

Public Involvement and Continuous Change

Explorations towards an
Architectural Framework
for change.

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Explore Lab Graduation Studio
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Student
Leon Thormann
5120551

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Architectural Framework
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Delft University of Technology
Department of Architecture
MSc. Architecture, Urbanism and
Building Sciences

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Student
Leon Thormann
5120551

Design Mentor
Geert Coumans
Building Technology Mentor
Jan van de Voort
Research Mentor
Mark Pimlott

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Introduction

This research document is a collection of preceding investigations leading to the design of a cultural community centre at the Grasbrook in Hamburg. I started from the observation that the greater part of market driven architecture no longer serves people's needs. These needs change over time and so should architecture. Yet, the way architecture is built often doesn't allow this, because it is built for a certain use, but not changing uses in time. Nowadays, change happens faster than ever before, which causes misalignment of needs and the provided building. To escape this market-driven logic, my investigation engages with the question how architecture can evolve over time together with the changing needs of the people. In investigating how public involvement can help design for continuous change and the architectural form that incorporates this approach. The goal of this approach is to create an architectural framework that provides high quality public space and serves the cultural and communal infrastructure of its context. The research document elaborates first on the methods and theories used. The main research is structured in three main parts: Part one is a literature review, part two a study case and part three the site case for the project. A fourth part contains the beginning of the building design and explorations towards it.

The research is written as a journal, the introduction from the perspective of before doing the research, the research of part one to three from the perspective of before the design, part four takes the perspective of during the design.

Theoretical Frame

Participatory approaches and adaptive design have been repeating topics in architecture in the past until today. With the growing importance of circularity and focus on social sustainability I want to get a new perspective onto these two fields and how they can enhance each other. I therefore understand the themes in a broader sense and want to study the notion of public involvement and continuous change. I want to draw a contrast to the established term participation, which is often more seen as a burden in the design process

„If you live out your life in the shared urban landscape, then you have a natural right to participate in shaping its future“

Charles Montgomery
(2013, p.295)

“[...] thinking about cities in time is key to understanding their dynamics.”

Michael Batty (2018,
pp.103-104)

„building and developing circular means making a place that constantly changes.“

Falco Treffers (2019, p.24)

rather than an asset. Participation is understood as consulting the public on decisions that have already been made and does not continue in the user phase of a building. My understanding of the term public involvement interprets the theme broader, as a process in which many parties are involved and co-create in every step of the design.

Many buildings are called complete, and the designer often shows no interest in them after the building is handed over to the user. The result is nonfunctional buildings meaning loss of value and waste of the money and energy that went into producing them. I therefore investigate how a building can question itself constantly and change continuously. In contrast to the idea of flexible or adaptive architecture, where change is solved mechanically and the options are predesigned, I understand continuous change as a certain openness and incompleteness that allows a building to evolve over time and respects unforeseen changes. This leads to a transitional design where the important questions to elaborate on is: What is permanent and what is temporary? What stays forever and what changes over time?

In the past, answers to the challenge of change have been found in ideas like modular self-built housing by Walter Seagal or the theory on open buildings by John Habraken (1972). The concept was to provide a toolkit or structural infrastructure and let the user complete the small-scale infill, which then could easily be changed. The more generic the structure, the more adaptable it is to possible functions in the future. In practice, the infills have barely been changed and the idea got out of fashion. The combination of a flexible structure with free choice and behaviorism is found Cedric Price's unbuilt Fun Palace (Fig.8) based on Gordon Pask's ideas on Cybernetics. Inspired by this unbuilt idea was the Centre Pompidou in Paris (Fig. 1), an example of generic space in which Richard Rogers and Renzo Piano created massive free span spaces to allow a maximum of flexibility. In use this was never needed but only caused a lot of extra effort for creating regular art installations. Nowadays this approach is lesser seen in new build structures but often in adaptive-reuse projects where large industrial structure are transformed like the LocHal in Tilburg.

A different approach is by Lina Bo Bardi and Frank van Klingeren, who created socially vibrant spaces by involving the people. In Bo Bardi's case the people were involved in a way that the design was incomplete and was temporary filled

by the people (Oliveira, 2006). Bo Bardi worked in a manner where her understanding of the local culture and place and her appreciation of local craftsmanship gave character to the new additions. At SESC Pompeia (Fig. 2) she stayed involved as a curator of exhibitions during the user phase of the project. Frank van Klingeren had a similar approach. In De Meerpaal (Fig. 3) the functions were all combined under one large roof with no physical separation between them, which not only allowed interaction, but also forced it. Over time the impracticalities overweighted and made the building unpopular. This shows that design needs to evolve over time, otherwise it becomes non-functional.

Next to strategies that encourage involvement of the people during the user phase (see Bo Bardi) there is strategies that involve the people from the very beginning - in the making of the design. The idea of co-making is becoming popular in cooperative housing and is often based on bottom-up movements, like the De Ceudel and Schoonship in Amsterdam by Space & Matter. For public buildings this is rather uncommon and only seen on temporary projects that focus on placemaking between the initiation and development phase like the Luchtsingel in Rotterdam by ZUS. In their book *Permanent Temporality* (ZUS, 2019) they explore the temporality can be understood in a more permanent state. "How can the time factor [...] add a dimension with which space can gradually acquire meaning?", a question they state. Temporality is an important notion when speaking about social acceptance and involvement in the design, which is also visible in Bo Bardi's work, who says about her design SESC Pompeia: "Temporary things should take over and define the place; and the architecture should be directly contaminated by everyday life." (Oliveira 2006) Public buildings are part of public space, which makes thinkers like Hannah Arendt on public space or Chantal Mouffe on the politicalness of public space become relevant to my investigations.

Taken all these developments together, therefore implies a paradigm shift from focusing on the architectural product to the process. I aim to find parallels in involvement and change by looking at the examples and the discourse of the past and today. I believe that when understanding involvement and change as continuous processes throughout the whole lifetime of a building, a continuous transition, then they can enhance each other to reach a transitional design.



Fig. 1: Centre Pompidou, Piano and Rogers (rsh-p, 1977)

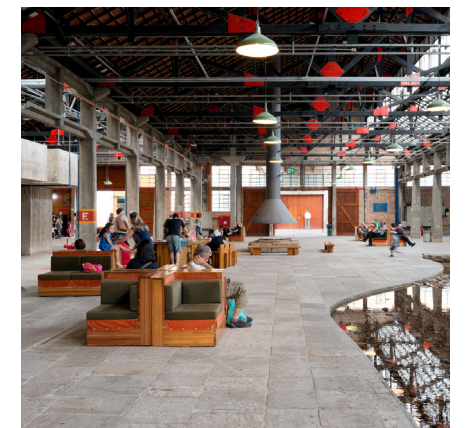


Fig. 2: SESC Pompeia, Lina BoBardi, 1986 (Lanz, 2021)



Fig. 3: De Meerpaal, van Klingeren 1965, (van Klingeren, n.D.)

Methodological Frame

To locate the openness of participatory design processes, I conduct a comparative study of two cases. The study case Berlijn-Plein in Utrecht, a project which combines the ambitions of co-creation and circularity on all levels. Initiated four years ago the brief was to create a cultural building for the newly developed area. Instead of just placing a building in a top-down manner, the municipality started a five years placemaking program of co-creation workshops and neighborhood festivals in temporary pavilions. (Fig. 4) This year the procedure for a more permanent building has started. I plan to study this project in depth and interviewing people involved including organizers, collaborating artists and visitors. A focus lies on identifying how the collaborative process was initiated, curated and managed; and how this process will continue in the future. After visiting this project last year, I plan to visit the project again in combination with Interviews. The second focus is the site case Grasbrook in Hamburg which serves as potential site. The situation is similar, because Grasbrook is also a new development area with no identity yet. I want to compare the two cases and filter which lessons from the study case Berlijn-Plein can be transferred to the site case Grasbrook and which not. The third focus is literature review and review of references with similar goals. This includes the protagonists of the discourse I mentioned before, but also contemporary examples like the work of Lacaton & Vassal. (Fig. 5) Theories on praxeology, behaviorism and how people behave in public spaces are included in this research in order to understand the context of the studies.

My aim is that by comparing the two cases and studying the different notions attached to the topic I can translate different scenarios of appropriate answers in preparation for the project at the Grasbrook in Hamburg. The different scenarios include scales of involvement and scales of changeability and include the findings from the references. The methods towards these scenarios include case study, mapping the process of change and designing a process.

The Project

By learning from the case study Berlijn-Plein and a comparison with the context of Hamburg, I aim to form an appropriate answer to the building site at Grasbrook in Hamburg. This study includes identifying who are the people addressed and should be involved in Hamburg? What are their specific needs? And finally what kind of building forms an appropriate response to their needs? The gained insights on how continuous change and public involvement are accommodated in a building I want to further explore in the building design.

The design aims for a public, cultural community hub for the new development area Grasbrook in Hamburg. It should enhance interaction in public and serve the needs of the people in this new area. The master plan for the area Grasbrook identifies an old 500-meter-long harbor roof as location for sport, culture, and community activities, serving the new residents of this neighborhood as well as the direct neighbors. The project plot is situated within this lane of activities under the roof, the specific location still has to be tested.

While learning from the case Berlijn-Plein I want to find out what is the appropriate response for the case Grasbrook. Who are the people that the design addresses: the direct residents or the wider public of Hamburg? Secondly, I want to establish how the people can be involved in the creation of this community centre. Experiences from the neighboring project HafenCity has shown that traditional planning excludes some people and only serves a specific target group. Therefore, the Hamburg City is in need for a more inclusive approach for the Grasbrook. Frank van Klingeren proposes the formula that a "successful social mechanism [consists of] sixty percent perfection, twenty percent nuisance and twenty percent encounter" (F. van Klingeren cited in van den Boomen, 2019). I aim for a building with a certain incompleteness or openness that allows people to take ownership and identify themselves with the building.



Fig. 4: Berliner Garten #1 at Berlijn-Plein (Helderman, 2019)

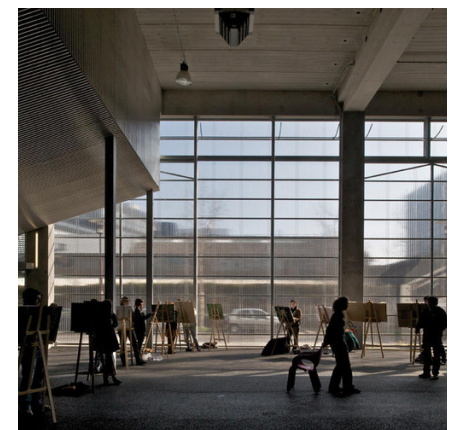


Fig. 5: Nantes School of Architecture, Lacaton & Vassal (Ruault, 2009)



Fig. 6: Grasbrook (HdM, 2020)

01 Literature Review

In the first part of the research, the Literature review, I study references from the past and today. Organized along the themes Public Life, Happiness, Temporality and Open Structures this part aims to explore and understand selected projects and theories which give answers to the research questions and form a theoretic basis for the building design.

Stage for Public Life

How is public space defined and which role does architecture play in it? When thinking about public space a lot of ideology is connected to something like a real public space. What is public? To refer to Chantal Mouffe public is well described in the German word "öffentlich" (2005, p.152). According to Mouffe public defines as an opposite to the private and its meaning changes in respect to three different contexts: „(one) public - as what is common, general, opposed to private as what is particular and individual; (two) public - in the sense of publicity, as what is visible and manifest, opposed to private as what is secret; (three) public - as accessible and open, opposed to private as closed.“ (Mouffe, 2005, p.152) This is an appropriate definition and basis for the discussion of what public space should be. I find it important to include all three aspects of publicness - common, publicity and openness - to achieve a real public space. The shopping mall for example as a public space addresses the common and serves as a stage for public life. It lacks publicness in the third context because of limited access. Opening hours as well as security guards exclude certain groups that are not welcomed like homeless people.

Public space is a space of common action among people and furthermore seen by Mouffe as "space of agonistic confrontation" (2005, p.152). Public space is always political and a space in which people with different viewpoints come together. According to Mouffe's view the discourse does not need to reach a consensus, but while disagreeing, the other



Fig. 7: Hannah Arendt in the 30's (Arendt, n.D.)

„Architecture is the stage upon which public life can develop. Only citizens can make society.“

Hans Teerds about
Hannah Arendt
(Teerds, 2008, p.30)

„A real public realm is characterized by the simultaneity of countless perspectives.“

Hans Teerds about
Hannah Arendt
(Teerds, 2008, p.27)

viewpoint should be acknowledged. Reaching a consensus is always connected to excluding someone else (Mouffe, 2005). Like Mouffe, Hannah Arendt (Fig. 7) puts plurality of opinions and multiplicity at the forefront of public life. Arendt states that a “real public realm is characterized by the simultaneity of countless perspectives.” (Teerds, 2008, p.27) But according to Arendt the result of exchange of voices and opinions is a consensus to which Mouffe disagrees. Which role does architecture play in this? Architecture cannot make create public realm, but it acts as a stage upon which public life can play. Public space accommodates the public realm. (Teerds, 2008) Arendt stresses the importance of public space, because this is where the individual interact with the universal. To make life meaningful and to feel human one must display oneself in public. Furthermore, Arendt states “The presence of others who see what we see and hear what we hear assures us of the reality of the world and ourselves.” (Teerds, 2008, p.26). To come back to the definition of public, being visible and seeing what others do serves the second context of publicity.

The kind of public space that in my opinion architects and planners should aim for is a stage for the public discourse to play upon, which also is unconditionally accessible to all groups of society. It is not tied to any consumption, but open and welcoming to everyone. A space in which every participant becomes actor and spectator at the same time.

Building up onto these rather philosophical ideas on public space by Mouffe and Arendt, Richard Sennett provides more ideas on the character of public space. In his book *Buildings and Dwellings: Ethics for the City* (2018) he advocates an open city and describes five open form – synchronous, punctuated, porous, incomplete, and multiple forms. To describe a lively public space, Sennett refers to ancient Athens and differentiates between the synchronous space of the agora and the sequential space of the pnyx. Both have their qualities and dangers. In a synchronous space many things happen at the same time, like shouting out your opinion, making deals or following a trial. One would walk in an upright in a proud posture and make eye contact with others. The energy of the space is stimulating, but also disorienting. Participants in the synchronous space are performer and spectator at the same time. In the sequential space on the other hand performer and spectator are clearly separated. The actions happen after one another and the spectator consumes the performance in a

passive way. “The danger in a sequential space was emotional domination, while in a synchronous space it was intellectual fragmentation.” (Sennett, 2018, p. 208). This idea of the agora as a synchronous space responds very well to plurality and multiplicity of public space. The agora theme is also to find in the work of Frank van Klingeren, which I will elaborate on later.

Consuming Happiness

The most prominent example of a changing, democratic public space is the Fun Palace Project. The project by Littlewood, Price and Pask is a megastructure that attempts to mimic a naturally growing city and responds to matters of its time by addressing spontaneity, changeability, and leisure (Van Den Bergen & Vollar, 2003). The project was imagined by the theatre producer Jean Littlewood as an “improvisational architecture endlessly in the process of construction, dismantling and reassembly” (Mathews, 2005, p.74). The goal was an environment that would continuously interact with and adapt to the people. Littlewood imagined a transformation of the theatre, which would involve the people not as audience but as active participants in a drama of self-discovery. To refer to Sennett’s words, a transformation of the theatre from being a sequential to being a synchronous space. The project was developed together with the architect Cedric Price. He thought of it “in terms of process, as events in time rather than objects in space.” (Mathews, 2005, p.79) The process of constant activity could never reach completion because the program is undetermined and ever changing. All the possible activities could never be predetermined, and as Price mentions in 1964 “If any activity defeats its purpose, it will be changed.” (Mathews, 2005, p.78). He thought of it as kit of elements and not as a building. Price even questioned if it would ever look the same twice. (Mathews, 2005, p.80)

At a later stage in the project Gordon Pask joined the team and introduced his cybernetic approach – a social systems that organizes, learns, and evolves itself. Cybernetic is at its basis understanding behavioral systems as a cycle of action, the impact this action has onto the environment, sensing this impact and then adjusting the action. With the involvement of Pask the Fun Palace project shifted from the theatrical idea

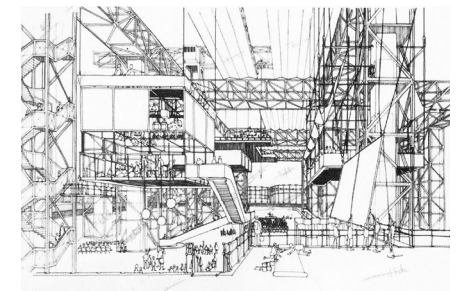


Fig. 8: Fun Palace
(Price, 1964)

to the mechanism of interchangeability and social control. Pask believed that through cybernetic design the architect could become a social engineer (Mathews, 2005, p.83). The cybernetic team produced flow-charts where humans were treated like data. The plans went as far as determining how happiness can be influenced. Despite this shift to social control Littlewood and Price believed that the cybernetic system would be highly self-regulating and allow direct control by the user themselves. For Price the Fun Palace was about empowerment of the individual, the people were at the center of his idea, not technology. (Mathews, 2005)

The plans of Littlewood and Price responded to the time of the 1960's. Dramatic social and economic changes in post-war England as well as the welfare state reforms placed a new focus on the common person. There was an urge for leisure and consumption as making is accessible to everyone. Leisure shall act as therapy for the workers that are bored of their daily routine, as Littlewood states in an article about the Fun Palace in 1964 (Mathews, 2005, p.78). The Fun Palace Project responded to these demands of the time with spontaneity and changeability, something that traditional modernism was unable to do. Paired with the unconditional belief into technology the Fun Palace Project became an experiment bringing leisure and mass consumerism to the masses. During the ten-year planning process, the project fascinated the intellectual society of London and had much support that it almost was built as part of the Lea River reclamation project in 1965 by The Civic Trust. The following decades the unbuilt project inspired a large row of architects like the high-tech architecture of the 1970's. Many of the influences though were more of aesthetic and formal nature, than changeability and free choice of the individual. The Centre Pompidou for example is a rather conventional museum, using the mega-structural aesthetics as a model, without representing impermanence, constant change, and process, which were at the essence of the Fun Palace Project. (Mathews, 2005, p.90)

My fascination for this project is about the idea of changeability and interaction with the user. Everything is undetermined, temporary, and in constant change. The translation of this idea into architecture focuses on the event and the process and not so much on the space. The character of the space therefore is a world of events, an endless framework for fun and leisure. With this character in mind the work of Jon Jerde might not

directly be inspired by the Fun Palace but has in common using behaviorism in the search for creating happiness. Jon Jerde states: "We put people in a [...] environment in which they can truly and happily alive." (Wainwright, 2015). His work is playing with associations of comfort and is inspired by the historic cities of Europe like Florence and Vienna, where streets are filled with people walking around with no specific aim. Jerde and Price have in common that they try to mimic the qualities of a naturally grown city.

