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码头之城的绿色码头：Loidl工作室的汉堡海港城巴肯公园

A Green Dock for the City of Docks: Atelier Loidl's Baakenpark, HafenCity Hamburg

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记忆与再生

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海港城大型项目是过去的汉堡自由港“Grosser Grasbrook”区域转型的见证，是欧洲最大的城市再开发项目。可以从不同性质、角度来思考这一项目，出自任何学科的争议都能在包括历史、建筑、城市规划、经济和社会学等跨学科的层面上得到有趣的解读。

在对该项目的所有解读中，有一种值得一提。海港城最近被作为重要的研究案例，来理解劳动世界和城市空间之间的复杂关系在去工业化时代的汉堡是如何演化的^[1]。阿恩特·诺伊曼从20世纪下半叶工业与城市关系的演变开始，聚焦于1960-2008年的城市历史，分析了劳动组织与城市维度之间的结合。他区分了3个时期，即1960-1973年的繁荣时期、1973-1989年的危机时期和1989-2008年的城市发展时期，继而确定了4个不同的劳动世界，并将其与4种不同的城市空间类型对应起来：郊区和大型住宅区的家务工作、港口的工业和运输工作、市中心的办公室工作，以及城市街区的一系列不同形式的工作。此外，本文还以汉堡为例，定义了他认为对20世纪末城市史上标志性的“累积性结构断裂”^[2]至关重要的7个方面：全球化、创意产业的兴起、数字化、网络的出现、边界的模糊、生活条件的愈加动荡，以及内城的复兴。

他的深入且多学科的分析提供了一个可行的方案，有助于将海港城项目解读为应对20世纪下半叶社会经济变革的一个复杂的城市答案^[3]。国际金融市场取代工业成为城市发展的首要影响力，基于其提出的新的需求，建筑师和城市规划师实现了空间的新型组织，从而给出了这一答案。

海港城项目回馈给汉堡这座港口城市一种新的集体认同，在这个新的集体认同中，劳动、后勤、休闲和居住等当代层面的复杂性找到了新的组织，它适合于旧的结构，既保持了它们的历史意义，又在新的价值的语义场中丰富了它。（乔琪雅·赛斯塔洛）

2017年2月，令人震惊的易北爱乐音乐厅在汉堡开幕。由赫尔佐格与德梅隆事务所设计的音乐厅，被一些评论家称为“世俗的大教堂”，其从建造阶段起就成为了一个图腾，象征着它所参与的城市改造的综合运作——海港城的建设将易北河汉堡港157hm²的废弃区域进行改造，在靠近历史悠久的城市核心打造了一个充满活力的城市新区。当一系列由国际著名建筑师（从雷姆·库哈斯、理查德·迈耶到马西米利亚诺·福克斯）设计的标志性建筑点缀着海港城时，音乐厅则象征了这个宏伟城市项目所具有的意义：该建筑恢复了以前仓库的结构，坚实的红砖基座有效地暗示了该地辉煌过去以及港口在构建汉堡身份和经济命运中的作用；而其轻盈的玻璃围合的高架部分则代表了城市（渴望的）光明的未来。顺理成章地，连接两部分建筑并标志着它们的物质性差异的大型高架广场，在场地的过去和未来之间建立了情感对话。作为一个观景台，它可以将历史悠久的城市、正在建设中的海港城和易北河的美景尽收眼底，并使游客进一步认识到过去汉堡独立的两个区域——老城区和港口——之间新的物质连续性。它还揭示了易北河的新角色：它从繁忙的难以接近的基础设施，变成了承载新的都市性的场所。

