

eine fotografische Reise durch Hamburg

Love Center

Love Center

STUDIO LABS

Love Center

A photographic journey through Hamburg

„Love is in the Air“

P R O L O G U E

On the Red Light Mile in Hamburg, neon contours illuminated the most diverse establishments of this unique district night after night. While modern LED technology has found its way into the dazzling night world, our lettering is a classic neon glass outline created by hand.

Originating from the craft of the Hamburg glassblowers and lovingly restored by the „last of his guild“ (Roger Jürs / Neon Jürs), the Lovecenter became our travel companion through Hamburg.

Once this lettering adorned a place of „love“ and in a figurative sense, we continue this destiny.

While this lettering originally attracted people to visit an establishment, it now serves us to point out places in Hamburg that deserve to be a love centre. A first photo series was created.

It marks the beginning of a photo series that documents people, places, buildings and so-called favourite spots and figuratively declares them a love centre.

New perspectives, other ways of seeing and inspirations for places we often just pass by.

Deeply attached to our city of Hamburg, we use our sense of aesthetics and our understanding of urban space to provide further, different insights into this unique city and its people. Every place has the potential to be a love centre.

Love Center



„Hamburg’s Nature in Focus“

P L A N T E N U N B L O M E N

Whether as a tourist, during a lunch break, or on Sundays with the whole family, almost everyone who spends time in Hamburg has been to Planten un Blomen. No wonder, the park in the densely populated district of Hamburg-Mitte is the largest recreational area in the city centre and is one of the ten most important green spaces in Germany.

The history of the park goes back over 300 years. Originally, the area was part of Hamburg’s city fortifications. Over time, the defences were dismantled and the area was transformed into a public park.

A total of four garden shows were held on the site, which resulted in extensive redesign measures. Currently, parts of the park are being redesigned and extended in the course of the reconstruction of the adjacent congress centre (CCH) (POLA Landschaftsarchitekten). One can be curious about the result.

Visibly close to the park is the Heinrich Hertz Tower. Named after the German physicist Heinrich

Hertz, the tower was built in 1968 as a telecommunications tower and transmitting station. With a height of 279 metres, it was the tallest building in Hamburg at the time and had a significant impact on the city’s skyline.

Originally, the tower was used to transmit television and radio signals. Its strategic location near the Heiligengeistfeld, the trade fair grounds and the St. Pauli Stadium made it an important communication point. Thanks to it, many Hamburg residents experienced their first television moments.

Over the years, the tower developed into a popular landmark of the city and attracted numerous visitors. With its platform at a height of 136 metres, it offered an impressive view of Hamburg and the surrounding area. However, the Heinrich Hertz Tower ceased to operate in 2001 when more modern technologies made it possible to transmit television and radio signals via other routes. Since then, the tower has stood mostly empty, waiting for a new purpose.

