

# KW

Exhibition September 4 – November 7, 2004  
KW Institute for Contemporary Art, Berlin

► Short Guide



---

*Shrinking Cities* is a project of the **kulturstiftung des bundes** (German Federal Cultural Foundation) in cooperation with the *Museum of Contemporary Art Leipzig*, the *Bauhaus Dessau Foundation* and the magazine *archplus*.

---

► Contents

---

|   |     |
|---|-----|
| Ground Floor: Cross Sections/Cultural Studies | 4   |
| First Floor: Detroit                          | 26  |
| Second Floor: Ivanovo                         | 48  |
| Third Floor: Manchester/Liverpool             | 64  |
| Fourth Floor: Halle/Leipzig                   | 82  |
| Name Index                                    | 98  |
| <br>  |     |
| Project Partners                              | 102 |
| Thanks  | 104 |
| Visitor Service, Event Programme, Catalogue   | 106 |
| Colophon                                      | 107 |

Front cover: Site of Monton Mill, Eccles 2003.

Back cover: Monton Mill, Eccles 1985.

---

# Cross Sections and Cultural Studies

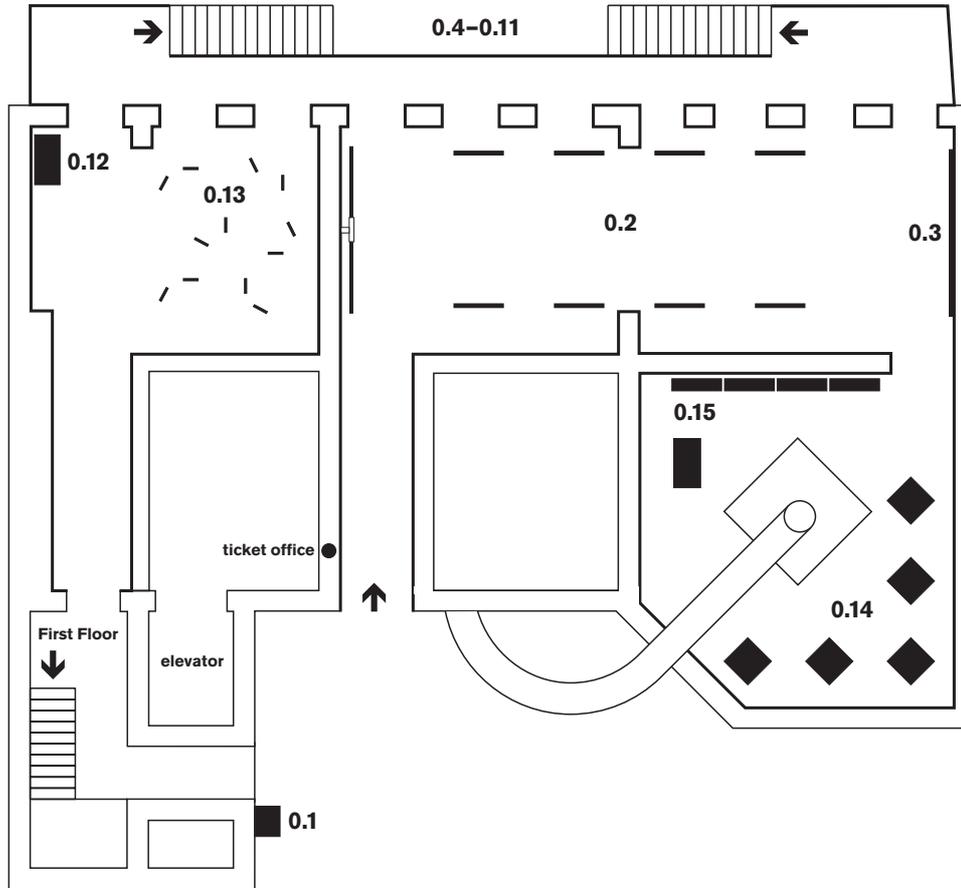
Shrinking cities are a global phenomenon that has increasingly gained relevance in the past few decades. While the four upper exhibition floors each present a selected location with a number of investigations, the exhibits on the ground floor provide an overview of as well as comparisons between the four city regions under investigation.

First of all, each location is compared with the others: chronologies show development over the past 100 years; statistics and maps depict the causes and effects quantitatively and spatially; the *Urban Scan* provides an immediate visual impression from the perspective of a slow car ride; the archive of initiatives show local activities.

The world map, the atlas of the shrinking cities, and the postcard series of city portraits place the four locations in the context of the large number of shrinking cities within the past 50 years. These works are supplemented by cross-section cultural observations, which pursue the question of what role the topic plays in film and music production, and how it is

---

represented and reflected here. Eleanor Bond's painting and the games arcade refer to possible future scenarios, pointing thereby to the second phase of the project, which is dedicated to the search for concepts of action. These results will be presented in Leipzig in the autumn of 2005.



- ▶ **0.1** p. 10 **Adaptation Laboratories #3**  
*Ingo Vetter, Annette Weisser*

---

- ▶ **0.2** p. 11 **Urban Scan**  
*Albrecht Schäfer et al.*

---

- ▶ **0.3** p. 12 **Life in Winnie**  
*Eleanor Bond*

---

- ▶ **0.4-0.11** see next page for a detailed overview

---

- ▶ **0.12** p. 21 **You'll Never Walk Alone**  
*Christoph Schäfer*

---

- ▶ **0.13** p. 22 **48 Album Covers**  
*Antje Ehmann, Johannes Ehmann,  
Michael Baute*

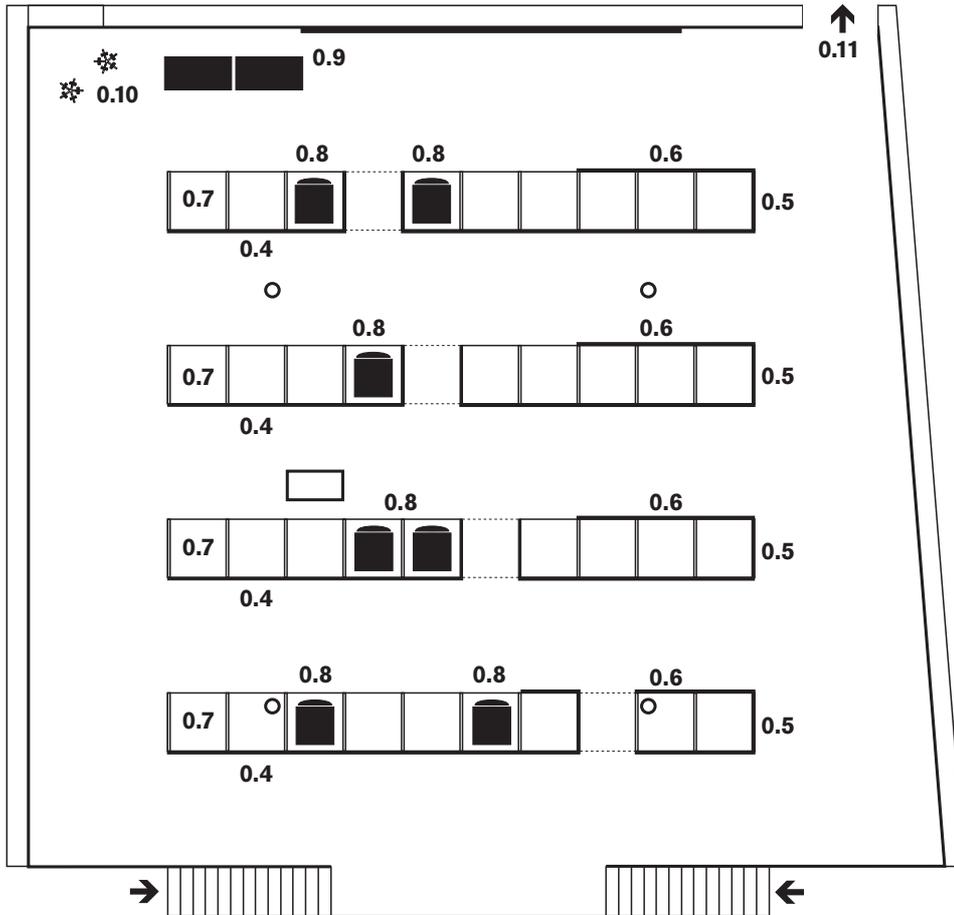
---

- ▶ **0.14** p. 23 **Game Arcade**

---

- ▶ **0.15** p. 24 **Video Store**  
*Antje Ehmann, Michael Baute,  
Harun Farocki*

---



- ▶ 0.4 p. 13 **Chronologies**  
*Project Office Oswald/Elke Beyer et al.*

---

- ▶ 0.5 p. 14 **Moving Data**  
*Project Office Oswald/Anke Hagemann et al.*

---

- ▶ 0.6 p. 15 **Statistics**  
*Project Office Oswald/Anke Hagemann et al.*

---

- ▶ 0.7 p. 16 **Archive of Local Initiatives**  
*Project Office Oswald/Doreen Mende et al.*

---

- ▶ 0.8 p. 17 **Shrinking City Film**  
*Antje Ehmann, Michael Baute,  
Harun Farocki*

---

- ▶ 0.9 p. 18 **Atlas of Shrinking Cities**  
*Project Office Oswald/Tim Rieniets et al.*

---

- ▶ 0.10 p. 19 **City Portraits**  
*Project Office Oswald/Elke Beyer,  
Stefan Thimmel et al.*

---

- ▶ 0.11 p. 20 **Model Berlin**  
*Ingo Vetter, Annette Weisser*

## ▶ 0.1

---

**ADAPTATION LABORATORIES #3** (2004)*Ingo Vetter, Annette Weisser*

The small greenhouse installed on the façade to the left in the back courtyard is a parasite existing off the building. In particular, it uses exhaust air from the technical facilities to inflate itself, and taps the water and electricity supply to create optimal growth conditions inside. The plant being grown in the small greenhouse is a 'ghetto palm' (*ailanthus altissima*), which the artists brought back from Detroit. The specific environmental situations in the derelict areas of shrinking cities have produced unique vegetation – plants such as the 'ghetto palm,' which sprout from the remnants of housing tracts. Nature is conquering back its space with plants that are rampantly overgrowing the modern age.

## ▶ 0.2

---

**URBAN SCAN** (2003/2004)*Albrecht Schäfer et al.*

*Urban Scan* gives an initial visual impression of shrinking urban space in Detroit, Ivanovo, Manchester/Liverpool and Halle/Leipzig. The films were shot from a car, stationary or moving slowly, with two cameras attached to the car's left and right at right angles to the direction of travel. In the exhibition, the respective pairs of films are placed in analogue fashion to the original recording situation.

---

 ▶ 0.3
 

---

**LIFE IN WINNIE (2004)**
*Eleanor Bond*

*Life in Winnie* shows Winnipeg as a site for considering the utopian impulse – a longing to bring this city to life, for imagining possibilities for open and unused spaces, for articulating the complex response to a diminished city.

Winnipeg is a city of Culture (also home to the artist), geographically isolated and economically weak, it is a mid-size prairie city in slow, steady decline, haunted by the spectre of Detroit, delayed and shrinking. Speculative fiction, invented sites and landscapes were tropes used by Eleanor Bond in her early images. She has continued to expand on these concerns through reference to unrealised visionary proposals for urban dwelling and through production-based on research in specific cities such as Rotterdam, Salzburg, Detroit and Vancouver, and now Winnipeg.

---

 ▶ 0.4
 

---

**CHRONOLOGIES (2003/2004)**
*Project Office Oswalt/Elke Beyer et al.*

The *Chronologies* sketch out economic, political and cultural processes that have molded social and urban structures in the urban regions of Detroit, Ivanovo, Manchester/Liverpool und Halle/Leipzig over the past hundred years. They reveal phases of growth, compaction and expansion of cities as well as the various causes, counter-strategies and by-products of their shrinking. Both concurrences and disparate timing in development between various spheres of life and between the individual cities are traced and accentuate the complex nature of urban processes of development. The architecture of the exhibition shows the population development of two cities in each of the four regions.

## ▶ 0.5

---

**MOVING DATA (2003/2004)***Project Office Oswalt/Anke Hagemann et al.*

*Moving Data* visualises the most significant movements in Detroit, Ivanovo, Manchester/Liverpool and Halle/Leipzig over the past five decades, with reference to population density, settlement area and urban structures. Contrary to the cliché of the permanence of built structures, what emerges in a directly perceptible way, is the instability of the urban; a constant dynamic and shifting of forces that leads to both growth and shrinkage.

