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## ART AND CULTURE

Working from home on the computer is increasingly shaping working life; ever larger blocks of work are being replaced by IT, and the enhanced share of free time as a result is increasingly being occupied by Netflix & Co, computer games or social media.

To compensate for this, a rich array of artistic and cultural activities on the Frankfurt Bridges offers people the opportunity to find fulfilling employment – be it creative or design-oriented – or simply to enrich their inner lives.

A renaissance of architectural art and cultural performances at a high level creates a positive atmosphere on the Frankfurt Bridges.

Because art and culture comfort, cheer up, create social cohesion and identity and are therefore an important addition on the Frankfurt Bridges in the development towards the city of the future.

# Old New Territory Frankfurt

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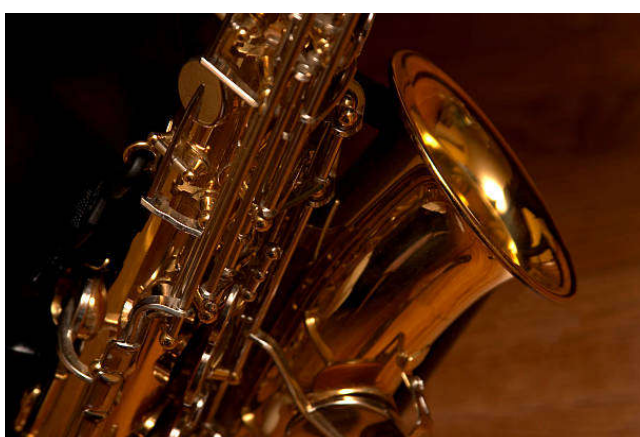
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### THE MASTER ACADEMY

A master academy on the Frankfurt bridges serves to preserve and also innovate European arts and crafts.



### MUSIC PAVILIONS

Music pavilions on the bridges offer people a colourful selection of classical, modern and foreign short concerts of a high standard.



### CRAFT TRADITIONS

Schools for traditional crafts such as belt makers, saddlers, artisans and many more work together with repair cafés on the bridges to counteract the throwaway culture.



### hobby pop-ups

The hobby pop-ups on the bridges have changing programs for various hobbies: from history interests to painting techniques to entomology and much more.



### STAGE ART

Operas, plays or dance from all countries are performed on the bridges. The play is always in the foreground and not the staging.



### EXERCISE

There is room for all forms of exercise on the bridges: Yoga, dance, gymnastics - be it on outdoor squares or in suitable halls.

# The Master Academy

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## A master academy on the Frankfurt Bridges trains those who build two-thirds of the bridges and buildings with handicrafts

European arts and crafts are threatened with extinction: The last great masters of their craft will be dead in 10 to 20 years, and with them will die the knowledge of our traditional architecture. The Frankfurt Bridges will change that by creating a demand for arts and crafts that will last for years: more than 30 kilometres of the Frankfurt Bridges will be built with arcades, wrought-iron railings, cut glass and other handicrafts of all kinds. The Master Academy for the Preservation and Innovation of European Arts and Crafts trains those who can revive and develop our architectural heritage.

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## Content: In order to preserve European arts and crafts, a master academy is founded on the bridges

European arts and crafts are threatened with extinction. The lack of demand for arts and crafts stemmed from the view, common for decades but now outdated, that they were "unfashionable" techniques: since, on the contrary, arts and crafts are both sustainable and in keeping with the spirit of the times, training in them should be professionally established on the bridges.

In order to ensure the artisanal design for 60km of bridges, junior staff are already being trained during the years of preliminary planning for the bridges. Their first major market will be the Frankfurt Bridges.

During the years of preliminary planning, the training will take place in a provisional building before moving to the actual master academy on the Offenbach Master Bridge section above the Kaiserlei. The academy is supplemented by a boarding school, as it offers training and further education for children from the age of 12 as well as for seasoned master craftsmen who wish to continue their education.

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Alte Oper Frankfurt – nach dem zweiten Weltkrieg



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## Preservation of European arts and crafts in construction

The Second World War destroyed many masterpieces of architecture - irretrievably, as was first thought. But in the decades that followed, many cities did not spare the money and effort to have the cultural heritage that were thought lost rebuilt.

Over 70% of Frankfurt was destroyed in the war. Even if the reconstruction in the post-war years was initially rather characterized by cost constraints and mostly plain architecture, since the 80s of the last century the people of Frankfurt have increasingly devoted themselves to the reconstruction of old buildings: the Ostzeile and the Schwarze Stern at the Römer, the Alte Oper, the Neue Altstadt and many more.

With the Frankfurt Bridges, this movement is continued: About 60% of the Frankfurt Bridges are in the style of the old Frankfurt, the remaining 40% - partly also artistically enriched, partly minimalistic - are architecturally modern in design.

When it comes to arts and crafts, Frankfurt can look back on a rich past: As an international trading city, it already had architectural and artful buildings from numerous European styles before the war.

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Diversity of architecture in Frankfurt: from oriental charm and Art Nouveau to buildings with Italian flair or the aura of an English country estate.



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Frankfurt also had an impressive sculptural tradition



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Wandschmuck

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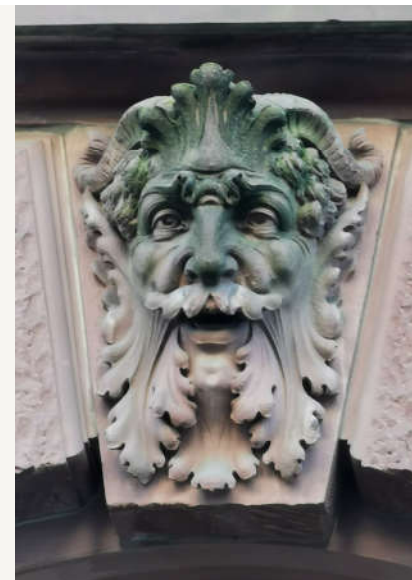
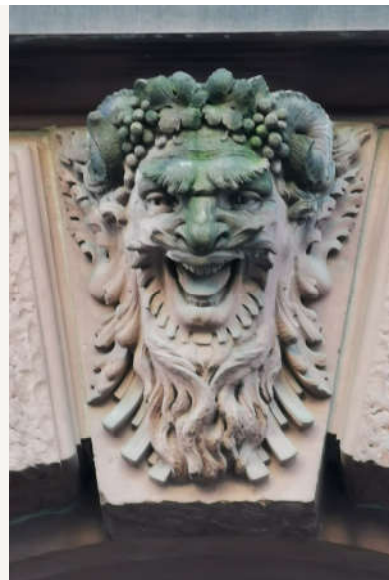
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And the Frankfurt sculptors undoubtedly had a sense of humor, as the gentlemen on the keystones on the windows of the Frankfurt District Court prove: One wonders at their sight which unloved fellow citizens they wanted to make a fool of. . . .



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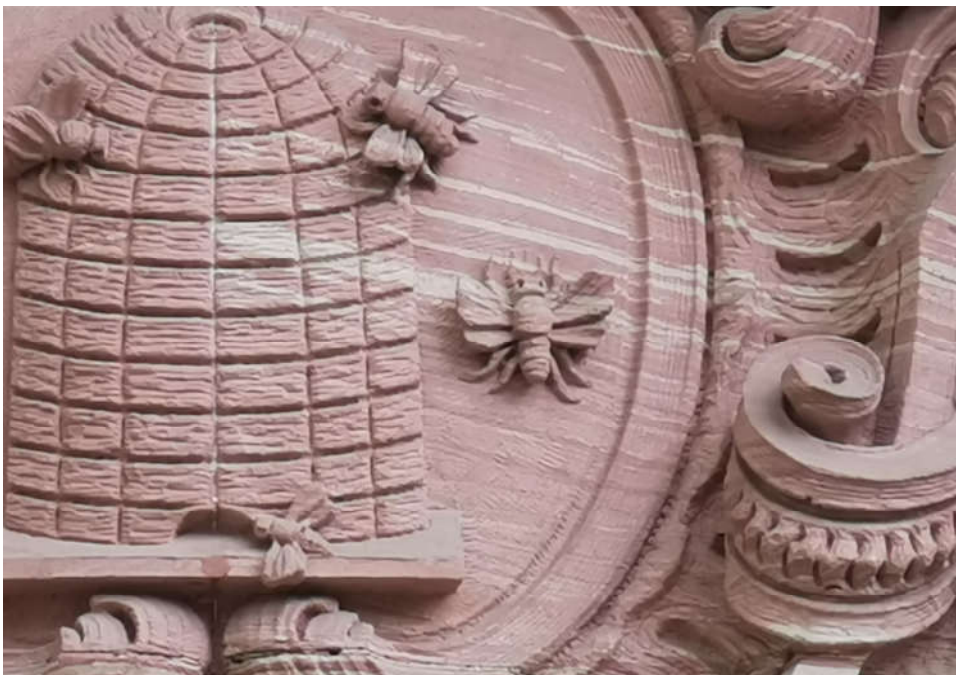
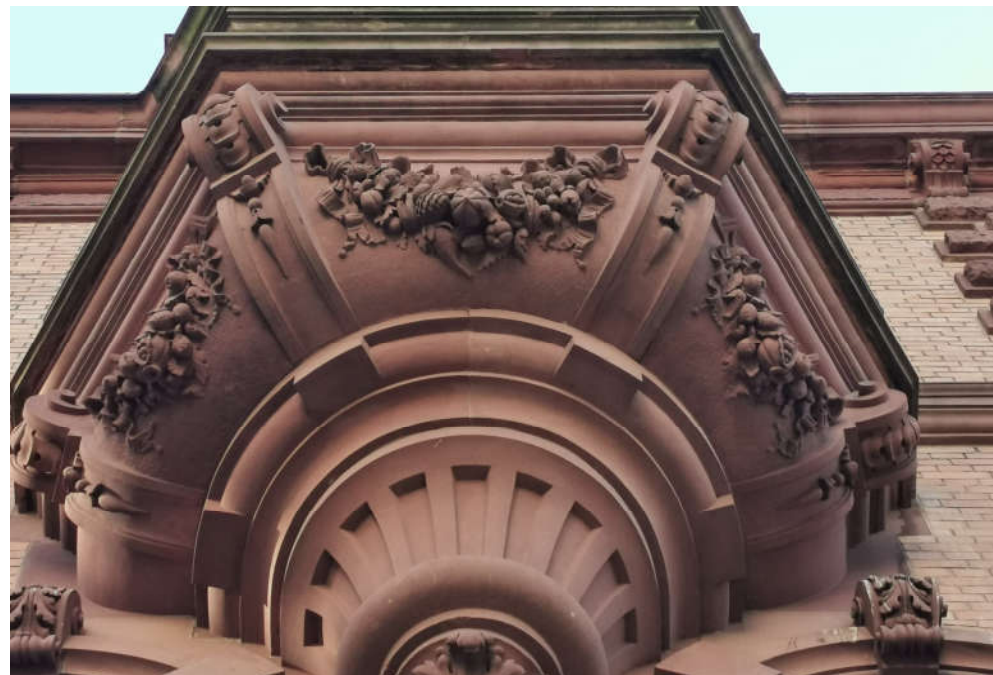
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A favourite material of Frankfurt's stonemasons and sculptors: the red Main sandstone



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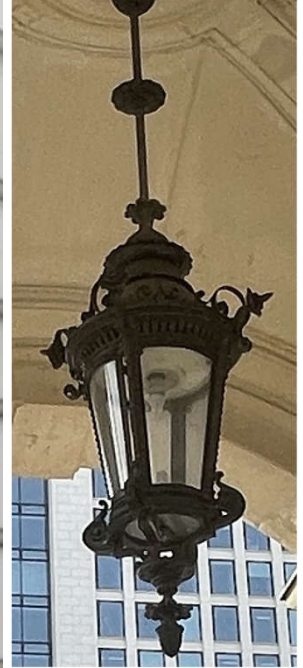
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In Frankfurt you can admire a wide variety of wrought ironwork: lanterns, balcony railings or window grilles - numerous styles are represented



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## European arts and crafts on a 30km route: museum-like art for all residents

Despite the Second World War, Frankfurt, Germany and the whole of Europe are still full of artisan beauty from the pre-war period.

The planning of the Frankfurt Bridges follows on from this master craftsmanship: Thousands of running metres of wrought ironwork for bridge railings, stonemasonry for cladding the columns, glasswork for sight protections on the bridges, stucco work for arcades and much more are required for this.

Particularly in those areas of the Frankfurt Bridges that run through residential areas, it is important that the bridge is beautiful from all sides: from below through vaulting or ceiling painting, from the side through stonemasonry cladding of columns and bridge corpus, and from above with greenery and beds for the view from the adjacent houses, from where bridge neighbours will gain full sight of artfully designed structures on the bridges.

Another important aspect of this firework display of European craftsmanship is that handicrafts are extremely sustainable.

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## Sustainable construction with artistic craftsmanship

Old craftsmanship is extremely durable. Whether made of stone, wood or forged iron: Made of good material and with quality workmanship, these buildings and their trades last for centuries - as can be seen not least in the oldest buildings in Frankfurt, the half-timbered houses in Sachsenhausen.

Even glass art can be durable: The rose windows of the 13th-century Notre-Dame Cathedral even survived the fire of 2019 in parts of the church.

The materials used are also sustainable, either because they are made from renewable raw materials such as wood, or because hardly any CO2 is released during their production or extraction, as is the case with natural stone, or simply because of their long service life.

For this alone, it is worth reviving our old craft tradition in times of climate change.

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Quinlan Terry, a renowned architect from Great Britain whose buildings all follow classical architecture, sums up the advantages of the sustainability of traditional construction methods:

"If we want a future for our grandchildren, I propose that we build traditional buildings."



Prince Charles' favourite architect used to say:

"The classical architecture lasts for centuries - while modern architecture lasts for decades"

## Classical architecture is an art that requires years of training in the use of materials and design

If we want to preserve tradition and promote the impact of ultra-modern aspects that it has, such as "sustainability", then we need many more craftsmen who can do this again.

The modern economic principle of the post-war world, to save time and expensive material and thus also money in the creation of a product, is legitimate in some areas. However, in many areas it also brings with it a throwaway or demolition culture that is no longer in keeping with the times.

If craftsmen are to invest time and skill in their art again, then this investment must be rewarded according to its return on investment - and this is quite attractive from the point of view of longevity.

In addition to material longevity, there is also that of lasting acceptance by people of all kinds and origins. It is no coincidence that people travel halfway around the world to admire old art sites, old buildings or works of art from ancient times in museums: Things made with time and with knowledge, handed down over generations, have a timeless beauty which is also recognised by people from completely different cultural circles.





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Does art in itself come from (technical) skill?  
The answer is quite clearly: no.

There is quite wonderful art by people who have never received training in any technique.

Where the depth and expression of a work of art come from cannot be described in words or analysis.

But if you want to create classical architecture art, then the technical skill to do so must be taught intensively - just as you could not paint in the style of the old masters without learning the technique needed to do so and practicing and refining it for years.



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Albrecht Altdorfer  
The Adoration of the Magi  
Städel Frankfurt



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Mark Rothko  
No. 6 (Violet, Green and Red)  
sold for 140 million 2014

## Innovation of the European arts and crafts in construction

We can learn a lot from the architecture of past centuries, also with regard to very topical issues such as insulation: There are traditional building materials such as clay, for example, which have quite excellent insulating properties if they are used correctly. Wooden buildings can also have very good insulating properties, and even natural stone can be used to insulate old brick facades instead of retrofitting them with rigid foam panels.

Another field where new requirements can be combined with new technology and old craftsmanship is glass art: Artificial illumination of glass art was only possible in the 19th century with candles or gas or kerosene lamps - all illuminants that become very hot and leave soot marks in the long run. With modern LED lights, completely different lighting effects can be created for stained glass or cut crystal glass.

Glass processing with the aid of laser equipment, for example, also opens up completely new dimensions in lighting.

## Stucco can be used in a classic protective way, but also in a modern innovative one

Stucco on old building facades has numerous functions: First, it serves as a decoration, and second, it also serves as a drip edge that protects wooden windows or facades from water. In addition, they cover on the facade the part where the wooden ceiling beams, which lie on the outer wall of a building and would push away the plaster, because the wood of the beams „works“. The plaster would fall off in these places if cornices were not placed there, which are often made of wood themselves. If the facade plaster were not protected in many ways by these elements, it would crack, moisture would penetrate and the whole building could be massively damaged.



In modern buildings, however, master plasterers can use their stucco techniques to build so-called Rabbitz constructions (spanning): In the double-skin Rabbitz construction, the plaster base is applied to a load-bearing, lightweight steel structure both inside and outside. This allows the space between the interior and exterior walls to be used for insulation. Since the construction is much lighter than building with masonry, highly modern flowing shapes can be created.

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## Plasterer's art can also be used indoors in many ways

In the interior, stucco also had many functions: It served not only as decoration, but also to improve the acoustics of the room, because in a high room without structure on the ceiling each sound reverberates more strongly. However, if stucco is applied, it breaks up the sound. Therefore, for very large and high rooms usually applies: the more lush the stucco, the better.

In addition, stucco in old buildings was mainly placed along the top of the corner between the ceiling and the wall. The background for this was that air rushes along the wall from bottom to top: at the coolest point, the humidity condenses. This causes dust to stick to the walls above and below the corner, forming dark edges. Since air does not flow angularly, but roundly, the old master plasterers anticipated this rounding, so to speak, by coving, so that mould was not encouraged at the corners.



Fascinating innovative elements can also be created in the interior with conventional stucco techniques: For example, illuminants in suspended stucco ceilings can create fascinating effects - something that was previously impossible or a fire hazard due to the nature of illuminants.

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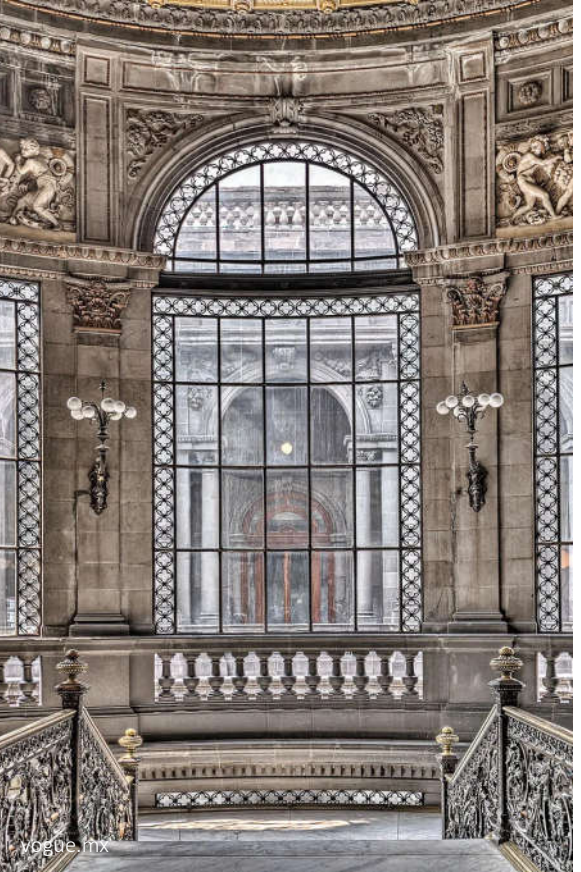
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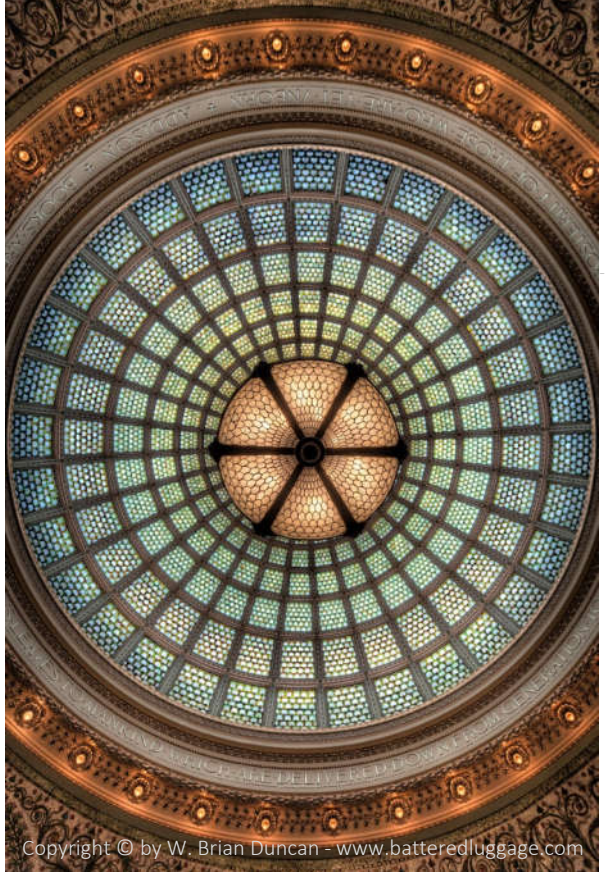


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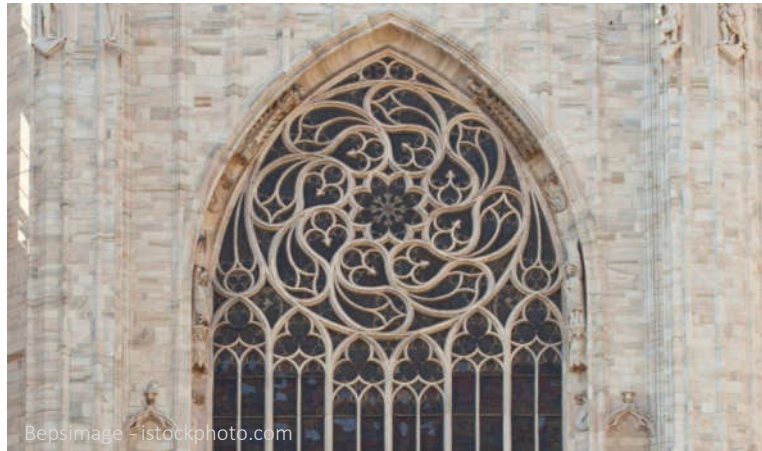
When residents look out of their windows at the bridges, they do not see a boring privacy screen, but magnificent glass art: When the light from the pathway lights on the bridges shines through it after dusk, it unfolds a mysterious glow or sparkle. With modern illuminant effects, traditional glass art can take on a whole new spectrum of effects.



vogue.mx



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## Isn't handicraft over 30km too costly? Don't we need industrial mass production?

Even if handicrafts look very individually made, the first impression is deceptive: Even in the past, certain elements were mass-produced, as far as the machines were available, and then only adapted and supplemented on customer request and order.

If you walk attentively through Frankfurt's streets and look at the old buildings, you will notice that there are certain forms and elements that are repeated again and again.

However, there is another reason for the repetition: What looks like pure ornamentation at first glance, has a tangible function in almost all cases, which ensures that the building and its trades survive permanently and without frequent repair cycles.

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Stucco profiles duplicated - storage must be carried out under the correct conditions: room temperature and room humidity must not fall below or exceed certain values



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## Profiles on the facades of old buildings are not meaningless ornaments: most of the elements have a protective or even static function.

While today houses are built with an expectation that they should last 70 to 100 years, in the past every effort was made to ensure that a building would last 100 years or more if possible.

Stucco or stone profiles with drip edges were placed everywhere so that facades or wooden window frames underneath were not damaged by moisture.

Connections were made not only by metal but sometimes also by static natural stone constructions, which we today consider beautiful without realizing the static improvement behind them.

Corner stones or cladding natural stone cassettes were placed to protect the masonry - and much more.

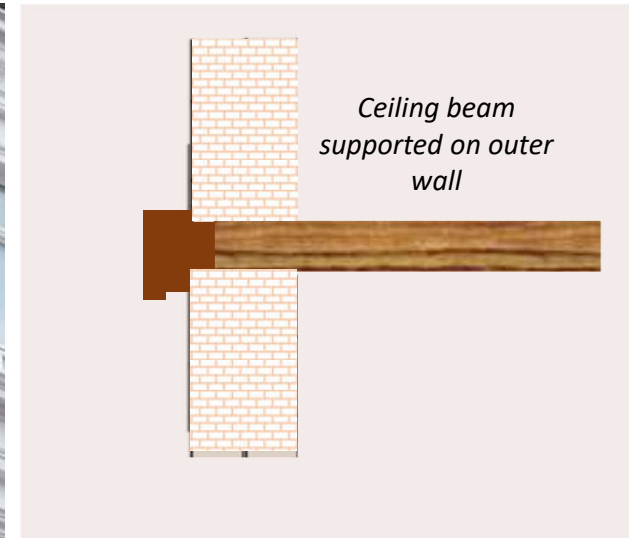


## Cornices are not purely structural elements of a facade, but fulfil several functions

**Protective function of the cornices:** The plaster of the facades is protected from moisture and water streaks by drip edges of the cornices.

**Concealing plaster edges:** In addition, entire facades cannot be plastered in one go - even under optimal conditions, one managed about one floor per day; without a cornice, one would later see an edge where work was finished and continued the next day. The cornices cover this.

**Replacement of otherwise too thin exterior masonry:** Ceiling beams usually lay as far as possible on the exterior wall of a building. Often, there would then only be space left for one brick row of walls up to the alignment of the facade. This would have been unstable, so the "gap" was closed with a cornice.



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Windows and doors made of wood were protected from rain by roofing and profiled soffits. In addition, windows could not be attached so well to pure masonry. Moreover, the mortar of masonry draws significantly more water than natural stone, which is also unfavorable for wood.

Behind the natural stone cassettes under windows were radiator niches. In front of these, the brick masonry would have been quite thin and unstable - therefore, natural stone cassettes were installed: Because masonry only works or holds if it has a superimposed load, and windows are too light as a superimposed load.

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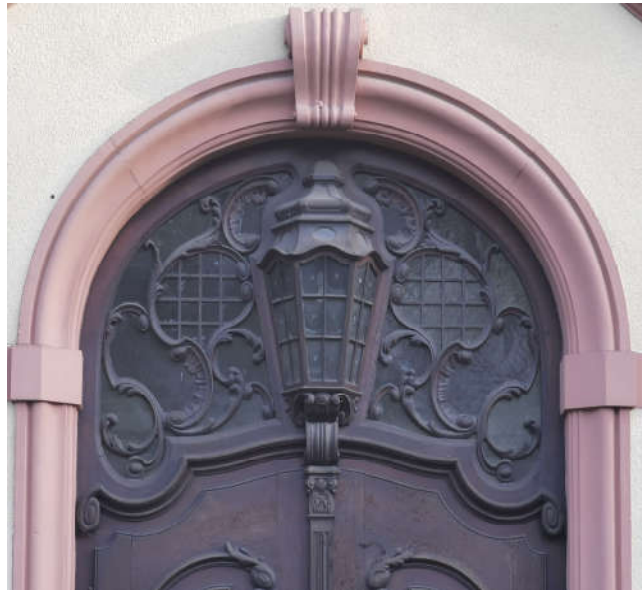
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Some natural stone elements have a static or stabilising function or serve to "distribute forces": For example, window and door arches made of natural stone do not rest directly on side columns, but on abutments stones to the right and left.



Also keystones at the top in the middle of the arch have static functions: The force of the arch presses on them - without keystone a natural stone arch does not work, which can withstand extremely much, because it is masoned on pressure.

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Balusters taper upwards and downwards because this has a finer visual effect than straight columns.

Conversely, it can be said that thickening is necessary in the middle, as this corresponds to the force progression: Because under compressive load, the buckling is greatest in the middle. Accordingly, more material must be applied exactly there.

If you didn't just thicken the middle, but made everything the same thickness, it would also be a waste of material.

Also, the visibility would be much less if you made all the balusters the same thickness from top to bottom.



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Fluting can be found on consoles, pilasters or columns. They are not just for pure decoration, but make areas visually smaller. Especially with columns, this means that you can make them as thick as necessary, and they still look slim and graceful.

Corner stones protect the masonry from crumbling away at the corners: Because in the past, there were no stainless plaster rails - so cornerstones served such a function instead.

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Column capitals have the function of "load introduction": the load is taken up by a wider bay and introduced into the narrower column.

The ring washers between the column and the base also have a load-distributing function. Moreover, pedestals were needed because in the past there was no concrete foundation under the supports, and in order to distribute the load more widely, a base of natural stone was created instead.

Moreover, the rings above the bases and below the capitals shorten the column and distribute the load further up or down: The buckling length of the columns is reduced and you can make the column narrower. If the column is longer, the column must be thicker to carry the load.



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Balcony brackets are convex or concave rounded because the resulting slope of about a 60-degree angle is statically the best way to transfer the load of the surface above towards the building.

If you made the brackets square, you would waste material by leaving it on the bracket even though you don't need the corner part.

Also, corners break off more easily during transportation and fabrication. Saving material has been very important before: And if you get the shape convex and concave right, you can knock two opposite brackets out of one block.



