



Nomination for the UNESCO World Heritage List
Nomination dossier

The Speicherstadt and Kontorhaus District with Chilehaus

**THE SPEICHERSTADT
AND KONTORHAUS DISTRICT
WITH CHILEHAUS**

Imprint

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**NOMINATION FOR INSCRIPTION ON THE
UNESCO WORLD HERITAGE LIST**

**THE SPEICHERSTADT
AND KONTORHAUS DISTRICT
WITH CHILEHAUS**

NOMINATION DOSSIER

Preface

by the President of the Senate of the Free and Hanseatic City of Hamburg, First Major Olaf Scholz, to the nomination of inscription the Speicherstadt and Kontorhaus district with Chilehaus on the UNESCO World Heritage List submitted by the State of Hamburg

Hamburg is, and always has been, a dynamic, constantly changing, port city and trading hub. As early as the end of the 19th century, the construction of the Speicherstadt signalled the beginning of a process of transformation, as a result of which Hamburg developed from a city with mixed residential, merchant and working districts into a modern city with specific areas devoted to the tertiary sector. At the beginning of the 20th century, that process was continued with the building, in particular, of the Kontorhaus district.

Hamburg's Speicherstadt, which was constructed in three phases between 1885 and 1927, is still the largest cohesive and integral warehouse complex in the world. It is a unique showcase of the techniques and materials used in the maritime industrial architecture of European historicism, which married the aesthetic and the functional. The Speicherstadt is therefore of great international significance in the history of architecture. Thanks to its red brick buildings in the neo-Gothic style, its streets, waterways and bridges, which combine to create an incomparable image of a "city of warehouses"; this part of Hamburg is a characteristic component of the overall urban landscape.

The adjacent Kontorhaus district has a comparable impact, particularly the buildings at its heart: the famous Chilehaus, the Messberghof, the Sprinkenhof and the Mohlenhof. While the international office-building architecture of the 1920s and 1930s was still characterized by the Beaux-Arts style and other historicizing forms, the office buildings of Hamburg's Kontorhaus district were already displaying modern clinker façades of expressionist and objectivist design. In the cases of the Chilehaus and the Sprinkenhof in particular, these architectural forms achieved barely surpassable levels of virtuosity, in terms of both design and craftsmanship. In addition, Fritz Höger's Chilehaus, with its tip recalling the prow of a ship and the characteristic detailing of its façades, is regarded as an icon of expressionist architecture. It is safe to assume that this Hamburg edifice features in every standard volume on 20th century architecture.

In recent years, the area around the Speicherstadt and the Kontorhaus district has undergone significant change, and that process will continue in the future. The new HafenCity is set to increase the size of the city centre by 40%. The Speicherstadt now forms the physical link between the historic and modern parts of the city centre. In that sense, the ensemble which we are nominating for World Heritage status, "the Speicherstadt and Kontorhaus district with Chilehaus", represents a "living protected asset". Safeguarding the "outstanding universal value" of that protected asset is a huge responsibility. Logically, therefore, Hamburg is fully committed to the World Heritage application and everything that such a status would entail. We are aware of the particular duty that a World Heritage listing places

on a federal Land and city – in the eyes of the world as it were. Every new urban development, which has any impact on the Chilehaus, the Kontorhaus district or the Speicherstadt, every new building within those districts or in their vicinity, will have to be compatible with that historic heritage. That is a duty which Hamburg wishes and is compelled to fulfil. Both districts have long been listed under the Regional Heritage Protection Act, and in 2012 the duty to comply with the World Heritage Convention was enshrined in our amended Heritage Protection Act.

However, legal protection is not enough to safeguard a cultural monument, as Goethe explained in Faust:

“What from your father you’ve inherited,
You must earn again, to own it straight.
What’s never used, leaves us overburdened,
But we can use what the moment may create!”

That is the firm belief of both ourselves and the owners of the protected buildings: A few years ago, the Chilehaus was restored and fully let, and is in good hands. The same applies to the large office buildings around it. The Speicherstadt is admittedly less and less in demand for goods storage, but is increasingly used for cultural events and the creative economy, for offices, restaurants, cafés and bars. Thus, the heritage of the Kontorhaus district and the Speicherstadt continues to be used meaningfully – a fact which safeguards the future of both districts. Their inclusion in the community of UNESCO World Heritage would be the crowning achievement of our efforts and would fill us with pride.



Olaf Scholz, First Major
President of the Senate of the Free and Hanseatic City of Hamburg

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A: Aerial view of the Speicherstadt from east

Introduction

Hamburg's Speicherstadt (warehouse district) is a popular backdrop for countless television and film productions, and no visit to Hamburg is complete without a boat trip around the port area and along the adjoining waterways ("Fleete"), or at least a walk through this extensive urban ensemble. Here, visitors will find a rich variety of brick buildings, as well as dynamic roofscapes with turrets and winch bays reflected in the waterways. Also, the people of Hamburg never tire of "their" Speicherstadt either and regularly frequent it. Across the Customs Canal, it is the Kontorhaus district that attracts visitors, particularly the Chilehaus with its distinctive eastern tip, recalling the prow of a ship. Today, St. Michael's Church (the Michel), the Speicherstadt and the Chilehaus are Hamburg's best-known international landmarks.

How different from the perception of the Speicherstadt at the end of the 19th and beginning of the 20th centuries when the two ensembles were first planned and their construction started! Then, people derided the urban development policy behind the Speicherstadt and criticized it as tarnishing Hamburg's image as a Free and Hanseatic City: They mockingly called their hometown the Free and Demolishing City of Hamburg, because an entire Baroque district was torn down to make way for the Speicherstadt and thousands of people were evicted. The construction of the Kontorhaus district, too, meant that residents were forced to move to other parts of town. Within just a few decades at the end of the 19th and beginning of the 20th centuries, the centre of Hamburg was transformed from a pre-industrial town into a modern city with mono-functional districts, exclusively serving the economic needs of the metropolis, trade and the international port.

The construction of the Speicherstadt and the subsequent urban restructuring not only heralded the arrival of the new era of modern cities in Hamburg – a process which became established much more quickly and firmly here than in other cities around

the world – it also created one of the largest and most modern logistics centres of the time. Its extraordinary size as well as the unusual temporal conciseness of both developments are due to the challenge of joining the German toll union by the end of the 19th century without losing all previous advantages of toll free trade within the whole city: thus the traditional organisation of trading had to be restructured towards specialisation also in a physical sense. Given its purpose, the "city of warehouses" was of unusually prestigious design and became an architectural showcase for Hamburg as an international port city and trading hub. Even at its official opening, the Speicherstadt was regarded as an urban monument, as can be seen from the following quote from the inaugural document: "What is striking, however, are the newly created works of architecture, which will form a lasting memorial to the radical changes occurring before our very eyes. It is therefore their task to preserve these memories for future generations."

There were similar expectations of the Chilehaus, that icon of expressionism in architecture, which appears in every standard volume on 20th century architecture. With its eastern tip in the form of a ship's prow, the Chilehaus was a symbol of Hamburg's image as a gateway to the world. Construction had barely been completed when photographs of the spectacular eastern tip of the building began circulating around the globe. In 1925, German tourist advertisements used it to attract visitors. Countless painters have used the eastern tip of the Chilehaus as a motif.

When comparing Hamburg with other metropolises, there are striking differences: In many other cities the historic buildings of this significant architectural epoch, which saw cities become modern metropolises, have been lost or significantly altered. In some cases, their immediate surroundings have undergone radical change so that the respective cityscapes are now primarily characterised by more recent buildings. By contrast, the two

mono-functional and functionally complementary districts of the Speicherstadt and the Kontorhaus district continue to bear unique testimony to that epoch: The two ensembles are concentrated, well-preserved and on an unparalleled scale. They mark the changeover from mixed-use towns to modern tartarised cities with functional zoning, which occurred at the end of the 19th and the beginning of the 20th centuries.

In addition, Hamburg's Speicherstadt, with its homogeneous brick buildings with clearly defined historic uses, its seven- and eight-storey warehouses, its specific functional, architectural and urban structure, complete with cobbled streets, waterways and bridges, is around 1.1 km in length, making it the largest, well-preserved, late 19th century warehouse ensemble in the world.

The adjacent Kontorhaus district, to the north of the Customs Canal, was the first mono-functional office district on the European continent and represented a culmination of all previous experience in office building design. The Kontorhaus ensemble is mainly characterized by large-scale edifices, some of which constitute whole blocks, with clinker façades of expressionist and objectivist design, whose high degree of homogeneity can be experienced to this day. At the time, it set new standards for office building architecture in continental Europe. Four buildings, which form an urban ensemble, are of particularly striking quality: the Chilehaus, the Messberghof, the Sprinkenhof and the Mohlenhof. The Chilehaus, by the architect Fritz Höger, is also regarded as a key example of modernist architecture. By combining a reinforced concrete construction with traditional brickwork, virtuosity of design and unparalleled craftsmanship, Höger created a modern office building architecture that was unlike anything that had existed anywhere ever before.

The well-known Chilehaus was inscribed on the German Tentative List back in 1998. In 2006, the entry for Hamburg was extended to include the Speicherstadt and Kontorhaus district. Since the middle of 2010, the Department for Heritage Preservation

at the Regional Ministry of Culture in Hamburg has been working with experts in the field to draw up the nomination documents and the Management Plan.

To highlight the international significance of the two Hamburg ensembles, in October 2011, ICOMOS Germany and the Department for Heritage Preservation at the Regional Ministry of Culture in Hamburg, with the support of the HafenCity University and the Sutor Foundation, jointly organised an international conference entitled: "Urbanization to Modernism - Formation of Metropolitan Harbour and Commercial Districts". Other examples of comparable architectural ensembles from around the world were presented and discussed, both warehouse complexes dating from the around the year 1900 and modern office architecture from the 1920s and 1930s. The conference confirmed the exceptional universal value of the two Hamburg sites. The conference proceedings have since been published in the ICOMOS periodical Contributions by the German National Committee ("Hefte des Deutschen Nationalkomitees"), volume LIV.

Those responsible for the nominated site – the politicians, experts and not least the owners of the buildings themselves – are acutely aware of the honour connected with an inscription on the UNESCO World Heritage List, but also of the responsibilities that such an inscription would entail. In 2012, Hamburg therefore enshrined the duty to comply with the World Heritage Convention in its amended Regional Heritage Protection Act. What is more, all the component parts of the ensembles were entered in Hamburg's list of protected buildings many years ago, and enjoy protection under the Regional Heritage Protection Act. In 2008, an Ordinance on the Design of the Speicherstadt was adopted. In addition, in anticipation of the application for world heritage status, a Development Concept for the Speicherstadt was drawn up over several years. It was agreed between the various authorities and adopted by the Hamburg Senate in 2012. A design ordinance similar to the one for the Speicherstadt will also be drawn up for the Kontorhaus district. All

of these measures are intended to ensure that the ensembles "Speicherstadt and Kontorhaus district with Chilehaus" are safeguarded and preserved as potential world heritage sites in the future.



Andreas Kellner

Free and Hanseatic City of Hamburg
Ministry of Culture
Department for Heritage Preservation
Director



B: Areal view of the Kontorhaus district from southwest

**NOMINATION FOR INSCRIPTION ON THE
UNESCO WORLD HERITAGE LIST**

**THE SPEICHERSTADT
AND KONTORHAUS DISTRICT
WITH CHILEHAUS**

EXECUTIVE SUMMARY



C: The Chilehaus, view from east

Executive Summary

Executive Summary

State Party	Federal Republic of Germany
State, Province or Region	Hamburg/ Free and Hanseatic City of Hamburg
Name of Property	The Speicherstadt and Kontorhaus District with Chilehaus
Geographical coordinates to the nearest second	<p>Nominated property:</p> <p>Northern boundary: 53° 32' 56,66" N</p> <p>Eastern boundary: 10° 0' 17,61" E</p> <p>Southern boundary: 53° 32' 34,57 N</p> <p>Western boundary: 9° 59' 12,42" E</p> <p>Buffer zone:</p> <p>Northern boundary: 53° 32' 59,06" N</p> <p>Eastern boundary: 10° 0' 21,35" E</p> <p>Southern boundary: 53° 32' 31,64" N</p> <p>Western boundary: 9° 58' 50,21" E</p>

Textual description of the boundary(ies) of the nominated property	<p>The nominated property which comprises the relevant parts of the Speicherstadt and the Kontorhaus district is located in the southern part of Hamburg's old town on the Elbe. Hamburg's Speicherstadt is situated on a long and narrow group of islands, namely the Brookinseln. The district is centrally located in the Port of Hamburg. The nominated part of the Speicherstadt is delimited to the north and east by the eastern part of the Binnenhafen, the Customs Canal and the Oberhafen. Its western limit is Kehr wiedersteg. The southern boundary of the nominated part of the Speicherstadt is formed by Am Sandtorkai and Brooktorkai. In direct neighbourhood of the Speicherstadt, north of the Customs Canal, the Hamburg Kontorhaus district is located. The boundary of the core zone of the Kontorhaus district that is being nominated runs along the central reservation of Altstädter Strasse from Johanniswall street to Burchardplatz, along the north side of Burchardplatz, and diagonally across Burchardstrasse to the western boundary of the Mohlenhof (plot 224). It then runs diagonally across Niedernstrasse to the intersection of Niedernstrasse and Depenau street, along the western side of Depenau street as far as the southern side of Klingberg street, and along that southern side as far as the eastern boundary of plot 1650. Moving further to the south, the boundary runs along the western edge of plot 1914 (Messberg) as far as the northern side of the Customs Canal. It then runs in a north-easterly direction across Willy-Brandt-Strasse as far as the south-east corner of the Messberghof, before heading northwards along the eastern boundary of the Messberghof as far as the southern edge of Pumpen street. It then runs eastwards along the southern edge of Pumpen street and Burchardstrasse to the north-eastern corner of the building at 1, Burchardstrasse, and diagonally across Burchardstrasse in a northerly direction as far as the western side of Johanniswall street. Finally, it continues northwards until it reaches the central reservation of Altstädter Strasse.</p>
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Executive Summary

Size map of the nominated property, showing boundaries and buffer zone Size map see Page 28

Area of nominated property and buffer zone

Speicherstadt: 20.95 ha

Kontorhaus district: 5.13 ha

Area of nominated property: 26.08 ha

Buffer zone: 56.17 ha

Total: 82.25 ha

Criteria under which property is nominated (itemize criteria) (i), (ii), (iii), (iv)

Name and contact information of official local institution/agency Free and Hanseatic City of Hamburg,
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D: The Speicherstadt, view over the Kehr wiederfleet to the west



E: The Speicherstadt, Holländischbrookfleet with blocks U and V

Draft Statement of Outstanding Universal Value

a) Brief synthesis

In the southern part of Hamburg's old town are two complementary, mono-functional districts, which are closely related, both physically and functionally: firstly, the complex of warehouses for goods imported through the port and, secondly, the Kontorhaus district with the offices of the companies engaged in port-related activities, including shipping.

The Speicherstadt was constructed in three phases between 1885 and 1927 under the direction of Franz Andreas Meyer. It was damaged in World War II, and reconstructed in the post-war period by Werner Kallmorgen, in keeping with the historic design; high-quality buildings were added in the 1950s. The Speicherstadt stands out for the exceptional homogeneity of both its architecture and its urban development. It consists of 15 five- to seven-storey warehouses and a series of individual buildings, the vast majority of which are constructed in brick with neo-Gothic and neo-Romanesque forms, and features a specific functional and physical structure, and a particular style of urban development, with cobbled streets, waterways, bridges and railway tracks.

The adjacent Kontorhaus district to the north of the Customs Canal is comparably homogeneous. This district, which dates mainly from the 1920s and 1930s, consists predominantly of large-scale edifices, some of which fill entire blocks, with clinker facades in expressionist or sober designs, flat roofs and stepped-back upper storeys. The dominant feature of the nominated property is the Chilehaus, which was constructed between 1922 and 1924 by Fritz Höger. This 10-storey office building is constructed on a reinforced concrete frame and the outer walls are made of the typical dark-red to violet fired clinker bricks that are characteristic of the brick expressionist style. Other striking buildings in nominated property are the Messberghof, built between 1923 and 1924 by the brothers Hans and Oskar Gerson; the Sprinkenhof, built in three sections between 1927 and 1943 by the architects Hans and Oskar Gerson and Fritz Höger, and the Mohlenhof, which was constructed in 1928 to plans by the architects Rudolf Klophaus, August Schoch and Erich zu Putlitz.

From a historical point of view, the architecture of the functionally complementary districts is a striking and unique microcosm, on a unique scale, of the development of European architecture in the late 19th century and the first third of the 20th century, and reflects the new ideas of the time about reorganising cities along functional lines, a key milestone in the emergence of modern urban development. The two districts were optimally located to meet the new logistics requirements for goods transshipment, and provide office space for organising trade. Moreover, the high quality of the districts' design testifies to the internationally renowned status of Hamburg Port and the local export business at the time.

b) Justification for Criteria

Criterion (i): Fritz Höger's Chilehaus, with its eastern tip recalling the prow of a ship and the characteristic detail of its facades, is regarded as an iconic work of expressionist architecture, which no standard work of reference on 20th century architecture fails to mention. By combining a reinforced concrete skeleton with traditional brickwork, executed with barely surpassable virtuoso design and craftsmanship, Höger created a modern style of office building architecture, the like of which the world had never seen.

Criterion (ii): The cultural-historical significance of the Speicherstadt and the Kontorhaus district, particularly the core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, lies in the fact that they document the changes in urban development, architecture and technology, as well as the functional changes, which resulted from the rapid expansion of international trade in the second half of the 19th century. The two mono-functional, functionally complementary districts present a globally unique microcosm, on a unique scale, of the ideal of a modern city with functional zones, and document the concept of city formation.

Criterion (iii): Thanks to their scale, the quality of their design, their materials and their architectural forms, both the Speicherstadt and the Kontorhaus district, in particular the core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, bear exceptional testimony to the building tradition in Hamburg, as a Hanseatic port city, and to the self-image of its business people, as well as to their own adaptability, which ensured their success.

Criterion (iv): The two neighbouring, mono-functional, but functionally complementary districts, both contain outstanding examples of the types of buildings and ensembles which epitomise the consequences of the rapid growth in international trade in the late 19th and early 20th centuries respectively. Their uniform design and high-quality, functional construction, in the guise of Historicism and Modernism respectively, make them unique examples, the world over, of ensembles of maritime warehouses and modern office buildings of the 1920s.

Hamburg's Speicherstadt, with its numerous warehouses and functional buildings, its specific functional and physical structure, its particular style of urban development, and with its cobbled streets, waterways, bridges and railway tracks, was constructed at the end of the 19th century, and today it is still the largest cohesive and integrated ensemble of warehouses anywhere in the world. Thanks to careful reconstruction following damage sustained in the last war, it has been possible to restore it to its original uniform appearance. It stands out not only for its high degree of architectural homogeneity, resulting from the uniform red brick facades, predominantly in the neo-Gothic forms of the "Hanover School", and its consistent urban planning, but also for its evocative setting, which underlines its prestigious style, unusual in such functional buildings.

The Kontorhaus district is characterised by both its considerable homogeneity and its remarkable scale, which can still be experienced today. As the first dedicated office district on the European continent, it showcases previous experience in office block design and illustrates the shift in focus of economic activities in continental Europe from the secondary to the tertiary sector. Its office buildings, particularly the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof broke new ground in the development of office building architecture, and are amongst the most significant achievements of their kind post-World War I. The high quality of their design was unrivalled at the time, except in the United States. However, while international office block architecture of the time was still influenced by the Beaux-Arts style and other forms of Historicism, Hamburg's buildings already displayed modern clinker facades in expressionist forms, which, in the Chilehaus and Sprinkenhof were barely surpassable in the virtuosity of their design and craftsmanship. The Messberghof was one of the first buildings anywhere in the world to pave the way for the New Objectivism movement. The Mohlenhof can even be regarded as an early example of New Objectivism architecture. Hamburg's office buildings were also characterised by the high quality of their design inside the buildings in the hallways and staircases.

c) Integrity

The Hamburg ensemble comprises two mono-functional districts in direct neighbourhood to one another, which have been preserved intact in adequate size in almost unchanged historical form and design. On a unique scale and in unparalleled concentration, the ensemble documents the change from a mixed-use city to a modern city with mono-functional zones, which were established at the end of the 19th and the beginning of the 20th century.

The Speicherstadt has all the elements and structures necessary to underline its importance as the largest integral warehouse complex and most modern logistics centre of the world of the late 19th century. The Kontorhaus district, in particular the buildings of its core zone consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof comprises all the elements and structures that document its importance for the development of the modern office building architecture of the 1920s and 1930s.

d) Authenticity

The Hamburg ensemble Speicherstadt and Kontorhaus district with Chilehaus, two mutually complementary, directly neighbouring mono-functional districts in largely unchanged historic design with functionally shaped buildings of high quality in the style of historicism and of modernity, document the change of the mixed-use town to a modern city with mono-functional zones at the end of the 19th and in the early 20th century with a concentration and degree of preservation and on a scale, which are unique in the world.

Despite the damage suffered during the World War II and the successive changes of use during the course of the last one-and-a-half decades, the Speicherstadt has largely retained its form and design in terms of building materials and substance, all of which are determined by their high degree of architectural and urban planning concentration, by the ambitious link between architectural design of the buildings and their technical facilities, by the effective composition of their prestigious red-brick construction in Neo-Gothic architectural forms from the Hanover School and by their functional and aesthetic structure. These constants lend it the incomparable look as a "city of warehouses" ("Speicherstadt") with an unusually prestigious character for that kind of building task. The original function of the Speicherstadt as a centre for storage and warehousing has largely been retained. In those cases where it has not, this function is still clearly traceable.

The Hamburg Kontorhaus district, whose buildings continue serves their original purposes, is still largely unchanged characterised in terms of form and design as well as regards materials and substance. It consists of modern office buildings with reinforced steel constructions from the 1920s and 1930s. The carefully designed and in some cases very complex and detailed clinker brick facades feature expressionist and functional architectural forms. Also, the artistic decorative elements and the prestigious decoration of building entrances and staircases are largely unchanged in terms of material and substance. This also applies to the Chilehaus, its characteristic detailing of the brick facades and its significant form including the overbuilding of the Fischertwiete, the S-shaped facade on Messberg, and applies above all to its eastern tip which is reminiscent of a ship's prow.

e) Requirements for protection and Management

Speicherstadt and Kontorhaus district are listed under the Hamburg Heritage Protection Act. Any repairs or alterations to the buildings, and building work of any consequence, have to be discussed with the Department for Heritage Preservation of the Free and Hanseatic City of Hamburg, and are subject to its approval. The Speicherstadt also has its own Design Ordinance and a Development Concept for the Speicherstadt has been drawn up, too. It is intended to draft a Design Ordinance for the Kontorhaus district as well. In addition, a local development plan is currently being produced for the Speicherstadt (local development plan HafenCity no. 12/Hamburg-Altstadt district no. 48).

A management plan has been formulated to safeguard the preservation and proper management of the ensemble "Speicherstadt and Kontorhaus district with Chilehaus.

The Department for Heritage Preservation will be responsible for coordinating the management of the prospective World Heritage site and will be affiliated a department from the Ministry of Culture.



Free and Hanseatic City of Hamburg
 Ministry of Culture
 Department for Heritage Preservation

Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus

Legend

- Nominated property
- Objects
- Areas
- Water areas
- Buffer zone
- Coordinate points

Projection: UTM32
 Position reference system: ETRS89
 Map background: DSGK (LGV, Oktober 2011)
 Scale: 1:5.000

0 50 100 150 200 250
 Meter

Coordinates in WGS84 (EPSG:4326)

Point	North		East		
	North	East	North	East	
1	53° 32' 57,79"	10° 0' 17,61"	14	53° 32' 53,69"	10° 0' 26,39"
2	53° 32' 53,79"	10° 0' 16,27"	15	53° 32' 40,96"	10° 0' 23,63"
3	53° 32' 51,36"	10° 0' 11,03"	16	53° 32' 38,55"	10° 0' 10,90"
4	53° 32' 48,14"	10° 0' 14,27"	17	53° 32' 31,64"	9° 59' 46,56"
5	53° 32' 43,96"	10° 0' 8,06"	18	53° 32' 29,44"	9° 58' 58,19"
6	53° 32' 34,57"	9° 59' 13,40"	19	53° 32' 37,95"	9° 58' 50,21"
7	53° 32' 40,98"	9° 59' 12,42"	20	53° 32' 41,15"	9° 58' 51,33"
8	53° 32' 49,62"	10° 0' 3,49"	21	53° 32' 45,39"	9° 58' 57,14"
9	53° 32' 50,70"	10° 0' 0,48"	22	53° 32' 43,68"	9° 59' 12,05"
10	53° 32' 52,46"	10° 0' 3,11"	23	53° 32' 46,61"	9° 59' 36,05"
11	53° 32' 52,88"	10° 0' 1,26"	24	53° 32' 51,73"	9° 59' 48,11"
12	53° 32' 56,66"	10° 0' 3,13"	25	53° 32' 52,29"	9° 59' 58,71"
13	53° 32' 59,63"	10° 0' 21,35"	26	53° 32' 59,06"	9° 59' 53,41"



F: The Speicherstadt, view over the Holländischbrookfleet from the east to the „Wasserschlosschen“



G: The Chilehaus, south facade



H: The Messberghof, view from south



I: The Sprinkenhof, first section



J: The Chilehaus, entrance A



K: The Messberghof, entrance hall



L: The Sprinkenhof, staircase of section one



M: The Messberghof, staircase

NOMINATION FOR INSCRIPTION ON THE UNESCO WORLD HERITAGE LIST

THE SPEICHERSTADT AND KONTORHAUS DISTRICT WITH CHILEHAUS

NOMINATION FORMAT

1 Identification of the Property

1.a Country

Federal Republic of Germany



Fig. 1: Middle-Europe including the Federal Republic of Germany

1.b State, Province or Region

Hamburg, Free and Hanseatic City of Hamburg



Fig. 2: Federal Republic of Germany including the Free and Hanseatic City of Hamburg

1.c Name of property

Speicherstadt and Kontorhaus district with Chilehaus

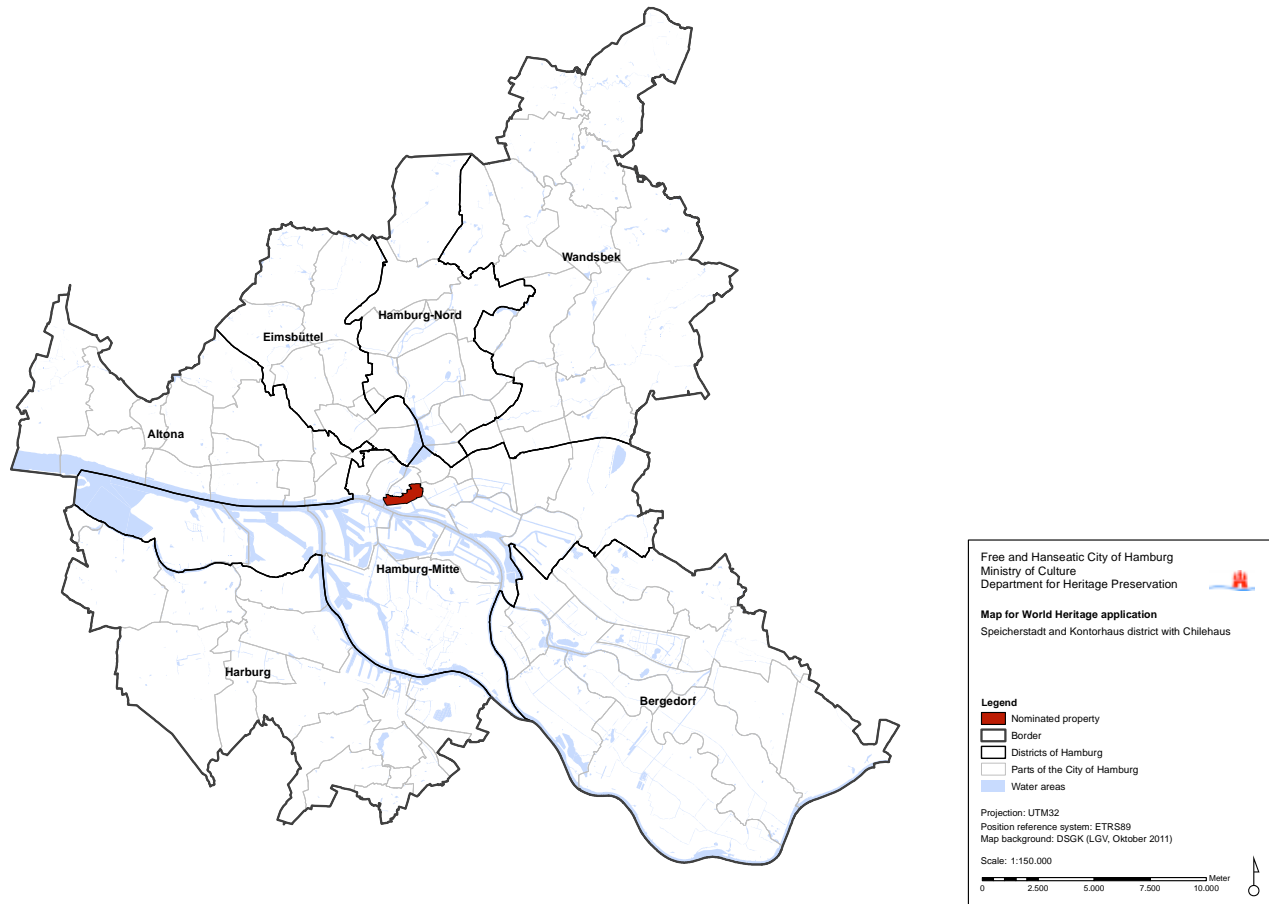


Fig. 3: The nominated property and its situation within the Hamburg City Limits

1.d Geographical coordinates of the nearest second

Coordinates in WGS84 (EPSG:4326)

Point	North	East	Point	North	East
1	53° 32' 57,79"	10° 0' 17,61"	14	53° 32' 53,69"	10° 0' 26,39"
2	53° 32' 53,79"	10° 0' 16,27"	15	53° 32' 40,96"	10° 0' 23,63"
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6	53° 32' 34,57"	9° 59' 13,40"	19	53° 32' 37,95"	9° 58' 50,21"
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8	53° 32' 49,62"	10° 0' 3,49"	21	53° 32' 45,39"	9° 58' 57,14"
9	53° 32' 50,70"	10° 0' 0,48"	22	53° 32' 43,68"	9° 59' 12,05"
10	53° 32' 52,46"	10° 0' 3,11"	23	53° 32' 46,61"	9° 59' 36,05"
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12	53° 32' 56,66"	10° 0' 3,13"	25	53° 32' 52,29"	9° 59' 58,71"
13	53° 32' 59,63"	10° 0' 21,35"	26	53° 32' 59,06"	9° 59' 53,41"

1.e Maps and plans, showing the boundaries of the nominated property and buffer zone

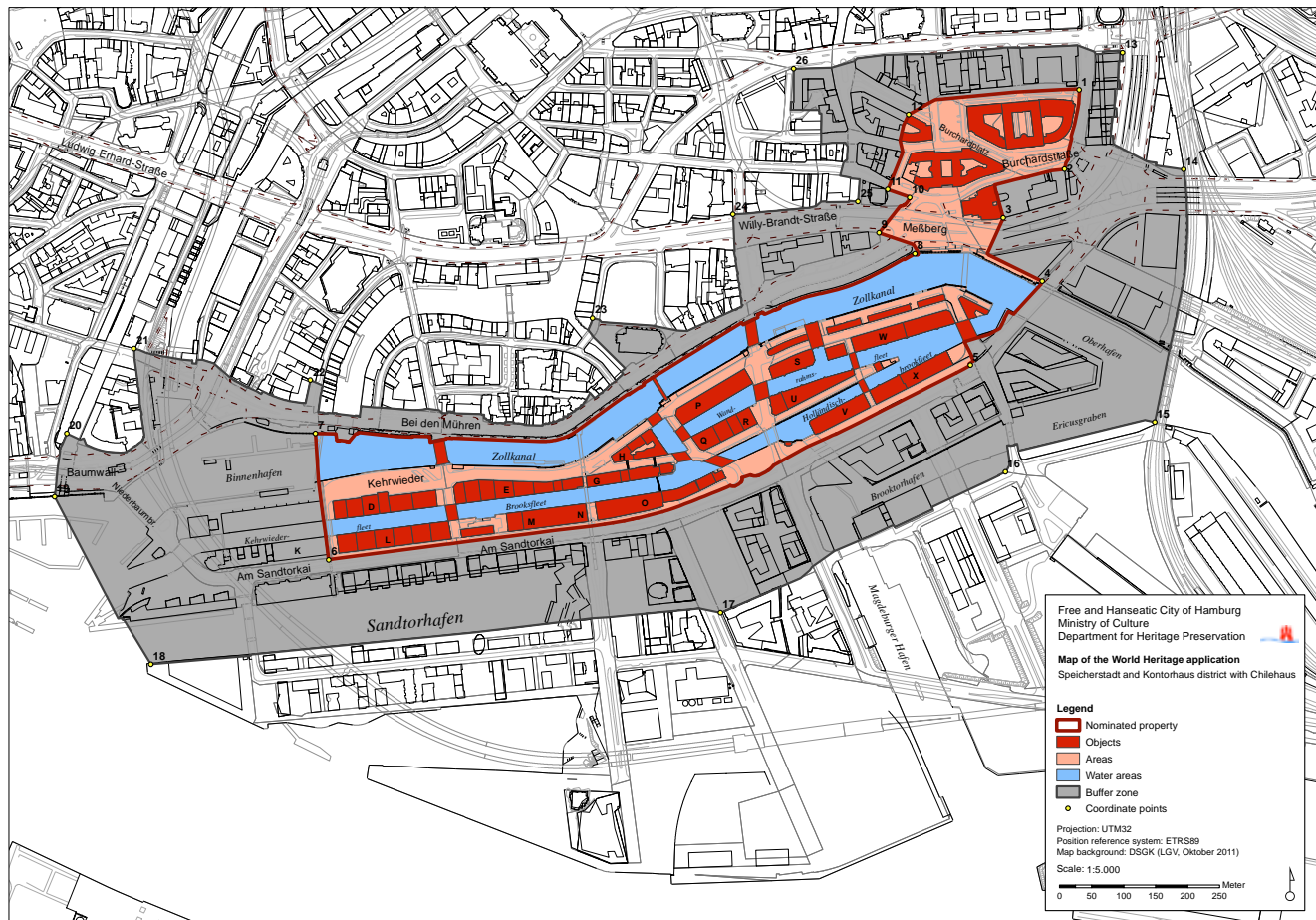


Fig. 4: The Speicherstadt and Kontorhaus district with Chilehaus, plan of the site and the buffer zone with coordinate points. Maps and plans, showing the boundaries of the nominated property and buffer zone.

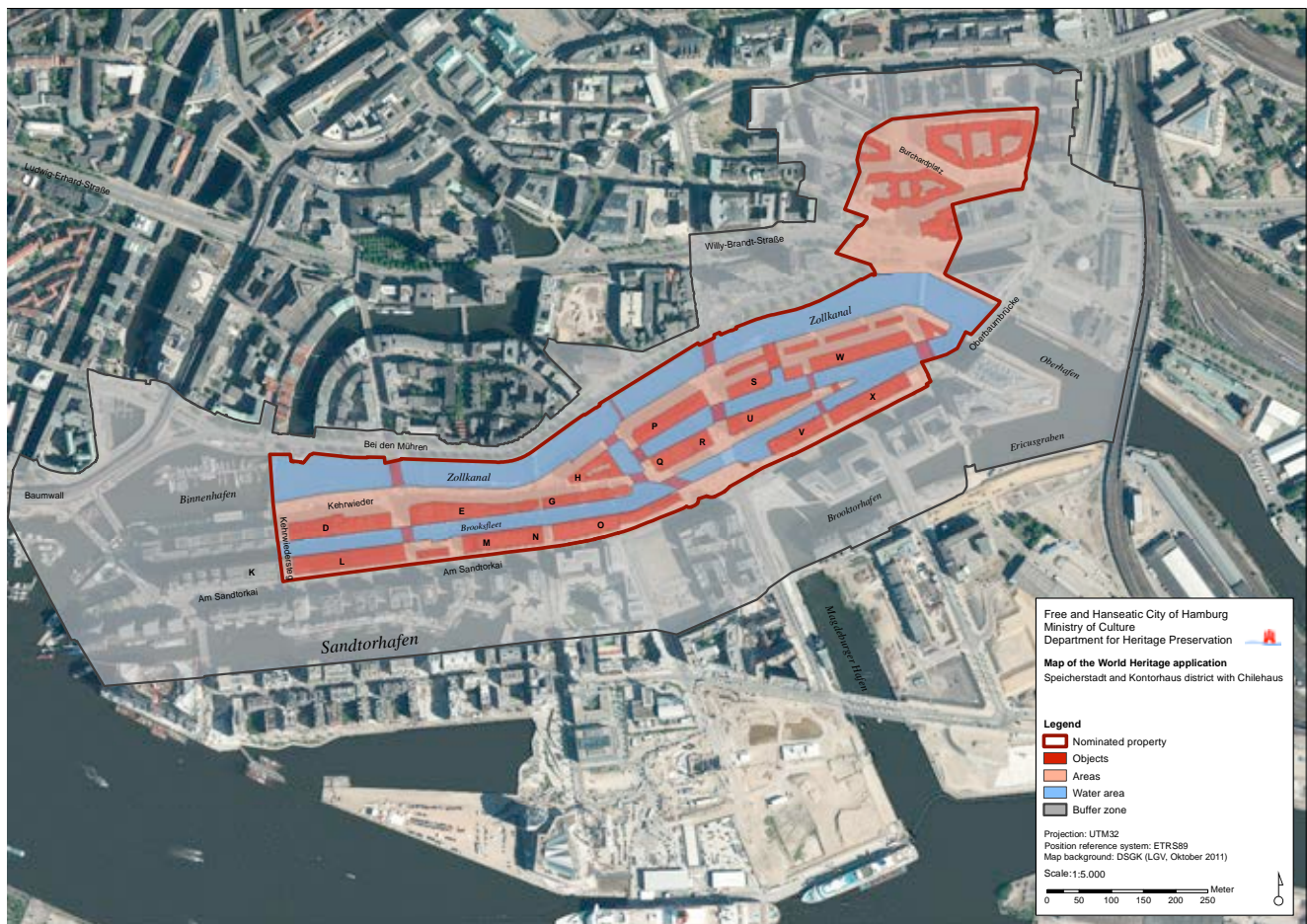


Fig. 5: The Speicherstadt and Kontorhaus district with Chilehaus, aerial view

1.f Area of nominated property (ha.) and proposed buffer zone (ha.)

Speicherstadt:	20.95 ha
Kontorhaus district:	5.13 ha
Area of nominated property:	26.08 ha
Buffer zone:	56.17 ha
Total:	82.25 ha

2 Description

2.a Description of the Speicherstadt and Kontorhaus district with Chilehaus

Between the centre of Hamburg’s historic city and Hamburg’s youngest district HafenCity, south of the centre located on the Grasbrook, two mono-functional quarters from the end of the 19th and early 20th century are receive, which are in close spatial and functional relationship and of great historical and economic importance for Hamburg as a port and trading city: the Hamburg Speicherstadt, the warehouse complex for the goods imported through the port, and, north of the customs channel, the Kontorhaus district with the offices of predominantly harbour and marine-related businesses.

2.a.1 Description of the Speicherstadt

2.a.1.1 Location and general character of the Speicherstadt

Hamburg’s Speicherstadt is situated on a long and narrow group of islands, namely the Brookinseln, extending to the south of the Altstadt district. They stretch out along a west-easterly axis over a length of approximately 1.5 km. On these islands, the warehouses making up the Speicherstadt district were erected to designs by Franz Andreas Meyer in three project phases between 1885 and 1927 by the Hamburg Free Port Warehouse Association (Hamburger Freihafen-Lagerhaus-Gesellschaft) and the city authorities. The district is centrally located in the Port of Hamburg.

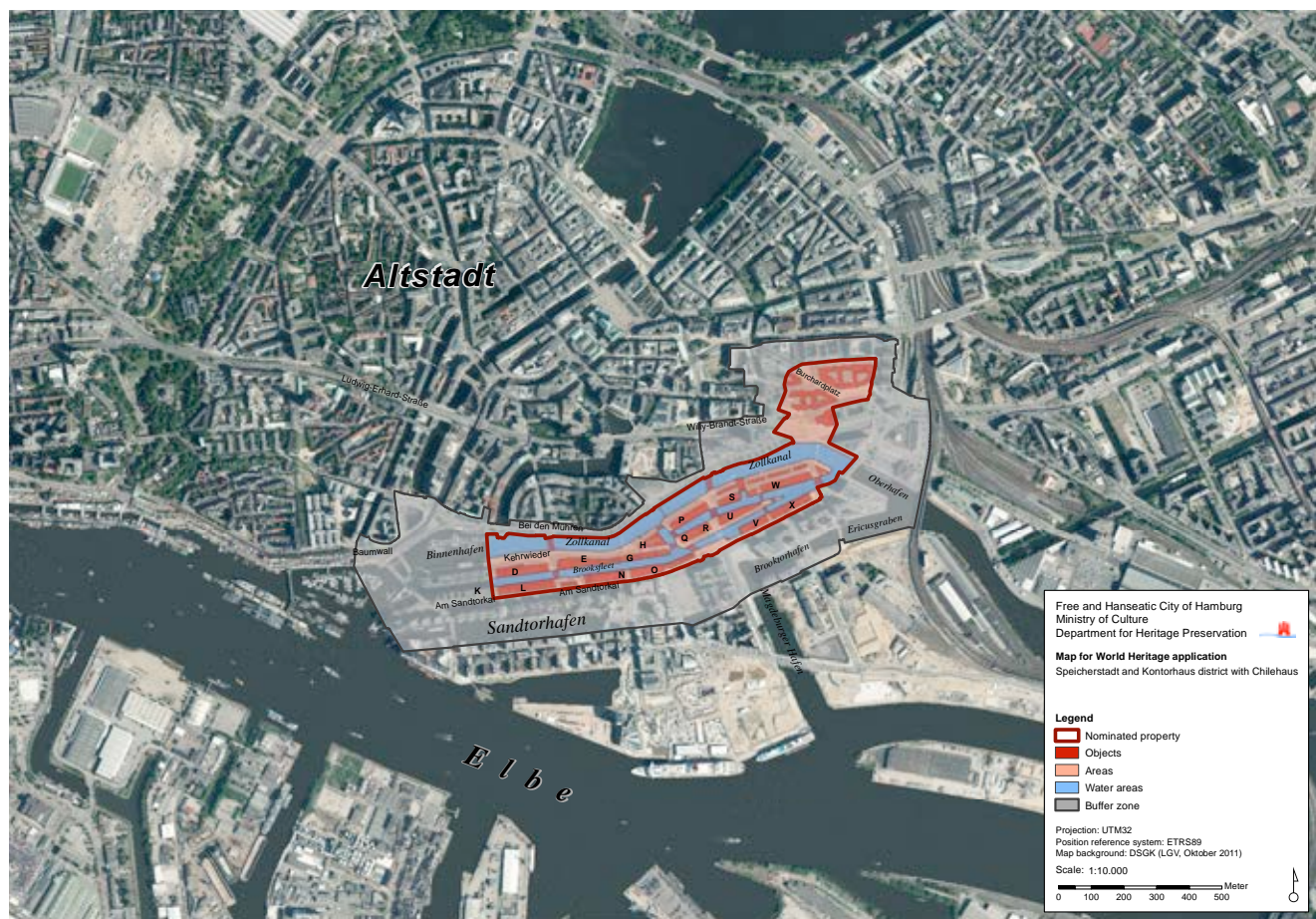


Fig. 6: Aerial view of Hamburg’s City centre with the nominated properties Speicherstadt and Kontorhaus district including buffer zone

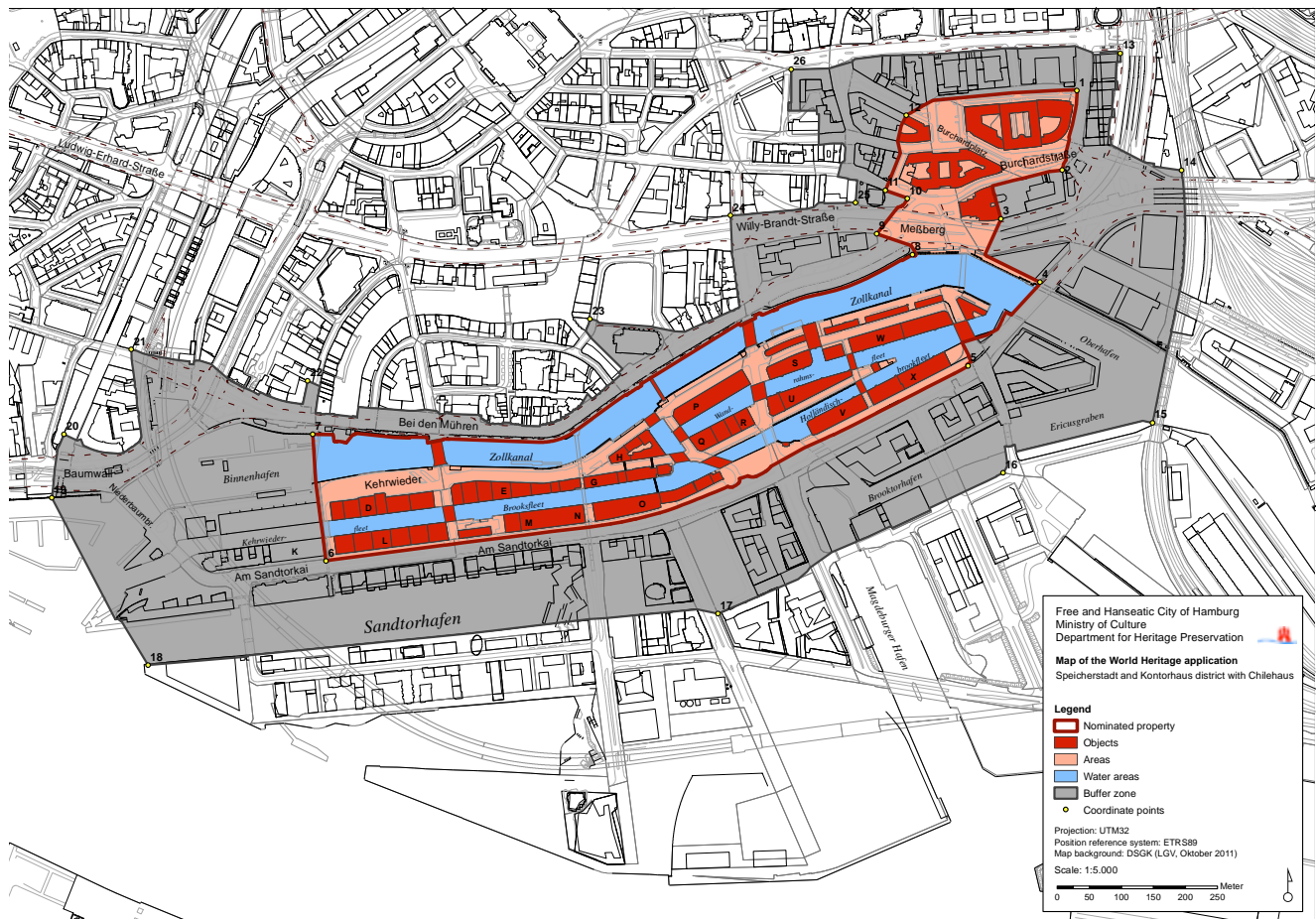


Fig. 7: The Speicherstadt and Kontorhaus district with Chilehaus, plan of nominated property (framed red) and the buffer zone (grey)

The group of islands constituting the Speicherstadt is delimited to the north by the Customs Canal and the Binnenhafen. Its southern boundaries are the Sandtorhafen and the Brooktorhafen. The Speicherstadt opens up to the River Elbe at the western end of Kehrwieederfleet canal. To the east the Speicherstadt borders on the Upper Port (Oberhafen).

The Speicherstadt ensemble that is being nominated for inscription on the UNESCO World Heritage List is not identical with the original historic dimensions of the Speicherstadt, but measures only 1.1 km in length. The nominated part of the Speicherstadt is delimited to the north and east by the eastern part of the Binnenhafen, the Customs Canal and the Oberhafen. Its western limit is Kehrwieedersteg. The southern boundary of the nominated part of the Speicherstadt is formed by Am Sandtorkai and Brooktorkai.

The area described is comprised of 15 large warehouse complexes with between five and seven storeys. In addition, there are a total of six detached buildings or groups of which are part of the technical infrastructure of the Speicherstadt or serve other purposes directly connected with the warehouses. Among these are the former Boiler House, several customs buildings and the Coffee Exchange. These buildings are distributed throughout the nominated part of the Speicherstadt. The total usable area of the nominated area totals some 300,000 square metres which makes the Speicherstadt the largest cohesive and integrated warehouse complex in the world: a “city of warehouses” in its own right.

The Speicherstadt buildings were erected in three construction phases between 1885 and 1927 (first phase: 1885 - 1888; second phase: 1891 - 1896 and third phase: 1899 - 1927). After WW II some of them were reconstructed. Originally, most of the buildings were primarily



Fig. 8: Hamburg's Speicherstadt 2010

designed for storage, but there were also buildings dedicated to office and other special uses. For the majority, these buildings were distinct from the warehouses in terms of their structures and designs.

The warehouse complexes are subdivided into several identically designed fire sections which together form so-called warehouse blocks. As a rule, one warehouse complex consists of only one block. However, at least nominally, it may consist of several blocks. To indicate the fact that they constitute single building units, the letter codes used for the block

sections in the text include slashes. The blocks are given letter codes in alphabetical order from west to east, the westernmost ones being blocks D and L and the easternmost blocks W and X. Blocks A/B/C and J/K were destroyed during WW II. The letters I, F, Y and Z have never been allocated.

Despite the destructions caused by the air raids of WW II, the Speicherstadt has preserved its impressively homogeneous overall appearance and its architectural cohesion which is in part attributable to the fact that in many cases only individual fire sec-

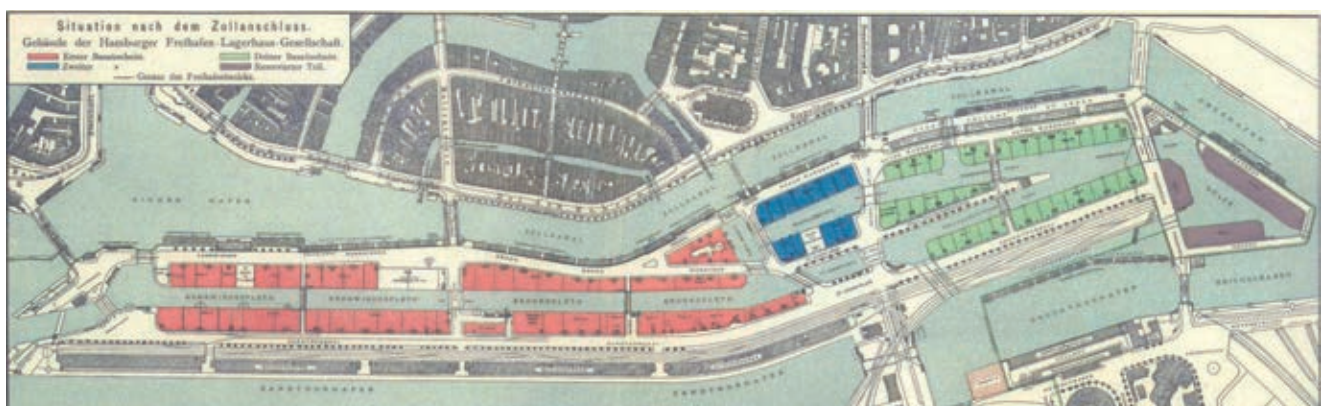


Fig. 9: Map of the Speicherstadt with coloured indication of the projected and the realized construction phases: red, 1885-88, blue 1891-96, green 1899-1927. The purple-coloured blocks at the Ericusspitze (Ericus tip) have not been realized.

tions were damaged while the rest of the respective block remained largely intact. Further reasons for the striking integrity of the ensemble are the almost totally consistent use of red brick as the main building material and the faithfulness with which the buildings of the Speicherstadt were rebuilt according to their historic designs or were conscientiously supplemented with new buildings after the war.

The architecture and townscape of the Speicherstadt are characterised by the following factors:

- » its situation on the river islands;
- » its infrastructure consisting of waterways, quay walls, stairs leading to the water, bridges and cobbled streets, all of which have mostly been preserved in their original condition;
- » the unique integrity of the warehouses, office and technical buildings resulting from the almost exclusive use of red brick as the main building material throughout the various construction phases. Despite the differences between individual buildings as regards their state of repair, reconstruction or preservation, the ensemble as a whole displays a unique cohesion that even integrates new buildings;
- » the consistent functional orientation and positioning of the blocks along the canals: The long warehouse block fronts all run parallel to a canal on one side and to a street on the other;
- » the richness and variety of roof top designs;
- » the ambitious combination of architectural design and construction elements with technical installations and equipment (winch dormers and the axes formed by loading doors);
- » the large number of special buildings with distinct design and functional features.

2.a.1.2 The infrastructure of the Speicherstadt

a) Waterways

The Speicherstadt is separated from the city centre by the 45 metre wide Customs Canal, its continuation to the west, the Binnenhafen, and the adjoining

Oberhafen to the east. Together they constitute the former boundaries of the free port. Access by water to the Speicherstadt is via two canals with widths of between 20 and 25 metres: One is the main canal which cuts through the entire Speicherstadt from the west to the east. Its various sections have different names deriving from the adjoining streets: Kehr wiederfleet, Brooks fleet, St. Annenfleet and Holländischbrookfleet. The other, Wandrahmsfleet, runs parallel to the main canal. The latter does not extend over the whole length of the Speicherstadt, but only through that part of it that was built during construction phases two and three. In the eastern part of the Speicherstadt the two canals converge to form the waterway that connects up with the Oberhafen. Perpendicular to the two canals in the west-easterly direction, there are three minor canals: The Kleines Fleet connects the Customs Canal, Wandrahmsfleet and Brooks fleet with each other while two other short and nameless canals connect Holländischbrookfleet to the Brooktorhafen and Wandrahmsfleet to the Customs Canal.

The quay walls on the Customs Canal, in the Binnenhafen and on the internal canals of the Speicherstadt are all faced with red bricks. There are flush barge mooring bits inserted in the walls. Where the quay walls are not built on, the top edges have granite block covers. The canal embankments of both the Customs Canal and the Binnenhafen belonging to the Speicherstadt have been preserved in their entirety, including the stairs leading to the water. There are stairs in the quay walls close to nearly all the bridges which allowed crews to comfortably embark on and disembark from barges and other vessels.

On the south embankment of the Customs Canal stretches of the customs fence erected along the full length of the quay from Binnenhafen to Kornhausbrücke in the 1950's have been preserved. The fence consists of a steel frame with wire mesh. The lattice fence in that area from around 1900 has also been preserved. It encloses the four buildings of the former St. Annen Customs Office on Alter Wandrahm thus closing them off from the Customs Canal. This fence is part of the former free port boundary, too.

b) Bridges

The Speicherstadt islands are connected to each other and to the north bank of the River Elbe by numerous bridges and elevated walkways. They are crucial for the inter-connectedness of the warehouse blocks, but also for access to and from the city. The bridges and elevated walkways contribute significantly to the special character of the Speicherstadt, e.g. by establishing numerous visual sight lines and consciously designed Points de Vue: There are fine views from the Poggenmühlenbrücke to the Little Water Castle (Wasserschlosschen) and from Sandbrücke to the old police station on Kehrwiederspitze.

All of the bridges built during the three construction phases of the Speicherstadt were built to designs by Franz Andreas Meyer. Many of the historic bridges have been preserved, although some have undergone modifications as a result of damage caused during the war or during reconstruction. There are also some newly built bridges.

Most of the bridges are riveted steel lattice work arch constructions with beam ties and a low lying carriageway. This type of construction is often called German Arch (Deutscher Bogen). It fulfilled the essential requirements of developers at the time offering long bridge spans without supporting pillars so that vessels could freely pass underneath them, as well as quick assembly thanks to standardisation. The pedestrians' walkway is functionally separated from the carriageway by the bridge arches and is often located on the outside of the latter. In the older bridges the abutments were given a facing of brickwork and were ornamented with prestigious details made of cut stone such as consoles, parapets or square corner elements. The bridges built before 1900, i.e. the majority of them, feature fine wrought-iron railings and elaborate contemporary motifs. The more recent bridges from the third construction phase have unadorned round bar railings.

Three of the historic Customs Canal bridges in the nominated property, namely Brooksbrücke, Jungfernbrücke and Kornhausbrücke have been preserved, if



Fig. 10: Bridges across the Kehrwiederfleet from the first construction phase with the ancient Speicherstadt-police station at the end (outside of the nominated area)



Fig. 11: Brooksbrücke

in reduced form. Two of them have been simplified, but their very special design has been preserved.

The Brooksbrücke (built in 1888) was the main entrance gate to the Speicherstadt when it was first officially opened and this special role was highlighted by the symbolic sculptures at the northern bridge end (Hammonia being an allegorical allusion to Hamburg while Germania represented the German Empire). The gate and the original sculptures



Fig. 12: Europa and Hammonia, created by Jörg Plickat between 2001 and 2006

were lost owing to the Second World War and the lifting of the bridge during the 1950s, but four new sculptures were put up in their stead. They were created by Jörg Plickat between 2001 and 2006 and represent Europa, Hammonia, St. Ansgar and Barbarossa.

Unlike the other Customs Canal bridges, the Kornhausbrücke (built in 1886/87) never had a gate, but it features two red sandstone sculptures at its northern bridge end: the representations of Christopher Columbus and Vasco da Gama. They were created in 1903 by Carl Boerner and Hermann Hosaeus respectively and have been preserved. The Kornhausbrücke is a special construction in that its slightly lunate latted beams rest on granite abutments which are several metres higher than the carriage-way (the lower boom also having a convex shape at the top). The elevated iron lattice work supports the girder with connecting rods. The abutments also serve as pedestals for the two sculptures. At the Speicherstadt end of the Kornhausbrücke there are post-war customs booths situated right next to the abutments.

The Jungfernbrücke (built in 1888) is one of the historic foot bridges across the Customs Canal that has been preserved if not in the original condition: It was elevated and the bridge gate is no longer there.



Fig. 13: Jungfernbrücke

Two slightly lunate wrought-iron latticed beams cut through the girder and parts of them serve as bridge railings.

The original Große Wandrahmsbrücke was also damaged during the war. It had an impressive gate and constituted the eastern connection between the Speicherstadt and the city centre and later the Kontorhaus district, too. It was replaced by the Wandrahmsteg foot bridge which was not erected in exactly the same position, but instead parallel to the historic axis.

To the west and east of Brooksbrücke there are now two additional bridges across the Binnenhafen and Customs Canal respectively, namely Kehrwiederstegbrücke and Kibbelstegbrücke. They are modern steel bar constructions which were built by the architects Schweger & Partner and von Gerkan, Marg und Partner (gmp) during the last two decades (Kehrwiederstegbrücke in 1997 and Kibbelstegbrücke in 2000/01). They are a synthesis of contemporary designs and Speicherstadt traditions respecting the spirit of the latter.

There are thirteen more bridges in the nominated part of the Speicherstadt ensemble that serve motorised traffic, cyclists and pedestrians. Ten of them are historic bridges which have been



Fig. 14: Kornhausbrücke

preserved. Three, the St. Annenbrücke, the Kehr-wiederstegbrücke over the Kehr-wiederfleet and the Brooktorkaibrücke were replaced by younger bridges after the Second World War. The historic bridges, as mentioned above, are riveted arched bridges some of which were equipped with richly ornamented railings. Situated at the eastern boundary of the Speicherstadt is the very wide Poggenmühlenbrücke which was built in 1913 and which has an extra third lattice work arch in the centre of the carriageway.

c) Street infrastructure

In the west-easterly direction, access to the Speicherstadt is provided by three streets (Kehrwieder/Brook/Pickhuben – Neuer and Alter Wandrahm – St. Annenufer/ Holländischer Brook) which were built along the two main canals mentioned above wherever this was possible. Today, these streets are intersected in the north-south direction by a total of six streets including the respective bridges. This grid subdivides the area into fairly regular blocks although the erratic topography of the islands has led to some deviations from this pattern. Nearly all of the streets have retained their original profiles including the original granite or porphyry cobbles arranged in rows.

Along the carriageways of streets there are cobbled sidewalks nearly everywhere. They are raised above the street level by the thickness of one layer of cobble. In front of the warehouse blocks sidewalks have a standard width of 1.5 m to allow sufficient space for loading and unloading. Inserted into the sidewalks are steel trap doors covering basement hatches.



Fig. 15: The modern Kibbelstegbrücke

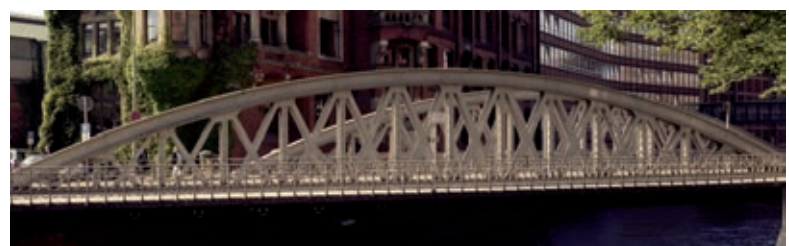


Fig. 16: Neuerwegsbrücke



Fig. 17: An example for the Speicherstadt's pavement

Am Sandtorkai and Brooktorkai together form the southern boundary of the Speicherstadt. They have been widened, tarmacked and now allow multi-lane traffic.

d) Railway tracks

On Am Sandtorkai, in the section between Kehrwiedersteg and Kibbelsteg, the old railway tracks have been preserved. They are embedded in the cobbled road surface. This is a secondary track that used to connect the warehouse blocks of the first construction phase in the south. The original plans envisaged rail tracks for the entire Speicherstadt which is why all the street-side loading doors on raised ground floors are the height of railway platforms.

2.a.1.3 Floor plans and types of construction

a) Ground plans of warehouse blocks and foundations

When planning and designing the streets and canals for the Speicherstadt, the idea was to structure and subdivide the area in such a way as to create a grid of regular blocks where possible. However, the irregular topography of the islands meant that this could not be achieved everywhere. There was a clear preference for buildings having a standard depth ranging between 25 and 30 metres, a measurement that buildings erected at a later date also adhered to. In contrast, there was

no way in which the lengths of warehouse blocks could have been standardised. Consequently they vary considerably.

Blocks E, H, O and U from the first and third construction phases are wedge-shaped with the thinner end at their eastern end. Block H served mainly as an office building which is why it has an atrium – the only block to have one except the second administration building of Hamburg Free Port Warehouse Association in block U (third construction phase).

All warehouse blocks rest on 12 metres long pine-wood trunks. Underneath the fire walls these are arranged in rows, while they form groups in those areas where interior support pillars rest on them. However, the loads of those interior pillars are not brought to bear directly on the groups of between 13 and 26 piles, but instead via pile foundations. The latter consist of clinker columns plus granite and steel slabs located beneath basements. These foundations and the quay walls remained largely intact throughout WW II, meaning that they could be used again when reconstructing the blocks. With the exception of the pile

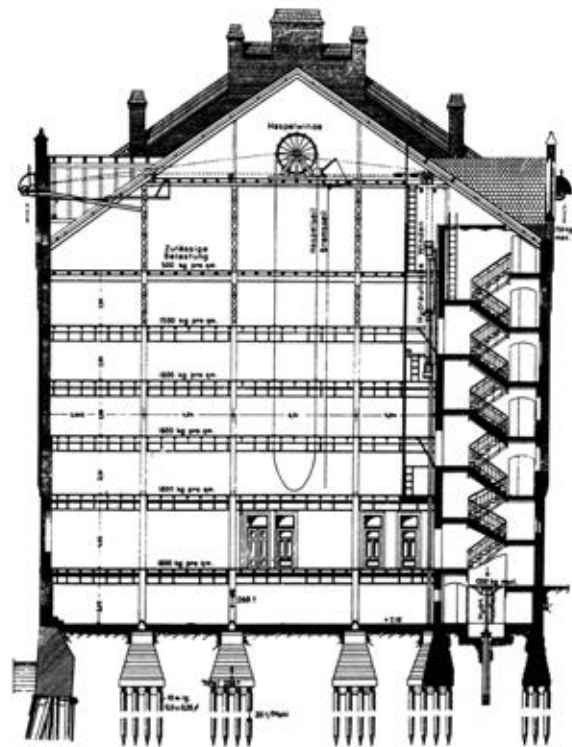


Fig. 18: Section through block D, first construction phase

foundations of block O which were renewed when the multi-storey car park was built there, the entire Speicherstadt to this day rests on the original foundations that remained intact during WW II.

b) Fire sections and construction details

» The first construction phase (1885 - 1888, blocks D – O):

All blocks are subdivided into sections by fire walls. The fire sections vary in size and can reach surface areas of up to 800 m².

The blocks were constructed as skeleton structures to allow for large non-compartmentalised floor spaces that could be used flexibly. The iron pillars and riveted trussed columns – still visible in some cases – bear the loads of iron joists and double-t-profiled transverse beams. Wooden floor boards form the surface in the upper storeys. In block N and the historic eastern section of block O, however, the ceilings are constructed slightly differently in that the lower storeys of these blocks have been equipped with so-called Prussian cap vaults.

In most blocks, the iron skeletons have been erected independently of the outer walls so that the latter did not really have any load bearing function. Instead, they provided the shells for the warehouses which kept their indoor climate constant; something that was important for the storage of sensitive goods.

Inside those blocks whose fire sections were destroyed during the war, i.e. in blocks D, E, H, L and M, the historic construction was replaced by reinforced concrete support pillars and ceilings, but outwardly they were restored and look much the same as the originals.

The newly built blocks, the eastern part of block G, the Coffee Exchange and the middle and western parts of block O also have steel support pillar constructions. In addition, some of the new buildings have a grid facade. Their fire sections all measure 400 square metres.

» The second and third construction phases (1891 – 1927, blocks P – X):

Contrary to those from the first construction phase, the original fire sections of the blocks built during the second and third construction phases are of approximately the same size. Their base area only totals some

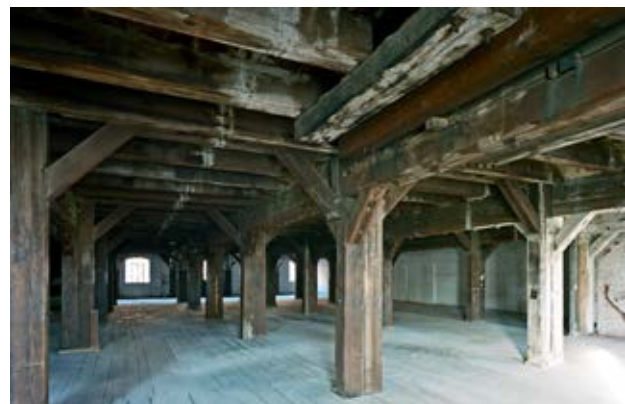


Fig. 19: Construction forms at the Speicherstadt: a.) Iron construction from the first construction phase; b.) Wood Construction from the second and third construction phase; c.) Cast iron pillars with metal sheathing from the third construction phase

400 m². This is the result of precautionary measures taken after a number of warehouse fires in 1891, 1892 and 1894: By reducing the size of fire sections, the extent of potential damage due to fire was lessened.

Warehouse fires also led to another change, namely the return to wood as building material for the constructive systems of blocks Q/R, S and U which were built during the second and third construction phases. Sufficiently dimensioned wood will withstand a fire longer than naked iron. For structural reasons, the pillars, ceiling joists and beams had to be made from wood in very substantial dimensions. They are still visible in many parts of the blocks. In addition to this precaution, non-combustible ceilings were introduced every second or third storeys.

Due to shortages in wood supply, during the third construction phase preference was again given to cast iron support pillars. This concerns warehouse blocks V, W and X. However, these were now giv-

en a metal or concrete sheathing filled with cork and plaster. The support pillars take up the loads of vaulted reinforced concrete ceilings. The more recent part of block W was completely constructed in this way.

The load-bearing skeletons in blocks P, Q, U and W as well as in the newly built block T are reinforced concrete constructions as is the case with the blocks erected during the first construction phase. Blocks P, Q, U and W were reconstructed so they are faithful replicas of the original buildings.

c) Stairways, access to warehouses and emergency escape routes

Direct access allowing the merchandise to reach basements is mostly provided through hatches in the sidewalk: Steel trap doors were fitted flush into sidewalks. Goods could be lowered directly into basements or lifted up through these openings with

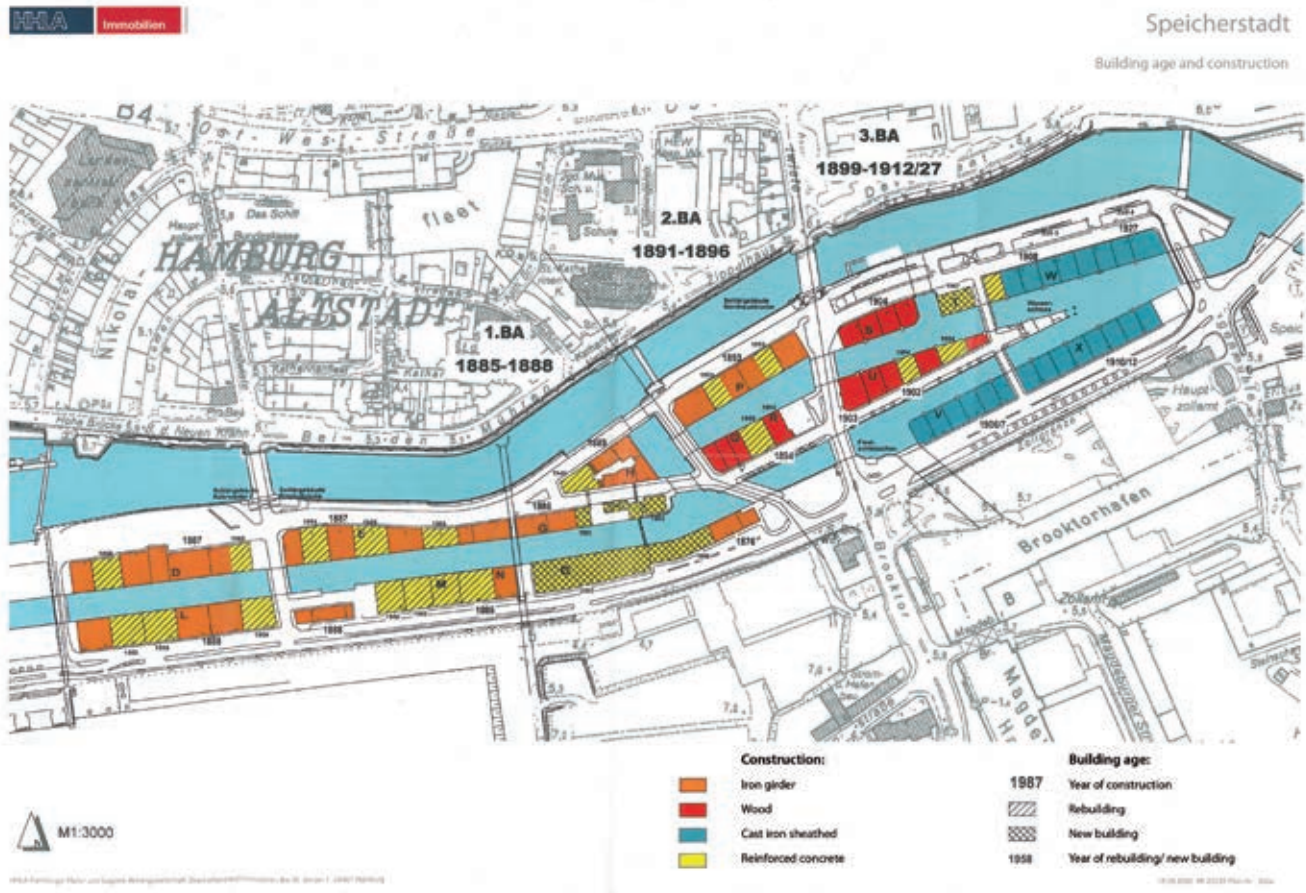


Fig. 20: Constructions and building age of the blocks



Fig. 21: Staircase, block V, third construction phase

the help of winches. Additional access to the basements is through separate doors. In the warehouses erected during the first and second construction phases, these have been combined with the main entrances to form two-door portals.

In many of the warehouses the original set-up of the essential building infrastructure, i.e. staircases, toilets and shafts for the hydraulic power supply for winches has survived. This infrastructure is concentrated right behind the facades with direct access from the street via small entrance portals. Stairways have dual flights with half paced landings. In some blocks the original design has been preserved, i.e. access to toilets is provided from these half pace landings at mezzanine levels between storeys. The winch shafts lost their original functions when the use of hydraulically operated winches was discontinued and intermediate ceilings were inserted during the 1950's. They are now being used as storage space for equipment.

The first emergency staircases to be installed in the Speicherstadt were those on the canal side of block P (1892). Blocks Q, S, U, V, W and X, erected during either the second or the third construction phase, i.e. later, are equipped with so-called "Westphalen Towers". These are emergency exits designed by the then fire safety officer (Branddirektor) Adolf Libert Westphalen. They take the shape of bay towers that are higher than the eaves and protrude from the facade by about half their depth. They serve as emergency escape routes for two fire sections that are connected by uninterrupted balconies on every storey. These balconies also facilitated operations between neighbouring floor spaces divided by fire walls. Escape routes led through basements to the street. No such escape routes were provided on the canal side of warehouses: The lower end of the bay towers is one storey above the waterline.

d) Technical installations and equipment of warehouse blocks

» Winches and loading doors

Each warehouse block has loading doors on its street and canal sides. They are positioned in vertical axes one above the other and were designed for the delivery to and dispatch from floor spaces (also from basements on the street side). These vertical axes are integral design elements of the facades. They are characteristic of the Speicherstadt. The tops of these axes are formed by pedimented winch bays and other roof superstructures interrupting the horizontal line of the eaves.

The winches used for the lifting of the goods to the loading doors and back are hidden in the warehouse roofs. The derricks are attached to the gables of the winch bays. Winches are protected against weathering by copper plated gables.

On the outside of the twin loading doors which were the height of a man and fitted with wooden sliding or hinged doors, there are round steel rods that extend over all storeys from ground floor to the roof where they are connected to the switch boards of winch

motors. These rods served both as handles for workers operating in the loading doors and as controls for the winches. The load ropes of the winches consisted of iron wire rope. The hooks for the merchandise were equipped with iron spheres so that wires would also be taut when load hooks were without load.

The other elements of the winch system are hidden from view: Technical details, while essentially being integral parts of the very modern architecture of the Speicherstadt, are secondary to the almost medieval complexion of the warehouse city.

2.a.1.4 The Speicherstadt buildings

The architecture of the warehouse blocks

Irrespective of their age and although they were designed by eight different architectural firms, the facades of the Speicherstadt buildings are consistently dominated by red brick. Red brick is a building material that has traditionally been used in the area of the Hanseatic League since the Middle Ages. The master plans for the Speicherstadt having been drawn up by chief engineer Franz Andreas Meyer (a scholar of the Hanover School of Architecture which was popular in Northern Germany during the 19th century); it developed into a highly uniform district despite the fact that many different architect firms were involved in its construction. At the same time, the warehouses and other buildings offer numerous variations and their architectural language is reminiscent of medieval cities. The Speicherstadt has largely preserved this character to this day.

The warehouse blocks built before WW I are long blocks with an almost identical eaves height of some 20 m. They all have red brick facades with similar structures which, however, contain highly individualised patterns, ornamentations and roof shapes. The historicised brickwork of the reconstructed blocks or parts of blocks comes alive through a multitude of effects: Light and shade playfully interact with relief elements such as shallow projections (risalto) and bays, attachments and slightly reced-

ing wall sections, pilaster strips, cornices, friezes, small corbelled blind arches etc. These elements project or recede from facades by the width of one brick at most. Also, a polychrome effect is created through the use of decorative strips and ornaments part of which are made of bricks in different colours, glazed bricks and clinker. In addition, materials such as light-coloured plaster, copper, cut stones and, in a few rare examples, small coloured glass blocks and later ceramic tiles produce colourful contrasts on the fair-faced red brickwork. Generally speaking, patterns and decorative cut stone elements are very much the exception in the Speicherstadt buildings. Their use was limited to particularly exposed parts of buildings such as the portals or ground floor window frames. However, more liberal use was made of these elements in the design of the administration buildings of the Hamburg Free Port Warehouse Association.

There are numerous examples of bevelled corners of buildings which yield space to the street profile thus almost converting street ends into squares. This elegant design feature further emphasizes the facades and gives them prominence in the surrounding urban context. Roofs are covered with copper with a green or brown patina. Roof areas that are not visible were covered with roofing paper in places.

Some of the damage caused during WW II can be seen on the facades of the Speicherstadt buildings. There were only very few total losses. Where they occurred, only individual fire sections of buildings were affected. Destruction was arbitrarily distributed throughout the Speicherstadt. Some of the damaged facades display areas in which the brickwork had to be renewed and is now distinguishable by its slightly brighter colour although the new bricks blend in harmoniously with the old ones. In other cases whole sections of wall were replaced taking up the historic shapes and structures. In other cases whole areas of facades or complete fire sections right in the middle of blocks or at their edges were destroyed. In a few cases the supplementary masonry followed more modern designs and aligned with the surroundings. The same can be said of the roof sections.



Fig. 22: The Speicherstadt picturesque roof area

There are also new blocks that employed the architectural language of post-war modernism or of more recent periods (block T, the Coffee Exchange, parts of block O and the eastern parts of blocks G, R and X). However, they also gently adapted to their surroundings. Such careful consideration throughout the decades is evidence of the great appreciation the Speicherstadt has always enjoyed in Hamburg. To this day, the impression of the district is one of homogeneity.

Construction phases:

The first construction phase 1885 – 1888

The mostly preserved part of the first construction phase is delimited by Kehr wiedersteg in the west and Kannengiesserort and Neuerwegsbrücke in the east. It has a total length of 600 m. The long rows of warehouse complexes are situated to the north and south of a west-easterly axis that is formed by Kehr wiederfleet/Brooks fleet. Their canal side foundation walls reach into the water. The five closed blocks D to O include original sections, sections that were restored faithfully to the historic originals, but also newly built sections. The facades of the lengthwise terraced

blocks were reconstructed or rebuilt faithfully to the original designs and mostly follow the same pattern: Nearly all of them are six storeys high and have gable roofs, some of which are hipped at the gables.

From the street, the basements of these warehouses look like clinker semi-basements with uninterrupted rows of windows. On the canal side, the warehouse blocks have full storey basements, the floor levels of which are situated above high tide level. They, too, are furnished with uninterrupted rows of windows. Surprisingly, there is hardly any hierarchy regarding the front and the back facades of warehouses. With the exception of the main staircases on the street side, both front and back are almost equally lavishly executed. Access to the main staircases is often through two-door portals which are given unobtrusive prominence through shallow attachments and slightly receding wall sections, as well as by being elevated and the design of the winch dormers above the eaves tends to be more elaborate. On the water side, the quay wall, which is at the same time the outer foundation wall, becomes visible at low tide. Above this basement is the raised ground floor, the so-called Raum. This floor was used as office and

storage space. It constituted the main floor of the warehouse buildings and its importance was emphasized by the comparatively rich polychrome decorative elements on its facade and by its large windows. The upper four to five storeys are clearly separated from the Raum by cornices. They have smaller windows. The top storey under the decorative eaves is again emphasized through a condensed structure and design. Alternatively, in some blocks it takes the shape of an attic storey.

The ceiling height of first floors in neighbouring buildings or fire sections is not always the same. These height differences between storeys are a characteristic part of the typical overall horizontal structure of the facades. They add an element of liveliness to the long stretches of blocks. In the vertical dimension window axes are often given a degree of unity through the addition of shallow receding wall sections.

The shallow attachments (risalto) framing the vertical lines of loading doors extend over the full height of the warehouses from the ground floor to the roof section where they end in gable roofs, i.e. they cut through the friezes of the upper cornices. The loading doors recede significantly from the otherwise aligned facades. They are painted green or reddish-brown. They have either full storey height or their lintels are clad with metal plates with a dark-coloured patina. This creates a dark vertical strip that dominates the facades. This effect is further emphasised by shallow pilaster strips that run upward from the second highest storey to the roof. They lend a sense of rhythm to the facades and merge with the gables of the winch bays, much in the style of bay windows. One part of the gables of the winch bays have mostly lost their decorative elements after the Second World War and today appear in a design much simplified in comparison to pre-war times.

On top of the facades there is a rich diversity of roof shapes and designs consisting of gables, dormers, turrets and hipped, sometimes steep roofs, the major parts of which are covered with copper with a

green or brown patina. Some roof sections are covered with roofing paper, dark shingles or pantiles. The brightly shining green copper of the roof superstructures can be seen from afar. Blocks D to H, L and N and the preserved part of the original O block have high and steep-pitched roofs. It is particularly the high top edges of fire walls jutting out from roofs in the warehouses from the first construction phase that enliven this roof townscape.

The preserved historic staircases appear relatively simple in design which has to do with the fact that they had to primarily be substantial and functional. In most of the warehouses from the first construction phase there are no wall or floor coverings. Handrails are made of simple iron profiles. In block H greater store was set by a prestigious design. The same is true of those fire sections which primarily housed offices: Terrazzo floor finishes, ornamented wrought-iron handrails and, in some cases, tiled walls can be found there. The optical appearance of the storage spaces, which have outlived in an originally preserved condition, is dominated by wood flooring and elutriated, fair faced brickwork of the walls

Description of the individual blocks from the first construction phase

» Block D

This warehouse block in the western part of the Speicherstadt is situated on the northern embankment of Kehr wiederfleet between Kehr wiedersteg and Sandbrücke. Block D has six storeys, but distinguishes itself in terms of design from other similar blocks by its gabled middle section, framed by turrets on the viewing side, i.e. the facade that can be seen from the Customs Canal, the bridge and the city. Block D is also the only gable wall complex that does not have a consistently flush facade. This is due to the fact that several architects were involved in its construction: The section east of the offset is the former state-owned warehouse with adjoining customs clearance building. After the war, fire sections D1 and D6, as well as the upper part of



Fig. 23: Block D, view from southwest



Fig. 24: Block L, view from southeast

the western gable, was reconstructed faithfully according to the historic design while the eastern was rebuilt in the 1950s as an unadorned punctuated brickwork facade. New concrete staircases and new concrete ceilings with wood floorings were added. They replaced the original ceilings to allow for new uses such as cultural and commercial (other than storage) activities. Rows of rooftop windows were inserted into the ridge of the copper covered gable roof.

» Block L

Across the canal from block D is block L. It was the first of the warehouses from the first construction phase on the southern embankment of Kehr wiederfleet. It is the most homogeneous block from that period: The facades of this six storey building feature decorative elements such as decorative strips consisting of ornaments made of yellow bricks. The vertical axes of entrances are emphasized by shallow pedimented projections (risalto). The steep-pitched roof is hipped at the ends. Built into the eastern gable is a staircase tower crowned with a pyramid-shaped roof. Fire sections L31, L34 and L35 were restored faithfully according to the historic design. When rebuilding the south-easterly corner of block L, the year of reconstruction was inserted into the wall with yellow bricks just like the year 1888 was inserted at the south-westerly corner of the building when it was first built.

» Block E

This warehouse block is situated on the northern embankment of Brooksfleet between Sandbrücke and Kibbelsteg and has been largely preserved. Block E is wedge-shaped with its eastern end being much shallower than its western part. Its fire sections vary with regard to their eaves height and the number of storeys: They alternate between six and seven storeys, i.e. some sections of block E have more storeys than the other warehouses from the first construction phase. The north-westerly bevelled corner of block E



Fig. 25: Block E, view from Northwest

pointing towards Brooksbrücke is given prominence through its extra storey with a cantilevered balcony and its high gable with a relief of the Hamburg coat of arms. As evidenced by the larger window sizes, this part of the building was primarily designed for office use. For the rest, the facade follows the structures and patterns typical of the first construction phase. The first and, exceptionally, the second upper floor are emphasized by decorative strips and patterns created with small green glass blocks. The damaged parts of the facade of block E were reconstructed faithfully according to the historic design but for the decorative elements made of small green glass blocks. Above the entrances on the northern side one can find inserted reliefs of warehouse workers, created by Hans Twesten in 1966.

» The Boiler House

Across from Brooksfleet is the detached Boiler House which is situated along a west-easterly axis. Its middle section is a one-storey building with a fair-faced brick facade with large arcade windows with low vaults. It has a gable roof and is terraced lengthwise. It sits between two higher buildings: To the west is the picturesque three-storey residential building for technical staff which has a high roof. To the east lies a three-storey building that is reminiscent of a fortified tower from the Middle Ages. On the canal side and behind the two buildings that flank the Boiler House are two very high plinths upon which two lattice tower chimneys were erected in 2000. They follow the design of the original chimneys at that location. The openings in the Boiler House, its decorative and structural elements are made of glazed clinker, red brick and sandstone.

Next to the Boiler House, but detached from it by an open space, are the neighbouring blocks M and N including the Central Power House. Together, the Central Power House and the Boiler House constitute what used to be the operations centre of the warehouse district. It provided both the hydraulic power for the winches and the electricity for the whole Speicherstadt. Because of their status as state-owned buildings, they were given a distinctive design: They are characterised by a design language that straddles Romanticism and the Early Gothic style while at the same time being within the range of the Hanover School of Architects. Even so, their design is robust which clearly defines them as examples of the Wilhelmine technical style and subtly distinguishes them from the other warehouse buildings.



Fig. 26: Boiler House, view from south

» Blocks M and N

As mentioned above, to the east of the Boiler House is the building complex consisting of the former Central Power House and blocks M and N. The former Central Power House is the westernmost part of the complex. With its four storeys it is much lower than the adjoining warehouse block. The lengthwise terraced complex with a gently-pitched gable roof was constructed in such a way that it could house machinery in the one-and-a-half storey hall on the ground floor. The upper storeys were for storage. Parts of the ground floor hall dates from the previous building in the same spot which burnt down in 1891: This was a state-owned warehouse built in 1888 which, like its successor, was designed and used for the operation of machinery. The facade of the semi-basement zone is opened up by high arcaded windows. This type of base of level is typical of the warehouse buildings in the Speicherstadt: It is emphasized by decorative strips and distinguished from the next storey by an

ornamental frieze of green tiles with the Hamburg coat of arms and the Prussian eagle. The attic under the gently-pitched gable roof is disguised by a massive round-arched frieze. The decorative structural elements are made of green glazed clinker, brick, sandstone or copper. In some wall sections additional loading doors have replaced earlier windows. In others, these loading doors were inserted into the walls to provide for better access to the extra storage space that had been created by the construction of another floor of semi-storey height in the machine hall when it no longer housed machinery. The western half of the building was severely hit during the war and never reconstructed. The gable wall is at the same time the fire wall which is why it is quite unstructured. The floor plan of the missing part of the building has been marked on the ground. This area has not been built on again.

With its more pronounced polychrome yet unobtrusive design the Central Power House is clearly dis-



Fig. 27: Block M/N with Central Power House, view from southwest

tinguished from block M. The latter is rather plain, but has six, in places seven storeys where the top storey recedes from the front and is smaller in size. This makes the top of block M jut out from the rest of the other blocks around it thereby deviating from the norm. The lower part of the facade on the street side has been preserved almost intact in its original design. However, from the third storey upward much of the facade was supplemented or rebuilt in the design language of the 1950s: This is true of the entire western part of the facade and a large part of the canal side facade. The latter, while also predominantly in 1950s style, takes up some historic elements such as the axes of loading doors and windows, brickwork attachments and pedimented winch bays. In the process of the restoration of block M, on its south side, the lower storey parts of the facade from the predecessor building were integrated. They are accentuated by decorative strips consisting of dark red clinkers. Three, and in places four storeys were added to this fragment of a building in a modern

style. The punctuated facades observe a strict and unadorned design. The copper-covered winch bays are a particularly striking free interpretation of the historic models. With their small and regularly positioned windows, the newly built facades are typical reflections of the architectural handwriting of Werner Kallmorgen, who masterminded the reconstruction of the Speicherstadt. The regularity of patterns and window sizes lends an element of tranquillity to the severely damaged historic facade.

Directly adjacent to section M is the six-storey part of block N which has survived mostly intact. The distinctive features of the lower parts of its facade exceptionally extend to the second upper storey – elsewhere in the Speicherstadt they tend to be limited to the ground floor. This underlines the fact that block M was not just a warehouse, but that it was also used as office space, something which is additionally brought home by the above average window size in the second upper storey. In block M, the load-



Fig. 28: Block M/N from southeast

ing doors and small windows typical of most warehouses are only found from the third floor up. Block M is also conspicuous by its light-coloured plaster exteriors in the top floors.

» Block G

Directly on the north embankment of Brooksfleet and between Kibbelsteg and Pickhuben/Neuerwegbrücke is block G. West of it lies the Coffee Exchange.

The western half of block G has been mostly preserved in its original condition. Following the typical structural set-up of the first construction phase it has six storeys. Only individual bricks or stones have been replaced and small sections repaired. The eastern half of the building was destroyed during the war and two separate new buildings were erected in its place in the 1950s. Right next to and east of the fire sections that were preserved, is a cube-shaped, seven-storey office building erected in 1954/55. It features a stepped-

back top storey and a red brick grid facade that is flush with the historic part of the block. Between the office building and the Coffee Exchange (built between 1954 and 1956) is a free space. The Coffee Exchange extends along the embankment of Brooksfleet and constitutes the easternmost end of this complex.

» Coffee Exchange

The Coffee Exchange consists of three interconnected, low buildings. They are cube-shaped and distinct both in terms of their design and function. At the western end of the Coffee Exchange is a two-storey former bank building which recedes from the embankment to make room for parking spaces. In addition, the ground floor which opens out to the embankment serves as an indoor parking facility. In contrast to the administration building to the east of it, the Coffee Exchange is a reinforced concrete skeleton construction with a facing of sandstone tiles. The administration building is a simple four storey brick building with



Fig. 29: Block G, view from southwest

an unstructured punctuated facade and a flat roof. The easternmost section of the complex, which actually constitutes the main part of this group of buildings, houses the two storey trading floor. It has a vaulted roof. This section is markedly different from the other historic buildings in the vicinity. Like the building mentioned above, its ground floor serves as an indoor parking facility. It has a sandstone facing. The eastern gable front is the main side visible from the surrounding street area and from a distance. There is a low extension building with large glass surfaces that protrudes from the main building like an alcove. It is distinguished by its dark colour. The extension adds natural light and, when lit from the inside during the hours of darkness, creates a vivid effect through the coloured glass window inserted in its top section by the Hamburg-based artisan glaziers Kuball.

The interior of the Coffee Exchange has mostly been preserved. It contains very original elements: the coloured glass window mentioned above, which shows Brazilian coffee pickers; a group of clocks displaying the local times of Rio de Janeiro, Hamburg and New York; the lobby zone at the entrance with its glass door in an aluminium frame. The linoleum floor covering and the mirror with its dark tropical wood frame suspended from the ceiling lend a special aesthetic note to the hall. There are numerous additional original elements. Even the blackboards, where coffee prices were noted down, have been preserved. Thanks



Fig. 30: The Coffee Exchange, view from east with the pedestrian bridges to blocks O and H

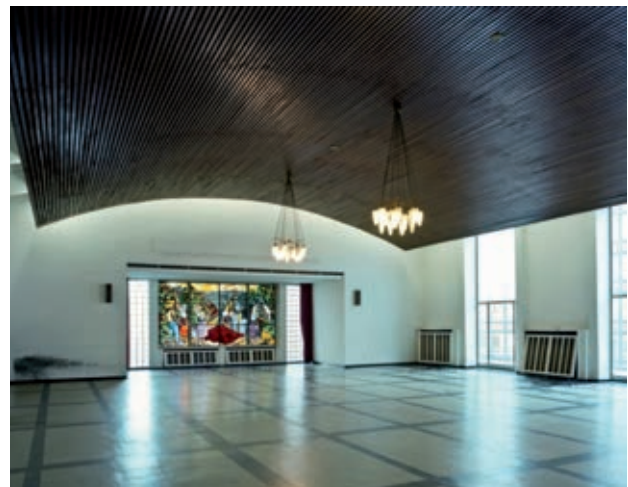


Fig. 32: The great hall of the Coffee Exchange with its stained-glass window

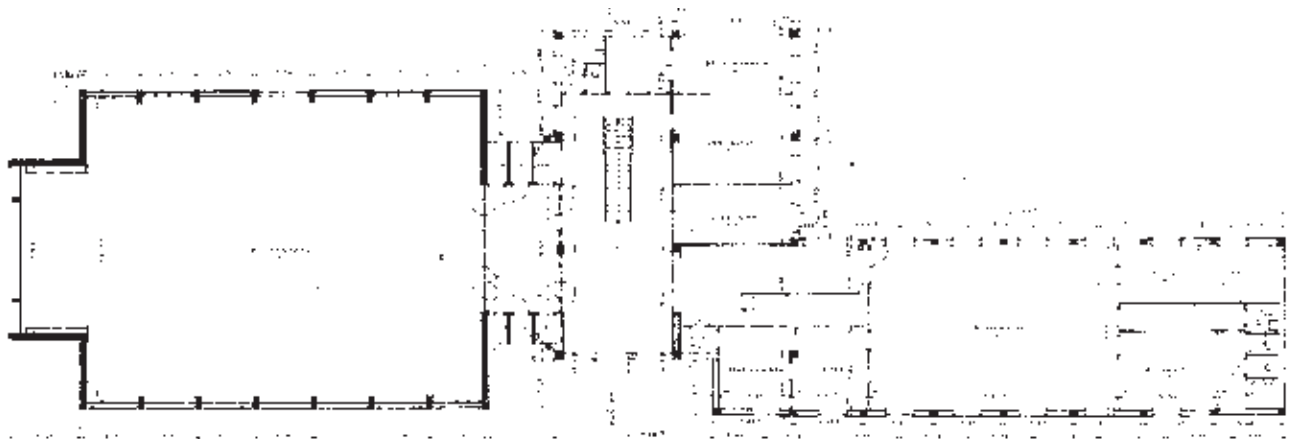


Fig. 31: Ground plan of the Coffee Exchange, second floor

to many authentic pieces of equipment contained in the adjoining rooms, they, too, have kept much of their 1950s aesthetic. This group of buildings is currently being rehabilitated and restructured for new uses.

There are two elevated, closed pedestrian bridges built in the post-war period which connect the Coffee Exchange with blocks O (south of Brookfleet) and H (north of block G). The office building part of block G is also connected by such a bridge.

» Block O and the first administration building of HFLG (Hamburg Free Port Warehouse Association)

Exactly opposite, on the south embankment of Brookfleet, is block O. It is a wedge-shaped, long block, the thin end of which points eastward. Block O consists of the multi-storey car park built by the architects von Gerkan, Marg und Partner (gmp) in 2003/04, an office building, erected between 1955 and 1958, the segment of a historic

warehouse and the first administration building of the Hamburg Free Port Warehouse Association in the east.

The fair-faced brick facade of the cube-shaped and flat-roofed multi-storey car park with nine floors takes up some structures and design elements of the older warehouse buildings, e.g. the vertical lines of the loading doors and the copper-covered winch bays with their horizontal tops.

Further to the east is an elegant steel frame construction with eight storeys built to the designs of Werner Kallmorgen between 1955 and 1958. Its stepped-back top floor has a flat roof and faithfully emulates the overall structures and shapes of the complex. It follows the curve of Brookfleet canal. The flush breast aprons (beneath the windows) in the dark-faced grid facade have infill panels of red brickwork. On the ground floor, the facade is structured by a grid of facing bricks – a design that was later taken up by the neighbouring multi-storey car park. The slight curvature of the facade creates a subtle dynamism.



Fig. 33: Block O, view from southeast

Still part of the same complex and yet further to the east lies a section of block O that has been preserved in the original condition, thus creating a fascinating tension and contrast with the adjacent building. It has five storeys and is almost identical with block N. As the three lower floors are used as office space, the canal side facade of this building is punctuated by large windows. The steel frame construction has been clad, at least on the lower storeys. On the north-east corner there is a tower which provides a harmonious transition to the directly adjoining first administration building of the Hamburg Free Port Warehouse Association. This tower constitutes the eastern end of block O.

The picturesque brickwork facade of the administration building, with its five storeys and its sandstone structure, is a fine example of a combination of Gothic and Nordic Renaissance style elements: Its turrets, loggias, bays and the steep-pitched roof covered with copper confer a special presence upon the relatively small building, which is further enhanced by its location on the square around



Fig. 34: Block O with the first administration building of the HFLG (Hamburg Free Port Warehouse Association)

St. Annen. The loggia on the north-east corner of the administration building provides for a break of continuity. Above it there is a recess with a sculpture of Saint Anne and her daughter Mary. They commemorate the St. Annen chapel which used to be on the Brookinseln (the name of the sculptor is not known). The liberal use of sandstone and the prominence given to the Bel Étage (raised ground floor) are a clear indication of the high status of this administration building among Speicherstadt buildings. The staircase, with a wooden spiral stairway, banisters of cast iron and wooden handrails, has been preserved in its original condition.

» Block H

To the north of block G and located between the Brook and Pickhuben streets and Kleines Fleet (small canal) is block H. Its floor plan is almost triangular. It has an atrium and used to be an office building complete with storage space. It resembles the warehouses built around the same time in terms of its number of storeys, the set-up of its facades and its overall decorative appearance. The five or six storey high facades are emphasized by decorative strips made of glazed green bricks and unassuming cut stone details. Its shallow bays and projections (risalto), the diversified roof architecture, which includes hipped, steep-pitched sections, stepped-back gables, ridge ornaments and a tower-shaped corner bay, bestow a prestigious note upon the building. The atrium is plastered in light colours with structural elements made of red brick. The usual loading door vertical lines exist, but the doors have been replaced by windows. There are three round-arched gates with cross-rib vaults which provide access from the block to the adjacent streets and to Kleines Fleet canal. The western fire section at 6, Pickhuben was restored closely modelled on the original building. However, the steep-pitched roof was replaced by an extra storey with a flat roof.

The second construction phase 1891 – 1896

The second construction phase covers a relatively small area. Its two blocks P and Q/R (including the formerly privately-operated warehouse) are situated



Fig. 35: Block H, view from northeast

between Kannengiesserort and Bei St. Annen and along the south and north embankment of Wandrahmsfleet, which begins there. Block P is an iron construction, but block Q/R was one of the warehouses with a load bearing structure built with wood, which was the new trend at the time.

The facades of these five to seven storey high buildings are either preserved in their historic versions or have been reconstructed in a way that closely resembles the originals. They take up large parts of the structural and design patterns of the first construction phase. However, facades are now higher: From the second phase onwards nearly all warehouses were equipped with two more storeys. This does not impair the integral quality of the Speicherstadt though, because the ridge height is not increased significantly: While the eaves height was raised to allow for the extra two stories, warehouses were now built with flat instead of gabled roofs. The extra storage space offered by these two extra full storeys meant that more goods could be stored. Consequently, the facades of the warehouses built during the second construction phase have a larger surface area, which had an effect on their structural organisation: It was no

longer just the ground floor, but also the first upper floor that were given a distinctive design. Staircases were also given more prominence than in the buildings from the previous phase through the slightly receding facade sections they are inserted into. On the canal side, the buildings of the second construction phase were the first to be equipped with Westphalen towers.

As was the case with the warehouses from the first construction phase, a few from the second phase which suffered damaged during the war were reconstructed in a simplified design, for example regarding the pedimented winch bays. The size of fire sections was kept approximately equal at up to 400 square metres, but fire walls lost much of their design ambitions. Instead, in some blocks there were now ornamental iron balustrades at the eaves. In the warehouses from the second and third construction phases the staircases or at least the entrance lobbies are tiled with terrazzo or other tile floorings. The stairways have wrought-iron banisters.



Fig. 36: Block P, view from southeast

Description of the individual warehouse blocks from the second construction phase

» Block P

The homogeneous block P is situated north of Wandrahmfleet. Those fire sections that were damaged during the war were reconstructed very faithfully to the original. They retain the six storeys typical of the warehouses from the first construction phase. Block P is not conspicuous among the diversity of the warehouse buildings although it features yellow brick decorative strips and some of its copper-plated winch canopy roofs even carry small ornamental steeples. Above the entrances in block P there are figures representing the crafts and sectors of industry that had their seat there. The sculptor was Hans Twesten and his figures are from 1966. The middle segment looks as if an attic storey reminiscent of historic designs might have been added during reconstruction. The only special design features of block P are its bevelled north-easterly corner facing the Jungfernbrücke, its three vertical window lines and the axis of loading doors on the western gable. The eastern

gable front with a hipped roof was rebuilt using modern shapes and designs from the post-war period. It was built from rubble. Together with the east facade of the neighbouring block Q/R, it forms a uniform succession of facades along St. Annen. Today the rooms are designed with partially open iron trusses and iron ceiling joists.

» Block Q/R

Block Q/R is situated on the southern embankment of Wandrahmsfleet opposite block P. The structure of the facade of this block, which is the westernmost of this section, follows the classical example, except that it has seven storeys. The vertical axis of the loading doors on its western gable front is a striking feature of block Q/R. Such a vertical line is also found in the neighbouring block P. Even more conspicuous, however, is the addition of the so-called canal side Westphalen Towers, a new type of construction that served as emergency escape routes and connected two fire sections. These semi-circular bay towers are situated between the vertical lines formed by loading doors and extend all the way up into the roof section.



Fig. 37: Block Q/R, view from south

This relief structure adds liveliness to the facade patterns typical of the first construction phase. Block Q is also special in that it has a metal roof balustrade mounted on the eaves of the gently-pitched roof. Inside, the wooden joists, beams and supports are visible in places.

Right in the centre of an uninterrupted row of warehouse blocks is the eight storey private coffee warehouse owned by Hanssen & Studt. Formally it belongs to block R (R 3). The winch bays at the top end of the two loading door vertical lines have horizontal roofs. The section of the facade above the top storey has undergone heavy repair, in the course of which elements have been supplemented that imitate historic designs. The winch bays form a frame around an exceptionally wide section of receding wall with the shape of a pointed arch that encompasses three vertical axes of windows. In the area of the arch there is a polychrome tile mosaic ornament. The receding wall section displays traces of a former exterior stairway that was removed. Similar to the canal side facade of block M, the canal side of this building has an unadorned, punctuated facade erected in the 1950s. It has the same axis measurements as the predecessor facade and its top end is flat.

The western half of block R was largely spared from destruction during the war. It is aligned with the neighbouring privately-owned warehouse in terms of its eaves height. Above the eaves cornice, its seventh floor ends



Fig. 38: Block R, view from east

in a one-storey lateral turret, which is part of a very gently-pitched gabled roof that is quite inconspicuous. The common structural patterns of the HFLG-warehouse are mostly taken up again, but there is no winch bay of the usual type. Instead, the copper-covered canopy roof sits on a window-less top storey aligned with the loading doors. On the canal side, however, there is the usual winch bay. Another special feature of block R is the three-piece sandstone frame around the windows on the sixth floor. Inside block R the wooden support structures and some of the wooden floor boards have been preserved. The load bearing ceiling structures are visible and it is possible to experience the very substantial wooden beams and joists.

The eastern half of block R consists of the new cube-shaped office building built to designs by Werner Kallmorgen between 1952 and 1953. It has a flush facade and seven storeys. As a result of the partially receding ground floor, the grid facade made of red brick forms a dark backdrop into which are inserted green window frames. The facade terminates above another receding storey with a gallery of white pillars. Being situated across from the second administration building of the Hamburg Free Port Warehouse Association, the latter's cubature, number of axes and, in an abstract sense, the highly differentiated structures of the ground floor, with its large deeply receding openings and the gallery at roof level, are taken up by block R. At least when looking from a distance, the delicate window panes resemble those of the administration building of the Hamburg Free Port Warehouse Association. Inside this part of block R, the central black-and-white floor mosaic has been preserved on the ground floor as has the continuous Paternoster elevator.

The third construction phase 1899 – 1927

The buildings erected during the third construction phase are located in the area that extends from St. Annen to the easternmost point of the Speicherstadt. This area is divided by two canals in a west-easterly direction: the Wandrahmsfleet to the north and Holländischbrookfleet to the south. It is further subdivided into two complexes by the Dienerreihe which runs perpendicular to the canals in a north-south direction. Along these canals are situated six warehouse blocks, the majority of which are lengthwise terraced. Blocks S through X are long warehouse blocks, some used for special purposes. Also in this area are the detached fire station, the detached Winch Operators' House and, on the northern and eastern edges, a group of buildings consisting of the four buildings of the St. Annen and Ericus customs authorities.

Compared to the other areas of the Speicherstadt, the buildings erected during the third construction phase suffered relatively minor damage during the war. The only exception is block T which had to be demolished entirely and replaced by a

new building. The remaining warehouses were restored almost to their historic originals if they needed repair at all. As a rule, the lengthwise terraced warehouse buildings from the third construction phase have seven storeys. On the canal side, they are equipped with towers. Their gently-pitched gable roofs are mostly hipped at the gables. The structure and design of facades and the constructive set-up of the buildings do not differ much from those of the first and, even less from those of the second construction phase. Vis-à-vis the buildings from the previous construction phases, the winch bays were built larger. They form roof sections of their own behind the ornamental gables. The picturesque effect of fire walls jutting out from roofs that is common elsewhere in the Speicherstadt is less pronounced in this complex. To compensate for this deficiency, some blocks have ornamental balustrades on top of the eaves.

Description of the individual warehouse blocks from the third construction phase

» Block S

To the north of Wandrahmsfleet is the seven-storey block S, which was hardly damaged during the war and which therefore has kept its very homogeneous, richly ornamented brickwork architecture. The idea of bevelled corners was used twice in this block, namely on the north-west corner facing the Kornhausbrücke, and in a south-easterly direction at the confluence of Wandrahmsfleet and Customs Canal. These viewing sides are given prominence by lavish gable designs including turrets and bays. This is particularly true of the north-west corner of the complex. However, the other brickwork facades are also accentuated by decorative strips made of yellow brick and/or ornamented tiles. The pointed arches of the gables of winch bays have a tile facing. Cut stone details lend a noble air to the entrance areas. The street facade overlooking the Customs Canal and facing the city centre is also emphasized through its high central risalto bay with three axes and an



Fig. 39: Block S, view from southwest

exceptionally rich ornamental gable. On the canal side, there are Westphalen towers, typical by this time (third construction phase). On the canal side, the ornamentation of balustrades is a little subdued at the eaves sides. Inside block S, the load bearing ceiling structures made of wood have been preserved and are open to view.

The lower storeys of the western fire sections were designed for office use, which explains the large windows, some of which are supported by cast iron pillars. In 1962, the upper storeys of this building were also converted into offices. While the historic skeleton construction and core accesses were maintained, new lift shafts and toilets were added. In the course of the conversion, some of the pillars supporting the dome-shaped windows in the upper storeys were removed to provide for more indoor light.



Fig. 40: Block T, view from northwest

» Block T

This short block, situated to the east of the waterway linking up with the Customs Canal, was built to designs by Werner Kallmorgen between 1965 and 1967. It is a newly built office building consisting of four storeys and a flat roof. The ground floor facade made of concrete forms the basis, above which is red brickwork with a horizontal top. All of the window axes of the unadorned window pairs which recede slightly into the wall were placed off centre. They seem to lean downward and to one side which creates something of a picturesque effect. As a result of having the same storey height as block S to its west and by way of the materials used, block T establishes a connection with and cross-reference to the architecture of the Speicherstadt.

» Block U

To the south of Wandrahmfleet is block U. It is situated between St. Annen und Dienerreihe. Its western end is the second administration building of HFLG which was built to designs of the architects Hansen & Meerwein between 1902 and 1904. Block U is a five storey red brick building with structural elements made of sandstone and rich decorative detail from the Art Nouveau-Renaissance period and some stylistic elements borrowed from the late Gothic period. It has a highly diversified rooftop structure. Block U is clearly set off from the adjoining warehouse architecture. The building, which still houses the Hamburg Port and Logistics plc (HHLA, the successor organization to HFLG), is considerably taller than the first administration building opposite. But because the building is so exposed, it boasts three viewing sides, which are brought fully to bear by its location on the open space around St. Annenbrücke.



Fig. 41: The second administration building of HFLG as head building of block U



Fig. 42: Block U from southeast with electric substation

The structure of this, the second administration building, focuses more on symmetrical axes than the first, which was more picturesque. Its historicised system of decorations decidedly departs from the shapes and forms of the Hanover School of Architects. As a result of their high bays, balconies, loggia-like arcades, richly ornamented gables, turrets, etc., the facades and roofs of block U present a lively relief structure. Also, through the alternation of brickwork, the use of light-coloured sandstone for the frames around the punctuated parts of the facade, other additional decorative elements, the copper-plating of the numerous turrets and the clock tower, block U shows a great range of colours. The bevelled south-easterly corner, which is crowned and dominated by the clock tower, is the most prominent part of the facade. The tower is a simplified version of the Hamburg City Hall tower. The distinguished and rich forms of this building epitomize the high status of the Speicherstadt: This building served as the administration centre of the district and was popularly called the Rathaus der Speicherstadt (city hall). It is here that visitors can best experience the imposing architecture of the Speicherstadt.

The quadrangular atrium in the middle of the building was covered with glass in 2002. A lift was also added. The interior equipment and furnishings are expressions of the then incipient Art Nouveau style. They have mostly survived.

The warehouse east of and directly adjacent to the administration building takes up the typical shapes and designs of other warehouses. An additional element is the attic storey, part of which is grafted on to the main structure. The richly designed winch bays are bigger than in the warehouses from the previous construction phases. Together with the ornamental gables and the Westphalen Towers, they create a lively relief roof structure. The top of the eastern gable wall, which is flush with the former electrical transformer substation, was given a dark copper facing.

The substation building housed the electric power plant for the eastern part of the Speicherstadt. It was designed to both accommodate machinery and serve as storage space. With its four storeys, the eaves height of this bare brickwork building has always been lower than that of the warehouse part of block U. The

dark red facade again took up some of the structural patterns and decorative designs of the North German clinker Gothic style as interpreted by the Hanover School of Architects. Such elements were used in the Central Power House built during the first construction phase (untreated or glazed green brick, slate and sandstone). These design elements are supplemented by light-coloured plaster attachments, tower bays and a stairway gable on the eastern side. The high windows of the former machine hall, which extend over one-and-a-half storeys, were adopted without any alterations. The upper storeys of the substation were also designed for storage, so they do not differ much from the other warehouses, except for their lower height. The flat metal roof and the eastern gable, which were built to replace damaged parts, are simplified versions dating back to the 1980s. In the meantime, a modern intermediate ceiling has been inserted into the machine hall.

» Manned fire alarm station (Fleetschlösschen)

At the south-westerly end of Holländischbrookfleet, immediately next to St. Annenbrücke, is the former manned fire alarm station. Sitting on the quay wall and free-standing, it occupies a very picturesque po-



Fig. 43: The „Fleetschlösschen“, former manned fire alarm station

sition. The fire reporting station is popularly called Fleetschlösschen (Little Castle on the Canal). The lengthwise-terraced one-storey building has a gable roof and a gabled central risalto bay and is also inspired by the rich design language of the Hanover School of



Fig. 44: Block V, view from southeast

Architects. Its cantilever back projects out over the quay wall. It is supported by three free-standing round pillars forming a small arcade loggia. There are two symmetrically positioned stairways leading down to the water and the loggia in Baroque style. This ensemble has an immediate visual connection with the accentuated corner of the second administration building. It acts as a frame around the widened section of the canal, thus creating the impression of a square on the water.

» Block V

To the east of the fire reporting station is block V. This block has seven storeys and a uniform design. Its red brick facades are lavishly structured by horizontal decorative strips of green bricks and Gothic style corbelled blind arches made of light-coloured stones. Beneath the main ledge there is an attic zone with arched windows. The many different shapes of windows, among them oculi in the corbelled blind arches, add a lively note to the facades. The westernmost entrance is highlighted by its Art Nouveau elements (including the year "1907" which figures in them). The roof zone, made up of a flat roof, is somewhat more monumental than in earlier neighbouring buildings: There are large stepped gables in front of the winch bays, Westphalen Towers with conical broach roofs and, a first, high rooftop tower with bent spires. All of this enlivens the roof structure. Inside, the storage floors are supported by round pillars encased in metal cylinders. They carry a vaulted pre-stressed concrete ceiling.

» Block W

East of Dienerreihe and on the northern embankment of Wandrahmsfleet is block W, which was designed exclusively for storage. It was built in two stages.

Its western part, erected in 1904, corresponds to the usual warehouse design: It has seven storeys, Westphalen Towers on the canal side, large winch bays, in this case with a half-hipped roof, and metal ornaments above the eaves which provide early evidence of a trend towards Art Nouveau.

The eastern part, erected in 1927, while remaining faithful to the structural elements typical of the other warehouses with their loading door vertical lines, Westphalen Towers and their seven storeys all reaching about the same eaves height, is the expression of a completely different design approach: This part of the building leaves historicism behind and embraces Modernism. This is the first part of a warehouse block in which, instead of red brick, the material used for the entire outside is the darker clinker stone, so typical of the time. The style employed is rigorous and sober, the focus being on functionality. The pillared facade is rigorously structured, producing a rooftop silhouette similar to that of the Chilehaus, with which it communicates across the lower customs buildings on AlterWandrahm. However, there are also expressionist elements (e.g. the canopies of the winch bays). The comparatively flat roof structure is not given much prominence. The strict vertical orientation of wall attachments, the receding lattice windows and the clinker facing seem to echo the Chilehaus and, even more so, the Messberghof office buildings which were built five and three years earlier respectively. The bevelled south-easterly corner of this part of block W is oriented towards these two Kontorhäuser. Despite the differences described, the homogeneity of the Speicherstadt is not impaired by this main structure, but is instead progressively maintained by modern means.



Fig. 45: Block W, view from southeast



Fig. 46: Block W, view from southwest

The reinforced concrete pillars inside block W are not merely functional: They have a contemporary polygon-shaped cross-section and their tops resemble capitals.

» Block X

The seven-storey block X (1908-1912) on the opposite southern embankment of Holländischbrookfleet is also characterised by the structural elements typical of the warehouses of the Speicherstadt: However, despite the usual roof top turrets with a square floor plan and pyramid-shaped roofs, the architectural language employed is clearly moving away from the historicising Hanover School of Architects and instead towards modern shapes and designs. While at the eaves this block is still decorated with historicising semi-circular friezes, the rest of the ornamental elements of the facade display abstract geometrical shapes. This is very much in line with the contemporary trends around 1910.

This block was erected as the easternmost end point of the southern row of warehouse buildings. It is a new six-storey office building with an additional stepped-back storey. It was built to designs by the architects



Fig. 47: Block X, view from northwest

von Gerkan, Marg und Partner (gmp) on behalf of HHLA and completed in 2002. The design of this cube-shaped building with fair-faced brickwork facades remains within the required block dimensions and respects the prescribed height of the buildings in the vicinity. On both the street and canal sides, it communicates with the office buildings from the 1950s and 1960s further to the west in the Speicherstadt.

» Winch operators' house (Little Water Castle)

Between blocks W and X, on the Tip of the island between the confluence of Wandrahmsfleet and Holländischbrookfleet, is the so-called Wasserschlösschen (Little Water Castle). It used to house the winch operators. It is a picturesquely positioned three-storey residential building with a brickwork facade in the neo-Gothic style as interpreted by the Hanover School of Architects. Because of its location, it is one of the Points de Vue of the third construction phase, particularly seen from the Poggenmühlenbrücke. The design of this compact house with a hipped roof is appropriately lavish: There are alternating decorative strips made of brownish-green glazed bricks, curved mirrors and structural elements made of granite that accentuate the brickwork facades. A small clock tower and a bay give



Fig. 48: "Little Water Castle", view from southwest

the building its picturesque outline. The former repair workshop and the garage on the ground floor now accommodate a restaurant. At the back of the Wasserschlösschen is a two-storey functional building with a brickwork facade and jamb wall, which was built during the 1930s.

» The customs buildings on Alter Wandrahm

On the northern edge of the Speicherstadt, i.e. between St. Annen in the west and Poggenmühle in the east, between the Customs Canal in the north and Alter Wandrahm in the south, lie the buildings of the St. Annen customs authority. There are a total of four buildings built in the years 1899 and 1900. They are two-storey buildings with broad bases and brickwork facades. Between each of them there are roads wide enough to allow drays to turn around there. The buildings are positioned in a long row, vary in length, but are lengthwise terraced and all have gable roofs. They are set back from the canal for reasons of accessibility. Despite these interruptions, the impression of a long, continuous block is created, which can be appreciated from the city centre or, even better, from the opposite Kontorhausviertel. This impression is further enhanced and supported by blocks S, T and W which are south of the customs buildings and parallel with them. All of the customs buildings have the same depth and a relatively rigorous symmetry. They take their inspiration from the rich design language of the Hanover School of Architects, with its bias towards polychrome decorative elements.

The Customs Head Office at 17-18, Alter Wandrahm has a rigorously symmetrical set-up and, with its three to four storeys, is the highest of this group of buildings. Its facade is structured by shallow projections (risalto), the lateral ones on the canal side being interrupted by high slit-shaped lancet windows. The main structure of the building has largely been preserved in the original condition. In the area of the heightened central risalto projection, the ground floor is broken up by a drive-through passage (gate) from the 1950s. During post-war reconstruction, an attic storey was substituted for the steep-pitched



Fig. 49: The customs buildings on the Customs Canal, view from northeast

roof structure of pre-war times. There are plans to rehabilitate the Customs Head Office and to restore the historic roof structure.

The Customs Head Office building at 17-18, Alter Wandrahm is flanked by two customs clearance buildings, which are almost like identical twins. One is situated to the west of the Head Office at 15-16, Alter Wandrahm, the other to its east at 19-20, Alter Wandrahm. On the canal side, the ground floors of these three-storey buildings are dominated by an uninterrupted loading platform construction (with several axes) roofed with a series of gable-shaped canopies. Behind these elements is the ancient customs hall, opened by arcades on cast columns, which nowadays are enclosed by a modern glass construction. At both ends of the loading platforms the two buildings terminate in transverse extensions with projecting corners and stepped gables. The eastern end of the easternmost building is also equipped with a polychrome corner bay. In front of the west gable of the western building is a one-storey, semi-circular pavilion from the early post-war reconstruction phase. Part of the roof structures of the buildings has been rebuilt in a simplified and/or modified style. The westernmost building (15-16, Alter Wandrahm) today houses the German Customs Museum.

The three-storey former Customs Main Payment Office constitutes the end of this row of customs buildings to the east. This fourth customs building suffered some destruction during the war, but was rebuilt faithfully according to the historic design. Today, although it is significantly shorter, the character of this building is very similar to that of the east and west buildings. Its canopy, again similar to the two neighbouring buildings, is reminiscent of the customs clearance function of this building.

On Alter Wandrahm, the gates in the fence probably date back to the 1950s. Together with the former fence on the Customs Canal, erected around 1900, they constitute the historic enclosure around the St. Annen customs office, a large part of which has been preserved.

» The Ericus Customs Office

To the northeast, on Teerhof/Poggenmühle, the Speicherstadt ends with the building of the seven-storey Ericus Customs Authority. This building consists of two lengthwise-terraced wings of different length which are positioned at acute angles to each other. They open up towards the southeast and terminate at Wandrahmsfleet. This creates a tri-



Fig. 50: Ericus Customs Office, view from east

angular interior courtyard. The clinker facade with its structural elements of sandstone constitutes a departure from the shapes and designs favoured by the Hanover School of Architects. It still owes some allegiance, though, to a late and reduced version of the historicism of the period around 1910. Although visible from afar and quite exposed, the Ericus Customs Authority building blends in with the rest of the Speicherstadt buildings rather than being conspicuous. Its facade structure even communicates with the second HFLG administration building. The copper-plated roof punctuated with regular windows is a modification from the 1980s or 1990s.

2.a.2 Description of the Kontorhaus district with a special focus on its core zone made up of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof

Directly neighbouring on the Speicherstadt and north of the Customs Canal, the Kontorhaus district was mainly built in the 1920s and 1930s, but development continued during the 1950s. It is connected to the Speicherstadt by Wandrahmsteg which replaced the original bridge, Grosse Wandrahmbrücke, which was destroyed. The Kontorhaus district is part of the city centre and consists almost entirely of Kontorhäuser – this is the traditional term still used today for office blocks that are leased to their users. What used to be an old residential part of town with narrow streets was radically restructured and redeveloped into a number of generously dimensioned plots of land which were ideally suited for this mono-functional ensemble of uniform buildings, all aligned to one another to form an organic whole.

The core zone of the Kontorhaus district consists of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof complexes. In urban development terms, they constitute an integral and cohesive ensemble of office buildings erected between 1921 and 1930, i.e. during the Weimar Republic. The only exception is the third section of Sprinkenhof (1939-1943).

2.a.2.1 The Kontorhaus district – definition and general characteristics

In the north, Steinstrasse and the eastern tip of Speersort street form the boundary of the Kontorhaus district, to the west it is Buceriusstrasse and Domplatz respectively and to the east Johanniswall. The Kontorhaus district extends to the south as far as Willy-Brandt-Strasse, with the exception of the block on the south side of Niedernstrasse and the buildings at the southeast end of Burchardstrasse, which are not considered to be part of the Kontorhaus district. The western boundary is also difficult to define, as the Mira-

mar-Haus and Pressehaus in the western part of Kattrepel belong to the Kontorhaus district, but the neighbouring buildings built from the 1950s to the 1980s do not.

Because the Burchardstrasse cuts diagonally through it, some of the office blocks in the Kontorhaus district have irregularly shaped triangular ground plans, mostly with obtuse tips. The other blocks, by contrast, mostly contribute to the more or less regular grid of streets that existed before redevelopment. However, some of them were straightened and, more importantly, significantly widened after the old buildings had been demolished. Burchardplatz constitutes the

central square in the Kontorhaus district, on to which most streets converge. The network of streets has not been changed, and to this today most streets are characterised by the original large granite cobble setts, which were arranged in rows with the gaps between them filled with tar. The original kerbstones still in place are also made of granite.

The homogeneity of the Kontorhaus district is striking: Most of its buildings have red clinker brick facades, lattice windows, stepped-back upper storeys and flat roofs which are typical features of the office buildings built during the Weimar Republic. The residential buildings from



Fig. 51: Aerial view of the Kontorhaus district

the Nazi period, many of which are on Steinstrasse, differ from the described design in that they have pitched roofs and, with the exception of the Pressehaus, which was altered during reconstruction, lack stepped-back upper storeys. A variety of different architectural and design solutions can be found, ranging from expressionist elements through the New Objectivity of the late 1920s and the traditionalist approach of the Nazi period to modern designs from the 1950s. However, the consistent use of the same materials for facades offsets this diversity. As this part of Hamburg sustained relatively little war time damage, the red brick material has retained its overall originality.

The Kontorhaus district also stands out due to the uniformity of its urban structures. Because only one residential building was erected in it, namely, the Altstädter Hof between Steinstrasse, Altstädter Strasse, Mohlenhofstrasse and Springelwiete, the entire district is characterised by a high building density with closed front lines of buildings so that these coincide almost everywhere with the boundaries of the plots of land they stand on. When the Kontorhaus district was built, the maximum height for buildings in the city centre was six full floors plus stepped-back upper storeys. This limit was consistently utilised to the full, but there were also a few deviations from the rules permitted.

As a result of its dimensions and design, Hamburg's Kontorhaus district is easy to identify as a cohesive and distinctive part of the city that significantly stands out from the surrounding city centre. In fact, the Kontorhaus district represents a unique and one of the most impressive urban townscapes of the interwar period, not only in Germany, but also internationally. Within the ensemble, it is particularly the Chilehaus, Messberghof, Sprinkenhof and the Mohlenhof complexes that clearly stand out because of their artistic architecture and their urban development and conceptual qualities.

The Chilehaus in the context of its three neighbouring buildings

The entire Kontorhaus district is dominated by the Chilehaus. With its ten storeys, it is not only the highest of all the buildings in the ensemble, but is also the largest in terms of its huge volume, totalling 36,000 m² of gross floor space. What is more, the Chilehaus borders on two squares, namely Burchardplatz, Messberg and the eastern end of Burchardstrasse, which widens to form something like a square. Together, these squares have the effect of opening up the urban space, so that the Chilehaus is given particular prominence.

There are three office buildings that almost orbit around the Chilehaus like satellites: the Messberghof in the southeast, the Mohlenhof in the northwest and the Sprinkenhof in the northeast. The latter has a volume of 52,000 m² of gross floor space which makes it even bigger than the Chilehaus. However, it does not appear so because the Sprinkenhof is subdivided into three clearly distinguishable sections, so that it does not look like one, but rather like a group of buildings. By comparison, the Messberghof and the Mohlenhof, with their 21,200 and 8,800 m² of gross floor space respectively, are considerably smaller and therefore assume a junior role vis-à-vis the Chilehaus.

Great care was taken to bring the built environment around the Chilehaus in line with the latter's architectural prominence and the impact it exerts on the urban landscape around it. The Burchardstrasse opens up at its south-eastern end to form a square-like space, into which the Chilehaus penetrates with its sharp tip, which resembles a ship's prow. The Sprinkenhof facades that line this part of the northern side of Burchardstrasse were purposely designed as smooth and inconspicuous surfaces so as to form a neutral backdrop to the Chilehaus and allow the latter to visually unfold its spectacular architecture.

On Burchardplatz, by contrast, the Chilehaus assumes a more subordinate role in the context of the Kontorhaus district: It's very long main structure

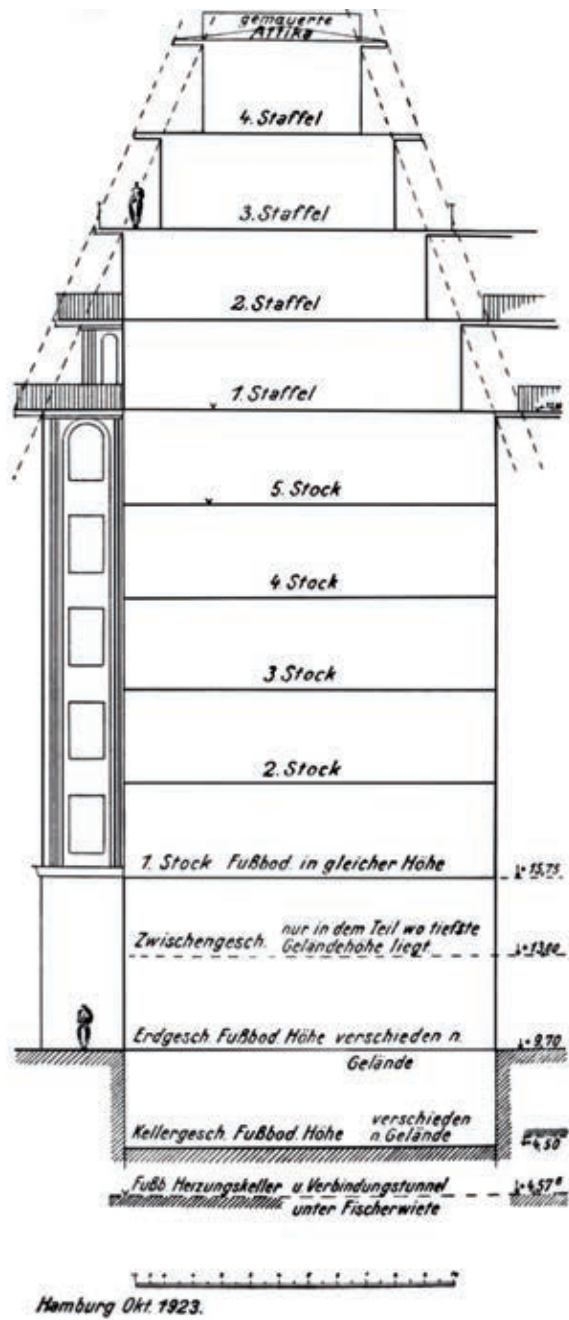


Fig. 52: The Chilehaus, view from east

is partly hidden from view by the Mohlenhof and Sprinkenhof complexes. When looking towards the Chilehaus from the north, therefore, what comes into view is mainly the part that towers above the surrounding buildings on Fischertwiete. Both Sprinkenhof and Mohlenhof point towards Burchardplatz and, with their end-of-row buildings, integrate the square

which lends a fairly homogeneous character to the area around Burchardplatz and conveys the impression of a cohesive urban ensemble.

On Messberg, where the Messberghof contrasts markedly with the Chilehaus, the urban space opens up to the panorama of the Speicherstadt on



DAS CHILE-HAUS
ARCHITEKT: FRITZ HÖGER
SCHEMATISCHER QUERSCHNITT

Fig. 53: Section of the Chilehaus

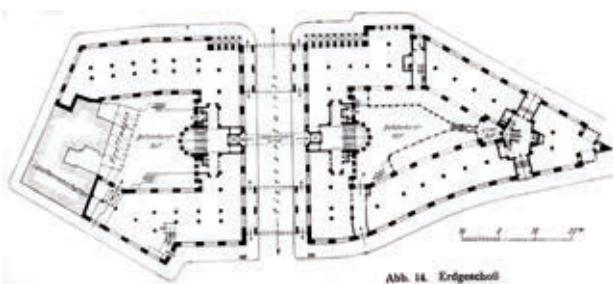


Fig. 54: Ground plan of the Chilehaus, ground floor

the other side of the Customs Canal. The transition to the free port is effectively staged by the built-over Fischertwiete alley which splits up the ground floor of the Chilehaus. The two wide Tudor arches spanning the Fischertwiete make the Chilehaus appear like a gigantic city gate which channels traffic flows from the city into the port. However, the loss of the Grosse Wandrahmbrücke has weakened this effect considerably.

2.a.2.2 The Chilehaus

a) The property

The Chilehaus is one of Fritz Höger's main works. It was built on an irregularly shaped plot of land extending in a west-easterly direction between 1922 and 1924. The plot was divided into two parts roughly in the middle by Fischertwiete alley. The western half has a more or less regular shape with the westernmost part describing an obtuse angle. The eastern part describes a wide curve and ends in a pointed triangle which was the result of Burcharthstrasse cutting diagonally through the Kontorhaus district.

The western part of the property is not fully taken up by the Chilehaus: A small plot in the southeast corner of the area is occupied by an administration and police building built to designs by Albert Erbe between 1906 and 1908. It is decorated in the local variety of the Baroque Revival and is reminiscent of bourgeois houses from the 18th century. The administration and police building is a foreign body in an otherwise homogeneous urban setting, but, at the same time, by providing a surprising contrast with the Chilehaus, underlines the latter's monumental impact.

b) General characteristics

The Fischertwiete alley cuts through the clinker-faced brickwork of the main structure of the Chilehaus. The building is ten storeys high, with the upper ones being stepped-back. The Fischertwiete alley has been closed to all traffic. Because Höger integrated it in



Fig. 55: Chilehaus, view from south

the Chilehaus, the result was a single main structure with three interior courtyards. The Chilehaus effortlessly follows the outlines of the property: On the north side the building is block-shaped and compact, while on the south side it is dynamic and curved. The facade sections in the central part of the building, i.e. on Fischertwiete have been elevated. Here the vertically and horizontally projecting and receding wall sections, often the breadth of axes, have been largely dissolved through the insertion of pilaster-like pillars with attachments reminiscent of Gothic columns. However, because of the consistent use of small rhythmic patterns, the clinker brick facade still gives the impression of a relatively cohesive whole. A number of different views can be had of the Chilehaus, which, in its long middle section, is characterised by receding facades. They culminate in the sharp triangular tip of the building which at the time reminded people of the prow of a ship and still does so today.

The Chilehaus is an iron skeleton construction with pile foundations, some of which are made of concrete, others of wood. The piles were grouped together and covered with reinforced concrete slabs of one metre in diameter. Onto these slabs, concrete pillars were cast. Because of the difficult soil conditions, expansion joint seals were inserted between the different sections of the Chilehaus to ensure that potential (subsidence) or settling in one part of the building would not impact the whole complex. The iron skeleton construction offers maximum flexibility of use with respect to the division of floor spaces. On Fischertwiete, where the Chilehaus is 13 m deep, there is a row of internal structural pillars in each segment. To the west of Fischertwiete there are two such rows of pillars with central corridors inserted between them. That part of the building is 15.80 m deep. The pillars are spaced at intervals of 6.20 m and bear ceilings made of hollow blocks. The floor above the fifth storey, however, is designed as a grid-reinforced ceiling to bear the



Fig. 56: Chilehaus, inner courtyard, view from north

high loads of the stepped-back upper storeys. This was a technical innovation at the time. In the outer walls the load-bearing system of structural pillars consists of masonry integrated into the facades. In fact, the fine-grain vertical rhythmic patterns of the facade effectively hide the brick pillars.

The Chilehaus has between six and eight full storeys plus, as a rule, three stepped-back upper storeys. The units of the building on Niedernstrasse and on De-penau plus those parts of the facade that frame the two large gateways on Fischertwiete, have only two stepped-back storeys. The part of the Chilehaus that faces Burchardplatz features seven full storeys plus one stepped-back storey. On Messberg, the building looms even higher with its eight full plus two stepped-

back storeys. In some parts the Chilehaus has ten, even eleven storeys, if the mezzanine floor on the sloping Klingberg is included in the count.

c) The facades

The facade walls hardly have a load bearing function. They are consistently made of dark red, fired clinker bricks of inferior quality which have iridescent surfaces in bluish and brownish hues, thus creating lively, colourful and structurally varied surfaces.

The ground floor facades mostly feature smooth and sparsely ornamented clinker masonry which hides the structural pillar construction, the com-

pactness of which is reinforced by the deeply receding and wide entrance portals. The effect is further underlined by shop windows, the majority of which have segmental arched lintels. In the course of the rehabilitation of the Chilehaus between 1990 and 1993, graphite-coloured, modern, steel frame shop windows were put in. They represent a free interpretation of the original windows, part of which were lost in the aftermath of the war, and thus fit in neatly with the design of the remaining old windows. The compact base of the building forms a sort of banderol around the filigree skeleton facade of the upper storeys, adding to its unity. On the north and south sides of Fischertwiete, the compact masonry opens up to form a wide Tudor arch passage. It cuts through the main structure of the building and the arches appear to rest on rusticated concrete structural pillars. The arches are flanked by projecting arcades with an expressionist appearance, with pointed arches made of terracotta. The artisan at work here was Richard Kuöhl.

Contrasting with the facade of the compact base of the building, the facade of the upper storeys, separated by ledges, dissolves into the wall pillars, between which high and narrow lattice windows are inserted. The street side facades feature shaft column-like attachments which project from the facade at an angle of 45 degrees. They form triangular ground planes so that their tips look like tapered ridges. This gives the facades a filigree appearance, almost like a curtain, while at the same time producing a three-dimensional effect. Also, a very effective vertical structure is achieved: Every seventh brick course is laid parallel to the facade. The resulting profile looks like an ornamental six-pointed star not entirely dissimilar to the structure of a crystal. When looking at the facade from an angle, this creates a rather surprising effect of rhomboid patterns extending over the entire facade. The vertical grooves of the attachments, with their acute angles, also produce a surprising, even hypnotic visual puzzle: Depending on the position of the viewer, they appear either as extremely lean wall pillars or, alter-

natively, seem to move together close enough to virtually blend in with one another. As a result, the window axes are no longer visible, which creates the impression of a homogeneous clinker brick surface. Without these effects, the Chilehaus would appear far more monotonous, something that is immediately appreciated when one looks at the facades of the external courtyards:

Their design is virtually identical but for the lighter coloured bricks and, more importantly, the fact that there are no attachments in these courtyards. The facades of the publicly accessible central courtyard feature the same lively design as the main facade. Moving through the building, this impression of a vivid structure is further enhanced by cross-views in both the vertical and horizontal dimensions.

The stepped-back upper storeys run around the entire building like horizontal decorative strips. They adopt a similar design function as the base level. This effect is further enhanced by the reinforced concrete cantilever floor slabs with their sharp edge profiles. Together with the light-coloured metal railings of the perimeter parapets, they give the Chilehaus its typical contours. These horizontal lines counterbalance the strong vertical structure of the facades. They also act as a frame and lend the facades an element of movement and dynamism. The volume of the massive building almost seems to thrust in the direction of the prow-shaped tip. This impression is further reinforced by the elegantly curved line of the facade on Pumpen which performs a single long drawn-out S-curve movement.

The stepped-back upper storeys display great variety and detail: On Burchardplatz, for example, there is a pillared loggia which masks the round arched windows, so that at first sight the viewer gets the impression that there are eight full storeys. By contrast, across the road on Messberg, the rounded arches function as terminating elements for the vertical dimension visible from afar.



Fig. 57: Chilehaus, Details



Fig. 59: Architectural sculptures at the eastern tip of the Chilehaus, created by Richard Kuöhl



Fig. 58: Chilehaus, Details



Fig. 60: Chilehaus, northern portal of entrance "C"

d) The sculptural character of the Chilehaus and its design shapes

The Chilehaus is a large complex that is given dimensionality by its large number of fine-grain details such as the herringbone pattern at the bottom of the reinforced concrete cantilever slabs in the stepped-back upper storeys, the filigree and white painted lattice windows and the ornamental brickwork bonds which decorate the two arched gates and the first floor on Fischertwiete.

These ornamental brickwork bonds are particularly good examples of Fritz Höger's design virtuosity when it came to using bricks in a very imaginative way. Jokingly, he was popularly called the "brick knitter" because he created fascinating patterns out of a material that was not normally considered to lend itself to such creativity.

Another important element in this respect are the sculptured terracotta elements made by Richard

Kuöhl and his atelier team: These powerful three-dimensional elements are formative elements of the arcades on Fischertwiete and the two pavilions flanking the tip of the building in the east.

The delicate portico extensions strengthen the impact of the Chilehaus by underlining the massiveness of the main structure, while at the same time acting as a mediating influence between the towering facades and passers-by at street level who might otherwise feel dwarfed next to them. With their structure resembling the scales of a fish or the spray of waves, the two pavilions next to the steeply looming "prow" of the Chilehaus intensify the ship metaphor. The tip of the Chilehaus is also adorned with a terracotta sculpture representing the Andes Condor, the heraldic animal of Chile. It looks like a figurehead on the prow of a ship.

Kuöhl also produced the terracotta elements used to frame three of the four main portals and some individual terracotta sculptures. The decorative frame at portal C was lost. But it is crowned with a fully three-dimensional sailing ship. Portal A features the relief of the Chilean coat of arms.

e) Entrance areas and staircases

The Chilehaus has three main staircases. Two of them are situated on Fischertwiete (portals A and B) and one at the tip (portal C), which can be accessed either from Pumpen or from Burchardstrasse.

Immediately upon entering the building through the entrance portals and the vestibule, visitors enter a different world: The one-storey lobbies are not oversized but well-defined. Not one square metre is wasted that can be rented out. The vestibule greets visitors with noble, artistically employed and thought-out materials epitomising the self-image of the companies based here.

The entrance area of portal A has been consistently furnished with terracotta elements made by Richard Kuöhl which give it a very exclusive atmosphere. The walls of the dark draught-preventing

vestibule are covered with grey and green glazed terracotta tiles. The lunettes have the same scale-like structure as the outsides of the arcades and pavilions which, in this context, add a remotely Gothic note. Next to the vestibule is a broadly based lobby with floor tiles made of beige Solnhofer tiles. Branching off from the lobby in the middle is the staircase, and to the sides, additional dark painted doors and lifts. All walls are completely tiled with non-glazed terracotta tiles, some with very special shapes. These special shapes alternate with bulky, dark brown glazed facing bricks made from the same material, creating a dynamic horizontal feature, which seems to have been inspired by Art Deco. On the walls to the left and right are plaques with the hand-written names of the tenants. The massive newel starting posts are adorned with small terracotta turtle sculptures made by Kuöhl.

The entrance hall of portal "B" has the same floor plan. Its walls are covered with travertine panels. The vestibule has the same wall cover made of terracotta elements as that in portal A. In the ceiling lunettes, however, some of the terracotta elements are missing.

Staircases "A" and "B" have identical E-shaped flights of stairs. Their semi-cylinder-shaped half paced landings penetrate into the interior courtyards,

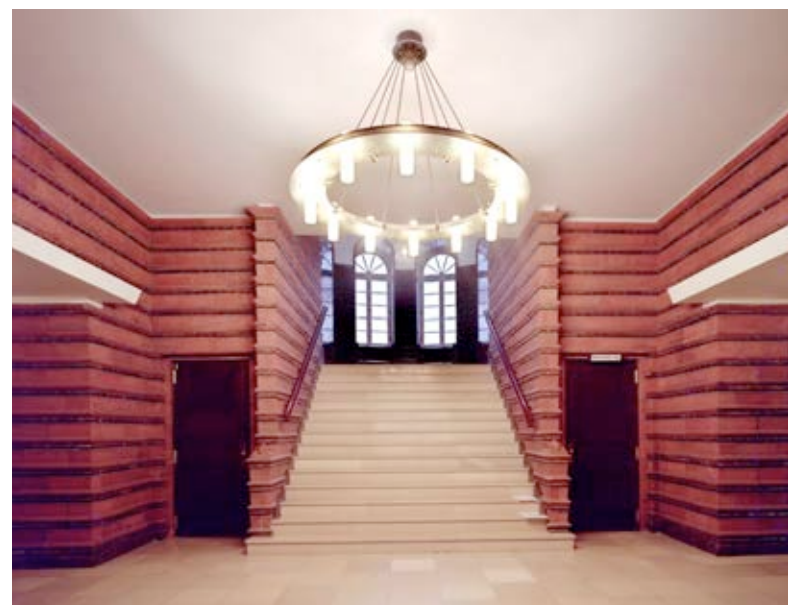


Fig. 61: Chilehaus, entrance hall of entrance "A"

thereby giving them their characteristic appearance. The three-flight staircases and the deeply receding, round-arched windows with their benches lend the staircases an air of sacral monumentalism. This impression is further enhanced by the covering of majolica-tiles in two iridescent colours which seem to glow from the inside.

With their rusticated, tunnel-vaulted roofs and the high free-standing stairway, the two spacious draught-preventing vestibules in portal "C" are reminiscent of Palazzo architecture. Their walls are prestigiously covered with marble panels. The entrance hall, with its marble floor, has tiled walls of light green, flamed ceramics with a rustic look, the humped edges of which are in a powerful green. This colourful accent, together with the green linoleum floor and the risers of the elegant, almost free-standing stairway with its T-shaped (stair) flights, give the entrance hall its characteristic look, again betraying borrowings from Palazzo architecture. Visitors who climb the stairs are offered a Point de Vue on the landing where there are two windows placed at right angles to one another. The newel starting posts of the lower part of the stairway seem to be inspired by rather historicist designs, while the swerving, mahogany-coloured, wooden handrails add dynamism to the entrance hall.

The stairs and floors of the upper storeys have been preserved in their original condition: They are covered with shiny, dark, non-marbled linoleum. All handrails are made of mahogany and rest on iron profiles that look like they have been folded. Nailed onto the step edges are high quality metal profiles. From the first floor upwards, the walls in all three staircases are tiled "only" up to three quarters of the wall height. These beige tiles have edge profiles that are the same as those described below. The reveals, too, are decorated in the same manner, thus providing a contrast with the white walls. On the upper storeys and inserted into the framed door, reveals to the left and right of the stairs are richly adorned wooden doors with precious glass panes and brass fixtures. They mark the space rented by commercial tenants, to distinguish it from the public stair area.

2.a.2.3 The Messberghof

a) The property

The Messberghof was built at the same time as the Chilehaus, i.e. between 1922 and 1924. It was built to designs by the architects Hans and Oskar Gerson on a plot next to the Chilehaus. In contrast with the latter, however, the Messberghof does not occupy an entire block, but only approximately one third of it, namely the westernmost part. The wedge-shaped plot extends from east to west, its narrow end located to the west. Towards the east it widens almost symmetrically along inwardly curved boundaries. Towards the north, it follows the swerved outline of the Chilehaus like a "dance partner". At the blunt tip of the plot in the west, the Messberghof outline constitutes the boundary of the open space on Messberg. To the south, the Messberghof extends beyond Willy-Brandt-Strasse and borders directly on the Customs Canal, i.e. it neighbours directly with the eastern part of the Speicherstadt. In fact, the Messberghof provides a much stronger connection between the two districts than the Chilehaus. In the east, the property ends abruptly. Beyond this, modern perimeter blocks, typical of metropolises, seamlessly commence, against which the Messberghof asserts itself authoritatively: It turns its back on the buildings to the east and instead orients itself to the west, thus claiming equal status with the Chilehaus.

b) General characteristics

Based on the shape of the plot on which it was built, and keeping urban planning quality aspirations in mind, the main structure of the Messberghof was divided into the longitudinally positioned central section with nine floors plus one stepped-back storey expanding towards its back end and the two lower wings with six storeys plus two stepped-back storeys each. The side units are also longitudinally positioned, and connect with the end-of-row building in the far east. Following the outline of the property, they clasp the eastern part of the building and a small interior courtyard, creating the impression that the main structure bulges out towards the east. The



Fig. 62: Messberghof, view from southwest with the Chilehaus in background

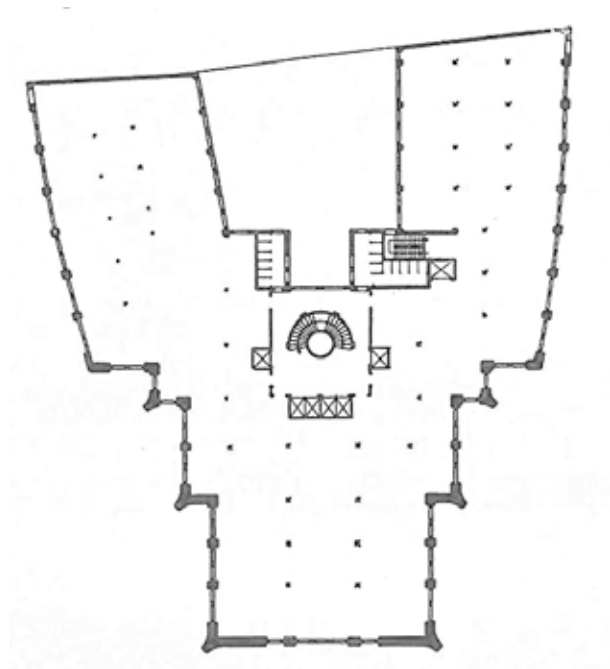


Fig. 63: Messberghof, ground plan, ground floor



Fig. 64: Messberghof, southern main entrance, view from west

two wing units have flat roofs, whereas the end-of-row building is given prominence through its hipped pitched roof above the stepped-back top floors, re-installed in the 1990s in the style of that time, with a ridge turret, oriented close to the historical model. Looking at the Messberghof from an angle just slightly askew of the frontal view axis renders contours like those of a craggy rock face: Through its receding and projecting facade sections and its stepped-back storeys, this part of the Messberghof on Pumpen street indeed appears like a rock being lapped by the wave-like Chilehaus. This urban ensemble clearly has scenic qualities. A large part of the inner courtyard's ground floor is under roof.

The Messberghof is an iron skeleton construction, a fact that is not fully reflected by the punctuated and consistently fair-faced facades. Rather, the facades appear smoother and more hermetic than those of the neighbouring Chilehaus because of the light-coloured clinker bricks used in the Messberghof. This impression is created primarily by the western facade which is interrupted by only five window axes. But also when viewed from other directions, the Messberghof comes across as a more compact building. This mostly has to do with the smooth and shallow wall pillars between the windows. They correspond with the axial measurements of the skeleton construction, but are considerably wider than the interior support pillars.

c) The facades

The ground-floor-turned-base-of-the-building is set off from the rest of the facade and is punctuated by high and narrow shop windows with straight lintels. Their top sections are structured by filigree lattice patterns. The ground floor facade on the west side of the building has been given extra prominence by inserting five symmetrically positioned, but differently sized entrances with profiled jamb coverings, which are a combination of clinker bricks and terracotta panels set into the smooth and unadorned clinker masonry. Despite their prominent position, the two outer entrances with their triangular lintels are not the main entrances to the Messberghof. The main entrances are sym-

metrically located at the far ends of the wings, one on the north and one on the south side. They connect up with the transition between the main and the wing sections of the building. Projecting corners were used to create an arcade-like open portico extension to the actual entrance. On the ground floor, the portico extension is highlighted by expressionist sandstone ornaments which create the impression of fragmented frontispieces. Apart from these decorative elements, the facade is practically unadorned.

The wide ground floor openings are axially continued in the facade above, so there is enough room nearly everywhere between every pair of smooth wall pillars for two portrait format lattice windows. While on the top full storey of the Chilehaus these windows have arched lintels, they feature straight lintels in the Messberghof.

Generally speaking, the Messberghof is sparsely decorated, so that an "architectural dialogue" is generated not so much between Messberghof and Chilehaus as it is between Messberghof and the more recent part of warehouse block W in the Speicherstadt, with which there is a visual connection across the Customs Canal. The outside of the upper storeys is almost unadorned. The only accents are provided by the white lattice windows and the parapet masonry on the stepped-back storeys, which is interrupted by ornamental elements. To counterbalance this, great emphasis was placed on careful craftsmanship in the facing brickwork. This is particularly evident at the edges of the building: There are angled piers without any load bearing function, the rounded connections with the facade of which look like they were made flush by grinding, while at the same time allowing the clinker brick work to appear as if it was wrapped over the concrete skeleton of the building like a tight-fitting skin. The large, smooth surfaces of the masonry and the high hipped roof with its crowning ridge turrets create an impression of heaviness and massive cohesiveness (the original roof construction was destroyed during WW II; between 1995 and 1996 it was rebuilt by the architects Schweger & Partner as part of a wholesale modernisation of the Messberghof carried out in consultation with the Heritage Preservation

Agency; the roof is now covered with titanium zinc sheeting). The architects used only part of the vocabulary of the monumentalist design tradition and limited themselves to the building essentials: They dispensed with ornaments and considerations of classical order, instead preferring abstract designs with clearly defined volumes, smooth surfaces and straightforward spaces and rooms. This was modern thinking ahead of its time, but along modernist lines.

The outside of Messberghof has structural elements which remind the informed observer of certain features found in the northern German variety of clinker Gothic, e.g. non-functional buttresses with projections and sculptures. These are design elements that contribute to the monumentalist appearance of the Messberghof. Given the particular position of the building within the surrounding urban context, however, perhaps they are at the same time reminiscences of the Speicherstadt and its neo-Gothic design. The fragmented and even picturesque south view can perhaps also be interpreted in this sense.

d) The sculptural character

The sculptures were created by Ludwig Kunstmann. The two entrance portals are characterised by arcade extensions with sandstone decorations using expressionist, crystalline and fragmented shapes. They integrate grotesque figures and almost come across as frontispieces. The eight taller-than-life sculptured figures on the wall pillars of the first floor in the end-of-row building inevitably evoke memories of sacral sculptures. The original sandstone sculptures were lost, but were replaced in 1996/97 by abstract bronze statues created by Lothar Fischer. Their title is "Enigma Variations".

e) Entrance areas and staircases

After passing through either of the vestibules located behind the crystal-like, domed portico extensions and long narrow corridors, visitors reach the staircase in the heart of the building. Judging from the uncompromising and smooth exterior surfaces and the arrangement of the supporting pillars, it seems as if the

Messberghof was a construction based on massive masonry. In the interior, however, the iron skeleton construction is considerably more evident: The concrete pillars in the entrance hall and the staircase are not hidden. In fact, not even the ceiling joists are covered, only plastered over.

The described aesthetics of an unfinished building purposely contrast with the high-end fixtures and furnishings, but are at the same time deemphasised by the bush-hammered concrete surfaces and the mineral paint in anthracite colour. The flooring is of light-coloured burnished sandstone tiles, inserted into an elegant grid of dark strappy. The walls of the entrance hall are covered with travertine panels, those of the staircases in the upper storeys with rustic looking tiles in iridescent grey and bluish hues. The wooden stairway posts and all the doors, including those of the elevators and the corridors connecting with the exit doors, are decorated with imitation gold.

The imaginative staging of spaces in the Messberghof culminates in the gigantic open spiral staircase. It extends throughout the whole main structure right up to the ridge turret. The centre of the stairway is illuminated by a skylight made of coloured glass with star and sun motifs. The newel starting posts of the stairway and the concrete stringboards interrupting the gilded banister are decorated with lizards sculptured by Ludwig Kunstmann. They are the counterparts to the turtles in the Chilehaus.

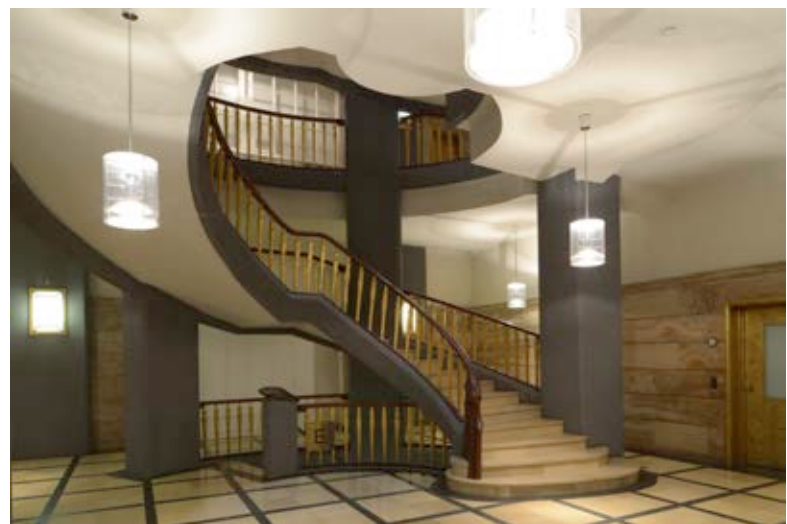


Fig. 65: Messberghof, great entrance hall

2.a.2.4 The Sprinkenhof

a) The property

The Sprinkenhof fully occupies the northernmost piece of land within the core zone of the Kontorhaus district. The rectangular plot is situated parallel to the east-west orientation of the Chilehaus between Burchardtstrasse and Altstädter Strasse, shifted slightly to the east. It is D-shaped with the western end cut off.

b) General characteristics

Most of the Sprinkenhof was built jointly by Fritz Höger and Hans and Oskar Gerson. They were jointly responsible for the first two sections of the Sprinkenhof which were built between 1927 and 1928 and

1929 and 1930 respectively. The third section, which was erected between 1939 and 1943, was the sole responsibility of Höger.

The execution of the building in three successive stages is reflected by the fact that three different sections are clearly distinguishable. They each have a separate central interior courtyard, but share the clinker brick facades. The entire ground floor, including the central section, is filled with shops.

The first section of the building in the centre of the plot was originally conceived of as a free-standing cube. This part of the Sprinkenhof has large smooth surfaces and is 59m wide and approximately 71m deep. It has a flat roof and nine storeys, making it as high as the neighbouring Chilehaus. The part on Altstädter Strasse and the other two later sec-



Fig. 66: Sprinkenhof, first section, view from southeast

tions of the Sprinkenhof, by contrast, have one storey less, which has to do with the sloping ground there. To this cube were later added two lower extensions which were set back by the width of one axis. The irregular shape of the plot, however, meant that the wings following its outlines are not symmetrically designed. In contrast with the core section, they have stepped-back upper storeys emphasising the horizontal dimension.

The Sprinkenhof is also a reinforced concrete skeleton construction – in this case already under use of steel instead of iron. However, in contrast with the Chilehaus, it has punctuated facades which are almost entirely faced with clinker brickwork, namely on the street sides and in the interior courtyards. Only the ground floor facades of the first and second section dissolve into compact pillars with shop windows and entrances arranged between them.

» The first section of the Sprinkenhof

The core of this first section borders on streets to the north and south. It has seven or eight storeys with uniformly dark red clinker brick walls, the only structural elements of which are the regularly distributed windows. The facade of the base level is set off from the punctuated upper storeys by large glass surfaces between smooth pillars with puffed-up capitals. The large shop windows between the pillars are vertically split in two. Their panes are arranged at obtuse angles to one another so that their middle edge protrudes from the facade.

Like the Chilehaus, the Sprinkenhof spans a street, namely Springeltwiete. There are two openings in the north and south facades of the Sprinkenhof respectively to allow traffic to pass through in separate lanes for both directions. They also used to provide access to the ancient car parks in the basement. There are no arches to mark these openings, which are two storeys high, just straight cantilevered slabs. Thus, the spacious central interior courtyard acquires the character of an open public space, a quality that is underlined by the presence of numerous retail shops. In the central



Fig. 67: Sprinkenhof, first section, detail



Fig. 68: Sprinkenhof, mural design of the first section with terracotta medallion



Fig. 69: Sprinkenhof, inner courtyard with Springeltwiete, view from north

section of the courtyard a clinker brick parapet is the only vestige of the former entrance to the car park in the basement which has been closed.

The ground floor section is set slightly off from the upper storeys by triangular patterns of plastered wall. Above these patterns loom the clinker facades of the upper storeys. To lend rhythm to the large and sparsely structured surfaces between the white, high and narrow lattice windows, the facades, including those in the central courtyard, have been covered with a rhomboid relief motif of clinker bricks. As the diagonal rhomboid pattern is related to neither the horizontal nor the vertical dimensions, it emphasises the cube shape of the centre section of the Sprinkenhof, thus enhancing its monumental effect.

The centres of the rhomboids are decorated with relief terracotta medallions that project considerably from the facade. They are the work of Ludwig Kunstmann and represent general motifs such as seagulls and the Hamburg coat of arms, or they refer to the various industries that were represented in the Sprinkenhof, e.g. cogwheels and sailing ships. This and the filigree white lattice windows give the facades of the first section of the Sprinkenhof a fine-grain, almost textile-like surface structure which is tightly swathed around the "skin" of the building.

The south courtyard facade is dominated by the main staircase. It is positioned between the two openings onto Burchardstrasse and describes a semi-circle bulging out into the courtyard. This semi-cylindrical structure is decorated with horizontal and vertical, shallow clinker decorative strips with a grid structure which intersect with the windows. Between them there are square, hunch-shaped protrusions made of gilded bricks that project from the masonry. The staircase on the northern courtyard facade is flanked by the openings onto Altstädter Strasse and has the same decorative elements. However, they appear only as shallow risaltos and must therefore be considered to be of secondary importance. Incidentally, the lattice windows on all of the four interior courtyard facades have curved glass panes, which was to improve the illumination of this area through reflections.

» The second section

The second section of the Sprinkenhof was attached to the cube-shaped core on the west. It is divided into the eight storey end-of-row building on Burchardplatz which has a relatively small and inconspicuous, stepped-back top storey and two units on Burchardstrasse and Altstädter Strasse respectively. The latter only have six full storeys plus two stepped-back upper storeys, thus conforming to the rules on the maximum height of buildings applying in the city centre at the time. The southern unit on Burchardstrasse branches off from the end-of-row building at an angle of 45 degrees and runs parallel to the Chilehaus which becomes progressively thinner towards the east. The northern unit on Altstädter Strasse connects with the end-of-row building at a right angle.

The ground floor zone is punctuated almost everywhere by shop windows. The straight lintels borne by pillars flush with the facade provide a rather surprising upbeat to the upper storeys. The pillars, which extend over one-and-a-half storeys, and the capitals of which are puffed-up were modelled on those from the first section of the Sprinkenhof.

The high southern facade of the ground floor runs parallel to the Chilehaus. Its windows do not extend over the entire facade to the top and the pillars are not emphasised. The north unit ground floor is also one-and-a-half storeys high. Parts of it are built as ground floor plus mezzanine floor, while others are divided



Fig. 70: Sprinkenhof, second section, view from west

into semi-basement and raised ground floor. The facade of the end-of-row building on Burchardplatz is highlighted on all three sides by decorative elements such as shallow, grid-shaped clinker brick decorative strips with integrated projecting gilded brick oblongs. Similar elements can be found on the semi-cylindrical stairway in the interior courtyard of the first section of the Sprinkenhof. The facades of the other two units, by contrast, are relatively unadorned except for certain decorative set-pieces typical of the New Objectivity style. These can be found at crucial points of the building, such as the entrance areas and the edges of the facades on Burchardstrasse, where the horizontal decorative strips of the stepped-back upper storeys and the concave curved walls lend a dynamic quality to the architecture. On Altstädter Strasse, by contrast, a special accent is introduced by a risalto-like shallow bay with a window grid of smaller dimensions emphasising the axis of the entrance. Nowadays, the inner courtyard is enclosed with a glass ceiling.

» The third section

In addition, the top full floor and the stepped-back storey feature rounded arch windows similar to those in the Chilehaus, while the two earlier sections exclusively have rectangular windows. The ground floor is given prominence as the base of the building by the plain, smooth masonry, the rectangular shop windows and the centrally placed doors, which are segregated by light-coloured vertical plaster decorative strips. The facade on Altstädter Strasse is also practically unadorned. As mentioned above, this is in line with the overall design of the second section. The first section, with its rich three-dimensional decoration, is framed on both sides by two artless facades. In contrast, the ground floor of the third section on Altstädter Strasse is emphasised through rounded arches, i.e. it deviates not only from the other sections, but also from the main facade on Burchardstrasse as well as on Johanniswall.



Fig. 71: Sprinkenhof, third section, view from northeast with the entrance at the Johanniswall

In the first section, the main entrances were integrated into the shop window zones and were also similarly inconspicuous in the second section. The main entrance of the third section on Johanniswall, in contrast, is highlighted by a low, two-storey portico extension with round arch arcades and an open hall with a barrel-shaped vaulted ceiling. Above the arcades there are two sandstone sculptures by Ludwig Kunstmann, the value of which is emphasised by the contrast with the dark clinker brick facades around them. This is an altogether different set-up from the other terracotta sculptures on the Sprinkenhof by Kunstmann which blend in with the surrounding masonry. The figures are a male nude shouldering a trident like a spade, which suggests a reference to Poseidon, and a nondescript female nude.

The low-lying interior courtyard of this part of the Sprinkenhof, which is accessible via a long, sloped driveway below the south facade, has been covered with a glass roof.

The third section, which connects with the cube-shaped core in the east, is clearly different from the second section: Firstly, there are seven storeys instead of six on Burchardstrasse and Johanniswall. Secondly, the curved main facade of the third section is decorated with rhomboid motifs, which, according to Fritz Höger, "bulge out," i.e. the decoration acquires more and more depth as you move along the facade from west to east.

c) The entrance areas and staircases

The first section is accessible via two main staircases, one each in the north and south wings. Because of their different status, their designs are also different. The staircase in the unit on Burchardstrasse features a spiral stairway comparable to the one in Messberghof. However, its fixtures and furnishings are more rustic: The walls, flooring and steps are covered with terracotta tiles in earthen colours of orange and brown; the stairway banisters consist of steel profiles, the handrails of brass. The impact of the stairway is all the more impressive because,

unlike in the Messberghof, it commences at the end of the hall, the floor plan of which points in the direction of the stairway. It winds its way upward through all nine storeys and concludes with a skylight in yellowish colours. An added effect is provided by the staircase walls which are punctured vertically by windows, thereby creating an exedra-like effect. The slender, gilded metal newel starting post has a futuristic air. It is the starting point of a handrail made of the same material.

The second main staircase on Altstädter Strasse has a broad base. Access to it is through an open draught-preventing vestibule with gilded clinker decorative strips, and then through a vestibule with exquisite glazed swing doors. The staircase flooring has the same terracotta tiles as the hall on Burchard-



Fig. 72: Sprinkenhof, staircases of section one at the Altstädter Strasse



Fig. 73: Sprinkenhof, staircases of section one at the Burchardstrasse

platz, but instead of being covered with ceramics, its walls are plastered and painted white. There are elevators to the sides. The stairway is positioned on an axis with the entrance and, in contrast with the one on Burchardplatz, is straight. The stairway is E-shaped, has three flights and half-paced landings. The wrought-iron handrails have a newel starting post at the foot of the stairway.

There are similar hierarchical structures in the second section of the Sprinkenhof: Behind the entrance, the staircase on Burchardstrasse also features a spiral staircase which extends over all storeys. The external appearance of the entrance is characterised by New Objectivity. Its vestibule is a round, columned hall covered with new Solnhofener panels. The floor plan of the hall is very similar to the others in that the staircase protrudes out into the interior courtyard. There is no exedra, though. The floor is made of clinker bricks. In the western and southern section, with its original paternoster elevator, the walls are covered with Solnhofener panels up to the ceiling.

The lower part of the staircase on Altstädter Strasse can “only” boast a staircase with straight flights and half-paced landings. The gilded metal handrails on the massive concrete parapets rest on small, wrought-iron expressionist volutes which take up the orange-red colouring of the handrails from the first section of the Sprinkenhof.

Access to the laterally positioned main hall of the third section of the Sprinkenhof on Johanniswall is through a rounded arch with a door, the window of which has the design of a bull’s eye. Behind it there is a vestibule with a barrel-shaped ceiling, a concierge’s recess and a glass security gate which is a recent addition. The hall itself, which was slightly modified after the Second World War is placed behind the vestibule. The Paternoster elevator occupies a prominent position of the hall on the same axis as the entrance. It has been preserved in its original condition.

2.a.2.5 The Mohlenhof

a) Property

The plot on which the Mohlenhof was erected constitutes the eastern tip of a separate block of buildings. As with the Messberghof, the tip is blunted. The boundary of the plot constitutes the western limit of Burchardplatz.

b) General characteristics

The Mohlenhof was built in 1927 and 1928 to designs by Klophaus, Schoch and zu Putzlitz. It is divided into the eight storey end-of-row building at the western edge of Burchardplatz and two units connecting with the former’s back. The two rear units have six to seven full storeys plus additional stepped-back storeys. The dimensions of the end-of-row building correspond to those of the Chilehaus and the Sprinkenhof. Through the two rear units, the Mohlenhof is integrated into the perimeter block on Burchardstrasse and Niedernstrasse. The southern unit has a slightly curved facade and is at a near right angle with the end-of-row building. The northern unit is at an angle of some 30 degrees with it. As a result, the interior courtyard has the shape of a triangle with one acute angle. The Mohlenhof is a concrete skeleton construction with a clinker brick facade and only limited decorative elements.



Fig. 74: The Mohlenhof, view from east

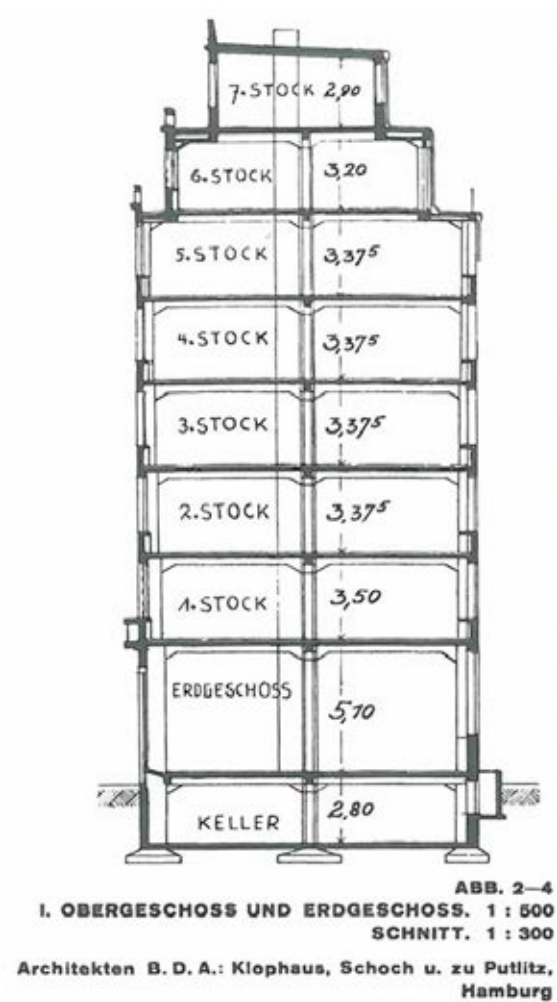


Fig. 75: Section of the Mohlenhof

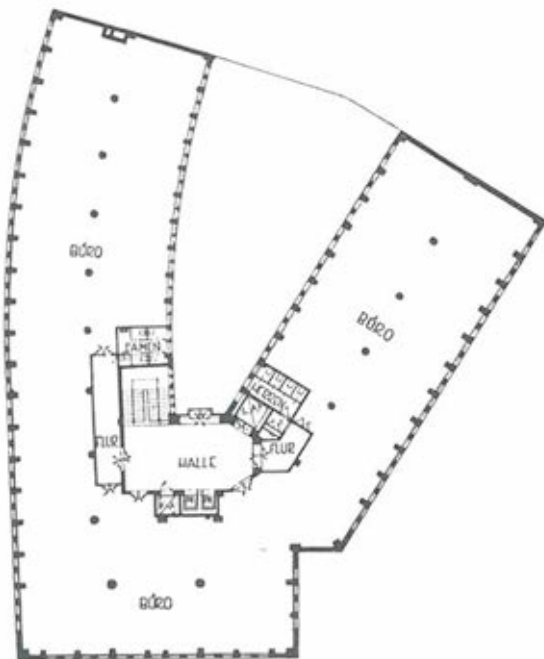


Fig. 76: Ground plan of the ground floor



Fig. 77: Mohlenhof, northeaster corner, roof section

c) The facade

The Mohlenhof has a flat roof and punctuated facades throughout. On the street sides its facades have a clinker brick facing while the walls in the interior courtyard are plastered and painted in light colours. The idea of narrow and narrowly spaced Kontorhaus windows was transferred to the principle of the punctuated facade. The ground-floor-turned-base-level is consistently covered with bush-hammered artificial stone slabs, which makes them look like tuff. The base of the building distinguishes itself from the upper storeys by two markedly protruding square string courses made of the same artificial stone material. Between the pillars, shop windows and shop doors alternate. The latter are inserted between double pillars which bear the load of the facade. As a result of changes made to the doors on Burchardplatz, the original straight lintels were replaced by segmental arched lintels. The entrances on the south side were closed with artificial stone masonry. Little recesses still indicate the position of the former entrances. The main entrance is located at the seam between the end-of-row building and the north-west wing. There is a drive-through passage in the south wing to provide access to the interior courtyard. Like in the Chilehaus and the Sprinkenhof, the ground floor of the Mohlenhof is occupied by shops.

The portrait format split windows of the upper storeys are unusually narrow: They measure only 0.85 m in width. They form galleries of horizontally layered banderols. The concrete support pillars are all placed on the inside of the building so that, like with the Chilehaus, the constructive axes cannot be inferred from looking at the facades. However, in contrast with the neighbouring buildings, there are no fake constructive elements or “knit” brickwork patterns. Instead, the designers seem to have economised on decorative elements. The cube shapes and edges are given special prominence by the strongly stylised zigzag ledges on the fifth storey and the stepped-back storey above it. They are made of light-coloured artificial stone, but at the same time create a vaguely neo-Classical impression. Through these elements the upper storeys are turned into attic floors. As the zigzag ledges continue on the stepped-back storeys in the shape of parapets, they establish a connection between the end-of-row building and the stepped-back storeys.

The cube-shaped main structures and series of windows with undivided window frames characterise the Mohlenhof as a sober building. This corresponds to the general trend in German architecture during the 1920s. The outward curving facade on Niedernstrasse and the string courses on the base level facade form parallel banderols around the main structure of the Mohlenhof. They add an element of almost stream-lined dynamism to the architecture which contrasts with the erratic design of the end-of-row building. However, there are also elements which characterise the Mohlenhof as monumental, e.g. the smooth surfaces of its edges and the prominent design of the ground floor. The Mohlenhof is the most recent of all the Kontorhäuser in the core zone of the district. It already displays clear signs of a departure from expressionist decorative elements and instead strives for a certain rigidity of design which is typical of the trend towards sober designs that characterised the development of German architecture during the second half of the 1920s.

d) The sculptural character

The main entrance is highlighted by a sculpture by Richard Kuöhl made of genuine tuff stone. It represents Mercury, who carries a cog on his shoulders, and a small figure of Hammonia, Hamburg’s symbol, in the shape of a small kore sculpture. This larger-than-life sculpture is flanked on both sides by a relief symbolising the five continents.



Fig. 78: Mohlenhof, Relievo of Mercury above the main entrance at the north-eastern corner, created by Richard Kuöhl

e) The entrances and the staircases

Directly behind a draught-preventing vestibule there is a long and relatively compact single-storey main hall like in the Chilehaus. In it there are modern elevators which were built in 1967 to replace the original Paternoster elevators. Access to the enclosed straight dual flight stairway is in the rear corner.



Fig. 79: Mohlenhof, Main entrance hall, ground floor

The entrance hall of the Mohlenhof has a prestigious design: The flooring is made of white marble and the walls are covered with travertine panels. Numerous Art Deco elements have been preserved from the time the Mohlenhof was erected, e.g. the flat rectangular ceiling lamps framed by ornamental strucco profiles and the brass door, which has an abstract relief.

The staircase has been preserved with the original fixtures and furnishings also on the fifth floor. It is characterised by dark ivory-coloured tiles and ceiling lamps identical to those in the entrance hall.

Nearly all of the windows in the entrance hall, the staircase and in the stairway halls feature the original satin finish glass panes, brought to life by their geometrical patterns. The stairway banisters consist of bush-hammered concrete parapets and massive, cylindrical newel starting posts. They also have compact brass tube handrails that commence with elegant brass knobs decorated with Art Deco design elements.

2.b The history of Hamburg's Speicherstadt and Kontorhaus district

The 19th century saw an acceleration of the pace of globalisation and trade. This development was encouraged by the tenets of economic liberalism and by colonialism. It was furthered by industrialisation, the advent of new technologies, increased production volumes through the division of labour and faster transport. All these factors had a major impact on the world economy, but also triggered changes in urban development, particularly in port and trading cities.

Germany profited from these developments more than many other countries: In a time span of only forty years, starting with the establishment of the German Empire in 1871 and ending with WW I, it became an industrial world power second in rank only to the US. During these four decades, the volume of cargo transported by the German merchant navy grew tenfold. One of the explanations behind this growth was the huge increase in transport capacities and speeds, as well as the expansion of the railway and ports. These developments gained additional momentum through the boom in the shipbuilding industry, which produced new steamers for sailing the world's seas.

As a port city and trading hub, Hamburg significantly contributed to those developments described. Thanks to the far-sightedness of those responsible, Hamburg not only defended its vastly superior position as the leading German trading hub, but became one of the most important ports in continental Europe. Hamburg's economy was given an important boost by its full integration into the German Customs Union in 1888 which led to an expansion and modernisation of its port. It was in the course of this development that the Speicherstadt was built. Over the next two decades, Hamburg grew to become one of the top ports in the world, with its volume of goods handled exceeded only by London and New York.

Hamburg's accession to the German Customs Union resulted in the building of the Speicherstadt, an urban development project which resulted not only in a whole district being torn down, and more than 16,000 people previously living there being driven

away. It also marked the break with a tradition, according to which living, doing business and office activities took place under the same roof. In other words, these spheres of life were increasingly segregated, a trend that began when bourgeois citizens started moving to new exclusive locations on the Aussenalster (main part of the Alster Lake) around 1850. One of the consequences was the creation of mono-functional districts for service industries.

The developments described were given additional urgency by the cholera epidemic of 1892 which claimed approximately 8,600 lives. In its wake, the Hamburg Senate decided to redevelop and modernise large parts of the city centre. It systematically bought up land, had most of the buildings on the acquired plots demolished and, after having adopted a comprehensive urban restructuring programme, put the estates back on the market. Nearly 50,000 inhabitants were affected by these rehabilitation measures.

As a result, part of the Neustadt district saw the start of major rehabilitation and construction work, and the Mönckebergstrasse, a completely new street with side streets, was also created. However, the measures did not stop there. Directly opposite the Speicherstadt, in the southeast part of the Altstadt (old town), the Kontorhaus (office) district was built. During the first phase of modernisation in the western part of the Neustadt, most of the new buildings still combined residential and commercial use. By contrast, the buildings erected in the southeast part of the Altstadt were nearly exclusively office buildings. Much like in the case of the Speicherstadt development, most of the former inhabitants were driven away from the district.

As early as 1907, by creating Mönckebergstrasse, a connection was established between the railway station and the city hall. New office and commercial buildings were built on Mönckebergstrasse. As a result of WW I and its aftermath, large parts of the Kontorhaus district development project to the south of Mönckebergstrasse were only realised in the 1920s and 1930s. Development continued after WW II.

Within a time span of a few decades at the end of the 19th and the beginning of the 20th century, Hamburg's city centre changed from a pre-industrial town into a modern city with mono-functional districts exclusively serving the economic needs of a metropolis, more particularly those of global trade and the international port. Two of these new mono-functional districts have been preserved to this day. There are close spatial and functional interconnections between them and they share an overarching historical and economic importance for the City of Hamburg as well as for the development of its port and trading activities. The two districts south of Hamburg's Altstadt (old city) are:

- » Hamburg's Speicherstadt – a city of warehouses designed and built for the importation and exportation of goods which were handled and processed in the port; and, north of the Customs Canal,
- » The Kontorhaus district consisting of the offices of companies connected with the port and with shipping.

The following chapters set out to explain the historical background to and development of these two districts and their buildings.

2.b.1 The history and development of Hamburg's Speicherstadt and its buildings

2.b.1.1 Overview

Hamburg's Speicherstadt was built by the Hamburg Free Port Warehouse Association (HFLG), mostly under the aegis of Franz Andreas Meyer as main planner and architect. It was erected in three construction phases between 1885 and 1927, and for more than 100 years it served as the main warehouse and storage centre of the Hamburg port. The Speicherstadt originally consisted of 17 large complexes, which were primarily used for storage, but also as offices. They also served other specific purposes. These complexes were called "blocks" (Blöcke) and were assigned letters. However, the letters A, B, C, J, K, M, N, Q do not always designate entire blocks, but can also refer to individual block segments (where this is the case, several letters separated by slashes are used to refer to the entire block, e.g. A/B/C). The letters I and F were not used. Letters Y and Z were reserved for the fourth construction phase on Ericusspitze which was never realised. In addition to the warehouse blocks there were purpose-built

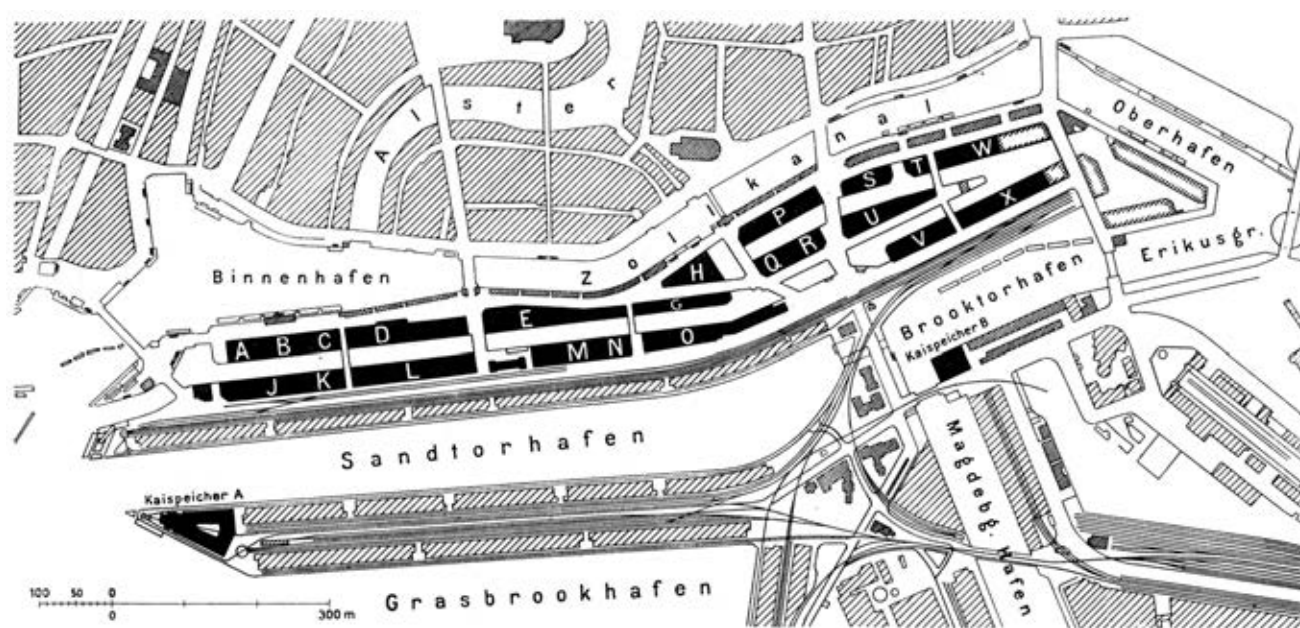


Fig. 80: Speicherstadt, plan of site with denomination of the blocks

buildings such as the Boiler House, the Central Power House, the two administration buildings of the Hamburg Free Port Warehouse Association (HFLG) and the customs clearance and administration buildings. The Customs Canal and the Binnenhafen (inner port) were lined with large sheds filled with the goods destined for transport up the River Elbe by so-called Oberländer Kähne (inland vessels).

The first construction phase was completed as early as 15 October 1888, when the free port was officially opened. It covered two thirds of the Speicherstadt area and consisted of blocks A through O. The second phase, from 1891 until 1896, encompassed blocks P and Q/R. The third construction phase included blocks S through X. It lasted from 1899 till 1927, but most of the construction was complete by 1912. The eastern half of block W was an exception: It was built after WW I (1925-1927). It is likely that plans for the fourth construction phase had been conceived of by 1914, but their implementation was thwarted by WW I and the economic crises that ensued during the Weimar Republic. The Ericusspitze in the south-east part of the Speicherstadt has therefore never been built on.

In addition to the warehouse blocks, the Speicherstadt also encompassed a number of individual buildings, such as the Boiler House and the customs buildings.

2.b.1.2 Historical background

During the second half of the 19th century, Hamburg was subject to considerable political pressure: Prussia had annexed both Schleswig-Holstein and the Kingdom of Hanover which now made it Hamburg's direct neighbour and interlocutor. Hamburg joined the North German Federation (Norddeutscher Bund) and became part of the German Empire in 1871. To begin with, this had a positive impact on the Free and Hanseatic City: A treaty with Prussia on the transfer of certain waterway and port management rights (Köhlbrandvertrag) permitted the modernisation of the port and the extension of port facilities on

the islands in the River Elbe (the Sandtorhafen was built in 1866 making use of the southern city moat; it was Hamburg's first artificial port basin). In another development, the linking up of the three hitherto unconnected railway lines in Hamburg after 1866 made the city the most important traffic and transport hub in Germany's north. However, the protectionist measures introduced by Otto von Bismarck at the end of the 1870s to protect the German economy from foreign imports threatened Hamburg's privileged position in customs terms and had the potential of harming Hamburg's foreign trade. Hamburg contested this threat and a compromise was found which allowed Hamburg to convert its harbour into a free port.

Hamburg saw to it that this status quo was enshrined in the constitution when the German Empire was founded in 1871. This meant that Hamburg continued to be free to decide when it would join the Customs Union. However, the privileged position of the city state increasingly conflicted with Bismarck's political ambitions and threatened to isolate Hamburg. In 1881, the Senate therefore felt obliged to accept an accession treaty which determined that Hamburg would join the Customs Union by October 1888. The exact date of the accession was left open. Hamburg's business community was unwilling to forgo the possibility of handling imported goods duty-free, and likewise of storing and upgrading them or, where applicable, processing them. Therefore, the port area in its then boundaries plus future extensions was fenced off and check points were erected on land. On water, floating barriers marked the entry to the free port. Customs were only due on those goods that left the free port zone for consumption in Germany, while goods in transit destined for other countries were not subject to customs. To prevent delays in cargo handling, vessels in the free port were also exempted from customs checks. Hamburg secured the sovereign right of administering the customs affairs of its port.

2.b.1.3 The Speicherstadt development

The master plan

By 1882, a technical master plan had been drawn up for the free port and the buildings required in the context of the accession to the Customs Union. The project was masterminded by two leading civil servants from the Parliamentary Consultative Committee for City Development (Baudeputation), namely Chief Engineer Franz Andreas Meyer and Christian Nehls, who was Director of Hydraulic Engineering and Construction and worked in the Department of Port and River Engineering (Strom- und Hafengebäude). Christian Nehls was responsible for the projects on the south side of the River Elbe, i.e. the port for sailing vessels, the Moldauhafen and the Saalehafen, while Franz Andreas Meyer was responsible for those on the north side, i.e. the Speicherstadt, the Customs Canal and Nordereilbbrücke bridge, as well as for a number of smaller projects.

The master plan provided for a distinction between two types of goods handling: on the one hand, the fast type to be performed directly on the quays where seagoing vessels with a big draught could moor. On these quays there were long rows of large one-storey sheds designed for the sorting of goods, their distribution and onward transportation (from vessel to shed to lorry or rail). On the other hand, the handling of goods for longer-term storage and processing for which vast storage capacities in multi-storey warehouses were needed. They were built alongside the narrow canals which could be navigated only by barges. This type of goods handling necessitated a two-stage loading and unloading process, something which seemed acceptable in the case of goods which did not need fast transhipping but which instead required great care when stored so they would not spoil. For many decades, the strict functional division between these two different types of port activities gave the port of Hamburg the necessary flexibility for growth. This contributed significantly to the success of Hamburg's port.



Fig. 81: Brookinseln and Sandtorhafen before building the Speicherstadt

After a prolonged political debate, a decision was taken on where best to place the new condensed complex of warehouses. Mindful of the fact that trading companies and the stock exchange were keen to have the Speicherstadt close by, the southernmost part of the city centre was chosen: the Brookinseln (Brook islands), which form a narrow strip of islands in an east-westerly direction and which border on the Sandtorhafen in the south. The Sandtorhafen was the most modern part of the port at the time. In 1883, demolition started in the western part of the district up to Kannengiesserbrücke. The existing canals were straightened and dredged so they were navigable at all times, independently of the tide. The first construction phase of the Speicherstadt started in 1885 and was completed in 1888. With the progress of demolition towards the eastern part of the Brookinseln the second (1891-1896) and third part (1899-1912) of the Speicherstadt were built. The only later addition was the eastern section of warehouse block W, which was not built before 1927, i.e. at a time when the first office buildings in the Kontorhausviertel were being erected, also in a similarly progressive style.

With the exception of the Ericusspitze, the former topography of the Speicherstadt area, dating back from the 17th and 18th, century was eradicated. At Ericusspitze there are a few traces of the old Valkenborgh fortifications (1615 – 1625). The southern port basins coincide partly with the

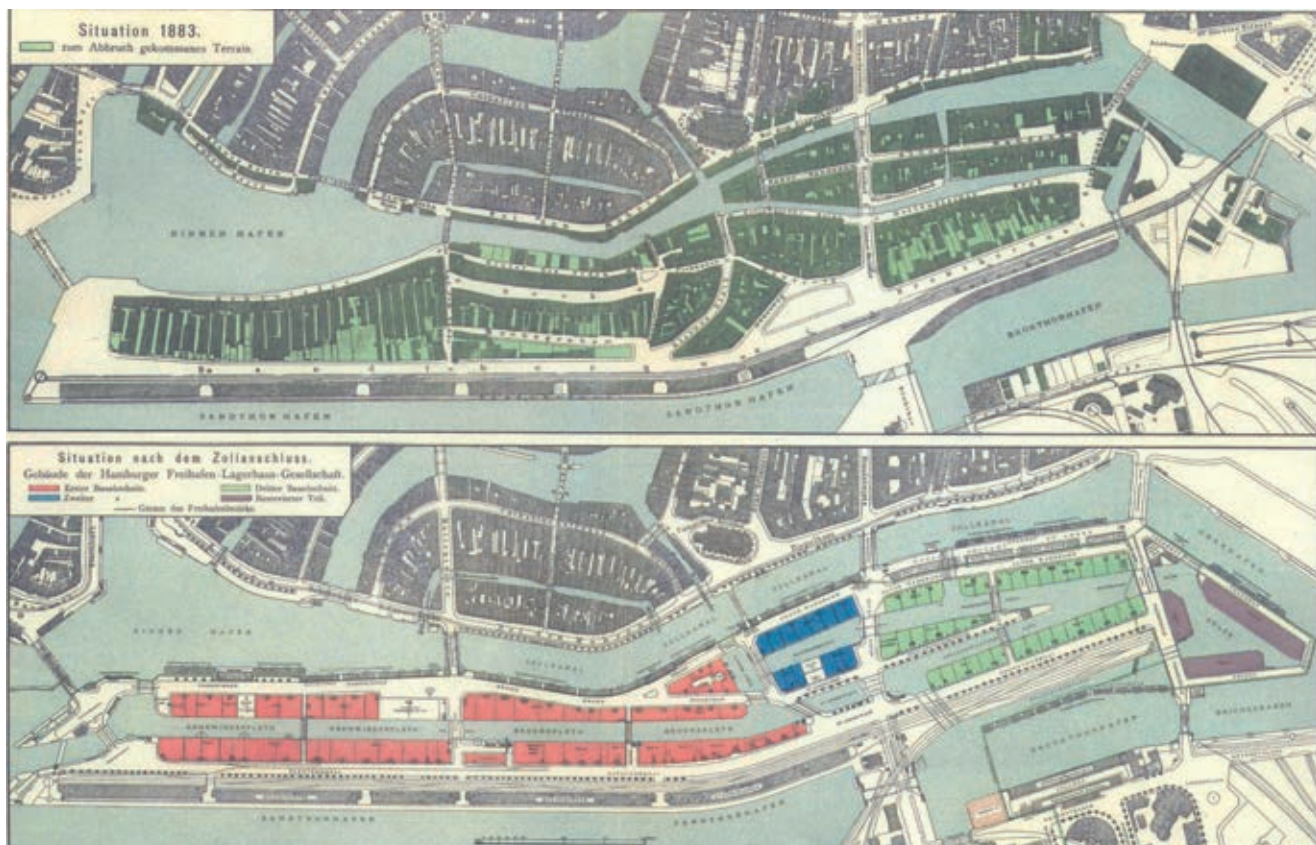


Fig. 82: Above: Plan of the Brookinseln before the demolition of the existing building development in 1883, below: with transformation owing to the construction of the Speicherstadt and with coloured indication of the projected and the realized construction phases: red, 1885-88, blue 1891-96, green, 1899-1927. The purple-coloured blocks on the Ericusspitze have not been realized.

former city moat. The Niederhafen (lower port) and Dovenfleet canal were merged to form the wider Customs Canal. In other words, Hamburg's ambition to secure a successful future for itself as a port city took precedence over the preservation of heritage buildings which were sacrificed almost in their totality. The eviction of 16,000 people from their homes can hardly be reconciled with our modern idea of human dignity. The repercussions of the Speicherstadt development for Hamburg's townscape and for other new housing estates have been extensively debated: The building of the Speicherstadt was a morally and socially questionable act that had no regard for the people affected. At the same time, it was an admirable and far-sighted initiative in terms of its positive implications for trade and commerce. It was also a major technical and organizational achievement.

Preparing for the Free Port

To prepare for the accession to the Customs Union, more construction was needed. Here only a few of the most important measures: the enclosure of the free port area by erecting a fence around it and the building of customs check points; the construction of a port for sailing vessels on the Kleiner Grasbrook island so that they would no longer have to moor outside the Niederhafen near the Neustadt district; the construction of the Customs Canal north of the Speicherstadt so that inland vessels could sail past the free port on its northern side; and the construction of Norderelbbücke to take some of the load of through-traffic off the future free port.

To prepare the port facilities and, where needed, the city's infrastructure for accession to the Customs Union, the Hamburg Senate and the German Empire agreed upon a comprehensive development programme. The imperial government contributed 40

million marks toward the investment cost, which the senate was free to employ at its discretion within the context of the construction measures that had been contractually agreed upon. In 1881, it was estimated that this sum would cover half the cost, but only a year later the estimate had risen to a maximum of 123 million marks. Of this, 54.5 million were earmarked for the purchase of plots of land necessary to build the Speicherstadt and the Customs Canal. The cost of the actual building of the Speicherstadt was not included. This part of the investment was to be shouldered by the Hamburg Free Port Warehouse Association (HFLG), a joint stock company yet to be established. In other words, the capital had to be collected from private investors.

The owners and users of the Speicherstadt

On 7 March 1885, the Hamburg Free Port Warehouse Association (HFLG) was founded to fund the building of the Speicherstadt. However, the property on which the latter was to be built continued to be state-owned. It was leased to HFLG subject to the condition that the city receives a share in the proceeds. Also, the city was authorised to successively acquire all of the shares in the HFLG joint stock company. This objective was not achieved prior to 1928, but the HFLG acted as a de facto state-owned enterprise right from the start. For instance, it was obliged to submit cost estimates, quotes and development plans to the Senate. The HFLG was not even able to independently fix the rents it charged. In 1935, the HFLG was merged with the Administrative Agency for Quays (Staatliche Kaiverwaltung) and in 1939 it was renamed the Hamburg Port and Warehouse plc (HHLA). In 2005, its name was changed yet again to Hamburg Port and Logistics plc. Before the initial public offering in 2007, the HHLA was split into two separate enterprises, namely one for port logistics and the other for real estate. The Speicherstadt belongs to the latter. The shares in the real estate enterprise remained the property of the city. In other words, the Speicherstadt has practically never changed hands.

There was a political consensus according to which the Speicherstadt should not become subject to private interests, neither during its construction nor in terms of how it was managed. But because Hamburg's political leadership considered it inexpedient to ignore the specific needs and requirements of certain sectors of industry or of individual companies, private investors were given the opportunity to invest in their own warehouses. This offer was only taken up by three enterprises, though: two wine traders, namely Jebens and Lorenz-Meyer, and Hanssen & Studt who invested in their own private coffee warehouse on St. Annenufer.

The city also acted as an investor: It had the Boiler House and the so-called state-owned warehouse (Staatspeicher) built, which made a lot of sense as these buildings were intended for special uses with a partially public character. The state-owned warehouse on Kehrwieder street housed a post office and a customs clearance station; the one on Sandtorkai accommodated the machine hall. The technical facilities were leased to begin with and later, in 1899, sold to HFLG. The state-owned warehouse on Kehrwieder street and the three privately owned ones were later also sold to HFLG and HHLA respectively.

Few of the warehouses were managed by HFLG directly. Instead, they were leased to independent storage managers and quality surveyors, the Quartiersleute, as they are still called to this day. The Quartiersleute took in imported goods on consignment, took samples from them and upgraded them. Thus, they acted as intermediaries, a phenomenon typical of the trading activities in the port of Hamburg at the time. The Quartiersleute did business with foreign trade customers, but were also entrusted with raw materials by producers.

There are official documents to show that the Quartiersleute have been around in Hamburg since 1693. In those early days, they were commissioned to go from warehouse to warehouse and carry out any tasks that might be required of them by merchants. Later they set up their own permanent storage businesses, a process that was helped by the building of the Speicherstadt. To begin with, the HFLG took a sceptical

view of the Quartiersleute, but in hindsight it can be said that it was the continuity provided by them that ensured the success of the Speicherstadt: This continuity meant that merchants could rely on the Quartiersleute as their on-site contacts with the necessary expertise regarding their precious commodities, and who could be trusted to store and process them correctly.

Coffee traders, among them numerous agents and brokers, also wanted their own offices and storage spaces. They were given block segment N and parts of block O which, however, remained the property of HFLG. Block O also came to house the Coffee Exchange which was established in 1887. It was the third forward trade commodity exchange for unprocessed coffee in the world after New York and Le Havre. The commodity exchange boosted the coffee trade in Hamburg and made the city one of the most important trading locations for this commodity.

Preparing the ground for the Speicherstadt project and the organization of the building site

Demolition of the existing buildings on the Brookinseln started on Kehr wieder on 1 November 1883. By the end of 1887 the entire area up to what now is St. Annen street was cleared. In other words, those plots of land where the second construction phase was going to start in 1891 were already being prepared.



Fig. 83: Demolition works on the Brookinseln around 1884

The project was driven forward under great pressure of time, which is why the building of new infrastructure was commenced with as soon as a new piece of land became available. The area was divided into lots. This offered the advantage of being able to start work on pieces of new infrastructure on one plot while demolition was still ongoing on the neighbouring ones. However, it also meant that work flows had to be carefully coordinated and planned in advance. Another challenge was to simultaneously elevate the area to a flood-safe level.

The contracts signed with builders, developers and producers contained clauses to the effect that fines were payable if deadlines were not met. This had the desired effect of contracts being fulfilled to the letter. The efficacy of this regime was unequivocally demonstrated when the iron skeletons were built: The individual elements, such as latticed support pillars and segments of riveted ceiling joists were supplied ready for assembly by iron producers based in the Ruhr district and in Düsseldorf. To use modern jargon, the building of the Speicherstadt was a very early example of just-in-time-production.

2.b.1.4 Creating the necessary infrastructure

a) The waterways

Traditionally, transport by water within the port of Hamburg was mostly by barge, the so-called Schuten. To allow them to access the Speicherstadt, three 20 to 25 m wide canals were built. The main canal extended over the entire length of the Speicherstadt from the Kehr wieder Spitze in the west to the Oberhafen in the east. Parallel to it, Wandrahmsfleet canal was built, providing access only to the warehouses of the second and third construction phases. Kleines Fleet canal connects the two. The main canal was not named as such, but its designations match the respective streets that run parallel to it: Kehr wieder fleet, Brooks fleet, St. Annen fleet and Holländischbrook fleet.

At the inauguration of the Speicherstadt in 1888, the canals were not yet complete, but only extended from the Kehrwiederspitze to St. Annen. The remainder was only finished during the third construction phase, which is why Brooksfleet canal takes a southward bend at St. Annenbrücke, where it converges with an unnamed stretch of canal, crosses underneath Brooktorkai and finally converges with the Brooktorhafen. In contrast, the western part of Wandrahmsfleet canal ends suddenly at a dam.

While the first construction phase of the Speicherstadt was taking place, the Customs Canal was being widened. This was achieved by merging Mühlenfleet and its continuation to the east, Dovenfleet, so that they together formed one 45 m wide waterway, instead of the earlier two which had widths of only 10 to 15 metres each. The Customs Canal primarily served the purpose of channelling inland vessels past the free port. Also, this was the place where goods to be transported on to destinations up the River Elbe were transhipped from barges to so-called Oberländer Kähne. They took care of hinterland connections all the way to what today constitutes the Czech Republic. That is why the quays on the free port side of the Customs Canal were lined with large sheds where the goods were made available for loading and unloading. These sheds were one-storey structures with iron frameworks and infill brickwork of red brick.

In the west, the Customs Canal converges with the Binnenhafen which is part of the waterway infrastructure of the Speicherstadt. This port basin was basically left in its original condition, which presumably dates back to the 16th century, i.e. it mostly kept its rather irregular shape. However, its southern embankment was straightened to render a continuous stretch of quay, the continuation of which was the Customs Canal. The Oberländer Kähne were also loaded and unloaded here. At the same time, the Binnenhafen and the Customs Canal delimited the free port zone, which is why there were customs buildings at both locations.



Fig. 84: Brooksfleet with Schuten (special little barges), 1937

The outer quay walls on the Brookinseln were built during the hours of low tide, i.e. work progress had to be timed to coincide with the tidal rhythm. Work on the quay walls of the interior canals, by contrast, could be carried out in protected sections closed off by cofferdams. All of the quay walls were given a red brick facing. In those parts where they were not built on, the top edge of the quay walls was made of blocks of granite. Inserted into the quay walls were steel casings with vertical mooring bits for vessels. There were two or even three of these on top of one another, because the River Elbe is a tidal watercourse where the difference in water level can be considerable.

b) Streets

With the exception of the streets on the quays in the Sandtorhafen and later in the Brooktorhafen, the entire street network in the Speicherstadt had to be built from scratch. Three streets were built in an east-westerly direction which, wherever possible, ran parallel to the canals. This mostly produced regular floor plans for the construction of the warehouse blocks. However, due to the topography of the islands, this was not possible on some parts of the Brookinseln. The three long streets in an east-westerly direction were intersected by seven smaller ones with a north-southerly orientation, as well as the bridges linking the Speicherstadt with the city.



Fig. 85: Bei St. Annen street at the Speicherstadt, around 1936

Most of the streets were narrow and no distinctions were made for expected traffic volumes. The only exceptions were Sandtorkai, Bei St. Annen and, from 1909, Poggenmühle, which constituted the main access routes to and from the Speicherstadt: They were wider and also catered to through-traffic in the direction of the port basins on Grosser Grasbrook and the railway freight station which was situated in the south-east part of the Speicherstadt. Because of their small widths, Kibbelsteg and Kehr-wiedersteg, by contrast, were one-way streets. This meant that traffic in the north-south direction was concentrated in the area of the first construction phase, i.e. on Auf dem Sande. The streets are consistently covered with rows of granite cobbles.

Alongside carriageways sidewalks were built everywhere in the Speicherstadt. They were also cobbled and separated from the carriageway by granite kerbstones. The warehouses in the Speicherstadt do not have loading platforms, meaning that sidewalks were also used as work areas for goods to be lifted to or lowered down from the upper warehouse storeys. The set-off sidewalks ensured that horse-drawn drays parking next to warehouse fronts when loading and unloading would not get too close to the facades and damage them. In the 1950s, the warehouse blocks were equipped with delivery shafts leading down into basements and covered with steel hatches. This meant that sidewalks could not be used when the hatches were open.

c) The bridges

The Speicherstadt development meant that not only streets and canals had to be newly built, but also all of the bridges connecting it with the city centre. Only the old bridge Wandrahmsbrücke in the Oberhafen, built in 1859, remained in place for many years before being replaced in 1909.

The bridge designs were by Franz Andreas Meyer and his successors Eduard Vermehren and Friedrich Sperber. Before WWI, no less than 19 bridges were built. The figure is even higher, namely 22, if those providing access to and from Ericusspitze are included. No warehouses were built on the Ericusspitze.

The dimensions of the Speicherstadt project and all the related construction measures were such that it could only succeed if there was a certain amount of standardisation regarding the types of construction and design used. This explains why nearly all of the Speicherstadt bridges were arched bridges made of riveted profiled iron with a low lying carriageway.



Fig. 86: Grosse Wandrahmsbrücke, around 1915



Fig. 87: Brooksbrücke with Hammonia and Germania, around 1900

The bridges built during the first and second construction phases, including Wandbereiterbrücke, were all designed by Franz Andreas Meyer. They feature lavishly designed wrought-iron railings. The bridges built later, by contrast, are equipped with simple railings consisting of horizontal and vertical round bars.

The Brooksbrücke, Jungfernbrücke (both built in 1886/87) and Grosse Wandrahmsbrücke (1907-1909) bridges span the Customs Canal. While their construction design is basically the same as that of the other Speicherstadt bridges, they were given prominence by adding towers and gate buildings at their ends. These additions are reminiscent of medieval fortifications, thereby completing the image of a “city of warehouses.” In concert with the Customs Canal waters, these bridges constitute a powerful mise-en-scène of the free port boundaries.

In addition, Brooksbrücke was adorned with two sculptures at its northern end. This was the place where the symbolic keystone was laid by Emperor

Wilhelm II on 29 October 1888 when Hamburg’s accession to the Customs Union officially entered into force. A plaque commemorating the act was set in the south-west bridge tower. The sculptures created on the occasion of the ceremonial opening by Aloys Denoth represent Hammonia and Germania, personifying Hamburg and the German Empire.

The fourth bridge across the Customs Canal, Kornhausbrücke (1887/88), is the only one that has a different design: The carriageway of this bridge is suspended by tie rods from iron trusses that rest on four granite plinths. There is no gate on this bridge. Instead, Kornhausbrücke is adorned with four larger-than life sculptures of red sandstone on plinths, showing Christopher Columbus and Vasco da Gama on the north side (sculptured by Carl Boerner and Hermann Husaeus respectively) and Thomas Cook and Ferdinand Magellan on the south side (the sculptors of these figures are unknown). The sculptures were created in 1903.

The bridge abutments were given a brickwork facing and are richly ornamented with cut stone details, such as consoles, balustrades and imitated cut stone work at the edges. Inserted into some of the abutments are stairways leading to the water. At Kanengiesserortbrücke and Kornhausbrücke these stairways provide access to public toilets. The cut stone window and door frames were designed in a way that blends in with the overall appearance of the bridge constructions. At St. Annenbrücke the stairways were combined with the Manned Fire Alarm Station of the Speicherstadt.

d) Railway tracks

There was disagreement about whether the warehouse blocks should be connected to the railway network. The proximity of the shunting yard on Brooktorkai made this a realistic enough option, but only blocks J, K, L and M, as well as the Boiler House were in fact connected. The tracks were integrated into the cobbled street surfaces. Connecting the other blocks must also have been seriously considered, because the ground floors of all blocks were elevated to the level of railway platforms. A further indication of this is the fact that the radius of Neuerwegsbrücke at the point where it links up with Pickhubenbrücke is such that railway tracks could have been laid there later. These tracks would have established a connection with Kehrwieder in the direction of Brook.

2.b.1.5 The building of the Speicherstadt

The architects of the Speicherstadt

Building the Speicherstadt was an outstanding achievement in terms of the technical, urban planning and architectural challenges it presented. This achievement was mainly credited to Chief Engineer Franz Andreas Meyer, who was considered its “creator” and already held in high esteem during his lifetime.

In reality, Franz Andreas Meyer only drew up the plans for the publicly funded part of the Speicherstadt, namely the bridges, the two state-owned warehouses and the buildings housing technical

and operational facilities. However, it is fair to assume that the specific qualities of the Speicherstadt are quite inconceivable without his influence.

As early as 1880, Franz Andreas Meyer was involved in the pre-planning activities required in the context of Hamburg’s accession to the Customs Union. Consequently, the early draft designs for the warehouses were not produced by the construction division of HFLG, but by the engineers of the Parliamentary Consultative Committee for City Development



Fig. 88: Franz Andreas Meyer

(Baudeputation). Also during the later planning and construction stages, all project plans and designs had to be presented to and reviewed by him personally. When he died, his deputy for many years, Eduard Vermehren, took over the post of chief engineer, thereby giving the further development of the Speicherstadt a measure of continuity. Friedrich Sperber, who succeeded Eduard Vermehren in 1907, found it difficult to add his own note to the Speicherstadt, as its construction had largely been completed by then.

Both Meyer and Vermehren were educated at the Hanover Polytechnic which was later to become the Technical University of Hanover. For decades, the teachings of Conrad Wilhelm Hase dominated there. When he designed the individual warehouse blocks, Meyer took particular care to make sure that his mentor’s design principles were rigorously adhered to. Meyer found a congenial colleague in Georg Thielen who had also studied in Hanover. Thielen was the architect responsible for most of the warehouses of the first construction phase, as well as block P from the second phase (see also below).

Conrad Wilhelm Hase was guided by red brick Gothic. Meyer not only chose this specific style, but his favourite design tool was fair-faced masonry. Consequently, in the Speicherstadt there are hardly any explicitly Gothic motifs, such as pointed arches or cross-rib vaults. However, it was essen-

tial for him that the facades be exclusively made of bricks and similar materials. One of the premises of Hase's quasi-modular design was that all structural and ornamental elements should consistently be derived from the format of the bricks. This was a characteristic feature of the "Hanover School". The art historian Cornelius Gurlitt expressed this back in 1899 when he described developments in the German arts during the 19th century by saying that "he (Hase) elevated the dimensions of bricks to the status of a principle; in his draft designs, the height of the joints between brick courses determined all vertical measurements; the brick measurements took precedence over any ornamentation design and structure [...]"

With the exception of the state-owned buildings and the three privately operated warehouses, the responsibility for the planning and building of the Speicherstadt rested with the HFLG, although the engineers of the Baudeputation had a say and acted as supervisors of the project. The HFLG had a construction division of its own, run by chief engineer Heinrich Hagn. In the period leading up to the completion of the first construction phase, it employed 15 engineers, 24 architects and 23 building supervisors. However, for many years the HFLG was not in charge of the design of facades and the outer appearance of the warehouses: It was responsible mainly for the construction, floor plans, the technical facilities and equipment of the blocks. As for the outer design, independent architects were either directly commissioned or selected through competitions. The first blocks where HFLG designed the facades were block X (1908 – 1912) and the eastern half of block W (1925 – 1927).

In this context, Georg Thielen occupies a pre-eminent position. It is likely that he was personally sponsored by Franz Andreas Meyer, for whom he had worked in the Baudeputation. With the exception of blocks B, N and O and the two state-owned warehouses, Thielen designed all of the blocks of the first construction phase. He also designed block P in the second construction phase. Like Meyer, Thielen had studied in Hanover and was a repre-

sentative of the Hanover School (cf. above). The Speicherstadt owes its homogeneous overall appearance to Thielen's plans and designs, which, it can be surmised, were greatly inspired by Meyer. The two architects must have developed an exceptionally congenial cooperation. This is evidenced by the harmonious unity formed by block D, which was designed by Thielen, and the state-owned warehouse next to it designed by Meyer: While the two contiguous buildings have their individual designs, they merge perfectly to form a harmonious unit.

The design of the Speicherstadt was also heavily influenced by the architects Hanssen & Meerwein, to whose designs blocks N, O, Q, R, U and V, as well as the two HFLG administration buildings were built. They were not entirely free in their design work, though, as they had to cooperate with other architects: When designing blocks N and O, part of which was the first HFLG administration building, they had to consult with Stammann & Zinnow. When working on the second administration building for HFLG in block U, they had to cooperate with Johannes Grotjan. Bernhard Georg Hanssen and Wilhelm Emil Meerwein knew each other from their time at Karlsruhe University. However, despite being educated in southern Germany, the neo-Gothic brick architecture was not alien to them, as is evident in the quay shed constructed by them in Brooktorhafen (1878 – 1879): It clearly anticipates some of the characteristic features of the Speicherstadt architecture.

Hanssen & Meerwein and the other architects they cooperated with, i.e. Johannes Grotjan, Hugo Stammann and Gustav Zinnow, were among the seven "town hall building masters" who, simultaneously with the construction of the Speicherstadt, worked on the new city hall for Hamburg (1886 – 1897). They were established architects – quite unlike Georg Thielen who was only 30 years old in 1885. Bernhard Hanssen was privileged to have a brother, Adolph Hanssen, who was one of the owners of the coffee trading company Hanssen & Studt. This put him in contact with leading members of the business community. It was hard-

ly a coincidence, therefore, that Hanssen & Meerwein were shortlisted in the competition for the building of blocks N and O. As mentioned above, these warehouses were designed for use by the coffee traders. The warehouse privately operated by Hanssen & Studt (today block R 3) was also built by Hanssen & Meerwein.

The architects Gustav Schrader and company played an important role during the third construction phase. They had so far only made the plans for the rather small warehouse privately operated by Jebens and company. Together with the warehouse for Lorenz-Meyer, built to designs by Puttfacken & Janda, this warehouse was called block B. Gustav Schrader died long before the end of the century, so that the designs for blocks S, T and W (its western half) were probably the work of his son, Albert Schrader, and his partner Ernst Balzer. They continued to trade under the well-established name of the father. There are few documents and biographical data on these three architects, who primarily worked in the construction of industrial and commercial buildings. They designed some of Hamburg's major factory buildings of the period.

2.b.1.6 The historic Speicherstadt buildings: design, construction, technical equipment and installations

When drawing up the plans for the Speicherstadt, Franz Andreas Meyer, Chief Engineer in the Baudeputation, took over some of the warehouse infrastructure concepts with a long-standing tradition in Hamburg: Storage in the new Speicherstadt warehouses was going to be on several levels, to and from which goods would be lifted and lowered with the help of winches, a technology that had been around for centuries. The load ropes were attached to the top parts of the warehouse block facades. Each storage space was equipped with hinged or sliding wooden loading doors on both the water and land sides. They are called Luken (hatches). These loading doors were arranged in vertical axes terminating in gables at the roof level. The winch derricks were protected by copper-covered pediments.

Overall, though, the commonalities between the old warehouses and their modes of operation and the new Speicherstadt were outweighed by the differences: The new Speicherstadt warehouses were modern constructions equipped with innovative technical systems such as electrical lighting and hydraulically-operated drives for winches and platform lifts. In addition, fire precautions were improved vis-à-vis the old type of warehouse buildings. Also, the new warehouse blocks had efficiency-oriented floor plans, which render the Speicherstadt architecture almost proto-modern.

The buildings of the first construction phase cover an area of some 250,000 m². In order to cope with the sheer volume of construction within the three years that remained until accession to the Customs Union, the builders had to use pre-fabricated construction modules. They needed to standardise floor plans and introduce standardised components and operation modes. In all this, while considerations of economy were strictly observed, no compromises were made when it came to craftsmanship and the technical quality and sturdiness of buildings. Only economical use was made of glazed and special bricks and ashlar elements. In view of such rigid requirements, the diversity and heterogeneity of design of the warehouses is remarkable, although the same building materials are shared by most of them - as are the structures and decorative elements.

a) Skeleton constructions

The entire Speicherstadt was built on wooden foundation piles which were driven into the ground by steam-operated pile-driving machines. The piles used were mostly 12 m long conifer logs. Several parallel rows of piles were driven into those ground sections where the outer and fire walls were to be erected. Support pillars inside the skeleton constructions were provided with foundations consisting of groups of between 13 and 26 piles, depending on the load bearing capacity required. The pillars do not rest directly on the piles, though. Instead, the loads are distributed via clinker brick columns and granite and iron slabs located beneath the basements.

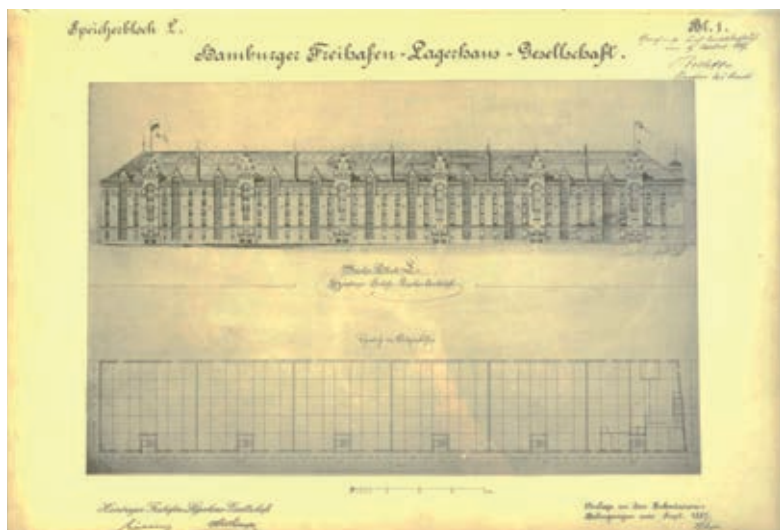


Fig. 89: Plan, view and ground plan of block L, September 1887

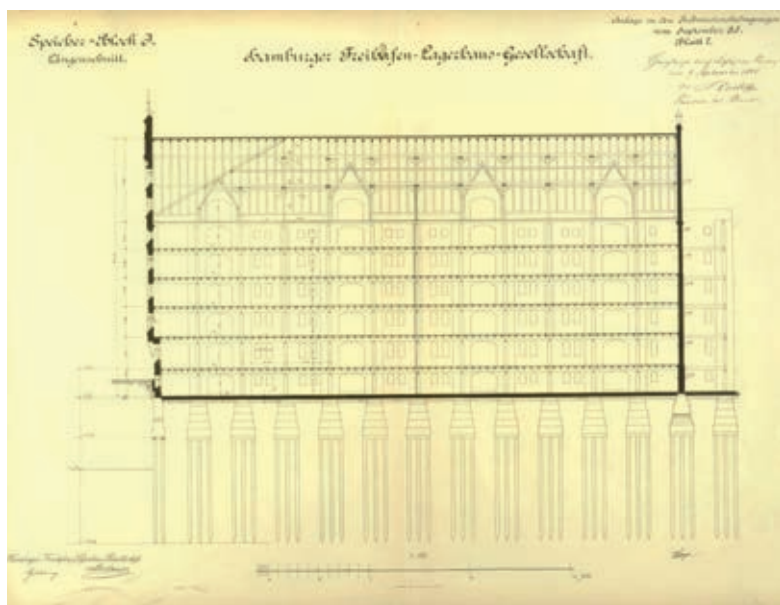


Fig. 90: Section through warehouse J with supporting pillar and beam construction, September 1885

All warehouse blocks are skeleton constructions, but their specifics changed over time as better fire protection became available. Nearly all of the iron skeletons from the first construction phase, namely blocks A through O (1885-88), plus block P (1891/92) from the second phase, feature riveted latticed support pillars, plus ceiling joists and double-t-profiled longitudinal beams. Many of these elements were pre-fabricated and delivered to the construction site where, for the most part, they were assembled independently of the outer walls. Blocks N and O are exceptions in that, instead of latticed support pillars, they rest on a combination of four L-shaped

profiles. Block B is built on cast iron pillars. In contrast, most of the ceilings in the buildings from the first construction phase were made of wood.

On 20 April 1891, a fire broke out in the state-owned warehouse on Sandtorkai. The part of the building used by Hanssen & Studt was completely destroyed because the filigree latticed pillars buckled as a result of the intense heat of the fire. Consequently, the new warehouse built for them used oak pillars and conifer joists and beams. What might appear to be a paradox is in fact a sensible fire precaution: When exposed to heat and fire, the properties of wood are much more favourable than those of bare iron. The next generation of warehouse blocks, i.e. blocks Q, R, S, T and U, built between 1894 and 1902, were also constructed as wooden skeletons. However, some of the ceilings in these warehouses were fireproof. They alternated with wooden ceilings and served as fire barriers.

Over time, the sourcing of quality logs on world markets was getting more and more difficult – some timber was already being imported from Canada. This is why in blocks W and V (built in 1903-04 and 1905-07 respectively) cast iron pillars were used, now coated with an insulating layer of cork or plaster or clad with sheet metal. In block X (1908-1912) iron pillars were used again, this time encased in concrete. In blocks W, V and X the ceilings were also made of concrete. These so-called “Koenensche Voutendecken” were a pre-cursor to reinforced concrete ceilings. The eastern half of block W (1925-27) was consistently constructed as a steel skeleton.

b) Floor plans

When drawing up the plans for the warehouse blocks, economics and fire protection played a major role. All warehouse blocks were divided into fire sections by fire walls which were significantly higher than the warehouse roofs so as to prevent a fire in one section spreading to the next. In the warehouses from the first construction phase, the sizes of these sections vary con-

siderably, some of them having an extension of up to 800 m². In the later blocks, fire sections were standardised and measure approximately 400 m². This reduced the extent of potential damage.

Staircases were integrated with shafts for the pipes of the hydraulic winch drive system so as to prevent built-in fixtures and other building infrastructure getting in the way of flexible uses of the large storage spaces. The perimeter walls of these warehouse core zones also functioned as fire walls. All interior points of access were equipped with fire doors. In the early days of the Speicherstadt project, emergency escape routes were not considered necessary. Block P (1892) was the first to be built with emergency staircases.

In an effort to save space when designing emergency exits, the architects of block Q and R (1896-96) introduced "Westphalen Towers", i.e. rounded tower bays with spiral stairways located exclusively on the water side of warehouses. They were partially integrated into the floor spaces. Every two fire sections shared one Westphalen Tower, which, together with iron balconies, provided external access. These picturesque Westphalen Towers are particularly characteristic of the warehouses built during the third construction phase: They were crowned with conical or pyramid-shaped rooftops. The name "Westphalen" derives from Adolf Libert Westphalen, then Hamburg's Chief Fire Safety Officer (Branddirektor) who had studied architecture and proposed the idea.

c) Technical infrastructure, installations and other facilities in the Speicherstadt

When the warehouses were built, particular attention was paid to their technical facilities. The Speicherstadt was Hamburg's first large urban development to be comprehensively fitted out with electrical lighting. The decision in favour of electrical lighting was taken with fire protection considerations in mind: The petroleum and gas lamps still customary in the 1880s not only presented a major fire hazard, there was even the danger of explosion. Also, all bridges in the Speicherstadt and the quays on the Customs Canal and in the

Binnenhafen were furnished with carbon arc lamps. The brightly lit quays, it was hoped, would allow for better control of the free port and customs border.

The decision to electrify the Speicherstadt clearly placed Hamburg among the cities pioneering this new technology. This is evident when we remind ourselves of the fact that the first central power station in the US did not commence operations until 4 September 1882: This was the Edison Electric Illuminating Company of New York in Pearl Street which initially only served 59 customers. Around this time the decision was taken in Hamburg to electrically illuminate all of the warehouses blocks in the Speicherstadt, including parts of the street space.

Electrification of the winches was not an option at the beginning of the 1880s, as electrical motors did not yet have sufficient output to lift loads of up to 750 kilogrammes, the maximum load the winches were designed for. Instead, a hydraulically powered system was installed that operated on the basis of pressurised water supplied to all warehouses by a central station. The winches, which functioned as inverse pulleys were placed in pedimented winch bays at roof level.

The warehouse basements were fitted with hydraulic platform lifts installed in additional basement hatch openings on the street side. In the first and second construction phases these basement hatches were combined with the main entrances, thus forming double portals.

When several winches were operated at the same time, a severe loss of pressure in the hydraulic system would have resulted. To prevent this, so-called "accumulators" were installed. These were quite inconspicuous as they were integrated into the ensemble of the warehouse blocks, e.g. in the towers of the Boiler House or of Jungernbrücke. More accumulators were placed in the first floor of the Central Power House. When the Speicherstadt was nearly complete there was a pipe network of some 14.2 km in length, which supplied hydraulic power to 333 hoists. At the same time, there were another 202 manually operated hoists.

d) Technical operations buildings

The electrical generators for the illumination of the Speicherstadt and the pumps for the hydraulic drive system were placed in the so-called Central Power House. To begin with, the hydraulic system also powered many of the machines inside the warehouses, such as the coffee bean screener. The Central Power House was initially located in the state-owned warehouse on Sandtorkai. Only later was it given a building of its own. After parts of the state-owned warehouse burnt down and collapsed in April 1891, the upper storage storeys were not rebuilt. Those parts of the warehouse which had survived and the machine hall were integrated into a new building that is now part of block M.

Via a tunnel the Central Power House was connected to the neighbouring Boiler House by two in-

dependent steam mains. The Boiler House started operating with five flue boilers. In 1898-99, a further four were added. The coal that powered the boilers was shipped to Brooksfleet by barges from where it was transported to a low-lying casemate by way of a crane way. The casemate was situated beneath the sidewalk on Sandtorkai, so that the coal was simply gravitation-fed from the coal bunkers directly to the stoke holes of the boilers.

Over time more and more companies needed electrical power for their machinery, so that the demand for electricity exceeded the levels originally planned for. Therefore, a second, city gas driven generator was built and started operating in 1901. It was integrated into the ground floor of the eastern end of block U. This "machine hall" was distinguishable from the outside only by its large windows, for the rest it blended in with the warehouse structure.

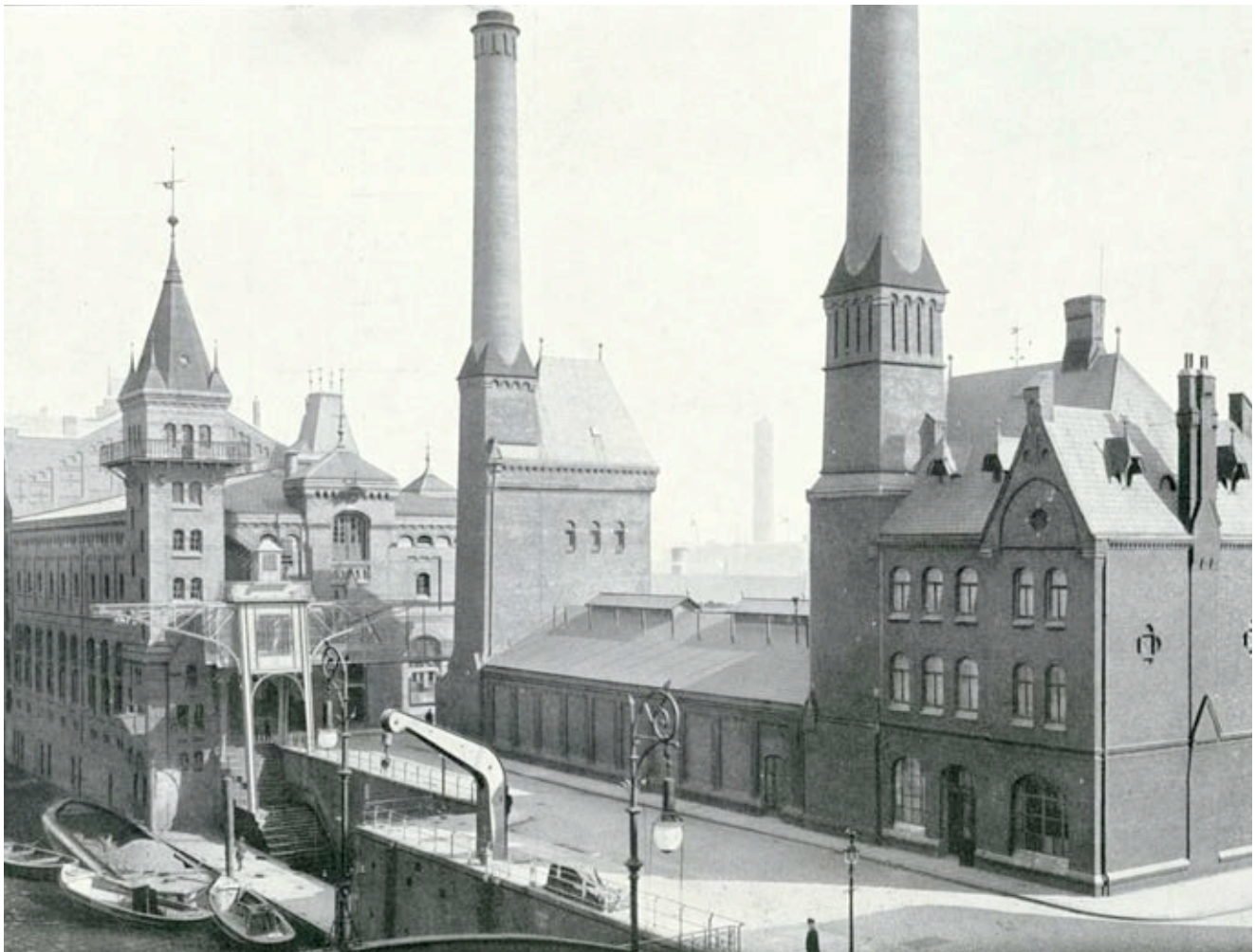


Fig. 91: Central Power House and Boiler House, around 1890



Fig. 92: Steam Boiler Complex in the Central Power House, around 1890



Fig. 93: Block N/O with first administration building of the HFLG around 1890

e) The design of the historic blocks

All blocks from the first construction phase plus block P from the second had the same structure. The water and land side facades were very similar in design: They had one or two ground-floors-turned-base-levels with large windows for the offices of storage and trading companies, but were also used for storage. There were three or four upper storeys designed exclusively for storage, which is why they had smaller windows. All blocks were built with hipped, steep-pitched roofs, the large surface areas of which were given a rhythmic structure by the gables of winch bays. In most blocks the vertical loading door axes extended from the ground floor to the pedimented winch bays, thus conferring an architectural unity on the three heterogeneous zones of the facades. Certain exposed parts of the blocks, such as their ends were given prominence through gables and towers. This created a powerful visual effect, ensuring that the Speicherstadt could be seen from a distance.

Blocks N, O and H feature some modifications of this structural set-up. Blocks N and O were reserved for coffee trading companies. Their three lowest storeys were exclusively used as office space, which is why these storeys had large windows throughout. The three upper storeys were for storage only, as was hinted at by the change in window size and the existence of loading doors (there were no loading doors on office floors).



Fig. 94: Blocks O, G, Q and R, around 1900



Fig. 95: Jungfernbrücke and blocks P, Q, O and H, around 1900

Because of its trapezoid floor plan, block H was particularly suitable for use as office space. However, it did not offer much storage space, which is why it has loading doors only in the interior court facade. There are large windows on all storeys of block H.

Blocks Q and R from the second construction phase and blocks S, T, U, V, (the western half of) block W plus block X from the third phase were designed in this way. However, contrasting with the consistent use of steep-pitched roofs in the aforementioned blocks, these warehouses were built

with flat gable roofs. This offered the advantage of being able to increase the number of standard storeys from five to seven. On their water side, these blocks were built with Westphalen Towers: Rounded bay towers containing spiral stairways which served as emergency escape routes.

All facades were given red brick facings with lavish decoration in the shape of friezes, cornices, dripstones, blind arches, bays, consoles, shallow risalto projections and tower bays, as interpreted by the Hanover School. Additional ornamentation included the upper storey window axes receding from the front of the compact masonry. The different facade layers created a powerful relief effect. There were decorative strips made of coloured ornamental bricks, some of them glazed, or made of clinkers. In a few cases, small wall sections were tiled or given a facing of dark green glass bricks. These decorative elements accentuated the fair-faced red brick facades and made the Speicherstadt warehouses the treasure chest of Hamburg's merchants, containing their most precious wares. Except for the administration buildings of the HFLG, cut stone was not a widely-used material in the Speicherstadt: It was only employed for certain exposed parts of buildings such as their entrance portals. Thus, the choice of material reflects the different status of buildings arising from their different functions.

The two administration blocks of the HFLG were directly attached to blocks O and U respectively. They were thus fully integrated into the block structure of the Speicherstadt. However, their facades are ennobled by prestigious structural effects and decorative elements of sandstone. Whereas the first administration building had been designed in ways that adhered to the neo-Gothic character of block O, in the second administration building these decorative elements were executed as a mix of Renaissance and late Gothic styles. Since both administration buildings were built as end-additions to existing blocks, they were free to unfold their full potential on three sides which gave them more presence in the Speicherstadt than their rel-



Fig. 96: Block S, second administration building of the HFLG, blocks U and V, around 1910



Fig. 97: Block W, view from southeast, showing Westphalen Towers, around 1930



Fig. 98: Blocks A/B/C and J/K with historical customs sheds on the customs canal, around 1900

atively small size warranted. This prominence was further enhanced by their richly diversified roofs, consisting of gables, tower bays, pedimented bays and small transverse gables.

The building of block X (1908-1912) and the eastern half of block W (1925-1927) marked the advent of Modernism in the Speicherstadt. At the eaves, block X was decorated with historicising arched friezes, but abstract geometrical shapes were chosen for the remaining surfaces, which was in line with the general trend in German architecture towards more sober designs. This was becoming the dominant trend in German architecture from around 1910. In the upper storeys of the western half of block W and a large part of block X, the masonry was unstructured and there were no accentuations, e.g. in the shape of coloured decorative strips. The eastern half of block W is clearly different from the earlier warehouse blocks in that it has very expressive pilared facades made of dark red clinker and its design shapes are more austere. But even here, some of

the characteristic motifs of earlier blocks, such as the loading door axes, the Westphalen Towers and the distinctive design of the bases of buildings versus upper storage storeys were repeated.

f) The historic customs buildings

For functional reasons and because ownership structures were not the same everywhere, some buildings in the Speicherstadt were not part of the block structure. This is particularly true of the customs buildings on the Customs Canal and in the Binnenhafen. Until 2003, their south front delimited the free port boundary. Originally, the customs buildings and large sheds, which handled the transshipment of goods to inland vessels (Oberländer Kähne), formed nearly uninterrupted rows of single- or two storey buildings on both sides of the canal. As a result, the part of the Speicherstadt that points in the direction of the city centre has an almost hermetic character.

Depending on their respective functions, the customs buildings fall into three categories: They served control, customs clearance or administrative purposes. In some buildings these three different uses were combined. The control stations monitored traffic between the free port area and the city centre, which is why they were positioned at the bridges across the Customs Canal. They took the shape of gates or towers at the ends of those bridges (cf. above). At Kornhausbrücke and Niederbaumbrücke, which did not have any gates, separate control stations were built. Their neo-Gothic brick facades are clear instances of submission to the overall architectural characteristics of the Speicherstadt.

In contrast, the customs clearance buildings primarily served the purpose of controlling horse-drawn drays leaving the free port. Sometimes whole drays would be completely unloaded in order that the goods on them could be inspected and weighed. This is why the ground floors of these buildings held large halls which could be accessed via loading platforms and loading doors. One such hall was integrated in the state-owned warehouse on Kehrwieder street. This building, which was also used by the customs authorities, received a two-storey extension with a lean-to roof at the gable.

On Kehrwieder street, two comparatively simple buildings were erected, of which one was a half-timbered, the other a massive masonry construction. This is where customs documents were received and customs paid. It is likely that they were conceived of as temporary buildings right from the start: In the course of the third construction phase, the St. Annen Customs Head Office was built on Alter Wandrahm (1899 - 1900), later extended by the Customs Main Payment Office (1908 – 1912). From then on most of the customs administration and clearance activities were carried out between Kornhausbrücke und Grosse Wandrahmsbrücke where traffic was easier to handle than at Brooksbrücke.

On Alter Wandrahm, four very similar individual buildings were erected, three of which housed customs

clearance halls on their ground floors and administration offices in the upper storeys. The fourth building complex exclusively served administrative purposes. This group of buildings was designed by the architects of the Baudeputation, more particularly by its Department of Hydraulic Engineering and Construction, and had the lavish design typical of the Hanover School. It was an expression of Hamburg's assertion as a sovereign city state: As explained above, within the free port, the city state did in fact have a claim to sovereignty.

g) The Winch Operators' House and the Manned Fire Alarm Station

The Manned Fire Alarm Station on St. Annenbrücke and the so-called Winch Operators' House on Dienerreihe were also individual buildings. The latter contained the official apartments for the technicians responsible for maintaining and repairing the hydraulic winches, but also a garage and workshop on the ground floor. This compact building with a hipped roof, a clock turret and bays was built on a peninsula between Wandrahmsfleet und Holländischbrookfleet. It is an exposed building which explains its sophisticated design elements, such as decorative strips of glazed green bricks and cut stone structures, all of which accentuate the neo-Gothic brick facades.

Because of its very exposed position, the small one-storey neo-Gothic gable roof building housing the Manned Fire Alarm Station was also given a more exquisite design than could have been expected from its function: It sits on round pillars made of granite and overlooks Holländischbrookfleet.

2.b.1.7 Wartime destruction and reconstruction

a) Description of damages

The Speicherstadt was the target of repeated air raids during WW II. Of all the Speicherstadt buildings, those built during the first and second constructing phases were damaged most severely. This was partly the result of their iron skeleton constructions which proved less fire resistant.

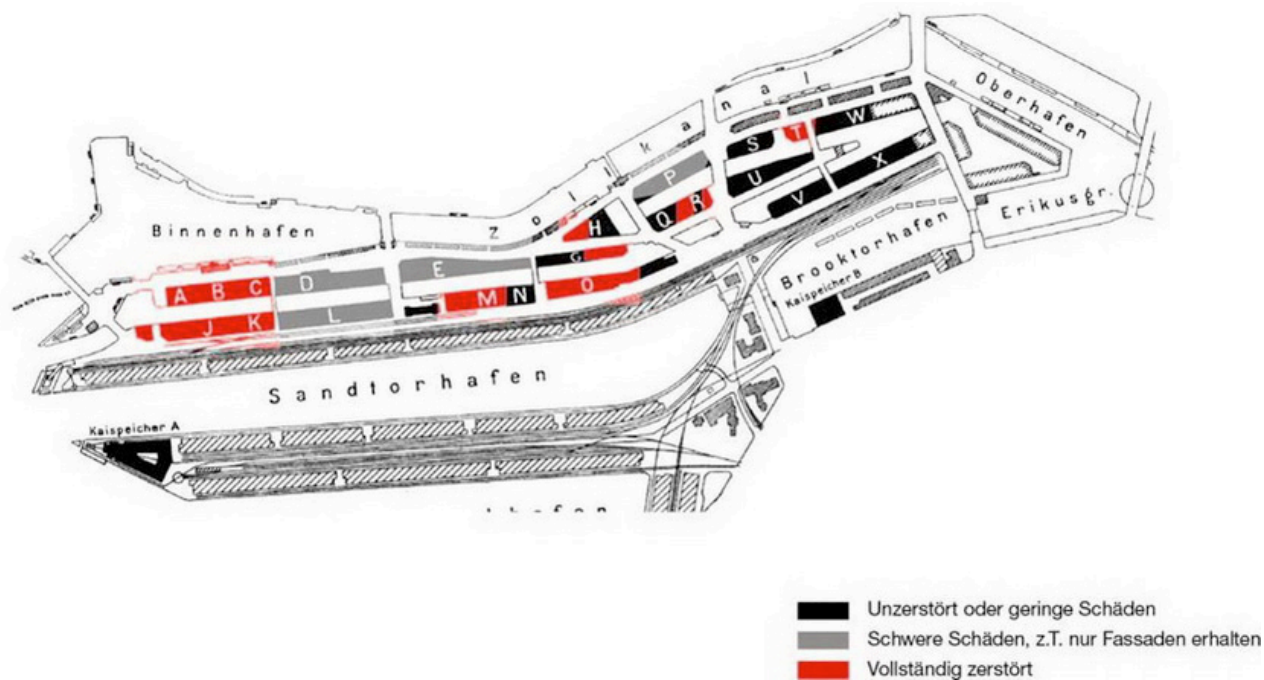


Fig. 99: Damage map of the Speicherstadt after 1945, black: undestroyed or minor damage; grey: severe damage, partly only facades received; red: completely destroyed

In contrast, those blocks which had consistently been compartmentalised into sections by fire walls were superior in this regard, because serious damage in one section tended to affect only the respective part of the building, leaving neighbouring blocks nearly or completely intact. In the warehouse sections that were hit, often only parts of facades collapsed. Some were even left completely intact.

Blocks N, Q, S, V and X suffered hardly any damage. In block W one fire section was severely damaged, but the facade remained intact. In block U, the damage caused was also relatively minor, and its original facades have all been preserved. Blocks D, E, H and P have also largely been preserved in their historic condition. In the case of blocks G, R 2 and L, destruction claimed about half of the original buildings. Of blocks M and R 3, at least the land side facades were saved and integrated into new buildings resembling the older ones in style. The eastern sections of block O containing the administration building of the HFLG were hardly damaged, and what limited damage there was could easily be remedied during reconstruction.

Blocks A/B/C, J/K and T were so badly hit that, except for the foundations of block T, nothing remains of the historic fabric of these buildings. The destruction of blocks A/B/C and J/K meant that all of the historic buildings to the west of Kehrwiedersteg were lost.

Not only buildings were hit during the war: The Speicherstadt bridges also suffered: Kibbelsteg was completely destroyed and on both Brooksbrücke and Jungfernbrücke the gates at the bridge ends were damaged.

The wooden pile foundations, by contrast, were not severely damaged during WW II so that, like the quay walls, they could be used again when reconstruction started.

b) Reconstruction between 1947-1967

Reconstruction of the Speicherstadt after WW II was primarily the work of the independent architect Werner Kallmorgen. He was keen to see the original overall appearance of the Speicherstadt re-established. The HHLA carried out part of the reconstruction work to their own designs, but they respected Kallmorgen's approach.



Fig. 100: Damage at block L (left) and at block D (right), 1944

Blocks D, E, H, L, P and U were partly damaged, but faithfully restored, with the exception of the roof sections: Here it was particularly the winch bays which were simplified. The east gables of blocks D and P were reconstructed using modern shapes.

In the case of block D, this seemed particularly justified, as this part of the building had been directly attached to one of the customs buildings, the ruins of which were torn down so that there was a gap. In contrast, block P collapsed entirely. In 1947, it was given a new gable using bricks from the rubble heaps. They were laboriously retrieved from the debris of buildings destroyed by the air raids and stripped of their cement and plaster residues. The design of block P includes dome-shaped windows of the type also found in the historic warehouses. Thus, block P comes across as paraphrasing the characteristic Speicherstadt motifs. At the same time, this block was to serve as a model for the general reconstruction effort.

While there was also extensive damage in block M and the former warehouse R 3, large parts of their facades on the street side were saved. The water-

side fronts were given a new design, but their winch bays and loading doors resemble those of the historic warehouses.

Where the interior structures of warehouses were irreversibly damaged, they were reconstructed as reinforced concrete skeletons. During reconstruction, the architects let themselves be guided by the original dimensions and measurements. The building cores containing staircases and other means of access were also preserved in many buildings and were integrated into reconstruction efforts.

A completely different solution had to be found for blocks A/B/C, J/K, for the eastern fire sections of block G, the eastern part of block R, the two westernmost thirds of block O and for block T. They had been so severely damaged as to leave only ruins. These were torn down and only the old foundations were used in the reconstruction.

A customs clearance building was erected in the location of the former block A/B/C on the Niederbaumbrücken bridges in the 1950s, part of which has only



Fig. 101: Repaired block L, 2007



Fig. 102: Repaired block P with new eastern gable, around 2010



Fig. 104: Block G with new building at the eastern fire section, 2012

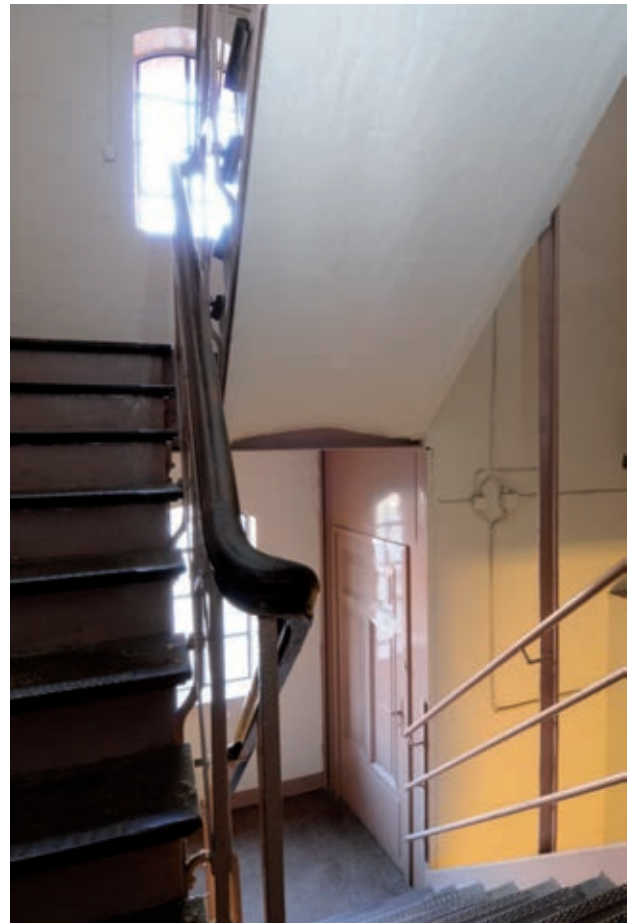


Fig. 103: Preserved staircase at block G, 2012



Fig. 105: New building block T, 2011



Fig. 106: Block O from northeast with pedestrian bridge to the new Coffee Exchange (right)

one storey while the rest has two. A new warehouse built to designs by Werner Kallmorgen in 1963 replaced what had been left of the old block K.

The other destroyed or damaged blocks were replaced by office buildings. The eastern section of block G was rebuilt in two parts. Directly attached to the western blocks in the Speicherstadt, a new office building was erected. Further to the east there is an individual building that now houses the coffee exchange which was formerly accommodated in block O.

Werner Kallmorgen developed a new contemporary type of grid facade for the new office buildings of block T, the eastern section of block R and the western part of block G, both of which were newly built. However, while they were modern in design, they featured some of the characteristics of the historic warehouses, such as almost uninterrupted red brick facings and detailed craftsmanship, taking the shape of brick-on-edge rowlock lintels, and thus retained a traditionalist air. The precision masonry employed in all facade details and developed on the basis of standardised bricks is a result of the aesthetics of the Hanover School with respect to building materials. Much like in the new facade of

block P, the dome-shaped windows of blocks R and T echo elements from the historic Speicherstadt architecture.

The new coffee exchange, built to designs by Kallmorgen, Schramm & Elingius in 1955-56, departs from the approach described above in terms of the architectural language and the materials used. The coffee exchange consists of the trading floor proper, an office unit and an annex. The concrete skeleton facades of the trading floor unit and the annex are emphasised by a covering made of sandstone. The trading floor has a slightly domed and barrel-vaulted roof, while the other parts of the building have flat roofs. The trading floor has a suspended noise-insulating ceiling made of wooden bars and undulates in the (same) rhythm as the vaults. The east flank wall is dominated by a coloured glass window showing coffee pickers at work. It was made by the glaziers Kuball & company. The west flank wall features several world clocks indicating the local times of various locations. Beneath the trading floor there was a parking facility, while the upper storey houses a bank branch office.

Block O, which used to house the coffee exchange, is today made up of several parts: The eastern part has been preserved in its picturesque historic design. It used to be the first administration building of the HFLG. After the war, the warehouse directly adjacent to it was reconstructed faithfully to the historic building. The office building to the west, by contrast, has a skeleton facade built to designs by Werner Kallmorgen. It is made of dark grey reinforced concrete, the parapets (up to window height) of which have infill panels of red brick. Later, Kallmorgen built another warehouse block which was demolished in 2003 to make room for a multi-storey car park designed by the Hamburg-based architects Gerkan, Mark und Partner. This new building also imitates the historic warehouse architecture by employing the same brick material, through its cubical shape and its semblances of winch bays. Over the years, block O has developed into a particularly significant ensemble with a special quality deriving from the tension between and combination of very heterogeneous elements from the different phases during which it was built

The new office unit of block O was connected with the new coffee exchange via a glassed-in foot bridge made of steel that spanned Brooksfleet. It was also connected to the offices in block H via Pickhuben street. Another foot bridge was built between the office building part of block G and block H. The corridors of block H also provided access to the Coffee Exchange.

The historic bridges that survived the war underwent some modifications in the post-war period. The war-damaged gates at the bridge ends of Brooksbrücke and Jungfernbrücke were lost in the 1950s when the carriageways were raised to provide for more clearance height for vessels in the Customs Canal. At the same time, the large sheds on the Customs Canal and in the Binnenhafen were removed. They had simply become superfluous, because inland vessels sailing up the River Elbe had long since started to moor in the Saalehafen and the Moldauhafen. By 1962, St. Annenbrücke, Kehr wiedersteg and Grosse Wandrahmsbrücke had been replaced by new bridges.

The replacement of the Grosse Wandrahmsbrücke meant that the last remaining bridge gate on the Customs Canal was also lost.

2.b.1.8 Development of the Speicherstadt from 1945 until the present

After the end of WW II, it took more than 15 years before the Speicherstadt was fully functional again. Yet it never regained its pre-war importance. This was not so much the consequence of war time damage but had to do with the general problems facing the port economy soon after the war: The Cold War and the formation of the two rival political blocks increasingly affected Hamburg: Until 1939, the city and its port were geographically well placed, with good connections to the eastern part of Central Europe, but the political and economic division of Europe relegated the city to a marginal position. This had dramatic consequences for the port: In the record year of 1928, 29.6 million tons of goods were handled by the Hamburg port. This figure was not reached again for more than three decades. It was eventually topped in 1960 with 31 million tons. Of these, a considerable part involved bulk handling, more particularly the handling of mineral oils and petroleum products.

This explains why the decision was taken in the 1950s not to reconstruct blocks A/B/C and J. In fact, the speed with which the reconstruction programme for the Speicherstadt was being implemented was generally reduced so that it was not completed before 1967 which was the year in which block T was finished. Some of the severely damaged warehouse blocks or parts of blocks were converted into office buildings in the course of reconstruction. Thus, when reconstruction efforts ended, the Speicherstadt's storage space was actually smaller than before WW II. However, the lion's share of the storage space continued to be used for storage so that the Speicherstadt still had a claim to being the largest cohesive warehouse complex in the world.



Fig. 107: New buildings on the western tip of the Speicherstadt, around 2010

In the course of the 1980s it became clear that the Speicherstadt could no longer compete with the rest of the warehouse infrastructure in the port of Hamburg. More and more of the Quartiersleute moved to modern single-storey warehouses or gave up their businesses. At the same time, the trade in oriental carpets, which had hitherto played only a minor role, increased steadily: Not counting basements and attics, around 60% of the leased storage space ended up being taken up by oriental carpet traders, which for a while made Hamburg the second most important carpet trading location worldwide. However, since the year 2000 this trade sector has also been shrinking.

The ends of the 20th and the beginning of the 21st century have seen dramatic changes affecting the Speicherstadt. In the 1990s, the area west of Kehrwiedersteg was administratively separated from the free port area, the rest of the Speicherstadt followed in 2003. New buildings were erected to the west of Kehrwiedersteg and south of Am Sandtorkai and Brooktorkai respectively. Most of them are office complexes which communicate with the neighbouring HafenCity to the south. This area is not included in the present nomination for the Speicherstadt World Heritage Site. It is defined as a buffer zone.



Fig. 108: Converted block U

The development described also had consequences for building activities and urban planning in the rest of the Speicherstadt. More and more storage floors have been converted into office space. There are some new restaurants and retail shops. Each year, numerous cultural activities and entertainment offerings attract millions of tourists and visitors. Only few of the warehouses have been converted into apartments, as the Speicherstadt is not flood-safe: Many buildings are at risk of inundation in storm floods, when they cannot be reached by rescue vehicles.

To preserve the unique character of the Speicherstadt, a comprehensive development concept has been drawn up in recent years. It has been agreed upon by all competent authorities, institutions and the owners.

The conversion of individual warehouse blocks is always subject to approval by the heritage protection bodies which are consulted to ensure that as much as possible of the historic fabric of the buildings is preserved. As a rule, no alterations made to the outer appearance will be accepted. The interiors of the old warehouses are also still mostly characterised by their original iron skeleton constructions, as well as their wooden and cast iron pillars. Where repairs or additions are required, these are normally executed in a way that sets them off from the historic part of buildings, e.g. through the use of different materials or structures, so that the modifications can be “traced”. In some cases, interference with the fabric of buildings is inevitable when sanitation infrastructure or means of access have to be upgraded, e.g. by installing lifts. Blocks D, P, Q, R, S, W and the western halves of block U have already been revitalised in this manner.

Block U can be regarded as a model for handling such construction measures and modifications: When converting this warehouse into an office block, the Department for Heritage Preservation and the architects Gerkan, Marg and Partners closely cooperated to preserve the historic skeleton construction, the original means of access and other central interior fixtures. In the process, block U was merged with the former (second) administration building of the HFLG to form the headquarters of HHLA (2000 – 2002). At the same time, the atrium between the former HFLG building and block U was turned into a reception hall with a glass roof. This created central and barrier-free access to the offices in block U. The reception hall was equipped with a lift tower made of glass and steel.

