



# CONNECT\_BAUKULTUR

2010

**International Network-Meeting**

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Hamburg - IBA DOCK



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# CONNECT\_BAUKULTUR\_2010

First International  
Network-Meeting on Baukultur

Partners:



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# CONNECT\_BAUKULTUR

MICHAEL BRAUM

I would like to express my gratitude to you for having followed our invitation to discuss Baukultur with us.

The term Baukultur has spread across the German debate on the built environment over the last decade and we believe, that it has the potential, at least for those who are working on the complexity of processes and products of all things built, to become a word like Autobahn in many other languages.

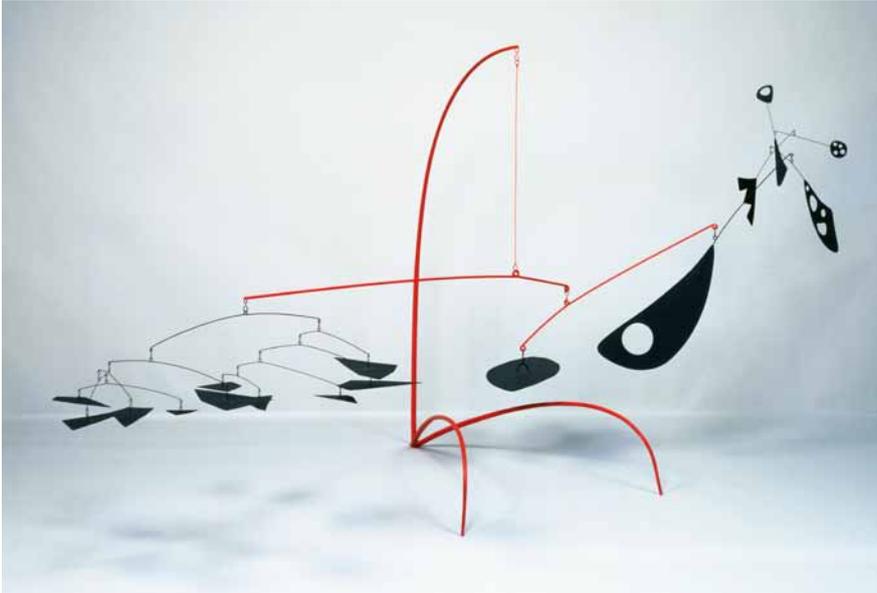
We wanted to learn about the different perspectives gathered at the IBA-Dock this day. Far from branding Baukultur ourselves, we want to learn from each other's topics, targets and tools.

I would like to give you a short insight of why we wanted to connect with you, who we are or want to become and what we do with our small team. Jörn Walter, who has been in charge of all planning and building in Hamburg for a long time, gives his perspective on Baukultur and Joanna Averley, deputy chief executive and director of design and planning advice at CABE, the British Council on Architecture and the Built Environment, gives us the honour of giving the key-note lecture for this small conference. She represents an organisation we find most inspiring and often referred to when we imagine how theory and practice of Baukultur can interrelate. Finally, we share our conclusions with local players in the field of Baukultur and Uli Hellweg talks about the background of the IBA Hamburg. Both the international building exhibition and the HafenCity give us an insight into the adventurous implementations of Baukultur.

Why did we – Germany's Federal Foundation for Baukultur – initially invite you? Followers of both the EFAP, the European Forum for Architectural Policies and the ICAM, the International Confederation of Architectural Museums are with us this day. However we believe that there is something in-between these networks, hence the invitation.

Through EFAP we learn a lot from policy-makers and structures of the professions, but less how to establish cross-disciplinary goals beyond architecture and urbanism, to work not on the top-down wisdom of professionals and politicians, nor to build a demand for high-quality built environments. This education on Baukultur nonetheless, is on the agenda of the architecture museums and centres we have invited. Communication with the general public is the key to their mission's success.

Our mission is to communicate with all people on the processes and products of our built environment and to stir debate within the professions involved on what our common goals are, and to define how to achieve quality, how to make places we want to live in.



2 MOBILE "BLACK PEACOCK" by Alexander Calder

To us Baukultur is building and culture, expertise and common sense, doing and considering, acting and reflecting. It is very fruitful to discuss all the different takes one can find in this terrain. At the core of our mission lies the concept of a mobile, a combination of many aspects, of different shape and weight that go together to make something beautiful. We talk about many abstract things in our professions. Laws and regulations often act like landmines and destroy more than they can achieve. What we thrive for is a balanced mobile of all these parts that make Baukultur much more than a simple form. A lot of it goes back to responsibilities, without responsibilities there is no beauty. But how do we get there?

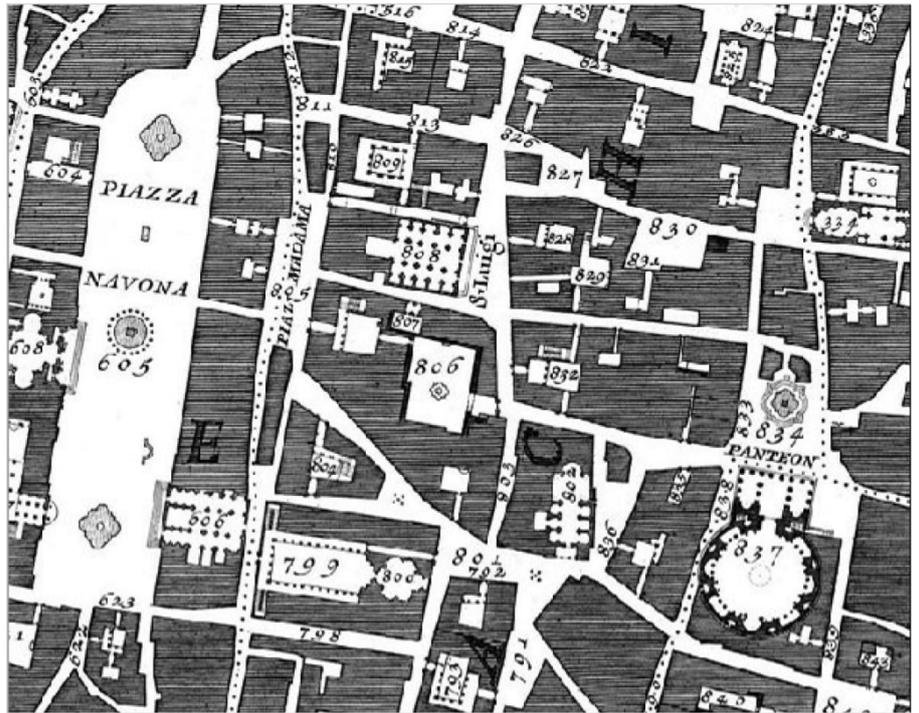
Before giving you some examples of our daily work – to illustrate our longings and doings – I would like you to know how we fit into the German field of actors concerned with the built environment. Almost ten years ago, a few people had the idea to set up a foundation for Baukultur. Even if the outcome did not match their expectations, we are glad to be here, up-and-running with a team of six people.

After professional organizations failed creating an institution for Baukultur, the federal government established by law the Federal Foundation for Baukultur. Three different committees were created simultaneously; the

administrative board which supervises the Foundation's work, including five Members of Parliament. The advisory board, which gathers professionals involved in different aspects of planning, design and building, that advise the foundation and finally, the so-called convention, gathering 350 persons from the field of professional organizations and prize-winning individuals that should support us.

We are together because we are curious to learn about the challenges and the successes of the different institutions. Germany does not have a museum for architecture founded by the Federal Government, but Peter Cachola Schmal and Kristien Ring are giving their best with little money. Neither do we have a position like the government architects in the Netherlands or Flanders, even though the Bundesinstitut für Bau-, Stadt- und Raumforschung, represented by Mr. Kaltenbrunner has power, unfortunately only behind the scenes. But Germany has a Federal Foundation of Baukultur. One of our tasks is to advocate German Baukultur abroad. Thanks to CONNECT\_BAUKULTUR, we have better knowledge and understanding of what we have to offer and where our European colleagues are well ahead concerning Baukultur.

We invited the Goethe Institute as well, as we want to bring the debate on the in-between condition of



3 Detail of Nolli's plan of Rome

Baukultur to different countries to discuss whether our German perspective can be a mirror for others.

Much like we asked our guests to give us an overview of their topics, targets and tools, I would like to introduce the ones the Bundesstiftung Baukultur has in place and that we are developing further every day.

As we understand Baukultur to be much more than the art of building, we focus on topics that relate to the every-day. Also we want to deliver the message that Baukultur is always an integrated approach of many professions and perspectives. That is why we chose the public space in its widest sense as our subject for the initial years. A little bit like Nolli's plan for Rome where churches are drawn as part of the public space, we said that next to streets, squares, and parks; today schools are part of our public space. Related to society as a whole we call those three integrative subjects education, open-space and traffic-infrastructure. We encounter all of them every day in one way or another, for all of them, society as a whole carries responsibility and they all are far from reaching an acceptable standard in an average setting in a generic city in Germany today.

Next to our own limited research-capacities we invited different and sometimes opposite experts to discuss with us how in schools, architecture and teaching go together. We looked at 15 projects of different contexts to understand and illustrate the scope of problems and potentials that come with this subject. We did the same with open-spaces, where a schoolyard and a park can meet and become one, but traffic is also very present in the most challenging landscape architectures of today. With traffic-infrastructure we had real problems finding examples, which could meet our basic idea of integrated planning and high quality design.

With the topics of education, open-space and traffic-infrastructure it is our goal to build awareness for Baukultur on different levels. Inside the planning- and design-professions we need more collaboration. With schools the integration of architecture and landscape architecture is mostly non-existing. In cities, planners see only the maintenance cost of gardening and traffic engineers do not consider design to be anything important at all – to paint it black and white. So we come back to the old story of interdisciplinary work, which is lacking all over, both in firms and administrations.

Also because rules and regulations guide each profession to make things right in their perspective and subsidies come with narrow perspectives, an integrated approach is not easily implemented. Therefore one of our main targets is something old-fashioned like responsibility. We strongly believe that Baukultur is about to push back the lawyers and so-to-say the bureaucratic view on every step we take. With this comes the longing for beauty, especially the possibilities that lie in contemporary solutions, not to go against the old but to continue history as something evolving.

So far, the tools we use are in one way, quite traditional. We appear all across Germany to support our network by giving lectures and engaging in debates. We publish reports, which slowly are evolving from a professional perspective to a language and format that is more accessible to the general public. For our panel discussions we make films to bring the perspective of the every-day and of the user onto the stage. We slowly grow our homepage – soon also in English – to become the information platform for Baukultur in Germany. We try to achieve the education of, and debate with, the general public through walking tours, where first, via headphones, everybody listens to a controversial discussion while perceiving the built environment, followed by a discussion about the different perspectives one can take. This being just a glimpse on how we work.

In the end, Baukultur to us is the culture of dialogue, within the professions, with policy-makers and administrations as well as with the general public. As a matter of fact it is a culture of debate not to say of controversy meaning that we need to open our eyes and minds to achieve more than we have now, for building a future we want to live in.



4 PUBLICATIONS OF THE BUNDESSTIFTUNG BAUKULTUR. Topics: education, open-space and traffic-infrastructure.



# Lessons from 10 years at CABE

## On how to create a design culture

JOANNA AVERLEY

**“Over the last ten years CABE has run a number of campaigns aimed at the general public, rather than professional or technical audiences. This was aimed at impacting on the demand for design quality from the users and buyers of buildings.”**

This presentation provides some insight into what CABE has learnt through its 11 years of work on building culture, or the pursuit of design quality in all aspects of the built environment.

In some ways CABE's work has been an evolving experiment. It has tried a wide range of methods and approaches, which aim to change how people and organizations take responsibility for their projects and how they impact on the quality of the built environment. CABE has often looked to the rest of Europe for inspiration and wonder why in England we do not deliver the same level of quality, particularly in housing, as our colleagues in Hamburg or Helsinki. So it is a pleasure to be able to share our experiences with you and discuss what works across Europe in different social, cultural and economic contexts.

I will give a perspective on what CABE do in England and the political context within which it has operated. You will learn much about how we influence the process by which great places and buildings are delivered, but not so much about the end product. This is because we know what good design is, but our challenge has been to think how to make it happen. This has meant that CABE's work has often focused on how to change

people's demand for and the supply of good design: the people who should demand good design being the clients, local government (particularly planning authorities) and in some cases the public or end user; and the people who supply design being the design and construction industry.

CABE have tried everything and has been prolific. But the political and delivery context has changed recently with the “age of austerity” and national fiscal policy meaning that the large scale, public capital investment programs are reducing significantly. So it is a good moment to think about what has been effective about CABE and its work, and what is relevant to others thinking about similar issues.

### **What is CABE?**

CABE is a Government agency set up under an Act of Parliament, which started with a very small staff team and budget in 1999 and grew to a staff team of over 100 and budget of £12m at its peak. One of its unique attributes is that CABE has mobilized an army of people to work with and for it on projects and activities. This includes the governing Commission (or Board), leading design professionals who undertake design reviews

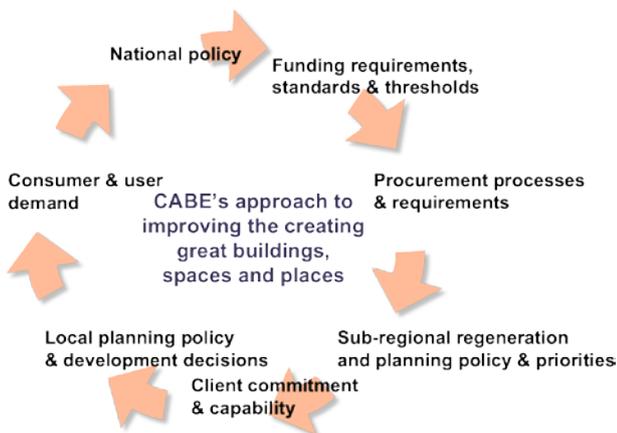


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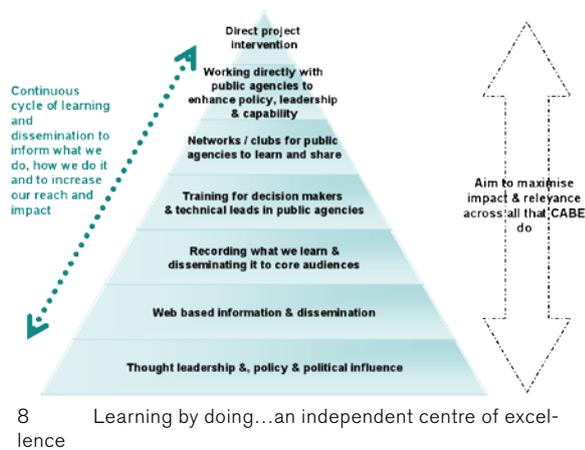
or Enablers (design and planning professionals) who we gift to clients and who act as design mentors on projects. This army of people may only work for CABA 10 days per year but give us great expertise and reach across England.

CABA works to change places for the better by providing face-to-face, expert advice on projects. What is learnt from this experience is then collected, analyzed, sometimes supported by specialist research, distilled, in some cases made simple and then put out on the web. CABA has made its knowledge freely available to all through CABA's website and publications. The virtuous circle also means that CABA works with the development of national policy and advice on how to improve the ways in which large scale programs are set up and delivered, for example through the application of design quality standards as a requirement of funding. Work on individual projects is often with the client organization, providing them with independent and highly valued advice about their role in championing design. But advice is also given to local authorities that are making the final decisions, through the planning process as to whether a development is of good enough quality.

CABA's work has spanned all aspects of the built environment that contribute to creating successful buildings, public spaces and places (both towns or city centers and neighborhoods).



7 A virtuous circle of action, learning & influence



What questions does this approach leave for others working on “building culture” in Europe?

