

# THE KOLLEKTIV

*The official news letter with the latest news and updates*



*By Cor Wagenaar and  
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The Kollektiv is an initiative of the staff of the History and Theory of Architecture and Urbanism section. As we speak, more than 20 students – masters, premasters, bachelors – have joined the Kollektiv, all of them lovers of iconic cities, beautiful buildings and intriguing histories. After a successful trip to Budapest and Antwerp in 2022, we are quite confident many more interesting cities will be discovered in this initiative.

## THE HAMBURG EXCURSION

Hereby we would like to elaborate upon our coming adventure to Hamburg, Germany, **taking place from the 20th to the 22nd of October!** Let us know if you would like to join by **sending an email to [jvcalsbeek@gmail.com](mailto:jvcalsbeek@gmail.com)**. This excursion promises to immerse you in the rich and diverse architectural heritage of this vibrant city. Hamburg is renowned for its unique blend of historical and contemporary structures, offering a fascinating glimpse into the evolution of architectural styles over the centuries. Join us as we explore iconic landmarks, modern masterpieces, and hidden gems that tell the story of Hamburg's history.

# Preliminary program

## **FRIDAY, OCTOBER 20** (ESTIMATED START 3 PM)

- Kontorhausviertel with Chilehaus
- Inner City (Town Hall, Innen Alster, Bahnhof, Sankt Pauli (evening))

## **SATURDAY, OCTOBER 21**

- Elbphilharmonie (Open day October 21, 10.00 -19.00)  
(5 euro entree fee)
- Speicherstadt
- InfoCenter Kesselhaus
- Hafencity
  
- Deichtorhallen
- Exhibition on Otto D

## **SUNDAY, OCTOBER 22** (ESTIMATED END 3 PM)

- Kunsthalle (architects: Schirmacher & Von der Hude; with extension Fritz Schumacher and Albert Erbe and Galerie der Gegenwart, Oswald Mathias Ungers)

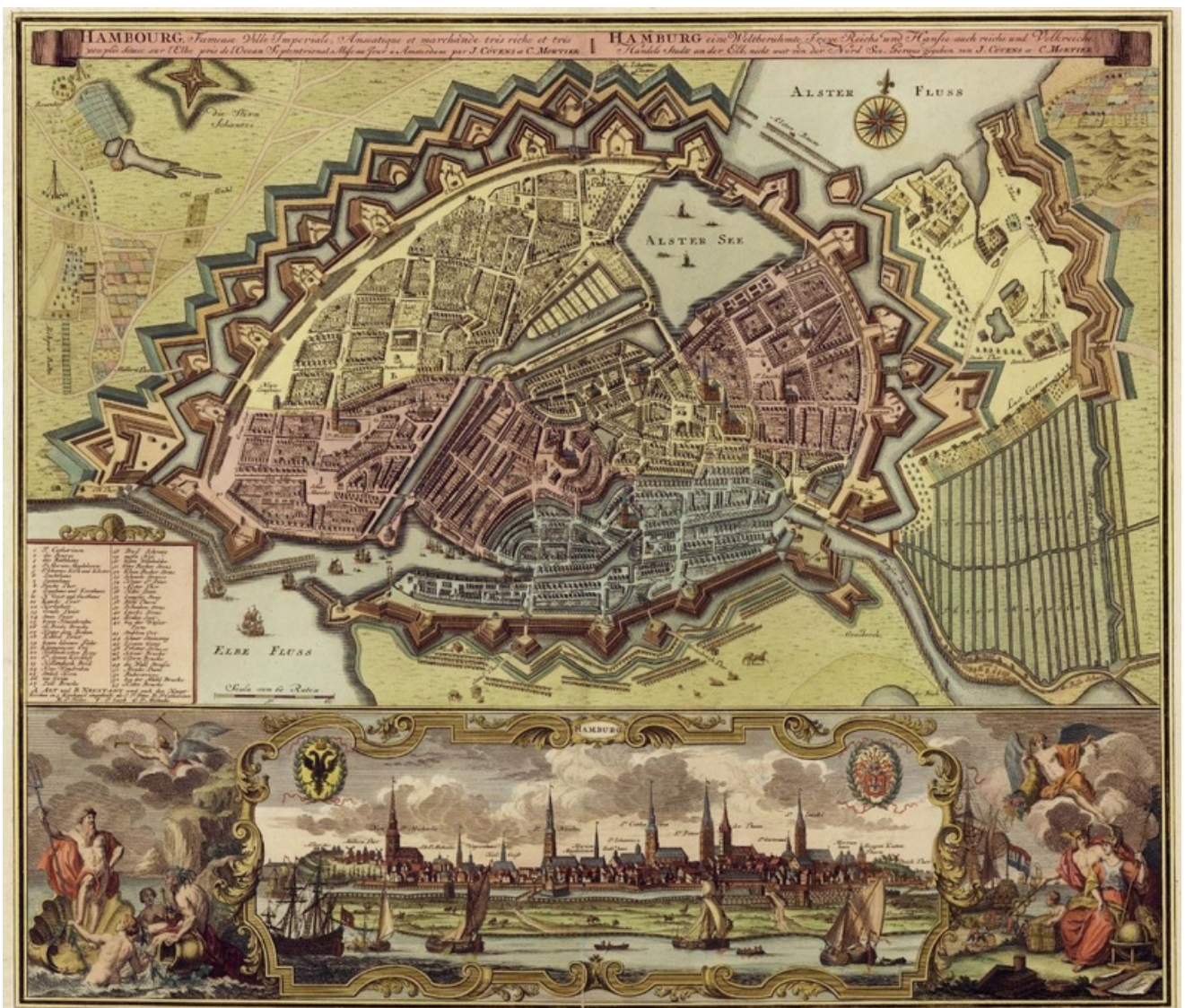
Exhibitions:

