Hotel?

INTERDISZIPLINÄRES PROJEKT HOTEL WILHELMSBURG Tim Koblun Melih Kös Magdalena Maierhofer Valeria Micara Dominique Peck Christopher Phiphak Michelle Renz Viktoria Scheifers Vedran Skansi Tina Steiger



We were a group of students who had signed up to create a locally run hotel, 1:1 scale, an urban design project, putting into practice intercultural praxis. We worked in Hamburg's southern Wilhelmsburg district. The neighborhood is located on an Elbisland south of Hamburg's center and a district teaming with a population composed of 32,5 percent of people with a foreign nationality, therefore being one of the most ethnically vibrant, but also economically marginalized districts of the metropolitan region of Hamburg.

The Hotel?Wilhelmsburg project took place during the exhibition year of the International Building Exhibition (IBA) on the site of the Neighborhood's University. Within this, the Hotel took on the form of an intervention - a laboratory exploring what it means to be a guest and host within the Neighborhood's University (UdN).
The question mark in the title of this project is crucial. This title demonstrates the at times equivocating and uncertain development of the project. Not only uncertainty in its development, since it became a guided process of improvisations, but also reflects the uncertainty about the basic principles, the collective goals and aims we were working towards. Within the framework of low-budget, high quality, bottom up and neighborhood participation was the framework, but we soon realized the difficulty of putting this into practice within the time scope of university semesters. Therefore Hotel became a working title to gather people in the neighborhood, a Hotel as experimentation ground – as a space for questioning conventional ways of living and socializing.

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How to read this documentation

The following is an attempt at depicting the processes, the work and the contemplation about community development, which occurred over the course of a semester from October 2012 until March 2013. It is a process that is still ongoing. As we write this, a skeleton resembling an experimental playground, composed of recycled scaffolding, roofs made of tarps and sails, capsules sealed by firehoses, is standing in the yard of the UdN. The following, therefore is a depiction of the process and subjective experiences of eight individuals, all of whom were actively involved in the development of the Hotel? Wilhelmsburg.
It should be read as a reflection of a group of individuals coming from diversity of cultural, linguistic and disciplinary backgrounds, as a collection of their stories. Given the collective nature of the project, and its documentation, there may be variances in usage of terms and phrases. We consider this our strength – the project therefore depicts an experience of community building both, between the participants and as well as between those living in Wilhelmsburg. Further reference, and more detailed explanations of the International Workshops #1 and #2, as well as the Wednesday Dinners can be found in the Urban Design Department of the HafenCity University.
Starting with our first overnight stay on the grounds of the UdN, then delving into experiences we had during the hotel project, we will conclude with the international building workshops. This documentation places especial emphasis on the programming which students where working towards, such as the theoretical development of job profiles, organizational structures, economic models and the evolution and practice of communicating the project by means of public relations. In the tradition of the Neighborhood’s University, we hope this documentation gives insight into the "Ermöglichungsräume" which emerged between our group and and those in the neighborhood.

Contributors

The following pages display requested feedback of some of the many people who were and often still are part of Hotel Wilhelmsburg

The diversity of contributors and contributions for the hotel was the strongest point of the whole project. Each person participates to the hotel with different abilities. And during the process, because of this diversity, we all had to learn how to deal with each other. Explore and sometimes even break boundaries to really understand each other, and act with our strongest skills according to others skills. Here we'd like to introduce students with a few words about their previous experiences that became useful during the hotel project.

Cynthia Wagner

“ama sua, ama llulla, ama quella” (don‘t steal, don‘t lie, don‘t be lazy) – traditional Inca greeting. That doesn‘t mean I don‘t like being lazy every now and then! The UdN is a very special experience and I have not done anything like it before. I do work in a project which organizes participation workshops but not like at the UdN where you have to have a physical result at the end and produce and strengthen social structures around your project. My job (since I have only participated during the first few weeks, not too much): For the "Opening event“ I was in the infrastructure group (I organized electricity, helped in other groups as well such as making the guestbook, cooking, building a bar). During the second step (analyzing important parts of 5star hotels), I was in the reception group - made illustrations of different hotel lobbies and came up with a "characterization“ of what a concierge is and what he needs to be.

Felix Müller

I‘m really fascinated in what you guys are doing with the UdN. It looks great. Next semester I will again participate. This semester didn‘t work out for me... "If you have an apple and I have an apple and we exchange apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas." – George Bernard Shaw.
I got in contact with a huge variety of people (exchange students, artists as well as staff of Kampnagel-Arts-Centre) which was a great source of inspiration. My contribution to the UdN and Hotel Wilhelmsburg was more a research and logistics thing. We spent a lot of time at Kampnagel where we had our sleeping installation as a testing ground for the Hotel Wilhelmsburg. I was organising the pallets for constrution and took care of the technical site of the project as well as mediation with the techical assistants. During our research workshop in july I mainly focused on graphics as well as the law topics.

Melih Kös

I was a member of BEST (Board of European Students of Technology). In Istanbul our Uni was responsible for the biggest meeting and the poject of the year. We created an organisation about "build your dream stage“ and organised to whole events, parties, accomodation and lectures on building to teach students about stages from different historical contexts. It was a three months process and we did not have any money. But at the end we found sponsors even for a boat trip to go swimming... It is a really famous and big organisation now. The aim of the organisation is to teach people some how to design their project better, how to repair some school in the country side and in villages, create better conditions for kids without any money, asking for people to participate and help how they could take the participnts to a boat trip. Also I was part of "Architecture For All". AFA is a non-profit and independent architecture organization based in Istanbul devoted to offering architectural solutions to social problems which are faced today in Turkey and beyond and promoting participatory design process in architecture education. "Creemos en los sueños“ A Cuban saying, means "we believe in dreams“.

Julia Zajaczkowska

Ok so i don't have any specific quote that i like or that would describe myself, but i like doing things d.i.y. and analog with a focus on details... And i think you can always get the most out of almost nothing creating a "luxurious" atmosphere whatsoever
:) Besides UD I am and have been working in the cultural environment in hamburg. I am working for RockCity Hamburg e.V - Zentrum für Popularmusik (its an association working for professional musicians in the poular musicsector. There I am responsible for PR and organisation of concerts, festivals and congresses including also the design and decoration of those events. Besides this job I am working in a restaurant in Schanzenviertel (cooking and serving food), I am organising parties and concerts with some friends and I do webdesign and "management“ for a painting artist. Thats about it. I have a bachelors degree in cultural science with a special focus on arts and cultural organisation. I'm a hipster! Hahahahahaha like you. I hope this is enough information.

Michelle Renz

I did my bachelor in geography. So I‘m more in this text stuff than in designing something. My work was more with the head than with my hands (e.g. working on the organisation for the Verein, write something about the resturant, thinking about the interior design of the capsuels...) but beside I was also involed in the organization of the wednesday dinners which was more work like doing something than thinking about it.

Martin Muth

"Wer die Enge seiner Heimat begreifen will, der reise. Wer die Enge seiner Zeit ermessen will, studiere Geschichte.“ – Kurt Tucholsky. I studied Socioeconomics in my Bachelor. In the course of these studies we trained administration skills and where taught about funding systems. In my former job team work and intercultural sensibility was required. These issues are elementary in the hotel project. During my studies I asked myself often what to do with all the theory. Is it practicable? In the course of the hotel project an answer was given. It was a great benefit that the project took place in interdisciplinary groups so we had a very effective knowledge and experience transfer. The multiple connections of all the disciplines surprised me.

Paul Rauppach

Before Urban Design I finished a bachelor in Landscape Architecture and an internship in Zürich at a Landscape Architecture Company. During my studies I did several projects where the focus was more designing a process, than doing a classical static architecture. For example a project that was concerned with urban development for young people in Hannover or a temporary use of an office building in Rotterdam. During my exchange semester in Scotland I made a project about the urban development in Inverness. The task was how to open the city towards the shoreline of the north sea and how to include/ develop an old landfill and an industrial estate located in front of the sea. For my bachelor thesis I did a project that was about a development concept for Salzgitter industrial landscsape. The context was more rural, but the goal was similar to the Hotel Wilhelmsburg, that the actors (Inhabitants, companies, ...) are able to build their environment to have better living condition respectively conditions regarding the location of the companies. In the Hotel Wilhelmsburg Project I fist focused on the sanitary issues. And of course like everyone else I organized the Wednesday evenings (organizing cool/musician and so on...) Later I was in the organization group. Therefore I worked on the Job profiles and the club rules for our upcoming association.

Julian Bauer

"Style is the answer to everything.“ – Charles Bukowski. What i did in the project (IKP): contact people, communicate with people, architecture stuff, layout work, material research, cooking with the cooks...

Sarah Osswald

The UDN pictures look great, guess you have a great time. I just "worked“ on three days on this project - so I definitely don't belong to the people contributing to the project. And I wouldn't find a quote which fits to my role anyway.

Christopher Phiphak

“Don't bend; don‘t water it down; don‘t try to make it logical; don‘t edit your own soul according to the fashion. Rather, follow your most intense obsessions mercilessly.” - Franz Kafka. Prior to this experience, I participated in international workshops with american students as well as Master Urban Regeneratıon Erasmus Mundus students. Besides that I worked in architecture offices which were also with international architects (meaning architects from all Europe). My main accurate experience and probably my strenght is to be able to work and adapt myself in a group. Moreover i‘m a Chicagoan by birth but a raised Parisian within a Laotian environment. Which could explain why i can work within intercultural group. The most similar experience I had was a project with tutor Carin Smuts, a south african architect who bases her work on gathering community and low budget material.

Tina Steiger

I have a bachelor degree in political science from the University of Florida and a Masters degree in Urban Studies. I don’t have a fancy philosophical quote to give, but one of my favorite sayings and one that I identify with is “if you see someone without a smile, give them one of yours.” My fleeting, but impacting involvement in a selforganised culture house, called the Candy Factory, in Copenhagen Denmark, gave me insight into shaping bottom up cultural events such as concerts, workshops, and lectures, in low budget settings. This gave me experience in collaborating with neighbors and working to realize autonomous projects in collective fashion. Also my background as a german, growing up in Florida, but having lived in various European countries over the past years has taught me to be flexible, senstitve and capable of collaborating with people from various sociocultural backgrounds.

Tim Koblun

"When the going gets weird, the weird turn pro.“ – Hunter S. Thompson
"The rug really tied the room toget- her.“ – The Dude
"The Beatles were basically a vocal band.“ – Keith Richards
"Maximum reality!“ – MC Maxim Reality a.k.a. Keith Palmer
Tim, who spent a vocational training as a wholesale and export trade merchant, has studied urban planning in Hamburg. Since then he asks how to plan cities and who does it. Projects during his studies covered topics such as urban development under private economic influence, the creative class as a cause of urban development, intermediary use as a planning strategy for urban development. During a semester abroad in Vienna he has done research on informal market worlds based on the research project Other Markets by Peter Mörtenböck and Helge Mooshammer. Now he is about to finish his master‘s degree in Urban Design.

Valeria Micara

Graduated in Philosophy in Bologna, studying Archtecture in Università degli Studi di Romatre in Rome and currently attending Architecture, Stadt Planung and Urban Design courses in HCU as an Erasmus student. What I found interesting in the “Hotel (?) Wilhelmsburg” Project was the constant interrelation between the many goals of the project. Concept, organisation, architecture and construction grow together and every step in one of those fields transform the other ones. To describe this experience I would use a quote of Edgar Morin: "Thinking that the simple and the complex are linked. It took a fabulous complexity of biological and social interactions to achieve a simple smile."

Dominique Peck

During my youth in the Austrian countryside I played drums in punk and hardcore bands. The cool thing there was, that we had to create a scene in order to be able to play. Somebody had a venue, somebody had a sound system, somebody could organize drinks, somebody eventually figured out how to do a website, record an album and so on. Over the years the scene grew and we managed to play shows in Vienna and also toured through parts of central eastern europe, staying mostly in squatted houses. "There's no romance in hesitation." – Scott Campbell.

Viktoria Scheifers

I think the most similar experience to the hotel project for me was the one we did at Kampnagel last summer. We were designing and realizing an installation were 70 people would actually live for days, on a low budget, 1:1. What I really liked there, besides the design process, was in general working with real people on a real project for, well, real people. This is mainly why I decided to be part of the hotel project. About me... I am good in paying attention to the small things that make something special in a way, and in crafting and stuff like that... I like to do graphic design and generally illustrate things to make them more understandable, style wins. My experience in the hotel project is described by Robert Sutton's quote quite good: "The truth is, creativity isn't about wild talent as much as it's about productivity. To find a few ideas that work, you need to try a lot that don't. It's a pure numbers game."

Contributors+

We all started this project from the very beginning in an unfamiliar territory. But not knowing was definitly part of the fun. It was only through our embedded practice, when curiosity & excitement kept growing along with varieties of cultures and their everyday practices. Slowly, we tried to learn by walking on the streets of Wilhelmsburg, saying “hallo” to the inhabitants, gathering with them in several places. Slowly we discovered new perspectives and became aware of potentialities in dealing with the everyday. To move forward with the project, we created hospitality through the performative practice of the hotel, we organised and created events and mixed our resources of expertise to the neighbourhood. Often practices around food and music created situations where all of us could affirm multicultural differences and be creative. “Music produces a kind of pleasure which human nature cannot do without.” as Confucius says, “If you have wisdom, no desire, courage, and ability, and if you also observe the rules of propriety and refine yourself through music.” Also “We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time” and we did as T. S. Elliot mentioned.

Prof. Bernd Kniess

is Professor of Urban Planning / Urban Design at the HCU and since 2008, dean of the master‘s program Urban Design. Together with Michael Koch and Christopher Dell, he initiated the teaching and research project "University of Neighborhoods“ (UdN). After studying of architecture and urbanism in Darmstadt and Berlin he worked as an independent architect since 1995. He was teaching at RWTH Aachen University and the University of Wuppertal and is a member of the North Rhine-Westphalian Academy of Sciences and Arts since 2009.

Benjamin Becker

is a research assistant in the educational and research area of urban design at the HCU Hamburg since 2008 and responsible for the project of the University Neighborhoods (UdN).
He studied architecture in Karlsruhe, Vienna, Delft and Los Angeles. He then worked as an architect in Germany and the Netherlands. In Baden-Württemberg, he completed the Baureferendariat and passed the State Examination. 2005 to 2008 he realized urban development and economic development projects within the framework of German-Malian cooperation (DED) in Mali, West Africa.

Matze, the Barkeeper

I heard from friends before that it's easy to participate in those dinner nights. People come in and they think it is a construction site. It is not just the building, also it is the atmosphere. The Atmosphere in the UdN is: starting every Wednes-

days with a bit of chaos, sometimes strong ones, then it becomes very nice, cosy and friendly. There are always new people here, this small community is kind of passing its own borders.

Alessandra Manzini, the Gardener

Hotel Wilhelmsburg is an ambitious project with a great potential to create a place for funny adventures and a vibrant community atmosphere in the Reihersstiegviertel. Bring people and create a guest house with a mixture of private and public spaces, where local and international visitors, travellers, artists and students could meet, interact, socialize, take inspirations and give shape to the space – this is a totally good community design idea. We were harvesting materials, stories, people and personal items to start a process of space appropriation and inclusion of different actors from within the neighbourhood. The people have great power to influence each others perceptions toward the Hotel which means that the project will have to win over their partnership and sympathy. My friend, Marina from the neighbourhood, said: “Hey, this is a great project, would be great if I could bring the idea to Africa and make the same structure out of local resources, such as bamboo.” The Hotel Wilhelmsburg meant also hard work. All the materials where uplifted in different contexts preventing them to directly been recycled, we have been working on the residual life of each piece of wood, iron or stone extending its latent potential usage to create a new quality. As part of the international exhibition, a project that uses up-cycled materials in a place--making process, communicates a strong message to the general public. A touch of artistic craziness is given by the expiration date of the project, that on the other hand could bust a zealous-nut run to give new and more energies of creative volunteers who are already working or are going to start working on the project soon, looking forward to create a place to enjoy during this long special summer in Wilhelmsburg.

Mattia Modi, the Italian Carpenter

Well, when I think back on the UdN building and the workshop experience I can feel, how the moments I had there were somehow suspended in a kind of time which is far away from the normal reality. It was like to live in a bubble where step by step we were discovering how everything is possible. I just felt that the udn building became slowly the home of some of my dreams. In my memories the wilhelmsburg workshops lies together whit the light moments of my youth.

Martin Riga, the Pirate & the DJ

It’s a place, where I explored the people of Wilhelmsburg in a special way. The nice atmosphere, the good food. Especially for me, as I was new to Hamburg, it became a regular slot in my schedule, and it’s a funny mixture between learning/university & having fun/spare time. The biggest value is, in my opinion, the relaxed way of communicating and discussing interesting topics like the changes in the neighbourhood, IBA etc. And of course the Wilhelmsburg Orchestra!

Bernd, the Kitchen Hand

The organisation and how students run the evenings were a little bit chaotic, could be done more easily with some proffesionals' help. The whole project is different, progressive itself with all the people who have been participting. It seems stressful for most of the students but the commitment and dedication put into the poject are very impressive.

Maja Momic, the Architecture Intern

As an architect, I am interested in Hotel Wilhelmsburg as a tool to test spatial variations, a construction playground, an open experimental setting that enables improvisation and surprising solutions to take place. Moreover, it is a real-life proof that there's more to architecture than just form and function, by virtue of putting people on the first place: it is made with people and for people. And finally, from my personal point of view, it is a lively place which I'm starting to consider a home, a place where I meet with friends and where I have the opportunity to always meet new interesting people with many diverse backgrounds.

Adrian Judt, Student, Workshops Participant

I have already been participating in a "building" project at the UdN, the "tree-houses 2012" IKP seminar in which I was in the management team, now I wanted to engage in a real construction course. As I did not need any credit points I joined for the pure fun of DIY construction in an structural open process. During those workshops the idea of a joined master thesis about the future process of the UdN with another participant was formed.

Take 1_

Second Skin

In the first experience of staying on site of the UdN students followed a set of rules and slept at site of the future Hotel Wilhelmsburg. By documenting their experiences, sleeping in a common space, cooking and eating together a sense of community emerged between the participants. The act of grocery shopping became a means to first interacting with people in the neighborhood, and developing a social and spatial perception of the surrounding Reiherstiegviertel.



Rules of the experiment

For the first overnight stay in preparation of the Hotel Wilhemsburg we were given a set of rules to follow. These were explained as follows : Organizing an overnight stay with half pension, which includes breakfast and dinner. Everyone should dress especially warm and according to the weather. Prohibited are tents, cars, camping trailers and such. Allowed are sleeping matts
& air mattresses, sleepingbags and hay. The inside of the UdN building is off limits and will remain locked during the site inspection. The UdN will function merely as sculpure or battery (providing electricity). All preparations should take place between now and the coming Saturday. Important: The neighbors can be included in the process. Decisions will be made by the entire group.

Search for food: our first encounter with the neighborhood

Planning for Food

For our first overnight at the place of what would become the Hotel?Wilhelmsburg, we had self organized into functional groups which would each take care of different aspects necessary for a hotel overnight stay. Out of this a food crew developed which took on the task of plannig and cooking dinner and breakfast for 25 people.

With a starting budget of 60 Euro, which we had been allotted from the common fund, we brain-stormed recipe ideas that would be vegan, as well as gluton free in order to accommodate the special food needs of all participants. We would buy all of our products in locally owned supermarkets in the surrounding neighborhood, in order to contribute to the local micro economies. When questions of organic and ethically fair traded brands came up, we agreed that this would also be a priority as long as our budget allowed.

We agreed on cooking a vegetable lentil curry with rice for dinner. Breakfast would then be composed of coffee and tea, fresh bread with jam and butter.

By collectively pooling our resources we ourganized the most necessary cooking tools such as a pot, knives, ladels, and basic ingredients. When the cooking crew realized a stove was needed we posed this need to the wider group and someone was able to bring an electric stove.



Pooling resources from the group allowed us to assemble the tools, without having to buy new products. This form of organising into working groups would prevail throuhgout the entire course of the project. Decisions on specific tasks such as making dinner would be made within working groups, but in regards to the wider community. When problems arose (such as needing a stove) solutions were found by asking th entire group.

Everyone in the food group was new to Wilhelmsburg, therefore we did not know where to shop for gorcery in the Reiherstiegviertel. With our grocery list in hand, and two oversized backpacks we let our search for food guide our way through the neighborhood. We asked passersby on the street or in venues for directions to gorcery stores. In this sense we developed our first perception of the neighborhood, guided by our search for food.

We would need water in order to wash dishes and the bought vegetables. Directly across the street there was a small neighborhood bar called “Wilhelmsburger Corner“. A young african woman was standing behind the bar, while two men sat at the counter. We introduced ourselves, told her about the project and our task of sleeping outside for a night. We invited her to our evening, and asked if we could use their bathroom to fill our buckets with water, something we would desperately need for our overnight stay. Then we asked her if she could tell us where we could go grocery shopping. “In this direction is Lidl, in this direction the Turkish stores and there Aldi.”

With empty backpacks and 60 euros in hand we made our way in the direction of "the turkish stores“. After passing by kiosks, red brick houses with sporadic grafitti tags on the entryways we finally spotted the turkish supermarket Atilim. We browsed the shelves for vegetables which were on sale and could become part of our vegetable curry dish. When the woman at the cash register commented on the quantities of food we were buying, we told her we were sleeping at the UdN. Upon hearing this, a man who turned out to be owner of the shop said he had grapes, potatoes and some vegetables he would give us in addition to the shopping cart. He knew of the UdN and the projects which were going on and wanted to support us with his gift. After inviting him to our experiment, we thanked him and made our way back to the UdN to start cooking.

This first excursion of searching for food, while relying on the directions given to us by people we encoutered molded our first impression of the Reiherstieg Neighborhood. In the same manner as the site group improvised with the materials found at the UdN to build the sleeping structures, the kitchen crew improvised the main course and dessert which could be produced with the gifted groceries.

By following relying on local knowledge from neighbors we encountered, we were able to buy food for the first hotel dinner.



"... my children built tree-houses at the Neighborhood's University last summer. I have some left over fruits and vegetables you can have, and the shopping cart as well, don't worry about bringing it back."

Crafting Interaction

What does community mean in this intercultural first night and project?
From this first task a group of student gathered in order to create the basis of a community project. One goal was common to everyone, and that was to survive the night in a pleasant manner, staging the hotel stay with the most basic ammenities. Beyond the cultural barrier interaction was the only way to make it happen. Interacting with each other, interacting with the neighbors, interacting with the place itself.

Composed of a group of students coming from diverse cultural and disciplinary backgrounds was the foundation for realizing a project which could be the starting point for a program of what the migration researcher Mark Terkessidis has called a program of "Interkultur“. [1] In his critique of German integration discourse, his concept of intekultural becomes about life in an ambigious condition and the crafting of an unclear future. He argues that it is not about simply respecting existing or implied differences between cultures, rather it is about establishing new ties and relationships.

Interaction & Craft

During this first overnight, exploring the second skin, objects were brought by each participant, in order to craft the setting of the night for the comfort of the participants, while taking into consideration to be a good neighbor. This effort can be seen as a desire of favor interactions.

The crafting then became the other part of this community night. People had to approach each other to achieve the project and people had to actually build something to create the possibility of an inviting community project. People interact with each other to craft the camp, and the crafting creates interaction. In other words, a comfortable atmosphere in the setting, and between people crafts interaction. An interaction that surpasses the language and cultural barrier by way of people caring for each other.

Kairos

During Take 1 the urgency of the situation influenced the decision making. Most planned events gave way to improvisation - for the kitchen crew the planned recipe was adjusted to fit the ingredients which were found, the site group found another spot for sleeping and the neighborhood group learned to repsond to the shouting of youngsters, rather than welcoming friendly neighbors.

It suddenly appeared that one doesn‘t stay there only as an observer but that everyone has to jump in and find a way to become an active participant able to catch the instant which makes oneself and the entire project move.

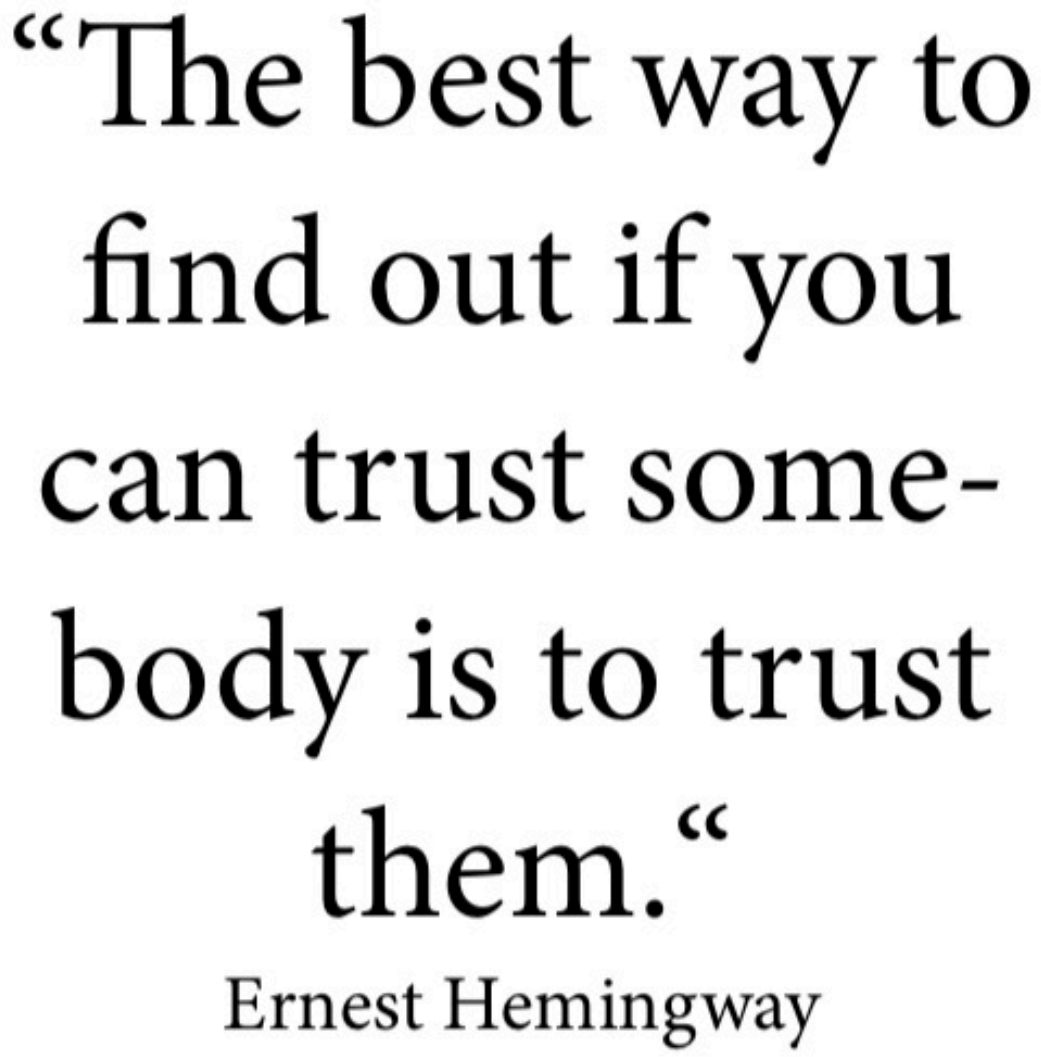


Yves Klein: "Le Saut dans le vide“, 1960

In order to make the evening enjoyable especially in a new context with so many unknown factors, breaking your boundaries is the only way to move towards the goal. It then becomes a matter of attitude. Being together and trying to organise an inviting night, making sure that everyone has the minimum comfort might have been the trigger.

If the skin is the protective surface for your body, is the second skin the shelter protecting multiple bodies? In this context of a community project the second skin might have been this behaviour of taking care of each other for making

things alright. Community could possibly mean the second skin with which we protect each other.



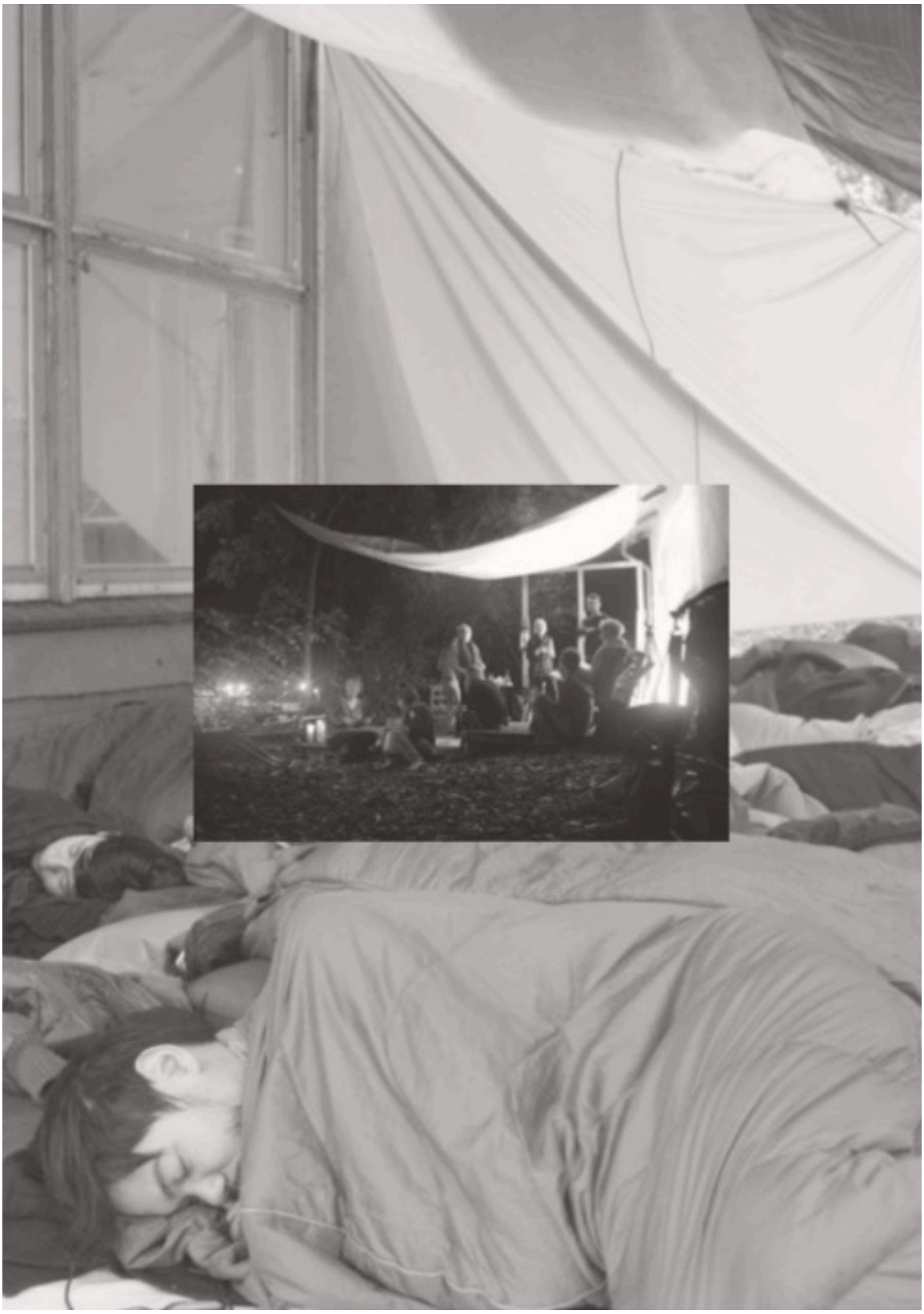
1. Terkessidis, Mark, 2010: Interkultur. Frankfurt am Main: Suhrkamp. P. 10

Documenting Take 1

The knowledge we gathered

The second skin allowed us to gain knowledge of the UdN site, the sounds, the terrain and the landscaping became familiar to us. Also in our search for food, water and supplies we made first interactions with the neighbors and developed maps of nearby grocery stores, kiosks, and bars.