In summary, the Speicherstadt has lost some of its historic buildings and parts of warehouse blocks. Still, this unique urban ensemble, with its outstand-

ing architecture, has largely been salvaged and preserved to the present day. This was achieved through its careful upkeep, a gentle and conscientious approach to reconstruction that accounted for its historic warehouse buildings and by ensuring high architectural quality standards when adding new buildings in the post-war era. To this day, the historical function of the Speicherstadt and its importance for the port of Hamburg as an international trading hub for unprocessed coffee is still evident. Because of the many phases of its construction and its complex history during the German Empire, it speaks eloquently of Hamburg’s changeable fate over the centuries.

2.b.2 History and development of the Kontorhaus district and its individual buildings

2.b.2.1 Historical background

In the wake of the devastating cholera epidemic of 1892, the Senate decided to rehabilitate large areas of the old city of Hamburg and its new urban district (Neustadt). The first area to be tackled was the Neustadt.

Since the redevelopment area in the old city was very extensive, the project was carried out in several phases. First, the area to the north of Steinstrasse was redeveloped. This involved the construction of the around 750-m-long Mönckebergstrasse (1908-13), which was reserved exclusively for offices and retail outlets. The next area to be tackled was the south-eastern part of Hamburg’s old city, between Steinstrasse and Messberg streets, the area of the present Kontorhaus district.

The south of the Kontorhaus district borders on the Speicherstadt and is only separated from it by the Customs Canal. Grosse Wandrahmsbrücke, which was replaced by a footbridge in 1962, originally provided a direct connection between the two ensembles. The Kontorhaus district’s favourable location, with good transport links, was a decis-

ive factor in its success. It was primarily used by companies involved in trade and shipping, which benefitted from the district's proximity to the eastern part of the free port: The Kontorhaus district is within walking distance of the warehouses of the Speicherstadt.

The Kontorhaus (office) district derives its name from the fact that the majority of its buildings are office buildings, something that had not originally been planned: After some houses were demolished on Niedernstrasse in 1913, an urban design competition was launched in 1914 which provided for the erection of only a small number of office buildings. The bid presented by Distel & Grubitz received particular attention and appreciation. It proposed a development on Fischertwiete which already hinted at the later outlines of the Chilehaus, although Distel & Grubitz' design had an obtuse rather than a sharp tip. Even at the time, there was criticism that the demand for apartments could be satisfied elsewhere in Hamburg. This was the prevailing view after WW I.

If the original plans had been carried out the whole area between Steinstrasse and Messberg would have been cleared by 1917, but due to WW I and the ensuing housing shortage, demolition took much longer. In fact, it dragged on into the 1930s.

The Kontorhaus district was constructed at a time of political and economic upheaval. The first buildings were erected during the inflation years, when there was a chronic shortage of capital. However, soon after the end of the war, Hamburg's port and trade again benefitted from the German economy's strong focus on exports, particularly since the continuing devaluation of the German currency gave German exports a competitive advantage. The port was able to recover quickly after the hyperinflation of 1923. In fact, by 1928 the record handling and transshipment volumes of the year 1913 had been surpassed. However, the Depression saw a dramatic decline in German foreign trade: between 1929 and 1931 it dropped by 44%. The port continued to be affected by the

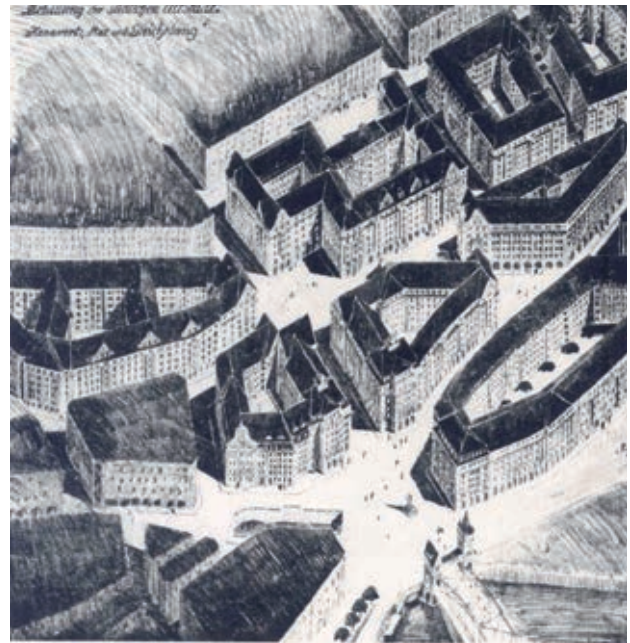


Fig. 109: Prizewinning urban development design for the Kontorhaus district made in 1914 by Distel and Grubitz

economic downturn until 1939, while Germany's political and economic isolation under Nazi rule further exacerbated the situation.

Progress on the construction of the Kontorhaus district reflects this historical context. The Chilehaus, Messberghof and Miramar-Haus were built during the period of high inflation (all 1922-24). After the end of the inflation period, the following buildings were constructed: the Montanhof (1924/25), Haus Gulden Gerd (1924/25), the Post Office Building on Niedernstrasse (1924-26), the Mohlenhof (1927/28), the first two sections of the Sprinkenhof (1927-30), Haus Hubertus (1930/31) and the Rodewaldthaus (1930/31). The Bartholomay-Haus (1937/38), the Pressehaus (1938/39) and the third section of the Sprinkenhof (1939-43) were constructed during the Nazi period. The two relatively small residential complexes on Steinstrasse (1935/36 and 1936/37 respectively) were a special case. They were planned soon after the Great Depression of the 1930s, when there was clearly no demand for more office space.

After World War II, any undeveloped plots were again used for new office buildings.

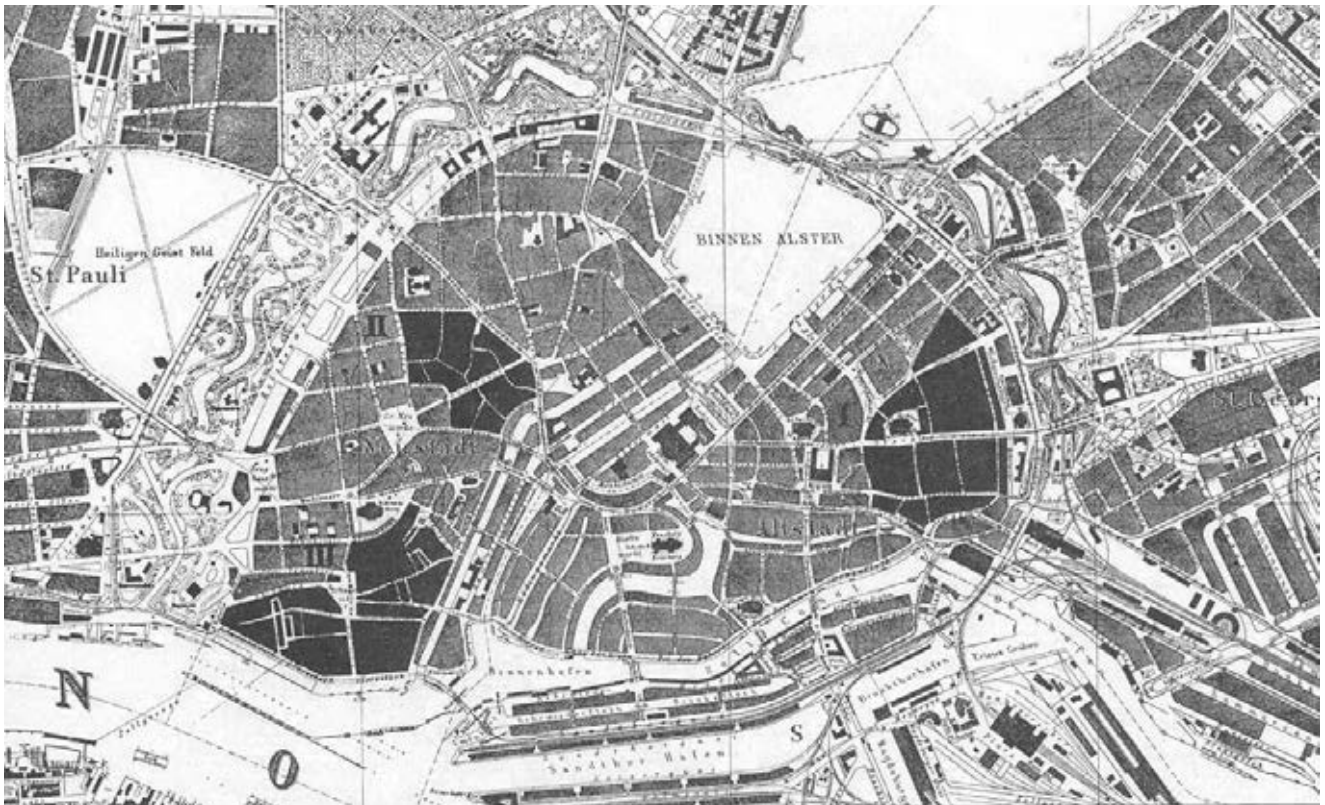


Fig. 110: Plan of Hamburg's Inner City in 1912 with projected redevelopment areas



Fig. 111: Redevelopment area eastern old town, 1912



Fig. 112: Aerial view of the Kontorhaus district around 1930

2.b.2.2 The infrastructure of the Kontorhaus district

Once the original buildings had been demolished, the road network was improved and extended. Some of the existing streets, such as Niedernstrasse, Mohlenhofstrasse and Fischertwiete, were simply widened and straightened. However, others were completely re-designed, including the Altstädter Strasse, the central Burchardplatz and Burchardstrasse, which cut diagonally across the entire district, and formerly led to Bergedorfer Strasse, which no longer exists today. It was this radical redesign of the original road infrastructure that produced the oblique-angled plots, which so challenged the architects' creativity. The Chilehaus is a particularly good example of the outcome. The plan put forward by the engineers of the Baudeputation as early as 1904 was finally adopted and implemented in 1912.

Fritz Schumacher was made Head of the Construction and Engineering Agency (Hochbauamt) in 1909 and Senior Director of Engineering and Construction

(Oberbaudirektor) in 1923, i.e. too late to correct the plans but for a few exceptions: It was at his initiative that Burchardstrasse was widened from 17 to 23.5 m and Burchardplatz was significantly enlarged. The larger dimensioning of Burchardplatz, however, also had to do with the fact that the residential buildings which were originally to have been built there would have been much lower. For the high-rise, nine storey office blocks, the formerly narrow street and square would have provided too little space. In addition, the eastern end of Burchardstrasse was opened up and made into a square in order to give more prominence to the Chilehaus.

The streets in the Kontorhaus district are consistently covered with large granite cobble setts which are arranged in rows with the gaps between them filled with tar. The original kerbstones are also made of granite. In fact, most of the network of streets in the Kontorhaus district has been preserved to this day.

At the time, trees were a rare sight in Hamburg's city centre streets. Neither were there any fountains,

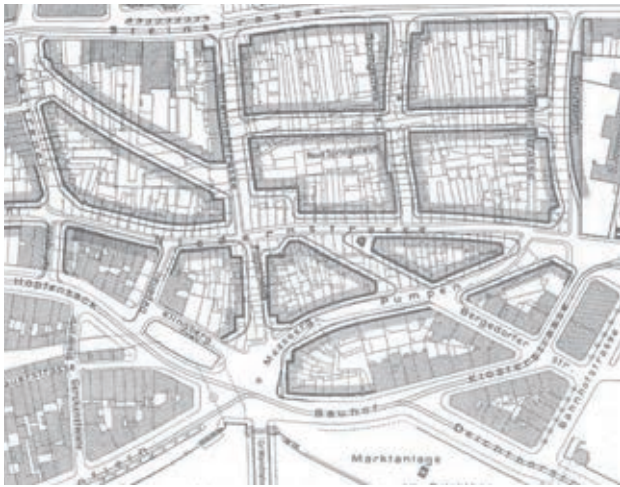


Fig. 113: Plans for the Kontorhaus district 1912

monuments or other decorative features, with the exception of the square in front of the Messberg. As a result, the Burchardplatz and the south-eastern end of Burchardstrasse, which is like a square, are still used as car parks today. However, it was precisely this austere design, which has only been softened over the last 20 years by the addition of trees and plants, which gave the Kontorhaus district its particular character. Thanks to this, the Kontorhaus buildings could completely dominate the urban space.

2.b.2.3 The architectural characteristics of the Kontorhaus district

The Kontorhaus district is striking in its architectural consistency. The buildings constructed before 1931 are predominantly large-scale edifices which in some cases fill entire blocks. They have clinker facades, white lattice windows, flat roofs and stepped-back upper storeys. The buildings from the Nazi period follow the same pattern, except that they have pitched roofs, apart from the Pressehaus which, when it was rebuilt after World War II, was also given stepped-back upper storeys.

The stepped-back upper storeys were one of the central demands made by the Building Commission (Baupflegekommission). After WW I, stepped-back upper storeys began to replace the pitched roofs that had been common before. The maximum eaves height of buildings in the city centre



Fig. 114: Chilehaus and Messberg with Messberg fountain in 1936

was still 24 m, equivalent to six full storeys. All upper floors were now stepped back in a regular fashion, while their number was not fixed, but was decided upon depending on the specific requirements made by the city or the Building Commission. Even deviations from the maximum number of full storeys were tolerated, e.g. in the case of the Chilehaus, parts of which have up to eight such full storeys plus additional stepped-back ones. This made the Chilehaus one of the first German high-rise buildings.

The design of the clinker facades was something Fritz Schumacher especially focussed on. He had tried in vain to argue in favour of a uniform red brick design for the office blocks on the newly built Mönckebergstrasse. His attempt had failed partly because fair-faced masonry, i.e. masonry without any structural elements, such as stucco or cut stones, was considered inappropriate for prestigious buildings at the time. It only became acceptable and widespread for ambitious architectural projects in the years immediately prior to WW II. This was partly



Fig. 115: Aerial view of the Kontorhaus district

thanks to Fritz Höger and Oskar Gerson whose designs significantly shaped the Kontorhaus district.

After WW I, the preferred building material in Hamburg was red clinker brick. These bricks were baked at very high temperatures, i.e. they sintered and developed iridescent surfaces in bluish and brownish hues. To create a rustic effect, builders preferred using low quality bricks, the surfaces of which had warped during baking and which contained small particle inclusions. The preference for clinker bricks was an expression of the desire to both to return to local building traditions and to soften the impression that modern architecture was all about barrenness. This the builders hoped to achieve by using colourful and structurally varied bricks.

2.b.2.4 The core zone of the Kontorhaus district

The Chilehaus, Messberghof, Sprinkenhof and Mohlenhof form the core zone of the district. They stand out from the other buildings because of the exceptional quality of their architecture.

These buildings, which were constructed between 1922 and 1930, i.e. during the Weimar Republic – with the exception of the third section of the Sprinkenhof, which was only completed in 1943 – are among the most significant office block designs of the period. These edifices broke new ground not only in qualitative, but also in quantitative terms: The Chilehaus provided 36,000 m² of gross floor space; the Sprinkenhof, which for a time was one of the largest office buildings in Europe, had as much as 52,000 m². Even the Messberghof managed 18,200 m² in 1924. In comparison, the Mohlenhof, with 7,800 m², was merely a medium-sized office building by the standards of the time in Hamburg.

By the end of the 19th century, Hamburg's Kontorhaus architecture had reached a very high conceptual and technical level and high design standards. These were pre-requisites for coping with the sheer volume of building involved in erecting the Kontorhaus district.

The development of the Hamburg Kontorhaus

The term Kontorhaus became popular around the turn of the century and was quite common by 1910. It denoted office buildings which were primarily rented by shipping companies, wholesalers, exporting companies and the many brokers and agents involved in the export trade at the time, all of whom were closely connected with shipping and, obviously, trade. But there were also architects, engineers, industry sales reps, law firms and doctors' practices in the Kontorhäuser. Some of them were built by large companies for their own purposes. If they did not need all of the office space they would rent some of it out to third parties.

When the large Kontorhäuser were built, the exact office space needed by the small companies to which they were later leased was as yet unknown. There were also large administrative agencies with known numbers of staff, clearly defined departments and, consequently, defined space requirements. To cater to the needs of both the former and the latter, the Kontorhäuser were conceived of in a way that allowed maximum flexibility as regards the division of office space on individual floors. They were therefore erected using iron skeleton constructions, in later years reinforced steel concrete skeletons. Staircases, lifts and sanitary facilities were concentrated in the cores of buildings to prevent load bearing walls getting in the way of a flexible use of floor space.

Further elements that added to the flexible use of the Kontorhäuser were the so-called Paternoster elevators which became almost a must. They not only provided easy access to the upper storeys, but turned these into much sought-after rental office space. In addition to the Paternoster elevators, large buildings were also equipped with conventional single cabin lifts for people and separate ones for goods. Already around 1900, the Kontorhäuser also featured other highly modern installations, such as central heating, electrical lighting, telephone lines and running tap water. The entrance halls of the Kontorhäuser were elegantly designed.

As of the end of the 19th century, the Kontorhäuser were characterised by special design features: In keeping with their skeleton constructions, the facades were given grid structures: There were primary pillars which corresponded to vertical constructive elements and secondary ones that filled the spaces between them. There is a parallel here with the Berlin department store architecture, e.g. the designs by Alfred Messel. However, the Kontorhäuser differed from the Berlin department stores in that the facade structures of the former had a functional justification: The closer the pillars were to one another in the facade, the more dividing walls could be built on the inside connecting with these parts of the facade. This meant extra flexibility of use.

The Kontorhaus architecture in Hamburg was virtually unparalleled in Germany and the rest of continental Europe, a fact which was already recognised at the time. In 1914, for example, the *Deutsche Bauhütte* magazine wrote: "The demands on this commercial city present the private construction industry [in Hamburg] with an extraordinary task, the likes of which are otherwise only seen in London and in the major cities of the United States – to construct office buildings." The United States clearly provided the more relevant models, though, and it was particularly the Chicago School that set standards. This is evidenced by the popularity of bay windows in Hamburg before 1914. Especially the later draft plans for the Chilehaus with its facades structured by series of pillars, for example, seem to have been directly inspired by Louis Sullivan's design for the Wainwright Building in St. Louis (1890/91). However, Hamburg's architects were keen to create their own types of Kontorhaus and make them stand out as the products of independent development thinking. That explains why there are only few historical documents that link the Kontorhäuser to other examples of Kontorhäuser that might have served as models.

During the second half of the 1920s, the Kontorhaus architecture started tending towards more sober designs. This was in keeping with the general trends towards a reduction of decorative elements and the

departure from skeleton facades influencing architecture at the time. The Sprinkenhof was a trendsetter: At the insistence of the Building Commission and contrary to the original design, it was given a punctuated facade throughout (cf. below). However, the Sprinkenhof was still a skeleton construction and the architects continued to be guided by the measures and dimensions of skeleton facades.

The architects of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof

Fritz Höger, the creator of the Chilehaus and, in cooperation with Hans and Oskar Gerson, of the Sprinkenhof, is one of the most renowned German architects of the 20th century, whose work has attracted significant international interest. Like Hans und Oskar Gerson, Höger belonged to the generation of reformers who, in the years just before World War I, started to breathe new life into architecture without rejecting tradition. The result was a regional version of Modernism, the soberness of which was softened by conventional structural elements, by traditional and often traditionally crafted materials, and by sparse decoration. Brickwork was the order of the day, particularly clinker bricks.

In Höger's case, this trend towards soberness was particularly evident in his Kontorhaus designs, which increasingly sought to achieve a harmony of line, culminating in the verticalism of the Chilehaus. In the Rappolthaus on Mönckebergstrasse (1911/12), Höger still structured the facades in the way described above, i.e. by putting in primary and secondary pillars. But in the Klöpperhaus (1912/13), such a distinction was no longer made. Instead, the facades of the Klöpperhaus were replaced by sturdy clinker pillars of uniform width, between which bay windows emulating the examples from Chicago were inserted. When Höger built the Slomanhaus (1921/22), he anticipated some characteristic features of the Chilehaus, such as facades structured by series of wall pillars and stepped-back upper storeys.

Höger primarily justified this uniformity with economic reasons, as he explained in 1925 in the *Zentralblatt der*

Bauverwaltung magazine: "The only correct choice for a building which, after completion, will be leased by the square centimetre, and for which maximum freedom is required when dividing the space into rooms, is the single rhythmic pattern. A double pattern or any irregularity on the fronts of the buildings, regardless of whether it is the result of errors in construction or misunderstood architecture, is an irreparable mistake." However, there were also aesthetic reasons. The facades were more severe, more uniform, and above all more dynamic as a result, corresponding to the expressionist style of decoration which became fashionable at the beginning of the 1920s.

Contrary to Höger, the Gerson brothers had not gathered any experience in the building of Kontorhäuser before WW I. They did business under the name of Hans & Oskar Gerson, but in 1920 a third brother, Ernst, joined the company. However, the name of the company was not changed. The specialty of the Gerson brothers was the construction of sumptuous detached villas. Notwithstanding, in the early 1920s they managed to attract a great deal of attention with their successful Expressionist Kontorhäuser, the Thalia-Hof (1921/22) and the Messberghof (1922/24). They were also responsible for the first two sections of the Sprinkenhof. Together with the Chilehaus, the designs of the Sprinkenhof met with a great deal of interest in the 1920s, not only in Germany, but worldwide. They were to characterise much of Weimar Republic architecture.

Rudolf Klophaus, August Schoch and Ernst zu Putlitz, who designed the Mohlenhof, formed another group of successful Hamburg architects who were famous beyond the region because of their publications. The firm was established by Klophaus and Schoch in 1920. Putlitz joined first as an employee and became a partner in 1927. It was probably against the backdrop of the downturn in the building industry during the Depression that Klophaus decided in 1932 to go it alone. In the coming years he was able to fill the few remaining gaps in the Kontorhaus district: In addition to the buildings on Steinstrasse mentioned above, the Bartholomayhaus, the Pressehaus and a small housing complex were built to his designs.

The Chilehaus

The Chilehaus, a major work by Fritz Höger, was built between 1922 and 1924. It was commissioned by Henry Brarens Sloman, who owned saltpetre mines in Chile, and therefore had a ready supply of foreign currency, which is why he was able to construct the building during the inflation years. Only parts of the planning history can be pieced together retrospectively, since the majority of Höger's archive was destroyed by fire in an air raid. Designs were also submitted by Hans and Oskar Gerson and by Puls & Richter, who competed with Höger for the commission.

The idea of spanning Fischertwiete alley, which splits the plot in two, featured in Höger's design from the outset, whereas the building's distinctive silhouette and the characteristic structure of the facades only emerged gradually. This is suggested by the only one of Höger's draft designs to have survived, which is dated 19 January 1922 and has been preserved as part of the building's official documentation archive. It shows a view of the northern facade, which, because of its square corner pillars, oriel windows and historically inspired forms on the gateway to Fischertwiete is reminiscent of the Rappolthaus also designed by Höger. The only hints of the Chilehaus final appearance in this early sketch were its stepped-back upper storeys.

Other documents from the official documentation, particularly a map that has survived, allow glimpses

of the genesis of the draft design. It contains the following reference: "...including the required agreements and decisions regarding plots of land, legal clauses and the traditional district boundaries etc." This entry in the documentation does not carry any date. The map shows how intensely Höger studied the shape of the plot: Originally, the triangular plot had an obtuse tip to the east of Fischertwiete. Sloman had to purchase the adjoining property so that the Chilehaus could be built with a pointed tip.

The elegant, S-shaped, curved line of the facade on Pumpen street required further changes to the building outlines defined by the city authorities: Originally, this facade of the Chilehaus should have continued straight in a north-easterly direction and would have been at an obtuse angle with the central section of the building on Fischertwiete. If Höger had complied with this requirement the Chilehaus would probably have looked like an over-sized piece of gâteau.

Before building could begin, an exemption had to be obtained from the authorities because the building code had originally earmarked the two plots of land for housing. A compromise was found, whereby Sloman was given permission to build his Kontorhaus, but the two sections of the Chilehaus east of Fischertwiete had to be reserved for residential use, at least temporarily. In 1923, i.e. during the German hyperinflation, Sloman paid a one-off amount of 2 billion marks to have that condition rescinded: The city reduced the number of apart-

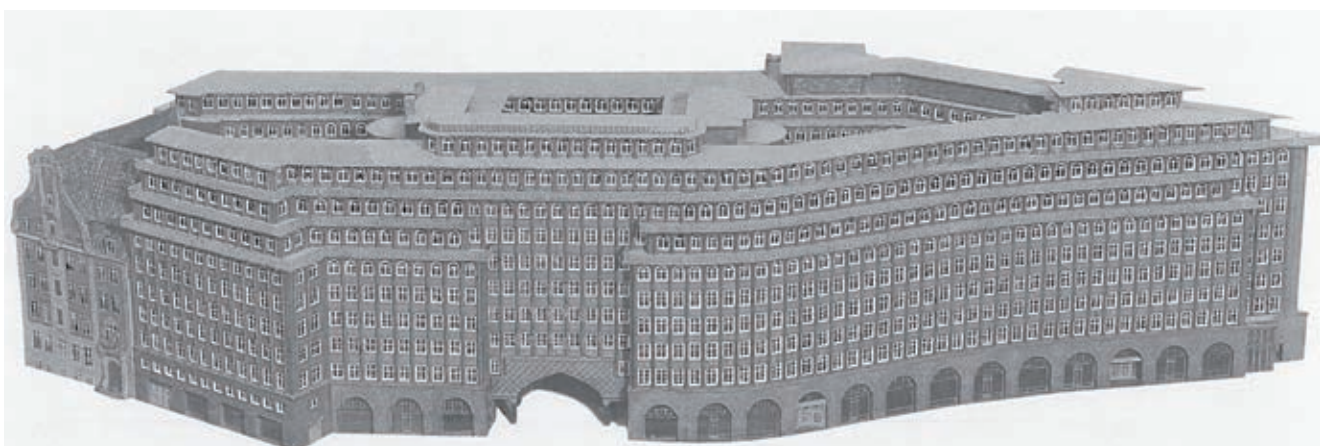


Fig. 116: Wooden model of the Chilehaus, produced according to Högers' designs in 1922 with updates during the construction period



Fig. 117: Chilehaus in 1924, reproduction of a photograph by Dransfeld Brothers

ments to 30. They had to be rented out for at least another 10 years.

The earliest complete set of Högers plans that has survived dates from 1922. They largely corre-

spond to the design of the building as it was actually built. Exceptions were the number and design of the stepped-back upper storeys which were modified vis-à-vis this plan. Also, the Chilehaus was originally going to have its own boiler house and a coal bunker facility

in the western part of the interior courtyard. This idea was given up in favour of a solution which connected the building to the district heating system.

How Höger managed to create these comprehensive plans, which were almost ready for implementation, in a time span of only one month, remains an open question. However, one should not attach too much importance to the draft design dated January 1922. It probably only served as the basis for negotiations with the city authorities, who had in any case not yet granted him the building permit for office space on the two plots, referred to above. Consequently, the 1922 documents should be regarded merely as illustration material designed to clarify matters of principle, such as the determination of the construction volume, the spanning of Fischertwiete and the exact shape and number of the stepped-back upper storeys. For this purpose, any preliminary and even outdated draft would have sufficed. It is likely that Höger had long since started working on the new plans according to which the building was finally erected.

Alongside the shape of the main structure of the building, Höger was particularly concerned with facade details. It is well worth noting that he seems to have reined in his sometimes over-exuberant imagination when it came to the use of clinker bricks: In fact, he restrained himself to one single structural motif. In front of the wall pillars, buttress-like supports jut out at an angle of 45 degrees from the building so that they look like tapered ridges. When viewed from a particular angle, they appear to be so close together that the windows are no longer visible, and the facades appear to be homogeneous, uniform brick surfaces. Or, as Höger himself put it in 1925 in the *Zentralblatt der Bauverwaltung*: "The main feature of the Chilehaus' aesthetic quality is its single, rhythmic pattern. The many windows on the facades cause the building to lose its solidity, but the single, repeated pattern restores the facades to tranquil surfaces, which, in their uniformity, again reveal the monumental main structure of the building.

The Chilehaus did not sustain any substantial damage during World War II and, with the exception of the loss



Fig. 118: Chilehaus with Fischertwiete after modifications taking place in 1990-93

of a few minor features in the entrance area of gate B and the terracotta decoration on gate C to the south, it has remained virtually unchanged. Only the shop windows are no longer the original ones and were recently replaced by windows designed as a free interpretation of the originals in the context of a modernisation of the entire complex (1990-93). The project was carried out by the architects WGK Planungsgesellschaft mbH in line with heritage protection guidelines. At the same time, Fischertwiete alley was pedestrianized, and the original paving replaced by granite slabs.

The Messberghof

The Messberghof was constructed between 1922 and 1924 to designs by Hans and Oskar Gerson. The history of how the plans were conceived are obscured by the fact that these architects were the victims of racial discrimination under the Nazi regime and had to emigrate from Germany. Their original documents were lost. Albert Ballin, whom the Messberghof had originally been named after, was also outlawed. The Ballinhaus was renamed in 1938 because Ballin who, as its director until 1914, had made Hapag one of the leading shipping companies of the world, was a Jew.

The Messberghof was constructed by a limited liability corporation, the Ballinhaus GmbH, formed by a group of firms. In order to be able to fund the project in times of high inflation, an unusual approach was cho-



Fig. 119: Messberghof in 1936

sen: After completion, the ownership of the building charged with a mortgage would be transferred to the city of Hamburg, which would lease it to Ballinhaus GmbH for the duration of 30 years, with an option to extend the lease contract by another 20 years. As it turned out, the option was exercised by the company.

In contrast to its neighbour, the Chilehaus, the Messberghof has smooth, nearly unstructured facades, which are largely without decoration. The focus is on the workmanship in the technically demanding brickwork, which lends the building its particular quality. It is the puristic material aesthetics that generally characterise the designs of Hans and Oskar Gerson. They formulated their design creed in an article about clinker brickwork which appeared in the *Tonindustrie-Zeitung* in 1925: "The interplay between the many slightly varying bricks with their different hues and the dissimilar joints between them gives the surface its distinctive aesthetic appeal. We find it so appealing that, as a rule, we do not try to enliven the surfaces with anything else and, where possible, avoid fragmenting the structures [of the buildings]."

In World War II, the Messberghof sustained only relatively minor damage. The roof and part of the stepped-back storeys on Pumpen street were destroyed in an air raid in 1945 and rebuilt in a simplified design soon after the end of the war. The building was given a flat roof, which contrasted oddly with the original tower rising straight out of it. In another change, two large shop windows were fitted into the



Fig. 120: Messberghof in 1976



Fig. 121: Messberghof after the redevelopment, 2012

ground floor of the western facade. The sandstone sculptures by Ludwig Kunstmann, which had been attached to the pillars of the main facade, were removed in 1968 because of severe weather damage and were then misplaced, so that it was no longer possible to reconstruct them. Otherwise, the Messberghof remained in its original condition.

All of the detrimental changes were remedied by the architects Schweger & Partner as part of a project to modernise the building in line with heritage protection guidelines (1995/96). The original curvature of the roof area was restored, with a conscious decision made to use modern structures and materials such as titanium zinc sheeting. The lost sculptures were replaced in 1997 by abstract bronze statues by Lothar Fischer.

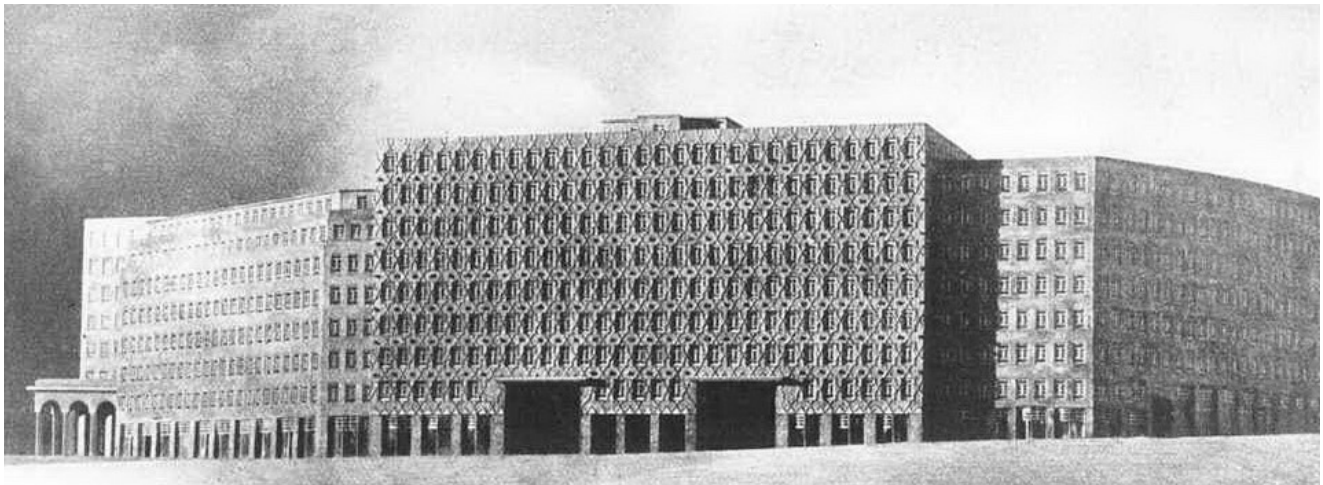


Fig. 122: Model of the Sprinkenhof

The Sprinkenhof

The greater part of the Sprinkenhof was a joint project by Fritz Höger and Hans and Oskar Gerson, who were together responsible for the first two phases of its construction, from 1927 to 1928 and from 1929 to 1930 respectively. The third section of the building, which was constructed between 1939 and 1943, was designed by Höger alone. With the exception of the third phase, we will never know the relative contributions of each of the architects to the plans. Only the spiral staircases in the main stairwells of the first two sections of the building can be safely attributed to Hans and Oskar Gerson, who had already designed a similar staircase for the Messberghof.

The Sprinkenhof building was commissioned by the public limited company Geschäftshaus Altstadt AG which was formed jointly by the developer Philipp Holzmann AG and Friedrich Holst. In 1935, the City of Hamburg took over the complex and later renamed the plc "Sprinkenhof AG". Soon after plans for a third construction phase were apparently drafted: Höger's first draft designs – those that have survived – are dated 1936.

As indicated above, there is only scant documentation on the history of how the Sprinkenhof plans were conceived. In 1926, an investors' competition for the plot was organised. It appears that a conglomerate of companies including Holzmann and Holst made a bid on the basis of a project elaborated by Höger and the

Gerson brothers. Another bid came from Klophaus & Schoch, but there are only photographs to document it. It is not known whom Klophaus & Schoch were commissioned by.

Much like with the Chilehaus, the irregular shape of the plot on which the Sprinkenhof was to be erected presented certain challenges. The situation was further complicated by the fact that it was divided by Springeltwiete. Höger's archive contains draft designs which already feature the double portals so characteristic of the Sprinkenhof opening out on Springeltwiete. It is unlikely that the double portal was a demand made by the city authorities, as the plans by Klophaus & Schoch show only a single portal. A common element of both designs is the vertically structured skeleton facade. Klophaus & Schoch preferred a very substantial pillared facade with compact, windowless building edges. The facade design proposed by Höger is much more delicate, in contrast, and can be compared to that of the Chilehaus.

The next planning stages were influenced by the Building Commission, a body composed of representatives from diverse authorities, architects and interested members of the general public. For those areas of the city deemed worthy of particular protection, any projected new buildings or changes to existing ones or extensions had to be submitted to this body and its



Fig. 123: Aerial view with Sprinkenhof, around 1930

opinion heard. The Building Commission demanded that the Sprinkenhof be given smooth facades so as to prevent it from competing for attention with the Chilehaus which had by then won general acclaim.

The architects had to completely redesign the complex, and this probably contributed to a clearer differentiation of the three construction phases. There were pragmatic reasons for this: Dividing the Sprinkenhof into the central section and the two lateral extensions made it easier to execute the building work in successive stages. The two extensions had to follow street lines which were partly curved, while the central section had a cube-shaped main structure. As mentioned above, in Höger's earlier draft design, the central section receded behind the line formed by the two lateral extensions, but was higher so that all three sections seemed to converge.

The intervention by the Building Commission meant that the architects were faced with the particular challenge of having to decide how to design two (very large) punctuated and regularly structured facades

with a horizontal extension of 29 axes each and nine or eight storeys respectively. Their solution was to structure the facades by inserting purely ornamental diagonal clinker brick projections which intersect with one another at regular intervals form rhomboid patterns. In turn, each rhomboid forms a frame around a window or one of the rounded terracotta reliefs designed by Ludwig Kunstmann, which are evenly distributed over the entire outside surface. Incidentally, this decorative pattern covers the outside of the whole of the first section of the building, including the built-over interior part on Springelwiete and the front walls which, however, were hidden by the extensions.

This decorative facade pattern was closely modelled on the Scherk perfume factory in Berlin (1926/27) where Höger had used similar ornamental elements, albeit without the rounded reliefs. However, Hans and Oskar Gerson claimed authorship of this idea. In a letter to the editors of the periodical *Wasmuths Monatshefte für Baukunst*, which was published in 1929, they referred to a soldiers' memorial in the main graveyard in Ohlsdorf, which was going to have a

cube-shaped main structure with rhomboid patterns. However, the memorial was never realised.

The facades of the second section of the Sprinkenhof remained largely unadorned. Only the end-of-row buildings were decorated with gold-plated bricks and three-dimensional clinker projections, something the architects had tried out on the staircase facades in the interior courtyard of the first section of the building. The two other units on Burchardstrasse, in contrast, feature plain punctuated facades with rounded edges. The horizontal lines of the stepped-back upper storeys lend this part of the Sprinkenhof a dynamic air. "New Objectivity" was not only typical of Höger. It was the predominant trend at the end of the 1920s as is evidenced by many competition bids, draft designs and actual constructions, such as e.g. the Central Co-op Building (Zentrale des Konsumvereins) in Leipzig-Plagwitz (1929-32).

In contrast, the facades of the third section of Sprinkenhof were again lavishly decorated with rhomboid motifs clearly imitating those of the Scherk factory in Berlin, although they come across as less three-dimensional. Not only in this instance did Höger's designs demonstrate a certain amount of conservatism: This was also a general trait of his work after the Nazis had come to power. He returned to the Expressionism of the inflation years and did not much yield to the new architectural doctrines. Generally speaking, though, he displayed a certain affinity to the powers that be. There are only two sculptures preserved that seem to reflect the aesthetics of the Nazi period: the two athletic sand stone nudes by Ludwig Kunstmann, one of a hero and the other of a heroine. They adorn the main entrance on Johanniswall to this day.

Throughout, the Sprinkenhof was planned as an office building with a skeleton structure of reinforced concrete and centralised service and access cores. However, to begin with only the unit on Burchardstrasse was used as office space, while the rest of the first section was split up into apartments. Most of them were two-room flats with kitchen, larder and water closet. There were no bathrooms because the installation necessary would have made later conver-



Fig. 124: Redeveloped inner courtyard of the Sprinkenhof in 2012

sion into offices more difficult. By offering part of the space in the Sprinkenhof for residential use, at least on a temporary basis, the investors benefitted from state subsidies available after 1924 due to the introduction of a tax on housing (Hauszinssteuer).

The second section of the Sprinkenhof, more particularly the unit on Burchardstrasse, also came to be used for residential purposes, while the section on Altstädter Strasse was rented out to the police. They used it for administration purposes and established a police station there. The third section of the Sprinkenhof was the only one to be exclusively used as office space and for storage from the start. This mixed use, which involved public institutions, apparently made it easier to manage and let the building during the Great Depression, triggered by the collapse of the stock market in September 1929.

During the air raids of WW II, part of the third section of the Sprinkenhof burned down. The second section also sustained damage, but it was only the western staircase on Burchardstrasse and neighbouring rooms that were affected. Because of the sturdy reinforced concrete skeleton constructions and the fact that the facades were left largely intact, it was not difficult to repair the damaged parts. To-



Fig. 125: Mohlenhof around 1929

day, except for the two staircases in the second and third sections, which were reconstructed in a simplified manner, the effects of the bombing can hardly be seen.

The first and second sections of the Sprinkenhof were rehabilitated and modernised by Kleffel, Köhnholdt and Partners (2000-2003) in line with heritage protection guidelines. The modernisation comprised the closure of the driveway to the car park in the basement on Springeltwiete to make room for the central air-conditioning unit and the building of a glass roof over the car park in the interior courtyard of the second section of the Sprinkenhof.

The Mohlenhof

The Mohlenhof was built in the years 1927 and 1928. The design was by Klophaus, Schoch & zu Putlitz. The Mohlenhof was commissioned by the Mohlenhof-Gesellschaft mbH, a limited company founded by the developer Paul Hammers.

There are hardly any documents on the history of how the plans for the Mohlenhof were conceived either (cf. above under Chilehaus). The draft designs are dated August 1927. The original designs provided



Fig. 126: Mohlenhof around 1981

for a skeleton facade complete with the Expressionist triangular motifs fashionable at the time, but this had to be reversed at the instigation of the Building Commission. It insisted on a facade that was as neutral as possible, due in part to the proximity of the Chilehaus. In its reasoning, the Building Commission categorically stated that “through the structural elements [of the planned type], in particular through its pillars and its window walls arranged at an angle, the building would blemish the overall appearance of the square.” This verdict of the Building Commission coincided with the judgement of Fritz Schumacher who rejected the idea of vertically structured facades for buildings in close proximity to the Chilehaus.

Instead, the building was given punctuated facades structured by series of pillars with narrow windows. There were hardly any other structural or decorative elements. The only exceptions are the ground-floors-turned-base-levels lined with artificial stone and the two frieze-like decorative strips adorning the end-of-row building on Burchardplatz. They continue as parapets on the stepped-back upper storeys. This made the Mohlenhof one of the early office buildings to exemplify the trend towards sober designs, a trend that characterised the general evolution of German architecture during the second half of the 1920s.

The Mohlenhof did not sustain any serious damage during WW II and, as a result, has largely been preserved in its historic condition, including numerous original Art Deco elements in the interior. Modifications primarily concerned the ground floor facades. During the 1950s, the two shop doors on the east side were given segmental arches instead of the original straight lintels. The south side of the Mohlenhof was also partly changed, which is why Alk Friedrichsen restored it in 2012 in a way that closely resembles the historic south side of the building.



Fig. 127: South-eastern facade of the Mohlenhof after the redevelopment, 2012

3 Justification for Inscription

3.a.1 Brief synthesis

Driven by the idea of economic liberalism and colonialism, boosted by industrialisation, new technologies, the division of labour and more extensive production, and facilitated by more rapid transport possibilities, globalisation of business and trade started to take off during the 19th century. This development did not just have a major impact on the global economy, but also brought about a change in the urban development of the world's port and trading cities.

Germany profited especially from these developments, for within just four decades, from the establishment of the German Empire in 1871 to World War I, it rose to second place in the global league of industrialised nations, surpassed only by the USA. At the same time, the volume of German commercial shipping on the world's seas grew tenfold.

One key reason for this development was the enormous increase in transport capacities and transport speed as well as the expansion of railways and ports. These developments were further boosted by the boom in the shipbuilding industry, which produced new steamers which now ruled the seven seas.

As a port and trading city, Hamburg enjoyed a considerable share in this development. Thanks to the far-sighted actions of the city's leaders, it was not just able to assert its clearly pre-eminent position in Germany but also became the most important port in continental Europe. This development was given a new impetus by the city's full incorporation into the German Customs Union in 1888 and the consequent expansion and modernisation of the port, during which the Speicherstadt was created. Within just two decades, Hamburg joined the leading group of global ports, and ultimately more goods were handled and transhipped on the Norderelbe section of the River Elbe than anywhere else, apart from London and New York.

In parallel to this development, Hamburg's city centre underwent a systematic process of transformation during the late 19th and early 20th centuries. Instead of the original mixed residential and industrial districts, mono-functional districts came into existence, dedicated exclusively to the business needs of the city, trade and international port of Hamburg. Two of these districts, closely connected both spatially and functionally, and of great historical and economic importance to the port and trading city of Hamburg, were created in the southern part of Hamburg's old town and have been preserved there to this day:

- » The Speicherstadt, as a central warehousing complex for the goods handled and transhipped at the port and
- » The Kontorhaus district with the offices of businesses dependent on the port and shipping industries, which was built directly adjoining the Speicherstadt, north of the Customs Canal.

These two mono-functional districts, preserved intact in close proximity to each other, uniquely document the process of creating the modern city, an idea which gained ground during the late 19th and early 20th centuries in the world's metropolises. The scale and the high standard of conceptual, functional and design quality of the buildings in both districts make clear the significance of international trade for Hamburg as well as the status enjoyed at the time by Hamburg's port and its foreign trade, even in an international context.

Hamburg's Speicherstadt

Hamburg's Speicherstadt, which was built in three construction phases between 1885 and 1927, damaged in World War II, faithfully rebuilt following its historic lines and carefully extended during the post-World War II years, stands out not just for its scale, the high quality of its architecture, design and functional qualities, and its cohesiveness, but also for the modernity of its construction and furnishings and the logistical achievements involved in its creation.

With 15 out of 17 original large-scale blocks still standing today, plus a series of functional and purpose-built structures and customs administration buildings, extending over 1.1 km with a total useable area of 300,000 m², the Speicherstadt constitutes the largest cohesive and integral warehouse ensemble in the world. Furthermore, it is provided with a dense network of cobbled streets, canals, port basins, bridges and railway tracks, connecting it to the port and city centre. Not least, through the technologies and materials used, it offers a unique example of maritime industrial architecture typical of European Historicism, which is simultaneously visually pleasing, impressive and fit for purpose; it is thus of major significance as architectural heritage, even from an international perspective.

While its dimensions, high quality and functional design are outstanding, the logistical achievements involved in the construction of the Speicherstadt should also be highlighted. In terms of the area developed, two thirds of it were completed in the short period between 1885 and 1888. From November 1883 onwards the site had to be cleared of existing development and completely restructured, and a new infrastructure of waterways, quays, roads, bridges and railway tracks created. This task could only be accomplished by starting to construct the infrastructure as soon as a sizeable section of the site was available for this purpose. The construction site was divided into lots, and this had the advantage that infrastructure construction could begin in one part of the site while demolition work was still going on in another. On the other hand, however, this approach meant that meticulous preparation and co-ordination of work was required. The efficiency of this system was clearly demonstrated when it came to the construction of the blocks' iron skeletons, in which individual parts such as riveted lattice pillars or sections of joist, also riveted, were delivered to Hamburg ready to assemble, by iron manufacturers in Düsseldorf and the Ruhr area. The construction of the Speicherstadt thereby took on the characteristics of what we would now call just-in-time production with prefabricated components.

The specific requirements made on warehouse architecture brought functional elements to the fore when the warehouse blocks were designed. In conjunction with the brickwork, employed to full advantage in the style of the neo-Gothic "Hanover School", this makes the area an outstanding example of the functional trends prevalent in architecture in the final years of the 19th century. One of the Speicherstadt's characteristic features is the use of skeleton frames, predominantly from prefabricated iron elements but also using wood and iron pillars encased in concrete. Their use meant that the structural load borne by the outside walls was greatly reduced and they therefore serve mainly as protection against the elements. Another typical feature of the Speicherstadt facades is their modular structure and their proportions which are derived from the standardised brick size, following the tenets of the "Hanover School".

This fundamental idea of functionality generally influenced the design of the Speicherstadt and of the standardised floor plans, for which Franz Andreas Meyer had come up with a template that was to be adhered to in all warehouse buildings.

In this way, at the end of the 19th century, the largest and most modern logistics centre of its time was created, with its numerous warehouses and its specially designed functional urban structure consisting of streets, waterways and railway connections. It provided generously-sized storage areas consistently equipped with innovative technology such as electric light and hydraulically-powered winches. Pressurised water and electricity were provided by the Speicherstadt's own power plant. Thanks to the way they were built, the warehouses provided a stable internal climate, allowing sensitive goods to be stored without additional heating or cooling.

This inherently modern character of the Speicherstadt was recognised by the architect Werner Kallmorgen at the end of the 1940s and was reflected in the reconstruction of those parts of the district which had been damaged during WW II.



Fig. 128: The Hamburg Speicherstadt in 2010

The homogenous appearance maintained by the Speicherstadt to this day is due first and foremost to the brick facing used on all the warehouse blocks and to their uniform structure, all their eaves being at a similar height. Yet this did not create a schematic and austere warehouse complex but a highly adorned and varied ensemble predominated by neo-Gothic architectural forms which creates an intensely urban impression – an effect further reinforced by its exposed position on a group of islands on the edge of the city centre. Its evidently prestigious position makes the Speicherstadt the architectural showpiece of the port of Hamburg and this feature, as well as its dimensions, endows it with a special status when compared to warehouse complexes in other port cities, both national and international.

The Kontorhaus district

The construction of the Speicherstadt enabled the strict functional separation of the port into areas used for rapid transshipment of goods and other areas used exclusively for storage – a functional split which kept the port fit for use over many decades

and allowed it to expand. In conjunction with the comprehensive urban rehabilitation measures in the wake of the 1892 cholera epidemic, the construction of the Speicherstadt also hastened the tertiarization of the neighbouring southern part of the old town. This culminated in the construction, mainly in the 1920s and 1930s, of the Kontorhaus district, which bordered the Speicherstadt to the north of the Customs Canal. As the first dedicated office district on the European continent, it can be seen as distilling previous experiences of the planning and design of office buildings, as well as marking the shift of focus in continental Europe from a secondary to a predominantly tertiary economy.

Like the Speicherstadt, the Kontorhaus district, dating back to the 1920s, 1930s and 1950s, is characterised by a considerable degree of homogeneity that can be experienced to this day. It has been preserved largely intact and scarcely altered by war damage. And, like the Speicherstadt, the Kontorhaus district is an ensemble of extraordinary dimensions: Some of its large-scale buildings with clinker facades and expressionist and sober shapes fill entire blocks. The office buildings in the core

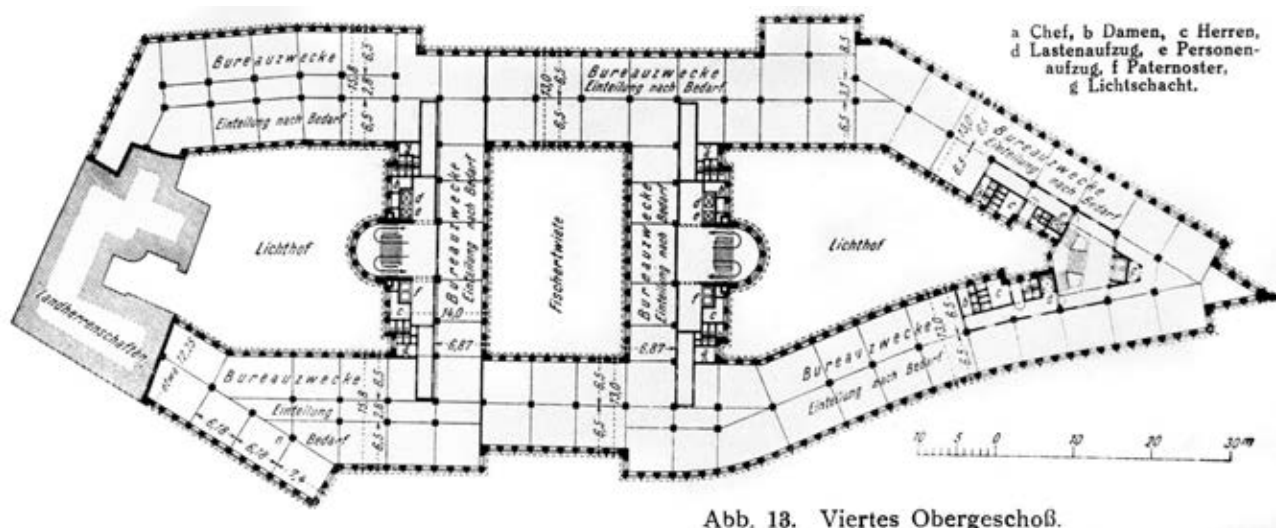


Abb. 18. Viertes Obergeschoß.

Fig. 129: Ground plan of the Chilehaus, fifth floor

area of the Kontorhaus district - the Chilehaus, the Messberghof, the Sprinkenhof and the Mohlenhof - set the bar for the development of office architecture in Europe at the time.

There was a particular focus on flexible floor plans, meaning that load-bearing inner walls were to be avoided as far as possible. Therefore, the office buildings were constructed as skeleton structures, with infrastructure and sanitary facilities put together in compact core sections. One of the distinguishing features of Hamburg's Kontorhaus tradition was the demand for a high standard of design, expressed in artistic adornment and carefully designed and often lavishly detailed clinker facades, as well as in the imposing hallways and staircases, the design of which sometimes bordered on ostentation. Modern building infrastructure and access technologies such as Paternoster elevators were another expression of this high standard.

The buildings of the core area, the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, which constitute an urban ensemble, really stand out in terms of quality. Comparable design standards could only be found in the USA at the time. Generally, office block architecture at that time was still characterised by the Beaux-Arts style or other historicised forms throughout the world. By contrast, Hamburg's buildings already displayed modern clinker facades in expressionist shapes which, in the Chilehaus and

the Sprinkenhof, achieved a degree of virtuosity in terms of design and craftsmanship which could hardly be surpassed. The Messberghof was largely built without decoration and facade structure so that little remained on view apart from two-dimensional clinker brickwork. The Messberghof was one of the first buildings in the world to prepare the ground for the New Objectivity movement. The Mohlenhof, with its relatively bare, flat facades can in fact already be classified as an example of New Objectivity. Thereby, the buildings in the core area of the Kontorhaus district are, even when comparing them with others at the international level, clearly amongst the most significant office buildings of the 1920s. What is more, as works of important architects, they are also of high artistic merit.

The Chilehaus, Messberghof and Sprinkenhof, which had a lasting influence on contemporary German architecture, having been portrayed in numerous publications, were also featured in leading international architecture journals and represented at international exhibitions. With ten storeys apiece, the Chilehaus and Messberghof count as two of the earliest high rise buildings in Germany and indeed in Europe.

The Chilehaus, which does not go unmentioned by any textbook on 20th century architecture and which has met with considerable international acclaim, is moreover a key work of Modernism, with its strik-

ing shape and the characteristic detail of its facades. With its expressionist clinker facades, culminating in the eastern tip of the building, it peerlessly embodies the second strand of Modernism which developed in Germany in the 1920s in parallel to the Bauhaus and related trends and is today subsumed under the term "Expressionism". However, Fritz Höger did not only wish to create a novel architectural style when he designed the Chilehaus, but set out to design an office building with an efficiency-oriented, i.e. cost-saving floor plan, in relation to which even the facade structures were taking second priority. This is a genuinely modern approach.

The same applies, with some divergences, to the Sprinkenhof, designed by Fritz Höger and Hans and Oskar Gerson. To prevent the large unstructured facades of the huge cube-shaped first section of the building from becoming monotonous to look at, they were adorned with some purely decorative elements extended over all the facades like diamond-shaped lattice-work. In essence, though, the building also is an efficiency-oriented, reinforced concrete construction, to whose axial dimensions all other details, including the arrangement of the rows of windows, are subordinate.

The particular appeal of this design comes to the fore when it is seen in relation to the Chilehaus. The facades of the latter have a dynamic structure, with the staccato arrangement of the closely-set pillars and sharp-edged clinker patterns, to which the Sprinkenhof responds with its compact, apparently static structures and two-dimensional punctuated facades. The fact that, despite its pared-down character, the Sprinkenhof manages to hold its own against the Chilehaus in design terms is evidence of the mastery of Fritz Höger and the Gerson brothers when using clinker as a building material, employed here with outstanding precision of design and craftsmanship.

The Gerson brothers chose an entirely different path when designing the Messberghof, which to a large extent was devoid of decorations and structural elements, so that the final result

amounted to little more than two-dimensional clinker brickwork. On the one hand this can be interpreted as a reaction to the visual language of the Chilehaus, against which the Messberghof was intended to stand out. On the other hand it is also clear, however, that both the Messberghof and the Chilehaus were intended to be offshoots of Modernism. Even from an international perspective, the Messberghof was among the first buildings to pave the way towards New Objectivity. The expressionist decorations, splintered and resembling tracery, are restricted to the surrounds of the two main entrances. In conjunction with the triangular portals and the buttresses towering above on the edges of the building, they lend a Gothic aspect to the architecture.

Klophaus, Schoch and zu Putliz moved along comparable lines in their design for the Mohlenhof. Facing the Burchardplatz, and dominating the west side of the square with its tower-like front, the Mohlenhof embodies a new stage in the development of office architecture. It epitomises the trend of the period towards sober designs, with its severe cubic structure, the high-rise elevation of the end-of-row building, the flat roofs and the sequence of facades with narrow, high rectangular windows arranged in strips. There are sparse focal points, just the ledge which runs around the building above the base level and the two rows of decoration on the end-of-row building which continues as balustrades around the stepped back storeys. There is also a sculpture of Mercury by Richard Kuöhl over the main entrance; like the facing on the base level of the building, this is made of tuff stone.

The fact that these individual, heterogeneous buildings formed a harmonious and homogeneous whole is thanks to the Building Commission, which was established in 1912, and which had to be consulted on all plans for new buildings including any alterations and extensions to existing buildings in those parts of the city which were deemed to be particularly worthy of protection. In the Kontorhaus district, the influence of the Building Commission is clearly

expressed in the uniform facing of the buildings with clinker, the stepped-back upper storeys and the flat roofs. What is more, the Building Commission urged that the Sprinkenhof and Mohlenhof be built in a more restrained style so that they would not detract from the Chilehaus which was highly prized even at the time. So much so that the city's then Director of Engineering and Construction, Fritz Schumacher, created the open area to the east of the Chilehaus precisely to ensure that the spectacular pointed tip of that building could be properly appreciated. The fact that there was a body overseeing the design of an entire city centre district was something unique at the time, unparalleled even at international level.

Together these two mono-functional and complementary districts document the ideal of a modern city with functional zoning. They provide a record of city formation on a scale and with a degree of concentration which is unique in the world. This process of city formation began in the world's metropolises towards the end of the 19th century and the early 20th century, was taken up in more and more city centres across the world, and led to functional segregation, with the residential population and other users being ousted by the expanding tertiary sector. With the construction of the Speicherstadt and Kontorhaus district, this separation was effected more radically in Hamburg than in virtually any other comparable city, apart from the metropolises in the USA. Elsewhere historical buildings have frequently been altered or lost or their surroundings have undergone major change and are now characterised by numerous new buildings. As a result, in other metropolises there are few clear signs left of the early development of these mono-functional districts, which therefore cannot effectively document early city formation. In Hamburg, by contrast, the two districts have preserved their integrity, with their original historic design virtually unaltered.

The Speicherstadt and the Kontorhaus district reflect developments in European architecture at its best in terms of quality of design, more particularly the Historicism period in the late 19th century and the Modernist movement which started after

World War I. Thanks to the clarity of their design and function, and the outstanding quality of their architecture and urban planning, they bear unique witness to these periods. Their authenticity should also be highlighted; this is due in no small measure to the far-sightedness of their design. Until well into the 1990s the Speicherstadt was able to fulfil its original purpose, with no need for subsequent building alterations to the original blocks, and the Kontorhaus district offers office space which is still considered to be of particularly high value today; in this way the quartet of Kontorhaus buildings, the Chilehaus, the Messberghof, the Sprinkenhof and the Mohlenhof, continue to be "living monuments".

The Speicherstadt and Kontorhaus district – Symbolic buildings of an international port city

In addition to the qualities mentioned earlier, both districts, the Speicherstadt and the Kontorhaus district, are endowed with great symbolic significance, which still has an effect today. Both bear witness to the traditions of the Hanseatic city and to the self-image of its business people, who gave expression, through these two urban symbols, to their role in global trade, their economic strength and, of course, their wealth.

Above and beyond its purpose as a storage centre, the Speicherstadt comes across as a "City of Warehouses" and thus manifests itself as a significant ensemble. It has become a symbol not just for Hamburg's port industry and external trade but also for the completion of Germany's political and economic union at the end of the 19th century, which was seen as the beginning of a new epoch. Yet the Speicherstadt was also an expression of the city's determination to remain economically self-reliant after Hamburg's full integration into the Customs Union by, among other things, retaining its free port.

This symbolic significance is made clear, for example, in the dignified ceremony to mark the city's accession to the Customs Union, on 29 October 1888, for which the Speicherstadt, decked out with

garlands and flags, served as a backdrop. On that day, Hamburg's accession to the Customs Union was symbolically sealed when Emperor Wilhelm II ordered the so-called "keystone" – in actual fact a memorial plaque – to be fitted into the western tower of Brooksbrücke. This solemn ceremony symbolically completed the unification of the German Empire, a point underscored by the presence of Bismarck and Moltke, General Chiefs of Staff in the Franco-German War of 1870-1871; like the Emperor, they too struck the newly placed memorial plaque three times with a silver foreman's hammer.

In the "City of the Future", as the Speicherstadt was entitled even during the planning stage, the intention was not just to create warehouses for goods but also to showcase the economic strength of the city state of Hamburg and its business community.

This intention was made clear by the choice of the location for the Speicherstadt demanded by the Hamburg business community; its proximity to the city centre was not just chosen for functional reasons but on sensory and aesthetic grounds as well. Its position near the centre enabled the architecture of the Speicherstadt to make an impression on the city centre lying across the Binnenhafen (inland port) and the Customs Canal. This effect was further heightened by the demolition of existing buildings on the north side of the Customs Canal and the building of the new, broad Kaistrasse. Seen from Kaistrasse when travelling on the Ringbahn (circle line), the unencumbered view of the Speicherstadt must have offered an almost film-like impression: The numerous towers of the Speicherstadt, higher than their purpose required, and imposing even from a distance, also served to further the expression of Hanseatic prestige. Reference to the tradition, history and economic strength of the Hanseatic cities is underscored by the use of brick as a building material and by the predominantly neo-Gothic architectural forms – still adhered to even during reconstruction work after WW II.

The impression from a distance is not the only way in which the significance of the Speicherstadt is conveyed. The elaborate architectural design, particularly the detailed shapes which, when seen from close by, sparkle and shine, make the Speicherstadt resemble a treasure chest, displaying the wealth and economic strength of the Hanseatic City of Hamburg and its business community. The decorative elements include, among others, green-glazed tiles and dark green glass stones which look like inlaid jewels.



Fig. 130: Speicherstadt detail form

Similar symbolic significance can be claimed by the Kontorhaus district. The Kontorhaus architecture has traditionally attached particular importance to identifying elements such as artistic ornamentation, imposing design of facades, hallways and staircases, and individual building names, which often ended in "-hof" (court), as in the case of the Sprinkenhof, Messberghof or Mohlenhof, thereby keeping alive memories of the old merchants' courts. Such features were of particular importance in the case of buildings constructed at a time of crisis, characterised by political and economic instability. The buildings constructed in the Kontorhaus district in the 1920s, particularly the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, with their artistic design, their sculptural elements, in some cases highly lavish, and their imposing entrance halls and staircases, demonstrate the determination of the business community not to resign themselves



Fig. 131: Chilehaus, stair landing entrance "A"

to circumstances, following the defeat suffered in World War I and the hyperinflation of 1923, experienced as a collective trauma, but to tackle the task of rebuilding the economy in a spirit of optimism.

The entrance halls and stairways had a particular role to play in this respect, since they stood open to all visitors as semi-public spaces and thereby constituted an office building's visiting card. They raised the profile of businesses established in the buildings, endowed them with prestige and represented their importance and status at the same time. Using materials such as natural stone, ceramic tiles or, as in the western entrance of the Chilehaus, unglazed, sculpted terracotta, the extravagance of the design sometimes bordered on the ostentatious. The Messberghof' hall has walls clad in travertine and gilded banisters and doors, complemented by pillars and supporting structures of bush-hammered exposed concrete, unusual furnishings and an overall interior design which reaches its high point in an impressive

spiral staircase climbing up through all ten floors. There are similar staircases in the Sprinkenhof, also running up through all the floors, providing an overwhelming experience of space.

Whilst grappling with complex urban planning issues and the requirements placed on a modern office block, Fritz Höger also managed to design in the Chilehaus a striking and globally unique building, whose symbolic character made it epitomise an epoch. The symbolic dimension taken on by the Chilehaus, and its renown, are largely attributable to several photographs of its eastern tip taken from far below by the Dransfeld brothers, using a special lens. These shots swiftly went around the entire world and caused a tremendous stir. Most of the eulogies, but also critical articles, were written by people who had not personally experienced the building, but had only seen these pictures of it. In this way the influence and appreciation of the Chilehaus also became the story of the way it was stage-

managed and received. The metaphorical language of striving upwards, with the steep Gothic architectural lines, dates back to this time. And the comparison with a ship, with the prow of an ocean liner, was made time and time again.

Soon after its completion, the Chilehaus became a symbol of the Free and Hanseatic City of Hamburg as “gateway to the world”, embodying the significance of international trade for Hamburg and the significance of Hamburg for international trade. It was used as a popular symbol as early as 1925 by the German Tourist Board in its advertising abroad, and taken up as a theme by visual artists on countless occasions. In this way the Chilehaus became the most frequently depicted building of the 1920s in Germany.

The high profile and symbolic power of both ensembles, the Speicherstadt and the Kontorhaus district, and in particular the latter’s core area, consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, remain intact to this day. Even now, their designs continue to hold considerable fascination for the local population, the property owners and international visitors alike.

For the population of Hamburg, the two ensembles still today embody the pride felt in their modern prosperous “city republic”, and above all they are places which identify the city they belong to. They are cherished with great affection and a high degree of continuity by the property owners, who in the Speicherstadt have been the same for more than 100 years. The owners feel they have a special obligation to preserve the Speicherstadt and the buildings of the Kontorhaus district in a way which is compatible with heritage protection. These locations never fail to feature in tourist information brochures, and they are popular as picturesque backdrops for innumerable feature films, TV series, and advertising broadcasts. For both German and international tourists, the Speicherstadt and Kontorhaus districts are still the highlights of their visit and the key landmarks of the city of Hamburg.

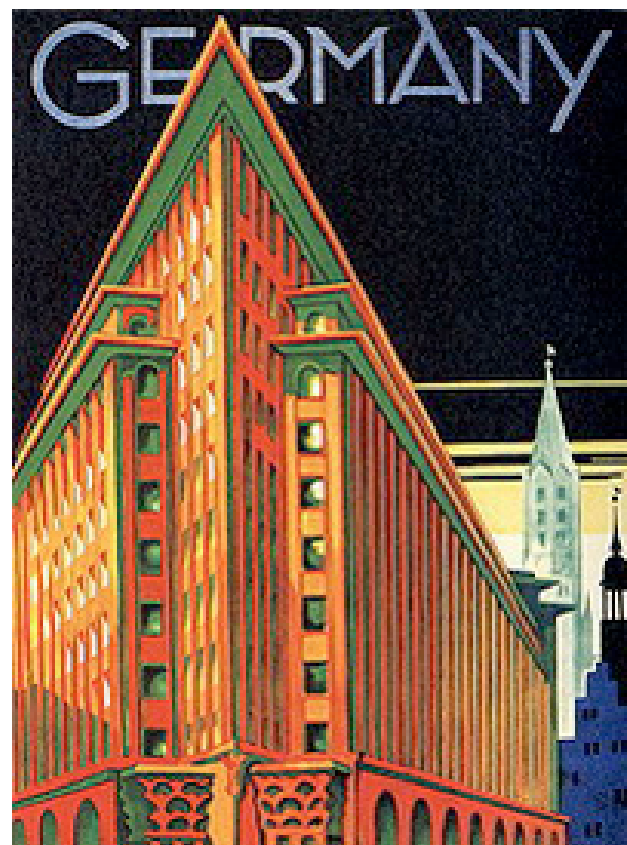


Fig. 132: The Chilehaus in touristic promotion, poster by the „Reichszentrale für Deutschen Reiseverkehr“ from 1925, designed by Wily Dzubas

3.a.2 Criteria under which inscription is proposed

(i) a masterpiece of human creativity

The Chilehaus, constructed by Fritz Höger between 1922 and 1924, and which no standard work of reference on 20th century architecture fails to mention, is considered to be an iconic work of expressionism in architecture. Its significance as such derives both from the characteristic detail of its brick facades and its striking shape - the way it spans Fischertwiete, its curved, S-shaped facade on the Messberg side, and above all, its eastern tip, which brings to mind the prow of a ship.

Furthermore, by making use of the construction possibilities offered by reinforced concrete, and combining these with traditional brickwork, Höger developed in the Chilehaus a modern, trendsetting building structure. With virtuoso design and crafts-



Fig. 133: Chilehaus

manship which could hardly be surpassed, he created a modern style of brick office building architecture, the like of which the world had never seen. Höger used both the considerable mirroring and reflective effect of the irregularly fired clinker bricks and the close sequence of the pillars, required by the internal floor plan, for the artistic design of the facades. On the inside, the building allowed for a flexible division of space, vital for a modern rented office building, which could be adapted to fit the needs of different users. In oblique view, the close sequence of pillars provides the impression of a smooth, apparently windowless expanse of wall, which heightens the monumental feel of the building. The brick piers projecting from the facade at a 45°-angle follow their own internal rhythm, with a rotation of every 7th course of bricks, so that when closely observed from an angle, a diagonal pattern can be seen on the wall of pillars.

In addition to its artistic wall design, the building boasts ceramic facade decorations by the sculptor Richard Kuöhl, who also created the terracotta adornment of the imposing entrance areas and staircases.

- (ii) **to exhibit an important interchange of human values, over a space of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design**



Fig. 135: Chilehaus, entrance hall "A" with interior by Richard Kuöhl



Fig. 134: Chilehaus, southern Facade

The considerable cultural-historical importance of the Speicherstadt and the Kontorhaus districts, particularly the latter's core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, lies in their functional complementarity and close proximity – with the warehouses for imported goods being situated on one side of the Customs Canal and the trading offices on the other - they document changes in urban planning, architecture and technology and functional changes arising from the major expansion of international trade in the second half of the 19th century. Such changes were caused by industrialisation in general and globalisation of business in particular - a process which even then was taking shape ever more clearly. These developments have been reflected in and indeed epitomised by the Speicherstadt and Kontorhaus district.

The above statement applies above all to urban planning processes. The two mono-functional but functionally complementary districts, on a scale and with degree of concentration which is unique in the world, document both the ideal of a modern city with functional zones and the concept of city formation. This idea emerged in the late 19th and early 20th centuries, was taken up in more and more city centres across the world, and led to a functional segregation and the ousting of the residential population and other users by the expanding tertiary sec-



Fig. 136: Aerial view of the Speicherstadt and the Kontorhaus district

tor. With the construction of the Speicherstadt and the Kontorhaus district, this separation was effected in Hamburg more radically than in any comparable city, apart from some US metropolises. Elsewhere historic buildings have frequently been altered or lost, and as a result there are few clear signs left of the early development of these mono-functional districts, which therefore cannot effectively document early city formation. In Hamburg, by contrast, two mono-functional districts have been preserved intact, right next to each other, with their original historic design virtually unaltered.

- (iii) a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or has disappeared

Thanks to their scale, the quality of their design, their materials and their architectural forms, both the Speicherstadt and the Kontorhaus district, in particular the latter's core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, bear exceptional testimony to the building

tradition of Hamburg as a Hanseatic port city. At the same time the two ensembles reflect the self-image of its business community and the latter's adaptability which ensured Hamburg's success. The business community of Hamburg abandoned the hitherto usual layout of warehouse, office and residence all under one roof in favour of a model of functional separation which offered a greater promise of success, and moreover, in their new building works they came up with a convincing and plausible way of showcasing their economic strength and independence, as well as their role in global trade.

- (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

The two mono-functional but functionally complementary districts, the Speicherstadt and the Kontorhaus district (particularly the latter's core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof) are in close proxim-

ity to each other. They are outstanding examples of types of buildings and ensembles epitomising the consequences of expanding world trade in the late 19th and early 20th centuries. Their detailed design and their high-quality, functional construction, in the guise of Historicism and Modernism respectively, make them unique examples of maritime warehousing and modern office building ensembles of the 1920s. In terms of their urban planning and architectural design, the two ensembles constitute an amalgamation of the specific requirements imposed upon the construction, technical equipment and functionally appropriate layout of warehouses and office buildings respectively, thus creating a synthesis of unusually high quality with a striking visual character. This is expressed in the description of the warehousing complex as a “City of Warehouses” and in the metaphor of the “bowpeak” in the case of the Chilehaus, with its ship-like appearance.

The homogenous design and high standard of architectural design of both ensembles are the result of careful supervision by the Hamburg’s Building Commission and the city’s engineering community. This makes both ensembles historically unique, since the planning of similar buildings and ensembles elsewhere was left to the free play of market forces and, as far as the warehouses in particular were concerned, was dealt with as a matter of simple routine.

Hamburg’s Speicherstadt, complete with its numerous warehouses and special-purpose buildings as well as its specific structure in terms of function, construction and urban planning, with its cobbled streets, waterways, bridges and railway connections, was created at the end of the 19th century under the direction of Chief Engineer Franz Andreas Meyer. It became the largest and most modern logistics centre of its time. Thanks to careful reconstruction, today it is still the largest cohesive and integrated ensemble of warehouses in the world, despite the ravages of the last war. Furthermore, in the technologies and materials used, it is a unique expression of the most impressive and function-

ally adjusted industrial architecture of the European Historicist period and is thus of major international importance in terms of its architectural history.

Hamburg’s Speicherstadt does not just stand out for its high level of architectural unity resulting from the uniform design of red brick facades, predominantly in the neo-Gothic forms of the “Hanover School”; and because of the consistent urban planning implemented here, but also for its imposing character, unusual for such a building project, and its evocative setting. The high profile of the “City of Warehouses” comes across most effectively thanks to its prominent position directly opposite the old town, making it an architectural showpiece for the international port and trading post of Hamburg; this distinguishes it from warehouse complexes of other port cities and it is this feature, not just the size of the Speicherstadt, which gives it such a special position both nationally and internationally.

The following factors and features make the Speicherstadt stand out from other comparable maritime warehouse complexes: The painstaking functional, technical and artistic design of the warehouse blocks and the plethora of individually designed special-purpose buildings which complement and functionally extend the warehouse ensemble; the modernity of the historic construction and equipment which to a large extent have been preserved; and the logistical achievements involved in their creation.

The Kontorhaus district is characterised by both its considerable homogeneity and its remarkable scale, which can still be experienced today. As the first dedicated office district on the European continent, it showcases previous experience in office block design in a condensed form and illustrates the shift in focus of economic activities in continental Europe from the secondary to the tertiary sector. Its office buildings, particularly the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof broke new ground in the development of office building architecture and even worldwide are amongst the most significant achievements of their kind post-World War I. The high quality of their concepts and design was unrivalled at the

time, except in the United States. While international office block architecture of the time was still influenced by the Beaux-Arts style and other forms of Historicism, Hamburg's buildings already displayed modern clinker facades in predominantly expressionist forms, whose virtuosity of design and craftsmanship culminated in the Chilehaus and Sprinkenhof. The Messberghof, the decorative and structural features of which are more restrained, was one of the first buildings anywhere in the world to pave the way for the New Objectivity movement. The Mohlenhof, with its relatively simple, smooth facades, can be regarded as an early example of New Objectivity architecture. The buildings in the core area of the Kontorhaus district are therefore amongst the most significant office buildings of the 1920s worldwide. What is more, as works of important architects, they are also of high artistic merit.

Alongside their architectural forms, which were modern compared with other contemporary office buildings from around the world, Hamburg's office buildings were also characterised by their ambitious designs. This is expressed in the artistic decoration of the buildings and the meticulously designed clinker facades, some of which display a wealth of detail, as well as the sumptuous fitting-out of the hallways and staircases, the lavishness of which in some cases bordered on ostentation. It was considered particularly important for Hamburg's office buildings to have flexible floor plans, which is why they were first constructed as skeleton frames, with access infrastructure, e.g. Paternoster technology, and sanitary facilities being grouped together in compact core sections.

The Chilehaus, Messberghof and Sprinkenhof, which were featured in numerous publications and had a lasting influence on the German architecture of the time, were also reviewed in leading international architectural journals and represented at international exhibitions. The Chilehaus, moreover, is a symbolic building, not just for Hamburg but for 1920s Germany; it is a major oeuvre of expressionist architecture.

The high profile and symbolic power of both ensembles, the Speicherstadt and the Kontorhaus district, particularly the latter's core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, remain to this day. Their original designs continue to captivate international visitors and the local population alike, as well as the property owners, who feel they have a special obligation to preserve the Speicherstadt and the buildings of the Kontorhaus district in a way that is compatible with heritage protection.

3.a.3 Statement of integrity

According to paragraph 88 of the Guidelines for the Implementation of the Convention Concerning the Protection of the World Cultural and Natural Heritage of 1 February 2012, as amended, the analysis showed that the requirements with regard to integrity are fulfilled and that the nominated property includes all elements necessary to express outstanding universal value, is of appropriate size in order to reflect the features and processes in a complete manner which characterize the importance of the property, and does not have any negative effects caused by development and/or neglect. The key parameters for integrity as a qualifying condition of the Speicherstadt and Kontorhaus district with Chilehaus to secure and sustain their significance are as follows:

3.a.3.1 Wholeness

The ensemble comprises all the elements, features and structures which are necessary to express its exceptional universal value. The Speicherstadt and Kontorhaus district are two mono-functional, mutually complementary districts which document in unique concentration and scale the change from a mixed-use city to a modern city with functional zoning, which became established in the late 19th and early 20th century.

The major characteristics are: districts which have been maintained as an integral whole, in direct neighbourhood to one another, each built for mono-functional use, whereby the form and design of the buildings and structures show this use and the time of their creation.

- 1) The Speicherstadt is a unique example of a maritime warehouse complex of the late 19th century, with a large number of warehouse buildings and its associated infrastructure
- 2) The Kontorhaus district features striking modern office buildings of the 1920s and 1930s

The Speicherstadt also comprises all the elements and structures which express its significance as the largest unified warehouse ensemble and world's most advanced logistics centre in the late 19th century. Its major characteristics are its numerous seven-to-eight storey warehouses and functional buildings, designed uniformly facing onto the waterways, identifiable in their use as warehouses due to their window formats, loading hatches and winch units, and their floor plans and construction forms. The functional operations are evident from their specific structure with waterways, quays, bridges, paved roads and railway tracks.

The Kontorhaus district, in particular the buildings of its core zone comprising Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, comprise all the elements and structures which show its significance for the development of modern office architecture of the 1920s and 1930s. The major characteristics are: mainly large-scale, in some cases whole-block office buildings with frame construction and sophisticated styled clinker brick facades in expressionist and functional architectural forms, with flat roofs and set-back upper storeys, and flexible floor plans.

3.a.3.2 Adequate size

The ensemble Speicherstadt and Kontorhaus district with Chilehaus is of adequate size to reflect completely the characteristics and processes which account for its significance.

The area of the nominated property Hamburg Speicherstadt is until today with 15 of the original 17 large-format blocks and a series of functional and special-purpose buildings and its infrastructure (numerous canals, bridges, paved roads, quay walls),

with a circumference of 20.9 ha and a total net floor space of 300,000 m², the largest continuous, unified warehouse ensemble in the world.

The area of the nominated property Kontorhaus district, which is dominated by Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, has a circumference of 5.1 ha. It is dominated by Chilehaus, which provides 36,000 m² of gross floor area for office use. Sprinkenhof takes as Chilehaus an entire block and includes approximately 52,000 m², the Messberghof about 21,200 m² and 7,800 m² of Mohlenhof gross floor area.

3.a.3.3 Intactness

The Hamburg ensemble Speicherstadt and Kontorhaus district with Chilehaus meets the requirements for intactness, because it is not impaired by negative effects of development and/or neglect.

The Hamburg ensemble comprises two mono-functional districts in direct neighbourhood to one another, which have been preserved in almost unchanged historical form and design, documenting the change from a mixed-use urban environment to the modern city with functional zoning, which became established in the late 19th and early 20th century.

Despite the damage in the Second World War and the successive change in use of the blocks in the course of the last one and a half decades, the Speicherstadt has retained its historic character, and exhibits a high degree of intactness. That applies to brick as the material, to the architectural forms, and to the external appearance of the buildings, and also to large parts of their historic construction and their historic pile foundations. The original function of the Speicherstadt as the warehouse centre of the Port of Hamburg has remained readable. Apart from two buildings in the west that were completely destroyed, most of the buildings which were damaged in the war were reconstructed, in a manner ranging from careful detailed restoration to free addition. In many cases the only sign of reconstruction of the upper sections of the warehouses is that there are

slight differences in the colour of the bricks. The few replacement buildings within the Speicherstadt systematically embody post-war modernity – unadorned, cubically shaped building structures, which blend into their surroundings due to use of brick materials. In this form, the Speicherstadt has remained in good structural shape right up to the present, in almost undisturbed form. That is a consequence of the manner of building and construction, and the use of brick as the material, and the uninterrupted use and continuous maintenance of the buildings.

The whole of the historic infrastructure of the Speicherstadt has also been preserved, with waterways, quays, bridges, paved streets and railway tracks.

The Hamburg Kontorhaus district around Messberg is still characterised today by largely uninterrupted original buildings of the 1920s, 1930s and 1950s, with very little impairment from war damage, largely preserved unchanged in its form and design; it includes in particular Chilehaus, Messberghof, Sprinkenhof and Mohlenhof. The buildings have been renovated in the past decades in a manner appropriate to this heritage, and have been extremely well maintained.

3.a.4 Statement of authenticity

The draft statement in respect of the outstanding universal value according to paragraph 82 of the Guidelines for the Implementation of the Convention Concerning the Protection of the World Cultural and Natural Heritage of 1 February 2012, as amended, confirms that the property meets the requirements in terms of authenticity. The key parameters for authenticity as a qualifying condition of the Speicherstadt and Kontorhaus district with Chilehaus to convey its significance over time are as follows:

3.a.4.1 Form and design

The form and design of the Hamburg Speicherstadt were determined by their high degree of architectural and urban planning concentration, the

ambitious link between architectural design of the buildings and their technical facilities, the effective composition of their prestigious red-brick construction in Neo-Gothic architectural forms from the Hanover School, and by their functional and aesthetic structure made up of streets, waterways and bridges, giving it an incomparable look as a “warehouse city” – an effect which was further reinforced by their prominent position on a group of islands at the edge of the city centre.

Despite the damage in the Second World War and the successive change in use of the blocks in the course of the last one and a half decades, the Speicherstadt has retained its historic character, and exhibits a high degree of authenticity in terms of form and design. That applies largely both to the architectural forms and to the historical structures.

Most of the buildings which were damaged in the war were restored, in a manner ranging from careful detailed reconstruction to free addition. In many cases the only sign of reconstruction of the upper sections of the warehouses is that there are slight differences in the colour of the bricks. The few replacement buildings within the Speicherstadt systematically embody post-war modernity – unadorned, cubically shaped building structures, which blend into their surroundings due to use of brick materials and due to their dimensions.

While office building architecture of the 1920s and 1930s was characterised internationally by the Beaux Arts style and other use of historic forms, the progressive office buildings of the Hamburg Kontorhaus district already featured modern clinker brick facades in expressionist and functional architectural forms which achieved almost unsurpassable virtuosity in their design and workmanship, specifically in Chilehaus and Sprinkenhof. They were also characterised by ambitious design aims, expressed both in the artistic decoration of the buildings and in the prestigious decoration in their entrance halls and staircases.

Major design features of Chilehaus, a key building in modern architecture and an icon of expressionism, were the characteristic details of its brick facades and the significant form, spanning Fischer-twiete, and the S-shaped facade on Messberg, and above all the eastern tip, which is reminiscent of a ship's prow.

The Hamburg Kontorhaus district is still characterised today by largely uninterrupted original buildings, with very little impairment from war damage, largely preserved unchanged in form and design.

3.a.4.2 Material and substance

Despite the damage in the Second World War, and successive changes in use of the blocks in the last one and a half decades, the Speicherstadt has a high degree of authenticity in terms of material and substance. That applies both to the brick material, including the shaped bricks and other decorative elements, and to large proportions of its historic iron-and-timber construction and its original pile foundations. The historic structures of the waterways, quays, bridges, paved streets and railway tracks are likewise maintained in their historical substance, including what are in some cases highly decorative detail shapes on the bridges and quays. Wherever they were damaged, they have been repaired or restored in simplified form.

In terms of material and substance, the Kontorhaus district with Chilehaus is characterised by systematic use of reinforced concrete construction in combination with carefully designed, in some cases very complex detailing of the clinker brick facades, and the use of artistic decorative elements on the building, the prestigious decoration of the entrance halls and staircases, and modern methods of access to the upper floors via paternoster lifts. The buildings of the Kontorhaus district have remained largely unchanged in terms of material and substance.

3.a.4.3 Use and function

The original function of the Speicherstadt as the warehouse centre of the Port of Hamburg has been retained in parts and, where not retained, it has at least remained readable. At present about 96,000 m² of the total net space of about 300,000 m² are used as storage spaces. About one third of the remaining buildings have now been converted for other purposes, while maintaining their architectural and visual character.

The commercial and office buildings of the Hamburg Kontorhaus district continue to serve their original purposes.

3.a.4.4 Location and setting

These two mutually complementary mono-functional districts have been maintained in close spatial and functional connection, in the southern area of Hamburg's old town (Altstadt), located by the River Elbe. They are unique in their concentration and size, documenting the change from a mixed-use urban environment to the modern city with functional zoning, which became established in the late 19th and early 20th century – on the one hand the Speicherstadt as the warehouse complex for goods imported via the Port of Hamburg, and on the other hand the Kontorhaus district with the offices of the companies depending on the port and shipping. The position of the two ensembles is unchanged within the urban fabric.

3.a.5 Protection and management requirements

The area submitted for nomination as a World Heritage site is protected in its entirety by Hamburg's Heritage Protection Act. Also, the immediate surroundings of the Speicherstadt and Kontorhaus district heritage assets are protected by Section 8 of the Hamburg Heritage Protection Act to the extent that they are classified as being of formative significance for its appearance or continued existence.

As set out in Section 4, paragraph 1, the Hamburg Heritage Protection Act (last amended on 5. April 2013) serves the purpose of providing statutory protection for listed individual buildings, ensembles, garden and archaeological monuments. The same applies to moveable heritage assets for which a decree recognizing their protection status has become final, i.e. it cannot be appealed.

In order to ensure maximum compatibility between the Hamburg Heritage Protection Act and the World Heritage Convention, the nominated property has been defined such that it lies within the boundaries of the listed area already protected by the Hamburg Heritage Protection Act. This will provide for a maximum degree of congruence between the existing regional legal instruments and the objectives mentioned above. Sections 103 and 104 of the Operational Guidelines demand the establishment of a buffer zone around the nominated property. This requirement has been complied with. The buffer zone is a significant contribution to the integrity of the nominated property in that it ensures that the visual experience of the site is not lost. The buffer zone comprises the areas immediately surrounding the site and was defined using either manifest spatial boundaries or carefully selecting physical boundaries, i.e. its definition was guided by the legal provisions of the Hamburg Heritage Protection Act. The act provides for the protection of the immediate surroundings of a heritage asset if they are of formative significance for its appearance or continued existence.

In addition, the Regional Ministry of Urban Development and Environment (BSU) and HHLA have elaborated a Development Concept for the Speicherstadt. This was approved by the Hamburg Senate in April 2012 and taken note of by the Hamburg Parliament (Bürgerschaft).

At the same time, the Development Concept for the Speicherstadt aims at identifying areas with a potential for modifications and additions while guaranteeing the existing characteristics of the district by taking account of its historical heritage and bearing in mind its nomination as a World Heritage site. The Development Concept defines the criteria and spells out the techni-

cal and legal framework necessary. A separate concept has been elaborated for public spaces in the Speicherstadt that addresses traffic and design issues.

The Development Concept contains comprehensive information on the following aspects which, however, are subject to permission to be granted by the heritage protection authorities:

- » Current and future uses of Speicherstadt buildings and infrastructure (storage and trade, service industries, residential, cultural institutions)
- » Flood protection
- » Securing the wood pile foundations underneath quay walls and warehouses
- » Traffic (access, parking facilities, design of streets and other public spaces, bridges)
- » Open spaces and design of open spaces
- » Illumination
- » Flora and fauna in the Speicherstadt

In order to facilitate compliance with heritage requirements, particularly as regards the overall appearance of the Speicherstadt, on 5 August 2008 the Hamburg Senate approved an ordinance that contains rules specifically referring to the Speicherstadt. These provisions are based on the existing historic buildings and infrastructure and as such constitute an important tool for the preservation of the overall appearance of this part of the nominated property. They in no way prejudice the general requirement that permission for any measure can only be granted if it complies with Hamburg's Heritage Protection Act.

A management plan has been formulated to safeguard the preservation and proper management of the ensemble „Speicherstadt and Kontorhaus district with Chilehaus. The preservation and sustainable development of the nominated property „Speicherstadt and Kontorhaus district with Chilehaus“ needs to be placed on a broad footing. This is why the Management Plan addresses the representatives of the nominated property administration units and authorities, the owners, residents, commercial and private tenants, those involved in business or tourism and the public.

The objective of the Management Plan is to secure the outstanding universal value of the nominated property, its authenticity and its visual integrity. The Management Plan serves as a strategic instrument for reconciling this objective with a sustainable future development of the nominated property. To this end, main protection objectives and other key goals have been defined, areas of potential conflict and synergies have been identified, the work that needs to be done evaluated and priority measures and projects agreed upon.

The Management Plan takes account of the fact that the ensemble „Speicherstadt and Kontorhaus district with Chilehaus“ will be managed under market economy conditions, as this is vital for the preservation of the large number of buildings. The Management Plan addresses the interrelationship between the nominated property and its urban surroundings which have undergone significant changes in recent years and will also continue to experience transformations in the future.

The Management Plan consists of the following three parts:

» Part I – Description:

History and description of the site; proposed assessment of the site’s significance; explanation of how the nominated property has been defined; main protection objectives and other key goals, as well as legal instruments for the preservation and sustainable development of the nominated property.

» Part II – Administration and management:

Details of administration and management; key objectives for the development of the nominated property and potential threats.

» Part III – The future of the nominated property:

Details of essential plans and the most relevant implementation pathways for the preservation and sustainable development of the nominated property.

Since, in the case of Hamburg, the ensemble is in the centre of the city where people live and work, and since the area will continue to be managed under market economy conditions even after its potential inscription on the UNESCO World Heritage List, the main protection objectives and other key goals rest on three separate pillars:

1. Preservation and conservation

Preserving the historic buildings, the characteristic overall impact of the Speicherstadt and Kontorhaus ensembles and their typical appearance within the townscape.

2. Identity and continuity

Maintaining or even increasing the quality of life of the residents of Hamburg by safeguarding a unique testimony to Hamburg’s cultural and historical development, which played a key role in establishing its identity.

3. Raising awareness and disseminating information

The long-term and sustainable safeguarding of the Speicherstadt and Kontorhaus district.

The Department for Heritage Preservation will be responsible for coordinating the management of the nominated property. Should the nomination of the “Speicherstadt and Kontorhaus district with Chilehaus” for inscription on the UNESCO World Heritage List be successful, the Regional Ministry of Culture intends to appoint a World Heritage Coordinator, who will be responsible within the Department for Heritage Preservation for coordinating the management of the nominated property. The World Heritage Coordinator’s role is to facilitate communication with the regional ministries, property owners and other stakeholders listed below, and to liaise with national and international institutions, so as to safeguard the quality of the nominated property. In the event of overlapping interests, the World Heritage Coordinator will also play an important role in conflict management.

3.b Comparative analysis

In the course of industrialisation and the incipient globalisation of the world economy towards the end of the 19th and at the beginning of the 20th centuries, a process of city-building began in the world's metropolises which was taken up in more and more city centres across the world. It led to functional segregation, with the residential population and other users being ousted by the expanding tertiary sector.

There were several events that both accelerated and deepened this process in Hamburg. The first main catalyst was the Big Fire (Grosser Brand) in 1842, in the aftermath of which the hitherto medieval and small-scale urban structure of the old part of town (Altstadt) was adapted to and replaced according to modern standards of urban development characterised by orthogonal blocks of houses. This meant that most of the people previously living in the affected districts were driven away. Another important catalyst was the abolition of the city gate regime (Torsperre) in 1860, which meant that the city's merchants and traders left the Altstadt to live permanently in the pleasant and green residential areas outside the city, where before they had only had secondary summer residences there. Up to that time they had both worked and lived in the city.

The building of the Speicherstadt marks the transition from a town with mixed uses towards a modern city with mono-functional districts, a trend that was rigorously promoted and implemented in Hamburg. 16,000 people were removed from the Brook islands, where they had previously lived, to make room for the Speicherstadt. Simultaneously, the first Kontorhäuser were erected, an additional factor that increasingly contributed to the ousting of the residential population from the city centre. This development was further accelerated when, after the cholera epidemic of 1892, the old Alleyway district (Gängeviertel), a region of poor neighbourhoods, was cleared. Only few residential buildings were erected in the Altstadt. In their stead, Kontorhäuser were built. As a consequence, the number of inhabitants in the city centre decreased from 171,000 in

1880 to only 68,600 in 1937. Of these, only 15,500 lived in the old town (Altstadt).

With the exception of London, this phenomenon was virtually unknown in Europe at the time. Even in the US, only the most central city districts of New York and Chicago were dominated by the tertiary sector. Office buildings were also being erected elsewhere, but contrary to developments in Hamburg, the tertiary sector did not manage to displace the residential population. Rather, city centres elsewhere retained their character as desegregated urban regions with mixed residential and work-related uses.

Together, the two mono-functional but complementary districts, the Speicherstadt and the Kontorhaus district, are therefore good examples of the ideal of a modern city with functional zoning. They can serve to document the city-formation processes that occurred towards the end of the 19th century and the beginning of the 20th century. However, the two districts also boast exceptional qualities independent of one another. The following chapters set out to provide evidence of this by comparing the Speicherstadt and Kontorhaus districts with other historical urban developments.

3.b.1 Hamburg's Speicherstadt – an international comparison

Warehouses and sheds for the storage and transit handling of goods were built in many places and for various transport modes, but the following section will only take a comparative look at those warehouse complexes that developed between approximately 1880 and WW I in the context of industrialisation and the expansion of shipping and trading activities in sea port cities. Only they can provide adequate reference projects with which to compare Hamburg's Speicherstadt.

Against the backdrop of industrialisation and the rapid acceleration and internationalisation of trade during the 19th century, new challenges arose for the

transshipment and handling of goods and their storage. This, in turn, required new rules and regulations for customs clearance and storage. The new facilities had to holistically address issues of transshipment, storage, upgrading, customs processing and onward transport. The storage of goods in state-owned or privately operated warehouses was primarily motivated by legal and customs reasons: Because free ports were classified as extraterritorial enclaves, in most cases customs were only payable on goods that entered or left free ports.

3.b.1.1 Hamburg's Speicherstadt

Hamburg's Speicherstadt developed in the context of the establishment of the city's free port. With its numerous warehouse and other functional buildings and facilities, its specific functional, constructive and urban set-up, which includes the street, waterway and railway infrastructure, Hamburg's Speicherstadt was considered one of the largest and most modern logistics centres of its time. As a result of the careful reconstruction efforts and despite the destruction sustained during WW II, it has been preserved as the largest cohesive and integral warehouse complex of warehouse buildings in the world.

There are only few other examples of comparable warehouse complexes: They either were of smaller dimensions even at the time of their construction or have not been preserved to nearly the same extent as Hamburg's Speicherstadt.

Another characteristic feature of Hamburg's Speicherstadt is its prestigious and lavish design: In terms of urban development and architectural aspirations, the Speicherstadt is an impressive complex. It truly is a „city of warehouses“, and as such was the architectural showpiece of Hamburg, a world trading hub and world port city. When comparing it at the international level, the Speicherstadt provides exceptional testimony to the maritime architecture of the period. It is this function as a showpiece, which is given extra prominence through its proximity with the Altstadt, that distinguishes Hamburg's Speicherstadt from the warehouse complexes of other port cities and makes

it unique both in German and international contexts, not just but also because of its sheer size.

In the following, the exceptional value of Hamburg's Speicherstadt will be demonstrated by comparing it with other warehouse complexes built in other port cities between 1800 and 1914.

3.b.1.2 Europe

3.b.1.2.1 Germany

» Bremen

Bremen (and later Bremerhaven) was Germany's second most important port city and attempts were also made there to find tailor-made solutions for new and specific warehousing requirements. Like elsewhere in Europe, in the initial phase sheds and warehouses were built in the city centre along a street that ran parallel to the river banks. The warehouses were positioned perpendicularly to the street. The Schlachte port facilities and warehouses close to Bremen's city centre, however, stopped being used as early as the end of the 19th century.

After 1871, Bremen's port development lost momentum: Its growth rate in the transshipment of goods transported by sea started to lag behind that of Bremen's big German rival, Hamburg, but also behind those of Amsterdam, Rotterdam and Antwerp. In other words, the city urgently needed to act. In 1888 the decision was taken to straighten the course of the River Weser and to dredge it to allow vessels with deeper draught to sail to Bremen. Also, a large new section was added to the existing port further down river, close to the old part of Bremen (Bremer Altstadt). This port facility had three port basins and was conceived of as a free port in three parts. They were called Free Port I (the name was changed to Europahafen in 1938) with warehouses I to X, Free Port II (renamed Überseehafen in 1938) with warehouses XI to XIII and Industriebahnhof.

The quay walls with (one-legged gantry) cranes made it possible for large vessels to dock there and have their cargo speedily transhipped to the railway or horse-drawn drays. Transit sheds for the short-term storage and sorting of goods soon followed, as did the construction of a second street with cranes and space for the railways and horse-drawn drays. Eventually, warehouses were also built for the long-term storage of goods (this was termed the Bremen System).

During 1944 and 1945, large parts of the Europahafen and the Überseehafen of Bremen were destroyed. They were quickly rebuilt after the war. New state-of-the-art sheds and warehouses were erected. Since the closure of the Überseehafen in 1999 and the dissolution of the free port zone, the entire area of approximately 300 hectares has been the subject of a major redevelopment project which aims to convert it into a new district called the Überseestadt. The historic ground is going to be converted into a new district for office and commercial, but also for residential uses. Backfilling the former Überseehafen has led to the loss of the maritime connection of the two remaining four-storey warehouses XI and XIII which were built at the beginning of the 20th century.

In neighbouring Bremerhaven, Geestemünde, Vegesack and Oldenburg, the only port facilities left are a few isolated and disused warehouses. The situation in other German port cities on the North or the Baltic Sea such as Emden, Wilhelmshafen, Kiel and Rostock is similar.

3.b.1.2.2 Great Britain

Foreign trade started gaining momentum and became more focussed in Great Britain as early as the 17th century, when coastal shipping increased and the estuarial cities on the Tyne, Clyde, Mersey, Humber, Tees and Thames rivers became important sea ports. Increasing trade made it necessary to build new facilities for the growing handling and (intermediate) storage volumes. In Great Britain, unlike in Hamburg, the new storage

and transhipment facilities and dock ports were planned and built by private companies which acted independently of one another and without a master plan.

Dock ports could cope with large differences in tidal levels, thus making loading and unloading quicker and safer. The docks and the valuable goods stored on their premises were protected by high surrounding walls. Advances in port construction technology and the increasing size of vessels meant that docks grew in size over time. While they only catered to small ships to begin with, it soon became usual to conceive of large dock complexes with integrated port basins, warehouses and protective walls. Vessels had to pass through tide locks to moor at the docks where they could then be loaded and unloaded at constant water levels. Customs formalities were dealt with at the entry to the docks and the operators employed their own police and security forces. The dock companies had their own administration which organised and funded the construction and managed the operation of the docks.

This model was adopted by many port cities around the globe, but particularly in Europe: Numerous dock ports, including large warehouse ensembles along the port basins, were built. However, hardly any traces of these are left. Where warehouses have survived, they are usually isolated buildings, and many of them have been significantly altered.

» London

The building of docks in London commenced around 1800. The first docks to be inaugurated were those built by the West India Company on the Isle of Dogs in 1802. To protect them from thieves, they were surrounded by a 6.10 m high brick wall. The dock complex consisted of two parallel basins: one for importation and the other for exportation. The dock for imports was enclosed with uninterrupted rows of five-storey warehouses designed by

the architect George Gwillt and his son. The dock for export goods needed fewer buildings because these goods were normally loaded on to the vessels immediately upon arrival of the latter.

The docks built in London over the following 100 years followed largely the same pattern: After the East India Docks were built in 1803, the London Docks were built down river from London in Wapping between 1799 and 1815. The St. Katharine Docks were built near the city centre between 1827 and 1828 and were later merged with the London Docks.

The London Docks had a total size of 120,000 m² and were subdivided into the West and East basins. The two basins were connected by the short Tobacco Dock. These port facilities specialised in the unloading of precious merchandise such as ivory, spices, coffee, cocoa, wine and wool. Elegant wine vaults and warehouses were built to store wine and other products.

The Surrey Commercial Docks were built in Rotherite on the south bank of the River Thames starting in 1696, but port construction gathered speed particularly during the 19th century when docks were also built in London's East End: The Royal Docks were built between 1855 and 1921. They consisted of three port basins, namely the Royal Albert Dock, the Royal Victoria Dock and the King George V Dock. Together, in the three basins the water extended over a surface of 1 square kilometre. The surface of the port area as a whole totalled 4.5 km², which made it the largest cohesive port in the world.

Very little is left of these numerous historic London docks: Many were destroyed or severely damaged during WW II. When containerisation set in, most of the docks proved to be too small for large modern vessels.

In 1981, the British Government under Prime Minister Margaret Thatcher established the London Docklands Development Corporation (LDDC), which

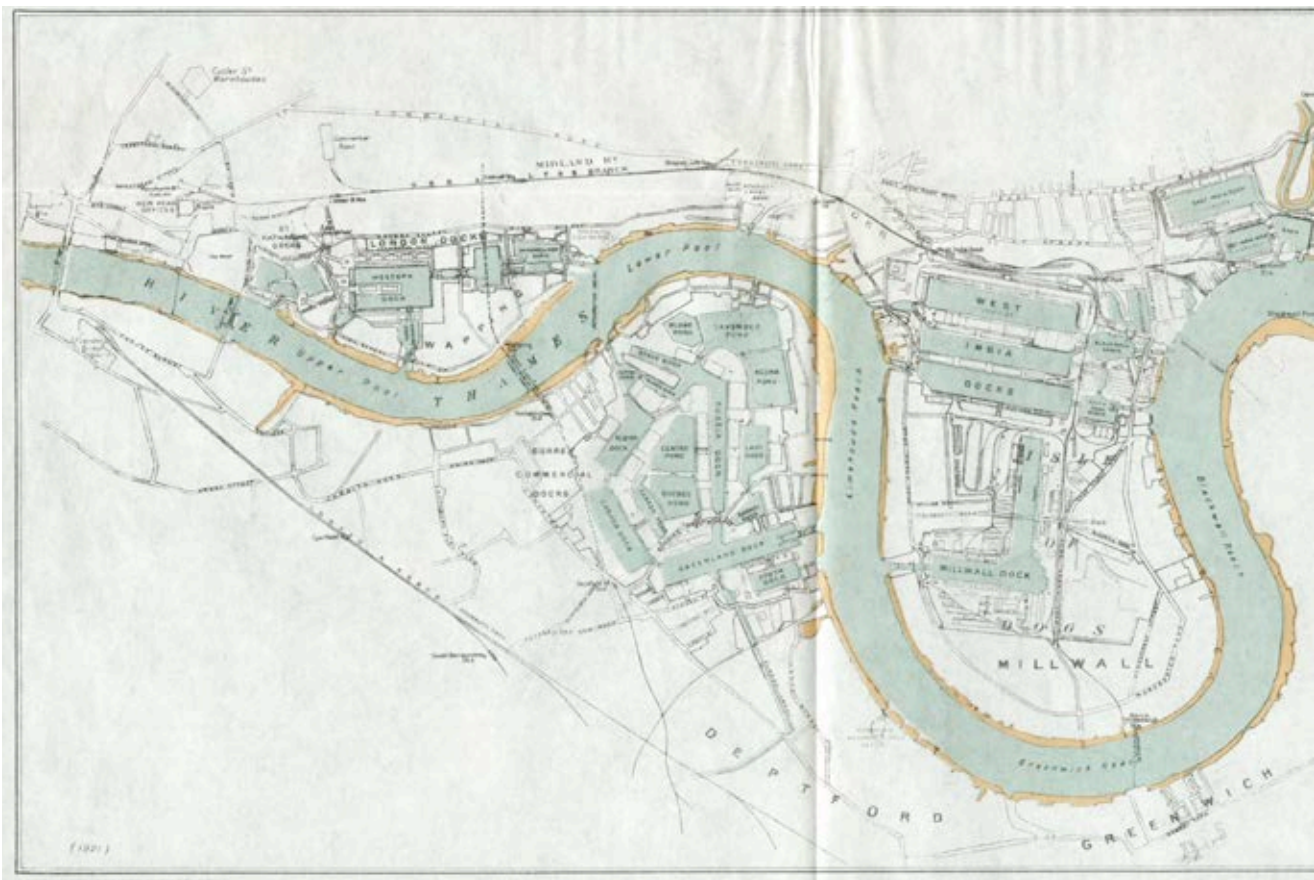


Fig. 137: Plan of Port of London Authority Docks west, 1921

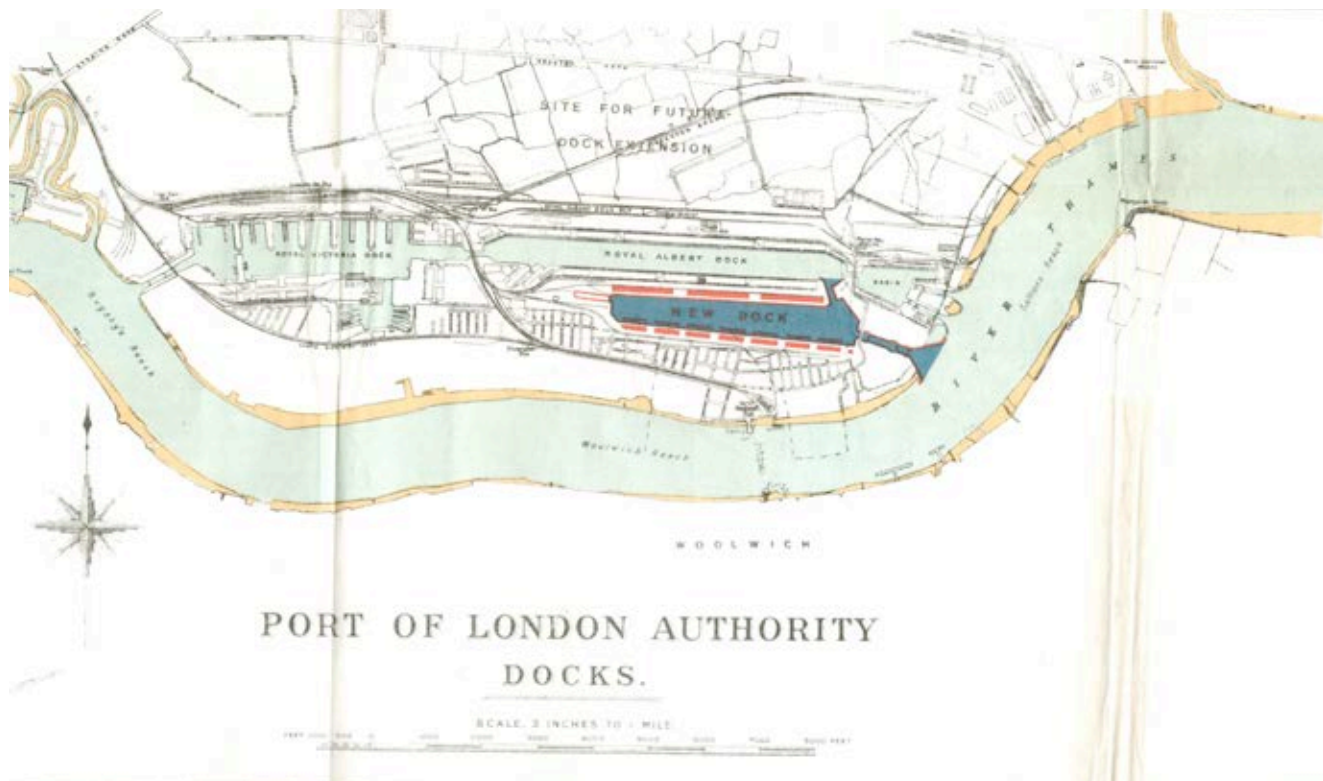


Fig. 138: Plan of Port of London Authority Docks east, 1921

was given the task of managing urban development in the eastern part of London's city centre, including the Surrey Docks. The government bought up a large part of the former port area and redeveloped it within the framework of an overall London Docklands urban development scheme. In the course of the scheme, many docks were backfilled and built on, e.g. parts of the West and East India Docks and the Surrey Commercial Docks. The western part of the London Dock area was also backfilled. As of 1981, more than 1,000 private apartments were erected around the old Tobacco Dock and the Shadwell Basin. The only preserved building is the Tobacco Dock warehouse, built around 1812. It is a richly decorated building with numerous ornaments made of brick and cast iron elements, and was converted into a shopping mall in 1990.

The remaining warehouses next to other docks were partly removed, e.g. at St. Katharine's Dock where most of the historic warehouses were demolished or converted for other uses and significantly altered.

The port basins of the Royal Docks were left largely intact. However, not much remains of their original infrastructure. Some of the historic warehouses and cranes have been preserved.

In summary, of the various London Dock ensembles there are only a few isolated warehouses or warehouse complexes that have survived. Even these have been significantly modified.

» Liverpool

In Liverpool dock ports were also the order of the day. Integrated with artificial port basins and tide locks, these port facilities were systematically extended because they simplified navigation on the River Mersey, otherwise known for its difficult tidal differences and currents. By the middle of the 19th century, Liverpool had a complex network of docks complete with tide locks, warehouses and, later, railway connections.

Part of this network, the Albert Dock, officially opened by Prince Consort Albert in 1846, has been preserved. This imposing and uniform ensemble constitutes a „port within a port“ and includes a power plant, the harbourmaster’s house and an administration building. The five-storey brick warehouses with cast iron pillars frame the artificial rectangular port basin. There are only two passages for vessels entering and leaving the dock. As early as 1920, operations in the Albert Dock practically came to a halt and the port basin started to silt up. In 1976 the dock was listed. Restoration and conversion started in 1983. Today, the complex houses museums, art exhibitions (Tate Liverpool), restaurants, cafés and offices. The Albert Dock is part of the larger World Heritage site „Liverpool Maritime Mercantile City“:

The Albert Dock can hardly be compared with Hamburg’s Speicherstadt as its dimensions are far smaller, with a smaller number of warehouses.

The other warehouse monument that has been preserved in Liverpool, the Stanley Dock Tobacco Warehouse built in 1901, does not lend itself to a comparison with Hamburg’s Speicherstadt either: It consists of only one building, although a very sizeable one. At the time of its erection, the Tobacco Warehouse brick building was the biggest edifice in the world. After its temporary use as a market, recent planning has earmarked it for conversion into flats, offices and shops. The Tobacco Warehouse has been empty since 1980.



Fig. 139: Liverpool, Stanley Dock Tobacco Warehouse, 2008

Warehouse complexes have also been preserved elsewhere in the United Kingdom, e.g. in the Scottish sea port of Glasgow, the „Second City of the Empire“, and along the Broomielaw Quay on the River Clyde in Edinburgh/Port Leith. They have been converted for other uses and never had the dimensions of Hamburg’s Speicherstadt. What is more, after conversion and the related considerable alterations, they now come across as alienated from their environment.



Fig. 140: Liverpool, Albert Docks

3.b.1.2.3 Ireland

» Dublin

The docks in Dublin were modelled on those in London and Liverpool. Their structure has been preserved in parts, while others were backfilled. However, no warehouse complexes have survived in the dock area, but only individual warehouses such as Stack A which was completed in 1821. It is a 152 m long and 49 m wide brick building, which was built without any wood or other flammable material, making it one of the first fireproof warehouse buildings. Stack A continued to be used as a warehouse until the 1970s, but has since been converted and is now used as a shopping mall and event location.

3.b.1.2.4 The Netherlands

» Amsterdam

In medieval Amsterdam merchants' houses included storage facilities and separate warehouses and were built everywhere along the waterways and canals of the city. Many of these warehouses and storage facilities are now used as residential buildings.

The Entrepotdok warehouses, built in a complex some two kilometres away from the city centre after 1824 and unoccupied for many years, were renovated and made available for alternative uses beginning in 1984. The lower storeys are used by companies while the upper storeys were converted into apartments. The inner cores of parts of the complex have been gutted to provide for more natural light in the apartments. The first ones to be occupied in 1984 were nos. 79 to 84. In the following years, a total of 600 apartments were realised, making the Entrepotdok the biggest converted warehouse complex in Amsterdam.

A similar development occurred on the Prinseneiland (Westelijke Eilanden) islands with the warehouses there. From 1600 onwards, artificial islands were established outside of the city centre to be



Fig. 141: Amsterdam, the Entrepotdok, which was converted to flats, 2011

used for shipyards, commercial operations and warehouses. Around 1820 there was a total of 120 warehouses on the Westelijke Eilanden. The four-storey, narrow but deep buildings, with gables facing the street, were hollowed out in the years after 1980 by inserting U-shaped atria, which afford more light.

Another row of warehouse buildings exists in the Eastern Docklands along the Oostelijke Handelskade (Pakhuis Amsterdam) and on the Veemkade. The facilities there, consisting of quays, portal cranes, sheds for transit goods, warehouses and rail, road and inland waterway connections for the onward transport of incoming and outgoing goods, continued to satisfy modern cargo handling requirements until the 1950s. In the meantime, many of the old warehouses have been either demolished or converted for residential purposes and many new buildings have been erected in the area.

In summary, there used to be a large number of warehouse complexes in Amsterdam. Some of them have been preserved to this day, but because they have been radically altered, particularly for housing, they can hardly be experienced as warehouses any longer. In other words, they cannot really serve as a point of reference for Hamburg's Speicherstadt.



Fig. 142: Warehouse buildings on the Prinseneiland, 2008

» Rotterdam – Entrepohaven

During the 19th century, the port of Rotterdam was moved in several steps from the city centre on the north bank of the River Maas to its south bank. The building of the Nieuwe Waterweg in 1872 segregated the city from the port.

In 1873, the Rotterdam Trading Company (RHV) started building the Entrepohaven warehouse complex on the south bank of the River Maas. This project was implemented independently of the later plans for an extended port development zone and consisted of three U-shaped 15m high four-storey warehouse buildings complete with quays, an entrance building and a port basin. The main products stored in these warehouses were coffee, tea, sugar and spices.

Until 1990, the Entrepohaven complex was used as a port with storage facilities. Conversion started in 1993 and it is now home to the „Exotic Festival Mar-

ket;” apartments, offices, the city marina and supplementary high-rise buildings. Cranes add to the maritime feel of the district. Of the total of three original warehouses, only one has been preserved. It is a large complex measuring 200 m by 36 m, which is subdivided into five sections which are, in turn, separated from one another by fire walls. An atrium was inserted in the course of conversion which provides for more natural light.



Fig. 143: Rotterdam, Entrepohaven, 2008

.3.b.1.2.5 Finland

» Helsinki

It is Helsinki's geographical situation that has determined much of its port development. Helsinki is Finland's most important port. However, cargo handling has now been completely relocated to the new port of Vuosari, so that the former port areas close to the city centre have become available for new uses. The only ships mooring there now are cruise ships and ferries. The former cargo port of Katajanokka has now been converted into an exclusive passenger port.

One of the few historic warehouse buildings in the historic port areas close to the city centre is the small ensemble at the foot of the Uspenski Cathedral. It consists of four two to three-storey brick buildings, which were erected between 1867 and 1903. They have been converted for new uses in line with heritage protection guidelines.

Close to the ferry port in Katajanokka, there is a two-storey customs clearance brick building which was built in 1901. It is now being used as exhibition space and as a restaurant. Next to it is an imposing depot with a neo-classical facade built in several phases. It has been converted and now houses a hotel (Grand Marina), but has kept its constructive design. Adjacent to the hotel is a two-storey brick building now being used by the Finnish Film Foundation. There is also a complex of two parallel warehouses (Wanha Satama), consisting of two single-storey brick warehouses connected by a glass roof. They are used as an administration centre. Their wooden load bearing structures and cobble stone sidewalks have been preserved.

3.b.1.2.6 Italy

» Trieste – Porto Vecchio

Between 1382 and 1918, Trieste was under Habsburg rule. Upon completion of the South Austrian Railway (österreichische Südbahn) between Vienna,

Graz, Laibach and Trieste, Porto Vecchio was expanded and turned into a major trading location and transit port: In 1914, it was Europe's fifth largest port.

After 1861, there were complex plans to further extend Trieste's port and make it Austria's most important sea port, where all cargo handling and storage activities were to be optimised to suit Austrian needs. There were also plans for a warehouse complex in a free port zone. The intention was to rent these warehouses out to traders and merchants who would store their goods without having to pay customs.

The first row of 16 single-storey warehouses with gable roofs was erected in this area as early as 1861. In 1868, construction of the other facilities started: First, a 3.2 km long quay with five piers was built, complete with a breakwater. Further to the east, a fairly large complex of 15 warehouses, transit sheds and other functional buildings were built par-

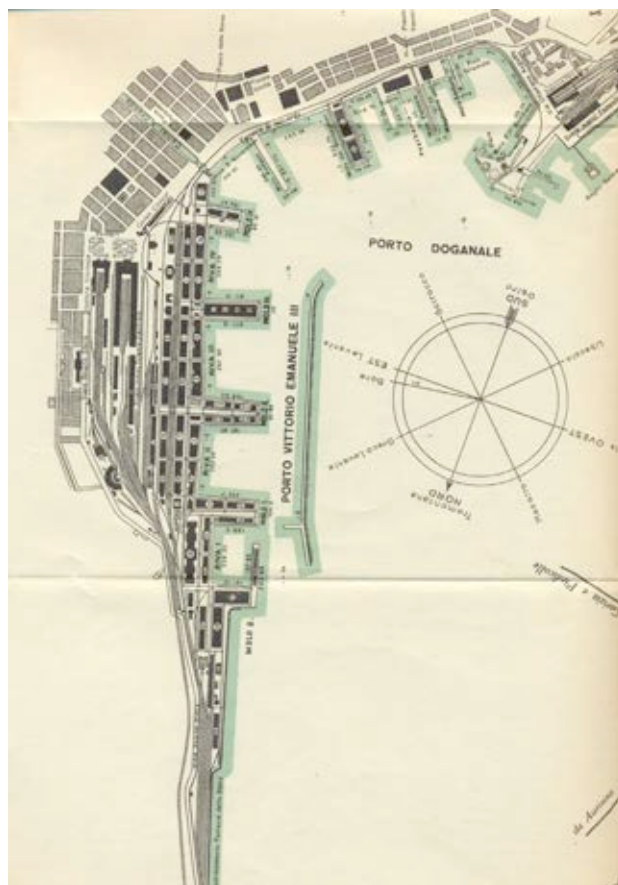


Fig. 144: Trieste, historical plan of the Porto Vecchio with warehouse district (left)

allel to the shoreline. There were three streets running parallel to the shore, plus a rail connection that provided access to the facilities. Between 1881 and 1909, three rows of two to four-storey warehouses were erected. They were up to 150 m long, their facades structured by lateral and central shallow risalto projections. Between them, on the western side of the streets, galleries supported by slender cast-iron pillars were inserted. The facades of these plastered brick buildings were lavishly structured with multi-layer pilaster strips and cornices. Natural stone elements were also used. Transport to and from the warehouses was by crane trolleys which could be moved along the roofs of the buildings.

In addition to the warehouses there were hangar-like transit sheds, office buildings, a cafeteria, a customs clearance building and a hydrodynamic power station complete with a large supply network. The size of the latter was pioneering work: Through a network of buried pipes the station powered the entire port and the cranes with a pressurised water system. The network had a total length of nearly 7 km. Trieste and Hamburg were among the first ports to be equipped with such hydrodynamic power systems. The historic warehouses were later replaced by modern warehouses.

The importance of the old port of Trieste has declined since the beginning of the 1970s. South of Porto Vecchio, new port infrastructure was built and the future of the old port is now uncertain: For more than forty years now, a controversy surrounding the free port status of Porto Vecchio has effectively prevented any new uses and the buildings of the warehouse and storage complex have largely fallen into disuse, i.e. they are rapidly decaying. Of the two and three-storey warehouses, twelve still exist. Of the four-storey warehouses, only three have been preserved. Many of the other historic buildings also still exist, but a large number of them is in a dilapidated state that gives rise to concern. Maintenance work has not been carried out because of unclear competences and responsibilities. It is feared that many of the his-

toric buildings in this major warehouse complex will decay beyond repair.

The 244 m long warehouse no. 26 with a floor space of 9,000 m² has recently been turned into a „lighthouse project“ and is being restored at great expense and in line with heritage protection guidelines. The power station is also being restored. It was inaugurated in 1890 and has been preserved with all of its technical equipment.



Fig. 145: Trieste, Porto Vecchio, warehouse district, undeveloped warehouse 7



Fig. 146: Trieste, Porto Vecchio, warehouse district, warehouse 26 after the redevelopment, 2011

» Genoa

When the port was transferred from Genoa to Voltri, the historic centre of Genoa suffered a period of neglect. It was not before the anniversary celebrations (Columbiane) in 1992 of Columbus' discovery of America and Genoa's nomination as European Capital of Culture in 2004, that the waterfront of the city experienced a renaissance. However, the entire port and shore area close to the city centre was restructured in the process.

Only four warehouse buildings from the 17th century (Millo) have been preserved and converted for new uses. They were part of the free port and were only partially destroyed when the elevated city motorway (Sopraelevata) was built. The four-storey cotton warehouses (Magazzini del Cotone) are arranged parallel to the shoreline and form a 400 m long line of buildings with a double gable. They offer a total floor space of 70,000 m². As of 1995, the cotton warehouse has been converted for new uses such as office space, a culture and event area and a conference centre to designs by the architect Ranzo Piano. Most of the facades were preserved, but in the course of their conversion the warehouses were completely gutted and equipped with a steel construction and cap roofs to allow for the new uses. The original cantilevered balconies were

replaced by steel constructions. The warehouses were connected to one another by steel bridges belonging to the multi-storey car park behind the historic buildings.

A few isolated warehouses have been preserved near the Ponte Parodi. They have also been given over to new uses. The two-gable three-storey warehouse complex there now houses the Nautical and Logistics Institute.

3.b.1.2.7 Croatia

» Rijeka (Fiume)

Until 1924, Rijeka was the most important port of the Austro-Hungarian Empire. Some of the warehouses in the former free port complex have survived. After 1867, Rijeka (Fiume) became the main port for Hungarian wine exports via rail to Trieste and Vienna. There were also rail connections to Laibach/Ljubljana and Budapest. A new port, complete with protection wall, quays and warehouses was built in several stages: By WW I, 22 four-storey warehouses with cantilevered balconies, with basements covering part of the area, had been built. The warehouses, with ceiling heights between 3.50 m and 4.50 m, were erected as reinforced concrete constructions.

More than 50% of the warehouses and a large part of the port infrastructure were destroyed during WW II. Because of new requirements for cargo handling and because buildings were either torn down or converted for other uses, only a few isolated warehouses remain in the formerly extensive complex in Rijeka.

3.b.1.2.8 Spain

» Barcelona

The warehouses that used to exist in Port Vell and along the Moll de Fusta in Barcelona have been completely demolished in the course of restructuring and development programmes. One of the few



Fig. 147: Genoa, the converted Cotton Warehouses (Magazzini del Cotone), 2009

remaining warehouses is the Palau de Mar which was built between 1881 and 1890. It is a four-storey brick complex with a design and floor spaces that have only partially been altered. The warehouse consists of two wings connected by a central entrance area. The building has three gables with a flat roof on the water side and has been partially gutted. The Museu d'Historia Catalunya (MCH) has occupied this part of the building since 1996. The ground floor houses restaurants on the water side and offices. The roof terrace is used for restaurant purposes. In the immediate vicinity, i.e. on Carrer de da Reina Christina street, another ensemble has been preserved: It consists of warehouses with shops on the ground floor that have so far been spared any transformations.

3.b.1.2.9 France

» Marseille

During the 19th century Marseille was one of the largest European ports and the most important French one. In the context of booming ports, a complex of seven-storey warehouses was built in La Joliette around 1860. It was called Les Docks and was built to designs by the architect Gustave Desplaces. The complex is 360 m long and is situated between two streets. Its brickwork has a light colour. It consists of sixteen warehouses, the gables of which face the street, and four warehouses positioned between them, the eaves of which face the street. At the end of the row there is a directors' building.

After WW II, the warehouses were no longer used for the storage of goods and most of the complex fell into disuse. Since 1991, the directors' building and the warehouses have in several stages been converted for office and combined office and restaurant use in the context of the urban redevelopment project Euroméditerranée. The warehouses, which are arranged perpendicular to the waterfront, have been supplemented by a number of smaller two-storey storage buildings positioned parallel to the shoreline. Thus, the original characteristics of

the warehouse buildings have largely been lost, especially since none of the buildings is situated immediately at the water's edge and because there is a difference in ground level.

Of course, this list of preserved port warehouse buildings in Europe could be continued. However, with the exception of Trieste, there is no other warehouse complex that could compare with Hamburg in terms of size and with regard to the relatively minor disturbances and interference suffered over the course of history.

3.b.1.3 Asia

In Asia, no warehouses ensembles have been preserved that could compare with Hamburg's Speicherstadt. This can be explained by the dynamism and speedy modernisation in Asian countries, but also on the basis of the strong position of private investors in Asia and a different urban planning culture. Other factors are the destructions caused in many port cities by earthquakes and during WW II, which have meant that historic buildings were irretrievably lost. In cities such as Shanghai and Ningbo, where old warehouse buildings have been preserved, their new tourist uses have completely undermined the original purposes for which they were built. In some cases, historic architecture has been reconstructed in order to commemorate local maritime traditions.

3.b.1.3.1 India

» Mumbai (Bombay)

After the opening of the Suez Canal, Mumbai became India's most important trading hub. It made sense for the British colonies and bases to profit from the port construction experience of the mother country by designing quays and cargo handling facilities in a compatible manner. The much smaller difference in tidal levels in the Indian Ocean meant that tide locks were not required, but artificial docks were created, for example, in Mumbai (Bombay): In the course of land reclamation, the Victoria Dock (1888), the Princess Dock (1875-1880) and the Alexandra

Dock (1914) were built complete with warehouses. It seemed appropriate to protect docks and warehouses from thieves with walls and fences. To this day, they separate the port from the city of Mumbai. The state-owned docks and warehouses were operated and supervised by the Port Trust. However, there were also private companies that erected docks and warehouses, but no significant architectural testimony to this period has been preserved.

3.b.1.3.2 Japan

» Yokohama

Only few historic warehouses have survived in Japan. Between 1911 and 1913, warehouses modelled on European ones were erected to designs by the architect Yorinaka Tsumaki in the free port area (Shinko Pier) of Yokohama. The corrugated fireproof iron elements for their construction were supplied

by Germany. The only buildings left are two three-storey brick warehouses. They have been converted for tourist uses.

3.b.1.4 Australia

» Sydney

There are no longer many historic warehouses in Australia either. A few three-storey warehouses have survived in „The Rocks“ below Sidney’s Harbour Bridge. Their gables face the street. They have been converted for use by restaurants and shops.

There is a larger complex of preserved old quays and warehouses in Walsh Bay. Between 1906 and 1920, the Sydney Harbour Trust had five finger piers built which rest on wooden piles up to 45 m long. They are at right angles to the shoreline where a new access road was built. On the piers there were ware-



Fig. 148: Sydney, modified Warehouses on the Walsh Bay, 2012

houses so that vessels could dock on both sides and be loaded and unloaded there. For 50 years, the facilities continued to fulfil even modern requirements for speedy cargo handling for smaller and medium-sized vessels.

However, they were not suitable for container handling, so restructuring became imperative in the second half of the 20th century. Fortunately, plans to backfill the port basins between the piers were prevented.

Because they were located near the city centre and Darling Harbour, the piers soon became an „object of desire“ for developers. However, even greater demand for the buildings came from cultural institutions and initiatives which were able to use the area for their purposes. After some intermediate usage concepts, a master plan was implemented in 1985, which provided for apartments, offices, hotels and restaurants. Some of the warehouse buildings on the piers were left relatively undisturbed while others were significantly altered.

3.b.1.5 North America

» Boston

Fort Point Channel is a compact complex of buildings and warehouses with a total expanse of 22.3 h. 87 purpose-built buildings were erected to the south of Boston's centre (South Boston) between 1880 and 1930. From 1836 on, land was reclaimed in South Boston for commercial and storage use. Developments were primarily propelled by the Boston Wharf Company (BWCo). Summer Street was the heart of the warehouse district, in the lofts of which cotton, sugar and molasses were primarily stored. The cotton warehouses on Summer Street were considered the largest in the world. They were between four and seven storeys high and very deep. Some brick facades were lavishly designed while others were plainer. There were few windows. The warehouses were mostly equipped with elevators and had floor spaces that could be used flexibly. The construction was fireproof or fire-resistant. Small companies

started using those purpose-built buildings with a rail connection for purposes other than storage, and this type of use soon came to predominate, namely from the turn of the 19th to the 20th century.

The cotton boom in New England ended after WW II. Many of the companies could no longer compete and warehouses fell into disuse. Thanks to the listing of a complex of uniformly structured warehouses on Congress Street, Sleeper Street, Seaport Boulevard and Stillings Street, these buildings were converted to new uses and preserved in line with heritage protection guidelines. It was the first time that non-residential buildings were protected through their inscription on the National Register of Historic Places. The initial mono-functional uses that followed were later replaced by mixed uses. In a recent development, the buildings close to the city centre have attracted artists and people from the creative industries. The area has the feel of an island, situated as it is between downtown Boston and the Seaport District. The western part of the area is used as an extensive car park.

The area described is the largest compact and cohesive complex of warehouse buildings in the US. At the same time, this is the largest preserved urban area in Boston with buildings from the late 19th and early 20th century. The South Boston warehouse district still cannot compare with Hamburg's Speicherstadt, though, because the area is far smaller than that occupied by the latter.

» New York

Around the South Street Seaport at the southern tip of Manhattan some warehouse buildings have been preserved. The small South Street Seaport Historic District with its listed buildings used to be very important when it functioned as New York's port centre. The three to five-storey warehouses there, however, were not exclusively earmarked for the storage of goods. Rather, mixed uses of shops, offices, apartments and storage facilities on the upper storeys were the rule. The buildings were erected right next to the East River. They were made of

brick or granite stones. The buildings gradually decayed over time, but there were initial draft plans for alternative uses in the 1950s. As a result of the building of the Festival Market Places (Pier 17) and pedestrianisation, the district close to Wall Street has increased in value. It has, in fact, become a tourist attraction.

St. Ann's Warehouse (Water Street) on the opposite side of Brooklyn's Seaport (this used to be an independent city until 1898) was originally used as a warehouse for spices and tobacco. Its spectacular location underneath the Brooklyn Bridge made it particularly suitable for conversion into an event centre. The former warehouse is part of DUMBO (Down Under the Manhattan Bridge Overpass). The other buildings in this densely built area were erected immediately before and after WW I. They were designed for commercial companies, foundries and sugar refineries which needed storage facilities close

to the water's edge on the East River. Later buildings which had up to 10 storeys, were reinforced concrete structures. They are important testimony to the industrial tradition of Brooklyn which until 1900 was one of most important industrial centres in the US. St. Ann's Warehouse and the DUMBO area have been listed, the latter being classified as the 90th Historic District of New York. Comparisons between this part of New York and Hamburg's large Speicherstadt, however, seem inappropriate.

3.b.1.6 South America

3.b.1.6.1 Argentina

» Buenos Aires

Puerto Madero in Buenos Aires used to be the most important warehouse ensemble in the Americas. Buenos Aires could not offer larger



Fig. 149: Buenos Aires, Puerto Madero, modified warehouses, 2012

ships any docking piers for loading and unloading so that their cargo had to be handled while the ships were lying in the roads. In 1882, the Argentinian government approached the businessman Eduardo Madero about the construction of a new port project. Madero secured the services of a British engineer, Sir John Hawkshaw, as chief engineer for the project, who modelled his master plan for the whole complex on the dock ports of London and Liverpool. It was implemented between 1887 and 1897. The new port consisted of four port basins complete with swivel-mounted flood gates and four four-storey warehouses on both sides of each basin. The warehouses were brick buildings with elevators and winch hoists on the water side.

Only ten years after completion, this important engineering feat was no longer used because ships had become even bigger and could no longer be processed in Puerto Madero. This triggered the construction of the Puerto Nuevo.

As early as 1925, ideas were aired as to how Puerto Madero could be converted for alternative uses. After 1960, no more ships appeared in Puerto Madero and the warehouses fell into disuse for many years. Eventually, in 1989, a development contractor acquired the 192 hectares and redeveloped large parts of the area while maintaining the port basins. The warehouses on the east side of the basins were replaced by new buildings, but on the western side all of the four warehouses per port basin were preserved. They have been converted and are now used as apartments, offices, restaurants, a hotel, a shipping museum and by the university. In the course of their conversion, the old warehouses were fitted with modern technical infrastructure for modern uses. Also, permission was given for an extra top storey. All in all, therefore, the warehouses have a very different appearance from their original condition.

The converted warehouses and the new buildings have made Puerto Madero a very attractive and expensive residential part of Buenos Aires. Because it is centrally located between the adjoining city cen-

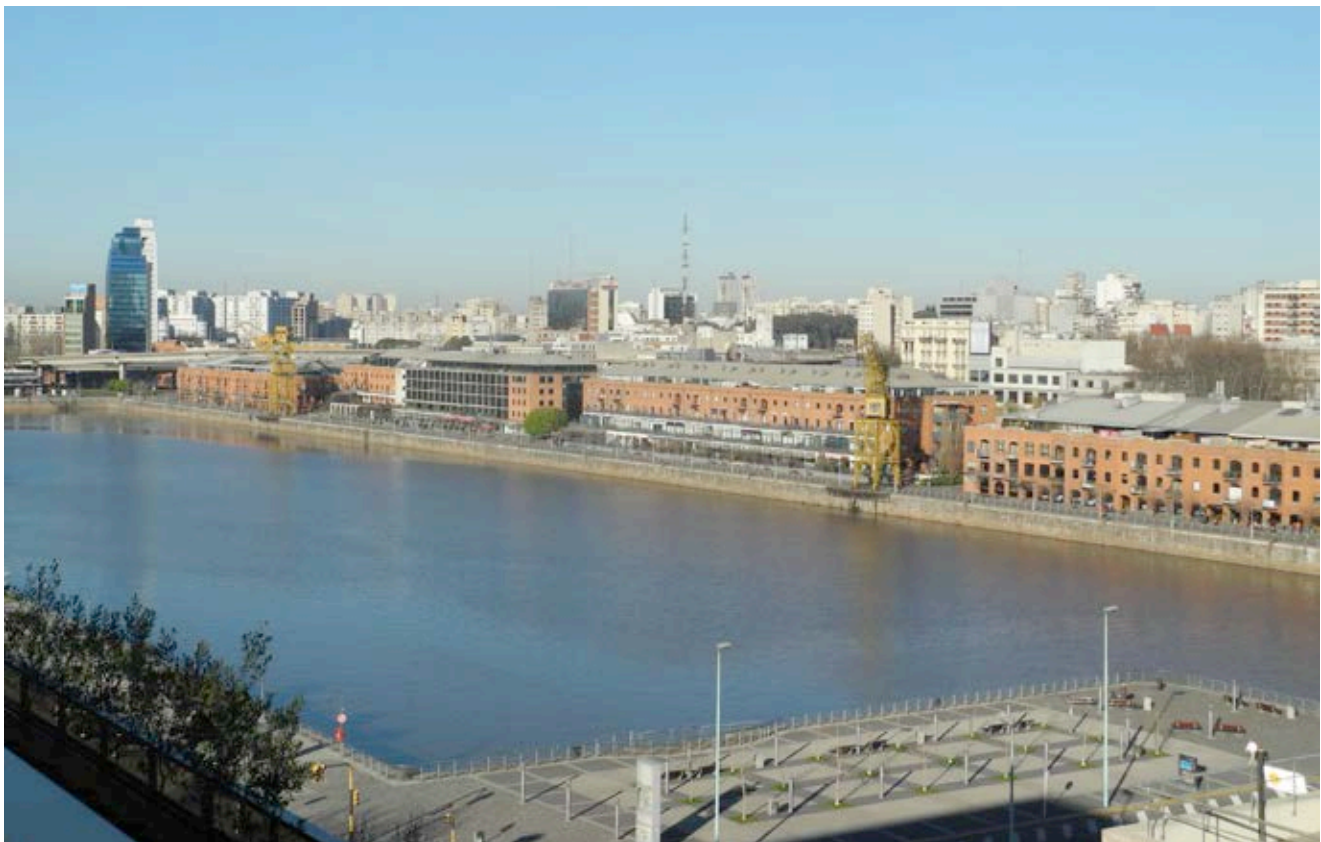


Fig. 150: Buenos Aires, Puerto Madero, 2012

tre and financial district to the west and the nature conservation area to the east, Puerto Madero has attracted many new high-rise residential and office buildings which have completely changed the character of this port area. Puerto Madero has become an interesting and attractive district in the vicinity of the port, but has been changed so significantly that it can hardly aspire to more than providing a maritime backdrop and, even at that, it is much changed from its historic condition. This is in marked contrast with Hamburg's Speicherstadt.

3.b.1.6.2 Brazil

» Rio de Janeiro

Along the Vved. Perimetral in the Guanabara Bight/ Bay of Rio de Janeiro, several warehouse buildings from different periods have been preserved. The most integral and largest complex was erected on reclaimed land which formed a straight quay line. It consisted of a total of 13 buildings. Each three warehouses were built directly adjacent to one another. They were positioned parallel to the shoreline and had one-and-a-half storeys and rail connections. Over time, port-related uses were shifted to other areas so that most of the buildings are now empty. Many have decayed. Only one complex has been restored as an event and exhibition location.

Until recently, the elevated city motorway cut through the area and made access to the warehouses on the water front difficult. But in connection with the 2012 FIFA World Cup and the Olympic Games to be held in Rio de Janeiro in 2016, the motorway is going to be buried in a tunnel, at least partly. This measure is part of a major conversion and redevelopment project with the name Maravilha („Marvelous City“), which aims to completely redevelop the port and commercial area near the city centre and turn it into a modern district for living and the service industries. The warehouses and storage facilities on the Mauá pier (1910) have in the meantime been torn down. The Museum of the Future is going to be erected at this location. The city centre will again be connected with the waterfront by redesigning the

pier. There will also be a new pier with a cruise terminal. The area to be redeveloped is characterised by small commerce, storage facilities and substandard housing (favelas). How the upgrading process will affect the older warehouses, is as yet unknown, as is the number of those that will be preserved.

3.b.1.7 Conclusion

As has been demonstrated, the port cities of the world can only boast of few warehouses and rather small, isolated warehouse ensembles. Unlike Hamburg, those that have been preserved do not offer much documentary value for the history of maritime warehouse complexes built in the late 19th and early 20th centuries.

The only exception is the warehouse complex in Trieste, erected between 1881 and 1909. It was built almost simultaneously with Hamburg's Speicherstadt, has a comparable size and was situated in a free port zone. However, there are also significant differences: Firstly, the structures of the two warehouse complexes are fundamentally different. In Trieste, ships unloaded their cargo onto the piers where some goods were temporarily stored in transit sheds, then to be transported on by road or rail. Delivery to the sheds was also by road. In Hamburg, by contrast, delivery to the warehouses was by road, rail or waterway. Hamburg's Speicherstadt is equipped with a system of canals which were navigated by barges transporting goods to the warehouses. Quite apart from the functional differences, this results in the overall appearance of the two warehouse ensembles being very different. Hamburg's Speicherstadt derives much of its appeal from the well-designed composition of its red brick buildings with neo-Gothic architectural forms, the street spaces, waterways and bridges. Together, these elements create the unique image of a „city of warehouses“.

Although the warehouse ensemble in Trieste is located immediately next to the city centre, it is given hardly any prominence because it is segregated from the city by walls. In fact, it can only be seen from those piers that are a little further away from

it. By contrast, Hamburg's Speicherstadt, with its prestigious design and its purposely chosen location directly opposite the old town, from which it is separated only by the Customs Canal, can unfold its full potential.

Despite considerable destruction caused during WW II, large parts of the historic fabric and constructive set-up of the buildings have been saved. The unique image of Hamburg's Speicherstadt has been preserved through careful and faithful reconstruction, informed and guided by the historic situation. The warehouse buildings in Trieste, some of which are in a dilapidated state giving rise to grave concerns, cannot be rehabilitated because of unresolved competence and responsibility issues. This may well mean that the warehouses will continue to decay. By contrast, Hamburg's Speicherstadt buildings are being well looked after by their owners, who have shown great continuity in their preservation efforts. Also, in Hamburg, both, a Development Concept, agreed upon by the various authorities, and a Management Plan, have been put in place that will secure a future for Hamburg's Speicherstadt in order that its universal value be preserved for posterity.

3.b.2 The Kontorhaus district – an international comparison

In their more advanced stages, city formation processes have led to the creation of mono-functional office districts within the central business precincts characterised by the service sector. They are often found in the very heart of cities where private and public administration and the financial sector have their offices. Even today, there are only relatively few metropolises that reach this developmental stage. When the Kontorhaus district, more particularly its core zone consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, was built, there were only a handful of other comparable office districts worldwide. Most cities had central business districts with mixed office, various other service functions and residential uses. At the time, mono-functional office districts were

only found in Hamburg, Chicago and New York, while even London was still characterised by mixed uses and urban functions including living.

The special situation in Hamburg contributed to the early construction of the Kontorhaus district. It is unusually homogeneous, of considerable size and contains architecturally and artistically important individual buildings. Particularly in the core zone of the Kontorhaus district, buildings were adapted so as to match optimally, resulting in an urban district of high quality. This is clearly one of the contributing factors ensuring that the Kontorhaus district has been preserved together with its authentic shapes and its overall visual appeal. Together with Hamburg's Speicherstadt, the Kontorhaus district is capable of illustrating early city formation and the development of mono-functional districts like no other complex in the world.

The following text compares metropolises the world over under the specific aspect of city centre formation combined with the increase in office building construction during the first decades of the 20th century. The examples described will serve to put the Kontorhaus district, with its core zone consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, in an international context.

3.b.2.1 Europe

3.b.2.1.1 Germany

» Berlin

After it became the capital of the German Empire in 1871, Berlin's economy grew. A few relatively small and isolated areas of the city developed into districts with a high concentration of service industries, e.g. Unter den Linden, Leipziger Strasse and the northern part of Friedrichstrasse. It was particularly the retail trade that was attracted to these areas. The department store architecture based on skeleton constructions that evolved in Berlin set new standards, as evidenced by the Warenhaus Wertheim (1896/97), built to designs by Alfred

Messel. However, on the properties between these commercial buildings, e.g. on Behrenstrasse and Mohrenstrasse, which particularly attracted banks and insurance companies, residential buildings continued to constitute a relatively large proportion.

During the period in question, office buildings played virtually no role in Berlin, neither in quantitative nor in qualitative terms. Numerous apartments in the new city districts were misused as offices, but reconverted after 1918. It was not before the second half of the 1920s that more office buildings were also built in Berlin, but even then there were relatively few new buildings. They were mostly used for administration purposes rather than being viewed as objects of speculation. The iron skeleton office buildings erected during those years had up to eleven storeys and varied considerably in style: There were expressionist designs, such as the one by Max Taut for the administration building (1922/3) of the Association of German Trade Unions (Allgemeiner Deutscher Gewerkschaftsbund; ADGB), and early examples of New Objectivity such as the German Book Printers' Association House (Verbandshaus der Deutschen Buchdrucker; 1924/25), also built by Taut.

Private project developers tended to prefer locations outside the city centre. They used the premises of industrial companies that had left and erected prestigious administrative headquarters on their behalf. Cases in point are the Ullsteinhaus, built to designs by Eugen Schmohl (1926-27), and the Borsigturm (1927) by the same architect. Both buildings are indebted to a reduced version of brick expressionism with Gothic overtones. They are reminiscent of and were probably modelled on buildings in Hamburg. In Berlin, a rigid and rather conservative verticalism continued to be influential in the office building architecture (the Lenz-Haus, built to designs by Heinrich Straumer in 1928 is a good example). In fact, this trend imposed itself even more at the beginning of the 1930s when at last a larger number of new office buildings were erected. Three of these buildings with strongly emphasised sober grid structures were the Columbus-Haus, built to designs by

Erich Mendelsohn in 1931/32 (later destroyed), the Alexander-Haus and the Berolina-Haus (both built in 1930/31) to designs by Peter Behrens.

There has never been a mono-functional office ensemble within Berlin's central business district. During the 1920s and 1930s, Berlin's office buildings continued to be spread over a wider area. While it is a fact that Berlin's street network underwent major restructuring during the 1860s and that there was a trend towards city formation with the concomitant tertiarization, these tendencies mostly concerned a number of sub-centres. The share of residential uses remained quite high in most districts, the boundaries of which were quite blurred. These sub-centres and their density can still be experienced, but they come across as being dominated by retail trade. However, large parts of these areas were either destroyed during the war or extensively altered so that they cannot testify to the process of city formation during the late 19th and early 20th centuries. Many of the high quality office buildings in Berlin no longer exist, so that the office architecture of the 1920s and 1930s can only be documented on the basis of a few isolated examples spread throughout the city.

3.b.2.1.2 Great Britain

» London

London is the earliest example of a metropolis in which the city centre started developing segregated functions. City formation started as early as the 18th century: North of the Thames, the oldest borough, the „City of London“, evolved into the banking and insurance district. Government, lobby organisations and the press converged on the „City of Westminster“ to the west. Other city centre functions resulting from increasing specialisation came to form clusters in other parts of London. From the middle of the 19th century, propelled by technical progress in public transport (in 1863, London was the first city to have underground trains), living and working became more segregated. This resulted in a dramatic migration of large parts of the population to the suburbs.



Fig. 151: London, view over the City of London from the West



Fig. 152: London, Kingsway, 2003

Much in line with contemporary trends, London also saw new streets being built, which cut through the city, simultaneously serving the purpose of removing traffic bottlenecks and rehabilitating slums. The most important of these government projects were Kingsway and Aldwych in the eastern part of Westminster which were completed in 1905. The narrow block perimeter construction in this area was left to market forces and dragged on until 1935. From 1920 on, the time when tertiarization seriously set in, a considerable number of new office buildings



Fig. 153: London, Adelaide House, 2010

were built. However, unlike in Hamburg, mono-functional office districts did not develop either here or elsewhere in London. On Kingsway and Aldwych, not only office blocks were erected, but also public buildings, a hotel and several privately operated theatres. Other parts of the city centre dominated by service industries also saw the construction of office buildings, but they were not massed in clusters. More often than not, they were inserted between existing buildings.

Even after WW I, London office architecture remained largely Edwardian in style, in terms of both its technical execution and its artistic and structural design. A case in point is the head office of Midland Bank, built in 1924-39 to designs by Edwyn Lutyens (together with Gotch & Saunders). Simultaneously, continental European architectural styles from the pre-war period continued to exert a dominating influence. The Westmorland House, built to designs by Burnett & Tait (1920-25), testifies to this: It has a skeleton facade, but with its conservative, neo-classicist structures also imitates solid masonry construction (methods). It also betrays Vienna Secession influences. During the 1920s, some Art Deco-style office buildings were erected, one example being the Ideal House built to designs by Raymond Hood and Gordon Jeeves (1928-29), the polished black granite facades of which were decorated with gilded ornaments. There is only one building that can be compared to the progressive Kontorhaus architecture of Hamburg at the time: The Adelaide House. It resembles some of Hamburg's office buildings in that it has punctuated skeleton facades structured by series of pillars. However, its relatively sober design was undermined by the monumental forms and elements reminiscent of Egyptian style. The edges of the Adelaide House, its portal and the main ledge were adorned with such elements.

Like in Hamburg, the building code in London prohibited skyscrapers, so that even buildings erected after WW I were of moderate height, namely one hundred feet, with a maximum of approximately ten storeys. As a result, high-rise buildings hardly had an effect on the urban landscape as a whole. On Kingsway and Aldwych, any strong effect was also prevented by the requirement that facades be given a facing of light-coloured Portland limestone, which was traditionally prescribed in London and which led to a certain uniformity.

Today, some eastern parts of the City of London have been significantly altered by modern skyscrapers. Architecturally, they can hardly testify to the process of historical city formation. However, other

parts have been well preserved and reflect the rich urban history of the City of London and its organic growth over time. This includes commercial buildings from the 19th and 20th centuries, more particularly Kingsway and Aldwych. However, no part of the City of London has as high a concentration of mono-functional office buildings from the early period of city formation up to WW II as does Hamburg's Kontorhaus district.

3.b.2.1.3 Spain

» Madrid

Madrid has been Spain's main royal capital since the 16th century and has grown steadily to become a metropolis and the economic centre of the country. The highest concentration of new buildings from the early decades of the 20th century can be found on Gran Vía, a wide diagonal street in the northern part of the old town, which cut through the existing townscape when it was built in several stages between 1910 and 1927. It was flanked by closed blocks. Ever since it was built, it has been Madrid's central business district. However, it was never as mono-functional in nature as Hamburg's Kontorhaus district, as there has always been a mix of retail trade outlets, entertainment, office space and even residential buildings on this main thoroughfare. Banks were concentrated in another part of town.

In Madrid, market forces determined how buildings were designed which resulted in a great variety of facades: To begin with, but also later, buildings were modelled on French Beaux Art examples, e.g. the Casa Matesanz built to designs by Antonio Ramilio Palacios (1919-23), who combined skeleton facades with bay windows and historicising motifs such as grand pilasters. From the mid-1920s on, however, the preference was increasingly for American looking, sober skyscrapers. An early, but very characteristic example of these gratecels is the Edificio Telefónica, built to designs by Ignacio Cardenas (1926-29). It has clearly structured punctuated facades, crowned

by a turret with baroque ornaments. At 89m, for a time it was Europe's highest office building. During the 1930s, there was a tendency to execute rather purist modern office building designs, e.g. the Edificio Coliseum, built to designs by Pedro Muguruza Otaño (1931-33). There was an almost complete renunciation of decorative elements. The resulting rigidly structured vertical facades are reminiscent of the „stripped style“ of contemporary American high-rise buildings.

Nearly all of the buildings on this street have been preserved, and the complex reaches dimensions that are comparable with Hamburg's Kontorhaus district during those years. However, that is where the commonalities end: There are no similarities between this part of Madrid and Hamburg's Kontorhaus district when it comes to the architecture of individual buildings, urban development concepts or the mono-functional use of buildings.

3.b.2.2 North America

3.b.2.2.1 USA

» Chicago

In Chicago, as a result of the massive upgrading of transport infrastructure (railway and steamers), city formation started before the middle of the 19th century. Trade and industrial production volumes in the city increased rapidly, which led to the formation of clusters of functionally similar buildings. As early as 1870, the street network was characterised by a regular grid pattern and a district dominated by service industries had formed, starting out from the old settlement core and extending further and further to the south. In the process, the residential population was driven away from these parts of Chicago. After a major fire in the area in 1871, like in Hamburg, the trend towards segregation increased in pace. There was only limited space available on the narrow rectangular peninsula between the Chicago River and Lake Michigan. Concentration had led to a rise in property prices, which in turn meant that companies requiring large areas left. A similar

development occurred in Berlin at the time. Only those companies and businesses remained in the area for whom it was important to be centrally located, i.e. those sectors of industry that exclusively needed office space: the financial sector and both public and private administration.

There were two main reasons behind the demand for ever higher buildings with more and more floor area, preferably capable of being subdivided flexibly: The wish to be close to business partners and the speculation-related rise in property prices. This, combined with the advent of iron skeleton constructions and other technological innovations such as elevators and the telephone, led to the „invention“ of skyscrapers, e.g. the Home Insurance Building built to designs by William Le Baron Jenney. More and more high-rise buildings amassed in „The Loop“, i.e. the part of the city centre encircled by the ring-shaped above ground railway system completed in 1897. The achievement of having coped with these new enormous design challenges and proportions brought about the trend-setting „Chicago School“, also called „Commercial Style“.

However, Chicago lost its trend-setter role for architecture during the 1920s, although many of the designs of that period showed clear signs of artistic independence. Sober skeleton facades were clad in richly varied „Gothic Revival“ shapes and forms, e.g. in the Tribune Tower built to designs by Raymond M. Hood and John Mead Howells (1923-1925). In this building, a change is perceptible away from the facade zones with additive layering, typical of earlier Chicago skyscrapers, towards more organic and clear vertical structures. However, the new facades themselves were quite unaffected by the trend towards sober designs that was beginning to set in. They only lost large parts of their decorative elements. A good example of this „Stripped Style“ is the Field Building, built to designs by Graham, Anderson, Probst & White (1931-1934). The epoch-making high-rise building erected to designs by Baron Jenneys in 1884 had to make room for the Field Building.



Fig. 154: Chicago, aerial view of its CBD „The Loop“

To begin with, there was no need to change the street infrastructure to allow Chicago's city centre to develop into a functioning office and business



Fig. 155: Chicago, Tribune Tower (at centre with Wrigley Building at left)

district. From the 1920s on, however, the streets were upgraded to cope with increasing car traffic. This was also the time when existing high-rise buildings had to make room for even higher new ones, which reached heights of up to 264 ft., not counting towers. In other words, at the end of the 19th century, Chicago's city centre experienced a complete transformation from a largely residential area into an almost exclusive business district: The share of apartments for living is negligible now. This change happened in a very short time span.

Still today, the inner core of Chicago is mainly characterised by „the Loop“ and its commercial and office buildings. However, it is difficult to trace early city formation processes on the basis of the remaining buildings from that period, as continuous changes have led to the frequent replacement of historic buildings by newer ones. Even though a considerable number of the older ones have survived, they represent only singular relics within a townscape that is dominated by more recent high-rise buildings.



Fig. 156: New York, southward view from Midtown Manhattan towards Downtown Manhattan, 2007

» New York

The south part of Manhattan is New York's nucleus. With its urban canyons arranged along a rigid street grid it is the archetype of centrally located mono-functional business districts. Early on and with great effect, Chicago's skyscraper office buildings were copied and adapted to the special environment in Manhattan.

Leaving behind its colonial past, New York's old multifunctional central trading districts started becoming mono-functional. Its residential core experienced increasing tertiarization. During the second half of the 19th century, some sectors of industry started forming clusters, and there was an increasing functional segregation of districts. The geographical concentration of certain businesses, such as financial investors, insurance companies, brokers, merchants and forwarding companies, which depended on the former, was rather spontaneous and largely the product of market forces. All of these industries experienced rapid growth in the context of growing world trade. The free play of market forces also determined the response of real estate speculators: They created

the office space needed in Manhattan's two sub-centres, Downtown and Midtown. As a result, land prices rose. This, in turn, drove out the few people who still lived there, but who, on account of the improved public transport system, now found it easier to commute. Another consequence was that entire street blocks were now developed by building only one large edifice each on them. A similar development occurred in Hamburg, if later.

There were hardly any limits to Manhattan's vertical growth once skyscrapers had been introduced. In fact, a competition for natural light and air set in. During the 1920s, Hamburg saw the erection of the Kontorhaus district, at a time when, in New York, the formal architectural evolution of office buildings with iron skeletons, flexible floor plans and modern means of ascent had nearly reached culmination. In New York, during the building boom of those years, the fight was on for sheer height and for tenants: Office space was supposed to be individualist in character and bright! While there were individual draft designs of great artistic value which are much better known than the iconic buildings of Hamburg's

Kontorhaus district, it must be said that a large number of the buildings erected in New York during this period were either stylistically influenced by the old Beaux Art forms and shapes or by the new and topical Gothic Revival. A case in point is the New York Life Insurance Building built to designs by Cass Gilbert (1926-1928). It was not before the end of the 1920s that Art Deco decorative elements appeared on some otherwise unchanged facades (cf. Chicago). This was the case in the landmark Chrysler Building built to designs by William Van Alen (1928-1930). On other facades, there were hardly any decorative elements, particularly after the trend towards sober designs had set in from 1930 onwards.

In New York, the first instances of coordinated planning for several building complexes at a time, the approach chosen in Hamburg when conceiving of the core of the Kontorhaus district, occurred in connection with the Rockefeller Center built to designs by Raymond Hood (1931-1940). It is built in the undecorated and sober „Stripped Style“, but was designed for mixed office and entertainment infrastructure use.

As land owners failed to take an active role, urban development measures were limited to the widening of streets and the amplification of the original rectangular street grid. No new streets were built that would have cut through the existing urban fabric, nor were any other major measures taken, so that the network of streets could never really testify to the processes of city formation.

Manhattan's old high-rise buildings can no longer be experienced in their integrity in the historic parts of the city, as many of them, over the decades, have had to make room for new buildings. Some of the historic designs, such as the Empire State Building, have acquired world fame. The city formation processes that occurred in New York during the 19th and 20th centuries can therefore no longer be traced on the basis of an integral historic urban fabric.

3.b.2.3 South America

3.b.2.3.1 Argentina

» Buenos Aires

Against the backdrop of growing globalisation, Buenos Aires also developed a very heterogeneous central business district during the 19th century: San Nicolás. This development started out from the old core settlement of the colonial town. In terms of their function, buildings for office use were built there from 1910 onwards at the latest. The San Nicolás business district extends from the docks and the top administration buildings all the way to the Avenida de 9 Julio, approximately one kilometre inland from the shore. The Avenida is the world's widest street. It was started in 1935 and cuts right through San Nicolás.

The district is structured by a street grid modelled on the new diagonal axes and streets cutting across the existing urban fabric in Paris during the 19th century, more particularly the Haussmann period. The closed blocks of this Buenos Aires district also took their inspiration from French examples. Draft designs for the first high-rise office buildings in the 1920s also followed the European example, e.g. the Palacio Barolo built to designs by Mario Palanti (1919-1923), who vacillated between Art Nouveau and Art Deco. The decoration of the crowning members was inspired by late Spanish baroque style.

South America experienced a high-rise building boom during the 1930s which produced the Edificio Comega built to designs by Enrique Douillet and Alfredo Joselevich (1931-1934) and the Edificio SAFICO by Walter Möll (1932-1934), buildings with subdued and sober designs that were almost unparalleled, even internationally. Buenos Aires' high-rise buildings occupy smallish floor plans at the edges of blocks which are arranged in accordance with the rectangular street grid. The small-scale blocks are characterised by mixed uses and there has been no overarching urban planning to

coordinate them. Their spatial distribution is rather haphazard.

The centre has an expanse of approximately three square kilometres and is situated north of the Plaza de Mayo. Today, the streets there are characterised by the high-rise buildings of recent decades which have mostly replaced older buildings. The result is an architectural conglomerate of buildings from diverse periods which, however, can hardly teach us anything about early city formation. Compared to the aforementioned cities, city formation in Buenos Aires was never very strong, as people continued to live in the respective districts.

3.b.2.3.2 Brazil

» Sao Paulo

Sao Paulo is not situated on the shore line, but some distance away from it inland. Consequently, the old settlement core is not clearly delimited topographically, and when the business district „Sé“ started taking shape in the oldest and most central part of the city, it developed no clear-cut segregation of functions. Business growth in Sao Paulo was connected mainly with the rising importance of sugar cane and coffee exports, but the Sé district featured and still features a mix of retail and office uses. During the building boom of the 1920s, numerous office buildings, some of them high-rise, were erected right in the middle of residential areas featuring small-scale buildings. Business and apartment houses were built in each other's immediate vicinity.

During the 1920s, in Sao Paulo, like in Buenos Aires, facade decorations of office buildings took much of their inspiration from the Hausmann period, e.g. in the Edificio Martinelli built to designs by William Fillingier (1924-1929), the floor plan of which, however, was more oriented towards the comb-shaped floor plan of American office buildings. From the 1930s on there was a clear Americanisation of design in Sao Paulo. Buildings like the Edificio Banco de Sao Paulo built to designs by Alvaro Botelho (1938) took their

inspiration from Art Deco or, in other cases, their design was more sober, such as the Edificio Altino Arantes built to designs by Plinio Botelho do Amara and Camargo & Mesquita (1939-1947).

Only a small proportion of the office buildings erected to the northeast of Sao Paulo's Central Bus Terminal in this period has been preserved. Those office buildings that remain are not very relevant and expressive when it comes to tracing historical city formation processes, particularly as there never has been a mono-functional business district in Sao Paulo.

3.b.2.4 Asia

3.b.2.4.1 China

» Shanghai

With their history as former western commercial settlements, Shanghai and Hong Kong came to constitute the most important economic centres operated by western capital in Asia. Consequently, western developmental trends such as city formation also exerted a certain amount of influence there, but were only marginally able to gain a foothold. Since the middle of the 19th century, a typical western trade enclave developed outside the historic city walls of Shanghai, more precisely along a section of the Huangpu River bank that was called „Bund“. The three-storey buildings were later acquired by the financial sector and the hotel industry. The strip of land on the river bank thus turned into an almost mono-functional business district. Like Hamburg's Kontorhaus district, it still serves this function today. However, this part of Shanghai is far less homogeneous than the Kontorhaus district. The new owners commissioned the services of western architects, who planned and designed very impressive rows of new office buildings, primarily during the 1920s and 1930s. As there were no planning regulations nor requirements in terms of urban development and construction, the result was a colourful mix of prestigious western style buildings not dissimilar to those in South American cities and numerous other cities elsewhere.



Fig. 157: Shanghai, "The Bund" on Huangpu River, 2005

To begin with, in Shanghai, too, the Beaux Arts style dominated the scene with the exception of banks which leaned more towards neo-Classical designs. The Yangtze Insurance Building built to designs by Palmer & Turner (1920) and the Yokohama Specie Building (1920) by the same architects are cases in point. In those cases where the draft designs departed from the general patterns, they ventured out into a variety of Modernist trends reminiscent of German architectural examples. With its uniformly designed skeleton facades characterised by alternating groups of axes with three windows each and smooth facade sections, the Sassoon House built to designs by Palmer & Turner (1926-1929), for example, is reminiscent of the Borsigturm built to designs by Eugen Schmohl in Berlin (1922). Outside the „Bund“ of Shanghai, the Christian Literature Society and the China Baptist Publication Society Buildings by Laszlo



Fig. 158: Shanghai, Sassoon House (left, today "Peace Hotel") and Bank of China Building (Design: Tsuyee Pei, 1934), 2002

Hudec (all 1930-32) suggest influences of the Chilehaus. The two office buildings mentioned are almost identical reinforced concrete constructions. Unusually for Shanghai, the skeleton facades of both buildings were given red clinker facings. Their pillar fronts feature pointed edges.

Lack of space and the political environment did not allow for a great number of high-rise buildings in Shanghai at the time, and the latter attracted little attention at the level of urban development. The complex of mono-functional office buildings along the narrow shoreline has miraculously survived to a large extent. However, behind it, there is a small-



Fig. 159: The Yokohama Specie Building, 2012

scale old town structure, above which tower the recently erected skyscrapers, scattered liberally over Shanghai. Their skyline provides an interesting contrast to the historic shoreline view with its row of office buildings.

3.b.2.5 Australia

» Sydney

Like in most other former colonial trading towns, today's central business district of Sydney has evolved out of early settlements near the port, i.e. Darling Harbour. City formation in Sydney started as early as the 19th century, if not on the same scale as in New York, Chicago, London or Hamburg. The district is bounded by water on three sides and has kept its original street grid. Although the area has clearly defined topographical boundaries, no such thing as a mono-functional office district has formed. Rather, Darling Harbour is a business district characterised by mixed uses including some smallish office building complexes. The area continues to be quite densely inhabited.

Stylistically speaking, the buildings erected during the 1920s and before can be categorised as very conservative. From 1916 on, they were iron skeleton constructions and showed the clear influence of American Beaux-Arts-facades. A case in point is the State Savings Building built to designs by Ross & Rowe between 1925 and 1928, a skeleton construction, the facade of which imitates massive masonry: It was given a facing reminiscent of the New York Stock Exchange (1903). The „Commercial Palazzos“ so typical of Sydney, feature conservative vertical structures: These buildings are approximately twelve storeys high, but often only have the width of a few window axes. Their facades were given facings using classical forms and shapes, which very much remind the observer of the very small American high-rise buildings from before WW I. The Mercantile Mutual Building built to designs by Robertson & Marks (1927-1928) is a good example. Office buildings with relatively modern skeleton facades did not appear before approximately 1930:

Their vertical ribs lend the facades a pronounced vertical structure. The neo-Gothic decorative details are also a clear reference to American examples of the „Gothic revival“, e.g. the Sun Building built to designs by J.A. Kethel (1929). Office architecture in Sydney has developed in a pluralistic way ever since: Many buildings such as the City Mutual Life Building built to designs by Emis Sodersten (1934-1936) were designed in the Art-Deco-style. The Bryant House (1939), although designed by the same architect, distinguishes itself by its clinker facade and the triangular bays with filigree lattice windows, details which suggest that it was modelled on German buildings. The Feltex House built to designs by Adam, Wright & Apperley (1939) marks the advent of Modernism in Sydney. It has overtones of Erich Mendelsohn.

Most of Sydney's historic buildings have been destroyed or replaced by new high-rise buildings or skyscrapers, so that it is no longer possible to trace city formation processes in this city.

3.b.2.6 Conclusion

The examples selected illustrate the high rank that Hamburg's Kontorhaus district, with its core consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, can claim among other comparable international examples of office districts. When the four complexes were built in Hamburg during the 1920s, most of the office architecture around the world was still dominated by the Beaux-Art-style and other historicising forms, i.e. by developments that had their roots in the 19th century. It was an integral element of these retrospective approaches to try and design even skeleton constructions in ways which were suggestive of massive masonry or at least to upgrade skeleton facades by adding punctuated facade motifs such as grand pilasters, ledges, friezes or rustications. Before 1930, clearly designed skeleton facades were the exception outside Germany. The same was true of exclusively purist design solutions, as displayed by the Messberghof and the Mohlenhof.

An international comparison between the Kontorhaus district and its contemporaries clearly underlines the fact that the Kontorhaus district, with its core consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, is much more than just a regional variety of Modernism, with mostly expressionist clinker facades as their common denominator. Rather, these buildings have not only provided new benchmarks for architecture during the Weimar Republic, but were also unique even in the international sphere at the time. What is particularly striking is the consistent synthesis of functional, constructive and design aspects achieved in the Kontorhaus district. Both the Sprinkenhof and the Mohlenhof are vastly superior to the general level of contemporary architecture. The Chilehaus and Messberghof, nearly unparalleled the world over, can truly be considered cradles of the modern architecture that started developing at the beginning of the 1920s.

A statement like this may come as something of a surprise to observers, who to this day are used to viewing the „International Style“ as the culmination of architectural developments during the 20th century. At least in Germany, however, a reassessment of conventional views is currently underway, which frequently focuses, among other things, on Modernism in Hamburg. The criticism levelled is that the key role played by expressionism in the early 1920s, i.e. at a time when modern architecture started to articulate itself, has often been underrated. Expressionism was a phenomenon that even architects like Walter Gropius, the Taut brothers and Hans Scharoun were fascinated by for a number of years. When it was founded in 1919, the Bauhaus was also heavily influenced by it. Wolfgang Pehnt, an internationally renowned expert of expressionist architecture who was among the first to challenge the cliché of the genesis of purist Modernism allegedly never having met any opposition, says: „In some ways expressionism was a school of modern architecture which elaborated its own basic terminology.“

Looking at the totality of cities which went through processes of city formation and in which there were significant waves of building activity between 1920

and 1930, Hamburg's Kontorhaus district, with its core consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, excels because of the unique qualities that it combines, namely its high standards, which are respected and appreciated worldwide, the modernity of its architectural designs, the unparalleled and highly developed urban development concepts that led to its creation, its homogeneity, its high degree of mono-functionality, which at the time had not progressed this far virtually anywhere else and, finally, its state of preservation as a uniquely cohesive and integral ensemble.

3.b.3 Summary of the international comparison of Hamburg's Speicherstadt and Kontorhaus district

In summary, it can be said that the two directly neighbouring mono-functional and mutually complementary ensembles of the Speicherstadt and the Kontorhaus district, particularly as regards the latter's core consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, constitute unique examples, also at the international level, of maritime warehouse complexes on the one hand and modern office buildings from the 1920s and 1930s on the other. The buildings making up the two districts are expressions of highly consistent concepts. They are characterised by a high quality of construction and functional design, properties which are clad in historicism and Modernism respectively. In terms of their urban planning and architectural design, the two ensembles constitute an amalgamation of the specific requirements imposed upon the construction, technical equipment and functionally appropriate layout of warehouses and office buildings respectively, thus creating a synthesis of unusually high quality with a striking visual character. This is expressed in the description of the warehousing complex as a „City of Warehouses“ and in the metaphor of the „bowpeak“ in the case of the Chilehaus, with its ship-like appearance.

3.c Proposed statement of outstanding universal value

3.c.1 Brief synthesis

In the southern part of Hamburg's old town are two complementary, mono-functional districts, which are closely related, both physically and functionally: firstly, the complex of warehouses for goods imported through the port and, secondly, the Kontorhaus district with the offices of the companies engaged in port-related activities, including shipping.

The Speicherstadt was constructed in three phases between 1885 and 1927 under the direction of Franz Andreas Meyer. It was damaged in World War II, and reconstructed in the post-war period by Werner Kallmorgen, in keeping with the historic design; high-quality buildings were added in the 1950s. The Speicherstadt stands out for the exceptional homogeneity of both its architecture and its urban development. It consists of 15 five- to seven-storey warehouses and a series of individual buildings, the vast majority of which are constructed in brick with neo-Gothic and neo-Romanesque forms, and features a specific functional and physical structure, and a particular style of urban development, with cobbled streets, waterways, bridges and railway tracks.

The adjacent Kontorhaus district to the north of the Customs Canal is comparably homogeneous. This district, which dates mainly from the 1920s and 1930s, consists predominantly of large-scale edifices, some of which fill entire blocks, with clinker facades in expressionist or sober designs, flat roofs and stepped-back upper storeys. The dominant feature of the nominated property is the Chilehaus, which was constructed between 1922 and 1924 by Fritz Höger. This 10-storey office building is constructed on a reinforced concrete frame and the outer walls are made of the typical dark-red to violet fired clinker bricks that are characteristic of the brick expressionist style. Other striking buildings in the nominated property are the Messberghof, built between 1923 and 1924 by the brothers Hans and Oskar Gerson; the Sprinkenhof, built in three sections between 1927 and 1943 by the architects Hans

and Oskar Gerson and Fritz Höger, and the Mohlenhof, which was constructed in 1928 to plans by the architects Rudolf Klophaus, August Schoch and Erich zu Putlitz.

From a historical point of view, the architecture of the functionally complementary districts is a striking and unique microcosm, on a unique scale, of the development of European architecture in the late 19th century and the first third of the 20th century, and reflects the new ideas of the time about reorganising cities along functional lines, a key milestone in the emergence of modern urban development. The two districts were optimally located to meet the new logistics requirements for goods transshipment, and provide office space for organising trade. Moreover, the high quality of the districts' design testifies to the internationally renowned status of Hamburg Port and the local export business at the time.

3.c.2 Justification for criteria

(i): represent a masterpiece of human creative genius:

Fritz Höger's Chilehaus, with its eastern tip recalling the prow of a ship and the characteristic detail of its facades, is regarded as an iconic work of expressionist architecture, which no standard work of reference on 20th century architecture fails to mention. By combining a reinforced concrete skeleton with traditional brickwork, executed with barely surpassable virtuoso design and craftsmanship, Höger created a modern style of office building architecture, the like of which the world had never seen.

(ii): exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design:

The cultural-historical significance of the Speicherstadt and the Kontorhaus district, particularly the

core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, lies in the fact that they document the changes in urban development, architecture and technology, as well as the functional changes, which resulted from the rapid expansion of international trade in the second half of the 19th century. The two mono-functional, functionally complementary districts present a globally unique microcosm, on a unique scale, of the ideal of a modern city with functional zones, and document the concept of city formation.

- (iii): bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared:

Thanks to their scale, the quality of their design, their materials and their architectural forms, both the Speicherstadt and the Kontorhaus district, in particular the core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, bear exceptional testimony to the building tradition in Hamburg, as a Hanseatic port city, and to the self-image of its business people, as well as to their own adaptability, which ensured their success.

- (iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history:

The two neighbouring, mono-functional, but functionally complementary districts, both contain outstanding examples of the types of buildings and ensembles which epitomise the consequences of the rapid growth in international trade in the late 19th and early 20th centuries respectively. Their uniform design and high-quality, functional construction, in the guise of Historicism and Modernism respectively, make them unique examples, the world over, of ensembles of maritime warehouses and modern office buildings of the 1920s.

Hamburg's Speicherstadt, with its numerous warehouses and functional buildings, its specific functional and physical structure, its particular style of urban

development, and with its cobbled streets, waterways, bridges and railway tracks, was constructed at the end of the 19th century, and today it is still the largest cohesive and integrated ensemble of warehouses anywhere in the world. Thanks to careful reconstruction following damage sustained in the last war, it has been possible to restore it to its original uniform appearance. It stands out not only for its high degree of architectural homogeneity, resulting from the uniform red brick facades, predominantly in the neo-Gothic forms of the "Hanover School", and its consistent urban planning, but also for its evocative setting, which underlines its prestigious style, unusual in such functional buildings.

The Kontorhaus district is characterised by both its considerable homogeneity and its remarkable scale, which can still be experienced today. As the first dedicated office district on the European continent, it showcases previous experience in office block design and illustrates the shift in focus of economic activities in continental Europe from the secondary to the tertiary sector. Its office buildings, particularly the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof broke new ground in the development of office building architecture, and are amongst the most significant achievements of their kind post-World War I. The high quality of their design was unrivalled at the time, except in the United States. However, while international office block architecture of the time was still influenced by the Beaux-Arts style and other forms of Historicism, Hamburg's buildings already displayed modern clinker facades in expressionist forms, which, in the Chilehaus and Sprinkenhof were barely surpassable in the virtuosity of their design and craftsmanship. The Messberghof, whose decorative and structural features are more restrained, was one of the first buildings anywhere in the world to pave the way for the New Objectivism movement. The Mohlenhof, with its relatively simple, smooth facades, can even be regarded as an early example of New Objectivism architecture. The buildings in the core area of the Kontorhaus district are therefore amongst the most significant office buildings of the 1920s. What is more, as works of important architects, they are also of high artistic merit.

Alongside their architectural forms, which were modern compared with other contemporary office buildings from around the world, Hamburg's office buildings were also characterised by the high quality of their design, which continues inside the buildings, in the hallways and staircases.

3.c.3 Statement of integrity

The Hamburg ensemble comprises two mono-functional districts in direct neighbourhood to one another, which have been preserved intact in adequate size in almost unchanged historical form and design. On a unique scale and in unparalleled concentration, the ensemble documents the change from a mixed-use city to a modern city with mono-functional zones, which were established at the end of the 19th and the beginning of the 20th century.

The Speicherstadt has all the elements and structures necessary to underline its importance as the largest unified warehouse complex and most modern logistics centre of the world of the late 19th century. The Kontorhaus district, in particular the buildings of its core zone consisting of Chilehaus, Meßberghof, Sprinkenhof and Mohlenhof comprises all the elements and structures that document its importance for the development of the modern office building architecture of the 1920s and 1930s.

3.c.4 Statement of authenticity

The Hamburg ensemble Speicherstadt and Kontorhaus district with Chilehaus, two mutually complementary, directly neighbouring mono-functional districts in largely unchanged historic design with functionally shaped buildings of high quality in the style of historicism and of modernity, document the change of the mixed-use town to a modern city with mono-functional zones at the end of the 19th and in the early 20th century with a concentration and degree of preservation and on a scale, which are unique in the world.

Despite the damage suffered during the World War II and the successive changes of use during the course of the last one-and-a-half decades, the Speicherstadt has largely retained its form and design in terms of building materials and substance, all of which are determined by their high degree of architectural and urban planning concentration, by the ambitious link between architectural design of the buildings and their technical facilities, by the effective composition of their prestigious red-brick construction in Neo-Gothic architectural forms from the Hanover School and by their functional and aesthetic structure. These constants lend it the incomparable look as a "city of warehouses" („Speicherstadt") with an unusually prestigious character for that kind of building task. The original function of the Speicherstadt as a centre for storage and warehousing has largely been retained. In those cases where it has not, this function is still clearly traceable.

The Hamburg Kontorhaus district, whose buildings continue serves their original purposes, is still largely unchanged characterized in terms of form and design as well as regards materials and substance. It consists of modern office buildings with reinforced steel constructions from the 1920s and 1930s. The carefully designed and in some cases very complex and detailed clinker brick facades feature expressionist and functional architectural forms. Also, the artistic decorative elements and the prestigious decoration of building entrances and staircases are largely unchanged in terms of material and substance. This also applies to the Chilehaus, its characteristic detailing of the brick facades and its significant form including the overbuilding of the Fischertwiete, the S-shaped facade on Messberg, and applies above all to its eastern tip which is reminiscent of a ship's prow.

3.c.5 Requirements for protection and management

Given their outstanding significance, both the Speicherstadt and the Kontorhaus district are listed under the Hamburg Heritage Protection Act. Any

repairs or alterations to the buildings, and building work of any consequence, have to be discussed with the Department for Heritage Preservation of the Free and Hanseatic City of Hamburg, and are subject to its approval. The Speicherstadt also has its own Design Ordinance and a Development Concept for the Speicherstadt has been drawn up, too.

It is intended to draft a Design Ordinance for the Kontorhaus district as well. In addition, a local development plan is currently being produced for the Speicherstadt (local development plan HafenCity no. 12/Hamburg- Altstadt district no. 48).

A management plan has been formulated to safeguard the preservation and proper management of the ensemble „Speicherstadt and Kontorhaus district with Chilehaus.“

The Department for Heritage Preservation will be responsible for coordinating the management of the nominated property and will be affiliated a department from the Ministry of Culture.

4. State of conservation and factors affecting the property

4.a Present state of conservation

4.a.1 The Speicherstadt

Although it suffered considerable damage during WW II, the Speicherstadt was back in use relatively quickly after the war. Only two buildings in the western part of the Speicherstadt were completely destroyed. Most of the other damaged buildings were either carefully reconstructed down to the details or liberally added to. In many cases, the only evidence that the top sections of the blocks have been rebuilt is the very minor variation in the colour of the brickwork. Some new buildings were erected to replace the destroyed ones: With their sparse, cube-shaped structures, they consistently adhered to post-war modernism, but used the same brick material, so that they blend in well with their environs. Thus, the overall design of the Speicherstadt has largely been preserved unspoiled and can be said to be in a good state of structural repair.

» Preservation strategy:

With only a few exceptions, the Speicherstadt buildings have always been the property of the Hamburg Port and Logistics plc (HHLA). This will not change fundamentally in the future. The HHLA has accumulated a wealth of experience as regards the maintenance of the historic buildings of the Speicherstadt; something that will ensure a high degree of continuity when it comes to its upkeep and a careful approach to putting some of its buildings to new uses.

Another building block of the long-term sustainability strategy to preserve the Speicherstadt is the part-privatisation of the HHLA. This has meant that the Speicherstadt district has been separated operationally from the other business divisions of the HHLA. In the process, the Speicherstadt buildings were assigned non-listed tracking stocks, which are wholly owned by the Hamburg Capi-

tal and Holdings Management Company (Gesellschaft für Vermögens- und Beteiligungsmanagement (HGV) mbH), which is in turn wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled the Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsengang), which confirmed a gentle development approach towards new uses for the Speicherstadt. This is part and parcel of the long-term preservation strategy for the Speicherstadt.

» Current state of preservation and rehabilitation measures:

Due to their constructive design, the materials and building methods employed and their uninterrupted use, the structural state of the Speicherstadt buildings can be designated as good. A further contributing factor has been the continuous rehabilitation and maintenance efforts, which are subject to fundamental agreements between the Department for Heritage Preservation and HHLA about maintenance standards. Details concerning individual warehouse blocks must be expressly authorised. When preparing them for new uses, the warehouse blocks are completely overhauled and gently modernised. This is always done in close consultation with the Hamburg Department for Heritage Preservation.

At the same time, a lot of effort is put into the upkeep of the preserved infrastructure of the Speicherstadt, which consists of its streets, bridges and waterways. A „Maintenance and Repair Programme for the Bridges of the Speicherstadt“ has been drafted in cooperation with the Department for Heritage Preservation to ensure that the existing bridges are always kept in good repair.

In recent years, most of the repair work has focussed on quay walls, particularly those along the

Customs Canal near the customs building at 17 – 18, Alter Wandrahm. The quay walls started deforming as a result of heavy lorry traffic, which considerably reduced their bearing capacity. The renovation measures have been completed in the meantime. Since the customs buildings have stopped functioning as such, there will be no heavy lorries in this area in future. There are plans to close the gap in the customs building at 17—18, Alter Wandrahm created in the 1950s.

In recent years, additional types of damage have been detected in the quay walls of the Speicherstadt, which are 120 years old, both on their water side and underneath the warehouse blocks. These damages primarily involve warehouse basements. The bearing capacity of the quay walls and the wood pile foundations underneath streets and warehouse blocks needs to be maintained over the long term, as this is of vital importance for the preservation of the Speicherstadt as a whole. Particular attention will therefore be given to this part of the maintenance and repair effort in future, and there are plans to draw up an integrated plan concerning the quay walls that has the full backing of all stakeholders (cf. Chapter 4.b.1.5).

4.a.2 The Kontorhaus district

Hamburg's Kontorhaus district around Messberg is to this day characterised by an almost cohesive ensemble of buildings from the 1920s, 1930s and 1950s which were hardly altered as a result of the war. Its most characteristic buildings are the Chilehaus, Messberghof, Sprinkenhof and the Mohlenhof complexes. They continue to serve their original purposes and, except for the Mohlenhof, have all been rehabilitated in accordance with heritage protection considerations. They are in a very good state of repair.

Chilehaus: During WW II the Chilehaus did not suffer any major damage. Only minor furnishing details in the entrance area of portal B, part of the terracotta ornamentation of the southern portal C and the original shop windows were lost.

Between 1990 and 1993, the windows were re-designed by the architects of WGK Planungsgesellschaft mbH. They interpreted the original windows rather freely. The Fischertwiete, a narrow street, was converted into a pedestrian zone. Its original cobblestone surface was replaced by granite pavement. All of these measures were carried out in close cooperation with the Hamburg Department for Heritage Preservation.

Messberghof: During WW II the Messberghof suffered only minor damage. The roof and part of the stepped-back upper stories on Pumpen street were destroyed during an air raid in 1945. They were reconstructed in a simplified version in the early post-war years. The Messberghof now has a flat roof with the preserved tower jutting out from it in a rather surprising way. Another alteration of the Messberghof concerns the ground floor of the west facade, into which two large shop windows were installed. The sandstone sculptures by Ludwig Kunstmann attached to the facade pillars were removed in 1968 because they were severely damaged by weathering. They were lost, meaning that reconstruction was made impossible. For the rest, the Messberghof has been preserved in its historic condition.

Any alterations for the worse have in the meantime been reversed or remedied. The modernisation work carried out in the years 1995 – 1996 was in keeping with heritage protection considerations and was executed by the architects Schweger & Partners in cooperation with the Hamburg Department for Heritage Preservation. The original cube shape of the roof was re-established, but using modern structures and materials such as titanium zinc alloy sheet metal. In 1997, instead of the original sculptures, new abstract ones of bronze created by Lothar Fischer were added.

Sprinkenhof: During the war, the third section of the Sprinkenhof was hit by a bomb and burned down. The second section was also damaged, but only the western staircase on Burchardstrasse and the adjoining rooms were affected. Thanks to the

sturdy reinforced concrete skeleton construction of the Sprinkenhof, and given that the facades had remained largely intact, it was relatively easy to repair this damage. Except for the much simplified staircases in the second and third sections of the building, the repairs are now hardly visible.

Between 2000 and 2003, the architects Kleffel, Köhnholdt & Partners modernised the second and third sections of the Sprinkenhof. In doing so they cooperated closely with the Hamburg Department for Heritage Preservation. The modernisation meant that the underground parking driveway was closed to make room for the air conditioning system, and that the car park in the atrium was given a glass roof. The Springeltwiete was kept in its original

street profile, but was closed to motorised traffic.

Mohlenhof: The Mohlenhof was not severely damaged during WW II, so it has been preserved almost completely in its historic condition, including numerous Art Deco style elements in the entrance hall and the staircase. However, some modifications were made to ground floor facades: Instead of the original straight lintels, the two shop doors on the east side were given segmented arches during the 1950s. Parts of the south side were also given different shapes. In close cooperation between the Hamburg Department for Heritage Preservation and the architect, Alk Friedrichsen, these parts of the Mohlenhof were restored to closely resemble the original versions in 2012.

4.b Factors affecting the property

The following factors are of particular importance for the preservation and sustainable development of Hamburg's Speicherstadt with Chilehaus and Kontorhaus district, which is being nominated for inscription on the UNESCO World Heritage List:

4.b.1 Development Pressures

4.b.1.1 Dynamics and new uses

Currently, there are only few new uses in the Kontorhaus district. There are plans to perhaps allow the use of the stepped-back upper storeys as apartments, but generally speaking no substantial interference with the fabric of the buildings is envisaged. In the Speicherstadt the situation is different.

Until 2012, the Speicherstadt was subject to the Port Area Development Act of 1982, last amended on 19 April 2011 (HmbGVBl. page 123). Recent changes in port requirements and logistics, i.e. the move away from general cargo to containerised transport, and the building of the HafenCity have had a significant impact on the Speicherstadt. Instead of traditional users and their port-related activities, there are now numerous new urban users for whom the Speicher-

stadt is much in demand. In acknowledging this structural change, the Speicherstadt was taken out of the remit of the Port Area Development Act on 10 October 2012.

This move aims at promoting a development, whereby the Speicherstadt will become an attractive nexus with urban uses between the city centre and the HafenCity. Administratively speaking, the entire Speicherstadt, complete with its system of integrated waterways, the Customs Canal and Binnenhafen expanses of water between Kehr wiedersteg and Oberbaumbrücke is now part of the HafenCity district. This reflects the fact that for some time now there has been a transformation going on in the Speicherstadt: Many of the warehouses are no longer needed for port-related activities and even in the case of goods still being transhipped and stored in the Speicherstadt, there have been significant changes in recent decades. In the past, coffee, tea, cocoa, dried fruit, nuts and spices were stored, processed and transhipped in the Speicherstadt. Now it is primarily oriental carpets that are stored in the Speicherstadt warehouses. However, this trade segment has also seen shrinking volumes in recent years. It must therefore be assumed



Fig. 160: Historical use of warehouse buildings



Fig. 161: Current use of warehouse buildings

that only about a third of all warehouse blocks will be used for the purpose they were originally designed for in future, namely storage.

There is a consensus among stakeholders and decision makers that the storage and distribution function should not be allowed to completely disappear as this is what characterises the Speicherstadt. Out of a total usable space of 300,000 square metres, some 96,000 are currently being used for storage, and it is safe to assume that about a third of the area will continue to be used in this way in future. Of the rest, about one third has been dedicated to new uses. There are now several companies from the fashion and textile industries in the Speicherstadt. Some of them operate a combined system of storage and presentation of their fashion collections, thereby taking the traditional concept for which the warehouses were designed one step further. Another new type of use that has thrived in the Speicherstadt since the end of the free port privileges involves cultural institutions and recreational offerings. An area of some 25,000 square metres is now being used for cultural and leisure activities or is used by restaurants and other catering outlets. This further adds to the Speicherstadt's attractiveness and makes it more lively, which is why such activities will be encouraged in future. Also, the ambience of the historic buildings in the Speicherstadt and the structure of the open spaces contribute to making it very attractive for the arts and creative activities. This is

why, some 10,000 square metres will be made available for artist studios in future. Half of this studio space will be offered at very favourable rents, so that young artists can also afford them.

As the Speicherstadt is a listed ensemble under the Hamburg Heritage Protection Act, occurred in the past all conversions and any related structural changes of warehouse buildings in close consultation and approval process with the Hamburg Department for Heritage Preservation. This is to ensure that the amount of alterations to the fabric of buildings is kept to a minimum. This will also be the future approach to the development of the Speicherstadt so that the experience accumulated over the years in terms of how to put buildings to new uses can serve as worthwhile input.

In all of this, however, it is worth remembering that changes in how a building is used do not only affect the design and substance of the building in question, but also require adjustment measures in the open spaces and traffic infrastructure around it.

4.b.1.2 Traffic concept for the Speicherstadt

When the free port regime was still fully in force, there was hardly any through-traffic in the Speicherstadt. Only Bei St. Annen and Am Sandtorkai / Brooktorkai served the purpose of channelling

through-traffic to the southern parts of the port and to Harburg via Freihafenbrücken. Meanwhile, motorised traffic in the Speicherstadt has significantly increased and there are also more cyclists and pedestrians. New uses of the Speicherstadt buildings will in future lead to additional demands being made on streets and paths. Most of the original traffic infrastructure of the Speicherstadt has been preserved almost unchanged. It constitutes one of the characteristic features of this ensemble and has thus been included in the list of protected assets under the Heritage Protection Act. Future developments in the Speicherstadt must therefore reconcile the new demands on streets and paths with a heritage regime that respects its existing historic fabric.

4.b.1.3 Barrier-free access

An aspect of particular importance is barrier-free access to the nominated property which must promote social inclusion. The provisions of the UN Convention on the Rights of the Disabled and the corresponding Action Plan of the Free and Hanseatic City of Hamburg must be complied with. Also, solutions need to be found for senior citizens and the disabled so that they can safely use the paths in the Speicherstadt. At the same time, the typical materials of streets and public spaces need to be maintained. Both in the Speicherstadt and the Kontorhaus district such demands must be reconciled with the need to use and adapt the existing network of streets and paths in a way that is compatible with heritage protection.

4.b.1.4 Living in the Speicherstadt

Independently of whether present or future uses are concerned, extra care needs to be exercised when considering the possibility of converting warehouses so they can be used as apartments. Hamburg's urban planners have decided to generally promote the residential use of buildings in inner city districts, meaning that the Speicherstadt could also be targeted by this development policy. However, compared to other new uses, the extent of interventions would be considerable if the historic warehouses were to be converted

into apartments in future: Because of their great depth, aspects such as the provision of natural light, means of access and the required modern building technology and installations would present major challenges. Major modifications would have to be made, such as inserting atria, adding more windows and improving fire safety measures.

In 2012, the Regional Ministry of Urban Development and Environment (BSU) and the HHLA together launched a competition calling for residential concepts for the Speicherstadt. It aimed at testing the ground and looking at ways in which apartments could be created in the Speicherstadt. The size of apartments was to vary between 50 and 180 square metres. The outcome of the competition was that, for warehouses to become eligible for living in, they must not only be preserved outwardly, but their interiors must also retain their historic characteristics, so as to preserve the typical ambience of the Speicherstadt warehouses. It was suggested, therefore, that the idea of a mix of different apartment sizes should be relinquished in favour of plans to create typical loft apartments which require less conversion and installation efforts. This option would also take care of the problems of flats exclusively facing one side and not being provided with enough natural light. In summary, the jury of the competition recommended that, in addition to the top floors (attic and pitched attic rooms) being converted into apartments, maisonette (type) flats and ateliers should be created. In converting warehouse top floors, the existing load bearing constructions and woodwork of roofs would have to be respected, and special attention would have to be paid to the design of roof eaves, particularly in those cases where these structures are visible from the waterways and from Sandtorkai.

Flood protection is another pre-requisite for using the Speicherstadt buildings for residential purposes. Such protection would either have to be ensured for the Speicherstadt as a whole (cf. Chapter 4.b.3) or individual buildings would have to be

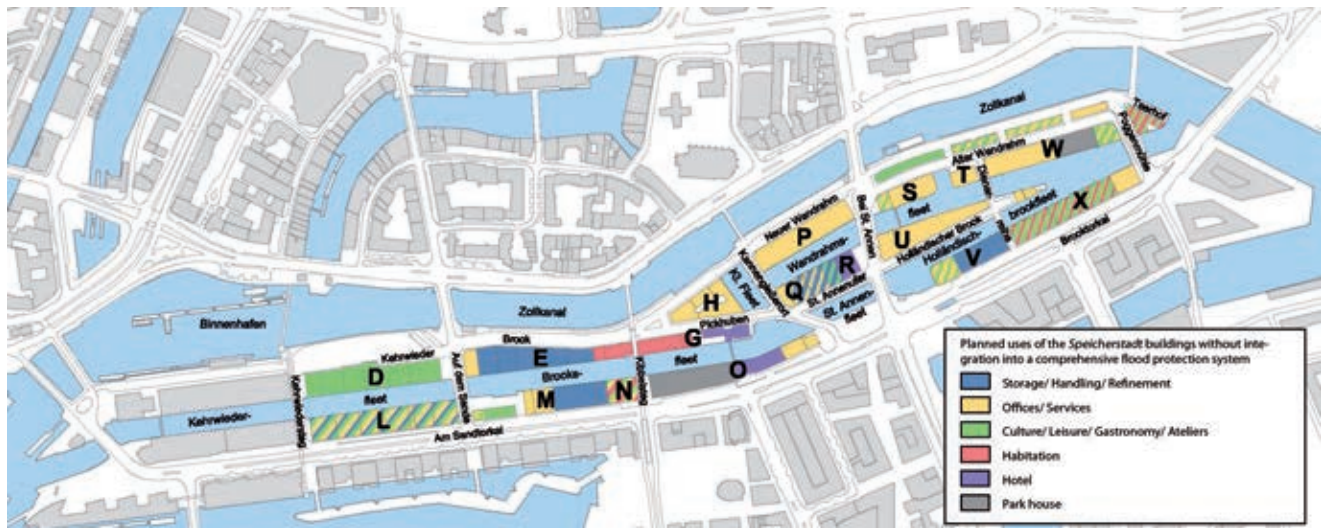


Fig. 162: Planned new uses of buildings without integration of the Speicherstadt into a comprehensive flood protection system

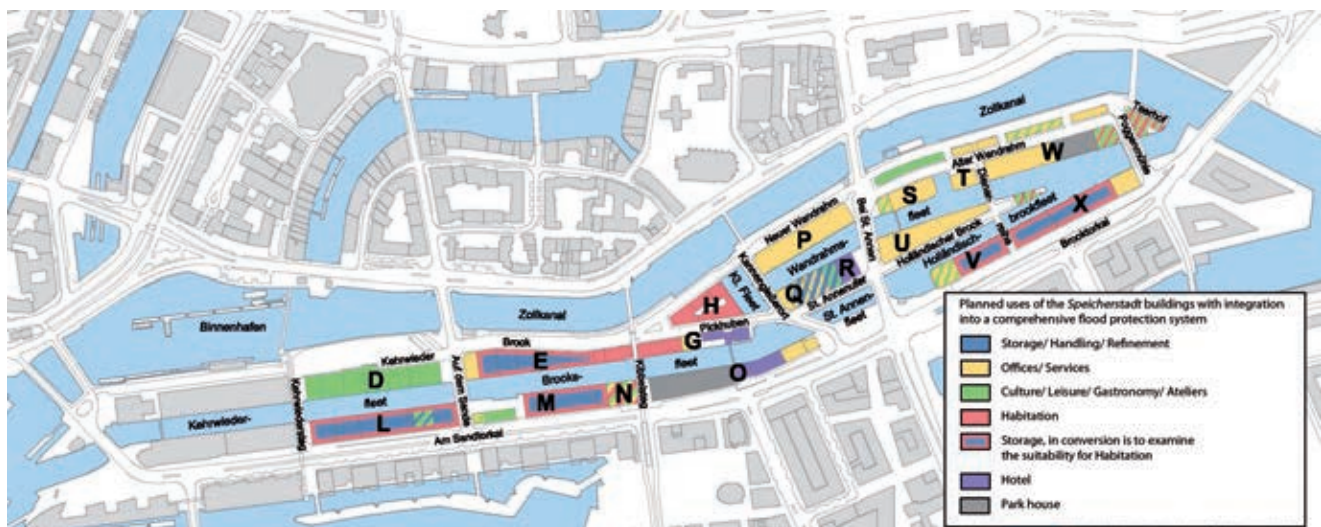


Fig. 163: Planned new uses of buildings if the Speicherstadt is integrated into a comprehensive flood protection system

connected to elevated escape routes. The latter solution currently only exists in the case of those warehouses that have a direct connection with Kibbelstegbrücke, e.g. block N, small sections of which already contain a combination of offices and apartments.

4.b.1.5 Structural safety of the quay walls underneath warehouses and streets

Some 120 years after they were constructed, the quay walls of the Speicherstadt are now showing a degree of wear and tear. This is evident both at the water's edge and in the warehouse buildings themselves, particularly in their basements.

Therefore, the HHLA commissioned a study on the structural safety of the quay walls. The study found that the quay walls are in absolute need of rehabilitation and that the foundation wood pile heads also need to be included in an overall rehabilitation concept.

However, a second expert opinion, also commissioned by the Free and Hanseatic City of Hamburg, concludes that the damages detected only affect certain parts of the quay walls and their longevity. The authors of that study conclude that the quay walls are not in urgent need of repair, but that the rehabilitation efforts can be carried out over a medium term of three to five years, or

over an even longer term of between five and ten years, respectively, depending upon the severity of the damage in the affected locations.

The structural safety of the quay walls must be guaranteed over the long term, as this is vital for the preservation of the Speicherstadt. Given that the two expert opinions do not coincide on all counts, an appropriate rehabilitation concept will have to be found that has the full backing of all stakeholders and players involved. The Management Plan, which forms part of the nomination documents, clearly defines this as a priority. There have been preliminary talks between the owners and the authorities concerned.

4.b.2 Environmental pressures

Because of currently observed climate change is increasingly expected reinforced, often gale-force winds, which can lead to high water levels and flooding. This is particularly important for the area of the warehouse district of concern (see Section 4.b.3).

4.b.3 Natural disasters und risk preparedness

Hazards of the nominated property by lightning or fire cannot be excluded in principle, but the probability is so low that there is no over the general safety precautions and protective measures beyond. The situation is different in the storm hazards that can lead to high water and flooding. In particular, for the area of Speicherstadt this is of concern.

4.b.3.1 Flood protection

The Speicherstadt lies outside the public main dyke system. It is situated between the city centre, which is protected by a system of flood defences, and the HafenCity which is built on plinths that raise it above the reference water level. For the Speicherstadt as a whole there is currently no comprehensive system of flood defence, e.g. in

the form of a closed network of dykes that would protect it from flooding. The Speicherstadt lies between 4.50 m and 5.50 m above sea level (NN = tidal reference level), i.e. considerably lower than the reference mean water level of 7.30 m above sea level. This reference mean water level is going to be raised to 8.10 m (cf. Internal Memorandum 20/5561). This explains why the Speicherstadt has in fact repeatedly been flooded over the years.

Flooding does not present a real danger for the structural integrity of the Speicherstadt buildings, though. So far no serious damage has been detected that could be attributed to flooding.

For the uses of the buildings in the traditional way for storage or office space in a part of the buildings flood protection has been made. Thus, the flooding of the basement and ground floors of these buildings can be prevented.

In order to allow residential and hotel uses in more of the Speicherstadt buildings, a comprehensive system of flood defences and appropriate flood-safe escape routes would have to be established. In the context of drawing up the Development Concept for the Speicherstadt, a study was commissioned that looked at two alternative engineering solutions. The study found that it would be technically feasible to construct a comprehensive system of flood defences, but that its expected cost would be so high that it could only be realised in the long term. Also, the experts commissioned considered that further and more exhaustive analyses and studies would be required.

Generally speaking, it should be clear that neither the historic substance of the Speicherstadt nor its overall appearance must be impaired by establishing a comprehensive system of flood protection. Particularly, the existing hiatus between the western part of the district and the nominated property must not be further exacerbated. To ensure that such adverse effects are avoided, the future



Fig. 164: Existing flood defences along the Customs Canal and their utilisation as viewing points

management of the site and, in an advisory capacity, the ICOMOS should be closely involved in all planning efforts regarding a future flood protection system.

4.b.3.2 Existing flood defences and the experience of the Speicherstadt

Independently of whether comprehensive flood protection is established for the Speicherstadt as a whole, existing flood defences must be treated and managed in a way that is compatible with the historic appearance of the Speicherstadt. This is particularly true of the north embankment of the Customs Canal, because it has a major influence on the visual impression one gets of the Speicherstadt when looking from the city centre while at the same time forming the main dyke. It should be ensured that the Speicherstadt experience in this area is not in any way blemished.

There are already good examples of how flood and heritage protection requirements can be reconciled and of how an unconstrained Speicherstadt experience

can be guaranteed. For example, flood defence constructions can be and have been designed as viewing points. Any future changes in flood protection measures and constructions should therefore continue to be subject to close consultation with the Hamburg Department for Heritage Preservation and the forthcoming World Heritage site management respectively.

4.b.4 Responsible visitation at World Heritage sites

4.b.4.1 The impact of visitors and tourists

Together with other tourist attractions, the Speicherstadt and Kontorhaus district with Chilehaus are integral parts of the tourism marketing concept of the Free and Hanseatic City of Hamburg. This is particularly true of the Speicherstadt as a whole, but also of some of its specific tourist attractions such as the Miniature Toy Train Wonderland and the Hamburg Dungeon. Each year, both of these locations attract large numbers of visitors, making the Speicherstadt one of Hamburg's main tourist



Fig. 165: Visual impression of the Speicherstadt from the flood defence

attractions. There are currently no indications that these tourist activities could pose a real threat to the nominated ensemble or devalue it. However, a monitoring system must be put in place to ensure a balance between tourist and other uses of the Speicherstadt and Kontorhaus district with Chilehaus so that the fabric of buildings and public spaces is preserved in accordance with heritage protection requirements.

4.b.5 Number of inhabitants within the property and the buffer zone

Identified population within

Area	Permanent inhabitants
Area of nominated property	10
Buffer zone	1339
Total	1349

(Source: Statistical Office of Hamburg and Schleswig-Holstein, Population Statistics 31/12/2012)

5. Protection and Management of the Property

The Protection and Administration Framework (Schutz- und Verwaltungsplan) applicable to the ensemble nominated for the UNESCO World Heritage List takes account of international recommendations, charters and the various aspects of the Operational Guidelines. In addition, the framework is based on

the respective provisions of Hamburg's general development and construction rules (Bauleitplanung) and the Hamburg Heritage Protection Act.

The following chapters provide an overview of the relevant legal and other instruments and factors.

5.a Ownership

The two districts nominated for inscription on the list of World Heritage sites, i.e. the Speicherstadt and the Kontorhaus district, have a very straightforward ownership structure: Whereas the five buildings of the Kontorhaus district are owned by five different entities, the Speicherstadt properties, with very few exceptions, have always been owned by the Hamburg Port and Logistics plc (HHLA). This ownership structure will not change in future, so that managing the nominated property in close cooperation and in agreement with the owners should not present any problems.

The public spaces in both districts (i.e. squares, streets and paths, waterways and water expanses, bridges and quay walls) are the property of the Free and Hanseatic City of Hamburg, meaning that their quality can be guaranteed and, where appropriate, even improved.

The following table lists the ownership details of the entire heritage site:

Objects	Owners
Speicherstadt	
Built-on plots of land, streets, squares, bridges, parking areas, waterways and water expanses, quay walls	Free and Hanseatic City of Hamburg
Customs buildings 2, 3, 4, "Little Water Castle" (Wasserschlosschen)	Free and Hanseatic City of Hamburg (LIG-Real Estate Management)
Customs Museum and former customs administration on Poggenmühle street	Federal Republic of Germany, Institute for Federal Real Estate (Bundesanstalt für Immobilienaufgaben (BIMA))
All other properties	Hamburg Port and Logistics plc (HHLA)
Kontorhaus district	
Streets, squares, parking areas	Free and Hanseatic City of Hamburg
Chilehaus	Union Invest Real Estate GmbH, Hamburg
Messberghof (formerly Ballinhaus)	Heinrich Bauer Verlag KG, HH
Sprinkenhof 1	Objekt Burchardplatz GmbH & Co. KG
Sprinkenhof 2	alstria office REIT-AG
Mohlenhof	Grundstücksgesellschaft Theodor Wille GmbH&Co

5.b Protective designation

The area submitted for nomination as a World Heritage site is protected in its entirety by Hamburg’s Heritage Protection Act.

Speicherstadt: The Speicherstadt is considered the most important heritage ensemble in the City of Hamburg, both in terms of its contribution to the townscape and its architecture. In 1991, the „Speicherstadt ensemble and all the streets and open spaces belonging to it, the Customs Canal, the Binnenhafen with all its water basins and expanses, the quay walls, the bridges and other constructions, elements and facilities that contribute to the overall image of the Speicherstadt“ were listed as conservation areas under the Hamburg Heritage Protection Act.

Kontorhaus district: The buildings relevant to the nomination as World Heritage are part of the Kontorhaus district and are thus protected under the Hamburg Heritage Protection Act. The Mohlenhof was listed in 2003, while all the other nominated buildings were listed as early as 1983. As part of the Kontorhaus district ensemble, adjoining street surfaces and open spaces are also protected.

Protection of surroundings: The immediate surroundings of the Speicherstadt and Kontorhaus district heritage assets are protected by Section 8 of the Hamburg Heritage Protection Act to the extent that they are classified as being of formative significance for its appearance or continued existence.

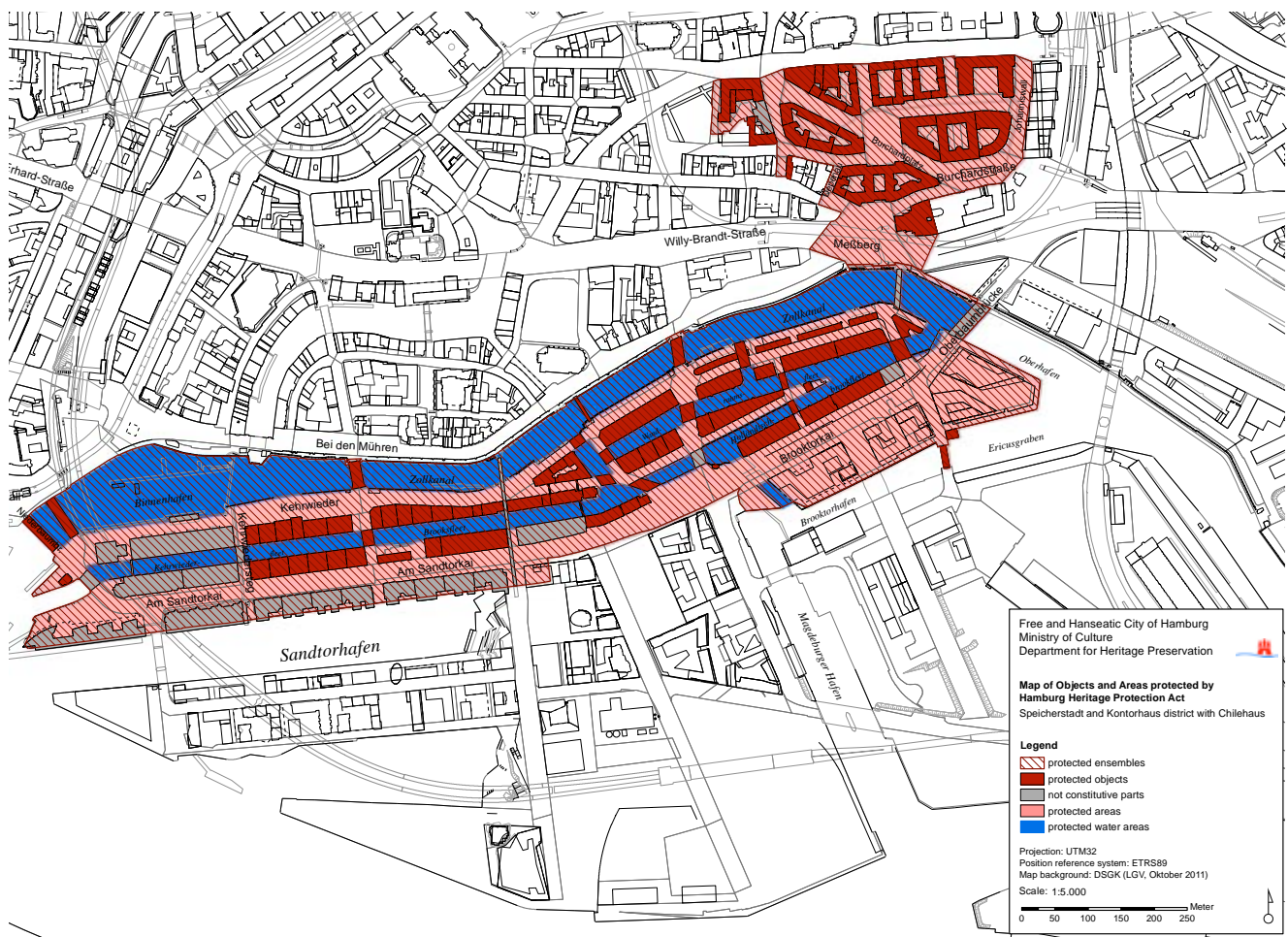


Fig. 166: Heritage Protection Map of the Speicherstadt and Kontorhaus district

5.c Means of implementing protecting measures: Hamburg Heritage Protection Act

As set out in Section 4, paragraph 1, the Hamburg Heritage Protection Act (last amended on 5. April 2013) serves the purpose of providing statutory protection for listed individual buildings, ensembles, garden and archaeological monuments. The same applies to moveable heritage assets for which a decree recognizing their protection status has become final, i.e. it cannot be appealed.

According to the definitions of Article 1 of the World Heritage Convention, the ensemble Speicherstadt and Kontorhaus district with Chilehaus belong in the category „Cultural Heritage“, more particularly the subcategory of „Groups of Buildings“. The latter are defined as “Groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.” Section 4 of the Hamburg Heritage Protection Act provides for the possibility of comprehensive protection status for ensembles of buildings. Thus, the Free and Hanseatic City of Hamburg has the necessary legal instruments to guarantee such protection. Among other provisions, Section 7, Paragraph 8 of the Hamburg Heritage Protection Act stipulates that any measures and planning activities concerning the ensemble must preserve the cultural heritage assets in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage of 16 November 1972 (Übereinkommen zum Schutz des Kultur- und Naturerbes der Welt, Federal Law Gazette (BGBl) 1977 II page 215).

The competent authority for maintaining the Hamburg Conservation Register, for compliance with the protection provisions of the Hamburg Heritage Protection Act and for permits is the Department for Heritage Preservation (Denkmalschutzamt) at the Regional Ministry of Cultural (Kulturbehörde). The implementation of the act will be governed by the following obligations and procedures:

5.c.1 Section 7 Hamburg Heritage Protection Act

The appropriate maintenance, repair and replacement of protected heritage assets

- Paragraph (1): stipulates that, from the moment of being listed in the Hamburg Conservation Registry, the parties with rights of disposition are under obligation to make reasonable efforts to preserve the heritage asset, protect it from danger and maintain it in good repair. Unreasonable efforts would include but not be limited to cases in which the cost of maintenance and operation cannot be offset by the revenues or the utility value of the heritage asset on a sustained basis. Should the parties with rights of disposition be in a position to claim grants from public or private sources, or obtain tax benefits, then these shall be taken into account. The parties with rights of disposition cannot cite the burden of higher maintenance costs if such additional costs have been incurred as a result of the failure to carry out maintenance measures under either the Hamburg Heritage Protection Act or other legislation under public law.
- Paragraph (2): The Free and Hanseatic City of Hamburg shall contribute towards the cost of preserving and maintaining heritage assets in good repair in line with the funds provided for this purpose in its budget.
- Paragraph (3): All decisions made pursuant to the Heritage Protection Act shall take into consideration the legitimate interests of the parties with rights of disposition over the heritage asset, in particular including but not limited to the needs of the disabled and those with restricted mobility.
- Paragraph (4): The parties with rights of disposition shall inform the competent authority should any obvious defects arise which pose a threat to the heritage asset’s state of preservation

- Paragraph (5): In the event that a heritage asset is interfered with, removed from its location or destroyed, the party causing such interference shall, within reason, be made to bear the cost associated with the heritage asset's preservation, proper repair, recovery and/or scientific documentation.
- Paragraph (6): The parties with rights of disposition can be placed under obligation by the competent authority to take particular measures towards preserving the heritage asset. Should the parties with rights of disposition fail to meet their obligation pursuant to Paragraph 1 above, the competent authority may take the necessary measures itself or have the necessary measures taken by another party. The costs of such measures shall, within reason, be borne by the parties with rights of disposition. Tenants, lessees and other parties with rights of use shall tolerate the performance of the relevant measures.
- Paragraph (7): The Hamburg Senate is authorised to enact ordinances containing more specific regulations on the preservation of architectural and garden monuments and ensembles. The Hamburg Senate is also authorised to enact ordinances delegating to the district offices the authority to enact statutory regulations referred to in Sentence 1 regarding local development plans in cases in which the district assemblies have approved provisional local development plans.
- Paragraph (8): All measures and plans are to take into account the obligation to protect the cultural heritage in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage adopted on 16 November 1972 (Federal Law Gazette [BGBl.], 1977 II page 215).
- Paragraph (9): Official orders and decisions shall also be binding upon legal successors.

5.c.2 Section 9 Hamburg Heritage Protection Act

Proviso on building permission for changes to heritage

- Paragraph (1): The permission of the competent authority is required if a heritage asset is to be partially or completely destroyed, restored, significantly improved, removed from its location, or changed in any other way. With respect to movable heritage assets, no permit is required for a change of location within the territorial application of the Heritage Protection Act; however, the parties with rights of disposition are required to inform the competent authority of the location of the assets concerned.
- Paragraph (2): Permits can only be refused on the grounds of heritage protection. Permits shall be granted if, on balance, heritage protection considerations outweigh all other concerns. The Hamburg Senate may take all decisions independently. In the event that the Hamburg Senate has to make a decision, the period referred to in Section 11, Paragraph 1, shall be suspended pending that decision.
- Paragraph (3): Permission can be granted subject to subsidiary obligations if these are necessary to protect the heritage asset or on documentary grounds. In particular, permits may be granted contingent upon the condition that relevant measures are performed exclusively in accordance with a plan approved by the competent authority pursuant to Section 10; in line with defined and approved heritage protection objectives pursuant to Section 10 Paragraph 2, Sentence 2, Number 3; or under the supervision of an expert chosen by the competent authority.
- Paragraph (4): Permission to destroy a heritage asset and/or to remove a heritage asset from its location can be made contingent upon the condition that the heritage asset be re-installed on a suitable site and used in an appropriate way, with the costs borne by the parties with rights of dispo-

sition. The asset can be required to be re-installed on a plot of land which is not in the possession of the parties with rights of disposition over the heritage asset in question.

5.c.3 Section 8 Hamburg Heritage Protection Act Protection of surroundings

To the extent that the immediate surroundings of a heritage asset are of formative significance for its appearance or continued existence, a permit is required from the competent authority before such surroundings may be changed by the erection, alteration or elimination of structural elements, by the development of unbuilt public or private spaces, or by any other means if such change significantly detracts from the character and appearance of the heritage asset.

5.c.4 Section 3 Hamburg Heritage Protection Act Heritage Council

(1) For the purposes of heritage protection and preservation, the competent authority shall be assisted by a Heritage Council, which shall provide it with independent advice. The Heritage Council shall have 12 members and be comprised of experts from the fields of heritage preservation, history and architecture, together with citizens and institutions of the Free and Hanseatic City of Hamburg active in this area. The Heritage Council is to advise the competent authority and give opinions on basic and topical issues relating to heritage protection and preservation.

In future, the Heritage Council will focus particularly on World Heritage matters. It will contribute its know-how and advise on how to integrate the nominated property into town development planning activities and rehabilitation projects to be implemented in the area of the nominated property. Furthermore, the Heritage Council will accompany any new building projects in the buffer zone and give advice on other associated matters so as to ensure a high quality approach to the use of buildings and public spaces.

5.c.5 Coordinating the Hamburg Heritage Protection Act with the World Heritage Convention

In order to ensure maximum compatibility between the Hamburg Heritage Protection Act and the World Heritage Convention, the nominated property has been defined such that it lies within the boundaries of the listed area already protected by the Hamburg Heritage Protection Act. This will provide for a maximum degree of congruence between the existing regional legal instruments and the objectives mentioned above. Sections 103 and 104 of the Operational Guidelines demand the establishment of a buffer zone around the nominated property. This requirement has been complied with. The buffer zone is a significant contribution to the integrity of the nominated property in that it ensures that the visual experience of the site is not lost. The buffer zone comprises the areas immediately surrounding the site and was defined using either manifest spatial boundaries or carefully selecting physical boundaries, i.e. its definition was guided by the legal provisions of the Hamburg Heritage Protection Act. The act provides for the protection of the immediate surroundings of a heritage asset if they are of formative significance for its appearance or continued existence.

5.c.6 Informative reference to and marking of the nominated property and the buffer zone in the zoning and land-use plan

It is essential for securing the nominated property that its boundaries (site plus buffer zone) be recognizable by all operators, stakeholders and decision-makers involved in planning processes and easily understandable for those using the area. To ensure maximum transparency, an informative reference to and marking of the prospective site and its buffer zone will be included in the zoning and land-use plan.

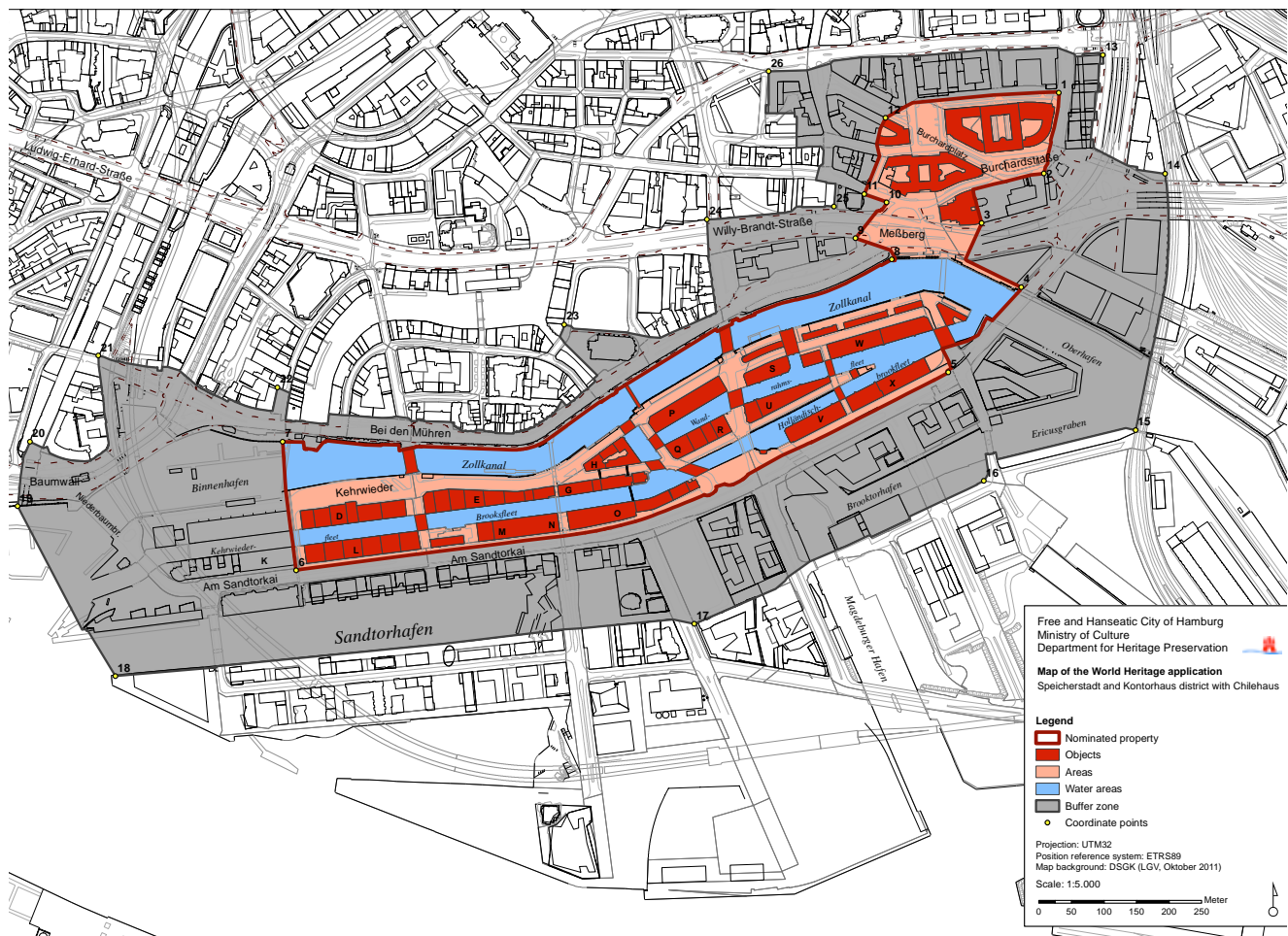


Fig. 167: Nominated property (framed red), buffer zone (grey)

5.d Existing plans related to municipality and region

The following chapters offer a detailed and comprehensive description of other legal instruments, planning tools and framework parameters of importance for the protection of the area nominated for inscription.

5.d.1 National and regional legal provisions and planning systems

In addition to the Heritage Protection Act, the instruments of Hamburg's overarching development and land-use plans (Bauleitplanung) are a major factor that impacts on the protection and sustainable development of the nominated property.

The following national and regional (Land) legal planning instruments are particularly relevant:

5.d.1.1 Federal Construction Code

The provisions of the Federal Construction Code are the determining factor for future construction and development in the area of the nominated property and its buffer zone. This Code offers an array of hierarchically organised legal instruments to protect the nominated property, e.g. Hamburg's overarching land-use and development plans (Bauleitplanung), ordinances on the preservation and the design of townscapes and various other sets of rules for action at different levels.

5.d.1.2 Hamburg Building Code

The Hamburg Building Code of 14 December 2005 (amended on 15 December 2009) contains general rules on building and construction and defines the legal regime concerning plots of land and the erection of buildings on them. The code also includes provisions on the design of buildings, requirements on building methods, materials and types of construction, walls, ceilings, roofs, emergency escape routes, technical installations in buildings and requirements connected with specific uses of buildings.

The code also defines the responsibilities and powers of those involved in construction, among others the construction supervisory authorities, and sets out the tasks of precautionary monitoring and supervision on construction sites. Furthermore, the Hamburg Building Code defines administrative offences and cites ordinances.

5.d.1.3 Zoning and land-use plan

In accordance with the Federal Construction Code, the Free and Hanseatic City of Hamburg has adopted a zoning and land-use plan that covers the entire city, including the nominated property and the buffer zone. In its current version, which was re-affirmed on 22 October 1997 (HmbGVBl. page 485), Hamburg's zoning and land-use plan still defines the nominated property as a „port area“. This is going to be changed in the context of the corresponding changes in the local development plan, so that the site will be described as an „area with mixed buildings“. The zoning and land-use plan defines the framework for land use and construction in the entire city centre of Hamburg.

5.d.1.4 Local development plan for the Kontorhaus district

On the basis of the Construction Supervision Ordinance (Baupolizeiverordnung) of 1938, the precursor to a local development plan covering Hamburg's city centre and the Kontorhaus district (Baustufenplan) was re-affirmed on 14 January 1955 (Official Ham-

burg Journal (Amtlicher Anzeiger) page 61). Large sections of the old planning legislation have since been replaced by local development plans in accordance with the Federal Building Code (Bundesbaugesetz, BbauG) and its successor legislation, the Federal Building Code (BauGB).

In terms of planning legislation, the areas of the Kontorhaus district nominated for the World Heritage site have been defined as core zones. This definition is based on the local development plan no. 30 for Hamburg's Altstadt district dated 14 June 1994 and the textual part of development plan no. 47 for Hamburg's Altstadt and Neustadt districts of

5 July 2011, which determine that residential uses in the Kontorhaus district can be permitted in exceptional cases (cf. Section 7, Paragraph 3 of the Ordinance on the Use of Buildings of 1990 (Baunutzungsverordnung)).

5.d.1.5 Taking the Speicherstadt out of the remit of the port development act and elaboration of a local development plan

Until 2012, the Speicherstadt was subject to the Port Area Development Act of 1982, which was last amended on 19 April 2011 (HmbGVBl. page 123). Recent changes in port requirements and logistics, i.e. the move away from general cargo to containerised transport, and the building of the Hafencity have had a significant impact on the Speicherstadt. Instead of traditional users and their port-related activities, there are now numerous new urban users, for whom the Speicherstadt is much in demand. In acknowledging this structural change, the Speicherstadt was taken out of the remit of the Port Area Development Act on 10 October 2012.

This move aims at promoting a development whereby the Speicherstadt will become an attractive link with urban uses between the city centre and the Hafencity. Administratively speaking, the entire Speicherstadt, complete with its system of integrated waterways, the Customs Canal and

Binnenhafen expanses of water between Kehrwiedersteg and Oberbaumbrücke is now part of the HafenCity district.

On 17 October 2012, the decision was taken to draw up a local development plan for the Speicherstadt which is to take appropriate account of considerations to do with the nominated property.

Currently, according to the Order on Competencies and Authorities in Construction Monitoring Affairs (Anordnung über Zuständigkeiten im Bauordnungswesen) of 8 August 2006 (Official Hamburg Journal, page 2085), the Regional Ministry of Urban Development and Environment (BSU) is responsible for the implementation of the Hamburg Building Code in the Speicherstadt. While the new local development plan is being drawn up and pending approval, undesirable developments can be prevented on the basis of the decision of 17 October 2012 (cf. above) by making use of such legal instruments as postponements and temporary bans on modifications.

The Office of Construction and Building Monitoring (Amt für Bauordnung und Hochbau) at the Regional Ministry of Urban Development and Environment (BSU) is responsible for building permits in the Speicherstadt while the Hamburg Port Authority will continue to be responsible for the maintenance of waterways and quay walls. The bridges and streets come in under the authority of the district Hamburg Mitte. Other responsibilities such as questions of access to the Speicherstadt lie with the Regional Ministry for Economics, Transport and Innovation (Behörde für Wirtschaft, Verkehr und Innovation, BWVI). It acts upon instruction by the Regional Finance Ministry (Finanzbehörde) and can delegate the execution of tasks to the Regional Agency for Streets, Bridges and Waterways (Landesbetriebs Strassen, Brücken und Gewässer (LSBG).

5.d.2 Informal planning instruments

The following planning instruments are also important for activities connected with the protection and administration of the nominated ensemble Speicherstadt with Chilehaus and Kontorhaus district because they contain significant provisions for the future development of the nominated property.

5.d.2.1 The 2010 City Centre Concept for Hamburg

The draft of the 2010 City Centre Concept for Hamburg is based on the Hamburg Programme of 1981 (Innenstadtkonzept Hamburg 2010) which sets out to open up Hamburg's city centre towards the River Elbe. The programme also aims at improving the quality of urban spaces and at counteracting a trend towards homogenisation of and withdrawal from the city centre. Another objective was to promote residential use in the city centre.

The 2010 City Centre Concept for Hamburg is primarily aimed at developing the inner city characteristics of the HafenCity which lies to the south of the traditional city centre. The building of the HafenCity has meant an extension of the existing city centre by 157 hectares. In future the two will likely form an organic whole. However, through the addition of some 40% of surface area, certain inner city functions and urban weightings have shifted. Some locations have become more, others less attractive and certain connections have gained or lost relative importance. These changes therefore require efforts to redress the balance in the new inner city as a whole.

The 2010 City Centre Concept for Hamburg is an integrated and holistic action concept that combines a number of different fields of action. Among its main priorities are the cultivation of public spaces, the promotion of living in the inner city and a strengthening of the retail trade. Other focuses include the definition of a central location for the provision of services, an expansion of cul-

tural activities, a sharper design profile with a gestalt quality which needs to particularly address the issue of how to convert the post-war areas into urban spaces, as well as a more city-compatible traffic concept. In an effort to establish a „dialogue“ between the newly created attractive residential areas and the traditional centre of Hamburg, urban contours were emphasised and an internal network of connections was established to facilitate exchanges between the two spheres. The city centre, it is hoped, will develop into the most important retail district in Hamburg.

Generally speaking, the 2010 City Centre Concept for Hamburg aims at promoting the growing together of the historic city centre and its maritime extension. Because of their location between the old city centre to the north and the new HafenCity to the south, the Kontorhaus district and the Speicherstadt play an important role in this process. The Speicherstadt used to be separated from the rest of the city by the Customs Canal and the Binnenhafen and, more generally, by its insular position. Its floor plan was largely characterised by east-west axes. By contrast, the Speicherstadt now constitutes an integral part of the network of new connections described above, which will lead to a re-orientation of traffic flows and streams of pedestrians. This situation will also breathe new life into the new shopping triangle formed by Mönckebergstrasse, Jungfernstieg and Magdeburger Hafen. The potential opportunities and deficiencies arising from and caused by the new connections have been identified.

The draft of the 2010 City Centre Concept for Hamburg has been publicly discussed and developed further. In a broadly based campaign, the different fields of action and objectives set out in the City Centre Concept are being debated, questioned and supplemented. In many cases this process has taken the shape of theme workshops, guided district tours and public information events.

The workshops held covered four different subject areas:

- » Building culture / urban culture / heritage protection
- » Living
- » Public spaces
- » Retail trade / office space

Participants at the two rounds of workshops included the general public and a wide range of experts. It will be on the basis of the final report of these participatory events that the 2010 City Centre Concept for Hamburg will be revised. It will then be presented at another public event.

5.d.2.2 Development Concept for the Speicherstadt

Between them, the Regional Ministry of Urban Development and Environment (BSU) and HHLA have elaborated a Development Concept for the Speicherstadt. This was approved by the Hamburg Senate in April 2012 and taken note of by the Hamburg Parliament (Bürgerschaft). This concept constitutes an informal planning document which will serve as the framework for future measures to manage and control developments in the Speicherstadt. One of the points of departure of the concept was the planned nomination of the Speicherstadt for inscription on the UNESCO World Heritage List. Furthermore, the Development Concept for the Speicherstadt is to serve as the basis for a local development plan for the district, the drafting of which was initiated upon the release of the Speicherstadt from the constraints of the Port Development Act (cf. above). The Development Concept for the Speicherstadt therefore has a central role to play with regard to both the preservation and the continued sustainable development of the Speicherstadt, as well as to the Management Plan, because it contains a summary of the most important facts, framework conditions and provisions.

After completion of the HafenCity, the Speicherstadt district will connect the HafenCity with the city centre. One of the major challenges in this context will be new north-south connections, which so far were of only secondary importance in the Speicherstadt district, which used to be largely self-contained and characterised by east-west structures. These changes need to be managed in a way that respects the historic fabric of the Speicherstadt, its overall appearance and its characteristic structures.

The mixed and changed uses of the buildings in the Speicherstadt represent another major challenge: The handling and transshipment of goods as well as the logistics sector are decreasing in importance, whereas more and more service providers, retail outlets and other trade operators and cultural institutions are setting up business in the Speicherstadt. There is also an increasing demand for apartments which, however, can only be satisfied on a large scale if there is a comprehensive system protecting the Speicherstadt against flooding. To this end, and as part of the Development Concept for the Speicherstadt, a flood protection concept has been drawn up, which, however, still needs to be analysed as regards its compatibility with heritage considerations. Another central concern will be the preservation of the quality of the Speicherstadt's public spaces in the future. Also, the structural strength of the pile heads of the wood pile foundations and the quay walls needs to be secured.

At the same time, the Development Concept for the Speicherstadt aims at identifying areas with a potential for modifications and additions while guaranteeing the existing characteristics of the district by taking account of its historical heritage and bearing in mind its nomination as a World Heritage site. The Development Concept defines the criteria and spells out the technical and legal framework necessary. A separate concept has been elaborated for public spaces in the Speicherstadt that looks at traffic and design issues.

The Development Concept contains comprehensive information on the following aspects which, however, are subject to permission to be granted by the heritage protection authorities:

- » Current and future uses of Speicherstadt buildings and infrastructure (storage and trade, service industries, living, cultural institutions)
- » Flood protection
- » Securing the wood pile foundations underneath quay walls and warehouses
- » Traffic (access, parking facilities, design of streets and other public spaces, bridges)
- » Open spaces and design of open spaces
- » Illumination
- » Flora and fauna in the Speicherstadt

5.d.2.3 Ordinance on the Design of the Speicherstadt

In order to facilitate compliance with heritage requirements, particularly as regards the overall appearance of the Speicherstadt, the Hamburg Senate approved an ordinance that contains rules specifically referring to the Speicherstadt on 5 August 2008. The Ordinance on the Design of the Speicherstadt (HmGVBl. page 285) stipulates that any conversions of warehouse buildings must be in keeping with heritage protection rules. The ordinance includes provisions on

- » the design of facades
- » roofs
- » building installations and technology
- » advertising/vending machines
- » design of open spaces

These provisions are based on the existing historic buildings and infrastructure and as such constitute an important tool for the preservation of the overall appearance of this part of the nominated property. They in no way prejudice the general requirement that permission for any measure can only be granted if it complies with Hamburg's Heritage Protection Act.

5.d.2.4 Design Manual for the Speicherstadt

In 2002, the owner of all properties in the Speicherstadt, the Hamburg Port and Logistics plc (HHLA), commissioned a Design Manual for the Speicherstadt. Because it has not been adopted by the Hamburg Parliament, it is not legally binding, but the HHLA has for years used the manual as a guideline. It therefore plays an important role for quality assurance in the Speicherstadt.

The Design Manual for the Speicherstadt defines the central guidance and design principles for buildings and advertising spaces in the Speicherstadt. It also contains design principles for the transition zone between the Speicherstadt and the HafenCity and recommendations for urban development and the design of buildings, facades, roofs and entrance areas. Furthermore, it includes requirements and constraints that are compulsory parts of all leases in the Speicherstadt, including those are governed by private law.

5.e Property management plan or other management system

A management plan has been formulated to safeguard the preservation and proper management of the ensemble „Speicherstadt and Kontorhaus district with Chilehaus and to place the sustainable development on a broad footing. This is why the Management Plan addresses the representatives of the future World Heritage site administration units and authorities, the owners, residents, commercial and private tenants, those involved in business or tourism and the public.

The objective of the Management Plan is to secure the outstanding universal value of the nominated property, its authenticity and its visual integrity. The Management Plan serves as a strategic instrument for reconciling this objective with a sustainable future development of the nominated property. To this purpose, main protection objectives and other key goals have been defined, areas of potential conflict and synergies have been identified, the work that needs to be done evaluated and priority measures and projects agreed upon.

The Management Plan takes account of the fact that the ensemble „Speicherstadt and Kontorhaus district with Chilehaus“ also in the future will be managed under market economy conditions, as this is vital for the preservation of the large number of buildings. The Management Plan addresses the interrelationship between the nominated property and its urban surroundings which have undergone significant changes in recent years and will also continue to experience transformations in the future.

The Management Plan consists of the following three parts:

- » Part I – Description
- » Part II – Administration and management
- » Part III – The future of the Nominated property

More particularly, the Management Plan contains details on the following subjects:

5.e.1 Part I Management Plan: Description

This section describes the site and the historical development, the nominated property and the buffer zone, as well as the characteristics of the heritage asset (outstanding universal value, authenticity and integrity).

Part I contains also detailed information on visual connections, silhouettes and panoramas that are worthy of preservation because they are of crucial importance for the characteristic appearance of the „Speicherstadt and Kontorhaus district with Chilehaus“ and the possibility of experiencing the ensemble. These visual connections have been grouped according to their perceptual qualities and marked on the map.

On the basis of the legal instruments, the Management Plan discusses the planning and administrative instruments to safeguard the main protection objectives and other key goals and sustainably develop.

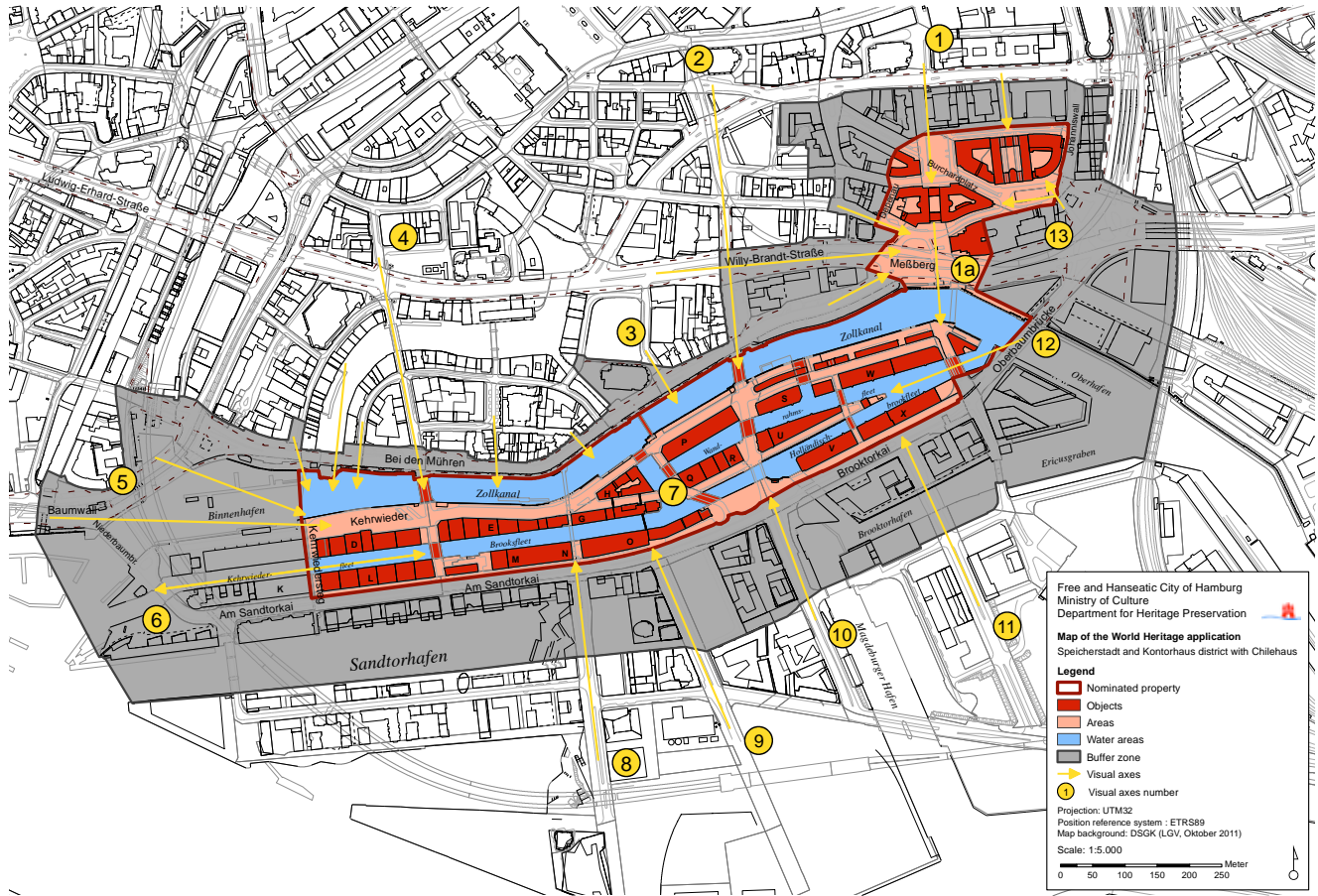


Fig. 168: Visual connections between the nominated property and the surrounding districts

5.e.1.1 Protection objectives and other key goals of the Management Plan

Since, in this case, the ensemble is in the centre of the city of Hamburg, where people live and work,

and since the area will continue to be managed under market economy conditions even after its potential inscription on the UNESCO World Heritage List, the main protection objectives and other key goals rest on three separate pillars:

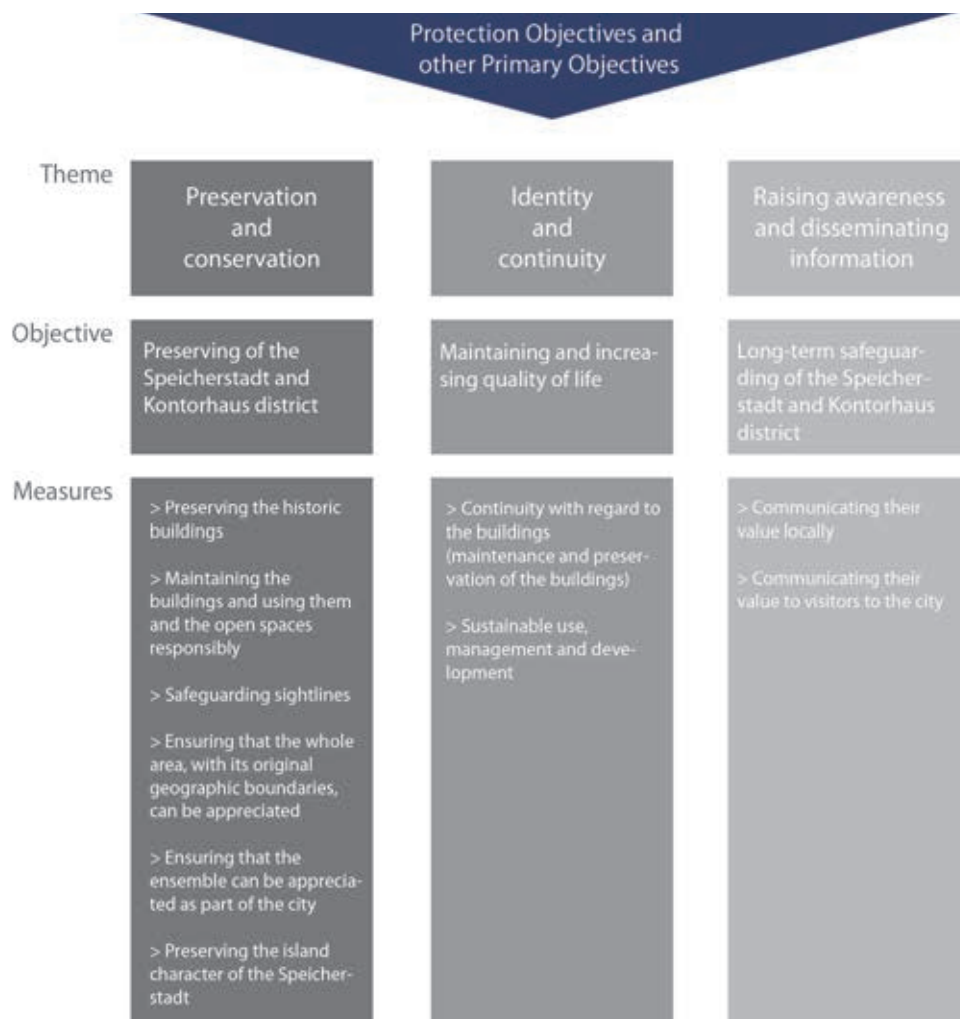


Fig. 169: Three-pillar model of the protection objectives of the Speicherstadt und Kontorhaus district with Chilehaus ensemble being proposed for nomination to UNESCO

5.e.1.1.1 Preservation and conservation

Preserving the historic buildings, the characteristic overall impact of the Speicherstadt and Kontorhaus ensembles and their typical appearance within the townscape by:

- » Maintaining the buildings and using them and the adjoining open spaces responsibly;
- » Safeguarding the visual integrity of the ensemble in the cityscape by preserving existing sight lines so that they can be enjoyed as part of Hamburg's cityscape;

- » Ensuring that the area from the Kehrwiederspitze to the Poggenmühle can continue to be appreciated as an original part of the Speicherstadt;
- » Ensuring that the specific structure of the Speicherstadt, which is a „town“ with streets, waterways and bridges, and the fact that it is an island, can continue to be appreciated;
- » Preserving the specific character of the Speicherstadt and Kontorhaus district and ensuring that the different purposes for which they were designed can continue to be appreciated.

5.e.1.1.2 Identity and continuity

Maintaining or even increasing the quality of life of the residents of Hamburg by safeguarding a unique testimony to Hamburg's cultural and historical development, which played a key role in establishing its identity, by:

- » Pursuing a policy of continuity, as hitherto, with regard to the historic buildings (maintenance and upkeep of the buildings);
- » Ensuring the sustainable use, management, preservation and development of the nominated property;

5.e.1.1.3 Raising awareness and disseminating information

- » The long-term and sustainable safeguarding of the Speicherstadt and Kontorhaus district by:
- » Communicating to the people of Hamburg and to representatives of business and politics the value which the nominated property represents to the people of Hamburg and to representatives of business and politics;
- » Communicating to visitors to the city the value which the nominated property represents to visitors to the city.

5.e.2 Part II Management Plan: Administration and management

The ensemble being nominated for the UNESCO World Heritage List, the "Speicherstadt and Kontorhaus district with Chilehaus", straddles two of Hamburg's urban districts: the Kontorhaus district falls in Hamburg's Altstadt district, while the Speicherstadt lies in the new urban district of the Hafencity. It is thus an integral component of the physical structure of one of the liveliest parts of Hamburg. An efficient and well-integrated management system is therefore crucial to ensuring that the nominated property is effectively preserved in the long term.

This is why the second part of the Management Plan contains a detailed description of how the World Heritage management system will work and the tasks that it will perform. It also lists the key players involved in the management of the site.

5.e.2.1 Coordination of the World Heritage Management

The Department for Heritage Preservation will be responsible for coordinating the management of the nominated property and will be affiliated a department from the Ministry of Culture. Should the nomination of the "Speicherstadt and Kontorhaus district with Chilehaus" for inscription on the UNESCO World Heritage List be successful, the Regional Ministry of Culture intends to appoint a World Heritage Coordinator, who will be responsible within the Department for Heritage Preservation for coordinating the management of the nominated property. The required funding has already been secured.

The World Heritage Coordinator's role is to facilitate communication with the regional ministries, property owners and other stakeholders listed below, and to liaise with national and international institutions, so as to safeguard the quality of the nominated property. In the event of overlapping interests, the World Heritage Coordinator will also play an important role in conflict management.

The scope of World Heritage management explicitly covers not only the nominated property itself, but also its buffer zone and any areas impacting on the sight lines described, which lie outside the buffer zone. This is important in the interests of facilitating communication and enabling any potential conflicts to be identified at an early stage, so that the quality of the nominated property can be effectively safeguarded. To protect the visual integrity of the nominated property, it is particularly important for all the relevant projects in this area to be assessed for their impact on the nominated property and agreed upon with the World Heritage Coordinator.

5.e.2.2 World Heritage management structure

The World Heritage Coordinator will work closely with those responsible in other ministries, as well as with the property owners and other relevant stakeholders. For this purpose, it is proposed to set up an inter-ministerial steering group, which will meet at regular intervals. Given the range of functional responsibilities, it will include representatives of the Department for Heritage Preservation, the Regional Ministry of Urban Development and the Environment (BSU), Regional Ministry of Economic Affairs, Transport and Innovation (BWVI) and the district authority for Hamburg-Centre in the inner circle of the steering group. The idea is for the competent authorities to each appoint an individual, who will be responsible for dealing with all matters relating to World Heritage management, and for communicating relevant issues within their own institution.

To enable communication to be as direct and easy as possible, the intention is also to include a representative from the HHLA and a representative of the ow-

ners of the Kontorhaus district in the inter-ministerial steering group. Representatives of other authorities and interest groups will be invited as appropriate.

The World Heritage Coordinator will also facilitate close communication with the World Heritage Committee, through its secretariat, the World Heritage Centre. Similarly, he/she will also liaise closely with the Advisory Bodies of the World Heritage Committee, in particular ICOMOS. If necessary, the World Heritage Coordinator will also brief bodies at national level, such as the Federal Foreign Office or the Standing Conference of the Ministers of Education and Cultural Affairs of the German federal States.

A further task of the World Heritage Coordinator will be to liaise with representatives of various local and regional interest groups, as well as the general public, about the management of the nominated property. This will involve, in particular, coordinating and implementing educational projects and tourist offerings in and around the nominated property.



Fig. 170: World Heritage management structure

5.e.2.3 Stakeholders, ministries and interest groups

The tasks of protecting and managing the nominated property overlap with the competences of the following ministries, property owners, institutions and interest groups:

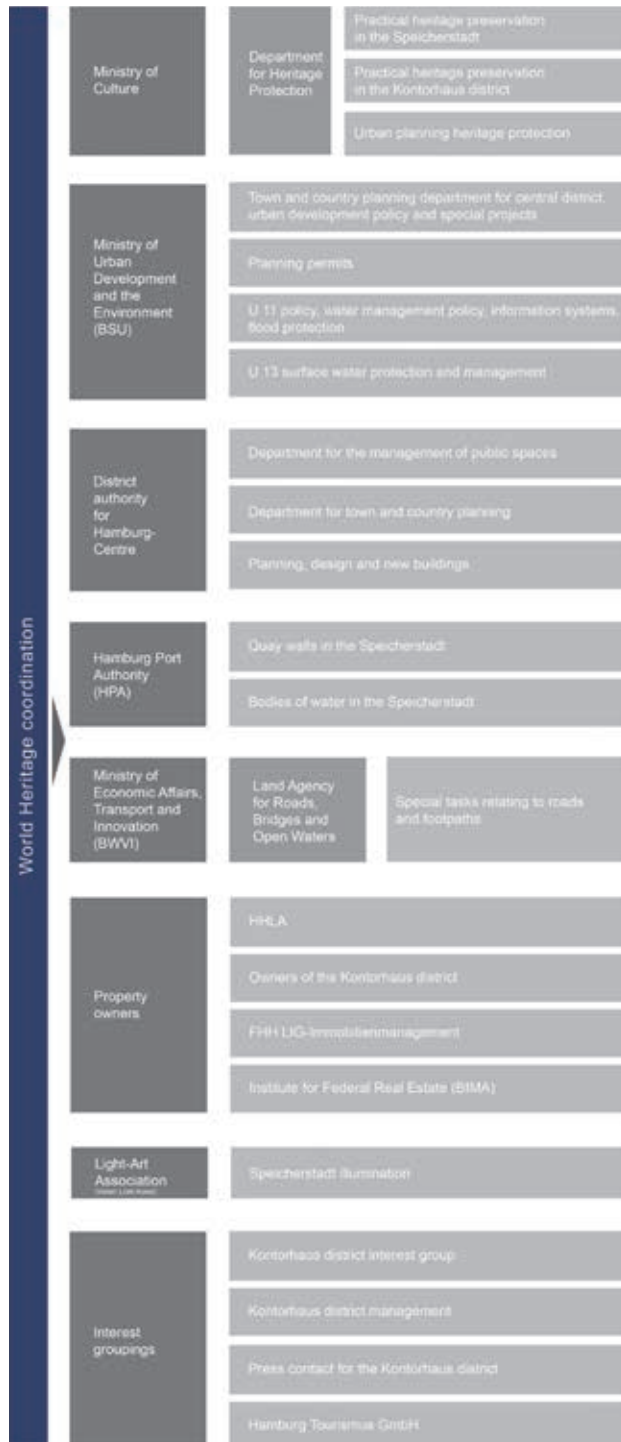


Fig. 171: Those involved in World Heritage management, and their competences

5.e.2.4 Monitoring and quality assurance

The World Heritage Coordinator will also be responsible for carrying out regular monitoring and quality assurance activities in the nominated property. These will include, in particular:

» Regular reporting

In accordance with Article 29 of the World Heritage Convention and Paragraphs 169 to 176 of the Operational Guidelines (2011 version), in which the States Parties to the World Heritage Convention undertake to submit regular reports, the World Heritage Coordinator will prepare a report on the state of conservation of the nominated property.