海港城是欧洲最大的城市改造项目^{1) [4-9]}。经过近20年的酝酿，将于2025/2030年完工。它位于易北河北岸，从汉堡港最东北段的一系列紧凑的废弃码头中涌现出来。城市改造过程背后的想法是在1990年代形成的，响应了汉堡在欧洲共同体的新地缘政治格局中重新找到定位的雄心。随着铁幕的落下和德国的统一，汉堡成为德国人口最稠密、经济最活跃的城市之一。它的港口——繁荣了几个世纪，在二战期间遭到严重轰炸，之后又不断缩小规模——迅速成为欧洲潜在的重要商业和基础设施枢纽。由于物流和商业活动的大幅增长——这将使汉堡成为欧洲第三大重要港口和世界最大的港口之一——港口设施被搬到易北河西南岸较大的码头上。靠近过去城市核心区的码头因为不适应这一变

化而被废弃——那里过去是港口的所在地。因此，在那里发展起来的海港城被设想为汉堡在促进欧洲经济繁荣方面发挥关键作用的宣言。根据这一雄心勃勃的目标，从概念的早期阶段开始，在原码头上规划的新的城市开发方案就被作为21世纪欧洲城市的模型而提出：一个高度多样化和灵活的城市系统，正如海港城的总体规划所描绘的那样。

该总体规划来自于由凯斯·克里斯蒂安与他参与创立的ASTOC建筑和规划公司在国际竞赛中的获胜方案，于2000年获得批准。它提出了一个基于功能混合的整合了生产、商业、基础设施、教育、文化等用途和休闲空间的城市结构，以及由此产生的社会组合。复杂的基本组织原则是城市概念的基础：码头系统将被策划为街区，通过广泛多样的建筑类型、标志性建筑和高质量的公共开放空间来强调出每个街区的独有特点。这个决定性的概念催生了一个明显无序的城市结构，旨在传达一种体验上的不可预知感。

公共开放空间系统作为新的城市开发的连接肌理，确立了其发展的叙事。总体规划设想了一个层级分明的公共开放空间网络，由类型、大小和功能加以区分，并穿插在城市结构中。这一系统的高潮是Lohse公园（2017），它由沃格特景观事务所设计的大型线性公园位于海港城的东部。属于下一层级的3座小型公园分布在不同街区内：Sandtor公园（2011）是一个由树木群组成的大型起伏草地，Grasbrook公园（2013）有着人造地形的平缓草坡和其包围着的一系列游乐场地，这两个公园都是由EMBT建筑事务所设计的；还有Loidl工作室设计的巴肯公园（2018）。延伸到港口盆地上的大型台地广场，散落在城市肌理中的小型广场，被建筑围合的半公共绿色庭院，沿着码头的一系列宽阔的全景长廊和绿树成荫的内部街道共同组成了这个系统。

在这一总体框架下，4个公园有力地传达了它们所处社区的不同特征。Lohse公园的外观是一个景观公园，有蜿蜒的小径和树林，它就像小规模



1 巴肯公园平面/Plan, Baakenpark, 2012（图片来源/Sources: © Atelier Loidl）



3 西部高台上的多功能运动场地/The multifunctional sports field on the Western Plateau



3 西部高台上的多功能运动场地/The multifunctional sports field on the Western Plateau



4



5



6

Memory and Regeneration

Column Editors: Alberto Bologna, Michele Bonino, Pierre-Alain Croset

The massive project of HafenCity, considered the largest urban redevelopment project in Europe - which saw the conversion of the "Grosser Grasbrook" area of the former Hamburg free port, lends itself to interpretations of different nature and, regardless of the questioned disciplines, interesting readings are obtained to embrace the interdisciplinary dimensions of history, architecture, urban planning, economics and sociology.

