserved by careful guidance and the avoidance of an overabundance of IBAs that do not meet the characteristics of paradigmatic change.

For example, the IBA Hamburg is creating sophisticated planning work. This IBA is very well managed and generating new planning ideas. The physical work developed through the IBA is of the same scale as historic IBAs. The Wilhelmsburg Mitte district is larger than the Interbau site with a comparable quantity of buildings. Lighthouse projects such as the Energiebunker are of the scale in structural size and ambition as some of the individual structures completed in the IBA Emscher Park. However, the paradigmatic change addressed through the IBA Hamburg is unclear without the intellectual rigor of previous IBAs. The IBA deals with issues of the urban inner periphery: social character, physical urban structure and environmental and energy needs. The intellectual contribution of these projects is hampered by the conventional city marketing framing of the program. The IBA Hamburg does not engage with urban design issues present in Hamburg from an ideological standpoint in parallel with previous IBAs such as IBA Emscher Park of the 1984/87 IBA Berlin. On the other hand, the mode of engagement with the urbanism conditions and ideas present

in Hamburg aligns with the IBA's subject under study. Perhaps a highly academic IBA is not appropriate for this context. Conjectures may be made about the relevance of this IBA's approach to the specific issues of the inner periphery and its role in the larger legacy of the IBA history. However, the final exhibition year's activities and critical reception afterwards will determine the extent of the IBA's conceptual contribution to ideas of city-making.

The IBA Berlin has the potential to deal with an important paradigmatic change but as yet has not been able to clearly communicate its goals. The IBA Berlin also falters from not having a easily discernable problem for the city. Gentrifying change is palpable but it does not cause the same level of alarm induced by shrinkage, deindustrialization or massive inner city decline. The nascent IBA Berlin may deal with a paradigmatic change involving the social, cultural and political conditions of the city. Berlin is undergoing transformations due to shifts in population—not numbers (though the city is growing) but constituencies. However, this is a complex dynamic to describe and may significantly reconstitute how the city operates and is experienced. The IBA Berlin has the opportunity to closely analyze and understand the cultural shifts that come with a city being increasingly interconnected globally—how a city may operate as a capital in the cosmopolitan sphere as much or more than at the national level. What does 'Capital City' mean in globalized society? These dynamics present a paradigmatic shift for cities around the globe, and the transformations in Berlin would be particularly relevant for other Western cities. It has yet to be seen whether the IBA Berlin team will be able to

articulate this—and if locally-focused leaders will deem this type of study relevant to the city itself.

The IBA as a platform to disseminate planning ideals

The IBA is similar to the Nationalist project of the World's Fair in that the program seeks to construct, celebrate and disseminate new ideas for planning and architecture around the globe. This international end goal is laced with hegemonic intentions. Particularly in the historic IBAs before the 1984/87 IBA Berlin, projects operated openly as ideological demonstrations. Since the 1984/87 IBA Berlin, this intention has been reconsidered but it is still present. The 1984/87 IBA Berlin was exhibited around the world with a traveling exhibition and events sharing the Berlin projects with other cities. However, in this case, the exhibition served to produce knowledge and method sharing in dual directions. The dissemination of the IBA's work was not meant only to share innovations externally but also to garner critiques and learnings from other contexts to Berlin. The IBA Emscher Park was very much a platform to demonstrate new approaches to the rest of the world. However, this IBA was international in implementation from the outset. Although the site was local, the practitioners creating work in the IBA Emscher Park brought expertise and from around the world to the Ruhr Valley. This IBA may be read as thoroughly international in both its implementation and reception.

A brief confrontation with the American context

Cultural regeneration histories offer that the first instances began in the US in the 1970s and were closely tied to urban social movements. However, American urban contexts are far different today and unlikely to

have the same type of institutional collaboration. The culture wars of the 1980s and 90s not only killed public cultural funding in the US but also an opportunity for interdisciplinary and creative urban regeneration strategies of large-scale impact like the IBA.

However, there has been a recent proliferation of culturally-led urban design and planning programs that apply parallel practice to the IBA. Urban design exhibitions based out of the Museum of Modern Art, such as the Rising Currents exhibition, not only raise provocative takes on future models for city-making but have also engendered development plans for sites around New York, such as Governor's Island or the waterfronts, that are testing out alternative design ideas at a grand scale. Similarly, events programs focused on urban design ideas have risen in popularity. New York specifically has been host to the Urban Design Week organized by the Institute for Urban Design, which offered dozens of events to the city's communities engaging with issues for New York and beyond. The BMW Guggenheim Lab, a temporary, pop-up event space for issues related to urbanism and architecture, is currently traveling around the world. The lab was recently based in New York and is continuing to Berlin in the summer of 2012. These projects engage with some of the ideas and methods of the IBA, however they are largely focused on events rather than built implementation. The American context has yet to see a large-scale program that unifies both research-led conceptual work with physical change. The American context separates its idea makers and project implementers. The US requirement for immediate results impairs processes of experimentation that would be based in physical development.

The IBA as a Project of the City

This study has focused on the IBA as a mode of no-build interventions into the city, it also operates as an instrument of architecture itself. The IBA has always dealt with the act of building as physical construction. The IBAs before the 1984/87 IBA Berlin were demonstrations of new urban design ideas and methods—unified architectural projects, separated from their surrounding contexts, designed in their entirety.

