

An aerial photograph of a vibrant public park. In the foreground, a large, shallow water feature is filled with people of various ages, some standing and some wading. To the left of the water, a wide, green lawn is dotted with people sitting on blankets or standing in small groups. A paved path winds through the park. In the background, a modern building with a flat roof and large windows is visible, along with construction cranes and other urban structures under a bright blue sky with scattered white clouds.

Towards a Project
between planning and design

References th. pr.

Antonio Longo UP&DS 2021

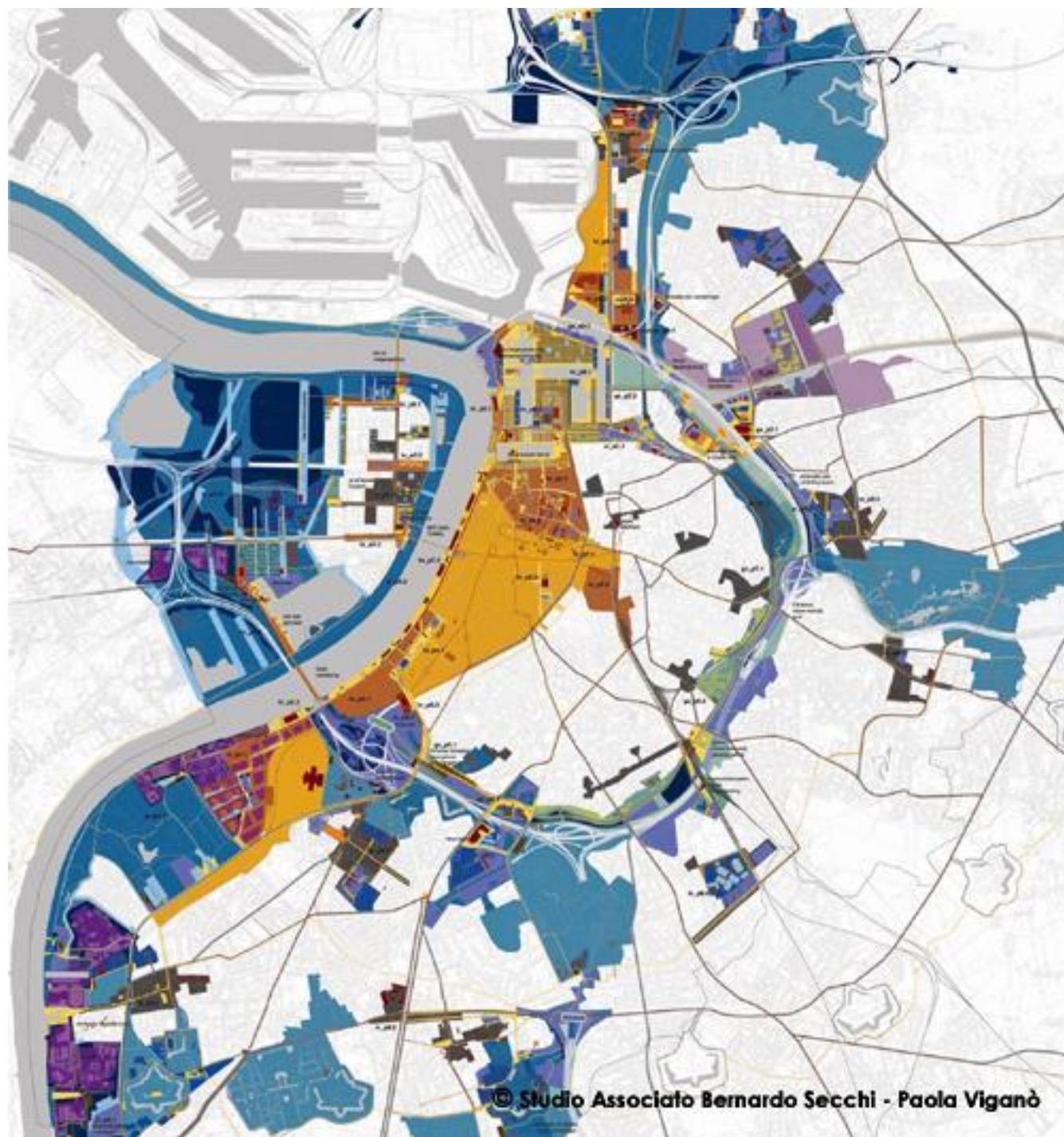
«... In different ways, today's project for the city must attempt to return to this inevitable role: not on the basis of a mission granted by no one in particular, and not on the basis of rhetoric militancy, but on a serious and scientific basis regarding the continuous control of scenarios that can contribute to the construction of visions within which different actions and projects can simultaneously find their own legitimacy. Today, planning's true difficulty lies in that state between project, vision and scenario.»

<http://www.planum.net/diary-10-projects-visions-scenarios-bernardo-secchi>

Diary 10 / Projects, visions, scenarios

PLANUM the Journal of Urbanism

<http://www.planum.net/diary-10-projects-visions-scenarios-bernardo-secchi>



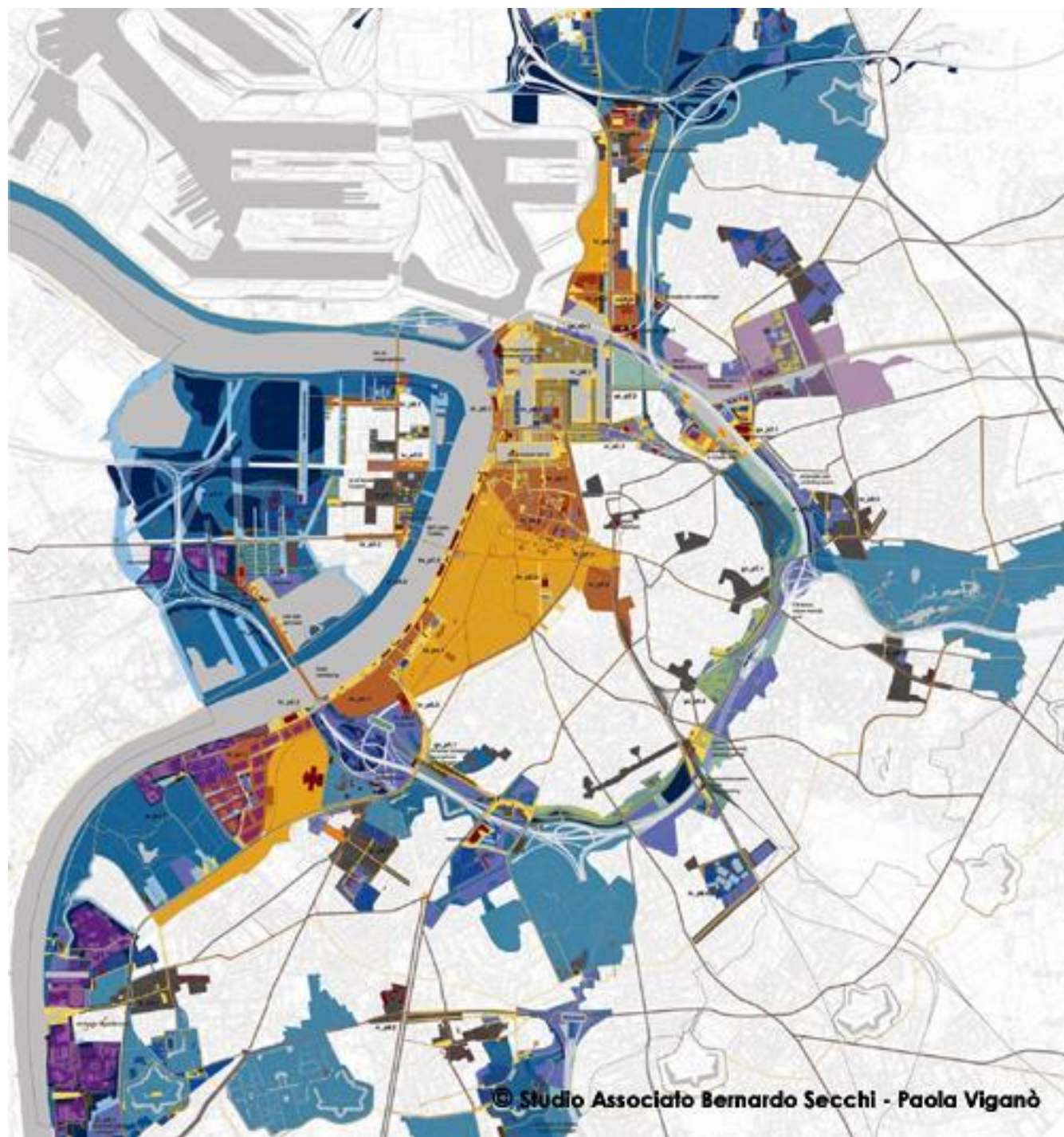












G. Fini, N. Pezzoni, "The Antwerp Structure Plan. A new planning language for the twenty-first century city", *Urbanistica*, [no.148/2011](#), pp.90-98.

