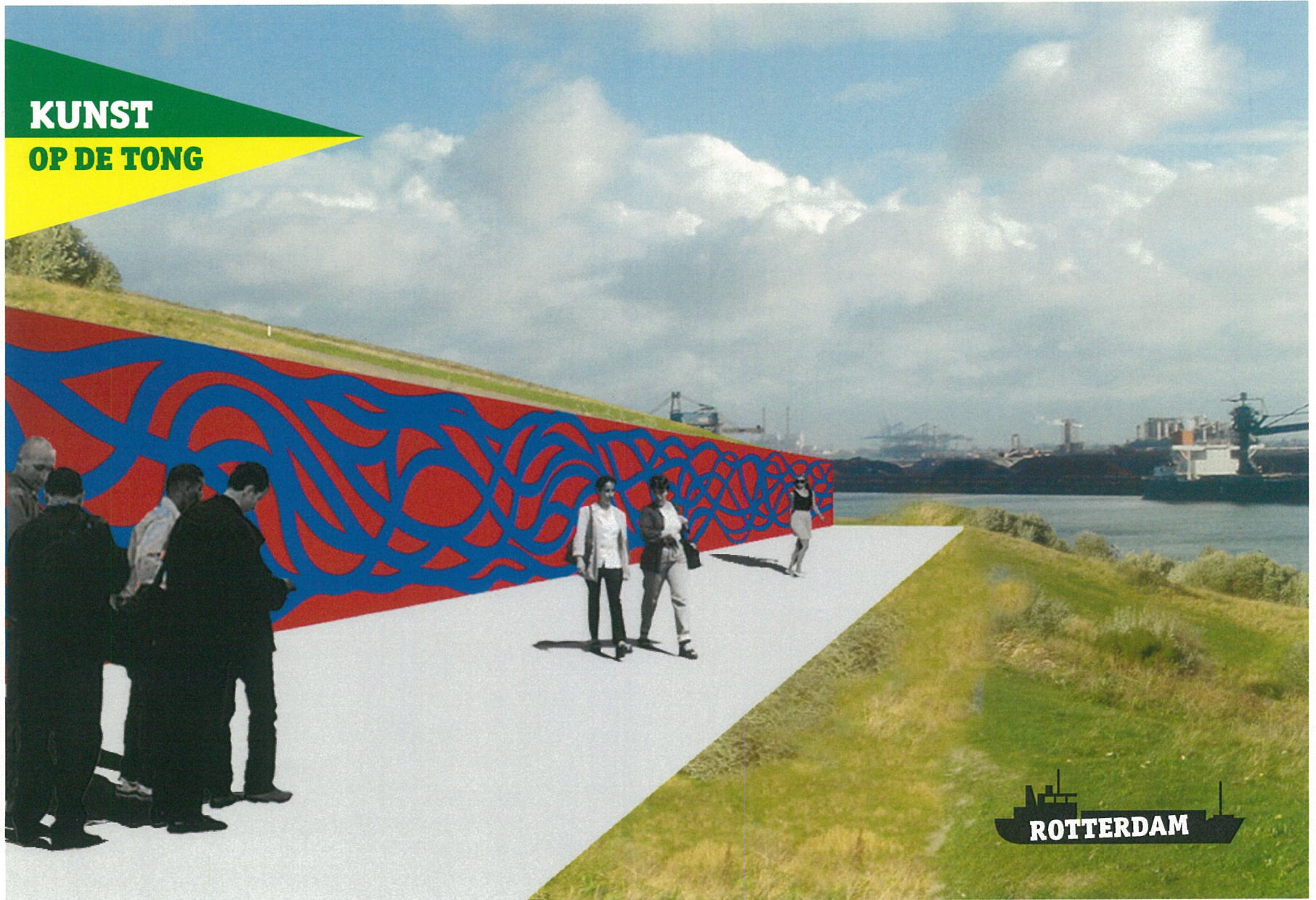


**KUNST  
OP DE TONG**



**ROTTERDAM**



# VOORWOORD

**De Landtong Rozenburg is een strook van vijftig tot tweehonderd zestig meter breed en elf kilometer lang, ontstaan bij de aanleg van Europoort door een deel van de uitgegraven grond voor havens daar te deponeren.**

**Ook kon door de aanleg het normale scheepvaartverkeer op de Waterweg gescheiden worden van de aan- en afvoer van bulkproducten in grote schepen in het Calandkanaal. In de loop van de tijd is er deels een ruige begroeiing gekomen, vliegas gestort op de kop van de tong en de stormvloedkering aangehaakt. Het Wereld Natuur Fonds heeft uitheemse koeien uitgezet. Bij de toegang vanaf de zijde van Rozenburg is het Educatief Informatie Centrum van de haven opgericht en er is een klein gebiedje ingericht voor allerlei stadsrandactiviteiten zoals kleine maneges.**

De Landtong Rozenburg kwam door een aantal omstandigheden in ons vizier. In de eerste plaats kwam het in de belangstelling als project voor verdere groen- en natuurontwikkeling bij de natuur- en milieuorganisaties in het kader van de aanleg van de Tweede Maasvlakte. De aanzet tot

verdere natuur en recreatieontwikkeling was er weliswaar maar kon versterkt worden toen in het kader van de dubbeldoelstelling van de Tweede Maasvlakte er parallel aan de havenontwikkeling extra mogelijkheden kwamen voor natuurontwikkeling.

Daarop volgde de groeiende interesse voor de specifieke landschappelijkheid voor het Rotterdamse Havencomplex bestaande uit chemisch- industriële bebouwing en terreinen voor logistieke activiteiten. Vanaf de landtong heeft men hierop een fantastisch uitzicht. Daarnaast is het een oord voor toeven en verpozen. Voor vissers, vogelaars, wandelaars en spotters naar schepen en het industriële landschap.

Wij vinden het een oord dat je in zijn waarde moet laten en dat je moet versterken. Dat gebeurde eerst al door het groenplan dat is ontwikkeld. Wij vinden tevens dat dit bij uitstek een plek is voor kunsttoevoeging. De voorbeelden zijn museum Hombroich bij Düsseldorf en museum Louisiana bij Kopenhagen. Wij hebben de architecten Philippe Vassal en Anna Lacaton, bekend van hun "landschappelijke" projecten, zoals het tijdelijke paviljoen voor de Documenta in Kassel en de verbouwing van het Palais de Tokyo in Parijs, gevraagd hun ideeën voor

deze toevoeging te ontwikkelen. De subtiële wijze waarop zij een basisplan maakten is een inspirerende aanzet voor de natuurlijke inpassing van kunstobjecten in het beoogde gebied.. Uitgangspunt blijft zowel de niet gestuurde natuurontwikkeling en het gewone gebruik van de Rotterdammers van de landtong.

Wij als initiatiefnemers vonden een welwillend oor bij het Havenbedrijf Rotterdam, de gemeenten Rozenburg en Rotterdam en een aantal bedrijven en particulieren om dit initiatief - naar wij hopen met vele anderen - te gaan dragen en te ontwikkelen.

*Namens de Stichting Kunst op de Tong*  
Jan Laan  
Wim van Krimpen

*Sitting in the morning sun  
I'll be sitting when the evening comes  
Watching the ships roll in  
And I watch 'em roll away again*

*Sitting on the dock of a bay  
... wasting time*

*(Otis Redding & Steve Copper)*







Road access to the site.



Road access to the site. Glass Greenhouses.





The 'neck'. Radar reach area border. Night-time view.



south-west-north panoramic view. current



south-west panoramic view to the sea side. current state







# KUNST OP DE TONG, ROTTERDAM.

Architecture does not need to be spectacular.

It simply needs to be extraordinary.

The Rozenburg site is extraordinary by itself.

We prefer a lack of general design, or landscape design, the site is as it is, as it is used.

The confrontation of the site with new functions has to be simple and strong, direct and radical.

It is a question of creating unexpected comfort and extremely well-being situations, poetical and unusual pleasures.