Among all the interpretations of the project, one is worthy to mention. HafenCity has been recently red as important study case to understand how the complex relationship between working worlds and urban spaces changed in Hamburg in times of de-industrialisation^[1]. Starting from the evolution of the relationship between industry and the city that characterised the second half of the twentieth century, Arndt Neumann analysed the conjunction between the organisation of the work and urban dimensions, focusing on the city's history from 1960 to 2008. Distinguishing three periods of time, the boom years from 1960 to 1973, the crisis from 1973 to 1989 and the growing city from 1989 to 2008, he identified four different working worlds which he related to four different typologies of urban spaces: domestic work in suburban neighbourhoods

and large housing estates, industrial and transport work in the harbour, office work in the city centre and a sequence of different forms of work in the urban neighbourhoods. Moreover he uses the example of Hamburg to identify seven dimensions which he considers crucial for the "cumulative structural break" ^[2] that characterised late twentieth-century urban history: globalisation, the rise of creative industries, digitalisation, the emergence of networks, the blurring of boundaries, an increase in precarious living conditions and, finally, the renaissance of the inner city.

His deep and multidisciplinary analysis is one of the possible schemes that may help to read HafenCity project as a complex urban answer to the socio-economic changes that characterised the second half of the twentieth century^[3], the answer that architects and urban planners visualised on a new organisation of the space according to the new needs of the global financial markets which replaced industry as the most powerful influence on urban development.

The project of HafenCity gave back to the port city of Hamburg a new collective identity in which the complexity of the contemporary dimensions of work, services, leisure and dwelling finds a new organisation that fits on old structures, maintaining their historical meaning but enriching it trough a new semantic field of values. (Giorgia Cestaro)

In February 2017 the astounding Elbphilharmonie opened in Hamburg. Designed by Herzog & De Meuron and defined by some critics as a "profane cathedral", right from its construction phases the Elbphilharmonie became a totemic image of the complex operation of urban transformation it is part of: the construction of the HafenCity, a new vibrant urban district resulting from the conversion of a 157hm² abandoned section of the port of Hamburg on the Elbe River, close to the historic urban core. While a series of iconic buildings by renowned international star architects (from Rem Koolhaas to Richard Meier to Massimiliano Fuksas) dot the HafenCity, the Elbphilharmonie is emblematic of the meanings underlying the grand urban project: recovering the structures of a former warehouse, the building's solid red-brick base effectively alludes to the site's glorious past,

as well as to the port's role in the construction of both the identity and the economic fortunes of Hamburg; while its airy and glassed-in elevated part represents the city's (desired) shiny future. Not by chance, the large elevated plaza connecting the two parts of the building and marking their physical difference, establishes an emotional dialogue between the site's past and future. Conceived as an observatory offering extensive views of the historic city, the HafenCity under construction, and the Elbe River lapping against them, it raises the visitors' awareness for the new physical continuity between two previously separate areas of the city of Hamburg: the old city centre and the port. It also reveals the upgraded role of the Elbe River: from a busy and inaccessible infrastructure, it became the setting for a new urbanity.

The HafenCity is the largest project of urban

transformation in Europe¹⁾ ^[4-9]. After almost 20 years in the making it will be completed in 2025/30. Located on the north bank of the North Elbe River, it emerges from a tight sequence of disused docks on the north-easternmost section of Hamburg's port. The idea behind the urban transformation process was developed in the 1990s, responding to the ambition of repositioning Hamburg in the new geopolitical constellation of a united Europe. Following the fall of the Iron Curtain and the subsequent reunification of Germany, Hamburg established itself as one of the most densely populated and economically vibrant cities in Germany. Its port – flourishing for centuries, heavily bombed during WWII and consistently downgraded afterwards – quickly emerged as a potential key commercial and infrastructural hub for Europe. As a result of the considerable increase in logistic and commercial activities – which would have

4 西部高台多功能运动场地周围的多种游乐场地/A varied playground encloses the multifunctional sports field on the Western Plateau

5 中部高台的草坪/The lawn on the Central Plateau

6 路径系统和多变的地形为公园增加了更多惊喜感/The path system and the varied topography contribute to the sense of surprise the park conveys