- If national policy sets the framework for local decisions, work on projects that can inform national policy, particularly by being able to demonstrate the impact of national policy on local decisions and by having evidence of what works best.
- Understand what central and local government believe about the role of good design in creating economic and social value and, if required, provide clear thinking and evidence (if possible) to inform how government spends its money.
- Understand who the client is for a project and whether there is a strong or weak ambition for design quality. Working to improve the design ambition of clients in England has been a major aspect of CABE's work.
- Often it is the very earliest decisions on a project that mean it is a success or failure in terms of design. This can sometimes be very strategic questions about whether a project is being located in the right place, has the right uses and has the right budget
- The way that projects are funded and bought (who pays for it, the interrelationship with builders and funders) can have a major impact on the clients' ability to positively manage the design. This is particularly the case for public private partnerships and other complex forms of procurement, which can make the design process

more remote from the client, and other issues can dominate (for example funding). Where largescale programs are planned working to influence these procedures may be important.

- Very often the process of planning, or plan making for a project, rather than the process of architecture or detailed design, is the most important thing to get right. In this way a good plan can create the right environment for the initial important decisions and can inform the more detailed design process.
- Consider whether it will be important to change what the public wants and the interrelationship between consumer demand and the politics and decisions of local and central government about how buildings are designed. These are the key things CABE have been doing for 10 years.

### 1-Making the case for design quality

It is about both changes hearts and minds – by appealing to people's values and the commercial and financial realities. Don't be shy about statements like “A well built environment is a right everyone should enjoy”. Or arguments that link design quality to wider policy aims, for example the quality of town and city centers can help increased their commercial competitiveness and well designed streets and public transport are safer to use but also support more sustainable development.

But how these messages play with politicians, is an interesting discussion. Setting building culture in a policy context which isn't just belief but is actually linking to broader social, economic and physical objectives is important. You have to appeal to financial judgments as well as their beliefs. If you can go further than your beliefs and where possible provide empirical evidence, but such evidence can be difficult to get hold of as it may require costly, long-term research so use the international research which is already available.

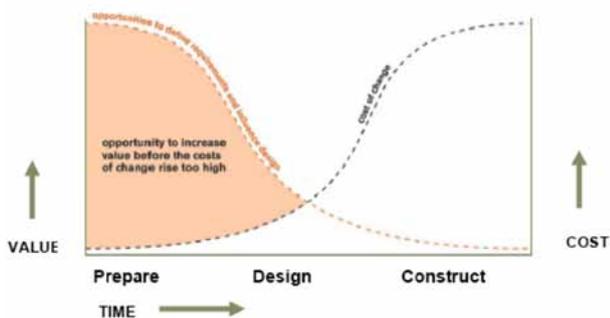
CABE have done a lot of work about the evidence base for design and value. Often trying to make the economic arguments. A good example is “Does money

grow on trees" which looked at property values in various streets in London with Victorian style houses and shops and considered did the quality of that environment have an impact on the property prices and on the values.

## 2-Creating a common understanding and language about design

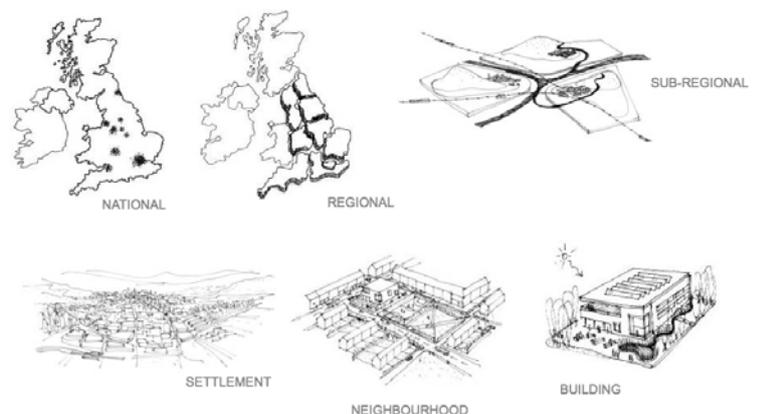
CABE's worked with very expert planners and designers, highly experience but also novice clients (who aren't necessarily designers), politicians and communities. All have different levels of knowledge and design as a product and process, yet projects are also often very complex and daunting. CABE have found that it is important to establish a common language. For example, what a traffic engineer might think is good design can be the complete opposite to a landscape architect. Design can be a process which opens up many opportunities for people to use a place or a building completely differently. So thinking about how you communicate and the words that are used is really important. Here are some examples.

- CABE early on restated what are the principles of good design using Vitruvius as the starting point – with reference to firmness (built to last), commodity (built to work) and delight (built to please and inspire). It is important to understand your audience, and to make complex things incredibly simple. Understanding that many clients' experience the same dilemmas on their project: having little time or a fixed and demanding deadline; probably not enough money; while still having to deliver a place of quality.



9 It is at the design stage that most can be done to optimise the value of a building

- Building projects can be described as having three stages: preparing for the project, designing is helpful like for example that there comes a point in the project where if one keep making changes, it will cost money and that therefore getting the design right from the beginning is absolutely critical.
- There is a useful ratio 1 : 5 : 200 which describes that if you spend 1 Euros on designing an office block, you'll spend 5 Euros building it and 200 occupying it. Design is therefore a small investment of time and money but if you get it wrong, it costs; equally if you get it right it can save money.
- Don't see design starting and finishing at the edge of a building. Not even at the edge of the site. CABE have worked to see the design and planning as an integrated process and have consider how you create successful places and projects through thinking and acting at the right physical scale, whether that's regional or sub regional design, a town, a neighborhood or a building.



10 Designing at every scale



11 Design review

### 3-Reviewing the design quality of significant projects

CABE's best-known program is design review, by which CABE scrutinizes around 350 major projects each year. Significance is not judged by the scale of the project, but the potential impact of a project on its context and whether it sets an important precedent for other projects. People come to CABE as they get an honest, independent opinion. The guides to how CABE operates design review are available on the website. CABE have also more recently been partnering with more local design review panels across England.

### 4-Enabling: early design and planning advice to clients

At the start of CABE it was recognized that simply reviewing a project once it was designed could be too late. Projects might have gone so wrong that they were irretrievable or were a missed opportunity in terms of what they could have achieved. This could have been due to a poor brief or the building being located in the wrong place. Out of this has come the Enabling program which has worked intensely with hundreds of clients at the early stages of projects ranging from small buildings or public

spaces to entire new towns. These programs have expanded in their sophistication and reach over the last ten years. Out of this work have also come a number of guides and tools to inform how to deliver a successful project. Notably the CABE's suite of client guides which give detailed and comprehensive advice on different types of projects from master planning, to green space strategies, being a good client to sector specific guides for arts and cultural buildings, nurseries, primary or secondary schools. All are available on [www.cabe.org.uk](http://www.cabe.org.uk).

The Enabling program (or design and planning advice work) focuses on how to improve the ambition and expertise of clients. Clients in this context are mainly public agencies who are involved in planning for development or commissioning new buildings and public spaces. This direct work with clients has fed back into policy, processes and to people working out in the field through guides, cases studies, creating networks of clients and workshops. Here are some lessons from this work.

- CABE's advice has been most effective where we have found a committed (not necessarily expert) client to work with. It has often been about finding the right person or people who will show leadership on a project, who you can support and



### 5-Tools to support good decision-making

CABE has developed a series of tools to help those involved in projects. Building for Life is the most widely used. It came out of a desire to improve the quality of housing built in England. The tool is based on 20 questions which can be used to: discuss a project, set a brief for a project, discuss ideas with a community, or test site selection; review and audit the quality of a design; inform the decisions of funders or planning authorities who are approving a scheme for development; and used as a way to award success and raise consumer awareness.

A tool like this can be applied in technical or informal ways.

As part of the program CABE have trained 350 people across local governments to use Building for Life during the assessment for planning applications.

The tool helps address really simple stuff that is often wrong with housing developments: car parking, landscaping and the quality of the public realm and the spaces the buildings create

### 6-Working with the public and communities

Over the last ten years CABE have run a number of campaigns aimed at the general public, rather than professional or technical audiences. This was aimed at impacting on the demand for design quality from the users and buyers of buildings. The dilemma as a government agency is always whether you can use negative, rather than positive campaigning, and how to handle relationships with key partners if you are critical. Examples of campaigns include:

- Waste of space – which highlighted abandoned and degrading areas of public space
- Healthy Hospitals – the role of good design in improving the environments for nurses, doctors and patients
- The Prime Minister's Better Public Buildings Award – an annual award for the best buildings funded by government which is given to public sector clients
- Grey to green – how to rethink urban space to make more sustainable forms of development and use.

It is also worth being informed about which aspects of the built environment matter to the general public and compare this to other areas of policy. Often it's the most local issues that people feel passionately about: the cleanliness and maintenance of the street outside their front door or the quality of the local park.

CABE also runs a program for school aged children through providing teaching resources (for example 360 Magazine and the Engaging Places website) to encourage teachers to use the built environment as a teaching tool.

### Conclusion

Having started at CABE in 2000, and as the longest serving member of staff, I can provide some insight into how to focus your efforts to positively impact on the "building culture" of a country or city. I would suggest you ask the following questions at the outset:



<b>How to control what results from development?</b>	<b>Incentivise</b> (value for money, selection criteria, political advantage)	<b>Regulate</b> (standards, funding criteria, etc)
<b>Who to influence?</b>	<b>Supply side</b> – clients, developers, investors, professions	<b>Demand side</b> – users, clients
<b>How to deliver aspirations through planning?</b>	<b>Fixed or flexible masterplans</b> , reliant on policy	Development control and <b>vetting schemes</b>
<b>Whose the primary audience?</b>	<b>Professional</b> – public / private	<b>Public</b> – individuals / communities
<b>What's your relationship to power / government?</b>	<b>Independent</b> (adviser / scrutiny / challenge)	<b>Delivery agency</b>
<b>How to deal with economic downturn?</b>	<b>Anything goes</b>	<b>Hold out for the best</b>
<b>What's going to be most effective?</b>	<b>Technical</b> / evidence based / practice	<b>Political</b> / campaigning / policy development

14 Issues to consider about how to maximize your influence on building culture

- What is the position with the current design culture with:
  - Government – central, regional, local – who has power, who has leadership, who has land, who is the client, who is the user, who has the money?
  - Clients – what is their skills base, what are their budgets and how are they buying buildings and design?
  - The design, property, construction and funding industries – is there buy-in to the design culture and its ambitions, how do you influence them, what arguments work for different parts of the industry?
- Design and planning professionals – how to access expertise, commitment and energy?
  - Public – should you try and influence them through mass media (is there a TV champion for design quality), what wins votes in local and national elections, what is the potential of new media (e.g. facebook)?
    - Where are the blockages or the things that will stop design quality being delivered on the ground policy, process, people, money?
      - How can you mobilize support?
      - And know where to start or focus – invest to have

an impact? The following table provides some more insight into some of the balances that you may need to consider as an organization trying to instill “building culture” and what approaches and values to adopt. There is no wrong or right answer to these questions and it is often informed by the political context within which an organization is working.

#### And finally...

At the time of presenting this paper in Hamburg, CABE's future as an organization was still under consideration. Since then its future has become uncertain and it is unlikely that it will continue as a government agency, and definite it will not be operating at the scale it has been. But that does not in any way diminish the achievements of the organization and the individuals involved. CABE's work over a decade marks a very important contribution to the national and international ambition to improve the quality of our built environment. Its work will be maintained as a permanent record on its website [www.cabe.org.uk](http://www.cabe.org.uk) or via [www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk).

# Baukultur made in Hamburg

## Ministry of Urban Development and Environment

JÖRN WALTER

**“It is the urban context, which makes the city special, and as such it is up to the city, to come up with a concept, that is flexibly structured and which allows scope for a range of different, innovative architectural interpretations [...]”**

I would like to give you a short introduction to the aims and activities of the major urban planning projects undertaken by the city of Hamburg currently.

The technological leap into the information age, the globalization of economy, climate change, the internationalization of urban society, and population development represent new challenges for cities. They cannot be tackled with strategies of conversation and compensation; they require new ways of thinking and different images of the future about the role and function of the city in a knowledge-based and sustainable service society. The answers to the question as to which topics and fields of activity are of particular importance were given with the model of “Metropolis Hamburg – responsible growing with foresight” and based on a spatial model “Räumliches Leitbild”, which acts as the interface to the successive planning levels.

The projects “HafenCity” and “Leap across the Elbe” in Hamburg represent an important change in spatial thinking and action, that acquires its content and becomes an organizational reality through the instruments of founding special urban development agencies, an International Building Exhibition (IBA Hamburg) and an International Garden Show (igs Hamburg) 2013.

As a consequence of the harbor’s connection to the Elbe, one of the fixed principles of Hamburg’s urban development in the twentieth century has been to concentrate urban development on the outward axis, whereby the higher situated Geest<sup>1</sup> area was reserved for living and the lower Marsh for working. Regardless how beneficial the so-called “Federplan” from the early twenties last century has been as a spatial model for Hamburg, it cannot be further developed in a sustainable and contemporary manner: neither through the further extension of the settlement axes into the surrounding environs nor through a complete or partial appropriation of the interstitial landscape axis.

As an alternative strategy, the development of the riverbanks and across the Elbe represents a fundamental paradigm change in Hamburg’s urban development: from a “focus on the margins” to a “focus on the centre”. Not only this step makes sense geographically but also it is logical for a future-orientated urban structure of Hamburg.

Due to the historic development of the port and the Elbe Islands, it clearly illustrates a concentration of the themes and perspectives – but also the problems and

1 sandy uplands on the German North Sea coast



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potentials – for the future development of metropolises. It's about identifying the central urban, environmental and social fields of action and utilizing the existing urban planning and landscaping potentials to the benefit of urban, stable, creative, and innovative neighborhoods and milieus in the city.

### **IBA Hamburg**

This is the departure point for the IBA Hamburg with its questions about the city's reaction to the global climate change, the integration of international cultures, and the shaping of the city's inner peripheries into atmospheric and interesting places. These are all complex themes that can only be successfully addressed through a multitude of measures. This approach can be seen in the diverse IBA Hamburg projects that find their coherency and mutual relationships in a concrete place, the Elbe Islands.

This place stipulates that it is about transformation, not the new construction of a city, where the interpenetration of settlement structure and landscape, the introduction of energy saving and climate-friendly technologies, the emission-conscious design of large traffic infrastructures, and the transformation of fragmentary

settlement structures into identity-building impressive spaces are the central tasks.

Furthermore, the place stipulates that educational and training facilities, cultural initiatives, international influences, and foreign cultures have to be employed as essential engines of an innovative milieu in the city. And finally, that dealing with the heritage of modernism demands a break with traditional thinking patterns and the expert opinion wars of the past decades – and intellectual shift from “either – or” to “as well as”.

The transforming process is a long-term task. In the case of the Elbe Islands the instruments International Building Exhibition and the International Garden Show were introduced to give a major innovation and investment boost – but it cannot rest there. Ideally, it will develop a self-supporting dynamic of its own thereafter. As with social, economic and ecological issues, this also leads to the question of the long-term goals in terms of the spatial and physical system.

These can only be defined from the immediate local circumstances because the problems and opportunities associated with concrete urban design aesthetics vary between the different inner peripheries even more than those between the historic city-centers of

different cities – despite any similarities they might have. This is about designing new images for the metrozones and I want to address in this context two general tasks we work on.



16 New Building of the Ministry of Urban development and environment by Sauerbruch Hutton Architects / Sprinkenhof AG

There is no doubt that a central sphere of activity is an integrated urban planning and landscape design, a close merge of the disciplines. That this is self-evident is due to the realities of housing structure being closely linked to agricultural mechanization and urban planning ideals, from the garden-city movement to “Broadacre City”, through to the organic urban landscape of the post-war era. The arrangement of the housing fragments and the different landscape and open area typologies, the creation and development of the frequently and indifferent greenery through specific design interventions, and the linking of the housing areas via the green and open areas has played a key role in Wilhelmsburg, too.

In a certain sense, the landscape has to formulate the larger, superior urban development structures. The new concept for the centre of Wilhelmsburg, with the IBA-park, is to be seen in this light, with the overall urban planning image being formed by green elements, water and corridors, while the function adopted by the buildings is more one of accompanying and amplifying the landscape experience through eye-catching features. Corridors create spatial depth, provide orientation, and link the adjoining neighborhoods with the landscape and with

one another.

Although the spatial design role in the “European City” does in many instances have to incorporate landscape architecture in the metrozones, but not everywhere and not all the time. In this respect the often very controversial theoretical debate about compact city and networked city models misses the point somewhat when it comes to the practical tasks at hand. For, even though the housing typologies have often remained fragmentary, standing incompatible next to one another, this does not alter the fact that there is also considerable need for urban planning action within the sometimes very large segments.