A series of built micro interventions, invisibles, serve as a platform, support and context for the open-air museum.

## TWO ZONES:

- The head; A series of constructions included and fixed in the relief, under the radar sweeping line.

They are randomly planted and added to the site, generating each one their own access paths in contact with the ground: solarium, café, restaurant, art pieces, exhibition halls and galleries...

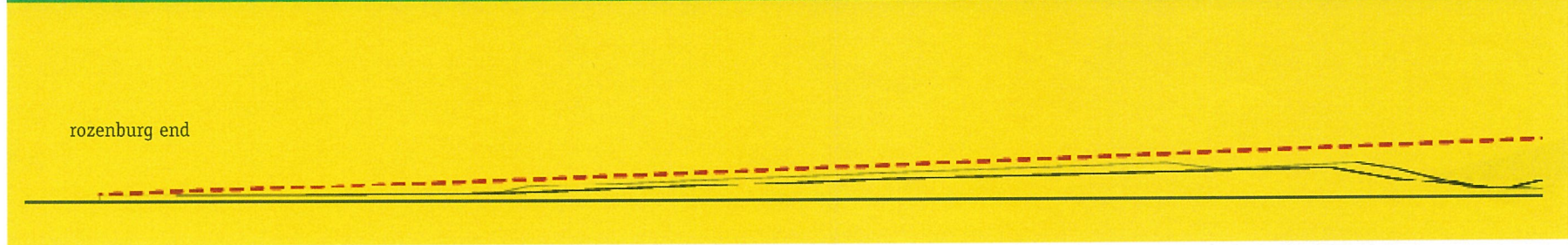
- The neck; The horticultural greenhouses, light, transparent and extremely economic (200/300 /m<sup>2</sup>) work as 200 m<sup>2</sup> landmarks. Their repetition and ratio, 1/5km, 2km afterwards, 6km, 10km... pointing regularly all along the road: artist workshops, art pieces, installations...

The project is built in the time and following an accumulation strategy. The first built element creates immediately the extraordinary. The following elements are added according to the wishes or the needs of the moment.

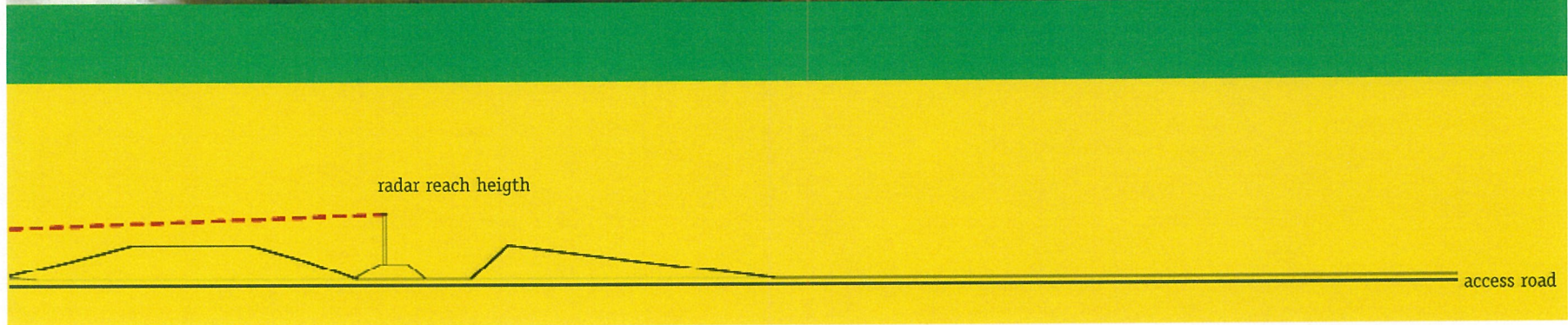
As it would be a collection. Neverending.

Lacaton & Vassal Architectes



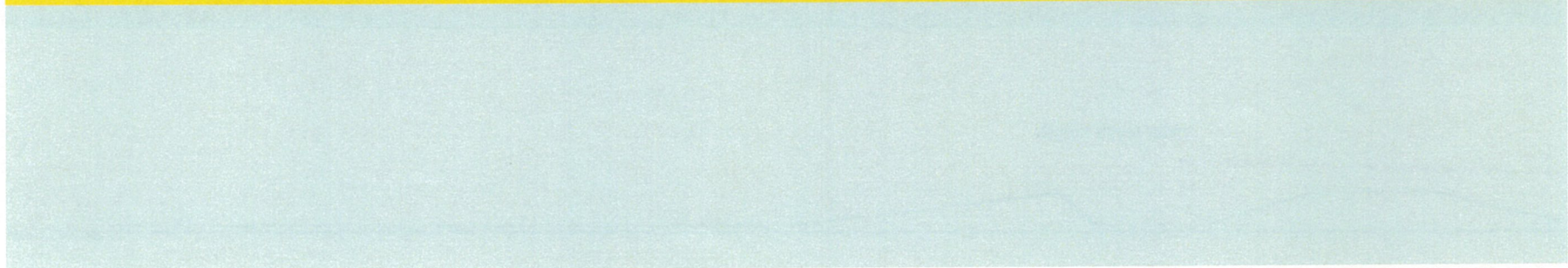


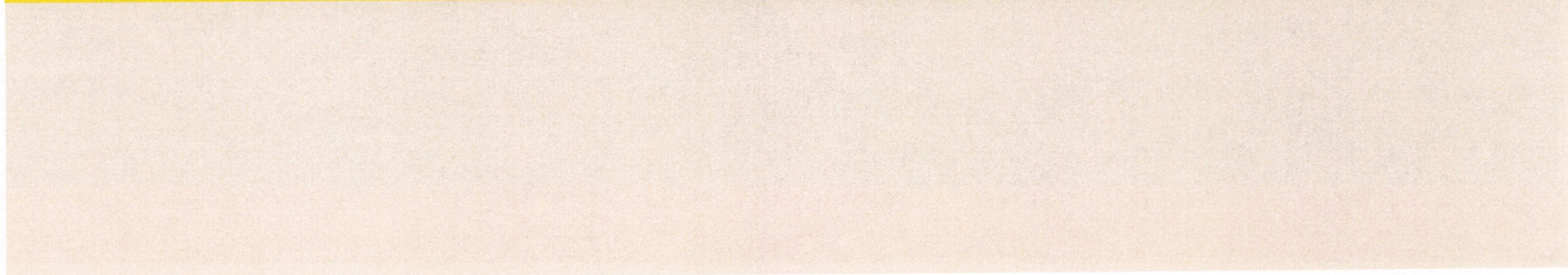
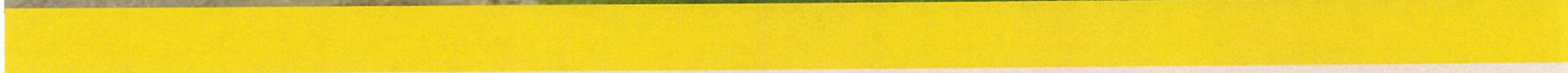
rozenburg end