Jerde's toolbox consisted of the notion of wonder and the in-between, which made him create magical spaces. Pairing his idea of vibrant spaces with commercial consumerism Jerde created shopping malls that looked like amusement parks, many different mixes of style, shapes, and colors. His office advertised with the high sales per square meters they reached in their projects (Wainwright, 2015). In his work happiness is offered to be consumed rather than generated by the people themselves. These private environments encourage consumption and give the impression that only through consumption the joy of the place can be maintained. In this I don't see an ideal for a public space. I see an ideal in a place where happiness is generated by the people through interaction and being together: public, open, inclusive, and accessible for all. Jerde's work is nevertheless inspiring, because his spaces spread joy and play with the human's purest instincts for comfort.

Fig. 9: Photomontage
Fun Palace
(Price, 1959-1961)



Temporality

The idea of continuous change and temporality is on the one hand rooted in the realization that in a constantly changing world architecture cannot claim permanence without responding to this change. On the other hand, temporality also brings the quality of being approachable. Stakeholders are more willing to take risks, which leads to more experimentation. The aim should be a permanent platform or long-lasting framework in which temporary activities and change can take place. "The City of Permanent Temporality is temporarily complete and permanently unfinished. That is its ultimate strength.", as Elma van Boxel & Kristian Koreman state in 2018 (ZUS et al., 2019).

City of Permanent Temporality

Van Boxel and Koreman, founders of the office ZUS, write in their book *City of Permanent Temporality* (ZUS et al., 2019) about their experiences of the projects Luchtsingel and Schieblock (Fig. 10) in Rotterdam. Based on these they criticize the master plan as a static planning tool that ignores the dynamics of reality and argue for a permanent temporality (ZUS et al., 2019, p.307). An underlying question of their endeavor is "How can the time factor be more than the phasing of a plan and add a dimension with which space can gradually acquire meaning?" (ZUS et al., 2019, p.308). The starting point is that cities have a dynamic nature and form themselves over time. The ability to react to unforeseen events is an important trait. Plans on paper are static, but actors come and go as time continues. At the Luchtsingel project Van Boxel and Koreman built yellow stairs and a bridge, but new actors turned the neglected parking lot into a hotspot in Rotterdam like tourists posing and posting on social media. Interventions can have unforeseen consequences which are not controllable. Rory Hyde calls this second order effects and claims planners need to relearn "dancing with second order effects" (ZUS et al., 2019, p. 303). In their projects in Rotterdam ZUS adopted these effects into a tool for city making and introducing a collection of interventions as a platform onto which other players could build upon, instead of a plan that is executed from above. (ZUS et al., 2019)

What I find inspiring for my project is seeing the value and qualities of the temporary and addressing the challenge of

translating this into something permanent. What I imagine is a place that from repeating temporary interventions become a permanent place. A permanent place that fuels energy from giving space to something temporary.

Space for Experiments

Thinking in temporary time frames lowers the threshold for experimentation. The contemporary practice Space & Matter started in that field with projects like De Ceudel and since then combine adaptability and participation into sustainable solutions. The goal is to empower users by including them into the planning process through co-ownership and co-housing. Example projects are De Schoonship (Fig. 11), Project One (Fig. 12) or several Smartloft projects. They experienced that involvement processes always rely on self-governance and organization, which is why they focus on creating tool that help in these processes. With the platform CrowdBuilding.nl, they bring people with similar housing interests together to create communities even before there is a building to live in. Currently they are working on something like a "neighborhoodOS" which combines all business cases around living into one system. From experience they learned that flexibility and individual freedom needs to be framed, therefore the guidelines in which freedom takes place are crucial. A project which is very conceptual and also has parallels to ideas that I have is the Project One. Like the Schoonship it is a collection of individuals, that share an infrastructure and use the benefits of a community while expressing their individuality in a one building. A smart grid provides an infrastructural building into which the individual spaces can be plugged in. While expressing individuality a material and aesthetical guideline has been developed that frames the possibilities. (Pool, 2020)

Temporary Publicness

Sandi Hilal and Alessandro Petti from the office DAAR approach temporality and publicness from the perspective of the migrant. Many migrants, that come from a different culture into a new country feel as guest in someone else's public space. In the project The Living Room Hilal introduces the notion of temporary publicness based on those experiences. This notion describes the effect of turning your private space public space by opening your living room for guests. The switch in roles is for migrants very powerful, because it allows the person to be a host instead of a guest. (Hilal, 2019)



Fig. 10: Luchtsingel, ZUS (Duivebode, 2012)



Fig. 11: Schoonship, Space & Matter (Naburs, 2021)



Fig. 12: Project One, (Space&Matter, 2017)

I find this notion very important for an inclusive public space. Ideally no one feels like a guest, because the public space is meant to be by and for everyone. But to support this idea it can be powerful to allow situations of hosting in the public space, because not everyone has the means to do so in his private sphere.

Time

Dietmar Eberle from the architectural practice Baumschlager Eberle has his own approach to more sustainable and long-lasting buildings. Sourced in experience and an understanding for building simple and good he goes against the trend of buildings becoming more complex and the attempt of solving the energy demand through technical means. A good example is the office building 22|26 (Fig. 13) which manages to provide comfort throughout the year without mechanical cooling or heating. Simple and traditional building tools like massive brick walls, natural ventilation and passive heating from the users, light and devices are combined with a smart control system. On the base of this approach of Eberle claims one should think about buildings in time frames. Every building contains the time frames 200-100-50-20-10, named urban position, structure, facade, function, and surfaces. He criticizes that these time frames are often put together and mixed. A building layout is based on the function, even though there are 3 time frames that are more lasting. In an ideal application of his theory a building is separated into all the different times frame to make them flexible and adaptable. A theoretic base for this approach is provided by N. John Habraken and his theory on Open Building, which I will introduce later. The structure and facade of a building should be disconnected from the function and provide a comfortable envelope for any sort of function. (Eberle, 2020)

This raises the questions what structure can serve the most possible functions? What envelope serves the most functions and brings the greatest value to the urban fabric? Also, the question of what is valuable in a building after the initial function is gone becomes important. With this kind of questions, I find it is inspiring to look at adaptive reuse projects, because there an existing building is reinterpreted for a new function. The parts of a building that survive an adaptive reuse intervention are the ones most valuable to a building. Those parts are mostly kept for two reasons, either they are technically sound and so flexible that they can continue to be used; or they

carry a value of identity which makes us want to keep them, like an iconic structure, or historical facade. When planning new buildings, those are the parts that should be made from durable materials, adaptable in interpretation and designed with most care. An adaptive new design should be designed to be easily reused in the future.

Open Structures

To bring the ideas of a vibrant public space and ideas of the Fun Palace Project into more context there have been examples in the past that use these ideas without moving towards consumeristic context like Jon Jerde did. The work of Frank van Klingeren, Lina Bo Bardi and more contemporary Lacaton & Vassal are some of these examples.

Infill

Being surrounded by the mass housing schemes of the post-war era N. John Habraken was criticizing the approach that large scale projects could only be solved with uniformity and rigidity. "How can large project nonetheless make justice to small scale?" (Habraken, 1987, p.3) He thinks that within one theme and repeating it allows variation and respects the small-scale. In addition, he also claims there should be more involvement of the user in the design process. He claims participation as a term is already patronizing; the planner makes the plan and lets the user participate in it. "The Question is: To what extent can the architect participate [in the planning process] to make it better? We talk about participation of the architect in the built environment.", states Habraken in the film DE DRAGER (Lüthi & Schwarz, 2013, 19:02). Further he argues for a separation between the structure and the infill and created a scheme of different scales in which change responsibility and participation can happen. He became the theoretic basis of the Open Building movement, which recently was very active in the development of Buiksloterham in Amsterdam, with offices like Space & Matter. He also inspired the practice of Dietmar Eberle. Following his thinking involves moving away from the functionalist design approach and thinking of a building as an empty comfort providing shell in which the program and function can change. He claims functionalist architecture will

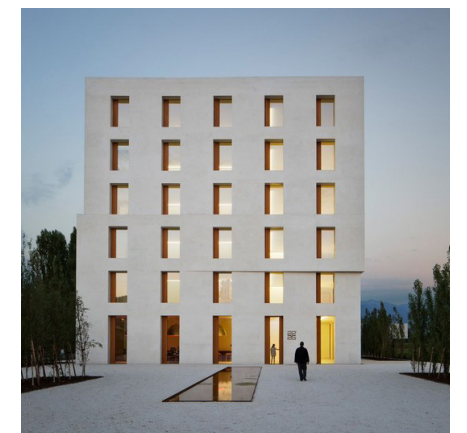


Fig. 13: Office 2226, Baumschlager Eberle (Hueber, 2013)

only be there as long as the function is there; then it will be torn down. The architecture following his proposal has the chance to survive longer. Lüthi & Schwarz, 2013)

Agora

Frank van Klingereren is an architect who applied the ideas of a vibrant public space in a socially engaging way. There are many similar intentions to Cedric Price's Fun Palace Project, with the difference that his projects have been realized. De Meerpaal (Fig. 3 + 14) is a built example of van Klingereren's ideas of the agora, a public space in which many functions overlay in one space, open in form and unpredicted architecture. A large industrial styled hall that forms the community center of the newly founded town Dronten. The program contains a theatre, sport fields, café, restaurant the concept of De Meerpaal was to have as many functions as possible in one covered square and to do more, as in more possibilities, with less, as in less architecture, less separation, less definition and leaving space open to allow the unexpected. (Van Den Bergen & Vollard, 2003, p.66) De Meerpaal project needs to be understood in the context of its time. At the basis of the concept lies the renewal of society, which was a very present theme in the 1960s. In the center of the newly founded town of Dronten, De Meerpaal was the place to meet the new way of living together. In an issue of the Architectural Design in 1969 the connection was made between the reduction of working hours and the growing importance of leisure and argued that the "fun-factory" was a popular theme of that time (Van Den Bergen & Vollard, 2003, p.83). This is a clear parallel to Price's Fun Palace Project.

The architectural form played a secondary role in Van Klingereren's opinion. He criticizes that when architecture defines spaces it also excludes possibilities from that space. He applies the notion of "more with less" other than Buckminster Fuller not only onto less material, but also into the architectural form, less form allows more unexpectedness. To make this community center all he needed to do was covering and heating one part of the pedestrianized city center. (Van Den Bergen & Vollard, 2003, p.81). He criticized perfect architecture, which was perfectly customized to one function. He rather thinks in dynamic processes than in fixed forms. In the end of the story of De Meerpaal the number of problems grew, the building was so successful, that it was overbooked and didn't allow spontaneous meetings anymore, it got privatized to be

equipped for the 21st century. As architecture critique Martin Pawley says, the paradox of the building was that it was too perfect, too customized to the pioneer spirit of Dronten in the time it was built. The ecosystem in which the idea worked was delicately ensemble, but over time didn't allow much more flexibility than the kind of building Van Klingereren criticizes so much. (Van Den Bergen & Vollard, 2003, p.84)

Van Klingereren's design idea is open architecture for an open society, to design open and free so that the user can take over. In one way Van Klingereren fulfills the stereotypical architect by having a grand vision of a better society, a specific idea of how people should live together, which in the development of this idea is not involving or participatory at all. On the other hand, the architecture that he makes is engaging and involving, because he encourages the user of the building to use the building as open and freely as possible, the functions are not predetermined, and the architectural form does not suggest any user behavior.

The public is of course not stable. One thing that is stable, is change. A truly public building is inclusive and accessible to all. Also, the ones who did not plan to go there. A place where everyone can express their opinion. In his projects Klingereren imagines structures that permanently evolve. He suggests that some of the building's budget should be set aside for necessary adaptations after the first period of use. About the Agora Lelystad project he states: "The ideal situation for the agora was not a moment of perfection, but one of permanent change." (Van den Bergen & Vollard, 2003, p.153)

Fig. 14+15: De Meerpaal, (van Klingereren, 1967)



Encouraging

Another example of humanistic architecture is the work of Lina Bo Bardi, who designed a very engaging community center, the SESC Pompeia in Sao Paulo (Fig. 2). In her work she refers to the temporary that fills-in the open design and refers to involvement in way that the architecture encourages the user to do anything in the building. Like Van Klinger Bo Bardi designs spaces for unpredicted uses "Temporary things should take over and define the place; and the architecture should be directly contaminated by everyday life." (Oliveira, 2006) The architectural form is secondary - a perfect design is not approachable for the user; therefore, Bo Bardi wanted the design of the SECS to be even uglier than the MASP (Oliveria, 2006). Bo Bardi designs open spaces where temporary things can take over and a design that speaks to the everyday life.

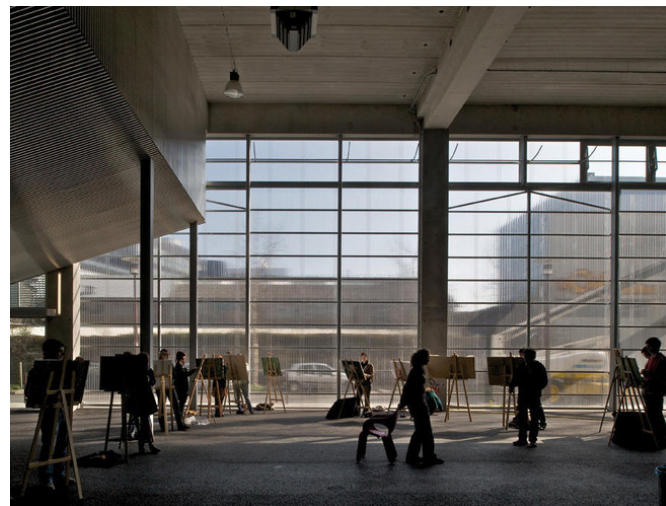
Appropriation

The attitude of Lacaton & Vassal towards architecture is about appropriating space with the agenda the more non programmed space the better. This best can be seen best in the Nantes School of Architecture and the Art Gallery Dunkirk. The spaces are characterized with generosity and always offers more than the function would need therefore there is no constraints in the use. A strong theme in their work is the question of inhabitation. Instead of determining a shape they want to create open and stimulating spaces and create conditions for intense and positive interactions. Therefore, a sober choice of materials allows a lot of room for interpretation. This enhances the presence and interaction with another person in the space. Temporality and permanence are in conversation in Lacaton & Vassal's work. "A building

must, simultaneously, be permanent and have the capacity to change.", says Lacaton (Mayoral Moratilla, 2021). She adds that while the structure is permanent the uses are temporal, beginning with the first use that is designed by the architect and others that follow in the building's lifetime. The structure is considered permanent, because it offers a base and doesn't constrain, and anything can unfold in it. "We aim to produce conditions for permanence and permanent change.", says Lacaton in the same interview (Mayoral Moratilla, 2021). "We believe that we don't need to show people how to use space, but rather we provide them with the conditions that allow their own creativity to emerge." (Mayoral Moratilla, 2021, p. 26) The building offers a bag of affordances that the user can play with.

For Lacaton & Vassal flexibility is not understood in moving partition walls, but how a space can invite for variation of use and how a space can offer more than the required program. The undefined and non programmed space is where the users take over and appropriate space to any use they imagine. This open approach allows users to participate in the space.

Fig. 16 + 17: Nantes School of Architecture, Lacaton & Vassal (Ruault, 2009)



02 Study Case Berlijn-Plein

To understand the process of a place that changes and to see a project that involves the public and users directly, I am looking into the project Berlijn-Plein in Utrecht. For me the project represents similar ambitions as I have in scale, process and involving people and acts as an example for my research. With a focus on circularity and co-creation and under the slogan "together we make city" Berlijn-Plein is becoming the cultural centre of the newly developed area Leidsche Rijn and aims to become a second centre for Utrecht. Special interest for this research lies in understanding the process and how the project came into place.

