

IBA meets IBA

An exhibition of the 100year-old history
of International Building Exhibitions

A cooperative project of IBA Hamburg and
M:AI Museum of Architecture and the Art of Engineering NRW

Preface

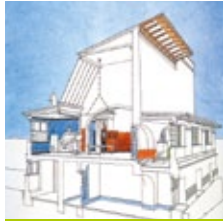
What is an IBA?

What may these programs
achieve?

What kind of tasks do the
International Building
Exhibitions face today?

“IBA meets IBA” is a cooperative exhibition of the **International Building Exhibition Hamburg - Ideas of the Future for the Metropolis** and the **M:AI Museum of Architecture and the Art of Engineering of North Rhine-Westphalia**.

By focusing on the questions: What is an IBA? What may these programs achieve? What kind of tasks do the International Building Exhibitions face today?, this kind of exhibition is the starting point of an initiative that thematizes one of the outstanding national efforts within the field of building culture presenting it in different places with changing partners of cooperation.



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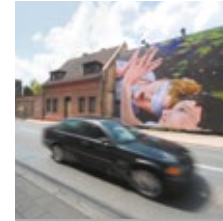
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To work with this wealth of experience - hosting building exhibitions for more than a hundred years by now - , to develop it temporarily and to present it to everybody who is seeking for a kind of orientation in their complex spatial structures remains the aim of the whole project.

With help of the IBA Hamburg this project of self assurance and renewed self creation within in the field of building culture might improve its start: rediscovering the benefit of its construction-site-like character in the era of globalization and world-wide competition among metropolises. The IBA Hamburg itself presents an event that transferred itself into the 21st century. It is a transforming and motivating exhibition for all future building exhibitions by thematizing the urgent questions of the "International Urban Society", the "Inner Peripheries" and the "Cities under

Climate Change". This is done on the grounds of the Mathildenhöhe in Darmstadt, the Weißenhof Colony in Stuttgart, the Interbau in Berlin, the Berlin exhibition "old" and "new", the IBA Emscher Park and the current building exhibitions: IBA Lake in Lower Lausitz with its ambitious aim to transform a landscape destroyed by brown coal mining into the largest European lake region, as well as the IBA Urban Redevelopment in Saxony-Anhalt with its highly interesting communal network structures. They are our partners as well as the newly founded IBA Basel 2020 ("A Future à Trois") - the first tri-national IBA.

A network IBA has developed in this context, a cooperation of many IBA-creators, as well as many scientific IBA-companions, - observers and - critics. We do thank the ladies and gentlemen of this circle for their exchange of

experience, valuations and advices. It is very recognizable that this network will stay together and decided to continue giving orientation.

I would like to thank those who are responsible for the research and concept of this exhibition: Werner Durth, Rudolf Scheuven and Kunibert Wachten with their competent teams. Thank you, too, for the uncountable ordinary little pains which are connected to that work.

The exhibition does not take place in a location where normally exhibitions are presented. It comes to the people whose future is the mere topic its work. Consciously the IBA Hamburg and the M:AI decided to present it in an EDEKA supermarket right in the center of Wilhelmsburg, in the center of the planning area of the IBA Hamburg.

This exhibition wants to be a place to learn right on the spot, a place for dialogue without restraint, an invitation to take part in planning, in thinking and in realizing. And this exhibition wants to reassure.

Uli Hellweg
Director IBA Hamburg GmbH

Peter Köddermann
Project Coordination M:AI NRW

1901



Main entrance to exhibition in 1901

Haus Behrens (Behrens House), view



1901 exhibition opening ceremony in front of the studio building (Ernst-Ludwig Haus)



Darmstadt Mathildenhöhe

A Document of German Art

State of Change

The growth of industry and transport at the beginning of the 19th century had the effect of a yet unseen concentration of people, production and capital winding up to an "explosion" of the cities. Accompanying the rapid industrialization the social situation changed: everyday products were now merely produced by industrial mass production, art vanished from everyday life.

The First Building Exhibition Darmstadt - a Document of German Art

In 1888 an artists' colony developed on Mathildenhöhe by the initiative of Grand Duke Ernst Ludwig. The master plan was given to the young architect Joseph Maria Olbrich. The process involved many artists. The team looked for a new form as a "milestone on its way to the renewal of life", "which is not

common but trendsetting including aspects of the future" (Joseph Maria Olbrich). Mathildenhöhe gave innovative, constructional evidence of the then life reform movement and received international appreciation. Not later than in May 1901 after finishing the colony the first IBA was opened titled "A Document of German Art".