south-west panoramic view. existing parking lot. current state







Temporary exhibitions

Artists studios. Permanent collection

Artists studios

Resident artists studios

Temporary exhibitions. Museum Office

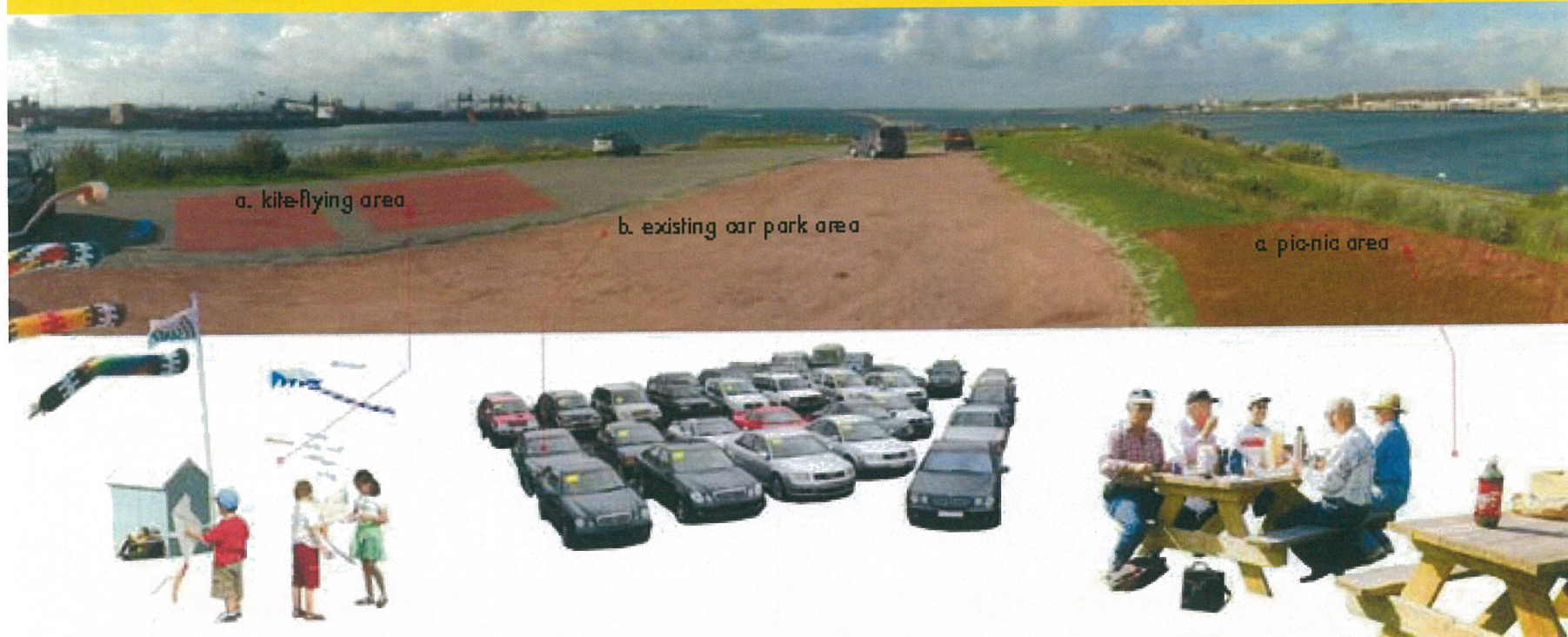
Temporary exhibitions. Cafe Bar

Information and welcome point

Restaurant. Cafe and solarium



Hill-top current state.



The site is exposed to a great variety of natural elements that offer a frame for recreational activities on its top. This activity is already present in site and nowadays involves families, kids or adults attending to site. This area is used at this moment as an improvised car park. It seems interesting preserving this use for the future, when more

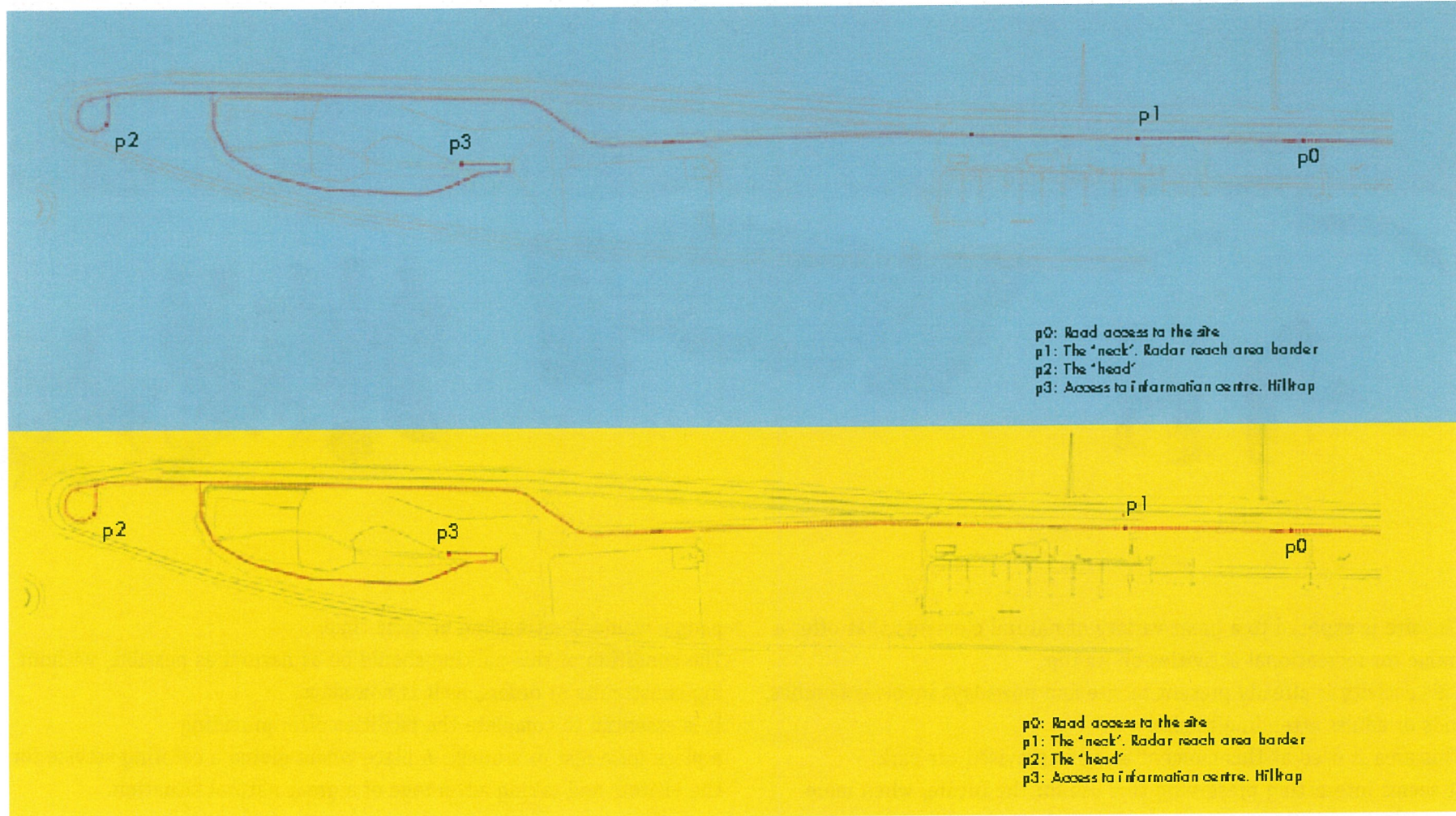
people would be attending at same time. The condition of this parking should be as natural as possible, without big constraints or orders, as it is nowadays. It is essential to complete the facilities offer providing a place for a rest or a break. A place where giving a catering service for the visitors and taking advantage of a great natural situation.

# EXISTING RADAR AND HEIGHT CONSTRAINT.

One of the most important presences on site is the navigation radar

belonging to the port authorities that is still operative nowadays. This radar sweeps the whole head area and it has kept the site flat since nothing can block its current range.

The museum, studios and restaurant spaces appear on shelter under the slopes, out of the radar field, as an addition to existing hills.





Existing radar tower.



Hill-top. Current state.



Hill-top. Access to Information centre. Roof view.

