

1

**think the link**  
**at – over – on the water**



**Annette Bögle, Sabrina Gieron,  
Frauke Kasting, Kristina Peselyte-Schneider (eds.)**

**think the link**  
**at – over – on the water**

# Imprint

© HafenCity University Hamburg, 2016

Texts by kind permission of the authors.

Pictures if not credited otherwise published with kind permission of HCU.

All rights reserved.

**Concept of this volume:** Frauke Kasting, Sabrina Gieron, HCU Hamburg

**Editors and project team:** Annette Bögle, Sabrina Gieron, Frauke Kasting, Kristina Peselyte-Schneider; HCU Hamburg

**Proofreading:** Tessa Hellbusch, Writers' Room e.V., Hamburg

**Design and layout:** abseiten (Mehmet Alatur | Katrin Bahrs)

**Print:** Druckerei Siepmann

**Distribution:** HafenCity University Hamburg  
Professor for Design and Analysis of Structures  
Prof. Dr.-Ing. Annette Bögle  
+49 (0)40 428 27-5691  
biss@hcu-hamburg.de  
www.hcu-hamburg.de

ISBN: 978-3-941722-31-6

The project was partly funded by Landesforschungsförderung Hamburg.

The publication is kindly supported by  **HAFENCITY**  
HAMBURG

# think the link at – over – on the water

Reflections on urban regeneration processes  
and documentation of the first  
Baltic International Summer School 2015  
at HafenCity University Hamburg

Annette Bögle, Sabrina Gieron,  
Frauke Kasting, Kristina Peselyte-Schneider (eds.)

# Content

## **Introduction**

The professional reality is interdisciplinary!  
Annette Bögle, HafenCity University 10

*Spotlight on: the B.I.S.S. site*  
Frauke Kasting, HafenCity University Hamburg 19

## **Reflections**

The one and the many  
Karl Eriksson, Chalmers University of Technology 26

Complex/Wicked/Pink  
Martin Kohler, HafenCity University 30

*Spotlight on: creative techniques*  
Bernd Dahlgrün, HafenCity University 38

Art and the city  
Sabrina Gieron, HafenCity University 42

Mobility  
Kai Schramme, HafenCity University 48

Participation  
Kasia Urbanowicz, Gdańsk University of Technology 56

## **Documentation B.I.S.S. 2015** 62

“Introstruction” 64

The network – partners and participants 66

The topic 2015: at – over – on the water 68

The workshop 70

    The mentors 70

    The program – formats and schedule 72

    The groups 74

The final presentation and the closing event 78

The projects 84

# Greeting



What happens when more than 70 up-and-coming international scholars from the fields of civil engineering, architecture and urban planning spend ten days delving into one of the most important “construction sites” in the history of urban development in Hamburg? This documentation! It is the result of numerous workshops, lectures and podium discussions that took place during the first “Baltic International Summer School” at HafenCity University Hamburg from August 21 to August 29, 2015.

When the organizers asked me whether I was willing to be the patron of this program, it didn’t take me long to accept. It is quite an honor that so many Master’s and doctoral students from the Baltic Sea Region are working so constructively and intensively on how two highly dynamic parts of Hamburg – HafenCity and Rothenburgsort – can be further developed and connected with one another. In so doing, the participants directly built on the Hamburg Senate’s concept titled “Upstream on the Elbe and Bille.”

The HCU was already able to bring eight partner universities aboard for the inaugural event. In teams with people diverse in their fields of expertise and nationalities, the scholars joined forces to develop designs for pedestrian bridges, bicycle paths, cultural centers and many more things that make urban districts pleasant to live in and give them vitality and urbanity.

The results are impressive. They show that the support from state research funding

definitely pays. And this documentation is not the only result. The “Baltic International Summer School” is part of the HCU’s internationalization strategy. It provides support for young academics and the development of international research collaborations in the Baltic Sea Region. And how can collaborations be better established than through personal encounters? As the president of the HCU, Dr Walter Pelka, says, it is not institutions that cooperate with one another, but people.

Hamburg as a whole also focuses on the Baltic Sea Region in regard to scientific collaborations. It is one of the most promising and most competitive scientific areas in the world. And this is why we are currently developing a scientific network for the Baltic Sea: the Baltic Science Network. Its aim is to enable the participating countries to coordinate their research and innovation strategies better. We expect this to make us more successful in competing for scientific excellence and subsidies, such as those from EU programs. An initial success for the Network was start-up financing by the EU funding program INTERREG Vb Baltic Sea Region amounting to three million euros.

We will continue along this path in partnership with the universities of Hamburg – and I already look forward to the HCU’s next “Baltic International Summer School”!

## **Katharina Fegebank**

Second Mayor of Hamburg and Senator for Science, Research and Gender Equality

# Foreword



With its nearly 2,500 students in civil engineering, architecture, geomatics, urban planning, metropolitan culture and urban design, HafenCity University of Hamburg (HCU) brings together a wide variety of disciplines with one joint focus: how does the future of cities look like? Combining the mentioned disciplines in one focused university, HCU has an entirely interdisciplinary structure that offers students, partner universities as well as stakeholders of urban planning and building projects a holistic perspective on the trends and developments of the built environment and urban life.

Both HCU’s interdisciplinary structure as well as its comparably small size – given the limited number of students and teaching staff – offer HafenCity University one great chance: the exchange and collaboration with international partner universities. Due to its similar traditions in architecture, civil engineering and planning as well as its corresponding interests and fields of research, HCU has decided to focus its efforts of international collaboration with leading universities of the Baltic Sea region. The advantages of such a network are obvious: given similar history and culture, issues as harbor cities (e.g. transformation processes, demographic developments, etc.), research interests are similar, the results and solutions are widely transferrable and, also very important, most of our partners follow a comparable interdisciplinary approach.

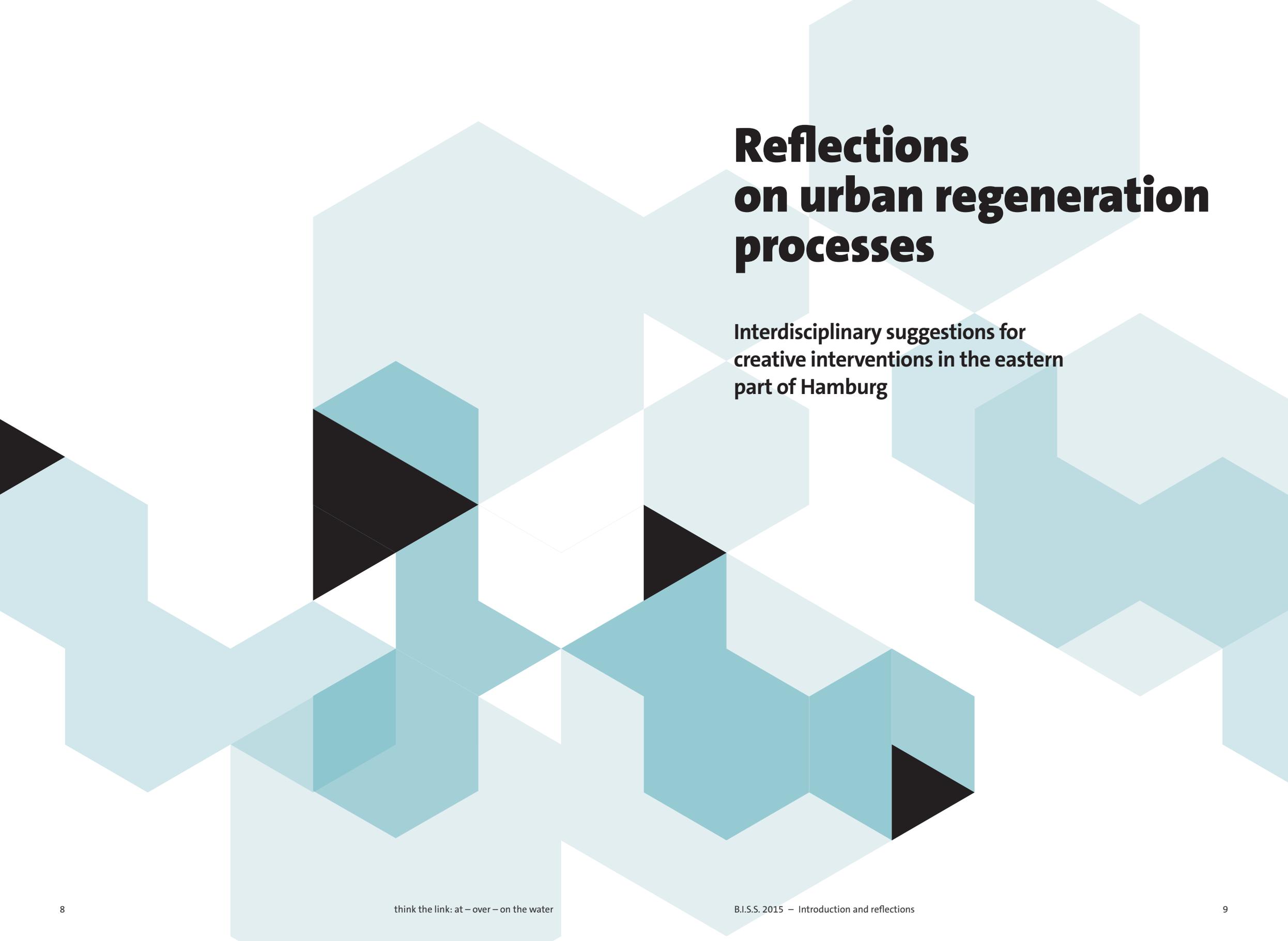
The extension and deepening of HCU’s scientific network with leading universities around the Baltic Sea is one of the stated goals of our international strategy. Its visible summit is the annual Baltic International Summer School (B.I.S.S.) that creates a sustainable platform of continuous exchange with our partner universities in the Baltic Sea Region. The attractiveness of the idea and the success of this first event will certainly generate gravity, leading to an extension of the network in the years to come.

Being located itself within the HafenCity – one of Europe’s largest inner-city development projects – the direct HCU surroundings offer not only a uniquely attractive location but also a big playground for a broad scale of urban development challenges – an ideal starting point for many interesting case studies. This is just one reason why we are happy to be hosting this colorful and inspiring international workshop for the next three years (2016–2018). Another reason is that we can now provide the contributing scientists with many opportunities to maintain the friendships they made this year, with the hope of increasing the constancy of the established network.

For the following workshops I wish the B.I.S.S. participants interesting events, presentations and discussions to create many more cherished memories.

## **Dr.-Ing. Walter Pelka**

President of HafenCity University of Hamburg



# Reflections on urban regeneration processes

Interdisciplinary suggestions for  
creative interventions in the eastern  
part of Hamburg

# The professional reality is interdisciplinary!

## Baltic International Summer School

Annette Bögle

Many major building projects struggle. Just look at prominent examples in Germany such as the new railway station for Stuttgart 21, the new Berlin Brandenburg Airport or the Elbe Philharmonic Hall in Hamburg. Very often, inaccuracies and mistakes are detected too late and responsibilities are hard to define and assign. This is caused by the continuously increasing complexity of current urban conditions as well as actual chances and challenges in our societies. Due to overall improved building standards and new developing technologies on the one hand and short timeframes and pressed budgets on the other, the traditional and sometimes narrow division of disciplines is no longer adequate.

Interdisciplinary communication and collaboration is a key success factor for our built environment to be suitable to our

needs. With an understanding of engineers being responsible for the technical-economic aspects and of architects for the aesthetical and artistic ones, barriers are a matter of course, causing misunderstandings, irritations and, in the worst case, failure.

Today's complexity requires cooperation and understanding among the disciplines. Cooperative skills and knowledge of the other discipline's professional language is essential for successful collaboration and building projects. It is a given fact that in building projects and urban development, different competencies are required to interact successfully. It is the universities' task to lay the foundations in academic education to overcome these aggravating barriers that arise from a lack of understanding among architects, engineers and urban



planners for the responsibilities and competencies of the respective other groups. The universities need to proactively frame and address the complexity of interdisciplinary practice.

HafenCity University launched, together with six international partner universities from Poland, Estonia, Sweden, Russia, Finland and Denmark, a unique summer academy that took place for the first time from August 20 to August 29, 2015 under the patronage of the Second Mayor of the Free and Hanseatic City and Senator for Science, Research and Gender Equality, Katharina Fegebank.

The Baltic International Summer School (B.I.S.S.) is an innovative workshop, which aims to develop, test and implement new ways of interdisciplinary teaching, learning and designing. In 2015, more than 60 students of Urban Planning, Urban Design and Architecture as well as Civil and Structural Engineering, Environmental Engineering and students of Fine Arts and Design worked together in this exclusive workshop. In international and interdisciplinary project groups, the students embarked on self-chosen tasks to reevaluate strategies of the eastern districts in Ham-

burg, mainly HafenCity, Hammerbrook and Rothenburgsort.

This workshop turned out to be a successful impulse for the three-year ERASMUS+ (strategic partnerships) project **BelInterBaltic**, which contributes to the topic of interdisciplinary teaching and learning in the disciplines of built environment within the Baltic Sea Region. Within **BelInterBaltic**, three more summer schools will be part of the project in order to apply the interdisciplinary teaching and working methods that are researched throughout the project. This offers the chance of strengthening the partnerships between the universities and establishes a long-term interdisciplinary network with continuous scientific exchange and joint teaching as well as research activities.

The overall motto of these summer schools is **“think the link”**. This credo indicates the interdisciplinary approach to develop ties and correlation between experiences, cultures, cities, objects and persons of the built environment.

### **think inter disciplines!**

The central disciplines in the building industry are architecture and engineering –



thus the relationship between architects and engineers is a central topic in the building industry. Far too often this relationship is marked by ignorance and misunderstandings.. Architecture is often reduced to artistic-aesthetic intentions and interests, while the work of engineers is often perceived only from the perspective of efficiency and technical and functional optimization. For the sake of the project, they would have to deliberate, correspond and collaborate with urban planners. Urban planners, however, are holding back and offer only a very theoretical and abstract measure of the profession's potential. The all-encompassing approach that the master builder took – who was responsible for the involvement, the design as well as for the materialization and realization – are long forgotten. Social, technical and scientific developments have led to today's architecture and civil engineering disciplines with the loss of the holistic responsibility for the entire building project.

In our society, building projects are often perceived as a crucial component of civil life. In parallel, the skepticism of society towards technological changes and developments is growing. This is connected with the failure of many major construc-

tion projects. Prominent and less prominent examples show parties disputing over planning mistakes and responsibilities, which have led to significant delays and massive cost increases.

It seems that the participants in major building projects struggle to identify planning gaps and errors in time to define responsibilities and thus comply with the deadlines and the budget. What initially sounds like a project management problem is in reality a problem owed in particular to increasingly complex designs as well as to multiple design processes in general. This results in the need to develop a collateral understanding of each other's disciplines.

Based on this background, awareness is growing throughout the European building industry that without a compensating interdisciplinary component, the stringent separation of the various aspects of building in education and the growing specialization will not be fruitful in the long term. Furthermore, the involved parties agree on a closer – interdisciplinary – collaboration between the different professions in the built environment. Added to this, there is a consensus that the foundations must be laid in education. How-

ever, in reality, interdisciplinary work is quite often an empty promise and the conventional methods and schools seem to fall short in view of the latest developments of our high-technological society.

*"... interdisciplinarity has been variously defined [...] as a methodology, a concept, a process, a way of thinking, a philosophy, and a reflexive ideology. It has been linked with attempts to expose the dangers of fragmentation, to re-establish old connections, to explore emerging relations, and to create new subjects adequate to handle our practical and conceptual needs [...] (as) a means of solving problems and answering questions that cannot be satisfactorily addressed using single methods or approaches."*

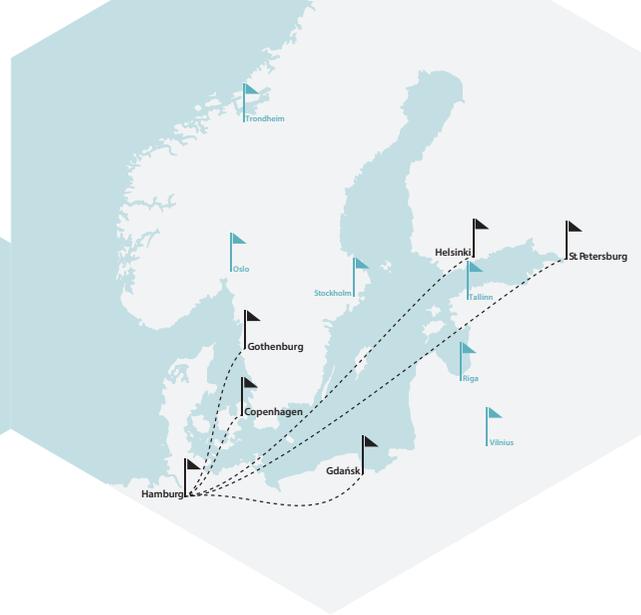
How can the training of professionals that are working at the overlapping areas of the disciplines of built environment actually increase interdisciplinary competencies in order to find new solutions in the built environment? One answer might be an improved and digitalized project management, such as the upcoming building information management (BIM) systems suggest. But parallel to an improved project management, new – interdisciplinary

– methods must be developed and used in order to find innovative and suitable solutions.

Initially, interdisciplinary work requires prerequisites for the successful illumination of the interface. For understanding each another, a common language is essential. Partners need to respect each another as well as have interests that lead to knowledge and understanding. Most important for any kind of successful collaboration is the empathy not only for one's own challenges, but even more so, for those of the others.

We are convinced, however, that it is no longer sufficient to promote the dialogue at the intersections of the disciplines, but that the impacts on the disciplines themselves must be illuminated. Through interdisciplinarity, own disciplinary approaches and methods will be transformed and be better streamlined.

The B.I.S.S. as well as the project BeInter-Baltic seeks to exactly spotlight the impact on the disciplines. Having this in mind, we aimed to create an atmosphere in which every discipline was equally challenged and appreciated at the same



time. The challenge for each discipline was achieved by a solid group structure, which would only allow one discipline (and nation) in one group – meaning that one or at maximum two participants were the only person or people representing their discipline within their group – just as it happens in our professional working environment. The positive, respectful and cooperative atmosphere was achieved by a smart group finding process in which – given the firm structure – the students could choose with whom they wanted to work on a personal basis. This group finding process combined individual personal experience – preparing a meal together – with intellectual input in form of a subject-related presentation by each participant. In order to agree on a project together and to find new ways and solutions for their challenges, each participant had to leave their comfort zone and ideally find new solutions in their own discipline in order to cooperate successfully with the others.

*“Interdisciplinarity is excellent if it is firmly rooted in disciplinarity. Each subject is not an end in itself but it must be an efficient tool.*

*We must keep its identity and especially its own methodology. Only on that basis will we be able to construct a serious interdisciplinarity. Otherwise we will lead our students to mental confusion and superficial surveys.”<sup>2</sup>*

Promoting the inner motivation of understanding each other in a project is the first step towards a future in which disciplines start to successfully communicate with each other. This is followed by the motivation of creating something new, something clever, something aesthetical. Both need to be based on a solid and fundamental knowledge of your own discipline, which enables you to embrace impulses from other disciplines and adapt your contribution to altered specifications.

In B.I.S.S., we managed to create an atmosphere in which the participants gained an understanding and appreciation of the contribution of the other disciplines within the creative process on the one hand and a reflection and strengthening of their own discipline on the other hand. This was possible through a challenging and at the same time appreciative work environment for the students. We are keen to dig deeper into the specific teach-

ing methods in the next ERASMUS+ project BeInterBaltic and at B.I.S.S. 2016, 2017 and 2018.

**think international!**

The partner universities share a similar interest in increasing their interdisciplinary activities, while enriching the discussion with different approaches. This was one major aspect for the network to cooperate. The different approaches and profiles generate diversity and allow collaboration and competition at the same time. The resulting intersection sharpens the identity of each school.

The other major and obvious aspect is the cultural, historical and geographical proximity of the participating universities: all of them are not only from the Baltic Sea Region, but are also harbor cities with their specific relation to infrastructure, density and urbanism and are substantially characterized by the surrounding water. Through geography and history, they are intensely linked with each other, while culture and geography at the same time cause much-needed distance and valuable distinctions: each city has its own urban history and culture. The claim that the results of the first

B.I.S.S. should be transferable to the participating cities and the working process should be made tangible through a specific local situation made the search for the appropriate topic quite challenging.

In 2015, the choice was taken for the area east of Hamburg’s city center, in particular around the infrastructural joint the Elbe bridges with the topic “at – over – on the water”. This allowed projects at the riverside, across the river or even on the surface, as they merely had to suit the B.I.S.S.’ open motto “think the link”. The project groups were asked to deal with water as a junction and quality as well as a barrier and separation in the City of Hamburg. As intended, the B.I.S.S. addressed not only a typical problem of Hamburg, but also one that is characteristic for most harbor cities and thus all participants of the B.I.S.S.

Although the topic introduced a specific site, it allowed a wide range of disciplinary and thematic focusses to begin with: this could be infrastructural or any kind of engineering such as hydraulic, civil or structural as well as architectural or landscape architectural. A fine art project, even a performance, was also possible as a specific design or mobility



concept. In all cases, discovery and trial of methodologies of the participating disciplines in their creative work was the background setting and source of the Summer School. Every participating student experienced the iterative creative process in developing holistic solutions for the built environment.

The international backgrounds of the students participating in the B.I.S.S. meant that Hamburg's Hafencity, Rothenburgsort and Hammerbrook with their surrounding areas were new to them. In a very short time, they needed to quickly identify missing links of the unfamiliar space and solutions to close the only just found gaps. They had to follow the overall motto of the B.I.S.S. and "think links".

Consequently, not all structural and thematic layers of the quarters were identified and especially the local expert may miss regionally well-known challenges of the site. The benefit, however, is the outsider's fresh and unprejudiced perspective. Boundaries were ignored in a positive way. Hamburg as an experimental area was the exemplary platform, therefore the approaches and methods can easily be applied to other cities facing similar changes of their sites by their rivers and

harbors as well as give new impulses for Hamburg's development.

In that way, the B.I.S.S. is seeking to enable lively exchange of experience and know-how in teaching and learning across national, cultural and disciplinary borders. What counts more than the common thematic understanding and research approaches is profoundly comparable geographic situation as harbor cities in the Baltic Sea Region with similar tendencies in architecture and urban planning. Solutions found for one city can be exemplary and inspiring to other locations, which is a major stimulus for strong scientific and practical networking. Also, the B.I.S.S. partner cities have a special culture in common: they all stand in a long mariner tradition, which is characterized by exchange, economy and innovative solutions. This mindset enables the transmission capability of jointly developed solutions as a key element in collaborative international research.

**think collaborative!**

Working interdisciplinarily is a venture – even if all partners of the network strongly believe in the necessity and chances of interdisciplinarity, they need to leave

their own disciplinary comfort zone. By using common resources, the participants of the B.I.S.S. profit on several levels:

- Academic benefit through exchange of knowledge and experience while building up a network
- Cultural benefit through social and intellectual exchange
- Personal benefit through direct communication
- Spatial benefit using "shortcuts" over the Baltic Sea
- and last but not least through the use of economic synergies

Thus the B.I.S.S. introduces and develops new methods and formats to generally enable interdisciplinary work. Furthermore, their variety and diversity addresses all the different participating groups like experts, international teachers, mentors and students. These methods and formats spark fruitful collaborations that can be lucrative, also further down the line.

Among the methods and formats employed, the following ones should be emphasized:

- Preparatory tasks
- Interactive tasks within the group and with the site
- Mentoring system
- Expert input & critique
- Keynote presentations & "Food for the day" lectures

The students came well-prepared! Every participant worked in advance of the B.I.S.S. on the topic and on their working methods in a broader sense. They were required to reflect on their personal creative practice in the individual disciplinary work as well as on city development and links in their hometowns. With this input, they introduced themselves to the group – which was an essential thematic part of the group-finding process. During the nine days of the B.I.S.S., the excitement was tangible. Everybody involved felt part of something special. To allow this sense of excitement to unfold, social interactive tasks and excursions were implemented in the program. This included a cooking event on the first day to break the ice as well as the final presentation and the farewell party on the last day, together framing the hard and productive work of all the B.I.S.S. participants.



# Spotlight on: the B.I.S.S. site

## Go east! The potential of a well-connected and reevaluated Rothenburgsort and Hammerbrook for the future of an expanding Hamburg

Most crucial to the success was the mentoring system as the central element of our collaborative teaching strategy. Young teachers, researchers or practicing planners from the partner universities were mentors for the project teams. With these mentors, a continuous supervision concerning methodic, thematic and organizational issues was installed for the students. The mentors enriched the project with their own methods and disciplines and by blending them with the ideas of the students, new ways of working developed. In addition, experts gave individual input and critiqued to every project.

To underline the sophisticated scientific approach, outstanding public keynote lectures were presented by Neil Thomas (atelier one) and Mike Schlaich (sbp). They served as creative impulses as well as public magnets for the B.I.S.S. Additionally, the participants met every morning for the

so-called “Food for the day” lectures by the participating professors. These lectures brought further thematic input addressing several facets ranging from interdisciplinary collaboration to the scope of the B.I.S.S. 2015 “at – over – on the water”.

The projects that are shown in this volume relate to disconnected places, their links and what a possible connection might be. The interrelation will lead to a transformation of the urban space, which in turn changes the people’s perception of it. We are looking forward to emphasizing these impulses and to sharing the results of 2015’s B.I.S.S.

I would like to sincerely thank all the participants, mentors, experts, lecturers and supporters of the B.I.S.S. 2015 and look forward to seeing you and the new young professionals at B.I.S.S. 2016!

- 1 Klein, J. 2000. A conceptual vocabulary of interdisciplinary science. In Weingart and Stehr.
- 2 Renaud, G. 1989. (Director General 1977–1983 of the International Baccalaureate (IB)).

### Frauke Kasting

The eastern districts Rothenburgsort, Hammerbrook, Hamm, Billstedt and Horn play an important role for Hamburg’s city development. Hamburg – as Germany’s second-largest metropolitan city with a population of 1.8 million – attracts many new inhabitants every year. Due to its constant growth, which has recently gained momentum because of the international refugee crisis, the Free and Hanseatic City of Hamburg is faced with an urgent need

for affordable housing on the one hand and keeping its living quality at a constant level on the other. Within this scenario, the eastern part of Hamburg forms an area that has quite unique assets to offer, especially at second glance.

Today, the eastern parts of the city show a rough, somewhat industrial character, giving space to small industrial entities, quite a few larger office buildings and a small per-



Source: Ministry for Urban Development and Housing, Spengler Wiescholek Architekten und Stadtplaner, WES GmbH Landschaftsarchitekten, Urban Catalyst studio; Visual Perspective moka-studio, Photography: Matthias Friedel

centage of classical housing. If the district had been created and planned for exactly today's appearance, the planners' motto would clearly have been "separation": the whole area seems to be divided into sections for different purposes (production, industry, housing, and recreation) with low building structure and population densities and arranged haphazardly like an unslotted puzzle. These sections are subdivided by infrastructure and fallow areas with hardly any connection to each other or the intuitively accessible surrounding districts.

Nevertheless, Hamburg's eastern parts, and Hammerbrook and Rothenburgsort in

particular, offer two major attractions: firstly, both are situated within instant reach of the city center. Hammerbrook, for example, is only a two-minute train ride away from Hamburg central station; Rothenburgsort as another example has a neighborhood "Billebogen", which is only 2.5 km away from the city center. Secondly, those districts offer a picturesque water setting as they are infiltrated by a filigree channel system. Along these water lines, Hammerbrook and Rothenburgsort hold many beautifully hidden places. One of the most unique – and probably best-known – is an old industrial relict, the former water filtration plant "Kaltehofe", which was in-

stalled in 1893 after Hamburg's last major cholera outbreak. It was designed by the architect of the "Speicherstadt", Franz Alexander Meyer. In 1990 however, it was shut down in favor of more modern water preparation sites such as Curslack and Billbrook. Today, Kaltehofe serves as a popular place to visit for many Hamburg inhabitants on a day out.

It is this paradigm of an attractive potential with many green spots on the one hand and the rough and separated appearance on the other that has inspired the Senate of the Free and Hanseatic City of Hamburg to pay special attention to re-

developing eastern Hamburg. During the fall in 2014, a detailed concept titled "Moving upstream along the rivers Elbe and Bille – housing and urban production in eastern Hamburg" was introduced to the public and agreed on in the coalition treaty in order to take up the challenge and create quarters characterized by a dynamic economy and high living standards. This social and political development was the reason why this area was chosen as the stage for the interdisciplinary Baltic International Summer School in 2015.



Rothenburgsort and Hammerbrook were destroyed to an unrecognizable extent during the Second World War. But even before then, these parts of Hamburg were never rich or fancy. In the mid-19th century, when Germany was successfully catching up with the leading countries in the Industrial Revolution, this former piece of recreational land and gardens on the riverbanks that belonged to a few wealthy trading families was urbanizing rapidly. From the 1850s onwards, thanks to Rothenburgsort's close position to the probably largest employer in Hamburg of those days, the harbor, and the construction of the railway line Hamburg–Bergedorf as

well as several flood protection measurements, the area developed urban structures that provided a home to a growing working class. In parallel, the impact of the water filtration plant of the nearby Kaltehofe attracted industries, for example in the food sector, that took advantage of the better water quality for their products. In 1871, Rothenburgsort had 7,200 inhabitants, most of them living under doubtful health conditions, which led to the construction of some of the famous barracks by Fritz Schumacher in the 1920s. By 1939, Rothenburgsort already had 46,000 inhabitants. (Source: Staatsarchiv Hamburg, no. 253)

**Michael Rink heads the project team Hamburg East at the Ministry for Urban Development and Housing. As one of the authors of the east Hamburg concept paper “Moving upstream along the rivers Elbe and Bille”, he was one of the frontrunners of the project and contributed his profound understanding of the location when the B.I.S.S. jury committee evaluated the outcomes of the 15 groups at the end of the summer workshop.**

**F. Kasting: Within Hamburg’s plans of developing its eastern part, the Senate’s strategy paper identifies eleven focus areas such as “Billebogen”, the centers of the districts Horn and Billstedt and many more. When you looked at the chosen sites of the students during the workshop, did you discover options for links that you did not expect – or had maybe even overlooked?**

M. Rink: Quite a few groups in one way or the other chose the Entenwerder Park as their spot for the project. This is very understandable. It is a park neatly located just by the river Elbe with a high quality for the locals in Rothenburgsort and in future also for people working and living in HafenCity. I liked for example how one of the projects – **Twisted Bridge** – designed a cycle path bridge over the river Elbe towards that park – this is a very consistent extension of the “Sprung über die Elbe” strategy that the International Building Exhibition (IBA) launched in 2013, seeking to bring the south of Hamburg closer together to the inner city. On top of that, it

adds to the just recently finalized bike path that links the HafenCity to Rothenburgsort.

**F. Kasting: Our idea was to reduce the area for the students so that they would choose their site from HafenCity’s directly neighboring districts Hammerbrook and Rothenburgsort.**

M. Rink: And this makes perfect sense. With the HafenCity, we are creating an extension of the inner city by 40 percent as a mixed used area that brings living and housing back to the city center. This has taken Hamburg quite some effort. Just think of the necessary flood protection measurements for this ground or the outstanding design of public spaces, to name just two factors. The surrounding districts should definitely benefit from these efforts. So if we now manage to link Hamburg’s eastern parts intuitively and effectively to this developing district, we can create a blend from which both sides of the Elbbrücken will benefit – east and west.

**F. Kasting: By building a connecting bike path?**

M. Rink: Yes, but not exclusively. Remember, one of our tasks is to provide affordable living space in Hamburg. Especially Hamburg’s eastern region offers us a great chance here. But there is no use in just building houses in Rothenburgsort without developing overall strategies that make it a place worth living.

In other words, a bike path that connects a popular district with a not-so-popular district that has low rents and various attractions to offer – this can be successful, but it is only one measure. There are many more options like building a secondary school for the children of the HafenCity and Rothenburgsort families together – in Rothenburgsort – or developing new sport facilities and activities in Entenwerder Park.

**F. Kasting: Your concept names another important factor – the accessibility of green and recreational spots. Can you give us some examples for connections that are needed – maybe apart from Kaltehofe and Entenwerder?**

M. Rink: Yes indeed, there are many more idyllic riverbanks, parks and channels. To make those experienceable – like the **Romantic Industry** project does with the boat-sharing system in Hammerbrook – can be a creative and promising strategy. It is a small intervention that can be offered to the locals to see whether it is adopted.

Another green spot with high potential is the riverbanks along the Billebecken. Even though we will not be able to integrate living quarters here – due to emission standards – it is a piece of land with extraordinary quality. Just think of the nearby “Billhuder Island” with all those small gardens. If we could enable locals and visitors to experience it, it could become a very attractive recreational zone.

**F. Kasting: Mr. Rink, belonging to the few “chosen ones” that can manage the development of Hamburg’s eastern region for**

**the Free and Hanseatic City of Hamburg, you are of course enthusiastic and have many ideas for the area. But what role does the strategy “Moving upstream along the rivers Elbe and Bille” play in Hamburg’s city development on a larger scale?**

M. Rink: The east of Hamburg is one major strategy among others, such as the development of HafenCity, the “Neue Mitte Altona”, the Autobahndeckel (“Motor way lid”) for the A7 motorway, the remaining interest in Wilhelmsburg after the International Building Exhibition of 2013. In addition we are faced with the overall target of developing housing up to 10,000 units per year. In this scenario, the east of Hamburg offers good chances of creating more and affordable housing options for Hamburg.

One indicator for the level of seriousness in which the strategy is pursued, is its solid political basis. Introducing it at the very beginning of a legislation period, gives the Senate a five-year timeframe – a full legislation period – to implement it. Another indicator is the assignment of two project developers: the “Bündnis für Quartiere” that is focusing on Rothenburgsort and Hamm Süd, and the newly founded “Bille Entwicklungsgesellschaft”, legally a predecessor of the HafenCity GmbH, with its assigned working field “Billebogen”.

**F. Kasting: If there were anything that you would personally like to implement in the eastern region of Hamburg – what would it be?**

M. Rink: Personally, I would like to see much more of the redbrick façades in Rothenburgsort and other areas in eastern Hamburg sanitized and preserved for the character of the district rather than turned into white plastering. But I believe that there are many more options that can re-install the charm of the place. The B.I.S.S. has worked as a great “think tank” and I am curious what outcomes are on the horizon for 2016.