The specialty of the building exhibition: the compound and holistic design. Urban plan, studio and residential buildings, exhibition buildings, interior design with products of every day needs - everything was planned together.

In team work the architects, painters and sculptors gave new shape to their environment - as an attempt to reconcile art and every day life, city and nature.

Titled a "temple of work" the Ernst-Ludwig-House was built as a collective studio for the artists. Above the entrance the motto says: "His world the artist may show, which never was and never will be". The building is the climax of an ensemble that inserts itself together with the artists' residences into the landscape.

The only house not being designed by Olbrich received high appreciation in the same way. Peter Behrens, invited to Darmstadt as painter and graphic artist, here introduced himself as an architect for the first time. He succeeded in designing an entire project starting with the footprint and the general vision of the house up to the details of the stucco work of the interior, from the furniture down to the plates and

cups and glasses developing a holistic design of a new life style.

Models of Holistic Life Concept

The idea of holistic concepts now accompanied the building scene of the 20th century: in the mainstream opposing hippie movement of the late 60s and 70s as well as in the ecological movement of the 80s and 90s. In the time of the globalisation of markets and of the internationalization of the urban society again the Mathildenhöhe inspires to reflect anew on the relation between "building", "architecture", "living" and "society".

1927



Mies van der Rohe, block of flats, 1927

Hans Scharoun, detached family house, 1927



Weißenhofsiedlung, aerial view, 1927



Weißenhof Colony Stuttgart

Testimony of New Building

Situation

In 1907 twelve artists and twelve industrialists proclaimed the Deutscher Werkbund (German Working Coalition). By the cooperation of art, industry and craft they planned to enhance the quality of German products and their prestige in foreign countries. With a claim to universal validity "from the design of a cushion to urban planning" the Deutsche Werkbund became a cultural authority that pursued to support and influence the development of taste in all spheres. Building exhibitions belonged to the operating range of the Deutsche Werkbund.

Modernism as Program

The Weißenhof Colony in Stuttgart is one of the most important testimonies of this New Building. As a building exhibition titled "The Residence" ("Die Wohnung") in 1927 the

Colony presented new forms of residing, which were required and supported by the Deutscher Werkbund, to a national and international audience. Then the 17 participating architects like Le Corbusier, Gropius, Scharoun and others were only known in avant-garde circles of that time - today they belong to the most important masters of modern architecture. Under the artistic guidance of Ludwig Mies van der Rohe they created an exemplary residing program for the modern man in the big city. Twelve model houses were developed.

The Architecture of Modernism

Like through a looking glass the Building Exhibition Weißenhof Colony presented the then contemporary development in architecture and housing. A minimum of formal coherence was acquired by the basically

similar architectural conceptions of the participating architects and the set parameter of only using the "revolutionary" flat roofs. Without any decoration or ornaments the cubic architecture of the Weißenhof Colony represented the architecture of modernism.

The works of the 17 architects coming from five European countries in one colony intended to demonstrate that New Building necessarily was regarded as an "international architecture". 50 thousand visitors came. Their supporters celebrated the colony as a vision of the future. Critics defamed the colony as "Arabian Village" ("Araberndorf"). The colony polarized: open-minded contra conservative, flat roof contra gable roof, modernism contra patriotism.

A Model with Impact

The Weißenhof Colony - as well as other Werkbund colonies - still dominates the building exhibitions of the 20th century as an extraordinary milestone. Especially the Weißenhof colony is considered as a "built manifest" of a modern and open-minded concept of life. It also shows how deeply architecture, politics and society have always been interwoven.

1952
1957



View on to Stalinallee



Wilhelm Schubert, political poster, 1949

Aerial photograph
Hansaviertel



Stalinallee (Stalin Avenue) & Interbau

Contest of the systems

Situation

By 1948 the political division of Berlin was confirmed by the currency reform and the blockade. The urban planning in East and West started to pursue different paths. While East Berlin was announced the capital of the GDR the isolated West Berlin became the object of "propaganda" demonstration of the West. Funded by the Marshall Plan the change from the basic repair of the city into a fundamental reconstruction took place in the 50s. There was a dream of a structured but relaxed city -definitely closing the tradition of the city of tenements originated in the 19th century.