## ▶ 0.6

---

**STATISTICS (2003/2004)***Project Office Oswalt/Anke Hagemann et al.*

Using statistical data, major developments in the shrinkage processes of the regions Detroit, Ivanovo, Manchester/Liverpool and Halle/Leipzig are quantified and illustrated. De-industrialization, suburbanization, locality polarization and demographic change come under review. The statistical investigation of each of these processes is allocated to the one region where it is especially significant. But, the statistics always refer to and compare all four regions since the processes affect each location simultaneously, albeit with differences in intensity, quality and chronological order.

---

**▶ 0.7**

---

**ARCHIVE OF LOCAL INITIATIVES (2004)***Project Office Oswalt/Doreen Mende et al.*

The archive, with material from the four investigated regions of Detroit, Ivanovo, Manchester/Liverpool and Halle/Leipzig, is a sample demonstration of the diversity of local initiatives in shrinking cities. Citizens organize themselves in order to find their own solutions to the day-to-day problems occasioned by the shrinking, or again, to promote their independent economic, social and cultural initiatives.

---

**▶ 0.8**

---

**SHRINKING CITY FILM (2003/2004)***Antje Ehmann, Michael Baute, Harun Farocki*

It would be as futile to mark out a 'shrinking-city film' genre as it would 'shrinking-city music'. Countless films, however, feature urban decay, revamping, migration and desolation – and the central theme of entire genres is urban crisis in one form or another. Channelled through concepts such as the ghost town, industrial wasteland, graffiti, bars, paths, unoccupied buildings, vandalism and music, Antje Ehmann, Michael Baute and Harun Farocki have approached aspects of the 'shrinking city' in the film medium and created six stations with assembled film clips.

---

**▶ 0.9**

---

**ATLAS OF SHRINKING CITIES (2002-2004)***Project Office Oswalt/Tim Rieniets et al.*

Between 1990 and 2000, one in four of the world's cities was shrinking. The atlas highlights the shrinking-city phenomenon vividly on a global scale and presents important worldwide processes of loss, shift/displacement and transformation that underlie this phenomenon. A map of the world lists 350 shrinking cities of the past fifty years with a population of more than 100,000.

**▶ 0.10**

---

**CITY PORTRAITS (2003/2004)***Project Office Oswalt/ Elke Beyer, Stefan Thimmel et al.*

A series of postcards portrays some very different shrinking cities across the world. It illustrates the causes, forms, and geographical extent of the phenomenon of urban shrinking. The causes and circumstances of urban crises and dissipation processes stem not only from typical 'exhaustion symptoms' in old-established industrial regions. Just as national and global economic shifts, migration on a large scale, or the exhaustion of raw resources can induce the demise of a city, so can political change, disasters and war. Other cities lose inhabitants, urban functions and economic substance to sub-urbanization, border regimes, or segregation. The summary urban portraits show the wide distribution of and dissimilarity between shrinkage processes.

## ▶ 0.11

**MODEL BERLIN (2004)***Ingo Vetter, Annette Weisser*

Behind the exhibition hall lies a second courtyard (open Saturdays and Sundays). Hardly noticed and sumptuously overgrown with ruderal plants, here a hole was left in euphorically redeveloped Berlin-Mitte. Sit on the remnants of the Berliner Bankgesellschaft, 'tarry' for a while. Don't worry, you're not missing out on anything, the gold fever is over, the caravans have passed on, and perhaps lying here – between things – is the future of the city. Grilling is allowed.

## ▶ 0.12

**YOU'LL NEVER WALK ALONE (2004)***Christoph Schäfer*

Although shrinking, Liverpool manages to achieve the feat, again and again, of catching the world's imagination. A singular disparity. One house in every four is empty, one in five dilapidated, and entire blocks are no more than ruins. Between them are the street signs everyone knows as song titles. In a Wurlitzer 'Rave On' Music Box, filled with sounds and photographs from the Liverpool of the imagination, the piece entitled *You'll Never Walk Alone* embodies the wealth of pre-conceptions and associations as well as the absence of people. Thus, Liverpool is also an example of de-industrialization not necessarily going hand-in-hand with a dying of culture. On the contrary, the arts often seem to concentrate where the economy has failed and urban wastelands become a potential.

## ▶ 0.13

**48 PLATTENCOVER (48 ALBUM COVERS) (2004)***Antje Ehmann, Johannes Ehmann, Michael Baute*

Black Music, Soul and the Funk of the early 1970s, the Punk of the late 1970s and 1980s, HipHop from the early 1980s on, and Techno all reflect again and again on subjects related to shrinking cities. They all mirror the quality of the urban and its dangers not only on the plane of the musical product. Their interpretations also take place on the plane of the covers and artwork. The motifs are a confrontation with urban decay, but they often double as self-stylisation and marketing. In addition, this image-making reflects back directly onto the cities' (self-) image and development. *48 Album Covers* shows selected covers illustrating the ways that music culture refers to the imagery of shrinking cities.

## ▶ 0.14

**SPIELOTHEK (GAME ARCADE) (2003/2004)**

The *Spielothek* is a stock of parlour games that can be regarded as potential instruments of urban planning and citizen participation – or as an ironic comment on this. In all the games, the player is given the possibility of changing the city. In shrinking cities in particular, games offer the potential of conveying to those affected the complex interrelation of the factors of influence, the scope for action, and the prospects for development. The following games can be played at the exhibition: *BürgerMeister* (2003/2004) by raumtaktik (Friedrich von Borries, Matthias Böttger); *WorldWideWob* (2003/04) by Pia Lanzinger; *Xaga – das Stadtspiel* (2003) by Netzwerk Südost e.V.; *Der Nordring – Das Stadtumbau-Spiel* (2002) by Stadtbüro Hunger; *Pankower Stagnationsmemory* (1990) by Manfred Butzmann.

▶ **0.15**

-----  
**VIDEOTHEK (VIDEO STORE) (2003/2004)**

*Antje Ehmman, Michael Baute, Harun Farocki*

A selection of movies for hire, from various genres such as the feature, the documentary, science fiction and art film and with the theme of the shrinking city at their core.

---

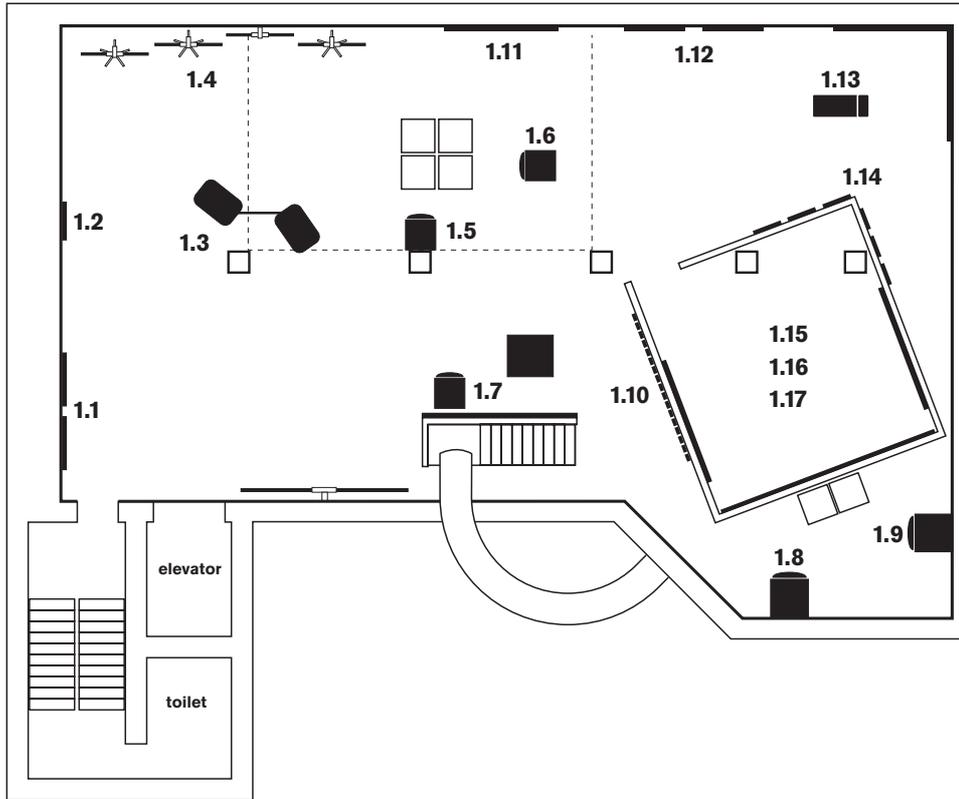
# DETROIT

At the beginning of the twentieth century, Detroit, located in the north of the American Midwest, became the centre of American car production. Chrysler, Ford, and General Motors created the car city. Taylorism radically modernized production, and Henry Ford's assembly-line turned the car into a mass product from 1913 onwards. Here is where the first concrete-paved street appeared, and the first urban freeway. Detroit stood for unprecedented economic growth. In the 1920s, numerous skyscrapers, department stores and cinema palaces with up to 5,000 seats were built. From 1900 and 1950, the number of inhabitants rose from 285,700 to 1.85 million.

After 1950, this boomtown became the trailblazer for city-to-outskirts migration, in which the inner city shrank while the suburbs of metropolitan Detroit continued to expand. The backdrop of Detroit's suburbanization was automobilism as well as de facto segregation. Between 1940 and 1960, the share of African Americans grew to become a third of the population. In response, the white middle-class moved to the periphery. In 1998, 78 per cent of the population in the suburbs was white, and 79 per cent of the population in the inner city was black. At the same time, the average income in metropolitan Detroit was twice as high as in Detroit's inner city.

---

Today, a third of the entire city area is abandoned while 127 municipalities in metropolitan Detroit are prospering. Between 1978 and 1998, 108,000 buildings were demolished in Detroit, but only 9,000 new buildings and renovations were approved. Thousands of residential buildings, numerous department stores, offices and cinemas are vacant: abandoned, closed, boarded and bricked up. Street signs are rusting. Grass is growing on the sidewalks. In some streets, Detroit looks like a ghost town. Attempts to reurbanize the city have left no significant traces. Only culture and self-initiatives keep the inner city of Detroit alive. Here and there, where guarded complexes of single-family houses arise, suburbia advances on the inner city.



- 1.1 p. 30 **Devil's Night Poster Series**  
*Jeff Karolski*

---

- 1.2 p. 31 **Ratman, Thug**  
*Peter Williams*

---

- 1.3 p. 32 **Pictures of a City: Scrappers**  
*Scott Hocking*

---

- 1.4 p. 33 **Detroit Industries – Urban Agriculture**  
*Ingo Vetter*

---

- 1.5 p. 34 **Coda Motor City**  
*Kelly Parker, Toni Moceri*

---

- 1.6 p. 35 **Slam Poets from D, in D**  
*Robert Andersen*

---

- 1.7 p. 36 **The Heidelberg Project**  
*Tyree Guyton, Tammy Lynn Evans*

---

- 1.8 p. 37 **Hot Irons**  
*Andrew Dosunmu*

---

- 1.9 p. 38 **Slim's Bike**  
*Benjamin Miguel Hernandez, Chris Turner*

---

- 1.10 p. 39 **Detroit Banks**  
*Andrew Zago*

---

- 1.11 p. 40 **Memorial**  
*Clinton Snider*

---

- 1.12 p. 41 **The Changing Landscape of the Detroit Metropolitan Area**  
*John Ganis*

---

- 1.13 p. 42 **Magic City (Wed. Spec. 2004 Remix)**  
*Christopher McNamara*

---

- 1.14 p. 43 **Fortifications Detroit**  
*Mitch Cope*

---

- 1.15 p. 44 **Moving Graves**  
*D. Pitera, C. Lee, J. Huellmantel mit M. Cope*

---

- 1.16 p. 45 **Detroit: Making It Better For You**  
*iCUE/Kyong Park*

---

- 1.17 p. 46 **Old House/New House: Old City/New City**  
*iCUE/Kyong Park*

---

 ▶ 1.1
 

---

**DEVIL'S NIGHT POSTER SERIES (2004)**
*Jeff Karolski*

Ever since the 1970s, Devil's Night has been the name for the eve before Halloween (October 30) when Detroit sets itself on fire. Devil's Night 1984 was the worst in Detroit's history earning the city the title of 'Arson Capital of the Nation': the city experienced 810 fires during the three-day Halloween period. Detroit has initiated a massive anti-arson effort that has significantly reduced the number of fires. However, many of the problems that beleaguered Detroit (large numbers of abandoned buildings, depopulation, limited city services including fire protection and youth recreation, high unemployment, weak economic development) and combined with Halloween traditions to create Devil's Night still exist today. Five fictitious posters reveal creation myths, motivations and causes behind Devil's Night.