PLANTEN UN BLOMEN I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm

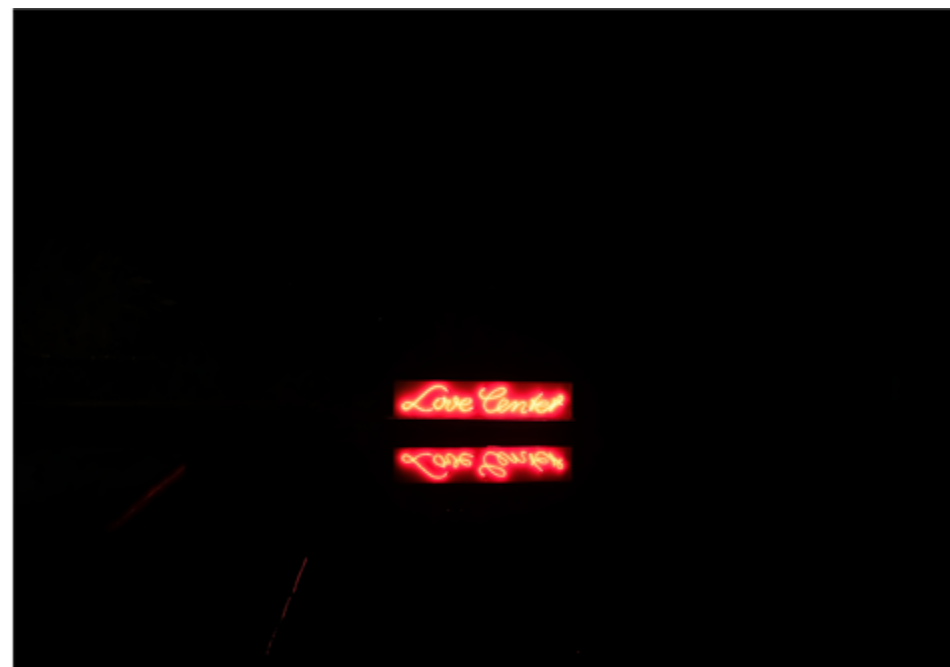




PLANTEN UN BLOMEN II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm



PLANTEN UN BLOMEN III

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm

„The Lessing Tunnel and the mysterious shelter“

LESSINGTUNNEL

The Lessingtunnel in Hamburg-Altona is not only an important transport link, but also holds a fascinating chapter from the past. Built in 1908, the tunnel runs along Julius-Leber-Strasse and provides an efficient subway for the S-Bahn and long-distance railway tracks.

Only recently, a construction site around the Lessingtunnel revealed a secret that had been hidden until now. An excavator broke into an underground ventilation shaft and unearthed a forgotten relic of the Second World War - a shelter.

The Ottensen district archive and the associations „Hamburger Unterwelten“ and „Unter Hamburg“ were alerted and set out on an exploratory tour into the past. Parts of the shelter, which had originally been designed for around 100 people, were under water. But numerous authentic wartime artefacts were recovered and bear witness to its use at the time. This discovery raises questions: What role did it play during the war? What stories and memories are hidden here? The future of the shelter at the

Lessingtunnel remains uncertain for the time being, but it is a valuable source for researching and understanding the history of Hamburg-Altona.

The finds at the Lessingtunnel illustrate once again how vivid and present the history of a city can be. They remind us that fascinating stories often lie dormant beneath the everyday streets and buildings of times gone by, stories that are waiting to be discovered.



LESSINGTUNNEL I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm



LESSINGTUNNEL II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm

„Beyond the dogma“

K U L T U R K I R C H E A L T O N A

A rhythmic sound of music resounds in the streets, accompanied by merry laughter. Following the sounds, you arrive in front of a church whose wide-open doors offer a glimpse into a lively party.

St. Johannis Church Altona is a place of culture, encounter and transformation. With its tower visible from afar, it has attracted people for generations. The striking neo-Gothic church, designed by Johannes Otzen, embodies change in urban, cultural and social terms.

As the home of the „KulturKirche Altona gemeinnützigen GmbH“, the church acts as a promoter of art and culture in Hamburg. Concerts, readings, theatre performances and poetry slams take place here. At the same time, the church is a place of worship, church music and offers space for community events. This duality enables a unique cooperation between the church community and the „KulturKirche Altona“ from which both can benefit. On the one hand, the concept of dual use has helped to preserve St. Johannis Church

financially, as rentals for cultural and commercial events generate income that contributes to the preservation of the listed building. On the other hand, it opens its doors to a broad public that can approach this sacred space in a new way.

This open-mindedness also extends to explosive topics that are being discussed in society. Thus, it offers space for dialogue and debate on controversial issues. Its openness and willingness to change make St. Johannis Church Altona a place of inspiration and exchange. It encourages people from different backgrounds and perspectives to work together to find solutions and break new ground.

KULTURKIRCHE ALTONA II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm



KULTURKIRCHE ALTONA I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm



„Between Heaven and the Elbe“

O B E R H A F E N B R Ü C K E

In the heart of Hamburg stretches an architectural masterpiece that connects the city's past with its present - the Oberhafenbrücke. The historic swing bridge is a symbol of the transformation of rail traffic and the importance of the port for the city.