G. Fini, N. Pezzoni, "Antwerp, 'where it is possible to live together'. An interview with Bernardo Secchi and Paola Viganò", *Urbanistica*, [no.148/2011](#), pp.98-103

John Friedman

Toward a Non-Euclidian Mode of Planning

*Journal of the American Planning Association, Vol. 59, No. 4,
Autumn 1993. © American Planning Association, Chicago*

«...In different ways, today's project for the city must attempt to return to this inevitable role: not on the basis of a mission granted by no one in particular, and not on the basis of rhetoric militancy, but on a serious and scientific basis regarding the continuous control of scenarios that can contribute to the construction of visions within which different actions and projects can simultaneously find their own legitimacy. Today, planning's true difficulty lies in that state between project, vision and scenario»

“The engineering model of planning that served us during this period, with its penchant for advance decision making and blueprinting and its claims of superiority to other forms of decision making because of its scientific character, are thus **no longer valid and must be abandoned**”





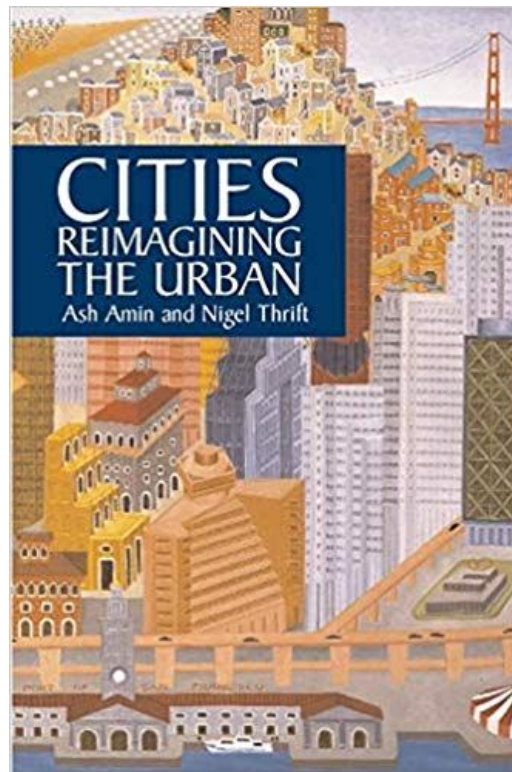
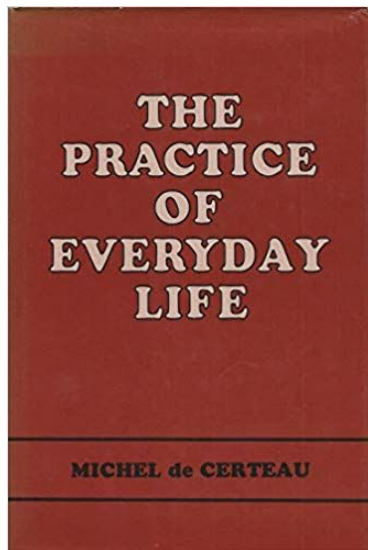




Planning is that professional practice that specifically seeks to **connect forms of knowledge with forms of action in the public domain.**'

What would be the appropriate time and space of a non-Euclidian form of planning?

The time of such a planning **is the real time of everyday events** rather **than imagined future time**

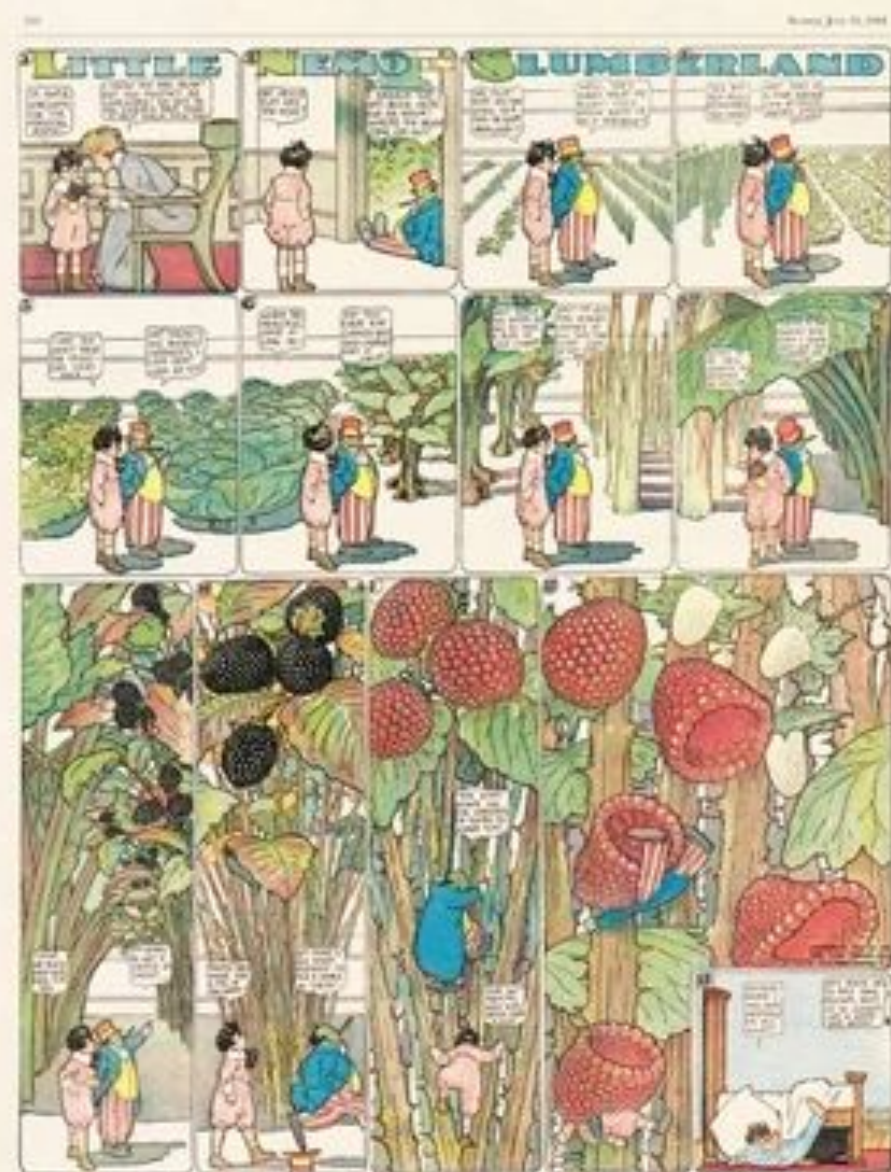


de Certeau, Michel. 1984 (1980) *The Practice of Everyday Life*, chap. 7, trans. Steven Rendall, University of California Press, Berkeley

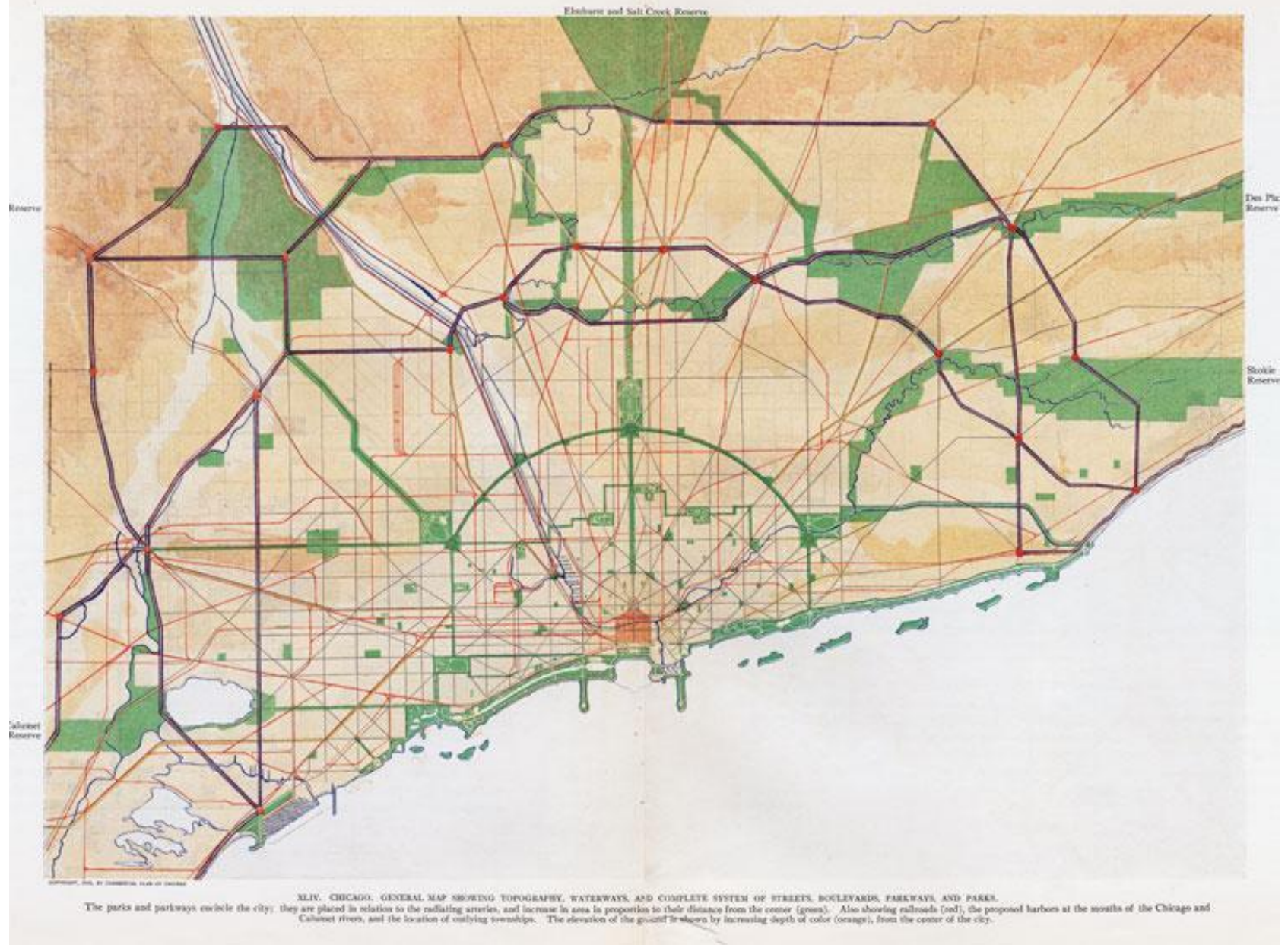
Amin, Ash and Thrift, Nigel (2002) *'Cities : reimagining the urban.'*, Cambridge: Polity Press.

Diener Roger, and Others (2005), *Switzerland An urban Portrait*, Birkhauser

«This is not to argue that it is altogether futile to imagine future time or useless to make **projections, simulations, and other hypothetical studies** about what might or ought to happen next year, or five or even fifty years from now. **Human imagination cannot be confined to practical problem solving in the here and now.** Being open to the future, the mind takes leaps in time. Concern with an **imagined future will continue to play an important role in planning**, but the emphasis in non-Euclidian planning should be on processes operating in actual or real time, because it is only in the evanescent and still undecided present that planners can hope to be effective.»



Winsor McCay – Little Nemo - 1905 -1907



Painting by Jules Guerin for Daniel Burnham's Plan of Chicago, 1909





MT, 1894, BY COMMERCIAL CLUB OF CHICAGO

CCXXXVII. CHICAGO. VIEW OF THE PROPOSED DEVELOPMENT IN THE CENTER OF THE CITY, FROM TWENTY-SECOND STREET TO CHICAGO AVENUE, LOOKING TOWARDS THE EAST OVER THE CIVIC CENTER TO GRANT AND LAKE MICHIGAN.