# CIRCULATION SYSTEM AND ACCESSES.

The Rozenburg size gives the possibility of developing an artistic concept very linked to the visitor's movement around the site. As it happens in other open-air museums, there is an interesting game between art-pieces and time, time periods of space and walk. Visitors become nowadays active actors when coming to the site in order to spontaneously fly kites, ride horses or come for a pic-nic. This

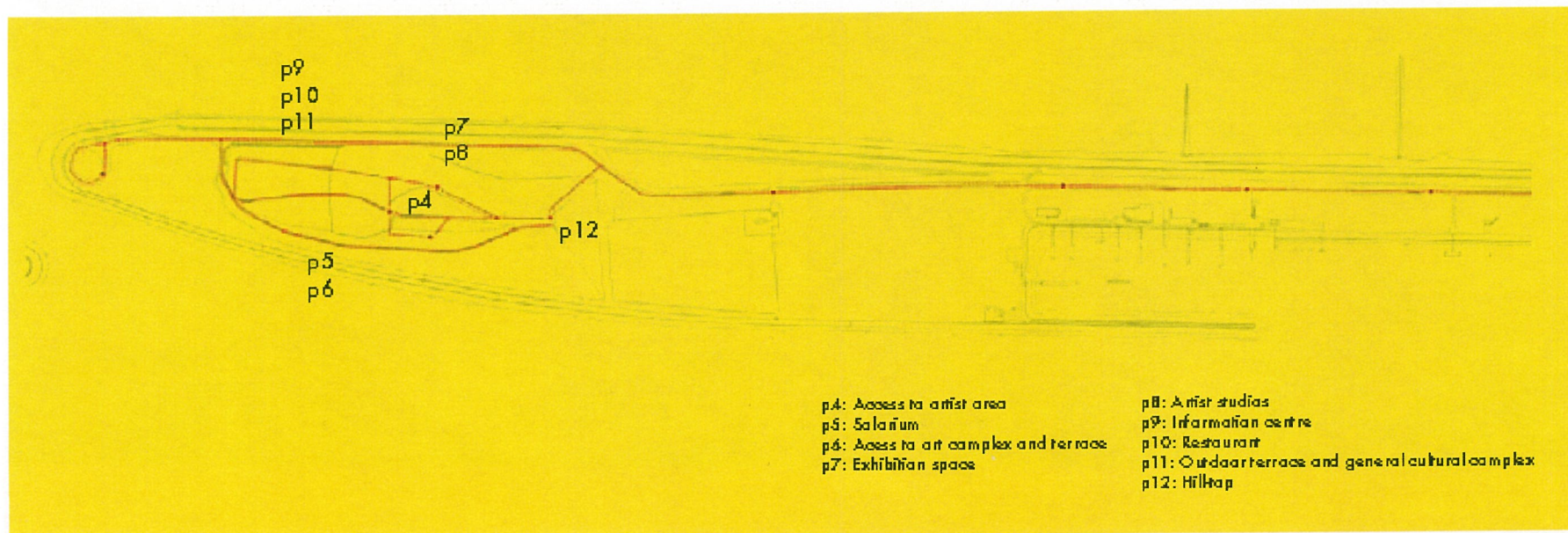
active and participative attitude is not that evident if attending to a museum; where visitors, artists and curators are separated physically and temporally and they do not interact between them.

However, with the new Rozenburg Museum, we search how to integrate the walking people and visitors with the artistic creation.

How to turn the spectator static position into something active where the link between art-pieces (or museum spaces) and landscape is pleasant for the visitor.

A series of exceptional and personal working places for each artist.

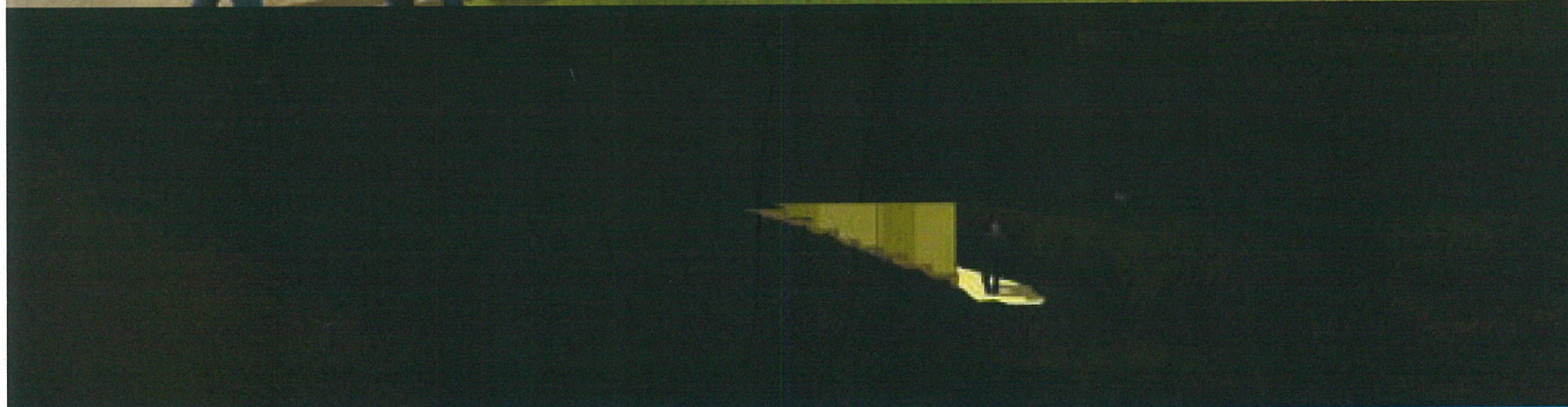
A series of sheltered spaces for the visitors.



Access to artists area. Roof view.



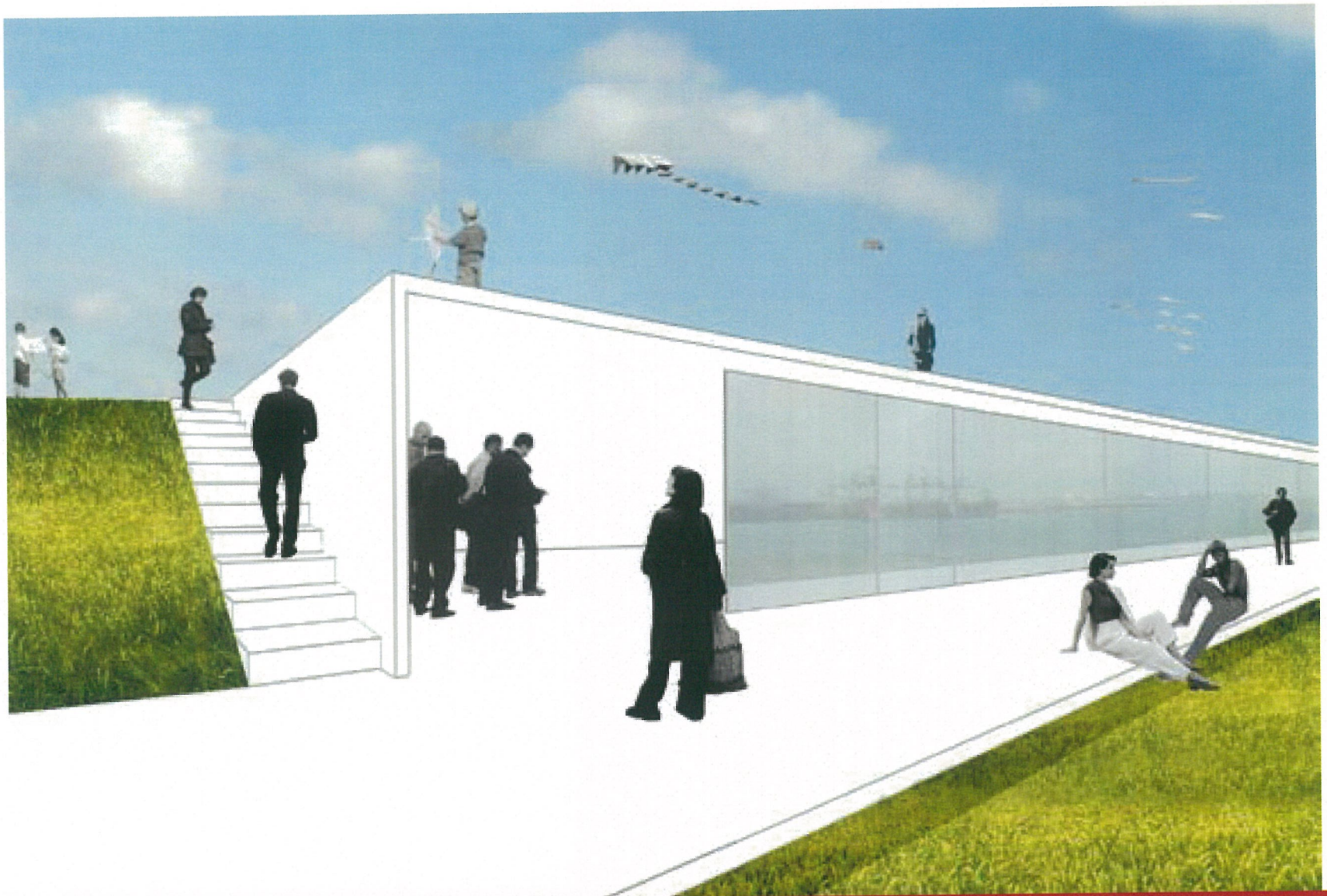
Access to artists area. Roof view. Night-time.