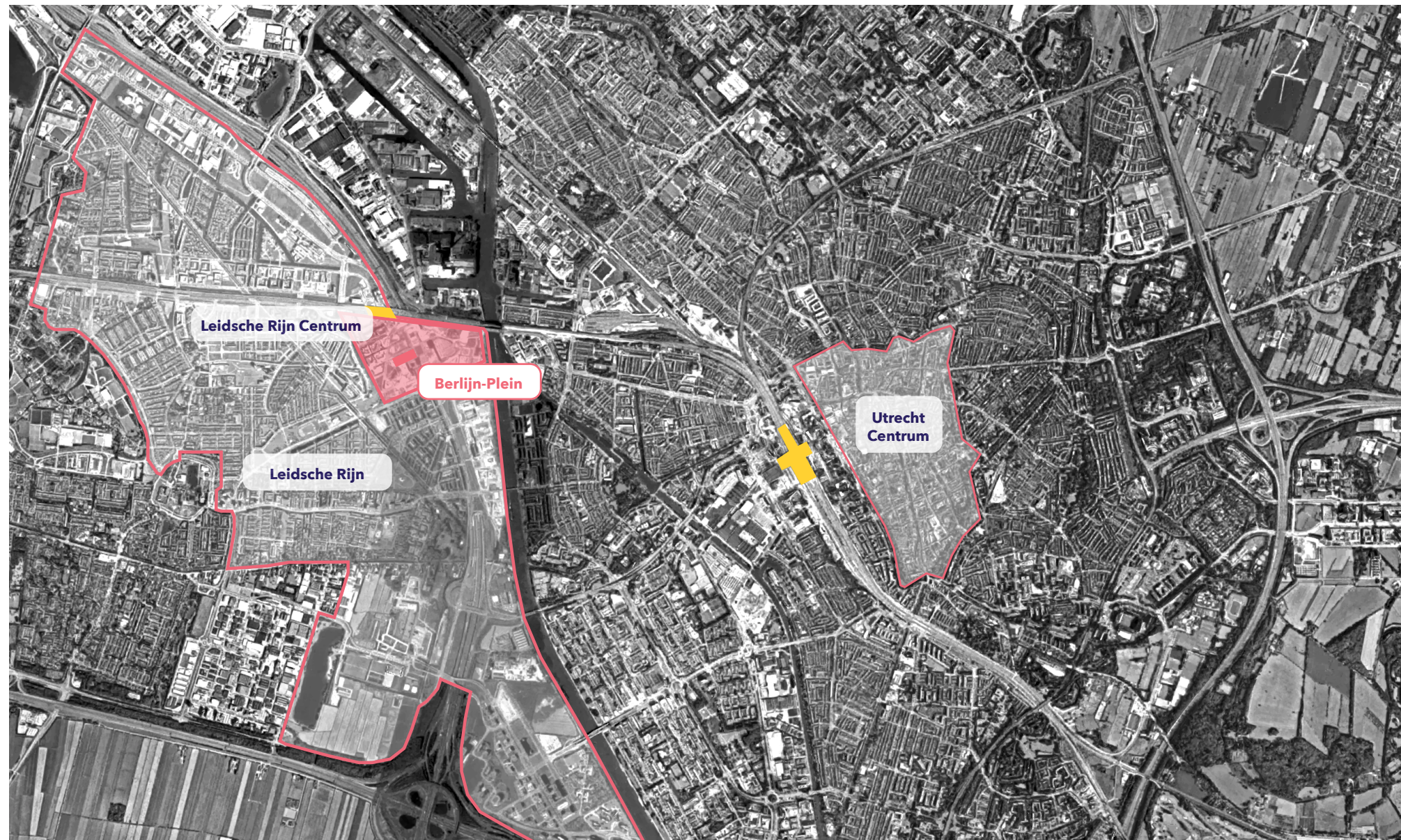
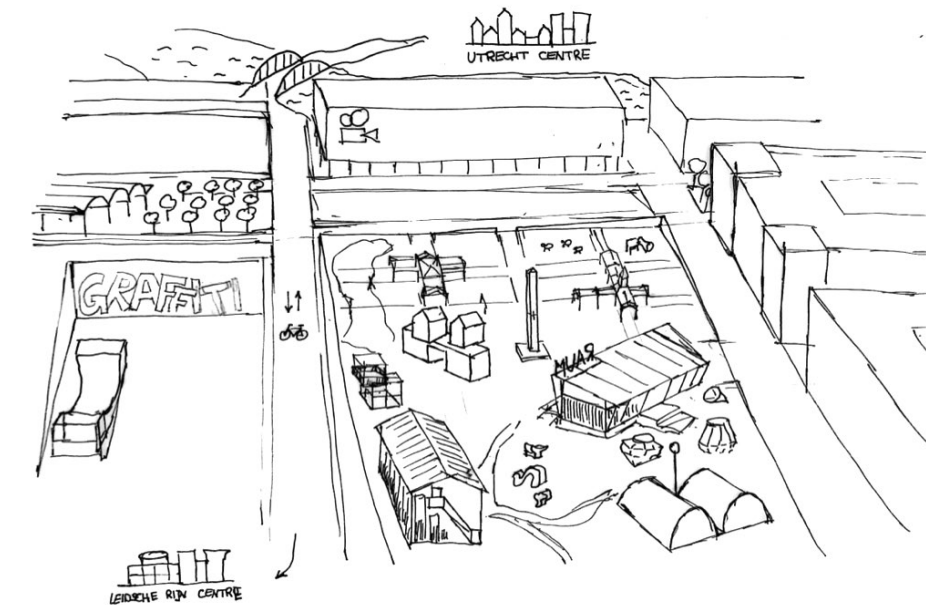


Fig. 18: Map of Utrecht
(own material)

Fig. 19: Overview
Sketch Berlijn-Plein
(own material)



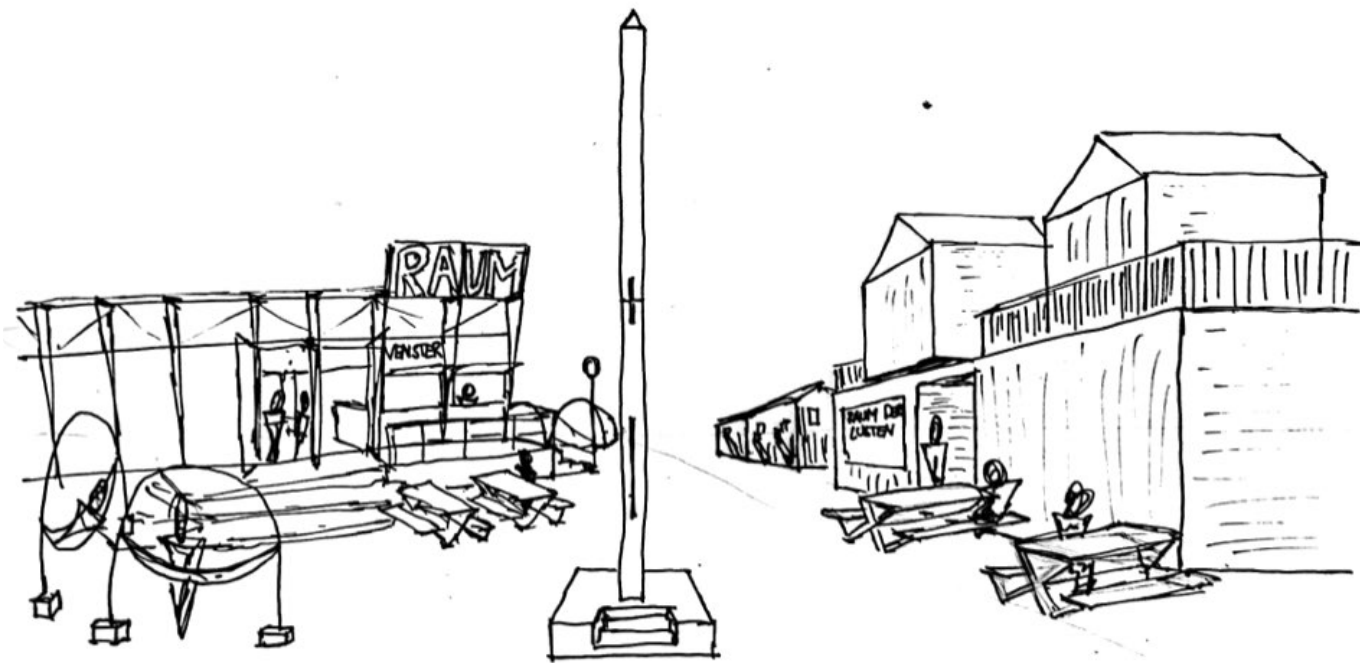


Fig. 20: Sketch at Berlijn-Plein (own material)

Impression

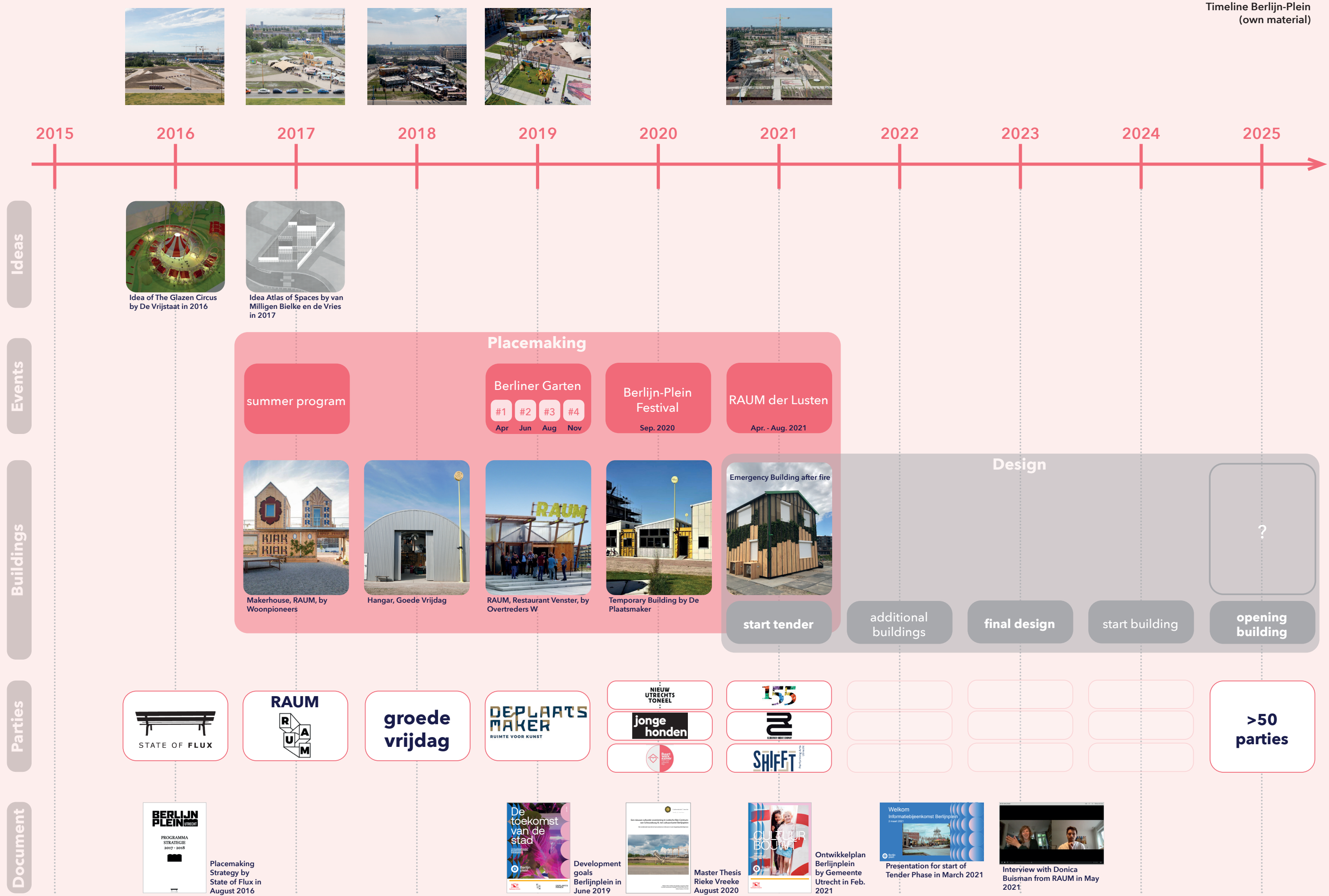
Berlijn-Plein looks like an ever-changing place. When I first visited the place, I could feel a certain festival atmosphere which was dominated by the circular pavilions and temporary exhibitions. Pedestrians that visit the place come mostly from the Leidsche Rijn area and appreciate Berlijn-Plein for its open, outdoor museum like character as well as the changing activities and exhibitions (Interview #1). Different parties call Berlijn-Plein their home. The main driver is RAUM, who runs a cultural program with exhibitions, workshops and festivals (Fig. 28, 29, 31). They also rent out the pavilion to the neighborhood restaurant Venster, which serves simple and sustainable food. Since 2020 also De Plaatsmaker are involved and encouraged more cultural parties to join like the theatre group NUT or 155 (see Timeline Berlijn-Plein).

Berlijn-Plein grows and develops together with its environment. Since the beginning more and more building in form of pavilions have been added (see Timeline Berlijn-Plein). The pavilions were from the beginning only meant to stay there temporarily, because the goal is to find a permanent house for this cultural place. The first building was the Maker-House designed the tiny house expert Woonpionier and served as headquarters for RAUM and accommodation for visiting artists and makers. The house is modular, easy to assemble and disassemble and easy to relocate. Since its initial placement the house already its position on the plot several times. The second pavilion for the restaurant Venster is designed by Overtreders W in a circular

way that is can be demounted and set up again in a different place. After a fire accident the third building was replaced by a construction hut, which can be taken back by the construction company, after it is not needed at Berlijn-Plein anymore. The ensemble of all these temporary buildings contribute to festival atmosphere. Many things don't look like they are set-up to last long, materials like timber are used in the facades and for picnic benches on the square. The restaurant furniture includes hammock and umbrellas (Fig. 20+22). Temporality is expressed in construction, materialization and furnishing. This atmosphere makes the place feel very approachable and like a place that one as a visitor can influence. This is important for a co-creative environment.



Fig. 21+22: Berlin-Plein in June 2021 (own material)



Vision

Since the initial planning of the Leidsche Rijn area in its master plan of 1995 cultural amenities grew in its importance. The size of the new area went from a city quarter to becoming a new city, which demands having its own social and cultural infrastructure. The city started to think big, first there were talks about a cultuurpaleis, then a theatre with 1500 seats. After studies brought to light that a large theatre of that size would not be feasible talks moved to a cultuurforum, which included other amenities next to a smaller theatre. At some point the city seemed to desperately search for a function to put into this mega culture building. As a reaction to this local stakeholders and creative parties initiated "Het Glazen Circus" (Fig. 24), which would have been an intermediate solution for ten years. These plans did not go through, because the idea was too costly and didn't meet the ambitions in quality. Following this the city was searching for a cultural program for two years, which brought Donica Buisman and her placemaking office State of Flux onto the agenda who proposed placemaking and creating an identity through a modular structure of the parties involved. his organic process was a completely different approach than anything in the process before and was the start of what Berlijn-Plein looks like now. (Vreeke, 2020)



Fig. 23: Maker as Pioneer, State of Flux (2016)



Fig. 24: The Glazen Circus (DeVrijstaat 2016)

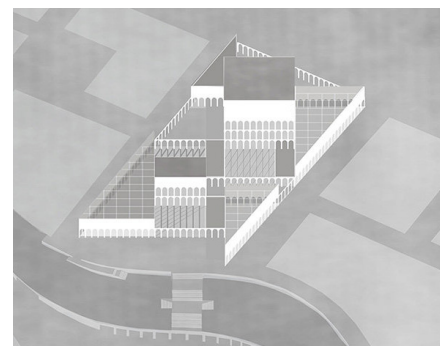


Fig. 25: Atlas of Spaces (de Vries & van Milligen Bielke 2017)

The theme for this new concept is the "Maker as pioneer" (Fig. 23), which was not only introduced in this last step, but was already visible in others schemes like the Glazen Circus. The vision is to create a cultural program with the tools of co-creation. Under the theme "Future of the city" the program invites people to get involved and discuss how they want to live together and how this can be expressed in that cultural place. The second focus point is that the city wants to develop the plot following circular building principles and as a envision "a place that constantly changes" (This strategy is based on the ideas of Donica Buisman from State of Flux who founded RAUM as an institution to create culture and guide the process towards a cultural building. The tool of co-creation is also supposed to help defining the kind of permanent house, that is supposed to come. The idea is to have a sequence of spaces, both in- and outdoor spaces, rather than an enclosed large building. The development also aims to develop the plot step-by-step. All of this being the result of many co-creation workshop Buisman

states that the wishes of the people are repeatedly collected, but a building did not take shape through these workshops. In 2017 an architectural example for this vision was created as a result of a business case commission. Atlas of Spaces (Fig. 25), designed by Ard de Vries Architecten and Studio Donna van Milligen Bielke, is a collection of spaces like a city in its own. It provides a united expression for a framework that inhabits a variety of buildings. Even though this architectural concept was not taken towards a building yet, it forms the basis for a strategy to develop a building. The goal is as the city states "a inviting and cohesive space with multiple faces and functions" (Vreeke, 2020, p. 63) Different architects should work together to create a "Gesamtkunstwerk". Along with the Ontwikkeldkader Berlijnplein, which the city published in 2019, guiding principles were published for Berlijn-Plein:

- The overarching theme is thinking about the "Future of the City".
- Step by step spaces will be developed together with multiple parties, people, and contents, like "form follow ambition".
- Every decision respect sustainability and circularity.
- The organic process leads to a "place that continuously changes".
- They started with the placemaking and will continue step-by-step.