---

 ▶ 1.1
 

---

**RATMAN, THUG (2000)**
*Peter Williams*

*Ratman, Thug*, is a work from a small series of paintings highlighting various characters, places and objects of high symbolic value to Detroit and its environs. The character Ratman is a fusion of cartoons such as Mickey Mouse with the dangerous and mischievous behaviour of young inner city kids. In American culture, animal cartoons have often been used as a negative representation of people of color. The history of Mickey Mouse includes the Minstrel; a character first invented by slaves to represent Whites in plays and skits performed for their own amusement. Later on the Minstrel was appropriated by Whites to characterize the perceived follies of Blacks. Peter Williams' approach is to re-inform and remake the history of these characterizations. He has deployed a different set of values and ideas to expose the deafening and coercive nature of racism.

---

 ▶ 1.3
 

---

**PICTURES OF A CITY: SCRAPPERS** (2001-2004)

*Scott Hocking*

Scrappers are most often homeless men who collect every usable piece of metal from unoccupied houses. They work hard, on the brink of crime, and scrap merchants remunerate them with just enough to survive. The depopulation of Detroit's inner city has bestowed a 'goldmine' on these utilisers of scrap who live at the edges of society and, in the process, given rise to a unique subculture of exploiting parts from old buildings. The installation involves the scrapper Country's scorched copper wire in a cart in relation to a cart full of cheap gas station snacks. About 90 pounds of copper equals roughly \$50 cash, which equals about 100 bags of caramel corn.

---

 ▶ 1.4
 

---

**DETROIT INDUSTRIES – URBAN AGRICULTURE**

(2003/2004)

*Ingo Vetter*

Urban agriculture is something of a marginal phenomenon in inner city Detroit's spreading, sprawling expanse of void. Yet, the gardens form a network that embodies socially utopian and educative qualities. Those who till them see them as an alternative potential of development for the city of Detroit, an example of development 'from the grass roots' – rooted locally, and geared to the community. They stand in contrast to the plans of local government or the 'developers' who rely on the received, market-aligned models of urban development such as casinos, stadiums, shopping malls, prisons and residential estates in suburban style – models that, in Detroit, have only rarely worked.

---

 ▶ 1.5
 

---

**CODA MOTOR CITY** (2003/2004)

*Kelly Parker, Toni Mocerì*

There is hardly any public transport in the Motor City Detroit. Those 22 per cent of households not owning a car are more or less immobile and trapped both physically and socially. *Coda Motor City* is a short film, serving as an appendix to Henry Ford's vision of independence and equality through the automobile. While Ford's dream was successful, it has become heavily distorted over time. In 'The Motor City', mobility necessary to survival can only be achieved through the automobile. Those people who cannot drive or cannot afford a car struggle to undertake the most menial of daily tasks. This film is an effort to portray the dramatic energy of today in contrast to Ford's Great Vision, by documenting the personal effects of immobility on individual lives as well as the broader implications on the socio-political landscape of Detroit. The theme suggests that Detroit is trapped in its identity as 'The Motor City,' which has led to the failure to implement a fair and equal system of mass transportation.

---

 ▶ 1.6
 

---

**SLAM POETS FROM D, IN D** (2004)

*Robert Andersen*

Slam poetry battles – a popular part of Detroit's arts has become ever more so in recent years. These are contests at which writers, mostly amateurs, present their texts and poems to the public in performing, recitation form. The content of slam poetry by Michael Ellison, Khary Kimani Turner and Chantal 'Legacy' Leonard is about daily urban and social life in Detroit. Detroit's slam poets are well known throughout America and have won prizes at national contests.

---

 ▶ 1.7
 

---

**THE HEIDELBERG PROJECT** (2004)

*Tyree Guyton, Tammy Lynn Evans*

Beginning in 1986, artist Tyree Guyton transformed abandoned houses into tremendous works of assemblage art. Found objects including car hoods, tires, old signs, dolls and broken toys together with brightly colored polka dots and painted faces both changed the appearance of and brought attention to the abandon and neglect. Guyton was raised on Heidelberg Street and witnessed its decline as families and businesses were replaced by poverty and decay. Lack of investment in the community inspired Guyton to respond with a creative, adaptive re-use of the urban environment. From its inception, the *Heidelberg Project* incited contrasting reactions revealing the political and cultural complexities of urban Detroit. In 1989, Guyton received the ‘Spirit of Detroit Award’ from City Council for his contribution to metropolitan cultural life. In 1991 and 1999, bulldozers targeted several of Guyton's art houses and installations by order of the city council. In both instances, Guyton went to work immediately reconstructing his works on Heidelberg Street.

 ▶ 1.8
 

---

**HOT IRONS** (1999)

*Andrew Dosunmu*

Hairstyling is as much a part of African-American culture in Detroit as Slam Poetry. *Hot Irons* shows five Detroit hairdressers in preparation for an internationally renowned hair convention called ‘Hair Wars’. Known as the ‘black hair extravaganza of America’, ‘Hair Wars’ has established itself as a Mecca for creative, expressive and fantastical hair without relying on political origins or ramifications. *Hot Irons* captures the pressures, rituals, hopes and hype of the stylists competing for recognition and respect. Andrew Dosunmu documents the explosions of color, riots of form, surprises of sculpture, and amazing boldness that transforms ordinary hair into extraordinary art.

## ▶ 1.9

**SLIM'S BIKE** (2004)

*Benjamin Miguel Hernandez, Chris Turner*

The creator of *Slim's Bike*, James Thompson (Slim), lived in Detroit's run-down and notorious Cass Corridor precinct, mostly inhabited by poor people, students, artists and intellectuals. *Slim's Bike* arose from objects discarded and disdained that Thompson found on the street: among them could be photographs of families now forgotten, of little children and of women of sexually equivocal character. The form and construction of *Slim's Bike* changed every year but the topics that the artist tackled through his bike remained constant for twenty-five years: liberty, sexuality, the structure of families, community affairs and social aspects of life as an African American in a city hit by decay. James Thompson died in the mid-1990s. *Slim's Bike* was found and restored by Benjamin Hernandez and Chris Turner, two Detroit-based artists.

## ▶ 1.10

**DETROIT BANKS** (1998-2004)

*Andrew Zago*

Andrew Zago documented all the remaining corner bank buildings in Detroit. All of the documented examples were purpose-built as banks between the 1920s and the 1940s and only a small percentage still function as banks. The work suggests the structure of social and economic change in Detroit as it charts the functional drift of a generic, well distributed building type, functioning here as an index of urban change.

---

 ▶ 1.11
 

---

**MEMORIAL** (2004)*Clinton Snider*

*Memorial* depicts a somewhat curious spectacle in an otherwise ordinary Detroit setting. A lone utility pole is adorned by an assortment of colorful stuffed animals and other toys, most likely memorialising the site of a child's death. Roadside memorials, common in Detroit and other working/lower class areas of the United States, are often constructed by loved ones to indicate the site of a car accident, crime or other tragic death. The landscape itself may also serve as a kind of memorial to the city of Detroit, where vacant, grassy lots and run-down homes are all that remain of once bustling neighborhoods.

---

 ▶ 1.12
 

---

**THE CHANGING LANDSCAPE OF THE DETROIT METROPOLITAN AREA** (1987/2004)*John Ganis*

John Ganis uses photography to document the consumption of landscape in the USA, focussing on new buildings penetrating into nature. In *Chrysler Technology Center Construction, Michigan* (1987), for instance, he shows the site preparations for the technology center now owned by Daimler Chrysler Corporation. Although the structure of this huge complex had not yet been erected, there are three architectural maquettes that are strangely juxtaposed against the barren ground. *Detroit Boundary with Highland Park, At Davison Freeway and Interstate 75* (2004) shows the intersection of two freeways on an inner border of Detroit that creates a 'dead zone' within the urban area. *Mall Construction and New Homes, Lake Orion Michigan* (2004), on the other hand, shows the seemingly endless suburban sprawl that has extended many miles past the outskirts of Detroit and its immediate suburbs to the rural area of lake Orion which is about 40 kilometres north of Detroit. Finally, *Oakland County Drain* marks, at the edge of the suburbs, the development of watertrain projects for on-going suburbanization.

---

 ▶ 1.13
 

---

**MAGIC CITY (WED. SPEC. 2004 REMIX) (2004)**
*Christopher McNamara*

Christopher McNamara contrasts film footage from Canadian TV of the race riots in Detroit in 1967 with a slowly rotating sprinkler outside his parents' Windsor home and a 1967 pinball machine entitled *Magic City*. In July of 1967, the neighbourhood directly across the river from McNamara's neighbourhood became the sight of one of the most tragic and bloody civil disturbances of the period. The 'riots,' as they were referred to in the popular media, were a series of escalating conflicts between the residents of the city (largely black) and the largely white police force, bolstered by the National Guard (also largely white). The resultant white flight from the city in the years that followed created a vacuum in Detroit that is still evident in many parts of the city.

---

 ▶ 1.14
 

---

**FORTIFICATIONS DETROIT (2004)**
*Mitch Cope*

After the destructive 1967 riots, Detroit business and property owners became increasingly paranoid and fearful of further rioting and began re-designing the city in order to defend themselves from the perceived threats coming from the streets. These drawings illustrate six major types of fortifications found within the city of Detroit and its surrounding suburbs. The viewpoint is from the unfamiliar vantage point of the pedestrian standing in a structural landscape designed completely around the automobile and therefore fortified against the pedestrian. Some fortifications have become so extreme they effectively choke off entire neighborhoods, buildings, and streets, aiding in the further decline and isolation of certain types of communities and businesses.

---

 ▶ 1.15
 

---

**MOVING GRAVES** (2003/2004)

*Dan Pitera, Christopher Lee, Jody Huellmantel with Mitch Cope*

Moving graves are the most extreme case of Detroit's suburbanization over the last fifty years. The final resting place has become movable. Within the context of US society's mobility, the grave loses its role as a fixture. Over a thousand deceased individuals are moved out of Detroit every year. When residents of Detroit began moving out of the city, they left behind their deceased relative's final resting place in Detroit's old cemeteries. The phenomenon of moving graves in Detroit begins as a quest for comfort in a suburban environment and a retreat from fear of the city.

---

 ▶ 1.16
 

---

**DETROIT: MAKING IT BETTER FOR YOU (A FICTION)** (2000)

*iCUE/Kyong Park*

Kyong Park's film is fiction, its title a slogan from Detroit city marketing. In the style of a commercial, supposedly produced by the car industry and real estate developers, it portrays the decline of Detroit as a large-scale plan: suburbanisation, inner-city decline, racial hatred, and media coverage are part of a strategic plan, which along with many losers will also produce winners – the plan's initiators. The seemingly unplanned development thus reveals its secret logic.

**▶ 1.17**

---

**OLD HOUSE/NEW HOUSE (2003/2004)***iCUE/Kyong Park*

Kyong Park interviewed inhabitants who had moved out to the suburbs of Metropolitan Detroit from the inner city about the stations of their individual housing history. Personal recollections and everyday experiences delineate a psychograph of Detroit consisting of motives for moving house; the fears and desires of the occupants. Parallels quickly emerge between diverse, often contradictory realities in a shrinking city.