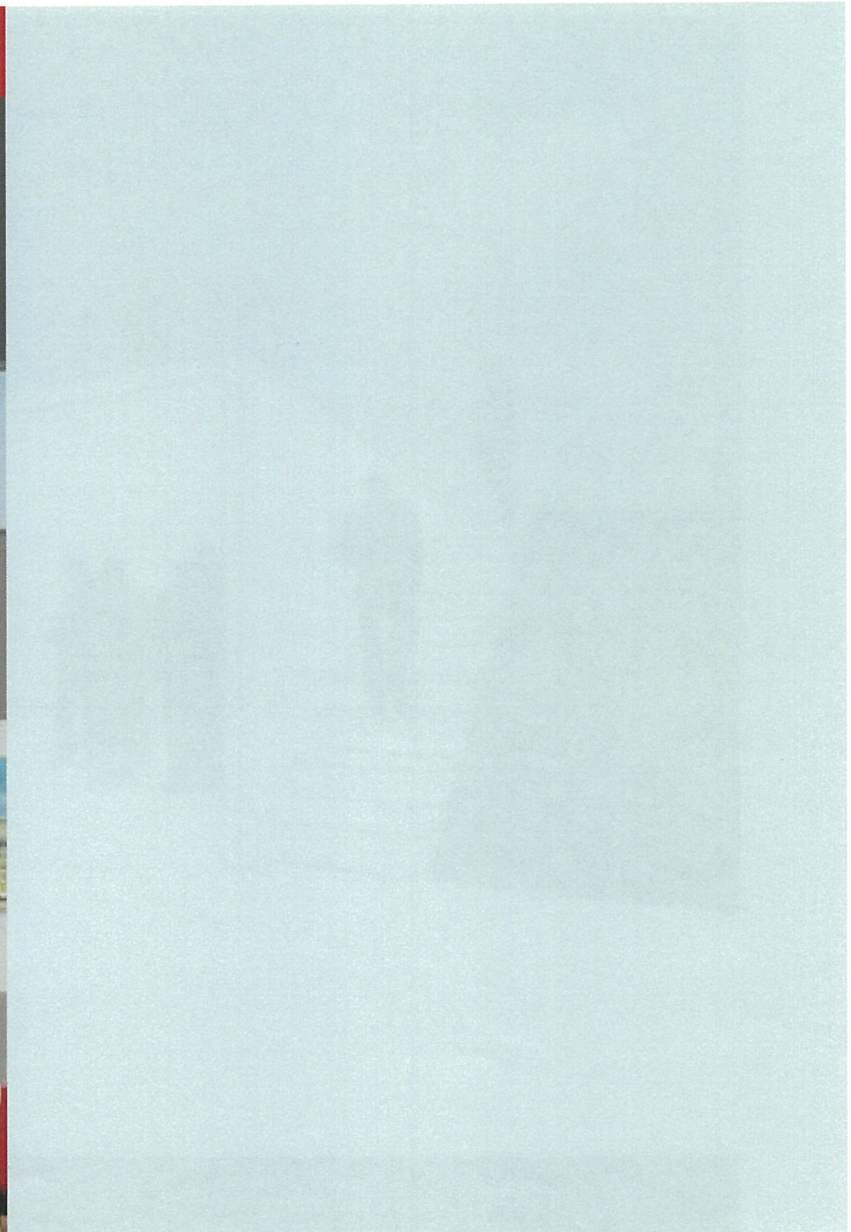
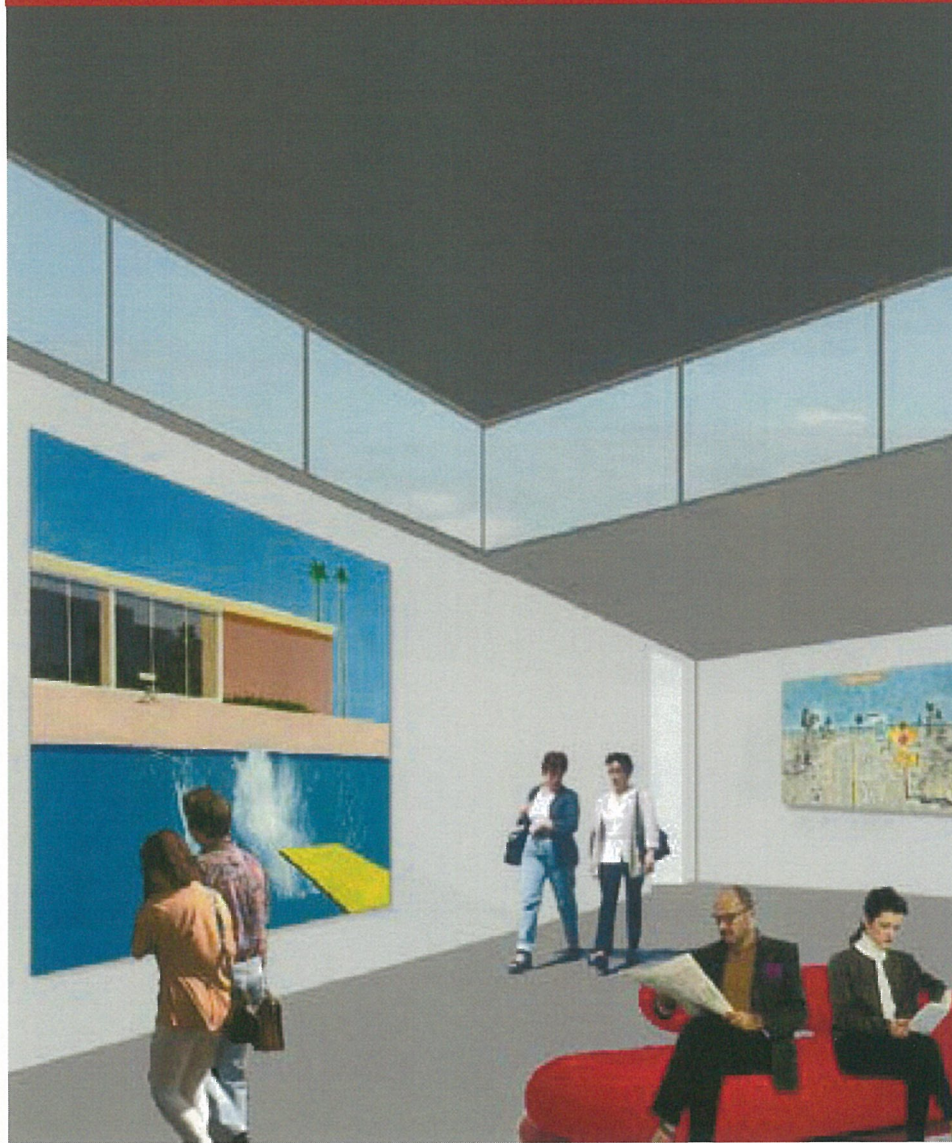
Solarium