(Vreeke, 2019, p.65)

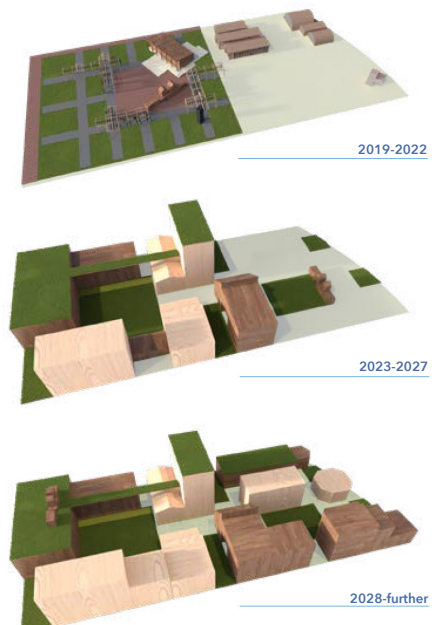
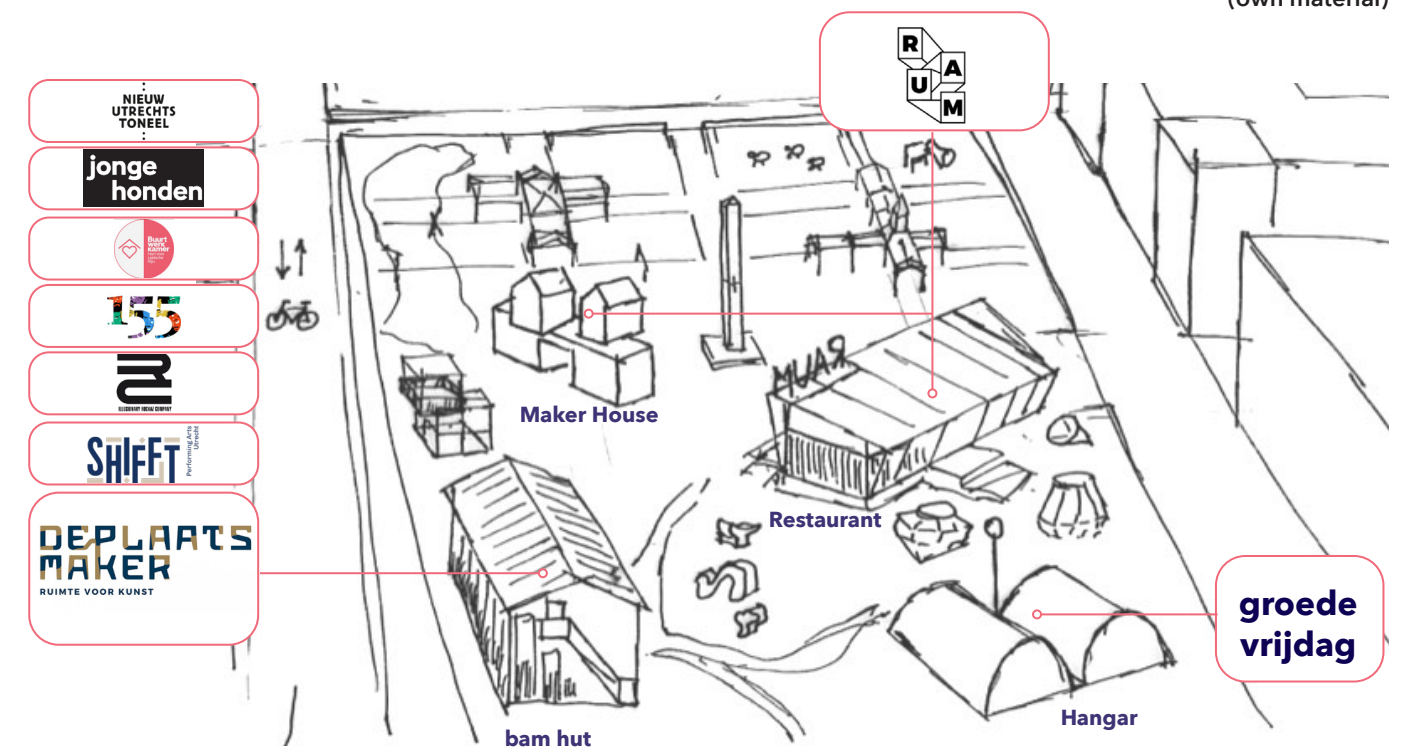


Fig. 26: Development Scheme Berlijn-Plein (Treffers 2019)

Fig. 27: Overview of Parties at Berlijn-Plein (own material)



Process



Fig. 28: Bouwfestival Bauplaats (Hiensch 2017a)



Fig. 29: Participation Workshop RAUM Diner (Hiensch 2017b)



Fig. 30: Donica Buisman (RAUM n.D.)

In an Interview with Donica Buisman (Fig. 30), director of RAUM and founder of the process at Berlijn-Plein I could learn the limits of co-creation for this project. Buisman believes in co-creation as a tool to give the user a voice and be involved and a tool the bring quality and acceptance for a project. When approaching the phase of building she did reach a limit. According to her the language of building is too different and cannot be understood by the people. She proposes to give the users that are involved a crash-course on thinking in space and buildings. In addition, she experienced that the participants come short in innovation, because they are limited to things they know or have seen before. The participation at workshops organized for the two pavilions that are already built was not very big. The most positive reactions of participants come from cultural projects that invite for joining in.

At this point it is important to distinguish between cultural ambitions of RAUM, which is an institution running on a cultural budget, that demands innovation and artistic qualities; and the co-creative process of Berlijn-Plein towards a permanent structure. I think the limits which Buisman is facing at this moment is caused by not making this distinction. Once a strategy for a building is defined the next step is involving an Architect that can translate the wishes, and strategies into an architectural framework. This is the role that I see the architect in and also the role that I want to play in my graduation project designing the Grasbrook.

Lessons

The Berlijn-Plein is a project with big ambitions, but also a project that shows the limits of these. Co-creation is a good tool create a vision or concept, but the detailed step towards a building needs to be done by experts like an architect. Another lesson from this project is that it is important to create an atmosphere that is engaging and makes the individual think that his involvement can have influence. The temporary pavilions, material and furniture choices created such a character. Earlier stages of the project had the vision of a

Glazen Circus, which was not realized, but showed the kind of cultural activity the people at Leidsche Rijn demanded, but also influenced the development of Berlijn-Plein.

Berlijn-Plein is a place for leisure and for culture that wants to change, adapt, and have its user being heavily involved. In its core concept there are parallels to Cedric Price's Fun Palace, but while the Fun Palace was more commercially driven and aimed towards manipulating the user, Berlijn-Plein is more culturally focused and sees the user as a source for inspiration. Looking towards the Grasbrook Berlijn-Plein is an inspiration as a place for experimentation and process. With a program brought out in a two year rhythm, Berlijn-Plein is growing with the development of its surrounding and an non programmed open space in a surrounding that will soon be densely developed.



Fig. 31: Participation Workshop (RAUM 2018)

03 Site Case

Grasbrook

The Case Grasbrook is the location and programmatic setting for my design. I want to take the lessons learned from the project in Utrecht and apply a similar program at the location Grasbrook. This location is embedded in the context of the ambitious harbor City Hamburg, which has a history of dialog between active citizen, city planning and innovative projects.

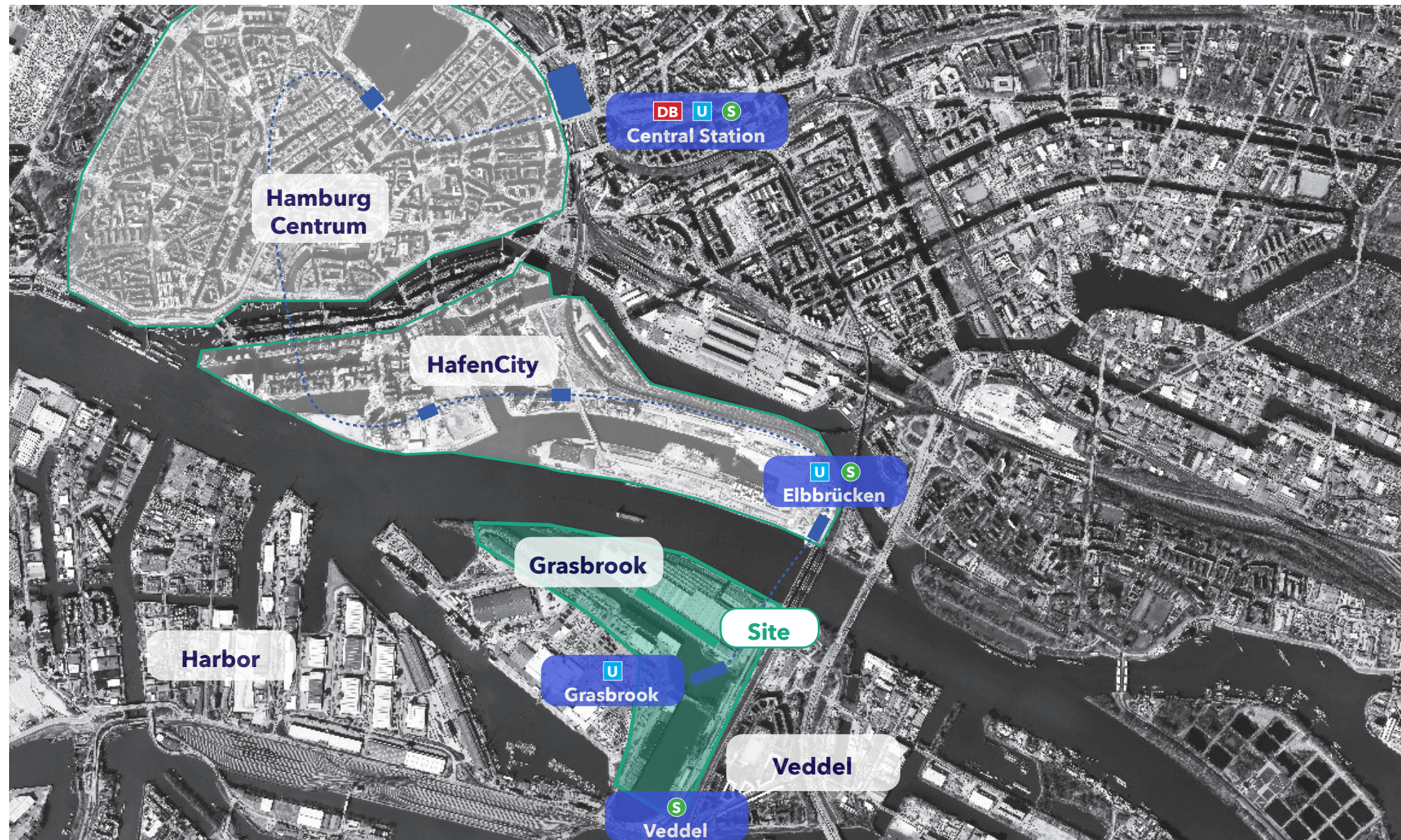


Fig. 32: Map of Hamburg (own material)

Fig. 33: Photo Vordach Überseequartier (own material)



Active Citizen

As a harbor city Hamburg has always been ambitious and forward thinking. For example, the largest historical storage complex and UNESCO world heritage Speicherstadt was built in 1888 to give the harbor an area for toll-free trading within the toll union of the German Reich. Drastic measures were needed to realize the project like relocating thousands of homes. It was a long-term investment into Hamburg as a harbor city, which only paid back many years later. In 2000 on this unused harbor area the HafenCity started to be developed, which is still ongoing but almost complete. The HafenCity is the largest inner-city development in Europe and had high demands in quality and sustainability in the architecture. Since 2007 the HafenCity awards a sustainability certificate that is like LEEDS and the standards of DNGB, since 2015 it is mandatory for every new development in the HafenCity to follow this (HafenCity Hamburg GmbH, 2017). Twenty years later most of these ambitions are fulfilled but there was a lack in diversity and social infrastructure, therefore the master plan of the second phase, the eastern HafenCity was altered. The Grasbrook development has the ambition to learn from the shortcomings of the HafenCity and go a step further.



Fig. 34: Community House Lohsepark HafenCity (rethmayerschlaich 2019)



Fig. 35: Philipp Preuner (n.D.)

Along with this history of master-planning there is also a history of active involvement by Hamburg's citizens. In 2015 the people voted for example against the city's planned application to host the Olympics 2024 (Fig. 36). Critics claimed that the people would not benefit from the plans, and it was unclear who would cover the costs. With this vote Hamburg lost a big opportunity of city development, because the Olympia plans included developing large parts of the harbor south of the river Elbe, including the Grasbrook. The Olympic village would have become a new quarter of the city and there would have been large investments in the local infrastructure. Later the city made plans for developing the Grasbrook disconnected from the Olympic application. Another example of active citizen in Hamburg is the Community Houses for the HafenCity (Fig. 34). After having organized themselves and using containers in the park the citizen claimed permanent community spaces, which were not part of the master plan. The claims were successful and after an architectural competition construction will start this year. The houses are pavilion like

structure with timber facades and are located in the three parks. The program is space for community meetings, cafés and public toilets as well as storage of tools and furniture for community activities and was partly extended towards co-working and cultural spaces. The management of the houses is organized by Netzwerk HafenCity e.V., an association formed by residents and business owners to represent their interests. This association allows the residents to be involved in shaping their surroundings. This year they additionally claim space for experimentation, a plot which is detached from the market pressure, something very relevant in the HafenCity today. In the case of the Grasbrook the city ran a series of participation workshops prior to the development on the Grasbrook and beyond the legal requirements. This level of participation is new to the city, which is why the chief city planner Franz-Josef Hönig repeatedly assures "We are serious about participation" (HafenCity Hamburg GmbH, 2019). Here the neighboring quarters as well as potential citizen express their wishes and concerns for a development on the Grasbrook. The history shows that the people need to be included into the planning of new developments, because if not developments either cannot happen like the Olympia planning or need adaptation later in the process like in the HafenCity. In an interview with Philipp Preuner (Fig. 35) I learned that there has been a paradigm shift in academia and city planning towards more public involvement in the development process (Interview #3).

Fig. 36: Hamburg votes NO! to Olympia (Bakmaz 2015)





Fig. 37: Aerial View
Masterplan Grasbrook
(HdM 2020)

Grasbrook's Ambitions

The metro line U4 and its new station Elbbrücken are hovering over the northern edge of the Elbe and waiting to be continued. The eastern HafenCity is almost complete the Grasbrook will continue the development south of the Elbe. The connection of the two is evident, because also Grasbrook development is organised by the city owned HafenCity Hamburg GmbH. The Grasbrook focuses on being a city for everyone, including affordable housing and a social infrastructure. Questions that drive this development on the Grasbrook are the future of work, the future of living together and innovation.

Grasbrook focuses on a mixed-use development with residential, office and commercial use together with the needed social infrastructure of educational and leisure facilities. This strategy responds to the growing wish of people to dwell, work and live in the same area. The scale is 3.000 apartments for ca. 6.000 residents and 16.000 jobs on an area of 45 ha. and wants to be an innovative city of the future with

a high urban density. Very important is a connection to the neighborhood, the quarter Veddel. The citizen of the Veddel have high hopes that the Grasbrook can provide facilities that they are currently missing and wish to be well connected to the new development. The city started very early with four participatory workshops to understand the peoples wishes and help defining: What do we want at this place. Based on this they created the brief for a competition. Karoline Liedtke formulated during the 3rd workshop the Grasbrook should be "smart and beautiful" (HafenCity Hamburg GmbH, 2019) The climate challenge is seen at in its entity, which many other sustainable projects don't do by only looking at the energy. This also includes the buildings, technical infrastructure, green spaces, and mobility in both the production and management phase. (Interview #3). Grasbrook wants to be a climate- and social-resilient place, where working and living happen in the same place as leisure, shopping and education.

The ambitions of the Grasbrook overlap with the ideas for my project. I will focus on the social infrastructure by designing a community center, which is directed to everyone - a diverse mix of people. This is the future residents of the Grasbrook, which are sustainability oriented and from different social backgrounds, but also the residents of the neighboring Veddel, and interest people from rest of Hamburg. The context of Hamburg allows a strong involvement of the people, organized through association like the Netzwerk HafenCity e.V.