# The one and the many

## A brief coexistence of two approaches for urban regeneration

Karl Eriksson

On the western tip of the Hafencity, the new, yet to be completed, Elbe Philharmonic Hall rises above the surroundings like a phoenix. Its glimmering glass structure is built on top of a previously existing brick base – a former cocoa warehouse known as Kaispeicher A – and resembles sails spread to catch the wind. The image is clear; the new Hamburg has set course. The Elbe Philharmonic Hall is without a doubt the most significant marker of the regeneration of the former industrial area in the center of Hamburg known today as Hafencity. A colossal undertaking that aims to redevelop the old docks of the Freeport and testifies to a new era of urban life in Hamburg. Hamburg – being among the most affluent cities in Europe and second city in one of Europe's largest nations – is searching for a new balance between culture and media industries on the one hand and trade and shipping on the other – new and old economies.

The Baltic International Summer School 2015 focused on links, linkage and connections, existing, potential as well as missing ones. Many of the students' projects looked at the dilemma of how to overcome infrastructural barriers without erasing the history and memory of industrialization, the historic moment when they came into being. As with the regeneration of Hafencity, the students focused on the central diffi-

culty of Hamburg's post-industrial transformation: how to convert a disused area without losing its sense of place. How could architecture work with, and respect, existing premises but at the same time contribute to what is yet to come? And there the similarities with Hafencity ends. The projects that were developed during two intense weeks in August don't shout or scream, instead they whisper "a change is gonna come".

In *The 39 Steps* – the first trademark Hitchcock movie – the famous director uses a "MacGuffin" to set a whole chain of events into motion. A MacGuffin is a plot device that is of vital importance for the characters, but which bears little or no relevance to the actual story. In *The 39 Steps*, the MacGuffin turns out to be the secret that an organization of spies is trying to steal. However, the film is *actually* about a wrongfully accused man's desperate struggle to solve a mystery in order to clear his name and live to see the next day. The idea of the MacGuffin came to my mind when looking closer at two of the projects from B.I.S.S. 2015.

**Disappearing Bridge** ▶ p. 148 and **Larsson Walls** ▶ p. 84 create new physical links for pedestrians in the old industrial harbor basins of Hamburg.<sup>1</sup> Infrastructure – truss

bridges, embankments, concrete, rail tracks – effectively sets both the scale and the scene. The focus for both projects is on introducing a human scale to the industrial environment. If one looks even closer, another fact becomes apparent, namely that the outcome – the actual links – are not the central event. One could even go further and claim that they are superfluous – that they are MacGuffins. They don't solve an infrastructural problem (the area is not lacking infrastructure, quite the contrary), but they do set wheels in motion. Instead of attracting attention, the architecture acts as an instrument (or a plot device) that reacts to its surroundings and directs our awareness towards the outside.

**Disappearing Bridge** proposes a bridge that connects a set of points along the Oberhafen basin. The bridge is partly sunken and appears and disappears with the cycle of the tide; it is only in low tide that you can walk the full length of the bridge. The bridge has a serious message and draws our attention to the cyclical phenomenon that has had such a prominent impact on Hamburg and its architecture and (infra-) structure – just consider the locks, the piers, the flood defenses and the world heritage Speicherstadt that all are born out of a need to overcome water. But more

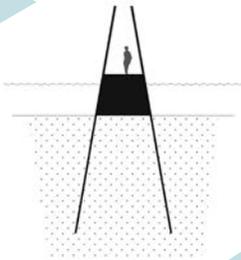
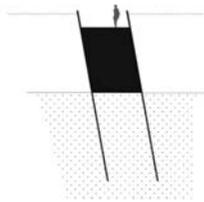
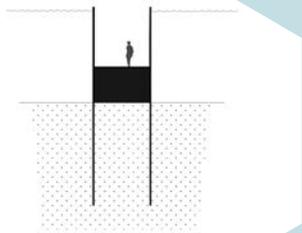
"Singularity of the architectural object", the Elbe Philharmonic Hall under construction August 2015.

Photo: the author

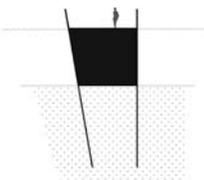
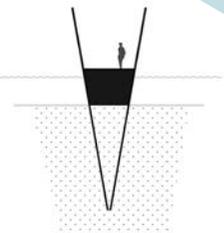


Project 13: Disappearing Bridge by Raisa Sakharuk, Charlotte Ea Brandt, Slawomir Zbikowski, Gert Salzer

think the link: at – over – on the water



Project 01: Larsson Walls by  
Albania Arrazola, Anton Nordfeldt,  
Linda Wäppling, Agata Zuchniewicz



importantly – and as a contrasting relief to the seriousness – the bridge plays a joyful game of hide and seek with us and we can conclude that no matter how important it might seem to be serious, we must still allow ourselves to play.

**Larsson Walls** creates a set of public spaces “inside the water” by draining parts of the harbor basin and allowing pedestrian movements in previously inaccessible areas. Through movement, the perspective changes and a different reading of the existing is offered. Sections of steel sheets are piled down and fixed firmly into the ground, nodding to the prevalent industrial structures characteristic of the harbor. It is not only a reference to the industrial heritage, the circuits of port trade, capitalism and engineering but also a reference to colossal endeavors, such as the miraculous event when Moses parted the Red Sea.

The latest issue of the magazine *Log* (no. 35)<sup>3</sup> includes a text about the Brussels-based architectural office Dogma. The architects at Dogma are known for their theoretical projects that are fully committed to the potential of architecture. They question standard processes, strategies and habits of architecture and instead “synthesize a variety of themes (social, political and artistic), so as to represent in the clearest way the ‘character’ of a historical period”.<sup>4</sup> This behavior of acting or residing outside of the typical sphere of architecture and urbanism is something also reflected in the two B.I.S.S. projects mentioned above. If one acts within the given framework, one might go far and push the limits, but one will never break free and create something radically new.

This aspect of revolution is another key aspect of Dogma’s work that becomes evident in their questioning of the “singularity of the architectural object” – the prevailing thought that *one* unique work or event (be it a building, a structure, installation or even part of a city) on its own can transform and critically affect the way we think and act.

This brings us back to the regeneration of HafenCity and the Elbe Philharmonic Hall – *a singular* object that on its own sets out to renew our perception of Hamburg. This is not saying that a singularity can’t act as a catalyst and push the limits of what you can do – the Elbe Philharmonic Hall is indeed a great example of how *much* can be done within the existing framework. But nevertheless it doesn’t break new ground in the sense of changing our views on regeneration or renewal – it won’t elevate us (more than in a physical meaning), nor will it move us “outside”.

What if architects, engineers and urban planners stopped creating *singular* beautiful objects and exceptional new places and instead focused on producing new platforms, *commons* where the singular is not the norm? Instead of confronting the city with “acupuncture with a big needle” can we completely replace its vital inner organs and provide a whole new body?<sup>5</sup> This can’t be done on an individual or *singular* scale, but has to be a collective enterprise, set on a much larger scale, on that of the *city, politics and capitalism*.<sup>6</sup> To achieve this, the task of the *singular* object has to be to provide not a solution, something finished, but rather an approach, something incomplete from where to start to

build. Architecture has to become an instrument that allows for a different viewpoint, a movement that brings us to a new place outside the existing – just like the two new links in the Oberhafen basin successfully do.

During two intense B.I.S.S. weeks in August 2015 – side by side with the towering Elbe Philharmonic Hall and the perimeter blocks of HafenCity – ideas and visions for a different kind of regeneration emerged. In exploring participatory transformation that abandons the *singular* for the benefit of the *collective*, two opposing strategies for urban regeneration briefly coexisted. Contrary to their surroundings, the narratives of the students’ proposals are neither explanatory nor descriptive. In many ways, the projects even ignore the reality in which architects, engineers and urbanists traditionally perform their duties. There are no direct answers here on how the post-industrialist regeneration of Hamburg will evolve. Instead the proposals direct our focus towards elements and details we have not noticed before or have forgotten about; parts obscured by history and memory, presences and anticipation. Change is allowed to take time as we are playfully guided through the students’ projects into a different new Hamburg.

- 1 Or in any of the group members’ home cities: Gothenburg, Gdańsk, St Petersburg, Copenhagen.
- 2 The original map was supplied by DK5 - FHH Landesbetrieb Geo-information und Vermessung Hamburg 2015
- 3 Christophe Van Gerrewey, “How Soon Is Now? Ten Problems and Paradoxes in the Work of Dogma” in *Log* 35, Fall 2015 – Observations on architecture and the contemporary city. (Anyone Corporation, 2015), 27.
- 4 Gabriele Mastrigli, “Commanders of the Field,” in Pier Vittorio Aureli and Martino Tattara, *Dogma: 11 Projects* (London: AA Publications, 2013), 110.
- 5 Christophe Van Gerrewey, 32.
- 6 These three words consistently appear in texts both by and about Dogma.

# Complex / Wicked / Pink

## Why focusing on perception can be a planning measure in complex environments

Martin Kohler

Complexity is a problem. The problem of complexity is: the concept has no idea what a “problem” is!

The human geographer Juval Portugali characterized the main discrepancy in the domain of urban and regional planning and design as its focus on the (usually implicit) assumption of predictability of development—codified in plans, laws, and regulations—while current urban theories, particularly complexity theories, are suggesting that cities are complex, self-organizing, and non-linear systems.<sup>1</sup>

This raises the question as to how designers can orientate themselves within

the complex planning conditions of urban sites and develop plans of action, instead of merely being overwhelmed by the sheer complexity of the situations.<sup>2</sup>

Designing in complex and unpredictable systems is fundamentally different from designing in complicated, but not complex systems. Rittel and Webber described this in an essay on what they termed “Wicked Problems”.<sup>3</sup> Wicked problems are unique (no chance to learn from the solution when faced with a similar problem), they do not have accepted definitions (each stakeholder defines the problem differently), and their outcomes are not scientifically predictable (the science is highly uncertain).<sup>4</sup> Every step

leaves “traces” that will ultimately change the structure of the problem.

*“City-form as a whole could be better comprehended as an interaction over time between the plan and the un-planned.”<sup>5</sup>*

Planners faced with wicked problems should not expect to solve them, but can only hope to manage them. Of the three possible ways to manage wicked problems (taming the problem, competing or collaborating<sup>6</sup>) the last two mean a change in the way we see “designing” or “planning”. Instead of crafting a plan, the unpredictability and uniqueness demands a model of planning as an argumentative process in the course of which an image of the problem and of the solution emerges gradually among the participants. It is an iterative process that mediates continuously between plan and site and multiple, often contradictory perspectives (including the involved engineers, planners and designers) searching for a possible path to future.

*“The process of formulating the problem and of conceiving a solution (or re-solution) are identical.”<sup>7</sup>*

Planning and designing are basically the same. Instead of looking for a solution, you first have to collaboratively build a problem that gains acceptance over time by all or at least a majority of stakeholders. And which will result rather in a next intervention than an uninterminated solution to the problem. Here, artistic practice and tools, such as storytelling, associative thinking, abstract imaginary or visual descriptions in films or photography can be necessary to define problem and intervention in a way open to many different actors and stakeholders in order to sharpen their understanding of the system as well as contributing to the formulation of the problem.

In that sense some groups of the workshop had especially poignant proposals for how to tackle their problem. They ap-

plied storytelling (Romantic industries, The Cliff, Serendipity), associative re-framing (Romantic industries, Serendipity, Poetry of Tides), explorative design (Poetry of Tides) or artistic destruction and inversion (Negative Space) and simple surprise (Serendipity) or play (Larsson Walls) to understand and evaluate the given context of their site of intervention.

This site is characterized by a high integration of different interdependent layers and processes shaping the city and the conditions of appropriate design responses. Here, flood protection measures inflict questions of building costs, architectural typologies, but also restrict possible street layouts, possible uses and low threshold economic barriers for these uses. In turn, political issues on social justice are raised – and depend on your take as to what type of socially diverse and mixed city you wish for and whether it applies to the inner city or just the HafenCity. In this context, civil engineering is as politically entangled as urban planning always has been. In this contemporary mess – according to the organizational theorist Russell L. Ackoff just another word for “complex problem”<sup>8</sup> – finding a way to work together and trace out a path of how to identify, relate and balance objects, events and questions of a place is crucial. Oscillating between different perspectives and ways to see things enables you to respond to these dynamics.

What is striking is that all of the following groups did so by blending art practices or at least referring to art with more common methods of analysis or construction. The legitimate freedom of the artist to be subjective and define his or her layers of reference is obviously a performative tool to find new ways to look at things – as is the inherent capability of artistic practice to look at and interpret what is seen in one cognitive operation.

The group **Serendipity** ► p. 128 shows this most poignantly. The set condition to use

Project 09: Serendipity, stills from the film by Signe Walther, Robin Bylund, Janna Kampers

film and filmic expression to work on the desired links created a mode of search that combined the struggle with technologies and the experience of being beginners with the metaphor of “reflections” and “water” for the students to guide themselves in a at first meaningless way through the jungle of impressions of the workshops area.

*“Through the film, we explore the area in an unusual perspective, not focusing on the built environment, but looking at the water itself. [...] We show glimpses of the city through reflections of buildings, houseboats, industries, skies, trains and other curiosities that surround the waterscapes.”*

By being a novice (camera, film director) and using the generic or abstract metaphor of “reflections” as trajectorial lens, the group became distant to their inherent professional knowledge (which shines through in this quote of the group by assuming that not looking at buildings is already an unusual perspective). This created a set of seemingly unrelated material, but through the same media (film). To process the found material, an aim had to be defined to give meaning to the material.

*“By showing the city through reflections, we want to stimulate alternative ways of seeing the area. [...] The composition of the film is non-linear, based on flickering impressions like thoughts slipping away.”*

Problem and proposed intervention are basically the same, developed in correspondence. The chosen – or emerged – method of **Serendipity** becomes the outcome and suitable device to order and structure the thorough analysis of the area and its most characteristic feature: the waterways.

*“We chose the title Serendipity, because it describes both our method and the final film.”*

Basically, as in Rittel and Weber’s concept, problem and intervention are the same. Here, the sameness is so strong that it cannot even be named differently.

Staying firmly in the domain of artistic film, another group made great use of “doing art” in order to tackle an urban planning problem. The **Negative Space** ▶ p. 158 is what it says: an inversion of their research area. This area has been shaped over and over by various mainly infrastructural interventions over time. The resulting urban fabric is a chaotic mesh of lines and spaces without clear order, but also featuring many elements that could be links to connect some of the islands.

*“While researching the typology of links, we found out that in this area, we required not only a physical structure, but a link to be provided between different cultural and social backgrounds.”*

The hoped-for function of a “good link” is to create order and structure of an already rich, but chaotic environment. In that sense, a purely physical intervention could not be the first and only response. Instead of building the physical link, a

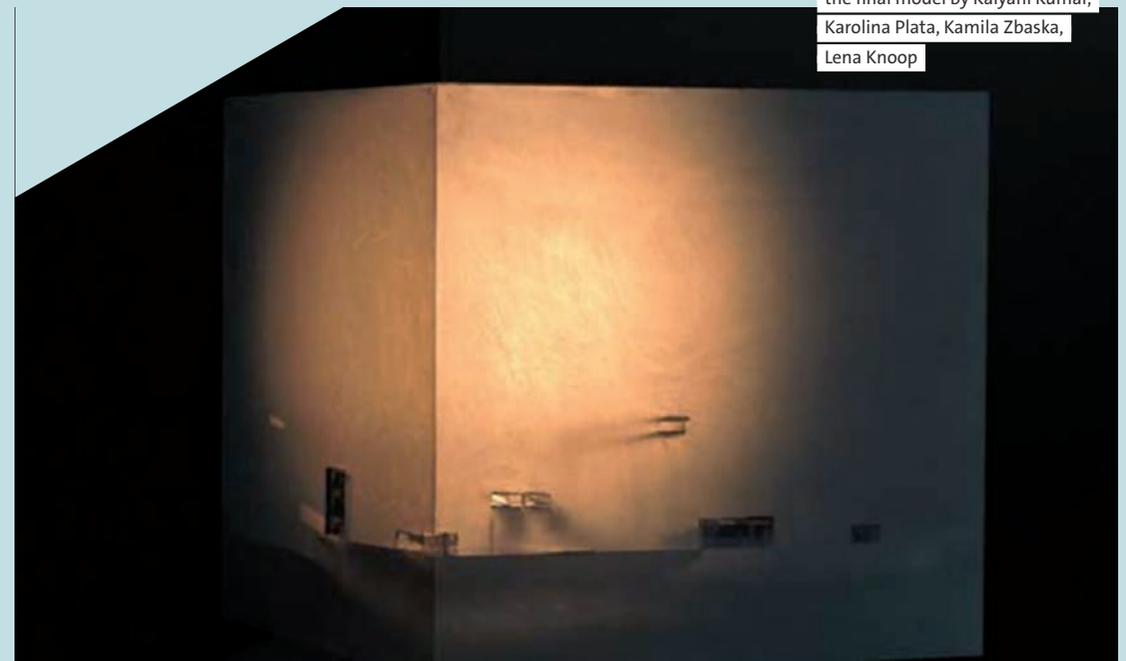
playful device was needed to understand and explore existing structures that have the potential to create order by becoming a link.

*“ ..., the basic idea was to represent the (missing) links in the negative space of an area. [...] This makes it possible to look inside of buildings/railway lines, etc. The rest, the spaces in between objects are [also] meant to represent links in themselves.”*

With a direct reference to Rachel Whiteread’s Sculpture House,<sup>9</sup> the group created an object as an art piece and thus delegitimizes possible criticism.. Building-conventionalists might say: an engineer’s work results in a plan on how something is to be built. For this conservative view, just looking at what exists is not a result. But the attention the Negative Space raised during the final exhibition indicated the alluring power of this invitation to create the imaginative links by looking. With a connection between points in the minds of most people, real physically built links follow.

And what if the link can be built, but provides the most awkward and longest way to get from one side to the other? **Poetry of**

Project 15: Negative Space, and the final model by Kalyani Kumar, Karolina Plata, Kamila Zbaska, Lena Knoop



**Tides** ► p. 100 proposed a floating structure to connect the HafenCity and the park at the Elbe called Entenwerder. Instead of a pontoon or a bridge, the group opted for an array of small floating platforms.

*“All the platforms are attached by the chains, so that they do not float away. When the tide is high all the chains straighten up, placing the platforms in the right position to form a continuous path.”*

In a tide-influenced waterway, the little islets float in chaos until exactly the right moment, once every twelve hours, when the chains are straight and an even surface consisting of all the little round elements emerges. Perceiving the purpose of this link as connecting the two sides would be too simple. The link has a different objective:

*“The idea is to connect people and the water using the natural forces that created the city: the Elbe river currents and the North Sea tides.”*

The connection they are aiming at is to link water and land, the natural forces historically shaping the place and the designed and built structure of the city. Of course the little platforms do not help to get to the water. But the picture of the little water lilies floating in the Elbe from chaos to order and vice versa is a powerful and visible symbol of the elementary states of the tides and the water, in the same way a drawing would be. In fact, the proposal is reminiscent of land art projects like Lukas Marxt’s “Reign of Silence”.<sup>10</sup> Here the artist draws a perfect circle in a lake by producing waves with a motorboat. Using the landscape as a canvas is the signet of land art and the Poetry of Tides project does exactly that. The observed separation between the land and water system was an important starting point for two other groups, too. **Romantic Industries** ► p. 136 and **The Cliff** ► p. 136 based their research and proposal on those two systems, but with a rather surprising move: starting with free walks, collecting material from different sites and representing their mental mapping in a chalk-drawn

**Project 04: Poetry of Tides** by  
Anastasia Chubukova,  
Piotr Żelaznowski, Svetlana Lomp,  
Jan Suchorzewski



map on site, this became the starting point of reshaping history and the future in highly transformable stories based on the group members’ intuitive experience of the area.

*“Each story is fictional and concentrates on a character walking from A to B. All stories take place in 2030 and are built around a setting, a plot and a conflict.”*

With this re-packaging of their experience, both groups made an important observation in the heterogeneous environment: the separation between the modern industrial land surface and the old system of canals. And the old industrial building as a mediating membrane between these two. Instead of connecting, the groups decided to keep the boundary.

*“... the old industry buildings create a curtain, they separate the water from the street level. [...] Our vision is to construct a calm second system, separated from the noisy and hectic street system.”*

Starting with that mutual notion, each group formulated one proposal: “The Cliff” proposed to even exaggerate the distancing height between water surface and quayside instead of leveling it and to use this potential to build spectacular cliffs. The other group also stressed the demarcation between land and water and transformed the hidden canal system with its decaying factories and warehouses to a pink **Romantic Industries** dreamland.

*“Hammerbrook and Hamm Süd have a lot of potential with a fully functional but unused canal system and beautiful old industry buildings connected to the water.”*

On street level, old steel doors in the decaying factory buildings become the magic mirror through which you enter – much like Tim Burton’s Alice – the wonderland. Pink arrows and balloons show the way.

Despite the technical (im-)possibility of implementing their ambitions, the real value lies in creating powerful sto-



**Project 11: The Cliff & Romantic Industry** by Agnieszka Jeleniewska, Anne Fassings Gade, Oskar Görg, Bernadette Brunner, Zhao Wu, Markus Gustafsson, Nina Gyalokay, Max Ganter



ries that aggregate a specific future, derived from the intense reading of the present situation on an emphatic and analytical level. These stories can be shared and transformed by telling and re-telling over various media and by different people. If that process really catches fire, it would lead to the ultimate collaborative design of a large-scale area among a multitude of people with nothing in common but one very human thing: enjoying stories.

### Resolutions

Urban design and planning like to tell the story of spatial transformations by means of the fixed points of planning concepts, master plans, and shiny designs. Planning for the complex real world would mean to mentally straighten out the chaos of things and arrange them as a temporary stable composition while acknowledging the fact that this composition will disintegrate again in a subsequent entropic process. Ambiguity and openness evolve from the gradual loss of what were initially clear categories. Embracing the idea of the “wicked problem” by Rittel and Weber can become a platform to find interdisciplinary ways to work with the uncertainty and social mess instead of rectifying it. The mentioned works show some possibilities to put this in practice – sometimes especially by holding back from the easy-to-draw plans and sections and sticking with curiosity and flexibility as guidelines to develop unstable but resilient paths to change. And to links, of course.

- 1 Portugali, Juval. “Learning From Paradoxes about Prediction and Planning in Self-Organizing Cities.” *Planning Theory* 7, no. 3, 2008, pp. 248–62.
- 2 Kovacic, Samuel F, and Andres Sousa-Poza. *Managing and Engineering in Complex Situations*. Dordrecht; London: Springer, 2013.
- 3 Rittel, Horst, and Webber, Melvin. “Dilemmas in a General Theory of Planning.” *Policy Science* 4, 1973, pp. 155–69.
- 4 Camillus, John. “Strategy as a Wicked Problem.” *Harvard Business Review*, 2008
- 5 Akkerman, Abraham. “Urban Superconscious and the Return of the Garden Myth.” *The Structurist*, 2006, pp. 45–46.
- 6 Denning, Peter. “Resolving Wicked Problems through Collaboration.” In *Handbook of Research on Socio-Technical Design and Social Networking Systems*, pp. 715–30. Hershey: Information Science Reference, 2009
- 7 Rittel and Webber, “Dilemmas in a General Theory of Planning,” p. 161.
- 8 Ackoff, Russell Lincoln. *Redesigning the Future: A Systems Approach to Societal Problems*. New York: Wiley, 1974.
- 9 Whiteread, Rachel. *Sculpture House*. Sculpture, 1993.
- 10 Marxt, Lukas. *Reign of Silence*. Land Art, 2013.
- 11 Smithson, Robert. “The Monuments of Passaic.” *Artforum International* 6, no. 4, 1967, pp. 48–51

# Spotlight on: creative techniques

Bernd Dahlgrün

Throughout the ten-day B.I.S.S. workshop, the students got their “food for the day” in form of morning lectures by academic staff from all of the participating partner universities. The lecturers were free to choose a topic from their expertise, the main idea being to broaden the students’ perspectives as well as to equip them with useful knowledge and techniques that they could use in the workshop and beyond for solving their tasks.

Bernd Dahlgrün, architect and lecturer of architecture at HCU, for example, encouraged the students to become aware of the power of creative techniques. Here a summary of his presentation.

“As architects, engineers, urban planners, artists, your daily professional output needs to be creative, innovative and convincing. But we don’t generate brilliant ideas from close to scratch. We need an intellectual impact, an inspiration – and we can use techniques to acquire them.

Many people, even artists and architects, try to get their inspiration by taking photos. If you have ever been to St Mark’s

Square in Venice, you will have seen crowds of tourists taking pictures of the place. Unfortunately, stored in clouds and hard disks, these great pictures are probably lost for later inspiration. Taking digital photographs seems to me the best way to bury inspiring moments, because the action of taking pictures will not help us later on to remember the moment, as it is stored on a digital device with no connection to our brain. A simple and attentive look at the motive of inspiration has proven to be more promising. Your brain remains the source of your creative output, even though it is drawing on an external inspiration. Therefore, and to understand creative processes, it is useful to analyse the operative way in which our brain works.

The external inspiration might be visual, sonic, olfactory or haptic, to name just a few. They are caught by our senses, our eyes, our ears, our noses and our skin. This perceptive input is transported with high speed from its sensitive source to our short-term memory. The short-term mem-

ory is the home of our intelligence, the place where we think and where we evaluate the perceptive input into categories, such as:

positive – negative  
important – unimportant,  
worth remembering – forgettable

...

The short-term memory is exceptionally fast in this evaluating action and it has to be so fast, because it can handle only very few inspirations at the same time. The perceptive input, qualified as important and memorable, is then transferred with the same high speed to our long-term memory, a giant storage space for all your life-long impressions.

Up to this moment, the human intellectual brain system is very effective and works perfectly. It is fast and has an enormous storage capacity. However, there are at least three aspects of this highly elaborate working system of our brains that can be quite challenging for us humans.

Firstly, the long-term memory has a chaotic order, based on silly memory hooks, which are almost illogical. Remembering things is the effort of trying to recall occurrences, and bring impressions back from the long-term memory into your short-term memory. This is usually an intellectual effort. Try, for example, to remember a poem or the phone number of your mother-in-law! The system is arduous and slow, losing all speed and efficiency.

Secondly, this intellectual retrieval from your long-term memory, the act of remembering, can take seconds, minutes, hours, days or ... come up with no results at all. In other words, when we forget things, they are not gone as such, but just lost in our brain disorder. The memory hooks are loose and don’t work anymore. This means the retrieval from the long-term memory is too slow and full of errors.

The third “malfunction” is crucial for creative work: the brain action of bringing memories back from our long-term memory stresses the short-term memory quite severely. This act entirely occupies your short-term memory, which now isn’t fast

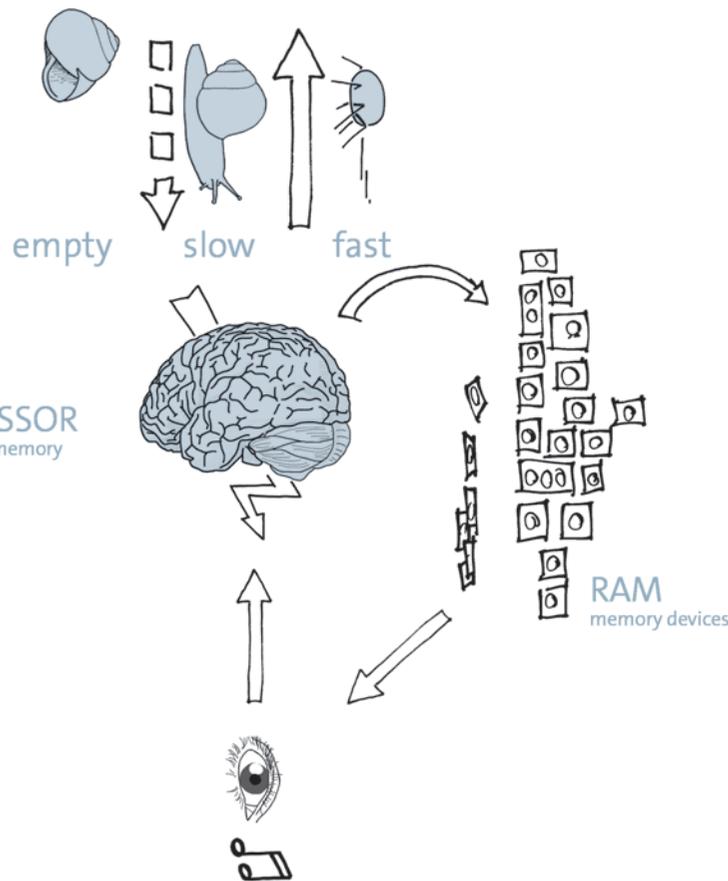
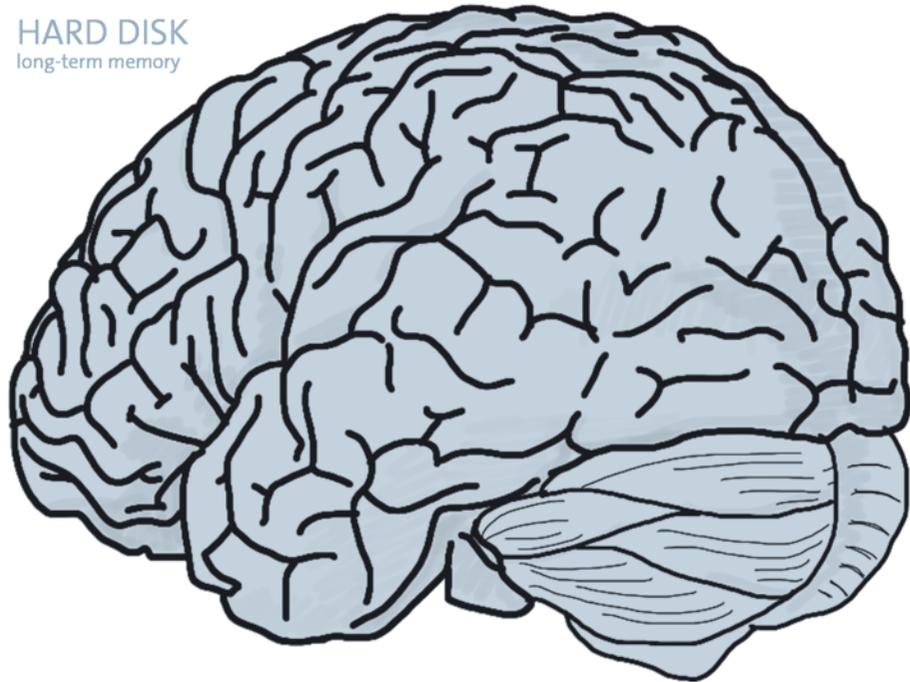
at all. This means that the short-term memory can’t remember things and generate own output or ideas at the same time. You have to remember that though the short-term memory is very fast, it only has very small capacities. So ultimately the originally prolific system has serious manufacturing errors.

All of you – and now the readers, too – share one major advantage: you now know where and how your memories drain away. You can find easy ways to overcome these errors and you can tune up your creative and intellectual processes! Take the poor performance of your short-term memory, for instance, when recalling information from your long-term-memory. The key is to simply use these functions separately, meaning we should avoid mixing memory and creative action. This is why brainstorming is a pretty good creative technique, because we just produce ideas out of our long-term memory with absolutely no reflection. Good brainstorming processes contain lots of useless ideas, but generate something like a creative flow.

Concerning the remaining weak aspects of our brain system, slow and inefficient memory, there are two more strategies: the psychologist’s tune-up and the old-fashioned technique.

I’d like to start to explain the psychologist’s tune-up by comparing your brain with a computer. If your brain were a computer, then our short-term memory would be an exceptionally fast processor with very little capacity and our long-term memory would be a giant hard disk with a heavily fragmented registry, lots of damaged clusters and very slow access time. Activating the hard disk will stop any processor activity, the mouse arrow won’t work and your display will start to flicker dangerously. If you were the owner of such a computer, you would try to improve it by buying some RAM. RAM would be additional memory that is directly accessible to our short-term memory. The trick behind this strategy is to dislocate

HARD DISK  
long-term memory



important information outside the inefficient system, i.e. outside our long-term memory, in a place that is quickly accessible for our short-term memory. As you will remember, the perception derived from the senses is very fast and easy to pick up for our short-term memory.

By storing your intellectual output in your direct physical environment, instead of in the depth of your long-term memory, you keep it readily available/accessible for your short-term memory. This technique is often displayed in crime movies, when the heroic policemen wallpaper their offices with photographs, evidence and post-its. This makes the artefacts visible and “catchable” at all times during investigation. The movie plots of “American Gangster” and “The Usual Suspects” refer to this method. Criminologists are first and foremost psychologists and they employ very consciously this very effective technique. This is why I called this strategy the psychologist’s strategy. It is a very efficient strategy for large creative output and also very productive in creative teamwork, because it is communicative. If you succeed in visualizing all your ideas, whether they appear valuable or not, when you put them up on the wall in front of your team, they won’t get lost and will be inspiring for your team members. If all your team members work consequently this way, beware of the creative output!

The second strategy, which I call the old-fashioned way, is more individual and more efficient in the long term. Instead of outsourcing important ideas from the long-term memory, this strategy tries to tune up your long-term memory. During perception, this strategy seeks to concentrate on subjects and to give them a special memorable importance. The tools to concentrate on subjects are very simple and not innovative at all: they are pens and sketchbooks! By drawing subjects, you have to concentrate attentively on the subject for a long time. The drawing itself isn’t important in this creative process. By concentrating a long time on the motive, it becomes important and it gains some-

thing like intellectual weight and lots of memory hooks in your long-term memory. This makes the motive easily and rapidly memorable for the short-term memory. The retrieval from the long-term memory becomes fast and is without losses. Take the sketches of the architect Le Corbusier for example: Le Corbusier used to travel a lot and was always sketching during his journeys. Even though he owned a camera, he preferred to hold his impressions in sketches, which were of a doubtful artistic quality, but served him later as external memory hugs for his memories. Looking at his sketches called the initial impression rapidly back from his long-term memory. Le Corbusier practiced this very efficient long-term memory tune-up over the course of his whole life and generated an impressive creative output, which remains extraordinary to this day.

If you want to employ the aforementioned techniques in your creative teamwork, you just need to follow very few and simple pieces of advice:

- Don’t blend output and intellectual periods. Use brainstorm techniques during your output phases and make a clear-cut break between output and structuring/thinking phases.
- Visualize all your ideas in sketches and make them rememberable this way. Show your sketches to your team – the sketches should become the basis for your prolific creative teamwork. My personal advice is: “Don’t start thinking without a pen in your hand. Don’t listen to people just talking about great ideas ... these are already lost ideas.”
- When something inspires you in your daily life, your sketchbook and a pen should be accessible to you. Start with scrawls and childish sketches. Remember: the drawing is the tool and not the result of your creativity.”