Painted for the Commercial Club by Jules Guerin.



COPYRIGHT, 1909, BY COMMERCIAL CLUB OF CHICAGO

1. CHICAGO. BIRD'S-EYE VIEW. SHOWING THE LOCATION OF THE CITY ON THE SHORES OF LAKE MICHIGAN, TOGETHER WITH THE SMALLER SURROUNDING TOWNS CONNECTED WITH CHICAGO BY RADIATING ARTERIES.
Painted for the Commercial Club by Jules Guerin.

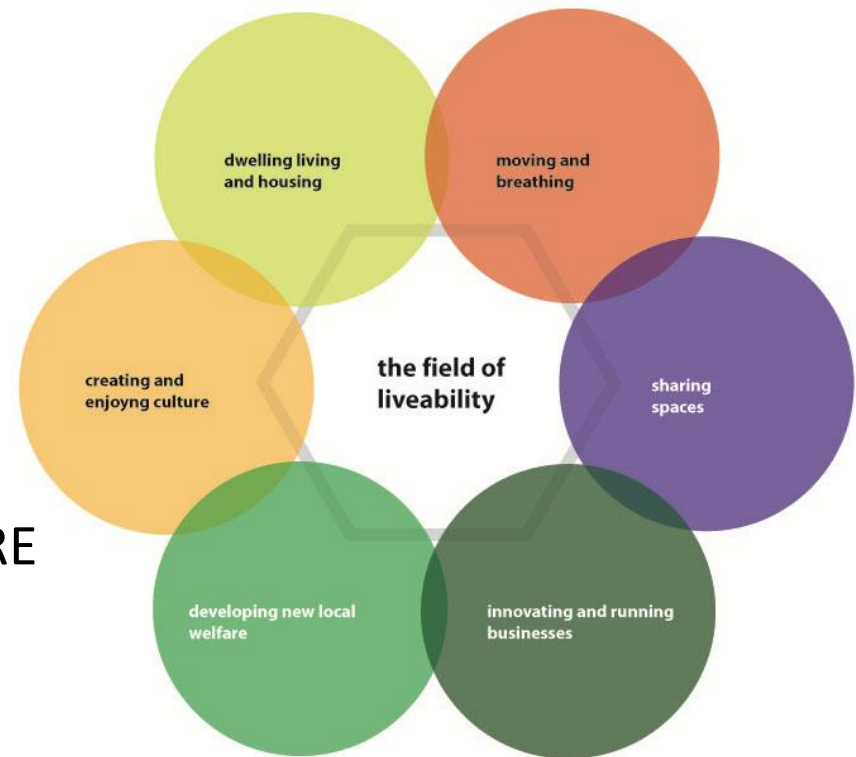
«As for the space of planning, we need to privilege regional and local over national and transnational space».

«A second reason is the increasing presence of organized civil society in public decision making. This is a relatively new but increasingly salient phenomenon in the public life of cities and regions»

A third reason is that regions and localities are the spaces of people's everyday lives

- **The Strategic Project clearly focuses on 6 different meanings (and conceptual field) of “habitability”:**

1. RESIDING (stable and temporary)
2. MOVING AND BREATHING
3. SPACE SHARING (public and private)
4. MAKING CULTURE AND USING IT
5. PROMOTING A NEW LOCAL WELFARE
6. INNOVATING AND MAKING ENTERPRISE





ZONA
vendesì
LOCALI
STUPENDI
TEL. 333-8875000

- **RESIDING**

Finding a house, changing and transforming it; stable or temporary residing; being welcomed and welcoming; staying at home and outside, alone and with others.



- **MOVING AND BREATHING**

Free moving with different means, in different directions; comfortable waiting spaces; reducing pollution, making the environment healthier, creating the conditions of better breathing.



• SPACES SHARING

Connecting people in places; offering silent spaces and opportunities to slow down; to multiply meeting places and give chances to unexpected practices, to create conditions of natural and green contexts



- **MAKING CULTURE AND USING IT**

Enjoying and being stimulated by various opportunities; To promote quality and culture in various places; To multiply training supply and opportunities to develop learning paths and artistic activities.



Un quartiere da inventare

- **PROMOTING A NEW LOCAL WELFARE**

To value voluntary actions and practices of solidarity; to favour citizens' involvement; networking and make more affordable social services; support families to face difficulties.



- **INNOVATING AND MAKING ENTERPRISE**

Being supported in innovation and in creation of new enterprises;
building society and territory; to root enterprises, to favour
connections with global networks



IBA as framework

Within the new continuum of real time and local space, a non-Euclidean planning model would have **five characteristics.**

It would be

normative,

innovative,

political,

transactive,

based on social learning

Non-Euclidian planning operates in real time by linking knowledge and action into a tightly looped process of strategic change.

Planning entrepreneurs are primarily resource mobilizers who seek to concert public and private energies around innovative solutions to stubborn problems in the public domain. Such planning is oriented to values rather than profit. **It is normative in its intent.**

Planning Should Be Innovative

Innovative planning looks toward creative solutions to the social, physical, and environmental problems that rise to political consciousness in the public domain.

Innovative planning is consequently focused rather than comprehensive in scope; present rather than future oriented; and concerned chiefly with institutional and procedural changes appropriate to the case at hand.

Innovative planning is concerned more with resource mobilization than with central allocation.

Planning Should Be Political

In non-Euclidean planning, which takes place in real time, **knowledge and action** are so tightly looped that they appear not as two separate processes but as one.

Implementation is therefore built into the planning process as a critical dimension, involving **strategy** and **tactics** designed to overcome resistance to change within the limits of legality and peaceful practice.

Planning Should Be Transactive

In contemporary planning, two kinds of knowledge are especially pertinent in the search for solutions: **expert and experiential knowledge.**

Planners are usually identified with the former; the latter is the uncoded knowledge of people who will be affected by potential solutions. If solutions are to be adequate to a problem, the two must be brought together. **Indeed, the definition of the problem may result from linking expert with experiential knowledge in a process of mutual learning.**

Because experiential knowledge is not codified, it becomes manifest primarily through speech. It is in the face-to-face transactions between planners and the affected population that a basis in knowledge adequate to the problem can be found.

Transactive planning is situation-specific

Planning Should Be Based on Social Learning

In turbulent times, when little can be foreseen, there is a need to proceed cautiously and experimentally to learn from mistakes, to allow new information to guide the course of action, and to take immediate corrective actions as may be needed.

In non-Euclidian planning, the planner is placed into the center of the activity we call planning as a responsible professional



<http://seventeenplaygrounds.com/>

[Aldo Van Eyck](#), [Liane Lefaire](#), [Ingeborg De Roode](#) (Edr.) The Playground and the city, 2003

1985 IBA Berlin



BONJOUR
TERRE

Pizzeria La Romanica



ne Info

Berliner Mauer

Lehrerhaus

TELEFON KARTEN

TELEFON KARTEN

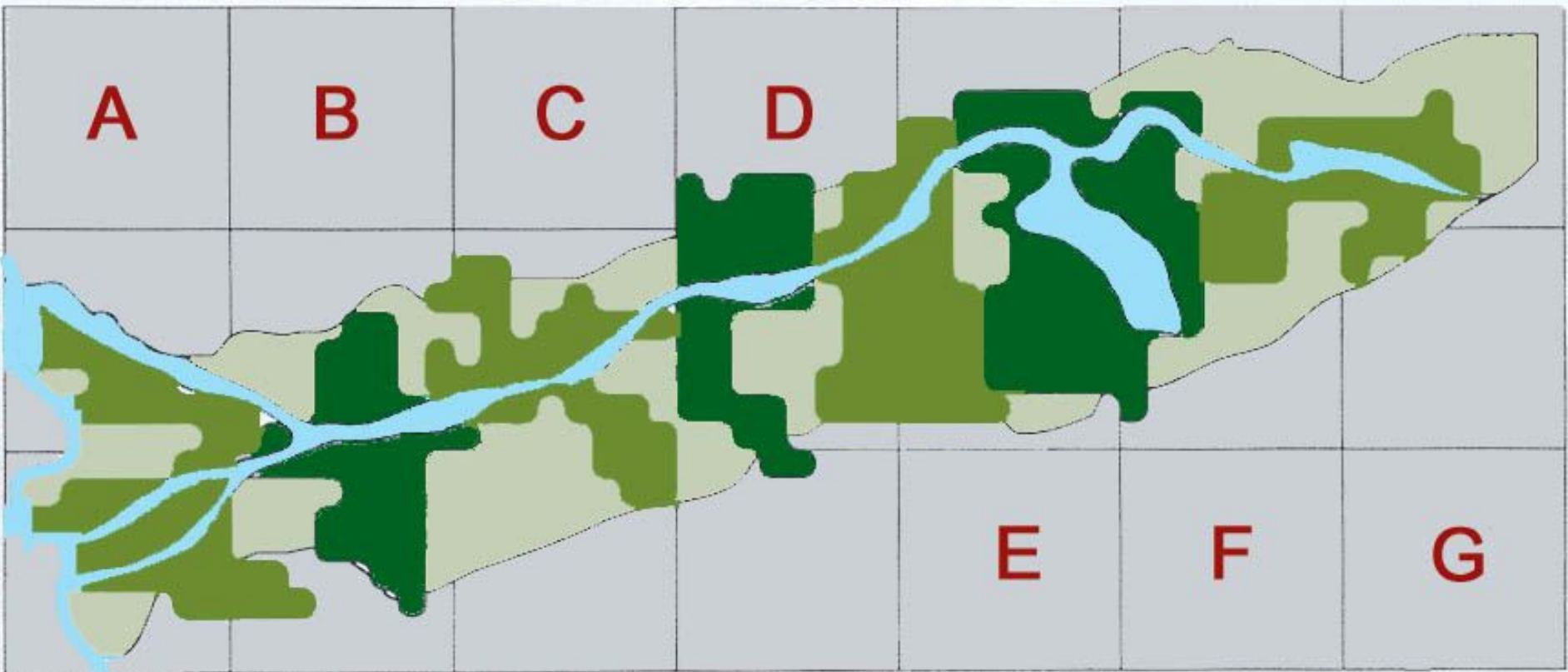


1988-2000

IBA Emscherpark

(the opening of a new season of
plans)





Duisburg Oberhausen Mülheim	Oberhausen Mülheim Bottrop Essen	Gladbeck Bottrop Essen Gelsenkirchen	Gelsenkirchen Herne Herten Recklinghausen Bochum	Recklinghausen Bochum Herne Castrop-Rauxel	Waltrop Castrop- Rauxel Dortmund	Lünen Bergkamen Kamen Kreis Unna Dortmund
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IBA Ruhr?