1. Permanent collection (with Old Masters, Nineteenth Century, Modern Art, Contemporary Art and Prints and Drawings)
  2. Walid Raad (<https://www.hamburger-kunsthalle.de/en/exhibitions/walid-raad>)
- Museum für Hamburgische Geschichte
  - Speicherstadtmuseum (Formation of the Warehouse District, permanent exhibition)



# Hamburg: A super short urban history

Hamburg is the largest port city of Germany, and with two million inhabitants the second largest Großstadt of Germany. Like Groningen, Hamburg was a member of the Hanseatic League, a network of cities that preceded the emergence of nation states and, for that reason, scholars now see it as super modern. Hamburg is still proud of its Hanseatic past—the license plate of cars originating here begin with HH, Hansestadt Hamburg. Not much is left of the medieval city. Fire destroyed it at least three times—and paved the way for today’s bustling metropolis. Hamburg has been a commercial hub for centuries. In the mid-sixteenth century, it surpassed Lübeck as the largest trading center in the region. Between 1616 and 1628 Hamburg got the shape that still characterizes it today. Then the Dutch engineer Jan van Valckenburg built the fortifications – he was one of many Dutch experts who, trained in Leiden or Franeker, traveled Europe and exported the latest ideas on military architecture to many cities, among them Berlin (one author coined the term Verholländerungf or the Netherlands’ impact in the 17th and 18th century). A striking feature of Van Valckenburg’s plan was his decision to construct part of the fortifications on a dam that from now on separated the Binnenalster, a lake inside the fortification, from the Aussenalster, the larger lake outside of it.