---

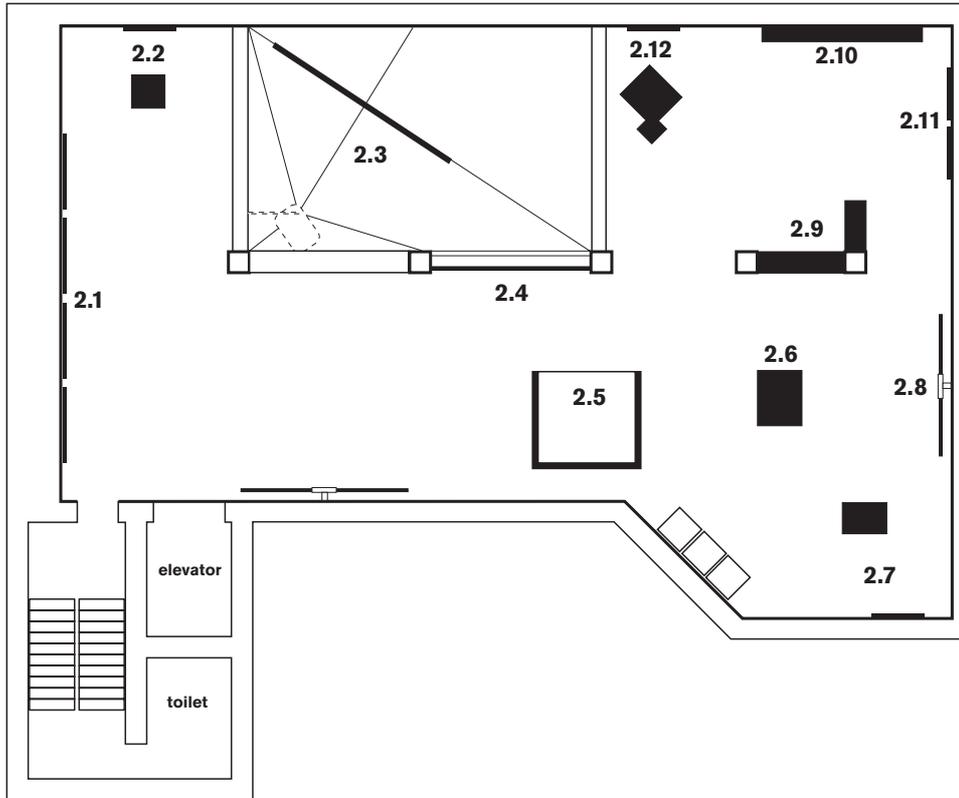
# Ivanovo

Ivanovo lies 300 kilometres northeast of Moscow, has a population of 448,000, and is the capital city of the eponymous region with 1.1 million inhabitants. Starting in the mid-nineteenth century, the region developed into a centre of the Russian textile industry. Unlike the big cities of Western Europe, Ivanovo has partially still preserved the spatial structures of a village, even in the twentieth century. One-storied wooden houses with small gardens and no running water stand next to the representative architecture of the Stalinist era. The rapid population growth in Ivanovo between 1920 and 1980 made it necessary to employ other strategies for constructing residential buildings. From the 1950s on, under Party leaders Nikita Khrushchev and Leonid Brezhnev, urban settlements with multiple-storied community units and residence towers were constructed.

After 1990, the concentration of the region's industry on one main branch turned out fatal. When the Soviet Union collapsed, the city fell into an unprecedented economic crisis. The cotton from Uzbekistan was no longer delivered. Sales faltered because all at once Western European and Far East garment suppliers appeared on the scene. The severe 'transition' from command to market economy reduced the volume of production: in 1998, it sank to merely 22 per cent of the level from 1989. Many women and men officially remained employees of companies deeply in debt in order to hold onto their employed status which provided them with medical and social care, although not much. Still, their wages are so low

---

that it does not suffice for their daily subsistence. At times, 60 per cent of the population in Ivanovo were dependent on the fruit and vegetables from their gardens for their survival. Individual initiative is high, networks are tightly woven. Young people, especially those with a good education, leave Ivanovo to look for work in Moscow. The birth-rate has declined markedly in the past few years while life expectancy has sunk dramatically.



- ▶ 2.1 p. 52 **After Planning #3**  
*Bas Princen*

---

- ▶ 2.2 p. 53 **Around Ivanovo in 16 Postcard Stories**  
*Nicole Schuck*

---

- ▶ 2.3 p. 54 **Green City**  
*Alexander Sverdlov, Sergei Sitar*

---

- ▶ 2.4 p. 55 **Consensual City**  
*Sergei Sitar, Alexander Sverdlov*

---

- ▶ 2.5 p. 56 **Factories, Plants, Houses of craft (Fabriki, Zavody, Doma Remesla)**  
*Yuri Leiderman*

---

- ▶ 2.6 p. 57 **The Factory 8th of March (Fabrika Im. 8-go Marta)**  
*Sergei Sitar, Olga Filatova*

---

- ▶ 2.7 p. 58 **Workers' Home No. 3**  
*Ines Lasch, Alexei Kononenko, Vera Samorodova*

---

- ▶ 2.8 p. 59 **Factory Puchezh – „Thready/Gone“**  
*Elena Samorodova, Vera Samorodova*

---

- ▶ 2.9 p. 60 **Born out of necessity – Utility Objects from the Ivanovo Region (Vynuzhdennye veshchi Ivanovskol gubernii)**  
*Vladimir Archipov*

---

- ▶ 2.10 p. 61 **Survival Manual**  
*Savva Miturich, Sergei Miturich, Alexander Sverdlov, Boris Spiridonov*

---

- ▶ 2.11 p. 62 **Collage Venues**  
*Elena Samorodova, Vera Samorodova*

---

- ▶ 2.12 p. 63 **A Glass of Soup (Banka supa)**  
*Sergei Bratkov with Viktoria Begalskaya*

## ▶ 2.1

**AFTER PLANNING # 3 (2003/2004)***Bas Princen*

In his photographs, Bas Princen focuses on unfinished planning projects from the Soviet era, and on unplanned adaptations of architectural structures today. He shows constructions such as that of an unfinished hall in *Yuzha Outskirts*, of the kind the Soviet Union produced in masses and which occur again and again all over the country. Another unfinished building is the *Palech Cultural Centre*, a house for the Soviet Artists' Association. Construction began in 1978 but was suspended in 1990 for lack of funds. In the wake of the collapse of grand-scale urban planning and projects, individual micro-architecture is appearing. A case in point is the catering annexes to the theatre which was designed by renowned architect Alexander Vlassov in 1932-8, but is hardly used today. The three single-family houses of *Ivanovo Outskirts* were left unfinished, after their owners left the city for unknown reasons. Out of fear of the owners, no one dares to enter the construction sites whereas abandoned state construction sites are usually looted clean.

## ▶ 2.2

**AROUND IVANOVO IN 16 POSTCARD STORIES**

(2003/2004)

*Nicole Schuck*

Sixteen postcards of the monuments and architecture in Ivanovo are installed on the wall and marked with a number. The visitor is given headphones and can enter the number for each card on the CD player. The Russian artist Svetlana Kuzmicheva narrates about the places and buildings depicted on the cards. She locates the sites in the city, and the listener can follow these descriptions on the city map drawn on the wall. The history of the sites and relevant anecdotes are pieced together to give an imaginary city tour of Ivanovo.

Svetlana Kuzmicheva talks, for example, about Lenin monuments in which flats have been built. The words of Svetlana Kuzmicheva fill the postcard monuments and squares with concrete everyday life, often turning them into places with a haunting logic. The sites Svetlana Kuzmicheva describes – contrary to their monumental character asserted in the postcards – are undergoing change or falling into ruin.

---

 ▶ 2.3
 

---

**GREEN CITY** (2003/2004)*Alexander Sverdlov, Sergei Sitar*

Using, as a test case, the town Yuzha in the Ivanovo region, *Green City* addresses the development of the city in the post-socialist era. Like many of the post Soviet cities, Yuzha is experiencing a turbulent period of its history. It could be characterized by the unprecedented disintegration of the existing city, dilapidation of its major functions and its matter, together with new unplanned and vital developments that are simultaneously taking place. Balancing between decay and development, the city represents a condition which is a radical urban experiment in itself. *Green City* is an urbanist study capturing and formalizing current transformations in Yuzha for possible use as a basis for a new urban model.

---

 ▶ 2.4
 

---

**CONSENSUAL CITY** (2003/2004)*Sergei Sitar, Alexander Sverdlov*

Do shrinking cities function as epicenters of the growth of alternative identities, or do they shrink precisely because they ultimately lack a local identity, the mere embryos of which are being continuously washed away by the global information tide? The project attempts to address this question and is focused on Yuzha, a small textile city of 18.000 inhabitants, 95 km southeast from Ivanovo. Yuzha is the last in the region still not covered by mobile tele-communication, it has no rail or river connections, and therefore the specificity of the post-socialist cultural landscape here is less contaminated by external influences. On the other hand, the contemporary network of cultural institutions and active parties on this site represents the typical conditions of the Ivanovo region. *Consensual City* describes information circuits, actors and forces working on the formation of the identity of a post-socialist, de-industrialized shrinking city.

---

 ▶ 2.5
 

---

**FACTORIES, PLANTS, HOUSES OF CRAFT (FABRIKI, ZAVODY, DOMA REMESLA) (2004)**
*Yuri Leiderman*

The project employs a certain parallel between one of the author's old paintings, *'Fabriki, Zavody'* (1987), and the economical collapse of Ivanovo region. The recent economical transformation is presented in the installation, where the painting of Yuri Leiderman, as a symbol of preceding industrial development, is juxtaposed with examples of today's regional crafts, which are being consciously re-developed as a partial substitute for the lost industry. Since 1990, 'Houses of Crafts' are being developed everywhere in the Ivanovo region, harking back to the old traditions, while subjugating them to modern aesthetics, and occasionally producing some strangely eclectic forms.

---

 ▶ 2.6
 

---

**THE FACTORY 8TH OF MARCH (FABRIKA IM. 8-GO MARTA) (2003/2004)**
*Sergei Sitar, Olga Filatova*

The Factory 8th of March at Ivanovo was among the technological vanguard of the Soviet textile industry. In honour of the women working there, the factory was named after the date of International Women's Day. In July 2003, the insolvency proceedings begun five years before were concluded. Up to that date, already seventy new firms and shops of varying scale and profile had arisen in the ruins of the defunct factory. Among these was Silver City, the largest shopping and services centre in the region. For Sergei Sitar and Olga Filatova it is symbolically only consistent that here of all places, at the site of a 'show-case' factory in Soviet terms, there should have occurred a massive 'return of the repressed' – the return of trade and service functions, in a form customary of European cities and associated with the population's self-determination in everyday life and in what and how they consume.

## ▶ 2.7

---

**ARBEITERWOHNHEIM NR. 3 (WORKERS' HOME NO. 3)**  
 (2003/2004)

*Ines Lasch, Alexei Kononenko, Vera Samorodova*

The eight-storey *Workers' Home No. 3* in Ivanovo was built by three local textile works – the Kirov Works, the Bolshaya Ivanovskaya Manufaktura and the Zhidelyov Works – in 1974. Life in the hostels at that time implied the occupant's spatial integration into an organized socio-political and cultural life. It stood for extensive social provisions on the one hand and, on the other, for the absolute priority of the collective coupled with minimal opportunity for privacy. *Workers' Home No. 3* is an exemplary account of the outward and social changes that occurred between 1974 and 2003 and demonstrates how, behind the building's dilapidated façade, a community of tenants relying on their own resources makes real their own notions of a civic society.

## ▶ 2.8

---

**FACTORY PUCHEZH – 'THREADY/GONE' (2003)**

*Vera Samorodova, Elena Samorodova*

Following the radical dismantling of textile production in the Ivanovo area, *Factory Puchezh – 'Thready/Gone'* shows the workspaces in a linen combine in Puchezh as an aesthetic phenomenon. In the past ten years, faltering supplies of raw material and rising energy and fuel prices have led to a plummeting fall in production levels to between five and seven per cent of what they were. The photographic series shows the workers that remain, lost in vast halls in the exercise of their almost optional activities as well as fragments of abandoned production plants and idle machines.

## ▶ 2.9

---

**BORN OUT OF NECESSITY – UTILITY OBJECTS FROM THE IVANOV REGION (VYNUZHDENNYE VESHCHI IVANOVSKOI GUBERNII) (2003/2004)***Vladimir Archipov*

Vladimir Archipov has collected home-made utility objects from Ivanovo region that were devised as solutions to everyday problems. They stand for innovations made by Ivanovo's citizens, who, owing once to the economy of scarcity, now to lacking financial means, depend on their own resources. To create something out of necessity is a Russian tradition.