Fig. 38: Functional Scheme
Grasbrook (HdM 2021)

Participation

The participation process from June 2018 to February 2019, in preparation to the master plan competition, including four workshops covering topics like neighborhood, work, innovation, open space, sustainability and mobility. They resulted in a rich variety of aspects that play an important role to the residents involved: The ambition is to have an inclusive and mixed social structure. To achieve this goal, the need for consumption free spaces was raised. It should be able to meet in public without needing to go into a café. The public space should be designed with high quality and offer meeting space free for all (HafenCity Hamburg GmbH, 2019, p.90). Further the need was expressed to connect the Grasbrook with the neighboring Veddel for example through a common intercultural center. This was taken on by the winning masterplan which imagines a generous bridge crossing the railway and highway between the Grasbrook and Veddel. A community hub in line with this connection would make huge contribution in bringing the two neighborhoods together. During the third workshop the discussion was about experimentation and variation and the dilemma that with every developed plot the number of open options shrink. The proposal is therefore to leave one plot open for a development that might come in the future or to keep it free for more temporary changing activities (HafenCity Hamburg GmbH, 2019, p.81). My proposal for a building that adapts to the changing need over time is a direct response to this idea. It was pointed out that the creative economy plays an important role in bringing this quarter alive. It is important to include the existing creative parties already from the beginning and to connect them long term with this location they need affordable rents. (HafenCity Hamburg GmbH, 2019)

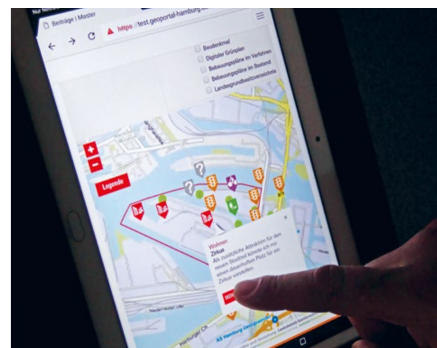


Fig. 39: DIPAS Online Participation (Hampel 2019)



Fig. 40: Neighborhood Festival 2018 (Hampel 2019)

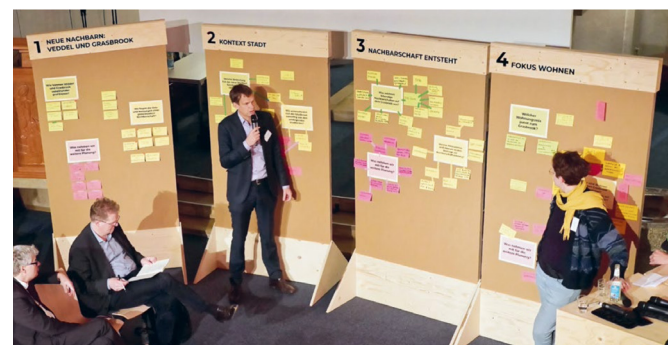


Fig. 41: Participation Workshop Stadtwerkstatt 1 (Hampel 2019)

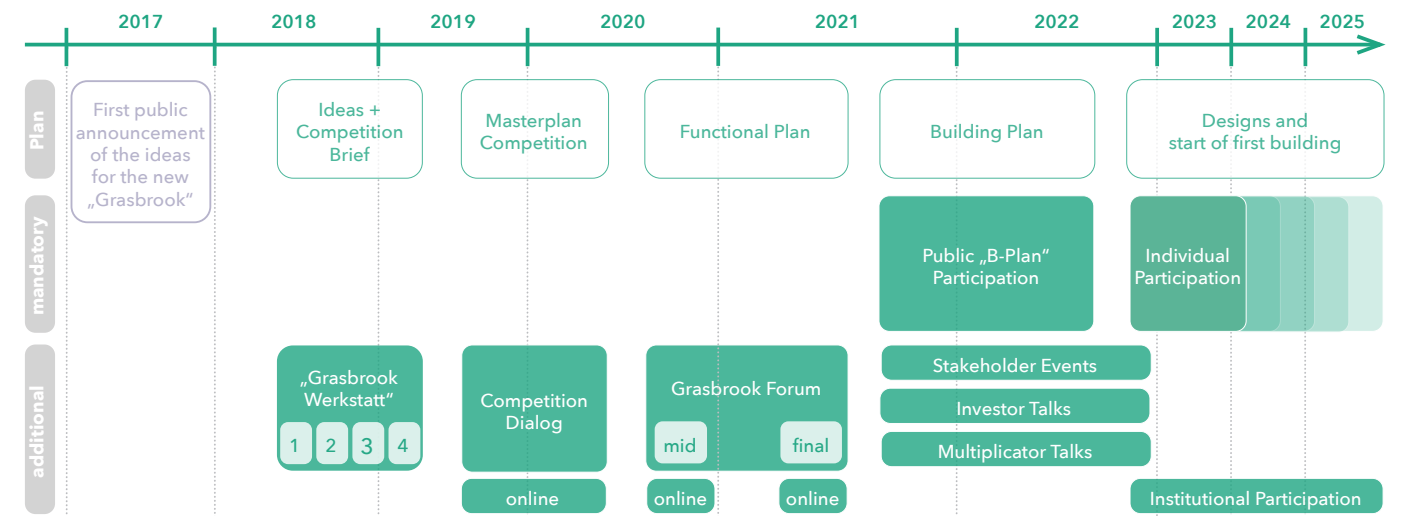


Fig. 42: Timeline Grasbrook (own material)

The mix of working and living is seen as a strength of this new quarter. A place for the sustainable experimentation was identifies as a possible identity of the Grasbrook. This would make it different to the HafenCity and its neighbor Veddel. The participation process of four workshops was accompanied by Urban Catalyst. The documentation also includes a new online participation software DIPAS, which allows participants of the workshop as well as online to give comments and concerns about the current plans. All these results were gathered in a document published by the HafenCity Hamburg GmbH. Many aspects are taken on by the winning master plan. As the participation process continues the participants will have the chance to further influence the realization of their ideas.

04 Design

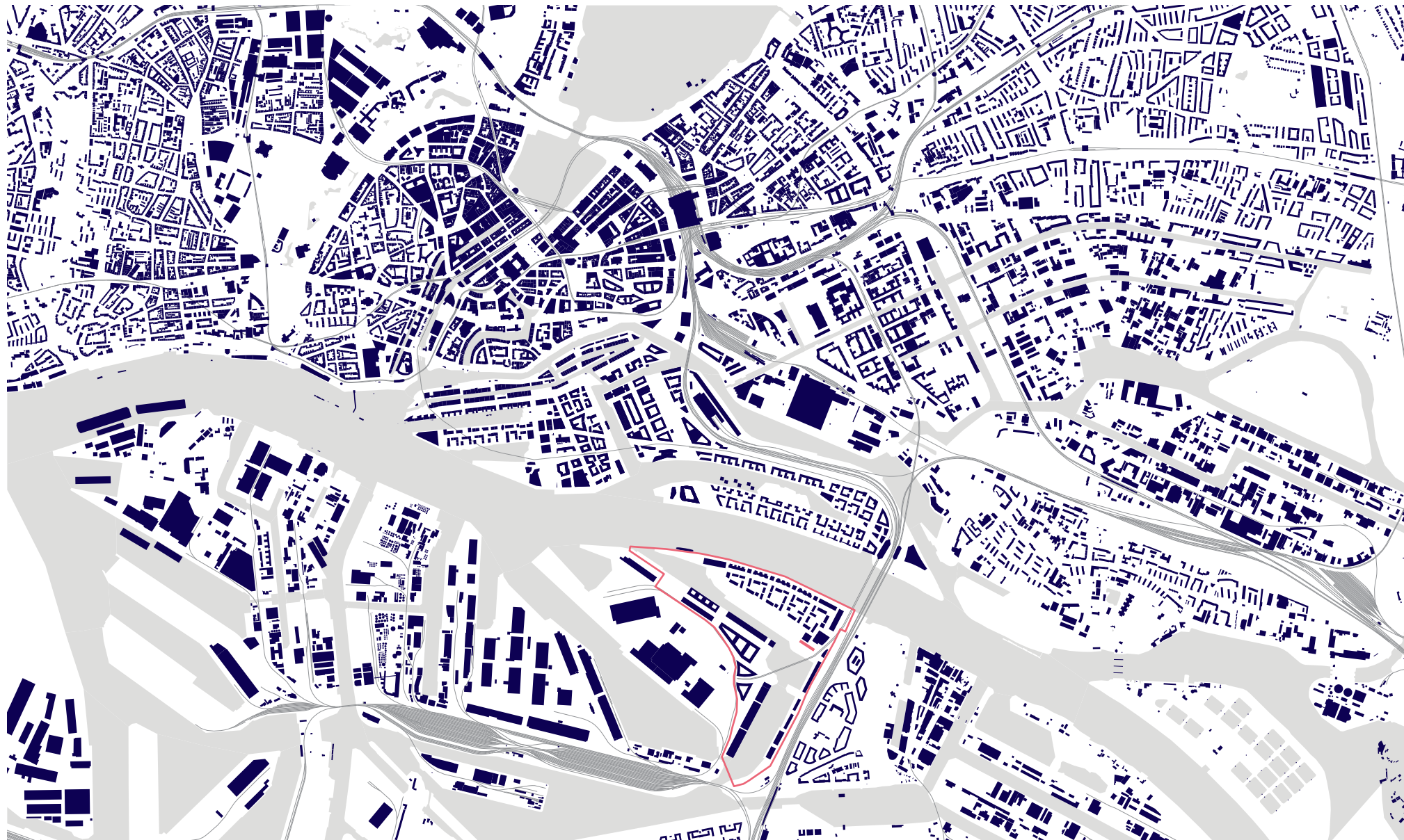
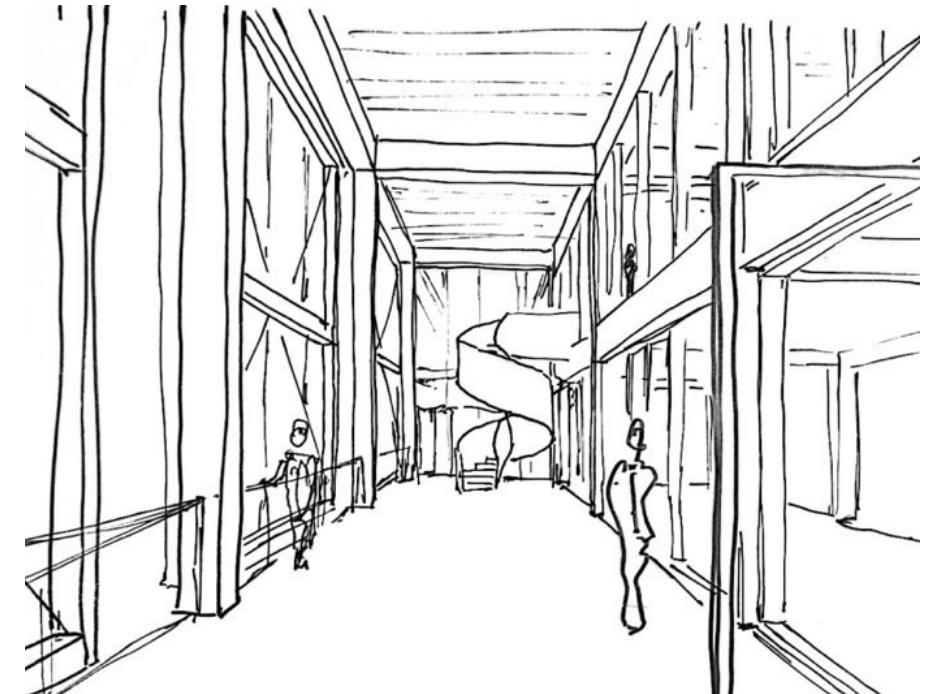


Fig. 43: Hamburg Map
(own material)

Fig. 44: Interior Sketch
(own material)



Master Plan

The winning master plan of the competition in April 2020 by Herzog de Meuron and Vogt Landschaftsarchitekten (Fig. 45) convinced the Jury with a conventional organisation of houses and streets and the quality of a large park located between the residential houses and the old roof of the Überseequartier. In the master plan the 500 meter long roof would be rebuilt and form an urban boulevard of sport, cultural and leisure functions. An spacial quality that could attract visitors from all Hamburg beyond the local residents. The roof would connect the park with the water and serve as buffer-zone. The qualities I of this space I tried to capture in model and I sketched the potential of how the roof could be activated. The quality of this scheme lied in the over-provision of cultural space under the roof. The generosity of the park and the character that roof would give to the new quarter.

An updated master plan was published in summer 2021 (Fig. 48) as a result of the process for the functional scheme. The residential housing took more space because of noise issues. As a result the park moved down to the water and the roof shortened from 500 meter to 180 meter. Many of the qualities that I could identify in the original master plan (Fig. 46, 47) were lost, especially the generous provision of non commercial space.

Fig. 45: Original Masterplan (HdM 2020)

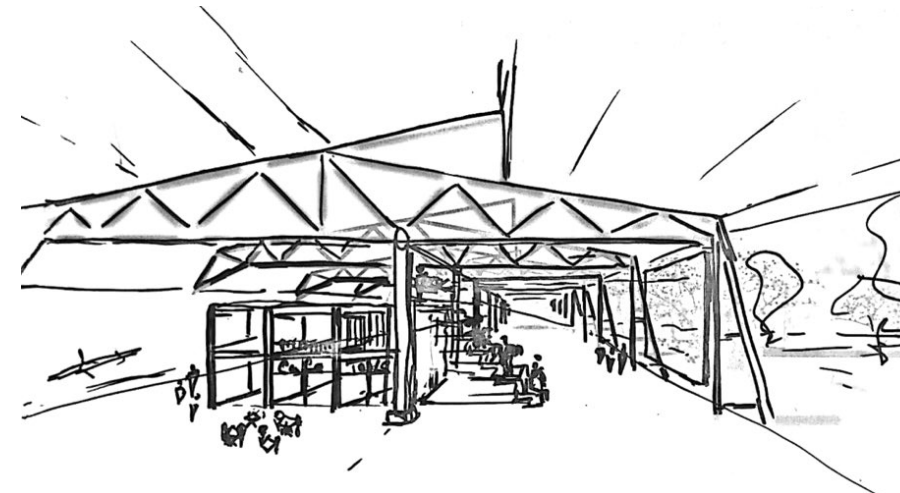


Fig. 46: sketch original Masterplan (own material)



Fig. 47: Model original Masterplan (own material)

Fig. 48: Updated Masterplan (HdM 2021)



Urban Position

The design project wanted to create an architectural framework for these public amenities. To find a location and a suited volume I experimented with the qualities of the element that were given by the site. (Fig. 50, 51) The elements were the existing roof, the plaza and a tower, which was at one point planned to house the neighborhood center. I explored the qualities and potentials of these three scenarios to house this framework for change. The roof could house small scale pavilions, be closed to form an assembly hall and its facade could be used as a stage for outdoor performances (Fig. 49). The plaza as a public square is the purest of public spaces, providing the ground for markets, festivals and many other activities, always accessible and very flexible (Fig. 53). Due to the level difference between the waterfront and the plaza it had the potential to become a landscape and have an underground connection to the water. I could identify a conflict between the landscaping and the potential of being an flexible public space. The tower had the potential of being a stacked public space with an expressed staircase to invite pedestrians up (Fig. 52). Following the box in box approach these public platforms could be filled with pavilions that change over time. This open shelf of public platforms would only be the lower levels and would have more conventional offices on the upper floors.

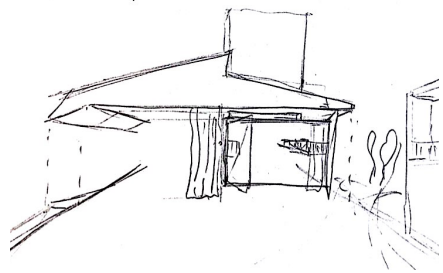


Fig. 49: Sketch Roof
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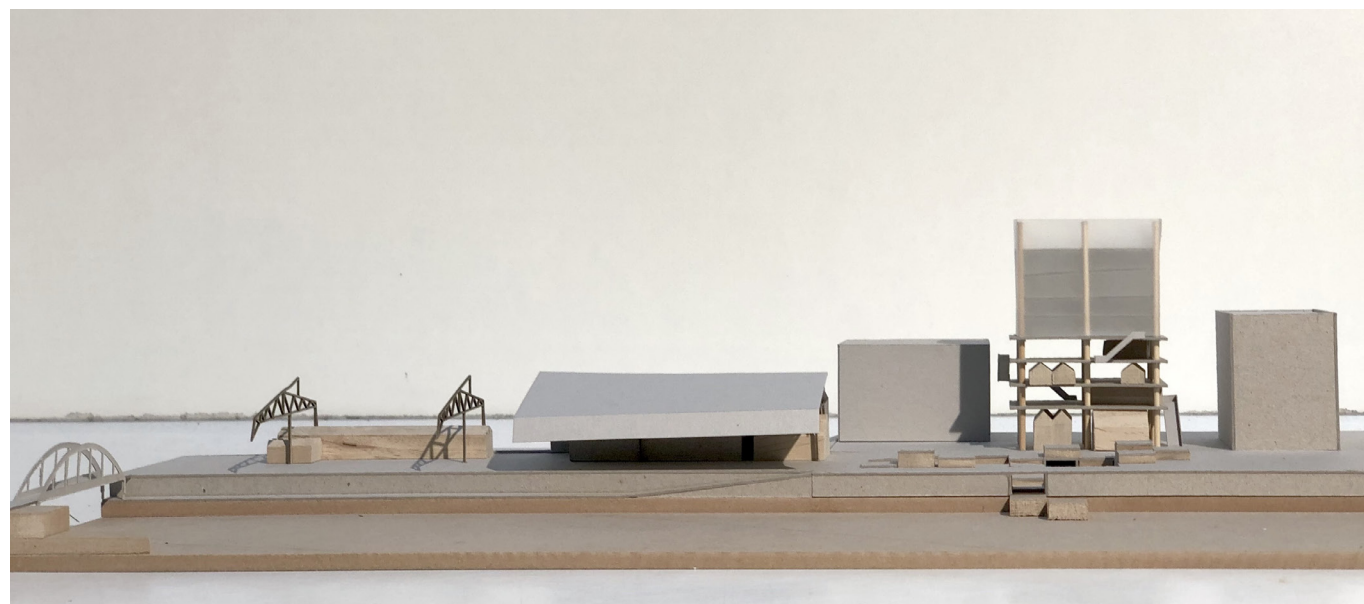