Taken the example of Wilhelmsburg, the construction of the Reiherstieg district was based on an ambitious plan of compact urban expansion, of which, due to the interruptions of the two world wars, only one section in the north and a solitary town hall – now situated in a motorway interchange – were implemented. From today’s perspective, there is no reason to rely again on more spatially compact structures, as is in fact the case with the renovation and extension of the Weltquartier.



17 ZUKUNFTSVISIONEN - VISION OF THE FUTURE WILHELMSBURG CENTER, IBA Hamburg GmbH / bloomimages



18 HAFENCITY, Hafencity Hamburg GmbH

The role of architecture, in addition to urban planning issues, should not be underestimated. It is precisely the inner peripheries that are usually characterized by a particular lack of architectural pretension and this is the very reason qualitative and aesthetics demands meet with a limited response at a social and political level. But astounding things can happen when we move away from the architecture of sensation, which is also something that the IBA Hamburg is attempting to pursue: socially, ecologically, and economically viable architecture that is nevertheless original, innovative and attractive – an indispensable contribution to the actual and perceived enhancement of metrozones.

The close connection between local requirements and superordinate temporal demands of an urban society in transition from the big city of the industrial age to the metropolis of a knowledge-based service society makes the “Leap across the Elbe” interesting for an International Building exhibition. A number of themes condense on the Elbe Islands, which play a key role for the future viability of the metropolis, not only in a national comparison but also internationally.

### **Hafencity**

There is still a lot that speaks for the thesis that big cities – with their multitude, diversity and density of people, jobs and culture, knowledge and information, networks and exchange possibilities – possess the decisive potential for innovation and social balance necessary to effectively tackle the aforementioned global challenges.

In this context the other main urban planning project of Hamburg, the Hafencity also has to be seen. It's a seldom given opportunity to expand a downtown by 40 %. The aim is to raise the value and attraction of the city centre by providing another 6000 residential units and to generate a new service centre hub that will create some 40.000 workplaces.

A key role for the future city fabric plays the small-scale mixture of the different inner-city uses. In the pursuit of this aim it should not be misjudged, that the required gross area for the single uses varies considerably regarding their scale. Furthermore, various uses are not compatible in the immediate neighborhood and can be obtrusive. Therefore a distinctly differentiated and balanced concept is required, providing a vertical and horizontal mix of uses. This occurs inside buildings, between

buildings, within and between precincts.

Concerning housing the charme is comprised in a unique mix of residential properties varying in size, locational quality and concept, for both rent and purchase, offering the opportunity to meet the most different residential needs. The mixture these days is not naturally, but the result of a bidding and awarding-of-contract strategy focusing heavily on competition among smaller-size developers in order to obtain a large conceptual and architectural variety. Therefore, the usage concept's quality and not primarily the price that investors were ready to pay were the deciding factor when it came to selling the plots. (Mid-price homes, luxury apartments, lower-cost rental apartments by cooperative building associations, joint building ventures).

After the bidding phase we do not sell right away, but institute an option period during which companies must prepare exclusive blueprints for the lot they are interested in. In other words, they need to participate in an architectural competition and after consulting with the city, conduct a site exploration, determine incremental costs based on the lot type, apply for a building permission etc.

This constitutes a qualitative assurance process for Hamburg and HafenCity as certain standards has been met in terms of architecture, intended uses and time. Also this process will provide various advantages for the investors: no interest will be charged to them during the planning phase, and, more importantly, their investment risk will be significantly reduced as they know how their product look like in the moment of purchase.

The wide dispersion of ownership one can get by this tender process is a key for diversity and sustainability of the urban fabric. The degree of diversification has to be defined according to each desired use in the course of the planning process and the development demand. With respect to this and the strong urban planning structure one needs a corresponding architectural concept to avoid the typical monotone character large developments like HafenCity often have. We look for a "controlled" diversity of architecture and require that developers team-up with architects to enter competitions. Until now we have done

60 competitions with some 600 participants and it helps much to ensure quality for the architectural development of the new city.

On a more general level it's on the one hand a permanent and fruitful architectural discussion, on the other a permanent risk that the architectural dimensions of the project get out of control. However, parts are realized and you can make your own opinion.

Due to the size of the whole area of some 155 hectares the development is to be realized in single precincts, which have the required infrastructure to function as independent units and ensure local identity. Therefore 8 precincts were defined, which obtain an individual character, yet merge to form an overall urban appearance: Sandtorkai/Brooktorkai, Kaiserkai, central area around Magdeburger Hafen, both sides of Baakenhafen and the east end at Elbe bridges.

This reflects the history and character of the city centre of Hamburg and it is a main aim to develop the area as part of the inner city instead of a suburban city in front of it. Also in density, height development and grammar, the urban design is orientated hardly on the typologies of the given city centre. If comparing the scales of Kaiserkai to Cremon or from Magdeburger Hafen to Kontorhausviertel one recognizes the similarities.

The open spaces of HafenCity thus conform to Hamburg's declared aim to incorporate new poetic and emotional qualities in its landscape architecture: far from popular masquerade, barren goal-orientated rationalism and super cool minimalism. This is the architecture we are looking for. This finally leads to some general remarks on urbanism and architecture about Hamburg.



19 TOR ZUR WELT - GATE TO THE WORLD, bof architects and Breimann & Brunn landscape architects

### Architecture for Hamburg

The overarching task facing Hamburg with the HafenCity project is a fundamental reformation of the city's appearance from a perspective that emphasizes the view from the river to the city rather than from the land out over the water. So it is that urban development and architecture are both treading a line between continuity and change, between traditionalism on the one hand and avant-garde on the other.

Whilst a strategy that favors casual selections from a list of historical architectures results in functional and artistic stagnancy, thus the arbitrary and undifferentiated municipal cityscapes that stretches between the flagship creations of super-modernism is often shockingly ugly by the same token. Fascinating chapters for urban development have to be written on the back of both, the past and the future, chapters of the ongoing history of Hamburg – like the Maritime Museum, the new Spiegel-office, the Science centre and especially the Elbe Philharmonia do, the leading projects of HafenCity.

It is the urban context, which makes the city special, and as such it is up to the city, to come up with a concept, that is flexibly structured and which allows scope for a range of different, innovative architectural in-

terpretations while precluding any slip into chaos. Strong concepts of urban development have proven their worth, concepts which have to restrict themselves to a minimum of design structures regarding cubature, height and materials while managing to leave their definite stamp on the design of public spaces and promote a measure of 3-dimensional poetic composition.

# Perspective IBA Hamburg

## The Focus of building culture

ULI HELLWEG

**“The conceptual core and distinguishing feature of the German International Building Exhibition format is provided by a consideration of social and cultural dimensions in architecture and urban design.”**

### **The contribution of building exhibitions to building culture in Germany**

Building exhibitions have a secure place in German building culture. The aspirations and identity of all past IBAs set new standards in architecture and building culture. The first building exhibition in Germany, the exposition at Mathildenhöhe in Darmstadt in 1901, called itself “a record of German art“. It was an artists' colony that attempted to apply a holistic approach to architecture, the arts, crafts and design, which extended across all areas of society and artistic creation. The second building exhibition, which we also consider to be in the tradition of international building exhibitions, grew out of a discourse on building culture. It was no accident that it was organised by Germany's most significant organisation for building culture in the 1920s and 1930s, the Deutscher Werkbund. The theme of the 1924 and 1927 exhibitions in Stuttgart went way beyond the topic of architecture, and redefined housing within the context of industrial society. As well as focusing on improving living conditions for industrial workers, it also dealt with the industrial possibilities for constructing affordable housing for the “masses” by the introduction of new technology and standardisation in construction. The project's lead urban plan-

ner Mies van de Rohe said at the time, “Die Probleme der neuen Wohnung wurzeln in der veränderten materiellen, sozialen und geistigen Struktur unserer Zeit; nur von hieraus sind diese Probleme zu begreifen” (“The problems of new housing are rooted in the changing material, social and mental structure of our times; only from this premise can such problems be grasped“).

The conceptual core and distinguishing feature of the German International Building Exhibition format is provided by a consideration of social and cultural dimensions in architecture and urban design. Fortunately, the heated debate about the alleged difference in quality between practical “building crafts” (“Bauhandwerk”) and design focused “building art” (“Baukunst”) is no longer of consequence, having been absorbed in the holistic term building culture (Baukultur). The term building culture has both a descriptive sense – one could call it “positivistic” – and a normative sense. In the positivistic sense, building culture is the actually existing architecture in a country, including all related technical, legal, economic and cultural constraints, and the resultant built environment. In the normative sense, building culture is what Karl Scheffler once said about the concept of culture as such, “the everyday, the rational at its highest level”.



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It is this meaning of building culture that German International Building Exhibitions commit to. Architecture is an essential component of building culture, not in the sense of architectural styles, but in the sense of design quality in our built environment “at its highest level”. The term building culture, and the meaning it has developed in the tradition of International Building Exhibitions in Germany, implies that architecture is the implementation of construction works to a high design quality. At the same time the term clearly goes beyond that meaning, to encompass construction interventions that improve the social, cultural, economic and ecological performance of our cities and landscapes.

Successful building exhibitions in Germany have always been able to straddle both architecture and social relevance.

### **Building culture - a challenge for IBA Hamburg**

The “stuff” IBAs are made of comprises three elements:

1. the site
2. the themes
3. the projects.

In 1999 the IBA Emscher Park in the northern Ruhr area had a major and sustainable effect by providing paradigmatic solutions to structural problems in the run-down industrial region. IBA 1984/1987 in Berlin Kreuzberg solved conservation and rehabilitation issues in 19th century city districts including their social environments. Every IBA needs to reinvent itself in the context of its specific site and themes – and that goes for IBA Hamburg too.

The site for IBA Hamburg is on the Elbe Islands and in the Harburger Binnenhafen, Harburg Riverport, and extends across an area of 35 square kilometres, which has a population of around 55,000. Hamburg’s Elbe island Wilhelmsburg, comprising Veddel and Kleiner Grasbrook, is Europe’s largest river island. It is formed by the arms of the rivers Norderelbe and Süderelbe. Harburg Riverport is situated south of the Süderelbe and its Schlossinsel (Palace Island) is the historical centre of the city of Harburg, which remained independent until 1937.

IBA Hamburg’s exhibition site has several special characteristics

- The area lies in the geographical centre of Hamburg, but the settlement structure cities do not begin to do justice to its central location.



21 WATER HOUSE by Schenk + Waiblinger Architekten, IBA Hamburg GmbH / Hochtief Construction AG formart Hamburg / moka studio

- In terms of planning and urban design, the area has been subject to decades of neglect. This is mainly due to two reasons: In 1962 a large part of the island was submerged when the River Elbe flooded. More than 200 people were killed. Ever since the beginning of industrialisation in the second half of the 19th century, the area has suffered in the conflict between port expansion on the one hand and development of settlements on the other.
- A lack of planning reliability and investment put a stop to urban development for a number of decades. Most of the original residents left the Elbe islands and large numbers of migrants moved into the properties that were left vacant. Approximately 60 percent of today's population has a migrant background.
- A further characteristic is the specific urban design and landscape situation on Hamburg's Elbe island. Although it has many good landscape qualities and open spaces, it is also dissected by major transport arteries, and port and industrial areas subdivide it into separate zones. This is the

specific situation from which IBA Hamburg developed the three key themes that make up the conceptual core of the Building Exhibition.

### Cities and climate change

Urban design and architecture must face the challenges of climate change. 80 percent of all CO<sub>2</sub> gases are produced in cities. Any attempts at solving the problem of climate change need to take place in the cities. Above all, a place like Hamburg's Elbe island, with its past experience of the flood disaster in 1962, offers ideal preconditions for advancing the issue through innovative architectural, urban design and landscape measures. Projects developed by IBA Hamburg in the context of this key theme address conceptual issues of CO<sub>2</sub> reduction as well as adaptation to climate change.

The IBA Dock illustrates both of these conceptual priorities. Firstly, it is a building with a completely climate-neutral heating requirement; in other words, IBA Dock is heated to 100 percent with regenerative energy. Secondly, IBA Dock is located in tidal waters outside of the flood protection dyke and is able to adapt to all tidal water levels.

I would like to introduce another example for projects in the field of adaptation strategies: Water Houses – these are buildings that are constructed on sites prone to flooding or in permanently flooded areas like this attenuation basin. A further example is Tideauenpark Kreesand (Tidal Meadow Park Kreesand). This acts as a flood plain during storm surges, but is used as a local recreation area when water levels are normal.

The 40 or so projects at the International Building Exhibition Hamburg need to meet the highest energy saving standards. These exceed the Federal Republic of Germany's legal requirements by a long way. In addition, there are around a dozen projects that specifically address the questions of exemplary energy saving measures and adaptation to climate change. The chief project within the key theme "Cities and Climate Change" is the "Climate Protection Concept for a Sustainable Wilhelmsburg", in which we demonstrate how the Elbe islands can generate their own supplies of power and heat

to become completely CO<sub>2</sub>-neutral. This project develops a series of heat networks that are supplied with local renewable energy sources. Just one example of such a network is the Weimarer Straße/Reiherstieg neighbourhood, which receives all its heat and power from the so-called energy bunker.

### **Metrozones – building the city within the city**

The second key theme considers the specific spatial typology on the city's inner periphery. As mentioned before, large traffic arteries traverse the Elbe island, and extensive port, logistics and industrial areas sever it from the banks of the River Elbe. Since sustainable urban development is mainly inner city development, we need to rediscover our city's marginalised non-spaces. It is IBA Hamburg's goal to reveal these treasures of the city. The central projects of this key theme include:

- the opening of Spreehafen for the people living in Reiherstiegviertel, and more specifically: providing access to the large dock which has been fenced off from the surrounding neighbourhood along the customs boundary.
- realignment of a large urban motorway, the national trunk road B4/B75, into a railway corridor. This will remove one of three barriers across the urban area and gain 200 hectares for urban and open space development.

Perhaps the most important intervention within this key theme is the construction of a new urban park for Wilhelmsburg in the context of the International Garden Show 2013. Construction of this park will not only reverse or overcome the severing effect of large transport arteries, but create a new and attractive green space within the district.

With almost 20 projects IBA Hamburg will show how the city's formerly neglected inner periphery can be exploited for urban development. Within this urban situation, which in the past was not considered as having the potential for sustainability, we want specifically to demonstrate how to construct the future. This will take place on the northern edge of the garden show site, along Neuenfelder Straße, at the so-called "Building

Exhibition within the Building Exhibition", where approximately 150 residential units are to be constructed in "Smart Houses". The building typologies address specific issues that relate to the urban development of the future.

- Smart Material Houses show the intelligent and sustainable materials and technologies that will be available for construction projects in the future.
- Smart Price Houses demonstrate the construction of affordable buildings, including urban typologies such as prefabs or system builds.
- Hybrid Houses illustrate how the buildings of the future will be able to adapt to people's changing needs and circumstances, for example with "live and work" units or multi-generational housing under one roof. They will also show how apartments can be combined or divided with low level technical input.
- Finally, the aforementioned Water Houses demonstrate how to deal with the problems that arise from high groundwater tables or temporary flooding, and describe possible urban design or open space uses for flood retention plains.

### **Cosmopolis**

For its third and final key theme IBA Hamburg has developed model solutions for a multi-cultural and multi-ethnic urban society. The projects for this key theme cover three areas:

#### **1. Housing**

The aim is to show that improving neighbourhoods does not necessarily mean pushing out the original residents. One of the lead projects is Weltquartier, the Global Quarter, which is currently being redeveloped in line with the wishes of the local residents who originate from nearly 40 nations.

2. Education is the second area of intervention for this key theme. Education is the key to personal involvement in the city. This applies primarily – but not only – to migrant children and young people. IBA Hamburg has developed five education projects with model solutions that consider problems of early language training, school education, the promotion of job

training after school, continuing education and intercultural education. One of the lead projects in this context is “Tor zur Welt” (“Gateway to the World”). It combines three types of school, a daycare centre and a community centre within a single education centre. Another lead project is the language and movement centre. It is concerned with the link between early language skills and physical education.