# Art and the city

## Urban interventions

Sabrina Gieron

Art in the public sphere is a matter of lively communities. In early times art often was used as a mediation for spiritual practice, the manifestation of power or simply as a piece of decoration. Art today tends to be installed for critical inquiry of political or social reasons or simply to express personal ideas to the community.<sup>1</sup> Art in the public sphere is not exclusively displayed in museums but exposed to the open public, too. Everybody is invited to interact with the piece. But as art holds a potential of change, implemented in the urban sphere, it can have great impact on the way the particular scenario is perceived and used. Art can work as a motor for urban development and occupancy (see also the article by Kasia Urbanowicz in this volume). Art provokes an awareness of spaces and topics, influences people to (re)-evaluate<sup>2</sup> social developments and brings up discussion about situations with disciplinary methods and instruments.

### Teamwork is needed!

#### Art in the public sphere as interdisciplinary experiments

Urban art is not a new phenomenon. Art in the public sphere has been a common tool to show the strength and power of societies or even single rulers – when fountains and statues for the depiction of technical advance and recourses were the task at hand. But, along with the radical change

of society over the decades, art forms have also changed quite substantially. Around 1960, when Fluxus, land art and pop art were formed, art became more and more contextualized to the very situation on site. Artists began to deal with everyday life as the focus and basis for artistic outlet. Within this development, urban art – art outside the “White Cube”<sup>3</sup> and the commercial display of art – emerged. But why should art works be integrated in our cities? Who actually cares?

Art in the public sphere, no matter if it is a happening, performance, installation or object – intends to integrate not only the visual context – materialistic, spatial and site-specific – but also the non-visual context – social, institutional, political, historic. In any case, the artist interacts or even collaborates with the city and its protagonists – laymen or professionals. Paula Hildebrandt defines “urban art”<sup>4</sup> in three categories: art in the public sphere, art as public sphere and finally art for the public benefit. In any case, art in, as or for the public is maneuvering in multidisciplinary territories and teamwork is required. Many different professions: artists, urban planners, architects, engineers, social scientists, philosophers and others are dealing with the phenomenon city and with the city’s development, success and failure, each with their disciplinary ap-



Project 01: Larsson Walls by  
Albania Arrazola, Anton Nordfeldt,  
Linda Wäppling, Agata Zuchniewicz

proach. As most of the population lives in cities today – tendency rising – everybody can be both audience and authors of our cities’ future. With their fine-tuned way of perceiving their surroundings, artists may sense and react to things differently than traditional planners of the built environment can. Urban art can reflect and express the little nuances and shades of our communities and create awareness in a quiet and subtle or loud and provocative way. In doing so, the chance of a more direct impact on an urban situation with all its social and spatial aspects grows.

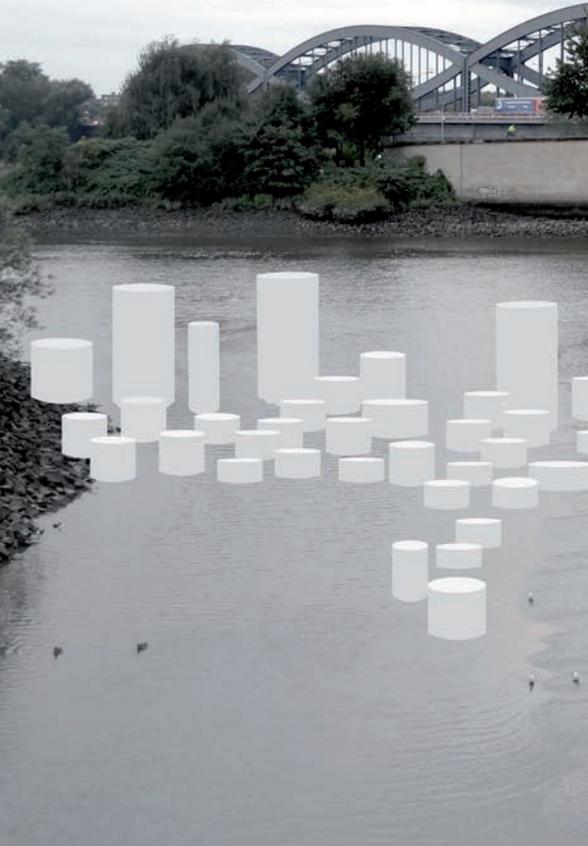
In modern urban planning and design, marking a site by decoratively integrating a piece of art is considered good form – but

the potential of art in the public sphere goes far beyond this. Art can show public controversy, provoke personal and collective emotion and create reconciliation or conflict. Art has the chance to exercise utopia and criticism on numerous levels and in the process reframe the city creatively.<sup>5</sup> Hence, the Baltic International Summer School’s (B.I.S.S.) motto “think the link” aims exactly at (re)thinking urban connections in Hamburg as such: creatively, freely and openly in multidisciplinary groups.

### Urban interventions!

The Baltic International Summer School as interdisciplinary laboratory, art addresses its recipients with an intensity – art initiates convergence or distance – art is per-

**Project 02: Flooded Playing Fields**  
by Charlotte K. Haugvalstad,  
Jana Possehn, Ulrik Montnemery



ceived individually. During the B.I.S.S. 2015, the relationship between the piece of art and its context or the other way round – the urbanity and its art, was one topic some of the projects dealt with. Discovering and exposing beauty in public spaces without the need to follow bureaucratic rulings was a major chance that the Summer School’s format offered. The individual’s as well as the community’s perceptions of urban development were analyzed and played with in interdisciplinary and internationally mixed groups of young (soon-to-be) experts from around the Baltic Sea. Some projects detected the transformative potential of public art on its surroundings and created diverse interventions with the character of a lively and colorful event or with subtle and calm appearance. Solutions exposing contradictions, being ironic, poetic or subversive with “soft” functionality were developed. The B.I.S.S. constituted a platform for young ideas leaving some “real life barriers” aside. The students detected niches and used them for the good of the city.

In the 1970s, Gordon Matta-Clarke extracted parts of abandoned buildings in New York City and quite brutally introduced geometric openings to their concrete, steel and brick structures. These Cuttings made the already existing space visible, and perceivable in a radically new way. One could gain views beyond the levels, walls and ceilings – new raw spaces appeared with the light falling into the “freshly sliced” openings. The B.I.S.S. project **Larsson Walls** ► p. 84 can also be read as a site-specific artwork of this kind. The installation creates the image of a pacified, utopian public sphere by making an already existing site accessible. It poses the questions: What is public? What is common? What is private? The project introduces large profiled metal sheets, originally used for quay walls and therefore seen all over Hamburg’s immense harbor area. The material steel holds a certain emotional quality and provokes specific associations of the industrial site – it con-

ducts a dialogue between the existing and the new. Constantly changing the angle of the steel sheets that create a path in the narrow and a park in the wide sequences, **Larsson Walls** plays with spatial isolation, inclusiveness and openness. It addresses pedestrians and cyclists and challenges their perception and use of this impressive site with these huge infrastructural steel structures of train bridges crossing over water – it creates an artful link.

The B.I.S.S. project **Flooded Playing Field** ► p. 90 is both changing every moment and permanently over time. This project introduces a number of concrete pillars to an idyllic part along the Oberhafen canal where it meets the Norderelbe. It sets up a non-site, an imaginary landscape in an industrial embossed area. **Flooded Playing Field** in its comprehensive totality invites the observer to engage physically with the work, using all the human senses by walking, jumping, moving on the structure. One feels the concrete underneath one’s feet, smells the air and hears the waves clashing against the structure. The designers included the patina on the concrete pillars, being specific to its environment, as part of the project. The rhythm and choreography of the structure emerging and submerging in the water makes the dead material come alive and plays with the tide as an artistic and powerful element. The students introduced the game of movement of the appearing and disappearing pillars as an aspect of urban living. The work is reminiscent to Cloud Gate as a highly participatory and performative sculpture that involves every single person playing with its mirroring surface. Cloud Gate is a piece of urban art by Anish Kapoor and Neil Thomas from atelier one at AT&T Plaza in Millennium Park, Chicago, USA. This structure appears like a huge drop of quick silver that reflects a distorted picture of its surroundings. **Flooded Playing Field** similarly incorporates elements of playful occupying, even monopolizing of a place, and as an urban island creates awareness of this remarkable space between Hamburg’s

harbor area and Entenwerder Elbpark. It invites the individual to play and discover the water, its surface and the riversides – it creates an artful link.

The B.I.S.S. project **Water Lilies** ► p. 116 is an intervention that deals with contrast and adaptation following a mainly aesthetic interest. Artificial blooming water lilies occupy the former transshipment point at the Oberhafen canal, which has been unused fallow land since the harbor industry radically changed with the invention of containers and cranes. These blossoms may have their weakness in their lack of artistic abstraction, but they certainly shift this “forgotten space” to an interesting open area with recreational qualities, even if the structure is not for walking on. Conceptually, it stretches between experiment and experience – it turns the leftover space into an urban park with poetic connotations. Technically, it discovers the beauty of simple mechanics. The used material, wood from construction sites and old steel barrels, is “upcycled”, thus following a current trend. The structure of wood and steel uses the energy that is produced by the tide and creates the illusion of the repetitive circle of the opening and closure of real blossoms. Leonardo da Vinci, the genius as dichotomy of both artist and engineer incorporated in one person, is a model for what this project aims for. He designed countless machines, mechanisms for production and war machinery, but also beautiful artworks of different scale and technique. Inspired by Leonardo da Vinci’s approach – the simple principle of buoyancy opens and closes the **Water Lilies** naturally with the change of the water level. And in doing so, the project makes this everyday phenomenon recognizable and present – it creates an artful link.

The B.I.S.S. project **Art Path** ► p. 110 (re)-uses urban recourses. It is a regenerational project that reconfigures already existing urban recourses. It re-thinks a link, physically and conceptually. This project creates urban dynamics in stitching together the places where art is displayed

and places where it is produced. It interacts greatly with its surroundings – its direct context – its programmatic and physical environment. By connecting the areas around Hamburg Central Station down on to the exhibition halls Deichtorhallen on to Oberhafen and larding the route with pieces of art – **Art Path** is “urban curating”.<sup>6</sup> It reads its area of action as “open air exhibition” – **Art Path** involves local and international artists and thereby intervenes to change the identity of sites that have not been used corresponding to their spatial quality. One might compare it to the development of the area south of Houston Street in New York City, Manhattan – today known as SoHo – where “alternative spaces” were used as ateliers and galleries. Artists lived and worked in old factory buildings, held their happenings, lectures and readings in cafés and thereby created a non-commercial art district outside the “White Cube”. SoHo as one of the it-places in NYC is a role model for successful effects of artistic approach-

es on the positive development of contested urban sites. This example from NYC shows that sites for changing temporary exhibitions can promote interaction and participation in the public sphere. The **Art Path** does just this – and hereby creates an artful link.

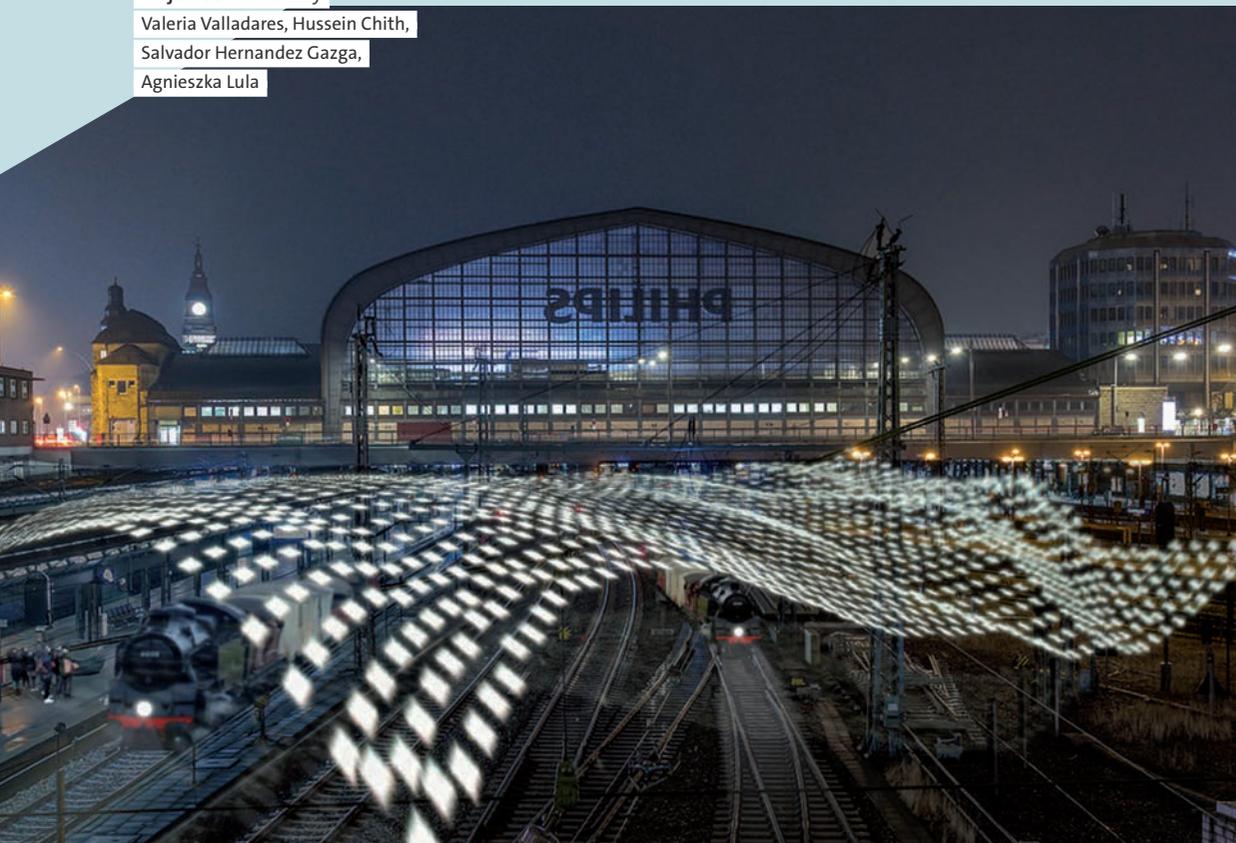
#### Art in the city!

Art in the public sphere can work as a motor for urban development either using methods of Fine Arts or integrating art works. It can make the invisible visible and the unusable usable. Art is a possible spark to light positive public processes – it links people to their city, rationally and physically as well as irrationally and emotionally. Urban art can create identity and that is what we seek for in today’s urban planning. Artistic approaches can help urban spaces to improve where conventional development methods failed.

The participants of the B.I.S.S. 2015 used strategies for cultivating (temporary) use of urban space: enable – initiate –

claim – coach – formalize – exploit<sup>7</sup> as suggested in the book *Urban Catalyst* by Oswald, Overmeyer and Misselwitz. They were pioneers and enablers that came with clear directions more than with strict targets – they focused on open processes rather than on final products and showed chances and potentials of Hamburg. The B.I.S.S. participants intuitively maneuvered safely within interdisciplinary territories.

Project 06: Art Path by  
Valeria Valladares, Hussein Chith,  
Salvador Hernandez Gazga,  
Agnieszka Lula



- 1 Art and the Public Sphere, W. J. T. Mitchell et. al., University of Chicago Press, London and Chicago, 1992.
- 2 Art Within The Urban Realm, Claudia Büttner in *Urban Catalyst*, Philipp Oswald, Klaus Overmeyer, Philipp Misselwitz, DOM Publishers, 2014, Berlin, p. 139.
- 3 Inside the White Cube: The Ideology of the Gallery Space, Brian O’Doherty, Lapis Press, 1986, Santa Monica and San Francisco.
- 4 Urbane Kunst, Paula Marie Hildebrandt in *Handbuch Stadtsoziologie*, Frank Eckhardt, Springer, 2012, p. 723.
- 5 Artful transformation. Kunst als Medium urbaner Aufwertung, Bettina Springer, Kadmos, 2007, Berlin.
- 6 The Artist of Versatile Infiltrator of Public Space, Mirjam Wetsen and Jeanne van Heeswijk in *paradoxa*, no. 12, 2003, pp. 24–32.
- 7 *Urban Catalyst*, Philipp Oswald, Klaus Overmeyer, Philipp Misselwitz, DOM Publishers, 2014, Berlin.

# Mobility at – over – on the water

Kai Schramme

Combining the overall motto of the B.I.S.S. “Think the Link” with the present topic “at-over-on the water” places emphasis on the classical element of water, which acts here both as a connector between the spaces in Hamburg and also between the cities taking part in the Baltic International Summer School. A link can be physical, virtual or mental, and this chapter will focus on the built links that were found and created by the students. With this in mind, the term bridge is a suitable synonym for link.

A bridge is a material medium of a connection. Bridges are located where humans faced obstacles, would not be deterred and overcame them, according to the conceptions, abilities, taste and conditions in the area<sup>1</sup>. The typology of bridges is multifarious and characterized by the traffic on top and underneath. However, there is often more to a bridge than its connecting function: the Rialto Bridge in Venice is a popular place to stroll along and it connects two public spaces; the Golden Gate Bridge in San Francisco is a framing gate; the Tower Bridge in London is a symbol; the bridges in Rome limit the

space next to the Tiber; and the Pont Alexandre III directs attention to the Esplanade des Invalides.<sup>2</sup> Especially in urban spaces, bridges are a place to socialize, which led Ivo Andric to state that bridges are more sacred than churches as they belong and serve everybody.<sup>1</sup>

A bridge can also be a mental medium of a connection. There are bridges between worlds, cultures or even this mortal world and the netherworld. Therefore, crossing a bridge does not always mean to physically move to the other side. In order for a bridge not to collapse, everything must be in order – at its particular place – referring to the Latin *ordo rerum*. The pope is called *Pontifex Maximus* – the greatest bridge-builder. Of course, in this case it is not about physical bridges, but about keeping everything balanced in the world of the faithful. In a word: bridges create identity and are a common source of inspiration in literature, poetry and art.

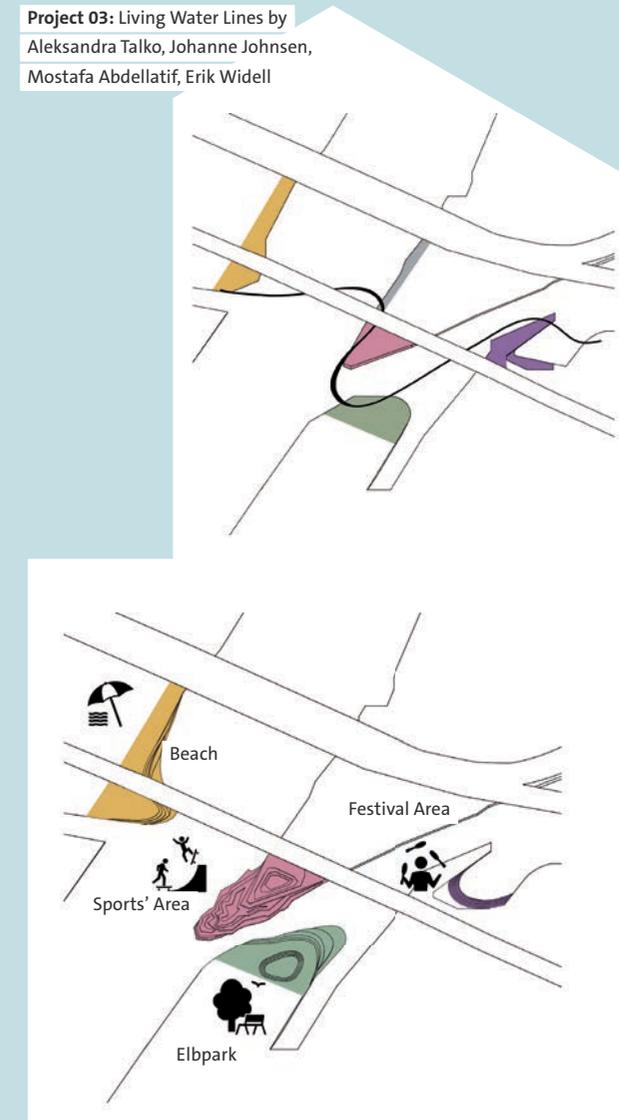
“Road building is a so-called specific human achievement; an animal may continually overcome distance often in the most clever

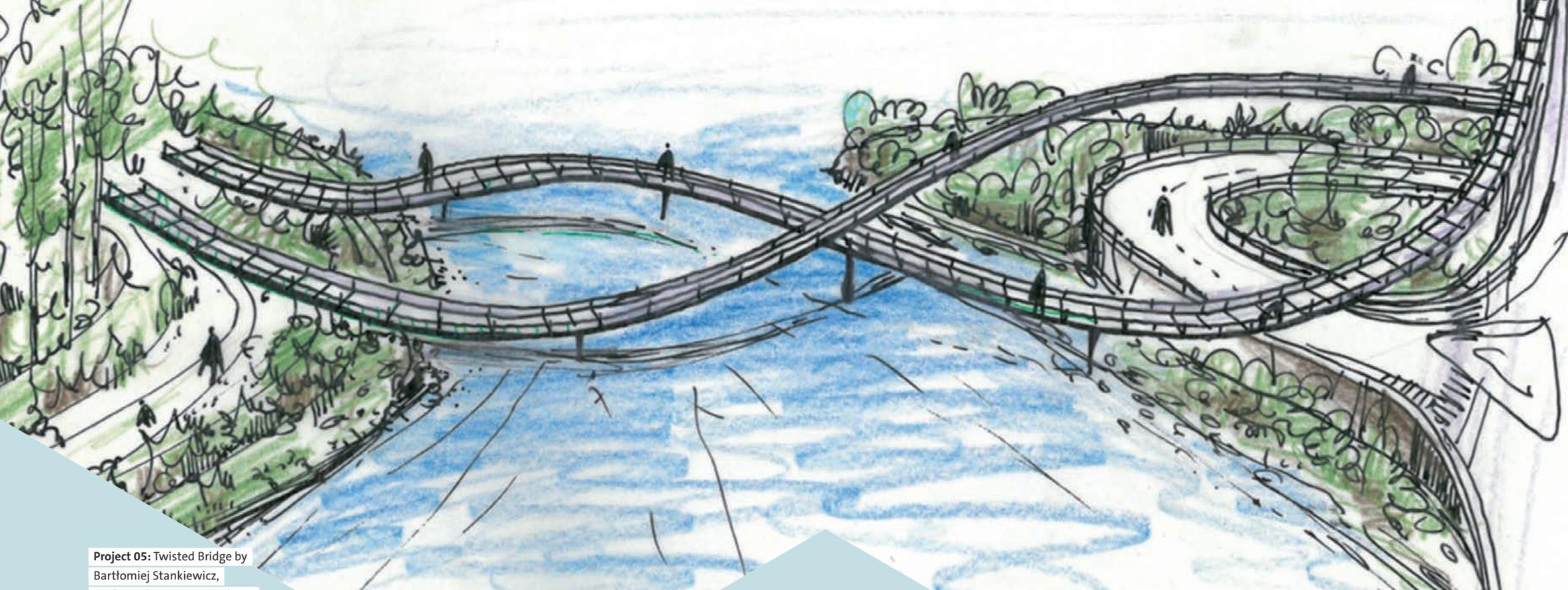
and [intricate] way, but the path’s beginning and end remain disconnected: it does not elicit the miracle of the journey in which the movement coalesces into a solidified pattern which arises from that movement, and into which that movement melts. This achievement reaches its epitome in the bridge. [...] By overcoming an obstacle, the bridge symbolizes the expansion of our sphere of control to include space. [...] The mere dynamic of movement, in whose respective reality the ‘purpose’ of the bridge exhausts itself, has become something palpable and eternal.”<sup>3</sup> This quote by Confucius illustrates how bridges derive from human movement. On the other hand, this movement is necessary for the human to experience space, which can only be explored physically when one’s body is exposed to spatial impressions.<sup>4</sup>

Mobility, in this case, is movement along the human-made paths with the purpose to travel and to cover a distance. The distance itself, however, is also a value on its own, especially with the famous saying “The journey is its own reward” in mind. Therefore mobility is much more than going from A to B. It is travelling with a certain speed – and that speed, along with the means of travel, is how the distance is experienced. Moving slower implies more time to experience the route itself and its surroundings. This can be a quality in its own right, because it places focus on the travel and turns the linked places to welcoming bridge portals, which encourage one to move along that path, despite the distance.

The district the students focused on during the B.I.S.S. was Hammerbrook and its surrounding areas. Before the Second World War, the district was densely populated, but then heavily bombed. After the war, industrial companies revitalized the area, but with much less density and with large parking spaces. Hammerbrook is characterized by its many canals passing through, creating a second network next to the streets one level above. Due to its location

Project 03: Living Water Lines by  
Aleksandra Talko, Johanne Johnsen,  
Mostafa Abdellatif, Erik Widell





Project 05: Twisted Bridge by  
 Bartłomiej Stankiewicz,  
 Sophie Kuhnt, Xianwen Zheng

close to the city and the shift from an industrial to a service society, Hammerbrook is changing and new possibilities for the district are being discussed.

In Hamburg, as in other harbor cities, a transformation of the former harbor area to new innovative districts is taking place. These areas have one quality in common and that is their connection to water. Often the water is not just a river passing by, but canals and basins that are the veins of a developing quarter. The connection to water makes these quarters unique and attractive. With the B.I.S.S.'s topic "at-over-on the water", the challenge is to identify that uniqueness and to highlight the qual-

ities that derive from it. Each of the following student projects connects with water, but all with different approaches and resulting in different points of emphasis.

**Living Water Lines** ▶ p. 94  
**The decelerator and rest while on a long journey**

There is a bicycle roadmap that shows a route starting in the south of Spain leading all the way to the North Cape. Hamburg, along the route, is a bottleneck and the bike trail crossing the Elbbrücken, a busy car and train traffic bridge, makes it very uncomfortable for cyclists to cross. Reaching the Elbe river is also a milestone on the way. With that in mind, the stu-

dents wanted to place a highlight for cyclists and give the people of Hamburg a new perspective of the Elbe tidal river.

**Living Water Lines** is a bridge and also a connection of identified spots with different functions. The bridge does not span straightly the shortest distance, but is a curved path. The curvature throttles the speed and invites people to take in the surroundings. For touring cyclists, this setting is a decelerator and creates a milestone on their journey. As it emphasizes the area, the differently themed spots (park, beach, sports and festival area) offer travelers and locals the possibility to step off the path, rest and experience a new perspective of the interesting site.

The interdisciplinary team of students focused on the exploration of the area and the interaction between the river, its tide

and the appearing and disappearing places. At this stage, the bridge is a line, a concept, a draft. Considerations about materializing and structuralizing could follow. The topic of the B.I.S.S. 2015 is omnipresent. The conceived concept merges different links and aspects together. Each one could be transferred to other places and cities, be it the tidal water, the creation of spots or the enhancement of mobility, but is still uniquely and contextually designed for the very site in Hamburg's harbor.

**Twisted Bridge** ▶ p. 106  
**The entrance gate to a sleeping park**

The area of interest is close to that of the previous project, but instead of crossing the river, it meanders along with it and as a backwater is part of the scene, an obstacle is here that needs to be met. Standing on the Elbbrücken, the easily accessible part, one can see a beautiful park that

seems to have fallen into deep slumber. The only way to access it is by taking an inconspicuous path. Therefore the students sought a direct connection to enter the Entenwerder Park from HafenCity's eastern tip.

**Project 11: Romantic Industry** by  
Agnieszka Jeleniewska,  
Anne Fassing Gade,  
Oskar Alberto Görg,  
Bernadette Brunner, Zhao Wu,  
Markus Gustafsson, Nina Gyalokay,  
Max Ganter

The **Twisted Bridge** has two height levels to enter (on and below the Elbbrücken) and two height levels to exit. Besides giving easier access to the park, the bridge aims at linking two quarters together and by shortening the perceived distance, the bridge promotes their interaction as the quarters Rothenburgsort and HafenCity then share a common recreational space. The linked spots are not obviously visible and so the new link forms a bright landmark with its own identity. It is an invitation for the residents to come and to mobilize them to get to know the other district better.

The Elbbrücken are also known as the entry gates to Hamburg, because when moving from the south to the north, crossing the bridge shows the travelers that they have now reached Hamburg. The students' link is also an entrance, a portal to the park, because the backwater currently still blocks the new visitors from the recreational area. The main challenge of the group is the spatial tension in which they planned a landmark next to the iconic Elbbrücken.

One of the charms of Entenwerder Park, and that is especially true for the tip where the backwater begins, is the magic of a hidden place. Secret spots are often fabulous because they are a haven set "far from the maddening crowd". This phenomenon not only applies to hideouts but also to restaurants, clubs, and even city districts. In this project, it is a question the students have to answer, but in developing cities and their harbor areas this is also a question for the planners. Inviting people to certain places through easier access and faster transportation might lead to a loss of the magic spirit of bygone days.

Thus the degree of mobility is a criterion when thinking of stimulating and transforming an area. The cities would be well-advised not to lose their unique spots and their identities.

**Romantic Industry** ▶ p. 136

**The water maze for the cultural adventurer**  
This project is about picking up the charm of yesteryears. It is not about a single spot, though, it is about the history of a whole quarter. The afore-mentioned Hammerbrook is located north of the river Elbe, north of the backwater. The area is in the midst of transformation: old, unused or only temporarily used buildings stand next to fallow lots and recently built buildings. Offices, factories, manufacturing industries and residential homes eclectically make up the space. The students make use of this inconstancy and develop their concept around it.

**Romantic Industry** uses the subsystem of canals to link different attraction points together. The spots are marked by pink doors and show the traveler that there is something waiting on the other side; for example a cinema, a club, a café, an exhibition or other interesting places to go to. Instead of pre-set connections, the visitor travels the canal by canoe and makes his or her own way by water. To raise awareness of the surroundings and their previous use, pink dots are scattered all over the quarter, sharing further information with the explorer.

The mobility of this approach is very much linked with the means of transport. The street level and streets are transformed to back alleys. Instead of leading the way, destinations are created and the visitor turns into an adventurer who has to find his way through the canals. As a reward, he will not only enjoy the site at his destination but will also get a new perspective and experience from his journey. The infrastructure for this adventure is already there, but the character of the quarter, its function and the recipient have changed.

The setup of this project can be transferred to other areas very well. The waterways generate an enviable uniqueness but are also a blind spot and barrier. The adventurer will get his money's worth; but the culture vulture, mostly interested in the destination and not the adventure of travel, might be put off by the idea of climbing into a rowing boat. The factor worth taking from these students' work is their suggestion of partly transforming a quarter and incorporating the different speeds of change for each location in the process. The district is touched without imposing a concept on it.

**Container** ▶ p. 142

**The dream comes true for the visionary host**

The idea of not touching the built environment is what marks this group's work. Instead, temporary and movable locations are brought to the district and satisfy the inhabitants' needs. The concept is devised for Hammerbrook but can easily be expanded and adapted to other places. The location, the site event, becomes the connecting link between the citizens and the new quarter they are about to inhabit.

**Container** is the name of the project and the object everything revolves around. A container is easy to move and the system of travel is standardized. Inside, the container can host almost anything. If it fits into a container, it can be created as service to go. With this key element, the idea of the instant event was created. People can use a smartphone app to order a container to the location they want with the topic they want. It could be a library in the park or a bicycle repair at the corner. If it can be imagined and placed in a container, it can be built, ordered and delivered to wherever it is needed.

In this project, mobility is inevitable, yet invisible to the user. The person ordering cares about the destination. Where the container comes from or how it is brought is not of his or her interest. The transport-

tation network becomes part of the intangible globalization, just like the Internet. The user demands something and it is brought to him or her. In this vision, the users dictate a function to a location as they do not want to undergo the process of going to a place where their wishes would be satisfied.

Another idea to be picked up and adapted to other urban spaces is the concept of the pop-up store. It does not need a long-established place to become the destination for people to go. What represents the attractiveness is the event taking place. With modern communication techniques, it is sufficient to create a strong incentive and people are willing to make their way. This might seem to stand in contrast to the previous paragraph, but it is not. Although one can instantly flag one's vision on the map, people are usually not hermetic. In order for the visionary's dream to come alive, it needs enthusiastic people that share the vision. This is the initial spark for a remote quarter to come alive.

### Building bridges

The described projects show a large variety of approaches and identified missing links. Boundaries were ignored in a good way and, as most students were unfamiliar with the space, the outcomes offer a fresh and unprejudiced perspective on

new possibilities. The same methods could be applied to other cities that face a similar change of their river and harbor sides.

The B.I.S.S. was not only about young people from different countries, it was also about students with different disciplinary backgrounds: there were urban planners, architects, engineers and students of related subjects. The importance of working together in interdisciplinary teams is underlined by a look at the greatest bridges that were built. They are human-made interventions in nature. During the time of their construction, the responsibility of a successful intervention rested with one person: the master builder impersonating all of the roles. Nowadays, the tasks of building are split into several professions. Great bridges obtain their quality from using the synergies between the different disciplines and they are a symbol of what can aesthetically and technically be achieved. With this in mind, whenever something in the built environment is being created, it is preferable to have many disciplines exerting their efforts.

The projects talked about are in some way all bridges, human-made links, and they relate to disconnected places and what a possible connection might be. The interrelation will lead to a transformation of the urban space, which then changes the

people's perception of it. So far, different aspects of mobility were looked at, but the most important mobility was not yet mentioned. And that is the mobility of the B.I.S.S. students themselves, coming from different countries to Hamburg. It is not about the transformation of an urban space, but the growing together of the people that live around the Baltic Sea – at, over, and on the water. This is the essential mobility that the B.I.S.S. achieves.