On Site Stories



This is a brief chronological collection of single happenings during the Take 1 experience "Zweite Haut“ (16-hour site inspection on the grounds of the Hotel Wilhelmsburg in the second skin), each leading to a general topic or mindset, that followed us through the project. Thematical doors were opened that were not closed after this one night (even though the particular task itself was fulfilled), but

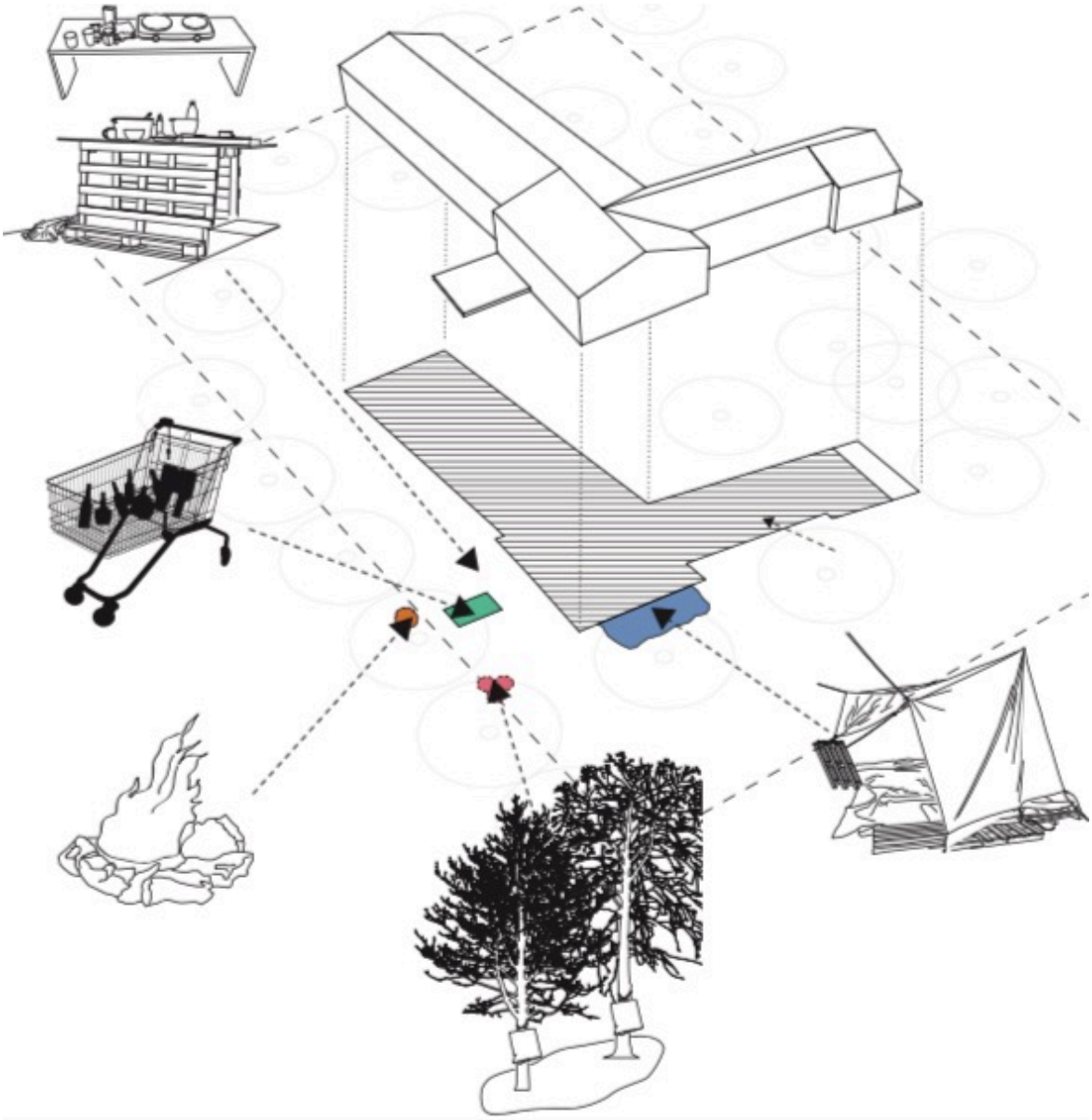
entered again and again, showing off coherences and digging deeper into the projects theoretical and practical approach. Those repititive moments are not shown here, you will find them in the magazine by yourself.

The site group's planning decisions in the first place

On Wednesday 20121017, when Take 1 was given to us as a first task, a group to inspect the site and find suitable spots to fulfill the functions of a hotel – sleeping, cooking, sanitary, entertainment – was formed by five people who gathered by inte- rest. We went out to get an idea of the site, which only one of us knew before, for the majority it was the first time at UdN. The existing infrastructure played a main role in the decision-making about what spots are suitable.
A strict separation of the common spot and the sleeping area was resolved due to several infrastructural circumstances. The front area of the UdN facing the street Rotenhäuser Damm was planned as the common space. Relevant for that decision was the fact that for instance the ground was paved and the sheds could have been used as handy structures for the attachment of tarps, as shelter or storage. Also, the visibility of this area for the sur- rounding neighbors was a threat that was important to us, due to the fact that a first interaction with the target group of our project was desired. As we were awaiting a night with gathering, cooking and music, the best spot for sleeping was in our consideration on the wooden terrace facing the park Rotenhäuser Feld on the western side of the building. Set in some distance to the common space, to ensure a calmer auditive surrounding for sleeping. As materials for building up the scenes pallets were found, as well as tarps and some wood in general.

These thoughts on the setting of the scene for staying overnight can be claimed as a kind of "planning pragmatism“. We fell back on making decisions due to reasons that occurred to be practical, without taking into consideration, that the occurring organizational structure and therefore knowledge and creativity of a group of people who are strangers for each other, is a parameter that could and definitely would influence these plans.

On Friday 20121019 afterwards, when the site group was meeting again with the aim to start building facilities, the decision was made to skip the plans that were made. This is where a certain "trust in improvisation“ came up first as a reliable point of organization – yet to be proved. We did not see improvisation as a method at this time, it just happened non-reflectively. It is important to mention here, that we did not make the decision as a starting point for improvisation in the meaning of “just doing things for the sake of just doing things”, but were aware of the skills we had, and knew that we could rely on them.



»Die Befürchtung, dass wir etwas essentielles in unserer Planung vergessen haben, habe ich nicht, denn das Improvisationstalent von 15 Personen kompensiert fast jedes Fehlen an Material.« Felix

The quote by the student Felix is pointing out our mindset pretty good. Therefore it has to be said that the word "Improvisationstalent“ (talent in improvisation) that he used as a phrase in his notes is a word that opens up a discussion. Can somebody have a talent in improvisation? Is not everything we use or apply in terms of improvisation a reference to previously aquired knowledge?

In our case of building up the setting for the night, improvisation turned out as resorting to knowledge and
experience we already had, combined in heterarchic interaction and performance within the group, gathering new knowledge out of this and applying it directly to the field.

The actual organization of space

On Saturday 20121020, the day of the overnight stay, the group caring about the food was the first one to arrive. They just occupied the wooden terrace towards the park, using existing facilities for implementing the small camping stove, thinking about the preparation of food. One after another the other students came by, gathering around the area were the kitchen group was working. One can say that this happened due to social and practical reasons.

As mentioned before, groups were formed on Wednesday, who respectively had to fullfill and take care of certain tasks. The evening started out with the groups working on their several topics. By and by, the given group structure started to fade and we organized along situations. The organization of students became generated situational. Along what we liked to do, or could do well, or if someone was just at a certain place at one time, new groups formed during the set up, split and formed again. This is pointing out how the organization of our project group along smaller groups did not stay in this linear scheme, but formed by performance, organized improvisational and interactional.

> "Organizing is not thought of as being produced in a linear, sequenced manner but constructed through relational praxis (improvisation) in iterative interaction and interactive performance." [1]

All facilities were placed nearby each other. Kitchen and the entertainment area were set up around the wooden terrace. The sleeping spot was set on the northern side of the UdN building, around the corner from the kitchen and bar area. This is also where the topic of safety came up.

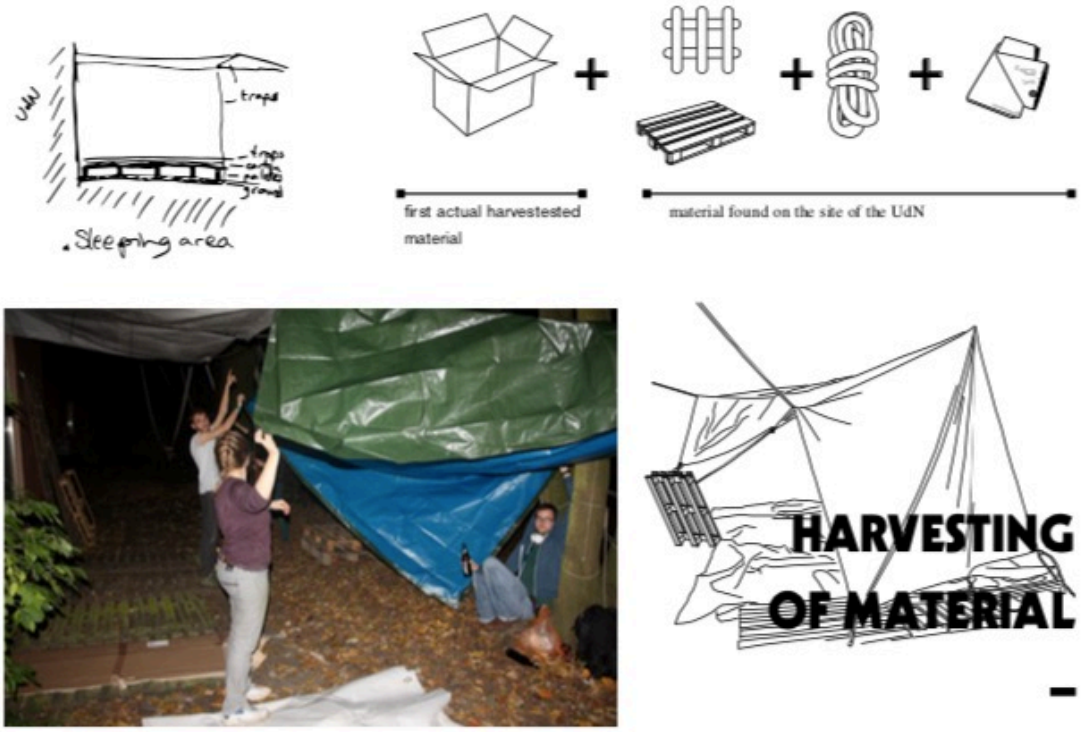
Placing the sleeping spot nearby ensures a mutuality of social control. The luggage the students brought was placed bet- ween those two areas of construction, framed from three sides and visible all the time. What played a major role in the organization of space here was the fact that to some goods we only had limited access or they were just available in a small quantity, thus we needed to share them. This is were the acting of a collective or group in case of scarce resources is shown. Through interaction and communication we had to ponder about what is more needed where. Torches for instance, were only brought by three students. It was getting dark outside and the sleeping installations buildup needed a certain amount of flexible lights. So the torches were mostly in the hands of the people working on that area – the kitchen relied on one big spotlight.



Building the sleeping spot

The pallets we used for building the base for the sleeping area were just found on the grounds of the UdN, spotted already on Wednesday. One other thing remaining from this (planning) phase (besides the idea of having the beds on a level a bit above the ground, due to warmth and wetness reasons) was the concept to level the pallets with cardboard, which would also provide a softer base. This is were the actual first real harvesting of material took place, which would be one major topic during the whole project later on. Julian, who owns a car, drove by a board shop in the city having plenty of new cardboard laying in front of their window. He just stopped and asked the owners kindly to give some of those to our project; they affirmed that and Julian collected it and brought it to UdN the other day. The other material, like ropes, pallets, tarps, were all found on the grounds of the UdN or were possessions of students.

Protection from weather and looks was ensured by tarps that were tied to existing hooks on the UdN building and trees on the opposite side with the help of ropes, that we also found on the UdN's grounds. By that, the relation to a classical tent became obvious, so we relied on forms of design we all knew, influenced mainly by the lack of material and the knowledge that a construction like that would work out as an easy, temporary shelter. It is an image of quality and spatial habit that everyone of us has in mind from childhood, when building caves in the living room out of chairs and blankets. So at this point, there was no need to convey the idea of the construction – this changed of course later on.



Harvesting of material is a term brought to us first from the artist Sabrina Lindemann in the second Hotel Workshop. It means to go out on a “hunt” for any material useful for the project, rethinking lifecircles and the purpose it was made for–harvesting what is there and just needs to be found.

The built-up of the kitchen table

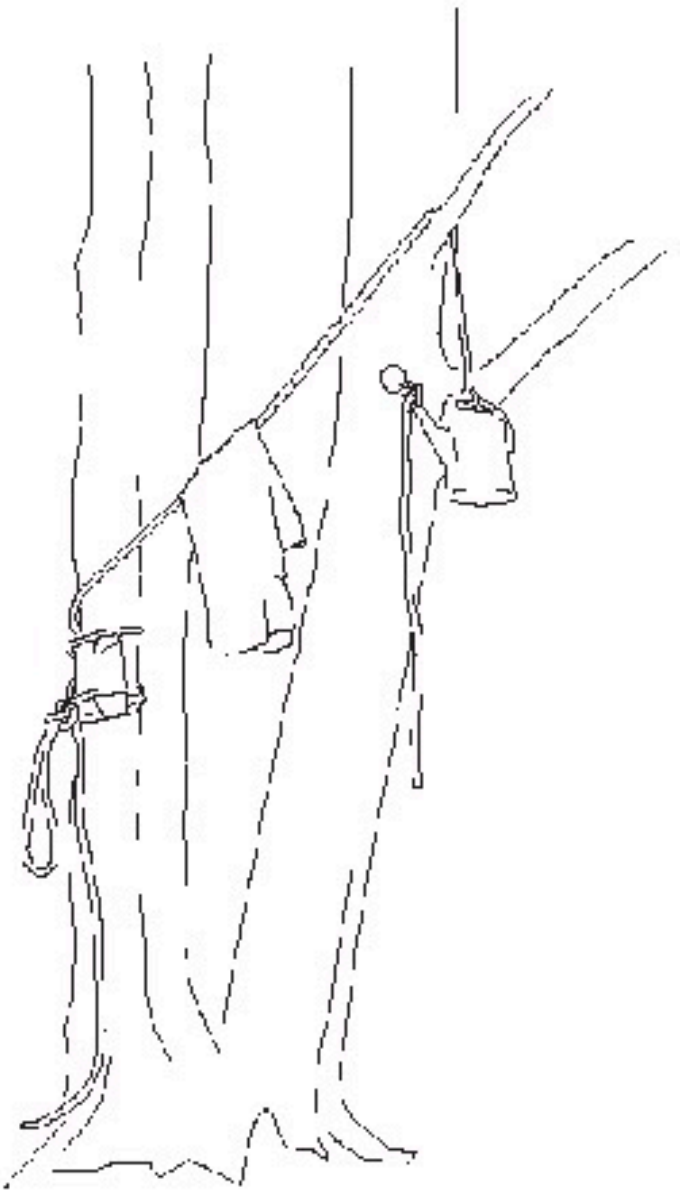
The task that had to be fulfilled in the kitchen were mainly preparing and cooking food; which led to a need for tables, or in general work space. An existing bench was used as the table for the camping stove, but a big enough desktop to cut the vegetables and in general prepare everything was missing. What remained in my head was the answer one gave to another student, when she was searching for a desktop or something comparable: "Just go and build another table!" And then she did so. This is were urgency as a topic shows up. If there is an urgent need for something, a quick solution has to be found – it also links to improvisation.

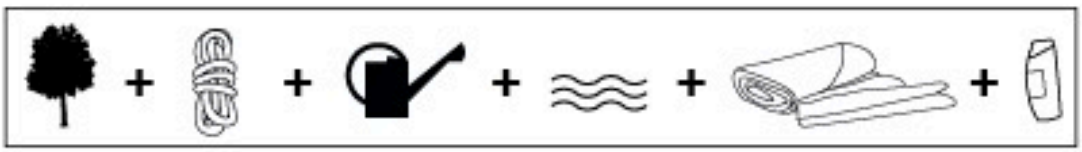
What came out was an easy built-in-15-minutes-construction out of three pallets and one piece of wood. This one was used not only to prepare, but also to serve food afterwards. Again this improvised pi-ece demonstrates an approach of "just doing it“ and trying to see any possibility space by reusing material that was originally made to fulfill different needs. Concerning this table, there was no aspiration of it lasting for longer than one day, it was just built as a temporary structure.

The shower story

To fulfill the functions of a hotel, a shower was also built. It was built just to try it

out. Constructed later that night, built with remaining material from the construction of the kitchen and the sleeping spot. It worked using the easiest mechanism one could think of, using a tree and the grounds as the main facility and a watering can and one rope as the actual shower.
When it was finished, the limited access to and the amount of material became important. The watering can was needed more in the kitchen, because it was the only thing to carry and pour out water with. So in this case, urgency and the limited access to material led to decision making – for one, against another.





"Bring the watering can here, we need it more in the kitchen!" Tina.

The setting up of the bar

The bar in the beginning did only exist as a plan: we wanted to have a proper, well sorted bar. To fulfill that,
the rule for everybody was to bring one bottle of alcohol on Saturday. A plan or in any way communicated idea concerning the form of the bar was not existing at the time. When the food group went out to buy groceries, they went to Atilim Market in the neighborhood of the UdN. A lot of vegetables and fruits were gifted to them by the owner and also – for transportation – a shopping cart. That shopping cart was reused as the bar. We found some sticks of wood that were all cut to the same size and put them through the grid of the cart as a kind of shelf for bottles. We placed it where we had good access to it, near the wooden terrace where the kitchen was, and filled it with the different bottles.

What was conspicuous here was the fact that nearly everybody of the group wanted to contribute to the look of the bar. After it was set up, people started to contribute: candles were put, flowers and leaves from the park and even some bric- a-brac people brought. It shows our hands-on DIY mentaliy. In the end, the bar looked like a cheesy, fussy atar. Here a mindset among the group showed up, that was observable over the whole timespan of the project: the urgent will to contribute. Without that mindset, plenty of operations during the process of the project would never have been possible, because with that, we generally set frames to our own actions, if any.

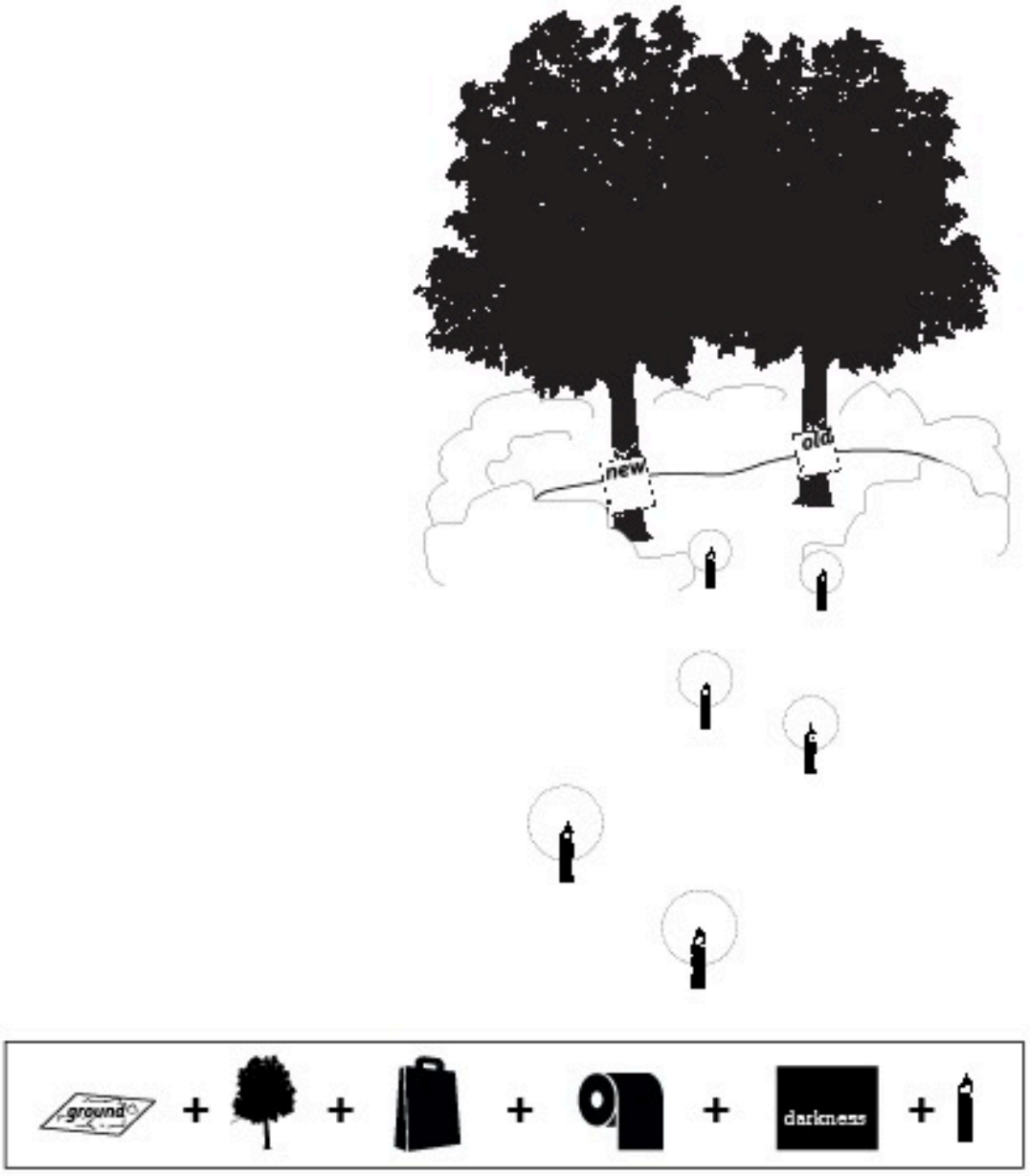


The toilet

The question about sanitary facilities was not addressed in advance, on Saturday it came up again due to just pragmatic reasons. It was one of the most discussed topics on Wednesday during the first meeting, people were really afraid of letting go the access to water and toilets they were used to. Planned was, that everybody should bring one roll of toilet paper. This would have been too much, even for a group of 20 people. So single persons agreed on bringing toilet paper for the whole group. Here the overall question of how to deal with common goods is shown vivid.

On Saturday the need for a toilet-facility became reality. Sarah, who ran a camping site in Berlin for several seasons, took over this task. With a minimum on material she realized a toilet structure nearby in the park Rotenhäuser Feld. Consisting of just the grounds, two trees with one ha- ving a bag with fresh toilet paper and the other one having a bag for the used. Hedges built the visual protection and so did the darkness. To find the way candles were lit up, guiding from the UdN to the toilet.

With this example of problem solving one can see, how the expertise and commitment of one single person can make a huge plus for the whole group. This topic could be watched repetitively throughout the whole project – by bringing in ones knowledge also in a practical and pragmatic way, the whole group benefits in practical and knowledge-gaining ways.



Gathering and waiting for food, eating

When everything was prepared for the evening, the sleeping spot was set up and the food cooking, the group gathered around the kitchen on the wooden terrace. The atmosphere was really nice that evening, it was consisting of an interplay of several things, touching our senses in different ways. The light atmosphere did it's bit to the whole setting: the candles we set up and the one spotlight making

warm light, created a nice, warm atmosphere.

Also non visible things that were perceivable just auditive were crucial in creating that certain ambience, like the music we played on a small piano and a rattle, the boiling curry in the pot, the talking in the otherwise calm surrounding. Also the weather was pretty warm for October, we did not freeze, it was like a mild summer night. Some students who cared about the food were also walking around like busy bees – and people fo always feel comfy when they know their work is done and others have to still do something while they themselves are chilling.

We relied on the experiences made that evening concerning the creation of atmosphere when curating the Wednesdays dinners later on in the project. The interplay of things, touching all senses became an important state we tried to reach there constantly.



1. Dell, Christopher, 2011: Replay City Improvisation als Urbane Praxis. Berlin: Jovis Verlag.

Take 2_

Playing Guest

What does it take to have 5-Star Quality? In search for spaces of comfort.

After the Second Skin it meant going one step further to look at real hotels to see how it works. As the experience of the second skin night helped us to understand what the basic needs for a hotel are, we now choose to go to 5 star hotels and have a live experience of them. What are the basic needs for a 5 star hotel? Playing guests in a luxurious hotel was our method to be able to understand what makes the difference when you are a guest between a normal hotel and a 5 star quality hotel.

From the beginning of this take to the presentation of the research, only 2 weeks were given to us to focus on it. New groups had formed from the second skin night (organized according to the most important functions sanitary/food/reception/socialisation/ sleeping).

Each group had a different process of researching. But the main point was that all used methods of first hand experience, and live research in order to gather knowledge.

Life Experience

The research on this task was mainly based on "Live Experience". Each group went to different 5 star hotels. First, in order to see what it is about, and to experience how it feel to be a guest. The only group which had a different approach was the socialisation group. The main reason is that there are no socialisation activity in a hotel.

Sanitary

For the sanitary group the idea was to experience and research everything concerning the sanitary part of a hotel. From showers to toilets, from spas to saunas and chilling areas.

Food

Those in the food group looked at the culinary supply, kitchen organisation and tableware in high quality restaurants.

Reception

For the reception, the group decided to have a coffee in a 5 star hotel and to observe how the reception would function. Plus one of the teammebers had a cousin in her family who is actually working at a reception in a hotel.
By conducting an interview they could learn from her live experience.

Sleeping

The sleeping group looked at the exemple of a capsule hotel in japan. And based on the live experience of Bernd Kniess of it.

Socialisation

The socialisation group had to look to some similar exemple. Those similar structure they looked at were luxurious places were the main activity is based on socialisation, like member clubs (which was live experienced by one of the member of the group). And the group quickly made the connection with Glamping, which was related with the experience of the second skin but with high standard comfort.

Map of on site experiences

The research for take 2 "five star hotel" was a combination of different types of live experiences, on site research as well as personal past experience and interviews.

For take 2 one main point for the research was to open the possibilites of research as much as the group could. To open the possibilities was in fact apropriate since being a host is different from each culture and because the hotel project is both located in an ethnically diverse and multicultural community, and actively formed by participants from various cultural backgrounds. For example, look to past personal experience which was considered as close as possible to the idea of luxurious. Not only luxurious in terms of aspect but also in terms of feeling. Like playing games on a cinema screen is not necessarly luxurious but the feeling of playing on such a big screen. Or being in a capsule hotel with such a minimal standard that it make you forget about society...

One point that was really important for this live experience research was the interview of a profesional. One of the group member‘s cousin is a receptionist in a hotel in Frankfurt.
And interviewing her about her inner experience in a hotel was probably the most helpful part for making conclusion on how it is to be a proper host in a hotel (like for exemple to be prepare before a guest checking and to know as much as information on the client).

It was research on all of these levels, which brought us to the ultimate conlusion: luxury is in the details.



Details

All is in Details!?

The result of this research and its contextualization in the context of UdN was the focus on DETAILS. One of the strategies for hotels are to play with the five senses in order to activate the guest. the goal is to make the guest have an unforgetable stay. DETAIL is what matters. The small details that make you feel comfortable and special. The detail that makes you think they care about you. The small details therefore became one of the main directions for the crafting of the whole hotel. The detail that would make the job profile interesting for our potential collaborator. The detail in the hotel services for our guest. Finding every small detail that could be put together in order to craft comfort for a stay in the hotel whether you are a hotelier or a guest.

Crafting Detail

Details are crucial for the hotel project to archieve quality. Not in aspect but in sensation. Like having a good coffee (which is not a filter coffee but actually ground and done with a mokka). Or actually seing the cook working in an open kitchen which enhances the smell and the sound using more of our senses.

By live researching we found out what makes the difference in a 5 stars hotel. One clue was the hidden part for reaching the detail (the amont of people that work prior to the guests arrival in a hotel). The most important thing is the little personal attention that makes you feel special, not as part as a group of guests but as a specific person. A personal attention between the hotelier and the guest. Is crafting detail a purpose of breaking barriers, a matter of openess towards the other?

For the hotel project, a complete protocol was created while improvising. The different groups crafted a proper hosting process along the different dinners using the experience from take 1 and take 2. First the guest would be welcomed at the reception he/she would have a personal chat about UdN, would give his/her name and mail contact for newsletter, then the gest would receive a personal beermat (where everything the guest consumed is marked) and then he/she would enjoy the evening. The hoteliers would try to experiment with different settings to craft interactions (between people but also between people and UdN by using the different rooms in different possibilities). Then to start the evening an opening speech would be given and the people would enjoy their evening. For leaving, he/she would go to the welcoming reception again, and would again have a chat on how the evening was would get informations about the next dinner. This protocoll was of course not planned but more developed through finding a way to make everyone confortable. Since the project group did not focus on a specific target group besides the direct neighbors, the point was to make everyone fine as much as the project team could, without making them feeling the boundaries of social differences.

Crafting detail in a 1 to 1 scale was probably the project learn from take 2. Coming from theorical thinking developing a human practice. This includes being a proper host – not only with the guest but also with the people the project team worked with. Crafting detail in a 1 to 1 scale was for example being able to not follow the rules the group set in the beginning but to react as a human.

What are the (hotel)iers? Zwischenkolloquium

Job profiles & Jobs Spaces & make it happen!

On the way towards the bigger picture. The Low Budget that drives towards new jobs, new tasks and new spaces.

The time between take 2 and the Zwischen-Kolloqium was a time for the project people to go further in the different themes of the hotel project. One main focus here was that question of how and with whom the hotel would function. Indeed, what is actually the job of an hotelier?

The project people devided the task into three groups, Sanitary, Reception, Food. Those three where the ongoing groups since the sleeping group was included into reception and the socialization group into sanitary.

Sanitary? – "What‘s important is the job profile!"

Based on Take 1 and Take 2, the sanitary group focused on two main tasks. One was developing unconventional and new job profiles which would be necessary to maintain the sanitary facilities. The second task was contacting experts and local actors who could share their knowledge and experience with us.
This allowed us to get in contact with local actors, and also inspired new ideas for sanitary facilities of the hotel.
Unconventional job profiles, which combined otherwise mundane tasks to form new profiles, could appeal to locals. Giving names such as wonderwoman or master of disaster was the first step in developing new job combinations. For example, those taking care of the maintenance of the sanitary facilities could also for example be a DJ or at the reception. Flexible, diverse and allowing everyone to expand on their strengths and creativity were the job profiles we were striving towards in our hotel.
Simultaneously we were meeting with different people from Wilhlemsburg and Hamburg who could share their expertise about dry toiletts, DIY saunas. Also we met locals like DJ Plastikstuhl who provided us with valuable information and also expanded our local network. Local wellness, fitness and sanitary providers in the vicinity of the UdN were mapped and contacted. The Wednesday dinners then provided a pleasant atmosphere for potential collaborators to meet with students and provide us with information, opening the platform for future collaboration during the hotel.

Reception – "finding a way to make it work“

Administration is a big staff factor. This scenario sees identity building and buddy function as more important than the procedural organization. So the administra-

tion process will be rationalized by our Online-System.
Traditional Mailbox meets Online Booking system: Each capsular has its own stylish spy mailbox which can be unlocked by a code similar to a bicycle lock. In the course of the online-booking procedure the guest gets the code by SMS. The mailbox contains beside hygiene stuff (similar to a passenger-kid+ house shoes) information about IBA and UDN-Projekt and a glass for the welcome drink which has to be filled immediately at the bar. (champagne glass e.g.)Target: The Consierge has a good time by letting guests having a good time and the other way around. The bar is where the first contact takes place and gives the guest already an impression about the infrastructure of the Hotel.

Concierge as THE identity creating human element of the Corporate Design combines the main manual duties of the hotel. His working place is the bar which makes him more a buddy than the guy to whom the guest has to pay the bill. An appropriate concierge would fulfill a key position between the local community and the guest. That makes a specific knowledge of the KIEZ necessary. A complementary personality to the materialistic design would not be a negative issue at all. I should be a personality strong by character.

Food! – "find a cook and focus on wednesday evenings"

The cooking group was a particular group. The restaurant already an ongoing event on wednesday. And before the "Zwischenkolloquium" four dinners took place at the UdN. The main point for the group would have been to make it happen. By inviting a Wilhelmsburger cook, having a musician from the neighborhood, having guest from the neighborhood. The restaurant was a perfect setting to experiment different ways of hosting in a one to one scale in preparetion of the hotel. The more new participant were involved during the restaurant the more experience and knowledge the group gained (e.g. a professional cook adviced the group to have a specific soap for cleaning hands before the food preparation, and also told us to be careful with hygienic issues).



The local cook from Imbiss Kebapchi.

The four dinners, were a sort of live practice/research. While doing the restaurant, the students were asked to document what they were doing in order to have a specific documentation, that they could later use.

One thinking for the "Zwischenkolloquium" was to focus on datas and build a contact list that would help later on for the hotel project. And the process of this group was quite different from the rest since the different groups focused on organizing rather than a "Food“ theme. All that matters was the search in the neighborhood for local cook, local musician, local guest, local shops and ingrediant that would participate to the restaurant. To get in contact with neighbors (restaurant and actual neighbors), finding solution in emergency case (for exemple no answers of potential neighbor cook), preparing the night. In simple few words, make it happen.



Dinner Settings

Hacer Sütçü

During one of our lunch breaks on a project day, I went to Kebapchi, a small turkish joint run by Hacer. Without even thinking about it, I initially started talking in turkish to the people behind the counter. It felt like home. I told them about my way from Turkey to Wilhelmsburg. We all were quite happy about getting to know each other. I was especially into ‘mom's food’. Slightly after this first encounter, the idea to bring local businesses as hosts to the hotel dinners I remembered Hacer and her great comfort food. She immediately said yes. Cooking together was quite a journey. We went shopping together, prepared and cooked all on our own and by doing that we became even closer and often talked about the turkish food culture. Our connection got deeper every time. Every time she cooked for us, we just got a little bit closer, maybe to a point where we'd talk about being family. We talked to each other on the phone about how our days

have been, they started calling me 'son' and I called the guys behind the counter 'big brother'.

Hacer Sütçü, 41 years old, Turkish Cook lives in Wilhelmsburg. She is born and raised in Turkey and came to Germany when she was 19 and lives her ever since. She has five children. She started cooking age 14, but until today sees it as her favourite hobby here. Be- yond standing in the kitchen, she also grows her own vegetables. Before the shop at Veringstraße Hacer was working for wedding ceremonies, Vereinstreffen or similar events. It was because of her kids she decided to settle down at Veringstraße, "One day I decided to open a Turkish Imbiss to serve more traditional food like Gözleme, İçli Köfte and Turkish traditional Breakfast, etc. I was expecting from my husband to support me. After he said that you cannot handle this work. It became a claim and I had to run this Imbiss". Today, the business is still run by the entire family. They serve more than 20 types of turkish comfort food made with traditional methods. Her workday lasts from 8am to 6pm, nonstop preparing, storing, cooking and serving. Her Specialities are Anatolian Curry Food. But, she explains, when you have a Turkish Imbiss, people expect to have all kind of turkish foods. She also confesses that she learned to cook sauces from germans and the other nationalities in Wilhelmsburg. When learning now methods or dishes she always wants to make to know how to walk before she runs. She also participates at the “Haus der Jugend” to understand/tell other nationalities in Wilhelmsburg. She thinks, there is much more tolerance in Wilhelmsburg, also kinder, than other parts of Germany because she believes that people try to understand the cultures that they are not familiar with. She expresses that she is happy to be a part fof the project and is always ready to help us out.