Fig. 50: Experiment Model
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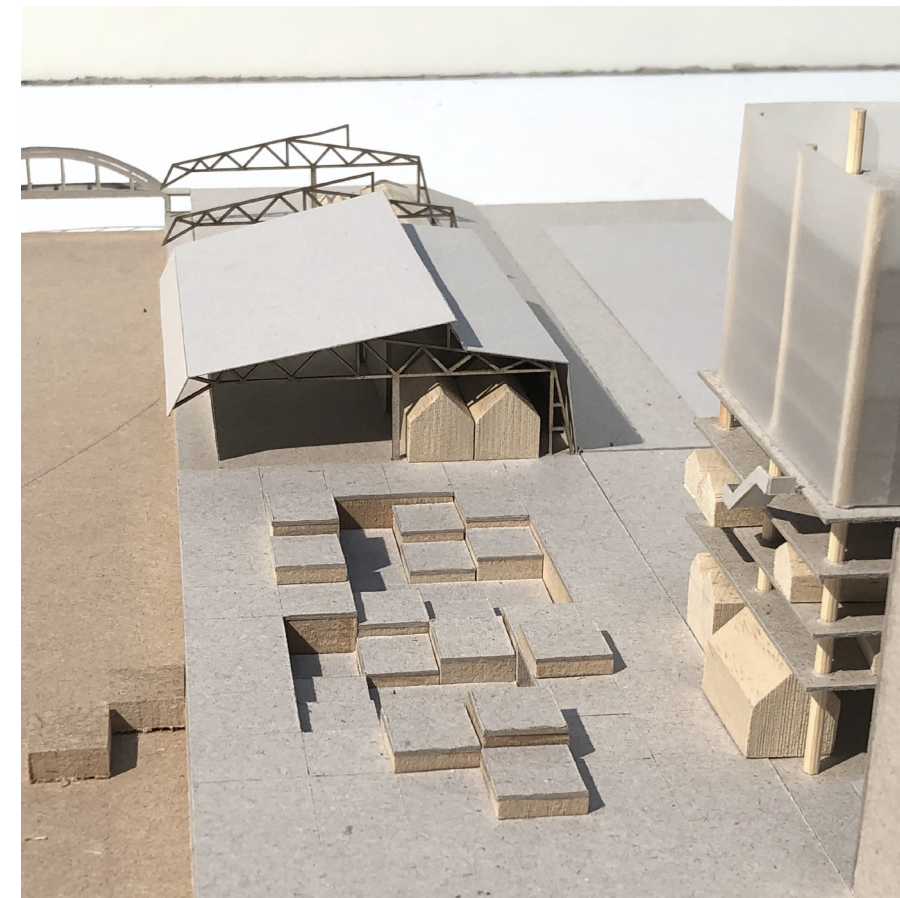


Fig. 51: Experiment Model
(own material)

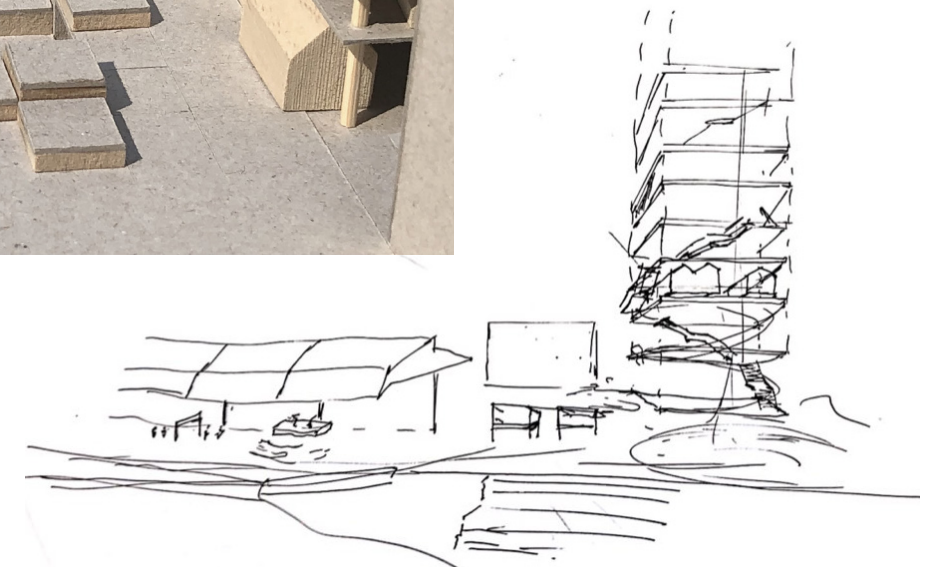


Fig. 52: Sketch Tower
(own material)

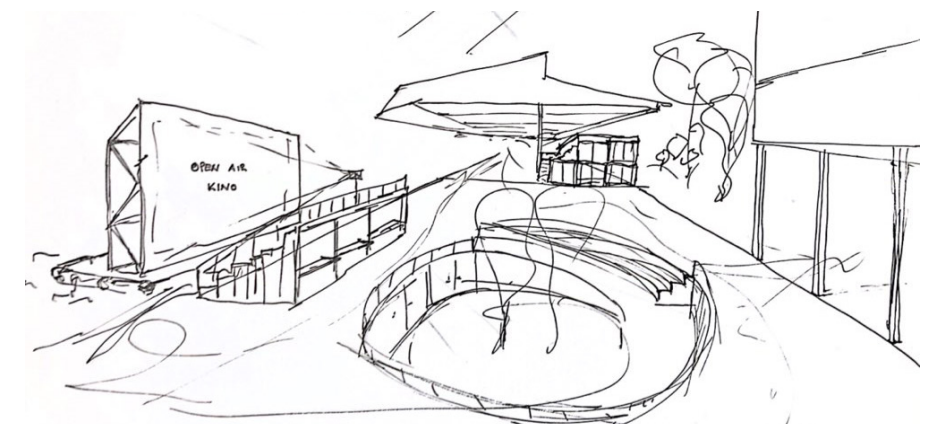


Fig. 53: Sketch Plaza
(own material)

Even though I explored the elements individually as showcase-site for the building design all locations are essential parts of the framework for cultural and community spaces in the neighborhood. They all carry the potential of being utilized for cultural activities following my ideas and like the master plan also proposes. (Fig. 59)

Position and Outlook

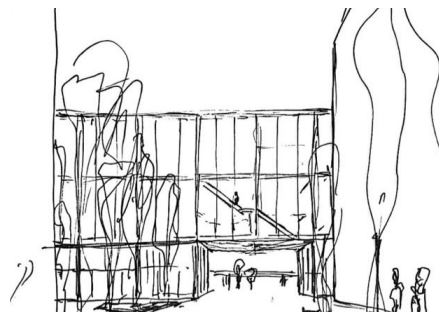


Fig. 54: Design Sketch Crossing (own material)

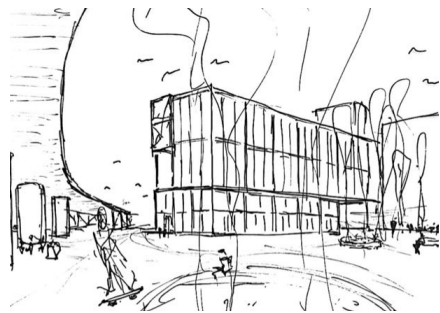


Fig. 55: Design Sketch Bridge (own material)

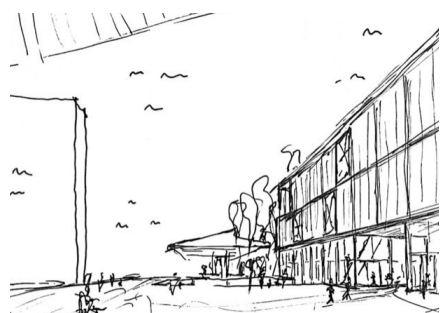


Fig. 56: Design Sketch Plaza (own material)

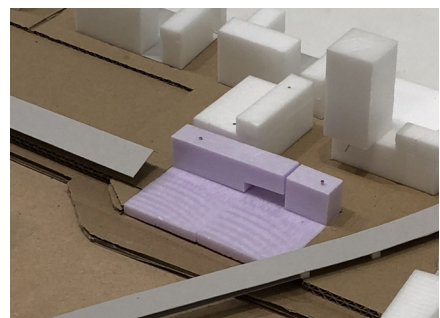


Fig. 57: Design Site Model (own material)

After the experiments I choose to sort the urban situation new and introduce a new element. Inspired by the buffer character that the roof had connecting the park with the water the design is in its urban positioning a buffer of public amenities between the plaza and the neighborhood centre. The building is a slim volume along the plaza, parallel to the axis of the Veddel Bridge and the roof. The building has a facade towards this public activity axis and in the back the school and a smaller square with a tower. The building in the centre of the activity flows and connects the activities of the neighborhood. With the plaza design the design introduces a lower plaza which connects the building with the water front and the levels of upper and lower ground floors.

To connect back to the ideas from the experiment the Building Design is only one element in the framework of cultural spaces in the neighborhood. Other spaces around the building are urban sports under the high-line, a professional sport field in the park and a pier for water sports. The building as a

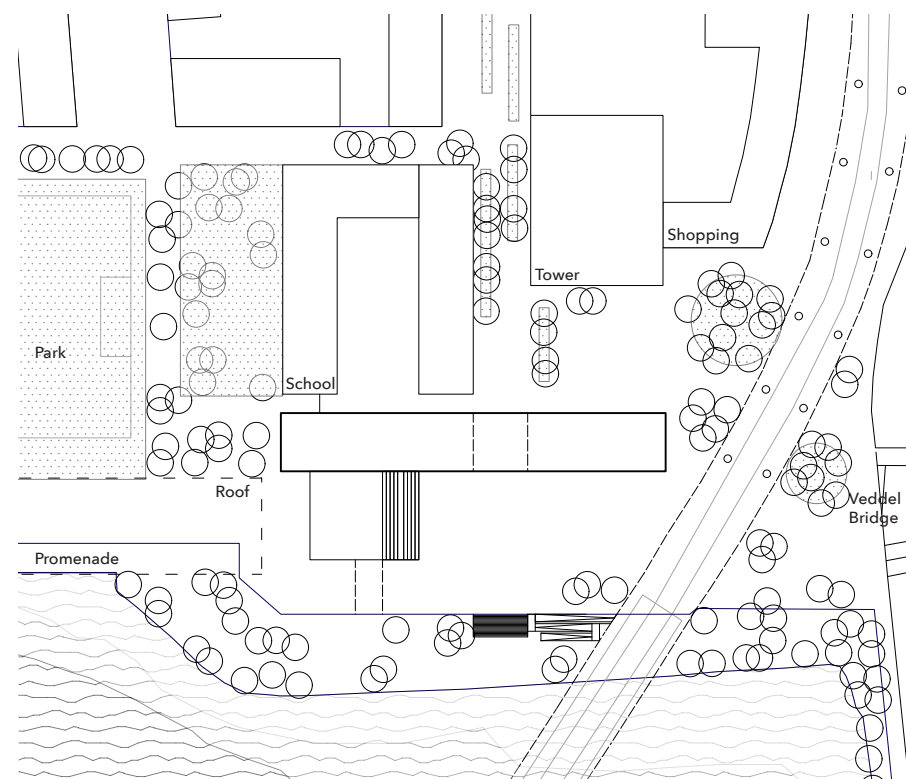
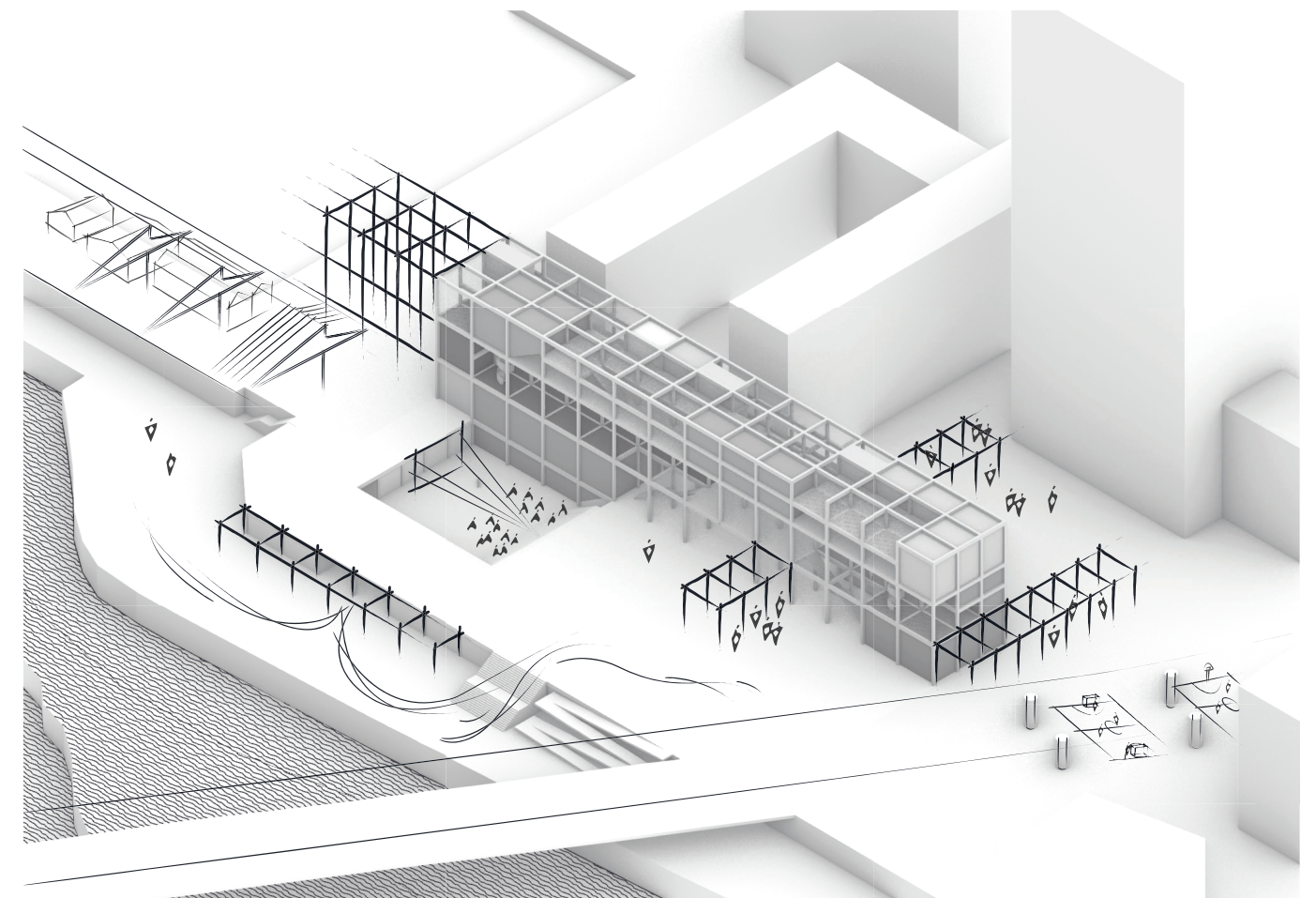


Fig. 58: Design Site Plan (own material)

framework can be physically extended towards the park. The roof as a covered outdoor space contains many of the ideas from the building design and can be utilized as an extension of it. (See Fig. 59)

The design is specific to the location at Grasbrook in Hamburg, because it reflects the ambitions of the participation process for a culturally active and non-commercial place. In the network of spaces for the neighbourhood my building design makes a proposal of how these ambitions could look like by detailing one element of the network. This proposal expresses the ambitions for experimentation and the desire to go against the conventional market forces, in order to archive a more inclusive and socially just public space.

Fig. 59: extended Design Sketch (own material)



Conclusion

The research was driven by the question of how architecture finds its form in becoming something that evolves continuously; and the hypothesis that architecture can adapt over time, if designed openly. I believe that a building can survive long if it can adapt to changes. But how can we design for changes that we don't know yet? Following the ideas proposed by Habraken and Eberle, one should design openly and undefined. The other layer of a long-lasting building is its acceptance and popularity by the user. In a building organized with strong user involvement, the users can determine how the building needs to change. This way the building can grow and shrink without becoming something else.

The investigations of part one: Literature Review form an appropriate basis to formulate a strategy for the challenge I state. In order to rethink public space, it was important to look at Mouffe's definition and claim that public space (in my building design) should address everyone, and not only to specific groups, which has become the recent trend. The investigations on a more flexible architectural framework inspired by Habraken led to a strategy of open form. Architecture should be open and incomplete, leaving space for change and appropriation by the user. According to Lacaton & Vassal a great value can be found in the over-provision of space because it allows appropriation by the user and expansion in the future. Thinking in an architectural framework addresses the individual scale and connects it to a larger whole. It therefore seeks an element that both unifies all parts by being generic and incorporates the specificness of each individual part. In reference to Eberle, a separation of building elements is crucial. These investigations form a basis and lead to a strategy of elements that become crucial in the later stages of the design.

The investigations of the second part: Study Case Berlijn-Plein are inspiring and teaching. The atmosphere and expression of the place is engaging for visitors and create a low threshold to participate. This atmosphere comes from the smaller pavilions that together form a greater whole. The interplay of small scale individuality and connectedness is very attractive. Behind the scenes lies a complex participatory process with both

neighborhood organizations involved but also representatives of the city. In the case of Berlijn-Plein the co-creation approach works well for the ongoing place-making process but showed some difficulties when applying it to a building design for Berlijn-Plein, which I learned in the interview with Donica Buisman. Creativity works better with guidelines that set a frame, it is hard to co-create on a blank page. The conclusion for my investigation is therefore to focus on a buildings design that is engaging and encourages involvement during the user phase, like the work of Bo Bardi and Lacaton & Vassal, instead of co-creating a design.