The history of the bridge dates back to 1902, when it was built in the course of the reorganisation of rail traffic. With its riveted trusses, it proudly rises above the waterway and forms a harmonious connection between the two banks. Designed as a swing bridge, it allows both shipping and rail traffic unhindered passage.

Over the course of time, the Oberhafenbrücke has undergone numerous changes. In 1964, catenary masts were installed, marking the beginning of an electrified era. Later, in the 1980s, the bridge underwent extensive strengthening measures.

New sheet piling and double-T girders were inserted between the old piers and the ground. These changes not only secured the bridge for the present, but also preserved its historical significance.

Today, the Oberhafen Bridge is more than just a traffic route. It is a symbol of the bond between past and present, between land and water, between heaven and earth.

OBERHAFENBRÜCKE III

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 70 cm
50 x 50 cm
30 x 30 cm



OBERHAFENBRÜCKE II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm



OBERHAFENBRÜCKE I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm





OBERHAFENBRÜCKE IV

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm

„The gateway to the world“

E L B T U N N E L S T . P A U L I

When exploring the port of Hamburg, there are a few things you should definitely experience. Eat a fish sandwich, take a harbour tour, preferably with „Babe“ and explore the Altona Elbtunnel.

The construction of the Elbtunnel in 1911 was a masterpiece of architecture and an outstanding example of progressive building organisation. Renowned engineers and architects were responsible for the planning and construction of the tunnel. With two parallel tubes six metres in diameter, the tunnel was to connect the districts of St. Pauli and Steinwerder under the Elbe.

The construction of the tunnel was extremely complex, with several contractors involved and thousands of workers working simultaneously on different sections of the tunnel. However, the use of compressed air to reduce the risk of collapse also brought dangers for the workers.

On 24 June 1909, a particularly dangerous situation occurred when a compressed air leak caused a threatening suction and hurled beams with great force into the Elbe. Fortunately, the workers were able to get to safety in time.

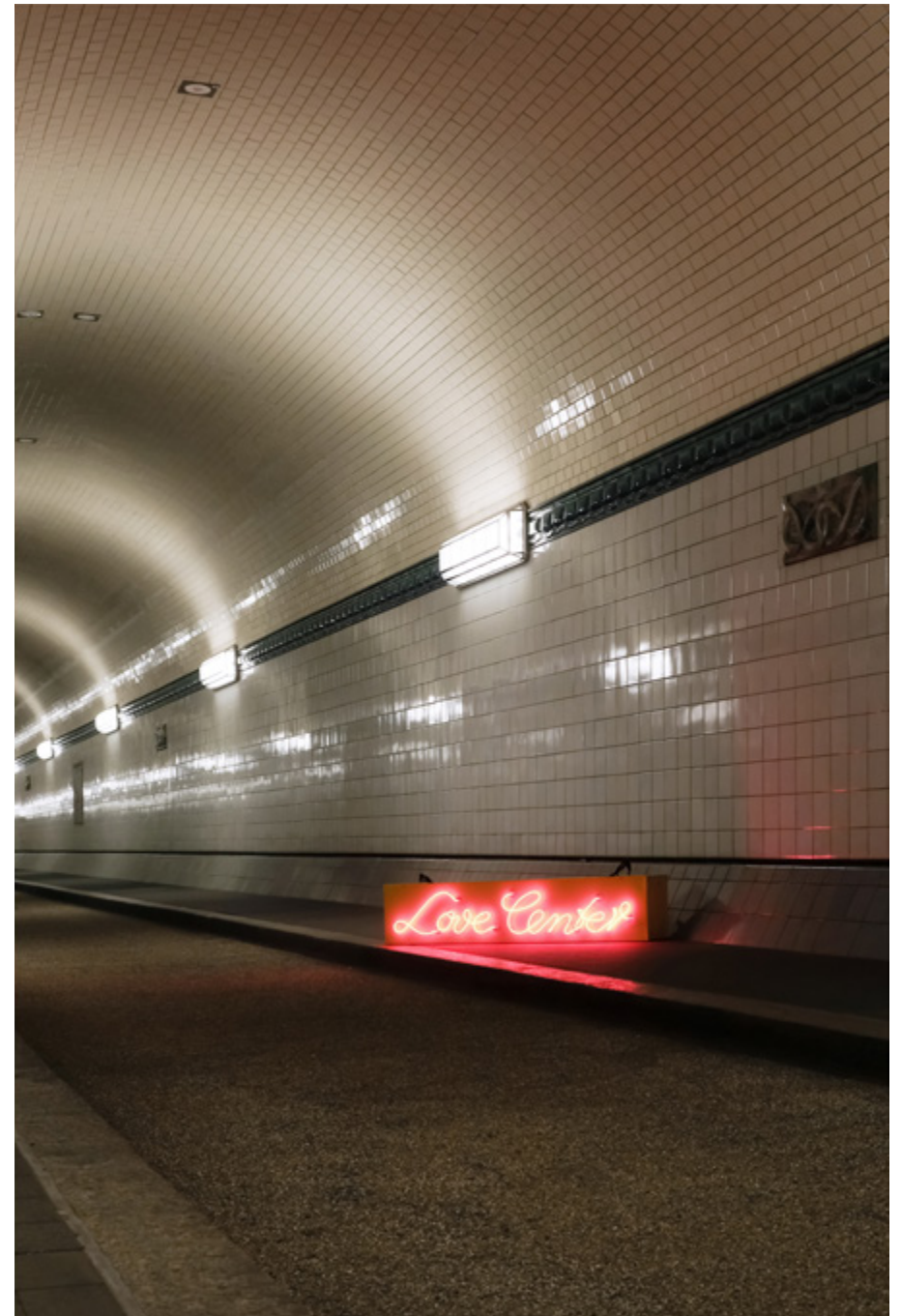
Despite all the challenges, the Elbe Tunnel was opened in September 1911 and played a decisive role in improving transport links in Hamburg. It symbolises the progress and innovation in engineering of its time.