» Reactive monitoring

Under exceptional circumstances, in particular when there are specific threats to the nominated property's outstanding universal value, authenticity and integrity, for example, due to new constructions affecting the cityscape, the World Heritage Coordinator will ensure that special reports are submitted to the World Heritage Committee as required under Paragraph 172 of the Operational Guidelines. These are to be submitted to the World Heritage Centre at the latest by the 1 February following the occurrence of the exceptional circumstances concerned.

Should reports be submitted to the World Heritage Centre from sources other than the State Party, pursuant to Paragraph 174 of the Operational Guidelines, which raise questions about the state of conservation, the World Heritage Coordinator will support the World Heritage Committee in its investigations. If the World Heritage Committee so requests, ICOMOS, as the competent Advisory Body, will also be involved in that procedure.

» Preventive monitoring

The German national ICOMOS committee has set up a monitoring group, which has oversight of World Heritage sites in Germany. The members of the mo-

monitoring group observe current developments in the World Heritage sites, carry out on-site visits and draft annual reports, which may, if appropriate, trigger the “reactive monitoring” procedure, as outlined in Section 6.2.4.

The monitoring group’s primary objective is to help avoid conflict in World Heritage sites. The World Heritage Coordinator is therefore encouraged to cooperate closely with the German national ICOMOS committee and in particular with the competent members of the monitoring group.

» Conflict management

The World Heritage Coordinator takes the lead on conflict management and is responsible for facilitating coordination between the various parties, as well as, if necessary, seeking advice from the World Heritage Centre and the Advisory Bodies. Nevertheless, the overriding objective should still be to resolve any conflicts of interest at the local level.

Besides these mechanisms and institutions, it will also be possible, if necessary, to draw on the experience and expertise of the Heritage Council in order to avoid conflicts in and around the nominated property.

5.e.3 Part III Management Plan: The future of the nominated property

The objective of PART III of the Management Plan is to list the main guidelines for the preservation and sustainable development of the nominated property. For this purpose, the criteria used to assess the outstanding universal value, authenticity and integrity of the “Speicherstadt and Kontorhaus district with Chilehaus” ensemble on the basis of which it is being nominated for inscription on the UNESCO World Heritage List, were reconciled with Hamburg’s current urban development objectives. Similarly, it is essential to ensure that the guidelines for managing the buildings are in line with the World heritage criteria.

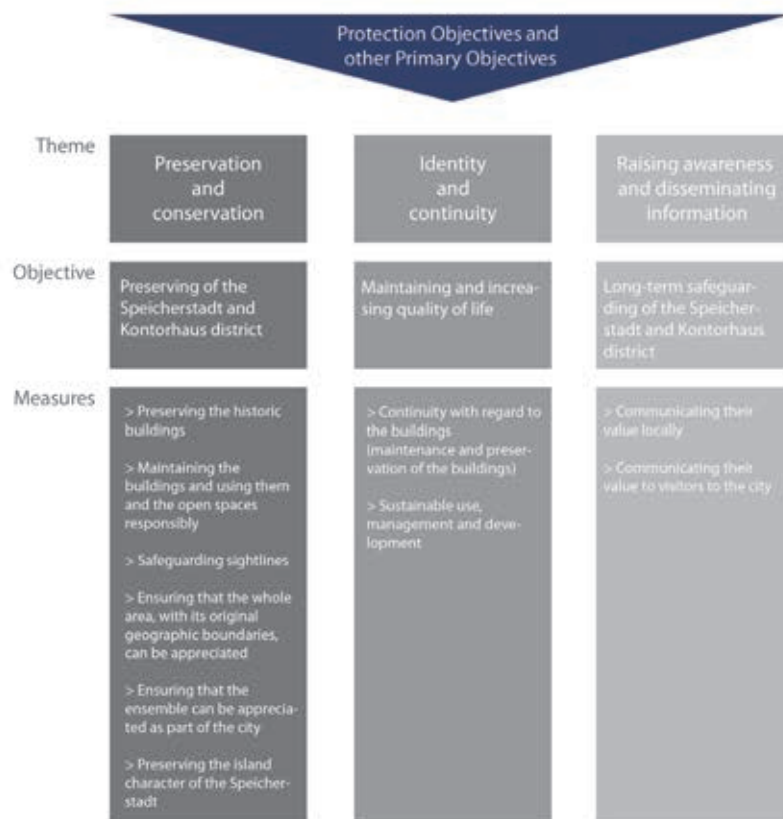


Fig. 172: Action plan and thematic project lines for combining the preservation and sustainable development of the “Speicherstadt and Kontorhaus district with Chilehaus”

To begin with, potential conflicts within the existing relevant planning systems and policy frameworks were identified. In a next step, specific project lines were elaborated which are guided by the following three thematic strands with regard to defining the protection and other primary objectives: “Preservation and Conservation”, “Identity and Continuity” and “Raising Awareness and Disseminating Information”.

5.e.3.1 Preservation and conservation

The World Heritage Convention regards both the conservation and presentation of protected properties as important, and therefore requires both to be respected. The following measures are envisaged to ensure compliance:

5.e.3.1.1 Design concept for the Kontorhaus district

At present, the public spaces around the Kontorhaus district are not of optimal quality, and this detracts from the experience offered by the future World Heritage ensemble. One such example is Burchardplatz, which was admittedly already designed as a parking area in the original plans for the construction of the Kontorhaus district, but the quality of which is presently diminished by the vehicles parked there. The extension of Burchardstrasse, to the south-west of the Kontorhaus district, presents a similar problem. This street is dominated by the characteristic and impressive shape of the south-western tip corner of the Chilehaus. Here too, however, parked cars prevent this unique space from being experienced to the full. Efforts are therefore being made to enhance the quality of public spaces in the Kontorhaus district by introducing new parking arrangements.

The Fischertwiete alley also needs to be upgraded, since it has lost its original character as a through-road and is now more akin to a courtyard or square. In the medium term, it should once again be restored to its original condition, so that the functional and physical connections between the Speicherstadt and the Kontorhaus district are again made more explicit.



Fig. 173: Fischertwiete today

Another issue to be addressed in the Kontorhaus district concerns the design of the base level of buildings and exterior spaces, which should be more uniform. While the facades of the bases of buildings are generally impressive, the advertising boards affixed to them need to be of a uniform design that complies with the principles of heritage protection, and of a standard that befits a World Heritage site. The same applies to the street furniture used in the Kontorhaus district.

In order to coordinate and implement these measures in accordance with heritage protection and World Heritage principles, it is envisaged that a design concept be developed for the Kontorhaus district. This should make it possible to safeguard and improve the quality of the exterior spaces in the Kontorhaus district, as is already the case today in the Speicherstadt.

5.e.3.1.2 Strengthening the connection between the Kontorhaus district and the Speicherstadt

The spatial and visual connections between St. Jacobi, Burchardplatz and the Speicherstadt are important because they provide a visual experience of the Kontorhaus district from the city centre. However, they also bear eloquent testimony to the functional and physical link between the Kontorhaus district and the Speicherstadt, and thus play a key role in fostering public understanding of how the two areas are related. The quality of the area between the Kontorhaus district, Willy-Brandt-Strasse, the Customs Canal and the Speicherstadt therefore needs to be enhanced.

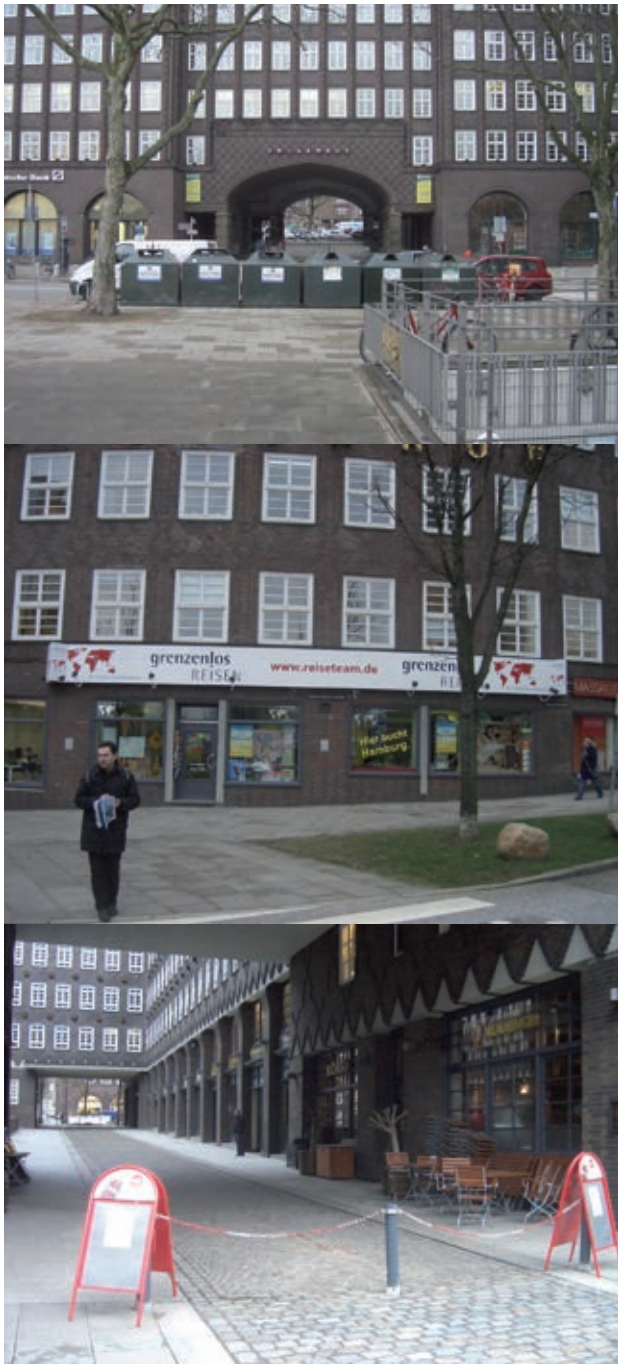


Fig. 174: Fischertwiete from the south, as it is today; advertising boards and signs at the ground floor and/or base level of buildings and next to the Sprinkenhof

Plans for Willy-Brandt-Strasse, an east-west link road, date back as far as 1910, although it was not actually constructed until after the WW I. It now forms a physical barrier between the two districts, which is visually accentuated by the road signs positioned there.



Fig. 175: Past and present connections between the Speicherstadt and the Kontorhaus district: Historic photograph of Wandrahmsbrücke, View through Fischertwiete towards the Speicherstadt and view from the Speicherstadt, or rather from the exit of the Messberg underpass towards the Chilehaus

The Wandrahmsteg was shifted from its historical position and also adds to the impression of a hiatus between the Kontorhaus district and the Speicherstadt. Since the "Speicherstadt and Kontorhaus district with Chilehaus" have been nominated for UNESCO World Heritage List on the basis that the two ensembles are

interdependent, both functionally and spatially, and given that evidence needs to be provided of the nominated property's outstanding universal value, it is desirable to strengthen this (visual) connection. Since this area also contributes to consolidating the route from Ballindamm to Baakenhöft, which will be important for connecting Hamburg city centre to the eastern part of the Hafencity, reference was already made to these shortcomings in the draft of the Hamburg 2010 City Centre Concept (Innenstadtkonzept Hamburg 2010, 105-107).

It is a particular challenge to identify a solution which, on the one hand, takes account of city centre traffic flows (the Ost-West-Strasse - Willy-Brandt-Strasse - Deichtorplatz route is an important access route into the city centre and plays a significant role in the road network in general) while, on the other hand, improving the existing situation, so that the historical connection between the Kontorhaus district and the Speicherstadt becomes more explicit than it is at present.

5.e.3.1.3 Strengthening and maintaining other visual connections

Over the last few years, the construction of the Hafencity has radically altered the area around the Speicherstadt. This makes it all the more important to preserve the existing visual connections and – where necessary – to improve their quality.

The Oberbaumbrücke - Brooktorkai - Speicherstadt sight line plays a significant role in enhancing people's everyday experience of the Speicherstadt, since Brooktorkai is not only a very busy road, but also elevated, which makes it possible for drivers to see the eastern side of the Speicherstadt in context. It also offers a view of the "Wasserschlosschen" (Little Water Castle), one of the most well-known landmarks of the Speicherstadt. The view has suffered somewhat as a result of the recent construction of a hydrogen filling station directly between Ober-



Fig. 176: View of the "Wasserschlosschen" (Little Water Castle)

baumbrücke and the Speicherstadt. The hydrogen filling station only has a 10-year permit, and will then be moved to another site, thus restoring the uninterrupted visual connection between Oberbaumbrücke and the Speicherstadt.

5.e.3.1.4 Preserving the wooden pile foundations of the warehouses and quay walls

The Speicherstadt's wooden pile foundations were originally driven to such a depth that the heads were approximately 0.50 m below sea level (tidal reference level), which at the time was the mean low-water level. This ensured that the piles were nearly always submerged and thereby protected from rot. Over the last two centuries, the tidal range in Hamburg's port has continually increased, and as a result the mean low-water level has now fallen to 1.60 m below sea level (tidal

reference level), which means that the pile heads are dry twice daily for several hours at a time, with consequent risks of damage to their load-bearing capacity.

So far, the wooden pile foundations in the Speicherstadt have suffered only minimal damage as a result of the fall in the low-water level. However, since the tidal range is continuing to increase, the pile heads are becoming more and more exposed. Further clarification is now needed about the risk of the foundations becoming unstable as a result of damage to the pile heads caused by their becoming dry. Although the pile heads do not dry out entirely, they could be exposed to harmful bacteria because of the influx of oxygen.

Regardless of the Speicherstadt's nomination for the UNESCO World Heritage List, when it comes to preserving the structural safety of the built



Fig. 177: View from Oberbaumbrücke to the Speicherstadt as it is at present, blocked by a new hydrogen filling station

dings, no risks should be taken. In future, therefore, it will be necessary to carry out a thorough examination of the wooden pile foundations and to develop a concept for safeguarding the structural stability of the warehouses and quay walls over the long term. The city of Hamburg, which is responsible for the structural stability of the quay walls, has undertaken to provide the necessary funding.

5.e.3.1.5 Sensitive reordering of traffic and access to the Speicherstadt

As explained in Section 4.b.6, the changes in and around the Speicherstadt have already had a significant impact on traffic, a trend which will doubtlessly continue in the future.

To date, the Speicherstadt's infrastructure has remained virtually unchanged, and is therefore one of its characteristic features, which needs to be preserved (see Chapter 2). As the Speicherstadt develops, it will be necessary to be aware, on the one hand, that current and future new demands are being and will be placed on the streets and footpaths, and, on the other hand, that it is important to preserve the historic infrastructure in accordance with the principles of heritage protection.

With this in mind, the Speicherstadt Development Concept contains a summary of the consequences of these developments and the measures to be taken in response, based on the "Scenario 2025" traffic study of the Speicherstadt and the Hafencity. The Development Concept also describes in detail the measures proposed for the public spaces in the Speicherstadt and contains information about the present and future design of the streets, and the materials to be used.

On the basis of the requirements set out in the Development Concept for the Speicherstadt, the competent authorities (BWVI and the BSU) are now drafting an access plan.

5.e.3.2 Identity and continuity

The Operational Guidelines for the Implementation of the World Heritage Convention state that World Heritage properties can be used for a wide range of purposes, provided that such purposes are ecologically and culturally sustainable. Agenda 21, which was adopted in 1992 at the Earth Summit in Rio de Janeiro, and according to which 180 countries undertook to implement a programme of action for the 21st century, is decisive here. The programme of action, known as the Local Agenda 21 or LA 21, seeks to strike a balance on development issues between economic, social and ecological demands.

States Parties to the World Heritage Convention and all partners in the protection of World Heritage must ensure that the sustainable use of the property does not have an adverse impact on its outstanding universal value, integrity or authenticity. To achieve this objective in the "Speicherstadt and Kontorhaus district with Chilehaus"; the ensemble being nominated for the UNESCO World Heritage List, the following strategic guidelines are proposed:

5.e.3.2.1 Sustainable use of buildings

Ever since they were built, the buildings in the Kontorhaus district have been used for the purpose for which they were intended. The condition of the buildings in the nominated property can at present be described as outstanding. No major changes of use are currently expected. The conditions for preserving the fabric of the Kontorhaus buildings are therefore ideal.

The majority of the Speicherstadt's buildings have been owned by Hamburger Hafen und Logistik GmbH since they were constructed. This situation will not change in the future. HHLA has accumulated a great deal of valuable experience in preserving and maintaining the historic Speicherstadt buildings, and this will ensure a high degree of continuity when it comes to the preservation and sustainable development of the Speicherstadt. In the course of the part-privatisation of

HHLA, its Speicherstadt assets were separated from its other business activities. The Speicherstadt buildings were assigned non-listed tracking stocks, which are wholly owned by the Hamburg Capital and Holdings Management Company (Gesellschaft für Vermögens- und Beteiligungsmanagement (HGV) mbH), which in turn is wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled Internal Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsengang), which confirmed a gentle development approach towards new uses for the Speicherstadt. This was a crucial step towards introducing a system of sustainable management and development in the Speicherstadt, enabling it to be preserved in the long term.

5.e.3.2.2 Continuity, identity and quality of life through sustainable changes of use in the Speicherstadt

In response to the on-going process of change in the Speicherstadt, several conversion projects have already been carried out in recent years, in close consultation with the Department for Heritage Preservation. There are plans to convert more warehouses in future, which again will be done in cooperation with the Department for Heritage Preservation. This close cooperation is intended to ensure that the architectural homogeneity of the Speicherstadt, its historic buildings, construction techniques and characteristic warehouse interiors are preserved for the future.

5.f Sources and levels of finance

All of the components of the nominated property are legally protected heritage assets under Hamburg heritage law. Pursuant to the Hamburg Heritage Protection Act, the owners are required “to make reasonable efforts to preserve the heritage asset, protect it from danger and maintain it in good repair” (Section 7, Paragraph 1). The owners

Without jeopardising the typical characteristics and historic fabric of its buildings, these measures are intended to make the Speicherstadt a lively and vibrant part of the city, which owes its great attractiveness and identity-establishing effect not only to its cultural and historical significance and atmosphere, but also to its important role in Hamburg’s present and future cultural life. The new user groups within the Speicherstadt make an essential contribution to this, but so do visitors from in and around Hamburg and from further afield, who are attracted by new services and cultural activities. To ensure that these measures are sustainable, a balanced mix of uses is being strived for.

5.e.3.3 Raising awareness and disseminating information

Inscription on the UNESCO World Heritage List goes hand in hand with an undertaking to communicate the idea of World Heritage and promote the World Heritage site to a wide public audience. This is also essential to raise public awareness of the needs of World Heritage in general, and of the need to take proper care of our cultural and historical heritage in particular. The third group of proposed projects therefore concerns education and communication:

- » Setting up a World Heritage Information Centre
- » Creation of a Foundation to Support the Preservation of the World Heritage site and Communication Activities
- » Embedding and Integrating the Education and Communication Strategy at Local and International Level

are therefore responsible for maintaining the buildings, and for generally providing the necessary financing. Funds are made available each year in the Land budget to maintain public streets, paths, quay walls and open spaces.

5.g Sources of expertise and training in conservation and management techniques

Specialist staff of the Hamburg Heritage Protection authorities will be responsible for supervising the heritage assets, and will thus ensure that the “Speicherstadt and Kontorhaus district with Chilehaus” ensembles are properly preserved and maintained. The staff includes qualified art historians, architects, landscape architects and conservators.

The members of the Heritage Council, who, under Section 3 of the Hamburg Heritage Protection Act, provide independent expert advice to the competent authority, will comment on matters of principle involving heritage protection and preservation issues.

In addition, the individual and corporate owners shall employ experienced staff and experts to deal with on-going repairs and maintenance work.

Firms of architects with experience of working on listed buildings will be commissioned to draw up plans for major renovations and, in some cases, to supervise that work. Hamburg has a good supply of architects, conservators and specialist engineers with experience of working on listed buildings. Several university institutions and technical universities teach and carry out research in this field. There is also a good supply of suitable specialised construction companies and craftsmen in and around Hamburg.

5.h Visitor facilities and infrastructure

Those parts of the Chilehaus, the Kontorhäuser in general and the Speicherstadt that are open to the public can be visited at any time. Most visitors arrange such visits on their own and there are no statistics to document their frequency. Guided tours led by experts are offered annually on Hamburg’s Heritage Open Day and there is strong demand for them. Additionally, it is possible to approach the owners and the heritage protection authorities about specially arranged tours. The Museum of the Speicherstadt already offers guided tours and a comprehensive exhibition on the history of the Speicherstadt.

In the area nominated for the UNESCO World Heritage List, signage has been put up in the public street space informing visitors about the ur-

ban development history and significance of its constituent parts. There are also plans to publish print material on the Kontorhaus district and the Speicherstadt that will provide information on the history, architecture and urban development of the area, as well as about the significance of Hamburg’s cultural heritage and modernisation measures. It is also planned to offer information on the nominated property on the Internet.

As the area nominated for UNESCO is centrally located in Hamburg, a complete range of infrastructure offerings with large capacities is available to visitors: accommodation, restaurants, shops, public toilets, parking facilities, local and regional public transport, etc.

5.i Policies and programmes related to the presentation and promotion of the property

Inscription on the UNESCO World Heritage List goes hand in hand with an undertaking to communicate the idea of World Heritage and promote the World Heritage site to a wide public audience. This is also an essential element of the efforts to raise public awareness of the needs of World Heritage in general, and of the need to take proper care of our cultural and historical heritage in particular.

5.i.1 Setting up a World Heritage Information Centre

At the heart of the proposed education and communication concept is the setting up of a World Heritage Information Centre, which will be responsible for public relations, education, tourism and visitor management.

One central location has been identified for the World Heritage Information Centre: the Speicherstadt's for-

mer Boiler House (Kesselhaus). In recent years it has already housed the Information Centre for the Hafen-City. In addition, it is proposed to create a "satellite" World Information Centre in the Kontorhaus district, to ensure that information is readily available across the site.

There are several different entry points to the nominated property, at each of which it will be necessary to create "information points", so that visitors can orientate themselves and find out information about the area. This can be achieved by adding digital information to the existing signs.

To ensure that the information provided is as comprehensive as possible, it makes sense to create synergies with existing cultural attractions in the nominated property. This will also contribute to the longevity of the communication concept, while enabling it to be delivered at a reasonab-



Fig. 180: The Boiler House

le cost. The World Heritage Information Centre should therefore be established in partnership with existing cultural activities that are related to the history of the Speicherstadt and Kontorhaus district. The Museum of the Speicherstadt is a particularly important example, since it already tells the story of the building of the Speicherstadt and how it has been used over the decades for storing goods, as well as organising regular guided tours focusing on various themes. There are also numerous cultural attractions in close proximity to the Speicherstadt, which can be included in this concept.

Essential components of the communications structure are therefore:

- the central World Heritage Information Centre in the Speicherstadt, perhaps in the old Boiler House and a satellite centre in the Kontorhaus district, containing in particular:

- » Exhibitions and information about Hamburg’s cultural World Heritage
- » Information about Germany’s World Heritage sites
- » Information about the UNESCO World Heritage List and UNESCO activities.

- including existing cultural institutions in and around the future nominated property in the education and communication services provided
- harnessing the existing signage system and complementing it with digitalised information, and perhaps a virtual information system (for example, a “World Heritage app”)

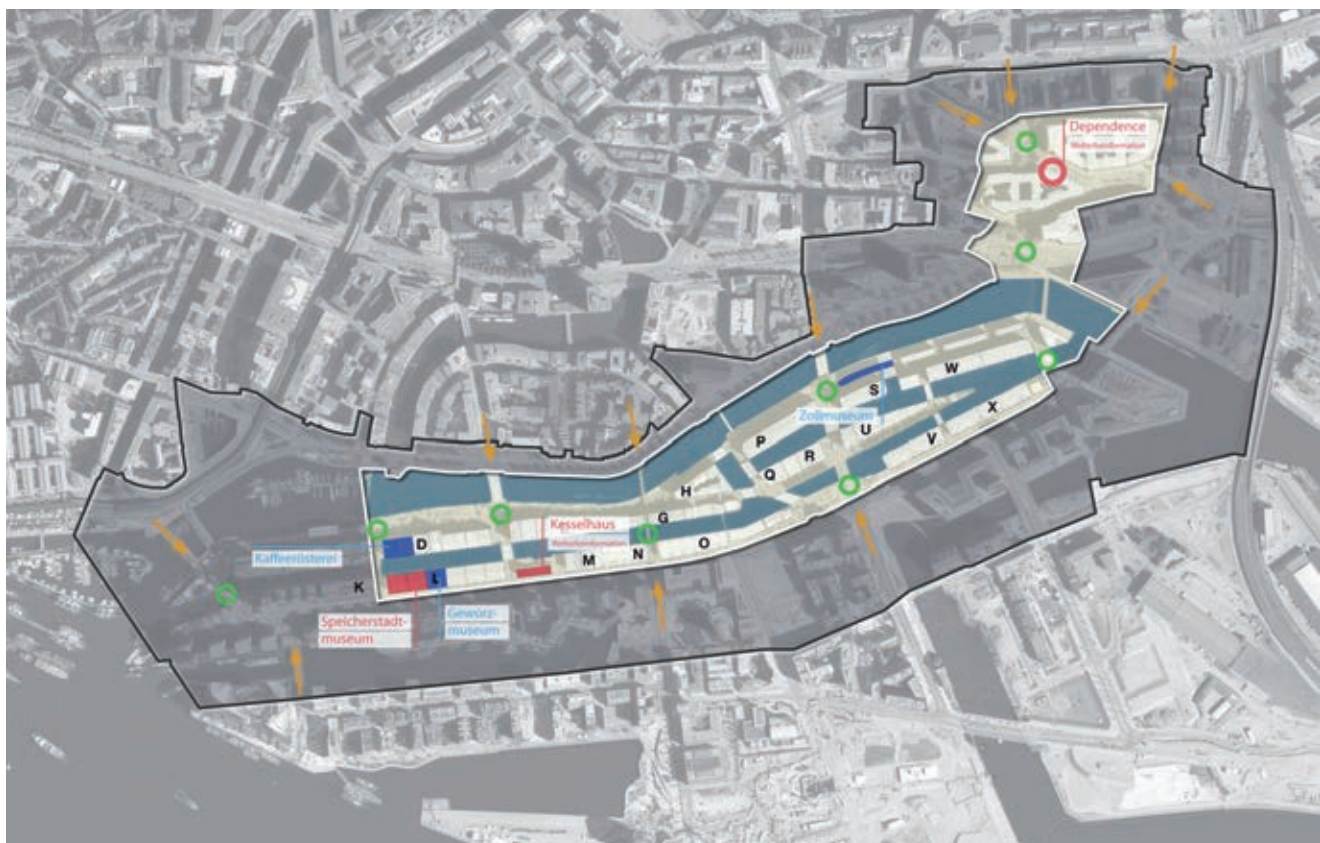


Fig. 181: Key components of the World Heritage Information Centre concept

5.i.2 Creation of a foundation to support the preservation of the nominated property and communication activities

If the nomination of the “Speicherstadt and Kontorhaus district with Chilehaus” as a UNESCO World Heritage site is successful, a foundation will be set up to support communication activities. The intention is to build up the foundation by requesting support from interested and engaged Hamburg citizens, the owners of the real estate in the nominated property and other private-sector companies and institutions. In this way the foundation will also serve to anchor the idea of World Heritage more firmly in the city.

5.i.3 Embedding and integrating the education and communication strategy at the local and international levels

To ensure that educational and communications work is both broad-based and firmly established, it is vital for it to be closely integrated with Hamburg’s other tourist offerings. This is particularly true in view of the fact that the Free and Hanseatic City of Hamburg is already heavily oriented towards tourism. In 2010, Hamburg had 8.95 million overnight stays and 111 million day visitors. Revenue from tourism was EUR 7.4 billion. An established organisational structure already exists in the city in the form of Hamburg Tourism (Hamburg Tourismus GmbH), which is responsible for coordinating Hamburg’s tourism marketing.

The Speicherstadt, the Kontorhaus district and the Chilehaus already feature heavily in tourism publicity for the Free and Hanseatic City of Hamburg. Together with other tourist attractions, they are established tourist destinations. Many of Hamburg’s attractions, such as Hamburg Port, the Elbe river beach, and the waterfront with its Fish Market and landing stages have thematic links to the nominated property. There is already a tightly integrated tourist infrastructure, with tours of the port, thematic walking tours of the city and bus tours. There is therefore a readymade, clearly defined backdrop against which to experience the nominated property, which should make it pos-

sible to promote the education and communication concept effectively. In addition, the following measures are proposed to inject momentum into this process:

- The use of the UNESCO logo should make the World Heritage site more distinctive and raise awareness of its significance, as well as of the opportunities and responsibilities associated with its preservation. It is intended to use the UNESCO logo both in relevant (Internet) presentations and at appropriate locations in the nominated property itself, in particular at entry points to the nominated property and in other locations where World Heritage information is provided.
- Since it is crucial that the education and communication strategy reach young people, it is proposed to work in close cooperation with UNESCO Associated Schools. Through the “World Heritage in Young Hands” programme, which seeks, through pedagogical activities, to raise awareness among young people of the risks to World Heritage and to show them how they can help to preserve it, the existing UNESCO Associated Schools in Hamburg (Helene-Lange-Gymnasium, Schule Altonaer Strasse, Gymnasium Allermöhe, Gymnasium Grootmoor and Technische Fachschule HEINZE) will be closely involved in the education work.
- Working with academic institutions should also help to embed the education and communication work. The Free and Hanseatic City of Hamburg hosts three renowned universities: the University of Hamburg, the HafenCity University Hamburg and the Hamburg University of Technology. The Academy for Architectural Culture (aac), a highly regarded academic institute, is also based in the city, offering additional qualifications for talented students of architecture, graduates and architects. Representatives of the HafenCity University Hamburg have already been involved in drafting the nomination documents for the future World Heritage ensemble. It is hoped that this relationship can be consolidated in the future.

- To bring the “Speicherstadt and Kontorhaus district with Chilehaus” to life as a place of communication and new encounters, it is proposed to hold events as part of the World Heritage Day, which is celebrated at a different World Heritage site in Germany each year on the first Sunday in June.
- Hamburg’s regular Heritage Open Day provides a further opportunity to raise public awareness of heritage protection issues. If nomination is successful, the nominated property will therefore play a prominent role in these activities.
- Membership of the Association of German UNESCO World Heritage sites (UNESCO-Welterbestätten Deutschland e. V.) will provide opportunities to work closely with the existing network of tourism organisations representing German World Heritage sites.
- The Lübeck Declaration calls for thematic exchanges of information and enhanced inter-regional and international cooperation between individual World Heritage sites. To this end, it is proposed to form a network including: Hanseatic cities in the Baltic Sea region, many of which, both within and outside Germany, are already inscribed on the UNESCO World Heritage List; cities with historical trading links to Hamburg; port cities within and outside Europe, and cities which have witnessed significant historical and typological developments in office architecture.

5.j Staffing levels and expertise

The Hamburg Department for Heritage Preservation has at its disposal architecture, landscaping, art history and construction engineering graduates who will be assigned certain responsibilities and decision making competences. Maintenance and preservation of the protected properties are the responsibility of the owners who must act within the provisions of the Hamburg Heritage Protection Act.

6. Monitoring

Monitoring of the area nominated for the UNESCO World Heritage List currently takes the shape of mutual consultations and/or, in the context of applications for permits, cooperation between the owners and the respective competent authorities. In future,

these consultations, which shall also involve the Department for Heritage Preservation, will be supported and further intensified by the World Heritage Coordinator.

6.a Key indicators for measuring the state of conservation

Against the backdrop of the protection and other primary objectives outlined above, the following key indicators have been defined which will be as-

sessed at regular intervals, so as to avoid conflicts of interest.

Factor/ Indicator	Periodicity	Who is responsible/ Location of Records
Cityscape / City silhouette	On-going	Department for Heritage Preservation / BSU
Public spaces	On-going	Department for Heritage Preservation / BSU / District Hamburg-Centre
Preservation of the fabric of buildings	On-going	HHLA / Owners of the Kontorhaus district / Department for Heritage Preservation
Structural safety of the quay walls and Speicherstadt buildingst	On-going	Hamburg Port Authority / BSU / Department for Heritage Preservation
Uses and changes of use	On-going	HHLA / Owners of the Kontorhaus district / Department for Heritage Preservation
Traffic and changes in traffic	Annually	BWVI / Department for Heritage Preservation
Development of tourism	Annually	Hamburg Tourismus GmbH / Department for Heritage Preservation / HHLA / Owners of the Kontorhaus district / BSU

6.b Administrative arrangements for monitoring property

Any requests for contact with the respective competent bodies should be made through the Department for Heritage Preservation at the Ministry of Culture of the Free and Hanseatic city of Hamburg. There will be a World Heritage Coordinator on the staff of the

Andreas Kellner

Director

Department for Heritage Preservation

Andreas.Kellner@kb.hamburg.de

040 428 24-718 (general/switch board)

Department for Heritage Preservation, who will also coordinate the inter-ministerial steering group. All of the bodies, authorities and other competent organisations can be contacted via:

Dr. Agnes Seemann

Project-coordinator World Heritage

Department for Heritage Preservation

Agnes.Seemann@kb.hamburg.de

6.c Recent conservation documentation and reports

Chilehaus

- 1990 Restoration findings investigation of the entrances and stairwells
- 1991 Concrete investigation in the upper stores 5-9
- 2012 Restoration findings investigation at a window in the courtyard C

Messberghof

- 1991 Findings investigation for the overall redevelopment

Sprinkenhof

- 2000 Restoration findings investigation at the terracotta at construction stage1

7 Documentation

7.a Photographs and audiovisual image inventory and authorization form

7.a.1 Photographs image inventory

Photographs which illustrate the nominated property are stored as image files in the format tif or jpg on a separate CD-Rom inclusive of a list with their numbers, captions and sources.

UNESCO is entitled to use and disseminate the photographs and images. There is no charge for image rights and use of the images and photographs, or any costs shall be borne by the applicant. However, permission to unlimitedly use and disseminate the photographs and images does not constitute a transfer of rights of the photographs and images to UNESCO for exclusive marketing.

7.a.1.1 Table of Speicherstadt photos

Photnumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0008833.jpg	Speicherstadt; view over the Customs Canal and the northern Speicherstadt with buildings of the ancient St. Annen customs authority (Customs Canal-facing facade) from the Northeast;	2007-12-17 T15:03:59 +01:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011290.jpg	Speicherstadt; block O (1st administration building of HFLG, warehouse and office building) (street-facing facade and western gable front), St. Annenfleet canal and Neuerwegs bridge von Nordosten; Teilansicht;	2005-08-24 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011330.jpg	Speicherstadt; ancient Coffee Exchange, block O (canal-facing facade), block H, Neuerwegs bridge and Brooksfleet canal from the East; partial view;	2005-10-06 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011333.jpg	Speicherstadt; block N (street-facing facade), block O (multi-storey car park) (street-facing facade) and Kibbelsteg from the Southwest;	2005-10-06 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0011544.jpg	Speicherstadt; block M/N (street-facing facade), Kibbelsteg, junction of the streets Großer Grasbrook/ Am Sandtorkai with new building from the East;	2006-07-31 T11:18:04 +01:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012794.jpg	Speicherstadt; the former manned fire alarm, „Fleetschlösschen“	2011-10-07 T 00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012943.jpg	Speicherstadt; block P (administration building of Hamburg Port Authority) (street-facing facade) from the Northwest;	2010-06-07 T13:33:50 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012944.jpg	Speicherstadt; block D (street-facing facade) and Customs Canal from the Northwest;	2010-06-07 T11:16:47 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012945.jpg	Speicherstadt; block D (street-facing facade and western gable front) from the Northwest; partial view;	2010-06-07 T11:29:50 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012946.jpg	Speicherstadt; block D (street-facing facade and western gable front) from the Northwest;	2010-06-07 T11:30:33 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013003.jpg	Speicherstadt; block U (2nd administration building of HFLG) (street-facing facade) from the Southwest;	2010-06-21 T14:03:27 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013004.jpg	Speicherstadt; block O (warehouse and 2nd administration building of HFLG) (canal-facing facade) and Brooksfleet canal from the Northwest; partial view;	2010-06-21 T14:02:17 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013005.jpg	Speicherstadt; block O (1st administration building of HFLG, warehouse, office building and multi-storey car park) (street-facing facade und northeastern gable front) from the East; block H in the background;	2010-06-21 T14:11:45 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013007.jpg	Speicherstadt; block P (canal-facing facade and northeastern gable front) and Wandbereiter bridge from the Southeast;	2010-06-21 T14:22:02 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013171.jpg	Speicherstadt; block D (canal-facing facade and western gable front) and Kehr wiederfleet from the Southeast;	2010-08-24 T11:54:38 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013172.jpg	Speicherstadt; block D (canal-facing facade and western gable front) and Kehr wiederfleet canal from the Southeast; partial view;	2010-08-24 T12:00:19 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013388.jpg	Speicherstadt; block R, basement with vault; partial view;	2012-02-07 T13:58:43 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013389.jpg	Speicherstadt; block R2, „Raum“ with wooden support pillars and upside open basement vault; partial view;	2012-02-07 T13:59:24 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013391.jpg	Speicherstadt; block R2, 3rd „Boden“; Graffiti on support pillar; interior view;	2012-02-07 T14:17:09 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013394.jpg	Speicherstadt; block R2, 3rd „Boden“ mit with wooden support pillar construction, wooden floor and fire protecting wall; interior view;	2012-02-07 T14:33:32 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013396.jpg	Speicherstadt; block R2, staircase; interior view;	2012-02-07 T14:39:33 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013397.jpg	Speicherstadt; ancient Coffee Exchange, 2nd floor, trading floor with colour glass window; interior view;	2012-02-08 T10:40:10 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013398.jpg	Speicherstadt; ancient Coffee Exchange, 2nd floor, trading floor with colour glass window; interior view;	2012-02-08 T10:41:33 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013399.jpg	Speicherstadt; ancient Coffee Exchange, 2nd floor, trading floor with entrance door, blackboards and watches; interior view;	2012-02-08 T10:50:37 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013400.jpg	Speicherstadt; ancient Coffee Exchange, 2nd floor, door between entrance hall and vestibule of the trading floor; interior view;	2012-02-08 T10:51:39 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013401.jpg	Speicherstadt; ancient Coffee Exchange, 2nd floor, door between entrance hall and vestibule of the trading floor; interior view;	2012-02-08 T11:05:32 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013467.jpg	Speicherstadt; ancient St. Annen customs authority, Customs Main Payment Office (street-facing facade and eastern gable front) and block W, eastern part (street-facing facade) from the East;	2012-06-22 T11:28:17 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013468.jpg	Speicherstadt; ancient St. Annen customs authority, eastern customs clearance building (street-facing facade and eastern gable front) from the East;	2012-06-22 T11:31:24 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013469.jpg	Speicherstadt; block U (warehouse and Electric Substation) (street-facing facade and eastern gable front) and Holländischbrookfleet bridge from the East; partial view;	2012-06-22 T11:37:05 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013470.jpg	Speicherstadt; ancient Winch operator's house (Wasserschlosschen), block W (canal-facing facade) and Holländischbrookfleet bridge from the South; partial view;	2012-06-22 T11:40:15 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

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C0013471.jpg	Speicherstadt; block W (canal-facing facade) from the East; partial view;	2012-06-22 T11:46:29 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013472.jpg	Speicherstadt; ancient St. Annen customs authority, customs buildings (Customs Canal-facing facade) and Customs Canal from the East;	2012-06-22 T11:49:25 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013473.jpg	Speicherstadt; ancient Winch operator's house (Wasserschlosschen), block X (canal-facing facade), block W (canal-facing facade) and Wandrahmsfleet canal from the Northeast;	2012-06-22 T11:54:58 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013474.jpg	Speicherstadt; ancient Winch operator's house (Wasserschlosschen), block X (canal-facing facade), block W (canal-facing facade) and Wandrahmsfleet canal from the Northeast;	2012-06-22 T12:02:33 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013476.jpg	Speicherstadt; block X (street-facing facade and eastern front), block W (canal-facing facade) and Poggenmühlen bridge from the Southeast;	2012-06-22 T12:09:35 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013477.jpg	Speicherstadt; ancient St. Annen customs authority, Customs Head Office (street-facing facade and eastern gable front) from the East;	2012-06-27 T10:19:56 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013478.jpg	Speicherstadt; ancient St. Annen customs authority, western customs clearance building (German Customs Museum) (street-facing facade an eastern gable front) from the Southeast;	2012-06-27 T10:20:46 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013479.jpg	Speicherstadt; block V (street-facing facade) from the Southeast;	2012-06-27 T10:31:52 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013480.jpg	Speicherstadt; ancient Winch operator's house (Wasserschlosschen), block W (canal-facing facade) and Holländischbrookfleet bridge from the Northeast;	2012-06-27 T10:34:43 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013481.jpg	Speicherstadt; block D (street-facing facade) from the Northeast; partial view;	2012-06-27 T10:48:41 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013482.jpg	Speicherstadt; block E (northwestern corner and street-facing facade) from the Northwest; partial view;	2012-06-27 T10:49:55 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013483.jpg	Speicherstadt; Block G (street-facing facade) from the Northwest; partial view;	2012-06-27 T10:57 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013484.jpg	Speicherstadt; block H, Customs Canal and Kannengießer bridge from the Northeast; block O, block G and block E in the background;	2012-06-27 T10:57:45 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013485.jpg	Speicherstadt; block E (street-facing facade) from the Northwest; partial view;	2012-06-27 T11:08:18 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013486.jpg	Speicherstadt; block E (street-facing facade) from the Northwest; partial view;	2012-06-27 T11:09 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013487.jpg	Speicherstadt; ancient Boiler House (street-facing facade) from the Southeast;	2012-08-22 T10:07:44 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013488.jpg	Speicherstadt; block L and ancient Boiler House (street-facing facade) from the South;	2012-08-22 T10:08:58 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013489.jpg	Speicherstadt; block M and ancient Central Power House (street-facing facade) and ancient Boiler House (street-facing facade) from the Southeast; partial view;	2012-08-22 T10:19:28 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013490.jpg	Speicherstadt; block M/N (street-facing facade) and Kibbelsteg from the Southeast;	2012-08-22 T10:20:03 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013491.jpg	Speicherstadt; block U (Electric Substation and warehouse building) (canal-facing facade) und Wandrahmsfleet bridge from the Northeast; block V in the background; partial view;	2012-08-22 T10:31:17 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013492.jpg	Speicherstadt; block U (Electric Substation and warehouse building) (canal-facing facade) und Wandrahmsfleet canal from the North; partial view;	2012-08-22 T10:31:54 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013493.jpg	Speicherstadt; block U (2nd administration building of HFLG and warehouse building) (street-facing facade) und Holländischbrookfleet canal from the Southwest; partial view;	2012-08-22 T10:38:01 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013494.jpg	Speicherstadt; block O (street-facing facade) from the Southeast; block V and block U in the background; partial view;	2012-08-22 T10:38:43 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013496.jpg	Speicherstadt; block U (warehouse and Electric Substation building) (street-facing facade) and Holländischbrookfleet bridge from the Southeast;	2012-08-22 T10:45:05 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013499.jpg	Speicherstadt; block E (canal-facing facade) from the East; partial view;	2012-08-22 T11:05:20 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013500.jpg	Speicherstadt; block D (canal-facing facade) from the East; partial view;	2012-08-22 T11:06:19 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013501.jpg	Speicherstadt; block G (canal-facing facade) and Brooksfleet from the Southwest, administration building of the Coffee Exchange with pedestrian bridge to Block O in the background; partial view;	2012-08-22 T11:15:22 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013502.jpg	Speicherstadt; block L (street-facing facade and eastern gable front) from the Southeast;	2012-08-22 T11:15:59 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013503.jpg	Speicherstadt; ancient St. Annen customs authority, Customs Head Office and block W (Customs Canal-facing facade) from the Northeast;	2012-08-22 T11:22:01 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013504.jpg	Speicherstadt; ancient St. Annen customs authority, eastern customs clearance building (Customs Canal-facing facade) from the East;	2012-08-22 T11:22:42 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013506.jpg	Speicherstadt; block S (street-facing facade) from the Northeast;	2012-08-22 T11:28:48 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013507.jpg	Speicherstadt; block W, western part (street-facing facade) from the Northwest;	2012-08-22 T11:36:32 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013508.jpg	Speicherstadt; block W, western part (street-facing facade) from the East;	2012-08-22 T11:37:27 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013510.jpg	Speicherstadt; block S (canal-facing facade) from the Southwest; block T and block W in the background;	2012-08-22 T11:46:01 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013511.jpg	Speicherstadt; block Q/R (street-facing facade) and Neuerwegs bridge from the Southeast; block H in the background;	2012-08-22 T11:52:49 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013512.jpg	Speicherstadt; block P (canal-facing facade) and Wandbereiter bridge from the East;	2012-08-22 T11:54:48 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013513.jpg	Speicherstadt; block H, Pickhuben bridge and Kannengießerort from the Southeast;	2012-08-22 T12:01:33 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013514.jpg	Speicherstadt; block H and Pickhuben bridge from the East;	2012-08-22 T12:03:24 +02:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013531.jpg	Speicherstadt; Sand bridge from the Southeast with block D (canal-facing facade and eastern gable front) and block E (canal-facing facade); partial view;	2012-11-01 T09:48:38 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013532.jpg	Speicherstadt; Sandtor park and Kibbelsteg from the Southeast; block N in the background;	2012-11-01 T09:50:15 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013533.jpg	Speicherstadt; block D (street-facing facade and western gable front), block L (canal-facing facade) and Kehrwiedersteg from the Northeast; partial view;	2012-11-01 T09:58:14 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013534.jpg	Speicherstadt; block L (canal-facing facade and western gable front) and Kehrwiedersteg bridge from the Northeast; partial view;	2012-11-01 T09:59:04 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013535.jpg	Speicherstadt; inner courtyard of block H;	2012-11-01 T10:05:12 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
C0013537.jpg	Speicherstadt; Kibbelsteg and Customs Canal from the Southwest;	2012-11-01 T10:11:58 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013538.jpg	Speicherstadt; Brooks bridge from the South;	2012-11-01 T10:12:38 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013539.jpg	Speicherstadt; Jungfern bridge from the Southwest;	2012-11-01 T10:17:49 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013541.jpg	Speicherstadt; Kibbelsteg, block E (canal-facing facade), block G (canal-facing facade) and Brooksfleet canal from the Northwest; partial view;	2012-11-01 T10:30:57 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013542.jpg	Speicherstadt; Kibbelsteg, block M/N (street-facing facade und eastern gable front)from the Southeast; partial view;	2012-11-01 T10:31:40 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0013543.jpg	Speicherstadt; Kibbelsteg and block N (street-facing facade und eastern gable front) from the Southeast; partial view;	2012-11-01 T10:37:10 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
D0001135.jpg	Speicherstadt; view over the Kehrwiederfleet canal from the East; old Speicherstadt Police Station in the background;	2010-05-26 T16:05:09	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001136.jpg	Speicherstadt; view over the St. Annenfleet with Block R (street-facing facade) from the Southeast; Block U, Block V and Holländischbrookfleet canal in the background;	2010-05-26 T15:59:20	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001137.jpg	Speicherstadt; view over the St. Annenfleet with block R (street-facing facade) and Neuerwegs bridge from the Southeast; block U and Holländischbrookfleet canal in the background;	2010-05-26 T15:59:12	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001138.jpg	Speicherstadt; view over the St. Annenfleet with block R (street-facing facade) from the Southeast; block U, block V and Holländischbrookfleet canal in the background;	2010-05-26 T15:52:35	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001141.jpg	Speicherstadt; view over the Brooksfleet	2011-10-07 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001142.jpg	Speicherstadt; view over the Kehrwiederfleet canal with Sand bridge and Kehrwiedersteg bridge towards the Kehrwiederspitze with the old Speicherstadt Police Station from the East;	2010-05-26 T14:57:22	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of Photo	Photographer	Copyright owner	Contact details of copy-right owner
D0001170.jpg	Speicherstadt; view over the Holländischbrookfleet canal with block U (street-facing facade) und block V (western gable front) from the Southwest;	2010-05-25 T13:04:14	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5310.jpg	Speicherstadt; block R2, Photo of the inner construction;	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5313.jpg	Speicherstadt; block E 8, Photo of the inner construction;	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5322.jpg	Speicherstadt; block E 9, Photo of the inner construction;	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5323.jpg	Speicherstadt; block V 16, staircase	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5329.jpg	Speicherstadt; block V 16, Photo of the inner construction;	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
DSC_5334.jpg	Speicherstadt; block W 5, Photo of the inner construction;	2012-01-31 T00:00:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

7.a.1.2 Table of Kontorhaus district photos

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6589_04.jpg	Kontorhausviertel; Chilehaus, eastern tip and southern facade from the Southeast;	2012-12-13 T14:02:05 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6589_06.jpg	Kontorhausviertel; Chilehaus, eastern tip with pavilions from the East; exterior view; detail;	2012-12-13 T14:09:14 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6589_07.jpg	Kontorhausviertel; Chilehaus, eastern tip from the East; partial view; detail;	2012-12-13 T13:59:32 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6589_08.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2012-12-13 T14:24:17 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6589_10.jpg	Kontorhausviertel; Chilehaus, southern facade with southern entrance of „Portal C“; partial view; exterior view; detail;	2012-12-13 T14:19:33 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6589_12.jpg	Kontorhausviertel; Chilehaus, southern facade from the Southwest; partial view;	2012-12-13 T14:25:21 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6590_01.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2012-12-13 T14:42:27 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_03.jpg	Kontorhausviertel; Chilehaus; eastern tip, bottom-view from the East; exterior view; partial view; detail;	2012-12-13 T14:32:07 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_04.jpg	Kontorhausviertel; Chilehaus, eastern tip, southern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2012-12-13 T14:53 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_05.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2012-12-13 T14:32:51 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_06.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2012-12-13 T14:40:21 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6590_07.jpg	Kontorhausviertel; Chilehaus, eastern tip, southern pavilion and southern facade from the Southeast; partial view; detail;	2012-12-13 T14:34:56 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_09.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, southern facade from the South;	2012-12-13 T14:50:37 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_10.jpg	Kontorhausviertel; Sprinkenhof, 3rd construction phase, facade from the Southeast; partial view;	2012-12-13 T14:57:28 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6590_11.jpg	Kontorhausviertel; Sprinkenhof, 1st and 3rd construction phase, southern facade from the Southeast; partial view;	2012-12-13 T14:49:12 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_01.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, southern Fischertwiete passage; exterior view; detail;	2013-01-03 T13:38:45 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_02.jpg	Kontorhausviertel; Chilehaus, southern Fischertwiete passage; vaulted ceiling of the arch; exterior view; detail;	2013-01-03 T13:36:04 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_04.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, courtyard facades from the South; exterior view;	2013-01-03 T13:35:25 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

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C6591_05.jpg	Kontorhausviertel; Chilehaus, southern facade from the southwest; partial view;	2013-01-03 T13:38:15 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_06.jpg	Kontorhausviertel; Chilehaus, southern facade, southern Fischertwiete passage with view into the central inner courtyard from the South; exterior view;	2013-01-03 T13:34:18 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_07.jpg	Kontorhausviertel; Chilehaus, detail of the southern facade, southern Fischertwiete passage with view into the central inner courtyard; exterior view; detail;	2013-01-03 T13:36:54 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_08.jpg	Kontorhausviertel; Chilehaus, southern facade from the Southwest; partial view;	2013-01-03 T13:47:49 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_10.jpg	Kontorhausviertel; Chilehaus, southern facade from the Southwest; partial view;	2013-01-03 T13:48:33 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6591_11.jpg	Kontorhausviertel; Chilehaus, southern facade from the Southwest; partial view;	2013-01-03 T13:47:10 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture, Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6592_01.jpg	Kontorhausviertel; Chilehaus, southern facade from the Southwest; partial view;	2013-01-03 T14:04:53 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_03.jpg	Kontorhausviertel; Chilehaus, southern entrance of „Portal C“; vestibule; interior view;	2013-01-03 T14:04:02 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_04.jpg	Kontorhausviertel; Chilehaus, „Portal C“; entrance hall at the ground floor; interior view;	2013-01-03 T14:01:35 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_05.jpg	Kontorhausviertel; Chilehaus, „Portal C“; entrance hall at the ground floor, with stairs; interior view;	2013-01-03 T14:03:09 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_06.jpg	Kontorhausviertel; Chilehaus, southern entrance of „Portal C“; exterior view; detail;	2013-01-03 T14:00:46 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_08.jpg	Kontorhausviertel; Chilehaus, eastern tip and southern facade from the Southeast; partial view;	2013-01-03 T13:59:07 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

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C6592_09.jpg	Kontorhausviertel; Chilehaus; southern pavilion at the eastern tip and Sprinkenhof, 1st construction phase, southern facade from the South; partial view; detail;	2013-01-03 T14:17:27 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6592_11.jpg	Kontorhausviertel; Chilehaus, eastern view and Sprinkenhof, 1st construction phase, southern facade from the East; partial view;	2013-01-03 T14:16 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_01.jpg	Kontorhausviertel; Chilehaus, northern facade, eastern part and Sprinkenhof, 1st construction phase, southern facade from the East; partial view;	2013-01-03 T14:52:50 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_05.jpg	Kontorhausviertel; Chilehaus, 1st construction phase, southern facade, lower part from the South; partial view;	2013-01-03 T14:51:14 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_06.jpg	Kontorhausviertel; Chilehaus, eastern view and Sprinkenhof, 1st and 2nd construction phase, southern facade from the East; partial view;	2013-01-03 T14:48:22 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_07.jpg	Kontorhausviertel; Chilehaus, eastern tip from the East; partial view;	2013-01-03 T14:49:53 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6593_08.jpg	Kontorhausviertel; Chilehaus, northern facade, eastern part from the East with northern pavilion at the eastern tip; partial view;	2013-01-03 T15:02:25 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_10.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion; external view; detail;	2013-01-03 T15:01:49 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_11.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion, architectural sculpture by Richard Kuöhl; exterior view; detail;	2013-01-03 T15:00:37 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6593_12.jpg	Kontorhausviertel; Chilehaus, northern facade with northern entrance of „Portal C“ from the Northeast; partial view; detail;	2013-01-03 T15:00:01 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6594_02.jpg	Kontorhausviertel; Sprinkenhof, 1st and 3rd construction phase, southern facade from the East; Chilehaus, eastern part of the northern facade in the background; partial view;	2013-01-07 T11:17:17 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6594_04.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, partial view of the Springeltwiete passage to the inner courtyard; partial view;	2013-01-07 T11:19:30 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

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C6594_06.jpg	Kontorhausviertel; Sprinkenhof, southern facade; detail;	2013-01-07 T11:16:04 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6594_07.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, southern facade and Chilehaus, eastern part from the East; partial view;	2013-01-07 T11:15:14 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6594_08.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, southern facade and Chilehaus, eastern part from the East; partial view;	2013-01-07 T11:29:05 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_01.jpg	Kontorhausviertel; Sprinkenhof, central inner courtyard, courtyard facade, former access to the ancient basement garage; exterior view;	2013-01-07 T11:43:08 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_03.jpg	Kontorhausviertel; Sprinkenhof, central inner courtyard from the East, eastern courtyard facade, former access to the ancient basement garage; exterior view;	2013-01-07 T11:44:39 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_04.jpg	Kontorhausviertel; Sprinkenhof, central inner courtyard from the North, courtyard facades, former access to the ancient basement garage; exterior view;	2013-01-07 T11:41:48 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6595_05.jpg	Kontorhausviertel; Sprinkenhof, central inner courtyard from the East, southern courtyard facade, lower part with staircase and Springeltwiete passage; partial view; exterior view;	2013-01-07 T11:42:18 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_06.jpg	Kontorhausviertel; Sprinkenhof, central inner courtyard from the North, courtyard facade, former access to the ancient basement garage; partial view; exterior view;	2013-01-07 T11:38:19 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_07.jpg	Kontorhausviertel; Chilehaus, northern facade from the East; partial view;	2013-01-07 T11:39:06 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_08.jpg	Kontorhausviertel; Chilehaus, northern facade from the East, western arcades at the Burchardplatz; partial view; detail;	2013-01-07 T11:55:04 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6595_10.jpg	Kontorhausviertel; Chilehaus, northern facade, arcades at the Burchardplatz and Fischertwiete passage from the East; partial view; detail;	2013-01-07 T11:55:28 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6595_12.jpg	Kontorhausviertel; Chilehaus, northern facade, Fischertwiete passage and western arcades on the Burchardplatz from the East; partial view; exterior view; detail;	2013-01-07 T11:54:22 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_01.jpg	Kontorhausviertel; Chilehaus, northern facade from the East, Fischertwiete passage with view into the inner courtyard; exterior view; detail;	2013-01-07 T12:08:39 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_02.jpg	Kontorhausviertel; Chilehaus, central inner courtyard from the North, southern Fischertwiete passage with view onto the Messberg; exterior view; detail;	2013-01-07 T12:08:10 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_04.jpg	Kontorhausviertel; Chilehaus, central inner courtyard from the East, entrance „Portal A“; exterior view; detail;	2013-01-07 T12:07:29 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_05.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“, entrance hall at the ground floor, with stairs; interior view;	2013-01-07 T12:07:03 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_06.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“, entrance hall at the ground floor, with stairs; interior view;	2013-01-07 T12:06:10 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6596_07.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“ entrance hall at the ground floor; interior view;	2013-01-07 T12:05:30 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_08.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“, half pace landing between ground floor and 2nd floor; interior view;	2013-01-07 T12:13:27 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6596_10.jpg	Kontorhausviertel; Chilehaus, central inner courtyard from the East, entrance „Portal A“; exterior view; detail;	2013-01-07 T12:12:53 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_01.jpg	Kontorhausviertel; Chilehaus, northern facade; eastern arcades at the Burchardplatz, architectural sculpture by Richard Kuöhl; exterior view; detail;	2013-01-07 T12:24:44 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_03.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, eastern courtyard facade with entrance „Portal B“; partial view; detail;	2013-01-07 T12:25:04 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_04.jpg	Kontorhausviertel; Chilehaus, central inner courtyard from the West, entrance „Portal B“; exterior view; detail;	2013-01-07 T12:23:36 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

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C6597_05.jpg	Kontorhausviertel; Chilehaus, entrance „Portal B“; entrance hall at the ground floor level, with stairs; exterior view; detail;	2013-01-07 T12:24:06 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_06.jpg	Kontorhausviertel; Chilehaus, entrance „Portal B“; entrance hall at the ground floor; exterior view; detail;	2013-01-07 T12:22:20 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_07.jpg	Kontorhausviertel; Chilehaus, entrance „Portal B“; half pace landing between ground floor and 2nd floor; interior view;	2013-01-07 T12:22:55 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_08.jpg	Kontorhausviertel; Meißberghof, western facade and northern facade from the Northwest;	2013-01-07 T12:33:13 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_11.jpg	Kontorhausviertel; Meißberghof, central section in the West, lower part of the western facade from the West; partial view;	2013-01-07 T12:31:56 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6597_12.jpg	Kontorhausviertel; view of Chilehaus and Meißberghof from the Southwest;	2013-01-07 T12:31:17 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6598_01.jpg	Kontorhausviertel; Chilehaus, southern Fischertwiete passage, arch and southern facade, ground floor and 2nd floor; exterior view; detail;	2013-01-17 T11:26:58 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_02.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, eastern and southern courtyard facades from the Northwest; partial view;	2013-01-17 T11:27:38 +01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_04.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, eastern and southern courtyard facades from the Northeast, with view onto the Messberg; partial view;	2013-01-17 T11:29:10+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_05.jpg	Kontorhausviertel; Chilehaus, central inner courtyard and southern courtyard facades from the Northwest, with view onto the Messberg; partial view;	2013-01-17 T11:28:36+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_06.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, western and southern courtyard facades from the Northeast, with view onto the Messberg; partial view;	2013-01-17 T11:30:02+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_07.jpg	Kontorhausviertel; Chilehaus, pillar of the southern Fischertwiete passage; exterior view; detail;	2013-01-17 T11:30:31+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6598_08.jpg	Kontorhausviertel; Chilehaus, northern Fischertwiete passage, ornamental ceiling next to the arch; exterior view; detail;	2013-01-17 T11:39:55+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_10.jpg	Kontorhausviertel; Chilehaus, central inner courtyard from the east, entrance „Portal A“ and facade, ground floor and 2nd floor; exterior view; detail;	2013-01-17 T11:40:28+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_11.jpg	Kontorhausviertel; Chilehaus, central inner courtyard, eastern courtyard facade from the West; partial view;	2013-01-17 T11:37+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6598_12.jpg	Kontorhausviertel; Mohlenhof, eastern facade and southern facade from the Southeast; partial view;	2013-01-17 T11:39:25+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_01.jpg	Kontorhausviertel; Mohlenhof, main entrance, northern facade; exterior view; partial view;	2013-01-22 T11:29:40+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_03.jpg	Kontorhausviertel; view of Chilehaus and Sprinkenhof from the Northwest along the Burchardplatz; partial view;	2013-01-22 T11:30:18+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6599_04.jpg	Kontorhausviertel; view of Chilehaus and Sprinkenhof, 2nd construction phase from the North along the Burchardplatz; partial view;	2013-01-22 T11:28:25+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_05.jpg	Kontorhausviertel; Sprinkenhof, 2nd construction phase, northern and western facade from the Northwest;	2013-01-22 T11:28:58+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_08.jpg	Kontorhausviertel; Sprinkenhof, 2nd construction phase, western facade from the West;	2013-01-22 T11:26:31+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_09.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the North;	2013-01-22 T11:39:26+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_10.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the North with Springeltwiete passage and view into the inner courtyard; partial view;	2013-01-22 T11:40:12+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6599_11.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the North with Springeltwiete passage; partial view;	2013-01-22 T11:38:57+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6599_12.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern entrance; exterior view; detail;	2013-01-22 T11:39:50+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_01.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the North with Springeltwiete passage and view into the inner courtyard; partial view;	2013-01-22 T12:12:41+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_02.jpg	Kontorhausviertel; Sprinkenhof, 1. Bauabschnitt, northern entrance, architectural sculpture by Richard Kuöhl; exterior view; detail;	2013-01-22 T11:52:14+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_04.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, ornament of the northern facade; detail;	2013-01-22 T11:52:40+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_05.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the Northwest; partial view;	2013-01-22 T11:51:22+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_06.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, northern facade from the Northeast; partial view;	2013-01-22 T11:50:53+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6600_07.jpg	Kontorhausviertel; Sprinkenhof, 3rd construction phase, northern and eastern facade from the Northeast;	2013-01-22 T11:49:28+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_08.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, entrance hall at the ground floor, with spiral stairs; interior view;	2013-01-22 T11:49:50+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_10.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, entrance hall at the ground floor, with spiral stairs; interior view;	2013-01-22 T12:06:37+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_11.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, stair well of the entrance hall spiral stairs from below; interior view;	2013-01-22 T12:07:15+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6600_12.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, entrance hall on ground floor level; interior view;	2013-01-22 T12:13:22+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6601_01.jpg	Kontorhausviertel; Mohlenhof, eastern and southern facade from the Southeast; partial view;	2013-01-22 T12:50:08+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6601_04.jpg	Kontorhausviertel; Mohlenhof, eastern and northern facade from the East; partial view;	2013-01-22 T12:47:33+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6601_08.jpg	Kontorhausviertel; Mohlenhof, northern facade with sculpture above the main entrance („Mercury“) by Richard Kuöhl; exterior view; detail;	2013-01-22 T12:57:02+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6601_10.jpg	Kontorhausviertel; Mohlenhof, northern facade with sculpture above the main entrance („Mercury“) by Richard Kuöhl; exterior view; detail;	2013-01-22 T12:57:38+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6601_11.jpg	Kontorhausviertel; Mohlenhof, junction between end-of-row part of the southern wing and northern wing of the building, roof zone from the Northeast; exterior view; partial view; detail;	2013-01-22 T12:55:56+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6601_12.jpg	Kontorhausviertel; Mohlenhof, junction between end-of-row part of the southern wing and northern wing of the building, roof zone from the Northeast; exterior view; partial view; detail;	2013-01-22 T12:56:22+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
C6602_01.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, entrance hall at the ground floor, with spiral stairs; interior view;	2013-01-22 T13:08:43+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_02.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, main entrance at the Burchardstraße, entrance hall at the ground floor, with spiral stairs; interior view; detail;	2013-01-22 T13:09:19+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_04.jpg	Kontorhausviertel; Sprinkenhof, 2nd construction phase, main entrance at the Burchardstraße, entrance hall at the ground floor, with paternoster elevator; interior view;	2013-01-22 T13:07:10+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_05.jpg	Kontorhausviertel; Sprinkenhof, 2nd construction phase, main entrance at the Burchardstraße, vestibule; interior view;	2013-01-22 T13:08:12+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_06.jpg	Kontorhausviertel; Sprinkenhof, 2nd construction phase, main entrance at the Burchardstraße from the South; exterior view; detail;	2013-01-22 T13:05:59+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_07.jpg	Kontorhausviertel; view of Mohlenhof and Chilehaus from the East along the Burchardplatz;	2013-01-22 T13:06:42+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C6602_08.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, 2nd main entrance at the Altstädter Straße, entrance hall at the ground floor; interior view; detail;	2013-01-22 T13:15:23+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_10.jpg	Kontorhausviertel; Chilehaus; northern facade from the Northeast; partial view;	2013-01-22 T13:15:56+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_11.jpg	Kontorhausviertel; Chilehaus, northern facade from the north; eastern arcades on the Burchardplatz; exterior view; detail;	2013-01-22 T13:17:04+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C6602_12.jpg	Kontorhausviertel; Chilehaus, northern facade from the North; eastern arcades at the Burchardplatz, architectural sculpture by Richard Kuöhl; exterior view; detail;	2013-01-22 T13:16:42+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0010129.jpg	Kontorhausviertel; Chilehaus, eastern tip and southern facade, with night-time illumination; partial view;	2000-05-01 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0010130.jpg	Kontorhausviertel; Chilehaus, southern facade, with night-time illumination; partial view;	2000-05-01 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C0011302.jpg	Kontorhausviertel; Chilehaus, eastern tip, northern pavilion; exterior view; detail;	2005-09-26 T14:48:27	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011303.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“; entrance hall at the ground floor; interior view;	2005-09-26 T13:15:51	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011304.jpg	Kontorhausviertel; Chilehaus, entrance „Portal A“; entrance hall at the ground floor; interior view;	2005-12-19 T09:00:02+01:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011305.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase; southern facade from the Southwest; partial view;	2005-09-26 T13:47:25	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011306.jpg	Kontorhausviertel; Chilehaus, entrance „Portal B“; entrance hall at the ground floor with stairs; interior view;	2005-09-26 T13:59:45	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011308.jpg	Kontorhausviertel; Sprinkenhof, 1st construction phase, southern facade and Chilehaus, eastern tip and northern facade from the Northeast; partial view;	2005-09-26 T14:10:48	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
C0011309.jpg	Kontorhausviertel; Chilehaus, eastern tip from the East; partial view; detail;	2005- 10-05 T13:17:45	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011310.jpg	Kontorhausviertel; Chilehaus, northern facade, arcades at the Burchardplatz, view from the Northeast; partial view; detail;	2005-10-04 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0011311.jpg	Kontorhausviertel; Chilehaus, entrance „Portal B“; entrance hall at the ground floor; interior view;	2005-10-04 T00:00:00	Ganczarsky, Sabine	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012765.jpg	Kontorhausviertel; Sprinkenhof, 3rd construction phase, eastern facade with eastern entrance from the Northeast; partial view;	2009-11-17 T09:17:45+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
C0012766.jpg	Kontorhausviertel; Sprinkenhof, 3rd construction phase, eastern facade with eastern entrance from the East; Exterior view; partial view; detail;	2009-11-17 T09:17:26+01:00	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001521.jpg	Kontorhausviertel; Meißberghof, southern facade from the Southwest;	2012-10-26 T10:52:48.90	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copyright owner
D0001522.jpg	Kontorhausviertel; Mohlenhof, entrance hall at the ground floor ; interior view;	2012-10-26 T12:44:34.80	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001523.jpg	Kontorhausviertel; Mohlenhof, entrance hall at the ground floor; interior view;	2012-10-26 T12:47:11.30	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001525.jpg	Kontorhausviertel; Mohlenhof, hall at the 6th floor; interior view;	2012-10-26 T13:02:51.70	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001526.jpg	Kontorhausviertel; Mohlenhof, hall at the 6th floor; interior view;	2012-10-26 T13:05:18.10	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001527.jpg	Kontorhausviertel; Mohlenhof, eastern facade and southern facade from the Southeast; partial view;	2012-10-26 T13:17:42.50	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001528.jpg	Kontorhausviertel; Meißberghof, hall at the ground floor, with spiral stairs; interior view;	2012-10-26 T13:26:46.60	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg
D0001529.jpg	Kontorhausviertel; Meißberghof, hall at the ground floor; interior view;	2012-10-26 T13:29:13.50	Wieckmann, Nicolai	© Department for Heritage Preservation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Heritage Preservation Große Bleichen 30 20354 Hamburg

Photonumber	Caption/Title	Date of photo	Photographer	Copyright owner	Contact details of copy-right owner
D0001530. jpg	Kontorhausviertel; Meißberghof, hall at the ground floor , stair well, view from below; interior view;	2012-10-26 T13:32:17.50	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001531.jpg	Kontorhausviertel; Meißberghof, entran- ce hall at the ground floor; interior view;	2012- 10-26 T13:37:50	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001532. jpg	Kontorhausviertel; Meißberghof, entran- ce hall at the ground floor; interior view;	2012- 10-26 T13:39:38	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001533. jpg	Kontorhausviertel; Meißberghof, stair- case at the 3rd floor with spiral stairs; interior view;	2012-10-26 T13:45:23	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001534. jpg	Kontorhausvier- tel; Meißberghof, staircase at the 11th floor, stair well, view from above; interior view;	2012-10-26 T13:51:39	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001535. jpg	Kontorhausvier- tel; Meißberghof, southern entrance; exterior view; partial view;	2012-10-26 T13:59:15.70	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg
D0001536. jpg	Kontorhausviertel; Meißberghof, nort- hern and western facade form the Northeast; partial view;	2012- 10-26 T14:06:56	Wieckmann, Nicolai	© Department for Heritage Preser- vation Hamburg, Picture library	Free and Hanseatic City of Hamburg, Ministry of Culture Department for Herita- ge Preservation Große Bleichen 30 20354 Hamburg

7.a.2 List of Figures of the Nomination Format

7.a.2.1 Institutions and Persons

Caroli, Antonella: Fig. 145-146

Department for Heritage Preservation Hamburg: Fig. 3-7, 99, 166-168

Department for Heritage Preservation Hamburg, Picture Library: A-F, H-M, Fig. 8, 10, 12-13, 15-16, 19, 21, 23-30, 32-36, 38, 41-46, 48-49, 51-52, 56-62, 64-73, 77-79, 81, 83-87, 91-98, 100, 102-107, 109-115, 117-121, 123-131, 133-136, 160, 175-176

Hamburger Architektur Archiv: Bestand Kallmorgen, Fig. 31

HHLA (Hamburger Hafen und Logistik AG): Fig. 20, 22, 47, 101, 108, 161-163, 178-179

ISL (Institut für Städtebau und Landesplanung, RWTH Aachen): Fig. 1-2, 164-165, 169-174, 177, 180-181

Pachnio, Astrid: Fig. 11, 14, 17, 40, 50, 37

Schubert, Dirk: Fig. 149-150

Staatsarchiv Hamburg: Fig. 89, 90

Union Invest Real Estate: G, Fig. 55, 132

Voigt, Wolfgang: Fig. 74

7.a.2.2 Literature

Architekten- und Ingenieur-Verein zu Hamburg (Hrsg.): Hamburg und seine Bauten unter Berücksichtigung der Nachbarstädte Altona und Wandsbek 1890, Hamburg 1890, P. 411: Fig. 18

Architekten- und Ingenieur-Verein zu Hamburg (Hrsg.): Hamburg und seine Bauten unter Berücksichtigung der Nachbarstädte Altona und Wandsbek

1914, Hamburg 1914, Bd. 2, P. 77: Fig. 80

Deutsche Bauzeitung 58, 1924, Nr. 92, P. 606: Fig. 63

Deutsche Bauzeitung 62, 1929, P. 481: Fig. 122; P. 666: Fig. 75-76

Die Hamburger Freihafen-Lagerhausgesellschaft 1885-1910. Denkschrift zum 25-jährigen Jubiläum, Hamburg 1910: Fig. 9, 82

Fischer Manfred, Das Chilehaus in Hamburg, Berlin 1999, P. 37: Fig. 116

Wasmuths Monatshefte für Baukunst, 8, 1923, P. 294: Fig. 53

Zentralblatt der Bauverwaltung 45, 1925, P. 17: Fig. 54

7.a.2.3 Wikipedia Commons

Ainrup: Fig. 157

AngMoKio: Fig. 156

Barmik: Fig. 154

Basvb: Fig. 141

Davide Papalini: Fig. 147

Ferox Seneca: Fig. 159

Georgio: Fig. 158

Joe D: Fig. 153

Jvthertum: Fig. 142

Londonancestorcom: Fig. 137, 138

Oxyman: Fig. 152

Peter Barr: Fig. 139

Picorno: Fig. 88

Umezo Kamata: Fig. 151

Tom Worthington: Fig. 148

Velvet: Fig. 155

Toni Hisgett, Birmingham: Fig. 140

Wikifrits: Fig. 143

7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

The following attachments to the nomination documents are included:

- » Hamburg's Heritage Protection Act
- » The Development Concept for the Speicherstadt

- » The Ordinance on the Design of the Speicherstadt
- » The management plan for the nominated property
- » Urban Development towards Modernism

7.c Form and date of most recent records or inventory property

The competent authority keeps a record of listed buildings and/or monuments in accordance with Section 4, Paragraphs 2 to 5 of the Heritage Protection Act. This register contains an identification number, a description of the geographical location and a short name for each protected property.

The most recent records and inventories are listed in overview of reports produced (Ch. 6c) and the bibliography (Ch. 7e).

7.d Address where inventory, records and archives are held

Freie und Hansestadt Hamburg, Bezirksamt Mitte, Bauaktenarchiv, Klosterwall 8, 20095 Hamburg

Stiftung Historische Museen Hamburg, Museum der Arbeit, Außenstelle Speicherstadtmuseum, Am Sandtorkai 36, 20457 Hamburg

Freie und Hansestadt Hamburg, Denkmalschutzamt, Große Bleichen 30, 20354 Hamburg

Union Investment Real Estate GmbH, Valentinskamp 70 / EMPORIO | 20355 Hamburg

Hamburgisches Architekturarchiv, Brooktorkai 4, 20457 Hamburg

HHLA, Hamburger Hafen und Logistik AG, Bei St. Annen 1, 20457 Hamburg

Staats- und Universitätsbibliothek Carl von Ossietzky, Edmund-Siemers-Allee 1, 20146 Hamburg

Staatsarchiv, Kattunbleiche 19 22041 Hamburg

7.e Bibliography

Affentranger, Christoph: Der Westhafen von Helsinki, Eine Stadt im Umbruch, in: db

Deutsche Bauzeitung, 134.2000, H. 2, S. 68-73

Alemany, Joan: El Port de Barcelona, Barcelona 1998

Architekten B.D.A. Hans und Oskar Gerson/Hamburg, Neue Baukunst, Zeitschrift für Architektur, Raumkunst und verwandte Gebäude, 2.1926, H. 2 (Sonderheft)

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Nomination for the UNESCO World Heritage List Management Plan

The Speicherstadt and Kontorhaus District with Chilehaus

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**NOMINATION FOR THE UNESCO WORLD
HERITAGE LIST**

**THE SPEICHERSTADT AND KONTORHAUS
DISTRICT WITH CHILEHAUS**

MANAGEMENT PLAN

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1. Introduction

1.1 Objective of the Management Plan

The Free and Hanseatic City of Hamburg intends to nominate the “Speicherstadt and Kontorhaus district with Chilehaus” for UNESCO’s World Heritage List. Once inscribed on that list, the ensemble would, in accordance with the World Heritage Convention, become the property of mankind as a whole. At the same time, the Free and Hanseatic City of Hamburg has an obligation to do all it can to preserve the future World Heritage site for coming generations, as stipulated in the World Heritage Convention. The decision to nominate the “Speicherstadt and Kontorhaus district with Chilehaus” for the World Heritage List therefore places far-reaching obligations on the Free and Hanseatic City of Hamburg. However, nomination for UNESCO’s World Heritage List also represents a significant opportunity: By safeguarding a unique testimony to Hamburg’s cultural and historical development, it should be possible to maintain or even increase the quality of life of the people of Hamburg, while at the same time making the city a more attractive tourist destination. It was with this in mind that the Free and Hanseatic City of Hamburg drafted this Management Plan, the objective of which is to define the main guidelines, instruments and organisational structures, which will be required in the future to successfully accomplish the tasks associated with the World Heritage nomination.

Hamburg is a dynamic, constantly changing city. In recent years, the area around the Speicherstadt and Kontorhaus district has undergone significant change, and is expected to be further transformed in the future. These changes will also affect the traffic planning. The intention is for the area nominated for UNESCO World Heritage status to be managed under market economy conditions, which requires flexibility. In that sense, the “Speicherstadt and Kontorhaus district with Chilehaus” represents a “living protected asset.” The objective of this Management Plan is therefore, in particular, to reconcile safeguard-

ing the “outstanding universal value” of the future World Heritage site on the one hand, with taking the necessary measures to provide for its sustainable further development, on the other. In this context, the Management Plan serves as a strategic instrument, defining objectives for preservation and sustainable development, assessing the work that needs to be done, identifying areas of conflict and potential synergies, and establishing priority measures and projects.

The Free and Hanseatic City of Hamburg has entered into a legal obligation to protect its cultural heritage and has been working to safeguard and



Fig. 1: Aerial view of the Speicherstadt



Fig. 2: Aerial view of the Kontorhaus district

preserve the “Speicherstadt and Kontorhaus district with Chilehaus” for many years. The Speicherstadt and the Kontorhaus district have been listed under the Hamburg Heritage Protection Act since 1991 and 1983 respectively. The vast majority of the Speicherstadt buildings are owned by the Hamburger Hafen und Logistik AG (HHLA). Together with the handful of other Speicherstadt owners and the various owners of the properties in the Kontorhaus district, it is supporting the city in its efforts to preserve those areas by contributing expertise and experience. Since that experience is of prime importance for the successful management of the future World Heritage site, it is also taken into account in this Management Plan.

A further major objective of the Management Plan is to tie in the preservation of the future World Heritage site with the other planning objectives of the Free and Hanseatic City of Hamburg. The City has already produced planning guidelines at various levels for the future development of the World Heritage area.

The Management Plan builds on those guidelines and seeks to ensure that they are compatible with the international requirements for World Heritage sites. The guidelines and organisational channels, which are required to achieve this, are also identified. In addition, it is important to take account of the various interests of users, residents and the growing number of visitors to the future World Heritage area in the management of the World Heritage site. The Management Plan indicates how these various institutions, planning instruments, stakeholders and levels of action fit in with UNESCO’s Operational Guidelines and its Advisory Bodies, ICOMOS and ICCROM.

Overall, the Management Plan for the future World Heritage site is addressed to all those who have a stake or interest in the protection and sustainable future development of the “Speicherstadt and Kontorhaus district with Chilehaus”: administrators, property owners, residents, commercial and private ten-

ants, those involved in business or tourism and the public.

The nomination of the “Speicherstadt and Kontorhaus district with Chilehaus” for UNESCO’s World Heritage List is a project which was initiated jointly by the Free and Hanseatic City of Hamburg and the owners of the properties concerned. Together with the Federal Republic of Germany, the Free and Hanseatic City of Hamburg and the owners are making every possible effort to reconcile far-reaching protection with the sustainable development of the future World Heritage site and, in so doing, to comply with the requirements of the World Heritage Convention. The nomination is being followed with great interest at political level and by the public as a whole, and enjoys unreserved support.

1.2 The Idea of World Heritage and the World Heritage Convention

UNESCO works worldwide to preserve the cultural and natural heritage and promote cultural diversity. Its “Convention concerning the Protection of the World Cultural and Natural Heritage” (World Heritage Convention) is the most extensive international treaty which has ever been adopted by the international community to preserve its common cultural and natural heritage. It was adopted by the 17th General Conference of UNESCO on 16 November 1972 and entered into force on 17 December 1975. To date, it has been ratified by more than 185 States, which means that the World Heritage Convention can be regarded as applying worldwide. The Federal Republic of Germany acceded to the Convention on 23 August 1976. In Section 7, Paragraph 8, of its Heritage Protection Act, the Free and Hanseatic City of Hamburg undertook to take account of its obligation under the Convention to preserve the cultural heritage when adopting measures and plans. By signing the World Heritage Convention, the States Parties recognise their international obligation to protect the World Heritage sites situated on their territory and

to preserve them for future generations. Today the World Heritage List includes more than 900 cultural and natural sites in all the regions of the world. In 2012, Germany had 36 World Heritage sites on the list.

The World Heritage Convention is based on the idea that “parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole” (preamble to the World Heritage Convention). In accordance with that Convention, cultural monuments and natural heritage sites such as the pyramids of Giza, the Taj Mahal, the ruins of ancient Olympia in Greece, Ayers Rock and the Grand Canyon do not therefore belong solely to the State on whose territory they are located. Rather, they are, conceptually, the property of mankind as a whole. If any one of these extremely precious sites were to become dilapidated or destroyed, its loss would diminish the heritage of all the peoples of the world. Consequently, the international community must also take joint responsibility for the world’s heritage. Since recognition as a World Heritage site does not involve any financial assistance from UNESCO, the governments and local authorities concerned undertake to fund the protection and preservation measures independently.

The World Heritage Committee selects World Heritage sites on the basis of criteria which are laid down in the World Heritage Convention. The most important selection criterion is that the cultural or natural heritage be of “outstanding universal value”. Other essential criteria are the uniqueness, authenticity (historical genuineness) and integrity (intactness) of the site. Key instruments for preserving World Heritage sites are international appeals, resolutions, recommendations and charters. The primary objective of this Management Plan is to guarantee that the features of the “Speicherstadt and Kontorhaus district with Chilehaus” that make it of unique universal value are safeguarded, and that the measures envis-

aged to achieve this are in accordance with the Operational Guidelines for the Implementation of the World Heritage Convention.

1.3 Coordination of the Nomination Process

Within the Free and Hanseatic City of Hamburg, it is Hamburg's Regional Ministry of Culture, led by Senator Prof. Barbara Kisseler, which has overall responsibility for the nomination. The Heritage Protection Agency, which is responsible for coordinating the nomination, is part of that Regional Ministry. The contact details of the colleagues concerned in the Heritage Protection Agency are as follows:

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The same staff in the Heritage Protection Agency are also responsible for liaising with UNESCO's international Advisory Bodies, in particular ICOMOS, and with the World Heritage Centre, which is the Secretariat of the World Heritage Committee and will ultimately decide whether or not to include the site on the World Heritage List.

1.4 Legal Status of World Heritage Sites and of this Management Plan

UNESCO World Heritage sites are nominated by States Parties to the World Heritage Convention for inscription on UNESCO's World Heritage List. Of-

ficially, then, it is the Federal Republic of Germany which is responsible for nominating the "Speicherstadt and Kontorhaus district with Chilehaus". However, given that Germany's federal system devolves cultural affairs to the individual federal Länder, the nomination and management of UNESCO World Heritage sites require close cooperation between the Federal Government and the Länder. UNESCO World Heritage sites are situated on the territory of individual States, which pledge to preserve them for future generations. Legally, then, they are subject to international law. The result is that international, national and regional laws overlap. That is precisely why UNESCO's Operational Guidelines call for "Management Plans" to be drawn up.

In principle, Management Plans do not have the same legal status under German planning law as traditional building and planning legislation. However, given the complex legal and organisational context, and in the light of the technical expertise required to safeguard and sustainably develop complex sites such as the "Speicherstadt and Kontorhaus district with Chilehaus", particularly in terms of coordinating and integrating the different implementing bodies involved, this Management Plan is extremely important. If it is to be workable, it is vital that it dovetails perfectly with the existing laws, planning regulations and planning guidelines of the Free and Hanseatic City of Hamburg, and in particular with the Heritage Protection Act and the existing general development and construction frameworks. At the same time, it is very important for there to be optimal coordination between the Management Plan and existing sets of plans and planning objectives of the Free and Hanseatic City of Hamburg. In that sense, the Management Plan seeks to serve as a reference point for all stakeholders.

1.5 Structure of the Management Plan

The structure of the Management Plan is as follows:

» Part I – Description:

History and description of the site; proposed assessment of the site's significance; explanation of how the World Heritage area has been defined; main protection objectives and other key goals, and legal instruments for the preservation and sustainable development of the future World Heritage site.

» Part II – Administration and Management:

Details of administration and management; key objectives for the development of the nominated property and potential threats.

» Part III – The Future of the nominated property:

Details of essential plans and implementation pathways for the preservation and sustainable development of the nominated property.



Fig. 3: View from the east to the Speicherstadt and the Kontorhaus district

Part I Description

2. Description of the Site

2.1 Characteristics of the Site and its Surroundings

» Name:

“The Speicherstadt and Kontorhaus District with Chilehaus”

» State, province or region:

Federal Republic of Germany / Free and Hanseatic City of Hamburg

» Location:

The World Heritage area lies in the north of Germany in the Free and Hanseatic City of Hamburg, immediately to the south of the historic city centre. The World Heritage area measures around 1.5 km from west to east.

» Coordinates:

UTM 32N: East 56605; North 593343

» Extension:

Nominated property: 26.08 hectares

Buffer Zone: 56.17 hectares

2.2 History and Description of Hamburg’s Speicherstadt and Kontorhaus District

In the 19th century, the pace of globalisation in business and trade began to accelerate. This development not only had a major impact on the world economy, but also on the urban development of port and trade cities. In the late 19th and early 20th centuries, new kinds of cities began to be formed in metropolises the world over. This process affected the centres of more and more cities and increasingly led to their becoming functionally segregated. The concomitant expansion of the services sector drove residents and other users out of the city centre.

Within just a few decades, Hamburg became one of the most important port cities in the world. This expansion led to a radical restructuring and systematic transformation of the city centre. Two events at the end of the 19th century were critical here: Hamburg’s accession to the German Customs Union in



Fig. 4: Location of the nominated property in Hamburg

1888 and the devastating cholera epidemic of 1892.

Even before full integration into the German Customs Union, the Speicherstadt project led to the displacement of the 16,000 inhabitants of the Brookinseln (Brook islands), to make way for the new warehouse district. The cholera epidemic claimed some 8,600 lives and provided the impetus for the rehabilitation of large parts of the city centre. The Hamburg Senate systematically bought up land, had most of the buildings on the acquired plots demolished and, after adopting a comprehensive urban restructuring programme, put the land back on the market. The plots were purchased by private investors, who built new buildings on them. Nearly 50,000 inhabitants were affected by these rehabilitation measures.

In other words, within only a few decades at the end of the 19th and the beginning of the 20th centuries, Hamburg's city centre changed from a pre-industrial town into a modern city with monofunctional districts, which exclusively served the economic needs of the metropolis, more particularly those of global trade and Hamburg's international port. Two of these districts, one in Hamburg's old town and the other immediately to the south of it, are of major historical and economic importance for Hamburg as a port and trading city. These complementary districts, which are closely related both physically and functionally, are:

- Hamburg's Speicherstadt, a district of warehouses for the storage, processing and transshipment of goods imported through the port.
- The Kontorhaus district to the north of the Customs Canal, with the offices of companies engaged in shipping and port-related activities.

2.2.1 Historical Background to the Building of the Speicherstadt

The Speicherstadt was built in the context of Hamburg's integration into the Customs Union of the German Empire. In 1866, Prussia annexed both Schleswig-Holstein and the Kingdom of Hanover, making it Hamburg's direct neighbour and interlocutor. Hamburg joined the North German Confederation and became part of the German Empire in 1871. Initially, this unification policy had a positive impact on the Free and Hanseatic City: A treaty with Prussia on the transfer of certain waterway and port management rights (Köhlbrandvertrag) enabled the port to be modernised and extended to the islands in the River Elbe (the Sandtorhafen was built in 1866 using the southern section of the city moat; it was Hamburg's first artificial port basin). Three hitherto unconnected railway lines were also linked up in Hamburg in the years following 1866, making the city the most important transport hub in the north. But the protectionist measures introduced by Otto von Bismarck, in response to the economic depression and competition from England, threatened Hamburg's privileged free trade position and with it the very basis of Hamburg's trade. A compromise was struck, which granted Hamburg the privilege of continuing to operate a limited free port.

2.2.1.1 The Origins of the Speicherstadt

A large number of new warehouses had to be built to store goods which were exempt from customs duties. The technical master plan for the free port, which was drawn up in 1882, drew a distinction between two types of goods handling. Quick transshipment was to be performed on the quays themselves, where seagoing vessels could moor. On these quays there would be long rows of large, mainly one-storey, sheds designed for sorting goods, ready for distribution and onward transport. However, goods which required longer-term storage and processing were to be stored in a complex of large multi-storey warehouses, which would be built alongside narrow canals, which

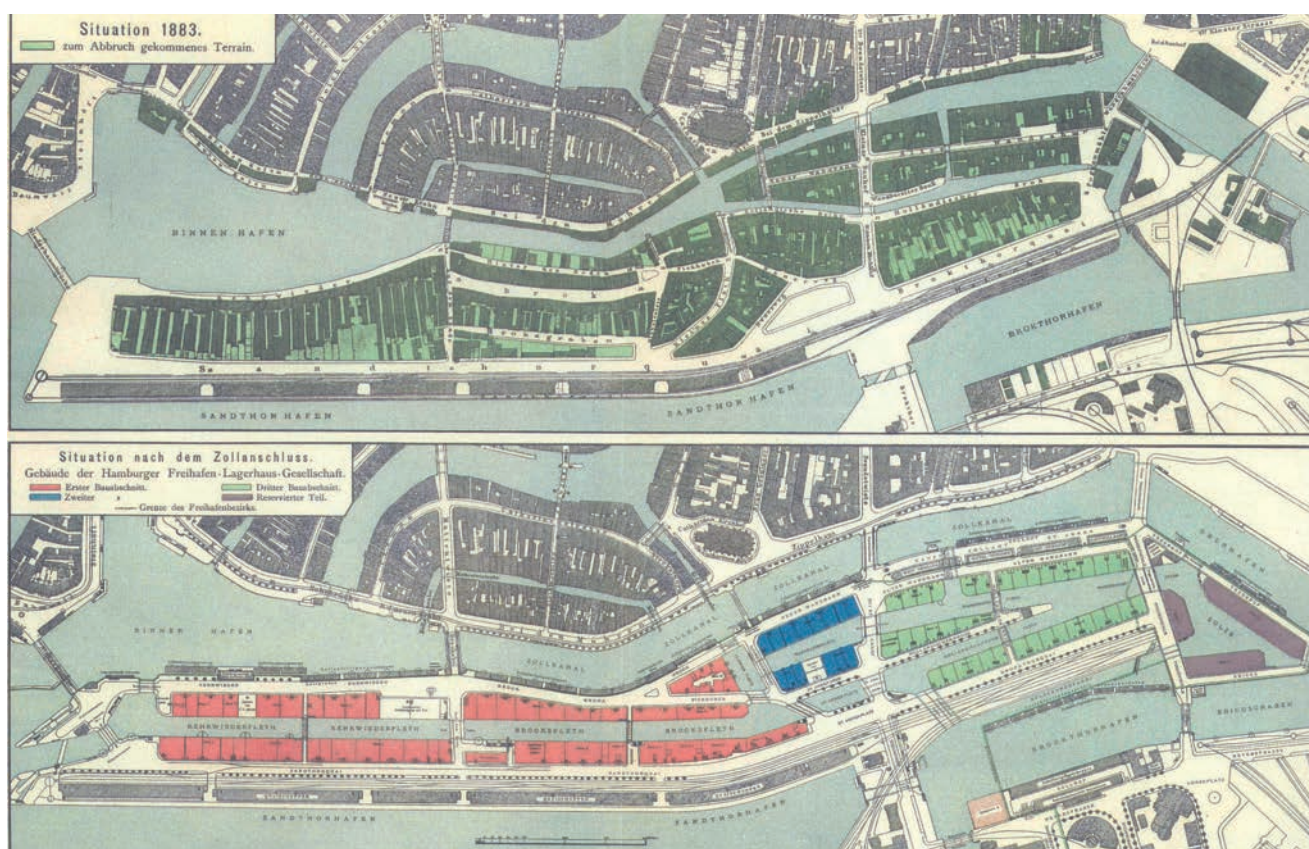


Fig. 5: The Brookinseln (Brook islands) before and after the Speicherstadt was built

would be navigable only by barges. This type of handling necessitated a two-stage loading and unloading process, but this was deemed acceptable: for these goods careful handling rather than speed was of the essence.

After a prolonged debate about various alternative locations, a decision was made about where best to site the new complex of warehouses. Mindful of the fact that trading companies and the stock exchange were keen to have the Speicherstadt close by, the southernmost part of the city centre was chosen: the Brookinseln (Brook islands), a narrow strip of islands running from east to west, immediately to the north of the Sandtorhafen, which was the most modern part of the port at the time. In 1883, the western part of the district as far as Kannengiesserbrücke was demolished. The existing waterways were straightened and dredged to create permanently navigable canals. The first section of the Speicherstadt was con-

structed here between 1885 and 1888; the second between 1891 and 1896, and the third between 1899 and 1912. The only later addition was the eastern section of warehouse block W which was not built until 1927, when the first office buildings in the Kontorhaus district were being erected, also in a comparatively progressive style.

After 1883, some 1,000 houses in the Kehrwieder Viertel and Wandrahmviertel districts were cleared and demolished to make way for the new warehouse blocks. 16,000 people were evicted from their homes, and the historic topography of a whole area, dating from the 17th and 18th centuries, was obliterated.

2.2.1.2 Owners and Users of the Speicherstadt

On 7 March 1885, the Hamburg Free Port Warehouse Association (HFLG) was founded to raise private funding for the building of the Speicherstadt and other

warehouses in the Free Port. However, the land on which the Speicherstadt was to be built remained in state hands. It was leased to HFLG on the condition that the city would get a share in the proceeds. Also, the city was authorised successively to acquire all of the shares in the HFLG joint stock company. This objective was not reached until 1928, but in practice the HFLG acted as a state-owned enterprise right from the outset. For instance, it was obliged to submit cost estimates and development plans to the Senate and was not even allowed to fix the level of rents independently. In 1935 the HFLG was merged with the Administrative Agency for Quays (Staatlichen Kaiverwaltung) and in 1939 it was renamed the Hamburg Port and Warehouse Association (HHLA). In 2005, its name was changed again to Hamburg Port and Logistics plc. Before the initial public offering in 2007 the HHLA was split into two separate enterprises, one for port logistics and the other for real estate. The Speicherstadt shares belong to the real estate group and have remained the property of the city. In other words, the Speicherstadt has practically never changed hands.

2.2.1.3 The Building of the Speicherstadt

Building the Speicherstadt was an outstanding achievement in terms of the technical, urban planning and architectural challenges it presented. This achievement was mainly credited to Franz Andreas Meyer, Chief Engineer in the Parliamentary Consul-

tative Committee for City Development (Baudeputation), who was regarded as having masterminded the project and held in high esteem as a result, even during his lifetime. In reality, Franz Andreas Meyer only drew up the plans for the publicly funded part of the Speicherstadt, namely the bridges, the two state-owned warehouses and the buildings housing technical facilities. But it is safe to say that the Speicherstadt's specific qualities would have been quite inconceivable without his influence.

When designing the warehouse blocks, Franz Andreas Meyer drew on traditional models of Hamburg warehouses: Storage was arranged over several storeys, to and from which goods were lifted and lowered with the help of winches, as they had been for centuries. The winch wire cables were attached to the top of the warehouse façades. Each storage space was equipped with hinged or sliding wooden loading doors on both the water and land sides, known as Luken (hatches). These loading doors were arranged one above the other, terminating in gables at roof level. The winch derricks were protected by copper-covered pediments.

But that is where the similarities between the old warehouses and the new Speicherstadt ended: The new Speicherstadt warehouses were modern constructions equipped with innovative technical systems such as electric lighting and hydraulic systems for driving the winches and platform lifts. The ware-

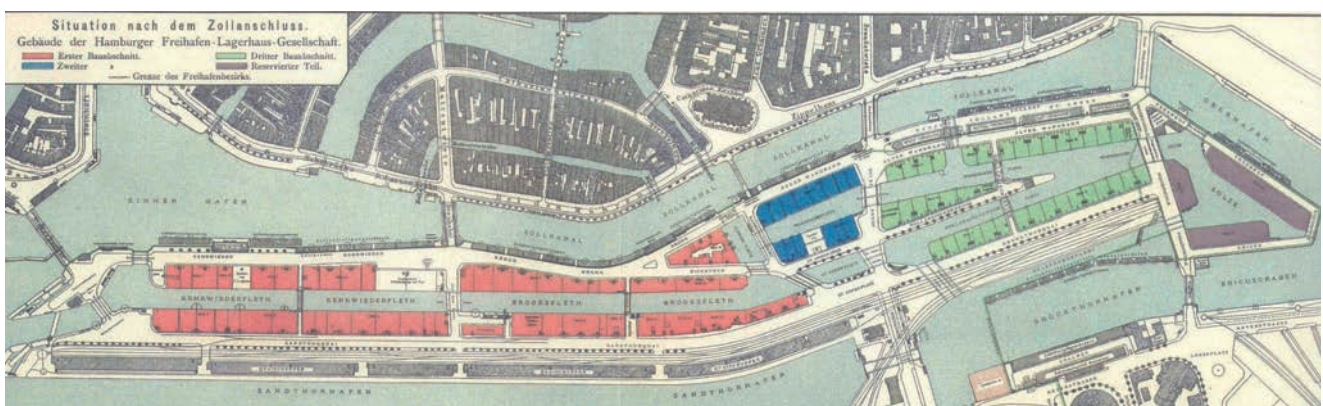


Fig. 6: Construction phases of the Speicherstadt

houses also featured improved fire protection. In addition, the floor plans were designed for maximum efficiency, giving the Speicherstadt an almost proto-modern character.

The first construction phase, during which blocks A to O were built, was already completed in time for the opening of the Free Port on 15 October 1888, and covered an area of some 250,000 square metres, i.e. about two thirds of the total Speicherstadt area. In order to cope with the sheer volume of construction in the three years prior to accession to the Customs Union in October 1888, the builders had to use pre-fabricated construction modules and standardised floor plans, and had to streamline many other parts of the process. While considerations of economic efficiency were strictly observed, no compromises were made when it came to craftsmanship and the technical quality and sturdiness of the buildings.

The second construction phase from 1891 until 1896 encompassed blocks P and Q/R, while the third included blocks S to X. It lasted from 1899 till 1927, but most of the construction was complete by 1912.

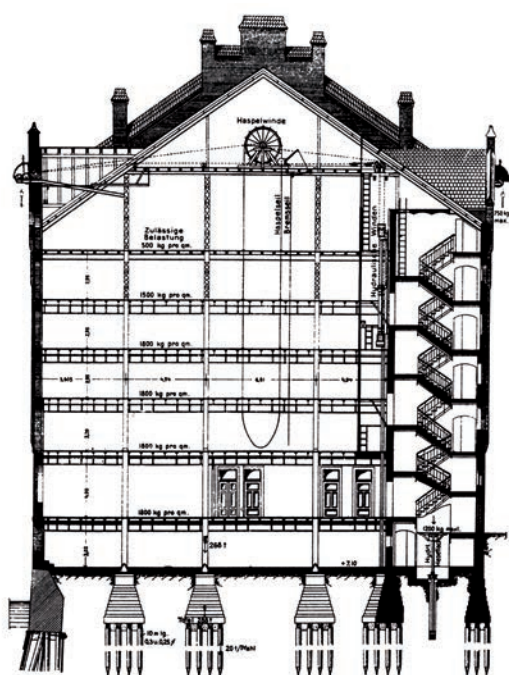


Fig. 7: Cross-section through a warehouse building (block D)

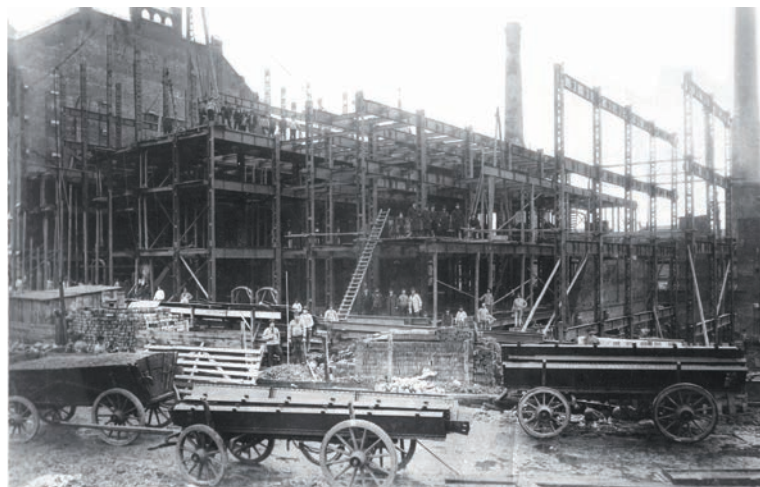


Fig. 8: Block E under construction

The eastern half of block W was an exception, since it was built after World War I (1925-1927). It is likely that plans for the fourth construction phase (blocks Y and Z) had been conceived by 1914, but their implementation was thwarted by World War I and the economic crises that ensued during the Weimar Republic. The Ericusspitze in the south-east of the Speicherstadt therefore remained undeveloped until very recently.

The entire Speicherstadt was built on wooden foundation piles. The warehouses, which were separated into fire sections by transverse walls, were built as skeleton constructions to enable large, undivided, and therefore flexible storage spaces to be produced. The wrought-iron skeleton structures from the first construction phase had proved not to be fire-resistant, which is why wooden skeleton constructions were used from 1892. From 1903 onwards, concrete floors and clad cast iron support pillars were used, and later sheathed steel skeletons were employed. Buildings which have been reconstructed since World War II have generally used concrete skeletons.

Most skeleton constructions were erected independently of the outer walls so that the latter do not really have any load-bearing function. Rather, they provide the outer shells for the warehouses, keep-

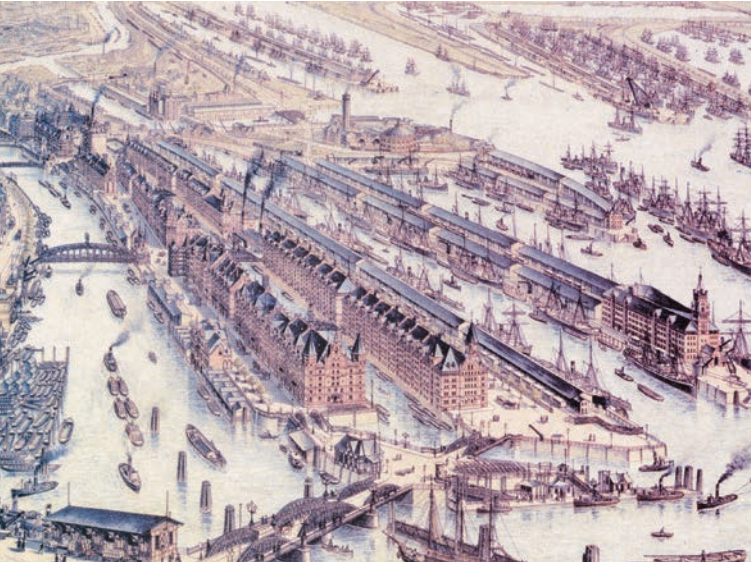


Fig. 9: Overall view of the Speicherstadt and the Customs Canal

ing their indoor temperature constant, an important precondition for the storage of sensitive goods.

By 1927, 17 large warehouse complexes with between five and seven storeys had been built. In addition, there were a total of six free-standing individual buildings or groups of buildings, which were part of the technical infrastructure of the Speicherstadt or served other purposes directly connected with the warehouses. Among these were the Central Power House, the Boiler House and buildings used for administrative and customs purposes.

The Design of the Historic Warehouse Blocks

All the blocks in the first construction phase, plus block P from the second, had the same structure. The water and land side façades were very similar in design: The base of the buildings, consisting of one or two storeys, had large windows, since these lower storeys were designed to house the offices of storage and trading companies, but could also be used for storage. There were three or four upper storeys, which were intended exclusively for storage, which is why they had smaller windows. All the blocks were built with hipped, steeply pitched roofs, whose large surface areas were punctuated



Fig. 10: Historical photograph block O

by the gables of the winch dormers. In most blocks the vertical loading door axes extended from the ground floor to the pedimented winch dormers thus conferring an architectural unity on these three heterogeneous zones of the façades. The ends of the blocks and other exposed parts were given prominence through gables and towers, making the Speicherstadt visible from afar.

Blocks N, O and H feature variations on this structural schema. Blocks N and O were reserved for cof-



Fig. 11: Historical photograph Speicherstadt with blocks O, G, Q und Rd R

fee trading companies. Their three lowest storeys were exclusively reserved for office space, which is why they had large windows throughout. The three upper storeys were for storage only, something that again was indicated by the difference in window sizes and the existence of loading doors (there were no loading doors on office floors). Because of its trapezoid floor plan, block H was particularly suitable for use as office space. It did not offer much storage space, though, which is why it only had loading doors on the interior courtyard façade, and why all the storeys had large windows.

Blocks Q and R from the second construction phase and blocks S, T, U, V, W (its western half) and X from the third phase were designed in the same way. However, in contrast to the older blocks, which all had steeply pitched roofs, these warehouses were built with flat gable roofs. This offered the advantage of being able to increase the number of standard storeys from five to seven. On their water side, these blocks have Westphalian Towers: round tower bays containing spiral stairways, which served as emergency escape routes.

All the façades were faced in red brick and lavishly decorated with friezes, cornices, dripstones, blind arcades, bays, consoles, thin risalto projections and tower bays, as interpreted by the Hanover School. The upper-storey window axes were also generally set back into the compact brickwork, creating a powerful relief effect thanks to the different façade layers. There were decorative strips made of coloured ornamental bricks, some of them glazed, clinkers or, in a few cases, small wall sections containing tiles and dark green glass bricks. These decorative elements accented the red brick façades, thus adding to the impression that the Speicherstadt warehouses really were the treasure chest of Hamburg merchants containing their most precious wares. Except for the administrative buildings of the HFLG, cut stone was not widely used in the Speicherstadt, being reserved only for certain ex-

posed parts of the buildings such as their entrance portals. Thus, the choice of material reflected the status of the buildings.

The two administrative blocks of the HFLG (now Hamburg Port and Logistics plc) were built on the ends of blocks O and U respectively. They were thus fully integrated into the block structure of the Speicherstadt. However, in contrast to the other blocks, their façades were ennobled by prestigious structural effects and decorative sandstone



Fig. 12: First administration building of the HFLG

features. Whereas the first administration building had been designed to respect the neo-Gothic character of block O, in the second administration building these decorative elements were executed as a mix of Renaissance and late Gothic styles. As both administration buildings were built on the end of existing blocks, they were free to display their full potential on three sides, which gave them a greater presence in the Speicherstadt than their relatively small size warranted. This prominence was further enhanced by their rich roofscapes, featuring gables, tower bays, pedimented dormers and small transverse gables.



Fig. 13: The “town hall of the Speicherstadt,” now the head office of HHLA, and block U

The present head office of HHLA, which was designed by Johannes Grotjan and Hanssen & Meerwein, is much more ostentatious than the uniform rows of warehouses. This lavishly structured end-of-row building between Holländischer Brook and Wandrahmsfleet (1, Bei St. Annen) is often referred to as the “town hall of the Speicherstadt.”

The building of block X (1908-1912) and the eastern



Fig. 14: Speicherstadt block W

half of block W (1925-1927) marked the arrival of Modernity in the Speicherstadt. Under the eaves, block X was admittedly decorated with arched friezes featuring historical motifs, but for the remaining surfaces abstract geometrical shapes were chosen, in line with the general trend in German architecture towards more rational designs, a trend which was emerging around 1910. The brickwork in the upper storeys was unstructured and there were no coloured accents or decorative strips. The eastern half of block W, by contrast, is clearly different from the earlier warehouse blocks in that it has very expressive pillared facades made of dark red clinker and features much simpler forms. However, it does incorporate some of the characteristic motifs of earlier blocks, such as the loading door axes, the Westphalian Towers and the distinctive division of the façades into the base storeys and upper storage floors.

The Historic Customs Buildings

For functional reasons, or because the ownership structure was different, some buildings in the Speicherstadt were not part of the block structure. Prime examples are the customs buildings on the Customs Canal and in the Binnenhafen, the southern bank of which marked the boundary of the Free Port until 2003. Originally, the customs buildings and the large



Fig. 15: Customs buildings on the Customs Canal and block W

sheds for clearing the goods ready for release to the Oberländer Kähne formed an almost uninterrupted row of single- or two-storey buildings on both sides of the canal. As a result, from the city centre the Speicherstadt looked as though it was almost hermetically sealed.

On Alter Wandrahm, a total of four very similar individual buildings were erected, three of which housed customs clearance halls on their ground floors, with administrative offices above, while the fourth exclusively served administrative purposes. This group of buildings was designed by the architects of the Baudeputation, more particularly of its Department of Hydraulic Engineering and Construction. Its lavish design was typical of the Hanover School and reflected Hamburg's position as a sovereign city state: As explained above, within the Free Port the city state did in fact have a claim to sovereignty.



Fig. 16: Winch Operators' House (Wasserschlosschen)

The Winch Operators' House (Wasserschlosschen) and the Manned Fire Alarm Station (Fleetschlosschen)

Other individual buildings are the manned fire alarm station on St. Annenbrücke and the so-called Winch Operators' House on Dienerreihe. The latter contained the official apartments for the technicians who were responsible for maintaining and repairing the hydraulic winches, but also a garage and workshop on the ground floor. This compact building with a hipped roof, a clock turret and bays was built on a peninsula between Wandrahmsfleet and Holländischbrookfleet. It is a "point de vue," which explains its sophisticated design elements such as decorative strips of glazed green bricks and cut stone features, which accentuate the neo-Gothic brick façades.

Because of its very exposed position, the design of the small, single-storey neo-Gothic gable roof building housing the manned fire alarm station is more elaborate than might be expected from its function: It rests on two round granite pillars and overlooks



Fig. 17: Manned Fire Alarm Station (Fleetschlosschen)

Holländischbrookfleet.

The infrastructure of the Speicherstadt

In addition to its buildings, it is in particular the infrastructure of the Speicherstadt that still gives it its distinctive appeal.

a) The Waterways

Traditionally, goods were transported around Hamburg Port by barges, the so-called Schuten. To enable them to access the Speicherstadt, three 20 to 25-metre-wide canals were built. The main canal extended the entire length of the Speicherstadt from the Kehrwiederspitze in the west to the Oberhafen in the east. Parallel to it, Wandrahmsfleet was built providing access to the warehouses from the second and third construction phases only. Kleines Fleet connected the two. The main canal was not named as one, but its designations matched the respective streets to which it ran parallel: Kehrwiederfleet, Brooksfleet, St. Annenfleet and Holländischbrookfleet. The Speicherstadt is separated from the city centre by the 45-metre-wide Customs Canal, its continuation to the west, the Binnenhafen, and the adjoining the Oberhafen to the east. Together they constitute the former boundaries of the Free Port.

b) The Streets

With the exception of the streets on the quays in the Sandtorhafen and later in the Brooktorhafen, which just had to be widened, the entire street network in the Speicherstadt had to be built from scratch. In the east-westerly direction, three streets were built which, wherever possible, ran parallel to the canals. The objective was to produce regular plots for the proposed blocks, although the irregular topography of some parts of the Brookinseln meant that this was not always possible. These three long streets were intersected by seven smaller ones running from north to south and by 10 bridges linking the Speicherstadt with

the city centre. All the streets were paved with rows of granite cobbles.

Next to the roads, cobbled pavements were built, which were separated from the carriageway by granite kerbstones. Since the warehouses did not have loading ramps, the pavements were also used to place goods which had either just been lowered to street level or were waiting to be lifted up and into the warehouses. In the 1950s, the warehouse blocks were equipped with basement hatches, which were inserted into the pavements and covered by steel doors.

c) Bridges

As well as the street and canal network, all the bridges in the Speicherstadt had to be newly built. The only exception was Wandrahmsbrücke at the Oberhafen, which was built in 1859 and not replaced until 1909.

The bridges were designed by Franz Andreas Meyer and his successors Eduard Vermehren and Friedrich Sperber. By World War I, no fewer than 19 bridges had been built, 22 if you include the ones providing access to and from the Ericusspitze, although no warehouses were built there.

The sheer magnitude of the Speicherstadt project meant that it could only succeed if there was a degree of standardisation in terms of both construction and design. This explains why nearly all of the Speicherstadt bridges were arched bridges made of riveted profiled iron with low carriageways. The bridges built during the first and second construction phases, including Wandbereiterbrücke, were all designed by Franz Andreas Meyer and feature elaborate wrought-iron railings. In contrast, the later bridges are equipped with simple railings consisting of horizontal and vertical round bars.



Fig. 18: Kornhaus bridge across the Customs Canal

The basic construction of the bridges over the Customs Canal – Brooksbrücke and Jungfernbrücke (both built in 1886/87) – and Grosse Wandrahmsbrücke (1907-1909) is essentially no different from that of the other Speicherstadt bridges. However, they were made more prominent by the addition of towers and gate buildings at their ends. These additions are reminiscent of medieval fortifications and thereby complete the image of a “city of warehouses”. Combined with the water of the Customs Canal, these bridges also helped to create a vivid backdrop to the Free Port boundaries.

The fourth bridge across the Customs Canal, Kornhausbrücke (1887/88), is a special construction of an arched bridge: The carriageway of this bridge is suspended by tie rods from steel trusses resting on four granite plinths. The bridge has no gate; instead

Kornhausbrücke was adorned with four larger than life red sandstone sculptures, which were placed on the plinths: Christopher Columbus and Vasco da Gama on the north side (sculpted by Carl Boerner and Hermann Husaeus respectively) and Thomas Cook and Ferdinand Magellan on the south side (the sculptor of these figures is unknown). The sculptures were created in 1903.

The bridge abutments were faced in brick and are richly ornamented with cut stone details such as consoles and balustrades and imitation stone work at the edges. Inserted into some of the abutments are stairways leading to the water. At Kannengiesserortbrücke and Kornhausbrücke these stairways provide access to public toilets, whose cut stone window and door frames were designed to blend in with the overall appearance of the bridge. At St. Annenbrücke the stairways were combined with the Speicherstadt’s manned fire alarm station.

2.2.1.4 WarTime Destruction and Reconstruction

Despite the damage sustained during WW II and the recent trend (over the last one-and-a-half decades) to use the warehouse blocks for other purposes, the Speicherstadt has retained its unique urban and architectural character, and boasts a high degree of integrity and authenticity. Its original function as the storage centre of Hamburg’s port is still obvious today. What is more, purpose-built buildings such as the Coffee Exchange and the customs buildings on Alter Wandrahm provide physical evidence of

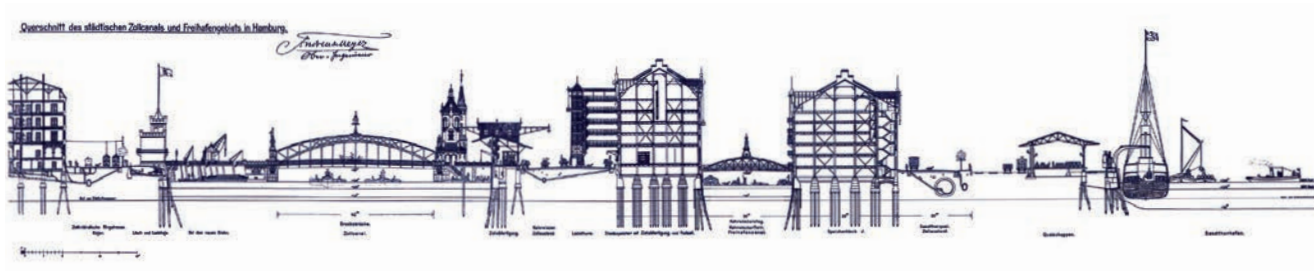


Fig. 19: Cross-section of the Speicherstadt



Fig. 20: Speicherstadt, block L after restoring

the Speicherstadt's erstwhile importance as a trading centre and its former affiliation to the Free Port. This is in no small measure thanks to The Hamburg Port and Warehouse Association (HHLA), which has owned the vast majority of the Speicherstadt's buildings ever since it was constructed. This continuity of ownership is one of the key factors which has enabled the authenticity of this great ensemble to be preserved – despite the damage caused during the war and recent changes of use.

The network of streets and canals within the pro-



Fig. 21: Speicherstadt, Pickhuben Bridge



Fig. 22: Speicherstadt, Brooksfleet with block M/N and E

spective World Heritage area remains as originally constructed. No major changes have been made to the profiles of either the streets or canals. The clinker-faced quay walls, cobble streets and pavements have also largely been preserved in their original state. The only exceptions are Am Sandtorkai and Brooktorkai along the southern edge of the Speicherstadt, which were tarmacked after World War II. Of the original 14 historic bridges in the area nominated for World Heritage status, 12 remain completely or predominantly in their original condition, so that the Speicherstadt infrastructure is virtually the same as it was when it was first built. However, some modifications were made to the surviving historic bridges during the post-war period. In the early 1950s, Brooksbrücke and Jungfernbrücke had to sacrifice the bridge-end gates which had been damaged during the war, as their carriageways had to be raised to improve the navigability of the Customs Canal.

The technical equipment of the warehouse blocks is also largely intact, and continues to constitute one of the characteristic features of the Speicherstadt to this day: the operating rods for the winches, attached to the outer walls next to the loading doors, the winch bay roofs and the steel wire winch cables with their integrated round counterweights. On the

land side of the warehouses all the counterweights are still intact, while on the canal side most of them were removed when the winches stopped being used more than 20 years ago. Most of the electrical motors driving the winches have been preserved, however, and a large proportion are still operational.

Of the 15 warehouse blocks in the nominated Speicherstadt area, eleven suffered severe damage during World War II. However, most of the blocks were not affected in their entirety: Often, only single fire sections were damaged while the adjoining sections were left almost intact. In some of the severely damaged fire sections only parts of the façades collapsed, while others remained completely intact and were integrated into reconstructed buildings. The wood pile foundations of the Speicherstadt, too, only sustained minor damage in World War II and, together with the old quay walls, they were re-used when the Speicherstadt was reconstructed.

The two administrative buildings of the Hamburg Free Port Warehouse Association, the Winch Operators' House (Wasserschlosschen), the Manned Fire Alarm Station (Fleetschlosschen) at St. Annenbrücke and the four customs buildings on Alter Wandrahm, are among the most prestigious of all the buildings in the Speicherstadt and contribute significantly to its specific urban and architectural character. Fortunately,



Fig. 23: Speicherstadt, restored block M / N

ly, they suffered only minor damage during World War II. However, one of the four customs buildings was modified during the 1950s: Additional storeys were added and a drive-through passage was incorporated. The former Boiler House is also in its original condition, with the exception of its two chimneys, which were lost. In 2002, the Boiler House was modernised in a way that was compatible with its status as a listed heritage asset: Two lattice constructions modelled on the two original chimneys were erected and the characteristic outline of the building was thus restored.

As described above, most of the warehouse blocks which had been damaged during the war were faithfully reconstructed to their original design. Blocks M and R 3 were so badly damaged that only their street-side façades could be reconstructed. These were integrated into new buildings. While the rebuilt façade of block R 3 largely resembled the original, except for the roof area, which was simplified, the façade of block M was reinterpreted and given a heightened facade and modern winch gables.

In some cases, such as with the western sections of block O and the eastern sections of blocks G and R, this approach was impossible due to the extent of the damage and a desire to reorder storage and office areas. The ruins of these warehouse blocks



Fig. 24: Speicherstadt, new eastern section block R

were therefore demolished to the level of the foundations and the gaps left by the ruins were filled with suitable buildings. Of all the buildings within the area nominated for the World Heritage site only block T was so severely damaged that, except for the foundations, hardly any of the original building fabric remains. In the place of this small block, a new building was erected.

Werner Kallmorgen developed a new contemporary type of grid facade for the new office buildings in block T and the eastern sections of blocks R and G. However, while they were modern in design, they featured some of the characteristics of the historic warehouses, such as almost uninterrupted red-brick facing and detailed craftsmanship in the shape of brick-on-edge rowlock lintels, which gave them a traditional feel. The precision with which all the façade details were crafted from standard brick sizes is reminiscent of the aesthetics of the Hanover School as far as the materials are concerned. Both the new façade of block P and the dome-shaped windows of blocks R and T recall the historic Speicherstadt architecture.

The new coffee exchange, which was built to designs by Kallmorgen and Schramm & Elingius in 1955/6, is the only building to depart from that approach in



Fig. 25: The new coffee exchange

terms of both the architectural language and the materials used. This underlines the importance of the coffee trade in the Speicherstadt.

The new buildings from the post-war period are almost entirely original. The only exceptions are the two western sections of block O, which were demolished in 2003 and replaced by a multi-storey car park of a sympathetic size and design.

The historic wooden pile foundations, complete with the quay walls, were all re-used when the Speicherstadt was restored and new buildings were erected. To this day, therefore, with the sole exception of the new car park, the entire Speicherstadt rests on its original foundations.

2.2.1.5 The Development of the Speicherstadt from 1945 to the Present

While some of the Speicherstadt buildings continue to be used for storage, since 2000 many blocks have been converted into offices and a few now house retail shops and catering outlets on their ground floors. Other warehouses have become the homes of cultural attractions, such as the Speicherstadt Museum, the Miniature Toy Train Wonderland and the Dialogue in the Dark. Apartments are few and far between.

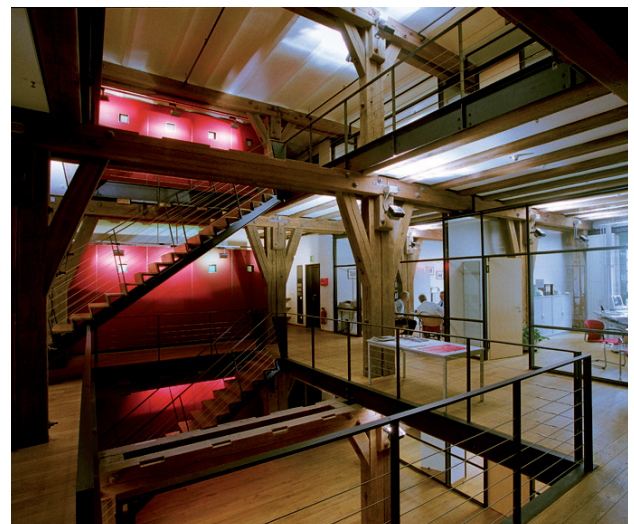


Fig. 26: Speicherstadt, Modernisation block U

Any modifications to buildings can only be carried out in close cooperation with the heritage protection authorities.

As far as possible, the historic building fabric is only altered to accommodate new sanitary facilities and to improve access, e.g. by installing lifts, and to fit room partitions, which are made of glass so that it is still possible to appreciate the full extent of the spacious warehouses. The outer appearance of the buildings remains largely unchanged and inside they are still characterised by their original steel skeleton constructions, with wooden or cast iron pillars. The original access routes to the different parts of the building are also respected. Blocks D, P, Q, R, S, U and the western half of block W have already been revitalised in accordance with these criteria.

The second HFLG administration building in block U was also modernised in keeping with heritage protection requirements. It was amalgamated with the adjoining warehouse block and now houses the headquarters of Hamburg Port and Logistics plc (HHLA). To achieve this, the atrium of the administration building immediately adjacent to block U was given a filigree glass roof and this area now serves as lobby for both buildings. A lift with a glass tower was also added in the interior courtyard, providing barrier-free access to all offices.

Since 2010, efforts have also been underway to rehabilitate and modernise some of the Speicherstadt's post-war buildings, also in keeping with heritage protection guidelines, in some cases making it possible to use them for new purposes. They are predominantly office buildings with reinforced concrete skeletons. While their interiors are upgraded, the facades, the skeleton constructions and the internal access routes are retained. The former office complex operated by the coffee trading companies in block O is currently being converted into a hotel. The former Coffee Exchange, which is connected to the hotel by a glass walkway, is being annexed by the

hotel to function as its catering and event complex.

New uses have also been found for other special-purpose buildings in the Speicherstadt. For example, the former customs building at 15 – 16, Alter Wandrahm, which, as well as having offices upstairs, boasts a large former customs clearance hall on the ground floor, was ideally suited for the German Customs Museum. The workshops of the former Winch Operators' House on Dienerreihe now house a restaurant.

In recent years, cultural and tourist activities have become established in the Speicherstadt. Each year they help to attract millions of visitors to the Speicherstadt, visitors who are looking not only for the standard popular tourist attractions but also want to experience the authentic atmosphere of Hamburg as a port and trading city.

In a bid to preserve this authentic character in the future, a Development Concept for the Speicherstadt was recently drawn up and has been agreed by all the parties involved.

2.2.2 The History and Development of the Kontorhaus District

In the wake of the devastating cholera epidemic of 1892, the Senate decided to rehabilitate large areas of the so-called old and new town (Alt- und Neustadt). The latter was the first area to be tackled.

Since the redevelopment area in the old town city was very extensive, the project was carried out in several phases. First, the area to the north of Steinstrasse was redeveloped, which also involved the construction of the around 750-metre-long Mönckebergstrasse (1908-13), which was reserved exclusively for offices and retail outlets. The next area to be tackled was the south-eastern part of Hamburg's Altstadt district, between Steinstrasse and the Messberg, the area of the present Kontorhaus district.

The south of the Kontorhaus district borders the Speicherstadt, and is only separated from it by the Customs Canal. Grosse Wandrahmsbrücke, which was replaced by a footbridge in 1962, originally provided a direct connection between the two ensembles. The Kontorhaus district's favourable location, with good transport links, was a decisive factor in

its success. It was primarily used by companies involved in trade and shipping, which benefitted from the district's proximity to the eastern part of the Free Port, and the fact that it was within walking distance from the warehouses of the Speicherstadt.

The Kontorhaus district was constructed at a time of political and economic upheaval. The first buildings were erected during the inflation years, when there was a chronic shortage of capital. However, soon after the end of the war, the port and traders benefitted from the German economy's strong focus on exports, particularly since the steady decline in the German currency gave German exports a competitive advantage. The port was able to recover quickly after the period of hyperinflation in 1923.

Progress on the construction of the Kontorhaus district reflects this historical context. The Chilehaus, Messbergshof and Miramar-Haus were built during the period of high inflation (all 1922-24). After the end of the inflation period, the following buildings were constructed: the Montanhof (1924/25), Haus Gülden Gerd (1924/25), the Post Office Building in Niedernstrasse (1924-26), the Mohlenhof (1927/28), the first two sections of the Sprinkenhof (1927-30), Haus Hubertus (1930/31) and the Rodewaldthaus (1930/31).



Fig. 27: Urban renewal area old town district



Fig. 28: Chilehaus and Old Wandrahms Bridge

The Bartholomay-Haus (1937/38), the Pressehaus (1938/39) and the third section of the Sprinkenhof (1939-43) were constructed during the Nazi period. The two residential complexes on Steinstrasse (1935/36 and 1936/37 respectively) were a special case. They were planned soon after the global depression of the 1930s, when there was clearly no demand for more office space. After World War II, any undeveloped plots were again used for office buildings.

2.2.2.1 The Infrastructure of the Kontorhaus District

Once the original buildings had been demolished, the road network was improved and extended. Some of the existing streets, such as Niedernstrasse, Mohlenhofstrasse and Fischertwiete, were simply widened and straightened. However, others were re-designed completely, including Altstädter Strasse, the central Burchardplatz and Burchardstrasse, which cut diagonally across the entire district, and formerly led to Bergedorfer Strasse, which no longer exists today. It was this radical redesign of the original road infrastructure that produced the oblique-angled plots, which so challenged the architects' creativity. The Chilehaus is a particularly good example of the outcome.

To this day, the unaltered parts of the road network still feature the original large granite cobble setts, which are arranged in rows with tar in the gaps between them. The granite kerbstones are also original. At that time, trees were a rare sight in Hamburg's city centre streets. Neither were there any fountains, monuments or other decorative features, with the exception of the square in front of the Messberg. As a result, Burchardplatz and the south-eastern end of Burchardstrasse, which is like a square, are still used as car parks today. However, it was precisely this austere design, which has only been softened in the last 20 years by the addition of trees and plants, which gave the Kontorhaus district its particular character. Thanks to that, the Kontorhaus build-

ings could completely dominate the urban space.

2.2.2.2 The Nominated Property of the Kontorhaus District with Chilehaus, Messberghof, Sprinkenhof and Mohlenhof

The Kontorhaus district is striking in its architectural consistency. The buildings constructed before 1931 are predominantly large-scale edifices, which in some cases fill entire blocks. They have clinker façades, white lattice windows, flat roofs and stepped-back upper storeys. The buildings from the Nazi period follow the same pattern except that they have pitched roofs, apart from the Pressehaus which, when it was rebuilt after World War II, was also given stepped-back upper storeys.

The buildings in the Kontorhaus district which are being nominated for the World Heritage List – the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof – stand out from the other buildings in the Kontorhaus district because of the exceptional quality of their architecture. These buildings, which were constructed between 1922 and 1930, under the Weimar Republic – with the exception of the third section of the Sprinkenhof, which was only completed in 1943 – are amongst the most significant office block designs of the period. But these edifices broke new ground not only in qualitative, but also in quantitative terms: The Chilehaus offered 36,000 m² of gross floor space; the Sprinkenhof, which for a time was one of the largest office buildings in Europe, as much as 52,000 m². Even the Messberghof managed 18,200 m² in 1924. In comparison, the Mohlenhof, with 7,800 m², was merely a medium-sized office building by the standards of the time in Hamburg. The Kontorhaus architecture in Hamburg was virtually without precedent, not only in Germany but also in Europe, a fact which was already recognised at the time. In 1914, for example, the Deutsche Bauhütte magazine wrote: "The demands of this commercial city have presented the private construction industry



Fig. 29: The Messberg (around 1950)

[in Hamburg] with an extraordinary task, the like of which is otherwise only seen in London and in the major cities of the United States – to construct office buildings.”

2.2.2.3 Fritz Höger and the Chilehaus

Fritz Höger, the creator of the Chilehaus and, in cooperation with Hans and Oskar Gerson, the Sprinkenhof, is one of the most renowned German architects of the 20th century, whose work also attracts significant international interest. Like Hans and Oskar Gerson, Höger was one of the generation of reformers who, in the years just before World War I, prepared to breathe new life into architecture, without denying tradition. The result was a regional version of the modern, whose functionalism was softened by conventional structural elements, traditional – often traditionally crafted – materials, and sparse decoration. Brickwork was the order of the day, particularly using clinker bricks. In Höger’s case, this objectiv-



Fig. 30: Chilehaus

ism emerged particularly clearly in his *Kontorhaus* designs, which increasingly sought to achieve a harmony of line, culminating in the verticalism of the Chilehaus.

Höger justified this uniformity primarily by economic reasons, as he explained in 1925 in the *Zentralblatt der Bauverwaltung* magazine: “The only correct choice for a building which, after completion, will be leased by the square centimetre and for which maximum freedom is required when dividing the space into rooms, is the single rhythmic pattern. A double pattern or any irregularity on the fronts of the buildings, regardless of whether it is the result of errors in the construction or misunderstood architecture, is an irreparable mistake.” However, there were also aesthetic reasons. The façades were more severe more homogeneous, and above all more dynamic as a result, corresponding to the expressionist style of decoration which became current at the beginning of the 1920s.

The Chilehaus, a major work by Fritz Höger, was built between 1922 and 1924. It was commissioned by Henry Brarens Sloman, who owned saltpeter mines in Chile and therefore had a ready supply of foreign currency, which is why he was able to construct the building during the inflation years. Only parts of the planning history can be pieced together, since the majority of Höger's archive was destroyed by fire in an air raid. Designs were also submitted by Hans and Oskar Gerson and by Puls & Richter, who competed with Höger for the commission.

The idea of spanning Fischertwiete, which split the plot in two and led across the Wandrahmsteg to the Speicherstadt, thus providing a direct connection between the two districts, featured in Höger's design from the outset, whereas the building's distinctive silhouette and the characteristic structure of the façades only emerged gradually. This is suggested by the only one of Höger's early draft designs to have survived, which is dated 19 January 1922 and has been deposited in the building's official documentation archive. It shows a view of the northern façade, whose square corner pillars, oriel windows and historically inspired forms on the gateway to Fischertwiete are reminiscent of his Rappolthaus. The only hint of the building's final appearance in this early sketch was the stepped-back upper storeys.

Alongside the shape of the main body of the building, Höger was particularly concerned with the detail on the façades, although here it is striking that he has reined in his sometimes over-exuberant imagination when working with clinker bricks and has restricted himself to one single structural motif. In front of the pillars on the façades, buttress-like supports jut out at an angle of 45 degrees to the building, so that they look like tapered ridges. When viewed from a particular angle, they appear to be so close together that the windows are no longer visible, and the façades appear to be homogeneous, uniform brick surfaces. Or, as Höger himself put it in 1925 in the Zentralblatt der Bauverwaltung: "The



Fig. 31: Chilehaus, entrance hall A

main feature of the Chilehaus's aesthetic quality is its single, rhythmic pattern. The many windows on the façades cause the building to lose its solidity, but the single, repeated pattern restores the façades to tranquil surfaces, which, in their uniformity, again reveal the monumental body of the building."

The Chilehaus did not sustain any substantial damage in World War II and, with the exception of the loss of a few minor features in the entrance area of gate B and the terracotta decoration on gate C, to the south, it has remained virtually unchanged, with its sculptures, its countless white painted lattice windows and its sumptuously decorated hallways and staircases. Only the shop windows were no longer original and were therefore replaced with windows designed as a free interpretation of the originals, as part of a project to modernise the entire complex (1990-93). The project was carried out by the architects WGK Planungsgesellschaft mbH in collaboration with the Hamburg Heritage Protection Agency, in line with heritage protection guidelines. At the same time, Fischertwiete was pedestrianised, and the original paving replaced by granite slabs.

2.2.2.4 The Messberghof

The Messberghof was constructed between 1922

and 1924 to a design by Hans and Oskar Gerson. It was funded by a limited liability company, Ballinhaus GmbH, which had been formed by a group of several different firms.

In contrast to its neighbour, the Chilehaus, the Messberghof has smooth façades, which are largely without decoration. The focus is on the workmanship in the technically demanding brickwork, which lends the building its particular quality. This purist aesthetic based on materials is in fact a general characteristic of the designs of Hans and Oskar Gerson, who were able to formulate their design creed in an article about clinker brickwork, which appeared in the *Tonindustrie-Zeitung* in 1925: "The interplay between the many slightly different bricks with their various different hues and the joins between them gives the surface its distinctive aesthetic appeal. We find it so appealing that, as a rule, we do not try to enliven the surfaces with anything else and, if possible, avoid fragmenting the structures [of the buildings]."

In World War II, the Messberghof sustained only relatively minor damage. The roof and part of the stepped-back storeys on Pumpen street were destroyed in an air raid in 1945 and rebuilt in a simplified design soon after the end of the war. The building was given a flat roof, with the original tower rising straight out of it. In another change, two large shop windows were fitted into the ground floor of the western façade. In addition, the sandstone sculptures by Ludwig Kunstmann, which had been placed on the pillars of the main façade, were removed in 1968 because of severe weather damage and were then misplaced, so that it was no longer possible to reconstruct them. Otherwise, the Messberghof remained in its original condition, both externally and internally.

All of the detrimental changes were remedied by the architects Schweger & Partner, in consultation with the Hamburg Heritage Protection Agency, as part of a project to modernise the building in line with



Fig. 32: Messberghof

heritage protection guidelines (1995/96). The original curvature of the roof area was restored, with a conscious decision made to use modern structures and materials such as titanium zinc sheeting. The lost sculptures were replaced in 1997 with abstract bronze statues by Lothar Fischer.

2.2.2.5 The Sprinkenhof and Mohlenhof

The majority of the Sprinkenhof was a joint project by Fritz Höger and Hans and Oskar Gerson, who together were responsible for the first two phases of its construction, from 1927 to 1928 and from 1929



Fig. 33: Messberghof, stairwell

to 1930 respectively. The third section of the building, which was constructed between 1939 and 1943, was designed by Höger alone. Apart from the third phase, we will never know the relative contributions of each architect to the plans. Only the spiral staircases in the main stairwells of the first two sections of the building can be safely attributed to Hans and Oskar Gerson, who had already designed a similar staircase for the Messberghof.

The first section of the Sprinkenhof emerged relatively unscathed from World War II and is therefore entirely in its original condition, but the other two sections of the building were damaged. The damage to the original building fabric was, however, relatively minimal, particularly given that the reinforced concrete structure suffered no serious damage and the façades also remained intact. Even inside the buildings many historic details remain, including even historic paternoster lifts in the second and third sections.

The first and second sections of the Sprinkenhof were rehabilitated by the architects Kleffel, Köhnholdt and Partner, in consultation with the Hamburg Heritage Protection Agency and in line with heritage protection guidelines (2000-03). As part of the project, the entrance to the underground car park on Springeltwiete was closed, so that it could be used to accommodate the air conditioning units, and the car park in the interior courtyard of the second section of the building was covered with a glass roof. In addition, Springeltwiete was closed to motor vehicles, but retained its original appearance.

The Mohlenhof, which was constructed between 1927 and 1928, was designed by the architects Klopheus, Schoch and zu Putlitz. The developer was the Mohlenhof-Gesellschaft mbH, which was founded by Paul Hammer's building company. Our knowledge of the history of the planning of the Mohlenhof is also rather sketchy. The preliminary design dates from August 1927. The architects originally planned



Fig. 34: Sprinkenhof

a skeleton façade with the expressionist triangular motifs which were popular at the time, but this design also had to be revised at the instigation of the Building Commission. It wanted a façade that was as neutral as possible, due in part to the proximity of the Chilehaus.

Instead, the building was given a series of façades punctuated with narrow windows and was largely free of structural and decorative elements, with the exception of the ledge clad in artificial stone above the base of the building and the two friezes which decorated the main building on Burchardplatz and continued around the stepped-back upper storeys, where they formed parapets. The Mohlenhof suffered no serious damage in World War II and is to a very large extent in its original condition. Such changes as have been made mainly concern the façades on the lower floors. In the post-war period, the entrance hall was remodelled, with travertine stone-clad walls and a marble floor, and most of the staircases on the upper floors were modernised, although many of the original art deco features were retained.

The fact that these individual, heterogeneous buildings formed a harmonious and homogeneous whole is thanks to the Building Commission, which was es-



Fig. 35: Mohlenhof

tablished in 1912, and which had to be consulted on all plans for new buildings, but also on any alterations and extensions to existing buildings in those parts of the city which were deemed to be particularly worthy of protection. In the Kontorhaus district, the influence of the Building Commission is clear to see in the uniform facing of the buildings with clinker, the stepped-back upper storeys and the flat roofs. In addition, it wished the Sprinkenhof and Mohlenhof to be built in a more restrained style, so that they would not detract from the Chilehaus, which, even at the time, was highly prized. So much so that the city's then Director of Engineering and Construction, Fritz Schumacher, created the open area to the east of the Chilehaus precisely to ensure that the spectacular pointed tip of that building could be sufficiently appreciated. The fact that there was a body overseeing the design of an entire city centre district was something unique at the time, unparalleled even at international level.

Given their exceptional cultural, architectural and historical significance, all of the component buildings of the ensemble which is being nominated for the World Heritage List are legally protected under the Heritage Protection Act of the Free and Hanseatic



Fig. 36: Mohlenhof, entrance hall

City of Hamburg. The entire Speicherstadt with its buildings and all its attendant features, including the plots of land, streets and open spaces, together with the Customs Canal and the Binnenhafen, and including its canals and water basins, quay walls, bridges and other objects and parts which contribute to its image were listed under the Hamburg Heritage Protection Act in 1991. The buildings and open spaces in the Kontorhaus district which are being nominated for the World Heritage List were listed in 1983, with the exception of the Mohlenhof, which was listed in 2003. The two ensembles were included on Germany's Tentative List for nomination for the World Heritage List in 1998 and 2005 respectively.

3. World Heritage Characteristics

In order to be inscribed on the World Heritage List, sites are assessed on the basis of certain criteria: their “outstanding universal value,” their “integrity” and their “authenticity.” These criteria are also of key importance for defining the primary protection guidelines and for the sustainable future development of the future World Heritage site.

3.1 Proposed Statement on the Site’s Significance

In the southern part of Hamburg’s old town are two complementary, monofunctional districts, which are closely related, both physically and functionally: firstly, the complex of warehouses for goods imported through the port and, secondly, the Kontorhaus district with the offices of the companies engaged in port-related activities, including shipping.

The Speicherstadt was constructed in three phases between 1885 and 1927 under the direction of Franz Andreas Meyer. It was damaged in World War II, and reconstructed in the post-war period by Werner Kallmorgen, in keeping with the historic design; high-quality buildings were added in the 1950s. The Speicherstadt stands out for the exceptional homogeneity of both its architecture and its urban development. It consists of 15 five- to seven-storey warehouses and a series of individual buildings, the vast majority of which are constructed in brick with neo-Gothic and neo-Romanesque forms, and features a specific functional and physical structure, and a particular style of urban development, with cobbled streets, waterways, bridges and railway tracks.

The adjacent Kontorhaus district to the north of the Customs Canal, is comparably homogeneous. This district, which dates mainly from the 1920s and 1930s, consists predominantly of large-scale edifices, some of which fill entire blocks, with clinker façades in expressionist or sober designs, flat roofs and stepped-back upper storeys. The dominant feature of the prospective World Heritage area is the

Chilehaus, which was constructed between 1922 and 1924 by Fritz Höger. This 10-storey office building is constructed on a reinforced concrete frame and the outer walls are made of the typical dark-red to violet fired clinker bricks that are characteristic of the brick expressionist style. Other striking buildings in the nominated property are the Messberghof, built between 1923 and 1924 by the brothers Hans and Oskar Gerson; the Sprinkenhof, built in three sections between 1927 and 1943 by the architects Hans and Oskar Gerson and Fritz Höger, and the Mühlenhof, which was constructed in 1928 to plans by the architects Rudolf Klophaus, August Schoch and Erich zu Putlitz.

From a historical point of view, the architecture of the functionally complementary districts is a striking and unique microcosm, on a unique scale, of the development of European architecture in the late 19th century and the first third of the 20th century, and reflects the new ideas of the time about reorganising cities along functional lines, a key milestone in the emergence of modern urban development. The two districts were optimally located to meet the new logistics requirements for goods transshipment, and provide office space for organising trade. Moreover, the high quality of the districts’ design testifies to the internationally renowned status of Hamburg Port and the local export business at the time.

3.2 Outstanding Universal Value

The following criteria are proposed as a basis for inscribing the “Speicherstadt and Kontorhaus district with Chilehaus” on the World Heritage List. They are intended to define the unique universal value of the protected property:

- » (i) **represent a masterpiece of human creative genius:**

Fritz Höger’s Chilehaus, with its eastern tip recalling the prow of a ship and the characteristic detail of its façades, is regarded as an iconic work of expressionist architecture, which no standard work of reference on 20th century architecture fails to mention. By combining a reinforced concrete skeleton with traditional brickwork, executed with barely surpassable virtuoso design and craftsmanship, Höger created a modern style of office building architecture, the like of which the world had never seen.

- » (ii) **exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design:**

The cultural-historical significance of the Speicherstadt and the Kontorhaus district, particularly the core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, lies in the fact that they document the changes in urban development, architecture and technology, as well as the functional changes, which resulted from the rapid expansion of international trade in the second half of the 19th century. The two monofunctional, functionally complementary districts present a globally unique microcosm, on a unique scale, of the ideal of a modern, city with functional zones, and document the concept of city formation.

- » (iii) **bear a unique or at least exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared:**

Thanks to their scale, the quality of their design, their materials and their architectural forms, both the Speicherstadt and the Kontorhaus district, in particular the core area consisting of the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, bear exceptional testimony to the building tradition in Hamburg, as a Hanseatic port city, and to the self-image of its business people, as well as to their own adaptability, which ensured their success.

- » (iv) **be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history:**

The two neighbouring, monofunctional, but functionally complementary districts, both contain outstanding examples of the types of buildings and ensembles which epitomise the consequences of the rapid growth in international trade in the late 19th and early 20th centuries respectively. Their uniform design and high-quality, functional construction, in the guise of Historicism and Modernism respectively, make them unique examples, the world over, of ensembles of maritime warehouses and modern office buildings of the 1920s.

Hamburg’s Speicherstadt, with its numerous warehouses and functional buildings, its specific functional and physical structure, its particular style of urban development, and with its cobbled streets, waterways, bridges and railway tracks, was constructed at the end of the 19th century, and today it is still the largest cohesive and integrated ensemble of warehouses anywhere in the world. Thanks to careful reconstruction following damage sustained in the last war, it has been possible to restore it to its original uniform appearance. It stands out not only for its

high degree of architectural homogeneity, resulting from the uniform red brick façades, predominantly in the neo-Gothic forms of the “Hanover School,” and its consistent urban planning, but also for its evocative setting, which underlines its prestigious style, unusual in such functional buildings.

The Kontorhaus district is characterised by both its considerable homogeneity and its remarkable scale, which can still be experienced today. As the first dedicated office district on the European continent, it showcases previous experience in office block design and illustrates the shift in focus of economic activities in continental Europe from the secondary to the tertiary sector. Its office buildings, particularly the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof broke new ground in the development of office building architecture, and are amongst the most significant achievements of their kind post-World War I. The high quality of their design was unrivalled at the time, except in the United States. However, while international office block architecture of the time was still influenced by the Beaux-Arts style and other forms of Historicism, Hamburg’s buildings already displayed modern clinker façades in expressionist forms, which, in the Chilehaus and Sprinkenhof were barely surpassable in the virtuosity of their design and craftsmanship. The Messberghof, whose decorative and structural features are more restrained, was one of the first buildings anywhere in the world to pave the way for the New Objectivism movement. The Mohlenhof, with its relatively simple, smooth façades, can even be regarded as an early example of New Objectivism architecture. The buildings in the core area of the Kontorhaus district are therefore amongst the most significant office buildings of the 1920s. What is more, as works of important architects, they are also of high artistic merit.

Alongside their architectural forms, which were modern compared with other contemporary office buildings from around the world, Hamburg’s office buildings were also characterised by the high quality

of their design, which continues inside the buildings, in the hallways and staircases.

3.3 Statement of Integrity

The Hamburg ensemble comprises two mono-functional districts in direct neighbourhood to one another, which have been preserved intact in adequate size in almost unchanged historical form and design. On a unique scale and in unparalleled concentration, the ensemble documents the change from a mixed-use city to a modern city with mono-functional zones, which were established at the end of the 19th and the beginning of the 20th century.

The Speicherstadt has all the elements and structures necessary to underline its importance as the largest, uniform molded warehouse complex and most modern logistics centre of the world of the late 19th century. The Kontorhaus district, in particular the buildings of its core zone consisting of Chilehaus, Messberghof, Sprinkenhof and Mohlenhof comprises all the elements and structures that document its importance for the development of the modern office building architecture of the 1920s and 1930s.

3.4 Statement of Authenticity

The Hamburg ensemble Speicherstadt and Kontorhaus district with Chilehaus, two mutually complementary, directly neighbouring mono-functional districts in largely unchanged historic design with functionally shaped buildings of high quality in the style of historicism and of modernity, document the change of the mixed-use town to a modern city with mono-functional zones at the end of the 19th and in the early 20th century with a concentration and degree of preservation and on a scale, which are unique in the world.

Despite the damage suffered during the World War II and the successive changes of use during the course

of the last one-and-a-half decades, the Speicherstadt has largely retained its form and design in terms of building materials and substance, all of which are determined by their high degree of architectural and urban planning concentration, by the ambitious link between architectural design of the buildings and their technical facilities, by the effective composition of their prestigious red-brick construction in neo-Gothic architectural forms from the Hanover School and by their functional and aesthetic structure. These constants lend it the incomparable look as a “city of warehouses” (“Speicherstadt”) with an unusually prestigious character for that kind of building task. The original function of the Speicherstadt as a centre for storage and warehousing has largely been retained. In those cases where it has not, this function is still clearly traceable.

The Hamburg Kontorhaus district, whose buildings continue to serve their original purposes, is still largely unchanged characterised in terms of form and design as well as regards materials and substance. It consists of modern office buildings with reinforced steel constructions from the 1920s and 1930s. The carefully designed and in some cases very complex and detailed clinker brick facades feature expressionist and functional architectural forms. Also, the artistic decorative elements and the prestigious decoration of building entrances and staircases are largely unchanged in terms of material and substance. This also applies to the Chilehaus, its characteristic detailing of the brick facades and its significant form including the overbuilding of the Fischertwiete, the S-shaped facade on Messberg, and applies above all to its eastern tip which is reminiscent of a ship’s prow.

3.5 Protection and Administration Plan

Given their outstanding significance, both the Speicherstadt and the Kontorhaus district are listed under the Hamburg Heritage Protection Act. Any repairs or alterations to the buildings, and building work of any

consequence, have to be discussed with the Heritage Protection Agency of the Free and Hanseatic City of Hamburg, and are subject to its approval. The Speicherstadt also has its own Design Ordinance and a Development Concept for the Speicherstadt has been drawn up, too.

It is intended to draft a Design Ordinance for the Kontorhaus district as well. In addition, a local development plan is currently being produced for the Speicherstadt (local development plan HafenCity no. 12/Hamburg- Altstadt district no. 48).

A management plan has been formulated to safeguard the preservation and proper management of the ensemble „Speicherstadt and Kontorhaus district with Chilehaus.

The Heritage Protection Agency will be responsible for coordinating the management of the prospective World Heritage site and will be affiliated a department from the Ministry of Culture.

4. The Protected Property, Protection Objectives and Legal Instruments for the Preservation and Sustainable Development of the Nominated Property

The main requirements for safeguarding the “Speicherstadt and Kontorhaus district with Chilehaus”, which is being nominated for the World Heritage List, derive from the World Heritage Convention, which underpins the application of the World Heritage Programme, the “Operational Guidelines for the Implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage” (hereinafter: Operational Guidelines) and the various charters, recommendations and declarations, which have been drafted by UNESCO and ICOMOS in recent years.

At national level and at the regional level of the federal State of Hamburg, three key pieces of legislation guarantee protection and sustainable development: the Federal Construction Code (Baugesetzbuch), the Hamburg Building Code and the Heritage Protection Act of the Free and Hanseatic City of Hamburg. Further planning guidelines for the future World Heritage area are also available in the form of the Hamburg City Centre Concept (Innenstadt-konzept), the Development Concept for the Speicherstadt of April 2012 and the Design Manual for the Speicherstadt (Gestaltungshandbuch Speicherstadt) of July 2002.

The Operational Guidelines stipulate that when management plans are drawn up, it is vital to ensure that the national and federal planning systems of the Federal Republic of Germany and the Free and Hanseatic City of Hamburg are compatible with the Guidelines in the World Heritage Convention. The same applies to the legal status of the designated buffer zone for the World Heritage area, since its purpose is to guarantee the protection of the surrounding area. It is therefore not only about preserving the built heritage itself; in fact, safeguarding the overall setting and the visual experience which it has to offer also plays a crucial role. The following section therefore provides an explanation of the key objectives set out in the UNESCO World Heritage Convention and how they relate to Germany’s planning systems and objectives at both national and regional (Land) level.

In the interests of maximum transparency and in accordance with the Operational Guidelines, the intention is to enable international players, agencies, building developers, residents, property owners and other interested parties quickly to find comprehensive information about the requirements in the nominated property and the buffer zone under international, national and regional (Land) law. To achieve this, efforts are underway to make all of the relevant texts, objectives and statements in the instruments introduced below accessible on the Internet, because they provide the basis for ensuring the protection and sustainable development of the future World Heritage site of the “Speicherstadt and Kontorhaus district with Chilehaus”.

4.1 The Protected Property

Pursuant to Article 1 of the World Heritage Convention, the “Speicherstadt and Kontorhaus district with Chilehaus” ensemble falls into the “cultural heritage” category. Within that category it falls into the sub-category of “groups of buildings”, which the World Heritage Convention describes as: “groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science”.

4.2 Protection Objectives and other Primary Objectives

The World Heritage Convention regards both the conservation and presentation of World Heritage sites as important and therefore requires both to be respected. Particular attention has to be paid to ensuring continued compliance with the criteria which justified the inscription on the World Heritage List in the first place: the “outstanding universal value”, authenticity and integrity of the World Heritage site. Since, in this case, the ensemble is in the centre of the city of Hamburg, where people live and work, and since the area will continue to be managed under

market economy conditions, even after its inscription on the World Heritage List, it is necessary to reconcile these needs with the sustainable development of the World Heritage site. With this in mind, the essential protection objectives and measures to be taken are formulated within the following three pillars:

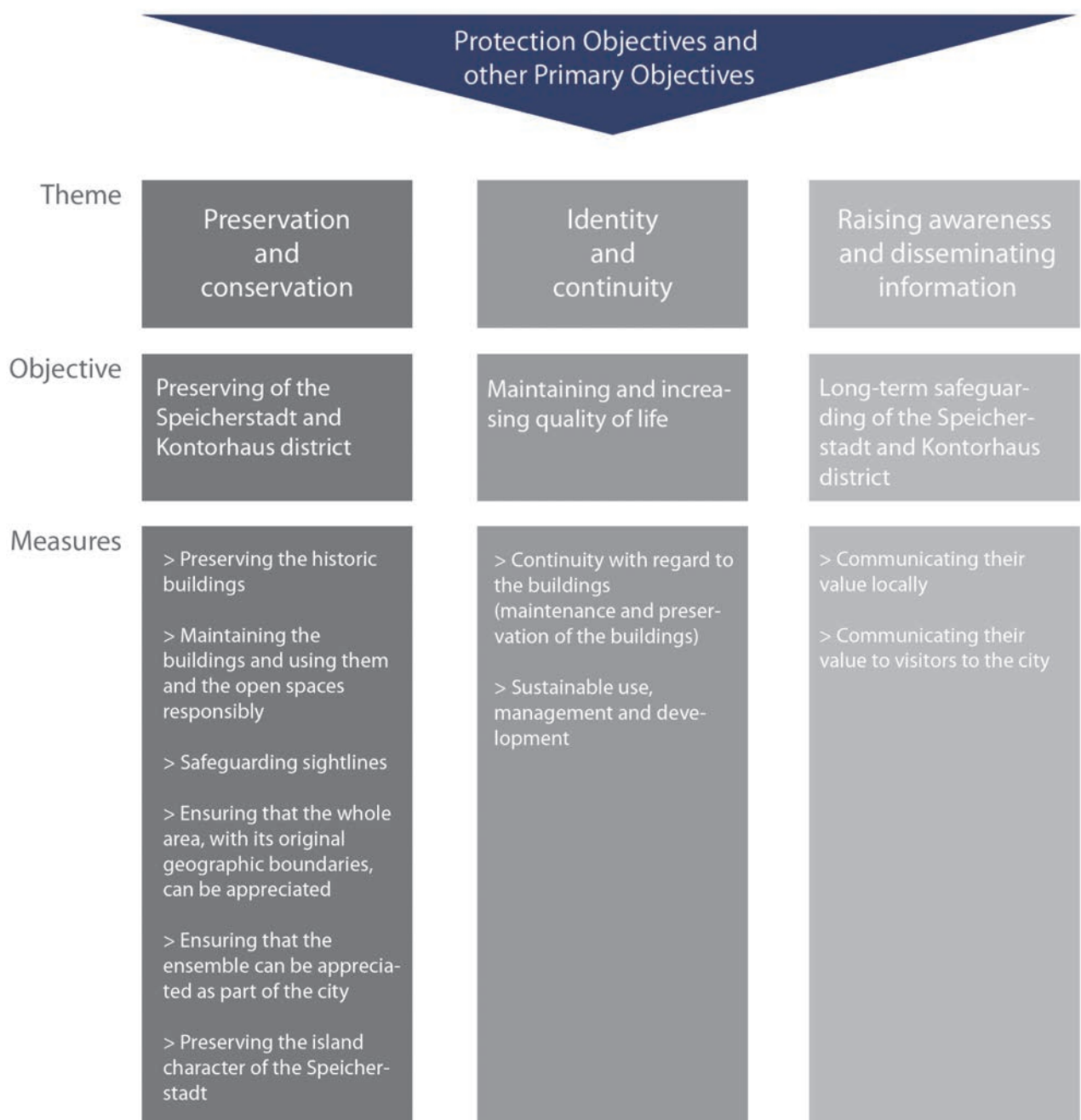


Fig. 37: Three-pillar model of the protection objectives of the "Speicherstadt and Kontorhaus district with Chilehaus", which is being proposed for nomination

1. Preservation and conservation: Preserving the historic buildings, the characteristic overall impact of the Speicherstadt and Kontorhaus ensembles and their typical appearance within the cityscape by:

- Maintaining the buildings and using them and the adjoining open spaces responsibly;
- Safeguarding the visual integrity of the ensembles in the cityscape by preserving existing sight lines so that they can be enjoyed as part of Hamburg's cityscape;
- Ensuring that the area from the Kehrwiederspitze to Poggenmühle can continue to be appreciated as an original part of the Speicherstadt;
- Ensuring that the specific structure of the Speicherstadt, which is a "town" with streets, waterways and bridges, and the fact that it is an island, can continue to be appreciated;
- Preserving the specific character of the Speicherstadt and Kontorhaus district and ensuring that the different purposes for which they were designed can continue to be appreciated.

2. Identity and continuity: Maintaining or even increasing the quality of life of the residents of Hamburg by safeguarding a unique testimony to Hamburg's cultural and historical development, which played a key role in establishing its identity, by:

- Pursuing a policy of continuity, as hitherto, with regard to the historic buildings (maintenance and preservation of the buildings);
- Ensuring the sustainable use, management, preservation and development of the future World Heritage site.

3. Raising awareness and disseminating information: Providing for the long-term and sustainable

safeguarding of the Speicherstadt and Kontorhaus district by:

- Communicating to representatives of business and politics and to the people of Hamburg the value which the nominated property represents;
- Communicating to visitors to the city the value which the nominated property represents.

4.3 World Heritage Convention and International Agreements

Key to achieving these objectives are the vision and primary objectives of the World Heritage Convention, the Operational Guidelines for their implementation, the internationally valid charters and other guidelines.

4.3.1 The World Heritage Convention

The World Heritage Convention is based on the idea that "parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole" (preamble to the World Heritage Convention). The World Heritage Convention does not therefore regard cultural or natural heritage sites as belonging solely to the State on whose territory they are located. Rather, they are, conceptually, the property of mankind as a whole. By signing the World Heritage Convention, the States Parties recognise their international obligation to protect the World Heritage sites situated on their territory and to preserve them for future generations.

By signing the World Heritage Convention, the States Parties have undertaken, in particular:

- to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;

- to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage; and
- to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage.

The World Heritage Convention was ratified by the Federal Republic of Germany in 1976, but it has not yet been incorporated into national law. It is therefore crucial for the preservation, sustainable development and management of the future World Heritage area to ensure that the planning systems at national and regional (Land) level are compatible with the aims of the World Heritage Convention.

An important step towards achieving this was made when the new Heritage Protection Act (of 5 April 2013) of the Free and Hanseatic City of Hamburg came into force on 1 May 2013. Section 7, Paragraph 8 of this piece of legislation explicitly mentions the World Heritage requirements, stating that: „All measures and plans must take into account the obligation to protect the cultural heritage in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage of 16 November 1972 (German Federal Law Gazette (BGBl), 1977 II, p. 215)“ (Heritage Protection Act of 5 April 2013 of the Free and Hanseatic City of Hamburg, Official Hamburg Gazette, p. 142).

4.3.2 Operational Guidelines

The “Operational Guidelines for the Implementation of the World Heritage Convention” (hereinafter referred to as the Operational Guidelines) provide an essential basis for achieving these objectives. They aim to facilitate the implementation of the World Heritage Convention.

In particular, they set forth the procedures for:

- the inscription of properties on the World Heritage List and the List of World Heritage in Danger;
- the protection and conservation of World Heritage properties;
- the granting of International Assistance under the World Heritage Fund; and
- the mobilisation of national and international support in favour of the Convention.

The Operational Guidelines are periodically revised to reflect the decisions of the World Heritage Committee. They define the principal approaches towards managing World Heritage sites. References to the Operational Guidelines in this Management Plan are to the 2011 version.

4.3.3 Charters and Declarations

Contrary to the planning legislation at both national and regional levels, which is listed below, the charters, declarations and recommendations issued by UNESCO and ICOMOS are purely advisory in nature. However, they provide a detailed explanation of the tasks involved in protecting monuments, cultural properties and world heritage. The practical objectives which they set with regard to implementing the World Heritage Convention are therefore of key importance, as are the objectives for the preservation, use and sustainable development of World Heritage sites. The following charters and documents are of particular relevance to the “Speicherstadt and Kontorhaus district with Chilehaus”: the Venice Charter, the Washington Charter, the Nara Document on Authenticity, the Burra Charter and the more recent Recommendation on the Historic Urban Landscape. It is intended to make these international guidelines available on the Internet, so that all of those involved

in safeguarding the future World Heritage site and all other interested parties can gain easy access to them.

Since this nomination for the World Heritage List concerns a group of buildings within an urban setting, which is closely intertwined with its urban surroundings both physically and in terms of present city development objectives, the Recommendation on the Historic Urban Landscape, which was adopted by the World Heritage Committee in 2011, is of particular significance. The approach adopted by the Recommendation on the Historic Urban Landscape is based on existing declarations and charters, and takes account of the fact that World Heritage sites in urban areas are subject to continuous change. It also recognises that the social communities living in and around urban World Heritage sites play a key role in their preservation and sustainable development. They must therefore be fully involved in implementing the preservation and sustainable development strategies.

Against this background, the Recommendation on the Historic Urban Landscape recommends that efforts to preserve cultural heritage in urban areas should no longer be made in isolation, but should rather be considered in a broader context, which also takes account of dynamic processes within society. Historic areas should therefore be identified and protected as an integral part of their urban context. Management thereof should also take full account of the overall urban context and should therefore be in tune with overarching urban development objectives. All of those involved in urban planning processes should, as far as possible, participate in the management of the site. Close cooperation with private stakeholders and interest groups is also recommended.

4.4 Legislation and Planning Systems at National and Regional Level

Alongside these international guidelines, the general development and construction frameworks provided for at both national and regional level include the following pieces of legislation and planning instruments, which are relevant to the future World Heritage area:

4.4.1 Federal Construction Code

The provisions of the Construction Code of the Federal Republic of Germany play a decisive role in regulating building development in both the World Heritage area and the buffer zone. At the same time, they provide the means to protect the future World Heritage site, through instruments such as the general development and construction framework, and ordinances on conservation and design, and by stipulating other levels at which it is possible to intervene.

4.4.2 Hamburg Building Code

The Hamburg Building Code of 14 December 2005 (as last amended on 15 December 2009) contains general building regulations, establishes the legal rules governing plots of land and their development, and contains provisions on design and construction as well as building products and methods, walls, ceilings, roofs, escape routes and technical building equipment. It also stipulates the purposes for which buildings may be used.

In addition, the Hamburg Building Code defines the tasks and competences of those involved in construction projects, including building monitoring authorities, and contains provisions on preventive monitoring, inspection measures, administrative offences and statutory instruments.

4.4.3 Zoning and Land-Use Plan

In accordance with Section 1, Paragraph III, and Section 5, Paragraph ff, of the Federal Construction Code, the Free and Hanseatic City of Hamburg has produced a zoning and land-use plan for the entire city, including, obviously, the nominated property and the buffer zone, as part of a general development and construction framework. The most recent version of the zoning and land-use plan for the Free and Hanseatic City of Hamburg, which was published on 22 October 1997 (Official Hamburg Gazette, p. 485), still classifies the planning area as part of the “port,” and that description is included for information purposes. The zoning and land-use plan is being amended in parallel with the relevant local development plan, and in future the area concerned will be classified as “mixed-use development.” This plan establishes the essential guidelines for land use and building developments for the entire city centre.

4.4.4 Local Development Plan

On the basis of the 1938 Ordinance on the Building Inspectorate, an old-style district development plan was initially drawn up, covering the entire Hamburg city centre, including the Kontorhaus district. The most recent version of this dates from 14 January 1955 (Official Hamburg Gazette, p. 61). In large parts of the city centre, this planning document has now been superseded by numerous local development plans under the former and present versions of the Federal Construction Code.

In terms of planning legislation, the area of the Kontorhaus district nominated for UNESCO World Heritage List has been classified as an urban core area where residential use can be approved by way of exceptional permission (Ordinance on the Use of Buildings, Section 7, Paragraph 3). The relevant local development plans are Hamburg-Altstadt 30 of 14 June 1994 and Hamburg-Altstadt 47/ Neustadt 49 of 5 July 2011.

The Speicherstadt was removed from the scope of the Port Area Development Act (Hafenentwicklungsgesetz) on 10 October 2012, paving the way for a local development plan to be drawn up. The official decision to do this was made on 17 October 2012 (see 4.4.5 and 7.1.5).

4.4.5 The Speicherstadt’s removal from the Scope of the Port Area Development Act (Hafenentwicklungsgesetz) and the Drafting of a Speicherstadt local development plan

Until 2012, the Speicherstadt fell within the scope of the Port Area Development Act (Hafenentwicklungsgesetz) of 25 January 1982, as last amended on 19 April 2011 (Official Hamburg Gazette, p. 123). Changes to logistics operations in the port (including a shift from groupage to container transport) and the development of the HafenCity had a significant impact on the Speicherstadt. It saw a decline in port-related activities, and a subsequent increase in demand from city users, and underwent radical structural change. As a result, the Speicherstadt was removed from the Port Area Development Act on 10 October 2012.

In administrative terms, the Speicherstadt, complete with its waterways, the Customs Canal and the Binnenhafen from Kehr wiedersteg as far as Oberbaumbrücke, is now part of the HafenCity district. Its removal from the port area is intended to pave the way for its development as an attractive link between the city centre and the HafenCity, and for it to be used for city-related purposes.

Since plans could not be established under the Federal Construction Code in the areas covered by the Port Area Development Act, no local development plan has yet been drawn up for the Speicherstadt. However, now that it has been removed from the scope of the Port Area Development Act, the legisla-

tive picture has changed, such that it is now possible for a local development plan to be drawn up. This process will also have to take due account of the requirements of World Heritage sites. At present, under the Order on Competences relating to the Building Code of 8 August 2006 (Official Hamburg Gazette, p. 2085), the Regional Ministry of Urban Development and the Environment (BSU) is responsible for implementing the Hamburg Building Code in the Speicherstadt (cf. 7.1.5).

Within the Regional Ministry of Urban Development and the Environment, the Office for the Building Code and Construction is competent to grant planning permission in the Speicherstadt. The Hamburg Port Authority will continue to be responsible for maintaining the bodies of water and quay walls. The bridges and streets fall within the remit of the district of Hamburg-Centre. Other tasks, such as improvements of the access infrastructure to the Speicherstadt, on the request of the financial authorities, are carried out by the Regional Ministry of Economic Affairs, Transport and Innovation (BWVI), which is aided in the performance of these tasks by the Land's Agency for Roads, Bridges and Open Waters (LSBG).

4.4.6 The Hamburg Heritage Protection Act

The Heritage Protection Act of the Free and Hanseatic City of Hamburg (as last amended on 05.04.2013) directly protects architectural monuments, ensembles, garden monuments and archaeological monuments, as well as movable heritage assets whose protected classification has become final (Section 4). Under Section 9, open spaces, streets, bodies of water, quay walls and bridges in the World Heritage area and its immediate surroundings may not be partially or completely destroyed, restored, significantly improved, removed from their location or changed in any other way, without a permit from the competent authority.

The Speicherstadt: In both urban planning and architectural terms, the Speicherstadt constitutes the most significant ensemble of listed buildings in Hamburg. The "Speicherstadt ensemble, with its buildings and all its attendant features, including the plots of land, streets and open spaces, together with the Customs Canal and the Binnenhafen, and including its canals and water basins, quay walls, bridges and other objects and parts which contribute to its image" have been listed under the Hamburg Heritage Protection Act since 1991.

The Kontorhaus district: The buildings in the Kontorhaus district which are relevant to the World Heritage nomination are listed under the Hamburg Heritage Protection Act as part of the Kontorhaus district. The Mohlenhof was added in 2003; all of the other buildings nominated for World Heritage status had already been listed as monuments under the Hamburg Heritage Protection Act since 1983. The adjoining streets and open spaces are also protected under the Act as part of the Kontorhaus district ensemble.

Protection of the surrounding area: The areas immediately surrounding the listed entities of the Speicherstadt and the Kontorhaus district are protected under Section 8 of the Hamburg Heritage Protection Act. "To the extent that the immediate surroundings of a heritage asset are of formative significance for its appearance or continued existence, a permit is required from the competent authority before such surroundings may be changed by the erection, alteration or elimination of structural elements, by the development of unbuilt public or private spaces, or by any other means, if such change significantly detracts from the character and appearance of the heritage asset."

Heritage Council: The competent Regional Ministry of Culture is assisted by a Heritage Council, consisting of 12 members, which acts as an independent advisory board on matters relating to heritage protection and preservation. It is comprised of expert representatives from the fields of heritage preservation, history

and architecture, together with citizens and institutions of the Free and Hanseatic City of Hamburg that are active in the area. It advises the competent authority and takes positions on issues of principle and topical questions relating to heritage protection and preservation.

In the future, the Heritage Council will devote particular attention to the requirements of the prospective

World Heritage site. Its expertise will be drawn on to address issues relating to the inclusion of the future World Heritage site in the development of the city as a whole, the forthcoming regeneration projects in the World Heritage area and the new construction projects in its buffer zone, as well as other matters connected with heritage preservation. The objective is to achieve consistently high quality when making decisions about the fabric of the buildings and the public spaces.

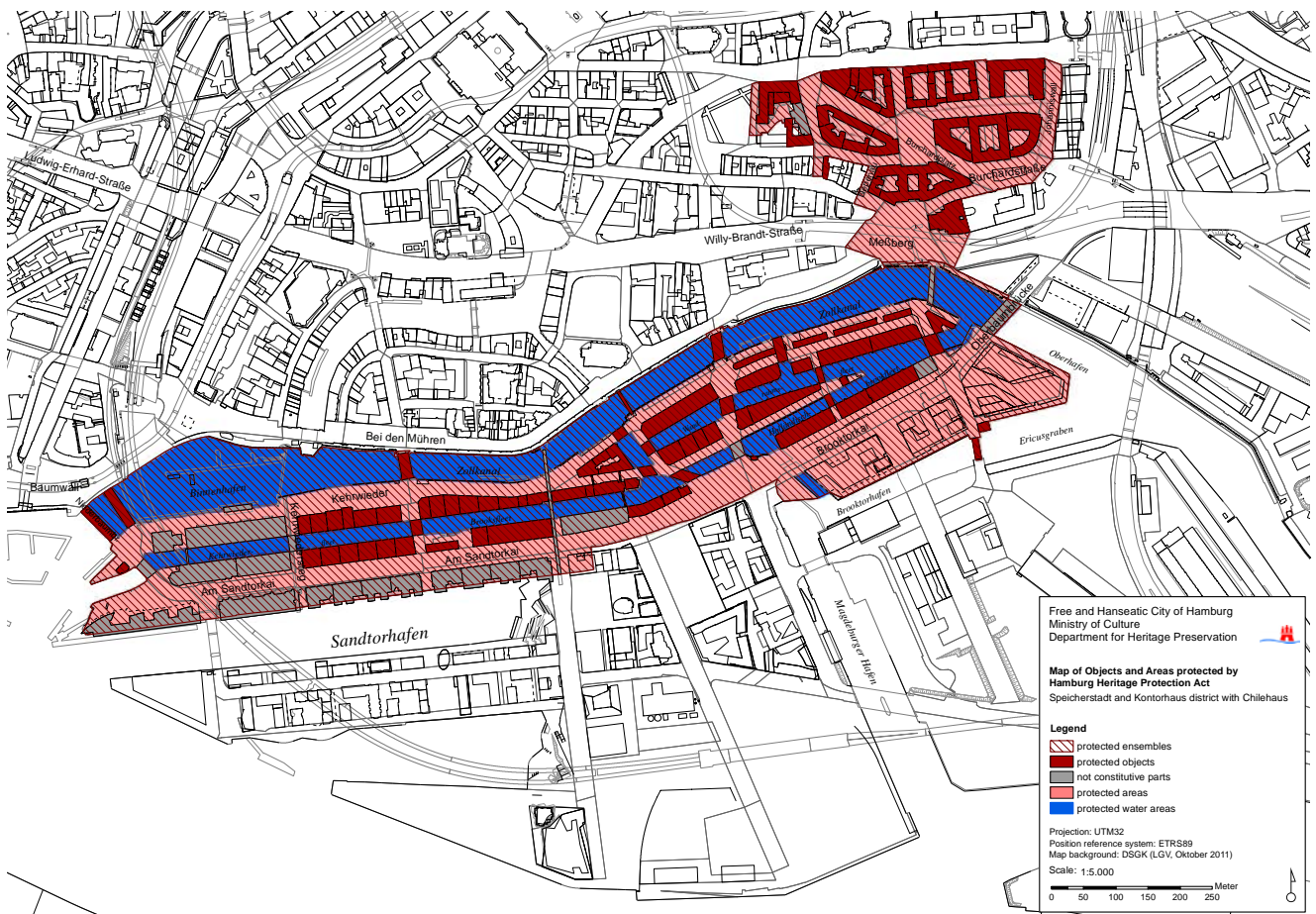


Fig. 38: Heritage protection map of the Speicherstadt and Kontorhaus district

5. Protected Property

The proposed World Heritage area of the “Speicherstadt and Kontorhaus district with Chilehaus” comprises two neighbouring, functionally complementary districts. The precise boundaries of both the nominated property and the buffer zone, which serves to protect the integrity of the nominated property, are described below. The boundaries encircle all of the features which make an essential contribution to the property’s “outstanding universal value”.

The boundaries of the nominated property are drawn in such a way as to guarantee, in particular,

- that the nominated ensemble, thus defined, together with all of its valuable features, can be preserved for future generations, without its “outstanding universal value”, “authenticity” or “integrity” being damaged in any way,
- that the visual experience offered at present by the nominated ensemble, including important sight lines, is also preserved for the future,
- that it is possible to manage the nominated property efficiently.

The boundaries of the nominated property lie within the protected area which already enjoys legal protection under the Hamburg Heritage Protection Act. This ensures that there is maximum consistency between existing regional (Land) legislation and the abovementioned objectives.

In order to safeguard the nominated property, it is vital that its boundaries (World Heritage area and buffer zone) can easily be identified by all user groups and all those involved in planning processes in and around the proposed World Heritage site. In the interests of ensuring maximum transparency for all stakeholders, and in accordance with Section 5, Paragraph 4, of the Federal Construction Code (Baugesetzbuch), it is intended to include the proposed World Heritage area and its protected zones

(“buffer zone”) in the zoning and land-use plan “for information purposes”. The proposed World Heritage area and its buffer zone will therefore be marked as such in the zoning and land-use plan. With the exception of a few sections of the buffer zone, all of the areas in question are listed under the Heritage Protection Act of the Free and Hanseatic City of Hamburg.

The precise boundaries of the proposed World Heritage area (red outline), its buffer zone (grey) and the areas protected under the Hamburg Heritage Protection Act (yellow outline) are shown in figure 39.

5.1 Protected Property

The protected property comprises the relevant parts of the adjoining, functionally complementary districts of the Kontorhaus district and the Speicherstadt. Starting from its most north-easterly point, and proceeding anti-clockwise, its boundary runs along the following points and plots of land:

District 1: Kontorhaus district: In the Kontorhaus district, the boundary runs along the central reservation of Altstädter Strasse from Johanniswall street to Burchardplatz, along the north side of Burchardplatz, and diagonally across Burchardstrasse to the western boundary of the Mohlenhof (plot 224). It then runs diagonally across Niedernstrasse to the intersection of Niedernstrasse and Depenau street, along the western side of Depenau street as far as the southern side of Klingberg street, and along that southern side as far as the eastern boundary of plot 1650. Moving further to the south, the boundary runs along the western edge of plot 1914 (Messberg) as far as the northern side of the Customs Canal. It then runs in a north-easterly direction across Willy-Brandt-Strasse as far as the south-east corner of the Messberghof, before heading northwards along the eastern boundary of the Messberghof as far as the southern edge of

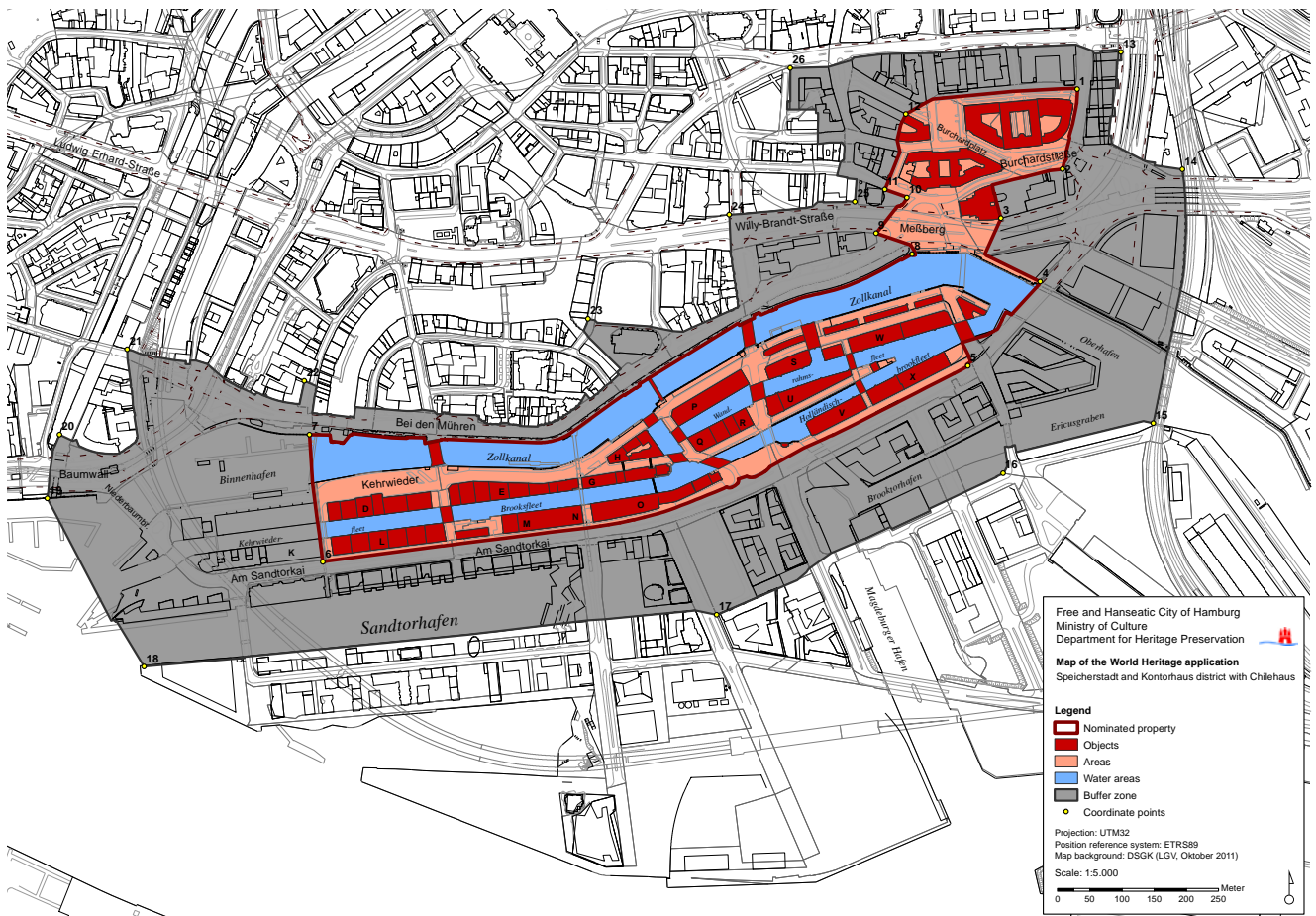


Fig. 39: Protected property (red outline), buffer zone (coloured grey),

Pumpen street. It then runs eastwards along the southern edge of Pumpen street and Burchardstrasse to the north-eastern corner of the building at 1, Burchardstrasse, and diagonally across Burchardstrasse in a northerly direction as far as the western side of Johanniswall street. Finally, it continues northwards until it reaches the central reservation of Altstädter Strasse.

District 2: Speicherstadt: The boundary around the Speicherstadt runs westwards along the north side of the Customs Canal as far as the Kehrriederstieg bridge across the Binnenhafen. The western boundary of the proposed World Heritage area is marked by the Kehrriederstieg bridge over the Binnenhafen and Kehrriederstieg itself, and runs as far as the intersection of Kehrriederstieg and Am Sandtorkai. It then heads eastwards along the northern side of

the streets Am Sandtorkai and Brooktorkai as far as the corner of Poggenmühle street, northwards along the eastern side of warehouse block X as far as Holländischbrookfleet waterway, and eastwards across Poggenmühle street along the southern side of Holländischbrookfleet waterway as far as Oberbaumbrücke. It then runs westward along the western side of Oberbaumbrücke to the north of the Oberhafen and westwards along the northern side of the Oberhafen to the south-east corner of plot 1914 (Messberg).

5.2 Buffer Zone

As stipulated in Paragraphs 103 and 104 of the "Operational Guidelines," a buffer zone has been identified for the proposed World Heritage area. The buffer zone makes an essential contribution to

safeguarding the proposed World Heritage site, by ensuring that the visual experience that it offers remains intact. The buffer zone is the area surrounding the World Heritage area and extends as far as physical or carefully selected boundaries. It is thus in line with the Hamburg Heritage Protection Act, which provides that if the area in the immediate vicinity of a listed property makes a significant contribution to its appearance, it too should be protected. The buffer zone also takes account of open spaces and bodies of water, which play an important role in enhancing the setting of the nominated ensemble and the surrounding cityscape. Even lines of sight and areas further afield, which are key to ensuring the (visual) integrity of the proposed World Heritage site, have been taken into account when designating the buffer zone. The buffer zone also seeks to integrate areas which have a historical connection with the proposed World Heritage area. These include, in particular, the western tip of the Speicherstadt and the areas to the south of the streets Am Sandtorkai and Brooktorkai, which sustained severe damage in World War II and now feature a number of new buildings. They have therefore not been included in the nominated property, but are important for understanding the original design of the Speicherstadt. In the first district, to the north of the Speicherstadt, the buffer zone includes not only key buildings such as the Chilehaus, Messberghof, Sprinkenhof and Mohlenhof, but all the buildings in the entire Kontorhaus district, including the Cityhof high-rise buildings of the post-war period.

Within the buffer zone, construction projects have to be assessed for their compatibility with the proposed World Heritage site, particular attention being paid to height and size considerations. When implemented, they have to take account of sensitive views and sight lines of the proposed World Heritage ensemble. As a general rule, planning projects have to be agreed with the World Heritage Coordinator.

5.3 Protection of Visual Connections, Silhouettes and Panoramas

The various visual connections with the proposed World Heritage site are of crucial importance: From these vantage points, the proposed World Heritage site can be fully appreciated and experienced, and it is possible to gain a better understanding of how it fits in with its surroundings, and vice versa. The existing sight lines are particularly important, given that the area surrounding the proposed World Heritage ensemble has seen major changes in recent years as a result of the construction of the HafenCity. This has significantly detracted from the views of the west and south of the Speicherstadt from the Elbe and from the Sandtorhafen. The purpose of defining the sight lines is therefore to preserve the remaining visual connections between the city and the proposed World Heritage area.

The sight lines can be divided into the following categories:

1. Visual connections from the city centre to the nominated property,
2. Visual connections within the nominated property,
3. Visual connections from the HafenCity to the nominated property.

5.3.1 Visual Connections from the City Centre to the Nominated Property

A mark of the quality of the visual connections from the centre of Hamburg and the HafenCity to the proposed World Heritage area is that they are also an integral part of existing or planned transport routes, linking the city centre with the HafenCity. As a result, these visual connections not only enhance the visual experience

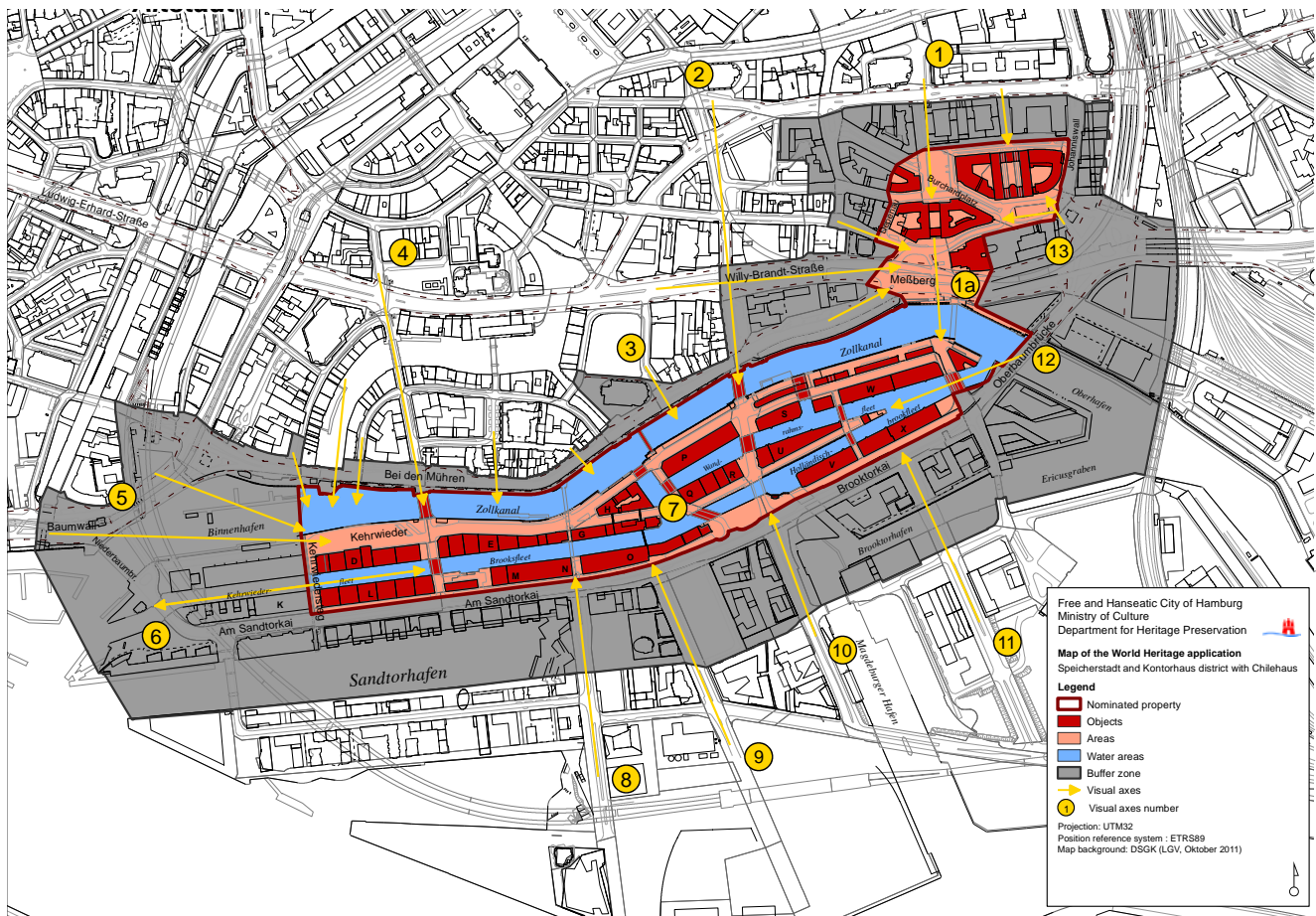


Fig. 41: Visual connections between the nominated property and the surrounding district

offered by the proposed World Heritage area when viewed from the city centre, but are also very important for the physical connection of the two districts.

» 1 and 1a St Jacobi – Burchardplatz – Fischertwiete – Wandrahmsteg – Speicherstadt

The St Jacobi - Burchardplatz - Speicherstadt sight line is important for two reasons: Firstly, it provides a visual experience of the Kontorhaus district from the city centre and, secondly, it is crucial for understanding the functional and physical connection between the Kontorhaus district and the Speicherstadt. It is also an integral part of the Ballindamm – Baakenhöft transport route, which will become important for linking the city centre with the eastern part of the HafenCity.

The sight line from Fischertwiete, which runs through the Chilehaus, towards Wandrahmsteg and the Speicherstadt, is also of great historical importance, since it demonstrates how the Kontorhaus district and the Speicherstadt were linked both functionally and visually.

» 2 Domplatz – Speicherstadt

The Domplatz - Speicherstadt sight line is of considerable importance for appreciating the Speicherstadt, since it constitutes one of the three visual connections between the centre of Hamburg and the proposed World Heritage area. Moreover, the view encompasses the “centre” of the Speicherstadt with its many important historic buildings. Foremost among them is the HHLA’s administration building, also known as the “town hall of the Speicherstadt”;



Fig. 42: Current view through the Fischertwiete towards the Customs Canal and the Speicherstadt

a building which has always been a striking landmark in the Speicherstadt, because of its particularly sumptuous design and because it continues to be the head office of the HHLA. This visual connection is also an integral component of the future transport link from the Binnenalster to the Magdeburger Hafen, envisaged in the Hamburg 2010 City Centre Concept (Innenstadtkonzept).

» 3 Willy-Brandt-Strasse – Messberg

The sight line from Willy-Brandt-Strasse to the Messberg is of central importance for experiencing the Kontorhaus district. Willy-Brandt-Strasse runs right up to the stepped façade of the Messberghof. This view is particularly important because it is experienced by thousands of car drivers every day.

» 4 Hopfenmarkt - Cremoninsel - Speicherstadt

The Hopfenmarkt - Cremoninsel - Speicherstadt sight line is of particular importance for experiencing the western part of the Speicherstadt. Here, the HHLA



Fig. 43: View from the „Town Hall“ of the Speicherstadt on the Domplatz to the St. Petri Church



Fig. 44: View down Willy-Brandt-Strasse to the Messberg

plans, as far as possible, to continue to use the existing warehouses for storing carpets, which means that the historic view of the Speicherstadt also conveys an image of how it was originally used for storing groupage. It also derives particular importance from the fact that this part of the Speicherstadt, south of Brooksbrücke, is home to the Speicherstadt's most popular museums and cultural attractions, which means that for many visitors it constitutes a "main entrance" to the area. In addition, this visual connection is also an integral component of the future transport link from Hopfenmarkt to Sandtorkai, as envisaged in the Hamburg 2010 City Centre Concept (Innenstadt-konzept). The historic, functional links between the Speicherstadt and Sandtorkai are still clearly visible. This sight line concludes with the harbour for traditional ships in the HafenCity.

» 5 Baumwall - Kajen - Speicherstadt / Overhead railway - Speicherstadt

The western part of the Speicherstadt can be experienced thanks to the visual connection from Baumwall or Kajen, across the Binnenhafen and the Customs Canal, to the Speicherstadt. There is also pedestrian access to the Speicherstadt across the Niederbaum bridges, a route which will become increasingly important once the Elbphilharmonie Hamburg is complete. In addition, the visual connection forms an integral component of the future transport link from the Binnenalster to the new Elbphilharmonie. Already, the stretch of the existing overhead railway at the Baumwall stop offers a panoramic view of the northern face of the Speicherstadt, which is enjoyed every day by the many passengers using this form of public transport.

5.3.2 Visual Connections within the Speicherstadt

The visual connections within the Speicherstadt are, in general, extremely significant. The various



Fig. 45: Visual connection from Baumwall to the Speicherstadt

different bridges, in particular, offer unique vantage points from which to experience the homogeneous nature of the ensemble, and the combination of warehouses, streets and waterways, quay walls and stairs, which form an organic whole. It is these existing views of the Speicherstadt that become etched on visitors' memories.

» 6 From the Speicherstadt to the old police building

The visual connection from the Speicherstadt to the old police building offers a particularly striking insight



Fig. 46: Visual connection from the Speicherstadt to the old police building

into the internal configuration of the Speicherstadt, with its warehouses, bridges and waterways. It is also of great historical significance, since from there it is still possible to see how the Speicherstadt originally extended further towards the west.

» 7 Views within the Speicherstadt

There are two sharply contrasting groups of views in the Speicherstadt, the first from north to south and the second from east to west. The east-west views extend over long distances, whereas the north-south views establish visual connections between the old town and the port areas or offer views through the Speicherstadt itself, cutting right through the entire district. The north-south views are regularly punctuated by buildings, bridges or vegetation, whereas most of the views from east to west stretch uninterrupted far into the distance.

The Speicherstadt owes much of its distinctive appeal to the uniformity of its waterways, which are



Fig. 47: Views from south to north and from west to east within the Speicherstadt

characterised by vertical quay walls, with staircases set into them, and warehouses built directly on top of the quay walls. Another typical feature of the waterways is that they are uncluttered by jetties or pontoons, which would have obstructed the delivery and transhipment of goods. Once again, it is the bridges in the Speicherstadt which provide particularly good vantage points from which to experience the district.

5.3.3 Visual Connections from the HafenCity to the Nominated Property

» 8 Magellan-Terrassen – Speicherstadt

The area around the Magellan-Terrassen is one of the most lively and bustling parts of the HafenCity. The view of the Speicherstadt from this point is particularly important, as it links the two parts of the city and affords a good view of the southern side of the Speicherstadt.



Fig. 48: Historic view of the waterways and view down Brooksfleet as it is today

» 9 Sandtorpark – Speicherstadt

A further view of the southern aspect of the Speicherstadt can be enjoyed from Überseeallee. This constitutes one of the most important vantage points in the HafenCity from which to experience the Speicherstadt, and it is therefore important for the sight line to be safeguarded for the future.

» 10 Osakaallee – Speicherstadt

The view from Osakaallee to the Speicherstadt is another highly significant visual connection between the south of the city and the Speicherstadt. It will become even more important in the future, because it links the centre of the HafenCity around the Magdeburger Hafen with the Speicherstadt both visually and functionally.

» 11 Shanghaiallee – Brooktorkai

The Shanghaiallee - Speicherstadt sight line now also constitutes a significant visual link to the Speicherstadt from the south.

» 12 Oberbaumbrücke – Brooktorkai –



Fig. 49: View from Osakaallee to the Speicherstadt

Speicherstadt

The Oberbaumbrücke - Brooktorkai - Speicherstadt sight line plays a significant role in enhancing people's everyday experience of the Speicherstadt, since Brooktorkai is not only a very busy road, but also elevated, which makes it possible for drivers to see the eastern side of the Speicherstadt in context. It also offers a view of the „Wasserschlosschen“ (Little Water Castle), one of the most well-known images of the Speicherstadt. The view has suffered somewhat as the result of the recent construction of a hydrogen filling station directly between Oberbaumbrücke and the Speicherstadt, but is still of note. There are plans to demolish the filling station in the not too distant future.

13 Burchardstrasse – Kontorhaus district

The continuation of Burchardstrasse offers one of the most important vantage points for views of the Kontorhaus district. This view is characterised by the tapered eastern side of the Chilehaus, making it one of the most well-known images of the Kontorhaus district. As a result, it is of outstanding significance for the visual experience of the proposed World Heritage site.



Fig. 50: The view of the so-called „Wasserschlosschen“ (Little Water Castle) is one of the most well-known images of the Speicherstadt

5.3.4 Other Visual Connections

There are a whole series of other visual connections with the proposed World Heritage area, which enable it to be experienced from afar. Of particular note are the adjoining districts immediately to the north of the Customs Canal, which offer numerous glimpses of the proposed World Heritage area along waterways or down smaller streets across the Customs Canal. These visual connections have also been marked on the map. They form an integral part of the designated buffer zone and therefore also need to be safeguarded.

In addition, the streets surrounding the Kontorhaus district also offer many glimpses of the future World Heritage area, allowing that ensemble to be experienced on a day-to-day basis. Those important sight lines also need to be preserved.



Fig. 51: View from the continuation of Burchardstrasse towards the eastern tip of the Chilehaus and the Kontorhaus district



Fig. 52: Visual connections from Springeltwiete to the Sprinkenhof from Niedernstrasse to the Chilehaus and across the Customs Canal towards the Speicherstadt

PART II ADMINISTRATION AND MANAGEMENT

6. Administration of the Proposed World Heritage Site – Coordination and Organisation

The ensemble which is being nominated for World Heritage List, the “Speicherstadt and Kontorhaus district with Chilehaus”, straddles two of Hamburg’s urban districts: the Kontorhaus district is part of Hamburg’s Altstadt district, while the Speicherstadt lies in the new urban district of the HafenCity. It is thus an integral component of the physical structure of one of the liveliest parts of Hamburg. An efficient and well-integrated management system is therefore crucial to ensuring that the proposed UNESCO World Heritage site is effectively preserved in the long term.

This chapter contains a detailed description of how the World Heritage management system will work and the tasks that it will perform. It also lists the key players who will be involved in the management of the site.

6.1 Coordination

The Heritage Protection Agency will be responsible for coordinating the management of the proposed World Heritage site. Should the nomination of the “Speicherstadt and Kontorhaus district with Chilehaus” for inscription on the World Heritage List be successful, then the Regional Ministry of Culture intends to appoint a World Heritage Coordinator, who will be responsible within the Heritage Protection Agency for coordinating the management of the proposed World Heritage site. The required funding has already been secured.

The World Heritage Coordinator’s role is to facilitate communication with the regional ministries, property owners and other stakeholders listed below, and to liaise with national and international institutions, so as to safeguard the quality of the future World Heritage site. In the event of overlapping interests, the World Heritage Coordinator will also play an important role in conflict management.

The scope of the World Heritage management ex-

plicitly covers not only the World Heritage area itself, but also its buffer zone and any areas impacting on the sight lines described in Chapter 5 which lie outside the buffer zone. This is important in the interests of facilitating communication and enabling any potential conflicts to be identified at an early stage, so that the quality of the World Heritage site can be effectively safeguarded. To protect the visual integrity of the proposed World Heritage site, it is particularly important for all the relevant projects in this area to be assessed for their impact on the World Heritage site and agreed with the World Heritage Coordinator.

6.1.1 World Heritage Coordination and the Inter-Ministerial Steering Group

The World Heritage Coordinator will work closely with those responsible in other ministries, as well as with the property owners and other relevant stakeholders. For this purpose, it is proposed to set up an inter-ministerial steering group, which will meet at regular intervals. Given the range of functional responsibilities, it is planned to include representatives of the Heritage Protection Agency, the Regional Ministry of Urban Development and the Environment (BSU), the district authority for Hamburg-Centre and the Regional Ministry of Economic Affairs, Transport and Innovation (BWVI) in the inner circle of the steering group. The idea is for the competent authorities each to appoint an individual, who will be responsible for dealing with all matters relating to World Heritage management, and for communicating relevant issues within their own institution.

To enable communication to be as direct and easy as possible, the intention is also to include a representative from the HHLA and a representative of the owners of the Kontorhaus district in the inter-ministerial steering group. Representatives of other authorities and interest groups will be invited if required.

The World Heritage Coordinator will also facilitate

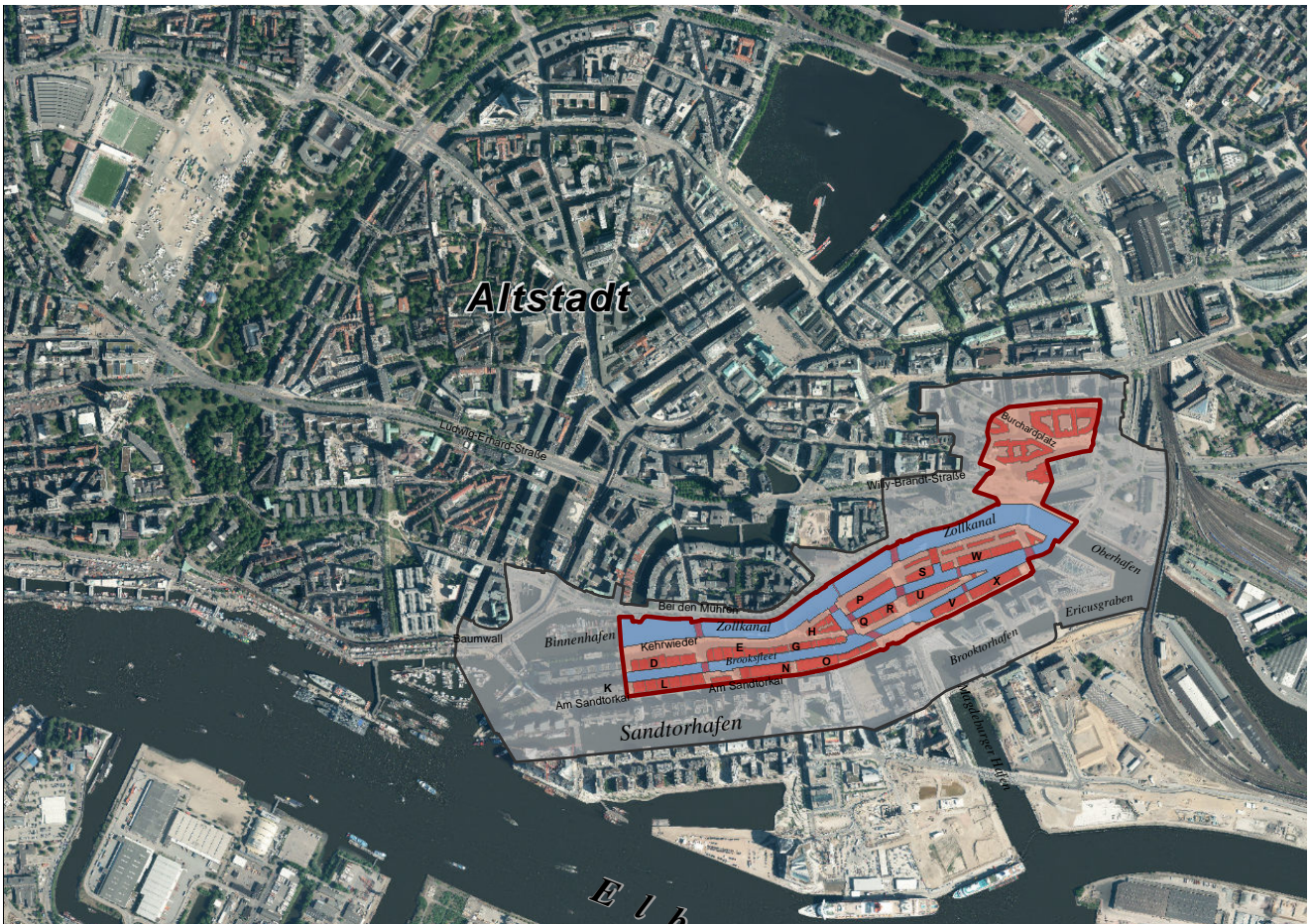


Fig. 53: The area covered by the proposed World Heritage site, the “Speicherstadt and Kontorhaus district with Chilehaus”, its buffer zone and the surrounding area

close communication with the World Heritage Committee, through its secretariat, the World Heritage Centre. Similarly, he/she will also liaise closely with the Advisory Bodies of the World Heritage Committee, in particular ICOMOS. If necessary, the World Heritage Coordinator will also brief bodies at national level, such as the Federal Foreign Office or the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (abbr.: Standing Conference).

A further task of the World Heritage Coordinator will be to liaise with representatives of various local and regional interest groups, as well as the general public, about



Fig. 54: World Heritage management principles

the management of the World Heritage site. This will involve, in particular, coordinating and implementing educational projects and tourist offerings in and around the proposed World Heritage site (cf. Section 9.3).

6.1.2 Stakeholders, Ministries, Authorities and Interest Groups

The tasks of protecting and managing the proposed World Heritage site overlap with the competences of the following ministries, property owners, institutions and interest groups:

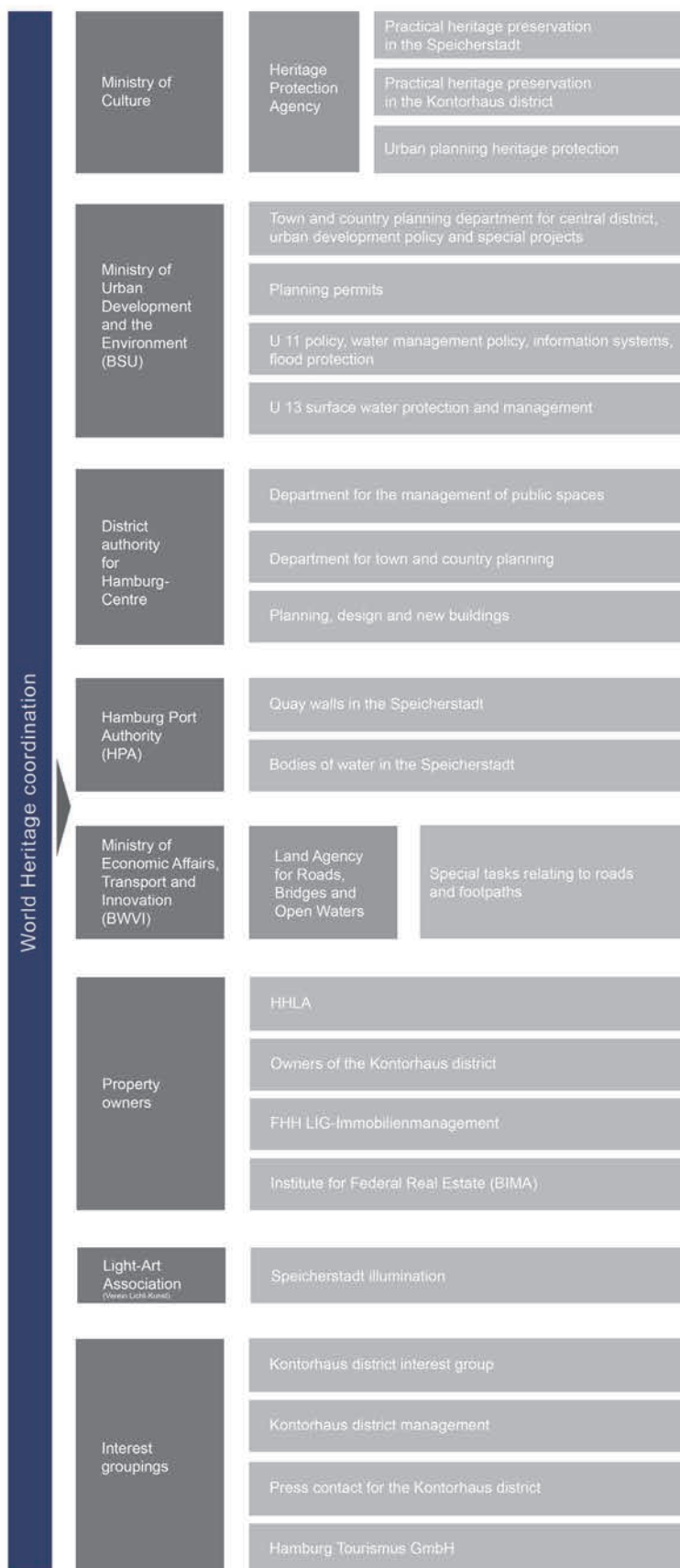


Fig. 55: Those involved in World Heritage management, and their competences

6.1.3 Ownership Structure

The following table lists all the owners of properties within the nominated property. The ownership of the Speicherstadt is not expected to change in the future.

Property	Owner
Speicherstadt	
Plots of land on which the buildings stand, streets, squares, bridges, parking areas, bodies of water	Free and Hanseatic City of Hamburg
Customs buildings 2, 3, 4, "Little Water Castle" (Wasserschlosschen)	Free and Hanseatic City of Hamburg (LIG-Real Estate Management)
Customs Museum and former customs administration building on Poggenmühle street	Federal Republic of Germany, Institute for Federal Real Estate (Bundesanstalt für Immobilienaufgaben (BIMA))
All other properties	Hamburger Hafen und Logistik AG (HHLA)
Kontorhaus district	
Streets, squares, parking areas	Free and Hanseatic City of Hamburg
Chilehaus	Union Invest Real Estate GmbH, Hamburg
Messberghof (former Ballinhaus)	Heinrich Bauer Verlag KG, HH
Sprinkenhof 1	Objekt Burchardplatz GmbH & Co. KG
Sprinkenhof 2	alstria office REIT-AG
Mohlenhof	Grundstücksgesellschaft Theodor Wille GmbH&Co

6.2 Monitoring and Quality Assurance

The World Heritage Coordinator will also be responsible for carrying out regular monitoring and quality assurance activities in the proposed World Heritage site. These will include, in particular:

6.2.1 Regular Reporting

In accordance with Article 29 of the World Heritage Convention and Paragraphs 169 to 176 of the Operational Guidelines (2011 version), in which the States Parties to the World Heritage Convention undertake to submit regular reports, the World Heritage Coordinator will prepare a report on the state of conservation of the proposed World Heritage site.

6.2.2 Reactive Monitoring

In the event of exceptional circumstances, in particular if there are specific threats to the proposed World Heritage site's outstanding universal value, authenticity and integrity – for example, due to new constructions affecting the cityscape – the World Heritage Coordinator will ensure that special reports are submitted to the World Heritage Committee, as required under Paragraph 172 of the Operational Guidelines. These have to be submitted to the World Heritage Centre at the latest by the 1 February following the occurrence of the exceptional circumstances concerned.

Should reports be submitted to the World Heritage Centre from sources other than the State Party, pursuant to Paragraph 174 of the Operational Guidelines, raising questions about the state of conservation, then the World Heritage Coordinator will support the World Heritage Committee in its investigations. If the World Heritage Committee so requests then ICOMOS, as the competent Advisory Body, will also

be involved in that procedure.

6.2.3 Preventive Monitoring

The German national ICOMOS committee has set up a monitoring group, which has oversight of World Heritage sites in Germany. The members of the monitoring group observe current developments in the World Heritage sites, carry out on-site visits and draft annual reports, which may, if appropriate, trigger the “reactive monitoring” procedure, as outlined in Section 6.2.4.

The monitoring group's primary objective is to contribute to avoiding conflict in World Heritage sites. The World Heritage Coordinator is therefore encouraged to cooperate closely with the German national ICOMOS committee and in particular the competent members of the monitoring group.

6.2.4 Conflict Management

The World Heritage Coordinator takes the lead on conflict management and is responsible for facilitating coordination between the various different players, and, if necessary, seeking advice from the World Heritage Centre and the Advisory Bodies. Nevertheless, the overriding objective should still be to resolve any conflicts of interest at local level.

Over and above these mechanisms and institutions, it is also possible to draw on the experience and expertise of the Heritage Council if required, in order to avoid conflicts in and around the future World Heritage site.

PART III THE FUTURE OF THE NOMINATED PROPERTY

7. Planning Systems and Policy Frameworks

The objective of PART III of the Management Plan is to list the main guidelines for the preservation and sustainable development of the proposed World Heritage site. In this regard, particular account must be taken of the outstanding universal value, authenticity and integrity of the “Speicherstadt and Kontorhaus district with Chilehaus”, which are the criteria used to assess the significance of the site (cf. Chapter 3) and on the basis of which it may be included on the World Heritage List. It is important to ensure that Hamburg’s current urban development objectives are brought into line with those criteria. Similarly, it is essential to ensure that this set of guidelines for managing the buildings are in tune with the World heritage criteria.

This chapter first lists the relevant planning systems and policy frameworks. It then goes on to define the key objectives for the preservation and sustainable development of the proposed World Heritage site, in line with the World Heritage Convention, under which there is an obligation to, “adopt general policies to give the heritage a function in the life of the community” and “integrate heritage protection into comprehensive planning programmes” (Operational Guidelines, Paragraphs 15 b and c).

7.1 Planning Systems and Policy Frameworks

The following planning systems play an essential role in this context.

7.1.1 Hamburg 2010 City Centre Concept (Innenstadt-konzept)

The Hamburg 2010 City Centre Concept (Innenstadt-konzept) is based on the City of Hamburg Programme Plan of 1981, which sought to open up Hamburg’s city centre to the Elbe, improve the quality of the urban environment and mitigate the segregation and depopulation of the city centre. In addition, it sought to promote the city centre as a place to live.

The Hamburg 2010 City Centre Concept seeks primarily to integrate the HafenCity, which lies to the south of the city centre, in the city centre district. The HafenCity covers 157 hectares and, once completed, will increase the size of the city centre by almost 40%. This leads to structural shifts of emphasis in the city centre, changing its functionality, and impacting on the status of different areas and the importance of the connections between them. A new balance therefore needs to be sought for the entire city centre, both now and in the years to come.

As an integrated policy framework, the Hamburg 2010 City Centre Concept focuses on various different areas and links them together to form a whole. Particular emphasis is placed on cultivating public spaces, promoting the city centre for residential use and boosting retail trade. Other thematic areas covered in the Hamburg 2010 City Centre Concept are: establishing a central business/ district with a focus service; developing the area as a cultural centre; giving even more prominence to the Gestalt qualities of the area, focusing in particular on converting post-war sites in urban areas, and managing traffic in a way that is compatible with urban living. By establishing a dialogue between the new attractive water-side areas and the established centre of Hamburg, the objective was to define the urban boundaries more sharply and to create a dense network of connections within the city. The goal is to make Hamburg’s city centre the city’s prime retail destination.

In general, the Hamburg 2010 City Centre Concept is a tool to enable Hamburg’s historic core and its new maritime district to grow together. Given the location of the Kontorhaus district and the Speicherstadt, with the city centre immediately to the north, and the HafenCity immediately to the south, it is clear that they play an important role in the Hamburg 2010 City Centre Concept. This is particularly true of the Speicherstadt, which is an island, characterised by its east-west orientation and separated from the mainland by the Customs Canal and the Binnen-

hafen. Now, however, it is an integral component of the cross-city routes highlighted in the City Centre Concept, routes along which pedestrian and traffic flows will be redirected, and thanks to which the area bordered by Mönckebergstrasse, Jungfernstieg and the Magdeburger Hafen is set to be radically revitalised as a new shopping triangle. The benefits and drawbacks of the various different routes have been identified.

Since 2012, intensive public consultations have been underway on the statements made in the 2010 City Centre Concept. This wide-ranging process is an opportunity for the public to discuss, ask questions about and contribute their own ideas to the proposals and objectives documented in the City Centre Concept. At the heart of the consultation exercise have been several rounds of moderated thematic workshops, guided tours of the city and public information events.

The workshops were on four different thematic areas:

- Architecture / Urban culture / Heritage protection
- Residential use
- Public spaces
- Retail / Office market

Participants included both the general public and individuals with specific expertise.

Two rounds of workshops were held, which were attended by a wide range of experts and a large number of private individuals. A report has been produced summarising the outcome of the workshops and the recommendations made by the workshop participants and speakers. These will be taken into account in a revised version of the City Centre Concept, which will be presented at a public event.

7.1.2 The Development Concept for Hamburg's Speicherstadt

The Development Concept (Entwicklungskonzept) for Hamburg's Speicherstadt, hereinafter referred to as the Development Concept for the Speicherstadt, was drafted by the Regional Ministry of Urban Development and the Environment (BSU) in cooperation with the HHLA, other ministries in Hamburg and the district authorities. In April 2012, it was given legal effect by the Senate and was noted by the Hamburg Parliament. The Development Concept for the Speicherstadt is an informal planning programme and serves as a framework for managing the future development of the Speicherstadt. One of the main reasons for drafting it was the Speicherstadt's nomination for inscription on the World Heritage List. In addition, the Development Concept for the Speicherstadt is intended to serve as a basis for a local development plan for the Speicherstadt, work on which has begun now that the Speicherstadt has been removed from the scope of the Port Area Development Act (Hafenentwicklungsgesetz). The Development Concept for the Speicherstadt is therefore of central importance, both for the preservation and sustainable development of the Speicherstadt, which is being nominated for World Heritage List, and for this Management Plan, because it summarises the facts, general conditions and guidelines, which are essential for fulfilling this task.

When completed, the HafenCity, the Speicherstadt will constitute a link between it and the city centre. One of the challenges presented by this new status is that the Speicherstadt has hitherto been separated from the rest of the city and was built on an east-west axis. Historically, north-south through-routes played a subordinate role, but they are now becoming increasingly important. Change is therefore necessary, but at the same time it is important to retain the Speicherstadt's historic buildings, appearance and characteristic infrastructure.

Additional challenges which are identified in the Development Concept for the Speicherstadt include the current changes in how the warehouses are used. Specifically, there has been a decline in transshipment and logistics, while an increasing number of service companies, trade operations and cultural attractions are establishing themselves there. There is also increased interest in living in the Speicherstadt. Large-scale residential use is, however, only possible if there is comprehensive flood protection. As part of the process of drafting the Development Concept for the Speicherstadt, a flood protection concept was also produced. However, it has not yet been assessed for its impact on heritage protection (Internal Memorandum 20/4388, p. 4). Another key challenge for the future is maintaining the quality of public spaces. Ensuring that the heads of the wooden piles on which the Speicherstadt is built remain structurally stable is a further important task.

While taking appropriate account of the Speicherstadt's historic heritage and its proposed nomination for World Heritage List, the Development Concept for the Speicherstadt also seeks to highlight any opportunities for change and further development, without threatening the area's existing character. It sets out relevant criteria for this, while at the same time describing the existing technical and legal constraints. A concept has been drafted for the transport infrastructure and the design of public spaces within the Speicherstadt.

The Development Concept for the Speicherstadt contains detailed information on the following aspects, bearing in mind that all changes require the permission of the heritage protection authorities:

- Uses and changes of use (storage and trade, services, residential use, cultural institutions)
- Flood protection
- Safeguarding the wooden piles supporting the

quay walls and warehouses

- Transport (access, parked vehicles, design of parking areas, bridges)
- Open spaces and their design
- Lighting
- Existing flora and fauna

7.1.3 Ordinance on the Design of the Speicherstadt

In order to facilitate compliance with heritage protection requirements, particularly as far as the external appearance of the Speicherstadt is concerned, the Senate adopted an ordinance on 5 August 2008 containing specific rules for the Speicherstadt. The Ordinance on the Design of the Speicherstadt (Official Hamburg Gazette, p. 285) stipulates that any alterations to the warehouse buildings must be compatible with heritage protection and contains provisions on

- façades
- roofs
- building technology
- advertising and vending machines
- the design of the surrounding external space

These provisions are based on the existing historic buildings and are therefore an important instrument for preserving the appearance of this part of the proposed World Heritage site. Since it is listed under the Heritage Protection Act, any changes to the external appearance of the Speicherstadt are subject to approval by the competent authorities.

7.1.4 Design Manual for the Speicherstadt (Gestaltungshandbuch Speicherstadt)

In 2002, the Hamburger Hafen- und Lagerhaus-Aktiengesellschaft (HHLA), which owns all the property in the Speicherstadt, commissioned a Design Manual for the Speicherstadt. The manual has not been adopted by the Hamburg Parliament and is therefore not legally binding. Nevertheless, the HHLA has used it as a design guideline for years, and it is therefore very important for safeguarding the quality of the Speicherstadt.

The Design Manual for the Speicherstadt defines essential model components and explains the design principles which apply to buildings and advertising. It also contains design principles for the transitional areas between the Speicherstadt and the HafenCity, and recommendations on aspects of urban architecture, and on the design of open spaces, buildings, façades, roofs and entrance areas. In addition, it sets out the rules and restrictions with which its tenants must comply, in accordance with their rental contracts under private law.

7.1.5 The Local Development Plan for the Speicherstadt

A local development plan is currently being prepared for the Speicherstadt, which was removed from the scope of the Port Area Development Act (Hafenentwicklungsgesetz) on 10 October 2012. Since the Original use of the Speicherstadt more and more disappears the local development plan refers mainly on the determination of the type of use. Further the local development plan envisages moving Wandrahmsteg back to its original position (although no date has yet been set for this to happen).

Under the decision to draft a local development plan, there are two ways in which any undesired developments can be prevented pending its approval: by

postponing them and by imposing a development freeze (§§ 15 and 16-18 BauGB).

7.1.6 International References and Policy Documents

Under this heading it is important to mention once again the policy documents and recommendations described in Section 4.3, which are also a crucial reference point for the development of the proposed World Heritage site.

8. Possible Threats to the Conservation of the Nominated Property

The planning systems described above and, in particular, the Development Concept for the Speicherstadt, adopted by the Senate, provide an extensive foundation on which to base all future plans and decisions affecting the proposed World Heritage site. Nevertheless, questions remain, questions which, while not necessarily directly related to the nomination of the Speicherstadt and Kontorhaus district for UNESCO's World Heritage List, will in any case need to be resolved in the future. In identifying appropriate solutions, due consideration will need to be taken of the interests of all stakeholders, so as to avoid conflicts of interest.

This chapter describes some of the questions which have arisen in connection with the key objectives identified above, and which will require further clarification in the future.

8.1 Pace of Development and Changes of Use

Whereas at present changes of use are uncommon in the Kontorhaus district – apart from the possibility of converting the stepped-back upper storeys into apartments – it is a different matter entirely in the Speicherstadt. Here, a conversion process has been underway for some considerable time, prompted by the fact that many of the warehouses are no longer needed for port-related purposes. The nature of the goods, which are still stored and transhipped in the Speicherstadt, has also changed radically in recent decades. Whereas previously coffee, tea, cocoa, dried fruits, nuts and spices were stored, processed and transhipped in the Speicherstadt, in the last few decades the storage of oriental carpets has dominated the warehouses. However, in the last few years, this segment has also declined, and it is therefore safe to assume that in future only about a third of all the warehouses will continue to be used for their original purpose.

There is at present a consensus that the activities

of storage and distribution should not disappear from the Speicherstadt entirely, because they are part and parcel of its typical character. At present, of the around 300,000 square metres of usable floor space in the Speicherstadt, around 96,000 square metres are still used for storage, and it is predicted that around a third of the total space available will continue to be required for storage purposes. About a third of the remaining buildings have already been converted to new uses, and the Speicherstadt now hosts several companies from the fashion and textiles industries, who use the space for both storage and to showcase their collections, thus building on traditional warehouse activities. In addition, around 81,000 square metres of the available space is occupied by offices. Another recent addition to the mix are cultural institutions, leisure facilities and restaurants, which have moved into the Speicherstadt in greater numbers since the removal of its Free Port status. Cafés, restaurants and venues for cultural and leisure activities now occupy some 25,000 square metres in the Speicherstadt. They make a significant contribution to the liveliness and attractiveness of the district and will therefore continue to be encouraged in the future. The atmospheric historic buildings and the generous open spaces in the warehouses also make the Speicherstadt attractive to artists and others from the creative industries. It is therefore proposed to earmark around 10,000 square metres of space in the Speicherstadt for artists' studios, around 5,000 square metres of which will be offered at very reasonable prices so that they are within the reach of younger artists.

Since the ensemble is listed under Hamburg's Heritage Protection Act, all of these changes of use, and any related alterations to warehouse buildings, have been carried out in close cooperation with the Hamburg Heritage Protection Agency, and have been subject to the granting of a permit. The objective is to minimise intervention in the fabric of the buildings. As a result of this approach, which is set to continue in the future, a great deal of valuable experience has



Fig. 56: Historical and current use of the buildings in the warehouse district

been accumulated in converting buildings in the Speicherstadt. At the same time, it is important to bear in mind that changes of use not only have an impact on the design and the fabric of the buildings, but also require public footpaths to be adapted.

8.2 Living in the Speicherstadt

In the context of present and future changes of use, particular attention needs to be paid to one point in particular: the possible conversion of warehouse buildings for residential purposes. Since one of Hamburg's top urban development priorities is to promote inner city living and to prevent a one-sided development to a city office, the possibility, in the future, of integrating more apartments into the Speicherstadt has been mooted. However, converting existing warehouse buildings into apartments requires relatively major alterations to be made to the original buildings, at least in comparison with other conversion projects. The buildings are relatively deep, and to fulfil the requirements for natural light, access and domestic installations, significant structural alterations need to be made, for example to create atria, add more windows and to comply with fire safety requirements.

In 2012, to sound out how best to go about enabling

people to live in the Speicherstadt, the Regional Ministry of Urban Development and the Environment (BSU), together with the HHLA, launched a competition and invited people to submit their ideas on the subject. In the interests of ensuring an appropriate housing mix, apartments ranging in size from 50 to 180 square metres had to be considered. The organisers drew the following conclusions: If apartments are to be created in the Speicherstadt, then both the exterior and interior of the buildings must be preserved so that they reflect the spirit of the place. With this in mind, they recommended that the desire for a mix of larger and smaller apartments should be regarded as secondary, and that the priority should be to create typical loft apartments with minimal modifications and new installations, although this could mean restrictions on apartments facing just one way, and difficulties complying with the rules on lighting. Excluding the typical storage floors of the warehouses, the jury recommended creating maisonette-style apartments and studios on the upper and attic floors, retaining the historic supporting structures and roof timbers. Particular care would have to be taken with the roofscape, and in particular the impact on views from the waterways and from Sandtorkai.

A further prerequisite for living in the Speicherstadt is flood protection. Either there needs to be a com-

prehensive system of flood protection (cf. Section 8.3) or direct access from the warehouses to elevated escape routes. So far this is only the case in the warehouses with direct access to Kibbelstegbrücke, for example block N, a small part of which already houses a combination of offices and apartments.

8.3 Flood Protection

Since the Speicherstadt lies outside the public main dyke system, between the city centre, which is protected by a system of flood defences, and the Hafen-City, which is built on plinths that raise it above the

reference water level, there is currently no comprehensive system of flood defences, such as a closed network of dykes, to prevent the Speicherstadt from flooding. The Speicherstadt lies between 4.50 m and 5.50 m above sea level (NN = tidal reference level), i.e. considerably lower than the present reference mean water level of 7.30 m above sea level, which is set to rise still further in future to 8.10 m above sea level (Internal Memorandum 20/5561). As a result, the Speicherstadt has suffered frequent flooding in the past. The floods do not pose a risk to the fabric of the Speicherstadt buildings, however, and no substantial flood damage has been found so far.

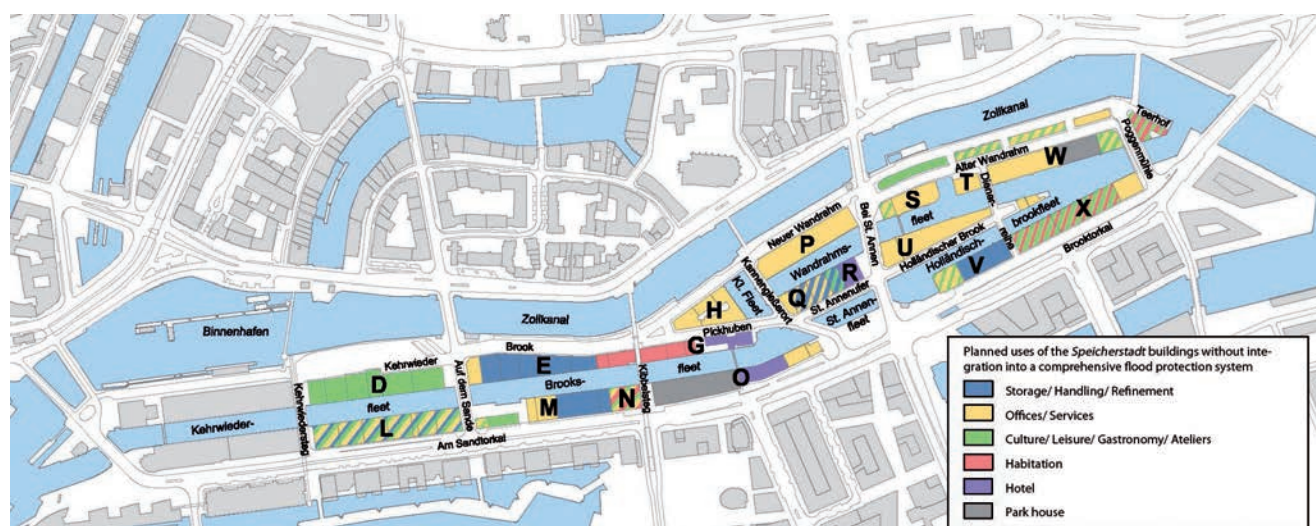


Fig. 57: Planned uses if the Speicherstadt is not integrated into the comprehensive flood protection system

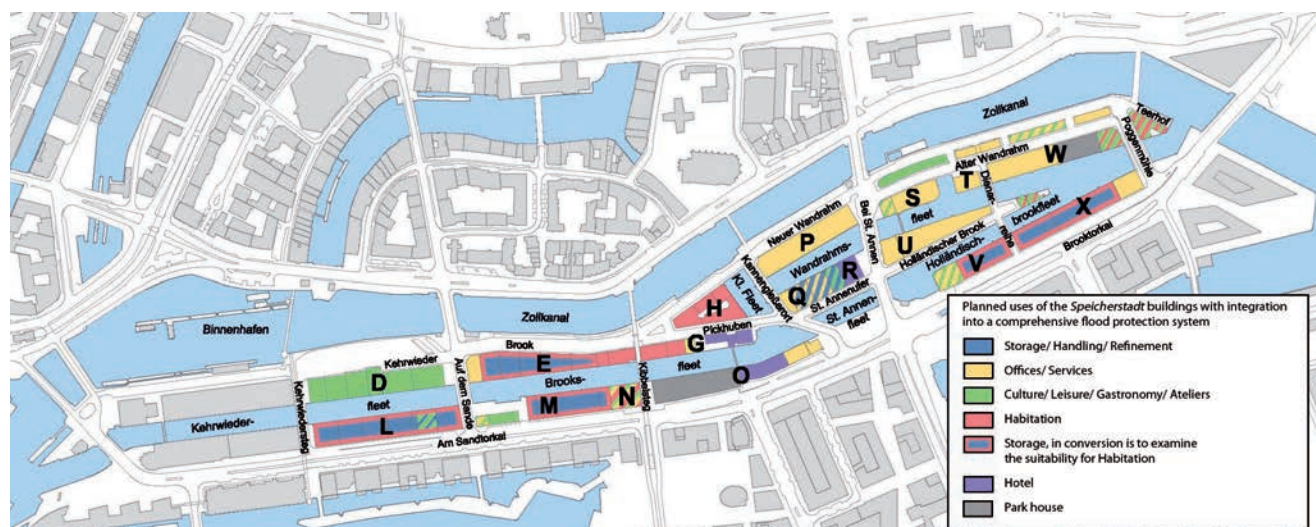


Fig. 58: Planned uses if the Speicherstadt is integrated into the comprehensive flood protection system

Some of the warehouse buildings, which are being used for storage or as commercial or office space, have taken steps to prevent flooding. Some have individual flood defences, which can prevent the basements and ground floors of individual buildings from being flooded.

However, if warehouses were to be converted into apartments or hotels, it would be absolutely vital for there to be a comprehensive flood protection system and appropriate escape routes, which would be safe in the event of flooding. For this reason, as part of the process of drawing up the Development Concept for the Speicherstadt, a study was carried out on constructing a flood protection system, and two main variants were looked at. The study concluded that it is technically feasible to construct a comprehensive flood protection system, but that given the substantial cost of such a system, it would be a very long-term project and that further, more in-depth investigations are necessary.

Of course, if a comprehensive flood protection system is implemented in the Speicherstadt, it will be necessary to ensure that any new flood defences do not detract from the historic buildings or the historic appearance of the Speicherstadt. In particular, the marked contrast between older and more recent buildings in the Speicherstadt should not be exacerbated. The proposed World Heritage management, but also ICOMOS, as an Advisory Body of the World Herit-

age Committee, should therefore be closely involved in future plans to implement such a flood protection scheme.

8.4 Existing Flood Defences and the Quality of the Speicherstadt Experience

Regardless of whether or not comprehensive flood defences are constructed for the Speicherstadt, it is also important to consider the impact of existing flood defences on its historic appearance. This is of particular relevance to the area to the north of the Customs Canal, which on the one hand affects the view of the Speicherstadt from the city centre, but on the other also serves as part of the flood defence line. As far as possible, the quality of the experience offered by the Speicherstadt should be preserved in the future.

There are already some good examples of how the requirements of flood protection can be reconciled with ensuring that the Speicherstadt can continue to be experienced as part of the Hamburg cityscape and complying with heritage protection imperatives, for example by using existing flood defences as viewpoints. In order to identify consensus-based solutions to changing flood protection requirements, any future measures should also be agreed in close consultation with the Heritage Protection Agency and/or the future World Heritage management.



Fig. 59: Existing flood defences on the Customs Canal and the use of flood defences on the Customs Canal as a vantage point from which to view the Speicherstadt

8.5 The Structural Safety of the Quay Walls under the Warehouses and Streets

In recent years, the Speicherstadt's 120-year-old quay walls have begun to show signs of wear and tear, both at the water's edge and in the warehouse buildings themselves, particularly in the basements. As a result, the HHLA commissioned a report assessing the structural safety of the quay walls, which concluded that repairs definitely needed to be carried out to the quay walls and that the heads of the foundation piles also needed to be rehabilitated.

A second report, this time commissioned by the Free and Hanseatic City of Hamburg, came to a different conclusion: that the damage was localised and that only certain sections of the quay walls were at risk. No immediate action was necessary, and the repairs could be done in the medium (3 to 5 years) to long term (10 to 15 years).

Ensuring the long-term structural safety of the quay walls is vital for the conservation of the Speicherstadt. Since the two reports are not unanimous, in the future it will be necessary to produce an appropriate rehabilitation concept for the quay walls, which has the full support of all those involved.

8.6 Traffic

Before the special rules applying to the Free Port were relaxed and eventually abolished, nearly all of the traffic in the Speicherstadt either originated or terminated there. The only exceptions were the roads Bei St. Annen and Am Sandtorkai/ Brooktorkai, which served as through-routes, carrying traffic across Freihafenbrücke to the southern parts of the port and to Harburg. Since then, the Speicherstadt has seen a sharp increase in traffic as well as greater numbers of cyclists and pedestrians. Further changes of use in the Speicherstadt and the continued development of Hafencity in the future will

also impact on the streets and footpaths. Hitherto, the Speicherstadt's infrastructure has remained virtually unchanged, and is therefore one of its characteristic features, which needs to be preserved (see Chapter 2). As the Speicherstadt develops, it will therefore be necessary to be aware, on the one hand, that new demands are being placed on the streets and footpaths but, on the other, that it is important to preserve the historic infrastructure in accordance with the principles of heritage protection.

8.7 Barrier-free Access

Barrier-free access is particularly important for the proposed World Heritage area, which must remain inclusive and accessible to all. In this context, the provisions of the UN Convention on the Rights of Persons with Disabilities and the associated action plan of the Free and Hanseatic City of Hamburg must be respected. In the future, it will also be necessary to identify solutions which enable elderly and disabled people to use the footpaths safely, while preserving the historic materials in the streets. This requirement needs to be reconciled with protecting the heritage of the streets and footpaths in the Speicherstadt and the Kontorhaus district.

8.8 Effects from visitors / tourists

The Speicherstadt, the Kontorhaus district and the Chilehaus are integral parts of the tourism marketing of the Free and Hanseatic City of Hamburg. Together with other tourist attractions, they form an integral part of existing tourism products. This applies particularly to the Speicherstadt itself as well as memory for specific tourist attractions lying there like the „Miniaturland“ or the „Hamburg Dungeon“, which attract many tourists every year and are among the main attraction points of Hamburg. At present, not visible, that from the impact of tourism arise specific threats or attacks for the nominated World Heritage Ensemble „Speicherstadt, Kontorhausviertel and Chile House.“ Yet it is vital to ensure through constant

monitoring, that a balance of tourist use is assured with the requirements of conservation practice and use of the buildings and of the public spaces.

8.9 Careful rearrangements of areas and buildings in the buffer zone

In the coming years, additional areas in the buffer zone will be reorganized. This will also be accompanied by some new buildings. This is especially true in the area of Cityhof skyscrapers on the eastern edge of the Kontorhaus district, in the area between Willy-Brandt-Strasse and customs channel west of the Messberg and for a single as yet undeveloped field in the neighboring port city. The new buildings, which are here in planning, also need to be very carefully considered and tailored to their compatibility with the nominated property.

8.10 Key Indicators for Assessing the State of Conservation

The issues outlined above were used to define the following key indicators, which will be assessed at regular intervals, so as to avoid conflicts of interest:

Factor / Indicator	Periodicity	Who is responsible / Location of Recors
Cityscape / City silhouette	Ongoing	Heritage Protection Agency / BSU
Public spaces	Ongoing	Heritage Protection Agency / BSU / District Hamburg-Centre
Preservation of the building structure	Ongoing	HHLA / Owners of the Kontorhaus district / Heritage Protection Agency
Structural safety Quay walls an buildings of the Speicherstadt	Ongoing	Hamburg Port Authority / BSU / Heritage Protection Agency
Uses and changes of use	Ongoing	HHLA / Owners of the Kontorhaus district / Heritage Protection Agency
Traffic and changes in traffic	Annually	BWVI / Heritage Protection Agency
Development of tourism	Annually	Hamburg Tourismus GmbH / Heritage Protection Agency/ HHLA/ Owners Kontorhaus district/ BSU
Developments in the buffer zone	Annually	Heritage Protection Agency / BSU/ District Hamburg-Centre

9. Strategic Measures and Priority Projects

In order to ensure the conservation of the proposed World Heritage site, with reference to the criteria for inclusion on the World Heritage List, which are listed in Chapter 3, and the protection and other primary objectives for its preservation and sustainable development, which are defined in Chapter 4, it is necessary to translate the existing planning systems and policy frameworks into tangible project steps. The three thematic strands used in Chapter 4 to define the protection objectives and other primary objectives can serve as a basis here:

- Preservation and conservation
- Identity and continuity
- Raising awareness and disseminating information

9.1 Preservation and Conservation

The World Heritage Convention regards both the conservation and presentation of World Heritage sites as important and therefore requires both to be respected. Preserving the fabric of the buildings in the World Heritage area together with the surrounding open spaces is therefore a top priority. In support of this objective, the following measures are envisaged:

9.1.1 Design Concept for the Kontorhaus District

At present, the public spaces around the Kontorhaus district are not of optimal quality, and this detracts from the experience offered by the future World Heritage ensemble. One such example is Burchardplatz, which was admittedly designed as a parking area already in the original plans for the construction of the Kontorhaus district, but whose quality is at present diminished by the parked vehicles there. The extension of Burchardstrasse, to the south-west of the Kontorhaus district, presents a similar problem. This street is dominated by the characteristic and impres-

sive shape of the south-western tip of the Chilehaus. Here too, however, parked cars prevent this unique space from being experienced to the full. Efforts are therefore being made to enhance the quality of public spaces in the Kontorhaus district by introducing new parking arrangements.



Fig. 60: Burchardplatz and Burchardstrasse are at present used for parking

Fischertwiete also needs to be upgraded, since it has lost its original character as a through road and is now more akin to a courtyard or square. In the medium term, it should once again be restored to its original condition, so that the functional and physical connections between the Speicherstadt and the Kontorhaus district are again made more explicit.

Another issue to be addressed in the Kontorhaus district concerns the design of the bases of buildings and external spaces, which should be made more uniform. While the façades of the buildings' bases are generally impressive, the advertising boards affixed to them need to be of a uniform design that complies with the principles of heritage protection, and of a standard that befits a World Heritage site. The same applies to the street furniture used in the Kontorhaus district.

In order to coordinate and implement these measures in accordance with heritage protection and world heritage principles, it is envisaged that a design concept be developed for the Kontorhaus district. This should make it possible to safeguard and improve the quality of the external spaces in the Kontorhaus district, as is already the case today in the Speicherstadt.



Fig. 61: Fischertwiete today

9.1.2 Strengthening the Connection between the Kontorhaus District and the Speicherstadt

The physical and visual connections between St. Jacobi, Burchardplatz and the Speicherstadt are important because they provide a visual experience of the Kontorhaus district from the city centre. However, they also bear eloquent testimony to the functional and physical link between the Kontorhaus district and the Speicherstadt, and thus play a key role in fostering public understanding of how the two areas are related. The quality of the area between the Kontorhaus district, Willy-Brandt-Strasse, the Customs Canal and the Speicherstadt therefore needs to be enhanced.

Plans for Willy-Brandt-Strasse, an east-west link road, date back as far as 1910, although it was not actually constructed until after the war. It now forms a physical barrier between the two districts, which is visually accentuated by the road signs positioned there. Wandrahmsteg was shifted from its historical position which adds to the impression of a hiatus between the Kontorhaus district and the Speicherstadt. Since the "Speicherstadt and Kontorhaus district with Chilehaus" have been nominated for World Heritage status on the basis that the two ensembles are interdependent, both functionally and physically, and given that evidence needs to be provided of the proposed World Heritage site's outstanding universal value, it is desirable to strengthen this (visual) connection. Since this area also contributes to consolidating the route from Ballindamm to Baakenhöft, which will be important for connecting Hamburg city centre to the eastern part of the HafenCity, reference was already made to these shortcomings in the Hamburg 2010 City Centre Concept (Innenstadt-konzept Hamburg 2010, 105-107).

It is a particular challenge to identify a solution which, on the one hand, takes account of city centre traffic flows – the Ost-West-Strasse - Willy-Brandt-Strasse



Fig. 62: Chilehaus and Fischertwiete from the south, as it is today; advertising boards and signs on the base of the Sprinkenhof building and next to it

Fig. 63: Past and present connections between the Speicherstadt and the Kontorhaus district: Historic Wandrahmsbrücke across the Customs Canal, view through Fischertwiete towards the Speicherstadt and view from the Speicherstadt or rather the exit of the Messberg underpass towards the Chilehaus

- Deichtorplatz route is an important access route into the city centre and plays a significant role in the road network in general – while, on the other hand, improving the existing situation, so that the historical connection between the Kontorhaus district and the Speicherstadt is made more explicit than it is at present.

9.1.3 Strengthening and Maintaining Other Visual Connections

Over the last few years, the construction of the Hafencity has radically altered the area around the Speicherstadt. This makes it all the more important to preserve the existing visual connections and – where necessary – to improve their quality.

The Oberbaumbrücke - Brooktorkai - Speicherstadt sight line plays a significant role in enhancing people's everyday experience of the Speicherstadt, since Brooktorkai is not only a very busy road, but also elevated, which makes it possible for drivers to see the eastern side of the Speicherstadt in context. It also offers a view of the "Wasserschlosschen" (Little Water Castle), one of the most well-known images of the Speicherstadt. The view has suffered somewhat as a result of the recent construction of a



Fig. 64: View of the "Wasserschlosschen" (Little Water Castle)

hydrogen filling station directly between Oberbaumbrücke and the Speicherstadt. The hydrogen filling station only has a 10-year permit, and will then be moved to another site, thus restoring the uninterrupted visual connection between Oberbaumbrücke and the Speicherstadt.

9.1.4 Preserving the Wooden Pile Foundations of the Warehouses and Quay Walls

The Speicherstadt's wooden pile foundations were originally driven to a depth such that the heads were approximately 0.50 m below sea level (tidal reference level), which at the time was the mean low-water level. This ensured that the piles were nearly always submerged and thereby protected from rot. Over the last two centuries, the tidal range in Hamburg's port has continually increased, and as a result the mean low-water level has now fallen to 1.60 m below sea level (tidal reference level), which means that the pile heads are dry twice daily for several hours at a time, with consequent risks of damage to their load-bearing capacity.

So far, the wooden pile foundations in the Speicherstadt have suffered minimal damage as a result of the fall in the low-water level. However, since the tid-



Fig. 65: View from Oberbaumbrücke to the Speicherstadt as it is at present, blocked by the construction of a new hydrogen filling station

al range is continuing to increase, the pile heads are becoming more and more exposed. Further clarification is now needed about the risk of the foundations becoming unstable as a result of damage to the pile heads caused by their becoming dry. Although the pile heads do not dry out entirely, they could be exposed to harmful bacteria because of the influx of oxygen.

Regardless of the Speicherstadt's nomination for World Heritage status, when it comes to preserving the structural safety of the buildings, no risks should be taken. In the future, therefore, it will be necessary to carry out a thorough examination of the wooden pile foundations and to develop a concept for safeguarding the structural stability of the warehouses and quay walls in the long term. The city of Hamburg, which is responsible for the structural stability of the quay walls, has undertaken to provide the necessary funding (Internal Memorandum 20/4388).

9.1.5 Sensitive Reordering of Traffic and Access to the Speicherstadt

As explained in Section 8.6, the changes in and around the Speicherstadt have already had a significant impact on traffic, a trend which is set to continue in the future.

Hitherto, the Speicherstadt's infrastructure has remained virtually unchanged, and is therefore one of its characteristic features which needs to be preserved (see Chapter 2). As the Speicherstadt develops, it will be necessary to be aware, on the one hand, that new demands are being placed on the streets and footpaths but, on the other, that it is important to preserve the historic infrastructure in accordance with the principles of heritage protection.

With this in mind, the Development Concept for the Speicherstadt contains a summary of the consequences of these developments and the measures

to be taken in response, based on the "Scenario 2025" traffic study of the Speicherstadt and the Hafencity. The Development Concept also describes in detail the measures proposed for the public spaces in the Speicherstadt and contains information about the present and future design of the streets, and the materials to be used.

On the basis of the requirements set out in the Development Concept for the Speicherstadt, the BWVI and the BSU are now drafting an access plan.

9.2 Identity and Continuity

The Operational Guidelines for the Implementation of the World Heritage Convention state that World Heritage properties can be used for a wide range of purposes, provided that such purposes are ecologically and culturally sustainable. Agenda 21, which was adopted in 1992 at the Earth Summit in Rio de Janeiro, and under which 180 countries undertook to implement a programme of action for the 21st century, is decisive here. The programme of action – known as the Local Agenda 21 or LA 21 – seeks to strike a balance on development issues between economic, social and ecological demands.

States Parties to the World Heritage Convention and all partners in the protection of World Heritage have to ensure that the sustainable use of the property does not have an adverse impact on its outstanding universal value, integrity or authenticity. To achieve this objective in the "Speicherstadt and Kontorhaus district with Chilehaus", the ensemble being nominated for World Heritage List, the following strategic guidelines are proposed:

9.2.1 Sustainable Use of the Buildings

Ever since they were built, the buildings in the Kontorhaus district have been used for the purpose for which they were intended. The condition of the build-

ings in the nominated property can at present be described as outstanding. No major changes of use are currently expected. The conditions for preserving the fabric of the Kontorhaus buildings are therefore ideal.

The majority of the Speicherstadt's buildings have been owned by Hamburger Hafen und Logistik GmbH since they were constructed. This situation will not change in the future. HHLA has accumulated a great deal of valuable experience in preserving and maintaining the historic Speicherstadt buildings, and this will ensure a high degree of continuity when it comes to the preservation and sustainable development of the Speicherstadt. In the course of the part-privatisation of HHLA, its Speicherstadt assets were separated from its other business activities. The Speicherstadt buildings were assigned non-listed tracking stocks, which are wholly owned by the Hamburg Capital and Holdings Management Company (Hamburger Gesellschaft für Vermögens- und Beteiligungsmanagement mbH; HGV), which in turn is wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled Internal Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsengang), which confirmed a gentle development approach towards new uses for the Speicherstadt. This was a crucial step towards introducing a system of sustainable management and development in the Speicherstadt, enabling it to be preserved in the long term.