The New Hansa Quarter

This new approach came to evidence in the first international building exhibition after WWII - the Interbau Berlin 1957. After the

deconstruction and the redevelopment of this heavily destroyed bourgeois quarter the Hansa Quarter as an exemplary exhibition project was planned to be an example of "the City of Tomorrow". Under the patronage of the Berlin Senate 53 internationally renowned architects were elected to develop single objects in a park-like landscape.

The new Hansa Quarter wanted to bury the memory of the old quarter completely in oblivion. In place of the old block structure a mixture of high and flat buildings appeared in the landscape.

Today the Hansa Quarter stands as a built document of planar rehabilitation in the period of modernism while functional buildings of the area are mostly weakly planned. Many people appreciate the Hansa Quarter

because of its popular central residential area with high living standards. Critics underline above all the missing usage variety of a quarter that is dominated by housing. They ask if the Interbau with its conglomeration of single projects by popular architects ignored the requirements of a development of new urban qualities just after the war.

The Hansa Quarter as an Answer of the West towards the East

In its pedagogical claim the Interbau invited the post-war architects to enter the new models of international modernism. The Interbau was planned as the biggest building industrial and architectural show as well as a demonstration of superiority of the West towards the East. By this instrument of an international building exhibition West Berlin reacted to the East Berlin prestige project

"Stalinallee" as the "first socialistic street" in Germany.

The Stalin Avenue was conceived as the central spine of the GDR capital. Geared to Schinkel's formal repertoire, based on the "16 Principles of Urban Building in the GDR" and developed along Soviet models, monumental "residences for workers" were built here with historic style elements from 1953 on. With regard to urban planning East Berlin continued the idea of the "beautiful compact city" along the basic principles of traditional architecture. In the context of the national development program the Stalin Avenue was celebrated as "the cornerstone of the constitution of socialism in the capital of Germany" (W. Ulbricht). Today, the Karl-Marx-Allee, how this avenue has been called since 1961, stands as a cultural monument of European rank.

1987

Squatting in Block 89 around the Fränkelufer in Kreuzberg, 1981



Gottfried Böhm, housing development, Prager Platz

Rob Krier, ideal plan for southern part of Friedrichstadt, 1977



IBA Berlin

The repair and reconstruction of the city

The Murdered City

Efforts of progress and modernisation determine the urban development of the 60s and 70s. Entire quarters were hit by "demolition for reconstruction". Leaving the historic city behind as well as the current strategy of planar rehabilitation and breaking down whole urban quarters do more and more meet with criticism and resistance.

The Rehabilitation of the Historic City

In a definite contrast to the Interbau Exhibition of 1957 the central theme was the rediscovery of the historic city centre of Berlin having been destroyed by far through war and the building of the Wall. For the first time in the history of building exhibitions the IBA Berlin focuses on the renovation of old housing stock and its chances of integrating new housing successfully - what actually

means the repair of the city. Thirty years after the Interbau, the IBA Berlin 87 opposes post war urban planning. The Building Exhibition Berlin GmbH was founded by the Senate of the City of Berlin in 1979. The IBA Berlin 1987 opens itself up from two approaches: IBA - new development and IBA - old building stock.

Critical Reconstruction (IBA new development)

Between 1979 and 1987 IBA new development realized a multitude of new building projects in the context of competitions with international architects. Key aspects were the southern part of Berlin-Friedrichstadt, the southern part of the Berlin quarter of Tiergarten and the Berlin inner harbour Tegel. Its program concentrated on a "critical reconstruction" of the city so that the city was

reactivated as a mere concern of architecture and building art.

Gentle Urban Redevelopment (IBA - old building stock)

In 1977 massive protests against deconstruction and housing shortage led to the competition "Strategies for Kreuzberg" and from 1979 on into the "illegal reconditioning/reoccupation" of many vacant houses in the quarter - starting point for the IBA - old building stock. Their foremost aims were the conservation, stabilization, and development of existing social and functional urban structures as well as the implantation of processes like self-help and modernisation by the tenant.