Since the 1984/87 IBA Berlin, the IBA's approach towards 'building' has expanded—incorporating renovation, reconstruction, programming, participatory processes and events as a way to transform the built environment. The permutations of the IBA and its approach towards building have followed the lineage of urban design. During the early 20th century, high Modernist urban design sought to find blank-slate solutions for the city. With the conflicts and inadequacies of Mid-century urban renewal, architecture and planning have retracted their takes on large-scale, uniform methods to city-making and tested out smaller scale, more participatory approaches.

The 1984/87 IBA Berlin was very much a response to the shortcomings of Mid-century urban renewal. Its "Step-by-step urban renewal" offered a program of revitalization of the city with sensitive consideration of the existing physical fabric and local communities. For urban regeneration, the project was a large success. For architectural design, the program's merits are up for greater debate. However, the IBA was highly influential in its time in both design and planning realms. More

recent IBAs have taken different approaches to the project of the city, dealing with non-urban structures, entire regions and small towns.

Today, the project of the city as an architectural endeavor is not a settled ground as it was during the period driven by High Modernist ideals. Sola-Morales explains, "The breakdown of European cities that has occurred over the last forty years has cast a heavy shadow of guilt over the ideology of planning derived from functional architecture."⁹ After urban renewal, physical planning retreated while the discipline turned its focus on economic development and social policy. During this period, architecture and planning have been largely disconnected, each disavowing the other's project towards identifying new models for the city. Sola-Morales "... In this way [through the ideological triumph and complete adoption of the Athens Charter and what would become functional High Modernism] the great alibi was invented and that split occurred between architecture and city planning which is still waiting to be bridged."¹⁰

In recent years, several key figures have offered theoretical approaches towards the city that address urbanism as an architectural project once again.

Rem Koolhaas is a central figure in debates of urban design and the project of the city. In *S, M, L, XL*, he offers the idea of Bigness as an architectural approach for the city. In the essay, Koolhaas differentiates urbanism from architecture but also offers design as an actor in the construction of the city.

⁹ Sola-Morales, 1999, p. 68

¹⁰ Sola-Morales, 1999, p. 72

“Bigness no longer needs the city: it competes with the city; it represents the city; it preempts the city; or better still, it is the city. If urbanism generates potential and architecture exploits it, Bigness enlists the generosity of urbanism against the meanness of architecture.

Bigness = urbanism vs. architecture.”¹¹

In this dialectical statement, architecture exists in, with, against and is the city. In a certain sense, Koolhaas is calling for an understanding of the relationship between these two phenomena as mutual agents. Architecture does not create the city itself, as was the driving philosophy during High modernism, but rather acts as a force amongst many, though a particularly potent force, that contributes to the conditions of urbanism. Whereas urban design once used the city as a ground, in the idea of bigness, architecture is one actor amongst many that contributes to the city.

Pier Vittorio Aureli explains a model for the project of the city developed by Oswald Matthias Ungers with a team including Rem Koolhaas. The project called, “Berlin as a Green Archipelago,” sought to offer an alternative to High Modernism, which took the city as a unified system and post-modern approaches that focused on reinscribing traditional city patterns. The archipelago model proposes a distributed structure as a way to define form over a diverse space—a set of architectural artifacts in dialectical relationship amongst an open frame of landscape and low density settlement. “Ungers’s architectural islands in Berlin as a Green Archipelago can be considered both a self-referential enti-

ties and as city parts that, through their position and insular form, frame what escapes legibility: the inescapable sea of urbanization.”¹² This conceptual model focuses on the collection of monumental artifacts as constructing the city while leaving the negative space between as undifferentiated—an amniotic fluid for the legible separate parts. The problem with this model is that the green between is not just undefined but unaddressed. The archipelago offers the entire city as a project of architecture by subordinating all but the iconic. This conceptual frame identifies architecture as the sole agent in the construction of city form.

Sola-Morales offers another, more conciliatory approach for architecture and planning towards the city. In his article, “The Urban Project,” Sola-Morales critiques the functionalist style of High Modernism as a method that denied the character of the city. He writes, “Urban design means bearing in mind the complexity of the work to be carried out rather than a rational simplification of the urban structure.”¹³ The problems with the High Modernist approach towards the city is that it does not allow for an engagement with the social, economic, cultural and spatial intricacies of urban systems. Sola-Morales suggests that urban design re-approach the project of the city with sensitivity towards elements between monumental artifacts: “An architecture of the city that is the opposite of an urban architecture of the buildings themselves, but which is architectural organization of the city’s physical body (spaces, fabrics, and squares).”¹⁴ Sola-Morales calls for a new architectural

¹² Aureli, 2011, p. 226

¹³ Sola-Morales, 1999, p. 71

¹⁴ Sola-Morales, p. 79

¹¹ Koolhaas, 1998, p. 69

project of the city that is not formally totalizing but contends with strategies towards city-making that have fallen into the realm of planning.

“Life,’ as Lewis Mumford liked to say, ‘is really more interesting than Utopia.’ He would have enjoyed the IBA.”¹⁵

These three positions identify a spectrum of engagements with the project of the city that situate architecture, planning and the city itself with distinct levels of agency towards city-making. Koolhaas with architecture and the city as dialectically opposed forces that construct one another. Aureli offers Ungers’ model as architecture defining the city amongst a motley plane of urbanization. Sola-Morales proposes an urban design that deals with both city form and the messy urban ground between.

The IBA offers an approach towards the city as a project that incorporates both architecture and urbanism. The IBA’s capacity to take on this project lies in its variation and its ambition. Each IBA identifies a distinct condition and applies distinct approaches with a charge of exceptional quality. Whereas urban renewal called for a model, the IBA is inherently varied in its approach proposing multiple models for specific conditions. The IBA is a reconciliation of architecture and planning towards a method that is based in a project of the city that accommodates the city itself.