3. The third segment of the Cosmopolis key theme aims to support social and cultural talent on the Elbe islands. The key project “Kreatives Wilhelmsburg” (“Creative Wilhelmsburg”) aims to encourage cultural and artistic activities and stakeholders in Wilhelmsburg. Three main project formats were developed:

- Support and instigation of festival formats on the Elbe islands (for example Elbinselsommer, the Dockville/Lüttelville music festival)
- Cooperation with artists and unemployment initiatives in the project “Kunst macht Arbeit” (“Art brings work”)
- The construction of sustainable studios and living spaces for art and culture workers, for example within the Veringhöfe project.

The promotion of artistic and cultural talent in Wilhelmsburg is closely connected to the key theme “Bildungsoffensive” (“Education drive”), which I mentioned earlier. Links between cultural and educational policy initiatives and activities embrace essential aspects of enhancing local self-esteem and neighbourhood identity. In this context, building culture means the engine that drives the more general “everyday culture”, which derives its quality and characteristics from the specific social, ethnic and cultural talents of the people who live in this area.

#### **Procedure for securing building cultural qualities in the context of IBA**

How can we secure building culture in the sense of the normative aspirations mentioned at the beginning during the day-to-day life of an IBA? The high aspirations

of an International Building Exhibition demand quality assurance procedures and criteria.

Let’s first look at the procedure. Each IBA project runs through quality assessment according to seven criteria:

1. Specialness: the project must be distinct and original, embody innovation and display exceptional qualities as compared to “everyday” projects.
2. BA-specific: the project cannot, or only with difficulty, be implemented without IBA support. Hence, it must not only be specially tailored to the IBA themes but must also “need” IBA.
3. Multi-talent: the project should pick up on several aspects of the IBA key themes or at least meet their diverse aspirations - it has to be “multi-talented”.
4. Structural efficiency: the project must make a lasting contribution to the structural improvement of the residential, working and recreational situation within the IBA site, and it should stand up to urban economic evaluation.
5. Process capability: the project should motivate the largest possible circle of people to take part, it should be able to adapt to changing framework conditions or be suited for a phased implementation.
6. Presentability: the project must be presentable.
7. Feasibility: it must be possible to complete the project by 2013, or the conditions for implementation should be fulfilled by then – with regard to legal aspects as well as financial and technical issues.

Each IBA project is assessed according to these criteria. The IBA management board is assisted by a high-calibre team of IBA curators and expert advisory committees, such as the “Klima-Beirat” (“Climate Advisory Committee”) as well as outside experts. In the event that a project meets the criteria, a quality agreement is concluded with a developer (for example the investor, owner or a public authority) which defines the project’s specific IBA characteristics of excellence. The quality agreement also regulates other binding aspects, such as the implementation time scale, the form of presentation in 2013 and, possibly, financial subsidies from IBA.



22 INVITATION TO PUBLIC DIALOGUE, IGS International Garden Show, Hamburg 2013 GmbH

Additionally, the quality agreement sets down the formalities and mechanisms of quality control and evaluation of the IBA's measures of excellence. A quality agreement serves as a basis for attesting recognised IBA projects, which the International Building Exhibition will publish in exhibition catalogues, publications, guided tours, etc.

Once the measures have been implemented and IBA excellence has been authenticated, it becomes a certified IBA project. Continuing and subsequent evaluations are carried out separately.

IBA's budget for subsidising excellent IBA interventions in the approximately 40 projects is 60 million euro. This amount will generate about the eightfold sum in private investment during the course of the IBA.

Another precondition for the approval of a project's IBA excellence, beside the experts' assessment based on the seven IBA criteria, is its acceptance within the local community. After their evaluation, all IBA projects are subjected to a wide public debate in stakeholder committees.

Public debate takes place in different forms of citizens' involvement, as for example the citizens' involvement, as for example the Citizens' Forum,

project dialogue with stakeholders or the IBA/igs Citizens' Participation Council. Projects that are not supported by the stakeholders' committees or the residents will not be implemented. This is not always easy since the citizens are influenced by self-serving group interests. Nonetheless, IBA is committed to not carrying out projects against the will of the people concerned.

#### **Concluding remark**

A high standard of building culture without "democracy as a client" (Scheffler) is inconceivable in democratic states. Ultimately, it is citizens, social institutions and stakeholders who determine the quality and sustainability of our building culture. The IBA format can be a vehicle for trying new things and developing an innovative architecture and building culture. The courage to take risks and experiment is a part of it. The outstanding feature of German International Building Exhibitions is a willingness to produce self-absorbed architectural highlights, but to develop new forms and methods for everyday building culture – and to do that, as suggested by Scheffler, to the highest social and building cultural standards.

# Program

## CONNECT\_BAUKULTUR

September 10th 2010 in Hamburg

- 10.30      REGISTRATION  
            at IBA-DOCK , Hamburg-Veddel
- 11.00      WELCOME & INTRODUCTION  
            Michael Braum, Potsdam  
            Director, Federal Foundation for Baukultur
- 11.30      BAUKULTUR MADE IN HAMBURG  
            Jörn Walter, Hamburg  
            Director of Planning and Building, Hanseatic City of Hamburg
- 12.00      KEYNOTE-LECTURE  
            Joanna Averley, London  
            Deputy chief & Director of Design and Planning Advice, CABE
- 12.30      DISCUSSION  
            Moderator : Carl Zillich  
            Federal Foundation for Baukultur
- 13.00      LUNCH BREAK

- 14.00      ROUND TABLE SESSION A  
             Topics and Targets
- 16.00      COFFEE-BREAK
- 16.30      ROUND TABLE SESSION B  
             Tools
- 19:00      CONCLUSIONS  
             Federal Foundation for Baukultur
- 19.30      IBA HAMBURG : FOCUS BAUKULTUR  
             Uli Hellweg, Hamburg  
             Director of IBA-Hamburg
- 20.00      DINNER AND NETWORKING

# Program

## CONNECT\_BAUKULTUR

### September 11th 2010 in Hamburg

- 10.00 WELCOME  
at IBA-DOCK , Hamburg Veddel  
Uwe Carstensen,  
Guide for the IBA Hamburg GmbH
- 10.20 WILHELMSBURG TOUR  
on the Elbe Island to selected IBA project locations.
- 12.00 TRANSFER TO HAFENCITY  
with the Maritime Circle Line
- 12.30 HAFENCITY TOUR  
Welcome and Guide  
Hans Peter Schneider  
Management team, HafenCity Hamburg GmbH
- 14.00 END OF PROGRAM
- RECOMMENDED  
Exhibitions : Werkschau IBA & City for all - Ways to vision  
The Kunstverein seit 1817 , Klosterwall 23, Hamburg  
Openning hours : 12 pm - 6 pm

## **Debate**

The following three questions guided our exchange of ideas, concepts and implementations concerning Baukultur across Europe. Excerpts of the discussion are documented in the following pages.

# TOPICS

How do you, in theory and practice, deal with the challenge to perceive, present and work on the built environment as a result of transdisciplinary dialogue and process beyond the realm of architecture?



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### Daily Life

The experts from all countries agreed that architecture encompasses a number of other topics and therefore it is the culture of building or Baukultur that concern all their activities. The challenge is to make its relation to the everyday visible so that everyone feels it, concerns him or her.

**“Daily life, is what the general public is interested in.”**

CHRISTOPHE POURTOIS, BELGIUM

What is daily life made of? Mobility, leisure, education, air quality, economy and so on. All these topics are, in one way or another, related to the built environment, and together can be defined as Baukultur.

**“We find our topics on the streets and in the press...”**

MARTA DOEHLER-BEHZADI, GERMANY

### Communication

How a culture of building is communicated is crucial. Communication that is accessible and common-

sense is necessary for the complexity of the subject matter to be of interest for the general public.

**“It is important to understand your audience and to make complex things incredibly simple.”**

JOANNA AVERLEY, UNITED KINGDOM

### Baukultur and politics

Building-culture and politics are indissociable. Politics and policies are topics that most of the institutions have expressed being an important part, if not at the core of their work. Baukultur is linked to social development, ecology or even good education. Those are topics, with which the politicians deal everyday; therefore collaborations on policy and governance should be of mutual interest.

**“The challenge is how to professionalize politicians?”**

CILLY JANSEN, THE NETHERLANDS

The Institut Français d'architecture gives an example when they organize public lectures on urban challenges with a dialog involving a mayor and an architect.

**“We train politicians to judge the quality of buildings.”**

FRANCIS RAMBERT, FRANCE



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### **Sustainability**

Everybody agrees that sustainable urban development shall no longer remain an utopian idea. More and more work is necessary to guarantee local communities a non-decreasing level of wellbeing in the long run, without compromising the possibilities of less pollution of all kinds and change in general. The Association for Urban Transition in Bucarest, the Architecture museum of Stockholm or the Netherlands Architecture Institute show how sustainable urban development is an important part of their agenda.

### **Democracy**

Leonhard Emmerling, representing the Goethe Institute, is concerned about the relation of architecture and democracy. What does Baukultur mean for a democratic, civil society? It seems as if a transparent building, like the German parliament, while working as a symbol does not suffice. There is a dispute over whether architecture and democracy do mix, as architecture might be too complex to be voted on. Different participants share their experience in working with local communities, integrating them in the planning process, by asking what their needs are and listening to their wishes. But who makes the decision in the end?

The current conflict and even clashes over Stuttgart's train-station, Stuttgart 21, serve as an example of how important transparency, dialog and professional knowledge are. Whether consensus-building works for Baukultur remains an open question, not only in Germany.

**“Regional topics are the best communication method with the general public because you don’t offer them a direct solution of their neighborhood but offer them to be part of the decisions of the future.”**

IGOR KOVACEVIC, CZECH REPUBLIC



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**“It is crucial to talk about how topics can be brought about and connected with the politics in order to get funding. “**

KRISTIEN RING, GERMANY

# TARGETS

In which way is your institution part of a public debate on the built environment and with which issues, projects and/or partner institutions do you achieve this attention and scope of debate on design-qualities?





**Include the general public**

To include the public is without a doubt, the foundation stone of the enterprise we are engaged in, that is to improve the quality our built environment. In Andrej Hrausky's opinion, the better the public will understand architecture, the better architecture they will claim.

**“Offer the public something they can be part of.”**

CILLY JANSEN, THE NETHERLANDS

**Increase the information flow**

Architecture as a specialized field does not permit to include the public without effort. To simplify its complex jargon, as well as increasing the flow of information on architecture is necessary to educate and to build awareness in the general public.

**“We have to generate awareness about our designed environment.”**

SASKIA VAN STEIN, THE NETHERLANDS

**Make communication simple**

How to better communicate on building-culture is the challenge that all institutions are confronted with. Intelligent and at the same time understandable communication is crucial for Baukultur to gain more interest in the general public.

**“We want to translate what the benefit of this or that project is for the public.”**

FLORENTINA IUGAN, ROMANIA

**Educate the politicians**

The professionals are trained to recognize what good or bad architecture is. But as Cilly Jansen pointed out, the most crucial decision-makers are local politicians that can be teacher or else by training. These are the people responsible for building permits in the end. It is therefore fundamental to not only educate the general public, but also the politicians.

Peter Swinnen suggested, that there is no way around the decision-making process being top-down, but only if the flow of information is bottom-up.

**“Telling governments that there are better ways to build and plan is really important.”**

JOANNA AVERLEY, UNITED KINGDOM

**Best practice**

To ensure and promote projects with high-quality standards, is one of the many tasks the German Federal Institute for Research on Building, Urban affairs and Spatial Development (BBSR) has in Germany. Whether good or bad practice is best for stimulating the debate



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about building-culture remains controversial. In response to this question, Leonhard Emmerling asks what lies behind promoting good architecture? What is the cultural message for connecting the debate with society?

### Networking

All agree that the efficiency regarding the creation of awareness is improved when networking. The exchange of ideas is crucial to build a momentum as Connect\_Baukultur shows. Also EFAP, represented by Rob Docter, is engaged in a European network, bridging government, professional organisations and cultural institutions, but the latter is definitely the weakest there. Jan Geipel from Denmark, Irina Korobina (Russia) and Livio Sacchi (Italy) among others emphasize their aspiration for a European network on Baukultur.

**“We can bring architecture out of closed circles through networking.”**

LENA RAHOULT, SWEDEN

**“We worked with a member of parliament responsible for housing and renewable energy. It was the first time he was speaking to an architect”**

RETO GEISER, SWITZERLAND



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**“Communication and information should be bottom up while decision-making should be top-down.”**

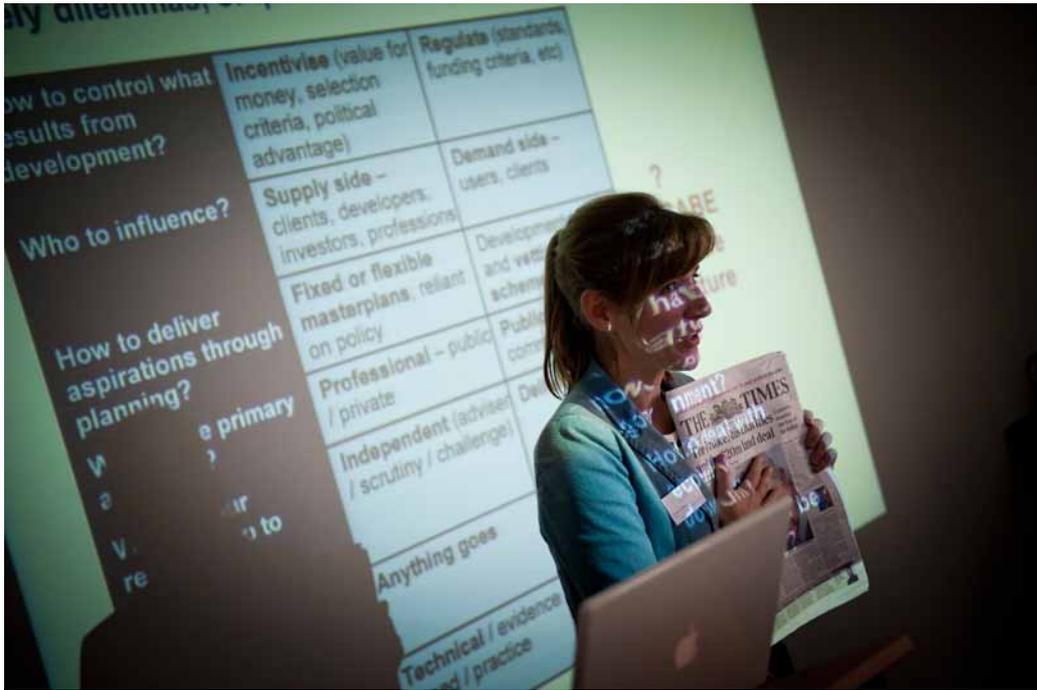
PETER SWINNEN ,BELGIUM

**“If you don't know how to play chess, you can't enjoy watching a game...”**

ANDREJ HRAUSKY, SLOVENIA



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**“People are interested the minute you integrate them in the communicative process from the beginning.”**

JAN GEIPEL, DENMARK



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# TOOLS

What are your most successful strategies and tools to engage with both the general public and politics to create interest, respect and demand for more Baukultur in the built environment of our everyday life?



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### **Can prizes reach the general public or are they for inner circles?**

Out of many prizes only few take it to the mass-media. While in Scandinavia a national prize for architecture might make it to the TV-news in other countries like Germany this does not happen. To connect Architecture to positive news, prizes are key, as the Prizker shows. How to built that reputation is a lot of work as Martha Thorne makes clear. There are different points of view regarding the success Prizes in general have in promoting and generating awareness around Baukultur.

## **“How an award is communicated is more important than the award itself.”**

MARINA HÄMMERLE, AUSTRIA

### **Exhibiting prizes**

Different experiences with exhibiting prizes were present in Hamburg. Kristien Ring, director of the Deutsches Architektur Zentrum, explained that exhibiting architecture prizes is hardly successful, as what really matters is the place itself, as an architectural entity. Christophe Pourtois (Brussels) agreed; adding that exhibitions are the least important part of prizes while mass media coverage can actually be quite successful.