C. COVENS AND C. MORTIER, MAP OF HAMBURG, 1730

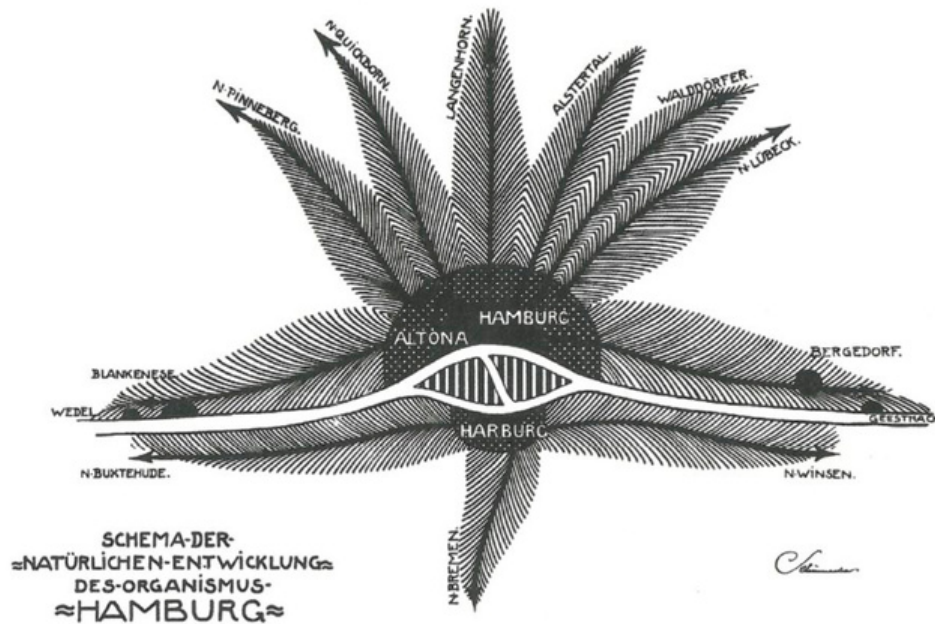
In 1842, Hamburg fell victim to one of the worst fires in its history – not for the first time, and not for the last. Unlike Groningen, many of the houses were made of wood, and a large number of them were destroyed. The effect was like the fire that struck London in 1666: it kickstarted the complete reconstruction of the inner city. Among the public buildings that got lost was the old town hall; it was replaced by the hyper posh neo-renaissance giant that still dominates the inner city today. Benefiting from the unification process of Germany and its rapid industrialization, Hamburg's harbor flourished and rapidly expanded. One of the most remarkable additions was the Speicherstadt. Built between 1905 and 1907, it the largest complex of warehouses worldwide, and since 2015 listed as UNESCO world heritage. Unlike most port cities, Hamburg became the seat of a wealthy bourgeoisie who dominated the city's political and economic institutions. The well-to-do built luxurious villa quarters and large neighborhoods with tenement buildings for wealthy citizens who preferred to live near the inner city. That is how neighborhoods like Eppendorf and Rotherbaum developed. The bourgeoisie also promoted the Kunsthalle. The first phase was completed between 1863 and 1868, followed by a new wing that was added between 1912 and 1921 (in 1996 Oswald Matthias Ungers added a Galerie der Gegenwart).



SPEICHERSTADT

Few architects and planners have had such a thorough and lasting impact on the evolution of a major metropolis as Fritz Schumacher. In the history of urbanism, he has an iconic status. His work has been celebrated in major exhibitions; an active Schumacher Gesellschaft makes sure his heritage is taken care of, and there are walking tours that invites lovers of architecture and urbanism to admire his achievements. Born in 1869 in Bremen, Schumacher was appointed Oberbaudirektor in Hamburg in 1909, a position he held until the Nazi's fired him in 1933. After winning a competition, Hamburg granted him a 'holiday' and between 1920 and 1923 and he realized his plans for the redevelopment of the last stretch of the former fortifications in Kölln; when the work was done he quickly returned. The choice for Schumacher was remarkable. When he applied for the job, he made clear that he saw cities as works of art. Is there anything in art history that can beat the beauty of cities? Of course, technical problems needed to be solved in the best possible way, but the result should be city people could be proud of. He presented himself as an artist. And that was precisely what the city was looking for. Urban beauty requires an urban plan that allows the city to function smoothly, while simultaneously creating dynamic sequences of visual imagery that highlights the esthetic qualities of the architecture. His concept of radial expansion should achieve this; Schumacher broke away from the traditional approach that adds 'year rings' around the already built-up area.





FRITZ SCHUMACHER, RADIAL EXPANSION SCHEME FOR HAMBURG, 1921



FRITZ SCHUMACHER, JOHANNEUM 1912-1914

An architect as well as a pioneer of modern planning, he endowed the city with numerous public buildings – positioning them in the urban setting was part of urbanism as an artistic discipline, and since he was trained as an architect he designed them himself. Like most of his colleagues, he promoted historical styles in his early work, but then he changed his mind and became an advocate of what in Germany is called Reformarchitektur; in 1907 he was one of the founders of the Deutsche Werkbund. One of his most impressive buildings is that of the Finanzbehörde, which he built between 1918 and 1926.