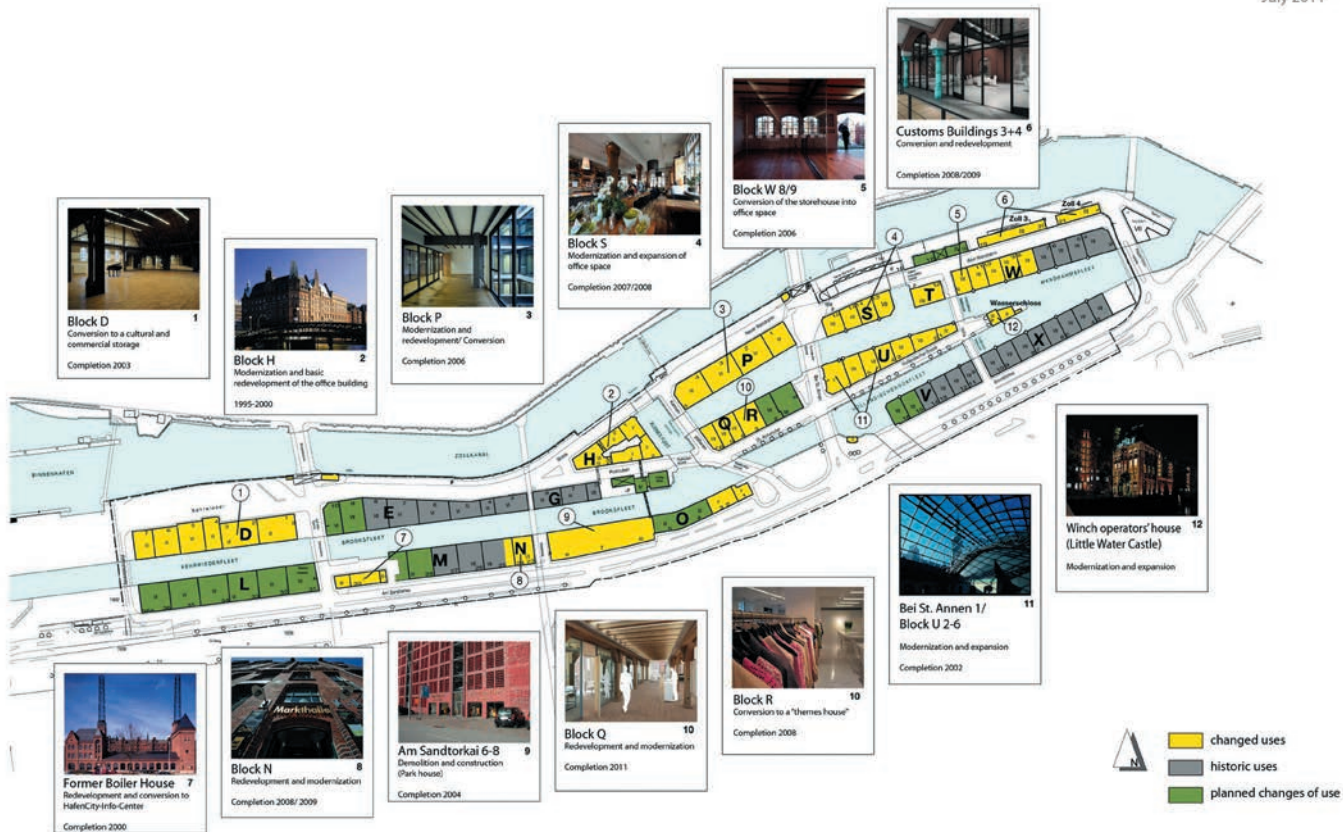
9.2.2 Continuity, Identity and Quality of Life through Sustainable Changes of Use in the Speicherstadt

In response to the ongoing process of change in the Speicherstadt, several conversion projects have already been carried out in recent years, in close consultation with the Heritage Protection Agency. There are plans to convert more warehouses in the future, which again will be done in cooperation with the Her-

itage Protection Agency. This close cooperation is intended to ensure that the architectural homogeneity of the Speicherstadt, its historic buildings, construction techniques and characteristic warehouse interiors are preserved for the future.

Without jeopardising the typical characteristics and historic fabric of its buildings, these measures are intended to make the Speicherstadt a lively and vibrant part of the city, which owes its strong attractiveness and identity not only to its cultural and historical significance and atmosphere, but also to its important role in Hamburg's present and future cultural life. The new user groups within the Speicherstadt make an essential contribution to this, but so do visitors from in and around Hamburg and from further afield, who are attracted by new services and cultural activities. To ensure that these measures are sustainable, a balanced mix of uses is being sought.

HHLA buildings in the Speicherstadt July 2011



HHLA buildings in the Speicherstadt July 2011

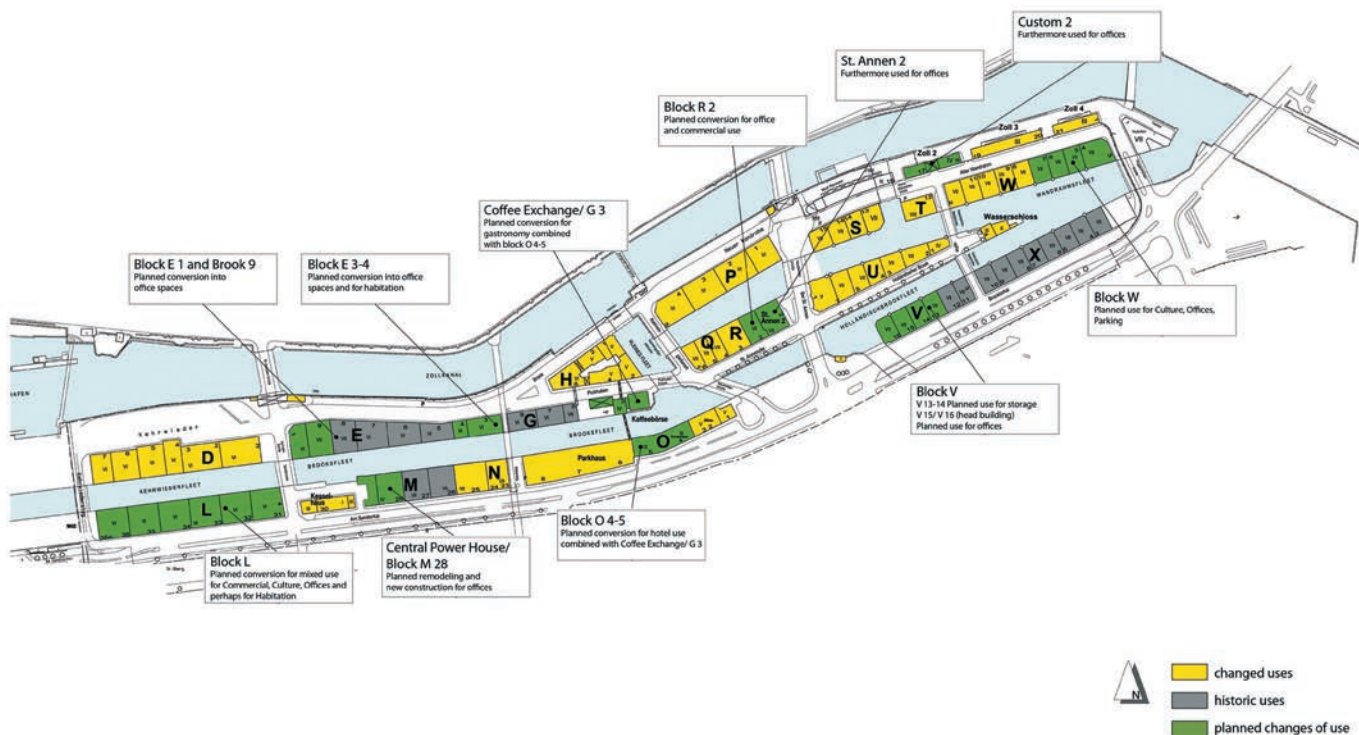


Fig. 66: Completed and planned conversion projects in the Speicherstadt

9.3 Raising Awareness and Disseminating Information

Inscription on the World Heritage List goes hand in hand with an undertaking to communicate the idea of World Heritage and promote the World Heritage site to a wide public audience. This is also essential to raise public awareness of the needs of World Heritage in general, and the need to take proper care of our cultural and historical heritage in particular. The third group of proposed projects therefore concerns education and communication.

9.3.1 Setting up a World Heritage Information Centre

At the heart of the proposed education and communication concept is the World Heritage Information Centre, which will be responsible for public relations, education, tourism and visitor management.

One potential location has been identified for the World Heritage Information Centre: the Speicher-

stadt's former power house, the Boiler House (Kesselhaus). In recent years it has already housed the Information Centre for the Hafencity. In addition, it is proposed to create a "satellite" World Information Centre in the Kontorhaus district, to ensure that information is readily available across the site.

There are several different entry points to the proposed World Heritage area, at each of which it will be necessary to create "information points", so that visitors can orientate themselves and find out information about the area. This can be achieved by adding digital information to the existing signs.

To ensure that the information provided is as comprehensive as possible, it makes sense to create synergies with existing cultural attractions in the nominated property. This will also contribute to the longevity of the communication concept, while enabling it to be delivered at a reasonable cost. The World Heritage Information Centre should therefore be established in partnership with existing cultural activities, whose thematic work is connected to the history of the Speicherstadt and Kontorhaus district.

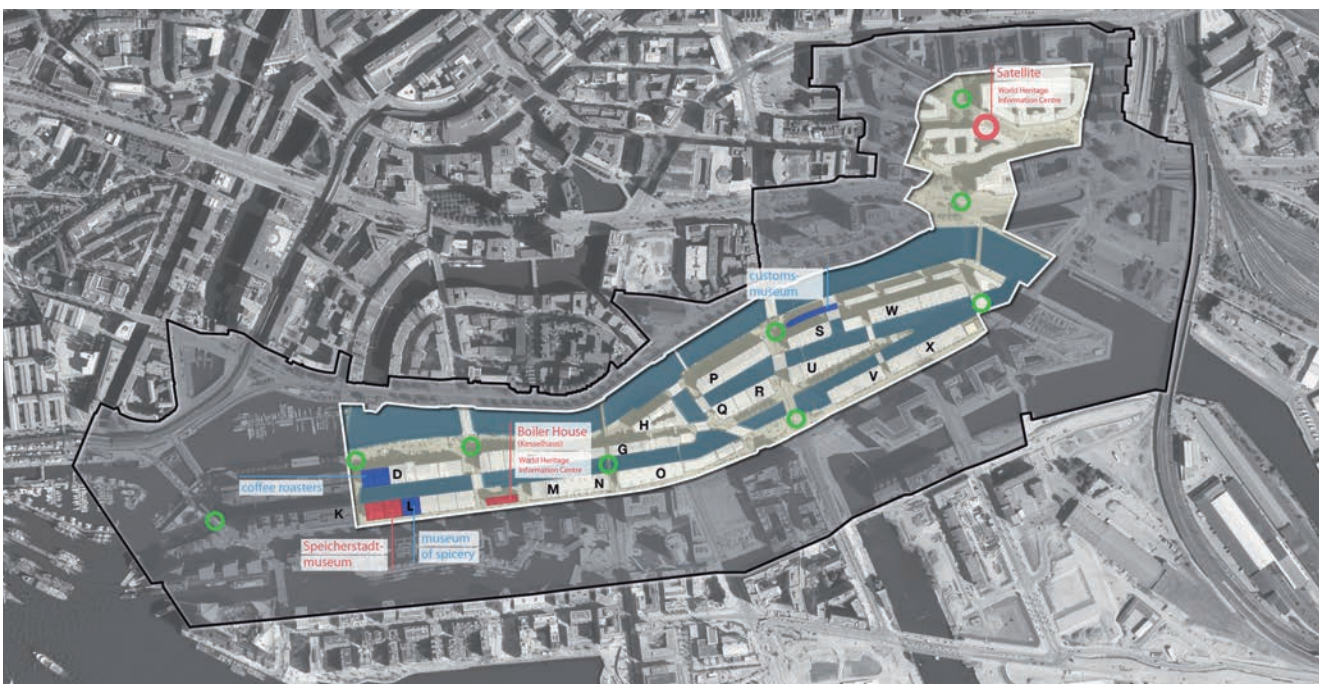


Fig. 67: Key components of the World Heritage Information Centre concept



Fig. 68: The Boiler House

The Speicherstadt Museum is a particularly important example, since it already tells the story of the building of the Speicherstadt and how it has been used over the decades for storing goods, as well as organising regular guided tours focusing on various different themes. There are also numerous cultural attractions in close proximity to the Speicherstadt, which can be included in this concept.

Essential components of the communications structure are therefore:

- the central World Heritage Information Centre in the old Boiler House and a satellite centre in the Kontorhaus district, containing in particular:
- Exhibitions and information about Hamburg's cultural World Heritage
- Information about Germany's World Heritage sites
- Information about the UNESCO World Heritage List and UNESCO activities
- including existing cultural institutions in and around the proposed World Heritage area in the education and communication services provided

- harnessing the existing signage system and complementing it with a digital information system, and perhaps a virtual information system (for example, a "World Heritage app")

9.3.2 Embedding and Integrating the Education and Communication Strategy at Local and International Level

To ensure that the education and communication work is both broad-based and firmly established, it is vital for it to be closely integrated with Hamburg's other tourist offers. This is particularly true in the light of the fact that the Free and Hanseatic City of Hamburg is already heavily geared towards tourism. In 2010, Hamburg had 8.95 million overnight stays and 111 million day visitors. Revenue from tourism was EUR 7.4 billion. An established organisational structure already exists in the city in the shape of Hamburg Tourism (Hamburg Tourismus GmbH), which is responsible for coordinating tourism marketing in Hamburg.

The Speicherstadt, the Kontorhaus district and the Chilehaus already feature heavily in tourism publicity for the Free and Hanseatic City of Hamburg. Together with other tourist attractions, they are already established tourist destinations. Many of Hamburg's attractions, such as Hamburg Port, the Elbe river beach, and the waterfront with its Fish Market and landing stages, have thematic links to the future World Heritage site. There is already a tightly integrated tourist infrastructure, with tours of the port, thematic walking tours of the city and bus tours. There is therefore a readymade, clearly defined backdrop against which to experience the future World Heritage site, which should make it possible to promote the education and communication concept effectively. In addition, the following measures are proposed to inject momentum into this process:

The use of the UNESCO logo should make the World Heritage site more distinctive and raise awareness of

its significance, as well as of the opportunities and responsibilities associated with its preservation. It is intended to use the UNESCO logo both in relevant (Internet) presentations and at appropriate locations in the World Heritage area itself, in particular at entry points to the proposed World Heritage area and in other locations where World Heritage information is provided.

Since it is crucial that the education and communication strategy reaches young people, it is proposed to work in close cooperation with UNESCO Associated Schools. Through the “World Heritage in Young Hands” programme, which seeks, through pedagogical activities, to raise awareness among young people of the risks to World Heritage and to show them how they can help to preserve it, the existing UNESCO Associated Schools in Hamburg (Helene-Lange-Gymnasium, Schule Altonaer Strasse, Gymnasium Allee, Altona, Gymnasium Allermöher, Gymnasium Grootmoor and Technische Fachschule HEINZE) will be closely involved in the education work.

Working with academic institutions should also help to embed the education and communication work. The Free and Hanseatic City of Hamburg hosts three renowned universities: the University of Hamburg, the HafenCity University Hamburg and the Hamburg University of Technology. The Academy for Architectural Culture (aac), a highly regarded private academic institute, is also based in the city, offering additional qualifications for talented students of architecture, graduates and architects. Experts from the HafenCity University Hamburg have already been involved in drafting the nomination documents for the future World Heritage ensemble. It is hoped that this relationship can be consolidated in the future.

To bring the “Speicherstadt and Kontorhaus district with Chilehaus” to life, as a place of communication and new encounters, it is proposed to hold events as part of the World Heritage Day, which is celebrated at a different World Heritage site in Germany each year on the first Sunday in June.

Hamburg’s regular Heritage Open Day (on the second Sunday in September) provides a further opportunity to raise public awareness of heritage protection issues. If nomination is successful, the future World Heritage area will therefore play a prominent role in these activities.

If nomination is successful, another opportunity for disseminating information about the World Heritage site is the International Day for Monuments and Sites, which is on 18 April each year.

Membership of the association of German UNESCO World Heritage sites (UNESCO-Welterbestätten Deutschland e. V.) will provide opportunities to work closely with the existing network of tourism organisations representing German World Heritage sites.

The Lübeck Declaration, which was adopted at the international conference organised under the auspices of the German Presidency of the EU on 13 and 14 June 2007 in Lübeck, calls for thematic exchanges of information and enhanced inter-regional and international cooperation between individual World Heritage sites. To this end, it is proposed to form a network including: Hanseatic cities in the Baltic Sea region, many of which – both within and outside Germany – are already inscribed on the World Heritage List; cities with historical trading links to Hamburg; port cities within and outside Europe, and cities which have witnessed significant historical and typological developments in office architecture.

9.4 Key Project Lines

The key project lines for the preservation and sustainable development of the “Speicherstadt and Kontorhaus district with Chilehaus” can therefore be summarised as follows:

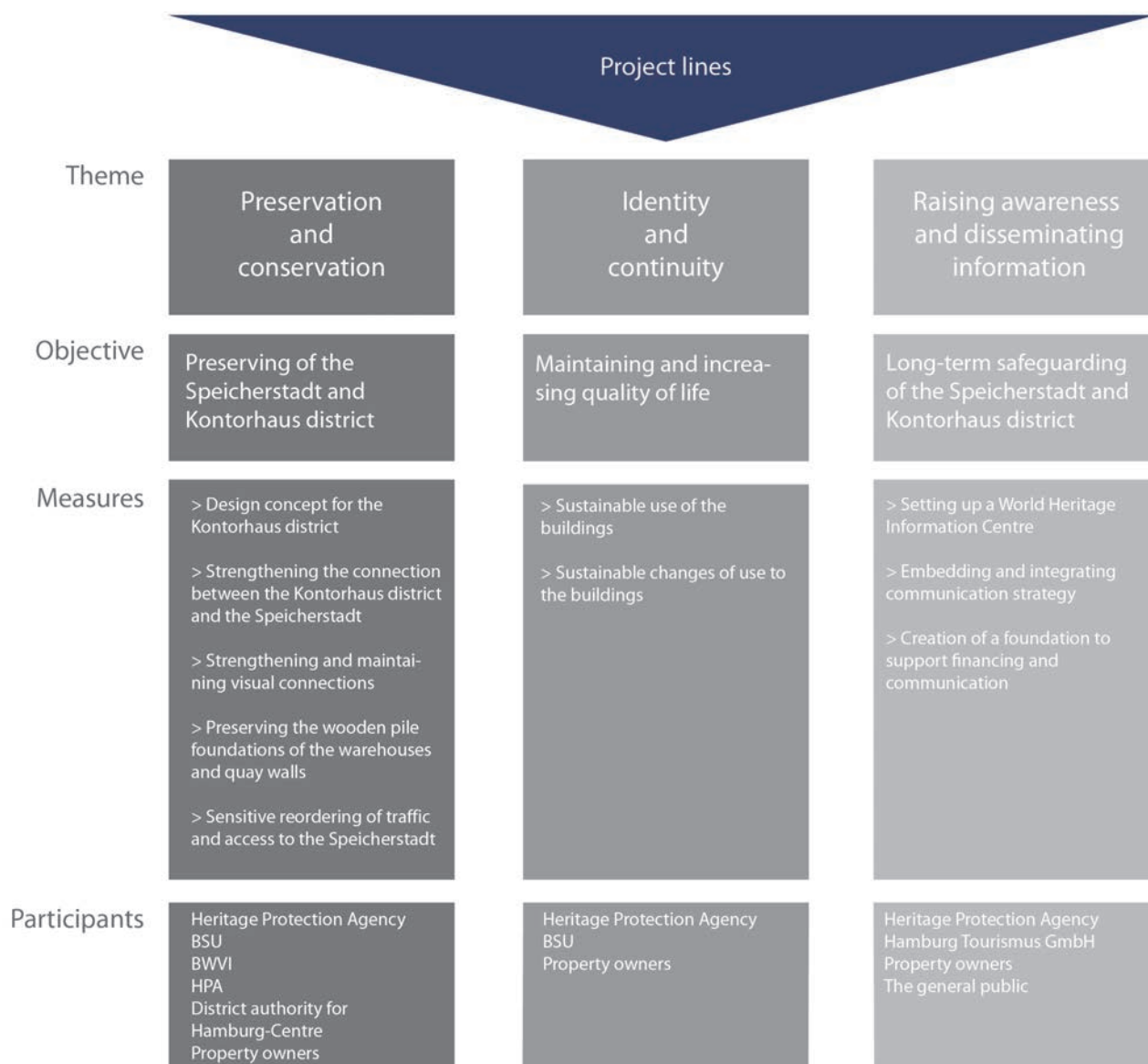


Fig. 69: Action plan and thematic project lines for combining the preservation and sustainable development of the “Speicherstadt and Kontorhaus district with Chilehaus”

10. Resources

There are two essential prerequisites for conserving the proposed World Heritage site, and assuring the necessary coordination and communication: the availability of the appropriate financial resources and properly qualified personnel.

10.1 Staff

Specialist staff in the Hamburg Heritage Protection authorities will be responsible for supervising the protected property, and will thus ensure that the “Speicherstadt and Kontorhaus district with Chilehaus” is properly preserved and maintained. The staff include qualified art historians, architects, landscape architects and conservators.

A new post of World Heritage Coordinator will be created in the Heritage Protection Agency, and the necessary funding has been earmarked.

The members of the Heritage Council, who, under Section 3 of the Hamburg Heritage Protection Act, provide independent expert advice to the competent authority, support the preservation and sustainable development of the World Heritage site.

In the future, the Heritage Council will devote particular attention to the requirements of the proposed World Heritage site. Its expertise will be drawn on to address issues relating to the inclusion of the proposed World Heritage site in the development of the city as a whole, the forthcoming regeneration projects in the World Heritage area and the new construction projects in its buffer zone, as well as other matters connected with heritage preservation. The objective is to achieve consistently high quality when making decisions about the fabric of the buildings and the public spaces.

In addition, both the other ministries and institutions involved and the individual and corporate owners have experienced staff and experts to deal with ongoing repairs and maintenance work.

Firms of architects with experience of working on listed buildings will be commissioned to draw up plans for major renovations and, in some cases, to supervise that work. Hamburg has a good supply of architects, conservators and specialist engineers with experience of working on listed buildings. Several university institutions and technical universities teach and research in that field. There is also a good supply of suitable specialised construction companies and craftsmen in and around Hamburg.

10.2 Funding

10.2.1 Preservation and Maintenance

All of the components of the proposed World Heritage area are legally protected heritage assets under Hamburg heritage law. Pursuant to the Hamburg Heritage Protection Act from 5 April 2013 (HmbGVBl. S. 142), the owners are required, “to make reasonable efforts to preserve the heritage asset, protect it from danger and maintain it in good repair” (Section 7, Paragraph 1). The owners are therefore responsible for maintaining the buildings, and generally provide the necessary financing. Funds are made available each year in the budget of the Free and Hanseatic City of Hamburg to maintain public streets, paths, quay walls and open spaces.

10.2.2 Creation of a Foundation to Support the Preservation of the Nominated Property and Communication Activities

If the nomination of the “Speicherstadt and Kontorhaus district with Chilehaus” as a UNESCO World Heritage site is successful, a foundation will be set up to support communication activities. The intention is to build up the foundation by requesting support from interested and engaged Hamburg citizens, the owners of property in the nominated property and other private-sector companies and institutions. In this way the foundation will also serve to anchor the idea of World Heritage more firmly in the city.

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Heritage protection department Hamburg, picture library: Fig. 1 - 3, 10, 11, 13-17, 20-25, 28, 29-36, 41-42, 44-47, 49-50, 55.1, 62.1, 63

Heritage protection department Hamburg: Fig. 4, 12, 38-40, 43, 51

Die Hamburger Freihafen-Lagerhaus-Gesellschaft 1885-1910, Denkschrift zum 25. Jubiläum, Hamburg 1910: Fig. 5+6

Hamburg und seine Bauten, 1890: Fig. 7

Hamburg und seine Bauten, 1914: Fig. 27

HHLA Hamburger Hafen und Logistik AG: Fig. 26, 55.2, 56-57, 65

ISL (Institute for Urban and Regional Planning, RWTH Aachen University): Fig. 37, 48, 52-54, 58, 59, 60, 61, 62.2+3, 64, 66, 67, 69

Pachnio, Astrid: Fig. 18



SPEICHERSTADT HAMBURG

Development Concept

SPEICHERSTADT HAMBURG DEVELOPMENT CONCEPT

Ministry of Urban Development and Environment

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1. Introduction

Hamburg's Speicherstadt (warehouse district) is a symbol of economic power and architectural tradition, the significance of which extends well beyond the region's borders. It is the largest cohesive and integral warehouse complex in the world, comprising numerous historic warehouses built in the late 19th and early 20th century, and incorporating specific functional, architectural and urban planning structures in a system of streets, waterways and interposed buildings. But this picturesque district also has great tourist potential. The entire Speicherstadt was listed in 1991 under the Hamburg Heritage Protection Act.



Given their extraordinary significance, the Free and Hanseatic City of Hamburg is submitting the Speicherstadt and Chilehaus with Kontorhaus district (Hamburg's historic office district) to be inscribed on UNESCO's World Heritage List. The Speicherstadt and Kontorhaus district were included on the German Tentative List in 1999 and 2005 respectively. Nomination is scheduled for 2015.

As a result of the Hafencity development project, the unique Speicherstadt complex is becoming part of the heart of Hamburg, situated as it is between the historic city centre and the new Hafencity. Until recently, the Speicherstadt had a predominantly east-west structure and orientation, but in the future north-south connections will play an increasingly important role. While its historic foundation, its overall appearance and characteristic structures need to be carefully preserved, the aspiration is to develop the Speicherstadt into an attractive district, which connects the historic city centre with the Hafencity.

As a result of changes in the logistics industry, the Speicherstadt has largely lost its original function as an area for the transshipment and handling of goods. Instead, it is playing host to increasing numbers of service providers and cultural institutions, while there is also increasing interest in residential use. As it adapts to these changes, the historic warehouse district will have to meet new demands, such as

- complying with rules and requirements on design, construction and safety in the context of new types of use that are unrelated to the port,
- addressing the organisational challenges presented by increasing visitor numbers,
- adjusting to traffic challenges resulting from a new mix of pedestrians, cyclists, motorists and delivery vehicles frequenting the Speicherstadt.

Figure 1: Aerial view of the Speicherstadt

These demands and challenges will have to be reconciled with

- the architectural character of the Speicherstadt,
- the unique urban planning structure of the complex as a whole,
- the continuation of port-related activities (e.g. storage, processing and transshipment),
- the requirements of heritage protection and compliance with the UNESCO World Heritage Convention,
- the preservation of the commercial character of the district, and
- legal requirements concerning construction.

To address the issues arising from incorporating the Speicherstadt in the heart of the city of Hamburg, the Hamburg Ministry of Urban Development and Environment commissioned a study from the city planners and architects ASW and the traffic planners SBI. Entitled, "Development and Design Potential of the Speicherstadt and Ways of Reshaping it" ("Entwicklungs- und Gestaltungspotentiale der Speicherstadt"), the study seeks to identify the potential for new uses of the Speicherstadt while respecting its historic heritage and preserving its existing characteristics. The study sets out relevant criteria and describes the existing technical and legal constraints. A concept has been drafted for the traffic infrastructure and the design of public spaces within the Speicherstadt. It is on the basis of the quoted study that the Hamburg Ministry of Urban Development and Environment has drawn up this Development Concept for the Speicherstadt.

The nomination of Speicherstadt and Chilehaus with Kontorhaus district as a World Heritage Site will be based on a series of documents. One of them is the so-called Management Plan, which will secure the preservation of the site in co-operation with all stakeholders. This Development Concept will serve as one of the main inputs to the Management Plan.

The present Development Concept focuses in particular on flood protection: The Speicherstadt is situated on a tidal section of the river Elbe which is prone to flooding. Currently, there is no public protection system against flooding anywhere in the Speicherstadt, making it almost impossible to obtain permits for residential use. The Development Concept identifies ways in which the Speicherstadt could be integrated into the public flood protection system.

The Speicherstadt is subject to special legislation, namely the Port Area Development Act (Hafenentwicklungsgesetz, HafenEG), which only permits port-related uses. In order to make the Speicherstadt part of the city centre it will be necessary to take it out of the remit of the Port Area Development Act and to draw up new development plans (Bebauungspläne). The Development Concept will serve as a basis for such future development plans for the Speicherstadt.

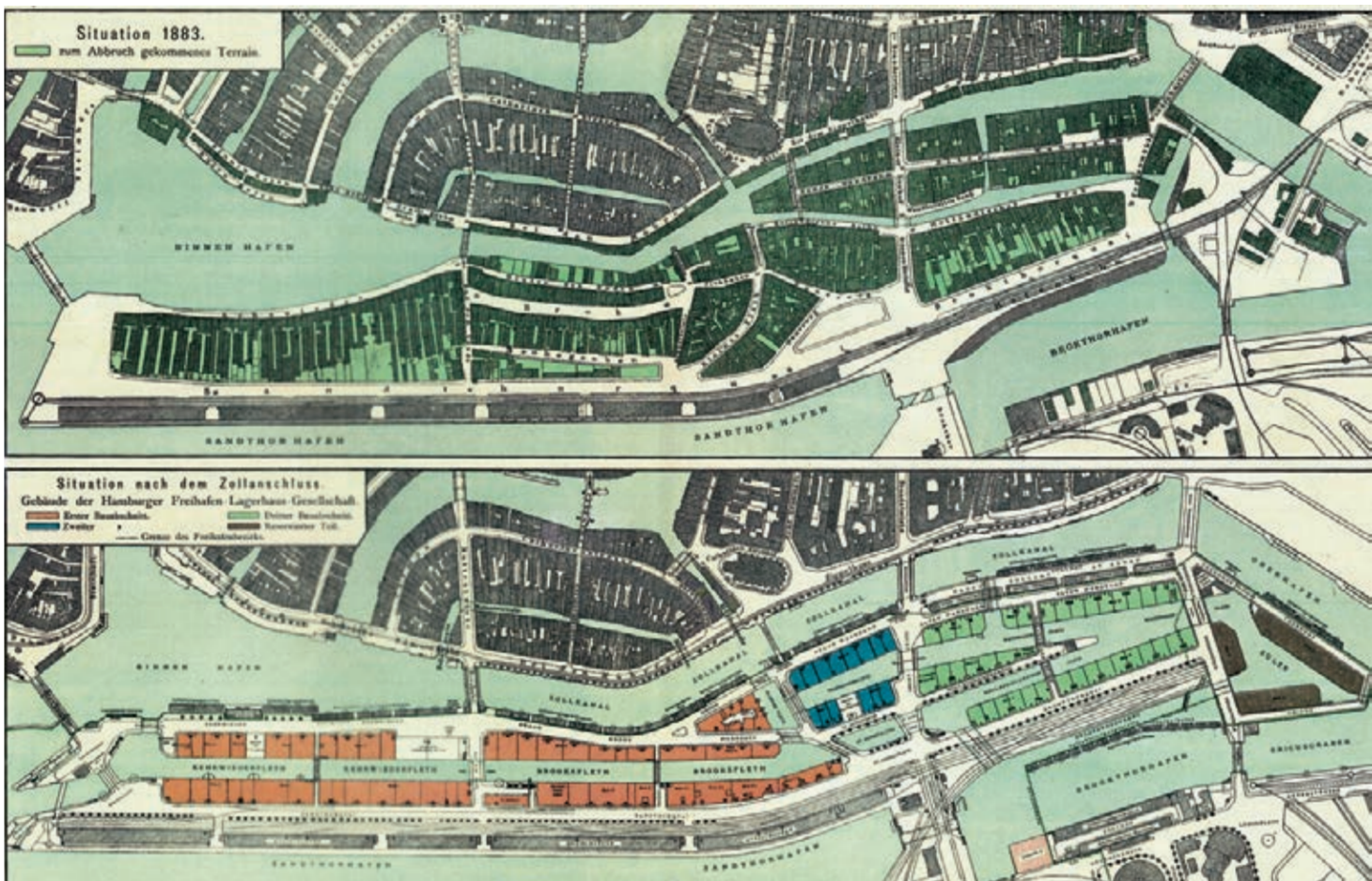
2. History of the Speicherstadt

The Speicherstadt is separated from the city centre by the Customs Canal ("Zollkanal"). In urban planning and architectural terms, it constitutes the largest self-contained ensemble of listed buildings in Hamburg.

The Speicherstadt was built in the context of Hamburg's integration into the German Empire's Customs Union. Bismarck had introduced a protectionist strategy of customs tariffs in 1879 and was putting pressure on Hamburg to join the Customs Union. There was considerable opposition to this in Hamburg, but in 1881 an agreement was signed between the city and the German Empire. It entered into force in 1888 and had a major impact on the port, the regional economy and, indeed, on the lives of all those living in Hamburg. For centuries, transit trade in Hamburg had been almost exempt from customs duties, thus benefiting the city's port

and economy. Even after the establishment of the German Empire in 1871, most of Hamburg had preserved its status as a sovereign customs territory, but all that changed in 1888, when all goods traded within the city limits became subject to customs duties. However, by way of compromise, Hamburg continued to be granted the privilege of operating a free port.

Many new warehousing facilities needed to be built for the storage of duty-free transit goods. The city authorities considered several alternative locations, but finally selected an area immediately to the south of the city centre for this development project. In 1883, work began to clear the districts of Kehrwieder and Wandrahm and demolish the approximately 1,000 residential buildings, housing some 20,000 people, to make way for the warehouses.



The first section of the Speicherstadt, which was completed in 1889, was the area between Kehrwiederspitzze and Kannengießerort, where blocks A to O were built and new roads and waterways ("fleets") constructed.

The second section (blocks P, Q and R) was built between St. Annenufer and Neuer Wandrahm in the years 1891 to 1897. Further complexes were erected during the third project phase between 1899 and 1927 and comprise blocks S to X, the construction of which was temporarily halted by WW I and the inflation and economic depression that followed. The fourth construction phase to be executed on Ericusspitzze (blocks Y and Z), plans for which had been made as early as 1905, was never even started. The Hamburg Free Port Warehouse Association (Hamburger Freihafen-Lagerhaus-Gesellschaft, now known as the Hamburger Hafen und Logistik Aktiengesellschaft, HHLA) built and administered the individual blocks.



By 1927 there was a total of 24 warehouse blocks. Impressive bridge gates were built to delimitate the Free Port, which created the impression of a city of warehouses within the city. The purpose of the warehouses was to store and process duty free goods, which were transported both by road and on the waterways. Typically, the merchandise was unloaded from seagoing vessels and put on barges which would then transport it on to the warehouses. Here the goods would be winched up to the respective floors of the warehouse where they were stored. The other side of the warehouses faced the street so that goods could be lowered di-



Figure 3: Transfer of goods from the barges to the warehouse blocks

rectly on to horse-drawn drays, railway wagons and later lorries. Next to the storage areas there were offices, the so-called Kontore of the warehousing and trading companies. Most of them occupied the lower floors, end-of-row buildings, or were located in blocks H and O. The size of the various sections of the Speicherstadt was determined by transport considerations and the size of the barges and drays that delivered the goods, and their design ultimately echoed the traditional warehouses that had previously existed along Hamburg's waterways. Their loading doors, transverse roof sections (Zwerchhäuser) and pedimented winch bays regularly punctuate the long warehouse blocks. An added feature in the more recent blocks on Wandrahminsel are the fire escape stairs (so-called Westphalian Towers). They were built on the water side of warehouses and each served two neighbouring blocks.

The inner structure of the warehouses consists of a simple skeleton structure supporting large floor areas, which are structurally unconnected to the outer walls. Transverse fire walls divide the blocks into sections. The earlier blocks were built as wrought-iron skeleton constructions, but these proved not to be sufficiently resistant to fire. From

1892, therefore, wooden frames were used. From 1903, concrete ceilings and encased cast iron pillars became available, later sheathed steel skeletons. After WWII, when some buildings were reconstructed, steel and concrete frames were used.

When the Speicherstadt was first built, it benefited from a centralised energy supply in the shape of an hydraulic power transmission system based on pressurised water. This system, like an earlier example in Bremerhaven, was modelled on English ports. A centralised system powered the handling winches and cranes. However, it was susceptible to frequent failures and was therefore soon replaced by electric motors. The hydraulic station at 30, Sandtorkai was consequently converted into an electrici-

ty power station. The former boiler house – it is still called the Kesselhaus – now houses the HafenCity-InfoCenter.

The number one driving force and mastermind behind the building activities in the Free Port was chief engineer Franz Andreas Meyer. He was responsible for the waterways, bridges and roads, but also for the design of the warehouses. He is quoted as defining them as purpose-built examples of “straightforward, solid brickwork architecture”. Meyer held that the “shapes and formative elements of the German brick building style” were ideal for meeting the specific constructional requirements of this type of warehouse building. Now, 100 years on, what Meyer regarded merely as welcome additions

FRANZ ANDREAS MEYER (*1837, †1901)

Franz Andreas Meyer left school in 1854 and enrolled at the Polytechnic in Hanover. At university, he was heavily influenced by Professor Conrad Wilhelm Hase, a prominent representative of the New Gothic Hanover Style (Hannoversche Neugotik). After his studies he returned to Hamburg in 1862 where he had spent much of his childhood and his youth. Over the next five years, Meyer was employed by the Parliamentary Consultative Committee for Shipping and Port Affairs (Schiffahrts- und Hafendeputation) where he was mainly involved in the construction of the new Sandtorhafen. In 1865, Meyer was appointed Engineer and Technical Executive (Ingenieur und technischer Bürochef). When the post of the Inner City District Engineer (Bezirksingenieur der Innenstadt) became available, Meyer took on that role within the Parliamentary Consultative Committee for City Development (Baudeputation). In 1872, he was appointed Chief Engineer and he was responsible for the technical aspects of all public building and city development projects in Hamburg.

Between 1881 and 1889, Meyer oversaw the construction of the Speicherstadt in the newly established Free Port, which had been separated from the City of Hamburg in the context of the establishment of the German Customs Union. It was and continues to be the largest, historically most important, and easily the most impressive example of the brick work architecture developed by the Hanover School (Hannoversche Schule). The construction of the Speicherstadt marked the emancipation of Hamburg’s warehouses and the architectural tradition that had produced them. They were the unadorned and sober counterparts of Hamburg’s prestigious bourgeois villas and shaped the underside of the city, which was mostly hidden from view because the warehouses overlooked the waterways. The shapes and formative elements of the Hanover School make the warehouse ensemble in the Free Port look matter-of-fact and dispassionate, but at the same time lend them an impressive aesthetic air.

to his design, immediately catch the eye and give the warehouse blocks their picturesque structure: winch bays and the addition of ceramic ornaments, glazed bricks and other neo-Gothic elements. These combined to make the Speicherstadt a source of great pride: It was the jewel in the crown and capacious treasure chest of Hamburg commerce.

Gothic design remained predominant until 1904 when brick façades started to become simpler and more rigidly structured. With its pillared façade the most recent eastern section of the third building phase (1926/27) is not dissimilar to the Kontorhaus (office building) architecture.

In 1902/03, a new administrative building was added to the Speicherstadt at 1, Bei St. Annen. Three of the architects of Hamburg Town Hall, namely Johannes Grotjan and Hanssen & Meerwein, were involved in the construction of this new office building. With its sophisticated and expensive design this end-of-row building between Holländischer Brook and Wandrahmfleet rises ostentatiously above the warehouse blocks. In terms of style, it emulates other buildings from the Early German Renaissance period. Its motifs such as turrets, bays and arcades are typical of the town halls built during the Wilhelminian/Promoterism period in Germany (second half of the 19th century), the clear message to contemporaries being: Take note, this is the town hall of the Speicherstadt!

During World War II more than 50% of the Speicherstadt was destroyed. Warehouse blocks A, B, C, J,



Figure 4: The Speicherstadt's "town hall"; today the headquarters of the HHLA

K, M and the eastern part of block O were almost completely burnt down and destroyed. No attempt was made to rebuild blocks A, B, C and J. In their place we now find the Hanseatic Trade Center. As for block M, only the façade was saved. The damage to blocks D, E and L was less extensive, being limited to the top floors which were reconstructed. It is thanks to the sturdy construction of the warehouses and their many built-in firewalls that some of them were salvaged from the flames.

The architect Werner Kallmorgen (1902-1979) masterminded the reconstruction. It is thanks to

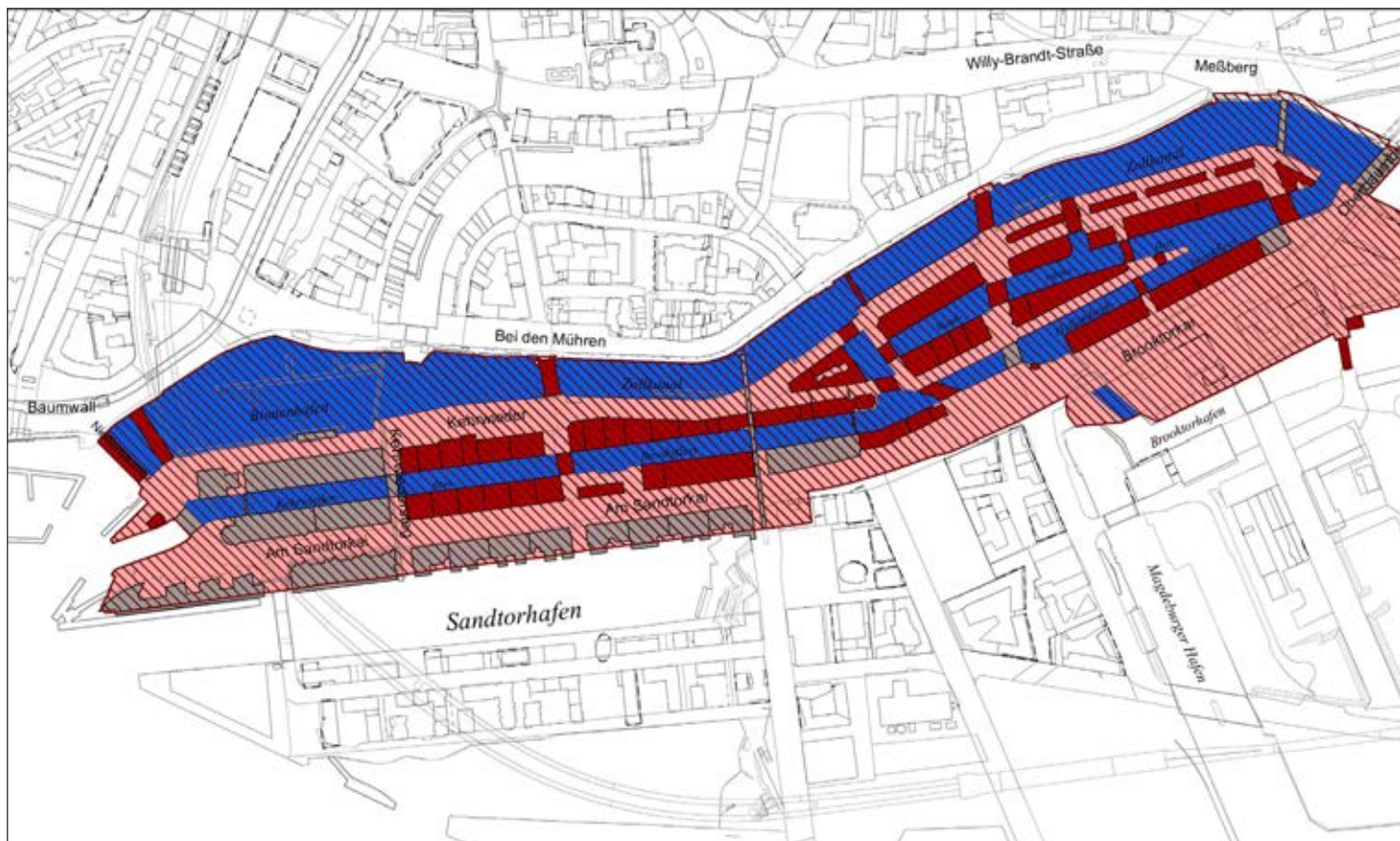


him that most of the ruins were rebuilt. Depending on the degree of destruction he opted for either a careful and detailed reconstruction or for liberal additions to the partly preserved blocks. In many cases, the only evidence that the top sections of the blocks have been rebuilt is the very minor variation in the colour of the brickwork. In other cases, like the eastern corner of block L, the year 1957 is written into a section of the wall.

While all this reconstruction work was going on, new blocks were built that adhered rigidly to Kallmorgen's idea of post-war modernism: They consisted of sparse, cube-shaped structures, which effortlessly blended into their environs because they used the same brick material. Cases in point are blocks K and O, which were built in 1958. The coffee exchange was housed in a new office building (block O) with a skeleton construction and infill

panels of brickwork. In 1967, the last warehouse was built: block T at 12, Alter Wandrahm.

Since the late 1960s, the transshipment of goods in the Port of Hamburg has been dominated by the use of containers, which has also led to changes in the warehousing and logistics infrastructure. In turn, this has had a major impact on the Speicherstadt. The use of barges within the port declined steadily from the 1960s onwards and stopped completely in the 1980s. The use of containerised transport also became more widespread for goods which had traditionally been stored in warehouses, such as coffee and cocoa. A parallel development saw the Speicherstadt become the world's largest storage and trading location for oriental carpets. Even today, carpet traders operate their warehouse facilities in much the traditional way, using winches, for example, but their merchandise is now exclu-



sively transported by road. On 15 May 1991, the entire Speicherstadt, in its historical boundaries, was listed under the Hamburg Heritage Protection Act. The listed ensemble includes both the historic warehouses and the reconstructed buildings from the post-war period. All the streets, public spaces, waterways and quays in the district are also protected under the Act.

In 2005, the Speicherstadt was placed on the German Tentative List for nomination for the UNESCO World Heritage List, together with the Chilehaus and the Kontorhaus district. By ratifying the World Heritage Convention, signatories including the Federal Republic of Germany have undertaken:

- to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection

of that heritage into comprehensive planning programmes

- to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage
- to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage

These provisions of the World Heritage Convention not only apply to recognised or nominated heritage sites, but to the entire natural and cultural heritage of signatory states.

The Free and Hanseatic City of Hamburg intends to submit the "Chilehaus and Kontorhaus district with the adjoining Speicherstadt" to be inscribed on UNESCO's World Heritage List.

To facilitate compliance with the requirements of heritage preservation and protection, particularly as regards the external appearance of the Speicherstadt, the Hamburg Senate adopted a design regulation which sets out specific and tailor-made provisions for the Speicherstadt: The Ordinance on the Design of the Speicherstadt (Verordnung zur Gestaltung der Speicherstadt) of 5 August 2008, contains provisions on façade design, roofs, building and facility technology, advertising spaces, the use of vending machines and the design of outdoor spaces without prejudice to the stipulations of the Heritage Protection Act. Thus, planning permission is subject to compliance with the latter.



Figure 5: Heritage Protection Map: Annex to the Regulation on the Protection of the Speicherstadt

3. How the Speicherstadt Buildings are Used

Large parts of the Speicherstadt are still characterised by trade and types of commerce with some connection to the port. However, those warehouses which are no longer required for the storage of goods have long since begun to find alternative uses. As the owner of the warehouses, HHLA produced a study in November 2000 describing the development of the Speicherstadt and offering several alternative scenarios. Scenario II, which was finally selected, is based on the idea of “Actively Shaping Future Development” and underpins HHLA’s activities in the Speicherstadt. A third of the warehouse space has already been converted to new uses.

In the course of the part-privatisation of HHLA, its Speicherstadt assets were separated from its other business activities. The Speicherstadt buildings were assigned non-listed tracking stocks, which are wholly owned by the Hamburg Capital and Holdings Management Company (Gesellschaft für Vermögens- und Beteiligungsmanagement (HGV) mbH), which in turn is wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled the Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsergang), which confirmed a gentle development approach towards new uses for the Speicherstadt. The present Development Concept for the Speicherstadt seeks to present individual development modules and identify the opportunities and challenges presented by each. This is in order to define a system of mixed uses for the Speicherstadt, which is in keeping with its function as a link between the historic city centre and the new HafenCity.



3.1 Storage, Transshipment and Processing

Traditionally, coffee and tea, cocoa, dried fruit, nuts, spices and other such precious delicacies were the most important goods stored in the Speicherstadt. For more than a hundred years, the storage, transshipment and processing of these products were the main occupations of specialised merchants and independent storage managers and quality surveyors (Quartiersleute).

Many renowned trading companies had and still do have their headquarters in the Speicherstadt. From there they have built up their network of worldwide trading connections, thus turning the Free and Hanseatic City of Hamburg into a trading centre of global importance. Indeed, names such as Hälssen & Lyon, Ockelmann & Consorten and Eichholz & Consorten can still be seen on some of the warehouses.



For decades now, the Speicherstadt has been in transition. Some operators have found better storage facilities outside the Speicherstadt for many of their traditional goods, while other products have found their way into the Speicherstadt and are now being stored and handled there. High-value, oriental carpets are a case in point. They have been shipped to the Speicherstadt and stored there for several decades now and from Hamburg are distributed to many European markets and to America. Today, the

Speicherstadt is the world's largest storage location for oriental carpets.

The warehouses in the Speicherstadt have also attracted new users from the fashion industry. There are now some 40 companies from the fashion and textile industries operating storage facilities and showrooms in the old warehouses.

As a result of these changes, storage and processing will in the future only constitute two of many different activities in the Speicherstadt. Currently, some 96,000 out of a total of 300,000 square metres are used for storage or as showrooms. The Speicherstadt was, of course, originally designed to store goods. It would therefore not be desirable if these traditional warehousing and distribution activities disappeared completely, since it is they that give the Speicherstadt its typical character. This means that, in the long term, it will continue to be necessary to provide sufficient space for lorry access and parking.



3.2 Service Industries and Offices

From the outset, office space was required in the Speicherstadt to organise the transshipment and storage of goods. As a rule, there was at least one small office on each floor and definitely one per merchant company. The offices were used to organise import and export activities. This is where the books were kept and other administrative jobs carried out. Often these offices measured less than a dozen square metres.

The Speicherstadt barely contains any of the typical office buildings that we are familiar with from the Kontorhaus district. Exceptions are the former administrative building of HHLA at 1, Am Sandtorkai,



Figure 6: Courtyard of the office building at Sandtorquaihof

and the current one in block U. The Sandtorquaihof in block H, too, was designed as an office building right from the start. These office blocks are characterised by large windows, narrow profiles and interior courtyards and have the proportions typical of the period.

After WW II several new office blocks were built, which can be regarded as models for modern office architecture inserted in the historical context of the Speicherstadt. These buildings, namely block T, parts of block O, the end-of-row buildings in block R (all

designed by the architect Werner Kallmorgen) and the contemporary end-of-row building in block X (designed by the architects gmp) fit neatly into the Speicherstadt ensemble.

The diversification of the Speicherstadt warehouses has meant that office operators have settled into classical storage spaces. Amongst those setting up business there are PR and advertising agencies, IT companies, other modern service providers, event agencies and fashion companies. Currently, some 81,000 square metres in the Speicherstadt are occupied by offices.

However, warehouse conversions must comply with the requirements of heritage protection and the provisions of the Ordinance on the Design of the Speicherstadt. Some of the warehouse buildings are less suitable for conversion because their



Figure 7: Inside block U (HHLA)

floor plans are inappropriate. The HHLA administrative building, block H and several other post-war buildings were conceived of and designed as office buildings right from the start and have been used as such, while other warehouses will have to undergo careful examination as to their suitability for new uses.

For each block, important issues need to be considered, for example:

- Depth of the building and window size as this determines the amount of natural light indoors
- Ceiling height and constructive grid
- Building materials employed as this affects fire safety and emergency escape routes
- Shape and design of roofs to determine whether an interior courtyard could be integrated
- Flood protection requirements: What modifications have to be carried out if basements and ground floors are to be rented out to new users?

Block P is a good example of how historic warehouses can be put to new uses: This block, which was built in 1893, now houses the Hamburg Port Authority (HPA). It has a total length of 127 m and now features large atria which provide a great deal of natural light. Despite the modifications required, the overall appearance of the building has been preserved.



Figure 8: View of warehouse block P, home of the Hamburg Port Authority, from the north

3.3 Living in the Speicherstadt

Enabling more people to live in the city centre is a top priority in Hamburg's town planning strategy. As the Speicherstadt is currently undergoing major modifications, it seems only natural that part of it should also be considered for residential purposes. It is desirable for the Speicherstadt to develop into a lively inner city district, which necessarily includes its being used for residential purposes. However, converting former warehouses into apartments is a major undertaking, given the requirements in terms of lighting, access infrastructure such as stairways, building installations and facility technology. Indeed, converting former warehouses so they can be used for residential purposes begs the question of whether the proposed changes might interfere with the nomination of the Speicherstadt as a World Heritage Site. In other words, living in the Speicherstadt will only be permissible if considerable efforts are made to reconcile residential use with the need to preserve the essential character of the buildings.

Another important aspect of living in the Speicherstadt concerns protection against flooding. At present, there is a general ban on buildings in the Speicherstadt being used for residential purposes and, between 1 October and 15 April of each year, on overnight stays within the area prone to flooding (cf. Art. 63b of the Hamburg Act on Water Management (Hamburgisches Wassergesetz). Exemptions from this are only granted where the safety of persons is ensured through constructional and other local measures, i.e. apartments must be connected to emergency escape routes at flood-safe levels. This can only be guaranteed in the immediate vicinity of Kibbelstegbrücke, which is safe for both pedestrians and cyclists even in high storm-tides and can be used by emergency rescue vehicles. The Kehrwieder-/Binnenhafenbrücke, by contrast, is a footbridge, which cannot be used by the fire brigade and other rescue vehicles. Thus it cannot be accepted as an escape route for nearby apartments.

Access to and from warehouse blocks E, G, N and

O can be provided via the Kibbelstegbrücke so that it seems realistic to consider them for residential use. However, the western section of block O is now a multi-storey car park, which was built only



Figure 9: Kibbelstegbrücke and warehouse block N

recently, and block N has been converted into a covered market, a restaurant and offices. The top levels of the latter have been designed in such a way that they could also be used as loft apartments.

If the Kehrwieder-/Binnenhafenbrücke were to be upgraded so that it could be used by emergency vehicles, warehouses L and D could also be considered for residential use. The cost of such an upgrade, however, would be almost the same as a newly built bridge, which seems disproportionate in relation to the relatively minor benefit accrued. In theory, additional bridges and elevated walkways could be built to connect other warehouses to flood-safe escape routes. However, they would involve major construction work at significant cost, since they would have to provide sufficient clearance for lorries driving underneath them. The overall appearance of the Speicherstadt would suffer as a result, which

means that such measures are out of the question for a large part of the Speicherstadt. A possible exception is block X which is situated at Brooktorkai. Here a walkway could be built to connect the warehouse to the south side of the existing street, which is at a higher level anyway. If the Wandrahmsteg were relocated and rebuilt at an elevated flood-safe level, the Customs Head Office on Teerhof could be connected to the flood defences north of the Zollhafen (Customs Port). In total, some 100 apartments could be created if all of these measures were implemented.

For the time being, then, due to the absence of adequate flood protection, residential use can only be a lesser priority for the Speicherstadt. If the entire Speicherstadt were integrated into the existing city-centre flood protection zone, more warehouses would become eligible so that a total of 320 flats and apartments could be created. This would presuppose, however, that solutions were found to issues concerning construction, construction monitoring and other legal matters.

This Development Concept only looks at those warehouse buildings which have not yet been comprehensively rehabilitated or converted. For those which have been recently converted, the cost of modifying them yet again within a relatively short time span would not seem justifiable in economic terms. Consequently, converting or adapting warehouses for residential purposes seems to be a realistic option for blocks L, M, E, G, V and X as well as for office block H and the Customs Head Office on Teerhof.

Blocks L, M, V and X are situated on Am Sandtorkai / Brooktorkai, a main thoroughfare, which means that they are exposed to significant traffic noise. In addition, that main road is situated to the south of the warehouses so that only their upper storeys would be suitable for apartments. Blocks L, M, V and X have a depth of between 25 and 28 m, while

block E is wedge-shaped so that its depth is 32 m at the western end and only 18 m at the eastern end. Block G has a depth of 17 to 18 m. Buildings which are more than 15 m deep are only suitable for residential purposes if additional sources of natural light such as interior courtyards are inserted into the existing structures. The possible impact of this on the buildings, bearing in mind that they are listed, would have to be assessed on a case-by-case basis. Ground floors are not suitable for living in as they are right next to the street. As regards the lower storeys, an assessment would have to be made as to whether the addition of interior courtyards would provide sufficient natural light. Some of the storeys have very low ceilings. Given the depth of the warehouse floors, solutions might include removing part or all of some floors to ensure high-quality living conditions. This would lead to fascinating spatial restructuring, which would lend a special quality to these newly created apartments. The warehouses that have not yet been renovated offer excellent opportunities for new forms of combining living and working under the same roof, in particular for people employed in the creative industries.



Hotels

Some of the warehouses may also be converted into hotels. More specifically, the sections of block O that are situated at 4 and 5, Sandtorkai and the Coffee Exchange, which is currently being used as office space, have been earmarked for hotel use. Since hotel accommodation is classified as residential use, the conversion of warehouses into hotels requires a specific flood protection concept to be produced and agreed.

3.4 Cultural and Leisure Facilities

For decades the Speicherstadt was reserved for the storage and processing of goods, and the accompanying administrative services, particularly because the customs border constituted a physical and mental barrier.

However, even while it still had the status of a free port, this did not prevent operators in the Speicherstadt from trying to attract tourists by, for example, staging events such as the open-air play *Hamburger Jedermann*. A number of museums were also established such as the Spice Museum and the Museum of the Speicherstadt. The range and number of cultural activities has increased since the removal of the district's free port status so that there are now various venues for leisure pursuits and cultural activities in the Speicherstadt :

- The Museum of the Speicherstadt
- The Spice Museum
- The Architectural Archive of Hamburg
- The German Customs Museum
- The Hamburg Dungeon
- The Afghan Museum
- Dialogue in the Dark
- The Miniature Toy Train Wonderland (Miniaturwunderland)

In addition, concerts, operas and open-air plays such as the *Hamburger Jedermann* are regularly staged in the Speicherstadt. Altogether, cafés, restaurants and venues for cultural and leisure activities occupy some 25,000 square metres in the Speicherstadt. The large number of museums and cultural venues make the inner-city Speicherstadt a waterside world of cultural 'islands'. Such cultural activities contribute significantly to the liveliness and attractiveness of the Speicherstadt and will continue to be promoted and extended. However, in the Speicherstadt there should be a carefully balanced mix of both cultural and leisure activities on the one hand, and other uses on the other. Similarly, cultural and leisure activities in the Speicherstadt should complement rather than compete with those on offer in the HafenCity.

Figure 10: Cultural events and activities in the Speicherstadt (from left to right): *Hamburger Jedermann*, Hamburg Dungeon and Dialogue in the Dark



3.5 Creative Milieus

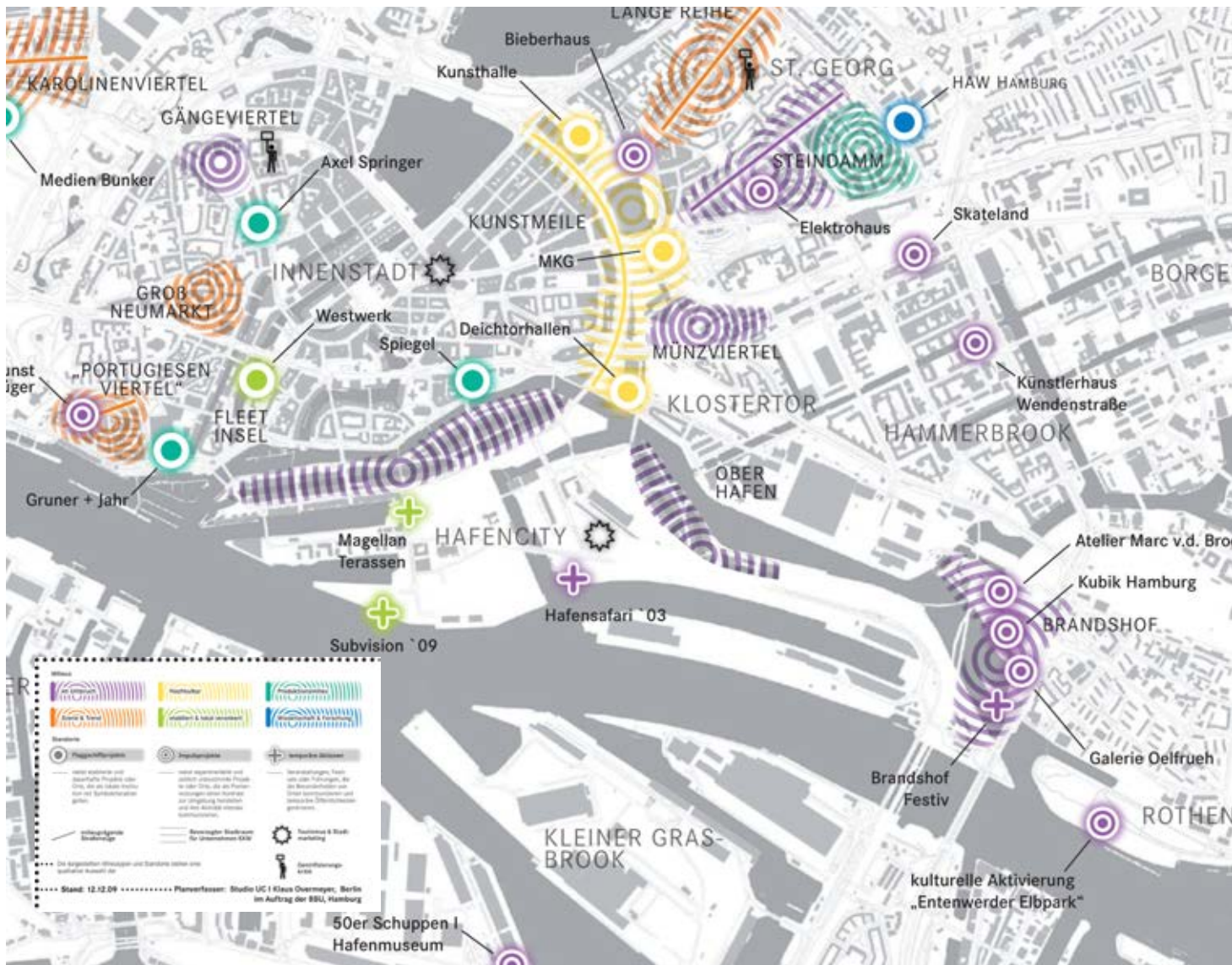


Figure 11: Report on “Creative Milieus and Open Spaces in Hamburg”; revised version

In 2010, the Hamburg Ministry of Urban Development and Environment (Behörde für Stadtentwicklung und Umwelt) presented a report which looked at creative milieus and open spaces in Hamburg. That report highlights possible city development projects, which would enable creative potential to be unlocked and allow more space to be opened up for that purpose.

One of the areas with a high creativity potential identified in the report is the Speicherstadt. As it is no longer going to be classified as part of the port area, but as a so-called transformation zone, it is expected that the

city authorities, on the basis of their sole ownership and special management competencies, will be able to shape developments in a way that promotes that creative potential.

If creative and cultural activities in the Speicherstadt are better publicised through exhibitions, open studios and temporary event formats this will contribute to making the Speicherstadt a more lively place, including outside office hours. The Speicherstadt has a prominent position between the historic city centre and the new HafenCity. Its atmospheric historic buildings and

generous open spaces attract artists and people with creative ideas who will find new uses for the existing buildings. Alongside international companies like Warner Brothers Group, many SMEs from the creative sector have set up business in the Speicherstadt. Two storeys of warehouse block V have been converted into nine studios for artists.

There is a strong demand for space in the centre of Hamburg that can be used for artistic and creative purposes. In fact, the studios in the Speicherstadt are the most popular among the ones administered by the Studios for Art Association (Verein "Ateliers für die Kunst"). The city will benefit from opening up the Speicherstadt to artists and their activities at several levels: from a development, cultural, political and economic point of view. Quite apart from the positive effect that this is likely to have on the Speicherstadt itself and on the city centre, Hamburg as a whole will be able to boost its image as an art-friendly city by sending out a positive message to artists and the creative industries.

The Speicherstadt is particularly suitable for the developments described, not only because of the availability of space, but also because potential partners and clients are close by. There are advertising agencies and media centres as well as the so-called 'Arts and Culture Mile' (Kunst- und Kulturmeile). Together, these offer numerous social and professional meeting points and thereby increase the attractiveness and quality of the Speicherstadt as a workplace. The concentration of so many activities in the Speicherstadt means that their visibility will be increased and the Speicherstadt will gain an international profile which is commensurate with its significance as an ensemble of listed buildings. In addition, efforts will be made in the future to attract less well-established artists and creative companies to the Speicherstadt. They will be offered studio and office space on very favourable terms, i.e. at current, frozen rent levels for studios in the district. Some 5,000 square metres have been earmarked for young artists, who might not always seek a high degree of sophistication when it comes to revamping

the former warehouse space.

An additional 5,000 square metres will be made available, among other things, for studios, exhibitions, events and performances. This space will be offered at approximately cost-covering rents to artists and people in the creative industries in a wider sense, such as designers and architects. While small creative clusters are being encouraged in some parts of the Speicherstadt, it is hoped that artistic and cultural activities will be a feature of the entire district.

Catering and Retail

With its attractiveness to tourists and its strategic position between the historic city centre and the new HafenCity, the Speicherstadt is ideally suited for the catering industry. Cafés and restaurants with outdoor seating enhance street life in any city district and efforts will be made to encourage more of them to set up business in the Speicherstadt in the years to come. Because of the legal situation that used to

Figure 12: An Oriental carpet made of stone by F. Raendchen



3.6 Other Uses

obtain in the Speicherstadt (cf. Port Area Development Act) there are currently very few retail outlets. But that will change once the ensemble is no longer officially classified as part of the port area. Ground floors will then in some cases become available for retailers with a connection to the goods traditionally stored in the Speicherstadt such as tea, coffee and carpets (theme-oriented retail). Great care will have to be taken, though, to preserve existing ground floor façades so only a few, modest modifications will be permitted: No large shop windows or external advertising will be allowed.



Parking Space

At the moment, parking space in the Speicherstadt is very limited. The newly built car park in block O has a capacity of 830 parking spaces, 250 of which are available for the general public.

3.7 Pre-requisites for New Uses of Buildings in the Speicherstadt

Protected Building Status

For historic buildings within the Speicherstadt to be eligible for new uses, the most important single pre-requisite is that the conversion measures be compatible with the status of a World Heritage Site. This also applies to new buildings, which will have to comply with the rules for the whole ensemble.

Planning Legislation

In planning terms, the Speicherstadt is currently governed by the Port Area Development Act, which stipulates that the only permissible uses are those which serve the port. Permission for alternative uses can only be granted by way of derogation, and such alternative uses must not alter the overall character of the district. If there is to be an orderly changeover to non-port-related uses in relevant parts of the Speicherstadt, it is necessary to take it out of the Port Area Development Act and enact new planning legislation. This will have to be done in compliance with the Construction Code (Baugesetzbuch). Also, land-use plans (Bauleitpläne) containing both preparatory measures and binding provisions will have to be drawn up.

Ordinance on the Design of the Speicherstadt

The following provisions of the Ordinance on the Design of the Speicherstadt of 5 August 2008 have to be respected by all conversion measures and new buildings (cf. Annex 1 for the full version of the ordinance). In each case, permission will have to be obtained from the Heritage Protection Agency.

Façades

- Façades must be designed in such a way that the surface area of their openings is smaller than that of the wall area. Structural elements must be used to divide the ground floor, upper storeys, attic and roof areas into clearly distinguishable sections. The colour of these structural elements must resemble that of the surrounding brickwork.
- Façades visible from the street must be made of

brick, the colour and size of which must echo those of the existing brickwork.

Projecting façade sections must blend in with the rest of the building in question and must not protrude by more than 0.75 m. There must be no balconies, galleries, loggias, conservatories or sun blinds on façades overlooking streets or waterways.

- Any openings in the outer walls such as windows, doors and gates must be clearly set back from the front line of the façade. The design of each storey must reflect that of the other storeys. Windows must be in portrait format. Sun blinds and roller shutters on the outside of windows are not allowed. Windows must be divided by stay bars. All the windows and doors within one building or block must be painted in the same colour. Curved, tinted and reflective glass must not be used. The sizes and shapes of shop windows must be in line with other windows in the same building. To close off the loading bays it is permissible to put in additional glazing if the latter is set back by at least 1.5 m from the front line of the façade. Window and door frames in these loading bays must be the same colour as the original loading doors.
- No plants may be grown on façades.

Roofs

- Roofs may be finished in unpainted slates or copper without artificial patina. Each block must have a uniform roof covering.
- Balconies, cut-away sections and skylight windows at roof level are only allowed in areas where these cannot be seen from publicly accessible places. Skylight windows must not constitute more than ten per cent of the overall roof area. However, rows of sky lights are permissible near roof ridges if they do not exceed 25 per cent of the roof area.
- Roof-top superstructures such as transverse roof sections and dormers are permissible in the case of buildings where the roof has a pitch of more

than 27 degrees. These roof-top superstructures must correspond to existing superstructures on the respective block in terms of shape, size and design, and must be positioned along the axes of façades.

Building Technology

- Any externally visible technical equipment such as aerials, and outlets of heating and ventilation systems must be limited to the minimum technically required and must be placed on the side of the buildings that does not face the street.
- Refuse containers and recycling bins must be located inside buildings.

Advertising and Vending Machines

- Advertising is only allowed if it refers directly to the services performed in that particular location. It has to take the form of black plaques placed next to entrances and attached directly on to the façade of the building housing the company in question. The signs must have gold lettering or semi-relief golden letters and their size and design must be in keeping with existing plaques and name plates. There must not be more than one company name plate on each section of the façade and such name plates must not be too close to the corners of buildings. Nor must they cover or in any way interfere with the structural or ornamental elements of existing façades.



- Vending machines and display cases are not permitted close to façades.

Construction Monitoring and Legal Requirements

Parking spaces for cars and bicycles

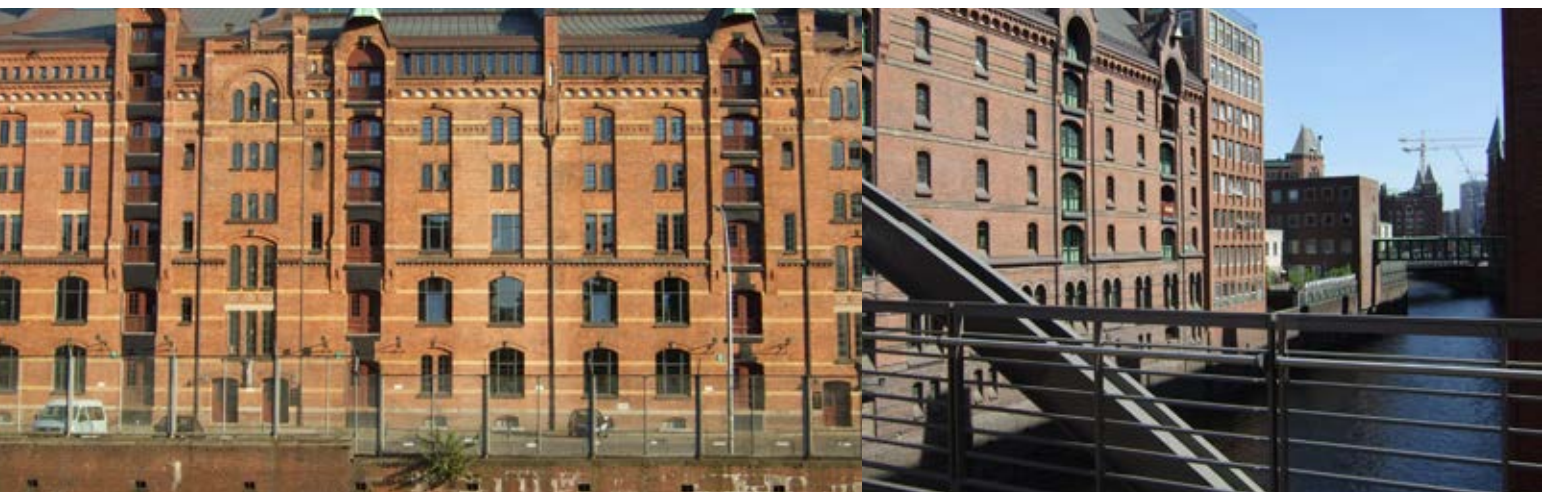
Currently, there are only a few private parking spaces for motorists. Planning rules normally require car parks to be provided on any estate where a change of use is envisaged. The required parking facilities for bicycles should be placed either inside buildings (ground floors) or in the loading and unloading zone outside. Additional parking spaces for cars and bicycles, which are required by law, must either be created on nearby land (servitudes) or compensated for in cash. For reasons of heritage protection, in most cases it will not be possible to create the required number of parking spaces in the Speicherstadt. The technical instruction "Required parking facilities for cars and bicycles" (Fachanweisung "Notwendige Stellplätze und notwendige Fahrradplätze") determines that such compensation payments are not due in those cases where it is impossible to create parking spaces because of heritage protection constraints.

Natural Light in Buildings

As the vast majority of the buildings in the Speicherstadt are narrow and deep with few windows, and are characterised by low ceilings and structural pillars to support heavy loads, the amount of natural light

reaching the inside of warehouses is a critical issue. For residential buildings, the legislation requires the size of windows and other elements providing natural light to be greater than or equal to one eighth of the ground floor area. Rooms that are not lived in do not have to comply with this provision, i.e. they can be built without windows if adequate illumination can be provided by other means (Paragraph 44 of the Hamburg Building Code, HBauO). In the majority of cases, the existing window provision in the warehouse buildings does not meet these requirements. In consultation with the Heritage Protection Agency, the following measures could be considered:

- Creation of interior courtyards,
- Creation of (additional) openings and zones (Blindfelder) in façades which would imitate the design of existing doors and windows,
- Opening up the cornices (Gesimskränze) in eaves with deeply receding reveals into which windows could be inserted,
- Creation of sky lights and rows of windows near the roof ridges.



Height of Storeys and Ceilings

According to the Hamburg Building Code (Paragraph 44 (1) of HBauO), ceilings in rooms intended for human habitation must be at least 2.40 m high. Paragraph 23 of the Ordinance on Work Places (Arbeitsstättenverordnung, ArbStättV) stipulates that working rooms and offices must have a clearance height of 2.5 m. If these minimum ceiling heights are not available, two storeys must be merged.

Staircases

The rise/run ratio of the existing staircases in some warehouse blocks is too steep to meet current legislative requirements. Also, in some cases, the staircases are too narrow to comply with the requirements on safe escape routes (cf. German Industry Standard (DIN) 18065 and Paragraph 17 of the German Ordinance on the Safety and Design of Work Places, cf. European Directive ASR 17/1,2).

Protection against the Risk of Falling

Windows and loading bays which do not feature railings or safety fences of the required height, must be furnished with appropriate safety equipment to safeguard against the risk of falling.

Barrier-free Access

The Hamburg Building Code includes special requirements for apartments and civil engineering works which are publicly accessible and for buildings that are used primarily by people with restricted mobility (Paragraph 52 of Hamburg Building Code). The provisions on residential buildings set out therein do not apply where the effort and cost required to achieve barrier-free access would be disproportionate. Buildings that are used by the public must be equipped with lifts. Efforts will be made to achieve barrier-free access to all parts of the Speicherstadt. Assessments will have to be made on a case-by-case basis to establish whether this is possible everywhere.

Heat and Noise Insulation

The heat and noise insulation of the Speicherstadt

buildings needs to be upgraded in such a way that preserves the external design of the buildings. Both the Hamburg Act on Climate Protection (Hamburgisches Klimaschutzgesetz, HmbKliSchG) and the German Regulation on Energy Saving (Energieeinsparverordnung, EnEV) provide for waivers for listed buildings.

Fire Safety

The conversion of the warehouses to residential and office use requires existing fire safety schemes to be completely revised. New schemes need to be developed for each individual building, as the structural engineering of most of them does not comply with the fire safety requirements of the Hamburg Building Code. To compensate for this, fire alarm and technical fire-fighting systems (anlagentechnischer Brandschutz), fire doors etc. will have to be installed. Because it would be difficult to reach the warehouse buildings in the event of flooding and because of the way they are built and the materials used, sprinkler systems must be installed and approved by the competent authorities.

Requirements for Residential Buildings

For every new building containing three or more apartments, legislation stipulates that playgrounds must be built. However, there is limited space for such facilities in the Speicherstadt. Exemptions can be granted if the new buildings – although otherwise eligible for planning permission – could not be built as a result of non-compliance with this requirement or if the cost of compliance would be disproportionate. In such cases, there is an obligation (servitude) to secure playground areas on neighbouring land (Paragraph 10 of Hamburg Building Code).

Requirements for Event Venues

The Hamburg Regulation on Gathering Places (Hamburgische Versammlungsstättenverordnung) stipulates special fire safety requirements for event venues: There must be at least two physical escape routes. The width of the escape routes depends on the number of people present in any one location, but must be at least 1.20 m.

3.8 Concept for New Uses of the Speicherstadt

Hamburg aspires to develop the Speicherstadt into a lively inner-city district that connects the historic city centre with the new HafenCity. This will only be achieved if the mix of different uses in buildings and public spaces attracts enough people at all times of the day. In the long term, it is hoped that this mix will include appropriate proportions of residential use, offices, cultural and creative activities, leisure pursuits and goods storage.

The intention is for the Speicherstadt to allow economically established activities to coexist with others that are not economically established. Because of its central, prestigious location, the Speicherstadt is ideally suited as a home for arts-related, cultural and entrepreneurial activities. Networking between these different spheres will create synergies and promote the regional economy.

There is no comprehensive system of flood defences in the Speicherstadt, which is why, unfortunately, there are currently severe constraints on residential use, which could otherwise enliven the district. While this situation prevails, i.e. as long as no definitive decision has been taken about a comprehensive future flood protection system, the City of Hamburg will strive to act in a way that does not preclude any future developments in the Speicherstadt. Warehouse buildings that have been earmarked for rehabilitation or new uses will have to be examined to determine whether, in principle, they are suitable for residential use. If so – even if

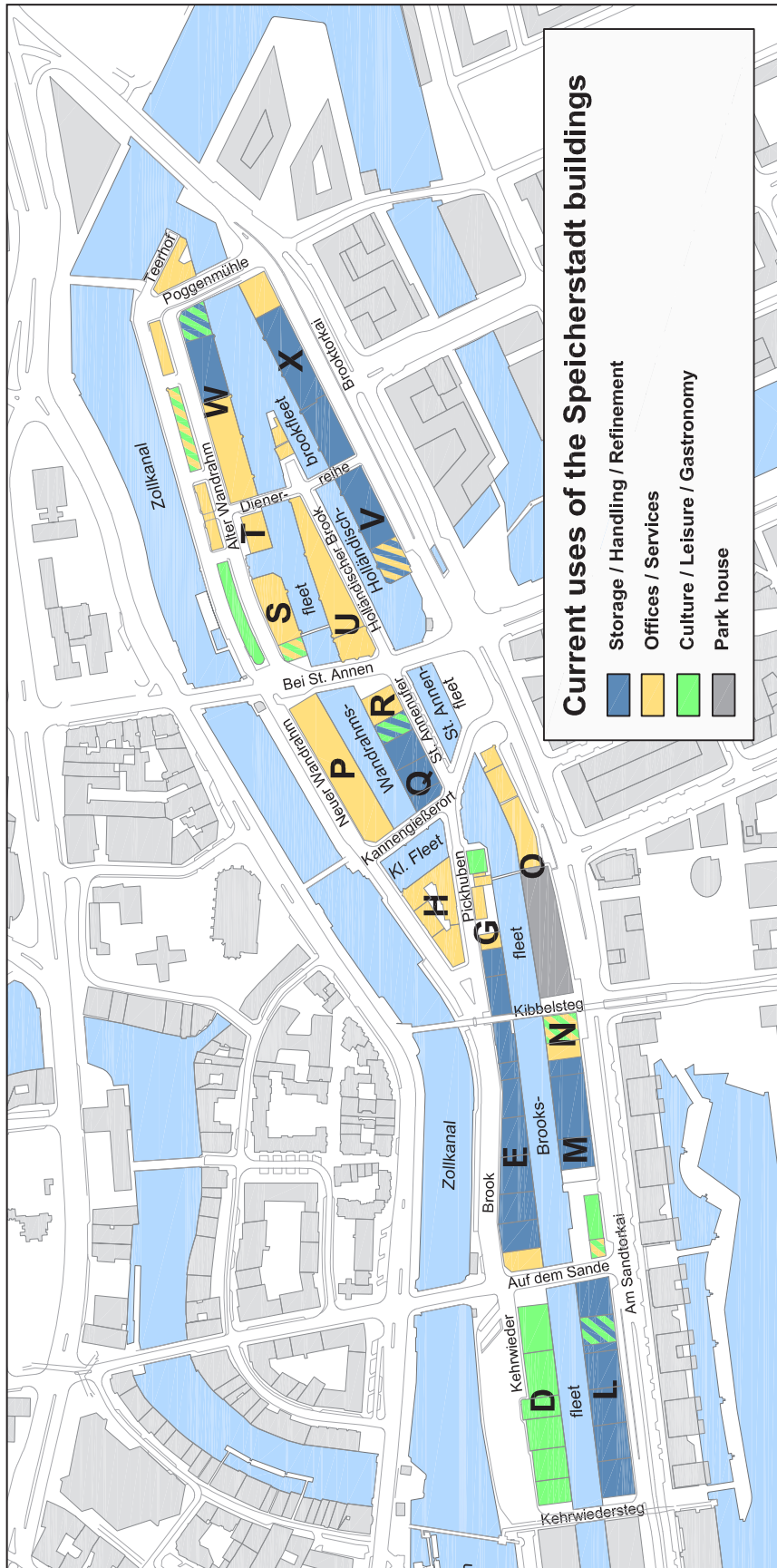
that only applies to parts of the buildings in question – any conversion work and intermediate uses must not preclude future residential use. This also applies to upgrading and adding value to warehouse buildings by converting them. Unless this is kept in mind, any subsequent residential use could be ruled out by the increased value of the property. As soon as there is a comprehensive system of flood defences in place that encompasses the entire Speicherstadt, buildings eligible for residential purposes should immediately be converted into apartments, provided that this can be reconciled with the requirements of heritage protection.

Creative and cultural activities can enliven the Speicherstadt by providing public exhibitions, open studios and temporary event formats. They constitute an alternative to pure office use until a comprehensive system of flood defences makes residential use possible.

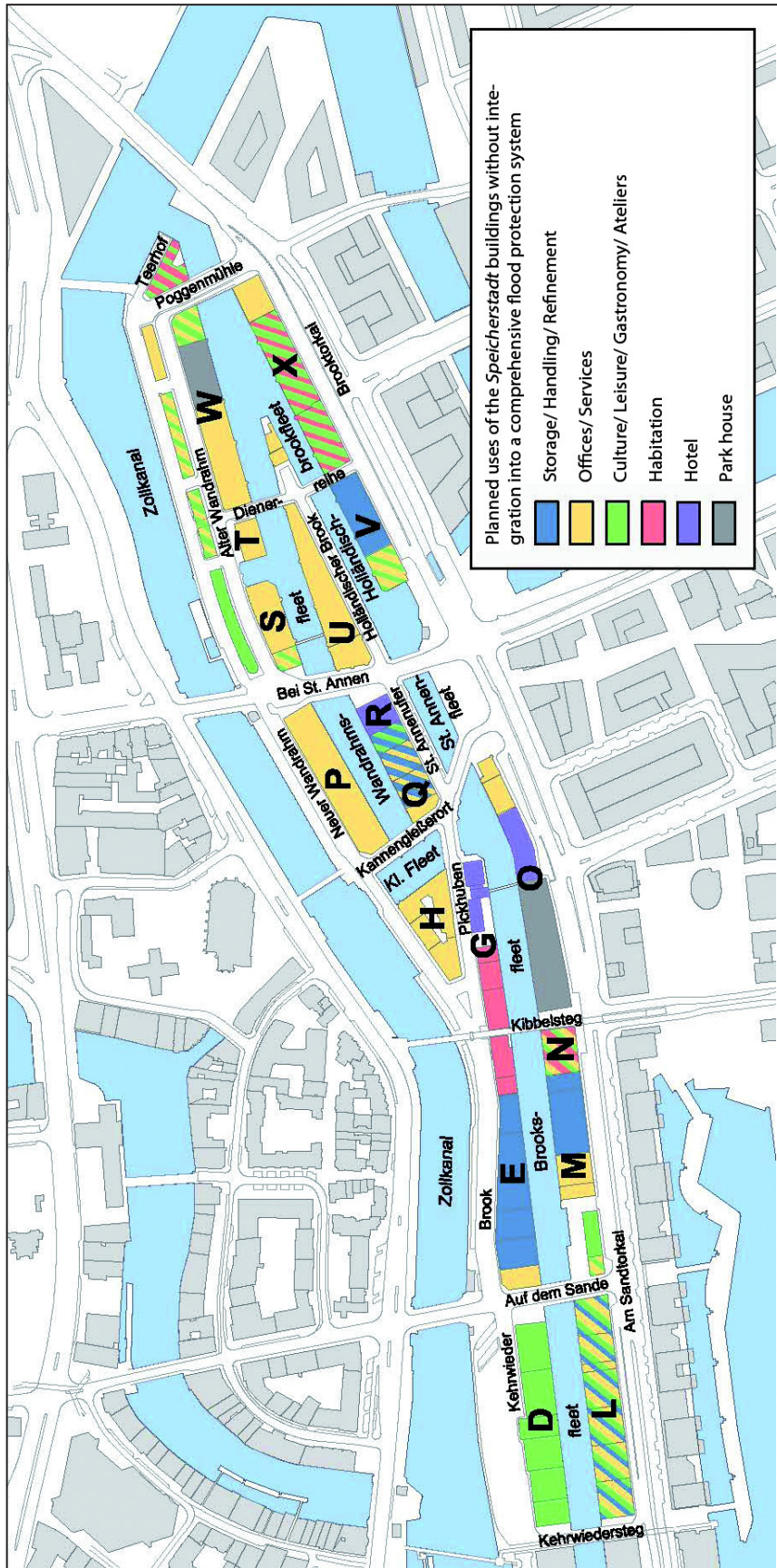
What follows is the Concept for Future Uses no. 1, which assumes that, in the long term at least, there will be a comprehensive system of flood defences for the Speicherstadt. If the City of Hamburg should decide against such a system Concept no. 2 will be implemented.



3.9 Current Uses and Alternative Uses in the Future



Current Uses



Concept no. 2
 Uses of the Speicherstadt without integration into the flood protection systems of the city centre
 and HafenCity

4. Flood protection

4.1 Current Situation

The Speicherstadt lies outside the public main dyke system. It is situated between the city centre, which is protected by a system of flood defences, and the HafenCity, which is built on plinths that raise it above the reference water level.

For the Speicherstadt as a whole there is currently no comprehensive system of flood defences, e.g. in the form of a closed network of dykes. Some warehouses are protected by individual flood defences (Objektschutz). The Speicherstadt lies between 4.50 m and 5.50 m above sea level (NN = tidal reference level), i.e. considerably lower than the reference mean water level of 7.30 m above sea level, to which an additional margin has to be added for waves.

The buildings in the Speicherstadt have in fact been flooded repeatedly over the years. However, this eventuality was anticipated when the concept of mixed office, storage and other industrial uses was drawn up.

4.2 Engineering and Technical Flood Defences

Several arguments can be put forward in support of integrating the Speicherstadt into the systems of flood protection that exist in the city centre and the HafenCity:

- It will only be possible to convert large parts of the Speicherstadt for residential or hotel use if the entire ensemble is protected against flooding. Already, there are restrictions on non-residential activities because of insufficient flood protection. Occupants and users have to live with a situation where they cannot access buildings during flooding and where the inundation of basements and ground floors is a regular occurrence. This means that it is difficult to successfully market parts of the Speicherstadt.
- Repeated flooding is causing damage to the fabric of the buildings, which could be avoided through comprehensive flood defences.
- There are plans to preserve parts of the existing halls in the Oberhafenquartier (upper port area) of the HafenCity and to convert them to new uses. These halls are built at a level which makes them vulnerable to potential flooding. A comprehensive line of flood defences encompassing the Speicherstadt and the Hafencity would protect that area, and make it possible to keep the halls and use them without any restrictions.



Figure 13: Main dyke line and area at risk of flooding

- The north-south transport axes providing access to the HafenCity would still be passable during floods and unrestricted mobility could be guaranteed. Rescue vehicles could reach the Speicherstadt and the HafenCity more easily during floods.
- Open spaces in the Speicherstadt would be protected against flooding. This would remove the need for evacuation plans and clean-up operations.

In engineering terms, then, the first task is to establish an uninterrupted flood defence line that meets the various requirements with regard to water loads and safety precautions. One way of achieving this would be to link up the plinths (Warften) in the HafenCity using flood protection walls and gates to form a new flood defence line, which would in turn connect up to the existing public main dyke system where appropriate, thereby forming a closed system of flood defences for the entire Speicherstadt. Flood protection measures will have to be implemented in such a way that they do not detract from the historic design of the Speicherstadt. In particular, the marked contrast between older and more recent buildings in the Speicherstadt must not be exacerbated by an extended and more sophisticated system of flood defences.

The fundamental flood protection solution employed in the HafenCity is the construction of plinths i.e. the raising of the ground to above sea level (tidal reference level for floods). The current system of flood protection in Hamburg means that the Speicherstadt is flooded in storm surges. Using the system of plinths in the HafenCity and by connecting the Speicherstadt to the main dykes in the Niederhafen (lower port area), it would be possible to establish an uninterrupted flood defence line encompassing the Kehrwiederfleet waterway, Sandtorkai, the Grosser Grasbrook, Strandkai, Magedburger Hafen, Versmannstrasse, Oberhafen / Billhafen and the entire embankment of the B4/75 national road. Since 1998, several studies have looked at possible locations for a flood defence line for the Speicherstadt. They are all based on the idea of closing the gap between the existing flood protection system of the city centre and the plinths of the HafenCity.

In the meantime, recent construction and development in the HafenCity and in the western part of the Speicherstadt up to Kehrwiedersteg have produced a slightly different situation.

Barrages and locks exist to cross over canals. Path and street intersections are being equipped with flood gates and other infrastructure cable and line crossings are being secured by sliding gates. Some parts of the flood defence line have already been completed, e.g. the pedestal buildings on Am Sandtorkai and the connection of Grosser Grasbrook with the planned Überseequartier behind Strandkai, the level of which will also be raised. Shanghai-allee, complete with its connection to the raised Versmannstrasse – Baakenbrücke has also been finished. The full length of Versmannstrasse will be raised to a flood-safe level. The Deutsche Bahn railway line has been constructed as a cofferdam inserted between sheet piling retaining walls.

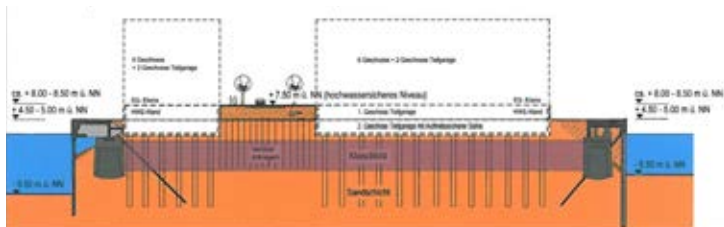


Figure 14: The plinths in the HafenCity

4.3 Position of the Flood Defence Line

The present study assumes that the Speicherstadt will be connected to the main dyke at the Kajen-to-Nicolai barrage. The planned flood defence line will run along Kehrwiedersteg thereby leaving Kehrwiederspitze, the area of the Alsterfleet waterway with the pumping station, and the locks at Schaartor outside the flood-protection zone.

In the Binnenhafen there will be a barrage or lock, with a clearance width of 40 m. There are two possible locations for this structure, namely either to the east of the Nikolai barrage or along the Deichstrasse axis. In both cases, a connection with the public dyke line would be established and both alternatives provide for a walkway over the construction. On the Kehrwiederfleet waterway, there will be a barrage or lock with a clearance width of 18 m. The embankment along the streets of Kehrwieder to Brook will be reinforced and upgraded in accordance with the provisions on public flood protection systems, the levels of protection being 7.50 m above sea level (NN = tidal reference level) plus an additional freeboard for storm floods with high



Figure 16: Barrage at Billwerder Bucht

waves. This freeboard will be provided in defined windward areas.

On land, the planned flood protection wall will run along the western side of Kehrwiedersteg, crossing the two streets Kehrwieder and Am Sandtorkai. These cable and line crossings will be equipped with sliding gates or they will need to be protected by flexible sliding valve constructions. A major engineering and construction project will be required

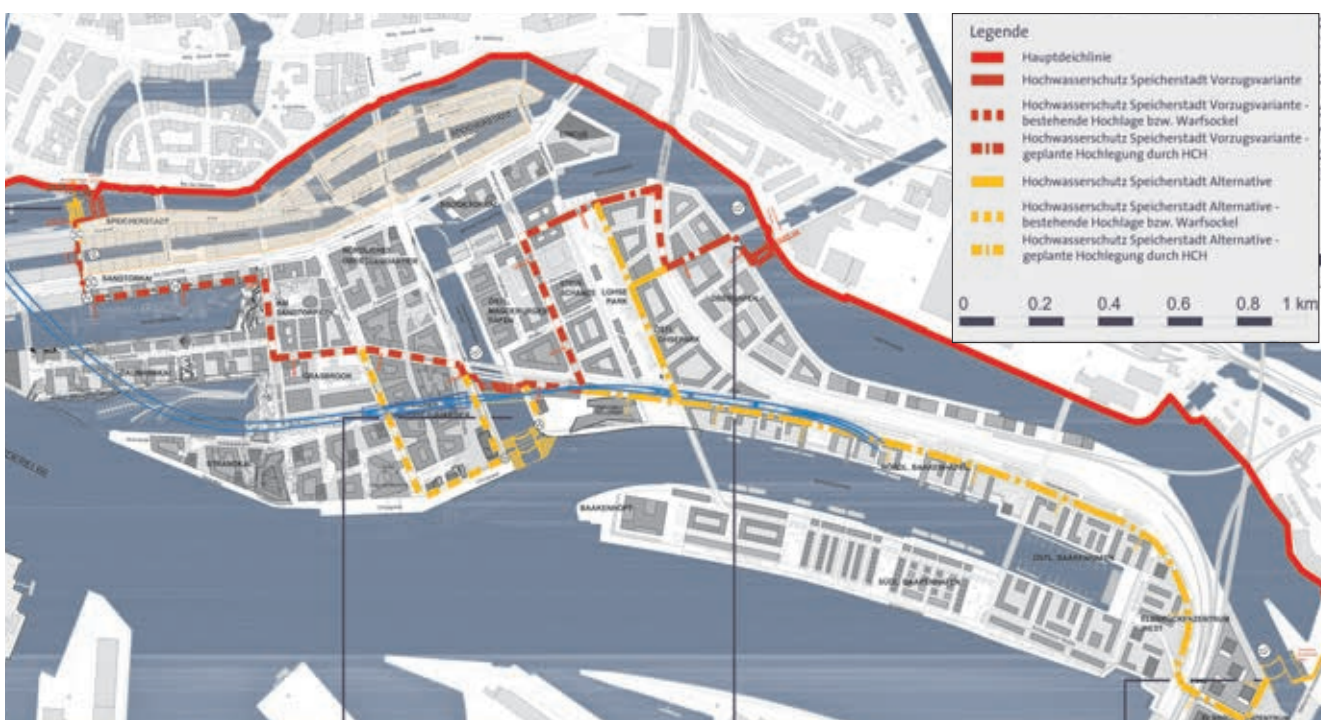


Figure 15: Comprehensive line of flood defences, extract from the report by the engineering firm Kötting (2008)

at the crossing on Am Sandtorkai where the main sewer (Kuhmühlenstammsiel) was recently rehabilitated. Because of the misalignment of the flood protection wall between the two lanes of traffic, there will have to be separate sliding gates in the central reservation. The protection wall will connect up with the pedestal buildings on Am Sandtorkai, which are equipped for future flood defence systems. For the cross-over points to the Sandtorkai promenade, flood gates will have to be built on Kehrwiedersteg and its continuation, Brooksbrücke, up to Auf dem Sande. Around the Kibbelstegbrücke the pedestal buildings will connect up with the new street of Grosser Grasbrook by way of a wall that extends into the plinths at the back of the Sandtorhafen and Grasbrookhafen port basins. Grosser Grasbrook extends all the way to the raised area of the cruise terminal on Am Strandkai and thus provides a connection with the Überseequartier district along the Magdeburger Hafen basin.

An obvious solution for the crossing of the 80 m wide basin of Magdeburger Hafen would be to build a dam plus barrage or a lock south of the Baakenbrücken with a clearance width of 30 m. This would be built either adjoining the Baakenbrücken or further away, as a separate bridge with its own walkway. From there, the flood defence line will link up with Versmannstrasse, the level of which will be raised along its entire length.

The most ambitious solution would be to have the flood defence line extend all the way to Zweibrückenstrasse. Further down, this street crosses underneath the Hamburg-Hanover railway line and the overground S 3 line towards Hammerbrook (S 3 from Pinneberg to Stade). The level of the area north of Zweibrückenstrasse will be raised where the Elbbrückenzenrum is to be built. Since the railway line will be at a higher level, ensuring that the railway crossing is flood-safe, the flood defence line can be brought right down to the Oberhafenkanal without the need for barrier gates (Gattlösungen).

However, were a low-lying riverbank promenade to be included in the plans, this would have to be equipped with a flood gate. The final link would be provided by a barrage across the Oberhafenkanal in front of Billhorner Brückenstrasse and on its western bank, which would link the flood protection wall up with Brandshofer Deich (dyke).

A smaller-scale solution would be to have the flood defence line run from Baakenbrücken via Shanghai-alley to Koreastrasse and its continuation, Stockmeierstrasse, and then via Lohsepark to the railway embankment that links up with the Oberhafen. From there, the flood defence line could continue via a barrage to the west of Hammerbrookschleuse lock, where the wall coming from the Speicherstadt would again link up with the main regional dyke (Landeshauptdeich). The 'big solution' described above would result in a flood defence line with a total length of 3.5 km; the smaller one would measure approx. 2.6 km. The big solution offers the advantage of also protecting the Oberhafenquartier district of the HafenCity, which would make it possible to preserve the existing halls and put them to new uses without any restrictions due to flood protection considerations.

The HafenCity measures are presented here as a choice between two main alternatives. Before a final decision is made, further detailed studies will be required, in the course of which minor modifications might become necessary.

4.5 Legal Framework

The Hamburg Water Management Act (Hamburgisches Wassergesetz, HWaG) regulates all interventions and measures regarding flood defence systems and their maintenance.

In accordance with Paragraphs 48 and 55 of the Hamburg Water Management Act, the establishment of a flood defence line including the barrages and flood gates described above requires approval by the competent authority.

When implementing a flood defence line to protect the Speicherstadt, the general technical rules on public flood protection systems will obviously apply, and issues of heritage protection will have to be taken into account. In addition, to ensure the feasibility of a public flood protection system for the Speicherstadt, a general legal framework needs to be defined. If all these preconditions are met, it seems conceivable to build a public flood defence line around the Speicherstadt.

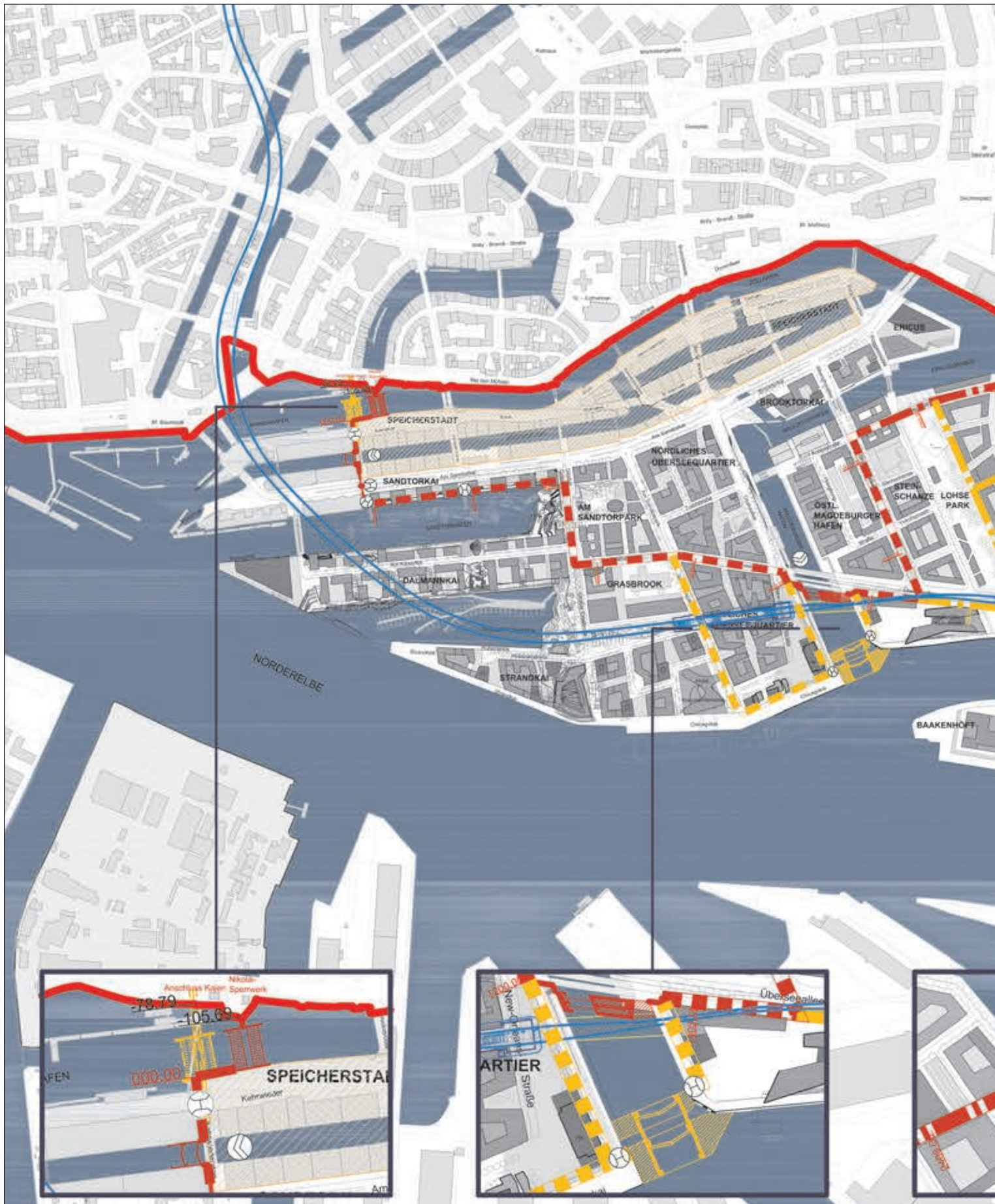
4.6 Conclusions

It is technically possible to establish a flood protection system for the Speicherstadt if the plinths of the HafenCity are combined with supplementary flood protection constructions linking existing defences with the main regional dyke. The approximate investment required to create such a system has been estimated at approx. EUR 126 million. To this must be added annual maintenance and operational costs, which at this stage cannot be quantified.

The study drafted by the company Körting and presented in this text sought initially to demonstrate the technical and financial feasibility of creating a comprehensive flood protection system for the Speicherstadt. However, before a decision on the implementation of the concept described here can be taken, further detailed studies will be necessary.



Figure 17: Overview of the proposed flood protection system – report by the engineering firm Körting (2008)





5. Quay Walls and Low Tide Protection

5.1 The Quay Walls under the Warehouses

Some 120 years after they were constructed, the quay walls of the Speicherstadt are now showing a degree of wear and tear. This is evident both at the water's edge and in the warehouse buildings themselves, particularly in their basements. In 2008, the HHLA commissioned the engineering company Kramer & Albrecht to assess the structural safety of the quay walls underneath the warehouses. A sample of five sections of quay wall were singled out for the study.

The structural safety assessment found cracks at regular intervals in the fire walls and outer walls in the warehouse basements. The experts conclude that because of increased water pressure the damaged quay walls will in the future not be capable of fulfilling their function. Structural assessments and calculations have shown that the quay walls of four of the blocks studied can no longer be regarded as

structurally safe. The quay wall of the fifth block is considered only just adequate. In the view of the experts there can be no doubt that all the quay walls will need to be rehabilitated. They also insist that more detailed follow-up studies be carried out to analyse the foundation pile heads. They believe that the heads have probably become exposed (cf. also chapter 5.3) and that the piles have started to rot, weakening the pile heads.

In recent years there has been an increase in the damage reported to the basement walls of several warehouse blocks on the waterway side. This consists of cracks at regular intervals in the fire walls and outer walls of the warehouse basements. Also, the ground underneath the foundation slabs has subsided as a result of sand being washed out from between the wooden piling walls, which have become vulnerable to leaks. This means that the foundation slabs, some of which are not reinforced, are no longer able to support their loads.

The report proposes the following alternative measures:

- Re-anchoring the quay walls,
- Erecting sheet piling walls,
- Ensuring constant water levels at low tide

The second alternative would raise serious issues about the historic design of the Speicherstadt and cannot be reconciled with the requirements of heritage protection. It must therefore be ruled out. The total cost of the measures is put at EUR 24.6 million plus VAT. This includes the rehabilitation of foundation slabs, walls and barge mooring facilities as well as measures to prevent more sand washing out from behind the quay walls.

In 2008, on behalf of the Free and Hanseatic City of Hamburg, the Regional Ministry for Finance (Finanzbehörde), which is the sole owner of the Speicherstadt properties, commissioned the engineering

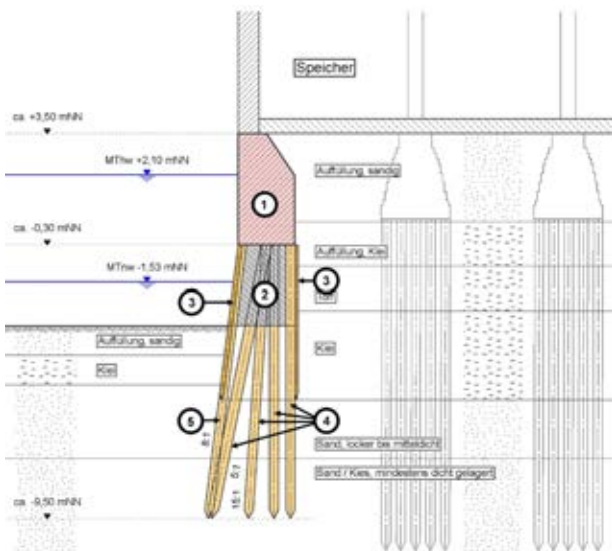


Figure 18: The structure of the quay walls
 1 Brick wall section
 2 Buffer layer (consisting of medium-sized stones and sand)
 3 Wood piling skirt on both land and water side
 4 Rows of round wood piles on land side
 5 Row of wood piles on water side

firm WK Consult to carry out a more detailed and exhaustive study on the structural safety of the quay walls. WK Consult inspected the quay walls from both the land and the water. Individual warehouses were selected and sample measurements taken of water levels and cracks. Evidence in the form of calculations was not included in the study.



Figure 19: Quay walls underneath warehouse blocks D and L

Using the guidelines entitled “A Classification Matrix of Damage in Water Transport Infrastructure” (Schadensklassifizierung an Verkehrswasserbauwerken) WK Consult analysed the damage and saw no immediate need for action. On the waterway side, they found damage mostly in the form of weathered and chipped walls, missing sections of brickwork and cracks in the outside of walls. Because of the limited extent of the damage, WK Consult consider that at present only certain sections of the quay walls are at risk.

On land, the inspection uncovered above-average and severe damage in warehouse blocks G, L, P, S and W. The damage found indicates that quay walls are being deformed by changing tidal water levels and are therefore developing separation cracks.

As regards the wooden foundation piles of the quay walls, the report found some instances of material being washed out from between and under the piles, as well as from the dams. The experts consider that such wash-outs will not have any impact on the structural safety of the quay walls themselves, but that they might affect the structural safety of the warehouse blocks resting on them, as well as the latter’s fitness for use. They believe it is possible that in the long term earth could be washed out from underneath the warehouse basements, which could lead to subsidence. The experts propose to backfill the problem areas in order to prevent the loss of earth. In the context of such rehabilitation work, the wooden pile heads, whose condition was not part of the present study, could also be analysed. The additional data gathered could provide the basis for additional measures which might be necessary in this area.

After mapping the damage on the waterway side and the land side, two different categories of severity and quantity of damage were defined by the experts. For the areas of medium-severe damage the experts recommend rehabilitation in the medium term (3 to 5 years), while for those with low damage levels they consider that rehabilitation can be done over 10 to 15 years.

Careful examination of the crack measurements revealed a clear correlation between tidal range and the width of cracks. A comparison of the crack widths with the variation in water levels measured shows that cracks tend to widen and narrow depending on the tide. This is probably due to changes in the tidal range of the Elbe river in the course of the last century. The increase in tidal range has led to excessive hydrostatic pressure on the quay walls. The experts recommend that the quay walls in both of the areas defined above be retrofitted with new transverse micro-piles. This would both minimise tide-dependent deformation and reduce the horizontal load (resulting from increased hydrostatic pres-

sure) and would at the same time remove some of the load from the wooden foundation piles. Such retrofitting of additional anchors would neither affect the permeability of the construction nor detract from the overall appearance of the Speicherstadt.

The engineering firm WK Consult puts the cost at approximately EUR 2.3 million net for the medium-term rehabilitation measures and a total of EUR 4.7 million net for the long-term measures.

As the two reports which have been commissioned have in part produced different results, a definitive rehabilitation concept has yet to be agreed.

5.2 Other Quay Walls along Streets

Because of their age, the quays of the Speicherstadt generally require a great deal of maintenance work, mainly repairs to the brickwork.

It is the Hamburg Port Authority (HPA) which is responsible for repair and maintenance work on the embankments of the Speicherstadt. The authority inspects the walls at regular intervals.

The need for large-scale maintenance or comprehensive rehabilitation measures is usually evidenced by walls becoming significantly deformed or larger cracks appearing. In these cases, whole sections of wall are inspected, measurements taken and the damage documented. The results are then translated into measures such as the ones currently being implemented along the Customs Canal where a 140 m-stretch of the wall is undergoing comprehensive rehabilitation. Similarly, in the spring of 2008, 40 m of quay wall along the Customs Canal were fitted with additional anchors. For the time being, there seems to be no further need for urgent maintenance work in the Speicherstadt.

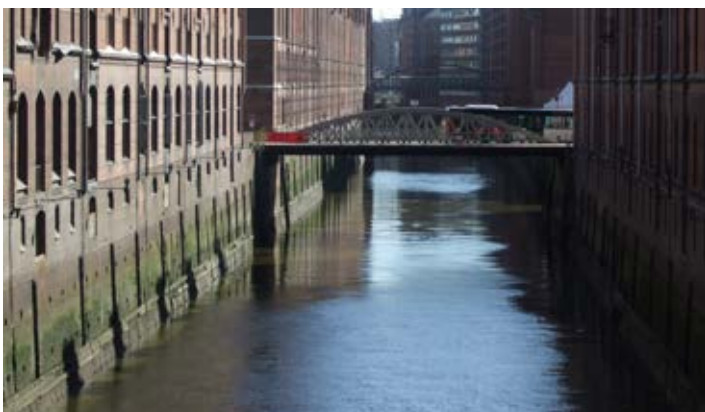


Figure 20: Kaimauern unter den Speicherblöcken D und L



Figure 21: Quays along the Customs Canal

5.3 Protection at Low Tide

Over recent decades, the tidal range in the port of Hamburg has constantly increased. As a result, the mean low-water level (mittleres Tidenniedrigwasser, MTnW) has fallen to the level of the wooden foundation piles. At the time these piles were driven, their heads were designed to be 0.50 m below sea level (tidal reference level), which was the mean low water level at the end of the nineteenth century. This ensured that the piles were permanently immersed and thereby protected from rot. The mean low-water level has in the meantime fallen to approximately 1.60 m below sea level which means that the pile heads are dry twice daily for several hours at a time. This can cause the pile heads to become damaged. Already, in the case of warehouse block Q a significant reduction in the structurally effective diameter of the wooden piles has been detected.

In 2009, HHLA commissioned a study in which the engineering firm Körting was asked to look at protection measures against wear and tear from low water levels. In their report, the engineers conclude that raising the low-tide level to at least the tidal reference level (sea level) would be effective in reducing the wear and tear on the load-bearing foundations.

The feasibility study describes five alternative scenarios. Common to all of them is the idea of

building so-called permanent weirs (feste Wehrschwellen), which would keep the water level in the Brooksfleet, Kleines Fleet, Wandrahmsfleet, St. Annenfleet and Holländisch Brooksfleet waterways at the desired minimum level. The alternatives look at possible locations for these permanent weirs and the possibility of some of the weirs being moveable, which would allow ships to sail through the Speicherstadt during the same tidal slots as today. One alternative provides for bottom outlets in the form of stop logs (Dammbalkenverschlüsse), which would make it possible to clean port basins. The investment for the solutions described would be between EUR 1.15 and 3.2 million (plus VAT).

Another way of ensuring minimum low-tide water levels for the Speicherstadt would be to combine this objective with the planned flood protection system. Barrages could be replaced by locks (in the same locations). In the case of the Oberhafen area, it would even be conceivable to build a barrage that stays closed most of the time while the other three barrages would be replaced by locks which could be opened for the passage of port ferries and tourist boats. Locks and barrages require similar amounts of investment. However, the former take up a lot more space, making it more difficult to integrate them into city development plans. Furthermore, locks occasion considerable operational costs, because of processing vessels passing through them.

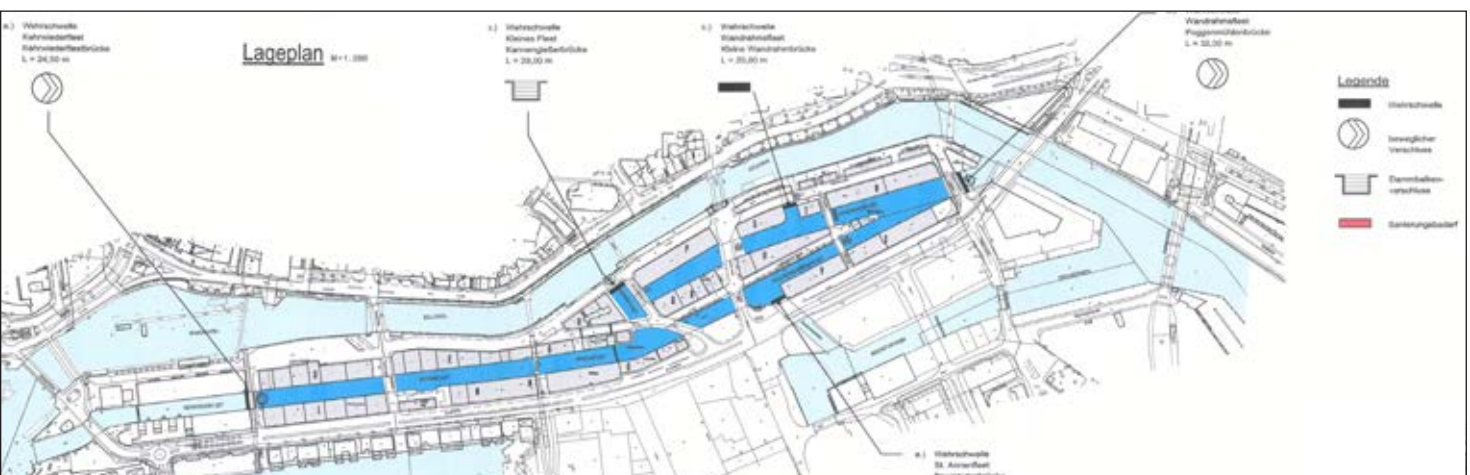


Figure 22: Low-tide protection including moveable weirs and stop logs; source: report by the engineering firm Körting, November 2009

6. Traffic

6.1 Access to and Transport Development within the Speicherstadt

For more than a hundred years the movements of vehicles, vessels and pedestrians in the district were exclusively geared towards the port-related uses of the Speicherstadt, with traffic typically either originating or terminating there (Ziel- und Quellverkehr). The only exceptions were the two traffic axes Sandtorkai/Brooktorkai and Bei St. Annen, where there was through-traffic connecting the Speicherstadt via the Freihafenbrücke to the southern parts of the port and to Harburg.

The relaxation of the special rules applying to the free port and their recent abolition have meant that the traffic situation in the Speicherstadt has changed. While most routes still originate or terminate in the Speicherstadt, the following factors have led to a change in traffic flows, primarily along the axes mentioned:

- Traffic heading towards the southern part of the Hamburg metropolis has increased, avoiding the bridges across the River Elbe,
- The building of the Köhlbrandbrücke has shifted traffic towards the southern parts of the port and the A7 motorway, away from both the modern and the old Elbe tunnel,
- New traffic flows have been generated by the building of the Hafencity.

In addition to this, the number of pedestrians and cyclists in the Speicherstadt has risen considerably, as a result of more tourists being attracted to it, because of the new activities in the Speicherstadt and in connection with the building of the Hafencity.

The developments described mean that new demands are being placed on the roads and streets in the Speicherstadt, which has not seen any major changes to its transport infrastructure for over a hundred years. In the context of the Hafencity development, a traffic study was carried out which also encompasses the Speicherstadt. This so-called "Scenario 2025" forms the basis for all road infrastructure planning in the Speicherstadt and the Hafencity. Most of the east-west traffic is channelled along the four-lane main roads Am Sandtorkai and Brooktorkai south of the Speicherstadt so that the latter is spared all through-traffic.

The current traffic concept provides for a total of four connection points with the districts to the north of the Customs Canal:

- Niederbaumbrücken / Am Sandtorkai
- Brooksbrücke / Auf dem Sande
- Kornhausbrücke / Bei St. Annen
- Oberbaumbrücke / Brooktorkai



Figure 23: Traffic in and through the Speicherstadt

The no. 10 cycle route, which connects the city centre with the HafenCity, Wilhemsburg, Harburg and Neugraben, runs through the Speicherstadt along the following streets: Bergstrasse, Domplatz, Brandstwierte, Bei St. Annen and Osakaallee. In the future, the River Elbe Long Distance Cycle Path will also run through the Speicherstadt (cf. chapter 6.2).

It emerged early on in the process of drawing up the master plan for the HafenCity that the Jungfernstieg – Domplatz – Brandstwierte – Bei St. Annen route is important for pedestrians visiting the Speicherstadt or the HafenCity. Wherever possible, north-south traffic flows will be organised in such a way as to respect the existing fabric of the streets and the internal structures of the Speicherstadt ensemble as a whole. Since the existing bridges cannot be widened, it was decided to limit the number of cars and vehicles crossing St. Annen / Kornhausbrücke. If all the vehicles currently using this



Figure 24: Open space planning at Bei St. Annen; architects: LRW

bridge were diverted to the bridges to the east and west of St. Annen / Kornhausbrücke, this would reduce the daily traffic over the latter to some 19,000 to 20,000 journeys. An integrated traffic and open space plan (Integrierte Verkehrs- und Freiraumplanung) has been drawn up which covers this entire area. The plan is currently being implemented.

To improve the connection for pedestrians from Baumwall underground station to the HafenCity, the Senate approved a plan in 2009 with the following main components:

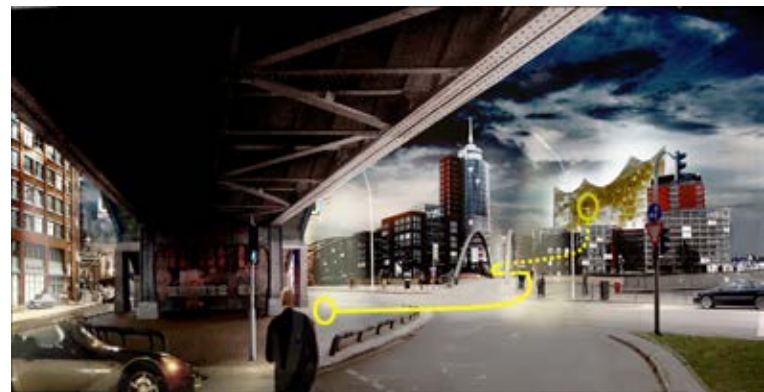


Figure 25: Pedestrian access to the Elbphilharmonie (Philharmonic Hall on the Elbe), architects: Herzog & deMeuron

Addition of another exit stairway from the mezzanine level of the eastern access to Baumwall underground station,

- Introduction of a consistent guidance system channelling pedestrian flows to the western footpath between Baumwall and Am Sandtorkai,
- Implementation of a new lighting design,
- Widening of the footpath to 5 m as far as the Sandtorhafenklappbrücke (moveable bridge at Sandtorhafen) and a consistent and recognizable design on this route.
- Adjustment of the level of the Sandtorhafenklappbrücke .

Figure 26: Draft Public Transport Concept for the Speicherstadt and the HafenCity; source: Hafencity Hamburg GmbH, 2012



Measures

A traffic plan has been proposed for the Speicherstadt, which will be implemented in several phases. The traffic forecasts used for this plan are based on the reference year 2025 and will only materialise as the Hafencity development progresses. In the meantime, it is safe to assume that there will be less traffic, so that measures to reduce traffic and its impact can be implemented gradually until then. The following factors may contribute to reaching this goal if and when they are accompanied by reliable traffic studies:

- Improving access to the eastern part of the Hafencity and the Kleiner Grasbrook in the medium term by building an overground or underground line.
- Am Sandtorkai, Brooktorkai and Bei S. Annen should remain main roads with a 50 km/h speed limit. For all other streets and roads in the Speicherstadt analyses are being carried out to

establish whether it is possible to designate all of them as 20 km/h zones.

- The number of heavy goods vehicles in both the Speicherstadt and the Hafencity should be reviewed to see whether it can be reduced.
- Due to their need for large-radius curves, heavy goods vehicles will continue to be handled by Pickhuben street.
- The following street intersections will be modified: Willy-Brandt-Strasse-Brandstwierte, Ludwig-Erhard-Strasse-Mattentwierte, Baumwall-Niederbaumbrücke and Kajen-Hohe Brücke-Kehrwiederbrücke.
- A new bridge will be built from Versmannstrasse via Grossmarktgelände (wholesale market) linking up with Amsinckstrasse, thus diverting part of the through-traffic generated by the building of the eastern section of the Hafencity away from the Hafencity and the Speicherstadt.

6.2 Developing the Road Infrastructure Inside the Speicherstadt: Parking, Loading and Unloading, Pedestrians and Cyclists

Throughout the Speicherstadt the transport infrastructure recalls the type of traffic that was typical of the decades when it was built, i.e. at the turn of the last century. To this day, the harmony of the architecture and the open spaces bear witness to the traffic of the time, which was characterised by horse-drawn drays, porters, the harbour railway and the barges on the waterways.

Since it is being turned into a city centre district, the Speicherstadt will have to adjust: Already, the changes which have taken place in the district are putting pressure on the existing city infrastructure. In some areas, the roads are no longer able to cope with the traffic and road safety cannot be guaranteed. In other places, there are no footpaths and there is no clear distinction between public and private spaces (öffentliche Erschließungsflächen und privat genutzte Flächen). Some public spaces give the impression of having remained largely unchanged since the days when the Speicherstadt was used solely as a warehouse district. This may not always correspond entirely to people's expectations of an area close to the city centre, but it is part of what makes the Speicherstadt special, which is why its authenticity needs to be preserved. In creating new areas for public recreation (Aufenthaltsräume) and adapting street infrastructure to bring it into line with current legislation, therefore, the original fabric of the streets and the historic building materials must be preserved. The parking bays and loading and unloading zones next to warehouse buildings are evidence of their historical function. Heritage protection requires these spaces to be preserved.

In front of the warehouse buildings there are strips of cobble setts, which are raised above the surrounding area by the thickness of one layer of cobble setts. They were not meant to serve as a footpath, although people now use them as such. These strips, which have a consistent width of some 1.5 m, had several functions: They served as



Figure 27: Strip of cobble setts in front of the warehouse buildings

areas where goods could be temporarily parked while awaiting further transport; they protected the façades of the warehouses from damage due to collisions with drays; they marked and continue to mark the areas under the winches from where the goods would be hoisted to the respective storeys of the warehouse, and they house the staircases to the basements (and additional goods lifts) and emergency exits. These cobbled strips have always been characteristic of the Speicherstadt and will be preserved.

In the Speicherstadt the individual buildings on each side of the streets are not directly opposite each other (unlike those facing the waterway). As described in the preceding paragraph, in front of each façade there is a slightly elevated functional strip or, on the opposite side of the street, a footpath. This is the case e.g. in front of the Handelshaus (House of Commerce and Trade) and the Sandtorquaihof (the Sandtorquai Office Block) on Pickhuben and also in front of the former customs administration buildings on Alter Wandrahm. Where possible, these pavements will be widened. In particular, it is planned to create pavements of an appropriate width along the promenades on the quay walls (from Binnenhafen to Zollkanal and from St. Annenufer to Holländischer Brook).

The loading and unloading zones are also testimony to the historical logistic activities in the Speicherstadt and will be preserved as they are. Depending on how the adjoining buildings are used, they could serve as loading and unloading zones or as parking.

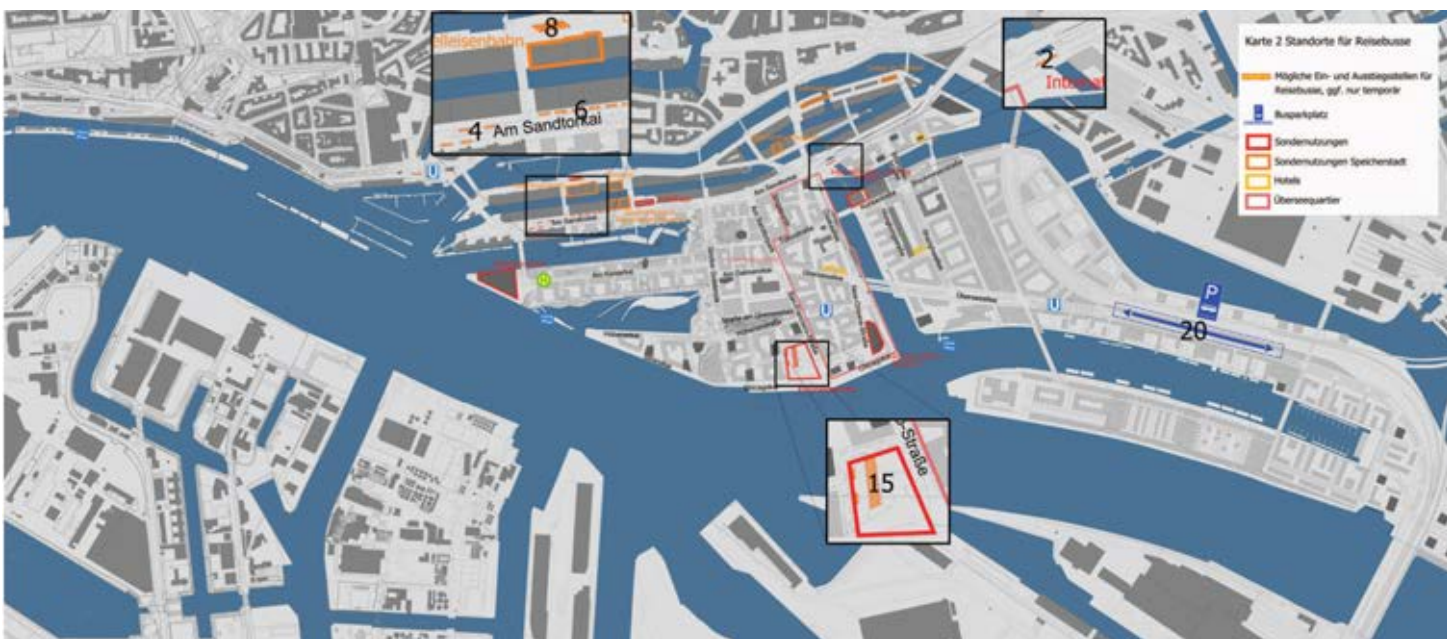
The authorities will look at the feasibility of converting the Speicherstadt into a traffic-calmed district with a general speed limit of 20 km/h, with the exception of the main roads. This would further enhance the attractiveness and quality of the Speicherstadt and its many open spaces for pedestrians and cyclists and preserve its multi-functional character. Parking will only be permitted in designated areas. It will be permitted to pull up on loading and unloading strips to get into and out of cars and, of course, for loading and unloading. In order to avoid cluttering the Speicherstadt with traffic signs, it is planned to position the notices prohibiting parking and indicating maximum speed at the points of entry to the Speicherstadt.

Cyclists will use the roads alongside other vehicles. The introduction of a general speed limit of 20 km/h should make this a feasible proposition. The only

cycle lanes will be Am Sandtorkai – Brooktorkai and the River Elbe Long Distance Cycle Path. The latter will eventually run along Binnenhafen and the Customs Canal, i.e. through the Speicherstadt. In the immediate vicinity of the Customs Museum, the space in front of buildings will be reserved for the purposes of the museum. A decision will have to be taken about whether to allow the cycle path to pass through that area or whether to divert it via Alter Wandrahm. On the remaining streets, any repairs to the road surface should ensure that the edges are constructed from large, smooth cobble sets, for the increased comfort of cyclists.

The amount of parking space available in the Speicherstadt will always be very limited. In other words, it will not be possible to meet increased demand for parking within this inner-city district as a result of the increased activities there. The new multi-storey car park in block O provides public parking space for 250 cars.

Coaches will be allowed to enter the Speicherstadt, but because of the lack of space there will not be any parking facilities for them.



Car drop-off bays will have to be considered separately – one possibility would be to use the parking strips on Am Sandtorkai and the areas on Kehrwieder opposite warehouse block D for this purpose. Currently, the parking facilities at Kehrwieder, more particularly between Auf dem Sande and Kehrwiedersteg, look a little disorderly. This area has

become cluttered with various pieces of temporary traffic guidance equipment and clearly needs redesigning.

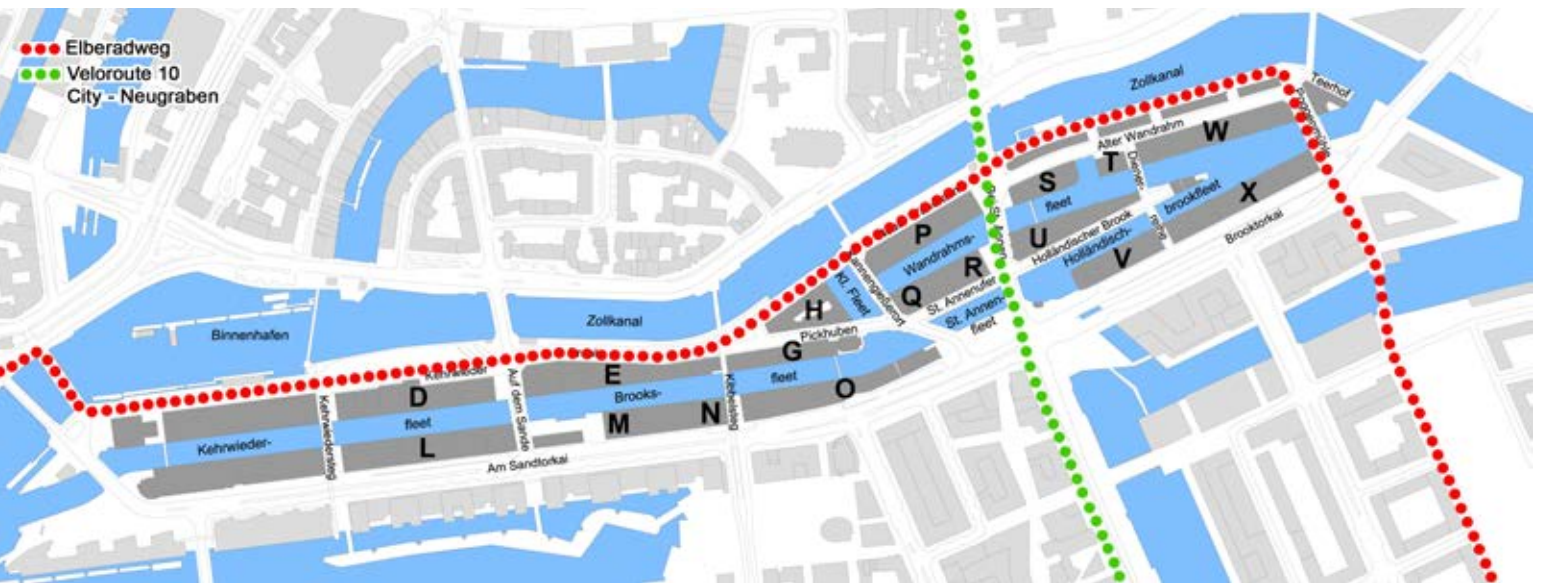


Figure 28: Future route of the River Elbe Long Distance Cycle Path and the existing no. 10 cycle route in the Speicherstadt

Figure 29: Parking spaces for coaches in the Speicherstadt and the Hafencity; draft by HCH GmbH, November 2007

6.3 Design of Roads, Footpaths and Parking Spaces

Viewed from afar, the Speicherstadt's most distinctive feature is the long stretches of warehouse and office buildings. They characterise the design of the overall ensemble. It is the clarity of the architectural language employed by its builders that makes the Speicherstadt so very special and valuable in cultural and historical terms. The integrity, fabric and homogeneity of this ensemble must also be preserved in the future. This means that the entire streetscape must be treated as a single entity. As for the materials used, cobble setts predominate between the warehouse façades and the waterways, and between opposite façades.

The character of the district must not be impaired by the erection of permanent structures, the addition of exaggerated street furniture, signposting, advertising hoardings or vegetation. Any design elements used in the open spaces of the Speicherstadt must therefore be plain and functional. They must not compete with the typical design patterns of the buildings or with other parts of the historic fabric of the Speicherstadt which are worthy of preservation, such as the bridges, bridge railings and the like.

The roads, parking areas and footpaths must be demarcated by the design itself, so as to render the use of traffic signs and bollards almost superfluous.

- The dividing line between the road and the parking strip/delivery zone, i.e. between public and private areas, will be marked by a double row of lower-lying cobble setts that serve as a pavement drainage channel.
- Kerbstones will rise 7 to 8 cm above the road and parking strip, thus marking the edge of the footpath. Next to the pavement there will be a double row of cobble setts, forming a pavement drainage channel.
- Road markings must consist of steel road studs. There will be no white or coloured lines on road surfaces.

- Footpaths and cycle lanes on the Binnenhafen/ Customs Canal will be identified by differently coloured copper slag stones.
- Other design alternatives may be considered if they improve the usability of streets, roads and paths for all modes of transport including pedestrians and at the same time minimise modification of existing surfaces.

Basement Hatches

Basement hatches are positioned within the 1.5-m wide cobble setts strip in front of the warehouses. The edges of hatch openings must be made of stone. Even if hatches are no longer used for their original purpose, they must still be recognizable. It will be prohibited to cover former hatches with concrete.



Figure 30: Sealing of a basement hatch with concrete

Figure 31: Operational basement hatch

6.4 Road Materials

Predominance of Stone

Stone dominates the streetscape in the Speicherstadt and must continue to do so. In areas where previous rehabilitation measures have employed other materials, those areas must be restored.

Materials and Shapes

The original road and pavement surfaces made of granite and copper slag stones must be preserved as historical testimony. This is stipulated by the Ordinance on the Design of the Speicherstadt. Any repairs and new paving must use the same materials. The direction in which cobble setts are laid indicates their function: They are positioned perpendicular to the direction of movement of pedestrians and vehicles. Should insufficient copper slag stones be available on the market, concrete blocks (Betonsteine) with a copper slag coating (or Hamburg port cobble setts) may be used instead.

Kerbstones

Broad, smooth granite kerbstones (also known as "Hamburg edgestone", Hamburger Kante) with an adjoining drainage channel made up of a double row of cobble setts, are a common sight in the Speicherstadt. With their 7 to 8 cm-high edge, they will also continue to be a feature of the street environment in the Speicherstadt in the future.

Exemptions

The following exemptions will apply to materials and the positioning of cobble setts:

- At St. Annenufer and Holländischer Brook, where permeable surfaces will also be permitted.
- At the southern border of the heritage protection site, where the road surfaces of Am Sandtorkai and Brooktorkai are tarmacked.
- St. Annen square will incorporate some elements of open space planning and materials taken from the Boulevard of the Überseequartier district will be transferred to the other side of the street.



6.5 Traffic Planning

The Current Traffic Situation

The following plan was drawn up by the engineering firm Schmeck und Junker in Hamburg who were commissioned by the HHLA (Hamburg Port and Logistics plc, Hamburger Hafen und Logistik Aktiengesellschaft) to produce a basic transport plan. The next step in the process will be to design the individual spaces and surfaces in the Speicherstadt.

The engineers started by taking stock of the overall traffic situation in the Speicherstadt: Recent years have seen a fall in the number of lorries and an increase in the number of cars, due to the rise in the number of people working in the Speicherstadt and as a result of the tourist attractions that this part of Hamburg has to offer. Pedestrians and cyclists are another significant component in the transport mix.

Access to the Speicherstadt by motor vehicle is primarily via Sandtorkai/Brooktorkai, roads which have two or three lanes in each direction. This is also where the multi-storey car park in block O provides

public parking for 250 cars.

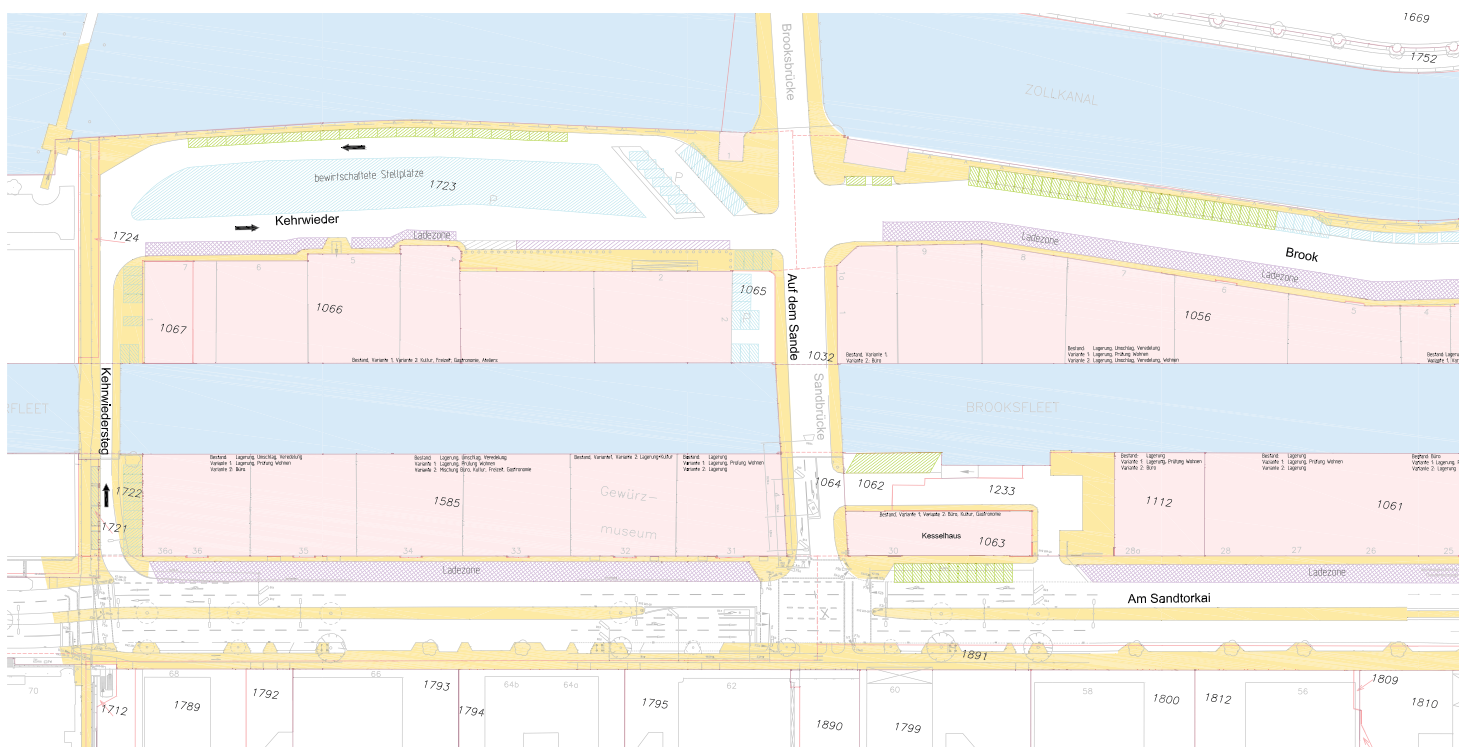
Between Sandtorkai and the city centre the streets Auf dem Sande and Bei St. Annen cross the Speicherstadt. Bei St. Annen is a main road that serves a wider area.

Most of the east-west traffic axes are one-way streets. The only exceptions are Brook, Neuer Wandrahm and Pickhuben.

Cobble sett road surfaces ensure that vehicles already travel at reduced speeds in the Speicherstadt.

The use of public thoroughfares and the volumes of traffic in the Speicherstadt are to a large extent determined by how the buildings are used.

Since the warehouses were originally used for storage, there are 5 m-wide loading and unloading zones along the fronts of buildings. These are leased almost exclusively by HHLA. Some of these areas



are still being used for the transshipment of goods and can be closed off temporarily during loading and unloading using removeable barriers, which are attached to warehouse walls. Other parts of the areas leased by HHLA can be used for short-stay parking or are being subleased to locals for parking.

The cultural and leisure activities, as well as restaurants and pubs in the Speicherstadt, require appropriate parking facilities, which are provided primarily by the multi-storey car park and in some of the loading and unloading zones. Parking spaces have also been allocated to office staff and service providers in former loading and unloading areas.

The waterway or canal side of roads and streets features a narrow strip with a kerbstone, which acts as a safety strip to prevent vehicles from hitting crash barriers and overshooting the edge of quays.

A stock-taking exercise has produced exhaustive data on all of the areas available for parking. These

have been recorded on a map (cf. figures at the bottom of the page and on the following pages).

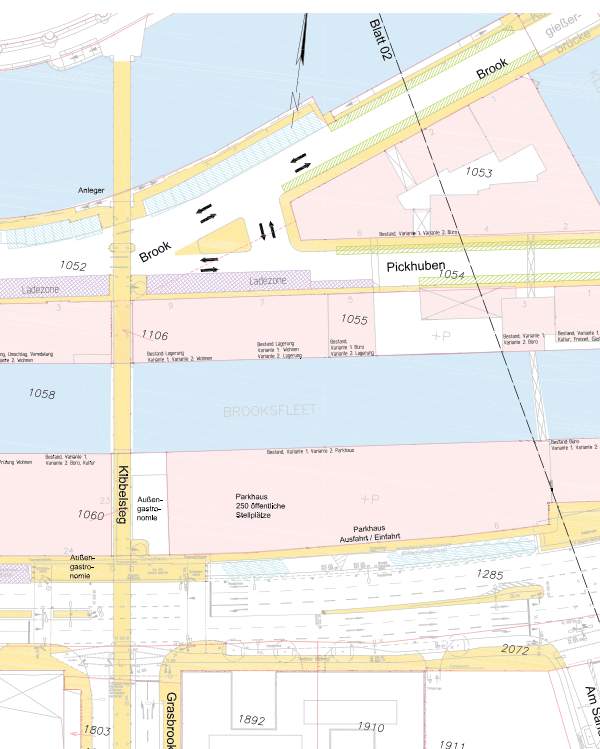
In the western section of the Speicherstadt (cf. figure below) most of the buildings are used for goods storage, transshipment and processing, which is why large parts of the loading and unloading zones described above have been preserved.

There is a paying car park on Kehrwieder.

The parking facilities along the canal embankments are situated on public land. They are erratically positioned both parallel and perpendicular to the road and there are as yet no plans for how they could be uniformly arranged.

There are so far no parking facilities reserved for bicycles or motorcycles.

In the eastern section of the Speicherstadt (cf. figure below) the only areas where the original loading



Legende:




-  Parkstände im öffentlichen Grund
-  Parkstände in Ladezonen
-  Stellplätze Privat auf gemieteten Flächen

Figure 32: Map of existing parking spaces in the western part of the Speicherstadt

and unloading zones have been preserved are those around Brooktorkai and on St. Annenufer. St. Annen street has been kept free of any parking spaces. As for the remaining streets, there is no uniform orientation of parking spaces in parallel or perpendicular to the road.

There are no parking spaces along the canal edge of Alter Wandrahm.

Water pipes and Sewers




The engineering firm commissioned considers that most of the Speicherstadt's pipes complies with current requirements.

The capacity of Hamburg Water's network will have to be reviewed if significant increases in water consumption are envisaged.

The Hamburg City Drainage Network was built between 1890 and the present day. Experience has shown that sewers have a lifespan of 80 years. There are 850 m of pipes which date from before 1930.

Public street lighting will be adapted to the changes in the public spaces and street environment in the Speicherstadt.

Legende:

-  Parkstände im öffentlichen Grund
-  Parkstände in Ladezonen
-  Stellplätze Privat auf gemieteten Flächen

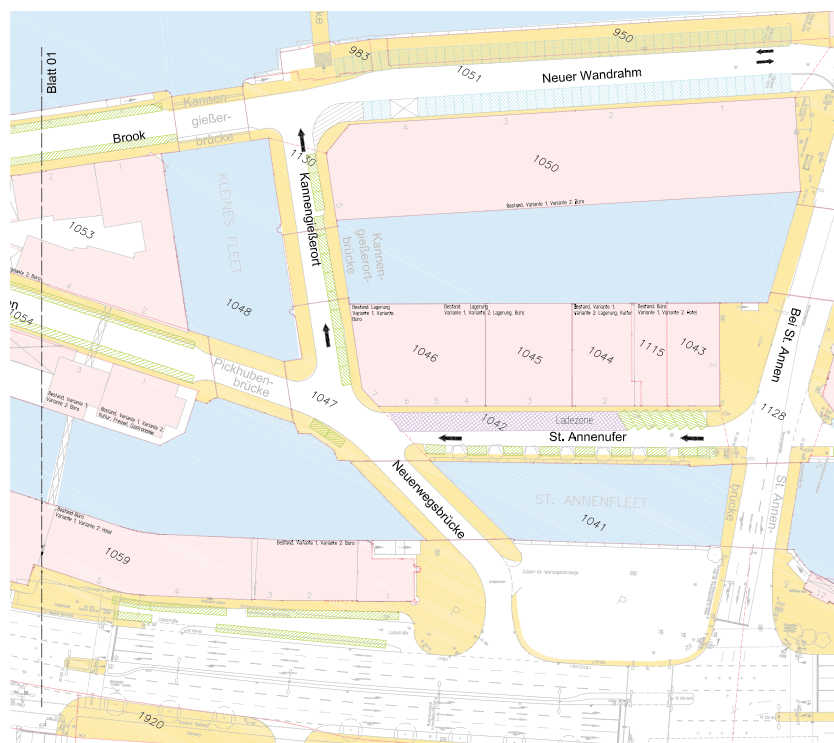
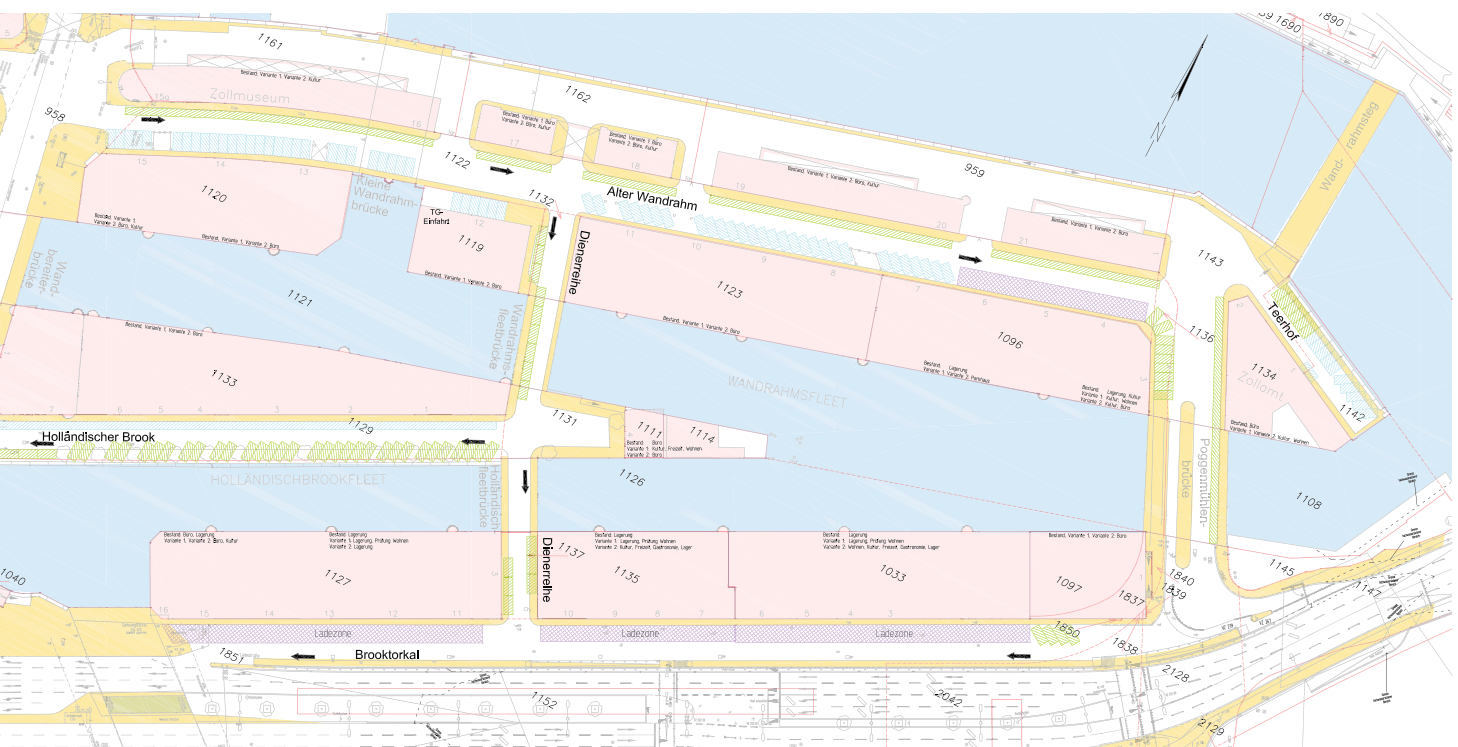


Figure 33: Map of existing parking spaces in the eastern part of the Speicherstadt



Figure 34: Signposting of loading and unloading zone

Figure 35: The street space at Holländischer Brook



Traffic Concept

As described in chapter 6.4, for reasons of heritage protection, existing roads will as far as possible not be widened. They will also continue to be constructed using the same materials.

It should be possible to achieve significant reductions in the amount of space dedicated to moving traffic.

After carefully balancing the need for parking with other needs in the Speicherstadt, it has been decided that parking spaces should be maintained where possible, and that in future a charge should apply.

The following guidelines have been defined for the new concept:

- The narrow cobble sett strips along warehouse façades will serve exclusively to provide access to the respective buildings. On the opposite side of each street, i.e. along the waterways and canals, pavements will be created that

comply with requirements on barrier-free access to public spaces.

- The existing loading and unloading zones (with a width of 5.0 m) will not be changed. Depending on the use of nearby buildings, these areas can also be made available for parking.
- Along the Customs Canal a 7 m-wide promenade will be created by combining a 4 m-wide pavement and a 2.5 m-wide two-way cycle lane. A row of large granite cobble setts will mark the boundary between the two. In those areas where there are adjacent parking spaces, the kerbstones will be shifted 60 cm outwards in order to prevent cars from straying into the cycle lane.
- As a rule, cycle lanes will be located on the road itself. They will be paved with smooth granite for improved riding comfort. The only exception to this will be the River Elbe Long-Distance Cycle Path.

Figure 36: Transport concept (preliminary draft) for the western part of the Speicherstadt



- Existing granite cobble setts will be left in place. To provide an even surface, pavements will be reinforced with slag stones where available. As an alternative, concrete blocks with an appropriate coating, like the ones on St. Annen, may be used (so-called Hamburg port cobble setts, cf. above).
- As a rule, in each street parking spaces will be given the same orientation, i.e. parallel, perpendicular or diagonal to the road..
- In front of warehouse block D on Kehrwieder, part of the former loading and unloading zone will become a line of bus stops.
- The chargeable parking spaces on Kehrwieder have been moved so that they abut the pavement and cycle lane. This has created space for some 100 chargeable parking spaces.
- A city bike collection and drop-off facility will be situated in Auf dem Sande. Motorbike parking spaces will be under the cycle path in Brook street. Cycle racks will also be provided
- Pickhuben street will continue to be open to lorry traffic in both directions.
- On Am Sandtorkai, in front of the western section of the row of warehouses (block O), there will be a hotel driveway with short-stay parking spaces.
- To complete the overall visual impression and give the street environment a uniform and orderly appearance, wider kerbstones will be trimmed where necessary to enable the drainage channels next to the kerb to be restored. Also, as a rule, roads will continue to slope downwards from the crown to the edges to assist drainage.

The following chapter 6.6 lists the future street profiles.

Legende:









-  Stellplätze
-  Ladezone
-  Verkehrsfläche
-  Gehweg/Radweg/Anprallschutz
-  geplante Stadtradsfläche
-  Einbahnstraße
-  Pfosten
-  Fahrradbügel
-  Kopfsteinpflaster
-  Schlackenstein

Figure 37: Transport concept (preliminary draft) for the eastern part of the Speicherstadt



6.6 Street Profiles

Kehrwieder

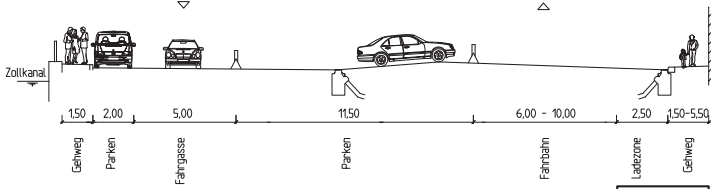


Figure 38: Current situation

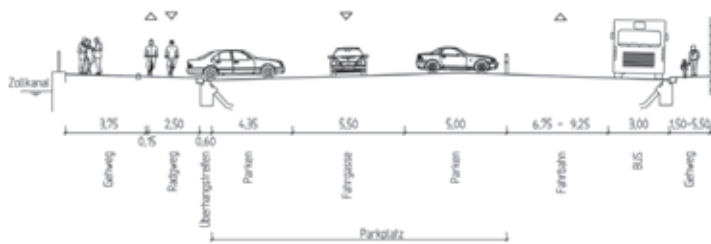
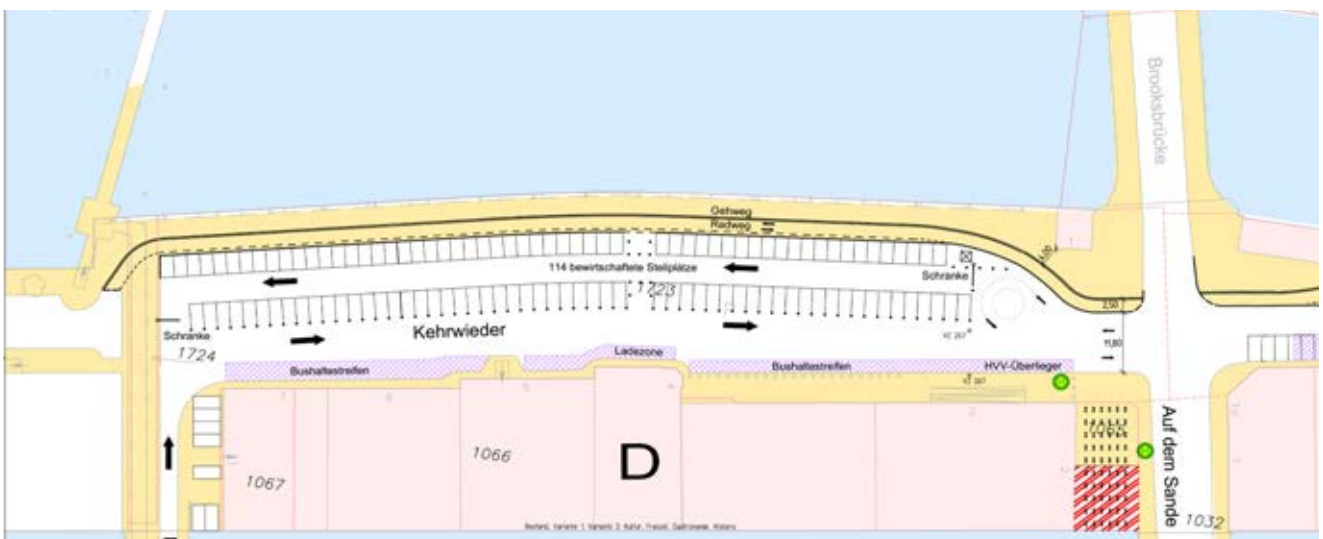


Figure 39: Plan

With the exception of the demarcation between footpaths and cycle paths, space in the Speicherstadt will not be structurally demarcated. This should encourage its use for leisure pursuits and provide performance venues for cultural events (open-air operas, flea markets, etc.).

The chargeable parking spaces will be delimited to the south by removable bollards. There will be two rows of parking spaces perpendicular to the road with an access lane in between. There will be a pedestrian crossing point in the middle of the car park. To limit the amount of traffic entering the Speicherstadt via Kehrwiedersteg, access will only be permitted for coaches and delivery vehicles. There will be separate paths for pedestrians and cyclists along the water's edge. In front of buildings the existing pavement widths will be maintained.

It will be possible for coaches to park and passengers to alight at the bus stops. However, no long-term parking will be allowed there. As regards the bus stop for city bus services on Auf dem Sande street, it will be possible to create a parking space for waiting buses in front of the western part of block D. There will be a city bike collection and drop-off point to the east of block D. The remaining space will be used for cycle racks.



Am Sandtorkai West

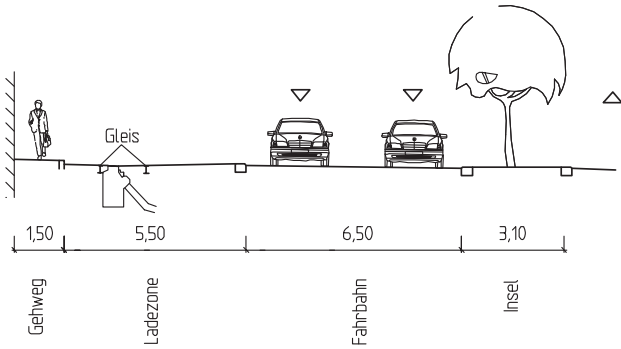


Figure 40: Current situation

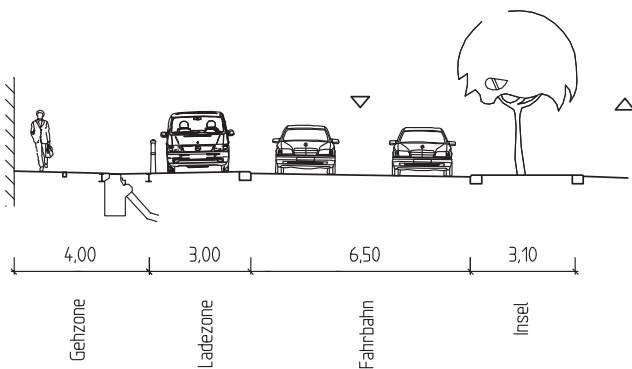


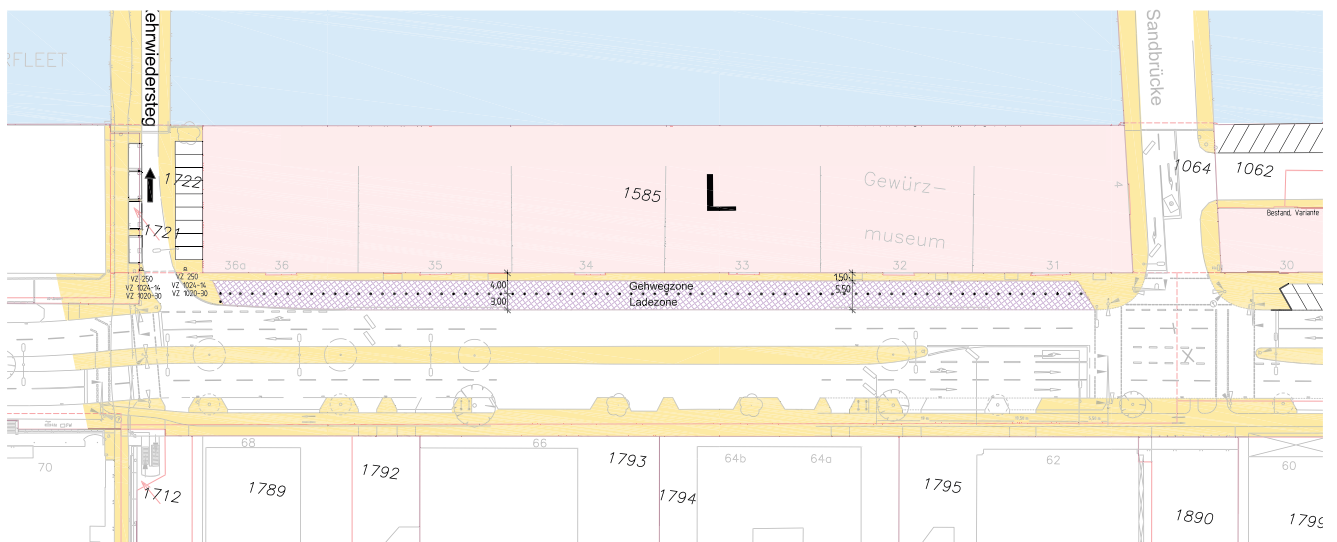
Figure 41: Plan

In the context of efforts to improve access to the HafenCity, the profile of Am Sandtorkai has already been restructured all the way up to the southern edge of the loading and unloading zone. In the medium-term, block L will be converted into a venue for cultural activities along the same lines as Kaispeicher D, which lies opposite.

As a result of the gradual decline in storage activities, it will be possible to split the existing loading and unloading zone into a 3 m-wide parallel parking strip, which will be adequate for delivery vehicles, and a 4 m-wide pedestrian zone.

The existing kerb edge will be lowered to improve walking comfort in the northern part of the area, where there still is a railway track.

Drainage channels will be located in the pedestrian zone. They will be separated from the loading and unloading zone by removable bollards



Brook

In the western section of Brook street the number of parked vehicles and the space available for loading and unloading will be reduced by the creation of a pavement and cycle path next to the Customs Canal. In the future, parking in this area will be parallel to the road.

At the point where Brook widens and intersects with Pickhuben there is a traffic island. This was extended in the past by the addition of a further traffic island. This latter island will be removed. The kerbs and level of the original traffic island will be raised to prevent cars from driving over it.

In order to retain the southern strip for parallel parking, this part of Brook will be converted into a one-way street with a 3.65 m-wide carriageway.

The row of parking spaces on the south side will be interrupted where there are entrances to warehouses. This will make crossing from the main footpath next to the Customs Canal easier and more comfortable for pedestrians. Because the street is relatively narrow at this point, parking spaces in the eastern part of Brook will be parallel to the road.

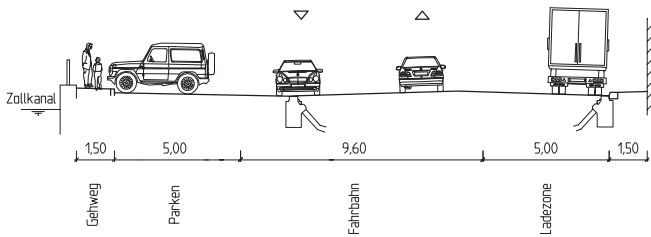


Figure 42: Current situation

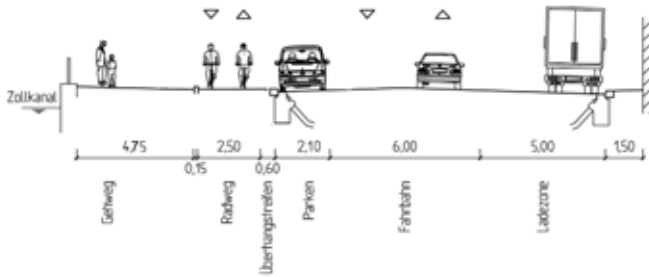


Figure 43: Plan



Alter Wandrahm und Kaizone am Zollkanal

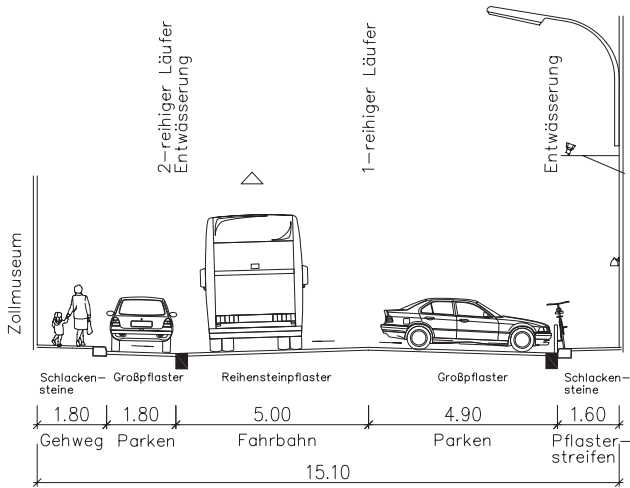


Figure 46: Current situation

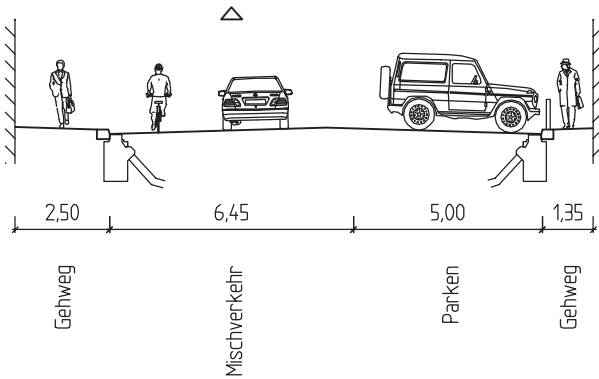
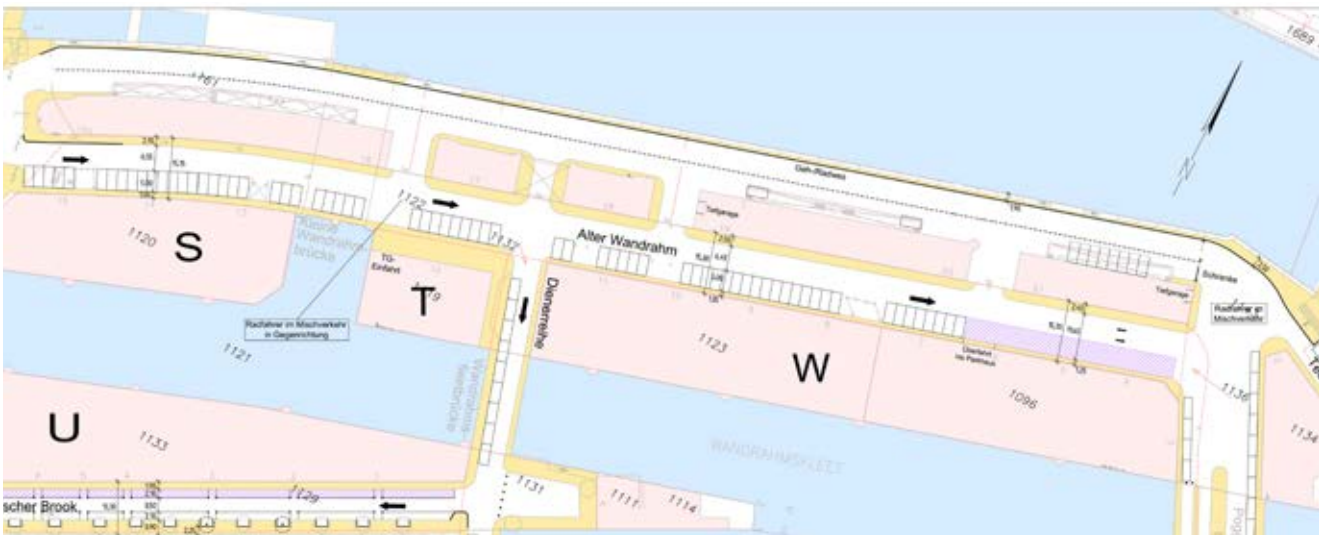


Figure 47: Plan

The plans for this area of the Speicherstadt take the street between the warehouse buildings and the quay area together. Some of the spaces on the Customs Canal quays are leased or belong to the Customs Museum. These areas are closed off by gates and are not open to the public. However, in the medium term, the River Elbe Long Distance Cycle Path will run through this section of the Speicherstadt. This means that a 7 m-wide strip needs to be kept open for the public promenade to be established for that purpose. Until this part of the plan is implemented, cyclists will be allowed to travel along Alter Wandrahm in both directions, although for motorists it is a one-way street. At the edges, the existing granite cobble or sets will be replaced by smooth granite, which will improve riding comfort for cyclists.

Pedestrians will be invited to use the pavement on the north side of Alter Wandrahm, which is between 2.1 and 2.5 m wide between Poggenmühle and Bei St. Annen. It is planned to establish a parking strip on the south side of the carriageway which, however, will be interrupted where there are warehouse entrances to enable pedestrians to cross the road more easily. It will no longer be possible to park on the north side of the carriageway.



St. Annenufer

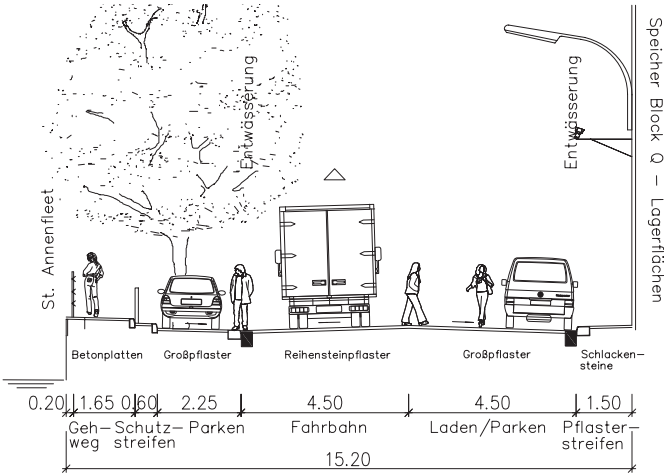


Figure 48: Current situation

The existing street profile will in principle be left unchanged. The cross slope of the road will be modified, enabling the step in the pavement to be removed. This will create a level and even pavement with a width of 2.3 m, in places interrupted by trees and their roots.

The handrail between the pavement and the parking area will be removed. This will create more space for pedestrians.

Parking will be between trees.

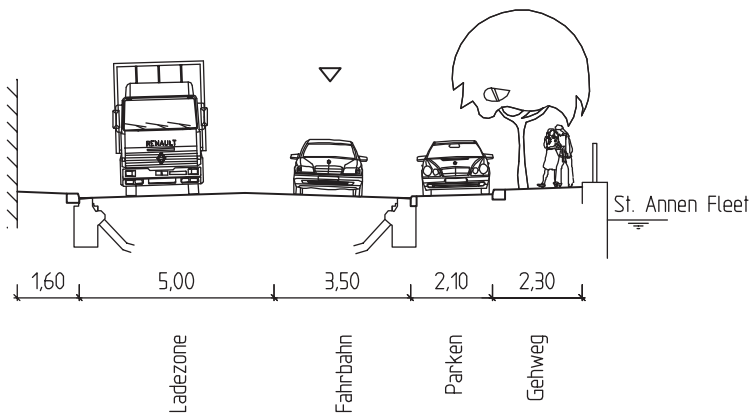
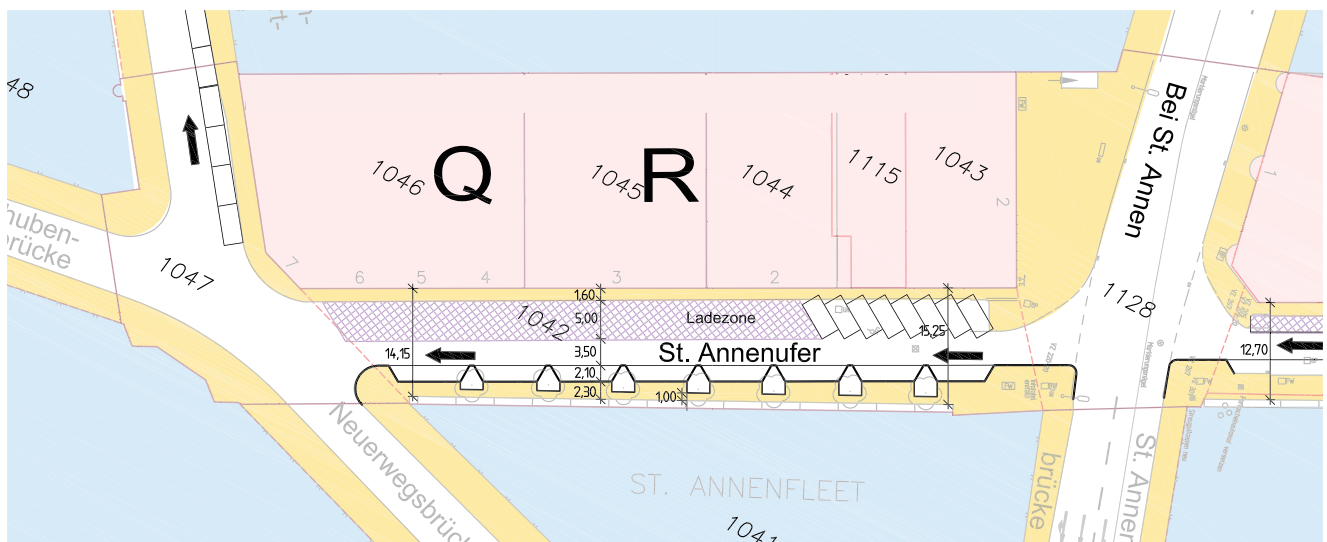


Figure 49: Plan



6.7 Cost Estimates for Development and Access Improvements

Streets whose profile is going to be modified will be fully rehabilitated. Where existing road surfaces made of large granite cobble setts are uneven, the stones will be reset and made flush.

This cost estimate does not cover the restructuring of the St. Annen axis or the area where Bei St. Annen intersects with Holländischer Brook, since the measures planned for this part of the Speicherstadt have either already been implemented or are at an advanced planning stage.

The current low and temporary customs fence will be replaced by an appropriate one modelled on the historic fence. Like the original, it will be placed right on edge of the quay. Sewer rehabilitation costs have been included in the cost estimate.

The following items are included:

- Establishment of construction sites and ensuring road safety
- Earthworks
- Demolition and upgrading work
- Drainage
- Pipe connections
- Carriageways, parking and other ancillary areas as well as kerbs and road markings
- Infrastructure such as artificial illumination, road-side planting, street furniture, fences and traffic lights

- Rehabilitation of sewers
- Assessment of the state of preservation of old building materials
- Search for any unexploded war time bombs or ammunition
- Various other costs
- Secondary costs
- Contingency
- Engineers' fees (phases 1 to 9 plus supervision of construction work)

The cost estimate covers 14 individual road sections (cf. respective plans). The total cost has been put at EUR 18.75 million including VAT at 19%.

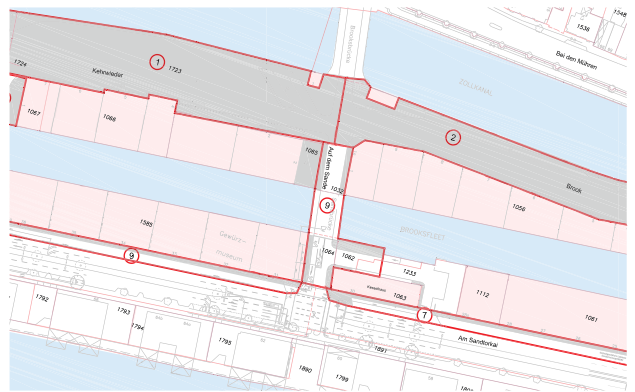


Figure 52:
Street sections: 1.Kehr wieder, 2.Brook, 3.Neuer Wandrahm, 4.Alter Wandrahm, 5.Teerhof, 6.Brooktorkai, 7.Am Sandtorkai, 8.Kehr wiedersteg, 9.Auf dem Sande, 10.Pickhuben, 11.Kannengiesserort, 12.St. Annenufer, 13.Holländischer Brook, 14.Die-nerreihe Plan



Niederbaumbrücke

The two spans of the Niederbaumbrücke twin bridge form an arched bridge with a reinforced suspended roadway slab. The Niederbaumbrücke bridge is not flood-safe.



Binnenhafenbrücke

This asymmetrical cable-stayed bridge with a pylon and additional lattice work was built to provide a flood-safe emergency escape for the Hanseatic Trade Center. It can be used by pedestrians only, not by rescue vehicles. The pylon makes it very conspicuous and untypical of the type of bridge that is found elsewhere in the port of Hamburg.



Brooksbrücke

This bridge is one of the most important north-south entry points to the Speicherstadt and from there to the HafenCity. It is typical of the type of bridge most commonly found in the port of Hamburg, namely an arched bridge where the carriageway is level with the surrounding streets which, however, means that it is not flood-safe. It also features statues of St. Ansgar, Barbarossa, Hammonia and Europa on the bridge ends – not dissimilar to the bridge patrons found in southern parts of Central Europe.



Figure 53: Bridges into the Speicherstadt

Kibbelsteg

The ensemble of three arched bridges at Kibbelsteg meets all the criteria of a typical Speicherstadt bridge: It is flood-safe and serves as an emergency escape route. It can be used by rescue vehicles, its maximum height is approximately 8.0 m above sea level (tidal reference level) and it does not disrupt the heavy goods traffic on Brook and Am Sandtorkai. Via Kibbelsteg rescue vehicles will also be able to reach future apartments in blocks E, G and N as well as potential hotels at 4 and 5, Am Sandtorkai. The bridges can be used by pedestrians on two levels.



Jungfernbrücke

This arched bridge is a footbridge only. It is not flood-safe. The Jungfernbrücke is not typical of the Speicherstadt bridges in that its arch is very low.



Kornhausbrücke

A large proportion of the north-south traffic within and through the Speicherstadt is channelled via the Kornhausbrücke which takes you all the way to the Hafencity and further via Versmannstrasse to the southern part of the port of Hamburg. This bridge has to cope with significant traffic and is not flood-safe. The most characteristic features of Kornhausbrücke are the stone statues of Vasco da Gama and Columbus at the bridge ends and the position of the arch.



Wandrahmsteg

This footbridge is typical of the bridges of the post-war period: It has a simple design and does not betray any particular architectural ambitions. For pedestrians wishing to cross the Customs Canal/ Oberhafen to reach the eastern part of the Speicherstadt, Wandrahmsteg is an important connection from the Meißberg underground station and the Kontorhaus district (Hamburg's historic office district). The original Wandrahmsteg, which was destroyed during World War II led directly to the gate of the Chilehaus and Burchardplatz beyond. The current version is further to the east and formally speaking is not satisfactory. The load-bearing structure consists of all-steel trussed girders (Vollwandträger) instead of the arch construction otherwise typical of the port. The Wandrahmsteg is not flood-safe.



Oberbaumbrücke

This bridge is widely used by many motorists, cyclists and pedestrians travelling from the city centre to the Speicherstadt and the Hafencity. The Oberbaumbrücke is at the end of the east-west axis formed by Am Sandtorkai and Brooktorkai. It provides a flood-safe link from both the Speicherstadt and the Hafencity. Like the Wandrahmsteg, it is a "modern" bridge which fulfils its function, but is devoid of any architectural ambition in terms of its contribution to the townscape and the engineering skills employed.



Recommendations

Binnenhafenbrücke, Wandrahmsteg and Oberbaumbrücke do not represent examples of outstanding engineering skills nor are they worthy of being listed under the Heritage Protection Act. In the case of the first two, it is recommended that in the medium to long term, new designs be produced and implemented.

The Binnenhafenbrücke could be integrated into a future barrage, which would require it to be rebuilt.

The Wandrahmsteg bridge should be returned to its original position. It would be desirable to design it as a pedestrian bridge featuring a light-weight arch construction.

The Oberbaumbrücke is not regarded as crossing an important Hamburg water course, partly because it has neither a clear beginning nor a visible end. Although it connects the city centre to one of Hamburg's historically most significant districts, as well as to the Hafencity, this is not at all evident. It does not seem realistic to try to replace this "modern" bridge with a new one that is more typical of the area and that features an arched construction. However, it would be desirable to emphasize its character as a bridge a little more by, for example, making it easier to discern its beginning and end. Whether this can best be achieved by placing special sculptures on the Oberbaumbrücke, as there are on other bridges in the Speicherstadt, or by creating other 3D structures remains to be seen. As the Oberbaumbrücke is part of the Wallring Arts and Culture Mile, it seems natural that the idea of emphasising the bridge character of this construction be turned into an art project.

6.9 Bridges within in the Speicherstadt

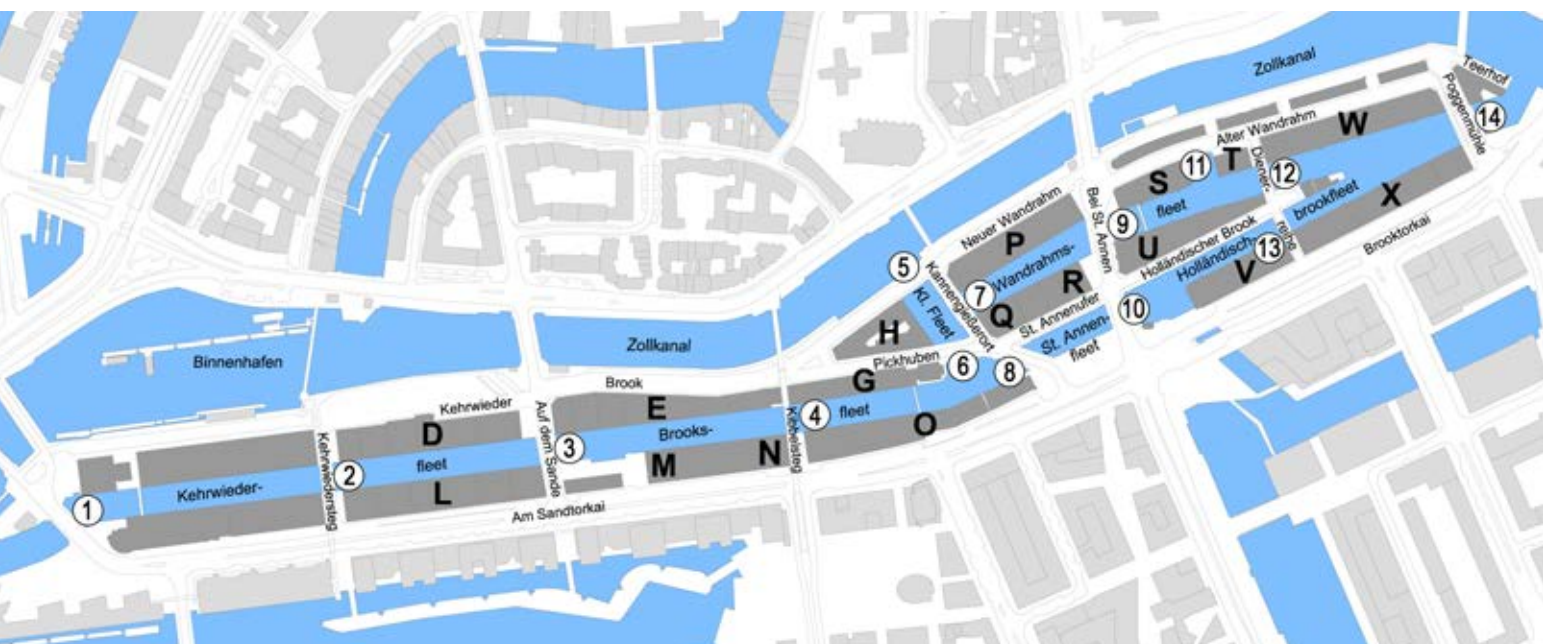
There are fourteen further bridges for pedestrians and motorists in the Speicherstadt:

- 1 The Wilhelminenbrücke over the Kehrwiederfleet. This is a historic deck bridge without an arch. The current road surface is mastic asphalt; the area immediately to the east is covered with a mosaic of carpets (art project) and the area immediately to the west is concreted.
- 2 The two-level Kehrwiedersteg bridge crosses over the Kehrwiederfleet waterway. At ground-floor level both the deck road bridge itself and the adjacent area are surfaced with mastic asphalt. At first-floor level is a modern arched footbridge, which was built in connection with the Kehrwiedersteg. It is currently surfaced with mastic asphalt.
- 3 The Sandbrücke crosses the Kehrwiederfleet and Brookfleet waterways. It is an historic arched bridge which was built in connection with Auf dem Sande. It is currently surfaced with mastic asphalt, while the adjacent areas are concreted.
- 4 The Kibbelstegbrücke crosses the Brooksfleet waterway. It is a modern arched footbridge at first-floor level. It was built in connection with Kibbelsteg. It can be used by pedestrians, cyclists and rescue vehicles. It currently has a wooden surface below which (at ground-floor level) is a modern deck bridge.
- 5 The Pickhubenbrücke crosses the Kleines Fleet and Brookfleet waterways. It is an historic arched bridge which was built in connection with Pickhuben and St. Annenufer. It is currently paved with large cobble setts, while the adjacent areas are surfaced with concrete.
- 6 The Kannengiesserortbrücke crosses the Kleines Fleet and the Wandrahmsfleet waterways.

Figure 54: Bridges within the Speicherstadt

It is an historic bridge whose carriageway is paved with large cobble setts. The adjacent areas are concreted.

- 7 The Kannengiesserbrücke crosses the Wandrahmsfleet waterway. It is an historic bridge whose carriageway is paved with large cobble setts. The adjacent areas are concreted.
- 8 The Neuerwegsbrücke crosses the Brooksfleet and St. Annen. It is an historic arched bridge which was built in connection with Kannengieserort and Am Sandtorkai. Its carriageway consists of large cobble setts. The adjacent areas are made of concrete.
- 9 The Wandbereiterbrücke crosses the Wandrahmfleet waterway. It is an historic arched bridge which was built in connection with Bei St. Annen. Its carriageway and the adjacent areas are surfaced with asphalt.
- 10 The St. Annenbrücke spans the St. Annenfleet and Holländischbrookfleet waterways. It is a modern and featureless road bridge which is devoid of architectural ambition. It was built in connection with Bei St. Annen. Both the bridge itself and the adjacent areas are surfaced with asphalt.
- 11 The Kleine Wandrahmsbrücke crosses the Kleines Wandrahmfleet waterway. It is an inconspicuous bridge, which was built in connection with Alter Wandrahm. It is paved with large cobble setts. The adjacent areas are surfaced with concrete.
- 12 The Wandrahmsfleetbrücke crosses the Wandrahmsfleet waterway. It is an historic arched bridge, which was built in connection with Dienerreihe. It is paved with large cobble setts, while the adjacent areas are surfaced with asphalt.
- 13 The Holländischbrookfleet bridge crosses the Holländischbrookfleet waterway. It is an historic arched bridge, which was built in connection with Dienerreihe. It is paved with large cobble setts and the adjacent areas are surfaced with asphalt.
- 14 The Poggenmühlenbrücke spans the confluence of the Wandrahmsfleet and Holländischbrookfleet waterways. It is an historic bridge with three arches. The bridge itself is surfaced with mastic asphalt, while the adjacent areas are surfaced with concrete.



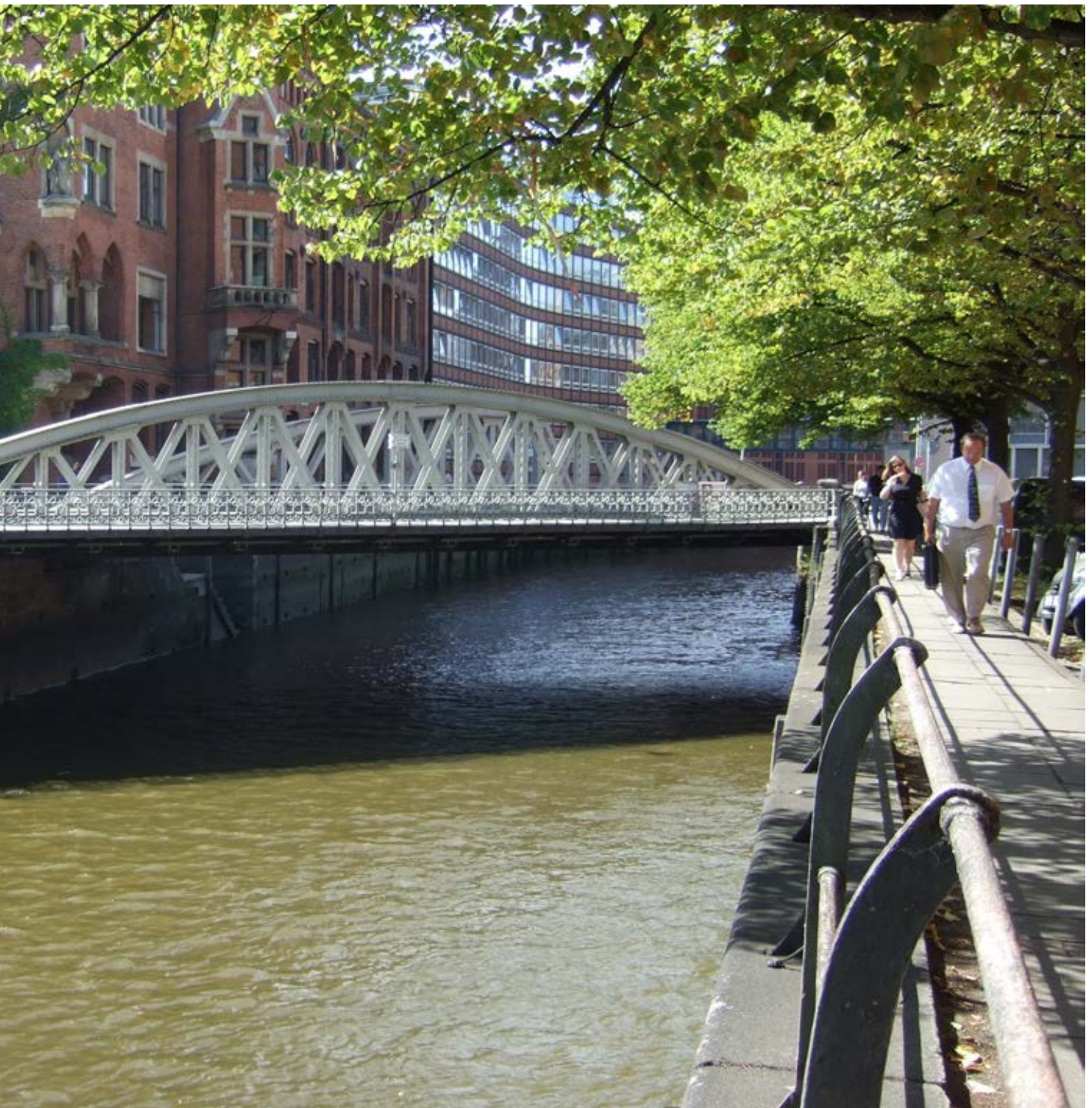
Recommendation

The bridges described are a characteristic part of the waterway area (Fleetraum) of Hamburg. They are popular vantage points, which is why they should be kept free of parked cars and street furniture. No advertising boards or posters will be permitted on the bridges.

The existing bridges in the area must be preserved. Roads will need to be paved with large cobble setts. The bridges on Bei St. Annen and Am Sandtorkai/ Brookbrücke are exempted from this requirement because they are on main access routes into the Speicherstadt and thus have to cope with heavy goods traffic, resulting in wear to road surfaces. The same applies to the Niederbaumbrücken, Wilhelminenbrücke, Oberbaumbrücke, Wandbereiterbrücke and St. Annenbrücke. The road surfaces of the access bridges leading into the Speicherstadt, which were described in section 6.8, will also be made of asphalt.

Footpaths will not be paved with cobble setts, as this would not correspond to the historic design. As detailed in the descriptions of Wandbereiterbrücke and St. Annenbrücke, pavements will be required to be surfaced with electric furnace slag bound with a transparent bonding agent.





7. Open Spaces

7.1 Open Space Planning on and around St. Annen

The area around St. Annen constitutes a central link between the Speicherstadt and the Hafencity. In 2006, an international competition was held to select the best new design for the open space in the Magdeburger Hafen. The area covered by the competition included the Überseequartier district and the areas to the east of the Magdeburger Hafen, as well as the entire area in and around St. Annen. The winner of the competition was the Spanish firm BB+GG. Their approach seeks to reunify the diverse open spaces in the Speicherstadt by using the same materials throughout. At the same time, their design seeks to emphasise the specific characteristics of individual spots by employing individual architectural designs.

St. Annen square is divided into several sections by the streets that cut through it. One is the triangular area to the south of the crossing (now called

Dar-es-Salaam Platz), which connects the Maritime Museum to Brooktorkai. This part of the design has already been implemented. To the north of Am Sandtorkai/Brooktorkai, the open space is, in turn, subdivided into three sections by the Pickhuben and Bei St. Annen streets. The central section constitutes an important link to the Überseequartier in the Hafencity.

By using the same large cobble sets and very bold lines made up of darker copper slag stones, the entire northern part of St. Annen-Platz will be given a uniform design, so that it appears to be one single space. There will be benches in both the northern and southern area of the square which will encourage visitors to linger there. The bases of the benches will be illuminated at night. The open spaces at the Fleetschlosschen for restaurants and bars form an integral part of the design..

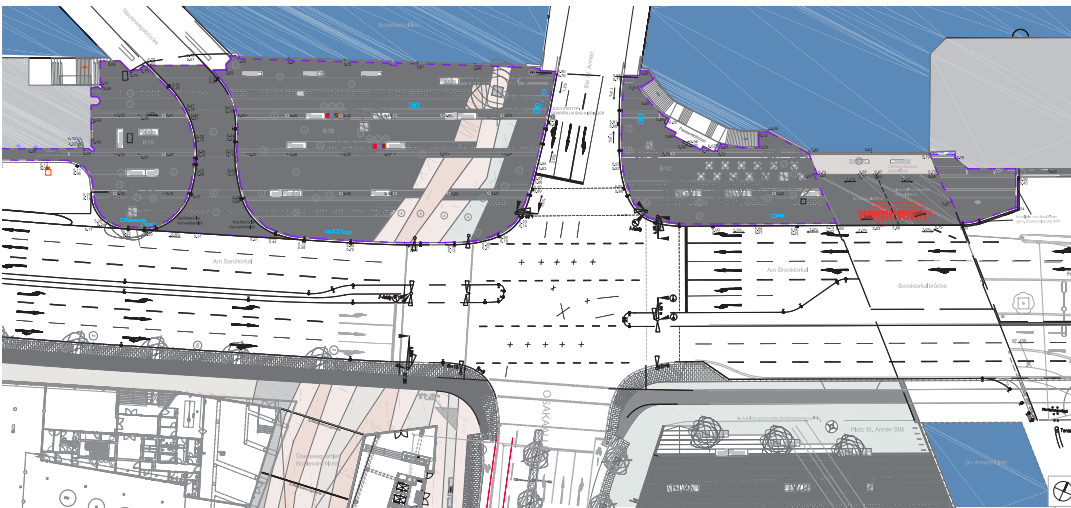


Figure 55: Open space plan for St. Annen, by BB+GG



Figure 56: Dar-es-Salaam-Platz

7.2 Canals and Quay Walls

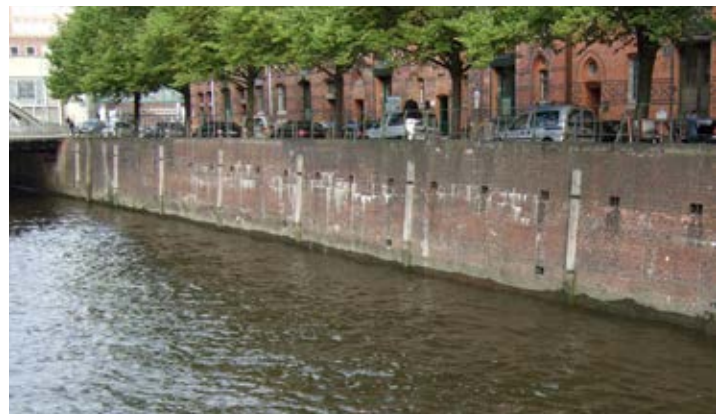
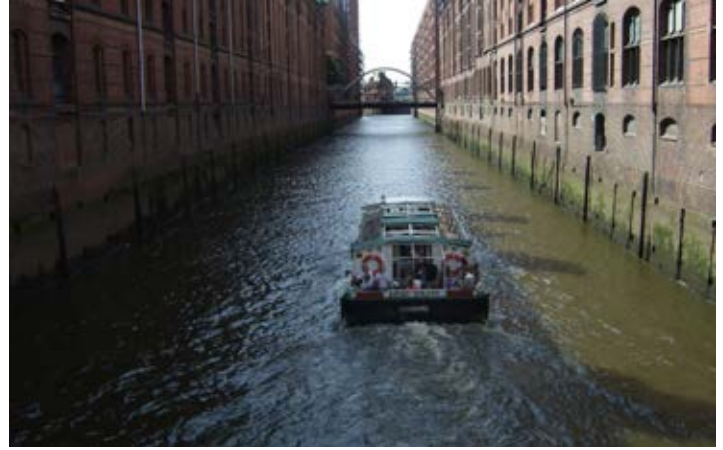
The Speicherstadt owes much of its distinctive appeal to the fact that canals, quay walls and stairs form an organic whole. Glimpses of water from the bridges or views down the long, narrow canals reveal the ensemble of the Speicherstadt at its most impressive and become etched in visitors' memories: the chasms between the almost seamless rows of warehouses interrupted only by bridges; the water channelled between vertical brick walls. In order to preserve this unique scene there must be no constructions jutting out from the walls by the waterside or writing of any kind. The Ordinance on the Design of the Speicherstadt provides that there must be no protruding balconies, canopies, conservatories, loggias, sunblinds or external awnings on the façades overlooking either streets or waterways.

Moorings and Navigation Channels

The waterways were used for the delivery and transshipment of goods in the Speicherstadt. Jetties or pontoons would have obstructed the passage of boats and such structures must therefore be considered untypical of the Speicherstadt environment. No permanent constructions or long-term mooring facilities will be permitted. However, barges and pontoons will be permitted to dock there temporarily for logistical purposes or to facilitate construction work..

Quay Walls and Railings

The quay walls at the water's edge in the Speicherstadt are straight, vertical walls resting on wooden piles or sheet piling retaining walls, the surface of which consists of full-size clinker or bricks down to a level of 1.5 m below sea level (NN = tidal reference level). There are steel railings to protect against the risk of falling.



Whenever quay walls undergo repairs, red brick must be used and the flush surface of the walls restored. The size and colour of the bricks must correspond to the existing brickwork of the quay walls in the Speicherstadt. The faced brickwork must be continued to the edge of the wall at a depth of 1.5 m below sea level (NN = tidal reference level).

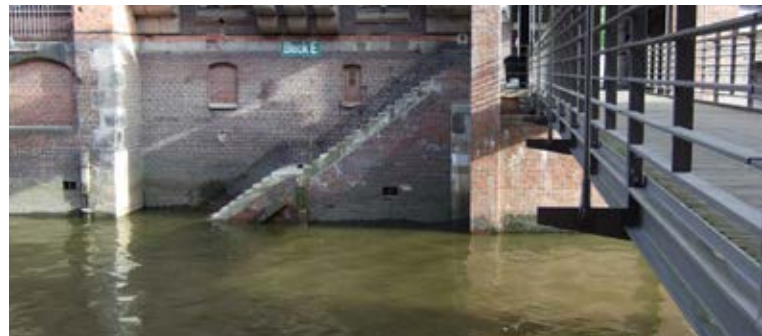
As regards railings, there are many different shapes and ornamental designs, but also straightforward steel railings. The aim is for all new railings in the Speicherstadt to be uniform. The materials and colours chosen must be aligned with the historic railings. New railings should imitate the ones in Sandtorhafen. The prescribed colour is DB 703.

Stairs Leading Down to the Water

The existing stairs have all been cut into the quay walls in order to maintain the straight edges of the waterways. They are sturdily built and - because they are set back into the walls - create the impression of positive-negative contrasts, as in a black-and-white photograph. This effect must be maintained wherever new sections of quay wall are planned or old ones renovated.



Figure 57: New railing at Sandtorhafen



7.3 Street Furniture

The Speicherstadt has always been a place for working, storage and transport, and the areas reserved for moving goods around were therefore functionally designed. The very clear and strictly aligned rows of warehouses are an important and characteristic feature of the Speicherstadt and must be preserved.

Customs Clearance Facilities and Customs Fences

The areas providing access to the Speicherstadt used to be characterised by their function, which was to mark the entrance to the free port. As the Speicherstadt recently lost its free port status, the customs clearance facilities including containers with offices and toilets at both ends of the access bridges have become superfluous and have been largely removed. For reasons of heritage protection, the customs gate at Kornhausbrücke with its two containers and the roofed gate should be preserved. Being in the immediate vicinity of the Customs Museum, this former customs transit point will remain visible from there. The two single-storey restaurant buildings at the Brokthorbrücke will be kept. With the exception of the section immediately opposite the Customs Museum, the historic customs fence along the Customs Canal has been reduced in height so that it is aligned with the railings.



Figure 58: Former Customs Gate at Kornhausbrücke



Figure 59: Historic customs fence opposite the Customs Museum

Front Doors

Entrance areas and facilities such as lifts and staircases must be set back from façades and integrated into the buildings themselves.

Essential means of access such as staircases and ramps in front of buildings must be lightweight steel constructions to set them apart from the historic buildings and the old quays. The colour used must be DB 703.

Terraces

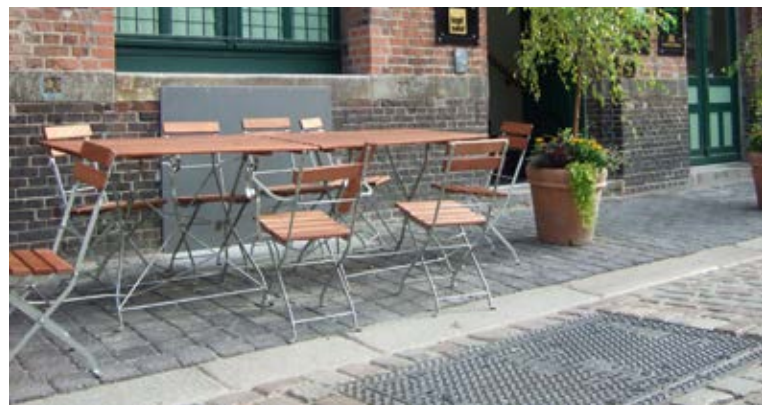
Outdoor tables and chairs provided by cafés and restaurants are generally welcome because they lend a lively atmosphere to the Speicherstadt. They must, however, comply with certain design requirements and will only be permitted as non-permanent street furniture. In accordance with the Ordinance on the Design of the Speicherstadt, it is generally forbidden to enclose terraces and seating areas by putting fences or hedges around them. There should also be a general rule whereby the use of parasols is only permitted if they are free of advertising and in white or natural colours. The surfaces of tables and chairs must be made of natural materials. There must be no plastic furniture.

Refuse Containers

In accordance with the Ordinance on the Design of the Speicherstadt refuse containers must be kept inside buildings.

Cycle Racks

The Hamburg Building Code (HBauO) stipulates that parking spaces must be provided for bicycles. Within the Speicherstadt these spaces must be inside buildings. It seems conceivable that additional parking facilities for bicycles could be integrated into the loading and unloading zones, which will in future be private. In highly frequented areas such as Kehrwieder or around St. Annen square, public cycle racks also need to be provided. The design and shape of the racks must be the same as in the HafenCity, namely rectangular and painted in the colour DB 703.



Bike Rental Stations

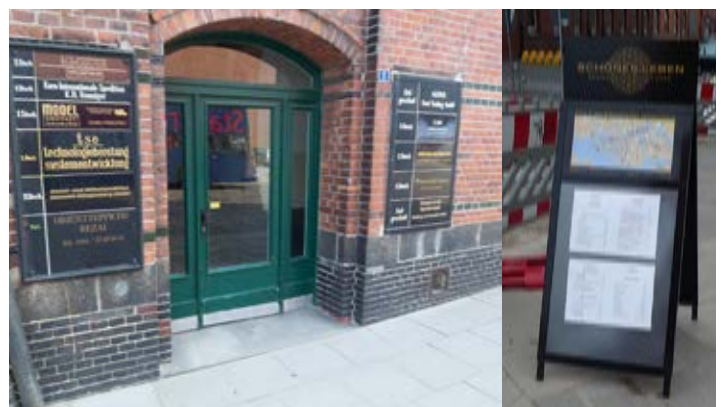
In 2009, Hamburg launched a rental bike system with a number of collection and drop-off points at central locations in the city. There will be one such point next to warehouse block D. It will be located on the corner of Auf dem Sande and Kehrwieder.



Advertising

The Ordinance on the Design of the Speicherstadt contains the following rules on advertising:

- Advertising is only allowed if it refers directly to the services performed in that particular location. It has to take the form of black plaques placed next to entrances and attached directly on to the façade of the building housing the company in question. The signs must have gold lettering or semi-relief golden letters and their size and design must be in keeping with existing plaques and name plates. There must not be more than one company name plate on each section of the façade and such name plates must not be too close to the corners of buildings. Nor must they cover or in any way interfere with the structural or ornamental elements of existing façades.
- Vending machines and display cases are not permitted close to façades.
- Other than the advertising on façades, advertising will not be permitted in the public spaces of the Speicherstadt. Exceptions are so-called "customer stoppers" or A-Boards, outside shops, which are in keeping with the requirements of heritage protection. These boards must have a black background and golden lettering. As well as being used for advertising, they also provide information about other sights and attractions in the Speicherstadt and the Hafencity.



Information and Signposting

Along the route formed by Am Sandtorkai and Brooktorkai there are five information boards, which are part of the pedestrian guidance system which was introduced in 2006.

In 2002, a series of information boards was introduced to provide visitors with information about cultural and leisure activities, cafés and restaurants in the Speicherstadt and the Hafencity. These billboards are very unobtrusive. In line with the other historic signs and plaques, they have to be black with gold lettering.

Benches and Litter Bins

With the exception of St. Annen square and one end of Jungfernbrücke, where the street widens, there will be no benches or other street furniture in the Speicherstadt. Litter bins in the Speicherstadt will have to be of a uniform design that has yet to be finalised and agreed. The colour to be employed is DB 703.



Figure 60: The Hamburg pedestrian guidance system

Figure 61: Signage Speicherstadt / Hafencity



Figure 62: Locations of information boards in the Speicherstadt and the Hafencity

7.4 Trees and Greenery in the Speicherstadt

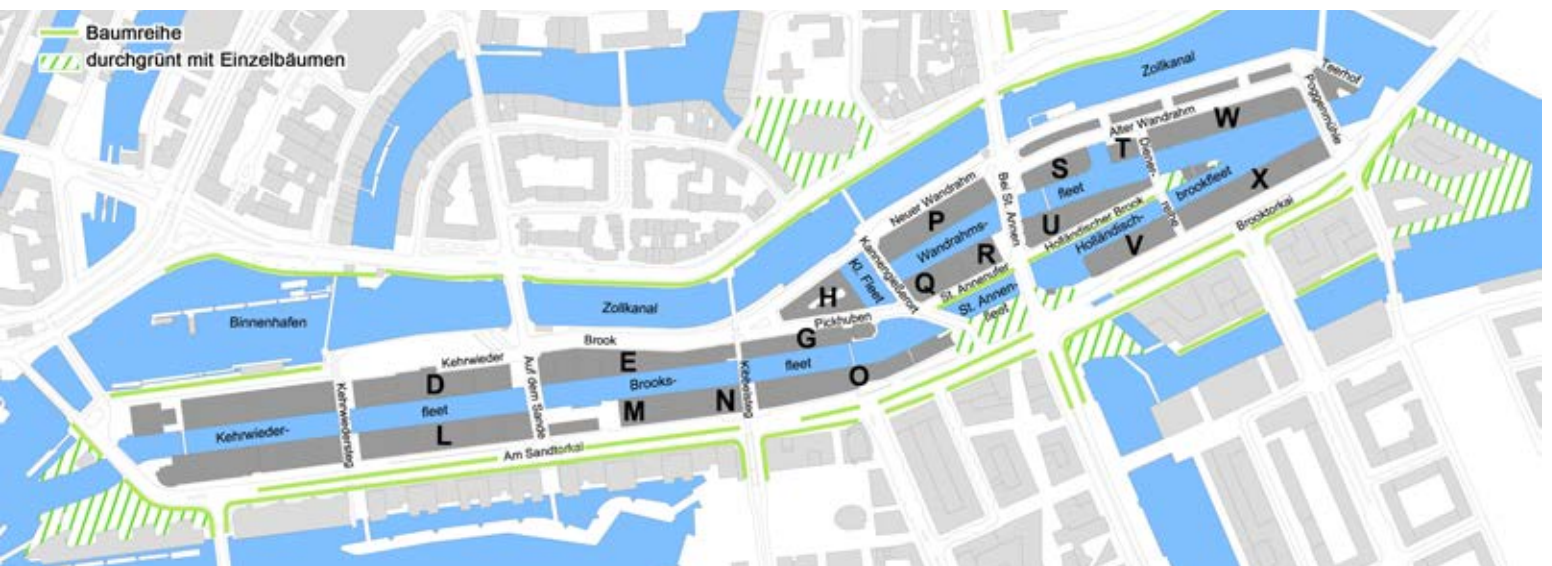
Traditionally, the Speicherstadt did not have much in the way of greenery, as this historic district was given to the storage, transshipment and transport of goods on streets and canals which were made of stone or masonry. Trees would have obstructed the waterways and thoroughfares and the land reclaimed was too precious to use for parks and the like. There are no plans to add more trees to the Speicherstadt in the future.

There are, however, some exceptions, such as the embankments on the St. Annenfleet and the Holländischbrookfleet waterways, in the central part of the Speicherstadt. Also, on Kehrwieder, on Dienerreihe, at the confluence of the Wandrahmsfleet and Holländischbrookfleet waterways and at 4, Dienerreihe, existing groups of trees will be supplemented and new ones planted where necessary. Another exception is along Am Sandtorkai and Brooktorkai. In this transition zone between the Speicherstadt and the Hafencity, there is an uninterrupted row of lime trees in both the central reservation and the adjacent areas to the south.

Flower beds and hedges have developed rather haphazardly in recent years and will be removed in the course of the rehabilitation and restructuring work.



Figure 63: Vegetation in the Speicherstadt



7.5 Artificial Illumination in the Speicherstadt

For more than a hundred years, the Speicherstadt was a dark silhouette against the night skies. The warehouses and stored goods did not need to be illuminated when dusk fell. Up until the year 2000, the Speicherstadt was a foreboding and inaccessible place at night.

Since 2001, the Speicherstadt has been illuminated at night thanks to the lighting concept developed by the illumination artist Michael Batz, whose non-profit making association Licht-Kunst-Speicherstadt e.V. (Light & The Arts in the Speicherstadt) funded the project. The illumination emphasizes the vertical structures of the buildings in the Speicherstadt, while leaving the rooftops in darkness and is reminiscent of the night-time scene in days gone by. The lighting design highlights the diversity of design and shapes in the Speicherstadt and for the general public creates the impression that they are walking through an almost medieval environment.

The Ordinance on the Design of the Speicherstadt contains the following requirements on artificial illumination:

- Outdoor lights are permitted provided that they match the existing simple wall lamps on façades.
- The type of light used must be warm white (3000 to 4000°K). There must be no coloured lighting on façades or in parts of buildings where such light would be visible from the street.
- During the hours of darkness, roof surfaces must remain unlit. It is not permitted to illuminate roofs and no light must emanate from sky lights or rows of roof top windows.

In addition, the water surface and the quay walls will not be lit. Rather, the waterways will mirror the night-time image of the Speicherstadt. The underside of bridges will be illuminated.



Figure 64: Illumination of the Speicherstadt



Front Doors

The illumination of front door areas currently varies considerably from building to building. HHLA and the competent authorities will shortly agree on a standard outdoor light that will be installed at all front doors.

Figure 65: Different types of wall lamps



Street Lights and Lighting in Public Spaces

Streets and other public spaces in the Speicherstadt are currently lit by standard linear luminaire street lamps, which are mounted on 18 bracket poles and 32 wall brackets. In Bei St. Annen, where new street lighting is being planned, it has been decided to use lamps based on a historic design. These Bad Kissingen lamps are similar to the lamps that were originally fitted on the tops of bridge rail-

ings. Elsewhere in the Speicherstadt, the intention is also to employ lamps based on historic designs. The current street lamps (Peitschenleuchten) will be replaced. Experts will be commissioned to consider public street lighting and draw up an overall lighting concept for the Speicherstadt. The public street lights and the artistic illumination by Mr. Batz should not detract from each other. Rather than lamps being mounted on façades, lamp posts should be placed away from the buildings on the opposite side of the street. Given that the streets in the Speicherstadt are relatively wide and the fact that it would be preferable to have lights only on one side of the street, sufficient lighting will only be achieved if the street lights are as high as the Bad Kissingen-type lamps.



Figure 66: Historic arc lamp in the Speicherstadt (centre) and a modern imitation, the so-called Bad Kissingen lamp (left); imitation of historic pontoon lighting (right)

8. Taking Stock of the Flora and Fauna in the Speicherstadt

In 1998/99 the Speicherstadt and the Hafencity were the subject of an environmental study which, amongst other things, mapped and classified all watercourses and structurally rich old warehouse buildings as valuable biotopes.

The study produced the following results: The Speicherstadt is characterised by small islands which are situated in the tidal estuary of the River Elbe. Together, embankments and watercourses occupy a large proportion of the space available in the Speicherstadt. The land has for the most part been sealed by backfilling and the construction of buildings on it. Despite the fact that the original river marshland has been significantly transformed from its natural state, the Speicherstadt ensemble of brickwork, quay walls, buildings and wood pilings, together with the biological activity in the water, features significant biological diversity, specificity and quality.

Quay Walls and Embankments

The species at significant risk can primarily be found in a limited number of areas, such as endangered ferns and mosses in the old quay walls in and around the Speicherstadt. In fact, some species have been found which are highly endangered

The old overgrown clinker and natural stone walls with their highly structured surfaces could provide good habitats for highly specialised rock crevice dwellers. No study has yet been carried out of the fauna of this tidal port basin biotope. Generally speaking, old walls tend to provide good habitats and breeding grounds for endangered arachnids, wild bees and certain types of wasps.



Figure 68: Noctule bats (*Nyctalus noctula*)

Structurally rich buildings

The old warehouse buildings in the Speicherstadt are valuable for fauna. The structured external walls provide niches for species which live in rocky environments. The daytime temperatures of south-facing walls can be particularly high, which means that certain invertebrate species could become established there outside their normal habitats. The hollows and niches around the eaves of buildings are important for nesting birds. The Speicherstadt

Figure 67: Endangered species



is a flying and feeding habitat for bats. Although the warehouse architecture, with its hollows, niches and entrance holes, makes it likely that bats also live in them, no proof of this has yet been found.

The Aquatic Environment

All the port basins, canals and waterways in the Speicherstadt are ecologically important reproduction zones for the aquatic communities typical of the limnic Elbe. There is less of a current in most of the watercourses of the Speicherstadt than in the open river, which means that waterways and port basins provide unique shelter for these aquatic communities. There is a significant community of sludge worms in the waterways and canals. In areas with good throughflow, such as the Ericusgraben, molluscs have been found, and it is likely that they would also be found in other spots.

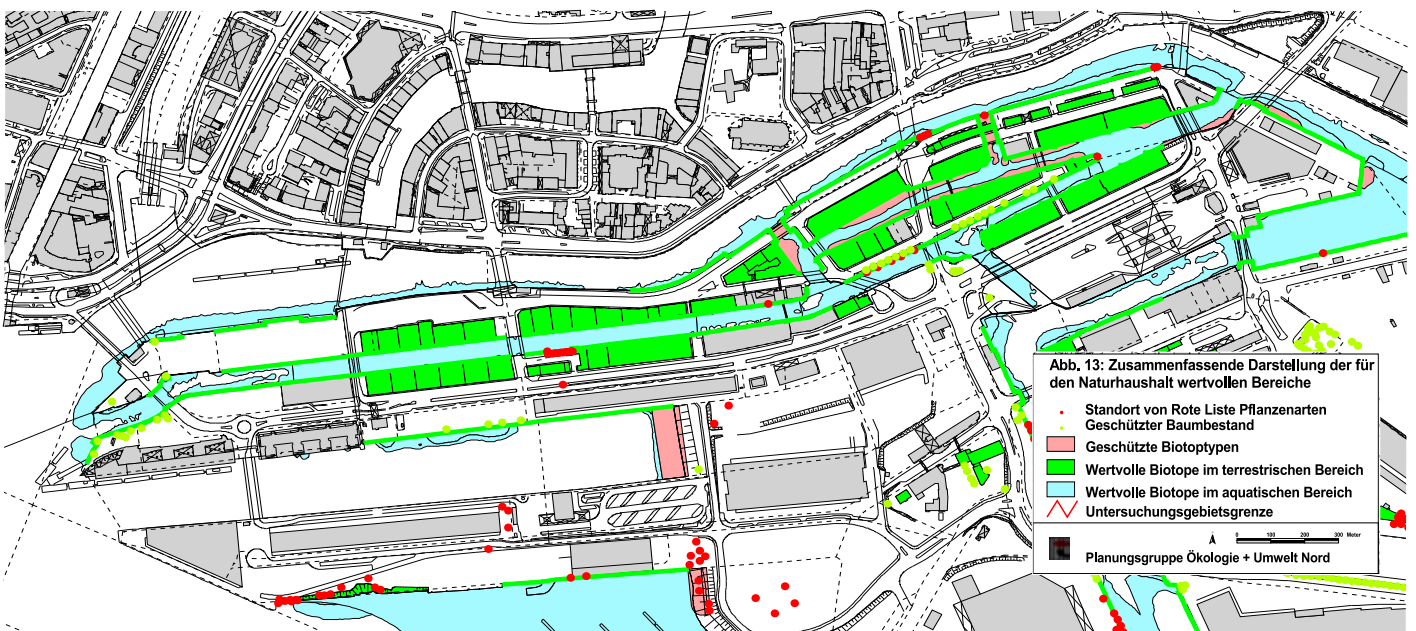


Figure 69: Sludge worms and large molluscs found in Ericusgraben

Conclusion

As the development of the Speicherstadt continues, it will be important to update our existing information about the occurrence of protected plant and animal species in the terrestrial and aquatic environments of the Speicherstadt. This will make it possible to take account of nature conservation and biodiversity requirements when drawing up detailed technical development plans.

Figure 70: Expert opinion on the Ecology of the Hafencity and the Speicherstadt, produced by Planungsgruppe Ökologie + Umwelt Nord, 1998



9. Detailed Descriptions of Individual Buildings

9.1 Warehouse Block D

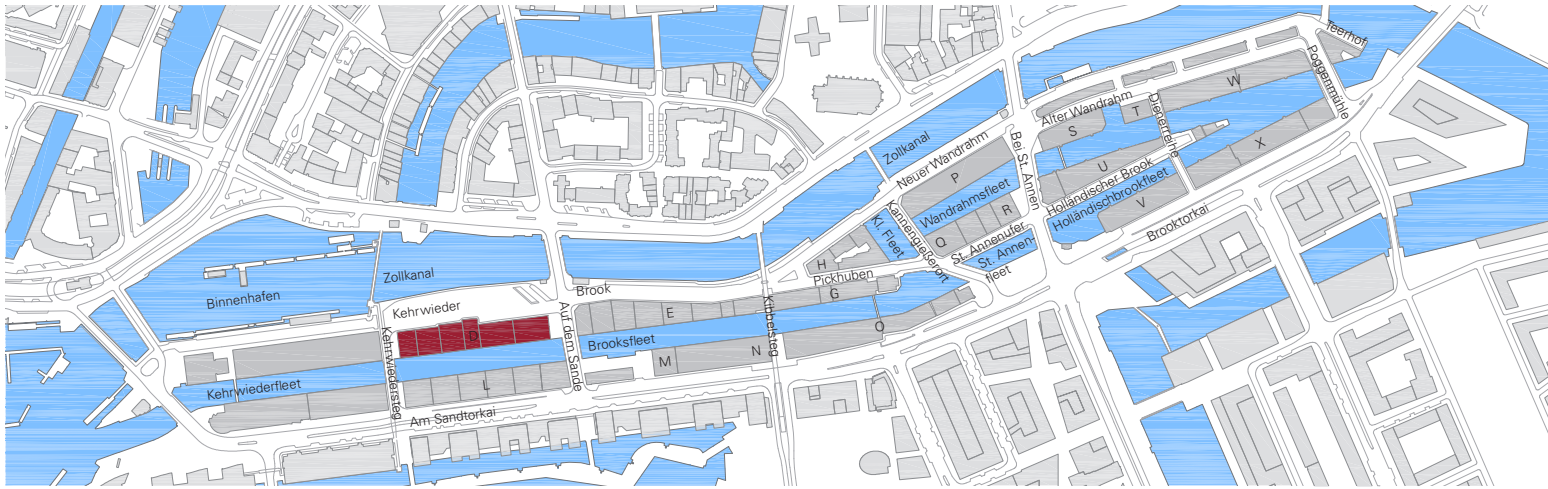


Figure 71: Location of warehouse block D

Adress

1, Kehr wiedersteg and 2-7, Kehr wieder

Type of building, year of construction and name of architect/engineer

These warehouse buildings were erected during the first construction phase of the Speicherstadt between 1885 and 1889 under the leadership of Franz Andreas Meyer, Chief Engineer on the Parliamentary Consultative Committee for City Development (Baudeputation, later renamed Behörde für Stadtentwicklung und Umwelt, BSU) and with the involvement of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA).

1, Kehr wiedersteg and 4-7, Kehr wieder:

These warehouse buildings were built to designs by the architect Georg Thielen in 1887 and 1888.

2, Kehr wieder:

This warehouse and shop (post office) building was built to designs by Franz Andreas Meyer between 1886 and 1888.

Current Uses

This block currently houses various cultural and commercial activities:

- Stage Entertainment – a production company that specializes in the production of shows and musicals
- Kehr wieder Theatre
- The Joop van den Ende Academy for the Training of Musical Performers
- The Kaffee-Rösterei café and restaurant
- The Miniature Toy Train Wonderland
- The Hamburg Dungeon

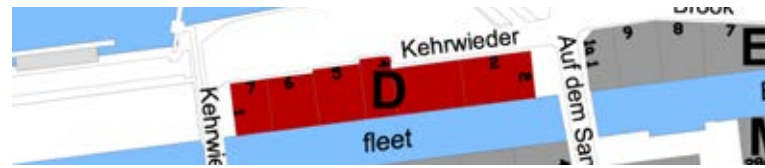
Potential for Future Uses

Continuation of current user profile with a focus on cultural activities

The Overall Architectural Design and Surrounding External Space

Block D is a typical warehouse building from the first construction phase of the Speicherstadt. The roof construction has been modified and the traditional ridge design replaced with a row of skylights. This allows more natural light to enter the building, thus ensuring that the adjoining rooms are well lit.

There is a very large open space in front of Block D with a depth of up to 40 m. It is currently being used as a car park, but urgently needs to be restructured. Because of its favourable situation within the Speicherstadt ensemble this space would be ideally suited for open-air performances such as concerts, plays, musicals, operas or operettas, as it would not cause significant conflicts of interest with neighbouring activities. While it appears to make perfect



sense to organise this type of activity in the open space in front of block D, the noise impact on neighbours would have to be assessed in detail.

Flood Protection

The only warehouse blocks with flood defences of their own are those at 4, 5 and 6, Kehrwieder. Otherwise, there is no flood protection.

Significant Conflicts and Defects

The current design of the open space in front of block D is not satisfactory.

Recommendations and Outlook for the Future

It would be desirable to redesign the open space in front of this warehouse block to align it with its surroundings. Whether parking spaces for cars and drop-off points for coaches should continue to be provided in the future is something that needs to be carefully assessed as part of that project.

Figure 72: View of warehouse block D from the north



Recommendations and Outlook for the Future

Assuming that commercial uses will dominate the semi-basement and ground-floor levels, it would be worth considering whether apartments could occupy the other storeys of block E. This warehouse is situated directly on Brooksfleet with a large open space to the north, including Brook street, which is very wide, and the Customs Canal stretching down to St. Katharinen Church. In other words, block E offers a fine view of Hamburg's city centre. The depth of the warehouse buildings at 3 to 6, Brook make them suitable for residential purposes while at 7 to 9, Brook and 1 and 1a, Auf dem Sande the buildings are up to 30 m deep. Interior courtyards will therefore be required, but thanks to the combination of gabled and flat roofs, will not necessarily have an adverse effect on the overall external architectural design.

It would be desirable to redesign the open space in front of this warehouse block to align it with its surroundings. In this context, the positioning and orientation of parking spaces should be reviewed.

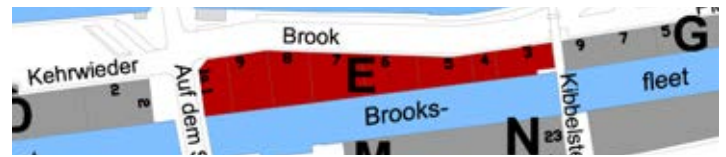


Figure 74: View of warehouse block E from the north



9.3 Warehouse Block G

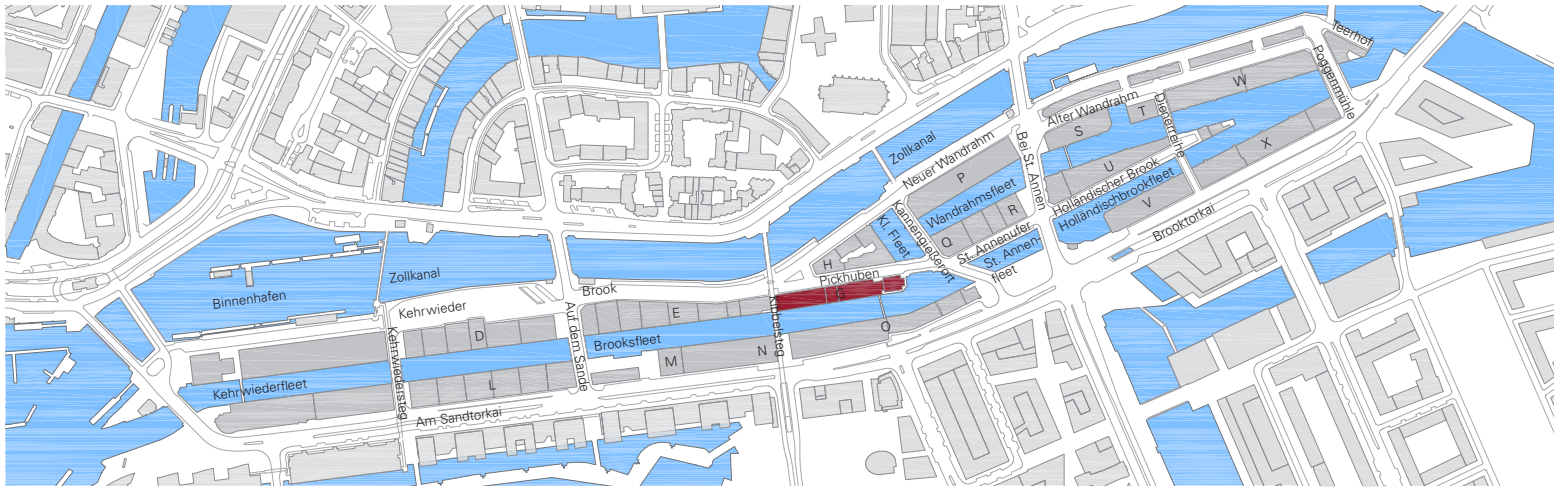


Figure 75: Location of warehouse block G

Adress

Pickhuben 3, 5, 7 and 9

Type of building, year of construction and name of architect/engineer

These buildings were erected during the first construction phase of the Speicherstadt. The architect was Georg Thielen (1887/1888).

3, and 5, Pickhuben:

Both buildings were destroyed in the war in 1943. The former coffee exchange (at 3, Pickhuben) was replaced by a new building designed by the architects Kallmorgen, Schramm and Elingius in the years 1955/56. The building at 5, Pickhuben was rebuilt as early as 1953/54.

7 and 9, Pickhuben:

These warehouse buildings were built in 1887 and 1888 and were spared the destruction of World War II

Current Uses

3 and 5, Pickhuben:

Offices with garages

7 and 9, Pickhuben:

Storage, transshipment and processing of goods

Potential for Future Uses

3 and 5, Pickhuben:

Offices and/or a hotel/event venue

7 and 9, Pickhuben:

As the building is connected to the Kibbelsteg, it would be desirable to use this part of the building for apartments. If the entire Speicherstadt is integrated into a comprehensive flood protection system the eastern section of this block could also become eligible for residential use. If not, the current user profile would be maintained.

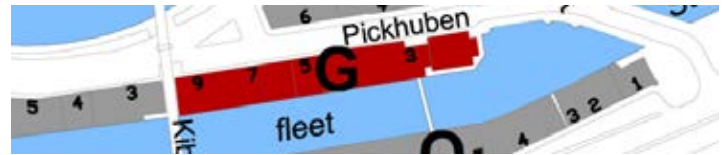
The Overall Architectural Design and Surrounding External Space

The footbridges 3, Pickhuben across Pickhuben street and the Brooksfleet waterway to warehouse blocks H and O are remarkable.

The ensemble of heterogeneous buildings of different heights in this location is similarly striking. The former coffee exchange (at 3, Pickhuben) boasts a very special auction hall where some of the original equipment has been preserved. This recalls the atmosphere of the old days when coffee auctions took place there

Flood Protection

The buildings at 7 to 9, Pickhuben are not flood-protected. The warehouse buildings at 3 and 5, Pickhuben have their own flood defences.



Significant Conflicts and Defects

No obvious problems

Recommendations and Outlook for the Future

Together with the office building at 4 and 5, Am Sandtorkai, which is connected by footbridge to 3, Pickhuben, block G could potentially be used as a hotel. Alternatively, its current use as an event venue could be extended. The buildings at 5, 7 and 9, Pickhuben would also easily qualify for residential use because they are not too deep.

Figure 76: View of warehouse block G from the north

Figure 77: View of the Coffee Exchange from the east



9.4 Warehouse Block H

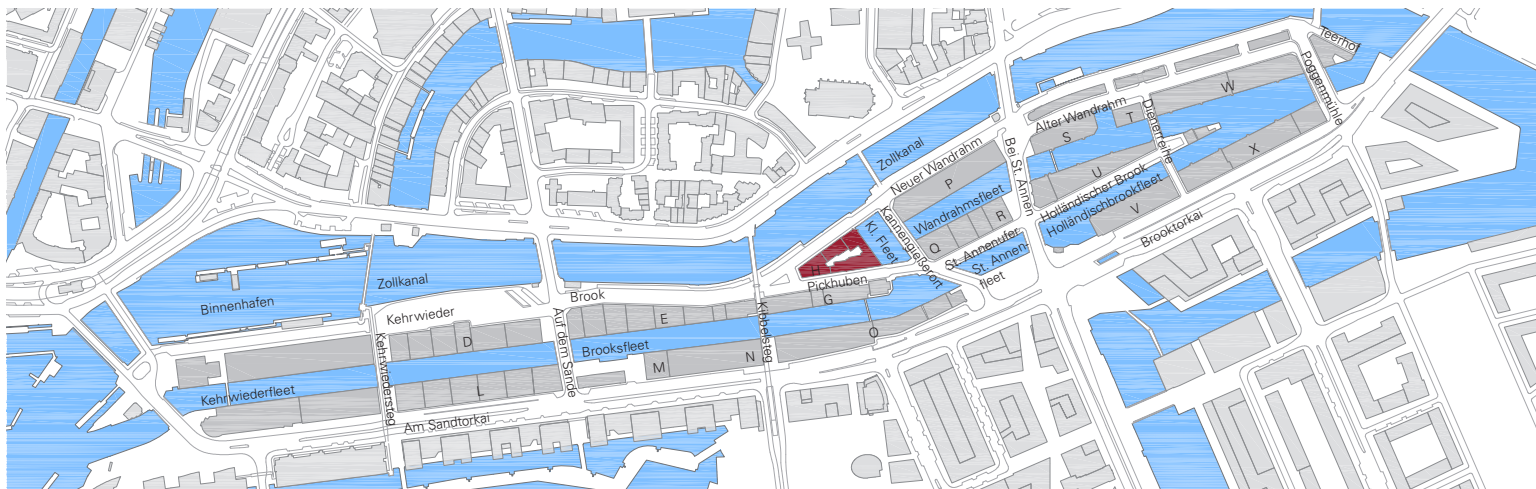


Figure 78: Location of warehouse block H

Adress

1 and 2, Brook and 2, 4 and 6, Pickhuben

Type of building, year of construction and name of architect/engineer

These office buildings were erected during the first construction phase of the Speicherstadt between 1885 and 1889. They were built under the leadership of Franz Andreas Meyer, Chief Engineer on the Parliamentary Consultative Committee for City Development (Baudeputation, later renamed Behörde für Stadtentwicklung und Umwelt, BSU) and with the involvement of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA).

The Handelshaus (house of trade) and Sandtorquaihof were designed as office buildings with external storage facilities, i.e. special rooms for keeping product samples. These buildings were designed by the architect Georg Thielen between 1887 and 1888.

Current Uses

Office buildings

Potential for Future Uses

Continuation of current uses. If the entire Speicherstadt is integrated into a comprehensive flood protection system this block would be quite suitable for residential use as it is not very deep and is equipped with large windows.

The Overall Architectural Design and Surrounding External Space

This group of buildings has a somewhat irregular shape with an almost triangular footprint. It has an inner courtyard with access to Brook and Pickhuben.

The almost imperceptible symbiosis of old and new is remarkable. The top storeys of 6, Pickhuben were damaged during the war and rebuilt after 1945 in a modern, simple style.

As these blocks were designed to be office buildings from the outset, they do not feature the narrow, elevated kerbs which are otherwise typical of warehouses in the Speicherstadt. Instead, they are encircled by a broad pavement for pedestrians.

Flood Protection

This block is not flood-protected.

Significant Conflicts and Defects

No obvious problems

Recommendations and Outlook for the Future

It would be preferable not to restore the original roof as this would significantly undermine the architectural quality of the partial reconstruction and repair work performed after World War II.



Figure 79: View of warehouse block H from the north

9.5 Warehouse Block L

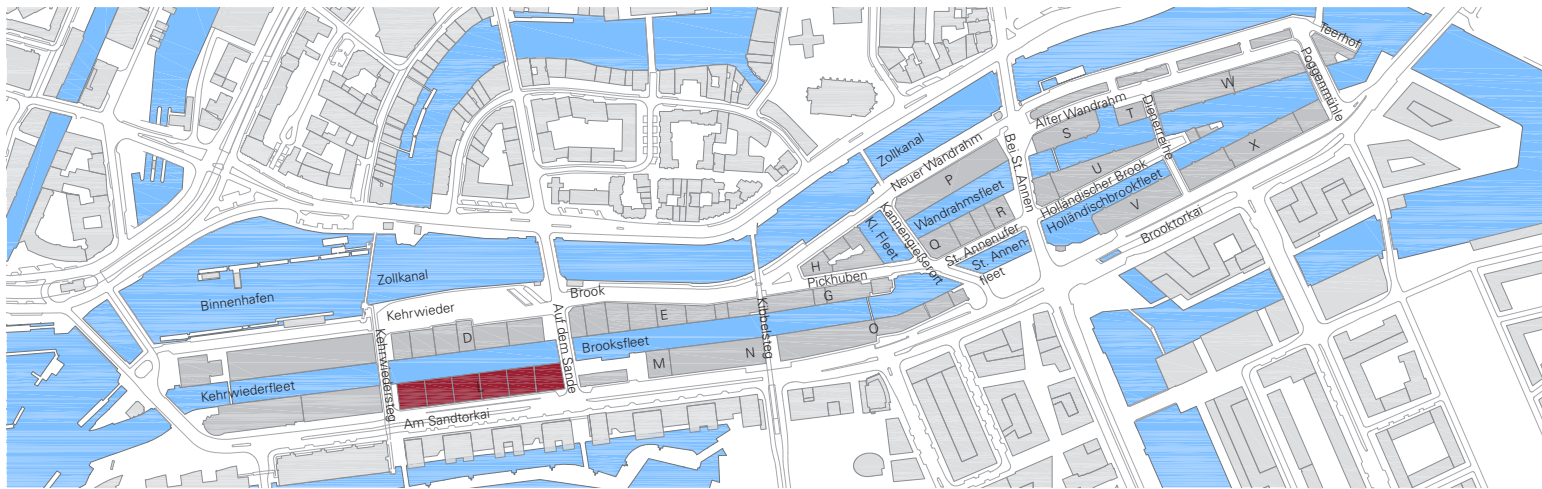


Figure 80: Location of warehouse block L

Adress

31 - 36a, Sandtorkai and 4, Auf dem Sande

Type of building, year of construction and name of architect/engineer

These warehouse buildings were erected during the first construction phase of the Speicherstadt between 1885 and 1889. They were built under the leadership of Franz Andreas Meyer, Chief Engineer on the Parliamentary Consultative Committee for City Development (Baudeputation, later renamed Behörde für Stadtentwicklung und Umwelt, BSU) and with the involvement of the construction department at HFLG (nowadays: Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA).

The buildings at 31 – 36a, Am Sandtorkai and 4, Auf dem Sande were built by the architect Georg Thielen between 1887 and 1888.

Current Uses

Storage and transshipment of goods, mostly carpets
32, Am Sandtorkai:

“Spicy” – the Spice Museum and Afghan Museum

Potential for Future Uses

Mixed use including retail outlets, cultural activities and offices. If the Speicherstadt is integrated into a comprehensive flood protection system this block could potentially be used for residential purposes.

The Overall Architectural Design and Surrounding External Space

Its row of identical, individual warehouse buildings make this repetitive block a prototype for the warehouses of the first construction phase.

The southeast corner of block L was hit by a bomb during World War II, but was then rebuilt in 1957 in a very inconspicuous manner using a reduced version of the architectural language of the Speicherstadt. The reconstruction efforts are commemorated by the ornamental figure “1957” in the brickwork below the eaves at 31, Sandtorkai.

Flood Protection

The buildings at 35, 36 and 36a, Sandtorkai have flood defences of their own. Otherwise, there is no flood protection in this zone.

Significant Conflicts and Defects

No obvious problems

Recommendations and Outlook for the Future

Block L could be connected to block D by a bridge. This would allow existing cultural activities and other uses (such as the Miniature Toy Train Wonderland, Miniaturwunderland) to be further developed or new ones introduced, in combination with the offices in the end-of-row buildings. If the Speicherstadt is integrated into the flood protection systems of the city centre and the HafenCity, the upper storeys of this block could be used for residential purposes.

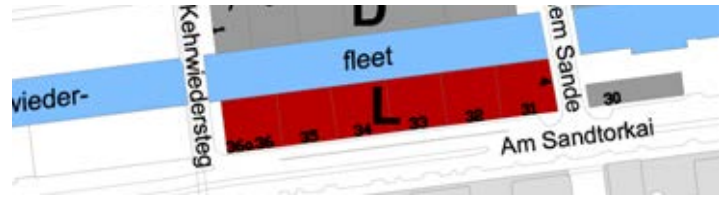


Figure 81: View of warehouse block L from the south



9.6 Warehouse Blocks M + N and Former Boiler House

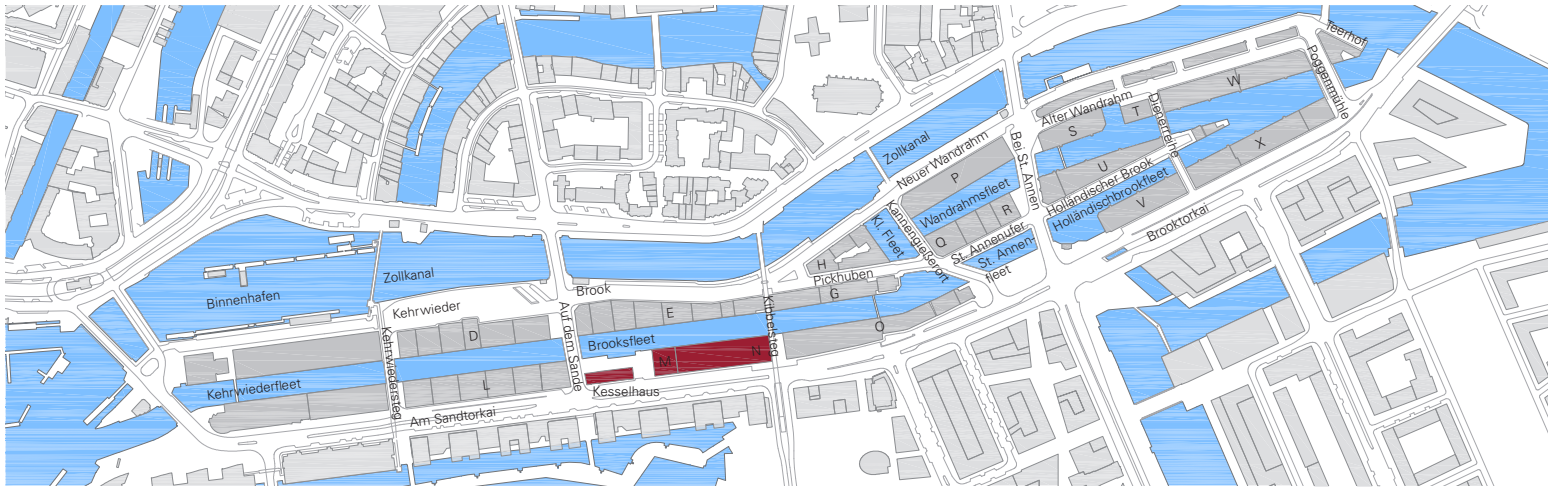


Figure 82: Location of warehouse blocks M + N

Address

23 -30, Sandtorkai

Type of building, year of construction and name of architect/engineer

These warehouse buildings were erected during the first construction phase of the Speicherstadt between 1885 and 1889. They were built under the leadership of Franz Andreas Meyer, Chief Engineer on the Parliamentary Consultative Committee for City Development (Baudeputation, later renamed Behörde für Stadtentwicklung und Umwelt, BSU) and with the involvement of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA).

Warehouse block M:

The top floors of warehouse block M at 26 – 28, Am Sandtorkai were destroyed during World War II. These floors were rebuilt incorporating new winch bays after the war, but the building at 28, Am Sandtorkai was not restored to its original height. The plot of land at 29, Sandtorkai was not built on.

Former Kesselhaus (Boiler House):

The Boiler House at 30, Sandtorkai, was also se-

verely damaged during World War II. After the war, the Kesselhaus was only repaired temporarily while it housed the electricity power station, which was finally decommissioned in 1954. Between 1999 and 2001, the Hamburg-based architects GMP – Gerkan, Marg und Partner – and the Stuttgart engineering firm SBP – Schlaich Bergermann Partner – completely rehabilitated the boiler house building.

Current Uses

Storage, transshipment and processing of goods. At 23, Am Sandtorkai there is a market hall which is used by various restaurants and catering outlets. The former Boiler House at 30, Am Sandtorkai is now a HafenCity information centre and café.

Potential for Future Uses

The current mix of different uses can be continued.

At 23 and 25, Sandtorkai where there is a connection with the elevated Kibbelsteg, residential use would be possible on the upper floors. If the Speicherstadt is integrated into a comprehensive flood protection system the other sections of this block to the west could potentially also become suitable for residential use. If not, the current mixed use would be continued.

The Overall Architectural Design and Surrounding External Space

With its two “new” filigree steel chimneys, which architecturally resemble the original ones, and its modern interior, the former boiler house is a prime example of how to restore a building while retaining residual parts of the original building fabric. By contrast, the building at 28a, Sandtorkai, which lost its upper floors during the war, makes it look as though there is a gap in the restored blocks M + N.

Flood Protection

There is no flood protection.

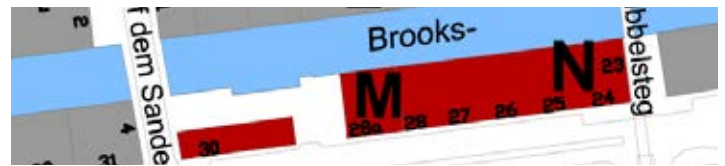
Significant Conflicts and Defects

The building at 28a, Sandtorkai is still not aligned with the neighbouring buildings, as the upper floors were never rebuilt.

Recommendations and Outlook for the Future

It is recommended that the missing upper floors of the building at 28a, Am Sandtorkai be rebuilt and that the vacant plot at 29, Am Sandtorkai be used for a new building.

If the Speicherstadt is integrated into the flood protection systems of the city centre and the HafenCity, permission should also be given to use the



sections further away from Kibbelsteg for residential purposes.

Alongside its current function as a HafenCity information centre, the Boiler House would be an ideal future location for a World Heritage Site Communication Centre, with exhibitions, events, guided tours and cafés. In fact, the creation of such a communication centre is one of UNESCO’s requirements for world heritage sites.

Figure 83: View of warehouse blocks M and N from the south, together with the former boiler house



9.7 Warehouse Block O

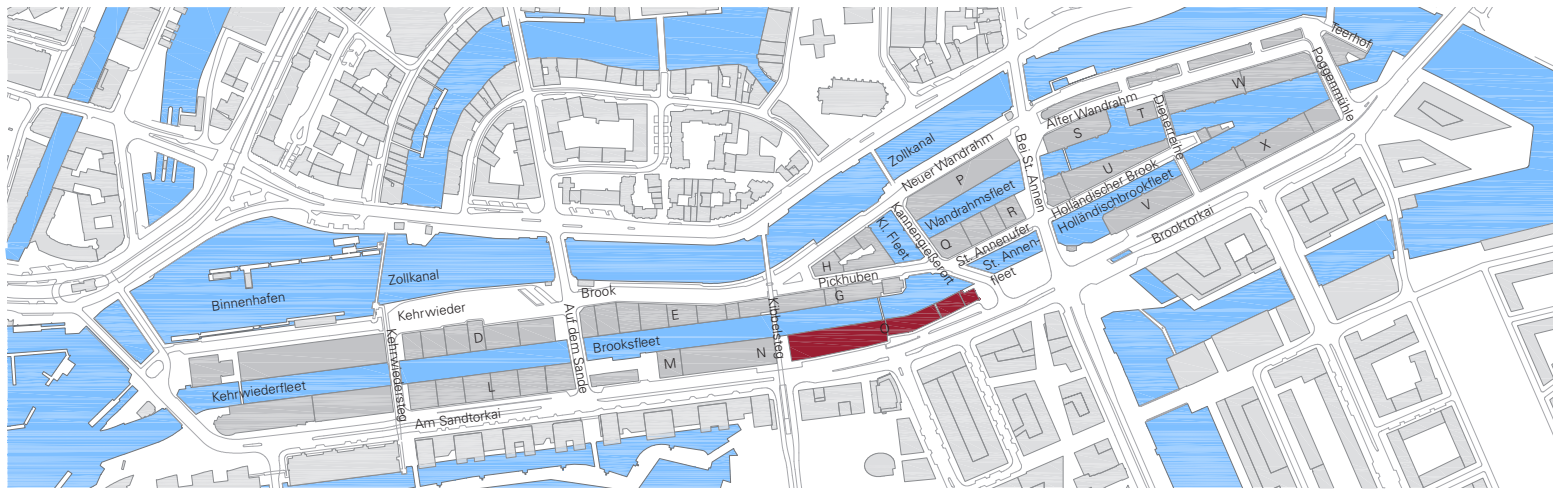


Figure 84: Location of warehouse block O

Adress

1 – 8, Sandtorkai

Type of building, year of construction and name of architect/engineer

These buildings were erected during the first construction phase of the Speicherstadt between 1885 and 1889. They were built under the leadership of Franz Andreas Meyer, Chief Engineer on the Parliamentary Consultative Committee for City Development (Baudeputation, later renamed Behörde für Stadtentwicklung und Umwelt, BSU) and with the involvement of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA).

1, Am Sandtorkai:

This office building was designed by the architects Hanssen & Meerwein and Stammann & Zinnow between 1885 and 1888. It was the first main administrative building of the HFLG (now HHLA).

2 – 3, Am Sandtorkai:

This warehouse was severely damaged during World War II. It was reconstructed after the war, closely following the original design.

4 – 5, Am Sandtorkai:

This office building was rebuilt by the architect Werner Kallmorgen between 1955 and 1959.

6 – 8, Am Sandtorkai:

Built in 1887, the original building in this location was flattened during World War II and reconstructed in a contemporary style to a design by Werner Kallmorgen in 1957. That building was demolished in 2003 to make way for a multi-storey car park, which was designed in co-operation with the architects GMP – Gerkan, Marg und Partner. The multi-storey car park has the same dimensions as the former building and attempts to emulate the characteristic Speicherstadt design. The multi-storey car park opened in 2004.

Current Uses

1 – 5, Am Sandtorkai:

Offices

6, Am Sandtorkai:

Multi-storey car park

Potential for Future Uses

These buildings will continue to be used as offices and a multi-storey car park. There are plans to convert the office building at 4 - 5, Am Sandtorkai into an hotel.

The Overall Architectural Design and Surrounding External Space

The office building at 1, Am Sandtorkai is characterised by an exceptionally romantic architectural style that is not typical of the Speicherstadt: It features bay windows, turrets and towers, balconies and a massive gable end. It housed the administrative headquarters of the HFLG – later renamed the HHLA – until 1904.

Flood Protection

Of the buildings described here, only the multi-storey car park has its own flood defence system, which protects it against floods of up to 7.50 m above sea level (NN = tidal reference level).

Significant Conflicts and Defects

No obvious problems

Recommendations and Outlook for the Future

The office building at 4 – 5, Sandtorkai could be made available for new uses while preserving its façade and supporting structure.