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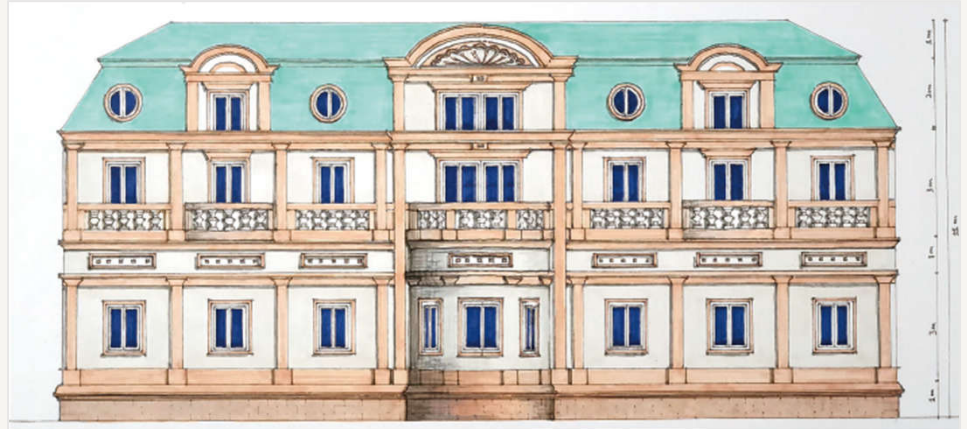
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*Style models in Frankfurt form the basis. Here: ground floor round bay, partly with balcony*



## Can architects nowadays still plan buildings with artisan design at all?

Even if at universities, from the 3rd semester onwards, more and more planning is done with computer drawing programs, the design through sketches is still an integral part of the architectural training. Architects who were still studying in the last millennium often had to rely completely on their skills with pen and paper, anyway. This provides the most important foundation: Design planning of traditional architecture must be done by hand drawing and cannot be done on a computer, as the CAD-based architectural software available on the market is not designed for this.

In the further planning stages, the architects, like master builders in olden times, must be able to assess the interplay of the trades created by the arts and crafts in terms of their effects, i.e. in terms of statics, insulation, fire protection, etc. In close cooperation with the corresponding master craftsmen, however, this is also possible without any problems.



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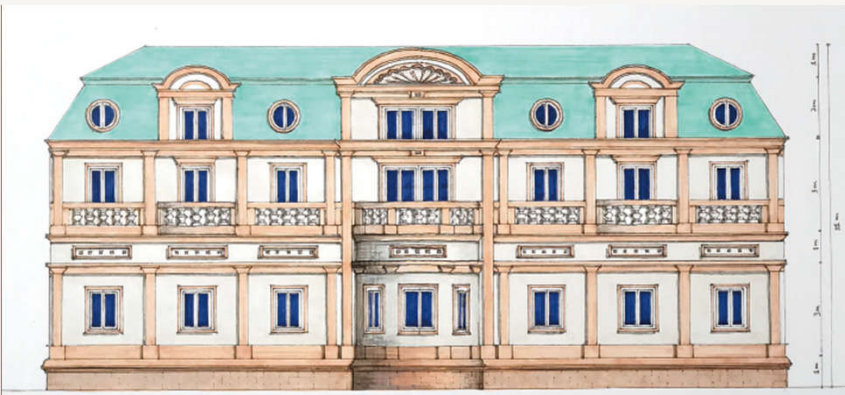
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*Style models in Frankfurt as a basis. Here: round dormers*



*Stilvorbilder in Frankfurt als Grundlage. Hier: Fensterverdachung mit Muschel*



## The sketchbook used to be an integral part of an architect's travel kit

Until the Second World War, architects always travelled with their sketchbooks in order to record everything that had been successfully realised on other buildings and to be able to reconstruct it at home.

This is no longer necessary today, since photography and the Internet mean that other buildings are always available in front of one's eyes. The great advantage of permanent drawing, however, is that it sharpens the eye both for the structure of artisanal elements and for their function on the building.

Thorough training in drawing or sketching existing successful buildings is more effective than any theoretical instruction in stylistics. This also applies to buildings in the style of modern architecture.

Drawing from existing buildings also trains the eye of any architect in another context: proportions and symmetries or balanced asymmetries. These are, in fact, the characteristics that distinguish an old building, i.e. a building from the pre-war period - not the arts and crafts elements: these are merely another component of the art of old building.

Thousands of running meters of wrought-iron railings and elaborate glass privacy cassettes, over 8000 columns with sculpturally decorated natural stone cladding and much more - who is supposed to produce all that?

First of all, it is important to note that this will be European and not just German craftsmanship: The Frankfurt Bridges may be based in Frankfurt and thus primarily revive traditional building styles appropriate to the region; but as explained above, the styles of the Rhine-Main region came to Frankfurt from all over the world through the sketchbooks of architects, and thus it is European craftsmanship at its core.

Due to its size, the whole project is a European project, both scientifically and economically - and also in terms of design.

And last but not least: Without the contribution of artisans from Poland, the Czech Republic, Austria, Italy, Greece, Spain, France, the Benelux countries and also Great Britain, it would not be possible at all to deliver such a quantity of handicrafts in a few years, especially since not all master craftsmen's workshops in Germany can be blocked for this purpose for years.

However, the volume, the detailed design and also the charisma that the Frankfurt Bridges will have for the renaissance of arts and crafts makes it necessary to train young people for all trades directly in Frankfurt: in the Master Academy for the Preservation and Innovation of European Arts and Crafts.

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## The last luminaries of their trade: top craftsmanship is threatened with extinction

The fact that the skilled trades have a problem with young talent, especially in Germany, has repeatedly been in the press in recent years. The main reason is the lack of demand, because hardly any clients commission a building in classical architecture, so that the main customers come from the preservation of historical monuments - a limited market. In addition, buildings that are solidly crafted and aesthetically designed cost more to invest in, but are timelessly beautiful and sought-after, and (well maintained or refurbished every few decades) are also almost timelessly durable. Unfortunately, in modern investment calculations, this is usually not as important in project development as short-term amortization or return on investment. Simply put: top quality with artisan design is no longer adequately rewarded.

But even if there is money, the lack of skilled workers for the reconstruction became clear at the latest during the fire of Notre Dame: Craftsmen had to be sought from all over Europe who were still historically skilled in the various trades. From Germany, cathedral builders of the cathedral building lodges were provided, to which, Chairman of the European Cathedral Builders, Wolfgang Zehetner remarked: "... these building lodges are like the last Gallic villages. In the everyday life of today's building industry this craft no longer exists."

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## Lack of attractive training and career prospects

Another driver is education policy: For almost half a century, the focus has been on getting as many young people as possible to take the Abitur (Matura), while other types of schools are neglected. But anyone who has analyzed poems or written biology papers up to the age of nineteen without the same level of craft support in adolescence finds it difficult to suddenly pick up a saw or a chisel as a young adult.

If an industry does not grow, is not adequately rewarded and does not find enough young talent, then the end is foreseeable. Accordingly, the last great masters of their trade are dying out in all trades. In 15 to 20 years, there will be no one left in many trades who can still master the arts and skills of their forefathers.

This is why the Frankfurt Bridges will harbour the Master Academy for the Preservation and Innovation of European Arts and Arafts



# The Frankfurt Bridges are enriched by a section in Frankfurt's neighbourhood: the Offenbach Master Bridge

The ideal location for a master academy is above the Kaiserlei in Offenbach: The area has direct access to the river Main, so that material deliveries can also be made via the river. The surrounding buildings are all commercial areas, so that even the bridge, which is elevated significantly because of the motorway crossing below, does not face residential buildings.

Moreover, Offenbach also has an important tradition of craftsmanship, to which the „Hochschule für Gestaltung“ (University of Art and Design) still bears witness today, even if its focus has shifted over time to creativity, art, media and design.

The Master Academy for the Preservation and Innovation of European Arts and Crafts on the Offenbach Master Bridge, on the other hand, comprises 20 traditional crafts.

<p>Wood sculptor Parquet installer Carpenter Joiner Roofer Tinsmith Blacksmith Founder Car body builder</p>	<p>Tiles Mosaic Terazzo Bricklayer shell builder Stonemason Sculptor Stucco plasterer Plasterer Wall and ceiling painters Painter Varnisher Glass cutting, Glass blowing Stained Glass</p>
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The craft skills are fluent across areas or can be subdivided in each case also into further specialties. And precisely for this reason, a master craftsman academy where all trades are represented is extremely enriching, because the students, apprentices, journeymen (and also master craftsmen who attend the academy for special further training) also permanently learn something about the other trades.

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## Space for various trades in squaremeters

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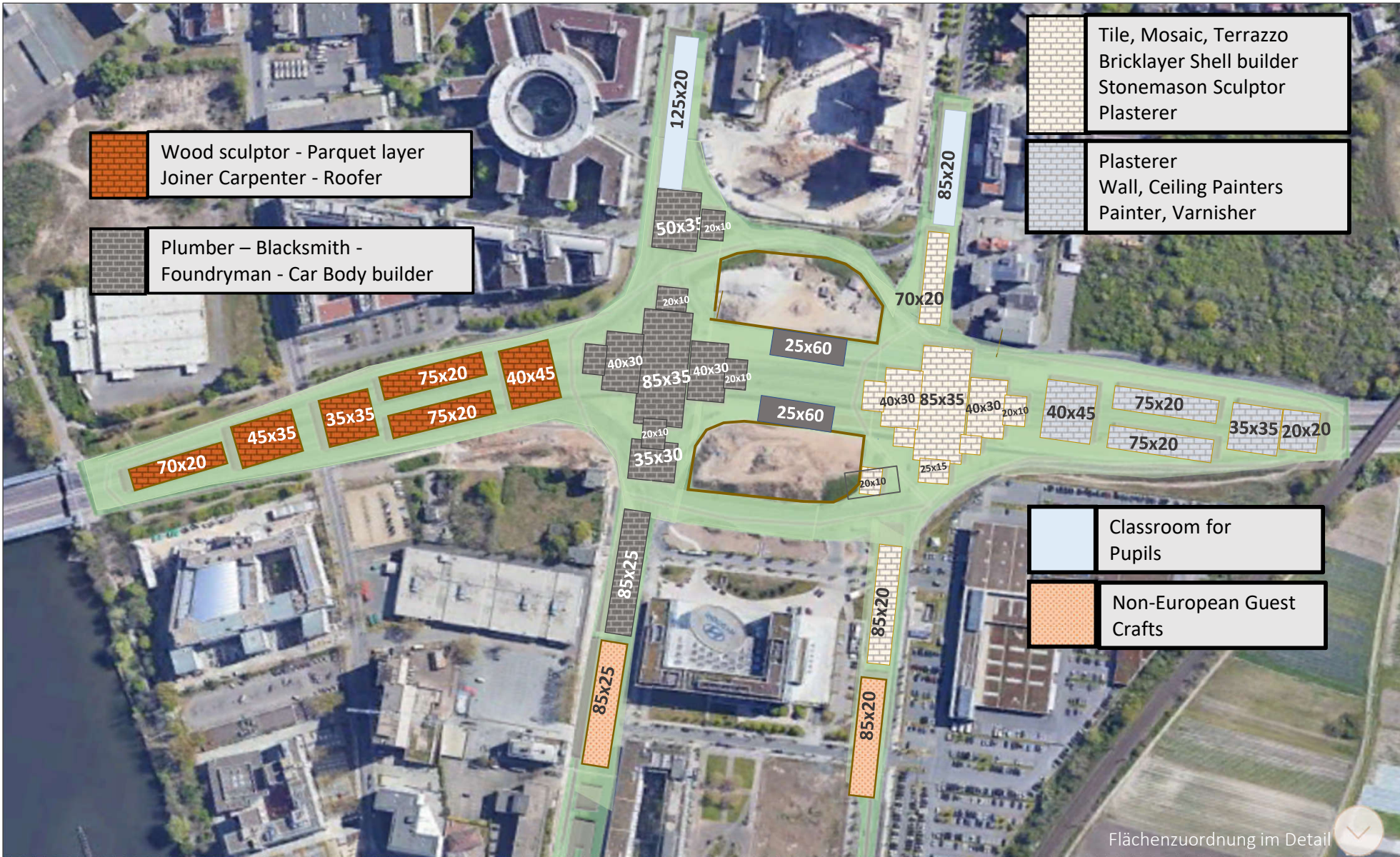
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Car Body Builder	35	30	1.050
Car Body Builder	20	10	200
Car Body Builder	85	20	1.700
Founder Oven	85	35	2.975
Tinsmith	40	30	1.200
Tinsmith	20	10	200
Blacksmith	40	30	1.200
Blacksmith	20	10	200
Locksmith	50	35	1.750
Locksmith	20	10	200
Class Rooms	125	20	2.500
<b>SUM sqm</b>		<b>13.175</b>	

Stone and Stucco Crafts		Ground floor sqm	
Tiles, Mosaics, Terrazzo	85	20	1.700
Bricklayer, Carcass Builder	20	10	200
Bricklayer, Carcass Builder	40	30	1.200
Bricklayer, Carcass Builder	20	10	200
Bricklayer, Carcass Builder	10	10	100
Stonemason	85	35	2.975
Sculptor	70	15	1.050
Class Rooms	85	20	1.700
Stucco Plasterer	25	15	375
Stucco Plasterer	40	30	1.200
Stucco Plasterer	20	10	200
Stucco Plasterer	10	10	100
<b>SUM sqm</b>		<b>11.000</b>	

Woodworking Trades & Roofers		Ground floor sqm	
Parquet layer, wood sculptor	70	20	1.400
Joiners	45	35	1.575
Carpenter	35	35	1.225
Carpenter	75	20	1.500
Carpenter	75	20	1.500
Roofers	45	40	1.800
<b>SUM sqm</b>		<b>9.000</b>	

Non-European Handicrafts		Ground floor sqm	
Middle Eastern Craftsmanship	85	20	1.700
East Asian Craftsmanship	85	20	1.700
<b>SUM sqm</b>		<b>3.400</b>	



Crafts of Painting and Glass Art		Ground floor sqm	
Plasterer	45	40	1.800
Muralist, Ceiling Painter	75	20	1.500
Painter Varnisher	75	20	1.500
Glass Cutting, Glass Blowing	35	35	1.225
Stained Glass	20	20	400
<b>Sum sqm</b>		<b>6.425</b>	

## Over 100,000 square meters of space for 4000 master students and their teachers

The Master Craftsman Academy above the Kaiserlei has a workshop or ground floor hall area of 40,000 square metres.

Here, the crafts are spatially grouped together, which have common material, tool and machine bases.

Large elements can actually be produced in the halls. In addition to the ground floor hall area, there are a further 60,000 square metres of building area on the 1st, 2nd and partly 3rd floors, so that a total building area of 100,000 square metres is available.

Of the total area of 90,000 sqm bridge area of the master academy (minus building footprints and path and roadway areas), approx. 30,000 sqm is usable open space, on which partial buildings can also be erected in order to practice the actual construction of trades (e.g. roofing or bricklaying etc.).

At the same time, the resource-saving disposal or reusability of materials can be practiced when these parts of the training-/test-buildings are demolished.



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From the use of traditional tools to the handling of state-of-the-art machines: everything is taught

Each hall has the full range of tools and machines historically used for its trades: from the full range of plain, non-electronic tools traditionally used in Europe for purely manual work to state-of-the-art computer-controlled machines.

On the 1st and 2nd floors of the buildings are classrooms, some of which are equipped with computers, others with infrastructure for experimental setups or individual work tables, so that even on the upper floors not only theory and the use of CAD programs can be taught, but also fine motor handicraft activities.

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## Stonemason equipment for hard and soft stones

Chisels of all kinds  
Mallet (=hammer) of all kinds  
Bridge saw and crosscut saw  
5-axis machine  
Kobota robot  
Milling machines  
CNC controlled milling robots  
Grinding lines

- Flat chisel
- Grooving chisel
- Picking tool
- Mortise chisel
- Cross-cut chisel
- Coulter iron
- Bossiereisen
- Sledgehammer
- Tooth iron
- Sprengisen

## Complete equipment with tool pallets and machines for every trade

On the Offenbach Master Bridge all craft areas are optimally equipped.

While in the basic training the emphasis is on being able to produce elements by hand in the same way as they were produced in pre-industrial times, from the second year of the apprenticeship onwards, work with electrical tools is gradually introduced.

Learning computer-controlled manufacturing comes last, as hand-manufacturing processes more intensively promote knowledge of materials and manufacturing processes.

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## Plasterer equipment

Non-electric tools →

Pull tables 7.50 x 1.20  
plus working clearance  
Pull drawers 7.50x7.50  
Various band saws  
Welding benches  
Jogging table  
Stirrer  
Sand table

Steel pipe hacksaw  
Foxtail  
Mitre saw  
Combination pliers  
Screwdriver  
Scaffolding scraper  
Strike cord  
Miter box  
Scraper grid  
Iron angle

Tin snips  
Rabitz pliers  
Lambskin scooter  
Serrated surface spatulas  
Radiator brush  
Dust brush  
Countersink Hatchet  
Plumb Line  
Steel wire brush  
Rice brush  
Guide etc.



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## Young and old are trained on the Offenbach Master Bridge

The Master Craftsmen's Academy offers apprentices and journeymen a training opportunity in all craft areas, and it also offers master craftsmen the opportunity to learn new things from luminaries in their field or specialists with other focuses within the framework of further training courses: The best specialists in the craft world are brought to the Master Craftsmen's Academy from all over Europe for monthly or trimester- or semester-long training courses for an appropriate fee, in order to pass on their knowledge to the up-and-coming talents.

An important part of the concept is also the training of the very young talents, whose targeted promotion should actually begin before the age of 18: Because while historically in the past young people started an apprenticeship in a trade at the age of 14 or 15, and before that they often received a preliminary imprint and prior knowledge of it in their parents' business, nowadays many young people do not arrive at vocational schools until they have passed their A-levels at the age of 19 or, in the best case, after completing the 10th grade at the age of 16 or 17.

In primary and secondary schools - at least in Germany - there has only been a minimal amount of preparatory training in the context of art lessons, and only in a few federal states does the subject of handicrafts still exist in grades 1 to 6.

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# The talent pool of craft artists: a neglected potential

Today, when we admire the masterpieces from ancient times, there is usually a simultaneous regret that hardly any craftsman can still create something like that nowadays. However, this is exclusively due to the lack of educational structures and the lack of market demand. It is not because the talent pool for this is no longer there in Europe, quite the opposite: Almost everyone has had the experience in their school days that at some point there was someone in the class who could paint like a professional. One wondered enviously how that could be possible, just like that, often classmates who otherwise didn't stand out at all for their brilliant achievements, and where no ambitious parents with early education programs in drawing were behind them. They are simply children who have inherited the talent for artistic creation, just as others have a talent for learning languages, a talent for sports, or an extraordinary musical gift.

However, while there are already schools for sport and music where children from the age of 10 or 12 receive intensive support for their talent and the other compulsory schooling runs more alongside, there are no such talent incubators for craftsmanship - although there are also top talents existing in this field.



## The boarding school of the Master Academy

The Master Academy can accommodate 200 young students each year: Lessons for the usual school subjects are taught in classes of 20 pupils, but for the craft training the classes are divided into two trains, as the teachers in the workshops can take care of a maximum of 10 pupils in this age group.

This means that the Master Academy has 600 students for the first three years (12/13 - 14/15 year olds), and another 600 students (15-18 year olds) for the subsequent journeyman period, plus around 200 journeymen who come from other parts of Germany and Europe and pass the entrance examination, but are probably already 18 years old.

There must be a boarding area for the 1,200 pupils under the age of 18, because similar to schools for highly gifted musicians or athletes, either the parents drive the children to the school from further away, or the family even moves nearby. If all this is not possible, there must be a place for the children and young people to stay at the school.

Accordingly, a boarding school is planned for the 600 youngest pupils at the Gerbermühlwerft, with a total building area of around 9,800 sqm; for the older 600 pupils under the age of 18, a boarding school with 9,500 sqm of building area is planned on an area further west above Gerbermühlstrasse.

Journeymen who come to the Master Academy at thr age 18 or older are housed in dormitories or apartments somewhere on the Frankfurt Bridges, just like other apprentices or students.

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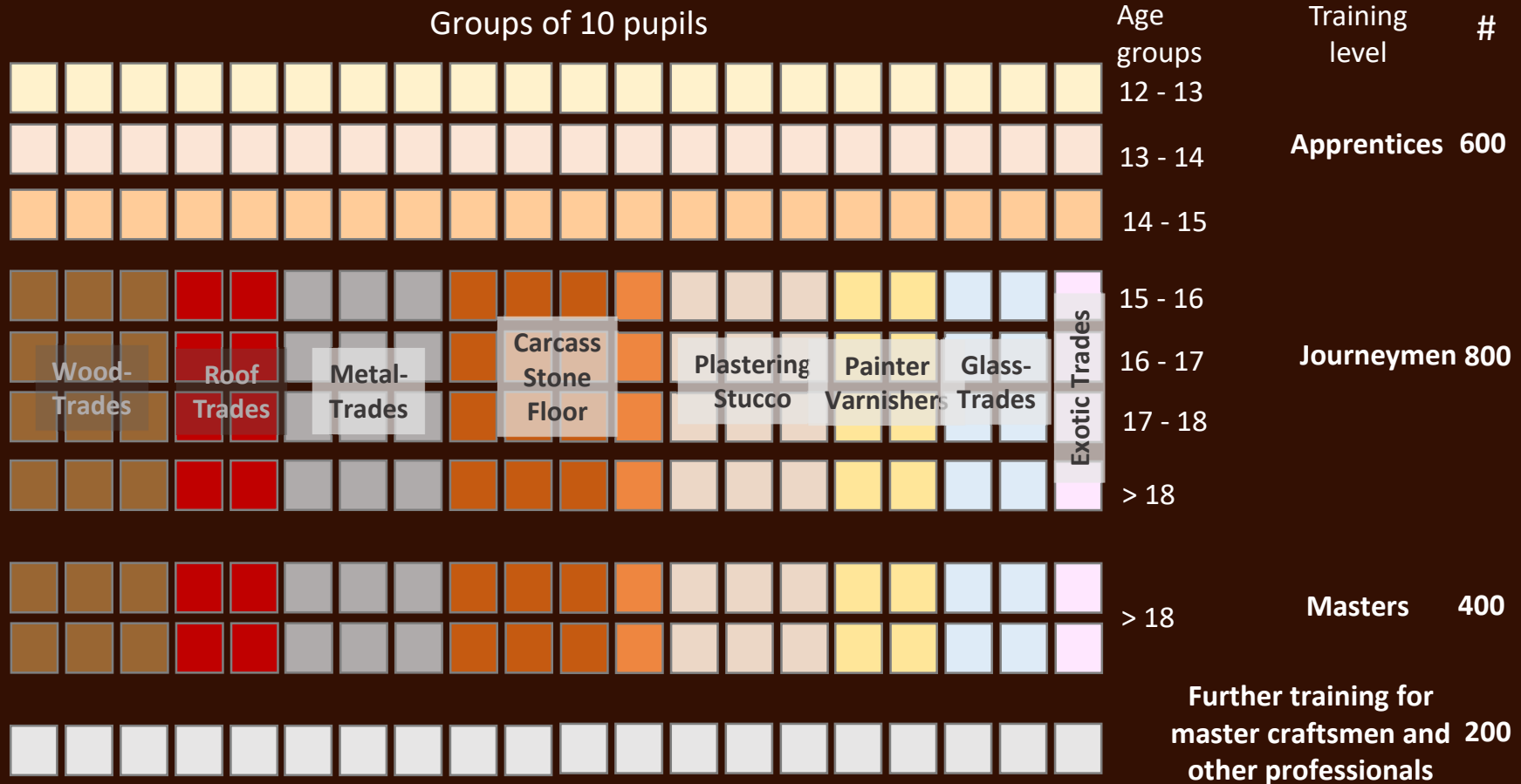
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The master academy offers space for 1,800 incoming students for training and around 200 professionals for further training.

In addition, the spatial capacity as well as teaching capacity for another 300 pupils from the region is given by flexibly increasing the class sizes somewhat.





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# Boarding school for the 600 12 to 15 year old master students at the Gerbermühl shipyard



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# Boarding school for the 600 12 to 15 year old master students at the Gerbermühl shipyard





## Extract from the bridge-building cadastre for the boarding school for younger pupils

Bridge-Post- zip code	Location designation	Use	Building -number	Stock- works	Bau- Fläche (m <sup>2</sup> )	Building- Area GIS(m <sup>2</sup> )
2004	Gerbermühlwerft	<i>Internat</i>	2004005	3	398	1.195
2004	Gerbermühlwerft	<i>Internat</i>	2004006	3	426	1.278
2004	Gerbermühlwerft	<i>Internat</i>	2004007	3	227	681
2004	Gerbermühlwerft	<i>Internat</i>	2004008	1,5	410	614
2004	Gerbermühlwerft	<i>Internat</i>	2004009	2,5	236	590
2004	Gerbermühlwerft	<i>Internat</i>	2004010	2	343	686
2004	Gerbermühlwerft	<i>Internat</i>	2004011	3	315	945
2004	Gerbermühlwerft	<i>Internat</i>	2004012	3	453	1.359
2004	Gerbermühlwerft	<i>Internat</i>	2004013	2	189	378
2004	Gerbermühlwerft	<i>Internat</i>	2004014	3	199	596
2004	Gerbermühlwerft	<i>Internat</i>	2004015	3	272	816
2004	Gerbermühlwerft	<i>Internat</i>	2004016	3	220	659
						9.797

## Extract from the bridge-building cadastre for the boarding school for older pupils

Bridge-Post- zip code	Location designation	Use	Building -number	Stock- works	Bau- Fläche (m <sup>2</sup> )	Building- Area GIS(m <sup>2</sup> )
2003	Gerbermühlstraße	<i>Internat</i>	2003001	2,5	244	611
2003	Gerbermühlstraße	<i>Internat</i>	2003002	2	88	176
2003	Gerbermühlstraße	<i>Internat</i>	2003003	2	74	148
2003	Gerbermühlstraße	<i>Internat</i>	2003004	2	111	221
2003	Gerbermühlstraße	<i>Internat</i>	2003005	3	119	358
2003	Gerbermühlstraße	<i>Internat</i>	2003006	3	285	856
2003	Gerbermühlstraße	<i>Internat</i>	2003007	4	124	497
2003	Gerbermühlstraße	<i>Internat</i>	2003008	4	60	240
2003	Gerbermühlstraße	<i>Internat</i>	2003009	4	115	460
2003	Gerbermühlstraße	<i>Internat</i>	2003010	4	72	286
2003	Gerbermühlstraße	<i>Internat</i>	2003011	3	128	383
2003	Gerbermühlstraße	<i>Internat</i>	2003012	2	105	210
2003	Gerbermühlstraße	<i>Internat</i>	2003013	2	646	1.293
2003	Gerbermühlstraße	<i>Internat</i>	2003014	3	183	550
2003	Gerbermühlstraße	<i>Internat</i>	2003015	2	150	299
2003	Gerbermühlstraße	<i>Internat</i>	2003016	2,5	181	454
2003	Gerbermühlstraße	<i>Internat</i>	2003017	3,5	348	1.218
2003	Gerbermühlstraße	<i>Internat</i>	2003018	2	85	169
2003	Gerbermühlstraße	<i>Internat</i>	2003019	2	78	155
2003	Gerbermühlstraße	<i>Internat</i>	2003020	2,5	180	450
2003	Gerbermühlstraße	<i>Internat</i>	2003021	2,5	170	426
						9.461



## In order to have junior staff trained in time for the construction of the Frankfurt Bridges, the master academy has to be established provisionally on another site in parallel to the pre-planning phase of the bridges

The construction of the Frankfurt Bridges - and thus also the construction of the Offenbach Master Bridge - can only be started after an intensive preliminary planning phase of 4 to 5 years.

Since the construction of the first bridge-sections is also likely to take almost 1 year, the first craftsmen with artistic skills will not be needed until 6 years after the decision has been taken. And since it makes sense to start with the somewhat less ornate outer arms first, for example the modern section in the east, it will probably take another one to two years before there is a massive demand for arts and crafts.

Then, however, after about 8 years of preparatory work, the demand for art and crafts is likely to increase rapidly. By then, the first cohorts of young recruits will already have been trained to provide intensive support for the existing companies from all over Europe that will have to work together to cope with this order volume.

It would therefore be important to establish the master academy on a provisional site immediately after the decision has been made, but the Offenbach Master Bridge has not yet been built, and to start the training.

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### Age 4 to 6

Painting Drawing

Plasticine Fimo, Clay

Shape plaster Mixing

Papier-mâché

Mosaic to press in

Handicrafts (lanterns  
etc.)

Enamelling

Painting Clay

Saw/sand wood

Saw/sand alabaster

### Age 6 to 12

**In addition to the offer  
for kindergartens**

Oregami

Paper building

Carving, metal  
thinning/constructing  
Rivet

Laying mosaics

Grinding glass

Plastering

Bricking small walls



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## Ongoing talent scouting must become a standard programme across Europe

The Master Academy works with kindergartens and schools throughout Germany and Europe and regularly offers courses on site or holiday courses at the Offenbach Master Bridge.

In some cases craftsmen travel to the kindergartens and schools, in others school children can come to the Master Craftsmen Academy in holiday camps.