FRITZ SCHUMACHER, FINANZBEHÖRDE, 1918-1926

The Finanzbehörde is one of the large-scale office buildings that illustrate a major economic trend: the emergence of office jobs as one of the pillars of the modern economy. In the 1920s this caused an ‘administrative revolution’. Office buildings needed to accommodate the growing numbers of white-collar jobs. Although overall percentage in the 1920s was still modest – around 10 % - nothing could stop their rise to prominence (with 50% in 1981, they outnumbered all other jobs in the USA in 1981, and in 2017 they accounted for 86%!). Hamburg’s office buildings of the 1920s are milestones in the evolution of the type. They are defined by two ambitions: to increase the productivity of the white-collar workforce, and to create landmarks that represent the companies that build them. The most spectacular is Fritz Höger’s Chilehaus, built between 1922 and 1924 - it is also one of the highlights of German expressionist architecture.



After the Nazi's took control over Germany, Hamburg was designated as one of the five Führerstädte – cities Hitler wanted to redesign as landmarks of the third Reich. Konstanty Gutschow designed a plan with a giant suspension bridge and a huge skyscraper. Operation Gomorrha, one of the heaviest allied air-raids of the Second World War, put an end to these megalomaniac projects.



KONSTANTY GUTSCHOW, PLAN FOR THE FÜHRERSTADT HAMBURG, 1942



FRITZ HÖGER, CHILEHAUS, 1922-1924



JULY 1943: OPERATION GOMORRHA



Three quarter of the city was destroyed, 37.000 inhabitants died. Reconstruction started immediately after the war. Hamburg was now part of the British occupation zone. The Western allies – England, France and the United States – tried to make Germany fit for democracy. This forced them to work on an appealing alternative for the socialist ideals that now dominated the Russian zone. This became particularly urgent after the allied coalition fell apart and the Cold War emerged. Architecture and urbanism – images of the future chiseled in stone – were seen a powerful tool for propaganda. They should speak a clear language that could compete with socialist realism, since 1935 the preferred style of the Soviet Union. The American magazine Life published images of the Grindel flats in Hamburg to proof that West Germany was now a friendly nation on our side, willing to help to keep the communists at bay – a somewhat awkward claim since these flats were originally designed to accommodate part of the British administration.



MAX BRAUER, GUSTAV OELSNER,  
GRINDELHOCHHÄUSER, 1946-1956

Moreover, even though the Grindelhochhäuser are undoubtedly modern, their design is also rather austere, lacking the joyous, happy feeling of the ‘modern style’ developed in the USA as the architectural language most likely to conquer the hearts of the people. A brilliant example of joyous modernism – later irreparably improved by renovation – is the Alsterpavillion, designed by Ferdinand Streb and completed in 1953.



FERDINAND STREB, ALSTERPAVILLION, 1952-1953

Here, the citizens could drink a beer and watch Hamburg as it gradually rebuilt itself from the rubble of the war...

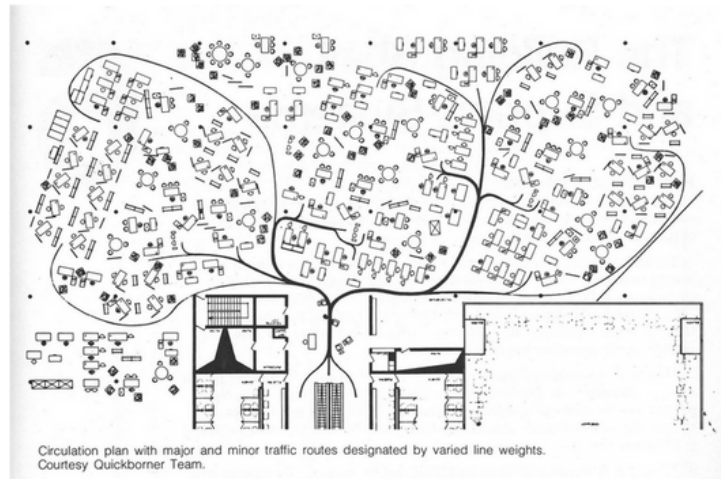
In May 1949, the Bundesrepublik Deutschland developed by merging the three western occupation zones and installing a federal government with Bonn as its capital; a few months later, the Russian occupation zone gave way to Deutsche Demokratische Republik. The iron curtain separated the two German states; the only hole in this iron curtain was in Berlin, the western part of which was also occupied by the western allies and became part of the Bundesrepublik; in 1961, the construction of the Berlin wall closed this last opening. Hamburg was not a front town, but the iron curtain was only a few dozen kilometers to the east... The revival of the economy and the extent to which the working classes could benefit from it became the principal stage for the competition between East and West. For a time, the East wasn't doing that bad, but during the 1950s the Wirtschaftswunder transformed the Bundesrepublik into Western Europe most successful welfare states. Hamburg became one of the country's most prosperous boomtowns.