Project 12: Container by Katharina Heidkamp, Aleksandra Mariak, Sandra Andersson, Vadim Klevan



- 1 Bihalji-Merin, Oto: *Brücken der Welt*. Wiesbaden: L.wit, 1984.
- 2 Engelsmann, Stephan: *Rethinking the urban bridge as public space*. Master's Dissertation, University of Bath, 1999.
- 3 Bihalji-Merin, Oto: *Brücken der Welt*. Wiesbaden: L.wit, 1984.
- 4 Confurius, Gerrit: in *Daidalos – Architektur Kunst Kultur: Brücken*, Issue.
- 5 Johnson, Mark: *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press, 1987

# Participation – engaging the citizens in city renewal processes

## Suggestions for art interventions and interactions in Hammerbrook, Rothenburgsort and HafenCity

Kasia Urbanowicz

In recent years, a new focus on public life is sweeping the urban and architectural studies and crossing over into many different disciplines, including human sciences, sociology and media art. During the 1960s and 1970s, the urban surveys and descriptions focused mainly on changes of scale and on the rapid growth that led to new urban configurations. In the last decades, the studies have attempted to represent the new qualities and increased

complexity of urban phenomena. Despite the diverse approaches and interpretations on the subject of the contemporary city, all of these studies reveal “how the cities we live in have changed, how our ways of looking at the city have changed and above all, how we ourselves have changed”.<sup>1</sup>

Contemporary cities are partially responsible for our impoverished sensory sensi-

bility, as they can overwhelm our senses with sound, smell and visual contamination of its spaces. “Too often, urban stimuli induce a closing rather than opening out of our senses”.<sup>2</sup> Moreover, modern expansive public spaces do not support human activity or social interactions. Compared to experiencing the built environment and inanimate objects of the city spaces, the presence of the other people, moving, talking, spending time in the space, offers a “wealth of sensual variation” with countless new situations and limitless stimuli.<sup>3</sup> Lively cities are inviting and provoke social interactions; therefore they are stimulating and can enrich human experiences, contrary to the cities deprived from life.<sup>4</sup> It is the people, their perception and activity in the city spaces that are the most important aspects in the evaluation of the quality and functionality of the streets, alleys, squares, etc. Jan Gehl, a well-known urban planner and researcher on public life states that: “precisely the presence of other people, activities, events, inspiration and stimulation comprise one of the most important qualities of public spaces altogether”.<sup>5</sup>

At the first Baltic International Summer School 2015 at the HCU in Hamburg, the students divided in workshop groups and

explored the topics of existing and missing links in the city, links with water, links with the space and links with the people under the general motto “Think the Link”. Since the participants of the workshop came not only from different countries, but also from various disciplines, the discussions, analyses and insights were quite complex and the results thoughtful and fresh. One of the groups chose to work on a film presentation titled **Immersion** ▶ p. 132 and focused on the interaction of people and the space. Several chosen locations in the riparian industrial areas of the city, which were the project sites for the other groups from the workshop, including exclusion zones, industrial artifacts and polluted coastlines, created an atmospheric backdrop for presenting the physical interaction of people with the real objects of the environment. The metaphorical scenes presented the human impact on the space, where people are the important link in creating the image of the place.

How best invite people to use the specific space? How to introduce the abandoned areas to create new forms of activity? What tools are in play that enable an influence on the perception of the chosen space? These questions guided many of

Project 10: Immersion, still  
from the film by Margarita Tyurina,  
Aleksei Gutev, Iliia Kuznetsov



the students in finding different answers and proposals in the selected locations. One of the solutions appears in improving and activating the space through art. One group proposed an **Art Path** ► p. 110 composed of different artistic interventions in the neglected spaces associated with the train infrastructure connecting two areas of the city over the canal. Artistic culture is a recognized partner for numerous revitalization procedures. In order to support the objective of the project, which was the reactivation of a theoretical axis between art institutions in Hamburg ("Kunstmeile"), the group chose a very precise method to do so, namely by implementing art. Assigning new functions to the Oberhafen Bridge, such as an open-air exhibition space, was able to transform the atmosphere of the space and its recognition as a safe passage as well as a stimulating public space.

For the last few decades, the small-scale interventions in the field of art, architecture or cultural animation have been applied in the city spaces using the micro-intervention method, which is based on localized and temporary individual actions introducing new forms of activity in the city area. Even though the micro-interventions might not seem that crucial in the structure of the whole city, in practice they can in fact meaningfully influence

the city dwellers' perception of the space and the district. Furthermore, even small-scale interventions can affect the general public, stimulate new activities and become a strong impulse in the city renewal process.<sup>6</sup>

In Hamburg's district Hammerbrook, one B.I.S.S. group spotted the space underneath the S-Bahn station and rails. The place is a junction for different means of transportation on different levels, creating an interesting link appearing both horizontally and vertically. The students recognized various values of the space, such as the protection from the sun and rain, the underestimated architectural quality of the structure of the S-Bahn station and the high number of people passing through the space everyday due to the location in a business district. Considering the possibilities of stimulating different forms of human activity in the space, the students proposed several different scenarios that could easily be affected by the people themselves. **Hammerbrook** ► p. 152 was composed of soft interventions, including a light installation emphasizing the elements of the construction in various moods for different scenarios, as well as transformative urban furniture to serve various optional situations. The proposal for the space was open for the full participation of the space

users, letting them rearrange the space according to their actual needs, offering multiple flexible solutions and leaving space for unexpected ideas for the space to be adapted. The group not only prepared a project, but also organized a trial intervention in the project area. Bringing mobile seats and placing them here and there for people to use during their lunch break offered a great opportunity to observe the actual changes in the use of the area. Placing a temporary bar at the edge of the sidewalk by the canal not only invited people to pass by and explore a new space, but also helped the students to conduct a survey among the people to find out their opinion of the place and take note of suggestions regarding potential solutions. This project considered the engagement of people as a crucial aspect to the common creation of the space. It is a good example of the practical implementation of the public participation process to achieve city space renewal.

Micro-interventions can strongly affect the perception of the space and stimulate activity in the area of the intervention and around it. A proper placement of different interventions could serve to create a network of connections, which seems to occur as a natural starting-point for broader plans of transformation of city spaces. The project of another group was created as such a connection – **Red Thread** ► p. 122 project. The students proposed some soft landscape interventions placed in the gaps within the urban context. The aim was to keep the design modest and leave the option open for local people to get involved and explore the space themselves. The chosen spaces together create a recognizable path that invites the visitors to follow it, but also enables them to explore other spaces nearby.

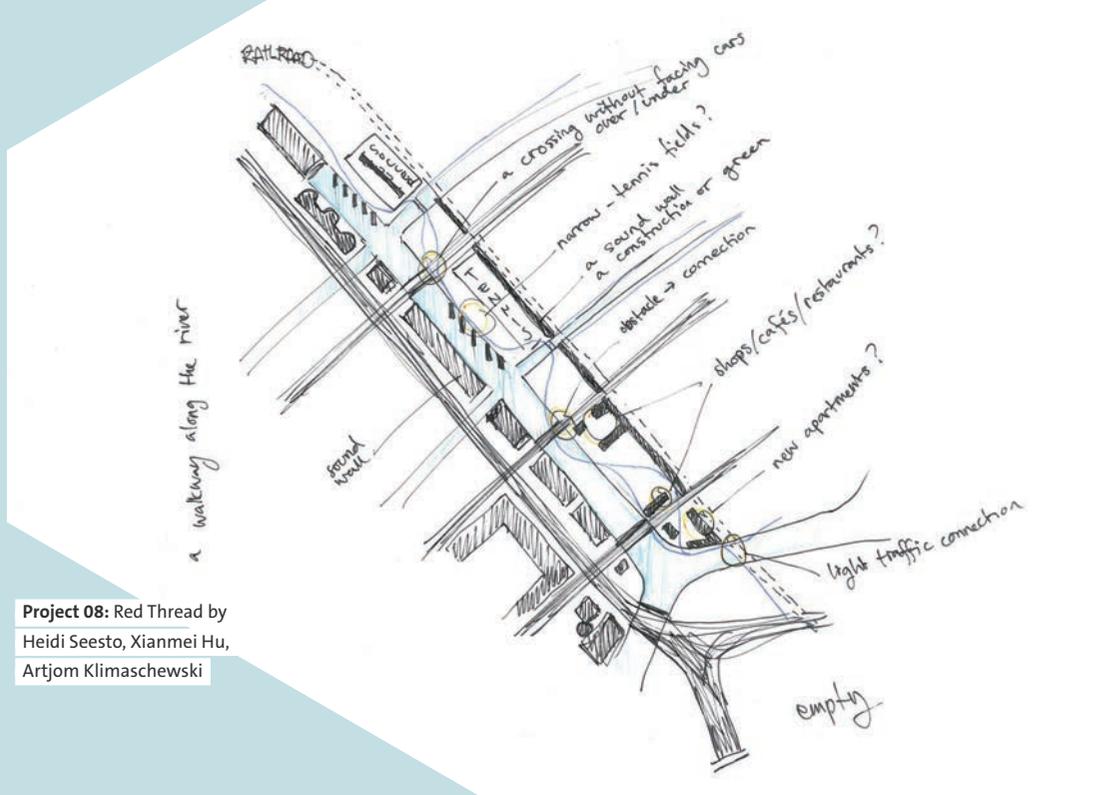
All of the presented projects are a successful effect of an interdisciplinary and multicultural cooperation. They represent the new inspiring tendencies in the city renewal processes that are in opposi-

**Project 06: Art Path** by Valeria Valladares, Hussein Chith, Salvador Hernandez Gazga, Agnieszka Lula



**Project 14: Hammerbrook** by Sarah Schmidt, Magdalena Nowak, Daria Przybylowska, Toivo Säwen





**Project 08: Red Thread** by Heidi Seesto, Xianmei Hu, Artjom Klimaschewski

tion to the commonly conducted space renovations that usually end up with clean and empty squares and streets, deprived of all the unnecessary elements and details.<sup>7</sup> Richard Sennett explains that nowadays the order in this context signifies lack of contact.<sup>8</sup> The “polished” city spaces are not inspiring to undertake any activity except the necessary, like passing by, going to work, running for the bus, etc. In effect, “the knowledge of other human beings to be gained through street life has radically diminished”.<sup>9</sup> Therefore it is important to keep in mind who is going to use the space and allow them to be a part of the process. Engaging the public into creating the space not only inspires stimulating people to become active, but also lets them identify with the place. Most of the micro-interventions are low-cost projects organized by NGOs or city dwellers themselves, and can be adapted in time to meet the needs of the local community. Nonetheless, it is still problematic to arrange these actions within the classical city planning and city renewal processes.

On the other hand, lately more and more cities have been exploring new solutions and methods of revitalization. Among the elaborated programs, Cultural Planning is evolving as a significant strategy, which includes activating the space with artistic and cultural interventions and creative investments. Within the last two decades, many western European cities have competed for the title of Creative City.<sup>10</sup> The authorities of cities like Berlin have acknowledged the potential of the micro-interventions and they count on cooperation with the “pioneers from civil society”. Without any significant financial expenses they are able to reactivate the vacant sites and create new opinions for developing spaces that have long opposed classical city planning attempts.<sup>11</sup> Many other examples from around the world have shown that those policymakers and city administrators who “risked” losing classical control and opened up to new approaches and methods, very often succeeded in creating attractive and vivid public spaces that activated the neighborhood or even the whole district. That’s

why it is so important to be open to new solutions, to cooperation above the system structures and to exchange of experience and perception from the specialists, students and practitioners coming from different backgrounds. Events like the B.I.S.S. program and interdisciplinary workshops provide a unique opportunity for promoting good practices and elaborating innovative ideas and then spreading the knowledge by the participants from different cities around the world.

- 1 Zardini M.: Toward a Sensorial Urbanism. In: Sense of City – An Alternate Approach to Urbanism, Ed. M. Zardini. Montreal: Lars Müller Publishers, 2005.
- 2 Landry Ch.: The Art of City Making. Londyn-Sterling, VA: Earthscan, 2006.
- 3 Gehl J.: Life Between Buildings: Using Public Space. Washington DC: Island Press, 2011.
- 4 Gehl J.: Cities for People. Washington DC: Island Press 2010.
- 5 Gehl J.: Life Between Buildings: Using Public Space. Washington DC: Island Press, 2011.
- 6 Świeżewska K.: “Mikrointerwencje jako alternatywne narzędzia rewitalizacji współczesnych miast”. In: S. Gzell, A. Wośko-Czeranowska, A. Majewska, K. Świeżewska: Miasto Zwarte – Problem terenów granicznych. Urbanistyka, Międzyuczelniane Zeszyty Naukowe. Warsaw: Akapit-DTP, 2011.
- 7 Erbel J.: Liberation from the Power of Sight. In: Reduction/ Micro-spaces. Synchronicity. Ed. B. Świątkowska. Warsaw: Bęc Zmiana New Culture Foundation, 2010.
- 8 Sennett R.: Flesh and Stone: The Body and the City in Western Civilization. New York: Norton, 1994.
- 9 Sennett R.: The Sense of Touch. In: Interdisciplinary Architecture. Ed. N. Trassi. Chichester: John Wiley & Sons Ltd., 2001.
- 10 Bianchini F.: “Remaking European cities – the role of cultural policies”. In: Cultural Policy and Urban Regeneration – the West European Experience. F. Bianchini, M. Parkinson (Ed.). Manchester-New York: Manchester University Press, 1993.
- 11 Oswalt Ph., Overmeyer K., Misselwitz Ph.: “Patterns of the unplanned”. In: Pop-up city! T. Schwarz, S. Rugare (Ed.) Cleveland: Kent State University, 2009.

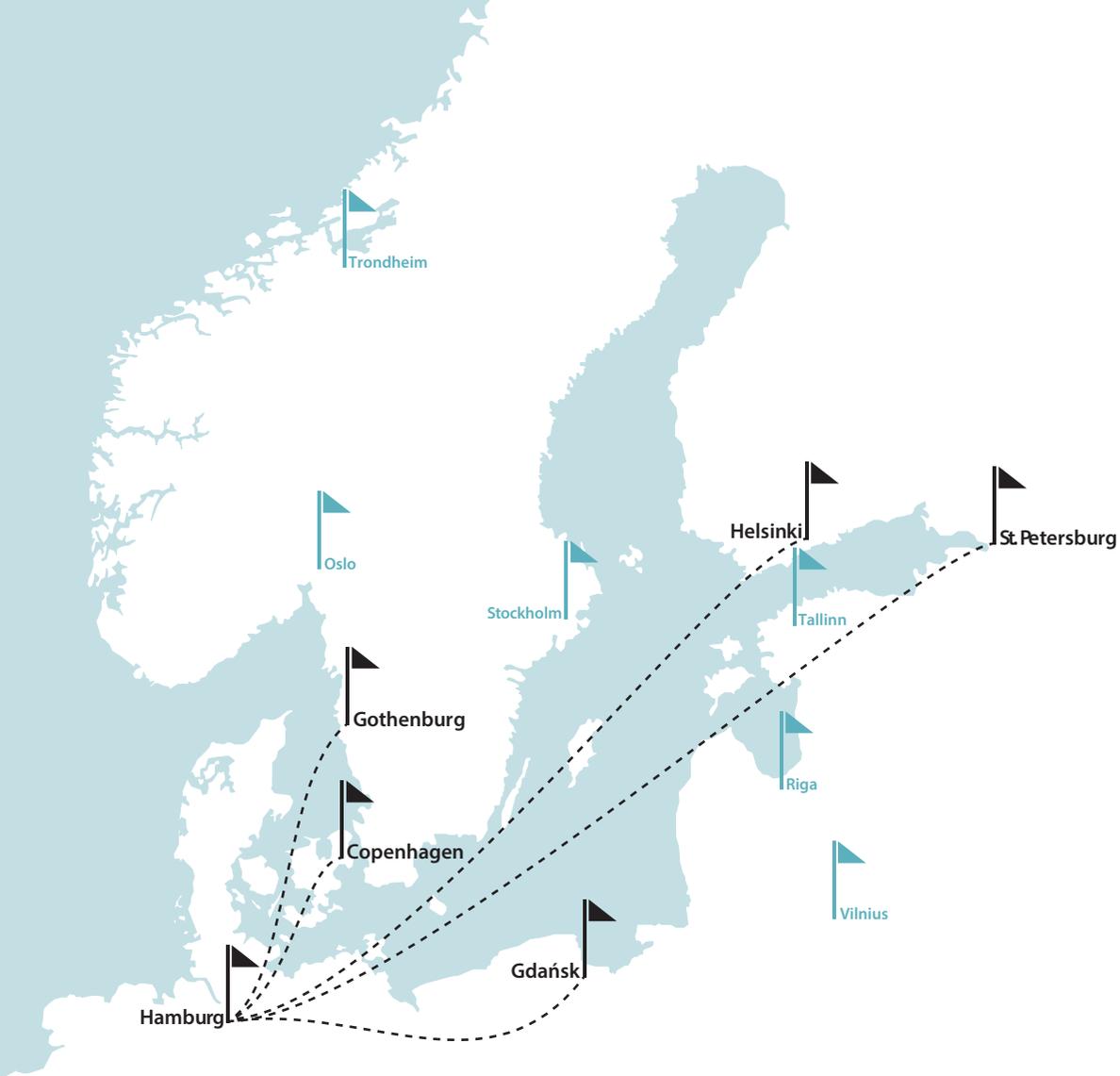


# Documentation of the first Baltic International Summer School 2015

think the link: at – over – on the water



## The network – partners and participants



When we started the project in January 2015, we approached a few of our partner universities to see if they were interested in the idea of an international summer workshop. It evolved that our initial contact was highly successful – not only did the following partners agree to participate, they all actively contributed to the development and implementation of the very special format of this summer school.

Due to so much positive feedback, we are looking forward to integrating even more partner universities from the Baltic Sea region within the network in the following years.

**Aalto University, GUT**  
in Helsinki, Finland  
Prof. Dr. Toni Kotnik,  
Design of Structures

**Chalmers University of Technology, CHALMERS**  
in Gothenburg, Sweden  
Prof. Morten Lund  
and Prof. Dr. Karl-Gunnar Olsson,  
Architecture and Engineering

**Technical University of Denmark, DTU**  
in Copenhagen, Denmark  
Assoc. Prof. Dr. Lotte Bjerregaard Jensen,  
Department of Civil Engineering

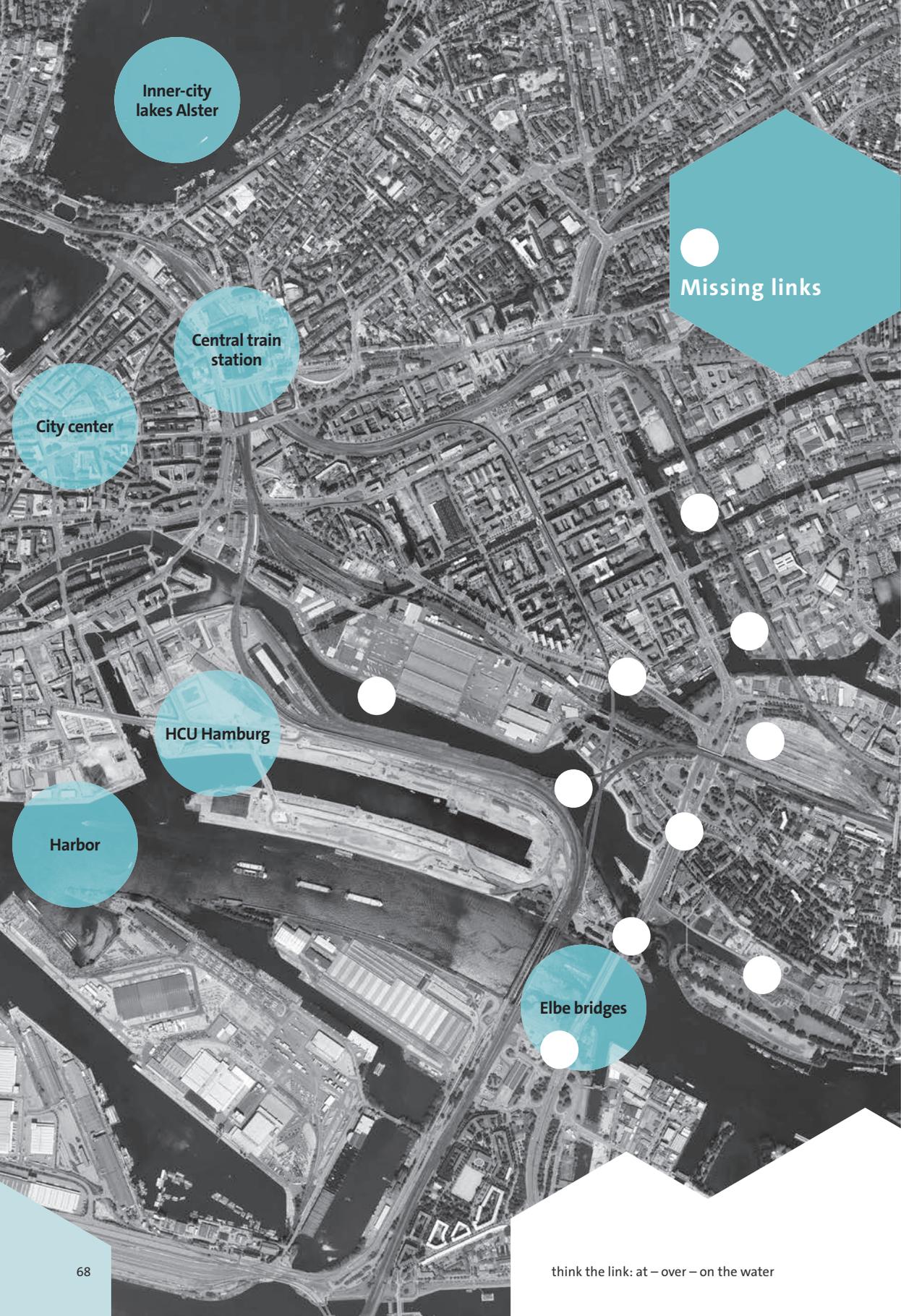
**Gdańsk University of Technology in Gdańsk, GUT**  
in Gdańsk, Poland,  
Dr. Bartosz Macikowski,  
Department of Architecture

**Royal Academy of Fine Arts, KADK**  
in Copenhagen, Denmark  
Prof. Dr. Olga Popvic Larsen,  
Institute of Architecture and Learning

**Saint-Petersburg State University of Architecture and Civil Engineering, GASU**  
in Saint Petersburg, Russia,  
Prof. Dr. Andrey G. Vaytens,  
Department of Architecture

**ITMO University, ITMO**  
in Saint Petersburg, Russia

**HafenCity University, HCU**  
Hamburg, Germany  
Prof. Dr. Annette Bögle,  
Structural Engineering



Inner-city lakes Alster

Central train station

City center

HCU Hamburg

Harbor

Elbe bridges

Missing links



### The topic 2015: at – over – on the water

Located in the heart of one of Europe’s largest inner-city development projects – Hamburg’s Hafencity – the HCU offers its students and guest scientists an attractive urban laboratory just outside its university building, providing many opportunities for avant-garde case studies that are relevant to the area. Given this top location and the similar interests and issues, such as the participating partner universities being harbor cities, the B.I.S.S. team selected Hamburg’s – and maybe even Europe’s – most developing district: Hafencity and its neighboring districts Rothenburgsort and Hammerbrook as the object of research. All three districts play a key role in the town’s development plans. Yet identifying a specific task within Hafencity, Rothenburgsort and Hammerbrook (and further neighboring districts) was another topic, to which the team found a practical approach: on a bike trip in mid-January at -8 °C, the B.I.S.S. team members tried to work their way through the industrially-shaped area of Rothenburgsort, only to consistently be faced with dead ends and water obstructing their way. It was then that the team decided to find suggestions for missing links between these evolving districts and to bring out ideas among the students about connections and live at-

tractions in this area for its inhabitants and commuting business people. The motto “think the link” was born, intentionally implying that the summer school would create even more links on a social level between the participants across north-eastern Europe. In discussions with colleagues from the partner universities, who intended to have students join from the engineering, architecture and planning sectors as well as related disciplines such as design and art, it was agreed that the students would get the chance to create various social and urban links between Rothenburgsort, Hammerbrook and Hafencity and their neighboring districts, paying special attention to Hamburg’s waterways in the process. That was how 2015’s topic of the B.I.S.S. “at – over – on the water” came about. Thus the task took Hamburg’s concern to revive these districts into account, while at the same time providing the students the chance to transfer their solutions to their current homes – Copenhagen, Gothenburg, Helsinki, St. Petersburg and Gdańsk are all harbor cities, too.

## The workshop

### Mentors

Major assets during the whole summer school were the mentors, PhD students and junior professors from nearly every participating university. They were the first point of contact for the students during the ten-day course, taking care of two working groups, coaching them independently, identifying missing links with-

in the area, characterizing their chosen sites, solving the problems that emerged during the process of defining their individual tasks as well as consulting and supporting them when it came to presenting their results. In their roles and with their knowledge and engagement, the mentors were literally the backbone of the summer school, sharing their teaching experience on an international as well as intercultural and interdisciplinary level.





## The groups

On the first day, nearly 70 students – most of them in Master programs in the fields of engineering, architecture, urban planning and other related disciplines – created cultural and disciplinary mixed teams in a large team-building event: cooking together on the HafenCity University terrace.

Once the teams were established, they had only nine days left to explore the field, identify missing links in and between Rothenburgsort and HafenCity, agree on a project, work on it and prepare the public presentation. This time schedule was enriched by regular input – so-

called “food for the day” – by one of the participating professors who initiated a workshop day. Guest speakers gave presentations on a variety of themes, which added further spice to the food – as did the social activities.

Two highlights of the workshop were when the B.I.S.S. opened to the public for keynote lectures by Mike Schlaich and Neil Thomas. They gave significant thematic impulses on their special fields of expertise, bridges and constructing for large-scale art events and sculptures.





## Preparation



## Presentation



## The final presentation and the closing event

The results of the students' projects were especially rewarded in a final review held by an international jury of architects, engineers, urban planners and the head of the jury, Michael Rink, a representative of the City of Hamburg. Together, they selected three projects that were presented to invited guests at the official closing event on August 29 under the presence of the patroness of the B.I.S.S., the Second Mayor of Hamburg and Senator for Science, Research and Equality Ms. Katharina Fegebank.

### Jury

**Michael Rink, Chairman of the Jury**  
Head of the project team Hamburg East at the Ministry for Urban Development and Housing

**Dr.-Ing. Walter Pelka**  
President of the HCU Hamburg

**Ott Kadarik**  
Kadarik Tüür Arhitektid, Estonia

**Mihkel Tüür**  
Kadarik Tüür Arhitektid, Estonia

**Prof. Dr. Michael Koch**  
Professor for urban planning at the HCU Hamburg

**Prof. Dr. Piotr Lorens**  
Professor for urban design and regional planning at the Gdańsk University of Technology

**Prof. Dr.-Ing. Annette Bögle**  
Professor for structural engineering at the HCU Hamburg



Exhibition



Celebration





## The projects

01. Larsson Walls ▶ p. 84
02. Flooded Playing Field ▶ p. 90
03. Living Water Lines ▶ p. 94
04. Poetry of Tides ▶ p. 100
05. Twisted Bridge ▶ p. 106
06. Art Path ▶ p. 110
07. Water Lilies ▶ p. 116
08. Red Thread ▶ p. 122
09. Serendipity ▶ p. 128
10. Immersion ▶ p. 132
- 11a. Romantic Industry ▶ p. 136
- 11b. Cliff ▶ p. 136
12. Container ▶ p. 142
13. Disappearing Bridge ▶ p. 148
14. Hammerbrook ▶ p. 152
15. Negative Space ▶ p. 158

As the young researchers and teachers – the mentors – are the most important people involved in the B.I.S.S. apart from the students, they play a major part in the documentation. The layout of the documentation is divided into blue areas for the mentors' profiles and comments as well as the white areas for the students' comments and the projects.

Each group was asked to give us their feedback, describing their group members' characters, their projects and their impressions of the summer school.



**Karl Eriksson, Mentor  
CHALMERS, Gothenburg**

Trained as an architect in Gothenburg and London. Over the past years my interest has subsequently been guided towards the housing question. Last year, I finished my second Master with a project of how to transform the much debated Robin Hood Garden estate in London, built by Alison and Peter Smithson.

In my research, as well as in my everyday work, I am concerned with the processes of regeneration and how they shape our cities. How can we create beautiful and well-integrated new parts of urbanism that learn from the past, but also anticipate what is yet to come?

I am a practicing architect working for London-based Karakusevic Carson Architects. Our work is part of a new wave of public-driven housing, especially focusing on social housing. Working closely together with local councils, our aim is to form sustainable and well-integrated neighborhoods that contribute to the wider city.

It is my belief that architects – through the act of drawing – can destabilize fixed positions and find alternatives and unforeseen solutions. By doing so, architecture becomes an instrument that has the ability to change society and the cities we live in.

To test the “unforeseen solutions” and use architecture as an instrument that transforms a fragmented industrial harbor area to a well-defined urban space. This transformation and the articulation of the post-industrial/post-capitalist city is without a doubt one of the most pertinent architectural questions of today.

**Albania Arrazola  
REAP, HCU, Hamburg**

Albania is an optimistic person. She is able to recognize new opportunities and has a great deal of initiative to pursue such opportunities. This is why she was actively able to participate in developing alternative solutions for the project.



**Anton Nordfeldt  
Architecture & Engineering,  
CHALMERS, Gothenburg**

Anton is a natural leader. His curiosity and analytical skills consistently moved the project forward. Thanks to his exceptional abilities, the final project spoke for itself.

**Linda Wäppling  
Architecture & Engineering,  
CHALMERS, Gothenburg**

Linda is a team player with good communication skills. Hard-working but always up for a laugh. Linda is a perfectionist. Due to her detail-oriented approach, the project was remarkably well-executed. Moreover, she always communicated in a respectful, professional and yet friendly manner with the team members.



**Agata Zuchniewicz  
Civil Engineering, GUT,  
Gdańsk**

Agata is a strong-minded person. She thoroughly assessed the project’s feasibility and encouraged a grounded approach. She collaborated actively within the team to foster a good outcome.

**Linda Wäppling**

**I had to retry explaining my ideas, expressing them in a way that was understandable for someone with a different perspective.**

# 01 Larsson Walls

### Karl's comments on Larsson Walls

Under three crossing truss bridges a new urban space is formed that asks questions about scale, permanence, heritage and program. Retaining steel walls (a simple and robust technique inspired by the harbor itself) allows the basin to be drained and a new space emerges. We had fantastic discussions about what gives a space its character and how you can work with that character. Scale, history, time and usability were all important aspects that are touched upon and questioned in the final proposal.

The group functioned very well as a team and worked resolutely. The initial questions they were interested in were of an existential nature and I think that set the agenda for the whole project. This resulted in a less practical, more theoretical approach. The investigate nature of the project left less space for practicalities and technical solutions, but the final results highlight a set of interdisciplinary questions that can only be addressed through collaboration.



**Context** At the western part of Rothenburgsort, the area located within the flood protection system "Billhafen" has several appropriate qualities to develop a project. This is why we selected the above-mentioned area to integrate our proposal.

**Site** We considered the following criteria: firstly, its industrial character gives identity to the site. Secondly, elements such as the existing bike lane and the concrete platforms allow pedestrians and cyclists to reach the area and take a stroll here. However, there is still scope for improving the site's connectivity with the rest of the city. Lastly, a series of sequences are created due to the bridges' interplay along with Hamburg's skyline, which add strong visual features to the site.

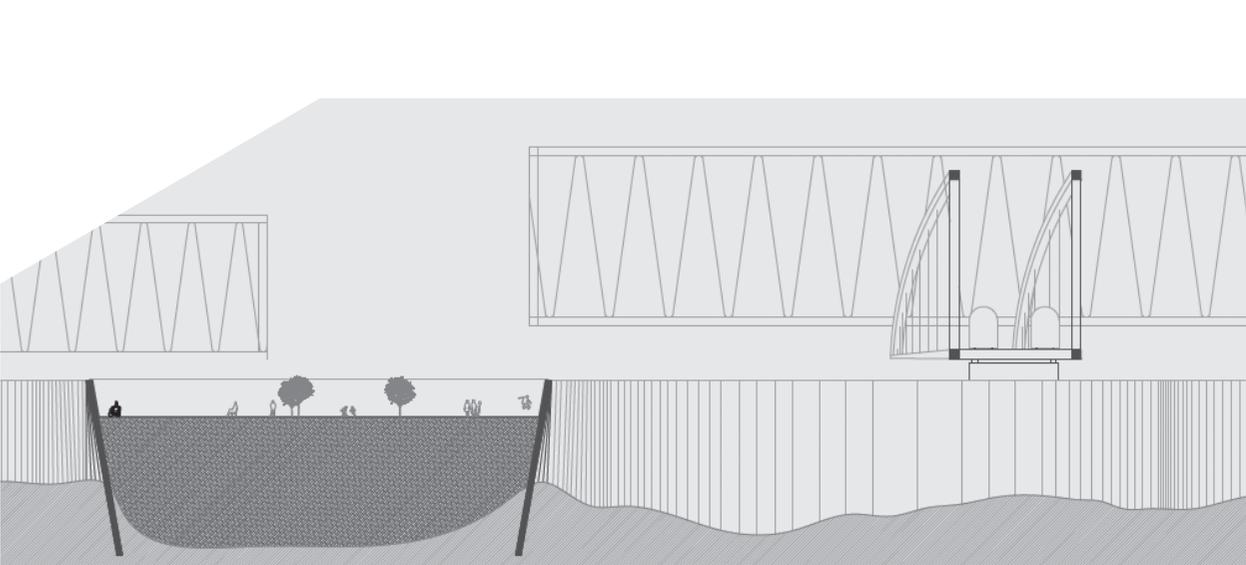
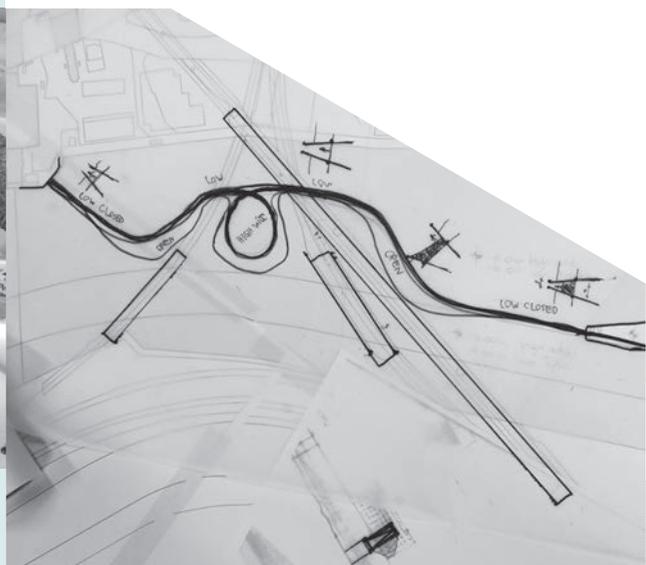
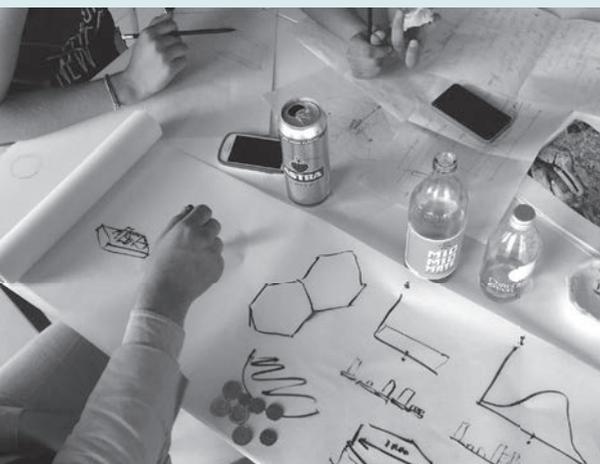
**Theme** This project is not about just making something neat, it is about exploring a certain site. Working with an iterating process, we repeatedly drew something, threw it away and started over from the beginning. This led to a constantly developing understanding of the site itself, where each iteration said something more about the

surroundings. The result is a structure that in a way says more about its environment than it does about the object itself.

We were all impressed by the scale of the site and how the large truss bridges move in relation to each other when an observer passes by.