“At the beginning it was a bit hard to understand what was exactly going on. The students progressed fast, every week was better, more professional than the one before...the approach to coping with problems... It is obvious that hotel wilhelmsburg brings a lot of people together, no matter what or who they are. Cooking together, offering food, eating and building together, sharing the moment”

The Evolution Of The Big Idea

This is the story about the growing of a great architectural idea and the creation of a big picture. It gives you the answer to questions, which are not existing in that moment.

When we started with the Hotel-Project in October last year, we thought that we have to build a hotel if we want a hotel. The idea in our heads was that we want to add the hotel-function to the existing functions at the UdN (living, teaching, research, tree houses...). This means to keep the existing structure like it is and to build something new without disturbing the UdN. So we had to think about building all the necessary functions for a hotel a new.

In the first two month we were not working on the architecture topic generally, our focus was on the functions reception, kitchen and wellness. We would call them community building function of the hotel. The opposite function is sleeping. For the sleeping rooms of a hotel, the topics relaxing and privacy are important.

But for us, the community aspects seemed to be more important, so we minimized the sleeping areas like in a Japanese capsule hotel.

The rooms were also one reason for the growing of the planned hotel. We thought we would have to built a lot of rooms to become a hotel, and planned more than 50 capsules. By doing this we forgot, that the size is not important for what we want to do with the hotel and that for this hotel as a strategy the community building function, like the hotel restaurant, the bar and the reception are much more important. But more about this later, when we are thinking about the other, the existing hotel.

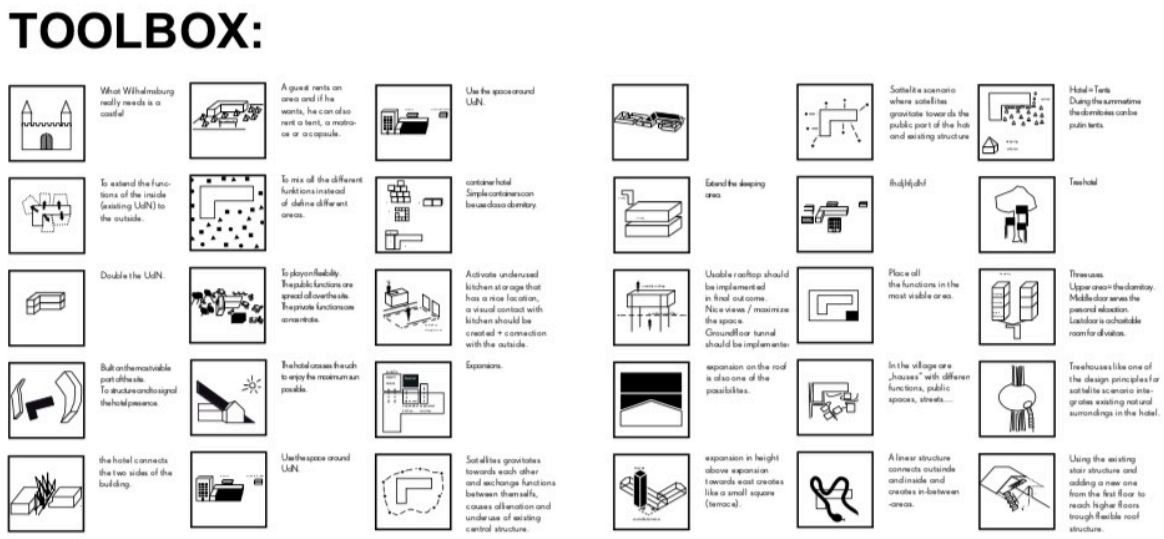
We started to develop architectural ideas during the first international workshop. Workshop students and project students tried to create an architectural concept which fits to the hotel project and the UdN. So, the starting point was an analysis of the site, the inside and the outside of the area.

There were different topics in relations to the site, like noise, silence, a connection to the inner part of the building ....
So, we learned more and more about the UdN area, about the specific aspects of different parts of the sites. We tried to define the different qualities (pluses) and problems (minus) of different places. We thought, out of this knowledge we will develop the architectural plan immediately.

But what is a plus or a minus? It always depends on the function you want to put there. It depends on what we want, whether a place next to the park is a wonderful place for communication or whether it has less privacy. It depends on the kind of hotel we want to have. We had to ask ourselves, what kind of hotel-hardware do we want?

Hardware Options

Looking for the best architectural idea, we collected as many options as possible. It is a toolbox for the whole building process. We can always go there and maybe there is an option which fits to the current problem. But at this moment, we were looking for the big idea. So we looked through theses ideas, discussed which qualities would be produced and what could be the solution for the hotel or parts of it.



The competition of the extreme

We had a date to start building and it was clear that we would need some time to develop the plans of a final version for the building authority. So we had to make decisions and we did what's common in the world of architects - we made a competition.
But which scenarios should be part of it? We decided to use two opposite scenarios and developed them a little bit further.
In the end of the workshop, the architecture group presented the results to the others. Although we thought, in the end we will use a mixture of both for the final plan, one idea was so strong that we decided to use this.

Opening architecture office

During the whole planning period, there was nearly no time for reflection. But there are a lot of reasons why we did, what we did. We started planning after Christmas. This was also the time, when our working groups changed. Until this, we had the function based groups: food, wellness and reception and afterwords we started to work in project based groups: architecture, organisation and public relations.

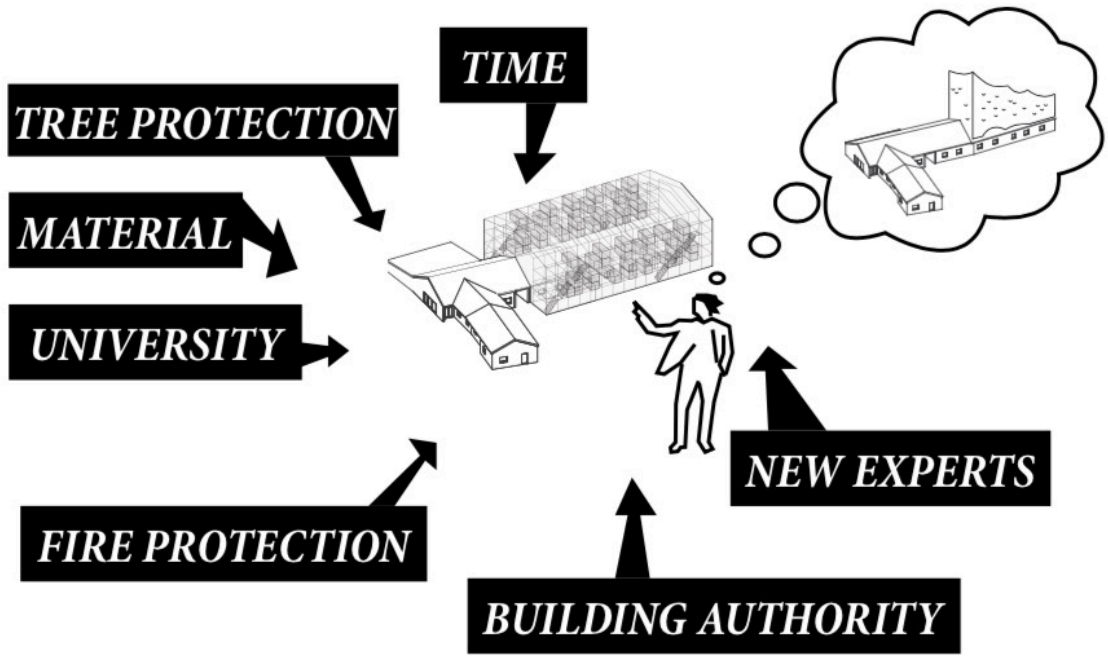
At this point, also our work and focus developed from working with the content

to working with project milestones from the outside. Like sponsoring, material or the building authority. Also time was running out. And there was too much work, like drawing the official plans, organizing sponsors or paper work for the building authority. So it was clear, that we need our own architecture group. From this moment, an "UdNarchitecture office" became part of our project. Also Immanuel Miehm and Maja Momic started to work with us as experienced architects and interns.

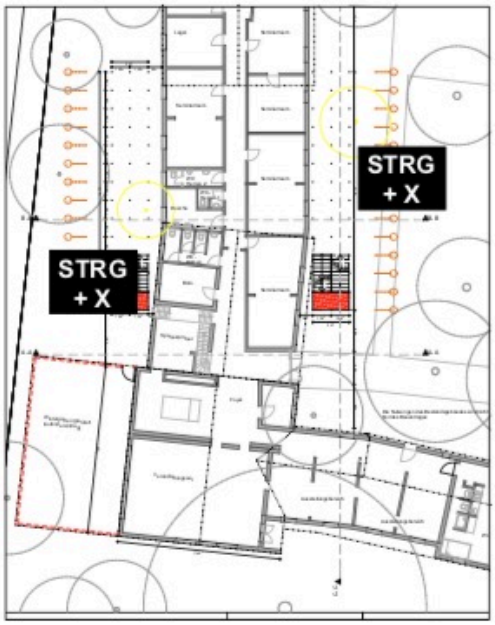


Labatory without labatory contitions?

But our target was not to create a perfect plan on a sheet of paper, our target was to have a hotel, and in this moment, to built a hotel. So the reality started to influence our project. And this has never stopped. There was never the point to say, this is the final version. So the project changed and it was not only a reduction of the volume, it was also an ongoing development.



TREES
Also we recognises a few things and changed our minds. It became clear, that if we would like to have this consequent form we planned, we would have to chop down a lot of trees. We decided to modify the form of the hotel instead of sacrificing the trees.

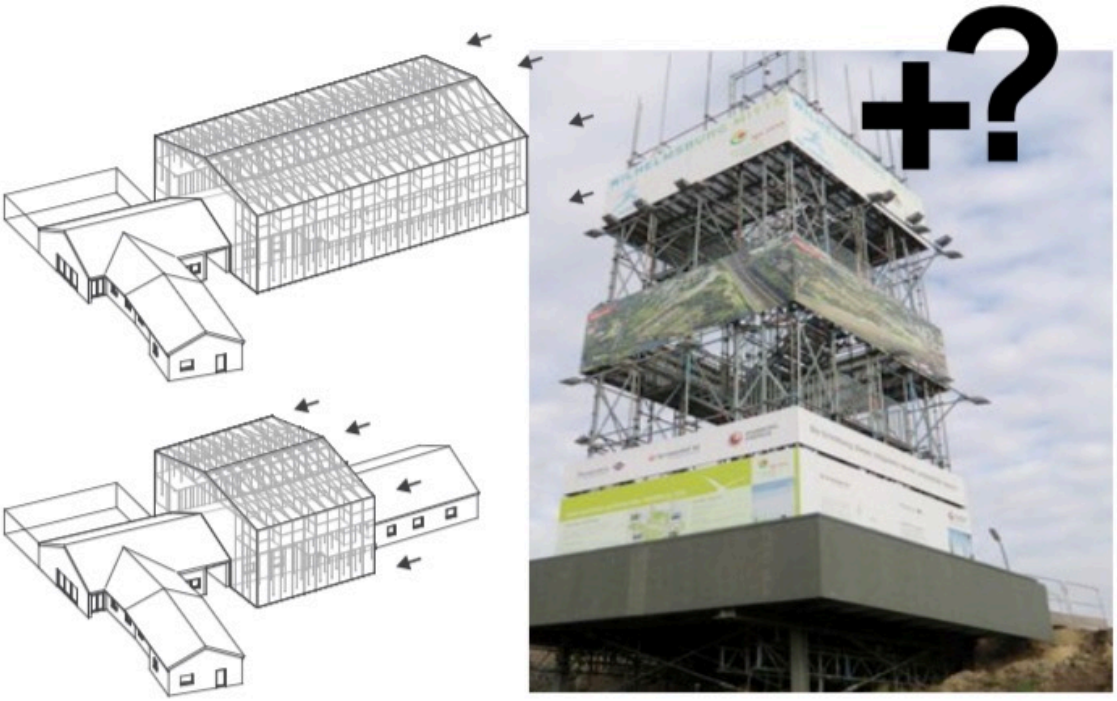




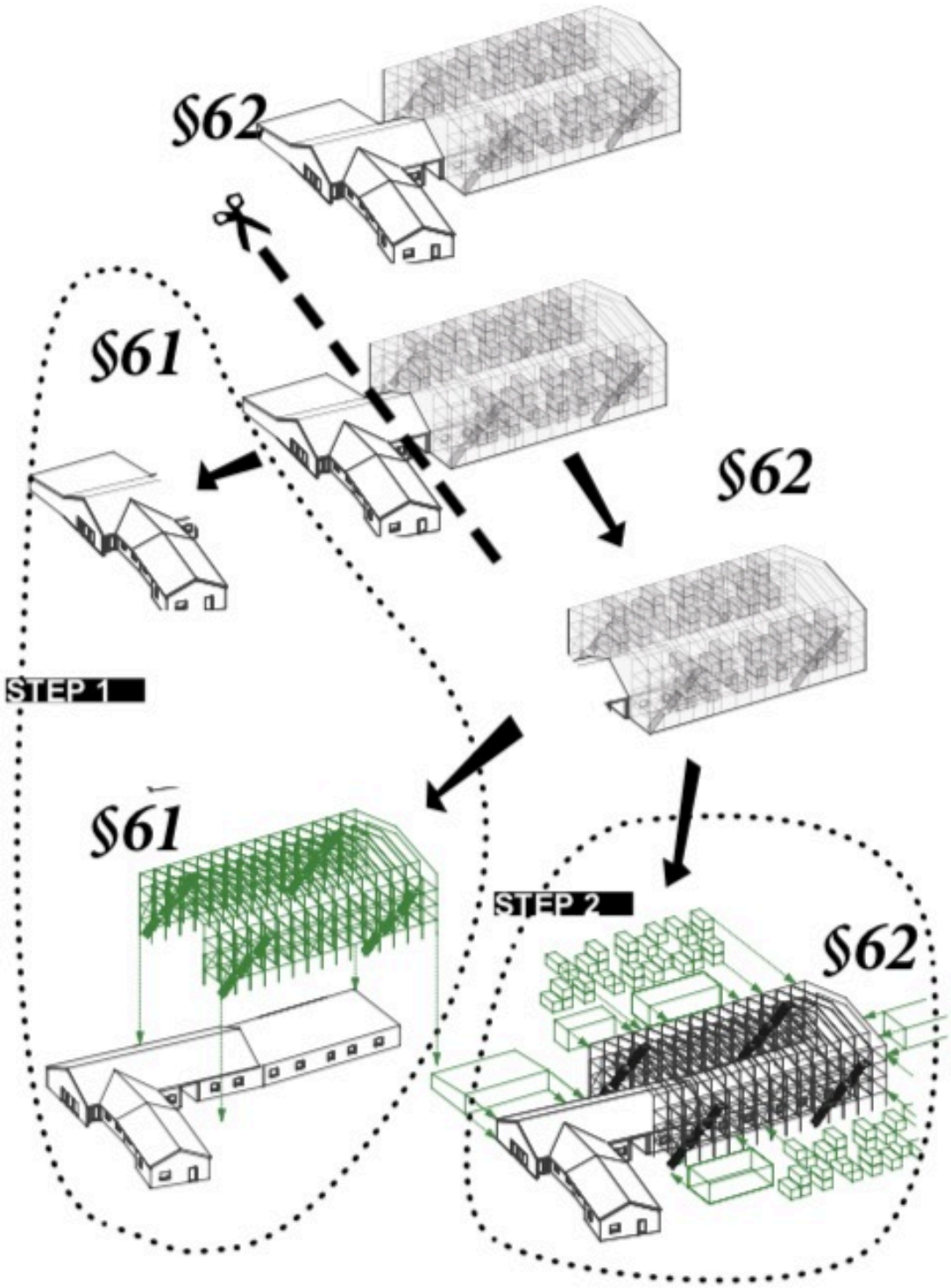
"I've recognized, that it is much more difficult to remove a tree in reality, than deleting two circles in the computer“

MATERIAL
Our main building material should be the old IBA-Tower. This was also the reason for the decision to use the scaffolding as our main material.
The existing scaffolding was not enough for the big idea. So we had to decide

what to do, We decided not to follow the plans in a blind way. The hotel had to shrink.



LEGISLATION
The legislations and the Building Authority influenced the project a lot.
There are two different kinds of building application, §61 and §62. Simplified, we could say §61 is for smaller projects and most importantly for expedited execution of plans – it doesn't need that much time.
That was the reason why we divided the project into two parts. This separation in the restaurant and the hotel is existing until now.



The main content is still alive

Even tough the concept at the beginning of the international workshops in March didn’t exactly look like what we had planned before, the main ideas are still part of the project.
The principle of the small capsules is still followed, also a part of the roof is open now and the Restaurant extension is becoming real. It is just looking a little bit different. And the building process is developing the architecture every day.

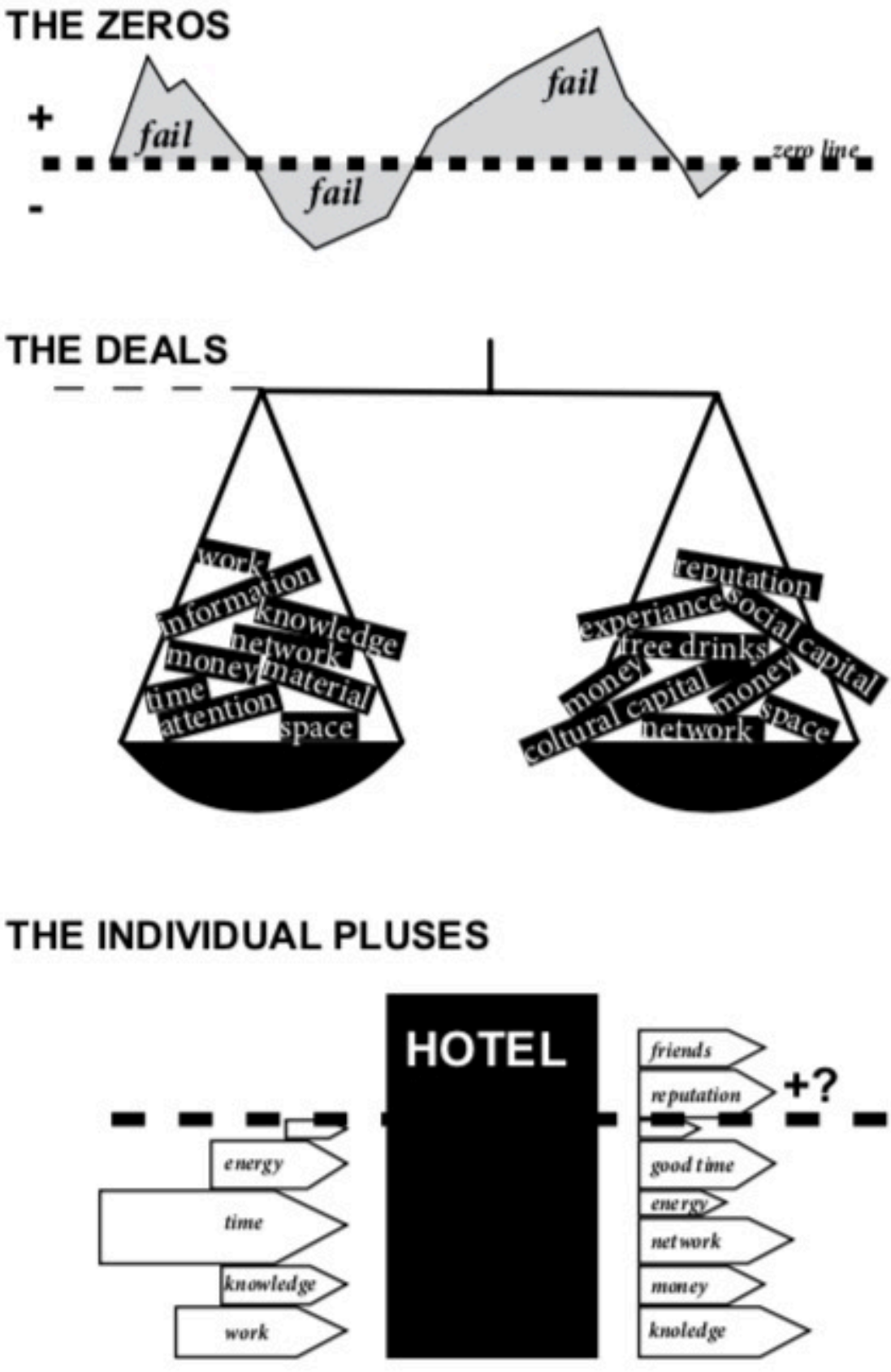
The Black Zero

The economic aspect of the Hotel became an integral part of its programming. Then, in order to finance the Wednesday dinners, money was crowdfunded and would gradually grow to enable gradually more luxurious restaurant experiences. In this context, we were experimenting with different payment methods, systems and means of communication. The Hotel became a testing ground for alternative economies on a 1:1 scale.

From the first day, this hotel was an economic project. Acting as a hotel always means to handle input and output. So we have to be sure what it wants to reach. It is a question about how the hotel should act as an economic player in the neighbourhood. Which kind of deals is it making? The hotel itself doesn't want to generate profit for itself. It is just cre- ating an output out of all the input. So the income does not exceed it's costs of maintenance.

But what is an input and what is an output? For the Hotel, it is more than a finance issue. Yes, the Hotel doesn't want to earn money and losing money would also be a problem. That's the easy part of the black zero. But there are also the deals each of us are making with the hotel every day.

Doesn't the hotel want to create an added value which is not monetary? In line with Pierre Bourdieus definition of social, economic, cultural and symbolic capital. Maybe the Hotel just doesn't want to keep. So this Hotel would become a marketplace for all the different kinds of capital. Both, the hotel and each participant have the incentive to create any kind of deal. So the Hotel Project also became a deal-laboratory for us.

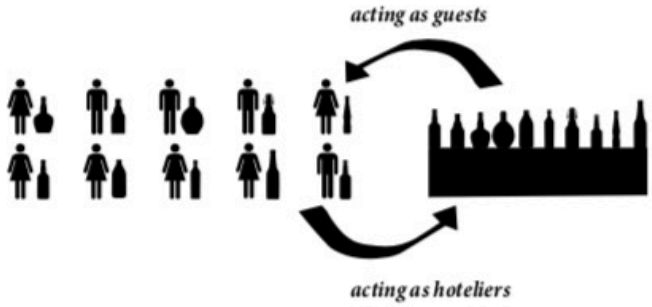


The bar-sharing deal

The project always had an economic aspect. For Take 1, the first hotel experiment, we had a budget of 100€ for dinner, breakfast, building materials and a bar.

After a discussion about finances, the group realized that a collective pooling of resources allowed us to provide for all necessary materials for the overnight stay. Items like sleeping bags, a stove, pots, and flashlights were brought by individual participants for the benefit of the group, while other building materials were harvested from the UdN grounds. Therefore all money could be allocated for buying food. The bar would then be composed of contributions by every participant. Each of us (as hoteliers) had to invest a favourite drink in the hotel bar. During the evening every drink was free for us (as guests). This way we had a huge variety.

To share a bar is more than to share drinks. If you are sharing the bar itself everyone is also responsible for the whole bar. That also means, the whole group shares risks. It was also a deal of trust. Everyone was left to estimate how many drinks they wanted to invest to keep the deal fair.



#1: you have to put drinks (as much as you consider fair) into the bar
#2: you have to share these drinks
#3: you can choose every drink you want
#4. take care about your bar

Dinner capital

We allocated the budget for the first Wednesday-Dinner by crowdfunding, a private credit and the leftover from Take 1. It means, that a lot of people invest a small amount into the project and they will share the risk, as well as the profit. Privately invested money had to be paid back on the same evening.

So we had a budget of 244€ plus 88€ credit. This was obviously not enough for running a Hotel and we had to generate more money for the following event. Also working with private credits is not really the best way for our project. But what would this mean for the Black-Zero- Line? Is it a Black-Zero-Fail to generate money for a growing project? And do we want to follow the capi- talist logic of growth?

As a minimum, the project has to maintain a Black Zero – cover the costs of productoin, in order to assure there would be enough money in the cashbox to manage the following dinner.

To budget

Before the first dinner, we decided to have a bar group and a food group each with their own funds and generating money for themselves. Different functional groups were responsible for the bar and kitchen respectively.

The group operating the kitchen used the crowdfunded money in order to purchase groceries for the dinner. While the bar group pre-financed the money necessary for buying drinks in the form of a personal credit. After the dinner, it turned out that the bar had not generated enough money to pay back the costs of the purchased drinks. Although in monetary terms, the bar donations had exceeded those of the food donations – a common phenomenon in the gastronomy sector. Since we had to pay back the personal credit which had been put down for the drinks, we decided to merge the cash box for the food and the bar. Since the musician had already been paid from the food money, it made sense for us to put all money together. That meant that those parts which may not be lucrative during one evening, could be financially saved by a part of the hotel which generated more money. At the end of this evening we had merged the financial sectors of the hotel into one, the musician, the food and the bar would all be paid out of the same pot.

Dinner payment systems

The payment moment

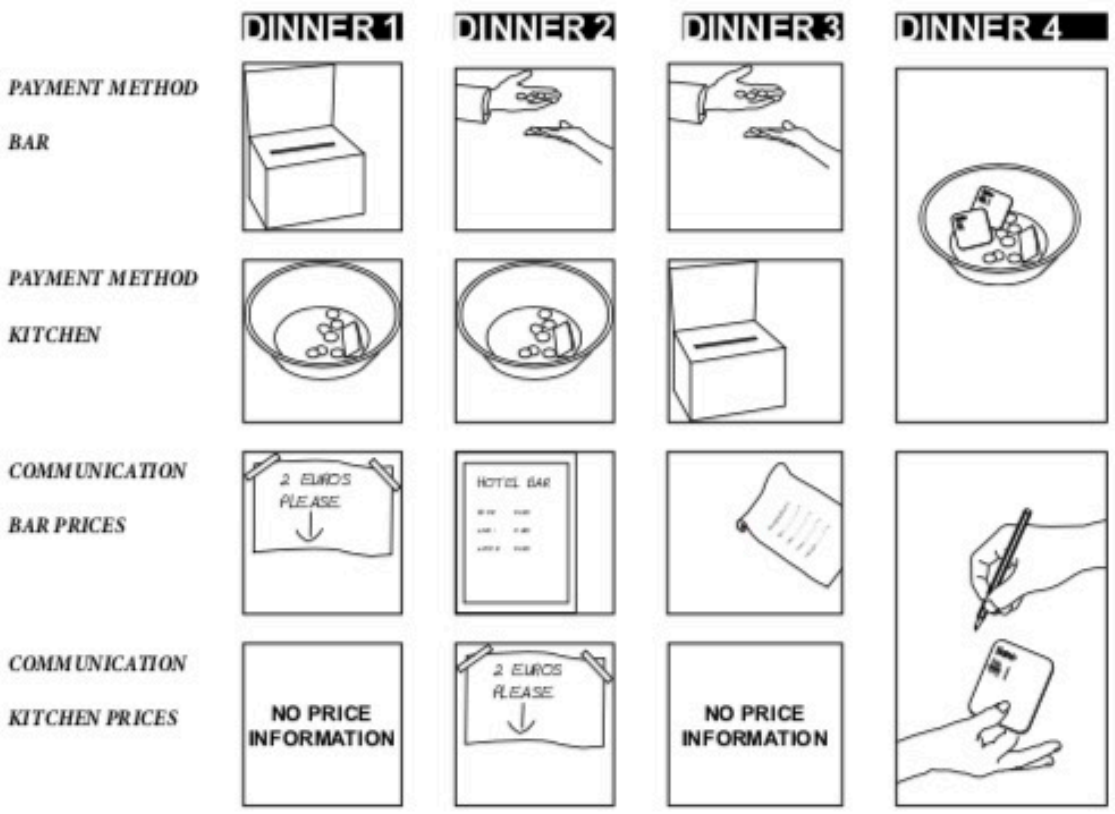
It is a daily interaction between a host and a guest in a restaurant. The host has to communicate the price of the things he is offering, how much a guest has to pay and how and when he has to pay. This is also very important for the atmosphere in a restaurant. To give an example, we can compare the design of payment in a fast food resaurant to that of a fancy 5 star restaurant:

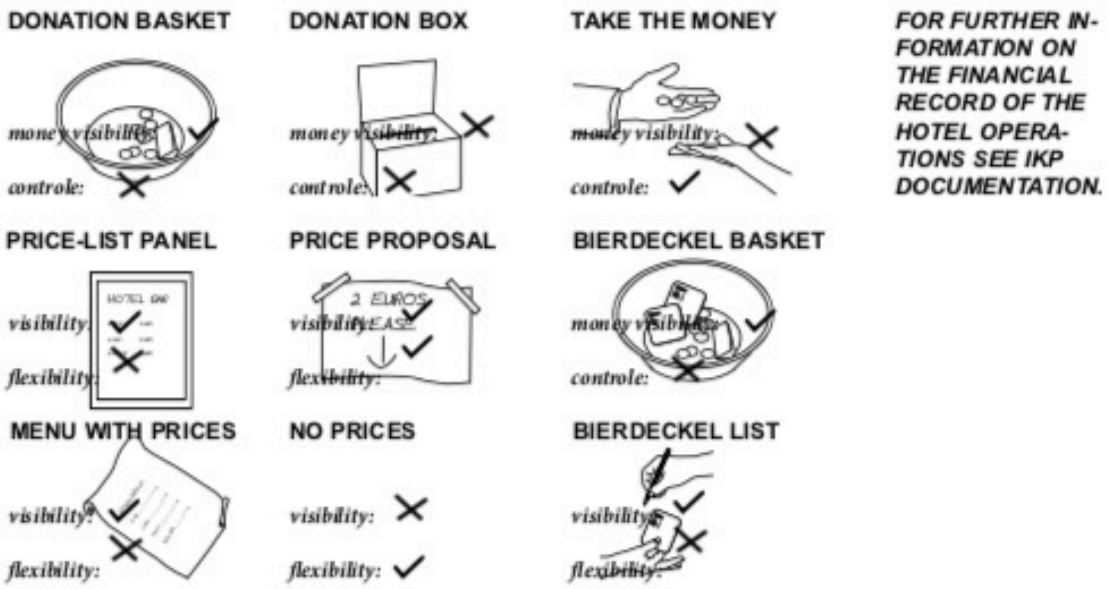
“geiz ist geil” – In the fast food restaurant, you can see huge info screens, telling you how cheap the food is and the communication with the waiter is reduced to taking an order and making the payment.

“don’t talk about money” – In a luxury restaurant nobody is talking about money. There are menus without prices and it is not usual to ask for the price. Also in the payment moment the guest receives the check in a small map where the bill is hidden and you can hide your creditcard or your money inside. The communication about money is done in a more concealed manner.

“let’s talk about the deal” – During our dinners, we designed a lot of differen payment moments where also the aspect of trust became very important and the question of price communication became a question of price responsibility.

The guest has to think about, what is fair and how much they want to pay for what they’ve got. With a different instance of bargaining, information about a fair price and possibility of discussion about a fair deal.





Bierdeckel-System

This Bierdeckel System started, when we decided, that we want to have a reception for the hotel evenings. One of the main tasks for a reception is to manage the business issues with the guest.

We had to ask ourselves what this could mean for our restaurant and we decided on the one-cashbox policy also for the guest. Because until this moment they had the feeling to pay for the drinks at the bar and for the food in the kitchen. But in a

Hotel you should pay for the whole ambient and the whole hotel infrastructure. There was also the experience that for the guests it is really difficult to decide how much to pay and for what. And the result of this situation was the Bierdeckel-System:

At first, each guest, has to go to the reception. There he gets the Bierdeckel and the receptionist informs him about the Bierdeckel-System and the project itself. The receptionist has to personalise a Bierdeckel by writing the guest's name on it. During the whole evening all the drinks and the food the guest consumes are marked at the Bierdeckel. When the guest is leaving, he has to go to the reception again to pay. Looking at the notes on the Bierdeckel, knowing what he has consumed and diskussing with the receptionist, the guest has to decide what to pay.

Key card

But for sure, a hotel isn't a restaurant and a reception isn't dealing with Bierdeckel. Hotels are using a really similar tool, the keycard. The keycard is the key for the rooms, but it functions also as the payment instrument for the whole Hotel (the restaurant, the bar, the shop, the hairdresser...). So we created our own keycards as the bill. This keycard was used like the Bierdeckel before.

Hotel-Wert? currency

After a few weeks of the Bierdeckelsystem, the guests paid a lot less than at the beginning of the project and we lost money.
So we had to change the setting for the UdN spring-party. The things we wanted to keep were the reception, and the cashless restaurant. Ben Pohl used an alternative currency system in similar projects and proposed the Hotel-Wert?-money. Like in the weeks before the guest had to go to the reception first, were the new system was explained. There he could change Euros to Hotel-Wert?-money.

With this money guests could buy drinks and food. At the bar were fixed prices to pay and at the kitchen the guests could pay as much as they wanted.