Modern office blocks dominated the inner city. The most successful revolution in office design of all times originates in Hamburg. The Quickborner Team developed the concept of the Bürolandschaft, the 'office landscape': desks are loosely distributed in space, all traces of hierarchy within the staff are abolished, plants and artwork should help to create a cozy, homely atmosphere where everybody happily cooperated. No office innovation in office design conquered the world so fast and so completely as the landscaped office...

Hamburg is a lot. But the city's most striking asset is, of course, its port. Unlike Rotterdam, where the port left the city and moved towards the sea, Hamburg's port is still part of the city. There is simple reason for this: Hamburg is not only a city, but also a Bundesland; if it moves its port closer to the sea, it will lose it, because it would become part of another Bundesland – Niedersachsen or Schleswig-Holstein. Luckily this didn't happen. Ships are continuously entering the harbor basins and leaving it; towboats keep giant containerhips under control; ferries carry people to wherever it is they need to go; ships are being repaired in drydocks; impressive numbers of container cranes line the shore; cruiseships arrive at Sankt Pauli Landungsbrücken: the spectacle of the port is there for everybody to enjoy. West of the inner city, wooded hills approach the Elbe, offering an even better view.



MODERN OFFICE BUILDINGS IN THE INNER CITY



QUICKBORNER TEAM, CONCEPT FOR A BÜROLANDSCHAFT





THE PORT OF HAMBURG



HAFENCITY



ZAHA HADID, RIVER PROMENADE, 2019

The port has always been there and is there to stay. It changes over time – ships get bigger and need deeper water, the ups and downs of the economy directly impact overseas traffic; as the main centers of industrial production shift across the world, traffic flows change. Since the 1980s, Europe is no longer one of the world’s principal centers of industrial production and Hamburg also needed to rethink its economy. The collapse of socialism, the fall of the wall and Germany’s so-called reunification called for fundamental changes – and these, in turn, called for large-scale urban reconstruction projects. Offices and high-density housing for the creative classes shape a new market; many office jobs are no longer related to shipping or production: marketing, branding, fashion, advertising, social media, and higher education dominate the scene.

The most spectacular of the new project is the Hafencity. In 2000, Kees Christiaanse (KCAP) presented his masterplan. The Hafencity occupies a strip of land between the Elbe and the Speicherstadt. Once again, the city wants to achieve the highest possible quality – the price/quality ratio has been fixed at 30-70, which implies that the principal goal is not to make money, but – continuing the tradition began by Fritz Schumacher to produce a high-quality