Reference of Gentle Urban Redevelopment

From January 1986 to December 1992 the private S.T.E.R.N. GmbH continued this process with the same team which already worked for the IBA. For these extraordinary effort in the context of "Gentle Urban Redevelopment Kreuzberg" the State of Berlin received the "European Urban and Regional Award" in 1994. Generally the IBA - old building stock led planning into a new epoch: new development stepped back behind securing and modernizing the stock. By its pilot projects IBA became the incentive of supporting programs with respect to urban renewal and to the change of jurisdiction for rehabilitation and environmental protection.

1999



Kokerei (coking plant) Zollverein

Zollvereinwald (Zollverein Forest), Essen



Duisburg's inner harbour

The Ruhr Area: IBA Emscher Park

The Future of an Industrial Region

The Situation: Change without Growth

More than 150 years ago the coal, iron and steel industry arrived at the region around the river Emscher, exhausted and destroyed the landscape. By the 80s and 90s waste land and abandoned industrial sites gave proof to the end of the myth of wealth through this industry. But: what chances do this region finds with respect to its ecological and economic reuse? The International Building Exhibition IBA Emscher Park tried to answer this question.

The IBA Emscher Park: Workshop of the Renewal of Former Industrial Regions

The federal government of North Rhine-Westphalia opened up the "International Building Exhibition Emscher Park" in 1989 to give "trendsetting impulses". Actual gains were to work out conceptual and practical advices

for an ecological, economical and cultural redevelopment of a region consisting of 17 cities in an area of 70 kilometres length and 15 kilometres latitude. In contrast to former exhibitions the IBA Emscher Park projects by far exceeded topics like "Living" and "City".

The IBA concentrated on the following topics with more than 100 projects:

:: The Emscher Landscape Park: On a track of more than 75 kilometres right through the region 50 projects were realized which were the base of this green project. The industrial nature consists of coalmine woods and artistically arranged heaps. This includes bicycle tracks and exemplary parks. For the first time in the history of building exhibitions the topic of "landscape planning and landscape architecture" was exposed.

:: Former industrial buildings became unique event locations and tourist sites. The industrial culture has meanwhile changed into the most effective label of the region, the densest cultural landscape of Europe. Former industrial sites are locations of culture, sports and events.

:: The region also gains a trendsetting quality by contemporary housing projects with the following focus: on the one hand securing the stock especially in the workers' areas with garden city qualities, on the other hand setting innovations with new types of building projects on fallows.

:: Jobs opened up where job had existed before but now leading to new working and design requirements. On former industrial sites now new business and service locations develop.

Learning from IBA?

The IBA Emscher Park helped to develop many other structural programs in North Rhine-Westphalia: The "Regionals", which tried to set trendsetting impulses in the region by holistic development programs. IBA created new ways for a specific "change by culture" which convinced the international jury of the competition for "European Capital of Culture 2010". Worldwide the IBA Emscher Park offered orientation for a new approach to former industrial regions and sites.



In focus:
The structural and landscape
change in Lusatia



The emerging Lausitzer Seenland

IBA Fürst-Pückler-Region

Workshop for New Landscapes

Situation

150 years of brown coal mining and its utilization strongly formed the region of the Lower Lusatia. Injured landscapes and abandoned industrial sites remained after the economic developments within the once energetic centre of the former GDR were suddenly stopped by the political change. Seventeen open pits ceased to work from the beginning of the 90s and consequently provoked the question of how to cope with these enormous pits in the future and how to go on, generally.

“Landscape” as Focus

Local planners as well as students developed the idea of an IBA bottom-up - for the region between Großräschen and Senftenberg, in the first place. In 1999 the beginning was set for the IBA Fürst-Pückler-Region with projects spreading through the whole Lower

Lausitz. Its funding results from the federal and state program of brown coal reorganization. The name refers to Hermann Prince of Pückler-Muskau who created many praised masterpieces of landscape architecture by his parks in Bad Muskau and Branitz at the beginning of the 19th century.

The IBA gives economic, ecological and creative impulses to these enormous landscape and structural changes: industrial monuments will be conserved and used in new ways, urban renewal projects will be promoted and the moon landscapes of the brown coal mining will be opened to tourism.