中央公园，是新城市的核心。位于海港城西北部的 Sandtor 公园和 Grasbrook 公园呼应了大型办公建筑和年轻家庭住宅的都市综合体，这个综合体塑造了历史中心周边最早完工的街区的特色。另一方面，巴肯公园是目前正在进行的城市开发项目的一部分，这个项目旨在改造最大的港域巴肯码头的周边区域。

位于海港城东南边缘的巴肯码头地区将以住宅为主；作为一个“城中村”，它将包括各种类型的住房——其中许多是补贴性的——以满足由年轻家庭、学生和退休人员组成的不同城市公众的需求。如果说巴肯码头是一个城中村，那么巴肯公园就是它的（高度现代化和结构化的）公共用地。巴肯公园以邻里为基础的功能计划包括了不同的游戏、运动和休闲活动区域，为不同年龄段的人群提供了社交和娱乐的灵活空间。

Lohse 公园、Sandtor 公园和 Grasbrook 公园都被建筑物包围，而巴肯公园则像一个绿色的丘陵半岛一样延伸到巴肯港域的水域上，扩建了现有的码头。公园占地 1.6hm²，其布置基于由坡道和台阶连成一系列的 3 个不同的人造高台。（抬起的）新高度有其功能上的原因——它们呼应了总体规划所规定的防洪措施，该规划规定整个海港城都必须高于海平面 8~9m。然而，经过精心计算的地形变化为空间的动态而生动的叙事提供了机会。每个高台都有其特定的功能特征和氛围^[10]，西部高台是用于动态游憩。其主要的构成元素是一个多功能运动场，由游乐场围合，游乐场沙坑中出现的一系列木质结构，正如景观设计师自己所解释的那样，使人想起漂浮在水面上的沉船，激发基于想象的互动。中部高台是一片被果树遮挡的大草坪，点缀有一个木制舞台、秋千和一个多功能游戏区，为自发的聚集活动提供了机会。东部高台被设计成一个观景山，其草丛、陡峭、雕刻的斜坡让人联想到一座金字塔塔庙ⁱ。山丘顶部的露天平台是一个有保护措施的小广场，可以俯瞰新城及其开发。东部高台的人工山丘从潮汐港港域的表面浮现，与易北爱乐音乐厅形成了理想的对景，强调了新公园对巴肯码头沿线城市开发的标志性价值。

公园面积不大，但它提供了多种体验，尤其是娱乐活动空间和安静沉思场所的生动交替。它的空间策略基于一种总体上的动态，传达出明显的空间分割感；它也基于构图的一致性，表现为结构的总体清晰、功能区的精心定位、材料的巧妙使用和大胆的色彩对比。最终的成果是一个令人意外的空间，充满了友好和有趣的气氛：不同的区域和意想不到的情况，在流线型形式的设计语言中，以不规则的间隔彼此相接，无缝集成。道路系统决定了探索公园的节奏。路径在坡度和尺度上的变化，使公园中弥漫着发现的惊喜。

总部设在柏林的 Loidl 工作室对改造废弃基础设施的城市公园项目并不陌生。柏林 Gleis 三角地公园的成功是他们设计方法的一个恰当例子，它比巴肯公园早了几年，为其设计提供了很多经验。Gleis 三角地公园位于二战后废弃的、被大量野生植被覆盖的旧铁路枢纽场地上，与该地的过去建立了一种亲密而富有诗意的关系。通过在整体设计中

融入场地以往形态的痕迹，公园建立起了一个过去和现在同步的叙事。与之相反，巴肯公园成为解读码头和想象海港城未来的机制。它并没有利用现有的码头，而是在系统中增加了另一个结构：一个新码头。通过侵入港域，它认可了这一不可逆转的用途改变。其凸进港域的形状尖锐的堤岸，表现出结构的明显人工化，使人想起旧港口的基本元素，从而与该地区过去作为基础设施的记忆形成互动。绿色新码头的新颖性表现在其陡峭的岩石和绿色的海岸上，其尖锐的倾斜度与旧码头的垂直度形成了鲜明的对比。