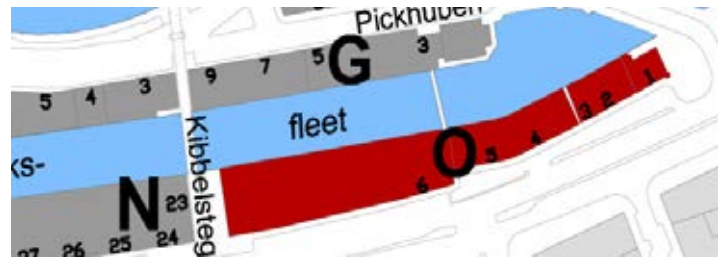


Figure 85: View of warehouse block O from the south multi-storey car park

Figure 86: View of warehouse block O from the south



9.8 Warehouse Block P

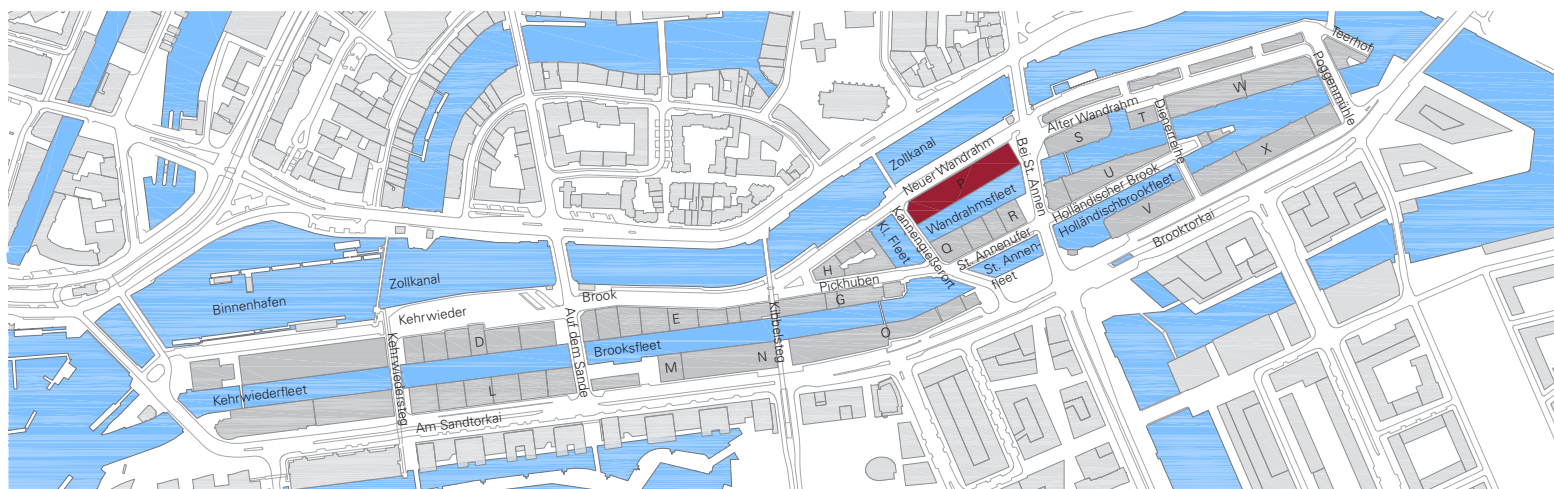


Figure 87: Location of warehouse block P

Adress

5, Kannengiesserort and 1 – 4 Neuer Wandrahm

Type of building, year of construction and name of architect/engineer

These warehouse buildings were erected during the second construction phase of the Speicherstadt between 1890 and 1898. The buildings at 5, Kannengiesserort and 1 – 4 Neuer Wandrahm were built to designs by the architect Georg Thielen between 1891 and 1896.

Current Uses

5, Kannengiesserort:
Offices of the Hamburg Port Authority (HPA)
1 – 4, Neuer Wandrahm:
Offices (HPA)

Potential for Future Uses

Continuation of the current uses.

The Overall Architectural Design and Surrounding External Space

The bomb-damaged eastern front of the building at 1, Neuer Wandrahm was repaired by the architect Werner Kallmorgen after the war. The east gable of warehouse block P has a noteworthy modern

and unassuming façade, with simplified eaves and bright red roof tiles, which make it blend in well with the rest of the ensemble.

In the course of restructuring the building to convert it into an office block, an atrium was created, which is lit by a row of sky lights.

Flood Protection

There is no flood protection.

Significant Conflicts and Defects

No obvious problems.

Recommendations and Outlook for the Future

A comprehensive flood defence system will be necessary for block P.



Figure 88: View of warehouse block P from the north



9.9 Warehouse Blocks Q + R

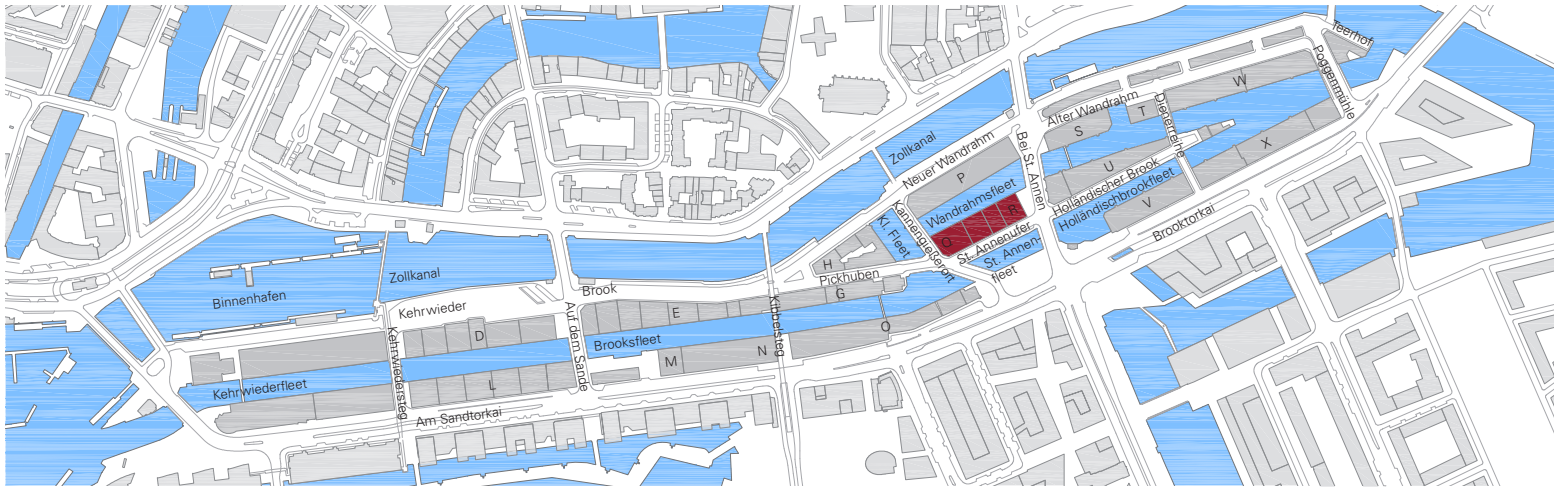


Figure 89: Location of warehouse blocks Q + R

Address

7, Kannengiesserort, 2 – 6, St. Annenufer and 2, Bei St. Annen

Type of building, year of construction and name of architect/engineer

These buildings were erected during the second construction phase of the Speicherstadt between 1890 and 1898.

The warehouse buildings at 7, Kannengiesserort and 2 – 6, St. Annenufer were built to designs by the architects Hannsen & Meerwein between 1881 and 1897.

The administrative building at 2, St. Annen (housing the Freihafenamt, Free Port Authority) was destroyed during the war and rebuilt by the architect Werner Kallmorgen between 1953 and 1954.

Current Uses

Storage, transshipment and processing of goods.

2, St. Annenufer:

Museum of the Speicherstadt

2, Bei St. Annen:

Offices (until recently: customs administration)

Potential for Future Uses

If the Speicherstadt is integrated into a comprehensive flood protection system this block could potentially be suitable for residential purposes or as an hotel. If not, the current mixed use including offices would be continued.

The Overall Architectural Design and Surrounding External Space

Next to the “classical” warehouses on St. Annenufer, the end-of-row building at 2, Bei St. Annen is a remarkable modern building. With its skeleton frame construction, its well-proportioned yet rigorous façade and its brickwork, it fits in perfectly with the surrounding buildings. This symbiosis of old and new is crowned by a “reduced” gallery at roof level. A simple series of pillars replicating the grid of the reinforced concrete skeleton structure behind the brickwork façade surrounds the top floor.

The buildings at St. Annenufer, Holländischer Brook and Bei St. Annen form a central square in the Speicherstadt. Together with the St. Annenufer waterway and the neighbouring waterways, its rows of trees and bridges, this area also forms the heart of the Speicherstadt.

Flood Protection

There is no flood protection.

Significant Conflicts and Defects

There are visible defects on St. Annenufer which require urgent rehabilitation. The road surfaces are inadequate considering the significance of the location, and the embankment with its row of trees is in a poor state of repair. Conflicts of interest are also apparent from the traffic in this area: Heavy goods lorries bound for the Speicherstadt still mingle with through-traffic to the HafenCity and motorists looking for somewhere to park.

Recommendations and Outlook for the Future

As regards block Q, the intention is for it to be mixed use and to include storage areas, showrooms, retail outlets and offices. The block R end-of-row warehouse at 2, St. Annen will continue to be developed for office and other commercial uses. The flag posts attached to the corner pillars of the roof gallery at 2, St. Annen should be removed.

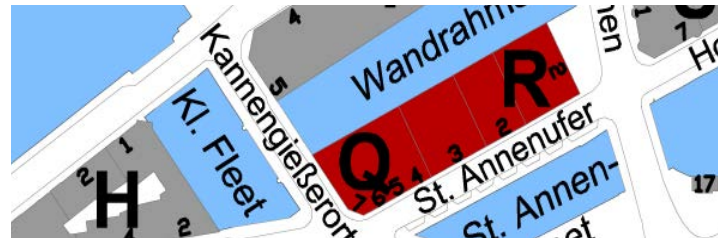


Figure 90: View of warehouse blocks Q and R from the south



9.10 Warehouse Blocks S + T

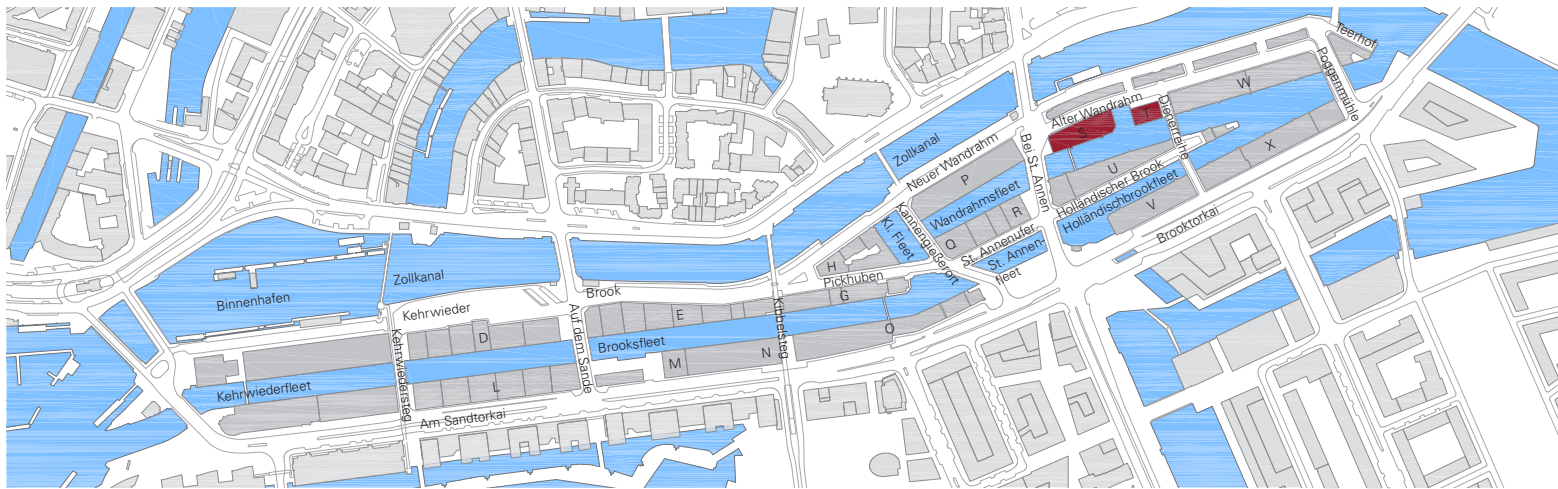


Figure 91: Location of warehouse blocks S + T

Adress

12 – 15, Alter Wandrahm

Type of building, year of construction and name of architect/engineer

These buildings at 12 – 15, Alter Wandrahm were erected during the third construction phase of the Speicherstadt, i.e. between 1899 and 1927.

Block S:

The warehouses at 13 – 15, Alter Wandrahm were built to designs by the architect Gustav Schrader between 1899 and 1912.

Block T:

This warehouse at 12, Alter Wandrahm was destroyed during WW II and rebuilt to designs by the architect Werner Kallmorgen between 1965 and 1967.

Current Uses

Block S: The HHLA (Hamburger Hafen und Logistik Aktiengesellschaft) currently uses this as an office building. There is also a restaurant on the ground floor (15, Alter Wandrahm).

Block T: Used by the HHLA as office building. It is also used as a garage.

Potential for Future Uses

Continuation of the current uses.

The Overall Architectural Design and Surrounding External Space

Block S reflects the traditional Speicherstadt style whereas, much like the end-of-row building in block R, block T is a modern building. It is built in a confident architectural style, free of any specific architectural trends.

Flood Protection

Part of block T has its own flood defences. As regards block S, there are no flood defences except for at 13, Alter Wandrahm.

Significant Conflicts and Defects

No obvious problems.



Figure 92: View of warehouse block S from the south

Figure 93: View of warehouse block T from the south



9.11 Warehouse Block U and „Wasserschlosschen“

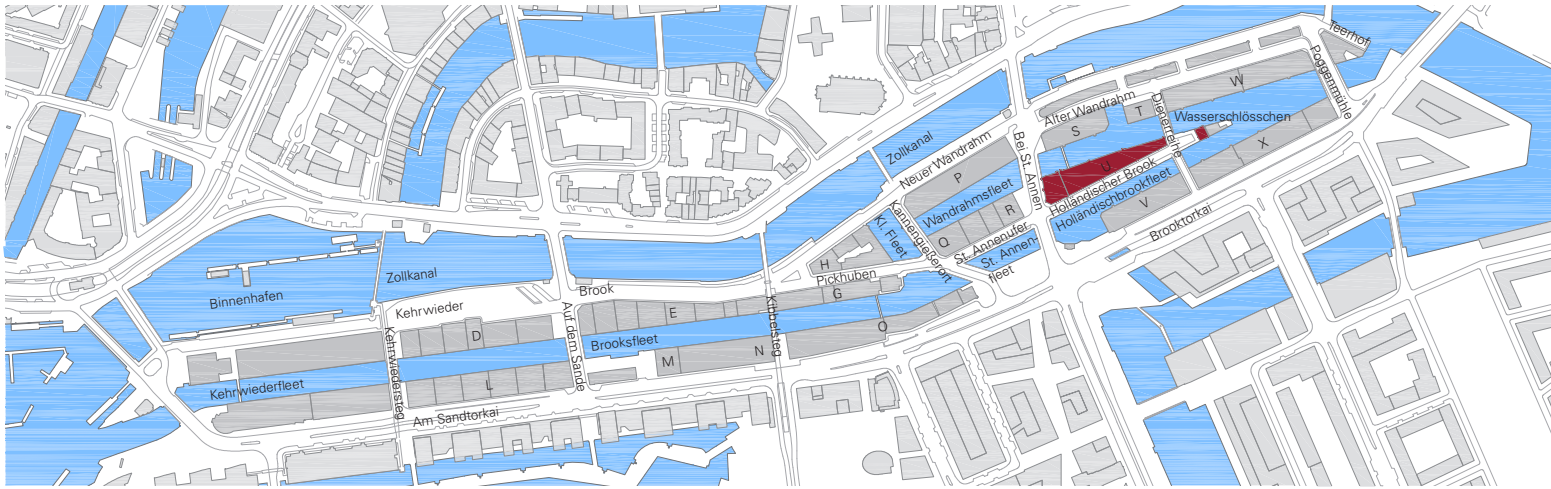


Figure 94: Location of warehouse block U

Adress

1, St. Annen, 1 – 7, Holländischer Brook and 4, Dienerreihe

Type of building, year of construction and name of architect/engineer

These buildings were erected during the third construction phase of the Speicherstadt, i.e. between 1899 and 1927.

1, Bei St. Annen:

The so-called town hall of the Speicherstadt, now the head office of the HHLA, was built to designs by the architects Hanssen & Meerwein and Johannes Grotjan between 1902 and 1903.

1 – 7, Holländischer Brook:

These warehouses were built to designs by the architects Hanssen & Meerwein around 1903. Since 2000 they have been used as offices.

4, Dienerreihe:

This building, which is affectionately known as the “little water castle” (Wasserschlosschen) was built between 1899 and 1912 as a residence for the Director of the Port of Hamburg.

Current Uses

Block U has been the head office of the HHLA since 1904.

Wasserschlosschen:

A flat and various other small-scale activities

Potential for Future Uses

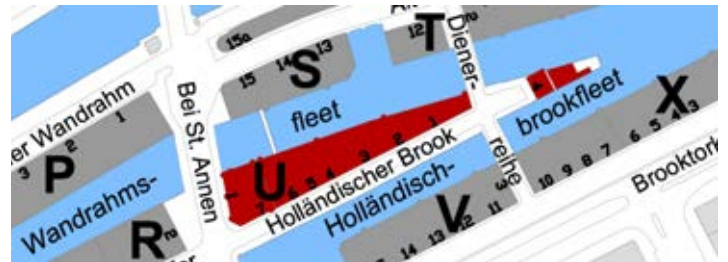
Will continue to be used as offices. If the Speicherstadt is integrated into a comprehensive flood protection system, the upper floors of the Wasserschlosschen should be made available for residential purposes. On the ground floor, a new retail outlet with a clear connection to the Speicherstadt should be created, together with a restaurant.

The Overall Architectural Design and Surrounding External Space

For more than 100 years, the grand Neo-Renaissance building at 1, Bei St. Annen has been the head office of the HHLA. It is commonly known as the ‘townhall of the Speicherstadt’. This building is situated in a very prominent location along the north-south route from the Rathausmarkt to the HafenCity. The Wasserschlosschen, an eclectic variant of late Dutch Renaissance style is, by contrast, located inconspicuously between the Holländischerbrookfleet and Wandrahmsfleet waterways.

Flood Protection

There is no flood protection, except for the buildings at 2 - 6, Holländischer Brook which have their own flood defences which protect them from floods of up to 6.75 m above sea level (NN = tidal reference level).



Significant Conflicts and Defects

No obvious problems.

Recommendations and Outlook for the Future

The prestigious embankment promenade along the Holländischbrookfleet waterway and the open space in front of the Wasserschlösschen need to be restored to their former glory. This is particularly important in the light of their prominent location.

Figure 95: "Town Hall" of the Speicherstadt

Figure 96: View of warehouse block U from the south

Figure 97: View of the Wasserschlösschen (Little Water Castle) from the west



9.12 Warehouse Block V and Fleetschlösschen (“Little Castle on the Canal”)

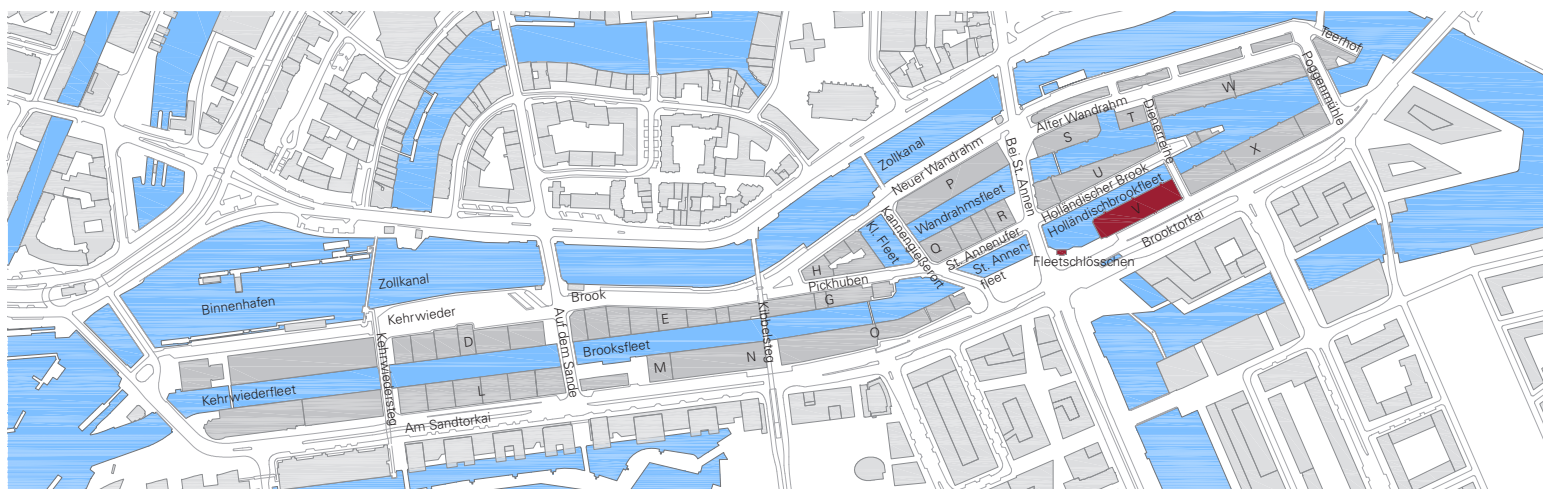


Figure 98: Location of warehouse block V

Adress

11 – 17, Brooktorkai

Type of building, year of construction and name of architect/engineer

These buildings were erected during the third construction phase of the Speicherstadt, i.e. between 1899 and 1927.

Block V:

The warehouses at 11 – 16, Brooktorkai were built to designs by the architects Hanssen & Meerwein between 1905 and 1907.

17, Brooktorkai:

The so-called Fleetschlösschen, formerly an informal cafeteria for blue-collar port workers and white-collar office staff, was built around 1900.

Current Uses

11 – 15, Brooktorkai:

Warehouses – storage and transhipment of goods with a focus on the carpet and textile trades, fashion and artists' studios.

End-of-row building at 16, Brooktorkai:

Offices (formerly also storage)

Potential for Future Uses

If the Speicherstadt is integrated into a comprehensive flood protection system, the upper floors could potentially be suitable for residential purposes. If not, continuation of current uses plus extension of studio space.

The Overall Architectural Design and Surrounding External Space

Though closely resembling the buildings of the first and second construction phases of the Speicherstadt, this row of warehouses has a strikingly different façade: It is in two colours, namely red brick and white plaster.

The Fleetschlösschen is particularly valuable for its function, history and architecture. Its prominent location between the Speicherstadt and the Hafencity makes it a useful orientation point in the city.

Flood Protection

There is no flood protection.

Significant Conflicts and Defects

Heavy goods vehicles currently pass the front of block V and go along the narrow delivery road at the south front of the Speicherstadt. Unfortunately this is unavoidable at present, but it is a nuisance to pe-

pedestrians walking between the warehouse buildings and Brooktorkai.

Recommendations and Outlook for the Future

If the Speicherstadt is integrated into the flood protection systems of the city centre and Hafencity and if the space in block V, which is currently used for storage, were to be converted for other uses, it is conceivable that Block V could be used for residential purposes. This possibility should be reviewed.

It will be necessary to create a sufficiently wide and flood-safe pavement for pedestrians next to the supporting wall opposite blocks V and X.

The open space in front of the Fleetschlösschen, which is currently used by cafés and restaurants, needs to be reordered.



Figure 99: View of warehouse block V from the south

Figure 100: View of Fleetschlösschen (Little Castle on the Canal) from the south



9.13 Warehouse Block W

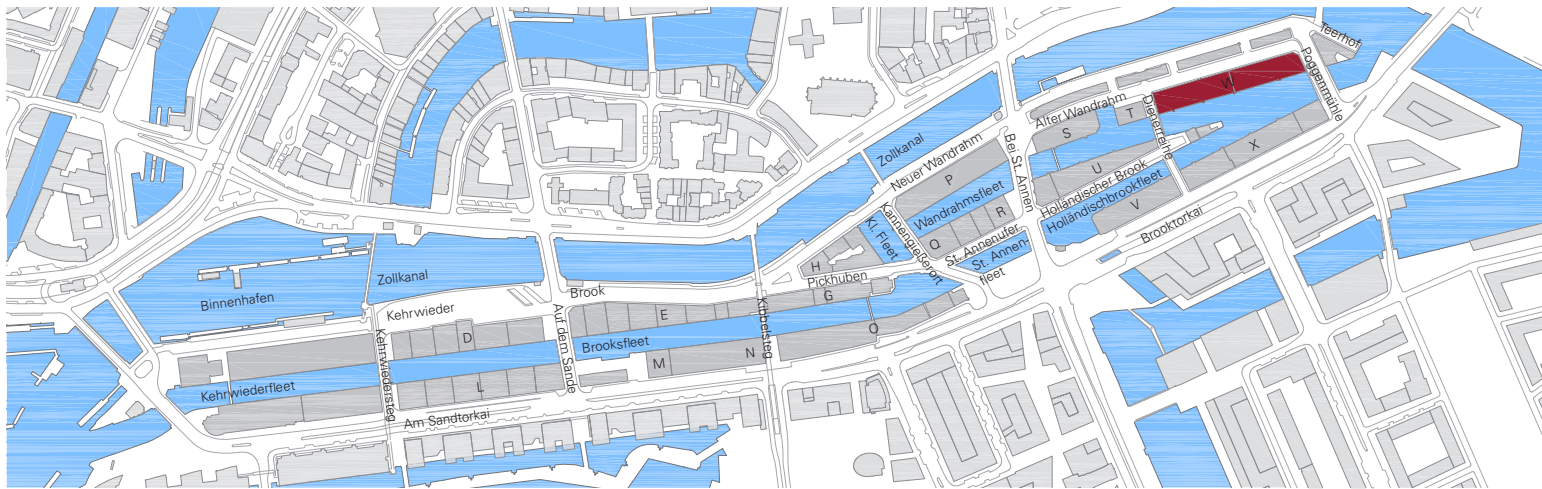


Figure 101: Location of warehouse block D W

Adress

2, Dienerreihe, 4 – 11, Alter Wandrahm and 3, Poggenmühle

Type of building, year of construction and name of architect/engineer

These warehouse buildings were erected during the third construction phase of the Speicherstadt, i.e. between 1899 and 1927. Together with the warehouses at 3 – 7, Alter Wandrahm they mark the end of that construction phase.

4 – 7, Alter Wandrahm:

These warehouses were built under the supervision of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA) to designs by the architect Raywood between 1925 and 1927.

8 – 11, Alter Wandrahm:

These warehouses were built to designs by the architect Gustav Schrader between 1899 and 1912.

3, Poggenmühle:

This building was erected between 1925 and 1927.

Current Uses

Storage, transshipment, processing of goods as well as offices and cultural activities such as Dialog im Dunkeln (Dialogue in the Dark) in the warehouse at 3 and 4, Alter Wandrahm.

Potential for Future Uses

HHLA is currently looking into the possibility of converting parts of block W into an automatic multi-storey parking garage, focusing in particular focus on whether such a construction would be compatible with heritage preservation considerations. The end-of-row building which houses the Dialogue in the Dark would not form part of this scheme.

Even if the Speicherstadt is integrated into a comprehensive flood protection system block W would offer only limited possibilities for residential use, as the windows in this warehouse are quite small. Alternatively, more of block W could be devoted to offices.

The Overall Architectural Design and Surrounding External Space

Being designed almost exclusively for storage purposes, the modern warehouses at 3 – 7, Alter

Wandrahm made a significant contribution to the Speicherstadt's historic townscape when they were built.

Flood Protection

There is no flood protection.

Significant Conflicts and Defects

The many lorries and parked vehicles in this area are almost continually in conflict with pedestrians frequenting this part of the Speicherstadt. Measures should be taken to solve this problem, particularly in view of the fact that the number of pedestrians and visitors to the Speicherstadt is likely to increase in the future.

Recommendations and Outlook for the Future

Measures to reduce traffic flows in this part of the Speicherstadt and the creation of additional parking space by converting block W into a multi-storey car park must be assessed for their compatibility with the requirements of heritage protection. If an automatic parking garage is built, no visible alterations must be made to the warehouse's external appearance or internal structure, which must remain visually intact.

Figure 102: View of warehouse block W from the south



9.14 Warehouse Block X

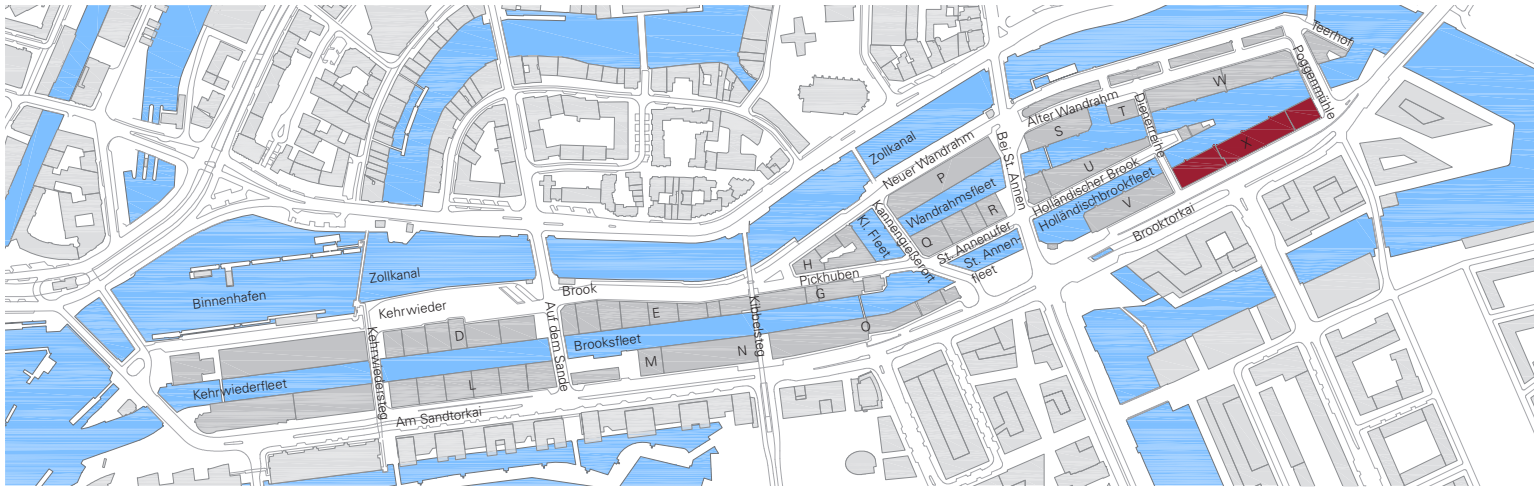


Figure 103: Location of warehouse block X

Adress

1 – 10, Brooktorkai

Type of building, year of construction and name of architect/engineer

With the exception of the office building at 1, Brooktorkai, all of the buildings in block X were erected during the third construction phase of the Speicherstadt, i.e. between 1899 and 1927.

1, Brooktorkai: This office building (completed in 2002) was designed by the architects gmp – Gerkan, Marg + Partner.

The warehouses of block X were built under the supervision of the construction department at HFLG (now the Hamburg Port and Logistics plc = Hamburger Hafen- und Logistik Aktiengesellschaft, HHLA) to designs by the architect Raywood between 1899 and 1912.

Current Uses

1, Brooktorkai:
Offices

3 – 10, Brooktorkai:
Storage, transshipment and processing of goods, primarily carpets

4, Brooktorkai

The fourth floor of this building houses the Archive of the Hamburg Chamber of Architects

Potential for Future Uses

If the Speicherstadt is integrated into a comprehensive flood protection system, the upper floors of block X could potentially become suitable for residential purposes. If not, continuation of current uses.

The Overall Architectural Design and Surrounding External Space

These warehouses are largely a continuation of Block V. However, the end-of-row building at 1, Brooktorkai is much more modern. It has been inserted compellingly into the contours and texture of the Speicherstadt by a new generation of architects who seem to share the planning and design approach pursued by Werner Kallmorgen.

Flood Protection

The buildings at 1, Brooktorkai and 3 – 7, Brooktorkai have their own flood defences.

Significant Conflicts and Defects

The open space in front of the office building at 1, Brooktorkai and the area around the Poggenmühlenbrücke, together with the access to Alter Wandrahm, are cluttered and need reordering.

Recommendations and Outlook for the Future

If the Speicherstadt is integrated into a comprehensive flood protection system, the upper floors of block X should be converted to residential use.

It will be necessary to create a sufficiently wide and flood-safe pavement for pedestrians next to the supporting wall opposite blocks V and X.

It would be desirable to redesign the area between the Poggenmühlenbrücke and the Customs Canal.



Figure 104: View of warehouse block X from the south



9.15 Customs Head Office

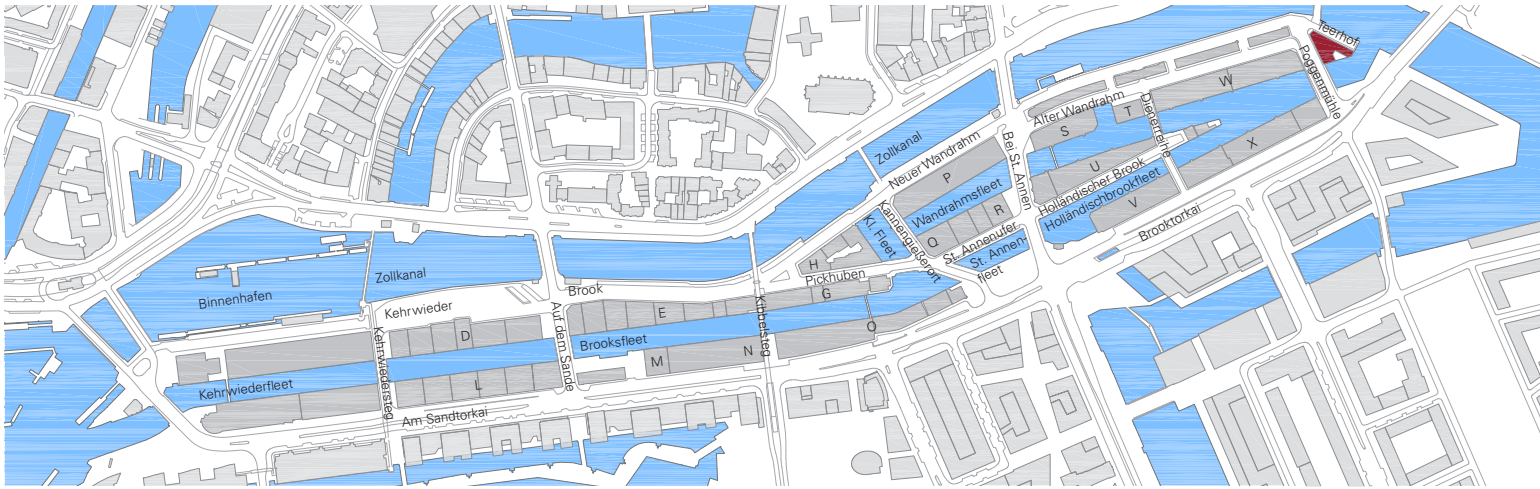


Figure 105: Location of the Customs Head Office

Adress

2, Poggenmühle and 1, Teerhof

Type of building, year of construction and name of architect/engineer

Office buildings, built between 1899 and 1912 (1, Teerhof) and in 1908 (2, Poggenmühle) respectively. The architect is unknown.

Current Uses

Office buildings and Customs Head Office

Potential for Future Uses

Continuation of office use. The Customs Head Office would be suitable for conversion to residential use. Potential for cafés and restaurants on the ground floor.

The Overall Architectural Design and Surrounding External Space

Situated at the eastern access to the Speicherstadt, on the Customs Canal and Wandrahmsfleet waterways, and close to the Oberbaumbrücke, the Customs Head Office occupies a prominent position. Its architecture is rather untypical of the Speicherstadt.

Significant Conflicts and Defects

No obvious problems

Recommendations and Outlook for the Future

The ground floor areas should be converted to new uses with a stronger affinity to the public domain. There could be a restaurant, café or bar with outdoor tables and chairs. Suitable for conversion to residential use.

If the building is converted the roof area should be redesigned.

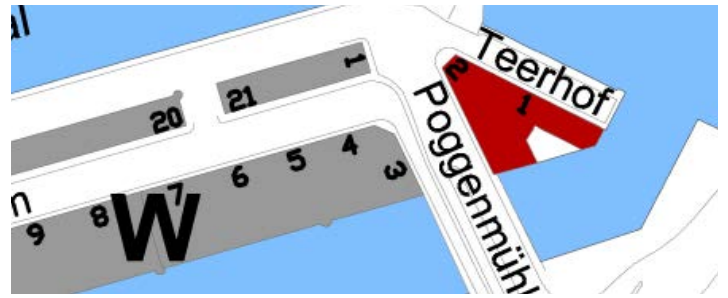


Figure 106: View of the Customs Head Office from the north-east

9.16 German Customs Museum and Adjoining Buildings

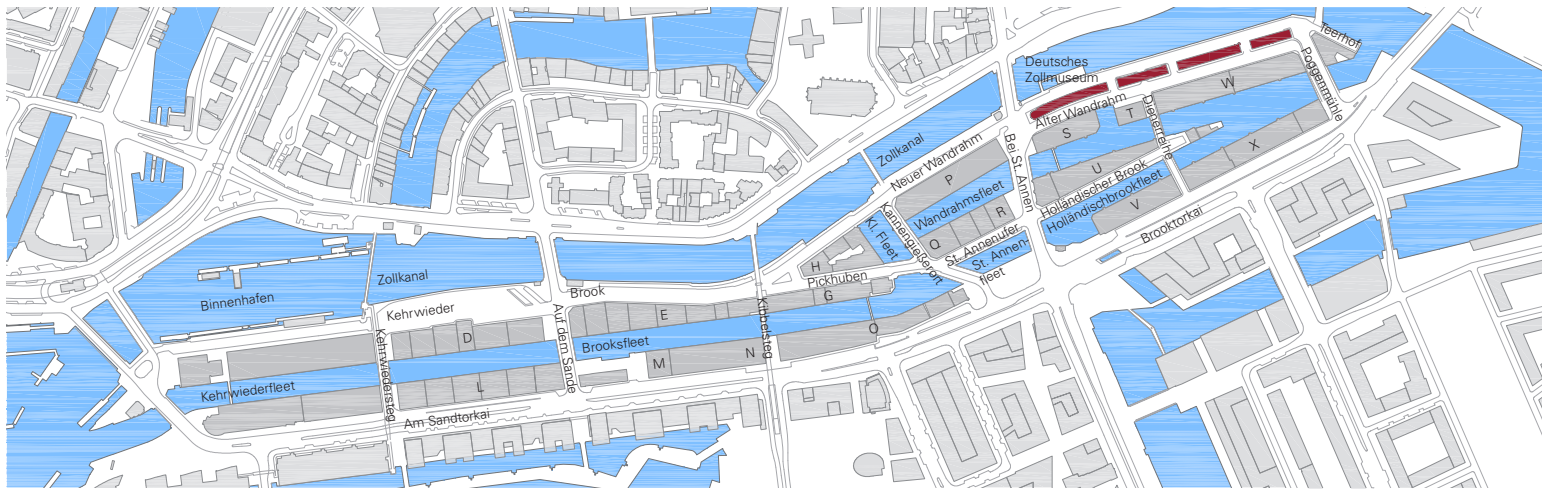


Figure 107: Location of the German Customs Museum and adjoining buildings

Adress

16 – 21, Alter Wandrahm and 1, Poggenmühle

Type of building, year of construction and name of architect/engineer

The Customs Administration Buildings were built by unknown architects between 1899 and 1912.

Current Uses

This row of two- and three-storey buildings originally housed the Customs Head Office of the Speicherstadt. The jetty in front of it was reserved for customs vessels.

16, Alter Wandrahm:

Since 1992, the German Customs Museum has been located on the premises of the former customs office at Kornhausbrücke.

17 and 18, Alter Wandrahm:

Offices

19 and 20, Alter Wandrahm:

Event venue (Nordevent) and offices

21, Alter Wandrahm and 1, Poggenmühle:

Offices

Potential for Future Uses

Continuation of current uses.

The Overall Architectural Design and Surrounding External Space

This group of buildings was originally built in the Neo-Renaissance style, but was damaged several times during the war so that today parts of it are more minimalist in style. Functionally speaking, this ensemble clearly belongs to the Speicherstadt, but its architecture sets it apart from the other warehouse blocks.

Significant Conflicts and Defects

No obvious problems.

Recommendations and Outlook for the Future

It would be desirable to improve the access area to the museum and make it more stylish. On the ground floor, there should be more restaurants, cafés and bars.



Figure 108: View of the German Customs Museum from the north



Annex

Annex 1: Ordinance on the Design of the Speicherstadt

Ordinance on the
Design of the Speicherstadt
of 5 August 2008

Having regard to Paragraph 81, Sub-paragraph 1, Section 2 and Sub-paragraph 6, Section 3 of the Hamburg Building Code (HBauO) of 14 December 2005 (HmbGVBl pages 525, 563), as amended on 11 April 2006 (HmbGVBl, page 157), the following provisions are adopted:

§ 1

Geographical scope

This ordinance applies to the areas of the Speicherstadt which are cross-hatched on the attached map.

§ 2

Façades

(1) Façades must be designed in such a way that the surface area of their openings is smaller than that of the wall area. Structural elements must be used to divide the ground floor, upper storeys, attic and roof areas into clearly distinguishable sections. The colour of these structural elements must resemble that of the surrounding brickwork.

(2) Façades visible from the street must be made of brick, the colour and size of which must echo those of the existing brickwork.

(3) Projecting façade sections must blend in with the rest of the building in question and must not protrude by more than 0.75 m. There must be no balconies, galleries, loggias, conservatories or sun blinds on façades overlooking streets or waterways.

(4) Any openings in the outer walls, such as windows, doors and gates, must be clearly set back from the front line of the façade. The design of each storey must reflect that of the other storeys. Windows must be in portrait format. Sun blinds and

roller shutters on the outside of windows are not allowed. Windows must be divided by stay bars. All the windows and doors within one building or block must be painted in the same colour. Curved, tinted and reflective glass must not be used. The sizes and shapes of shop windows must be in line with other windows in the same building. To close off the loading bays, it is permissible to put in additional glazing if the latter is set back by at least 1.5 m from the front line of the façade. Window and door frames in these loading bays must be the same colour as the original loading doors.

(5) No plants may be grown on façades.

§ 3

Roofs

(1) Roofs may be finished in unpainted slates or copper without artificial patina. Each block must have a uniform roof covering.

(2) Balconies, cut-away sections and skylight windows at roof level are only allowed in areas where these cannot be seen from publicly accessible places. Skylight windows must not constitute more than ten per cent of the overall roof area. However, sky lights are permissible near roof ridges if they do not exceed 25 per cent of the roof area.

(3) Roof-top superstructures such as transverse roof sections and dormers are permissible in the case of buildings where the roof has a pitch of more than 27 degrees. These roof-top superstructures must correspond to existing superstructures on the respective block in terms of shape, size and design and must be positioned along the axes of façades.

§ 4

Building Technology

(1) Any externally visible technical equipment such as aerials and outlets of heating and ventilation systems must be limited to the minimum technically required and must be placed on the side of the

buildings that does not face the street.

(2) Refuse containers and recycling bins must be located inside buildings.

§ 5

Advertising and Vending Machines

(1) Advertising is only allowed if it refers directly to the services performed in that particular location. It must take the form of black plaques placed next to entrances and attached directly on to the façade of the building housing the company in question. The signs must have gold lettering or semi-relief golden letters and their size and design must be in keeping with existing plaques and name plates. There must not be more than one company name plate on each section of the façade and such name plates must not be too close to the corners of buildings. Nor must they cover or in any way interfere with the structural or ornamental elements of existing façades.

(2) Vending machines and display cases are not permitted close to façades.

§ 6

Design of the Surrounding External Space

(1) The existing open spaces in front of buildings must be kept empty up to the road boundary. Fences or other boundary markers, such as bollards or plant pots, are not permitted.

(2) Pavements must be surfaced in granite or copper slag stones.

(3) Outdoor lights are permitted provided that they match the existing simple wall lamps on façades.

(4) The type of light used must be warm white (3000 to 4000°K). There must be no coloured lighting on façades or in parts of buildings where such light would be visible from the street.

(5) During the hours of darkness, roof surfaces

must remain unlit. It is not permitted to illuminate roofs and no light must emanate from sky lights or rows of roof-top windows.

§ 7

Exemptions

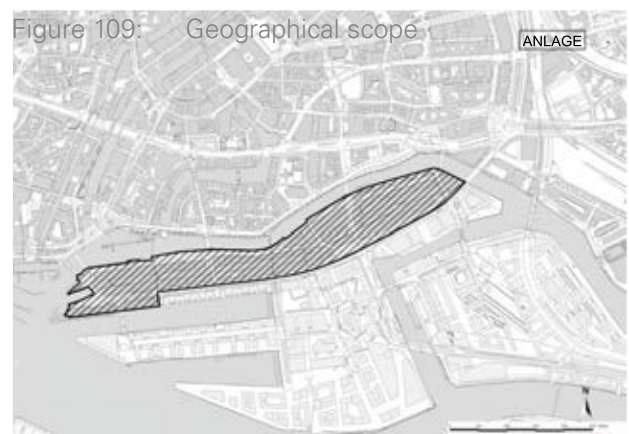
On application, the competent authority may grant exemptions from the requirements laid down in the present ordinance, provided that such exemptions do not detract from the historic image of the Speicherstadt. Applications must be made in writing.

§ 8

Final Provisions

The present ordinance is without prejudice to the Regulation on Heritage Protection in the Speicherstadt of 30 April 1991 (HmbGVBl., page 214), as amended.

Done by the Senate of the Free and Hanseatic City of Hamburg on 5 August 2008.





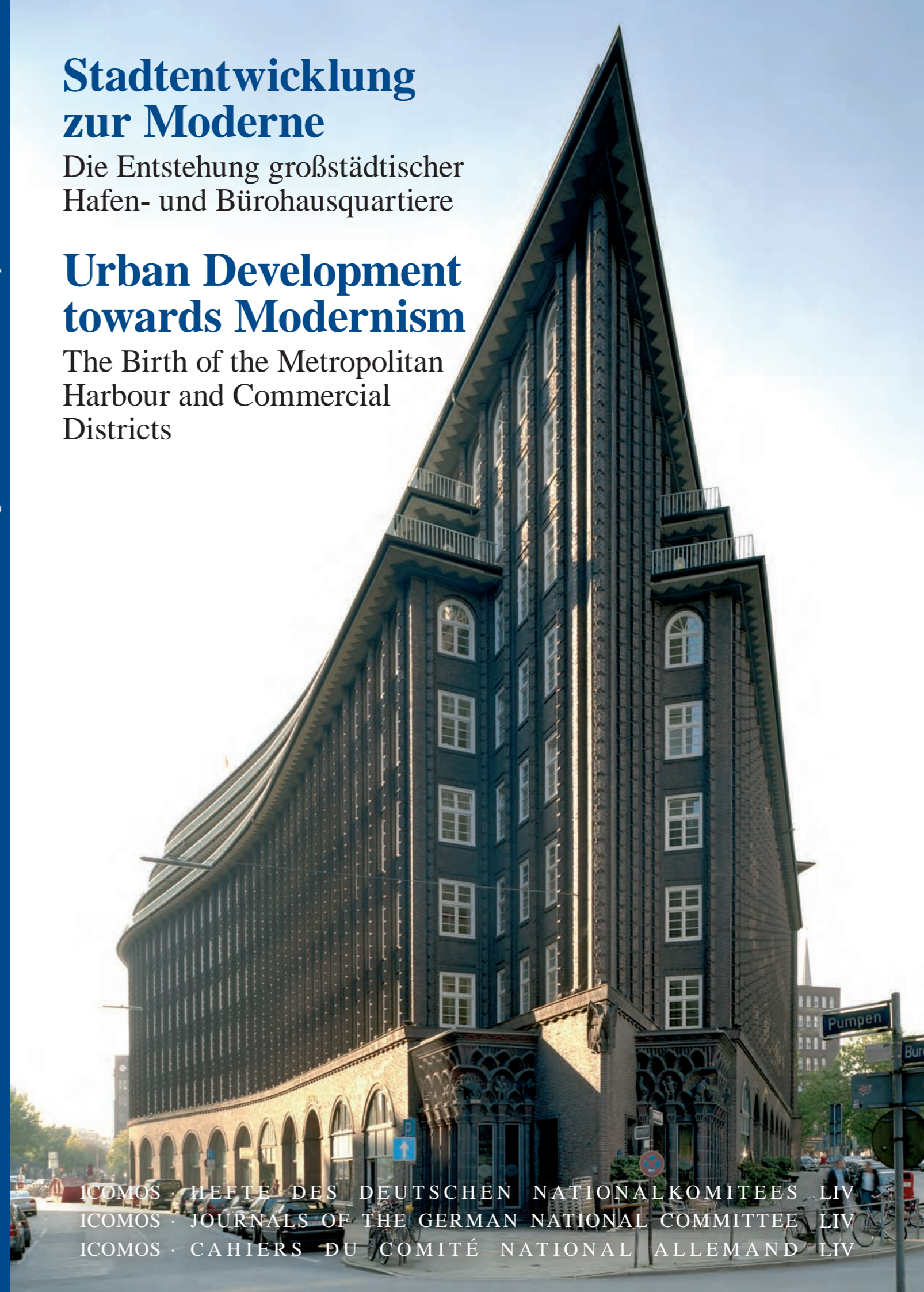
ICOMOS · HEFTE DES DEUTSCHEN NATIONALKOMITEES LIV · Stadtentwicklung zur Moderne/Urban Development towards Modernism

Stadtentwicklung zur Moderne

Die Entstehung großstädtischer
Hafen- und Bürohausquartiere

Urban Development towards Modernism

The Birth of the Metropolitan
Harbour and Commercial
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Stadtentwicklung zur Moderne – Die Entstehung großstädtischer Hafen- und Bürohausquartiere
Urban Development towards Modernism – The Birth of the Metropolitan Harbour and Commercial Districts

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
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МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

ICOMOS und Kulturbehörde Hamburg/Denkmalenschutzamt (Hrsg.)

Stadtentwicklung zur Moderne
Die Entstehung großstädtischer
Hafen- und Bürohausquartiere

Urban Development towards Modernism
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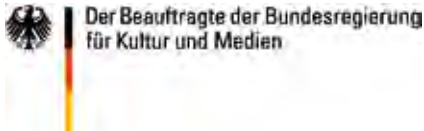
Internationale Fachtagung, veranstaltet von ICOMOS Deutschland und der
Kulturbehörde Hamburg/Denkmalenschutzamt in Zusammenarbeit
mit der HafenCity Universität Hamburg und der Sutor-Stiftung

International Conference organized by ICOMOS Germany and the
Hamburg Ministry of Culture/Department for Heritage Preservation in
Cooperation with the HafenCity University and the Sutor Foundation

Hamburg, 13./14. Oktober 2011

ICOMOS · HEFTE DES DEUTSCHEN NATIONALKOMITEES LIV
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Vorwort/Foreword

Die Freie und Hansestadt Hamburg beabsichtigt, sich 2014 mit dem Ensemble „Speicherstadt und Chilehaus mit Kontorhausviertel“ um die Anerkennung als Weltkulturerbe zu bewerben.

Die zwischen 1883 und 1928 auf der Grundlage des Zollanschlusses Hamburgs an das Deutsche Reich entstandene Hamburger Speicherstadt bildet mit ihren 17 sieben- bis achtstöckigen Lagerhäusern in Backsteinbauweise, ihrer spezifischen funktionalen, baulichen und städtebaulichen Struktur mit Straßen, Wasserstraße, Eisenbahnanschlüssen und zwischengeschalteten Bauten das größte zusammenhängende, einheitlich geprägte Speicherensemble der Welt. Das 1922–24 von Fritz Höger errichtete Chilehaus gehört zu den bedeutendsten Leistungen des deutschen Backstein-Expressionismus und der Baugattung „Kontorhaus“. Das Hamburger Kontorhausviertel, geprägt durch Chilehaus, Meßberg-, Sprinken- und Mohlenhof, ist eines der eindrucksvollsten Stadtbilder der 1920er Jahre in Deutschland und das erste reine Büroviertel auf dem europäischen Kontinent. Beide Ensembles von bedeutendem Umfang – im Überlieferungszustand und in einmaliger Konzentration eindrucksvolle Beiträge zur Entwicklung der europäischen Architektur des ausgehenden 19. und der ersten Hälfte des 20. Jahrhunderts sowie der zeitgenössischen Idealvorstellungen funktionaler Stadtplanung – befinden sich topografisch in enger Nachbarschaft und ergänzen sich in den wirtschaftlichen Funktionen.

Um die Bedeutung der Hamburger Ensembles in einen internationalen Kontext zu stellen, haben ICOMOS Deutschland und die Kulturbehörde Hamburg/Denkmalamt in Zusammenarbeit mit der HafenCityUniversität Hamburg und der Sutor-Stiftung 2011 eine internationale Tagung mit dem Thema „Stadtentwicklung zur Moderne – Zur Entstehung großstädtischer Hafen- und Kontorhausquartiere“ veranstaltet, in der internationale Vergleichsbeispiele für beide Themenbereiche, d. h. sowohl für die Architektur von Speicherhaus-Komplexen um 1900 als auch für die moderne Bürohaus-Architektur der 1920er/30er Jahre präsentiert und diskutiert wurden. Über die Fragestellung hinaus, welche vergleichbaren Objekte es in anderen Ländern gibt, war dabei auch deren Überlieferungszustand von besonderem Interesse.

The Free and Hanseatic City of Hamburg is going to file a submission for recognition of the ensemble *Speicherstadt und Chilehaus mit Kontorhausviertel* (warehouses and complex of office buildings including Chilehaus) as world cultural heritage in 2014.

The *Hamburger Speicherstadt* (district of warehouses), built between 1883 and 1928, was the result of Hamburg's integration into the Customs Union of the German Empire. It consists of 17 brick warehouses with seven to eight storeys. This ensemble of warehouses is unique in terms of its specific functional and design features, because of the construction techniques employed and because of its contribution to the cityscape of Hamburg. The ensemble is structured by a network of streets, canals, railway lines and interspersed buildings. This makes it the largest integrated complex of uniformly designed warehouse buildings in the world. The *Chilehaus*, built by Fritz Höger between 1922 and 1924, is one of the most prominent achievements of German Brickwork Expressionism and a fine example of the *Kontorhaus* type of building (office block). Together, *Chilehaus*, *Meßberghof*, *Sprinkenhof* and *Mohlenhof* form the characteristic part of the *Hamburger Kontorhausviertel* which is one of the most impressive cityscapes dating from the 1920's in Germany. At the same time, it constitutes the first dedicated complex of office buildings on the European continent. Topographically, the two ensembles of *Kontorhausviertel* and *Speicherstadt* are close neighbours and complement each other in their functionalities. They are both of considerable size, have been preserved well and largely in their original shape, and, in their concentrated density, represent impressive contributions to the development of European architecture in the late 19th and the first half of the 20th century. Also, they have significantly contributed to the formation of the ideals of functional town planning at the time.

To put the Hamburg ensembles in an international context and give them the prominence they deserve, ICOMOS Germany and the Department for Heritage Preservation of the Hamburg Ministry of Cultural Affairs, in cooperation with the HafenCityUniversity and the Sutor Foundation, in 2011 organised an international conference with the title “Urban Development towards Modernism – The Birth of the Metropolitan Harbour and Commercial Districts”. During the conference, comparative international examples of both the architecture of warehouse complexes from around 1900 and of modern office buildings from the 1920's and 1930's were presented and discussed. The conference addressed not only the question of similar objects that exist elsewhere in the world, but also their respective state of preservation and repair.

Prof. Barbara Kisseler,
Kultursenatorin der Freien und Hansestadt Hamburg

Grußwort der Kultursenatorin der Freien und Hansestadt Hamburg

Sehr geehrte Abgeordnete der Hamburger Bürgerschaft, sehr geehrter Herr Lahr, sehr geehrter Herr Prof. Dr. Petzet, sehr geehrter Herr Dr. Pelka, sehr geehrter Herr Schoch, lieber Herr Hesse, sehr geehrte Damen und Herren,

ich begrüße Sie ganz herzlich im Namen des Senates der Freien und Hansestadt zum Internationalen Symposium: „Stadtentwicklung zur Moderne – Zur Entstehung großstädtischer Hafen- und Bürohausquartiere“. Insbesondere unseren Referenten und Gästen aus Übersee gilt ein herzliches Willkommen in unserer Stadt. Wir freuen uns sehr, dass Sie unserer Einladung gefolgt sind und die Mühen der Reise auf sich genommen haben, um uns auf dieser Tagung zu unterstützen. Insbesondere freuen wir uns darauf, dass Sie uns mit Kenntnissen und Erkenntnissen anzureichern, die uns helfen, unserem Ziel näher zu kommen: Der Bewerbung der Speicherstadt und des Kontorhausviertels mit dem berühmten Chilehaus für die UNESCO-Liste des Welterbes.

Das Chilehaus und die Speicherstadt gehören neben unserem Hamburger Michel – der Hauptkirche St. Michaelis – bis heute zu den bekanntesten Wahrzeichen unserer Stadt. Kommen Touristen in unsere Stadt – und das sind nicht wenige – kommen sie auch ihretwegen. Viele Hamburger führen ihre Gäste gern dorthin – erst recht, seit die Speicherstadt aus dem Freihafengebiet entlassen und sie ein Bindeglied zur neuen HafenCity geworden ist. Dass wir an einem weiteren Wahrzeichen bauen, der Elbphilharmonie, wird die Attraktivität der bestehenden nicht schmälern – im Gegenteil: Schon durch ihre nachbarschaftliche Lage wird sich ihre Attraktivität steigern, da bin ich mir sehr sicher.

Über ihre Strahlkraft als Wahrzeichen hinaus tragen diese historischen Bauten und Quartiere vielfache Bedeutungen. Es sind Zeugnisse unserer Baugeschichte, der Stilgeschichte des Bauens in Deutschland, und auch des Städtebaus, dem letzten Endes wirtschaftliche Entwicklungen – um nicht zu sagen Umwälzungen – und entsprechende einschneidende historische politische Entscheidungen zugrundelagen, die weit über Hamburg hinaus Bedeutung hatten.

In den kommenden zwei Tagen werden Sie sich intensiv damit auseinandersetzen, in welchem geschichtlichen Kontext die Speicherstadt, das Chilehaus und sein umgebendes Kontorhausviertel auch im internationalen Vergleich stehen. Unser und vielleicht auch Ihr emotionaler Bezug zum Bild unserer Stadt, das wir schätzen und mit dem wir uns identifizieren, erlangt so noch einmal eine spannende, wissenschaftliche Fundierung.

Das Chilehaus war seit seinem Bau weltbekannt und ist einer der bedeutendsten Hamburger Welterbe-Kandidaten. Es wurde bis 1924 von dem Architekten Fritz Höger errichtet

und gilt heute als die größte baukünstlerische Leistung des deutschen Backstein-Expressionismus. Es ist nicht nur eines der ersten Hochhäuser in Deutschland, sondern gehört auch zu den bedeutendsten „Kontorhäusern“ der Welt. Dieser Bautyp dokumentiert in vielen Großstädten, wie sich deren Innenstadt-Bereiche von ihrer ursprünglichen Mischnutzung von Wohnen und Arbeiten zu einer rein kommerziellen Nutzung gewandelt haben. Das Kontorhausviertel um den Meißberg herum ist eines der eindrucksvollsten Stadtbilder der 1920er Jahre in Deutschland und das erste gewissermaßen monofunktionale Büroviertel auf dem europäischen Kontinent. Und die Hamburger Speicherstadt bildet das größte zusammenhängende, in städtischer Verantwortung geplante und einheitlich geprägte Lagerhausensemble der Welt aus der Zeit vom späten 19. bis in das erste Drittel des 20. Jahrhunderts.

Die beiden Ensembles vermitteln bis heute den historischen und funktionalen Zusammenhang von Warenlager, Warenumschatz und Handel, dessen papiergebundene und kommunikative Vorgänge mit dem Verlust der alten Kaufmannshäuser in die Kontore der Innenstadt zogen und sie so zur City machten. Hier wurde die wirtschaftliche Grundlage für den heutigen Wohlstand der Stadt gebildet und damit vieles, was Hamburg bis heute ausmacht – insbesondere sein verantwortungsbewusstes Bürgertum, das sich bis heute dadurch auszeichnet, dass es sich mit seinem Wohlstand kulturell und sozial für die Gesellschaft engagiert.

Solch einheitliche und mit vielen Details hervorragend erhaltenen Gebäudeensembles sind ein einmaliger Schatz, den es zu bewahren gilt. Dieses Erbe ist eine große Verantwortung, und daher möchte ich auch an dieser Stelle betonen: Hamburg steht in aller Konsequenz hinter der Welterbe-Bewerbung! Wir alle wissen, dass ein Bundesland und eine Stadt mit dem Welterbe eine besonders große Verpflichtung übernimmt – vor den Augen der Welt gewissermaßen. Jede neue städtebauliche Entwicklung, die in Bezug zum Chilehaus, zum Kontorhausviertel oder der Speicherstadt steht, jede neue Architektur innerhalb dieser Quartiere oder in ihrer Nachbarschaft werden sich an ihrer Verträglichkeit mit dem historischen Erbe messen lassen müssen. Dieser Verpflichtung muss und will Hamburg gerecht werden. Unter Denkmalschutz stehen die beiden Quartiere schon lange, die Verpflichtung auf die Einhaltung der Welterbekonvention werden wir in unserem Denkmalschutzgesetz verankern!

Wir freuen uns sehr, dass wir heute unsere große Fachtagung beginnen und dafür so viele internationale Fachreferenten gewinnen können – sei es aus den Niederlanden, Italien, Dänemark, der Tschechischen Republik oder Großbritannien, oder sogar aus den USA und Argentinien.

Sie, sehr verehrte Referenten, vermitteln uns historische Zusammenhänge über andere Hafenviertel und Speicherstädte ebenso wie über Bürohausarchitektur des frühen 20. Jahrhunderts in aller Welt und sorgen dafür, dass wir über unseren hanseatischen Tellerrand weit hinausschauen können. Mit diesen internationalen Perspektiven können wir einen neuen, differenzierteren Blick auf unser Hamburger Erbe gewinnen und die Qualität unserer kommenden Bewerbung bei der UNESCO steigern, um sie letztlich zum Erfolg zu führen.

Weil wir gerade den Faust von Goethe in unserem Thalia-Theater spielen – beide Teile übrigens im 7-stündigen Marathon: Lassen Sie mich abschließend ihn zitieren:

*„Was du ererbt von deinen Vätern hast,
erwirb es, um es zu besitzen!
Was man nicht nützt, ist eine schwere Last
Nur was der Augenblick erschafft, das kann er nützen.“*

Daran halten wir uns und die Eigentümer der Denkmäler sich gern: Das Chilehaus ist vor einigen Jahren restauriert und vollvermietet in guten Händen, ebenso wie die großen Kontorhäuser um es herum. Die Speicherstadt wird als Warenlager immer weniger gebraucht, aber umso mehr für die Kultur und die Kreativen – wie wir das hier sehen können, auch als Büros und für die Gastronomie. So wird das Erbe von Kontorhausviertel und Speicherstadt weiterhin gebraucht und genutzt und das hält die beiden am Leben und sichert ihnen die Zukunft. Das ist – so meine ich – eine der besten Voraussetzungen für die Anerkennung als Welterbe.

Zum Schluss sage ich meinen herzlichen Dank an die HafenCity-Universität für ihre große Unterstützung, sowohl bei der inhaltlichen Konzeption als auch bei der Ansprache der Referenten und durch eigene fachliche Beteiligung an dieser Tagung. Besonders danke ich Prof. Dr. Schubert, der mit seinen guten Kontakten in alle Welt maßgeblich dazu beigetragen hat, dass die heutige Tagung wissenschaftlich so hochkarätig besetzt ist. Ebenso tatkräftig bei der Vorbereitung unterstützt hat uns Herr Dr. Lange, der im Rahmen der Tagung selber zwei Beiträge vorstellt und Sie durch das Kontorhausviertel und die Speicherstadt führen wird.

Mein Dank geht ebenfalls an Sie, Herr Petzet, und das Deutsche Nationalkomitee von ICOMOS, für Ihre Bereitschaft, diese Tagung mit uns gemeinsam zu veranstalten und ihre Ergebnisse zu veröffentlichen. Und ich danke der Sutor-Stiftung, die mit ihrer finanziellen Unterstützung unser Zusammenkommen erst ermöglicht und die gesamte Vorbereitung kontinuierlich begleitet hat.

Eine solche Tagung mit mehreren Veranstaltern bringt es mit sich, dass – ehe Sie in die wissenschaftlichen Beiträge eintauchen – zunächst noch einige Grußworte erdulden müssen. Ich danke Ihnen hierzu für Ihre Aufmerksamkeit und wünsche Ihnen für die kommenden zwei Tage eine spannende Veranstaltung, viele Erkenntnisse und gute Anregungen!

Prof. Barbara Kisseler
Kultursenatorin der Freien und Hansestadt Hamburg

Welcome Address by the Ministry of Culture, Free and Hanseatic City of Hamburg

Members of the Hamburg Parliament, Mr. Lahr,
Prof. Dr. Petzet, Dr. Pelka, Mr. Schoch, Mr. Hesse,
Ladies and Gentlemen,

On behalf of the Senate of the Free and Hanseatic City of Hamburg I would like to cordially welcome you to the International UNESCO Expert Conference on „Urbanization to Modernism – Formation of Metropolitan Harbour and Commercial Districts“. I would particularly like to welcome speakers and guests from across the Atlantic. We are happy to have you and very much appreciate the fact that you have taken the trouble of travelling this far. It is of great value to us that you should be lending us your support by giving us your knowledgeable input and insights. This will help us in our endeavour to nominate the *Speicherstadt* (warehouse district) and the *Kontorhausviertel* with the famous *Chilehaus* as UNESCO World Heritage.

In addition to our famous *Michel* (St. Michael’s Church), *Chilehaus* and the *Speicherstadt* continue to be the best-known tourist sites of our city. A large proportion of those who come and visit our city – and we are indeed talking about a sizeable number of tourists – come here specially to see those sites. Many Hamburg citizens enjoy showing them to their guests, even more so since the *Speicherstadt* is no longer part of a freeport and now acts as a nexus to the *HafenCity*. You may be aware that we are in the process of building yet another landmark in Hamburg, namely the *Elbphilharmonie*. This latest addition to the cityscape of Hamburg will, if anything, further boost the attractiveness of existing tourist sites: I am very confident that, because all of these sites are situated in each other’s vicinity, they will attract even more visitors to our city.

But quite apart from their significance as landmarks these buildings and districts carry historical meaning. They bear witness to our architectural history, the history of architectural styles in Germany as a whole and to city development. At the end of the day, these development processes were the result of radical economic changes and the corresponding political watershed decisions all of which had a wider significance far beyond the city of Hamburg.

Over the next two days, you will discuss in some detail the historical context of the *Speicherstadt*, *Chilehaus* and the surrounding office buildings, the *Kontorhausviertel*, and you will compare them to other similar buildings elsewhere in the world. The way we relate to Hamburg and its cityscape and perhaps even your emotional connection with it, too, will thus be given a new and fascinating scientific dimension. We greatly prize Hamburg’s looks – the face of the city that is our home.

Right from its erection, the *Chilehaus* became world famous and it is now one of the most important candidates for the World Heritage List. The *Chilehaus* was built by the architect Fritz Höger and is today considered the greatest achievement within German red-brick expressionist building design. Not only is it one of the first high-rise buildings in Germany, but it also ranges among the most important *Kontorhäuser* (office buildings) of the world because it is this type of design and construction that evidences how the inner city areas of many metropolises changed at the time: Whereas before they used to be characterised by a mix of people who lived there and others who came for work, inner cities exclusively became the place for commerce. The *Kontorhausviertel* around *Meßberg* is one of the most impressive cityscapes from the 1920s in Germany. It can rightly claim to be the first multi-functional district of office buildings on the European continent. The *Speicherstadt* is the world’s largest integrated complex of warehouses in a definable area and with a uniform appearance, planned and built by municipal authorities dating back to the period between the late 19th and the early 20th centuries.

Both *ensembles* to this day convey the historical and functional connections between warehouses, the handling and transshipment of goods and trade. Written and oral communication which were the organisational backbones of trade and commerce were no longer conducted in the old *Kaufmannshäuser* (merchants’ houses), but moved to the central part of town turning it into the city. This is where the economic foundations were laid for the city’s later prosperity and for many of the things that make Hamburg special and have characterized it over time. I am thinking particularly of the sense of responsibility among Hamburg’s citizens who have consistently contributed both culturally and socially to the well-being of their community.

The buildings and complexes mentioned, with their uniform appearance and their many details, are cultural treasures which need to be preserved and require a great deal of responsibility on the part of the city. So let me underscore here that Hamburg is throwing its full weight behind the nomination of the two ensembles as World Heritage sites and will do justice to the responsibilities connected with that status. We are aware of the serious commitment that any federal state and city in Germany is making vis-à-vis the world when applying. Any new city development in relation to *Chilehaus*, the *Kontorhausviertel* or the *Speicherstadt* and any new piece of architecture within these districts or in their immediate vicinity will have to be checked against their compatibility with the historical heritage. Hamburg has firmly committed itself to respecting this. Both districts have

long been listed, but the requirements of the World Heritage Convention still need to be enshrined in our Listed Buildings Act (Denkmalschutzgesetz).

We are both happy and proud to commence our expert conference today in the presence of so many international speakers who have come from the Netherlands, Italy, Denmark, the Czech Republic, Great Britain and even the US and Argentina. It is you, honoured speakers, who will contribute the international perspective to our deliberations at this conference by informing us about other port and warehouse districts as well as office architectures of the early 20th century and their historical contexts elsewhere in the world. You will thus be making sure that we get *outside of the box* of our Hanseatic viewpoints and approaches. Such an international perspective will sharpen our senses and make us view our local heritage even more discerningly. This, in turn, will further heighten the quality of our nominations and thereby contribute to their chances of success.

One of our big theaters, the *Thalia-Theater*, is putting on Goethe's *Faust* right now so let me quote from the seven hour marathon version being put on stage there:

*What you have inherited from your fathers
Work on, that you may possess it.
That which you do not use will prove a burden
Only what is created by the moment will be profitable*

These are words that we readily adhere to and so do the owners of the listed buildings: A few years ago, the *Chilehaus* was restored. It is in good hands and all of its office space is fully rented – the same is the case with the *Kontorhäuser* around it. The *Speicherstadt* is being used less and less for storing. Instead, by creative people and providers of cultural activities are arriving on the scene. As can be seen right here in this building, offices and catering companies, too, have

moved in. In this way we are making sure that the heritage sites of *Kontorhausviertel* and the *Speicherstadt* continue to be in operation and remain alive. This will secure their future existence which I believe is one of the best guarantees for obtaining World Heritage status.

Let me conclude by thanking the HafenCity-University for their support of this conference both in terms of designing its structure and content, but also when it comes to contacting speakers and contributing their own expertise. I would particularly like to express my gratitude to Prof. Dr. Schubert. Through his excellent international contacts he has been instrumental in securing the participation of so many high-ranking scientists and researchers. Similarly, Dr. Lange has given us his full support. He will be making two presentations himself and will act as our guide through the *Speicherstadt*.

Also, I would like to thank Mr. Petzet and the German National Committee of ICOMOS for their willingness to organise this conference together with us and to publish its results. Furthermore, my thanks go to the Sutor Foundation which, through its financial support, has made it possible for us to meet and which has accompanied the entire preparation process for this conference.

As usual in a conference held jointly by several organisers you will have to endure several more introductory statements and greetings before you can delve into the scientific subject matter. I would like to anticipate my thanks for your patience in this regard and for your attention. For the coming two days I wish you a conference full of suspense, insights and good ideas!

Prof. Barbara Kisseler
Ministry of Culture, Free and Hanseatic City of Hamburg

Grußwort des Präsidenten von ICOMOS Deutschland

Die Konferenz „Stadtentwicklung zur Moderne/Zur Entstehung großstädtischer Hafen- und Bürohausquartiere“ (Hamburg, 13.–14. Oktober 2011) in Zusammenarbeit mit der HafenCity Universität Hamburg sowie der Sutor-Stiftung, gemeinsam veranstaltet von ICOMOS Deutschland und dem Denkmalschutzamt der Kulturbehörde Hamburg, war eine internationale Fachtagung, bei der ich auch zahlreiche ausländische Experten begrüßen konnte, darunter unser Kollege Alfredo Conti, Vizepräsident von ICOMOS International und Präsident von ICOMOS Argentinien. Die von Frau Senatorin Prof. Barbara Kisseler eröffnete Veranstaltung setzte die bewährte Kooperation von ICOMOS Deutschland mit der Stadt Hamburg fort, die bereits zu einem ersten internationalen ICOMOS Symposium in Hamburg-Bergedorf (14.–17. Oktober 2008) geführt hatte: „Cultural Heritage of Astronomical Observatories/From Classical Astronomy to Modern Astrophysics“ (veröffentlicht als Bd. XVIII der Reihe *Monuments and Sites*, Berlin 2009). Die hier als Band LIV der Reihe *Hefte des Deutschen Nationalkomitees* veröffentlichten Ergebnisse sind ebenso wie die Ergebnisse des Symposiums über die Observatorien ein weiterer Beitrag zu den von der UNESCO geforderten globalen thematischen Studien. ICOMOS ist ja im Rahmen der Welterbekonvention von 1972 Berater der UNESCO und hat schon mehrfach auf die globale Strategie für eine repräsentative, ausgewogene und glaubwürdige Welterbeliste mit speziellen Studien reagiert, darunter die Publikation „The World Heritage List/Filling the Gaps – An Action Plan for the Future“ (Bd. XII der Serie *Monuments and Sites*, München 2005), der sogenannte Lückenreport, der in einem typologischen, chronologisch-regionalen und thematischen Rahmenwerk mögliche Lücken in der bestehenden Welterbeliste aufzeigt, sowie die Publikation „The World Heritage List/What is OUV?“ (Bd. XVI der Reihe *Monuments and Sites*, Berlin 2008).

ICOMOS Deutschland, das sich im Rahmen des Preventive Monitoring schon seit Jahren mit einer Arbeitsgruppe unter der Leitung von Giulio Marano um die deutschen Welterbestätten kümmert, befasst sich mit denkmalpflegerischen Fragen unterschiedlichster Art und ist als Berater auch in dem erfolgreichen Programm des Bundesbauministeriums für die nationalen Welterbestätten tätig. Die Stadt Hamburg ist in der Vorschlagsliste der Bundesrepublik Deutschland für das Weltkulturerbe mit einem bemerkenswerten Vorschlag vertreten: Speicherstadt und Chilehaus mit Kontorhausviertel, ein Vorschlag, dessen Bedeutung sich im Rahmen von globalen Vergleichsstudien erschließt, zu denen

unsere Hamburger Konferenz eine Fülle von neuen Aspekten beigetragen hat.

Das Kontorhausviertel zwischen Steinstraße und Meißberg, „eines der eindrucksvollsten Stadtbilder der 20er Jahre in Deutschland“ (zit. nach Dehio, Handbuch der deutschen Kulturdenkmäler, Hamburg 1971) hat sich aus einem Sanierungsprojekt an der Stelle eines früheren Gängeviertels der Altstadt als ein geschlossener Komplex von Bürohäusern entwickelt, mit dem wie ein Eisbrecher wirkenden Chilehaus als Gallionsfigur, mit dem ehem. Ballinhaus (Meißberghof), Sprinkenhof und Mohlenhof ein einzigartiges Ensemble in dem für Hamburg charakteristischen „Backsteinstil“, der auch in der künstlerischen Ausgestaltung der Fassaden und im Innern der Gebäude expressionistische Motive einsetzt. Während im Kontorhausviertel die ursprüngliche Nutzung als Bürohäuser weiterbesteht, kann die in den 1880er Jahren als Teil des Freihafens entstandene Speicherstadt, ein bedeutendes Dokument der Hamburger Hafen- und Handelsgeschichte, unter den heutigen Rahmenbedingungen nur in Verbindung mit sich anbietenden neuen Nutzungskonzepten in ihrer charakteristischen Struktur erhalten werden. Außerdem wandelt sich das Umfeld der als Ensemble geschützten „Insel“ der Speicherstadt, die ihre Ziegelbautraditionen beim Wiederaufbau nach den Zerstörungen des Zweiten Weltkriegs bewahrt hat, durch das neue Akzente setzende Großprojekt HafenCity Hamburg und den noch unvollendeten Bau der Elbphilharmonie.

Unter diesen Voraussetzungen sind neben dem in mancher Hinsicht einzigartigen Kontorhausviertel die in unserer Konferenz vorgestellten Vergleichsstudien zur Hamburger Speicherstadt von besonderem Interesse, der Blick auf „historic urban landscapes“ von historischen Hafenstädten mit ihren speziellen Einrichtungen, darunter bereits in der Welterbeliste verzeichnete Städte wie Valparaiso (eingetragen 2003) und Liverpool (eingetragen 2004). Im Namen des Deutschen Nationalkomitees von ICOMOS gilt mein Dank den Autoren für ihre Beiträge sowie den Hamburger Kollegen vom Denkmalschutzamt, Frank Pieter Hesse, Dr. Agnes Seemann und Romaine Heinrich-Becker für die hervorragende Organisation und die Vorbereitung der im Hendrik Bäbeler Verlag · Berlin erschienenen Publikation. Besonderer Dank für die Förderung und Finanzierung der Drucklegung gilt schließlich dem Beauftragten der Bundesregierung für Kultur und Medien.

Prof. Dr. Michael Petzet

Welcome Address by the President of ICOMOS Germany

The conference “Urbanization to Modernism/Formation of Metropolitan Harbour and Commercial Districts” (Hamburg, 13–14 October 2011), jointly organized by ICOMOS Germany and the Hamburg Ministry of Culture/Department for Heritage Preservation in cooperation with the HafenCity University and the Sutor Foundation, was an international meeting where I could also welcome a number of foreign experts, among them our colleague Alfredo Conti, Vice President of ICOMOS International and President of ICOMOS Argentina. This conference opened by Senator Prof. Barbara Kisseler was once again a successful cooperation between ICOMOS Germany and the City of Hamburg, the earlier cooperation being the symposium in Hamburg-Bergedorf on “Cultural Heritage of Astronomical Observatories/From Classical Astronomy to Modern Astrophysics” (14–17 October 2008; published as vol. XVIII in the *Monuments and Sites* series, Berlin 2009). Both the conference proceedings in this vol. LIV of the Journals of the German National Committee and the proceedings of the symposium on observatories are contributions to the global thematic studies of ICOMOS as advisory body to UNESCO. ICOMOS has already reacted several times to the global strategy for a representative, balanced and credible World Heritage List through specialized studies, for instance through the publication “The World Heritage List/Filling the Gaps – An Action Plan for the Future” (vol. XII of the *Monuments and Sites* series, Munich 2005), the so-called Gap Report which in a typological, chronological-regional and thematic framework lists possible gaps in the existing World Heritage List; and with the publication “The World Heritage List/What is OUV?” (vol. XVI of the *Monuments and Sites* series, Berlin 2008).

ICOMOS Germany, which as part of Preventive Monitoring has been looking after the German World Heritage sites for years with the help of a working group (chaired by Giulio Marano), concerns itself with a wide variety of conservation matters, and as advisor is also involved in the successful program of the Federal Building Ministry for national World Heritage sites. The City of Hamburg is represented on the German tentative list for the World Heritage with a remarkable proposal: the Chilehaus with office building district and adjoining warehouse district – a proposal whose significance becomes apparent in global comparative

studies, to which the Hamburg conference has added many new aspects.

The office building district between Steinstrasse and Meißberg, “one of the most remarkable townscapes of the 1920s in Germany” (Dehio, *Handbuch der deutschen Kulturdenkmäler*, Hamburg 1971), developed from a rehabilitation project at the site of a former quarter with narrow alleyways in the old town and became an entire complex of office buildings, with the Chilehaus as figurehead looking like an icebreaker, the former Ballinhaus (Meißberghof), the Sprinkenhof and the Mohlenhof. Together they form an outstanding ensemble in the “brick style” characteristic for Hamburg, also using Expressionist motifs on the facades and inside the buildings. While the office building district is still used in the original way, the warehouse district, erected in the 1880s as part of the free-trade zone and an important testimony to the history of Hamburg’s port and trade, today can only be preserved in its characteristic structure by allowing new utilization concepts. Furthermore, while the warehouse “isle” itself is protected as an ensemble, also due to the fact that the brick tradition was continued after the war destructions, the surroundings are presently in a process of change, i. e. through the mega project HafenCity Hamburg creating new landmarks and the not yet completed Elbphilharmonie.

Given these preconditions, apart from the office building district outstanding in many respects, the comparative studies for the warehouse district presented at our conference are of particular interest, i.e. studies that look at “historic urban landscapes” of historic harbor cities with their specific infrastructure, among them cities already on the World Heritage List, such as Valparaiso (listed in 2003) and Liverpool (listed in 2004). On behalf of the German National Committee of ICOMOS I would like to thank the authors for their contributions and the colleagues at the Hamburg Department for Heritage Preservation, Frank Pieter Hesse, Dr. Agnes Seemann and Romaine Heinrich-Becker, for the excellent organization and preparation of this publication printed by Hendrik Bäßler Verlag · Berlin. Finally, we would like to thank the Federal Government Commissioner for Culture and the Media for the generous funding of this publication.

Prof. Dr. Michael Petzet

Grußwort des Präsidenten der HafenCity Universität Hamburg

Sehr geehrte Frau Senatorin Prof. Kisseler, sehr geehrter Herr Prof. Petzet, sehr geehrter Herr Schoch, sehr geehrter Herr Hesse, meine Damen und Herren,

als Präsident der HafenCity Universität darf ich mich mit einem Grußwort anschließen. Schon der Name unserer Universität legt es nahe, sich mit Themen an der Schnittstelle von Hafen und Stadt zu beschäftigen. Für die auswärtigen Gäste, die mit unserer Universität nicht vertraut sind, darf ich anschließen, dass die 2006 gegründete HafenCity Universität – Universität für Baukunst und Metropolenentwicklung – eine kleine, fokussierte Universität ist, die (endlich) 2013 ihr neues Gebäude in der HafenCity beziehen wird.

Um die Chancen, die sich aus der Gründung einer so spezialisierten Universität ergeben, auch wirklich nutzbar zu machen, haben wir eine öffentliche Debatte über die drängenden Fragen der Entwicklung, der Gestaltung und der Zukunft unserer gebauten Welt begonnen. Wir wollen die Lehr- und Forschungsschwerpunkte unserer Fachgebiete hinterfragen, eigene Stärken innerhalb dieser Fachgebiete herausarbeiten, innovative Themen und Methoden unserer zukünftigen Ausrichtung an den Schnittstellen der Disziplinen definieren sowie inter- und transdisziplinäre Lern- und Forschungsfelder entwickeln. Gemeinsam wollen wir neue Lösungsansätze für die Probleme unserer Städte im 21. Jahrhundert entwickeln. Die Metropolregion Hamburg bildet einen faszinierenden Experimentierraum für zukunftsfähige Lösungen im Zeitalter der Globalisierung. In der dynamischen Hafenstadt liegen die Zukunftsthemen „vor der Tür“ und in besonderem Maße am Wasser.

Hamburg ist nicht nur eine Seehafenstadt „am Fluss“, sondern zugleich eine Metropole „im Fluss“, um diese beliebte Metapher zu verwenden. Bilder und Szenen von Hamburg sind ohne Hafen kaum vorstellbar. Es gibt ein ganzes Genre von Belletristik über Hamburg als „Tor zur Welt“, über hafentätisches Milieu, die „Welthafenstadt“ und das besondere Ambiente, das die „Warenmarke Hamburg“ ausmachen.

Der Umbau der Uferzone und die Revitalisierung der Waterfront bieten mit der HafenCity die Jahrhundertchance, Hafen und Stadt zu einer neuen, zukunftsfähigen Symbiose

zu verschmelzen. Der Bewusstseinswandel und die positive Neubewertung von diesen vormals brach gefallenen Hafen- und Uferzonen lässt sich auch am Einstellungswandel der Öffentlichkeit und an einem beifälligen Medienecho festmachen. Noch bis vor gut einem Jahrzehnt waren diese Bereiche noch weitgehend aus dem täglichen Erlebnissbereich der Stadtbevölkerung verdrängt.

Aber diese Gestaltung der Zukunft ist ohne die Gegenwart und Einbeziehung der Vergangenheit nicht leistbar. Mit der Speicherstadt haben wir in unmittelbarer Nähe zur HafenCity einen einmaligen Bestand an historischen Speichergebäuden und weiter nördlich schließt sich – mit ähnlichen Alleinstellungsmerkmalen – das Kontorhausviertel an. Zwei besondere Ensembles, um die uns Kolleginnen und Kollegen in anderen Seehafenstädten beneiden und die es zu erhalten und weiter – unter Berücksichtigung des Denkmalschutzes – zu nutzen und zu pflegen gilt. Die beiden Quartiere liegen nicht nur räumlich in enger Nachbarschaft sondern ergänzen sich mit ihren spezialisierten Funktionszuweisungen der Güterlagerung und des Warenhandels. Beide Areale sind nicht nur Symbole für Wirtschaftskraft der Hafenstadt sondern zugleich bedeutende Symbole hamburgischer Baukultur.

Ich freue mich, dass Prof. Carola Hein und Prof. Dirk Schubert von der HafenCity Universität an diesem Projekt mitgearbeitet haben und ihre Kontakte genutzt werden konnten, um dieses spannende Tagungsprogramm zusammen zu stellen. Wir hoffen, dass die Bewerbung Hamburgs mit diesen beiden Arealen um den Status als Weltkulturerbe auf den Weg gebracht und dann auch erfolgreich abgeschlossen werden kann.

Ich darf Ihnen für die Tagung interessante Vorträge und spannende Diskussionen wünschen, vor allem aber hoffe ich, dass Sie selbst Speicherstadt und Kontorhausviertel kennen und wertschätzen lernen – und wiederum, dass wir mehr über ähnliche Areale und Baudenkmäler in anderen Seehäfen erfahren.

Dr. Ing. Walter Pelka

Welcome Address by the President of the HafenCity University Hamburg

Senator Prof. Kisseler, Prof. Petzet, Mr. Schoch, Mr. Hesse,
Ladies and Gentlemen,

In my capacity as President of HafenCity University it is my privilege to continue the round of introductory statements. The name of our university says it all: It seems natural that we at HafenCity University should dedicate ourselves to the interface between the port and the city. For those of you who have come here from abroad let me tell you that the HCU – its full title is *University of the Built Environment and Metropolitan Development* – was established in 2006. It is a small, highly focused university. At long last, in 2013 we will be able to move into our new building.

In order to fully benefit from the opportunities that such a highly specialised university offers, we have started a general public debate about the most pressing issues concerning the development, the shaping and design as well as the future of our built environment. We would like to question the didactics and focuses of our scientific disciplines. We want to develop our strengths in the various subjects. Also, we strive to define the innovative issues and methods of our future orientation at the interfaces of separate disciplines. And we wish to develop interdisciplinary and transdisciplinary didactic and research approaches. We aim to jointly develop new solutions for the problems of our cities in the 21st century. As a metropolis, Hamburg offers an excellent playground for solutions that need to be compatible with the future requirements of the globalisation age. In this dynamic port city the issues of the future that we must tackle are particularly visible, in fact, you could say they are on our doorstep, more particularly on the waterfront.

Hamburg is not only a city which has a seaport and is situated on a river, but a metropolis that has to *go with the flow* to use a popular local phrase. It is almost inconceivable to take or show photographs or films of Hamburg without the port featuring in them. Poets and literati have been prolific in their *oeuvre* about Hamburg and they describe it as the *Gateway to the World* and a *World Port City*. They speak of the *Hamburg Brand* and the special atmosphere that prevails in this city.

Restructuring and revitalising the water front offers a unique and opportunity to bring together the port and the city the port and the city so they can form a symbiotic whole with a future. Changes in attitude and a positive new appreciation of the formerly derelict port and embankment zones are palpable in the public and in the media. Until fairly recently, these zones played hardly any part in the everyday lives of the people of Hamburg, in fact, that was the case until around a decade ago.

But the future cannot be shaped without recourse to the present and without making reference to the past. Right next to the *HafenCity*, the *Speicherstadt* constitutes a unique example of a series of historical warehouses. Further to the North and adjacent to it is the *Kontorhausviertel* (complex of old store houses buildings). These two ensembles are the envy of many a colleague in other seaport cities. They must be preserved and should continue to be used and well looked-after – due respect being given, of course, to the requirements of heritage preservation. Not only are the two ensembles very close to one another, but their functions of storing goods and conducting trade, respectively, complement each other. They both symbolize the economic might of the port city and at the same time epitomize typical local building traditions.

I am very pleased that Prof. Carola Hein and Prof. Dirk Schubert from the HafenCity University were able to contribute to this exciting agenda of the conference with lectures. We hope, that the launch of the nomination of these two ensembles as World Heritage sites will be crowned by success.

I wish you interesting presentations and thought-provoking discussions during this conference and I hope that you will have the opportunity to get to know for yourselves both *Speicherstadt* and *Kontorhausviertel*; that you will come to appreciate them, and, that we will all learn a great deal about similar cityscapes and heritage buildings in other seaports the world over.

Dr. Ing. Walter Pelka

Grußwort der Sutor-Stiftung Hamburg

Sehr geehrte Frau Senatorin Kisseler,
sehr geehrter Herr Präsident Pelka, sehr geehrte Vertreter
des ICOMOS, sehr geehrte Gäste und Teilnehmer,

auch ich möchte Sie herzlich im Herzen von Hamburg begrüßen. Mein Name ist Dirk C. Schoch und ich leite die Sutor-Stiftung. Wir freuen uns über die Zusammenarbeit zum Wohle der Baukultur.

Die Sutor-Stiftung fördert die Wissenschaft der Architektur und der Technik. Werner Sutor gründete seine Stiftung im Jahr 1984. Aufgewachsen in einer hanseatischen Banktradition, gehörte seine Leidenschaft den Details in der Architektur und technischen Konstruktionen.

Aber seine Leidenschaft gehört viel mehr Dingen, der Kunst, Büchern, Städten und Konstruktionen, Schiffen, Eisenbahnen, Flugzeugen und noch viele mehr. Sein Credo könnte lauten: „Die Architektur ist die Mutter aller Künste“.

Die Familien-Tradition begann schon viel früher. Werner Sutors Ur-Ur-Großvater, Carl Ludwig Wimmel, war der

erste Stadtbaudirektor. Und zwar in der Zeit des grossen Hamburger Brandes 1842, der fast die Hälfte der zentralen Stadt Hamburgs zerstörte.

Wimmel plante in einem Gebiet, das sich vom westlichen Ende der Speicherstadt bis zum Chilehaus erstreckte. Das Wissen dazu verdankte er seiner guten und breiten Ausbildung. Er war früh gefördert worden und reiste mit Unterstützung der Patriotischen Gesellschaft nach Rom und London. Heutzutage folgt die Sutor-Stiftung dieser Tradition und fördert Auslandsstipendien und Promotionen.

Die Sutor-Stiftung ist sehr froh, dass wir alle heute die Qualität von Hafenstädten, Lagerhäusern und Kontorhäusern untersuchen. In unserem Interesse stehen die Speicherstadt und das Chilehaus. Lassen Sie uns gemeinsam auf die Details schauen und die Qualitäten erkennen.

Ich danke Ihnen für Ihre Teilnahme und wünsche uns eine interessante Arbeit und eine gute Zeit in Hamburg.

Dirk C. Schoch

Welcome Address by the Sutor Foundation

Dear Frau Senatorin Prof. Kisseler, dear Mr. President Pelka, dear representatives of ICOMOS, dear guests and participants,

I would like to welcome you all to Hamburg. My name is Dirk Schoch and I am the manager of the Sutor-Stiftung, which is a foundation for science – in architecture and technology.

Werner Sutor founded the Sutor-Stiftung in 1984. Grown up in a Hanseatic banking tradition, his biggest interests were the knowledge of technical mechanisms and the details in architecture.

But he was interested in much more, nearly everything: arts, construction, ships, airplanes and so on. His credo could have been: “Architecture is the mother of all arts!”

The family tradition started much earlier. Sutor’s great-grandfather, Carl Ludwig Wimmel, was the first “Stadtbaudirektor”, director of urban planning.

It was the time of the great fire in 1842, which razed nearly half the city centre of Hamburg. So Wimmel planned the area from the west end of the “Speicherstadt”, up to the “Chilehaus”. He built the stock exchange, which is close to the city hall.

Carl Ludwig Wimmel’s knowledge was based on a broad education. He traveled to other countries, sent by the “Patriotische Gesellschaft” to Rome and to London. Nowadays the Sutor-Foundation follows this tradition by sending graduate students to other universities abroad.

Today we are very glad that all of you are here and will discuss the quality of Port Cities and Harbour Buildings, Speicherstadt and Chilehaus. Let us look at the details and the quality of architecture.

Thank you very much for being here. I hope you will have an interesting conference and a good time in Hamburg.

Dirk C. Schoch

HANSESTADT HAMBURG



» **DEUTSCHLAND** «

ZEITSCHRIFT FÜR INDUSTRIE, HANDEL U. SCHIFFAHRT

THE HANSEATIC TOWN OF HAMBURG • LA CIUDAD HANSEÁTICA HAMBURGO • LA VILLE HANSEÁTIQUE DE HAMBOURG

Einführung / Introduction

Stadt und Hafen – Hafen und Stadt

City and Harbour – Harbour and City

Frank Pieter Hesse

Hamburg auf dem Weg zum Welterbe

Sehr geehrte Frau Senatorin Kisseler, sehr geehrter Herr Lahr, lieber Herr Petzet, lieber Herr Pelka, sehr geehrte Kolleginnen und Kollegen, meine Damen und Herren,

in der Diskussion um die Hamburger Welterbekandidaten wird häufig betont, dass Hamburg das einzige deutsche Bundesland sei, das noch kein Objekt auf der großen UNESCO-Liste des Welterbes habe. Dies sei gleich vorweg gesagt: das ist nicht der Grund, dass wir Anlauf genommen haben, gleich zwei Areale auf den Weg zum Welterbe zu schicken. Die Welterbestätten sind eine nationale Angelegenheit der Staaten, die der Welterbekonvention beigetreten sind, und es ist der föderalen Struktur unseres Staates geschuldet, dass wir uns mit den anderen Bundesländern einigen müssen, wann welche Stätte beim Welterbekomitee zur Nominierung ansteht.

1998 wurde die letzte Tentativliste mit 22 Positionen von der Ständigen Konferenz der Kultusminister der Länder beschlossen, jetzt stehen noch immer 11 Positionen zur Aufnahme an, von denen die eine oder andere schon in Paris vorgelegt worden war, vom Welterbekomitee jedoch nicht zur Aufnahme beschlossen wurde. Ein solches Schicksal wollen wir uns gern ersparen und daher legen wir auf eine sorgfältige Begründung des *outstanding universal value* der Hamburger Stätten äußerst großen Wert. Wir wollen übernächstes Jahr unsere Bewerbung bei der Kultusministerkonferenz einreichen, um sie dann ein Jahr später auf die Reise nach Paris zu schicken.

Es waren damals, 1998, zu Zeiten der Installation der letzten, noch gültigen deutschen Tentativliste, noch vergleichsweise einfache Bedingungen, unter denen die Welterbe-Bewerbungen eingereicht werden konnten. Weder musste der *outstanding universal value* vorab dargelegt werden noch sollte ein Managementplan über die künftigen Bedingungen der Erhaltung des Welterbes Auskunft geben. Umfassten die Operational Guidelines in ihrer ersten Fassung 1977 noch 16 Seiten mit 28 Artikeln, so hätten wir damals immerhin 139 Paragraphen zu beachten gehabt – heute sehen wir einem umfangreichen Dokument mit 290 Paragraphen gegenüber! So sind auch die Anforderungen an die Darstellung des möglichen Welterbes, seiner Geschichte, seines Erhaltungszustandes, die Darlegung seiner Authentizität und Integrität, die Maßstäbe für die internationalen Vergleiche stetig gestiegen. Die Bewerbungsschriften sind zu dicken Büchern geworden.

Zu einem Bestandteil der Bewerbungen sind zwischenzeitlich auch die Konferenzen geworden, in denen der Typus des Kandidaten von fachkundigen Experten einem in der Regel internationalen Vergleich unterzogen wird, um nach-

zuweisen, dass das in Frage stehende Objekt den Vergleich nicht zu scheuen braucht, ja aus allen ähnlichen mit einer gewissen Einzigartigkeit und globalem Geltungsanspruch als Erbe der Menschheit herausragt.

Die jüngsten Welterbeprojekte in der Bundesrepublik Deutschland, die sich dann wohl 2015 auf der nächsten Tentativliste finden werden, wurden bereits zusammen mit ICOMOS auf entsprechenden Tagungen vorbereitet:

- 2008 in Hamburg die Sternwarten an der Wende vom 19. zum 20. Jahrhundert in der Absicht, die Hamburger Sternwarte im Rahmen einer transnationalen seriellen Bewerbung ebenfalls auf den Weg zur Welterbeliste zu schicken.
- 2010 in Baden-Baden die „Europäischen Kurstädte und Modebäder des 19. Jahrhunderts“ ebenfalls im Hinblick auf transnationale serielle Bewerbungen
- 2011 in Berlin Jüdische Friedhöfe des 19. Jahrhunderts und
- ebenfalls dieses Jahr in Hamburg insbesondere jüdische Friedhöfe aus dem 17. Jahrhundert, die der Sefarden, die mit ihrer migrationsbedingten weltumspannenden Sepulkralkultur ein Welterbe im Wortsinne darstellen.

So steht auch diese Konferenz in der Absicht, für unsere beiden Ensembles, die Speicherstadt und das Kontorhausviertel Vergleichbares zu sichten und zu bewerten.

Seit 1998 sind fast 15 Jahre vergangen, als die Freie und Hansestadt Hamburg Fritz Högers Chilehaus über die Ständige Konferenz der Kultusminister der deutschen Bundesländer auf die deutsche Tentativliste setzen ließ – jene legendäre 1922–24 errichtete Inkunabel des deutschen Backstein-Expressionismus. Es steht seitdem auf Position 19 dieser Liste, die insgesamt 22 nationale Nominierungsvorhaben und weitere fünf transnationale serielle Nominierungsprojekte umfasste. Angesichts der hinteren Position des Hamburger Objektes auf dieser Liste gab es zunächst keine größeren Anstrengungen, den Aufnahmeantrag vorzubereiten.

Erst im Juni 2005 startete das Verlagshaus Gruner + Jahr mit der Verlegerin Angelika Jahr an der Spitze und im Verbund mit der Deutschen Umwelthilfe die Initiative „UNESCO Modernes Erbe Hamburg“ – eingebettet in das größere Projekt „Lebendige Elbe“, das sich der Kulturlandschaft des Flusses von der Quelle bis zur Mündung verschrieben hatte. Das heute am Baumwall residierende Verlagshaus hatte in seiner Gründungszeit Mitte der 1960er Jahre seine Büros im Chilehaus und im Sprinkenhof – daher seine besondere Beziehung und Initiative für das Quartier. Diese Initiative setzte sich für eine Erweiterung des Ham-

burger Welterbekandidaten Chilehaus auf das Kontorhausviertel und die angrenzende Speicherstadt ein und für eine Vorverlegung des Nominierungsjahres auf 2007. Promoter der Initiative war der Gründungsdirektor des Welterbezentrums, Prof. Bernd von Droste zu Hülshoff, der aufgrund der Hinwendung des Welterbezentrums zum Erbe der Moderne gute Aussichten sah, dass Hamburg mit seinen relativ jungen Kandidaten auf der berühmten Liste Aufnahme findet. Und die 2004 von ICOMOS veröffentlichte Studie „Filling the Gaps“ gab ihm Recht, denn das Erbe der Moderne, der Industrialisierungszeit ist auf der Welterbeliste noch immer schwach vertreten.

Die Initiative stieß bei den Eigentümern der Liegenschaften durchaus auf große Zustimmung: So bei der Hamburger Hafen und Logistik Aktiengesellschaft, die man hier HHLA nennt und die seit der Ausgründung des Freihafens 1888 für das Management des Hafens zuständig ist. Der für die Immobilien, also auch die Speicherstadt zuständige Vorstand Roland Lappin sagte damals – und das ist auch heute noch seine Auffassung: *„Wir glauben, dass dieses bauhistorisch wie hafengeschichtlich einzigartige Quartier in ganz besonderer Weise dafür prädestiniert ist, Hamburgs Beitrag zum Weltkulturerbe darzustellen. Wir freuen uns darauf, gemeinsam mit unseren Partnern das Projekt ‚UNESCO Modernes Erbe Hamburg‘ zum Erfolg zu führen.“* Auch die Eigentümerin des Chilehauses, die Union Investment Real Estate GmbH, und die der anderen bedeutenden Kontorhäuser Sprinkenhof und Meßberghof und die sie vereinende Interessengemeinschaft Kontorhausviertel stimmten in den zustimmenden Chor ein. Ein internationales Expertentreffen sollte mit Unterstützung der Kulturbehörde noch 2005 stattfinden. Allerdings sollte es doch noch sechs Jahre dauern, bis es dazu kam: hier und heute.

Auf wenig Gegenliebe stieß damals jedoch in der städtischen Politik und Verwaltung die Absicht der Vorverlegung der Bewerbung, denn seit einigen Jahren war die so genannte HafenCity im Entstehen, deren gedeihliches Wachstum in unmittelbarer Nachbarschaft zur Speicherstadt man nicht durch weitere Reglementierungen gefährdet sehen wollte, schon gar nicht aus supranationaler Perspektive, die Diskussion um das Dresdener Elbtal war ja bereits im vollen Gange. Auch die gerade geborene Idee der Nutzung des vormaligen Kaispeichers A auf der Spitze des Kaiserkais für ein großes, die Speicher um mehr als das Doppelte überragendes Konzerthaus – die Elbphilharmonie – sollte frei bleiben von Mutmaßungen über ihre mögliche Gefährdung durch das Welterbevorhaben. Das Projekt am anderen Ende der Speicherstadt auf der Ericusspitze, das die alten Speicherbauten ebenfalls mächtig überragende neue Verlagsgebäude des SPIEGEL, war damals noch nicht entworfen – heute ist es fertig und in Nutzung.

Dem Gedanken einer Erweiterung der Welterbekandidatur über das Chilehaus hinaus konnte die Kulturbehörde allerdings und hier das Denkmalschutzamt durchaus etwas abgewinnen. Wir bereiteten daher die Texte für die Erweiterung unserer Position auf der deutschen Tentativliste vor und übermittelten noch im Herbst 2005 der Kultusministerkonferenz offiziell den Wunsch, die Hamburger Kandidatur auf „Chilehaus mit Kontorhausviertel und angrenzender Speicherstadt“ zu erweitern. Diesem Wunsch wurde ent-

sprochen. Eine Vorverlegung des Nominierungsjahres war ohnehin nicht möglich – zumal einige Kandidaten vor Hamburg auf der Tentativliste standen, es aber auch an einem entsprechenden Auftrag des Senats mangelte, der aufgrund der erwähnten Bauprojekte HafenCity und Elbphilharmonie nicht zu bekommen war. Daher gab es auch zunächst keine Expertentagung.

Um diesen Bedenken nachzugehen, aber auch generell die Welterbefähigkeit vorab sachverständig beurteilen zu lassen, haben wir im November 2006 eine Expertengruppe des Deutschen Nationalkomitees von ICOMOS eingeladen, die Objekte und ihr Umfeld mit der geplanten HafenCity anzusehen. Professor Petzet, der Vorsitzende des deutschen Nationalkomitees von ICOMOS, und Giulio Marano, der Sprecher der Monitoring-Gruppe von ICOMOS Deutschland ließen sich von der hohen Qualität der Instandhaltung der Kontorhäuser, insbesondere des Chilehauses, des Meßberg- und Sprinkenhofs überzeugen, insbesondere auch von der hohen Qualität der vollzogenen Umnutzungsmaßnahmen in der Speicherstadt wie z. B. bei der HHLA und der Hamburg Port Authority – beide nutzen ehemalige Speicherblocks als Büros, in denen noch die ursprüngliche Konstruktion deutlich zu erkennen ist. Auch wurden die bereits vollzogenen bzw. noch bevorstehenden Baumaßnahmen in dem südlich der Speicherstadt neu entstehenden Quartier der HafenCity mit der Elbphilharmonie anhand des Master-Planes kritisch überprüft und für kompatibel mit der Wirkung der Gesamtanlage „Speicherstadt“ betrachtet. Die Welterbefähigkeit der beiden Ensembles wurde bejaht, auch die der Speicherstadt – trotz der erlittenen Kriegsverluste und der gegenüber dem historischen Zustand recht radikal geänderten Topografie an ihrem südlichen Rand, wo an Stelle der früheren flachen Lagerschuppen bereits der erste Bauabschnitt der neuen HafenCity am historischen Sandtorhafen mit Neubauten entstanden war, die bis an die Firsthöhe der Speichergebäude reichten. Das Fazit der ICOMOS-Experten lautete: *„Keines der vorgestellten Projekte in der HafenCity gefährdet einen Antrag auf Aufnahme oder den späteren Verbleib der Speicherstadt und des Kontorhausviertels als Weltkulturerbe.“* Sie haben uns dazu geraten, die Abgrenzung des Welterbekernbereichs auf die historischen Bereiche der Speicherstadt und die drei oder vier bedeutendsten Kontorhäuser zu beschränken, ansonsten aber eine angemessene Pufferzone mit den bedeutendsten Sichtbeziehungen auszuweisen. Kritische Anmerkungen fand die Verkehrsführung durch die Speicherstadt, die in Nord-Süd-Richtung historisch nie bestand, nun aber als Durchgangsstation zur HafenCity und über die Elbquerung zu den südlich der Norderelbe gelegenen Hafen- und Stadtbereichen erheblich von Verkehr belastet wird.

Erst im Frühjahr 2010 hatte dann der Senat mit seinem neu beschlossenen „Leitbild Hamburg – Wachsen mit Weitsicht“ die Kulturbehörde beauftragt, die für die Anmeldung für die Liste des Welterbes erforderlichen Antragsunterlagen für die beiden Ensembles zu erarbeiten. Es ist uns gelungen, hierfür eine besondere Projektstelle einzurichten, die seit dem 1. 5. 2010 von Dr. Agnes Seemann wahrgenommen wird und in deren Händen mit tatkräftiger Unterstützung von Romaine Heinrich-Becker die Vorbereitung dieser Tagung lag. Dafür herzlichen Dank!

Die Bearbeitung des eigentlichen Antrages erfolgt seit kurzem in einer Arbeitsgruppe, der der freischaffende Architekturhistoriker und Mitbetreiber des Speicherstadtmuseums Dr. Ralf Lange sowie Professor Dirk Schubert von der Hafencity Universität angehören. Beide werden Sie im Laufe unserer Veranstaltung mit ihren Beiträgen noch kennenlernen.

Nachdem das Welterbekomitee im Juni dieses Jahres beschlossen hat, dass ab 2012 die Vertragsstaaten nur dann zwei Stätten zur Evaluierung anmelden können, wenn eine davon eine Naturerbe oder eine Kulturlandschaft ist – wird, wenn alles gut geht, im August 2013 das Hamburger Antragsgutachten in Paris zur ersten Vorprüfung eingereicht sein, dann endgültig im Februar 2014 zur Nominierung. So stehen wir nun am Beginn der Ausarbeitung unserer Bewerbungsschrift und unsere Tagung kommt zur rechten Zeit, um anhand Ihrer Beiträge unsere Maßstäbe an die Erfüllung der Welterbe-Kriterien zu schärfen. Ich möchte der Ständigen Vertretung Deutschlands bei der UNESCO, Frau Nibbeling-Wrießnig, und hier in ihrer Vertretung Herrn Lahr für die dieses Frühjahr ausgesprochene Empfehlung ausdrücklich danken, zeitnah ein solches Symposium durchzuführen, um damit die von der UNESCO geforderte *comparative study* in Gang zu setzen.

Hamburg hat in beiden Arealen, in der Speicherstadt und im Kontorhausviertel, das Glück, mit Eigentümern zu arbeiten, die ihrerseits mit dem Ziel der Welterbenominierung nicht nur einverstanden sind, sondern diese auch befördern wollen, indem sie die Bauten denkmalgerecht nutzen, erhalten und pflegen. Was das Kontorhausviertel angeht, so ist dort ein außerordentlich hohes Maß an Authentizität und Integrität gegeben. Die Nutzung hat sich seit der Errichtung der Bauten praktisch nicht verändert. Die Bauten waren ohne größere Kriegsschäden geblieben, die originalen Ausstattungsteile sind nahezu vollständig erhalten oder entsprechend der ursprünglichen Fassung in teils aufwändigen Restaurierungsmaßnahmen wieder hergestellt worden. Sie werden Gelegenheit haben, sich davon ein Bild zu machen.

Im Falle der Speicherstadt sieht die Situation wesentlich anders aus: nicht nur hat der Krieg rund 50 % der Bausubstanz teils total, teils in Teilen zerstört, sodass der Wiederaufbau unter der Leitung des Architekten Werner Kallmorgen in ganz unterschiedlicher Weise vorgenommen wurde: von der möglichst nahe dem Original nachempfundenen Rekonstruktion über die vereinfachte Wiederherstellung bis zum völligen Neubau, der die Materialkontinuität des charakteristischen Backsteins wahrt. Bis in die 1990er Jahre unterschieden sich Warentransport und -veredelung in den Speicherbauten kaum von den im späten 19. Jahrhundert angewandten Techniken. Dann jedoch hat die Containerisierung des Hafenumschlags den Quartiersleuten und ihren hergebrachten Arbeitsweisen allmählich ein Ende bereitet. So war es durchaus ein schwieriger, am Ende aber sehr weitsichtiger Kraftakt, dieses große Ensemble 1991 unter Denkmalschutz zu stellen, nachdem zuvor ernsthafte Überlegungen angestellt worden waren, die Speicher – vielleicht auch auf Abriss – zu verkaufen. Die stadteigene damalige Hamburgische Hafencity- und Lagerhaus Aktiengesellschaft – heute ist das Lagerhaus im Namen bezeichnenderweise durch die Logistik ersetzt – hat sich des Erbes angenom-

men und gemeinsam mit dem Denkmalschutzamt Zug um Zug die Umnutzung der einzelnen Speicherblöcke geplant und – freilich nicht immer konfliktfrei – durchgeführt. Zu den einfacheren Projekten dieser Art gehören auch die im Sommer 2007 neu geschaffenen Künstler-Ateliers, die schon jetzt als Erfolgsgeschichte bezeichnet werden können. Sie tragen mit dazu bei, ein lebendiges und kreatives Viertel als Bindeglied zwischen City und Hafencity zu schaffen. Darüber hinaus zieht eine Vielzahl von einzigartigen Museen und Veranstaltungsorten wie auch dieser „Dialog im Dunkeln“ viele begeisterte Touristen und Hamburger Bürger in die Speicherstadt. Und wo es denkmalpflegerisch vertretbar ist, soll auch Wohnen in der Speicherstadt möglich sein.

Nachhaltige Unterstützung erfährt der UNESCO-Antrag von der planenden Verwaltung, der Behörde für Stadtentwicklung und Umwelt. Die vor einiger Zeit von ihr in Zusammenarbeit mit der Kulturbehörde herausgegebene „Verordnung zur Gestaltung der Speicherstadt“ hat zum Ziel, deren vorhandenes Erscheinungsbild vor unkontrollierten Eingriffen und irreparabler Zerstörung zu schützen. Ein vor der Fertigstellung stehendes „Erhaltungskonzept Speicherstadt“ zeigt die Perspektiven und Potenziale der Speicherbauten auf und formuliert gestalterische Anforderungen an den historisch geprägten Freiraum, der den absehbar starken fließenden und ruhenden Verkehr der Beschäftigten und Besucher der Speicherstadt aufnehmen muss. Wir haben dieses Konzept kritisch begleitet und es wird ein wesentlicher Bestandteil des Managementplanes sein.

Meine Damen und Herren, wir werden uns nun auch Gedanken machen, wie wir den *outstanding universal value* der Ensembles formulieren und unter welchen Kriterien der Operational Guidelines unsere Kandidaten beim Welterbekomitee antreten sollen. Als gutes Vergleichsbeispiel, das bereits auf der Welterbeliste steht, kann uns die *Maritime Mercantile City of Liverpool* dienen, die 2004 nach folgenden Kriterien in die Welterbeliste eingetragen wurde:

Kriterium II: das Gut sollte einen Zeitraum oder in einem Kulturgebiet der Erde einen bedeutenden Schnittpunkt menschlicher Werte, in Bezug auf die Entwicklungen der Architektur, des Städtebaus oder der Landschaftsgestaltung darstellen;

Kriterium III: es ist ein einzigartiges oder zumindest außergewöhnliches Zeugnis von einer kulturellen Tradition oder einer bestehenden oder untergegangenen Kultur

Und Kriterium IV meint ein herausragendes Beispiel eines Typus von Gebäuden, architektonischen oder technologischen Ensembles oder Landschaften, die einen oder mehrere bedeutsame Abschnitte Geschichte der Menschheit versinnbildlichen. Ich denke, dass auch die Hamburger Kandidaten alle drei genannten Kriterien erfüllen.

Außerdem trifft für das Chilehaus und die Speicherstadt auch sicherlich Kriterium I zu: Meisterwerke menschlicher Schöpfungskraft, die wir der Kreativität des Ingenieurs Franz Andreas Meyer und des Architekten Fritz Höger und anderer bekannter Hamburger Architekten verdanken.

Für die Erörterung dieser entscheidenden Themen mit unseren in Welterbesachen erfahrenen Projektpartnern Prof. Kunibert Wachten, Michael Kloos und Martin Ritscherle – sie bearbeiten den Managementplan – sowie mit Birgitta Ringbeck, der Delegierten der Kultusministerkonferenz

beim Welterbekomitee und nicht zuletzt mit den Experten von ICOMOS Deutschland sei an dieser Stelle und zum Schluss ausdrücklich gedankt. Sicherlich werden wir noch Gelegenheit haben, darüber und über vieles mehr hier zu sprechen.

Abstract

Hamburg on its way to World Heritage

Since 1998 the Chile House (Fritz Hoeger 1922–24) is on the German Tentative List for World Heritage; the nomination should be submitted in 2014. In 2005 a private initiative of the publishing house “Gruner + Jahr” in conjunction with the “Deutsche Umwelthilfe” pushed the discussion both to expand this position to the surrounding Kontorhaus (office building) district and the Speicherstadt (warehouse district) and to submit an earlier nomination. However, the proposed

date by the Tentative List and the reluctance of the Hamburg senate, which did not want to endanger the ongoing projects of the HafenCity and Elbphilharmonie by a UNESCO-protected status of the warehouse district both spoke against a previous nomination.

However, the Hamburg Ministry of Culture had taken up this debate and in 2006 ICOMOS Germany was invited to make a critical assessment of the two ensembles as well as the related urban planning. ICOMOS Germany did not recognize any contradictory aspects to world heritage, and gave useful recommendations for the nomination. The development of the nomination was set up in 2010 and we followed the recommendation of the Permanent Delegation of Germany to UNESCO and other experts to support it by an international symposium which should discuss similar objects – e. g. port-related warehouse areas and inner-city office building neighbourhoods from a similar time. After this step the application document, including the management plan will be further elaborated and submitted to the World Heritage Centre in 2014.

Port Cityscapes: Town and Harbour Development in the Global Context



Figure 1: The Chilehaus Hamburg on the cover of the journal “Deutschland”, 1941

Figure 2: Traditional warehouses of the Hanseatic period. Lübeck, Hamburg, Amsterdam, Tallinn



Designed to look like a ship’s prow, the Chilehaus office building made Hamburg’s international maritime connections visible in form and name. It showcased the commitment of local elites to the port, their creation of urban form for maritime business purposes, and their use of architectural imagery to express and even celebrate the global connections of their Hanseatic city. It was built between 1921 and 1924 by Henry Brarens Sloman (1848–1929); he made his fortune from trading in saltpetre from Chile, used particularly in agricultural production. He funded the construction with profits from Chile and named it in gratitude for the business. Marrying local materials and imagery with local maritime and trading history, and giving it the name of another country, the building exemplifies global/local interactions in the built environment. As such, the Chilehaus and Hamburg itself are useful sites in which to discern interactions distinctive to port cities: not only between the global and the local, but in their changing built environments, we can read the relationship between global and local forces, and the effects of economic flows (Fig. 1).

As a result of the various flows between port cities, specific elements of their respective urban environments are related, including funding, technology, style, concept, and building material. No single form, pattern, or dynamic characterizes port cities, yet they show common traits, making them faraway mirrors of each other. In its chronological discussion, this chapter shows that port cities have long been hot spots of exchange and that such interaction continues to be part of sea-trade as well as for the transformation of old waterfronts. The warehouses of the Hanseatic cities in the North and Baltic seas, for example, resemble each other closely and make visible the trade connections of the 13th to 17th century (Fig. 2). The extent of these global interchanges is also visible in the brick warehouse districts of the 19th century in London, Gloucester, Hamburg, Yokohama, Kobe, and Hakodate. Many of them have more recently been parts of preservation and waterfront reconstruction projects, creating another set of connections.

Port functions effectively entered a city’s very heart beyond the waterfront. Global shipping and trade not only left their imprint on ports and warehouses, then, but also on headquarters, religious institutions, residences, and leisure facilities. As shipping networks expanded across the globe, they also extended further from the port into the city and its hinterland. Building on Brian Hoyle’s investigation of the relationships among ports and cities (Hoyle 1989), I argue that ports, port sector (waterfront), city, and port city support structures (which may be located in other cities) are interconnected (Hein 2011). How any of the shipping



Figure 3: Map of Hamburg showing the integration of trade into the core of the city, 1588

requirements are filled beyond the port, depends on a broad range of local conditions, actors, and institutions as well as on larger networks formed by traders and trade groups, diasporas, religious congregations, or ethnic groups. Historical views of Amsterdam, Venice, and Hamburg, such as those by Georg Braun and Franz Hogenberg (1572 and 1588), show smaller ships and barges bringing goods directly to city buildings (Fig. 3). In these buildings, in contrast to the warehouse districts, we usually see builders' attempts to fit into local contexts historically and today; only flags and signs signal the larger global networks of funding and function. The Hamburg-based shipping company Hapag-Lloyd, for example, has a longstanding and far-flung network of regional headquarters, ranging from a neo-historic building in Tsingtao, China (1867) to a modern company headquarters in Tokyo. The company also had offices at the Bourse in Philadelphia (as of 1912). Erected as the city's commercial exchange in 1895, the structure's function was possibly modelled on the Hamburg exchange, its skyscraper-like appearance, however, was very different from the low-rise original (Taylor and Schoff 1912) (Fig. 4 and 5).

To demonstrate how ports and waterfronts have been literally shaped by the port function and the necessary commonalities of trade and shipping networks and how global and local interaction plays out concretely in the built environment, this contribution examines Philadelphia, London, and

Tokyo, three port cities (or ports, waterfronts, and cities) that are very different from each other and that have seen very different development patterns for their harbours and waterfronts. It also weaves in some other examples from around the world. Philadelphia's original design between two rivers reflected colonial interests in connecting the American interior to the east coast and to Europe, but by the mid-20th century, the city had to give up its leading maritime status in favour of the New York/New Jersey port and its waterfront has seen little redevelopment. London is a millennial city transforming in tune with the changing needs of its port. The construction and reconstruction of port facilities along the Thames River has been a major drive of the city's urban development and the transformation of the Docklands has drawn attention worldwide. Tokyo's history as a global port went hand in hand with the presence of foreigners in Japan; and in the greater metropolitan Tokyo area, we can observe the improvement and development of a modern port in parallel with the redevelopment of old waterfront areas.

Port functions were a key aspect of the design of Philadelphia, but here people created a new city in response to port activities. When Thomas Holme, surveyor general for William Penn, the proprietor and governor of the province of Pennsylvania, arrived in America in June 1682 to lay out a "large town or new city" (1774), he emphasized the importance of rivers and ports for maritime trade in the selection

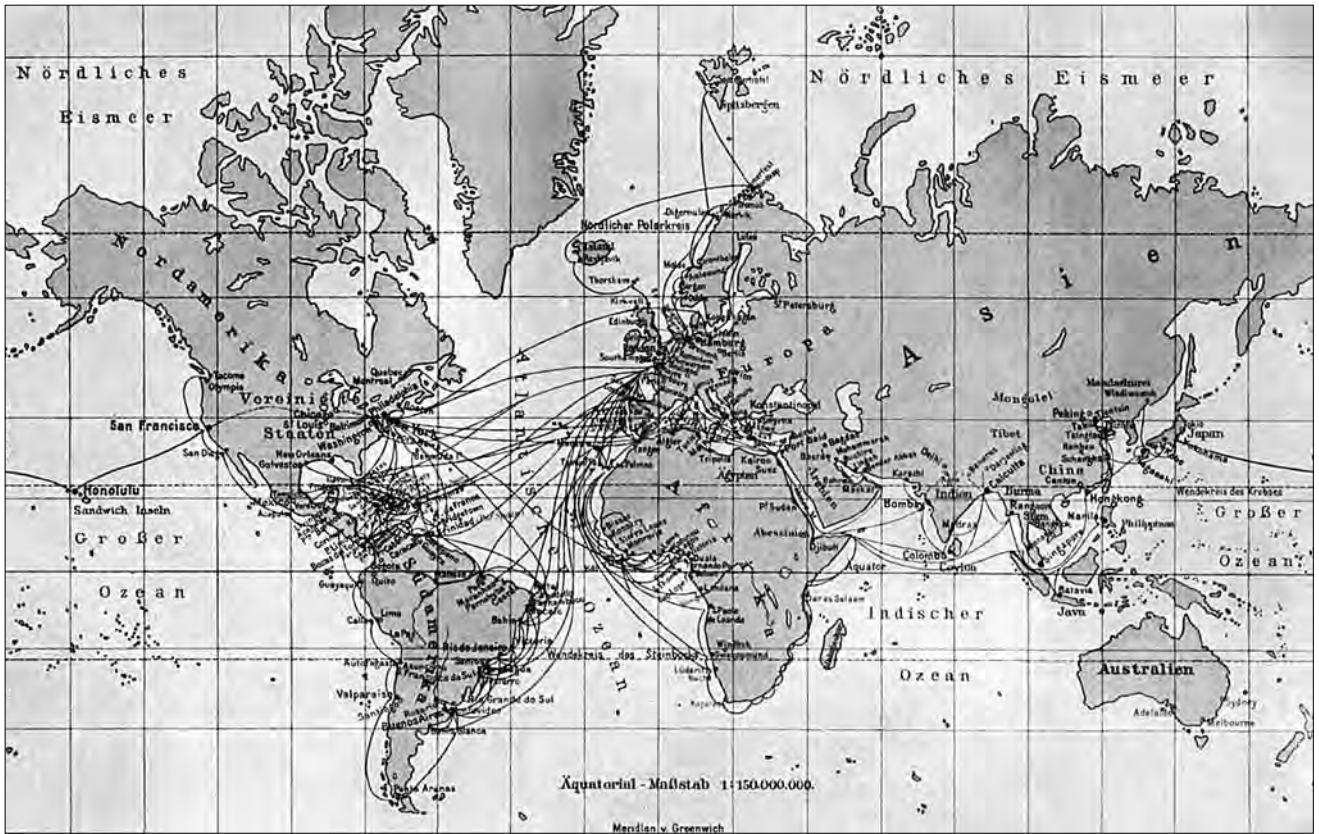


Figure 4: The global network of the shipping lines of Hapag/Hamburg-America Line (1914)

Figure 5: Philadelphia Bourse



of the site and the city plan (Fig. 6). He modelled the city “between two navigable rivers, upon a neck of land,” providing access to ocean-going ships on the Delaware River and inland ships on the smaller Schuylkill River. In the city charter, Penn himself emphasized the waterfront as public space. Holme, taking into account the financial means and functional needs of the future proprietors, specified the sizes of the lots near the waterfront, creating a landscape of warehouses, wharves, shops, factories and homes mediating between the sea and the city center. But despite Penn and Holmes’ careful design, as people settled in the newly laid-out city, they followed their own needs and interests. Ship-related commerce and craftsmen, through individual actions and investments, created a several-block district of commercial, industrial, wholesale, and financial activities. The western side of Penn’s projected city remained largely undeveloped, as documented in the map by A. P. Folie of 1794, until the later nineteenth century (Fig. 7).

The Philadelphia waterfront itself was originally built without a central governing authority. Private interests built the piers and waterfronts and established its reputation and its key role in the region’s economic growth. In the 19th and early 20th century, various public entities took control of waterfront organization, building municipally owned piers and warehouses near the private businesses, among them the Municipal Pier at Vine Street (Fig. 8). The port of Philadelphia thrived as part of global networks into the 20th century, with factories, warehouses and other industries proliferating near the waterfront. By 1912, Philadelphia could point to a range of improvements such as new permanent piers

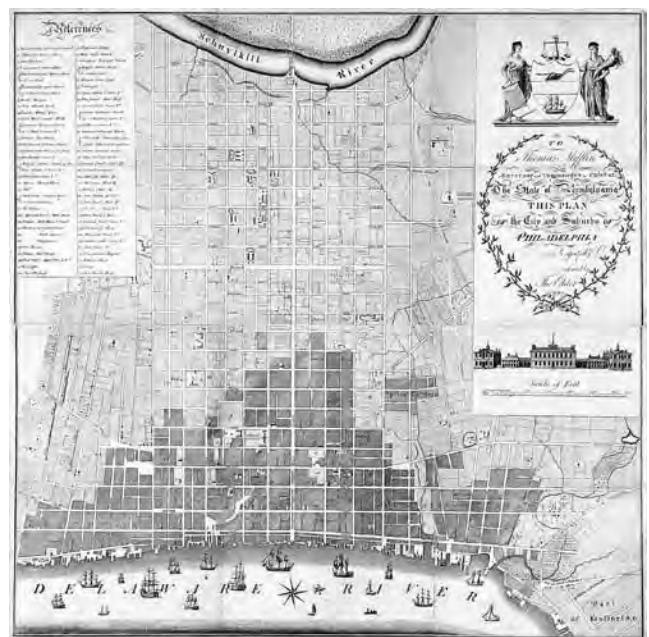


Figure 6: Thomas Holme, *Plan of Philadelphia*, 1683

(started in 1907) and also to new plans addressing maritime problems particular to her situation. Philadelphia and New Jersey now had thirty-eight miles of shipping frontage, with hundreds of acres still available for the construction of factories along the Delaware and Schuylkill rivers. However, by this time, Philadelphia had already lost its role as a major passenger port to New York, and extensive dredging of the river would become necessary for the port to host bigger ships and rival the ports of Boston, Baltimore or New York.

London is as an example of a city where government and trading companies worked together to build networks and influence the form of port cities around the world. British ships linked the port and city of London with seaports from the Pacific to the Indian Ocean up to the earliest 20th century. Multiple layers of the urban environment in London, as well as in other port cities of the British Empire, register the growth (and decay) of the Empire and its trading connections. The close connection between public interests and private investments appears notably in the workings of the East India Company. Founded in 1600 by a group of merchants, the company had monopoly privileges over British trade with the East Indies. Its impressive neo-classical London headquarters, located on Leadenhall Street in the City of London, seen here in 1817 (Fig. 9), demonstrate the importance of the company in the British capital as well as the office's key function in the larger network of the company. The East India Company developed numer-

Figure 7: A. P. Folie, and R. Scot, *Plan of the City and Suburbs of Philadelphia*, 1794



ous trading ports: the three towns of Calcutta, Bombay and Madras, for example, served as military and economic bases for trade with the home country and expansion inland. Calcutta had special connections to the metropolis, as it was



Figure 8: New Municipal Pier at Vine Street, Shore Front



Figure 9: East India House in Leadenhall Street, London as drawn by Thomas Hosmer Shepherd, 1817



Figure 10: Esplanade Row and the Council House, Thomas Daniell, 1788

the administrative seat of the company starting in 1773 as well as the capital of British India (Fig. 10). Its two-square-mile esplanade, known as Maidan, displayed numerous neoclassical buildings such as the government house, the courthouse, and the post office, as well as other administra-

tive, residential, and leisure institutions (Kosambi and Brush 1988).

As early as 1802, British trading companies sailing between London and the West Indies obtained permission to build a new harbour complex on the Isle of Dogs outside London. The new complex was surrounded by warehouses, fences, and canals and enclosed by docks; it provided a secure environment for transferring goods from large ships to land. New steamships also required different facilities, forcing harbours around the world to rebuild wharves (which had to change in both form and size), equipment to load and unload the ships, and service and storage facilities for fuel. The sheer number of steamships brought about yet another round of transformations: by 1830, the new Brunswick Wharf provided a place where they no longer had to wait for the tide to enter the dock, but could cast off under their own power (Fig. 11). Other new docks included the Royal Albert Dock (1880), which served steamboat lines trading in the southern hemisphere. London integrated port and city; docks and wharves became the heart of economic development. Their construction was studied and imitated around the world. Glasgow, Edinburgh, Southampton, and other cities around the world adopted docks for their harbours.

Shipping networks have regularly adapted to port facilities as well as trade patterns and the cities within the network show these changes. As Western trade interests helped open numerous Asian ports, their waterfronts registered the foreign presence. This was particularly evident in Canton, where Westerners trading and interacting with and within China (known as *factors*) formed a dense urban neighborhood called Thirteen Factories (residences of the factors). The buildings here, originally of Chinese construction, acquired classical Western facades in the eighteenth century while still featuring Chinese interior spaces. Western influences in these Chinese cities were limited to the vicinity of the port (with the exception of German-planned Tsingtau); local architecture and urban form characterized most of the remaining city (Farris 2011). The opening of Japan to global trade, in the mid 19th century, sparked the construction of port facilities in several Japanese cities (including Yokohama and Kobe), as well as of new headquarters, leisure facilities, and residences for traders throughout their urban areas. The Japanese government set up a new town of shipping and trading facilities for foreigners and its own citizens in Yokohama. Foreigners here numbered only about two hundred in the 1860s (with the biggest contingent being British). Their warehouses and residences were located behind walls in the east, while the smaller buildings in the west housed the Japanese commercial district. (The road between them led to the entertainment quarter) (Fig. 12). The new town had a functional layout and the architectural design was limited to necessities, as Sir Ernest Satow (1843–1929) observed: “Architectural ambition at first was contented with simple wooden bungalows, and in the latter part of 1862 there were not more than a dozen two-storied buildings in the foreign portion of the town.” (MIT Visualizing Cultures Image Database 2005) Nonetheless the new foreign influence is visible in details like the stair leading to the second floor, a feature that was not typical for traditional Japanese buildings. The larger architectural networks are equally evident in the later

construction of the red brick warehouses by the Japanese architect Yorinaka Tsumaki in 1911 (current Building no. 2) and 1913 (current building no. 1) that were used as custom houses (Fig. 13): in material and design they matched the warehouses of Europe.

The construction of the first railroad in Japan, in 1872, connected the Yokohama waterfront with the heart of Tokyo, the capital and Japan's main port city. Tokyo had been the location of foreign-inspired structures since the Meiji Restoration in 1868 (Fig. 14). After a major fire, also in 1872, the new railroad station at Shimbashi became the starting point for a new thoroughfare. The Tokyo governor had decided that reconstruction in the Ginza area should set an example of fireproof residential construction and demonstrate that Tokyo was a major capital on par with the great metropolises of the west. The result was an avenue with brick buildings, a unified streetscape, and the separation of traffic. Media, including woodprints, showcased the avenue as a symbol of the new Tokyo. Headquarters of trading companies originally located at the Yokohama waterfront, moved to more central locations in Tokyo in the following years. The Mitsubishi company – established in 1870 as a shipping firm and rapidly diversified to include coal-mining, ship-building, marine insurance, etc. – bought a great deal of land that had fallen empty and used it to start Japan's first business district, the Marunouchi district (Hein 2010).

The company quickly sited other buildings across Tokyo as well, from production sites to headquarters and housing. The architect of key public and private Mitsubishi buildings was the British Josiah Conder, who had designed numerous buildings associated with the new Meiji government, such as the Rokumeikan hall, where the Meiji-era elite gathered for grand balls in Western style, and a museum in Ueno affiliated with the Ministry of Works. As advisor to Mitsubishi, Conder notably designed the Mitsubishi headquarters, a complex of three-story red brick buildings with steep roofs that resembled London office buildings, including Mitsubishi No. 1 Building (1894) (Fig. 15). The Mitsubishi chairmen also invited Conder to design their villas. In fact, Conder designed the Fukagawa mansion of the second Mitsubishi chairman, Yanosuke Iwasaki, the first truly European-style home in Japan. He also designed the Kaitokaku, a palatial hilltop villa in Tokyo used for special events. We thus see the creation of a group of buildings that are linked through a company's public and private ventures and architect. We also see that the administration of shipping has moved away from the waterfront into the main business areas.

Ports and port cities have long been military targets, and in World War II ports in Europe and Japan suffered extensive destruction, losing population as well as port infrastructure and experiencing extensive damage to the urban centre. Many of these ports had already suffered greatly from the decline in world trade due to the Great Depression (Clark 2009). The ports of Yokohama and Tokyo, which had just been rebuilt and improved with government support after massive destruction in the 1923 Great Kanto Earthquake, were again largely destroyed. After the war, the American military took over the Japanese ports and it was not until 1951 that the Harbour Law gave control of the ports back to local governments. By 1950, most of the destroyed cities

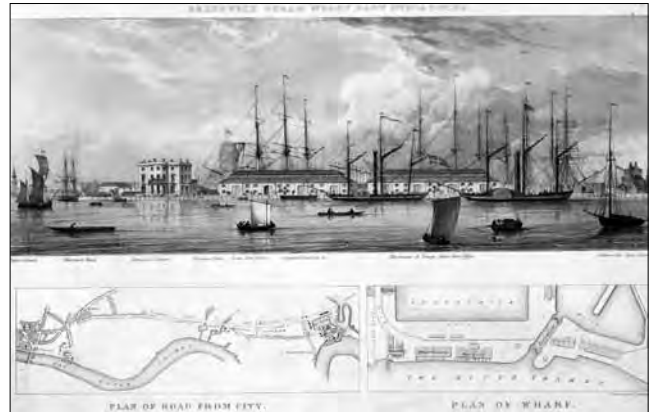


Figure 11: London, Brunswick Steam Wharf, c. 1860. (Brunswick Steam Wharf, c. 1860)



Figure 12: Sadahide, Yokohama Honcho, 1860



Figure 13: Red Brick Warehouses Yokohama

had rebuilt and were growing again. The ports of Tokyo Bay developed rapidly as part of the capital's national post-war growth. Tokyo opened the Shinagawa container terminal in 1967 and continued to expand it.

Throughout the 20th century and particularly in the post-Second World War period, ports worldwide responded quickly to ongoing transformations in manufacturing and shipping. Starting in the 1960s, the port and city began to grow apart physically. From the late 1960s to the late 1970s, ship sizes increased, passing the barrier of 50 000 tons gross (Hayuth 1982). Few ports were able to handle oil and bulk carriers of that size in the existing terminals, so new ones were developed on the outskirts. Ports and cities in all parts



Figure 14: *The spatial structure of Edo in 1818*



Figure 15: *The Marunouchi brick district Little London*

of the world faced pressure from changing global systems and new local production patterns. New ports emerged, notably in China as more and more goods began to originate there; indeed, since the 1970s, Chinese leaders have emphasized the growth of ports. In Hong Kong, the quasi-governmental Trade Development Council (TDC) established a global position for its port through aggressive and innovative marketing despite political, economic, and geographic adversities (Yiu 2011).

Most importantly, containerization led to wholesale restructuring of shipping networks, trade patterns, port facilities, port city hierarchies, and urban form. Containerization pushed cities to construct port-specific industrial areas, in the short term shrinking the workforce and in the longer run abandoning warehouses and other structures that no longer met the evolving needs of the port. This period is also characterized by the construction of new port facilities: Dubai, for example, constructed the Jebel Ali port in the 1970s to compete with neighbouring emirates and to secure oil profits; more recently, Shanghai built the Yangshan deep water port, a new container terminal on a man-made area between two islands off the Shanghai shore, and a connected new satellite city of 800 000 people, Lingang New City (designed by Von Gerkan, Marg and Partners). At the same time, this

period was also characterized by the redevelopment of old port areas.

Numerous ports lost their former standing and experienced high levels of unemployment. In Europe, port cities in the later 20th century suffered the highest level of economic contraction of all urban centres. However there were some winners and new leaders, such as Rotterdam, in the competition between ports. Perhaps one of the best examples of the effect of the relocation of cargo facilities is the rapid development of the Port of Oakland, which offered wide berthing facilities and good access to transportation, and the concomitant decline of the Port of San Francisco, which was limited by its existing finger piers and topography. In general, as port activities withdrew from the waterfront and the port and city separated (as summarized by Hoyle), large-scale port-related redevelopment continued throughout cities, sometimes hidden and sometimes more evident. For example, companies constructed new large headquarter buildings throughout urban areas, and cities built new rail and road infrastructure to the hinterland. These changes signalled the beginning of a new globalized era in shipping that would take a less clearly identifiable local form.

In the three cities, Philadelphia, London, and Tokyo, that this chapter has concentrated on, we see extensive changes in the built environment as a result of the transformation of shipping. Even though the port was essential to the design of Philadelphia, the city's shipping industry started to decline in the late nineteenth century and the business community moved away from the riverfront; by the mid-1950s, the shipping industry had largely abandoned the city (McGovern 2008). In response, planners and policy-makers introduced a north-south urban highway, Interstate I-95, separating the river from the centre city. On landfill along the Delaware River, they also created a waterfront area called Penn's Landing; it has since been the focus of multiple visions for waterfront revitalization, only small parts of which have been completed. Despite interventions by internationally successful developers such as Rouse & Associates (headed by the Philadelphia-based Willard Rouse III, nephew of James Rouse, Baltimore's waterfront developer), world-famous architects including Robert Venturi and Denise Scott Brown (Venturi 2003), and most recently a civic initiative led by Penn Praxis, Philadelphia has not joined the global movement for waterfront revitalization. Penn's Landing still awaits development.

London has managed to juggle both aspects of current port developments, waterfront redevelopment on the one hand and port development on the other. The London Docklands, inspired by renewal projects in Baltimore and Boston, has since become a model for redevelopment for mostly office use. London is also currently building a new deep-water terminal, London Gateway, in Thurrock, Essex. The new deep-water port will be able to handle large container ships, provide a logistics park and road and rail infrastructure to London and Great Britain as a whole. Construction on the former Shell oil refinery site of 1 500 acres started in 2010 and is done by DP World, a large maritime terminal operator.

In contrast, Tokyo's metropolitan region demonstrates an intriguing pattern of collaboration and competition among its multiple ports and waterfronts. The ports of Tokyo, Yoko-

hama, and Chiba – are part of a single metropolitan area – are among the leading ports, with Tokyo being number 26 in terms of container shipping, whereas Chiba and Yokohama rank numbers 18 and 25 in terms of cargo handling. While the three ports are jointly contributing to the economic predominance of the global metropolis Tokyo, their respective waterfront developments have been designed to highlight the different and local particularities of each place. In the Tokyo Bay, Yokohama developed the first comprehensive plan for redevelopment in 1965. On 186 hectares of former industrial land (including a Mitsubishi site), the 1981 master plan projected Minato Mirai (Port of the Future), a new development including housing and a multitude of business, commerce, and culture functions. The Landmark Tower, the Convention Centre, and the Clock 21 Ferris Wheel, as well as the traditional red-brick restored warehouse district and the nearby Chinatown, have made the district a tourist attraction. The new port district resulted from close collaboration between national and local governments as well as investors. Chiba came to host infrastructures that were too big for the capital, such as Narita International airport, and other large-scale developments, including Tokyo Disneyland. Tokyo developed its waterfront to showcase the global character of Japan's capital through landmark projects by internationally recognized architects, including the influential Modernist Tange Kenzo.

While Philadelphia's port (as well as its waterfront development) could not live up to the competition of the New York/New Jersey port or the Baltimore waterfront redevelopment, the port economy remains essential to the present and future of London and Tokyo. Both cities are constantly striving to improve their harbours, though expansions might destroy environmentally sensitive areas, and to develop other port-related functions. Despite the physical detachment of port and city, the city and port authority in London and in the Tokyo Metropolitan area are eagerly constructing and imagining visible and invisible, tangible and virtual relationships between their working port and the city. Meanwhile new ports are rising in other areas of the world: Dubai, Shanghai, and Singapore all have built new ports in the last several decades.

Throughout history, port and city have been closely inter-related in political, economic, and social structures as well as in the built environment. That relationship between port and city has changed dramatically over time, as these examples illustrate, but as of global cargo ship movements, maritime transport continues to be a major element of globalization.

Abstract

Hafenstadträume: Stadt- und Hafententwicklung im globalen Kontext

Hafenstädte haben eine lange Geschichte als Orte, über die wirtschaftlicher Austausch erfolgt und Menschen und Güter sowie bauliche und städtische Gestalt transportiert werden. Sie sind zwar nicht durch ein(e) einzelne(s) Form, Muster oder Dynamik charakterisiert, weisen aber gemeinsame

Wesenszüge auf, in denen sie einander auch über große Entfernungen hinweg spiegeln. Als Ergebnis des zwischen den Hafenstädten erfolgenden Austauschs sind bestimmte Elemente ihres jeweiligen urbanen Umfelds über eine Reihe von Faktoren verbunden. Zu diesen Faktoren zählen Finanzierung und Technologie sowie Stil, Konzept und Baumaterial. Wenngleich Häfen durch die dem Handel eigenen Gesetzmäßigkeiten in ähnlicher Weise geformt werden, sei, so argumentiert Prof. Dr. Hein, die Art und Weise, wie die verschiedenen Anforderungen im Hafenviertel – der Schnittstelle zwischen dem eigentlichen Hafen und der Stadt – und im Stadtgebiet mit seinen vielfältigen lokalen Bedürfnissen erfüllt werden, jedoch von einem breiten Spektrum lokaler Bedingungen, Akteure und Institutionen abhängig. So unterschiedliche Städte wie London, Philadelphia und Tokio haben sich allesamt in Abhängigkeit von ihrer Hafenfunktion entwickelt. Während in London zu beobachten ist, wie sich weltumspannende Handelsverbindungen in dem Londoner Hafen niederschlagen, wie alte Hafenräume (Docklands) umgestaltet werden, und wie sich die Hafenfunktionen an neue Bedürfnisse anpassen, steht Philadelphia beispielhaft für eine Stadt, die praktisch um die Schifffahrt herum erbaut wurde, die sich aber seit Mitte des 20. Jahrhunderts vom Hafen und vom Hafenrand abgewandt hat. Am Großraum Tokio wiederum lässt sich das Vordringen von hafenrelevanten Funktionen in das Stadtzentrum nachvollziehen, sowie die Entstehung drei separater Hafen- und Hafenrandräume in der selben Bucht. Seit Mitte des 19. Jahrhunderts haben die Veränderungen in Transport und Schifffahrt – insbesondere der Einsatz von Containern – auch zu einem Wandel der städtebaulichen Gestalt geführt. Der Bau neuer großer Häfen, z. B. in Dubai oder Shanghai, sowie die Sanierung und Neugestaltung aufgegebener Hafengebiete wie in Baltimore oder Melbourne verdeutlichen beispielhaft die sich stetig verändernde Beziehung zwischen Hafen und Stadt.

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Robert Lee

The Social Life of Port Architecture: History, Politics, Commerce and Culture

Introduction

Inevitably, the architecture of port-cities is entangled in the social, political, economic, and cultural histories of these places and their wider role in international trade. Historically, the merchants constituted the dominant political elite in port cities and the major architectural projects which they commissioned, whether relating to dock development, the creation of a civic and commercial infrastructure, or the construction of domestic residences, enabled them to materialize their status in prominent urban spaces. The political and cultural frames of reference into which such buildings were inserted also served to provide a way to embed trade and commerce in a clearly defined set of broader civilizational values. As such, architecture was one of the key sites for referencing the cultures of other places, either through the use of historicist styles and discourses which were designed to civilize the working class, or by the deliberate choice of 'exotic' motifs. More crucially, port-city architecture offered visual representations of local traditions and achievements, whether in the context of major public architecture, commercial buildings, or even residential housing. But port architecture also reflected the social interactions which were crucial for knitting together trading networks both within and beyond the city, while the configuration of internal building spaces reveals both implicit and explicit assumptions about the ordering of social relationships and the structuring of class-specific hierarchies more widely.

This chapter is designed to address a number of interrelated issues relating to the structure, function and perception of port-city architecture. How did the trading function of port cities affect the construction of urban space and the proliferation of architectural styles? To what extent did the social practices and values (whether religious or secular) which were crucial for assembling and maintaining trading networks effectively shape the architecture of port cities? Historically, the demographic growth of port cities was generally characterized by a disproportionate dependency on long-distance immigration, often with a markedly variegated ethnic structure.¹ But how far did ethnic in-migration and the selective consolidation of diasporic networks affect the physical and experiential qualities of port-city architecture? From the early nineteenth century onwards, there was a rapid professionalization of architectural practice, but to what extent did practitioners in port cities draw on international symbols and construction techniques or attempt to particularize them in seeking to create a distinctive, local, urban image? And perhaps most challenging of all in terms of a specific research agenda, what can we conclude about

the general perception and interpretation of port city architecture beyond the realms of literary writings and professional critiques? In order to address these issues, this chapter will focus on a number of interrelated themes: the significance of trading empires, whether Venetian or British, in disseminating specific architectural styles in port cities; the impact of trading patterns and commercial relationships on the availability and use of raw materials in building construction; the role of architects in reinforcing the language and materialist imagery of imperial authority; the processes of wealth creation through commerce and trade and their legacy in terms of the business centres of port cities and the domestic residences of individual merchants; and the configuration of sailortown itself, particularly in relation to the establishment and use of seamen's homes. But it will also analyse the significance of in-migration and settlement as a contributing factor in configuring the ethnic and cultural identity of port cities. Finally, it will discuss issues relating to the perception of port-city architecture, its symbolic relationship with political and economic actors, and wider issues relating to redevelopment and the need to preserve the legacy of the past in a way which reflects a better understanding of its social life and significance. In order to take forward this agenda, the paper will draw on a wide range of material, but it will also reflect recent research on Liverpool within the framework of the Mercantile Liverpool Project and by architectural historians, cultural anthropologists and sociologists who have begun to explore the social life of its architectural history and the cultural, economic, and political significance of many of its key buildings.²

Establishing a port-city typology

At one level, any attempt to analyze port-cities within a comparative context must recognize that functional differences between various types of ports became more apparent over time. Some ports benefited from their multi-functionality, such as the capital cities of Buenos Aires, Copenhagen, London, Montevideo, and Stockholm; naval ports (including Kiel, Portsmouth and Toulon) had a negligible amount of commercial traffic; the development of Bremen and Hamburg, together with Singapore (following full independence in 1965) was influenced by their distinct political framework as city-states, while *entrepôt*, ferry and free ports have increasingly fulfilled a more specialized function. To this extent, a comparative analysis of port city architecture must take into consideration not only a range of economic criteria, including port function, relative size, principal trades,



Figure 1: Venice, *Ca' Loredan or Ca' Farsetti*



Figure 2: Istanbul, *Tekfur Sarayı*

and the extent of local industrialization, but also the political framework of long-run development in terms of different forms of governance, ownership and administration, as well as specific locational factors relating to the quality of both the land and water site, which undoubtedly played a key role in underpinning the success of individual port-cities and influenced both the form and nature of urban building construction, whether in the case of Genoa, New York or Rotterdam.³

Irrespective of site-specific differences the process of urban expansion (or decline) has been strongly influenced by the changing pattern of world trade: maritime commerce has been a powerful factor behind urbanization and ports, after capital cities, have often registered the highest rates of population growth. Because of their maritime nexus, the architectural development of port cities has been influenced, to varying degrees, by links with foreign lands, the changing nature of international trade, and by the in-migration and settlement of diverse ethnic communities.⁴ Despite their functional diversity, the urban structure of port cities particularly in the nineteenth and early twentieth centuries has also been influenced by a number of generic socio-economic factors. The nature of their local economies was associated with a high dependency on casual employment, a markedly unequal distribution of wealth, and a range of adverse

social conditions. Long-distance in-migration, a pronounced degree of ethnic and class-specific residential segregation, together with the ideology of merchant capital, also directly affected the cultural identity of port-city architecture in a context where both public and private buildings were configured by power and the 'resource of power'.⁵

Trading Empires and the Architecture of Port Cities

Trading empires with port cities as their focal points have often used architecture to reinforce authority or to symbolize their power. In line with the Lacanian theory of signification, the design of specific buildings has therefore reflected the perceived historical relationship between architecture, culture and imperial power.⁶ But the ways in which trading empires have sought to use architecture as a means of sustaining world domination have varied considerably, both in the colonial territories themselves, as well as in the metropolitan and port-city centres of commercial power. A great deal has been written about the architectural history of Venice, the important legacy of 'Veneto-Byzantine' houses and palaces, and the development of Venetian Gothic.⁷ But the Venetian Republic can serve as an instructive example of how trading empires contributed to the transfer and assimilation of architectural styles based on a significant degree of artistic and intellectual reciprocity.⁸ The development of the Piazza San Marco undoubtedly reflected contemporary inspirations from eastern architectural practice, in particular the profusion of mosaics represented a thematic borrowing from the Great Mosque in Damascus; the outer cupolas of the palace itself were an adaptation of the well-known profiles of Islamic mausolea in Egypt; while the *campanile* of San Pietro di Castello was modeled on the Pharos lighthouse of Alexandria.⁹ The design of many of the *palazzi*, with semicircular arches opening on to the canal and extended second-storey loggias (Fig. 1), as well as some of the warehouses, demonstrated clear similarities with the domestic architecture of Byzantium, whether in Constantinople or elsewhere (Fig. 2).¹⁰ The mercantile prosperity of Venice was dependent on the exploitation of trading opportunities in the Adriatic, the eastern Mediterranean, and the Middle East, within the framework of a dynamic, if at times problematical, relationship with Islam. But spatial consciousness, like a sense of its historic past, was a crucial ingredient in structuring the Republic's self-identity and the assimilation of key elements of eastern architectural practice helped to convey its collective aspirations, both materially and spiritually.¹¹ Moreover, there was an important degree of reciprocity in terms of architectural styles between Venice and its overseas colonies with cultural forms exchanged and transferred from and to the metropolitan centre, as the case of Crete and the influence of its Byzantine architectural heritage on the Venetian townscape clearly illustrates.¹²

But not all trading empires were characterized by extensive reciprocity in terms of artistic and intellectual cross-fertilization, the dissemination of architectural styles, or the social structuring of the urban landscape of port cities. If the architecture of Trieste before 1914 reflected the 'language

of hybridity' which underpinned the multilingual character of the Austro-Hungarian Empire, the extension of Italian control in East Africa in the interwar period, particularly in coastal towns, was associated with the emergence of the imperial apartheid city, reflecting the fascist belief that Africans were 'a-historical' and incapable of modernization.¹³ Both the British in India and the French in Indo-China sought to retain effective control of the semantic context of the styles in which they built. Imperial authority was created and reinforced by the explicit use of classical prototypes, as the example of the Town Hall in Calcutta (1807–13) clearly illustrates, while many of the early Anglican churches simply used the same prototype derived from James Gibbs's St. Martins-in-the Fields, as was the case with St. John's, Calcutta, erected between 1788 and 1787.¹⁴ Moreover, the Gothic revival in England, associated in particular with A. W. N. Pugin, with an implicit belief that it represented a product of a visibly purer society, also influenced colonial building styles in India, particularly in the port cities of Calcutta and Madras.¹⁵ But both public and domestic architectural styles imposed by the colonial power had to be adapted to the exigencies of the Indian climate, in particular the intense heat and blazing light. In the longer term, however, the dominant architectural forms imposed by the British colonial authorities were modified by the assimilation of traditional Indian practices and the use of elements of western architectural vocabularies to create essentially hybrid products. But the narrative of adaptive strategies also reflected the changing policies of colonial rule, particularly after the Indian Mutiny of 1857, and the creation of pseudo-Indian (or Indo-Saracenic) architectural styles with their explicit borrowings from the Islamic architecture of India's previous Mughal and Afghan rulers can be interpreted as a means of strengthening imperial control by incorporating a visible element of continuity with the Indian past.¹⁶ Indeed, this process was also reinforced by the British Orientalist movement which contributed substantially to the Hindu architectural renaissance, as well as by ethnographic research which increasingly posited a direct relationship between architectural styles and race.¹⁷ It is important to note, however, that the flow of architectural forms from the imperial metropolitan centre to India was not reciprocated by any perceptible influence of Indian practices on British design. The relatively brief vogue for the 'Hindoo style' was influenced by the landscape painters Thomas Daniell (1749–1840) and his nephew, William Daniell (1769–1837), with the belief that Indian architecture 'presents an endless variety of forms' and it was reinforced in the late-eighteenth century by travel writers, such as William Hodges, but apart from a few select buildings (including the Pavilion at Brighton), its overall impact on Britain and its port cities was either marginal or non-existent.

Trade and the flow of building materials and architectural ideas

However, the presence of a colonial power was only one factor which influenced the configuration of port-city architecture, as the pattern of international trade by itself often served as a mechanism for facilitating the flow of build-

ing materials and architectural designs across oceans and continents. A number of examples will be used to illustrate the impact of trade flows on the configuration of port-city architecture. First, the coastal areas of the Red Sea provide evidence of a sustained cross-cultural continuity in terms of the use of building materials, as well as the spatial organization and functional use of port-city buildings.¹⁸ Maritime trade, with a significant degree of involvement by Indian merchants and Baniyan brokers (both Hindu and Jain), tied the Red Sea to both the Mediterranean and Indian Ocean.¹⁹ In ports such as Mocha and Jidda both the design and structure of urban housing reflected the needs of 'commercially oriented residents' and the availability of building materials made available through established trading patterns. The *rawshan*, the elaborate carved woodwork which was a feature of housing in many Red Sea ports played a 'critical role' in defining an early modern cosmopolitan maritime community', but it was made from Asian hardwood which was imported from abroad, from ports such as Cochin, as a convenient and profitable ballast for Indian Ocean-going vessels.²⁰

Secondly, in coastal areas of Ghana (previously the Gold Coast), elite residential architecture between the 1860s and 1920s sought to combine elements of the Akan courtyard house with European Palladian architecture and the Afro-Portuguese *sobrado*.²¹ In ports such as Anomabo the hybridity of domestic architecture was a source of cultural authentication and demonstrates how the Fante and other coastal Africans succeeded in appropriating and transforming building designs and technologies which enabled them to communicate visually their status and identity. But if some elements of architectural design were derived indirectly from the British colonial authorities and the Methodist Church, the availability of suitable stones for house construction was a result of existing patterns of trade, while the adoption of the *sobrado* reflected the importance of trade links with Brazil and the employment of Brazilian masons.²²

Thirdly, international trade often acted as a conduit for the dissemination of innovative architectural practices and the application of new technology. As a key element in the redevelopment of Liverpool's waterfront in the early years of the twentieth century, the construction of the Liver Building (commissioned by the Royal Liver Friendly Society and designed by a local architect, Aubrey Thomas) represented a significant break with traditional design principles which had previously influenced the development of commercial buildings in Liverpool (Fig. 3).²³ When completed in 1911 it was the tallest office building in Britain with an extensive basement area, ten upper floors and six further stories located in the twin towers above the roof level. More importantly, it signified the application of new building techniques, in particular a system patented by François Hennebique using reinforced concrete as a skeletal framework on which was hung grey granite cladding in thin blocks.²⁴ As such, it reflected key structural developments in America between 1885 and 1895 which fostered the greater efficiency, height and stability of multi-storey buildings, namely the replacement of cast iron by steel, the introduction of sway-rod wind bracing, and the development of portal framing.²⁵ The fact



Figure 3: *The Liver Building, Liverpool*

that Liverpool was the first British city to emulate American architectural achievements was almost certainly a result of the interconnectivity of trade and commercial links. The Atlantic trade had underpinned Liverpool's rise to international prominence: in 1850 American cotton accounted for 67 per cent of Britain's imports and Liverpool was 'the chief emporium for cotton in the Empire'.²⁶ The majority of emigrants who passed through Liverpool in the period prior to 1914 were bound for North America and banking, commercial and trading links between Liverpool and east coast American ports were not only long established but particularly intense.²⁷ Many Liverpool businessmen and ship owners had a fascination with American technology and there were strong trading links with Chicago and New York in particular where the development of skyscrapers around the turn of the century was most apparent.²⁸

Fourthly, commercial and trading links played an important role in the internationalization of architectural practice. In terms of cultural production, it has been argued that architects increasingly operated as 'mediators' between authoritarian power and humanistic aspiration, but their ability to fulfil this function was a result of the professionalization of architectural practice from the mid-nineteenth century onwards.²⁹ The key elements behind professionalization were similar to those of other professions: they included the creation of institutional structures, including associations, the control of licensing laws, the establishment of schools, and the exclusion of competitors, in particular general builders.³⁰ It was predicated on the development and dissemination of specialist journals, including *The Builder* (first printed

in 1842), which became the most influential weekly journal devoted to the world of building, and national publications such as *The American Architect*, *The Architectural Record*, and *The Inland Architect*.³¹ It was also reinforced by architectural competitions which increasingly attracted international submissions: in nineteenth-century Britain there were over 780 separate competitions, many of which were held in port cities such as Liverpool (42), Newcastle-upon-Tyne (32), Bristol (25), Hull (24), Sunderland (23) and Glasgow (20).³²

The professionalization of architectural practice also facilitated the dissemination of best practice within the framework of a rapidly changing discourse, particularly in terms of the need to establish larger partnerships, to improve office procedures, and to design more cost-effective buildings.³³ The inter-connectedness of commerce and trade was replicated by the international links of architects practicing in major port cities and other metropolitan centres. For example, Charles Herbert Reilly from the Liverpool School of Architecture (1904–1933) was able to utilize his contacts in the USA to place students for office practice on a regular basis, largely in New York, at least until the onset of the interwar depression.³⁴ Moreover, the establishment of architectural schools in universities, whether in Britain, France or Italy, also reinforced the transfer of design concepts and architectural styles within a framework of cultural imperialism. Again, the case of the Liverpool School of Architecture is instructive in this context: Liverpool graduates took up official positions as government architects in Egypt and Iraq; they also undertook commissions in Baghdad, Cairo and Zanzibar, in some cases combining European Modernism with local architectural traditions.³⁵ But the School also accepted between five and six overseas students each year and played an important role in training native-born architects and in exporting the Liverpool system of training to both Egypt and Thailand.

But the existence of extensive trading links and business connections did not necessarily imply a rapid adoption of new building styles in individual port cities or the implicit rejection of traditional architectural practices. Despite the fact that Hamburg improved its comparative ranking amongst European ports from fifth in 1879 to second by 1900 and its shipping companies had extended significantly their world-wide links, the early twentieth century witnessed a reassertion of traditional construction methods for commercial buildings.³⁶ From the early 1900s onwards, the 'common ordinary brick' had become associated with a range of political, social and even spiritual qualities by a number of architects and writers: modernism was increasingly criticized for its disregard of place and location; and, according to Paul Bröcker in the city's planning department, 'the brick skin of an office block should tell us; this is a Hamburg building'.³⁷ The ten-story Chilehaus, completed in 1924, was symptomatic of a deliberate attempt to provide a local synthesis of modernism and tradition, with the use of 4.8 million bricks representing an explicit symbol of continuity with earlier traditions of office construction.³⁸ It could of course be argued that the reaffirmation of a traditional brick culture in Hamburg after 1918 reflected a wider sense of middle-class disillusionment with American-inspired mod-

ernism resulting from Germany's defeat in the First World War which resulted in the need to revive local (or regional) architectural styles, but it also suggests that embeddedness in international trading networks was not a necessary precondition in major port cities for the direct assimilation of new building concepts and techniques.³⁹

In-migration and the structuring of the port-city townscape

As a result of their seaborne links, a significant proportion of port-city in-migrants were of non-national or overseas origins, given that the final destination was often a function of information disseminated through existing communication networks. Because of their international connections, port cities attracted human capital from relatively distant regions; they were focal points for the circulation of peoples, goods and information; and there was a high degree of continuity in the maintenance of family trading networks and diasporic memory.⁴⁰ For example, Genoa housed migrants from all over the Mediterranean; Trieste accommodated different Armenian, Greek, Jewish and Serbian 'nations'; and a complex mix of French, Italians, Greeks, Albanians, Bulgarians and Germans exercised a powerful influence in shaping the character of Odessa.⁴¹

Whether in the case of Baniyan brokers and money-changers in the Red Sea port of Mocha or Tatar merchants in the river port of Kazan, in-migrants often influenced the design and spatial configuration of residential buildings.⁴² In other cases, in-migrant communities were responsible for the construction in port cities of communal buildings, including churches, which helped to reinforce their sense of national identity and separateness. In Sweden, for example, the German parish in Gothenburg was founded in 1623 only two years after the city's establishment and its church (the *Christinenkirche*) was consecrated in 1648 as a focal point for in-migrant Protestants from Germany, Holland and Scotland (Fig. 4). But it was not until 1855 that the foundation stone for St Andrew's, a separate church for the increasingly influential English (Scottish) community, was finally laid by Robert Dickson a 'Merchant and Senior of the British Factory of Gothenburg'.⁴³ In the case of the mission churches established overseas by the Swedish Patriotic Evangelical Society from the early 1860s onwards the intention was to seize every opportunity to proclaim God's word amongst Scandinavian sailors in foreign ports and to offer a welcoming, but clearly recognizable, environment with a range of local newspapers, traditional refreshments, and, when necessary, welfare support.⁴⁴ Where new mission churches were built in major port cities, such as Liverpool and Hamburg, they invariably incorporated Swedish or Scandinavian design elements.⁴⁵ In Liverpool, in particular, the church designed by W.D. Caröe (1883–1884) incorporated many distinct, Scandinavian features, including stepped gables and a concave-sided, lead-covered spire over the entrance (Fig. 5). It is often argued that architecture, in a reflexive way, can express 'contested and ambiguous national identities'.⁴⁶ For Scandinavians nationality itself became an increasingly important issue in the course of the nineteenth



Figure 4: The Christinenkirche, Gothenburg (1648)

Figure 5: Gustaf Adolfs Kyrka, Liverpool (1883–84)

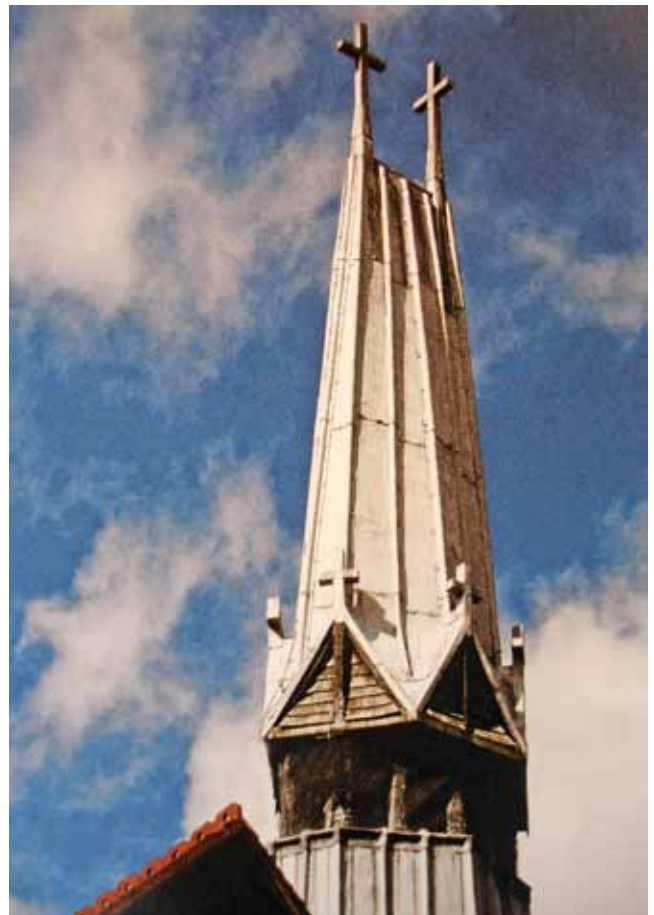




Figure 6: *The Scandinavian Church, Liverpool: advertising card from the mid-1890s*



Figure 7: *Gustaf-Adolfskirche, Hamburg (1906–07)*

century, whether within the framework of the personal union between Sweden and Norway, or within Finland where there is evidence of a united attempt to avoid the assimilation of Finnish culture by Russian laws and customs. But although the Seamen's Church in Liverpool catered for all Scandinavians, the local vicars became increasingly involved in defining or determining nationality entitlement, while its overall design (Fig. 6) served to reinforce a sense of 'separateness' and distinctiveness from the indigenous local community.⁴⁷ Similarly in Hamburg (Fig. 7), the Swedish

Seamen's Church with its network of related associations (including the Swedish School and Lecture Societies, the Swedish Ladies Club, and the Swedish Club, established in 1906) not only served the common interests of Swedish residents but sought directly to 'preserve' the national language.⁴⁸

By the early twentieth century the church authorities and mission societies of many European countries, including Britain, Denmark, Germany and Sweden, had established a dense network of overseas churches in individual port cities, reflecting the needs of in-migrant national communities, transient seafarers and emigrants. In Buenos Aires, for example, an Anglican Church (St. John's Cathedral) was established after the Treaty of 1825, the foundation stone of the Presbyterian Church was laid in 1833, and a separate Protestant Church, with English, Scots, American and German merchants as its principal supporters, was opened in 1862.⁴⁹ Frequently, church buildings associated with specific in-migrant groups reflected their continued sense of nationality and the architectural legacy of their countries of origin. This was certainly the case with the Greek Orthodox Church of St. Nicholas in Liverpool (executed by Henry Sumners following a competition won by W & J Hay in 1864) which represented a smaller-scale version of the Church of St. Theodore in Constantinople (Fig. 8).⁵⁰ But the wider cultural and social significance of in-migrant church architecture was absent in some port cities because properties were either rented or taken over from other denominations. The church maintained by the *Congregación Sueca* in Buenos Aires in the early 1930s, although it attracted over 9,000 visitors annually to its reading room left 'something of a provisional impression', just as the premises used for the Swedish Seamen's Church in Bremen in the period after the Second World War had simply been rented on a provisional basis.⁵¹ Similarly, despite the relative importance and commercial status of many German in-migrant merchants in Liverpool in the nineteenth century, the congregation of the Deutsche Evangelische Kirche (established in 1846) initially worshipped in Anglican premises, subsequently purchased the Newington Chapel in Renshaw Street, and finally occupied the Presbyterian Church in Canning Street.⁵² Although the church, with its extended institutional and welfare network, undoubtedly functioned as a focal point which helped to sustain a sense of Germanness, its visual presence was never made explicit and the difficulty of reinforcing a sense of German separateness without upsetting the local population was highlighted in 1877 when members of the congregation on their summer outing to New Ferry felt it necessary to carry both German and English flags.⁵³

Two points need to be emphasized. First, the architectural legacy in port cities of in-migrant communities, whether in relation to church, commercial or residential buildings, was essentially a result of trade patterns and the role of overseas commercial networks: it was not dependent on the extension of colonial power. Secondly, ethnicity became an increasingly dominant factor in constructing the international division of labour from the late-nineteenth century onwards, with the result that larger commercial port cities, such as Hamburg, Liverpool, Marseille, Portland, Rotterdam, witnessed the settlement of increasing numbers of in-

migrants from China, West Africa, the Middle East and the Philippines.⁵⁴ These communities were often characterized by spatial concentration; they attracted considerable attention from the indigenous population; and China Town (as a concept) was generally viewed as an ‘exotic’ place with a close association with drugs, gambling and prostitution.⁵⁵ But although these communities had a perceptible impact on the external appearance of their immediate environment, their initial influence on port-city architecture was marginal and it is only with the passage of time that ethnically distinct features have been developed.⁵⁶

Architecture, Commercial Practices and the Profits of Port City Trade: the case of Liverpool

Port cities, in general, were dominated not only by commerce and trade, but also by the ideology of merchant capital.⁵⁷ The townscape structure (including the docks and warehouse, the commercial centre and residential areas) as well as the social life of individual buildings often reflected the interplay between these two factors.⁵⁸ In order to explore the extent to which the underlying economic and social profile of port cities affected the relationship between architecture, culture and daily life, the social significance of three specific types of buildings from Liverpool in the late-nineteenth and early-twentieth century will be assessed as representative of distinct port-city typologies which provide a basis for understanding the historic organization of urban commercial sectors in the modern period.

Both in a Byzantine and Venetian context, public structures were provided for the facilitation of trade and for guaranteeing a certain degree of transparency over commercial transactions. Despite Liverpool’s rapid development during the second half of the eighteenth century, to a great extent directly connected with the slave trade, many of its merchants still preferred to do business in the open street as the earlier Exchange was no longer adequate for coping with the increased volume of business transactions.⁵⁹ At the beginning of the nineteenth century, however, a decision was made to clear away some remaining houses north of the Town Hall and to create commercial buildings which would harmonize with its neo-classical style. Significantly, the venture was taken forward by a share-holding company (valued at £80,000) which was over-subscribed within three hours. The three-sided structure of The Exchange enclosed an open area (‘a noble neoclassical quadrangle’) for conducting business and consisted of a news-room, counting houses and extensive warehousing facilities. It offered ‘dignity and repose’ and it was generally agreed that the combination of commercial and municipal buildings has ‘never been surpassed’.⁶⁰ But the facilities offered by the New Exchange, completed in 1808, failed to keep pace with the growing commercial needs of Liverpool’s merchants and it was replaced in the mid-1860s by a more substantial building in the Flemish (or French) Renaissance style, designed by T. M. Wyatt, with ‘numerous storeys and offices’: even if it was ‘not especially adapted for architectural effect’, its news-room was deemed to be ‘a noble apartment’.⁶¹ Later



Figure 8: The Greek Orthodox Church in Liverpool (1870)

photographs (Fig. 9), including one by Francis Frith from 1893, provide a clearer indication of the social life of the Exchange and reflects its wider importance in the structuring of commercial relations within the city.⁶²

Commerce and long-distance overseas trade in nineteenth-century Liverpool (as elsewhere) were invariably associated with a high degree of risk and uncertainty. As a major port city, Liverpool attracted a large number of individuals determined to make a fortune as quickly as possible, either as agents, brokers, merchants or ship-owners. In the late nineteenth century over 50 per cent of the subscribers to the Exchange had not been members a decade earlier and it has been estimated that over three-quarters of them would encounter difficulties in meeting their liabilities at some point in time.⁶³ Indeed, the risk of failure was ever present. Of all the business partnerships registered in 1852, approximately 60 per cent had either been dissolved or had ceased trading by 1863 and 83 per cent of the sole traders operating within Liverpool’s merchant community in 1873 were never heard of again.⁶⁴ But business uncertainty and transaction costs could be reduced (although never eliminated) by the creation of a common business culture which reflected shared attitudes, aspirations and goodwill. Not only did the establishment and maintenance of personal relations offer a tangible solution to the persistent problems of agency and asymmetrical information, but networks were often of critical importance in determining commercial survival at a time when the business environment, as a whole, continued to be characterized by ‘low trust and morality’.⁶⁵ Within such a context, entrepreneurial networks embedded within an increasingly cohesive cultural framework helped to minimize market imperfections by coordinating valuable information and by strengthening trust and reputation. It is within this context that the social life of the Liverpool Exchange needs to be understood. Trading on Change, as it was known, brought together many of the key operators within the local business community within a carefully regulated framework: it promoted physical proximity and personal interaction; while the dress code required for ‘trading on the



Figure 9: *The Exchange, Liverpool (1864–67)*

Figure 10: *The Cunard Building, Liverpool (1916)*



flags' helped to reinforce reputation and trust. Indeed, Queen Victoria on a visit to Liverpool in 1851 observed that she had 'never seen so many well-dressed gentlemen together', as had been the case on the Exchange.

But external appearances were also important in defining and profiling the trustworthiness of individual companies. By the end of the nineteenth century, Cunard, with its government mail contract and its fleet of large, passenger-carrying steamers, was undoubtedly Liverpool's flagship shipping company.⁶⁶ The Company had also outgrown its previous offices and therefore utilized the opportunity created by the development of the waterfront site (following the closure and infilling of George's Dock) to develop a new headquarters designed by the Liverpool practice of Willinck and Thickenesse in conjunction with the Anglo-French architectural practice of Mewès & Davis in a style which represented a mixture of Italian Renaissance and Greek Revival influences.⁶⁷ The original architectural competition was intended to produce a design which would harmonize with the new offices of the Mersey Docks and Harbour Company, but neither the winning submission nor the final building completed in 1916 ever fulfilled that purpose. Instead, the six-storey structure constructed by Holland, Hannen & Cubitts using a reinforced concrete frame clad in Portland stone sought to provide an impression of resilience, rugged strength and solidity, with public spaces, in particular the

first-class passenger lounge on the first floor, deliberately used to evoke the character of great Cunard ships (Fig. 10).⁶⁸ Indeed, the commercial success of the firm had been built on ‘convenience and comfort’, rather than gratuitous luxury or unproven technology.⁶⁹ Unlike many of its rivals, it had avoided the extremes of extravagance and parsimony; it had rejected any improvements which had not been satisfactorily tested; and it had prioritized the construction of strong, reliable and well-manned ships.⁷⁰ To this extent, the new Cunard headquarters was explicitly intended to reflect the key, underlying qualities of the shipping company itself.

In a wider context, the ideology of merchant capital which dominated many port cities in the nineteenth century implied a belief in the concept of the ‘night-watchman’ state, an adherence to liberal economic principles, and an underlying commitment to prevent any serious disruption to commerce and trade.⁷¹ It was also accompanied by a general unwillingness to countenance unnecessary social welfare expenditure and a disproportionate reliance on charity and philanthropy.⁷² The motives behind charitable involvement were undoubtedly varied: it often involved an emphasis on moral reform and seldom addressed the underlying socio-economic causes of ill-health, poverty and destitution.⁷³ The involvement in charitable activity was also a means of developing and consolidating network links within Liverpool’s business community; it served to enhance the reputational profile of individual merchants; and endowed them with additional powers of social control.

In individual cases, this was evident in the institutional structures which were established throughout the city as evidence of charitable and philanthropic activity by members of the mercantile community. The Royal Liverpool Seamen’s Orphan Institution (Fig. 11) is one example of the architectural legacy of local charity. Seafaring had always involved significant domestic costs in terms of the impact of the prolonged absence of maritime husbands on the allocation of family responsibilities and the high risk of occupational injury through accidents onboard ship and premature death by drowning.⁷⁴ In 1866, for example, almost 5,000 British seafarers died at sea (approximately 2.4 per cent of the registered workforce), of whom 2,390 were reported drowned: in 1880 it was reported that ‘sorrow on the sea is still very great, almost unabated’.⁷⁵ The initiative to establish a charitable institution to support and educate the orphans of seafarers was taken by a group of leading Liverpool ship owners at a meeting in December 1868 at the Mercantile Marine Service Association Rooms. The orphanage opened in August of the following year in temporary accommodation in Duke Street with 60 resident children, but the acquisition of land from the Town Corporation in 1870 led to the construction of a purpose-built orphanage designed by Alfred Waterhouse (1830–1915) which included a school, an infirmary, a chapel, a boy’s swimming pool, and shared dining facilities, with the children accommodated in separate boys’ and girls’ wings. By the end of the century 321 children attended the orphanage, while a further 508 were supported on the basis of outdoor relief. At its formal opening in 1874 Lord Derby emphasized that saving orphaned children ‘from the workhouse or the streets is not merely an act of charity; it is an act of duty and of justice’.⁷⁶



Figure 11: The Royal Seamen’s Orphan Institution, Liverpool

However, the establishment of the (Royal) Liverpool Seamen’s Orphan Institution has a wider significance in terms of understanding the social life of the city, the ideology of merchant capital with its emphasis on charitable giving (rather than improved social welfare provision), and the class- and gender-specific treatment of the asylum’s children. Despite Liverpool’s increasing dependency on commerce and trade from the mid-eighteenth century onwards, the foundation of a suitable institution for the children of sailors who had been lost at sea took place at a comparatively late date. The (Royal) Merchant Seamen’s Orphan Asylum had been established in London’s docklands as early as 1827, while the Seamen’s and General Orphan Asylum had been opened in Hull in 1866. Although a number of prominent Liverpool merchants played a critical role in developing the Seamen’s Orphan Institution, including leading ship owners such as Bryce Allan, James Beazley, and Ralph Brocklebank, many members of the merchant community remained ‘deaf to the loud calls which the widows and orphans of sailors continually make’: despite the fact that mariners ploughed the ocean and brought home their produce, too many simply made an excuse that the financing of the Institution did not concern them.⁷⁷ By 1912, the orphanage only had 507 subscribers, despite the fact that they were entitled to nominate children for admission, and it was disproportionately dependent for annual funding on the contributions to collection boxes on steamers and other ships which were subject to considerable fluctuation. Moreover, charity came at a price. The dining hall was ‘cavernous and austere’; the Institution was run on extremely strict rules and regulations; girls were trained to become domestic servants; and many boys were directed into seafaring through an arrangement with the training ship *Indefatigable* and suffered the same fate as their fathers.⁷⁸

Port cities were also generally characterized by extreme wealth inequality. On the one hand, significant wealth could be accumulated through commerce and trade, despite its inherent risks, while, on the other hand, both seafaring and the operation of dock and warehousing systems relied heavily on casual labour in a context where wages were driven down by high rates of in-migration. Even in relatively iso-



Figure 12: Broughton Hall, West Derby

lated coastal communities, such as the trading posts on the Lofoten Islands, merchants deliberately created information for other users of local space by the size and external colour of their housing in a manner which set them apart from other social classes, while in larger commercial ports the design and interior decoration of residential housing was intricately related to status and public standing.⁷⁹ This was explicitly the case in Liverpool, where people of wealth and position ‘surrounded themselves with certain attributes of power and wealth’, as means of providing the populace with ‘some indication of their rank and their social status’.⁸⁰ Indeed, in the window tax assessment of 1850 (which was based on properties with eight or more windows), Liverpool registered the highest assessment total in Britain (well in excess of Manchester or Bath), but the grandeur of a private residence was not necessarily a reliable indicator of status as references in the contemporary press to ‘shams and glitters’ suggests that it was widely understood that rapidly acquired wealth could just as easily be lost.⁸¹

The houses designed and constructed for Liverpool’s merchant elite, particularly in the late nineteenth and early-twentieth century, were intended to reflect the social and business lives of their occupiers. Although there were few residences with dining rooms for more than 30 guests, provision was regularly made for extensive picture galleries, libraries and billiard rooms.⁸² The imposing Gothic revival mansion, Broughton Hall (Yew Tree Lane, West Derby), designed by Walter Scott for the in-migrant German merchant Gustavus C. Schwabe (Fig. 12) could only be managed with the assistance of a large residential staff: the dining room was particularly spacious; while it was over a game of billiards here that Schwabe suggested to Thomas Henry Ismay the founding of a new transatlantic shipping line which later became the White Star Line.⁸³ Indeed, entertaining at home was an integral aspect of interaction and networking for Liverpool’s merchant elite, particularly during the winter season: it was arranged in a structured, reciprocal manner which still allowed opportunities for spontaneous celebrations, and its scale was sometimes very substantial. On 15 February 1882, for example, the Holts (one of Liverpool’s pre-eminent cotton-trading firms) held a party for

‘fully 140, chiefly young dancing people’, while the family residence (Sudley) also included ‘farming and poultry yards and fields’ which led to additional visits from close friends within the business community.⁸⁴ To this extent, architecture, artistic taste, as well as an interest in agriculture and horticulture, combined to reinforce the perception of reputation and social status.

Structuring the world of the seafarer ashore

Most ports had a distinct, if not notorious, sailortown which invariably served as a focal point for life ashore: Baltimore’s ‘The Block’ was ‘renowned among seafarers’; in Hamburg, St. Pauli (at least until 1939) was ‘one great web of predatory spiders’ with numerous beer-gardens, dance-halls and taverns; in Liverpool, the area in from the new quay was ‘a mass of sailor taverns and low-class drinking houses with gin palaces in every adjacent street’; while the ‘watering holes’ and bath-houses of Yokohama were well known amongst foreign seamen.⁸⁵ Sailortown, with its extended range of attractions, delights and depravities, was an important aspect of the social life of port cities: it was a ‘zone of cultural contact’ with a well-defined diaspora space where seafarers ashore spent their hard-earned wages on ‘beer, women and song’.⁸⁶

But the increasing establishment of sailors’ homes from the mid-1830s onwards modified the landscape of sailortown, as civic agencies and mission societies sought to cater for the welfare needs of seafarers.⁸⁷ By the early 1850s, the Sailors Home in London catered for approximately 5,000 sailors each year and its bed capacity was doubled in 1865, although many remained dependent on private sector lodging keepers, sometimes of questionable reliability.⁸⁸ The Liverpool Sailors’ Home catered for 1,822 sailors and 410 apprentices in 1845, its first year of operation, but by 1902 it accommodated 7,245 boarders.⁸⁹ It was a massive presence close to the waterfront: it was architecturally ‘extravagant externally’, while inside the simple and plain bedrooms opened off an impressive galleried atrium with decorative ironwork (Fig. 13, 14).⁹⁰ In Bombay, the Royal Alfred Sailors’ Home (Fig. 15), designed in the Gothic style by Frederick William Stevens (1847–1900) was a ‘rather luxurious hostel’ with large airy rooms and bathrooms.⁹¹ Its foundation stone was re-laid in 1872 and the work on the sculptures which were designed to enhance its appearance was supervised by John Lockwood Kipling, as Professor of Architectural Sculpture. In addition, sailors’ homes were increasingly provided by individual mission societies, sometimes for specific groups of seafarers, whether defined by nationality, religion or ethnicity. For example, the German Seamen’s Mission in Hoboken, New York, regarded as a ‘suburb of Bremen’ by many seafarers, attracted over 18,000 visitors in its first year of operation in 1907.⁹² In the course of the twentieth century individual shipping lines, such as the Blue Funnel Line and the Elder Dempster Line, also created hostels for their crew, particularly if they had been recruited overseas.⁹³

But the provision of sailors’ homes was designed to achieve wider objectives in changing or even transforming

the lives of seafarers, specifically by curbing the excesses normally associated with seamen on shore leave. The ministers at the Finnish Seamen's Mission in London perceived seamen in foreign ports as 'helpless figures, lonely, gullible and carefree to the point of recklessness' and always prone to fall victim to the 'Devil's emissaries'.⁹⁴ Similarly, in Liverpool the pastor and his assistant at the Scandinavian Seamen's Church regularly visited Nordic ships with the intention of distributing religious tracts. But there is some evidence to suggest that the provision of accommodation for seafarers, sometimes located in imposing architectural structures, did facilitate a more careful husbandry of financial resources. Or perhaps some sailors never fitted the dominant, stereotypical image. In its first 40 years of operation the London Sailors' Home had taken deposits of over £2m, of which over £700,000 had been remitted to family and friends: in 1902 the Sailors' Home in Liverpool accepted £31,073 on deposit for safekeeping or for remitting home; the Finnish Seamen's Mission in London registered annual deposits of £1,040 between 1889 and 1899; while the Scandinavian Seamen's Church in Liverpool received deposits valued at over £9,491 between 1940 and 1948 from 68 individual seafarers.⁹⁵ Sailors' homes, therefore, provide an invaluable insight into the social lives of seafarers while ashore and the extent to which they retained a sense of commitment and responsibility to family and friends, despite a persistent view amongst elite groups in society that they were generally 'dissolute' and 'easily led astray'.⁹⁶

Conclusion: the interpretation and preservation of the social life of port-city architecture

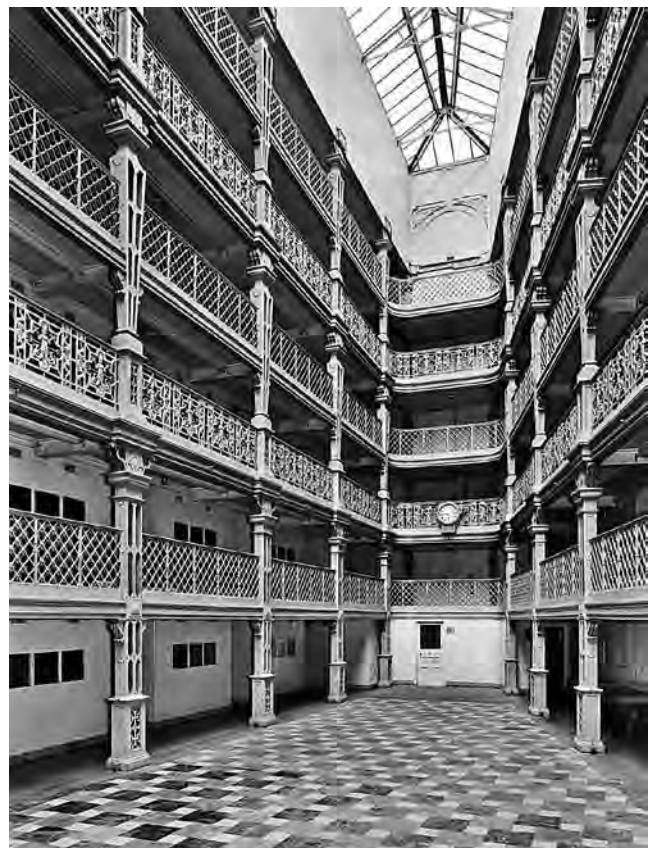
Today, as was the case in the past, architecture plays a key role in terms of how port cities represent themselves to external observers and the wider world.⁹⁷ The architectural profile of port cities reflects a changing and symbiotic relationship with economic actors involved in trade and commerce; civic buildings were designed to display the aspirations and influence of the political elite; office buildings reflected a deliberate use of historical styles and building materials to reinforce status and to emphasize their role as a 'visible embodiment of modern commerce'; while places of worship were often structured to justify the manipulation of the social order by the dominant, mercantile classes or to reinforce a sense of confessional, ethnic or national identity.⁹⁸ Even within an established port-city typology, architectural styles could sometimes reflect the need to assert a specific local or regional identity (as was the case with Hamburg after the First World War), but the changing pattern of international commerce and trade with port-cities as a focal point also served as a mechanism for the assimilation of historic design features as well as for the dissemination of new architectural forms.

This chapter has attempted to raise some general, theoretical questions relating to the social life of port architecture drawing on a range of historical and site-specific case studies. It has sought to disentangle the factors which have helped to structure the townscape of ports, not only in relation to their commercial operations, but also in the context



Figure 13: The Sailors' Home, Liverpool

Figure 14: The interior of the Sailors' Home, Liverpool



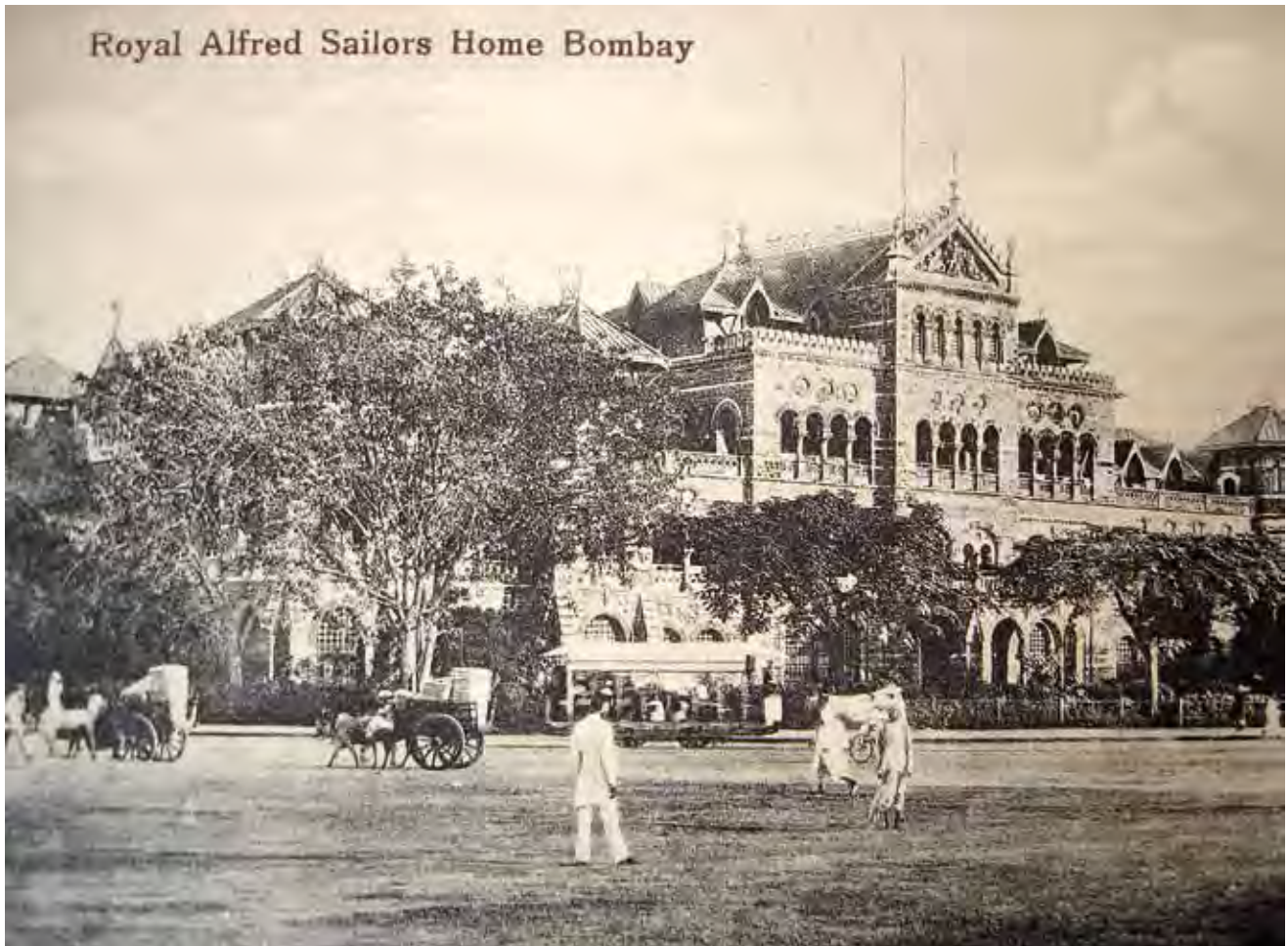


Figure 15: *The Royal Alfred Sailors' Home, Bombay*

of the provision and significance of charitable, civic, religious and residential buildings. Too often, architectural historians and city planners are concerned primarily with the design and structure of port architecture, rather than its wider social life or the relationship between building design and the articulation of economic and political power, despite the fact that the ground used for building in most cases has been defined by the state or set aside by legislative decrees.⁹⁹ There is seldom any attempt to analyse the role of individual buildings within the framework of a social theory of space, to disentangle the wider objectives of commercial, political or religious actors in structuring urban space, or to conceptualize urban landscapes as public history.¹⁰⁰ The waterfront regeneration of many ports in the last few decades has also served to undermine a traditional sense of place identity, as links with the maritime and trading past become weaker, just as recent economic development has sometimes changed the character of commercial areas and led to the demise of sailortown.¹⁰¹ But the architectural history of port-cities is embedded in a range of cultural, economic and political factors; it reflects the importance of the business community and the ideology of merchant capital; the influence of ethnic in-migrants and alternative sub-cultures; and the mediating role of a rapidly professionalizing architectural profession. All of these issues need to be addressed if we are to provide a more convincing appreciation of the social life of port

architecture or to offer a better interpretation for the choice of form and materials in the design of specific port-city buildings and their wider significance both for contemporaries and for wider audiences today.

I would like to express my thanks to my colleague Paul Jones and other participants at the international workshop on the Social Life of Port Architecture, held at the Centre for Port and Maritime History, University of Liverpool, in June this year and supported financially by English Heritage. Without such a lively and productive exchange of ideas, this contribution would never have assumed its final form.

Abstract

Das soziale Leben der Hafen-Architektur: Geschichte, Politik, Wirtschaft und Kultur

Die Architektur von Hafenstädten ist untrennbar verknüpft mit der gesellschaftlichen, politischen, wirtschaftlichen und kulturellen Entwicklung dieser Städte und ihrer Rolle im internationalen Handel. Historisch waren es Kaufleute, die die herrschende politische Elite in den Hafenstädten stellten. Sie waren es, die größere Projekte in Auftrag gaben: Ob beim Bau von Docks, der Schaffung einer Infrastruktur für

Bürger und Wirtschaft oder bei der Errichtung von Wohngebäuden – die Kaufleute konnten auf diese Weise ihren Status an herausragender Stelle im städtischen Raum manifestieren. Der politische und kulturelle Bezugsrahmen, in den diese Bauten und Gebäude hineingesetzt wurden, bot die Möglichkeit, Handel und Gewerbe in klar definierte, breit angelegte zivilisatorische Werte einzubetten. Die Hafensstadt-Architektur wurde so zu einem der Hauptausstragungs-orte der Beschäftigung mit anderen Kulturen, indem man sich historisierender Stilmittel bediente und in einen Dialog mit der Arbeiterklasse trat, die es zu zivilisieren galt, oder, indem man bewusst ‚exotische‘ Motive verwendete, die ein Spiegel der Handelsverbindungen des Hafens in alle Welt waren. Vielleicht noch entscheidender war die Tatsache, dass die Hafensstadt-Architektur eine visuelle Manifestation lokaler Traditionen und Leistungen war, und zwar besonders im Kontext öffentlicher wie gewerblicher Großarchitektur. Sie war jedoch gleichzeitig Spiegel der gesellschaftlichen Interaktionen, die wiederum Voraussetzung waren für das Knüpfen von Handelsnetzwerken sowohl innerhalb der Städte als auch darüber hinaus. Die Baugliederung der inneren Räume macht die impliziten und expliziten Prämissen sozialer Beziehungen der Zeit und ganz allgemein der klassenhierarchischen Strukturen sichtbar.

Der vorliegende Beitrag befasst sich mit Faktoren wie Struktur, Funktion und Wahrnehmung von Hafensstadt-Architektur, die miteinander in enger Beziehung stehen. Wie wirkte sich der Handel auf die Bebauung des öffentlichen Raumes in Hafensstädten und auf die Verbreitung bestimmter Baustile aus? Wie wirkmächtig waren gesellschaftliche Usancen und Werte (religiöse wie weltliche) angesichts ihrer Bedeutung für die Herstellung und Aufrechterhaltung von Handelsnetzwerken bei der architektonischen Ausgestaltung von Hafensstädten? Der Bevölkerungszuwachs der Hafensstädte war durch eine übermäßige Abhängigkeit von der Zuwanderung aus fernen Ländern geprägt, mit dem Ergebnis einer oft deutlich multi-ethnischen Bevölkerungsstruktur. Inwieweit hatte diese Vielvölker-Einwanderung und die selektive Festigung von Netzwerken in der Diaspora Einfluss auf die physischen Eigenschaften der Hafensstadt-Architektur und wie wirkte sie sich auf das Erleben dieser Architektur aus? Seit Beginn des 19. Jahrhunderts professionalisierten sich die in der Architektur praktisch Tätigen zusehends. Aber in wie großem Umfange bedienten sich die Praktiker in den Hafensstädten dabei internationaler Symbolik und moderner Bautechniken? Bemühten sie sich um die Schaffung eines eigenen, lokalen Stadtbildes, das sich von anderen abhob? Und, was für die Forschung von vielleicht größtem Belang ist: Was lässt sich – außerhalb von literarischen Beschreibungen und in der Fachkritik – über die allgemeine Wahrnehmung und Auslegung der Hafensstadt-Architektur sagen?

Um die aufgeworfenen Fragen anzugehen, konzentriert sich der vorliegende Beitrag auf eine Reihe miteinander in Beziehung stehender Aspekte: Die Bedeutung von mächtigen Handelsimperien wie Venedig und Großbritannien für die Verbreitung bestimmter Architekturstile in Hafensstädten sowie der Einfluss von Handelsströmen und -beziehungen auf die Verfügbarkeit und Nutzung von bestimmten Baustoffen; die Rolle der Architekten, die den Sprachduktus und die

materialistische Bildsprache imperialer Macht noch verstärkten; ferner die Entstehungsprozesse des durch Handel und Gewerbe wachsenden Reichtums, das architektonische Erbe, das in den Geschäftszentren vieler Hafensstädte sowie an den Wohnhäusern einzelner Kaufmannsfamilien erkennbar wird; und die Herausbildung von Matrosenvierteln, insbesondere in Bezug auf die Schaffung und Nutzung von Seemannsheimen. Der vorliegende Beitrag analysiert darüber hinaus die Bedeutung der Einwanderung sowie Niederlassung von Einwanderern als Beitrag zur ethnisch-kulturellen Identitätsstiftung in Hafensstädten. Schließlich soll diskutiert werden, wie die Hafensstadt-Architektur wahrgenommen wurde, welche symbolische Beziehung zwischen ihr und den politischen und wirtschaftlichen Akteuren bestand und es soll eine Erörterung des Spannungsfeldes zwischen Stadterneuerung und Erhaltung historischer Bausubstanz vorgenommen werden, in der ein vertieftes Verständnis für das gesellschaftliche Leben in Hafensstädten aufscheint, das über sie selbst hinausweist. Um die aufgeworfenen Fragestellungen voranzubringen, stützt sich der vorliegende Beitrag auf eine breite Materialauswahl. Jedoch sollen auch jüngste Forschungsergebnisse aus Liverpool herangezogen werden, die im Rahmen des Mercantile Liverpool Project erzielt wurden, sowie die Arbeiten von Architekturhistorikern, Kulturanthropologen und Soziologen, die damit begonnen haben, das gesellschaftliche Leben von Hafensstädten im Laufe ihrer geschichtlichen Entwicklung zu erkunden sowie die kulturelle, wirtschaftliche und politische Bedeutung vieler maßgeblicher Bauten zu beleuchten.

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Dirk Schubert

Hamburg – Amphibische Stadt im (inter-)nationalen Kontext

Zu Beginn des 19. Jahrhunderts fielen in vielen Seehafenstädten Richtung weisende Entscheidungen der Stadtentwicklung und des Hafenausbaus. Vor dem Hintergrund der Industrialisierung und der raschen Zunahme und Internationalisierung des Handels galt es unter erheblichem Zeitdruck Weichenstellungen vorzunehmen, die bis heute für Stadt- und Hafenentwicklung nachwirken. Seehafenstädte wie Hamburg waren dabei Kulminationspunkte von Neuerungen aus Wirtschaft, Gesellschaft und Kultur.¹ Sie können als Orte gelten, wo Phänomene der späteren Globalisierung vorweg genommen wurden.² In diesem Beitrag soll nur auf die Stadt- und Hafenentwicklung Hamburgs bis zum Ersten Weltkrieg eingegangen werden.

Kreative Milieus und Netzwerke von Kaufleuten, Unternehmern, Finanzierungs- und Versicherungsinstituten trieben – häufig ausgehend von „Kommandozentralen“ in Seehafenstädten – die Austausch- und Verflechtungsbeziehungen international und schließlich global voran. Bremer Kauleute prägten dafür – lange bevor der Begriff Globalisierung verbreitet war – den Slogan: „Buten un binnen – Wagen un Winnen“ (Outside and Inside – Venture and Win).

Seehafenstädte wie Hamburg weisen Alleinstellungsmerkmale auf und kein Seehafen der Welt gleicht dem anderen wie Abbildungen u. a. aus Häfen von Dublin, Genua, Marseille und New York zeigen. Alle haben ein eigenes Gesicht, einen besonderen Charakter und eine individuelle Geschichte. Dies trifft auf Hamburg in besonderem Maße zu: Nicht nur die Größe und Dimensionierung der Hafenaufbauten und logistischen Einrichtungen wie sie in Hamburg geschaffen wurden, sondern auch neue Maßstäbe, korrespondierend mit technischen Neuerungen und die bauliche Geschlossenheit und Ensemblewirkung sind überwältigend.

Viele Seehafenstädte weisen Nutzungszonen mit unterschiedlichen Spezialisierungen auf. Fährhafen, Fischerei, Schiffbau, Schiffsreparatur, Güterumschlag, Seehafenindustrien, Marine und Militär haben jeweils besondere Anforderungen an Infrastrukturen und unterschiedliche Bezüge zum städtischen Kontext. Vernetzt mit den sozialen Netzwerken, den Nischen und (Sub-)Kulturen der Hafentarbeiter und Seeleute³, den Nischen – mit besonderem exotischen Duft und Reiz für die heimischen Kleinbürger – entstanden die bedeutenden technischen Infrastrukturen. Mittels technischer Innovationen ergaben sich im 19. Jahrhundert qualitativ neue Möglichkeiten der Raumüberwindung über kürzere und längere Distanzen. Mit der Erfindung der Telegrafie, der Optimierung der Segelschiffahrt und der Einführung der Dampfschiffahrt auf See sowie der Eisenbahn auf Land

konnten Raumdistanzen zeitlich verkürzt und Wirtschaftsabläufe planbarer gestaltet werden.⁴

Seehäfen bildeten die Lokomotiven der Internationalisierung des Güteraustausches. Ca. 50 % des deutschen Außenhandels wurden vor dem Ersten Weltkrieg über Hamburg abgewickelt. Kamen zwischen 1851–1860 knapp 4 700 Schiffe mit 765 000 Nettoregistertonnen (NRT) nach Hamburg, so stieg die Zahl bis 1901–1910 auf über 15.000 Schiffe und 10 610 000 NRT an. Während die Anzahl der Schiffe sich „nur“ verdreifachte, verdreizehnfachte sich das Umschlagsvolumen durch die zunehmende Größe der Seeschiffe.⁵ Es galt dabei die Schnittstelle zwischen Anforderungen des See- und Landverkehrs, die Kais und Häfen, so zu planen und zu organisieren, dass sie immer neuen Herausforderungen der internationalen und schließlich globalen Verkehre angepasst werden konnten. Entscheidungen zu Beginn des 19. Jahrhunderts über Organisation des Hafenbetriebs, über Art und Weise des Hafenaus- und Umbaus und der Zuordnung von Wohnstätten zum Arbeitsort Hafen erwiesen sich als wirkungsmächtig und häufig später als irreversibel.

Ursprünge des Hamburger Hafens

Der Hafen entstand in Hamburg an der Einmündung der Alster in die Elbe. Der Alsterhafen bot vielen Schiffen Platz und Schutz. Im 13. Jahrhundert entstand um den Hafen am Nicolaifleet das Stadtzentrum mit Rathaus, Gericht, Börse, Zoll und Waage. Wichtigster Exportartikel Hamburgs war zunächst Bier. Im 15. Jahrhundert lagerten viele größere Seeschiffe dann außerhalb der Stadt auf Reede vor Anker. Das Löschen und Laden der Schiffe geschah von Hand und mit dem Ladegeschirr der Schiffe.

Der amphibische Charakter der Stadt, durchzogen von Flüssen und später angelegten Kanälen, wie der des ganzen Stromspaltungsgebietes wird trefflich in dem Plan von Homann um 1600 dokumentiert. Er liefert beeindruckendes Zeugnis dieser Vielfalt von Wasserläufen, von dessen Struktur allerdings wenig erhalten geblieben ist. Natürlich war der Hafen mit den Schiffen und wertvollen Waren, wie u. a. der Plan von 1589 zeigt, in die Befestigungen einbezogen.

Als 1816 das bewunderte erste Dampfschiff (die „Lady of the Lake“) die Elbe befuhr, kündigte sich ein neues Zeitalter an.⁶ Für die Ausweitung, Verdichtung und Beschleunigung weltweiter Beziehungen eröffneten sich neue Optionen. Eisenbahnverbindungen von Altona nach Kiel wurden 1844 und die Verbindung zwischen Hannover und Harburg 1847 fertig gestellt. Dies wiederum zog eine rasante Zunahme



Abb. 1: Mastenwald von Segelschiffen, im Hintergrund des linken Bildteils der Kaispeicher A

des lokalen Schiffsverkehrs zwischen Harburg und Hamburg nach sich. Der Hafen wurde von einem Besucher als „eine der lebhaftesten Szenen, die man sich denken kann“ beschrieben. „Er präsentiert einen Mastenwald aus allen Nationen und allen Erdteilen (...)“.⁷ Die Segelschiffahrt hatte 1866 ihren Höhepunkt erreicht und ging von da an absolut und relativ zurück. Mit der Ausweitung der Dampfschiffahrt „wurde eine Festlegung nicht nur der Schiffsabfahrten, sondern auch der ungefähren Ankunftszeiten möglich und dadurch alle Kalkulation erleichtert sowie der Spekulation ein neues Feld eröffnet.“⁸

Der Güterumschlag erfolgte zu Beginn des 19. Jahrhunderts noch vorwiegend im Strom. Die Schiffe ankerten in der Elbe oder wurden an Pfählen festgemacht, die Waren dann mittels Schuten befördert und zu den Speichern transportiert. Der Stromumschlag erfolgte mit den seeschiffseigenen Geräten und mittels schwerer und gefahrvoller körperlicher Arbeit. Die Waren vom Seeschiff wurden auf ein kleineres Wasserfahrzeug verbracht und dann landseits und zu den Lager- und Kaufmannshäusern befördert. Hier wurden sie gelagert, teilweise veredelt und dann wiederum landseits oder wasserseits weiter befördert. Die Kaufmannshäuser dienten als Wohn- und Kontorraum sowie als Speicher und waren von Wasser- und Landseite aus zugänglich.

Zunächst existierten wenig Möglichkeiten Waren direkt vom Schiff an Land zu verbringen. So gab es spezielle Schwergutkräne an denen die Stadt einen Kranmeister und

Kranknechte beschäftigte. Der Umschlag im Strom war das Betätigungsfeld privater Unternehmen. Ein separiertes Hafensareal gab es in Hamburg zunächst nicht. Das gesamte hamburgische Staatsgebiet war Zollausland und bildete einen Freihafen.

Ein Vergleich der Stadtpläne von 1813 und 1942 dokumentiert, dass sich bezogen auf die Hafensinfrastrukturen wenig verändert hatte. Aber mit der Zunahme des Güterumschlags mussten auch in Hamburg Überlegungen für Hafenerweiterungen angestellt werden. Mit den Veränderungen in der Seeschiffahrt bildeten sich arbeitsteilige und Risikomindernde Strukturen heraus. So wurde innerhalb weniger Jahre die Schiffsreederei zu einem neuen selbständigen, rein kapitalistisch organisierten Wirtschaftsbereich. Eine Katastrophe sollte allerdings Prozesse der Veränderung beschleunigen. 1842 brach in einem Speicher in der Deichstraße ein Feuer aus, das in den nächsten Tagen große Teile der Innenstadt vernichten sollte.

Der Wiederaufbau wurde als Chance für Modernisierungen genutzt. Neue Eisenbahnlinien wurden eröffnet, vor allem aber galt es sich für die strategische Ausrichtung des Hafens zu entscheiden. Es war naheliegend sich dabei an den Vorhaben im größten Hafen der Welt, an London, zu orientieren. Dies umso mehr als seit Jahren in Hamburg Stadtplanungs-, Hafenbau- und Infrastrukturingenieure aus England tätig waren, deren Expertise genutzt werden konnte. Die ersten Vorschläge zum Hafenausbau zielten daher auf

einen Dockhafen nach Londoner Vorbild ab. Es waren vor allem die englischen Ingenieure Charles Vignoles, William Lindley und James Walker, die einen Dockhafen vorschlugen.

Die Beispiele aus England dokumentieren, wie der Typus der Dockhäfen dort perfektioniert wurde, dass auch immer größere Schiffe geschleust werden konnten. Der ganze Osten Londons (Isle of Dogs) wurde mit künstlich angelegten Docks überformt.⁹ Private Gesellschaften planten, bauten und betrieben die Docks mit ihren Lagerhäusern und Infrastrukturen – eine übergeordnete Hafentwicklungsplanung gab es also nicht. Ähnlich stellt sich auch die Struktur des Hafens in Liverpool mit den Schleusen, Fingerpiers und Lagerhäusern dar.

Hatten die englischen Ingenieure zunächst noch mit dem Hamburger Wasserbaudirektor Heinrich Hübbe zusammen einen Plan vorgelegt, distanzierte sich Hübbe bald von dem Projekt. Hübbes Nachfolger als Wasserbaudirektor Johannes Dalmann bezog dann eindeutig Position für einen offenen Tidehafen ohne Schleusen. Das zentrale Argument war der geringere Tidenhub von ca. 2,50 Meter in Hamburg gegenüber fünf oder sechs Metern in London und Liverpool. Höhere Kaimauern ermöglichten hier einen Ausgleich und das zeitaufwendige Schleusen entfiel. Das jahrelange Hinauszögern der Weichenstellung sollte letztlich zu neuen, innovativen Pfadentwicklungen führen.

Der zwischen 1859–1866 entstandene über einen Kilometer lange Sandtorkai bildet die erste moderne Kaianlage nach dieser Grundsatzentscheidung, der eigens für Dampfschiffe gebaut war und der mittels eines neuen künstlichen Hafenbeckens entstand. Fortschritte beim Bau der Kaimauern ermöglichten einen direkten Umschlag vom Schiff an Land und direkte Eisenbahnanschlüsse. Der Sandtorkai machte es auch größten Seeschiffen möglich, am Kai festzumachen. Einstöckige Kaischuppen, wo die Waren kurzfristig gelagert werden konnten, bewegliche Kaikräne mit denen Waren geladen und gelöscht werden konnten und Transportanschlüsse für binnenländische Verkehrsträger waren integraler Bestandteil der Anlage. Schuten und Ewer konnten wasserseits Güter von den Seeschiffen übernehmen.¹⁰ Nach dieser Richtungsentscheidung für den offenen Tidehafen in Stromrichtung wurden später weitere Hafenbecken angelegt, und damit der Aufbruch in die Moderne durchgesetzt. Hamburg nutzte sozusagen den „late-comer advantage“, um gut informiert die maßgeschneiderte, beste Lösung zu finden.

Grundsätzlich wurde entschieden, dass Hafenbaumaßnahmen als Infrastrukturmaßnahmen auf Staatskosten durchzuführen waren. Der Kaiumschlag war zunächst auch ausschließlich kommunal organisiert, später wurde auch die Verpachtung von Kaistrecken zugelassen. Im Lagergeschäft gab es kommunale Speicher, die vermietet und verpachtet wurden, wie auch private Speicher. Bei verpachteten Kaistrecken konnten die Reedereien ihre Schiffe nach eigenem Belieben abfertigen, bei von der Stadt betriebenen Kais gab es eine unparteiische Platzzuweisung, die eine gleichmäßige Ausnutzung gewährleisten sollte. Die staatliche Kaiverwaltung organisierte den Güterumschlag am Kai, die Verladung auf Bahn, Fuhrwerke, Binnenschiffe und Schuten, übernahm die Aufsicht über Kräne, Schuppen und Kais und zog Gebühren für die Kaibenutzung, Lager- und Wägegelder



Abb. 2: Sandtorkai (vor dem Bau der Speicherstadt) 1877

ein. Die Leitungsaufgaben übernahm ein beamtetes Personal. Mit den Liegegebühren wurden neue Logistikeinrichtungen wie Dampfkranen finanziert.

Hamburg rückte damit in die Spitzengruppe der Welthäfen auf. 1872 wurden die Elbbrücken fertig gestellt und Hamburg bekam einen direkten Eisenbahnanschluss an die Strecken des Deutschen Reiches. Mit der Lage der Elbbrücken war bestimmt, dass zukünftig zu erstellende Hafen- und Kaianlagen westlich der Elbbrücken liegen mussten. Die Elbbrücken markierten die Scheide zwischen See- und Flussschifffahrt und wiesen die zukünftige Hafentwicklung in westliche Richtung.

Die Vorteile des Hamburger Hafens wurden gerühmt, während über die Londoner Docks berichtet wird: „Die vielberühmten Londoner Docks (Dock bedeutet korrekt nur einen mit Schleusen abgeschlossenen Hafen, keineswegs Trockendock, wofür das Wort im Deutschen meist gebraucht wird) (...), (...) Sieht man sie heute, so kommen sie einem höchst altertümlich, fast kindlich vor. (...) Aber von Zurüstungen für Durchgangsverkehr, für raschen Umschlag, für sofortigen Übergang vom Schiff auf die Eisenbahn keine Spur“.¹¹

Von der Freihafenstadt zur Stadt mit Freihafenbezirk

Der erste Zeitabschnitt der Hafenerweiterung bis 1880 erfolgte in Hamburg nach der Grundsatzentscheidung für den offenen Tidehafen und der Notwendigkeit neue Einrichtungen für den zunehmenden Güterumschlag zu schaffen. Die folgende Phase stand unter der Notwendigkeit des Zollanschlusses von Hamburg an das Deutsche Reich.¹² Hamburg war seit Jahrhunderten Freihafen gewesen und hatte damit die Möglichkeit Waren zollfrei zu lagern und zu bearbeiten. Erst wenn die Waren aus Hamburg – meist in kleinen Mengen – ausgeführt wurden, musste Zoll entrichtet werden. Diese für Kaufleute und Reeder vorteilhafte Situation, stellte sich für Gewerbebetriebe als erheblicher Nachteil dar. Sie mussten Zoll wie ausländische Unternehmen entrichten, wollten sie ihre Waren außerhalb Hamburgs verkaufen.

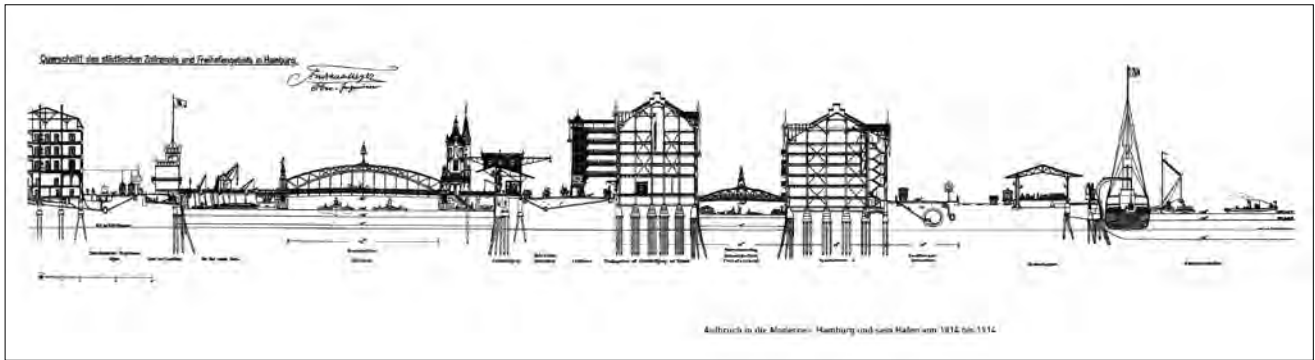


Abb. 3: Querschnitt durch Zollkanal und Freihafen mit Speichern und Transitschuppen

Im deutschen Binnenland waren immer wieder Vorwürfe gegen den hanseatischen Sonderweg und Separatismus laut geworden. Es gab eine Kolonie englischer Kaufleute und vor allem in der Oberschicht gab es eine Affinität zum „English way of life“, so dass Hamburger der Anglomanie bezichtigt wurden und Hamburg als die „englischste Stadt des Kontinents“ galt.

Über 1 200 Speicher waren, meist an Wasserläufen gelegen, über die Stadt verstreut. Sie ermöglichten die zollfreie Lagerung von Waren. Nun wurden von den Kaufleuten zwischen 40 000 bis 45 000 Quadratmeter für Speicherflächen veranschlagt. Nach ersten informellen Vorgesprächen zur Freihafenfrage zwischen Hamburg und dem Reich kristallisierte sich als Lösung heraus, Hamburg nicht insgesamt als Freihafenstadt beizubehalten, sondern einen kleineren Freihafenbezirk innerhalb des Hafengebietes vorzusehen. Kontrovers war dabei die Finanzierung, Größe und Lage des Freihafenbezirks. Verschiedene Alternativen wurden erwo-gen. Der Freihafenbezirk sollte möglichst innenstadtnah liegen und durfte nicht bewohnt sein.¹³

Schließlich verständigte man sich auf eine Lösung, die ein Areal nördlich und südlich der Elbe einbezog und als Speicherbezirk die Wandrahminsel vorsah. In dem Vertrag zwischen Hamburg und dem Reich war weiter vorgesehen, dass die Zollverwaltung in hamburgischer Hand blieb, dass die zollfreie Zufahrt über die Unterelbe bis Hamburg

Abb. 4: Gesamtansicht der Speicherstadt mit Zollkanal



gesichert war und dass im Freihafenbezirk Firmen angesiedelt werden sollten, die zollfrei Rohstoffe lagerten oder Halbfertigprodukte herstellten. Das Reich gewährte einen finanziellen Zuschuss in Höhe von 40 Millionen Reichsmark zu den baulichen Umgestaltungsmaßnahmen, die sich insgesamt auf über 100 Millionen Reichsmark beliefen. Die bestehende Bebauung in diesem Bereich wurde abgerissen, um Platz für neue Speicher zu schaffen. Insgesamt mussten ca. 20 000 Menschen weichen und sich nach einer neuen Bleibe umsehen, um den folgenden Bau der Speicherstadt zu ermöglichen. Die baulichen Maßnahmen waren gewaltig, die Hamburg zwischen 1882 bis zum Zollanschluss 1888 zu leisten hatte. Im großzügig ausgelegten Freihafengebiet gab es nach dem Zollanschluss, vor allem südlich der Elbe, zunächst noch größere ungenutzte Areale.¹⁴ Das neu abgegrenzte Freihafengebiet umfasste 300 ha Wasser- und 700 ha Landfläche.

Anders als in England, wo die Firmen die Zollabfertigung durchführten und die Hafearbeiter kontrollierten, war dies in Hamburg eine staatliche Aufgabe. Planung, Umsiedlung und Bau der Speicherstadt bilden eine großartige logistische Leistung, die kleinräumliche Versinnbildlichung des Welt-handels, nicht nur eines der größten Speicherstadtquartiere der Welt, sondern neben großartigen ingenieurbautechnischen Leistungen auch ein Quartier von beeindruckender einheitlicher Gestaltqualität und Ensemblewirkung unter dem obersten Planer und Gestalter Franz Ferdinand Andreas Meyer.¹⁵

Die Speichernutzungen wurden damit stadträumlich separiert, wie später auch andere Nutzungen. „In Wirklichkeit nimmt ihre Zahl (der Speicher) sehr rasch ab, weil seit dem Zollanschluß Hamburgs der größte Teil unserer Einfuhr im Freihafen gelagert wird und für Speicher innerhalb der Zollstadt nur verhältnismäßig geringer Bedarf verblieben ist. Sie werden also abgerissen, um anders gearteten Gebäuden Platz zu machen, besonders Kontorhäusern (...)“.¹⁶

Neben dem Güterumschlag bildeten die Werften den bedeutendsten Wirtschaftsfaktor im Hafengebiet. Sie waren seit Beginn des 19. Jahrhunderts auf dem südlichen Elbufer auf Steinwerder angesiedelt. Bis 1870 gab es fünfzehn Werften auf Steinwerder und am

Reiherstieg. 1877 kam die Werft Blohm & Voss hinzu, die bald Weltgeltung besitzen sollte und 1907 mit der Filiale der Stettiner Vulkan-Werft eine weitere Großwerft. 1912 lief hier unter großer Anteilnahme der Bevölkerung das größte Schiff der Welt die *IMPERATOR* vom Stapel. Deutschland als „latecomer“ unter den Großmächten suchte nach 1900 die Ansprüche auf Kolonien und Weltmachtgeltung mittels einer Flottenbaupolitik zu untermauern. „Mein Feld ist die Welt“ erklärte der einflussreiche Reeder und Generaldirektor der Hapag Lloyd Albert Ballin, der vom Nobody zum „Souverän der Seefahrt“ aufstieg und auch „des Kaisers Reeder“ titulierte.¹⁷

Lebens- und Arbeitswelten im und am Hafen

Auch in Hamburg mussten die Hafentarbeiter – wie in allen Seehafenstädten – um die schwankende Zahl der Arbeitsplätze kämpfen.¹⁸ Große Streiks hatten die Aufmerksamkeit auf die Lage der Hafentarbeiter gelenkt und Streiks in London 1889 und in Hamburg 1896/97 hatten Verbesserungen im Bereich der Arbeitsvermittlung und –Organisation erbracht, allerdings wenig am Strukturproblem des unterschiedlichen Anfalls der Arbeit ändern können. Es stand ein ständiges Überangebot an nicht spezialisierten Arbeitskräften zur Verfügung, je nach Bedarf wurden Arbeitskräfte eingestellt und entlassen. Die Arbeitssuche („Umschau“) erfolgte auf den Straßen am Hafen oder in Gaststätten. Die Wirte hatten entsprechend ein Interesse an hohen Zechen und einer verzögerten Vermittlung – bei der die Zechschulden den Arbeitssuchenden direkt vom Lohn abgezogen wurden. Auch die Lohnauszahlung fand häufig in Wirtschaften statt. Die langen Wartezeiten setzten die Arbeiter „sittlichen Gefahren“ aus und verführten zu „Müßiggang und Trunk“.¹⁹ Gleichwohl waren Kneipe und Wirtshaus für Hafentarbeiter auch wichtige soziale Institutionen, wo Informationen und Erfahrungen ausgetauscht wurden.

Erst 1906 wurden Löhne und Arbeitszeiten tarifvertraglich geregelt. 1902 hatte der Verein für Socialpolitik eine umfangreiche Enquete gestartet, um die Lage der in der Seeschifffahrt beschäftigten Arbeiter wie die wirtschaftliche und technische Entwicklung der Seeschifffahrt zu untersuchen. Die Arbeit im Hafen und beim Güterumschlag war vielseitig, nicht ungefährlich und körperlich anstrengend. Folgende Berufsgruppen wurden unterschieden: Schauerleute, Ewerführer, Speicherarbeiter, Kaiarbeiter, Getreidearbeiter, Kohlenarbeiter, Schiffsmaler, Schiffsreiniger, Kesselreiniger und Maschinisten.²⁰

Unzureichende Verkehrsverbindungen zum und im Hafen verlängerten Anfahrtswege. Bis ins 20. Jahrhundert hinein gab es „Ruderboot-Fahrgemeinschaften“ um zu den Schiffen zu gelangen, die zu be- und entladen waren. Die Mahlzeiten konnten in Speisehallen („Kaffeeklappen“) eingenommen werden, wo kein Alkohol ausgeschenkt wurde. Die Arbeit erfolgte in Gruppen („Gängen“) von 8 bis 10 Arbeitern. Die Fertigstellung des Elbtunnels 1911, gebaut nach Vorbildern in Glasgow und London – dessen 100-jähriges Jubiläum 2011 gefeiert wurde – bildete einen weiteren Höhepunkt ingenieurbautechnischer Leistungen.²¹ Die Regelung der



Abb. 5: 1911 fertig gestellter erster Elbtunnel

zunehmenden Verkehrsströme zwischen beiden Seiten der Elbe, wie von den Wohngebieten der Hafentarbeiter zu den Werften und Schiffen wurde damit – ohne störende kreuzende Hafenfähren und witterungsunabhängig – deutlich verbessert.

Ab Mitte des 19. Jahrhunderts war auch die Auswanderung nach Amerika zu einem wichtigen Geschäftszweig geworden. Zwischen 1871 und 1914 war Hamburg wichtigster Transithafen für über zwei Millionen osteuropäischer Auswanderer. 1901 wurde südlich der Elbe auf der Veddel von der Schifffahrtsgesellschaft HAPAG eine „Auswandererstadt“ mit Pavillons errichtet, die zeitweise 5000 Menschen beherbergte, die auf eine Passage warteten. Heute ist das Areal als Auswanderungsmuseum nachgebaut worden und als Museum zu bestaunen.

Integraler Bestandteil des Hafenkomplexes waren auch „besondere“ hafennahe Viertel („sailor towns“). Höchst international orientiert bildeten sie ein Konglomerat aus einer Fülle von Funktionen und Dienstleistungen, das Geschäfte für Bekleidung, Genussmittel und Souvenirs, Seemannskirchen, Unterkünfte, Wirtshäuser, Tätowierstuben, Wirtshäuser, Tanzpaläste und Bordelle umfasste. Jüdische, chinesische, schwarze und dunkelhäutige Menschen anderer Kulturen waren mit ihren Lebens-, Ess-, und Arbeits- und Wohnweisen in Seehäfen längst präsent, während sie im Binnenland noch als „exotisch“ bestaunt wurden. Hafenviertel galten „als gefährlich“ und hatten häufig den Ruf unsicher und „unmoralisch“ zu sein, zugleich bildeten sie erste „Trittsteine“ für die Neuankömmlinge, die Chancen für Prozesse von informeller Aneignung und die Herausbildung ethnischer Ökonomien eröffneten.

Als „Folge und Ergänzung“ zur Arbeitswelt entstand die Gegenwelt nördlich am Hafen, der „Red light district“ mit Vergnügungsbetrieben, Tanzhallen, Wirtshäusern, Matrosenkneipen, Bordellen und Theatern. Die Reeperbahn trug zum Ruf St. Paulis als „Armenhaus“ und „Schandfleck“ zugleich bei. Das Laster und Vergnügen, das Exotische und Fremde, lockte Hamburger aus der Stadt sowie Seeleute und Hafentarbeiter nach St. Pauli. Die Reeperbahn bildete das bekannteste Vergnügungsviertel der Welt.²² In spanischsprachigen Ländern wird für diese Hafenviertel und Schlumpfwinkel der Andersartigkeit der Name „Barrio Chino“ benutzt, der schon begrifflich Bezüge zur Internationalität – in diesem Fall nach China („Chinatown“) – herstellt.²³ Um 1900 fuh-

ren bereits ca. 5 000 fremde Seeleute auf deutschen Schiffen, vor allem als Heizer und Trimmer, da – so die biologistisch-rassistische Begründung – die „Kulis“ besonders anspruchslos und „hitzebeständig“ seien.²⁴ Auch ein „Chinesenviertel“ entstand in der Nähe des Hafens.

Besonderheiten der Hafenarbeiterwohnungsfrage in Hamburg

Auch die Wohnungsfrage erhielt in Hamburg – wie in anderen Seehäfen – ihre besondere Ausprägung durch die lokale Ökonomie, vor allem durch den Hafen. Da Wohnungen im Hafen und Freihafen nicht zugelassen waren, mussten die im Hafen beschäftigten Arbeiter am Hafенrand „zusammenrücken“ oder sich in weiter vom Hafen entfernten Gebieten eine neue Bleibe suchen.²⁵ Durch Wartezeiten im Hafen sowie die Abhängigkeit von Kneipenwirten für die Arbeitsvermittlung erhöhten sich die Kosten für Essen und Trinken.²⁶

1892 brach in Hamburg eine Choleraepidemie aus, bei der über 8 000 Menschen starben. Die Cholera lenkte vor allem den Blick auf die Lebensverhältnisse der (Hafen-)Arbeiterschaft. Die Cholera bewirkte und beschleunigte so soziale Reformen, die nicht nur im hygienischen, wohnungspolitischen und städtebaulichen Bereich lagen. Die Unzulänglichkeiten der Strukturen der Hamburgischen Verwaltung waren durch die Epidemie offengelegt worden, hatten Veränderungen ermöglicht und den politischen Wandel forciert. Aber weniger die empirischen Untersuchungen, sondern vielmehr der große Hafenarbeiterstreik in Hamburg 1896 bewirkte eine erneute Diskussion der Wohnungsfrage und folgende staatliche Initiativen.²⁷ Unzufriedenheit über stagnierende Löhne bei steigender Arbeitsintensität und höheren Lebenshaltungskosten sowie Unterdrückung der Bildung von Gewerkschaften durch Einschränkung der Koalitionsfreiheit waren die Gründe für den Arbeitskampf, dessen Ausbruch zunächst von Unternehmerseite „bösen“ englischen Agitatoren angelastet wurde.²⁸

Ferdinand Toennies – einer der renommiertesten deutschen Soziologen – schrieb über den „Strike“ und den Zusammenhang zwischen Hafенarbeit und Wohnungsnot: „Die Wohnungsnot der arbeitenden Klasse, charakteristisch für die kapitalistische Produktionsweise schlechthin, erfährt in Hafенstädten leicht eine besondere Verschärfung. Die Bedeutung der Gelegenheit, aber auch die Kürze der Pausen zwischen überlangen Arbeitszeiten, so oft drängende Arbeit vorhanden, machen ein nahes Wohnen, in höherem Grade als sonst, zur Bedingung der Arbeit selbst, auch abgesehen von der Konkurrenz Arbeitssuchender. Um Arbeitsmarkt und Arbeitsstätte drängen sich daher die Scharen der Hafенarbeiter und derer, die es werden wollen, dicht zusammen. Die Folgen in Gestalt von Notpreisen kleiner Wohnungen, Ueberbevölkerung des verfügbaren Raumes, Einschränkungen im sittlich notwendigsten Komfort, machen sich in jeder Hafенstadt bemerkbar.“²⁹

Robert Koch hatte erklärt, er vergesse, dass er sich in Europa befinde, wenn er die Hamburger Gängeviertelwohnungen sehen würde. Die Arbeit der „Sanierungskommission“ beförderte schließlich die Einleitung von Sanierungen in

drei Bereichen. Ab 1900 begann vor diesem Hintergrund in Hamburg die einzige bedeutende Flächensanierung in Deutschland vor dem Ersten Weltkrieg.

Aber in der Regel waren die nach der Sanierung errichteten neuen, gut ausgestatteten Kleinwohnungen für die unregelmäßig beschäftigten Hafенarbeiter zu teuer. Viele Bewohner hatten viele Jahre am Hafen gelebt und suchten nun vergeblich an der gewohnten hafennahen Wohnumgebung festzuhalten. Die Verdrängung der „kleinen Leute“ und „Problemgruppen“ aus dem Hafenviertel war ein durchaus erwünschter Nebeneffekt der Sanierung. Für die betroffenen Hafенarbeiter war diese „Modernisierung“ ihrer Wohn- und Lebensverhältnisse entweder mit höheren Mietbelastungen verbunden, oder sie bewirkte einen zwangsweisen Umzug in die mietpreisgünstigeren, aber vom Hafen abgelegeneren Wohnquartiere. Eine Verdrängungswelle – heute würde man sie als Gentrification bezeichnen – aus den mietpreisgünstigen Wohnungen am Hafen folgte umgehend.

Pfadabhängigkeiten des offenen Tidehafens

1913 überholte Hamburg mit der Umschlagsmenge Rotterdam und Antwerpen und stieg nach London und New York zum drittgrößten Hafen der Welt auf. Im gleichen Jahr wurde Hamburg Millionenstadt, innerhalb von nur 20 Jahren hatte sich die Einwohnerzahl verdoppelt. Die folgenden Erweiterungen des Hamburger Hafens umfassten bald auch das Südufer der Elbe. Hamburgs Nachbarstädte Altona und Harburg betrieben eigenständige Hafен- und Stadtentwicklungspolitiken. Der Generalplan von 1908 richtete den Blick allerdings auch auf preußische Gebietsteile. Auf Kuhwerder, Steinwärder, später auf Neuhof und Waltershof entstanden dann nach dem Hamburgisch-Preußischen Köhlbrandvertrag neue Liegeplätze und Umschlagsmöglichkeiten auch für die Flussschiffahrt.

Hamburg schlug Mitte des 19. Jahrhunderts nach kontroversen Debatten eine andere Pfadentwicklung als englische Häfen – für den offenen Tidehafen – ein, die sich als zukunftsfähig erweisen sollte.³⁰ In Hamburg wurde der Hafen nicht zum Spielball privater Interessen, wie in anderen Seehafenstädten. „Was dem Hafen nützt, nützt auch Hamburg“ galt als Leitlinie für die Hafenerweiterungen. Der Hafенbetrieb verblieb in der Hand der Stadt. Land und Infrastrukturen wurden von der Stadt verpachtet und nur ausnahmsweise verkauft. Neue, moderne Hafenanlagen konnten ohne Rücksicht auf den Schiffsverkehr hemmende Schleusen erstellt werden.

Im Handbuch des Seehafenbaus war 1911 über Hamburg vermerkt: „Beispiel eines erstklassigen Binnensee-Handelshafens im Ebbe- und Flutgebiet mit offenen Hafенbecken, zum größten Teil künstlich gegraben mit besonders umfangreicher Berücksichtigung der Bedürfnisse des Umschlags von Seeschiff zu Flussschiff und einiger großer Schiffahrtsgesellschaften.“³¹ Auch international galten die Hamburger Hafenanlagen als innovativ und vorbildlich. So wurde in einem Buch für ein nordamerikanisches Publikum betont: „this book was written with the conviction that the much-needed modernization of our ocean and Great Lakes terminals must be along the lines followed in Hamburg (...)“³²

Netzwerke und Internationalisierung

Nicht nur Güter wurden bewegt, gehandelt und ausgetauscht, auch Ideen und Konzepte wurden transferiert. Detaillierte Kenntnisse über Hafenplanungen und -betrieb im internationalen Vergleich wurden in den entsprechenden Fachzeitschriften, über Tagungen, Ausstellungen und Fachexkursionen ausgetauscht. Seit Mitte des 19. Jahrhunderts gab es Expertennetzwerke, in denen international Erfahrungen diskutiert und jeweils lokale Lösungen optimiert wurden.

Einen systematischen Überblick über bedeutende Seehäfen weltweit gab A. Dorn in seinem zweibändigen Werk. Ging es in seinem Werk eher um eine Beschreibung der Häfen, suchten andere Autoren gezielt Umschlag und Hafenbetrieb zu verbessern und hier von „best practices“ zu lernen. Der Hamburger Hafen gilt bezüglich der Betriebsabläufe und Organisation international durchweg als vorbildlich. So schrieb der spätere hamburgische Wasserbaudirektor Bubendey 1885: „So sehenswert die großen Lagerräume der London Docks in kaufmännischer Beziehung sind, so wenig vermag die Art des Betriebes den Ingenieur, welcher die neueren Einrichtungen anderer Häfen kennt, zu befriedigen“.³³

Unterschiedliche Arbeits- und Lebenswelten, Lebensstile und Kulturen bestehen in allen Seehäfen nebeneinander. Das enge Beieinander von Fremdem und Exotischem am Hafen zog viele Menschen an. Hafen und Uferzonen waren nicht von der Stadt getrennt, sondern öffentliche Räume und Schauplatz des Austausches. In Hafenstädten war man früher und offener gewohnt mit Fremdheit und Andersartigkeit umzugehen, während Phänomene des „Fremden“ für Menschen im Binnenland ungewohnt, „anormal“, exotisch und teilweise bedrohlich erschienen. Das wiederum implizierte für die „Fremden“ zunächst Probleme der Assimilation, der Diskriminierung und Kriminalisierung.

Die Hafengebiete bildeten somit Besonderheiten im Stadtgefüge: Zwischenräume und Austausch- und Übergangszonen zur bürgerlichen Normalität, Diasporen, Andersartigkeiten mit besonderen (Sub-)Kulturen und sozialen Netzwerken. „Mit der Globalisierung wird die Welt zusehends „kleiner“, und Entferntes wird stärker miteinander verknüpft. Zugleich wird sie „größer“, weil wir noch niemals weitere Horizonte überschauen konnten“.³⁴ Eine Internationalität auf „kleinstem Raum“ nahmen die Hafenviertel vorweg, zugleich beförderten die hier dominanten Milieus von Kaufleuten, Industriellen und Reedern immer internationale und schließlich globale Vernetzungen und Austauschbeziehungen. Die „Globalisierung der Meere“ ist wechselseitig mit den infrastrukturellen Voraussetzungen in Häfen verbunden. Seehäfen bilden wiederum zentrale Knotenpunkte im vielgliedrigen System zunehmend internationaler und globaler Arbeitsteilung.

Die historischen baulich-räumlichen Infrastrukturen, Kais, Hafenbecken und Speichergebäude wurden in den letzten Jahrzehnten überformt und nicht selten zur Unkenntlichkeit entstellt. Das authentische Hafenambiente weicht einer nostalgischen Inszenierung. Bilder und Szenen von Hamburg sind ohne Hafen kaum vorstellbar. Es gibt ein ganzes Genre von Belletristik über Hamburg als „Tor zur Welt“, über hafenstädtisches Milieu, die „Welthafenstadt“ und das

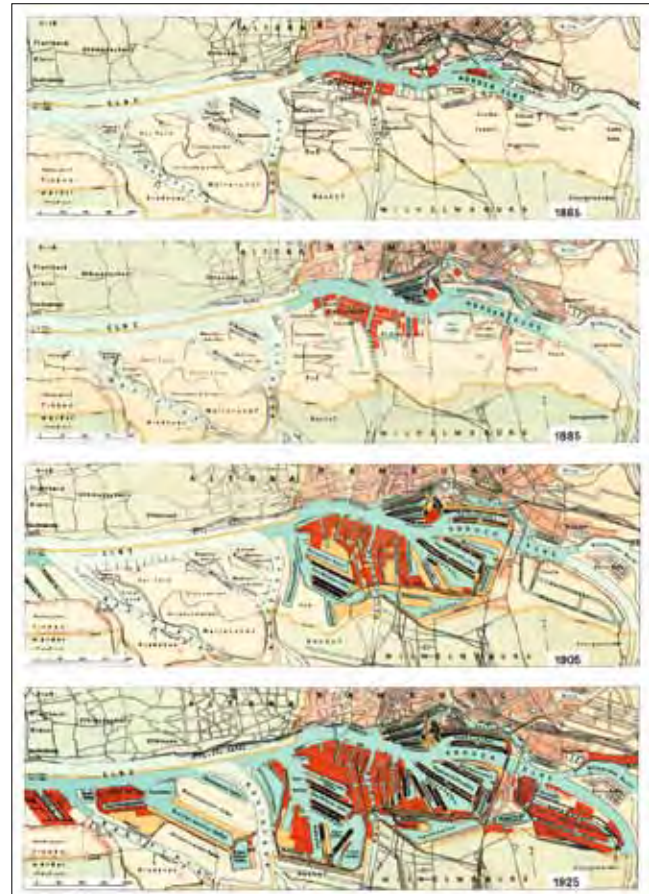


Abb. 6: Phasen des Hafenausbaus in Hamburg 1865–1925

besondere Ambiente, das die „Warenmarke Hamburg“ und das Image ausmachen. Siegfried Lenz hat es im „Der Mann im Strom“ unnachahmlich literarisch gezeichnet: „(Ihm...) sollte der Hafen gezeigt werden, er war der Stolz der großen Stadt, ihr Ruhm, ihre Schatzkammer von altersher; mit dem Hafen war verbunden, was Tradition hatte, was hier galt und bedeutend war, und der Hafen war sehenswert, ohne Zweifel (...) Alles war sorgsam berechnet in dieser Stadt – es hatte nie an fleißigen Rechnern gefehlt, an blonder Zuverlässigkeit“.³⁵

Abstract

Hamburg – Amphibious city in an (inter-)national context

Each seaport has its own characteristics and there are no two cities with a seaport in the world that are the same. Rather, each has its very specific features that give it its own individual look and history. It is the different geographical contexts, the technical potential, historical developments, hinterland infrastructure and the constellation of players involved that together shape and determine the specific stages of development and restructuring of a seaport. Typically, seaport cities are amphibious and display a close dove-tailing of water and land based features.

Preserving buildings and infrastructures, some of which are listed, means opening up a unique potential to link and merge past, present and future thus creating a new unity with regard to architecture and construction features. Hamburg is a case in point. However, this endeavour means that some rather difficult choices have to be made if one wishes to, on the one hand side, be mindful of maritime heritage and its authenticity and, on the other, if current demands made by urban development and the real estate industry are to be taken into consideration.

This presentation takes Hamburg's city and port history as a starting point: How can the special development paths of Hamburg, its buildings and spatial particularities as well as the listed parts of the city be placed into an international context? What similarities and differences are there when comparing Hamburg to other seaport cities?

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Abbildungsnachweis

Abb. 1: Hamburg in frühen Photographien 1848–1888, Sammlung Bokelberg, Eingeleitet und kommentiert von Will Keller, im Verlag der Sammlung Bokelberg, Hamburg ohne Jahr

Abb. 2 bis Abb. 4: Bernhard Meyer-Marwitz, Hamburgs Weg zum Welthafen, Hamburg 1960, Verlag Okis Dr. Karl Josef Sattelmair

Abb. 5: Sven Bardua, Der alte Elbtunnel Hamburg, Berlin 2011, Historische Wahrzeichen der Ingenieurbaukunst in Deutschland Bd. 8

Abb. 6: L. Wendemuth, W. Böttcher, Der Hafen von Hamburg, Hamburg 1928 (Meissner & Christiansen)

* Die Abbildungsrechte sind vom Autor geklärt worden und liegen in dessen Verantwortung.

¹ Technische Standards, organisatorische Bedingungen und räumliche Allokationen sind pfadabhängig, wenn sie dauernde Auswirkungen auf spätere Entscheidungen haben. Pfadabhängigkeit ist damit ein Ansatz zur Erklärung nicht nur vergangener, sondern auch gegenwärtiger Ereignisse. Vgl. PUFFERT, Pfadabhängigkeit, Wien 2000.

² OSTERHAMMEL/PETERSSON, Geschichte, S. 14.

³ Für die Seeleute bildete der Landgang und der Besuch der Vergnügungsviertel der Hafenstädte eine Ausnahme-situation gegenüber dem Alltag auf dem Schiff und auf See, die eine verzerrende Darstellung beförderte und einen „dankbaren Stoff für pittoreske Ausmalungen und roman-tisierende Überformungen“ bot. Vgl. HEIMERDINGER, Der Seemann, 2005, S. 77.

⁴ BORSCHIED, Das Tempo-Virus, S. 110: „Auch auf den Meeren setzt sich das ‚dromologische‘ Gesetz durch: Jede höhere Geschwindigkeit grenzt zunächst niedrigere Geschwindigkeiten aus, um sie schließlich zu verdrängen.“

⁵ Alle Daten FLÜGEL, Die deutschen Welthäfen, S. 293.

⁶ TEUTEBERG, Die Entstehung, 1972, S. 271.

⁷ So der aus Glasgow kommende Besucher John Strang. Zit. nach: STUBBE-DA LUZ, Stadt und Hafen, 1986, S. 200.

⁸ REINCKE, Hamburg, 1926, S. 258.

⁹ Vgl. PUDNEY, 1975.

¹⁰ KLUDAS, MAASS, SABISCH, Hafen Hamburg, 1988, S. 22, HANSEN, Im Auf und Ab der Gezeiten, 1989 und WENDEMUTH, BÖTTCHER, Der Hafen von Hamburg, 1928.

¹¹ FITGER, Seeschifffahrt, S. 51.

¹² Vgl. LAFRENZ, Die Speicherstadt, S. 318–338 und MAAK, Die Speicherstadt im Hamburger Hafen, 1985 und EMMERICH, Der Freihafen, 1960.

¹³ EBERSTADT, Hamburgs Anschluß an das deutsche Zoll-gebiet, 1981, S. 33.

¹⁴ RATH, Arbeit im Hamburger Hafen, 1988.

¹⁵ Vgl. BESELIN, Franz Andreas Meyer.

¹⁶ RABE, Speicher, S. 5. Die Speicherstadt wurde nach 2002 wieder aus dem Freihafengebiet herausgenommen und gehört seither zum Zollinland.

¹⁷ Vgl. WIBORG, Albert Ballin, 2001.

¹⁸ Zu einem komparativen Vergleich von Hafenstädten und Besonderheiten der Bevölkerungsstruktur vgl. LEE, The socio-economic and demographic characteristics of port cities, S. 150 ff.

¹⁹ RATH, Arbeit, S. 185.

²⁰ ALTSTAEDT, Schauerlud, S. 7 ff.

²¹ BARDURA, Elbtunnel, S. 27.

²² FISCHER, Sittengeschichte des Hafens, 1927, S. 28.

²³ Derartige Chinatowns gab/gibt es in vielen Seehafenstädten Rotterdam (Katendrecht), Amsterdam, New York, Singapur, Bangkok, Havanna, Panama City und unter dem Namen „Barrio Chino“ in Havanna und Barcelona (El Raval). Vgl. CHRISTIANSEN, Chinatown Europe, 2003.

²⁴ AMENDA, Fremd-Wahrnehmung, S. 75. In den 1920er Jahren wurde die Niederlassung von chinesischen Seeleuten als „wachsende Plage“ wahrgenommen und im Rahmen der NS-Rassenpolitik war dann von „Verbrecherviertel“, „Spielhöhlen“ und „Opiumhöhlen“ die Rede. Vgl. AMENDA, Fremd-Wahrnehmung, S. 80 ff.

²⁵ TOENNIES, Die Enquete über die Zustände der Arbeit im Hamburger Hafen, 1896, S. 335.

²⁶ TOENNIES, a. a. O., S. 313 beschrieb diese „Umschau“ wie folgt: „Dass ‚ein zuweilen 2 Tage langes Warten (‚Ausguck‘) auf avisierte Schiffe der Arbeit selber vorausgehen, Tage, die also eigentlich zum ‚Dienste‘ gehören, aber nicht bezahlt werden.“

²⁷ EVANS, Tod in Hamburg, 1990, S. 643.

²⁸ GRÜTTNER, Arbeitswelt.

²⁹ TOENNIES, Hafendarbeiter und Seeleute in Hamburg, S. 179.

³⁰ SCHUBERT, Seehafenstädte, S. 108.

³¹ SCHULZE, Seehafenbau, S. 86.

³² CLAPP, The Port of Hamburg, S. vii.

³³ BUBENDEY, Die Häfen, S. 570.

³⁴ OSTERHAMMEL, PETERSSON, Geschichte, S. 8.

³⁵ LENZ, Der Mann, S. 18.



Speicherbauten/Warehouse Buildings:
Deutsche Seehäfen und Speichergebäude
German Seaports and Warehouse Buildings

Ralf Lange

Die Hamburger Speicherstadt

Die Geschichte und Entwicklung der Speicherstadt

Die Speicherstadt wurde von 1885 bis 1927 in drei Bauabschnitten errichtet.¹ Sie bestand ursprünglich aus 17 Gebäudekomplexen mit Büro- und Lagerflächen, von denen heute noch 15 erhalten sind. Diese Komplexe werden traditionell

schaft – der heutigen HHLA Hamburger Hafen und Logistik AG.