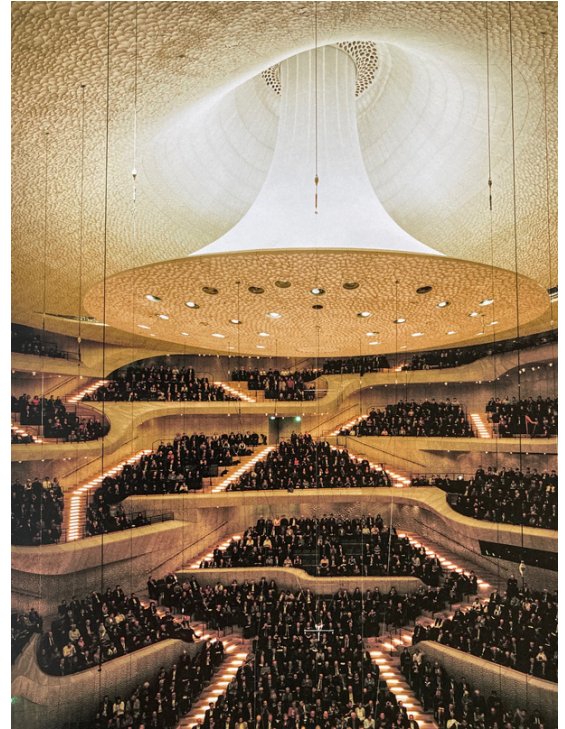
urban environment that will benefit all inhabitants of the city (and at the end of the day can also yield financial profits). The difference between high and low tide is three meters, and as the consequences of climate change become more visible almost day by day, one of the problems the plan needed to solve was to make Hamburg water proof. The solution is a city at two levels; that the lower might occasionally be flooded is accepted; housing and offices are located at the higher level. One of the Hafencity’s many remarkable projects is the Zaha Hadid’s river promenade – it marks the border between river and city and attracts lots of people who admire the view on the river.



The HafenCity is treasure-trove of architectural landmarks. The most spectacular is the Elbphilharmonie by Herzog de Meuron. Built on top of a warehouse from the 1950s, the Kaiserspeicher A, it accommodates luxury apartments, offices, a hotel – and as pièce de resistance two concert halls. When it finally opened its doors in 2016, costs had reached 800 million euro's, ten times as much as planned. The 110 meter high landmark became such a huge success that nobody cares anymore. The Elbphilharmonie marks the westernmost tip of the HafenCity; the easternmost tip, next to the Elbbrücken and not far from the Deichtorhallen, is the site where the Elbtower, designed by David Chipperfield and with 245 meters the highest building of the city, is now being built. The two landmarks, Elbphilharmonie and Elbtower, pinpoint the HafenCity in the urban layout of Hamburg.