巴肯公园以其人工地形，揭示了旧港口的整体改造，同时也成为其标志性的绿色宣言。□（致谢：感谢 Loidl 工作室授权了对巴肯公园照片的使用，并分享了有关公园设计的信息。）

译注/Note from Translator

i 金字形塔庙（ziggurat）是古代苏美尔人建造的祭奠神祇的神庙，神塔是金字塔结构的建筑物，其主要结构是多层的矩形、卵形或者正方形的平台，自下而上面积逐渐减小，只是顶部是平坦的。



7



8



9

7 中部高台的多功能游乐区域/Multifunctional play area on the Central Plateau

8 中部高台微妙的地形变化/Subtle topographical variations on the Central Plateau

transformed Hamburg into the third most important port in Europe and one of the largest in the world – the port structures were moved on larger docks along the south-west bank of the Elbe River. Considered inadequate, the docks in close proximity to the historic urban core, where the port was historically developed, were abandoned. The HafenCity, which would have developed there, was therefore envisaged as a manifesto to the crucial role of Hamburg in contributing to Europe's economic prosperity. Following this ambitious aim, from the early stages of its conception, the new urban development to be built on former docks was proposed as a model for the 21st-century European city: a highly diverse and flexible urban system, as outlined in the general masterplan for the HafenCity.

Approved in 2000, the masterplan resulted from an international competition won by Kees Christiaanse with his co-founded company ASTOC Architects and Planners. It proposes an urban structure based on a functional mix – integrating productive, commercial, infrastructural, educational, cultural uses and spaces for leisure – and on a social mix resulting from it. A sophisticated essential organising principle underlies the urban concept: the system of docks was to be arranged into neighbourhoods, each of which with a unique character, emphasised by a wide diversity of building typologies, by the presence of iconic buildings and high-quality public open spaces. An apparently unordered urban structure results from this defining concept, designed to convey a sense of experiential unpredictability.

The system of public open spaces acts as the connective tissue for the new urban development and establishes the narrative of its unfoldment. The masterplan envisioned a hierarchical network of public open spaces, defined by type, size and functions, interspersed among the urban structure. At the apex of the system is Lohsepark (2017), a large linear park designed by Vogt Landschaftsarchitekten in the eastern part of the HafenCity. Three smaller parks distributed within different neighbourhoods follow in the hierarchy: Sandtorpark (2011), a large undulating lawn with groups of trees, Grasbrookpark (2013), where an artificial topography of gentle grassy hills encloses articulated playgrounds, both designed by Studio Miralles/Tagliabue (EMBT), and Baakenpark (2018), designed by Atelier Loidl. Large terraced plazas stretching out over the harbour basins, smaller squares scattered within the urban fabric, semi-public green courtyards enclosed by buildings, a sequence of wide panoramic promenades along the quays, and, finally, the tree-lined inner streets complete the system.

In this general framework, the four parks powerfully convey the prevailing distinct identities

9 东部高台的观景山/The belvedere hill on the Eastern Plateau

of the neighbourhoods they are inserted in. With its appearance as a landscape park, with winding paths and groves of trees, Lohsepark stands as a small-scale Central Park, the core of the new city. Sandtorpark and Grasbrookpark in the northwest HafenCity respond to the metropolitan mix of large company buildings and residences for young families, which characterises the districts closer to the historic city, the first ones to be completed. Baakenpark, on the other hand, is part of the urban development currently underway to transform the docks enclosing Baakenhafen, the largest of the harbour basins.

The area of Baakenhafen, on the southeastern edge of HafenCity, will be mainly residential; intended as an "urban village", it will include a variety of housing typologies – many of which subsidised – to respond to the needs of a diverse urban public of young families, students and retired people. If Baakenhafen is an urban village, Baakenpark is its (highly contemporary and structured) common. With its neighbourhood-based functional programme including different areas for play, sport and leisure activities, Baakenpark targets different age groups by offering a flexible space for social interaction and recreation.