### Anton Nordfeldt

**Working with an iterating process, we repeatedly drew something, threw it away and started over from the beginning. When this is repeated several times you start to both understand the qualities of the site you are working on, and the core of your own concept. The perception and ideas are distilled and purified into something better and clearer.**



### Karl's comments on B.I.S.S. 2015

The B.I.S.S. was a fantastic melting pot of ideas and people, similarities and contrasts, cooperation and understanding. It allowed me personally to investigate how to visualize and draw something that is hard to grasp and pin down. How does one capture a feeling, history or a sense of a place? And how can non-physical aspects like time, sense and transience be captured in a simple line?

The act of drawing was used as an instrument to investigate the relationship between time, context and site. Our aim was not to define a problem and find a solution but to visualize the questions we sought to address. The inherent ambivalence found in drawing was used to challenge the preconceived, yet not to find a defined solution. We were not looking for answers, but for questions.

We sought to use architecture/engineering as an instrument that asks questions and challenges preconceived ideas. This is of utmost importance and should be embedded in the way of seeing the city around us. By doing so, you are open for projects that address the unexpected and create something previously unseen.

**Distinctive feature** The most important part of our design is the variation of perspective. Through constantly changing walls' angles and bottom levels in our corridor, we allow the visitors to feel their movements, especially when they are on the basepoint of the bridges.

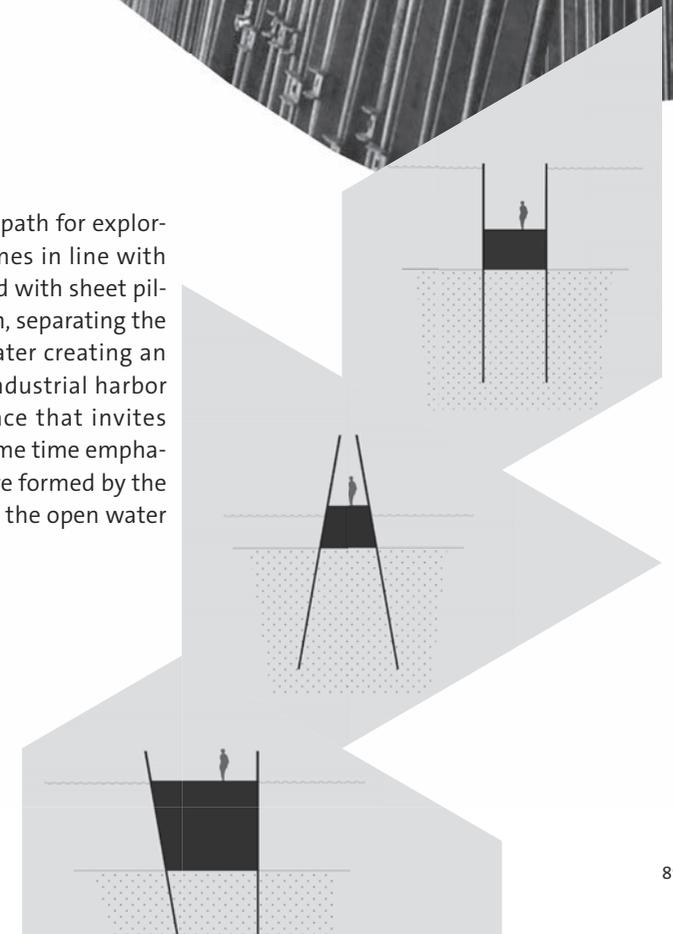
It was not explicitly obvious to us from the beginning, but the process of designing something over and over helped us understand what we appreciated about the site. It is a process where the very essence of an idea can be distilled and purified. It is a way of saying something about a site that would otherwise be hard to put in words.



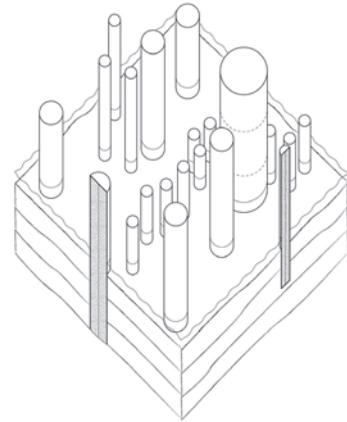
think the link: at – over – on the water



**Result** Larsson Walls is a path for explorers, just below or sometimes in line with the water level, constructed with sheet piling. A plank made from iron, separating the water. A subtraction of water creating an unexplored space in the industrial harbor of Hamburg. This is a place that invites movement, while at the same time emphasizing the dynamics that are formed by the three bridges crossing over the open water plaza.



B.I.S.S. 2015 – 01 Larsson Walls



# 02 Flooded Playing Field

## Karl's comments on Flooded Playing Field

Inspired by the changing landscape brought by the tide, the group wanted to capture the many tidal markers they found throughout the harbor area – stained concrete, typical vegetation, sediments and currents. These markers were treated as questions marks emphasizing a set of dichotomies: natural – artificial; permanent – temporary; shortcut – detour. The strong tidal movements in Hamburg were made visible at the same time as creating a new space. Made out of concrete columns, the undulating landscape allows for a connection between two shores at low tide. At high tide only a few concrete islands are visible.



## Charlotte K. Haugvalstad Architectural Engineering, DTU, Copenhagen

Charlotte enjoyed working with a project on an interdisciplinary level, and improved her Swedish skills on the side.

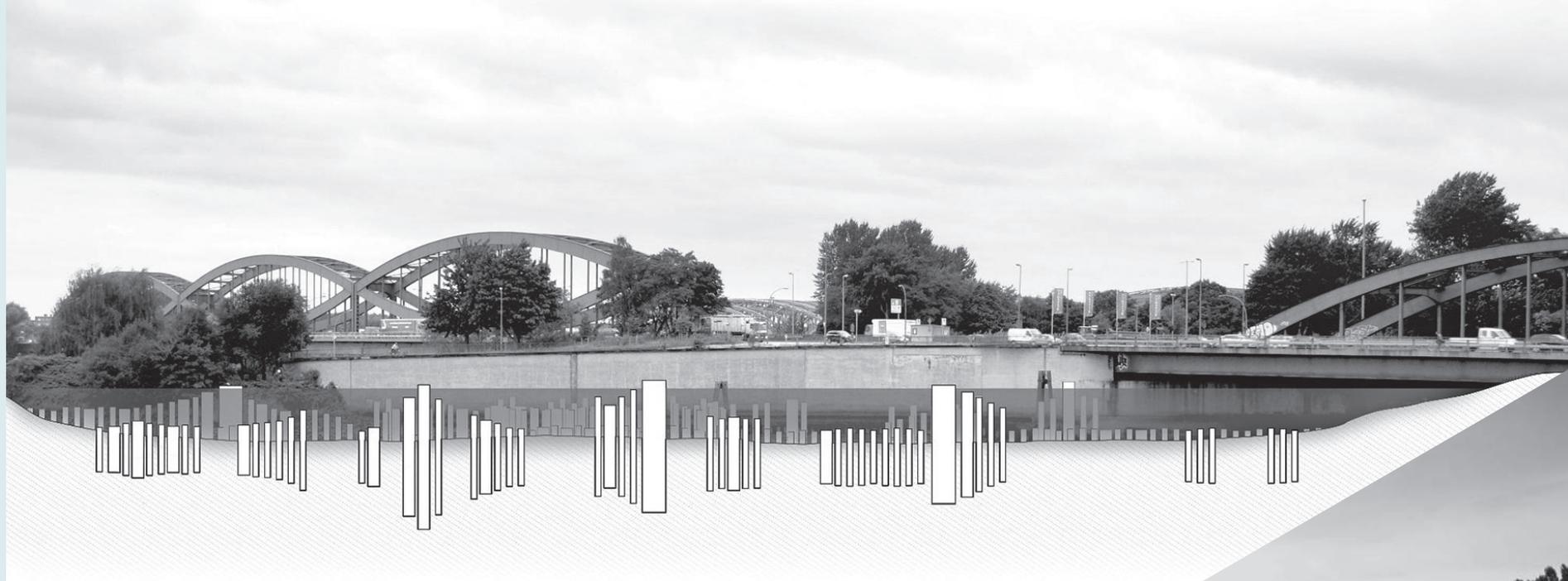
## Ulrik Montnemery Architecture & Engineering, CHALMERS, Gothenborg

Ulrik is able to handle most problems thrown at him. Ulrik's favorite color is blue and his favorite dessert is smulpaj, a Swedish specialty.

## Jana Possehn Architecture, HCU, Hamburg

Jana knew a lot about her hometown Hamburg and the site. She loves listening to music and bringing in ideas.

The group succeeded in the difficult task of capturing the lapse of time in simple, yet beautiful drawings. On the other side of the spectrum, the materiality and tactility of concrete can also be clearly felt in the drawings. The project is a natural conclusion that visualizes the original paradoxes relating to tidal movements. The effortless jump in scale and focus combined with a clear and simple idea makes this a very strong project.



**Site** Situated in Rothenburgsort, the site is in between the Entenwerder Park and the Elbe Bridges.

**Theme** A field of concrete columns. A truly static and dead structure at first turns dynamic and alive with the help of the inevitable effect of the tide, telling different stories throughout the day.

At high tide, the field of columns is completely hidden by the water. As the water gathers, only a few platforms are left exposed. A few hours later, a path emerges that is formed by tree crowns. Later, more and more paths are revealed meaning that at low tide you might find yourself lost within a forest. With the tide reversing, you could well end up stranded on an island.



With **Flooded Playing Field**, we want to highlight the effect the tide has on its environment by simple humble means. Something that might start off as tidal awareness might develop into a much more general environmental concern.

**Result** Inspiration for the infrastructure terrain of the pillars was found in the natural formations created by water. We designed a network of pathways that grant different experiences depending on the tide.





**Emanuele Naboni, Mentor  
KADK, Copenhagen**

Principal field of interests: creative sustainable design, sustainable architecture languages, soft and social sustainability, sustainable cities, green buildings, performative façade, sustainable design (strategies, processes, methods and tools), evidence-based design, performance simulation, data visualization, parametric design, building energy efficiency, embodied energy, indoor environment quality, data monitoring, daylighting, outdoor and indoor comfort, building certification systems, education in sustainable design.

Emanuele has been an Associate Professor at the Institute of Technology of the KADK since 2010. He teaches and researches in the field of Architectural Technology and Environmental Sustainable Design. He was a Visiting Scholar at the Center for the Built Environment, College for Environmental Design, University of California Berkeley, the Environment and Energy Technology Department at Lawrence Berkeley National Laboratory and Visiting Teacher Program at the Architectural Association in London and Nottingham University. In 2007, he was awarded his PhD in Building Science at the Politecnico di Milano and University of California, LBNL, with a thesis focused on the simulation of sustainable architecture.

Energy is the primary concern today, while in ecology, it will be the focus of the years to come. Building design will be performed with emphasis on the interrelationship of buildings with their occupants and the larger environment. This will represent a radical shift from the energy-driven and carbon-centered notion of sustainability



**Erik Widell**

**It was interesting to understand my educational discipline, Architecture and Engineering, in the context of similar disciplines from other universities.**

**Aleksandra Talko  
Architecture and Urban  
Planning, GUT, Gdańsk**

Aleksandra is a talented architecture student with special interest in parametric design and sustainable architecture.



**Johanne Johnsen  
Architecture, DTU,  
Copenhagen**

Johanne is an architecture student who seeks to break the borders of traditional architecture through her innovative designs.

**Erik Widell  
Architecture & Engineering,  
CHALMERS, Gothenburg**

Integrated knowledge in engineering and architecture with a special interest in conceptual, tectonic, parametric and sustainable design.

**Mostafa Abdellatif  
REAP, HCU, Hamburg**

An architectural engineer who seeks more knowledge in the field of energy efficient designs.

# Living Water Lines **03**

that, for too long, has myopically informed the design of the built environment.

The workshop is an opportunity to design regenerative and restorative sites and buildings improving the surrounding environment such as restoring a site's natural hydrology or providing for lost wildlife and plant habitat. The design will be integrated into the natural environment and designed to improve damaged surrounding environments.

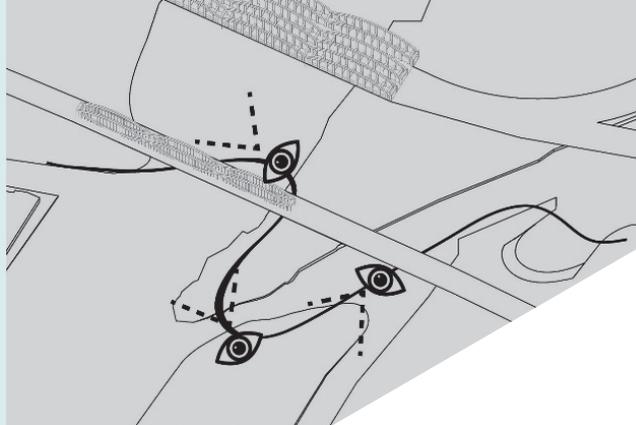
#### Emanuele's comments on

#### Living Water Lines

The idea underlying the tutoring proposal at the B.I.S.S. was to create cross-disciplinary partnerships, educational innovation and diversity. The intended beneficiaries were the students who would have become familiar with integrating multidisciplinary design thinking into their engineering, urban planning and/or architectural profession once graduating. It is believed that the experience could help the participants to become design professionals with a broader foundation for addressing the complex problems of the 21st century.

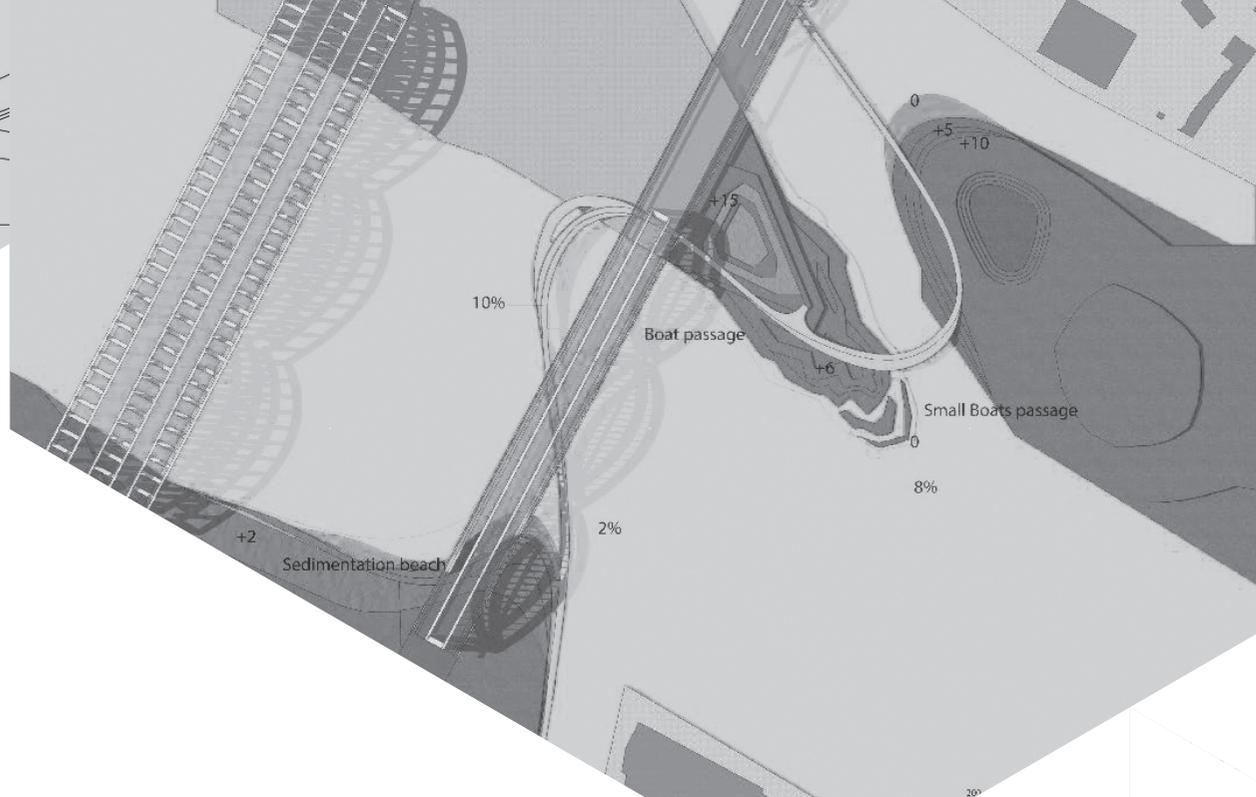
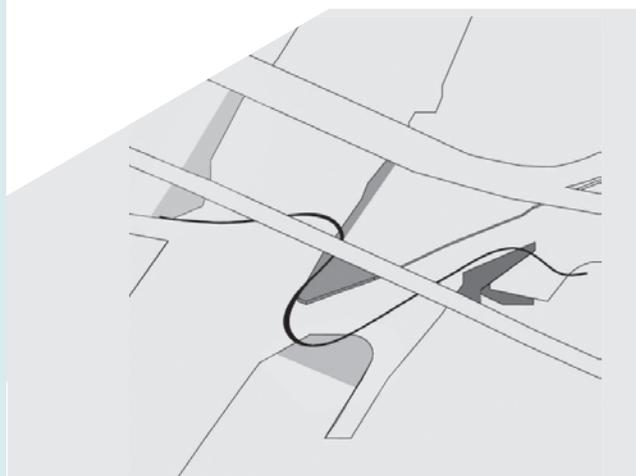
The main concept of the teaching was to stimulate students' creativity to develop design ideas that potentially have the quality of being both useful and original. Most of the participants were concerned with sciences and with the analysis and description of existing realities despite their different backgrounds – the ability of design and thereby of imagination and synthesizing of new realities was found difficult to deploy within the group. That is, however, central to designers, and it was stimulated in the concept of their work as the search for novel and unexpected solutions to problems.

The design exercise was intentionally developed by the tutor with view to stimulating the exploration of unfamiliar and unconventional design solutions. The results seemed to diffuse the notion of



**Context** Hamburg is formed around the river Elbe and the identity of the city originates in the attachment to water. However, over time this mutual cohesion has been impaired and instead the river acts as a barrier between the northern and southern part of Hamburg.

After the initial analysis of the given area, we chose the site around the bridge between the northern and southern part of the city. At the moment, the bridge acts as a connection for traffic, but in the eyes of pedestrians and cyclists, it creates an obstacle. The site is on the cusp between housing areas to the north, the area with more industrial character to the south and the new developing part of the Hafencity district.



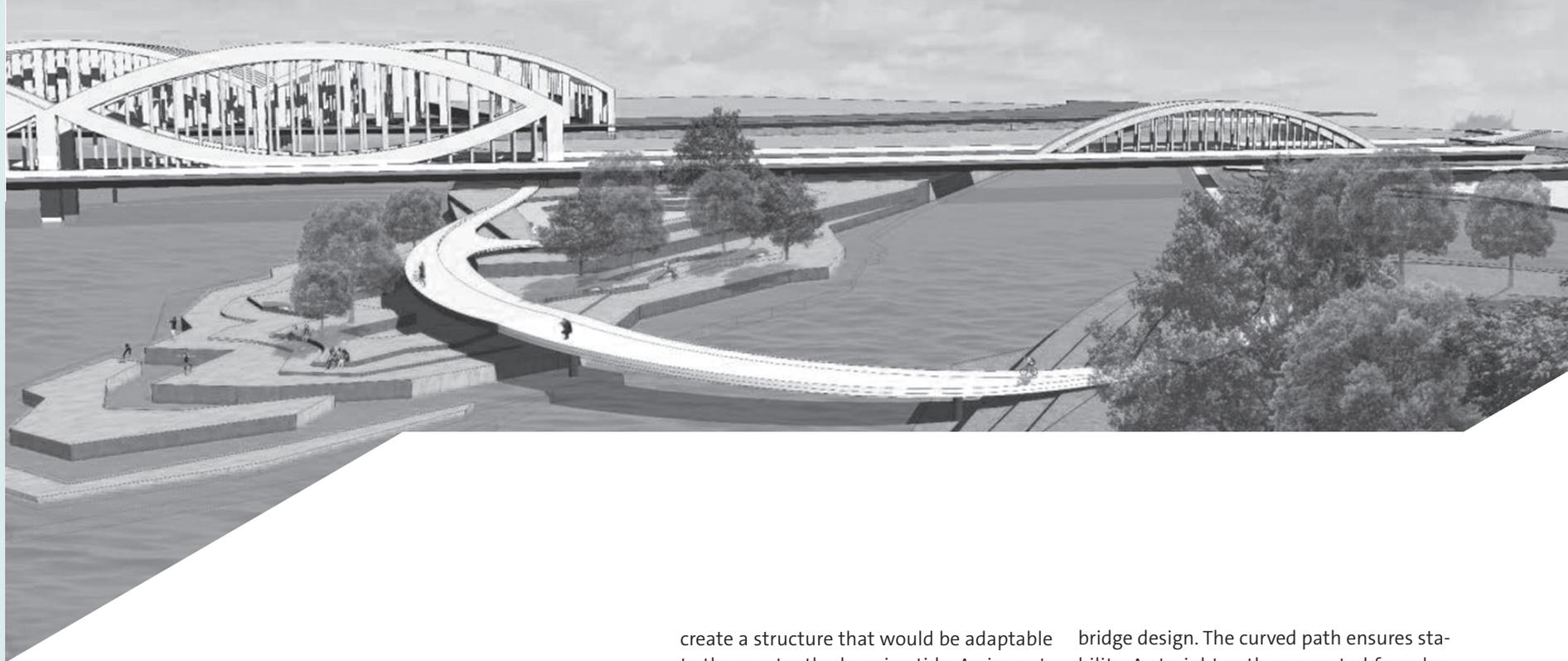
**Site** The site we worked on lacks pedestrian-friendly connections. Apart from creating a barrier between the two parts of the city, it has great potential because of remarkable spots that could become significant public spaces in future. On the northern side, there is a small basin with access to the water and structures of old buildings nearby. Next, we have a large green park, useful for events and a tiny beach on the other side of the bridge. What is more, impressive views to the green spots or to the frame between the bridges on the site are yielded from here. The river is characterized by tides, whose flows change in different daily, monthly and yearly rhythms. There is also a noticeable sedimentation process. Due to the differences in ground levels, the water is not accessible to people, though. High tides mean that no large boats can come into the Billhafen basin – they simply cannot pass the bridges.

#### Aleksandra Talko

Spending time in an international environment was an enormous inspiration.



either it being science, or it being art. Linking engineering and artistic skills was a creative skill to be developed and it was attempted to encourage members' creativity, enabling their talent of design to transcend their conventional knowledge domain[s] of study so as to investigate new ideas and concepts, which might lead to innovative solutions. The idea was for the students to be emboldened to look at the design of part of HafenCity from unorthodox and innovative perspectives. When conventions were challenged, students could move from routine solutions towards innovative, non-routine solutions. To be more precise, creativity was the skill and at the same time the requirement that was leveraged through the design exercise. The group was dedicated and engaged, although it was found difficult to work with a very homogeneous group of scientific-minded members.



**Theme** The theme of our project is **Living Water Lines**, which means the project aims at regenerating the synergy between the Elbe river and the people in Hamburg. Our main focus was to reestablish the connection with water, providing access to the river and to enhance the movement of pedestrians and cyclists in the area that is currently mostly dominated by car traffic. Moreover, the project is intended to play with the nature of the river.

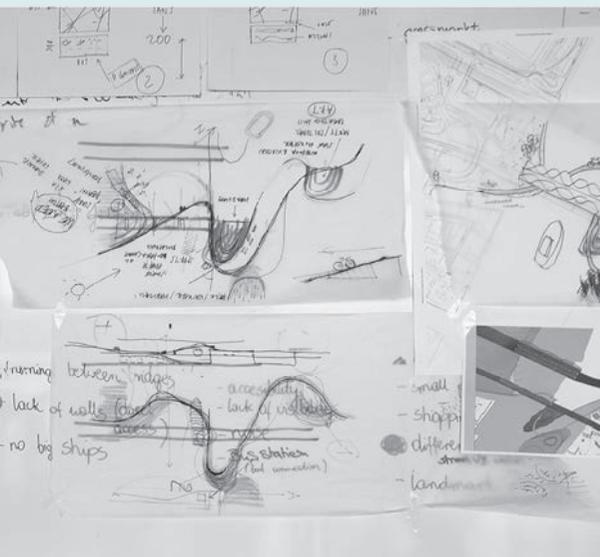
**Motivation** The main goal of our project was to connect the northern and southern part of the city through highlighted spots without competing with existing structures. By placing emphasis on significant characteristics in the chosen places, we create not only the connection, but also "living" spaces that will attract people. The project was intended to encourage people to explore the landscape and to show new, unexpected and beautiful views that the area exposes. The goal was also to incorporate climate change adaptation and to

create a structure that would be adaptable to the constantly changing tide. An important matter was to establish an enjoyable, invulnerable path for cyclists and pedestrians to cross the river without obstructing boat traffic in the process.

**Structure** The focus of this project was the idea of the connection, and how the connected spots could be developed. The structural concept was not considered the main topic during the B.I.S.S. but rather something that could be developed at a later stage. Yet there is an important structural feature that was incorporated into the

bridge design. The curved path ensures stability. A straight path, supported from below, would be more inclined to fall when pushed from the side. The curved path also handles thermal movements much better.

**Distinctive feature** There is no single most essential part in this project; its wholeness is the most distinctive part. Perhaps one can even say that neither the bridge nor the developed spots are particularly important, but instead the fact that an underdeveloped area has been identified. The project's role is to highlight the potential and the underlying problems at hand.



think the link: at – over – on the water

# Poetry of Tides



**Kai Schramme, Mentor  
HCU, Hamburg**

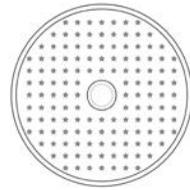
Kai graduated with a Bachelor degree in Civil Engineering and a Master's in Architectural Engineering. He also did an Erasmus stopover in Stockholm. His professional interests are algorithm-generated structures and parametric design.

He only just got started, but his research is all about folded shell structures. He started with rigid-foldable origami structures during his Master's degree. Next, he will analyze the load-bearing capacities of more complex folds and research how the overall structure can be improved.

He assists in holding seminars in which engineering students design structures for the first time. Also, he holds exercises to teach the load-bearing behavior of spatial and shell structures. Soon he will be giving lessons on how to digitally design, analyze and optimize complex structures.

Kai loves the ability to work on projects that focus on great ideas and explore the possible. Without the requirement that everything has to actually be built, there are no restraints set by a client or the profitability. Also, the processes he works on and with have not had to be implemented in everyday economic life yet.

He likes to leave the comfort zone of his own discipline as often as possible and to get in touch with other-minded people. The B.I.S.S. was a great way to meet students and mentors from abroad in order to learn and share ideas.



**Anastasia Chubukova  
Design of Urban Ecosystems,  
ITMO, Saint Petersburg**

The main goal for Anastasia was to feel, visualize and reflect on the special "atmosphere" of the place in the project. This is why she spent so much time walking around the district, talking with locals and taking pictures. She made a "missing links" analysis and focused on the idea of what would suit this particular place best, taking into account historical aspects, current situations and future development plans. For her, visualization and mind maps made the work more structured, productive and fun.



**Piotr Żelaznowski  
Architecture and Urban  
Planning, GUT, Gdańsk**

Piotr was the skeptic in the group – an important role in a team to make sure the idea was in fact doable. He on one hand questioned the value of ideas, but on the other hand, made sure they were refined and complete – yet not in an exaggerated or too detailed fashion. In this way, he helped to make sure that the group carved out some ideas to the point of perfection – if we do say so ourselves!



**Svetlana Lomp  
Design of Urban Ecosystems,  
ITMO, Saint Petersburg**

With a previous background in GIS, Svetlana was predestined to think of how to find the most suitable place for our project and connect it best with the surroundings. She paid lots of attention to the infrastructure, the HafenCity masterplan, the transport links and future development of the area and was also inspired by the poetic idea of the project. She paid particular attention on making the project feasible and on having it correspond with the local context.



**Jan Suchorzewski  
Civil Engineering, GUT,  
Gdańsk**

Jan's professional background in meeting the requirements of the idea with logical and physically feasible solutions helped him to emphasize the influence of the mechanism of our project. His self-confidence and the sensitivity for poetic aspects of the idea enabled him to present the project to mentors. He was also an adamant believer in the idea, which had a unifying effect on the group as whole and enabled it to agree on one approach.

### Kai's comments on B.I.S.S. 2015

I not only met a lot of interesting people, but also learned about different approaches to tackle a project. Even though managing a group was not new to me, it was a fresh challenge to meet every day and to motivate the students on the spot; there was no time for anybody to be unfocused. Therefore the students had to face their differences constantly, but in a good way, as I experienced.

It was not really a matter of tools or methods, but of scale. As an engineer, I focus on ideas that stand to be materialized – and the scale is usually not larger than your building site. The B.I.S.S. was an urban planning project. Therefore it was new to analyze the surroundings and the neighborhood as well as the different levels of usage.

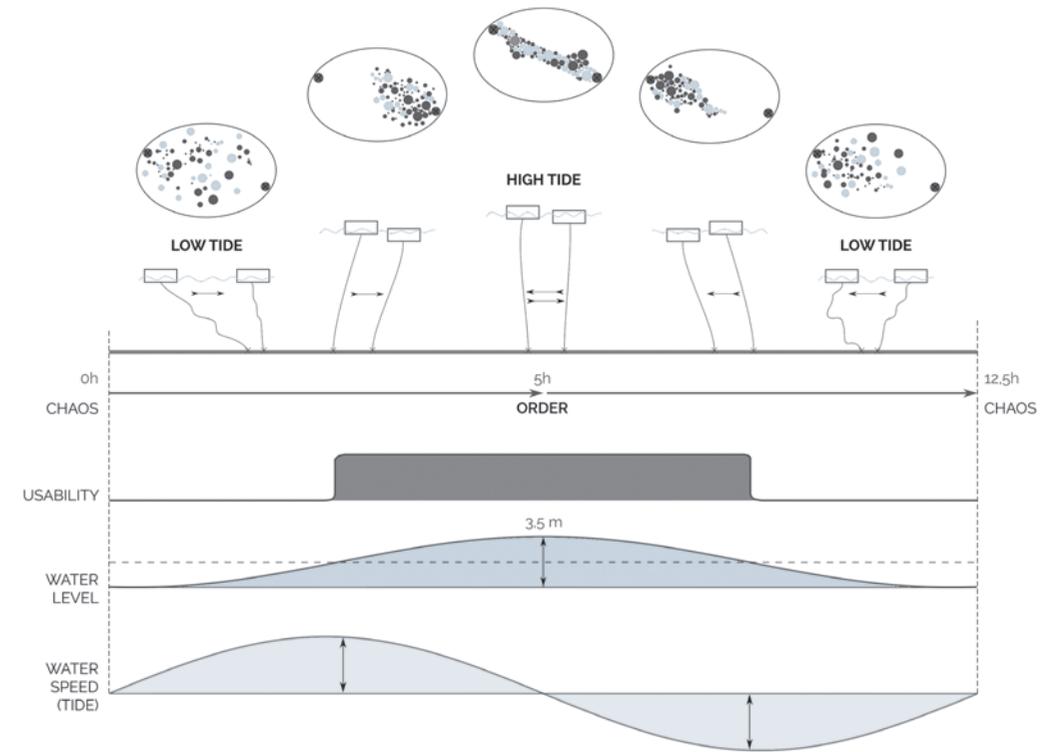
The benefits were mostly in getting a different perspective and witnessing other approaches. Some I may implement, some do not match my style of work. Also, I realized that in projects like this, it is really important to identify an idea and to be able to sell it. The idea has to be simple enough to be understood easily, but complex enough to introduce something exciting to others.



**Context** HafenCity is an intensely developing area where the old port warehouses of Hamburg are being replaced with offices, hotels, shops, official buildings, and residential areas. New transport connections are to be built as well (including a U-Bahn station). However, there are no green spaces for people to enjoy nature.

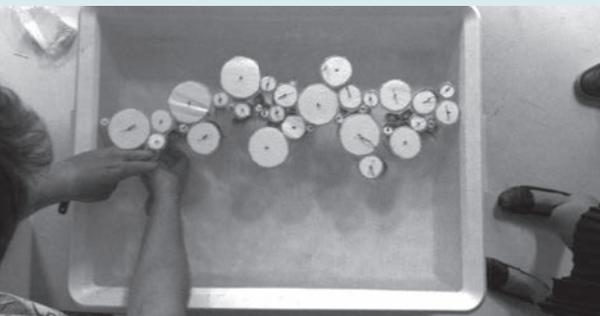
**Site** The largest nearby park to HafenCity – Elbpark Entenwerder – is separated from the HafenCity by three bridges and the way is quite long and inconvenient at the moment. Our project aimed at solving this problem.

**Theme** Hamburg has the second-largest port in Europe. History, economy and simple everyday life of Hamburg is closely connected with water. Nevertheless, the water is inaccessible for citizens. We want to create a space for people to interact with water and feel the forces of the tide, currents



and waves. The idea is to connect people and the water using the natural forces that created the city: the currents of the Elbe river and the tides of the North Sea. These forces determine the usability of the space and twice a day perform an event of building the connection.

**Missing Links** A link between people and the water; a link between the residential area and the park: HafenCity and Elbpark Entenwerder. Natural forces of the Elbe river currents and tides of the North Sea create these links from chaos.



### Kai's comments on Poetry of Tides

My group consists of a cartographer, an urban planner, an urban planner/architect, and an engineer. The first task was to get to know the project site and to identify hot spots to focus on. After finding three potential places to initiate something, we used the knowledge of the cartographer to draw maps with different layers to highlight certain criteria, e.g. the public transport, the density of flats and the green areas. Next, different projects for each identified area were developed and evaluated. It has to be mentioned that we saw a lot of different ideas and impulses. I think this was also the most challenging aspect of my group: when three people got excited by one idea, there was always one person who was not entirely happy. This is where I had to intervene to get everybody back on track. Yet after brainstorming in one direction, there was another person not convinced by where the idea was going. This was not due to professional background, but to personal interest or point of view. After a couple of loops, an arrangement finally surfaced that everybody could work with and the group split up in a more traditional way to each focus on a task according to his or her profession. In the end, they merged the results and tackled minor details. The outcome of the work accomplished in one week as well as the project itself is highly satisfactory to me.