## ▶ 2.10

---

**SURVIVAL MANUAL (2003/2004)***Savva Miturich, Sergei Miturich, Alexander Sverdlov, Boris Spiridonov*

*Survival Manual* is a collection of techniques, know-how and everyday practices developed by the inhabitants of the city of Yuzha. The practices listed were evolved long before the end of the Soviet Union; but it was only after perestroika, in conditions of radical economic decline, that a major part of the population took to forms of self-organisation in earnest. Essentially, *Survival Manual* supplies answers to the question confronting one in many places in Russia. How does one live in cities if one is as good as penniless?

## ▶ 2.11

**COLLAGE VENUES** (2003)*Vera Samorodova, Elena Samorodova*

*Collage Venues* is based on the premise that shrinking cities represent a dynamic, self-developing phenomenon that far transcends, and thus renders questionable, the fixed rational models of functional forms of organised urban life. Urban spaces of undefined type in Ivanovo and Kineshma are shown as projections of deep socio-economic changes in a period of transition. In the everyday actions of people who have lost their once fixed social status in the course of the restructuring process and who have given up their accustomed professional niche, life is characterized by change and spontaneity rather than by calculable regularity.

## ▶ 2.12

**A GLASS OF SOUP (BANKA SUPA)** (2004)*Sergei Bratkov with Viktoria Begalskaya*

With the title, *A Glass of Soup*, Sergei Bratkov calls Warhol's *Campbell's Soup* to mind – a key work of Pop Art. Brought into association with the situation in Russia today, it becomes a symbol of mass poverty. The glass jar is a pickling jar of the kind that, in Russia, fulfils many purposes. Soup is eaten from it in canteens; it is taken along when buying cream, gherkins or jam. The jar also highlights a lack of packaging – and the huge gap that separates Ivanovo from Warhol's American throw-away society.

---

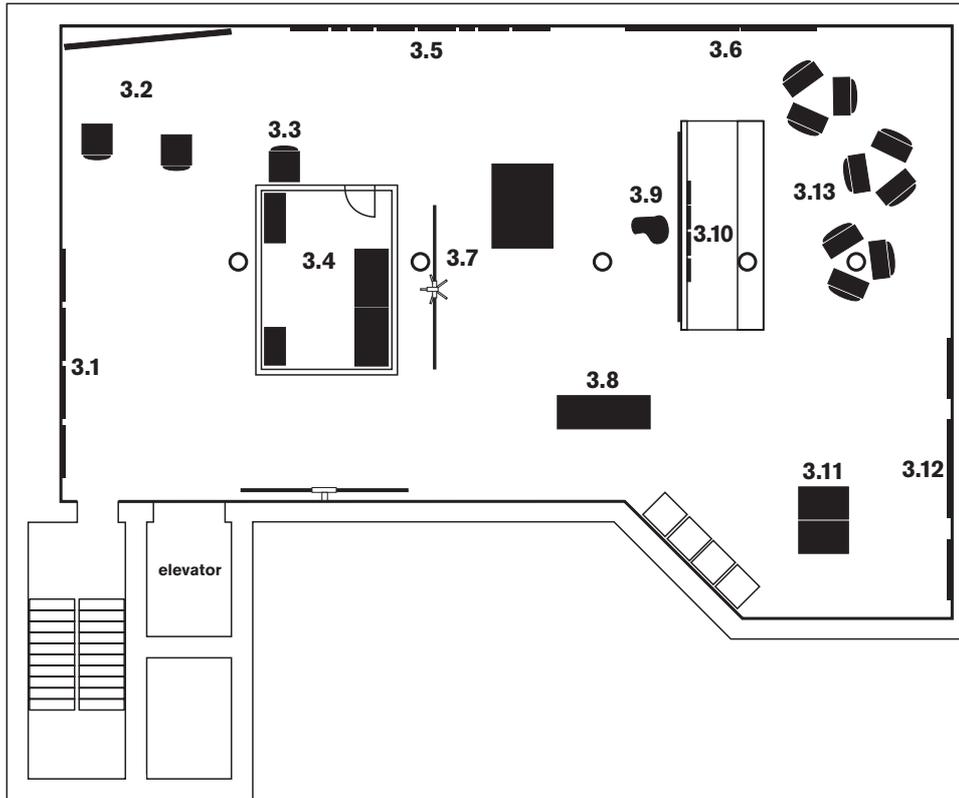
# Manchester/ Liverpool

Manchester and Liverpool lie in England's North West, scarcely 35 miles apart. In the early nineteenth century, they embodied the beginning of industrialization. Manchester is one of the first industrial cities in the world. Although the first passenger train in the United Kingdom travelled between the two cities, and in 1855 the Manchester-Liverpool Canal was built, they have always been rival cities. Manchester stood out as an international trade centre, Liverpool with its port as the logistics centre for regional textile factories. Later, each has crowed over its football team, its music scene, its cultural institutions.

With the decline of the textile branch in the county of Lancashire, Manchester and Liverpool suffered tremendous deterioration after 1950. The container revolution pushed the transport industry into a heavy crisis as well. Around 1930, both cities had a population of roughly 850,000; today, only half of that. Extreme de-industrialization and suburbanization was accompanied by the rising impoverishment of the workers and a growing population loss. In 1995, unemployment in Manchester hit 18.9 per cent, today it is 9.1 per cent. In Liverpool, on the other hand, unemployment in the more impoverished districts of the city such as Everton reached 44 per cent in the mid-1990s.

---

The situation changed dramatically in the 1980s. During the era of Margaret Thatcher, as the British municipal policies were more or less privatized, Manchester took the path of the coalition, and Liverpool the path of opposition. As a result, Manchester overcame the crisis more quickly than Liverpool, although signs of shrinkage, such as vacancy, poverty, derelict areas, daily crime, are very visible in both cities. Manchester and Liverpool have put their money into art, culture, and services to ward off their decline and into rebuilding certain districts. Despite the renewal of their city centres, however, large sections of the inner city are still in decline. The region today is marked by a heavy polarization.



- ▶ 3.1 p. 68 **Cotton Mills Revisited**  
*John Davies*

---

- ▶ 3.2 p. 69 **Scotland Road**  
*Imogen Stidworthy*

---

- ▶ 3.3 p. 70 **Conversations, The Highs and Lows of Liverpool Life**  
*Kath Healy*

---

- ▶ 3.4 p. 71 **Migrant Office**  
*Leo Fitzmaurice, Neville Gabie*

---

- ▶ 3.5 p. 72 **Benny Profane**  
*Ken Grant*

---

- ▶ 3.6 p. 73 **Home Guard: Domestic Defence in East Manchester**  
*Tom Jefferies, Neil Swanson, Dominic Wilkinson*

---

- ▶ 3.7 p. 74 **Boot Rules**  
*public works (Kathrin Böhm, Andreas Lang)*

---

- ▶ 3.8 p. 75 **Re-Imaging the City**  
*Joshua Bolchover, Kevin Ward*

---

- ▶ 3.9 p. 76 **Remember Tomorrow: Hulme as Urban Myth**  
*Newbetter/Joshua Bolchover, Shumon Basar*

---

- ▶ 3.10 p. 77 **Tribute to the Hacienda**  
*David Haslam, Aidan O'Rourke, Lee Thompson*

---

- ▶ 3.11 p. 78 **Spaces of Labour**  
*G.L.A.S*

---

- ▶ 3.12 p. 79 **Cammell Laird Shipyard**  
*Tom Wood*

---

- ▶ 3.13 p. 80 **Hold the Line for a Moment**  
*Paul Rooney*

---

## ▶ 3.1

---

**COTTON MILLS REVISITED (1982–2003)***John Davies*

Between 1982 and 1986, John Davies photographed cotton and other textile industry mills in Northwestern England, where the sector was terminally sick. The project was a record of a once dominant industry that, for over 100 years, had dramatically shaped the rural and urban landscape of Lancashire and the areas surrounding Manchester. In 2004, Davies returned to these sites of bygone industrial heydays. The same perspectives now showed landscapes once more marked by changes. They are eloquent images of the changes of an industrial society into a service-based one.

## ▶ 3.2

---

**SCOTLAND ROAD (2004)***Imogen Stidworthy*

Liverpool's Scotland Road was the site of one of the densest slums of the industrial age. Following heavy bombing in the Second World War, it underwent extreme depopulation which accelerated between 1960 and 1980, when most of the remaining houses and tenements were demolished and the community was scattered and relocated. While Scotland Road is all but obliterated, its topography and structures remain vividly present in the memories of those who lived there; a defining, original location. The work describes the virtual places and structures of Scotland Road, as they exist in memory and imagination, through gesture, drawing and voice recorded in conversations with past inhabitants. It brings this virtual architecture and topography into relation with the actuality of Scotland Road as it exists now.

---

**▶ 3.3**

---

**CONVERSATIONS, THE HIGHS AND LOWS OF  
LIVERPOOL LIFE (2004)**

*Kath Healy*

Kath Healy is a retired Civil Servant, and lived in one of the three Sheil Parks tower blocks which also housed the *Further up in the Air* project office. The 22-storey towers were built in 1960, and included a community centre and a row of shops. The blocks became home to many but proved very difficult to manage and maintain. In 1991 the Government appointed a trust – the Liverpool Housing Action Trust (LHAT) – to oversee the regeneration of the area. The decision reached by the LHAT was to demolish the three blocks and build various new dwellings on the site. Kath Healy interviewed former inhabitants of the blocks about their lives in their old and their new homes.

---

**▶ 3.4**

---

**MIGRANT OFFICE (1999-2004)**

*Leo Fitzmaurice, Neville Gabie*

The *Further up in the Air* project office from flat 22, Linosa Close, Sheil Park, Liverpool is reconstructed in Berlin as an archive of the project. The archive contains press and documentation of how 25 artists have responded to a very particular local situation, where three, largely vacant tower blocks were about to be demolished and replaced with a new estate of semi-detached houses and bungalows. *Migrant Office* shows the accumulated documentation of the projects: catalogues, architects plans (of new and old accommodation), funding applications and letters.

## ▶ 3.5

**BENNY PROFANE (1989-1996)***Ken Grant*

Ken Grant's documentation shows men, women, and children on the Bidston Moss landfill site at Birkenhead, Liverpool. Their quest is to find goods that they can re-use or sell. They work for themselves, always on the search for the 'jackpot' in a plastic bag or a box. The tip is an extensive, sombre, fenced terrain high above the docks and railway tracks that once served as a transshipment platform and interface with a lively estuary. In 1996, the tip was closed in order to be 'landscaped'.

## ▶ 3.6

**HOME GUARD: DOMESTIC DEFENCE IN EAST MANCHESTER (2004)***Tom Jefferies, Neil Swanson, Dominic Wilkinson*

The perception of crime as a threatening presence in deserted urban space has led to the evolution of unusual forms of definition of domestic territory, supported by a burgeoning home security industry. Physical responses to domestic security, characterized by the authors as Conformist, Extrovert, Introvert, and Schizophrenic, are apparently randomly distributed across the depopulated areas of urban East Manchester. Depopulation leads to an uncertain status of public space and a loss of confidence in its predictability. The work sets out to codify and understand the patterns of response to emptied urban space. The consistent cottage housing type of East Manchester provides a model against which changes in attitudes towards the formation of urban space and the relationship of individual occupants to the city can be read.

---

 ▶ 3.7
 

---

**BOOT RULES (2004)**

*public works (Kathrin Böhm, Andreas Lang)*

Liverpool City Council plans to demolish the entire Boot estate in Norris Green over the next couple of years, and intends to sell the land to private developers. But the time-schedules are delayed already. In the meantime the current nature of the Boot estate can be described as frighteningly neglected and in decay, caused by a number of reasons, such as non-existing building management, slow decision making processes, and surrounding new developments. *Public works* is interested in how the 'everyday' takes place in this environment, and how the rules and patterns of behaviour manifest themselves there.

 ▶ 3.8
 

---

**RE-IMAGING THE CITY (2004)**

*Joshua Bolchover, Kevin Ward*

The work examines the strategic paradigmatic shift in the politics of Manchester City Council from municipal socialism to entrepreneurial urbanism. The new method of local politics integrated the private sector into the decision making process through the formation of public-private partnerships, often working outside of the Town Hall. This method involved a rapid transformation of certain areas of Manchester. Kevin Ward and Joshua Bolchover question whether or not this new model of urban politics has any disadvantages in the development of the city and in the democratic role of local government.