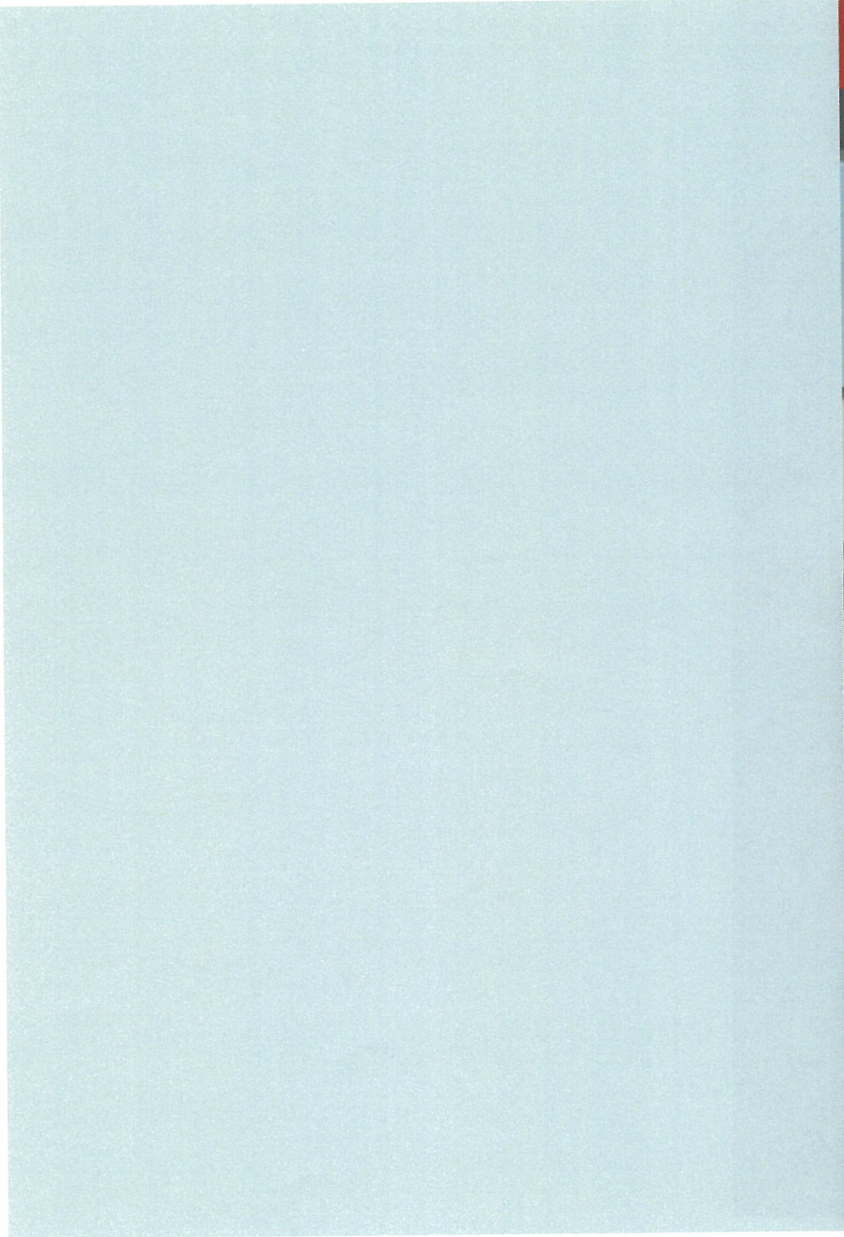




Access to cultural complex and exterior terrace.

Exhibition space. Interior view.



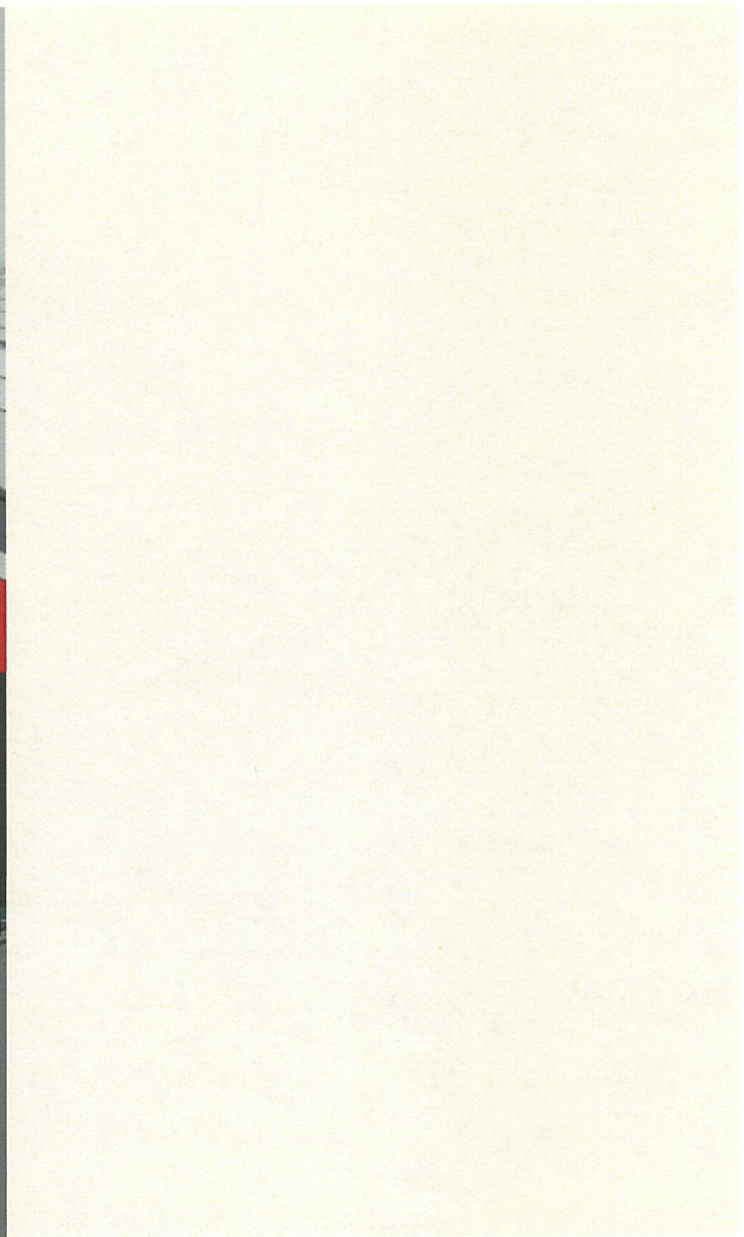


Artist studio. Interior view.