## **“Aren't blogs a potential space for increasing the debate on the built environment?”**

MARTHA THORNE, SPAIN

### **In the era of web 2.0**

We have shifted from static and singular media to a more dynamic, interactive community-oriented social media. It is therefore important not to ignore the impact that social networks and new generation mobile-phones can have. Social medias like Facebook or Twitter create a channel of communication readily accessible and used by a rapidly increasing number of people. To have them feel concerned about architecture through this media, is an important tool. It is certainly a way to reach out not only to a young public, but also to the most encompassing one.

Take the example of the Netherlands Architecture Institute that launched a free 3D architecture application called UAR (Urban Augmented Reality), as Saskia van Stein points out: “UAR provides information on architecture using text, images, archive material and film. A special feature of this application is that it allows you to view numerous locations in the city and see in 3D how it will be, how it was or how it could have been.”

## **“We are interested in exploring not only TV and traditional media, but very much also Flickr, Facebook to make information accessible to a different audience”**

JUULIA KAUSTE, FINLAND



“Before you address the politicians, it is smart to have public support. It means more pressure.”

ANNA BRUNOW, FINLAND

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### Remain local

According to the vast majority of the experts present, tools connected to local topics happen to be the most efficient.

Whether it is local debates, local activities with local communities or local policy programs connecting politics, financial bodies and/or decision makers, the more local the action, the bigger the interest and awareness created.

“The more local we remain, the more cultural it gets“

ÜLAR MARK, ESTONIA

### Protest

Aside from the “common” tools like exhibitions, publications, lectures, newspapers et cetera, rather non-conformist tools were also discussed.

Florentina Iugan who is involved in the Romanian Association for Urban Transition, explained that they use protest alongside the civil society, against decisions that aren't justified from a professional point of view to get the attention of the decision-makers, also in order to be invited to the negotiation table.



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“As we evaluate the worth of prizes such as the Pritzker in contributing to architecture, building and culture, we should ask ourselves what the prize really means. Just being well-known is not enough. The real challenge is to communicate a deeper message and to add to understanding. The goal I strive for in terms of the Pritzker is to convey more than a one-liner that people might pick up but does not serve debate.”

MARTHA THORNE, SPAIN



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“It is very interesting to see how architecture depicts the transformation of democracy”

MARIA THEODOROU, GREECE



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**“Museums shouldn’t only be a place for conservation, collection and so on, but also a place for development of architectural thinking.”**

IRINA KOROBINA, RUSSIA



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**“Not everybody is an expert in architecture but everyone is an expert in his living environment.”**

ROB DOCTER, BELGIUM



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**“We have a very strong architectural culture, but when it comes to the everyday practice, there is a big gap.”**

LIVIO SACCHI ,ITALY



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**“I like Baukultur better because I don't know what architecture alone means. People are much more interested in the background, this is how we show them the road to architecture.”**

MICHAL DUDA, POLAND



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51 IBA DOCK



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53 BUILDING SITE, future heart of Wilhelmsburg



54 URBAN RENEWAL, Reiherstieg-quarter of Wilhelmsburg



55 TRANSFER TO HAFENCITY, with the Maritime circle line



56 HAFENCITY TOUR



57 INFOBOX OF THE ELBPILHARMONIE, Studio André Heller, HafenCity



58 MARCO POLO TOWER, Behnisch Architekten, HafenCity

# List of Participants

## Alphabetically

AVERLEY, JOANNA	<i>London</i>	cabe.org.uk
BRUNOW, ANNA	<i>Helsinki</i>	apoli.fi
DOCTER, ROB	<i>Brussels</i>	efap-fepa.eu
DOEHLER-BEHZADI, MARTA	<i>Berlin</i>	bmvbs.de
DUDA, MICHAL	<i>Wroclaw</i>	ma.wroc.pl
EMMERLING, LEONHARD	<i>Munich</i>	goethe.de
GEIPEL, JAN	<i>Copenhagen</i>	dac.dk
GEISER, RETO	<i>Basel</i>	standpunkte.org
HÄMMERLE, MARINA	<i>Dornbirn</i>	v-a-i.at
HELLWEG, ULI	<i>Hamburg</i>	iba-hamburg.org
HRAUSKY, ANDREJ	<i>Ljubljana</i>	desa.si
IUGAN, FLORENTINA	<i>Bucarest</i>	atu.org.ro
JANSEN, CILLY	<i>Amsterdam</i>	arch-lokaal.nl
KALTENBRUNNER, ROBERT	<i>Bonn</i>	bbr.bund.de
KAUSTE, JUULIA	<i>Helsinki</i>	mfa.fi
KOROBINA, IRINA	<i>Moscow</i>	muar.ru/archcenter.org
KOVACEVIC, IGOR	<i>Prague</i>	ccea.cz
MARK, ÜLAR	<i>Tallin</i>	arhitektuurikeskus.ee
POURTOIS, CHRISTOPHE	<i>Brussels</i>	civa.be
RAHOULT, LENA	<i>Stockholm</i>	arkitekturmuseet.se
RAMBERT, FRANCIS	<i>Paris</i>	citechallot.fr
RING, KRISTIEN	<i>Berlin</i>	daz.de
SACCHI, LIVIO	<i>Rome</i>	inarch.it
SCHMAL, PETER CACHOLA	<i>Frankfurt</i>	dam-online.de
SWINNEN, PETER	<i>Brussels</i>	vlaams-bouwmeester.be
THEODOROU, MARIA	<i>Athens</i>	sarcha.gr
THORNE, MARTHA	<i>Madrid</i>	ie.edu/pritzkerprize.com
VAN STEIN, SASKIA	<i>Rotterdam</i>	nai.nl
WALTER, JÖRN	<i>Hamburg</i>	hamburg.de/bsu
BRAUM, MICHAEL (CHAIR)		
ZILLICH, CARL (MODERATOR)		

# CABE-Commission for Architecture and the Built Environment

London, United Kingdom

We provide expert independent design advice to improve the quality of what gets built in England. The Royal Fine Art Commission was established in 1924, and so influenced the quality of much of the public design and architecture of the 20th century. Many weak designs have mercifully stayed on the drawing board as a result of its reviews, and what has been built is better than it would otherwise have been.

Since CABE replaced the RFAC in 1999, we have continued to provide that independent design advice. We have already reviewed more than 3,000 proposals for major developments. But CABE also has a wider role to champion and lead the public and professional debate about how to create great places.

Although CABE is a national body, almost everything we do is local. We work on behalf of the public and we want to inspire public demand for good design, helping people to shape the look and feel of places where they live and learn. . We have built a large, strong network of local design advisers – architects, planners, engineers etc. Across the country we give advice that is specific to each place.

We help all public bodies to commission better design. Our work includes hands-on advice for clients such as head teachers, contractors, architects and planners. We challenge the way people think and work to give them the confidence to stand up for quality. And we provide practical resources to teachers, to support their use of the whole built environment in teaching and learning.

Parks and open spaces are as important to us as bricks and mortar. We have collected and shared the evidence which has transformed common understanding of the value of urban green space.



JOANNA AVERLEY

## **CABE**

Joanna Averley is deputy chief executive and director of design and planning advice

She is a town planner who has been involved in a broad spectrum of design, planning and regeneration best practice. She has worked on masterplanning projects across the UK. She was the project manager for the masterplanning of Manchester city centre during the rebuilding programme following the 1996 IRA bombing. She is the author or editor of a number of CABE's best practice guides, including *Creating excellent buildings*, *Creating successful masterplans*, *Design coding: testing its use in England* and *Creating successful neighbourhoods: lessons and challenges for housing market renewal*.

As CABE has ceased to exist as presented above, do not hesitate to contact Joanna Averley by email ([Joanna@Averley.net](mailto:Joanna@Averley.net)) for more information.

# National Council for Architecture

## Helsinki, Finland

The National Council for Architecture is an advisory board of the Finnish Ministry of Education. The Architectural Policy has become an important tool of the National Council for Architecture for supporting the creation of and care for a good built environment on both a national and a local level.

Having a very small staff for the task means that the work is carried out in close contact with the authorities, with politicians and with several national and international institutions, like ; EFAP, ACE and different governmental and national architect organizations .

There are a few larger conferences every year and many volunteers in working groups gathered around special topics for many months or years.

Finland is one of the forerunners of architecture policy and is now starting its second program round. It was adopted by the Finnish government in 1998. Inspired by this, cities, towns and regions also started to draw up their own local architectural policy programs, the first of which were completed in 2001 for the cities of Jyväskylä and Oulu. The four largest cities in Finland, among others, drew up programs between 2004 and 2009. Within the construction sector the first company-specific programs have also seen the light of day.



ANNA BRUNOW

### **National Council for Architecture**

Anna Brunow studied architecture and founded in association, the architect office Brunow&Maunula OY in 1980 since when she is leading numerous structural engineering and urban development projects.

Among other important positions, Brunow was President of the national council for architecture from 2003 to 2009, chairwoman of the Finnish architect Association for freelance architects from 1998 to 2005 and Vice-President of the Finnish Architecture museum in 1999.

Brunow is a member of the urban development Academy since 2003 and was a jury member for the German urban development price from 2004 to 2008.

Anna Brunow also was a guest lecturer, critique and was visiting professor at the University of applied arts and sciences of Hamburg from 1995 to 1996.

# European Forum for Architectural Policies

## a.i.s.b.l.

### Brussels, Belgium

The European Forum for Architectural Policies is the comprehensive network to foster and support architectural policies in Europe, bridging public governance, profession and culture.

- representatives of authorities (for example ministries or public services),
- cultural institutions (architecture museums, research institutes and comparable establishments) or
- professional organisations of architects in the widest sense of the word,

The Forum originates from an expert meeting on architectural policies in 1997 in Rotterdam, under the Netherlands EU Presidency. The Finnish Presidency, in cooperation with France took the initiative to propose to launch a Forum during the Council of Ministers of Culture in November 1999, and the European Forum for Architectural Policies was set up as a network organization in Paris in 2000. In that constitutive meeting a Resolution was formulated, the 'Resolution on architectural quality in urban and rural environments in Europe'. This resolution was adopted by the European Council of Ministers on 12 February 2001 (2001/C73/04).



ROB DOCTER  
**EFAP a.i.s.b.l.**

General Director of the Berlage Institute. Educated at the Faculty of Architecture of the Delft University of Technology, he was previously the Senior Advisor on Film and Architecture for the Arts Directorate of the Netherlands Ministry of Education, Culture and Science. 1992-1996; responsible for the Dutch government's policy on architecture as Head of the Architecture Department of the Ministry of Education, Culture and Science. He worked at the Department for Conservation, concentrating on the protection of historic towns and the advisement of local authorities on urban conservation issues. He consults worldwide on various subjects related to the larger cultural position of architecture. President of the EFAP, founding board member of the Venice Rietveld Pavilion Foundation, member of the Advisory Committee of the European Prize for Contemporary Architecture Mies van der Rohe Award, and board member of the Palladio Project Foundation. He used to be Secretary of the International Specialist Committee on Urbanism and Landscapes for DoCoMoMo International and board member of the Architecture Film Festival Rotterdam.

# Federal Ministry of Transport, Building and Urban Development

## Berlin, Germany

The Ministry is headed by the Federal Minister of Transport, Building and Urban Development. He coordinates and is responsible for the work of the department, which comprises the Ministry and a total of 69 executive agencies. The Minister is supported in his work by three parliamentary state secretaries, who are also members of the German Bundestag, and by two permanent state secretaries.

The Ministry has a total staff of 1,600 at its Berlin and Bonn offices. Nine directorates-general implement the activities of the Federal Ministry of Transport, Building and Urban Development.

The Spatial Planning, Urban Development and Housing Directorate-General is responsible for urban development and spatial planning, building and housing law, and rent law. This directorate-general also has responsibility for the urban development assistance programmes, especially those relating to urban restructuring and the "Social City" programme. It also devotes special attention to Baukultur (improving the quality of the built environment).



MARTA DOEHLER-BEHZADI

### **BMVBS**

Marta Doehler-Behzadi, urban planner, graduated from the Hochschule für Architektur und Bauwesen (HAB) in Weimar in 1980, PhD 1986. From 1984 to 1990 Planning Office of the City of Leipzig. Freelancer since 1991, 1993-2007 together with Iris Reuther as Büro für urbane Projekte. Field of work: conceptual urban and regional planning and research, participation processes, moderation, media projects, publications. Since November 2007 she is the head of division Baukultur (Building Culture) and protection of the urban architectural heritage.

# Museum of Architecture in Wrocław

## Wrocław, Poland

We operate in Wrocław since 1965, as the only institution of this kind in Poland.

MA is:

- over forty five years of activity related to collecting and protection of architectural works of art, researches and promoting architecture as the important part of culture and urban space.
- Poland's largest collection of construction plans – The Construction Archive department.

The exhibition program is focused on presenting architecture – contemporary and ancient from many different points of view – social, technical, artistic, historical.

Live meetings with contemporary architecture in a local, social, and cultural context. About these and other aspects of architecture we talk with invited guests – architects, artists, philosophers, journalists, critics – during meetings, lectures, debates and workshops.

Education for the Future :

Through the museum lessons, lectures and art workshops we want to encourage the deepening of knowledge of ancient and modern architecture, as well as selected fields of arts and crafts.

The Publishing activity is associated with the exhibitions and temporary collections of the Museum.



MICHAL DUDA

### **Museum of Architecture in Wrocław**

Michal Duda, born in 1981, lives in Wrocław, Poland. Art historian and architecture critic. Curator at the Contemporary Architecture Department of Museum of Architecture in Wrocław. Publishes in architecture magazines (Architektura&Biznes, Autoportret, Archivolta) and online portals. Curated and co-curated exhibitions devoted to Polish modern and contemporary architecture and design ia: ‚Cale morze budowanie‘ (2008), ‚Wro2040. City of the future‘ (2009), ‚Polish Neon‘ (2010), ‚20/20. Architecture in Wrocław 1990-2010‘ (2010). He co-founded an independent organisation focused on small, local, low-budget activities promoting architecture and design and widening participation of citizens in creating common urban space.

# Goethe Institut

## Munich, Germany

The Goethe-Institut is the Federal Republic of Germany's cultural institution operational worldwide.

We promote the study of German abroad and encourage international cultural exchange. We also foster knowledge about Germany by providing information on its culture, society and politics.

With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres we have played a central role in the cultural and educational policies of Germany for over 50 years.

Acting on behalf of the Federal Republic of Germany Goethe-Institut e.V. promotes various issues of foreign cultural and educational policy.

According to its statute, the three principal objectives of the institute are:

- to promote the study of the German language abroad
- to encourage international cultural cooperation
- to convey an all-round image of Germany by providing information on its culture, society and politics

In 2009, 207 966 people abroad took GERman courses. That is 13% more than in 2008. In the same year, 21 099 770 people visited 5 342 cultural programmes by the Goethe-Institut abroad.

Together with their local partners, the institutes abroad plan and organise the following:

- Conferences, lectures, workshops
- Concerts and music masterclasses
- Exhibitions
- Film screenings, Theatre productions
- Television and radio seminars
- Performances of ballet and dance.



LEONHARD EMMERLING

### Goethe Institut

Leonhard Emmerling, PhD, studied Art History, German Literature, Byzantine Art History, Musicology in Heidelberg, PhD on "The Art Theory of Jean Dubuffet", assistant at Collection Prinzhorn, curator at Pfalzgalerie Kaiserslautern, Krefelder Kunstmuseen, director of Ludwigsbürger Kunstverein and ST PAUL St Gallery, Auckland, New Zealand, curator of the NZ pavilion Judy Millar, 53rd Venice Biennial, since 2010 Head of Visual Arts, headquarter of the Goethe-Institute, Munich.

Various teaching positions (contemporary art theory, post-colonial theory, art brut) at KHB Weissensee, University of Mainz, Landau, Auckland University of Technology, Kunstakademie Düsseldorf).

Emmerling is author of several books (Jim Allen, Jean-Michel Basquiat, Jean Dubuffet, Jackson Pollock, Peter Rösler, Roman Signer, Friendly Fire, 1. Liga!) and essays on contemporary art.