Der Bau der Speicherstadt war eine Folge des Zollanschlussvertrages, der 1881 zwischen der Stadt Hamburg und dem Deutschen Reich geschlossen wurde.³ Hamburg und die preußischen Nachbarstädte Altona und Wandsbek sollten in das deutsche Zollgebiet eingegliedert werden, wofür eine



Abb. 1: Der Sandtorhafen mit Block O und dem ersten Verwaltungsgebäude der HFLG (rechts), die beide von Hanssen & Meerwein und Stammann & Zinnow stammten (1885–87, Aufnahme um 1890)

Blöcke genannt und fortlaufend mit Buchstaben gekennzeichnet. Um Irritationen des Lesers vorzubeugen, sei darauf hingewiesen, dass die Buchstaben F und I nicht vergeben wurden und dass mit den Buchstaben A, B, C, J, K, M, N, Q und R nicht vollständige Blockeinheiten, sondern nur Blockabschnitte bezeichnet wurden.² Außerdem gehören zur Speicherstadt zahlreiche Brücken, die Zollgebäude am Alten Wandrahm und die Verwaltungs- und Betriebsgebäude der ehemaligen HFLG Hamburger Freihafen-Lagerhaus-Gesell-

Frucht bis Oktober 1888 gesetzt wurde.⁴ Da die Hamburger Wirtschaft nicht auf das bisherige Privileg verzichten wollte, Importgüter zollfrei umschlagen, lagern, veredeln und verarbeiten zu können, wurden große Teile der aktuellen und zukünftigen Hafentflächen als Freihafen ausgegrenzt: „Innerhalb dieses lediglich von außen zollamtlich zu bewachenden Bezirks ist die Bewegung der Schiffe und Waaren von jeder Zollcontrole befreit [...]“⁵ Zölle und andere Einfuhrabgaben mussten erst entrichtet werden, wenn die Waren dieses



Abb. 2: Lageplan der Speicherstadt mit den Blockbezeichnungen (1914)

Gebiet verliehen; bei Transitgütern für das Ausland entfielen diese von vornherein. Die Stadt legte außerdem Wert auf die Zollhoheit im Freihafen, befürchtete sie doch andernfalls eine „mit den Bedürfnissen des Großhandels nicht genügend vertraute Verwaltung“.⁶

Der Bau der Speicherstadt war notwendig, weil sich die bisher genutzten Lagerflächen in der Innenstadt konzentrierten⁷, wogegen es im zukünftigen Freihafengebiet kaum Lagerhäuser gab.⁸ Es wurden zwar auch alternative Standorte für die Freihafenspeicher diskutiert⁹; der Senat hatte aber längst die Brookinseln ins Visier genommen, die verkehrsgünstig an der Nahtstelle zwischen den Häfen auf dem Großen Grasbrook und der südlichen Altstadt lagen, wo sich der Außenhandel konzentrierte.¹⁰ Nachrangig war demgegenüber offenbar, dass diese Inselgruppe 16 000 Einwohnern zählte, die zunächst „dislociert“ werden mussten, bevor die Baumaßnahmen beginnen konnten.¹¹ Weiteren 2 500 Menschen drohte das gleiche Schicksal, weil außerdem die wasserseitige Bebauung vom Meißberg bis zu den Kajen dem Zollkanal und einer Uferstraße weichen sollte.¹²

Außer der Errichtung der Speicherstadt waren bis zum Zollanschluss noch zahlreiche weitere Baumaßnahmen zu bewältigen, von denen hier nur die wichtigsten genannt seien: – die Umfassung des Freihafengebiets mit Zollgrenzanlagen und Zollkontrollstationen; – der Bau des Segelschiffhafens auf dem Kleinen Grasbrook, um die Segelschiffe verlagern zu können, die bis dahin im Niederhafen vor der Neustadt ankerten; – der Bau des Zollkanals nördlich der späteren Speicherstadt, um Binnenschiffen eine Umfahrung des Freihafengebiets an seiner Nordseite zu ermöglichen, – der Bau der Norderelbbrücke, um den zukünftigen Freihafen vom Durchgangsverkehr zu entlasten.¹³ Die Reichsregierung erklärte sich bereit, die Hälfte der Baukosten bis zu einer Summe von maximal 40 Millionen Mark zu übernehmen.¹⁴ Das deckte jedoch nur einen weitaus geringeren Teil der tatsächlich entstehenden

Kosten, die schon bald nach oben korrigiert werden mussten und schließlich mit 123 Millionen Mark veranschlagt wurden¹⁵, wovon 54,5 Millionen Mark auf den Erwerb der Grundstücke für die Speicherstadt und den Zollkanal entfielen.¹⁶

Die Brookinseln vor dem Bau der Speicherstadt

Die Brookinseln waren noch im späten Mittelalter weitgehend ungenutztes Gelände, sieht man von den Schiffbauplätzen ab, die schon allein aus Brandschutzgründen vor den Toren der Stadt lagen.¹⁷ Ab 1547 wurden sie in den Stadtwall einbezogen, der in Höhe des heutigen Sandtorkais und Brooktorkais aufgeschüttet wurde, wobei der Sandtorhafen den Verlauf des ehemaligen Wallgrabens markiert. Von 1615

Abb. 3: Die Straße Kehr wieder am Binnenhafen, die für den Bau der Speicherstadt abgebrochen wurde (1884)



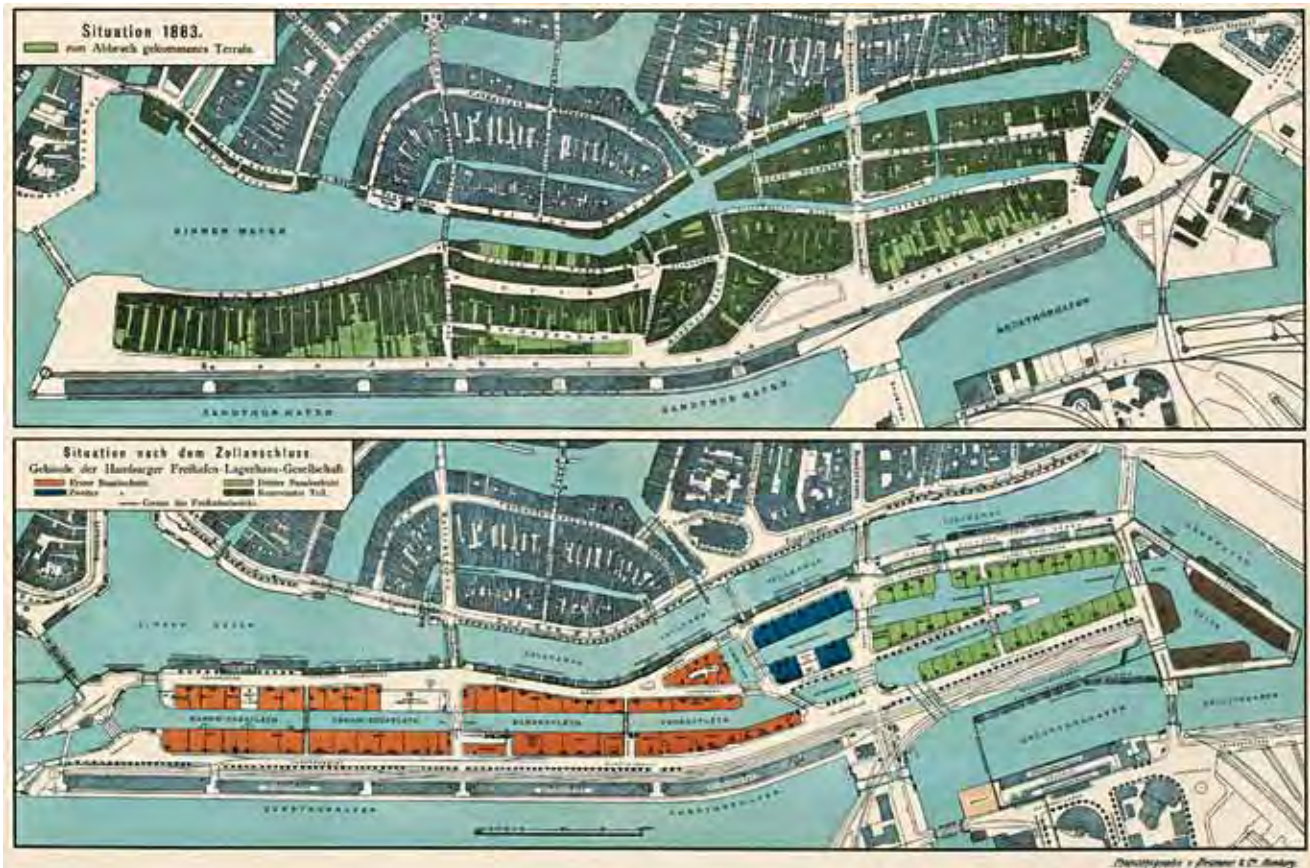


Abb. 4: Die Brookinseln vor dem Abbruch der Bebauung (1883, oben) und nach Fertigstellung der Speicherstadt. Die drei Bauabschnitte sind farbig markiert: Orange (1885–88), Blau (1891–96), Grün (1899–1927). Die braunen Blöcke auf der Ericusspitze wurden nicht realisiert

bis 1626 wurde die Stadtbefestigung erheblich erweitert, woran die Ericusspitze im Südosten der Speicherstadt erinnert, die ursprünglich eine der Bastionen war. Die systematische Besiedlung der Brookinseln setzte erst spät ein. Noch am Ende des 16. Jahrhunderts gab es hier große unbebaute Flächen, auf denen die „Gewandrahmen“ standen: Trockengestelle für englische Wollstoffe, die in Hamburg gewalkt und gefärbt wurden. Hiervon leiten sich die Straßennamen Alter und Neuer Wandrahm ab.¹⁸

Sieht man von einigen gründerzeitlichen Bauten ab, herrschte um 1880 auf den Brookinseln eine geschlossene Bebauung aus dem 17. und 18. Jahrhundert vor.¹⁹ Am Kehrwieder, am Brook und am Pickhuben standen Fachwerkhäuser, in denen neben dem Kleinbürgertum der Handwerker, Einzelhändler und Gastwirte vor allem Arbeiter wohnten. Die Innenhöfe dieser Häuser waren ebenfalls dicht bebaut und wurden mit internen Gassen erschlossen – den sogenannten Gängen –, die nur über Tore in den Vorderhäusern zugänglich waren. Am Neuen Wandrahm, an der Holländischen Reihe, am Holländischen Brook und am Alten Wandrahm standen dagegen repräsentative Bürgerhäuser im Barockstil, an die in der Regel rückwärtig Speicher anschlossen. Seit der Mitte des 19. Jahrhunderts wanderte das Bürgertum allerdings aus der südlichen Altstadt ab, und zog bevorzugt in die neuen Villenviertel an der Außenalster. Die historischen Bürgerhäuser wurden in Mietwohnungen aufgeteilt oder in Kontorhäuser umgewandelt.²⁰

Die Vorbereitung der Baugelände

Der Abriss der Bebauung der Brookinseln begann am 1. November 1883 am Kehrwieder.²¹ Bis Ende 1887 war das gesamte Gelände bis zur heutigen Straße Bei St. Annen freigeräumt, wodurch zugleich das Terrain für den zweiten Bauabschnitt (ab 1891) vorbereitet wurde. Da großer Zeitdruck herrschte, wurde mit dem Bau der Infrastrukturen begonnen, sobald ein größerer Abschnitt verfügbar war: „Den leitenden Gedanken bildete bei der Aufstellung des Arbeitsplanes das Bestreben, möglichst schnell Terrain für die Herrichtung von Freihafen-Speichern [...] zu schaffen.“²² Auch der 25 Meter breite Hauptkanal der Speicherstadt, nach den angrenzenden Straßen abschnittsweise in Kehrwiederfleet, Brooksfleet und St. Annenfleet benannt, wurde sukzessive realisiert. Er erstreckte sich zunächst von der Kehrwiederspitze bis zur St. Annenbrücke, hinter der nach Süden abknickte, um in den Brooktorhafen zu münden, und wurde erst bei der Realisierung des dritten Bauabschnitts als Holländischbrookfleet nach Osten verlängert.

Weitere Zerstörungen brachte der Bau des Zollkanals nördlich der Speicherstadt mit sich, für den das Dovenfleet und das westlich anschließende Mührenfleet zu einem 45 Meter breiten Kanal vereinigt wurden, der im Westen in den Binnenhafen mündete.²³ Bereits 1883 wurde die Bebauung an der Nordseite des Dovenfleets abgebrochen; Ende des Jahres 1887 fielen am Katharinenkirchhof die letzten

Häuser.²⁴ Da sich hierdurch die willkommene Gelegenheit bot, eine neue Uferstraße vom Meßberg bis zu den Kajen anzulegen, wurde auch die wasserseitige Bebauung am Binnenhafen niedergelegt.

Die oben skizzierten Maßnahmen wiederholten sich im Prinzip, als östlich der Straße Bei St. Annen der dritte Bauabschnitt entstand; im Winter 1897/98 wurden hier die ersten Häuser abgerissen.²⁵ Die Speicherstadt sah ihrer Vollendung entgegen, als 1906 die „Aptierung“ des restlichen Geländes für die östliche Hälfte von Block W und Block X in Angriff genommen wurde.²⁶ Tatsächlich verzögerte sich die Fertigstellung von Block W dann aber noch bis Mitte der 1920er Jahre (vgl. unten).

Die HLG und die Quartiersleute

1885 wurde die HFLG Hamburger Freihafen-Lagerhaus-Gesellschaft als Aktiengesellschaft gegründet, um den Bau der Speicherstadt privat zu finanzieren.²⁷ Das Gelände blieb dagegen städtisches Eigentum und wurde an die HFLG unter der Bedingung verpachtet, dass die Stadt am Gewinn beteiligt wurde und die Option erhielt, sukzessive sämtliche Aktien zu erwerben. Es gelang der Stadt zwar erst 1928, Alleineigentümer der HFLG zu werden. De facto agierte die Gesellschaft aber von vornherein wie ein stadteigenes Unternehmen, zumal dem Senat alle Baupläne und Kostenvoranschläge zur Genehmigung vorgelegt werden mussten und dieser auch über die Höhe der Mieten für die Lagerflächen und Kontore zu entscheiden hatte. 1935 wurde die HFLG mit der Staatlichen Kaiverwaltung vereinigt und 1939 in HHLA Hamburger Hafen- und Lagerhaus-Aktiengesellschaft umbenannt. Seit 2005 nennt sich der Konzern HHLA Hamburger Hafen und Logistik AG.

Die HFLG nutzte jedoch nur wenige Speicher in eigener Regie. Der größte Teil wurde an die Quartiersleute vermietet, wie sich die Lagerhalter im Hamburger Hafen bis heute nennen.²⁸ Die Quartiersleute lagerten, bemusterten und veredelten Importgüter „auf fremde Rechnung“ und zählten somit zu den „Zwischenunternehmern“, wie sie damals für den Hamburger Hafen typisch waren.²⁹ Ihre Kunden rekrutierten sich zumeist aus dem Außenhandel. Aber auch der produzierende Sektor vertraute ihnen seine Rohstoffe an.

Außerdem gab es drei Speicher in Privatbesitz: Am Kehr wieder ließen sich die Weinhandelsfirmen Jebens und Lorenz-Meyer eigene Lagerhäuser errichten (Block B) und am St. Annenufer investierten Hanssen & Studt in einen Kaffeespeicher (Block R3)³⁰ Die beiden Staatsspeicher am Kehr wieder und am Sandtorkai, bei denen die Lagerflächen mit einem Postamt und einer Zollabfertigung bzw. der Maschinenzentralstation der Speicherstadt kombiniert wurden, blieben dagegen im Besitz der Stadt.³¹

Die Architekten der Speicherstadt

Abgesehen von den Staatsbauten und Privatspeichern lag die Verantwortung für die Planung und Errichtung der Speicherstadt bei der HFLG – wenn auch „unter Aufsicht und Mitwirkung des Ingenieurwesens der Bau-Deputation.“³²

Die HFLG erhielt eine eigene Bauabteilung, die unter ihrem Chefingenieur Heinrich Hagn bis zur Fertigstellung des ersten Bauabschnitts Ende 1888 15 Ingenieure, 24 Architekten und 23 Bauaufseher beschäftigte.³³ Mit Georg Thielen, Hanssen & Meerwein und Gustav Schrader wurden aber auch freie Architekten hinzugezogen, die in erster Linie für die Gestaltung der Fassaden zuständig waren.³⁴ Von Thielen stammten die Blöcke A, C, D, E, G, H, J, K, L, M und P, von Hanssen & Meerwein die Blöcke N, O, Q, R, U und V sowie die beiden Verwaltungsgebäude der HFLG und von Gustav Schrader die Blöcke S, T und W. Dabei mussten sich Hanssen & Meerwein die Aufträge für die Blöcke N und O sowie für das erste Verwaltungsgebäude der HFLG mit Stammann & Zinnow teilen und beim Bau des zweiten Gebäudes der HFLG mit Johannes Grotjan kooperieren.³⁵

Für die Staatsbauten wie die erwähnten Staatsspeicher, die technischen Gebäude (vgl. unten), die Brücken oder die Gebäude für die Zollabfertigung zeichnete dagegen Franz Andreas Meyer verantwortlich, der Oberingenieur der Baudeputation (vergleichbar mit der späteren Baubehörde). Außerdem wurden Meyer alle Pläne der HFLG zur Begutachtung vorgelegt, was ihm kontinuierlichen Einfluss auf die Entwicklung der Speicherstadt sicherte.³⁶ Als Meyer 1901 starb, wurde sein Stellvertreter Eduard Vermehren zum Oberingenieur ernannt.³⁷ Vermehrens Nachfolger Friedrich Sperber (ab 1907) konnte dagegen kaum noch Akzente setzen, da die Speicherstadt nun fast vollständig realisiert war. Dies trifft, mutatis mutandis, auch auf Raywood zu, den späteren Chefingenieur der HFLG, der nur noch Block X (1908–12) und die östliche Hälfte von Block W (1925–27) realisieren konnte.³⁸ Vermutlich war Raywood auch am vierten Bauabschnitt der Speicherstadt beteiligt, der seit 1905 auf der Ericusspitze geplant war³⁹, aufgrund des Kriegsabbruchs 1914 und der Wirtschaftskrisen der Weimarer Republik aber Makulatur blieb.

Meyer, Vermehren und Thielen hatten die Polytechnische Schule in Hannover absolviert⁴⁰, die damals durch die Lehrtätigkeit von Conrad Wilhelm Hase geprägt wurde. Hases Leitbild war die norddeutsche Backsteingotik, wobei es ihm jedoch nicht nur um die Übernahme bestimmter historischer Formen bzw. deren Adaption an die modernen Bauaufgaben ging, sondern vor allem auch um das materialgerechte Gestalten mit Sichtmauerwerk, für das das mittelalterliche Bauen viele Anregungen bot.⁴¹ Man findet deshalb in der Speicherstadt relativ selten explizit gotische Motive wie Kreuzrippengewölbe oder Spitzbogen. Entscheidender war, dass die Fassaden ausschließlich aus Backsteinen gefügt wurden. Dieses gleichsam modulare Gestaltungsprinzip, bei dem alle gliedernden und dekorativen Details konsequent aus dem genormten Format der Ziegel abgeleitet sind, macht die spezifische Qualität der „Hannoverschen Schule“ aus: „[Hase] erhob das Einhalten dieser Maße zum Grundsatz; die Schichtenfugen gaben ihm beim Entwurf das Netz für alle Höhenabmessungen; ihnen hat sich jede Schmuckform, jede Gliederung unterzuordnen [...]“.⁴²

Mit dem Wiederaufbau der Speicherstadt, die im Zweiten Weltkrieg schwere Schäden erlitten hatte, wurde Werner Kallmorgen beauftragt.⁴³ Das war ein Glücksfall, lag der Komplex doch außerhalb des Blickfelds der damaligen Denkmalpflege.⁴⁴ Kallmorgen war dagegen um eine objek-



Abb. 5: Hannoversche Schule: Block G (Mitte) und Block H (rechts) von Georg Thielen (1886/87 bzw. 1887/88, Aufnahme 1932). Block G wurde 1943 zur Hälfte zerstört. Heute steht hier die Kaffeebörse (vgl. Abb. 13)

tivere Beurteilung der historistischen Bauten der Kaiserzeit bemüht, sprach von „der lustigen liebevollen Architektur der 80er Jahre“ und konstatierte anerkennend, diese Speicher seien „wirkliche Architektur“.⁴⁵ Dabei schreckte er auch vor der originalgetreuen Rekonstruktion der Gebäude nicht zurück, wogegen er bei den Neubauten bestrebt war, diese zwar modern zu gestalten, aber mit Konzessionen an den „Genius loci“, was er vor allem durch rote Backsteinfassaden und bestimmte Gliederungen leistete. Auch die Bauabteilung der HHLA, die einige Blöcke in eigener Regie wiederherstellte, hielt sich an sein Konzept.

Die technische Ausrüstung der Speicherstadt

Der vertikale Transport der Waren auf die einzelnen Lagergeschosse erfolgte mit Hilfe von außen liegenden Winden, so dass jeder Speicher an der Wasser- und an der Landseite über große Schiebe- oder Klapptüren verfügt, die übereinander angeordnet sind – die so genannten Luken. Diese senkrechten Lukenachsen münden in Giebel mit Windenauslegern, die von kleinen Kupferhauben als Witterungsschutz überdeckt werden. Heute sind allerdings nur noch die landseitigen Winden in Betrieb, so dass an den Wasserseiten in der Regel

die Stahlseile mit den charakteristischen weißen Stahlkugeln fehlen, die dafür sorgen, dass die Seile auch ohne Last straff hängen. Ein weiteres typisches Detail der Speicherstadt sind die Bedienungsstangen für die Winden, die außen neben den Luken angebracht sind und bis zum Dachgeschoss reichen, wo eine Verbindung zum Windenantrieb besteht. Schiebt man die Stange nach oben, bewegt sich auch das Lastseil der Winde in diese Richtung – und vice versa.

Die Speicherwinden wurden mit Druckwasser angetrieben, in den Kellern gab es außerdem hydraulische Hubbühnen. Höchsten technischen Ansprüchen genügte auch die Beleuchtung der Speicher, die aus Sicherheitsgründen bereits 1888 voll elektrifiziert war.⁴⁶ Die Speicherstadt erhielt deshalb eine eigene Maschinenzentralstation, in der die elektrischen Generatoren und die Pumpen für die Windenhydraulik standen, die mit Dampf aus dem benachbarten Kesselhaus angetrieben wurden. Da im Laufe der Zeit immer mehr Firmen in elektrische Sortiermaschinen investierten, z. B. zum Sieben oder Schälen von Rohkaffee, wurde 1901 noch zusätzlich eine Unterstation in Block U in Betrieb genommen, in der ein mit Stadtgas betriebener elektrischer Generator stand.⁴⁷ 1953 wurden die Winden auf Elektromotoren umgerüstet und die ursprüngliche technische Ausrüstung der Speicherstadt wohl bald darauf verschrottet.⁴⁸

Allgemeine Kennzeichen der Speicherarchitektur

Die Speicherfassaden kennzeichnen sich nahezu durchgängig durch ein einheitliches Schema, wobei die land- und wasserseitigen Fassaden im Prinzip gleich gestaltet sind. Über ein oder zwei Sockelgeschossen mit großen Fenstern, die sich für die Kontore anboten, aber auch zum Lagern genutzt wurden, erheben sich drei bzw. vier weitere „Normalgeschosse“, die ausschließlich als Lagerflächen dienten und deshalb kleinere Fenster haben. Die vertikalen Lukenachsen, die sich in der Regel vom Erdgeschoss bis zu den Windengiebeln erstrecken, verklammern die heterogenen Fassadenzonen. Die Schmalseiten der Blöcke werden durch Giebel und Türme akzentuiert, sofern diese eine exponierte Lage haben. Während der erste Bauabschnitt durchgängig steile Dächer aufweist, wurden die späteren Blöcke mit flach geneigten Dächern errichtet, wodurch die Zahl der Normalgeschosse von fünf auf sieben erhöht werden konnte.

Nahezu sämtliche Bauten sind mit rotem Backstein verblendet. Für die Kellergeschosse, die quasi die Stoßkanten der Gebäude bilden, wurde der hart gebrannte und somit besonders widerstandsfähige dunkelrote Klinker gewählt. Während diese Zonen schmucklos sind, weisen die darüber liegenden Fassadenabschnitte eine kraftvolle Gliederung aus Vorlagen, Wasserschlagen, Gesimsen, Friesen und Konsolen im Sinne der „Hannoverschen Schule“ auf (vgl. oben). Bänder und Ornamente aus andersfarbigen Ziegeln oder vereinzelt auch grünen Glasplättchen (Block E und Block L) setzen Akzente im Sichtmauerwerk. Seltener wurden Glasurziegel verwandt. Dabei spiegelt die Gestaltung die Hierarchie der Bauaufgaben wieder. Während sich die Speicher in der damals üblichen Terminologie als „Backsteinrohbauten“ charakterisieren lassen⁴⁹, d.h. ihre Fassaden sind nahezu ausschließlich aus Ziegeln gestaltet, werden die Verwaltungsgebäude der HFLG durch Gliederungen aus Werkstein nobilitiert.

Die Grundrisse und die Konstruktion der Speicher

Die meisten Gebäude in der Speicherstadt wurden in Skelettbauweise errichtet, um möglichst flexibel nutzbare, ungeteilte Lagerflächen zu erhalten. Aus dem gleichen Grund wurden die Treppenhäuser mit den Schächten für die

Abb. 6: Das Kesselhaus von Franz Andreas Meyer (1886/87). Das Gebäude büßte nach dem Zweiten Weltkrieg seine Schornsteine ein, die bei der Restaurierung durch gmp Architekten als Stahlgitterkonstruktionen nachempfunden wurden (1999–2001)

Abb. 7: Block D von Georg Thielen (1887/88). Deutlich ist die horizontale Zweiteilung in Büro- und Lagergeschosse zu erkennen

Abb. 8: Schnitt durch Block D von Georg Thielen (1887/88). Neben den hydraulischen Winden verfügten die Speicher im ersten Bauabschnitt noch zusätzlich über Haspelwinden für den manuellen Betrieb

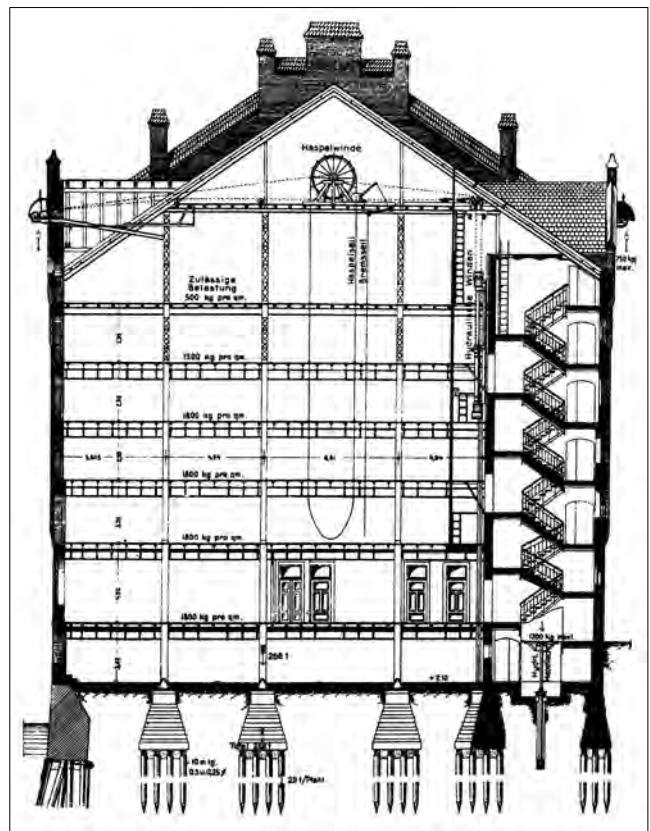




Abb. 9: Block E von Georg Thielen im Bau (um 1888). Die Stahlelemente wurden vorgefertigt an die Baustelle geliefert

Windenhdraulik und den Toiletten, die an den Zwischenpodesten der Treppen angeordnet sind, zu kompakten Kernzonen zusammengefasst. Nottreppenhäuser gab es anfänglich nicht.⁵⁰

Mit den Blöcken Q und R (1894–96) wurden auf Anregung von Adolph Libert Westphalen, dem Branddirektor der Hamburger Feuerwehr, der übrigens selbst Architekt war, die „Westphalentürme“ eingeführt: runde Türme, die zur Hälfte in die Geschossflächen integriert sind und Wendeltreppen als Notausgänge umschließen, wobei eiserne Balkone als externe Zugänge dienen.⁵¹ Vor allem der dritte Bauabschnitt wird durch diese malerischen Türme geprägt, die sich ausschließlich an den Wasserseiten der Blöcke befinden.

Die gesamte Speicherstadt steht auf Holzpfahlgründungen aus zwölf Meter langen Stämmen, die mit Dampfrahmen in den Boden getrieben wurden.⁵² Diese erlitten im Zweiten Weltkrieg nur relativ geringe Schäden und konnten deshalb beim Wiederaufbau mitsamt den Kaimauern weiter verwendet werden.⁵³ Unterschiede bestehen dagegen hinsichtlich der Konstruktion der Blöcke, die zunächst in Stahlskelettbauweise mit genieteten Gitterstützen, Deckenträgern und Unterzügen errichtet wurden.⁵⁴ Welche Risiken die unverkleideten Stahlkonstruktionen bargen, zeigte sich 1891 beim Brand des Staatsspeichers am Sandtorkai, als die Stahlstützen einknickten.⁵⁵ Bei den Speichern Q, R, S, T und U sowie dem Privatspeicher von Hanssen & Studt wurde deshalb nahezu durchgängig Holz für den Innenausbau gewählt, das im Brandfall bessere Eigenschaften aufweist als unverkleideter Stahl. Bei den Blöcken V und W kamen feuersicher ummantelte Gusseisenstützen zum Einsatz, bei Block X erneut Stahlstützen, die jedoch mit Beton ausgegossen und mit Blech verkleidet wurden. Abgesehen von der östlichen Hälfte von Block W (1925–27) spielte Stahlbeton vor dem Zweiten Weltkrieg keine Rolle.

Die Verwaltungsgebäude der HFLG

Das erste Verwaltungsgebäude der HFLG, ein Entwurf von Hanssen & Meerwein und Stammann & Zinnow (1886/87,

vgl. Abb. 1), wurde wie ein Kopfbau an Block O gefügt, so dass es sich nach drei Seiten hin architektonisch entfalten konnte.⁵⁶ Auffällig im Vergleich mit den übrigen Bauten in der Speicherstadt sind die Sandsteingliederungen, die das Gebäude in dem Ensemble hervorheben und seinen besonderen Rang unterstreichen. Die Dachhäuschen und zwei kegelförmige Helme, die einen Turm bzw. einen Runderker bekronen, verleihen dem relativ kleinen Bau einen malerischen Umriss und somit eine starke Präsenz. Ungewöhnlich für den Norden sind die neogotischen Motive, die auf süddeutsche Vorbilder verweisen, wie die Kreuzblume auf dem Dreiecksgiebel oder der polygonale Erker, der an ein Nürnberger „Chörlein“ erinnert. Die Skulptur in der Nische am Fleet stellt die Hl. Anna mit ihrer Tochter Maria dar als Reminiszenz an die St.-Annen-Kapelle, die bis zum Abbruch 1869 auf dem Gelände der späteren Speicherstadt stand.⁵⁷ Der Bildhauer ist nicht bekannt.

Von Hanssen & Meerwein – in Kooperation mit Johannes Grotjan – stammte auch das zweite Verwaltungsgebäude der HFLG, das am westlichen Ende von Block U entstand (1902–04).⁵⁸ Das Gebäude sollte sich zwar „in würdiger Weise den bereits im nördlichen Freihafengebiet entstandenen Gebäuden anpassen.“⁵⁹ Dies gewährleistet aber nur die

Abb. 10: Das zweite Verwaltungsgebäude der HFLG von Hanssen & Meerwein und Johannes Grotjan (1902–04)





Abb. 11: Die Ruine von Block R (1944)



Abb. 12: Das Freihafenamt in Block R von Werner Kallmorgen (1952/53)

Kombination von rotem Verblendmauerwerk mit Sandsteingliederungen, die in der Wettbewerbsausschreibung übrigens auch gefordert war, wogegen der für die Speicherstadt ungewöhnliche Renaissance-Charakter das Gebäude zu einem Fremdkörper in seinem Umfeld macht. Das Treppenhaus und die Eingangshalle wurden mit Granitsäulen, Kreuzrippengewölben, Jugendstilfliesen und schmiedeeisernen Geländern repräsentativ ausgestattet. Heute ist das Gebäude mit dem angrenzenden Block U, der von gmp Architekten in ein Bürohaus umgewandelt wurde (2000–02), zur Unternehmenszentrale der HHLA vereinigt.⁶⁰

Die Kriegszerstörungen und der Wiederaufbau

Im Zweiten Weltkrieg wurde die Speicherstadt wiederholt das Ziel von Bombenangriffen. Die schwersten Schäden waren bei der britisch-amerikanischen Luftoffensive vom 25. Juli bis 3. August 1943 – der „Operation Gomorrha“ – sowie bei den Angriffen am 13. Dezember 1943 und am 18. Juni 1944 zu verzeichnen.⁶¹ Die Zerstörungen konzentrierten sich im ersten und zweiten Bauabschnitt, was wohl auch an den Stahlskeletten der Gebäude lag, die den Bränden nicht standgehalten hatten. Die Blöcke A, B, C, J, K und M sowie die östliche Hälfte von Block G waren als Total Schäden zu verbuchen. Auch die Blöcke O und R waren zum größten Teil zerstört. In den Blöcken D, E, L und P klafften große Lücken. Im westlichen Teil von Block H waren die oberen Geschosse eingestürzt. Der dritte Bauabschnitt wies dagegen einen weitaus geringeren Zerstörungsgrad auf. Lediglich zwei Abschnitte in Block U, einer in Block W und der kleine Block T zählten hier zu den Verlusten.

Für den Wiederaufbau der Speicher zeichnete, wie oben dargestellt, neben der Bauabteilung der HHLA vor allem Werner Kallmorgen verantwortlich, der den Anspruch, hatte, von der historischen Architektur so viel wie möglich wieder-

herzustellen.⁶² Die teilzerstörten Blöcke D, E, H, L, P und U wurden rekonstruiert; lediglich die Dachgeschosse wurden vereinfacht, insbesondere die Windengiebel. Von Block M und dem ehemaligen Speicher von Hanssen & Studt (Block R 3) ließen sich zumindest die Straßenseitenfassaden erhalten, wogegen die Fassaden an der Wasserseite neu gestaltet wurden, wenn auch mit Windenhäuschen und Luken wie bei den historischen Speichern. Der Innenausbau erfolgte in Stahlbetonskelettbauweise, sofern die Konstruktionen irreversibel geschädigt waren. Auf diese Weise entstand eine Collage aus unterschiedlichen Bauschichten, die das wechselvolle Schicksal der Gebäude dokumentiert

Völlig neu konzipiert wurden dagegen Block T sowie die völlig zerstörten Abschnitte der Blöcke G, O und R, zumal hier Büros statt der ursprünglichen Lagerflächen entstehen sollten. Während das Bürohaus in Block O eine Skelettfassade aus dunkelgrau gefärbtem Stahlbeton erhielt, die in Brüstungshöhe mit roten Ziegeln ausgefacht wurde, entwickelte Kallmorgen für die neuen Bürohäuser in den Blöcken G, T und R Rasterfassaden aus Backstein (vgl. Abb. 12 und 14). Auffällig ist der betont handwerkliche Charakter der Ausführung: Die Stürze der Rasteröffnungen sind mit Rollschichten auf Stich gemauert, was der Architektur eine traditionalistische Note verleiht. Die Präzision, mit der alle Fassadendetails aus den genormten Ziegelmaßen entwickelt sind, erinnert an die „Hannoversche Schule“. Die gekuppelten Fenster der Blöcke R und T sowie der wiederhergestellten Ostfassade von Block P wirken wie Paraphrasen auf die historische Speicherarchitektur. Vergleichbare Fenster finden sich auch an den Speichern aus der Zeit vor dem Ersten Weltkrieg.

Das ehemalige Zentrum des Kaffeehandels

Eine Sonderrolle spielten die Blöcke N und O von Hanssen & Meerwein und Stammann & Zinnow (1886/87, vgl. Abb.

1), die auf Betreiben der Kaffeehändler errichtet wurden.⁶³ Beide Blöcke waren ursprünglich identisch gestaltet, was sich jedoch kaum noch vermittelt, weil Block O im Zweiten Weltkrieg bis auf einen kleinen Rest zerstört und durch Neubauten ersetzt wurde. Block N blieb dagegen unversehrt. Auffällig ist die schmucklose Backsteinarchitektur, die zu den Straßen hin lediglich durch hell gestrichene Putzflächen, u. a. neogotische Blendbogen, akzentuiert wird, wogegen die wasserseitigen Fassaden völlig schlicht sind. Das Erdgeschoss und die ersten beiden Obergeschosse enthielten Kontore, was sich an den größeren Fenstern ablesen lässt, während in den darüber liegenden Geschossen mit den Luken der Kaffee lagerte. Außerdem war der Saal der Kaffeebörse in Block O untergebracht.

Beim Wiederaufbau von Block O durch Werner Kallmorgen (1955–59, vgl. Abb. 13) wurden die Lager- und Büroflächen auf eigenständige Baukörper aufgeteilt und der Börsensaal in einen Neubau ausgegliedert, der anstelle der zerstörten Osthälfte von Block G entstand.⁶⁴ Die neue Kaffeebörse, ein Entwurf von Kallmorgen und Schramm & Elingius (1955/56), wurde mit verglasten Fußgängerbrücken über das Brooksfleet und die Straße Pickhuben hinweg an die Kontore in den Blöcken O und H angebunden. Hinsichtlich des flachen Tonnendachs und der mit Werkstein verkleideten Stahlbetonskelettfassaden zitiert das Gebäude den südlichen Annex des Rathauses in Aarhus von Arne Jacobsen und Erik Møller (1938–42), das als ein Leitbau der deutschen Nachkriegsarchitektur gelten kann.⁶⁵ Die Ausstattung des Börsensaals ist erhalten, wenn auch derzeit ausgelagert. Eine untergehängte Schalldecke aus Holzstäben zeichnet den Schwung der Dachschale nach. Ein farbiges Glasbild der Firma Kuball, das Kaffee-pflücker bei der Arbeit zeigt, dominiert die östliche Stirnwand.

Die aktuelle Entwicklung der Speicherstadt

In den 1980er Jahren zeichnete sich deutlich ab, dass die Speicherstadt gegenüber anderen Lagereinrichtungen im Hamburger Hafen nicht mehr konkurrenzfähig war. Während immer mehr Quartiersleute in moderne Flachlager abwanderten oder ihre Betriebe aufgaben, weitete sich zugleich der internationale Orientteppichhandel aus, der bis dahin nur eine marginale Rolle gespielt hatte, so dass schließlich 60 Prozent der vermietbaren Flächen, d. h. ohne die Dachböden und Keller gerechnet, für die Lagerung von Teppichen genutzt wurden.⁶⁶ Seit 2000 ist auch diese Branche stark rückläufig, zumal die Speicherstadt seit 2003 nicht mehr zum Freihafen gehört. Seitdem werden immer mehr Lagerböden in Büroflächen umgewandelt und sporadisch auch Gastronomie und Einzelhandel angesiedelt. Kultur- und Freizeitangebote sorgen für touristische Anziehungspunkte. Wohnungen bleiben dagegen die Ausnahme, weil die Speicherstadt sturmflutgefährdet ist und die meisten Gebäude bei einer Überflutung nicht von Rettungsfahrzeugen erreicht werden können.

Die Umwandlung der Speicherblöcke erfolgt in Abstimmung mit der Denkmalpflege unter größtmöglichem Erhalt der historischen Bausubstanz. Das äußere Erscheinungsbild der Gebäude bleibt unangetastet, und auch im Innern prägen die originalen Skelettkonstruktionen aus Holz, Stahl oder Gusseisenstützen weiterhin den Raumeindruck.⁶⁷ Bei den erforderlichen Einbauten wird Wert darauf gelegt, dass sich diese hinsichtlich der Materialien und Strukturen von dem ursprünglichen Bau abheben, so dass diese nachträglichen Veränderungen „lesbar“ bleiben. Tiefere Eingriffe in die Gebäudesubstanz sind vor allem dann erforderlich, wenn die Sanitäreinrichtungen und Erschließungen verbessert werden müssen, z. B. durch den Einbau von Fahrstuhlschächten. Nach

Abb. 13: Das ehemalige Zentrum des Kaffeehandels in der Speicherstadt: das Bürohaus in Block O (links) von Werner Kallmorgen (1954/55) und die Kaffeebörse von Kallmorgen und Schramm & Elingius (1955/56). Im Hintergrund befindet sich der Kaffeespeicher in Block O im Bau (Aufnahme um 1956)





Abb. 14: Der dritte Bauabschnitt der Speicherstadt mit den Blöcken S, U und W, die ab 2000 in Bürohäuser umgewandelt wurden, sowie Block X (links) wurden. Das kubische Gebäude (Hintergrund rechts) ist Block T von Kallmorgen & Partner (1967)

diesen Kriterien wurden bereits die Blöcke D, P, Q, R, S, U und W (westliche Hälfte) revitalisiert.

Eine vorläufige Bewertung

Aufgrund ihrer Größe, ihrer baulichen Geschlossenheit und ihres guten Erhaltungszustands stellt die Speicherstadt ein auch international einzigartiges maritimes Baudenkmal dar. Lediglich in Liverpool und Triest sind mit den Docks bzw. dem Porto Vecchio vergleichbare Ensembles erhalten.⁶⁸ Allerdings waren die Lagerhäuser am Mersey und an der Adria integrale Bestandteile der Seeschiffshäfen. In Hamburg wurden Speicher am seeschiffstiefen Wasser dagegen als nicht notwendig erachtet, weil die Ladung eines Schiffes selten für ein einziges Lagerhaus bestimmt war und somit ohnehin auf mehrere Orte verteilt werden musste.⁶⁹ Deshalb erhielt der Freihafen mit der Speicherstadt und den heute bis auf Lagerhaus G nicht mehr erhaltenen Speicherblöcken am Dessauer und Melniker Ufer zwei zentrale Lagerhausviertel, die neben den Landwegen vor allem mit Binnenschiffen erreichbar waren.⁷⁰ Die seeschiffstiefen Kais waren dagegen ausschließlich für Schuppen reserviert, in denen die Güter kurzfristig zwischengelagert wurden, bis sie an die Empfänger im Hinterland gingen oder verschifft wurden.⁷¹

Ein weiteres Alleinstellungsmerkmal der Speicherstadt ist ihre repräsentative Architektur.⁷² Während die

Lagerhauskomplexe in Liverpool und Triest betont gleichförmig wirken und die Gliederung der Fassaden primär funktionalen Aspekten folgt – wenn auch in Triest nobilitiert durch Anleihen an das Palastschema –, waren die Architekten in Hamburg bestrebt, ein möglichst abwechslungsreich gestaltetes Ensemble zu entwerfen, dem Türme, hohe Dächer und Giebel überdies eine starke Fernwirkung verleihen. Diese Gestaltung war nicht nur der exponierten Lage der Speicherstadt auf einer Inselgruppe am Rand der City geschuldet. Sie machte das Viertel auch gleichsam zum architektonischen Aushängeschild des Welthafens Hamburg, der damals die führende Rolle nach London und New York behauptete – im Wettlauf mit Rotterdam⁷³ – und zudem einer der bedeutendsten Außenhandelsplätze war.

In kunsthistorischer Hinsicht lässt sich der Rang der Speicherstadt am besten greifen, wenn man sie als ein herausragendes Beispiel der „protomodernen“ Architektur wertet, die gerade im Industrie- und Gewerbebau des 19. Jahrhunderts Lösungen hervorgebracht hat, die aus einer späteren, zugegebenermaßen verkürzenden Sicht, wie Pioniertaten der architektonischen Moderne wirken.⁷⁴ Charakteristische Merkmale dieser „Protomodern“ der Speicherstadt sind die Skelettbauweise aus vorgefertigten Stahlelementen, die hierdurch bedingte Entlastung der Außenwände von ihrer statischen Funktion – die somit nur noch als Klimahüllen fungieren – und die modularen Strukturen der Fassaden, deren Maße im Sinne der „Hannoverschen Schule“ konsequent

aus dem genormten Ziegelformat abgeleitet sind. Nicht zu vergessen die standardisierten Grundrisse, für die Franz Andreas Meyer das verbindliche Muster entwickelt hatte.⁷⁵ Dieser prinzipiell moderne Charakter der Speicherstadt wurde Ende der 1940er Jahre von Werner Kallmorgen erkannt und von ihm für den Wiederaufbau des schwer zerstörten Viertels fruchtbar gemacht.

Abstract

Hamburg Warehouse District (The Speicherstadt)

Trade and shipping have always had a strong influence on Hamburg's development. This process gained particular momentum in the course of the 19th century when the Port of Hamburg came to be rated among the most important ones in the world, ranking third only to London and New York. With its 15 blocks of warehouses the *Speicherstadt* is clear evidence of this. The blocks have been preserved to this day and form the largest integrated complex of warehouse buildings the world over. The *Speicherstadt* also includes administrative buildings belonging to the port owner and operator HHLA (formerly HFLG) and buildings that were formerly used by customs and for technical purposes.

The *Speicherstadt* was an up-front investment anticipating the integration of Hamburg into the German Customs Union (Deutsches Zollgebiet) which was completed on October 15, 1888. Before, in many parts of Hamburg imported goods could be introduced, stored and processed duty-free. After 1888, this privilege obtained only within the port area which was the reason why many warehouse operators had to move there. The *Brookinseln* (islands) to the South of the Old Town were chosen as the area where the new Free Port warehouses would be built. In 1881, there were some 16000 people who inhabited those islands. All the buildings on the islands were torn down and the islands were integrated into the port area.

The demolition process began in 1883. Construction of the first group of warehouses – blocks A to O – was started in 1885 and completed in time for the integration into the German Customs Union in 1888. The second group – blocks P, Q and R – were built between 1891 and 1896. Due to WW I and the subsequent economic crises, the completion of the third group of warehouses – blocks S to X – was delayed till 1927. However, by 1912, with the exception of the Eastern half of block W (1925–1927), large part of this section of the *Speicherstadt* was almost complete. Blocks Y and Z were no longer needed after WW I and plans to build them were abandoned.

The *Speicherstadt* is among the main oeuvres of the *Hannoversche Schule* – this was the name of the neo-Gothic architecture taught by the *Technische Hochschule Hannover* at the time. Two of the most senior architects involved in building the *Speicherstadt* had studied in Hannover: Franz Andreas Meyer, Senior Engineer of the City of Hamburg, and Georg Thielen who was responsible for nearly the entire first group of warehouses plus block P. The *Hannoversche Schule* was not so much concerned about style, but focused

mainly on what it considered to be appropriate ways of using brick as a design feature. In this regard, much inspiration was to be had in the north from medieval architecture.

Most buildings within the *Speicherstadt* were built with skeleton frames in order to produce large office spaces that could be compartmentalised as needed and thus offered maximum flexibility of use. To begin with the steel frames consisted of riveted pillars, supporting beams and girders which were prefabricated and delivered from the Ruhr District. For reasons of fire protection, as of 1891 wooden constructions were preferred. From 1904 onwards warehouses were built with fire-proofed jacketed pillars. Hoists for the lifting of goods to the warehouses were hydraulically powered, i.e. by water. Illumination was fully electrified as early as 1888.

In 1945, fifty per cent of the *Speicherstadt* was in ruins. Werner Kallmorgen was put in charge of reconstructing the *Speicherstadt*. He saw to it that the neo-Gothic facades some of which had collapsed were restored true to their original versions. An exception were the roofs: They were simplified and some of the ornamental turrets and gables were left out. However, when it came to replacing those warehouses which had been completely destroyed, Kallmorgen opted for an uncompromisingly modern design. Yet his brick facades and certain other design elements and structures of his office and warehouse buildings easily fit in with the historical ensemble.

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 einem Vortrage des Ober-Ingen. F. A. Meyer, in: Deutsche
 Bauzeitung, 1884, Nr. 17, S. 97–99.

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Abb. 1, 3, 9, 11, 13: Speicherstadtmuseum
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Abb. 4: Die Hamburger Freihafen-Lagerhaus-Gesellschaft
 1885–1910. Denkschrift zum 25-jährigen Jubiläum, Ham-
 burg 1910.

Abb. 5: HHLA, Gustav Werbeck

Abb. 6: Klaus Frahm

Abb. 7, 12, 14: Elbe & Flut, Thomas Hampel

Abb. 8: Hamburg und seine Bauten 1890

Abb. 10: Heinz-Joachim Hettchen

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 liegen in dessen Verantwortung

¹ Einige zentrale Aspekte der Baugeschichte der Speicher-
 stadt, insbesondere die Rolle von Oberingenieur Franz
 Andreas Meyer und die Standortdiskussion, sind Gegen-
 stand von: MAAK, Speicherstadt, 1985. Maak wird
 jedoch nicht dem Anspruch einer umfassenden Darstel-
 lung der Speicherstadt gerecht, zumal sie nur einzelne
 Blöcke des ersten Bauabschnitts ausführlicher behandelt.
 Siehe deshalb im Folgenden vor allem: HAMBURG UND
 SEINE BAUTEN, 1890, S. 398 ff.; EILERT, Entwicklung,
 1910; HAMBURG UND SEINE BAUTEN, 1914, Bd. 2,
 S. 76 ff.; LANGE, Speicherstadt, 2010, S. 57 ff.

² Vgl. den Plan mit den Blockbezeichnungen in: HAM-
 BURG UND SEINE BAUTEN, 1914, Bd. 2, S. 77.

³ Siehe auch im Folgenden: HANSEN, Entwicklung, 1913,
 S. 151 ff.

⁴ Der Zollanschluss wurde auf einen noch zu bestimmenden
 Tag nach dem 1. Oktober 1888 terminiert. Der Bundesrat
 sollte den exakten Termin in Abstimmung mit dem Ham-
 burger Senat festlegen. Siehe MITTHEILUNG, NO. 47,
 1882, Anlage 1, S. 240.

⁵ MITTHEILUNG, NO. 46, 1882, S. 202.

⁶ MITTHEILUNG, NO. 47, 1882, S. 209.

⁷ Vgl. BURMESTER, Speicherbauten, 1890.

⁸ „Wir beschränken uns darauf zu constatiren, dass in dem
 projectirten Freigebiet, abgesehen von der verhältnismä-
 sig nur geringen Zahl und Größe der in den Quartieren
 Kehr wieder und Brook belegenen Privatspeicher, bis jetzt
 ausser den Lagerschuppen auf Steinwärdern für Guano,
 Salpeter und dergl. nur der Speicher am Kaiserquai für
 Warenlagerung und der Silospeicher am Brooktorhafen
 für Kornlagerung existirt [...]“. Bemerkungen und Erläue-
 rungen zu einem Plan und Kostenanschlag betreffend
 den Anschluß Hamburgs an das Reichszollgebiet, unter-
 zeichnet von Franz Andreas Meyer und Christian Nehls,
 Hamburg, 12. Mai 1881. Zitiert nach MAAK, Speicher-
 stadt, 1985, S. 20.

⁹ Zur kontroversen Diskussion um den Standort der Frei-
 hafenerlagerhäuser siehe: MAAK, Speicherstadt, 1985,
 S. 15 ff. und S. 41 ff.

¹⁰ So stand bereits zu Beginn der Planungen fest, dass die
 Brookinseln zumindest teilweise in den Freihafen einbe-
 zogen werden: „Der Freihafenbezirk umfaßt die Norde-
 relbe bei Hamburg, den Hafen und die Quaianlagen, einen
 von Hamburg noch näher zu bestimmenden Theil der
 zwischen den Quaianlagen [auf dem Großen Grasbrook,

R. L.] und dem vom Binnenhafen nach dem Oberhafen
 sich erstreckenden Flethzug [dem späteren Zollkanal,
 R. L.] belegenen Straßen und Häusercomplexe, sowie die
 der Stadt gegenüber belegenen Elbinseln.“ MITTHEI-
 LUNG, NO. 46, 1882, S. 201.

¹¹ MITTHEILUNG, NO. 73, Anlage A, 1883, S. 15.

¹² MITTHEILUNG, NO. 73, Anlage A, 1883, S. 15.

¹³ Hierzu ausführlicher: MAASS, Ausbau, 1990, S. 90 ff.
 Allerdings beschränkt sich Dieter Maass auf den eigent-
 lichen Hafenausbau und geht nicht auf die Norderelbbrü-
 cke ein, die unter der Leitung von Franz Andreas Meyer
 errichtet wurde. Siehe ZOLLANSCHLUSS-BAUTEN,
 1884, S. 97.

¹⁴ MITTHEILUNG, NO. 47, 1882, S. 231.

¹⁵ Die Kosten waren davon abhängig, in welchem Umfang
 die Brookinseln für die geplanten Freihafenspeicher
 abgebrochen wurden. Als im Mai 1881 die ersten kon-
 kreten Planungen vorlagen, wurden die Kosten auf 93
 bis 104 Millionen Mark geschätzt. Siehe MAAK, 1885,
 S. 24 ff. 1882 beliefen sich die Schätzungen bereits auf
 100,3 bis 123 Millionen Mark. Siehe MITTHEILUNG,
 NO. 73, 1883, S. 289.

¹⁶ 54,5 Millionen Mark waren die kalkulierten Kosten für
 die gesamten Brookinseln sowie für die Grundstücke, die
 für den Ausbau des Zollkanals benötigt wurden, also die-
 jenigen Flächen, die später auch tatsächlich in Anspruch
 genommen wurden. Siehe MITTHEILUNG, NO. 73, An-
 lage A, 1883, S. 15.

¹⁷ Zur Geschichte der Brookinseln siehe auch im Folgenden:
 BRACKER, Kirchspiel, 2000, S. 16 ff.

¹⁸ BECKERSHAUS, Straßennamen, 2000, S. 16 f. und S.
 259 f.

¹⁹ Der Zustand der Brookinseln kurz vor dem Abriss ist
 besonders gut belegt, weil Georg Koppmann von der
 Baudeputation mit einer fotografischen Dokumentation
 beauftragt wurde. Weitere Aufnahmen liegen von Fried-
 rich Strumper vor. Siehe MAAK, 1985, S. 30 ff.

²⁰ Exemplarisch belegen lässt sich diese Entwicklung anhand
 des besonders repräsentativen Bürgerhauses Neuer Wand-
 rahm 6 (um 1680), das um 1870 von Hanssen & Meerwein
 für Kontorzwecke umgebaut und von mehreren Firmen,
 darunter auch das Architekturbüro selbst, genutzt wurde.
 Siehe MEYER-BRUNSWICK, Bürgerhäuser, 1990,
 S. 199 f. Zum sozialen Wandel der Brookinseln siehe
 auch die Erinnerungen von Paul Hertz, dessen Familie

- am Holländischen Brook wohnte: HERTZ, Elternhaus, 1902.
- ²¹ Siehe auch im Folgenden: MAAK, Speicherstadt, 1985, S. 82
- ²² ZOLLANSCHLUSS-BAUTEN, 1884, S. 97.
- ²³ MAASS, Ausbau, 1990, S. 95 ff.
- ²⁴ MAAK, Speicherstadt, S. 82. Die sukzessive Realisierung des Zollkanals resultierte aus dem Umstand, dass der Verkehr auf dem Mührenfleet und dem Dovenfleet möglichst wenig beeinträchtigt werden sollte. Siehe ZOLLANSCHLUSS-BAUTEN, 1884, S. 99.
- ²⁵ Diese Erweiterung wurde vom Senat und von der Bürgerschaft am 19. bzw. 24. Juni 1897 beschlossen. Siehe MITTHEILUNG, NR. 200, 1898, S. S. 727. Am 1. November 1897 wurden die Häuser am Alten Wandrahm und am Wandbereiterbrook gekündigt. Mit dem Abriss sollte unverzüglich begonnen werden. Die Häuser am Holländischen Brook und am Brooktorkai folgten erst ein Jahr später. Siehe ebd., S. 727.
- ²⁶ Siehe MITTHEILUNG, NR. 255, 1906, S. S. 815.
- ²⁷ Siehe hierzu auch im Folgenden: HINZ, Planung, 2000, S. 193 ff. u. S. 290 f.
- ²⁸ Diese dominante Rolle der Quartiersleute in der Speicherstadt war allerdings anfänglich nicht intendiert und musste von ihnen erst erstritten werden. Siehe HINZ, Planung, 2000, S. 137 ff.
- ²⁹ Siehe RATH, Arbeit, 1988, S. 288 ff. Zum Beruf und zur Tradition der Quartiersleute siehe auch allgemein: ALTSTAEDT; Quartiersmann, 2003.
- ³⁰ Zu den Speichern von Jebens und Lorenz Meyer, die übrigens von Gustav Schrader bzw. Puttfarcken & Janda stammten, siehe: HAMBURG UND SEINE BAUTEN, 1890, S. 404 und S. 414 f.; HINZ, Planung, 2000, S. 213 ff. Zum Engagement der Firma Hanssen & Studt in der Speicherstadt siehe: HINZ, Planung, 2000, S. 233 ff.
- ³¹ Siehe im Einzelnen: HAMBURG UND SEINE BAUTEN, 1890, S. 416 f.; HINZ, Planung, 2000, S. 234 f. u. 245 f. Der Speicher am Sandtorkai wurde 1891 durch einen Brand zerstört und die Maschinenzentralstation danach ohne Lagergeschosse wiederhergestellt.
- ³² HAMBURG UND SEINE BAUTEN, 1890, S. 401 ff.
- ³³ EILERT, Entwicklung, 1910, S. 2083 f.
- ³⁴ Siehe auch im Folgenden: LANGE, Speicherstadt, 2010, S. 82 f. u. 96 ff.
- ³⁵ Um Entwürfe für den späteren Block O und das Verwaltungsgebäude der HFLG wurden die Architekten Hanssen & Meerwein, Stammann & Zinnow und Carl Elvers gebeten. Franz Andreas Meyer favorisierte den Entwurf von Hanssen & Meerwein. Die HFLG wollte aber auch Stammann & Zinnow an der Realisierung beteiligen. Siehe ARCHITEKTEN- UND INGENIEUR-VEREIN, 1885, S. 575 f. Zum zweiten Verwaltungsgebäude der HFLG wie Anm. 56.
- ³⁶ MAAK, Speicherstadt, S. 79 ff.
- ³⁷ Zur Biographie von Franz Eduard Vermehren (1847–1918) siehe: ENGELS, Vermehren, 1918, S. 56; KOKKELINK und LEMKE-KOKKELINK, Baukunst, 1998, S. 572.
- ³⁸ Nach dem bisherigen Forschungsstand ist über Raywood kaum mehr bekannt als seine Unterschriften auf den Plänen zu den erwähnten Speicherblöcken. Außerdem hat er für die HFLG Speicher am Melniker Ufer realisiert.
- ³⁹ Der Planung des vierten Bauabschnitts wurde 1905 in Angriff genommen, wenn auch zunächst nur im Hinblick auf die Infrastrukturen, die 1910 fertiggestellt sein sollten. Siehe MITTHEILUNG, NR. 255, 1906, S. S. 820. Pläne für die auf der Ericusspitze geplanten Blöcke Y und Z sind nach dem bisherigen Stand der Forschung nicht überliefert.
- ⁴⁰ Zur Biographie von Franz Andreas Meyer (1837–1901) siehe: BESELIN, Meyer, 1974. Zur Biographie von Georg Thielen (1855–1901) siehe: DENKSCHRIFT, 1909, S. 93 f. Zur Biographie von Franz Eduard Vermehren wie Anm. 37.
- ⁴¹ Siehe KOKKELINK und LEMKE-KOKKELINK, Baukunst, 1998, insbes. S. 11 ff. u. S. 87 ff.
- ⁴² GURLITT, Kunst, 1899, S. 455.
- ⁴³ Zu Biographie und Werk von Werner Kallmorgen (1902–1977) siehe: CORNEHL, Raummassagen, 2003.
- ⁴⁴ So reagierte Günther Grundmann, von 1950 bis 1959 Landesdenkmalpfleger in Hamburg, mit Unverständnis, als er 1950 in einem Radiointerview auf die Speicherstadt angesprochen wurde, die er offenbar nicht als denkmalgeschützwürdig erachtete. Siehe HIPPE, Erinnerung, 1997, S. 74.
- ⁴⁵ Hamburgisches Architekturarchiv, Bestand Werner Kallmorgen, S021, Moderne Häfen. Bau und Erscheinungsbild, Vortrag im Kunstverein Göttingen am 19. 11. 1973, Typoskript, S. 7 f.
- ⁴⁶ Zur technischen Ausrüstung der Speicherstadt siehe auch im Folgenden: HAMBURG UND SEINE BAUTEN, 1890, S. 417 ff. u. S. 422 f.; EILERT, Entwicklung, 1910, S. 2139 ff.
- ⁴⁷ EILERT, Entwicklung, 1910, S. 2143.
- ⁴⁸ Zur technischen Ausrüstung der Speicherstadt siehe: EILERT, Entwicklung, 1910, S. 2139 ff. u. S. 2176 ff. Zur Umrüstung der Winden auf Elektromotoren siehe: HENCKE, Speicherstadt, 1963, S. 152.
- ⁴⁹ „Ziegelrohbau, Backsteinrohbau bezeichnet den Reinbau in Ziegeln, ohne oder mit nur ganz untergeordneter Verwendung anderer Baustoffe zur Herstellung des Mauerwerks, das also im wesentlichen einheitlich gebildet ist, aus Ziegeln im Verbandsbau besteht und diesen Verband in der Ansicht zeigt.“ WASMUTHS LEXIKON, Bd. IV, 1932, S. 744.
- ⁵⁰ Die Blöcke P, Q und R waren die ersten Speicherblöcke, die sowohl an der Land- als auch an der Wasserseite über feuerfeste Treppenhäuser verfügten. Siehe EILERT, Entwicklung, 1910, S. 2136.
- ⁵¹ Vgl. HAMBURG UND SEINE BAUTEN, 1914, Bd. 2, S. 80. Zur Biographie von Adolph Libert Westphalen, der seit 1893 Hamburger Branddirektor war, siehe: <http://feuerwehrhistoriker.de/historie.html>. Aufgerufen am 02. Februar 2012. In diesem Artikel werden auch die „Westphalentürme“ erwähnt.
- ⁵² EILERT, Entwicklung, 1910, S. 2087.
- ⁵³ HENCKE, Speicherstadt, 1963, S. 148.
- ⁵⁴ Siehe auch im Folgenden: EILERT, Entwicklung, 1910, S. 2088 f.
- ⁵⁵ Hierzu ausführlicher: HAGN, Speicherbrand, 1891.

- ⁵⁶ Zur Planungsgeschichte des HFLG-Gebäudes, das zusammen mit Block O, entstand, siehe: MAAK, Speicherstadt, 1985, S. 87 ff.
- ⁵⁷ BRACKER, Kirchspiel, 2000, S. 18 f.
- ⁵⁸ Im Wettbewerb wurden zwei gleiche erste Preise an Hansen & Meerwein und Johannes Grotjan verliehen, die sich daraufhin das Projekt teilten. Siehe: WETTBEWERB, 1902, S. 200. Zu dem Gebäude siehe auch: HAMBURG UND SEINE BAUTEN, 1914, Bd. 1, S. 474.
- ⁵⁹ Siehe auch im Folgenden: WETTBEWERB, 1902, S. 16.
- ⁶⁰ LANGE, Familiensilber, 2002, S. 135. KLOSTERMEIER und WIECKHORST, Fabriken und Speicher, 2008, S. 102 ff.
- ⁶¹ Siehe auch im Folgenden: HENCKE, Speicherstadt, 1963, S. 148.
- ⁶² CORNEHL, Raummassagen, 2003, S. 71 ff. Vgl. auch LANGE, Speicherstadt, 2010, S. 96 ff.
- ⁶³ Die Planungsgeschichte der Blöcke O und N und die Umstände, die zu ihrer Errichtung geführt haben, werden ausführlich dargestellt in: MAACK, Speicherstadt, 1985, S. 87 ff.; HINZ, Planung, 2000, S. 226 ff.
- ⁶⁴ CORNEHL, Raummassagen, Hamburg 2003, S. 318 f. u. S. 326 f.
- ⁶⁵ Vgl. THAU und VINDUM, Jacobsen, 2001, S. 98 ff. u. S. 272 ff.
- ⁶⁶ LANGE, Familiensilber, 2002, S. 130 f.
- ⁶⁷ Vgl. auch im Folgenden: LANGE, Familiensilber, 2002; KLOSTERMEIER und WIECKHORST, Fabriken und Speicher, 2008, S. 99 ff.
- ⁶⁸ Vgl. die betreffenden Artikel in diesem Band.
- ⁶⁹ Diese Ansicht vertrat z. B. die einflussreiche Deputation für Handel und Schifffahrt. Siehe MITTHEILUNG, NO. 73, 1882, Anlage B, S. 4.
- ⁷⁰ Zu den Speichern A bis E am Melnicker Ufer und den Speicher F bis H am Dessauer Ufer, die zeitgleich mit der Speicherstadt entstanden (1888–1910) und von der HFLG in eigener Regie bewirtschaftet wurden, siehe: EILERT, Entwicklung, 1901, S. 2085 f. und S. 2135.
- ⁷¹ „Der Kaischuppen soll nicht zur längeren Lagerung der Güter dienen, sondern nur zur kurzfristigen Aufnahme von Löschgut bis zur Auslieferung an die Empfänger, von Ladegut bis zur Verschiffung. Er braucht also nicht größer zu sein, als die Aufnahme und die übersichtliche Ausbreitung einer vollen Schiffsladung auf eine Schiffslänge fordert. Dazu genügt erfahrungsgemäß bei den größten Schiffen eine Schuppenbreite von etwa 50 Metern.“ WENDEMUTH und BÖTTCHER, Hafen, 1931, S. 60 ff.
- ⁷² Dieses Urteil reflektiert allerdings heutige Maßstäbe. Die damaligen Kritiker urteilten noch völlig anders: „Bezüglich der äußeren Erscheinung der Speicher waltete das Bestreben vor, die großen Gebäudekomplexe vor nüchternen Kahlheit zu bewahren, wenn auch im Ganzen nur auf eine günstige Massenwirkung hingearbeitet werden konnte, und von der Anwendung weitergehenden Schmuckes, als der Bestimmung der Gebäude nicht entsprechend, abgesehen werden mußte.“ HAMBURG UND SEINE BAUTEN, 1890, S. 407. Zur zeitgenössischen Rezeption der Speicherstadt siehe auch: MAAK, Speicherstadt, 1985, S. 117 ff.
- ⁷³ 1913 wurden in den Groß-Hamburger Häfen, d.h. einschließlich Altona und Harburg, 27,7 Mio. Tonnen umgeschlagen. Siehe BOLLE, Generalplan, 1953, S. 40. In Rotterdam waren es 23 Mio. Tonnen. Siehe KLEMANN, Verflechtungen 2009, S. 23.
- ⁷⁴ Siehe hierzu als beispielhaft: INDUSTRIEBAU, 1984, S. 11 ff.
- ⁷⁵ „Die Grundbedingungen für die Einrichtung der Speicher wurden bereits vor Konstituierung der Freihafen-Lagerhaus-Gesellschaft an der Hand eines vom Ingenieurwesen der Bau-Deputation ausgearbeiteten Entwurfes zu einem Speicherkomplex festgestellt[...]. Im Wesentlichen handelte es sich dabei um die Geschoßhöhen, die relative Höhenlage des Raumes [gemeint ist das Erdgeschoss, R. L.] zur Straße und die Maximalbelastungen der einzelnen Böden, um die Art und Vertheilung der Brandmauern und der feuersicher anzulegenden Treppenhäuser.“ HAMBURG UND SEINE BAUTEN, 1890, S. 405 f.

Georg Skalecki

Speicherbauten in Bremen

Bei dem Titel des Beitrages „Speicherbauten in Bremen“ denkt man vielleicht zunächst an die großen Hafenspeicher, wie man sie zum Beispiel in der sogenannten Bremer Überseestadt vorfindet, also sehr große Lagergebäude für industriell betriebene Häfen des 19. und 20. Jahrhunderts. Auch vom Hamburger Thema und der Dimension der Speicherstadt ausgehend, scheint auf der Tagung der großvolumige Speicher zunächst eher zentraler Betrachtungsgegenstand.

Einleitend will ich aber auch kurz auf die wenigen Reste älterer und kleinerer Pack- und Lagerhäuser eingehen. Da Bremen, wenn auch verstreut, hoch bedeutende Zeugnisse älterer Hafenspeicher des 15. bis 19. Jahrhunderts besitzt, wird zur Einführung ins Thema ein knapper Einblick in die Entwicklung der Typologie ermöglicht. Die Begrifflichkeit darf uns dabei nicht irritieren, wir sprechen von Packhaus, Lagerhaus, Speicher, letztlich ist immer das gleiche gemeint. Speicher sind Funktionsbauten, deren wesentliche Merkmale seit dem Mittelalter die gleichen sind: geschossweise sollen Waren, welcher Art auch immer, gelagert werden. Dazu benötigt man ebene, belastbare Flächen, die gut zu erreichen sind. Speicher liegen deshalb in der Nähe der Verladeeinrichtungen, in unserem Falle nahe der Hafenecken, haben große Ladeluken, über die in der Regel mit Winden oder Kränen die Waren direkt auf die verschiedenen Lagerebenen gehoben werden können. Die Bauten haben stabile Decken, früher in Holz, später in Beton. Trotz der gewünschten hohen Belastbarkeit versucht man relativ große Stützenweiten zu erreichen, da die Stützen das Hantieren behindern. Ob die Speicher von der Giebel- oder der Langseite beschickt werden, ist oftmals den topographischen Gegebenheiten geschuldet. Eine innere Vertikalerschließung ist eher unüblich. Im Prinzip ist der Typus so schon von Anfang festgelegt und wird über die Jahrhunderte nur durch technische Fortentwicklungen oder spezielle Einzelanforderungen leicht variiert. Varianten kommen auch durch Kombinationen mit anderen Nutzungen vor, wenn z. B. Wohnungen, Werkstätten oder Verkaufsmöglichkeiten hinzukommen. So kann das Lagerhaus zum Kontor werden.

Mit der nun folgenden Aufzählung werden Bremer Beispiele mit unterschiedlichen Nutzungen vorgeführt, und es wird am Rande zugleich auch auf die aktuelle denkmalpflegerische Problematik, meist der Nach- oder Umnutzung, eingegangen. En passant wird auch etwas in die Hafengeschichte Bremens eingeführt und ein knapper Überblick über die unterschiedlichen Standorte gegeben.

Die mittelalterliche älteste Anlegestelle in Bremen war der Ufermarkt, wo ein kleiner Nebenarm der Weser, die Balge, ein geschütztes Entladen von Lastkähnen ermöglichte. Am südlichen Ende des heutigen Markplatzes, zwischen Schüt-



Abb. 1: Bremen, Schnoor: Speicher, Anfang 15. Jh.

ting und Böttcherstraße, befand sich diese Anlegestelle. Das bedeutendste Fundstück dazu ist der heute im Deutschen Schiffahrtsmuseum in Bremerhaven gezeigte Lastkahn „Karl“, nach Karl dem Großen, dem Gründer Bremens, benannt, der mit seiner dendrochronologischen Datierung von 808 ein sehr frühes Zeugnis von Hafenumschlag in Bremen ist.

Nur wenig später, im hohen Mittelalter, entwickelte sich der heute sogenannte Schnoor zu einem kleinen Handelsquartier. Lastkähne konnten auf der Balge bis in dieses Quartier hineinfahren und wurden dort direkt in sogenannte



Abb. 2: Bremen, Schnoor: Jacobus-Packhaus, um 1800



Abb. 4: Bremen, Vegesack, Thiele-Speicher um 1800



Abb. 3: Bremen, Vegesack, Speicher 17. Jh.



Abb. 5: Bremen, Vegesack, Thiele-Speicher um 1800, innen

Packhäuser entladen, wovon sich ein älteres Zeugnis in rudimentären Resten erhalten hat. Der Wasserlauf ermöglichte das Entladen der Waren in das rückwärtige Lagerhaus. Das Gebäude „Hinter der Balge“ stammt im Kern aus dem frühen 15. Jahrhundert und besaß einen giebelständigen Packhausteil, wo über Seilwinden die Waren auf die verschiedenen Lagerböden gehoben wurden. Das Gebäude reicht nach vorne bis zur Straße, wo dann schließlich die

Waren nach Lagerung oder Bearbeitung auf Karren verladen und abtransportiert werden konnten. Hier waren also Lager, Arbeitsstelle, Wohnhaus alles unter einem Dach verbunden, die Ausrichtung mit dem rückwärtigen Giebel zum Wasserlauf und dem vorderen Eingang zur Straße eine typische Erscheinung. Zunächst diente das Vorderhaus auch als Lager, später kam ein rückwärtiger Anbau hinzu. Reste der inneren Gebäudestrukturen sowie eine Winde zeugen von

der ursprünglichen Funktion. Nach Verfüllung der Balge 1837 ist der rückwärtige Teil dieses Gebäudes verändert worden. Die benachbarten Häuser an der Balge dürften zum Teil ähnlich organisiert gewesen sein, jedoch hat sich davon kaum noch etwas erhalten.

Dafür gibt es im Schnoor-Viertel in Bremen noch ein großes Packhaus, das kurz nach 1800 erbaut wurde und nur wenig entfernt von der Weser liegt. Die Anbindung an den Fluss wurde durch spätere Straßenneubaumaßnahmen stark gestört und ist heute abgetrennt. Der verputzte Bau wurde über die Giebelseiten beschickt und besitzt bis heute die hohen und stark belastbaren originalen hölzernen Lagerböden. Mit der Höhe und der großen Tiefenerstreckung ist dies ein stattlicher Vertreter dieses Bautypus, auch angesichts der Erbauungszeit im frühen 19. Jahrhundert.

Nach Anwachsen der Schiffsgrößen durch Entwicklung der mittelalterlichen Koggen, die bis zu 200 Tonnen Last transportieren konnten und hochseetauglich waren, wurde ab dem 13. Jahrhundert in Bremen ein neuer Hafen angelegt, der sogenannte Schlachtehafen, direkt an der Weser. Auch hierzu gab es inzwischen mehrere spektakuläre Schiffsfunde, so die sogenannte Hansekogge von 1380, heute ebenfalls im Deutschen Schiffahrtsmuseum in Bremerhaven. Historische Ansichten, wie die von Hogenberg aus dem Jahr 1598, zeigen eine lange Kajenmauer, also die Anlegestelle des Flusshafens und den regen Schiffsverkehr auf der Weser. Unmittelbar hinter der Kaje standen giebelständige Häuser, in die die Waren sofort umgeschlagen wurden. Dort entstand ein spezieller Typus mit Lagerhaus und Kontorhausfunktionen. Allerdings haben sich an der Schlachte keine älteren Bauten erhalten, sondern es finden sich dort nur noch reine Kontore des frühen 20. Jahrhunderts, die jedoch zumindest optisch mit ihrer Giebelständigkeit zur Weser noch an die älteren Situationen erinnern.

Den nächsten Entwicklungsschritt erlebte Bremen mit dem Bau eines ersten künstlichen Hafenbeckens im Stadtteil Vegesack, flussabwärts gelegen. Hier entstand im 16. Jahrhundert der wohl europaweit älteste künstliche Hafen, der in der Regel wegen der größeren Meeresnähe eisfrei blieb, und so auch als Winterhafen genutzt werden konnte. Im Umfeld des Vegesacker Hafens haben sich einige Speichergebäude in mehr oder weniger authentischem Zustand erhalten. Sie zeigen die typischen Merkmale: Mehrgeschossigkeit, große Gebäudetiefe, hohe Giebel, über die in der Regel die Speicher beschickt wurden, gelegentlich gab es auch Ladeluken und Winden an den Langseiten der Gebäude.

In der alten Hafenstraße in Vegesack, in unmittelbarer Nähe des Hafenbeckens, haben sich drei bemerkenswerte Beispiele erhalten, so das älteste Packhaus, das im Kern aus dem 17. Jahrhundert stammt und Mitte des 18. Jahrhunderts etwas umgebaut wurde, das Portal stammt von 1740. Der langgestreckte dreigeschossige Bau mit hohem Satteldach wurde an der Langseite beschickt, Luken und eine Winde ermöglichten die Einlagerung der Waren. Im Inneren sind trotz mehrfacher Umbauten noch Reste des konstruktiven Holzwerks, der Packböden und des Dachstuhls vorhanden.

Der nächste Vegesacker Speicher stammt aus der Zeit um 1800. Er besitzt große Ladeluken und eine giebelständige Beschickung, wodurch die drei Vollgeschosse und die zwei Dachgeschosse erreicht werden konnten. Das hervorragend



Abb. 6: Bremen, Vegesack, Speicher, Anfang 19. Jh., Fassade 1860

erhaltene Innere zeigt authentisch einen über 200 Jahre alten Speicher. Er gehörte einem privaten Handelshaus und bezeugt mit seiner Größe die Blüte des Vegesacker Hafens.

Ein weiteres Beispiel stammt wohl vom Anfang des 19. Jahrhunderts, die dekorative neogotische Fassade wurde allerdings erst um 1860 dem bestehenden Bau vorgelegt. Auch hier erfolgte das Einlagern der Waren über Seilwinden über die Giebelseite, wobei über drei Luken die Obergeschosse bedient wurden. Der Bau wurde schon Mitte des 19. Jahrhunderts umgenutzt. Heute ist keine originale Innensubstanz mehr erhalten.

Unweit entfernt, mit unmittelbarer Wasserlage an der Einmündung der Aue in die Weser, liegt ein weiterer Speicher in Vegesack, der nicht nur ideal diesen Bautypus zeigt, sondern mit gut erhaltener Originalsubstanz und geschickter Neunutzung aufwartet. Der sogenannte Lange-Speicher entstand kurz nach 1805 als Lager einer Schiffsbauwerft. Der viergeschossige Bau liegt parallel zum Wasser und hat somit eine Erschließung an der Langseite. Symmetrisch gegliedert mit Ladeluken und Seilwinde wurden die Waren über die Mitte des Speichers eingelagert. Nach Niedergang der Werft 1870 wurde der Bau mehrfach von unterschiedlichen



Abb. 7: Bremen, Vegesack, Lange-Speicher, 1805

Abb. 8: Bremen, Vegesack, Lange-Speicher, 1805, Innenkonstruktion mit Winde



Nutzern, aber immer als Lager verwendet. Dabei blieb die innere Holzkonstruktion unangetastet. Nach mehrjährigem Leerstand wurde 2007 nach einem Architekturwettbewerb eine zukunftssträchtige Umnutzung realisiert. Da die einzelnen Etagen des Speichers von außen beschickt wurden, gab es nie eine richtige innere Vertikalerschließung. Wunsch der Denkmalpflege war es, besonders die Holzkonstruktion der Böden unverändert zu erhalten, trotz der Probleme von Brandschutz und Erschließung. Geschickt schlug das siegreiche Architekturbüro eine externe Treppen- und Aufgangs-

anlage an der Stelle vor, wo auch die Waren früher auf- und abgehievt wurden. Heute arbeiten in dem Gebäude Yacht-designer und Bootsausstatter im originalen Ambiente der unverändert erhaltenen und unverkleideten Lagerböden.

Mit dem heute allerdings stark veränderten Hafenbecken existiert in Bremen-Vegesack somit eine durchaus bemerkenswerte Gruppe von alten Hafenspeichern des 17. bis 19. Jahrhunderts. Die Beispiele haben heute unterschiedliche Nutzungen und unterschiedliche Erhaltungszustände, sie legen aber unverändert anschaulich Zeugnis der älteren Hafenarchitektur ab. Der Typus war im Grunde seit dem Mittelalter angelegt, nur die Größe variierte. Dies lag daran, dass die Speicher unabhängig in privater Regie von einzelnen Kaufleuten betrieben wurden. Mit Einführung der staatlich organisierten Hafenwirtschaft änderte sich die Situation.

1888 beschloss man in Bremen die Weserregulierung, Begradigung und Vertiefung des Flusses sowie die Anlage eines neuen großen Hafenbereichs. Dieser Hafen nördlich und unweit der Bremer Altstadt wurde als Freihafen konzipiert und erhielt drei große Hafenbecken, den Europahafen, den Überseehafen und den Industriefafen. Planer war Ludwig Franzius, der ein neues logistisches System entwickelte, mit dem eine erhebliche Beschleunigung des Warendurchlaufs ermöglicht wurde. Im großen Stil wurden Umschlagsanlagen entwickelt, mit langen Kajen und angrenzenden Schuppen sowie zahlreichen flexiblen Halbportalkränen. Damit wurde der industriell betriebene Großhafen eingeführt. Die Waren, die noch als Stückgut angeliefert wurden, konnten sehr schnell vollständig aus den Schiffen entladen werden und ohne Zeitverzögerungen durch langsame Verladung und Zuordnung auf Fahrzeuge, wurden sie in den großflächigen Schuppen rasch abgestellt. Dort konnte dann das Stückgut sortiert und für die Weiterverwendung vorbereitet werden. Hinter den Schuppen lagen ausgedehnte Gleisanlagen und hier war auch für eine optimale Straßenanbindung gesorgt, wo die Waren, die sofort weiter transportiert werden sollten, aus den Schuppen auf Zug oder LKW geladen werden konnten. Hinter den Gleisanlagen folgten dann wiederum die bis zu 400 Meter langen mehrgeschossigen Hafenspeicher, wo auf den einzelnen Ebenen und über mehrere Ladeluken das Gut eingelagert wurde. Nach einer gewissen Verweildauer konnten später die Waren umgekehrt wieder aus dem Speicher geholt werden, um dann auf Zügen oder Straßen gebracht zu werden oder auch wieder zurück in andere Schiffe zum Weitertransport. Schnelligkeit und Zeitersparnis war damals als entscheidender Faktor zur Kostenreduzierung ausgemacht. Wegen seiner Vorteile wurde das Bremer System nach 1888 in vielen Welthäfen nachgeahmt.

Der Bremer Überseehafen wurde 1888 bis 1917 vollständig ausgebaut, allerdings auf der Höhe seiner Leistungsfähigkeit ab 1944 in großen Teilen zerstört. Nach Kriegsende unterstützten die Amerikaner einen sehr schnellen Wiederaufbau, da sie über Bremen ihren Nachschub organisierten. So wurden ab 1946 neue Schuppen und neue Speicher erbaut, die aber nach dem gleichen System arbeiteten. Lediglich die Konstruktionen der Bauten wurden dem Stand der modernen Technik angepasst.

Es ist noch zu erwähnen, dass der gesamte Bereich des Überseehafens nach dem Siegeszug des Containers 1999 stillgelegt wurde, die Freihandelszone aufgehoben wurde

und seit dem Jahr 2000 dieses Stadtentwicklungsgebiet von ca. 300 ha Fläche unter dem Namen „Überseestadt“ zum neuen Quartier umfunktioniert wird. Büro und Gewerbe, aber auch Wohnen sollen hier wassernah und auf historischer Fläche zu einem neuen Stadtteil werden. Dazu entwickelte die Stadtplanung einen Masterplan, der zunächst weitestgehend ohne Berücksichtigung der historischen Bauten entstand. Das Areal war allerdings auch wegen der großen Verkehrsflächen und wegen der schon früheren Abbrüche sehr weitläufig und nur partiell mit historischem Bestand besetzt. Dennoch versuchte die Denkmalpflege, gemeinsam mit einem externen Gutachter denkmalwürdige Bauten für den Erhalt zu empfehlen.

Schauen wir uns die erhaltenen, denkmalgeschützten und auch bereits in Abstimmung mit der Denkmalpflege umgenutzten Bauten der Reihe nach an, zugleich auch in ihrem heutigen Zustand.

Wie erwähnt, gehören zum Bremer System die Schuppen zum kurzfristigen Abstellen der Waren, Sortieren und Weitertransport. Diese großflächigen Anlagen zur Kurzzeitlagerung liegen direkt an der Kaje und müssen zum ungehinderten Ablauf der logistischen Kette beidseitig große Öffnung haben.

Der Schuppen 2 ist der älteste erhaltene Schuppen, denn kein Vorkriegsschuppen hat den Krieg überdauert. Diese sehr simple Architektur hat natürlich in der Vermarktung einen schweren Stand. Dennoch ist es gelungen, auch hier repräsentativ diesen Bautypus zu bewahren. Der Schuppen 2 ist der Standardtyp und mit seinem Erbauungsjahr von 1951 ein früher Vertreter. Wegen des Baustoffmangels unmittelbar nach dem Krieg verbaute man hier in Zweitverwendung Stahlprofile von Vorkriegsschuppen. Große Schiebetüren zur Kaje und Kräne stellten eine schnelle Löschung der Waren sicher. In dem großflächigen Schuppen wurden die Waren sortiert und kurz zwischengelagert, um sie dann auf der anderen Seite abzutransportieren. Zweckmäßig waren deshalb große Stützenweiten und viel Licht über die Lichtkuppeln. Nach einer zurückhaltenden Sanierung wurde der Schuppen in vermietbare, unterschiedlich große Teile durch reversible Zwischenwände getrennt. Jedoch blieben die Segmente so groß, dass etwas von der ursprünglichen Weite eines Schuppens auch heute noch zu erahnen ist. Ein Mix an Gewerbe, wie zum Beispiel die Korpuswerkstatt der Silberwarenmanufaktur Koch & Bergfeld oder die Ideenschmiede von nextpractice, wo Psychologen die Anforderungen und Wünsche an Produkte der Zukunft erforschen, zeigt den Aufbruch in eine neue Zeit.

Ein weiteres Beispiel, zugleich eine Sonderform, stellt Schuppen 1 dar. 1959 entstand dieser Bau, der, das ist ungewöhnlich, als zweigeschossige Anlage konzipiert wurde. Dies war nötig, weil hier ein besonders hoher Warendurchsatz gewährleistet werden musste. So entstand ein übereinander gestapelter Doppelschuppen. Die Deckenkonstruktion musste natürlich für besonders hohe Lasten konzipiert werden. Dieser Schuppen hat eine Länge von 405 Metern und eine Nutzfläche von über 36.000 Quadratmetern. Ein Kopfbau für die Verwaltung macht ihn besonders prägnant, ebenso die abgeschrägte Ecke, die dem Gleisverlauf geschuldet ist. Im Erdgeschoss ist dem Schuppen eine Rampe vorgelagert, wo die Kräne das Gut abstellen konn-



Abb. 9: Bremen, Überseestadt, Speicher 11

ten, bevor es mit Staplern ins Innere gefahren wurde. Um für das Obergeschoss eine ebensolche Rampe zu erhalten, wurde dieses Geschoss etwas verschoben. So entstand dort eine eigene Ladebühne. Auf der Wasserseite besitzen beide Geschosse große Schiebetore, zur Langseite hat das Erdgeschoss Tore und Rampen und für das Obergeschoss wurden große Lastenaufzüge notwendig. An dieser Seite lagen wiederum Rampen für die Verladung auf Zug und Lkw.

Auch dieser Bau ist inzwischen umgenutzt. Mit einem Architekturwettbewerb wurden Lösungen für die Nutzungsideen zweier Investoren gesucht. In einer Hälfte des Schuppens wird unter dem Stichwort „Faszination Auto“ alles um das klassische Automobil angeboten: Restaurierung, Wartung, Verkauf, jegliches Zubehör und Einlagerung sowie Automuseum. Im Obergeschoss kann der Oldtimer-Liebhaber ein Wohnloft erwerben, wo er mit dem Auto in die Wohnung fahren kann. Für die Denkmalpflege war es auch hier besonders wichtig, dass in Bereichen etwas von der Großzügigkeit und der Weite eines solchen Schuppens erhalten bleibt. Die Hauptachse wird deshalb als Boulevard

Abb. 10: Bremen, Überseestadt, Schuppen 1, innen





Abb. 11: Bremen, Überseestadt, Speicher I

die zentrale Erschließung übernehmen und die seitlichen Einbauten werden durch Glas und große Offenheit ein hohes Maß an Filigranität und Transparenz bewahren. Auch hier wurden die Umnutzungen auf größtmögliche Einfachheit hin entwickelt. Die herbe Schlichtheit der Industriearchitektur wird weitestgehend bewahrt. Dort wo es notwendig ist, werden moderne Gestaltungselemente hinzu entwickelt.

Die Schuppen waren wie ausgeführt keine Gebäude für langfristige Warenlagerung. Diese Funktion übernahmen die Speicher, die in der zweiten Reihe standen. Von den Bremer Speichern in der Überseestadt hat sich ein Vorkriegsbeispiel erhalten. Genauer gesagt sind es zwei, denn der heutige Speicher XI entstand aus der Verbindung durch einen Zwischenbau von ehemals zwei selbständigen Bauten, den Speicher XI und XIII. 1910–1912 wurden diese Gebäude errichtet und 1947 zusammengefasst (siehe Abb. 9). Damit entstand ein Bau von 400 Metern Länge und einer Lagerfläche von 37 000 Quadratmetern. Die Eisenbetonkonstruktion als Innenskelett und die massiven Backsteinaußenwände prägen das Erscheinungsbild. Ein flaches Pultdach und eine ursprünglich vollständig geschlossene Nordwand als Brandwand sind als weitere Merkmale zu benennen. Die Waren wurden in dem Speicher eingelagert und nach einer bestimmten Lagerzeit zum Weitertransport verladen. Dies erfolgte von einer Seite, deshalb zeigt die Südseite mehrere Erschließungsachsen von denen immer zwei Segmente beschickt wurden. Dort waren Treppenhäuser, Lastenaufzüge sowie eine Ladeplattform und Ladeluken angeordnet. Auf vier Ebenen wurden die Waren eingelagert.

Ab dem Jahr 2001 wurde dieser Bau langsam saniert und umgenutzt. Es wurden aber keine modernen Bürostandards angestrebt, sondern wie selbstverständlich wurden die historischen Gegebenheiten akzeptiert und daran Neugestaltungen angepasst. Die unterschiedlichen Nutzer fügen sich ein in den historischen Rahmen ohne diesen zu sprengen.

Hochschule, Büros, Gewerbe, Handel, Museum, Gastronomie, Flächen für Veranstaltungen finden hier eine Unterkunft und können das historische Ambiente für sich selbst gewinnbringend nutzen. Alle Details der Gestaltung wurden sensibel entwickelt. Die Hauptfassade wurde nur zurückhaltend aufbereitet. Dabei stand Reparatur stets vor Erneuerung. Die Laderampen und Andienungs balkone wurden in die neue Erschließung integriert. Die ehemalige Segmentunterteilung in Einzelhäuser und Brandabschnitte konnte dabei auch erhalten werden. Die alten Industriefenster wurden ebenfalls nur aufbereitet, Fußböden zum großen Teil erhalten und historische Oberflächen belassen, notwendige Installationen wurden passend zum industriellen Bild schlicht auf Putz gelegt, um die Arbeitsatmosphäre eines Hafengebäudes weiterleben zu lassen. Für die innere Nutzung war eine bessere Belichtung unumgänglich. An der ehemals vollständig geschlossenen Nordwand wurden mit Diamantsägen Fensteröffnungen geschnitten, die in ihrem unverputzten Zustand belassen wurden, sodass sich dem Betrachter die Veränderungen und Vorgehensweise sofort erschließen. Die historische Identität des Speichers wird durch die Veränderung nirgends gestört. Bei der Umnutzung dieses Speichers wurde ein Umgangsmodell entwickelt, das vorbildlich auch für die darauffolgenden Projekte wurde. Die Investitionsbereitschaft von Privatunternehmen, die durch langfristige Mietverträge der öffentlichen Hand gefördert wurde, wäre ein eigenes Thema und kann hier nicht weiter vertieft werden.

Der nächste Speichertyp, den ich vorstellen möchte, ist der älteste Nachkriegsspeicher. 1947 wurde eine neue Konzeption für den Hafenausbau nach dem Krieg entwickelt, wobei, wie schon erwähnt, das Bremer System beibehalten wurde. 1948 entstand dann der Prototyp mit dem Bau von Speicher I als Stahlbetonskelettkonstruktion nach den Plänen des renommierten Büros Säume und Hafemann. An der Stelle eines Vorgängers entstand so ein Neubau, der mit einer klaren, allein der Funktionalität geschuldeten Gestalt viele Nachfolger fand. Das klare Rasterskelett wurde mit Backstein ausgefacht und sparsam befenstert. Der gleichförmige Rhythmus unterstreicht die Monumentalität. So wie der Bau seinerzeit abschnittsweise fertiggestellt und abschnittsweise in Betrieb genommen wurde, sollte er auch langsam in Teilabschnitten saniert und umgenutzt werden. Die extrem große Nachfrage nach solchen Bürolofts ließ jedoch eine rasche Komplettsanierung des Speichers zu. Das Vorgehen des neuen Betreibers war von Speicher XI geleitet. Die Fassadenstruktur mit den horizontalen Fensterbändern und darunter liegenden Wandausfachungen wurden als Modul genommen und dafür neue Fensterelemente entwickelt, die diesen Aufteilungen folgten. Jede dritte Achse des Bauwerks wurde unberührt gelassen, die dazwischen liegenden wurden geöffnet, um eine geeignete Belichtung für die neuen Arbeitsplätze zu schaffen. Die neuen Fensterelemente erhielten einen massiven Kämpfer in der Höhe, wo die alten Wandflächen endeten, so dass darüber wieder das historische Motiv des horizontalen Fensterbandes auftaucht. Bei herabgelassenen Jalousien, die sich in den Kämpferelementen befinden, ist die historische Anmutung und originale Rhythmisierung von geschlossenen und offenen Feldern wieder nachzuvollziehen. Bei der Ausgestaltung des Inneren

übte man sich in größter Zurückhaltung und verschonte den Bau weitestgehend vor Veränderungen. Die Oberflächen der Wände wurden original und unbehandelt belassen, die historischen Holzböden nur aufbereitet, Stahlschiebetüren und Beschriftung blieben ebenso authentisch erhalten, wie die alten Aufzüge und Treppen. Teeküchen und Sanitäranlagen in den einzelnen Mieteinheiten sind in Boxen untergebracht, die wie abgestellte Holzkisten wirken.

Zum Schluss werfen wir noch einen Blick auf eine Gruppe kleinerer Speicher, die sog. Bachmannspeicher, eine Reihe von ehemaligen Baumwoll- und Tabakspeicher aus der Zeit ab 1903. Sie zeigen das Spektrum der Speicherarchitektur auf. Da wegen Kriegszerstörungen zwei Bauten in dieser Reihe durch Nachkriegsbauten ersetzt wurden, ergibt sich ein Ensemble, das geradezu wie ein Kaleidoskop die Geschichte historischer Hafenspeicher anschaulich macht. Die Architektursprache entspricht dem Stand der Zeit der Jahrhundertwende mit Backsteingliederungen oder in einem Fall als Putzbau. Auch hier sind einige Speicher bereits umgenutzt, wobei die notwendigen Eingriffe meist die Belichtung der großen Raumtiefen betreffen, so dass mit wenigen zusätzlichen Fenstern und Lichthöfen gearbeitet werden musste. Innenstrukturen und Außenscheinungen waren jedoch kaum betroffen.

Dieser kleine Überblick macht deutlich, dass in Bremen noch eine Reihe bemerkenswerter unterschiedlicher Speicher vom 15. bis zum 20. Jahrhundert existieren, jedoch in der Regel als Einzelbauten, wenn man von dem kleinen Ensemble in Vegesack absieht. Das zum Teil hohe Alter hebt diese Bauten jedoch weit heraus. Daneben legen die Bauten in der Überseestadt Zeugnis vom industriell betriebenen Hafen ab und zeigen wegen ihrer geglückten Umnutzung auch Wege für den denkmalpflegerischen Umgang mit solchen schwierigen, weil großflächigen Objekten auf.

Abstract

Warehouse buildings in Bremen

The city of Bremen can boast a number of important warehouses that date from the 15th to the 20th centuries. They are scattered over a fairly large area. The presentation gives an introduction to the warehouses that have been preserved to this day and a succinct overview of the different types and developments from loft (Packhaus) to storage facility to warehouse. There are some examples of buildings which were used for secondary purposes, too, and this presentation touches upon the problems of preservation that can arise in connection with a later or a changed use of these historical buildings. Another side aspect is the history of the Bremen



Abb. 12: Bremen, Fabrikenhafen, Bachmannspeicher

Port as a whole. Also, a short overview of its different locations is given.

Port warehouses are functional buildings whose main features have not changed much since the Middle Ages: Their purpose is to provide for the storage of different goods on several storeys. This requires large, even surfaces that can cope with great loads and which are at the same time easily accessible. This is why warehouses tend to be located close to points of transshipment and in areas where the necessary equipment is available, in the case of Bremen this means near the docks. Warehouses can be accessed through big loading doors from which the goods can be lifted or lowered directly with the help of winches and pulleys. The wooden, later concrete floors and ceilings are very substantial. Because pillars would have hindered the handling of goods, the challenge lay in minimising their number while at the same time achieving high load capacities.

The list of examples comprises warehouses from the Schnoor district whose core was built in the 15th century, larger warehouses located in the oldest artificial dock of the 17th century in Vegesack, all the way to the very large warehouses in the so-called *Überseestadt* which stem from the early 20th century to the post-WWII-period.

Abbildungsverzeichnis

Alle Photos: Landesamt für Denkmalpflege Bremen

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**Speichergebäude und -komplexe
in europäischen Seehäfen
Warehouse Buildings and Districts
in European Seaports**

Antonella Caroli Palladini

The Old Port of Trieste: Characteristics and Specificities of the Hydrodynamic Power Station and the Warehouse District

Introduction

In Trieste, the historical and architectural heritage of the Old Port has been at the heart of several political debates for about forty years and has been seen as an occasion for ephemeral projects, which have not resulted in either the rehabilitation or the redevelopment of the area yet. The time seems to be ripe for making a more efficient use of the site. Fortunately, the restoration of Warehouse 26, that is currently hosting the “Biennale diffusa” art exhibition, of the Hangar 1 on Pier IV, and the restoration of the hydrodynamic plant have been completed.

Actions by Italia Nostra, the Italian cultural association and non-profit organization for the protection of the national historical and architectural heritage, my studies conducted on the historical archives of the city and of the northern ports, in collaboration with the Speicherstadtmuseum, Hamburg’s Hafencity and Professor Dirk Schubert, initiated and sped up the rehabilitation of the Old Port. Study and research activities have not only resulted in the implementation of protection measures but also lead the way to raise funds for the restoration and redevelopment of the site.

In October 2010, an international scientific committee gathered in Trieste, consisting of leading international experts on historic ports and waterfront districts. This tech-

Figure 1: Trieste, Old Port, Alexander von Schroeder, 1874 map of Trieste port

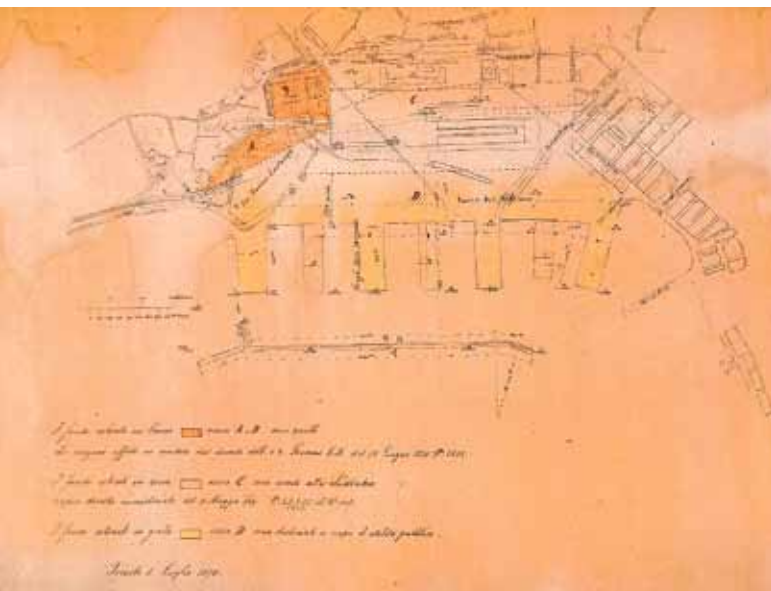


Figure 2: Trieste, Old Port, historic map of Port Trieste, archive of Port Trieste

nical-scientific body, that held a second meeting in Hamburg in June, will support the rehabilitation and redevelopment of the Old Port of Trieste, with the collaboration of Trieste’s Port Authority, the Ministry for Cultural Heritage and Activities and “Portocittà”, the 70-year concessionaire of the area.

The old Port of Trieste

The Old Port of Trieste represents an excellent witness of nineteenth century European industrial port architecture. It is a valuable example, unique of its kind, of a port facility built with the most advanced equipment, technology and materials of its time.



Figure 3: Trieste, Old Port, Warehouse no. 26, archive of Port Trieste

The Old Port, “Porto Vecchio” in Italian, is different from other ports of the Mediterranean area because it was built after the model of the Lagerhäuser, town districts designated as strategic areas for goods traffic in the Northern European ports, in particular the Hamburg Speicherstadt.

Built during the Habsburg period, between 1868 and 1887 after a thorough planning phase, the Old Port covers an area of about 600,000 square meters, spreading from the Ponte Rosso Channel to the suburban quarter of Barcola. It includes five piers (Pier 0, I, II, III, IV), approximately 3,100 metres of quays, twenty-three main buildings comprising hangars, warehouses and other facilities. The Old Port, protected by an offshore seawall, is directly connected to the old railway (1857).

The impact of the port construction caused some changes in the coastline after a large area was dredged and reclamation works took place.

The old port area and the nineteenth-century warehouses have lost their original function related to commercial traffic so they must open up to new opportunities. A re-visioning of the area must take place with the overall port strategy of Trieste. For a long time the cultural association “Italia Nostra”, through the constant efforts of its volunteers, has been fighting for the preservation of this important historic port site. At last, as from August 2001, most of the buildings and the urban structure of the Old Port area fall under the protection of the national cultural heritage authorities.

“Italia Nostra” remains firmly committed to the restoration of the Old Port and to the preservation of its historic warehouses. “Italia Nostra” also chose the city of Hamburg as its reference partner for a correct redevelopment of the area and has established an international committee that can be

involved in the selection of the restoration projects. In this regard it has already arranged a second international meeting “Trieste and Hamburg, port cities in comparison” which took place in June 2011 in Hamburg.

The Lagerhäuser of Trieste

The spirit that governed the project, probably thanks to the contributions of Hamburg citizen Alexander von Schöeder, in its guidelines was the idea that the port was to be seen as a city district and, therefore, as a set of Lagerhäuser.

Figure 4: Bremen, Speicher XI





Figure 5: Hamburg, Speicherstadt



Figure 6: Trieste, Old Port, warehouse no. 7



Figure 7: Trieste, Old Port, hydraulic power plant

The term Lagerhäuser has been used since the early plan stages and refers to the urban infrastructures dedicated to the loading, handling, storage and warehousing of goods in multi-storey lagers or hangars.

In the Northern European ports, the Speicher, Lagerhäuser, the Kältespeicher warehouses, except the six-storey Kaispeicher, were built far from the large basin and over the shallow canals. In particular, the six or eight storey Lagerhausgesellschaft warehouses were large and equipped with elevators. The Hamburg port facilities, and also the port of Bremen, while displaying monumental features, successfully matched the urban construction typologies and styles, so that the Staatsspeicher and the hangars merged with the urban fabric along the Elbe river channels.

The warehouses and the deposits were divided into four main categories: the hangars (100–400 metres long, with an height of 12 metres), the Staatsspeicher, the Kaispeicher (A and B) and the Lagerhausgesellschaft warehouses, which served mainly as depots for coffee, tobacco, wine and manufactured products.

The first project of Warehouse 26 of the port of Trieste recalled the stylistic features of the Speicherstadt warehouses.

The similarities of Warehouse 26 with Bremen’s Speicher XI (now restored and dedicated to cultural activities and a museum) and Hamburg’s Kesselhaus, a restored hydrodynamic plant and now used as an Info-centre.

In Trieste, each hangar was equipped on both sides with railway tracks which were used to load goods directly from wagons into the cargo ships. The hydraulic cranes, both portal or cranes of the “lame goat” type, were located on the edge of the quays and were steam-driven. Also on the land, a system of cranes and hoists facilitated the load-ing and unloading of heavy goods. Of all this electromechanical equipment, the hydraulic crane in front of Warehouse 6 of the old port and the floating pontoon “Ursus” are the only ones which are still in existence; the latter has been put under ministerial protection and will soon be restored.

The four main groups of port buildings

The warehouses and the hangars were placed on three roads, which were parallel to one another: a wider road in the middle and two narrower ones on both sides, one of which is adjacent to the railroad tracks.

- 1) one-storey buildings, above the ground level
- 2) two- or three-storey buildings with basement, attic, and balconies, located between the foreparts and supported by cast iron columns
- 3) four-storey buildings with basement, ground floor and four upper floors with balconies.
- 4) special buildings, such as the hydrodynamic plant and power conversion substations.

In addition, the “customs stands” are also worth noticing, which are symmetrical to the piers, together with isolated buildings, such as the “battery charger”, the “lathe room”, the inns and the additional buildings, leaning on the front lines, dedicated to various activities. The main road, which passes in front of the central administration building of the General Stores, is 1450m long and over 30 m wide; the sec-

ond road is 1000 m long and 30 m wide; and the third road, that is adjacent to the railway tracks, is 800 m long.

The port included a total number of 20 warehouses, 18 hangars and 17 other buildings. The warehouses were lent to traders, who had duty-free deposits and offices.

The hangars were built in nine months; the warehouses, according to their size, took 12 to 28 months for their construction. The delivery deadlines, that had been set on July 1st, 1891 (date of termination of the Free Port), was not met due to the difficulties of the foundational works.

The construction of these warehouses took on great importance not only for the adoption of new construction methods and the use of new materials, such as concrete, but also for the particular hydraulic and consolidation works carried out to overcome the difficulties posed by the underground conditions.

At that time, the foundations were thought to be the more inflexible and rigid, the safer, even when the soft ground received stress more easily. The trapezoidal configurations of some hangar plans near the shore are worth noticing, as they depend on the soil characteristics.

Stylistic remarks regarding the late 19th century power station architecture

A study of the industrial buildings of that period, especially the hydrodynamic and electrical power stations, built in Germany during the same period, such as Hamburg's Kesselhaus, reveals the diverse nature of those special buildings and facilities, which were intended to enhance the performance of factories and ports. An analysis of the buildings of that period shows that the stylistic and construction techniques were intended to camouflage bulky and modern pieces of machinery (visually somewhat aggressive) which would then result in one of the mainstream technological trends. At the time of construction (1890) of the hydrodynamic plant, only a few years after the 1881 Paris Universal Exhibition and the creation of the first electric engine designed by Galileo Ferraris in 1885, the ports of Hamburg, Buenos Aires, Calcutta and Genoa alone adopted this kind of equipment.

The work was unexpectedly important at the time of its construction, especially because it was connected to new production and industrial port activities. Indeed no detailed documentation about it is available in the port archive.

The hydrodynamic plant building

The hydrodynamic plant consists of three buildings, located and organized according to their functions: the first section of the building, that is on the left when looking coastward, is the former electrical conversion plant; the central building hosts the boiler room; while the building that is symmetrical to the gable, on the right side of the building, hosts the engine room and two water accumulator towers.

The distribution of geometric spaces, also on the plans, recalls the elements of Hamburg's Kesselhaus, that today serves as an information centre for the Speicherstadt.



Figure 8: Trieste, Old Port, hydraulic power plant, machinery room



Figure 9: Trieste, Old Port, hydraulic power plant, (1890) machine Breitfeld & Danek – Karolinental – Prag



Figure 10: Trieste, Old Port, hydraulic power plant, (1890) auxiliary machine Breitfeld & Danek – Karolinental – Prag

During the construction of the hydrodynamic plant (between 1887 and 1890) setting work activities according to the destination, the size and the hierarchy of operations



Figure 11: Trieste, Old Port, hydraulic power plant (1890), particular of auxiliary machine Breitfeld & Danek – Karolinenthal – Prag



Figure 12: Trieste, Old Port, the boiler room

Figure 13: Trieste, Old Port, power plant



was necessary, providing at the same time a proper distribution of internal spaces.

Therefore, it was necessary to build an engine room, a boiler room, a chimney, a coal store-room and a repair shop. The study and construction of the foundations was just as important, as it was necessary to provide for a firm, stress-resilient floor, which was able to support the weight of the four machines produced by “Aktien Maschinenbau-Gesellschaft vormals Breitfeld Danek & Co” Prague-Karolinenthal, the Cornwall-type boilers, the accumulators, the tanks, and the huge amount of water that was required to operate the cranes.

Three of the main devices and the auxiliary one were installed in 1891, while the fourth was initiated in 1904. The Cornwall-type boiler group, equipped with two chimneys, built by St. Jaschka & Sohn – Wien, provided a 7-bar steam power.

The plant was equipped with inlet channels, water release tubes, and water overflow devices.

The roof structure was also defined according to the requirements of the equipment that had to be installed inside the building. Therefore, the plant displays two gabled symmetrical bodies, of equal height, with parallel ridge lines, corresponding to the engine room and power substation, while the roof layout of the boiler rooms is orthogonal to the ridge line of the other ones. Also the south-east towers, leaning against the factory building through an intermediate structure, were sized bearing in mind that the hydraulic accumulators were to be installed there.

Over time, the hydrodynamic plant turned out, however, to lack the required space to match its expansion. Therefore, around 1913, a new power conversion substation was built.

The water used by the system, coming from the urban piping, was drawn in by the Port’s return piping system, but also by two tanks, which supplied only enough water to cover the inevitable losses along the way.

The water pressure that was used to power the lifting equipment was distributed across the port through pipes of different diameters. The delivery and return pipes ran through underground shafts, which were wide enough to allow maintenance personnel to perform a complete and comprehensive inspection.

The high cost of this system and technical progress persuaded the port administration to replace, between 1936 and 1939, the steam engine with more suitable electric motors.

Only three of the four main engines were then electrified, as it was deemed appropriate to keep a steam reservoir in case of power failure. A perfectly preserved unit is still existing.

According to the manuals of that time, the driving power plants had to be near (preferably in adjacent rooms) a repair shop to perform minor repairs but also to rapidly manufacture spare parts.

Those buildings had to be equipped with a transport system between different rooms.

As far as users are concerned, until 1988 the station provided power to cranes, located outside the warehouses to lift goods to the upper floors, and elevators, located inside different port warehouses.

Restoration works to create the port museum centre are currently underway.

Improvement proposal as a cultural asset – establishment of a historical port site of national and international interest

During the past years, Italia Nostra has put forward a number of proposals, such as a request for protection measures to be applied to all the warehouses of the Old Port and also the recovery of the hydrodynamic plant of Trieste, inspired by Hamburg's Kesselhaus.

The hydrodynamic plant of the Old Port of Trieste is the only example in the world of a energy generator, fully preserved in its original building.

The Italia Nostra association, in 2004, in collaboration with public institutions, started an improvement project of this important cultural asset, currently under protection measures, which is intended to fully recover the building and to expand its uses including, in terms of tourist-cultural-port activities, the creation of a permanent exhibition, an archive of historical materials and the organization of guided tours. The establishment of a "historic port site of international interest" for the whole old port district could be put forward, starting its recovery and revitalization.

Abstract

Der Alte Hafen von Triest: Charakteristika und Besonderheiten des hydrodynamischen Kraftwerkes und des Lagerhausviertels

Der historische Hafen von Triest dokumentiert auf herausragende Weise die Industriehafenarchitektur des neunzehnten Jahrhunderts in Europa. Er ist ein wertvolles, ja einzigartiges Beispiel für einen Hafen, der mit den damals modernsten Geräten, der fortschrittlichsten Technik und den neuesten Materialien gebaut wurde.

Der Alte Hafen „Porto Vecchio“ in Italien unterscheidet sich von anderen Mittelmeerhäfen, weil er nach dem Vorbild der nordeuropäischen Lagerhaus-Viertel entstand: Letztere waren praktisch ausschließlich dem Warenumschatz gewidmet. Insbesondere stand die Hamburger Speicherstadt Pate bei Entwurf und Bau des „Porto Vecchio“.

Der Hafen entstand nach sorgfältiger Planung während der Habsburger Monarchie in den Jahren zwischen 1868 und 1887. Er umfasst eine Fläche von 600 000 qm und erstreckt sich vom Ponte Rosso Kanal bis zum Vorstadtviertel Barcola. Zum Hafen gehören insgesamt fünf Brücken (Pier 0, I, II, III, IV), Kais mit einer Länge von 3 100 Metern, 23 Gebäude, hierunter Hangars, Lagerhäuser sowie weitere Anlagen und Nebengebäude. Der Alte Hafen ist durch eine Außenmole gegen die offene See geschützt und direkt an die alte Eisenbahnlinie von 1857 angebunden.

Durch den Bau des Hafens veränderte sich der Küstenverlauf, da in großem Umfang ausgebagert und Land hinzuge wonnen wurde.



Figure 14: Trieste, Old Port, power plant



Figure 15: Trieste, Old Port, warehouse no. 26 after restoration (2011)



Figure 16: Trieste, Old Port, old warehouse no. 26 after restoration (2011)

Das ehemalige Hafengebiet und die Speicherstadt aus dem 19. Jahrhundert sind inzwischen vom Stadtzentrum umschlossen und haben ihre ursprüngliche Funktion für den gewerblichen Verkehr eingebüßt. Sie müssen sich deshalb für neue Nutzungen und Chancen öffnen, die im größeren



Figure 17: Trieste, Old Port, old warehouse no. 26 after restoration (2011)



Figure 18: Trieste, Old Port, hydraulic power plant, works for restoration (2011)

Zusammenhang mit der traditionellen Bedeutung von Triest als Hafenstadt stehen. Sichtbare Zeugnisse des alten Hafengeländes existieren auch ohne gegenwärtige Nutzung fort: historische Lagerhäuser, Hangars, das Kesselhaus, Kaikräne, elektromechanisches Gerät und die alten Silospeicher mit ihrer charakteristischen Architektur.

Die Lagerhäuser, Hangars und bis zu vierstöckigen Gebäude bilden Parallelachsen, von denen die landseitig innerste in direkter Nachbarschaft zum Schienenstrang verläuft.

Bei allen diesen Gebäuden, Anlagen und Ausrüstungsgegenständen handelt es sich um unersetzbare Beispiele einer Industrie- und Technikarchitektur, die die große Tradition

des Hafens von Triest bezeugen. Sogar die Auswahl der Baumaterialien, konstruktive Details sowie Zoll- und andere vertragliche Regelungen erlauben interessante Einblicke in die Hafentätigkeiten von Triest.

Der Kulturverband „Italia Nostra“ und die in ihm organisierten ehrenamtlichen Mitglieder kämpfen seit langem unermüdlich für die Erhaltung dieses wichtigen historischen Hafens. Am 23. August 2001 gelang es endlich, die meisten der Gebäude sowie die städtebauliche Struktur des Alten Hafens unter den Schutz der nationalen Denkmalschutzbehörde zu stellen.

„Italia Nostra“ engagiert sich weiterhin dezidiert für die Restaurierung des Alten Hafens und die Erhaltung der historischen Lagerhäuser. „Italia Nostra“ hat sich bewusst mit Hamburg als Referenzpartnerstadt zusammengetan, um bei der Umwidmung des Hafengeländes den richtigen Weg einzuschlagen. Es wurde ein international besetzter Ausschuss eingerichtet, der bei der Wahl der Restaurierungs-Projekte einbezogen wird.

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John Hinchliffe

Liverpool Maritime Mercantile City World Heritage Site: Lessons for the conservation and management of port cities

ALL YOU NEED IS DOCKS – The long and winding road to the conservation of Liverpool’s historic port city

Sea ports are an essential component in the broad cultural heritage of humanity. They are a pre-requisite of international civilisation, as they are the interface between land and sea, where goods and people are transferred and where global trading links are anchored.

By necessity, seaports must have docks where ships can moor and transfer their cargo. Some ports have natural sheltered deep water and can operate successfully using simple quays or piers but others, such as Liverpool, have a high tidal range and can only operate successfully by constructing enclosed wet docks to maintain a constant water level adjacent to the quays.

Brief History of Liverpool

Liverpool was founded by King John in 1207, as a port from which to sail to Ireland and Wales, but few noteworthy developments occurred there in the first 500 years! A map of 1577 shows that in the 16th century, the nearby Chester on the River Dee was busier than Liverpool on the River Mersey. Liverpool’s growth as a port was hampered by the high tidal range of the river and the lack of protected moorings for ships.

However, in 1715 the Town Council opened the world’s first commercial enclosed wet dock (which later became known as Old Dock), constructed within an infilled tidal pool, and Liverpool began its rise to become one of the greatest international port cities.

By the end of the 18th century, Liverpool had constructed a further five enclosed docks along the tidal margins. By the end of the 19th century, seven miles of enclosed docks had been completed in a continuous line along the east bank of the river. It was a remarkable achievement of civil engineering and municipal enterprise.



Figure 1: Liverpool 1682

The tangible evidence of Liverpool’s global significance as an international seaport survives in many forms, especially in its surviving docks and warehouses. Liverpool has examples of many types of warehouses which demonstrate innovation and the evolution of warehouses as a building typology:

1. Warehouses in merchants’ houses
2. Warehouses attached to merchants’ houses
3. Warehouses detached from merchants’ houses
4. Early fireproof warehouses
5. Bonded Warehouses
6. Monumental dockside warehouses
7. Inland warehouses combined with showrooms
8. Specialist warehouses

Liverpool’s spirit of place is also a product of its intangible heritage: the memories and echoes of the lives of its dock



Figure 2: Old Dock

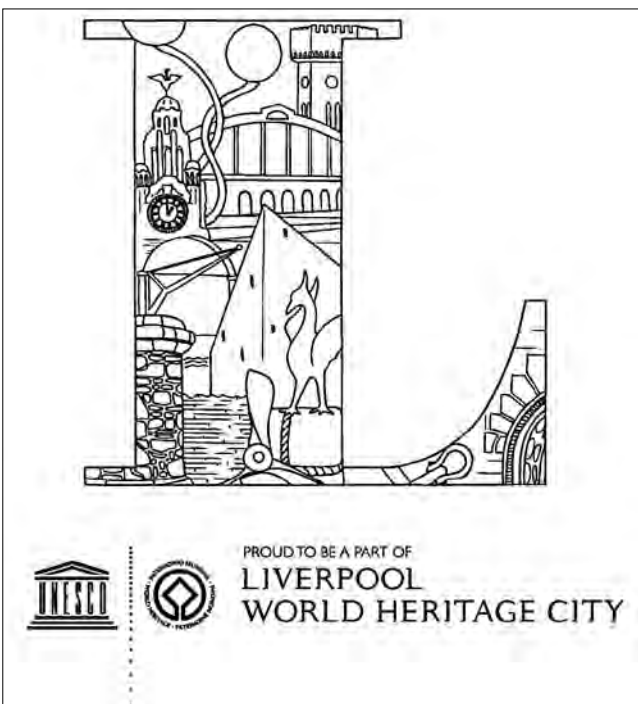


Figure 3: Waterloo Warehouse



Figure 4: Albert Dock circa 1980, prior to comprehensive restoration

Figure 5: Branding of WHS to enable business to show pride in the status



workers, merchants and sailors and the impacts on the millions of emigrants and enslaved Africans whose lives were transformed by their trans-Atlantic journeys on Liverpool-owned ships.

Liverpool’s economic decline and population loss during the 20th century created a desperate need for urban regeneration and for the city to find a new identity and purpose. Liverpool’s renaissance has been based on realising the communal, economic, townscape and historic value of its port heritage, as a unique and irreplaceable resource. The seed pearl of Liverpool’s regeneration began the 1980’s when the Albert Dock Warehouses were saved, conserved and converted into a mix of new uses, accessible to the public. The work of revitalising Liverpool’s port heritage has continued since that time and, although much of the waterfront has been rejuvenated, it is still “work in progress”. In the course of conserving, managing and regenerating the vast maritime heritage of Liverpool over the last thirty years, many lessons have been learnt, which could usefully be studied by other port cities. Many of these lessons will be obvious to port historians and conservationists but the benefit of stating the obvious is the avoidance of doubt!

The Lessons from Liverpool:

Lesson 1 – Be proud of your maritime heritage – encourage it to be valued

The citizens of Liverpool are traditionally proud of their maritime heritage but years of economic and social problems in the late 20th Century led to the fading of the communal memory of the city’s past glories. Liverpool City Council and its partners, notably English Heritage, foresaw that if Liverpool could become a World Heritage Site (WHS), this international recognition would lead to a return of civic pride in the city and could be an inspiration for heritage-led regeneration. Verification of Liverpool’s claim of the global significance of its docks was provided by Dr Ray Bondin (ICOMOS Assessor) who confirmed in 2003 that Liverpool has “The biggest and most complete system of historic docks in the world.” Following much hard work by many people, the international significance of the port and city of Liverpool was recognized by UNESCO in 2004, when its historic waterfront, commercial centre and cultural quarter were inscribed onto the World Heritage list as “the supreme example of a commercial port of the 18th, 19th and early 20th centuries.”

Building owners in Liverpool’s WHS are now displaying pride in the WHS status, through a new branding initiative which encourages them to put up window stickers to proclaim “Proud to be part of Liverpool World Heritage City”.

Lesson 2 – Celebrate and enjoy your maritime heritage – make the most of the “soft values”

Liverpool City Council capitalizes on Liverpool’s maritime heritage by organizing regular events such as river festivals, Tall Ships Races and the *On The Waterfront* festivals, which use the historic port as a venue and a backdrop. Spectacular films of the events are sometimes made available



Figure 6: Sound and light projection at the On The Waterfront Festival 2011



Figure 7: The six areas of distinctive townscape character of Liverpool's World Heritage Site

online so that even those who cannot attend can enjoy the events. (See the unmissable clips from 2011 at: <http://vimeo.com/26827092> and <http://vimeo.com/26884619>.) Such events harness local pride but also contribute to the visitor economy, with hundreds of thousands of visitors.

This lesson is part of the wider concept promoted by Eric van Hooydonk in his *Soft Values of Seaports*. He rightly advocates that the public will show greater support and appreciation of operational seaports if full advantage is taken of the opportunities offered by those ports in connection with their heritage, nature, education, art and employment.

Lesson 3 – Understand the wider urban landscape of your port city – Undertake detailed studies of the urban fabric and landscape

As part of Liverpool's nomination process to become a WHS, the candidate site was assessed and subsequently divided into six areas of distinct townscape character, which had evolved as a result of different historic uses:

1. The Pier Head – the visual and spiritual focal point of the city
2. Albert Dock Conservation Area – an ensemble of docks and warehouses south of the Pier Head

3. Stanley Dock Conservation Area – an ensemble of docks and warehouses north of the Pier Head
4. Castle Street Commercial Centre – the palaces of commerce
5. The William Brown Street Cultural Quarter – Liverpool's historic expression of its interest cultural values
6. Lower Duke Street Merchants Quarter – early inland warehouses and merchants' houses

The identification of these six areas and their morphology assisted in the proper description, understanding and planning for those historic "quarters" of the city, which still have different characteristics of form and function.

Lesson 4 – Understand the port city's historic and intangible significance

UNESCO considers that Liverpool has *Outstanding Universal Value* because Liverpool:

1. Played a leading role in the development of dock construction, port management and international trading systems in the 18th and 19th centuries
2. The buildings and structures of the port and the city are an exceptional testimony to mercantile culture.

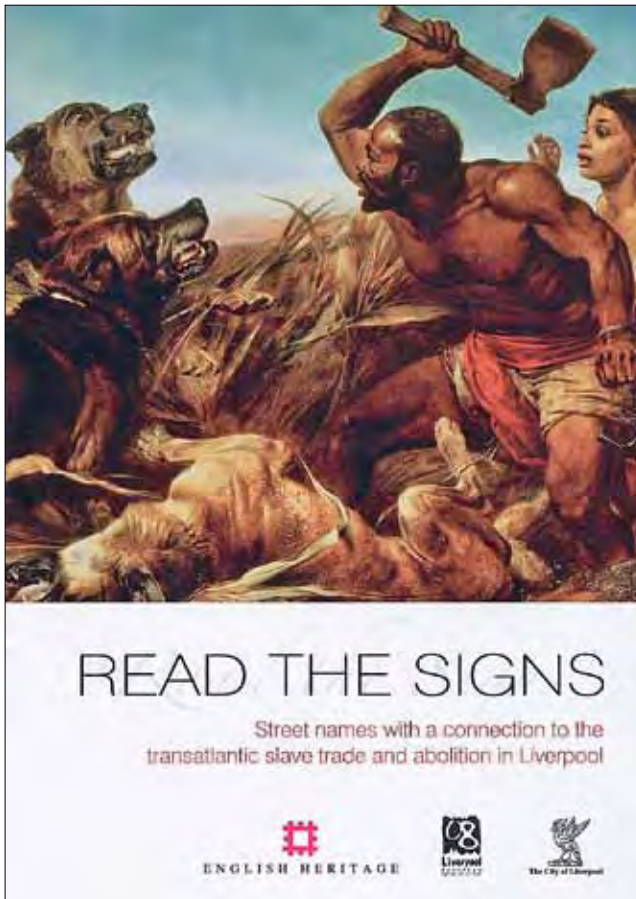


Figure 8: Identify intangible heritage of the port

3. Liverpool played a major role in influencing globally significant demographic changes in the 18th and 19th centuries, through: a) its involvement in the Trans-Atlantic Slave Trade and b) its involvement as the leading port of mass European emigration to the New World.

Visitors come to Liverpool to trace their *Genealogical Roots* and the *Geographical Routes* of their ancestors!

It is important to encourage understanding and interpretation of historic and intangible heritage, especially through events, displays, museums and publications as well as through urban planning and building conservation.

Lesson 5 – Ensure that better understanding of port heritage leads to informed conservation and better planning

English Heritage was the lead partner in the *Historic Environment of Liverpool Project* (HELP) from 2001 until 2010 which was established to encourage better understanding, management and celebration of the city's extraordinary cultural heritage.

HELP was an umbrella programme which:

1. Encouraged partnership working of major public sector organisations
2. Public engagement and
3. Brought together around 15 interlinked projects.

HELP was grouped into three key themes:

1. Investigation and Characterisation
2. Managing the Historic Environment
3. Access and Celebration of cultural heritage

A key output of the project was the publication of a series of popular books on Informed Conservation, which has enhanced knowledge and enabled more informed planning decisions.

The improved knowledge, management and celebration of the historic environment have enabled better planning decisions to be made.

Lesson 6 – Get statutory protection for historic port structures

A survey of all buildings in the WHS in 2005 demonstrated that many of the unlisted buildings were of significant architectural or historic interest but, because they were not listed, did not benefit from full legal protection. The HELP Programme resulted in a subsequent review of listed buildings within the WHS and the addition of many historic port buildings on to the statutory list, such as inland warehouses and the early fireproof warehouse at Vulcan Street/ Waterloo Road.

Lesson 7 – The public are attracted to mixed uses in historic buildings with a waterside setting

In the early 1980s, much of Liverpool's historic port was abandoned, dis-used and derelict. This was a symptom of industrial obsolescence and the future for the historic port looked bleak. The Merseyside Development Corporation (MDC) took a massive leap of faith to invest much public money into the restoration and creative re-use of several historic docks and warehouses on the premise that the public are attracted to mixed uses in historic buildings with a waterside setting. The MDC was proved right as the restoration of the Albert Dock in particular has been an outstanding success. Its restoration was undertaken in accordance with clear conservation principles. It annually attracts over 4 million visitors a year and is an international icon of heritage-led regeneration.

Lesson 8 – Public authorities should deliver regeneration of under-used port heritage by any means necessary

Public authorities should deliver regeneration of disused historic ports *by any means necessary*, using a wide range of planning and conservation tools:

1. Regeneration frameworks – such as Liverpool Vision's Strategic Regeneration Framework, which established the principle of reclaiming the waterfront
2. Planning policies – such as those in Liverpool's Unitary Development Plan which established regeneration and conservation policies
3. Management Plans – such as the Liverpool WHS Management which has the vision for the future that "The

organisations and people responsible for the management of the World Heritage Site are committed to ensuring that *Liverpool – Maritime Mercantile City* will be managed as an exemplary demonstration of sustainable development and heritage-led regeneration.”

4. Detailed Planning guidance – such as the Liverpool WHS Supplementary Planning Document (2009) which addresses the key planning, regeneration and conservation issues which affect the WHS and clarifies the policies for the benefit of developers, building owners and decision-makers
5. Public Funding – a cocktail of funding from a variety of sources has transformed much of Liverpool’s port heritage
6. Private Sector – the private sector of developers and land-owners have primary responsibility for maintaining and enhancing their land and buildings and a constructive working relationship is required so that mutually shared objectives can be agreed and achieved

The establishment of a consensual management framework for port heritage is the most important requirement.

Lesson 9 – Carry out a comprehensive townscape analysis to identify key planning and conservation issues

The key planning and conservation issues will vary between port cities and so solutions or policies from elsewhere cannot necessarily be imported from elsewhere. It will always be necessary to undertake a comprehensive planning and townscape analysis to establish key issues and policies. As a pre-requisite of preparing the Liverpool WHS Supplementary Planning Document, an Evidential Report was produced, which formed a base-line of townscape information. The Evidential Report identified that the key planning and conservation issues for Liverpool included:

1. The need for design guidance
2. The need for policies for tall buildings
3. Building heights in the WHS
4. The protection of views
5. The future of the redundant historic water-spaces.
6. The replacement of existing buildings
7. The re-use of Historic Buildings
8. The Dock Wall
9. Archaeology
10. Conservation standards
11. The Liverpool Waters site

It is also essential that developers for developers undertake their own detailed view analysis and heritage impact analysis to assess the impact of proposed development on the historic port.

Lesson 10 – Identify buildings that make a negative contribution to the historic urban landscape and encourage their remodelling or removal/replacement

Not all buildings within Liverpool’s historic port are heritage assets or contribute to the outstanding universal value

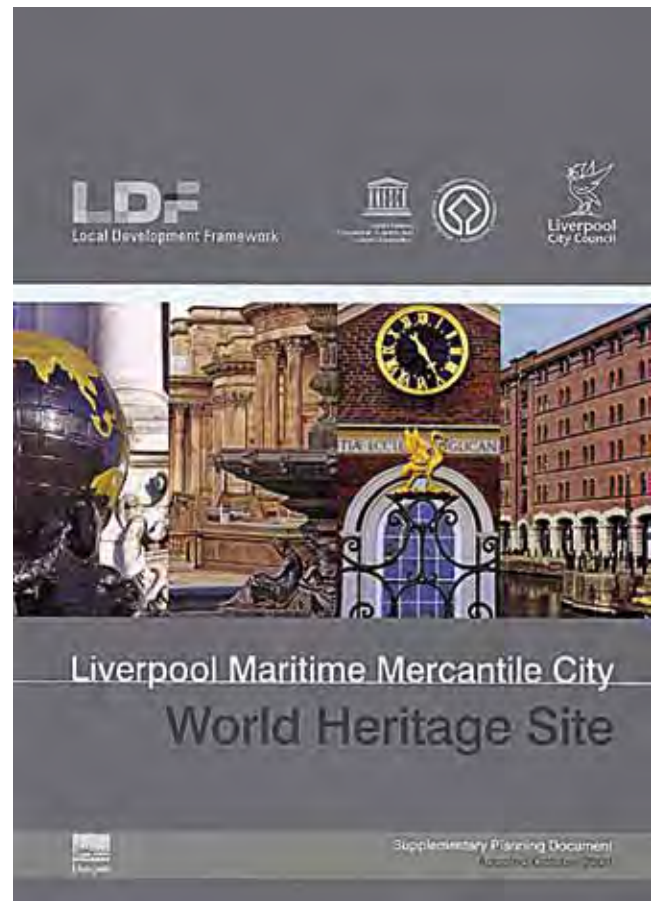


Figure 9: Produce detailed planning guidance for development, regeneration and conservation

of the WHS. Liverpool City Council commissioned a study to identify those building which make a neutral or negative contribution to the historic urban landscape. It then confirmed that it would not object in principle to their remodeling or demolition and replacement.

Conclusions

1. The conservation and management of Liverpool’s port heritage are based upon the principle of the “virtuous circle of cultural heritage”
Improved Understanding of Cultural Heritage results in More Enjoyment of Cultural Heritage, which results in Greater Valuing of Cultural Heritage, which results in Better Caring for Cultural Heritage which results in and Improved Understanding of Cultural Heritage and so the circle goes on!
2. The public authorities in Liverpool are always keen to learn and share best practice in the conservation and management of its cultural heritage. From 2008 until 2011, Liverpool was a member of URBACT’s HerO (Heritage as Opportunity) Project, which was a European networking project to develop sustainable strategies for living historic cities, including the port cities of Naples and Valletta. The outputs of the HerO Project should be of interest to everyone who is responsible for the conservation

and management of historic cities. Those outputs include a paper on *The Untapped Potential of Cultural Heritage* and a guidebook on how to prepare Integrated Cultural Heritage Management Plans.

3. All historic ports and all historic cities are unique, but many have common characteristics and face similar challenges. Liverpool does not claim to have all the answers nor to have achieved perfect solutions and it still has many challenges ahead. UNESCO welcomed Liverpool as case study in the conservation of port heritage *in progress* and so it is pleased to share its experiences and the lessons it has learnt to provide a communal reservoir of knowledge for other port cities to study and benefit from.

For further information, visit www.liverpoolworldheritage.com and www.urbact.eu/hero or contact jnshinchliffe@gmail.com

Abstract

Welterbestätte Liverpool Maritime Mercantile City: Lehren für die Erhaltung und Bewirtschaftung von Hafenstädten

ALL YOU NEED IS DOCKS – Der steinige Weg hin zur Bewahrung von Liverpools historischem Hafenviertel

Seehäfen stellen im umfassenden kulturellen Erbe der Menschheit eine essenzielle Komponente dar. Sie sind Voraussetzung für eine international ausgerichtete Zivilisation, denn sie bilden die Schnittstelle zwischen Land und Meer, über die Güter und Menschen überführt werden und an der weltweite Handelsbeziehungen ihre Verankerung haben.

Die internationale Bedeutung des Hafens und der Stadt Liverpool wurde von der UNESCO im Jahr 2004 anerkannt, als das historische Hafenviertel und Handelszentrum als „herausragendes Beispiel eines Handelshafens des 18., 19. und frühen 20. Jahrhunderts“ in die Liste der Weltkulturerbestätten aufgenommen wurde.

Der Vortrag gibt einen kurzen Abriss der Geschichte Liverpools, von der Eröffnung des weltweit ersten Schwimmdocks 1715 bis hin zum Status der Stadt als eine der großen Hafenstädte der Welt am Ende des 19. Jahrhunderts. Der Niedergang im Verlauf des 20. Jahrhunderts machte eine tiefgreifende Erneuerung der Stadt erforderlich. Sie musste eine neue Identität und Bestimmung finden. Die Wiedergeburt Liverpools basierte auf der Realisierung des kommunalen, wirtschaftlichen, stadtlandschaftlichen und historischen Werts seines Hafens. Er stellt ein einzigartiges und nicht zu ersetzendes Kapital dar.

Die Erneuerung Liverpools begann in den 1980er Jahren, als die Lagerhäuser des Albert Docks gerettet, erhalten, einer Reihe neuer Verwendungen zugeführt und für die Öffent-

lichkeit zugänglich gemacht wurden. Die Wiederbelebung des Hafens wurde seitdem fortgeführt. Und obwohl ein großer Teil des Gebiets verjüngt wurde, ist vieles immer noch „im Bau“. Im Verlauf der Erhaltung, Bewirtschaftung und Erneuerung des riesigen maritimen Erbes Liverpools wurden Erfahrungen gesammelt, die auch anderen Hafenstädten von Nutzen sein können:

Lektion 1 – Sei stolz auf Dein maritimes Erbe.

Lektion 2 – Genieße und feiere Dein maritimes Erbe.

Lektion 3 – Entwickle ein Verständnis für die urbane Landschaft Deiner Hafenstadt.

Lektion 4 – Erkenne die historische und unangreifbare Bedeutung der Hafenstadt.

Lektion 5 – Stelle sicher, dass ein besseres Verständnis des Erbes, das der Hafen darstellt, zu einer von Kenntnisreichtum geprägten Erhaltung und zu besserer Planung führt.

Lektion 6 – Sorge dafür, dass historische Hafenstrukturen gesetzlich geschützt werden.

Lektion 7 – Am Wasser gelegene historische Gebäude, die verschiedenartig genutzt werden, sind für die Menschen besonders attraktiv.

Lektion 8 – Die Behörden sollten alles daran setzen, eine Erneuerung durchzuführen.

Lektion 9 – Nimm eine umfassende Analyse des Stadtbilds vor, um wichtige Planungsfragen zu ermitteln.

Lektion 10 – Ermittle Gebäude, die sich auf die historische urbane Landschaft negativ auswirken und ermutige dazu, sie zu beseitigen/ersetzen.

Zwar sind alle historischen Häfen und Städte einzigartig, viele haben jedoch die gleichen Merkmale und stehen vor ähnlichen Herausforderungen. Liverpool gibt weder vor, auf alles eine Antwort noch perfekte Lösungen gefunden zu haben. Viele Herausforderungen liegen noch vor uns. Die UNESCO sieht Liverpool als Fallbeispiel für eine fortlaufende Bewahrung des Hafenerbes. Die in Liverpool gemachten Erfahrungen stellen ein Wissensreservoir dar, das andere Hafenstädte nutzen und von dem sie profitieren können.

Weitere Informationen erhalten Sie unter www.liverpoolworldheritage.com, oder setzen Sie sich mit John Hinchliffe unter jnshinchliffe@gmail.com in Verbindung.

Sources of Illustrations

Fig. 1; Fig. 2: National Museum Liverpool

Fig. 3: English Heritage

Fig. 4; Fig. 5; Fig. 6; Fig. 7; Fig. 8; Fig. 9: Liverpool City Council

* The photo rights have been clarified by the author and he has the responsibility

Axel Föhl

Der Hafen von Antwerpen

Hafenentwicklung

In der Staffel der Nordseehäfen zwischen Hamburg und Le Havre kommt Antwerpen schon früh hohe Bedeutung zu. Die 726 erstmals urkundlich erwähnte Stadt erlangte mit dem Aufschwung Brabants nach der Schlacht von Worringen 1288 wachsende wirtschaftliche Bedeutung und zog seit dem Beginn des 14. Jahrhunderts große Teile des Zwischenhandels mit Deutschland auf sich. Stadtrechte erhielt sie 1291, das Stapelrecht für englische Wolle 1295. Der Förderung durch die burgundischen Herzöge verdankte sie die Vorrangstellung gegenüber der bis dahin bedeutenderen, aber durch die Versandung des Zwin benachteiligten Handelsstadt Brügge. Die 1460 gegründete Handelsbörse war die erste in Europa. Um 1550 hatten mehr als tausend ausländische Handelshäuser einen Sitz in Antwerpen, darunter die Fugger und Welser, Antwerpen galt als reichste Handelsstadt der christlichen Welt. Dank ihrer geographischen Lage am Kreuzungspunkt der Handelswege Westeuropa-Ostseeländer und England-Mitteuropa und nach der Entdeckung Amerikas wuchs die Stadt von 46 000 Einwohnern im Jahr 1496 auf 125 000 im Jahr 1568. Damit war allerdings zunächst der Zenit überschritten. Die Unterdrückung der Reformation durch die Spanier vertrieb zahlreiche Handelshäuser, 1585 wurde die Stadt spanisch. Die von den Niederländern errichtete Scheldeblockade traf die Stadt zugunsten von Amsterdam empfindlich, erst 1863 kaufte man den

Niederländern den Schelde Zoll ab. Die Napoleonzeit hatte einen vorübergehenden, gegen England gerichteten Entwicklungsschub gebracht, aber erst mit dem nach der Jahrhundertmitte abschnittsweise angelegten „Eisernen Rhein“, einer Schienenverbindung in die deutschen Schwerindustriegebiete, begann der neuerliche Aufstieg Antwerpens, die Einwohnerzahl wuchs bis 1880 auf 178 000.¹ Um 1870 hatte der Seegüterverkehr bereits einen Umfang von 2 Millionen Tonnen, bis zum Ersten Weltkrieg stieg er auf 19 Millionen.

Sowohl die deutsche Besetzung von 1914–1918, als auch die von 1940–1944 dauernde zweite deutsche Okkupation ließen Antwerpen und seine Hafenanlagen weitestgehend intakt, ein Schicksal, das – was die Erhaltung historischer Substanz anbelangt – dieses Hafensareal deutlich von denen in Hamburg oder Rotterdam unterscheidet.

Die prosperierende Entwicklung nach 1945 brachte auch Antwerpen bedeutende Entfaltungsmöglichkeiten, seit 1950 wurde der Hafenausbau zunehmend von den Modalitäten des Containerumschlages geprägt, die Entwicklung ging scheldeabwärts weg von den historischen Arealen nördlich der Innenstadt in Richtung der holländischen Scheldemündung.

Nach Rotterdam steht Antwerpen heute europaweit an zweiter, weltweit an vierter Stelle beim Güterumschlag.

Hafenanlagen

Jahrhundertlang, von 1263 bis ins 16. Jahrhundert, wurde die flußseitige Ansicht der Stadt vom mittelalterlichen Kran auf dem sogenannten „werf“ bestimmt (Abb. 1). Dies war eine ca. 0,2 ha umfassende Landzunge am rechten Scheldeufer, „werf“ oder auch „kranenhoofd“ genannt. Eine der Theorien über die Etymologie des Stadtnamens geht davon aus, daß Antwerpen seinen Namen von der Ortslagenbezeichnung „aan t' werf“ – „am Werft“ ableitet. Die erste signifikante Erweiterung der Hafenanlagen bestand dann zwischen 1543 und 1545 in der Erweiterung dreier Fleete aus der Mitte des 13. Jahrhunderts auf ca. 25 ha Fläche, dem „Koolvliet“, dem „St. Jansvliet“ und dem „St. Petersvliet“². Die weiter oben erwähnten politischen Entwicklungen brachten mit der spanischen Herrschaft die Entwicklung dann für 250 Jahre zum Stillstand. Erst mit Napoleons Besuch im Juli 1803 veränderte sich die Lage. Antwerpen, von Napoleon zunächst als „afrikanisches Dorf“ bezeichnet, wurde mit den Plänen zur Kontinentalsperre unversehens zur „Pistole, gerichtet auf Englands Herz“. Noch im gleichen Monat erfolgte die kaiserliche Ordre zur Errichtung

Abb. 1: Antwerpens „waterfront“ um 1518





Abb. 2: Bonaparteschleuse, Napoleon- und Willemdock, 1967

eines Schleusendocks sowie die Anlage eines anderthalb Kilometer langen Kais längs der Schelde, das bei Bedarf auch als Geschützatterie zu verwenden sein sollte. Hier, an der Schwelle des Industriezeitalters, klang bereits ein Motiv an, das im Laufe des 19. Jahrhunderts wieder und wieder angeschlagen werden sollte: zur Anlage des napoleonischen Docks mußten auf dem höhergelegenen Grund der Antwerpener „Nieuwstad“ 1300 Behausungen Platz machen, ein Vorgang, der sich bei der Anlage der 1868 eröffneten St. Pancras Eisenbahnstation in London wiederholen sollte, wo die 20 000 Bewohner von Agar Town schlicht verdrängt wurden.³ Eine nahezu gleiche Zahl von angestammten Bewohnern hatte auch der ab 1863 in Angriff genommene Anlage der Hamburger Speicherstadt zu weichen.⁴

1811 wurde die Antwerpener „Bonapartesluis“ mit der Passage eines in der gleichen Stadt auf Kiel gelegten Kriegsschiffes mit achtzig Kanonen in Betrieb genommen. Die 17,4 Meter lange Schleuse wurde 1974 verfüllt. Das anschließende erste Dock maß 145 auf 173 Meter bei einem Tiefgang von 6,18 Metern. Von 1808 bis 1810 entstand das zweite, 155 auf 378 Meter messende Dock. 1815 gelangten beide Docks samt Schleuse durch Schenkung Willems II. der Niederlande an die Stadt. Bis 1837 wurden die meistens mit Böschungen versehenen Becken durch Kaimauern ersetzt (Abb. 2). Zur Hundertjahrfeier 1903 taufte man die bislang „Klein Dok“ und „Groot Dok“ benannten Anlagen in „Bonapartedok“ und „Willemdok“ um.⁵

Auf den Aufschwung nach 1850 und die Ablösung des Scheldezolls und die Anlage des „Eisernen Rheins“ reagierte die Stadt Antwerpen mit der Anlage eines zweiten Dockkomplexes als Kernstück des späteren „Kattendijkdocks“. Er lag außerhalb der Festungszone im Norden und bestand zunächst aus einem 140 auf 500 Meter messenden Dock. Dieses 1856 bis 1860 angelegte Dock wurde bereits 1863 um insgesamt drei Trockendocks sowie das zunächst „Mexicodok“, bald aber wegen seiner Bestimmung „Houtdok“ – „Holzdock“ genannte Hafenbecken vergrößert. Den Hinter-

grund hierfür bildete die rapide Zunahme des nun auch mit Dampfkraft betriebenen Schiffsverkehrs. 1864 erbrachten 2753 Seeschiffe einen Güterumschlag von fast 900 000 Tonnen. Wichtig zu erwähnen in diesem Zusammenhang sind auch die 1843 in Angriff genommenen Güterbahnanlagen in Verbindung mit der dann 1847 in Betrieb genommenen Bahnverbindung mit Köln. In der ersten Hälfte des 20. Jahrhunderts sollten dann noch Kanalverbindungen ins Hinterland dazu kommen.

Neben den wasserbaulichen Arbeiten war man aber seit der Jahrhundertmitte auch zum Bau von Lagerhäusern geschritten.⁶ Damit wurde eine Tradition wiederaufgenommen, deren erhaltene Sachzeugen bis in das 16. Jahrhundert zurückreichen. Unweit des seit 2006 im historischen St.-Felix-Lagerhaus untergebrachten Stadtarchivs wurde 1564 das „Hessenhuis“ als Bestimmungsort aus Deutschland kommender Waren erbaut. Den Niedergang nach 1585 überdauerte es als Kaserne, bis es im 19. Jahrhundert wieder seiner ursprünglichen Bestimmung zur Warenlagerung zugeführt wurde, der es bis um 1950 diente. Seither finden hier alle Arten von Ausstellungen statt. Der unmittelbare Nachbar des „Hessenhuis“ ist das 1910 als backsteinverkleideter Betonbau errichtete, eckturmbekrönte Lagerhaus der „Magasins et Entrepôts Réunis La Cloche“. Somit ist im

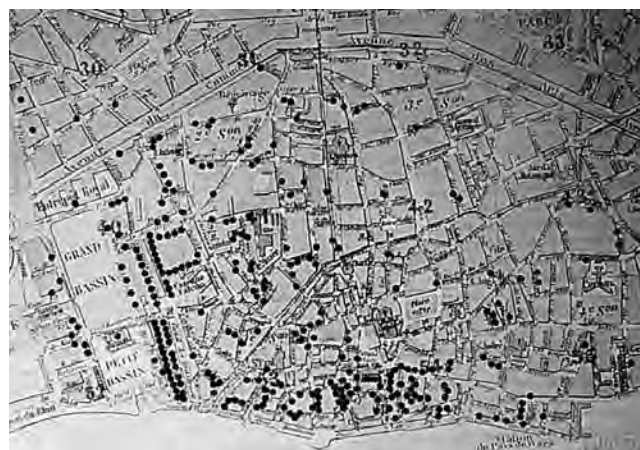


Abb. 3: Verteilung der Lagerhäuser um den Antwerpener Hafen, 1874

Abb. 4: Das 1882 angelegte, 1967 verfüllte „Zuiderdok“, im Hintergrund die monumentale Hydraulik-Zentrale



Zuge einer einzigen Straße der charakteristische Typus des Lagerhauses in seiner Erscheinungsform über fast fünf Jahrhunderten hin vertreten. Eine 1874 entstandene Karte zeigt die dichte Verteilung der zahlreichen Lagerhäuser entlang von Schelde und Hafenbecken (Abb. 3). Erwähnenswert vor allem das „Entrepôt St. Felix“ am Willemdok, ursprünglich errichtet 1858, nach Brand wieder aufgebaut 1863. Einen einschneidenden Verlust stellt der 1990 erfolgte Abbruch des „Entrepôt Royal“, des königlichen Lagerhauses dar, das, 1830 erbaut, nach einem Brand im Jahr 1900 erneut entstanden war und einer Wohnbebauung des Architekten Hans Kollhoff weichen mußte. Das Dockareal nördlich der Stadt vergrößerte sich 1887 um das 6,9 ha umfassende Amerikadock und das über 10 ha messende Lefëbvredock. Ersteres diente vor allem der Petroleumzufuhr, ein Gewerbe, das seit 1861 erstmals für Europa in Antwerpen betrieben wurde. Nach einigen Brand- und Explosionskatastrophen verlagerte man den Erdölumschlag an das südliche Ende des Scheldekais. Dieses war zwischen 1877 und 1888 als noch heute das Erscheinungsbild der Stadt maßgeblich bestimmende Element an der Schelde zwischen dem Kattendijkdok und der Südstation errichtet worden. 600 Gebäude und die weiter oben erwähnte Werft verschwanden dabei zugunsten eines hundert Meter breiten, mit offenen Eisenschuppen, Ladekränen, Eisenbahngleisen und einer Fahrstraße versehenen Uferstreifens. Vom Abbruch verschont blieb einzig das 1520 angelegte Burggebäude des „Steen“, das, im 19. Jahrhundert kräftig romantisiert, seit 1864 als Museum und seit 1952 als Schifffahrtsmuseum diente. Die umfangreiche Sammlung maritimer Fahrzeuge ging 2011 an das neueröffnete „MAS“, das „Museum aan de Stroom“, die neuartige Konzeption eines Stadtmuseums über. Zur Aufnahme des durch die kilometerlange Kaianlage verdrängten Werftverkehrs entstand auch das „Zuiderdok“, ein ab 1882 angelegtes System dreier Docks von zusammen 4,1 ha Oberfläche (Abb. 4). Bedauerlicherweise verfüllte man noch 1968 dieses Dock und schuf eine bis heute öde wirkende Freifläche.

Die weitere Entwicklung führt in das nördlich der Stadt gelegene Terrain bis zur Grenze mit den Niederlanden und soll hier nur mit einer Übersichtskarte aus dem Jahr 1984 vorgestellt werden, die klarmacht, daß das als historisch erhaltenswert geltende Areal, ähnlich wie in Hamburg, nur einen flächenmäßig winzigen Teil der Gesamtanlage des Antwerpener Hafens bildet (Abb. 5).⁷ Auch nach 1984 ging die Entwicklung weiter, bemerkenswert ist dabei das Übergreifen auf das linke Scheldeufer sowie die nunmehrige Erstreckung des Hafensystems bis zur Grenze mit den Niederlanden, hier vor allem in Form von langgestreckten Kanaldocks, so die Docks B1, B2 und B3 mit ihrer nördlichen Verbindung zur Schelde. Diese erfolgte 1967 mit dem Bau der 500 Meter langen „Zandvlietsluis“ und der 1989 eröffneten Berendrechtlsuis“, der mit 500 zu 68 Metern größten Schleuse weltweit.⁸

Aufgeführt werden als erhaltenswerte Hafenstrukturen müssen aber noch neben den Hafenbecken, Umschlagseinrichtungen und Lagerhäusern die bestehen gebliebenen Einrichtungen des Hydrauliknetzes, das einst umfangreiche Hafenbezirke mit Kraftwasser versorgte, ähnlich den Anlagen in Liverpool, London, Bremen oder Hamburg. Unter den ursprünglich acht Anlagen ist als prominentestes und



Abb. 5: Hafenentwicklung 1811–1980

Abb. 6: Zwischen Renaissance und Revolutionsarchitektur: das „Zuiderpershuis“





Abb. 7: Speisehaus für Arbeiter, 1907, heute Restaurant und Festsaal

architektonisch den europäischen Durchschnitt weit überlegendes Beispiel das „Zuiderpershuis“ zu nennen, die hydraulische Kraftzentrale am 1968/69 verfüllten Zuiderdok. Gleichzeitig mit dessen Anlage schufen der Ingenieur Paul de Witt und der Architekt Ernest Dieltiens in den Formen einer eklektizistischen Neorenaissance mit Anleihen bei der Revolutionsarchitektur die gewaltigen, die Akkumulatoren der Hydraulikanlage beherbergenden Doppeltürme mit ihrem löwenhauptbewachten Giebelportal (Abb. 6), das seit 1883 u. a. dem Betrieb von 156 Kranen, sechs Schleusen und drei Brücken diene. Bis 1977 versorgte die 1958 von Dampf- auf Elektroantrieb umgerüstete Druckzentrale noch die Nassaubrücke mit Antriebskraft. Zu diesem Zeitpunkt ging übrigens auch die letzte Londoner Hydraulikzentrale außer Betrieb, sie hatte so lange noch die Eisernen Vorhänge der Westend-Theater versorgt.⁹

1979 unter Schutz gestellt, dient der Bau des Zuiderpershuis seither vielfältigen kulturellen Zwecken, der Umbau erfolgte unter Wahrung des technischen Charakters der Anlage. Gegenstück zur Südzentrale ist das 1878 errichtet, ebenfalls erhaltene „Noorderpershuis“ als reichverzierter Backsteinbau mit Sandsteinappliken und einem ebenfalls prominent in Erscheinung tretenden Akkumulatorturm.

Ähnlich wie im Albertdock in Liverpool haben sich in Antwerpen auch die „Endstücke“ des Hydrauliksystems teilweise erhalten, so im Lichthof des Lagerhauses St. Felix.

Erhaltungsbestrebungen

Um die Mitte der 1970er Jahre entwickelten sich unter englischem Einfluß auch in Antwerpen Bestrebungen zur Inventarisierung und Erhaltung von Zeugen der Hafengeschichte. Insbesondere der Direktor des Zentrums für Betriebsgeschichte an der katholischen Universität Antwerpen (Universitaire faculteiten Sint-Ignatius-UFSIA), Roland Baetens koordinierte einige an der Hafengeschichte interessierte und qualifizierte Protagonisten zu einem 1975 abgehaltenen Kolloquium, das mit Erhaltungsbestrebungen auf den rapidem Veränderungsdruck am Hafen reagierte.¹⁰ Die Ergebnisse wurden breit publiziert. Mit der üblichen Verzögerung reagierte die Politik auf die wissenschaftlichen Impulse. Erst gegen Ende der 1970er Jahre evaluierte die Antwerpener Stadtplanung unter dem Arbeitsbegriff „Het Eilandje“ nach dem Vorbild der von „free enterprise“ getragenen Konzepte für die Verwertung der Londoner „Docklands“ die Möglichkeiten einer Entwicklung des Kerngebietes des historischen Hafens mit der 1974 geschlossenen Bonaparteschleuse. Gelegentlich der nationalen 150-Jahrfeiern richteten Stadtarchiv und Museumsdienst eine große historische Ausstellung aus, die die Hafenentwicklung ins Zentrum stellte und ihre Bedeutung für die Gesamtstadt eindringlich betonte.¹¹ Es sollte aber dann doch noch einmal gute zehn Jahre dauern, bis diese Impulse in entschiedeneres politisch-planerisches Handeln umgesetzt werden konnten.



Abb. 8: Die Front der Lagerhäuser entlang dem Willemdock, sämtlich neugenutzt

Unter dem Motto „Stad aan de Stroom“ – Stadt am Fluß – wurde für das Eilandje ein Wettbewerb ausgeschrieben, den der katalanische Architekt und Städtebauer Manuel de Solà Morales gewann, der mit der Öffnung Barcelonas zum Meer seit Anfang der 1980er Jahre sein Verständnis für hafengeprägte Areale und ihre Integration in eine zukunftsorientierte Stadtentwicklung unter Beweis gestellt hatte. 1994 wurde der Realisierung dieser Pläne aber erst einmal der finanzielle Riegel vorgeschoben. Wie häufig in Antwerpen, reagierte die Wirtschaft schneller als die Politik: Um „Willemdok“ und „Napoleondok“ wurden zahlreiche Lagerhäuser zu Büros und Veranstaltungsstätten umgewandelt, so wurde z. B. ein kirchenartiges ehemaliges Speisehaus für Dockarbeiter aus dem Jahr 1908 zu einem Restaurant mit angeschlossenem Festsaal (Abb. 7).

Zu einer Attraktion wurde auch ab 2001 die Konversion des ehemaligen Pumpenhauses am Nordende des Kattendijkdok zu einem Speiserestaurant, das den Dinierenden den Blick erlaubt auf die vollständig erhaltene Maschinenebene des 1918 errichteten Baues mit den drei 11 000 Kubikmeter Wasser pro Minute bewegendes Zentrifugalpumpen, die bis 1982 ihren Dienst taten.¹² Von hier aus bietet sich bis heute auch ein guter Beobachtungspunkt des Hafengeschehens ähnlich wie bei dem in Rotterdam aus dem ehemaligen Empfangsgebäude der Holland-Amerika-Linie seit 1993 entwickelten Hotel „New York“.

Die 1872 gegründete „Red Star Line“, in deren Auftrag das Pumpenhaus einst erbaut wurde, beförderte fast drei Mil-

lionen Auswanderer via Antwerpen in die neue Welt, eine Vergangenheit, die das am Rijnkaai projektierte Migrantemuseum am ehemaligen Sitz der Schifffahrtsgesellschaft thematisieren soll – die Ballinstadt läßt grüßen.¹³

Eine als hochgradig gelungen zu bezeichnende Umnutzung erfuhr das 1858 von Architekt Felix Pauwels errichtete und nach Brand 1863 neuerbaute Lagerhaus „St. Felix“, das für die Aufbewahrung von Kaffee, Wein und Tabak bestimmt war. Der siebengeschossige Backsteinbau besitzt auf Gußeisenstützen aufgelagerte Holzböden. 1912 übernimmt die Stadt bei bis 1950 gleichbleibender Bestimmung den Bau, was den noch bis in die 1980er Jahre deutlich wahrnehmbaren Geruch nach Tabak erklärt. Ab der Mitte der 1970er Jahre wird das Lagerhaus geräumt und steht – ab 1976 förmlich unter Denkmalschutz – leer. Nach Planungen seit 1998 fällt 2002 die Entscheidung, im Zuge der Aufwertung des „Eilandje“-Areal das Stadtarchiv im Entrepôt St. Felix einzurichten. Zusammen mit der Denkmalpflege finden die Architekten Paul Robbrecht und Hilde Daem Mittel und Wege, die mit hohen Gewichten belastbaren Ebenen unter Beibehaltung der zwischen 1863 und 1895 entstandenen Gesamtkonstruktion aus 815 hölzernen und 700 gußeisernen Stützen mit 18 Beton-Containern zu bestücken, die das Archivgut beherbergen. 2006 wird das Archiv eröffnet. Die zentrale überdachte Ladestraße wird für das Publikum geöffnet, im Erdgeschoß siedelt sich Gastronomie an.¹⁴ Einen Hinweis auf die früher omnipräsente Antriebskraft der Hydraulik bieten hier historische Konsolkräne.



Abb. 9: Die eisernen Lagerschuppen entlang des 1877–1988 erbauten Scheldekais



Abb. 10: Königliches Lagerhaus von 1906, nach Abbruch 1989 im Jahr 2004 durch ein Apartmenthaus ersetzt



Abb. 11: Zentrale Hafen-Feuerwache, 1922, soll mit einem Zaha-Hadid-„Wolkenbügel“ bekrönt werden

Bestimmt das Lagerhaus St. Felix zusammen mit weiteren, dem 19. und frühen 20. Jahrhundert entstammenden Lagerhäusern die flußabgewandte Längsseite des heute von Marinafunktionen bestimmten Willemdocks (Abb. 8), so widerfuhr seinem östlichen Ende ein weniger schonend mit der Vergangenheit verfahrenes Schicksal. Hier war 1830 ein mit dominantem Dreiecksgiebel versehenes Lagerhaus,

das vom niederländischen König Willem I. eingeweihte „Koninklijke Entrepôt“ errichtet worden, das nach Brand im Jahr 1902–1906 in historisierend-repräsentativen Formen, aber in einer frühen Eisenbetonbaubauweise und mit Eisenbahnanschlüssen verbunden, wiederaufgebaut wurde (Abb. 10).¹⁵ Im Zuge des Konzepts von „Stad aan de Stroom“ entstand ein vom amerikanischen Architekten Richard Meier verfaßter Masterplan zur Bebauung des „Eilandje“. Trotz starken in- und ausländischen Protestes demolierte man 1989 das königliche Lagerhaus und ersetzte es 2004 durch einen von dem deutschen Architekten Hans Kollhoff entworfenen, in etwa der ehemaligen Kubatur folgenden Apartment-Neubau mit öd-monotonen Rasterfassaden.

Unter den dem Meierschen Masterplan folgenden vielen Hochhausbauten östlich der beiden historischen Docks ragt das im Mai 2011 eröffnete „MAS“, das „Museum aan de Stroom“ heraus. Dem Wettbewerbsgewinner von 1990, Manuel de Solà Morales folgend, entwickeln die beiden niederländischen Architekten Willem Jan Neutelings und Michiel Riedijk sein Konzept einer „kulturellen Achse“ zwischen Stadtzentrum und altem Hafen weiter. Zwischen Napoleon- und Willemdock, anstelle des 1568 errichteten, 1893 abgebrochenen Hansehauses, steht nun ein mit rotem Sandstein verkleideter, kräftiger Turmbau, der trotz seiner turmartigen Vertikalwirkung der Monumentalität durch spiralförmig angeordnete Fensterbänder, die den Bau erheblich leichter erscheinen lassen, entkommt.

Die Wiederzugänglichmachung der sechs Kilometer langen Kaizone längs der Schelde mit ihren vielfach gereihten, offenen eisernen Lagerschuppen (Abb. 9) erfolgt, wie bereits mit dem Konzept „Stad aan de Stroom“ 1990 angedacht, als Wiedergewinnung einer Verbindung zwischen Stadt und Schelde-Fluß nach dem Muster zahlreicher anderer europäischer Städte. Sie folgt den Festlegungen eines 2007 abgehaltenen Wettbewerbes, der gleichzeitig mit der Notwendigkeit in Verbindung steht, die Hochwasserschutzanlagen zu verbessern. Weiter nördlich werden zwei relativ moderne Umschlageneinrichtungen, der „Hangar 26“ und der „Hangar 27“, jeweils holzverkleidete Lagerhäuser auf schlanken Betonstützen seit dem Jahr 1993, dem Jahr, in dem Antwerpen Kulturhauptstadt Europas war, für vielfältige Zwecke zwischen Gastronomie, Ausstellung, Büros und Bildung genutzt.

Im Nordosten des Stadtzentrums entstand nach 1873 ein großer Rangierbahnhof, der im Zuge der Nordwanderung des Hafens ebenfalls nach Norden ausweichen mußte. Das brachgefallene Areal im Stadtteil Dam bildete lange eine Barriere für die Stadtentwicklung. Unter intensiver öffentlicher Beteiligung entstand hier bis 2009 nach Plänen der Wettbewerbssieger Bernardo Secchi und Paola Viganò ein 16 ha großer, dem Sport, der Freizeit und Veranstaltungen gewidmeter Park mit dem an den historischen Eisenbahnbetrieb gemahnenden Namen „Park Spoor Nord“. Bemerkenswert ist hier die zitatweise Überlieferung einiger der alten Gleisverbindungen und der Einbezug historischer Bauten des ehemaligen Bahnbetriebes. Das Vorgehen erinnert an den Umgang mit dem Weinhändlerquartier Bercy in Paris vor dreißig Jahren, aber auch einen solchen mit Schwerindustriebrachen im Ruhrgebiet.

Ausblick

Der hier versuchte Überblick über das vielfältige Geschehen in der „Stadt am Strom“, seit man sich Mitte der 1970er Jahre der Bedeutung des historischen Hafens bewußt geworden war, ist notwendig unvollständig. Zahlreiche Strukturen weiter im Norden des Stadtzentrums, z. B. im Bereich der „Montevideo“-Lagerhäuser werden unter Einbezug der Nutzung historischer Bauten weiterentwickelt. Auch die unvermeidliche Zaha Hadid steht mit einem Projekt des Aufsetzens eines ihrer schroff gezackten Gebilde auf ein gigantisches, 1922 errichtetes Feuerwehrgebäude¹⁶ im nördlichen Hafengebiet am Kai Nr. 63 ante portas, das als künftiger Sitz der Hafenbehörde schier die Elbphilharmonie in den Schatten zu stellen droht. Das Projekt soll einen „landmark“-Charakter entwickeln, wobei man sich fragen kann, ob der neoklassische, vierflügelige Feuerwachen-Bau des Architekten E. van Averbek, der inspiriert war durch das 1893 abgebrannte, 1568 errichtete Gebäude der deutschen Hanse am Napoleondok, nicht bereits „landmark“-Charakter genug besitzt (Abb. 11).

Unter die Zukunftsprojekte zählt auch der Plan, das 1968 verfüllte „Zuiderdok“ erneut zu öffnen. Dies würde der Ödnis des durch das Zuschütten entstandenen Stadtraums ein Ende bereiten und dem prächtigen Hydraulik-Palast des „Zuiderpershuis“ wieder seinen angestammten Rahmen bieten, von der Attraktion einer Wasserfläche inmitten einer im Aufwind befindlichen Wohngegend einmal ganz abgesehen.

Unerwähnt bleiben müssen hier auch die zahlreichen und hochinteressanten Brückenbauten des Hafens, unter anderem signifikante Vertreter der sog. „Rollklappbrücken“. Weiter gibt es auch historische, teils sogar noch in Betrieb befindliche Trockendocks und viele weitere mit dem Dockbetrieb zusammenhängende Hilfsbauten.

Antwerpens Umgang mit seinen historisch wertvollen Hafenteilen war nicht immer von planmäßigem Vorgehen geprägt. Das in beträchtlichem Umfang vorhandene Erbe wurde durch die Stadt erst in mehrfachen Anläufen gewürdigt und beplant, immer wieder waren es kommerzielle Aktivitäten, die einen Anfang setzten. Das Scheldeufer, das „Eilandje“ genannte Quartier sowie die Zone nördlich und südlich hiervon entwickeln sich aber mittlerweile zu einem mehr oder weniger zusammenhängenden Gebiet, das von einer im europäischen Maßstab bedeutenden Vergangenheit des Hafens geprägt wird. Es wird versucht, eine maßvolle Balance zu halten zwischen Alt und Neu in einer Stadt, die nach langem Stillstand wirtschaftlich wieder prosperiert und damit auch beträchtlichen Druck auf das Baugeschehen ausübt.

Die historischen Hafenelemente verleihen Antwerpen ein deutlich wahrnehmbares und eigenständiges Gepräge. Durchaus selbstbewußt postuliert Antwerpen, allen voran der Marinejurist und Hochschullehrer Eric van Hooydonk, unter dem Begriff von der „Internationalen Hafenkone Antwerpen“¹⁷ eine führende Stellung unter den historisch geprägten Hafenstädten der Welt. Sein 2007 erschienener Hafen-Überblick klassifiziert Antwerpen, Hamburg und Rotterdam wie folgt: Antwerpen – the Finest, Hamburg – the Proudest, Rotterdam – the Biggest. Ein stichhaltiges Argument für den hier vorgetragenen Stolz ist dabei neben dem

durch den Zweiten Weltkrieg nur wenig zerstörten historischen Reichtum auch die unverminderte Fortdauer der aktuellen Bedeutung des Hafens.

Abstract

The Port of Antwerp

Since the Middle Ages Antwerp has been an important trading hub. Its importance grew in Napoleonic times: from 1863 till the end of the 19th century and, further downstream on the Schelde, from the 1950s.

Since the 1970s the historical port's significance for the city and its architectural heritage has been highlighted. Urban planning began to respond to this recognition in the „Het Eilandje“ region, but only in a piecemeal fashion. Not before the 1990s did the comprehensive concept of „Stad aan de stroom“ see the light of day which, together with a number of newly introduced competitions, served as a base for urban planning. In the vicinity of the two docks from Napoleonic times a zone for new uses was created which included historical elements such as the „Entrepôt St. Felix“ which became the city archives. The northern part of the former shunting yard was converted into the „Park Spoor Noord“ that has attracted a great deal of attention. The next step will be the reconversion of the „Zuiderdoks“ which were filled in 1969. The Schelde Quays with their characteristic rows of cast iron sheds outside of the city centre will be the subject of additional competitions.

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Abbildungsnachweis

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Paul Meurs

Rotterdam: from Port City to Harbor Landscape

The port of Rotterdam does not have and never had any warehouse-area comparable to the Speicherstadt in Hamburg. At first sight, the Speicherstadt looks like an architectural work, based on the typology of dense and vertical warehouses, grouped together into one homogeneous urban complex. The water and public spaces seem to be carved out

wood and fuels), manufactured cargo and passengers. During the period 1880–1910 the port of Rotterdam was smaller than those of Hamburg and Antwerp. The city opted for a strategy to compete on speed, concentrating on the mechanization of handling goods and the rapid transit of cargo – which in many cases was directly loaded into smaller ships.



Figure 1: *Nieuwe Waterweg*, a direct connection from Rotterdam to the sea was completed in 1872

of these volumes, as streets in a historic city. Other port cities, like Liverpool, are more urban in their layout, having the docks and harbor basins as dominant public spaces within the urban tissue. Rotterdam partly has a similar urban layout, but from 1895 onwards developed into a different direction – creating a harbor landscape of such a scale and impact, that it gradually lost contact with the city. The 20th century port of Rotterdam developed as a maritime landscape, dedicated to transit cargo (without much need for storage on land). The warehouses that were developed stand as isolated objects in the wide and open landscape of the port.

There are some major developments that gave an impulse to the development of the port of Rotterdam in the late 19th and early 20th centuries. On the long run Rotterdam even became the biggest port in the world. The first development was the creation of a direct access to the sea, with the completion of the *Nieuwe Waterweg* in 1872. From that moment on ships could reach Rotterdam directly, without the need to pass locks or docks – as the tidal difference is only one meter. Second, the intensification of global commerce and the rapid industrialization in Europe meant a continuous growth in transportation and Rotterdam happened to be very well located. The city had and still has an enormous hinterland, including the German Ruhr-area. Rotterdam could develop into a gateway for raw materials (grain, coal, ore,

This was the third development: Rotterdam opted to become a transit harbor and this choice made the harbor competitive and successful. Innovations were achieved in mechanization, civil engineering, infrastructure – and incidentally in the construction of large scale warehouses (with big concrete spans).

Up to 1872, the harbors of Rotterdam were a part of the city and located on the northern bank of the river Maas. The so-called Watercity (the city built outside the protection of the dikes) showed a mixture of warehouses and quays with luxurious merchant's houses and the major public spaces of the city. The riverfront, stretching along the old city core and beyond, was the stage for harbor activities, as well as the place to be for the *Rotterdammers*. They could enjoy the beauty of the river in a series of linear parks and green public spaces. That is the reason why the riverfront is called *Boompjes* (Little Trees). After the inauguration of the *Nieuwe Waterweg*, the modernization of the harbor took mainly place at the south bank of the river Maas. There was plenty of space available here. In just a few years' time, the southern shores of the Maas faced a complete makeover. New harbors were dug out of the land – creating a functional landscape. The land between the water basins was covered with infrastructure of quays, rail, roads, storage areas and warehouses. The *Koningshaven*, *Bin-*



Figure 2: *Haringvliet, one of the harbours in the watercity*



Figure 3: *Boompjes, riverfront as port area and urban public space*



Figure 4: *Boompjes, riverfront with the major green space downtown*

nenhaven, Entreporthaven and Spoorhaven were realized from 1874 until 1879, creating a new island in the river Maas ('Noordereiland') and the area known as 'Kop van Zuid' ('Head of South'). The interventions were the fruit of public-private investments, initiated by the entrepreneur Lodewijk Pincoffs (1827–1911), founder of the Rotterdamse Handelsvereniging (Rotterdam Trade Association) in 1872. Part of these works was the construction of bridges by the city to connect the north bank with the Noordereiland and

the south bank (1878). The trade association (RHV) opened office and storage buildings in 1879. The offices were in the 'Poortgebouw' ('gate-building'), designed by the architect J. S. C. van de Wall. For storage, the RHV opened entrepot 'De vijf werelden' ('The Five Worlds'), a large complex of warehouses for coffee, tea, sugar and spices, designed by T. J. Stieltjes. The harbor developments initiated by the trade association RHV differ from the older harbor installations at the north bank, creating a world on its own, opposed to the old city. But the investments never paid off. The enterprise collapsed in the same year, 1879, in financial scandals. Pincoff fled to America. The possessions in the harbor were passed over to the municipality in 1882.

The failure of the private trade association RHV made the city of Rotterdam reconsider its role in the development of the port and municipalize the harbor. G. J. de Jongh, director of public works from 1879 until 1910, took up the public task to extend the harbor. He is seen as the visionary and main architect of the modernization of Rotterdam around 1900. De Jongh was a leading figure in the city, leaving a strong mark on today's appearance of both the city and the port of Rotterdam. He was responsible for the construction of a number of harbors west of the inner city: Parkhaven (1893), Jobshaven (1908) and Schiehaven (1909). For De Jongh, the economy of the harbor was this important, that he did not hesitate to bring railroads into the richer residential areas. For him, Rotterdam was a city of work, where money had to be earned. Those who longed for historic cities should go to Delft or Gouda, those who wanted luxurious living areas should better move to The Hague – as he publicly stated. The main achievements of De Jongh were realised at the south bank, with the creation of harbor basins of unprecedented dimensions: Rijnhaven (1895, 28 ha), Maashaven (1905, 60 ha) and Waalhaven (1907–1930, 310 ha). Pictures of these ports in the pre-war period show that the innovation was in the harbor itself, where very large cranes and floating elevators could handle bulk cargo very quickly and reload it in river vessels.

The main warehouses constructed over the first decades of the 20th century are large in scale, but remained isolated landmarks in the landscape of the port. Some examples are the Blauwvoedenveem in the Jobshaven (architect J. J. Kanters, 1912) and the Grainsilo in the Maashaven (JP Stok, 1906; extension M. Brinkman, 1919). The Wilhelminapier, created by the construction of the Rijnhaven, is perhaps the most urban part in this area. No wonder, as it housed the major passenger terminals of the city, operated by the Holland America Line (HAL). The space along the pier is divided in lower warehouses along the Rijnhaven and the river Maas, separated by a row of higher warehouses in the centre. The head of the pier contains the former head office of the HAL, built from 1901 until 1919 (architect C. B. van der Tak). Other buildings at the Wilhelminapier are Pakhuis Meesteren (warehouse, 1940), Las Palmas (workshops HAL, 1950–1953) and the passenger terminal Rotterdam (1946–49).

The destruction of Rotterdam during the Second World War affected the inner city and many of the port installations. After the war, the port expanded westwards towards

the sea and eventually into the sea with the construction of the Maasvlakte, more than 40 kilometres away from the city centre. The main large-scale warehouses of the pre-war period survived the war, but meanwhile have lost their original function. Most of them are now listed monuments and have been refurbished into apartments (Blauwhoedeneveem, Poortgebouw), a shopping area (Entrepotgebouw), discothèques (Maassilo), a hotel (HAL head offices) or a cultural centre (Las Palmas). New urban development has come to the Kop van Zuid and some other harbor areas – bringing the city into the former areas of the port. If a comparison with the Speicherstadt would have to be made, only the area of the Kop van Zuid and the Wilhelminapier can be taken in consideration. But both in layout, age of warehouses, urban fabric, architecture and current heritage this region differs from the Hamburg case.

Abstract

Rotterdam: Von der Hafenstadt zur Hafenlandschaft

Der Hafen von Rotterdam hat nie ein mit der Hamburger Speicherstadt vergleichbares Lagerhausviertel besessen. Bereits auf den ersten Blick bildet die Speicherstadt eine architektonische Einheit. Dafür sorgt die Typologie der verdichteten und vertikalen Lagergebäude, die sich zu einem homogenen städtischen Ensemble zusammenfügen. Wasserflächen und öffentliche Räume in der Speicherstadt wirken, als seien sie aus den Gebäudekomplexen herausgeschnitten – wie Straßen in einer historischen Stadt. Andere Hafenstädte wie Liverpool sind stärker urban angelegt, da Docks und Hafenbecken hier den öffentlichen städtischen Raum strukturell beherrschen. Rotterdam hat eine ähnliche städtische Struktur, jedoch ging die Entwicklung dort seit 1895 in eine andere Richtung: In Rotterdam wurde eine Hafenlandschaft von so großen und eindrucksvollen Ausmaßen geschaffen, dass der Kontakt mit der Stadt allmählich verloren ging. Der Rotterdamer Hafen hat sich dann im 20. Jahrhundert zu einer maritim geprägten Industrielandschaft weiter entwickelt, die hauptsächlich dem Umschlag von Transitwaren gewidmet ist (so dass wenig Bedarf an Lagerkapazitäten an Land bestand und besteht). Die vorhandenen Lagerhäuser stehen jeweils isoliert in der großen offenen Fläche des Hafengeländes.

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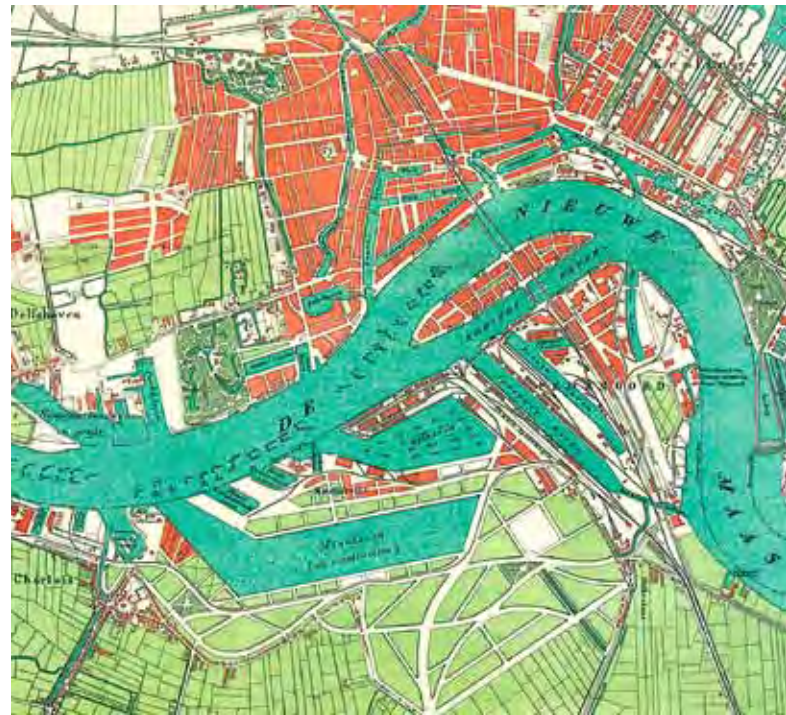


Figure 5: Rotterdam in 1898, showing the extensions of the port on the southern bank of the river



Figure 6: De Hef and the Koningsbrug, two bridges in the Koningshaven

Figure 7: Rijnhaven, 1910





Figure 8: Office building Holland Amerika Lijn, Wilhelminapier



Figure 9: Rijnhaven, grain silos Nederlandsche Veem, built in 1900



Figure 10: Warehouse Jobsveem, constructed in 1912

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Fig. 1: VOOGD, A. and RINGLEVER, W., *Rotterdam* 1911

Fig. 2 to Fig. 10: Collection SteenhuisMeurs

Axel Priebis

Der Südliche Freihafen in Kopenhagen

Einleitung

Wenn es um historische Lagerhausensembles geht, hat Kopenhagen viel zu bieten. Den Inneren Hafen prägt eine Reihe von Lagerhäusern aus dem 18. Jahrhundert, die überwiegend gut erhalten und sinnvoll genutzt sind. Auch der Bereich des heute nur noch zu einem kleinen Teil von der Marine genutzten innenstadtnahen Bereichs Holmen weist eine Reihe gut erhaltener maritimer Gebäude und Anlagen auf. Wahrscheinlich hat gerade diese Präsenz des maritimen Erbes mitten in der Stadt dazu geführt, dass der Bereich des Südlichen Freihafens, der erst seit dem ausgehenden 19. Jahrhundert entstanden ist, deutlich weniger öffentliche Aufmerksamkeit erfahren hat. Für die Bewertung der Hamburger Speicherstadt, die ebenfalls am Ende des 19. Jahrhunderts entstanden ist und durchaus Bedeutung für die Kopenhagener Debatte um die Hafenentwicklung hatte, ist aber gerade der Südliche Freihafen von großem Interesse. Die thematischen und zeitlichen Verbindungen waren der Grund dafür, dieses Beispiel für die Hamburger Konferenz „Stadtentwicklung zur Moderne – Zur Entstehung großstädtischer Hafen- und Kontorhausquartiere“ aufzuarbeiten. Dabei soll zum einen die Entstehung des Südlichen Freihafens und deren Rahmenbedingungen nachgezeichnet werden und zum anderen der Frage nachgegangen werden, wie die Entwicklung dieses Hafens seit dem Niedergang des traditionellen Stückgut- und Massengutumschlages verlaufen ist.

Vorgeschichte des Freihafens¹

Die historische Keimzelle des Kopenhagener Hafens liegt nahe dem Stadtzentrum in der Nähe des heutigen Schlosses Christiansborg. Eigentliche Hafenanlagen entstanden erst seit dem 16. Jahrhundert. Insbesondere in der langen Regierungszeit von König Christian IV. (1588–1648) wurden der erste geschützte Kriegshafen am Zeughaus, der durch Kanäle und Hafenbecken charakterisierte neue Stadtteil Christianshavn sowie die Marinestation Holmen gebaut. In der blühenden Handelsperiode in der zweiten Hälfte des 18. Jahrhunderts wurden beidseits des Inneren Hafens, d. h. sowohl an der Uferlinie der Frederiksstad als auch auf Christianshavn, monumentale Lagerhäuser errichtet. Mit der 1864 erfolgten Verlagerung der Maschinenfabrik B & W nach Christianshavn zog auch die Industrie in den Bereich des Inneren Hafens ein, wo sie über viele Jahrhunderte das Stadtbild bestimmte.

Sowohl die geringe Wassertiefe als auch die völlig unzureichende Zahl der Liegeplätze im Hafen erzeugten in der zweiten Hälfte des 19. Jahrhunderts dringenden Hand-

lungsbedarf. Deswegen wurden zwischen Kaufmannschaft, Hafenverwaltung und Regierung intensiv die Ausbau- und Erweiterungsmöglichkeiten des Hafens erörtert. 1862 lag ein von Hafenbaumeister Lüders und Hafenskapitän Garde erarbeiteter erster Hafenplan vor. Dieser enthielt umfangreiche Maßnahmen zur Leistungssteigerung des Innenhafens, die in den Jahren 1865–80 realisiert wurden². Allerdings stieß der alte Innenhafen damit endgültig an seine Kapazitätsgrenzen, womit nur noch eine Hafenerweiterung außerhalb des die Altstadt umgebenden Wallringes in Frage kam. Um dieses Projekt und im Zusammenhang damit die schon früher diskutierte Anlage eines Freihafens zu erörtern, wurde eine Kommission eingesetzt. Diese schlug 1881 den Bau eines Freihafens nördlich des Kastells, d. h. außerhalb des Wallringes, vor. Allerdings blieb diese Empfehlung ohne konkrete Folgen; vielmehr wurden auch weiterhin andere Lösungen diskutiert – so etwa ein Hafenausbau nördlich des Marinehafens Holmen unter teilweiser Überplanung der militärischen Anlagen³.

Zu einer Entscheidung führte erst der Druck, der sich in den 1880er Jahren durch Entwicklungen außerhalb des Königreichs aufbaute⁴. Insbesondere ließen die Planung und die 1888 begonnene Realisierung des Nord-Ostsee-Kanals quer durch Schleswig-Holstein einen drastischen Bedeutungsverlust des Kopenhagener Hafens befürchten, weil die Route durch den Kanal deutlich kürzer und gefahrloser war als die Passage um das Skagerrak und durch den Öresund. Damit zeichnete sich ab, dass Kopenhagen ins Abseits der Handelsströme geraten würde. Gleichzeitig sorgten der verstärkte Ausbau des Hamburger Hafens und die dortigen Pläne für die Anlage eines Freihafens (im Zusammenhang mit dem ebenfalls im Jahr 1888 realisierten Anschluss Hamburgs an das Zollgebiet des Deutschen Reichs) für Unruhe in dänischen Wirtschaftskreisen, weil es im 19. Jahrhundert gerade erst gelungen war, den Einfluss Hamburgs auf die dänische Wirtschaft zurückzudrängen. Vor dem Hintergrund dieser aus dänischer Sicht bedrohlichen Entwicklungen kam es nach einer entsprechenden Denkschrift des Kopenhagener Hafenskapitäns im Jahr 1888 zu einem Parlamentsbeschluss, mit dem die erforderlichen Mittel für vorbereitende Untersuchungen zur Anlage eines Freihafens in Kopenhagen bereit gestellt wurden. Drei Jahre später beschloss das Parlament dann auch den eigentlichen Bau des Kopenhagener Freihafens.

Bau des Freihafens⁵

Nach nur gut dreijähriger Bauzeit konnte der Freihafen 1894 seiner Bestimmung übergeben werden. Er gilt als



Abb. 1: Der Freihafen im Kopenhagener Stadtgefüge (1964), Ausschnitt aus der Topographischen Karte (Originalmaßstab 1 : 20 000 verkleinert) (© Kort & Matrikel-styrelsen (621))



Abb. 2: Luftbild des Kopenhagener Freihafens Blickrichtung Westen, (Juni 1936), Foto: Det kgl. Bibliothek, Kopenhagen

„eine der bestgeglückten Anlagen in der Geschichte des Kopenhagener Hafens“, der nach umfassender Abwägung verschiedener Gesichtspunkte und Wettbewerbsbeiträge als durchdachte Einheit geplant und angelegt wurde⁶. Angelegt wurde der Freihafen vor der alten Küstenlinie in Anschluss an den Stadtteil Østerbro entsprechend den damals aktuellen technischen Erkenntnissen in Form von Fingerpiers. Neben zwei großen, angenähert in Nord-Süd-Richtung verlaufenden Hafenbecken wurden zwei kürzere Becken in Ost-West-Richtung angelegt (Abb. 1 und 2). Der Freihafen ist damit ein klassisches Beispiel des stückgutorientierten Hafentypus im Industriezeitalter, in dem der Umschlagbetrieb einschließlich der Behandlung und Zwischenlagerung der Waren ein arbeitsintensiver Prozess war. Zur Unterscheidung von den nördlichen Hafenerweiterungen wird nachfolgend – entsprechend der offiziellen Diktion – der älteste Teil des Freihafens als „Südlicher Freihafen“ bezeichnet.

Die Hochbauten des Freihafens lassen sich in Lagerhäuser, Büro- und Funktionsgebäude sowie Industriegebäude unterscheiden. Bedeutendster Architekt in der ersten Bauphase des Freihafens war Vilhelm Dahlerup, der durch den Hafenbaumeister H. C. V. Møller unterstützt wurde. Dahlerup entwarf die beiden südlichen Lagerhäuser auf der Ostmole, das Elektrizitätswerk am Dampfærgevej sowie das markante Silolagerhaus auf der Mittelmole (Abb. 3). Der Langelinieschuppen auf der Ostmole wurde von Dahlerup gemeinsam mit H. C. V. Møller entworfen. Dieser Schuppen diente zusammen mit dem Zollgitter der Abgrenzung des Freihafens nach Osten, außerdem wurde über das Dach des ca. 250 m langen Schuppens auch die insgesamt ca. 1 km lange Langelinie-Promenade angelegt. Diese war der Kopenhagener Bevölkerung im Zusammenhang mit den Diskussionen um den Bau des Freihafens als Ersatz für den verloren gegangenen Zugang zum Öresund an der Stelle des Freihafens versprochen worden. Östlich der Promenade wurden Anlegestellen am tieferen Fahrwasser vorgesehen, die heute von großen Kreuzfahrtschiffen genutzt werden. Für die meisten – eher etwas im Hintergrund gelegenen – Büro- und Funktionsgebäude des Freihafens, darunter das große Zollamt, zeichnete der Architekt Erik Schiødte verantwortlich. Die Gebäude der Gründungsphase wurden weitestgehend von der Freihafengesellschaft selbst in Auftrag gegeben, was – trotz unterschiedlicher Architekturstile von Dahlerup und Schiødte – zu einem sehr einheitlichen Erscheinungsbild des frühen Freihafens führte⁷. In der zweiten Bauphase des Freihafens trat besonders der Architekt Frederik L. Levy in Erscheinung, der um 1900 drei große Gebäude auf dem Westkai (Amerikakai) entwarf, nämlich das Manufakturhaus, ein wegen der Ausprägung seines Baukörpers als „Domkirche“ bezeichnetes Lagerhaus (Pakhus A) sowie ein weiteres sehr ausdrucksstarkes Silolagerhaus (Silopakhus B), das wegen seiner zwei Türme seit geraumer Zeit ebenfalls als „Domkirche“ bezeichnet wird (Abb. 4). Unter den seinerzeit entstandenen Gewerbebauten am westlichen Rand des Freihafengebiets ist das 1901 errichtete markante Fabrikgebäude der Fa. Nordisk Fjer besonders erwähnenswert.

Zur unverzichtbaren Infrastrukturausstattung des neuen Freihafens gehörte natürlich auch der Anschluss an das Eisenbahnnetz⁸. Besondere Bedeutung hatte die 1894

erfolgte Anlage des Fährbetts für die Eisenbahnfähre Kopenhagen – Malmö durch die Dänischen Staatsbahnen (DSB), die im folgenden Jahr ihren Betrieb aufnahm. Dabei entstand auch ein kleines, aber markantes Bahnhofsgebäude, das von Heinrich Wenck, dem Architekten des Kopenhagener Hauptbahnhofs, entworfen wurde (vgl. Abb. 13). 1895 wurde auch eine Gleisverbindung vom Freihafen zum Inneren Hafen (Søndre Toldbod) in Betrieb genommen. Parallel zu dieser Strecke verlief ein Gleis, das für den Rangierbetrieb auf den Freihafenkais erforderlich war. Nach einem aus heutiger Sicht höchst brutalen Eingriff in die östliche Wallanlage wurde das Kastell fortan durch eine eingezäunte Gleistrasse zerschnitten. Südlich der Freihafenbecken entstand eine kleine Gleisharfe, die auch den schiefwinkligen, den Gleisanlagen angepassten Grundriss eines 1916 durch Ove Huus entworfenen Lagerhauses erklärt (Abb. 5).

Trotz moderner Anlagen und internationaler Werbung verlief die Entwicklung des Umschlaggeschäfts zu Beginn zögerlich und verstärkte sich erst Anfang des 20. Jahrhunderts, woraufhin eine neuerliche Hafenerweiterung in nördlicher Richtung in Angriff genommen wurde. In den Jahren 1915–18 entstand das Kronløbsbassin, 1919–22 das Orientbassin. Waren schon in der ersten Bauphase des Freihafens, etwa auf der nördlichen Ostmole, auch deutlich einfachere, flache Lagerschuppen gebaut worden, wurden ähnliche Gebäude auch im Zuge der nördlichen Erweiterung des Freihafens errichtet.

Strukturwandel und politische Diskussion zur Revitalisierung⁹

Erste Anzeichen eines tief in das Stadtgefüge eingreifenden Strukturwandels waren im Kopenhagener Hafen bereits kurz nach dem 2. Weltkrieg erkennbar, als der schmale, kanalartige Nyhavn seine Umschlagfunktionen verlor. Hier wurde 1971 das erste Hotel in einem Lagerhaus eröffnet. Eine zunehmende Deindustrialisierung führte seit den 1960er Jahren dazu, dass im Inneren Hafen und später im Südhafen Brachflächen entstanden, die für neue Nutzungen zur Verfügung standen. Auch die 1967 erfolgte Verlagerung des Fleischexports nach Esbjerg sowie die Einstellung der DFDS-Fährlinien nach Ålborg und Århus im Jahr 1970 trugen dazu bei, dass der Innere Hafen wesentliche Funktionen verlor. Den wohl weitreichendsten Einschnitt für den Hafenumschlag in allen älteren Hafenbereichen aber brachte das Aufkommen des Containertransports seit Mitte der 1960er Jahre mit sich, da der konventionelle Stückgutumschlag seine vormalige Bedeutung verlor und die hierfür eingerichteten Umschlaganlagen, Lagerhäuser und Lagerschuppen nicht mehr den neuen logistischen Ansprüchen genügten.

In der Folge wurde in Kopenhagen immer intensiver über die Umstrukturierung und erneute Inwertsetzung der nur noch extensiv genutzten Flächen entlang des Inneren Hafens sowie des unweit gelegenen Südlichen Freihafens diskutiert. Während eine interessierte Öffentlichkeit mit Unterstützung kritischer Planer und Architekten ein Gesamtkonzept einforderte und der Stadt ein inkrementalistisches Vorgehen vorwarf, versuchte sich die politisch sehr selbständig agierende Hafenverwaltung der stadtplanerischen Einflussnahme zu



Abb. 3: Der Kopenhagener Freihafen mit dem Dahlerup-Silolagerhaus auf der Mittelmole um 1912 (rechts)



Abb. 4: Der Kopenhagener Freihafen mit den Gebäuden von Levy auf dem Amerikakai um 1921 (links)

Abb. 5: Das ehemalige Lagerhaus von Ove Huus (rechts) und Funktionsgebäude im südlichsten Bereich des Freihafens (1991)





Abb. 6: Die 4 Lagerhäuser auf der Ostmole (1991)



Abb. 7: Verfallene Dahlerup-Lagerhäuser auf der Ostmole (1990)

entziehen. Die Diskussion eskalierte in den 1980er Jahren, als die Hafenverwaltung der finanziell ausgebluteten Stadt einige Kaigrundstücke zu hohen Marktpreisen anbot und in anderen strategischen Bereichen langfristige Pachtverträge mit wenig stadtverträglichen Nutzern abschloss. Über mehr als ein Jahrzehnt blockierten sich Hafen und Stadtplanung vor den Augen einer kritischen Öffentlichkeit gegenseitig, wobei sich in dieser Zeit punktuell in einigen Teilbereichen des Hafens aber schon neue Nutzungen etablierten. Ein wichtiger Durchbruch bezüglich der Umstrukturierung der Hafenumfläche ergab sich erst aus den Empfehlungen einer 1988 eingesetzten Hafenkommission¹⁰. Danach sollten die eigentlichen Hafenaktivitäten im Nord- und Osthafen konzentriert werden, während in den übrigen älteren Hafenbereichen auch Wohnnutzungen möglich wurden, was zuvor sowohl von wesentlichen Akteuren der Stadt als auch vom Hafen abgelehnt worden war.

Das Unbehagen über das Agieren der Hafenverwaltung führte Anfang der 90er zu einer Gesetzesinitiative, mit der

brachgefallene Hafenumflächen in eine privatrechtliche Entwicklungsgesellschaft überführt werden sollten. Da dieser Weg politisch nicht durchsetzbar war, wurde 1993 eine andere Richtung eingeschlagen. Verabschiedet wurde nun ein Gesetz, mit dem die Hafenverwaltung zusätzlich zum Hafenumbetrieb auch für die Entwicklung der aufgegebenen Hafenumgebiete verantwortlich wurde. Damit erhielt sie einen breiten finanziellen Handlungsspielraum, musste sich aber fortan innerhalb des von der Stadtplanung vorgegebenen Rahmens bewegen. Dass diese Weichenstellung richtig und erfolgreich war, zeigte sich darin, dass sowohl Stadt als auch Hafenverwaltung in der Folge ein hohes Tempo bei der Umstrukturierung der aufgegebenen Hafenumflächen vorlegten. Nachdem die Stadt in ihrem Stadtentwicklungsplan 1993 die „Stadt am Wasser“ zu einem der vier vorrangigen Planungsthemen erklärt hatte, legte die Hafenverwaltung 1994 ihre Überlegungen für die im Gesetz geforderte Umnutzungsstrategie vor und zeigte damit, dass sie ihre neue Rolle schnell gefunden hatte. Seitdem hat sie zwar auch aufgebene Grundstücke an andere Nutzer verkauft, in zentralen Flächen aber selbst den Part als Projektentwickler im Sinne der Stadtentwicklung übernommen und erhebliche Investitionen auf nicht mehr hafenumwirtschaftlich genutzten Flächen getätigt. Dieses starke Engagement ist natürlich auch darauf zurück zu führen, dass die Hafenverwaltung mit den erzielten Renditen dringend benötigte Mittel für die Investitionen im eigentlichen Hafenumbereich erwirtschaften konnte.

Die Umgestaltung des Südlichen Freihafens

Der Bereich des Südlichen Freihafens ist ein sehr markantes Beispiel dafür, dass die aufgegebenen Kopenhagener Hafenumgebiete nach Jahren einer zermürbenden Diskussion und des weitgehenden Stillstandes tatsächlich innerhalb relativ kurzer Zeit in eine dauerhafte urbane Nutzung überführt wurden. Wie bereits erwähnt, hatte der Niedergang des Stückgutverkehrs auch in Kopenhagen in den 1960er Jahren eingesetzt. Schon damals musste die älteste Bausubstanz des Freihafens zwei schwere Einbußen hinnehmen: Nachdem 1965 das als „Domkirche“ bezeichnete Lagerhaus von Levy abgerissen worden war, wurde drei Jahre später das Silolagerhaus von Vilhelm Dahlerup auf der Mittelmole durch Brand zerstört und anschließend ebenfalls abgerissen. Die vier Lagerhäuser auf der Ostmole wurden zunehmend extensiv und seit 1975 gar nicht mehr genutzt. Sie bildeten zwar ein interessantes, geschlossenes Ensemble (Abb. 6), der jeweilige architektonische Wert der einzelnen Gebäude wurde aber unterschiedlich bewertet. Dies zeigte sich auch darin, dass der Magistrat der Stadt Kopenhagen im Jahr 1977 für zwei dieser Lagerhäuser eine Abrissgenehmigung erteilte. Anlass war die Absicht der Hafenverwaltung, das östliche Hafenumbecken zu verfüllen und auf der dadurch gewonnenen Fläche den Umschlag japanischer Importfahrzeuge zu konzentrieren. Dieses Vorhaben scheiterte jedoch an den Vorschriften des neuen Planungsgesetzes, das für dieses Vorhaben einen Lokalplan (entspricht einem Bebauungsplan nach deutschem Recht) voraussetzte. Die Hafenverwaltung brachte ihre Verärgerung über diese Entwicklung dadurch zum Ausdruck, dass sie auf der Ostmole den Verfall

für sich arbeiten ließ¹¹, wovon die verwaisten und zum Teil verfallenden Anlagen die ganzen 1980er Jahre hindurch ein trauriges Zeugnis ablegten (Abb. 7).

Da sich die hafenvirtschaftlichen Aktivitäten bereits in den Nordhafen verlagert hatten, konnte der größte Teil des Südlichen Freihafens im Frühjahr 1985 förmlich aus dem Freihafengebiet ausgegliedert werden, wobei die Flächen jedoch im Besitz der Hafenverwaltung blieben. In diesem Jahr entbrannte eine heftige Diskussion um die zukünftige Funktion dieses stadtnahen, über den Bahnhof Østerport gut erschlossenen Gebietes. Nunmehr wurden in der Presse Pläne des Architekten Jørn Utzon für ein Hotel- und Kongresszentrum mit 70 000 qm Bruttogeschossfläche an Stelle der vier Lagerhäuser auf der Langeliniemole vorgestellt. Diese Pläne stießen bei der Bevölkerung insbesondere im angrenzenden Stadtteil Østerbro auf erheblichen Widerstand. Einige Vereine und Initiativen sahen in dem Verlust der hafenvirtschaftlichen Funktionen nämlich die Chance, den dicht bebauten Stadtteil wieder zum Wasser zu öffnen und attraktive Naherholungsbereiche zu schaffen. Die Initiative „Langelinie den Kopenhagenern“, eine Dachorganisation von 33 Initiativen und Vereinigungen, konzentrierte sich in der Diskussion u. a. auf die Zukunft der leer stehenden Lagerhäuser. Bei Teilen der Kommunalpolitik und der Verwaltungsspitze stieß sie mit diesem Anliegen auf offene Ohren. Die gleiche Magistratsabteilung, die acht Jahre zuvor dem Abriss von zwei Lagerhäusern zugestimmt hatte, legte 1986 – unter neuer politischer Leitung – einen Vorschlag für die Erhaltung der vier Lagerhäuser vor, in dem der beabsichtigten wirtschaftlichen bzw. touristischen Nutzung eine Inwertsetzung für die Kopenhagener Bevölkerung gegenübergestellt wurde. In engem Kontakt mit den Initiativen wurden Überlegungen entwickelt, die vier Lagerhäuser jeweils als Kreativ-/Musikzentrum, als Ökohaus, als internationales Zentrum sowie als Kinderhaus zu nutzen. Für den Fall des Abrisses von zwei Lagerhäusern wurden auch Pläne für den Bau eines Museums für moderne Kunst sowie eines als „Orangerie“ bezeichneten Restaurants entwickelt¹².

In der Diskussion um die vier Lagerhäuser setzte sich schließlich der für die Stadtplanung zuständige Oberbürgermeister als Promotor des Utzon-Projektes gegenüber seiner Magistratskollegin durch, die für den Erhalt und die genannte Nachnutzung der Lagerhäuser plädierte. Damit war die Bahn frei für das Utzon-Projekt, das dem 1987 eingeleiteten Lokalplanverfahren für den größten Teil des Südlichen Freihafens zugrunde lag. Zwar hatte Utzon sein Projekt inzwischen so weit umgearbeitet, dass Dahlerups Lagerhaus ganz und die übrigen Lagerhäuser teilweise in die Planungen integriert wurden, doch musste das gesamte Vorhaben nunmehr wegen eines Dissenses zwischen der Stadt und dem Umweltministerium als Genehmigungsbehörde des Stadtentwicklungsplans erst einmal auf Eis gelegt werden – die Lagerhäuser auf der Ostmole blieben weiter ungenutzt stehen, die Kais wurden gelegentlich als Liegeplatz für Schiffe, jedoch ohne eigentliches Umschlaggeschäft, genutzt.

Erst 1989 kam es zu einer Einigung zwischen Stadt und Umweltministerium im Genehmigungsverfahren für den Stadtentwicklungsplan. In der Anlage zum Genehmigerlass wurden wesentliche Eckpunkte für die Umnutzung



Abb. 8: Neubauten auf der Mittelmole (1998)

des Südlichen Freihafens skizziert, wie sie später dann auch im Bebauungsplan konkretisiert wurden¹³:

- Freihaltung des Südlichen Freihafens von Hafenfunktionen südlich des Atlaskais im Hinblick auf die angestrebte Lokalisierung anderer urbaner Nutzungen
- Änderung der Nutzung auf der Westseite des Südlichen Freihafens von „Hafennutzung“ in „Wohnen/Dienstleistungen“
- Verhältnis von Wohnungen und Dienstleistungen im gesamten Bereich im Verhältnis von 40 zu 60, um eine Durchmischung zu erreichen
- Erhaltung des großen Dahlerup-Lagerhauses auf der Ostmole und dessen Einbeziehung in die Umstrukturierung
- Eröffnung der Möglichkeit zur Anlage einer durchgehenden Straßenverbindung am Westrand des Südlichen Freihafens

Nach der Genehmigung des Stadtentwicklungsplans war das Utzon-Projekt für die Langelinie – u. a. wegen eines Wechsels bei den Kapitaleignern des Langeliniekonsortiums – nicht mehr aktuell. Im November 1990 wurde ein neuer Lokalplanentwurf vorgelegt, der die genannten Eckpunkte sowie die Pläne des ØK-Konzerns aufgriff, auf der Mittelmole eine neue Konzernzentrale zu bauen; dieser Plan wurde im Dezember 1991 in der Stadtvertretung beschlossen¹⁴. Obwohl von Experten im Jahr 1993 noch einmal die Unterschutzstellung aller vier Lagerhäuser auf der Ostmole empfohlen worden war, entschied die Stadt im selben Jahr endgültig, nur Dahlerups Lagerhaus sowie die Langeliniepromenade unter Denkmalschutz zu stellen. Die übrigen drei Lagerhäuser wurden im Herbst 1993 abgerissen¹⁵. Zu erwähnen ist, dass die Hafenverwaltung in dem vom Bebauungsplan nicht erfassten westlichen Freihafenbereich sowie für den Südbereich im Jahr 1991 einen eigenen Plan für die Umstrukturierung (vorrangig für Büros und hafensorientierte Dienstleistungen) vorlegte.



Abb. 9: Neue Wohngebäude am Indiakai (2011)



Abb. 10: Blick auf den Südlichen Freihafen mit der ehemaligen Nordisk Fjer-Fabrik (links) und dem DFDS-Bürogebäude vorne rechts (2007)

Nachdem Ende 1991 durch den Lokalplan 197 die planungsrechtlichen Voraussetzungen für die Umstrukturierung und Revitalisierung des Südlichen Freihafens geschaffen worden waren, wurden nach jahrelangen Diskussionen um das richtige Konzept schnell tatsächliche Veränderungen erkennbar. Als erstes wurde im Mai 1992 mit der Verbreiterung der Mittelmole begonnen, auf der zuvor die noch bestehenden Lagerschuppen abgerissen worden waren. Hier entstanden mit dem großen Gebäudekomplex der ØK

Büronutzungen, dazu aber auch Wohnungen (Abb. 8). An der Südseite der beiden ehemaligen Hafenbecken, wo ebenfalls die Lagerschuppen abgerissen worden waren, konnten Anfang 1994 die ersten Wohngebäude auf dem Indiakai fertiggestellt werden (Abb. 9).

Nachdem 1994 am Westrand des Freihafengeländes eine neue 4-spurige Entlastungs- und Erschließungsstraße entlang des früheren Freihafenzauns (deswegen die Bezeichnung „Gittervej“) ihrer Bestimmung übergeben worden war, konnte die Umstrukturierung des westlichen Hafengeländes zielstrebig vorangetrieben werden. Für neue Flächenpotenziale sorgte insbesondere die Entfernung der umfangreichen Gleisanlagen, nachdem der Danlink-Fährverkehr nach Schweden wegen der Eröffnung der Öresundbrücke eingestellt worden war. Hier entstanden mehrere Neubauten, aber auch einige früher hafenwirtschaftlich bzw. industriell genutzte Gebäude wurden für eine dauerhafte und hochwertige Nutzung umgebaut (Abb. 10). Besonders bemerkenswert sind die Umnutzung des von Levy gebauten Silolagerhauses und des großen Fabrikgebäudes von „Nordisk Fjer“ für Büro Zwecke.

Auf der Ostmole, wo nur das große Dahlerup-Lagerhaus erhalten geblieben war, wurden Wohngebäude errichtet. Zu erwähnen ist, dass nach der Einstellung des Bahnverkehrs im Freihafen auch die Restaurierung der zerstörten Wallanlagen des Kastells möglich wurde. Der erste Abschnitt der Restaurierung erfolgte 1988, der zweite 1998. Heute zeugen nur noch die Freiräume zwischen den Gebäuden im südlichsten Teil des Freihafengeländes sowie eine Brücke über die ehemaligen Gleisanlagen südlich des Kastells von dem starken Eingriff in die historische Bausubstanz, der angesichts der Umstände beim Bau des Freihafens Ende des 19. Jahrhunderts vertretbar erschien.

Gebäudesubstanz

Nach der weitestgehend abgeschlossenen Umstrukturierung des Südlichen Freihafens stellt sich die Frage, wie mit der Besonderheit dieses Ortes und der historischen Bausubstanz umgegangen worden ist. Ein Blick auf das Gelände, wie es sich heute darstellt, zeigt zuerst einmal die gründliche Umstrukturierung. Unzweifelhaft ist der Bereich des Südlichen Freihafens ein lebendiges Quartier mit zahlreichen Büroarbeitsplätzen und Wohnnutzung geworden. Bei den Gebäuden dominieren auf den ersten Blick die Neubauten der beiden letzten Jahrzehnte, die unterschiedlich sensibel in die Umgebung eingefügt wurden.

Während bei den massiven Gebäuden auf der Mittelmole und im südlichen Hafenrandbereich überwiegend gelbe Bau- und Verblendmaterialien verwendet wurden, orientieren sich die Neubauten auf der Ostmole sowohl in den Proportionen als auch mit der Wahl von roten Ziegeln als Verblendmaterial an dem erhaltenen Dahlerup-Lagerhaus. Dieses wurde einer außerordentlich sorgfältigen und aufwändigen Restaurierung unterzogen, dient einer Behörde als Bürohaus und stellt ein Schmuckstück der Ostmole dar¹⁶ (Abb. 11). Auch die Räumlichkeiten unter der Langelinie-Promenade wurden renoviert und in Wert gesetzt. Als Infrastruktur der sich stürmisch entwickelnden Kreuzschiffahrt, aber auch als Attrak-

tion für Spaziergänger und Touristen wurden hier Läden und Restaurants eingerichtet.

Eine besonders interessante Umnutzung erfuhr das erwähnte, von F.L. Levy entworfene Silolagerhaus auf dem Amerikakai. Da die vertikalen Strukturen des Kornsilos nicht mit anderen Nutzungen kompatibel waren, wurde das Gebäude in seinem Mittelteil „entkernt“. Während hier 1995 „nach innen“ ein heutiges funktionales Gesichtspunkten entsprechendes Bürogebäude für einen kommunalen Spitzenverband entstand, konnte „nach außen“ das markante Profil des Gebäudes bewahrt werden. Wie erwähnt, wird das Gebäude mit seine beiden markanten Türmen heute häufig als Domkirche des Freihafens bezeichnet, obwohl dieser Beiname ursprünglich für das erwähnte und schon früh abgerissenes Nachbargebäude des selben Architekten geprägt worden war. Etwas beeinträchtigt wird der positive Ansatz beim Silolagerhaus durch die sehr heterogene Bebauung in der Nachbarschaft des Amerikakais, die insgesamt einen sehr unruhigen Eindruck dieses Bereichs zumindest von der Kaiseite vermittelt (Abb. 12). Etwas verloren wirkt nach seiner Translozierung auch das weiter nördlich gelegene kleine Freihafen-Bahnhofsgebäude zwischen den großen Neubauten (Abb. 13).

Aus heutiger Sicht ist es zu bedauern, dass schon in den 1960er Jahren zwei besonders markante Lagegebäude verloren gingen. Auch über die Erhaltungswürdigkeit des Ensembles der vier Lagerhäuser auf der Ostmole würde heute möglicherweise anders geurteilt als in den 1990er Jahren. Trotz des Verschwindens dieser historischen Bausubstanz und der umfassenden Nutzungsänderungen weist das Freihafengelände allerdings noch eine größere Zahl von Gebäuden aus der Gründungszeit auf. Neben einigen umgenutzten Lager- und Fabrikgebäuden sind insbesondere die Funktions- und Bürogebäude im südlichsten Teil des Geländes erwähnenswert (Abb. 5 und 14). Zu nennen sind das alte Zollamt, das ehemalige Post- und Telegrafenamts, das frühere Freihafen-Elektrizitätswerk sowie das Capella-Gebäude, eines der nicht sehr zahlreichen vom Jugendstil geprägten Gebäude in Kopenhagen. Das DFDS-Bürohaus am Amerikakai (Abb. 10) ist ebenso wie das schiefwinklige und für Büro Zwecke umgenutzte Lagerhaus von Ove Huus (Abb. 5), dessen östliche Fassade ca. 5 Meter länger ist als die Westfassade, ein Schmuckstück des Geländes.

Zu fragen ist auch, ob der maritime Charakter des Geländes nach den Umgestaltungen erhalten geblieben ist. Natürlich lässt sich schon durch die nur wenig verkleinerte Wasserfläche der ehemaligen Hafenbecken der ursprüngliche Nutzungszweck des Geländes nicht verleugnen. Die neuen Gebäude selbst nehmen diese historischen Nutzungen aber nur wenig auf. Für den Charakter des Geländes muss es sicher als Glücksfall gesehen werden, dass auch nach Aufgabe der Eisenbahnfähre die Funktion des Südlichen Freihafens als Fährhafen erhalten wurde. Seit der Verlagerung der Fähren nach Oslo aus dem Inneren Hafen legen hier regelmäßig große Kraftfahrzeug-Fährschiffe an, was den maritimen Charakter des Quartiers ebenso stärkt wie die Segelboote, die vor allem im Sommerhalbjahr die großen Wasserflächen beleben (Abb. 15). Auch die großen Kreuzfahrtschiffe, die auf der Ostseite am Langelinie kai anlegen, sind aus vielen Teilen des Südlichen Freihafens gut sichtbar.



Abb. 11: Restauriertes Dahlerup-Lagerhaus mit benachbarten Neubauten auf der Ostmole (2010)



Abb. 12: Neu- und Altbauten auf dem Amerikakai; in der Bildmitte das umgebaute ehemalige Silo Lagerhaus von Levy (auch „Domkirche des Freihafens“ genannt) (2007)



Abb. 13: Etwas verloren wirkt das translozierte Freihafen-Bahnhofsgebäude vor der Kulisse der Neubauten (2007)

Bilanz

Obwohl noch eine Reihe von Gebäuden der Ursprungsphase erhalten ist, hat der Südliche Freihafen in den beiden letzten



Abb. 14: Blick von Süden auf den Freihafen mit dem vierspurigen Gittervej. Gebäude von links: altes Zollamt, Domkirche, Manufakturhaus, ehem. Elektrizitätswerk, Capella-Haus (2007)



Abb. 15: Blick auf Amerikai und Oslo-Fähre (2011)

Jahrzehnten seinen Charakter gründlich verändert. Bereits in den 1960er Jahren wurde das Ensemble der Gründungszeit durch den Abriss von zwei besonders markanten Gebäuden empfindlich beeinträchtigt. Da die entscheidenden stadtentwicklungspolitischen Diskussionen in einer besonders konjunkturschwachen Zeit geführt wurden, hatte die Stadt nicht die erforderlichen Mittel, um mit öffentlichen Investitionen und Nutzungen wirksam Einfluss auf die künftige Richtung der Entwicklung Einfluss zu nehmen. Obwohl die Umgestaltung des Hafens durchaus ein breit diskutiertes öffentliches Thema war, stand beim Südlichen Freihafen der Erhalt der Hafenanlagen und -gebäude aus der

Gründungszeit nicht im Mittelpunkt der Diskussion. Dies dürfte daran liegen, dass der historische Hafen Kopenhagens im Zentrum der Stadt liegt und dort eine größere Zahl sehenswerter ehemaliger Lagerhäuser aus dem 18. Jahrhundert erhalten ist, die im öffentlichen Bewusstsein offenbar einen deutlich höheren Stellenwert hatten als die Gebäude des Südlichen Freihafens aus dem späten 19. und frühen 20. Jahrhundert.

Mit dem erneuten Wachstumsschub der Stadt ab 1992/93 erfuhr der Südliche Freihafen eine rasante Entwicklung, wodurch er zum Pionier der Hafenrevitalisierung in Kopenhagen avancierte. In der Folge kam es zu einer tiefgreifenden Umgestaltung, in der einige der noch verbliebenen Lagerhäuser und -schuppen aus den frühen Jahrzehnten verschwanden und durch Neubauten mit massiver Nutzungsdichte ersetzt wurden. Obwohl die Architektur der Wohn- und Bürogebäude an der Südseite und auf der Mittelmole mit ihren Proportionen und dem für diesen Bereich untypischen gelben Ziegelstein nicht unumstritten ist und die zusätzliche Barrierewirkung des vierspurig ausgebauten Gittervej kritisiert wird, ist hervorzuheben, dass nach langen Jahren der Diskussion und der Kritik an den Umstrukturierungsplänen ein neuer Stadtteil mit guter Funktionsmischung entstanden ist, der durchaus zeigt, dass eine Revitalisierung aufgebener, stadtnaher Hafengebiete sinnvoll und möglich ist. Kehrseite der Entwicklung ist, dass die alte Bausubstanz nur noch in wenigen Teilbereichen den Charakter des Südlichen Freihafens bestimmt.

Abstract

The Southern Free Port of Copenhagen

The Copenhagen Free Port is characterised by finger-shaped piers. It was built in the years 1891 till 1894, the decision in its favour being sped on by the building of the Kiel Canal and the Free Port of Hamburg which, it was feared, would weaken Copenhagen's role as a trading hub. The first buildings to be erected in the new Free Port (two warehouses, the large shed on Langelinje on the East Pier, the imposing grain silo on the Middle Pier plus a power plant) were commissioned by the Free Port Association and designed by the renowned architect Vilhelm Dahlerup. The other warehouses, administrative buildings and production facilities were erected by other developers. Around the turn of the century the architect Frederik L. Levy designed three very conspicuous buildings for the Western part of the port, i. e. the so-called Manufakturhus, a warehouse that came to be known as the "Free Port Dome" plus a silo-warehouse-building.

The advent of container transport in the Sixties saw the Southern part of the Free Port and most of its buildings lose their function. In 1965 the „Free Port Dome“ was demolished, the grain silo plus warehouse on the Middle Pier followed in 1968 after a devastating fire. In 1977, the City authorised the demolition of two of the four remaining warehouses on the Eastern Pier which were no longer in use. The Port Authority wanted to fill the Eastern Dock thus reclaiming the land and allowing for the building of a large-scale

transshipment facility for imported cars. However, planning permission was never granted and the Port Authority left the area to decay. Jørn Utzon's plans for a hotel and conference center on the Langelinie-Mole were not put into practice either.

The restructuring of the Southern Free Port did not start before 1991 when the first office blocks and residential buildings were erected. In 1993 the recommendation that all four warehouses should be protected was reiterated, but as a result of the significant pressure put on the authorities by potential investors it was decided only to list the biggest warehouse, i. e. Dahlerup Warehouse plus Langelinie Promenade. The other three warehouses were torn down. The Dahlerup Warehouse was thoroughly renovated. In 1995, when developments in the Western part of the port were beginning to take shape, the central part of the grain silo which was to house up-to-date offices was completely gutted. The characteristic shell of the building, however, was preserved.

While some of the buildings from the original building phase have survived, the Southern Free Port has changed fundamentally in character over the last two decades.

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¹ Vgl. ausführlicher PRIEBS, Die Entwicklung, 1997

² LORENZ, Københavns Havn, 1929, S. 14

³ THOSTRUP, Holmen, 1989, S. 143

⁴ JENSEN/SMIDT, Rammerne, 1982, S. 245

⁵ Vgl. ausführlich zur Baugeschichte des Freihafens: Planstyrelsen, Bygninger, 1988, und MADSEN, Østerbro, 1993

⁶ Planstyrelsen, Bygninger, 1988, S. 30

⁷ Planstyrelsen, Bygninger, 1988, S. 37

⁸ vgl. zu den folgenden Ausführungen POULSEN, Byens baner, 1997

⁹ Vgl. hierzu PRIEBS, Strukturwandel, 1992

¹⁰ BISGAARD, Københavns genrejsning, 2010, S. 95

¹¹ MADSEN, Østerbro, 1993, S. 265

¹² MADSEN, Østerbro, 1993, S. 265

¹³ Schreiben des Umweltministeriums vom 9. 10. 1989, Anlage zur Genehmigung des Kopenhagener Stadtentwicklungsplans, veröffentlicht in der Drucksache 644/89 des Kopenhagener Magistrats vom 23. 10. 1989

¹⁴ Københavns Kommune, Lokalplan Nr. 197

¹⁵ MADSEN, Østerbro, 1993, S. 266

¹⁶ VOSS, Dahlerups Pakhus, 1999



**Speicher- und Lagerkomplexe
außerhalb Europas
Warehouse and Storage Districts
Beyond Europe**

Sara E. Wermiel

Shaped by Function: Boston's Historic Warehouses

This paper discusses the history of warehouses built before 1920 in Boston, Massachusetts, U.S.A., with a focus on those in the Fort Point Channel Landmark District (FPCLD). The FPCLD is a roughly 55-acre (22.3 hectares) area in the South Boston neighborhood of the city, and it contains 85

had the leading port. Boston's port remained one of the busiest through the nineteenth century, and in the latter nineteenth century, port facilities – including piers, warehouses, and railroad service – expanded in the South Boston area. In the twentieth century, other North American ports grew



Figure 1: Warehouses in Fort Point Channel District, photo 1925

historic warehouses and lofts, which were built between 1880 and 1930. This is the largest collection of warehouses in a definable area in the city, and it probably is also one of the most intact warehouse districts in the United States. Before discussing the history of the FPCLD, the paper presents an overview of the development of Boston's old harbor and the distinctive warehouse blocks that were once a prominent feature of it. Until the mid-eighteenth century, Boston was the most populous North American town and

to outrank Boston. Today, most of the wharves and facilities of the old harbor have disappeared. In South Boston, the warehouses and lofts of the FPCLD survive. Although they now serve purposes other than storage and manufacturing, these warehouses and lofts continue to physically represent a time when maritime commerce and industry dominated the city's economy. These buildings feature a special form of heavy-timber interior framing, adapted from a regional construction tradition.

Boston's Historic Port and Its Warehouses

Boston is a commercial city, established where it was because of the harbor. In 1630, Europeans settled permanently at the small peninsula that became Boston. The harbor was the town's hub: streets with names like Fish Street, Ship Street, Sea Street, and Mackrill (mackerel) Lane (after a fish that was abundant in colonial times) radiated from the harbor and followed its edge. Over time, filling in around the periphery of the peninsula – a process of making land – obliterated the outlines of Boston's original topography, including that of the old harbor. As the new land was developed for contemporary, and not necessarily maritime, purposes, the physical connections between the harbor and the city broke down. Today, although some of the old streets remain, the destinations are gone, so the logic of their locations has been obscured. As author and historian William H. Bunting noted, "Few Bostonians today view the harbor as an integral geographical part of the city, or much less – as in the past – view the city as a component of the harbor."¹ Many of the structures and facilities built for the traffic of the old port have been demolished. Those that remain, no longer serving their original purposes, are like fish that missed the outgoing tide, left stranded on a beach.

Among the old structures stranded in the modern city is a type that was once a vital component of the port: the warehouse. Warehouses were built in the earliest days of European settlement and eventually lined Boston's streets and wharves. Today, after demolition and new construction, few streets in the old port area contain enough historic fabric to suggest that past time.

One relatively large and intact district of former warehouses and loft buildings still stands, and it is the focus of this paper.² The district, commonly called the Fort Point Channel District, is located on the eastern shore of a body of water, the Fort Point Channel, in the South Boston neighborhood of the city. (Fig. 1) Boston's port expanded into South Boston in the latter part of the nineteenth century. The land on which the historic warehouses stand was made by a private company, the Boston Wharf Company.³ Boston Wharf Company not only made the land there, but subdivided it into lots, planned and built the streets, and erected most of the buildings on it.

Because of its large extent, and the good state of preservation of the original buildings, the Fort Point Channel District admirably represents the look and feel of Boston's waterfront of the late nineteenth and early twentieth centuries. For this reason, it has been listed on the National Register of Historic Places (2004), and it is the first non-residential area in Boston to be designated a local landmark district.⁴ Like the warehouses that once filled Boston's old harbor area, the buildings of the Fort Point Channel District have lost their original reasons for being. But the buildings are being adapted and reused for new purposes: residential, office, retail, and cultural. The warehouses and lofts of the District contain features that were common to warehouses as a building type, but also some that were special to Boston warehouses in the period in which they were built: specifically, their heavy timber interior framing was an adaptation of a



Figure 2: Boston is the peninsula, mostly brown-colored. The light green around the landmasses signifies shallow areas, including "flats" that might be dry at low tide

regional construction tradition called "slow-burning construction."

This paper discusses the old harbor and its warehouses, and then treats the development of the Fort Point Channel District, its warehouses and lofts, and their special characteristics.

The Colonial Port

The Port of Boston is an ocean port, located at the head of Massachusetts Bay, on the Atlantic Ocean. The place that became the city of Boston, originally a small peninsula, was settled by English colonists in 1630. (Fig. 2) The peninsula featured an excellent harbor, described as "safe and capacious . . . , sheltered from the ocean by clusters of well wooded islands."⁵ Also, the Bay had deep (for that period) natural channels, and the harbor islands created many sheltered anchorages. While settlements sprouted up around Massachusetts Bay, Boston became the trading center. It was in Boston where the provincial governor lived and the local government was established.

Maritime activities dominated life in the colonial settlement. Fishing was an important industry, as fish were one of the few resources colonists had to trade. Settlers immediately began to build facilities where boats could be loaded and unloaded. These were concentrated on the eastern side of the peninsula, facing the ocean, in a semi-circular inlet. This inlet became the main harbor, and it was known by several names but principally as Town Cove.

The local topography and tides, and the small draft of even ocean-going vessels in the seventeenth and eighteenth centuries, allowed the construction of wharves, or piers, that projected far into the water. The special topographic feature that made this construction relatively easy and inexpensive was the gradually sloping ground surrounding the shoreline. (Fig. 2) Wharves were built on simple foundations called cribs or cribwork, which were made of logs. Logs formed the outside frame and were also laid at intervals inside the frame and connected by transverse timbers, all notched



Figure 3: Warehouses on the north side of Long Wharf (center) in Boston Harbor and along other wharves



Figure 4: Remains of former warehouses, Central Wharf (now on Milk Street), built 1815–1817

together and fastened. Some of the cells of the framework had floors. The cribs could be built on land and floated to their destination, at which point rocks were dumped into the cells with the floors, and this sank the crib and held it in place.⁶ Then a deck would be built on top.

In a few instances, the colonists built what may have been closed docks, such as were later built in Liverpool and London. The famous closed docks of Liverpool, beginning with the 1715 Old Dock, were walled basins with gates, through which boats could enter only with the tides. Bostonians built several basins in the 1600s, including Town Dock at the head of Town Cove, but it is not known if these basins had gates or were open at their ends.⁷ The main facility for docking boats and ships were finger wharves or piers. Boston, like Hamburg, could have an open harbor with wharves that could be approached at all times even by large ships.⁸ At the end of the seventeenth century, Boston had 63 wharves, with another 14 wharves located across the harbor in Charlestown (now part of Boston).⁹ Early in the following century, what came to be called Long Wharf was built (1710–1715), which, when completed, extended about 1,600 feet (487.7 m). It ended in a platform with a crane for handling cargo.

Colonial-era and Early Nineteenth-century Warehouses

Warehouses are ancient structures – perhaps the oldest kind of purpose-built building for business and industry. A unique feature of warehouses was that they were open on the interior, often with floors supported by posts rather than bearing partition walls. Other features that were common to warehouses built before the twentieth century were large doors to bring goods through; doors stacked one above the other (in multi-story buildings); heavy construction, because of the great weight of goods kept inside; and equipment for hoisting and lowering goods.

Bostonians built warehouses on or near the wharves at an early date. By 1638, a group of investors had built a wharf, crane, and warehouse at the Town Dock.¹⁰ By the 1680s, warehouses lined the wharf that for a time stretched across the Town Cove, and later, Long Wharf filled with warehouses. (Fig. 3)

What were the early warehouses like? Today, there are no warehouses (indeed, very few structures at all) in Boston that were built before 1800. Written materials and contemporary drawings provide few details of their structural characteristics. Probably, as shown in drawings, they were like boxes with pitched roofs. And most were built of wood, with wood plank walls enclosing wooden frames. Boston's timber warehouses were demolished and replaced, but they also disappeared in great fires. After conflagrations, laws often were passed to outlaw combustible building materials; nevertheless, Boston continued to be predominantly a wooden town until the opening of the nineteenth century. Some owners tried to make their warehouse more fire-resistant. One warehouse known to have brick walls was the Triangular Warehouse, built in the Town Dock area after the great fire of 1679 destroyed that neighborhood. A writer who knew the warehouse firsthand noted that, "It was constructed with great strength, the bricks were of a larger size than those now used..." Another warehouse built after the 1679 fire, known as the Old Feather Store, had wood exterior walls covered with "rough-cast:" mortar mixed with bits of glass from broken old bottles. Both buildings were demolished in the nineteenth century.¹¹

Boston's maritime enterprise included the carrying-trade (vessels hired to transport goods), fishing, and also a particular kind of trading: speculative trading voyages in which merchants owned the ships and the cargo. Merchants in this last category sent goods out from America – dried fish, timber, agricultural products, rum, and imported goods – to places that wanted them – the West Indies, Europe, Africa, and so on – to exchange for goods that were wanted at home. Such trading was undertaken through the eighteenth century, but declined in the second half as Great Britain repressed it through force and regulation. Following political independence in 1783, Boston merchants became more ambitious, making trading voyages to more remote locations. One storied route involved sending goods around Cape Horn to the northwest coast of North America to exchange for animal furs, which were traded for tea, silk, chinaware, and so on in China; these Chinese goods were brought back to the East Coast of North America for sale. The China trade, and the

general revival of trade with distant places, called forth an active shipbuilding and outfitting industry in Boston and its region. Many merchants accumulated great fortunes from this business.

These prosperous businessmen needed places to store their goods, and invest their money, and in the early nineteenth century, a higher class of warehouse began to be built in Boston. Brick and stone exterior walls became the norm. A number of former warehouses from this period survive, for example, eight buildings that stood on Central Wharf. (Fig. 4)

Beginnings of Land-making and the Rise of the Warehouse Block

A notable change in harbor development also occurred in the early nineteenth century: major land-making projects commenced. As previously noted, the shoreline around Boston sloped gradually, and in many places, the ground was exposed at low tide. This tidal land was called “flats.” To encourage wharf and pier construction, and therefore maritime commerce, colonial lawmakers granted owners of waterfront property the right to build on the flats adjoining their land. And as a result, many wharves were built around Town Cove and beyond. Then in the early nineteenth century, landowners began to fill the flats to make new land to build on. The way they did this, typically, was by erecting a barrier, or seawall, of stone or timber around the perimeter of the area to be filled. Stone and gravel (or anything else) was dumped between dry land and the wall, to raise the new ground above high tide. While rubbish and other poor materials often were used for fill, Boston was fortunate to have another topographical feature that facilitated land-making: many high, rocky hills located near the shore. These hills were cut down, and the soil, gravel, and rocks carted to the waterfront. (Fig. 5)

Some of the early land-making projects were undertaken by government – Boston or the Commonwealth of Massachusetts – but most were carried out by groups of private investors. Investors came together to undertake speculative land-making projects just as they did for speculative trading voyages. Already in the early eighteenth century, investors had joined together to construct Long Wharf; in the early nineteenth century, development companies formed for more ambitious construction projects. These investor-owned real estate companies became a Boston specialty. The companies made land, laid out streets, subdivided land into lots, and sold the lots or erected and sold buildings.

The first example of private land-making on Boston's waterfront was India Wharf. Built between 1803 and 1807 on the southern side of Town Cove, the project consisted of a deep-water wharf and blocks of brick warehouses. The wharf was a great success, and its investors undertook similar projects, for example, at Broad and India streets.¹²

At this time, a distinctive kind of warehouse emerged: the monumental warehouse block. These buildings contained many stores, but were built by real estate development companies rather than by individual owners, and were designed to appear to be single, large buildings. A precursor to this



Figure 5: Cutting down Boston's Beacon Hill ca 1811 to fill the Mill Pond



Figure 6: India Wharf warehouses, built 1805–ca 1807: although consisting of many separate stores, the stores were grouped and treated as one building

idea was the group of warehouses built on Long Wharf, some of which had been completed by 1711. (Fig. 3) The investors who built the wharf sold lots on its north side and, to assure uniformity in the warehouses developed there, imposed conditions on the buyers. The lots measured 40 x 20 feet [12.2 x 6.1 m] on the west end and 24.5 x 20 feet [7.5 x 6.1 m] on the harbor end, and the buildings erected on them had to be 21.5 feet (6.6 m) high with a roof pitch of five feet (1.5 m). This approach – selling land with conditions as to the buildings that could be erected – became a usual one, and it resulted in uniform-looking blocks.

But when a development company itself built the warehouses and sold the individual stores, it controlled the overall design, and from the company-built projects, the monumental warehouse block emerged. Charles Bulfinch, Boston's leading architect in the early nineteenth century, may have originated the idea of the warehouse block. He designed what was probably the first example at India Wharf (1805–1807). The block had 32 separate stores, but with a pedimented dormer in its center, it looked like a monumental Georgian-style building, composed of a central pavilion and wings. (Fig. 6) Another early example, also designed by Bulfinch, was Central Wharf (1815–1817), which originally had 54 stores. (Fig. 4) Frank H. Forbes, a contemporary who had worked at merchant firms on the waterfront,



Figure 7: Granite walls, and monolithic piers and lintels, of the Custom House Block on Long Wharf, completed 1848



Figure 8: View of Boston Wharf Co. and Commonwealth of Massachusetts's made-land, looking west, ca 1880. The curved piece of land is Fan Pier

described Central Wharf as “the most conspicuous and the most attractive of the old Boston wharves” and “the largest continuous block of warehouses in the country.” Other examples of these blocks were built through the first half of the nineteenth century. With improved techniques for quarrying and cutting granite (a hard but abundant stone in New England), it became a popular material for the walls of these buildings. The stones were cut in enormous pieces, which added to the imposing presence of the warehouse blocks. In his reminiscences, Forbes recalled how the “spacious docks and wharves,” as well as the “fine warehouses that flanked them,” created “a magnificent water front,” “the pride of the city.”¹³ These warehouse blocks, expressions of Boston’s successful maritime enterprise in the first half of the nineteenth century, characterized the architecture of the central harbor.

Construction of warehouse blocks came to an end in the 1850s. Over time, as the waterfront was filled in and new streets were constructed, this distinctive architecture lost its visual coherence. India Wharf and Central Wharf, severed when construction of Atlantic Avenue began in 1868, have (except for a fragment) since disappeared.¹⁴

Some of the monumental blocks remain, and one example is the Custom House Block on Long Wharf. (Fig. 7) Completed in 1848, it reflects the more elaborate design and materials of the mid-nineteenth century. It is 224 feet long (68.3 m), 80 feet (24.4 m) wide on its eastern end and 60 feet (18.3 m) wide on its western end, and has a five-story center section and four-story wings. The south (principal) façade was built with massive granite blocks, the rear with brick. It contained 14 stores originally. Inside, wood joists are supported on brick walls that divide the space into separate stores. The building has been remodeled and lost its cupola. It took its current form in the 1970s, when it was renovated for shops and apartments.¹⁵

Development of the Fort Point Channel Area

In the second half of the nineteenth century, land-making proceeded steadily along Boston’s shoreline and included some massive projects, like the filling of Back Bay and South Bay; but the section of the city that increased the most by land-making is South Boston. In South Boston, over 1,000 acres (4 square kilometers) of land, intended for port and water-oriented uses, were added. This neighborhood, annexed by Boston in 1804, is separated from Boston proper by the Fort Point Channel. Wharves dotted the west (Boston) side of the Channel, and after bridges were built to join the two land masses, manufacturing firms started up on the east (South Boston) side. Land-making in the area proceeded from south to north and west to east, starting at the Fort Point Channel and continuing across the South Boston Flats. Railroads served the area, and additional road and railroad bridges were built across the Channel as new land materialized. The bridges made the new land accessible and encouraged development, but they also interfered with ship traffic in the Channel and diminished the value of the Channel’s wharves for port purposes.

Boston Wharf Company Develops the Fort Point Channel District

One of the companies that made land in South Boston was the Boston Wharf Company (BWCo).¹⁶ A private real estate company incorporated in 1836, BWCo purchased land and adjoining flats east and north of the Free Bridge that connected Boston to South Boston, with the intention of building wharves for docking and warehousing. By 1837, it completed two large wharves that extended roughly north from First Street into the Channel.¹⁷ BWCo built its wharves by constructing a stone seawall, then filling in behind it. The flats adjoining its property, by colonial law, belonged to the company, and over time, BWCo increased its land by building seawalls farther north and filling in. Around 1855, the Midland Railroad laid tracks along the western edge BWCo’s site.

Boston Wharf Co. was not the only party interested in filling the South Boston Flats. In the late 1860s, the Commonwealth of Massachusetts adopted a plan to fill the Flats, including an area north of BWCo’s property. The rationale

for this ambitious project was to improve the harbor, especially to deepen the main ship channel, which many believed was becoming shallower due to land-making. The process of filling the South Boston Flats by the Commonwealth and other land owners went on for years. In 1873, the Commonwealth began construction of the curved end of the seawall, a site called Fan Pier, as well as a dock along the main ship channel.¹⁸ Filling of this area and BWCo's site were completed by 1882. (Fig. 8.) Flats to the east were sold to the Boston and Albany Railroad, which filled its site and developed a railroad terminal for transferring goods from ship to train.

Before the 1880s, BWCo's business was operating wharves and storage, and it developed a specialty in handling sugar and molasses. BWCo built large, wooden sheds along their docks to handle these imports. Not coincidentally, there were two large sugar refineries located nearby.

In the 1880s, as BWCo completed its land-making, it started to change the nature of its business, from a builder of wharves and sheds along the Channel, to a developer of industrial and warehouse buildings served by rail and trucks. The opening of Congress Street Bridge in 1875, located at the northern end of BWCo's new land, made BWCo's site practically an extension of Boston's downtown. In 1882, the first warehouse in the District with brick walls went up, near the foot of Congress Street Bridge, on land BWCo sold to the developer. Called Dorr's Stores, this four-story building was used for storing wool, cotton, and general merchandise. By 1890, several brick warehouses and lofts had been built along or near Congress Street, by private owners on lots BWCo sold to them, or by BWCo for specific tenants. An example of the latter was a building for Atlas Stores (1890). (Fig. 11)

Manufacturers also came to the area, and they tended to build their own lofts. During the 1890s, the southern end of the District became a manufacturing zone. A notable project there was undertaken in the mid-1890s by Samuel Wormwood and associates on a roughly three-acre (1.2 hectare) site purchased from the BWCo. The project consisted of five principal buildings, all six-story brick lofts. Known as the Factory Buildings Trust, the complex offered factory space for rent and provided tenants with electric light and power from its own power plant.

By this time, as it announced with an electric sign on the roof of its office building, BWCo was an "industrial real estate" company. It planned and built streets. It built structures to suit specific tenants, which it leased or sold to them. These were designed in the company's architectural department. BWCo also sold land, which the new owners developed. The District was attractively located for commercial and industrial firms. As well as being near the piers, it was served by rail, and rail spurs ran right up to the sides of many buildings.

The pace of loft construction got a boost around 1900 when the Summer Street Bridge opened and Summer Street was extended from downtown Boston across BWCo's land. Unlike Congress Street, Summer Street was built at a raised grade through BWCo's site and crossed the railroad tracks east of the site on a viaduct, thereby avoiding interference



Figure 9: Summer Street in the FPCD, with Melcher Street curving from its raised grade down to A Street. Boston Wharf Co.'s offices were located in the red brick building (center), which features the company's electric advertising sign on the roof



Figure 10: Summer Street in the FPCD, looking west

from the trains. This made Summer Street an important thoroughfare. And the raised grade created its most striking urban design feature: a road curving from the elevated Summer Street down to grade at A Street. Named Melcher Street for BWCo's Superintendent, Lewis Melcher, this curving road was laid out in 1897. (Fig. 9)

BWCo developed Summer Street as a monumental city street. (Fig. 10.) The lofts in the District up to this time had been six stories or less, but Summer Street had nine-story lofts. These were intended for wool merchants. Boston was a hub of the wool trade, and wool merchants liked to be together. Jeremiah Williams & Co., a large wool trading firm, built the first nine-story loft building on Summer Street in 1898. (Fig. 14) BWCo then developed the rest of the block with lofts for the wool dealers. In the early twentieth century, wool merchants relocated practically en masse to the FPCD, and Summer Street became famous internationally as a center of the wool trade. The tall Summer Street buildings were fireproof and had a high level of architectural finish.

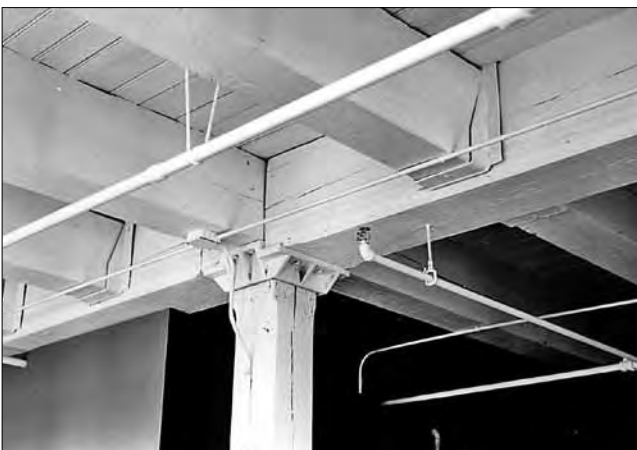


Figure 11: Patterned brick at the corner does little to relieve the plainness of the Atlas Stores, FPCD, the first part of which was built in 1890 by BWCo



Figure 12: “Ordinary” floors of closely-spaced joists and bridging

Figure 13: “Warehouse” framing, consisting of large girders and beams, and tongue-and-groove boards making the floor deck; Stillings Building, FPCD, built 1901



The south side of Summer Street developed later, between 1903 and 1910, but with buildings of proportions and finish like those on the north side. BWCo took offices in the prominent 1905 building at the corner of Summer and Melcher streets. (Fig. 9)

By the 1950s, development of the District for warehousing and manufacturing had come to an end. A reinforced concrete building at 51 Sleeper Street, built in 1929, turned out to be the last of the lofts. The Great Depression, World War II, and the changing regional and national economies, stalled and then ended loft development.

Then the traditional tenants began to leave the buildings. New England’s wool textile industry declined, and along with it, Boston’s wool market. Manufacturers and wholesalers preferred suburban locations with better highway access. Vacancies became widespread. In the 1970s, artists discovered the area, and by 1980, so many artists had moved into the District that an Open Studios event could be held. In the first decade of the twenty-first century, BWCo began to sell off its property. Today, the FPCD has been transformed into a neighborhood of office, residential, retail, cultural, and artist live/work spaces.

Physical Features of the Fort Point Channel District Warehouses

As a result of the limited range of purposes for the buildings (warehousing and manufacturing), and the fact that most were built during a relatively short time period (the late 1880s to 1920), developed by one company (BWCo), and designed by its employees, there is great uniformity in the buildings of the District. In this respect, its development was like that of Speicherstadt, which similarly was developed by one owner, with buildings for a single purposes (warehousing), and in exactly the same time period. The FPCD buildings have features that are characteristic of warehouses and lofts generally: tiers of doors for loading goods; pulleys and lifts for raising and lowering goods; doors at the ground floor elevated to the level of railroad car and truck beds; and little or superficial architectural embellishment. (Fig. 11.) And, like most warehouses, they had open interiors, usually framed (except for firewalls) and little interior finish. The interior construction of the buildings was either fireproof (i. e., all structural parts – frame, floor, roof, partitions, stairways – were made of noncombustible materials) or timber. Most were timber-framed, which was also typical of warehouses of their time.

Of those with timber frames, most were built with “warehouse” framing. Eighty percent of the extant historic warehouses and lofts in the District (68 of 85 buildings) have these floors. Only two have “ordinary” floors, meaning floors made of closely-spaced joists. (Fig. 12) The warehouse-framed floors consist of girders, typically 14 inches deep, and beams, typically 12 or 14 inches deep, which are spaced roughly three to four feet (0.9 to 1.2 m) apart. The frame is decked with thick plank. There would be no ceiling under the beams – the frame was left exposed. (Fig. 13) In the earliest examples of this type of framing, the beams rest on top of the girders. Later, metal hangers were used

to hold the beams. In most buildings, the posts are timber, square in section with chamfered corners. Very few buildings have cast iron columns even though by the 1880s, cast iron columns were commonplace and widely used in urban lofts elsewhere.

Warehouse framing may have originated in Boston, although this is uncertain. Probably it evolved from a somewhat similar framing system, also a regional specialty, known as “mill construction” or “slow-burning construction.” That system was used universally in the construction of textile mills in New England. In mill construction, the floors typically consisted of girders only, spaced eight to ten feet (2.4 to 3 m) apart, covered with a deck of 3- or 4-inch plank, then topped with a finish floor. There would be no ceiling under the girders. The system was created as an affordable alternative to fireproof construction: a way to make textile mills safer without using expensive, noncombustible construction materials. Heavy timber was found to burn slowly, and when protected with automatic sprinklers and other extinguishing apparatus, made a comparatively safe structure. The wide spacing of the floor girders created unobstructed panels in which sprinkler heads could spray water effectively. Automatic sprinklers had become widespread in textile factories in the 1890s. No slow-burning frame was found in Fort Point Channel District.

Warehouse framing appears to be a variation of slow-burning construction, adapted for urban lofts. Although they did not have sprinklers originally, and the iron hangers made the floors more vulnerable to failure in a fire, nevertheless the heavy timber floors of the FPCD lofts would have burned more slowly than ordinary floors. And using girders and beams made stronger floors with fewer posts than girder-only floors. The first architect for BWCo, Morton Safford, used warehouse floors in the earliest extant building he designed in the District: the J. S. Williams Stores of 1888. No building he designed had ordinary framing.

Fireproof construction, more expensive than timber framing, was used only in the tall buildings, as required by law. Fifteen of the extant historic lofts, all of them eight stories or higher, are fireproof. Most have steel frames and concrete floors; two have reinforced concrete frames. The block of wool warehouses on the north side of Summer Street, between the Channel and A Street, are fireproof. The architecturally distinguished Jeremiah Williams & Co. Building (1898) is representative of the fireproof buildings. (Fig. 14.) It has a steel frame, Columbian concrete fireproof floors, and a stair made of Guastavino (timbrel vaulted) tiles.

The buildings of the District for the most part fill their lots. BWCo's control over the land allowed it to maximize land coverage and therefore the available floor area of the properties they developed. The result of the density, rectilinearity, and uniform mass was a visual coherence that is especially notable in the streetscapes of Summer and Melcher streets. (Figs 9, 10, and 14)

Coherence was also achieved by the generally reserved architectural ornamentation and limited number of styles represented, and thus the recurring decorative effects, like projecting cornices and stilted arches over window openings. The most prevalent architectural styles are Classical Revival and Stylized Classical, which were in vogue during



Figure 14: Jeremiah Williams & Co. Building, a fireproof wool warehouse, FPCD, built 1898; it has two more stories on its rear side



Figure 15: A tier of loading doors that has been changed to windows after renovation; Dwinell-Wright Co. Building, FPCD, built 1904

the period of greatest expansion – from the 1890s through the 1920s. Ornamentation was generally confined to façades along principal streets. The buildings BWCo developed were designed by their staff architects, first Morton D. Safford (1842–1921), then Howard B. Prescott (1874–1956),

who worked for the company from 1893–1917 and 1917–1939, respectively.

Loading docks and hoistways are common features of the buildings. Loading docks are situated above the ground, at the level of a cart, truck, or railway car. These are even found on the principal façades of buildings, when this was the best access. A common feature of the lofts is the tiers of doors, one over the other, with a pulley (locally known as “whips”) at the top. (Fig. 15)

Conclusion

The warehouses and lofts of the Fort Point Channel Landmark District were shaped by their function, having features that are characteristic of warehouses generally, and also a local variation of heavy timber floor framing, which probably was introduced to make the buildings safer in a fire. The District is remarkable for its visually coherent streetscapes, created by buildings of similar materials, massing, styles, and purposes. What makes the District especially noteworthy is the large number of these buildings in a well-defined area. Not only individual buildings, but entire streetscapes survive largely intact, preserving the visual identity of the area as a loft neighborhood. FPCLD is significant as an unusually coherent and well-preserved collection of late-nineteenth and early twentieth-century warehouses and lofts. It represents Boston's former status as a major maritime trading center and is a rare example in the United States of a relatively intact warehouse district from this period. However, compared to Speicherstadt, it is much smaller and was never considered a model of port organization as the Port of Hamburg was at the turn of the twentieth century.

Abstract

Geprägt von Funktion: Bostons historische Lagerhäuser

Der vorliegende Artikel befasst sich mit der Geschichte der vor 1920 in Boston, Massachusetts, errichteten Speicher, und zwar im besonderen mit denjenigen des Fort Point Channel Landmark District (FPCLD). Hierbei handelt es sich um eine 22,3 Hektar große Fläche im südlichen Teil von Boston City mit 87 historischen Gebäuden, die in der Zeit von 1880 und 1930 entstanden und hauptsächlich Speicher und Schuppen (lofts) umfasst. Dies ist die größte zusammenhängende Ansammlung von Speichern und Schuppen in Boston und wahrscheinlich eine der intaktesten Speicherstädte in den USA. Bevor der Artikel sich dem FPCLD widmet, wird ein Überblick gegeben über die Entwicklung des alten Hafens von Boston und die einzigartigen Speicher und Schuppen, die einst zu seinen charakteristischsten Merkmalen gehörten. Bis in die Mitte des achtzehnten Jahrhunderts hinein war Boston die bevölkerungsreichste Stadt Nordamerikas und der Hafen der Stadt war führend. Auch im neunzehnten Jahrhundert gehörte der Bostoner Hafen zu den umschlag-

reichsten, wurde dann aber im zwanzigsten durch andere nordamerikanische Häfen in seiner Bedeutung überholt. Die meisten Kais und Hafenanlagen, die einst die Skyline des Bostoner Hafens bildeten, sind inzwischen verschwunden. Im südlichen Teil der Stadt hat mit dem FPCLD jedoch ein gewachsenes Stück Hafeninfrastruktur überlebt, das noch heute physisch von einer Zeit zeugt, in der Seehandel und Industrie das Wirtschaftsleben Bostons bestimmten. Die Speicher und Schuppen mit ihrem ganz eigenen Gepräge sind Belege für den Baustil Bostons im späten neunzehnten Jahrhundert.

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Sources of illustrations

Fig. 1.: Fairchild Aerial Surveys, Inc., “Boston. South Boston,” 1925. Boston Public Library, Boston, Massachusetts.

Fig. 2.: "Boston and its environs," from Thomas Page's Revolutionary War-era surveys, R. Phillips publisher, 1806. Boston Public Library, Boston, Massachusetts.

Fig. 3.: "A View of Part of the Town of Boston..." reproduction of a 1768 engraving by Paul Revere. Boston Public Library, Boston, Massachusetts.

Fig. 4.; Fig. 7.; Fig. 9. to Fig. 15.: S. Wermiel, 2011.

Fig. 5.: "Beacon Hill, from Mt. Vernon Street..." J. H. Buford's Lithography, from John R. Smith drawing of 1811-1812; Smith, Knight & Tappan publisher, 1858. Boston Public Library, Boston, Massachusetts.

Fig. 6.: HABS/HAER, "Copied by Survey Photographer ..., HABS MASS,13-BOST,6-3," before 1868. Library of Congress, Washington, D. C.

Fig. 8.: "View of Boston, Massachusetts 1880," drawn & published by H. H. Rowley & Co., lithographed by Beck & Pauli. Library of Congress, Washington, D. C.

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¹ BUNTING, *Portrait of a Port: Boston*, p. xvii.

² The term "loft" means an open floor, with few if any partitions; and a stack of such open floors constitutes a loft building or simply loft. In this paper, the term loft is used to mean the whole building. Because the space in lofts is unspecialized, these buildings could be used for diverse purposes, but generally (originally) they were used for warehousing and manufacturing. Purpose-built storage warehouses might be more specialized than lofts, and had features such as interior fire partitions, small windows, and low floor-to-ceiling heights, which lofts would not have.

³ "Made land" is a term of art that refers to land created by filling in ground originally covered with water, like marshes and tidal flats.

⁴ The Fort Point Channel Landmark District was designated by the Boston Landmarks Commission on December 9, 2008 and confirmed by the mayor and approved by City Council on January 28, 2009. In 2003, it contained 95 buildings, of which 85 (those built between 1880 and 1930) are historic. Since 2003, some new buildings have been constructed in the District.

⁵ GOODRICH, *A Pictorial History of America*, 1844, p. 379.

⁶ GREENE, *Wharves and Piers*, 1917, pp. 52–55.

⁷ SEASHOLES, *Gaining Ground*, 2003, pp. 22–24.

⁸ CLAPP, *The Port of Hamburg*, 1911, pp. 10–11.

⁹ HILL, *The Trade and Commerce of Boston*, 1895, p. 39.

¹⁰ SEASHOLES, *Gaining Ground*, 2003, p. 22.

¹¹ SNOW, *A History of Boston*, 1828, pp. 107–108, 167; SHURTLEFF, *A Topographical and Historical Description of Boston*, 1871, pp. 639–645.

¹² SEASHOLES, *Gaining Ground*, 2003, pp. 41–49.

¹³ FORBES, "The Old Boston Water Front," 1915, pp. 51, 45–46; "Boston's Old Wharves," 1894, p. 6.

¹⁴ WHITEHILL, *Boston; a Topographical History*, 1968, p. 88.

¹⁵ MATHERLY and Frank, "Long Wharf and Custom House Block (NHL)," 1989, pp. 7–2 – 7–3.

¹⁶ This section draws on WERMIEL and Ceccacci, "Fort Point Channel Landmark District Study Report," 2003.

¹⁷ KRIEGER and Cobb, *Mapping Boston*, 1999, plate 22, p. 113.

¹⁸ SEASHOLES, *Gaining Ground*, 2003, pp. 300–306.

Puerto Madero, Buenos Aires, Evolution of a Warehouse Area

Introduction

Puerto Madero is the port area of the city of Buenos Aires inaugurated at the end of the 19th century. A few decades after inauguration, it became evident that the port had become obsolete, especially on account of the changes of ships dimensions and maritime transportation technology. Since a new port had been constructed next to Puerto



Figure 1: Buenos Aires in 1750

Madero, the latter was gradually abandoned until it became a degraded area next to Buenos Aires' downtown. Projects of redevelopment of the area were implemented from the mid 1980s onwards, including a master plan approved in 1991. The area was completely redeveloped and became a new and fashionable neighbourhood of the city. The aim of this text is to introduce the origin and development of Puerto Madero as a port and warehouse district up to its present situation.