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Think Berlin

<http://www.think-berlin.de/>

RaumLabor Berlin

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Shrinking Cities exhibition

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HafenCity Development

<http://www.hafencity.com/en/home.html>

Berlin City Forum

<http://www.forum-berlin.eu/>

Center for Architecture and the Build Environment (CABE) in the UK, IBA Emscher Park case study

<http://webarchive.nationalarchives.gov.uk/20110118095356/http://www.cabe.org.uk/housing/emscher/projects>

Appendices:
Site Visit Documentation, Criteria-Manifestos
Interview List & Acknowledgements

Zollverein mine complex in Essen





The Contemporary IBA

IBA Hamburg and Wilhelmsburg neighborhood





Tempelhof Airport and Park





The Contemporary IBA

*IBA Saxony-Anhalt:
Dessau, Köthen, Halle*



a.



b.



a.



b.

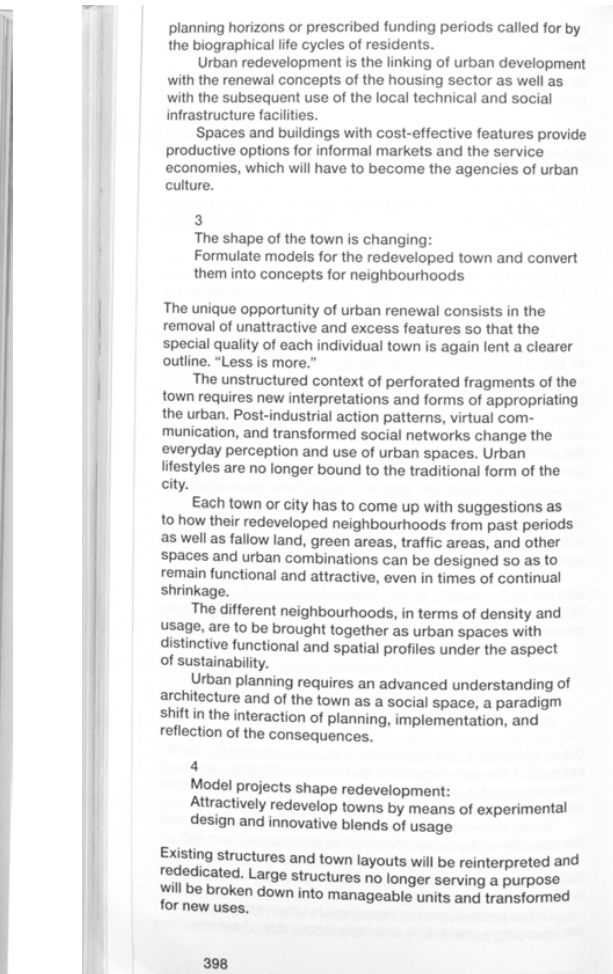
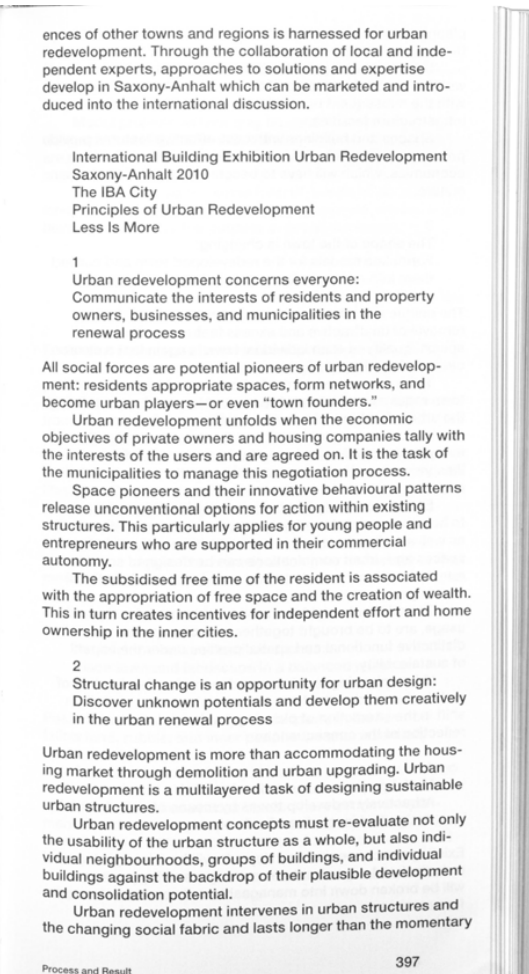
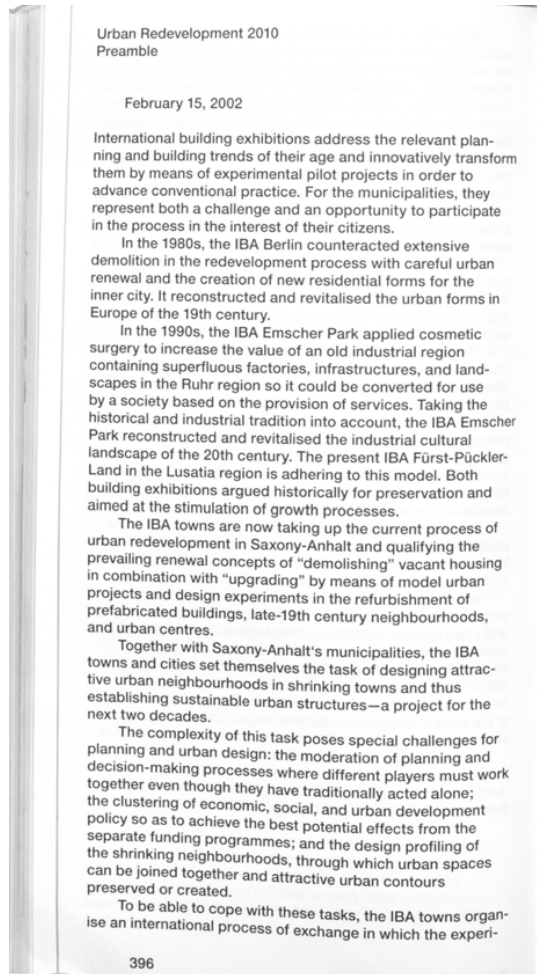


b.



c.