The invention of a new mode of regional/local planning ?

IBA Ltd is participated by cities, universities, chambers of commerce, professional associations and the environmentalist association world. IBA has a role of coordination and consultancy for extraordinary projects financed with ordinary lines (European, Land, Central State, ...) even if conspicuous for those years which are inherently rich.

The underlying philosophy expressed by IBA was: no funding but convergence of investments for qualified and integrated projects based on the assumption that "a good project stimulates the procedural imagination" (Ganser)

The strategy is based on 7 project lines

1: the Emscher landscape park

2: the ecological reorganization of the Emscher hydrological system

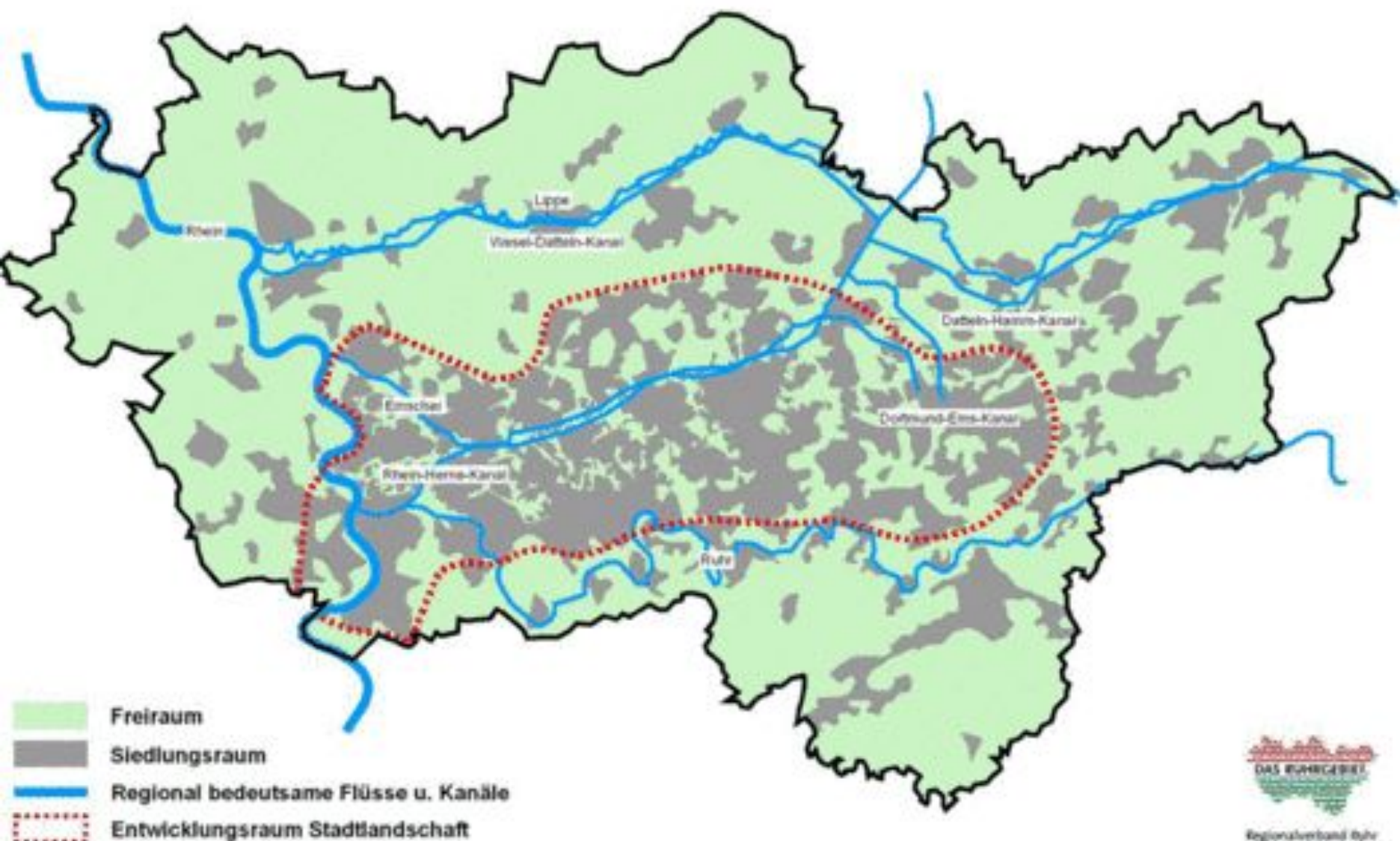
3: recovery of the Rhein-Hern canal

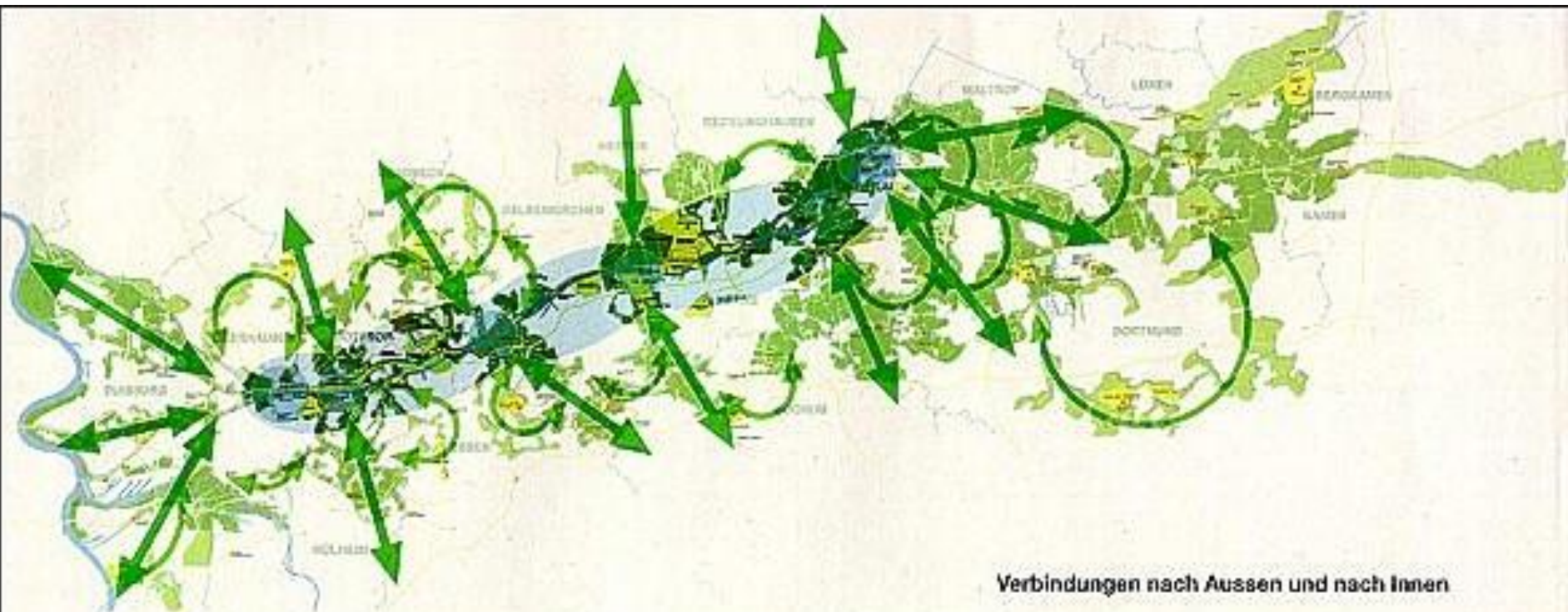
4: industrial monuments intended as historical evidence