The investigations of part three, Site Case Grasbrook showed that the ambitions of the new development form a promising context for the building design of my project. The well documented participation process elaborates on the ambitions for innovation, experimentation and targeting a socially mixed quarter. Especially fruitful was that the development is currently ongoing which allowed me to interact with stakeholders and partake in a participation event. The process is currently on the urban scale of the functional scheme and not yet on a building scale. I therefore learned that the current master plan cannot be treated as fixed constraints and because of the context of an ongoing process it must be treated more flexibly. Based on the ambitions and wishes from the participatory process I took the cultural, community and not commercial functions and combined them with the qualities of the master plan into a new scheme for my design project. The new scheme can be seen as a framework for many different functions but will always remain a public space for the future citizen of the Grasbrook.

I aim to apply the conclusions of the investigations in the design part of the graduation project and use the design as a continuation of the investigations.

Reflection

This chapter is a reflection on the research methods, outcomes, the relationship to the building design and the graduation project as a whole. I started from the observation that the greater part of market driven architecture no longer serves people's needs. These needs change over time and so should architecture. Yet, the way architecture is built often doesn't allow this, because it is built for a certain use, but not changing uses in time. Nowadays, change happens faster than ever before, which causes misalignment of needs and the provided building. To escape this market-driven logic, my investigation engages with the question how architecture can evolve over time together with the changing needs of the people. In investigating how public involvement can help design for continuous change and the architectural form that incorporates this approach. The goal of this approach is to create an architectural framework that provides high quality public space and serves the cultural and communal infrastructure of its context.

Research Methods

The first part of the research, the Literature study of references from the past and now gave answers to the research questions and formed a theoretic basis for the building design. For example, the approaches of van Klinger and Bo Bardi are a direct inspiration to the building design: while criticizing the limits of their projects to their time and context, my design investigates how their ideas can be applied nowadays.

The second and third part of the research was comparative research on two cases: the Study Case Berlijn-Plein in Utrecht and the Site Case Grasbrook in Hamburg. Studying the Berlijn-Plein project was very inspiring and informative. The investigations showed the complexity of a project with participatory ambitions. Not only the participation of the user side is complex, but also on the side of the city and neighborhood organizations. Building in this context takes longer than the traditional way. This led me to the conclusion that trying to mimic a complex participatory process like in Utrecht would be inappropriate for a graduation project and would shift the focus away from the building design. I therefore focused on an engaging design by learning and

getting inspired by the process of the case study in Utrecht and reading into similar approaches in Hamburg. The role of the architect in this case is not to hand expertise over to the user, but to be well informed about them and their wishes. The Study Case gave me an informed position for the design. For example, the engaging atmosphere in Utrecht became a direct reference in the design project.

The Site Case Grasbrook is a representation of ambitious development area. The well documented participatory process informed well about the ambitions, wishes and goal of this new area and provided a base for the building design. The participation events that happened in 2021 allowed me to follow the participation process LIVE and to participate myself. Thanks to the COVID-19 situation the events were held in a hybrid set-up. The results allowed me to conclude on a functional proposal for the building design. To validate these proposed functions further engagement with future users would be needed, because the current process focusses on the whole neighborhood and not individual buildings.

Design Project

The research did result in a set of principles and formed a solid base for the building design. Many of the researched aspects played an important role the project once the scale got smaller. In the beginning of the design phase the project focused on the larger scale and needed to set some constraints, which were originally formed by the master plan. Because the Grasbrook development was still in process, the master plan changed during my graduation. This was quite disturbing for my design process, but finally encouraged me to create my own version of the master plan. Instead of restricting the design to one position it is now a framework that can spread to several locations in the quarter.

How can the user be encouraged to participate in the building? The moment of zooming into a smaller scale, when touching aspects like space layouts, facades, and technical solutions, is when important aspects of the research came back into the project. Themes that the research dealt with theoretically, now find an application in the design. For example, Lacaton & Vassal's ideas on appropriating space is a direct reference and defines my building design concept much.

In retrospective I could say that in the research and beginning of the design part, I was trying to prepare the design based

on assumptions as best as I could, but only by getting started with the design I could touch the topics that I was interested in from the beginning.

Looking at the process of this graduation studio the framework and approach of the Explorelab allowed me to experiment and set my own project outline. It has been a challenge to be both clear about the outline that I set myself and about the design response to this outline. Because both came from myself, it was tempting to change them. This way constraints of the project stayed quite fluent. Only when the building design took shape the project got more clear and easier to communicate. This is the moment where aspects of the research like changeability, public space and the architectural expression came back. In the small scale, the details are where the design gets its character. The urban scale is important to form a base for the small scale but is in my project more related to the context, then to the themes of my research.

My mentor team advised me throughout the whole process. Without interfering or giving too much of a direction they helped me focusing on the ambitions and core concepts that I identified myself in the beginning. During the research a variety of references were mentioned, which later played a key role in the design. After zooming into the detail, they helped me looking back at the bigger picture.

I am trying to design an architectural framework for public functions that can change over time. While the individual functions that I am proposing now: a theatre, common room, dance, and music studios, can change the building stays a framework for cultural infrastructure. With this project I want to give an example of how a new kind of public building could look like. While this design is specific to the context and ambitions of the Grasbrook, the idea and typology is applicable to other places. The urban studies in the beginning of the design process show that my project idea can be seen as a network of cultural infrastructure, which includes the roof, the plaza, the school, and the cultural center, from which my design showcases the cultural center and the plaza. Because of the realistic context of the Grasbrook development, the project could not only spark ideas but also be applied if interest is shown. I am planning to share the results of my project with local organizations.

By challenging the conservative role of the architect in delivering a complete and perfect architectural product the project encourages to see architecture as a framework, open to be appropriated by the user and changed in the future.

On a social level this project encourages the citizen to get involved in the public building. The project encourages a new understanding of public building not only for the people but also by the people. The ambition is that this instructiveness is expressed in the architecture.

Towards the P5 I aim to elaborate the design in a more complete way. This includes applying the identified concept in the details of facade and structure, as well as the expression of the facade. Further, I also want to showcase the changeability of the scheme by showing different uses in the spaces and how the building can grow with the development of the Grasbrook by showing that it can grow and shrink. Finally, I plan to show the building design and its character in physical model.

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Interview #1: Berlijn-Plein

Date, Time	Sunday 2nd May 2021, 14:30
Place	Berlijn-Plein, Utrecht
Interviewer	Leon Thormann
Interviewee	Several Visitors

Questions:

Q1.1 Do you live in Leidsche Rijn?

Q1.2 For how long do you live here?

Q2.1 Do you come to Berlijn-Plein often?

Q2.2 What do you think about the place and the project?

Q3.1 Did you participate in any of the participatory opportunities and workshops?

Q3.2. What made you participate, or why did you not participate?

Q4.1 What do you expect from the future plans for the place Berlijn-Plein?

Interviewee A

Young couple, estimated age 20-40, living for 2 years in Leidsche Rijn

Q.2.1 Yes, they live close by and like the atmosphere of the place. They come often to see what is new.

Q.2.2 They were very enthusiast about the place, like the atmosphere and different activities, workshops and festivals.

Q.3.1 Yes, they joined a planting workshop last summer and enjoyed it a lot. The plants that they potted are still on their balcony.

Q.4.1 They really like the place as open as it is right now and are affright is might change with a permanent building coming soon. They would also be interested in participatory process in the future.

Interviewee B

Young couple, estimated age 20-40, living for 1 ½ years in Leidsche Rijn

Q.2.2 They were very positive about the place.

Q.3.1 No, they did not participate, because they relatively new to the neighborhood.

Interviewee C

Family Dad, estimated age 40-60, from Belgium for a day trip

Q.2.1 No, this was the first time. His sister in-law lives in Leidsche Rijn and he is visiting her together with his partner and two small children.

Interviewee D

Man walking, estimated age 60+, living for 1 ½ years in Leidsche Rijn

Q.2.2. He is very positive about the place. He likes to come here to see what is new.

Q.3.1. No, he did not participate in any workshops, because he is new to the place. He did not seem interested to participate in the future either.

Interviewee E

Woman, estimated age 60+, living for 12 years in Leidsche Rijn

Q2.2. Yes, she comes here often during her walks. Interested in the latest developments. Likes that there is so much space for kids and artists.

Q.3.1. No, she did not participate any activities.

Q.3.1. She is also not interested in participating in the future, because she doesn't feel like it.

Interviewee F

Larissa Koers, project coordinator at RAUM, estimated age 30-50

Q1.1 Yes, she lives in Leidsche Rijn since 2018.

Interview #2: RAUM

Date, Time	Monday 17th May 2021, 10:00
Place	Online (video call)
Interviewer	Leon Thormann
Interviewee	Donica Buisman, Project coordinator at RAUM

After the first contact

Introduction

My name is Leon Thormann; I am an architecture student from the TU Delft. For my final master project, I am researching the themes public involvement and continuous change. At the core of my research, I am looking at the project Berlijn-Plein, which from my point of view is a positive example in co-creation (involvement), placemaking and circularity (continuous change). My particular interest lies in the process: How involvement and change can be structured, organized and managed?

Thank you for taking the time today to have a conversation with me. I will try to keep this interview to one hour. I will host the interview and my research partner Vera will take notes. Also, if you are okay with it, I would like to record the interview. [record via zoom]

Questions:

A. Introduction

What is your role at the Berlijn-Plein?

What is the role of RAUM at the Berlijn-Plein?

"I'm the founder and director of RAUM." RAUM is basis for the Berlijn-Plein development. It started 2016 and was asked to consider an assignment for the city of Utrecht for the terrain. Big cultural building, 9000 sqm....

The first idea, in ca. 1999, [for Leidsche Rijn Centrum was] Shopping, houses, leisure. This specific terrain should be a cultural hub. [Several top-down approaches from 2004 onwards] didn't work out. In 2016, the city of Utrecht decided to do it differently.

She got the job, because she has a cultural and co creation background, which interested the city. She knew Utrecht from projects - culturele zondagen. She did not know the area, there was only the cinema., nothing else. She didn't know anything.

Why did the City of Utrecht ask for a placemaking approach?

First, they tried the top-down strategy, but it didn't work. Everything else failed, so they tried this.

[The early process of Berlijn-Plein is well documented in the] Master thesis from her college Rinke Vreeke. Vreeke, R.E. (2020). Een nieuwe culturele voorziening in Leidsche Rijn Centrum: van Schouwburg XL tot cultuurcluster Berlijnplein. Faculty of Geosciences These (Master Thesis)

Placemaking via programming, she had some experience with it. It was no perfect project, it took a very long time. But she believes that more (not all) cultural projects can be organised via the bottom up way.

She thinks the function of the development determines the decision of having a top down or a bottom up strategy. (a design museum for example is a top down decision, so bottom up doesn't make sense)

What is your understanding of co-creation?

- How important is continuous participation for you?

B. Initiation

How did Berlijn-Plein start? How did RAUM start?

Which role did the municipality Utrecht play in the initiation of it?

She had a direct assignment from out the municipality. The assignment was to make a concept to experiment with for two years, to think about what kind of building it should be

She said: "I will figure out a concept and what kind of concept fits the spot, but I can't promise the execution of the project. If it fits me, I can, but if the concept fits the place, but not me, then I'm not the person to execute. I have to talk to a lot of different people first before I can have a 'vision'."

What is happening to the specific spot? Who is living here? Research, three scenarios, one scenario was very interesting → RAUM

She wanted to execute it, but she wants a independent organisation to execute. Own decision etc. even though it is an assignment from the city.

How is the municipality involved in the management of the Berlijn-Plein?

Person from the city (Trudi/Rudi Timmerman) and she work very close together, but it is a back and forth from working together and being independent. She can do that because she has been on both sides, (neutral).

She likes combining all the wishes of all the parties, without making compromises.

RAUM is the independent organisation that she wanted.

Latest plan is the 4 year plan.

A. Structure

Today, there are more parties on the plot. Is RAUM the overarching party or on the same level?

They are the same level, but it is sometimes hard. They used to be the pioneer, but now they are on the same level - they choose for that. But it is also like a growing up kid. (2 year program plan: what kind of building should we develop at the end?) It shouldn't be a place for just RAUM. It has to be a place where more parties make the place.

What is the relationship between the different parties, municipality, RAUM, Artists?

They started looking what kind of partners should be involved. DePlaatsmaker is this new partner. They were talking about developing something together, Berlijn-Plein is the first thing that they did together.

The main part should be cultural, but not all: Welfare, national theatre, designers, young city advisory organisation (everyone under 35). In the end it will be 40 other organisations.

How is the process at Berlijn-Plein organised?

She is into co-creation (even though not sure if that was a good decision) Everyone has to have the same influence, because otherwise it can be a disruption. Therefore, they decided to have the same level than the others, but it is sometimes hard to 'step down' in the scale, because in the end she is in every decision-making party.

She in the board, PvE, etc....

They do have an overarching organisation to make sure that all organisations have the same level of involvement. Currently this is done by the city. She has never developed a building, the city wanted to have more control over the expertise on this project.

They wanted an organisation with all these parties, to make sure that everyone stays as involved as they should be. It is so important to stay hyper involved. It is hard sometimes, otherwise it is just the city deciding what is happening. She constantly checking if all the parties are still are as involved as they should be.

Who takes the decisions?

Project team of the city, new project team (corporation independent from municipality) since this year.

A. Involvement

What is your understanding of co-creation:

That you come up with a plan/scheme for a plan together with the users of the area and ideally that you also execute it together.

Should Co-creation stay continuous?

She would love to say "yes" but can't from her experience. How do you make an high artistic program when the ideas from the co-creation are not so innovative? You don't want to not involve the people, but the group should actually not too big.

She got inhabitants involved, but she would now choose different people after getting to know the Leidsche Rijn better.

She didn't have over planning for the workshops and decided the workshop topics ad-hoc. There were three different sorts of programs. For Example on topic Financial inequality -What do the inhabitant think about that?

How does the involvement of the neighbourhood work?

16 co-creation meetings, 1000 people

The people say they want markets, workshops, things for the kids to play with.

She stopped doing it, because they were not getting knew info. The responses repeated themselves.

She should have made a structural community from these sessions, in order to keep them being involved later in the project. Now they want to go door to door to

ask questions per the sort of program. It is a struggle to combine co-creation and artistic program.

You mention that both neighbourhood people and parties should be involved - are both important?

Yes, both are important. But how?

"The approaching is not the problem, but to truly co-create is really difficult."

Option one: here is the plot, this is what people want → send it to the city

Option two: co designed building ???

[Here she stopped this storyline]

The involved parties are not aware of what they are co creating, that makes it difficult. Unless you take at least 4 years

You can do [it is easy to do] co-creation for a concept, or on an abstract level, but to do co-creation on detail with neighbours is hard. There is also an advisory board checking if what we do is artistic enough. Some things are just not artistic enough. For example, the piece of someone without an artistic education is not valuable enough.

Who is going to do the design? Are you going to an architect for the design?

When the design starts, we should scale it up and present your plans to the neighbours and let them come up with details.

In the consortium applications we also asked for experience in co-creation.

Architects often say that they do co creation, but actually it was participation - only people commenting on a design.

There has to be more experience on it to be actually able to succeed in co-creation.

From reading the documentation I could find online, to me, the process seems quite curated. Do you agree? And do you think that that is necessary for the success of the project?

This is the dilemma. Good co creation should have a curator that combines the ideas in a way that it is a project that even reaches more people than participated in the co creation. The restaurant is for example curated, they just let an architect design it. The architect tried to involve people, but only two people showed up. Everything they did was under very high time pressure. For co creation you need more time.

B. Personal Opinions

I would see Berlijn-Plein as a successful project. If you agree, my question is, what makes Berlijn-Plein a successful project?

This is truly a place where bottom up and top down are coming together. It has the freedom without being too free. It is organised but not too professional. A lot of people feel welcome.

C. Future

What role does RAUM have in the future of Berlijn-Plein?

What role would you like to see for it?

Do you see Berlijn-Plein (or RAUM) as a cultural institution?

She hopes that Berlijn plein is a place where a lot of parties and institution are staying and that each of them have their own identity. And that something is making sure that all the parties are staying involved from out their own identity and program.

The current program at Berlijn-Plein is based on making an identity / making a place, which creates this temporary festival-like atmosphere. Let's say that the making of an identity / a place is complete.

How do you see this spirit continue in the future of this place?

She is getting it started again, but not from out RAUM, but from out Berlijn Plein. She hopes the other parties agree and go for that too. She is not happy with the amount of co-creation they are doing right now.

She doesn't think they can continue the festival like atmosphere, because the buildings are temporary. The majority of the area that is now open space and will later be building (9000m2)

4000m2 (she says feet, but I think she means meter)

There will be places for kids to play etc..

There will be places to stay in the open area (benches etc..)

The face of the building should be not rectangular, but flexible, temporary character...

The process is moving towards a more permanent building. What would be the perfect building for you?

Not one building to begin with, more buildings, more entrances - a city within a city. Not completely out of stone, wooden structures. Round forms. Feel creative, be in their whole essence. Round forms spark creativity more than rectangular ones, similar to Rudolf Steiner's ideas.

What about a permanent infrastructure, which houses other temporarily structures of the inner parties.