Lusatia is the biggest landscape construction site of Europe. The former brown coal area changes into the Lusatian lakeland: Exhausted open pits become Germany's most extra-ordinary region for water tourism and

Europe's greatest landscape of artificial lakes with its 30 lakes and its 14 thousand hectares of water surface. Half of that is now being connected by navigable canals and hundreds of kilometers of bicycles and skater tracks. Swimming houses become nation-wide attractions.

The former overburden conveyor bridge F60 was conserved as visitor's mine and is one milestone project of IBA. The sculptural ensemble of the biological towers of the former coking plant Lauchhammer remains as a memorial and a location for events.

Motivating Individual Solutions

At other locations more tourist points will be developed which will communicate as a whole and reflect the singularity of this artificial lake landscape. In addition to that, the

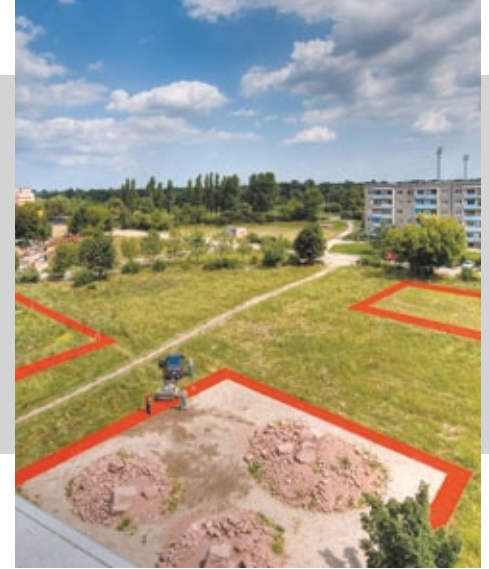
Lusatian Waterworld with its label “swimming architecture” becomes a model of a future service oriented society where new forms of housing and working are experimented within the landscape. Supporting organizations of these developments are special purpose associations and private investors. Hereby, the new lakes becomes an economically effective column of the whole region.



f.l.t.r.:
Pulling together - family festival in Wanzleben

New heritage - Luther's birth house ensemble
in Eisleben

400 m² Dessau - citizens develop claims



IBA Urban Redevelopment

Urban Redevelopment as a Civil Project

Demographic Change

Germany finds itself at the end of European birth statistics. Another shrinkage factor refers to the economic structural change which especially hit Eastern Germany in fast motion right after the political system change. Thousands of company closings and a sudden rise of unemployment led to the movement of mostly young and qualified people to economically stronger Western states and to foreign countries. Beside that, the average age of the urban society rises. In addition to that an urban sprawl of the hinterland began: many families moved to the countryside, more and more city centers were characterized by vacant buildings and obsolescence.

These shrinking processes require a communal correction: only a radical and consequent

urban redevelopment is able to solve the problem of vacancy, decay and the financial emergency of local authorities.

New Perspectives of Cities in Change

To initiate this process the federal government decided to realize the IBA Urban Redevelopment Saxony-Anhalt 2010 in the year 2002 being organized by the foundation Bauhaus Dessau and state development company SALEG. As the first building exhibition in Germany this IBA focuses on a whole German Bundesland (state). 19 cities in Saxony-Anhalt take part in the IBA with their specific topics. The aim of that exhibition is to work out a special expertise for the renewal on a federal and communal basis and to generate exemplary projects of urban development with respect to the demographic change and the economic transformations.

In the final year 2010 exemplary solutions for this urban renewal will be presented in the IBA cities, which will be transferable to other cities and regions.

Instruments and Methods

of the IBA Urban Redevelopment 2010

Support as regards content and consulting of the participating cities with respect to their development and the realization of their ideas build up the centre of that IBA work. Their main instruments and methods include e.g. civil participation, public actions as well as various permanent and temporary artistic and architectural interventions in urban spaces. Here new and inter-coordinated methods of funding and spatial management, urban and regional planning as well as its planning culture will be developed. The IBA-city network has been functioning as a

very important platform for the exchange of experience and ideas. Out of all juridical regularities informal instruments and modes of operation are used because the situation of change requires undogmatic and adjusted strategies and operational concepts.