The most far-reaching form of scouting, however, is the organisation of courses given by local crafts enterprises on site in the kindergartens and schools in the respective countries: In this way, children can also be identified in Italy, Poland, England, etc. who might later wish to attend the Master Academy which offers boarding for talented kids from the age of 12 years onwards.

One of the main focuses of scouting will be to recruit as high a proportion as possible of girls with a talent for craftsmanship for training on the Offenbach Master Bridge.



## Training plans for master academy promote cross-trade thinking

In the first three years, the students do not yet choose a specific craft, but learn together the basics for the artisan construction of buildings. Slight emphases can be set, but in later working life it is helpful if everyone who works on a construction site understands what colleagues in other craft trades are doing. It also means that the choice of focus does not have to be made so early.

For the journeymen, too, training on such a large, international and diverse terrain is a benefit for their later work. And for the master craftsmen who come to the academy for further training courses, in addition to the opportunity to learn something from a luminary or a fellow master craftsman with a different focus, there is also the appealing chance of further training in related trades.

## Normal school lessons for the youngest may not be missing

The 12 to 15 year old students all receive a normal school education as well, so that after the first three years of apprenticeship they could graduate from a secondary school, or - if they want to go back to school - they could go back to a secondary school.

For even if the "normal" lessons are shown with only 10 hours in the timetable, it must not be underestimated how much of the school subjects are taught in the other arts and crafts lessons in a practical way: Geometry as well as calculations are indispensable for almost all crafts. For every form of materials science, the basics of chemistry are automatically taught as well. Almost all machining processes require a considerable basic knowledge of statics or physics. The history of Europe also permeates all crafts, so that even the history of music can also be imagined by the pupils. Geography becomes tangible in the context of materials science with the origin of types of stone, old forms of dyeing art or the origin of special woods etc. And the pupils have to learn foreign languages, including English, anyway, in order to be able to communicate with the different masters who are invited to their training.



# Timetable for the youngest apprentices - not yet divided into different trades (I) 12-13 year-olds

Age 12 - 13	1. Semester				
	Monday	Tuesday	Wednesday	Thursday	Friday
07:00 to 12:00 07:00 - 09:15	Types of Wood  Wood-Preperation Simple Wood Devices Simple Wood Carvings	Types of Metal/Alloys  Metal Production and Extraction Compounding with other Materials Simple Metal Equipment	Molding Materials (Lime, Clay, Concrete, Cement, Gypsum, Clay etc.)  Mixtures and small Constructions Shaping and Forming	Raw Materials for Masonry Brick, Natural Stone, Sand-Lime Brick, Concrete Blocks Verbandstechniken Types of Klinker Material Science, Construction Chemistry	Descriptive Geometry  3 Panel Projection  Freehand drawing
10:00 - 12:00	<b>German   Mathematics   Information Technology   Business   English   History   Geography   Chemistry   Physics   Biology   Music   Ethics</b>				
13:30 - 16:00	Wood Applications Handsaw Damp Bending etc SPORTS	Metal Applications Simple Forging Sheet Metal Processing Rasping, Sawing, Drilling	Shapes Applications Creating Mixtures Apply Materials Differently Modelling Materials / Stencils	To mason Applications Constructing Small Walls Grouting, various Constructions	
Age 12 - 13	2. Semester				
	Monday	Tuesday	Wednesday	Thursday	Friday
07:00 bis 12:00 07:00 - 09:15	Wood-Combinations Woodworking Caprenter Equipment Pressure/Pull Saws etc.	Metal Technology Soldering, Rivets Further Forging Theory of Joining Techniques Various Metal Reactions	Molding Technology Dragging/Constructions with Stencils Profile Variations	Static Constructions Building History (Arcs, Forms, etc.)	Technical Drawings Perspective Drawings Painting
10:00 - 12:00	<b>German   Mathematics   Information Technology   Business   English   History   Geography   Chemistry   Physics   Biology   Music   Ethics</b>				
13:30 - 16:00	Carpenter Joining Constructions Drilling, Chiselling, Planing	Tiles/Mosaics etc Material Science  Types of Processing (breaking, cutting) Substructures, Laying Tiles Designing Samples	Building Forms / Casting Plaster wedge molds  Pulling/Cutting/Joining Stucco Profiles  SPORTS	Formwork Construction Build with small Blocks  Buckling Stiffness etc. with Cardboard  Experiment with metal sticks/wood sticks Making Small Formwork	

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The Master Bridges run over the highways of the redesigned Kaiserlei, so that the new green spaces relevant for nature conservation remain untouched and could possibly serve as open space for the youngest pupils to play sports





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# Timetable for the youngest apprentices - not yet divided into different crafts (II) 13-14 year old pupils

Age 13 - 14	1. Semester														
<b>07:00 til 12:00</b> 07:00 - 09:15	<b>Monday</b> Joinery Joints (Studding/Gluing etc.) Variants of Sawing			<b>Tuesday</b> Small Scale Forging Procedures and Safety Crafting Tools Forgeable Metals			<b>Wednesday</b> Modification of Building Materials Glue Boiling, Pigment Theory Pigment production Adhesives Marbling			<b>Tuesday</b> Brick Focus Types of Bricks, Brick Production Dressing Techniques			<b>Friday</b> Descriptive Geometry Elevations, Sections Two-Dimensional Freehand Drawing Topic Focus: Design and Template Drawings Mosaics		
10:00 - 12:00	<b>German</b>	<b>Mathematics</b>	<b>Information Technology</b>	<b>Business</b>	<b>English</b>	<b>History</b>	<b>Geography</b>	<b>Chemistry</b>	<b>Physics</b>	<b>Biology</b>	<b>Music</b>	<b>Ethic</b>			
<b>13:30 - 16:00</b>	Woods Applications Applying Joints (boxes, chests, frames, etc.)			Applications Fittings Fence elements			Putting on Gypsum Provided with Pigments Marbeling Experiments  SPORTS			Applications Compounds Rolling Construction of Arcs,, Conjunctions etc. Joinery					
Age 13 - 14	2. Semester														
<b>07:00 bis 12:00</b> 07:00 - 09:15	<b>Monday</b> Timber Stud Construction Gauge Truss Construction Teaching Dormer structures (Grease, Tongs, Ox-Eyes) Building with mall Sticks Statical Constructions			<b>Tuesday</b> Production of various Materials Material Origin Material/Grain-Size Composition			<b>Wednesday</b> Focus: Clay Clay Extraction, Types Clay Insert Throwing, Pounding Interfaces Carpenters/Joiners			<b>Thursday</b> Stone Surfaces Basic Knowledge Stone Working  Hewn (Blow Drawing Tips, Scraping, Teething Crandall Tools)			<b>Friday</b> Painting Reddish Drawing Paint Production Two-Dimensional Applications Structurs, Textures Stencil Drawing		
10:00 - 12:00	<b>Deutsch</b>	<b>Mathematik</b>	<b>Informatik</b>	<b>Wirtschaft</b>	<b>Englisch</b>	<b>Geschichte</b>	<b>Erdkunde</b>	<b>Chemie</b>	<b>Physik</b>	<b>Biologie</b>	<b>Musik</b>	<b>Ethik</b>			
<b>13:30 - 16:00</b>	Wooden Stud Walls Openings, Lintels Small Ceiling Construction inkl. Statical Construction			Terazzo Dying, Grain Size Techniques Grinding Techniques Substructure: Materials			Applications Building Small Huts Clay Bell Molds Wax-/Plaster Casting SPORTS			Small Pieces: Shallow Bowls, Fountains Goalposts					

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## Excursions in the first three apprenticeship years

### Excursions - Antiquity

Saalburg

Roman Germanic Museum

Liebighaus

### Excursion destinations - Middle Ages

Ronneburg

Old town Büdingen

Old Town Marburg

Eberbach Monastery

Rothenburg ob der Tauber

### Excursion destinations - Domes

Mainz Cathedral (stained glass window excursion)

Speyer Cathedral

Worms Cathedral

Frankfurt Cathedral

Cologne Cathedral (stained glass window excursion)

## The sketchbook always with you

### Excursion destinations - Raw material extraction

Miltenberg sandstone quarry

Coblenz slate quarry

Lahn Marble Museum

### Excursions - Styles

Baroque/Rococo Fulda

Wilhelminian style Wiesbaden

Art Nouveau Bad Nauheim

Art Nouveau Darmstadt

### More distant destinations - Dome

Minster cathedral lodge

Freiburg Cathedral Construction Lodge

Strasbourg cathedral lodge

Regensburg Cathedral lodge

### More distant destinations - styles

Berlin classicism

Weimar Classicism

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## Learning content for stonemason journeyman training on the Offenbach Master Bridges

### SECURITY

#### health protection

- professional safety regulations
- Measures to protect personal health at the workplace
- Measures to prevent occupational diseases
- Knowledge of all prohibition, command, warning and rescue signs
- Measures for the safe handling of chemicals
- Knowledge of the principles for personal protective equipment
- Select and use protective equipment properly

#### Environmental standards relevant to the profession

- Handling waste and disposing of it in an environmentally friendly way
- Handling recyclable materials
- Handling of contaminated substances

### EDIT

#### Tools, equipment, machines, aids

Use of suitable tools, devices, machines and their maintenance

Use of suitable work aids, materials and auxiliary materials

Store all job-specific materials, construction materials and auxiliary materials in accordance with regulations

Knowledge of safety regulations for hand-guided and stationary machines

## Learning content for stonemason journeyman training on the Offenbach Master Bridges

#### Editing

select machining techniques for the production of workpieces: i.e. facades, masonry, floors and stairs as well as special constructions

Plan the use of the workpieces taking into account all safety regulations

Determine the use of suitable types of scaffolding

Apply different types of panel cladding, anchoring systems and setting techniques

Professional measuring, scribing and ripping of workpieces

Making templates for sketches and working drawings

#### Components and construction methods

Mastering the **structure of facades** and the construction forms of facade elements

Mastering **the techniques of setting** special constructions for building components (for natural, artificial and concrete building blocks)

distinguish between **types of masonry and** the properties and manufacture of masonry made of natural, artificial and concrete blocks

Mastering **types of vaults** and parts of vaults

Knowing the requirements for **laying substrates**, selecting techniques for preparing laying substrates

**Laying types** and the laying of floors made of natural & artificial ashlar as well as artificial stone and terrazzo indoors and outdoors, including the use of suitable setting and jointing techniques.

Plan different **types of stairs** and master construction methods and regulations for the construction of stairs

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## Learning content for stonemason journeyman training on the Offenbach Master Bridges

### STONES - ARTIFICIAL STONES - CONCRETE

#### Rocks

Classification of rocks into rock groups and rock types

Origin, extraction and properties and uses derived therefrom

Determine technical rock properties with suitable measuring and testing equipment

Evaluate the usability of the rock on the basis of the results.

Examine and differentiate between rock samples with a microscope and determine suitable areas of application for rocks

Knowledge of professionally relevant mineral and organic binders

#### Artificial stones and concrete blocks

Know the components and types of artificial and concrete blocks

Explaining the production of mixes

Selecting suitable tools for the production and processing of artificial and concrete blocks

Carry out surface treatments and material selection professionally

#### Natural and artificial workstones

Professional impregnation and cleaning of natural, artificial and concrete stones

Professional execution of bonding and additions to natural, artificial and concrete blocks

Determine environmental influences on workpieces made of natural, artificial and concrete blocks

Use of professionally relevant measuring and testing equipment to test properties of natural, artificial and concrete building blocks

Document, evaluate & interpret the test results and define suitable areas of application for natural, artificial and concrete blocks

## Learning content for stonemason journeyman training on the Offenbach Master Bridges

### CALCULATIONS - COMPUTER

#### Calculations

Calculate lengths, area, volume and mass of workpieces

Calculate and display slope or gradient

Perform scale calculations

Calculate design ratios and proportions

#### Project related calculations

Material requirement calculations on the basis of plans or sketches

Calculate the working time required for the production of workpieces from natural, artificial and concrete blocks.

#### Project related records

Create and interpret measurement lists

Labeling and dimensioning drawings according to standards

Create stowing plans and templates both manually and computer-aided

#### Computer aided working

Draw sketches and working drawings of workpieces made of natural, artificial and concrete blocks, both manually and computer-aided.

Computer-aided representation of workpieces in different views

### PROJECT SKILLS

#### Customer interaction

Recording and discussing customer wishes

Making models according to the wishes of the customer

Develop the project idea and formulate the project goals

Set up a project plan with milestones

Identify the resources required to implement the project

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# Learning content for stonemason journeyman training on the Offenbach Master Bridges

## **MONUMENT PRESERVATION - RESTORATION - ART HISTORY**

### Fonts, ornaments, symbols

Meaning of writings, ornaments and symbols  
Suitable working methods for their application  
Engraving fonts, symbols and ornaments

### Monuments and grave memorials

Relevant connections and foundation work  
Renovation and restoration concepts for workpieces made of natural,  
artificial and concrete stones

### Tasks of the preservation of historical monuments

Cleaning techniques for monuments and grave memorials  
Environmental influences on workpieces made of natural, artificial and  
concrete blocks,  
Measures for the protection of workpieces  
Detect the effects of weathering on factory bricks by damage analysis  
Implement appropriate conservation measures

### Art historical epochs

give an overview of different art-historical epochs and assign building  
methods, building styles and building elements to them  
Sketch typical building elements of different styles and epochs





About 120 teachers are needed in the master academy to teach 600 - 800 apprentices, 800 - 1000 journeymen as well as 400 - 600 master students and to hold further education courses for about 300 colleagues.

In addition, there are about 50 part-time teachers for those school subjects that are not covered by the handicraft lessons. If up to 300 additional pupils from the Frankfurt region are added as commuters, the classes will be enlarged somewhat (from 10 to up to 12 for the younger ones, and up to 20 for the older ones).

Of the 120 teachers, on average two-thirds are "guest masters" who are invited for a course, trimester or semester to pass on their knowledge to the youth and their specialized knowledge to other masters.

It should be noted that guest masters, despite their presumably comparatively higher age, still have their own workshop, their own customer base or even their own business with employees. Therefore, it will rarely be possible to retain them for longer periods of time, even with attractive fee compensation. The main motivation for the luminaries in their field is likely to be that they are given the opportunity to pass on their knowledge and skills to very talented young people.

In addition, during their guest lectureship they can find employees or perhaps even students with successor potential. Since the students have all already received excellent training at the end of their journeyman's period, a large proportion will probably go to master companies somewhere in Europe afterwards anyway to do their master training directly in a company there.

The guest masters will be accommodated in the masters' houses on the bridge section above Gerbermühlstraße and Strahlenberger Straße. The buildings, which cover around 20,000 square metres, are designed both for individual guests and, in some cases, for families, in case a guest master is prepared to stay longer and would like to bring his or her family.



## A core element of the Master Academy for the Preservation and Innovation of European Arts and Crafts are cooperations

While it is common practice for universities and institutes to establish networks or organise exchange years for students and teachers, this exists only to a limited extent for arts and crafts in Europe.

The academy on the Offenbach Master Bridge will therefore be the core of a network that creates connections and exchanges, both for the respective crafts throughout Europe with each other and for different crafts with each other.

The most important cooperations are those with other craft schools or vocational schools - in the Rhine-Main area and throughout Germany: teacher exchange programmes ensure that training knowledge is passed on; and the Master Academy also offers an excellent opportunity for further training with its guest lectureships by luminaries, even for experienced teachers.

Networking in Germany at chamber level can only take place with the help of the Hessian Chambers of Skilled Crafts, which are three of 54 chambers of skilled crafts in Germany in which the German skilled crafts sector is organised. With the help of the Chambers of Skilled Crafts, information exchange on modern technologies, further training opportunities and also talent scouting can be organised in the interest of local skilled crafts businesses: After all, if a skilled crafts enterprise has identified talented young craftsmen in kindergartens and schools in its vicinity, the number of young people who return home well trained from the master craftsman academy and work in businesses there or are in a position to take over businesses increases for their region over the years. This is important, because many craft enterprises are affected by the problem of successors, especially those with a heritage conservation or arts and crafts orientation.

Another important cooperation is the one with the Hochschule für Gestaltung Offenbach (Offenbach University of Art and Design), because for the mission of the academy to "innovate European arts and crafts" the exchange and cooperation with students and teachers from departments of modern product design and art is indispensable.

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# The HfG Offenbach as an important cooperation partner

40 percent of the Frankfurt Bridges are not built in the classical style, but in a modern style. That's 20 kilometers of bridges that need to be designed in a modern style.

The Hochschule für Gestaltung in Offenbach is known in Germany and also internationally for its expertise in product design, and therefore the "designers" for the modern sector are also potentially recruited from the young talents of the HfG Offenbach.

Cooperations of all kinds between the Master Academy and the HfG lend themselves to this and to the spatial proximity as well as thematic overlaps: The students of the HfG shape their products and works of art themselves, partly from materials similar to those used at the academy. Thus, they could deepen their knowledge of sculpture and woodworking, for example, in courses at the Master Academy.

Conversely, the students of the Master Academy can learn from the HfG students in joint projects for all questions of innovation and, if necessary, also take up further training opportunities at the HfG. Whether metalworking, bodywork, lighting effects, creative buildings, etc. - if one wants to go beyond the mere reception of classical models, suggestions and cooperation must be sought with educational institutions where creativity and design as well as modernity are in the foreground.





## Cooperation with the Werner-von-Siemens-School: Networking with electrical engineering

Another important cooperation partner is the Werner-von-Siemens-School in Frankfurt, which trains young people in a wide variety of electrical engineering subjects: The Master Academy does not include the subject of electrical engineering, but in construction the basic knowledge of it or a basic understanding is essential. When it comes to innovation (for example, lighting concepts for glass art) or automation (for example, automatically opening doors and the like), there is always an interface with the electrical engineers.

The students of the Master Academy could be taught the basics of electrical engineering in courses at the Werner-von-Siemens-Schule. And the students of the Werner-von-Siemens-School can in return attend courses at the Offenbach Master Academy, which trains their understanding of handicrafts or also their craftsmanship. Joint project work is also conceivable in order to test the interdisciplinary work and interfaces live.

## Cooperation with the Philipp Holzmann School: networking with the heating, plumbing and air-conditioning department

The same applies to the Philipp Holzmann School in Frankfurt: it trains young people in the subjects of heating, plumbing and air conditioning and has a strong focus on ecological issues.

Modern and sustainable construction requires a high level of competence in precisely these areas, also in classical architecture: Insulation, waste heat utilisation, drinking water saving or even rainwater utilisation are important topics in every new building. The Master Academy and the Philipp Holzmann School can enrich their students with the ecological competencies of the other discipline within the framework of cooperation.

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# Cooperation with the IT College on the Frankfurt Bridges

The IT College of the Frankfurt Bridges is located on the other side of the Main, virtually opposite the Master Academy. All age groups are represented there as well, because anyone who can program excellently, no matter what age or from what country, with or without a school-leaving certificate, can be admitted and study here.

So there, too, are students in the age group of 12 - 18 years who are placed in boarding schools.

For the students of both training centres on the bridges, the world on the other side of the river is an enrichment: for the crafts students, the computer science of computer-controlled machines is extremely important, and for the IT students, every now and then it does them good to build a small wall or carve something out of wood.

In addition, the boarding schools on both sides can help each other out in case of bottlenecks as well as planning joint activities such as sports or excursions with their students.



## The Master Academy offers young people a perspective in addition to IT and other computer-related professions.

The demand for craftsmen with artisan skills will be gigantic in the course of the construction of the Frankfurt Bridges. However, if the master academy is founded at the same time as the decision to build the bridge is taken, and if it is initially housed in temporary facilities, cohorts of young craftsmen will already be growing up and well trained by the time demand begins.

However, should another city in Europe decide at the same time or earlier to implement a bridge concept with large parts of traditional architecture, then it could even become tight for the Frankfurt Bridges. There are not as many blacksmiths, stonemasons, glaziers etc. as would be needed for two bridge landscapes of this kind in the whole of Europe. There will hardly be enough capacity Europe-wide for the one infrastructure project in Frankfurt.

Craftsmanship will definitely become the new cool career choice with the introduction of beautiful bridges over grey, wide car roads in Europe: The Master Academy shows a way for a young person to be top trained, culturally educated and internationally oriented even without a high school diploma or university degree - and also to have extraordinarily good earning potential.

For it is essential not to let a large part of our human capital simply lie idle in the future: The IT industry is predicted to have a bright future, while many of today's service jobs are increasingly being replaced by intelligent computer programs and more and more jobs are being replaced by computer-controlled machines. However, many young people simply have other talents that have nothing to do with computers and programming. And for this group, the Frankfurt Bridges offer a promising solution with the upswing in arts and crafts - along with the founding of a training center for it.

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## Conclusion: The Frankfurt Bridges create a new heyday for traditional and at the same time resource-saving crafts in Europe

On the bridges, generations of first-class craftsmen are trained, who not only learn or rediscover the accumulated knowledge and skills of traditional European crafts from old masters, but also develop them further and combine them with the technical possibilities offered by modern research.

This will open up new training and work opportunities for thousands of young people throughout Europe. In addition, the construction of the bridges in Frankfurt and similar structures in other European cities will generate large order volumes for decades to come.

The outdated view that there is a contrast between "arts and crafts&natural materials=old" versus "minimalist&concrete/glass=modern" is completely eliminated: A building world is created that is extremely sustainable through material and durability, and thus a heritage for the future.

# Music Pavilions

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## Music pavilions on Frankfurt's bridges bring people closer to the most diverse types of music

Whether classical or K-pop, operettas or rap: people are offered a wide range of live music on the Frankfurt Bridges. With 26 music pavilions, an „everyday music life" is created without the hurdles of planning, ticket reservations or sacrificing entire evenings to attend a performance. For in the pavilions short concerts are given, which can be attended spontaneously and take place in a suitable, beautiful ambience: Classical songs, jazz, rap, chansons or even medieval music - everything is represented in specially designated pavilions. Artists from Europe and around the world are invited to Frankfurt and accommodated through a guest programme of bridges. Frankfurt thus becomes an international city of music, where music becomes accessible to citizens and can be experienced in everyday life.

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## Content: Music pavilions on the Frankfurt Bridges will create a diverse and international world of music.

Music pavilions are being built across the entire network of the Frankfurt Bridges, where all kinds of music are played. The concerts are timed so that different target groups can also go spontaneously, the ambience is very comfortable and pleasantly designed and the ticket prices are extremely reasonable.

Classical music as well as music from different cultures is presented and explained in such a way that even people who are not familiar with this type of music will find access to it.

The programme is designed in cooperation with universities and cultural associations, and artists from all musical genres are given uncomplicated and relaxed access to the audience thanks to the comparatively small venue.

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## The concept of the music pavilions

The music pavilions are spread over the bridges, approximately every two to three kilometres one comes across a building that is designated as a music pavilion on the ground floor. The number of seats varies greatly, there are music pavilions that are rather small with 55 to 60 square meters and look like a salon; and there are others that cover up to 110 square meters (in each case plus required functional rooms such as toilets, artist's room or also kitchenette). This limits the number of spectators to between 35 and 80.

There are short concerts not only in the evenings, but also sometimes throughout the day, which you can attend spontaneously for an affordable entrance fee: A concert lasting about 45 to 60 minutes costs about 5 euros - for young listeners under 20 years, pensioners, low-income earners with bridge ticket, etc. it costs half.

In addition to a basic fee from the bridge company, the musicians receive exactly the income they have generated on top (in the case of reductions, they receive the normal price (subsidized by the operation company of the Frankfurt Bridges), so that even in the case of small pavilions, an adequate fee can be earned with short concerts. For evening concerts, the duration and ticket prices are adjusted accordingly.

Each pavilion has a musical focus: 10 pavilions have a classical European concert programme, 2 represent very special genres with chansons/film songs and medieval music, respectively, 10 pavilions offer modern music and 3 pavilions have regional focuses: In the Asian quarter on the West arm it is East Asian music, in the Oriental quarter a little further on this bridge arm it is music from various countries of the Middle East, and a pavilion on the Ring in Sachsenhausen offers music from various African countries. In addition, there is a pavilion in the Regenbodenviertel, which is designed for all kinds of music and shows programmes from all the other pavilions as well as adding its own artists or programmes: modern and classical, European and international - simply music and songs of all kinds.





# The Bridge Society offers the possibility to invite artists from all over the world within the framework of guest programmes.

Concert halls and opera houses can rarely finance themselves from ticket revenues, but are dependent on support from the state and sponsors, both for the upkeep of the premises and for marketing and, of course, for the artists' fees.

On the bridges, the operation company of the Frankfurt Bridges assumes this function.

It also has the advantage of being able to adequately accommodate artists from all over the world who are invited to perform on the bridges in specially designated guesthouses. With the discount bridge card, guests can turn their stay in Frankfurt into a real experience.

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Music pavilions with different musical focuses enrich the cultural everyday life everywhere on the bridges.



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## "Classical Music for All": Making classical music accessible to all groups in society

The concept of the Music Pavilion also reaches those who do not usually take the time to go to a classical concert: After all, many people don't have a close connection to classical music; but when the opportunity arises in everyday life to spontaneously enjoy a performance or two without any barriers, they are happy to seize the opportunity.

The concert programme of the Music Pavilion can be read on a display panel located next to the entrance to the Pavilion: You can select the language via a button menu and not only see the overview for the current next few hours, but also scroll forward with the buttons so that you can get an overview of what will be played in the coming days. The displayed dates are also available on the Internet on a web page.

None of the concerts lasts longer than one and a half hours. This way you can combine the visit of a concert with other activities: Go to a doctor's appointment beforehand, do some shopping or go out for dinner afterwards - you don't have to sacrifice whole afternoons or evenings.

## Example program

### Violin 10.30 - 11.30 a.m.

Sabine Schmidt Violin, Jan Kaminski Piano

*J. S. Bach Solo Sonata No 1 in G minor, BWV 1001W.*

*Mozart Violin Sonata in E minor KV 304*

*Wieniawski Polonaise No 1 D major op 4*

*Helmut Lachenmann Toccatina for violin solo*

### Singing 13.00 - 14.00

Sarah Weber vocals, Denis Petrov piano

*J. S. Bach Bereite Dich Zion - from the Christmas Oratorio BWV 248.*

*Mozart Batti batti - from Don Giovanni*

*R. Schumann Songs op 107*

*H. Hollinger: Six songs after poems by Christian Morgenstern*

### Piano: 3.30 - 4.30 pm

Akio Takahashi piano, Alexander Fischer flute

*J. S. Bach Prelude and Fugue in C Major from The Well-Tempered Clavier Bd II BWV 870L. v.*

*Beethoven Sonata F major op 10 No 2F.*

*Chopin Ballade No 1 in G minor op. 23*

*G. Ligeti Etude No 4 "Fanfares*

*C. Reinecke Sonata Undine for flute and piano ol. 167*

### Surprise concert 18:30 - 19:45

Yi-min Yun

Classical music arranged for harp

*The names of the artists are fictitious*

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## Making classical pieces more accessible through short entertaining explanations

You know it mostly from children's concerts, but it is an approach that can also be very useful for adults: Those who rarely listen to classical music usually can't classify the pieces played - neither historically nor musically and need some background information.

For these - usually rather sporadic - listeners, there are various QR codes for explanations next to each piece on the information board at the music pavilion (or their illustration on the Internet), marked with the numbers one to three depending on the depth and complexity of the explanation: (1) one for "basic information", (2) two for "interesting information about the pieces" and (3) three for "professional information".



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If you read in these codes, a short video is played for (1), which has a maximum length of 60 seconds, at most the length of a Tik Tok video.

For (2), the video can last up to 5 minutes and reveals interesting and amusing details about the piece.

And if you read in code (3), there is a somewhat more detailed explanation about the piece, its "musical peculiarities" and, if applicable, the present interpretation in the following performance; these videos can also last five minutes and are intended only for the music connoisseurs among the listeners.

In this way, everyone has the opportunity to prepare for the piece(s) in advance, even if the concert is spontaneous - in the minutes, so to speak, while waiting for the concert to begin.

There are musicians who can take on this task of entertaining, concise explanations even themselves at the beginning of the concert or in between for individual pieces, especially for category two (2). But of course it is not equally suited to everyone to be an eloquent entertainer as well as an excellent musician.

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The creation of  
Tik-Tok-like basic  
information videos  
can become a part  
of the music  
lessons at  
secondary schools  
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Under the heading "(1) Basic Information" one learns, for example, about "Eine kleine Nachtmusik" by Mozart, that the piece was quite insignificant during his lifetime and was probably never performed. Furthermore, it is mentioned that Mozart used the term "Nachtmusik" to translate the Italian word "Serenada", i.e. a piece that is played "sera" - "in the evening/at night". The brief introduction of some classical serenade as well as the Nachtmusik with passages that show parallels leads to the last point of explanation: conventional serenades tend to use wind instruments, whereas Mozart relied on string instruments for the little Nachtmusik.

Creating short films with soundtrack, narrator and film editing is a skill that more and more young people are already mastering earlier and earlier in their lives, regardless of whether they attend Hauptschule, Realschule or Gymnasium - the routine of generating TikTok or Youtube videos is distributed among young people regardless of their education. So if a music program is given two to three months in advance to the music teachers of different schools in Frankfurt, it is technically easy for their student body to create the corresponding basic information videos. And the music teachers can probably use these nice project tasks to get their student body to engage with any piece from the classical period much more easily.