While Lohsepark, Sandtorpark and Grasbrookpark are enclosed by buildings, Baakenpark stretches over the waters of the Baakenhafen basin like a green hilly peninsula, thus extending the existing quay. Covering an area of 1.6hm², the park is organised according to a sequence of three different artificial plateaus, connected by ramps and steps. The new elevations have functional reasons – they respond to the flood protection measures dictated by the masterplan, which prescribe for the entire HafenCity a 8-9 m height above sea level. However, the carefully calculated topographical variations offer opportunities for a dynamic and lively narrative of the space. Each plateau has a specific functional characterisation and atmosphere^[10]. The Western Plateau is intended for active recreation. The main element of the composition is a multifunctional sports field, enclosed by a playground where a series of wooden structures emerging from the sandpit evokes, as the landscape architects themselves explain, wrecks floating on the water surface and invites imagination-driven play. The Central Plateau, a large lawn shaded by fruit trees, dotted with a wooden stage, swings, and a multifunctional play area, offers opportunities for spontaneous colonisation. The Eastern Plateau is designed as a belvedere hill, whose grassy, steep, sculpted slopes evoke a ziggurat. The sacellum at the top of it is a small protected square offering commanding views on the new city and its development. Emerging from the surface of the tidal harbour basin, the Eastern Plateau's artificial hill is

an ideal counterpoint to the Elbphilharmonie, thus emphasising the iconic value of the new park for the urban development along Baakenhafen.

Despite its small size, the park offers a variety of experiences, emphasised by the lively alternation of spaces for recreation activities and places for tranquil contemplation. Its spatial strategy is based on a general dynamism, conveying a sense of apparent spatial fragmentation; it is also based on compositional coherence, expressed by the general clarity of the structure, the careful positioning of the functional areas, the skillful use of materials and bold chromatic contrasts. The result is a surprising space, imbued with a friendly and playful atmosphere: different areas and unexpected situations, following one another at irregular intervals, are seamless integrated in a design language of fluid forms. The system of paths defines the rhythm according to which the park unfolds. The path's variation in gradient and dimension contribute to the sense of surprise and discovery that permeates the park.

Berlin-based Atelier Loidl are not new to projects of urban parks resulting from the transformation of abandoned infrastructures. The successful Park am Gleisdreieck in Berlin, which precedes Baakenpark by a few years and to which Baakenpark owes much, offers a fitting example of their approach. Designed on the site of a former railway junction, abandoned after WWII and heavily colonised by spontaneous vegetation, Park am Gleisdreieck establishes an intimate and poetic relationship with the site's past. Integrating traces of the site's earlier forms into the overall design, the park builds up a narrative made of a simultaneity of past and present. Baakenpark, on the contrary, becomes the mechanism to read the envisioned future of the docks and of the HafenCity. Baakenpark does not make use of the existing docks; it adds, instead, another structure to the system: a new dock. By invading the harbour basin, it endorses its irreversible change of use. The manifest artificiality of its structure, articulated on sharp embankments jutting out into the harbour basin, evokes the basic elements of the former port, thus playing with the memory of the area's infrastructural past. The novelty of the new green dock is expressed by its steep rocky and green shores, whose sharp inclination openly contrasts with the verticality of the former docks.

With its artificial topography, Baakenpark reveals the total transformation of the former port and, at the same time, becomes its iconic green manifesto. □ (Acknowledgements: I am grateful to Atelier Loidl for the images of Baakenpark they made available and for sharing information about the park's design with me.)



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注释/Note

1) 对于海港城，其开发过程和总体规划的讨论请参见参考文献[4-9]/For the discussion on the HafenCity, its development process and its masterplan that follows references [4-9].

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10 东部高台观景山山顶的观景广场/The viewing square at the top of the belvedere hill on the Eastern Plateau
(2-10摄影/Photos: Leonard Grosch © Atelier Loidl)