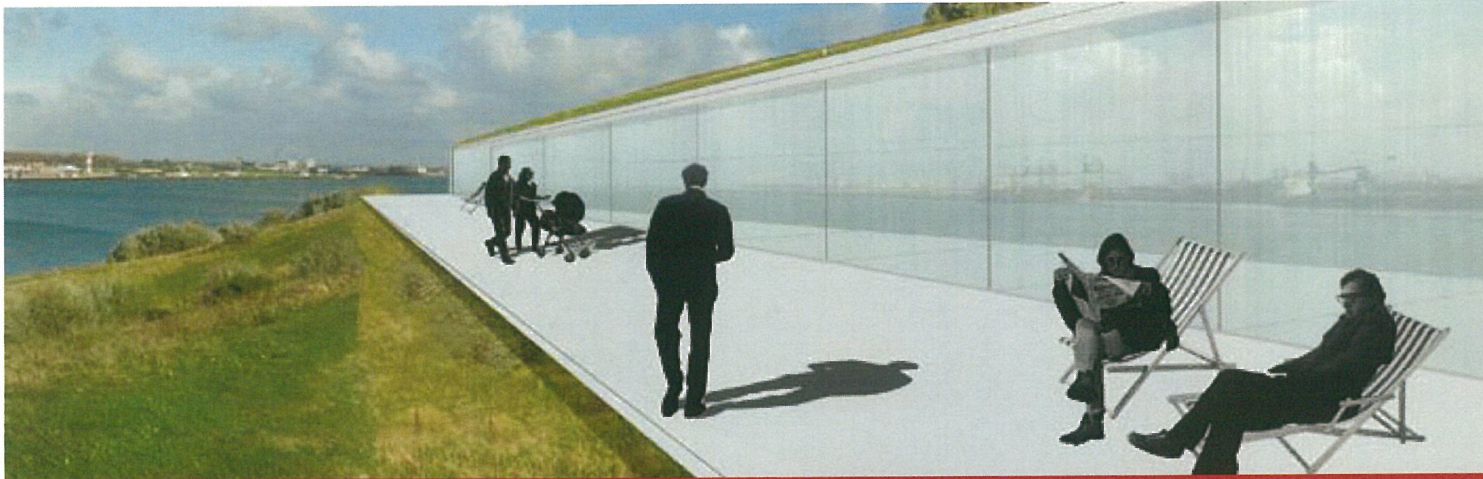
Information centre. Interior hall.



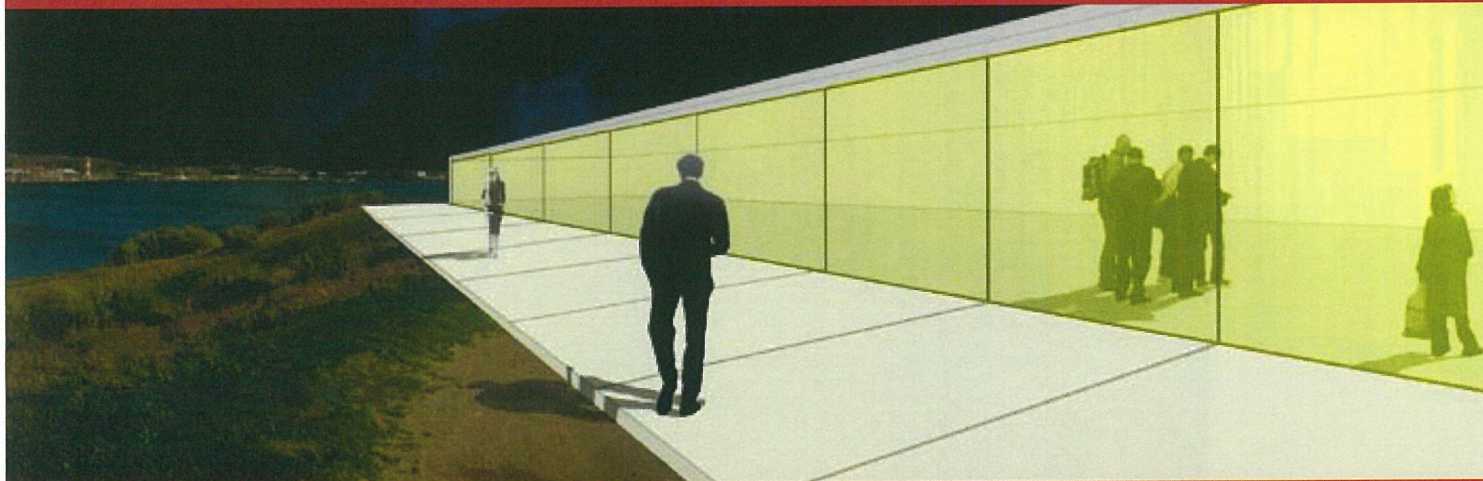


Information centre. Interior hall.



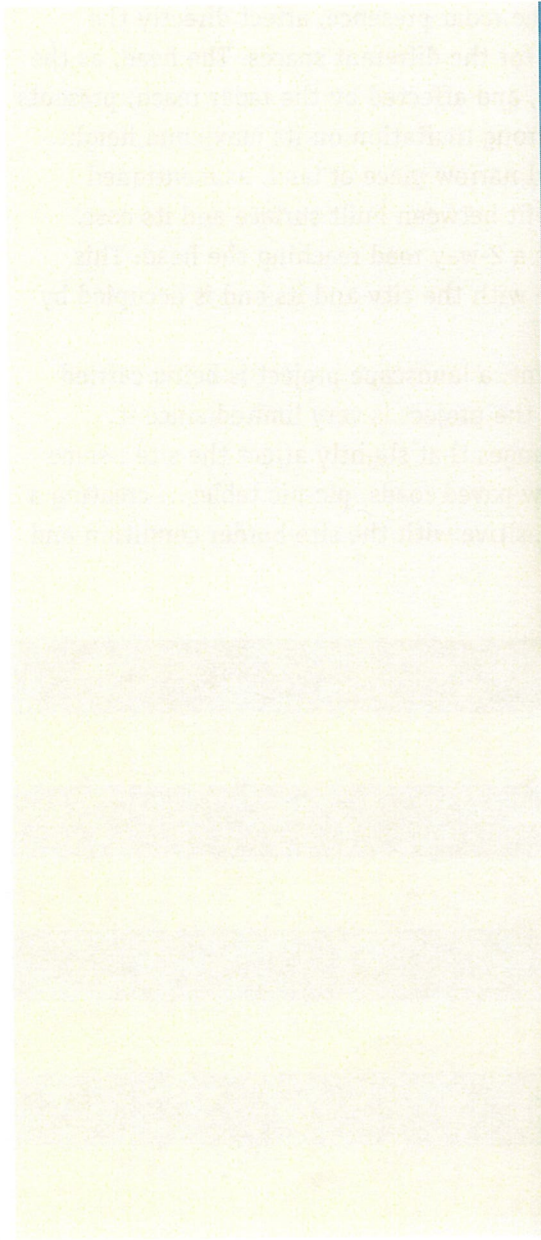


Exit to outdoor terrace and general cultural complex.



Night-time view.





Hill-top view towards the temporary exhibition area.



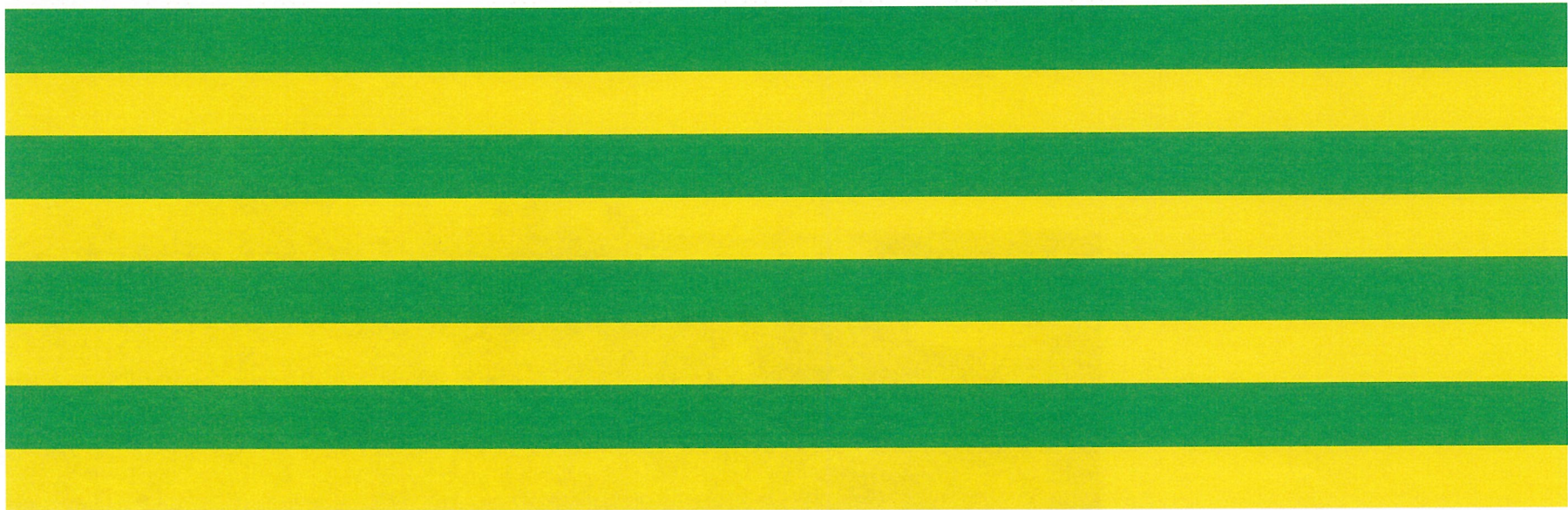
# ROZENBURG SITE, THE HEAD AND THE NECK.