It is even to be expected that the students will thereby develop an increased interest in listening to the pieces for which their class has made the TikTok videos - be it during school time as a field trip, be it privately after school time. The classical music of the music pavilions thus reaches another important target group.

## In video (2) "Interesting Information" interpretive and entertaining aspects of the play are presented by artists of the same profession

For those interested in music, who know the piece and also the most important information about it, there is also a QR code, labeled "Interesting Information" - all of which have entertaining aspects to the piece.

In the case of the Little Night Music, for example, it would be its relation to Mozart's creative period: The piece was probably completed by Mozart shortly before Don Giovanni's second act, i.e. sometime around 1786/87: at this time Mozart had . . . .

Furthermore, the historical framework that shaped the music of the time: The French Revolution was at hand . . .

This part has to be created by music professionals who are working in the same field, especially because for explanatory purposes certain passages have to be played in a certain way. In the event that the musicians performing in the pavilion do not have the confidence to put something like this together on their own and perform it entertainingly in front of the camera (or even if their German or English is not good enough), they will look for a colleague with whom they can record it together. Since it is only two to five minutes, this can be presented as preparation for the performances on the bridges. For these videos there is a special remuneration from the Bridge Society, and they then become the property of the Bridge Society, to be reused as needed in subsequent years or to be made available to the Bridge Society's cooperation partners as well.



In level (3) videos, musical specifics are explained for music professionals, whether in relation to the piece or in relation to its planned interpretation

There will be explanatory codes behind the individual pieces although the target group of music connoisseurs who understand and appreciate this information does not have to be won over as an audience through the music pavilions, but can also gather such information for themselves in pod casts or from the press.

However, in the case of prominent guests in the music pavilions, it is an interesting seminar or project task for the Frankfurt Academy of Music or the Conservatory to highlight somewhat more exotic or unknown pieces or composers, in short films for specialist audiences, and to compile interesting facts about them from the specialist world. Translated with.

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## Explainer videos are also important for the singing performed in the music pavilions

Either songs are presented or individual arias from operas or operettas are performed in concert. For the latter in particular, it is important that the audience not only receives some basic information about the piece in advance, but also learns about the plot of the opera or operetta and the context from which the performed songs originate.

Also with single songs it is very helpful, if the song content is explained briefly by video beforehand, since one can sometimes not understand all parts literally, and won't be able to fully appreciate it contentwise without historical context.

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## Salon music on a small scale as a model

Shorter concerts inserted into an extended evening programme have existed since the 19th century in the form of salon music.

This traditionally has something of a "casual get-together", even though first-class concerts can take place in this setting.

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## Example architecture for a classical pavilion

On the ground floor in this example, there is a small lockable staircase wall cupboard under the lower part of the stairs, and a WC under the higher steps. On the other side of the stage is the "artists' room" with a small kitchenette. It is used for the artists' entrance to the stage and their exit. The interior height of the building is over 10 metres, as the shape of the roof and the absence of a second level in favour of the gallery creates a dome.

The acoustics in all music pavilions must be taken into account in the planning, be it by using stucco elements, material specifications for the interior elements or other means for acoustic optimisation.



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## The comfort factor

Comfortable seating makes a concert a real pleasure, and endurance, especially when listening to longer classical pieces, is not put to the test by the lack of seating comfort.

Even if it is unfortunately difficult to recreate an appropriately luxurious living room atmosphere similar to that of classical salons, the aim should still be to make the ambience as cosy and comfortable as possible for spectators and artists.



*bimobejct*

*mysofa.de Bruno*

*baur.de gutmann  
factory*

## Depending on the genre, the models are different

In the present design, therefore, very comfortable, wide seats are provided, with a proper backrest as well as armrests. These seats are upholstered and covered with easy-to-clean imitation leather.

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While the music pavilions for classical music are also dominated by classical architecture and salon atmosphere, the pavilions for modern music genres are designed more like jazz cellars or clubs.



And depending on the genre, sitting on the floor is also conceivable

The buildings on the bridges are heated by heat pumps and therefore have thermally activated surfaces - accordingly also floor heating. In the case of music pavilions, whose programme attracts almost exclusively younger people, the warm floor also comes into question as a seating option for the audience.



## The concert organizers for the bridge pavilions with classical program

There are 10 classical music pavilions offering up to 4 short concerts per day. However, this does not require 40 artists, but most artists can perform four concerts throughout the day with their repertoire. Moreover, they do not only perform their repertoire in one pavilion in Frankfurt, but also visit other pavilions.

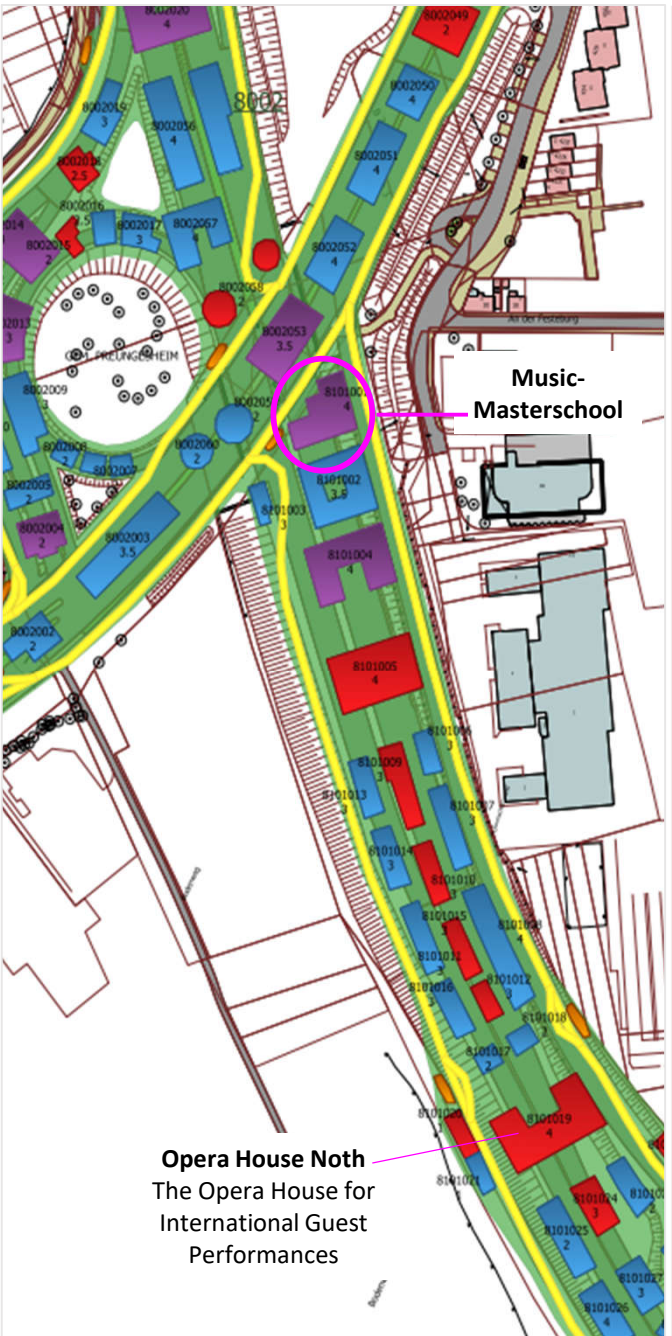
If the programme on the bridges is to change every two weeks, 20 artists or artist teams per month must be engaged accordingly for the classical music pavilions. This can either be done by a concert promoter or it can be divided among four people who have a different function in Frankfurt's musical landscape and each take on the artist management for two or three of the ten pavilions. These individuals can be recruited either from the professors and lecturers of the Frankfurt Musikhochschule or the Hochschen Konservatorium, or from one of Frankfurt's numerous music societies.

The advantage of dividing the programme among several concert organisers is that the programme becomes more varied. The pavilion organizers can coordinate among themselves for the appearance of the artists in several pavilions.

It is also important for concert organizers to cooperate with long-established concert halls and opera houses in the Rhine-Main region. The artists performing there, be it guest appearances or the permanent ensembles, should also be offered the opportunity to perform in the pavilions. Here, however, the main motivation is probably not so much the fee, but rather the possibility of winning completely new target groups for one's own branch. In addition, orchestral musicians can also give solo concerts in the pavilions if they so wish.

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## The master school for musically gifted children

There are excellent institutes for the promotion of musically gifted children in Germany - they only have one disadvantage: The children either have to be lucky enough to live nearby, or the parents drive the child there and back for several hours once a week, or the child goes to a music boarding school, which is an option at least from the age of 11 or the 5th grade.

If these options are out of the question for a child or his or her parents, either for logistical reasons or because the child's personality is not suitable for boarding school life, then intensive support for talent must until the child has reached an age where he or she is mobile.

This is solved differently on the Frankfurt Bridges: There is a music school for musically gifted children on the North arm of the bridge, which has a total of 60 pupils. Children are admitted from the age of 8, and if a child comes from a more distant region, a relocation service is offered for the parents by the Bridge Society, ensuring that the family not only has cheap housing available on the bridges, but that at least one parent - ideally both - get a job through the Bridge Society. This makes the Music Master School unique in the whole of Europe, as it is precisely this that poses an insoluble problem for many families with highly gifted children: One usually cannot give up one's own livelihood in order to move close to the highly gifted support facility. Unless one is offered a new existence there.





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## American and European Jazz - with Swing and Blues

On the Frankfurt Bridges there are 10 music pavilions with modern concert offerings, two of which specialize in jazz. While the pavilion or "club" at the intersection of Batton-Straße and Kurt-Schumacher-Straße focuses on traditional American Anglo-Saxon jazz music, the club on Strahlenberger Straße is dedicated to the various European jazz trends: Almost all European countries have their own jazz trends, whether in Poland or the Czech Republic, Greece or Italy - you can hear the differences.

For the club on the Offenbach Master Bridge, artists are therefore invited from all over Europe as part of the guest programme of the bridges. Just like the guest students and guest masters of the Master Academy, they bring a piece of European culture and tradition to Frankfurt and Offenbach.

Jazz musicians from the Rhine-Main region as well as artists from the USA are invited to the City-Center-Club, also as part of the guest program of the Frankfurt Bridges.



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On the north arm of the Frankfurt Bridges rock music from the USA and Europe, but also from Asia is played



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# Rap on the bridges

Two pavilions on the bridges have rap as their focus. Similar to jazz, one pavilion will focus more on German rap and rap from the USA and England, while the other pavilion will invite artists from other countries.

Because even if you rarely get to hear it here: there is even Chinese, Arabic, Japanese or Turkish rap - to name just a few examples.



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## Traditional and modern artists perform in the African music pavilion

Each month, the programme in the pavilion focuses on a new region in Africa: the variety of musical styles is hardly known in Europe.

In the month alone, where for example music from Cameroon is on the program, artists with completely different focus are invited: Makossa, Ngoso, Bikutsi, Zanza or Balafon and many more.

A challenge in programming is the combination or variety between more traditional music and its modern counterpart: If, for example, artists are invited who play music in the Bend Skin style, then it is enriching if a band also performs at the same time or in succession who plays Mangambeu music: the traditional music of the Bangangte people in Cameroon, from which Bend Skin music originated.

The role of the concert organizer is correspondingly demanding, which can only be solved with cooperation partners such as the Music in Africa Foundation.

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# The pavilion for oriental music presents artists from over 30 countries

The Music Pavilion with Middle Eastern music focuses on traditional music from over 30 countries - from Afghanistan to Persia, Turkey and all Arabic countries to the Arabic-speaking regions of North Africa.

Concert organizers who know and could engage this wide range of music and artists do not yet exist. In the Middle Eastern quarter on the Frankfurt Bridges, located on the West arm of the bridges, an association for the promotion of Middle Eastern music is founded with the support of the Bridge Society.

This association can define the concert programme in cooperation with the numerous cultural associations of the most diverse countries in Frankfurt and engage or invite the corresponding artists.

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In the pavilion for East Asian music, the focus is on performances with traditional instruments

A similar challenge as with the music pavilions for African and Middle Eastern music is also posed by the pavilion for East Asian music: Even if it often sounds very similar to European ears, the music of the individual East Asian countries is nevertheless very different, being rooted in different musical traditions.

Here, too, on the arm of the bridges in the Asian quarter, with the support of the Bridge Society, an association for the organization of concerts from East Asia will be founded, which will engage the appropriate artists in cooperation with cultural associations of these countries.

Even though the focus is on traditional music, concerts with distinctive modern music from the respective expatriate community can also be organized at times for the younger generation.

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## The on-site management of the event will be taken over by the nearest operator kiosk

Scattered across the Frankfurt Bridges at regular intervals are the so-called "operator kiosks". These are staffed by a well-coordinated team of pensioners, trainees, students and other groups for whom 520-Euro jobs and the proximity of the work to their residence (on the bridges or nearby) is interesting.

With this pool of personnel, the Bridge Society can operate the kiosks 24/7. The duty officers are not only the contact point for tourists or the general sale of bridge tickets; they are also the switching points for the cleaning crews that clean toilets and public places on the bridges, or also the network and contact point for the gardening crews that maintain the greenery on and next to the bridges.

The kiosk attendants come to the pavilions at the beginning of the performance, let the audience in, check tickets, make sure the pavilion is closed when the maximum audience has been reached, and come back at the end of the performance to lock up again and check that the pavilion has been cleaned and ventilated by the cleaning crews and is ready for the next concert.

## The music pavilions are not a "closed shop"

During the time windows when no concerts are taking place in the pavilions, the Bridge Society's music cooperation partners can book the music pavilions free of charge in order to hold concerts or lectures etc. there themselves. The only condition is that the pavilions are cleaned and left ready for the next pavilion concert.

The Bridge Society's music cooperation partners include the music departments of Frankfurt's secondary schools, the Musikhochschule, the Hochschule Konservatorium, numerous cultural associations from various countries and other foundations and associations with a musical focus such as the Chamber Music Association of the Frankfurter Sparkasse, the Frankfurter Bürgerstiftung in the Holzhausenschlösschen and many more.



## The music pavilions reduce the barriers to music experiences so that all people have a chance to integrate music into their everyday lives

With 26 music pavilions, there's always something going on: When old and young alike are thinking about spending a few Euros on a movie on Amazon Prime or Google to kill time, they can alternatively check out what's playing in the individual music pavilions.

In all the pavilions, the kiosk attendants sell drinks and snacks at almost cost price at the beginning of the performance, so that the difference to the couch in your own living room becomes smaller and smaller.

Thanks to the autonomous transport system, all pavilions can be reached doot-to-door from any point on the bridge, so it is comparatively easy to get to your chosen pavilion concert from any point in Frankfurt.

The music pavilions all have loudspeaker systems, with which the concerts can also be heard sitting around the pavilions - very discreetly and quietly in the vicinity of residential areas; on the outer arms, on the other hand, where there are no residents either on or next to the bridges, either the loudspeakers can transmit the music more strongly or the windows of the pavilions can also be opened: This way, in milder weather, people sitting on the surrounding benches and little walls or meadows can also hear the concerts.

Listening to live music together with other people thus becomes a part of everyday life in Frankfurt - a concept that can also be applied in other cities.



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**Conclusion: The music pavilions create a network of music that can be experienced in an uncomplicated way as part of the everyday life of the people in Frankfurt.**

With their different music pavilions, the bridges "distribute" the music experiences throughout Frankfurt. All people can attend a concert spontaneously and on their doorstep without the big hurdles of planning, reservations, without travelling to concert venues in the city, without sacrificing whole evenings for a musical experience, enjoying performances which are interesting, top-class and comparatively short and open to all.

Classical pieces that are more difficult to access are explained either by the artists or through explanatory videos.

From time to time, fellow citizens from other cultural circles find their home music live on the bridges and can show it to other fellow citizens.

Frankfurt shows its internationality not only through its airport and financial world, but also "lives" its cosmopolitanism with a corresponding range of music.

# Handicraft Traditions

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## Numerous forgotten craft traditions are being revived on the Frankfurt Bridges to counteract the throwaway mentality

On the bridges a Manufactory Promenade is created: There, numerous crafts will be taught, from belt-making to lace-making and glass-blowing to traditional baking of real bread and cooking of traditional cuisine. The craftsmen workshops sell their wares in shops along the promenade and offer them in the quarter's gastronomy. Scattered throughout the neighborhood are repair cafés and hobby pop-ups where citizens are taught the value of crafting and repairing. The Manufactory Promenade is complemented by a Gourmet Promenade, both being colourful, lively and modern. Here, craftsmanship becomes a luxury good, a life-style product and a gourmet passion. The fact that things should be made to last 50 or 100 years and not three, is an imperative in times of increasing resource scarcity. This quarter on the Frankfurt Bridges also shows young people who are interested in traditional crafts a perspective on how these professions can be given a new future potential.

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**Content: On the arm of the bridges, a world of craft traditions is emerging - interwoven with forward-looking sustainability and modern health awareness**

The craft workshops on the Manufactory Promenade are grouped in such a way that machines and equipment can be used in cooperation for working with similar materials.

The most important craft traditions for luxury and lifestyle products are represented. They not only sell their wares, but also train up-and-coming craftsmen and cooperate with the repair cafés in the neighbourhood.

In addition, there are all kinds of artisanal food preparations such as the baking of real bread or the traditional production of sausages - a grouping of businesses that forms a Gourmet Promenade and acts as suppliers for the restaurants and grocery stores on the Frankfurt Bridges.



# There are still strongholds of traditional handicrafts in many rural areas, but rarely in the city - the Manufactory Promenade on the Frankfurt Bridges is therefore specifically intended to strengthen the connection of city people with handicrafts

Whether on the Glass Route in the Upper Palatinate and East Bavarian Forest, in the Brushmaking Region in Saxony or in the Jugmaking Region of Ceramics in Rhineland-Palatinate - they still exist, the craft businesses that produce unique and high-quality products. Supplied by machines and modern technology, many of them can manufacture on a larger scale and thus not only supply customers throughout Germany, but also export their sought-after products abroad.

But they all have one and the same problem: fewer and fewer young talents can be found to replace the old masters one day. This can be countered with concepts such as the Manufactory Promenade on the Frankfurt Bridges: There are more than 300 young people being trained in almost 30 traditional craft businesses, since it is extremely important to bring traditionally made products back to people, and to see craft as a great opportunity to make the generally prevailing lifestyle more sustainable in the context of the sustainability movement:

- (1) The materials used are mostly renewable raw materials or existing natural materials.
- (2) The products are all of high quality and therefore have a much longer shelf life and a much smaller environmental footprint over their lifetime.
- (3) Even if the products break, they can be repaired and do not have to be thrown away completely, so that the awareness increases that we do not have to continue to live in an unrestrained throwaway society, but that there are alternatives.
- (4) People can make things themselves in two hobby pop-ups on the promenades and repair broken objects in repair cafés with the help of experts. This strengthens the relationship to things and also counteracts the trend towards throwing things away.

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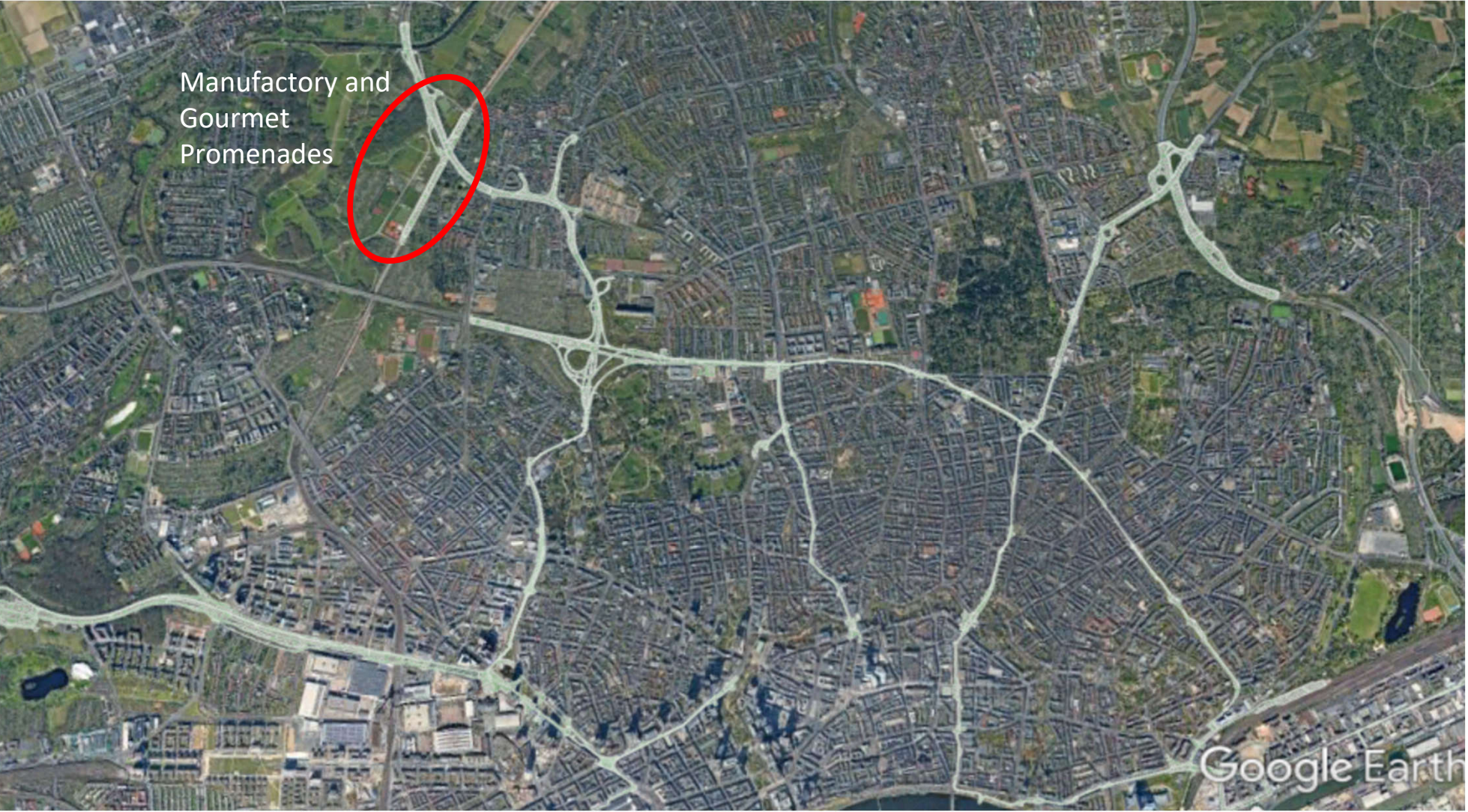
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On the arm of the Frankfurt Bridges, the Manufactory Promenade is being built with around 22,000 sqm of space for various handicraft companies providing apprenticeship, and 6,000 sqm for the accompanying vocational school.



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# Craft and repair culture is sustainable and therefore not only traditional but also highly modern

On the Manufactory Promenade all products can be made extremely cool and contemporary by combining the artistic of the past with innovation - a concept that enhances the beautiful old craft traditions and practices them in a new light, with modern technology and newly available materials as well as current design.

## Lifestyle Craft

- Basketmaker/Wickerwork
- Designer
- Brush Maker
- Wooden toy maker
- Turner
- Cooper/coopers
- Belt maker/metal design
- Bicycle mechanic
- Precision mechanic
- Potter
- Glassmakers
- Glass/porcelain painting
- Saddler

## Luxury Craft

- Bag maker
- Furrier
- Made to measure
- Custom tailor
- Lace making
- Stuffers
- Embroidery
- Hatter
- Watchmaker
- Gemstone setters
- Fine polisher
- Goldsmith
- Silversmith

## Gourmet Crafts

- Baker
- Pastry chef
- Chocolatier
- Butcher/Fleischer
- "Fish Butcher"
- Cook classic
- Cook vegetarian/vegan
- Cook East Asian cuisine
- Cook Middle Eastern cuisine
- Cook Mediterranean cuisine
- Cook Latin American cuisine
- Cook Scandinavian cuisine
- Cook Slavic cuisine

# Old New Territory Frankfurt

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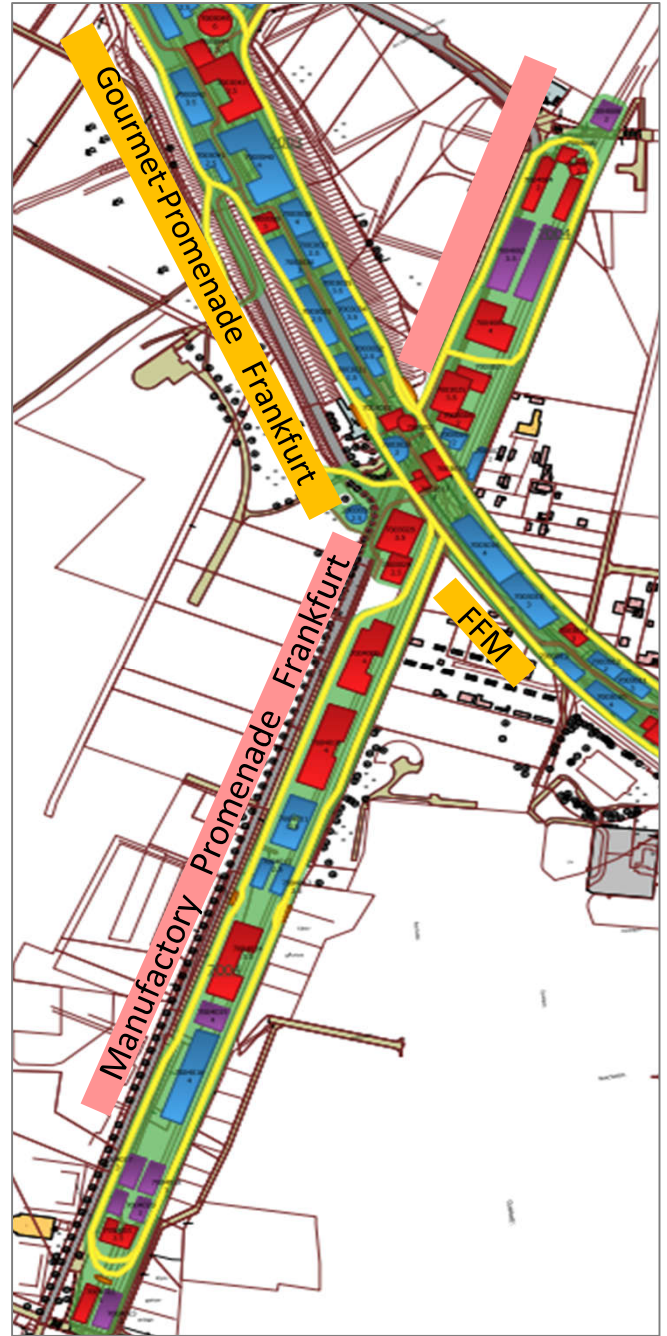
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## The Manufactory and Gourmet Promenades form a colourful, lively quarter with repair cafés, hobby pop-ups and a music pavilion

The concept of the repair café originated in Holland and has since spread around the world with over 2,200 repair cafés: People bring their broken things to the café, be it damaged electrical appliances, clothes or other everyday items, and can repair them there with the help of - mostly volunteer - experts.

On the Manufactory Promenade there are both, these classic repair cafés and those where you can leave things to the handicraft experts for a small fee and wait for them or pick them up later.

Volunteer citizens can go to the cafés as experts, but trainees from the handicrafts manufactories are also sent to the repair cafés for a few hours a week to help with their different backgrounds of experience. This creates a positive connection between the people in the manufactories and the citizens of the city.

It's a similar story with the two hobby pop-ups in the neighborhood: there, too, everyone from apprentices to master craftsmen can get involved and give lessons or simply accompany a craft hobby.

The music pavilion rounds off the cultural offerings for all.



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Loft architecture is best suited for any form of manufacturing and thus also for manual work in the repair cafés

The repair cafés all have high windows, large tables, pleasant lighting and a robust, easy-to-clean floor.

Storage space for the repair materials is just as important as isolated particularly sturdy tables for heavier equipment and hammering work.

The loft architecture creates a cool and at the same time pleasant atmosphere.

The repair cafés are very similar in structure to the hobby pop-ups, of which there are also two in the Manufactory quarter.

Here, depending on the pop-up theme, simple processing steps of the individual crafts can be learned in courses - open to adults as well as children and young people.