# DAC-Danish Architecture Center

## Copenhagen, Denmark

Danish Architecture Centre (DAC) in Copenhagen is Denmark's national centre for architecture. DAC develops and communicates knowledge on architecture, urban and landscape planning focusing on the future. DAC strives to promote broad public interest and to foster and facilitate professional partnerships, sustainable visions, networks, and innovation processes in the building industry.

DAC offers a wide range of activities, including exhibitions, conferences, seminars, lectures, guided tours, websites, concerts, and various other cultural events. DAC also manages selected professional networks and architectural competitions.

DAC acts as a platform and knowledge-hub, passionate to show how architecture contributes to the creation of cultural and economic values for individuals, institutions, companies, and society as a whole.

Most projects are carried out in collaboration with Danish and international partners who share DAC's vision and values. DAC is core-funded by a partnership consisting of Realdania, the Danish Ministry of Culture, the Danish Ministry of Economic and Business Affairs, and the Danish Ministry of the Environment.



JAN GEIPEL

### **DAC**

Jan Dominik Geipel, born in Stuttgart, Germany, is since 2009 Head of Presentation and Debate at the DAC Danish Architecture Centre in Copenhagen.

He graduated in 2001 at the University for Architecture and Urban Planning in Stuttgart. He also attended the Royal Academy of Fine Arts in Copenhagen, and was a student academic assistant in the Institute of Modern Architecture and Design.

He occupied several international positions since he graduated, in Architecture and Interior Design, Cultural Consulting, Industrial design etc. He lived and worked several years in Japan and was head of team in Switzerland.

Jan does cultural and design projects, strategical consulting, curating exhibitions, criticism, essays, lectures and photography on architecture, industrial design, urbanism, society.

# Standpunkte

## Basel, Switzerland

Standpunkte is a platform to promote dialogue and critical exchange among emerging voices in architecture and its related fields both in Switzerland and abroad. Since its inception in 2005, more than forty lectures, conversations, discussions, workshops, book launches, and exhibitions related to contemporary architecture culture took place in an informal setting at Hammerstrasse in Basel.

Since 2009, Standpunkte is regularly publishing manifestos, ideas, critical investigations, or designs that represent current positions, or comment on historical subjects from a contemporary perspective. The Standpunkte Magazine aims to foster the dissemination and development of architectural ideas, encouraging a productive collaboration between architects, writers, and graphic designers.

Recent Publications include *Spekulationen* (2009), *Bildbauten* (2010), and *Das Lehrcanapé* (2010). Standpunkte publications were featured in exhibitions in Chicago, Los Angeles, Madrid, Tokyo, and Zurich.



RETO GEISER

### **Standpunkte**

Reto Geiser studied architecture at ETH Zurich and Columbia University in New York. He taught as the “2003–2004 William Muschenheim Fellow” at the Taubman College of Architecture and Urban Planning at the University of Michigan. In 2007 he was appointed as “Marshall McLuhan Fellow” at the University of Toronto. He recently completed his doctoral dissertation at the Institute for the History and Theory of Architecture at ETH Zurich. He currently teaches architectural criticism at ETH. A founding principal of the collaborative design practice MG&Co., he’s developing design strategies related to architecture, art, and visual culture. In 2005 he established STANDPUNKTE, a platform for promoting dialogue and critical exchange among emerging voices in architecture and its related fields. In 2008, he curated the exhibition „Explorations: Teaching, Design, Research,“ Switzerland’s official contribution to the 11th Venice Architecture Biennale. He serves on the foundation board of ArchitekturDialoge Basel, the advisory board of the Depart Foundation in Rome, and is a member of the artistic board of the Swiss Architecture Museum.

# VAI-Vorarlberger Architecture Institute

## Dornbirn, Austria

The vai was initiated by members of the Central Association of Architects in Vorarlberg. In February 1997 around twenty architects, representatives of planning authorities and developers gathered to discuss the purpose and objectives of an institution aiming for a lasting strengthening of the building-culture in Vorarlberg. Subsequently the association was founded.

The vai operates as an active interface in the field of building-culture; the network of architects is expanded to include users, clients, builders, politics and science. The institute focuses on educating the different actors about architectural quality through exhibitions, field trips and monthly on-site architecture meetings. Symposiums, lectures and discussions offer the right frame for professional exchanges. Tomorrows' clients, children and youngsters, are an important target group when it comes to the education-program. For them, a differentiated program with interactive workshops, guided tours and exhibition-formats was created. More impulse comes through cooperation with international architecture schools and supporting projects on a regional level i.e. in the field of spatial planning and housing. With its citizens' service the vai deals with inquiries about architecture and planning and offers advice for private citizen and entrepreneurs concerning architectural competitions.

In the media, the emphasis lies on feeding the Austrian databank "www.nextroom.at" with build examples and vai's own tool "on tour" on [www.v-a-i.at](http://www.v-a-i.at), as well as providing editorial contributions on regional examples of architecture for the local press.

Since 2006, the vai is a benefactor of the "Architektur Stiftung Österreich" which makes it part of an excellent network of architecture centers from other states.

In order to optimize the finances and to simplify the internal structure, the agency has been converted to a non-profit-corporation in March 2003.



MARINA HÄMMERLE

### VAI

Hämmerle studied fine arts, interior architecture and architecture at the University of Applied Arts Vienna from 1978 to 1987.

She led projects in various offices, has her own Atelier in Vienna, Asturien and Vorarlberg, and was part of team projects.

She was member of the board of the Central Union of architects of Vorarlberg from 1999 to 2005 and President from 2002 to 2005. Her activities include publishing and curating.

She is a board member of various art and culture associations. Since 2005, she is head of the VAI and since 2009, member of the advisory council for Baukultur for the Federal Chancellor's Office in Vienna.

# IBA-International Building Exhibition

## Hamburg, Germany

The Internationale Bauausstellung IBA Hamburg GmbH is part of a tradition of international building exhibitions in Germany which is more than 100 years old. It thus stands for an innovative planning and building culture and for processual communication and participation structures.

As part of a seven-year urban development process in Hamburg the focus is on central issues of current metropolitan development such as the internationalisation of urban society – cosmopolis – the shaping of inner suburbs – metrozones – and the role of the city in climate change. To that end, an international building exhibition is for the first time designing a vision for the future of the European city in the 21st century.



ULI HELLWEG

### **IBA Hamburg**

Born 1948, qualified architectural engineer. He studied architecture and urban development at RWTH Aachen. 1980 freelance urban planner in Berlin. 1982 co-ordinator at the IBA Berlin GmbH 1984/87 for pilot projects. 1986 planning coordinator at S.T.E.R.N. GmbH for Moabit urban renewal in Berlin. 1992 head of Department of Planning and Building in the City of Kassel. 1996 managing director of Wasserstadt GmbH, Berlin. 2002 managing director of agora s.à.r.l., Luxembourg. Since 2006 managing director of the IBA Hamburg GmbH.

# DESSA Architectural Gallery

## Ljubljana, Slovenia

After DESSA Architecture Centre and Association was founded in 1982 its members soon revealed the wish for their own exhibition space. For the interior design they invited internationally renowned architect Boris Podrecca who draw first plans for the gallery space in 1987 free of charge. The corporate identity of the gallery was designed by Ranko Novak.

The opening of the Architectural Gallery DESSA was celebrated in 1989 with the exhibition of the Prešeren Award winners. Recognition of DESSA Gallery was soon gained through articles in international magazines, which were published mostly with the help of Podrecca. In 1991 the Grand exhibition of Slovene architecture in New York was organised, which attracted many visitors and was later traveling through cities in USA and Canada.

The first and the only specialised architectural gallery in Slovenia Arhitectural Gallery DESSA is the important platform for exchange of ideas and opinions. Since its establishment in 1989 over 200 exhibitions in Slovenia, 72 exhibitions abroad, and more than fifty lectures have been organised.

In 2009 DESSA gallery celebrated its anniversary with the exhibition dedicated to the last two decades – the leading architects of the DESSA Architecture Centre and Association took this opportunity to remind of greater responsibility for environmental issues and society in general.

In March 2010 the exhibition Contemporary architecture in Slovenia 1999-2010 produced by Gallery DESSA and curated by Andrej Hrausky and Maja Ivanič was presented at the Museum of Contemporary Art, Skopje, Republic of Macedonia in frames of the 15th Architectural Biennial of Macedonia – BIMAS 2010.



ANDREJ HRAUSKY

### DESSA

Andrej Hrausky is director of the DESSA architectural Gallery in Ljubljana. He organizes exhibitions, writes and lectures on architecture. He graduated in 1976 from the Faculty for architecture in Ljubljana. Member of the editorial board of AB magazine since 1975, director of DESSA since 1982, manager of DESSA Architectural Gallery since 1989, director of Arhé architectural office since 1990. He organized more than 300 exhibitions in Ljubljana and abroad. In 2004 he was commissioner of Slovenia for the Biennale of Architecture in Venice and in 2007 for the Triennale of Architecture in Lisbon. Since 2006 he is president of the Association of architects of Ljubljana. He regularly writes for AB (Ljubljana), Arch (Bratislava) and Architektur aktuell (Vienna), magazines where he is also part of the editorial board. He was twice jury member of Mies van Der Rohe Pavilion Award for European Architecture (Barcelona) and for other prizes. He lectured in Europe, U.S.A., Canada and Israel.

# ATU-Association for Urban Transition

## Bucarest, Romania

The Association for Urban Transition is a non-governmental organization which carries out projects on topics related to sustainable urban development: the transparency of decision-making and participatory democracy, improving housing conditions, improving the quality of public spaces, memory and identity in the urban heritage, combating social exclusion in neighborhoods with extreme poverty.

Working methods are the specific applied research and cultural projects, but also professional advisory services that go beyond the documentation of urban development. We pride ourselves with our interdisciplinarity team: architects, urban planners and engineers, but also sociologists, lawyers, anthropologists, economists.

We believe that the transition is a process that continues in the cities of Romania and we want to support urban actors to overcome the bottlenecks that hinder the formation of partnerships for community interest.

Created in 2001 with 21 founding members, the organization counts now 50 members



FLORENTINA IUGAN

### ATU

Florentina Iugan is a qualified specialist in realms of urban management, metropolitan development, local governance, urban planning and architecture design. She graduated international courses in land and real estate management, local government finance and infrastructure, urban information systems, organizing capacity, city marketing, urban and regional economics. In her 10 years of experience she has developed a broad competency in various areas related to the urban development process, from topics of local economic development, legislation and strategic planning, to issues of technical assistance and administrative work. Her activity in the local government (as city chief architect and as consultant on local economic development), in the private sector (as architect and urban planner), in the NGO sector (with the Association for Urban Transition) and in academic education (as teaching assistant in urban planning) as well has given her a thorough understanding on urban development challenges and current trends of city development in Romania and other European countries.

# Architectuur Lokaal

## Amsterdam, Netherlands

Architectuur Lokaal is the independent national centre of expertise and information devoted to commissioning building development in the Netherlands.

The foundation acts as bridge-builder between parties involved in the building process and can be consulted about matters relating to architecture policy, spatial quality policy and building commissioning. In addition, Architectuur Lokaal develops programs to advance client expertise in the area of architecture policy. These programs are tailored to the needs of local authorities, housing associations, project developers, and others who commission building development. Architectuur Lokaal maintains close relations with the local architecture centers.

The Procurement & Design Competition Office at Architectuur Lokaal advises public and private clients about selecting designers and property developers. Help takes the form of advice on the programming of competitions or procurement. The review (free of charge) is carried out in line with the so-called Kompas manual. This manual was compiled on the initiative of the Government Architect and is widely endorsed by various ministries, designers' groups, corporations, developers, and the Association of Netherlands Municipalities.



CILLY JANSEN

### **Architectuur Lokaal**

Cilly Jansen studied history of architecture at the University of Amsterdam and is managing director since the founding of Architectuur Lokaal in 1993. Before, she was a member of the policy staff for architecture and design at the Foundation for Visual Arts, Design and Architecture in the Netherlands, and was curator and producer of several expositions in the Netherlands, France and Italy in the field of the arts. Since 2010 she is chair of The Institute for Case Studies, that focuses on the substantive developments in the arts and related areas, particularly the spatial quality of public space.

# Federal Institute for Research on Building, Urban Affairs and Spatial Development

## Bonn, Germany

The Federal Institute for Research on Building, Urban Affairs and Spatial Development (BBSR) within the Federal Office for Building and Regional Planning (BBR) is a departmental research institution under the portfolio of the German Federal Ministry of Transport, Building and Urban Affairs (BMVBS). It advises the Federal Government with sectoral scientific consultation in the political fields of spatial planning, urban development, housing and building – whereby the focus of its research is aimed at the interface between science and politics. As a result, the work of the BBSR is practice-based as well as interdisciplinary.

The core tasks of the BBSR include :

- Generating and securing information basis,
- Drawing up reports,
- Creating expertise and appraisals,
- The management and expert care of various departmental research and support programs,
- Transferring results in politics and science.

Concepts, approaches and instruments for future requirements are expected from the building, city and spatial development policy. It is supposed to configure imminent social and economic transformation processes in cities and regions.



ROBERT KALTENBRUNNER

### **BBSR**

Robert Kaltenbrunner, born 1960 in Vilseck (Bavaria), studied Architecture and City Planning at the Technical University of Berlin from 1980 to 1986. In the late 80s he worked as a freelancer, both in architectural offices and in print-media. From 1990 to 1999 he was a project manager for big housing estates and urban renewal projects in the city government of Berlin. He received his doctor's degree (Ph.D.) in 1992.

Since January 2000 he is Head of the Department 'Building and Housing' within the BBSR Bundesinstitut für Bau-, Stadt- und Raumforschung in Bonn and Berlin. This Department works at the interface between policy, research and practice and provides technically based policy advice in the areas of building, housing and architecture. Kaltenbrunner has published numerous articles and essays in various topics around building, housing and planning.

# Museum of Finnish Architecture

## Helsinki, Finland

The purpose of the Museum of Finnish Architecture is to increase information and understanding about architecture, past, present and future. The Museum was founded in 1956. As a national museum specialized in architecture, it is one of the most important information centres in its field in Finland and a major player in the international arena.

The Museum's unique collections focus on post-1900 architecture. Studying the collections and making them better known is one of its basic tasks. The Museum also takes an active part in the discussion of topical issues. Activities also include exhibitions, library services, research, publications, lectures, debates, guided tours, workshops and seminars. Pre-school and school-age children make up an important target group for Museum activities.



JUULIA KAUSTE

### **Museum of Finnish Architecture**

Juulia Kauste is Director of the Museum of Finnish Architecture. Her background is in urban sociology and art history with a special interest in issues pertaining to architecture and design. Prior to that, she was in New York for 20-years, serving since 1997 as Executive Director of the Finnish Cultural Institute producing, curating and coordinating large scale international touring exhibitions in the fields of art, design and architecture.

Kauste holds a M.A degree in Sociology from the Department of Sociology at New School for Social Research (New York) and a MS.c. degree in Urban Studies from the University of Wisconsin. She earned her BA degree in Art History at the University of Helsinki, where she also studied Nordic Languages and Germanic Philology. She is currently working on her Ph.D. dissertation on the dynamics of multiculturalism in Paris and New York. She has been teaching courses on design history and urban sociology at Parsons School of Design. She published several articles in publications related to the fields of art history and urban sociology, and has been a speaker at numerous international professional conferences.

# Schusev National Museum of Architecture

## C:CA Center for Contemporary Architecture

### Moscow, Russia

The Schusev National Museum of Architecture is part of the Russian cultural heritage. It was established in 1934 and is funded by the federal government. The Museum has the largest collection in Russia of artifacts related to architecture:

The Museum is active in exhibition policy, lectures and presentations to the public. In the 2000s, thanks to a passionate Director of the Museum David Sarkisyan, who recently passed away, the Museum earned a reputation of uncompromised defender of architectural heritage.

The C:CA's main tasks are incorporation of contemporary Russian architecture into the world culture process, spreading knowledge of architectural masterpieces absent in the global architectural information exchange, drawing public attention to architectural problems, developing international professional connections, supporting the architectural community of Russian province. C:CA is a reference point between the Russian architectural world and the foreign architectural community, promoting debates, conferences, workshops and seminars.

Goal of C:CA activity is creation of information and culture environment for promotion of actual architecture.