---

 ▶ 3.9
 

---

**REMEMBER TOMORROW: HULME AS URBAN MYTH**  
 (2004)

*Newbetter/Joshua Bolchover, Shumon Basar*

During the 1980s and 1990s, everybody in Manchester knew Hulme was a no-go area: a concrete jungle occupied by people without hope, a community at siege by fear of crime and near inhumane conditions; an island unto itself with its own anti-civilized rules. However, one also used to hear about another Hulme, a Hulme that acted as an incubator for new subcultures, for the musicians and artists that bloomed in an energized community catalyzing the emerging culture of New Manchester. This Hulme of contradictions was demolished in 1993 in an act of desperation and reborn as a new model of a 'sustainable' community in 2000. In a case study examining over 40 years, the installation highlights Hulme's double *tabula rasa* in the 1960s and the 1990s as a standard method of ridding oneself of social, architectural and structural problems. A series of fictitious magazine covers also documents the importance of representation in the media for the identity of places and their effects on urban development.

 ▶ 3.10
 

---

**TRIBUTE TO THE HAÇIENDA** (2004)

*David Haslam, Aidan O'Rourke, Lee Thompson*

The club *Haçienda* was opened in 1982 by the local record label *Factory Records* and their most successful band, *New Order*, in a derelict part of what was then a very rundown city. During the mid-80s the club played host to dozens of a variety of significant events and gigs – including appearances by *William Burroughs*, *Madonna*, the *Smiths*, and the *Stone Roses* – but evolved into a groundbreaking dance club in the late 80s, where clubbers arrived from all parts of the country to hear unique DJ sets and experience the intense ecstasy-fuelled atmosphere. The *Haçienda* in this period became the focal point for the Manchester generation, and the prestige the club brought to the city encouraged other activity and investment in the creative industries. The *Haçienda* thus kick-started the regeneration of the city. To some consternation from the club regulars, since its demise 1997, property developers *Crosby Homes* appropriated the name 'The *Haçienda*' for apartments built on the site, revealing how easily regeneration can become corporatisation.

---

**▶ 3.11**

---

**SPACES OF LABOR (2003/2004)***G.L.A.S.*

One obvious consequence of the restructuring of the British Economy over the last twenty-five years has been a transformation in the architecture of the workplace. Amidst the coal, steel, and dockyard ruins of heavy industry emerged the light industry shed and speculative office block. The former was devoted to the more flexible small batch production and the distribution of commodities. The latter housed the management and processing of information, the backbone of the rapidly expanding service sector. For a special issue of *glaspaper*, G.L.A.S. spent time in Liverpool and Glasgow documenting the buildings that describe this process – mills, factories, docks, office buildings and call centres.

---

**▶ 3.12**

---

**CAMMELL LAIRD SHIPYARD (1993–1996)***Tom Wood*

Tom Wood's photography shows work places in a ship repair yard in Birkenhead/Liverpool shortly before it was closed down after a long period of industrial use. The most important shipbuilder in the UK, Cammell Laird opened in 1828. Laird pioneered the use of iron instead of wood for shipbuilding; it's iron boats were the first to operate in American waters. In the twentieth century, Cammell Laird was famous for its fighting ships and submarines built for two world wars. In 1993, the last submarine was being built in the yard. After this only repair work was being undertaken and workers were laid off on a weekly basis over a two-year period. No other single factor had contributed so much to the growth of the town Birkenhead as the success of the shipyard. Now the opposite is taking place. The shipyard's disappearance marks the vanishing of a typically male working environment of the industrial age.

---

▶ 3.13

---

**HOLD THE LINE FOR A MOMENT (2004)**

*Paul Rooney*

Paul Rooney focuses on the new ‘voice service’ industries that have located themselves in vacated areas previously dominated by manufacturing or trade. Call-centre work often involves a fracturing of any sense of solidarity in the workplace, as workers are employed on short-term or temporary contracts and work staggered shifts. Paul Rooney rang some help-line numbers that he uses regularly (power supplier, bank, directory enquiries) but instead of asking the usual kind of query he asked a different question of the advisors: ‘Who or what gives you a sense of belonging?’ Their answers are sung by various singers on the soundtracks of nine video shots of empty call centre desks.

---

# Halle/Leipzig

Forty kilometres separate the cities of Halle (Saale) and Leipzig. Halle lies in the federal state of Saxony-Anhalt and has a population of 247,000. It has been a predominantly industrial city since the late nineteenth century. Leipzig, in the federal state of Saxony, has a population of 493,000, and has long been a trade fair and commercial centre. Both cities are part of a region shaped by brown coal extraction and huge chemical works for nearly one-and-a-half centuries.

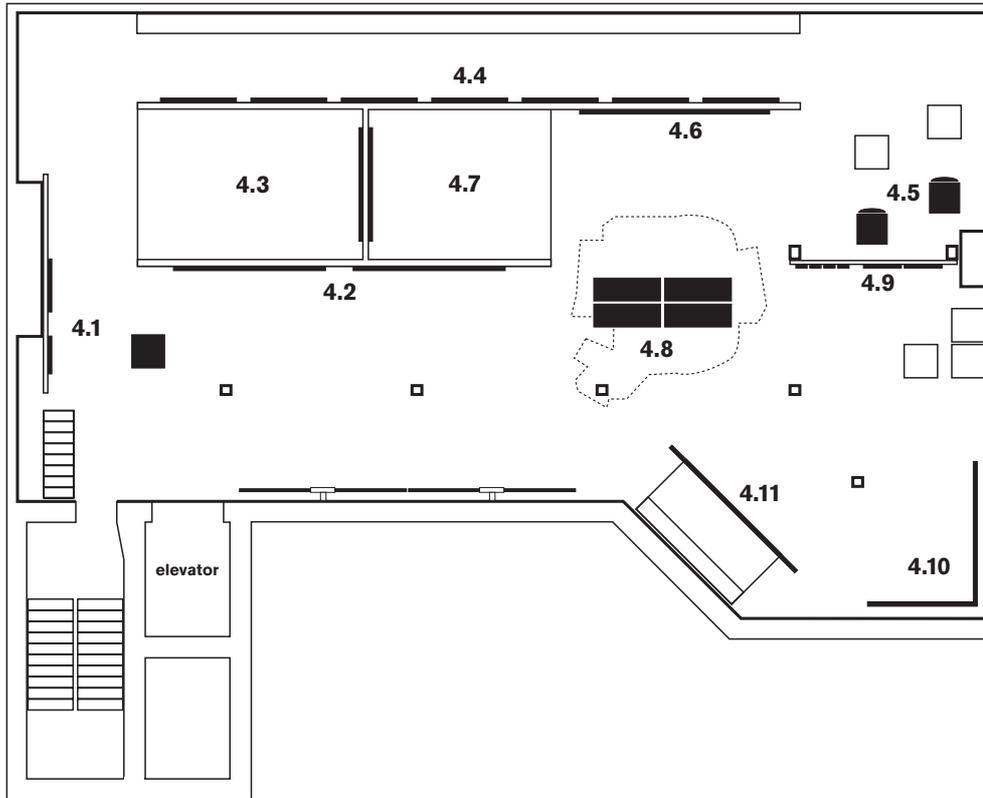
For the people of East Germany, a great transformation followed in the wake of the German reunification in 1990. The privatization of the 'state-owned companies' frequently ended with their closure. They said the future belongs to service. What they failed to realize is that value-adding, company-oriented services require an industrial base. Today, the East German economy has not yet reached the average growth of the European Union. Instead, in the region of Halle/Leipzig, the restructuring of the economy has left behind an unemployment rate of over 20 per cent.

Today, Halle has 70,000, Leipzig 100,000 fewer inhabitants than in 1989. If, in the first half of the 1990s, the migration from new to old federal states or abroad was primarily responsible for this development, in the second half of the 1990s, it is mostly suburbanization and a birth rate cut in half. The tax write-offs for investors, subsidies for buying homes, the appearance of shopping centres and larger companies have

---

lead to a construction boom that is consuming vast surfaces of the green meadows. Here shrinkage and growth go hand in hand, the de-densification of the cities corresponds to the development of the surrounding area.

In Halle, 20 per cent of the buildings are vacant. For the next few years, massive demolitions are planned, particularly of pre-fabricated slab buildings built in the 1970s. The smaller mono-industrial towns of the region such as Bitterfeld or Wolfen have been even more heavily affected by the decline. Despite a high percentage of vacancy in Leipzig, the city has profited from the unification. It has been able to hold on to its role as a trade-show city.



- 4.1 p. 86 **Landscape in Berlin-Friedrichsfelde  
Billboard at Ostbahnhof**  
*Konrad Knebel*

---

- 4.2 p. 87 **Demolition of Pre-fabricated Buildings**  
*Nikolaus Brade*

---

- 4.3 p. 88 **Silberhöhe**  
*Clemens von Wedemeyer*

---

- 4.4 p. 89 **Orbit Palast – Indications for Types  
and Spaces of Released Time**  
*niko.31 mit Nils Emde*

---

- 4.5 p. 90 **Wolfen-Nord. Part 1: I'm staying here,  
I know my way around, Part 2: I'd rather  
commute than go on welfare**  
*Laura Horelli, Kathrin Wildner*

---

- 4.6 p. 91 **Why Demolition? Urban Restructuring  
in Wolfen-Nord**  
*Rochus Wiedemer*

---

- 4.7 p. 92 **Behind the Block**  
*Tobias Zielony*

---

- 4.8 p. 93 **Halle-Silberhöhe or: The Silence of  
Alice Schmidt is Underestimated**  
*Axel Doßmann, Anne König, Jan Wenzel*

---

- 4.9 p. 94 **Illuminated Meadows**  
*Rochus Wiedemer mit Sabine Horlitz*

---

- 4.10 p. 95 **Leipzig Disputes Kirschbergerhaus**  
*Heidi Stecker, Anke Hagemann*

---

- 4.11 p. 96 **Village fig.7/ +- Guided Tours**  
*Sofie Thorsen*

---

---

 ▶ 4.1
 

---

**LANDSCHAFT IN BERLIN-FRIEDRICHSFELDE  
(LANDSCAPE IN BERLIN-FRIEDRICHSFELDE) (1981),  
PLAKATWAND AM OSTBAHNHOF (BILLBOARD AT  
OSTBAHNHOF) (1992–1995)**

*Konrad Knebel*

Konrad Knebel has been preoccupied for thirty years with urban decay. Unoccupied buildings and demolition are features of his painting. He took a critical stance toward the GDR's building policy and was committed to the preservation of historically and architecturally valuable structures. His oeuvre shows that non-occupancy and clearance were not phenomena that entered the eastern parts of Germany only after the changes in 1989. While buildings dating from the early twentieth-century decayed and were demolished from the 1960s into the 1980s, prefabricated housing was erected which is being demolished in turn today.

---

 ▶ 4.2
 

---

**PLATTENBAUABRISS (DEMOLITION OF PRE-FABRICATED  
BUILDINGS) (2001/2002)**

*Nikolaus Brade*

Nikolaus Brade's photographs, *Kleingarten* ('allotment') and the vista, *Blick über das Mansfelder Land*, seem to be surreal, but they show reality in a different light. He illuminates what is otherwise gloomy and so records the individuality of tenants in the prefab estate of Halle-Silberhöhe. It is a precinct where one third is unoccupied and it is gradually disappearing as the inhabitants look on. In 2001, the Frohe Zukunft ('Happy Future') housing corporation at Silberhöhe was the first enterprise in the city of Halle to begin successively demolishing its prefabricated housing. In return, there are plans under way to develop Silberhöhe as a garden city and so to preserve the district. The gutting or demolition of panel blocks is currently part of the inhabitants' day-to-day life. Even so, many of them feel at home.

---

 ▶ 4.3
 

---

**SILBERHÖHE (2003)**
*Clemens von Wedemeyer*

For the final minutes of his 1962 film, *L'Eclisse*, Michelangelo Antonioni abandons his cast and lets places and things play the star parts. That sequence inspired Clemens von Wedemeyer for his own film, *Silberhöhe*, which documents the last moments of empty prefab buildings before their demolition, in cool, suggestive images. As the camera moves through the prefab block housing estate of Halle Silberhöhe, cuts pursue an invisible story. But nothing happens and nobody makes an appearance. A house is demolished; rubble rolls. A suspended atmosphere prevails.