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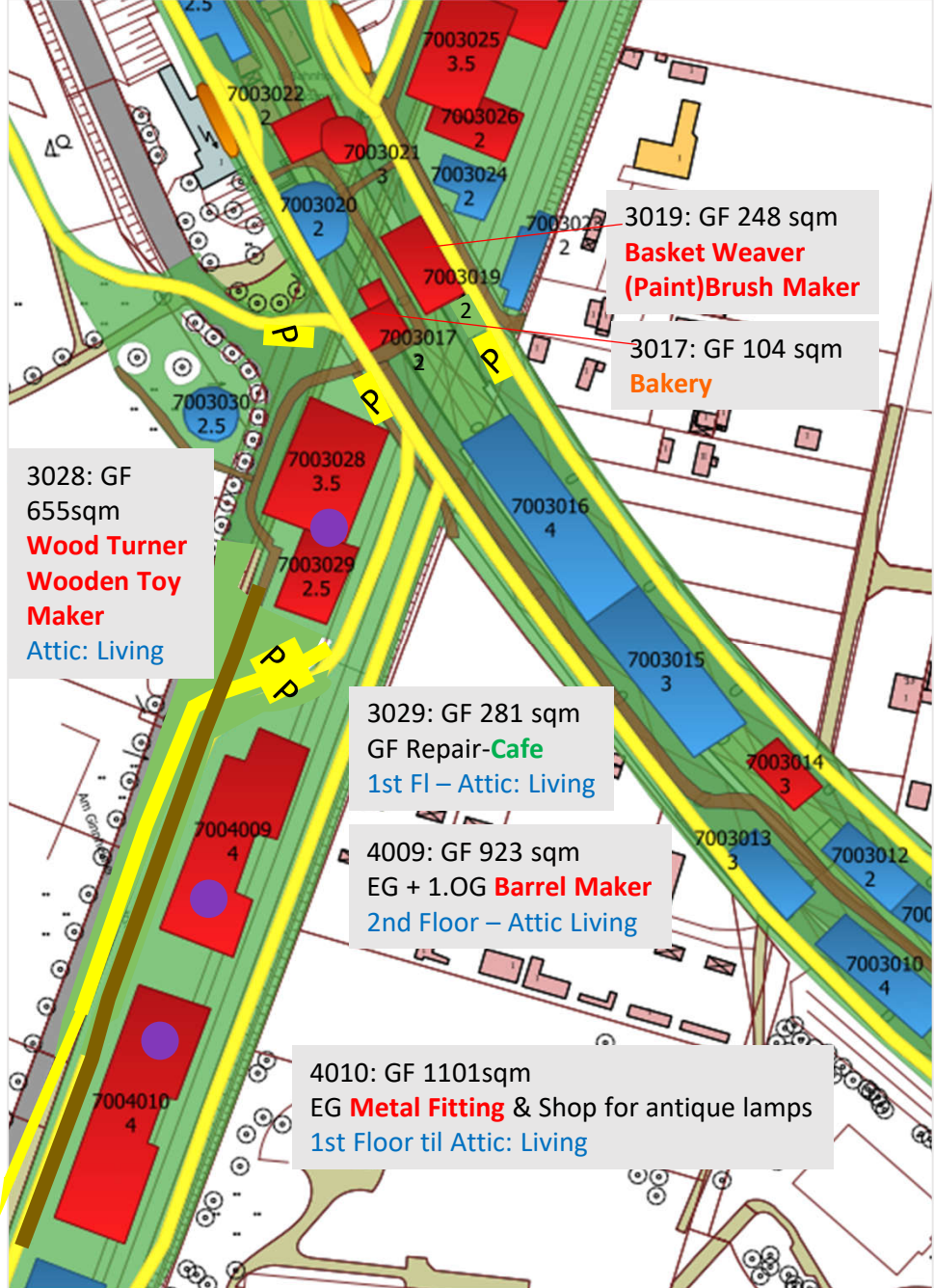


The repair cafés can also be extended by conservatory-like extensions, where due to the spaciousness especially larger things such as bicycles or prams can be repaired more easily.



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Trades with similar materials are also always located closer to each other in the quarter

Material deliveries are made by autonomous delivery vehicles relatively regularly in the early morning, as the buildings on the bridges do not offer huge storage space and the floor space (GF) on the ground floor is a scarce commodity: This is where the main part of the operation takes place, requiring machines and materials that cannot easily be relocated to the first floor; however, the ground floor also contains the shop and window space for customer traffic.

It is therefore advantageous if companies can help each other out with storage space and - although this is seldom the case - can also use each other's equipment from time to time.

Correspondingly, basket weavers and brush makers are adjacent here, followed by wood turners, who share a building with the wooden toy makers; then, as a further woodworking craft, comes the cooperage.

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Wickerwork designers are indispensable for the manufacture of many elegant timeless furniture

But, as the Architectural Digest magazine regretfully wrote in its 2019 article "Craft tradition: threatened with extinction?", "At Tecta, one of the great keepers of the Bauhaus legacy, there is still exactly one basket maker capable of providing Ludwig Mies van der Rohe's cantilever chair with Lilly Reich's beautiful wickerwork."

The basket weaving school on the Frankfurt Bridges should stop this negative development and revive the traditional skills.

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## Wickerwork can be used to make a variety of things: all of them with high quality, functional and ecologically sound

The repair of old furniture, the creative design of new furniture, baskets or paravans: the possibilities in weaving are extremely diverse. Even wickerwork jewellery can be made.

Even though artificial materials are being used more and more frequently, especially outdoors, traditional materials have the great advantage that they are made from renewable raw materials and thus make a more valuable contribution to ecological living than industrial plastic wickerwork.



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From cucumber brushes to body brushes to car wash brushes: Only a master brush maker can lay them out properly so that they clean thoroughly but don't damage anything at the same time

Brushes are needed in industry, but are also back in fashion in the consumer goods sector: more and more wooden brushes can be found on the shelves of bathroom and household goods stores, many of them with natural bristles again.



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## With the art of woodturning different materials can be used to create everything that has curves

The most important thing in woodturning is the lathe, on which not only wood, but also alabaster, amber, horn or even soapstone can be processed. However, the most common is the processing of wood.

Bars of interior stair railings or balcony railings, for example, are made by turning.

There will also be a certain demand for this on the Frankfurt Bridges themselves, for example in the construction of the two opera houses or some of the music pavilions, where interior staircases can also have a banister with turned wooden rods.

But woodturners are also needed for furniture making or the production of everyday objects: Turned vases, salt and pepper shakers or fountain pens are high-quality life-style products that can be made sustainably from the renewable raw material wood by turning - and, with good care, last forever.

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# Wooden toys are all the rage - plastic toys that flash and make haunting sounds can't keep up

In contrast to plastic toys, which toddlers can merely press on to produce shrill continuous noise with great persistence and to the chagrin of all the adults present, wooden toys encourage and challenge the motor skills of small children and their play imagination.

More and more young parents are trying to introduce wooden toys and creative play to their children alongside the flood of cheap toys that are constantly being bought new and are only interesting for the shortest of times.

Wooden toys also have the advantage that they do not give off any softeners as some plastic toys did in the past, and that they are still perfectly usable after years and can be re-gifted when the own children grow out of the toy age.





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## Woodturning, carving, wood hoop turning - the training for it takes place at present only in the wood toy maker and wood turner school in Seiffen

Enthusiasm for a product can only grow if you know it. It's the same with a profession: Most children and young people in a city like Frankfurt have never seen a woodworking craft live, therefore they will hardly get the idea of training in this direction.

On the Frankfurt Bridges, primary school children or young people from secondary schools can take trips to the Manufactory Promenade to marvel at the individual crafts and, as part of the hobby pop-ups, attend one or two courses to try out simple steps of the crafts for themselves.

Once you're done with school, you're more likely to get the idea to devote yourself to basket weaving or toy making if you have ever seen it live. And as an adult, you are much more likely to buy these things that you got to know on the beautiful Manufactory Promenade.



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# Coopers, barrel maker, tubber or hooper - depending on how tons are designated in a region of Germany, the designation for the manufacturing craft is also different.

The production of barrels had suffered a severe blow in the 70s with the advent of plastic tanks. But less than 20 years later, the trend had reversed and all the wineries wanted wooden barrels again: It had been discovered that high-quality wine in particular needed "contact with the wood".

The demand especially in Hesse is not to be underestimated: With over 4000 hectares of vineyards, Hesse is the fourth largest of the wine-producing federal states in Germany, after Rhineland-Palatinate, Baden-Württemberg and Bavaria.

Cooperage is one of the oldest crafts in Germany and at the same time highly topical.



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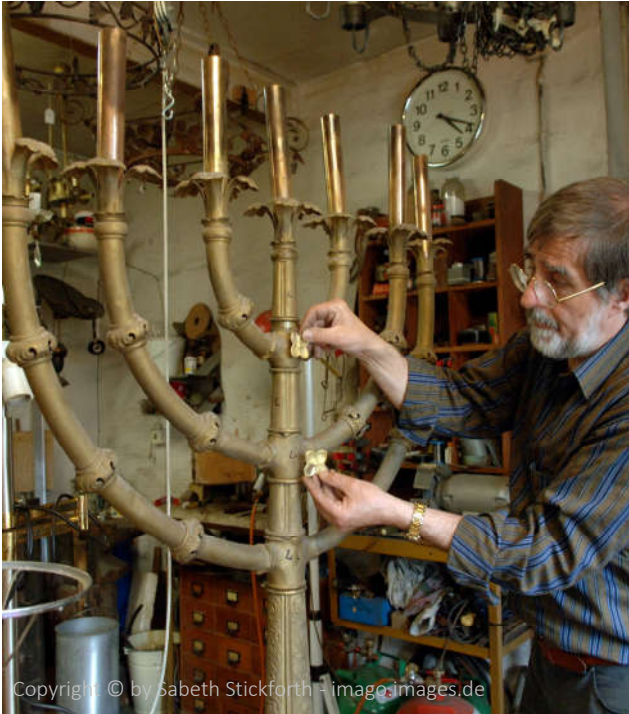
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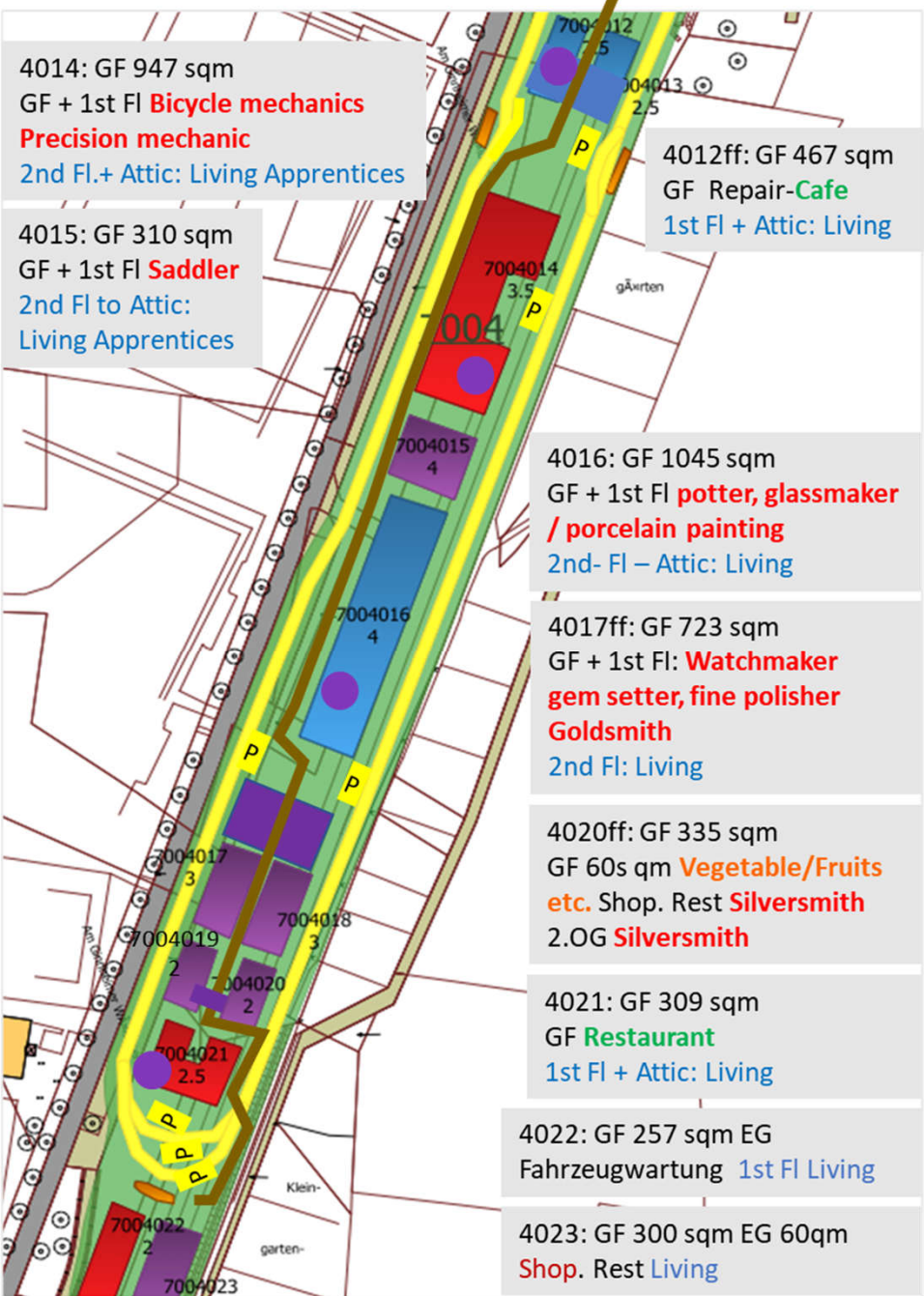
# Metal fitters can be described as artistic metal technicians: From furniture fittings to jewellery to lamps, they are the masters of metalworking

Both the repair and the reproduction of antique lamps would be inconceivable without the metal fitters' craft. However, they combine many more aspects in their profession: Chasing metal, casting, engraving or even making jewellery are all part of their training.



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The trades are intermixed on the Manufactory Promenade with housing, gastronomy and shops for daily needs

While on the ground floor there are shops and production areas of the companies, on the upper floors of the buildings there are apartments: There are one- to two-room apartments for trainees, but also the masters, teachers of the vocational school or completely different groups of the population can live there in the beautiful and affordable living space.

The quarter is always lively, there is always something going on, and you can stroll through and see something new everywhere. In summer, the doors to the production facilities are open and passing visitors can catch a glimpse of the craftsmen at work in the halls - or see some of them at work in the courtyard.

The neighbourhood comes by to shop in the shops for daily needs, and visitors to the bridge enjoy the range of restaurants and cafés in the neighbourhood.

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# Saddlers make saddles for horses - but they can do much more than that

A handmade saddle is a true work of art and has its price accordingly, but well cared for it will last a horse's life and longer - even if it may not fit the same horse for that long. It is all the more important that saddles are not disposed of, but can be resold in impeccable condition even years later, especially in order to deal with the leather sustainably.

There are 60,000 horses in Hesse, so the market for them is there.

However, saddlers can also specialize in car saddlery, as they can make fabulously comfortable seats for modern cars as well as classic cars. The same goes for motorcycle saddles.

In general, the saddler is an artist at the leather: So there are also saddlers who can produce portmannaies and bags.



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# Glassmaking is probably the most fascinating discipline for spectators on the Manufactory Promenade

Especially children are amazed at the sight of the glassblower and glassmaker art.

In addition to traditional products, the venerable craft also produces ultra-modern glass art on the Frankfurt Bridges. The focus of the glassmakers on the Manufactory Promenade is on the production of everyday objects, while the glassmakers on the Offenbach Master Bridge concentrate on glass art on buildings.

The students and masters of the tManufactory Promenade and the Offenbach Master Bridge are also likely to engage in lively exchanges in disciplines other than glass art, since it is possible to travel quite comfortably "door to door" from one quarter to the other with the autonomously driven transport system.



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## Sandblasted decorations made by hand are still very much in demand today

With sandblasting blower and special stencils old art nouveau motives can also be applied by hand to a base glass.

Afterwards, the surface is sealed so that it can be cleaned easily and dirt does not adhere to the surface structure.

With the help of deep-blasting techniques, contrasts and shading are created: a 3D look is the result. Coloured, faceted or fitted with glass lenses, the light that falls through these glass panes can create quite a magical effect.

Artistic sandblasted decors are especially popular for interior doors, but they can also be used for windows that need to be opaque but at the same time translucent.

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## Pottery and glass art receive their crowning finish through painting

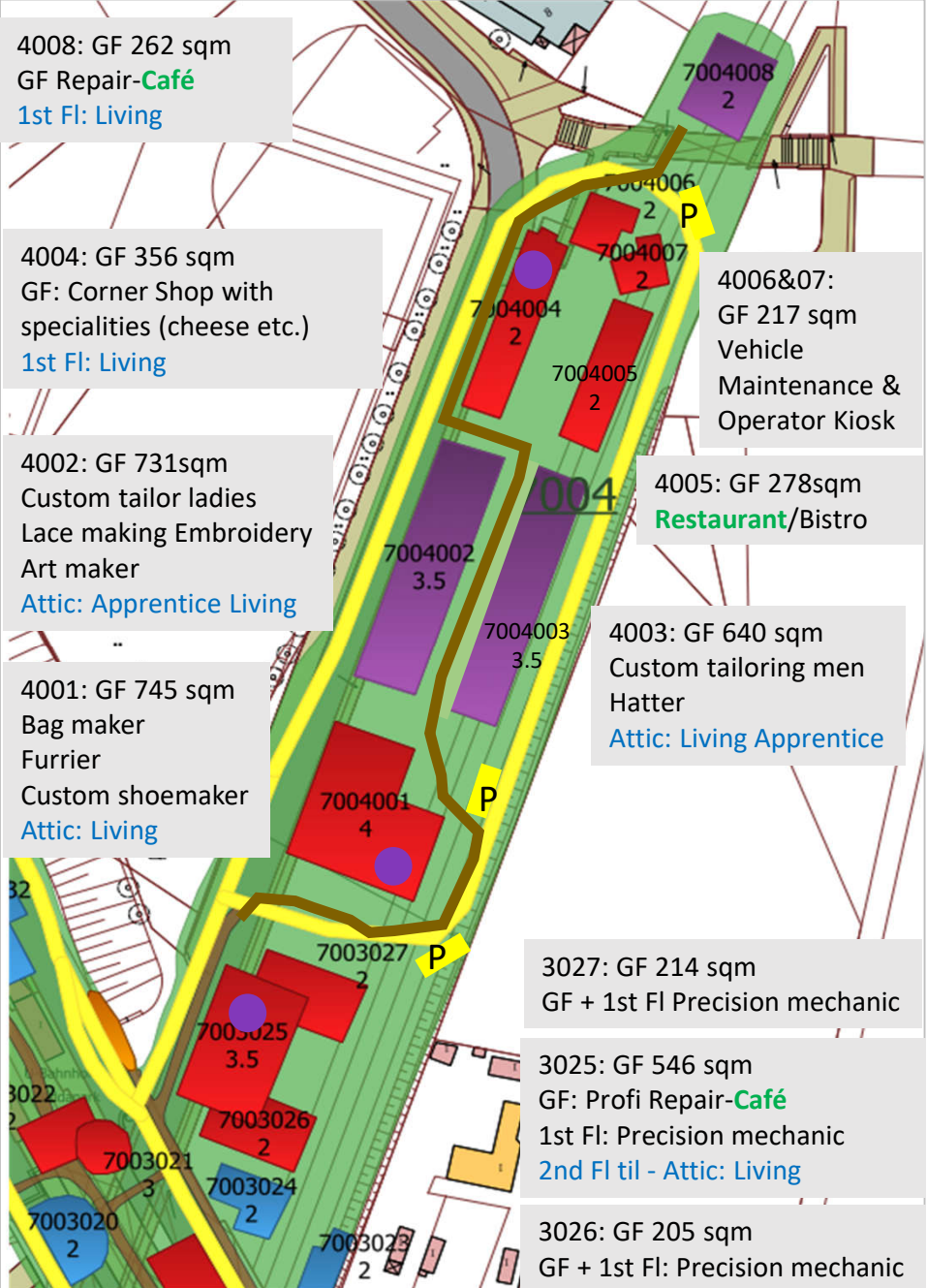
In addition to glass art, there is also a workshop on the Manufactory Promenade that trains apprentice potters, a craft that is only taught in Germany in the traditional „Keramische Werkstatt Margaretenhöhe“.

Both products, glass art and pottery art, can serve a variety of design trends through creative painting and become indispensable for the contemporary cool household.



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## In addition to handmade luxury goods, there are also fashionable life-style goods on the manufactory line

Custom-made clothing with hand embroidery or bobbin lace can usually only be bought for very special occasions such as weddings and the like.

But there is also the handmade fashion "light", for simple summer dresses, T-shirts or blouses, and the lace can be added complementary, concealing or as a single piece as with a scarf, for example.

The pieces that are created not only last an eternity, but are of such quality that they can be adapted or transformed into new fashionable pieces during sewing workshops at the hobby pop-ups.

In particular, young women or girls who seasonally buy up to 20 low-quality garments or more, only to wear each one a few times and then discard it, can discover here another way to "always new" fashion created sustainably.

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# Every few years, the fashion industry rediscovers lace, and clothes are lavishly adorned with it

But even without these trends, it is impossible to imagine the world of women's dresses without beautiful lace: whether in a wedding dress or evening gown or even on pyjamas - lace gives a garment a very special touch. And with the art of making lace, there is also the possibility of producing exactly the lace that suits the garment by selecting the material and colour for custom-made garments. Depending on whether the lace touches the skin, a pleasant material can be chosen instead of the often scratchy polyester of industrially produced lace.



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# Accordingly, it is worthwhile to teach the art of lace making on the Manufactory Promenade again

As with all crafts on the Manufactory Promenade, the apprentices first learn from the master craftsmen thoroughly how to produce their respective craft by hand, and then, of course, as the apprenticeship progresses, they learn how to use machines to produce things either entirely or in parts by machine.

But only if the craft is first seriously learned in the traditional way, the complete technical and artistic knowledge is carried along and gives the work of the so trained artisans its unique quality.



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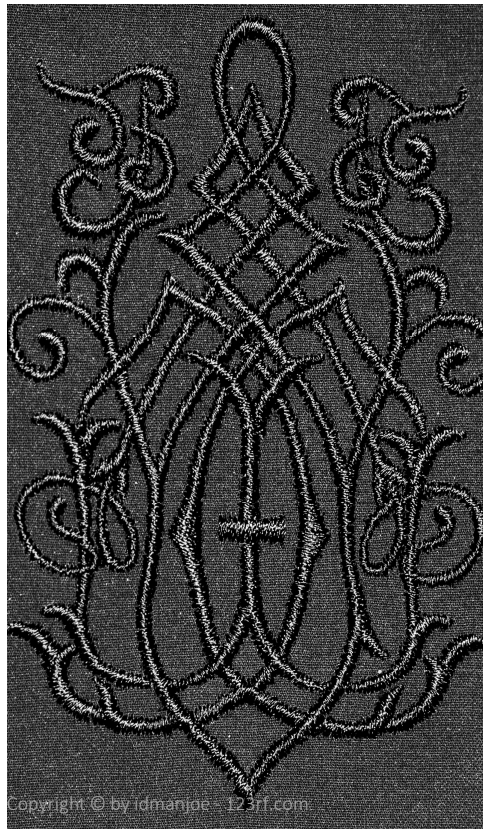


Beautiful hand embroidery can not only enhance women's fashion, but also give men's suits a very special touch.

Shopping on the Manufactory Promenade becomes a very special experience: No matter if you buy something or just repair something in the repair café - a walk on the Manufactory Promenade is always an enriching experience.



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# Old New Territory Frankfurt

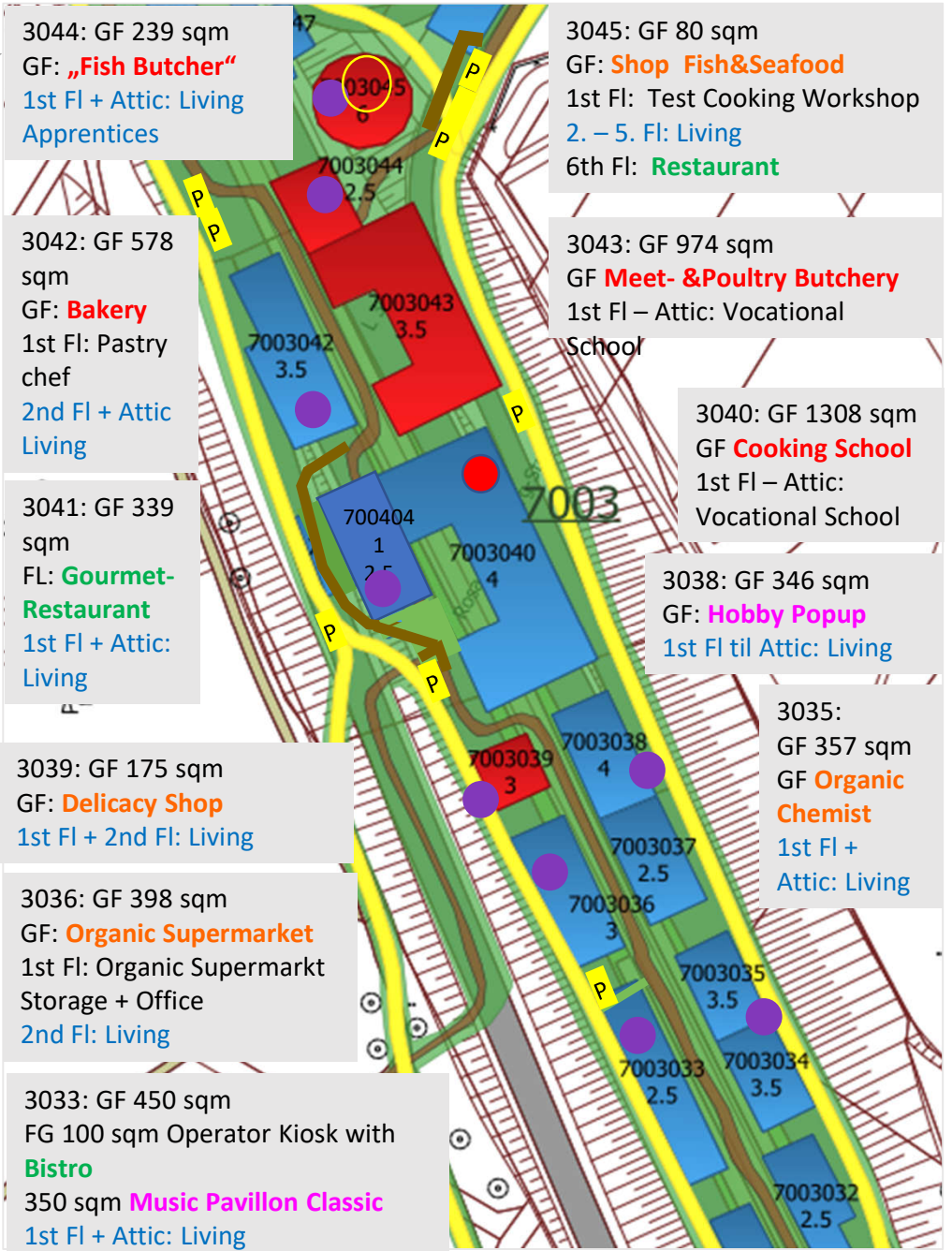
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## Traditional bakery, butchery, fish specialties and culinary arts form the heart of the Gourmet Promenade

In the handicrafts companies for bakery and confectionery, the shop area of the enterprise is located on the ground floor next to the bakery.

The ground floor of the building for meat and poultry butchery is divided in the same way.

The profession "cook" is not a trade profession in Germany, because in the past rich people simply had their own cook and the rest of the people were their own cook. Nevertheless, a large training company for cooks should not be missing on the Gourmet Promenade of the Frankfurt Bridges.

The small "fish butcher" is actually a made-up term, there are traditionally no fish butchers existing. But there are specialists who can cut their fish and seafood similar to a butcher his meat and also make fish specialties from the components.

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## Long-awaited things come true on the Gourmet Promenade: the training of bakers who can bake real bread and other baked goods without any ready-mixes

Anyone who has ever eaten bread or rolls from a truly traditional baker will never want to buy anything else. Yet they hardly exist, the bakers who offer such delicacies. This is because baking without any ready-made mixes requires excellent professional training and mastery of the craft; but above all, it is tedious and therefore costly. If a bakery wants to pay the shop rent in Frankfurt, it therefore usually has to switch to the much cheaper ready-made doughs for cost reasons.

It's different at the Frankfurt Bridges: The shop rents are extremely cheap, but come with conditions. All supermarkets, for example, have to fulfil a sustainability aspect, be it by offering organic goods, committing to the low-carbon packaging concept of the Frankfurt Bridges or focusing on products from the region. By offering low-priced shop rents, they can at least partially compensate for the additional costs of their goods and offer consumers affordable quality. Following the same principle, the bridge bakers can afford to produce real dough themselves with all the necessary time and effort without having to become expensive. And the bakery craftshops as well as the vocational schools on the Gourmet Promenades trains them so that they can actually do it!



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### Basics

Weight, quantity, recipe conversion

Degree of grinding, flour type, ash content determination

Selection of other ingredients

Causes and prevention of pastry and storage defects

Nutritional-physiological significance of raw materials

typical for bakery products and their ingredients

### Yeast doughs, puff pastry, puff pastry, shortcrust pastry, honey cake and gingerbread pastry

Dough temperature

Dough guide

Kneading process

Dough formation

Dough yield

Biological, physical and chemical loosening

Shaping

Fermentation process

Fermentation control

Baking process: oven and fat baking device

Use of baker's linen and baker's silk

Use of proofing baskets (wood pulp etc.)