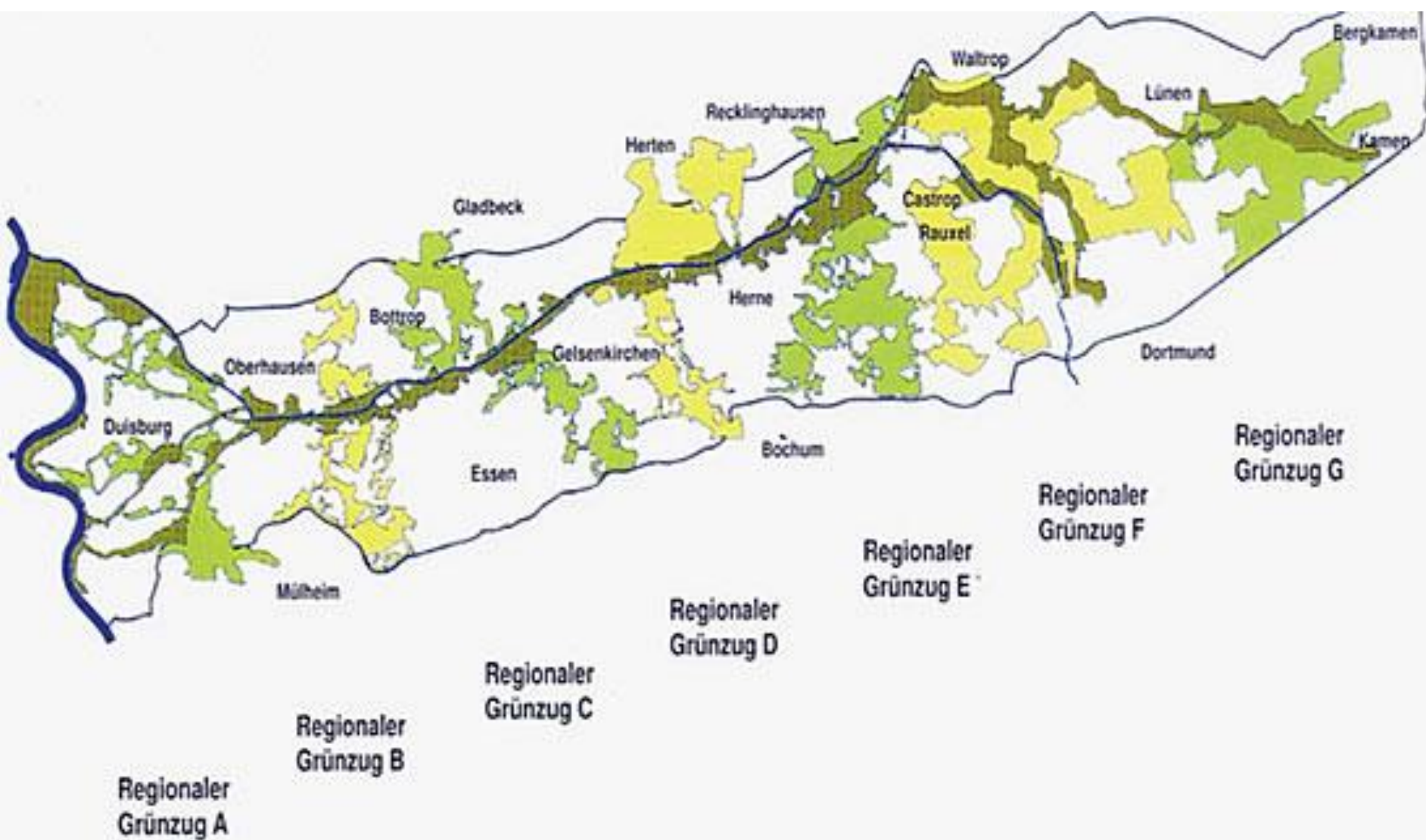
5: work in the park

6: residential building and neighborhood development, the innovative forms of living

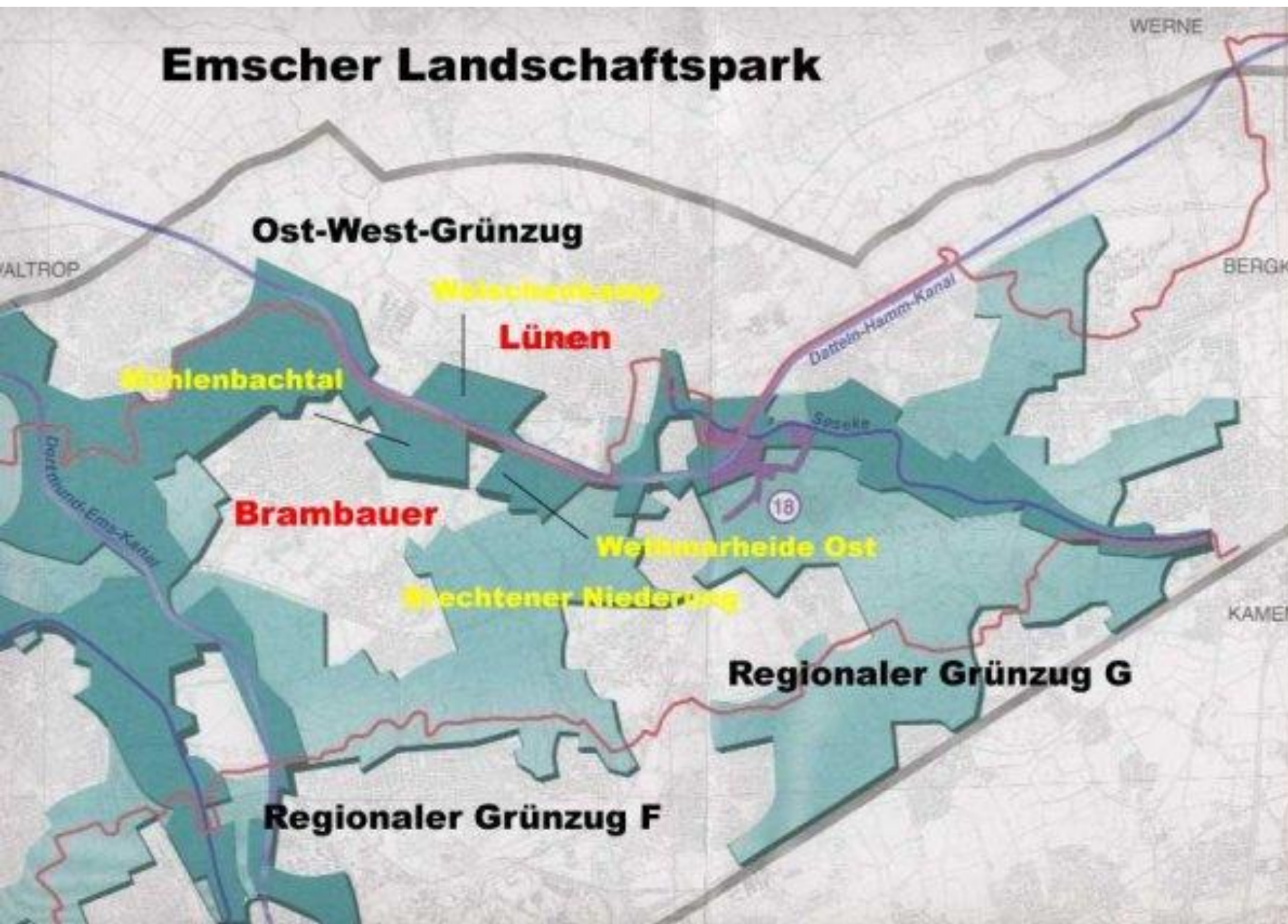
7: new proposals for social and cultural activities







Emscher Landschaftspark













**DAS
AUGE
DES
HIMMELS**



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7: new proposals for social and cultural activities





Stand der Realisierung, Planung und Vorhaben der Emschergenossenschaft, Januar 2006







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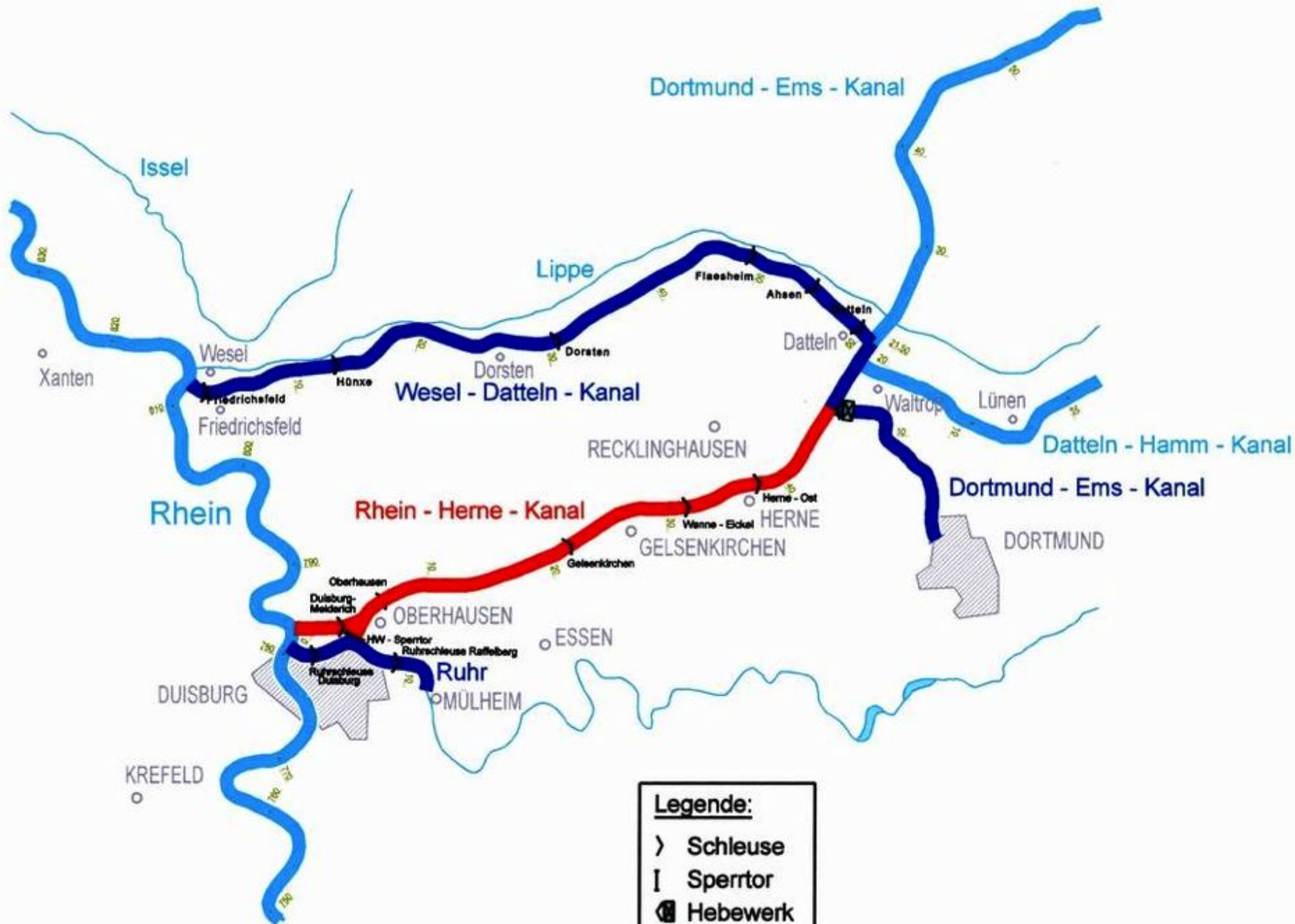
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Legende:

- > Schleuse
- I Sperrtor
- Hebewerk
- Kilometer



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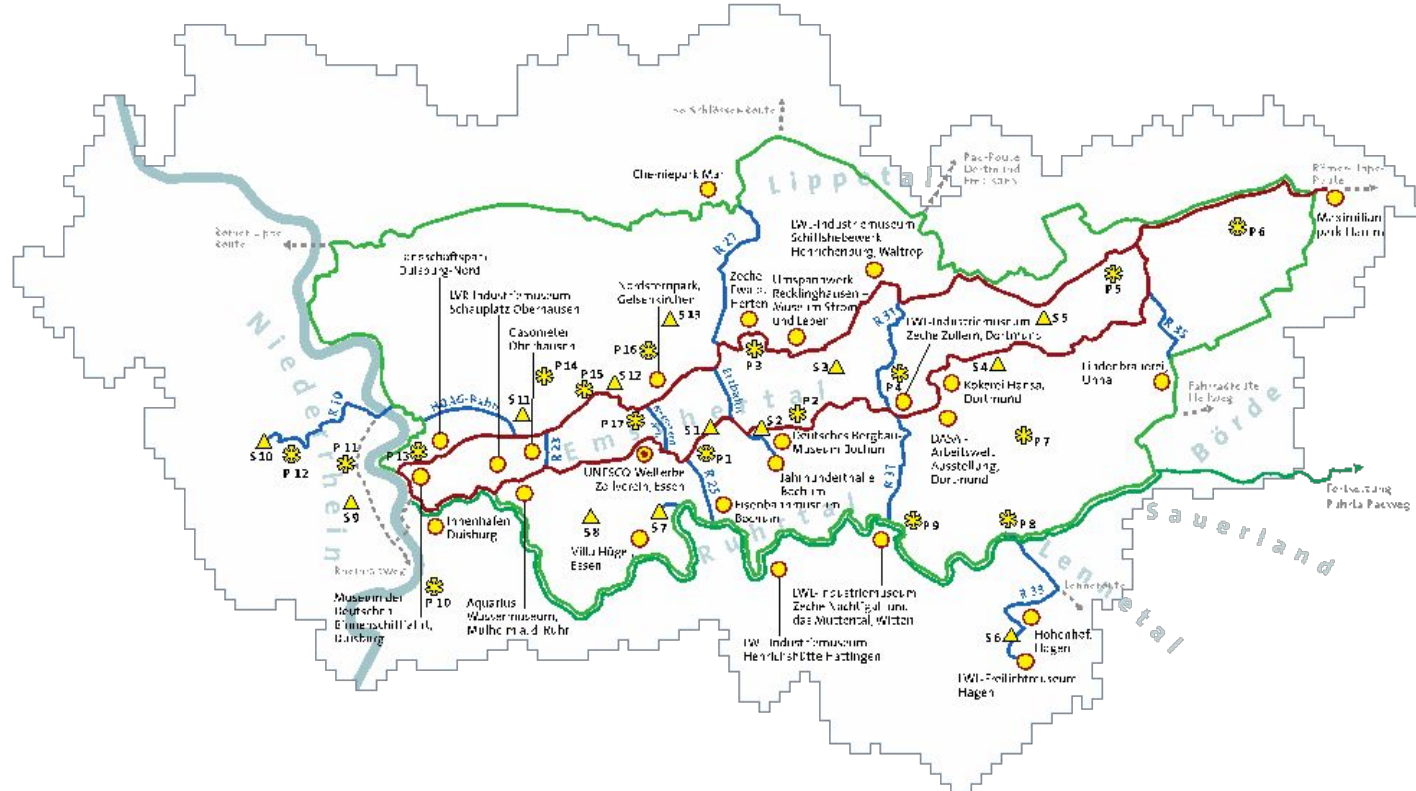
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Ankerpunkte

- sind Filialsorte und Knotenpunkte für Informationen

Besucherzentrum Ruhr / RUHR.VISITORCENTER Essen und Portal der Industriekultur

ERIH Ankerpunkte European Route of Industrial Heritage

- Landschaftspark Duisburg-Nord
- Gasometer Oberhausen
- LWL-Industriemuseum Zeche Zollern
- UNESCO-Welterbe Zollverein

Route der Industriekultur per Rad:

- Emscher Park Radweg
- Rundkurs Ruhrgebiet
- K 27 Verbindungsweg
- Ruhrtal Radweg
- Anschluss an andere touristische Routen

Bedeutende Siedlungen

- das Ruhrgebiet zu Hause

Für die Sozialgeschichte des Ruhrgebiets und die städtebauliche Gegenwart sind die vielfältigen Siedlungen besonders aufschlussreich. Sie erlauben einen authentischen Einblick in das Leben der Region

- S 1 Flöz Dickbank, Gelsenkirchen
- S 2 Dahlhauser Heide, Bochum
- S 3 Teutoburgia, Herne
- S 4 Alte Kolonie Eving, Dortmund
- S 5 Zieltenstraße, Lunen
- S 6 Lange Riege, Hagen
- S 7 Altenhauff II, Essen
- S 8 Margarethenhöhe, Essen
- S 9 Rheinpreußen, Duisburg
- S 10 Alt Siedlung Friedrich Heinrich, Kamp-Lintfort
- S 11 Eisenheim, Oberhausen
- S 12 Gartenstadt Wülfrath, Bottrop
- S 13 Schlingelberg, Gelsenkirchen

Panoramen der Industrielandschaft

- bieten Überblicke

Eine besondere touristische Attraktion bilden die herausragenden Aussichtspunkte einer Region. Hier im Revier kann man die typische industrielle Kulturlandschaft überblicken. Einige dieser Panoramen sind als neue Zeichen der Landmarken-Kunst gestaltet

- P 1 Halde Pheinfelbe, Gelsenkirchen
- P 2 Tippeberg, Bochum
- P 3 Landschaftspark Hoheward, Herne/Recklinghausen
- P 4 Halde Schwenk, Castrop-Rauxel
- P 5 Halde Großes Holz, Beigkamen
- P 6 Klasinger Höhe, Hagen
- P 7 Farnschurm Flarion, Dortmund
- P 8 Hohenschuh, Dortmund
- P 9 Berser-Denkmal auf dem Hohenstein, Witten
- P 10 Tiger & Turtle – Magic Mountain, Duisburg
- P 11 Halde Rheinpreußen, Moers
- P 12 Halde Pattberg, Moers
- P 13 Altkamer Berg, Duisburg
- P 14 Halde Haniel, Bottrop/Oberhausen
- P 15 Tetraeder, Bottrop
- P 16 Halde Rungenberg, Gelsenkirchen
- P 17 Halde Schurenbach, Essen

















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C KOKEREI COKING PLANT

- 70 Infopunkt Kokerei 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
- Kokerei Café & Restaurant
Denkmalpfad Kokerei
(Mischanlage)
- 72 Sonnenrad saisonal
Solarkraftwerk
- 74 ZOLLVEREIN® Eisbahn saisonal
[Druckmaschinenleis]

- 75 Werkschwimmbad saisonal
- 84 [Leitstand]
- 85 [Schalthaus II]
- 87 [Salzverladung]
- 88 The Palace of Projects
von Ilya und Emilia Kabakov
[Salzlager]

B SCHACHT 1/2/8 SHAFT 1/2/8

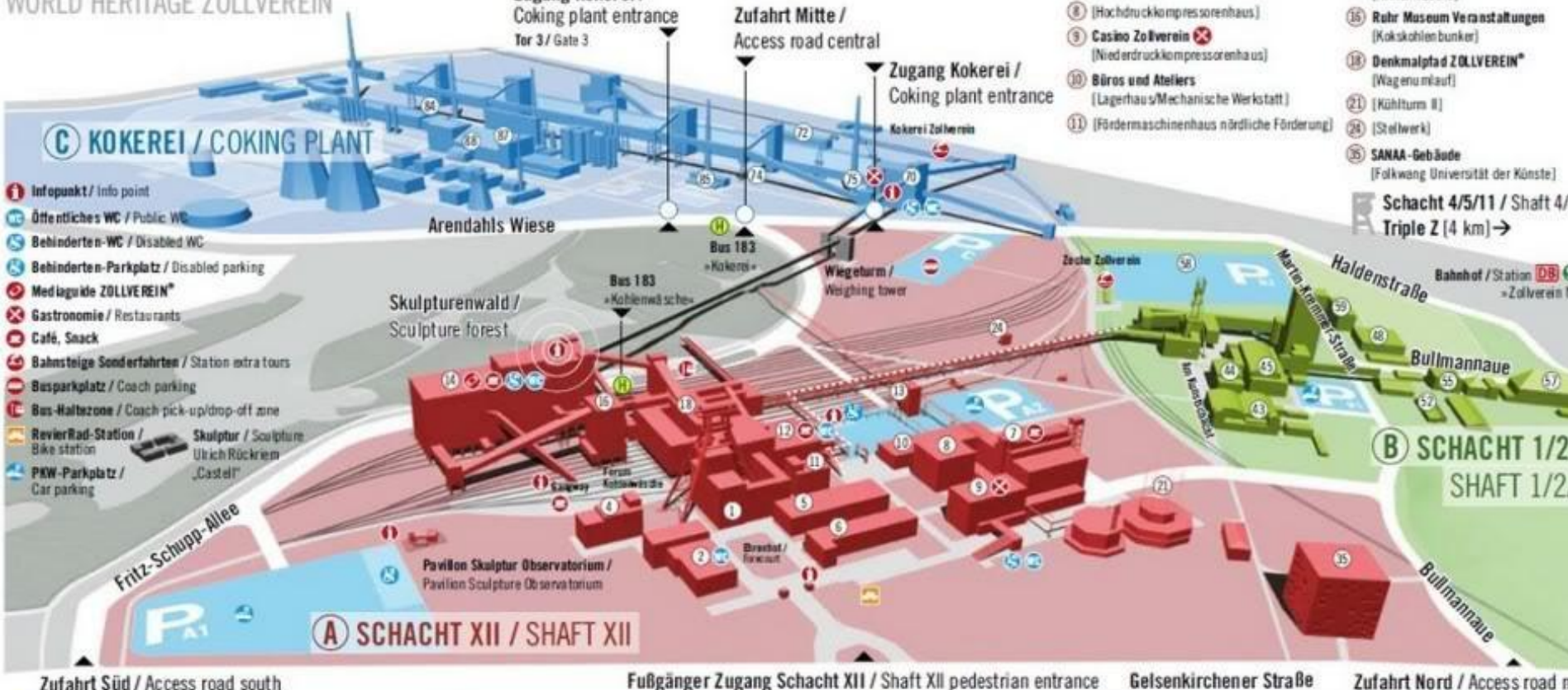
- 43 Kunstschacht Zollverein
[Maschinenhalle]
- 44 Denkmalpfad ZOLLVEREIN®
[Fördermaschinenhaus]
- 45 PACT Zollverein
Performing Arts Choreographisches
Zentrum NRW
Tanzlandschaft Ruhr
[Waschkäue]
- 48 [Hauptmagazin]
- 52 Keramische Werkstatt
Margaretenhöhe
[Bouloger]
- 55 Blaue Elefant Zollverein
[Alte Verwaltung/Beamtenwohnhaus]
- 57 Asienhaus
[Verwaltung]
- 58 designstadt ZOLLVEREIN® / in Planung
- 59 designstadt N°1
Büros und Ateliers