 ▶ 4.4
 

---

**ORBIT PALAST – INDIZIEN FÜR TYPEN UND RÄUME  
FREIGESETZTER ZEIT (ORBIT PALACE – INDICATIONS  
FOR TYPES AND SPACES OF RELEASED TIME) (2003)**
*niko.31 with Nils Emde*

*Orbit Palast* investigates urban spaces with an eye on two freedoms, leisure time and free space. How do people in areas marked both by de-industrialisation and unoccupied buildings spend their time? How do those whose days are no longer determined by a rigid timetable of Fordian production arrange their day-to-day life? What spaces and rooms do they use – or create – for their activities? How does the interpretation of the terms ‘work’ and ‘leisure’ change when work turns into a luxury and leisure into a flaw? *Orbit Palast* analyses seven activity profiles from the Club Maker to the Spontaneous Angler in a field between time working and time off.

---

 ▶ 4.5
 

---

**WOLFEN-NORD. PART 1: I'M STAYING HERE, I KNOW MY WAY AROUND, PART 2: I'D RATHER COMMUTE THAN GO ON WELFARE** (2003/2004)

*Laura Horelli, Kathrin Wildner*

The prefab panel housing estate of Wolfen-Nord was built from the 1960s on, for workers in the chemical industry around Wolfen in the Bitterfeld region. Since 1989, the district of Wolfen-Nord has been afflicted by rising unemployment (approximately 30 per cent) and out-migration (in some blocks, up to 60 per cent of flats are abandoned). Today, the population comprises an above-average number of people in retirement and weekly commuters employed through temp agencies. Is Wolfen-Nord turning into a haven for retirement or is it a city in its death-throes? And what does 'at home' mean to the job-commuters in their state of transit?

---

 ▶ 4.6
 

---

**WIESO WIRD DENN ABGERISSEN? STADTUMBAU IN WOLFEN-NORD (WHY DEMOLITION? URBAN RESTRUCTURING IN WOLFEN-NORD)** (2004)

*Rochus Wiedemer*

*Stadtumbau in Wolfen* is a critical analysis of the Federal German Government's financial support scheme for urban improvement in the former GDR, *Stadtumbau Ost*. The scheme provides for the demolition of 350,000 unoccupied flats in Eastern Germany by the year 2010. In picture-story form, Rochus Wiedemer highlights the complicated interaction of the housing market, local authorities, inherited debts from the GDR's housing construction policy, the developments in unoccupied buildings, alternative planning projects as well as backgrounds and the effects of the demolition programmes to date. In the process, the motives and logic of the participants are revealed – as is the questionability of the outcomes.

## ▶ 4.7

**BEHIND THE BLOCK** (2002/2003)*Tobias Zielony*

Tobias Zielony portrays the daily routine of young people in Bristol, Newport, Marseilles and the Halle district of Neustadt. He accompanies the teenagers, frequently for weeks and months at a time, and so obtains insights into their search for identity in places of progressive social marginalization. With their refusal to partake in social structures and institutions, they defy the adults' communication by withdrawal – with the initial effect of denying themselves language. This they gradually compensate with by using codes and symbols of their own. The search for one's own identity no longer takes place at school or within the family, but on the street or behind the block.

## ▶ 4.8

**HALLE-SILBERHÖHE ODER: DAS SCHWEIGEN VON ALICE SCHMIDT WIRD UNTERBEWERTET (HALLE-SILBERHÖHE OR: THE SILENCE OF ALICE SCHMIDT IS UNDERESTIMATED)** (2004)
*Axel Doßmann, Anne König, Jan Wenzel*

The installation concerns the re-crystallising of urban structures as seen in the example of the Halle-Silberhöhe prefabricated housing estate erected between 1979 and 1989 within sight of the Buna chemicals combine. The piece shows the upheavals in working and domestic life from the apogee of socialist production at the State Owned Chemical Works Buna in the 1960s, to the bulk dismantling of the early 1990s, and then the plant's integration into the global Dow Chemical enterprise in 1995. At the same time, the large-scale Silberhöhe Estate was transformed.

## ▶ 4.9

**BELEUCHTETE WIESEN (ILLUMINATED MEADOWS)**

(2003)

*Rochus Wiedemer with Sabine Horlitz*

*Beleuchtete Wiesen* is an expression ironically applied to newly prepared but empty industrial estates or areas. These are the sobering, soured versions of the *Blühenden Landschaften*, the 'blossoming landscapes' promised by former Chancellor Helmut Kohl. In the Halle/Leipzig region, lit meadows testify on the one hand to a failed state aid policy, but also to mistaken growth forecasts and property speculation in the first half of the 1990s. The greater part of the investment is not in evidence in situ. An illuminated meadow is a slice of pure infrastructure without the buildings. It appears as an absurd constellation of streets, filtration or sewage plants and mains, cables, and pipelines – leading nowhere.

## ▶ 4.10

**LEIPZIG STREITET UM DAS KIRSCHBERGHAUS (LEIPZIG DISPUTES KIRSCHBERGHAUS)** (2003/2004)*Heidi Stecker, Anke Hagemann*

The *Kirschberghaus* is a youth centre in the prefabricated panel-housing estate of Grünau in Leipzig. In the late 1990s, there was a pilot project in youth work based on the approach that in order to reach right-wing teenagers at all, youth workers should accept their political expression to some extent. However, it enabled extreme-right structures to gain a foothold there. Ignored by those with the relevant responsibilities in the city authority, youth culture became increasingly dominated by the right. Only when leftist groups became active in order to draw the attention of the general public and the media to the situation was Leipzig's City Council prodded into action. The project records the social process as manifested by various protagonists and perspectives and scans right-wing extremism as a phenomenon with physically and spatially tangible effects.

---

▶ 4.11

---

**VILLAGE FIG.7/ +- GUIDED TOURS (2004)**

*Sofie Thorsen*

On the edge of the city, parallel processes of shrinkage and expansion are taking place. Villages are transformed into sub-urban areas, loosing some and gaining other functions. The voice over the panoramic views of a village on the outskirts of Leipzig speaks about the changes that have taken place in the village within a timeframe that is obviously the recent past, yet not clearly defined. It is telling about the appearance and disappearance of things, of public and commercial structures, buildings, institutions, objects in public space. The village is unspecific, it is not definitely named and sited but could be located in many places.

## NAME INDEX

*Andersen, Robert* 28/29, 35  
*Archipov, Vladimir* 50/51, 60  
*Basar, Shumon* 66/67, 76  
*Baute, Michael* 6/7, 8/9, 17, 22, 24  
*Begalskaya, Viktoria* 50/51, 63  
*Beyer, Elke* 8/9, 13, 19  
*Böhm, Kathrin* 66/67, 74  
*Böttger, Matthias* 23  
*Bolchover, Joshua* 66/67, 75, 76  
*Bond, Eleanor* 6/7, 12  
*von Borries, Friedrich* 23  
*Brade, Nikolaus* 84/85, 87  
*Bratkov, Sergei* 50/51, 63  
*Butzmann, Manfred* 23  
*Cope, Mitch* 28/29, 43, 44  
*Davies, John* 66/67, 68  
*Dofmann, Axel* 84/85, 93  
*Dosunmu, Andrew* 28/29, 37  
*Ehmann, Antje* 6/7, 8/9, 17, 22, 24  
*Ehmann, Johannes* 6/7, 22  
*Emde, Nils* 84/85, 89  
*Evans, Tammy Lynn* 28/29, 36  
*Farocki, Harun* 6/7, 8/9, 17, 24  
*Filatova, Olga* 50/51, 57  
*Fitzmaurice, Leo* 66/67, 71  
*Gabie, Neville* 66/67, 71  
*Ganis, John* 28/29, 41  
*G.L.A.S.* 66/67, 78  
*Grant, Ken* 66/67, 72  
*Guyton, Tyree* 28/29, 36  
*Hagemann, Anke* 8/9, 14, 15, 84/85, 95  
*Haslam, David* 66/67, 77  
*Healy, Kath* 66/67, 70  
*Hernandez, Benjamin Miguel* 28/29, 38  
*Hocking, Scott* 28/29, 32  
*Horelli, Laura* 84/85, 90  
*Horlitz, Sabine* 84/85, 94  
*Huellmantel, Jody* 28/29, 44  
*iCUE* 28/29, 45, 46  
*Jefferies, Tom* 66/67, 73  
*Karolski, Jeff* 28/29, 30  
*Knebel, Konrad* 84/85, 86  
*König, Anne* 84/85, 93  
*Kononenko, Alexei* 50/51, 58  
*Lang, Andreas* 66/67, 74  
*Lanzinger, Pia* 23  
*Lasch, Ines* 50/51, 58  
*Lee, Christopher* 28/29, 44  
*Leiderman, Yuri* 50/51, 56  
*Mende, Doreen* 8/9, 16  
*McNamara, Christopher* 28/29, 42  
*Miturich, Savva* 50/51, 61  
*Miturich, Sergei* 50/51, 61  
*Moceri, Toni* 28/29, 34  
*Netzwerk Südost e.V.* 23  
*Newbetter* 66/67, 76  
*niko.31* 84/85, 89  
*O'Rourke, Aidan* 66/67, 77  
*Park, Kyong* 28/29, 45, 46  
*Parker, Kelly* 28/29, 34  
*Pitera, Dan* 28/29, 44  
*Princen, Bas* 50/51, 52  
*Project Office Oswald* 8/9, 13, 14, 15, 16, 18, 19  
*public works* 66/67, 74  
*raumtaktik* 23  
*Rieniets, Tim* 8/9, 18  
*Rooney, Paul* 66/67, 80  
*Samorodova, Elena* 50/51, 59, 62  
*Samorodova, Vera* 50/51, 58, 59, 62  
*Schäfer, Albrecht* 6/7, 11  
*Schäfer, Christoph* 6/7, 21  
*Schuck, Nicole* 50/51, 53  
*Sitar, Sergei* 50/51, 54, 55, 57  
*Snider, Clinton* 28/29, 40  
*Spiridonov, Boris* 50/51, 61  
*Stadtbüro Hunger* 23  
*Stecker, Heidi* 84/85, 95

*Stidworthy, Imogen* 66/67, 69  
*Sverdlov, Alexander* 50/51, 54, 55, 61  
*Swanson, Neil* 66/67, 73  
*Thimmel, Stefan* 8/9, 19  
*Thompson, Lee* 66/67, 77  
*Thorsen, Sofie* 84/85, 96  
*Turner, Chris* 28/29, 38  
*Vetter, Ingo* 6/7, 8/9, 10, 20, 28/29, 33  
*Ward, Kevin* 66/67, 75  
*Wedemeyer von, Clemens* 84/85, 88  
*Weisser, Annette* 6/7, 8/9, 10, 20  
*Wenzel, Jan* 84/85, 93  
*Wiedemer, Rochus* 84/85, 91, 94  
*Wildner, Kathrin* 84/85, 90  
*Wilkinson, Dominic* 66/67, 73  
*Williams, Peter* 28/29, 31  
*Wood, Tom* 66/67, 79  
*Zago, Andrew* 28/29, 39  
*Zielony, Tobias* 84/85, 92