Steaming, steaming

Wipe off / Buff off

Apricotting, Glazing, Decorating

### Wheat rolls, wheat breads, toasts, baguettes

Direct and indirect dough guidance

Dough formation, especially kneading process,

Dough rest

Dough yield

Ejecting / knocking off

Stretching and folding

Shaping

- work

- stippling

- hitting

- winding

- braiding

- cutting edges

Fermentation process

Fermentation control

- fermentation retardation

- interruption of fermentation

Determine relative humidity

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## Cereal milling products, in particular rye flours

Effect of acid, salt, dough leavening baking agents

Congeaing:

All Sour

Reinzuchtsauer

Spontaneous souring microorganisms in sourdough

Tasks and management conditions of the sourdough stages

Three-step sourdough guide

Multi-stage and single-stage sourdough systems

Sourdough Schemes

Sourdough portion

Combined dough guides

Wheat Sour

Sourdough error

Sourdough evaluation, especially sensory evaluation, acidity, pH-value

Nutritional and physiological significance

Sourdough fuse

Dough guide

Dough strength

Dough temperature

Resting of the dough (proofing, bale proofing)

Selecting the starter material/starter culture  
Determining the acid content

Fermentation processes

Fermentation control

Fermentation tolerance

Fermentation undercut

fermentation delay, etc.)

Baking preparations, in particular

Scrap

Cutting

Stippen

Flour

Oven types

Furnace capacity

Baking process, in particular steam

Temperature control

Furnace drive

Crumbling

Crusting

Bake Out

Baking Loss

Special baking method, in particular interruption  
baking method

Bake in two

Baking temperatures



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### Basic recipes for flaky pastry and puff pastry

raw materials, in particular drawn margarine, cheese

Production methods/process techniques

- Touring of the drawing fat, including loosening of the pastry
- Reprocessing, such as pastries, pig's ears, pies, croissants, croissants.
- Finishing by topping with fruit, filling, apricotting, glazing

### Cereals, wholemeal ground products

Raw materials of animal and plant origin, in particular non-bread cereals and oilseeds

Broth

Source piece

Leftover bread

Dough guide

Kneading process

Dough formation

Shaping

Special baking methods Sliced bread

### Meringue mass, sponge cake mass, Viennese mass, sand mass, burnt mass, macaroon mass, roasting mass

Systematic workflows, in particular

- agitation
- hot and cold whipping
- deliquescence
- roasting
- Address,
- Dry
- scouring

Impact method, in particular single and double boiler masses

Litre weight Baking process

### Cream and custard tarts, classic and regionally significant tarts, baked tarts and fruit tarts

Fillings from

- Fruits
- Cocoa products and raw masses
- Whipped cream, cream creams
- Cooked, stirred and whipped creams

Basic techniques in the construction and design of cakes and desserts

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# The gourmet bakery craftshops trains for the whole range of the baking world

Travellers often wonder why croissants taste so delicious in a village in France or flatbread is such a delight in a small bakery in the Middle East, and why you can't get these delicacies in exactly the same way in Germany. Well, for one thing, it may be because of the ingredients: Every flour is different, and even water can lead to differences, as brewers know who brew the same beer in Bohemia and Bavaria and yet taste differences. But it's not just because of the ingredients or the ovens, but again because original recipes are elaborate. Even German baking specialties like Pumpernickel, Steamed Bread or real Pretzel Pastries have accordingly become a rarity - at least handmade.

The baker apprentices on the Frankfurt Bridges learn to bake the entire range of baked goods in the traditional way.



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# The demand for baked goods made from traditional grains is growing

## Good to bake cereals

- Spelt
- Amaranth
- Emmer

## Cereals difficult to bake

- Barley
- Oats and in

## Non-baking varieties

- Corn
- Millet
- Buckwheat

# Gourmet line bakers know the recipes and baking processes for all common grains

In times of ever more frequent food intolerances and ever new dietary preferences of people, even grain varieties that have fallen into oblivion or foreign varieties must be able to be processed into delicious baked goods by the broadly trained bakers on the Frankfurt Bridges.

The bakers on the bridges have enjoyed thorough traditional training, which allows them to use all the grains of Europe to produce delicious baked goods.

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# Butcher training on the Gourmet Promenade focuses on the production of meat and sausage products

It is not possible to run a slaughterhouse on the Frankfurt Bridges, but the gourmet butchers can cooperate with organic farms in Hesse, both in terms of basic training in slaughtering and for the supply of meat. The focus is accordingly on the production of meat products, and without colourings, artificial preservatives or flavour enhancers - which, like traditionally baked bread, has become a rarity. Here, too, the products are only delicious if they are made by master craftsmen and with the appropriate amount of time.

The training is supplemented by thorough knowledge of poultry butchery, i.e. the cutting, plucking, gutting and boning of poultry of all kinds - an activity that requires precision and great skill.



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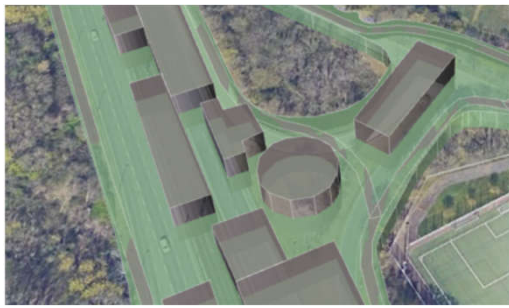
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# Quarter with beach character on the Frankfurt Bridges

The arm of the Frankfurt Bridges above Rosa-Luxemburg-Allee leads up to the Nidda, where the Frankfurt bathing lake is being built in Niddapark. Between the Gourmet Promenade and the bathing lake the architecture is adapted to the colourful lobster houses on Helgoland, the paths are covered with wooden planks instead of water-bound path surfaces, and there is a tea house with Frisian specialities.

Accordingly, at the end of the Gourmet Promenade there is a tower in lighthouse architecture, ground-founded and with a 75sqm shop for fish specialties on the ground floor, a test cooking room on the first floor, followed by three extremely cool designed residential floors and -on the last and penultimate floor- a small restaurant with a focus on "fish and seafood", where there are also very many vegetarian and vegan dishes from the sea. From the restaurant you can enjoy the view of the Manufactory and Gourmet Promenade and look all the way to the river Nidda.

So that the fish specialties shop and the restaurant can be optimally supplied, there is a "fish butcher school" right next to the lighthouse. Even though the fish butcher does not actually exist as a profession, it is still taught here as further training to regular traditional butcher training. After all, there are quite a few butchers in Germany who make sausage from fish, and in Australia there is a first shop that calls itself a "fish butchery". As with butchers and poultry butchers, the aim here is to break fish down into its constituent parts and to use these as extensively as possible in a wide variety of specialities - an approach that is entirely in keeping with sustainability.

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# The food on offer on the Gourmet Promenade: a firework display of traditional culinary culture

Frankfurt is a very international city, and there are restaurants from numerous countries. The problem is that there is only very rarely the really good original cuisine from a country, mostly it is very simplified dishes. Even for German cuisine, there are hardly any restaurants that offer dishes as we still know them from our grandparents' generation. The reason for this is the same for foreign and local cuisine: Most dishes simply cost too much time - and thus, if you wanted to offer them in a restaurant - too much money. And even if you are willing to spend money on good food, you are more likely to find ten restaurants with nouvelle cuisine than one that can still prepare a pheasant with dumplings. That's why the focus of cooking education at the Gourmet Promenade Cooking School is on traditional cuisine from around the world.



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## Learning from the best - connecting culinary professionals with citizens

Everyone knows someone who cooks some dish divinely. The narrative of it always follows the same pattern: "I have an aunt, if she cooks. . . , the whole family comes rushing over" or "I had a fellow student from . . . when he cooked his traditional food, you could lie down in it, it was so delicious" or "my grandmother could bake . . . , I never ate anything like that again later". Everyone knows this from someone, somehow. And they're dishes that don't cater to individual tastes, but where just about everyone who tries it is equally delighted.

On the Frankfurt Bridges one can recommend such „pearls“ to the cooking school, and they send two of their cooks to the recommended person for a test meal. This person can cook his or her legendary dish in the usual environment, also gets all the ingredients remunerated by the cooking school, and if the cooks find the dish good, the expert cooking citizen is invited to show the cooks exactly how he cooks (or bakes) it in the test cooking room of the lighthouse. The cooks recreate it until they too have perfected it, and then it is put on the menu of cafés and restaurants on the Manufacture and Gourmet Promenade for four weeks. From each dish sold, the expert cooking citizen gets one Euro off and can earn up to 1000 Euros without lifting a finger themselves. After a month the cooking school may use the recipe tax free whenever they want. Every week such test cooking hours can take place. In this way, an intensive exchange takes place between the citizens and the cooking school, and the know-how for traditional dishes (or pastries) from all over the world never runs out for the gourmet chefs. Another magnet for all citizens and tourists in Frankfurt.



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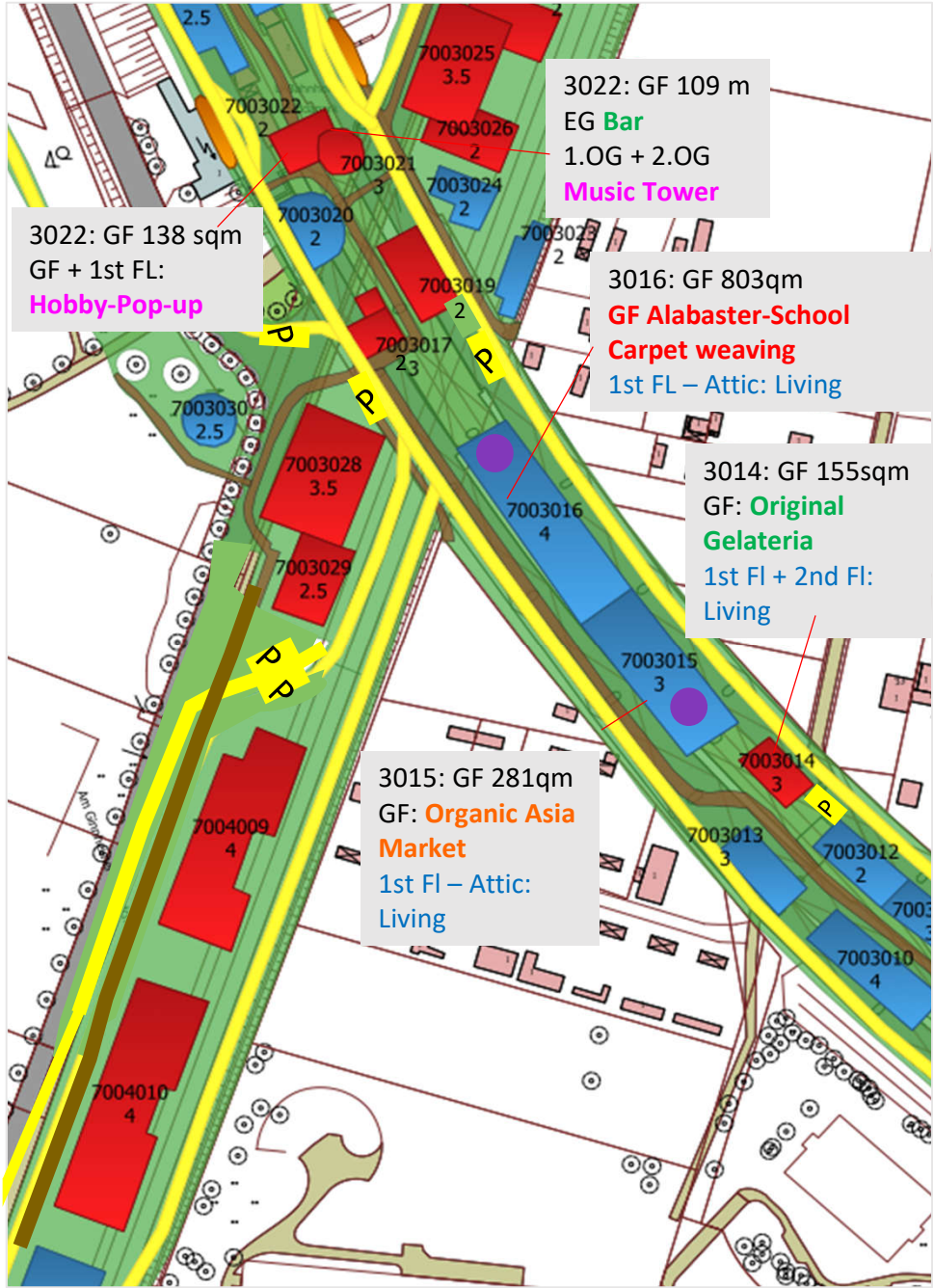
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## The Manufactory and Gourmet Promenade can't get colorful enough: Exotic crafts can also be added

In addition to the traditional crafts listed here, there are other crafts that could be added - because the spatial capacity is there on the North Arm: The Manufactory Promenade could be expanded to include plucked instrument makers, i.e. for instruments such as guitar, harp or zither, violin makers etc. are welcome.

Another direction would be wainwrights, also called wheelwrights. They make vehicles from wood, metal or plastic. Since the number of carriages or carts or even show carriages is decreasing, the number of those who still know how to do this is also dwindling. With the revival of the oldtimer wooden trains on the Frankfurt Bridges, however, a completely new form of demand is emerging, which could save this venerable old craft in a slightly modified form.

Another craft that is actually dying out can get a new lease of life thanks to the Frankfurt Bridges: bookbinding. The reading hobby will be promoted at certain places on the bridges, and bound books will be made available, not tablets with e-books on them. Here, too, demand is likely to arise from the bridge concept.

And last but not least, there are also handicrafts from Europe, which had no or only phased tradition in Germany: silk weaving, alabaster masters, tapestry weavers or even very special things like heliogravure. There would be room for them, too.





## Important cooperation partners of the Manufaktur und Gourme-Promenade are the Hochschule für Gestaltung in Offenbach (Offenbach University of Art and Design) as well as all vocational schools for traditional crafts in Germany

Products from traditional craftsmanship can be classically designed, but also highly modern and of cool design. By cooperating with students and lecturers from the Hochschule für Gestaltung in Offenbach, the craft businesses can benefit by getting ideas for sought-after designs for their products. Conversely, the students of the university can acquire craft skills through the cooperation or even have some of their more complicated ideas implemented by the cooperation partners in the first place.

For the training centres of all the listed trades in Germany, cooperative ventures with the training companies on the Manufactory and Gourmet Promenades are also extremely attractive because they offer their students completely new prospects for the future: The bridges in Frankfurt will not go into operation until 10 years after the decision has been made. For pupils or trainees in this period, this means that they could find work there later. In addition, their profession will be upgraded and a customer base will be created for their products in the Rhine-Main region with its high purchasing power and beyond, which was not there before because the offer did not even exist in the Frankfurt metropolis. With the emergence of the Manufactory and Gourmet Promenade, the training centers throughout Germany should therefore have a significantly higher influx of trainees than before.



## The Manufacture and Gourmet Promenade attracts apprentices and junior staff for the craftshops on the Frankfurt Bridges

There are complaints everywhere that the appreciation of what is special about handicraft products has been lost. One reason is the change in society to a throwaway society. The quality and work that goes into a handmade product is hardly recognized and acknowledged, and accordingly few people are willing to pay an appropriate price.

The Manufactory and Gourmet Promenade will change this: In such a colourful quarter with masterful and well-equipped training craft businesses as well as a modern vocational school, traditional arts and crafts will receive a boost again. The Frankfurt Bridges, or rather the shops and restaurants run by the bridge company, are potential buyers on the doorstep. And in the middle of Frankfurt with its high purchasing power, the quarter with its creative and varied lifestyle scene is becoming a strong sales driver for the repositioning of handicraft products.

On a large scale, manufacturing by hand is of course no longer competitive with industrial production. However, the special contribution of the Manufacture and Gourmet Promenade is not at all to replace mass production elsewhere, but rather to awaken an awareness among people of the value of craftsmanship: through the beautiful products, the demonstration of their creation (when classes or groups of visitors are allowed to watch the craftsmen at certain times) and also through the opportunity to become active oneself in hobby pop-ups, the test cooking room and repair cafés. In this way, the trend towards a throwaway society can be actively counteracted, while at the same time promoting a preference for high-quality food.

Considering that universities receive billions of dollars in funding, while the skilled trades receive much less funding to encourage the next generation of talent, the Manufacture and Gourmet Promenade represents an excellent investment opportunity in this non-university branch of education.

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## Conclusion: Promoting old craft traditions on the Frankfurt Bridges increases appreciation for quality products and sustainability

The Manufacture Promenade on the Frankfurt Bridges enriches the citizens' world of experience: Old craft traditions are being revived, and the cooperation of craft businesses with repair cafés helps people to turn away from a purely throwaway society.

In addition, there is the Gourmet Promenade, which offers a food and dining culture that does justice to modern health consciousness, which has recognised the disadvantages of purely industrially processed food.

A connection between the modern city of Frankfurt and the traditional crafts takes place not only through the possibility of shopping for healthy and handmade products; rather, factory tours or courses lead in addition to a further dovetailing with the population.

hobby pop-ups

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## Pop-up locations on the Frankfurt Bridges bring together people who share the same interests

There are spaces on the bridges that are made available for a wide variety of hobbies: Anyone interested can drop in and join in, without club membership or obligations. The Bridge Society opens a hobby pop-up in cooperation with clubs, enthusiasts groups or other organizations: Meetings and events are held for the respective hobby for a certain period of time - from 3 months to a maximum of one year. All kinds of hobbies are represented: Ceramic painting, history, insects, literature from all countries, mangas, Tai Chi and Yoga, painting techniques, sewing and knitting, guinea pigs and other small animals, pottery, Pokemon, robot building, chess and much more. The pop-up locations all have slightly different equipment, so some are more suited to hobbies that require space, while others need ovens or lots of sinks. When beautiful things are created as part of the hobby pop-up activities, such as intricately painted tiles or butterflies cast in resin, they are placed on buildings, walls etc. on the bridges. In this way, people successively help to design parts of the Frankfurt Bridges themselves.

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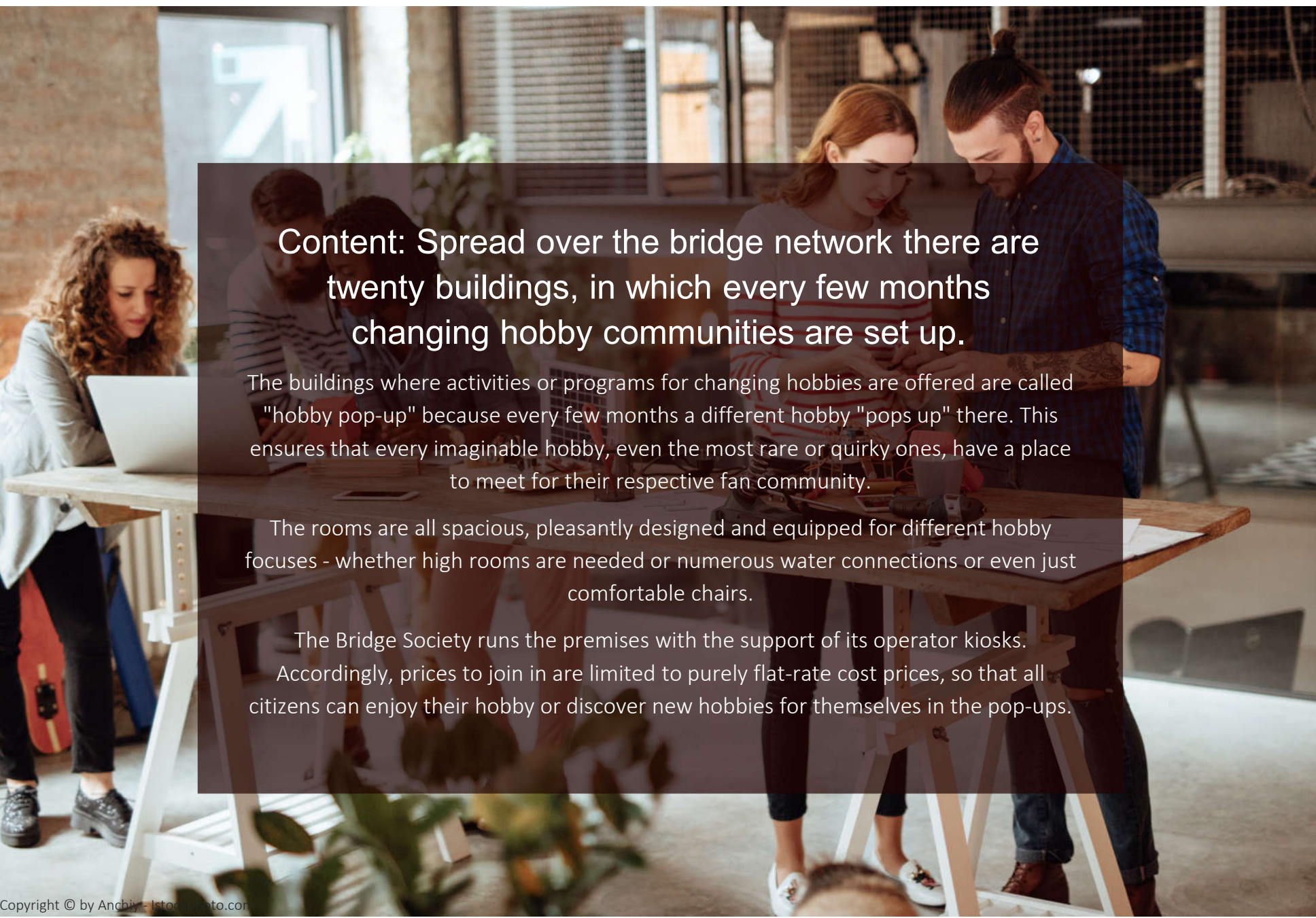
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**Content: Spread over the bridge network there are twenty buildings, in which every few months changing hobby communities are set up.**

The buildings where activities or programs for changing hobbies are offered are called "hobby pop-up" because every few months a different hobby "pops up" there. This ensures that every imaginable hobby, even the most rare or quirky ones, have a place to meet for their respective fan community.

The rooms are all spacious, pleasantly designed and equipped for different hobby focuses - whether high rooms are needed or numerous water connections or even just comfortable chairs.

The Bridge Society runs the premises with the support of its operator kiosks. Accordingly, prices to join in are limited to purely flat-rate cost prices, so that all citizens can enjoy their hobby or discover new hobbies for themselves in the pop-ups.

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## Drop in and join in without long term commitment

For many hobbies there are good offers that are accessible to large parts of the population: A wide variety of sports can be enjoyed in clubs, and for musical people there are choirs or orchestras that you can join. However, the prerequisite is often that you are already quite good at something - that is, you started your hobby very early in life. And whether you're good at it or not, if you don't do the hobby regularly, you lose touch.

It's different with the hobby pop-ups on the bridges: anyone who is interested can take part. The program is available on a screen outside at the hobby pop-up as well as on the Internet. For artistic activities, materials are provided and freelance artists, trainees from the craft workshops or even the Offenbach Master Academy on the bridges give guidance and participate themselves. For scientific, technical or humanities hobbies, lecturers or coaches are invited, experts from the relevant associations prepare a programme or temporarily relocate association activities to the hobby pop-up, there are discussion rounds and experiments are carried out.

Those who come to the hobby pop-up have to pay a contribution towards expenses of 4 to 8 Euros via bridge card scan or Paypal, depending on the effort and expenses required for the event. However, depending on the hobby, there are also phases where no event takes place and you can simply meet like-minded people in a hobby pop-up without any costs. For many -even very bizarre hobbies- there are clubs that can meet in the hobby pop-ups to organize activities.

The opening and supervision at the hobby pop-ups is carried out either by the duty officers of the nearest operator kiosks or by the organisers of activities who are registered with the operator kiosk and can obtain the access code from it.



## There are 20 hobby pop-ups on the Frankfurt Bridges, with themes that change every six months or once a year

The topics of the hobby pop-ups are initiated by sending suggestions to the responsible department of the Bridge Society, with a detailed description of how long the pop-up should exist, what activities should be offered in the hobby pop-up, which associations, institutes, initiatives or course leaders could offer events there, which materials or equipment are needed and where they could be obtained.

In addition, it should be explained how the results of the hobby pop-up could contribute to the Frankfurt Bridges and their design. The Bridge Society then plans the calendar of events and the time and costs together with the applicants.

In addition, the Bridge Society strives to establish lasting cooperations with the Volkshochschule Frankfurt, the Frankfurt University of Applied Science and the Johann Wolfgang Goethe University, as well as with museums and other public cultural and educational institutions: Depending on the pop-up theme, these institutions can use the hobby pop-ups for their educational mission and/or as part of the calendar of events, as well.



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## The hobby pop-ups mostly have loft architecture

Loft architecture has the advantage that a lot of light enters the room through the high large windows and that the high ceilings offer space for exercise-related hobbies.

The furnishings can be completely second-hand, with wooden furniture that is as robust as possible, which can also come from the repair cafés of the Manufactory Promenade on the bridges, for example. With its shabby chic, second-hand furniture brings the vintage look that suits a loft, and it is entirely in keeping with the sustainability principle that is prevailing on the Frankfurt Bridges.

In connection with the interesting activities and the beautiful architecture of the hobby pop-ups, furnishing with second-hand furniture attain a positive connotation: You can experience live how cool and modern furnishing with second-hand furniture can be.

Limited snacks and beverages can be sold through the nearest operator kiosk, or the tea kitchens in the hobby pop-ups (or larger kitchenettes for cooking-hobbies) offer the opportunity for the organizers to allow the preparation of tea and the like.

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# hobby pop-up for painting: Paintings can be transferred to the load-bearing walls and pillars of Frankfurt's bridges

Almost 20 kilometers of Frankfurt's bridges are ultra-modern, and in order to make them as artistic as possible, large sections are released for painting and spraying. On the one hand, graffiti can be created there, but also street art, which comes from the hobby pop-ups.

All paintings, which are very successful, are coated in such a way that they remain permanently and can be uncovered even if they were painted over again. So everyone can let off steam artistically and the best remains. In this way, 20 km of extraordinary and fascinating art is created - whether in the Graphitti style or with other painting techniques, which are taught in the hobby pop-ups.



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## The hobby pop-up of insect enthusiasts: Insects can be collected, but also observed and encouraged on the Frankfurt Bridges

There is also a pop-up for somewhat bizarre hobbies from time to time: If you love insects, you can initiate a hobby pop-up where you can preserve insects, cast them in resin, or learn how to breed them.

Many butterfly species, for example, are threatened with extinction. On the wildflower meadows of the Frankfurt Bridges, however, they are given a protected habitat with food from a wide variety of plants, water from birdbaths and shrubbery or piles of leftover plants to overwinter in. Under the guidance of professionals, the insect enthusiasts in the hobby pop-ups can identify places on the bridges that are particularly suitable for butterflies and settle butterflies there.

Biotores can also be identified or created for rare beetles, dragonflies or other insects threatened with extinction. On the wild meadows, insect hotels are already installed during the construction of the Frankfurt Bridges; but the hobby pop-up fans can sift through them together with professionals, repair, improve, renew or even add new insect hotels.

All visitors, who come to the hobby pop-ups for the first time and without any previous knowledge, can be informed how to do something for insects in their own environment or (if they have a garden) what they could design differently there to favour desired insects.



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## Hobby pop-ups for friends of the culinary arts are usually located on the Gourmet Promenades on the Frankfurt Bridges

In hobby pop-ups for cooking, there needs to be plenty of room for a large kitchen, as well as long tables where you can eat together the delicacies you've conjured up, and where you can sit for the preparation in advance if necessary.

Even if you are not allowed to entertain strangers, you can not only be picked up from the course by people from your own household, but you can also serve them your own cooking on arrival - which is unfortunately limited to your own cooking for reasons of hygiene, so that the results of the cooking course colleagues cannot be compared with each other by the sporadic guests.