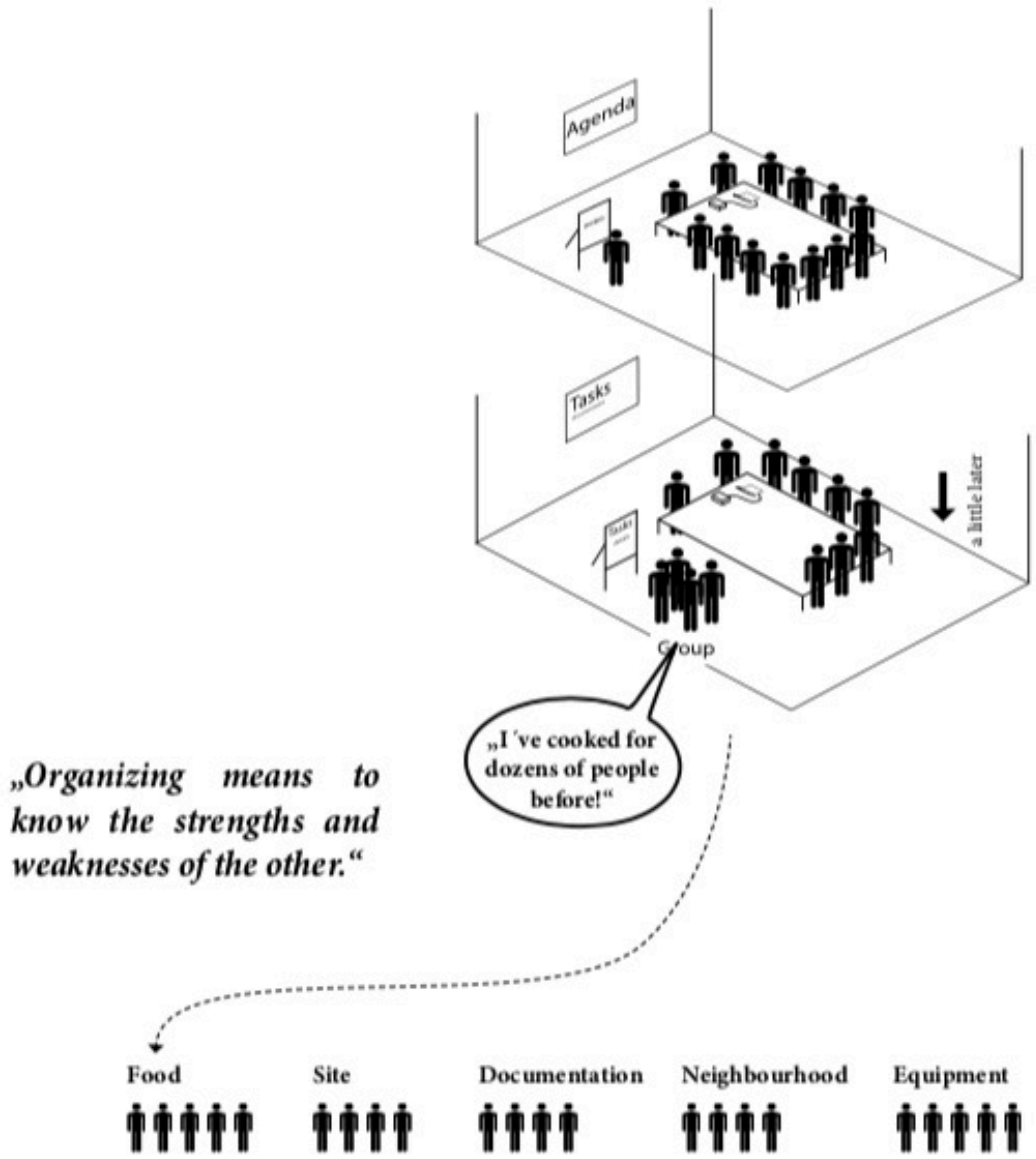
Deal communication

Organisation Processes

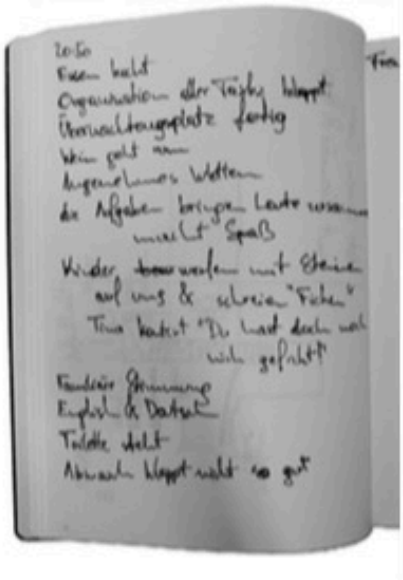
On the following pages the various stages and focal points of the development of organizational processes are presented. The development of organizational structures was an important theme throughout the project. The challenge was to be able to think in other economic sectors and disciplines to find out what it means to run a hotel.

How does a group of people who do not know each other organize themselves?

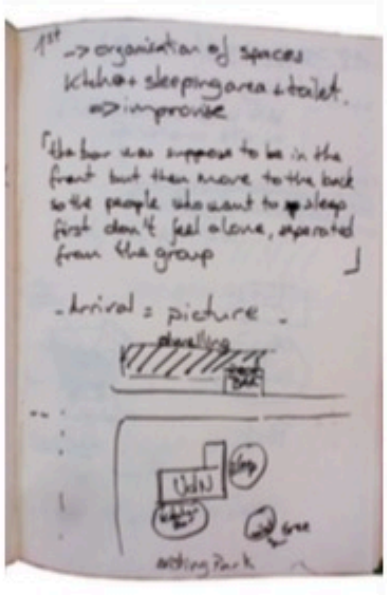
The project started directly with an experiment. The project group was given the task to sleep one night outside at the University of Neighborhoods. There have been two rules: The building of the university was not to be entered and only a limited amount of money was allowed to be spent. How to do that? First the group set up an agenda to gain an overview of what needs to be organized and put it into tasks. Then they focused on the strengths of each group member. Questions came up like: "Who‘s familiar with the site?“ or some took on tasks due to special abilities. At the end, five groups emerged who were responsible for different tasks. Strengths and weaknesses are not always due only to personal characteristics or abilities. For example, many people had recently moved to Hamburg, and did not have many things, such as sleeping bags etc. The strength of people from Hamburg was that they could compensate for their weakness, because they could bring two sleeping bags.



First experience in practice as organization meets reality



20:50
Food is cooking.
Organization of all tasks work.
Sleeping area is ready.
Wine is passed around.
Pleasant weather.
The tasks bring people together and make fun.
Kids throw stones at us and shout: „Ficken".
Someone counters: „You have not fucked yet!"
Family atmosphere.
English & German.
Toilet is prepared.
Washing up does not work so well.



1st
-> organisation of spaces
kitchen + sleeping area + toilet
=> improvise

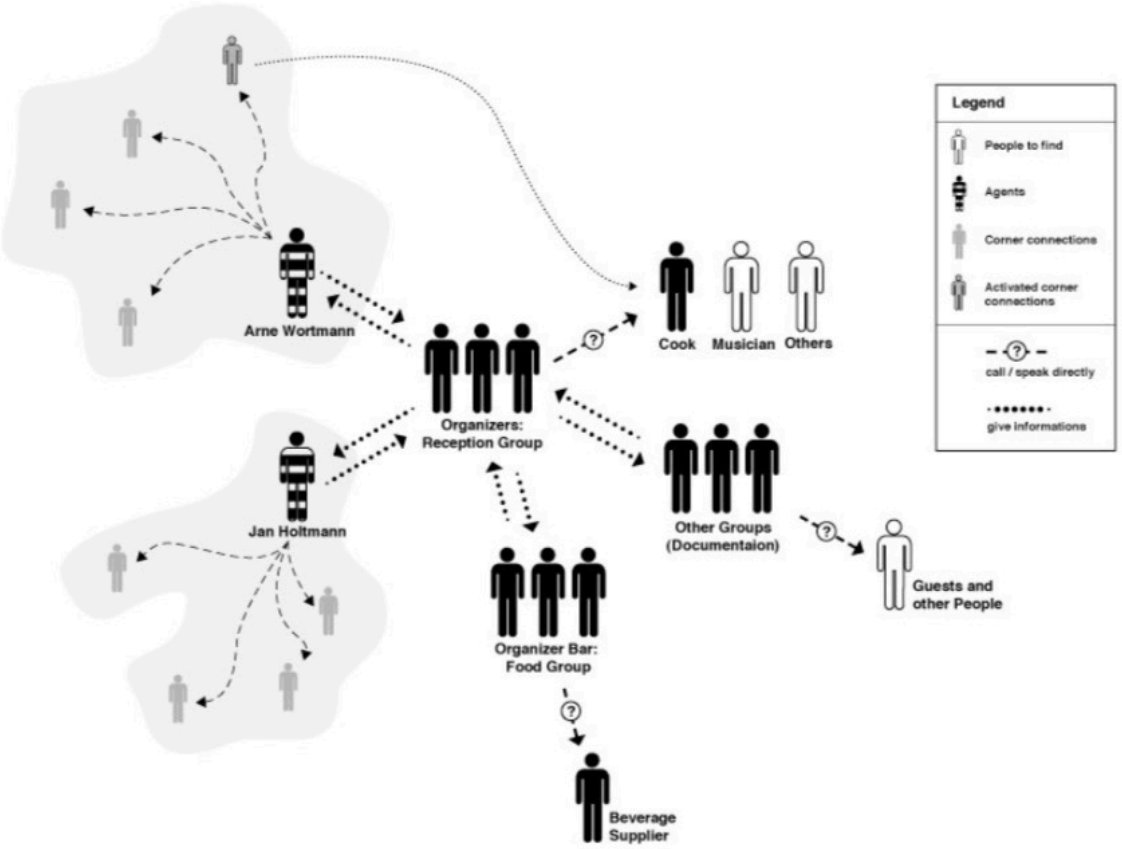
the bar was supposed to be in the
front but was then moved to the back so the people who
want to sleep
first don't feel alone, separated
from the group

A few notes that were written during the night at the University of neighborhoods and describe how the organizations works in practice.

Organization of Dinner No. 1

At the Wednesday dinners duties and responsibilities were distributed to smaller groups. Every week, there was a different group that was responsible for the organization of the evening. At the first Wednesdays Dinner, the other group took care of tasks related to the evening, like documentation, bar service, reception. Later in the project, one single group took over all the duties of the evening and other groups worked on the project. A special feature within the organizational structure were the agents that brought us together with many other actors that we would otherwise never have reached. To find staff, such as cooks, musicians or kitchen assistants, or cooperation partners from Wilhelmsburg was the most difficult task in the organization of the Wednesday Dinners. At a certain point we built a network of reliable supporters. It has been found that direct contact is

extremely important. Thus, the best contacts are concluded.



How the situation came about: Actors of a constructed situation respective to dinner...

The Food Group had the idea to initiate a cooking session within the project group and those who are at the UdN anyway. Everyone should bring a few ingredients, from which an impromptu dish should be cooked. In practice it turned out different. At the same time, our artist curator Jan Holtmann spoke with another group. He had a bigger idea: to open the restaurant of the hotel directly. In this situation Jan was the director, the person who initiated the overall idea. And Arne Wortman, one of our agents, already had contacts for us, whom we could ask to cook for us. The group who spoke with Jan and Arne, now had a job – they had to organize the evening and distribute tasks to be prepared for the evening. At this point they took on the roles of the regisseur for the evening. They were responsible for the decisions they made, either hire a chef, find the right dish or equip the restaurant. The other groups that took over other tasks and have thus become direct contributors in the situation. Another actor were the guests, who did not participate in the organization process. But only with their engagement the situation was possible. [1]

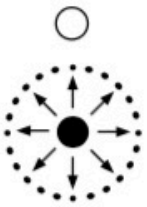
1. Regisseur
Tasked to coordinate the preceding elements and foresees intervention in the situation.



Jan Holtmann

Regiseeur-group
of the dinner

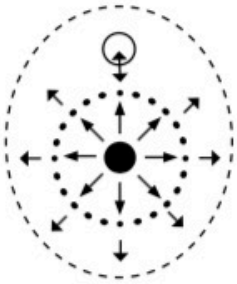
2. Direct Contributors
Directly involved people who experience all phases of the project. They become involved in the development and practical realisation of the project.



Jan Holtmann

Regisseur-group
to direct contributors
of the dinner

3. Passive audience, observers, spectors
Passive people who are not involved in the development of the situation. Just watching, spectators.



Jan Holtmann, Project
and audience

Non-organized situations in the OPEN KITCHEN

Fear and loathing in the Kitchen... I think at some points we saw ourselves as regulators, who have a decision-making power or whose job it was to make the right decisions to achieve the best possible result for the evening. The analysis on the previous page describes it as a regisseur, a more friendly terminology would be to describe the role as of a regulator.

One example: during the preparation and organisation of one dinner, we feard a conflict concerning the chef cook and the helpers in the kitchen. Because we asked a turkish lady to cook for us and at the same time a faithful companion of the project asked us...

B.: Should I come early and cook?

We then discussed for various reasons whether the combination can work or not...

T.: B. asks if he should come earlier to cook. What should we tell him? Can he come to help? Do you think he and the Turkish Lady are a good combination? Can

it work?

One of the group members pointed out that...

M.: Turkish women generally do not like any other people in their kitchen. We already managed the menu, what will he cook? And please ask him not to drink alcohol around her. Do not put my life in Danger!

Then we tried to consider how it might work.

M.: Hmm actually I don‘t know... I‘m not sure if he is familiar with the turkish food and if he can handle it just to be an asissant. But he will come anyway so let‘s make the best out of it :) We can try to let them work together.

At the end not only B. took part in the cooking session, also Jörg A. appeared unexpectedly and helped with the cooking. There was then a pleasant unexpected situation. And we had a very tasty meal.

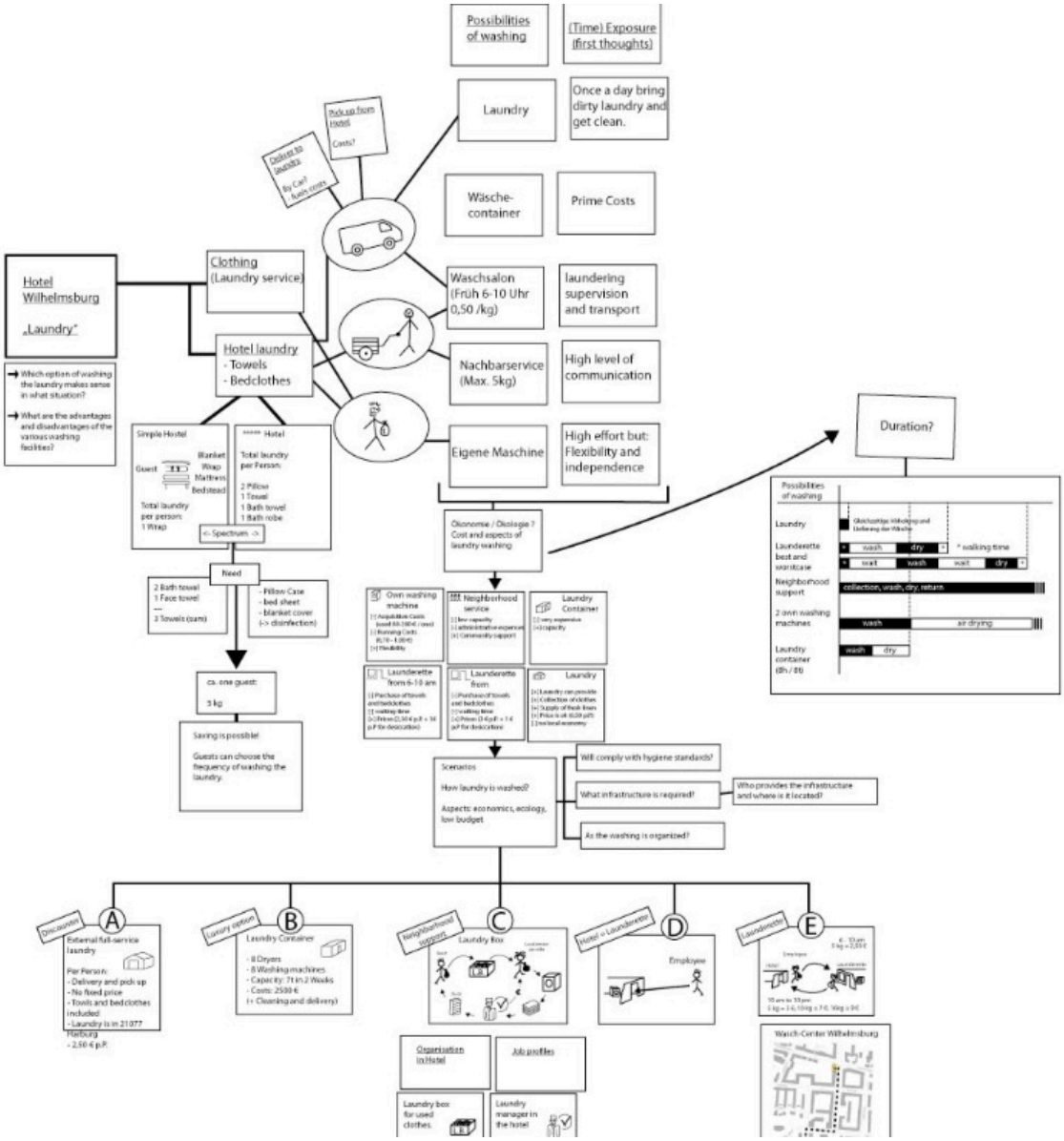


German chefs gain experiences in the Turkish cuisine.

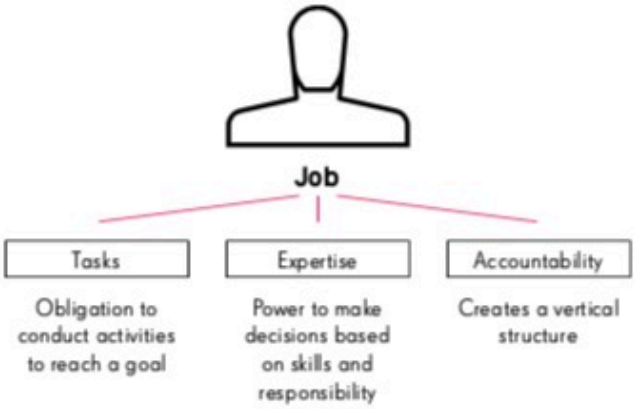
Working on scenarios to expose organizational structures

At various points we tried to determine the appropriate organizational structure by working out different scenarios. It has been shown that a proper organizational structure can not be found in this way only. The development and establishment of organizational structures requires a continuous feedback with the current situation. That means, only through continuous testing und readjusting organizational structures can establish within the ongoing process.

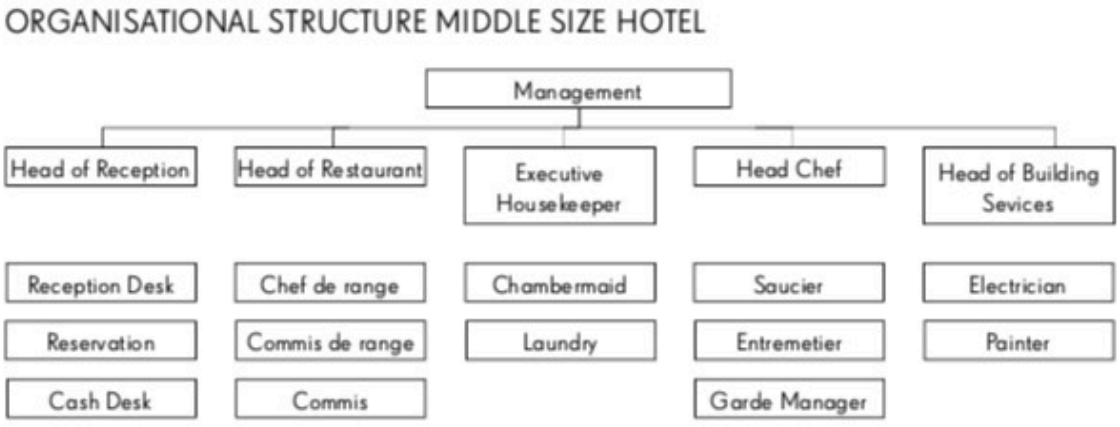
The work on scenarios has not only helped to get a feel for what it means to operate a hotel. On this page you can see a graphical derivation of a scenario that addresses the washing of laundry of the hotel. In addition, it has identified knowledge gaps, which certainly play a role in the organization of a hotel.



Conventionally, job profiles are defined in order to find workers to fill a particular position and perform a particular job. Would it not make more sense if workers themselves create their field of work, according to their interests and abilities? One group was working on scenarios for different job profiles, who do not emerge from a fictional organization structure and describe a specific job, there it is rather a search for appropriate skills and knowledge that an employee should bring. According to knowledge and skills different tasks can then be performed by one person. This means that it is created by the profile of the employee, what form the organizational structure of the hotel will take.

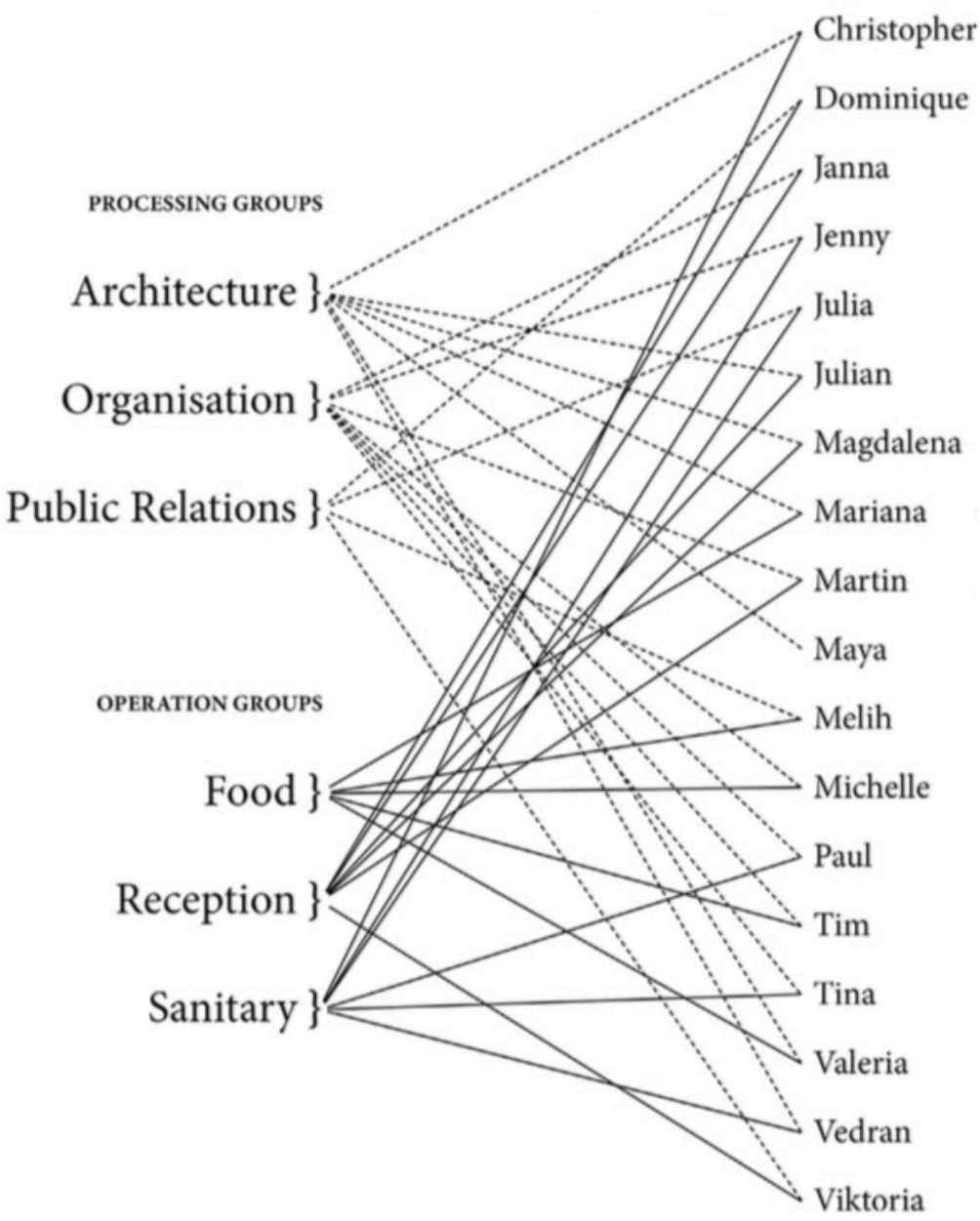


From Job Profiles to Organisational Structure



Working in a multi-structured organization structure

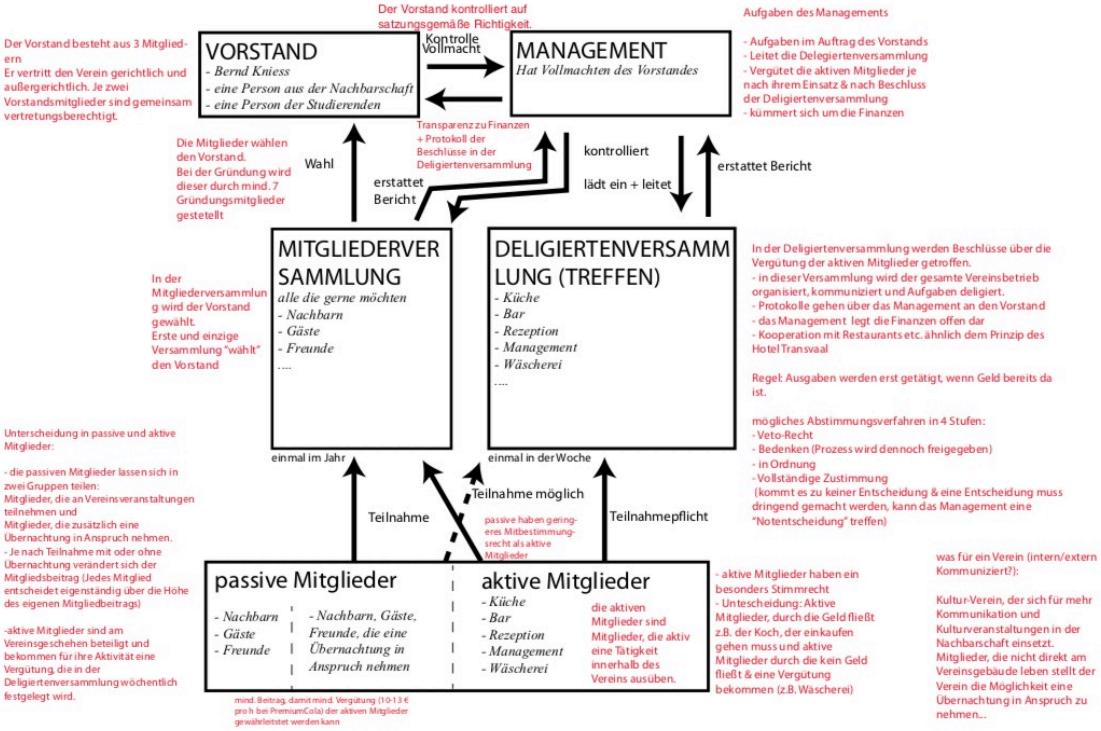
Already in the project, students were divided into and working in different thematic groups. So in relation to the job profile, we had already tested a model for a multidimensional jobs. In our case, the operating groups organized the wednesday evenings and worked on the development of the hotel components (Food, Reception, Sanitary). At the same time a second group formation focused on the topics of architecture, organisation and public relations. These groups have formed mainly on the basis of interests and special skills.



The focused Hotel structure and a critical comment

To legalize the doings of the project, which had already stretched far beyond the boundaries of a student Project, the organization group worked on a structure, which should meet the requirements of the particular situation of Hotel. Due to the particular situation, an individual solution was needed. Therefore, a complex organizational structure had been created, which was repeatedly extended, adapted and modified. The difficulty was to develop an organizational structure that, despite the limited financial resources or because of it, excludes a private individual liability. This task seemed almost not to be solvable. A solution was eventually to set up a caucus of representatives within the organizational structure who are able to assess risks due to their experience and to avert it. This structure existed until recently mostly on paper. In this case, it may be the same difficulty as in the overall development of an organizational structure in the project. Here first, a structure has been worked to perfection without testing it

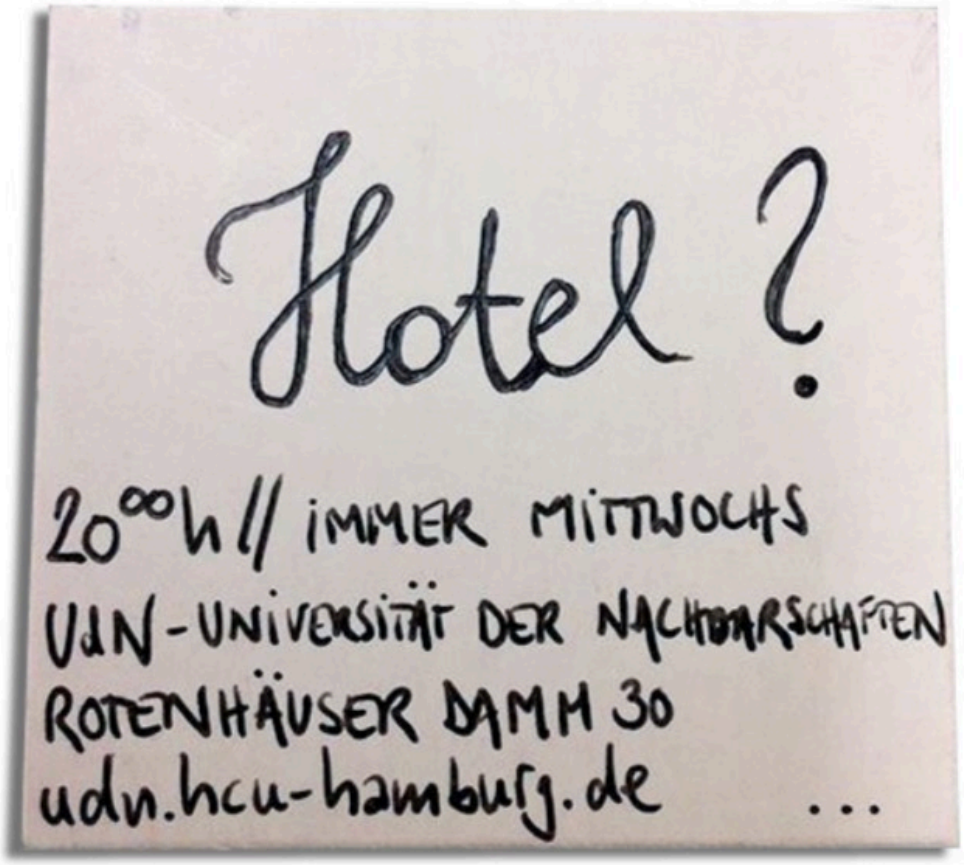
directly in the concrete situation. At the end the structure was so complex and huge that a translation in the current situation would have been difficult. Because it would only work if all positions would be filled.



1. in relation to the text "Vorbereitende Probleme zur Konstruktion einer Situation“ by Raoul Vaneigem of the year 1990. In: Der große Schlaf und seine Kunden. Situationistische Texte zur Kunst, Hamburg, S. 41-45.

Public Relations

The following pages recall the process of interventions realised mainly by the PR group, but also others during the student project Hotel? Wilhelmsburg. It gives insight in things we did know and things we now think it would've have been good to know while doing PR by showing outputs and comments on the design, realization and use"The following pages recall the process of interventions realised mainly by the PR group, but also others during the student project Hotel? Wilhelmsburg. It gives insight in things we did know and things we now think it would've have been good to know while doing PR by showing outputs and comments on the design, realization and use.



Ways into the public

Why PR? First, a performative architectural practice like the Neighborhood's University needs widespread publicity. If there's no information, there's no discourse. Second, the news value of architecture is rather low, it's mostly failed architecture that's on covers of mass newspapers. Ludwig Mies van der Rohe said that you can not invent a new kind of architecture every monday. [1] When you need perception, you have to generate it yourself and provide an educational model to perceive. [2] So what actually is the news value of the Neighborhood's

University and Hotel Wilhelmsburg? And whom to address?

All project students come from a rather wide variety of educational fields. Some also have been realising projects outside academic walls. It's almost like we were our own tiny scene. We soon realised that almost everybody could contribute to PR in one or the other way. Some students have good contacts to the media, others are familiar with tools to create output, and again others just have a great interest and can lend a hand.

Content

In retrospect we can see that we mostly went public, in whatever form, along events. With a perspective from performance theory we can say that in the enactment of the hotel during dinner nights, fests, presentations and so on, we intentionally created a product of the feedback loop that addresses the phenomenon, in which the aesthetics, the social and the politics mix: the production of a community of actors and audience, based on bodily copresence. [3] The performance needs PR in order to call for participants and also creates PR in the preparation, during and in the aftermath of the experience. Through performance, architecture is vivid, creates atmosphere, has a function and one can even step into and be part of it. Therefore performance offers plenty of content for a wide variety of addresses—from daily newspapers to professional journals of different kinds and of course also as basis of discussion in everyday random encounters.

Realisation

As the performative operation Hotel Wilhelmsburg did and still does not have strategic business planning – just as most architecture offices [4] – most of the PR work was determined by the politics of time. There was never much thought on the design, as there simply was not enough time. Often we had the situation that the product got published which seamed most appropriate at the deadline. After stuff got published we often asked ourselves, if we will get away with it. This often had the effect that we recycled ideas initially designed for a moment where it then did not get published. We created kind of a catalog of PR work spread out on personal harddrives and websites. All the PR team had to remember was the place where information was stored. With a few links we managed to get to material whenever we thought it was of use. Failure at one point, often turned out to be creative at another point in the project. This practice turned out to be more creative than creating a centralised catalogue of work. A database seamed just too much maintainance/reproduction work in the beginning and was too hard to impose later in the project. In retrospect we had and still have difficulties in handing knowledge over to other people. Tacit knowledge flows good in a community, but comes with many difficulties for outsider to step into it.

The approach towards design often was pragmatic meaning that we worked with standards such as favoured media of architectural PR: Znternet presence of the UdN, the Facebook account of the UdN, newsletter of the hotel, the UdN and HCU, personal encounters and events; standard typography and colour books;

standard techniques of production.