She really can imagine that idea, but it should stay evolving all the time.

The public space should be the main starting point behind the project. The only reason that this is not happening, is because of money. Every project has a financial model behind it (rent etc.). For this project many parties are only involved for the financial interests.

How can the process go from temporary to structural?

If you want the one to float into the other, you should have a plan up front. And you should constantly communicate and refer back to it. Make sure everyone knows.

What do you learn in the temporary process you should use it in the structural? That should be a continuous process. There are not enough places that have this process working.

The way that you're used to think about processes is the biggest problem. You constantly step into old ideas. You don't want to and try other things, but that's what she sees a lot. People go back to things of which they think it should work, because they did it before like this. She is constantly fighting against "the old way of doing things".

Keep being critical to yourself and ask if this is the most co-creation that you can do. Stay true to what you believe!

Interview #3: HafenCity Hamburg GmbH

Date, Time	Wednesday 9th June 2021, 11:05 - 11:40
Place	Online (video call)
Interviewer	Leon Thormann
Interviewee	Philipp Preuner, Assistant to the executive director at HafenCity Hamburg GmbH

After the first contact

Vorstellung

Mein Name ist Leon Thormann; ich bin ein Architekturstudent an der TU Delft. Im Februar habe ich meine Masterarbeit begonnen mit dem Thema öffentliche Beteiligung und kontinuierliche Veränderung. Im Kern der Research habe ich eine Case Study untersucht, das Berlijn-Plein Projekt in Utrecht. Ein Projekt mit einem Fokus auf Ko-Kreation (Beteiligung), Identitätsstiftung und Kreislaufdenken (Veränderung). In dem Entwurfsteil meiner Arbeit möchte ich dann so etwas ähnliches für den Grasbrook planen mit der Funktion eines Gemeinschaftshauses oder kulturellem Zentrum.

Vielen Dank dass du dir heute für das Gespräch mit mir Zeit genommen hast. Ich habe einige Fragen vorbereitet und werde das Gespräch in einem Interviewformat leiten. Wenn es ok für dich ist, würde ich das Gespräch auch gerne aufnehmen.

Fragen:

A. Begrüßung

Was ist deine Rolle in der HafenCity Hamburg GmbH? Was ist die Verbindung zwischen der HafenCity Hamburg GmbH und dem Grasbrook?

(min 02:44) Philipp Preuner ist einer der Fachassistenten der Geschäftsführung und Zuständig für den Bereich Nachhaltigkeit und Innovation. In dieser Aufgabe ist er auch für den Grasbrook zuständig. Die HafenCity GmbH ist für vier Gebiete zuständig. Neben der HafenCity sind das Grasbrook, Billebogen, Science City. Der Grasbrook ist für ihn relevant, weil sein Schwerpunkt Smart City Thema.

Die Hafencity Hamburg GmbH hat von der Stadt Hamburg den Auftrag als südliche Fortführung der Hafencity den Grasbrook und weitere Hafengebiete zu

entwickeln. Philip ist von Beginn an, vor vier Jahren, bei dem Prozess des Grasbrooks mit dabei.

Besonders interessant finde ich, wie der Prozess zustande kommt. **Sind die Entwicklungen auf dem Grasbrook von der Stadt initiiert worden?**

(04:00) Ja, die HafenCity Hamburg GmbH ist ja eine 100% Tochter der Stadt Hamburg [, die Initiator der Entwicklungen ist].

Was sind Ihrer Meinung nach Gemeinsamkeiten und was sind Unterschiede zwischen HafenCity und Grasbrook?

B. Beteiligung

Wie kommt es das die Stadt beim Grasbrook eine intensivere Beteiligung versucht durchzuführen als normalerweise üblich und vorgeschrieben?

Das kommt zum einen daher, dass es einen Paradigmenwechsel gab in den letzten Jahren und Jahrzehnten, dass man mehr Beteiligung auch schon in den frühen Planungsphasen integriert. Das kommt für uns zum Teil als Vorgabe von der Behörde - von der politischen Seite. Zum anderen ist es auch immer ein Thema in der wissenschaftlichen Literatur. Das ist etwas, dass wir auch selber pushen. Zum anderen gibt es auch Impulse aus der Stadtgemeinschaft (Community): Bewohner aus Nachbarstadtteilen und Bewohner der neuen HafenCity, aber auch zukünftiger Nutzer aus der Start-Up Community werden mit einbezogen. Weil das Ziel verfolgt wird einen gemischt genutzten Stadtteil zu schaffen, werden nicht nur Bürger und Bewohner mit einbezogen, sondern auch Akteure der Kreativkultur und Unternehmer. (04:30 - 06:27)

Die Beteiligung soll über den gesamten Planungsprozess hinweg geschehen. Bei den Werkstätten zum Beginn des Prozesses habt ihr mit Urban-Catalyst zusammengearbeitet. Wie sieht die weitere Beteiligung aus? (06:42 - 07:16)

Erstmal geht es mit dem Format Grasbrook-Forum weiter. Hier sind wir in der finalen Planung der Funktionsplanung, Ende Juni ist die interne Schlusspräsentation. Im Sommer wird es dann ein weiteres Grasbrook-Forum geben, ähnlich wie die Zwischenpräsentation im November. Dort werden detailliert die Ergebnisse der Funktionsplanung vorgestellt und weiteres Feedback wird u.a. mit einer Online-Beteiligung eingeholt. Das ist der erste Meilenstein. Des Weiteren wird in Kürze eine neue Broschüre publiziert, welche die Bürgerbeteiligung zwischen Wettbewerb und jetzt, in der Funktionsplanungsphase, dokumentiert. Die Daten werden aufgearbeitet und die Ergebnisse werden ähnlich aussehen wie von den Werkstätten während dem Wettbewerb, da dies von Urban-Catalyst gemacht wird. Im folgenden Prozess wird auf Basis des Funktionsplans ein B-Plan erstellt. Im B-Plan-Verfahren gibt es eine sogenannte öffentliche Plandiskussion. Dies ist eine

gesetzlich verankerte Bürgerbeteiligung im Rahmen der B-Plan-Auslegung. Parallel zu dem gesetzlichen Beteiligungsprozess veranstalten wir mit den genannten Zielgruppen (Bewohner, Nachbarn, Kulturbetriebe und Unternehmer) Dinge wie Stakeholder-Veranstaltungen, Multiplikatoren-Gespräche, Bauherren-Veranstaltungen. Wir gehen dann auch in die Vermarktung bzw. in den Diskurs mit potentiellen Entwicklern der einzelnen Gebäude. Es wird aber auch übergreifende Foren geben, bei denen sich jeder beteiligen kann.

Analog zur HafenCity, wenn man längerfristig nachdenkt, wird es auch institutionalisierte Bürgerbeteiligung geben, d.h. das es ein Bewohnernetzwerk oder Stadtteilnetzwerk als Verein organisiert gibt (vgl. Netzwerk HafenCity e.V.). Es ist üblich, dass dessen Vorstand dann auch im Beirat der HafenCity Hamburg GmbH vertreten ist und auch in den Juries von Gebäudevergaben und Architekturvergaben, usw. repräsentiert ist. (07:17 - 09:58)

C. Gemeinschaftshäuser

Das Netzwerk HafenCity e.V. hatte auch einen großen Einfluss in den Prozess der Gemeinschaftshäuser HafenCity. **Wird das auf dem Grasbrook genauso aussehen? Kannst du dir vorstellen, dass beim Grasbrook ein ähnlicher Prozess auf größere Gebäude angewendet wird?**

Der Unterschied zwischen Grasbrook und HafenCity bezüglich der Gemeinschaftshäuser ist, dass die Gemeinschaftshäuser beim Grasbrook von vornherein mitgeplant sind. In der aktuellen Funktionsplanung vom Grasbrook gibt es zwei optionale Standorte, die eine relative große Dimension haben, in Gebäude integriert sind. Die werden von vornherein mitgedacht. Wir haben ja im Moment noch keine Bewohner [also auch keinen organisierten Verein, der dort beteiligt sein kann]. D.h. es wird anders ablaufen als in der HafenCity, wo die Bewohner besonders stark involviert wurden bei der nachträglichen Integration der Gemeinschaftshäuser in den Parks. Beim Grasbrook werden diese in den Gebäuden integriert sein und von vornherein mitgedacht. Eine Beteiligung wird dann nach Fertigstellung der Planung erfolgen, oder während der spezifischen Gebäudeplanung. In der Detailierung dann ähnlich wie bei der HafenCity, doch in der Konzeptionierung anders, weil es schon früher gedacht ist. (10:45 - 11:50)

D. Experimentierorte

Der Ideenfindungsprozess führt immer wieder zum Grasbrook als Experimentierort. Wo finden Sie das im Masterplan vom November wieder, den ich eher nüchtern beurteilen würde? (Die anderen Wettbewerbsbeiträge sehen etwas wilder aus) **Wie ist die Idee des „Experimentierortes“ in der aktuellen Planung umgesetzt? Wie ist die Umsetzung geplant?**

Im Blick auf den Realisierungsprozess gibt es ganz viele Möglichkeiten. Zum einen temporäre Nutzungen von Baufeldern, die erst später bebaut werden. Zum anderen Denkmalschutz Gebäude im Hafentorquartier, die erhalten bleiben. Das sind Orte, wo man über Beteiligung verschiedener Akteure innovative

Nutzungen Denken kann und Pilotprojekte ggf. möglich sind. Das sind die zwei Hauptmöglichkeiten in Naher Zukunft. Später sind Möglichkeiten für Experimente zu finden in dem Gemeinschaftshaus und der Dachbereich [der neuen Bebauung], der flexibel und offen bleiben soll; und die gewerblichen Gebäude im Hafentorquartier, die flexibel geplant sind, um Experimente möglich zu machen. (13:00 - 14:32)

E. Zwischennutzung

Das Dach des Überseequartiers spielt eine wichtige Rolle im Masterplan vom November mit dem Angebot von vielen Kultur- und Freizeiteinrichtungen. **Welche Rolle spielt das Dach in den nächsten Schritten der Entwicklung? Sehen Sie das Dach auch als Teil der Experimentierorte und der Zwischennutzungen?**

Zu dem Realisierungszeitpunkt des Dachs kann ich jetzt noch nichts sagen. Es wird ggf. eins der früheren Projekte aufgrund der Verbindung mit dem Park. Der Park wird sicherlich eines der ersten Dinge sein, die fertiggestellt sind. Außerdem unter dem Dach ein Warftgeschoss, welches Teil des Hochwasserschutzes ist. Auch das wird frühzeitig realisiert werden. Der Zeitpunkt ist aber jetzt noch unklar. (15:25 - 16:05)

Der Entwurf von Herzog de Meuron, auf den Sie sich beziehen, ist sicherlich vom Stand November. Das hat sicher deutlich geändert. Die Ergebnisse werden im Sommer veröffentlicht. Das Dach hat sich aus städtebaulichen Gründen um einiges verkleinert. Es ist nach wie vor da, eher im Osten in Richtung Stadtteilplatz, aber von der Dimension um einiges kleiner, mindestens die Hälfte weniger Dachfläche.

Beschreibung des aktuellen Planungsstandes:

Von Dach ist nur noch der Ostteil übrig, ca. 1/3. Im Westen geht der Park bis an das Wasser. Am Stadtteilplatz im Hochhaus ist eine Option für das Gemeinschaftshaus und etwas höher im Wohnquartier ist die andere Option.

[Im Novemberentwurf ist die Raumaufteilung sehr longitudinal, Wasser - Dach - Park. Nun ist das Dach deutlich kleiner und der Park führt bis an das Wasser.]

F. Zielgruppe

Auf der einen Seite ist die HafenCity ein sehr hochpreisiges Quartier und auf der anderen die Veddel ein sehr Migrationsgeprägtes und strukturschwaches Viertel. **Es gibt viele Ideen für ein gemischtes Quartier, doch was ist eine realistische Zielgruppe, die das das Grasbrook Quartier dann ansprechen wird?**

Der Bereich gegenüber der Elbe ist die östliche HafenCity, die im Vergleich zur westlichen HafenCity deutlich weniger hochpreisig ist. Da muss man klar unterscheiden. Die Statistik von Mietpreisen und Kaufpreisen von Eigentumswohnungen beziehen sich nur auf fertiggestellte Wohnungen. Nach Fertigstellung der HafenCity wird sich das weiter einpendeln, da der östliche Teil mehr gefördertes Wohnen hat, fast 40% gefördertes Wohnen. Sicherlich ist es

dennoch um einiges hochpreisiger als in der Veddel, der dann doch ein Stadtteil ist, der große Niedrigeinkommensgruppen abbildet.

Auf dem Grasbrook wird auf den Kontrast eingegangen, indem städtische Wohnbaugesellschaften wie die SAGA eingebunden werden und man min. 1/3 mit tendenziell größerem Anteil an gefördertem Wohnen umsetzt. Das ist die Hamburg-Policy. Darüber hinaus wird eine starke Durchmischung der Eigentümerstruktur angestrebt. Neben privaten Projektentwicklern gibt es Wohnbaugenossenschaften oder Mikrogenossenschaften, Wohngemeinschaften, die sich immer gut verbinden lassen mit einer ökologischen Qualität und Ambition, was auch eines der Hauptziele des Grasbrooks sind. Instrumente der sozialen Durchmischung. (- 22:00)

Sind Sie zuversichtlich dass diese Mischung so auch umgesetzt werden kann?

Ja, würde ich schon sagen. Das ist ja nichts was nur auf Hochglanzpapier steht, sondern etwas das wir täglich mit HdM und Akteuren wie der SAGA diskutieren und von uns auch gepushed wird. Es wird diskutiert die Grundstücke in Erbbaurecht zu vergeben und nicht zu verkaufen. Der Umgang mit öffentlichem Boden ist ein starker Unterschied zur HafenCity. Ich schätze das schon ein, dass das erst gemeint ist von uns [HafenCity Hamburg GmbH] aus. (22:35 - 23:20)

G. Meinung

In den Medien gibt es viel positives Feedback zum Grasbrook. Was sind die größten Kritikpunkte im Moment und was funktioniert momentan am Besten?

Eine große Herausforderung ist die Mischnutzung. In der Funktionsplanung hätten wir gerne eine starke Mischung der Relation Wohnen und erreicht - mehr Wohnraum. Durch die Lage mit Lärmrestriktionen und rechtlichen Restriktionen gegenüber dem Hafen und den Verkehrstrassen ist das schlichtweg anders nicht möglich. Da wurde ein Jahr lang rumgeknetet an diesem Funktionsplan. Nur in der inneren Bebauung ist wohnen möglich mit möglichem Gewerbe in den ersten zwei Geschossen, doch zum Hafen und Verkehr muss Gewerbe sein.

Die Verbindung zur Veddel ist eine große Herausforderung, da die Hauptdeichlinie auch dort entlangläuft. Eine durchlässige und attraktive Verbindung zwischen Veddel und Grasbrook ist so noch nicht gelöst, aber in Bearbeitung.

Alleinstellungsmerkmal ist eine gesamtheitliche Betrachtung von Klimaziele. Viele Projekte in Europa, die sich klimaneutral nennen betrachten nur die Energieversorgung oder einzelne Bereiche. Im Grasbrook werden sowohl die Gebäude, als auch die Infrastruktur; die Erstellungsphase als auch die Betriebsphase, und auch die Grünräume - das ist schon ein besonderes Feature der Planung auf dem Grasbrook. (bis 26:37)

H. Abschluss

Welcher Aspekt wird den Grasbrook in der Zukunft einzigartig / erfolgreich machen? Was grenzt ich ab von der HafenCity und anderen Projekten in Europa?

Die innerstädtische Lage sticht heraus im Vergleich mit anderen europäischen Projekten. Im Vergleich zur HafenCity sind es die Grünraumplanung, Verkehrsberuhigung und der maritime Charakter ist weitergetrieben worden, sowie die Nähe zum Hafen.

Wie funktioniert Wassersport in einem verschlackten Wasserbecken?

Das hat etwas mit Biodiversität zu tun. Die Schlickzone / Watt ist ökologisch wertvoll für Brutstätten und Fischarten, Das soll auch erhalten bleiben. Das Ausbaggern der Hafenrinne ist ein HPA Thema und wurde in den letzten Jahren nicht verfolgt. In der Freiraumplanung soll die Natur ihr selbst überlassen bleiben. „Das Wasser wird ja auch steigen.“

Weiteres:

Beim Community Center wäre ein Kollege vielleicht bereit zu sprechen. Doch die Kollegen sind immer sehr eingespannt.

Vielleicht gehe ich das Gemeinschaftshaus an mit meinem Entwurf. Ich möchte mit meinem Entwurf auf Nachhaltigkeit und Kreislaufdenken eingehen, also ein Ort, der sich verändern kann, anpassen kann; und die Ambition hat den Prozess von Anfang an zu begleiten, mit dem ersten Wohnhaus zusammen mit dem Quartier mitwachsen kann.

Sowas in der Art gibt es in der HafenCity als zweites Infocenter zum Kesselhaus, das Osaka 9 in der zentralen HafenCity.

Das ist auf jeden Fall eine super Idee und für uns superspannend, sowohl fürs Dach als auch für das Community Center. Wobei das Dach vielleicht sogar spannender ist. Modulare Nutzungen oben und das Warftgeschoss unten an der Promenade. Das ist nach wie vor die Idee. Siehe auch Greenpeace Gebäude HafenCity mit Sockelgeschoss.

Vielen Dank für das Gespräch.