Buenos Aires, a port city

Buenos Aires, the capital city of Argentina, is located by the Plata River, which is in this area some 45 km wide. A first Spanish settlement had been established in 1536 and abandoned some years later. The formal foundation of the town, according to Spanish laws, took place in 1580. The site selected for the location of the town was a plateau some 15 m higher than the river bank, which is characterised by its shallowness. The embouchure of a tributary river constituted

the harbour which made possible the protection of ships. The urban layout of the village responded to the prescription of the Spanish laws: a grid of parallel streets forming square blocks and a plaza, located next to the river bank, which concentrated the main institutional buildings: the cathedral, the *cabildo* (town hall) and the residence of the Spanish authorities (Fig. 1).

The town had a slow development over its first 200 years. Located between the river and the vast plains scarcely colonised by the Spaniards, the town had mainly a strategic importance, to control the entrance to the Parana and Uruguay rivers and the attempts of Portugal to occupy Spanish territories next to Plata River. The economic policies of Spain concentrated the economic activities in a few ports of the Americas, especially located in the Caribbean area. Buenos Aires harbour had scarce activity, especially limited to regional commerce. The situation changed at the end of 18th century; in 1776 Buenos Aires was declared capital city of the Rio de la Plata Vice-Royalty and in 1778 the King of Spain habilitated the port for direct commerce with the metropolis.

Argentina declared the independence from Spain in 1816. From this time onwards, a process of colonisation of the planes started and the young country became progressively a producer of agricultural goods. By the mid 19th century a pier was constructed to serve as a new port next to the city downtown. Nevertheless, the shallow coast of the river prevented ships to approach the pier and passengers and goods were taken from ships by boats. A new customs building was then constructed at the entrance of the town for the pier, according to the Italian influences in architecture prevailing at that period.

By 1880, Argentina started a process of modernisation designed and implemented by the national bourgeoisie and based on the production and exportation of agricultural goods. This process was characterised by the total occupation of the national territory, an economic increase, the arrival of millions of immigrants and the openness to European influences in architecture and styles of life. Buenos Aires became the official capital city in 1880 and started a process of expansion and modernisation that converted it, in the span of a few decades, into one of the most cosmopolitan cities in the world. This cosmopolitanism is clearly expressed in the architectural renovation experienced not only by Buenos Aires but also by other Argentine cities; the prevailing eclecticism of the period was used by Italian, French, English or German architects settled in the country or by local architects trained in prestigious European schools. The railway network, introduced in Argentina at the end of the 1850s,

was extended along the country to link the productive areas with the ports. A fan system was in place by 1890 where the port city of Buenos Aires was the main converging point.

It became evident that the old harbour was not appropriate for a country and a city which were at a rapid process of growth; the construction of a new modern port became necessary. Several projects for a new port had been proposed since the end of the 1850s; in 1882 Eduardo Madero presented a project that consisted in a series of docks on a piece of land gained to the river; the project included two entrance canals, north and south, a defensive external seawall, one basin and four docks linked by short canals and floodgates (Fig. 2). The final project was elaborated by the English agency Hawkshaw, Son and Hayter.

The western bank of the docks was dedicated to an alignment of warehouses while the eastern bank was reserved to the location of flour mills, warehouses and silos. The construction of the new port started in 1887 and the works were finished gradually between 1890 and 1897. The inauguration of Puerto Madero implied not only a new port but the extension of the city to the river through a new port and warehouses district (Fig. 3). Office buildings related to the port and the new customs building were located on urban blocks next to Puerto Madero.

The warehouses on the west bank

On the western bank of the docks warehouses were built according to the project of the agency Hawkshaw, Son and Hayter from England. Four warehouses were located in relation with each of the docks, thus forming an alignment that characterises the image of Puerto Madero up to date. The buildings were constructed by the German enterprise Weyss und Freitag between 1900 and 1905. All of them have a rectangular plan with a structure combining steel and concrete and brick facades (Fig. 4, 5, 6). Along the docks, cranes provided by the firm Armstrong & Mitchell were located to connect warehouses and ships. The buildings on the eastern bank of the docks were constructed throughout the same period included warehouses belonging to flour mills companies and silos, some of them constructed in corrugated iron. Next to the north entrance of the port, an immigrants' hotel was erected to serve as temporary accommodation for people who massively arrived in Argentina at that time.

Ten years after the inauguration, it was evident that Puerto Madero was becoming obsolete, especially because of its docks system and the changes of ship dimensions, for which the docks appeared insufficient. A new port was constructed next to Puerto Madero using a different layout; instead of docks parallel to the river bank, a finger pier system was employed, which resulted more suitably to the conditions of the site. The new port is up to date the active port of the city and the main port of the country; Puerto Madero, instead, was gradually abandoned as an active port district.

Between 1925 and the 1980s, several projects to revitalise the area were elaborated, but none of them implemented. It is worth mentioning that when Le Corbusier visited Buenos Aires in 1929 he imagined an extension of the city towards the river, an idea that he retook in his plan for Buenos Aires

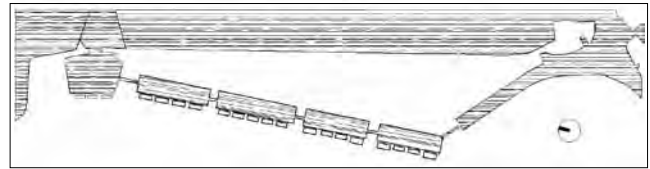


Figure 2: The port proposed by Eduardo Madero



Figure 3: The city of Buenos Aires in 1890 with Puerto Madero

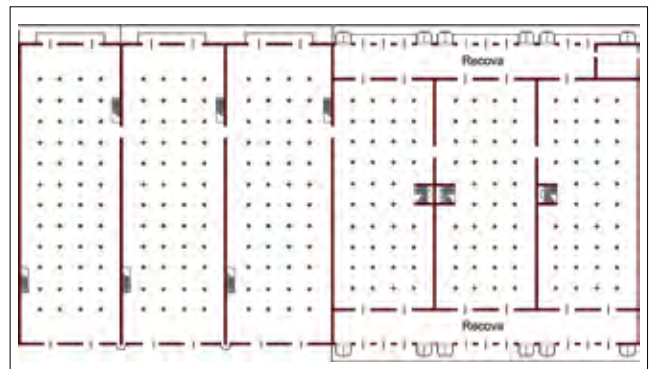


Figure 4: Original plan of warehouses

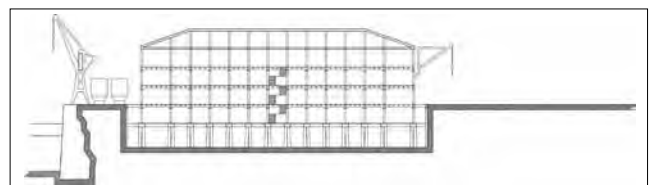


Figure 5: Section of a warehouse

in 1937. LeCorbusier proposed to preserve the system of docks and convert the area in a green park by demolishing the existing buildings.

The reconversion of the area

After several decades of abandonment and degradation and several projects for revitalization, the actions for the revi-



Figure 6: Façade of a warehouse



Figure 7: Warehouses on the western bank



Figure 8: Pedestrian promenade along the dock

talization of the area started in 1989, with the creation of a corporation integrated by the national and local governments. The area was then transferred to the corporation and the City of Buenos Aires was committed to elaborate the norms for urban development. Some plots were transferred to private investors.

The local government began, with the assistance of the City of Barcelona, studies for the revitalisation plan and convened in 1991 a national competition of ideas, from which resulted the master plan for the new neighbourhood. The realization of this plan constitutes the largest project of its kind ever held in Buenos Aires; numerous streets and avenues were opened and parks and plazas created. The area became a major centre of trade expansion with the additions of offices, flats and cultural facilities, also creating a new tourist attraction. During the recession faced by Argentina between 1998 and 2002 many major plans and projects were suspended, but a new impetus started after the recovery experienced by the country's economy since 2003.

The old warehouses of the western bank were preserved (Fig. 7). In 1991, the local government of the city of Buenos Aires approved specific protection guidelines to ensure proper interventions on the sixteen remaining buildings. A special decree protects since then all the buildings and their environment including all elements that bear testimony to the old port.

The interventions on buildings were based on strict conditions of respect to their facades and original materials to maintain the historic character of the area. Original materials were used for new pedestrian pavements and the existing cranes and minor components of the old port were restored (Fig. 8). It was established that rehabilitation works should ensure consolidation and maintenance of facades, galleries and arcades, respecting their materials and design; the existing doors and windows were respected in shape and dimensions (Fig. 9). It was accepted that new windows could be opened on the walls at the extremes of the warehouses provided that their design is contextual with the original appearance (Fig. 10). Former warehouses house today flats, offices, and restaurants and cafés on the ground floors, something that made of Puerto Madero one of the main and most renowned gastronomic districts of the city. Two buildings were bought and restored by the Argentine Catholic University to house headquarters and colleges.

On the eastern bank, most historic buildings had been demolished over the period of abandonment of the port activities. This area was considered as an opportunity for new developments: streets and avenues were opened and parks and squares created. The few remaining historic buildings were preserved; the most important is a former warehouse reconverted into a luxury hotel designed by Philip Starck. A first stage of construction of new buildings was based on the repetition of proportions and volumes of the facing old warehouses of the western bank (Fig. 11). At the beginning of the 21st century high rise buildings started to be erected, a process that has continued up to date. New facilities within the area include three five-star hotels, one university, one fine arts museum, designed by Rafael Viñoly, shops, restaurants and cafés. A pedestrian bridge linking the two banks of the docks, designed by Santiago Calatrava and dedicated to the International Day for Women, was inaugurated in 2005 (Fig. 12). Puerto Madero is today the most expensive neighbourhood of the city of Buenos Aires; for the coming years, several hotels, shops and a cinema complex are planned.

The construction of high rise buildings has completely changed the scale and the atmosphere of the district (Fig. 13).



Figure 9: Detail of restored façade



Figure 10: Treatment of an extreme of warehouse

The conclusion on the revitalisation of Puerto Madero district is that it could be considered at the same time a successful and unsuccessful intervention. From an economic point of view, the intervention has been successful: what used to be a degraded area became the most fashionable and expensive district of the city, open to residents and visitors who enjoy the promenade along the docks, parks and gastronomic and cultural facilities. It is also important as the redefinition of a new relationship between the city and the river, something lost when Puerto Madero was constructed.

From a heritage point of view, Puerto Madero is an example of a partial vision that contemplated preservation of architectural components and part of the remaining infrastructure, like the cranes, that bear testimony to the old port. Nevertheless, the redevelopment of the eastern bank makes the old warehouses, although properly preserved, appear like anecdotes in a completely new district (Fig. 14). Even if many buildings were lost prior to the master plan the integrity and authenticity of the area have completely changed. Although Puerto Madero is considered an example or urban

Figure 11: Contrast between first and second stages of construction of new buildings on the eastern bank





Figure 12: Bridge by Santiago Calatrava



Figure 13: New high rise buildings



Figure 14: General view of the current state of the area

restructuring at international level, pressures coming from real estate buildings were and are in this case more powerful than the heritage vision; and this could constitute a warning for similar cases: the big challenge is how to balance preser-

vation with development and, in this framework, it is evident that Puerto Madero is not a proper example.

Abstract

Puerto Madero, Buenos Aires: Entwicklung eines Lagerhaus-Areals

Puerto Madero ist das Hafenviertel der Stadt Buenos Aires. Es ist nach Eduardo Madero benannt, nach dessen Plänen der Hafen am Ende des 19. Jahrhunderts gebaut wurde. Buenos Aires sollte damals neue Hafeneinrichtungen erhalten, um der wirtschaftlichen Entwicklung und Modernisierung Rechnung zu tragen, die sich in Argentinien in den letzten Dekaden des Jahrhunderts vollzog. Aufgrund der flachen Ufer des La Plata konnte für den Bau des Hafens Land gewonnen und die Stadt über ihre natürlichen Grenzen hinaus erweitert werden. Der neue Hafen umfasste eine Reihe zusammenhängender Docks, Fluttore und Schwenkbrücken, an denen sich Lagerhäuser, Getreidemühlen und Silos befanden, alle gebaut von englischen und deutschen Unternehmen. Als er fertig war, galt der Hafen als eine der beeindruckendsten Ingenieursleistungen der damaligen Zeit. Einige Jahrzehnte später jedoch war Puerto Madero schon wieder veraltet, weil mittlerweile noch größere Schiffe gebaut wurden und sich die maritime Transporttechnologie verändert hatte. Als Konsequenz wurde neben Puerto Madero ein neuer Hafen gebaut. Das alte Hafengebiet wurde nach und nach aufgegeben und verfiel allmählich. Ab Mitte der 1980er Jahre wurden Projekte und Maßnahmen umgesetzt, um das Gebiet zu sanieren, darunter auch ein 1991 genehmigter Bebauungsplan. Ehemalige Lagerhäuser wurden in Büros, Lofts und gewerblich genutzte Anlagen umgewandelt. Der alte Hafen erblühte zu einem neuen, lebendigen Stadtviertel. Nach der schweren Wirtschaftskrise, die Argentinien zu Beginn des 21. Jahrhunderts traf, bot sich in Puerto Madero erneut die Möglichkeit, Entwicklungsprojekte umzusetzen. Im Laufe dieser zweiten Interventionsphase wurden einige gegenüber den Lagergebäuden am Ufer gelegene Baudenkmäler unglücklicherweise abgerissen, um Platz für Hotels, gewerbliche und kulturelle Einrichtungen, Wohngebäude und Parks zu schaffen. Das neue, trendige Stadtviertel wurde zum Ziel der Immobilienprojektentwicklung. Dementsprechend wurden in den letzten Jahren mehrere Hochhäuser errichtet. Heute ist Puerto Madero das teuerste Stadtviertel von Buenos Aires und ein Muss für Touristen. Obwohl die Anordnung der Docks praktisch unverändert geblieben ist, sind im Zuge des Wiederbelebungsprozesses viele interessante Gebäude verloren gegangen. Nur die Reihe der Lagerhäuser auf der Westseite der Docks zeugt von der Industriearchitektur am Ende des 19. Jahrhunderts und erinnert zusammen mit einigen Kränen und kleineren Objekten an die ursprüngliche Funktion des Gebiets.

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Fig. 5: Natalia Isasmendi

Fig. 6 to Fig. 14: Alfredo Conti

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Bürohausbauten/Office Buildings:
**Das Hamburger Kontorhaus im
(inter-)nationalen Vergleich**
**The Hamburg Office Building in
(Inter-)national Comparison**

Carol Herselle Krinsky

The Office Building Architecture of the Early 20th Century in New York

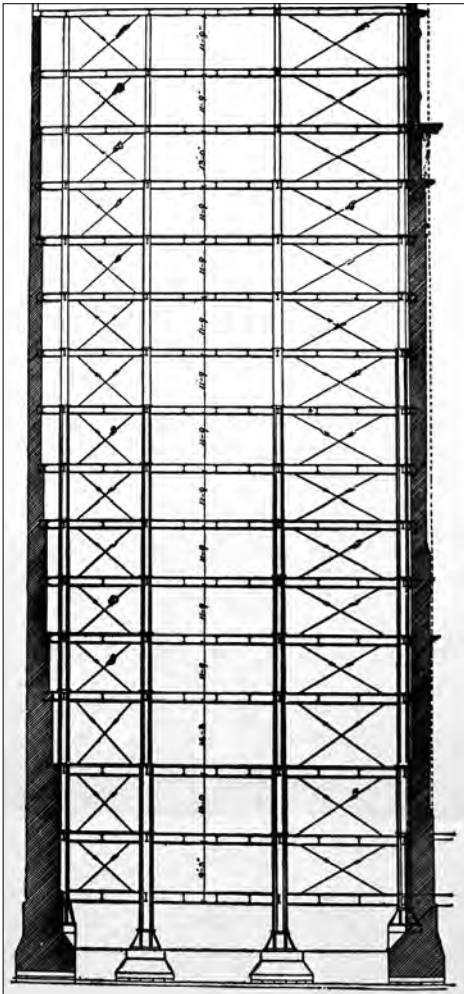


Figure 1: Structural diagram from Landau & Condit, *Rise of the New York Skyscraper*, p. 165

This brief account must start with the fact that the technology for skyscrapers originated at the same time in New York as in Chicago. This was brought to modern attention by my retired colleague, Sarah Bradford Landau who enlarged and corrected the work of her predecessor, Carl Condit, in the book, *The Rise of the New York Skyscraper*, which they published together in 1996. To qualify as a skyscraper, the building had to have a (Fig. 1) *skeleton frame* that carried both the floors and the outer surface. It had to be *taller than wide*. *Wind-bracing* had to be provided, often done through the floors. To get people upstairs, the building needed an *elevator with safety brakes*. *Water pumps* were required to get water to the roof for use in washrooms and water foun-

tains or to power hydraulic elevators. Materials had to be as *fireproof* as possible, and fireproofing material was developed to surround the steel columns because fire-fighting equipment could not reach the top of these buildings. The first elevator office building (Fig. 2) was the Equitable Life Insurance Building in New York, of 1868-70 by Gilman & Kendall with George B. Post, though it had a masonry frame. Post also designed New York's first building to use large-scale skeleton construction, the Produce Exchange of 1883, although it was not used for the entire building (Fig. 3). William LeBaron Jenney's Home Insurance Building in Chicago finished two years later was both entirely skeleton-framed, and vertical. Two years after that, in 1887, Bradford Lee Gilbert designed the Tower Building in New York, an early example of effective wind-bracing in which the weight of walls and floors was transmitted to the foundation by metal posts and beams (Fig. 4).

By 1900, tall buildings proliferated in the business district of the city, widely known as Wall Street, in southern Manhattan. That had become the business district because it was close to the docks, warehouses, shipping companies, and freight companies. Related facilities were on its outer borders, and a freight railroad reached to the western edge of the area.

The years before the First World War saw an enormous increase in the number and height and width of these office buildings. Citizens complained about crowded streets and

Figure 2: Equitable Building, New York City, by Gilman & Kendall with George B. Post, 1870





Figure 3: Home Insurance Building, Chicago, William LeBaron Jenney, 1885

sidewalks because twice as many people worked in ten storey buildings as in five storey buildings. Doctors worried about the lack of sunlight and ventilating breezes, or about mental problems that they thought could be traced to overcrowding. The danger of fires beyond the reach of fire engine hoses troubled many people. Aesthetes lamented the end of classical proportions that were no longer possible because of the stretched vertical shape of the new buildings, and they were also concerned about the appearance of a crowded city.

The most famous aesthetic response was by Louis Sullivan of Chicago during the 1890s, who worked with the German-born engineer, Dankmar Adler. Their tall office buildings in St. Louis in the Midwest (Fig. 5), and Buffalo in western New York State at the end of the Great Lakes emphasized height, bringing forward the vertical lines of the supporting steel and adding intermediate verticals to make the buildings into what Sullivan saw as “proud and soaring thing[s].” He may have derived inspiration from the Tower building’s vertical elements. Other architects preferred to pile small elements on top of each other, or to imitate Romanesque architecture – often German Romanesque – in which tall arches embraced several floors. Often, skyscraper designs reflected training in classical and Renaissance architecture, in which there was an element of a base, a shaft, and a capital even if the building details were in one of the medieval styles – Romanesque or Gothic. One of a few exceptions (Fig. 6) is the Woolworth Building, the tallest building in the world between 1913, when it was finished, and



Figure 4: Tower Building, New York City, Bradford Lee Gilbert, 1887

1931 when the Empire State Building was finished. Covered in terra cotta plaques that can be washed clean, the Woolworth Building is Gothic in style, emphasizing vertical lines, small-scale decoration, and pointed spires. It soon acquired

Figure 5: Wainwright Building, St. Louis MO, by Adler & Sullivan, 1891





Figure 6: Woolworth Building, New York City, by Cass Gilbert, 1913

the nickname “Cathedral of Commerce.” True, its tower was so narrow that only small companies could rent offices there, but in those days, many companies were still small. Besides, the tower was built for prestige, not only for income. The demolished Singer Tower of 1906–8 by Ernest Flagg was similarly a box with a tower. Other early 20th century buildings were simply tall square towers (Fig. 7) such as those for the Metropolitan Life Insurance Company (1907–09 by Pierre Lebrun) and Bankers Trust Company on Wall Street by Trowbridge & Livingston, 1910–12. But most early high-rises such as the Equitable insurance company’s second building finished in 1915 by Graham, Burnham & Co. were bulky, so as to squeeze the most profit from the building site.

In 1916 came a change in architectural form. Aesthetics and public well-being were not the only reasons. Enlight-

ened architects, government leaders, property owners, and civic observers understood that in time, the early skyscrapers could ruin each other financially. The first skyscraper on a block would benefit from air, sunlight, and prestige, but a second one built next to it would cut off 25% of the light, air, and visibility. Three more skyscrapers built around it would reduce the value of the first building, especially as the newer ones were, well, newer and perhaps had better water pumps, faster elevators, and more modern design. If that happened, city property tax revenues would fall because each building would be worth less, and therefore would pay less tax. Architects were interested in beauty, civic observers were interested in logic and urban amenity, the government was interested in a predictable and reliable tax base, and building owners wanted to maintain their buildings’ value. They gathered from 1913 to 1916 to find ways to regulate the growth of skyscrapers. One problem was that no legislature would restrict what private property owners could do with their land because they were afraid that building owners would insure their defeat in the next election. So the civic leaders instituted changes through a resolution, a legal statement, by the City Council which had the force of law, even if it was not actually a law. The rules governed what one could build in a given district, and how much of it could be built: low houses here, high-rise office buildings there. The areas for high buildings were set around Wall Street and in the center of Manhattan, between Third and Eighth Avenues, from 34th Street (where the Empire State Building is) to 59th Street, just south of Central Park.

Figure 7: Metropolitan Life Insurance Building, New York City by Pierre Lebrun, 1907–09





Figure 8: Hugh Ferriss, zoning possibilities, drawing

Instead of having a building rise straight up, covering the entire site, now buildings had to follow rules that allowed straight-up buildings to be only fairly low. If a building occupied the whole site, it could only rise straight up for a few floors, depending upon the width of the street. The wider the street, the higher the building could rise straight up (Fig. 8). After that limit, the building would have to set back under a sloping line drawn from the center of the street to the first height limit. Then all other floors would have to fit under that slope until the building set back to only 25 percent of the site. From that point, a tower could rise to any height, as this image shows. This explains the design of the Chrysler (Fig. 9) and Empire State Buildings. They

are on sites large enough to make towers worth building, because the 25 % towers are wide enough to contain fairly large offices. In any case, their sponsors were interested in prestige, not only in rentable square meters.

Therefore, buildings did look different after 1916, or rather, after 1922 when large-scale building began again after the War. But the change did not affect building owners' profits as much as you might think. That's because before air-conditioning, a big square building included a lot of space that could not be rented. The reason is that people did not want to work more than nine meters from a window. If a building was fifty meters wide and about 30 meters deep, with only one indentation for light, that meant a lot of space that could not be used. And if it could not be used, it could not be rented profitably. The lower floors used some of the space in the middle for elevators which need no air or light. But higher up, fewer elevators are needed so it was all right to set the building back to reflect the loss of elevators.

As for architectural style, architects realized that they could no longer build Renaissance or Romanesque buildings under the new rules. The emphasis on vertical elements to suggest height received new attention (Fig. 10). A model for the new buildings came from Eliel Saarinen's second prize entry of 1922 for the Chicago Tribune newspaper building

Figure 9: Chrysler Building, New York City, William van Alen, 1931





Figure 10: 2nd Prize Entry for the Chicago Tribune Building competition, Eliel Saarinen, 1922

competition. His design showed vertical lines that in some cases terminated in sculptural figures. This surely inspired designers in New York after 1922 such as the Graybar Building adjacent to Grand Central Terminal. Other designers left out the figures, since few people believed in the allegories that various naked and clothed figures were supposed to represent. They used plant forms or exotic decorations taken from Asia or from the Paris Exposition Internationale des Arts Industriels et Decoratifs to embellish the vertical lines that emphasized the steel frames underneath. Most office buildings focused decoration at the entrance where it would be seen by passers-by, and on the tops, as at the Chrysler or the McGraw-Hill Publishing Company on West 42nd Street, built in 1930–31 by Raymond Hood. Tops would be distinctive and visible from a distance. The designs could be more or less classical, simply geometric, as on the Empire State Building, Assyrian because of the ziggurat building shape, as on the Fred F. French Building on 5th Avenue, designed by



Figure 11: Lever House, New York City, Gordon Bunshaft for Skidmore Owings & Merrill, 1949–52

Figure 12: Seagram Building, L. Mies van der Rohe with Philip Johnson



Sloan & Robertson and Douglas Ives, finished in 1927. They could be faintly plantlike as at the top of Rockefeller Center, although the doorways there have elaborate classically-based figure compositions, because the conservative owner agreed that art enhanced the value of an office building. Spiky decorations could suggest industry, as on the General Electric, formerly Radio Corporation Building by Cross & Cross, finished in 1931 on Lexington Avenue, which has a top that suggests electrical currents zigzagging through the air. None of this was profound or entirely serious; the designs were meant to capture public attention and to make the building attractive to tenants. Part of the reason for the abundant art and the huge Christmas tree at Rockefeller Center was to make it a great monument for future rental, because when it was built in the 1930s, few businesses needed new office space and fewer wanted to move. Incidentally, the plan of Rockefeller Center with some high and some low buildings, is almost entirely related to zoning rules, as I have explained elsewhere.

The rules remained in place until 1961. By that time, business companies had grown and wanted all employees on one floor. Most setback buildings could not accommodate them in their narrow towers. Tenants wanted air-conditioning but very few of the setback buildings were air-conditioned. People admired Lever House by Skidmore Owings & Merrill (Fig. 11) and the Seagram Building by Ludwig Mies van der Rohe with Philip Johnson. They have open plazas, and citizens wanted more plazas. So the city changed its zoning rules, and that is why the famous setback skyscrapers are confined to the years 1916–1961.

Abstract

Bürohausarchitektur des frühen 20. Jahrhunderts in New York City

New York und Chicago entwickelten die technischen Elemente des Wolkenkratzers zur gleichen Zeit, vornehmlich in den 1880ern. Hierzu gehörten Stahlgerüste (später mit feuerfestem Material verkleidet), Vorhangfassaden, Windsicherungen, Fahrstühle mit Sicherheitsbremsen und Wasserbehälter auf den Dächern. Die Architekten verfeinerten die technischen Elemente und erprobten viele künstlerische Lösungen für diese neue architektonische Form. Im Jahre 1916 führte New York Baugesetze ein, die vorschrie-

ben, dass Gebäude um ein im Verhältnis zur Straßenbreite bestimmtes Maß zurück versetzt werden mussten. Dieses führte zur Entstehung von besonderen Hochhausgebieten wie auch zu den pyramidenartig zurückgesetzten Wolkenkratzern, wie z. B. das Chrysler Building und das Empire State Building.

Die Regeln förderten nicht-historische, exotische oder geometrisch-modernistische Dekorstile, meistens gepaart mit der kommerziellen Absicht, Aufmerksamkeit zu erregen. Diese Regeln galten bis 1961, als neue technische und kommerzielle Anforderungen weitere Änderungen in der Gestaltung von Bürohäusern erforderlich machten.

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Kristen Schaffer

The Early Chicago Tall Office Building: Artistically and Functionally Considered



Figure 1: Exterior, Homes Insurance Building, Chicago (1883–85) William LeBaron Jenney, with added upper floors (demolished)

In architectural and urban histories, two points stand out about Chicago: the city's rapid growth and the development of the tall office building there. Founded as a settlement only in 1803, by the end of the 19th century Chicago's population exceeded one and a half million and the city had claimed its position as the second city of the United States and rival to New York.¹ This rivalry appears in histories of architecture, especially with regard to the development of the tall office building, or early skyscraper, as both cities claimed its origin. What matters here, however, is not the question of origin but Chicago's identity and architectural sensibil-

ity. New York was closer to Europe both geographically and culturally, and the influence of European architectural preferences was greater there. Chicago expressed itself through its architecture as being more pragmatic and less historical than that of New York, a bit tougher, and, especially in these early years, more in tune with the economic demands of modernity.

In this context it is necessary to observe the difference between modernity and modernism. Modernity refers to the industrial revolution, the changes in the means of production, and the harnessing of new forms of energy, as well as the dislocations and economic restructuring that caused great social changes. The effects of the industrial revolution were exaggerated in the United States by its rapid development, its great numbers of immigrants, and its seemingly unlimited resources. This contributed to rapidly growing Chicago and to the development of the tall office building, especially the speculative building which was expected to produce revenue. Modernism, on the other hand (as in "international style modernism"), was an aesthetic sensibility of philosophical, intellectual, and artistic origins.

The tall office building did not originate as a work of art, but as a response to economic pressure and rising land values caused by expanding business and population. In the years of rebuilding after the great fire of 1871, the Loop (or business district) became more purely commercial, but its area was limited by Lake Michigan on the east, branches of the Chicago River on the north and west, and a bulwark of railroad yards on the south. Because so much of business required face-to-face contact, the only way to accommodate growth was to go up. Building up was made possible by the more economical production of steel, advancements in structural wind bracing and foundations, and the development of fireproofing, as well as by technological advancements in plumbing, heating, ventilating, and perhaps most important of all, in the safety, reliability, and speed of the elevator.

These forces also created the demand for larger, more complex speculative office buildings: revenue-producing machines that architects designed, and contractors built to meet client specifications, often represented by a building and rental agent. Yet architecture is an art, and the plans, sections, and elevations required the work of an architect to make the buildings not only functional and sound, but culturally legible and acceptable. More than that, in the context of the office building, it had to be desirable. This is not just a reiteration of the Vitruvian triad of 'commodity, firmness, and delight.'² Delight, or desirability, was now part of the design's function to attract tenants and produce revenue.

The history of the tall office building in Chicago can be encapsulated in a comparison of two of its most prominent firms: Adler & Sullivan and Burnham & Root. Dankmar Adler hired Louis H. Sullivan in 1879, and they formed the firm of Adler and Sullivan in 1881.³ Daniel H. Burnham and John W. Root formed their firm in 1873.⁴ With a few modest diversions, these Chicago local firms will be the focus of this discussion.

The firms competed for the same projects, but the principals had different strengths. Sullivan disparaged Burnham for thinking of architecture as a business. From the outset Burnham strove for larger projects: “my idea is to work up a big business, to handle big things, deal with big businessmen, and to build up a big organization, for you can’t handle big things unless you have an organization.” The business corporation was the model for the large architectural offices. Not intending any flattery, Sullivan observed that “the only architect in Chicago to catch the significance of this movement was Daniel Burnham, for in its tendency toward bigness, organization, delegation and intense commercialism, he sensed the reciprocal workings of his own mind.”⁵ On the other hand, Sullivan admired Root’s “great versatility and restrained originality” in design.

Adler’s position was somewhat similar to Burnham’s. He understood that the “architect is not only an artist ... but also an engineer, a man of science, a man of affairs.” He continued his definition – and this was after his split from Sullivan – by saying that the architect was not just a “clear thinker and brilliant writer.”⁶ This was a barb at Sullivan, implying that he was an artist but not an architect. Given the size and level of complexity of the new tall office buildings, it became clear that it was more than a single architect could handle. A contemporary architect observed that “individual have been supplanted. It now takes several men to make a good architect.”⁷ Architectural offices became larger and now often included structural engineers and technicians.

Early in their young careers, both Burnham and Sullivan had worked for William LeBaron Jenney, a Chicago architect trained as an engineer. Jenney designed the Home Insurance Building (1883–85), one of the earliest uses of steel, at least for part of its frame structure (Fig. 1). Although the technological problems of structure were solved rather quickly, the architect had a more difficult time with the facade. The structural metal frame was separate from the enclosing walls. This disengagement of enclosing envelope from structural support was liberating, but not easy. In the long tradition of masonry load bearing walls, structure and enclosure were one and the same; and with thousands of years of experience, there were hundreds of good examples of architectural composition and proportion. The tall building, with its new “curtain wall,” was a new artistic problem. Coupled with the need for light and the extreme proportions of the new building type, architects struggled to find appropriate articulation and expression. Chicago’s German speakers translated and published portions of the work of Gottfried Semper, whose writings provided theoretical direction, but the architectural problem of the facade was difficult to solve. Jenney’s solution, in its layer cake-like stacking, was on the whole unsatisfactory.



Figure 2: Exterior, Marshall Fields Wholesale Store (1885–87), Chicago, H. H. Richardson (demolished)



Figure 3: Exterior, Auditorium Building (1886–89), Chicago, Adler & Sullivan

A building in Chicago had an exemplary facade, by the master of the masonry load-bearing wall, the Boston-based architect H. H. Richardson. His Marshall Fields Wholesale Store (1885–87) (Fig. 2) provided architects with a useful facade strategy. The grouping of the windows of multiple stories under a single arch provided offered a way to rethink facade composition. This creates the illusion of shorter and more traditional scale of facade. This insight⁸ was evident on a Chicago street. Facade composition, as a cultural language, may begin in the context of structure and materials, but as an aesthetic form it accrues meaning unto itself, and in providing precedents for architects, develops a legacy of its own. The meaningfulness of Richardson’s facade was based on his preference for masonry architecture, but its appeal was broader and, as a model, was disengaged from structure by those who found it inspirational.

Richardson’s facade organization appears rather quickly in works by Adler & Sullivan and Burnham & Root.⁹ The most



Figure 4: Exterior, Guaranty Building (1894–96), Buffalo, N. Y., Adler & Sullivan

Figure 5: Exterior, The Rookery (1885–1888), Chicago, Burnham & Root



notable example is Adler & Sullivan's Auditorium Building (1886–89) in Chicago (Fig. 3).¹⁰

The Auditorium Building was commissioned by a consortium of businessmen to provide Chicago with a suitable cultural venue. This mixed use complex contained an important hotel and rental office space, whose revenues would support the Auditorium theater itself. The building's facade wraps its three street faces and unifies the different functions. Richardson's Marshall Field Wholesale Store provided Adler & Sullivan with a way of organizing this expansive facade into a compositional whole, but there were limits as to how far it could be expanded.

In the firm, it was Sullivan who was responsible for the design of facades, and he made a major breakthrough in facade design, first in the Wainwright Building (1890–92) in St. Louis and then in the Guaranty Building (1894–96) in Buffalo (Fig. 4).¹¹ The Wainwright was praised for its simple composition and plain treatment, for "its superior coherence and unity."¹² Frank Lloyd Wright would say it was "Sullivan's greatest moment – his greatest effort. The 'skyscraper' was a new thing under the sun, an entity with... beauty all its own".¹³ The Guaranty (later Prudential) Building developed this new idiom to greater perfection. One critic was enthralled: "I know of no steel-framed building in which the metallic construction is more palpably felt through the envelope of baked clay."¹⁴

In these facades, Sullivan departed from the Richardsonian model, and created a strategy that he explained was based on function. In his article "The Tall Office Building Artistically Considered,"¹⁵ he stated "form ever follows function." He divided the facade into three zones: the first two floors that relate to the street; the top floor; and the repetitive floors of offices that is the tall middle zone. It is in this middle zone that Sullivan offered a new strategy by grouping these floors all together, no matter how many, and by emphasizing the height of the building with uninterrupted piers that extended through the full height of the building's midsection.

What is curious about Sullivan's article is that he only minimally discusses function. He explains it in terms of the three zones, but he assumes that the plans have all been worked out already. This is curious in that the careful working out of a design to produce a maximum amount rental space was done in the arrangement of the building's plans. Sullivan addresses the modernism of the building in the artistic composition of the facade, but does not directly engage the modernity of this building type in its need to be an efficiently organized revenue-producer.

The architect who does take up this issue is Root of Burnham & Root, in his article "A Great Architectural Problem."¹⁶ He discusses the layouts of a series of offices around a light court based on the limits and orientation of the site, at the same time "enumerat[ing] some of the structural and commercial conditions which lie at the beginning of a typical architectural problem of the present." His article reveals the stringent limitations under which the architects worked in order to create a maximum of high-quality rentable space. Compared to facade composition, the development of the floor plan to provide adequate light and air has enjoyed somewhat less discussion in architectural histories.¹⁷

The Rookery (1885–1888) by Burnham & Root is a Chicago building that was noted by contemporaries for the development of its plan. Its exterior wall is still a combination of some load-bearing elements and a curtain wall on frame, and, earlier than the Auditorium, the facade is not so well composed (Fig. 5). However, the building was praised in its own time by architectural critic Montgomery Schuyler for the “Roman-largeness of its plan and the thoroughness with which it was carried out.”¹⁸ The first two floors take up the entire site, while the offices on the floors above are arrayed around a large open court (Figs. 6, 7) At the center on the ground floor is a two-story atrium covered with iron and glass and surrounded by an interior balcony giving access to the first (American second) floor (Fig. 8).

The Rookery’s plan proved enduring. The hollow square plan was subsequently widely used, by Burnham and Root as well as by others. So powerful was its effect in the Rookery, that Schuyler incorrectly attributed the invention of this plan type to Burnham and Root: If it is not so uniquely impressive now, it is because such a project, when it has once been successfully executed, becomes common property, and may be reproduced and varied until, much more than in purely artistic successes, the spectator is apt to forget the original inventor, and the fact that the arrangement he takes for granted was not always a commonplace but originally an individual invention.¹⁹ However incorrect the attribution of origin, the plan had great impact.

A comparison of the plan of the Rookery with that of the Guaranty-Prudential Building (Figs. 9, 10) in this regard may seem unfair as the Guaranty is so much smaller, but it is instructional nevertheless. In the upper floors, both plans respond to the same stringent requirements for light and air, requiring a court and limiting the depth of the offices from the exterior to the corridor wall.²⁰ But the differences in the ground floors is striking. The Rookery plan is organized around the atrium which provides a strong sense of place, a destination that is clear. Despite the relatively large amount of space (given its small size) devoted to public access, there is no sense of destination in the Guaranty.²¹ One is confronted almost immediately with the bank of elevators, and the rest of the ground floor public sequence has the spatial dimension of a corridor. The interior is disappointing; the surfaces are well-ornamented but the space is not well-defined.

This difference is even more apparent in section. Schuyler’s phrase “Roman largeness” characterizes the generosity of the sectional development of the Rookery as well (Fig. 11). The building possesses a well-developed spatial sequence of varying height and width, of compression and then release, into the spatial and visual expansion of the two-story atrium.

In the section of the Guaranty, the sensibility of the corridor prevails (Fig. 12). Although it is a generous single story, it is still just a single story. Despite Sullivan’s theory about how the first two stories both relate to the street, there is no connection of the first (American second) floor to that of the street level, no two-story space; no spatial connection. The floors remain separate. The only place the floor plate is cut is at the stairs where, by necessity, they must pass through from one floor to the next. Despite Sullivan’s statement that

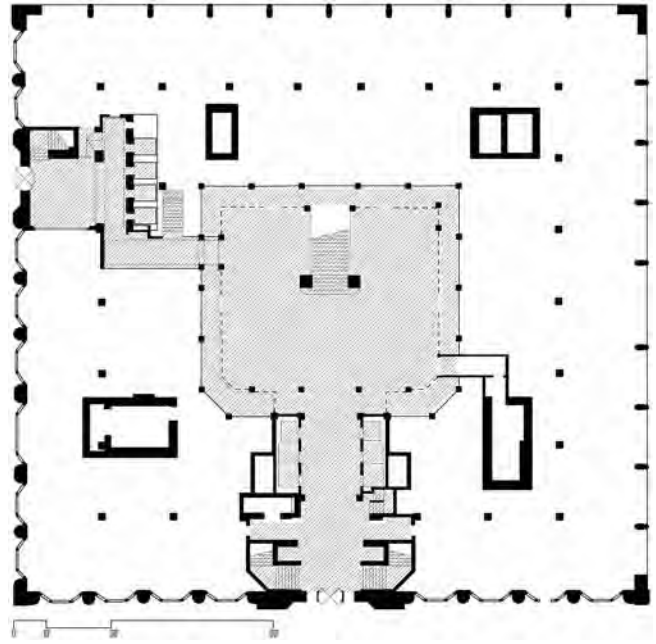


Figure 6: Ground floor plan, *The Rookery* (1885–1888), Chicago, Burnham & Root

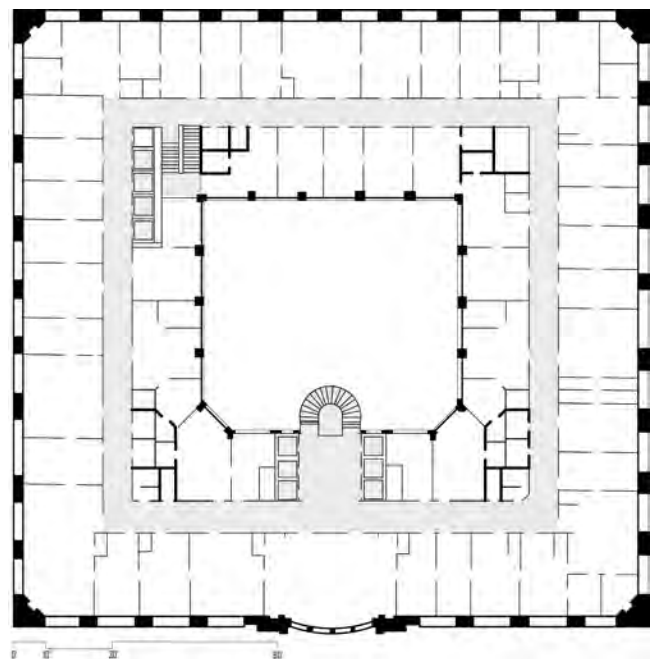


Figure 7: Typical floor plan, *The Rookery* (1885–1888), Chicago, Burnham & Root

the first two stories have a relation to the street, that have little relation to one another, and there is no real architectural difference between this first floor (American second floor) and the repetitive floors above.

The connect of the first two floors at the Rookery is well-developed and takes place mostly in the atrium, but also in the entry vestibule. In the atrium, the stair to the first (American second) floor is placed on axis with the entrance, providing direct access to the balcony that wraps the space. Desirable by virtue of its location in this major public space, this



Figure 8: Interior, *The Rookery* (1885–1888), Chicago, Burnham & Root

upper level of the atrium acts as a second ground floor by virtue of its clear visual connection and clear sequence. The dissolution of the floor plate here, and the sectional development, create a first (American second) floor that relates well to the street.²²

This sectional development and open center plan was used by Burnham & Root in the Masonic Temple Building completed after Root's death (1890–1892), and in D. H. Burnham & Co.'s Railway Exchange, later Santa Fe, Building (1903–04), both in Chicago. In the later Continental & Commercial National Bank, now 208 S. La Salle St., Chicago (1911–1914), Burnham makes the connection between the ground floor with a public passage and the grand two-story sky-lit banking hall above.²³ The continuity in the work of the firm is as striking as the lack of sectional development in the work of Adler & Sullivan. It is curious that the Rookery, a speculative office building, has a more elaborately developed section than the presumably more ceremonial Auditorium Building with its theater and hotel lobbies. Adler & Sullivan's Stock Exchange Building with its important trading room also lacked spatial connections between the levels of the building. One could well ask why Adler & Sullivan did not avail themselves of this architectural opportunity; but perhaps the more interesting question is how Burnham & Root were able to devote so much space (both in area and height) to non-rental public space in buildings designed to produce revenue.

The answer lies in the person of Owen Aldis and what Burnham in particular learned from him. Aldis was a property manager and building agent, notably for Peter and Shepherd Brooks, the investors who commissioned from Burnham and Root the Grannis Building (1880–81), the Montauk Block (1881–82), the Monadnock Building (1884–92), and the Rookery. By 1902, Aldis & Company produced and managed "more than one-fifth of Chicago's office space."²⁴

Burnham & Root's first major commission for an office building was the Grannis Block and in that context they learned a great deal about the requirements of a speculative office building and benefitted greatly from Aldis' knowledge. The architects organized this seven-story building around a light court and also attempted to create two first floors so that prime rental rates could be charged for both the low storefronts and the tall banking floor above them. Another look at the Rookery plan and section reveals how the architects were able to refine that strategy. In the Rookery, the ground floor was again devoted to retail. These tenants could be charged the highest rate as they had direct access to the exterior and pedestrian traffic, and some to the atrium as well. The floor above was designed as an American version of the *piano nobile*, the most important level of an urban building, and with the goal of almost duplicating the revenue the ground floor produced. Here the floor-to-ceiling height is greater than that of the ground floor and the rental spaces were larger. Banks were the major tenants of these spaces. This strategy also contributed to the life of the street as retail tends to enliven the sidewalk while banks, which do not engage the passer-by with window displays, were one floor up but still contributed to foot traffic.

The Rookery's well-developed spatial sequence of varying height and width is a marker of the building's and, by association, the tenants' status. Tenants were attracted by the way the atrium would act as their lobby and prolong the architectural promenade to their doors. The atrium created a desirable public space and provided a building lobby at a scale appropriate to the new tall office building and one that resonates at the urban level as well. It advertised the desirability of the building. The clients and architects strove not for the most economical solution in the meanest terms, but for something grander and more monumental that would yield higher revenues. The Rookery contained a considerable amount of "wasted" (that is to say, non-rentable) public space. Yet this unoccupied space had another function. Representative of decorum and status, space became an indicator of a building's place within the hierarchy of the city's structures.²⁵

This understanding of the larger picture comes from Aldis. The Rookery exemplifies one of his rules for Profitable Building Management: "Second class space costs as much to build as first class space. Therefore build no second class space."²⁶ Aldis was, of course, knowledgeable about the cost effectiveness of a plan, square footage returns, and the price of maintenance and upkeep. He knew, however, that such a focus on economics would not be enough to attract the best tenants. While most commercial buildings had minimal lobbies so that more space was devoted to the highest income-producing rentals like restaurants and shops, Aldis believed in making the public spaces high-quality, especially the lobby.²⁷ Aldis developed the fundamental criteria of office building design from the point of view of profitable economic return by emphasizing "good light and air, attractive lobbies and corridors, easy circulation, and good building service and maintenance." He preferred a large number of small tenants as they could be charged a higher rate per square foot.

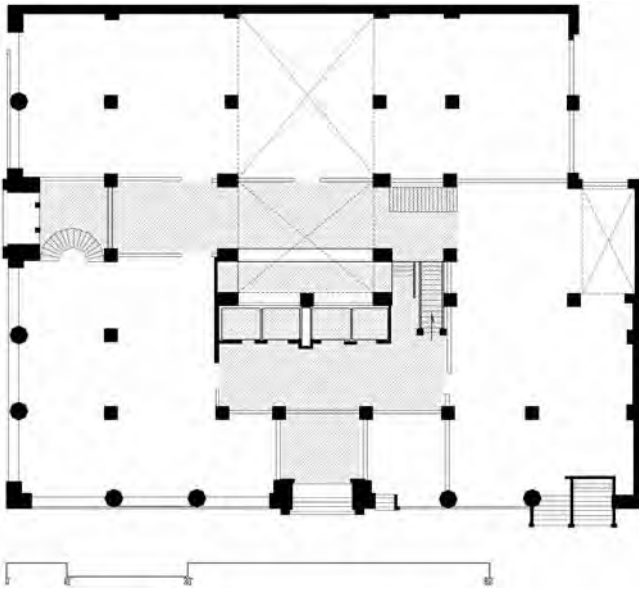


Figure 9: Ground floor plan, Guaranty Building (1894–96), Buffalo, N. Y., Adler & Sullivan

The rules of Profitable Building Management were written for the Marquette Building (1893–1895, addition 1906), Chicago, designed by Holabird & Roche (Fig. 13).²⁸ Here, although not as elaborate as the public space of the Rookery atrium, the plan reveals a vestibule, stairs to the first (American second) floor, and a spacious elevator lobby. What the plan does not reveal is that the elevator lobby is of double height, linking the two floors and relating the upper level to the lower. In its own time the building was noted as having fulfilled both the demands of artistry and commerce.²⁹

Aldis advocated high-quality interiors, and tenants began to clamor for them. Perhaps in reaction to the bald specula-

Figure 10: Typical floor plan, Guaranty Building (1894–96), Buffalo, N. Y., Adler & Sullivan

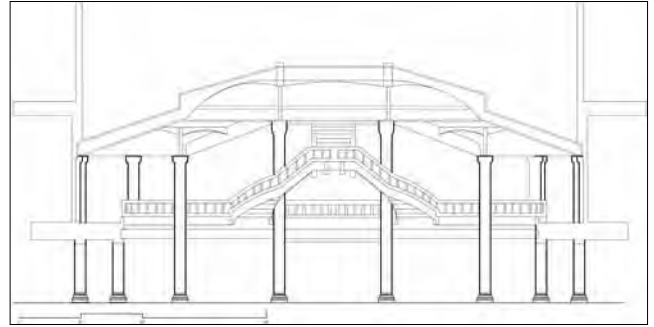
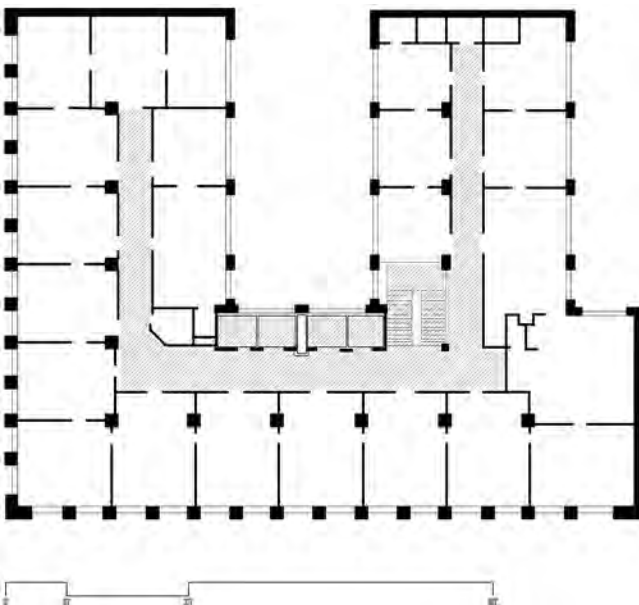


Figure 11: Section through ground floor, The Rookery (1885–1888), Chicago, Burnham & Root

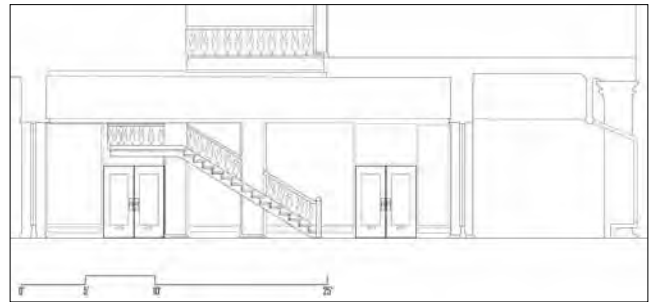
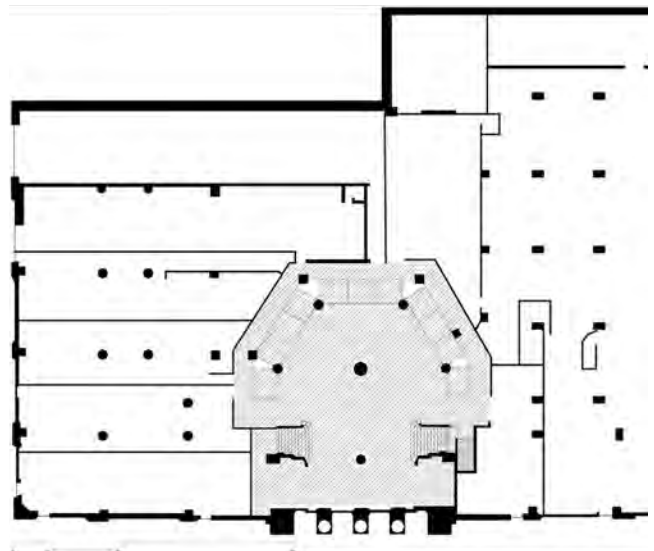


Figure 12: Section through ground floor, Guaranty Building (1894–96), Buffalo, N. Y., Adler & Sullivan

tive quality of earlier, ornamentation as well as good quality materials and finishes were demanded for buildings of the first class rental category. There was a recognized commercial value to beauty; the economic problem needed an artistic solution.³⁰

The tall speculative office building was part of the major changes that occurred in architecture by the end of the

Figure 13: Ground floor plan, Marquette Building (1893–1895, addition 1906), Chicago, Holabird & Roche



19th century. An architectural writer remarked at the time that: Current American architecture is not a matter of art, but of business. A building must pay or there will be no investor ready with the money to meet its cost. This is at once the curse and the glory of American architecture.³¹ Another writer remarked how “in this strictly utilitarian building the requirements are imposed with a stringency elsewhere unknown in the same degree,” and yet, it was, he thought, “very greatly to the advantage of the architecture.” In particular, he recognized the “very great share” Chicago businessman (even more than New York) had in the “evolution of commercial architecture” through the insistence on accepting functional and economic requirements.³² All recognized the changing demands on the profession by the effects on modernity, at the same time there were calls for a contemporary American architecture mostly in terms of a new style. In succeeding years, in art and architectural histories, the meeting of the new demands of modernity was too often separated from the appearance of modernity, or modernism.

That separation has tended to extract architecture from its context. This artificial separation contradicts the fact that our buildings are deeply a part of our entire cultural, social, political, and economic contexts. They are not solely artistic artifacts. And as large and largely permanent construction, architecture has shaped our cities. And, perhaps most importantly, such buildings are a repository of architectural and urban knowledge, waiting to be rediscovered and to correct our path when we go astray in the design of our human environment.

Abstract

Das große Bürogebäude im frühen Chicago aus künstlerischer und funktionaler Sicht

Das große Bürogebäude als Spekulationsobjekt verwies schon per definitionem auf die Aspekte Höhe und Rentabilität in ihrer extremen Form. Es stellte die Architekten in puncto Bauentwurf und -ausführung vor neue Herausforderungen und architektonische Prinzipien und Dimensionen, die sich über Jahrhunderte für fünf- oder sechsgeschossige Strukturen entwickelt hatten, wurden durch die hohe Fassade eines solchen Gebäudes gesprengt. Die fein abstimmbare Quadratmetermiete, die dann mit Geschossflächen und Etagen multipliziert wurde, verlangte erstmals eine Flächenplanung, über die genau Rechenschaft abzulegen war.

Diese zwei wichtigen Aspekte – Fassade und Grundriss – in der Entwicklung der großen Bürogebäude im Chicago des späten 19. und sehr frühen 20. Jahrhunderts sind Thema dieses Vortrags. Im Mittelpunkt der Diskussion steht dabei hauptsächlich die Arbeit der Firmen Adler & Sullivan sowie Burnham & Root (später D. H. Burnham & Co.).

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Sources of illustrations

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- ¹ Chicago was incorporated in 1833. By 1850, the city had less than 30,000 inhabitants, but between 1850 and 1870, the population grew tenfold, to about 300,000 inhabitants. It grew to 1,000,000 inhabitants by 1890, and by 1900 the population had reached 1,700,000. Some of this growth, especially in the period from 1880 to 1890, was due to the annexation of adjacent townships. During that period, the increase of population within the old city limits was 57%, but in the increase from annexation was 650%. MAYER and WADE, *Chicago*, 30, 35 & 176; GILBERT, *Perfect Cities*, 27.
- ² I am referring to the first century BCE Roman architect Vitruvius whose definition of architecture, as *utilitas*, *firmitas*, and *venustas*, was translated into English in the early 17th century by Sir Henry Wotton, as *commodity*, *firmness* and *delight*.
- ³ SULLIVAN, *Autobiography*, 255–257. The partnership lasted until 1895. Adler died in 1900. Sullivan faced increasing difficulties after the split but practiced until 1922. He died in 1924.
- ⁴ WIGHT, „Burnham: An Appreciation,“ 178. Their partnership and friendship ended with Root’s death in 1891. Burnham continued practicing as D. H. Burnham & Co. until his death in 1912.
- ⁵ SULLIVAN, *Autobiography*, 285–286, 314. WOODS, *From Craft to Profession*, 118–120. Casting this same trait in a different light, a former employee recalled that “Burnham was one of the first architects to build up a highly efficient and well-equipped office organization to satisfy the needs of a rapidly increasing business.” Burnham helped engineered the transition to the modern large architectural practice. REBORI, “Work of Burnham & Root,” 34.
- ⁶ Quoted in TWOMBLY, *Sullivan: Life & Work*, 331, from a paper Adler delivered before the American Institute of Architects in October 1896.
- ⁷ This was the East Coast architect Robert S. Peabody. See WOODS, 138; also 161.
- ⁸ I am not claiming that it is the first or the only such insight; only that it was powerful.
- ⁹ Other examples are the McCormick Offices and Warehouse (1886) by Burnham & Root, and the Walker Warehouse (1888–89) by Adler & Sullivan, both in Chicago.
- ¹⁰ According to Adler, the facade design was suggested by the client, the Chicago Grand Auditorium Association. FREI, *Sullivan*, 68, citing Adler’s remarks in *Architectural Record*, 1892.
- ¹¹ Although neither of these buildings are in Chicago, they were produced by Chicago architects and are considered among the best examples of what is known as the Chicago school.
- ¹² SCHUYLER, „Architecture Chicago: Adler & Sullivan“ in JORDY & COE, *American Architecture*, 390.
- ¹³ Quoted in TWOMBLY, *Sullivan: Life & Work*, 285.
- ¹⁴ SCHUYLER, „Architecture in Chicago: Adler & Sullivan“ in JORDY & COE, *American Architecture*, 393. The whole quotation: “The Guaranty building at Buffalo is in its scheme a variant upon that of the Wainwright, the main difference being the substitution of terra cotta for the masonry of the basement and for the brickwork of the superstructure. The more facile material is recognized throughout in the treatment by reticulations of surface ornament differing in density and character of design, according to the function of the surface treated and to the function of what is behind it. I know of no steel-framed building in which the metallic construction is more palpably felt through the envelope of baked clay.”
- ¹⁵ SULLIVAN, „The Tall Office Building Artistically Considered“ was first published in *Lippincott’s Magazine* (March 1896) and then in *Inland Architect & News Record* (May 1896). It is reprinted in TWOMBLY, ed., *Sullivan: Public Papers*, 103–13, among other places. The quoted phrase appears on pp. 111 & 112.
- ¹⁶ ROOT, „A Great Architectural Problem,“ was published in *The Inland Architect and News Record*, XV:5 (June 1890) 67–71; and reprinted in HOFFMANN, ed., *Meanings of Architecture*, 130–42. The quotation is on 133.
- ¹⁷ WILLIS, in *Form Follows Finance*, has given this issue greater publicity, but it has always been the concern of historian Robert BRUEGMANN, see especially his *Architects of the City*.
- ¹⁸ SCHUYLER, „Great American Architects – D. H. Burnham & Co.,“ 50.
- ¹⁹ SCHUYLER, „Great American Architects – D. H. Burnham & Co.,“ 53.
- ²⁰ A major planning problem for the tall office building was the penetration of sunlight into interior work spaces. This limited office depth and arrangement. Given standard floor-to-ceiling heights of ten to twelve feet, the maximum depth from exterior window to corridor wall ranged between twenty and twenty-eight feet. Despite being a new technological wonder made possible by gas and later electrical lights, and by mechanical heating and sometimes

cooling systems, the tall office building still relied heavily on natural light and air. Cooling was not air conditioning, which was a later invention. WILLIS, *Form Follows Finance*, 24–27; BLUESTONE, *Constructing Chicago*, 132.

²¹ ADLER & SULLIVAN'S plan for the earlier Wainwright Building was very similar to that of the Guaranty.

²² Unfortunately Frank Lloyd Wright's renovation of the interior (1905–07) destroyed some aspects of the original unifying lightness and airiness that Root achieved with the use of open ironwork. Root's floor design has been reproduced in the latest restoration. See SALTON, „Burnham and Root and the Rookery,“ in GARNER, ed., *Midwest in American Architecture*, 76–97.

²³ That Burnham continues with this strategy after Root's death has allowed me to argue for Burnham's role in the design of the firm's buildings. See SCHAFFER, Daniel H. Burnham.

²⁴ BERGER, *They Built Chicago*, 39.

²⁵ BRUEGMANN, *Architects of the City*, 70 & 114–15; BLUESTONE, *Constructing Chicago*, 140. See also CHAPPELL, *Graham, Anderson, Probst and White*, 2, for another discussion of building hierarchy.

²⁶ Aldis' rules for Profitable Building Management: “First: The office that gives up the most for light and air is the best investment. Second: Second-class space costs as much to build and operate as first-class space. Therefore, build no second-class space. Third: The parts every person entering sees must make a lasting impres-

sion. Entrance, first floor lobby, elevator cabs, elevator service, public corridors, toilet rooms must be very good. Fourth: Generally, office space should be about 24 feet deep from good light. Fifth: Operating expenses must be constantly borne in mind. Use proper materials and details to simplify the work. Sixth: Carefully consider and provide for changes in location of corridor doors, partitions, light, plumbing and telephones. Seventh: Arrange typical layout for intensive use. A large number of small tenants is more desirable than large space for large tenants because: a) A higher rate per square foot can be added for small tenants. b) They do not move in a body and leave the building with a large vacant space when hard times hit. c) They do not swamp your elevators by coming and going by the clock. Eighth: Upkeep of an office is most important. Janitor service must be of high quality, elevator operators of good personality. Management progressive.” SCHULTZ and SIMMONS, *Offices in the Sky*, 33–34.

²⁷ BERGER, *They Built Chicago*, 39–48

²⁸ Martin ROCHE worked for Jenney at the same time as Sullivan.

²⁹ BRUEGMANN, *Architects of the City*, 124.

³⁰ Quoted in WILLIS, *Form Follows Finance*, 29–30. See also BLUESTONE, *Constructing Chicago*, 128–132.

³¹ Barr Ferre in an address to the AIA convention in 1893, quoted in WILLIS, *Form Follows Finance*, 15.

³² SCHUYLER, „Great American Architects – Architecture in Chicago,“ 8.

Christopher Woodward

The Office Building Architecture of the Early 20th Century in London

The London office building 1900–30 and a case study of an urban ensemble: Kingsway

Introduction

This paper has two parts; each illustrates the sharp *differences* between individual buildings and urban development in London and Hamburg during the period 1900 to 1930.

The first part is an introduction to three broad themes that inform the construction of the London office building in the period, followed by a chronological survey of about twenty significant office buildings of the period. The majority were built for particular commercial clients – banks, insurance and trading companies – otherwise speculatively. Buildings for the state are referred to in passing. The survey is illustrated by recent photographs, supplemented where possible by plans and other material from contemporary journals and magazines.

The second part is, as a contrast with the commercial district associated with the Chilehaus and Sprinkenhof etc, a case study of an early twentieth-century urban ensemble constituted almost entirely of office buildings: Kingsway, one of the series of ‘improvements’ – new streets – begun at the beginning of the nineteenth century. These were intended to relieve traffic congestion, improve the commercial building stock and to remove areas of slums, dispersing their inhabitants or rehousing the ‘deserving poor’ in new philanthropically-inspired developments.

1 Three themes and a survey

1.1 Plans and forms of organisation, types

While the twenty selected buildings are extraordinarily diverse, some common themes can be discerned. These include the development of types and methods of organising spaces for the activities of large, complex commercial, hierarchical entities. Techniques for these had first emerged in England in the early- and mid-19th century in the plans of, for example, museums, law courts, town halls, ministries and hospitals, particularly in the work of John Soane (1753–1837), in his Bank of England and Law Courts, and later of Alfred Waterhouse (1830–1905). These new plans were without exception developed within the framework of the street, always extending to the boundaries of their sites, the ‘building lines’. Their ranges were about 9m thick and daylit either from the perimeter or from the ‘light wells’ that penetrated the block.



Fig. 1: Capitol, Rome, Michelangelo Buonarroti and Giacomo della Porta, 1539–92

Fig. 2: Palazzo Massimo alle Colonne, Rome, Baldassare Peruzzi, 1532–36





Fig. 3: Palazzo Chigi-Odescalchi, Rome, Carlo Maderna, G.L. Bernini and others, 1622–29, 1644–66



Fig. 4: Rashtrapati Bhavan (former Viceroy's House), New Delhi, India, Edwin Lutyens, 1912–31

1.2 Building technology

The Ritz Hotel of 1906, designed by Mewès and Davis, was the first London's building in which a steel frame clad in redundant conventional masonry was used. A year later year same architects' offices for the *Morning Post* newspaper were completed (Fig. 6), also built with a steel frame. While since the Industrial Revolution England had much experience of industrial and warehouse buildings constructed with cast-iron frames, the use of the fireproofed steel frame almost certainly followed the example of the rebuilding of Chicago after the fire of 1871. The layouts of these frames tended use the square bays of the warehouse, and until buildings such as Broadway House (Fig. 15) and were rarely based on particular planning ideas about use or sub-division. This form of construction became *de rigueur* in commercial buildings until 1945 when shortages of steel provoked the substitution of the reinforced concrete frame.

While the white stone from Portland in Dorset had first been introduced in London's monumental architecture by Inigo Jones in Whitehall Banqueting House of 1623–27, until the end of the nineteenth century its use remained limited mainly to the cladding of churches and large houses. By the beginning of the twentieth century it had become widely used as a general covering for the street fronts of commercial buildings, as most of the examples here show, while humbler materials such as light-reflecting white glazed brick were used for lining their light wells. Windows to the street were usually made of drawn bronze or hardwood while the first steel frames first appeared in light wells.

1.3 Style: imperial dreams

By 1900 the gothic revival had finally expired, first challenged in the 1860s in official circles by a form of Italianate classicism, and in domestic architecture by the various practitioners of the Arts and Crafts, including Waterhouse's near contemporary Richard Norman Shaw (1831–1912).

Edward VII, successor to Queen Victoria, was crowned in 1901 and the period of his reign until his death in 1910, now known as the 'Edwardian', was characterised by both what in retrospect was seen as the apogee of British imperialism, and those political and cultural forces which were eventually to lead to its demise. In matters of both urban form and architecture, the search for an appropriate "imperial" style in town planning inevitably suggested the use of axes and vistas. The buildings that formed these were to be dressed in an amalgam of various but exclusively classical forms originating in Italy and France and transmuted through the École des Beaux Arts (Figs. 1, 2 and 3).

It was, though, from 1911 when New Delhi, the new capital of India was founded, that these megalomaniac dreams were most fully realised, chiefly and most astutely by Edwin Lutyens (1869–1944) – the dream described by Nikolaus Pevsner as the '*folie de grandeur imperiale*' (Fig. 4).

1.4 Survey

The following examples have been chosen largely for their architectural significance: they show the variety of approaches to the design of office buildings in London in the period 1900 to about 1930.

Sources of plans and other information available in the literature are indicated.

Abbreviations

AR: *Architectural Review* magazine

Butler: A S G BUTLER, *The Architecture of Sir Edwin Lutyens*, volume 3: Town and public buildings, London 1950

Fig. 5

Offices, shops and flats 1903

R Norman Shaw with Ernest Newton

St. James's Street SW1

Corner site, in Shaw's late Baroque style, five storeys around a single light well, loadbearing masonry (?), Portland stone cladding.

Plans and elevations in: vol. 21 AR 1907, pp. 46–9



Fig. 6

Newspaper offices 1906–7

Mewès and Davis

Aldwych WC2

Triangular corner site, seven storeys (top mansard later addition); early use of steel frame.



Fig. 7

Kodak House 1911

Sir John Burnet Tait

65 Kingsway WC2

End of block, six storeys (top floor later addition). Steel frame, 'warehouse' construction. Portland stone clad piers with bronze-clad spandrels and window frames between.



Fig. 9/ Fig. 10

Britannic House 1924–27, 1987–89

Edwin Lutyens; Peter Inskip and Peter Jenkins

Moorgate and Finsbury Circus EC2

Originally built as headquarters of an oil company. End of block. Three differentiated façades, the most elaborate that to Finsbury circus. Originally two light-wells, separated by major rooms, one now covered by atrium roof. Steel frame, Portland stone cladding. Plans in: AR vol. 57 1925, p. 192 ff.

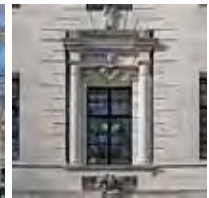


Fig. 11/ Fig. 12

Adelaide House 1924–25

John Burnet, Tait and Partners

King William Street EC4

End of block. Eleven storeys, corners and ends of façades emphasized, closely-spaced piers between, 'Egyptian cornice', 'warehouse' type steel frame, Portland stone cladding.

Plans in: AR vol. 57 1925, p. 68–73

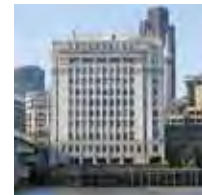


Fig. 13

ex **Midland Bank Head Office** 1924–39

Lutyens; executive architects Gotch and Saunders

Poultry and Princes Street EC3

Site spans between two streets each having different, sophisticated astylar elevations, the more intricate to Poultry. Two main light wells. Suite for board and chairman's office on top floor, board room crowned with flat dome. Steel frame, Portland stone cladding. Empty in 2011, with plans for conversion into a hotel.

Plans, elevations and details in: Hussey, vol. 3, plates XXIX–XXX etc



Fig. 14

Bush House 1925–35

Helmle and Corbett

American architects for an American client. Large development on Aldwych island site.

Steel frame, Portland stone cladding. Central north-south range with U-shaped offices to west and east. Main entrance on axis of Kingsway marked with magnificent screened exedra.

Plans and contemporary photos in: AR vol 55 1924, p. 132 ff.



Fig. 15

Broadway House 1927–9

Charles Holden

55 Broadway SW1

Built as new headquarters of London transport. Modern plan: irregular cruciform wings radiating from core, all standing on single-story podium above Underground station.

Wings organised as rooms on either side of a corridor. No light-wells: all rooms have un-restricted views. Steel frame, Portland stone cladding.

Plans in: AR vol. 66 1929, pp. 225–6



Fig. 16

Unilever House 1930–31

J Lomax Simpson with John Burnet, Tait and Lorne

New Bridge Street and Embankment EC4

Island site, curved façade facing bridge with magnificent 3-storey high giant colonnade.

Originally planned round two light wells, one of these now an atrium. Steel frame,

Portland stone cladding.



2 A case study, a new office district: Kingsway and Aldwych, started 1898

In London, and until the formation of the Board of Metropolitan Works in 1855, there was no central agency to promote public works of infrastructure (including improving the poor drainage responsible for the two cholera outbreaks of 1854), or to address the unsatisfactory housing conditions of the poor. Having addressed the first with the major works to the new Thames Embankment, the Board continued with the establishment of several new streets designed to demolish areas of poverty and establish new traffic routes.

The elected London County Council (LCC) replaced the Board in 1889, the same year that the campaigner Charles Booth published his polemical 'Descriptive Map of London Poverty'. With wider powers than the Board, the LCC undertook schemes of social housing (previously provided by charitable trusts), and in 1898 published its plan identify-

ing the area roughly midway between the West End and the City as an opportunity to provide a useful north-south traffic link and to eradicate slums to the east of Covent Garden. The council bought up sufficient land to provide for a new road, 'Kingsway' 100 feet (30 metres) wide, and lined with irregular plots on which developers were invited to build offices. Kingsway was to be a modern road, of ample width for pedestrians and traffic below which ran two new sewers and a tram tunnel; two ample vaults were provided for piped services. Large basements below the pavements extended from the building plots.

While the road was aligned on the Baroque church of St Mary to the south, a connection to Waterloo Bridge was provided by a new quarter-crescent to the west, reflected to the east. The resulting crescent was called 'Aldwych'.

Site clearance began immediately the plan was published, and the new road opened in 1905. The scheme provoked much discussion and criticism in the professional press, most of it detailed. (For example, the mandatory splayed block corners intended to help traffic movement were censured for breaking the street-line.) An unofficial competition for the design of the Aldwych block produced mediocre results: most entries proposed uniform buildings with regular cornice-lines and dressed and with feeble classical motifs, all vaguely French.

Development began rapidly at the south end with buildings on the two crescents. In the period up to 1914 it continued northwards on Kingsway, after which supplies of material became increasingly restricted. Suggestions for uniform development of form, for example a continuous cornice line 80 feet (24 metres) above the ground were not realised, but building lines were strictly observed, and every building is clad in the traditional material of London for non-domestic properties: Portland stone, introduced to London by Inigo Jones for the facings of his Banqueting House, 1619 and used ever since for institutional and many commercial buildings.

Fig. 8: *ex County Hall* 1911–22 and 1931–33,
Ralph Knott, Westminster Bridge SE1
Built as headquarters of London County Council, now hotel. Island site with frontage to Thames; six storeys plus two in huge roof, planned round multiple light-wells. Steel frame, Portland stone cladding



The architectural quality of many of the mainly seven- to nine-storey office buildings with shops on the ground floor is tentative and undistinguished, the work of Treharne and Preston. A few buildings, however, show some ambition. Lutyens' Dorland House of 1906, for the head office of a gardening magazine, completed two years after the larger *Country Life* offices of two years earlier (Fig. 8). Its facade is layered: fortified Sanmicheli on the ground; eighteenth-century palace above, topped by an Arts and Crafts classical synthesis (Fig. 17). Contemporaries criticised the design for failing to provide large enough windows at street level, and this was indeed a perennial concern since the classical language yielded few suggestions.

The single building which has entered respectable histories, and of which Nikolaus Pevsner approved is the 'proto-modern' Kodak House of 1910, designed by the Scot John Burnet. Its bland warehouse structure is clad to the street with an assured composition of base, middle and top which at pavement level on either side of the central entrance suavely incorporates very wide windows for the display of camera equipment. This is separated by an intermediate floor from the four storeys of office accommodation where near-featureless pilasters separate full-height bronze panels and widow frames. The whole is capped with an Egyptoid cornice.

In the 1920s the southern termination of Kingsway was provided by an American developer, Irving T. Bush, proprietor of a large distribution (logistics) company for whose proposed 'trade center' his American architects brought to London their grand American classical style with their magnificent exedra (but without the planned ambitious tower) (Fig. 7).

The best example of the type that underlies most of the commercial buildings of the period 1900–1910 is perhaps that of Australia House on the triangular site on the east side of Aldwych, started in 1913 and completed in 1918 (Fig. 18). Its plan can be regarded as a solid carved out by three light wells, or as a perimeter block with an additional central range. The crucial point to note is that the light wells are strictly utilitarian, their workaday architecture a sharp contrast with the stone 'imperial' pomp presented to the street. Moreover, they do not extend to the ground but stop at first floor level to allow light to penetrate into the continuous, publicly-accessible ground floor. At Australia House, this ground floor is of some magnificence, and a vaulted and marble-lined, Doric-ordered route extends right through the building from east to west.

This pattern of internal light-wells, adapted to suit particular site conditions, provided the pattern for the offices of most of the period from 1900 to 1930. While by no means confined to London, it is sufficient to distinguish the type from, say, that of the Hanseatic open courts, 'die hanseatischen Höfe', of Hamburg's Chilehaus, and accentuate the particularity of the latter's type.



Fig. 17: *Dorland House, Kingsway, London WC2, Edwin Lutyens, 1906*

Fig. 18: *Australia House, Aldwych, London WC2, A M and A G R Mackenzie, 1913–18*



Abstract

Bürohausarchitektur des frühen 20. Jahrhunderts in London

Diese chronologische Untersuchung von bemerkenswerten Bürogebäuden in London, die zwischen 1900 und 1930 entstanden, betrachtet sowohl Gebäudeart, -form und -funktionen als auch deren architektonischen Stil. Haben diese Gebäude einen Beitrag zum Ensemble oder gar zur Stadtlandschaft geleistet? Es wird eine Studie zum letzten ehrgeizigen „imperialen“ städteplanerischen Ensemble Londons vorgestellt, nämlich dem städtischen Sanierungskonzept für die neuen Straßen „Aldwych and Kingsway“, wozu Gebäude und Infrastrukturmaßnahmen gehören. Die Arbeiten begannen im Jahre 1906, jedoch entstanden große Teile erst später und die Nachkriegsbauten – fast ausschließlich Geschäftshäuser – sind zeitgenössisch. Sie heben sich sehr deutlich vom Hamburger Kontorhausviertel ab und sind einzigartig.

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Herman van Bergeijk

Dutch Office Building 1900–1940. A Question of Style or Mentality? ¹

In 1915 a newspaper in Rotterdam opened an article on office building with the following sentence: ‘Awareness of power expresses itself in a lust for building and as the trade companies in Rotterdam are growing in size and influence, they will establish in our city office palaces that already on the street side show what they have to mean’.² The article is a token to the importance given to office building in the city on the Maas. Remarkably enough it was preceded by an article on the architecture of the public authorities suggesting a relationship between the two.

Yet to state that the question of the office building has been a recurrent theme within Dutch architectural debates would be an exaggeration. On the contrary, it seems that the topic has hardly been worth discussing. Architectural magazines and books regularly present office buildings but it is not a topic that ranks high on the professional agenda. And in history? For different reasons in the typically one-sided histories of modern architecture office building plays a marginal role. In general, office buildings follow the stylistic developments and only a few examples, isolated phenomena, can be considered ‘ahead of their time’. As far as the Netherlands are concerned, the focus points in history are those which were affected by innovative legislation, and in particular the famous ‘Woningwet’ (Housing Law).

Office building is dependent on a client who is willing to put an extra effort in the question of representation and who wants to combine aesthetic qualities with usefulness. This can either be the government or a company that needs administrative facilities. Office building belongs in the capitalistic world or as the architect Jan Wils noted in 1920, there is a close link between the modern businessman and the modern artist. The artist sublimes the intentions of the merchant and Wils listed buildings that could be considered a ‘plus for commercial enterprises’.³ The facades of office buildings are often a token of richness and a representation of a certain ideology. Due to its particular nature, in some cases, office building will even become an object of speculation for private entrepreneurs. Such is surely the case of the so called ‘White House’ in Rotterdam (Fig. 1), designed by Willem Molenbroek and constructed around 1900. This building was beyond any doubt an important beacon in the city. It was the first high-rise building in the Netherlands and was considered to be inspired by American skyscraper examples. Clearly the developers saw the potential of high-rise for office building, but the Netherlands were not the United States and the project was not a great success. It was difficult



Figure 1: W. Molenbroek, ‘White House’, Rotterdam, 1897–1900

Figure 2: J. S. C. van de Wal, gate building/ later main office building of the Holland-Amerika Lijn (Poortgebouw), Rotterdam, 1878



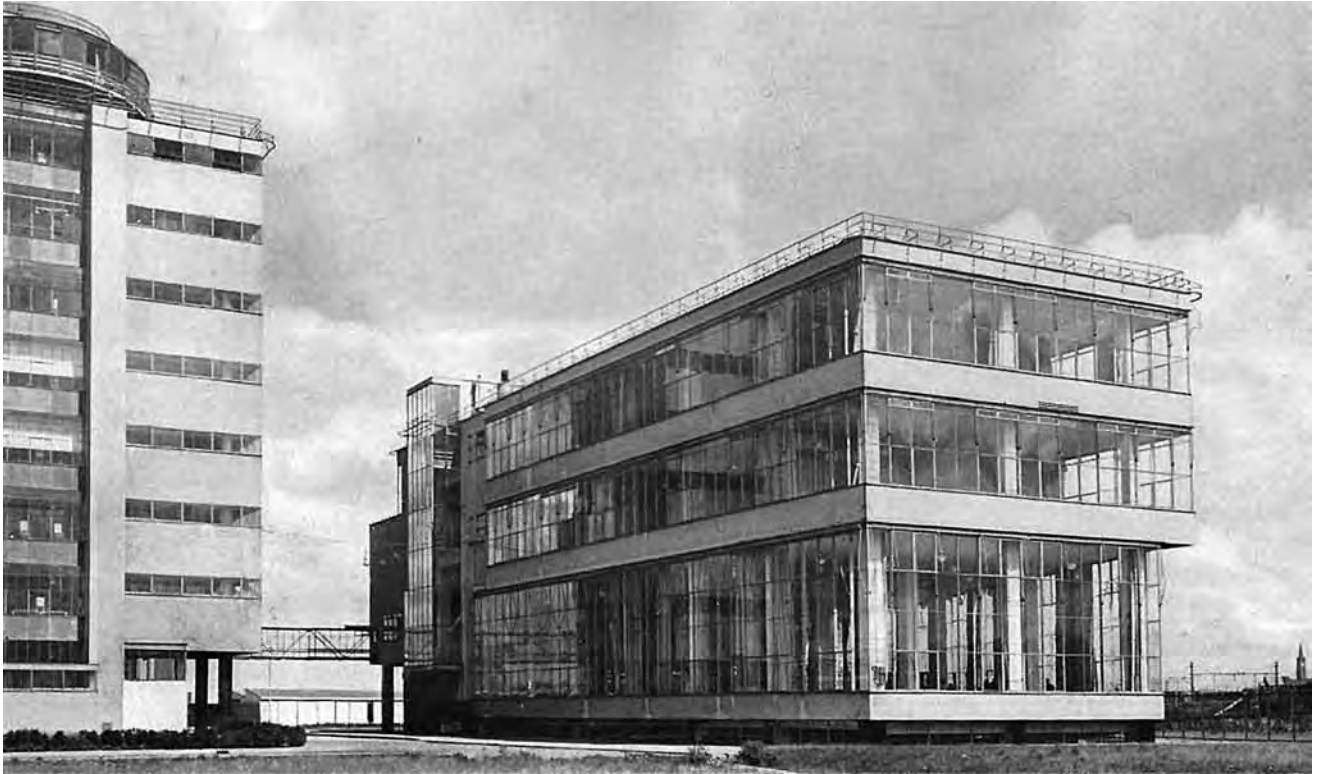


Figure 3: J. A. Brinkman and L. C. van der Vlugt, Office building of the Van Nelle factory, Rotterdam, 1926–1929

to find renters. The prominent position was deliberately chosen. It increased its potential to be used for advertisements. The white building with its massive roof that functioned as a panorama platform – a belvedere – was visible from great distances along the main river. With an elevator one could rush to the top and admire the spectacular view. It was a billboard in more than one way. Yet, the architectural world hardly took notice of the building. The White House did not in any way represent the character of this port-city, but neither did the gate building (Poortgebouw) (Fig. 2) that was

Figure 4: A. J. Kropholler, Main office building of the bank Mees & Co, Rotterdam, 1929–1933



finished in 1878, which for many years would be the main office building of the Holland-Amerika Lijn.

Although for many years the White House remained an important icon in the city of Rotterdam, it would be substituted at the end of the nineteen twenties by the famous Van Nelle factory of J. A. Brinkman and L. C. van der Vlugt (Fig. 3) that represented a more modern and contemporary approach to the problem. The factory had a separate administration block that showed the same transparency. From heaviness the accent had moved towards lightness, the same lightness that was considered to be fundamental for products of a modern industrialized society. The contrast between the White House and the Van Nelle factory cannot be bigger but nevertheless both were seen, in their time, as examples of modern architecture. Between these two extremes there was a broad spectrum of other possibilities. It seems that Rotterdam was the city of extremes. This can also be exemplified by two office buildings of the bank Mees & Co. On the one hand one has the modern bank building of Brinkman and Van der Vlugt (Fig. 4) and on the other the brick main office of the same bank at the Blaak designed by A. J. Kropholler. Both buildings were built in approximately the same years. This dualism between heaviness and lightness characterizes the two sides of a city that after World War II has done much to portray itself as a modern town. Architects like W. Kromhout and H. F. Mertens belong to the group in the centre between these extremes. Their work shows in the masonry the influence of the more expressionistic architecture of the Amsterdam School. Kromhout was the architect of the amazing Noordzee building (1916) and of the office of the navigation association (Fig. 5) built in

1920, and Mertens was the house architect of the Rotterdam Bank Association and the architect of the remarkable Unilever building. These buildings certainly bring a touch of Amsterdam to its rival city in the south-west. The interesting buildings of Kromhout bear more connotations to ships than the *Scheepvaarthuis*. The critic and architect Willem Retera was ecstatic in his opinion. According to him ‘these buildings are no more blocks where people talk and do their business [...] but buildings that open up in atmosphere and space, and that have taken in the stimulating times and radiate it again’.⁴

Responsible for this gaze towards the capital was the construction of the *Scheepvaarthuis*, the collective housing of several shipping companies, from 1912 onwards (Fig. 6). The commission had been given to the well established firm of J.N. and A.D.N. van Gendt. Van Gendt had and would build many big buildings. They were specialized in structural engineering. In order to achieve an aesthetically gratifying image it was decided that J.M. van der Mey would design the facades. Van der Mey, a talented draughtsman, had hardly built but he had been the aesthetic advisor of the city and was probably also related to one of the directors of the shipping companies. The building was the overture to an architectural fashion that was especially heralded in the beautiful magazine *Wendingen*. Michel de Klerk, Piet Kramer and many other artists worked under the supervision of Van der Mey in the design of many architectural details. The building was overloaded by all kinds of ornament and expensive materials. The history of Dutch shipping was illustrated in many sculptural elements although in its overall setting the building did not embody any reference to a naval metaphor, there were many aspects that connected to the companies that were housed in the building. Some details like the ropelike edge of the roof and the undulating movement of the same can be seen as derived from a marine inspiration and there were many allegorical scenes. The main entrance was marked by a truncated tower in which one could find a luxurious staircase to all the different floors. Although some people have tried to read the building as an analogy to a ship, this likeness is less apparent than in the famous building of Höger. With a little fantasy one could see in the *Chilehaus* the bow of a ship with which Henry B. Sloman transported his goods from South America. But whereas the *Chilehaus* forms an ensemble with its environment the *Scheepvaarthuis* in Amsterdam remains an isolated object. The manner in which ornament and decorations were applied in the building in Amsterdam is totally different from the way Höger and the brothers Gerson had used it in their buildings. They work more with patterns and texture. A building that does have a Hamburg flavor is the head office of Siemens on the Huygenspark (Fig. 7) in The Hague, built in 1922. It is still unknown who the architect was. Schumacher was well appreciated in The Hague where an exhibition of his work was organized in the same year 1922. Yet it is well known that Hans Hertlein was the architect of many Siemens buildings in Germany.

The impact of the *Scheepvaarthuis* on the cityscape was also less evident than that of the White House. Besides their location along the waterfront the buildings had little in common and similarities are hard to find. Although both made

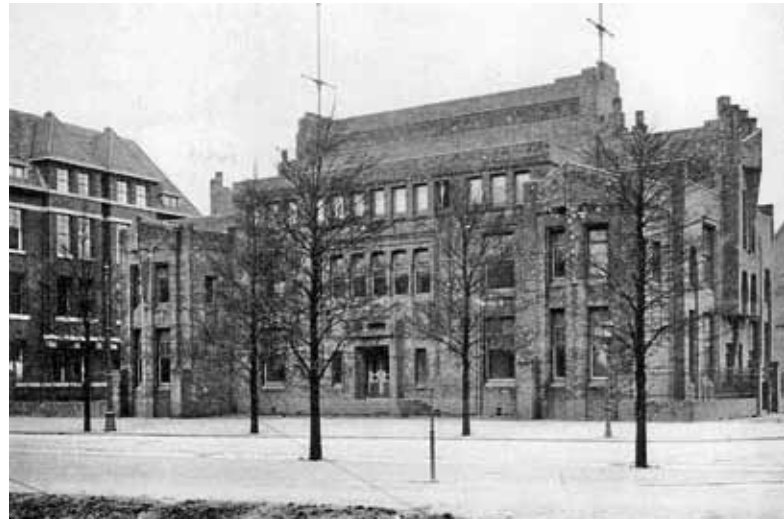


Figure 5: W. Kromhout, *Office of a navigation association, Rotterdam, 1920*

use of the advanced technologies of their time these were draped in different kind of dresses. The White House wanted to be international, whereas the *Scheepvaarthuis* tried to establish and connect itself to a Dutch tradition without falling into a specific historicism. It is an example of ‘Backsteinarchitektur’ in the same way as the famous Stock Exchange of H. P. Berlage (Fig. 8) had been but it left the sober and rationalized style of Berlage far behind, at least as far as the facades and ornament went because the concrete skeleton of the construction belonged to another tradition. In fact it was a total neglect of the principles of Berlage, a fact that was acknowledged by Van der Mey when he admitted that ‘the

Figure 6: J.N. and A.D.N. van Gendt/J.M. van der Mey, *Scheepvaarthuis (collective housing of several shipping companies), Amsterdam, 1912–1916*





Figure 7: Hans Hertlein, head office of Siemens, The Hague, 1922

façade had nothing else to carry than its own weight and that it was supported by the core construction'.⁵ Like in many other buildings of architects that are considered to be a part of the Amsterdam School there is no relationship between the outside and the inside. This was however an attitude that not many Dutch architects would approve of, even if some German critic saw it as 'natural means of expression of a healthy brick art'.⁶ The main office of the Dutch railroad in Utrecht, designed by the civil engineer George W. van Heukelom in 1921, is a witness that brick could also be applied in a more rigorous way without becoming immediately orna-

Figure 8: H. P. Berlage, Stock Exchange, Amsterdam 1896–1903



mental. In its vertical articulation it is similar to the Stumm-Konzern building of Paul Bonatz in Düsseldorf. It stands in great contrast to, for example, the post office building of the government architect J. Crouwel (1924) in the same city of Utrecht.

The reception of the Scheepvaarthuis differed greatly. Whereas the architect J. Luthmann saw it as the expression of 'a tense and very personal spirit', in 1941 it was seen as a reaction to the work of Berlage. All truth in architecture had been thrown overboard, according to H. M. Kraayvanger. And K. P. C. de Bazel once stated that it was pure 'virtuosity, without deeper grounds, ingenious, but without conviction'.⁷

The engineering office of the brothers Van Gendt would also be responsible for the structure of the construction of the Dutch Trading Company (de Nederlandsche Handel Maatschappij), in the center of Amsterdam in the years 1919 to 1926 (Fig. 9). This enormous and impressive building was to be one of the last works of K. P. C. de Bazel, an architect who was a member of the Theosophical Society. The zoning of the upper floors gave the building a more Borobudur, temple like appearance, but inside the light courts showed the influence of Frank Lloyd Wright's Larkin building in Buffalo, which in many aspects also resembled a temple. Compared with the head office of the oil company Esso in The Hague, built in the same years by the Rotterdam office of De Roos and Overeynder (Fig. 10), we notice that the building of De Bazel is more compact and less expressive in volume. Yet what the buildings have in common is that again the structure is made of concrete and the façade is just a visual component. The Esso building functions, thanks to the deep red color of the used bricks and the massive tower, as a beacon to all those who come to the city, but in relation to its environment it has a certain ambivalence that was noticed and well worded by the reviewer in *Bouwkundig Weekblad*.⁸

Another office building with a structural skeleton designed by the office Van Gendt was the building of 'De Nederlanden van 1845' in The Hague. Here the relationship between outside and inside was much stricter which should not surprise us when we know that H. P. Berlage was the architect (Fig. 11). Berlage created the corporate identity of several insurance companies from 1895 onwards and was responsible for the office building of the Wm. H. Müller & Co. in London in 1914 that had an almost classical appearance. Imaging becomes important. Whereas brick had been the main component in these buildings, in 1925 he chose to express also the concrete structure in the façade. Two years after his trip to the Dutch Indies Berlage made an extraordinary achievement and proved to still be an inspiring figure in Dutch architecture. Thanks to the structure the building was flexible in its use and in 1954 a second floor was added by the Hilversum architect W. M. Dudok. It is an extension that is not obtrusive at all. When the project of Berlage was published in the newspapers it was seen as an experiment in which 'the always living wood' had been substituted by 'the dead concrete'.⁹ The sober building had nevertheless not lost its aesthetic effect and that had also been the main purpose of the architect who was continuously looking for new beauty.

In this overview of Dutch office buildings we started in Rotterdam that profiled itself as port city, then went to the more culturally oriented Amsterdam and now will end in The Hague. It is in this last city that certainly the most remarkable office buildings have been realized thanks to the presence of the government and many international banking and oil companies. Generally speaking, these clients tended to be more inclined towards a more conservative and solid appearance. Tradition was a key word. In that light should also be mentioned the big building that J. J. P. Oud designed for the B. I. M. (Bataafse Import Maatschappij) in 1938 (Fig. 12) in the periphery of The Hague and that marked a turning point in his career. The board of directors wanted a building that was ‘simple, sober and in line with the new management culture that the company represented’. It should be different from the large office of the B. P. M. that the brothers Van Nieuwerkerken had designed in 1915 (Fig. 13) and that was in a sort of Dutch neo-Renaissance style. A competition was held and the project of Oud was awarded the first prize. The scheme that the architect had applied permitted a building in phases. Besides, Oud did not want the building to look like housing and in spite of his attempts to rationalize his decisions the building was heavily criticized by his former friends. In their eyes the building had become a question of style and not the proper result of an attitude that wanted to be seen as modern. Especially the application of ornament was considered to be a betrayal of the principles of modernism. A radical architect had become in their eyes a reactionary, illustrating the problems of ‘affiliation’ in a more and more politically complicated society just before the national-socialistic Barbarism. Also Van Nieuwerkerken expressed in his unpublished memoirs a negative judgment on the building: ‘For the exterior I have no admiration and the inside is sober objectivity. [...] When I see the cold objectivity I am reminded of the ink coolie in a paper warehouse, a slave of the office in modern life that has made economy and speed to the highest ideals’.¹⁰ Oud seemed unable to please anybody.

His building is maybe the last building in which representation was embodied within ornament. After the Second World War the ordering of volumes will be the main issue for architects to deal with. Their solution will be, according to their own opinions, purely architectural in nature and easy to read for the common passer by. The tendency towards abstraction was victorious.

In order to take decisions regarding what we should do with these kinds of buildings after that they have lost their original function it is absolutely necessary to learn to read, decipher and understand what they have been telling us all along and what they are telling us in this moment. To do that we need certain skills and should not act too hastily based on only a superficial opinion, as in the case of the *Scheepvaarthuis* – the building has been recently transformed into a hotel. Where once decisions were taken, people now sleep and dream away. The rich decoration helps them on their way into the somatic realm of oblivion.

What we can learn from this short overview – and I deliberately use the thin worn word of Venturi ‘learning’ – is that some buildings have captured the spirit of the place and some have been capable of installing a new one, but that is



Figure 9: K. P. C. de Bazel, *Nederlandsche Handel Maatschappij* (Dutch Trading Company), Amsterdam, 1919–1926

Figure 10: De Roos and Overeinder, head office of the oil company Esso, The Hague, 1919–1925





Figure 11: H. P. Berlage, office building of 'De Nederlanden van 1845', The Hague, 1920/1924–1927

of great importance to take into account the specific context through a more than random observation. Whereas in The Hague and Rotterdam there is a strong tendency to put isolated objects in an urban context that has a totally different character, in Amsterdam this is less the case.

Abstract

Niederländische Bürogebäude 1900–1940. Eine Frage des Stils?

Der vorliegende Beitrag über niederländische Bürogebäude aus der ersten Hälfte des zwanzigsten Jahrhunderts versucht, einen kurzen Überblick über diesen Teil der Großstadtarchitektur in den Niederlanden zu geben und die gestaltenden Kräfte dahinter zu erforschen. Im Zuge der Entwicklung eines neuen Management-Kapitalismus entstanden große, oft international tätige Unternehmen wie Banken, Versicherungen und Mineralölgesellschaften, die große Büroflächen benötigten. Diese dienten nicht nur repräsentativen Zwecken, sondern wurden in dem Bestreben errichtet, das charakteristische Gepräge der städtebaulichen Umgebung zu berücksichtigen und ihm etwas Neues hinzuzufügen. Das führte zu einer Heterogenität, die einerseits Abbild der stilistischen Vielfalt der Zeit sowie der Debatte darüber ist und andererseits die veränderte Haltung zur Rolle der städtischen Architektur widerspiegelt. In Amsterdam neigte man dem Expressionismus zu, in Rotterdam lässt sich ein eher funktionaler Stil erkennen. In Den Haag wiederum wird die Suche nach einer historisch orientierten Monumenta-

Figure 12: J. J. P. Oud, head office of the B. I. M. (Bataafse Import Maatschappij), The Hague, 1938



lität deutlich. Es waren meist die Bauunternehmer, die für Entwurf, statische Berechnungen und Erstellung der Stahlrahmenkonstruktion verantwortlich zeichneten, aber den Architekten kam die Aufgabe zu, sich um die Ästhetik zu kümmern. Auf diese Weise ergab sich ein subtiler Dialog zwischen der eher neutralen Konstruktion und dem repräsentativen Charakter der Fassaden, bei dem Architekten, Auftraggeber, Baumeister und städtische Behörden zu Wort kamen und wo Technik und Ästhetik zusammentrafen.

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Figure 13: M.A. and J. van Nieukerken, office building of the B.P.M. (Bataafse Petroleum Maatschappij), 1915–1917

RETERA, W., *W. Kromhout Czn.*, Amsterdam 1925.

WILS, Jan, ‘Handel, verkeerswezen en bouwkunst’, in: *Het Vaderland*, October 7th 1920, avondblad B, p. 2.

Sources of illustrations

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¹ This paper is a shortened version of a longer article that will be published elsewhere. A short overview is given in: *Kantoren*, in de serie ‘Moderne Bouwkunst’) in the series ‘Moderne Bouwkunst’.

² ‘Kantoorbouw’.

³ See: WILS, ‘Handel’.

⁴ RETERA, *Kromhout Czn.*, p. 54.

⁵ See: BANK/BUUREN, 1900, p. 190.

⁶ See: JOBST, *Kleinwohnungsbau*, p. 23.

⁷ See: LUTHMANN, KRAAYVANGER, p. XII and, for the remarks of De Bazel: EEDEN, p. 1503

⁸ See: d. CL., ‘Kantoorgebouw’, pp. 197–206.

⁹ ‘Nieuw gebouw’.

¹⁰ See the typoscript ‘Van leven, bouwen, strijden en ontvangen in een architectenfamilie’, in: NAI, Archive Van Nieukerken, nr. 584, p. 759.

Vladimir Slapeta

Prag, die Entstehung der neuen Metropole

„Die heutige Phase der Architektur charakterisiert der leise, aber erbitterte Kampf zwischen der aristokratischen und der demokratischen Auffassung“ schrieb im Jahre 1924 der Architekt Josef Chochol, eine der führenden Persönlichkeiten des vorkriegszeitlichen Prager Kubismus, in seinem Text „Zur Demokratisierung der Architektur“¹, und führte weiter aus: „Die aristokratische Auffassung ist ein Überrest aus der Zeit des historischen Individualismus und ihr Merkmal ist Ausschließlichkeit, ein selbstständiges Trennen von den Anderen, „niedriger“ Stehenden. Diese Eigenschaft ist undemokratisch, dem Fühlen und auch dem Denken unserer Zeit fremd, sogar gegenläufig, kurz unmodern. Einfach Anachronismus. Moderne und demokratische Auffassung der Architektur und ihrer Ausdrucksmittel kennzeichnen extreme Sachlichkeit und starker Wille zur Kollektivität. Der Grundzug ist, völlig dem vom praktischen Leben gegebenen Zweck zu genügen, nicht die sogenannten Gewöhnlichkeiten des Alltagslebens zu vermeiden, und sich mit der Lage zufrieden zu geben, die uns allen gleich gemeinsam ist.“

In der Polarität zwischen diesen zwei Auffassungen – dem auslaufenden aristokratischen Konzept und dem entstehenden demokratischen Konzept, bewegt sich das Planen und



Abb. 1: Josef Zitek, Josef Schulz – Rudolfinum 1881–1883

Bauen in Prag seit der Wende vom 19. zum 20. Jahrhundert. Die übereilte Entwicklung der Stadt und ihre Transformation in die moderne Metropole hing, noch in der zweiten Hälfte des neunzehnten Jahrhunderts, mit der wachsenden wirtschaftlichen und politischen Bedeutung Prags als Zentrum der tschechischen Länder in der Zeit der industriellen

Revolution zusammen. Das zeigte sich durch ihren inneren Umbau nach dem Abbau der thesesianischen Fortifikation, durch den Bau des internationalen Eisenbahnknotens, durch die Beseitigung des jüdischen Ghettos, schließlich auch durch die Regulation der Moldau sowie die Einführung des öffentlichen Verkehrswesens und des elektrischen Netzwerkes.

Diese großen Veränderungen der städtischen Infrastruktur, begleitet vom sozialen Wandel und dem Anwachsen des Marktes, führten auch zur Maßstabsänderung der Verwaltungs-, Handels-, Verkehrs-, aber auch der Kulturgebäude. Die neuen Gebäude begannen vor allem die regulierten Ufer der Moldau zu säumen – auf der linken Seite entstand die Straka-Akademie (heute der Sitz der Regierung), auf dem rechten Ufer dann die Gebäude des tschechischen Nationaltheaters und des Konzertsaaes Rudolfinum (Abb. 1), beide nach dem Entwurf von Josef Zitek, Professor der deutschen Technischen Hochschule in Prag und in Deutschland bekannt auch als Architekt des Landesmuseums in Weimar. Zitek's Gebäude führten in Prag die Ideen Gottfried Sempers ein. Andere Möglichkeiten zum Bauen bot der Abbau der thesesianischen Fortifikationen, an deren Stelle zum Beispiel das Gebäude des Hauptbahnhofs entstand und schließlich auch das Nationalmuseum nach dem Entwurf von Josef Schulz. Mit seiner großzügigen Auffassung und dem großstädtischen Maßstab ist ihm der allmähliche Umbau des Pferdemarktes, jetzt schon Wenzelsplatz, zum Hauptboulevard der neustädtischen Handelsecity zu verdanken.

Die drei- bis viergeschossigen Bürgerhäuser aus der Zeit des Barocks und Klassizismus wurden allmählich in großzügiger Weise durch eine etwa sechsstöckige Bebauung ersetzt. Josef Schulz hat auch gegenüber dem Rudolfinum an der Grenze der Jüdischen Altstadt das Kunstgewerbemuseum gebaut. Die Beseitigung des jüdischen Ghettos hat – nach dem Vorbild des Pariser Umbaus durch Baron Hausmann – zum Durchbruch der Pariser Straße als neuer Achse der Altstadt zur Moldau geführt. Auch hat die Stadt begonnen, sich in den Industrievierteln Karlín und Smíchov zu entwickeln. Bis zum Anfang des Ersten Weltkrieges wurden neue Stadtpaläste zu neuen Dominanten und Orientierungspunkten sowohl in der Struktur der historischen Stadt als auch in den neu entstehenden Stadtbezirken. Beispiele sind der Palast des Wiener Bankvereins (Abb. 2) in der Straße Na Příkopě „Am Graben“ des Architekten Josef Zásche aus den Jahren 1906–08 oder der Palast des Versicherungsvereins der Zuckerindustrie auf Senovážné náměstí aus den Jahren 1911–12, der in der Zusammenarbeit des Münchner Architekten Theodor Fischer mit Zásche entstand, oder auf dem Ufer der mit einem kubistischen Portal versehene Palast der

Allgemeinen Pensionsanstalt aus den Jahren 1912–14, welcher Josef Zasche zusammen mit Jan Kotěra entwarf. Die Neubauten dieser Zeit entstanden auch direkt am wichtigsten Handelsboulevard der tschechischen Metropole, dem Wenzelsplatz. Ladenpassagen verbanden diese Paläste mit dem Straßennetz der Neuen Stadt und bereicherten damit bedeutend das städtische Parterre. Diese Tradition hat man auch in der Zwischenkriegszeit fortgeführt.

Den Koruna-Palast (Krone-Palast, Abb. 3) mit einer eleganten Passage zur Straße Na Příkopě hat nach dem Wettbewerb mit Jan Kotěra Antonín Pfeiffer gebaut. Der Großvater des ehemaligen Präsidenten Václav Havel hat die populäre Lucerna-Passage gebaut, die durch den Block die Štěpánská mit der Vodičkova-Straße verbindet. Vielleicht die interessanteste Intervention aus der Zeit kurz vor dem Ersten Weltkrieg stellt in der engen Nachbarschaft das Haus der Mährischen Versicherungsanstalt an der Ecke Wenzelsplatz und Štěpánská-Straße dar. Sein die Ecke beherrschender, plastisch runder und monumental entwickelter Tambur, der möglicherweise von Plečniks Zacherl-Haus in Wien beeinflusst wurde, gab der Umgebung einen bisher unüblichen großzügigen Großstadtcharakter. Möglicherweise ist bis heute der Architekt unbekannt.

Die Gründung der Tschechoslowakei hatte Prag als Metropole des neuen und ökonomisch prosperierenden Staates einen Impuls zum systematischen Aufbau der neuen Verwaltungspaläste für dessen politische und ökonomische Führung gegeben. Für den Bau der neuen Ministerien wurden vor allem die Grundstücke entlang des neu regulierten rechten Ufers der Moldau ausersehen – im Vordergrund die Palacký-Brücke, auf dem altstädtischen Vordergrund die Franz Josef I.-Brücke und weitere im Petersviertel, für welche die neuen Regulationen ausgearbeitet wurden. Diese Aufgaben wurden den etablierten Architekten der Mittelgeneration anvertraut, die Josef Chochol zweifellos in die mit der aristokratischen, traditionellen architektonischen Sprache verbundenen Auffassung einordnen würde, wenngleich sie teilweise auf der Wiener Akademie bei Otto Wagner erzogen wurden. Wagners Schüler Bohumil Hübschmann hat am Ende der zwanziger Jahre die klassizierende Komposition des Sozialministeriums und des Landesamtes um das Emmauskloster gebaut, obwohl für dieses Gebiet schon eine Studie im kubistischen Stil aus den Jahren 1917–19 von Vlastislav Hofman existierte. Josef Fanta, der Schöpfer des Prager Wilson-Hauptbahnhofs, wurde mit dem Bau des Handelsministeriums an der Einmündung der Revoluční-Straße zur Moldau beauftragt; er hat das Gebäude sehr konservativ im Geiste des klassizistischen Neobarocks aufgefasst. In der Fortsetzung dieses Ufers im Petersviertel haben in der ersten Hälfte der zwanziger Jahre die drei Wagner-Schüler Bohumil Hübschmann, Antonín Engel und František Roith den Entwurf der Regulation dieses exponierten Geländes für den Bau dreier Ministeriengebäude ausgearbeitet: für das Landwirtschaftsministerium (František Roith), das Verkehrsministerium (Abb. 6), das später mit seinen gigantischen Ausmaßen dem Zentralkomitee der Kommunistischen Partei gedient hatte (Antonín Engel) und schließlich das Ministerium für Öffentliche Arbeiten, das jedoch nicht gebaut wurde und um welches gerade der Konflikt zwischen der demokratischen und aristokratischen Auffassung der Architektur ausgetragen



Abb. 2: Josef Zasche – Wiener Bankverein, 1906



Abb. 3: Antonín Pfeiffer – Koruna Palace 1911–12

wurde: gegen das konservative Konzept von Hübschmann stand der modern gestimmte Entwurf von Kamil Roškot.

Ein weiteres Entwicklungsgebiet, in dem man mit dem Bau der Monumentalgebäude rechnete, war das Prager „Westend“ – Dejvice, das Antonín Engel zwar in konservativem Geiste, aber großzügig mit einem zentral gelegenen Platz entworfen hat, den das Generalstabsgebäude dominiert, und aus welchem sich der neue Campus der tschechischen Technischen Universität entwickelte.

Mit der Stadtentwicklung durch Neubau rechnete man auch auf dem linken Ufer der Moldau in Holešovice: die drei architektonischen Wettbewerbe in Jahren 1924–1926 sind wieder ein Beweis des Konfliktes zwischen den beiden von Josef Chochol erwähnten architektonischen Auffassungen. Der erste war der Wettbewerb für das Gebäude der Arbeiter-



Abb. 4: Jan Kotěra – Mozarteum, 1911–13



Abb. 5: Pavel Jan k, Josef Zaslche – R unione adriatica di Sicurta ADRIA Palace, 1922–24



Abb. 6: Antonin Engel – Verkehrsministerium, 1925–31

unfallversicherungsanstalt (Abb. 7). Den ersten Preis bekam Oldřich Liska aus K niggr tz (der in Dresden studiert hatte) f r den gegen das Ufer symmetrisch geordneten und mit der Terrassenordnung der beiden Giebelmauern abschlieenden Entwurf, w hrend die anderen preisgekr nten Entw rfe der

Kotěras-Sch ler Jarom r Krejcar und Kamil Rokot eine gewisse moderate Variante der Moderne pr sentierten.

Eine Sensation dieses Wettbewerbes war aber der Entwurf von dem Goar-Sch ler F. M. ern y, der ein mutiges Konzept in dem Geiste des Theo van Doesburg entworfen hatte, dessen Werk Karel Teige gerade in das tschechische Milieu einf hrte. Aber trotz der Ergebnisse des Wettbewerbes wurde in die zweite Runde neben Liska und Goar  berraschend auch Jaroslav R ssler eingeladen. Auch wenn Goar in der zweiten Runde einen ungew hnlich grazi sen, in seiner Geometrie und Rationalit t fast „Ungers“schen“ Entwurf abgab, bekam letztendlich den Auftrag der konservative Architekt Jaroslav Roessler und erweiterte so die Reihe der traditionell aufgefassten Verwaltungspal ste des neuen Prag.

Hatte hier die moderne Auffassung nicht den Widerhall gefunden, so hatte sie sich in den beiden anderen Wettbewerben in Holeovice letztlich doch durchgesetzt. Im zweistufigen Wettbewerb f r den Palast der Prager Mustermessen hatte in der zweiten Runde der Entwurf von Oldřich Tyl und Josef Fuchs gegen die konservativere Arbeit von Alois Dry k gewonnen. Er wurde in den folgenden vier Jahren ausgef hrt. Nach der Rekonstruktion dient der Palast heute als Moderne Galerie (Abb. 8). Die interessanteste seiner R umlichkeiten ist die von dem Erd- bis zum achten Geschoss durchgehende sogenannte kleine Zentrallhalle.

Als Le Corbusier im Jahre 1928 zum dritten Mal nach Prag kam, war er vom Mastab dieses Palastes beeindruckt – bisher konnte er davon nur tr umen. Trotzdem  uerte er sich kritisch: Es sei ein sehr interessantes Geb ude, aber es sei noch nicht die Architektur ... und kritisierte vor allem die Treppen anstelle der von ihm propagierten Rampen und auch die quadratischen Fenster in dem n rdlichen Teil des Geb udes anstelle der von ihm bevorzugten Bandfenster.

Die moderne Auffassung von einem B rogeb ude hat sich auch in dem engeren Wettbewerb f r den Palast der Prager Elektrischen Betriebe durchgesetzt, wo Goars Sch ler Adolf Ben mit Josef Kř z gewonnen hat (Abb. 10). Sie entwarfen auf dem Vorgebiet der kubistischen Hl vka-Br cke eine symmetrische Komposition mit groz giger Gliederung. Vor den T-f rmigen Hauptblock sind zwei niedrigere Fl gel mit Atrien gesetzt und so entsteht eine plastische Komposition, die in der sanften Senke gut zum neogotischen Kirchengeb ude von St. Antonius und zur Stadtbebauung passt. Die Seitenfront bildet den Hintergrund der Br cke und die Hinterfront reflektiert sensibel die Achse der Kirche. Der Eingang ist dann aus der Hauptstrae heraus komponiert, aus dem ein wenig abgeschrittenen cour d'honneur. Der urspr ngliche Entwurf setzte auch ein symmetrisch situiertes Geb ude gegen ber der Eingangssachse voraus. Es ging um einen mit h chstem technologischem Standard durchgef hrt Bau – es war das erste klimatisierte Geb ude in Prag. Seine Architektur ist von dem lapidaren Takt der standardisierten Fenster ffnungen in dem bekannten Stahlbetonskelett gegeben, von dem eleganten Aufschwung der niedrigeren Fl gel und der keramischen Bekleidung. Kurz nach der Er ffnung im Sommer 1935 fand hier ein groer Empfang aus Anlass des Kongresses der Internationalen F deration f r Wohnungspflege und St dttebau IFHTP statt.

Während im Palast der Prager Elektrischen Betriebe noch die Konzeption der zwar sehr modernen und teilweise offenen aber trotzdem blockförmigen Struktur verfolgt wurde, wurde im Palast der Allgemeinen Pensionsanstalt zum ersten Mal das Konzept des offenen kreuzförmigen Grundrisses im Grünen durchgesetzt, wie es Le Corbusier und die CIAM-Gruppe postulierten. In einem eingeladenen Wettbewerb unter neun Architekten zur Jahreswende 1928–29 wurde der gemeinsame Entwurf von Josef Havlíček und Karel Honzík gewählt, zu dem ein eleganter Entwurf von Havlíčeks Lehrer und Grandseigneur der tschechoslowakischen Architekturszene Josef Gočár in Konkurrenz stand.

Der Direktor des Institutes soll damals erklärt haben, dass der gewinnende Entwurf unheimlich hässlich, aber dass er der billigste sei, und deswegen hat man entschieden ihn zu bauen. Havlíček und Honzík haben mit ihrem Entwurf zu einer Änderung der ursprünglich blockförmigen Regulation gezwungen. Der Palast ist in der Form des offenen Kreuzes gebaut, dessen höherer Flügel bis zu 12 Stockwerke erreicht. Das Kreuz wird noch von niedrigen Wohn- und Ladenflügeln umrahmt. Dieses Gebäude wurde zu einem Manifest der tschechoslowakischen CIAM-Gruppe, zum Symbol der Betätigung der urbanistischen Doktrin Le Corbusiers und zur meistpublizierten Architektur der Tschechoslowakei der Zwischenkriegszeit. Sogar auch die deutsche Zeitschrift „Moderne Bauformen“ hat ihm die ganze Doppelnummer zu Beginn des Jahres 1935 gewidmet, vielleicht zum ersten Mal auch mit Farbfotografien.

Wenn im März 1935 Oldřich Starý, der Chefredakteur der avantgardistischen Revue Stavba, die Ergebnisse des Prager Verwaltungsgebäudebaus in der neuen Republik bilanzierte, konnte er die Vorhersage von Josef Chochol nur bestätigen und die Kritik zufügen: „Der Staat hat der Stadt Prag nicht die Gebäude solcher Qualität gegeben, zu der er dem Prager Aufbau verpflichtet war. Nehmen wir die Ministerien (es gab keinen einzigen öffentlichen Wettbewerb!). Das Finanzministerium ist so gänzlich in der Tiefe des Gartens bei den Englischen Jungfrauen ertrunken, dass es, trotz der riesigen Kosten, für den Stadtaufbau überhaupt nichts bedeutet (Architekt F. Roith). Das Landwirtschaftsministerium von demselben Autor ist so schematisch ausdruckslos, dass es aus der gegebenen hervorragenden Lage ebenso nichts schafft.“

Das Verkehrsministerium hat einen konservativen architektonischen Ausbau. ... Von dem Handelsministerium schämt sich man zu reden ... usw.“² Nur die rücksichtsvolle Erweiterung des Černín Palastes für das Außenministerium von Pavel Janák hat Starý gelobt.

Im Vergleich zum Staat haben die Handelsgesellschaften die moderne Architektur, jene demokratische Auffassung Josef Chochols bevorzugt. Und so entstand im Zentrum Prags eine Menge von modernen Palästen, die mit Witz und Verständnis in die historische Struktur der Stadt eingebaut wurde, oft mit großzügig konzipierten Ladenpassagen im Parterre. Ich meine hier z. B. den Palast Černárůž Na Příkopech (Am Graben) von Oldřich Tyl mit der Sequenz der drei groß angelegten Räume mit Galerien, bedeckt mit einem Gewölbe aus Glasziegeln, oder das Haus des tschechoslowakischen Werkbundes auf der National- Straße (Národní třída) mit einem ausziehbaren Passagendach von



Abb. 7: Jaroslav Roessler – Arbeiterunfallversicherungsanstalt, 1925–29



Abb. 8: Oldřich Tyl, Josef Fuchs – Messepalast / heute Moderne Galerie, 1924–28



Abb. 9: František Roith – Die Gewerbebank / heute Nationalbank, 1929–38

Oldřich Starý oder den Palast Moldavia Genereli in der Straße Na Příkopech/arch.Kozák-A.Černý/ mit der Broadway-Passage zur Celetná-Straße (Abb. 12).



Abb. 10: Adolf Benš , Josef Kříž – Elektrizitaetsbetriebe der Stadt Prag , 1926–35



Abb. 12: Bohumír Kozák, Antonín Černý – Passage Broadway 1934–35



Abb. 11: Oldřich Tyl – Passage Die schwarze Rose 1929–30



Abb. 13: Jaroslav Fragner – Merkur Palast 1935

Ein anderes herausragendes Beispiel ist der MERKUR-Palast von Jaroslav Fragner, der die westliche Hälfte des Hintergrundes der damals noch englischen Kettenbrücke (später Štefánik-Brücke) bildet (Abb.13).

Die Identifikation der jungen tschechoslowakischen Bourgeoisie und der jungen Intelligenz mit der modernen Architektur der Neues Bauen und CIAM-Bewegungen, ist ein spezifisches Phänomen der zwischenkriegszeitlichen Tschechoslowakei.

Es bleibt hier aber das Paradox, dass die programmatischen Gebäude, wie zum Beispiel der Palast des Allgemeinen Pensionsinstitutes von Havlíček und Honzík, die

mit ihrer Publizität auch international mehr bekannt waren, vielleicht – im historischen Blick zurück – schneller alt geworden sind als diejenigen, die so unauffällig in den historischen Kontext Prags hineinkomponiert und mit völliger Selbstverständlichkeit in das Mosaik seiner Gebäude eingefügt sind. Hierin besteht der Zauber der Prager Moderne. Der Idee des LeCorbusier'schen Städtebaus mit kreuzförmigen Grundrissen im Grünen wurde bis zur Zeit des Stalinismus weiterhin fast verbissen gefolgt. Sogar im letzten großen städtebaulichen Wettbewerb für die Regulation des Gebietes von Žižkov hinter dem Allgemeinen Pensionsinstitut für die Zwecke der Finanz- und Justizbehörden, zum Jah-

reswechsel 1939–1940 unter Kontrolle der deutschen Okkupationsbehörden, war in fast allen Entwürfen die Idee der freien Bebauung vertreten. Josef Havlíček hat dann unmittelbar nach dem Krieg in der ersten Nummer der Zeitschrift *Architekt SIA* im Jahr 1946 demonstrativ seine Studie für den Umbau Prags im Geiste von LeCorbusiers *Plan Voisin* mit neuen vertikalen Akzenten pyramidenförmiger Wolkenkratzer veröffentlicht. Zur Ausführung kam es aber wegen

der nachkriegszeitlichen politischen Entwicklung nicht, und nach der kurzen Peripetie der Versuche um die stalinistische Tortenarchitektur blieb zumindest das zentrale Prag vor radikalen Eingriffen bewahrt, so seinem zauberhaften „Genius Loci“ treu bleibend.

* Die Abbildungsrechte sind vom Autor geklärt worden und liegen in dessen Verantwortung

¹ *Architekt SIA*, r. 23/1924/, s. 1–5

² Oldřich STARY: *Plán a kvalita ve výstavbě Prahy*. Stavba,

Praha r. 12/1935/, č. 8, s. 113–122



Deutsche Bürohausarchitektur
German Office Building Architecture

Wolfgang Pehnt

Sehnsucht nach dem Anderen – Bürohäuser in den Jahren des Expressionismus

Bürohäuser, sollte man denken, bieten wenig Anlass, die Ausdruckskräfte zu mobilisieren. Leitz-Ordner und Kundenkarteien – bringt das die Phantasie auf Höchstleistungen? Die Zwecke lagen fest und waren alles andere als inspirierend. In der zeitgenössischen Literatur waren sie diskutiert und man konnte damals annehmen: ausdiskutiert worden, obwohl reine Bürohäuser noch als Seltenheit galten. Dass *sie* – und nicht die großen Bauten der Gemeinschaft wie Kirchen, Rathäuser, Gildehäuser – künftig die Cities bestimmen würden, war aber bereits deutlich. Der so genannte tertiäre Sektor, der die Dienstleistungen der verwalteten Welt übernahm, war schon damals im Vormarsch begriffen. In Deutschland kamen im Jahr 1907 bereits zwei Millionen Angestellte und Beamte auf dreizehn Millionen Arbeiter.¹ Heute erfasst der tertiäre Sektor mit Handel, Bank- und Kreditwesen, Verkehr, Tourismus und Kommunikation in den Industriegesellschaften an die 70 Prozent der Beschäftigten.

Alfred Wiener, ein gut informierter Autor, wies 1912 in seiner Monographie über Geschäftshäuser darauf, gerade bei dieser Bauaufgabe gelte es, „einer großen Menge sich vielfach widersprechender technischer Anforderungen zu genügen und dabei doch übersichtliche, also tunlichst einfache Gebilde zu schaffen“. „Die Eigenart und Neuheit des Zweckes“, die baupolizeilichen Vorschriften, die Notwendigkeit, Wege innerhalb der Bauten störungsfrei zu regeln und für die Sicherheit der im Bau verkehrenden Personen zu sorgen, das alles lasse Fragen des Stils in den Hintergrund treten.² Flexibilität war erste Bedingung. Denn Geschäftsentwicklung und künftiger Raumbedarf waren nicht von vornherein abzuschätzen, nicht wenn der Bauherr das ganze Gebäude benötigte und erst recht nicht, wenn ein solches Haus verschiedene Mieter aufnahm. Raumeinteilungen durften daher im Grundriss nicht ein für allemal festgelegt sein. Trennwände mussten versetzt werden können. Tragende Pfeiler waren auf das statisch unerlässliche Minimum zu beschränken. An den Fassaden durften die flexiblen Zwischenwände nicht auf große Glasscheiben treffen, sondern bedingten schmalere Fenster, deren Zwischenpfeiler die Anschlüsse der Trennwände aufnehmen konnten.

Ein Bau wie das Mannesmann-Verwaltungsgebäude in Düsseldorf, Baujahre 1911/12, zeigt, wie sehr solche funktionalen Bedingungen die Erscheinung eines Gebäudes prägen (Abb. 1). Sein Architekt Peter Behrens gewann aus der gebotenen Reihung schmaler Achsen seine Form. Die so entstandene „kubische Geschlossenheit und Großkörperlichkeit“, wie Behrens-Biograf Fritz Hoerber formulierte,³ ergab sich aus der Berücksichtigung und Inszenierung der neuen Bedingungen. Sie ließ sich jedoch auch als eine Darstellung der Potenz des Auftraggebers lesen, vergleichbar den Palazzi

der mächtigen Florentiner Bankiers im Quattrocento. „Die monumentale Kunst findet naturgemäß ihren Ausdruck an der Stelle, die einem Volke am höchsten steht, die es am tiefsten ergreift, von der aus es bewegt wird. Es kann der Ort sein, von dem Macht ausgeht oder dem auch inbrünstige Verehrung zugetragen wird“, schrieb Behrens in diesen Jahren.⁴ Unter solchen Aspekten gewann nun auch das profane Bauwerk des Verwaltungsgebäudes seine Ausdrucksqualitäten – freilich noch nicht die, die später der Architektexpressionismus entwickelte.

Ein Bürohaus, das genau gleichzeitig mit der Mannesmann-Administration entstand, Hans Poelzigs Geschäftshaus in Breslau, galt den Zeitgenossen und auch den späteren Historikern als Vorläufer sachlicher Verwaltungsbauten, ähnlich wie das Mannesmann-Haus, als „Meilenstein auf dem Weg ... zur Moderne“.⁵ So kann man es in der Tat sehen: ein Bau, der elegant um eine Straßenecke kurvt, Brüstungsbänder entwickelt und damit die Horizontale betont – ein Vorgänger jener rasanter Geschäftshaus-Architektur, wie sie in den 1920er Jahren vor allem Erich Mendelsohn gepflegt hat.

Aber wie das Düsseldorfer Mannesmann-Gebäude kann man den Breslauer Poelzig-Bau auch ganz anders lesen: als eine kraftvolle Verdeutlichung, ja Übertreibung hier mehr der konstruktiven als der funktionalen Gegebenheiten. Poelzig sucht sich die Momente aus, die zur Expression taugen. Er türmt Stockwerk um Stockwerk Betonrahmen aufeinander, und zwar so, dass sie in den vier unteren Etagen an den Straßenseiten jeweils übereinander auskragen, wie ein mittelalterlicher Fachwerkbau. Die Stützenbreite nimmt nach oben hin ab (Abb. 2). Jede Brüstung wird von reliefierten Konsolen gestützt, einer Art verrutschter Triglyphen. Es wirkt, als stemme ein Schwergewichtler gut abgestützt, aber ächzend die Last in die Höhe.

Behrens zeigte übrigens, wie innerhalb weniger Jahre aus Gebilden der eisernen Notwendigkeit wie seinem Mannesmann-Haus in Düsseldorf oder seiner Continental-Verwaltung in Hannover ein zutiefst expressives – und man darf ungeniert sagen – expressionistisches Gebilde werden konnte. Auftraggeber war auch diesmal ein Konzern, der auf dem Wege zu weltwirtschaftlicher Geltung war, die Farbwerke Hoechst (Abb. 3, 4). Behrens, eben noch Baumeister im Dienst machtbewusster Industrieimperien, hatte unter dem Eindruck der Kriegskatastrophe eine der vielen Volten seiner Karriere vollzogen. Jetzt sagte der Architekt der kaiserzeitlichen Großindustrie – Mannesmann, AEG, Continental – vorübergehend dem „ästhetischen Imperialismus“ ab und bekannte epochenkonform seine „tiefe Sehnsucht nach dem Anderen, das nicht auf dieser platten Erde ist“.⁶

„Das Andere“ zeigt sich in der äußeren Gestalt im Farbspiel der Materialien; in der Verwendung der Parabel bei den Fenstern des obersten Stockwerks, den Schall-Löchern des Turmes und der die Straße überspringenden Brücke; überhaupt in der romantisierenden Gruppierung der Bauvolumen, in dieser Anmutung von Sakralität und Burgenromantik. Über Jahrzehnte hinweg haben die Farbwerke Hoechst mit einem Markenzeichen Werbung gemacht, das diesen Turm und dieses Stadttor stilisierte. Dass Bauten der Imagepflege dienen und für Werbung eingesetzt werden konnten, war auch in jenen Jahren schon bekannt.

Volle Register zog Behrens in der Innenhalle. Der Funktion nach ist sie der Verteilerraum für die verschiedenen Geschosse dieses Gebäudes, das nicht einmal den Hauptsitz der Verwaltung bildet – der befindet sich jenseits der Straße, gegenüber. Hier waren vielmehr Techniker und Bürokaufleute untergebracht, allerdings auch ein Konferenzsaal des Unternehmens. In der Treppenhalle perlt das Licht von drei sternförmigen Glaskuppeln die chromatisch eingefärbten Steinbüschel der Bündelpfeiler herab. „Taten und Leiden des Lichts“ hat Goethe, im nahen Frankfurt geboren, die Farben genannt. „Jeder reine Farbenklang ist ein Ton aus dem Universum, etwas Letztes, Entscheidendes“, schrieb der Kritiker Adolf Behne 1919.⁷ Aber darüber darf man nicht vergessen, dass der Bau, der „Bote letzter kosmischer Dinge“ auch von der Produktpalette der Farbwerke Hoechst zu künden hatte.

Wie kamen der Architekt und sein allmächtiger Bauherr, der Hoechst Generaldirektor Geheimrat Dr. Adolf Haueser, darauf, aus diesem Gebäude der Technischen Verwaltung ein bis ins Detail durchgeformtes Gesamtkunstwerk zu machen, ein geheimnisvoll durchleuchtetes Raumgebilde, eine Kathedrale der Farben und des Lichtes? Der hohen Halle war ein niedrigerer, dreischiffiger Saal angeschlossen, der dem Gedächtnis der im Ersten Weltkrieg gefallenen Werksangehörigen gewidmet war. Die numinose Stimmung breitete sich von diesem Totengedenkort, diesem geheiligten Kern des ganzen Bauwerks, auf die Räume des beruflichen Alltags aus. Auch profane Architektur stand in diesen ersten Jahren nach 1918 *sub specie aeternitatis*.⁸

So setzte Max Taut – aber nicht nur er – das zeittypische Motiv des Kristalls für das Berliner Gewerkschaftshaus des ADGB ein (1921–23). Kristall galt als die verdichtete Form des Glases. Das eine teilte mit dem anderen den erhabenen Nimbus. Wo immer die bauenden Zeitgenossen mit Glas umgingen, assoziierten sie einen weiten Horizont von Bedeutungen, der über die Gralsmystik und Edelstein-symbolik von Romantik und Mittelalter bis zur Metaphorik des Hohen Liedes Salomonis und der Offenbarung des Johannes zurückführte: eine „Stadt von lauterem Golde, gleich dem reinen Glase“, ein „Strom lebendigen Wassers, klar wie Kristall“. Der Große Sitzungssaal in Tauts ADGB-Haus ist durch winklig gebrochene und von Dreiecksgiebeln bekrönte Hochfenster hervorgehoben, als tagte dort König Artus Gralsrunde. Dass der Auftrag von einer Vertretung der Arbeiterschaft kam, hatte für Taut und seine Freunde Bedeutung, schien damit doch der ersehnte Kontakt zum Volke angebahnt. Als die Neue Sachlichkeit die Optik der Fachgenossen zu bestimmen begann, sah man den Bau eher als ein Beispiel früher Gerüst- und Rasterkonstruktion.



Abb. 1: Peter Behrens, Mannesmann Verwaltungsgebäude, Düsseldorf, 1911/12



Abb. 2: Hans Poelzig, Geschäftshaus in der Junckernstraße, Breslau, 1911–13

Und Hamburg? Hamburg nahm im Geschäftshausbau schon vor dem Ersten Weltkrieg eine Vorreiter-Rolle ein, resümierte Wiener in seinem einschlägigen Fachbuch. Er verweist auf den Dovenhof schon aus dem Jahre 1885. Auch heute befänden sich in Hamburg „die besten und zahlreichsten Bürohäuser“. „Heute“, das war 1912, also sogar bevor die Totalsanierung im Meißbergviertel eingesetzt hatte. In den Stadtmythologien galt Berlin immer als die Stadt, die sich ständig neu erfindet, stets im Werden befindlich ist. Aber die größte zusammenhängende Abbruch- und Neubaumaßnahme in Kaiserreich und Weimarer Republik bot nicht Berlin, sondern Hamburg, wo „Alt-Amsterdam“ erst dem Zollhafen und dann den Kontorhäusern am Meißberg weichen musste.

Wenn sich das Bürohaus – oder richtiger: wenn einige Bürohäuser einen Assoziationshorizont anpeilten, der einen eindrucksvollen Auftritt ermöglichte und sie in die Bauaufgaben eines höheren Anspruchsniveaus wie Kirche, Volkshaus, Theater einreichte, so gab es einen Bautypus, der diese Entwicklung von vornherein stützen konnte: das Hochhaus. Die „tiefe Sehnsucht nach dem Anderen, das nicht auf dieser platten Erde ist“ ließ sich ganz wörtlich mit dem Bürohaus als Hochhaus befriedigen, und der Wunsch, aus knapper



werdenden Grundstücken in Citylage höheren Profit zu ziehen, natürlich auch.

Es gab und gibt viele Gründe, hohe Häuser und Türme zu bauen, praktische und ideelle. Einige haben sich im Laufe der Geschichte erledigt, andere gelten noch heute. Verteidigungsgründe wie bei den Geschlechtertürmen wird heute kaum jemand geltend machen. Der Überblick, die weite Sicht, die aus der Höhe zu gewinnen war, stellte einen weiteren Grund dar. Aus der Höhe konnte man erkennen, was auf einen zukam: Freund oder Feind, Feuer, Unwetter, und entsprechende Informationen erteilen: akustische oder optische Signale, Glockengeläut, Hornblasen oder Leuchtfeuer. Auch dieses Motiv ist nicht mehr aktuell. Ein weiteres Argument für das Hochhaus hat mit Nähe, Dichte, Erreichbarkeit zu tun, zu Anfang des 20. Jahrhunderts allemal. Wo die Stadt sich baulich konzentriert, können ihre Massenverkehrsmittel besser genutzt und ausgebaut werden. Denn wenn alles gleichmäßig in die Fläche gestreut wäre, gäbe es mehr und länger ausgeübten individuellen Verkehr und damit Energieverbrauch, um von einem Punkt zum anderen zu gelangen. Darin liegt auch ein ökologischer Vorteil des Hochhauses, vielleicht der einzige, der wirklich zählt, trotz aller energetischer Aufrüstung auch der Hochhäuser.

Aber was wären alle diese Motive ohne das Haupt- und Staatsmotiv: das symbolische Potential des hohen Gebäudes? Das 1. Buch Mose, Kapitel 11 war immer dabei: „Wir bauen uns eine Stadt mit einem Turm, der bis an den Himmel reicht!“ Wer hoch baute, war den Göttern näher, verbündete sich mit den Mächten der Höhe, mit Sonne und Licht: Pyramide und Zikkurat. Er erwies dem Höchsten die Ehre: der Kirchturm vom frühmittelalterlichen Campanile bis zum modernen Kirchenbau. Er erging sich in Imponiergebärden, Drohgesten und Machtansprüchen: der Turmbau von Babylon, die Geschlechtertürme, die Rathaustürme, die seit dem 14. Jahrhundert mit Glocken und Uhrwerk, den Instrumenten der Zeitbeherrschung, verbunden waren. Von anderer subkutaner Symbolik zu schweigen, die sich aus körperlichen Analogien herleitet (Abb. 5).

An allen diesen Welten partizipieren die deutschen Beispiele, wenn auch in Anspruch und Auftritt herabgedimmt. Gegenüber den USA war Europa sowieso im Verzug. Zwar gab es einzelne Gebäude, die es auf zehn, zwölf Stockwerke brachten, etwa das Witte Huis in Rotterdam von 1898 mit 48 m, das mehrere Jahre lang Europas höchstes Bürohochhaus war. Aber soviel hatte das Equitable Life Building in Manhattan schon dreißig Jahre zuvor geschafft! Die eigentlichen Hochhäuser in Europa waren die Kathedralen, die im 19. Jahrhundert fertig gestellt wurden: der Ulmer Müsterturm mit 162 m, die Kölner Domtürme mit 157 m. Ein Kunststück für sich war der Gerüstbau um die Türme, Holzgerüste, auf die auch die Dombaumeister besonders stolz waren. Zeitweise hatte die Kölner Baustelle 700 Beschäftigte. Diesmal kamen die Fachleute aus Amerika, und nicht umgekehrt, um den Baustellenbetrieb zu studieren.

Doch die normale Reise-Richtung der Hochhaus-Experten war Europa – USA. Allein vor dem Ersten Weltkrieg hatten

Abb. 3 und 4: Peter Behrens. Verwaltungsgebäude Farbwerke Hoechst. Ffm-Höchst, 1920–24

Peter Behrens, Werner Hegemann, Bruno Möhring, Bruno Schmitz, Josef Stübben – der Planer der Kölner Neustadt – und andere Amerika besucht; nach 1918 waren es bis in unsere Tage Hunderte von Fachkollegen. „Es waren steinerne Leuchttürme, die uns die neue Welt drüben entzündet hat“, schrieb der Schriftsteller Herbert Eulenberg, als es 1924 die Einweihung des Wilhelm-Marx-Hochhauses in Düsseldorf zu feiern galt. Von den Amerikanern konnte man die Praxis des Hochhausbaus lernen, die Fundamentierung, die Konstruktion, die Grundrissausbildung, die Baustellenorganisation und die Haustechnik. Aber den Deutschen sei aufgetragen, so weiter Eulenberg, die Synthese zu finden zwischen der „Turmaufgabe des deutschen gotischen Geistes“ und den „erdschweren horizontalen Tatsachen“, „um aus dem Gedankenfluge und seiner materiellen Bindung das Meisterwerk der Zukunft hervorgehen zu lassen.“⁹

Hochhäuser waren vor dem Ersten Weltkrieg in Preußen noch nicht realisierbar, konstruktiv sicherlich, aber genehmigungsfähig waren sie noch nicht. Die baurechtlichen Voraussetzungen wurden erst in den frühen 1920er Jahren geschaffen. Das Preußische Ministerium für Volkswohlfahrt verfügte mit einem Erlass 1921, dass „vielgeschossige Häuser (Hochhäuser)“ auf dem Wege des Dispenses zugelassen werden dürften. Die einzelne Entscheidung behielt sich das Ministerium vor.

Nicht jedes acht- oder neungeschossige Haus wird man als Hochhaus empfinden. Es kommt auch auf sein Verhältnis zur Nachbarschaft an, auf seine Alleinstellung, auf sein Verhältnis von Breite zu Höhe und nicht nur auf die absolute Höhe, ob wir ein Hochhaus als Hochhaus oder als Turmhaus oder gar als Wolkenkratzer einschätzen. Ich würde gern den Test machen, ob Passanten eigentlich das Chilehaus als Hochhaus oder nur als hohes Haus empfinden. Der bürokratischen Definition – „Aufenthaltsraum mehr als 22 m über der Geländeoberfläche“ – entspricht es mit seinen zehn Geschossen und ca. 33 Metern Bauhöhe natürlich voll und ganz.

Der sozusagen vorbestimmte Ort für Hochhäuser war in Deutschland respektive in Preußen natürlich die Reichshauptstadt. In Berlin ließ die Preußische Akademie des Bauwesens 1920 von Bruno Möhring ein Gutachten anfertigen, in dem eine Kette von zwanzig Hochhäusern entlang der Spree vorgeschlagen wurde. Auf Möhrings Vorarbeiten fußte ein Jahr später der berühmte Wettbewerb für ein dreieckiges Grundstück an der Friedrichstraße, zu dem Mies van der Rohe, Hans Poelzig, die Brüder Luckhardt, Hugo Häring oder Hans Scharoun sensationelle Entwürfe einreichten. Dieser Wettbewerb führte zu nichts weiter als einem Bretterzaun um die Baustelle.

Auch in der übrigen Stadt scheiterten jahrelang fast alle Projekte. Die ersten, auch vom Auftritt her imponierenden Hochhäuser entstanden an der Peripherie, wie der Borsigturm in Berlin-Tegel von Eugen Schmohl (Abb. 6) und danach sein Ullstein-Hochhaus in Tempelhof – also dort, wo von der ausreichend verfügbaren Fläche her eigentlich keine Notwendigkeit bestand, hoch zu bauen. Der Borsigturm, elf Stockwerke und 65 Meter hoch, trägt eine gezackte Krone, die einen Saal aufnimmt. Dass man dem Typus Turmhaus noch mit Vorsicht begegnete, zeigen in der Gestaltung die Unterteilung durch mehrere horizontale Gesimse und in der

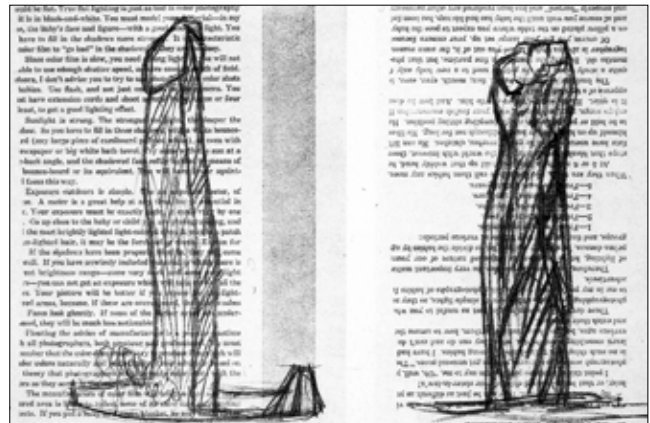


Abb. 5: Hans Hollein, Projekt für einen Wolkenkratzer in Chicago, Zeichnung, 1958



Abb. 6: Eugen Schmohl, Borsigturm, Berlin-Tegel, 1922–24

Konstruktion die Mischung aus selbsttragender Klinkerfasade und innerem Stahlskelett.

Merkwürdig ist, dass *der* Landesteil, in dem die meisten frühen Hochhäuser tatsächlich gebaut wurden, der Westen war und nicht die Reichshauptstadt. In Düsseldorf¹⁰ entstand 1922–24 das Wilhelm-Marx-Haus, benannt nach einem Düsseldorf Oberbürgermeister, der im Jahr der Fertigstellung gestorben war (Abb. 7). Der Architekt gehörte zur rheini-



Abb. 7: Wilhelm Kreis, Wilhelm-Marx-Haus, Düsseldorf, 1922–24

schen Prominenz, Wilhelm Kreis, später der Architekt des Düsseldorfer Ehrenhofes und vieler anderer Bauten. Der Turm hat zwölf Stockwerke und kommt auf 56 Meter, also auf mehr als das doppelte Maß, ab dem ein Haus als Hochhaus gilt. Die tragende Konstruktion bildet ein Stahlbetonskelett, verkleidet ist es mit Ziegelstein. Gesimsbänder aus Kunststein betonen allerdings auch hier eher die Schichtung der Stockwerke als den Drang zur Höhe. Zeittypisches Maßwerk bildet die Krone, dahinter verbirgt sich ein spitzer Turmhelm, das Wasserreservoir. Der Düsseldorfer Volksmund nannte es das „Tiroler Hütchen“.

Köln ließ diese Konkurrenz nicht ruhen. Der Streit um die Führungsrolle der Städte im Westen war in vollem Gange. Oberbürgermeister Konrad Adenauer setzte sich vehement für Hochhäuser ein. Er ließ den Städtebauer Fritz Schumacher, den er für drei Jahre aus Hamburg auslief (1920–23), schwergewichtige Hochbauten am Aachener Weiher wie am Brückenkopf Heumarkt entwerfen (Abb. 8).¹¹ Schumachers mächtige Versionen für den Heumarkt sahen erst ein Doppelhochhaus vor, dann eine einzige Hochhausscheibe. Jedes Mal wurde die Straße, die auf die Rheinbrücke führt, niedrig überbrückt. Die Baumasse wirkte wie ein überdimensioniertes Stadttor, ein Brückenverschluss eher als ein Brückenkopf.

Auf den Protest der Fachkollegen hin verzichtete Schumacher auf den Auftrag; ich denke, man hätte ihm diese

Brückenfestungen auch in Hamburg nicht abgenommen. Da man die Sache als nationale Frage betrachtete, wurde ein deutschlandweiter Ideenwettbewerb ausgeschrieben. Nicht weniger als 412 Architekten beteiligten sich am Kölner „Hochhaus-Karneval“, darunter prominente Baumeister wie Poelzig, Kreis oder Scharoun. Ein Auftrag entwickelte sich nicht daraus, unter anderem, weil die Ausschreibung ein zu großes Raumvolumen vorgegeben hatte. Zwangsläufig hätte es – wie bei Schumacher – zu Hochhäusern führen müssen und schreckte mögliche Bauherren ab.

Doch mit dem Hansa-Hochhaus am Ring erhielt die Stadt Köln ohne größere Diskussionen ein massives Bauwerk (Abb. 9). Der Turm schließt einen Breitbau ab: klinkerverkleidet, leicht gotisierend mit Strebepfeilern an den Turmkanten und Lochfenstern, die in den jeweils oben abschließenden Reihen als Dreiecksfensterchen ausgebildet sind. Dreieckig sind auch die Stürze über den Fenstern im Ladengeschoss. Das Traggerüst ist aus Stahlbeton. Die Entscheidung über das Baumaterial hing von den jeweiligen Materialpreisen ab; in den späteren zwanziger Jahren war es dann wieder wirtschaftlicher, in Stahl zu bauen. In seinem Programm folgte das Hansa-Hochhaus amerikanischen Vorbildern. Es mischte die Nutzungen, Büros, Kino, Café, Bank, Läden – heute übrigens auch Hotel. Mit 17 Geschossen und 65 Metern war das Hansa-Hochhaus für kurze Zeit das höchste Bürohaus in Europa. Der Sieg über Düsseldorf war damit für dieses Dezennium gesichert. Sein Architekt, Jacob Koerfer, arbeitete zugleich als Immobilienbesitzer und Bauunternehmer. Planung und Finanzierung kamen aus einer Hand. Seit dem erfolgreichen Hansa-Hochhaus galt Koerfer in Westdeutschland als Spezialist fürs hohe Bauen und baute auch in Aachen, Essen, Dortmund.

Was unterschied solche Bauten von den beneideten amerikanischen Vorbildern, abgesehen davon, dass sie nie die Höhe der amerikanischen Spitzenbauten erreichten? Das New Yorker Woolworth Building reckte schon seit anderthalb Jahrzehnten seine 241 Meter in die Höhe. Aber der nord-amerikanische *skyscraper* stellte sich in europäischer Lesart als schnöde Ausgeburt kommerzieller Interessen dar, bewundert zwar, doch ungeformt. Es waren, so Siegfried Kracauer, „Ungetüme, die ihr Dasein dem ungezügelter Machtwillen raubtierhaften Unternehmertums verdanken“.¹² Aufgabe der Europäer und speziell der Deutschen war es, die gigantischen quantitativen Leistungen Amerikas zu einem Werk künstlerischen und disziplinierten Ausdruckswillens zu veredeln. Zeitgenössisches Zitat: „Wieder einmal erscheint es Deutschland vorbehalten zu sein, ein neues Problem mit deutscher Gründlichkeit und Gestaltungskraft zu lösen.“¹³

Das *deutsche* Hochhaus sollte bildmäßige Wirkungen entfalten. Es sollte in bedeutenden städtebaulichen Lagen als monumentales Wahrzeichen wirken und den Städten zu einer Ablesbarkeit verhelfen, die sie seit ihrer explosionsartigen Ausbreitung im 19. Jahrhundert verloren hatten. Dass private Grundeigentümer durch bisher ungekannte Bebauungsdichten unmoralische Spekulationsgewinne einstreichen könnten, wollten sozial denkende Planer wie Max Berg vermeiden, indem sie sich als Bauherren der Turmhäuser öffentliche Bauherren vorstellten. Dazu kam es aber fast nie. Man tröstete sich mit der Hoffnung, die unverdiente Wertschöpfung, die durch die hohe Überbauung der Grund-

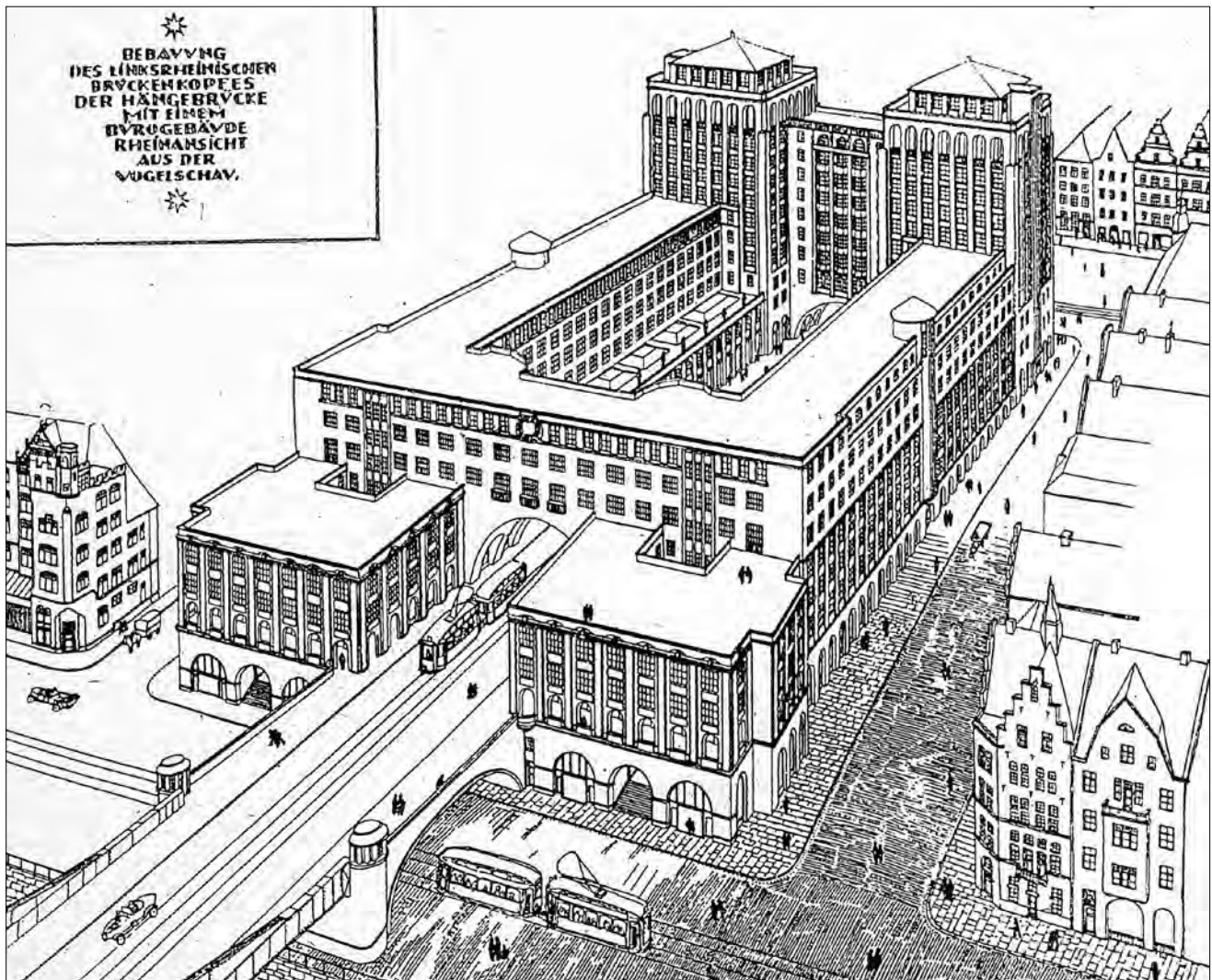


Abb. 8: Fritz Schumacher; Projekt Brückenkopf Heumarkt, Köln, 1921

stücke entstand, zugunsten der Allgemeinheit abschöpfen zu können. „Hier liegt die Steuer, die die Stirn des Kämmerers wieder glättet.“¹⁴ Auch schrieb man den neuen Bürohochhäusern soziale Wirkungen zu. Villen und Miethäuser, die bisher von Verwaltungen belegt waren, würden nun freigegeben und die Wohnungen dem knappen Wohnungsmarkt zurückgegeben werden.

Fast alle gebauten Hochhäuser dieser Jahre nahmen eine Haltung ein, die uns heute als konservativ erscheint. Zur Avantgarde, die sich ja bei den einschlägigen Wettbewerben der frühen zwanziger Jahre schon zu Wort meldete, lässt sich keines von ihnen zählen. Von ihrer Skelettkonstruktion geben sie nichts nach außen preis. Heimischer Backstein oder Klinker wurden bevorzugt. Die Bauten sollten sich als Werke der Baukunst präsentieren. Und sie sollten deutschen Selbstbehauptungswillen dokumentieren. Bei der Einweihung des Wilhelm-Marx-Hauses hieß es: „Unglücklicher Krieg und drückender Friede brachen aus stolzem Bau manchen Stein. Aber ungebeugter deutscher Bürgersinn, der unzerbrechlicher Wille und zäher Fleiß ist, lässt nicht von seinem Werke.“¹⁵

Die Bauleistung in den westdeutschen Großstädten ist umso imposanter, als „der Schrei nach dem Hochhaus“ (eine

Artikelüberschrift von 1921¹⁶) in politisch verzweiflungsvoller Lage erscholl. Nach dem Ersten Weltkrieg waren das linksrheinische Rheinland und drei Brückenköpfe im Rechtsrheinischen von der Entente besetzt. 1921 und 1923 verschärfte die zusätzliche Besetzung erst des Raumes Düsseldorf-Duisburg und dann des Ruhrgebiets durch französische und belgische Truppen die Lage. Vollständig zogen die Besatzungstruppen erst 1930 ab. Bis dahin wurde der Westen durch Streiks, durch Produktionszusammenbrüche, durch den „Ruhrkampf“ erschüttert.

Dagegen stand ein erstaunlicher Optimismus. Fritz Schumacher rechnete für Köln mit zwei Millionen Einwohnern. In Düsseldorf, das Verwaltungen der großen Ruhrkonzerne in die angenehmere Lage am Rhein ziehen konnte und sich zum „Schreibtisch“ des Industrieviers entwickelt hatte, schätzte man die künftige Bevölkerungszahl auf eine Million. Beide Male blieb es bei der Hälfte. Architektur, vor allem die neuen „Riesenhäuser“, sollten die Überlebenskraft der Region dokumentieren. Charakteristisch sind die Namen, die man ihnen gab: das Deutschlandhaus in Essen, das Haus Grenzwacht in Aachen. Turmhäuser hielten die Wacht am Rhein, *deutsch immerdar. Lieb Vaterland, magst ruhig sein*. Auch für die Bauten des Hamburger Kontorhaus-



Abb 9: Jacob Koerfer, Hansa-Hochhaus, Köln, 1924/25

viertels – der Poet Rudolf G. Binding nannte Fritz Högers Chilehaus ein „Denkmal eingeborener Kraft einer Stadt, eines Volkes“¹⁷ – galt der patriotische Auftrag: Sie korrespondierten mit dem Wiederaufbau der deutschen Flotte nach dem Ersten Weltkrieg und hielten die Wacht an der Elbe.

Abstract

Longing for the Other – Office buildings in the years of expressionism

Do cardboard files and file cards made by Leitz inspire architects' creative forces? You may think that office buildings are not the ideal playing field for our powers of expression, but it was becoming increasingly clear at the turn from the nineteenth to the twentieth century that office rather than communal buildings such as churches, town halls and guildhalls were to dominate our cityscapes in the future. As early as 1907, roughly one in seven gainfully employed persons in Germany was a salaried employee (two million employees compared with thirteen million workers). Commercial buildings for the service industry were typically erected for a multitude of individual tenants. It was often impossible to predict how these different businesses would fare and whether they would expand and need more office space at a later stage which is why flexibility was of the essence. This was best achieved with dividable skeleton constructions. But people still wanted “imposing monuments in conspicuous places”. Through their *mise en scène* of existing constructive and functional elements, architects such as Peter Behrens and Hans Poelzig created buildings which can be considered milestones on the path towards architectural modernity.

Shortly before, and certainly after WW I, a new architectural format arrived on the German scene which allowed for impressive *entries*: The high-rise building. The expectation and “deep-rooted taste for something different that

is not of this flat Earth” could now be met in the shape of office buildings. The early Twenties saw the introduction of new building laws which permitted the building of high-rise buildings. The US introduced such legislation much earlier and as a result became the Mecca of high-rise office buildings to be visited by numerous German architects. But Europeans and Germans particularly, increasingly seemed to feel their role was in uplifting the truly gigantic American achievements by turning modern office architecture into works of creative cityscaping and art. A contemporary patriot enthusiastically commented thus on the first high-rise buildings in Berlin, Hamburg and the Ruhr district: “Again, Germany seems privileged in being the country to solve this new problem with characteristic thoroughness and creativity.”

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- Abbildungsnachweis**
- Abb. 1; Abb. 2; Abb. 3; Abb. 6; Abb. 7; Abb. 9: Prof. Dr. Wolfgang Pehnt
- Abb. 4: Paul Joseph Cremers. Peter Behrens. Sein Werk von 1909 bis zur Gegenwart. Essen, 1928, Tafel nach S. 8
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- Abb. 8: Fritz Schumacher. Köln. Entwicklungsfragen einer Großstadt. München, 1923, S. 258
- * Die Abbildungsrechte sind vom Autor geklärt worden und liegen in dessen Verantwortung

¹ HOHL, Bürogebäude – international, 1968, S. 7.

² WIENER, Das Warenhaus, 1912. S. V.

³ HOEBER, Peter Behrens, 1913, S. 172 f.

⁴ BEHRENS, Was ist monumentale Kunst?, 1908–09, S. 46.

⁵ SCHMAL, VOIGT, Immer eine große Linie, in: PEHNT, SCHIRREN, Hans Poelzig, 2007, S. 114.

⁶ BEHRENS, Das Ethos, in: KEYSERLING (Hg.), Der Leuchter, 1920 (1921), S. 322.

⁷ BEHNE, Die Wiederkehr der Kunst, 1919, S. 102.

⁸ Ausführlich siehe PEHNT, Taten und Leiden des Lichts, in: BUDERATH, 1990, S. 169 ff.

⁹ EULENBERG, Der Gedanke des Hochhauses, in: Das Wilhelm-Marx-Haus. Düsseldorf, o. J.

¹⁰ CHAMRAD, WINDORF, Der „Schrei nach dem Turmhaus“, in: WIENER (Hg.), Die Gesolei, 2001, S. 84 ff.

¹¹ FRANK, Fritz Schumachers Generalplan für Köln, in: FRANK (Hg.), Fritz Schumacher, 1994.

¹² KRACAUER, Über Turmhäuser, 1921.

¹³ WOLF, Hochhäuser, zit. in: ZIMMERMANN (Hg.), 1988, S. 197.

¹⁴ Berlins dritte Dimension, (1912), S. 7.

¹⁵ zit. in: STOMMER, MAYER-GÜRR, Hochhaus, 1990, S. 106.

¹⁶ POELLNITZ, Der Schrei nach dem Hochhaus, 1921, S. 47.

¹⁷ BINDING, Das Chile-Haus in Hamburg, 1924, S. 13.

Wolfgang Voigt

Deutsche Bürohausarchitektur 1924–1940

Entstehung und Wandlungen eines neuen Bautyps: Bürohäuser zwischen 1924 und 1940

„Hunderttausende von Angestellten bevölkern tagtäglich die Straßen (...), und doch ist ihr Leben unbekannter als das der primitiven Volksstämme, deren Sitten die Angestellten



Abb. 1: Hermann Seeger, *Bürohäuser der privaten Wirtschaft*

in den Filmen bewundern.“¹ Seit der Jahrhundertwende um 1900 vermehrten sich in den Großstädten die Beschäftigten mit „white collar jobs“ in Handel, Industrie, Verwaltung und Verkehr. Siegfried Kracauer nahm sie 1930 zum Gegenstand seines berühmten Essays *Die Angestellten. Aus dem neuesten Deutschland*, dem das am Anfang stehende Zitat entnommen ist. Viele der Frauen und Männer, deren massenhaftes Auftreten dem ethnologischen Blick von Kracauer aufgefallen war, verbrachten den Tag in Büros und Schreib-

sälen in einer schnell wachsenden neuen Gattung von Bauten, die ihre Ausprägung erst in den Jahren vor und nach dem Ersten Weltkrieg bekommen hatte. In Karl Schefflers Richtungweisendem Buch *Architektur der Großstadt*² aus dem Jahre 1913 hießen diese noch *Geschäftshäuser* oder *Kontorhäuser*, bevor nach dem Ersten Weltkrieg die noch heute übliche Bezeichnung *Bürohäuser* in Gebrauch kam.

Um 1930 war infolge der beschleunigten Citybildung in einigen großen Städten die Ausbreitung der Bürohäuser nicht mehr zu übersehen. Die Herausgeber des *Handbuches der Architektur* nahmen daraufhin zwei neue Bände ins Programm, den ersten für die *Bürohäuser der privaten Wirtschaft*³ (Abb. 1) und einen weiteren für *Öffentliche Verwaltungsgebäude*. Im 1933 erschienenen ersten Band zog der Autor Hermann Seeger im Abschnitt „Bürohaus und Baukunst“ Bilanz über die herausragenden Bauten seit dem Ersten Weltkrieg und nannte an allererster Stelle das Hamburger Kontorhausviertel, wo nur mit Klinker-Bürohäusern in „nordischer Schwere“ eines der eindrucksvollsten Städtebilder Deutschlands geschaffen worden sei.⁴ Unter 49 Beispielen, mit denen die neue Gattung der Bürohäuser vorgestellt wurde, gab deren regionale Häufung einen Hinweis auf Orte mit expliziter Citybildung: 14 befanden sich in Berlin, sieben in Hamburg – davon allein vier im Kontorhausviertel; dann fünf in Städten des Ruhrgebiets und je drei in Köln und in Frankfurt am Main.

Karl Scheffler hatte 1913 gefordert, beim Geschäftshaus seien Konstruktion und Materialcharakter „rückhaltlos zu bekennen“.⁵ Stattdessen werde jedoch „heute (...) in ganz wenigen Punkten erst mit kompromissloser Sachlichkeit gestaltet (...); fast überall weicht man vor der konsequenten Unbedingtheit noch zurück.“⁶ Zwar konnte er sich bereits „Kontorhausfassaden [vorstellen], in denen jede Fenstergruppe gleichen Wert hat, in der es weder dekorative Aufbauten noch überflüssigen Schmuck“ geben würde. Allerdings setzte er voraus, die durch Funktion und Konstruktion gesetzten Vorgaben seien, „gewissermaßen innerhalb der Grenzen einer monumentalen Prosa, kunstmäßig zu gliedern.“⁷ Nach dieser Devise, die dem Konsens des Deutschen Werkbundes entsprach, waren vor 1914 die vielen ersten Kaufhäuser in den Großstädten gestaltet worden und auch die Kernbauten des expressionistisch gestimmten Hamburger Kontorhausviertels wird man unter diese Überschrift stellen können.

Eine Voraussetzung des Bürohauses war der schon vor 1914 begonnene Wechsel vom Massivbau zu Skelettkonstruktionen aus armiertem Beton, an dessen Stelle ab Mitte der 1920er Jahre auch reine Stahlkonstruktionen auftraten. Hier kam es zwischen der Zementindustrie und der Stahl-

branche zu einem permanenten Wettbewerb um die Gunst der Architekten, der unentschieden geblieben ist. Insbesondere die Betriebe der Stahlindustrie suchten verständlicherweise Kompensationen für die gewaltigen Kapazitäten, die sie vor und während des Ersten Weltkrieges aufgebaut hatten. Die Skelettkonstruktionen, wie sie in der Hamburger Speicherstadt und in den Kaufhäusern vor 1914 vorgebildet waren, erlaubten nun auch in den Bürohäusern flexible Grundrisse mit leichten Trennwänden, die sich jederzeit entfernen oder verschieben ließen.

Die zunehmende Rationalisierung der Büroarbeit, die im Einsatz von Schreib- und Rechenmaschinen oder in der 1922 vorgenommenen Normung der Papierformate nach DIN ihren Ausdruck fand, begünstigte eine tayloristische Sicht auf die Bauaufgabe. Der massenhaft addierte Normalarbeitsplatz – ein Schlüsselbegriff des Bürohauses – sei nun „die Zelle, aus dem der gesamte „Organismus des Bürohauses“ entwickelt werde (Seeger).⁸ Und es kommt noch ein anderes neues Leitbild ins Spiel, der von Adolf Behne formulierte Funktionalismus in der Architektur mit dem absoluten Vorrang der Zwecke.⁹ Das alles dominierte den einzelnen Bau nun stärker als Karl Schefflers monumentale Prosa, die nur im Konzert mit anderen Monumenten der Großstadt einen Sinn ergab. Der perfekte Grundriss des Gebäudes gewann, während der Grundriss des Stadtraumes, der im Kontorhausviertel in Hamburg für ein so virtuoseres Zusammenspiel der Bauten sorgte, an Bedeutung verlor. Wohin das langfristig führte, konnte man ab 1930 im Konzept der Bandstadt¹⁰ sehen, die nicht mehr Räume komponierte, sondern Funktionen sauber getrennt nebeneinander gestellt sehen wollte.

Schefflers „konsequente Unbedingtheit“ zeigte sich bald im Regiment der normierten, aus den Abmessungen des einzelnen Schreibplatzes gewonnenen Raumachsen, die immer häufiger das Achsmaß der Fassaden bestimmten. Als Vorläufer ist hier Peter Behrens zu nennen, der in der Düsseldorfer Mannesmann-Zentrale (1911/12) in den Obergeschossen der noch massiv aus Naturstein konstruierten Fassade lange Reihen besonders schmaler Pfeilerfenster anordnete, hinter denen flexible Unterteilungen vom großen Schreibsaal bis zur engsten Raumzelle möglich wurden.¹¹ Wo in den 1920er Jahren noch experimentiert wurde, argumentierte Ernst Neufert in seiner ab 1936 immer wieder aufgelegten *Bauentwurfslehre* mit erprobten Standardmaßen, die aus dem minimierten Raumbedarf des einzelnen Angestellten und seines Arbeitstisches entwickelt waren.¹² Die kürzeste Raumachse mit 1,30 Metern erlaubte nicht nur die engste Reihung der Tische, sondern auch die elastischste Teilung von Räumen.

Ab der zweiten Hälfte der 1920er Jahre wurden enge Fensterstellungen, die auf solchen Maßen beruhten, immer häufiger angewendet. Wo das Chilehaus noch drei Fenster auf sechs Metern Breite hatte, gab es in Erich zu Putlitz' Mohlenhof in Hamburg (1928) bereits vier Fenster auf nur noch fünf Metern (Abb. 2). Im gleichen Maße, wie die Sachlichkeitsmaxime des Neuen Bauens eine Tendenz zu glatten Lochfassaden bewirkte, blieben als einzige Gliederung die manchmal endlosen Reihen vertikaler Fenster übrig. Dass dies bei großen Bauten in der Horizontale zu ermüdenden Wirkungen für das Auge führen konnte, hatte 1913 Friedrich Ostendorf vorausgesehen, als er in seinen *Sechs Bücher vom Bauen* dem Mannesmann-Bau von Behrens „öde Lang-

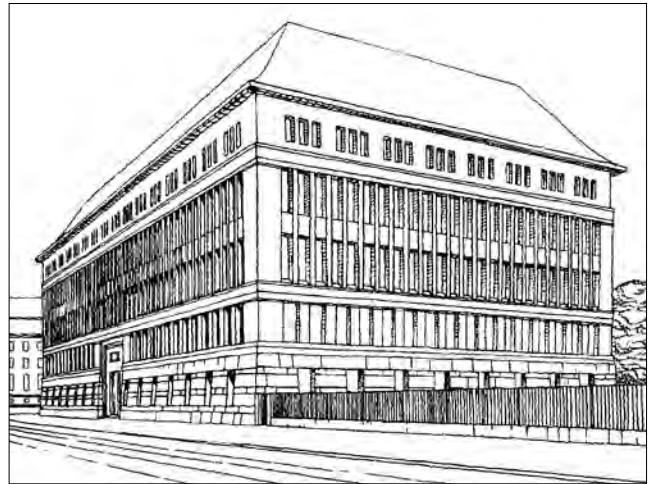


Abb. 2: Friedrich Ostendorf, Zeichnung der Mannesmann-Hauptverwaltung Düsseldorf (1911) in seinem Werk *Sechs Bücher vom Bauen*, Bd. 2, 1914



Abb. 3: Schoch & Putlitz, Kontorhaus Mohlenhof, Hamburg, 1928

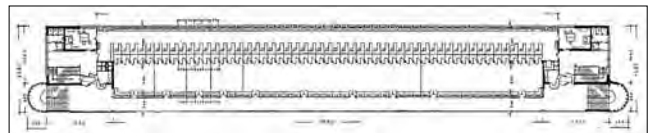


Abb. 4: Rudolf Schroeder und Willy Hahn: Arbeitsamt Kiel, 1928–30, Grundriss 1. OG

weiligkeit“ unterstellte¹³ (Abb. 3). Ostendorfs Bücher waren voller solcher Attacken auf seine Kollegen – u. a. auf Hermann Muthesius und Theodor Fischer – ohne dass deren Namen genannt wurden. Ihre Bauten waren jeweils mit einer seiner charakteristischen Strichzeichnungen nachgezeichnet und anonymisiert, aber die Zeitgenossen erkannten sehr schnell, wer gemeint war.

Ein besonders konsequentes Beispiel serieller Architektur aus der Addition von Arbeitsplätzen, wie sie nun an der



Abb. 5: Ludwig Mies van der Rohe, Entwurf für ein Bürohaus, 1922

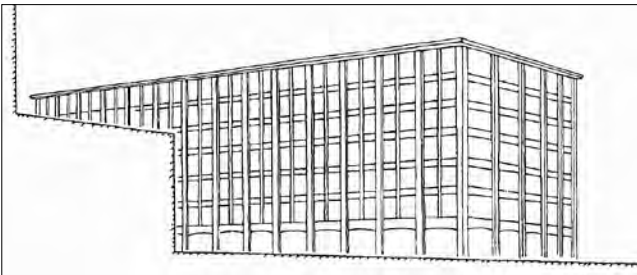


Abb. 6: Wilhelm Stortz, Konstruktion und Gestaltung großer Geschosßbauten in Eisenbeton, Stuttgart 1930. Alternative zur Konstruktion des Bürohausprojekts von Mies



Abb. 7: Emil Fahrenkamp, Shellhaus, Berlin 1930–32

Tagesordnung war, war das wie eine Bandstadt perfekt organisierte Arbeitsamt in Kiel von Rudolf Schröder und Willy Hahn (1928–30) (Abb. 4). Hier waren 48 Arbeitsplätze der Beamten ebenso vielen „Sprechkojen“ für Arbeitssuchende zugeordnet, die durch eine Drehtür aus den Warteräumen betreten werden konnten. Veränderte sich der Bedarf bestimmter Branchen und Berufe, wurden durch das Verschieben von Querwänden immer wieder anders dimensionierte Warteräume geschaffen, zu denen man über eine außen liegende Galerie gelangte.¹⁴

In Mies van der Rohes Entwurf eines Bürohochhauses aus dem Jahre 1922 sollte es, anstelle der addierten Fenster, um das Gebäude gelegte Fensterbänder mit nur noch dünnen Metallsprossen geben (Abb. 5). In die Kernzone gestellte Stützenreihen, die weit auskragende Betondecken tragen würden, sorgten für einen rundum freien Grundriss und

erlaubten, „die horizontale Schichtung (...) aufs energischste“ zu betonen und „zur beherrschenden Gestaltungsgrundlage“ zu machen. Form und Konstruktion seien unmittelbar eins geworden, so das Lob Ludwig Hilberseimers in seiner *Großstadtarchitektur* (1927).¹⁵

Das Projekt fand nicht ungeteilte Zustimmung. Wilhelm Stortz, ein an der Technischen Hochschule Stuttgart lehrender Bauingenieur, der der von Paul Bonatz und Paul Schmitthenner dominierten konservativen „Stuttgarter Schule“ verbunden war, nannte den Entwurf von Mies 1930 eine „Übertreibung einer an sich richtigen Konstruktionsidee“, die der Form zuliebe einen unwirtschaftlichen Mehraufwand gegenüber konventionellen Betonstützen in der Fassade erfordere. Und er publizierte einen Mies korrigierenden Entwurf, der die aufwendigen, auf Biegung beanspruchten Elemente stark reduzierte (Abb. 6). Von der im Sinne der Avantgarde modernen Erscheinung des Projekts, die ihm und ihrem Architekten einen Platz in der Architekturgeschichte der Moderne sicherte, blieb dabei allerdings nichts übrig.¹⁶

Der Entwurf von Mies blieb damals ungebaut, aber die hier angeregte horizontale Bänderung lieferte der Architekturmoderne eine immer neu interpretierte, in aller Welt anzutreffende Form. Eine virtuose Variation, die von Mies' Purismus allerdings weit entfernt war, entstand 1930–32 am Shell-Haus von Emil Fahrenkamp in Berlin (Abb. 7). Die mit Travertin verkleidete Fassade einer elfgeschossigen Hochhausplatte ließ er in eine Zeile mit abgetreppten Obergeschossen und regelmäßigen Rücksprüngen übergehen. Das Ergebnis war eine wellenförmige Front mit weichen Übergängen und besonderer Eleganz.¹⁷

Mehr als das von manchen als opulent angesehene Shell-Haus war Erich Mendelsohns Bürohaus am Potsdamer Platz (1929–31) der Neuen Sachlichkeit verpflichtet.¹⁸ Die unregelmäßige Krümmung in der Fassade dieses „Columbushauses“ war durch die Fluchtlinie vorgegeben (Abb. 8). Le Corbusiers Forderung, die Architekten sollten sich am Vorbild der Werke der Technik und des Verkehrs ein Beispiel nehmen, schien hier in Erfüllung gegangen zu sein. Denn der Blick in einen noch nicht bezogenen Großraum mit dem Fensterband im Hintergrund ähnelt auf frappierende Weise jener Aufnahme des offenen Dampferdecks aus *Vers une architecture* (1923), mit dem Le Corbusier seine Mahnung an die „Augen, die nicht sehen“, illustriert hatte¹⁹ (Abb. 9, 10).

Für die Entwicklung der Gattung ebenso wichtig wie das Projekt von Mies wurde Hans Poelzig's IG-Farben-Zentrale in Frankfurt am Main (1928–30), die für damalige Verhältnisse eine Ansammlung von Superlativen repräsentierte, in denen die Konzentrationsprozesse in der Industrie ihren baulichen Ausdruck fanden²⁰ (Abb. 11). Als Bauherr fungierte der in der Chemie angesiedelte größte Konzern Europas, der innerhalb der gemessen an Technik und Wissenschaft fortschrittlichsten Branche der Epoche entstanden war.

Hier entstand das größte Verwaltungsgebäude des Kontinents als symmetrische Großform in einem Parkgelände, errichtet als reine Stahlkonstruktion, die in der Rekordzeit von vier Monaten aufgestellt werden konnte. Der siebengeschossige, mit dünnen Travertinplatten verkleidete Baukörper bestand aus einem schmalen, 254 Meter langen Riegel

mit gleichmäßiger Krümmung, in den sechs geringfügig höhere Querbauten in einheitlichem Rhythmus eingeschoben waren. Die kammartige Figur des Baukörpers, folgte dem Beispiel des Verwaltungsgebäudes von General Motors, das nach einem Entwurf von Albert Kahn 1920 in Detroit gebaut worden war. Die Kurve im Grundriss sollte ein Maximum Maximum an Sonnenlicht einfangen, um auch den Großraumbüros in den Querflügeln mit ihrer erheblichen Raumtiefe natürliches Licht zu geben. Die Erschließung erfolgte über sechs dezentrale Treppenhäuser mit Paternoster-Aufzügen; dagegen blieb der Zugang über das durch einen Portikus markierte Mittelportal mit einer Vorfahrt für Automobile den Direktoren und ihren Gästen vorbehalten.

Einem amerikanischen Vorbild verdankte auch der Hauptsitz des Elektrokonzerns Philips im niederländischen Eindhoven (1926–28) sein ungewöhnliches Innenleben. Von Frank Lloyd Wrights Larkin Building in Buffalo (1903/04) ließ sich dessen Architekt Dirk Roosenburg zur Anlage eines fünf Geschosse hohen, mit Glas überdachten Atriums anregen. Die Schreibtische der Angestellten standen auf dem Boden der Halle und in den Geschossen darüber, die als offene Galerien an die Halle grenzten. Es sollte ein halbes Jahrhundert dauern, bis der Gedanke der Atriumhalle und des konsequenten Großraumbüros in Europa wieder aufgenommen wurde.²¹

Moderne Bürohäuser entstanden nicht nur für die öffentliche Verwaltung und für Auftraggeber aus der Wirtschaft, sondern auch für die in der Weimarer Republik erstmals zugelassenen Vertretungen der Arbeiter und Angestellten. Allein die nach Millionen zählende Mitgliederverwaltung legte den Aufbau zentraler Verwaltungen nahe. In Frankfurt am Main errichtete der Allgemeine Deutsche Gewerkschaftsbund (ADGB) in den Jahren 1929–31 ein achtgeschossiges Hochhaus mit unverkleidetem Betonskelett, in dem die Branchengewerkschaften eigene Büros unterhielten, die mit neuester Technik ausgestattet wurden²² (Abb. 12). Während Poelzigs Bau den Chefs des größten Trusts einen präsidialen Auftritt erlaubte, sorgte hier der Architekt Max Taut für einen betont sachlichen Ausdruck für diejenigen Verbände, die den Firmenleitungen in den Auseinandersetzungen um Lohn und Arbeitszeit gegenüberstanden. Wie bei Erich Mendelsohns Hauptsitz des Metallarbeiterverbandes (Berlin, 1928–30)²³ ging es darum, der Kapitalseite mit einer selbstbewussten Architektur auf Augenhöhe gegenüberzutreten.

Eine Bemerkung zu Hochhäusern: Die meisten der hier behandelten Bürobauten galten als Hochhäuser, die aus Gründen des Brandschutzes nur mit Ausnahmegenehmigung errichtet werden durften, sobald sie Aufenthaltsräume oberhalb einer Höhe von 22 Metern Höhe über dem Straßenniveau besaßen. Die Hochhauseuphorie der Jahre nach dem Ersten Weltkrieg war ebenso wie im übrigen Europa weder ein flächendeckendes Phänomen, noch führte es zu einer großen Zahl von wirklich hohen Bauten mit deutlich mehr als zehn Geschossen.

Abb. 8: Erich Mendelsohn, *Columbushaus*, Berlin 1929–31
Abb. 9: *Le Corbusier, Vers une Architecture*, 1923,
Umschlag mit Schiffsdeck



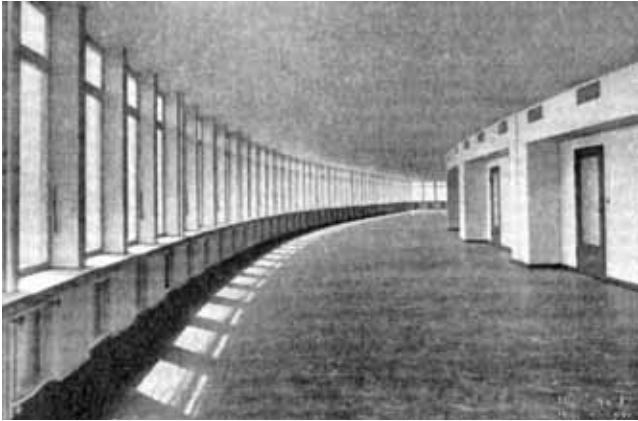


Abb. 10: Erich Mendelsohn, *Columbushaus*, „Geschoßsaal“



Abb. 11: Hans Poelzig: *IG Farben-Verwaltungsgebäude*, Frankfurt am Main, 1928–30



Abb. 12: Max Taut, *ADGB-Haus* Frankfurt am Main, 1928–30

Die ganzheitliche Betrachtung des Städtebaus – einer vor 1914 maßgeblich in Deutschland entwickelten, und in den kommunalen Bauverwaltungen bereits gut verankerten aka-

demischen Disziplin – sorgte dafür, dass auch die Nachteile einer schrankenlosen Hochhausentwicklung im Blick blieben. Wer auch immer in den 1920er Jahren aus Deutschland in die USA reiste – ob Ernst May oder Martin Wagner, berichtete von der beeindruckend modernen Bautechnik der *Riesenhäuser Amerikas* (so ein Buchtitel von 1930)²⁴, aber auch vom Verkehrschaos in Manhattan, von einer hypertrophen Hausse der Bodenwerte, die man nicht importieren wollte und von der zwangsläufigen Verschattung der niedrigen Nachbarn, was in der Hochblüte der Licht-Luft-Sonne-Begeisterung ein unverzeihlicher Mangel war.

Die ersten europäischen Bürohäuser, die es in der Höhe und äußeren Erscheinung mit den amerikanischen Vorbildern aufnehmen wollten, entstanden daher nicht in Berlin, sondern in Madrid (Hochhaus an der Gran Via von Ignacio de Cardenas Pastor, 1929) und in Antwerpen (Jan van Hoenacker, Kredietbank, 1929–32, Höhe: 87 Meter). Von den Hochhäusern in deutschen Großstädten wurde in der Regel verlangt, dass sie mit den existierenden Türmen der historischen Kernstadt dialogfähig waren und diese nicht übertrumpften. Nicht selten bedienten die Hochhausprojekte Vorstellungen einer neuen Stadtkrone, eines Ringes neuer Stadttore (wie in Stuttgart, Breslau und München) einer modernen Stadtmauer (Messehausprojekt und in Hamburg) oder eines Brückenkopfes am großen Fluss (Köln).²⁵ Erst Ende der 1930er Jahre änderte die Überbietungsmanier der Nationalsozialisten diese Haltung, als in Hamburg mit dem Gau-Hochhaus der NSDAP ein veritabler Wolkenkratzer von 250 Metern Höhe geplant war (Konstanty Gutschow, 1937 ff.), der alle Bürotürme des Kontinents übertreffen und die Stadt auf den Rang der US-Metropolen heben wollte.²⁶

Wo Nordamerika in die Höhe baute, hatte Hans Poelzigs gekurvtes Gebäude vorgeführt, wie ein sehr großes Volumen bei mittlerer Höhe in die Breite entwickelt werden konnte. Die IG-Farben-Zentrale wirkte als starkes Vorbild für die Gliederung großer und noch größerer Verwaltungskomplexe, die durch kammartige Strukturen gegliedert wurden. Unter dem Einfluss des Frankfurter Beispiels wurde 1931 ein Ideenwettbewerb für ein riesiges Justizzentrum in Berlin-Moabit veranstaltet, das zahlreiche Gerichte der Stadt in einem Gebäude vereinigen sollte.²⁷ Die meisten Teilnehmer lösten die Aufgabe durch parallel gestellte Hochhaussektoren, die durch einen querlaufenden Trakt zu einem einfachen oder doppelten Kamm von bis zu 500 Metern Länge verbunden wurden (Abb. 13). Der Wettbewerb war für die konkret gestellte Aufgabe folgenlos, denn der Gedanke des Justizzentrums wurde nicht weiter verfolgt. Für die Gliederung großer Verwaltungskomplexe zeigte er jedoch Möglichkeiten auf, die später aufgegriffen wurden.

Der Bau weiterer privater Bürohäuser wurde während der Weltwirtschaftskrise durch die Reichsregierung für die Dauer einiger Jahre untersagt.²⁸ Zu groß war der krisenbedingte Leerstand im frisch gebauten Bestand, der erst abgebaut werden sollte. Wenn in den folgenden Jahren trotzdem gebaut wurde, war in der Regel der nationalsozialistische Staat der Bauherr. Als das Dritte Reich daran ging, im Rahmen der Kriegsvorbereitung dem Militär eine neue Infrastruktur zu geben, verursachte dies eine Welle von Verwaltungsneubauten erheblicher Größe, die sich zur Gliederung der Baumassen oft am IG-Farben-Gebäude und am Moabiter

Wettbewerb orientierten. Die Kammstruktur wurde oft durch eine Folge von geschlossenen oder nach einer Seite offenen Höfen ergänzt, wie bei Ernst Sagebiels Reichsluftfahrtministerium in Berlin (1934/35).²⁹ Das von Wilhelm Kreis entworfene Luftgaukommando IV in Dresden (1935–38) wurde um eine Aufmarschachse gruppiert, die von identischen Kambbauten flankiert war. Das ebenfalls von Kreis geplante Oberkommando des Heeres (1938ff.), das als eines der größten Einzelbauten innerhalb der Speerschen Neugestaltung Berlins vorgesehen war, folgte einem ähnlichen Schema, wobei geschlossene Höfe an die Stelle der Zeilen des Kammes traten³⁰ (Abb. 14).

Stilistisch waren die öffentlichen Verwaltungsbauten ebenso wie die zentralen Bauten der NS-Partei seit Mitte der 1930er Jahre auf einen repräsentativen Neoklassizismus festgelegt, der den Bauten einen deutlichen Ausdruck von Macht und hierarchischer Ordnung geben sollte. Dabei waren die Anforderungen an Herrschaftssymbolik je nach Status der Institution verschieden. Das Verwaltungsgebäude der NSDAP in München (Paul Ludwig Troost, 1934–35)³¹ erhielt einen deutlich mächtigeren Auftritt als eine nachgeordnete Verwaltung in der Provinz (z. B. die Reichsbahndirektion Dresden, ca. 1935), bei der ein leicht monumentalisiertes Portal genügte, um ein funktional konzipiertes Bürohaus mit Fensterbändern als Bauleistung des Dritten Reiches zu kennzeichnen.³² Achsensymmetrische Gruppierungen der Baumassen und andere Elemente monumental bestimmten Bauens waren indessen keine neuen Phänomene, denn sie waren auch während der Weimarer Republik stets präsent geblieben (z. B. Oberpostdirektion Erfurt, ca. 1930; Rathaus Wilhelmshaven 1928–29, Entwurf Fritz Höger).³³

Außerhalb des staatlichen Sektors entstanden in Deutschland ebenso wie in anderen Ländern Europas weiterhin Bürohäuser in einem unmonumentalen, sachlichen Gewand, in denen das raumökonomische Denken der 1920er Jahre auch dort die Architektur bestimmte, wo die puristische Ästhetik der neuen Sachlichkeit nicht mehr gefragt war³⁴ (Abb. 15). Dagegen war der funktionalistisch bestimmte Diskurs in den Architekturmedien nicht mehr präsent. Der 1933 angekündigte, aber erst zehn Jahre später während des Zweiten Weltkrieges erschienene, wiederum von Hermann Seeger verfasste zweite Band über *Öffentliche Verwaltungsgebäude* in der Serie des *Handbuches der Architektur* ist charakteristisch für diesen Themenwechsel.³⁵ Er bietet, beginnend mit der Neuen Reichskanzlei Albert Speers, eine hierarchisch gegliederte Übersicht über die seit 1933 entstandenen Beispiele von Staats- und Parteibauten, denen einige noch zu Zeiten der Republik gebaute Kreis- und Kommunalverwaltungen, Polizeipräsidien und Finanzämter beigemischt waren.

Die zuvor zentrale Frage nach den Anforderungen an den Arbeitsplatz, nach Raumachsen und anderen für den Entwurf bestimmenden Faktoren war indessen nicht verschwunden. Die Logik der Standards hatte sich durchgesetzt und regierte oft auch hinter monumentalisierten Fassaden. Dafür sorgte ab 1936 das wirkungsreichste Handbuch der Architekturgeschichte, die bald auch in andere Sprachen übersetzte *Bauentwurfslehre* Ernst Neuferts, die sich bald als eine von den meisten praktisch tätigen Architekten befragte

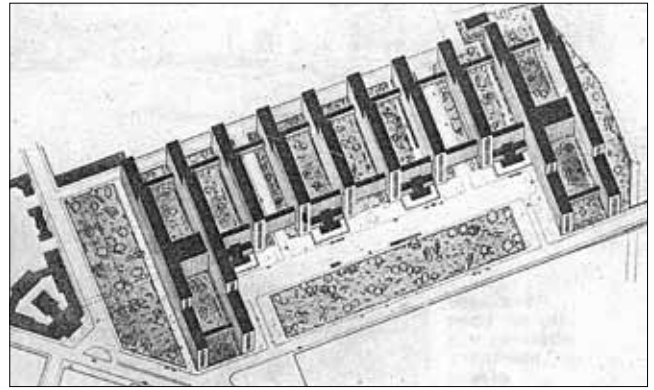


Abb 13: W. W. Zschimmer, Berlin: Beitrag zum Wettbewerb Justizzentrum Moabit, 1. Preis, 1930

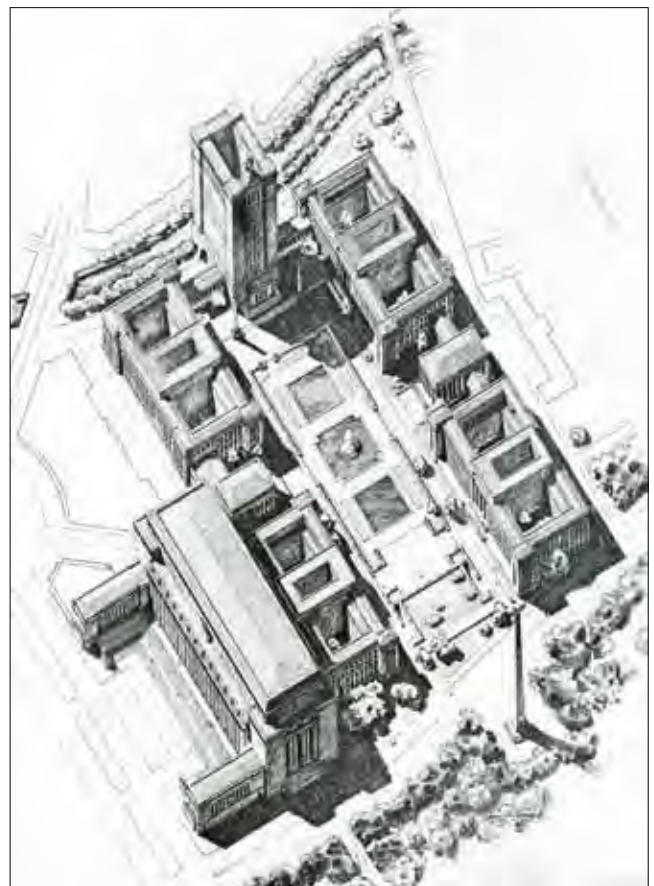


Abb. 14: Wilhelm Kreis, Oberkommando des Heeres, Berlin 1938

Autorität etablierte. Wie ein Bürohaus zu planen war, welche Grundrisse empfehlenswert waren, welche Alternativen für die Erschließung bestanden, welche Konstellationen spezialisierter Möbel sinnvoll und ökonomisch waren, alles das präsentierte die *Bauentwurfslehre* im Abschnitt „Bürohäuser“ in 118 Miniaturdarstellungen, die für dieses Buch so typisch sind³⁶ (Abb. 16). Bezeichnenderweise geschah dies nicht an aktuellen Beispielen, sondern ausschließlich an solchen aus der Zeit der untergegangenen Republik, in denen das Bürohaus seine architektonische Form gefunden hatte.



Abb. 15: Bernhard Pfau, Pressehaus Düsseldorf, ca. 1936

Abstract

German office building architecture 1924–1940

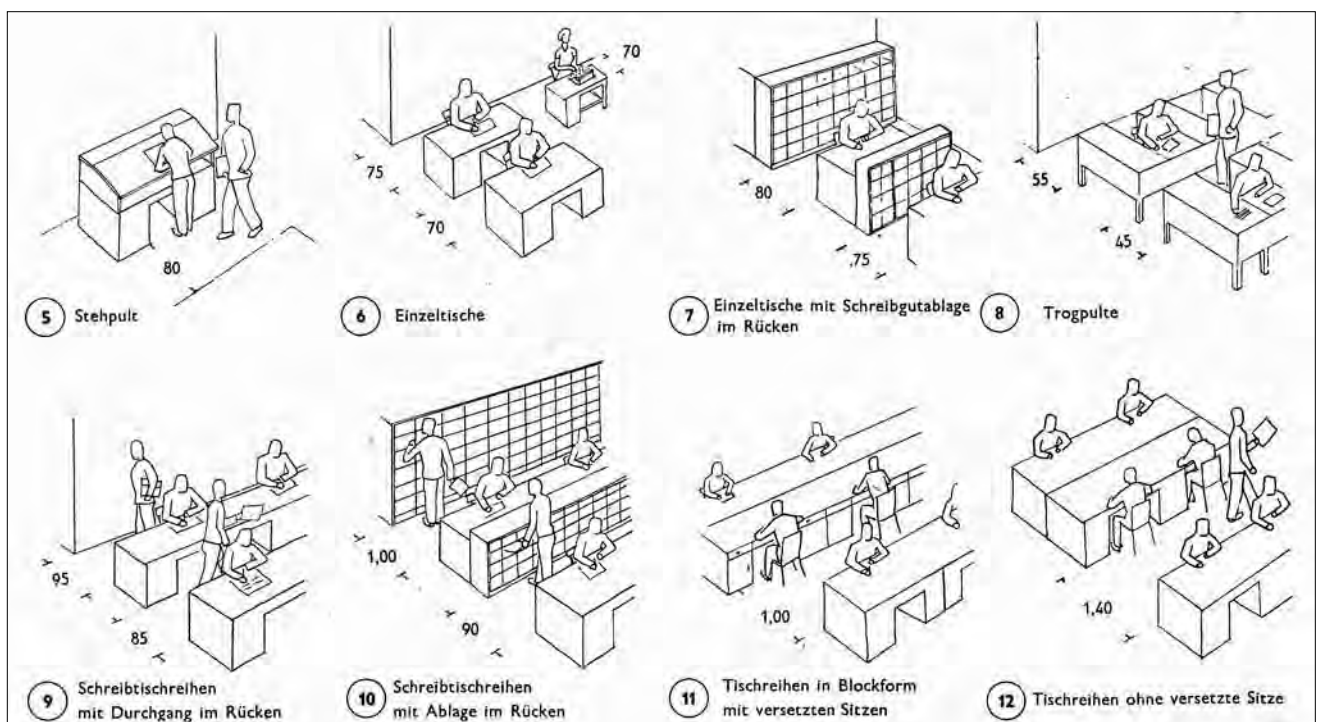
Siegfried Kracauer wrote an essay in 1930 entitled *The Salaried Masses*. It was about the men and women who spent their working days in the large office halls of a new type of building which was conceived and started sprouting up before and during WW I. In *The Architecture of Metropolises*, written in 1913, Karl Scheffler still called these buildings *Geschäftshäuser* or *Kontorhäuser* (business or office houses). Only later, namely after WWI, did the composite noun *Bürohäuser* come into use – it is still the usual German term today. As a result of the rapid formation of modern city centres in some large towns, at the end of the 1920s this

type of building had become very conspicuous. Scheffler demanded that these office blocks “unreservedly own up to what they are” both in terms of their construction and the materials they used. The *Speicherstadt* (warehouse district) in Hamburg and the department stores built before 1914 pioneered the skeleton frame construction using reinforced concrete. Partition walls were lightweight and could easily be removed or shifted, thus allowing for flexible ground planes. The standardised work place – a key feature and a term often used in the context of these new office buildings – was replicated in large numbers and became the stem cell from which the office block evolved as an organism. Also, a new model started to emerge, namely Adolf Behne’s functionalism which meant that architecture fully embraced the supremacy of purpose in all construction. After 1933, there was no such thing any longer as a functionalism-centred debate in the specialist architecture media, but functionalism did continue to exert its influence at the practical construction level. Standards and their logical rationale – expressed in their most extreme form by Ernst Neufert in his *Bauentwurfslehre* (Teaching Construction Design) – had won the day and ruled also behind those facades that now took on a certain monumentalism.

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- ²³ STEPHAN, „Wir glauben an Berlin!“. Das Metallarbeiterhaus, das Columbushaus und andere Geschäftshäuser in Berlin“, 1998, *ibid.*
- ²⁴ WASHBURN, Riesenbauten Nordamerikas (Schaubücher Bd. 59), Zürich/Leipzig 1930.
- ²⁵ STOMMER, Hochhaus. Der Beginn in Deutschland, 1990.
- ²⁶ FRANK, „Das Tor zur Welt“. Die Planungen für eine Hängebrücke über die Elbe und für ein Hamburger ‚Gauforum‘ 1933–1945“, 1991, S. 78–99.
- ²⁷ JUSTIZGEBÄUDE, 1930, S. 50–64.
- ²⁸ SEEGER, Bürohäuser der privaten Wirtschaft, 1933, S. 11.
- ²⁹ PAULSEN, „Das Luftfahrtministerium als Werk der Baukunst“, 1937, S. 11–17. DITTRICH, Ernst Sagebiel, 2005.
- ³⁰ SPEER, Neue deutsche Baukunst, Berlin 1941, S. 54. ARNDT, „Problematischer Ruhm – die Großaufträge in Berlin 1937–1943“, 1994.
- ³¹ SPEER, Neue deutsche Baukunst, Berlin 1941, S. 20.
- ³² SEEGER, Öffentliche Verwaltungsgebäude, Leipzig 1943, S. 109–111.
- ³³ OBERPOSTDIREKTION, 1930, S. 669–675. RATHAUS, 1930, S. 297–303. HÖHNS, „Klinkerland. Fritz Höger in der norddeutschen Provinz“, 2003, S. 65–82.
- ³⁴ Vgl. z. B. das Pressehaus von Bernhard Pfau in Düsseldorf, in *Bauwelt* 31 (1940), H. 22, S. 1–4.
- ³⁵ SEEGER, Öffentliche Verwaltungsgebäude, Leipzig 1943.
- ³⁶ Vgl. „Bürobauten“ bei NEUFERT, Bauentwurfslehre, 1936, S. 170–177.

Robert Habel

Berliner City-Architektur (1871–1933)

Nach der Reichsgründung 1871 entwickelte sich Berlin bis zum Ende der 1920er Jahre von einer beschaulichen Residenzstadt mit ungefähr 826 000 Einwohnern zur brausenden und brodelnden Metropole mit ca. 4,3 Millionen Einwohnern. Hinter dieser steigenden Bevölkerungszahl verbarg sich ein rasanter wirtschaftlicher Aufschwung, von dem neben der Schwer- und Feinindustrie vor allem das gesamte Verkaufs- und Handelswesen profitierte. Ein sichtbares Zeugnis fand dieser Aufstieg in der vollständigen Umgestaltung der Innenstadt. Nahezu sämtliche Geschäftshäuser entlang der lukrativen Einkaufsmeilen wurden bis 1914 durch Neubauten ersetzt, wobei der neue Bautypus „Warenhaus“ bis weit in die 1920er Jahre hinein eine stilprägende Wirkung auf die Berliner City-Architektur haben sollte. Gebäude, die ausschließlich einer büromäßigen Nutzung unterworfen waren, entstanden vorwiegend ab 1919. Zu den wenigen Bürogebäuden der Vorkriegszeit gehörten die Landesversicherungsanstalt Alfred Messels (1853–1909) von 1903, vis-à-vis vom Märkischen Museum,¹ und das Nordsternhaus in Schöneberg von Paul Mebes (1872–1938) aus den Jahren 1912–14.²

Die heute zum Berliner Mythos stilisierten „goldenen 20er Jahre“ hatten auf das Erscheinungsbild des Innenstadtbereichs weit weniger Einfluss, als man dies vermuten könnte. Dafür sprechen allein schon die Zahlen der neu entstandenen Geschäfts- und Handelshäuser: Waren es vor dem Krieg etwa 16 Warenhausneubauten, 27 Kauf- und 24 Geschäftshäuser, kamen ab 1919 lediglich 5 Waren-, 7 Kauf- und 11 Geschäftshäuser zur Ausführung.³

Ein wesentlicher Grund für die große Wirkung des Warenhauses auf die gesamte Berliner Geschäftshausarchitektur lag zweifellos in den mangelnden Voraussetzungen einer für den Handel nutzbaren Architektur.

1871 traten bei den Geschäftshäusern der Berliner Innenstadt anstelle des bescheidenen Spätklassizismus Schinkelscher Prägung aufwändige und reich stuckierte Neorenaissance- oder Neobarockfassaden, bei denen für eine zweckmäßige Innennutzung lediglich die unteren Stockwerke mit Hilfe großer Schaufensterscheiben aufgerissen wurden.

Ein Geschäftshaus an der Leipziger Straße 106 von dem damals viel beschäftigten und renommierten Architekturbüro Heinrich Kayser (1842–1917) & Karl von Großheim (1841–1911) aus dem Jahr 1877 zeigt diesen Widerspruch zwischen der Wohn- Ladennutzung besonders prägnant (Abb. 1):⁴ Während die unteren drei Etagen sich mit großen Schaufensterscheiben zur Straße öffneten, waren die darüber liegenden Geschosse mit der üblichen reichen Stuckatur eines städtischen Wohnhauses der frühen Gründerjahre überzogen worden. Für diese bauästhetisch höchst zwei-



Abb. 1: Berlin, Geschäftshaus, Leipziger Straße 106, Fassade, zerstört (Aufnahme 1888)

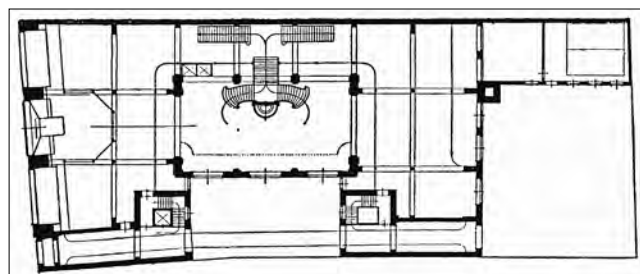


Abb. 2: Berlin, Warenhaus Wertheim, Oranienstraße 53–54, Grundriss, zerstört

felhafte Lösung übernahm der Schriftsteller und Architekt Hans Schliepmann (1855–1929) in seiner Publikation von 1913 über die Entwicklung des Geschäftshauses vom Ber-



Abb. 3: Berlin, Warenhaus Wertheim, Oranienstraße 53–54, Fassade, zerstört (Aufnahme vor 1900)



Abb. 4: Berlin, Warenhaus Wertheim, Leipziger Straße 132–133, Fassade mit Baustelle des Preußischen Herrenhauses [heute Bundesrat] im Vordergrund, zerstört (Aufnahme 1898)

liner Volksmund die treffende Bezeichnung vom „Haus auf Stelzen“.⁵

Den Anfang der großen architektonischen Veränderung beim Berliner Geschäfts- und Handelshaus machte der Neubau für die Familie Wertheim an der Kreuzberger Oranienstraße. Als besonders glückliche Fügung sollte sich dabei die fruchtbare Zusammenarbeit zwischen der Wertheim-Familie und dem Architekten Alfred Messel erweisen,⁶ der sich bereits zuvor durch zweckmäßige Innenraumaufteilungen und Fassadengestaltungen bei neuen Geschäftshäusern einen Namen gemacht hatte.⁷ Im Unterschied zu den

anderen Verkaufshäusern, die ebenfalls nach modernen, kapitalistischen Modalitäten organisiert waren, und die den Festpreis, die Preisauszeichnung und das Umtauschrecht als neue Verkaufsform eingeführt hatten, wurden die Geschäfte Georg Wertheims (1857–1939) – Spiritus Rector der Firma gleichen Namens – mit dem Namenszusatz „Warenhaus“ versehen.⁸

Bei seinem Wertheimneubau übernahm Messel erstmals in Deutschland den in Paris bereits in den 1860er Jahren entwickelten Bautypus des Warenhauses. Das französische Warenhaus bestand aus einer eisernen Stützenkonstruktion, die weite, unverstellte Verkaufsräume bis ins obersten Stockwerk erlaubte. Für ausreichende Licht- und Luftzufuhr dienten geschossübergreifende Lichthöfe, an deren Seiten sich zugleich die repräsentativen Treppenaufgänge befanden. Auf dieses System griff Messel bei seinem ersten Warenhaus für die Firma Wertheim an der Oranienstraße 53–54 zurück. Größere Veränderungen zum französischen Vorbild ergaben sich in der Grundrissgestaltung, da das Grundstück aufgrund der preußischen Feuerschutzverordnungen nur zu zwei Dritteln bebaut werden durfte (Abb. 2).⁹ Bei der Fassadengestaltung hielt sich Messel eng an das französische Vorbild – in diesem Fall dem Warenhaus *Au Printemps* von Paul Sédille (1836–1900) von 1881/82 – und gliederte seine Front in Form horizontaler Geschossbänder im Stil des Pariser Neubarock (Abb. 3). Neben den drei rundbogigen Sockelarkaden und den geschossübergreifenden Kolossalpilastern übernahm Messel auch die für den französischen Neubarock so typischen Ochsenaugenfenster in der Dachzone.

Nach der erfolgreichen Zusammenarbeit an der Oranienstraße beauftragte Georg Wertheim Messel im Jahr 1896 mit dem Bau eines neuen Verkaufshauses an der Leipziger Straße 132/133, der damaligen Haupteinkaufsmeile der aufstrebenden Spree-Metropole.

Bei der Grundrissdisposition griff Messel erneut auf das System von offenem Lichthof in Verbindung mit umlaufenden Verkaufsgeschossen zurück. Im Unterschied zu seinem ersten Wertheimhaus in Kreuzberg erschien der Anordnung der Räumlichkeiten hier wesentlich geordneter und einheitlicher. Beispielsweise lagen Haupteingang, Lichthof und der Treppenaufgang in die oberen Etagen auf einer zentralen Mittelachse, die im Bereich des schmaleren Lichthofs von je zwei rechteckigen Innenhöfen flankiert wurden. Über diese Höfe erfolgte der gesamte Warentransport.

Bei der Architektur der Straßenfront wählte Messel eine bis dahin in der deutschen Architektur ansatzweise nur bei Hinterhöfen anzutreffende Außengliederung (Abb. 4). Anstelle eines bis dahin üblichen, horizontalen Erscheinungsbildes gliederte er die Front seines Geschäfts- und Warenhauses mittels schmalere, gotisierender und durchlaufender Pfeiler, die im Wechsel mit vertikalen, breiten und gläsernen Schaufensterbändern standen. Mit diesem vertikalen Gliederungssystem gelang es Messel auf geschickte Weise, auch die eigentliche Bestimmung des Hauses – dem werbewirksamen Handel mit Waren – eine zweckmäßige Außenhülle zu geben. Die monumentalen, vertikalen Schaufensterbänder dienten aber nicht allein der Warenpräsentation, sondern erfüllten darüber hinaus die dringend notwendige Aufgabe, die Innenräume mit genügend Licht und Luft zu versorgen.

Die größte Wirkung zeigte das Wertheimhaus jedoch bei Dunkelheit: Über ein hausinternes Turbinensystem leuchtete das elektrisch erleuchtete Warenhausinnere auf die dunkle, damals lediglich von schwachen Gaslampen beleuchtete Leipziger Straße.

Sowohl von der Bevölkerung als auch von der zeitgenössischen Architekturkritik als Ausdruck einer modernen und zeitgemäßen Handelsarchitektur verstanden, beeinflusste diese Fassade mit ihrer offenen, vertikalen Gliederung ab 1897 maßgeblich das Erscheinungsbild fast sämtlicher neu entstehenden Geschäftshäuser im Berliner Innenstadtbereich und weit darüber hinaus. Henry van de Velde widmete in seinem Aufsatz über die „verstandesmäßigen und folgerechten Konstruktionsprinzipien“ Messels Wertheimbau eine höchst stimmungshaften Schilderung: „Im *Warenhaus Wertheim* scheint das Problem durch ein System gelöst zu sein, das epochemachend sein wird, und das ein vernünftig denkender Schöpfer finden musste. Man errichtete eine Reihe von hohen geraden Pfeilern, vom Boden ausgehend und bis zum Dache reichend, das sich frei auf sie lehnt und ein wenig überhängt. [...] Die Fassade des *Warenhauses Wertheim* ist die treffendste Kundgebung dessen, was der moderne Stil den logischen Folgen eines vernünftigen Urteilens entlehnt. Ihr einfacher rechtschaffener Charakter, der vielmehr zu einem einfachen äusseren Ansehen neigt, tritt klar hervor, und ich glaube nicht, dass ein modernes architektonisches Werk, welches aus ähnlichem Material wie das hier verwandte hergestellt ist, ein stärkeres Gefühl des Grossartigen und des fein Ersonnenen verursacht. [...] Ich kenne nur wenig Ergreifenderes, als den Anblick der hohen Pfeiler der Leipziger Strasse, welche ohne Anstrengung emporsteigen, um eine Last zu tragen, die ihnen so leicht und schön wie möglich ausgesonnen zu sein scheint.“¹⁰

Zentraler Ort im Inneren war der prächtige, 400 Quadratmeter umfassende Lichthof, in dem sich – wie Gustav Stresemann berichtete¹¹ – sowohl die feine Damen aus den vornehmen westlichen Bezirken als auch die Arbeiterfrauen aus dem Wedding zum Kauf zusammenfanden. Als Point de Vue diente eine 6 Meter hohe, eiserne Monumentalplastik der „Arbeit“, die auf die Entwürfe Ludwig Manzels (1858–1936) zurückging und zu einem differenzierten plastischen Ausstattungsprogramm im Inneren und Äußeren des Wertheimhauses gehörte.

Eines der ersten Gebäude, das den großen Einfluss der Wertheimfassade auf die Berliner Geschäftshausarchitektur zeigt, ist die gut erhaltene Polnische Apotheke an der Friedrichstraße des Architekten Alfred Breslauer (1866–1954) von 1898 (Abb. 5). Breslauer, der 1896–1897 im Architekturbüro Messels mitgearbeitet hatte, war maßgeblich an der Organisation der Wertheimbaustelle beteiligt gewesen.¹² Die starke Vertikalbetonung der unteren drei Geschosse mit Hilfe durchlaufender Pfeiler in Verbindung mit den zurückliegenden, raumausfüllenden Fensterachsen zeigt den Messelschen Einfluss. Auf diese Übernahme hat bereits Henry van de Velde (1863–1957) in seinem in der „Innendekoration“ von 1902 erschienenen und bereits angeführten Artikel über den Wertheimbau hingewiesen.¹³

Als der schärfste Konkurrent von Wertheim – der Warenhauskonzern Hermann Tietz – seine Firmenzentrale von München nach Berlin verlegte, wurde 1899/1900



Abb. 5: Berlin, Polnische Apotheke, Friedrichstraße 153a, Fassade, erhalten (Aufnahme um 1900)

Abb. 6: Berlin, Warenhaus Hermann Tietz, Leipziger Straße 46–49, Fassade, zerstört (Aufnahme um 1900)





Abb 7: Berlin, Warenhaus Wertheim, Voßstraße 33, Fassade, zerstört (Aufnahme vor 1905)

Abb. 8: Berlin, Warenhaus Wertheim, Ansicht vom Leipziger Platz mit Eckpavillon, Gesamtansicht, zerstört (Aufnahme vor 1912)



beim Neubau am anderen Ende der Leipziger Straße die Grundrissdisposition des Messelbaues übernommen. Bei der Fassade setzte Tietz jedoch andere Akzente: Mit der Fassadengestaltung wurde nicht etwa das Architekturbüro Louis Lachmann (1860–1910) & Zauber beauftragt, das für die Gesamtkonzeption des Hauses verantwortlich blieb, sondern man bedachte Bernhard Sehring (1855–1941) mit dieser Aufgabe.¹⁴ Um jede Nähe zu der Wertheimfassade an der Leipziger Straße zu vermeiden, löste Sehring das Fassadeproblem, indem er zwei riesige 26 Meter breite und 17 Meter hohe Glaswände zwischen einen steinernen Rahmen spannte, der in der Mitte zu einem neubarocken, reich skulpturierten, risalitartigen Eingang auswuchs, auf dessen Spitze für die Dimensionen des Hauses eine etwas zu groß geratene Weltkugel prangte (Abb. 6). Dieser erste kontinentaleuropäische Curtain-Wall erhielt bei der Architekturkritik wenig Beifall. Selbst der sich zur künstlerischen Avantgarde zählende Henry van de Velde fand den Tietzschen Neubau nur hassenswert: „Vergleiche würden sich aufdrängen, wenn uns Jemand in derselben Strasse weiter bis vor ein Gebäude führen würde, das eine ähnliche Bestimmung hat: das Warenhaus Tietz. Aber wenn wir alles zu sagen und zu bezeichnen hätten, was wir hassen, alles was es Schreckliches in der Welt gäbe, würde ich nie zu Ende kommen.“¹⁵ Für die große Ablehnung und den mangelnden Zuspruch dieses Gebäudes spricht zudem allerdings auch die nahezu fehlende Nachfolge in der Berliner Architektur.

Dazu war die Dominanz der Wertheimfassade einfach zu gewaltig, zumal Messel bei den Erweiterungen an der Leipziger Straße, bzw. Voßstraße von 1899/1900 und beim Eckpavillon am Leipziger Platz von 1904 weitere nachahmenswerte Alternativen zur vertikalen Gliederung des Urbaus von 1896 aufgezeigt hatte.

Während Messel bei der ersten Erweiterung von 1899 längs der Leipziger Straße das Prinzip der Pfeiler-Glasfassade weiter durchdeklinierte, galten an der rückwärtigen Voßstraße andere Gestaltungskriterien. An dieser noblen Adresse, die mehrere Gesandtschaften beherbergte, musste sich das Warenhaus als eine gutbürgerliche Residenz tarnen. Messel gelang dies, indem er die Pfeiler wieder einer Horizontalgliederung unterwarf, über einem breiten Gesims kleine Zwerchgiebel setzte und die Fensterachsen durch eine dreiteilige, gotisierende steinerne Gliederung akzentuierte (Abb. 7).¹⁶

Den nächsten Schritt von Messels Fassadenentwicklung markierte der 1904 ausgeführte Eckpavillon am Leipziger Platz (Abb. 8). Aufgrund des städtebaulich herausragenden Ortes am Eingang in die Leipziger Straße kam er zu der Lösung, ein mittelalterlich anmutendes, dunkles und massiges Gebäude zu entwerfen, das sowohl mit der Pfeiler-Glasfassade längs der Leipziger Straße im Einklang stand als auch diesen städtebaulich herausragenden Ort betonte. Über den reich skulptierten Eingangsarkaden öffnete Messel seinen Teppichsaal mit Hilfe eines eng stehenden Systems vertikaler Mauerstäbe. Nach oben hin schloss der Pavillon durch ein abrupt aufsitzendes, mächtiges und dunkles Mansarddach ab, was seine torhafte Wirkung deutlich unterstrich. Mit dieser Ecklösung schuf sich die Institution des Warenhauses einen wahrhaft katedralartigen Eingang, der in sei-

ner Monumentalität weitaus mehr aussagte, als der nahezu gleichzeitig vollendete Berliner Dom, was von einigen Architekturkennern durchaus spöttisch kommentiert wurde: „Die schärfste Kritik an der ‚neuen Dom- und Hofkirche‘ ist der Eckbau des Warenhauses Wertheim. Dort keine Spur jenes Andacht und Ehrfurcht erweckenden Eindrucks, den ein Gotteshaus erstreben soll, hier ein mit den Mitteln gotischer Kirchenarchitektur und erlesenstem modernen Feinempfinden errichtetes Gebäude, vor dem uns ein ähnlicher schöner Schauer packt, wie vor dem Straßburger Münster, dem Kölner Dom.“¹⁷

Selbstverständlich führten auch die modifizierten Wertheimfassaden von 1899 und 1904 wieder zu einer reichen Nachfolge. Als Beispiel mag dafür das von Hermann Muthesius (1861–1927) 1912 umgebaute Damenkonfektionsgeschäft Kersten & Tuteur genannt werden (Abb. 9). Das vertikale Gliederungssystem der Messelschen Wertheimfassaden bildete für Muthesius das unmittelbare Vorbild. Julius Posener, der große Kenner der Berliner Architektur des 19. und 20. Jahrhunderts, würdigte dieses Haus als ein besonderes Beispiel für die zahlreichen, in seinen Worten „gemesselten“ Fassaden der Berliner Geschäftshäuser der ersten Hälfte des 20. Jahrhunderts.¹⁸

Als 1907 am damals zu Charlottenburg gehörenden Wittenbergplatz das *Kaufhaus des Westens*, kurz *KaDeWe* genannt, eröffnet wurde, setzte damit nicht nur eine Entwicklung der vormals gutbürgerlichen Wohnstraßen Tauentzien und Kurfürstendamm zum zweiten Geschäftszentrum Berlins ein, was im Begriff der „West-City“ bis in unsere Zeit nachvollziehbar ist, sondern bei seiner Fassadengestaltung versuchte der angehende Architekt Emil Schaudt (1871–1957) eine neue Variante im Geschäftshausbau aufzuzeigen. Anstelle einer auf vertikale Linien fußenden Erscheinung band Schaudt seinen Neubau in die horizontale Struktur der umliegenden Wohnbebauung ein. Ihm war es ein großes Bedürfnis, dass sein Gebäude, das 1907 noch als einsames Verkaufshaus in einer ausgesprochenen Wohngegend stand, architektonisch nicht zu sehr aus dem Verband der umliegenden, horizontal gegliederten Bebauung herausfallen sollte.¹⁹ Gewisse Reminiszenzen an die Vertikalität der Geschäftshäuser der Innenstadt lassen sich aber auch bei dem Grundbau des häufig vergrößerten und umgebauten KaDeWe erkennen: So setzte Schaudt bei den das Hauptportal flankierenden, turmartigen Erkern die Vertikale als bestimmende Linie ein (Abb. 10). Ebenso versah er den hervortretenden Mittelbau seiner Seitenfassade zum Wittenbergplatz zitathaft mit vertikalen Mauerstegen. Dennoch stellte das von Adolf Jandorf (1870–1932) gegründete KaDeWe mit seiner Abfolge horizontal übereinander geschichteter Geschosse eine erste Alternative zum Vertikalismus Wertheimscher Prägung dar.

In den ersten Jahren nach dem Kriegsende 1918 kam die Bautätigkeit im Berliner Innenstadtbereich fast vollkommen zum Erliegen. Die Arbeit der Architekten beschränkte sich zwangsläufig auf den Entwurf. Dabei entstanden mitunter expressionistische Architekturphantasien, bei denen das rein Funktionelle zugunsten eines klaren, abstrakten und künstlerischen Formwillens interpretiert wurde, was sich in der Anwendung runder, konkaver und gezackter, kristalliner Formen manifestierte.



Abb. 9: Berlin, Kaufhaus Kersten & Tuteur, Leipziger Straße 36, Fassade, verändert erhalten (Aufnahme 1912)



Abb. 10: Berlin, KaDeWe, Tauentzienstraße 21–24, Fassade, stark verändert erhalten (Aufnahme 1908)

Bei einem Wettbewerb für einen vielgeschossigen Büroturm von über 80 Meter Höhe am Bahnhof Friedrichstraße beteiligte sich Ludwig Mies van der Rohe (1886–1969) im Jahr 1921 mit einem spektakulären Entwurf, dessen Ausführung allein schon an den damals fehlenden technischen Möglichkeiten gescheiterte wäre, und auch in der Folge nicht ausgeführt wurde. Vielmehr erhoffte sich Mies durch seine künstlerisch sehr versierten Zeichnungen einem breiteren Publikum bekannt zu werden.

Gegenüber den dunklen Fassaden der umliegenden Altbauten projizierte Mies einen filigran aufstrebenden Turm, der im gleißenden Licht wie eine Vision erstrahlte wäre. Seine kristalline Struktur bestimmte nicht allein die äußere Hülle, sondern fand auch im Grundriss seine sinnvolle Ergänzung. Bei der Fassadengestaltung nahm Mies die Idee von der gläsernen Vorhangsfassade des Tietzhauses wieder auf, jetzt



Abb. 11: Berlin, Mossehaus, Schützenstraße 18–25, Ansicht der Gebäudeecke, verändert erhalten (Aufnahme vor 1929)

aber um ein vielfaches gesteigert, da nirgends eine steinerne Einrahmung die kristalline Wirkung seines Hochhauses eingeschränkt hätte.²⁰

In den Jahren 1921–1923 wurde Erich Mendelsohn (1887–1953) zusammen mit Richard Neutra (1892–1970) und dem Bildhauer Paul Rudolf Henning (1886–1986) mit dem Wiederaufbau der beim Spartakus-Aufstand durch Einschüsse stark in Mitleidenschaft gezogenen Gebäudeecke des Verlagshauses Mosse an der Schützenstraße beauftragt. In Verbindung mit dieser Baumaßnahme sah man ebenfalls eine Erhöhung des 1901–03 von Wilhelm Cremer (1845–1919) & Richard Wolffenstein (1846–1919) errichteten Gebäudes vor. Zur vertikal gegliederten Front des Altbaues, die ganz in der Tradition des Wertheimhauses an der Voßstraße stand, gestaltete Mendelsohn die Ecke bzw. die neu aufgeführten Dachgeschosse durch horizontal gegliederte und stark zurückliegende Fensterbänder (Abb. 11). Die Wirkung der neuen Fassadenteile gewann durch die Abschrägungen der oberen Gebäudekanten eine besondere Qualität und Dynamik, die sich in dem hervortretenden Eingangsdach und den kleinen Fensterbändern zum Altbau fortsetzte. Es ist auch nicht weiter verwunderlich, dass man mit dieser Erweiterung ein gewaltiges Schiff oder auch einen wahren Ozeandampfer assoziierte, der zufällig auf einer Berliner Straße gelandet sei.²¹ Vor allem Mendelsohns dynamisch-expressive, horizontal gegliederte Fassade mit ihrem besonderen Effekt einer dramatisch gesteigerten Perspektive brach mit der bis dahin vorherr-

Abb. 12: Berlin, Ullsteinhaus, Mariendorfer Damm 1–3, Gesamtansicht, erhalten (Aufnahme Wolfgang Reuss 1986)



schenden Dominanz der vertikalen Linie bei der Berliner Geschäftshausarchitektur. Sie wurde von den zeitgenössischen Architekten als neue Möglichkeit der Fassadengestaltung betrachtet.

Neben der jetzt aktuellen Dominanz der horizontalen Linie gab es selbstverständlich eine Reihe von Büro- und Geschäftshäusern, die an die Traditionen der Vorkriegsarchitektur festhielten und diese im Stil einer gemäßigten *Neuen Sachlichkeit* interpretierten. Ab 1925 wurde nach Plänen des Messelschülers Eugen Schmohl (1880–1926) für den Ullstein-Konzern ein Druckhaus in Tempelhof errichtet.²² Es verfügte neben einem prunkvollen Eingangspavillon als gewisse Referenz an das Ornament lediglich über schmale vertikale Mauerstäbe, welche in angedeuteter Form die Pfeilerfassade der Vorkriegsjahre zitierten (Abb. 12). Insgesamt war der Baukomplex aus rotem Backstein mit seinem alles überragenden Turm dennoch als horizontaler Stockwerksbau ausgeführt worden, was durch die abschließenden Rundbögen der Fenster- bzw. Pfeilerachsen unterstrichen wurde.

Als nach Plänen des Architekten Philipp Schaefer (1885–1952) der Karstadt-Konzern zwischen 1927 und 1929 ein Warenhaus am Hermannplatz errichtet ließ, sah man in der Fassade des Eisenbetonbaus vor allem amerikanische Einflüsse, etwa dem Tribune-Tower in Chicago, verwirklicht (Abb. 13).²³ Handelte es sich bei Schaefers Fassade nicht vielmehr um eine Kombination Amerikanischer und Berliner Einflüsse? Schon beim Baumaterial ist eine Übereinstimmung mit Messels Wertheimpavillon zu erkennen. Bei beiden Fassaden wurde der in seiner Oberflächenstruktur porös und fleckig wirkende fränkische Muschelkalk verwendet – einer Gesteinsart, die durch Messels Eckpavillon ihren Siegeszug in Berlin angetreten hatte.²⁴ Eine weitere Gemeinsamkeit lässt sich in der von einfachen, senkrechten Mauerstegen getrennten, dreiteiligen Fensterzone erkennen, wenn diese auch bei Messel gedoppelt wurde. Beim Grundriss übernahm Schaefer schließlich die seit Wertheim in Berlin verwirklichte Anlage von Lichthöfen und Verkaufsgalerien. Amerikanische Einflüsse verrieten hingegen die beiden abgetreppten Türme, die für die Fernwirkung des Hauses von großer Bedeutung waren.

Dem Columbushaus Erich Mendelsohns am Potsdamer Platz war eine mehrjährige Planung vorausgegangen, bei der im Zusammenhang mit einem neuen Verkehrskonzept die alte mitunter chaotische Bebauung an den Platzwänden durch einheitliche Häuserbänder in Verbindung mit einem Punkthochhaus ersetzt werden sollte. Die Wirtschaftskrise 1929 verhinderte jedoch deren Ausführung. Lediglich mit dem Grundstück an der Nordwestecke hatte sich der Architekt Erich Mendelsohn bereits ab Mitte 1928 näher beschäftigt und plante dort zunächst einen zwölfgeschossigen Warenhausbau für den französischen Konzern *Galeries Lafayette*. Nachdem Lafayette sich wohl aufgrund der Intervention Georg Wertheims und der Krisensituation im Herbst 1929 endgültig von diesem Projekt verabschiedete, wurde die weitere Planung des Hauses 1930 von der Bellevue-Immobilien AG als Eigentümerin übernommen, 1931 begann man schließlich mit den Bauarbeiten des noch einmal von Mendelsohn überarbeiteten Hauses, das neben Laden- und Restaurationsräumen in den unteren beiden



Abb. 13: Berlin, Warenhaus Karstadt, Hermannplatz 10, Gesamtansicht, zerstört (Aufnahme um 1930 von Franz Stoedtner)



Abb. 14: Berlin, Columbushaus, Potsdamer Platz 1, Blick in die Ebertstraße, zerstört (Aufnahme 1933)

Geschossen in den oberen Etagen lediglich Büroraum enthalten sollte.²⁵

Mendelsohn antwortete dem Symbol des Berliner Kaufwesens mit seiner ganz eigenen architektonischen Sprache, die aus einer horizontalen Schichtung von Fensterbändern und schmalen Putzstreifen bestand. Im Unterschied zum bereits vorgestellten Mossehaus gelang ihm dies beim

Columbushaus durch eine intelligente Verbindung eines kubischen und dynamischen Gliederungssystems. Während er die Platzecke lediglich durch die Gebäudekante betonte, fand der leicht gerundete Straßenverlauf der Friedrich-Ebert-Straße in der Fassade seine Entsprechung (Abb. 14). Dieses Gliederungsprinzip setzte Mendelsohn in den Abtreppungen des sehr viel höheren Columbushauses zur angrenzenden Altbausubstanz konsequent fort. Eine besondere Raffinesse lag im oberen Abschluss seines Gebäudes, der aus einer Terrasse bestand, die lediglich von einem schmalen Dach abgeschlossen wurde.

Entsprechend der Dachzone unterschieden sich die unteren beiden Geschosse von der übrigen Gliederung des Hauses. Anstelle der kleinteiligen Befensterung der Büroggeschosse verwendete Mendelsohn hier große Schaufensterscheiben. Diese waren fest in das Fassadensystem eingebunden, so dass von einer Renaissance des berühmten „Hauses auf Stelzen“ bedenkenlos Abstand genommen werden konnte.

Zweifellos haben bei der Planung und Ausführung des Columbushauses für Mendelsohn städtebauliche Aspekte eine entscheidende Rolle gespielt, galt es doch der nordöstlichen Ecke des Leipziger Platzes mit dem Wertheimpavillon auf der nordwestlichen Seite des sich anschließenden Potsdamer Platzes ein adäquates Gebäude entgegenzusetzen. Mit seinen horizontalen Fensterbändern bildete das Columbushaus gleichsam einen Kontrapunkt zum platzbeherrschenden Warenhaus, was anhand der erhöhten Traufkante beider Gebäude deutlich wurde. Wie sehr ihre Dominanz die Platzanlage beherrscht hatte, wurde spätestens nach Abräumung der übrigen Bebauung 1954 offensichtlich. Bis zu seinem Abriss 1956 bildete die Ruine des Wertheimhauses den Eingang in die Leipziger Straße während das 1953 ausgebrannte und 1959 endgültig beseitigte Columbushaus den Übergang in die westliche Magistrale – die Potsdamer Straße – deren Ausgang markierte. Die bedeutendsten Bauten der Berliner Geschäftshausarchitektur lagen sich hier wie eine künstlerische Polarität gegenüber: Einerseits Messels vertikaler Pfeilerbau, andererseits Mendelsohn horizontal gegliedertes Büro- und Geschäftshaus. Beide Häuser wären für die nachfolgenden Generationen durchaus zu retten gewesen, wenn die Grenze zwischen Ost und West nicht gerade durch dieses Terrain verlaufen wäre.

Abstract

Berlin city architecture (1871–1933)

Berlin experienced an economic boom in the years after the establishment of the German Empire in 1871, but initially this had no major impact on the architecture of office buildings for commerce and trade. Blocks of rented apartments were still very much built in the style of the horizontally structured multi-storey buildings of previous periods. However, some ornamental elements were added to the facades and ground floors were opened up visually by using large shop windows. Popularly, these houses were dubbed “buildings on stilts” by Berliners. In 1893, Messel was the first architect in Germany to use the horizontal principle copied from French department stores when he built the *Wertheim-*

bau in Oranienstrasse. He then went on to build the second *Wertheimhaus* and from then on facades with pillars and large vertical rows of shop windows became the accepted model for German commercial and department store buildings. Despite the unanimous acclaim that Messel received from the media and the general public he changed tack when building the extensions that followed. He moved away from facades with pillars and glass. Contrary to everyone’s expectations the corner building on *Leipziger Platz*, built in 1904, became the *Cathedral of Trade*: It was a massive, dark and externally hostile construction with a gigantic mansard roof.

Bernhard Sehring chose a different route when he designed the *Tietzhaus*. He had adopted the curtain wall from America, but the full glass facade remained unique. In 1906, Emil Schaudt, when designing *Kaufhaus des Westens* (KaDeWe), again reverted to a sequence of horizontally layered storeys. Emphasizing the horizontal dimension was to become one of the leading motifs of metropolitan architecture of the nineteen twenties. While Erich Mendelsohn was able to put into practice his idea of alternating lines of windows and balustrades when he built *Mosse-Haus*, Mies van der Rohe’s fantasies of full glass facades remained largely fantasies when he built the high-rise building on *Friedrichstrasse*. But it was Messel’s *Wertheimbau* that most architects in the twenties modelled their office buildings and department stores on. Philipp Schaefer modified the vertical pillar front the American way in the *Karstadt* on *Hermannplatz* which was built in 1927. The extension of *Wertheimhaus* on *Leipziger Platz* in 1926, too, followed Messel’s precepts. The sheer number of office buildings and department stores built in Berlin in the late *Gründerzeit* is further evidence of their predominance: Before WWI there were some 16 department stores, 27 retail stores and 24 office buildings. After 1919 the number of new buildings of this type reached only 5, 7 and 11 respectively.

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- ⁴ Für die Bereitstellung der überwiegenden Zahl der Abbildungen sei an dieser Stelle Frau Britta Kaden-Pohl und Herrn Wolfgang Bittner vom Fotoarchiv des Landesdenkmalamts Berlin herzlich gedankt.
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Das Hamburger Kontorhaus
The Hamburg Office Buildings

Jan Lubitz

Von der Kaufmannsstadt zur Handelsmetropole – Entwicklung des Hamburger Kontorhauses von 1886–1914

Als „Kontorhaus“ wird in Hamburg ein Büro- und Geschäftshaus bezeichnet, das verschiedenen Firmen als Verwaltungsgebäude dient und üblicherweise auch über Ladenflächen im Sockelbereich verfügt. Der Bautypus „Bürohaus“ ist dabei noch relativ jung. Während privatwirtschaftliche Verwaltungstätigkeiten über Jahrhunderte üblicherweise in den bürgerlichen Wohnhäusern oder Stadtpalästen angesiedelt waren, entwickelte sich erst im Zuge der Industriellen Revolution eine eigenständige Bauform für diese Aufgabe. Die Idee dafür „stammt aus England, wo sie nach den amerikanischen Großstädten verpflanzt wurde, um dann nach Deutschland zu kommen. In Deutschland sind es zuerst die Hansastädte Hamburg, Bremen und Lübeck, die den Gedanken aufnehmen.“¹ Als erstes reines Bürohaus gilt das County Fire Office-Gebäude, das 1819 im Stadtzentrum von London nach einem Entwurf des Architekten Robert Abraham errichtet wurde.²

Der Ausdruck „Kontorhaus“ leitet sich vom lateinischen „computare“ ab, was mit „berechnen“ übersetzt werden kann. Dieser Wortstamm ist auch in zahlreichen anderen Wörtern wie dem „Computer“, dem „Konto“ oder dem englischen „to count“ zu entdecken. Obwohl Büro- und Geschäftshäuser auch in anderen Städten stehen, ist der Begriff „Kontorhaus“ nur in Hamburg gebräuchlich. Bereits diese Tatsache deutet darauf hin, dass auch der Typus des Kontorhauses eine spezifisch Hamburgische Eigenart darstellt (Abb. 1).

Schon zur Hansezeit sprach man von „Kontoren“. Gemeint waren damit die Handelsniederlassungen der hanseatischen Händler in fremden Städten. Die Hamburger Kaufleute nannten auch ihre Geschäftsräume in den für die Stadt charakteristischen Giebelhäusern „Kontore“. Seit der Hansezeit und noch bis in das späte 19. Jahrhundert hinein beherrschte jener Bautyp das Hamburger Stadtbild. Das für

Abb. 1: Isometrie der Innenstadt von Hamburg, um 1860



diese Kaufmannshäuser typische enge räumliche Miteinander von Wohnen, Kontor und Lager geriet in den 1880er Jahren durch die Anlage der Speicherstadt in Auflösung. Mit der Speicherstadt entstand ein ausschließlich der Warenlagerung dienendes Areal, das eine funktionale Neuordnung des Stadtkerns auslöste.

Zuvor hatte schon 1861 die Aufhebung der Torsperren den Startschuss für einen tiefgreifenden Strukturwandel gesetzt, der eine neue räumliche Gliederung des Stadtgebiets bewirkte. Mit dem Ende der Torsperren strebten die wohlhabenden Hamburger Kaufleute zunehmend in die noch ländlich geprägten Vororte wie Rotherbaum, Hamm oder auf die Uhlenhorst, in denen sie sich neue Wohnhäuser und Landsitze erbauen ließen. Gleichzeitig boomte im 1871 gegründeten Kaiserreich die Wirtschaft, und Hamburg entwickelte sich zum größten deutschen Handelshafen. Dadurch entwickelte sich auch ein stetig wachsender Bedarf an neuen Büroflächen. „Viele Kaufleute bekamen ein großes Interesse, in nächster Fühlung mit den neuen großen Lagerhäusern des Freihafengebietes zu bleiben.“³ Die ersten neuzeitlichen Kontorhäuser wurden darum in den an die Speicherstadt angrenzenden Stadtbereichen errichtet.

Der Hamburger Kaufmann Heinrich Ohlendorff reagierte als erster auf die neuen Anforderungen, die sich aus dem in der Innenstadt anbahnenden Strukturwandel ergaben. Er beauftragte 1885 den renommierten Architekten Martin Haller mit dem Entwurf des Dovenhofs. Dieses erste Kontorhaus wurde an der Brandstwierte errichtet, einer im Zusammenhang mit dem Bau des Sandtorhafens 1868–69 neu ausgebauten Straße, die schon alleine dadurch in einem unmittelbaren Zusammenhang mit der Speicherstadt und den angrenzenden Hafenanlagen steht (Abb. 2).

Haller schuf mit dem Dovenhof einen Musterbau für alle nachfolgenden Hamburger Kontorhäuser. Die wesentlichen Innovationen des Gebäudes lagen in der inneren Gliederung, während die Fassaden mit ihrer Neorenaissance-Gestaltung noch relativ konventionell gehalten waren und sich nur wenig von den zeitgenössischen Bauten unterschieden. Allerdings verfügte der Bau mit seiner blockausfüllenden Bauweise schon über eine Dimension, die in der eng bebauten Altstadt aus dem Rahmen fiel. Das Grundstück wurde fast vollständig überbaut. Zwei kleine Innenhöfe sorgten dabei für die Belichtung der nach innen orientierten Büroräume. Die Grundrissstruktur mit den durch Zwischenwände individuell möblierbaren Büroflächen folgt rationalen Kriterien. Treppenhäuser und Nebenräume, vor allem die Toilettenanlagen, wurden räumlich gebündelt und in die sonst schlecht nutzbaren Ecken des Grundrisses gelegt. Da das Kontorhaus rein gewerblichen Zwecken dienen sollte, wurde auf repräsentative Gesten weitgehend verzichtet. Lediglich die Erschließungsflächen, also die mit Galerien versehenen Flure sowie die zentrale Eingangshalle mit dem angrenzenden Treppenhaus, wurden durch eine anspruchsvolle Innenausstattung räumlich aufgewertet. Als öffentlich zugängliche Bereiche dienten sie nämlich auch dem Kundenverkehr und stellten eine Art architektonische Visitenkarte des Hauses dar.

Hinzu kam eine für die Zeit hochmoderne Infrastruktur. Als erstes Gebäude in Deutschland wurden im Dovenhof Paternoster⁴ eingebaut, mit denen nun auch die obo-



Abb. 2: Dovenhof, 1885–86, Architekt Martin Haller



Abb. 3: Wohn- und Geschäftshaus Brandstwierte, 1886–87, Architekt Albert Heidtmann

ren Geschosse bequem erschlossen werden konnten. Die Gebäudehöhe wurde dadurch erstmals durch städtebauliche Kriterien limitiert, nicht mehr durch praktische Fragen der Erreichbarkeit. Damit war in Hamburg der Startschuss für wachsende Gebäudehöhen gefallen. Technische Annehmlichkeiten wie eine Zentralheizung oder eine Rohrpostanlage trugen ebenfalls zur Modernität des Dovenhofs mit bei.

Der Dovenhof definierte mit seiner innovativen Konzeption die Bauaufgabe des großstädtischen Verwaltungsgebäudes neu. Weder in seiner Art noch in seiner Formgebung war das Gebäude an vorhandene Hamburger Vorbilder gebunden, „irgend ein in der Aufgabe liegender ästhetischer oder technischer Zusammenhang mit früherer hamburgischer Bauweise läßt sich nicht erbringen, denn das Kontorhaus bedeutet einen radikalen Bruch mit der Vergangenheit.“⁵ Die für die Bauzeit enorme Modernität offenbarte sich besonders durch direkte Vergleiche. So entstand 1886–87 gegenüber des Dovenhofs ein Wohn- und Geschäftshaus nach Entwurf des Architekten Albert Heidtmann. Neben



Abb. 4: Burstahhof, 1887–88, Architekten Bahre & Querfeldt



Abb. 5: Johannishof, 1895–96, Architekt George Radel

Läden im Erdgeschoss waren dort in den oberen Etagen Kontore untergebracht, aber auch Wohnungen. Damit entsprach dieses Gebäude noch dem im späten 19. Jahrhundert vorherrschenden Typus eines gemischten Geschäftshauses, auf das die Innovationen des Dovenhofs zunächst keinen unmittelbaren Einfluss hatten. Auch die üppig ausgestattete Neorenaissance-Fassade erfüllte vorrangig konventionelle Repräsentationsbedürfnisse, wenngleich sich im Fensteraster der Straßenfronten bereits die innere Gebäudeloge abzuzeichnen beginnt (Abb. 3).

Im Gegensatz zu diesen beiden großformatigen Baukomplexen an der neu ausgebauten Brandstwierte mussten die meisten in den 1880er und 1890er Jahren entstandenen Kontorhäuser in den bestehenden städtischen Kontext eingefügt werden. Die Neubautätigkeit beschränkte sich dabei auf die Bereiche unmittelbar nördlich der Speicherstadt sowie das Gebiet rund um die Börse. Auf einer typischen Altstadtparzelle zwischen dem Großen Burstah und dem rückwärtigen Alsterfleet wurde 1887–88 der Burstahhof errichtet. Bei diesem Kontorhaus haben die Architekten Bahre & Querfeldt es bereits gewagt, die Fassaden vollständig in ein Skelettraster aufzulösen, um durch große Fensteröffnungen die tiefen Grundrisse ausreichend zu belichten. Erstmals wird beim Burstahhof zwischen breiten Primärstützen und schmalen Sekundärstützen unterschieden, die als Anschluss der individuell zu setzenden Innenwände dienen. Klassische Elemente wie Pilaster, Bossierungen oder Konsolgesimse deuten aber noch auf Bestrebungen hin, dieses ungewohnte Erscheinungsbild durch die Ausgestaltung mit historisierenden Details dem zeittypischen Geschmack anzupassen (Abb. 4).

Beeinflusst wurde diese Fassadenlösung wohl auch durch zeitgenössische Vorbilder der „Chicago School“ und das dort geprägte Motto „form follows function“⁶. Vor allem das 1879 entstandene „First Leiter Building“ scheint mit seiner Rasterfassade für die Gestaltung des Burstahhofs Pate gestanden zu haben. So entwickelt sich in Hamburg noch vor der Jahrhundertwende eine originäre Formsprache für die Kontorhäuser, „die einzig und allein aus den Zwecken dieser Gebäudeart und dem Bestreben, diesen Zwecken bis aufs äußerste zu dienen, hervorgegangen ist, ohne irgendwelche geschichtliche oder sentimentale Seitenblicke. Der Zweck hat also hier die Form gestaltet.“⁷

Zu den funktionalen und baukünstlerischen Impulsen in der Entwicklung des Kontorhauses kam ab 1892 eine weitere wesentliche Komponente hinzu. In diesem Jahr grassierte eine Cholera-Epidemie, die den Anstoß zur Neugliederung der Hamburger Innenstadt gab. Der schon im Laufe des 19. Jahrhundert eingesetzte Entmischungsprozess des Stadtzentrums erfuhr dadurch eine erhebliche Beschleunigung. Infolge dieser Katastrophe wurden 1897 drei Sanierungsgebiete ausgewiesen, die den städtebaulichen Wandel von einer Kaufmannsstadt zu einer modernen Handelsmetropole weiter verstärkten. Mit dem Abriss der alten Gängeviertel entstanden Flächen, die nach einer neuen Nutzung verlangten, die ihrer zentralen Lage im Hamburger Stadtkern angemessen waren. Baumaßnahmen wie der 1897 vollendete Neubau des Rathauses oder der 1906 eröffnete Hauptbahnhof verstärkten die wachsende wirtschaftliche Bedeutung des Stadtzentrums.

Daraufhin gerieten auch Bereiche der Innenstadt in den Blickwinkel, die zuvor noch als abseitige Lagen galten. „Vom Jahre 1894 ab sieht man [...] einzelne weitere Kontorhäuser entstehen [...]. Aber erst etwa von 1900 an kann man von einer Hochkonjunktur des Kontorhauses sprechen“⁸. Rund um das neue Rathaus wurden ab Mitte der 1890er Jahre verstärkt Neubauten wie der Johannishof errichtet, der 1895–96 nach einem Entwurf von George Radel entsteht. Mit seiner klaren dreizonigen Gliederung rezipierte der Bau noch gängige Gestaltungsmuster des Historismus, die aber

auch in der zeitgenössischen amerikanischen Architektur der „Chicago School“ Anwendung fanden. Allerdings ist bei diesem Kontorhaus die klassische Außenwand schon vollständig in ein stringentes Fensterraster aufgelöst, das gleichermaßen von einer horizontalen und einer vertikalen Lineatur überzogen ist. Gleichwohl ist die Natursteinfassade noch mit traditionellen Gliederungselementen ausgeschmückt (Abb. 5).

Auch das Kontorhaus Feigl, das 1899 nach Entwürfen von Walter Martens errichtet wurde, steht in einer dieser Nebenstraßen südlich des Rathauses. Dieses drei Jahre jüngere Kontorhaus verfügt bereits über eine eindeutig vertikal strukturierte Fassade. Die großformatigen Fensteröffnungen sind in senkrechten Bahnen zusammengefasst, auch wenn die vielgliedrige Ausgestaltung des Gebäudesockels diese Struktur etwas überspielt. Ein Attikageschoss bildet den oberen Abschluss der klaren dreizonigen Fassadengliederung. Als Fassadenmaterial kommen hier glasierte Ziegelsteine zur Anwendung, die das simple Fassadenraster mit einer eigenständigen ornamentalen Wirkung überziehen. Damit erweitert sich der Materialkanon, und ein neuer architektonischer Impuls findet Eingang in den Hamburger Kontorhausbau (Abb. 6).

Der funktionale, stadträumliche und architektonische Wandel der Innenstadt erfährt um die Jahrhundertwende eine massive Beschleunigung. An der Kaiser-Wilhelm-Straße, einer 1893 fertiggestellten Straßenverbindung zur expandierenden Vorstadt St. Pauli, wird 1901 der Holstenhof des Architekten Albert Lindhorst eingeweiht, der an dieser neuen Durchbruchstraße auch einen neuen Größenmaßstab erreicht. Während die Sockelzone bereits weitgehend für Schaufensterflächen verglast ist und nur durch einige gusseiserne Stützen sowie die Hauseingänge unterteilt wird, zeigen die Obergeschosse wieder das für Kontorhäuser in den späten 1890er Jahren üblich gewordene großformatige Fensterraster mit einer vertikalen Gliederung. Anstelle historisierenden Zierrats tauchen bei diesem Gebäude bereits figurliche und geometrische Ornamente auf, die maßgeblich vom zeitgenössischen Jugendstil beeinflusst sind (Abb. 7).

Die Suche nach neuen Architekturformen entwickelt sich in Hamburg parallel zum Entwicklungsprozess des Kontorhauses mit seiner rationalen Gebäudestruktur und den städtebaulichen Umbrüchen. Dabei löst der zeitgenössische Verlust weiter Teile des angestammten Hamburger Stadtbildes infolge der Sanierungsmaßnahmen eine Beschäftigung mit Alt-Hamburger Bautraditionen aus.⁹ Als frühestes Resultat dieser aufkeimenden Hamburg-Romantik erhält das 1902–03 von Rambatz & Jollasse ausgeführte Kontorhaus Alsterhaus auf seiner Rückseite an der Ferdinandstraße eine Backsteinfassade, die mit Motiven der lokalen Baugeschichte ausgeschmückt wird. Der Entwurf dafür stammt vom Hamburger Bauinspektor Albert Erbe. Dadurch erhält die streng rationale Fassadenstruktur, die neben der typischen vertikalen Gliederung und horizontaler Zonierung auch wieder eine Differenzierung im Primär- und Sekundärstützen aufweist, erstmals eine spezifisch Hamburgische Note (Abb. 8).

Gleichzeitig führt der Architekt Hermann Wurzbach den „grès flammés“-Stein in Hamburg ein, einen gescheckten, bunten Glasurstein, der durch seine Unregelmäßigkeiten ein flirrendes Farbenspiel erzeugt. Verwendung findet dieses



Abb. 6: Kontorhaus Feigl, 1899, Architekt Walter Martens



Abb. 7: Holstenhof, 1900–01, Architekt Albert Lindhorst

Baumaterial unter anderem am Austral-Haus an der Poststraße von 1903–04, dem Gertig-Haus am Großen Burstah von 1905 und dem Kontorhaus Newman an der Schauenburgerstraße von 1906, die alle von dem Büro Freitag & Wurzbach realisiert werden. Die Fassadenoberfläche wird bei diesen Bauten bereits als reine Verkleidung behandelt, die der tragenden Skelettstruktur vorgeblendet wird. Das konstruktive Skelett, das die Etagenflächen von tragenden Wänden freihält und somit flexibel einzurichten lässt, zeichnet sich in der Straßenfront durch die markanten Vertikalen



der Pfeiler ab. Stützen, Fensterbrüstungen und Fenster sind in der Tiefe gestaffelt angeordnet, wodurch die Fassade eine plastische Gliederung erfährt. Auf historisierende Dekoration wird bereits vollständig verzichtet, das Erscheinungsbild wird nunmehr alleine durch die tektonische Struktur und das ornamentierend wirkende Fassadenmaterial geprägt (Abb. 9).

Um 1900 hat sich im Hamburger Kontorhausbau eine nüchterne Formensprache als architektonischer Standard etabliert. Die strenge, vertikal beherrschte Baustruktur mit ihren großformatigen Fensteröffnungen weist aber weiterhin eine klassische Gliederung in die drei Zonen Sockel, Hauptgeschoss und Gesims auf. Auch zeitgenössische Vorbilder der Büro- und Hochhaus-Architektur der USA, verbunden mit Architekten wie Louis Sullivan und Henry Hobson Richardson, aber auch Einflüsse der von Alfred Messel geprägten Architektur Berliner Warenhäuser werden von den Hamburger Architekten rezipiert. Neue Impulse werden dem Kontorhausbau nach 1900 hauptsächlich von der dynamischen städtebaulichen Entwicklung Hamburgs verliehen. Forciert durch die Stadt-sanierungsmaßnahmen, durchlaufen weitere Gebiete in der Innenstadt einen Tertiärisierungsprozess. Auch das nach dem Brand von 1842 überwiegend mit bürgerlichen Wohnhäusern bebaute Gebiet östlich der Binnenalster wird durch Kontorhäuser wie dem Kirdorf-Haus, das 1901–05 nach Entwürfen der Architekten Lundt & Kallmorgen entsteht, allmählich in ein Büroquartier umgewandelt (Abb. 10).

Im Zusammenhang mit den neuen städtebaulichen Perspektiven werden für den Bau neuer Kontorhäuser auch zunehmend mehrere Parzellen zusammengefasst, um größere und besser nutzbare Baugrundstücke zu schaffen. Wurden die frühen Kontorhäuser noch in einen bestehenden stadträumlichen Kontext eingefügt, so werden nach 1900 zunehmend neue städtebauliche Situationen geschaffen. Das 1907–08 von Henry Grell am Neuen Wall errichtete Hübner-Haus steht an drei Seiten frei und grenzt lediglich mit seiner Rückwand an die vorhandenen Blockstrukturen. Aufgrund dieser Umstände erfährt die Baumasse eine bewusste plastische Durchformung. Während der Mittelteil sechsgeschossig ausgeführt ist, sind die um eine Etage niedrigeren Gebäudeecken gerundet. Das Fassadenbild wird von der inzwischen typisch gewordenen Vertikalität der Pfeiler dominiert. Dabei schafft das Wechselspiel von Haupt- und Nebenstützen ein eigenständiges gestalterisches Thema, das mit der baukörperlichen Gliederung korrespondiert (Abb. 11).

In den Jahren kurz nach 1900 ist der konstruktive und gestalterische Charakter des Kontorhauses bereits ausgereift. Sein charakteristisches Erkennungsmerkmal ist „eine ausgesprochen senkrechte Linienführung [...], die sich aus dem Bedürfnis der größten inneren Teilungsmöglichkeit durch Querwände herausgestaltet hat“.¹⁰ Die Dimensionen sind jedoch noch im Wachstum begriffen. Während innerhalb des Stadtkerns der Maßstab der Bauten noch durch das vor-

Abb. 8: Alsterhaus, Rückfront, 1902–03, Architekt Albert Erbe

Abb. 9: Australhaus, 1903–04, Architekten Frejtag & Wurzbach

handene, engmaschige Straßennetz limitiert wird, zeigt das 1908–09 unmittelbar vor dem Wallring errichtete Bieberhaus der Architekten Rambatz & Jollasse neue Perspektiven auf. Das Kontorhaus steht vollständig frei. Die um zwei Innenhöfe herum angeordnete Baumassee weist eine simpel gehaltene, aber effektive Rhythmisierung auf. Der strenge Rasterbau gehorcht dabei eher den Gesetzen des Industriebaus als den Anforderungen kaiserzeitlicher Baukunst und zeigt eine für die Bauzeit frappierende Modernität. Darum reift bereits in der Zeit vor dem Ersten Weltkrieg in Hamburg die Erkenntnis vom Kontorhaus als einem „Kind der Neuzeit, [...] ein Bauwerk voller Regelmäßigkeit, Zweckmäßigkeit, Selbstverständlichkeit analog den Geschäftsbüchern des Kaufmanns“¹¹ (Abb. 12).

Als ab 1908 im ehemaligen Gängeviertel der Altstadt die Mönckebergstraße als Teil der Stadtsanierungsmaßnahmen nach der Cholera-Epidemie angelegt wird, entstehen auch im Stadtzentrum großzügige neue Bauflächen. Entlang der Straße werden bis zum Ausbruch des Ersten Weltkriegs zahlreiche großmaßstäbliche Kontorhäuser errichtet. Das gängige Muster wird dabei auch um neue architektonische Motive erweitert, die sich verstärkt auf lokale Bautraditionen berufen. Junge Architekten wie Henry Grell, Alfred Jacob und Otto Ameis oder Fritz Höger, der 1910 seine Ansichten über die zeitgemäße Gestaltung von Kontorhäusern in einem Buch veröffentlicht,¹² beginnen Alt-Hamburgische Bürgerhausmotive wie Volutengiebel, Sprossenfenster oder Backsteindetails zu adaptieren. Vor allem Fritz Höger kombiniert dabei die konstruktive Logik der für Hamburg so typischen historischen Fachwerkkonstruktion mit den Gesetzmäßigkeiten des modernen Skelettbaus (Abb. 13).