The accumulation of attention

If one looks at the quantity of PR work throughout the project, there's a clear accumulation towards the end of it. There's two statements we'd like to make to illustrate this accumulation – both acknowledge the economy of attention: [5]

A) Freeride on popular issues. The hotel project started half a year before the official opening of the exhibition year of the international building exhibition (IBA). With the advent of the international building exhibition the attention towards "IBA-issues“ grew. As the Neighborhood's University is an IBA project and the hotel operations as a performative architectural practice set out to intervene in the public discourse about urban transformations, the interest coming from mainstream media towards the UdN accumulated alongside towards "IBA-issues".

B) Over the course of half a year we managed to create our own capital of attention through our own PR work.

Renommee

In the book "Made You Look" Stefan Sagmeister judges his own work on a scale of 1 to 5 by the question did my work of graphic design touch people's heart? [6]
For instance he gives 5 points to a quick and pragmatically designed poster with a photo of his friend Reini and the sentence "Dear Girls, Please be Nice to Reini!“ he designed and hang up around his New York apartment the day before Reini came to visit him. When Sagmeister and his friend had a party at the apartment Reini was at first afraid of uber-cool New York chicks, but due to the fact that everybody knew him from the poster, he kind of became cool for a night and got a girl.

We'd like to translate this to our PR efforts, by recalling that the aim of any PR work is not to persuade receivers of our work to follow our critical take on urban transformation or sell a product, but rather bring them in to experience the UdN and with that to provide the means for criticism in negotiation. We almost exclusively published about the enactment of the hotel, and liked to see the success of our work in the growing number of attendants in our dinner nights and the vivid conversations we've had with guests.

In order to do so it was and still is important to position the performative practice of the hotel in a position we'd like to refer to as whitespace. Coming from graphic design, white space should not be considered merely ‘blank’ space – it is an important element of design which enables the objects in it to exist at all. There's no total meaning in white space, and it needs to be designed according to the situation. This is, of course, only to be seen metaphorically, and shall here not be confused with, but guided us working on PR towards, the notion of critical artistic practises stated by Belgian political philosopher Chantal Mouffe.
In retrospect the bigger part of press, the hotel operations got, was positive in two ways. A) journalists were taken in by the performance which often managed

to produce a convivial atmosphere combined with the notion of higher education at practice on a one-on-one level, and B) also professional journals seamed to grasp that the experimental performative practice is, at first, not a practice that tends to overthrow the existing state of affairs in order to create something absolutely new, but rather holds and creates potentialities that allow pluralist perspectives to converge.

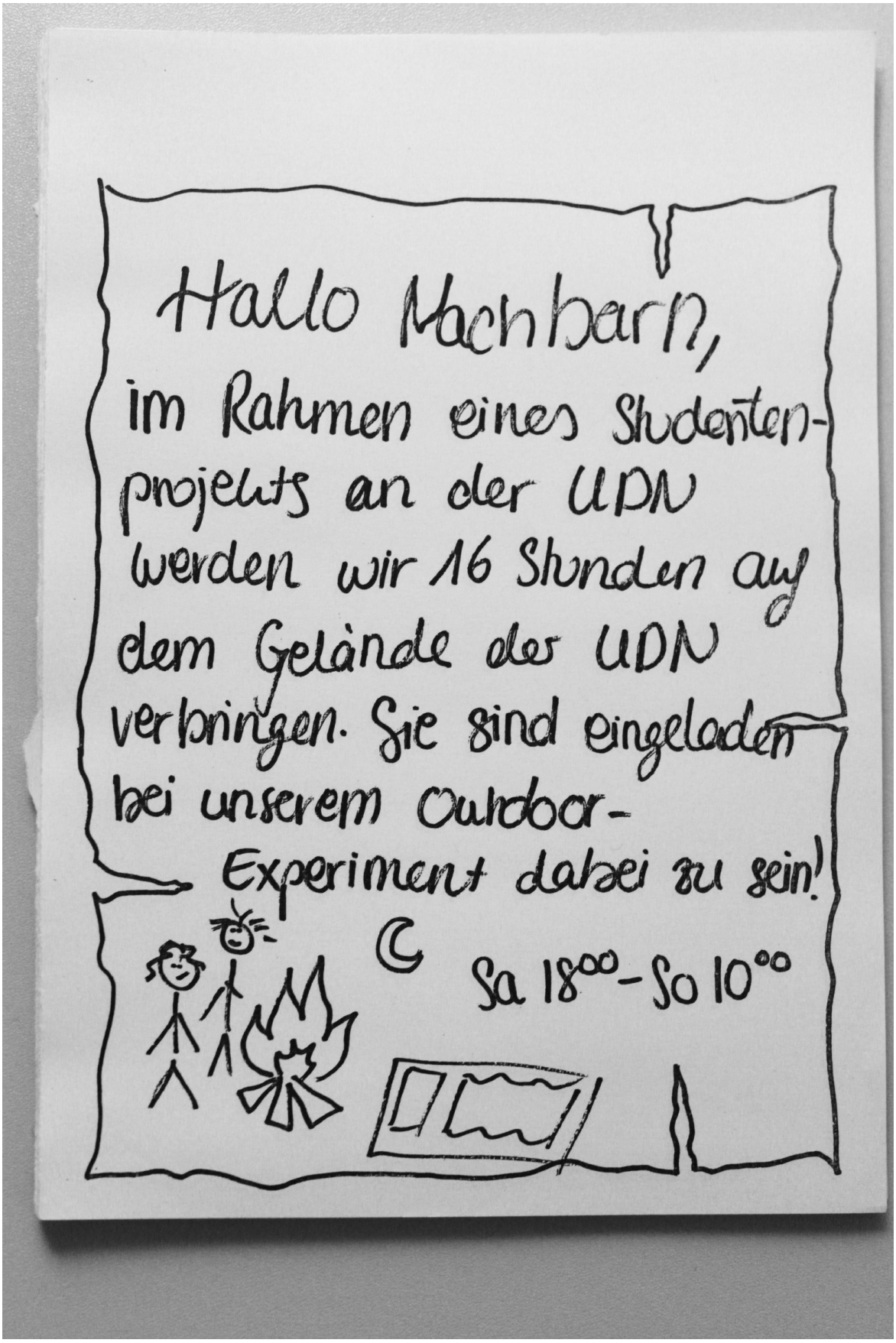
To summarize all PR efforts in one sentence: When communicating anything, participation of the people we talk to is clearly a good strategy. If we can involve them, they will remember what we have to say.

First try

We had four days to set up the first night at hotel wilhelmsburg as a performative way to explore the site. Right in the first meeting after the take was given out, students got together and discussed the organization of this experiment. Soon the idea of having a neighborhood group came up; most probably because plenty of students in the room already were aware of the mindset that comes with working at the neighborhood's university. The thought was to inform people about what we are doing in their neighborhood and also invite them. Kind of as we all do when we have a party at our flats. By posting a flyer in the hallway and inviting everybody you come across to the party you hope that no one calls the police if things get wild. We were not quite sure what we would do if people actually joined us, but not knowing is part of the fun; also, a common thought was that it would be a convivial evening so we might figure something out in the making.

The neighborhood group chose to produce an A5 handwritten and than copied flyer. All resources: a copy machine, an edding 3000, paper and scissors, were found at the UdN. The words on the flyer identify us as students doing a university project, give information on time but not on place and call for participation. However, we imagined that more important than the appearance of this swiftly made flyer, would be its function as a door opener. The neighborhood of the UdN is a mid-density urban housing area with plenty of small shops, delis and kiosks on ground-floor level. So giving out flyers there was the plan, besides placing them at the doors of the houses in the direct neighborhood to the UdN.

Due to the insecurity about wether or not to invite neighbors to our evening at the imagined hotel and of course also due to the lack of time and unclear responsiblities, no flyers were given out and only fellow students joined us that night. The flyer was produced but never called into action. However, it was the first encounter with plenty of thoughts that should remain relevant in all later PR tasks.



October 20. 2012. Never published.

No use for a name?

For the first Wednesday dinner we needed to invite people from Wilhelmsburg who would be collaborators for the future hotel. Jan Holtmann, an artist who supported us as part of the teaching staff, came up with the rule that everybody in the project should invite at least one guest. In search for people, especially when invited in person and not via e-mail etc., we figured out that something like a handout or flyer to give to them as a reminder was missing. The flyer one can see here was quickly designed by one of the students who experienced the mentioned above, and just took over the task by herself.

Again, like in our Max Hoffmann experience, the fact that we had no official name was an issue here. It was told that the name "Hotel Wilhelmsburg" was already used by a hotel. She used it here anyway, because it was the project's name. In the small explanation text it is spoken of "interkulturelle Küche" (intercultural kitchen), which is right, but e.g. excludes a lot actually taking place and about to come. By announcing the dinner as taking place every Wednesday, stability is shown here. This leads to certain expectations of the receiver, which will have an impact on us. The logos of HCU and UdN show the project clearly as university. By doing so, we would probably exclude or include a target group that is not common with the university at all – like for example the people who live around the UdN. Where do we place ourselves and the project? By looking at this first flyer, we realized that at this point of the project and the very beginning of the Wednesday's dinners we have to be open in our communication, whithout excluding potential collaborators, and also without exclusiveliy including certain target groups. We had to find a group consent of what and how to communicate.



Used to invite for dinners on Decemer 12. and 19. Sent out by email and distributed around the neighborhood.

Max Hoffmann

This was the first time communicating and sponsor hunting and a first contact to the financing reality of the hotel. At the Christmas Dinner (november 16th 2012) we were hosting the construction firm Max Hoffman who then became a longtime collaborator. That dinner was the starting point of showing the process of the project to some of the city's most imortant construction developers. The presentation served for the event as well as for our presence and availablity to answer question. Prior to the event the project students first organized themselves towards this event. The part of the students for this dinner was to show in an explicit way what the UdN is up to. One way to do it, 1) using the UdN, the place of the project as a hosting space (which was already set by the UD departement) 2) ask the students that are actually and currently working on the Hotel project to answer the sponsors question. Since the event occured after the presentation of Take 1 (October 24th 2012) the students were asked to sort of sum up what happenned at the UdN during the last five years (from the IBA tower to Hotel Hamburg to the current project Hotel Wilhelmsburg).

And since this event was hold after the first task the only obvious strategy was to show at what stage the project was and to attract the sponsor curiosity. The trick? An hotel door hanger that would tell the sponsor the hotel is on its way and that they could help making the project faster if they want to (on the door hanger there was a text written explaining the project and the contact of Urban Design where they could have more information later on).

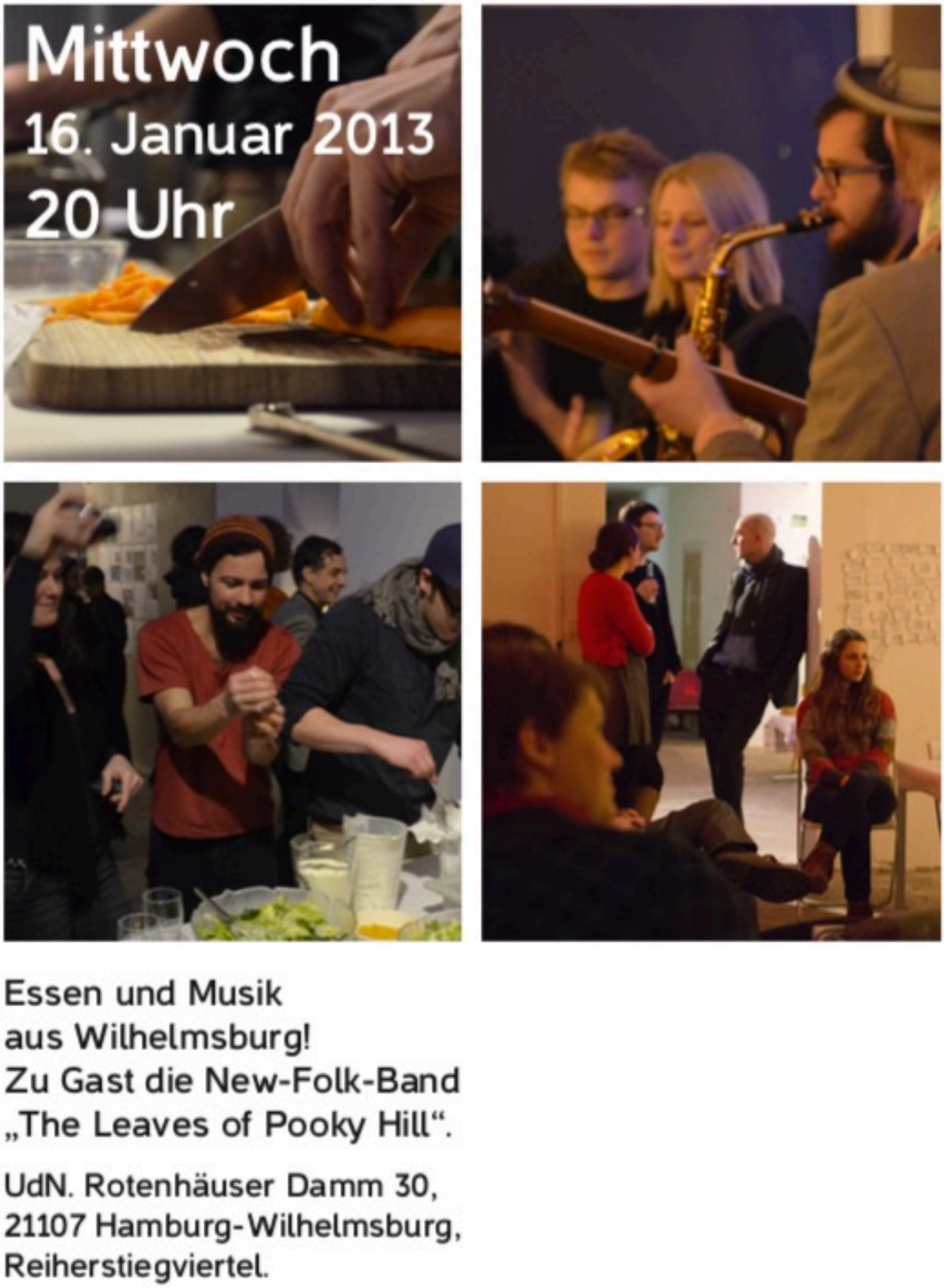
This is the first claim to realising a hotel that doesn‘t stand yet but will be there later. Even though this dinner seems like a small event it was for the project people a first 1:1 scale contact. From an 1:1 scale experemital live task (sleeping outside) to the more abstract Take 1 presentation again the project people switched to an 1:1 scale. Which for this project was back and forth movement that would rythmed the path.

From this event the project students saw that communicating in a clear way and give a physical product (in any shape) is important in order to attract people and involved them in the project. The door hanger was use later on as a sort of a business card and flyer.



Showing how it is, not more, not less

On one of the following flyers in January, one can see a certain development in communication. This one is pretty simple, containing just the date, address and a very short explanation of who is about to come and what will happen. We tried to avoid using logos or any wording that would lead to a certain branding of the evening or project – we relied on what really happened.
By using the four pictures, the viewer gets an idea of how the dinners are. One picture gives a hint about the fresh products that were used, another the gathering around food, the musicians and people talking – the main things to happen. All pictures are shown in a nice, warm light, people look happy, which was not designed but rather had to be taken as given. The experimental design of inviting musicians and cooks from Wilhelmsburg as accomplices to – besides creating a nice atmosphere – create a network of people here is visually used to attract other potential collaborators. Public relations makes use of them.



Used to invite for dinners on January 16. Distributed per email and at the dinner on January 9.

Experimental Design

Before the third dinner Jan Holtmann joined all people dealing with PR. He did not show any interest in design, but rather pushed students to- wards putting thins into practice. Inviting people was not enough, he wanted us to bring people in.



Newsletter

How to sign up: The hotel did not have a web presence. We put up a list for people to sign up for the newsletter at the reception of evening wednesday dinner. Despite very few people who asked a student via email to put him/her on the newsletter list, the list at the reception was the only possibilty to enroll. After every dinner night, we added new addresses to google docs list, so everybody in the project could make use of the contacts.

Frequency: We sent newsletters usually mondays before dinners on wednesdays. Often this was just enough time to present people with wether there is a dinner or not, and about the programm regarding entertainment and kitchen.

Work effort: Collecting data for the newsletter often proved to be a driving force for the groups responsible to host a dinner night. The PR group became a pain in the ass for the entire hotel operations as they were the ones working on a schedule with often tight due dates. Due to the high turnover of mini-projects in PR there were quite some lessons to be learned. The following pages depict newsletters as we found them in email in-boxes.

Branding by Handwriting

For the dinner on one Wednesday a student took over the task to design flyers or giveaways and therefore created a style, that would entrench itself as a sort of branding for the upcoming events. On the evening before the dinner, she found herself having this task – without any given standards and no special material or money to print. She wrote by hand on small kappa-tiles,
a material she found in the students workspace at HCU. With her ornate style of writing, she gave words a visual aspect, that can be seen as a strong graphic element and that have a recall value. This small cards worked out great the first evening, the handwriting style is not that manifested, it can be changed, manipulated. This was important due to the fact that we still were not at a point to communicate a fixed CI. By handwriting, as a receiver you also get a more personal relation towards the small card, because you can see it is handmade and unique. Also it is not perfect, avoiding to create a border towards the neighbors by using styles that are too artsy and maybe not at once read- or perceivable. The haptic of the tiles and the look also referred to our mindset in reusing material and to create in a DIY way. The headline Hotel? became the headline for every flyer after. Questioning the project and the state we were in by placing a question mark, could easily be applied for the other functions of a hotel we had during the wednesdays dinners, like: Bar? Restaurant? Labor?

In addition to the handwritten cards, the sign of a key became a part of the new found style. The idea was to hand them out to the guests of the restaurant, when they symbolically checked in at the reception before officially entering. Therefore the sign of a key was created as a stamp, that could easily be applied on the cards again and again. At first we used cut potatoes, later on, when the idea manifested itself we crafted a longer lasting stamp out of an eraser or a patotoe. It established itself that we placed the small cards every time on different backgrounds that stand in a relation to UdN and show its materiality when photographing the invitations for the online presence. So the style and size of the cards stayed in general the same and just differentiated by the name of the cooks or musicians– and the background.

In person

While thinking about how to reach people to contribute and make the UdN, the project and the Wednesdays dinners known in the neighborhood, we developed multiple tools for communicating on a 1:1 scale. The aim always was to talk to people directly in the neighborhood, explain the project and give out small giveaways like homemade pralines or the small self-made invitation cards, to make a lasting impression on the neighbors. The higher frequented areas of the Reiherstiegviertel were mainly used as fields to talk to people. For instance the market on Stübenplatz, that takes place two times a week, or the Veringstraße, where most shops are located. The giving away of homemade pralines should also give a hint on our approach in the kitchen, where we were conscious about using fresh food, bought locally, prepared right at UdN. At the beginning it was cheap milk chocolate, but as the praline method proved well so we switched to a better product and also improved on the production technique.

There was never an open call on who wants to participate in promoting the hotel in the neighborhood. Though it was rather obvious who would do so: Vedran was living at the UdN throughout major parts of the project and therefore knew patterns and places where to meet people and didn't have to walk far to do so, Melih speeks turkish and Jenny lives on the Veddel. All three shared a great interest in intercultural practices already before the project and went by a handson mentaility Jenny often said "wir müssen das jetzt einfach rocken!".

Collaborations

After we had several dinners, and made more and more connections to the neighborhood, we got together with other actors on the island. We'd like to refer to this a creating a scene. The triggering incident was when the team from Soulkitchen Halle took care of the dinner on one Wednesday in the mid of February. The Soulkitchen Halle is an event place in Wilhelmsburg where cultural happenings take place since 2010, when it became famous after being the main location in a movie from Hamburg based director Fatih Akin. We went to talk to them in the first place and got to know that they were having problems with the owner of the hall and could not use it due to the need of renovation. So they came to UdN to host one evening – "Soulkitchenhalle EXIL". This was the first time we gave the actual curating process away and were more in the role of guests than organizers, even though we were still doing the reception to inform people about the project and the setting of the night. We freerode on their attention and of course benefitted from the pool of regular guests they have, who provided a crowded UdN that evening. What was really important here was the way we communicated with them. It was a very amicable. We went there to get to know them first, and maybe ask them to do the bar. Because of the good chemistry between our students
and the staff of Soulkitchen, it just was a natural, trustful process of having them as hosts at UdN, after which they took over the whole evening.

The Soulkitchen night was a changing point for the Wednesday dinners, because it paved the way for further collaborations. The local restaurant Deichdiele took over a night a few weeks later. We already had contact with one cook who was a guest during the 4th dinner. When we went there, and another cook was fond of our idea and wanted to join – finally the whole crew from Deichdiele came to take over the restaurant. They really put a lot of effort in decorating and preparing the night, they planned ahead a lot. Coming to UdN one day before the actual dinner, they changed the look of the bar completely by covering the former naked scaffolding structure with wooden tiles and by writing their logo on it. So the bar's look changed, but what they did is that they kept adapting the style of the UdN's architecture and interior, by using the found wood, applying it in a temporary way to the bar. They also made handwritten chalkboards by themselves out of wooden tiles, which we did before, but is also a common thing in gastronomy. We left the bar like it was after the night and decided to also keep their logo to show the collaboration and stick to our principle of keeping all processes open and visible. For the upcoming dinner the student Julia painted our hotel-lettering – in her handwriting that became a kind of brand – over the one of Deichdiele.

The collaboration subsisted further on – Deichdiele have their flyers at UdN and our flyers for the Wednesdays were displayed at their premises. This demonstrates the establishing process the dinners went through, we became more and more a part of the gastronomy scene in the UdN's neighborhood.

Hamburger Abendblatt

On February 27, 2013 an interview with one reporter from Hamburger Abendblatt, the best selling local newspaper in Hamburg, was held at the UdN. One of our students knew her from when they met at SXSW in Austin the year before. She contacted her via e-mail, describing the project, asking if we would be interested in writing a short article about the processes taking place at UdN. An appointment was made and Birgit Reuther and one Photographer came to UdN during the preparation time of a Wednesdays dinner in the first week of the International Building Workshops. Interview partners were Bernd Kniess, Ben Becker and the students Julia (who made the contact), Dominique and Julian. In the lasting of around 45 minutes the UdN's team described the process of the project, the general mindset of the UdN as a didactical instrument and its role in the neighborhood. Even though they took care of communicating the project's approach understandable and comprehensive, the final report is a succession of trivialities. The article is describing the setting and approach scarcely, as well as the history of the UdN, but does not really deal with the hotel project itself – the reason the journalist had originally been invited. The article was even sold to the newspaper "Die Welt", who published it with the headline "Versuch eine Stadt zu entwickeln" (Trying to develop a city). Although the article just offers a small survey of the hotel project in the form of insights into details of the Wednesday's dinners, we perceived it as very complaisant. The question is why did she write it in this manner? In the article she describes the atmosphere of the day when the interview took place as very comfortable. Although she did not depict what our intention was, she did described the atmosphere well. The atmosphere probably was the triggering effect on why the article is written in this pleasant way. She experienced it. Seeing students working around her in different tasks and perceiving the beginning of the actual dinner when the food she smelled before it was ready and the guests came by – all these impressions probably affected her. And this subjectively perceived atmosphere took influence on how she wrote the whole article. We were rather happy that the photographer had no say in the writing process. When he joined the interview setting 15 minutes after it started, with the words "What's this hippie fuck supposed to be? Ha, ...oh, of course, it's all a process here... I understand." It was interesting to see how easily the perception of our practice can be interpreted in a different way.

What we learned here is that bringing people in to the actual performance, gives them of course a way better impression and leads to not always understanding, but at least the possibility of capturing the atmospheric moment, which would not have been possible if that interview would have taken place in the official university building or somewhere else. Understanding a project like the UdN, or in our case the hotel project anyway is difficult, because it is a process and circumstances and ideas change every day. Therefore having people on the premises,

letting them see and perceive the actions taking place, makes them aware and interested, which can lead to understanding – but not always does, as one can see in the article.
On a last note, we'd like to say that this article was the only one throughtout the hotel project that made it into the Urban Design showcase at the university building at Averhoffstraße.



16 Hamburger Abendblatt — KULTUR — Mittwoch, 13. März 2013

Willkommen im Hotel Wilhelmsburg

In der Universität der Nachbarschaften üben Studierende moderne Stadtentwicklung. Immer mittwochs laden sie zu Essen und Konzert

BIRGIT REUTHER

HAMBURG :: „Hotel?" steht draußen mit rosafarbener Kreide auf dem Boden geschrieben. Und das Fragezeichen hat durchaus seine Berechtigung. Denn was da im ehemaligen Gesundheitsamt am Rotenhäuser Damm in Wilhelmsburg geschieht, ist ein Projekt, das sich stetig neu definiert. Ein Experiment. Und um die Anwohner mit einzubeziehen, gibt es seit Ende 2012 immer mittwochs Abendessen und Livemusik für jeden, der eine kleine Spende erübrigen kann. Das alte 50er-Jahre-Gebäude ist ein offenes Haus, in vielerlei Hinsicht.

2007 schrieben die Organisatoren der Internationalen Bauausstellung gemeinsam mit der HafenCity Universität (HCU) einen Wettbewerb aus, wie die Zukunft des Objekts zu gestalten sei. „Nur einer von zehn Entwürfen hat mit dem Bestand gearbeitet und dann auch gewonnen. Die anderen wollten Tabula rasa machen, da einen Pavillon hinsetzen", sagt Bernd Kniess von der HCU.

Das Projekt ist wie eine Variante von „Das fliegende Klassenzimmer"

Der Professor für Urban Design sitzt mit seinem wissenschaftlichen Mitarbeiter Benjamin Becker sowie einigen Studierenden an einem der Tische im großen Aufenthalts- und Speiseraum. Zwei Meter weiter ragt eine Bar aus Gerüstmaterial empor. Vornehmlich junge Menschen holen sich Bier oder Limo. Aus dem Foyer nebenan mit seiner stattlichen Küchennische zieht Chilligeruch herüber. Die Stimmung ist wuselig und zugleich entspannt.

Universität der Nachbarschaften, kurz UdN, nennt sich dieser Ort seit fünf Jahren. „Wir wollen kein Community-Center sein, das können wir gar nicht leisten", erklärt Kniess. Was da im Reiherstiegviertel existiert, ist vielmehr eine Variante von „Das fliegende Klassenzimmer". Also ein Lern- und Versuchsfeld, in dem Studierende des Fachs Urban Design eins zu eins die baulichen, sozialen, kulturellen und ökonomischen Aspekte von Stadtentwicklung ausprobieren können. So wurden beispielsweise Wände eingerissen, um die kleinteilige Amtsstubenstruktur aufzulösen und um flexiblere Arbeits- sowie Wohneinheiten zu schaffen. Als „embedded research" und „permanentes Making-of" bezeichnet Kniess die Forschung vor Ort, an der auch viele Austauschstudenten teilnehmen.

Das Gebäude, das zuvor 13 Jahre lang leer stand, besaß anfangs weder Strom, Wasser noch Heizung. So fand die erste Bespielung dann auch als Summerschool statt, bevor das Haus nach und nach „neu programmiert" wurde, wie Becker es nennt. Und um der Sache ihren Invasionscharakter zu nehmen, laden die Initiatoren der HCU regelmäßig vor allem Jugendliche aus dem Quartier ein sowie Wilhelmsburger Institutionen, etwa den Verein Gangway. „Das mit der Akzeptanz dauert", räumt Kniess ein. „Da muss man durch."

Da die HCU das Haus bis Ende März 2014 abreißen muss, geht es Kniess mit seiner praxisnahen Universität vor allem um Fragen von Nachhaltigkeit und Restnutzung im urbanen Raum. Letztlich setzt er somit dem Konzept der wachsenden Stadt das der schrumpfenden entgegen. Sprich: Wie lässt sich Vorhandenes wandeln, wie etwas Neues aus Altem herauschälen? „Das Prinzip ist immer: Wir nehmen etwas aus dem Bestand des Hauses und verwenden es weiter", erklärt Becker. So wurde etwa der wuchtige Küchenblock komplett aus Möbeln und Regalen des einstigen Amtes errichtet.

In dem aktuellen UdN-Projekt „Hotel Wilhelmsburg" geht es nun darum, Prinzipien des Wohnens zu erkunden. In Workshops erarbeiten die Studierenden gemeinsam mit Architekten und Künstlern Strategien für ein temporäres Hotel, das für die Zeit der Internationalen Bauausstellung von den Nachbarn mit betrieben werden soll. Die Mittwochabende, an denen lokale Initiativen wie die Soulkitchenhalle die Küche übernehmen und Bands wie die Veddeler von Finkk Musik machen, seien erst der Anfang, erzählt Kniess. Woche für Woche kommen neue Ideen zu diesem urbanen Labor hinzu. Diesen Mittwoch zum Beispiel wollen die Studierenden das Prinzip des Tauschhandels erfahrbar machen. Wer Lebensmittel von einer vorab veröffentlichten Einkaufsliste mitbringt, bekommt dafür eine zubereitete Mahlzeit. Aus den Produkten kochen die Studierenden am nächsten Tag ihr Abendessen.

„Wie können wir unter Low-Budget-Vorzeichen besondere Qualität bieten?", sei eine der Fragen bei dem Hotelvorhaben, erläutert Urban-Design-Student Dominique Peck. Um günstige Schlafgelegenheiten zu schaffen, haben seine Kommilitonen und er bereits begonnen, Übernachtungskapseln außen am Haus zu installieren. Wie eine Art geschichteter Zeltplatz, der von einer Gerüststruktur gehalten wird.

„Was brauche ich für mich selbst, zum Rückzug, und was bedeutet wiederum Gemeinschaft?" Spannungsverhältnisse wie diese möchte Kniess ausloten. Und während er noch erzählt, steht das Jungvolk bereits fürs Büfett an. Zum Stimmengewirr gesellt sich Elektropop. „Stadtentwicklung entsteht durch Transformation", sagt er. Klingt theoretisch, ist an einem Abend wie diesem aber praktisch erlebbar.

Hotel Wilhelmsburg in der Universität der Nachbarschaften mittwochs, 20.00, Rotenhäuser Damm 30; Infos: udn.hcu-hamburg.de; heute 18.45: Vortrag von Benjamin Foerster-Baldenius (raumlaborberlin) über „Schnelle Hotelkonzepte"

Bernd Kniess im Hotel Wilhelmsburg. Seit 2008 leitet er den Masterstudiengang Urban Design an der HCU Foto: Roland Magunia

„Schön scharf!" mit Jens Neutag war nicht scharf genug

HAMBURG :: Ein Hocker rechts, ein Stehtisch links, darauf ein Glas und ein paar Zettel. Das ist schon relativ viel Mobiliar auf der Bühne für einen Satiriker. Jens Neutag, 40, kann sich jedoch meistens auf die Wirkung seiner Worte und Dialekte verlassen.

Er mag es „Schön scharf!", wie der seit 2012 in Hamburg ansässige Neutag sein fünftes Soloprogramm nennt. Am Montag stellte er sein Nummern- und Typenkabarett im Lustspielhaus vor. Die größte, auch originellste Aufklärungsquote erzielt Neutag, wenn es um billige Lebensmittel geht. Süffisant rechnet er vor, dass manchen Deutschen Klopapier (100 Gramm dreilagig kosten 20 Cent) mehr wert ist als Hähnchenschenkel (100 Gramm für 19 Cent). Seine derb formulierte Erkenntnis: „Wenn wir weniger Geld fürs Essen ausgeben als fürs Kacken, kann es eben sein, dass die Lebensmittel vorher schon scheiße waren."

Wie viele seiner Kollegen nimmt sich auch Neutag das Berliner Politpersonal zur Brust. Um den FDP-Minister Dirk Niebel abzuwatschen, schlüpft er in die Rolle des A-Jugendtrainers von Borussia Dortmund, was der Kabarettistenpflicht eine neue Wendung gibt. Einem fiktiven Kindergarten erklärt Neutag die Missstände in der katholischen Kirche: „Weil die Frauen kaum mitmachen dürfen, und damit das nicht so ungerecht ist, ziehen sich die alten Männer zum Ausgleich Frauenkleider an." Die meisten Übergänge zwischen Typen und Themen sind fließend. Neutag überzeugt, wenn er alltägliche Dinge wie den Sicherheitswahn oder die Freizeitindustrie karikiert. Figuren wie der Heultrainer Torben oder der an Johnny Depp angelehnte rheinische Pirat Joe Depp dienen ihm indes eher dazu, verschiedene Kalauer zu servieren.

Anarchie sei einfach nicht die deutsche Kernkompetenz, konstatiert Neutag am Ende. Mehr davon – und sein satirischer Rundumschlag hätte noch mehr analytische Würze. (ster)

„Schön scharf!" wieder Mo 25.3., Lustspielhaus, Karten unter T. 55 56 55 56; www.jensneutag.de

ANZEIGE

Stellenangebote

Szene Hamburg

Nele Gülck, editor in-chief of lifestyle magazine Szene Hamburg is the neighbor of Dominique, who at that time was hired by the urban design department to take care about the facebook presence of the hotel project. During a dinner together with other flat mates in late January the two started talking about the International Building Exhibition and the UdN. Glück, who studied photography at HfbK Hamburg, could make sense of the critical approach of the UdN towards urban transformation in Dominique's words.

Glück could personaly not make it to one of the dinner nights, but sent Paula Markert, professional photographer, flat mate of Dominique and daughter of Margret Markert, curator at Geschichtswerktstatt Wilhelmsburg to get an impression. Gülck wrote from Markerts memories. We prepared her with one of Vedran's photographs, who at this time became something like the house photographer. The article was published in the culinary section, and addresses the history of the UdN, the intercultural practice of the dinners (and invites to join dinners) and the experimental approach towards urban development.

Gülck later came back to the UdN when she was looking for a space to get Uli Hellweg, managing director at IBA and Tina Schmidt, press spokesperson of Arbeitskreis Umstrukturierung Wilhelmsburg (AKU). Ben Becker made clear that the UdN has no interest in being utilized joining sides here. It was quite interesting to see Becker taking action in order to hold up the UdN's position as a space without pre-fixed classifications of actors and the possibility to converge without forcing his opinion as a representative of the UdN on Hellweg or Schmidt.