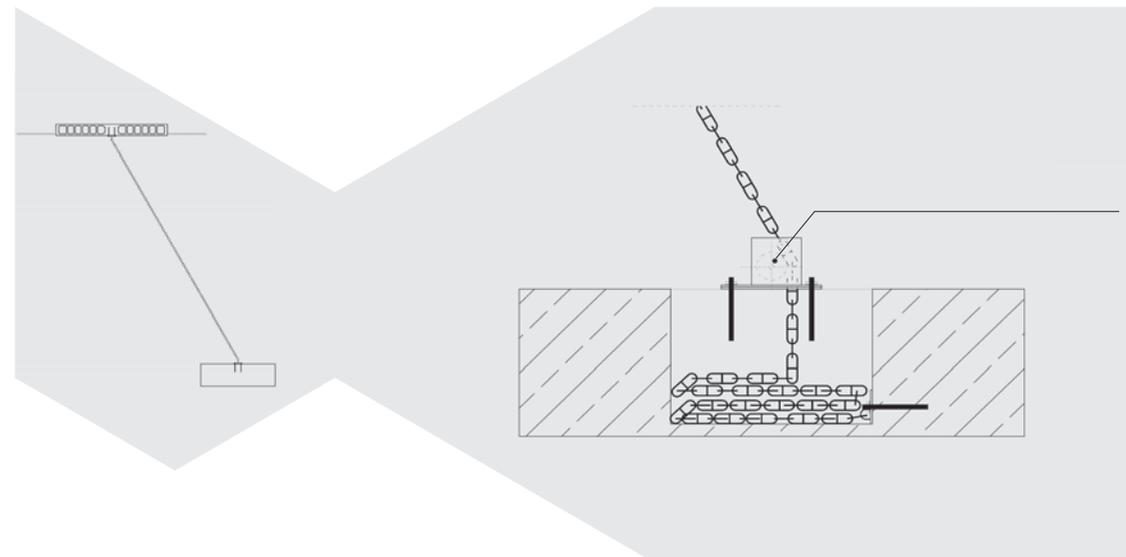


**Result** All the platforms are attached by the chains, so that they do not float away. When the tide is high all the chains straighten up, placing the platforms in the right position to form a continuous path.

Each platform is round-shaped and has a diameter of 3–15 meters. All of them are made of a concrete base with an empty space inside to make them lighter and prevent them from sinking. All the edges are made of elastic material which helps to minimize the gaps between the platforms when the path is assembled and also to avoid damages.

**Distinctive feature** The idea is to connect people and the water using natural forces which created the city: the Elbe river currents and the North Sea tides. These forces determine the usability of the space and twice a day perform an event of building the connection.

Inspiration came from the self-assembling structures and chaotic movements.





**Marieke Behne, Mentor  
HCU, Hamburg**

Marieke studied architecture at HafenCity University in Hamburg. The BA degree included the focus on essential architectural topics, while the

Master's degree was more centered on interdisciplinary projects with Urban Design.

Now, after her studies she is actively involved in teaching building and conceptual design, always with an interdisciplinary approach.

She is convinced that the university implies the option of thinking things through in a theoretical, scientific way and of finding solutions and concepts that go beyond the daily routine.

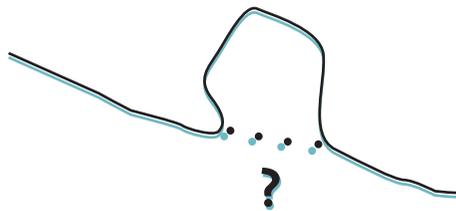
She thinks that working in international and interdisciplinary teams is a rewarding experience for new and also experienced participants and finds that it opens up new avenues for solutions to arise.

**Hannah Jonas, Mentor  
HCU, Hamburg**

Hannah studied architecture at the Technical University of Berlin. She especially focused on architectural design and theory. She could deepen her insight while working for David Chipperfield Architects for five years in Berlin, London and Milan. She also worked on architectural competitions for Staab Architekten for a year.

**Xianwen Zheng**

The most interesting thing I found is that we communicated through sketching to solve the architecture and engineer discrepancies.



**Bartłomiej Stankiewicz  
Architectural Engineering  
and Architecture, GUT,  
Gdańsk**

A talented photographer. Drafted patiently every slice of the model the whole night through. And never had cash for his beer.



**Xianwen Zheng**

**Architecture, Aalto, Helsinki**  
A passionate artist. Sketches in every break with an extraordinary perspective on his surroundings. Wants to work on PHD in architecture.



**Sophie Kuhnt  
Architectural Engineering,  
HCU, Hamburg**

Is a very communicative person. She led through goal-orientated discussions – sometimes just those with herself.

# Twisted Bridge

Her research focus lies on designing as a form and method of knowledge and perception.

Since 2009, she has been teaching at HafenCity University in Hamburg at Prof. Weinmiller's institute in the fields of architectural design and conceptual thinking.

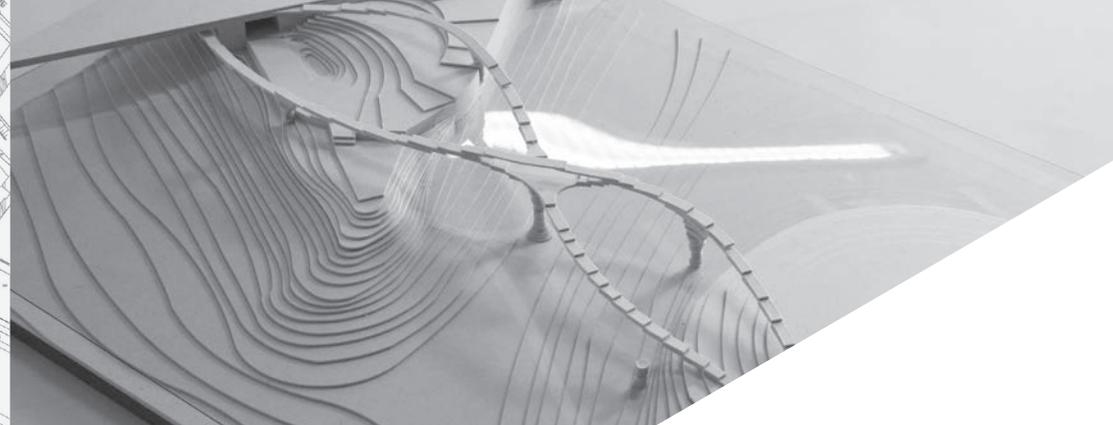
Hannah's motivation is to get inspired and actively inspire students over and over again. She is constantly on the lookout for a unique process of designing.

She was expecting to be surprised by unexpected results from B.I.S.S. 2015.

### Marieke's and Hannah's\* comments on

#### Twisted Bridge

With an engineer, an engineer/architect and an architect, the group seemed perfect. The main idea of designing a bridge was quickly found. Because of their completely different characters, working methods and disciplines, the starting phase for launching the project with the target of designing a bridge was difficult. Bringing the group together cost time and energy on the part of every group member. But at the end of their project, the students had figured out their individual skills, used them and combined knowledge and skills to develop and design a strong and ambitious project – and to present it in a really good way so that everyone understood it.



**Context** The topic of the first B.I.S.S. was to think a link. But what is more obvious than building a link than a bridge? With a bridge you can connect two sides or even more. You can create a landmark, an adventure and/or an attraction. So that's what we did: we created a multiple link.

**Site** The site we worked on is located quite closely to Hafencity University. The huge area between the university and the Elbbrücken bridges is due to be developed over the next few years. New office and apartment buildings will be built there – but without any recreation areas. A large park directly at the Elbe, Entenwerder Park, is based behind the Elbbrücken bridges.

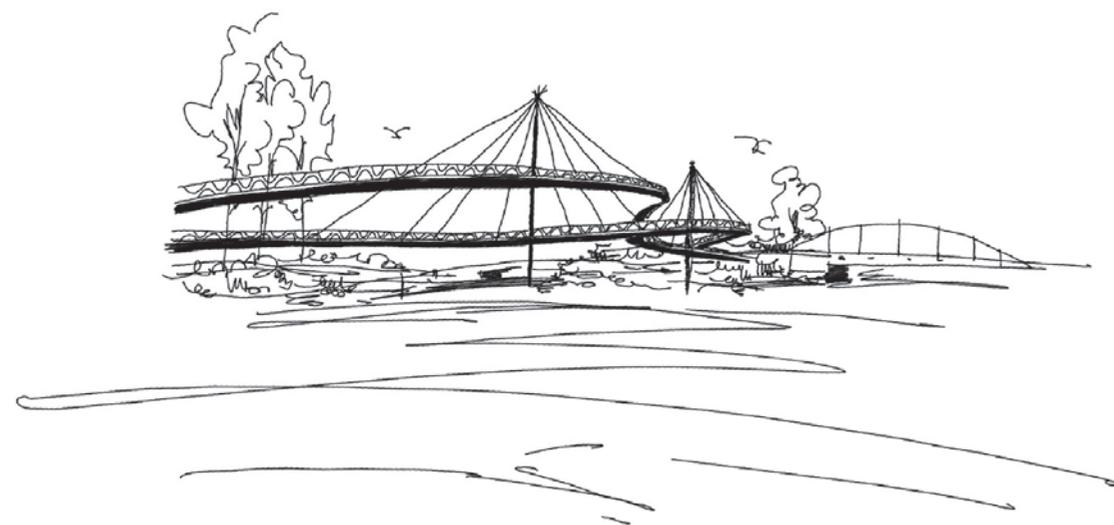
**Theme** When the new residential area is built, it should be possible to cross the river Elbe as easily as possible. We also wanted to create a path that attracts people to walk or go by bike over the bridge. In the end, we created two overlapping bridges: one from Veddel to Entenwerder and one from Hafencity to Entenwerder.

“Link between two worlds” clearly expresses our desire to balance the social contrast between a rich area – Hafencity – and a poor area – Rothenburgsort. The new bridge not only enhances the accessibility of the Elbpark Entenwerder as a public recreational space, more importantly, it promotes the communication and connection between different urban hierarchies.

**Result** After sketching different options and paths, we tried to find an ideal way to cross the Elbe. A case study how to hide an intimate place that is already there underlined our idea.

The connection between the new residential area and Entenwerder is not only a safe way for children who want to reach the sailing school located at the edge of the park, it is also an addition to the existing Elbicycle path.

**Distinctive feature** The design is generated out of the landscape. Every slice of the model mirrors the contours of the actual area. The deck is a smooth surface and it is easy to cycle over the bridge as the maximum allowed acclivity is adhered to.



\*Marieke and Hannah were a team of two mentors. Both supervised their groups together.



**Salvador Hernandez Gazga**

The third working method, and in my opinion the most fun to do, was something that one of our team members, Agnieszka from Poland, came up with. She suggested that each one of us should think of the worst solution imaginable for our project, and then the next person in the team should top that one up, so make it even worse! As a result, we got an array of crazy ideas that, strangely enough, were quite eye-opening and made us push forward.

**Marieke's & Hannah's comments on**

**B.I.S.S. 2015**

The B.I.S.S. was a great place to meet a variety of international, interesting people. In view of the structure, it was easy to get in touch with students, mentors and all the other people who were involved in the B.I.S.S. to have a good time during the week.

It also was nice seeing a university like it should be – an inspiring place, which helps to generate new ideas and opportunities for young students.



**Valeria Valladares**  
Architecture/REAP, HCU,  
Hamburg

Interested in the dynamics between urban design, architecture and society. Firm believer in the transformational power of small-scale and low-tech solutions for modern urban problems. Experienced with interdisciplinary and multicultural working groups.



**Hussein Chith**  
Architecture/MPARC,  
CHALMERS, Gothenburg

An enthusiast with “one foot in each world”: after completing his Bachelor degree in building engineering, he decided to study architecture and now – in the middle-land between the two professions – he has an all-round perspective. Instead of seeing the differences, he spots the similarities. He loves the creative process, but finds practical solutions and details highly interesting, too.



**Agnieszka Lula**  
Architecture, GUT, Gdańsk

Interested in the interaction between architecture, space and users. Eager to run projects with design-oriented methods and exercises that open the mind.

**Salvador Hernandez Gazga**  
Architecture, Aalto, Helsinki

Acquired his Bachelor in Mexico and Australia and comes with over three years of professional experience in Mexico and Chile. His focus is on building design, specifically on retail and housing. A great ability to work in teams is one of his personal strengths and he lives by the creed that work should always be fun and interesting.

# 06 Art Path

## Marieke's & Hannah's comments on

### Art Path

Enjoying discussion, having fun and working hard and in a target-oriented way for the result are what define the atmosphere in this group. All were very similar characters and open-minded for the ideas and working methods of the others. They brought their own working tools and methods into the group work. Focused on their work and project, they missed the time talking to other mentors who might have given the project another perspective. Discussing many different ideas, they focused on one at the end and tackled it with abandon. Though they didn't know the city very well, they found out about the important area around the Oberhafenkantine and worked with the art mile in an interesting way. At the end, they presented a great result on different levels, starting from a concept for urban planning and ending in a design project.



**Context** After walking around Hamburg, we realized that many of the existing links were not working properly, either due to a change in programmatic needs, the surrounding context or merely due to abandonment.

One site that we found highly interesting was the Oberhafen Bridge and its surroundings. It is located near the city center and has the potential to connect two important areas in a much more welcoming and appreciated way. Therefore we decided to re-think an already existing physical link.

**Site** Our idea centered on giving new purpose to the current use and conditions of the Oberhafen Bridge, which we believe is being underutilized. The two-levelled bridge was originally designed to serve two purposes: to carry the incoming railway traffic

## Salvador Hernandez Gazga

... the keynote lectures that were given have inspired me to look for more challenging and aesthetically pleasing structural solutions in my projects. I am now considering following a career as a researcher in transdisciplinary fields where architecture, science and the arts meet.

and to link the Oberhafen quarter with the Großmarkthalle and central station areas across the canal.

There were many areas and spaces along the path that kindled our interest, but we decided to focus on the Oberhafen Bridge, mainly because of all the potential we felt it had.

The proposed interventions will take place specifically in those neglected and forgotten spaces associated with the railways infrastructure that connects both areas of the city.

**Theme** The aim of the project is to create a stronger link based on urban dynamics. The idea is to activate what is already in place as the Art Path (art mile), which is a theoretical axis that connects art institutions in Hamburg.



## Marieke's & Hannah's comments on

### B.I.S.S. 2015

We were able to find common topics of interest in group discussions - the group collected a number of ideas. We did thorough research and analyzed the chosen topic. After finding working tools to structure the complexity of the developed topic and setting priorities, we sought to identify the skills of every member of the group. Developing a design concept and presenting the main idea were just the next steps.

The benefit was the experience of implementing different perspectives, ways of thinking and methods for reaching a better result at the end.



This could be achieved by taking it to the streets and creating an actual urban path interconnected by artistic interventions – all this by activating forgotten spaces.

The Oberhafen Bridge is situated along the path of the Kunstmeile. The idea is for it to be the link over the canal and bring life to the Oberhafen quarter in the south.

The street level of the bridge once envisioned to carry heavy traffic currently serves a small amount of privately owned cars. Likewise the pedestrian and cycling traffic that were more relevant to the site, were in fact being restricted to occupy only the narrow edges of the Oberhafen Bridge. Our project could bring new life to the bridge, assigning new functions such as an efficient and safe link for passers-by but mainly as an open-air exhibition space.

It would invite artists to exhibit art installations in urban spaces. Installations could be temporary, but still be led by one main theme, for example light.

**Result** Our project aimed at solving the situation on the bridge by eliminating the car traffic from the site and changing the

hierarchy of communication. By offering more space for pedestrian and cycling routes we could re-activate the central but “forgotten” bridge as an interactive art gallery fuelled by the artistic community.

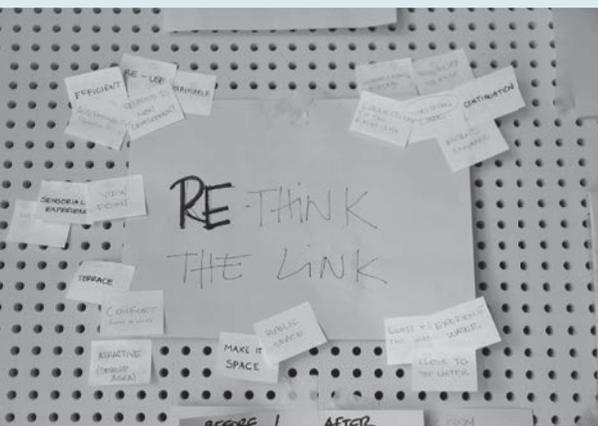
As a second stage, we envisioned that the same strategy could be applied along the rest of the cultural axis of Hamburg’s art mile, in order to strengthen it and give it a unified image.

**Distinctive feature** The main importance of the project is to re-think and re-activate already existing but “forgotten” urban spaces. The solution isn’t always to build or

add something new but to create more attractive and welcoming environments. By using already existing spaces, more economic, sustainable and sensitive solutions can be attained.

Although our proposal is focused on the bridge, we try to show that the idea could and should be applied to several sites. It wouldn’t just create a difference to the aesthetics of the place, but also in the mind of the people and the politicians.

As a result, this strategy could be interpreted in other cities and even be transported to other countries.



# 07 Water Lilies



**Ergo Pikas, Mentor**  
Tallinn University of  
Technology

Ergo has a MSc degree in civil engineering with specialization in construction management from the Technion, Israel Institute of Technology. As for his second degree, he conducted a research on the topic “Development and Evaluation of BIM Education in Construction Engineering and Management Programs”. Currently, he is working at the Tallinn University of Technology as an early stage researcher working on BIM, building energy efficiency and sustainability topics. He has also established a Gravicon EE LLC together with his colleagues, providing building information modelling services. Additionally, Ergo studied computer sciences and is currently pursuing his PhD in the joint program of Tallinn University of Technology in Estonia and Aalto University in Finland.

His research interests are related to construction/production management, construction automation and computerization, and design management, more particularly lean construction and building information modelling. For his PhD, Ergo is working on developing design management frameworks for designing energy-efficient and sustainable buildings: BIM I (Basics of modeling and technology) and BIM II (Coordination of building information modelling processes).

*“No one undertakes research in physics with the intention of winning a prize. It is the joy of discovering something no one knew before.”*

*Stephen Hawking*

**Ekaterina Velichko**

**The greatest benefit for me as an architect, I suppose, is to be working in collaboration with structural engineers. This experience has shown me that the true pure beauty of architectural design can be found at the interface of our disciplines. It made me more interested in structural engineering.**



**Katarzyna Krefta**  
Architecture/Urban  
Planning, GUT, Gdańsk

Katarzyna is an idealist, dreamer and optimist. She believes that architecture is assigned to people and that buildings still should be designed in accordance with nature.



**Ekaterina Velichko**  
Architecture, GASU,  
St. Petersburg

Ekaterina believes that the true pure beauty of architectural design can be found at the interface of our disciplines. She is an open-minded, curious person – a good team worker.



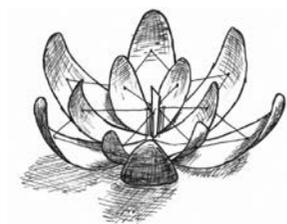
**Pooya Saremi**  
Structural Engineering,  
Aalto, Helsinki

Pooya is fascinated with structural mechanics and design. He is skilled in Computer Aided Engineering and computer-aided design (CAD). Despite being the engineer in the group, he was still responsible for the artistic drawing in the project.



**Jingjing Zheng**  
Architecture/Urban Design,  
CHALMERS, Gothenburg

Jingjing is a calm and diligent worker with a strong mind. She likes to analyze things thoroughly and uses this as a motor for her creativity.



This quote well-illustrates the content of research – but more importantly, Ergo believes what drives these discoveries is the individual’s deep-set interest in understanding the workings of nature and phenomena. It is the personal curiosity of understanding how things are. Teaching is a possibility of sharing what you have learned yourself.

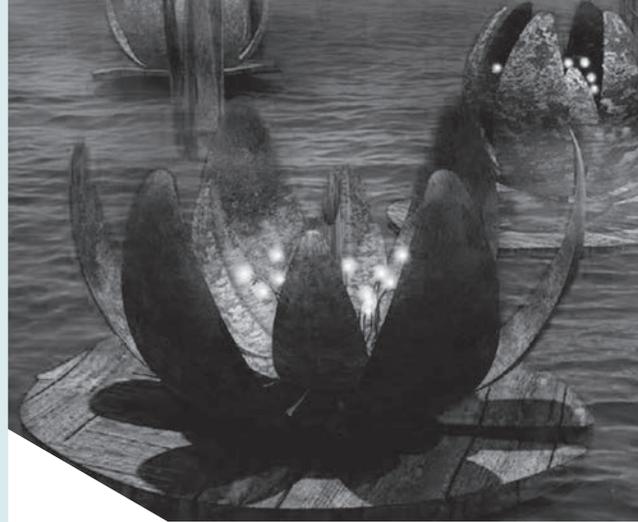
He hopes to meet new and motivated people from a variety of fields and have fruitful discussions on developing new and innovative ideas. He believes that it is not only a great possibility for students, but for mentors as well.

#### Ergo’s comment on his groups

I had two groups, one in which the members did not have any conflicts and problems with each other, and the other in which they were constantly challenging each other. The group without problems worked together all the time, duties were shared and everything seemed to be working well. However, the results in terms of the concept and realization were modest. The second group had students with strong individual opinions that led to many disputes. It took a relatively long time to develop consensus and a shared understanding of the project and its goals. Thus, this group in the end had a stronger concept, though its implementation was weaker due to the lack of time.

#### Ergo’s comments on Water Lilies

Four students were in the group, one man from Finland and three women from Poland, Sweden and Russia, respectively. They were highly skilled and trained people in their fields, meaning for example that the structural engineer was very capable in his own area, the same applying to the architects. However, maybe also due to not having worked with people from other fields, group members had no necessary skills to collaborate, listen and understand each other. Several times conflicts

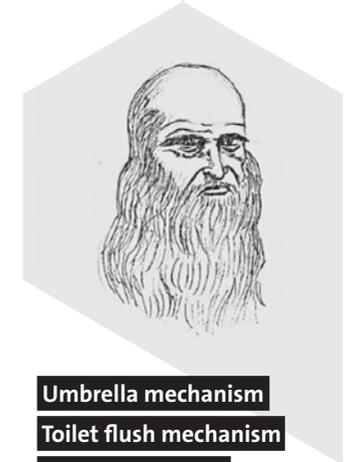


**Context** Our project is a “sustainable and green” artistic design in the form of an engineering product. Sustainability plays an important role in our project.

It influenced our choice of material source in as much as we designed our product to be made out of recycled industrial steel found in large quantities in the vicinity of the industrial area we focused on.

Our design also had to be powered by renewable energy sources. Here, we focused on the enormous power of tidal change in Hamburg’s harbor.

**Site** The site we chose to work on as part of this project was located in the southern industrial district of the city of Hamburg. The site was divided into two northern and southern parts by a wide canal. The northern part is a vast open area containing a large industrial warehouse with three



**Umbrella mechanism**  
**Toilet flush mechanism**  
**Leonarde da Vinci**

spans built like three half-cylinders placed next to each other. It is being used as a wholesale market place. The southern part is part of a transit route with multiple rail lines passing through it with a number of abandoned buildings. The eastern side of this section is under construction as part of a broader development project for the area, the HafenCity.

**Theme** Our focus was to design a mechanical system, which would have considerable architectural and artistic features and work effectively as an element in the urban planning, landscape architecture and sustainable design contexts.

This goal led us to design a large mechanical flower in the water, made of recycled industrial steel and wood, which works with the change in the tide level and uses this considerable renewable energy source to open its leaves and blossom when the tides rise and close itself in the low tide.

With our goal of using the renewable energy of the tides and water in an artistic and architectural design to produce motion and

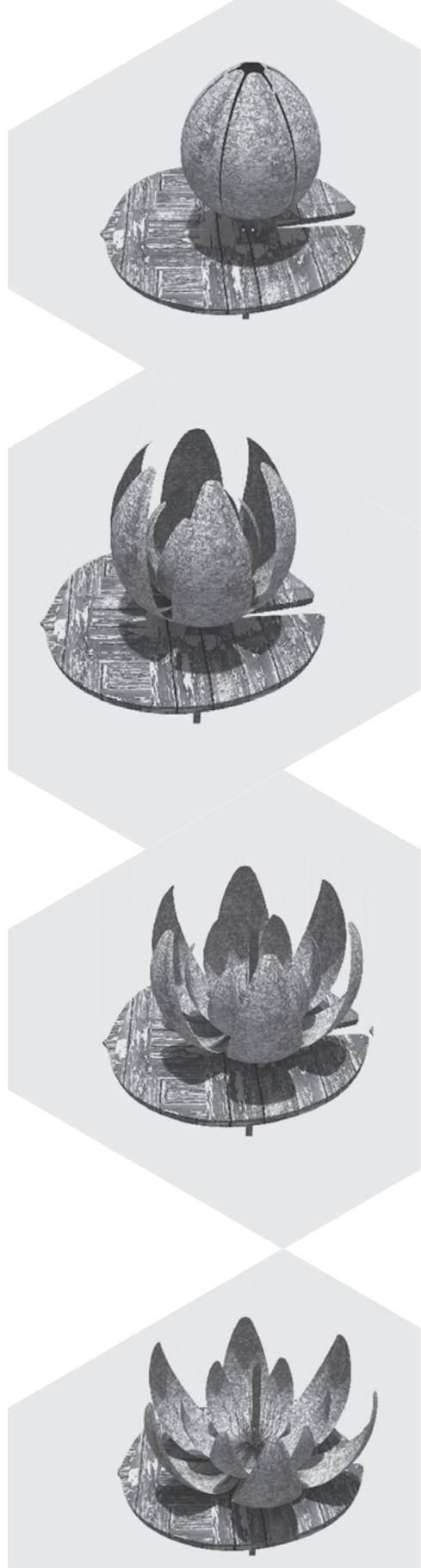
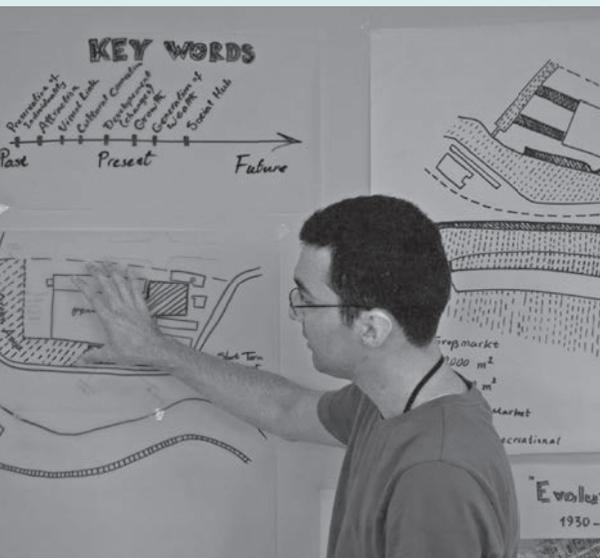
work, surprisingly trivial objects presented themselves as examples in our everyday lives that draw on the same mechanism. One, such example is the toilet flush, which utilizes the buoyancy force produced in effect by the change in the water level. Another is the simple mechanism of an umbrella, which resembles the blossoming of a flower. The concept was further developed by the inspiration from Leonardo da Vinci’s designs of mechanical systems.

emerged, but in the end the idea materialized to be very strong, both conceptually and technically. However, as much of the time was spent on developing a shared understanding, the realization of the project was somewhat poor.

#### Ergo's comments on B.I.S.S. 2015

Personally, the Baltic International Summer School gave me the opportunity to meet new people with various backgrounds in terms of culture, behavior and attitude. It also granted me first-hand experience in working with multidisciplinary teams. Collaboration is not something that is a given, it requires active participation, motivation and a positive attitude from all team members. For some, this comes more naturally than to the others. Professionally, the summer school helped me to grow my leadership and mentoring skills.

Due to the open nature of the task, our groups spent a relatively large amount of time exploring, investigating and discussing the problems, alternatives and solutions. Particularly, the focus was on developing a shared understanding.



**Result** The **Water Lilies** have a simple mechanism comprised of cables and pulleys, taking advantage of the specific weights of its material and working with the gravity and the buoyancy force.

The weight of the leaves constantly pulls them downward and tries to open the flower. However, this is resisted by tension force of the cables, which through a series of pulleys are connected to the floater.

When the water level drops, the floater moves downward and through the cables pulls the leaves inward and closes the flower.

When the water level rises, it pushes up the floater, which as a result relaxes the tension in the cables and allows the leaves to open.

**Distinctive feature** The North Sea and the Elbe are tidal waters. In other words, the water level varies between low and high tide. Tidal range, or the average difference between water levels, amounts to a mean 3.66 meters. Tides are more predictable than wind energy and solar power. Using such a regular routine and reliable renewable energy was the most important part of our design.

#### Floater:

- $F_B$ : Buoyancy force
- $V_f$ : floater volume
- $\rho_f$ : floater specific weight
- $w_L$ : leaves weight
- $e_1, e_2$ : eccentricities

$$F_B = V_f \times \rho_w$$

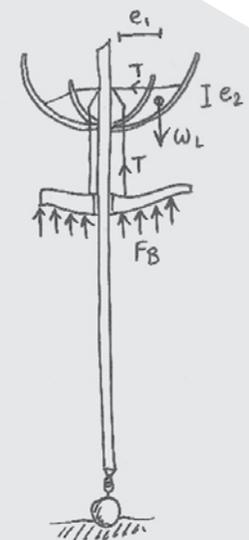
$$w_f = V_f \times \rho_f$$

$$T \approx w_f - F_s$$

$$\sum M^{\uparrow} = 0$$

$$T \times e_1 = w_L \times e_2 \rightarrow$$

calculate  $\rho_f$



### Ergo's comments on Red Thread

The members of this group consisted of one German man and two women, one from Finland and the other from Sweden. Individually, they were all quite modest, which is also probably why they did not have any conflicts or problems collaborating with each other. In terms of collaboration, in fact, I believe that they might have been one of the best teams; they listened and tried to understand each other. However, the results were not maybe as good as one would have expected from this level of collaboration since they had a concept of high potential but ultimately missed out on showing it in an appropriate architectural proposal.



**Heide Seesto**

... I usually only work with other architecture students, but now I was the only architect in our group and it made me become more aware of architects' duties and place in a multidisciplinary group.



**Artjom Klimaschewski**  
Architectural Engineering,  
HCU, Hamburg

Helpful, enthusiastic, always interested to try things out, likes to work with people from other disciplines.

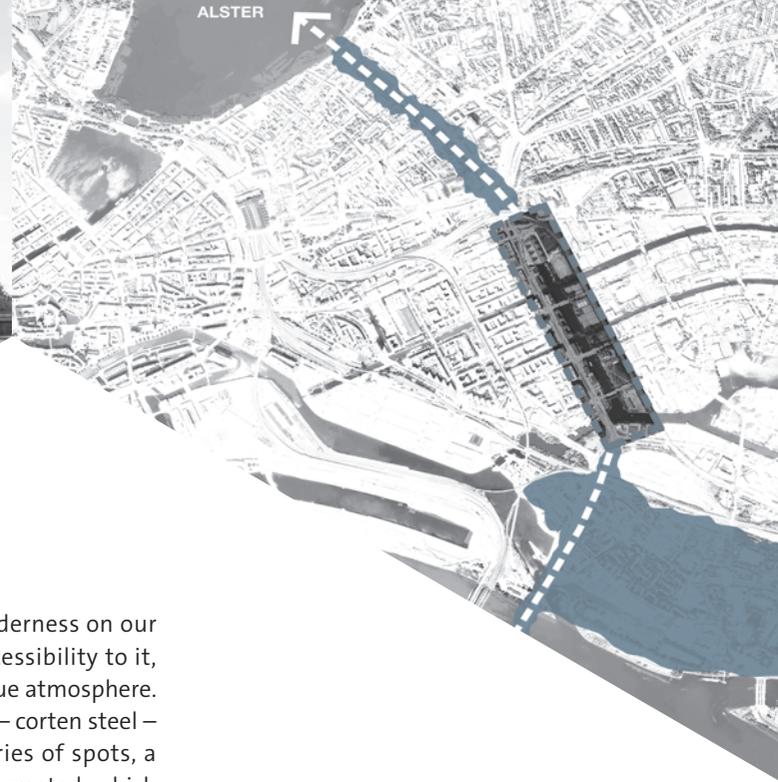
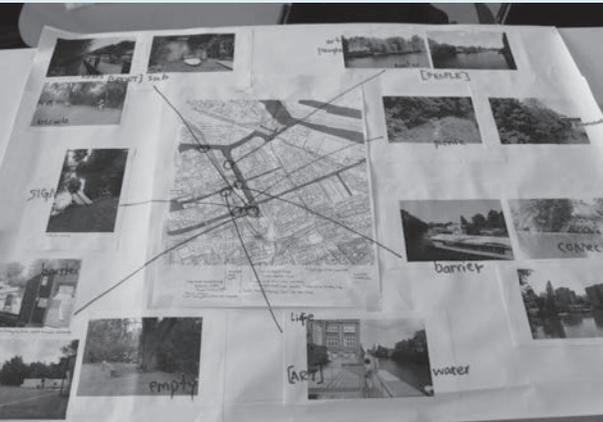


**Heidi Seesto**  
Architecture, Aalto, Helsinki  
Architectural understanding, sketches, keeps processes on schedule, interested in working in international and interdisciplinary groups.



**Xianmei Hu**  
Architecture/Urban Design,  
CHALMERS, Gothenburg  
Open-minded, sensitive, ability to collaborate and communicate with others, sketches, graphic design.

# 08 Red Thread



**Context** Characteristic for the Hammerbrook area are channels and old industrial buildings that are beautiful in their own way. Someone walking there would want to touch the water, but this is not easy. A path leads close to the water, but it cannot be reached. There are development plans for the areas south and north of our site, so this will be a natural link.

**Site** We felt our site as a kind of a hidden island, isolated from the loud surroundings by water, tall buildings and trees. It is a quiet and peaceful place but also very difficult to reach and go through, because the path is interrupted by big roads and dead ends.