The Altona Elbtunnel is a popular destination for locals and visitors alike. On the occasion of its 100th anniversary, it was awarded the title „Historic Landmark of Engineering in Germany“. The tunnel stretches over a total length of 426.5 metres and offers visitors a variety of interesting sights.

ELBTUNNEL I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm



ELBTUNNEL III

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 100 cm
50 x 70 cm
30 x 40 cm



ELBTUNNEL II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 70 cm
50 x 50 cm
30 x 30 cm





ELBTUNNEL IV

Giclée print on
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Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm

„Horst 309“

KLEINGARTEN VEREIN

The continuous urban growth in the 19th century made allotment gardens indispensable. In the midst of rapid population growth, allotment gardens in densely populated residential areas offered people a break from hectic everyday life and the opportunity to enjoy nature. They developed into green oases of recreation, gardening and self-sufficiency as well as important retreats for the urban population.

Today, allotment gardens are an integral part of the urban green system and offer space for relaxation, community and recreation.

Especially in times of crisis, they serve as safe havens where one can gain physical, but also mental distance.

The need for an allotment garden or other alternative forms of housing such as Tiny Houses often goes hand in hand with the desire to combine sustainable living and proximity to nature with the reality of the growing city. Both concepts have parallels. They allow residents to live an ecological lifestyle in a limited space.

Allotment gardens and Tiny Houses allow people to maintain contact with nature and create a retreat away from the hustle and bustle of the city.

The integration of allotment gardens and alternative forms of housing creates a diverse urban landscape that meets people's needs. They preserve green spaces, promote recreation, community and ecological awareness. The close connection between urban growth, allotment gardens and alternative forms of housing underlines the importance of green retreats and sustainable living for liveable urban development.

So at this point we would like to remember Horst 309 Senior, an old companion and Love Centre title bearer, who had to give way to the drive for action and self-realisation of an arguably unshakable designer.

To now give way to a pioneering Horst 309 Junior, a reinterpretation of the dusty gazebo image.