Hinz und Kunzt

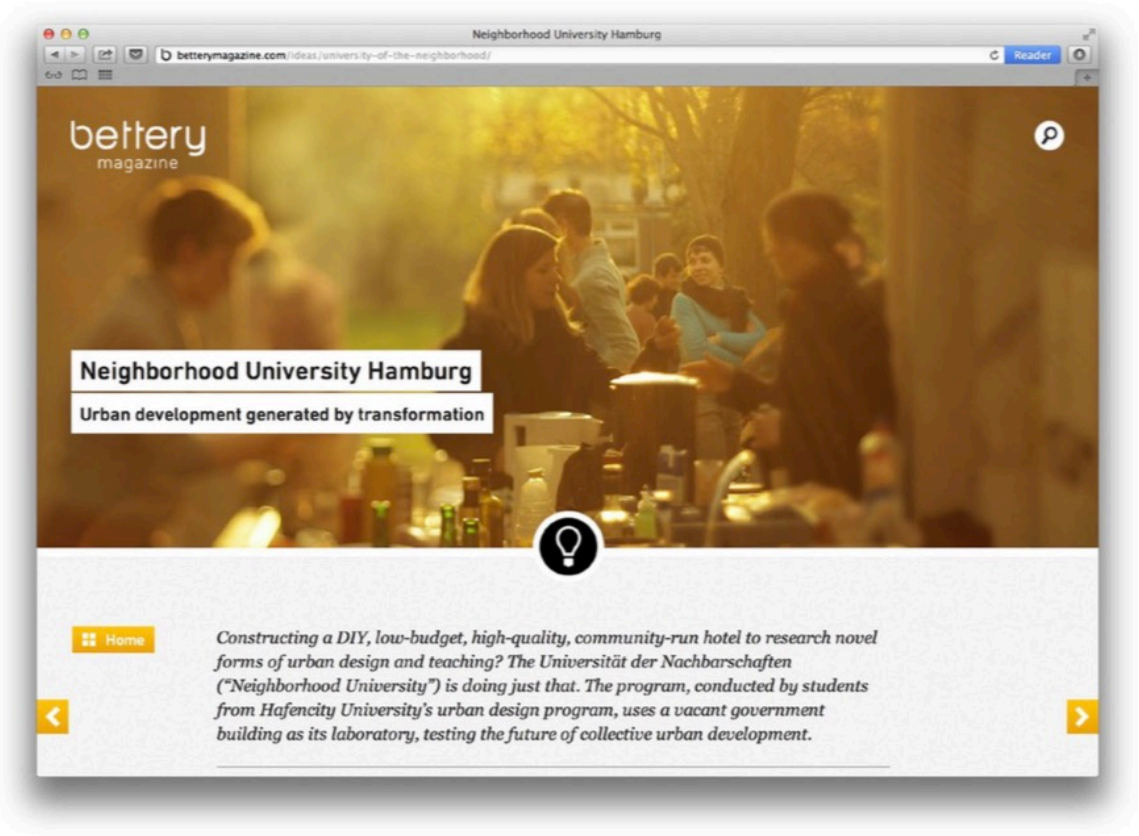
“Das Hamburger Straßenmagazin”, was working on an article to show the old and new Wilhelmsburg under the heading “Stadtgespräch”. The Neighborhood's University was a great example to emphasis the transformative aspects of urban development. The article introduces the reader to the UdN with a paragraph about its history and the hotel project as the culmination of the performance during the IBA exhibition year. The journalist and photographer spent a day during the interna- tional building workshops in february at the UdN. Ben Becker showed them around the construction site and later journalists were free to join any activities going on this day. The article mentions the dinner situation and also puts the hotel in the context of other temporary (and culinary) projects such as Café Blaues Gold, Deichdiele, Rialto cinema and alike. A statement from Ben Becker points towards the research effort of dwelling in practice and Jenny mentions collaboratos such as Soulkitchen, Deichdiele and others in the Interview. It is again a very warm-hearted story about the dinner nights.



Blogs

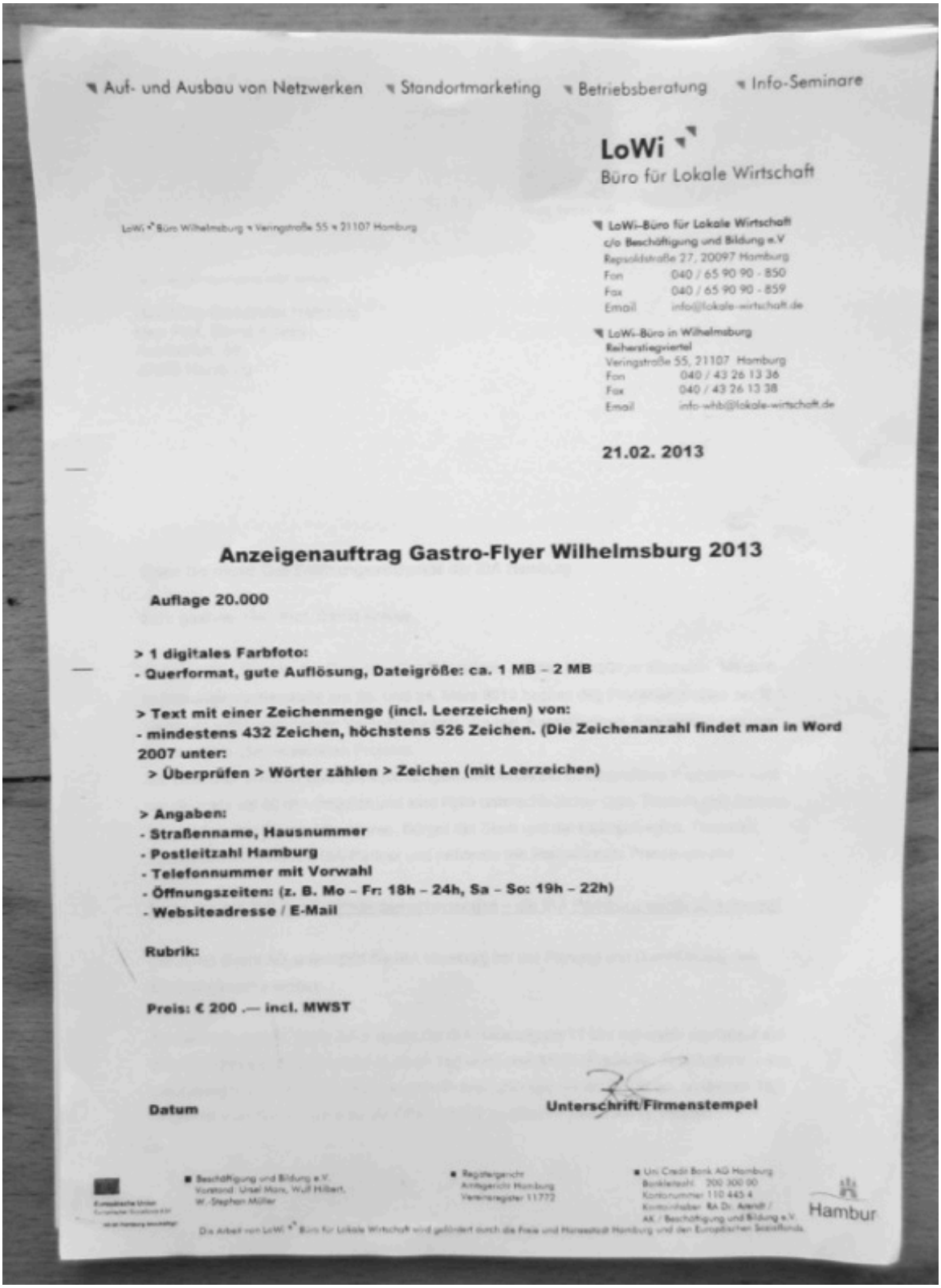
With a growing number of facebook friends and the crowd funding campaign on goteo.org we could get attention from blogs on urbanism and/ or design. Although our crowdfunding campaign was a disaster money- and reputationwise, we later noticed that it served as a pool of information for blogs. The article about the UdN on popupcity.net lives almost exclusively from the information on the crowd funding campaign. The hotel project was set in the context of new urbanism trends identified by the popupcity editors. The UdN runs under peer-to-peer and crowdunding. The video produced for the crowdfunding campaign was also used on udn.hcu-hamburg.de and the blog for pragmatic idealism good.is. The video produced during the workshop with Ton Matton had such a negative conotation to a prism that those responsible had to decide to take it from the udn website.

It is throught blogs, were we experienced the reach our output had, and again, as in many interviews we did for print, how fast information gets astray and taken out of context. There was often no contact between editors and us before they blogged about the UdN.



Gastro Flyer

On February 21st we got a letter from the Büro für Lokale Wirtschaft asking the Hotel about a possible contribution to a Gastro Flyer, which would have been a map showing all gastronomy venues on the island Wilhelmsburg. The offer was 200 euros for the hotel. As the teaching had previously experienced the work of LoWi the decided that the approach of this flyer was utiliz- ing local economies in mere economic way and therefore did not meet the hotels appraoch of critical intervention. The hotel did not participate in the Gastronomy Flyer.



Auf- und Ausbau von Netzwerken · Standortmarketing · Betriebsberatung · Info-Seminare

LoWi
Büro für Lokale Wirtschaft

LoWi-Büro für Lokale Wirtschaft
c/o Beschäftigung und Bildung e.V
Repsoldstraße 27, 20097 Hamburg
Fon 040 / 65 90 90 - 850
Fax 040 / 65 90 90 - 859
Email info@lokale-wirtschaft.de

LoWi-Büro in Wilhelmsburg
Reiherstiegviertel
Veringstraße 55, 21107 Hamburg
Fon 040 / 43 26 13 36
Fax 040 / 43 26 13 38
Email info-whb@lokale-wirtschaft.de

21.02. 2013

Anzeigenauftrag Gastro-Flyer Wilhelmsburg 2013

Auflage 20.000

> 1 digitales Farbfoto:
- Querformat, gute Auflösung, Dateigröße: ca. 1 MB – 2 MB

> Text mit einer Zeichenmenge (incl. Leerzeichen) von:
- mindestens 432 Zeichen, höchstens 526 Zeichen. (Die Zeichenanzahl findet man in Word 2007 unter:
> Überprüfen > Wörter zählen > Zeichen (mit Leerzeichen)

> Angaben:
- Straßenname, Hausnummer
- Postleitzahl Hamburg
- Telefonnummer mit Vorwahl
- Öffnungszeiten: (z. B. Mo – Fr: 18h – 24h, Sa – So: 19h – 22h)
- Websiteadresse / E-Mail

Rubrik:

Preis: € 200 ,— incl. MWST

Datum

Unterschrift/Firmenstempel

Beschäftigung und Bildung e.V.
Vorstand: Ursel Mors, Wulf Hilbert, W. Stephan Müller

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Die Arbeit von LoWi – Büro für Lokale Wirtschaft wird gefördert durch die Freie und Hansestadt Hamburg und den Europäischen Sozialfonds.

Hambur

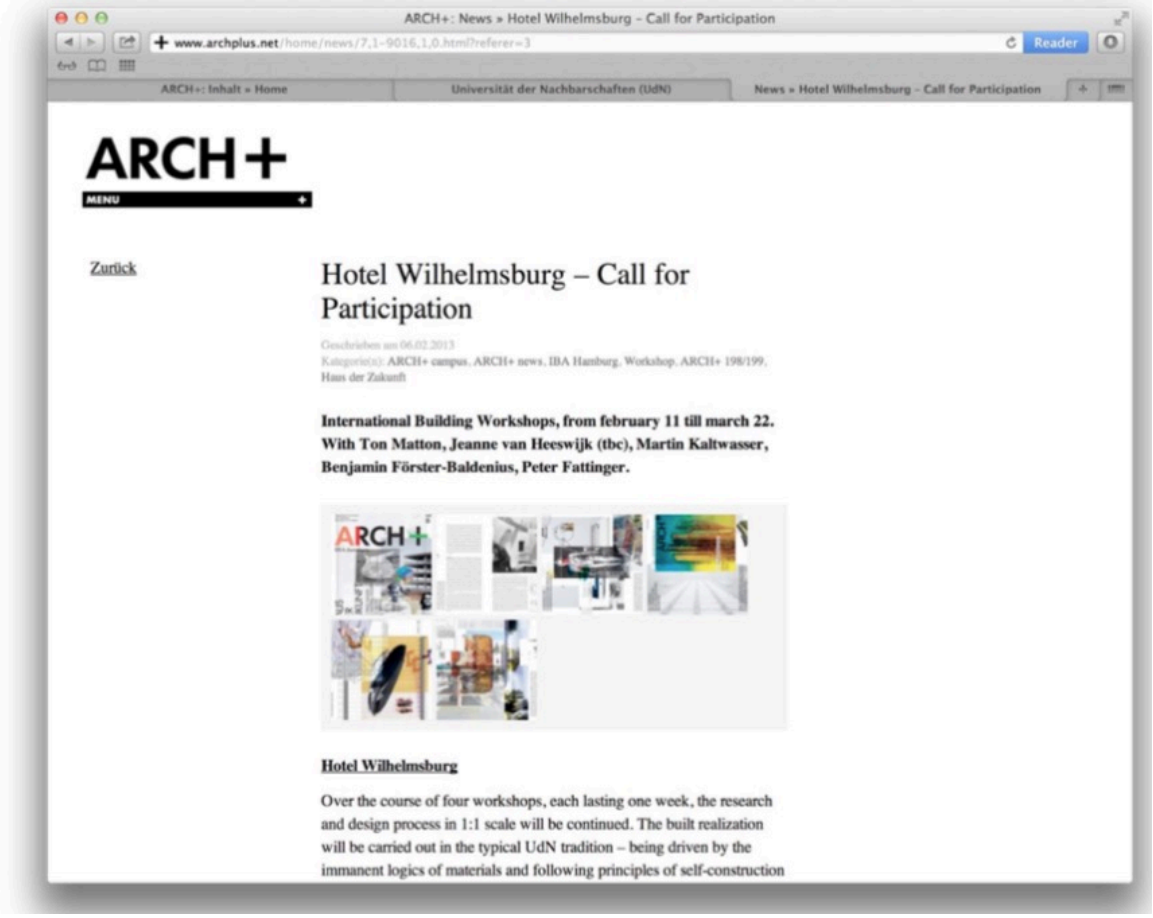
Embedded Practice

The photo below shows students leaving from the first night at the hotel back on October 20, 2012. They can be identified as backpackers. It was only during the workshop with Sabrina Lindemann when we realized that this practice of walking to and from our experiment can actually bee seen as a performantive practice.



Specialized Press

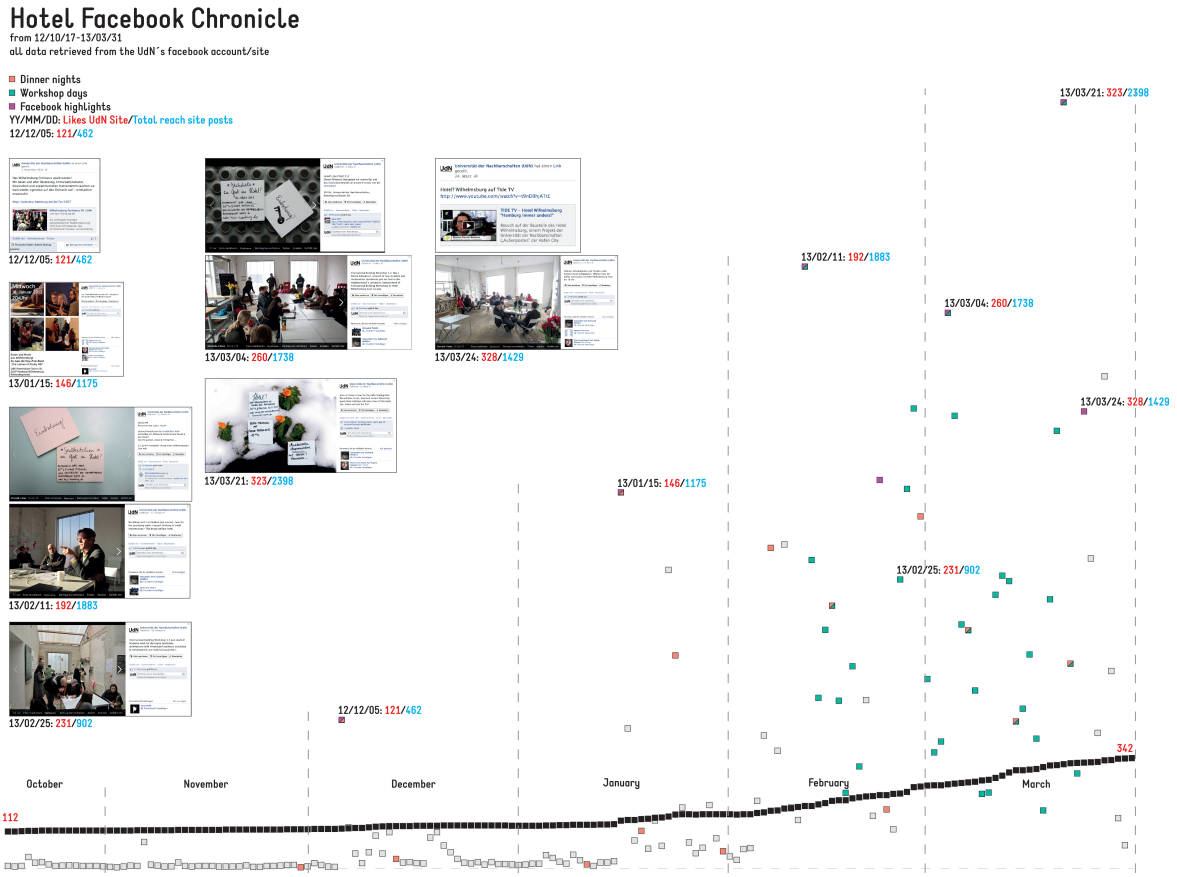
Every international workshop had an international guest hosting the workshop: Ton Matton, Sabrina Lindemann, Benjamin Förster-Baldenius, Martin Kaltwasser and Peter Fattinger. All those are quite renown in the architectural press. A call for participation for the thrid and fourth internationl building workshop was published on the Arch+ webiste. This was possible due to the professional network of our teaching staff. This provided, especially for the project students, validation of our own practice. Here content was published as prepared.



Facebook

The UdN is a person on facebook that has a site. During the hotel project we could operate the site. It was around the 4th dinner night in early January 2013 when we picked the site up with just above 100 likes. We published all printed matter we produced to advertise the dinner nights also on our facebook page. As soon as we had settled on the kappa-tiles & hand writing design we create images following a pattern. This pattern in design came analog with a pattern of publishing. Keeping the Facebook site up-to-date made some kind of strategical planning necessary.

The site attracted likes almost exclusively along events. Again, the content, is almost entirely coming from the enactment of the hotel with a little notion of higher education. We published a picture a day when at the UdN. With just a slight increase of likes between of November and January, the site gained likes with the international building workshops. The easiest momentum at hand is of course that there were almost 70 people working, living, partying at the UdN during the four weeks of the international building workshops. The majority started following the UdN just at the beginning at the workshops. One student took professionaly care of the UdN site from January to the end of march. All images came from students in the project.



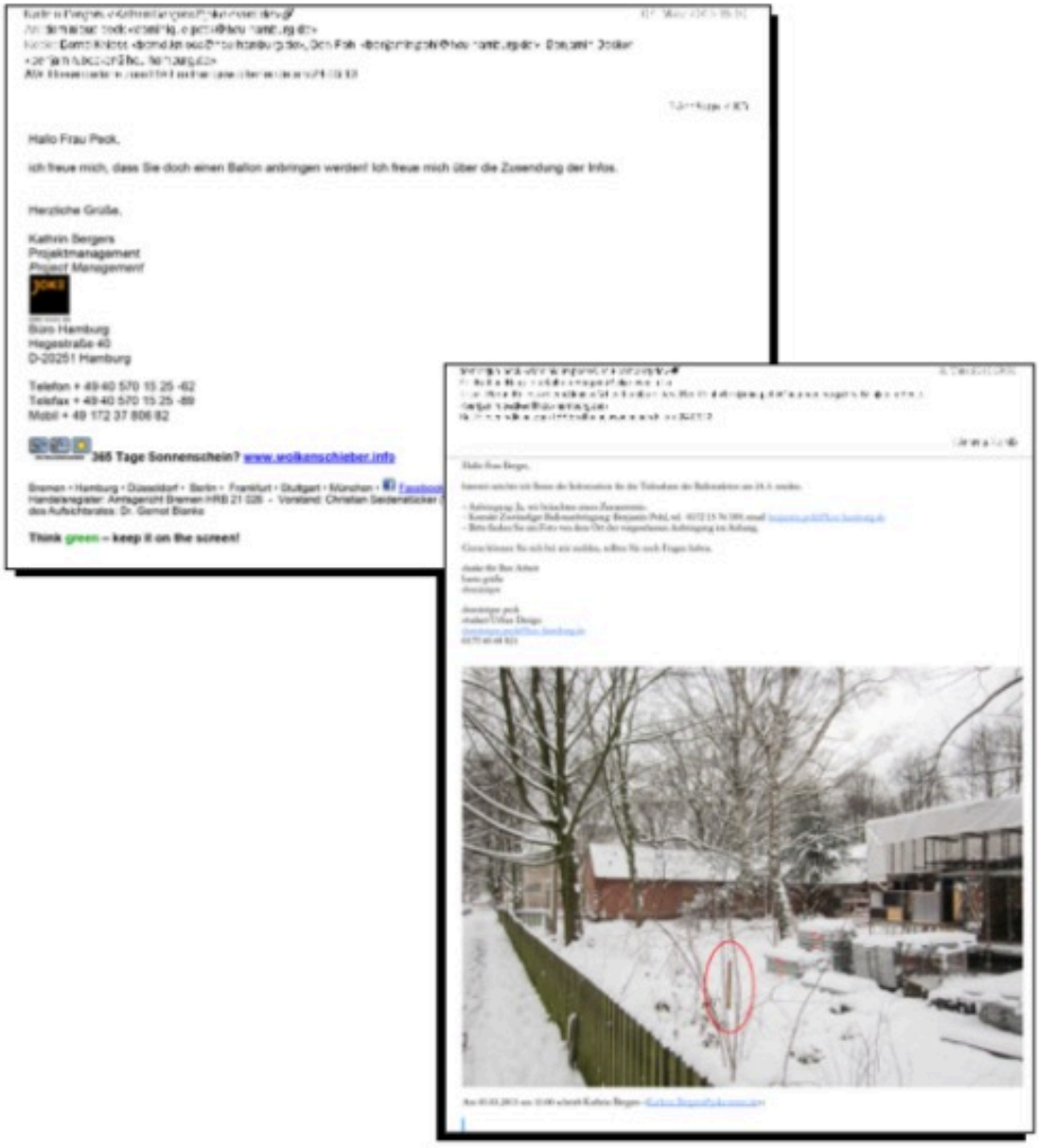
IBA Ballon

January 18. Bernd Kniess got a letter from Joke Event Agentur in the name of the International Building Exhibition, asking for a contribution for the opening weekend of IBA March 23rd and 24th 2013. The letter was handed over to the hotel students who handled it from there. IBA has quite a divided image in Wilhelmsburg and also beyond. The Neighborhood's University has never made a great effort to hold the IBA flag up high, but was always aware of its dependence.

The letter asks for any activities during the opening weekend so that guests can visit the UdN. All acitivities were displayed in the official IBA programm. The hotel contributed with an open house with coffee and cake. Students guided visitors around the hotel structure and then often went inside the UdN to have a chat over a coffee and student-made cakes. Although there were not too many visitors, I would estimate a maximum of 50 over the day, it was quite a nice sunday at the UdN.

However, there was the issue of the IBA Ballon. In the letter Joke Event agency asks if the UdN would like to participate in the Riesenballone-Aktion. Helium-filled ballons with a diameter of 160cm would be set up at all 60+ IBA projects and than in a symbolic act let loose simultaneous during the opening weekend. An action copied from plenty of other events in the past, and therefore perceived rather awkward. The UD department decided that the hotel would not be part of this. Rene Reckschwardt, communication partner between UdN and IBA and often guest during the dinners intervened after he heard from the event agency about

us not playing along. He stated in an email that the UdN is an IBA project and therefore cannot go alone here. Students got in contact with the event agency again, and got the hotel enrolled for the performance. The participation was confirmed, all details for its realization were shared, but on March 24th no ballon was to be seen at the UdN.



1. Trüby, S. (2008). Displayverhalten. Zur Evolotion des Papierarchitekten. In Arch+ 186/187. pp. 134-137.
2. Koolhaas, R. (2008). Ridiculously Modest. In 032c. Issue #15. pp. 72-79. Retrieved from http://032c.com/2008/ridiculously-modest
3. Fischer-Lichter, E. (2004). Ästhetik des Performativen. Frankfurt am Main: Suhrkamp. P. 823.
4. Kirschbaum, M. (2008). Der Architekt als Kommunikator. In Arch+ 186/187. pp. 138-141.
5. see: Franck, G. (1998). Ökonomie der Aufmerksamkeit. Wien: Carl Hanser Verlag.
6. Sagmeister, S. (2009). Made you look. Mainz: Schmidt. Original published in 2001.

Design Task: Job Profiles

The following text recalls the process of designing, realizing and using job profiles during the enactment of Hotel?Wilhelmsburg. We give insight on the initiation of the experimental design to call the neighborhood into the project, the start of the design task job profiles and inputs coming from theorizing our own embedded practice. The text ends with a reflection of a poster campaign called "What's your deal?" we ran close to the end of the student project.

WE CAN NEITHER DIRECTLY EXPERIENCE THE DEVOTION THAT ATTENTION BODES US, NOR THE FEELINGS FROM WHICH IT ORIGINATES. WE CAN ONLY DEVELOP IT FROM OUR OUTWARD BEHAVIOUR. AND IT IS NEVER OUT OF THE QUESTION, THAT WE ARE DECEIVED OR TAKEN IN BY OUR OWN PROJECTIONS.

(Franck, 1998)

Source: Franck, G. (1998). Ökonomie der Aufmerksamkeit. Wien: Carl Hanser Verlag.

Hotel Practices

The design, realization and use of our first hotel night on October 20th 2012 has been documented in the presentation for Take One. To sum it up for this effort, we'd like to focus on the organization and execution of tasks. Three days before the actual experiment was held, we roughly organized ourselves in task oriented groups. We did not organize or design in a detailed manner, but rather trusted the ideas of each and every student's personal skills. This trust in ourselves, in the group, was especially interesting as most of the students got together at the meeting for the very first time. While also being presented with a new task, getting to know the site and the history of the Neighborhood's University.

What we'd like to focus on is that our experiment was not only informative for the quest of shaping a specific quality for our hotel, but also created a fabric of relations. Improvisation highly relies on interaction and learning from each other by performing a specific task in a specific situation; say, setting up a canopy as a common sleeping area or harvesting food, setting up a kitchen for cooking in order to have dinner together. We can say that: labor as a social process is a form of commoning and as such is part of the fundamental process by which we learn and become who we are. In the model of 'situated learning', which is based on the social theories of learning of the 1960s, the acquisition of knowledge involves a process of engagement in a 'community of practice' (CoP). [1]

With this notion we were faced with the challenge of bringing people form the neighborhood into the project. People from the neighborhood should actually run the hotel operations in order to get them in the same situation as we were that first night and throughout the entire Hotel? Wilhelmsburg project.

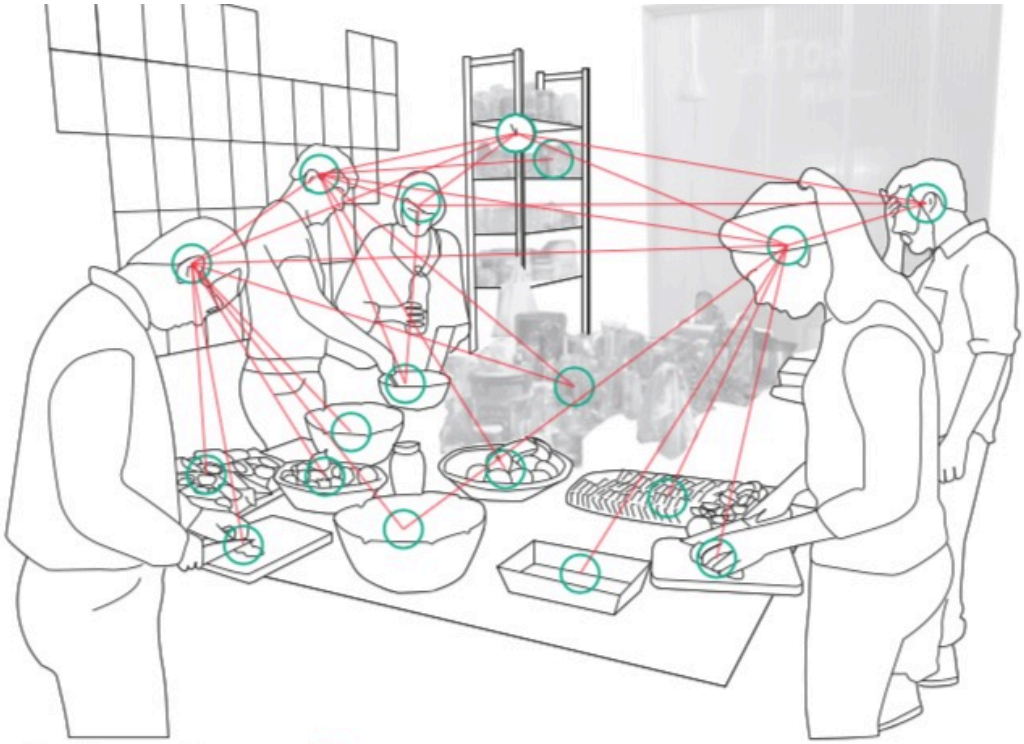
It is people themselves who create knowledge, challenge existing structures, and produce free space for thoughts and actions through their intrinsically active design and acquisition of space. [2] The hotel was approached as a tool in our urban design practice as a living experience of negotiating meaning. Our teaching staff composed of Bernd Kniess, Benjamin Becker and Jan Holtmann introduced the term porosity: an approach towards a model of openness that interprets the neighborhood as 'communities of practice' implying the design of peripheral participation in broader communities beyond the walls of the university, while remaining within the secured environment of the university. [3] The effort that deals with the porosity of the hotel operations was called curating as a critical practice.

Dinner Experience

We now give insight into the enactment of this experience. By the time we started to think about possible collaborations for the hotel operations we had no fixed plan of the them. From the beginning, the design task of creating job profiles had to deal with an uncertainty of the outcome. A creative take on this uncertainty was, at the beginning to open our internal student meetings – which often ended with cooking and having dinner together at the Neighborhoods' University – into a public dinner night. The cornerstones of the constantly evolving experimental design was that the staff (cook and entertainer at the beginning, and later

also barkeeper and dishwasher) had to be recruited from the neighborhood. Jan Holtmann gave out the experimental design that every student had to bring a guest from Wilhelmsburg to each and every dinner night. Also, in our effort to design job profiles we almost exclusively focused on Wilhelmsburg residents as people from the neighborhood. Before we addressed the design task of job profiles in theory, we had to do it in practice. With help from other local agents – people embedded in the social fabric of the neighborhood – we headed out to encounter potential collaborators in order to win them over to execute tasks necessary to host an open dinner.

The 7th dinner on January 30th, 2013 serves as a vibrant example of this practice here. The experimental design for the 7th dinner night at the Hotel was set up as an expert conference in order to question the UdN's kitchen situation – equipment, space, capacities.... We invited 8 cooks, who we had considered contacting for the previous dinners and set up a tour to show them around in the kitchen. In addition we bought groceries for a meal for about 40 people. The invitations were sent out by email and later telephone to confirm attendants. The open question in the experimental design was if, and how the invited cooks would take up the task of cooking without anyone giving them explicit directions. At first, we were surprised to realize that only 3 out of the 8 invited cooks showed up, and one also had to leave early. The remaining two, however, where motivated to test the UdN kitchen in practice. Both cooks initially stated that the groceries we bought would not be enough to feed the expected amount of people. We, the students, always struggled in finding the right amount of food for an abstract mass of people. As there was no booking or reservations, we simply did not know how many people would show up, and also how much they would eat. Our experts had a better feeling for that. Jörg Amelung and Bernd Hilgenbrink came up with recipes, organized students to go shopping for additional groceries and started working with the ingredients at hand. The task was clear, its execution was improvised.



The self in relation: The process of commoning at the example of the kitchen conference at dinner 7.

Labor (here cooking) as a social process is a form of commoning. The object of analysis is the active processes of production that take place in time.

The production of space
Spatial Practices: Material Dimension of social activity and interaction.
The representation of space: The imaginary as a frame for interaction, spatial orientation; co-determines activity.
Spaces of representation: Symbolic dimension of space; expresses and evokes social norms, values and experiences.

Interaction
Social reality is marked by contradictions (pluralism). By interaction, understanding is made possible through comprehension of contradictions.