- a. Dessau
- b. Köthen
- c. Halle-Neustadt



Urban planning experiments combine work, living, and leisure with culture in the individual redevelopment projects. These combinations are aimed at a blend of uses for buildings and neighbourhoods, that is, the small-scale production of a "city."

Model projects will not only be conceived for the areas designated as eligible for aid, but also for other districts that are particularly important for the development of the urban structure.

Besides demolition, some form of preservation should be looked at that would strengthen neighbourhood profiles—new buildings also serve the purpose of profile formation.

5

Each town and city has its own developmental path:
Identify the qualities of the towns and cities and integrate them into the regional town network

Each town determines its own development perspectives from the background of its historical make-up. This marks its position in the Saxony-Anhalt urban network and beyond. Opportunities for consolidation and development arise both from endogenous potential as well as from regional importance.

The inequalities in the configurations and the asynchronous development of spaces afford opportunities for different lifestyles. Characteristic regional differences should not be abandoned, but their dynamic productively increased.

The formulation of urban typologies aims toward developing clear contours and attractive spatial images of the towns in the region. The municipalities gear the design of their models and the development of their modernisation strategies to these.

6

Redevelopment creates free spaces:
Place town and landscape in a balanced relation of tension

Post-industrial landscapes pervade towns in the form of fallow land, rubble, and inner peripheries and essentially determine its image.

Transitions and boundary situations between developed and undeveloped sites are productive zones of urban redevelopment, and the free spaces created here become experimental fields for a new type of urban landscape. The multifaceted desire for a life on the outskirts of town can be realised in inner-city locations.

Landscapes are the worlds of experience within urban environments.

7

Urban redevelopment taps a wide range of financial resources:
Set an example for the combination of funding from economic, social, and urban policies.

Model projects with a combination of funding go beyond the traditional process, instruments, and activities of urban redevelopment and prompt necessary changes in legislation.

Funding decisions have to ensure the financing of experimental projects serving an international role-model function. The funding procedures are geared toward the projects.

Urban redevelopment projects have an impact on the labour market both in the private as well as the public sector.

8

Media and communication determine the image of the town:
Formulate marketing concepts for urban renewal

Media, communication, and images greatly influence urban design and are used as planning and building tools.

Aesthetic interventions create mental spaces and images that can be mobilized—open and flexible structures enable urban behaviour.

Town marketing shapes the image of the town and creates jobs by combining urban culture and the economy.

9

Shrinking towns and cities are an international phenomenon:
Organise and communicate urban redevelopment in its global context.

Urban redevelopment in eastern German towns and cities is an epochal task facing many other European and non-European towns and cities. The "shrinking city" is an international issue that has to be compared and debated in a global forum.

Urban redevelopment raises new questions and establishes new fields for research in the areas of municipal engineering, economics, and culture that are to be dealt with in an international exchange.

The know-how acquired in the course of the programme Urban Restructuring in East Germany generates regionally and internationally marketable solutions.

Die Exzellenzkriterien der IBA Hamburg

Ziel jeder Internationalen Bauausstellung (IBA) ist es, nicht das bloß Gewöhnliche, Etablierte in möglicherweise neuer Verpackung zu präsentieren, sondern Anregungen für neue Lösungen zu geben und gewissermaßen die Standards von morgen zu setzen. Dazu benötigt jede IBA neben einem oder gleich mehreren Leitthemen Kriterien, mit deren Hilfe ambitionierte, zukunftsweisende Projekte von solchen unterschieden werden können, die sich zwar auch gerne als IBA-Projekt in Szene setzen würden, die aber nicht über den „state of the art“ hinausreichen.

Die IBA-Exzellenzkriterien der Internationalen Bauausstellung Hamburg dienen der IBA Hamburg GmbH als Leitlinie zur Beurteilung der IBA-Würdigkeit von Projekten. Angesichts der großen thematischen Bandbreite der IBA Hamburg und des offenen Prozesscharakters einer Internationalen Bauausstellung stellen die Exzellenzkriterien eine angemessene und in der Praxis bewährte Grundlage für die Anerkennung von Projekten als IBA-Exzellenzprojekte dar.

Die Zertifizierung eines Projekts als IBA-Projekt erfolgt nach einer detaillierten Evaluierung der projektspezifischen Erfüllung der insgesamt sieben Exzellenzkriterien. Bei der Beurteilung von Projekten werden gegebenenfalls zusätzlich die Kriterien der Deutschen Gesellschaft für Nachhaltiges Bauen (DGNB) herangezogen.

IBA-Exzellenz – die sieben Qualitätskriterien eines IBA-Projekts

Die Prüfung einer Projektidee erfolgt anhand von sieben Kriterien:

1. Besonderheit

Das Projekt muss sich durch eine besondere und originelle Note auszeichnen, Innovation verkörpern und sich im Vergleich mit einem „normalen“ Projekt qualitativ hervorheben.