HORST I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm



„Transformation“

DEICHTOR HALLEN

The Deichtorhallen have their origins as the site of the Berliner Bahnhof, the counterpart to the Hamburger Bahnhof in Berlin. Originally, the grounds of the Deichtor Market were dominated by railway facilities. However, due to the construction of the new Hamburg main station from 1906, the Berliner Bahnhof was dismantled.

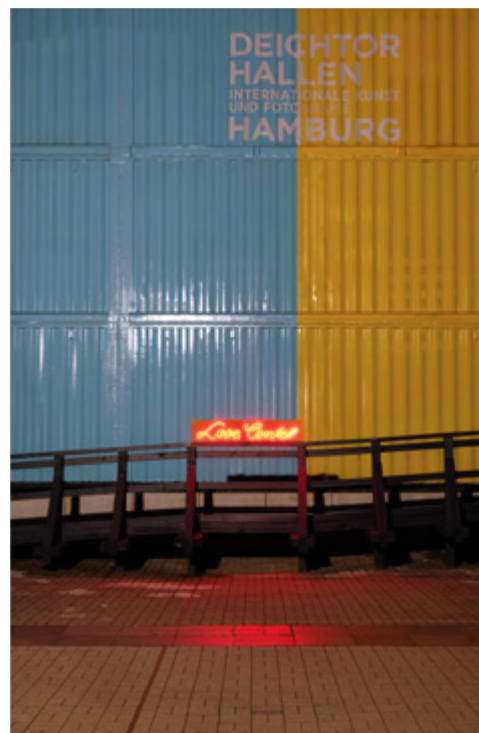
Instead of the station, the Deichtormarkt was built on the site, which was initially only provisionally roofed over. From 1911, construction began on the permanent halls that still give the site its name today. They were used as market halls to meet the demand for trading space in Hamburg. However, the halls soon proved insufficient due to the rapid growth of the city. The wholesale market eventually moved, and from 1963 to 1984 the Deichtorhallen were used as a wholesale flower market. After that, however, they fell into a state of disrepair.

It was only through the commitment of the Körber Foundation that the preservation of the halls was secured. The foundation assumed the costs for the restoration and in 1988 the halls were handed over to the city of Hamburg on the occasion of the 800th harbour birthday. Since then, the Deichtorhallen have developed into an important art institution that hosts major international exhibitions and cultivates the visual arts of the 20th and 21st centuries.

DEICHTORHALLEN I

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70 x 100 cm
50 x 70 cm
30 x 40 cm



DEICHTORHALLEN II

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70 x 70 cm
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30 x 30 cm



„Promenade and border crosser“

B A U M W A L L

Hamburg's Baumwall has a long and varied history. Originally, there was a rampart on this site, which was built in the 17th century to protect the city from attacks from the direction of the Elbe. The name „Baumwall“ is derived from the trees that were planted along the rampart.

In the course of time, it developed into an important trade and transport hub. In the 19th century, various buildings were erected here, including the Hotel de l'Europe, which later became the headquarters of the Hamburg Shipbuilding Research Institute.

However, a significant change took place in the 1960s when Baumwall was redesigned for the construction of the Elbe tunnel and the new flood protection system. Several storm surges destroyed the homes of 60,000 inhabitants of the port city of Hamburg in the years before. In the years that followed, a 7.20 metre high barrier was therefore built - which in the meantime had reached its limits. In order for the city to remain optimally protected, the existing structure had to be raised - and at the same time be able to keep up with

the architectural design of HafenCity. Under the direction of Zaha Hadid, a new boulevard was completed along the Elbe in the immediate vicinity of the Elbphilharmonie. This structure, one of the architect's last projects before her death in 2016, combines aesthetics and function through its sculptural design language.

Today, the flood protection facility and the new boulevard characterise the image of the tree wall. They are not only important protective measures against flooding, but also architectural highlights that reflect the history and development of Hamburg. The Baumwall is thus a place that combines functional and aesthetic requirements and impresses visitors with its history and modern architecture.



BAUMWALL II

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm

BAUMWALL I

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70 x 100 cm
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30 x 40 cm



„We don't believe in dinosaurs, but we believe in love“.