The "IBA DOCK":
IBA Hamburg's future exhibition
and office building



Questions and answers in the
"Raum der Ideen" in the „Zeichen
von Respekt" exhibition



A bird's eye view of the
IBA area

IBA Hamburg

Designs for the Future of Metropolis

Situation

The setting: Hamburg - the island called Wilhelmsburg in the river Elbe, as well as the Veddel and the Harburg inner harbor. More than any other location in Hamburg Wilhelmsburg is defined by contrasts. Only seven minutes of public transportation from the Hamburg Central Station industry, city and harbor meet marshland, natural reserve and the water. Many traffic lines cross this IBA-area of 28 km², where people of more than 40 nations live together. Here the conflicts and chances of globalization come together - more than at any other place in the Hamburg region.

Topics

At these fractures the IBA creates new rooms for the latitude and the opportunities of the metropolis. Here contrasts and tensions of

the urban society may outlive their friction force in a positive way - so that the metropolis remains a place worth living full of innovations for everybody.

The metropolis - being the intersection of international cultures and global production, place of latitude and opportunities as well as of contrasts and tensions. Here the urgent questions of our time are concentrated. The IBA Hamburg looks for exemplary answers to these questions - with respect to urban planning, to urban economy as well as to social and cultural co-existence in the metropolis. Solutions are quested which give impulses for the planning and building culture.

The IBA Hamburg asks central questions of the development of the metropolis. By built examples, social and cultural projects, events,

dialogues and publications the IBA looks for the future of the metropolis along three aspects:

1. COSMOPOLIS

Turning diversity into strength

2. METROZONES

Building a new town within the city

3. CITIES AND CLIMATE CHANGE

Growing in harmony with the environment

Structure

A new urban treaty motivates civil engagement. To bundle the forces of the metropolis the IBA Hamburg introduced a real new approach: the IBA-Convention. For the first time in the history of building exhibitions the protagonists decided together with the city of

Hamburg on a kind of urban treaty containing specific aims. A board of trustees consisting of seven international scientists secures the excellence of the IBA projects. The Board of Civil Participation accompanies the process, acts as a multiplier and provides the necessary down-to-earth state.

IBA is : IBA becomes

Evaluation of and questions concerning IBA

IBA is: Exceptional Circumstances

All building exhibitions have one thing in common: a time out of ordinary life to create something new. Building exhibitions have always been more than an industrial fair by showing programs of innovation, temporary laboratories. They have been able to work this way because they have been given the privilege of temporary preferable terms and political as well as administrative support set up for exceptional circumstances. These exceptional circumstances were the necessary premise for the "freedom" to develop exemplary solutions.

IBA becomes: A New Program of Innovations?

How will the model of success of international building exhibition will compete in times of an increasing political as well as economic pressure to succeed, of a vanishing readiness to experiment and a rise of private influences on urban development?

IBA is: Enthusiasm and Sophistication

All building exhibitions wanted to overcome the traditional. The initiators' courage, risk appetite and enthusiasm were preconditions.

Therefore, the beginning of building exhibitions was always accompanied by emotional exuberance. Building exhibitions have only been successful when they possessed a clear strategy and intelligent reckoning with respect to the chances of realization. Enthusiasm and tactic refinement belong together. Because of the spatial and thematic expansion of the building exhibitions and the increase of partners it has become more and more difficult to balance enthusiasm and strategy.

IBA becomes: An Exclusion of Routine?

How do building exhibitions manage to create defense mechanism against a structural mean, against the dominance of bureaucracy and superficial economic interest. How may building exhibitions support the willingness to experiment? How do they succeed in securing enough space for creativity?

IBA is: Building and Much More

The first building exhibitions were defined by holistic ideas of reform which were mostly realized within a short time. They were real building exhibitions. In the course of the

centuries they changed into structural programs with a wide spectrum of topics, regional extensions and a long time of development. Today there is even more to be demanded of the building exhibitions. They should be something like the "last rescue" for complex problems and tasks of development. Building itself plays a more and more minor role and the differentiation of exhibition and every day life vanishes. Consequently, the urge to launch events appears - risking outshining the actual innovation with respect to building culture.

IBA becomes: New Complex Designing?

How do building exhibitions withdraw from the increasing influence of a media and event economy without losing attraction? How do we create complex tasks of development as communicative processes with a culture of participation and civil engagement which may promise innovations?