2. IBA-Spezifität

Das Projekt darf ohne IBA-Unterstützung nicht oder nur schwer realisierbar sein. Es muss also nicht nur auf die IBA-Themen zugeschnitten sein, sondern muss darüber hinaus auch auf die IBA angewiesen sein.

3. Multi-Talentertheit

Das Projekt sollte mehrere Aspekte der drei IBA-Leitthemen aufgreifen oder zumindest vielfältigen Ansprüchen genügen, es muss also ein „Multi-Talent“ sein.

4. Strukturwirksamkeit

Das Projekt muss einen nachhaltigen Beitrag zur strukturellen Verbesserung der Wohn-, Arbeits- und Freizeitsituation im IBA-Gebiet leisten und sollte einer stadtwirtschaftlichen Bewertung standhalten.

5. Prozessfähigkeit

Das Projekt soll einen möglichst großen Kreis von Personen zum Mitmachen animieren, sich verändernden Rahmenbedingungen anpassen können bzw. sich in Etappen realisieren lassen.

6. Präsentierbarkeit

Das Projekt muss präsentierbar sein. Nicht nur in baulicher Form, sondern auch als Beitrag zur Lösung von Fragestellungen im Rahmen der IBA-Leitthemen, wobei auch die Erlebnisnote eine Rolle spielt.

7. Realisierbarkeit

Das Projekt sollte bis zum Jahr 2013 fertiggestellt werden können bzw. bis 2013 sollten die Realisierungsvoraussetzungen erfüllt sein – sowohl in rechtlicher, finanzieller als auch in technischer Hinsicht.

Nur sofern eine Projektidee alle sieben Qualitätskriterien eines IBA-Projekts erfüllt, sind die Voraussetzungen für die Anerkennung als IBA-Projekt gegeben.

The IBA Hamburg's Excellence Criteria

The goal of each Internationale Bauausstellung (IBA, International Building Exhibition) is not to merely present the ordinary, the established perhaps in a new packaging, rather to provide inspiration for new solutions and, in a certain sense, to set the standards of tomorrow. In order to achieve this, each IBA needs—in addition to one or more key themes—criteria which help distinguish ambitious, future-oriented projects from those that would certainly like to stage themselves as an IBA project but do not go beyond “state of the art.”

The Internationale Bauausstellung Hamburg's criteria of excellence serve as guidelines for the IBA Hamburg GmbH in the assessment of the IBA worthiness of projects. In light of the IBA Hamburg's broad thematic bandwidth and the open processual character of an International Bauausstellung, the criteria of excellence represent an adequate and practice-proven framework for qualifying projects as IBA excellence projects.

A project is only certified as an IBA project after a detailed evaluation process to judge whether a particular project fulfills all seven of the criteria of excellence. For projects the criteria of the Deutsche Gesellschaft für Nachhaltiges Bauen (DGNB, German Sustainable Building Council) are also applicable in certain cases.

IBA Excellence – The Seven Quality Criteria for an IBA Project

Each project idea will be examined by means of seven criteria:

1. Distinctiveness

The project must be characterised by distinctiveness and originality; it must embody innovation and qualitatively distinguish itself from other “normal” projects.

2. IBA specificity

The project must be such that it would be difficult or impossible to realise without IBA support. It should not only be tailored to the topics dealt with by IBA; it must go a step further and “need” the IBA as an instrument.

3. All-roundedness

The project should incorporate several of the IBA's leitmotifs or at least comply with their diverse demands; it must also be an “all-rounder”.

4. Structural effectiveness

The project must make a sustainable contribution to the structural improvement of the residential, employment and leisure situation in the IBA area and should be able to hold its own within an urban economic valuation.

5. Process capability

The project should encourage the largest possible circle of people to participate, should be adaptable to changing circumstances and be realisable in stages.

6. Presentation suitability

The project must be presentable. Not only as built volume; also as a contribution to the solution of questions which arise within the context of the IBA leitmotifs, whereby the potential it holds for new experience is also important.

7. Feasibility

The project must be realisable by 2013; or as the case may be, the conditions of realisation must be fulfilled – from the legal, financial and technical points of view.

Only when a project idea conforms to all seven of the quality criteria does it meet the requirements for acknowledgement as an IBA project.

In einer Situation moderaten Wirtschafts- und Bevölkerungswachstums beinhaltet das Ziel der gemischten Stadt eine deutliche Stärkung der polyzentralen Struktur Berlins. Dies zeigt sich insbesondere im Blick auf sozial besonders herausgeforderte Quartiere, die vor größeren Umbrüchen stehen. Auch im Weiterbau und in der klimagerechten Konversion monofunktionaler Quartiere aus dem 20. Jahrhundert hin zu lebendigen Strukturen mit unterschiedlichsten Nutzern und Funktionen liegt eine große Aufgabe in der Zukunft.

Ziele der IBA

Zusammenfassend verfolgt die IBA im Kern fünf langfristige Ziele:

1. Teilhabe an Stadt fördern Bundes- und europaweit ändern sich Planungs- und Baukulturen. Hoheitlich gedachte Prozesse stoßen an ihre Grenzen und generieren Blockaden. Berlin ist ein idealer Ort, um neue Verfahren zu erproben, die Teilhabe ermöglichen, statt Partizipation zu organisieren. Kulturelle und künstlerische Initiativen – Sofortstadt! – stehen dabei jeweils am Anfang derartiger Planungsprozesse, um gemeinsame Ideen städtischer Orte formulieren zu helfen.