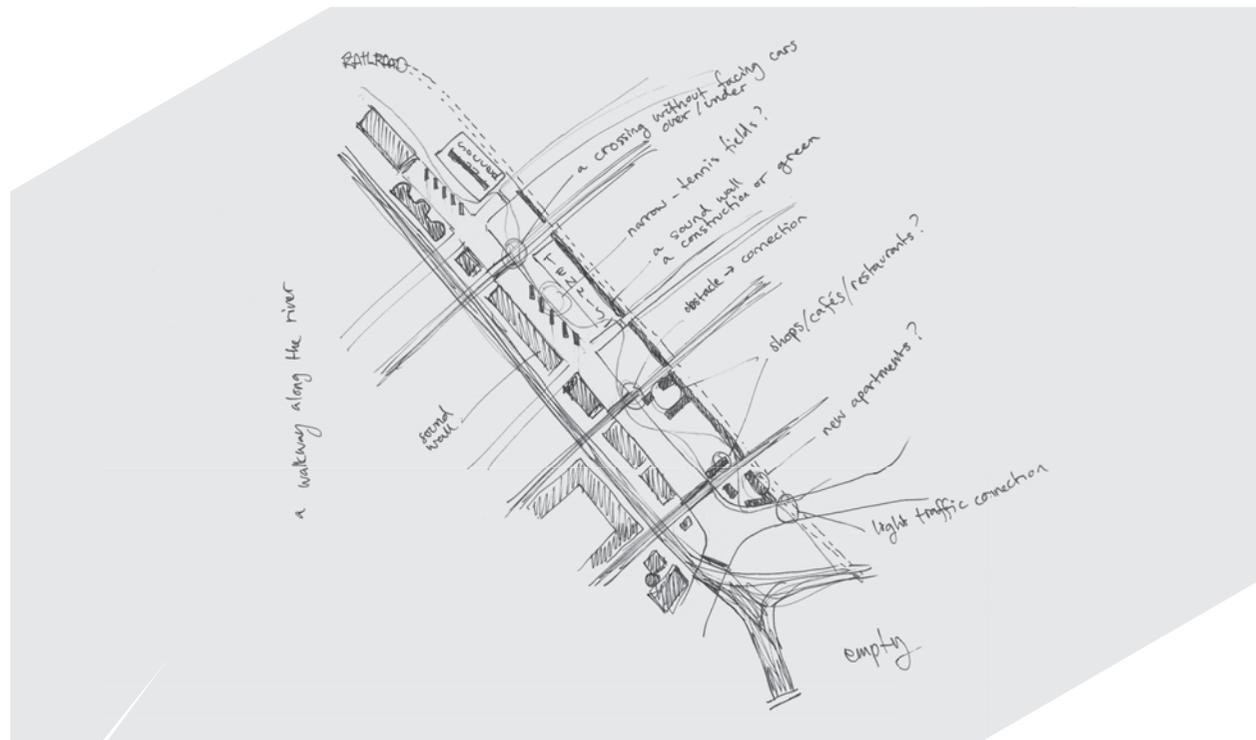
**Theme** We included the possibility of involving the local people in the project. We aimed to design something modest so it could be constructed without bureaucracy. By attracting more people to come to the site, it will act as a potential link within its surrounding areas, eliminating the gaps within the urban context.

To distinguish from other urban parks or artificial landscapes in Hamburg, we intend

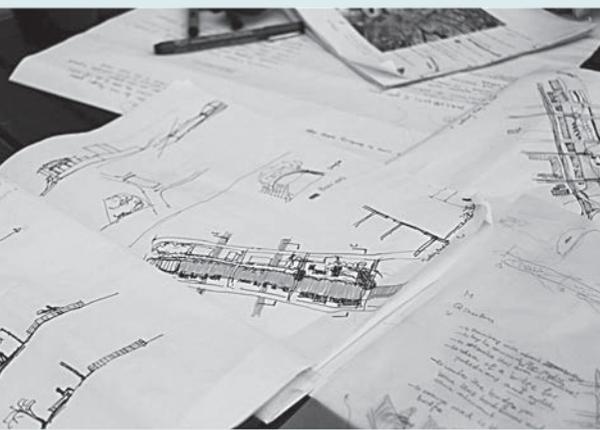
to preserve the natural wilderness on our site and try to increase accessibility to it, without destroying its unique atmosphere. By using the same material – corten steel – to build structures in a series of spots, a recognizable “red thread” is created, which guides visitors and enables them to explore the hidden places and their intriguing spatial qualities.

**Ergo's comments on B.I.S.S. 2015**

I learned that creating a mutual and shared understanding of the problems and issues is a must for aligning the goals of multidisciplinary team members. Otherwise, everybody simply works on their own ideas and doesn't listen to the others. I also learned that a bit of tension in the team is required as it pushes one to think harder and find better solutions.

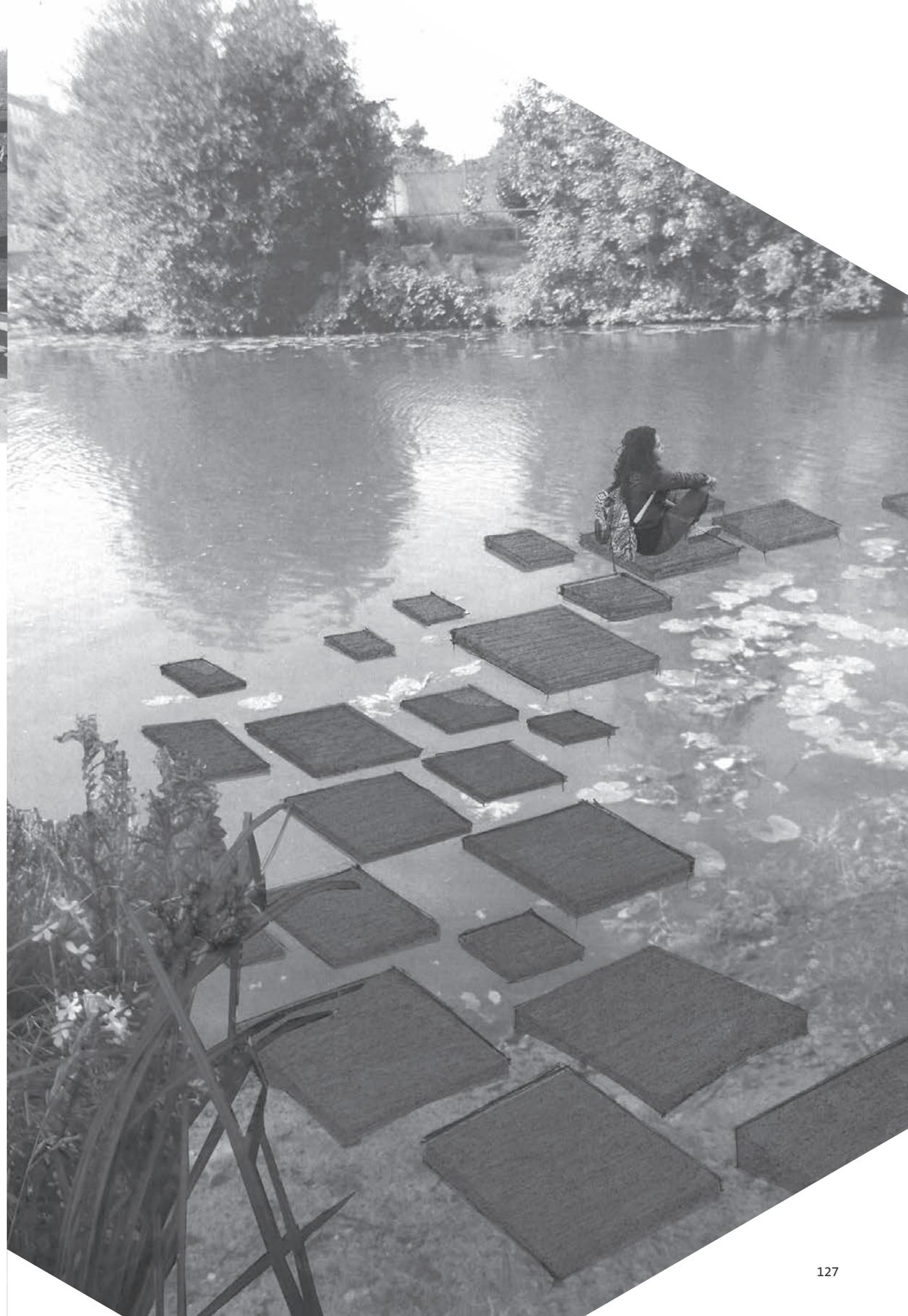


I think the B.I.S.S. as such is necessary for increasing the collaboration and exchange of ideas between universities around the Baltic Sea. Students can also learn a lot from this kind of approach, as currently the education tends to be very specialized and single-discipline focused. This means that by the time they start work, the students have not acquired the necessary skills and knowledge for serving well in teams. Therefore, I believe that B.I.S.S. is a strong initiative and something really required to close the disciplinary gaps – as facilities cannot be built without mutual understanding of each other.



**Result** The pictures show our installations. In the SUP corner, there was a tiny pier that someone had built, so to make the place livelier, we designed a larger public pier. The new pedestrian bridge diving under the old bridge through the water makes the path smoother and more interesting. The actual site can be experienced in its whole spatial quality. The path now accompanies the water. Anyone passing by can participate in creating the new links. By engaging the locals' participation in the design and building process of the new link, they can identify themselves with the changes and consider the newly created treasures as made for and by themselves.

**Distinctive feature** Our installations create a unified path that is easy follow, but gives a chance to explore the hidden places in the area. It allows people to enjoy the beauty of the place.





**Susan Chales de Beaulieu,**

**Mentor**

**Independent filmmaker,  
Hamburg**

Born in Stockholm, moving to Germany as a young woman, Susan went through various trainings, universities and workshops in the field of art, filmmaking, philosophy and teaching. Human space articulated as from language, body movement to architecture is what seems to her like a golden thread in all she does.

In her films, she searches for the strangeness of the known and for the familiarity in the strange. She finds it important today to remind oneself of the enigmatic, the social and the listening aspects of life. Singing (or gibbering like Demosthenes did, 384 – 322 B.C.) would also help, but it demands a lot of courage!

In her seminars, Susan looks at experimental encounters and filmic work examining aspects of space, its perceptions and conceptions. Topics may be darkness, domestic rooms, outer space or the phenomenon of islands. Maya Deren's encouraging quote "I make my pictures for what Hollywood spends on lipstick" is a motto true to her tune.

The open output. The interesting misunderstandings that we encounter on the way and that keep us improving. And to face "openness" in all its dimensions: openness in architectural spaces and urban places – and openness in the attitude of human beings!

A common sensation for the northern periphery of Europe and its water potentials, resulting in surprising suggestions. From a filmmaker's point of view, the notion of "link" can be reminiscent of the mental

**Janna Kaspers**

**I became more open towards new methods and themes. I hope I will be more experimental and approach projects with more confidence.**



**Signe Walther**

**Architectural Engineering,  
DTU, Copenhagen**

A skilled actress. A lover of details with a sense for the perfect cut. Bubbling over with ideas and yet grounded in dedication. Made a lot of new *Kinder BonBon* friends. Spread the gospel about "Å" and "Ä" and "Ø".

**Robin Bylund**

**Architecture, CHALMERS,  
Gothenburg**

Robin is a skilled composer of rhythm in both pictures and sounds. An aesthetic sense of essential details. Fell in love with Fritz Rabarbersaftschorle. Tried *Kinder Bueno* for the first time.

**Janna Kaspers**

**Urban Planning, HCU,  
Hamburg**

A sharp eye for good shots and beautiful angles. A patient videographer and a critical editor with infectious laughter. Is supporting team Apfelschorle. Has hidden skills in Swedish.

# Serendipity



**Robin Bylund**

**Something I will continue to do is to step out of my comfort zone and not be afraid of trying out new paths and directions. It might not be easy, but it is definitely worth it.**

phenomenon of the “Kuleshov-effect”, referring to the montage (assembly) as the basic tool of cinema art and expression. Two different sequential shots in a film, simply by their combination (link), can evoke an effect that largely surpasses the content in either of them.

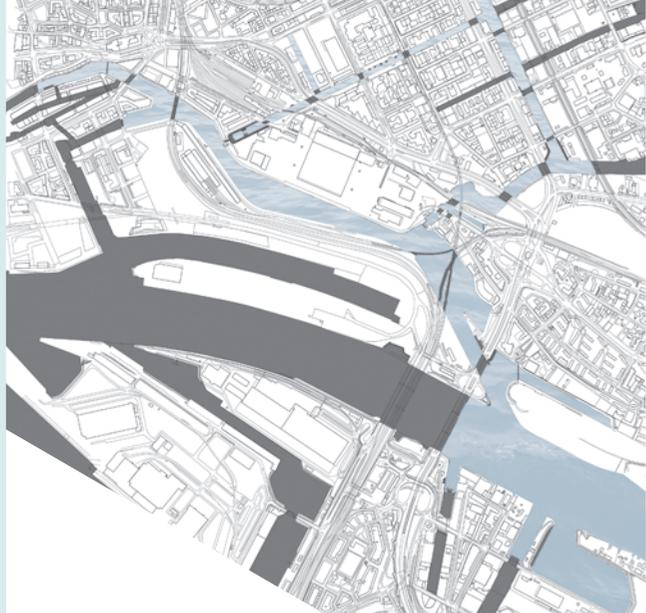
#### Susan's comments on Serendipity

A film by Robin Bylund (S), Janna Kampers (D), Signe Walther (DK)

A stimulation to the eye, the film invites us into a world of water reflections, fragmentizing and puzzling skyline and landmarks of the city, reflecting the known in an unknown way. Suddenly the less sharp provokes the eye and the ear to sharpen, to fill the gap, to make the link, to perceive the offered urban smithereens intensely. The viewer is invited to enter into an intriguing world of sensuality and to engage in reflections about reflections. **Serendipity** was awarded a “special mention” by the international jury.

*“Serendipity is a very powerful manifestation of what water does to us, our feelings, senses, the physical environment, our surroundings ... The film touched my senses and makes me aware of the wealth we have, being surrounded by water... Beautifully filmed, curated, presented ... almost difficult to believe that it is the work of students ...”*

*Professor Dr Olga Popovic Larsen, KADK  
Royal Danish Academy of Fine Arts,  
School of Architecture, Copenhagen*



**Context** Through the film, we explore the area in an unusual perspective, not focusing on the built environment, but looking at the water itself. By showing the city through reflections we want to stimulate alternative ways of seeing the area.

**Site** Our site is not a particular spot but the vast net of waterways and canals that weaves through Rothenburgsort and Hammerbrook and gives the districts their character. We show glimpses of the city through reflections of buildings, house boats, industries, skies, trains and other curiosities that surround the waterscapes. Most of the possible missing links in the area are depicted in the film. Every place has its beauty if you take the time to notice it.

#### Theme

*“[...] discovery often depends on chance, or rather on what has been called “serendipity”— the chance observation falling on a receptive eye.”*

*Scientific American, April 1955 (92/1)*

We chose the title, Serendipity, because it describes both our method and the final film.

**Result** The film depicts the design area in a new way. From the perspective of the girl, the film discovers and senses the water through steady and observant shots.

**Distinctive feature** The composition of the film is non-linear, based on flickering impressions like thoughts slipping away. The film is mainly silent but occasionally sprinkled with small, precise sounds that amplifies the surrounding silence and enhances the visualization of the scenes.



### Two new short films

Created within a film class mentored by Susan Chales de Beaulieu in the framework of the first Baltic International Summer School held at the HafenCity University Hamburg from August 21 to 29, 2015. The topic of the Summer School “at – over – on the water” linked to a defined water zone in the southeastern Hamburg harbor area. As part of the Summer School’s exciting program – organized by the department of engineering under Prof. Annette Bögle and her team at the HafenCity University and marked by lectures and architectural and engineering workshops held by international lecturers and mentors offered to 60 students from diverse Baltic countries – the film class invited to an open artistic approach and to research on the B.I.S.S.’s topic. Six students attended the class and two short films were created.

### Ilya Kuznetsov

**I believe that architecture needs more comprehensive and less schematic tools to define itself and be representative. Filmmaking can afford an entirely new way of thinking and dealing with architecture and the city.**



### Ilya Kuznetsov

Architecture, ITMO,  
St. Petersburg

Ilya was the leader and spokesperson of the group. The overall story is as important to him as is every single detail.



### Margarita Tyurina

Architecture, ITMO,  
St. Petersburg

Margarita is an incredibly skilled illustrator. She carefully drew the storyboard of **Immersion**.



### Aleksei Gutev

Civil Engineering, ITMO,  
St. Petersburg

Alexey is a calm person with a critical but constructive way of looking at things. He was the operator and sound producer of **Immersion**.

# 10 Immersion

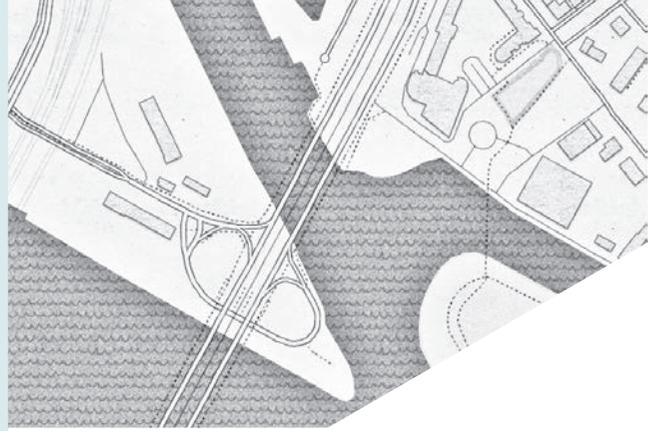
### Susan's comments on Immersion

A film by Alexey Gutev (RU), Ilya Kuznetsov (RU), Margarita Tyurina (RU)

Genuine creativity requires efforts to leave the sterility of the shelter and implies an immersion into the unknown – into a hostile yet magnificent landscape where nature, concepts and the subconscious are interwoven. The film represents the design process through a series of stages. The physical interaction with the real objects of the environment creates a direct link between the designer and a place where the design is supposed to take place.

*“Immersion can be understood, experienced and felt on many different levels. It is a film that tells a story but perhaps it tells several stories and not only one. It is like peeling layers and dealing with complexity of designing and creating which brings struggle, hardship but also great joy when we achieve, discover, create ... It is a film that makes one ponder. I think it's truly brilliant.”*

*Prof. Dr Olga Popovic Larsen, KADK Royal Danish Academy of Fine Arts, School of Architecture, Copenhagen*



**Context** Artificial lighting, air conditioning, absence of distracting noise. Carefully dosed and controlled interaction with the outside world – the spectacular machinery of the space, in which projects of the B.I.S.S. students are supposed to appear.

**Site** The shooting was performed at several locations in the riparian industrial areas. Exclusion zones, strange industrial artifacts, polluted coastline – these were the plots for the other students' project.

**Theme** The idea was to encourage students to leave the sterility of the shelter and experience an immersion into the real landscape where their objects are supposed to appear. Nature and its perception, design concepts and the subconscious are interwoven in this experience.

The goal was to explore the possibility of using **Immersion** as an unconventional way to understand the landscape in its complexity and to describe it in a sensitive way.

**Result** The film represents the design process through a series of stages and mysterious images.

**Distinctive feature** Physical interaction with the real objects of the environment creates a direct link between a designer and a place where the design is supposed to take place.



# Cliff & Romantic Industry



**Martin Kohler, Mentor**  
HCU, Hamburg

Martin studied Landscape Architecture at Hanover's Leibniz University and South Australian University in Adelaide.

His research focuses on open urban spaces in a comparative international perspective and the use and potential of neglected spaces in urban agglomerations. He also specializes on urban photography and visual anthropology.

Today he teaches disciplinary and interdisciplinary in the fields of urban planning, urban design as well as "urban photography". His special interest lies in urban processes and informal planning.

He gains his motivation out of the engagement and enthusiasm of the students.

From the B.I.S.S. 2015, he expected discussion and collaboration between students and teachers from many different backgrounds on one of the most distinguishing factors in Hamburg: the water-city relationship in the port area and beyond.

**Agnieszka Jeleniewska**  
Architecture, GUT, Gdańsk

Agnieszka comes with excellent sketching skills.



**Oskar Alberto Görg**  
Architecture, HCU, Hamburg

Oskar is an Autocad Pro pro!



**Bernadette Brunner**  
Urban Planning, HCU, Hamburg

Bernadette is full of positive energy, has a curious and open-minded nature.



**Max Ganter**  
Architecture, KADK, Copenhagen

Max is the master video editor, creative and funny. A natural icebreaker. A leader in the room.



**Anne Fassing Gade**  
Architectural Engineering, DTU, Copenhagen

Anne has remarkable skills in Autocad and writing. She is creative, social and a natural leader.



**Zhao Wu**  
Architecture and Urban Design, CHALMERS, Gothenburg

Zhao is an expert at sketching.



**Markus Gustafsson**  
Architecture & Engineering, CHALMERS, Gothenburg

Another dude! – energetic, with great social skills.



**Nina Gyalokay**  
Architectural Engineering, DTU, Copenhagen

Nina was in charge of the liaison with the group and and of working with InDesign.

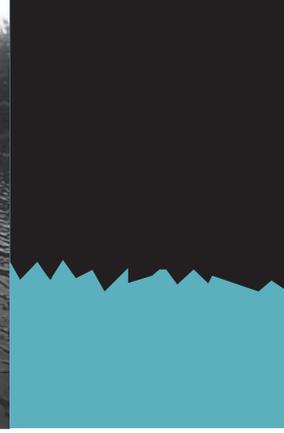
Personally, I think I have at least eight new friends now.

**Oskar Alberto Görg**

### Martin's comments on B.I.S.S. 2015

The Summer School was a highly enriching work with quite a broad mix of disciplines and professional backgrounds. The working days featured highly intense work sessions, space for open debate and group-building exercises in different settings.

Even compared with previous workshops, this one stands out in intensity and social cohesion. For my own personal outcome, I can add the possibility of trying out new teaching methods and collaboration models, such as camping.



Nina Gyalokay

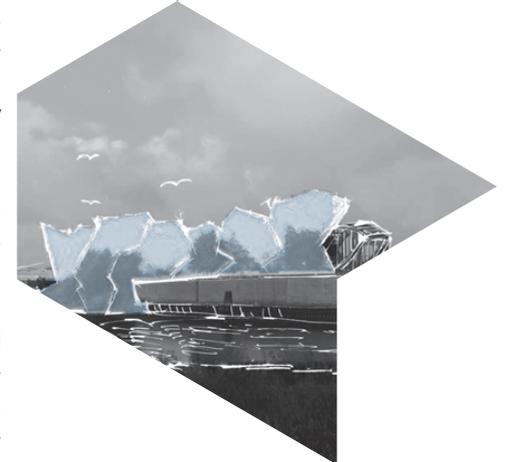
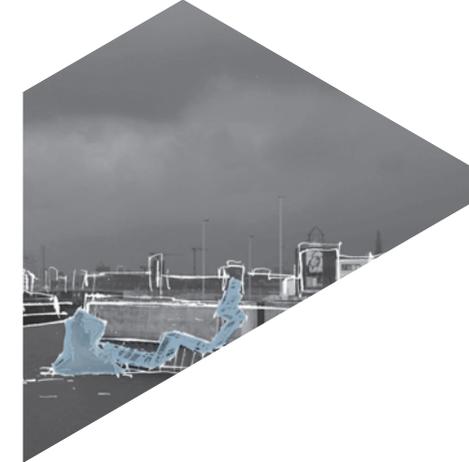
Professionally I was taken out of my comfort zone for all the exercises our mentor had in store for us, and I really enjoyed how it all made sense afterwards.

Taking advantage of the vertical space and turning the distance into an advantage.

Hammerbrook and Hamm Süd have a lot of potential with a fully functional but unused canal system and beautiful old industry buildings connected to the water. But the old industry buildings create a curtain, they separate the water from the street level. The only visual connection to the canals is from the bridges and there is barely any access to water.

Even though there are already many paths along the water, they are hidden and uninviting.

Our vision is to construct a calm second system, separated from the noisy and hectic street system. For this, attraction spots and better access to the system has to be created.



**Context** The aim of the first day was to get to know the area of the HafenCity. This was done by pairing up the group members and letting them start their walk from different spots in the city. All pairs agreed to meet up at a meeting point. On the way to the meeting point everyone collected objects and took notes and sketches.

At the meeting point, all group members, using chalk, sketched a map on the paved surface containing all they had seen and experienced.

**Site** Read the city: each story is fictional and concentrates on a character walking from A to B. All stories take place in 2030 and are built around a setting, a plot and a conflict.

**Theme** Two conceptual systems were developed: separation of land and water and the vertical space which makes the height difference.



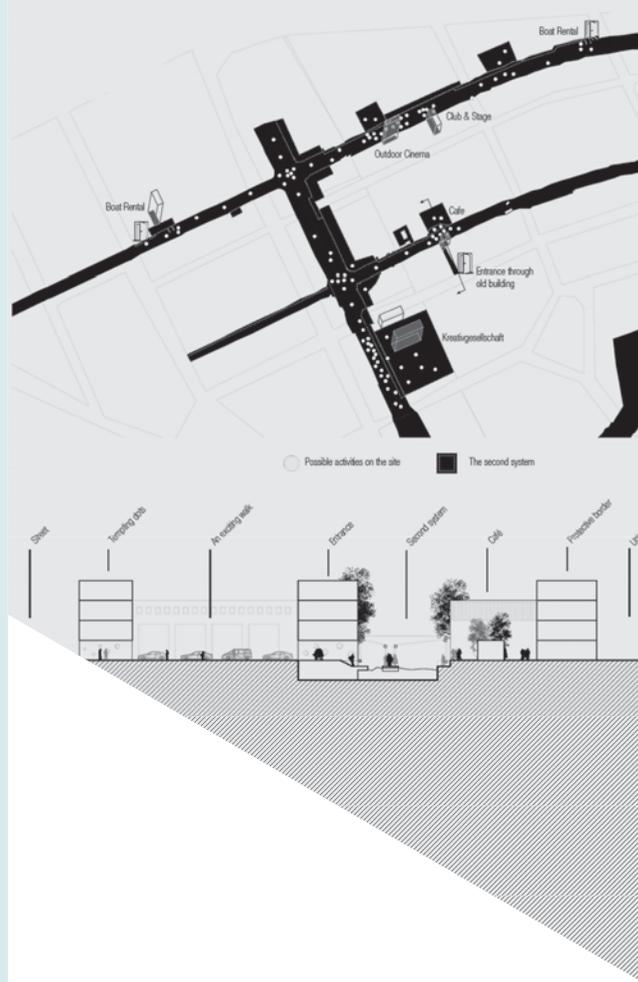
## Martin's comments on

### Cliff & Romantic Industry

This was the most “badass” group I ever had. Instead of working properly in the studio, they went out to organize canoe tours and picnics. And they were extremely successful with this approach. Not only was the group spirit outstanding, also the dedication to contribute to and finish the proposal as well as the quality of the result were remarkable and acknowledged accordingly not only by fellow teachers and participants, but also by the jury.

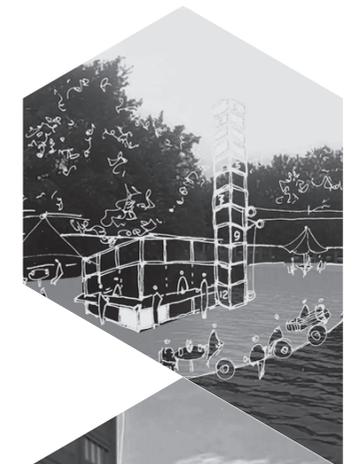
Every member of the group showed strong respect for their fellow workers, and while supporting the work with strong individual contributions, they were all open to new, unusual ways of working on-site. In this, they achieved a deep understanding of the multiple localities of quite a complicated post-industrial area. Their final proposal was an intelligent reading of the existing situation and succeeded to weave these different particles together with the overall strategy of the city of Hamburg for this area. The group developed provocative and sound new ways of dealing with the water and land here.

I am grateful to have been part of this endeavor and that I joined the ride, canoes, picnic and all.



**Result Romantic Industry:** in our proposal, the paths are connected with each other. Attractions spots are implemented, such as an outdoor cinema, a club & stage, a café and a further developed “Kreativ Gesellschaft”. Easier access to the **Romantic Industry** is created both by pink doors that invite you to discover what’s behind them as well as with a boat rental system.

To raise the awareness for the **Romantic Industry** we spread out pink dots, more concentrated around the attractions spots and more sparse further away, inviting people to explore the area. With more canals to discover and more old industry building to transform, the potential for the **Romantic Industry** is massive.



## Max Ganter

I learned a lot by just listening to the others and jumping into new methods you are not used to. Simply trying them out and seeing what would happen. Staying open-minded and not getting stuck in your own routine in how to approach a problem, that is what I take with me after these amazing ten days in Hamburg.



**Hanna  
Obracht-Prondzynska,  
Mentor  
GUT, Gdańsk**

Since my studies in Vienna and at the Gdańsk University of Technology, I have been working in the Space Syntax Studio in Bucharest, which focuses on city planning. Currently, I am working on spatial development planning for the Pomeranian region and the Gdańsk metropolis. I serve both the profession of regional and urban planning.

The work in the Pomeranian Office for Regional Planning allows me to manage the challenges related to spatial planning at all levels. Treating the city and its surroundings as an organism is a concept that fascinates me. Currently, my objectives focus on the impact of metropolitan growth on the small towns in the region.

I am an “animatora” involved in academic and social projects, both on an international and local scale. I coordinated the Mentor & Student Research Lab project, at which research projects undertaken by the international teams worked on a specific local issue, looking for answers that carry in a globalized world.

I like to “know” and have a constant craving to learn new things. Boredom is an unknown term in my book. I enjoy sparking up excitement and interest for a subject and working in teams. One could say I’m a little architecture-obsessed. I work passionately and love the writing, the discussions about cities and the nights spent on projects that come with the job.

**Aleksandra Mariak**

... I learned how to cooperate better with people, whose experiences and attitude towards architecture and urban planning are entirely different from mine. It also enhanced my communication skills. What is more, it was meaningful to learn about the differences in approach towards architectural problems in different countries – this gave me a fresh look on my own approach.

**Aleksandra Mariak  
Civil Engineering, GUT,  
Gdańsk**

As she specializes in bridge construction, Aleksandra contributed greatly to the engineering aspects of the project. Expert on static-strength calculations, numerical simulations and AutoCad. Currently she is working on a method for estimating strength in new concrete. She is a creative person with a fresh look at adopted practices. For her, a very important element of design is the necessity of making investments work.



# 12 Container



**Katharina Heidkamp  
Architecture, HCU, Hamburg**

In her fourth and last year of studying architecture in Hamburg, she enjoyed the intercultural experiences that this project fostered and loved the blend between the different professions in the group. In the process, she brought in a number of ideas when it came to the design aspects in the project.

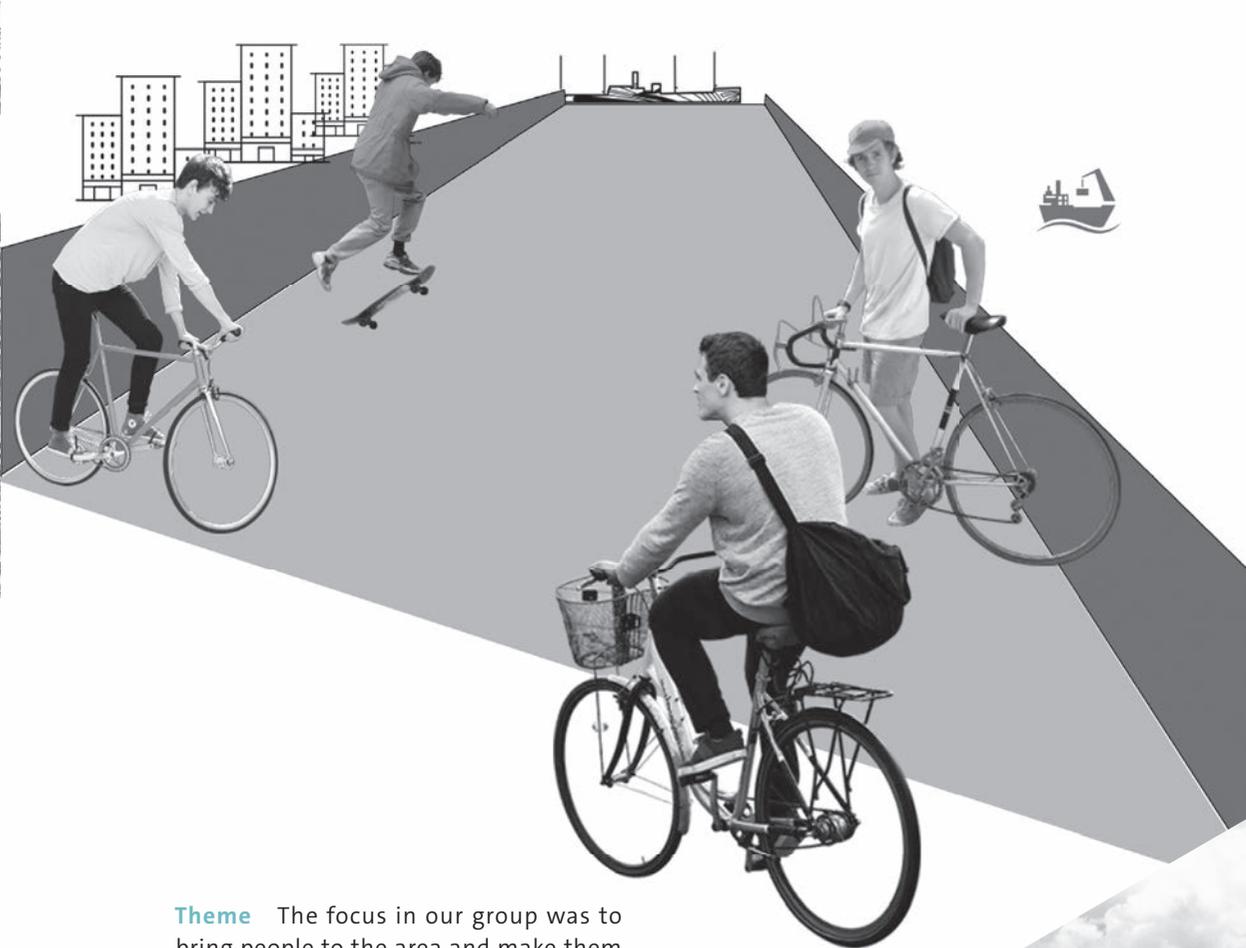
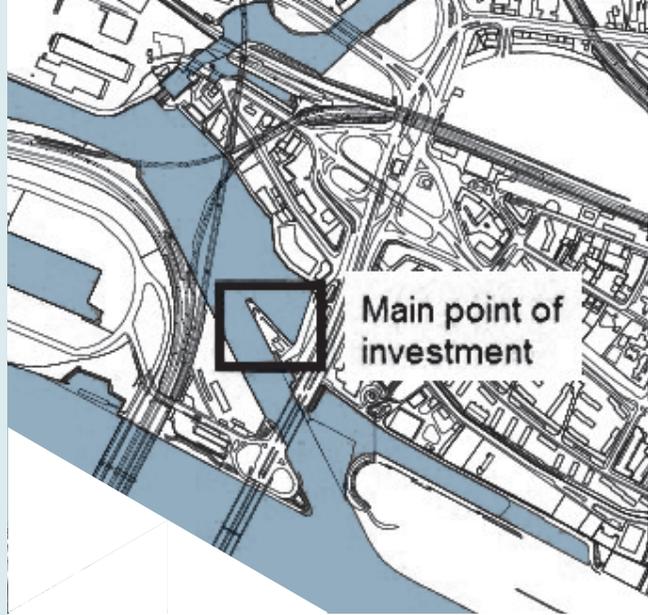
**Sandra Andersson  
Architecture & Engineering,  
CHALMERS, Gothenburg**

Since Sandra studies both disciplines and is therefore able to see certain angles others can't, she duly bridged many conflicts and dilemmas, especially when it came to defending the design idea and putting it into structural context.