Objects in space and time
Interactions in space and time

Learning by Interaction

During the dinner preparation Amelung and Hilgenbrink talked about their previous experience as cooks. The Ausbildungsleitfaden Hotelfachmann (1999) states that the job as the basic element of the organizational structure of hotel operations consists of: a) task, b) expertise and c) accountability. The job – in this case preparing a dinner – consists of plenty of tasks, such as shopping for groceries, setting up tables, cooking different ingredients and so on. All those tasks require a certain amount of expertise. For example Amelung and Hilgenbrink allocated simple tasks such as cutting vegetables to students, who mostly had no previous experience in a professional kitchen. This allocation was possible because chopping vegetables does not require expertise, rather than commitment contributed to the realization of the dinner. [4]
Most of the tasks can be understood ad hoc, and only need a certain amount of commitment to execute them properly. In the allocation of tasks the two professionals in the kitchen remained accountable. The situation though was always

open. When there was somebody with a different thought on what to do than the professionals, a very brief and focused discussion was held simultaneously to the actual job. Due to the fact that this always happened immediately, everybody used a very clear language and at some point illustrated the consequences of actions by actually performing them — this experience was highly informative for all participants. The interesting dynamic here is that the community gets together for a job and then learns by doing. In action everybody contributing to the job constantly compares habits and tastes with others in the community. The possibility of learning lies not in the similarities, but in the peculiarities. To get along together, all have to attend to mutual differences and dissonances. [5] The space of learning is the space of the self in relation to others. [6]

The Standards of Judging Actions

Of course, there have been plenty of situations were collaborators did not collaborate. Most people have internalized an individualistic attitude – it is in the process of dealing with people where we, as curators, have to make sure the place remains inclusive. Given the open situation of the UdN kitchen, all guests could clearly see who is responsible for the dinner. This transparency created a not to be underestimated amount of pressure on and also control over the cook. Proof for this strenuous situation are the smoking habits of Mr. Schnell and the vociferous tantrum of Mr. Hilgenbrink, when his souchef would not follow his instructions.

In these situations students often stepped in, saved the stew from scorching during cigarette breaks and calmed workers down. There have not been any further investigations on this, but it appears that those people, who really needed the job because of the money (we paid cash in hand, no taxes, no interests or whatsoever), were always more strained than those, who approached it as honorary work. We noticed a similar effect in plenty of other situations of curating cooks and entertainers. Those, who we had contacted to cook because of their skills or connections, often offered to work pro bono, but were hardly available. While often those, who delivered a rather questionable quality of food, always got paid and made extensive use of the free-for-staff-bar, seemed to be available all the time, and further imposed themselves by giving students phone calls and being around often. We write this here not to give you an idea on who to call to get a nice and quiet evening but to cover the entire spectrum of our practice of curating.

Also it is not our goal to create a situation were everything is transparent and so everybody can control everybody, but rather want to enable an understanding of the term porosity. Our finding in theory is that the porous undertaking of Hotel? Wilhelmsburg highly relies on negotiations – understanding through comprehension of contradictions. Above we stated that labor as a social process is a process of commoning. This remained true during the entire phase of the Wednesday dinners. Again Mr. Hilgenbrink is used as an example here. Standing in front of a crying, drunk and jobless 50 year old man and explaining to him that we cannot hire him anymore as a cook, because of the lousy quality of food he delivered, is

definitely not a fun part of the curating practice.

However, when we had clarifying talks with actors, and we did more often not than we did, we could often figure out another way of collaboration leaving both sides sympathetic for each other. Mr. Hilgenbrink moved from the chef position to dishwasher (for the same amount of money) and is still part of the project. Later we also hired him as cook again. This also shows that a categorization of actors is rather limiting, as actors, of course, change. If we go back to the experience of Dinner 7 Amelung and Hilgenbrink also did not forget about the initial goal of the kitchen conference: evaluating the UdN kitchen in prospect of a future hotel. Amelung, in a responsive action, later organized a giant field kitchen crock pot (Gulaschkanone) and other smaller kitchen equipment for the hotel. He made use of his network and organized all things for free. All of them have small issues, which ended their life in another kitchen, but could be fixed so that they could be revived at Hotel?Wilhelmsburg.
Plenty of this equipment is up to this day in use. Furthermore Hilgenbrink saw that students are hopelessly overwhelmed with the dirty dishes after a night with about 80 guests. As a first help he bought a plunger, and later fixed the kitchen sink, so it would not become clogged during dinner service. Later in the project he could also hire other people for the job as a dish washer or switched from chef to dishwasher on different nights. In a similar situation later in the project we got dishes from the cafe Deichdiele, when their cook took over at the UdN. While preparing a stew and he noticed that there are not enough deep dishes. He remembered some out-of-use dishes at Deichdiele, used them for this dinner service and later gave them to the UdN. To learn from practice one needs to establish critical thinking – a reasonable, reflective thinking that is aimed at deciding what to believe or what to do. [7]

Making Sense Of

Beyond recruiting collaborators through our agents in the neighborhood we also aimed towards people who come to the hotel as guests. The case of Philip Mauß serves as an example here. Philip Mauß, Wilhelmsburg resident and owner of drum school network drumlabor, spoke to Valeria Micara, an italian exchange student participating in the project Hotel?Wilhelmsburg, during a dinner in early January. Valeria forwarded Philip's question on the circumstances of the project and his potential of contributing to Viktoria Scheifers, a student responsible for organizing the following dinner and therefore looking for a musician.

Viktoria sat down with Philip and listened carefully to his backstory. Being visually impaired since age 9, Philip developed a strong sensitivity for music and rhythm, which pulled him into making music. Later in his life Philip studied pedagogy and soon explored the analogies between his hobby and his professional education. Today he is running a drum school based on a network of musicians in Wilhelmsburg. The drum school is currently emerging with a careful observation of the demand for teaching in respect to the capacities of teaching staff. Viktoria made sense of the common ground of Philip's practice and our undertaking. She explained circumstances of the project like funding, payment and the emergence

of the hotel. At the end of the conversation they exchanged phone numbers. The next day we arranged final details, such as transport, time and duration of performance, necessary items for the performance and so on. Philip was very open in his interests: using the capital of attention the dinner nights gained in the neighborhood. By January the dinner nights became a buzz in the neighborhood and we also started using the UdN's Facebook account and had developed an email newsletter reaching about 130 people. This was not specifically addressed in the negotiations with Philip, but rather believed because he experienced this kind of centrality as a guest and news follower. It is this point where we would like to see that once people can make sense of the subjective potentialities of the hotel, a negotiation of things of- ten perceived standard becomes possible. As soon as the mindset of people is focused on "making stuff happen" it will happen in one way or another. Philip is up to this day still coming to almost every dinner – when they happen – and also helped students in further tasks, such as other research efforts, or finding new collaborators or even giving tips for the Wilhelmsburg housing market.

Design Task Job Profiles

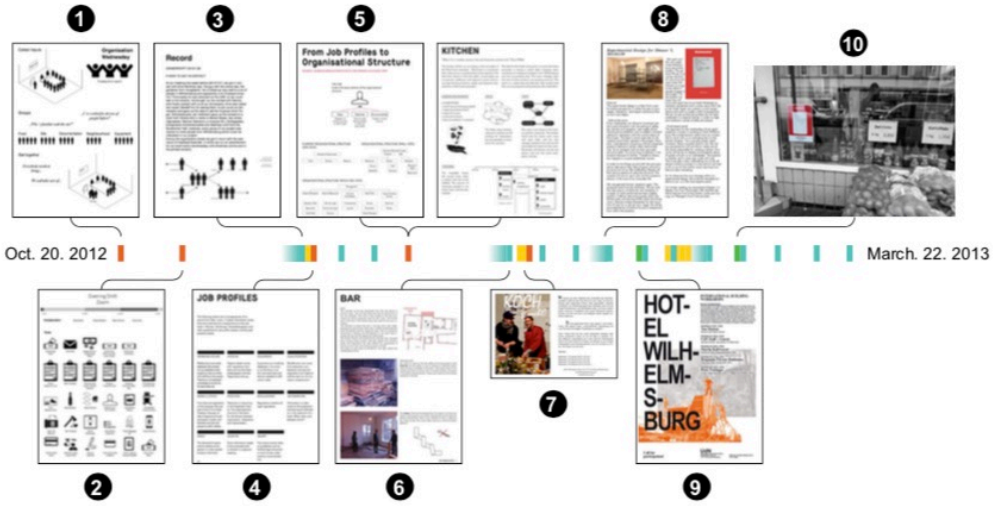
The investigation of our own practice was one side of what constitutes our hotel research spectrum, the other was addressed in the live research effort of Take 2. We imagined this spectrum of what makes a hotel as a kind of slider, we constantly slide up and down in order to illustrate the specific quality, experience and situation of Hotel? Wilhelmsburg. In Take 2 we went on to examine what makes a five star hotel. The research conducted at the beginning of November 2012 is documented in detail in the final presentation of Take 2, the presentation given at the Zwischenkolloquium and the printed documentation of the international workshop 1. Here we'd rather focus on theory as a reflection of actions, that creates knowledge that in the moment of acting is not accessible.

Deconstructing Hierarchy

The organization of labour power at the five star hotels we observed was quite rigid. The observation of actions at the receptions only brought to fore the visible labour. Luckily, the cousin of one of our students works at the reception of five star Hotel Kempinski in Bremen, and so we got a glimpse of what happens behind the scenes. Detailed to-do lists show an intense precision at place in the production of a five star experience. Nothing is left to chance. Every wipe of something gold-plated is written down. In contrast to what we observed on site, we want to call this the effort to design out labour power. In order to give the five star hotel guest a pleasant stay, the hotel operation undertakes a huge effort to not let him/her see the production process of his/her experience. The almost army-like discipline in the five star hotel, undermines critical thinking as it dis- tributes accountability in its hierarchical system and motivates to not much more than work to rule. Hierarchy often goes along with a sacrifice of socio-structural questions.

The design task of creating job profiles was given to us very early in the project as the task to see what kind of people can work in the hotel and simultaneously also

enter the performance of a hotel in order to enable to critically reflect urban transformation. During the second workshop we studied plenty of manuals, guidelines and rulebooks which are state of the art for hotel operations. We created a catalog with plenty of criteria such as working hours, payment, hygiene requirements, work clothing, tools and so on. Those tasks were then mapped on a time plan based on the schedule of hotel operations at Hotel Kempinski in Bremen. This mapping allowed us to identify overlaps in tasks, and therefore made a combination of different tasks into new job profiles possible. Creating a criteria catalogue and mapping jobs on a schedule was a first step to render the status quo visible and question conventions. Making this knowledge transparent beholds us as the designers of the hotel as an enactment to become some kind of avant-garde utopians. We believe that transparency in our approach is the underlying necessity to the process of commoning in the purposefully curated common ground: Hotel? Wilhelmsburg. The know-how and know-why of running a hotel cannot stay within the managerial board of our hotel, but needs to be transparent in order to enable a discussion about it. To make this clear here again: Transparency is needed in the organizational structure, but cannot be imposed in the execution of every single task, as this would be counterproductive for the process of commoning. Transparency at some point works against creativity. A certain amount of trust and with that soft focus proved necessary in Hotel?Wilhelmsburg.



Highlights of knowledge production to design job profiles.

1 Analysis of Self-Organization during Take 1
2 Learning from observing 5 star hotel receptions
3 Analysis of Self-Organization during Dinner 1
4 Creating a catalogue of state of the art knowledge on jobs in the hotel industry
5 Critical reflection hotel organization. Creating task-oriented scenarios for hotel units
6 Experimental design Dinner 4
7 Flyer for job offer as hotel chef
8 Experimental design Dinner 7 kitchen conference
9 Poster for International Building Workshops
10 What´s your deal? poster at Kaya Fleischladen

Presentation
Dinner (Gradient = preparation time of the group Reception/PR)
Workshops
Published call for participation/job offers

On Architecture

Architectural critic Reyner Banham wrote about the Hunstanton School designed

by Peter and Alison Smithson in the early 1950s that "... it appears to be made of glass, brick, steel and concrete, and is in fact made of glass, brick, steel and concrete. Water and electricity do not come out of unexplained holes in the wall, but are delivered to the point of use by visible pipes and manifest conduits. One can see what Hunstanton is made of, and how it works, and there is not another thing to see except the play of spaces. (...) The qualities of that object may be summarized as follows: 1, Formal legibility of plan; 2, clear exhibition of structure, and 3, valuation of materials for their inherent qualities 'as found." [8] Banham's ideas were translated in the context of the UdN as a design meme, but got taken from the wall when the architectural operations gained momentum. Another prolific reference, this time a bit further away from architecture in its physical form, to the visibility and comprehension of the production of the hotel experience was made by Ton Matton in his opening mission statement for the third international workshop. By questioning our knowledge about the production of our clothes, our food and other products we use in everyday life, he illustrated capitalisms efforts to block thoughts about the production of goods and services so we can live guilt-free, although we are obviously not –only two people in the room that day wore clothing not produced by child labor. Later in the workshop Matton often questioned designs of everyday items, such as for example a shower by thinking in extremes between human and technology driven design approaches. As an example he said that we can either build a kinetic device in our shower or simply hire slaves who take care that the water constantly flows. The slave option gives the person in the shower the possibility to critically reflect on his/her actions, whereas the kinetic option, of course hidden behind ceramic tiles, is comfortable and leaves the person in the shower in the dark about the implications of his actions. It is a simple, almost naive, translation of Banham's and Matton's thought, if we state that, in order to enable reflective and critical thinking about people's practices in the hotel we have to keep all actions, as a part of a job, visible. Visibility here does not mean that everything has to be instantly comprehensible, but at least the processes of production should be questionable in action. Only if this is guaranteed, can ingenuity be emerge in the articulation of commoning arenas.

Difference

This article clearly points towards the overlap between the design task job profiles and the organizational structure of the hotel. If one only thinks about job profiles without the organizational structure of the hotel, one cannot identify any difference between our effort to design job profiles from any other. Public space is plastered with job calls similar to ours. The practice of dividing accountability between a small group of people and also the flexibility in jobs is common in the creative industries and from there trickles in plenty of other job markets. [9] On the one hand this has proven to foster innovation and productivity, but on the other hand opens the door for exploitation. The same effect is visible in the organizational structure of students in this project. Given complete freedom and flexibility in our work at the hotel, we, in the end, came to a point where we noticed that we self-organized our own exploitation. The efforts of reproduction (keeping the hotel running) were just too capacity consuming and eroded the scientific effort

of the hotel as a performative tool during our university project.

Sublation

It was almost 4 months after the task to think about job profiles was given to us that we finally reached out into the neighborhood to communicate offers for jobs not connected to the dinners. Although we were busy with other parts of running the hotel, we figured that knowledge in theory is not enough in this undertaking, it had to be tested. The hotel operations were never official or legal. So we could not use any official job platform. We wanted to enable a creation about a different job profile in imaginary.The situation where people could learn about the job profiles should be discovery based. An easy and accessible method was to address local shops and eateries, as we though that's a way to address a good variety of people. Also, we learned from previous research efforts in Wilhelmsburg that owners of eateries know the neighborhood like the back of their hand.

We created a small campaign built on posters and the interaction with people at the places we hung them up. In that way, we thought, we could make a concrete offer with the posters, but also were given the need to introduce ourselves and the offer. The bus 13 connects the two train stations Wilhelmsburg and Veddel. We chose to ride from one end of the line to the other just to check out some potential spots. During the project we only happened to be in the northern part of Wilhelmsburg and so the bus ride was an easy way to discover a bigger part of the island. Beginning from the southern part of Wilhelmsburg we did not know any shop owners or other people there. An ad hoc solution was to get into the pharmacies. In difference to small restaurants and junk shops, pharmacies presented themselves higher frequented and with less barriers to us. The hotel was not known in the south of the island, so we usually had to talk more about it than in the north, were our faces became familiar during the project, but we managed to hang a poster and introduce the project in every place we went to. Sometimes people seamed to not really care and other times we talked about 3-5 minutes about the project. The main area of interest, however, was the northern part of Wilhelmsburg known as the Reiherstiegviertel. There we went into shops we often bought groceries for the dinners and some small restaurants or hangouts we thought are highly frequented by locals. One interaction in particular renders the nature of this campaign visible. Der Baguette Laden at Veringstraße 97 is only 5 minutes from the UdN and also located close to the IBA Energy Bunker, a World War II bunker transformed into a power plant. Although the owner stated that she is not a big a fan of a poster in her window, we could engage her in a conversation after all. Monika and Peter Flecke run this shop at the corner since 1988. Both are active members in the neighborhood and Mr. Flecke has also participated in previous projects at the Neighborhood's University, but hasn't come by recently because he had a stroke last summer and has to relax more. With a look at the poster she said "that it's shit; nobody will understand this" so we had to explain it to her. We told her about the hotel and its approach to do things. She understood and even supported the idea, her question was that if it's now her turn to explain this to other people. For us, here, we've got to a point where we could spark interest in a way that allows people to act as

our agents. Although Monika was suspicious throughout the conversation she told us about her neighbor who just lost his job in a warehouse because he was too fussy. With the words, this might be something for him, he likes to organize himself and stuff, she promised to inform him about the offer. We'd like to see this as a success.

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2. Semlitsch, E. (2012). Spielräume lassen. Performative Interventionen im Kontext der Stadt. Dissertation. P. 137. retrieved from http://catalogplus.tuwien.ac.at.
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5. ibid.
6. Ellsworth, E. A. (2005). Places Of Learning: Media, Architecture, Pedagogy. New York: Routledge.
7. Ennis, R. H. (1987). A taxonomy of critical thinking dispositions and abilities. In J. Baron & R. Sternberg (Eds.), Teaching thinking skills: Theory and practice. New York: W.H. Freeman. pp. 9-26.
8. Banham, R. (1955). 1955 December: ‚The New Brutalism by Reyner Banham, retrieved from http://www.ar- chitetural-review.com/archive/1955-december-the-new-brutalism-by-reyner-banham/8603840.article
9. Mouffe, C. (2007). Artistic Activism and Agonistic Spaces. In: Art & Research. A Journal of Ideas, Contexts and Methods. P. 7. retrieved from http://www.artandresearch.org.uk/v1n2/mouffe.html.

International Workshops

In the course of three workshops further scenarios, plans and programming for the Hotel were developed. Guest artists Ton Matton, Sabrina Lindemann and students foreign to the project provided new input, inspiration and possibilities for how the hotel could develop. By creating extreme architectural scenarios, organizational programming, performances and collecting stories composed the repertoire for the development towards the hotel.

HOT-EL WILH-ELM-S-BURG

INTERNATIONAL BUILDING WORKSHOPS

Reverse-Transformation

The final phase of the project will see the Neighborhood's University (UdN) transform its building once again, condensing and extending all uses which have been established throughout the past four years. During the presentation year of the International Building Exhibit (IBA), this process will take on a new form - the temporary "Hotel Wilhelmsburg". Relationships to local actors and their micro economies will be intensified, as they will comprise the hotel operations and services. The UdN will merge its academic approach with that of hotel operations, not only geared towards meeting the needs of guests, visitors and neighbors, but also fostering a space of interdisciplinary exchange and hangout for the general public.

Workshop 3: 11.02. - 15.02.

Ton Matton

Artist and Urban Planer, Wandorf

Workshop 4/1: 25.02. - 01.03.

Jeanne van Heeswijk (tbc)

Artist and Urban Curator, Rotterdam

Workshop 4/2: 04.03. - 08.03.

Martin Kaltwasser

Architect and Artist, Koebberling Kaltwasser, Berlin

Workshop 4/3: 11.03. - 15.03.

Benjamin Förster-Baldenius

Performing Architect, raumlaborberlin, Berlin

Workshop 4/4: 18.03. - 22.03.

Peter Fattinger

Architect, Design-Build Studio Vienna UT, Fattinger Orso Architektur, Vienna



Call for participation!

UdN
Universität der Nachbarschaften
Rotenhäuser Damm 30
21107 Hamburg-Wilhelmsburg

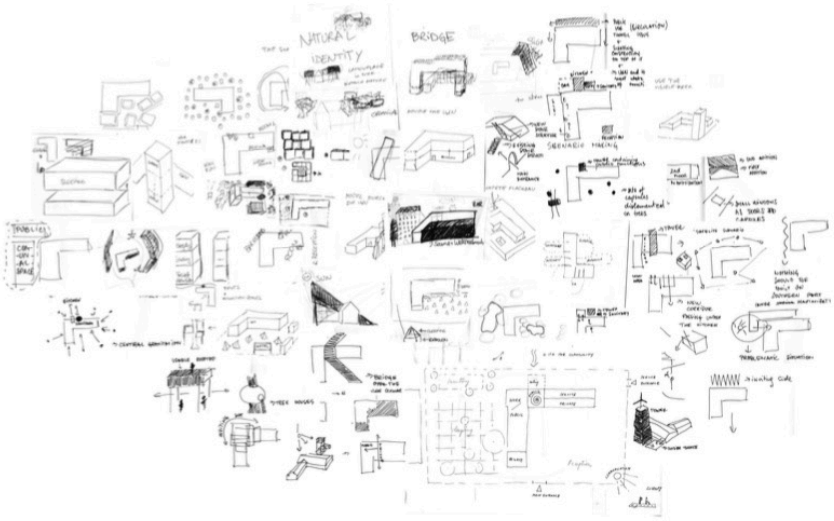
HafenCity University Hamburg (HCU)
Urban Design

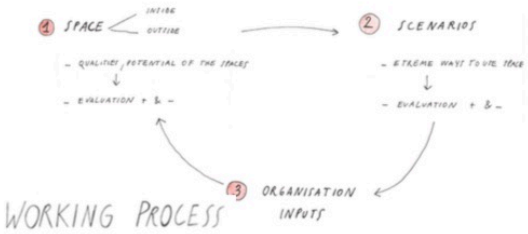
International Workshop 1: Architecture

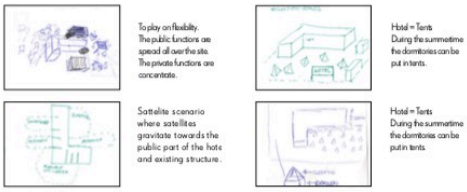
Scenarios & Meanings

After the visit of UdN (site and building), the architectural group of the International Workshop 1 analyzed the visit under the plus and minus quality of UdN. From that process the group decided on to follow the concept of speed dating as a way of sketches to see the most possible possibilities. Then look at them under the thought of what does it mean for the hotel and the UdN.

> "Out of context to be free of a variety of answer,
> in order to have an open design" – Magdalena M.







International Workshop 2: Organisation Service Facilities

The Beginning of an Open Process

In the first workshop one group developed different scanarios on how to wash and organize the laundry in the hotel. They dealt with questions like: Which facilities are needed to get the job done for different amounts of laundry? Can everything happen in the hotel or do we need an external service partner to wash the laundry, or is it just some help from the neighborhood? During the three-day workshop the complexity increased in the same way as the graphic of the organizational structure did. The focus was to find a local solution, what means finding local partners and people who may be able to help us?

> "We are here and we want to go there, and there are a lot of different ways to go there. Different scenarios because it changes if we have five guests or fifty guests." – Tim K.

Sabrina Lindemann



The artist who turned the streets of transvaal into a hotel...

As an artist and urban curator, Sabrina Lindemann shared her expertise and experiences during the second international workshop. As a founding member and director of the Dutch artist group Optrek, working in the multicultural Transvaal neighborhod in the Hague, Netherlands. In 2007 she initiated the Hotel Transvaal, which for a while was the largest hotel in the world. The streets of the district Transvaal became the corridors of the hotel, through which trams and buses were driving and the residents became the hosts and hostesses. The hotel rooms were not in one single building, but were spread over the district in buildings condemned for demolition. As soon as these were demolished, the hotel moved on to a new location. The many existing facilities in the neighbourhood, such as restaurants, hairdressers and bakeries also became facilities of the hotel - and the residents themeselves crafted the program. [1]

With the idea of Hotel Transvaal the initiators wanted to put empty spaces into

use again, thus giving the district a socio-cultural and economic impulse. Transvaal came to stand for a vision of restructuring policy at local as well as national levels. The project fills the vacuum in the interim, upgrades it, looks for points of departure in order to connect the past with the future, and stresses the opportunities of a district in transition.

During a three day workshop Sabrina Lindemann shared her experiences of interacting with the local neighborhood of Transvaal, ways of organising the the hotel and the interaction with authorities, legal frameworks and day-to-day necessities which were crucial for the realization of their project. Harvesting building materials from the neihborhood in a given radius from the projects gave us inspiration for the construction of our hotel.

How can the future Hotel be organized, both internally and externally? As what kind of legal entity can the project in its current development be realized, allowing us to remain flexible, foster participative and non-hierarchical decisions making and maintain its focus on research of 'living as a practice'? What kind of framework can we develop for the internal organisation of the hotel? Equally as important, the question arises as what legal entity the hotel will function, as an e.V., BGR or small corporation? These are the main questions which guided the search for a functioning hotel organization.

In order to find a legal entity for the future orgsnisation of the Hotel, Sabrina Lindemann shared her experiences form the Hotel Transvaal. Additionally a student who had studied business adminstration shared his legal knowledge of the considerations which should be taken into account within the german legal framework. Wether in the form of a non-profit organisation, or a small business, the registered organisation towards which we were striving would have to fullfill the following crieria :

all liabilities should be carried by the organisation, therefore no one single person will be held legally accountable.
striving towards a horizontal, non-hierarchical decision making structure, giving all involved participants in the projcts equally the ability to make decisions.
the administrative requirements for employees should be as little as possible.
the legal requirements for scope, content, and proofing of annual balance sheets should be minimal.
high degree of flexibility in requirements for attaining and cancelling membership.
the possibility of profit sharing should be kept flexible, in order to allow cooperate gains by all particpating members.
profit maximization is not a goal, striving towards financial sustainability and the „black zero“
Furthermore different scenarios for one day in the hotel were developed and played out. How will the reception, restaurant and cleaning be organized?

During the International Workshop # 2 differerent scenarios for the organizational structure were developed. This took place on a theoretical level to consider the internal decison making processes, e.g. fostering participative forms of decision making which could take place during the weekly Hotel meetings.

Learning from our experience of organizing the wednesday dinners, we became aware of the importance of having all functional parts of the hotel communicate, such as those concerned with the reception, restaurant or sanitation. The organizational model of the hotel was therefore designed with a focus of allowing everyone in the hotel team to take part in decision-making, and having "jour fixe" times for communicating.

In additional to these theoretical considerations real application for a non-profit associations (in german e.V.) were formulated. This is another point at which theoretical scanarios developed within the university context where put into real practice.

This caused the issue of liablity to surface. At the point where theoretical considerations and resarch colided with real world practice, there came a stalling point. German law provides that in order to form an association it is required that one or more persons are held responsible. Who would take the responsibility and be held liable for the programming of the Hotel?

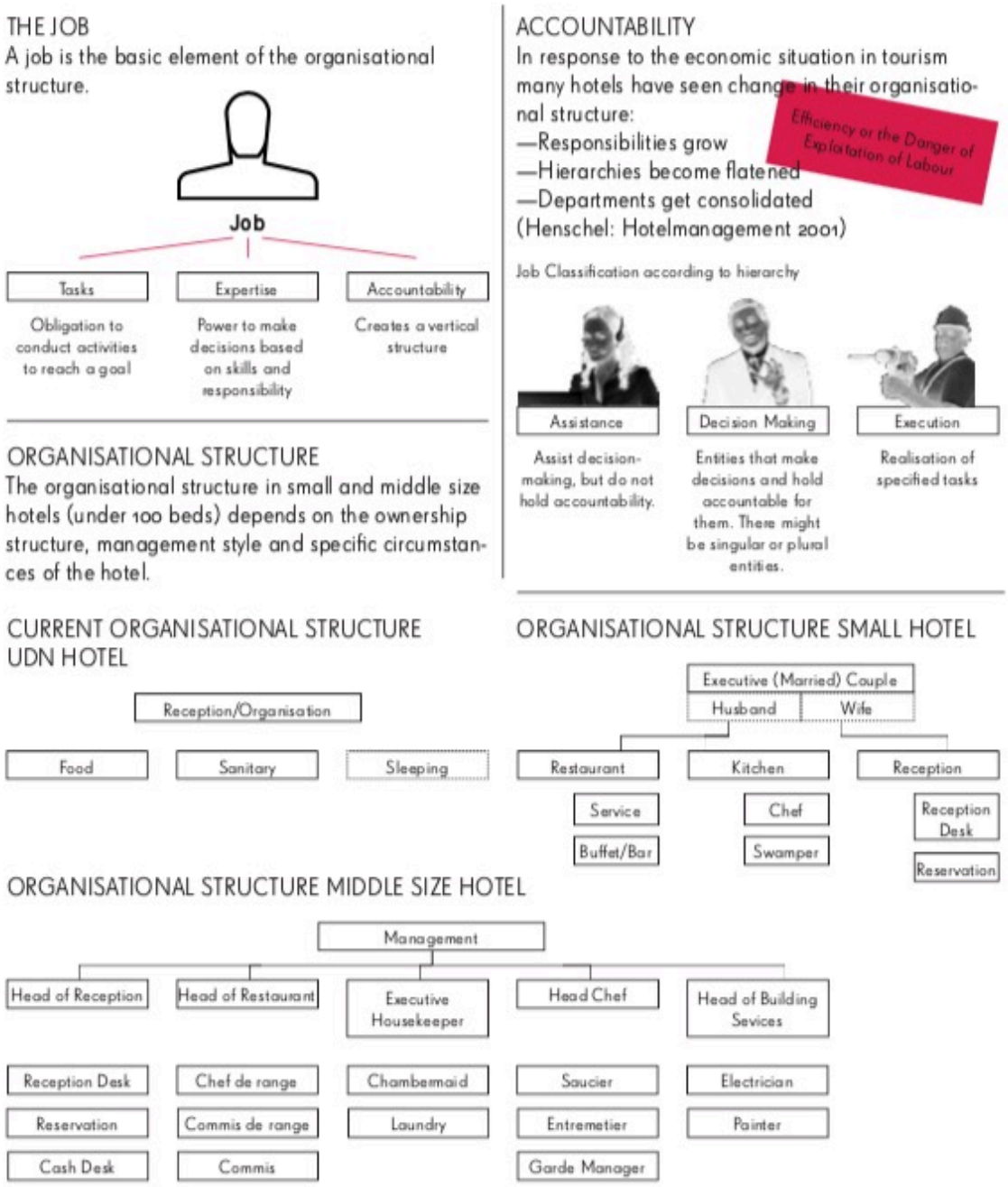
1. www.optrektransvaal.nl

International Workshop 3: Organisation Job Profiles

Search & Decision

To create new profils, differents scenarios of jobs and organizational structure.

"The question is who is going to work in the hotel? Traditonally; jobs are according to different tasks. We want to combine different tasks to create new and unconventional job profiles." – Dominique P.



Leaving The Comfort Zone With Ton Matton

On the next pages some important work from the workshop with artist and urban planer Ton Matton will be shown. The workshop was dedicated in general to carrying out and realizing a central element of the Hotel in a 1:1 scale. And the goal was the construction of an individual cell, as the prototype of a hotel room. But it turned out differently and became much more than this. We created a soci-o-environmental critical model of the whole Hotel in a 1:1 scale. At the end we performed the movie "The Broad Welfare Hotel" where all the work of the work-shop played a role and the model became the stage.

After his study of cityplanning at the Delft Technical University (1991) Ton Matton started the Schie 2.0 office in Rotterdam, focussing on urban and environmental design, looking for transformations of autarkic architectural moments. Schie 2.0 was part of the Dutch designgroup of the nineties, which worked on themes of amnesty for the build reality, experimentally, emphatically explaining the prob-lems of planning and city-design. The strongest projects are those where Matton, by changing the point of view on a situation, also changed the way of looking towards this situation; de facto you have to consider this as a design... [1]

"Be aware, he is always hijacking when he comes..."

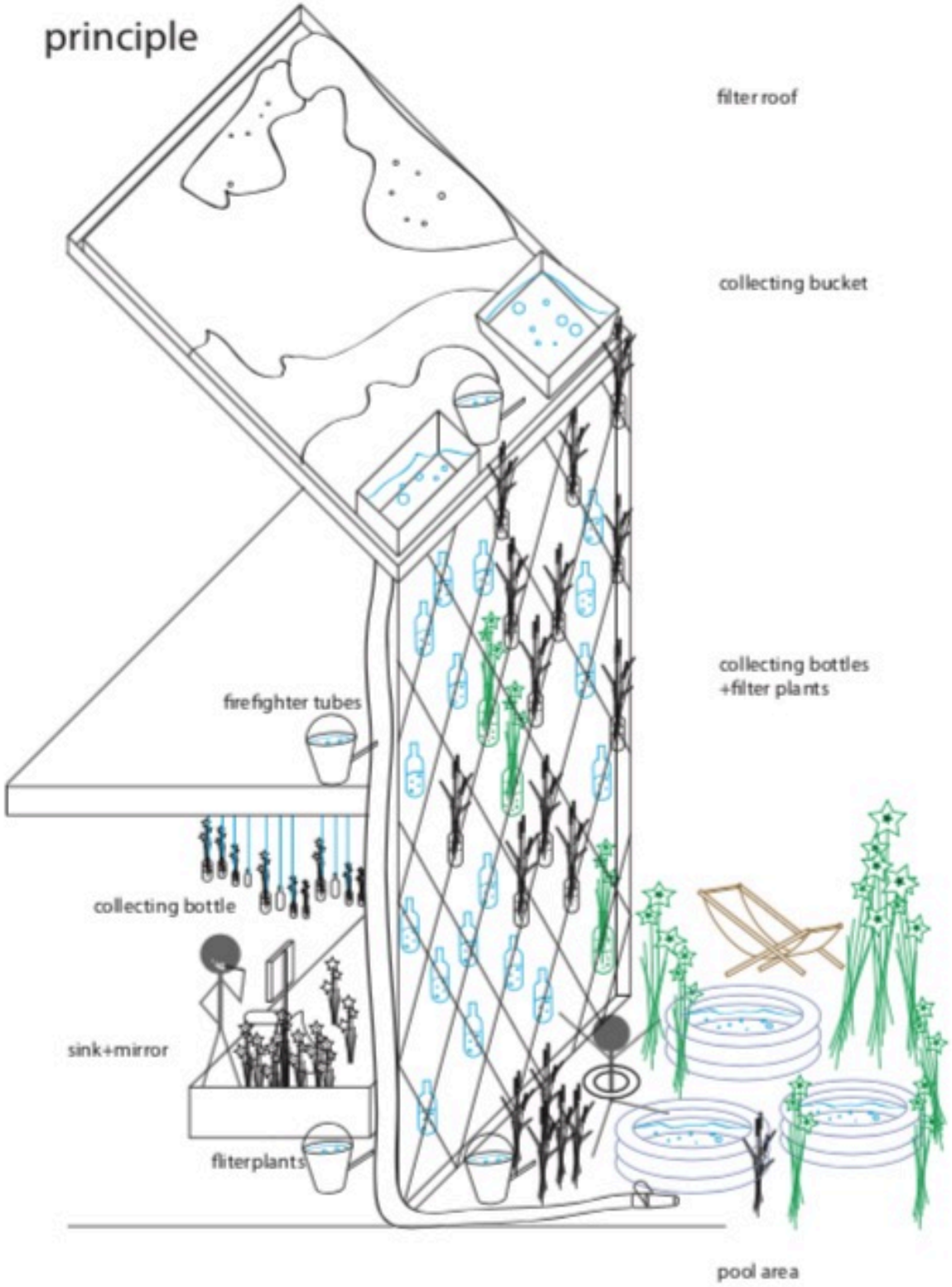
Having Ton Matton in a workshop means, it is unclear what will happen until Ton is there. We never thought we will end up acting in a movie about the "Guilt-Free Hotel", or like he called it the "Broad Welfare Hotel“. As we struggled a little bit by explaining our idea of a High-Class-Low-Budged-Hotel, he changed our point of view and invented the "Broad Welfare Hotel“. From this point, several projects have been developed, where students try to find concrete solutions for the Wilhelmsburg Hotel. Actually it was not important that everything works, important was the idea behind it. Because it was the first of four workshops which supported the project. At each workshop new people joined. New people = new ideas! To focus the development of the hotel and not always to start from scratch, Ton said the ideas must survive. And the stronger the idea, the more likely they would be picked up and developed by others. Some of the ideas that were developed were strong enough to be taken over by other participants in the process of the project in the next workshops. An example is the storyteller idea of Ana Rosa and Valeria who interviewed people in the neighborhood for stories. These stories inspired participants of the next workshop, who tried to transfer them into architecture (see on the next pages).