2. Wachstum sozial gestalten Gerade in Phasen mit positiver Entwicklungsdynamik wird nicht zuletzt der Gestaltungsspielraum größer. Berlin kann jetzt die Weichen stellen, um auch in Zukunft eine soziale Hauptstadt für alle zu sein und Prozessen der sozialräumlichen Polarisierung entgegenzuwirken. Dies schließt eine neue Liegenschafts- und Wohnungsbaupolitik genauso ein wie neue Trägerstrukturen inklusive neuer Organisations- und Finanzierungsmodelle für Entwicklungsvorhaben.

3. Räumliche Entwicklungsspielräume erhalten Raum ist eine der wichtigsten Ressourcen Berlins. Berlin braucht jetzt Strategien, um die Entwicklungsspielräume langfristig zu erhalten und damit die für Berlin prägende kulturelle und wirtschaftliche Dynamik, es muss aber auch Klimaschutz und Klimaanpassung weiter fördern. Dazu testet die IBA neue Raumtypologien an ungewöhnlichen Orten und erprobt Verfahren zur Evaluierung der Raumnutzung.

4. Den ökologischen Umbau sozialverträglich gestalten Als Reaktion auf die weltweite Verknappung von Ressourcen und auf den fortschreitenden Klimawandel müssen der Gebäudebestand und der öffentliche Raum in Berlin angepasst werden. Dieser Umbau darf nicht zulasten nanzschwächerer Teile der Bevölkerung gehen und verlangt nach neuen Modellen der Kosten- und Nutzenverteilung.

5. Entwicklung an Potenzialen orientieren Berlin verfügt über ein unglaubliches Potenzial: an Menschen, Räumen, Innovationen und Ideen. Es gilt, innerhalb der IBA dieses Potenzial konsequent zu nutzen und daraus Instrumente zu entwickeln, die der Stadtentwicklung insgesamt zu dienen vermögen.

Jede Internationale Bauausstellung will und wird sich an ihren Projekten messen lassen. So auch die IBA Berlin 2020: Bis zum derzeitigen Stand der Vorbereitung wurden im Gespräch mit Expertinnen und Bürgern bisher acht Suchräume nominiert, die aufgrund ihrer besonderen städtischen Charakteristik den IBA-Zielen in besonderem Maße entsprechen. Die in diesen oder anderen Stadtgebieten nach und nach zu identifizierenden Projekte, die mit Partnerinnen und Partnern gemeinsam definiert und entwickelt werden, sollen anhand einer überzeugenden Breite von Beispielen – von einer neuen Vereinbarung über die genossenschaftliche Nutzung des Abstandsgrüns einer Wohnanlage bis zur völligen Transformation einer leer stehenden Riesenimmobilie – zeigen, wie es Berlin gelingen kann, sein Stadtkapital zu heben und zu erhöhen.

Dabei wird im Jahre 2020 ein durchgehendes Qualitätsmerkmal der IBA-Projekte darin bestehen, dass die Bürgerinnen und Bürger in aktiver Teilhabe einbezogen worden sind. Zu diesem Zeitpunkt werden die IBA und ihr Publikum auf ein Gefüge von Bauten, Plattformen und Prozessen blicken können, welche die unterschiedlichsten Akteure der Stadt als Gestaltungs-, Lebens- und Wirtschaftsraum nutzen. Zugleich werden die Resultate der IBA Berlin 2020 in ihrer Gesamtheit deutlich machen, wie diese wunderbare Stadt fantasievoll und auf höchstem Qualitätsniveau umgebaut und weitergebaut werden kann.

The criteria of such derive from previous IBA.

Ten recommendations for the future of the IBA have therefore resulted:

1. Each IBA has identified urgent local and regional problems and focussed on their architecture and urban planning aspects. What defines an IBA is that it focuses **questions of future social change** on those issues that impact on spatial developments and can be shaped by spatial design.
2. An IBA is more than just an architecture exhibition. It brings social models up for debate and offers and illustrates solutions to social problems—not simply in the design of buildings, but also in new ways of **using urban space**.
3. IBA grow out of real challenges facing urban society and pressing current problems: the central focuses of an IBA must be defined on the basis of **place and circumstances**. The background to every IBA has been local or regional initiatives and events, which then acted as a trigger for more far-reaching action. Preparatory discourses and preliminary workshops are extremely important when deciding on the issues to be addressed.
4. IBA seek to develop **model solutions for current problems** from a *Baukultur* economic, ecological, and social perspective. Common objectives mean IBA succeed in drawing attention to these issues and sparking debate on an international level, thus promoting general town planning and social development issues in the long term.
5. Every IBA's success is defined first and foremost by the buildings it produces, but an IBA does not simply draw attention to buildings and the built environment: it also raises awareness of the conditions in which buildings are created and the quality of the processes involved. Every IBA seeks to create a new planning culture and *Baukultur* by **improving the quality of procedures**, a culture expressed in the combination of process quality and high quality results.
6. An IBA must, from the outset, be **international**. Exceptional contributions from abroad, international aspects of projects presented, and global public relations work all make a building exhibition international.
7. IBA are a **short-term, exceptional** situation made possible through the concentration of intellectual, artistic, and financial resources over a brief period of time. They are a development platform where close cooperation between experts and those affected and their experience and success can encourage projects elsewhere.