Dieser wachsende Einfluss der Heimatschutzbewegung fällt in eine Zeit umfassender Reformbemühungen, die 1907 in der Gründung des Deutschen Werkbundes kulminieren. Dadurch erfährt auch der Kontorhausbau eine wesentliche Erweiterung seiner architektonischen Ausdrucksmöglichkeiten. Die seit 1886 herausgebildeten Prinzipien des Kontorhauses – also die Skelettstruktur mit freiem Grundriss und nüchterner Rasterfassade – werden in diesen Jahren durch romantische, regional tradierte Elemente ergänzt. Einen entscheidenden Impuls erhält das Hamburger Bauschaffen durch den Backsteinbau, der nun als zentrales Element hanseatischer Baukultur identifiziert wird. „Der Backstein, der heute wieder in Gunst steht, wurde bis vor wenigen Jahren, trotz immer wiederholter Bemühungen vieler Architekten, von den Auftraggebern fast einmütig abgelehnt, bis schließlich einem Teil der Bauherren die Erkenntnis von dem Wert dieses Baustoffes in technischer wie in künstlerischer Hinsicht aufgegangen ist“.¹³

Damit ist auch eine Abkehr vom als beliebig und internationalistisch empfundenen Historismus der Kaiserzeit verbunden. Ebenso beginnen sich die Ideale des Deutschen Werkbundes, der wiederentdeckte handwerkliche Qualitäten mit den Bedingungen moderner Produktionsweisen vereinen will, auf den Backsteinbau auszuwirken. Maßgeblich geprägt wird diese Entwicklung in Hamburg vom 1909 neu angetretenen Baudirektor Fritz Schumacher, einem der Mitbegründer des Werkbundes. Er schreibt über diesen Prozess: „Während die Mönckebergstraße entstand, begann in Ham-



Abb. 10: Kirdorfhaus, 1901–05, Architekten Lundt & Kallmorgen



Abb. 11: Hübnerhaus, 1907–08, Architekt Henry Grell



Abb. 12: Bieberhaus, 1908–09, Architekten Rambatz & Jollasse

burg mehr und mehr der Sinn für eine gesunde einsichtsvolle Neubelebung des Backsteinbaues einzusetzen. Man erkannte in ihm die Möglichkeiten, die gerade für unsere Küsten-



Abb. 13: Kontorhaus Glass, 1911, Architekt Fritz Höger



Abb. 14: Levantehaus, 1912–13, Architekten Franz Bach, Carl Gustav Bensele

striche von grundlegender Bedeutung werden können, und so war es ein Gebot der Stunde, diese Regungen nach Kräften zu fördern [...]. So liegt in der Buntscheckigkeit des Materials, die uns in der Mönckebergstraße entgegentritt, der Widerschein eines historischen Entwicklungsprozesses.“¹⁴

Bis zum Ausbruch des Ersten Weltkriegs 1914 gehen diese verschiedenen Entwicklungsstränge im Hamburger Kontorhausbau eine einzigartige Synthese ein. Gerade die Mönckebergstraße bildet mit Bauten wie dem Levantehaus der Architekten Franz Bach und Carl Gustav Bensele oder Fritz Högers Klöpper-Haus, beide 1912–13 errichtet, einen entscheidenden Katalysator in diesem Entwicklungsprozess. „Eingespant wie eine Starkstromleitung zwischen zwei Polen des öffentlichen Lebens, dem Rathaus und dem Hauptbahnhof, ist sie gefüllt von Energien und Kunstwillen. Straßengrundriß und formale Gestaltung sind einheitlich im künstlerischen Entwurf und bilden einen einzigen Akkord“¹⁵ (Abb. 14).

Noch vor Beginn des Ersten Weltkriegs gelangt in Hamburg mit dem Kontorhausbau eine neuartige Architektur zum Durchbruch, die auf rationalen Grundlagen basiert und eine eigenständige Formensprache entwickelt, die in dieser Art singulär ist. Die funktionalen Bedingungen der inneren Gebäudestruktur, die großformatige Baumasse, die plastische Behandlung der Baukörper, die nüchterne, vertikal geprägte Fassadenausbildung, die damit einhergehende bewusste Weglassen historistischer Details sowie die Neuentdeckung der Backsteinbauweise stellen um 1914 die wesentlichen Charakteristika des Hamburger Kontorhausbaus dar. Diese Entwicklungen erfolgen vor dem Hintergrund eines tiefgreifenden strukturellen Wandels, der Hamburg während der Kaiserzeit von einer noch mittelalterlich geprägten Kaufmannsstadt zu einer modernen Handelsmetropole werden lässt (Abb. 15).

Neben der dynamischen wirtschaftlichen Entwicklung der Stadt, deren Einwohnerzahl bereits 1910 die Millionengrenze übersteigt, tragen dazu verschiedene, miteinander in Wechselbeziehungen stehende Tendenzen bei. So wird die schon gegen Mitte des 19. Jahrhunderts begonnene funktionale Entflechtung des Stadtkerns durch eine zeitgleiche Modernisierung der öffentlichen Infrastruktur begünstigt. Elektrifizierung, Gas- und Wasserversorgung und der Bau eines leistungsfähigen Nahverkehrssystems mit dem 1912 eingeweihten Hochbahn-Ring schaffen nicht nur Grundlagen für eine Verdrängung des Wohnens an die Stadtränder, sondern ermöglichen auch im Umkehrschluss die Ausbildung einer vorrangig dem Geschäftsleben dienenden City. Der mit diesem Wandel einhergehende Verlust des mittelalterlichen Stadtbildes bildet wiederum die geistige Basis für eine Wiederentdeckung regionaler Traditionen, die in ein Streben nach der Entwicklung einer unverwechselbaren Hamburgischen Baukultur münden.

Dadurch wird in Hamburg in den Jahren nach der Jahrhundertwende die Abkehr vom kaiserzeitlichen Historismus mit weit größerer Konsequenz vollzogen als in den meisten anderen Regionen des Deutschen Reichs. Der vorrangig funktional begründete Citybildungsprozess verbindet sich hier mit der Entwicklung einer neuartigen Großstadt-Architektur, die den gewandelten Bedingungen der Zeit Ausdruck verleiht. Damit nimmt Hamburg nicht nur deutschlandweit, sondern auch im europäischen Kontext einer Vorreiterrolle ein. Die städtebaulichen, baukünstlerischen, soziologischen und infrastrukturellen Entwicklungsstränge der Zeit werden in der Stadt gebündelt und führen zu einem Durchbruch moderner Architektur, die nach dem Ersten Weltkrieg, unter den neuen politischen Vorzeichen der Weimarer Republik, mit dem Kontorhausviertel eine logische Fortsetzung findet.

Abstract

From Merchant City to Trade Centre – evolution of the Hamburg office building 1886–1914

During the latter part of the nineteenth century Hamburg underwent fundamental changes in terms of its urban development structure. While residents tended to move to the

suburbs after rigid rules about living within the city gates had been abandoned, the city centre saw the development of a modern business district. The inauguration of the Port Warehouse District (Speicherstadt) in 1888 led to the development of many a new office and commercial building – in Hamburg parlance these are called *Kontorhäuser*.

The *Kontorhäuser* of this period typically provided office space that could be freely compartmentalised so that tenants could tailor them to their individual needs. *Kontorhäuser* have inner courtyards so that the rear part of the building, too, is lit by natural light, and their functional and streamlined development potential lends them a very rational structure. The requirements made on this type of office building led to dividable skeleton constructions made from steel or reinforced concrete. They were employed in the first *Kontorhäuser* as early as 1885.

This modern structural design and the very functional subdivision had consequences for the outer appearance of Hamburg *Kontorhäuser*: The facades with their vertical pillars were a reflection of the engineering methods and structural design on the inside. The first *Kontorhäuser* had to be integrated into an existing urban landscape, but the modernisation and rehabilitation efforts which started after the cholera epidemic, i. e. after 1892, were of a different order of magnitude and in the years leading up to WWI *Kontorhäuser* of rather bigger dimensions were built. They gave the city the novel character of a metropolis. The insertion, in 1909, of a whole new street, *Mönckebergstraße*, was a case in point.

From the architectural perspective, the building of *Kontorhäuser* in Hamburg started an entirely new development process which led to the end of historicism. The facades with their pillars were a consequence of rational planning and the structures were designed accordingly. Only few elements were copied from other historical periods. After the turn of the century, however, the homeland protection movement (Heimatschutzbewegung) came up due to the cognition of the increasing loss of local heritage. Therefore motifs typical of Hamburg were used in the *Kontorhäuser*.

Given these special circumstances, the *Kontorhäuser* developed into a unique architectural style which was unparalleled elsewhere in Germany. They significantly contributed to the shaping of Hamburg as a modern city, in terms of both urban planning and architectural design.

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Abb. 15: Östliche Altstadt mit der Mönckebergstraße

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Abbildungsnachweis

Abb. 1, 2: Staatsarchiv Hamburg
 Abb. 3–15: Jan Lubitz

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¹ KICK, SCHNEEGANS, Geschäfts- u. Warenhäuser, Messpaläste, Banken, 1923, S. 196.

² Siehe auch hierzu PEVSNER, Funktion und Form, 1998, S. 213 f.

³ KICK, SCHNEEGANS, Geschäfts- u. Warenhäuser, Messpaläste, Banken, 1923, S. 197.

⁴ Der Paternoster wurde in England entwickelt und erstmals 1876 im General Post Office in London eingebaut. Der Begriff leitet sich vom Bewegungsmuster eines katholischen Rosenkranzes ab, bei dem zehn kleine Kugeln für die Ave Marias eine große Kugel für das Vaterunser („Paternoster“) folgt.

⁵ Architekten- und Ingenieur-Verein zu Hamburg (Hrsg.), Das Hamburger Kontorhaus, 1909, S. 2.

⁶ Der Ausdruck wurde vom Chicagoer Architekten Louis Henri Sullivan 1896 in seinem Artikel „The tall office building artistically considered“ geprägt, erschienen in der Zeitschrift „Lippincott’s Magazine“.

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Ralf Lange

„Steigerung zum Monumentalen“ – Das Kontorhausviertel mit Chilehaus, Meißberghof, Sprinkenhof und Mohlenhof

Die Hamburger Kontorhausarchitektur und die Sanierung der Innenstadt nach der Cholera-Epidemie 1892

Das Chilehaus, der Sprinkenhof, der Mohlenhof und der Meißberghof – das ursprüngliche Ballinhaus¹ – sind charakteristische Zeugnisse der Architektur der Weimarer Republik, die auch im internationalen Vergleich herausragen. Zugleich dokumentieren sie das hohe konzeptionelle Niveau, das die Hamburger Bürohausarchitektur bereits vor dem Zweiten Weltkrieg auszeichnete. Allerdings sprach man an der Elbe nicht von Büro-, sondern von Kontorhäusern², womit Mietbürohäuser gemeint waren, deren Nutzer sich vorrangig aus den hafenabhängigen Branchen rekrutierten, die damals die Hamburger Wirtschaft dominierten: „Zahllose Ausfuhr- und Einfuhrgeschäfte, Agenten und Makler, Vertreter in- und ausländischer Firmen, Reedereien und Spediteure, Versicherungsbureaus und ähnliche Geschäfte, nicht zuletzt Rechtsanwälte brauchen für ein oft sehr wenig zahlreiches Personal bequem erreichbare, für sich abgeschlossene Kontorräume, die trotz ihrer geringen Ausdehnung einen behaglichen Eindruck machen sollen“³ (Abb. 1 u. 2).

Da der Raum- und Flächenbedarf dieser zumeist relativ kleinen Unternehmen während des Entwurfs der Gebäude in der Regel noch unbekannt war, im Unterschied etwa zu einer Großverwaltung mit einer bestimmten Zahl an Mitarbeitern und klar definierten Abteilungen, wurde beim Entwurf der Kontorhäuser Wert auf ein Höchstmaß an Flexibilität hinsichtlich der Aufteilbarkeit der Geschossflächen gelegt. Folglich wurden die Gebäude in Stahlbeton- oder Stahlskelettbauweise errichtet und die Treppen, Aufzüge und Toiletten zu kompakten Kernbereichen zusammengefasst, um tragende Innenwände und sonstige störende Fixpunkte möglichst zu vermeiden. Weitere Kennzeichen des Kontorhauses sind der hohe Standard der Haustechnik, die sich bereits um 1900 durch Paternoster (Umlaufaufzüge), Zentralheizungen, elektrische Beleuchtung und Telefonanschlüsse auszeichnete, die besonders repräsentativ gestalteten Eingangsbereiche und die Skelettfassaden (wobei Letztere allerdings nur bedingt auf das Kontorhausviertel zutreffen, siehe unten).

Diese originär hamburgische Baugattung des Kontorhauses, die sich mit den Gebäuden des Kontorhausviertels in besonders ausgereifter Form manifestiert, ist sowohl Symptom als auch Katalysator eines Transformationsprozess, der aus der Hamburger Innenstadt, die um 1880 noch in großen Teilen vorindustriellen Charakter hatte, sukzessive ein monofunktionales Dienstleistungsviertel gemacht hat.⁴ Forciert wurde diese Entwicklung noch, als der Senat nach



Abb. 1: Chilehaus, Portal C mit einer Terrakotta-Plastik von Richard Kuöhl



Abb. 2: Das Kontorhaus als gemeinsames Dach über einer Vielzahl kleinerer Unternehmen: Liste der Mieter am Treppenaufgang des Portals C. Das Schild wurde um 1950 in Pinseltechnik erstellt und bei einer Restaurierung freigelegt

der Cholera-Epidemie 1892, die rund 8 600 Todesopfer gefordert hatte, die Sanierung großer Teile der Innenstadt beschloss und systematisch diejenigen Grundstücke aufkaufte, die abgebrochen und städtebaulich neu geordnet wer-

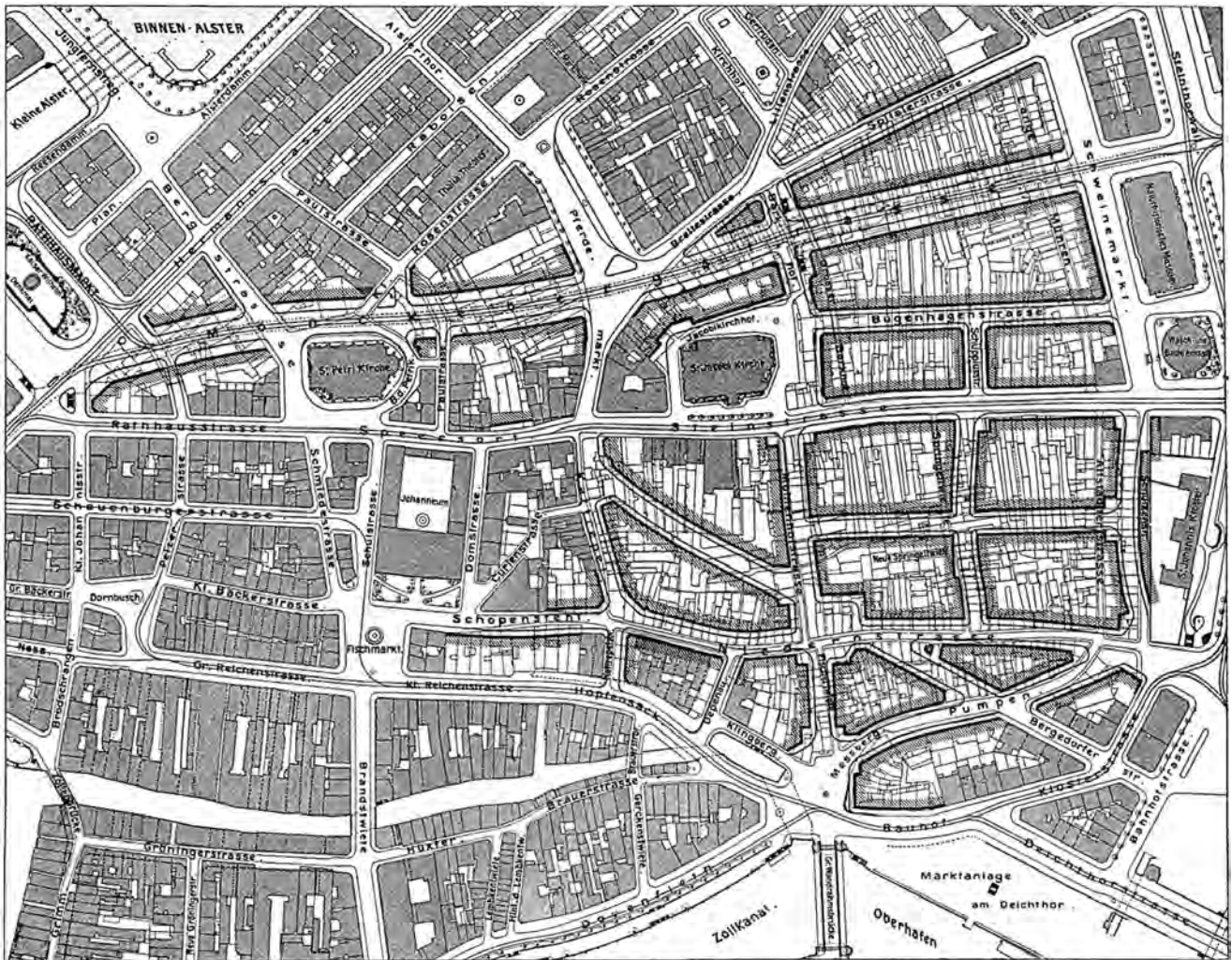


Abb. 3: Lageplan der Sanierungsgebiete in der Altstadt (um 1904). Im Südosten ist der geplante Straßenverlauf des Kontorhausviertels eingezeichnet, der später noch modifiziert wurde

den sollten.⁵ Diese Maßnahmen betrafen auch die Anlage der Mönckebergstraße und ihrer Nebenstraßen (ab 1907),⁶ die nahezu ausschließlich mit Kontorhäusern bebaut wurden, sowie das Kontorhausviertel, das sich von der Steinstraße bis zum Meßberg erstreckte und nach dem Ersten Weltkrieg realisiert wurde.⁷

Die Sanierung der südlichen Altstadt

Das Gebiet südlich der Steinstraße war ein so genanntes Gängeviertel, wie die Elendsquartiere der Innenstadt genannt wurden, deren Bebauung überwiegend aus Fachwerkhäusern des 16. bis 18. Jahrhunderts bestand.⁸ Mit zunehmender Bevölkerung wurden in diesen Gebieten auch die Innenhöfe mit Gassen – den sogenannten Gängen – erschlossen und diese beidseitig mit zumeist mehrgeschossigen Wohnhäusern bebaut, so dass kaum noch größere Freiflächen übrig blieben. Als Zugänge dienten Tore oder schmale Durchlässe in den Vorderhäusern. Die Gängeviertel kennzeichneten sich durch besonders unhygienische Wohnverhältnisse und waren überbevölkert, so dass die Cholera hier 1892 beste Voraussetzungen für ihre epidemische Ausbrei-

tung fand. Allerdings dauerte es noch zwei Jahrzehnte, bis die Sanierung in Angriff genommen wurde. 1913 wurden die ersten Häuser an der Niedernstraße abgerissen; 1917 sollte das gesamte Gebiet abgeräumt sein.⁹ Die Abbruchmaßnahmen zogen sich jedoch, bedingt durch den Ersten Weltkrieg und die anschließend herrschende Wohnungsnot, bis Anfang der 1930er Jahre hin.

Nach dem Abriss der ursprünglichen Bebauung wurde das Straßennetz erneuert, wofür die bestehenden Straßen, etwa die Niedernstraße, die Mohlenhofstraße oder die Fischerstraße, in der Regel lediglich stark verbreitert und begründet wurden (Abb. 3).¹⁰ Völlig neu angelegt wurden die Altstädter Straße, der Burchardplatz und die Burchardstraße, die das gesamte Gebiet diagonal durchschneidet, um im Südosten in die heute nicht mehr vorhandene Bergedorfer Straße zu münden. Das Ergebnis dieses rigorosen Eingriffs in die überlieferten Stadtstrukturen waren schiefwinklige Grundstücke, die die Kreativität der Architekten herausforderten, was sich besonders deutlich am Chilehaus zeigte. 1912 erlangte dieser Plan, den das Ingenieurwesen der Baudeputation bereits 1904 vorgelegt hatte, Gesetzeskraft.¹¹ Fritz Schumacher, der 1909 zum Leiter des Hamburger Hochbauamtes und 1923 zum Oberbaudirektor ernannt wurde, konnte nur noch einige

kleinere Korrekturen durchsetzen; u. a. wurde der Burcharplatz auf seine Initiative hin stark vergrößert und auf eine Bebauung der Fläche östlich des Chilehauses verzichtet, so dass dort ein weiterer öffentlicher Platz entstand, der das spektakuläre Gebäude besser zur Geltung brachte.¹²

Der städtebauliche Ideenwettbewerb 1914

Die südliche Altstadt sollte nach der Sanierung ursprünglich wieder als Wohnviertel dienen, wie bereits die Sanierungsgebiete in der südlichen Neustadt. Der Bürgerschaftsausschuss, der für die Sanierung eingesetzt worden war, machte allerdings auch deutlich, dass der Bedarf an günstigen Kleinwohnungen nicht unbedingt an dieser Stelle befriedigt werden müsste, zumal sich alternative Standorte anboten wie die hafennahen Stadtteile Veddel und Kleiner Grasbrook, die ab 1915 auch tatsächlich mit neuen Wohnblöcken bebaut wurden.¹³ Auch ein Zitat von Arnold Diestel, dem damaligen Präses der Finanzdeputation und späteren Ersten Bürgermeister (1920–24), deutet an, dass zumindest einzelne Mitglieder des Senats völlig andere Vorstellungen von der Zukunft der südlichen Altstadt hegten: „Dieses Gelände sollte man einer großzügigen einheitlichen Bebauung, die Rücksicht insbesondere auch auf die Marktinteressen nimmt, vorbehalten und die Einheitlichkeit nicht durch Häuser mit kleinen Wohnungen unterbrechen.“¹⁴

1914 schrieb der Staat, quasi als Beschäftigungsmaßnahme für die Architekten während der ersten Kriegsmomente, einen städtebaulichen Ideenwettbewerb für dieses Gebiet aus (Abb. 4), um „ein möglichst reichhaltiges Studienmaterial zur Beurteilung der Frage zu erlangen, für welche Bedürfnisse die zu verkaufenden Plätze zuzuschneiden sind.“¹⁵ Dabei wurde nur ein geringer Anteil an Kontorhäusern gefordert, denn durch den Bau der Mönckebergstraße sei „der Bedarf an Geschäftshäusern vorerst nahezu gedeckt“¹⁶. Als Vorbild diente offenbar die Sanierung der südlichen Neustadt, was sich auch an den gediegenen Details der Entwürfe zeigt, die mit traditionalistischen Fassaden, Erkern, Sprossenfenstern und einer ausgeprägten Dachlandschaft an die kurz zuvor errichteten Wohnblöcke in dem Sanierungsgebiet an der Martin-Luther-Straße und an der Rehhoffstraße erinnerten.¹⁷ Besonders gewürdigt wurde der Entwurf von Distel & Grubitz, der mit den Blöcken beiderseits der Fischertwiete bereits die Konturen des späteren Chilehauses aufscheinen lässt.¹⁸

Die Realisierung des Kontorhausviertels

Nach dem Ersten Weltkrieg war die Ansicht von Senator Diestel Konsens. Das Gebiet südlich der Steinstraße wurde bis zur Weltwirtschaftskrise als monofunktionales Kontorhausviertel entwickelt. Wohnungen wurden, wenn überhaupt, nur temporär von den Investoren toleriert. Im Chilehaus gab es zeitweilig 30 Wohnungen; von der ursprünglichen Auflage, zwei Drittel des Gebäudes in Wohnungen aufzuteilen, konnte sich der Bauherr Henry Brarens Sloman im August 1923 durch die Zahlung einer Ablösesumme von 2 Milliar-

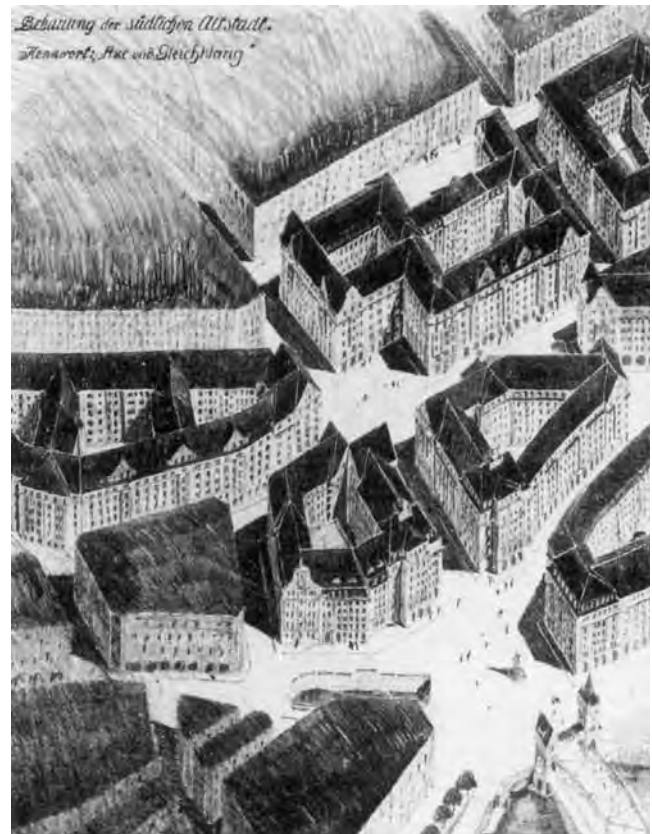


Abb. 4: Wettbewerb für die südliche Altstadt, Entwurf von Distel & Grubitz (1915)

den Mark an die Stadt, befreien.¹⁹ Anders sah es dagegen nach der Hyperinflation 1923 aus. Nun erzwang der herrschende Kapitalmangel eine größere Flexibilität der Investoren, was offenbar auch die Inanspruchnahme von Krediten für den Wohnungsbau nicht ausschloss.²⁰ Der Sprinkenhof wurde deshalb zunächst zu einem Großteil als Wohngebäude genutzt, wobei es sich in der Regel um Zwei-Zimmer-Wohnungen mit Küche und WC handelte.²¹ Um zu gewährleisten, dass diese Flächen später problemlos in Büroräume umgewandelt werden konnten, wurde in der Regel auf Bäder verzichtet.

Dass in diesen Krisenjahren überhaupt eine rege Baukonjunktur herrschte, verwundert nur auf den ersten Blick. Zum einen trat das Bürgertum die Flucht in die Sachwerte an. Zum anderen profitierte der Hamburger Hafen von der Exportorientierung der deutschen Wirtschaft, zumal der kontinuierliche Währungsverfall auch einen Wettbewerbsvorteil bei Ausfuhrgeschäften bedeutete.²² Bis Ende der Zwanzigerjahre erholte sich der Hafen von den Folgen des Ersten Weltkrieges und der Inflation, und 1929 gelang es sogar, den Hafenumschlag von 1913 zu übertreffen.²³ Allerdings warf bald darauf die Weltwirtschaftskrise den Außenhandel und die Schifffahrt erneut so stark zurück, dass dieser Spitzenwert bis zum Zweiten Weltkrieg nicht wieder erreicht wurde.²⁴ Hiervon wurde auch die Baukonjunktur betroffen. Bereits 1930 brach der Gewerbebau abrupt ein.²⁵ Und auch als sich die Wirtschaft Mitte der 1930er Jahre wieder zu erholen begann, wurden die letzten freien Flächen, die vor allem an der Steinstraße lagen, zunächst mit Wohnungen



Abb. 5: Luftbild des Kontorhausviertels mit Resten der ursprünglichen Bebauung (um 1929). Am unteren Bildrand sind der Montanhof, das Fernsprechamt Niedernstraße, der Mohlenhof, das Chilehaus und der Meißberghof zu sehen (von links nach rechts). Im Bildzentrum erhebt sich der kubische erste Bauabschnitt des Sprinkenhofs

gefüllt.²⁶ Ein Grundstück an der Burchardstraße blieb sogar bis Mitte der 1950er Jahre unbebaut.²⁷

Der Baufortschritt im Kontorhausviertel spiegelt diese wechselvolle Entwicklung wider (Abb. 5).²⁸ In den Inflationsjahren wurden das Chilehaus von Fritz Höger (1922–24), der Meißberghof von Hans und Oskar Gerson (1922–24) sowie Haus Miramar von Max Bach (1922–24) errichtet. Aus den „Goldenen Zwanziger Jahren“ stammen Haus Gilden Gerd von Zauleck & Hormann (1924/25), der Montanhof von Distel & Grubitz (1924/25), das Post- und Fernmeldeamt Niedernstraße von Postbaurat Martin Thieme (1924–26), der Mohlenhof von Klophaus, Schoch, zu Putlitz (1927/28) und die ersten beiden Bauabschnitte des Sprinkenhofs (1927/28 bzw. 1929/30), ein Gemeinschaftsprojekt von Höger und den Gebrüder Gerson. Während der Weltwirtschaftskrise konnten nur noch Haus Rodewald von Emil Neupert (1930/31) und Haus Hubertus von Bach & Wischer (1930/31) fertiggestellt werden. Dann stagnierte der Ausbau des Kontorhausviertels bis Ende der 1930er Jahre, sieht man von den erwähnten Wohnungen an der Steinstraße ab. Zum Teil bereits während der ersten Kriegsjahre entstanden noch das Bartholomay-Haus und das Pressehaus von Rudolf Klophaus (1937/38 bzw. 1938/39) sowie der dritte Bauabschnitt des Sprinkenhofs (1939–43), der von Höger allein stammte.

Allgemeine Kennzeichen des Kontorhausviertels

Bis auf wenige Ausnahmen ordneten sich alle bis 1931 errichteten Gebäude einem Leitbild unter, das Hans Bahn wie folgt umriss: „Das Dach wandelt sich zum flachen Kiesdach und wird den Lichtwinkeln entsprechend gestaffelt. [...] Statt liebenswürdiger Einzelmotive tritt die Steigerung zum Monumentalen durch gleichförmigen Rhythmus ein. Statt einzelner Häuser werden ganze Blöcke (Höfe) gestaltet.“²⁹ Diese Entwicklung war nicht nur Zufall, denn im Sanierungsgebiet der südlichen Altstadt konnte Fritz Schumacher sein Ideal einer einheitlichen Gestaltung mit Flachdächern und Klinkerfassaden ohne Abstriche umsetzen, für das er beim Bau der Mönckebergstraße noch vergeblich plädiert hatte.³⁰ So schrieb er über das zukünftige Kontorhausviertel: „Für die große Umgestaltungsarbeit, die hier demnächst vor sich gehen wird, liegen die Dinge hinsichtlich der Materialfrage anders als in der Mönckebergstraße. [...] Nichts steht im Wege, die mächtige Forderung einer einheitlichen Materialpolitik walten zu lassen [...]“³¹ Kongeniale Mitstreiter fand Schumacher dabei in den Architekten Hans und Oskar Gerson und Fritz Höger, die bereits vor dem Ersten Weltkrieg dem Backstein in der Hamburger Architektur zu neuer Geltung verholfen hatten.³²

Eine weitere Innovation der 1920er Jahre bedeuteten die Staffelgeschosse, die ein besonderes Anliegen der 1912 institutionalisierten Baupflegekommission waren (Abb. 6).³³ Die maximal zulässige Gebäudehöhe bis zur Traufkante betrug in der Hamburger Innenstadt 24 Meter. Abhängig von der Straßenbreite waren darüber hinaus aber noch Dachaufbauten erlaubt, sofern diese einen Neigungswinkel von mindestens 60 Grad zur Straße hin aufwiesen.³⁴ Die Konsequenz dieser Regelung waren „Nasendächer“, die als gestalterisch unbefriedigend galten: „In Hamburg pflegte man bei allen Privatbauten ein nach der Straße zu nur verkrüppeltes mansardähnliches Scheindach und im übrigen eine flache Pappdeckung, mit der man alle Unregelmäßigkeiten einer wild gewordenen Grundrißbildung bequem überdecken konnte.“³⁵ Als befriedigendere Alternative wurden Staffelgeschosse angesehen – vorausgesetzt, deren „Stufenprofil“ blieb innerhalb des 60-Grad-Winkels, der ursprünglich für die Dachschrägen vorgeschrieben war.

Auffällig ist auch der Maßstab der Gebäude, der das Kontorhausviertel auch in städtebaulicher Hinsicht in der Innenstadt hervorhebt und zu einem signifikanten Ensemble zusammenschweißt. Boten die größten Kontorhäuser vor dem Ersten Weltkrieg, z. B. das Kaufmannshaus oder das Klörperhaus, rund 20 000 bis 25 000 Quadratmeter Fläche³⁶, so sprengten das Chilehaus mit 36 000 Quadratmetern und der Sprinkenhof mit 52 000 Quadratmetern – nach Fertigstellung aller drei Bauabschnitte – alle bis dahin in Hamburg gültigen Rekorde.³⁷ Außerdem wurden jetzt großzügig Dispense von der Baugesetzgebung erteilt, so dass das Chilehaus zehn Geschosse erlangen konnte und somit eines der ersten Hochhäuser in Deutschland war.³⁸ Diese Hochhaus-euphorie, die auch generell kennzeichnend für die deutsche Architektur der Zwanzigerjahre ist³⁹, ließ sich nach dem verlorenen Ersten Weltkrieg auch wirtschaftlich legitimieren: „Wir sind gezwungen, in den billigsten Raum, in die Höhe hineinzubauen, denn das Land, das Häuser tragen soll, können wir uns nicht mehr leisten.“⁴⁰

Das Chilehaus

Den unbestrittenen architektonischen Höhepunkt des Kontorhausviertels bildet das Chilehaus, das hinsichtlich der wie ein Bug aufragenden Spitze und der geschwungenen Südfassade an einen Schiffsrumpf erinnert (Abb. 7). Diese signifikante Gebäudeform war zwar das Ergebnis der unregelmäßig geschnittenen Baufläche, die überdies durch die Fischertwiete geteilt wurde (ein Makel, den Höger zu beheben wusste, in dem er die Straße mit zwei großen Bogenöffnungen überbaute). Es ist aber zu kurz gegriffen, das Gebäude in erster Linie als Ergebnis dieser Zwänge zu interpretieren. Denn wie sich anhand der überlieferten Bauprüfakten belegen lässt, waren mehrere Dispense nötig, um auf den beiden Grundstücken, die ja, wie oben geschildert, ursprünglich für Wohngebäude vorgesehen waren, überhaupt ein Kontorhaus mit einem wirtschaftlichen Grundriss realisieren zu können.⁴¹ Dabei hatte die Stadt anfänglich weder die dreieckige Spitze, noch die dynamische Fassadenkurve vorgesehen, so dass Henry Brarens Sloman zunächst mehrere kleinere Flächen zusätzlich erwerben musste, um Högers Entwurf

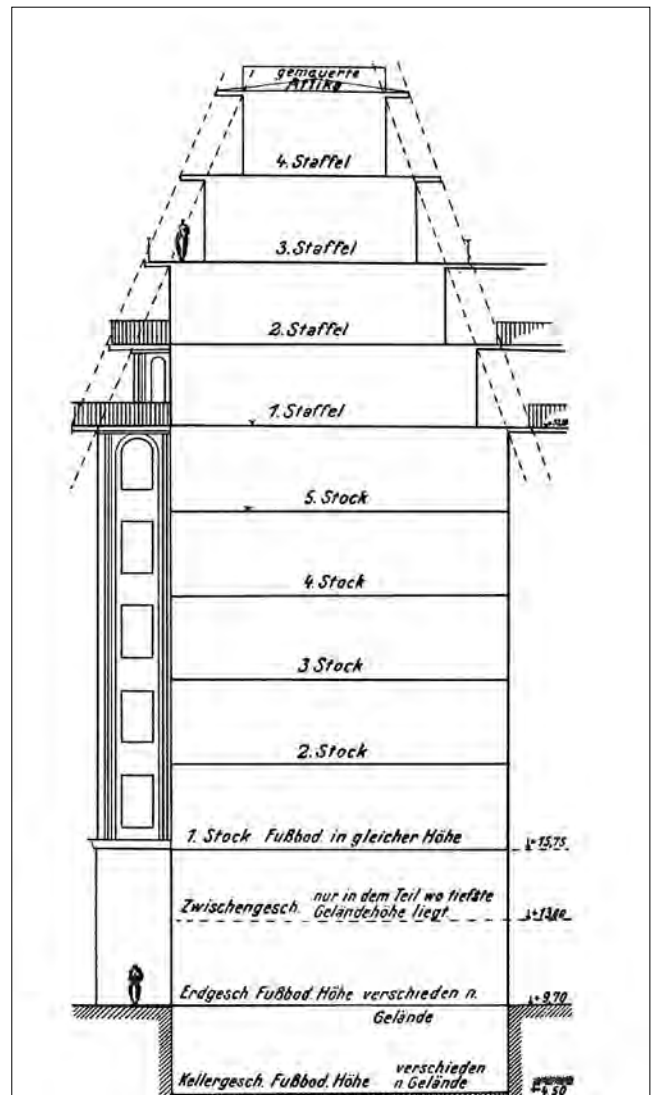


Abb. 6: Chilehaus, Querschnitt mit Staffelgeschossen

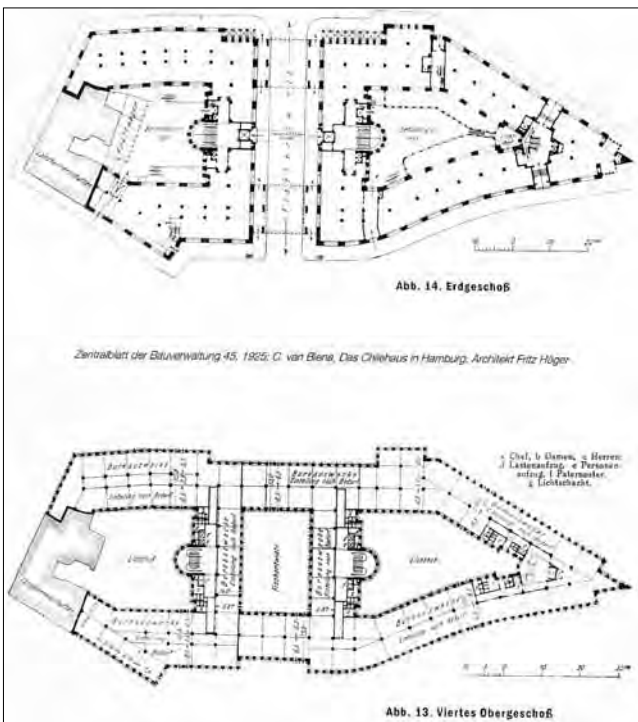
realisieren zu können. Selbst die heute so selbstverständlich anmutende Überbauung der Fischertwiete erforderte einen Dispens (Abb. 8).

Das Chilehaus ist ein Stahlbetonskelettbau, wobei die Fassaden jedoch zum größten Teil aus massivem Mauerwerk bestehen. Das Achsmaß der Konstruktion beträgt 6,18 m, was an den Fassaden aber nicht ablesbar ist, weil sämtliche Fassadenpfeiler die gleiche Breite von 0,72 m aufweisen.⁴² Die Fassaden sind vollständig mit roten Klinkern verblendet, die in irisierenden bläulichen und bräunlichen Tönen changieren, wobei Ziegel milderer Wahl genommen wurden, deren rustikale, unregelmäßige Oberflächen damals besonders geschätzt wurden. An den Straßenseiten überspielen Vorlagen aus jeweils zwei parallelen Ziegeln pro Mauerschicht die relativ kompakten Pfeiler. Sie sind um 45 Grad gegenüber den Fassaden gedreht und wirken somit zu den Vorderseiten hin wie spitze Grate, wodurch die Außenhülle insbesondere an den Gebäudekanten einen feingliedrigen, geradezu vorhangartig anmutenden Charakter erhält. Da jede siebte Ziegellage rechtwinklig zu den Fassadenpfeilern gemauert wurde, um als Binder zu dienen, entstand ein ornamental wirkender Verband, der bei einer Schrägan-



Abb. 7: Chilehaus von Fritz Höger (1922–24)

Abb. 8: Chilehaus, Grundrisse des Erdgeschosses und eines Bürogeschosses



sicht zudem den verblüffenden Effekt hat, dass er diagonale Strukturen bildet, die sich über die gesamte Fassade ziehen.

Ein vergleichbares Vexierspiel bieten die Vorlagen, die je nach Blickwinkel des Betrachters entweder wie schlanke Fassadenpfeiler wirken oder sich so dicht zusammenschieben, dass die Fensterachsen nicht mehr zu sehen sind und der Eindruck einer homogenen Oberfläche aus Klinkern entsteht (Abb. 9). Oder wie es Höger selbst formuliert hat: „Im kleinachsigen Einzelrhythmus liegt auch der Hauptwesenszug der künstlerischen Qualität des Chilehauses. Nur durch den kleinachsigen Einzelrhythmus werden die durch viele Fenster gänzlich aufgelösten Fronten in der Verkürzung wieder zu ruhigen Flächen, und diese geschlossen, ergeben wieder den monumentalen Körper.“⁴³ Diese Beschränkung auf ein einziges Gliederungsmotiv hebt das Chilehaus übrigens aus dem Werk von Höger hervor, der in den folgenden Jahren mit immer virtuoser Ornamenten hervortrat.⁴⁴ Beim Chilehaus finden sich rein dekorativ aufgefasste Klinkerstrukturen dagegen nur an den unteren Fassadenzonen an der Fischertwiete, deren gestalterische Sonderbehandlung jedoch auch dadurch gerechtfertigt erscheint, dass hier die beiden Haupteingänge liegen.

Im Kontrast zu den Vorlagen hat Höger das Erdgeschoss durch ein flächiges Mauerwerk mit tief eingeschnittenen Segmentbogenöffnungen für die Schaufenster und Eingangsportale als Sockelgeschoss betont. Diese kompakte Zone legt sich gleichsam wie eine Banderole um die feingliedrigen Skelettfassaden und verklammert die unterschiedlichen Fassadenabschnitte. Die gleiche gestalterische Rolle spielen die Staffelgeschosse, die sich wie horizontale Bänder um den Komplex ziehen, wobei dieser Effekt noch durch die überkragenden Deckenplatten aus Stahlbeton verstärkt wird, die den Komplex mit ihrem scharfkantigen Profil konturieren. Maßstäblichkeit erhält diese signifikante Großform durch kleinteilige Details, wobei neben den Sprossenfenstern vor allem die Terrakotta-Plastiken von Richard Köhl hervorzuheben sind: die Figuren über den Portalen, die Terrakotta-Elemente der Arkaden am Burchardplatz und der beiden Pavillons, die die Gebäudespitze flankieren, sowie der Andenkondor – das Wappentier Chiles –, der wie eine Galionsfigur an dem „Bug“ des Chilehauses angebracht ist und somit dessen Schiffssymbolik unterstreicht.⁴⁵

Meißberghof, Sprinkenhof und Mohlenhof

Während die Fassaden des Chilehauses in relativ schmale Klinkerpfeiler mit spitzwinkligen Vorlagen aufgelöst sind, deren stakkato-artiger Rhythmus den dynamischen Charakter des Baukörpers unterstreicht, erhielten die benachbarten Gebäude aus gestalterischen Erwägungen flächige Fassaden. Den Auftakt machte der Meißberghof von Hans und Oskar Gerson (Abb. 10), dessen Kanten in Strebpfeiler auslaufen, die hinsichtlich ihrer gerundeten Anschlüsse wie in das Fassadenmauerwerk verschliffen wirken. Diese Pfeiler verleihen der Architektur einen nahezu sakral anmutenden, gotisierenden Zug, der ursprünglich noch durch die Pfeilerfiguren von Ludwig Kunstmann unterstrichen wurde.⁴⁶ Ansonsten blieb der Bau schmucklos, was sich zum

einen durch eine gewollte Kontrastwirkung zum gleichzeitig errichteten Chilehaus erklären lässt, zum anderen aber auch dem künstlerischen Credo der Architekten entsprach, die bei ihren Entwürfen auch allgemein Wert auf eine flächige Wirkung des Mauerwerks legten: „Die Zusammensetzung der vielen nicht genau gleichen und verschieden getönten Steine mit dem Spiel der Fugen sichert der Fläche einen hohen ästhetischen Reiz. Wir [die Gebrüder Gerson, R.L.] empfinden diesen Reiz [...] der Fläche so stark, daß wir im allgemeinen die Flächen nicht durch andere Mittel zu beleben versuchen und nach Möglichkeit vermeiden, die Körper [der Gebäude, R.L.] zu zergliedern.“⁴⁷

Der Sprinkenhof (Abb. 11, 12 u. 13), den die Gebrüder Gerson mit Fritz Höger entworfen haben, kennzeichnet sich dagegen im ersten Bauabschnitt durch eine ausgeprägte Lust am Ornament, wobei die Wahl auf diagonale, sich kreuzende Klinkerbänder fiel, die sowohl die Straßen- als auch die Hoffronten mit einem gleichmäßigen Muster überziehen. Runde Terrakottareliefs von Ludwig Kunstmann setzen Akzente. Ursprünglich hatten die Architekten Skelettfassaden entworfen, die aufgrund einer Intervention der Baupflegekommission jedoch flächig umgestaltet werden mussten, damit der Bau nicht zur Konkurrenz für das Chilehaus geriet.⁴⁸ Weitaus sachlicher präsentiert sich demgegenüber der zweite Bauabschnitt, der schmucklose Lochfassaden aufweist. Lediglich der Kopfbau am Burchardplatz wurde mit einem ornamentalen Verband aus Klinkern und goldfarbenen Ziegeln dekoriert, der sich auch an den Treppenhaussfassaden des ersten Bauabschnitts findet. Beim dritten Bauabschnitt griff Höger Ende der 1930er Jahre mit diagonalen Fassadenmustern dagegen wieder auf das expressionistische Formenrepertoire zurück. Hier verdeutlicht sich ein anachronistischer Zug, der auch allgemein kennzeichnend für Högers Entwürfe in der NS-Zeit ist.⁴⁹

Der Bannstrahl der Baupflegekommission traf auch den Entwurf für den Mohlenhof (Abb. 14), für den Klophaus, Schoch, zu Putlitz ursprünglich ebenfalls Pfeilerfassaden in expressionistischen Formen vorgesehen hatten, was in der unmittelbaren Nachbarschaft des Chilehauses aber als störend empfunden wurde.⁵⁰ Oder wie es in dem apodiktisch formulierten Schreiben der Baupolizei hieß, das sich nicht lange mit objektiv nachvollziehbaren Argumenten aufhielt: „Gegen die Errichtung des Geschäftshauses nach Maßgabe der eingereichten Vorlagen wird auf Grund § 2 Ziffer 1 des Baupfleugesetzes Einspruch erhoben mit der Wirkung, daß das Vorhaben in der beabsichtigten Art nicht ausgeführt werden darf. Begründung: Das Gebäude würde durch die Art der Gliederung, insbesondere durch die schräg gestellten Pfeiler und Fensterwände, das Platzbild verunstalten.“⁵¹ Der Mohlenhof erhielt stattdessen schmucklose Lochfassaden mit seriell gereihten, schmalen Fenstern, die erstmalig einen sachlichen Zug in die bis dahin ausgesprochen dekorationsfreudige Kontorhausarchitektur brachten.

Einen genaueren Blick lohnen schließlich auch die Eingangshallen und Treppenhäuser, die sich nun allerdings nicht mehr, wie noch in den Jahren vor dem Ersten Weltkrieg, durch Marmor, Mosaiken und Bronzeappliken auszeichnen, sondern durch Materialien mit einer rustikalen, bisweilen geradezu betont groben Qualität wie Keramikfliesen oder unglasierte Terrakotta-Elemente (wie im westlichen



Abb. 9: Chilehaus, Fassadendetails



Abb. 10: Meißberghof von Hans und Oskar Gerson (1922–24)

Eingang des Chilehauses). Nur in der Halle des Meißberghofs scheint mit der Wandverkleidung aus Travertin und den schlagvergoldeten Geländern und Türen noch einmal das Anspruchsniveau der Vorkriegsjahre auf, wenn auch konterkariert durch unverkleidete Stützen und Unterzüge aus scharriertem Sichtbeton.⁵² Schule machte hier dagegen die gigantische Wendeltreppe, die sich über alle zehn Geschosse erstreckt. Vergleichbare Treppen finden sich auch im Sprinkenhof, wo sie ebenfalls sämtliche Geschosse wie überdimensionale Spiralen durchdringen. Oder wie es die Architekten selbst formulierten: „Das Haupttreppenhaus [...] als einziger großer Raum des Kontorhauses wird als verbindender Zentralraum durch die monumentale Durchsicht zur Geltung gebracht.“⁵³



Abb 11 Sprinkenhof von Fritz Höger und Hans und Oskar Gerson (1927–43)



Abb. 12: Sprinkenhof, Fassadendetails

Abb. 13: Sprinkenhof, Treppe im ersten Bauabschnitt



Die Rezeption und kunsthistorische Bedeutung der vier Kontorhäuser

Das Chilehaus und der Meißberghof waren Initialbauten der expressionistischen Architektur, wie diese Formensprache in nicht völlig schlüssiger Analogie zu den gleichnamigen Strömungen in der Literatur und in der bildenden Kunst heute bezeichnet wird.⁵⁴ Sie stehen am Anfang einer Kette vergleichbarer Bauten im gesamten Reichsgebiet. Etliche Details wurden sogar kopiert, was das Kölner Hansahochhaus belegt, bei dessen Entwurf sich Jacob Koerfer am Meißberghof orientiert hatte (1924/25).⁵⁵ Stärker noch als diese Stilvergleiche illustrieren jedoch die zahlreichen Veröffentlichungen in der zeitgenössischen Fachliteratur, welche herausragende Rolle das Kontorhausviertel in der damaligen deutschen Architektur spielte.⁵⁶ Dass diese Entwürfe auch außerhalb Deutschlands rezipiert wurden, belegt das Chilehaus, das in den 1950er Jahren gleich von vier internationalen Autoren, nämlich Arnold Whittick, Nikolaus Pevsner, Henry-Russel Hitchcock und Leonardo Benevolo, in den Kanon der beispielhaften Architekturen des 20. Jahrhunderts aufgenommen wurde.⁵⁷

Der besondere Rang des Kontorhausviertels mit seinem zentralen Ensemble aus Chilehaus, Meißberghof, Sprinkenhof und Mohlenhof ist allerdings nicht nur in seiner architektonischen Qualität zu sehen, sondern auch in dem damals einzigartigen städtebaulichen Konzept, ein ganzes Stadtquartier ausschließlich für den Dienstleistungssektor zu reservieren. Vorläufer hatte das Kontorhausviertel in der Mönckebergstraße und in der Speicherstadt, die zwar

in erster Linie als Lagerzentrum gedacht war, aber einen vergleichbar monofunktionalen Charakter hatte.⁵⁸ Diese Entwicklung war damals auch im internationalen Vergleich ohne Beispiel, sieht man von den hochgradig tertiärisierten Innenstädten einiger US-amerikanischer Metropolen wie New York oder Chicago ab. Diese Pionierstellung des Kontorhausviertels wird auch durch die temporäre Nutzung von Teilen des Chilehauses und des Sprinkenhofs für Wohnzwecke nicht geschmälert, da diese Bauten von vornherein als moderne Bürohäuser in Stahlbetonskelettbauweise mit zentralen Erschließungskernen konzipiert wurden und die Wohnungen somit lediglich einen provisorischen und reversiblen Charakter hatten.

Abstract

Chilehaus and office building district – office buildings after the First World War

The *Kontorhausviertel* is situated to the Southeast of the Old Town. After WWI it replaced the squalid und overpopulated *Gängeviertel*, a low quality housing area of narrow passages and with poor sanitation standards where the cholera epidemic of 1892 had claimed many more lives than elsewhere in the city. The *Gängeviertel* had been characterised by closed rows of half-timbered houses dating back to the 17th and 18th centuries, the only access to which was provided through narrow alleyways called *Gänge*. Back yards, too, were extremely densely built-up and you could only enter them through gates in the front houses.

Rehabilitation and modernisation of the southeasterly part of the Old Town was begun in 1913, but then stopped during WW I and the ensuing housing shortage to be finally completed during the 1930's. The narrow streets were significantly widened and plots amalgamated. *Burchardstrasse* was an entirely new street that cut diagonally through the area and prompted the exceptional ground plan of *Chilehaus*. As late as 1914 there were plans to erect residential buildings there, but after WW I a decision was taken to exclusively build office space. The only exception was *Steinstrasse* where residential houses were built during the world economic crisis.

The *Kontorhausviertel* includes 14 office buildings and two residential complexes nearly all of which were erected between 1922 and 1943. Four of them are conspicuous in terms of their architectural qualities. Together they form an ensemble within the *Kontorhausviertel*: *Chilehaus* by Fritz Höger (1922–24), *Meißberghof* by Hans und Oskar Gerson (1922–24), *Mohlenhof* by Klophaus, Schoch and zu Putlitz (1927/28) and *Sprinkenhof*. The first two sections of *Sprinkenhof* were built by Höger and the Gerson brothers (1927/28 and 1929/30 respectively), the third one was realised by Höger alone (1939–43).

These four office buildings, through their expressionist design, their unadorned brick facades and their rational ground planes which had become possible through modern reinforced concrete skeleton construction techniques were trendsetters for contemporary office architecture. At the same time, the erection of this monofunctional complex



Abb. 14: Mohlenhof von Klophaus, Schoch, zu Putlitz (1927/28, Aufnahme um 1929)

of office buildings was the culmination of a process in the course of which a city developed within the central part of Hamburg which was dominated for a large part by office buildings, shops and warehouses – a phenomenon that, at the time, only existed to the same extent in US metropolises and in London.

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Abb. 4: Bau-Rundschau, 1915, Nr. 13–15
Abb. 5; Abb. 6; Abb. 7: Denkmalschutzamt Hamburg
Abb. 8: Zentralblatt der Bauverwaltung 1925, Nr. 45
Abb. 9: Wikimedia Commons, Wolfgang Meinhart
Abb. 12: Wikimedia Commons, SKopp
Abb. 13: Allianz Real Estate Germany GmbH
Abb. 14: Hamburgisches Architekturarchiv

Abbildungsnachweis

Abb. 1; Abb. 2; Abb. 10; Abb. 11: Heinz-Joachim Hettchen
Abb. 3: Hamburg und seine Bauten 1914

* Die Abbildungsrechte sind vom Autor geklärt worden und liegen in dessen Verantwortung

- ¹ Das Ballinhaus musste 1938 auf Anweisung von Reichsstatthalter und Gauleiter Karl Kaufmann in Meßberghof umbenannt werden, weil Albert Ballin (1857–1918), der ehemalige Generaldirektor der HAPAG, Jude gewesen war. Siehe BALLIN-HAUS – MESSBERGHOF, 1997, S. 25 u. S. 65.
- ² Zur Definition, Architektur und Geschichte der Hamburger Kontorhäuser siehe auch im Folgenden: HAMBURGER KONTORHAUS, 1909; HAMBURG UND SEINE BAUTEN, 1914, Bd. 1, S. 432–486; MEYER-VEDEN und HIPPE, Kontorhäuser, 1988; LANGE, Kontorhaus, 2013 (in Vorbereitung). Dieser Artikel fußt in Teilen auf dem letztgenannten Titel.
- ³ MAYER, Kontorhaus, 1909, S. 583.
- ⁴ HIPPE, Heimat in der City, 1986. MEYER-VEDEN und HIPPE, Kontorhäuser, 1988, S. 14 f. und S. 19 ff. Hierzu auch ausführlicher: LANGE, Kontorhaus, 2013.
- ⁵ Hierzu ausführlicher: WISCHERMANN, Wohnen, 1983, S. 94 ff. Zur Cholera-Epidemie 1892 siehe auch: EVANS, Tod, 1990.
- ⁶ Zur Geschichte der Mönckebergstraße siehe: SCHUMACHER, Großstadt-Straße, 1922; LUBITZ, Mönckebergstraße, 2009.
- ⁷ Zur Sanierung der südlichen Altstadt siehe auch im Folgenden: HAMBURG UND SEINE BAUTEN, 1914, Bd. 2, S. 214 f.; HAMBURG UND SEINE BAUTEN, 1929, S. 594 ff. NICOLAISEN, Studien, 1985, S. 125 ff. SCHUBERT, Städtebaukunst, 1991.
- ⁸ WINKELMANN, Wohnhaus, 1937, S. 25 f. Siehe auch: MELHOP, Bauweise, 1908, S. 304 ff.; RUDHARD, Bürgerhaus, 1975, S. 111 ff.
- ⁹ HAMBURG UND SEINE BAUTEN, 1914, S. 215.
- ¹⁰ Vgl. die Pläne in: HAMBURG UND SEINE BAUTEN, 1914, Bd. 2, S. 201; HAMBURG UND SEINE BAUTEN, 1929, S. 18.
- ¹¹ NICOLAISEN, Studien, 1985, S. 126 u. S. 129.
- ¹² SCHUMACHER, Sanierung, 1926, S. 228 ff.
- ¹³ Zu dieser Diskussion siehe: NICOLAISEN, Studien, 1985, S. 128 f. und Anm. 414. Gemeint sind die Wohnblöcke des Bauvereins zu Hamburg an der Harburger Chaussee, die von Ernst Vicenz stammen (1915–21), und die Großsiedlung Veddel (1927–31). Vgl. HARMS und SCHUBERT, Wohnen, 1989, S. 97 ff. u. S. 101 ff.
- ¹⁴ Zitiert nach NICOLAISEN, Studien, 1985, S. 129
- ¹⁵ KOCH, Wiederaufbau, 1915, S. 49. Zu dem Wettbewerb siehe auch: SCHUBERT, Städtebaukunst, 1991.
- ¹⁶ KOCH, Wiederaufbau, 1915, S. 53.
- ¹⁷ Vgl. HAMBURG UND SEINE BAUTEN, 1914, S. 580 u. S. 585 ff.
- ¹⁸ KOCH, Wiederaufbau, 1915, S. 55.
- ¹⁹ Bauprüfakten Klingberg 3, Fischertwierte 1 u. 2, Chilehaus, Bd. 3: Protokoll der Finanzdeputation, verhandelt den 4. August 1923.
- ²⁰ FRANK, Baukunst, 2000, S. 40.
- ²¹ Im ersten Bauabschnitt des Sprinkenhofs diente lediglich der Trakt an der Burchardstraße, als Kontorhaus; der Rest war in Wohnungen aufgeteilt. Im zweiten Bauabschnitt wurde der Trakt an der Burchardstraße fast vollständig für Wohnzwecke ausgebaut. Vgl. auch im Folgenden die Grundrisse in: Bauprüfakten Burchardstraße 10–14, Sprinkenhof, Bd. 1 und 2; Bauprüfakten Burchardstraße 10–14, Sprinkenhof, Bd. 4.
- ²² BÜTTNER, Stadtstaat, 1986, S. 205 u. S. 214.
- ²³ 1913 erreichte der Gesamtumschlag im Hamburger Hafen 27,7 Mio. Tonnen, 1929 28,6 Mio. Tonnen. Siehe BOLLE, Generalplan, 1953, S. 40.
- ²⁴ „Gegenüber dem Höchststand im Jahr 1929 schrumpfte der deutsche Außenhandel mengenmäßig bis 1931 um 28 % und bis 1932 sogar um 44 %, wegen der starken Preisverluste dem Wert nach sogar um 40 % bzw. 60 %.“ BÜTTNER, Finanzpolitik, 1978, S. 192. Dieser Einbruch spiegelt sich in den Umschlagszahlen des Hamburger Hafens wider. Der Gesamtumschlag im Hafen ging um rund ein Drittel von 28,6 Mio. Tonnen (1929) auf 19,6 Mio. Tonnen (1933) zurück und blieb trotz der Erholung seit 1934 im letzten Friedensjahr 1938 mit 25,7 Mio. Tonnen immer noch deutlich hinter dem Spitzenwert von 1929 zurück. Siehe BOLLE, Generalplan, 1953, S. 40.
- ²⁵ BÜTTNER, Finanzpolitik, 1978, S. 196, Anm. 48.
- ²⁶ Gemeint sind die Wohnbebauung an der Westseite der Mohlenhofstraße und der Altstädter Hof, die beide von Rudolf Klophaus stammen (1935/36 bzw. 1936/37). Vgl. HIPPE, Wohnstadt, 1982, S. 125 f. und S. 150.
- ²⁷ Vgl. die offizielle Karte der Kriegsschäden in der Innenstadt, die diese Flächen als unbebaut ausweist, in:

- SCHRAMM, Häuser, 1985, S. 84. An der Burchardstraße wurde nach dem Zweiten Weltkrieg das Valvo-Haus von Puls & Richter gebaut (1954/55).
- ²⁸ Auf einen Nachweis der einzelnen Gebäude wird im Folgenden verzichtet. Die Baudaten wurden anhand der betreffenden Bauprüfakten im Bezirksamt Mitte verifiziert.
- ²⁹ BAHN, Groß-Kontorhäuser, 1929, S. 410.
- ³⁰ SCHUMACHER, Großstadt-Straße, 1922, S. 13.
- ³¹ SCHUMACHER, Großstadt-Straße, 1922, S. 20.
- ³² Zum Werk von Fritz Höger siehe: BUCCIARELLI, Höger, 1992. TURTENWALD, Höger, 2003. Zu Hans und Oskar Gerson siehe: VOIGT, Gerson, 2000.
- ³³ RAUSCHNABEL, Stadtgestalt, 1984, S. 63 ff.
- ³⁴ Siehe auch im Folgenden: DISTEL, Kontorhaus, 1926, S. 488.
- ³⁵ JAKSTEIN, Arbeiten, 1914/15, S. 122.
- ³⁶ In der zeitgenössischen Literatur werden kaum Angaben über die Bruttogeschossflächen der Kontorhäuser gemacht. Diesbezügliche Werte liegen vor allem nach Umbauten vor, was nur bedingt Rückschlüsse auf den ursprünglichen Zustand erlaubt. So bot das Klöpferhaus nach der Entkernung und Umwandlung in ein Warenhaus 18 000 qm Verkaufsfläche, nicht gerechnet der Keller sowie das sechste Obergeschoss und das Dachgeschoss, die für die Verwaltung und die Sozialräume reserviert waren. Siehe HAMBURG UND SEINE BAUTEN, 1969, S. 509 f. Das Kaufmannshaus verfügte nach dem Umbau in ein Bürohaus mit Ladenpassage über eine Fläche von rund 23 600 qm in den Vollgeschossen. Siehe HAMBURG UND SEINE BAUTEN, 1984, S. 101.
- ³⁷ MÖLLER, Hamburg, 1999, S. 55.
- ³⁸ 1924, als das Chilehaus und der Meißberghof fertiggestellt wurden, konkurrierten gleich sechs Gebäude um den Rang, Deutschlands erstes Hochhaus zu sein: außer den beiden zuvor genannten noch das Borsig-Hochhaus in Berlin, das Wilhelm-Marx-Haus in Düsseldorf und das bereits 1923 fertiggestellte Industriehaus ebenda, das mit seinen sieben Vollgeschossen zumindest in baurechtlicher Hinsicht als Hochhaus gelten konnte. In Dresden wurde zudem der 1923/24 fertiggestellte Neubau der Ernemann-Werke als „Deutschlands erstes Turmhaus“ gefeiert. Siehe NEUMANN, Wolkenkratzer, 1995, S. 31 ff.
- ³⁹ Hierzu allgemein mit zahlreichen Beispielen aus dem gesamten Reichsgebiet, u. a. auch aus dem Kontorhausviertel: STOMMER und MAYER-GÜRR, Hochhaus, 1990; NEUMANN, Wolkenkratzer, 1995. Zur Hochhausdebatte speziell in Hamburg siehe: NICOLAISEN, Studien, 1985, S. 135 f.
- ⁴⁰ GOETZ, Ballinhaus, 1924, S. 191.
- ⁴¹ So sah der Bebauungsplan z.B. nur eine Gebäudetiefe von 12 Metern vor, wogegen das Chilehaus eine Tiefe von 13 bis 15,8 Meter aufweist. Siehe auch in Folgenden: Bauprüfakten Klingberg 3, Fischertwiete 1 u. 2, Chilehaus, Bde. 1–3.
- ⁴² Siehe auch im Folgenden: Bauprüfakten Klingberg 3, Fischertwiete 1 u. 2, Chilehaus, Bd. 1.
- ⁴³ HÖGER, Angaben, 1925, S. 16.
- ⁴⁴ Wie Anm. 32.
- ⁴⁵ FISCHER, Chilehaus, 1999, S. 95 u. S. 107 ff.
- ⁴⁶ Der sakrale Charakter der Skulpturen fiel bereits der zeitgenössischen Kritik auf: „Mir scheint die Stilisierung dieser nur in wenigen Flächen zugeschnittenen Figuren zu weit zu gehen. [...] Vielleicht hätte der Künstler dann auch die Gefahr vermieden, an einem weltlichen Zweckbau Figuren von dem Ausdrucksgehalt kirchlicher Plastik anzubringen, wobei zugegeben werden soll, daß diese Gefahr durch den Platz, der für die Plastik bestimmt war, nämlich die an Strebepfeiler erinnernden Lisenen, sehr nahe lag.“ FEDDERSEN, Chilehaus und Ballinhaus, 1925, S. 2. Die Skulpturen wurden 1968 aufgrund starker Witterungsschäden entfernt und 1996/97 durch Neuschöpfungen von Lothar Fischer ersetzt. Zu den neuen wie den ursprünglichen Figuren siehe: BALLIN-HAUS – MESSBERGHOF, 1997, S. 24, S. 45 u. S. 54 ff.
- ⁴⁷ GERSON, Ziegel, 1925, S. 950.
- ⁴⁸ BAHN, Sprinkenhof, 1929, S. 485. Von dem ursprünglichen Entwurf mit Skelettfassaden sind aufgrund von Kriegsverlusten nur Fragmente überliefert, die in der Literatur bisher zwar jeweils anderen Gebäuden zugeordnet wurden, jedoch höchstwahrscheinlich eine frühe Entwurfsphase des Sprinkenhofs repräsentieren. Vgl. BUCCIARELLI, Höger, 1992, S. 184 (als Börse von Teheran); TURTENWALD, Höger, 2003, S. 158 (als undatiertes anonymes Geschäftshaus).
- ⁴⁹ Vgl. BUCCIARELLI, Höger, 1992, S. 166 ff.; TURTENWALD, Höger, 2003, S. 187 ff.
- ⁵⁰ BAHN, Mohlenhof, 1929, S. 666 f.; RAUSCHNABEL, Stadtgestalt, 1984, S. 63 ff.
- ⁵¹ Schreiben der Baupolizeibehörde vom 17. September 1927, Einspruch Nr. 5787, in: Bauprüfakten Niedernstraße 8, Mohlenhof, Bd. 1.
- ⁵² Siehe BALLIN-HAUS – MESSBERGHOF, 1997, S. 43 f.
- ⁵³ GERSON, Sprinkenhof, 1929, S. 229.
- ⁵⁴ Hierzu ausführlich: PEHNT, Expressionismus, 1998.
- ⁵⁵ Vgl. STOMMER und MAYER-GÜRR, Hochhaus, 1990, S. 43 ff.; NEUMANN, Wolkenkratzer, 1995, S. 178 (mit weiteren Literaturangaben).
- ⁵⁶ Über das Chilehaus erschienen bis zum Zweiten Weltkrieg mindestens 30 Beiträge in Fachzeitschriften und Fachbüchern, darunter auch einige internationale Veröffentlichungen. Der Meißberghof brachte es auf mindestens 20, der Mohlenhof auf mindestens acht und der Sprinkenhof auf mindestens 14 Fachveröffentlichungen, wobei der Fokus bei Letzterem auf dem ersten Bauabschnitt lag. Dieser Statistik liegen neben eigenen Recherchen vor allem die Angaben in der Sekundärliteratur zu Höger und den Gebrüder Gerson zugrunde (wie Anm. 32).
- ⁵⁷ WHITTICK, Architecture, 1950, S. 184; PEVSNER, Architektur, 1957, S. 677. HITCHCOCK, Architecture, 1958, S. 344; BENEVOLO, Geschichte, 1978, S. 178 f. (italienische Erstausgabe 1960).
- ⁵⁸ Vgl. den betreffenden Artikel des Verfassers in diesem Band.

Hartmut Frank

Die Hamburger Schule in der Architektur: Höger, Schumacher, Schneider und andere

Seit langen sind wir mit Begriffen wie dem der „Prairie-Schule“ oder der „Amsterdamer Schule“ vertraut, die übernommen aus der Kunstgeschichte und der Literatur ein gemeinsames Gestaltungsverständnis bezeichnen, das für eine Gruppe von Architekten zu einer Zeit und in einer gegebenen Region mehr oder weniger charakteristisch ist. Ohne weiteres verbinden wir Namen wie Frank Lloyd Wright oder Walter Burley Griffin mit der ersteren und Michel de Klerk oder Piet Kramer mit der anderen. Aber wir sind nicht gewohnt, auf gleiche Weise von einer Hamburger Schule zu sprechen, obwohl es dafür gute Gründe gäbe.

Seit dem Ende des 18. Jahrhundert wurden auf Initiative von Ernst Georg Sonnin und der Patriotischen Gesellschaft in Hamburg Bauzeichner ausgebildet, von denen einige später auch als Baumeister und Architekten arbeiteten. Aus dieser Ausbildungsstätte sind in der zweiten Hälfte des 19. Jahrhunderts sowohl eine Baugewerke-Schule wie eine Kunstgewerbeschule hervorgegangen, die beide lange Zeit gemeinsam mit dem Museum für Kunst und Gewerbe in einem Gebäude untergebracht waren. Aber bis in die 1970er Jahre gab es in Hamburg keinen Studiengang, in dem auf ähnliche Weise wie andernorts an den Technischen Hochschulen und Universitäten Architekten und Stadtplaner ausgebildet wurden. Zwar hatten an der Hamburger Kunstgewerbeschule namhafte Architekten wie Hugo Häring oder Karl Schneider gelehrt, aber nicht im Rahmen einer eigenen Ausbildung von Architekten, sondern in einer allgemeinen Lehre für Kunsthandwerker. Daneben bildete die Baugewerkeschule Handwerker zu Baumeistern und Bauleitern aus, die nur selten selbständige Architekten wurden. Die Mehrzahl der in Hamburg tätigen Architekten hatten ihre Ausbildung auswärts erfahren, etwa an den Technischen Hochschulen in Berlin, Dresden, Hannover oder Karlsruhe, wenn nicht sogar in Paris, London oder Kopenhagen, oder sie waren Autodidakten, die aus dem Handwerk kamen. Lange Zeit gab es in Hamburg keine Ausbildungsstätte, die in der Architektur schulbildend hätte wirken können. Ein universitärer Ausbildungsgang für Architekten wurde erst nach 1970 an der Hochschule für bildende Künste und für Stadtplaner ein weiteres Jahrzehnt später an der TU Hamburg-Harburg eingerichtet. Seit einigen Jahren befinden sich diese zusammengelegt mit Studiengängen der früheren Fachhochschule in der HafenCity Universität. Ob allerdings deren Absolventen eines fernen Tages als Schule gesehen und als solche die Gestalt der Stadt bestimmen werden, bleibt abzuwarten.

Trotz ihrer unterschiedlichen Ausbildungshintergründe haben viele der in Hamburg tätigen Architekten seit der Jahrhundertwende um 1900 viele Jahrzehnte lang, vor allem aber während der 20er Jahre, in ihrem generellen Archi-

tektur- und Gestaltungsverständnis erstaunliche Übereinstimmungen gezeigt. Im jeweiligen Werk der Brüder Fritz und Hermann Höger, in dem der gemeinsam arbeitenden Hans und Oskar Gerson, der Bürogemeinschaften Block & Hochfeld oder Klophaus, Schoch, zu Putlitz, aber auch in dem von Friedrich Ostermeyer oder Karl Schneider, um nur einige zu nennen, zeigen sich Gemeinsamkeiten, die sie deutlich von ihren Zeitgenossen in Berlin, München, Köln oder Frankfurt unterscheiden. Allen ihren Hamburger Bauten ist eine gewisse Schwere und Strenge gemeinsam. Sie gebrauchen ähnliche Materialien und tendieren dazu, deren Körperlichkeit zu vereinfachen und sie insgesamt schlicht erscheinen zu lassen. Auffällig ist die Verbindung dieser Eigenheiten mit einer fast vollständigen Abwesenheit von Gestaltungsmoden, die andernorts als avantgardistisch galten. Ohne Zweifel können die genannten Kennzeichen einer Hamburger Schule zu einem gewissen Grad dem generellen Einfluss und der Bauleitplanung von Fritz Schumacher und Gustav Oelssner, den Stadtbau Direktoren für Hamburg beziehungsweise für Altona, zugeschrieben werden. Aber das reicht bei weitem nicht, um die deutlichen Übereinstimmungen innerhalb der Hamburger Architektenschaft während nahezu eines halben Jahrhunderts zu erklären.

Hamburg war zu keiner Zeit ein Schaufenster des internationalen Stiles. Eine so gern zum Markenzeichen der Avantgarde des 20. Jahrhunderts erhobene weiße Moderne sucht man in der Stadt vergeblich und auch im stilistisch etwas weniger einheitlichen Altona kann man nur wenige Beispiele hierfür finden. Hamburg war zugleich die Hochburg einer nicht-avantgardistischen Moderne, die sich vergleichbar mit Bestrebungen in Skandinavien oder in den Niederlanden, aus regionalistischen Tendenzen heraus entwickelt hatte und deren Qualitäten zu lange Zeit und zu Unrecht von der zeitgenössischen Architektur-Geschichtsschreibung vernachlässigt worden sind. Die Debatte um eine charakteristische lokale Architektur reicht in die Zeit des Wiederaufbaus nach dem Großen Brand von 1842 zurück. Dieser hatte nicht nur mit einem neuen Wege- und Kanalisationsnetz, sondern auch mit einer neuen Bauordnung, das Gesicht der inneren Stadt radikal verändert. Ein Zurück zu dem zuvor üblichen, stets brandgefährdeten Holzfachwerk mit dekorativer Ziegelausfachung, das sich letztlich von der im Hamburger Umland üblichen ländlichen Bauweise herleiten ließ, war nicht denkbar. Der erste Hamburger Baudirektor Carl Ludwig Wimmel und der Vorsitzende der Wiederaufbaukommission Alexis de Chateauneuf, die beide Weinbrenners Karlsruher Schule entstammten, hatten deshalb einen keinesfalls regional verstandenen, der italienischen Renaissance entlehnten, sogenannten Rundbogenstil mit hellen Putz- und



Abb. 1: Theodor Bühlau, *Patriotische Gesellschaft* 1844–47, Aufstockung 1924 durch Erich zu Putlitz (Klophaus/Schoch /zu Putlitz)



Abb. 2: Franz Andreas Meyer, *Portal der Brooktorbrücke über den Zollkanal der Speicherstadt*, 1888

Ziegelbauten durchgesetzt, gegen den einige wenige, ‚neu-deutsch‘ gedachte, neogotische Bauten, etwa das in dunklem Backstein von Theodor Bühlau am Ort des abgebrannten alten Rathauses errichtete Gebäude der Patriotischen Gesellschaft, sich kaum zur Geltung bringen konnte.¹

Diese Tendenz änderte sich erst drei Jahrzehnte später. Sichtmauerwerk aus Backsteinen und neogotische Formen

behaupteten sich zunehmend neben Putzbauten und detailreichem Natursteinmauerwerk, die sich trotz ihrer vorgeblich deutschen Neorenaissanceformen erkennbar an den Lehren der Pariser *École des Beaux Arts* orientiert hatten. Das in Hamburg traditionell stark beachtete englische Beispiel und der durch die industrialisierte Ziegelproduktion veränderte Markt der Baumaterialien unterstützten diese Veränderungen. Vor allem nahm der Einfluss von Architekten zu, die das Hannoversche Polytechnikum absolviert hatten und von den Ideen des dort lehrenden Neogotikers Conrad Wilhelm Hase geprägt waren. Einer der ihnen, Franz Andreas Meyer, wurde Leiter des ‚Ingenieurwesens‘, jener Bauabteilung der Stadt, der sowohl die Anlage der technischen Infrastrukturen wie auch die Stadterweiterung unterstand und die das für die öffentlichen Bauten zuständige Hochbauamt unter dem an der Berliner Bauakademie ausgebildeten Carl Johann Christian Zimmermann mit seiner Vorliebe für die wilhelminische Neorenaissance an Bedeutung für die schnelle Modernisierung der Stadt übertraf. Das nach fünfzigjähriger Debatte und zahllosen Planungsvarianten schließlich 1900 fertiggestellte Hamburger Rathaus stellte das letzte und größte Monument jener unter der Ägide des Hochbauamtes entstandenen Architekturen dar. Für diesen Entwurf zeichnete eine ganze Gruppe Hamburger Architekten verantwortlich, die sich unter dem in Paris ausgebildeten und mehrere Jahrzehnte lang bedeutendsten Hamburger Privatarchitekten Martin Haller zusammengefunden hatten.² Der für die Hamburger Reformdiskussion tonangebende Kunsthallendirektor Alfred Lichtwark hatte lange Zeit mit sehr mäßigem Erfolg versucht, dieses Projekt zum Ort und Ausgangspunkt einer Wiederbelebung Hamburger Kunst und Kultur zu nutzen. Ähnlich wie Justus Brinckmann, der Direktor des Museums für Kunst und Gewerbe, unternahm Lichtwark, von der Kritik am Rathausbau ausgehend, eine Vielzahl publizistischer und praktischer Aktivitäten, die neben der Förderung der Hamburger Kunst und des Kunstgewerbes auch auf ein neues Städtebau- und Architekturverständnis jenseits des vorherrschenden *laissez-faire* und Historismus gerichtet waren.³

Meyer hatte währenddessen den Bau der sogenannten Speicherstadt im neu eingerichteten Freihafen zu verantworten, der für die durch den Anschluss der Stadt an das Zollgebiet des 1871 neugegründeten Deutschen Reiches verlorenen Privilegien entschädigen sollte. Der Abbruch der bestehenden Bebauung auf den Elbinseln Kehr wieder und Wandrahm, einem vom Brand verschonten Teil der Altstadt, die Umsiedlung der dortigen Bewohner, die Anlage eines neuen Systems von Fleeten und die Errichtung eines eindrucksvollen, monofunktional allein zum Hafen gehörenden neuen Stadtteils zählen ohne Zweifel zu den bedeutendsten baukulturellen Ereignissen in der jüngeren Stadtgeschichte Hamburgs.⁴ Die Speicherstadt veränderte nicht nur radikal die Topographie der Stadt und ihre Funktionszusammenhänge, sondern zugleich auch die Ästhetik ihrer Gesamterscheinung. Obwohl diese Speicher anfangs eher zur Arbeitswelt von Industrie und Hafen gezählt wurden als zur Baukunst, prägten sie die neue Wahrnehmung nachhaltig. Tatsächlich waren sie auch keine Ingenieurbauten wie die Krane, Kaimauern und Schuppen des übrigen Hafens, sondern durchaus bewusste Gestaltungsarbeiten von Archi-



Abb. 3: Titel zu Paul Bröcker/Ferdinand Sckopp, *Über Hamburgs neue Architektur*, 1908

Abb. 4: Titel zu Paul Bröcker/Fritz Höger: *Die Architektur des Hamburgischen Geschäftshauses*, 1910

tekten unter Meyers künstlerischer Oberleitung. Das rote Sichtmauerwerk ihrer Außenmauern und die grün oxydierten Kupferabdeckungen und Dächer schufen im Wechselspiel mit dem meist grauen Hamburger Himmel und dem dunklen Wasser der Flotte einen Gesamteindruck, dessen Wirkung auf die um die Jahrhundertewende einsetzende Suche nach einer spezifischen modernen Gestaltung der sich rasch ausdehnenden und verändernden Großstadt Hamburg nicht ausbleiben konnte.

Aus heutiger Sicht überrascht die geringe zeitgenössische Würdigung der Ästhetik der Speicherstadt durch die Protagonisten einer Hamburger Reformarchitektur. Diese bewegten sich in einer eigenartigen ideologischen Mischung von Ideen der aus England wirkenden Arts-and-Crafts- und der Gartenstadt-Bewegung mit der völkischen Romantik, wie sie unter anderem im Dürerbund und in der Heimatschutzbewegung blühte. Dazu kamen noch wie andernorts auch die Vorstellungen einer Sozial- und Kulturreform, die von den Wohnungs- und Bodenreformern, den Genossenschaften und den vielfältigen Lebensreformbewegungen propagiert wurden. In Hamburg wirkte nicht nur ein Heimatschutzverein, sondern gleich eine Vielzahl, die sich mit unterschiedlicher Schwerpunktsetzung auf die Stadt Hamburg, auf

Altona, auf die Hamburger Geestlande und auf die Vier- und Marschlande bezogen. Im Gegensatz zu vielen Mitgliedern dieser Vereine waren einige der führenden Persönlichkeiten darin keine nostalgisch zurückblickenden Romantiker, sondern sich voll bewusst, dass eine bedeutende Großstadt wie Hamburg unausweichlich einer Modernisierung und einer angemessenen Neugestaltung bedurfte. Fortschrittsglauben liberaler und sozialistischer Provenienz mischten sich mit Lokalpatriotismus und niederdeutscher Traditionspflege. Trotz ihres nicht zu bezweifelnden fortschrittlichen Charakters aber konnte die Speicherstadt wohl wegen ihrer zugleich als historistisch verstandenen Gestaltung nicht als Vorbild für die ebenfalls durch die Absonderung der Hafenfunktionen von der historischen Stadt erforderlich gewordenen neuen Kontorhäuser dienen und schon gar nicht für den Massenwohnungsbau in den Stadterweiterungsgebieten im Norden und Osten der Stadt.

Besonders deutlich wird dies in den Veröffentlichungen der Architekten Fritz Höger, Ferdinand Sckopp und des Pädagogen und Journalisten Paul Bröcker zur Heimatpflege und zu den Problemen des modernen Kontorhausbaus in Hamburg. 1908 hatte Bröcker ein Bändchen: *Über „Hamburgs neue Architektur“* veröffentlicht und ihm als Titel



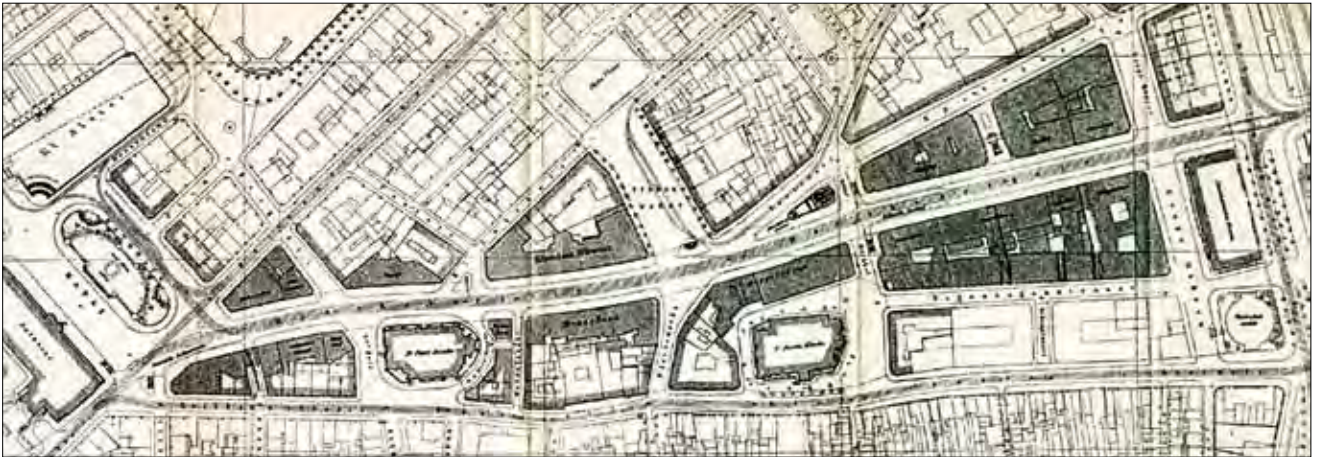
Abb. 5: Fritz Schumacher: Tropenkrankenhaus, Perspektive der 1. Fassung in Naturstein, 1909

eine Zeichnung von Ferdinand Sckopp vorangestellt.⁵ Diese zeigt überraschenderweise keine zeitgenössische Architektur, sondern ein fünfgeschossiges Hamburger Mietshaus aus der Mitte des 18. Jahrhunderts mit einem Doppelgiebel in unverputztem rotem Backstein und ohne Holzfachwerk. Es handelt sich um den sogenannten Paradieshof am Alten Steinweg, ein weder von seiner Nutzung noch von seiner Bauweise her besonders charakteristisches Alt-Hamburger Gebäude, das sich aber offensichtlich wegen seiner rationalen Fassadengliederung und der Materialwahl besonders gut als Vorbild in der damals aktuellen Debatte eignete. Bröckers „Heimatsbuch“ mit zahlreichen Federzeichnungen Sckopps von althamburger Bauten⁶ und „Fragen an die Heimat“⁷, eine bis in die Zwischenkriegszeit hinein erscheinende Schriftenreihe folgten 1910. Im gleichen Jahr erschien eine uns hier vorrangig interessierende Schrift mit dem barocken Titel: „Die Architektur des Hamburgischen Geschäftshauses. Ein zeitgemäßes Wort über die Ausbildung der Mönckebergstraße. Theoretische Betrachtungen von Paul Bröcker. Praktische Vorschläge von Fr. Höger Arch.“⁸ Höger hatte diesem Band eine Reihe von Entwurfszeichnungen beigezeichnet, die zeigen sollten, wie sich aus der spezifischen Hamburger Bautradition eine neue Geschäftshausarchitektur entwickeln ließe, die direkt beim Bau der großen neuen Durchbruchstraße von Rathausmarkt zum Hauptbahnhof mit ihrer neuen elektrischen Untergrundbahnlinie Anwendung finden könne. Keine aus der Neogotik entlehnten Schmuckformen wie in der Speicherstadt, sondern Adaptionen des bürgerlichen Spätbarock lieferten die stilistischen Vorgaben mit deren Hilfe die unumgänglichen Neubauten in der inneren Stadt mit den wenigen nach dem Brand verbliebenen Spuren historischer Bausubstanz harmonisch in Einklang gebracht werden sollten, um eine bessere Identifizierung der Hamburger mit ihrer sich schnell verändernden Lebensumwelt zu befördern. In den erläuternden Texten aber gehen die Autoren noch weiter zurück und bemühen sich um eine genealogische Ableitung dieser Neubauten von den niedersächsischen Bauernhäusern, die sie teilweise zu abenteuerlichen Theorien verleitet. Wichtig für die Architekturdiskussion aber war weniger die hier aufblühende Blut-und-Boden-Romantik, zu der Höger später noch zahlreiche Bonmots beisteuern wird, sondern die Überlegungen zu einer ortsbezogenen, historisch begründeten

Entwurfstypologie für die neue Bauaufgabe des modernen Geschäftshauses, die nicht nur neue Nutzungsformen, sondern auch zeitgemäße moderne Bautechnologien wie Stahl- und Betonfachwerk und zweischaliges Ziegelmauerwerk in ihre Überlegungen einbezog.

Mitten in diese laufenden Debatten hinein, die längst über die Hamburger Intellektuellenkreise hinaus auf die breite Öffentlichkeit wirkten, erfolgte 1909 die Berufung von Fritz Schumacher zum neuen Leiter des Hochbauamtes und Nachfolger Zimmermanns. Dieser hatte seine Aktivitäten aus gesundheitlichen Gründen jahrelang seinem Stellvertreter Albert Erbe übertragen müssen, der sich, durchaus im Sinne der fachinternen Hamburger Debatten, bei den öffentlichen Bauten erfolgreich um eine Überwindung der Zimmermannschen Vorliebe für Formen der deutschen Renaissance bemüht hatte und diese durch eine leicht neobarock gefärbte Reformarchitektur ersetzt hatte. Bei seinem Amtsantritt betrat der gerade 40-jährige Schumacher ein Terrain, das sich nicht gerade als eine tabula rasa erwies, wo alle Welt nur auf seinen Auftritt gewartet hätte. Der aus Bremen stammende und als Sohn eines Diplomaten zeitweilig in New York aufgewachsene Professor der Technischen Hochschule Dresden war keineswegs die erste Wahl des Hamburger Senats für diese Stelle. Vor ihm hatte man ein gutes Dutzend anderer Kandidaten in Erwägung gezogen. Aber für Schumacher war es durchaus ein lange erträumtes Aufgabenfeld, das ihn in Hamburg erwartete und für das er eine erfolgreiche unbefristete Professur aufgab. Er hatte sich bereits in Dresden neben seiner Bautätigkeit aktiv um Fragen des modernen Städtebaus gekümmert, hatte zusammen mit Cornelius Gurlitt erste städtebauliche Seminare abgehalten und in Schriften und Vorträgen eine enge Verknüpfung von kommunaler Baupolitik mit den Bestrebungen der Kulturreform gefordert. Er hatte die Erste Deutsche Städteausstellung (1903) in Dresden initiiert und gehörte zu den maßgeblichen Organisatoren der bedeutenden Dritten Deutschen Kunstgewerbeausstellung (1906), aus der ein Jahr später der Deutsche Werkbund hervorging. An dessen Münchner Gründungsversammlung hatte er 1907 sein programmatisches Referat über die „Wiedereroberung harmonischer Kultur“ gehalten.⁹

Bereits 1903 hatte er bei einer Tagung während der Städteausstellung eine neue gestaltungsorientierte Städtebaupolitik gefordert, die sich nicht länger vorrangig an pittoresken vorindustriellen Klein- und Mittelstädten orientieren, sondern statt dessen ihr Augenmerk gezielt auf die allgemein als hässlich geschmähten Industriestädte mit ihren Zusammenballungen zugewanderter „heimatloser“ Proletarier richten sollte. In seinem Vortrag „Die architektonischen Aufgaben der Städte“ hatte er gefordert, „Kunst und Leben wieder eng miteinander zu verbinden“.¹⁰ Um dieses Ziel eines künstlerischen Städtebaus auf der Höhe der ökonomischen und technischen Möglichkeiten der Zeit zu erreichen, sei es unabdingbar, die entscheidenden Planungs- und Gestaltungsfragen in der Hand einer fähigen Künstlerpersönlichkeit zu vereinigen. Und fast prophetisch hatte er in diesem Zusammenhang Hamburg als den Ort erwähnt, an dem großartige Werke der Ingenieurkunst „einer kleinen, fremden, hilflosen Architektur“ gegenüberstünden, ein Zustand den nur große Architekten wie Theodor Fischer oder Bruno



Schmitz würden bewältigen können, nicht ahnend dass er selbst nur sechs Jahre später gerade diese Aufgabe übernehmen würde. Unerwartet schnell erarbeitete er sich gegen große Widerstände das erträumte Interventionsfeld, auf dem er die Ideale des Deutschen Werkbundes nicht wie bisher lediglich mit Entwürfen bürgerlicher Villen und ihrer Ausstattung zu kleinen Gesamtkunstwerken umsetzen konnte, sondern sich schrittweise an die Umgestaltung einer modernen Millionenstadt mit all ihren komplexen infrastrukturellen und sozialen Problemen machen konnte, nicht ohne sich zugleich selbst mit unermüdlicher paralleler schriftstellerischer und Vortragstätigkeit zu einem mythischen Helden zu stilisieren, der aus der modernen Hamburger Stadtgeschichte nicht mehr wegzudenken ist.

In kluger Voraussicht der ihn erwartenden Schwierigkeiten hatte er sich vor Amtsantritt einen neunmonatigen Urlaub ausbedungen, während dessen er in seinem Dresdener Büro nahezu ein Dutzend für Hamburg vorgesehener öffentlicher Bauten baureif bearbeitete, sodass er mit einem Feuerwerk von programmatisch verstandenen Projekten seinen Dienst antreten konnte. Weit entfernt von der später florierenden Idee, öffentliche Bauten als reine Zweckbauten anzusehen, hatte er ganz im Sinne seiner kulturreformerischen Überzeugungen diese als soziale Monumente konzipiert, mit denen der städtische Raum auf neue Weise inhaltlich definiert und den ihrer ländlichen Heimat entfremdeten Zuwanderermassen neue Identifikationsorte gegeben werden sollten. Formell waren diese Architekturen noch stark durch sein Dresdener Umfeld und die Nähe zu der dort von Wilhelm Kreis, Johann Jacob Erlwein oder Schilling & Graebner gepflegten Reformarchitektur mit neobarocken Anklängen geprägt. Ihre Formensprache widersprach so gesehen weder den kurz zuvor entstandenen Bauten des nahezu gleichaltrigen Albert Erbe noch den Vorschlägen des etwas jüngeren Fritz Höger, sie unterschied sich nur in der Wahl des in Dresden vorherrschenden Natursteins als generellem Baumaterial statt des in Hamburg von den Reformern vehement geforderten roten Backsteins. Es ist wohl bezeichnend für Schumachers Denk- und Arbeitsweise, wie schnell er sich in dieser Frage den lokalen Bedingungen angepasst hat, nicht etwa in Form eines an eine Niederlage grenzenden Kompromisses, sondern mit einer schnellen und gründlichen Übernahme des Backsteins in sein eigenes Entwurfsrepertoire. Er überarbeitete nicht nur unverzüglich die nach Hamburg mitgebrachten Entwürfe, sondern erforschte auch zugleich die Möglichkei-

Abb. 6: Fritz Schumacher, Durchbruch der Mönckebergstraße, Gesamtplan (aus: *Die Entstehung einer Großstadtstraße 1914*)

ten einer modernen Backsteinarchitektur und machte, nicht unbedingt zur Freude anderer Hamburger „Backsteinfürsten“, sich selbst zum wichtigsten Fürsprecher dieses Materials und das Backsteinrot zu einem entscheidenden Element einer Strategie, dem künftigen Hamburg einen einheitlichen Grundton zu geben. In seine Veröffentlichung „Das Wesen des neuzeitlichen Backsteinbaus“ von 1920¹¹ fasste er diese Überlegungen zusammen, nicht ohne sich bei dieser Gelegenheit von den in Hamburg noch immer grassierenden heimat-schützerischen Begründungen für die Verwendung dieses Materials entschieden zu distanzieren.

Schumacher stieß bei seinem Amtsantritt nicht allein auf den Widerstand der diversen Heimatschutz-Vereine, sondern sah sich zugleich in seinen Ambitionen, in Hamburg einen modernen Städtebau zu initiieren, durch Fritz Sperber behindert, der kurz vor ihm zum Leiter des Ingenieurbaus und Nachfolger von Franz Andreas Meyer ernannt worden war. Ihm unterstand mit dem Bau der technischen Infrastruktur der Stadt auch die Aufstellung neuer Bebauungspläne und die Anlage und der Unterhalt der städtischen Grünanlagen. Schumacher war explizit wegen des Städtebaus nach Hamburg gekommen, weshalb dieser Interessen-

Abb. 7: Fritz Höger: Rappolthaus an der Mönckebergstraße, 1910

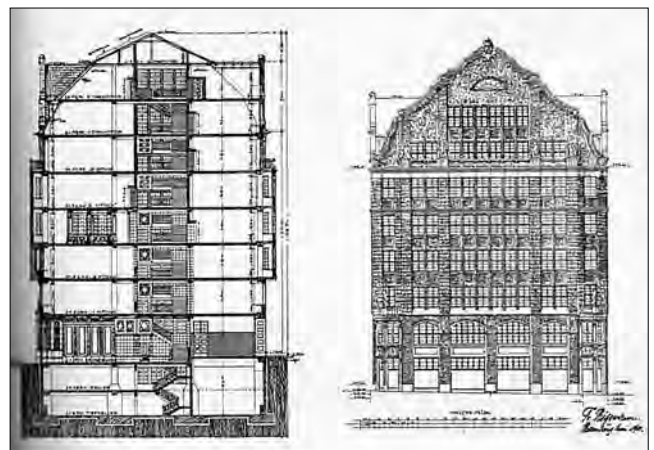




Abb. 8: Fritz Schumacher, Entwurf eines Verwaltungsgebäudes am Dammtorwall, 1912

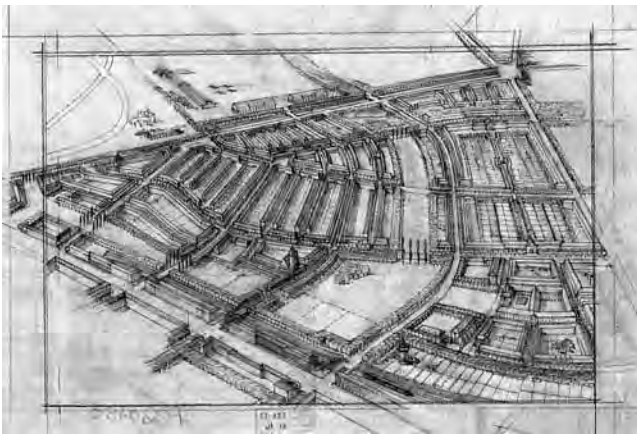


Abb. 9: Fritz Schumacher, Skizze zum B-Plan Hamburg Horn, ca. 1927



Abb. 10: Karl Schneider, Wohnungsbau am Habichtplatz, 1927/28, Luftphoto

konflikt für ihn eine größere Bedeutung bekommen musste als jener anfängliche mit dem Heimatschutz. Schumacher mischte sich jeweils mit dem Vorwand, die Interessen seines Hochbauamtes seien tangiert, in zahlreiche Projekte seines Kollegen ein und zog diese schrittweise an sich. Aus Dresden hatte er einen Kompromissvorschlag für die Gestaltung des seit zehn Jahren zwischen Anhängern des sogenannten

englischen und des architektonischen Gartens umstrittenen Stadtparkprojektes mitgebracht, das er sehr zum Ärger Sperbers im Verlauf der Realisierung immer deutlicher als einen formalen Garten gestaltete, mit dem er die Raumkonzepte seiner späteren Siedlungsplanungen vorwegnahm und als ästhetisches Prinzip den Hamburgern vertraut machte. Dagegen konnte er sich beim Projekt einer Alsterstadt nicht gegen Sperber durchsetzen und musste seine Pläne resigniert aufgeben. Dessen Planungen für das Dulberg-Gelände und für Barmbek-Nord jedoch konnte er radikal ändern und in den zwanziger Jahren auch tatsächlich realisieren.

Seine erste Bewährungsprobe hatte Schumacher beim Bau der Mönckebergstraße zu bestehen. Dieser Straßendurchbruch durch die Reste des Gängeviertels am Rande des Brandgebietes war längst beschlossen und bereits im Bau, als er sein Amt antrat. Er hatte keinen Einfluss auf die unglückliche Einführung der Trasse in den Rathausmarkt und auch nicht auf die spitzwinklige Einmündung der Spitaler Straße. Aber er konnte durchsetzen, dass die neuen Baulose entlang der Straße nicht in kleine Parzellen aufgeteilt wurden und dass für die Neubebauung eine strenge Gestaltsatzung Gebäudehöhen und Dachformen regulierte. Was er noch nicht durchsetzen konnte, war ein einheitliches Baumaterial. Er selbst fügte dem neuen Straßenbild der großen Kauf- und Kontorhäuser eine kleine Lesehalle mit dem Mönckeberg-Denkmal hinzu, gewissermaßen eine kulturpädagogische Ergänzung dieser von ihm als erster „Hamburger Großstadtstraße“ bezeichneten modernen Konsumwelt. Schumacher durfte als städtischer Baubeamter keine privaten Planungsaufträge an dieser Straße übernehmen, dafür aber konnte Höger mit den Bauten des Rappolt- und des Klöpferhauses im Rahmen der städtebaulichen Vorgaben Schumachers zwei bemerkenswerte Beiträge zur Definition des modernen Hamburger Kontorhauses beisteuern. Der Planungsprozess der Mönckebergstraße war Schumacher so wichtig, dass er ihn nach Abschluss der Arbeiten in Bröckers kleiner Schriftenreihe „Fragen an die Heimat“ veröffentlichte¹². Hier konnte er ein erstes Mal in Hamburg seine Fähigkeit belegen, seine konkreten Planungsgerfahrungen zusammenzufassen und zu verallgemeinern. Er sprach nicht davon, aber hatte bei diesem Projekt zugleich gezeigt, dass er in der Lage war, die anfänglich gegnerischen Kräfte der Heimatschutz-Bewegung schrittweise in seine Planungskonzeptionen zu integrieren.

An der Mönckebergstraße, dann im Stadtpark und schließlich bei der Gestaltung der neuen „City“ des Kontorhausviertels und beim Bau der Siedlungsgebiete seiner „Wohnstadt Hamburg“ kann Schumacher seine Fähigkeiten als Koordinator der beteiligten freien Architekten immer perfekter unter Beweis stellen. Nach einer kurzzeitigen Beurlaubung nach Köln kehrte er 1923 nach Hamburg zurück und wurde zum Oberbaudirektor ernannt, wodurch er bis zu seiner Entlassung 1933 zehn Jahre lang endlich die planerische Machtfülle erhielt, die er sich von Anfang an für seine Tätigkeit in Hamburg gewünscht hatte. Mit den vor seinem Amtsantritt anfertigten Entwürfen für öffentliche Bauten hatte er bereits versucht, seine künstlerische Gestaltungslinie gewissermaßen an Pilotprojekten vorzustellen. Aber diese Projekte musste er insgesamt für die Realisierung umarbeiten und konnte sie nur nach und nach als exemplarisch in

der Fachpresse veröffentlichen, wobei ihm allerdings seine Kontakte aus dem Deutschen Werkbund beste Dienste leisteten. Die freien Architekten und ihre Bauherren konnte er damit jedoch nur indirekt erreichen und zur Nachahmung veranlassen. Wollte er die gesamte Stadt seinem künstlerischen Gestaltungswollen unterwerfen, so musste er einerseits die private Entwurfstätigkeit der freien Architekten durch möglichst von allen Beteiligten anerkannte Regeln zu steuern suchen, oder besser, durch Überzeugungsarbeit ein Klima der Übereinstimmung erzeugen, das nicht als Zwang empfunden wurde, sondern als freie Zustimmung zu den von ihm verfochtenen Gestaltungsprinzipien.

Wir haben bereits angedeutet, wie Schumacher sich auch seinerseits bestimmten Prinzipien annäherte, über die bei seiner Ankunft unter den Hamburger Reformarchitekten ein weitgehender Konsens bestand. Er übernimmt deren generelle Präferenz für den roten Klinker, er passt seine großen öffentlichen Bauten, die traufseitig zur Straße hin angeordnet werden müssen, mit Reihen von Giebeln in hohen Dächern jenen Vorschlägen an, die Höger und andere zuvor gemacht haben, er führt die Prinzipien, die Erbe für die Schulneubauten eingeführt hat, noch bis zum Ersten Weltkrieg weiter und weicht von ihnen erst danach unter einem generell veränderten Gestaltungsklima ab, das heißt er gebärdet sich nicht als ein Gestaltungsdictator, sondern arbeitet beharrlich in kleinen Schritten, mit beispielgebenden Projekten und mit neuen kooperativen Planungsverfahren an der Realisierung seiner Vorstellung einer modernen organischen Großstadt. Vor allem aber unterstützt er sie mit seinen Vorträgen und zahllosen Veröffentlichungen und entwirft im Laufe seiner Tätigkeit ein immer komplexeres Ideengebäude, das seine eigene Gestaltungsarbeit rechtfertigt und darüberhinaus seine gesamte Planungsarbeit argumentativ vorbereitet und die ihr zugrunde liegenden Vorstellungen öffentlich macht.¹³

Bei der sehr kontroversen Planungsarbeit für die einzelnen Bauabschnitte des Hamburger Stadtparks entwickelt Schumacher seine Methoden zur gemeinsamen Entwurfsarbeit mit allen Planungsbeteiligten. Diese halfen ihm, für seine Vorstellungen Zustimmung zu finden, sie gegebenenfalls zu modifizieren und auf diese Weise realisierbar zu machen. Die einzelnen Teilbereiche des Parks werden von ihm in Planskizzen entworfen, die dann in Plastilinmodelle übertragen werden, an denen Planer, Gärtner und politische Entscheidungsträger weiterarbeiten, bis ein Konsens gefunden ist. Dieses „modellmäßige Entwerfen“ überträgt Schumacher später auf die Planungsprozesse für die „Wohnstadt“, auf die Siedlungsprojekte für den Sozialen Wohnungsbau, die während der zweiten Hälfte der zwanziger Jahre in größerer Zahl in Hamburgs Norden und Osten errichtet werden. Hier arbeitet er mit den jeweiligen gemeinnützigen Bauträgern und den freien Architekten zusammen, denen anschließend die jeweiligen Baulose zur Realisierung übertragen werden. Nur in Ausnahmefällen, wie in der Jarrestadt, wurden diese Planungsprozesse durch offene Wettbewerbe eingeleitet. Der enge Dialog des Stadtplaners mit den Planungsbeteiligten, der in diesen Projekten nicht selbst als Architekt tätig werden darf, ist eine wichtige Erklärung für die relativ große gestalterische Homogenität der neuen Quartiere. Ihr liegt eine Übereinstimmung in Grundprinzipien zugrunde, ohne die die große Variationsbreite individueller Gestaltungen



Abb. 11: Fritz Schumacher, Volksschule Hamburg-Berne, 1930



Abb. 12: Kontorhausviertel um 1932, Luftphoto

durch die einzelnen beteiligten Architekten nicht möglich gewesen wäre. Die Lebendigkeit der nur auf einen flüchtigen ersten Blick hin homogen erscheinenden Quartiere ist weitgehend dieser kontrollierten Gestaltungsfreiheit geschuldet.

Schumacher hat für Hamburg nie einen Generalplan entwickeln können, der dem zu Anfang der 20er Jahre für Köln aufgestellten auch nur annähernd vergleichbar wäre.¹⁴ Seine Planungstätigkeit war auf das Hamburger Staatsgebiet beschränkt, ein Fragment des gesamten Siedlungsraumes, das erst nach seinem Ausscheiden aus dem Amt mit dem

Groß-Hamburg-Gesetz von 1937 auf seine heutige Dimension ausgedehnt wurde. Aber er konnte dank der Kooperation eines entscheidenden Teils der Hamburger Architekten-schaft dennoch ein Stadtbild schaffen, das selbst nach den Feuerstürmen des 2. Weltkrieges noch erkennbar ist. Nicht ein mit grenzenloser Macht ausgestatteter Oberbaudirektor stand hinter diesem Erfolg, sondern die Überzeugungskraft einer sehr diplomatischen Planerpersönlichkeit, die selbst immer wieder mit seiner eigenen Entwurfsarbeit für öffentliche Bauten bewiesen hatte, dass seine Gestaltungsauffassung nicht im Gegensatz zur Mehrzahl der freien Architekten der Stadt stand, sondern mit ihnen gemeinsame Ziele verfolgte, die wir heute durchaus als die einer „Hamburger Schule“ bezeichnen können. Diese Schule hatte sich nach dem 1. Weltkrieg unter einem deutlich erkennbaren niederländischen und dänischen Einfluss immer stärker von ihrer anfänglichen Verankerung in einer engen und lokal verstandenen Heimatschutzbewegung emanzipiert und war gewissermaßen von einem analog argumentierenden Regionalismus zu einem abstrakteren, heute würde man sagen, kritischen Regionalismus geworden, den klare stereometrische Formen, eine einheitliche Verwendung des dunklen, roten Backsteins und eine ins Auge fallende Bodenhaftung und Schwere kennzeichnet.

Der dänische Architekt Steen Eiler Rasmussen wird in den 40er Jahren vom „Klump“ sprechen, der als Gestaltungsprinzip hinter der spezifisch nordeuropäischen Variante der Moderne zu erkennen sei.¹⁵ Ein Blick auf das Luftbild des Kontorhausviertel vom Ende der 20er Jahre macht deutlich, wie sehr die Bauten dieses bedeutendsten Ensembles der „Hamburger Schule“, bestehend aus Chilehaus, Ballinhaus, Mohlenhof und Sprinkenhof, dem blockhaften Prinzip des Klump nahe kommen. Der Schumachersche Bebauungsplan ordnet lediglich die Baumassen zu einander, ihren unverwechselbaren Charakter aber erhalten sie durch die individuelle Gestaltung ihrer Architekturen, wobei Fritz Höger, die Gebrüder Gerson und die Bürogemeinschaft Klophaus, Schoch, zu Putlitz sich bei aller Gegensätzlichkeit ihrer Auffassungen doch einer gemeinsamen Generallinie unterwerfen, die diese Bauten bereits zum Zeitpunkt ihrer Fertigstellung zu einem Markenzeichen Hamburgs hat werden lassen.¹⁶

Abstract

The Hamburg School in Architecture: Höger, Schumacher, Schneider and the like

For a long time we have been familiar with terms like ‚Prairie School‘ or ‚Amsterdam School‘ borrowed from the histo-

riography of Fine Art and from literature and transferred to the field of architecture, terms describing a common understanding of style more or less characteristic for a group of contemporaries in a given region. Easily we associate names like Frank Lloyd Wright or Walter Burley Griffin with the first and Michel de Klerk or Piet Kramer with the latter. But can we also speak about a Hamburg School in architecture?

Before the 1960s there was no institution in Hamburg educating architects and urban planners comparable to those of the Technical Universities in Berlin, Hanover, Stuttgart or elsewhere. Architects like Hugo Häring or Karl Schneider taught at the Kunstgewerbeschule (School of Applied Arts) but in a general design program and not in an architectural curriculum. The Baugewerkschule which existed parallel to the Kunstgewerbeschule trained Baumeister and Bauleiter, craftsmen who seldom became architects competing with those trained in the established Schools at the Technical Universities. For a long time there was nothing like an architectural school in the educational sense in Hamburg.

But notwithstanding their different educational background since about 1900 there are striking similarities in the general understanding of architecture and style in the work of many architects active in Hamburg. Architects like the individually working two Högers and the collaborating Gerson brothers, Block & Hochfeld, and Karl Schneider, to name just a few, despite their individualities have common characteristics in their architectural work, which distinguish it clearly from the work of their contemporaries in the other urban centres of Germany i. e. Berlin, Munich, Cologne or Frankfurt. Their common characteristics: a certain weight and seriousness, the use of similar materials and the tendency to simplify the volumetry combined with the absence of avant-garde attitudes, which to a certain degree can be attributed to the influence and regulations induced by personalities like Schumacher and Oelssner who as Stadtbaudirektoren (urban planning directors) of Hamburg and the neighbouring Altona defined the general planning and building policies through their master-plans and building control. But this doesn't explain all of these similarities. Already before their activities several organisations of the Heimatschutz-movement were active in the region and paved the way for the general use of the red brick in modern architecture which already since the mid-19th century had been a characteristic of the disciples of the neo-gothic Hase-School from Hanover working in Hamburg.

Hamburg was never a showcase of the architecture of the white avant-garde of the international style. By defining a Hamburg school it will be possible to describe a non-avant-garde modernism whose qualities has been been for too long overseen in contemporary architectural history.

¹ Vgl.: Eckhart HANNMANN, Carl Ludwig WIMMEL 1786–1845, Hamburgs erster Baudirektor, Prestel, München 1975; Hartmut FRANK, David KLEMM (Hrsg.), Alexis DE CHATEAUNEUF 1799–1853. Architekt in Hamburg, London und Oslo, Dölling und Galitz, Hamburg 2000; Ann-Kristin Maurer, Theodor Bühlau, Diss. Universität Hamburg 1987

² David KLEMM, Martin HALLER. Leben und Werk 1835–1925, Dölling und Galitz, Hamburg 1997

³ Lichtwark veröffentlichte seit den 80er Jahren in Zeitschriften und Jahrbüchern eine größere Anzahl von Aufsätzen zu Themen der Architektur. Eine Auswahl findet sich in: Alfred LICHTWARK, Palastfenster und Flügeltür, 3. Auflage, Bruno Cassirer, Berlin 1905.

- ⁴ vgl. Karin MAAK, Die Speicherstadt im Hamburger Freihafen, Arbeitshefte zur Denkmalpflege in Hamburg, Nr. 7, Christians, Hamburg 1985
- ⁵ Paul BRÖCKER, Über Hamburgs neue Architektur. Zeitgemäße Betrachtungen eines Laien mit einem Geleitwort v. Landgerichtsdirektor Gustav Schiefler. Verlag Conrad H.A.Kloss, Hamburg 1908
- ⁶ Paul BRÖCKER, Mein Heimatbuch. Was die hamburgischen Bauten der Jugend und dem Volke von unserer Stammesart erzählen. Boysen & Maasch, Hamburg 1910
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- ⁸ Die Architektur des Hamburgischen Geschäftshauses. Ein zeitgemäßes Wort über die Ausbildung der Mönckebergstraße. Theoretische Betrachtungen von Paul Bröcker. Praktische Vorschläge von Fr. Höger Arch., Boysen & Maasch, Hamburg 1910
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- ¹² Fritz SCHUMACHER, Das Entstehen einer Großstadtstraße (Der Mönckebergstraßen-Durchbruch), in: Fragen an die Heimat, Herausgegeben vom Deutschen Bund für Erziehung und Unterricht, Ortgruppe Hamburg, 3. Heft, Georg Westermann, Braunschweig und Hamburg 1922
- ¹³ Zu Schumachers umfangreichem Schrifttum vgl. Werner Kayser, Fritz Schumacher. Architekt und Städtebauer. Eine Bibliographie. Arbeitshefte zur Denkmalpflege in Hamburg, Nr.5, Christians, Hamburg 1984
- ¹⁴ Fritz SCHUMACHER/Wilhelm ARNTZ, Köln. Entwicklungsfragen einer Großstadt, Callwey, München 1923
- ¹⁵ Vgl. hierzu das Kapitel III. Der Klump in: Steen Eiler RASMUSSEN, Nordische Baukunst. Beispiele und Gedanken zur Baukunst unserer Zeit in Dänemark und Schweden, Ernst Wasmuth, Berlin 1940

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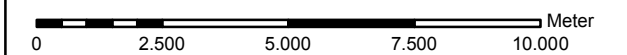
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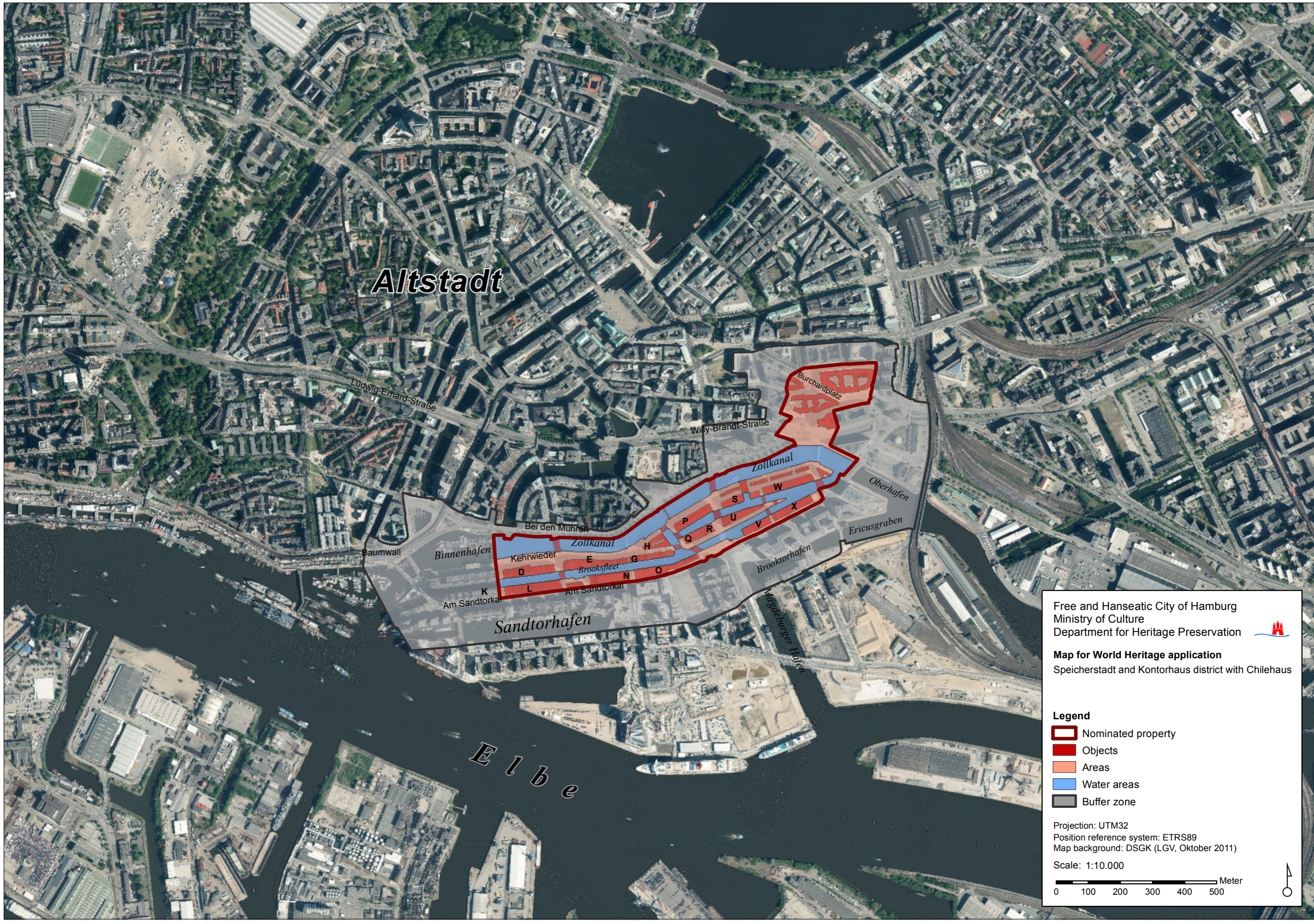
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-  Parts of the City of Hamburg
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Kehrweider

Brooksfleet


Am Sandtorkai

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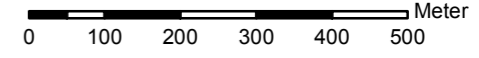
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Map for World Heritage application
Speicherstadt and Kontorhaus district with Chilehaus

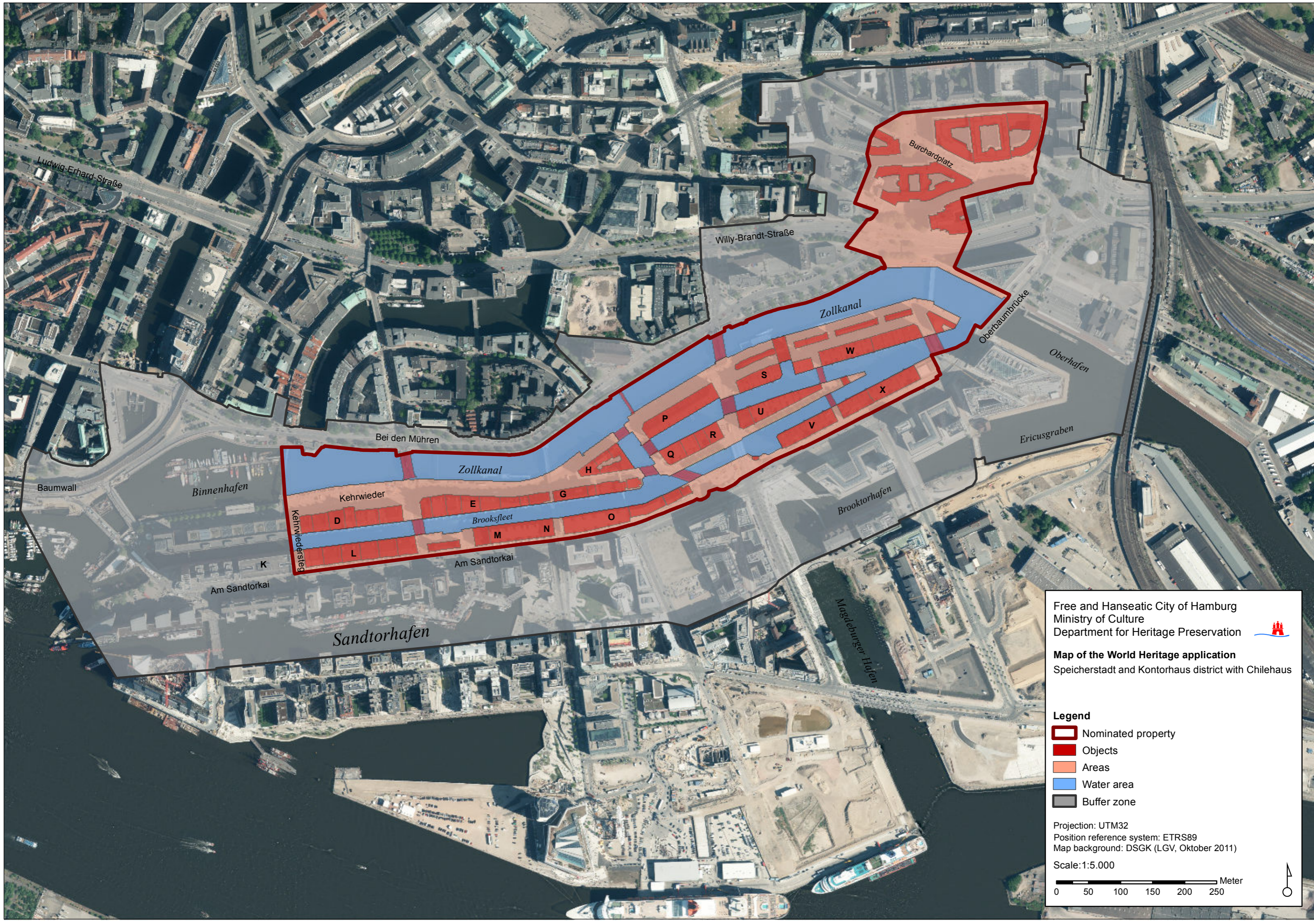
Legend


-  Nominated property
-  Objects
-  Areas
-  Water areas
-  Buffer zone

Projection: UTM32
Position reference system: ETRS89
Map background: DSGK (LGV, Oktober 2011)

Scale: 1:10.000





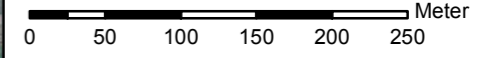
Free and Hanseatic City of Hamburg
 Ministry of Culture
 Department for Heritage Preservation 
Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus

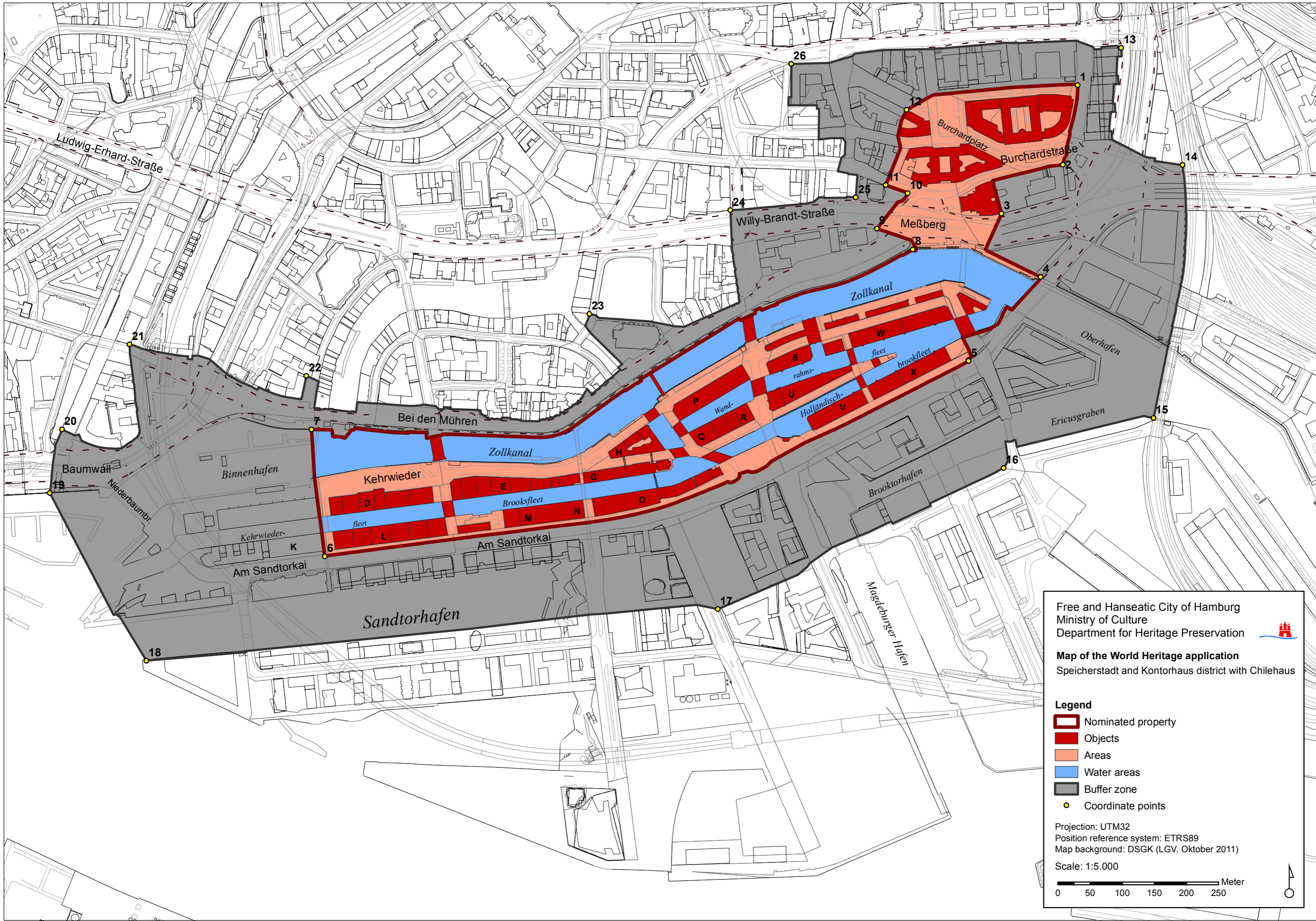
Legend


-  Nominated property
-  Objects
-  Areas
-  Water area
-  Buffer zone

Projection: UTM32
 Position reference system: ETRS89
 Map background: DSGK (LGV, Oktober 2011)

Scale: 1:5.000











Free and Hanseatic City of Hamburg
 Ministry of Culture
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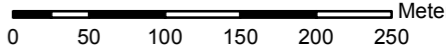
Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus


Legend

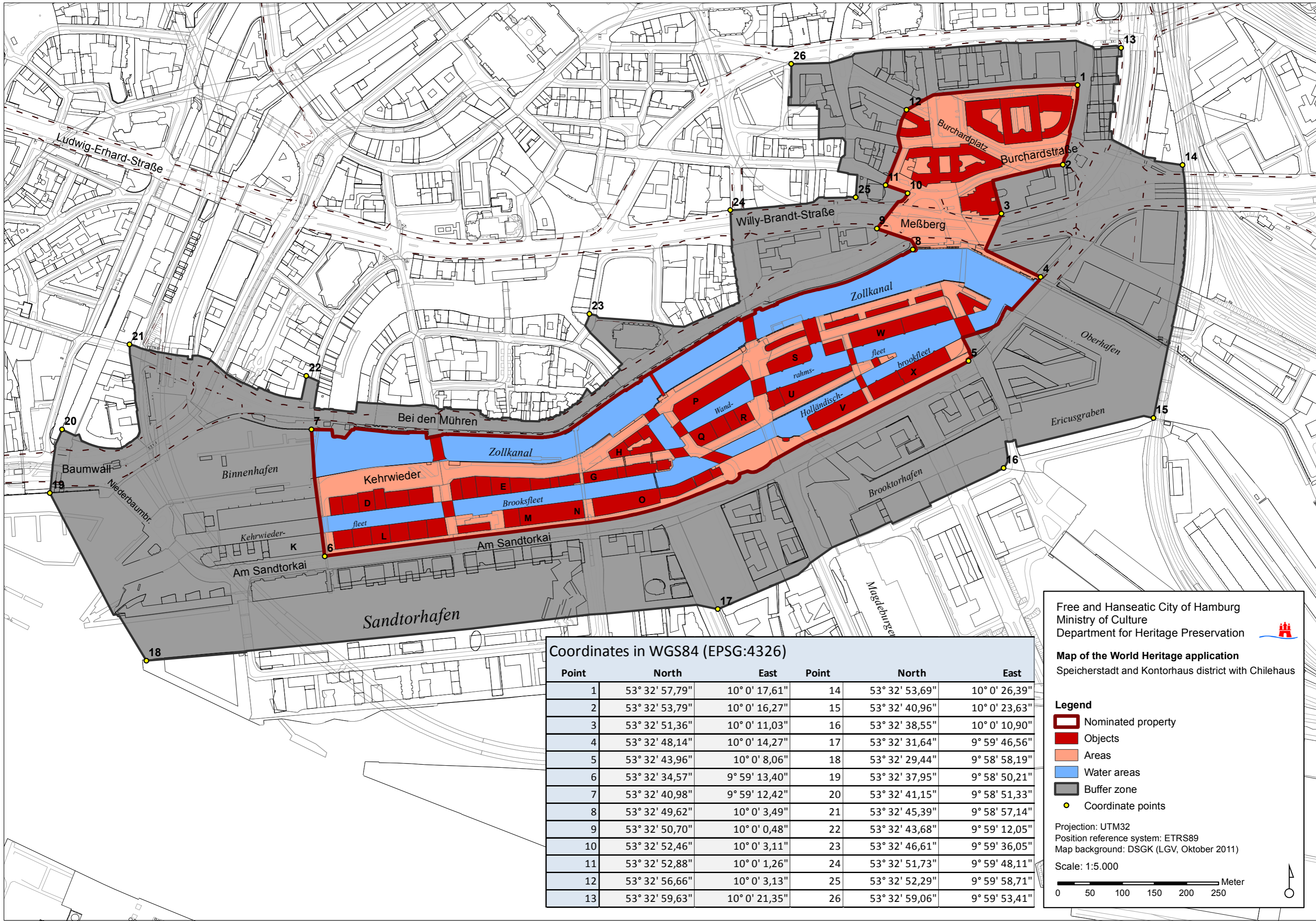
-  Nominated property
-  Objects
-  Areas
-  Water areas
-  Buffer zone
-  Coordinate points


Projection: UTM32
 Position reference system: ETRS89
 Map background: DSGK (LGV, Oktober 2011)

Scale: 1:5.000

 Meter











Free and Hanseatic City of Hamburg
 Ministry of Culture
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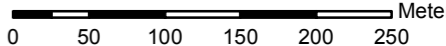
Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus


Legend

-  Nominated property
-  Objects
-  Areas
-  Water areas
-  Buffer zone
-  Coordinate points

Projection: UTM32
 Position reference system: ETRS89
 Map background: DSGK (LGV, Oktober 2011)

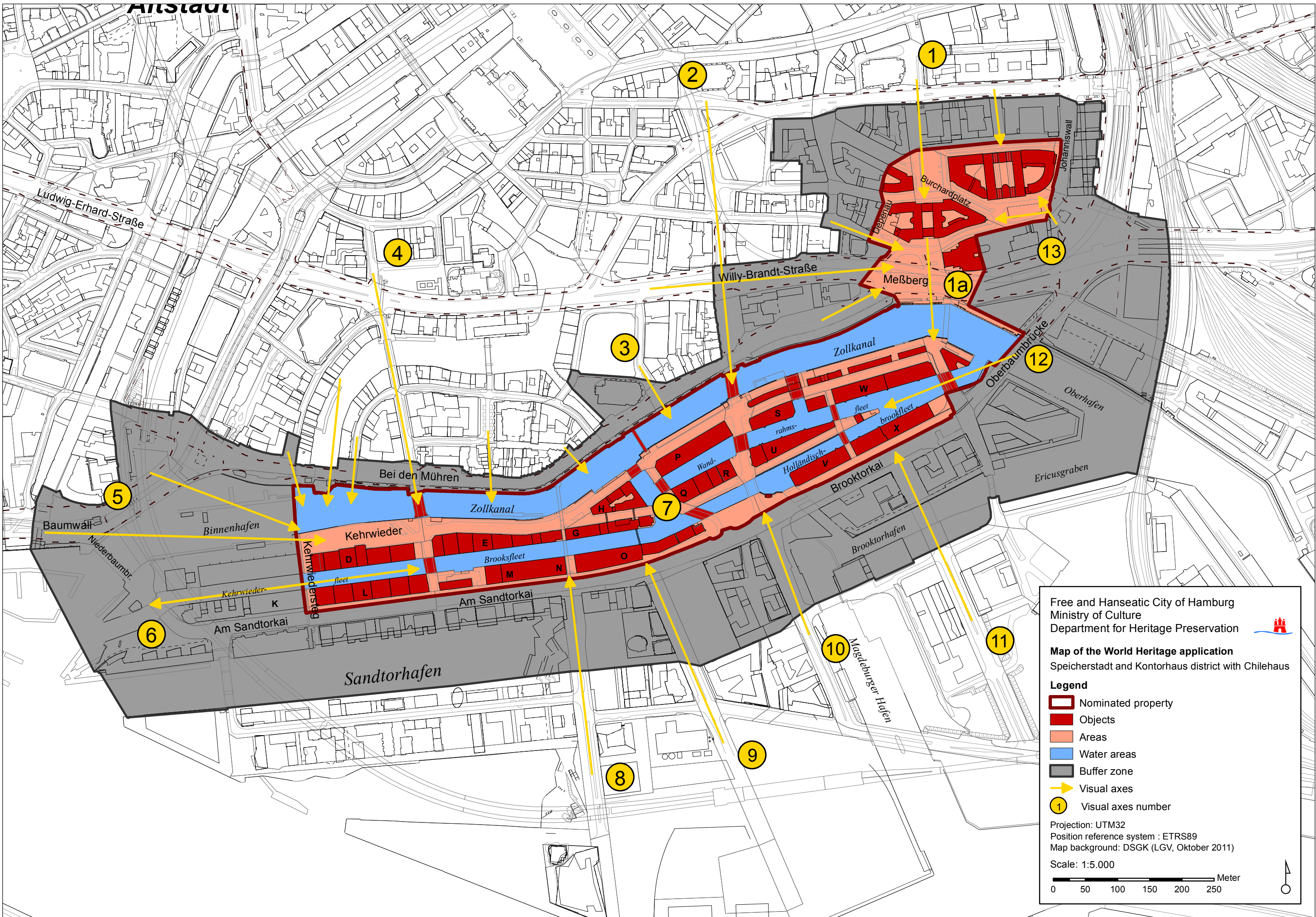
Scale: 1:5.000


 Meter



Coordinates in WGS84 (EPSG:4326)








Point	North	East	Point	North	East
1	53° 32' 57,79"	10° 0' 17,61"	14	53° 32' 53,69"	10° 0' 26,39"
2	53° 32' 53,79"	10° 0' 16,27"	15	53° 32' 40,96"	10° 0' 23,63"
3	53° 32' 51,36"	10° 0' 11,03"	16	53° 32' 38,55"	10° 0' 10,90"
4	53° 32' 48,14"	10° 0' 14,27"	17	53° 32' 31,64"	9° 59' 46,56"
5	53° 32' 43,96"	10° 0' 8,06"	18	53° 32' 29,44"	9° 58' 58,19"
6	53° 32' 34,57"	9° 59' 13,40"	19	53° 32' 37,95"	9° 58' 50,21"
7	53° 32' 40,98"	9° 59' 12,42"	20	53° 32' 41,15"	9° 58' 51,33"
8	53° 32' 49,62"	10° 0' 3,49"	21	53° 32' 45,39"	9° 58' 57,14"
9	53° 32' 50,70"	10° 0' 0,48"	22	53° 32' 43,68"	9° 59' 12,05"
10	53° 32' 52,46"	10° 0' 3,11"	23	53° 32' 46,61"	9° 59' 36,05"
11	53° 32' 52,88"	10° 0' 1,26"	24	53° 32' 51,73"	9° 59' 48,11"
12	53° 32' 56,66"	10° 0' 3,13"	25	53° 32' 52,29"	9° 59' 58,71"
13	53° 32' 59,63"	10° 0' 21,35"	26	53° 32' 59,06"	9° 59' 53,41"




Free and Hanseatic City of Hamburg
 Ministry of Culture
 Department for Heritage Preservation 

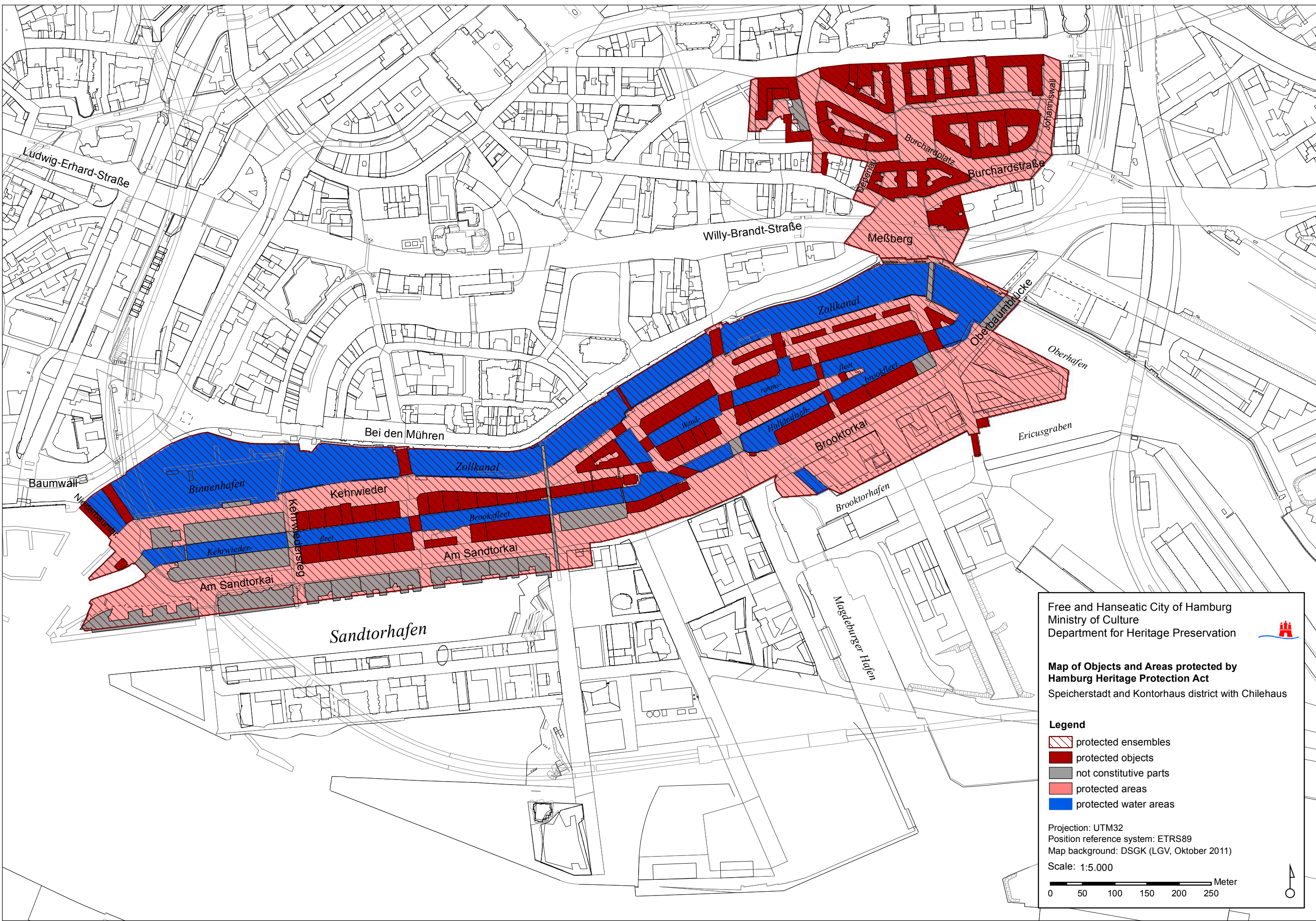
Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus

Legend

-  Nominated property
-  Objects
-  Areas
-  Water areas
-  Buffer zone
-  Visual axes
-  Visual axes number

Projection: UTM32
 Position reference system : ETRS89
 Map background: DSGK (LGV, Oktober 2011)
 Scale: 1:5.000

0 50 100 150 200 250 Meter 



Free and Hanseatic City of Hamburg
 Ministry of Culture
 Department for Heritage Preservation


Map of Objects and Areas protected by Hamburg Heritage Protection Act
 Speicherstadt and Kontorhaus district with Chilehaus

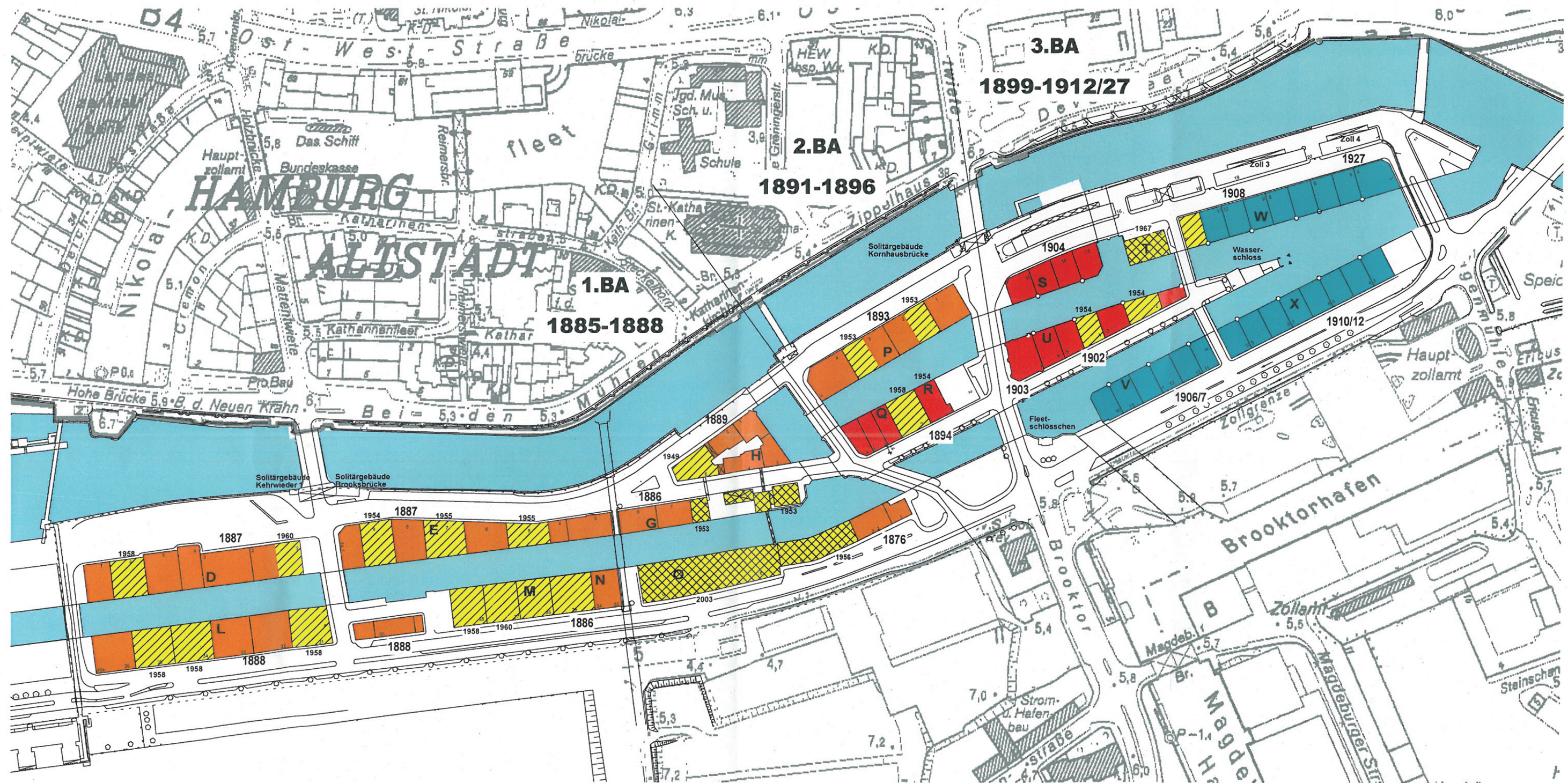
Legend







- protected ensembles
- protected objects
- not constitutive parts
- protected areas
- protected water areas

Projection: UTM32
 Position reference system: ETRS89
 Map background: DSGK (LGV, Oktober 2011)
 Scale: 1:5.000

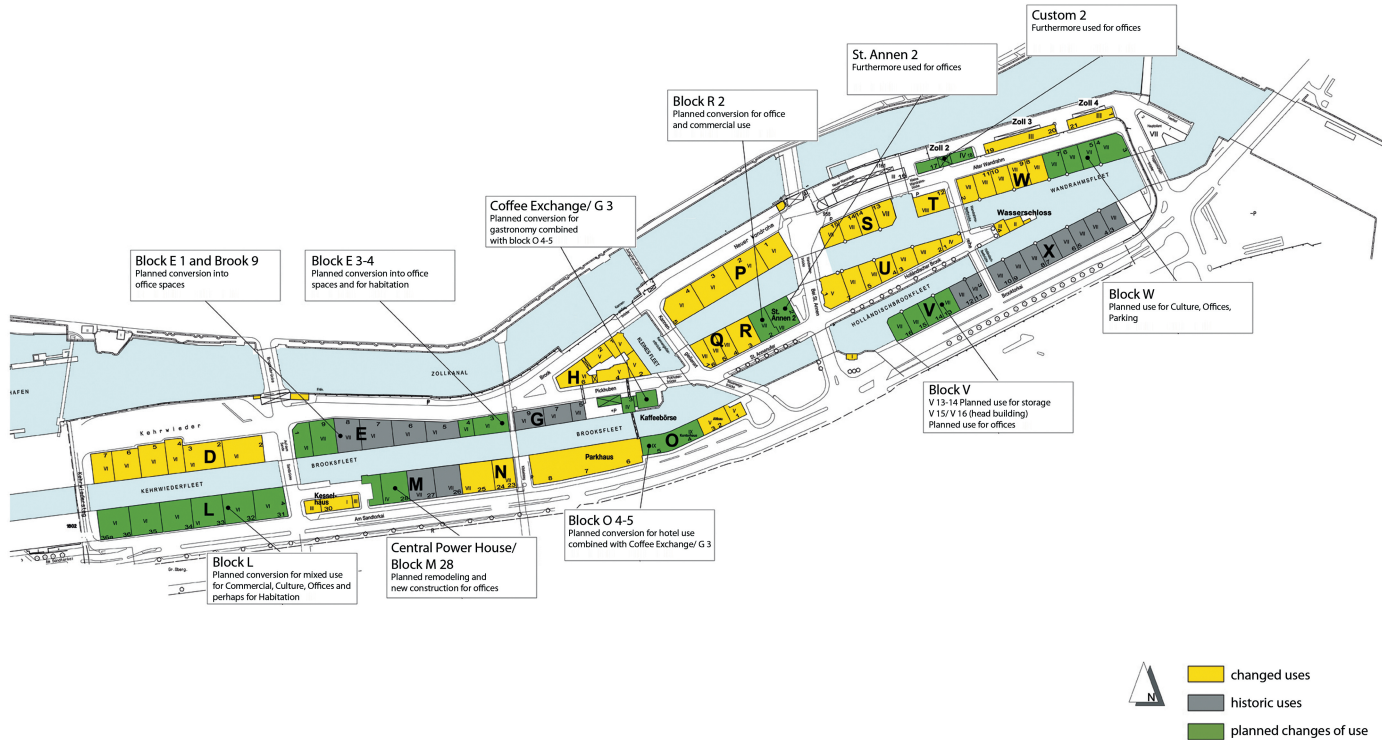
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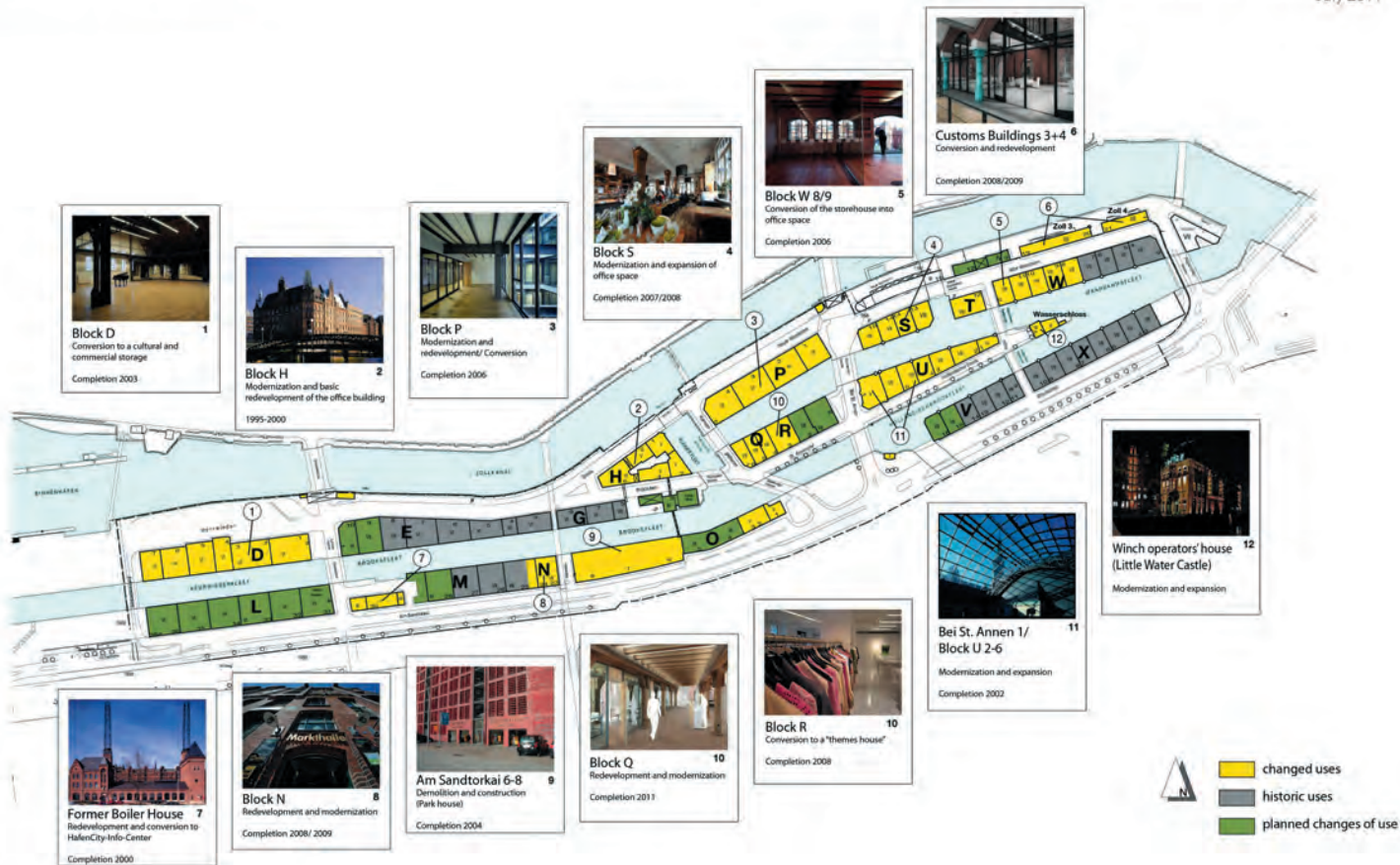




Construction:		Building age:	
	Iron girder	1987	Year of construction
	Wood		Rebuilding
	Cast iron sheathed		New building
	Reinforced concrete	1958	Year of rebuilding/ new building

 M1:3000





Law
of 5 April 2013
re-enacting the Heritage Protection Act and adapting other regulations

Article 1
Heritage Protection Act
(German: *Denkmalschutzgesetz*, abbreviated *DSchG*)

Part I
General Provisions

Section 1
Purposes of heritage protection and preservation

(1) The purpose of heritage protection and preservation is to conduct scientific and academic research into heritage assets and to protect and preserve these in accordance with the present Act, as well as to encourage their integration into urban and regional development and landscape conservation.

(2) In its capacity as the proprietary party or the party otherwise holding rights of disposition and, as such, being under a respective obligation, the Free and Hanseatic City of Hamburg shall, by maintaining its heritage assets in an exemplary fashion, promote the importance of cultural heritage in the public domain and encourage initiatives from the private sector. This obligation shall also include raising awareness of the concept of cultural heritage and increasing public knowledge about heritage assets.

Section 2
Architectural heritage curators, archaeological monument curators

Upon a corresponding nomination by the competent authority, the Hamburg Senate shall appoint an art historian or architect trained in art history as the Architectural Heritage Curator and an archaeologist as the Archaeological Monument Curator.

Section 3

Heritage Council

(1) For the purposes of heritage protection and preservation, the competent authority shall be assisted by a Heritage Council, which will provide it with independent advice. The Heritage Council shall have 12 members. It shall be comprised of experts from the fields of heritage preservation, history and architecture, together with citizens and institutions of the Free and Hanseatic City of Hamburg that are active in this area. It shall comprise equal numbers of men and women. The director of the Public Record Office shall attend the meetings of the Heritage Council in an advisory capacity.

(2) The members of the Heritage Council shall be nominated by the competent authority and appointed by the Hamburg Senate. The competent authority shall obtain nominations from the professional associations, the Regional Church Office of (*Landeskirchenamt*) the Lutheran Church of Northern Germany and the Archbishopric of Hamburg. The term of office shall be three years. Members may be appointed for a second consecutive term and a third term shall be admissible if a period of at least three years has elapsed since the end of the previous term. The calendar year shall provide the basis for determining terms of office. In the event that a member leaves the Council during his or her term of office, and more than three months prior to the end of the term, the Hamburg Senate shall appoint a replacement for the withdrawing member.

(3) Members of the Heritage Council who are civil servants shall not be bound to comply with instructions or orders.

(4) The Heritage Council shall elect a chairperson and deputy chairperson from among its ranks. It shall adopt rules of procedure, and shall submit them to the competent authority for approval. The Heritage Council may consult other experts and the district authorities.

(5) The Heritage Council shall advise the competent authority. It shall take positions on issues of principle and topical questions relating to heritage protection and preservation. The Heritage Council is authorised to make recommendations. Every two years, the Senate shall report to the Hamburg Parliament on the activities of the Heritage Council regarding heritage protection and conservation matters. Decisions made by the Heritage Council shall be

published on the website of the competent authority in accordance with statutory data protection rules.

Section 4

Objects subject to heritage protection

(1) Under the present Act, heritage protection is granted to architectural monuments, ensembles, garden monuments and archaeological monuments. The same applies to movable heritage assets for which a decree recognising their protected classification has become final or regarding which immediate enforcement has been ordered.

(2) An architectural monument is a structural complex or part of a structural complex within the meaning of Section 2, Paragraph 1, of the Hamburg Building Code (*Hamburgische Bauordnung*) of 14 December 2005 (Official Hamburg Gazette [HmbGVBl.], pp. 525, 563), as last amended on 20 December 2011 (Official Hamburg Gazette, p. 554), the preservation of which is in the public interest, either because it is of significant historical, artistic or scientific interest or in order to preserve characteristic features of the urban landscape. An architectural monument shall be deemed to include its fittings, fixtures and furnishings, inasmuch as they are integral parts of the monument and significantly contribute to its heritage value.

(3) An ensemble consists of a group of structures including the streets and squares connected with it, as well as green spaces and any open spaces or bodies of water, the preservation of which is in the public interest for the reasons stated in Paragraph 2, above, even if none or only some of the ensemble's component parts constitute a heritage asset. An ensemble shall also be deemed to include the fittings, fixtures and furnishings of its component parts inasmuch as they are integral parts of the ensemble and significantly contribute to its heritage value.

(4) A garden monument is a green area, a garden or park, a cemetery, a tree-lined avenue or any other garden or landscaped area including bodies of water and woodland or parts thereof, the preservation of which is in the public interest for the reasons stated in Paragraph 2, above. A garden monument shall also be deemed to include its fittings, fixtures and furnishings inasmuch as they are integral parts of the garden monument and significantly contribute to its heritage value.

(5) An archaeological monument is a relic from the past, either a movable or immovable object, that constitutes evidence of historical periods or cultures, about which excavations and archaeological discoveries are among the main sources of scientific knowledge and the preservation of which is in the public interest for the reasons stated in Paragraph 2, above.

(6) Movable heritage assets are any unfixed objects which do not fall under Paragraphs 2 to 5, above, the preservation of which is in the public interest for the reasons stated in Paragraph 2, above, and in particular:

1. individual movable objects,
2. collections and other groupings of individual movable objects.

Section 5

Classifying movable heritage assets as protected

(1) Movable heritage assets are classified as protected by an administrative act of the competent authority. In the event of danger, to safeguard the interests protected under the present Act, the competent authority shall be entitled to order that movable heritage assets be entered temporarily in the Register of Movable Heritage Assets (Section 6, Paragraph 4). Such an order shall be rendered null and void if the process for classifying the heritage asset as protected is not initiated within three months and completed a further six months thereafter.

(2) Movable objects shall only be classified as protected movable heritage assets if they are of exceptional significance.

Section 6

Heritage List for information,

Constitutive Register of Movable Heritage Assets

(1) A list of heritage assets within the meaning of Section 4, Paragraphs 2 to 5, above, (hereinafter "Heritage List") shall be maintained by the competent authority. The said list shall specify the identification number assigned to the heritage asset, its location, and its short

name. Protection under the present Act shall not be contingent upon being entered in the Heritage List. However, compliance with the statutory obligations to provide protection cannot be required of the party with rights of disposition until the heritage asset has been entered in the Heritage List. All natural or legal persons may consult the Heritage List. If the consultation relates to an archaeological monument, a legitimate interest must be demonstrated.

(2) Heritage assets shall be entered in the List *ex officio* or upon application by the party with rights of disposition. Entries in the Heritage List shall be cancelled if the requirements for entry are no longer met. This shall not apply in cases in which the restoration of a heritage asset has been the subject of an order.

(3) Parties with rights of disposition whose heritage assets have not been entered in the Heritage List by 30 April 2013 shall be informed when the heritage asset has been entered. In the event that it is not possible – or not possible without undue difficulty or expense – to identify the party with rights of disposition, public notification of the entry shall be made. The entry or cancellation can also be made public if more than 20 parties with rights of disposition are involved.

(4) The competent authority shall maintain a separate constitutive Register of Movable Heritage Assets. This register shall specify the identification number and a short name for each heritage asset. All natural or legal persons may consult the register.

Part II

Protection Provisions and Procedure for Obtaining a Permit

Section 7

Appropriate preservation, maintenance and replacement of protected heritage assets

(1) The parties with rights of disposition are required to make reasonable efforts to preserve the heritage asset, protect it from danger and maintain it in good repair, as befits its status as a heritage asset.

Unreasonable efforts would, in particular, be cases in which the cost of maintenance and operation cannot be offset by the revenues from or utility value of the heritage asset in the long term. Should the parties with rights of disposition be in a position to claim grants from public or private sources, or obtain tax benefits, then these shall be taken into account. The

parties with rights of disposition cannot cite the burden of higher maintenance costs if such additional costs have been incurred as a result of the failure to carry out maintenance measures under either the present Act or other legislation under public law.

(2) The Free and Hanseatic City of Hamburg shall contribute towards the cost of preserving and maintaining heritage assets in good repair in line with the funds provided for this purpose in its budget.

(3) All decisions made pursuant to the present Act shall take into consideration the legitimate interests of the parties with rights of disposition over the heritage asset, in particular the needs of the disabled and those with restricted mobility.

(4) The parties with rights of disposition shall inform the competent authority should any obvious defects arise which pose a threat to the heritage asset's state of preservation.

(5) In the event that a heritage asset is interfered with, removed from its location or destroyed, the party causing such interference shall, within reason, be made to bear the costs associated with the heritage asset's preservation, proper restoration, recovery and/or scientific documentation.

(6) The parties with rights of disposition may be required by the competent authority to take particular measures towards preserving the heritage asset. Should the parties with rights of disposition fail to perform their obligations pursuant to Paragraph 1, above, the competent authority may take the necessary measures itself or have the necessary measures taken by another party. The costs of such measures shall, within reason, be borne by the parties with rights of disposition. Tenants, lessees and other parties with rights of use shall tolerate the performance of the relevant measures.

(7) The Hamburg Senate is authorised to enact ordinances containing more specific regulations on the preservation of architectural and garden monuments and ensembles. The Hamburg Senate is also authorised to enact ordinances delegating to the district authorities the authority to enact the statutory regulations referred to in the previous sentence, and, in cases where the district assemblies have approved provisional local development plans, to make decisions within the framework of said local development plans. In particular, they may

approve measures to increase the density of urban ensembles provided that plans compatible with heritage protection are in place.

(8) All measures and plans must take into account the obligation to protect the cultural heritage in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage of 16 November 1972 (German Federal Law Gazette (*BGBI*), 1977 II, p. 215).

(9) Official orders and decisions shall also be binding upon legal successors.

Section 8

Protection of surroundings

To the extent that the immediate surroundings of a heritage asset are of formative significance for its appearance or continued existence, a permit is required from the competent authority before such surroundings may be changed by the erection, alteration or elimination of structural elements, by the development of unbuilt public or private spaces, or by any other means, if such change significantly detracts from the character and appearance of the heritage asset.

Section 9

Permit requirement for changes to heritage assets

(1) A heritage asset may not be partially or completely destroyed, restored, significantly improved, removed from its location, or changed in any other way without a permit from the competent authority. With respect to movable heritage assets, no permit is required for a change of location within the territorial application of the present Act; however, the parties with rights of disposition are required to inform the competent authority of the location of the assets concerned.

(2) Permits can only be refused on the grounds of heritage protection. Permits shall be granted if, on balance, heritage protection considerations outweigh all other concerns, with particular account being taken of housing issues, energy-saving improvement measures, the use of renewable energies and the needs of the disabled and those with restricted mobility.

The Hamburg Senate may take all decisions independently. If the Hamburg Senate has to make a decision, the period referred to in Section 11, Paragraph 1, shall be suspended pending that decision.

(3) Permits can be granted subject to subsidiary conditions if these are necessary to protect the heritage asset or on documentary grounds. In particular, permits may be made contingent upon the relevant measures being carried out in accordance with a plans approved by the competent authority pursuant to Section 10; in line with defined and approved heritage protection objectives pursuant to Section 10, Paragraph 2, Sentence 2, Number 3; or under the supervision of an expert chosen by the competent authority.

(4) Permits to destroy a heritage asset and/or to remove a heritage asset from its location can be made contingent upon the heritage asset being re-installed on a suitable site and used in an appropriate way, with the costs borne by the parties with rights of disposition. The asset can be required to be re-installed on a plot of land, which is not in the possession of the parties with rights of disposition over the heritage asset in question.

Section 10

Heritage preservation plans, heritage preservation objectives

(1) The competent authority can order the parties with rights of disposition to draw up heritage preservation plans if this is necessary for the long-term preservation of the heritage assets and for the purpose of communicating the concept of cultural heritage and information about heritage assets. Within reason, the heritage assets must be preserved and maintained in accordance with the heritage preservation plans.

(2) A Heritage asset preservation plans shall reflect the aims and requirements of heritage protection as well as the statements and decisions contained in general development and construction frameworks. They may include in particular:

1. a status report and analysis of the planning area from the perspective of heritage expertise, and legal heritage protection considerations;

2. topographical information about the location and size of the heritage assets and archaeological monuments;
3. the heritage protection objectives, which shall serve as a basis for maintaining and preserving the heritage assets.

Section 11

Decisions on applications for permits

(1) In the event that no decision has been made on an application for a permit within two months of the receipt of the written application by the competent authority and the submission of all documentation as described in Paragraph 2, below, the permit shall be deemed to have been granted. If the applicant is informed that it has not been possible to complete the review of the application, the period referred to in Sentence 1, above, shall be extended for a further three months.

(2) All of the documentation required to assess the project and process the application must be submitted together with the application for the permit. This may include, in particular, plans, documents, photographs, expert opinions and utilisation concepts as well as cost analyses and profitability calculations. The competent authority can request specific documentation for individual cases and demand that the application be supplemented by preparatory studies.

(3) The permit shall elapse within three years of its being granted if the project has not begun by then, or if the project is interrupted for a period of more than one year. The periods stated in Sentence 1, above, can each be extended by up to one year upon written request.

(4) Upon request, the applicant shall be given confirmation of the receipt of a permit application.

Section 12

Changes in the rights of disposition

The competent authority shall be notified immediately of any changes in the rights of disposition over heritage assets; such notification shall be made by the party with rights of disposition or, in the event of succession, by the heir or the executor.

Section 13

Restoration, closure

(1) In the event that a heritage asset is changed without a permit and by virtue thereof its heritage value has been diminished, or it has been partially or completely removed or destroyed, the competent authority shall order that the party accountable for the change, removal or destruction must restore the heritage asset to its prior condition. The competent authority shall have the requisite work performed at the expense of the party thus obligated if it cannot otherwise be ensured that the restoration will be performed in a manner appropriate to heritage protection. The competent authority may require the obligated party to pay an appropriate proportion of the costs involved in advance. Parties with rights of disposition, tenants, lessees and other parties with rights of use shall tolerate the performance of the relevant measures.

(2) If measures requiring a permit have commenced without a permit being granted, the competent authority can order them to be temporarily suspended. Should unsanctioned building work continue notwithstanding a written or oral order that they be suspended, the competent authority may seal off the building site or take official custody of the building materials, structural elements, equipment, machines and building tools on the site.

Section 14

Permits required for excavation

(1) A permit is required from the competent body if an archaeological monument is to be excavated, removed from a body of water or located with the aid of technical detection devices. In accordance with Section 7, Paragraph 5, permits can be made contingent upon certain conditions or requirements relating to the excavation work, the documentation, the

whereabouts of the find, and the conservation and restoration of the remains, relics, objects or traces found.

(2) The parties with rights of disposition shall notify the competent body of any planned changes of use to plots which contain archaeological monuments. Such changes shall not be made until two months have passed since receipt of such notification. The change of use requires a permit if it has the potential to detract from the archaeological monuments. The competent body shall decide whether such detraction is to be expected. Paragraph 1, Sentence 2, shall apply *mutatis mutandis*.

(3) Paragraphs 1 and 2, above, shall also apply if there was no intention to find archaeological monuments, but the applicant knew or ought to have known that their discovery was likely during excavation work.

(4) Sections 11 and 18 shall apply *mutatis mutandis*.

(5) The Hamburg Senate is authorised to enact ordinances appointing a competent body to manage the preservation of archaeological monuments, and shall vest such body with the power to levy fees in this sector.

Section 15

Protected archaeological areas

(1) For the purpose of preserving archaeological monuments, certain defined areas in which archaeological monuments exist or are believed to exist can be declared protected archaeological areas by ordinance of the Hamburg Senate for a limited or unlimited period of time.

(2) The Hamburg Senate is authorised to enact ordinances delegating to the district authorities the authority to enact statutory regulations pursuant to Paragraph 1, above, and, in cases where the competent district assemblies have approved provisional local development plans, to make decisions within the framework of the said local development plans.

Section 16

Measures in protected archaeological areas

All measures which have the potential to endanger archaeological monuments in protected archaeological areas require a permit from the competent body. Section 9, Paragraph 3; Section 7, Paragraph 5, and Section 11 shall apply *mutatis mutandis*.

Section 17

Finds

(1) Should excavation, dredging or other activities uncover objects or parts of objects which there is reason to assume may constitute hitherto unknown archaeological monuments, the finder and the party with rights of disposition shall immediately report the find and follow any instructions given to safeguard and preserve it. Section 9, Paragraph 3, shall apply *mutatis mutandis*.

(2) The same obligation shall apply to the party leading the works during which the find was discovered. The said obligation shall be deemed to have been fulfilled once one of the obligated parties has notified the authorities.

(3) Monuments which have been hidden underground for so long that it is no longer possible to ascertain their owner shall, upon discovery, become the property of the Free and Hanseatic City of Hamburg. Any such finds are to be reported immediately to the competent body.

(4) If Section 14 does not apply, the work must be discontinued for three days from the date of notification – not including Saturdays, Sundays and public holidays – unless the competent body approves an earlier recommencement.

Section 18

Duty to relinquish possession

Movable finds which are subject to the notification obligation under Section 17, Paragraphs 1 and 2, are to be temporarily handed over to the competent body for the purposes of scientific examination.

Part III

Expropriation and Measures Requiring Compensation

Section 19

Grounds for expropriation

Expropriation under the present Act shall be admissible

1. to preserve an endangered heritage asset;
2. to remove a heritage asset from its location and re-install a heritage asset on another suitable property in accordance with Section 9, Paragraph 4;
3. to conserve or alter the surroundings of a heritage asset insofar as there are cogent heritage protection grounds to do so,
4. to undertake excavation work on archaeological monuments.

Section 20

Beneficiaries

Measures pursuant to Sections 19, 21 and 22 shall be taken for the benefit of the Free and Hanseatic City of Hamburg. They may be taken for the benefit of third parties if the aim of the expropriation or measure is achieved and secured in the long term by the beneficiaries.

Section 21

Measures requiring compensation

Insofar as measures taken pursuant to the present Act lead to an economically unreasonable burden being placed on private property, which goes beyond the limits of social responsibility, appropriate monetary compensation shall be given if and to the extent that the burden cannot be offset in any other way. Decisions on compensation shall be made, at least in principle, by the same competent authority which decided on the burdensome measure.

Section 22

Entitlement to transfer of title to the Free and Hanseatic City of Hamburg

(1) The Free and Hanseatic City of Hamburg can require the owner of property subject to compensation under the present Act to transfer title to such property if the compensation to be paid to the owner would exceed 50% of the property's value. The transfer of title to a parcel of land can be required if partition is admissible under the Federal Construction Code (*Baugesetzbuch*). The entitlement to transfer of title shall be rendered extinct if the owner waives his or her right to the excess amount.

(2) If no agreement can be reached on the transfer of title, the property can be expropriated.

(3) Paragraphs 1 and 2, above, shall apply *mutatis mutandis* to holders of heritable building rights.

Section 23

Proceedings

Unless otherwise provided in the present Act, the provisions of the Hamburg Expropriation Act (*Hamburgisches Enteignungsgesetz*) of 11 November 1980 (Official Hamburg Gazette, p. 305), as last amended on 18 February 2004 (Official Hamburg Gazette, p. 107), shall apply.

Part IV

Implementation and Final Provisions

Section 24

Heritage assets serving the purpose of religious worship

(1) When making decisions about heritage assets which directly serve the purposes of religious worship in churches or recognised religious confessions or their congregations, the competent authority shall take into account the liturgical and congregational interests and requirements as defined by the competent head authority of the church concerned. Churches and religious confessions under public law shall be involved in the procedure. The competent authority shall make its decisions exclusively in conjunction with the competent head authority of the relevant church.

(2) This is without prejudice to the agreement by and between the Free and Hanseatic City of Hamburg and the Lutheran Church of the Northern Elbe (today the Lutheran Church of Northern Germany) dated 29 November 2005 (Official Hamburg Gazette 2006, p. 430), and the agreement by and between the Holy See and the Free and Hanseatic City of Hamburg dated 29 November 2005 (Official Hamburg Gazette 2006, p. 436).

Section 25

Access to heritage assets and sites of finds

(1) After providing prior notice, employees and appointed representatives of the competent authority may enter heritage sites insofar as this is necessary for the implementation of the present Act; they may enter places of residence in order to prevent an immediate threat to a heritage asset. They shall be granted access to heritage assets or things which might be classified as heritage assets in order to carry out the requisite scientific registration measures, and in particular to draw up an inventory. Should there be an immediate threat to a heritage asset, sites may be entered without prior notice.

(2) Parties with rights of disposition over heritage assets or things which might be classified as heritage assets shall give the competent authority and its authorised representatives all the information necessary for the implementation of the present Act.

Section 26

Restriction of fundamental rights

The present Act restricts the fundamental right of the inviolability of the home (Article 13 of the Basic Law (*Constitution*) of the Federal Republic of Germany).

Section 27

Administrative offences

(1) An administrative offence is deemed to have been committed by any person who, wilfully or through negligence:

1. takes measures or has measures taken which require a permit pursuant to Section 8, Section 9, Section 14 or Section 16, without having obtained such a permit or contrary to the terms of that permit;
2. fails to comply with orders, requirements or conditions as referred to in Section 9, Paragraphs 3 and 4; Section 10, Paragraph 1; Section 13, Paragraph 1; Section 14 or Section 17, Paragraphs 1 and 2;
3. fails to meet the obligations incumbent upon him or her pursuant to Section 7, Paragraph 1, Section 18 or Section 25, Paragraph 2;
4. prematurely recommences work in the cases referred to in Section 17, Paragraph 4, when none of the grounds stated therein exist.

(2) An administrative offence is deemed to have been committed by any person who knowingly provides false information or submits incorrect plans or documentation for the purpose of effecting or preventing administrative action under the present Act.

(3) An administrative offence is deemed to have been committed by any person who fails to perform the notification obligation incumbent upon him or her pursuant to Section 7, Paragraph 4; Section 12, Section 14, Paragraph 1 or Section 17, Paragraphs 1 to 3.

(4) An administrative offence is deemed to have been committed by any person who negligently destroys a heritage asset within the meaning of Section 4.

(5) An administrative offence under the present Act may be punishable by a maximum fine of EUR 500,000.

(6) Objects obtained by administrative offences in breach of Section 12 or Section 14 can be confiscated.

Section 28

Maintaining the Heritage List

The register of recognised heritage assets shall be maintained and integrated into the new official Heritage List. The aforementioned List is hereby established. The movable heritage assets entered in the former heritage list shall be transferred to the Register of Movable Heritage Assets and are deemed entered therein with legal force and effect. The Heritage List will be officially published by 1 November 2013 at the latest. This shall not apply to archaeological monuments insofar as is necessary to ensure their protection.

Section 29

Authority to enact ordinances

The Hamburg Senate is hereby authorised to issue fee scale ordinances for official acts performed pursuant to the present Act.

Ordinance on the Design of the Speicherstadt

Ordinance on the Design of the Speicherstadt of 5 August 2008

Having regard to Paragraph 81, Sub-paragraph 1, Section 2 and Sub-paragraph 6, Section 3 of the Hamburg Building Code (HBauO) of 14 December 2005 (HmbGVBl pages 525, 563), as amended on 11 April 2006 (HmbGVBl, page 157), the following provisions are adopted:

§ 1

Geographical scope

This ordinance applies to the areas of the Speicherstadt which are cross-hatched on the attached map.

§ 2

Façades

(1) Façades must be designed in such a way that the surface area of their openings is smaller than that of the wall area. Structural elements must be used to divide the ground floor, upper storeys, attic and roof areas into clearly distinguishable sections. The colour of these structural elements must resemble that of the surrounding brickwork.

(2) Façades visible from the street must be made of brick, the colour and size of which must echo those of the existing brickwork.

(3) Projecting façade sections must blend in with the rest of the building in question and must not protrude by more than 0.75 m. There must be no balconies, galleries, loggias, conservatories or sun blinds on façades overlooking streets or waterways.

(4) Any openings in the outer walls, such as windows, doors and gates, must be clearly set back from the front line of the façade. The design of each storey must reflect that of the other storeys. Windows must be in portrait format. Sun blinds and

roller shutters on the outside of windows are not allowed. Windows must be divided by stay bars. All the windows and doors within one building or block must be painted in the same colour. Curved, tinted and reflective glass must not be used. The sizes and shapes of shop windows must be in line with other windows in the same building. To close off the loading bays, it is permissible to put in additional glazing if the latter is set back by at least 1.5 m from the front line of the façade. Window and door frames in these loading bays must be the same colour as the original loading doors.

(5) No plants may be grown on façades.

§ 3

Roofs

(1) Roofs may be finished in unpainted slates or copper without artificial patina. Each block must have a uniform roof covering.

(2) Balconies, cut-away sections and skylight windows at roof level are only allowed in areas where these cannot be seen from publicly accessible places. Skylight windows must not constitute more than ten per cent of the overall roof area. However, sky lights are permissible near roof ridges if they do not exceed 25 per cent of the roof area.

(3) Roof-top superstructures such as transverse roof sections and dormers are permissible in the case of buildings where the roof has a pitch of more than 27 degrees. These roof-top superstructures must correspond to existing superstructures on the respective block in terms of shape, size and design and must be positioned along the axes of façades.

§ 4

Building Technology

(1) Any externally visible technical equipment such as aerials and outlets of heating and ventilation systems must be limited to the minimum technically required and must be placed on the side of the

buildings that does not face the street.

(2) Refuse containers and recycling bins must be located inside buildings.

§ 5

Advertising and Vending Machines

(1) Advertising is only allowed if it refers directly to the services performed in that particular location. It must take the form of black plaques placed next to entrances and attached directly on to the façade of the building housing the company in question. The signs must have gold lettering or semi-relief golden letters and their size and design must be in keeping with existing plaques and name plates. There must not be more than one company name plate on each section of the façade and such name plates must not be too close to the corners of buildings. Nor must they cover or in any way interfere with the structural or ornamental elements of existing façades.

(2) Vending machines and display cases are not permitted close to façades.

§ 6

Design of the Surrounding External Space

(1) The existing open spaces in front of buildings must be kept empty up to the road boundary. Fences or other boundary markers, such as bollards or plant pots, are not permitted.

(2) Pavements must be surfaced in granite or copper slag stones.

(3) Outdoor lights are permitted provided that they match the existing simple wall lamps on façades.

(4) The type of light used must be warm white (3000 to 4000°K). There must be no coloured lighting on façades or in parts of buildings where such light would be visible from the street.

(5) During the hours of darkness, roof surfaces

must remain unlit. It is not permitted to illuminate roofs and no light must emanate from sky lights or rows of roof-top windows.

§ 7

Exemptions

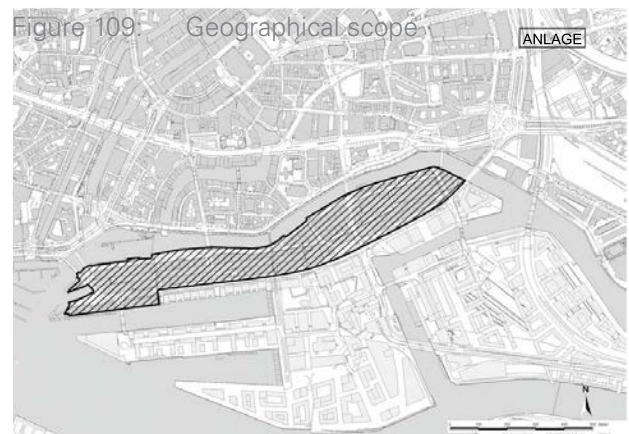
On application, the competent authority may grant exemptions from the requirements laid down in the present ordinance, provided that such exemptions do not detract from the historic image of the Speicherstadt. Applications must be made in writing.

§ 8

Final Provisions

The present ordinance is without prejudice to the Regulation on Heritage Protection in the Speicherstadt of 30 April 1991 (HmbGVBl., page 214), as amended.

Done by the Senate of the Free and Hanseatic City of Hamburg on 5 August 2008.





Free and Hanseatic City of Hamburg

Ministry of Culture

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Oktober 16, 2014

World Heritage List 2015
Speicherstadt and Kontorhaus District with Chilehaus (Germany)
- Additional information
Your Ref. GB/MA 1467

Dear Mrs. Durighello,

Thank you have given us the opportunity to examine the points that have arisen in connection with our nomination "Speicherstadt and Kontorhaus District with Chilehaus", and to complete the nomination dossier with information.

We are pleased to help you answer the questions you listed in your letter of September 10, 2014 in the following:

Boundaries of the nominated property

On your question 1:

The western portion of the Speicherstadt suffered major destruction during WWII. Blocks A/B/C und J/K were completely destroyed and only block K was rebuilt in 1963. Where block A/B/C had been, several single and two-storey buildings were erected which served as customs clearance buildings for lorries. Replacing the former part-block J, another low building was constructed that served as a job exchange for the Hamburg Port. All of these buildings were in stark contrast with the Speicherstadt in terms of their design and their sizes. They no longer corresponded to the Speicherstadt in a functional sense either so that it is justified to say that by the early 1950s these areas of the Speicherstadt had largely been dedicated to radically new uses. The post-war buildings in this part of the Speicherstadt were all demolished in the early 1990s.

In their stead, new high quality buildings were erected both in this western portion of the Speicherstadt and in its south-westerly part at the end of the 20th and in the early 21st century. They constitute new interpretations of the western front of this area which was formerly part of the Speicherstadt. While the materials and colour designs used in these new buildings resemble those of the historical ones, their design is radically different from that of the historical warehouse blocks.

In this part of the Speicherstadt the historical pile foundations do not any longer exist either. That is why we have decided to define it as part of the buffer zone rather than the nominated World Heritage property even though some of the original structures such as canals, quay walls and bridges have been preserved at this western tip of the Speicherstadt island. We have limited the nominated World Heritage property to that part which still features the historical warehouse blocks or their replacement buildings from the post-war period.

As explained in our nomination dossier, the Kontorhaus district continues to be one of the central districts of Hamburg's inner city. With the exception of the apartment blocks on Steinstrasse and the telephone exchange on Niedernstrasse, it is characterised by the fact that nearly all other buildings in this district are Kontorhäuser from the 1920s and 1930s. Only one office block in this area was built in the 1950s.

The nominated ensemble consisting of Chilehaus, Meßberghof, Mohlenhof and Sprinkenhof stands out from the surrounding buildings in terms of its artistic, architectural and urban development and its conceptual quality. Also, the ensemble is the most striking example of the dominating influence the Building Commission exerted on Hamburg's urban development at the time – something which is evidenced by the uniform clinker façades, stepped-back upper storeys and flat roofs of the ensemble buildings. The Building Commission was established in 1912 and was masterminded by the Director of Engineering and Construction, Fritz Schumacher. The fact that the Chilehaus, much appreciated already in the 1920s, retained its dominant position within the ensemble can be attributed to the powerful role of the Building Commission, too. The other Kontorhäuser - Meßberghof, Sprinkenhof and Mohlenhof – were given inconspicuous punctuated facades in order to prevent them from competing with the skeleton facade of the Chilehaus in design terms. What is more, the other three Kontorhäuser were dimensioned in such a way that they provided an appropriate environment for the Chilehaus with its up to ten storeys while clearly recognizing the latter's dominant position. Not least, the planners made sure through the creation of sight lines that the Chilehaus was allowed to fully unfold its potential in the surrounding urban environment. All this makes the four Kontorhäuser, complete with the urban spaces and streets between and immediately around them a special and unique ensemble within the Kontorhaus district representing in an undiluted manner the original design preferences and intentions of their architects. Most of the other buildings in the Kontorhaus district, by contrast, are very different from the nominated ensemble either because they were used as residential buildings and as the telephone exchange respectively, or because they feature high-pitched roofs which were typical of Nazi architecture.

The above reasons have motivated us to nominate the ensemble consisting of Chilehaus, Meßberghof, Sprinkenhof and Mohlenhof for inscription in the World Heritage List while defining the remaining part of the Kontorhaus district as a buffer zone.

Boundaries of the buffer zone

On your question 2

Following Operational Guidelines §103 - §105, the proposed buffer zone serves the purpose of effectively protecting the nominated World Heritage property itself as well as its characteristic visual appearance within Hamburg's cityscape. This includes the preservation of the immediate setting of the nominated property, important sight connections and views, as well as areas or attributes which were functionally important as a support to the property and its protection. Therefore, in deciding on the definition of the buffer zone, the most important criteria applied were the current situation of the urban spaces around and in the two ensembles and the preservation of the visual overall appearance of the Kontorhaus district and particularly of the Speicherstadt. Before defining the exact boundaries of the buffer zone, a careful analysis of existing sight axes was carried out. It is against this backdrop that the buffer zone serves, among other things, to secure these visual axes.

The northern part of the buffer zone includes the immediate surroundings of the nominated site where manifest or meaningful spatial boundaries justify this. Its delimitation is in keeping with the provisions of the Hamburg Heritage Protection Act which stipulates that the immediate environs of a heritage site be protected, too, if they contribute to the site's overall appearance in a significant way. This requirement plus the inclusion of the Customs Canal in the buffer zone ensure that the characteristic northern front of the Speicherstadt, which is so important for Hamburg's cityscape, remains an integral part of the protection regime.

Along the southern edge of the Speicherstadt the buffer zone takes account of the bodies of water located there, i.e. it includes the Sandtorkaihafen, Brooktorhafen, Ericusgraben as well as the Oberhafen Port because, historically speaking, these were functionally connected with the Speicherstadt situated as it is on an island. Besides that, remaining sight lines to the Speicherstadt are included in this area of the buffer zone (cf. annex 1 + 2)

In the case of the Kontorhaus district the proposed boundary of the buffer zone mostly follows the delimitation of the protected heritage area: The neighbouring buildings in this area do not allow the viewer any wider visual and spatial experience so it would not have made sense to define a larger buffer zone.

To the east the buffer zone was extended all the way to the main railway lines because many visitors experience the Speicherstadt ensemble for the first time as they enter Hamburg by train (cf. annex 3).

On your question 3

In the post-war years, the two westernmost warehouse blocks which had been destroyed during WWII were replaced by temporary low buildings which provided for interim uses. These were torn down again and in turn replaced by high quality architecture in the late 20th and early 21st centuries which successfully re-interprets the western tip of the Speicherstadt by taking up features of the surrounding historical buildings such as the materials used for their facades, their colour design, their dimensions and the height of the roof ridge. As to height, the western part of the building south of the Kehrwiederfleet is the only one that deviates from its environs. The new buildings replaced the original blocks A/B/C and J/K and occupy almost the same base area so that the historical sight lines were pre-

served. The Hanseatic Trade Center at the south-westerly tip of the historical Speicherstadt complements the new buildings in this area.

By way of its design, the construction of the Elbphilharmonie on another island south of the Speicherstadt island is the architectural culmination of this new interpretation.

As one approaches it on the water from the west, the Speicherstadt island will obviously offer a new view as a result of the construction of the new Elbphilharmonie, but we are convinced that the visual integrity of the nominated property as a whole will not be harmed, particularly as the vantage point from which most people view the Speicherstadt continues to be the city centre to the north of the Speicherstadt from where to this day the visual impact across the Customs Canal remains undisturbed.

Comparative analysis

On your question 4

Generally speaking, warehouses and transit sheds have always been built in places where goods were handled. These storage facilities have been geared for various modes of transport. However, the demand for storage capacities has always been especially high in port cities because they have had to cope with vast volumes of goods of the most varied kind arriving there by ship. This is particularly true of those ports that include customs-exempt free ports where storage capacities were not just needed for short-term intermediate storage, but also for the upgrading, processing and customs clearance of goods before these travelled on.

The high volume storage capacity offered by the Speicherstadt satisfied an absolute need in a port city like Hamburg whereas there was less of a demand in other cities without a port. This is why we have limited our analysis to an international comparison of warehouse complexes in port cities, erected between the time at the end of the 19th and early 20th century.

The analysis found that the Hamburg's Speicherstadt, with its numerous warehouses and functional buildings, its specific functional and physical structure, its particular style of urban development, and with its cobbled streets, waterways, bridges and railway tracks, represents still the largest cohesive and integrated ensemble of warehouses anywhere in the world - erected in the period studied. The warehouse complex in Trieste, erected between 1881 and 1909, had formerly indeed an almost comparable size, but in the meantime a number of buildings are in a dilapidated or in such a worrying ailing state that one cannot talk about that here a comparably large warehouse ensemble is obtained as in Hamburg.

On your question 5

It is true that there are few passages in our texts where we highlight the fact that the Hamburg Kontorhaus district is the first offices-only city district on the European continent. However, in our nomination dossier we have repeatedly based our claim of the outstanding universal value of the Speicherstadt and Kontorhaus district on international level with the following arguments: These two monofunctional and mutually complementary districts bear exceptional testimony to the ideals of tertiarized cities prevalent at the end of the 19th and beginning of the 20th centuries because in Hamburg they find their expression in a highly condensed manner and are of a size and in a good state of preservation, the likes of which

do not exist anywhere else. Also, the ensemble is a unique illustration of the functional zoning and, more generally, the formation of modern cities that occurred at the end of the 19th and the beginning of the 20th centuries. May we also refer you to our explanations under criterion iv where we highlight the fact that the Kontorhaus district buildings – and here particularly the Chilehaus, Meßberghof, Sprinkenhof and Mohlenhof – set new standards for office building architecture at the time. Also at the international level, these buildings rank among the most important achievements in office building architecture worldwide after WWI.

The four aforementioned buildings are characterised by their high quality in terms of their concepts and designs which at the time was only to be found in the US. While the international office building architecture was still mostly characterised by the Beaux-Art style and other historicizing forms and designs, the Kontorhäuser in Hamburg featured modern clinker facades, mostly with an expressionist design. These attained a degree of virtuosity in terms of their designs and the craftsmanship employed that can hardly be surpassed. The Messberghof, which is unobtrusive as regards its decorative elements and its structure, was one of the first buildings that paved the way for the New Objectivity, also at the international level. With its relatively unadorned, smooth facades, the Mohlenhof can in fact be regarded as an early example of this New Objectivity.

Consequently, the buildings in the core of the Kontorhaus district are among the most important achievements in the office building architecture of the 1920s also internationally. As the works of renowned architects, they also rank as buildings of high artistic value. In chapters 3.b, 3.b.2 und 3.b.3 of the nomination dossier we have submitted these two lines of argument to an international comparison and provide evidence for their accuracy.

Proposed Statement of Outstanding Universal Value

On your question 6

In order to safeguard the outstanding universal value of the ensemble Speicherstadt and Kontorhaus district with Chilehaus and to secure the authenticity and integrity of the nominated property, long-term challenges will have to be met in terms of the protection and management of the site.

Since the Speicherstadt, like the Kontorhaus district, is intended for use under market economic conditions it is of great importance that new uses be found or that the buildings be rededicated to other uses which preserve not only the outward appearance and the characteristic features of the warehouse ensemble, but also respect their interior constructions. There are additional challenges facing the Speicherstadt: Changed traffic flows will mean that in addition to the existing east-west direction the north-south direction will become more important. Then there is the desire to allow for more residential uses in the Speicherstadt – which would require improved flood protection. Finally, securing the load bearing capacity of the heads of the pile foundations and of the quay walls in the Speicherstadt constitutes an important task for the future.

As regards the load bearing capacity of the Speicherstadt foundations, recent analyses have provided unequivocal evidence that the heads of the pile foundations have not been damaged by climate-induced changes in tidal ranges and that they are not in danger. Work

on the quay walls has been started this year to rehabilitate them in a way that is compatible with the requirements of heritage protection.

As regards additional challenges, these will jointly be handled by the owners and the Hamburg administration on the basis of the Hamburg Heritage Protection Act, the Development Concept for the Speicherstadt and the Management Plan. In addition, a local development plan is currently being drawn up for the Speicherstadt which will integrate the various levels of protection in one plan.

While there are no problems in the Kontorhaus district concerning the concept of use for its buildings nor concerning its heritage-protection-compliant preservation, the original spatial connections between the Kontorhaus district and the Speicherstadt have clearly been impaired: The Fischertwiete, originally a street with through-traffic, was converted into a square-like interior courtyard of the Chilehaus; the construction after WWII of Willi-Brandt-Strasse, a thoroughfare with heavy traffic, has led to a division of the two districts and the new bridge connection between the Kontorhaus district and the Speicherstadt deviates from the historical axis that formerly existed between the two.

The Management Plan and the Concept for the Inner City both envisage solutions which are reconcilable with the requirements of road traffic, but will simultaneously enhance the present situation so that the connection between the Kontorhaus district and the Speicherstadt will again become more obvious and easier to experience.

Authenticity and Integrity

On your question 7

It is difficult to come up with an exact percentage figure for the number of buildings in the Speicherstadt which were reconstructed or rebuilt after WWII because in many cases only the interior structure of the upper storeys between fire walls was destroyed while the external walls remained intact in their entirety or in part.

The claim contained in the Development Concept according to which fifty per cent of the Speicherstadt was destroyed during WWII is incorrect inasmuch as this figure does not distinguish between different extents of destruction. The 50% figure was arrived at on the basis of a very broad damage register.

If instead we take the number of the original fire sections as the basis upon which to work out the extent of destruction, the calculation yields quite a different result: Out of the total of 109 fire sections in the warehouse blocks, some 24 % were completely destroyed during WWII and replaced by new buildings (half of these were located in the western area of the Speicherstadt which is not part of the nominated site). Another 16 % were partially destroyed and rebuilt while some 60 % of all fire sections in the original warehouses have been preserved almost unchanged. Of the three historical special purpose buildings, the Boiler House, the Little Castle on the Canal and the Little Water Castle, only the Boiler House suffered minor damage and was repaired while the other two survived the war almost unscathed. What is more, the pile foundations of all the historical Speicherstadt buildings were preserved. The same is true of the quay walls, the canals, the streets and the bridges.

It seems to us that it would not be helpful to reduce the nominated ensemble to those buildings which were not damaged during the war or to base the proposed nomination on a percentage figure that describes the undamaged gross area of the Speicherstadt. This is especially true when bearing in mind that we do not base our claim of outstanding universal value on the substance of the Speicherstadt as it was erected at the end of the 19th century, but on today's Speicherstadt, the homogeneous historical appearance of which was re-established through careful re-building and the addition of high-quality new buildings in the post-war years (cf. pages 26, 27, 147, 148, 149, 159, 161, 162, 163).

On your question 8

As mentioned in our reply to your first question (cf. above), the western edge of the Speicherstadt was not included in the nominated area because new buildings were erected there at the end of the 20th and the beginning of the 21st centuries which deviate radically from the historical warehouse blocks that had existed in their place. Also, the historical pile foundations do no longer exist in this part of what used to be the Speicherstadt.

The multi-storey car park (cf. annex 5), built between 2003 and 2006, is situated in a central part of the Speicherstadt. It replaced a post-war warehouse that was built in two phases in the years 1955-57 and 1958-59 (cf. annex 4) respectively which had in turn replaced the western part of the historical block O. By taking up, if only by way of insinuation, the vertical axes of the loading doors of the historical warehouse buildings, the multi-storey car park imitates the most important design feature of the post-war building that previously existed in its location. Also, without denying the date of its construction, it adapts to the dimensions, the material and the shapes of the surrounding warehouse blocks which is why this section of the building was included in the nominated ensemble.

On your question 9

The proposed changes, e.g. the creation of a uniform design for advertising boards fixed to the buildings in the Kontorhaus district, strive to facilitate an improvement of its urban space as a whole. This will be achieved, among others, through quality assurance measures. The intention is not at all to remove existing historical plaques or boards from the buildings, but to replace many of the current advertising boards and banners that were placed there in recent years. Their design is not of a high quality and they should therefore be replaced in the long term by others that satisfy the high standards that are demanded of urban ensembles that are listed as World Heritage Sites.

In order to coordinate and implement the aforementioned measures in accordance with the requirements of heritage protection and those applying to World Heritage Sites, there are plans to draw up a Design Concept for the Kontorhaus district along the lines of the one that exists for the Speicherstadt. These concepts serve to support endeavours to secure a high quality standard for and continuing improvements of the urban spaces in the Kontorhaus district.

Management

On your question 10

It is the duty of the small group of owners to preserve the nominated ensemble. They have maintained and operated their buildings in keeping with the precepts of heritage protection for many years and have lent their full support to the application for World Heritage status.

The Kontorhäuser are owned by five owners while the entire real estate of the Speicherstadt – with very few exceptions – has been owned by the Hamburg Port and Warehouse Association (HHLA) ever since it was built. There will be no changes in the ownership structure in the Speicherstadt in the future which serves as an additional safeguard to ensure a high degree of continuity in the maintenance and a careful approach to new uses in the Speicherstadt.

In another important development, the long-term and sustainable safeguarding of the Speicherstadt is helped by the fact that after its part-privatisation, the HHLA assets in the Speicherstadt were partitioned off to form a separate business entity which is operationally independent from the other HHLA activities. The buildings in the Speicherstadt were assigned non-listed tracking stocks which are wholly owned by the Hamburg Capital and Holdings Management Company (Gesellschaft für Vermögens- und Beteiligungsmanagement (HGV) mbH), which in turn is wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled Internal Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsengang), which confirmed a gentle development approach towards new uses for the Speicherstadt. This created a safe basis for a sustainable management of the Speicherstadt and can help to control and channel potential urban development pressures in ways which are compatible with heritage protection considerations. The aforementioned Memorandum is therefore an important building block in the overall long-term strategy to preserve the Speicherstadt.

Contrary to the Speicherstadt, the Kontorhaus district will not experience any changes of use – with the exception of some of the stepped-back upper storeys of the Kontorhaus buildings which, according to some plans, might be converted into apartments. There is therefore no development pressure in the Kontorhaus district.

The public urban spaces of both districts (squares, pavements, streets, water expanses, bridges and quay walls) are the property of the Free and Hanseatic City of Hamburg, i.e. their quality can be secured or – where necessary – improved.

As a result, it will be possible to manage the property nominated for inscription in the World Heritage list in accordance with heritage protection requirements and in close cooperation with the owners. The legal and other instruments that provide the basis for protection are the Hamburg Heritage Protection Act, the Management Plan, the Development Concept for the Speicherstadt as well as the Concept for the Inner City and the local development plan which is currently in the process of being drawn up. This local development plan integrates the various protection levels in one document.

As set out in the Management Plan, in addition to the many legal provisions there is a broadly based network of highly qualified experts and stakeholders plus a World Heritage Coordinator who is employed by the Heritage Protection Agency of Hamburg's Regional

Ministry of Culture. This coordinator will ensure smooth communication between all players and will also have an important mediating role should there be overlapping interests.

I hope we were able to answer your questions comprehensively. If there should arise any further questions, I would be pleased if you would contact me.

Yours faithfully



Agnes Seemann
Hamburg Project-Coordinator World Heritage

Attachments

- 1) Map of World Heritage application with protected area Hamburg Heritage Protection Act
- 2) Situation on the northern side of the Speicherstadt
- 3) Map of the World Heritage application with visual axes
- 4) Block O, western part, Werner Kallmorgen 1957
- 5) Block O, western part, car park, Gerkan, Marc and Partner 2003



Free and Hanseatic City of Hamburg

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16. Oktober 2014

World Heritage List 2015
Speicherstadt and Kontorhaus District with Chilehaus (Germany)
- Additional information

Dear Mr. Rao,

ICOMOS is currently assessing the nomination of "Speicherstadt and Kontorhaus District with Chilehaus" as a World Heritage site. In this context, ICOMOS had some questions and asked us to answer this.

We are pleased to send you our answers to the questions that ICOMOS Council has sent us in his letter of September 10, 2014:

Boundaries of the nominated property

1. Could the State Party please provide an explicit rationale for the proposed boundaries of the nominated property? Historically, the Speicherstadt included the western portion of the island where warehouses A, B, C, J, and K once stood (now the site of the Hanseatic Trade Center). Similarly, the Kontorhaus district was larger than the core area that has been nominated.

Our answer on question 1:

The western portion of the Speicherstadt suffered major destruction during WWII. Blocks A/B/C und J/K were completely destroyed and only block K was rebuilt in 1963. Where block A/B/C had been, several single and two-storey buildings were erected which served as customs clearance buildings for lorries. Replacing the former part-block J, another low building was constructed that served as a job exchange for the Hamburg Port. All of these buildings were in stark contrast with the Speicherstadt in terms of their design and their sizes. They no longer corresponded to the Speicherstadt in a functional sense either so that it is justified to say that by the early 1950s these areas of the Speicherstadt had largely been dedicated to radically new uses. The post-war buildings in this part of the Speicherstadt were all demolished in the early 1990s.

In their stead, new high quality buildings were erected both in this western portion of the Speicherstadt and in its south-westerly part at the end of the 20th and in the early 21st century. They constitute new interpretations of the western front of this area which was formerly part of the Speicherstadt. While the materials and colour designs used in these new buildings resemble those of the historical ones, their design is radically different from that of the historical warehouse blocks.

In this part of the Speicherstadt the historical pile foundations do not any longer exist either. That is why we have decided to define it as part of the buffer zone rather than the nominated World Heritage property even though some of the original structures such as canals, quay walls and bridges have been preserved at this western tip of the Speicherstadt island. We have limited the nominated World Heritage property to that part which still features the historical warehouse blocks or their replacement buildings from the post-war period.

As explained in our nomination dossier, the Kontorhaus district continues to be one of the central districts of Hamburg's inner city. With the exception of the apartment blocks on Steinstrasse and the telephone exchange on Niedernstrasse, it is characterised by the fact that nearly all other buildings in this district are Kontorhäuser from the 1920s and 1930s. Only one office block in this area was built in the 1950s.

The nominated ensemble consisting of Chilehaus, Meßberghof, Mohlenhof and Sprinkenhof stands out from the surrounding buildings in terms of its artistic, architectural and urban development and its conceptional quality. Also, the ensemble is the most striking example of the dominating influence the Building Commission exerted on Hamburg's urban development at the time – something which is evidenced by the uniform clinker façades, stepped-back upper storeys and flat roofs of the ensemble buildings. The Building Commission was established in 1912 and was masterminded by the Director of Engineering and Construction, Fritz Schumacher. The fact that the Chilehaus, much appreciated already in the 1920s, retained its dominant position within the ensemble can be attributed to the powerful role of the Building Commission, too. The other Kontorhäuser - Meßberghof, Sprinkenhof and Mohlenhof – were given inconspicuous punctuated facades in order to prevent them from competing with the skeleton facade of the Chilehaus in design terms. What is more, the other three Kontorhäuser were dimensioned in such a way that they provided an appropriate environment for the Chilehaus with its up to ten storeys while clearly recognizing the latter's dominant position. Not least, the planners made sure through the creation of sight lines that the Chilehaus was allowed to fully unfold its potential in the surrounding urban environment. All this makes the four Kontorhäuser, complete with the urban spaces and streets between and immediately around them a special and unique ensemble within the Kontorhaus district representing in an undiluted manner the original design preferences and intentions of their architects. Most of the other buildings in the Kontorhaus district, by contrast, are very different from the nominated ensemble either because they were used as residential buildings and as the telephone exchange respectively, or because they feature high-pitched roofs which were typical of Nazi architecture.

The above reasons have motivated us to nominate the ensemble consisting of Chilehaus, Meßberghof, Sprinkenhof and Mohlenhof for inscription in the World Heritage List while defining the remaining part of the Kontorhaus district as a buffer zone.

Boundaries of the buffer zone

2. Could the State Party clarify how the boundaries of the chosen buffer zone relate to the protection, conservation and management of the features and attributes that sustain the potential Outstanding Universal Value of the nominated property?

Our answer on question 2:

Following Operational Guidelines §103 - §105, the proposed buffer zone serves the purpose of effectively protecting the nominated World Heritage property itself as well as its characteristic visual appearance within Hamburg's cityscape. This includes the preservation of the immediate setting of the nominated property, important sight connections and views, as well as areas or attributes which were functionally important as a support to the property and its protection. Therefore, in deciding on the definition of the buffer zone, the most important criteria applied were the current situation of the urban spaces around and in the two ensembles and the preservation of the visual overall appearance of the Kontorhaus district and particularly of the Speicherstadt. Before defining the exact boundaries of the buffer zone, a careful analysis of existing sight axes was carried out. It is against this backdrop that the buffer zone serves, among other things, to secure these visual axes.

The northern part of the buffer zone includes the immediate surroundings of the nominated site where manifest or meaningful spatial boundaries justify this. Its delimitation is in keeping with the provisions of the Hamburg Heritage Protection Act which stipulates that the immediate environs of a heritage site be protected, too, if they contribute to the site's overall appearance in a significant way. This requirement plus the inclusion of the Customs Canal in the buffer zone ensure that the characteristic northern front of the Speicherstadt, which is so important for Hamburg's cityscape, remains an integral part of the protection regime.

Along the southern edge of the Speicherstadt the buffer zone takes account of the bodies of water located there, i.e. it includes the Sandtorkaihafen, Brooktorhafen, Ericusgraben as well as the Oberhafen Port because, historically speaking, these were functionally connected with the Speicherstadt situated as it is on an island. Besides that, remaining sight lines to the Speicherstadt are included in this area of the buffer zone (cf. annex 1 + 2)

In the case of the Kontorhaus district the proposed boundary of the buffer zone mostly follows the delimitation of the protected heritage area: The neighbouring buildings in this area do not allow the viewer any wider visual and spatial experience so it would not have made sense to define a larger buffer zone.

To the east the buffer zone was extended all the way to the main railway lines because many visitors experience the Speicherstadt ensemble for the first time as they enter Hamburg by train (cf. annex 3).

3. What is the visual impact of the Hanseatic Trade Center and the Elbphilharmonie on the setting?

Our answer on question 3:

In the post-war years, the two westernmost warehouse blocks which had been destroyed during WWII were replaced by temporary low buildings which provided for interim uses. These were torn down again and in turn replaced by high quality architecture in the late 20th and early 21st centuries which successfully re-interprets the western tip of the Speicherstadt by taking up features of the surrounding historical buildings such as the materials used for their facades, their colour design, their dimensions and the height of the roof ridge. As to height, the western part of the building south of the Kehrwiederfleet is the only one that deviates from its environs. The new buildings replaced the original blocks A/B/C and J/K and occupy almost the same base area so that the historical sight lines were preserved. The Hanseatic Trade Center at the south-westerly tip of the historical Speicherstadt complements the new buildings in this area.

By way of its design, the construction of the Elbphilharmonie on another island south of the Speicherstadt island is the architectural culmination of this new interpretation.

As one approaches it on the water from the west, the Speicherstadt island will obviously offer a new view as a result of the construction of the new Elbphilharmonie, but we are convinced that the visual integrity of the nominated property as a whole will not be harmed, particularly as the vantage point from which most people view the Speicherstadt continues to be the city centre to the north of the Speicherstadt from where to this day the visual impact across the Customs Canal remains undisturbed.

Comparative analysis

4. The proposed Statement of Outstanding Universal Value states that Hamburg's Speicherstadt is "the largest cohesive and integrated ensemble of warehouses anywhere in the world." The comparative analysis focuses exclusively on warehouse districts associated with a port city. Does the State Party have additional evidence that the Speicherstadt has the largest ensemble of warehouses, port city or not?

Our answer on question 4:

Generally speaking, warehouses and transit sheds have always been built in places where goods were handled. These storage facilities have been geared for various modes of transport. However, the demand for storage capacities has always been especially high in port cities because they have had to cope with vast volumes of goods of the most varied kind arriving there by ship. This is particularly true of those ports that include customs-exempt free ports where storage capacities were not just needed for short-term intermediate storage, but also for the upgrading, processing and customs clearance of goods before these travelled on.

The high volume storage capacity offered by the Speicherstadt satisfied an absolute need in a port city like Hamburg whereas there was less of a demand in other cities without a port. This is why we have limited our analysis to an international comparison of warehouse complexes in port cities, erected between the time at the end of the 19th and early 20th century.

The analysis found that the Hamburg's Speicherstadt, with its numerous warehouses and functional buildings, its specific functional and physical structure, its particular style of urban development, and with its cobbled streets, waterways, bridges and railway tracks, represents still the largest cohesive and integrated ensemble of warehouses anywhere in the world - erected in the period studied. The warehouse complex in Trieste, erected between 1881 and 1909, had formerly indeed an almost comparable size, but in the meantime a number of buildings are in a dilapidated or in such a worrying ailing state that one cannot talk about that here a comparably large warehouse ensemble is obtained as in Hamburg.

5. The proposed Statement of Outstanding Universal Value ties the values of the Kontorhaus district, "the first dedicated office district on the European continent," to it bearing exceptional testimony to the building tradition in the Hanseatic port of Hamburg, and being a unique or outstanding illustration of the shift in focus of economic activities in continental Europe from the secondary to the tertiary sector. Since the defined geo-cultural area for a comparative analysis is based on the values expressed by the nominated property, could the State Party clarify its reason for selecting comparatives for the Kontorhaus district from beyond the European continent?

Our answer on question 5:

It is true that there are few passages in our texts where we highlight the fact that the Hamburg Kontorhaus district is the first offices-only city district on the European continent. However, in our nomination dossier we have repeatedly based our claim of the outstanding universal value of the Speicherstadt and Kontorhaus district on international level with the following arguments: These two monofunctional and mutually complementary districts bear exceptional testimony to the ideals of tertiarized cities prevalent at the end of the 19th and

beginning of the 20th centuries because in Hamburg they find their expression in a highly condensed manner and are of a size and in a good state of preservation, the likes of which do not exist anywhere else. Also, the ensemble is a unique illustration of the functional zoning and, more generally, the formation of modern cities that occurred at the end of the 19th and the beginning of the 20th centuries. May we also refer you to our explanations under criterion iv where we highlight the fact that the Kontorhaus district buildings – and here particularly the Chilehaus, Meißberghof, Sprinkenhof and Mohlenhof – set new standards for office building architecture at the time. Also at the international level, these buildings rank among the most important achievements in office building architecture worldwide after WWI.

The four aforementioned buildings are characterised by their high quality in terms of their concepts and designs which at the time was only to be found in the US. While the international office building architecture was still mostly characterised by the Beaux-Art style and other historicizing forms and designs, the Kontorhäuser in Hamburg featured modern clinker facades, mostly with an expressionist design. These attained a degree of virtuosity in terms of their designs and the craftsmanship employed that can hardly be surpassed. The Messberghof, which is unobtrusive as regards its decorative elements and its structure, was one of the first buildings that paved the way for the New Objectivity, also at the international level. With its relatively unadorned, smooth facades, the Mohlenhof can in fact be regarded as an early example of this New Objectivity.

Consequently, the buildings in the core of the Kontorhaus district are among the most important achievements in the office building architecture of the 1920s also internationally. As the works of renowned architects, they also rank as buildings of high artistic value. In chapters 3.b, 3.b.2 und 3.b.3 of the nomination dossier we have submitted these two lines of argument to an international comparison and provide evidence for their accuracy.

Proposed Statement of Outstanding Universal Value

6. ICOMOS would appreciate if the State Party could describe the specific long-term challenges for the protection and management of the property, and the strategies for addressing these challenges, as required in the Operational Guidelines.

Our answer on question 6:

In order to safeguard the outstanding universal value of the ensemble Speicherstadt and Kontorhaus district with Chilehaus and to secure the authenticity and integrity of the nominated property, long-term challenges will have to be met in terms of the protection and management of the site.

Since the Speicherstadt, like the Kontorhaus district, is intended for use under market economic conditions it is of great importance that new uses be found or that the buildings be rededicated to other uses which preserve not only the outward appearance and the characteristic features of the warehouse ensemble, but also respect their interior constructions. There are additional challenges facing the Speicherstadt: Changed traffic flows will mean that in addition to the existing east-west direction the north-south direction will become more important. Then there is the desire to allow for more residential uses in the Speicherstadt – which would require improved flood protection. Finally, securing the load bearing capacity of the heads of the pile foundations and of the quay walls in the Speicherstadt constitutes an important task for the future.

As regards the load bearing capacity of the Speicherstadt foundations, recent analyses have provided unequivocal evidence that the heads of the pile foundations have not been damaged by climate-induced changes in tidal ranges and that they are not in danger. Work on the quay walls has been started this year to rehabilitate them in a way that is compatible with the requirements of heritage protection.

As regards additional challenges, these will jointly be handled by the owners and the Hamburg administration on the basis of the Hamburg Heritage Protection Act, the Development Concept for the Speicherstadt and the Management Plan. In addition, a local development plan is currently being drawn up for the Speicherstadt which will integrate the various levels of protection in one plan.

While there are no problems in the Kontorhaus district concerning the concept of use for its buildings nor concerning its heritage-protection-compliant preservation, the original spatial connections between the Kontorhaus district and the Speicherstadt have clearly been impaired: The Fischertwiete, originally a street with through-traffic, was converted into a square-like interior courtyard of the Chilehaus; the construction after WWII of Willi-Brandt-Strasse, a thoroughfare with heavy traffic, has led to a division of the two districts and the new bridge connection between the Kontorhaus district and the Speicherstadt deviates from the historical axis that formerly existed between the two.

The Management Plan and the Concept for the Inner City both envisage solutions which are reconcilable with the requirements of road traffic, but will simultaneously enhance the present situation so that the connection between the Kontorhaus district and the Speicherstadt will again become more obvious and easier to experience.

Authenticity and Integrity

7. Would it be possible for the State Party to provide the overall percentage of buildings in the Speicherstadt, and the overall percentage of the gross usable area, reconstructed or rebuilt in whole or in part, whether faithfully to the original design or otherwise (see Nomination, p. 123, and Development Concept, pp. 13-14)?

Our answer on question 7:

It is difficult to come up with an exact percentage figure for the number of buildings in the Speicherstadt which were reconstructed or rebuilt after WWII because in many cases only the interior structure of the upper storeys between fire walls was destroyed while the external walls remained intact in their entirety or in part.

The claim contained in the Development Concept according to which fifty per cent of the Speicherstadt was destroyed during WWII is incorrect inasmuch as this figure does not distinguish between different extents of destruction. The 50% figure was arrived at on the basis of a very broad damage register.

If instead we take the number of the original fire sections as the basis upon which to work out the extent of destruction, the calculation yields quite a different result: Out of the total of 109 fire sections in the warehouse blocks, some 24 % were completely destroyed during WWII and replaced by new buildings (half of these were located in the western area of the Speicherstadt which is not part of the nominated site). Another 16 % were partially destroyed and rebuilt while some 60 % of all fire sections in the original warehouses have been preserved almost unchanged. Of the three historical special purpose buildings, the Boiler House, the Little Castle on the Canal and the Little Water Castle, only the Boiler House suffered minor damage and was repaired while the other two survived the war almost unscathed. What is more, the pile foundations of all the historical Speicherstadt buildings were preserved. The same is true of the quay walls, the canals, the streets and the bridges.

It seems to us that it would not be helpful to reduce the nominated ensemble to those buildings which were not damaged during the war or to base the proposed nomination on a percentage figure that describes the undamaged gross area of the Speicherstadt. This is especially true when bearing in mind that we do not base our claim of outstanding universal val-

ue on the substance of the Speicherstadt as it was erected at the end of the 19th century, but on today's Speicherstadt, the homogeneous historical appearance of which was re-established through careful re-building and the addition of high-quality new buildings in the post-war years (cf. pages 26, 27, 147, 148, 149, 159, 161, 162, 163).

8. Could the State Party clarify the rationale behind the decision to include the multi-storey car park in the nominated property but to exclude the Hanseatic Trade Center, particularly as the rationale relates to the proposed Outstanding Universal Value, authenticity, and integrity of the nominated property?

Our answer on question 8

As mentioned in our reply to your first question (cf. above), the western edge of the Speicherstadt was not included in the nominated area because new buildings were erected there at the end of the 20th and the beginning of the 21st centuries which deviate radically from the historical warehouse blocks that had existed in their place. Also, the historical pile foundations do no longer exist in this part of what used to be the Speicherstadt.

The multi-storey car park (cf. annex 5), built between 2003 and 2006, is situated in a central part of the Speicherstadt. It replaced a post-war warehouse that was built in two phases in the years 1955-57 and 1958-59 (cf. annex 4) respectively which had in turn replaced the western part of the historical block O. By taking up, if only by way of insinuation, the vertical axes of the loading doors of the historical warehouse buildings, the multi-storey car park imitates the most important design feature of the post-war building that previously existed in its location. Also, without denying the date of its construction, it adapts to the dimensions, the material and the shapes of the surrounding warehouse blocks which is why this section of the building was included in the nominated ensemble.

9. Could the State Party clarify how proposed changes such as creating a uniform design for the advertising boards affixed to the buildings in the Kontorhaus district relate to the authenticity of the nominated property?

Our answer on question 9:

The proposed changes, e.g. the creation of a uniform design for advertising boards fixed to the buildings in the Kontorhaus district, strive to facilitate an improvement of its urban space as a whole. This will be achieved, among others, through quality assurance measures. The intention is not at all to remove existing historical plaques or boards from the buildings, but to replace many of the current advertising boards and banners that were placed there in recent years. Their design is not of a high quality and they should therefore be replaced in the long term by others that satisfy the high standards that are demanded of urban ensembles that are listed as World Heritage Sites.

In order to coordinate and implement the aforementioned measures in accordance with the requirements of heritage protection and those applying to World Heritage Sites, there are plans to draw up a Design Concept for the Kontorhaus district along the lines of the one that exists for the Speicherstadt. These concepts serve to support endeavours to secure a high quality standard for and continuing improvements of the urban spaces in the Kontorhaus district.

Management

10. Could the State Party summarize how the nominated property is currently being managed? Is this management regime able to cope with the development pressures already being felt in the nominated property?

Our answer on question 10:

It is the duty of the small group of owners to preserve the nominated ensemble. They have maintained and operated their buildings in keeping with the precepts of heritage protection for many years and have lent their full support to the application for World Heritage status.

The Kontorhäuser are owned by five owners while the entire real estate of the Speicherstadt – with very few exceptions – has been owned by the Hamburg Port and Warehouse Association (HHLA) ever since it was built. There will be no changes in the ownership structure in the Speicherstadt in the future which serves as an additional safeguard to ensure a high degree of continuity in the maintenance and a careful approach to new uses in the Speicherstadt.

In another important development, the long-term and sustainable safeguarding of the Speicherstadt is helped by the fact that after its part-privatisation, the HHLA assets in the Speicherstadt were partitioned off to form a separate business entity which is operationally independent from the other HHLA activities. The buildings in the Speicherstadt were assigned non-listed tracking stocks which are wholly owned by the Hamburg Capital and Holdings Management Company (Gesellschaft für Vermögens- und Beteiligungsmanagement (HGV) mbH), which in turn is wholly owned by the City of Hamburg.

In 2007, the Hamburg Parliament adopted a decision entitled Internal Memorandum on the Part-Privatisation of HHLA (Bürgerschaftsdrucksache zum Teilbörsengang), which confirmed a gentle development approach towards new uses for the Speicherstadt. This created a safe basis for a sustainable management of the Speicherstadt and can help to control and channel potential urban development pressures in ways which are compatible with heritage protection considerations. The aforementioned Memorandum is therefore an important building block in the overall long-term strategy to preserve the Speicherstadt.

Contrary to the Speicherstadt, the Kontorhaus district will not experience any changes of use – with the exception of some of the stepped-back upper storeys of the Kontorhaus buildings which, according to some plans, might be converted into apartments. There is therefore no development pressure in the Kontorhaus district.

The public urban spaces of both districts (squares, pavements, streets, water expanses, bridges and quay walls) are the property of the Free and Hanseatic City of Hamburg, i.e. their quality can be secured or – where necessary – improved.

As a result, it will be possible to manage the property nominated for inscription in the World Heritage list in accordance with heritage protection requirements and in close cooperation with the owners. The legal and other instruments that provide the basis for protection are the Hamburg Heritage Protection Act, the Management Plan, the Development Concept for the Speicherstadt as well as the Concept for the Inner City and the local development plan which is currently in the process of being drawn up. This local development plan integrates the various protection levels in one document.

As set out in the Management Plan, in addition to the many legal provisions there is a broadly based network of highly qualified experts and stakeholders plus a World Heritage Coordinator who is employed by the Heritage Protection Agency of Hamburg's Regional Ministry of Culture. This coordinator will ensure smooth communication between all players and will also have an important mediating role should there be overlapping interests.

I hope we were able to answer the questions of ICOMOS comprehensively. If there should arise any further questions, I would be pleased if you would contact me.

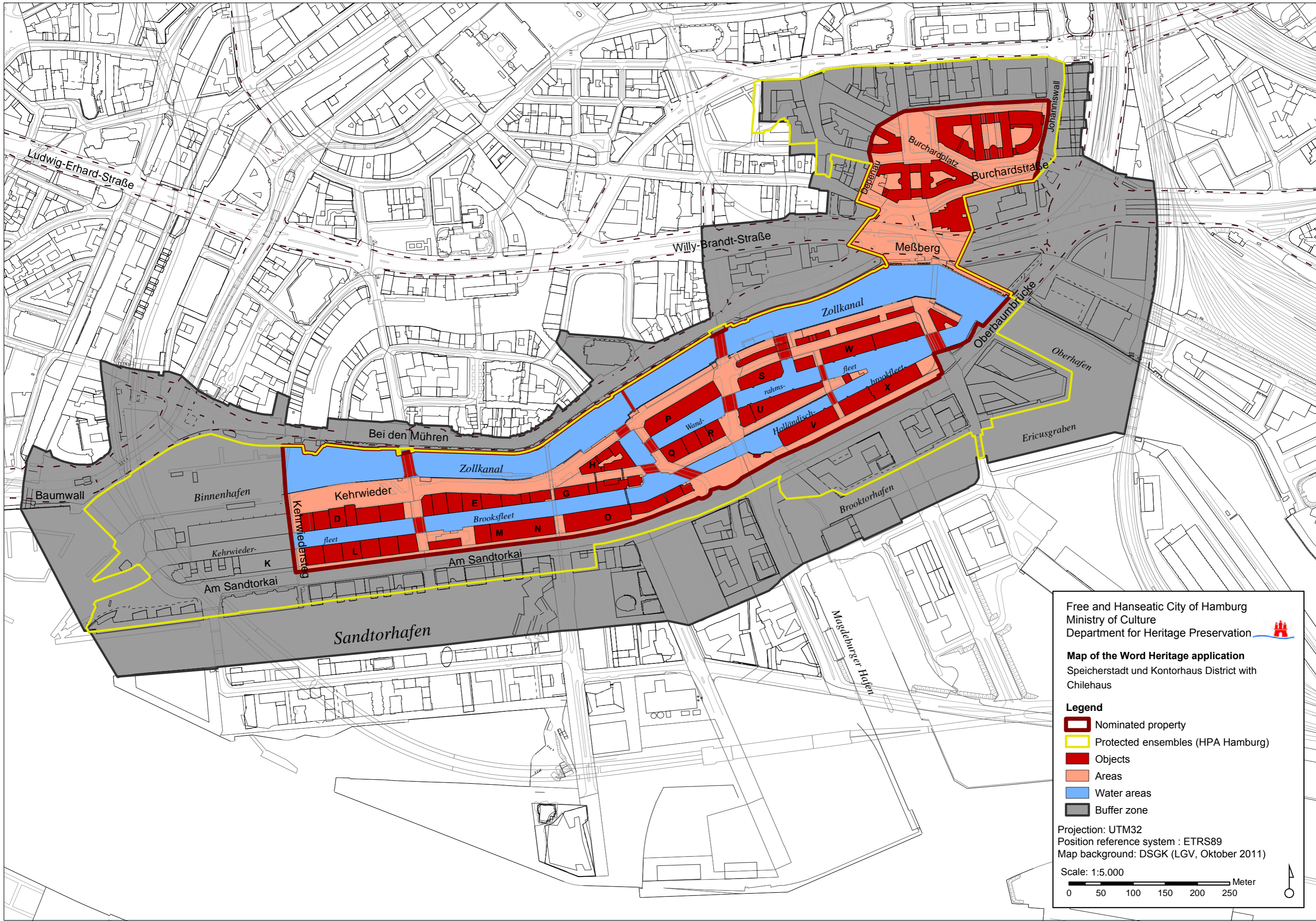
Yours faithfully



Agnes Seemann
Hamburg Project-Coordinator World Heritage

Attachments

- 1) Map of World Heritage application with protected area Hamburg Heritage Protection Act
- 2) Situation on the northern side of the Speicherstadt
- 3) Map of the World Heritage application with visual axes
- 4) Block O, western part, Werner Kallmorgen 1957
- 5) Block O, western part, car park, Gerkan, Marc and Partner 2003



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Map of the Word Heritage application
 Speicherstadt und Kontorhaus District with Chilehaus

Legend

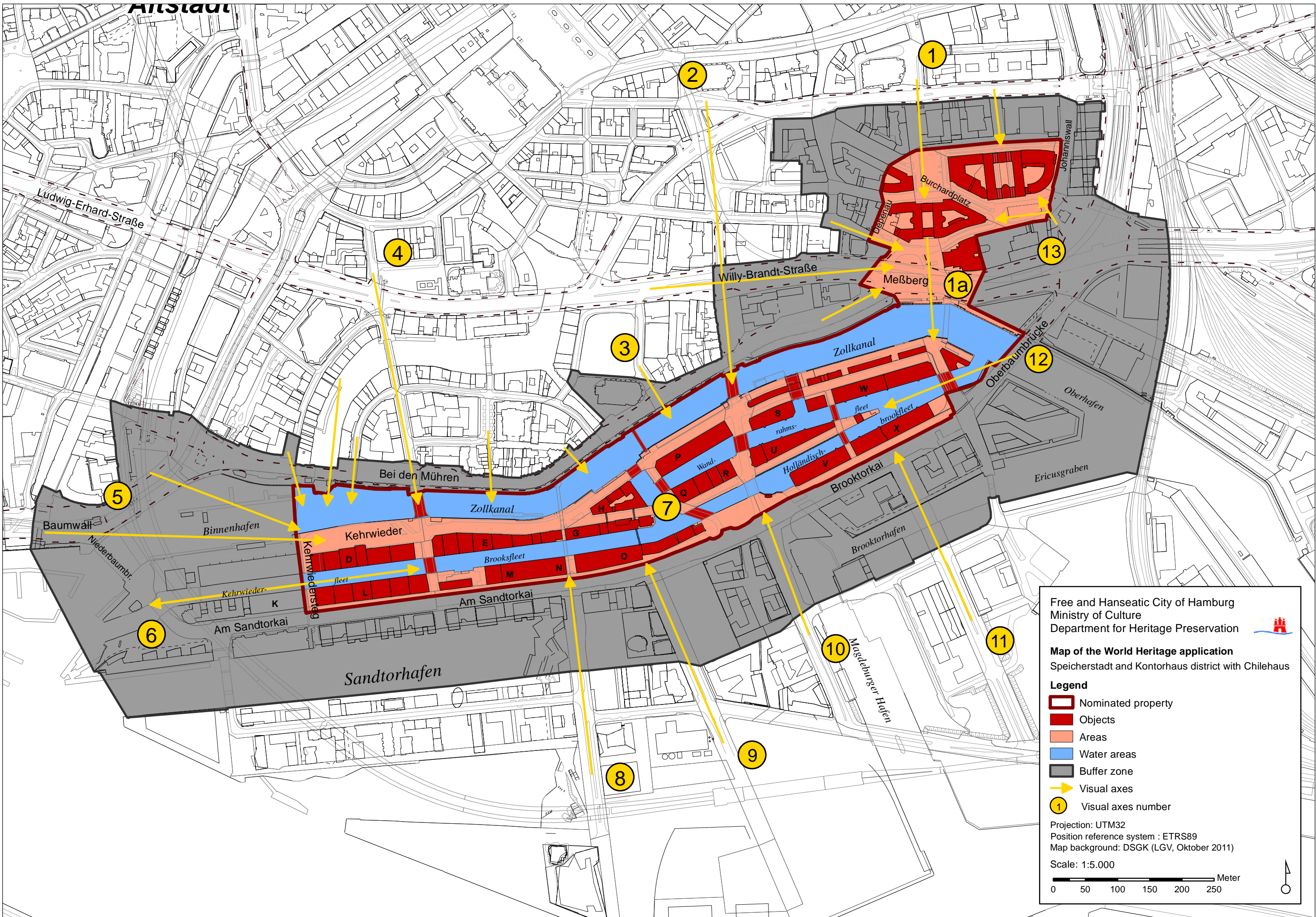
-  Nominated property
-  Protected ensembles (HPA Hamburg)
-  Objects
-  Areas
-  Water areas
-  Buffer zone


Projection: UTM32
 Position reference system : ETRS89
 Map background: DSGK (LGV, Oktober 2011)

Scale: 1:5.000

 Meter












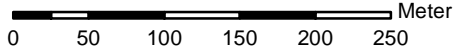
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
Map of the World Heritage application
 Speicherstadt and Kontorhaus district with Chilehaus

Legend

-  Nominated property
-  Objects
-  Areas
-  Water areas
-  Buffer zone
-  Visual axes
-  Visual axes number

Projection: UTM32
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 Map background: DSGK (LGV, Oktober 2011)
 Scale: 1:5.000

 Meter







H.H. HINSCHE & CONS.



Free and Hanseatic City of Hamburg

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Az.: K3341 39-036.7/3.7

January 12, 2015

World Heritage List 2015
Speicherstadt and Kontorhaus District with Chilehaus (Germany)
- Additional information

Dear Mr. Rao,

ICOMOS is currently assessing the nomination of "Speicherstadt and Kontorhaus District with Chilehaus" as a World Heritage site. In this context, ICOMOS had some more questions and asked us to answer this.

We are pleased to send you our answers to the questions that ICOMOS Council has sent us in his letter of December 22, 2014:

Elements Included in the Nominated Property

ICOMOS considers that there is a need to reinforce the link between the Speicherstadt and the Kontorhaus District, and to have a better representation of the Kontorhaus District. To this end, we invite the State Party to consider the possibility of including other Kontorhaus District buildings in the nominated property, as proposed in the Tentative List, in order to improve the representation of the functional and architectural features of this area of the property. In the case that the State Party decides not to consider this suggestion, ICOMOS kindly requests an explanation why these buildings are not included. We would also appreciate clarification of why the Messberghof and Mohlenhof buildings have only partially been included in the nominated property.

In the event that other Kontorhaus District buildings are included in the nominated property, the boundaries would need to be changed accordingly.

Our answer:

The first question posed by ICOMOS touches upon issues that we have repeatedly addressed in our internal discussions when drawing up the nomination dossier.

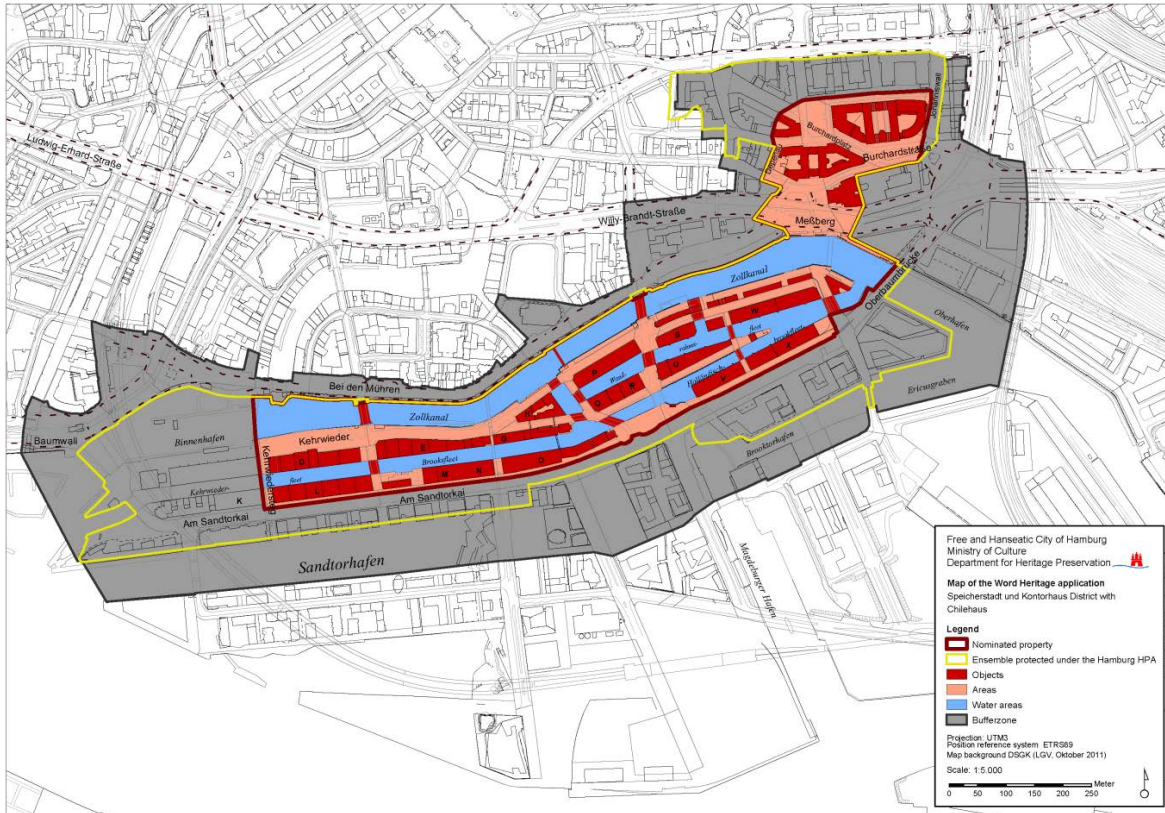
Together with their surrounding streets and public spaces, the following four Kontorhäuser (office buildings), namely Chilehaus, Meßberghof, Mohlenhof and Sprinkenhof form an ensemble within the Kontorhaus district which is universally outstanding because it authentically expresses the original designs and intentions of the architects and urban planners involved.

By contrast, nearly all other buildings in the Kontorhaus district deviate from the urban development and architectural concept of the nominated ensemble in that they have been or were formerly used as residential buildings or a telephone exchange respectively, or because they were fitted with steep-pitched roofs so typical of the Nazi period. This is why we firmly believe that these other buildings do not fulfill the necessary requirements with regard to the outstanding universal value criterion. Having said that, these buffer zone buildings are listed under the Hamburg Heritage Protection Act. They contribute to the integrity of the nominated ensemble and convey an idea of the originally intended overall dimensions of the Kontorhaus district.

The above reasons have led us to nominate the ensemble consisting of the Chilehaus, Meßberghof, Sprinkenhof and Mohlenhof for inscription on the World Heritage list while defining the other parts of the Kontorhaus district as a buffer zone. We feel that the quality of its architecture and of this urban development as a whole provides a sound basis for our well meditated decision which we would kindly request you to accept.

In this connection, let us underline the fact that, contrary to what seems to be the understanding by ICOMOS so far, both the Meßberghof and the Mohlenhof are in their entirety part of the nominated site. By contrast, the directly adjoining buildings constructed during various epochs are buildings in their own right which were built independently of the Meßberghof and the Mohlenhof and which were never connected with the latter in either constructional or functional terms.

The map below shows the nominated site and the buffer zone. The area within the yellow line demarcates the ensemble that is protected under the Hamburg Heritage Protection Act.



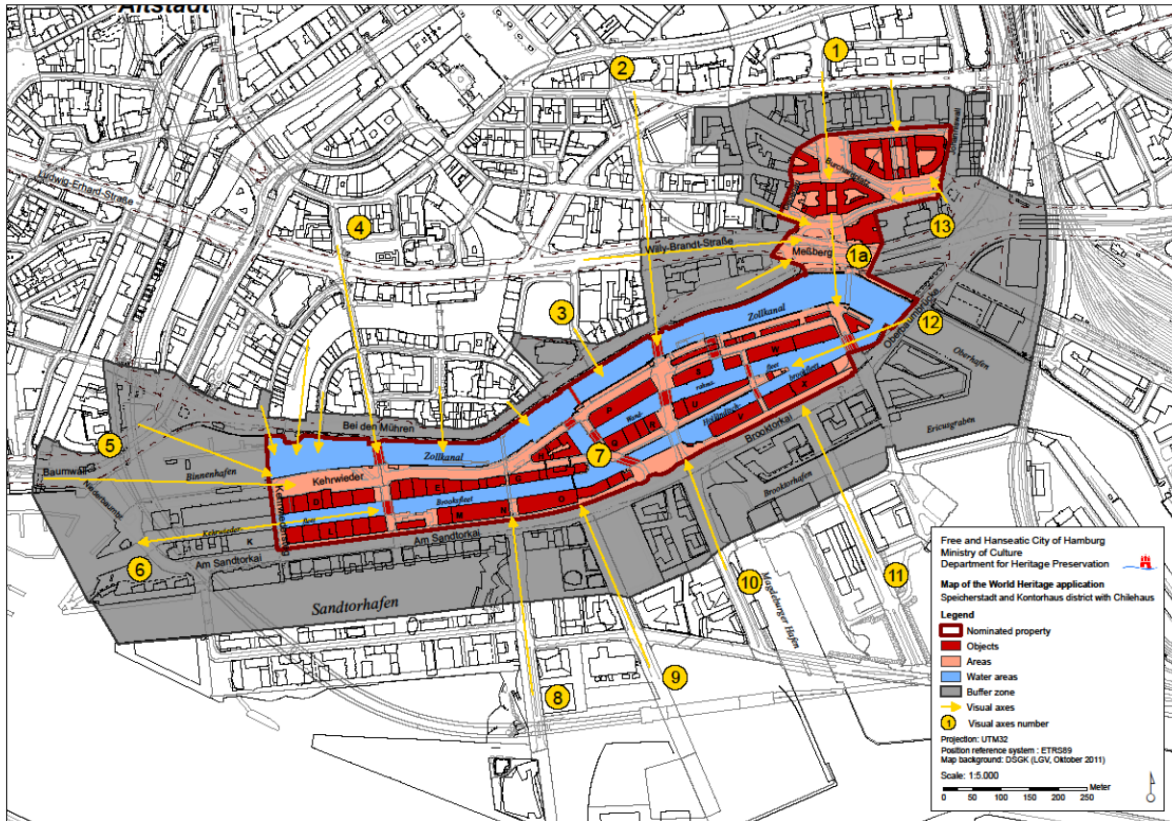
Protected property (red outline), buffer zone (coloured grey), ensemble protected under the Hamburg HPA (yellow outline)

Buffer Zone

For the purposes of effective protection of the nominated property, as outlined in paragraphs 103 and 104 of the Operational Guidelines, ICOMOS considers that the buffer zone should be extended to address important views and other areas or attributes that are functionally important as a support to the property and its protection.

Our answer:

We comprehend your position according to which the buffer zone defined by us seems relatively small (or narrow) in relation to the size of the nominated site. However, the densely built-up area around the ensemble largely consists of high buildings so that the nominated ensemble cannot be experienced from outside the buffer zone. We have taken pains to walk the entire area and checked existing sight lines and visual connections with the proposed site from every possible angle and standpoint. In the event, we found that only the sight lines marked in the map below are relevant when it comes to securing the visual qualities of the nominated site. Enlarging the buffer zone would not enhance the protection status of the site.



Visual connections between the nominated property and the surrounding districts

Management Plan

ICOMOS considers that the proposed Management Plan for the nominated property Hamburg should be implemented at the earliest opportunity.

Our answer:

The management plan has been approved by the Hamburg Senat. It entered into force on May 28, 2013.

Name of the Nominated Property

ICOMOS invites the State Party to consider changing the name of the nominated property to not specifically mention the Chilehaus. ICOMOS proposes the name “Speicherstadt and Kontorhaus District”, or “Speicherstadt and Kontorhaus District in Hamburg”, on the grounds that, although recognizing the prominent architectural significance of the Chilehaus, the Kontorhaus District can be referred to as an urban area bearing specific functional and architectural features that go beyond the presence of an individual building.

Our answer:

We firmly believe that the Kontorhaus district in Hamburg is an urban district characterised by specific functional and architectural features that transcend the individual buildings that form it. We have chosen to insert the names of the two monofunctional districts Speicherstadt and Kontorhaus district prominently in the title of our application because they consti-

tute the two lynchpins of our reasoning. In our view, the flagship within the Kontorhaus district, the internationally acclaimed Chilehaus, additionally fulfills criterion (i). This is why we mention it in the title – albeit expressly only as being part of the Kontorhaus district.

We believe that the title of our application reflects all the different levels of significance and would therefore like to maintain it.

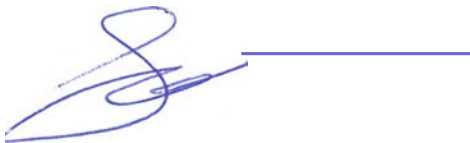
Could a timetable please be provided that indicates when each of these recommended improvements will be undertaken and when each is expected to be completed.

Our answer:

As we have not made any substantial modifications, can we assume that there is no need for sending you a time line?

I hope we were able to answer the questions of ICOMOS comprehensively. If there should arise any further questions, I would be pleased if you would contact me.

Yours faithfully



Agnes Seemann
Hamburg Project-Coordinator World Heritage



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Az.: K3341 39-036.7/3.7

12. Januar 2015

World Heritage List 2015
Speicherstadt and Kontorhaus District with Chilehaus (Germany)
- Additional information
Your Ref. GB/MA 1467

Dear Mrs. Durighello,

Thank you for your follow-up questions you listed in your letter of December 22, 2014 and for giving us the opportunity to try and further clarify some aspects of our reasoning and the interconnectedness of certain arguments.

Elements Included in the Nominated Property

The first question posed by ICOMOS touches upon issues that we have repeatedly addressed in our internal discussions when drawing up the nomination dossier.

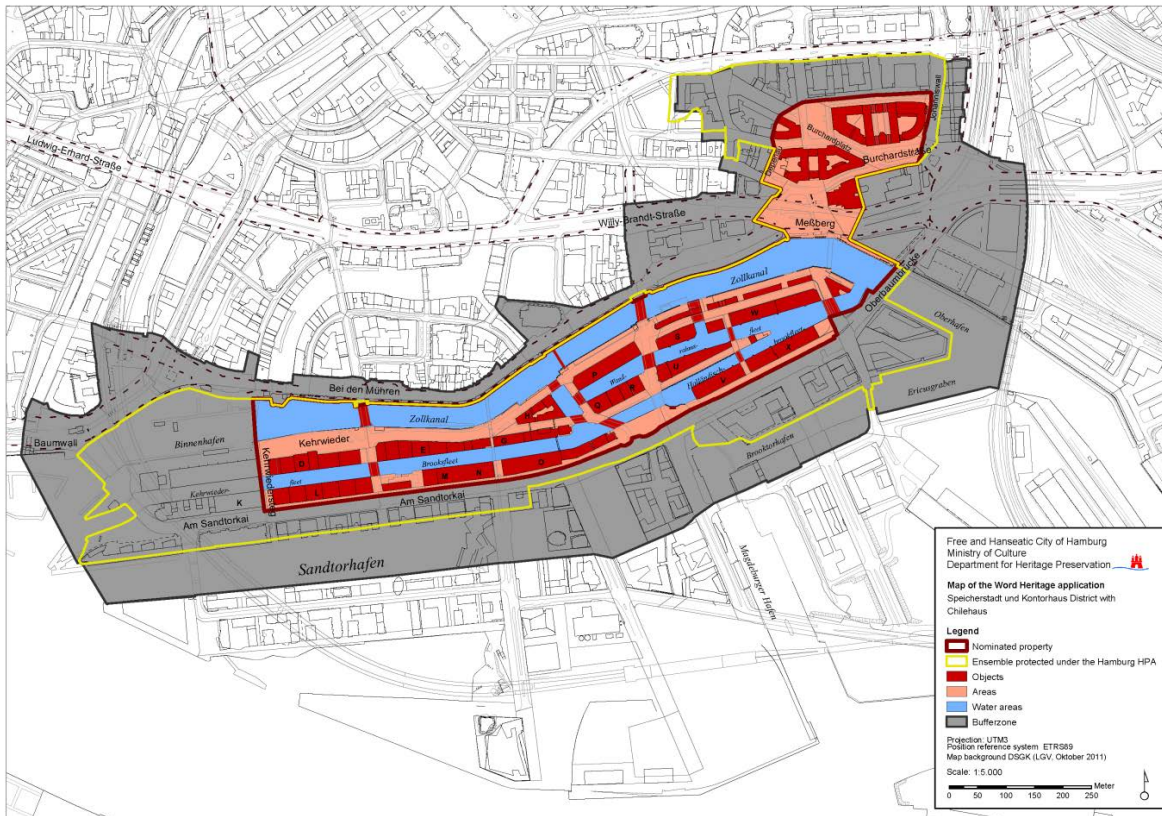
Together with their surrounding streets and public spaces, the following four Kontorhäuser (office buildings), namely Chilehaus, Meßberghof, Mohlenhof and Sprinkenhof form an ensemble within the Kontorhaus district which is universally outstanding because it authentically expresses the original designs and intentions of the architects and urban planners involved.

By contrast, nearly all other buildings in the Kontorhaus district deviate from the urban development and architectural concept of the nominated ensemble in that they have been or were formerly used as residential buildings or a telephone exchange respectively, or because they were fitted with steep-pitched roofs so typical of the Nazi period. This is why we firmly believe that these other buildings do not fulfill the necessary requirements with regard to the outstanding universal value criterion. Having said that, these buffer zone buildings are listed under the Hamburg Heritage Protection Act. They contribute to the integrity of the nominated ensemble and convey an idea of the originally intended overall dimensions of the Kontorhaus district.

The above reasons have led us to nominate the ensemble consisting of the Chilehaus, Meißberghof, Sprinkenhof and Mohlenhof for inscription on the World Heritage list while defining the other parts of the Kontorhaus district as a buffer zone. We feel that the quality of its architecture and of this urban development as a whole provides a sound basis for our well meditated decision which we would kindly request you to accept.

In this connection, let us underline the fact that, contrary to what seems to be the understanding by ICOMOS so far, both the Meißberghof and the Mohlenhof are in their entirety part of the nominated site. By contrast, the directly adjoining buildings constructed during various epochs are buildings in their own right which were built independently of the Meißberghof and the Mohlenhof and which were never connected with the latter in either constructional or functional terms.

The map below shows the nominated site and the buffer zone. The area within the yellow line demarcates the ensemble that is protected under the Hamburg Heritage Protection Act.

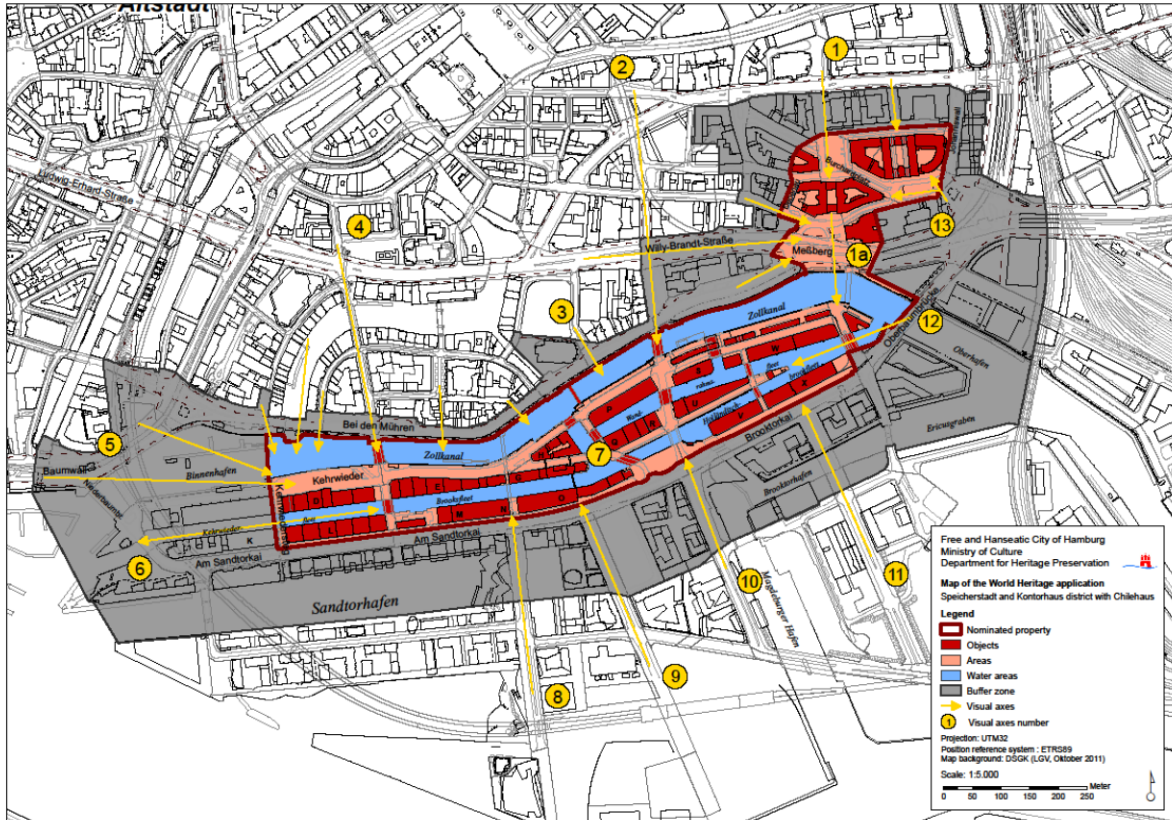


Protected property (red outline), buffer zone (coloured grey), ensemble protected under the Hamburg HPA (yellow outline)

Buffer Zone

We comprehend your position according to which the buffer zone defined by us seems relatively small (or narrow) in relation to the size of the nominated site. However, the densely built-up area around the ensemble largely consists of high buildings so that the nominated ensemble cannot be experienced from outside the buffer zone. We have taken pains to walk the entire area and checked existing sight lines and visual connections with the proposed site from every possible angle and standpoint. In the event, we found that only the

sight lines marked in the map below are relevant when it comes to securing the visual qualities of the nominated site. Enlarging the buffer zone would not enhance the protection status of the site.



Visual connections between the nominated property and the surrounding districts

Management Plan

The management plan has been approved by the Hamburg Senat. It entered into force on May 28, 2013.

Name of the Nominated Property

We firmly believe that the Kontorhaus district in Hamburg is an urban district characterised by specific functional and architectural features that transcend the individual buildings that form it. We have chosen to insert the names of the two monofunctional districts Speicherstadt and Kontorhaus district prominently in the title of our application because they constitute the two lynchpins of our reasoning. In our view, the flagship within the Kontorhaus district, the internationally acclaimed Chilehaus, additionally fulfills criterion (i). This is why we mention it in the title – albeit expressly only as being part of the Kontorhaus district.

We believe that the title of our application reflects all the different levels of significance and would therefore like to maintain it.

As we have not made any substantial modifications, can we assume that there is no need for sending you a time line?

I hope we were able to answer your questions comprehensively. If there should arise any further questions, I would be pleased if you would contact me.

Yours faithfully

A handwritten signature in blue ink, consisting of a large, stylized 'S' followed by a horizontal line extending to the right.

Agnes Seemann
Hamburg Project-Coordinator World Heritage