IBA is: An International Discourse

All building exhibitions were internationally orientated. Some of them included experts from foreign countries, some discussed

international topics and some defined quality standards which would be valid internationally. In times of globalization "internationality" does not remain a label of quality anymore. For a long time, foreign influences have entered our every day life and the familiar can be found everywhere. And new developments spread worldwide and everywhere immediately via modern communication and information technologies.

IBA becomes: A Global Laboratory?

How will the "international" of the building exhibitions change? Do the international building exhibitions have the competence to become effective world wide instruments of the exchange on future solution strategies for the urgent problems of urban development and to become internationally renowned laboratories?

IBA is: The New

Each building exhibition wanted to create something new and found its own ways to do so. New problem solutions require a certain degree of surrender to the traditional. The secret of innovative product development is

based on the willingness to think differently and laterally, to explore and develop. At the same time the interest in the “treasure” of building culture experience and in the know-how-archive grows so that the buildings exhibitions do not have to be “reinvented”.

IBA becomes: A Continuing Process of Learning?

How does an instrument which stands for the demand of presenting new ways and new solutions place itself in times of trends and innovations? How does the new not only become singular but appears continuously so that it initiates permanent impulses for every day practice?

IBA is: The Maturation of the New

The polish of the once new can vanish in only a short time. The convincing forces of the innovational efforts of building exhibitions authenticates if they are able to establish themselves permanently or if they only remain a flash in the pan. The past has revealed that many reforms and innovations developed in building exhibitions have become common property and knowledge of building

culture over the years. Sustainability of innovations – as paradox as it sounds- is one of the main tasks which have to be confronted with emphasis by future building exhibitions.

IBA becomes: Innovation and Sustainability?

Do bright ideas manage to lead to efficient and successful reproduction? Are metropolises and regions willing to take profit from the experiences and knowledge of international building exhibitions? Does there exist a learning process in the field of building culture or do we have to gain experiences again and again?

IBA is: Quality Above All

Building exhibitions yet do not have any fixed schedule and have been developed without any prefixed regulations – in contrast to the World Exhibitions or Cultural Capitals. Many times they were the result of a more or less accidental constellation of specific problems, the right time and people keen on experimenting. Nevertheless, all building exhibitions are characterized by high quality standards. But there is no guaranty. Building exhibitions are not really protected of fraudulent use. The

danger actually lies in this vacancy of regulations, in the invitation to replace the demand for innovation and quality by mere events.

IBA becomes: A Convention for Building Culture?

May we keep the demand of innovations and quality facing this inflation of innovations and quality informally and without any regulations in the future? Do we need a national or even international convention of building exhibitions with respect to a certain culture of proceeding, planning and building?

IBA is: A Chance for Europe

International building exhibitions have a special German format, developed and practiced in Germany. In a transnational world, especially in a converging Europe there is no place anymore for a purely national instrument. Therefore, international building exhibitions push for a comprehensive international exchange, for opportunities to experiment within a European frame. Europe is considered as the “new city on the hill”. The world watches the new transnational governmental experiment and hopes for orientation in a

globalized world. The “European City” belongs to the cultural treasure of Europe. The “European City” is expected to answer the central questions of the future.

IBA becomes: A European Network

Do the international building exhibitions succeed in becoming a European format of building culture? Do they take the challenge to enthuse transnational and social networks to enter a joint European process of planning and learning in the field of building culture?

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www.weissenhofmuseum.de

Stalinallee 1952 www.kma-portal.de, www.irs-net.de

Interbau 1957 www.diestadtvonmorgen.de,
www.buergerverein-hansaviertel-berlin.de

IBA Berlin 1987 - Altbau www.stern-berlin.com,
www.kreuzbergmuseum.de

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IBA Stadtumbau www.iba-stadtumbau.de

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:: Künstlerkolonie Mathildenhöhe, Darmstadt 1901
Source: Joseph Maria Olbrich. Architektur, Vollständiger Nachdruck der drei Originalbände von 1901-1914, mit Textbeiträgen von P. Haiko und B. Krimmel und einem Werkkatalog von R. Ulmer, Wasmuth Verlag Tübingen, 1988

:: DWB Ausstellung "Die Wohnung" - Weißenhofsiedlung, Stuttgart 1927, Le Corbusier, Einfamilienhaus, Dachterrasse, Source: Boesiger, W., Stonorov, O., Le Corbusier et Pierre Jeanneret. Oeuvre complète 1910-1929, Les Editions d'Architecture Zurich, Imprimerie Effingerhof SA, Brugg, 1965