Daraus leiten sich für die Zukunft der IBA folgende zehn Empfehlungen ab:

Zehn Empfehlungen zur Durchführung einer Internationalen Bauausstellung

1. Jede IBA hat aus lokalen und regionalen Problemlagen jeweils drängende Aufgaben auf Bereiche der Architektur und Stadtplanung zentriert. Eine IBA zeichnet aus, dass sie **Zukunftsfragen gesellschaftlichen Wandels** auf solche Aspekte fokussiert, die räumliche Entwicklungen anstoßen und durch Gestaltung von Räumen beeinflusst werden können.
2. Eine IBA ist mehr als eine Architekturausstellung. Sie stellt gesellschaftliche Entwürfe zur Diskussion und gibt Antworten auf soziale Probleme nicht nur in der Gestaltung von Gebäuden, sondern auch in neuen Formen der **Aneignung städtischer Räume** und macht diese sichtbar. Im Erleben einprägsamer Orte sind die Botschaften einer IBA präsent.
3. Eine IBA entsteht aus konkreten Herausforderungen der Stadtgesellschaft, aus jeweils aktuellem Problemdruck: Zentrale Themen einer IBA müssen aus **Anlass und Ort** herausgearbeitet werden. Jede IBA hätte ihre Vorgeschichte durch lokal oder regional begrenzte Initiativen und Ereignisse, die als Impulse für weitergehende Programme wirkten. Zur Definition der Themen sind vorbereitende Diskurse und vorgeschaltete Werkstätten wichtig.
4. Eine IBA folgt dem Anspruch, **modellhafte Lösungen für aktuelle Probleme** in baukultureller, ökonomischer, ökologischer und sozialer Hinsicht zu entwickeln. Durch ihren programmatischen Anspruch gelingt es, diese im internationalen Maßstab aufzuzeigen, zur Diskussion zu stellen und dadurch nachhaltig Fragen des Städtebaus und der gesellschaftlichen Entwicklung insgesamt anzuregen.
5. Jede IBA lebt zunächst von ihren gebauten Ergebnissen. Mit einer IBA wird die Aufmerksamkeit jedoch nicht allein auf das Gebaute, sondern auch auf die **Wahrnehmung der Entstehungsbedingungen** und der Qualität von Prozessen gelenkt. Jede IBA steht dafür, über die **Qualifizierung von Verfahren** zu einer neuen Planungs- und Baukultur zu gelangen, die als Zusammenspiel von Prozess- und Ergebnisqualität erkennbar wird.
6. Eine IBA muss von Anbeginn in der **internationalen Dimension** angelegt sein. International wird eine Bauausstellung durch herausragende Beiträge aus dem Ausland, durch die in den Projekten angelegte internationale Relevanz und durch eine international ausgerichtete Öffentlichkeitsarbeit.

1. An IBA demands **the courage to take risks**. It is an experiment whose outcome is uncertain. All players, participants, and above all the public must be made aware of this from the outset to ensure there is scope for development beyond daily practice and wide interest in the projects is generated.
2. Every IBA needs an **appropriate structure** if it is to offer universally applicable model solutions with broad appeal. People are looking not for established procedures and tried and tested approaches, but for an imaginative programme, form and structure; for the art of improvisation and for rapid response to the unforeseeable.
3. IBA thrive on publicity. **Modern communication strategies** are vital to their success. Every IBA must use and develop the latest, most effective types, formats, and channels of communication.

Three Questions for the Future

The quality of each individual project in every IBA must be carefully examined, and the findings used to maintain standards and develop the format of the event. Passing on experience from one IBA to the next is key and should be supported through a general IBA network on a regional, national, and international scale.

Three central questions must be addressed for the future:

1. How can the experiences gained in an International Building Exhibition benefit everyday planning work, and also and above all each subsequent IBA, thus furthering a long-term learning process in the development of our cities and regions?
2. How can we establish continuous quality assurance to ensure international building exhibitions' key role in Baukultur and urban development in Germany is maintained and strengthened?
3. How can the German experience of using international building exhibitions be communicated at a European level and how can IBA processes draw more on international experience?

Realising an IBA is a commitment to quality. Each current IBA must take on the task of carrying the baton from one place to the next and of further developing the format. This should take place with critical accompaniment by experts on a national and international level. The Federation can establish

7 Eine IBA wird durch Konzentration der intellektuellen, künstlerischen und finanziellen Kräfte auf einen überschaubaren Zeitraum möglich, als ein **Ausnahmestandard auf Zeit**. Sie ist ein Entwicklungslabor, in dem durch intensive Kooperation zwischen Experten und Betroffenen sowie durch deren Erfahrungen und Erfolge Projekte andersorts ermutigt werden können.

8 Eine IBA verlangt **Mut zum Risiko**. Sie ist ein Experiment mit offenem Ausgang und generiert neue Ideen unter anderem durch Provokation, der auch Widerspruch erzeugen kann. Kontroversen sind ein wesentliches Element der Planungskultur. Dies muss allen Akteuren, Verbündeten und vor allem der Öffentlichkeit von Anbeginn bewusst gemacht werden, um Freiräume jenseits der Alltagspraxis eröffnen und ein breites Interesse an den Projekten wecken zu können.

9 Jede IBA braucht **angemessene Organisationsformen**, um zu exemplarischen und generalisierbaren Lösungen mit hoher Ausstrahlungskraft zu kommen. Nicht die bereits etablierten Verfahren und bewährten Handlungsmuster sind gefragt, sondern Fantasie in Programm, Gestaltung und Organisation sowie die Kunst der Improvisation und schnellen Reaktion auf Unvorhersehbares.

10 Jede IBA lebt von ihrer Verbreitung. **Zeitgemäße Strategien der Präsentation und der Kommunikation** sind Voraussetzungen ihres Erfolgs. Eine IBA ist darauf angewiesen, die jeweils neuesten, wirksamsten Kommunikationsformen, -formate und -wege zu nutzen und weiter zu entwickeln.