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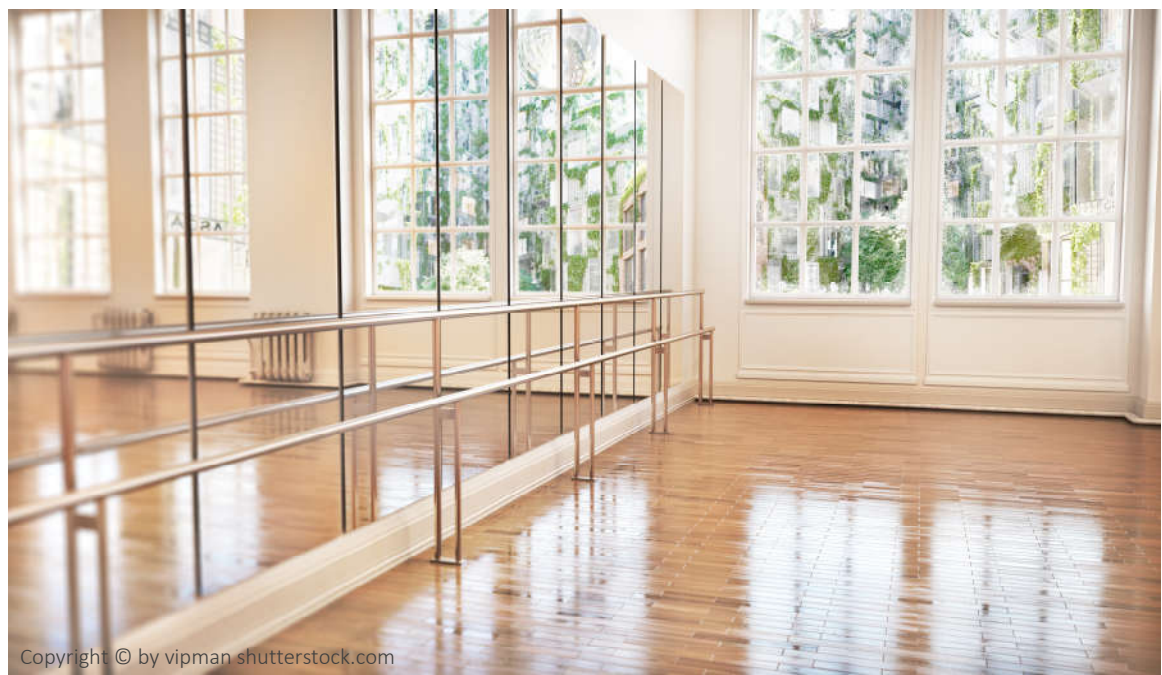
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In the hobby pop-ups with suitable premises there are also offers for hobbies to do with physical activity

Most people like to be active, but can't or don't want to take weeks of classes. That's why there is a wide range of exercise offers in the hobby pop-ups, divided into beginners, somewhat practiced, advanced:

- Yoga - Pilates - Tai Chi - Swedish Gymnastics - Holistic Gymnastics - Stretching - Back Gymnastics- Occupational Therapy Exercises - Rhythmic Gymnastics - Aerobics - Standard Dance - Folk Dances - Other Dance

Like all hobby pop-ups, these are also available to the relevant Frankfurt clubs and schools or course providers for their own purposes at a favourable rental price during the times when the Bridge Society has not organised a planned event.

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# Hobbies such as pottery are created in the hobby pop-ups on the Manufactory Promenade, because there the professionals are right next door for queries

Ceramics created in these hobby pop-ups can be used on the Frankfurt Bridges, be it as birdbaths, as bowls on raised beds in therapy gardens for growing seedlings or as pots in the urban gardening areas on the bridges.

Naturally, it is not all great art, what amateurs make as a hobby in courses; but with a little practice and the support of artists, very beautiful vessels can also be created there, which enhance the colorful and artistic atmosphere on the bridges.



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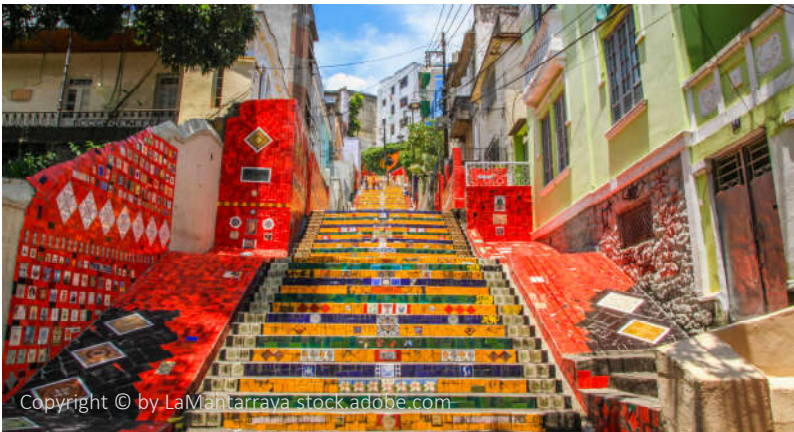
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# Ceramic painting on tiles is used to artistically enhance stairways of the Frankfurt Bridges

In hobby pop-ups for Ceramic Painting, citizens can paint tiles according to a rough framework, within which they can be completely creative: For example, a color palette is given from which they can choose; or the only standard specification given could be: "The tile must be completely painted, no matter what color, only black may not be used,,, etc.

Artists from Frankfurt then use these tiles to create the cladding for bridge staircases and staircase stringers.

If you have painted such a tile as a citizen in a hobby pop-up, you can later find it again at a certain point on the bridge, where it will stay - permanently, forever so to speak, with a bit of luck.

In this way, the people of Frankfurt can help design the bridge, some to a greater extent, some less intensively - but everyone can join in. Because with over 400 stairways, there is enough space for many beautiful tiles.

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## From Magic the Gathering to Pokemon, there are hobby pop-ups for fans of the card and fantasy world, too.

Whether at tournaments, movie nights, or swap meetings to trade cards live - fans of the respective card world find many like-minded people in the hobby pop-ups every day. Since, unlike a pottery or insect pop-up, the space doesn't have to change much, two hobbies can certainly share a pop-up location during these phases. Perhaps the other card game world can attract new fans for their own community?

Similarly, hobby pop-ups for manga and anime can be held in parallel in one location and enrich each other.





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# Reading: a hobby pop-up topic?

You can read alone, and you can read at home. Before the days of e-books, libraries and reading cafés offered the added value of having a wider range of reading to choose from, but this has now disappeared as a motive for going somewhere to read.

Nevertheless, comfortable seating for reading should not be missing in the hobby pop-ups: You can read up on the hobby in question in the form of specialist literature, which is not usually available as e-books, anyway.



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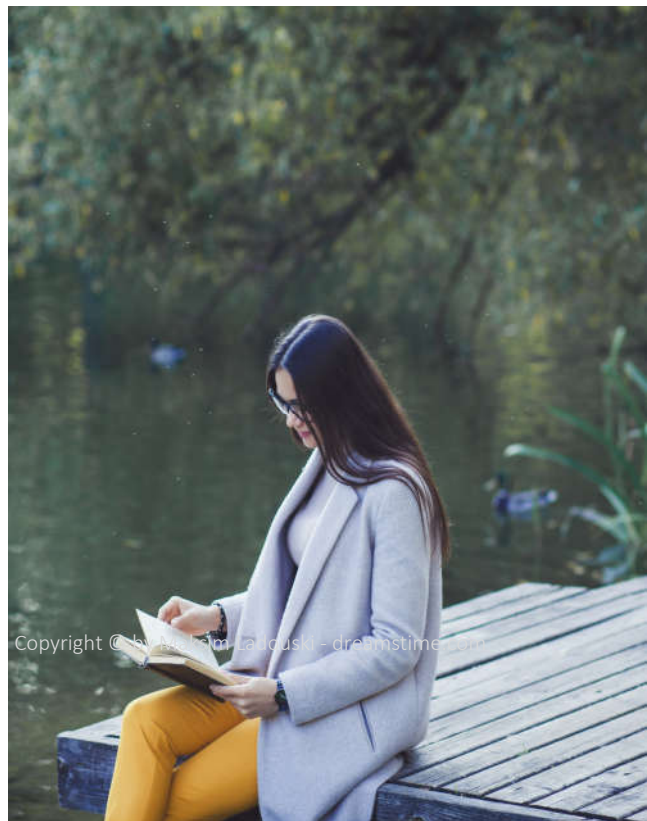
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There is no hobby pop-up on the Frankfurt Bridges for reading, but there is a special reading area at the water

People like to read in pleasant surroundings, whether at home in their favourite armchair, or somewhere outdoors in a beautiful spot. Places with a view of the water are particularly popular, for example by a lake, the sea or a river.



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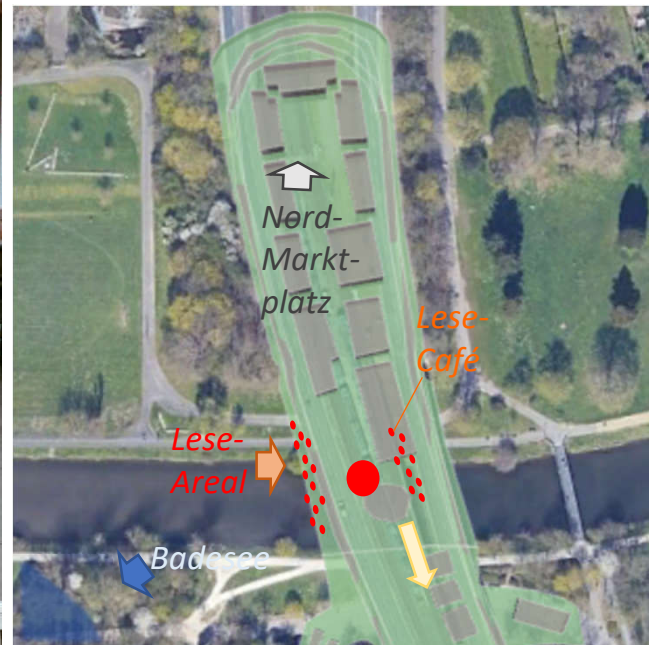


## Outside: reading area in beach chairs and view of the water Inside: reading café with room for readings

The north arm of the Frankfurt Bridges leads over the Manufactory and Gourmet Promenade to the bathing lake in the Niddapark. However, it continues a little further to the North Market Place at the North Arm end by crossing the Nidda with a bridge.

On this bridge over the Nidda is a special reading area where you can sit down and read with a view of the Nidda: On both sides of the bridge are beach chairs, which not only protect you from the wind, but whose seating area is also lightly heated with geothermal energy. You can settle down there almost all year round, either with your own book or with a loan from the Roundhouse Reading Café, which is located in the middle of the bridge; or you can book an e-book lesson with the beach chair scan. There are also tables in the area where you can sit down to discuss a book.

And in the afternoons or evenings, readings are also sometimes held in the Roundhouse Reading Café.





## User Guidance in the area of the reading beach chairs

When you sit down in one of the beach chairs, you scan your bridge card - a seat contact leads to the request to do so. After one and a half hours at the latest, you have to release your seat for five minutes before you can sit down again - otherwise the beach chair will ask you loudly to do so.

This ensures that no one sits down on the warm, beautiful spot for a whole day, and that space is always made available for new people who like to read. If you have scanned yourself in, during your hour and a half you can leave the beach chair in between and go to the toilet or get a drink in the reading café - because if someone else wants to sit in or scan in, the beach chair also grumbles, since it is calibrated to the one not yet expired bridge card - unless one has "checked out" by scan before the end of the hour and a half. Only the booking of e-book hours has to be paid to the respective publisher proportionally of the total reading time of the e-book; the stay in the beach chair, however, or reading loans from the café are free.

Between the beach chairs there are tables on both sides of the bridge where you can sit down. The tables have a topic cube in the middle, on the screen of which you can see for which book a discussion round has just been opened on that day at that table. If you log in, you can join in the discussion - either by mobile phone from the beach chair, or by mobile phone at the table itself, or even without a mobile phone, simply by talking about the book normally with other people who are also sitting at the table. It works. Even if you sometimes doubt it when you see young people sitting opposite each other and writing messages instead of talking directly to each other – there are still people willing to communicate directly with each other without any devices . . .

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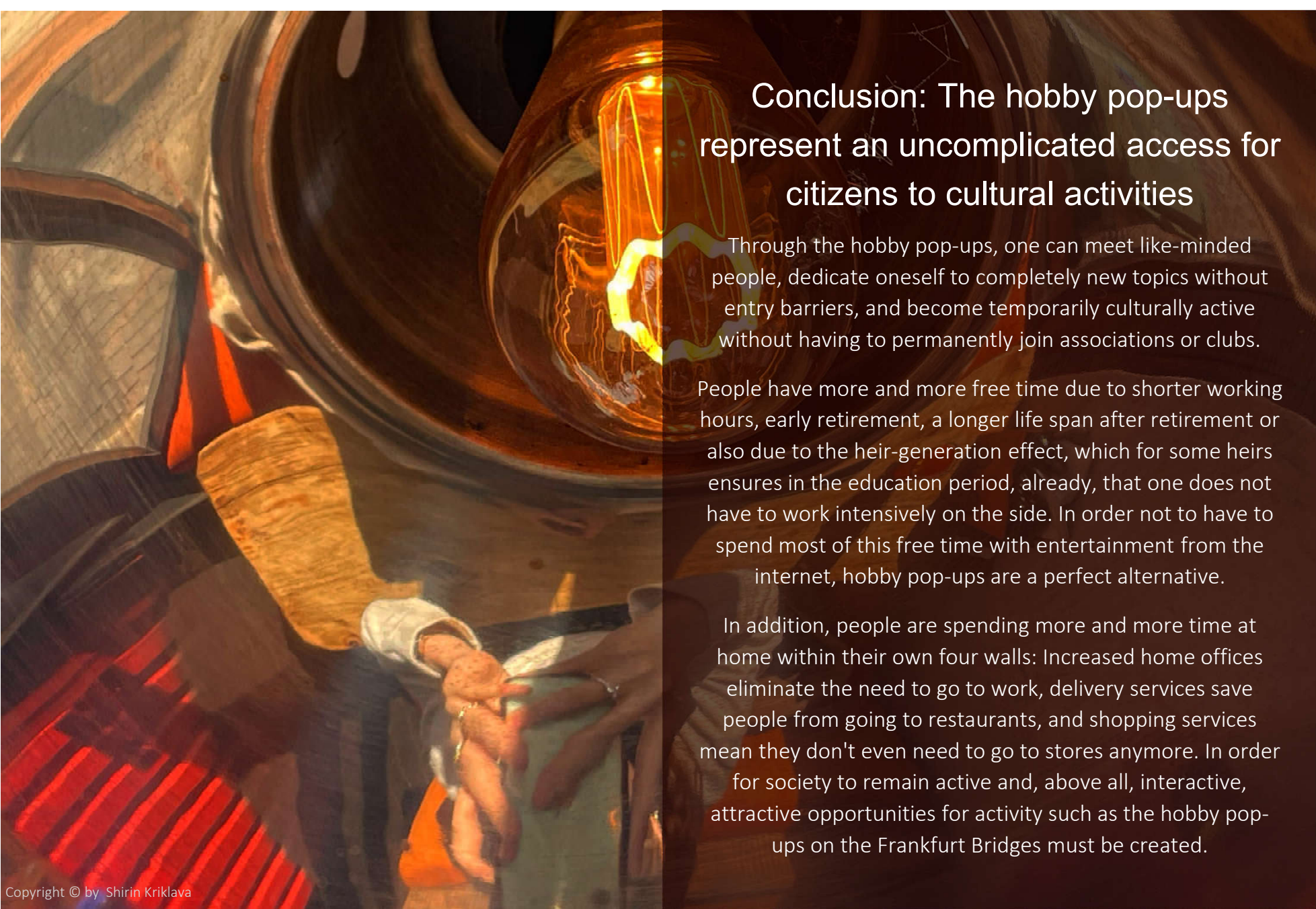
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## Conclusion: The hobby pop-ups represent an uncomplicated access for citizens to cultural activities

Through the hobby pop-ups, one can meet like-minded people, dedicate oneself to completely new topics without entry barriers, and become temporarily culturally active without having to permanently join associations or clubs.

People have more and more free time due to shorter working hours, early retirement, a longer life span after retirement or also due to the heir-generation effect, which for some heirs ensures in the education period, already, that one does not have to work intensively on the side. In order not to have to spend most of this free time with entertainment from the internet, hobby pop-ups are a perfect alternative.

In addition, people are spending more and more time at home within their own four walls: Increased home offices eliminate the need to go to work, delivery services save people from going to restaurants, and shopping services mean they don't even need to go to stores anymore. In order for society to remain active and, above all, interactive, attractive opportunities for activity such as the hobby pop-ups on the Frankfurt Bridges must be created.

Stage art

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## Stage art for all - not only for experienced theatre and opera lovers

There are two playhouses on the bridges: one at the Frankfurt Fair (Messe Frankfurt) performs mainly international plays in original versions, and the other on the North Arm has a traditional European repertoire in German. Furthermore, there are two opera houses, one of which performs operas, musicals, operettas as well as concerts from Europe, while the other does not limit itself to this but also presents musical stage art from all over the world. An open-air stage in the far west of the Frankfurt Bridges rounds off the play possibilities on the bridges with traditional stage art of all kinds.

All five houses or stages have in common that the performances focus on the respective play in its original version and not on the staging of the contemporary director or artistic director, so that even less experienced viewers can grasp the core messages of the plays without being distracted or irritated by interpretive or alienating stagings. In order to attract the largest possible number of people, extremely long plays are also shortened if necessary.

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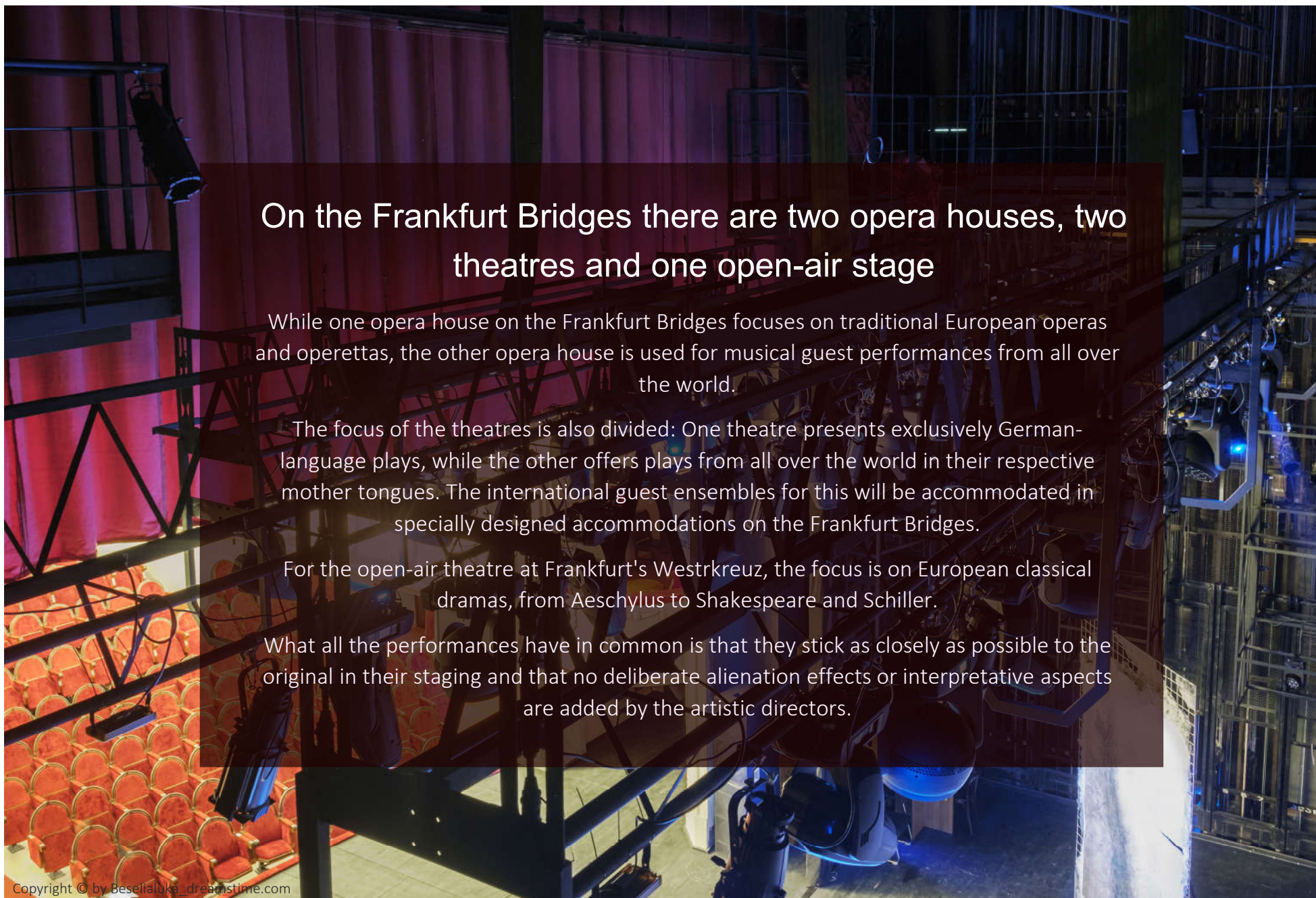
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## On the Frankfurt Bridges there are two opera houses, two theatres and one open-air stage

While one opera house on the Frankfurt Bridges focuses on traditional European operas and operettas, the other opera house is used for musical guest performances from all over the world.

The focus of the theatres is also divided: One theatre presents exclusively German-language plays, while the other offers plays from all over the world in their respective mother tongues. The international guest ensembles for this will be accommodated in specially designed accommodations on the Frankfurt Bridges.

For the open-air theatre at Frankfurt's Westkreuz, the focus is on European classical dramas, from Aeschylus to Shakespeare and Schiller.

What all the performances have in common is that they stick as closely as possible to the original in their staging and that no deliberate alienation effects or interpretative aspects are added by the artistic directors.



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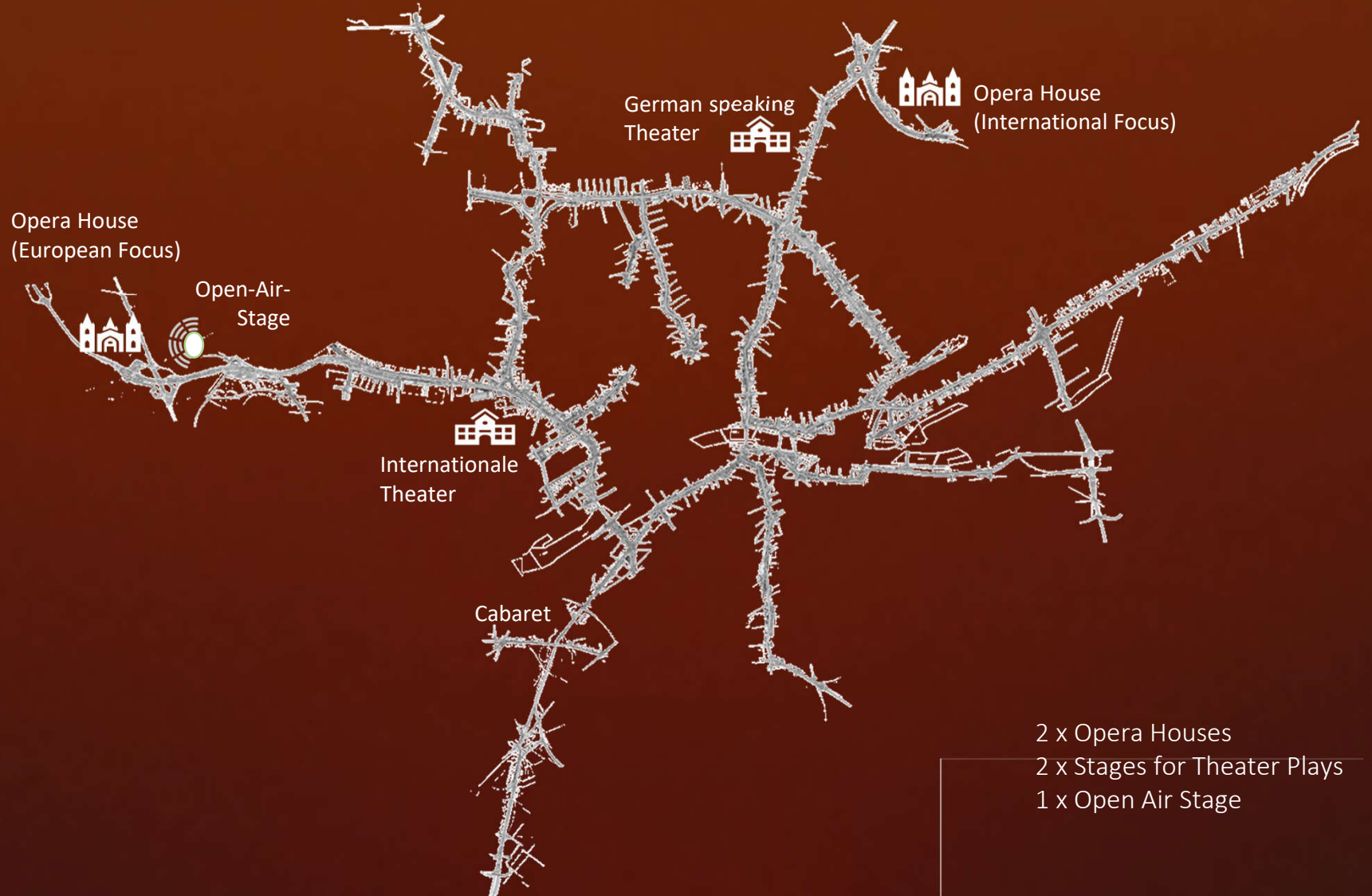
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There are five large stages on the Frankfurt Bridges,  
complementing the already existing rich cultural program in Frankfurt



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# The largest stage is that of the opera house on the West Arm of the bridges

A stage for European operas, musicals, operettas and also occasional concerts or ballet performances is being created there.

The building is based on the old Schauspielhaus (Playhouse) in Frankfurt on today's Willy-Brandt-Platz, which was badly damaged during the war and was partly demolished in the 1960s and partly integrated into the new building visible today.



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There is hope that the old Schauspielhaus in Frankfurt will be rebuilt

In a citizens' petition, over 18,000 citizens had campaigned for the reconstruction or the uncovering of the former facade within 8 weeks. If the building is rebuilt, it can serve as a model and inspiration for the opera house on the Frankfurt Bridges - just like Seeling's other playhouses.

The old Frankfurt Schauspielhaus was designed by the experienced architect Heinrich Seeling, who also built numerous other theatres in Germany.



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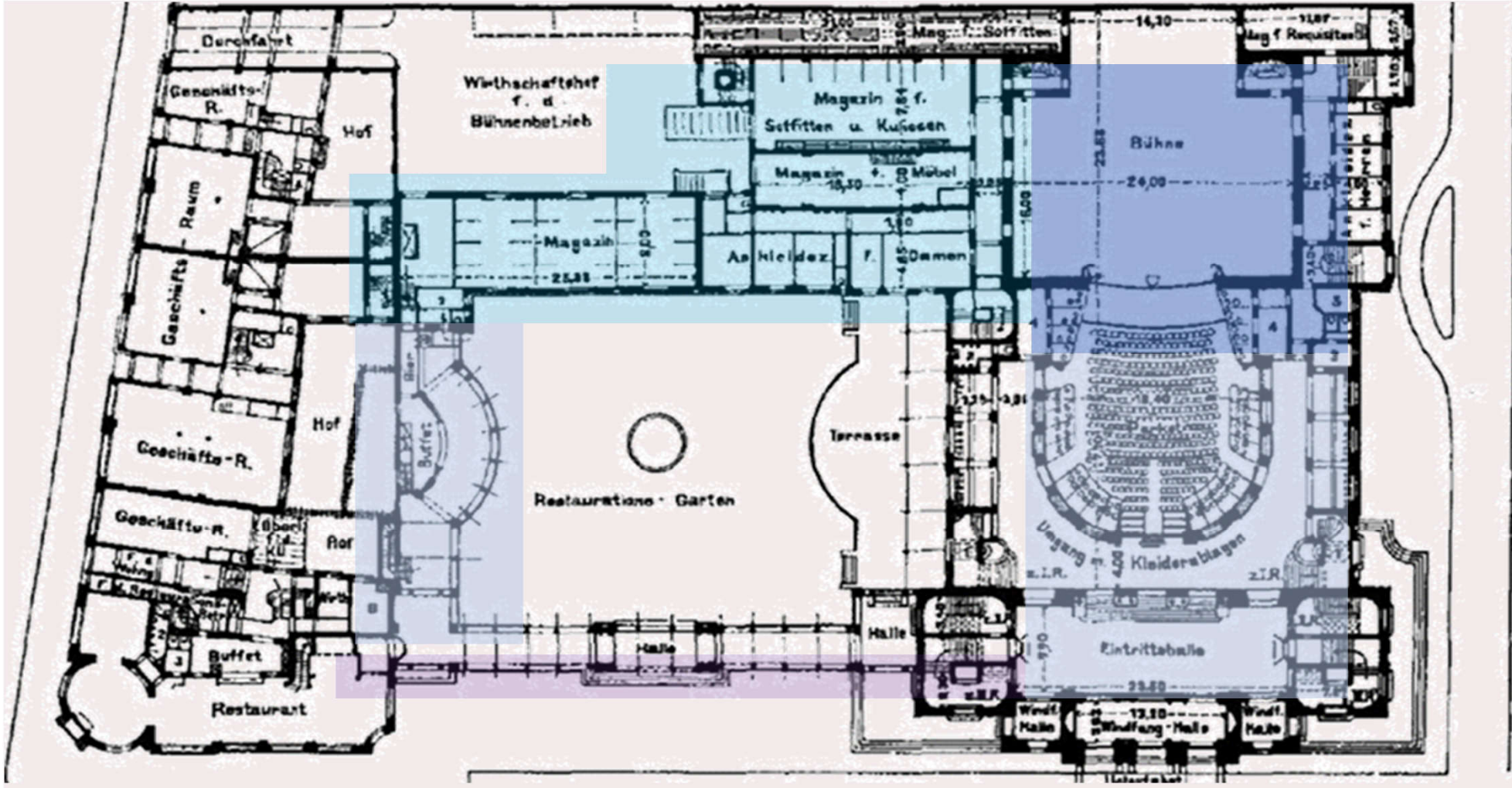
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With only 1,600 square metres of floor space, the Bridge-Opera House will be smaller than its larger predecessors, but with 300 square metres it will have a stage of almost comparable size and an auditorium that is also almost as spacious



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## In all performances the original pieces are in the focus and not a modern or interpretive staging

Costumes and stage design are contemporary, as are all the props and the behaviour of the performers: Tosca does not kill Scarpia with a shot from a pistol, Carmen does not talk on a mobile phone, the overture of The Magic Flute is not played over the radio and Donna Elvira does not bare her breasts on stage (even if Mozart himself would undoubtedly have thought that to be great). In the opera house on the bridges, all performers, directors and stage managers concentrate on one thing only: to render the respective piece as faithfully as possible for the audience. The only significant modification that occasionally occurs - especially in the case of extremely long operas - could be a shortening similar to an evening of arias: Certain arias or dialogues are omitted in such a way that, with the help of supplementary explanations inserted, the context of the content is not lost. These "special performances" are aimed not only at children and young people, for whom such modifications are often made, but also at audiences unfamiliar with opera, who would certainly listen to Tannhäuser, but not for four hours. The aim is to bring opera closer to these groups, as well.