A SCHACHT XII SHAFT XII

- 1 [Schachthalle, Fördergerüst]
- 2 Stiftung Zollverein
Kulturbüro Essen
[Umformer- und Schalthaus]
- 4 Fördermaschinenhaus südliche Förderung
- 5 Veranstaltungshalle
[Zentralwerkstatt]
- 6 Stiftung Zollverein
[Elektrowerkstatt]
- 7 red dot design museum
Design Zentrum Nordrhein Westfalen
[Kesselhaus]
- 8 Hochdruckkompressorenhaus]
- 9 Casino Zollverein
- 10 Büros und Ateliers
[Lagerhaus/Mechanische Werkstatt]
- 11 Fördermaschinenhaus nördliche Förderung]
- 12 Shops und Ateliers
Veranstaltungshalle
[Lesebandhalle]
- 13 LA PRIMAVERA
Maria Nordman
[Kohleaschebunker]
- 14 Besucherzentrum Ruhr
Portal der Industriekultur
Ruhr Museum
Café Kohlenwäsche
Erich-Brost-Pavillon
Denkmalpfad ZOLLVEREIN®
[Kohlenwäsche]
- 15 Ruhr Museum Veranstaltungen
[Koks- und Kohlenbunker]
- 18 Denkmalpfad ZOLLVEREIN®
[Wagengummlauf]
- 21 [Kühltrum II]
- 24 [Stellwerk]
- 25 SANAA-Gebäude
[Folkwang Universität der Künste]

Schacht 4/5/11 / Shaft 4/
Triple Z [4 km] →

WELTERBE ZOLLVEREIN WORLD HERITAGE ZOLLVEREIN



- 1 Infopunkt / Info point
- 2 Öffentliches WC / Public WC
- 3 Behinderten-WC / Disabled WC
- 4 Behinderten-Parkplatz / Disabled parking
- 5 Medianside ZOLLVEREIN®
- 6 Gastronomie / Restaurants
- 7 Café, Snack
- 8 Bahnsteige Sonderfahrten / Station extra tours
- 9 Busparkplatz / Coach parking
- 10 Bus-Haltestelle / Coach pick-up/drop-off zone
- 11 RevierRad-Station / Bike station
- 12 Skulptur / Sculpture
- 13 PKW-Parkplatz / Car parking

Zufahrt Süd / Access road south

H Straßenbahn 107/Bus 183 / Tram 107/bus 183
»Kapteinwiese«

Essen Hbf. ← Richtung → Gelsenkirchen/Katernberg
Essen main station. ← towards → Gelsenkirchen/Katernberg

Fußgänger Zugang Schacht XII / Shaft XII pedestrian entrance

H Straßenbahn 107 / Tram 107
»Zollverein«

Gelsenkirchener Straße

Zufahrt Nord / Access road north

Straßenbahn 107/Bus 170 / Tram 107/bus 170
»Abzweig Katernberg«

Fuß- und Radweg zum Schacht 3/7/10 Phänomania Erfahrungsfeld [1 km]
Footpath and cycle path to Shaft 3/7/10 "Phänomania" attraction [1 km]







20. Ruhr retrospective





Towards the concept

- **Memorandum on the Future of International Building Exhibitions**

The IBA meets IBA Network has agreed on a Memorandum on the future of International Building Exhibitions. In 2009, the common features that underlie all IBA processes and unite them at high standard were set out in ten recommendations for the implementation of an IBA. Since the IBA have no fixed rules or regulations, the importance of building culture and urban development in the regional, national and international context must be reviewed time and again. In 2017, the [IBA Expert Council](#) revised the memorandum and added guidelines on important topics such as organisation, financing and projects.

- **1**

Every IBA focuses on pressing challenges in architecture, urban and regional planning that arise from local and regional problems. IBA are characterised by concentrating future questions of social change on aspects that trigger regional developments and can be influenced by the design of spaces in urban and rural contexts.

- **2**

IBA are more than just architecture exhibitions. They propose social blueprints for future ways of living and provide answers to social problems, not just through the design of buildings, but also through new ways of appropriating urban and rural spaces. It is through the experience of memorable places that the messages of an IBA are made manifest.

- **3**

iBA arise from specific challenges facing urban society: While the central themes of an IBA necessarily are based on occasion and location, their relevance extends far beyond the local context. Every IBA originates from locally or regionally focused initiatives and events that served as stimuli for further programmes, which the IBA in turn refines and formulates as courses of action. Preparatory formal and informal discussions among experts and with the public serve as important tools to help identify and define the topics.

- 4

IBA strive to develop model solutions for current or future problems in building culture, economy, ecology and society. By demonstrating the relevance of their topics, challenges and concepts at an international scale, they influence the ongoing debate on the future of our cities and regions in the context of wider social developments.

- **5**

All IBA are first and foremost known for their buildings and projects. However, IBA draw attention not only to the buildings, but also to the conditions in which they were created and the quality of the processes that contributed to them. Through the development of instruments and formats, every IBA aims to contribute to a new culture of planning and building that manifests itself in a spirit of cooperation and in the interplay of the quality of the process and its result.

- **6**

IBA must be created in an international dimension from the outset. A building exhibition is made international by the international relevance of its central topics and the resulting model projects, by the involvement of external experts and outstanding contributions from abroad, as well as through international public relations and networking.

- **7**

The concentration of intellectual, artistic and financial resources over a limited period of time makes IBA a unique temporary microcosm. They are experimental research and development laboratories in which intense collaboration between experts and those affected as well as with their experiences and successes can encourage projects elsewhere, have a lasting impact on local planning practices and stimulate personal involvement.

- **8**

IBA require the courage to take risks. They are experiments with open outcomes and, at times, generate new ideas through the means of provocation which may cause contradiction. Contentious issues and productive controversies are important aspects of planning culture. All stakeholders – especially administration and politics as well as the public – must be made aware of this from the outset to enable initiatives to step outside the realms of standard practice and to generate widespread interest in their projects.

- **9**

Every IBA needs sufficient autonomy and appropriate organisational forms to bring about exemplary and generalisable solutions that have the potential to be compelling models. In place of established processes and proven courses of action, IBA need imaginative programmes, designs and organisational approaches coupled with a degree of improvisation and the agility to respond quickly to unforeseen events.

- **10**

IBA need to share their themes, ideas, projects and images of their built results. They are a forum and a stage for their participants to present their contributions and commitment to a national and international audience. Modern communication and presentation strategies are essential for their success. Each IBA must use and develop the latest, most effective communication forms, formats and channels.

Towards the concept

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Towards the project

To outline the concept In the next few days and within the next week? (Monday) you must submit a poster that contains.

- - A definition of the main "theme" to be dealt with (for example, but only for example, "new tourism. Reform of the places and times of tourism", "Alpine Industry: reorganization of production and crafts in the valley plain", "Living and services: polycentric settlement in the valley floor ", " the changing landscape and milk for all: new wilderness and agroforestry "... many possible themes emerge from your reports. The theme is linked to some issues (of general and public interest) such as the management of social and settlement changes that will affect the mountains, the right and access to natural heritage vs their conservation, the right to use scarce resources vs elite tourism as a source of resources for conservation, sustainability of ski use of mountains for the few with resources of many (water, soil, etc.)

- A territorial scheme that represents it. The scheme can be diagrammatic, not necessarily precise from a cartographic point of view, however significant from a topological point of view, that is of the relationships between elements, selective (the less it says the better it says, like any verbal discourse)

- A set of places that exemplify it: they must be examples

IBA Programs as framework

<https://www.internationale-bauausstellungen.de/en/>



The image shows a mockup of the IBA website. On the left is a dark red vertical bar with white text: 'Internationale Bauausstellungen', 'Memorandum on the Future of International Building Exhibitions', 'Quality Campaign 2020', and 'Current IBA'. To the right of this bar is the large, stylized title 'Internationale Bauausstellungen' in dark blue and red. Further right is the main content area with a white background. At the top right of this area are navigation links: 'CONTACT', 'DE', 'EN', and a circular logo. Below these links is a paragraph of text about IBA, followed by two more paragraphs. At the bottom right are links for 'Site Information' and 'Privacy Policy'.

Internationale Bauausstellungen

Memorandum on the Future of International Building Exhibitions

Quality Campaign 2020

Current IBA

Internationale Bauausstellungen

[CONTACT](#) [DE](#) [EN](#)

International Building Exhibitions (IBA) are a special format of urban and regional development. They are hallmarks of national building and planning culture. For more than a century now, these experimental fields are bringing the current issues of planning and building into the focus of national and international discussion. IBA stand for high standards.

IBA are constantly reinventing themselves, following no standardized format or procedure. While the first IBA broke new ground with their built architecture, International Building Exhibitions in their spatial dimension and social significance have changed considerably since then: Today, IBA are building culture exhibitions that, in addition to aesthetic and technological aspects, increasingly incorporate complex social, economic and ecological issues into their work.

Under the umbrella brand "International Building Exhibitions" you will find information on IBA in the course of time, created on the initiative of the German Federal Government.