**Vadim Klevan  
Engineering, GASU,  
Saint-Petersburg**

Vadim supported the group with his engineering knowledge and also with his representative position as the only man in the group – a highly eloquent one, at that. His phrase: “Why not?” became the workgroup’s mantra of motivation.

I am excited to meet enthusiastic and hard-working junior architects, designers and urban planners with European experience, who like challenges and are passionate about every new project. I believe that we will have fun working together and will grow while embarking on this unusual design mission.

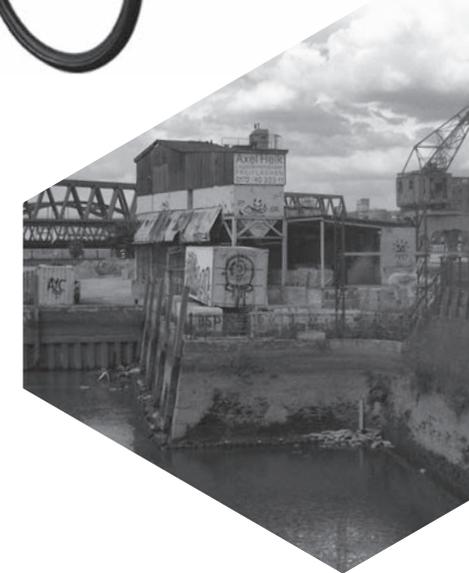


**Context** The main aim of the project is to improve interpersonal communication and promote better functionality in the City of Hamburg. An important element is to satisfy the needs of people living and working in different districts. In our project, we sought to give people an outlet and enabled the possibility of creating landscapes. The unusual advantage of the city is that it allows the use of waterways, which in turn become a link for people.

**Site** During the city tour in Hamburg, we visited the location and saw that there were several missing links at various parts of the site. We diagnosed a number of problems, e.g. the lack of street life and no green areas. The best place to solve all these difficulties is surrounded by water – the small island is located close to the Elbe Bridges and has access to the Billhafen basin, which is a major component of our project.

**Theme** The focus in our group was to bring people to the area and make them stay. Our idea was to create something that people could interact with and get involved in. There are already a lot of cultural events and places to go to in Hamburg. We wanted this area to offer something different that stood out from the rest.

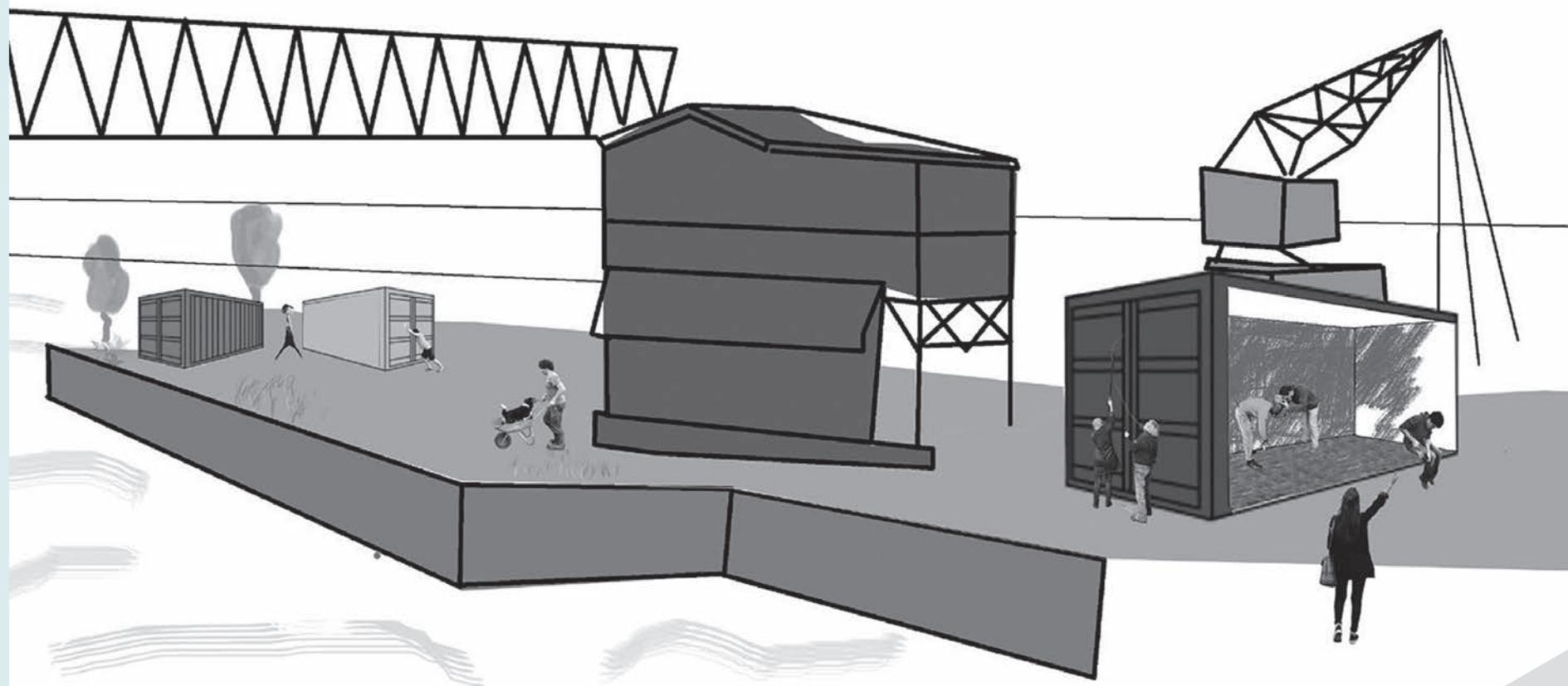
The site has a raw and industrial feel to it, which we wanted to conserve, but make friendlier. The idea of getting people involved in creating something for themselves and others is easily applied here where there is both a lot of unused space and much room for improvement. Since the area tells lots about the history and the economic foundation of the city, we wanted to keep this in place and preserve those things in the area related to the harbor and shipping.



### Hanna's comments on B.I.S.S. 2015

First of all, B.I.S.S. is an inspiring program that gives you the motivation to start working on new projects with new people. Thanks to the opportunity we all got, such as new contacts and experiences, it became possible. The positive energy brought from B.I.S.S. becomes contagious to others you work with. B.I.S.S. gave us a perception on new themes and design problems.

The working method depended mostly on the stage of the process of creating the concept at which the group was. Most of all, the role of the mentor is to moderate extremely vivid and passionate discussions in the group. While working with such a talented and creative set of students, the mentor has to make sure the positive atmosphere results in good all-round design processes.



**Result** The structure of our design process was based on several trips to explore the city and find out what was missing on the site, many discussions, sketches, drawings and texts, and the constant display of interplay between our professions. In the process, we made a lot of compromises, learned and profited from each other and found a way to combine the architectural and engineering solution to deal with the site.

**Distinctive feature** The main idea in our project is not anything physical. We saw a lot of places and not many existing links. Both the links and the places were all projects in themselves, so instead of choosing one of them and suggesting a solution, we wanted to rebuild the whole area by pro-

viding a system for people to do it themselves. It is here that the idea of the **Container** was born.

The **Container** is changeable and easily moved. With its orthogonal form it can be assembled together into a bigger unit or used by itself. The container can be ordered, prepared, delivered and is ready to use. Opening it up is like unwrapping a present with the difference that we are not shipping goods, but an event.



think the link: at – over – on the water



## Hanna's comments on

### Container // Disappearing Bridge

It is difficult to assess both of my groups in the same way. Both of them differ from each other significantly. This mainly concerns the way and the idea of teamwork. All students working in groups were unbelievably talented and ambitious. Their involvement in the project and their combat for the best end result is commendable. The design process and the group work brought them a lot of joy. However, there were also conflicts, which resulted from the high expectations of the solution's quality that was chosen for the project. The participants expected to all be satisfied with the chosen direction, which proves the designing maturity of the team. I am proud of both of my groups for being honored for their hard work. The interview and commission appreciation evaluate their work in the best way. I am glad that despite the difficult negotiations we often had in the team and problems in finding a compromise, we managed to stay positive and maintain a pleasant working atmosphere till the end, which is evidenced by the group sayings and the nicknames we all got. It's nice to remember a phone call I once got: "Mommy, we need you."

### Slawomir Zbikowski

**It seems to be obvious, but is easy to forget: the fact that we need to make mistakes to make progress. On the other hand, I found the interdisciplinary design process more attractive and I found myself dreaming about my future company not only as an architectural atelier but as an interdisciplinary studio launching complex building and construction projects.**



### Slawomir Zbikowski

**Architecture, GUT, Gdańsk**  
**Nickname: Slowmo**

Examining the site precisely is highly important to him. In creative discourse, a lot of his passion and energy radiate on to his team members. A goal of his is to reach out and touch people with his final design.



**Raisa Sakharuk**  
**Architecture/Urban Planning, GASU, St. Petersburg**  
**Nickname: Frodo**

Has great skills in drawing by hand and editing photos. Raisa holds a group together by combining ideas in an accommodating manner.



**Charlotte Ea Brandt**  
**Design & Conservation, KADK, Copenhagen**  
**Nickname: Szarlotka**

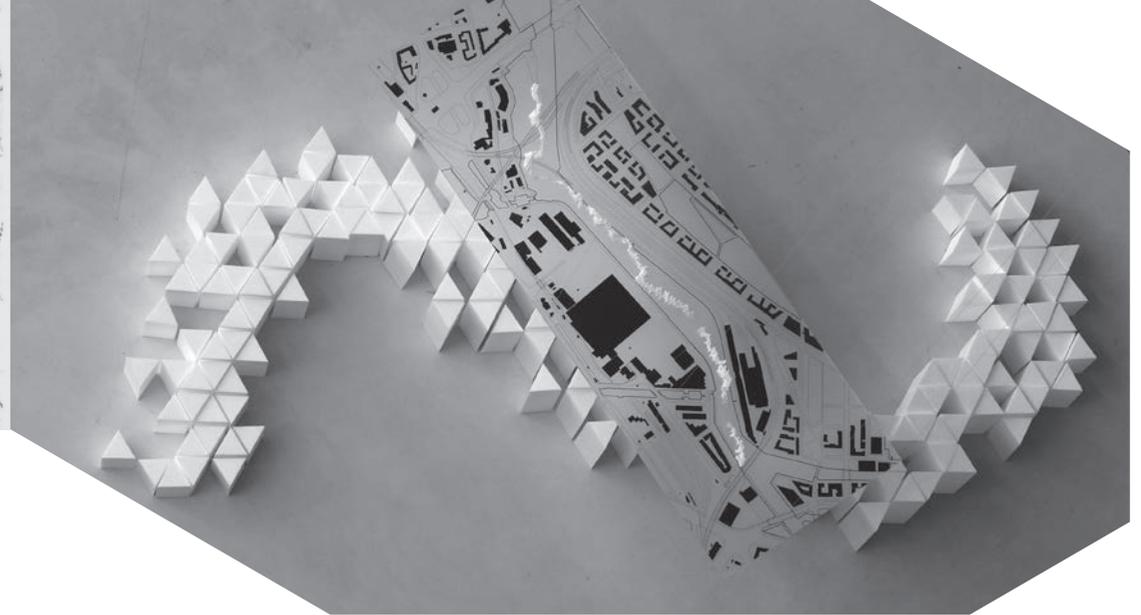
She holds a Bachelor's degree in furniture design, is very passionate and ambitious both in life and teamwork. Charlotte constantly provides new impetus to develop and improve designs.



**Gert Salzer**  
**Architectural engineering, HCU, Hamburg**  
**Nickname: GG Lobster King**

Is deeply interested in architecture and design. Cooperating with other students and delving into new disciplines comes easily to him, as he is highly ambitious, open-minded and an extrovert graced with the gift of eloquence.

# Disappearing Bridge 13



**Context** The main parts of the Hafencity's residential development are still under construction. Close by, uninviting office buildings define Hammerbrook.

Neighboring Rothenburgsort is inhabited by many citizens but lacks cultural attractions. Street traffic and water barriers distinctly separate the districts.

**Site** The three districts intersect at the Oberhafen waterside. A European bike trail runs along here. The area is characterized by the water surface, interfering steel bridges, brick warehouses and the food market. Instead of attracting staying guests, most citizens use the place for fast transit.

**Hanna's comments on B.I.S.S. 2015**

The B.I.S.S. 2015 gave me new energy for working and designing. B.I.S.S. makes you need new design challenges. At the same time, it was a valuable skills training in an interdisciplinary group. It teaches you how to communicate between different disciplines. In my work, even if I cooperate with other disciplines than with the B.I.S.S., this skill is invaluable.

**Theme** An attractor is placed inside the Oberhafen. It interacts with the citizens as well as nature. The link is made out of triangular platforms that connect the different potential features on both sides of the water. The path will partially appear and disappear depending on the particular tide level.

**Result** An abstract model of the entire link and three photo collages for scale and perspective represent the final design. The floating surface in space expresses the variable tides. White triangular platforms

emerge out of the water, offering temporary links between the places of cultural importance.

**Distinctive feature** The tides have always flowed in and out of Hamburg, yet over time they have become less important for the citizens' collective identity here. The introduction of a functional link that actually depends on the tides will create a new awareness for this unique phenomenon and change citizens' perception of nature within the city.





**Kasia Urbanowicz,  
Mentor**

**GTU, Gdańsk**

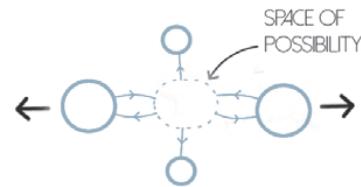
Kasia studied architecture at Gdańsk University of Technology in Poland and at Roma Tre University in Italy. She received her Master of Architecture at GUT in 2008, where she now continues her research and work on her PhD thesis.

Her PhD focuses on new media and interactive technologies in public spaces and their possible role in the city renewal processes. Her research interests include the potential of artistic interventions in the city spaces to influence social relations and enrich the multisensory perception of the space.

Working as an Assistant Professor at GUT, Kasia teaches at the design studio, dealing with projects in abstract spatial forms, designing architecture and city spaces. Additionally, she runs an architectural drawing course in an art studio in Gdańsk and teaches axonometry at the Gdańsk Autonomous High School.

Kasia gained her teaching experience as a tutor, but also as a co-author and co-organizer of architectural and interdisciplinary workshops in Poland, Italy, Spain, Portugal, Belgium and Turkey. She is passionate about innovative ideas and unconventional solutions that can emerge during workshops.

Kasia hopes for the B.I.S.S. workshop to be a possibility for all of the participants to widen their horizons by taking advantage of the variety of ideas, cultural backgrounds, different professions and disciplines present here. She wishes for fruitful collaboration, a great atmosphere and lots of new experiences and memories that we can savor.



**Taivo Säwén**

**It was a whole new approach for me to work more in the field, actually explore the site more thoroughly and finally construct a project in the evaluated site. I'm looking forward to developing this exploratory angle in future projects.**



**Taivo Säwén  
Architecture & Engineering,  
CHALMERS, Gothenburg**

Taivo has a good understanding of group dynamics and was an intermediary in heated design debates. He understands the problems posed by engineers and architects alike.

**Daria Pryzbylowska  
Architecture/Urban  
Planning, GUT, Gdańsk**

Daria is very good as a spatial analyst with a fine understanding of the movement of people and how they interact with their environment. She developed a highly creative sketching process.

**Sarah Emanuela Schmidt  
Architecture, HCU, Hamburg**

Sarah has a creative mind and a very structured working process. She focuses on the small, personal things!

**Magdalena Nowak  
Sanitary Engineering, GUT,  
Gdańsk**

Magdalena has an innovative and conceptual outlook on the interaction between engineering solutions and the built environment.

# 14 Hammerbrook

### Kasia's comments on Hammerbrook

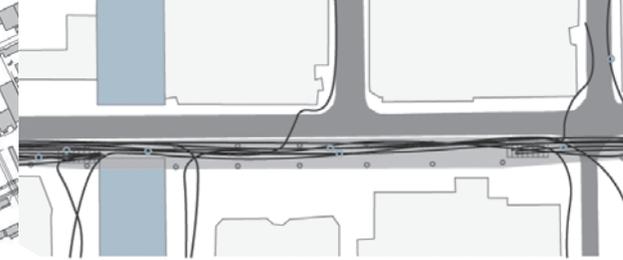
This group struggled a lot during the workshop. The problems came from the differences in approaches to the topic, different backgrounds, quite opposite opinions about each others' proposals and tastes. The strong characters that met in this group had quite a hard time cooperating with each other, which was not only due to the entirely different disciplines that they came from, but also to personal attitudes and disrespectful behavior towards other group members. It wasn't easy for them, and neither for me, to continue their cooperation with each other and end up with a group work result. Fortunately, the strong idea that they had from the start and the interesting solutions that they all agreed on kept them together and helped the teamwork evolve.



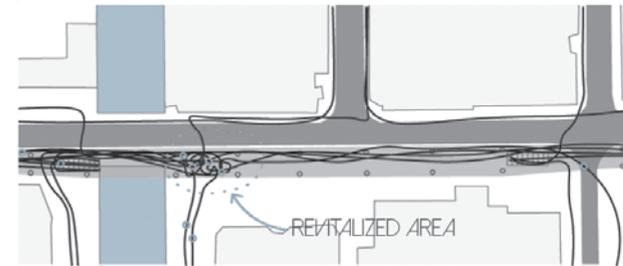
**Context** The context of our project was the business area of Hammerbrook. The old harbor areas have recently developed from warehouse and logistics districts to business areas, where a lot of people commute to daily, but where there is not much city life. People eat their food walking from the food truck to their workplace rather than sitting down near the defunct canal system.

**Site** Our project was based near the S-Bahn station of Hammerbrook, where three systems of infrastructure intersect, only displaced along the z-axis: the canals, the streets, and the Highline. We acknowledged the quality of the space underneath the S-Bahn, where a lot of people walk without appreciating the qualities inherent to the space: climate protection, and the pure architectural quality of the columns bearing the S-Bahn station.

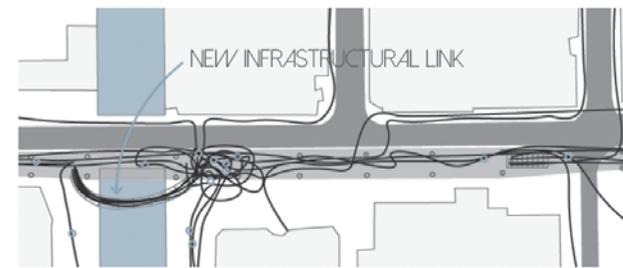
**Theme** The focus of the project was to explore the possibilities of a marginalized space, and bring a social aspect to an area that so far primarily focuses on business and industry. Trying to link several disconnected infrastructural networks, our theme was a revitalization of existing networks and structures, which often carry more possibilities than are currently extracted.



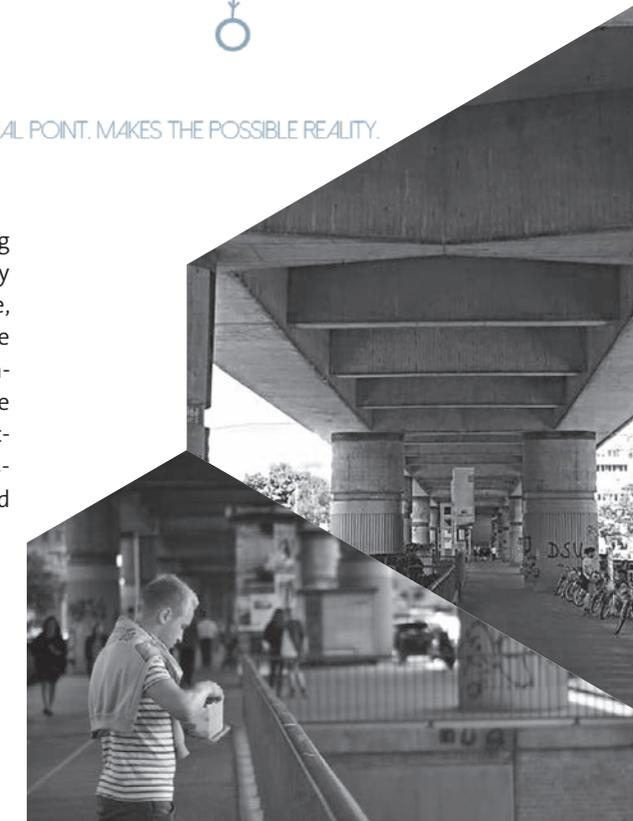
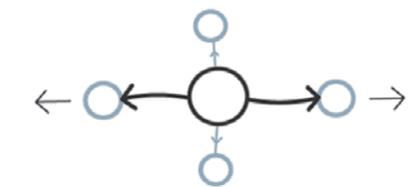
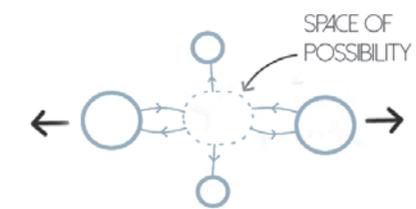
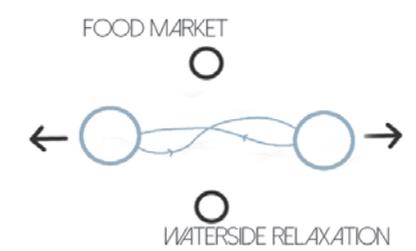
CURRENT SITUATION: CLEAR AXIALITY: LACK OF A GATHERING POINT.



CREATING THE TURBULENCE REVEALS THE POSSIBILITY, BUT SOMETHING IS MISSING.



TURNING THE SPACE INTO AN INFRASTRUCTURAL FOCAL POINT. MAKES THE POSSIBLE REALITY.



### Kasia's comments on B.I.S.S. 2015

Participation in B.I.S.S. was a wonderful and enriching experience. I had the chance to meet very interesting people who came from different universities but also from different disciplines. In terms of the cooperation with the participants – students, mentors and experts – I found it very fruitful, both personally and professionally.

It was quite a new experience for me to work in such an interdisciplinary workshop. Not only the groups of students were mixed but so were the mentors. The fact that they came from different backgrounds caused quite a vibrant atmosphere of work and exchange of opinions and approaches, especially at the “mentor’s consultation”, which in my opinion was one of most unusual, but also most successful methods of work during this workshop.



**Result** Our structure was an intervention in the analyzed space. We brought to it mobile seating and a bar, and tried to see how people reacted when posed with new possibilities for their everyday spaces. The seats were scattered in the area to allow for various uses depending on the moods of passers-by. At the bar, we could discuss how people viewed the area and deepen our analysis.

**Distinctive feature** The importance of our design is how it created the link between contextual analysis and the design project. It was created and designed based on the initial analysis of the space, and then brought new angles of exploration once it was constructed in the space. The next step would be to approach a more concrete project for the space, which would bring the qualities we deemed to be lacking to the space in a more permanent way.





# 15 Negative Space

**Kalyani Kumar**

By means of this summer school, we learnt to work in an interdisciplinary environment, where we brainstormed approaches to the same problems in the same room, with varying perspectives. I believe the B.I.S.S. gave me a platform to become a better listener and develop more patience when dealing with people who do not understand the language of mathematics or physics.

**Kasia's comments on B.I.S.S. 2015 (cont.)**

I think that interdisciplinary group work is difficult, but very important and enriching. It worked quite well during the course of the workshop and I'm sure I will be more prepared for future cooperation, both as a mentor for the students and in my professional work.



**Kalyani Kumar**

**Civil Engineering/Structural Engineering, Aalto, Helsinki**

Kalyani is a good listener, which helps him to understand and analyze different perspectives better and to work well in a team.

As an engineer, he is also pragmatic, which enables him to assess the feasibility and application of different solutions to a given problem.



**Lena Knoop**

**Environmental Science/REAP, HCU, Hamburg**

One of Lena's great personal strengths are her communication skills. Also, as an environmental scientist, she likes to analyze problems and sites and look at a problem from different perspectives.



**Karolina Plata**

**Architecture, GUT, Gdańsk**

Imagination and abstract thinking are the personal strengths that distinguish Karolina. This is why she is particularly effective during the first stage of creating new concepts when it's the idea that matters most.



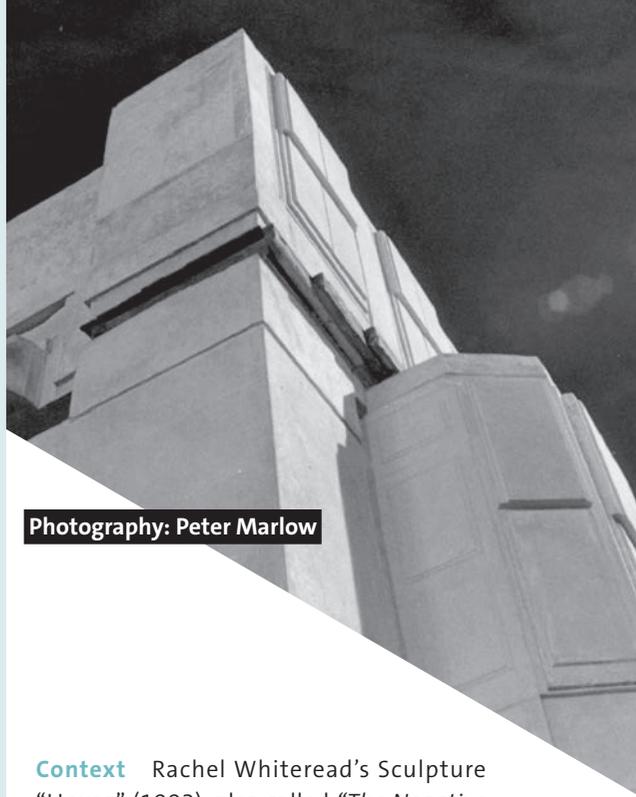
**Kamila Zbaska**

**Land Management, GUT, Gdańsk**

One of Kamila's strengths is that she is a problem solver. She has the ability to see a situation from different points of view and can get her work done even in the face of difficult obstacles. She also has excellent communication skills.

### Kasia's comments on Negative Space

From the very beginning, the group was focused on a very strong idea that came as an inspiration from one of the keynote presentations. As far as I could see, there were no personal issues between the participants, but they struggled a lot with representing their ambitious concept of the negativity of space and visualizing the connections in the chosen area. It wasn't easy for them to define the working materials and the form of the model that they wanted to construct. There were some difficulties in the communication around these issues, as architecture students had some experience in constructing models, but also used different (architectural) language to explain their ideas. They had to work on a lot of prototypes to make the decision about the form of the model. Since their work was planned to stay in the poetic and abstract, but still legible kind of presentation, I think they achieved their goal quite successfully with their final result.



Photography: Peter Marlow

**Context** Rachel Whiteread's Sculpture "House" (1993), also called "The Negative Space of a Building", became the first inspiration for the implementation of the idea of missing links. It invigorated a lot of thought in considering the topic of (missing) links from a totally different perspective. The basic idea was to represent the (missing) links in the negative space of an area.

**Site** After careful analysis of the project area through a number of site inspections, we decided to focus on a study area, which is located at the intersection of three different quarters: HafenCity, Hammerbrook and Rothenburgsort. It is characterized by mainly industrial buildings along the Billhafen shore.

**Theme** We wanted to represent the potential of the negative volume as a space to create links in the physical environment and/or an existing link that is not often acknowledged.



### Kamila Plata

**Our project was about abstract thinking. We wanted to represent the potential of the negative volume as a space to create links in the physical environment and/or an existing link which is not often acknowledged.**

While researching the typology of links, we found out that in this area, we required not only a physical structure, but a link to be provided between different cultural and social backgrounds. For this reason, we decided to create a representation of this area to understand the hidden links in its negative space.

**Result** Our model is a 50x50 cm box made of a material similar to Plexiglas. It has openings on all sides except for the top, representing bridges, railway lines and buildings, respectively. This means whenever an object within the boundary layers of our study area (here boundary layers of the study area are represented by limits of the box) would continue outside of the study area, they are shown as openings. This makes it possible to look inside of

buildings, railway lines, etc. The rest, the spaces in between objects, are highlighted by means of a light source and are meant to represent links.

**Distinctive feature** The Negative Space was represented as the solid form of the cube, with the physical structures contained within it. The light served as a tool to highlight the idea of the containment of the physical structures in the Negative Space.

*"The box isn't empty.  
It's beautiful, it's full,  
And yet it seems concealed.  
Negative space is like constellations.  
It isn't obvious.  
It is an absence [of being] acknowledged"*



### Experts

**Toni Kotnik**  
Aalto University

**Morten Lund**  
Chalmers University of Technology

**Karl-Gunnar Olsson**  
Chalmers University of Technology

**Lotte Bjerregaard Jensen**  
Technical University of Denmark

**Justyna Borucka**  
Gdańsk University of Technology

**Dorota Kamrowska-Zaluska**  
Gdańsk University of Technology

**Piotr Lorens**  
Gdańsk University of Technology

**Bartosz Macikowski**  
Gdańsk University of Technology

**Olga Popovic Larsen**  
Royal Academy of Fine Arts

**Andrey G. Vaytens**  
Saint Petersburg State University of  
Architecture and Civil Engineering

**Roode Liias**  
Tallinn University of Technology

**Annette Bögle**  
HafenCity University Hamburg

**Bernd Dahlgrün**  
HafenCity University Hamburg

**Michael Koch**  
HafenCity University Hamburg

**Christiane Sörensen**  
HafenCity University Hamburg

**Michael Staffa**  
HafenCity University Hamburg

**Frank Wellershoff**  
HafenCity University Hamburg

**Gesa Ziemer**  
HafenCity University Hamburg

**Rolf Kellner**  
überNormalNull

### Mentors

**Karl Eriksson**  
Chalmers University of Technology

**Hanna Obracht-Prondzyska**  
Gdańsk University of Technology

**Kasia Urbanowicz**  
Gdańsk University of Technology

**Emanuele Naboni**  
Royal Academy of Fine Arts

**Ergo Pikas**  
Tallinn University of Technology

**Marieke Behne**  
HafenCity University Hamburg

**Susan Chales de Beaulieu**  
HafenCity Universität Hamburg

**Hannah Jonas**  
HafenCity University Hamburg

**Martin Kohler**  
HafenCity University Hamburg

**Amelie Rost**  
HafenCity University Hamburg

**Kai Schramme**  
HafenCity University Hamburg

### Students

**Aalto University**  
Salvador Hernandez Gazga  
Kalyani Kumar  
Pooya Saremi  
Heidi Seesto  
Xianwen Zheng

**Chalmers University of Technology**  
Sandra Andersson  
Robin Bylund  
Hussein Chith  
Markus Gustafsson  
Xianmei Hu  
Ulrik Montnemery  
Anton Nordfeldt  
Toivo Säwen  
Linda Wäppling  
Erik Widell  
Zhao Wu  
Jingjing Zheng

**Technical University of Denmark**  
Anne Fassing Gade  
Nina Gyalokay  
Johanne Johnsen  
Charlotte Kloster Haugvaldstad  
Signe Walther

**Gdańsk University of Technology**  
Agnieszka Jeleniewska  
Katarzyna Krefta  
Agnieszka Lula  
Aleksandra Mariak  
Magdalena Nowak  
Karolina Plata  
Daria Przybyłowska  
Bartłomiej Stankiewicz  
Jan Suchorzewski  
Aleksandra Talko  
Kamila Zbaska  
Stawomir Żbikowski  
Piotr Żelaznowski  
Agata Zuchniewicz

**The Royal Danish Academy of Fine Arts**  
Charlotte Ea Brandt  
Max Ganter

**Saint Petersburg State University of  
Architecture and Civil Engineering**  
Vadim Klevan  
Raisa Sakharuk  
Ekaterina Velichko

**ITMO University**  
Anastasia Chubukova  
Aleksei Gutev  
Iliia Kuznetcov  
Svetlana Lomp  
Margarita Tyurina

**HafenCity University Hamburg**  
Mostafa Abdellatif  
Albania Arrazola Guerrero  
Bernadette Brunner  
Oskar Görg  
Katharina Heidkamp  
Janna Kampers  
Artjom Klimaschewski  
Anna Koch  
Lena Knoop  
Sophie Kuhnt  
Jana Possehn  
Gert Salzer  
Sarah Schmidt  
Valeria Valladares

### Patron

#### **Katharina Fegebank**

Second Mayor of Hamburg and Senator for Science, Research and Gender Equality

### Jury

#### **Michael Rink, Chairman of the Jury**

Head of the project team Hamburg East at the Ministry for Urban Development and Housing at the City of Hamburg (BSW)

#### **Dr. Ing. Walter Pelka**

President of the HCU Hamburg

#### **Ott Kadarik**

Kadarik Tüür Arhitektid, Estonia

#### **Mihkel Tüür**

Kadarik Tüür Arhitektid, Estonia

#### **Prof. Dr. Michael Koch**

HCU Hamburg

#### **Prof. Dr. Piotr Lorens**

Gdańsk University of Technology

#### **Prof. Dr. Ing. Annette Bögle**

HCU Hamburg

### B.I.S.S. team

Annette Bögle

Frauke Kasting

Sabrina Gieron

Kristina Peselyte-Schneider

Jan Bosscher

Ron Hartmann

Rabea Jacobsen

Steffen Reis

Laura Schmidt

Florian Städtler





See you next year for  
B.I.S.S. 2016

# The professional reality is interdisciplinary!

When reviving neighborhoods, what are successful strategies for urban interventions? How do we engage the locals? What role does art play in urban regeneration processes and how exactly can focusing on perception lead to fresh planning ideas in complex urban environments? Finally, how can the major assets of the eastern districts in Hamburg: HafenCity, Hammerbrook and Rothenburgsort – the waterlines and recreational green zones – be valued and further developed?

These and other questions were analyzed by more than 60 students representing various disciplines of built environment and working together in international and interdisciplinary mixed project groups within the first Baltic International School (B.I.S.S.) – “think the link”. The B.I.S.S. launched by the HafenCity University Hamburg together with six international

partner universities from the Baltic Sea region aims to develop, test and implement new ways of interdisciplinary teaching, learning and designing as well as search for ties and correlations between experiences, cultures, cities and people. The area east of Hamburg's city center, in particular around the infrastructural juncture along the Elbe Bridges, was chosen as the area to be explored and worked on for 2015's “at - over - the water” topic.

This publication serves as a source book for fresh and unconventional urban development and intervention in harbor cities as well as an inspiration for successful interdisciplinary working, teaching and learning. On top, it gives a full documentation of the B.I.S.S. and expert comments on the 15 interdisciplinary projects that were designed during the ten-day workshop in Hamburg in 2015.

ISBN: 978-3-941722-31-6

**HCU** | HafenCity University  
Hamburg