KUNSTHALLE

Three decades from the first planning ideas to the opening - anyone who wanted to build a museum in the 19th century needed a lot of staying power. When the Hamburg Kunsthalle was opened on 30 August 1869, almost a generation of citizens, merchants and art lovers had to summon up a great deal of persuasion and tenacity. Then, as now, the Hanseatic milieu was as stingy as it was critical of art. But now the collection of mainly North German and Dutch paintings and some sculptures from the late Middle Ages to the immediate present, which had grown through donations and endowments, finally had a permanent home. The people of Hamburg had erected an imposing building in the Renaissance style in the ruined ramparts between the Inner and Outer Alster lakes.

Today, the Hamburger Kunsthalle plays in the first league of the major art museums in Northern Europe.

It has been massively expanded twice - after the First World War with a spacious picture gallery and in the 1990s with the „Galerie der Gegenwart“, a typical cube by Oswald Mathias Ungers. The steadily growing collection has retained its northern European character. A futuristic plinth gives the gallery something sublime. The atrium offers a spectacular view upwards.

The light artwork „I don't believe in dinosaurs“ shines from the roof of the Galerie der Gegenwart of the Hamburger Kunsthalle. The neon-illuminated work by Moritz Frei poses questions about individual attitudes.

With the neon sign, the Hamburger Kunsthalle brings art into the city and sets a luminous impulse.



KUNSTHALLE I

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100 x 70 cm
70 x 50 cm
40 x 30 cm



KUNSTHALLE II

Giclée print on
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numbered and embossed

100 x 70 cm
70 x 50 cm
40 x 30 cm



KUNSTHALLE III

Giclée print on
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10 per format
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100 x 70 cm
70 x 50 cm
40 x 30 cm

„Fernweh“

LANDUNGS BRÜCKEN

The St. Pauli Landungsbrücken (landing stages) rise up in the middle of Hamburg's vibrant harbour. As a symbol of longing, emigration and shipping, they tell stories of times gone by.

In the 19th century, passenger shipping gained importance in Hamburg, and millions of people had hopes of a better life in America. Between 1838 and 1914, 3.6 million people left the country, full of hope and dreams.

The port was the gateway to the New World, a place of farewells and new beginnings. But the Landungsbrücken were not only witnesses to emigration. They were the hub of maritime life, where steamships unloaded their cargo with a loud roar. Hamburg's port, once the third largest in the world, was a pulsating centre of trade. The steamships gradually displaced the cargo sailors, while mighty steam and electric cranes handled the general cargo.

Today, the landing stages are a place of remembrance. They tell of a time of change and dreams. The port has changed, but the spirit of the past is still palpable. Here you can still feel the longing for distant shores and new horizons.

LANDUNGSBRÜCKE I

Giclée print on
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100 x 70 cm
70 x 50 cm
40 x 30 cm



„Love Boat“

B A R K A S S E

She has been on her own keel since the 1950s and originally sailed on the Alster as a Verhol-dampfer. Material and people could be transported to the various locations with this rather dainty launch (length 10m). Stories tell that even members of the Hamburg Senate took part in escort trips on her.

After various conversions and different owners, this launch ended up in the Harburg harbour basin, or more precisely in the Harburg Holzhafen. This is exactly where our „love affair“ began.

A bit outdated and run-down at the time, we lovingly restored the launch (with the working title BABE) in a studio project, rebuilt it and let it take part in the lively activity in the port of Hamburg again.

She has endured excursions, meetings, events and boat movies without any problems and has been and still is an integral part of our studio.

Thanks to her small size and shallow draught, she still offers the possibility of „big trips“ in the harbour and on the Elbe, across the Speicherstadt to the Dove-Elbe and theoretically back into the Alster...

A love centre between „buten un binnen“.

BARKASSE I

Giclée print on
Hahnemühle Photo Rag
Limited edition /
10 per format
numbered and embossed

70 x 70 cm
50 x 50 cm
30 x 30 cm



„Kiek mol wedder in“