[Site Information](#) [Privacy Policy](#)

IBA Furst Pukler Muskau Stadt



IBA Fürst-Pückler-Land

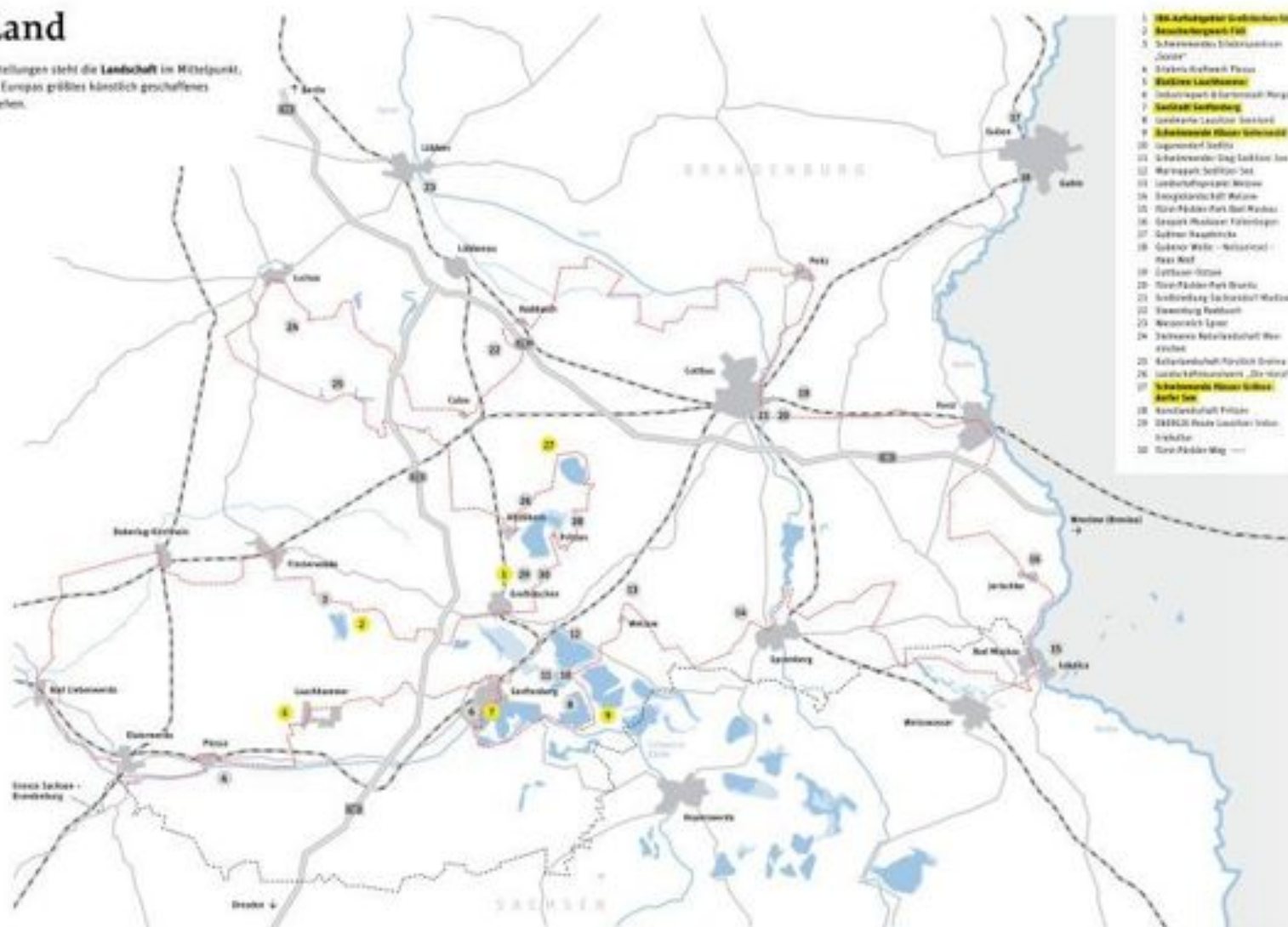
Zum ersten Mal in der Geschichte der Internationalen Bauausstellungen steht die **Landschaft** im Mittelpunkt. Aus den Tagebaustillräumen der Lausitzer Bergbauregion wird Europas größtes künstlich geschaffenes Seengebiet. Eine touristische Infrastruktur soll ebenfalls entstehen.

Am Anfang der 1990er Jahre in der Lausitz immer mehr Tagebau-Stätten geschlossen wurden, stellte sich für viele Gemeinden die Frage, was mit den riesigen Restflächen geschehen sollte. Vier Landkreise und die Stadt Cottbus kamen 1994 überein, eine Vorbereitungsgesellschaft für eine Internationale Bauausstellung (IBA) zu gründen. Allerdings hätten sie eine IBA aus eigener Kraft nicht finanzieren können. 1999 sagte die Landesregierung Brandenburg ihre Unterstützung zu. Mit 1,2 Millionen Euro pro Jahr übernahm sie den größten Teil des IBA-Kaushalts, die Landkreise und die Kommune stellten zusammen jährlich 200.000 Euro zur Verfügung. Die Leitung übernahm Rolf Kuhn, damals Direktor am Bauhaus Dessau.

Die IBA Fürst-Pückler-Land versteht sich als „Werkstatt für neue Landschaften“. Die mittlerweile 30 Projekte verfolgen in erster Linie das Ziel, im entstehenden Lausitzer Seenland das Erbe des Braunkohlebergbaus für den Tourismus zu erschließen. Sie vertiefen sich auf neun sogenannte Landschaftsebenen, die Themen wie Industriekultur, Lausitzer Seenland, Stadtbau, Landschaftskunst, aber auch der deutsch-polnischen Zusammenarbeit gewidmet sind. Von den insgesamt 54 Millionen Euro wurden zehn Jahre lang 15 Mitarbeiter, Wettbewerbe, Tagungen und die PR bezahlt. Für die einzelnen Projekte warben die jeweiligen Projektträger mit Hilfe der IBA 30 Millionen Euro Fördermittel ein. Verantwortlich für die Sanierung der Bergbau-Altlasten ist die Lausitzer und Mitteldeutsche Bergbau-Verwaltungsgesellschaft (LMBV), mit der die IBA teilweise zusammenarbeitet.

Inzwischen karrieren drei Bezeichnungen: „IBA Fürst-Pückler-Land“, benannt nach einer der schillerndsten Figuren des 19. Jahrhunderts, Fürst Hermann von Pückler-Muskau, dem nicht nur die Region einzigartige Landschaftsarchitekturen verdankt, ist bis heute der offizielle Name. Entsprechend dem Logo hat sich „IBA See“ durchgesetzt. Um sich von der gleichzeitig endenden IBA Stadtbau in Sachsen-Anhalt abzugrenzen, wird in diesem Jahr der Begriff „IBA Lausitz 2020“ verwendet. Nach ihrem Ende soll der Zweckverband Lausitzer Seenland die Projekte übernehmen. *GE/TH*

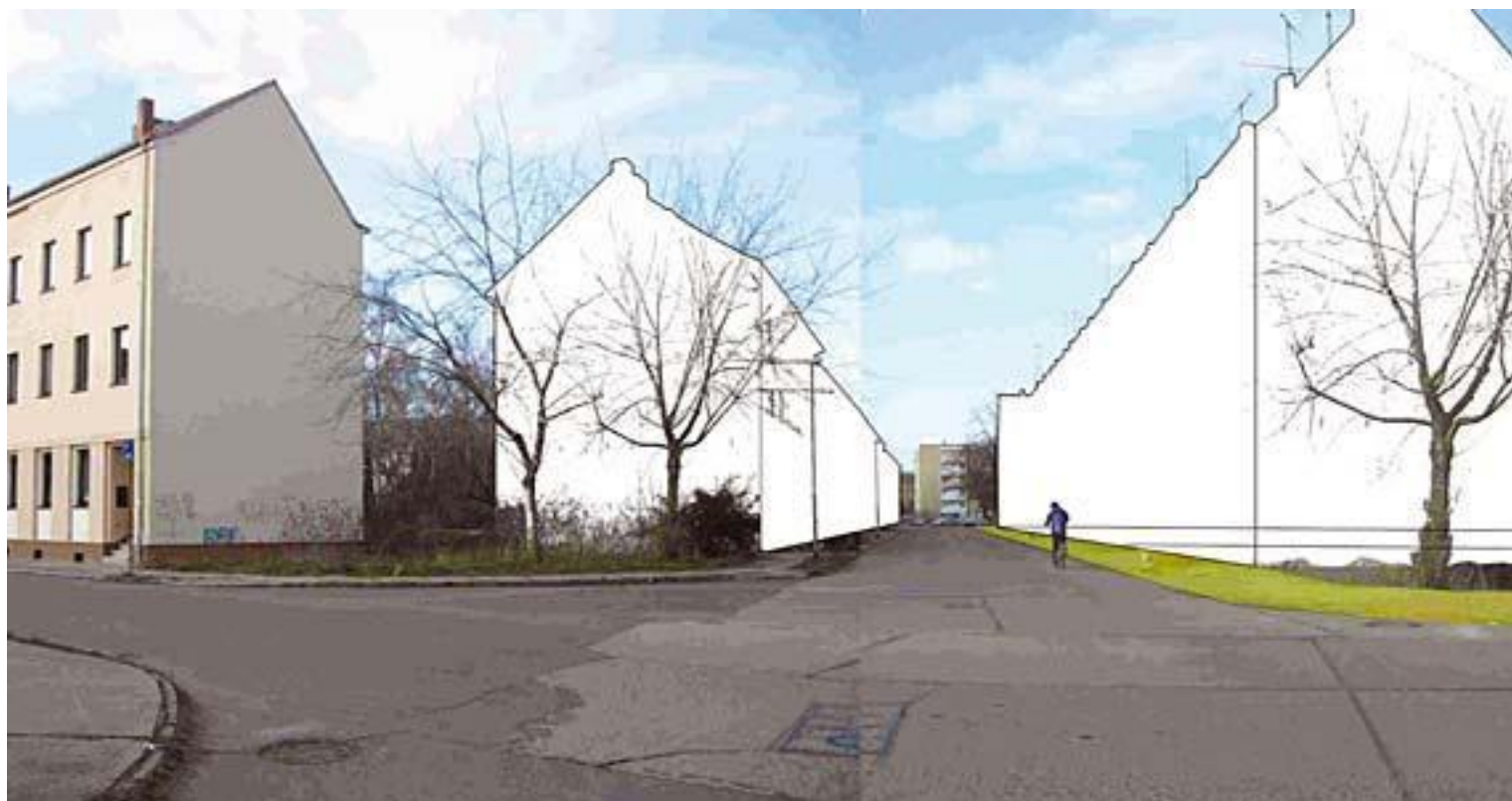
Das Foto zeigt eine Grafik der IBA See regions.



IBA Stadtumbau Sachsen Anhalt











IBA Basel (Dreiland)

<https://www.iba-basel.net/de/projects/projects-index/2/3land>