:: Stalinallee 1952 + Interbau 1957, Sessellift auf der Interbau; im Hintergrund Jaenecke/Samuelson (Schweden), 10-geschossiges Wohnhochhaus, 1957
Source: Landesarchiv Berlin, Photo: H. Siegmann
:: IBA Berlin 1980-1987, Block 104, Skalitzer-, Mariannen-, Oranienstraße nach der Erneuerung

Photo: Wolfgang Krolow, Source: Universität der Künste Berlin: "Hardt-Walther Hämer. Behutsame Stadterneuerung", Berlin 2007, p. 63
:: IBA Emscher Park 1989-1999, Photo: Horst Lang
:: IBA Fürst-Pückler-Land 2000-2010, Photo: Michael Klug, Leihgeber: IBA Fürst-Pückler-Land GmbH
:: IBA Stadtumbau 2000-2010, Photo: Doreen Ritzau, IBA Stadtumbau, IBA-Büro GbR
:: IBA Hamburg 2006-2013, IBA Hamburg: Concept/design: bof architekten, Hamburg mit Breimann & Bruun Landschaftsarchitekten, Hamburg, Visualisation: bof architekten

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:: Source: Darmstadt 1901-1976, Ein Dokument deutscher Kunst (Ausstellung Darmstadt), Mathildenhöhe, Hessisches Landesmuseum, Kunsthalle, 22.10.1976 - 30.01.1977, Band 5, Darmstadt 1976, p. 62
:: Source: Darmstadt 1901-1976, Ein Dokument deutscher Kunst (Ausstellung Darmstadt), Mathildenhöhe, Hessisches Landesmuseum, Kunsthalle, 22.10.1976 - 30.01.1977, Band 5, Darmstadt 1976, p. 40
:: Source: Darmstadt 1901-1976, Ein Dokument deutscher Kunst (Ausstellung Darmstadt), Mathildenhöhe, Hessisches Landesmuseum, Kunsthalle, 22.10.1976 - 30.01.1977, Band 5, Darmstadt 1976, p. 109

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:: Source: Kirsch, K., Die Weißenhofsiedlung, Werkbund-Ausstellung "Die Wohnung" - Stuttgart 1927, Dt. Verl.-Anst., Stuttgart, 1987, p. 89
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:: Source: Joedicke, J., Plath C., Die Weißenhofsiedlung, Stuttgart, Krämer, Stuttgart, 1977, p. 72

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:: Source: Deutsches Historisches Museum
:: Source: Leibniz-Institut für Regionalentwicklung und Strukturplanung
:: Source: Landesarchiv Berlin

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:: Photo: Manfred Kraft, Source: Senatsverwaltung für Bau- und Wohnungswesen Berlin: "Idee, Prozeß, Ergebnis. Die Reparatur und Rekonstruktion der Stadt", Berlin 1984, p. 186
:: Source: Senatsverwaltung für Bau- und Wohnungswesen Berlin: "Internationale Bauausstellung Berlin 1987. Projektübersicht", Berlin 1991, p. 25
:: Source: Deutsches Architekturmuseum, Frankfurt am Main

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:: Photo: Manfred Vollmer
:: Photo: Thomas Mayer, Leihgeber: Entwicklungsgesellschaft Zollverein mbH
:: Photo: Friedhelm Krische, on loan from: INNEN-HAFEN DUISBURG Entwicklungsgesellschaft mbH

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:: all Photos p. 18-19: Doreen Ritzau, Leihgeber: IBA Stadtumbau, IBA-Büro GbR

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:: Concept/design: Han Slawik Architekten, Hannover, Visualisation: bloomimages
:: The exhibition "Zeichen von Respekt" was curated by Ute Vorkoeper and Andrea Knobloch. Photo: Akademie einer anderen Stadt
:: Die Elbinsel ist die größte Flussinsel Europas. Hier leben rund 50.000 Menschen aus 40 Nationen. Source: Luftbild vom 1. September 2006, Freie und Hansestadt Hamburg, Landesbetrieb Geoinformation und Vermessung, Vervielfältigung mit Genehmigung LGV41-56/2007