C:CA is

- storage and source of professional information.
- a professional club for everyone interested in the problems of contemporary architecture.
- a workshop, tribune, auditorium and experimental ground.
- in contact with Russian and international professional community.



IRINA KOROBINA

**Schusev National Museum of Architecture**  
**C:CA**

Ph.D. in Architecture, Corresponding Member of the IAA, Councilor of the Russian Academy of Architecture and Construction Scientist, Member of Advisory Council of Barcelona Institute of Architecture, Member of the Moscow Union of Architects. Graduated at Moscow Architectural Institute. Director of the Schusev Museum.

She founded and headed the „Architectural Gallery“, a non-profit cultural organization engaged in architectural issues until 2001. She's been author and producer of the weekly TV program „Architectural Gallery“, the first professional TV program about architecture, urbanism and heritage on Russian TV. In 2001 Irina founded the C:CA. She curated the exhibition „New Moscow 4“, and other numerous Russian and international exhibitions, including the Russian project at the IX Venice Biennale She is the author of about 30 TV and documentaries films devoted to architecture. The main subject of her attention is the safety problem of the Avant-garde heritage. Irina is the author of a great number of critical publications devoted to architecture and urban development.

# CCEA-Center for Central European Architecture Prague, Czech Republik

CCEA is an independent, non-profit organization established in 2001 as an alternative space for further education and research in architecture. Focuses on experts and professional architects, as well as wider public interested in following current developments in architecture and looking for possible ways of perceiving and understanding it. Research based both theoretically and practically connects architecture with other humanities and arts.

CCEA does not perceive its own mission as mere popularization of architecture but mainly as searching, reading and redefining the architecture identity of central Europe. The region remains neglected by the contemporary architecture theories, even though between the present individual states exist a strong historical, social and trading association.



IGOR KOVACEVIC

## **CCEA**

Igor graduated at the Czech Technical University in Prague, Faculty of Architecture with a degree in Architecture and Urban Planning (2000). He currently is a student of doctoral course in Theory of Architecture at Czech Technical University in Prague (doctoral thesis on Yugoslav Architects Educated in Bohemia). He is a founding member of Centre for Central European Architecture in Prague. Besides his curatorial activities, as an architect he is also involved in MOBA, a multi-purpose architecture platform that he founded together with Yvette Vašourková.

# Estonian Center of Architecture

## Tallinn, Estonia

The Estonian Centre of Architecture was founded by the Union of Estonian Architects and the Estonian Academy of Art in October 2008.

Our aims are the following :

- To showcase the high-quality contemporary architectural environment
- To boost architectural awareness in society
- To gather, mediate and exchange information related to architecture
- To promote contemporary Estonian architecture at the national and international levels
- To advance architectural life and discussions related to architecture.

The center is active in the international context at a number of levels and in a variety of networks bringing together individuals and associations so as to reach different groups in society.

It is also active in working with the City of Tallinn; other Estonian local governments, institutions, professional unions and organisations; private entrepreneurs in Estonia and abroad; embassies; centres of architecture around the world; and key international and local media publications.

The Centre organizes seminars and public professional planning forums, as part of which it introduces or showcases Estonia's own unique know-how. At these forums, architects and specialists debate specific space-related problems with local government representatives and the public, the 'Valkloeng' series of architecture-themed discussions for the public since 2008; exhibitions showcasing Estonian architecture nationally and internationally, Estonian architecture excursions etc.



ÜLAR MARK

### **Estonian Center of Architecture**

Ülar Mark graduated from the Department of Architecture of the Tallinn University of Art (today's Estonian Academy of Arts) in 1995.

From 1999 to 2002 Ülar Mark worked as the chief architect of the city of Narva. Ülar Mark is a member of the Union of Estonian Architects where he was chairman for a year. Since 2009, Ülar Mark is the chairman of the Estonian Center of Architecture.

Notable works by Ülar Mark are the gallery of the Bank of Estonia, the Tallink Spa Hotel and the new railway station of Tartu. In addition Ülar Mark has designed numerous urban and planning projects in Estonia and abroad, writes architectural reviews and publishes in scientific magazines.

# CIVA-Centre International pour la Ville, l'Architecture et le Paysage Brussels, Belgium

The CIVA (the International Centre for Urbanism, Architecture and Landscape) was set up in 1999 on the initiative of the French Community Commission with three objectives:

- to spread historical knowledge in order to preserve the past and bring it to life, strengthen cultural identity and take action on behalf of architectural quality in all its diversity, both by protecting what already exists and creating something new;
- to stimulate debate on current issues in order to raise public awareness and improve decision-making;
- to take part in an international network in which ideas and information can be shared, and so keep up-to-date with new developments.

The CIVA carries out its various tasks by means of exhibitions and publications and by organising seminars and conferences. Its exhibitions, which can be on a single topic or focused on a broader theme, are sometimes mounted in partnership with other cultural organisations.

In addition, for several years, the CIVA has been one of the founding partners of the European GAUDI network (Governance, Architecture, Urbanism, Democracy Interaction).



CHRISTOPHE POURTOIS

## **CIVA**

Christophe Pourtois has been director of the Centre International pour la Ville, l' Architecture et le Paysage (CIVA) since it was created in 1999. He is an official of the Court of Audit of Belgium. He graduated in Law and Tax Law at the Université Libre de Bruxelles and in History of Art and Architecture at the Université Lille 3 - Charles de Gaulle. In addition to his role as director, he has organised exhibitions at the CIVA and elsewhere, including the V&A and the Musée des Beaux-Arts at Cherbourg. He is an author and has contributed to several publications on different subjects connected with contemporary architecture and a doctoral student of the Université Libre de Bruxelles. He is general co-ordinator of the European gau:di programme.

# Architekturmuseet

## Stockholm, Sweden

The Swedish Museum of Architecture was established as an independent foundation, by the National Association of Swedish Architects in 1962, and was in 1978 reconstituted as a national authority. The museum is in an award-winning building by Rafael Moneo constructed in 1998, and shares entrance with Moderna Museet. The main objective for the Swedish Museum of Architecture is to offer an active platform for architecture, design and sustainable urban development. The focus on design and sustainable planning were recently emphasized in the extended government directives of 2009. The museum library and archives are vital parts of the mission to present the legacy of Swedish architecture. In addition to its permanent architecture exhibition, the museum initiates and produces exhibitions, as well as a continuous agenda of guided tours, debates, lectures, information, and a variety of activities on contemporary issues in architecture, design and planning.

The Swedish Museum of Architecture in round figures: Number of visitors 2009: 76 000 people. Surface area of museum total: ca 5 000 square meters. Number of staff: ca 30 people. Meters of collections in depository: ca 6 000 meters. Number of volumes in the museum library: ca 25 000.



LENA RAHOULT

### **Architekturmuseet**

Lena Rahoult is a B.A. and was born in Stockholm 1950. She lived in Paris in 1973-87. She has worked with art and design in various ways as an artist, a designer and a producer of exhibitions. In recent years Lena Rahoult was the director of Designarkivet and since 2009 she is the director of Arkitekturmuseet.

# IFA-Institut Francais d'architecture

## Paris, France

The IFA was founded in 1980 on the initiative of public authorities with the status of an association.

Five goals were originally allotted to it :

Improving knowledge of architecture, promoting interaction between the players in the field of construction, promoting architectural debate and criticism, protecting and enhancing the documentary patrimony, integrating architecture in the cultural environment of the French.

These goals are today still on the agenda, even if the sphere of activity of the institute has broadened with the years. In 2004, IFA saw its status evolve thanks to the creation of the Cité de l'architecture et du patrimoine, of which it became one of the three major departments today, its first purpose is to be a venue of choice for criticism and prospective debate at the heart of architectural contemporary design, as well as a resource and dissemination centre of architectural knowledge.

Ifa opens up to the world through lectures, exhibitions, and the development of a network of European centres of architecture. Les Entretiens de Chaillot regularly invites foreign architects, stemming from diverse horizons, to present their work process and their work, to confront points of view, fields, and perspectives.



FRANCIS RAMBERT

### IFA

Francis Rambert is head of the French Institute for Architecture since 2003.

He is an architect critic, and used to work as a journalist from 1990 to 2004 for a French daily paper, writing chronicles about architecture.

In 1989, he co-founded the magazine "d'architectures" of which he was editor in chief until 2002.

He composed numerous articles on architecture and design in the Art press, of which "Beaux-Arts", "le journal des Arts" and especially "Connaissance des Arts" for which he contributed on a regular basis.

Francis Rambert is the author of many architectural works, such as the Monography Massimiliano Fuksas, published in 1997.

He curated several exhibitions including „Bouge l'architecture, cities on the move“ (Paris, 2002), namely in the frame of the architecture biennales of Buenos Aires and Rotterdam.

# DAZ-Deutsches Architekturzentrum

## Berlin, Germany

The German Center for Architecture, DAZ, is dedicated to the promotion of architecture and building culture.

The DAZ in Berlin introduces current topics and leads discussion on positions and themes in architecture and building culture. We utilize the media of exhibitions, events, publications, newsletters and conferences to provoke and promote discussion and to foster the understanding of architectural issues. With our program, we aim to build bridges between architectural professionals, building industries, clients, government, policy makers and the interested public on regional, national and international level. The DAZ contributes to a vibrant building culture and to the development of networks between its creators, commissioners and users.

The DAZ is an initiative of the Federal Association of German Architects, BDA. The DAZ works independently in determining and financing the program content, and is provided with the spaces by the BDA. Kristien Ring has directed the DAZ since 2005. Since its restart in 2005, the DAZ has been working with a freelance team of curators, communication experts, architects and cultural managers.



KRISTIEN RING

### DAZ

Kristien Ring was born in Pittsburgh, P.A., USA and has been living and working in Berlin since 1991.

After studying Design and Architecture at the N.C. State school of Design in North Carolina and at the KHB Kunsthochschule Berlin Weissensee, she worked for over 10 years as an architect for offices such as Shin Takamatsu and Daniel Libeskind and was the project Architect for a BMW Engineering Center in Los Angeles. 2000-2005, Kristien Ring taught Architectural Design at the BTU-Cottbus, and co-founded the architectural gallery suitcasearchitecture.

In November 2004, Kristien was named director of the DAZ Deutsches Architektur Zentrum in Berlin, commissioned to develop a new profile and concept for the center while establishing it as a place for architectural discourse and an international forum for architecture. As the Director of the DAZ, Kristien works as an architectural exhibition curator and designer, programs organizer and publications editor.

# In/arch-Istituto Nazionale di Architettura

## Rome, Italy

In/arch is a nonprofit association officially recognized by Presidential Decree of the Italian Republic (236/72).

The Institute was founded in 1959 by the internationally renowned architect, critic, essayist, academic and politician Bruno Zevi. Based on a thoroughly modern and far-thinking cultural project, the founder's goal was to create a permanent place for discussion between the two main components of the building sector – engineers and architects on the one hand, constructors and producers on the other.

Alongside its role as promoter of discussion and dialogue between two apparently distant cultures, the Institute has provided consulting services to public administrations and has organized numerous conferences, seminars, publications, design competitions and awards to promote quality in architecture and urban design.

The Institute promotes nation-wide activity through its regional sections and delegations.

The varied membership attests to the force of the Institute's founding principle of promoting the encounter of the different sectors involved in design and construction

In/arch believes that such a rich and successful formula could, to great mutual benefit, be shared with other countries in Europe and in the Mediterranean with the goal of creating a vast network of common interests in different fields ranging from scientific research, education, student, professional and commercial exchanges as well as the transfer of innovative experiences and technologies and the promotion of competitions on themes and topics of common interest.



LIVIO SACCHI

### **In/arch**

Livio Sacchi is architect, professor at the School of Architecture of Pescara, President of the Rome Section of In/arch, Counsellor of the OAR, Counsellor of the Board of the "Fondazione Almagià", Editor of the magazine "Op.Cit. and Vice-editor of the magazine "il Progetto". He is also Editor for Architecture, Urban planning, Design and Art for the "Istituto della Enciclopedia Italiana - Treccani".

He has been among the curators of the XVII Milan Triennale and of the travelling exhibition "From Futurism to a possible Future in Contemporary Italian Architecture. He has also been among the curators of the Italian Pavilion for the 10th Venice Architectural Biennale. He is the author of many books.

He is currently involved in several architectural projects such as designing the renovation of two Imperial Buildings in Mekele, Ethiopia. His projects and essays are published by many Italian and international magazines.

# DAM-Deutsches Architekturmuseum

## Frankfurt, Germany

DAM, the very first newly built architecture museum in Europe, opened in 1984. It stages changing exhibitions devoted to national and international architecture and urban planning themes. As a discussion center for current questions it organizes a range of symposiums and workshops, issues numerous publications, and is represented on national and international juries.

The architecture of the museum building, which is located on Museumsufer in Frankfurt, is the work of the renowned German architect Oswald Mathias Ungers. In the historic Gründerzeit villa an abstract "house in a house" was incorporated, which highlights architecture and its original architectural design means.



PETER CACHOLA SCHMAL

### **DAM**

Born in Altötting/Germany, Mother from Philippines, Father from Munich. Grown up in Multan/Pakistan, Mülheim/Germany, Jakarta/Indonesia, Holzminden and Baden-Baden/Germany. He studied architecture from 1981 to 1989 at the TU Darmstadt. 1989 Architect at Behnisch & Partner, Stuttgart; 1990-1993 ABE Architects, Zeppelinheim. 1992-1997 Assistant Professor, TU Darmstadt building construction Prof. Jo Eisele, 1997-2000 teaching Design, FH Frankfurt. 2000 Curator at Deutsches Architekturmuseum (DAM) Frankfurt, 2006 Director.

General Commissary of German Contribution to VII. International Architecture Biennale Sao Paulo 2007.

Architect, architectural curator and publicist, living and working in Frankfurt, married to Christiane Cuticchio (head of Atelier Goldstein).

# Vlaams Bouwmeester

## Brussels, Belgium

In the Flemish Government's regulation regarding the mission of the Flemish Government Architect, the mission is stated as follows:

„Through long-term vision, in consultation with different administrations and involved external parties, to contribute towards policy preparation and execution of the architectural strategy of the Flemish Community, with the aim of helping to create a high quality architectural environment (buildings, infrastructure, landscape) in Flanders.“

In 1999, the first Flemish Government Architect was appointed. This task fell to bOb Van Reeth. In his six year term, Van Reeth emphasised first and foremost the responsibilities of those giving out commissions. High quality architecture is the choice of the principal and the government must play an exemplary role. He took a conscious decision not to build anything himself, but to assist those commissioning work in their choice of architect. The workload, as well as the Flemish Government Architect's team, increased enormously over those 6 years.

In 2005, bOb Van Reeth was succeeded by Marcel Smets, Professor at Leuven University. Where bOb Van Reeth's mandate was, above all, to make the Flemish Government Architect known, the second Flemish Government Architect worked on continuing and broadening the mission. As from July 1st, 2010, Peter Swinnen is appointed third Flemish Government Architect.



PETER SWINNEN

### **Vlaams Bouwmeester**

Peter Swinnen attended Architectural Association London and the Sint-Lucas Architecture Institute in Brussels.

He co-founded the office 51N4E in Brussels. The office boasts a broad portfolio of national and international projects – ranging from urban masterplans, public infrastructure, cultural buildings, office buildings and health care buildings, public buildings to private homes, scenery and product design. In 2004, 51N4E won the prestigious Rotterdam Maaskant Prijs.

Since 1998, Peter Swinnen conducted research as responsible for the studio at ICSAF La Cambre Architecture in Brussels and Sint-Lucas Brussels. Besides this, he acts on a regular base as visiting lecturer, member of the jury or reader in national and international educational establishments and cultural institutions.

Peter Swinnen was journalist and editor-in-chief architecture of 'De Tijd Cultuur', one of the Belgian quality newspapers, during several years. He also published different architecture monographs and is writing opinion articles in national and international media.

# SARCHA-School of Architecture for all

## Athens, Greece

SARCHA not-for-profit founded in 2006 aims to educate and activate the public regarding architecture's impact on the formation of the ever-changing, life-shaping environment. It is based in Greece but globally connected with like-minded individuals, groups and initiatives. It promotes research, actions and projects that examine architecture's relation and connection with the diverse and political aspects of individual and collective activities. Its programme develops in yearly themes such as the Unbuilt (2008), POLIS 21 - immigrants (2009), CCR – ΠΚΠ: CityCommonResource (2010-2011).