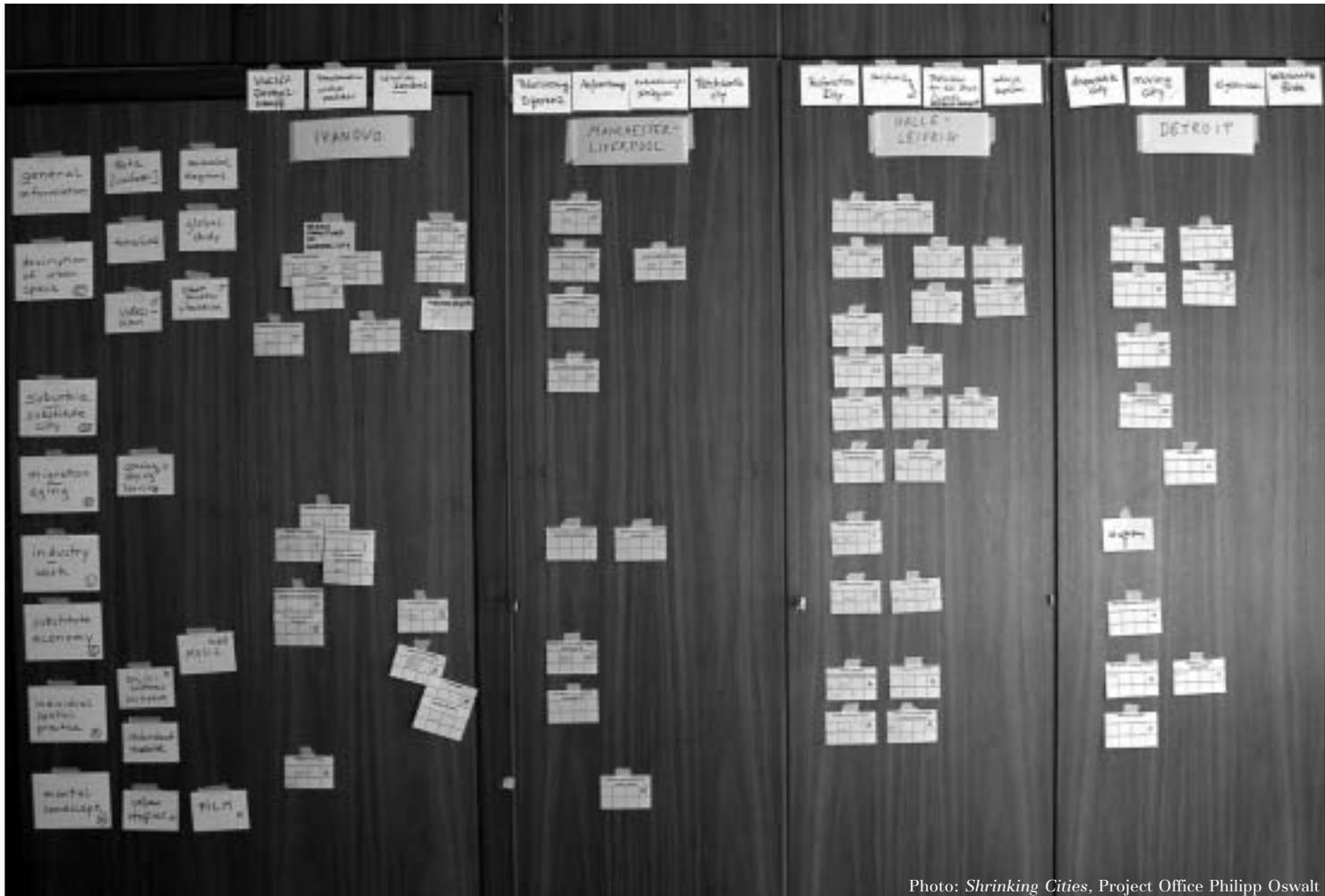


Photo: *Shrinking Cities*, Project Office Philipp Oswalt

## PROJECT PARTNERS

*Shrinking Cities* is a project of the Kulturstiftung des Bundes (German Federal Cultural Foundation) in cooperation with the Museum of Contemporary Art Leipzig, the Bauhaus Dessau Foundation and the Magazine *archplus*.

**Chief Curator:** Philipp Oswalt (Architect/Writer, Berlin)

**Curatorial team:** Nikolaus Kuhnert (Journal *archplus*, Berlin), Kyong Park (International Center for Urban Ecology, Detroit), Walter Prigge (Bauhaus Dessau Foundation), Barbara Steiner (Museum of Contemporary Art Leipzig)

**Local Curators:** Detroit: Mitch Cope (Artist/Curator, Detroit), Kyong Park (Artist/Curator, New York) with DCDC/Dan Pitera (Architect, Detroit); Ivanovo: Sergei Sitar (Architect/Writer, Moscow), Alexander Sverdlov (Architect, Moscow/Rotterdam); Manchester/Liverpool: Joshua Bolchover (Architect, Manchester), Paul Domela (Curator, Liverpool), Philipp Misselwitz (Architect, Berlin/Tel Aviv)

**Collaborators for the First Project Phase:** Project Office Philipp Oswalt, Berlin – *Management Director:* Florian Bolenius (from mid-2003), Veronika Brugger (until mid-2003); *Researchers:* Elke Beyer, Anke Hagemann, Tim Rienits; *Sponsoring:* Nicole Minten; *Public Relations:* Astrid Herbold; *Catalogue:* Miriam Wiesel with Stefanie Oswalt; *Further collaborators:* Doreen Mende, Nora Müller, Stefan Rethfeld, Christof Schaffelder, Gabriele Seidel, Rudolf Stegers, Ulrike Steglich; *Interns:* Andrea Andersen, Barbara Elisabeth Ascher, Johanna Bornkamm, Caroline von Brück, Silke Görrissen, Katrin Hass, Sebastian Holtmann, Thomas Radtke, Heike Zieher; *Website:* e27, Berlin, *System Administrator:* Johann Dinges, Hendrik Gackstatter; *Tax consultant and accountancy:* Eckhard Stranghöner with Regina Marks; *Museum for Contemporary Art Leipzig:* Heidi Stecker; *Bauhaus Dessau Foundation:* Friedrich von Borries; *Zeitschrift archplus:* Susanne Schindler

**Advisors:** Stefano Boeri (Architectural Theorist, Istituto Universitario di Architettura di Venezia), Christine Hannemann (Sociologist, Humboldt-Universität, Berlin), Wolfgang Kil (Architectural Critic, Berlin), Joachim Krause (Cultural Scientist, Hochschule Sachsen-Anhalt, FH Dessau), Ulf Matthiesen (Urban and Regional Researcher, Institut für Regionalentwicklung und Strukturplanung, Erkner), Ulrich Pfeiffer (Urban Economist, Empirica, Berlin/Bonn)

**Exhibition Design:** Meyer Voggenreiter Projekte, Cologne, with Sebastian Hauser and Claudia Hoffmann

**Graphic Design (Corporate Design, Exhibition, Working Papers and Catalogue):**

Stephan Müller and Tanja Wesse

**Graphic Design (Chronologies, Global Study, Statistics):** Ikilo/Hansjakob Fehr and Dorothee Wettstein

**Translation Exhibition Texts:** *English-German:* Peter Friedrich, Elisabeth Wellershaus, Annette Wiethüchter, Ursula Wulfekamp; *German-English:* Jill Denton, Nancy Joyce, Brian Poole, David Skogley; *Russian-English:* Brian Poole; *Russian-German:* Dorothea Trottenberg, Mariana Kurella, Martina Mrochen

**Visitor service:** Arthur Berlin, Anne Krause and Tanja Schomaker

**KW Staff:** *Project Management:* Katrin Lewinsky; *Insurance and transportation:* Monika Grzymisławska; *Marketing:* Vera v. Lehsten, Friederike Klapp; *Public Relations:* Maike Cruse; *Co-ordination guards:* Udo Klink; *Exhibition Installment and Art Handling:* Familie Kartenrecht; Matten Vogel (Co-ordination) with Lutz Bertram, Jörg Gimmler, Henning Kappenberg, Markus Krieger (Media Technology), Oliver Lehmann, Bela Letto, Ralph Müller, Thomas Ravens, Martin Städeli

## THANKS GOES TO

**Cooperation Partners:** ART FORUM BERLIN; Bundeszentrale für politische Bildung, Berlin/Bonn; Club WMF, Berlin; CUBE – Centre for the Understanding of the Built Environment, Manchester; CURS – Centre for Urban and Regional Studies, Birmingham; Ev. Kirchengemeinde Sophien, Berlin; Friedrich-Ebert-Foundation, Berlin/Bonn; Goethe-Institute, Manchester; Goethe-Institute, Moscow; Internationale Bauausstellung Stadtumbau Sachsen-Anhalt 2010; internationales literaturfestival berlin 2004; KUNSTHERBST BERLIN 04; KW Institute for Contemporary Art, Berlin; Leibniz-Institute for Regional Studies, Leipzig; Liverpool Biennial; Liverpool University; Manchester University; Russian Culture Foundation, Ivanovo Branch; Schaubühne Lindenfels, Leipzig; Shusev State Museum of Architecture, Moscow; Spike Island, Bristol; Stadtmuseum der Landeshauptstadt Düsseldorf; Static Gallery, Liverpool; Umweltforschungszentrum Leipzig (UFZ); University of Detroit Mercy; Volkspalast/Zwischenpalastnutzung, Berlin; Wayne State University, Detroit; Journal *Project Russia*, Moskau; Zeughauskino, Deutsches Historisches Museum, Berlin

**Supporting Embassies and Cultural Institutions:** Arts Council England, North West, Manchester; U.S. Embassy, Berlin; Canadian Embassy, Berlin; British Council, Berlin; The Danish Arts Council - The Visual Arts Centre, Kopenhagen

**Sponsors In Kind:** alameda berlin; Berliner Fenster; BCA-Hotels, Berlin; bito ag, Berlin; Caparol; Farben Lacke Bautenschutz GmbH, Berlin; Deutsche Wurlitzer GmbH, Stenwede; Dietrich-Bonhoeffer-Haus, Berlin; East Side City Hotel, Berlin; Film and Video Subtitles Gerhard Lehmann AG, Potsdam-Babelsberg; Dr. Daniel Fischer, Berlin; GEL Express Logistik für Berlin/Brandenburg GmbH; Gigant-Foto GmbH, Berlin; Hotel Berlin Plaza; Hotel Kolumbus, Berlin; Hotel Pension Seifert, Berlin; kubix gmbh, Berlin; Sorat Hotel Spree-Bogen, Berlin; Upstalsboom Hotel Friedrichshain, Berlin; VVR-Berek GmbH, Berlin

**Media Partners:** DeutschlandRadio Berlin; Le Monde diplomatique, Berlin; taz – die tageszeitung, Berlin

## Cooperation Partners:



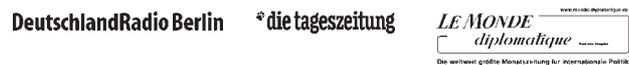
## Supporting Embassies and Cultural Institutions:



## Sponsors In Kind:



## Media Partners:



## VISITOR SERVICE

**Overview tours:** Sat/Sun, 3 p.m., price: 4 Euro per person.

Group tours (max. 15 persons) in German or English are available on request. Standard tour (general overview, 1 hour) 60 Euro; discount 50 Euro.

**Contact:** Arthur Berlin, Tel. +49 (0)30 81 79 87 40, Fax +49 (0)30 81 79 87 41, visit@shrinkingcities.com

## EVENT PROGRAMME

*Shrinking Cities Music* (Palast der Republik, September 23-25, 2004)

*Shrinking Cities Film* (Zeughauskino, October 14-17, 2004)

*Shrinking Cities Literature* (Volksbühne, Roter Salon, September 28, 2004)

*Late Night Movies* (Palast der Republik, every Tuesday 11 p.m.)

*Talks with the Artists* (KW, every Wednesday 8 p.m.)

*Talks with Project Partners* (KW, every Friday 4-7 p.m.)

*Public Panel Discussions* (October 5, October 29, November 5, 2004)

For more detailed information about these events, please refer to our Event Programme Flyer or our Website ([www.shrinkingcities.com](http://www.shrinkingcities.com)).

## CATALOGUE

A catalogue-book is published accompanying the exhibition: *Schrumpfende Städte, Band 1. Internationale Untersuchung*, Editor: Philipp Oswalt on behalf of Kulturstiftung des Bundes, Hatje Cantz Publishers, Ostfildern-Ruit 2004, ISBN 3-7757-1481-2, 736 pages, more than 400 colour images, German Edition on sale for 22 Euro in the exhibition, 32 Euro at regular bookstores. English edition in preparation.

Research and materials on exhibition contributions will also be published in the series *Working Papers* of the project *Shrinking Cities*. See [www.shrinkingcities.com](http://www.shrinkingcities.com)

## Colophon

The exhibition guide is published accompanying the exhibition *Shrinking Cities* September 4, to November 7, 2004

KW Institute for Contemporary Art, Auguststraße 69, D-10117 Berlin

*Shrinking Cities* is a project of the **kulturstiftung des bundes** (German Federal Cultural Foundation) in cooperation with the *Museum of Contemporary Art Leipzig*, the *Bauhaus Dessau Foundation* and the magazine *archplus*.

Project Duration: September 2002 – December 2005

*Edited by:* Shrinking Cities, Project Office Philipp Oswalt, Eisenacher Straße 74, D-10823 Berlin, mail@shrinkingcities.com, www.shrinkingcities.com; *Editing:* Claudia Gliemann; *Postediting:* Rodney LaTouelle; *Translation German – English:* Stephen Reader, Nancy Joyce; *Graphic Design:* Stephan Müller and Tanja Wesse, Berlin; *Print:* MercedesDruck GmbH, Berlin; *Binding:* Stein + Lehmann GmbH, Berlin