## Hamburgers and Currywurst

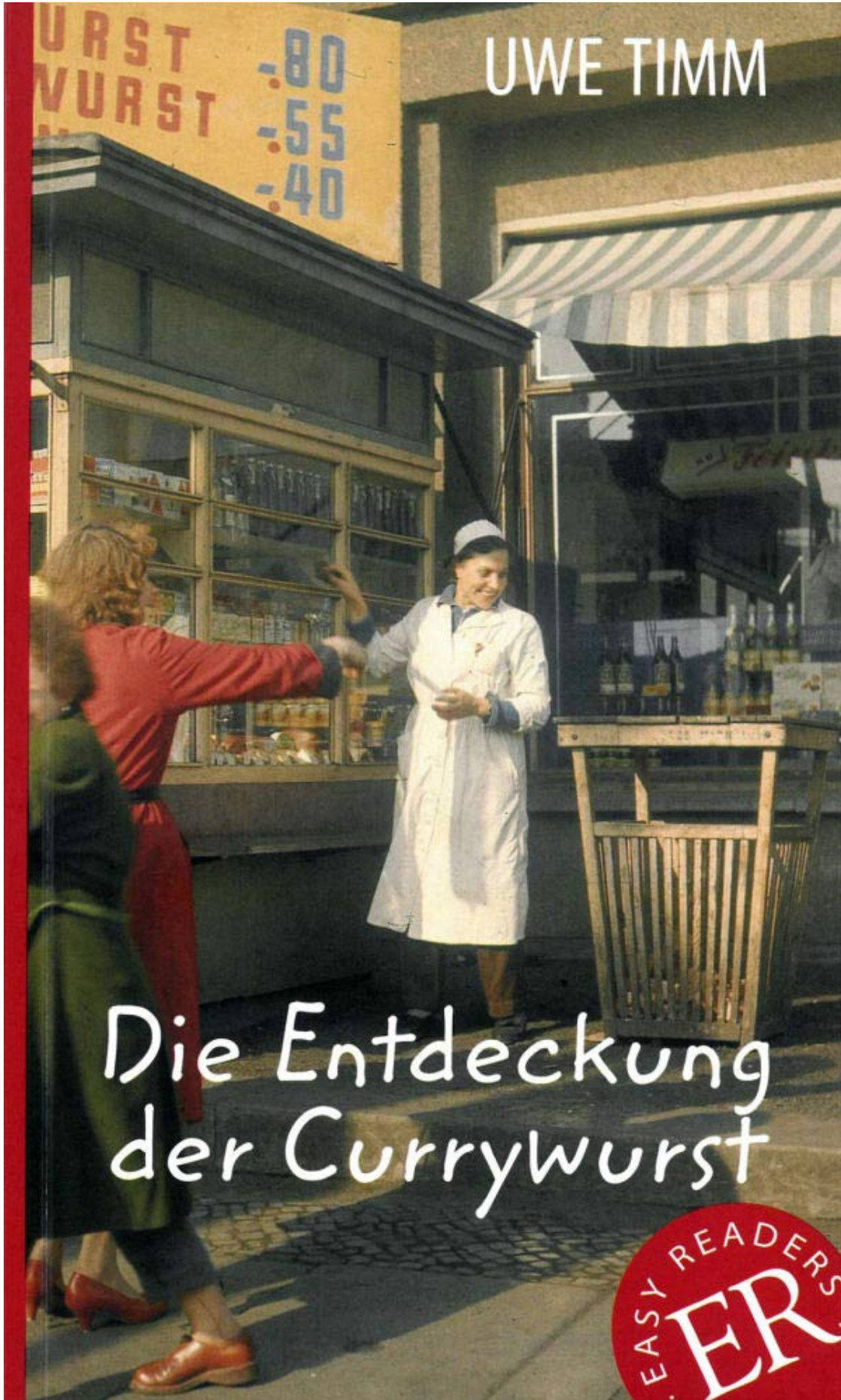
Hamburg – home of the Hamburger? That's a tough question. Food scholars have been looking for an answer for quite some time, but so far there is no conclusive evidence. What their super time-consuming and hyper interesting research did make clear, however, is that already in the 18th century, the term 'Hamburg' was associated with something meaty squeezed in something bunlike. The meat part doesn't need to be a piece of minced meat emulating a steak – it could also be something like a sausage – about the bun we know next to nothing, and even though 'Hamburg' is somehow involved, we still don't know if this delicatessen is a product of a Hamburg genius. What we do know is that a life without Hamburgers is impossible to imagine – where would we be without them... They conquered the world – and by now they also conquered Michelin star restaurants... The Hamburger is not the only delicious dish associated with Hamburg. Another culinary highlight, the Currywurst, may also have been invented in Hamburg, though this assumption would outrage the people of Berlin. The Currywurst is at home north of the border that runs from Aachen to Passau or thereabout – south of this most important geopolitical divide on the planet, the Currywurst is something like an anomaly. But where does it come from? Berlin? Hamburg? The novelist Uwe Timm thinks he found the answer: it must be Hamburg, shortly after the war... Is his story convincing? There is only one way to find out: read it!



HERZOG DE NEURON,  
ELBPHILHARMONIE, COMPLETED IN  
2016







UWE TIMM

URST -80  
VURST -55  
-40

Die Entdeckung  
der Currywurst



## The Kollektiv is...

...an initiative of the staff of the History and Theory of Architecture and Urbanism section. As we speak, more than 20 students – masters, premasters, bachelors – have joined the Kollektiv, all of them lovers of iconic cities, beautiful buildings and intriguing histories. We are quite confident that, finally, a trip can take place in the second half of June 2022 – we are absolutely sure that the program of social gatherings and literary entertainment leading up to this seminal event will be launched in February – with movies, lectures, fine food and vodka.

Only members of the Kollektiv can participate in its events. Membership is open for architecturally minded students of the Department of History of Art, Architecture and Landscape (bachelors as well as masters, including exchange students and visiting students), PhD-candidates, staff members and invitees. Membership is free of charge. The costs for participation in the Kollektiv's events need to be paid by the members themselves. Interested in joining? Send a mail the Kollektiv's Secretary-General, Jenny van Calsbeek: [jvcalsbeek@gmail.com](mailto:jvcalsbeek@gmail.com)