Drei Fragen für die Zukunft der IBA

In jeder IBA ist die Qualität an jedem einzelnen Projekt zu überprüfen, um mit der gewonnenen Erfahrung ihren Anspruch weiter zu tragen und das Format weiter entwickeln zu können. Dabei ist eine Unterstützung des Erfahrungstransfers von IBA zu IBA notwendig, der von einem übergreifenden IBA-Netzwerk in regionalem, nationalem und internationalem Rahmen unterstützt werden sollte.

forums and provide support to such processes. Former international building exhibitions have after all always yielded fruitful building cultural learning processes as well as representing opportunities for national self-display on the international stage. As a result, the Federation has a vested interest in safeguarding quality and in further development.

The Federation is requested to assist in deepening and stabilising the initiated exchange of experience from IBA to IBA in the shape of a network called "IBA meets IBA," to provide support to the leadership of each IBA. The self-reflection that such a forum would deliver would enable the actors involved to fulfil their commitment to increasing the quality thus far achieved by international building exhibitions. The Federation is called upon to support concomitant and impact research in order to make building cultural and participatory learning processes productive for national urban development policy and international debate.

The Federation is solicited to enhance international exchange of experience on a European level and to contribute to further developing this thus far specifically German format in a European context.

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Für die Zukunft gilt es, drei Fragen zu beantworten:

1. Wie können die Erfahrungen einer Internationalen Bauausstellung für den Planungsaltag, vor allem aber für jede nachfolgende IBA im Sinne eines nachhaltigen Lernprozesses in der Entwicklung unserer Städte und Regionen fruchtbar gemacht werden?
2. Wie lässt sich eine kontinuierliche Qualitätssicherung herstellen, damit der Stellenwert der Internationalen Bauausstellungen für die Baukultur und die Stadtentwicklung in Deutschland erhalten bleibt und ausgebaut werden kann?
3. Wie lassen sich die deutschen Erfahrungen mit dem Instrument der Internationalen Bauausstellung auf europäischer Ebene vermitteln und wie können umgekehrt verstärkt internationale Erfahrungen in die IBA-Prozesse eingebracht werden?

Die Durchführung einer IBA ist eine Selbstverpflichtung zu Qualität. Jede aktuelle IBA sollte sich der Aufgabe stellen, die Staffel von einem Ort zum anderen weiter zu tragen und das Format weiterzuentwickeln. Dies sollte unter kritischer Begleitung unabhängiger Experten auf nationaler und internationaler Ebene geschehen. Hierzu kann der Bund Foren bieten und Unterstützung leisten. Denn die bisherigen Internationalen Bauausstellungen waren immer auch bundesweit ausstrahlende baukulturelle Lernprozesse und eine nationale Selbstdarstellung auf der internationalen Bühne. Insofern liegt die Qualitätssicherung und Weiterentwicklung auch im Interesse des Bundes. Der Bund wird gebeten, den begonnenen Erfahrungsaustausch von IBA zu IBA in Form eines Netzwerks „IBA meets IBA“ vertiefen und verstetigen zu helfen, um die jeweilige IBA in der Rolle zu flankieren. Mit der Einrichtung eines solchen Forums ist über eine Selbstverständigung der Akteure auch deren Selbstverpflichtung einzufordern, die bisher erreichte Qualität der Internationalen Bauausstellungen zu steigern. Der Bund wird aufgefordert, Begleit- und Wirkungsforschung zu unterstützen, um die baukulturellen und partizipatorischen Lernprozesse für die Nationale Stadtentwicklungspolitik und den internationalen Diskurs fruchtbar zu machen. Der Bund wird aufgefordert, den internationalen Erfahrungsaustausch auf europäischer Ebene zu verstärken und dazu beizutragen, dieses bislang speziell deutsche Format im europäischen Maßstab weiterzuentwickeln.

Interview List

Berlin: January 6, 2012

Markus Bader

Prae-IBA Studio Team, 2020 IBA Berlin

Architect, RaumLabor Berlin

Hamburg: January 9, 2012

Ute Vorkoeper

Director, Academy of Another City, IBA Hamburg

Curator

Hamburg: January 10, 2012

Uli Hellweg

Director, IBA Berlin

Urban planner

Berlin: January 11, 2012

Florian Heilmeyer

Editor and writer, IBA Saxony-Anhalt exhibition and catalogue

Architect, writer, Berlin

Berlin: January 13, 2012

Harald Bodenschatz

Director, Radical Radial project, Berlin

Professor, Department of Planning and Architectural Sociology

Technischen Universität Berlin

Berlin: January 14, 2012

Erhardt Pfothauer

Urban planner, 1984/87 IBA Berlin, Altbau

Architect, ProUrban

Berlin: January 16, 2012

Joachim Guenther

Project leader, 2020 IBA Berlin

Berlin Senate Department for Urban Development and the Environment

Berlin: January 16, 2012

Sonja Beeck

Urban planner, IBA Saxony-Anhalt

Prae-IBA Studio Team, 2020 IBA Berlin

Berlin: January 17, 2012

Martin Heller

Prae-IBA Studio Team, 2020 IBA Berlin

Cultural consultant, IBA Hamburg

Curator, writer, cultural entrepreneur

New York City: February 24, 2012

Vishaan Chakrabarty

Master in City Planning, DUSP

Thesis on the 1957 Interbau and 1984/87 IBA Berlin

Director, Center for Urban Real Estate, Columbia University

Developer, planner, architect, New York City

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