SARCHA's commitment is to identify issues of concern within the field of architecture and city conditions and to systematize what appears to be a loose set of questions and research orientations among its associates and within a wider and diverse 'public'. In this context, SARCHA was recently commissioned a pilot research study for the Athens city center.



MARIA THEODOROU

### **Sarcha**

Dr. Maria Theodorou, PhD History and Theory of Architecture (AA), postgraduate diploma (La Sapienza, Rome) architecture engineering professional degree (AUTH, Greece), Fulbright visiting fellow at the School of architecture (Princeton US 2005). She is the director and founding member of SARCHA (School of ARCHitecture for All) in Athens, and in charge of SARCHA's international programme. Maria has been the Head of Architecture Network in Athens (2001-2007), adviser to the Minister of Culture (1996-2004), adviser for the Cultural Olympiad (2001-04) in Greece, Council of Europe expert (2003), curator in chief Athenscape exhibition (RIBA, 2003), editor of the Athens D.O.E.S. series, visiting critic (AA/Princeton) and invited juror to international (UIA) architecture competitions. She sits at the EFAP a.i.s.b.l. board of administrators, lectures and publishes on architecture theory and her current research focuses on architecture and the political.

# IE School of Architecture

## The Pritzker Architecture Prize

### Madrid, Spain

The IE School of Architecture trains architects who go on to become global leaders of excellence in design, innovation and management. It is a diverse, international institution that has a blend of cultures where the prestige of Spanish culture as the backdrop is examined with perspective. We train architects who will create and lead their own teams, not those who will be working for someone else.

IE is a highly international and diverse institution that offers a melting pot of cultures against a Spanish backdrop and the perfect environment to develop the spirit of innovation. IE School of Architecture enjoys close links with the corporate and academic world and has partnered with major international architecture schools to undertake a broad range of joint projects that bring substantial added value to the learning process.

The international scope affords numerous advantages for students in a world that is increasingly global: cultural and human diversity and openness to the global setting are essential features of our students' training.

#### The Pritzker Architecture Prize

The international prize, which is awarded each year to a living architect for significant achievement, was established by the Pritzker family of Chicago through their Hyatt Foundation in 1979. Often referred to as "architecture's Nobel" and "the profession's highest honor," it is granted annually.

The award consists of \$100,000 (US) and a bronze medallion. The award is conferred on the laureate at a ceremony held at an architecturally significant site throughout the world.



MARTHA THORNE

#### IE School of Architecture / Pritzker Prize

Martha is the Executive Director of the Pritzker Architecture Prize, since 2005 and is Associate Dean for External Relations of IE School of Architecture. From 1996 to 2005, she worked as a curator at the Department of Architecture at The Art Institute of Chicago.

Prior to Chicago, she resided in Madrid, organizing and producing exhibitions and publications on architecture for various public institutions, and authored numerous articles on contemporary architecture for journals and newspapers.

She received a Master of City Planning degree from the University of Pennsylvania and a B.A. degree in Urban Affairs from the State University of New York at Buffalo. She undertook additional studies at the London School of Economics.

She served for six years as a member of the Board of Trustees of the Graham Foundation for Advanced Studies in the Fine Arts and for three years on the Board of Advisors of the International Archive of Women in Architecture. She still serves on juries for architectural commissions and for schools of architecture.

# NAI-Netherlands Architecture Institut

## Rotterdam, Netherlands

The Netherlands Architecture institute is one of the largest architecture centres in the world. Headquartered in Rotterdam and globally active, it develops world-class exhibitions, public debate- and lecture series, educational and research programmes and issues (web) publications which aim to inform, inspire, and stimulate both architecture professionals and a general audience.

The NAI stores an architectural archive and collection of unrivalled quality, and makes them accessible to the public.

The NAI, by way of its many events, strives to engage citizens of all ages to cherish architectural creativity for its power to address the major issues of our time: shelter, security, sustainability, fairness and dialogue for everyone.

Vision :

To position architecture as the key to social, economical and cultural innovation and as an unmistakable force of optimism and the pursuit of the common good..



SASKIA VAN STEIN

### **NAI**

After studying Fine Arts, Saskia van Stein became a curator at the NAI in Rotterdam, in 2002.

Interested in the broad variety of forces that shape our surroundings, Van Stein seeks to understand architecture and urbanism as a relational complexity of social, political, economical and cultural phenomena. From the narrative within the urban fabric, to the scenography of video clips, from social empowering strategies, to what it takes to make a house a home.

Van Stein has curated over 30 exhibitions including the recent Archiphoenix in the Dutch Pavilion at the Architecture Biennale 2008 in Venice, in collaboration with Stealth.

Furthermore Saskia van Stein is actively engaged in debates on art, architecture and design in the Netherlands. She initiated the one-man gallery NEST, where artists and architects show autonomous interpretations of specialty and teaches at the FORUM department at the Design Academy in Eindhoven, The Netherlands.

# BSU-Ministry of Urban Development and Environment

## Hamburg, Germany

The Ministry of Urban Development and Environment (BSU) is responsible for transport and roads, building and maintenance of main roads, bridges and tunnels, building regulations and supervision, building projects for the state, spatial planning and land use regulation, housing. Further more the BSU works on an integrated development of urban quarters, urban renewal, nature conservation etc.

The BSU is active in several fields. Among them the European Green Capital 201 with the goal to provide a European platform for exchange on urban environment issues, the integrated development of quarters with the goal to ensure better participation of disadvantaged quarters in the development of the city as a whole, also in housing, with the aim to strengthen housing construction in different forms and price ranges, for differing needs.

The BSU is also involved in improving the cycling facilities and public transportation, in creating shared space streets, and in several other projects namely related to the climate and its protection.



JÖRN WALTER

### **BSU**

Jörn Walter studied city- and regional planning at the University of Dortmund from 1976 to 1982. 1982–1984 professional training period in Düsseldorf. In 1985 and until 1991 he became Head of the department of City Planning and Environment in Maintal. From 1991 to 1999 he was Head of the City Planning Office in Dresden. Since 1999, he is Chief Urban Planner of the Free- and Hanseatic City of Hamburg. He was visiting Professor for urban design at the Technical University Vienna and lecturer for urban design at the Technical University Dresden. Since 2001 he is Professor at the University of Fine Arts, Hamburg (HfbK). He is member of the German Academy for City and Country Planning (DASL), the Academy of Fine Arts Berlin-Brandenburg and the Saxon Academy of Fine Arts.

# Bundesstiftung Baukultur

## Potsdam, Germany



MICHAEL BRAUM

### **Bundesstiftung Baukultur**

Chairman of the Federal Foundation for Baukultur, Potsdam since 2008. In 1998, Michael Braum is appointed tenured professor at the Institute for Urban Planning and Design of the Faculty of Architecture and Landscape at Leibniz University in Hanover.

In 1996 Conradi, Braum & Bockhorst is founded. Ten years later his office becomes Braum & Partners. From 1984 to 1988 he is Assistant Professor at the Technical University of Berlin, where he studied city and regional planning. 1980 to 1996 he is first employed and then shareholder at FPB, the Free Planning Group Berlin. He is the author of numerous publications about urban design and development.



CARL ZILLICH

### **Bundesstiftung Baukultur**

After studying architecture and city planning at Kassel (Germany) and Columbia (NYC) Universities, Carl Zillich taught history and theory of architecture as Assistant Professor at the Faculty of Architecture and Landscape at Leibniz University in Hanover from 2002 to 2008. As a visiting-critic, guest-lecturer and moderator he is invited to Universities and Institutions in Europe and North America. Since 2004, he has built different projects as an architect and is the editor or author of various publications, i.e. on the interface of art and architecture.

# About us

CARL ZILLICH

**“As a platform for communication, we push for excellence of processes and products in the realm of planning and building throughout Germany and beyond.”**

The Bundestiftung Baukultur is an independent institution that stands up for the interests of Baukultur, the culture of building in Germany. As the built environment significantly influences everybody's quality of life, both in cities and countryside, it is our goal to make Baukultur a topic of public interest and dialogue. As a platform for communication, we push for excellence of processes and products in the realm of planning and building throughout Germany and beyond.

## **About Baukultur**

- Baukultur is encompassing all fields of our built environment.
- Baukultur is experienced with many senses every day as in special moments of our lives.
- Baukultur achieves a balance between our heritage to be preserved and our future to be envisioned.
- Baukultur stands for a coexistence of economic and cultural interests in designing a sustainable and sophisticated environment.
- Baukultur is a reflection of our society and the communities we live in. As such it is a cultural process, which takes change into account.

- Baukultur is more than architecture. It encompasses a wide variety of fields varying from traffic-infrastructure and structural engineering to urbanisation and landscape architecture as well as housing.
- It is a pleasure to experience Baukultur aesthetically but it also pleases our environment beyond its commercial value by respecting ecological and socio-cultural needs.

Comparable to a mobile, Baukultur is only successful if each component contributes to a common good:

- sustainability and durability
- functionality and social acceptance
- economic feasibility
- a relation to its specific context.

In order to bring balance to the mobile, a continuous dialogue between all actors concerned with the planning- and construction-process as well as with users is essential. Baukultur represents the sensibility and responsibility for building an environment we want to live in.

With our events, initiatives and publications, the



59 DEBATE ON-SITE, by an urban-planner and a choreographer with general public listening, Essen 2010

Bundesstiftung Baukultur fosters the discourse within the field of professionals and the dialogue with the general public about quality-standards for the built environment in all areas.

The goals of the foundation are the following:

- for Baukultur to become a matter of public interest
- to initiate a long term debate on qualities of Baukultur with everybody involved
- to strengthen the topic Baukultur in administrations and on all levels of government and politics
- to promote the quality of German Baukultur around the world and pass on common values.

### **Our Background**

Our foundation was established by the Federal Government of Germany and began in 2008 to build a nationwide platform in pursuit of excellence in planning and building as in related fields of policy and governance. With its focus on communication about Baukultur we have many formats in place to organize an extensive di-

alogue about criteria of Baukultur within the professions and administrations as well as with politicians and the general public. As there is no budget for grants to be given, our focus is on stimulating different actors and interests to come to the table of Baukultur as a common ground. With discourses on specific subjects and in taking up local debates we create awareness and offer basic support for Baukultur to grow.

By showcasing best practice in terms of processes and production of our built environment we aim for acknowledgement of achievements by the way of Baukultur. Our aim is to enhance the quality of life for the people, support the businesses involved and help to grow the demand for high-quality planning, design and building in and from Germany.

For all these efforts our small team relies and can count on a growing network of many actors in different groups responsible for our built environment and of local or regional initiatives picking up the integrative approach of Baukultur.

# Personal inputs

## Thoughts on Baukultur

ANDREJ HRAUSKY / ROBERT KALTENBRUNNER

ANDREJ HRAUSKY

Today more than half of the world's population live in cities. We could comment that the world we live in today was not created by God, but by people themselves. And the profession that deals with human environment is architecture. In spite that our lives are so closely involved with architecture it seems that we are not aware of it. We are born in a building, live in houses and when we die, we get a tombstone – again a piece of architecture.

How come that in most cases the public is so indifferent towards it? How should we convince them that it is for their own benefit if they would demand excellence of their environment? Even statistic can tell us that new schools produce better students; regulated parks diminish crime and so on. Unfortunately architecture needs knowledge to be able to fully understand it.

For this reason general public should learn about architecture to be able to understand it and enjoy in it. Only then people would want good architecture and indirectly they would help for a better world.



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ROBERT KALTENBRUNNER

### Topics

Institutional:

The Federal Institute for Research on Building, Urban Affairs and Spatial Development (BBSR) supports urban planning/urban development in Germany through scientific policy consultation and programme and project management. As the scientific advisory organ of the Federal Government, it observes the development of cities and communities. Central points are analyses of urban planning/urban development political strategies, instruments and processes as well as case study orientated analyses of urban planning projects in form of innovative model plans. A further focus point is the assistance of urban development as well as the European assistance policy for cities. The BBSR gains policy-relevant results through scientific examinations, empirical studies and assisted demonstration projects (ExWoSt). They are discussed in expert talks, events open to specialists and publicised through publications.

Personal:

For me a very wide range of topics is equally important – integration of traffic and technical infrastructure, social cohesion, sustainability and climate change, and so on.

Furthermore I'd like to strengthen a general aspect: The idea that an architecture – or even a city – could exist without reference to other subjects existing outside structural autonomies, for me is a paradox. I would like to explain the connection between the built environment and culture in the following terms:

1. 'Baukultur' starts with the definition of a project.

Tasks and projects do not arise from architectural questions, but from tangible problems. In this context, 'Baukultur' primarily describes qualities relating to examining and defining the projects. (Keywords are new mixes, unusual interpretation of the situation, impetus through interconnections)

2. Innovative procedural concepts.

Innovative procedural concepts are needed, in which new forms of cooperation are tested along with innovative instruments of quality assurance in the planning process – from competitors, through design committees and research support to international cooperation. The value of the experiment must also be strengthened in the planning process, opportunities should be used through model „open“ plans, which act within the interplay between permanent urban “framework” and flexible architectonic “filling”. (Keywords are openness, multiple funding bodies, permitting external criticism, etc.)

3. Agency.

Without intensive agency, urban development project and programme content can only be implemented now with great difficulty. Autocratic, independent decisions no longer correspond to the requirements and the demand from the people for participation and co-determination. For a measure to be successful, positive local acceptance is of central importance. The aspects of participation and publicity work, which frequently used to be treated separately, are now increasingly being bridged.

4. The property

Clear and comprehensible quality ideas are needed for the individual property (keywords are reference to context, continuity, singularity)

### Targets

Institutional:

The BBSR sees itself as a junction in the network where people work with the built environment. Sample activities in this context:

— In order to achieve an overview of the wide range of architectural projects in the cities and communities, in 2003, together with the Deutscher Städtetag and the Deutsche Städte- und Gemeindebund, we called for examples to be registered. The response to this was great. More than one hundred cities, towns and communities sent in projects, in which architectural aspects had been realised in exemplary ways („Local architecture“)

- Keyword transport: We showed in a study how positive architectural impact can be achieved with bus stops, railway buildings, urban bridges and connections with the ÖPNV alongside the realisation of transport goals.
- „Best Practice Examples of civil engineering and transport construction measures by the government“ were also collated as a demonstration. The projects exhibited there show the high quality realised within the framework of development in the new Bundesländer, also with regard to transport facilities.
- An „Art of Construction Guideline“ has been drawn up in order to take into account the required strengthening of the value of „Art of Construction“ in structural measures by the government.
- And an architectural report is published, which focuses on highlighting examples in practice.

Personal:

Global economic trends have a deep impact on our construction and planning sector. However, discussing the production conditions of the developed environment is not particularly popular - not even among politicians. A goal worth aiming for, in my opinion, would be a jointly supported strategy for construction and planning culture: This means organising public and private interest in structural development based on a consideration of its conditions and consequences in terms of space, to stimulate and manage projects, but also to moderate them if necessary. It has to imagine the city away from the public space and give the buildings a frame with respect to what already exists.

**Tools**

Institutional:

Architecture is not a product, but a claim. The BBSR sees its technical task to be in anchoring architecture as a quality feature. It targets political decision-makers and private stakeholders. Public attention therefore must be drawn to it, events, media reports, new examples and discussions are always needed. But there is a problem here, of course: Because „architecture“ is defined so broadly, because it combines many positive values and aims, it runs the risk of being consumed from all sides without being able to prove this convincingly in detail.

Personal:

Urban development is more than „Embellishment“! I want to address a specific dilemma with this thesis: For on one hand, there is a tendency in many towns and cities today mainly to develop areas whose image can be marketed, whereas there is only limited interest in intervening in problem areas. Urban development must not concern itself exclusively with spectacular, exceptional projects or only in smartening the inner city. On the other hand, urban development needs identification and symbols. In particular, everyday spaces, which support normal urban neighbourhoods, have to be developed and supported. Public spaces are created by being used. This is why the question arises, as to which uses are generated by specific planning, infrastructures and buildings? And what uses are permitted by other – differently designed – spaces? The important point is to provide access to many spaces of the city.

# Sources

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