The Regiseur, Ton Matton, gives instructions on the set of the film "Broad Welfare Hotel".

1. Source: http://www.mattonoffice.org/MattonOffice/cv.html

The Collecting & Switching Water Idea



Melih and Christopher constructed a system that stores rainwater on the roof. This water is filtered naturally and can then be used for example to take a shower (see Adrian on the following pages). In Germany it is not common to use rain water for showering, it is usually drained directly to the sewage system. The statement is not that now everyone should shower with rain water, in order to do this, it rains probably too little, it is rather to develop an altered perspective on the use

of resources. Almost all sub-projects in the workshop have questioned the current use of resources. Because not only in a low-budget project, all resources are a scarce commodity. That means we need to change our behaviors, and have to deal with what is at our disposal. So one might say, the task of architecture is "designing social behavior“, as Ton Matton said.

The Storyteller Idea

"(...) it is very important to understand people's life. If you understand the cultural background brought by people to this place, as a consequence you will have more understanding for their behavior. People are producing the everyday life of the neighborhood and writing the non official story of Wilhelmsburg.“ – Ana Rosa



Ana Rosa and Valeria with Hiller the Dentist, one of the 34 protagonists.

What can an open process hotel look like?

While most oft he people worked more object-oriented on technical solutions, Valeria and Ana Rosa's project turned out different. They walked around in Wilhelmsburg and asked People for facts, fictions or stories of the neighborhood. By that they have consider the knowledge of the people in the neighborhood as a resource to turn out the hotels charakteristik as an hub for social interaction and communication. By interacting with different people in different ways, who then carry different knowledge and ideas to the project, means that the development of the hotel is always in an open state. But then maybe the question is, how can an open process hotel look like? How can solid structures arise from a process? How to design them?

Q: *The workshop was more object based, like one group tried to build a bicycle for the hotel's gym that can produce electricity, Adrian was very much into building with the scaffoldings and so on... How did you get the idea to go around in Wilhelmsburg with Valeria and talk to the people?*
A: I have some work experience with "empowering communities" (for example, I lived in a Favela on a previous research). Furthermore, my professional experience gave me the opportunity to deal with many cultural environments (Argentina, Brasil, Italy, France and Bavaria). My master thesis researched both IBA

Hamburg 2013 and "intercultural gardens" in Germany, so I had a previous review about the social context in Wilhelmsburg.
In my opinion through involving this social context, it is very important to understand people's life. If you understand the cultural background brought by people to this place, as a consequence you will have more understanding for their behavior. People are producing the everyday life of the neighborhood and writing the non official story of Wilhelmsburg.
Because of this, the first and important step is to listen to people. This can answer many problematics that are being discussed in the "Hotel?", as well as it could stimulate neighbors to come to UdN. The main questions of this project was: how could the performance of this hotel be improved by indulging people in this process.
In easy words: "Neighbors should know each other".

Q: *What was your project about and what was your idea behind it? How did you work on it?*
A: My intentions were two. First of all, I intended to make a dictionary of stories of Wilhelmsburg – create a step by step link with the community. I would like to give them the opportunity of being estimated and as well as highlight their potentials. In easy words: everybody wants to be listened to, everybody has a story, and listening to people is appreciating them.
Second: as an architect, I thought to use the stories for making the design of internal spaces/objects for the "Hotel?". Besides their function, the spaces of the hotel could also "communicate" stories of Wilhelmsburg. I used to think how nice it would be to have a place where people can recognize themselves by reading their own stories. For me, it means producing a “cozy home” for neighbors.
The local memory "lies“ in local tales of the daily life. A prior research was conducted from the 11th until the 16th of February 2013 collecting an oral history of Wilhelmsburg (in the workshop headed by Tom Matton). That phase consisted of listening to residents in order to collect their stories. It was followed by transforming the more interesting stories collected into the format of a Limerick. The Limerick format was chosen because it is a short way of writing and also because it that can be easily understood by people.
We conducted interviews with 12 inhabitants of diverse gender and age asking them for facts, fictions, or stories of the neighborhood. In total we collected 33 stories (read below). These stories are being transformed into Limericks of four sentenences:

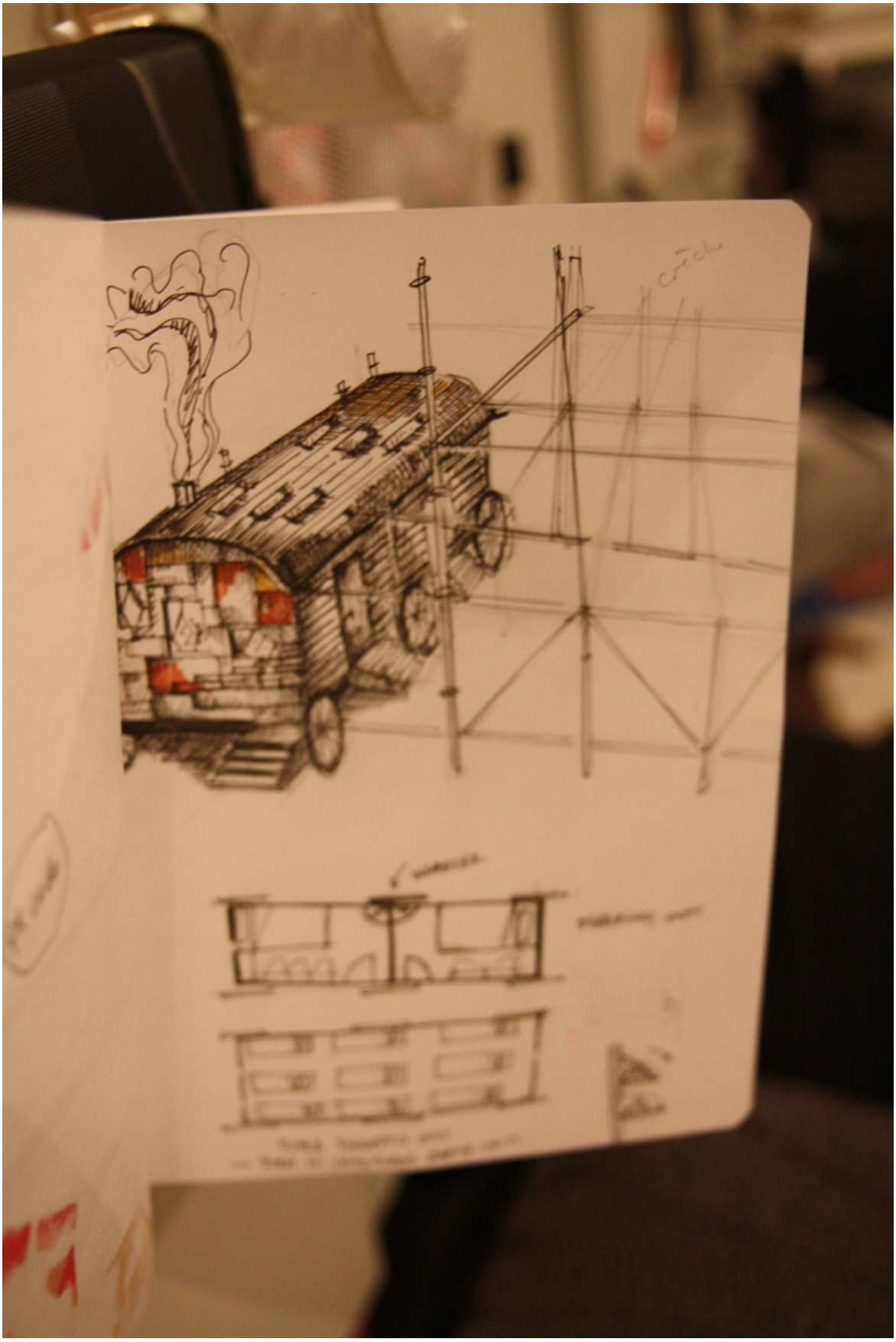
1: Singing Bus Driver; 2: Chicken killer; 3: Yellow Ferrari; 4: Widowed Gipsy; 5: Prizessening Island; 6: Family White; 7: The Drama Drummer; 8: Mafia Bank; 9: Bandoleon; 10: Dentist; 11: Fake Italian Cook; 12: Kholn; 13: Neighborhood on the table; 14: Portuguese Restaurant; 15: Turkish Restaurant; 16: Deacon DJ‘; 17: Driver Teacher; 18: Hallo Digger; 19: Pfeffer Sekers; 20: Unexpected Guest; 21: Mobile Church; 22: Nurse; 23: The pfeffer zeckers; 24: Trümmer Frauen at Vogelhuttendeich; 25: Farmers benefits; 26: Lady Pijama; 27: Indestructable Bunker; 28: The Bosnian bar; 29: The indian pizza seller; 30: African from Togo; 31: Portugues de Portugal.; 32: The tunnel; 33: Biologist

Q: *Did you have an idea of how the relation of your work and the hotel could be,*

before you started your research? Or did the idea you had emerge at the end, after you talked to the people?
A: I would like that the hotel could tell stories of the neighborhood from the beginning. Talking with people was a thermometer which could indicate how I should proceed or behave in the interviews. Menaning, which questions could be asked and which could not – sensing how far I could go.

Q: *What was the most impressive experience during your research? Were you surprised by what people tell?*
A: The most impressive experience is how people estimate their memories. As a Brazilian I relate it with the fact that people are not so open here, as there. My perception is that this introspection keeps thoughts fresh. On the one hand it lets the memories of people be very clear and concerned about their memories, and on the other hand it was more hard to get their stories.

Q: *What was the story you will never forget?*
A: The friendships I made and the people I met. All stories are very important because they are related with a personal experience. Not all stories are remembered by people. I‘ve read once that important experiences are associated with the sensibility, which makes that the brain creates memory, and memory keeps “things” alive... One just can remember something has touch him or her.



Drawing from a workshop participant. During the workshop, they‘ve built a smoking lounge under the roof, which is modeled on the inside of a gypsy wagon.

Conclusion

So, what does "leaving the comfort zone“ mean at the end? It could mean to leave the learned safe ways and go into the unknown. Thus, the sub-projects in the workshop were also a kind of intervention for ourselves, to walk different paths. This may mean, to go to local car mechanic and talk with them about generators and voltages, like the people did who have attempted to produce electricity with a bicycle during the workshop. Or just go out, and find out what it means to build a hotel for 70 persons from scaffolding by hand. Daily learned experiences and internalized actions make us a bit blind to see things in a reflected manner. Especially as a designer who deals with social spaces, this is an important finding and might help to design social behavior.

International Workshop 4: Building

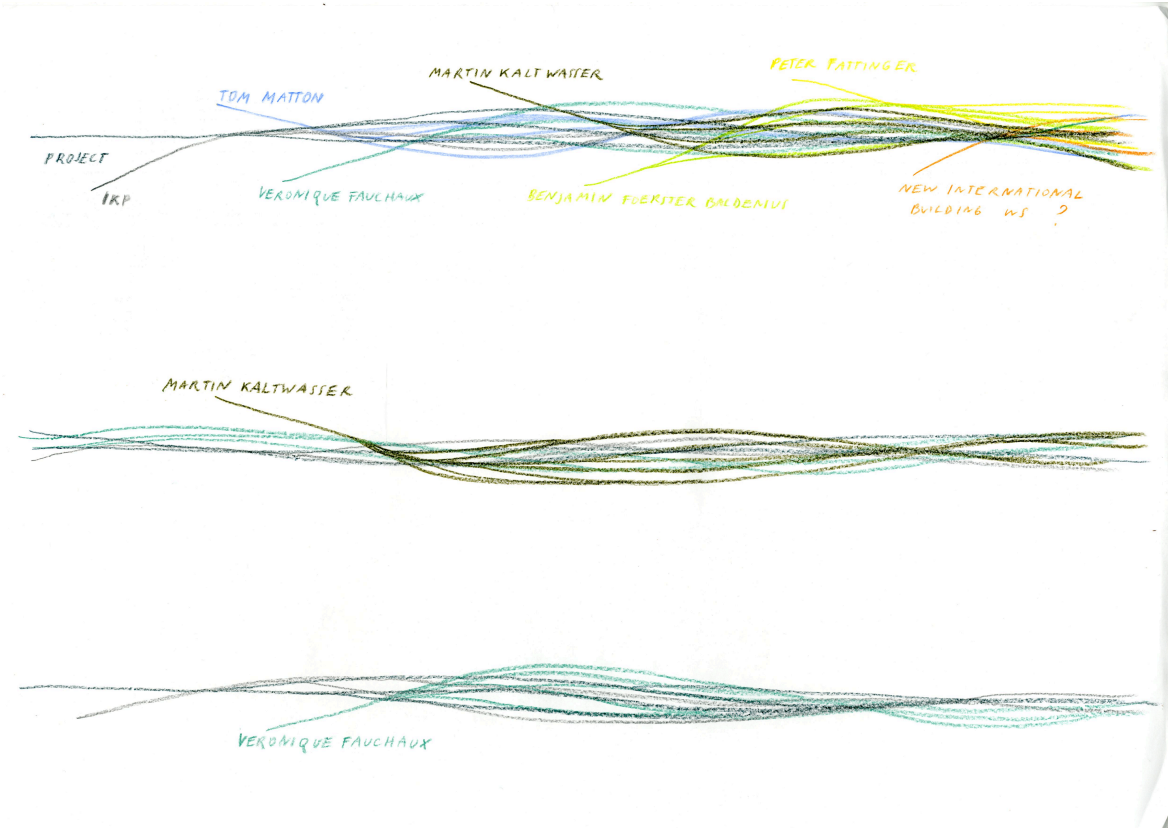
The following chapter is about the moment where the Hotel Project, after months of organisation and architecture planning, is realised during the International Building Workshops. These four weeks with international guests and students almost completely changed the Architecutre of the Hotel. The Building process introduced unexpected issues, it made us think about how architecture can be an improvised collective practice and how at the same time in this spontaneous approach one can find some main architectural and urban planning ideas.

In the end of February the project as a university course was ending and we were now supposed to finally build our Hotel. At the same time we had to fulfill our academic duties, we had to prepare a documentation of the whole project. For this reason most of us couldn't participate in the Building Workshops and from that point the work in UdN was split into two directions: while inside the building the “Project group” was analysing the work which was done in the whole semester, ouside new students and new tutors were developing in 1:1 scale the Hotel by directly building it.
The Workshop phase was divided in 4 weeks and each was coordinated by a different guest.

The first week with Véronique Faucheur landscape architect of Atelier Lebalto in Berlin
The second week with Martin Kaltwasser, architect and artist from the Koebberling/Kaltwasser studio in Berlin
The third week with Benjamin Foerster Baldenius, architect in the Raumlabor Berlin Studio in Berlin
The fourth week with Peter Fattinger, architect in the Fattinger Orso Architektur Studio in Vienna
HCU, Erasmus and international students as well as Baupraktikanten were taking part in the construction site. Some of them previously already had an idea of what was happening at the UdN but most were coming to the UdN for the first time.
The previously developed plan couldn’t be taken in account because of the lack of materials and also because we couldn’t have called four architects and new students just to execute a previous plan. The building process would be somehow like a surrealistic “Cadavre Exquis”, each actor would develop a previous work and then pass it to the next player for further contribution.

Like in every true story the processes overlap and mix with each other. Seeing the building now, it is complicated to separate the different interventions. Each guest gave a new direction to the work according to his views, but also every participant created new ramifications in other directions. Some of the students brought their previous experience with the project, some came only for the building time, and some came only for some weeks or some days. No one has a complete overview of the whole process, we all share pieces of information. Some stay, some get lost and reappear in other contexts, some get completely lost. Anyway, like in every written story we will try to find in this flow of events some main guidelines; the innovations, the changes of directions but also the

constants and the repetitions.



A New Start? With Véronique Faucheur

The first week was mostly spent getting to know the site, to prepare the building area and to organize the building process.

Before doing any kind of plan, the range of materials and tools had to be set. Some materials were already there such as the IBA scaffolding and the bricks and wood panels from the IGS. Others had to be found, like foundation stones for the scaffolding structure and all kinds of other building materials. While one group was driving around in Wilhelmsburg looking for unused materials, another group was cleaning and prepare the building site. A landscape team guided by Véronique Faucheur was set to take care of the site around the UDN. At first, the new building area had to be defined by cleaning the site from all the wild plants growing in the frontyard as well as the backyard.

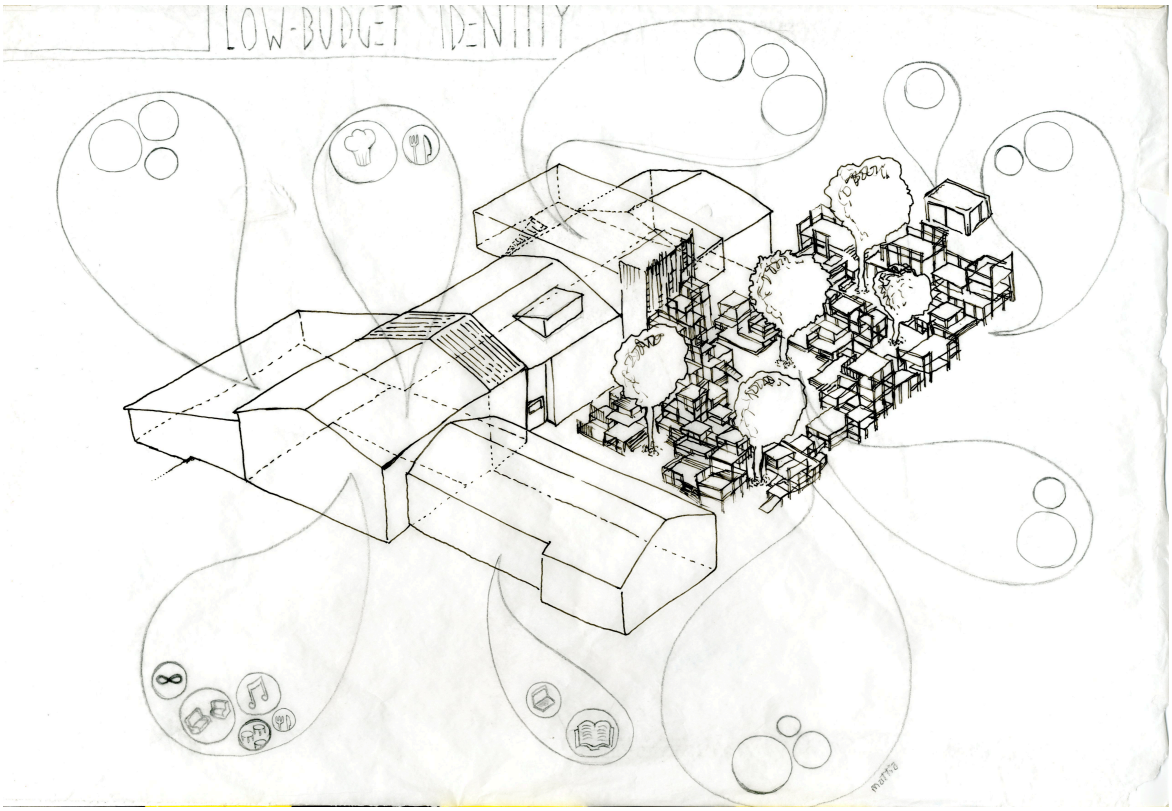
One team was in charge of the harvesting phase. Construction sites from the International Building Exhbition (IBA) and International Garden Show (IGS) as well as other construction sites in Wilhemsburg and in the neighborhood were our first source. To organize the quest, a map of the harvesting places and an abaco of the materials needed for the wintergarden were drawn. The accesses and pathways has been designed using the left over branches to create borders of the land. This is a tecnique from the forest gardener to make the walker understand where to go and not to go.

Harvesting Maps

Harvesting building materials from the surrounding neighborhood put us in contact with local actors and transformed the hotel into point of local re- and up-cycling.

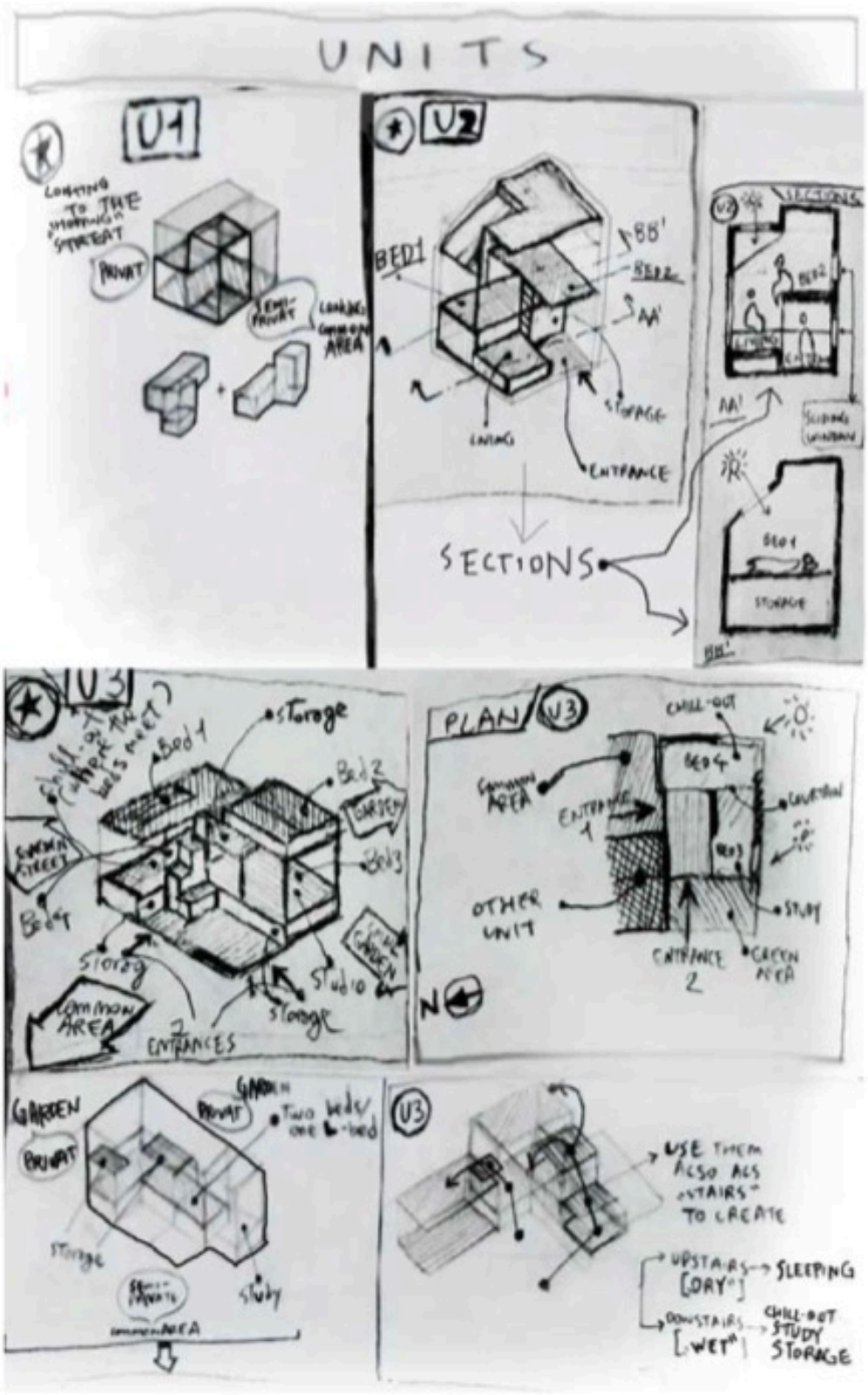
"Just build it!" Martin Kaltwasser Week

The building process started from the guideline of the previous architecture project, the Hotel as an extention of the UdN. The sleeping and the living area would pop up from the existing building like the wintergarden which would be an extention of the kitchen and the conference room.



This Drawing from Mattia Gammarota, a workshop participant, shows the first approach to the Hotel settlement. The streetside has been chosen, where there is more space to build and where the neighbourhood can directly see the Hotel.

It was already clear that it couldn't have been a regular building with one shape but it would use the modularity and flexibility of the scaffolding to create different spaces at different heights, so as to leave to every worksop week the possibility to transform the structure.



The first scaffolding structures were built next to the UdN sleeping area and were filled with three starting units made of wood pannels. This time, the units were not planned in advance and assembled in an ordered sequence, rather they were shaped individually according to necessity (materials, tools) and the desires of the workshop participants.
Whereas the previous workshops focused on the overall structure the capsules had a quite simple configuration, in this one, the capsule architecture became more complex. Each student group experimented with different sleeping cells

with more layers playing with the heights and the sun light.

Martin Kaltwasser explicitly asked students not to plan their units in advance but to first go and build so that the planning process would grow together with the building process. Above one can see the sketches of the first living units presented in the middle of the week and underneath - their final output.

At the end of the week we had one big block parallel to the UdN somhow following the structure of the existing building: two rows of units cut by a passage. On the street side three capsules of one level and one multilevel luxury capsule on the other side.

A roof was put on the top of the biggest block to protect the building from the weather conditions and to shape the main constructed part as a the central block. We now had the core structure from which we could start to extend and connect new spaces.

Looking for an identity. Benjamin Förster-Baldenius Week

After the main building and the first units were settled, the work with “Benny” focused on the qualities of the spaces already build. How to nest, within the uniform scaffoldig structure, spaces with particular identities? At first the work on the single units already built had to be refined, at least one of the capsules should have been ready in order to start with the caracterisation of the space.

The "Storyteller" project started in Ton Matton's Workshop was developed further more and applied to the interior design of the capsules. Each room had an associated story collected in the neighbourhood. Old furniture was harvested and new objects were designed by a special Interior Design team to materialize the stories in every room so that the guests would enter directly into a world of stories of Wilhelmsburg. This storytelling concept was then expanded to the whole UdN building by Ana Rosa who painted the outdoor and some indoor walls like a blackboard so that everyone could shared their own stories and thoughts, transforming the facades into "speaking walls" for the hotel guests and for the neighbours.

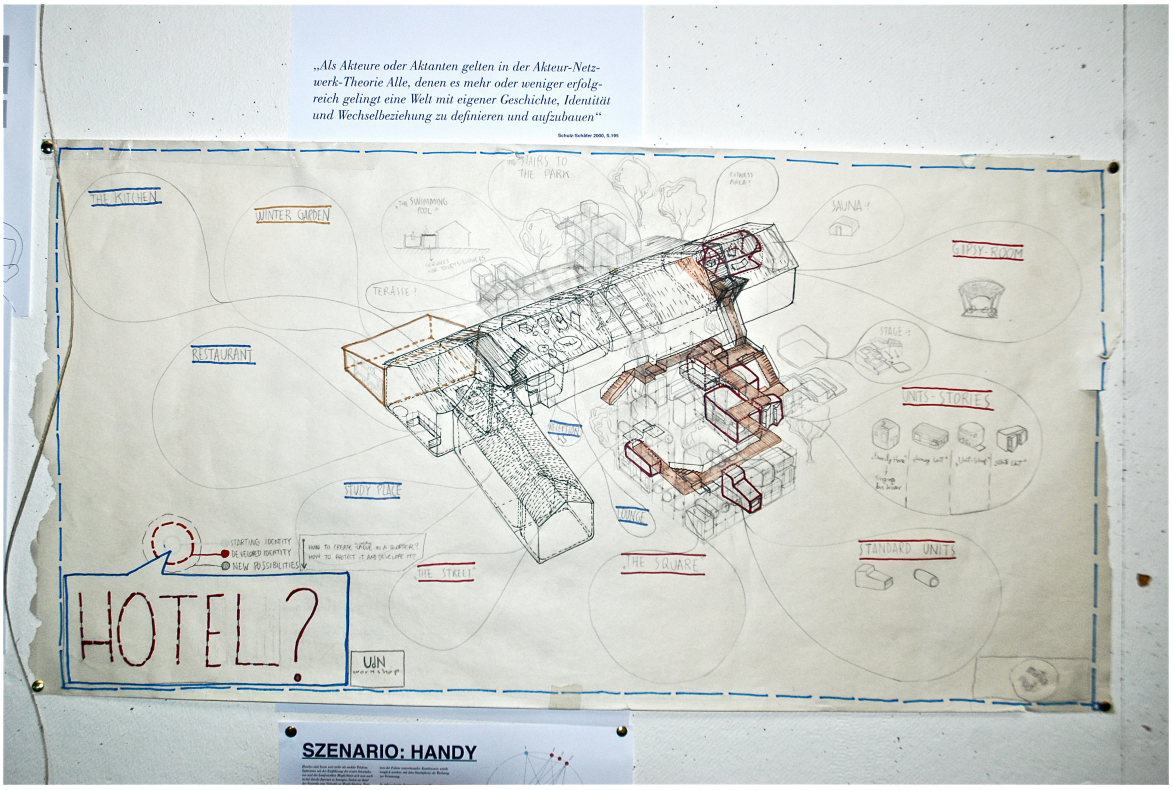
Like in the previous architecture project, finally a part of the roof was removed to connect the new structure with the existing building. In this new spot a special space, “the gipsy room” was build. A wooded vault was added to shape the roof like a Caravan, recalling a well known character of the neighbourhood.

To complete this characterisation process in the outdoor, a big tent was hung over the whole structure, as a protection and as a landmark for the Hotel.

Hotel As A City? Peter Fattinger Week

When Peter arrived, he found a main intricated structure of scaffolding hiding some living units. Each unit was refined and curated after the work with Benjamin but the quality of each particular space did not match with the quality of the outdoor spaces.
After two weeks of spontaneous building it was necessasry to analyse the whole structure to see what was missing and how it would be developed further. Common spaces, connections and new spaces for further units had to be planned. It was time to sit and think as Urban Planners.

A new L shaped part had been added to the main building in order to host new capsules gathered around a public square. The new units would be smaller in order to densify the structure and enhance public spaces.
All the upper floors and the roof have been conncted with bridges and terraces defining an infrastructure serving the whole complex. At the end of the week the Hotel had developed an urban quality.



Drawing from Mattia Gammarota, workshop student representing the final output of the Hotel. One can see the complexity of the spaces created during those 4 weeks. From the extension of the existing functions to the elaboration of standard unit typologies, then the creation of singular microcosms like the “gipsy room” and finally the connection of those different spaces with a common infra-structure.

Drawings like this one have been done before, during and after the building process. Instead of going from planning to building, in these Workshops, the students first had to find the materials to experiment with them, learn how to use the tools and what kind of spaces could come out from this particular conditions.

After this first experience of the different solutions and building typologies, it was then possible to go the other way round, make a plan of the cell or of the whole structure and execute it.
This circular process from building to planning and from planning to building worked the same in the entire Hotel project. From the first night, improvising a shelter in limited conditions, to a “real” architecture project to present to the authorities, to an improvised architecture again, in the building workshops.

Is There A Conclusion?

After the end of the building workshops there was a timelapse to understand how to continue the Hotelproject. With the new semester the old "Project students" would leave and a new IKP course would start focusing on the “Küchensalon”.

On the building side, many capsules had to be finished and protected from the rain and, the most important, the winter garden, started in the Workshop weeks, had to be build. A building team of students has been set to take care of the next building steps. At the same time new workshops have been taking place. An International Workshop in May where the wintergarden was finished finally ended and is now the new UdN expansion into the neighbourhood and the adjacent Rotenhäuserfeld where dinners, concerts and an experimental cafe are taking place.

The Tree House workshop has started again, but this time instead of using the trees, the "houses" are hanging on the scaffolding structure of the Hotel. Introducing soft tensed structures in the squared scaffolding grid, the hotel Architecture has transforming itself again, from wooden capsules to knitted cocoons.

From the 15th of July to the 2nd of August a new edition of the International Building Workshop will start and probably change the whole Hotel configuration another time, challenging us to think the architecture of the Hotel as the Hotel's Organisation itself: an open process where everyone can enter at some point of the story and modify its course.