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## Why do tradition-bound performances usually reach a wider audience than ultra-modern productions?

Those who have never seen or heard The Magic Flute are initially fully occupied with taking away the opera's core messages.

Many people from educationally disadvantaged households have an excellent understanding of music and culture, which is quite sufficient to appreciate and enjoy even classical pieces.

However, if this is combined with ideas from professionally versed artistic directors that are already designed for interpretation and reception in line with contemporary fashionable trends, this is distracting, confusing and, in the worst case, even off-putting.

Since the Frankfurt Bridges want to reach out to all people and take them along, the focus of a stage performance on the bridges is not on the artistic expression of the respective artistic director, but on that of the original creator of the stage play.

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## The second opera house is located on the North Arm of the Frankfurt Bridges

With around 1,300 square metres of floor space, this building is admittedly somewhat smaller than its sister-building on the West Arm of the Frankfurt Bridges.

However, due to its more compact design, it has a slightly larger stage at over 340sqm, making it more suitable for dance performances in particular.



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## The opera house for guest performances from all over the world

Dance, musicals, operas and operettas from all over the world are performed in the opera house on the North Arm. The focus is on performances that are very famous in their respective countries, but hardly known in Germany.

Since all plays are performed in their original language, this should attract audiences of the respective nationalities from all parts of Germany, as such performances are rarely offered far from home.



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It is often difficult to choose a guest performance with a production that is as true to the original as possible

The ballet Giselle is a fine example of how purist performance without distracting scenery can emphasize the drama of a piece.

But even in this case, for an audience unaccustomed to ballet, expressive sets and striking costumes are a relief to follow the mood and progression of the piece.





## The Frankfurt Bridges have a German-language and an international playhouse

The Schauspielhaus at the Frankfurt Fair (Frankfurter Messe) on the bridges focuses on international plays in the respective original language; the one on the North Arm, on the other hand, presents all plays from Germany (and from abroad in German language) only.

The most prominent plays from other countries will be performed at the fair: a popular classic from the past and an extremely successful play from this century.

For foreign fellow citizens, who often haven't had the opportunity to hear a play in their mother tongue for decades, this is a welcome change from the German-language cultural offerings. It also gives them the opportunity to introduce a piece of their homeland to children and young people from their cultural circle, who have often never heard a play in the mother tongue of their parents or relatives.

Frankfurt has always been an extremely international city and has a large number of fellow citizens from almost every country who can take advantage of such an offer: Whether Albanian, Urdu, Finnish, Vietnamese or Greek or any other language in the world - the theatre is an important part of cultural identity everywhere and thus also a great enrichment for a relevant part of the fellow citizens.

Since there is no stage of this kind in Germany to date, this offer is also likely to attract many people to Frankfurt.

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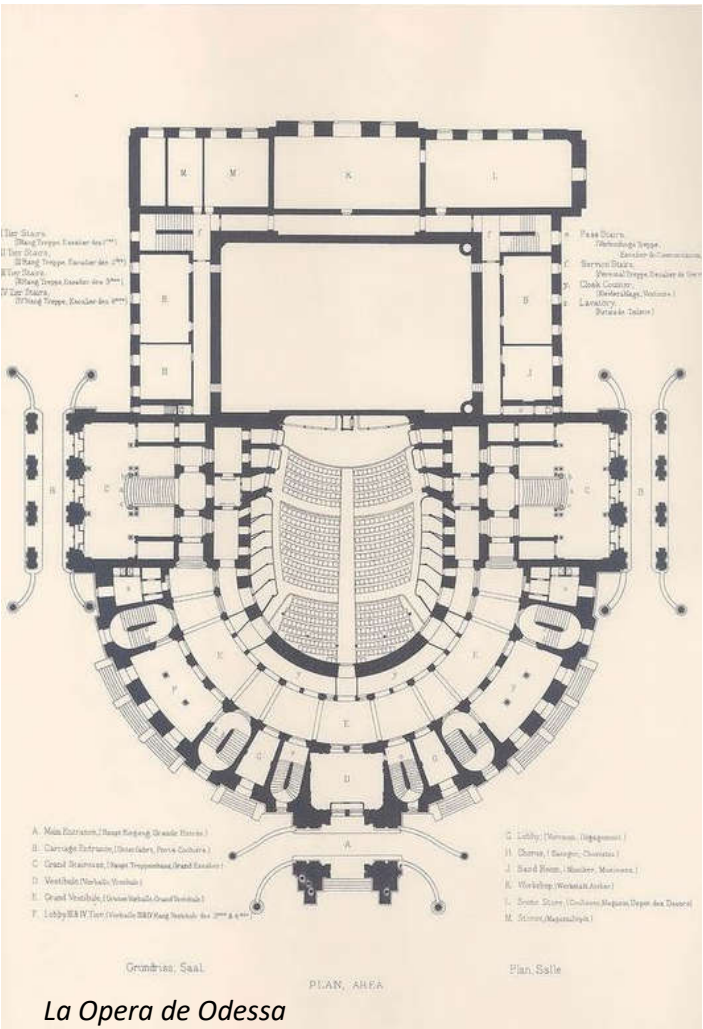
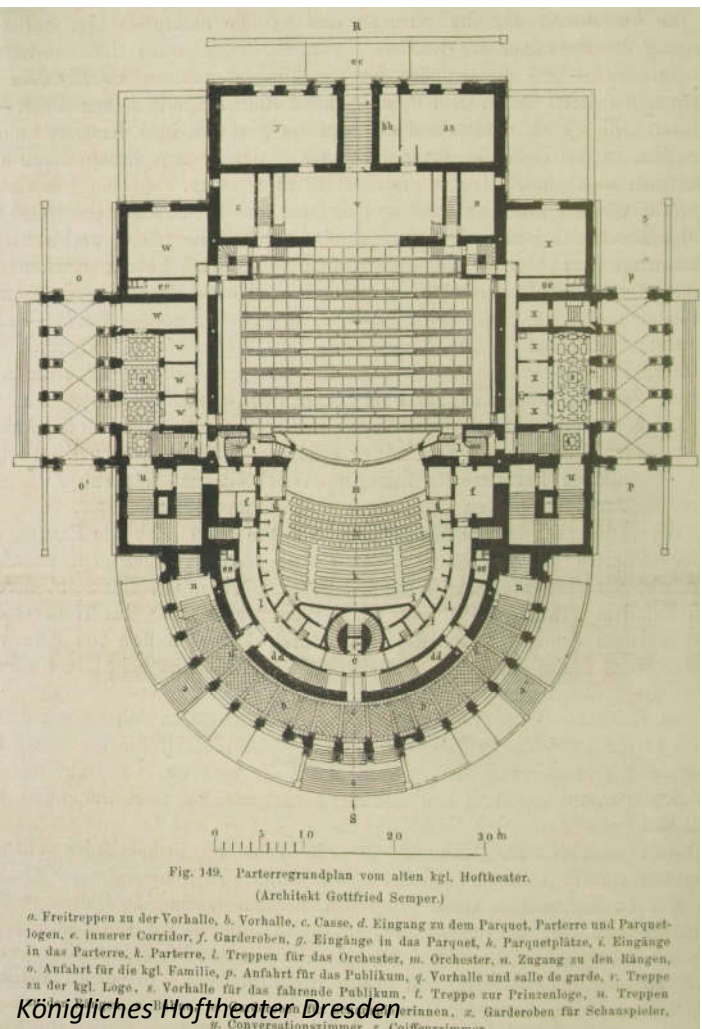
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# The Messe Schauspielhaus (playhouse at the Frankfurt fair) is planned in the conventional theatre architecture of the mid-19th century

The exterior of the playhouse rotunda can be designed to correspond to the half-rotunda of the old Frankfurt trade fair centre.



Königliches Hoftheater Dresden

La Opera de Odessa

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## The Frankfurt Schauspielhaus on the North Arm of the Frankfurt Bridges

Even before the Schauspielhaus on Willy-Brandt-Platz, Frankfurt had a smaller theatre on the north side of the Roßmarkt. With the construction of the new large playhouse in 1902, it lost its function and was demolished in 1911.

The classicist building from 1772 was typical of Frankfurt's architecture of the time and provided space for around 1000 spectators. The Schauspielhaus on the North Arm of the Frankfurt Bridges is based on the architecture of this building.





## The same applies to the two theatres on the bridges: The only one who is allowed to express him- or herself artistically (usually post mortem) is the creator of the respective play

The selection of plays at the Schauspielhaus on the North Arm is focused purely on classics of the theatrical arts, performed in German- language: From The Miser and The Servant of Two Masters, Emilia Galotti and Nathan the Wise, Mary Stuart and The Broken Pitcher, through Woyzeck and Salome, Pygmalion and Blood Wedding, Mother Courage and Death of a Salesman, to Waiting for Godot, The Visit of the Old Lady, etc., a colorful variety of standard plays that are part of general education are performed at a high level.

The challenge here is also to attract an audience that doesn't usually go to the theatre. Correspondingly, Mother Courage does not speak in an implied Alcoholics Anonymous circle, and no one gets naked in Shakespeare's "What You Will." The only significant change that can be made to some very long plays from the old days is again to cut them - but to such a small extent, or so cleverly done, that the plot remains unaffected and thus comprehensible.

In the case of classical plays, it is advisable - similar to the classical music programme in the music pavilions - to make background information available to the audience via QR codes: a one or two-minute explanation of the time and circumstances in which the play was written by the author and which central themes and issues it deals with. This can be supplemented by a second QR code, which can be used to call up further explanations on more sophisticated literary-historical references or historical backgrounds.

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# The open-air theatre on the West Arm of the bridges is similar in design and size to the Regent's Park Open Air Theatre in London

The focus here is on dramas such as those by Shakespeare or also Aeschylus, Sophocles and Euripides, all of which are also traditionally performed on open-air stages.



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## The general conditions for a lower open-air stage surrounded by large old trees are also given on the Frankfurt Bridges

An amphi theatre requires a slope upwards from the stage, which is possible here as the upper rows of seats start at 6 metres clear bridge height and can then slope down towards the lower stage. This can be built 2 metres above ground level as there is no road below it. Accordingly, the trees that are already there today can frame this stage picturesquely.





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# In the case of guest appearances, large ensembles often have to be invited because of the language requirements

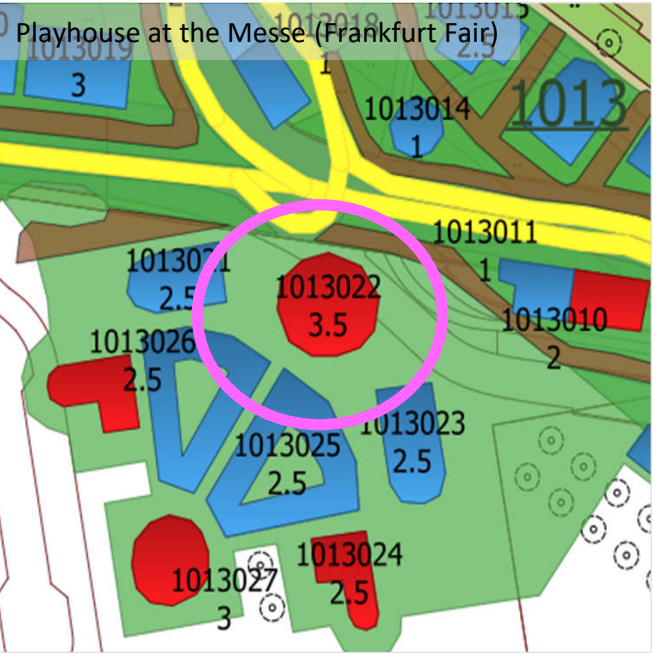
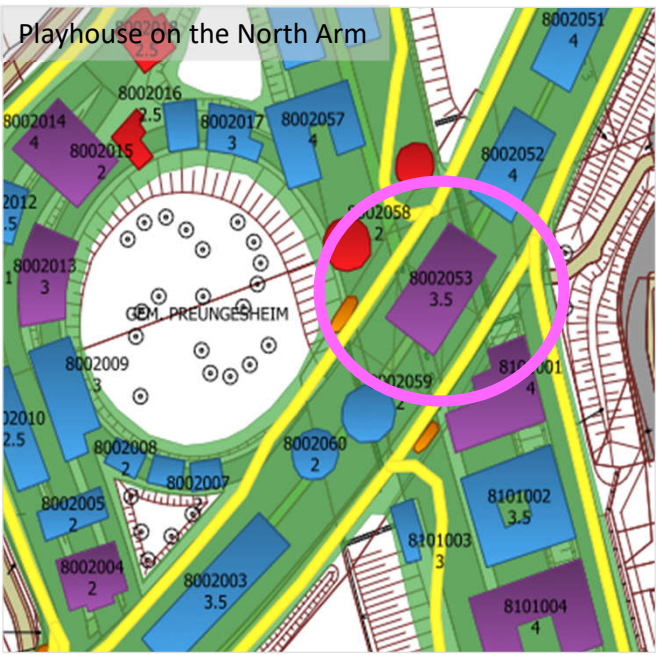
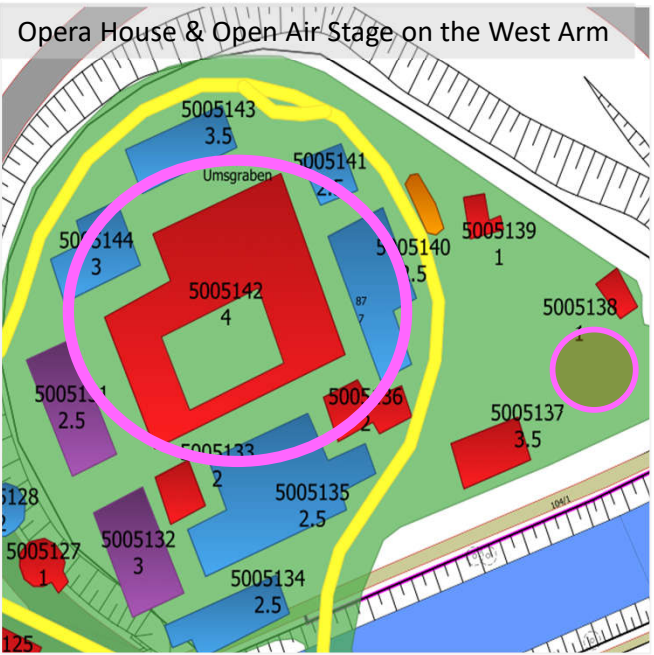
While guest performances by German-speaking groups of artists can often be supplemented by actors on site, this is usually not possible with foreign-language ensembles. Since some plays require a large number of actors, artists' guest houses are specially provided on the Frankfurt Bridges near the stages.



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Both opera houses and both playhouses are surrounded by residential buildings (coloured blue), some of which are made available to visiting actors during their stay.

Also in the immediate vicinity are restaurants, cafés and small grocery stores (colored purple because ground floor includes non-residential and upper floors residential tenancy).

## The range of stages on the Frankfurt Bridges fills gaps in the cultural offering

Fellow citizens of foreign origin often do not have the linguistic basis to understand German-language theatre or German songs, or simply do not relate to performances that do not come from their homeland. For them, the Frankfurt Bridges in the North offer a musical programme from a wide variety of countries; and in a theatre at the Messe (Frankfurt Fair) plays in different languages are performed every two to three weeks.

Thus, in the international Rhine-Main region, there is also a suitable cultural program for these fellow citizens.

And for all people who have learned the respective language as a foreign language, it is also a unique opportunity to be able to enjoy their acquired language skills as an audience member in the context of such a performance.

Furthermore, a German-language playhouse and a European-oriented opera stage with undistorted productions and explanatory preparatory films, as well as shortening of lengthy plays where necessary, ensure that performances are also vivid and interesting for people who have rarely visited the opera, theatre or concerts before.

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## Conclusion: The stage art on the Frankfurt Bridges reaches target groups that do not usually go to the theatre, the opera or concerts

The emphasis in the stagecraft of Frankfurt Bridges is to perform the repertoire of classics that a well informed and practiced theatre and opera audience may know, but that lesser stagecraft enthusiasts have never seen.

In order to make operas or plays particularly vivid for people, the plays are performed as far as possible without modernizing staging changes.

The stages on the bridges, which present foreign plays or operas in their original languages, also offer citizens who do not understand German well or not at all, the opportunity to enjoy stage art.

Frankfurt offers this international programme to its own foreign citizens, but also attracts an international audience from outside the city.

Excercise

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**On the Frankfurt Bridges there is a wide range of dance and movement of all kinds - both indoors and outdoors in the countryside**

More and more people are working from home, shopping online instead of going to the store, streaming movies instead of going to the movies, and having food delivered instead of going to a restaurant. As a result, they are also leaving their homes less and less often, and unless they are involved in sports, more and more exercise is being dropped from their daily routine. On the Frankfurt Bridges, therefore, there are numerous opportunities to exercise in certain outdoor locations or also in beautiful, pleasant spaces created specifically for this purpose: whether in the form of Yoga, Pilates, Qi Gong and Tai Chi and the like, or whether in the form of dance of all kinds.

## Frankfurt's bridges have almost 1 million square meters of green space - thus there's plenty of room for Yoga, Pilates, or Tai Chi classes, which were banned from Frankfurt's parks September 2018

In September 2018, the holding of sports courses of all kinds in parks was banned for the "commercial use of green spaces", as the Frankfurt Parks Department was concerned about the condition of the parks, and residents often felt disturbed in their peace and quiet by the ever-increasing number of people who went to Frankfurt's Parks for physical exercise, similar to New York or Shanghai. Course providers in particular also liked to use music as a supporting element, which was perceived to be disturbing, as well.

The Frankfurt Bridges offer all citizens the opportunity to gather commercially or privately for exercise and sports of all kinds in special premises but also on numerous green spaces in the outdoor area of the bridges. These green spaces and premises are placed in such a way that no residents can be disturbed, neither on the bridges nor next to them: In the case of green spaces, it is ensured by locating them only on the outer arms where the bridges no longer pass through residential areas; and even there, they are designated only where no bridge residential buildings are planned in the immediate vicinity.

The premises are even simpler: they just need to be well soundproofed and have the option of switching on ventilation and air conditioning so that there is no need to open the windows during physical activity, even in summer.

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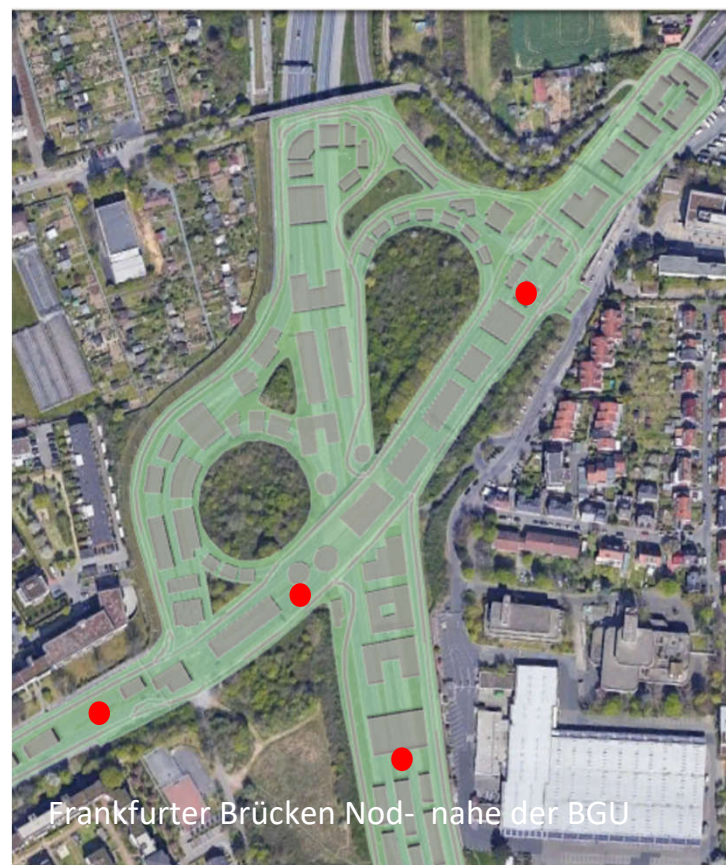
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On the more remote sections of the outer arms, there are regularly distributed green areas that can be used by all citizens for physical activity

Neither because of noise pollution nor because of the used green space one must worry: There are no residential buildings in the immediate vicinity and the grass on these areas is the same as that used for football pitches and is therefore extremely hard-wearing. The green areas are designed like clearings, i.e. they are beautifully overgrown free circular places: the "bridge clearings".





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# The bridge clearings can be reached quickly and easily by young and old with the autonomously running buses and trains

Whether Yoga for children or Pilates for seniors: The goal is to give as many groups, clubs and course providers or even schools and senior citizens' homes as possible from all over Frankfurt the opportunity to move in the outdoor area, whereby the operator kiosks in the vicinity are the points of contact when a group finds a bridge clearing completely occupied and wants to find out what the current situation is at the other nearest clearings: The operator kiosks are in contact with each other and have the best overview of the bridge clearings in their vicinity.

Because the areas for the clearings are between 200 and 1000 square meters, so that it can happen even with the larger bridge clearings on nice summer days that they are already completely occupied by some groups.



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## You can also be active alone or in pairs on the bridge clearings, without a group

For people without their own garden, only public green spaces are available for private exercise. However, for more complicated or foreign disciplines such as Qi-Gong or Tai Chi, a trainer or course leader is very helpful.

If one of the disciplines is announced in the hobby pop-ups, the course leaders there can also move their event to the outdoor area, weather permitting. There, for a small donation, anyone who wants to join the group can do so.

As with all cultural or artistic offerings, the goal here is to keep barriers to participation as low as possible for citizens.

## As in New York or London, "donation based Yoga classes" are also welcome on the bridges - both indoors and outdoors

Anyone can participate there and only needs to bring motivation, nothing else. Often this is sponsored by food companies.

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### OLD NEW TERRITORY WORLDWIDE

### LAW

### FINANCES

### IMPLEMENTATION

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## Frankfurt has many good clubs, which are complemented on the Frankfurt Bridges by smaller locations for couple dancing of all kinds

Whether it's salsa, tango or standard or modern dance, there are few small venues in Frankfurt besides the big dance clubs with a relaxed atmosphere where you can just drop in, have a glass of wine and - if you feel like it - dance a bit. If you go to the Ostpark in the summer evenings, you know the place where young people and adults play music with their own Bluetooth speakers and dance - mostly salsa, but also bachata, forro, mambo and much more.

On the Frankfurt Bridges, in addition to the hobby pop-ups where dancing can also be featured, there are three dance locations: one for all kinds of modern dancing on the East Arm of the bridges, one for Latin dancing on the West Arm of the bridges, and one at the top of the Kennedy-Allee slope that is designed for standard dancing.



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# Old New Territory Frankfurt

## THE PLAN

**BUILDINGS & BRIDGES**  
**URBAN GREEN & NATURE**  
**WATER**

**ENERGY**  
**TRANSPORT**  
**URBAN CLIMATE - GLOBAL CLIMATE**

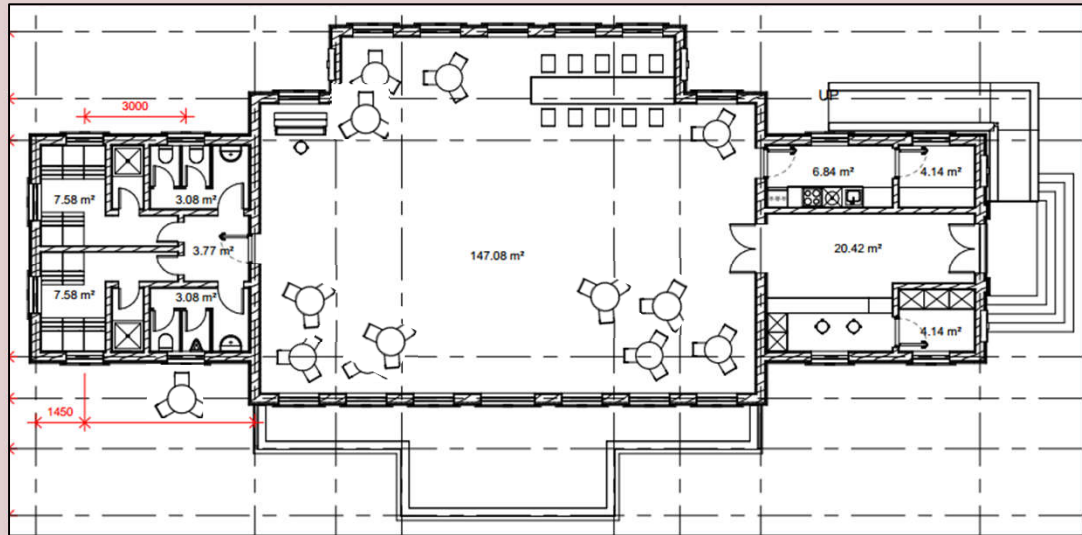
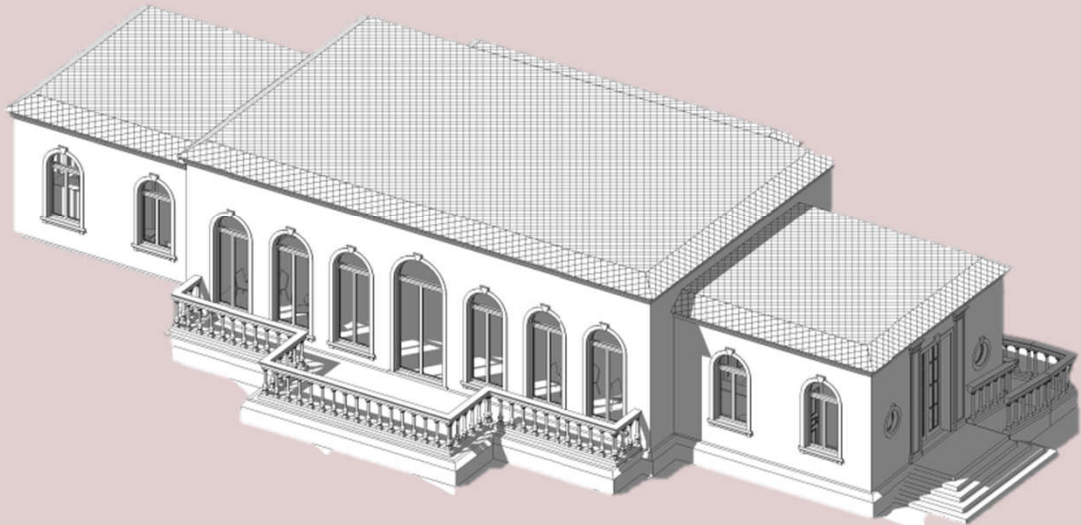
**ART & CULTURE**  
The Master Academy  
Music Pavilions  
Handicraft Traditions  
Hobby pop-ups  
Stage Art

**Exercise**  
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The dance house at the Kennedy-Allee slope is for social get-togethers, with the possibility of standard dance

The dance house has a large dance floor, but it has also a bistro character. It comprises a bar and a large outdoor terrace, so that you can also just to the place to drink coffee.

It can be rented for smaller parties and weddings, and accordingly has barrier-free access.

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## Conclusion: The Frankfurt Bridges offer a wide range of opportunities for exercise in everyday life

With the range of exercise on offer, be it in the direction of gymnastics, dance or for example martial arts, the Frankfurt Bridges make a contribution to counteracting the trend towards "online home cocooning".

By making all kinds of physical activity possible, both outdoors and in suitable premises, spontaneously and without months of membership etc., the bridges make an important contribution to the health of an increasingly ageing society.

All offers have in common that they are open for every citizen, offer a beautiful environment and above all have low entry barriers: Events are either sponsored or designed with marginal costs, as renting the locations is extremely cheap; the bridge clearings in the green are also available to commercial course providers, who in return can offer cheap deals to course participants.