Rozenburg is a piece of artificial land marking the end of the Rotterdam Port, separating river and navigation channel. Despite its artificial condition it is perceived as a great natural place, it is a place where people go to enjoy a hard and exciting surroundings, flying kites or ride horses; to feel alone.

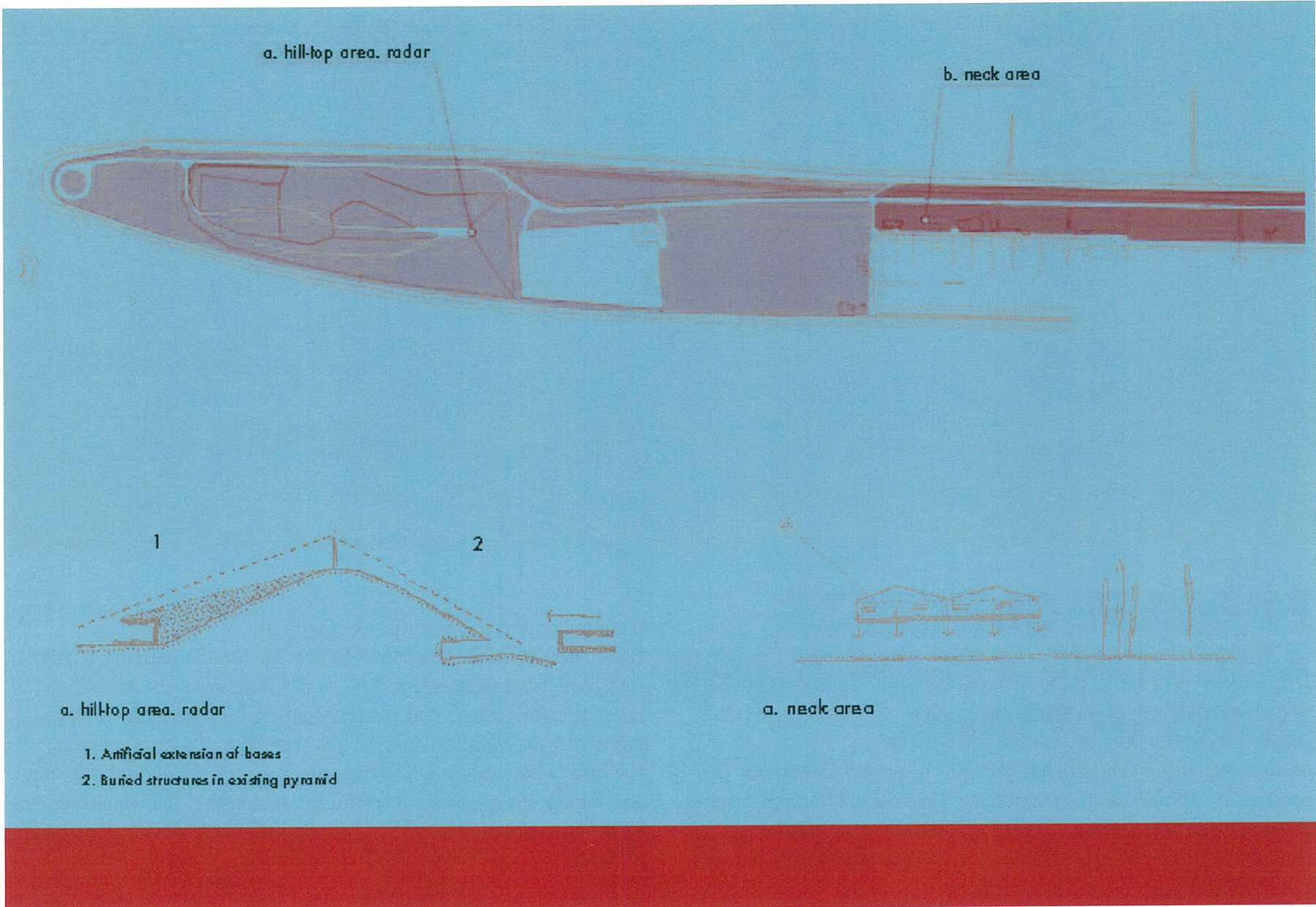
Rozenburg site is divided in three parts easily differentiated -the land part connected to the city, the head and the neck- Its size, completely disproportionate, extremely narrow and long, offers a great chance for exploring new ways of occupation.

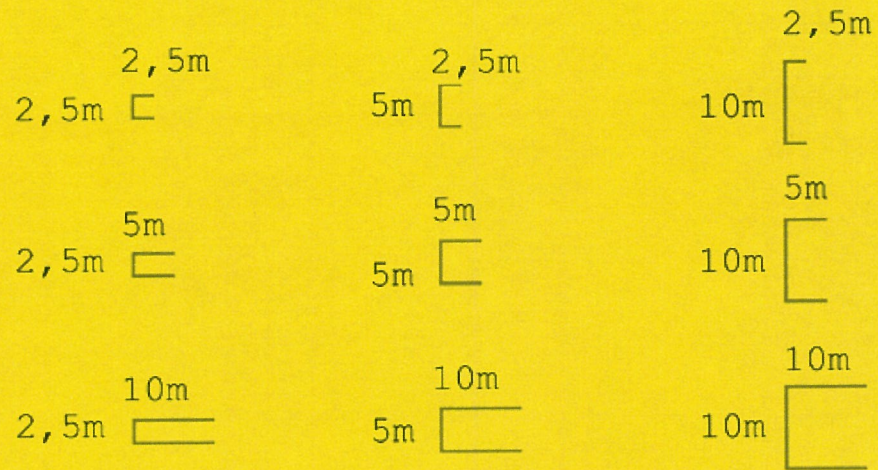
These constraints, as well as the radar presence, affect directly the building typologies proposed for the different spaces. The head, as the most exposed part of the site, and affected by the radar reach, presents a hard environment with a strong limitation on its maximum height. The neck, a disproportionated narrow piece of land, as mentioned before, needs a maximum profit between built surface and its cost. The main access to the site is a 2-way road reaching the head. This road links the Rozenburg site with the city and its end is occupied by an improvised parking.

As part of the site development, a landscape project is being carried out. However, the interest of the project is very limited since it proposes a series of small changes that slightly affect the site : some ground movements, trees, new paved roads, pic-nic tables... creating a fake sub-urban frame, not sensitive with the site border condition and its powerful nature.









## PRECAST CONCRETE AND SOME ASSEMBLAGE INSTRUCTIONS.

As a consequence of the site analyse and the project intentions, the constructive system has to be extremely simple and effective. A series of precast concrete sections, chosen according to the different spatial requirements are transported by boat to the site and installed on site

sheltered on the slopes of the existing hills.

This first step should be enough for starting up the museum activity with some basic elements, such as: artists studios, some exposition halls... providing an initial comfort state easily improvable in later steps with the addition of other architectural and comfort devices.

The idea is initially installing the less necessary, almost nothing, for starting up. An extremely powerful set of elements that would set the basis of a evolving system that preserves the site's raw and wild current condition.

Precast concrete. Site Installation. Construction.

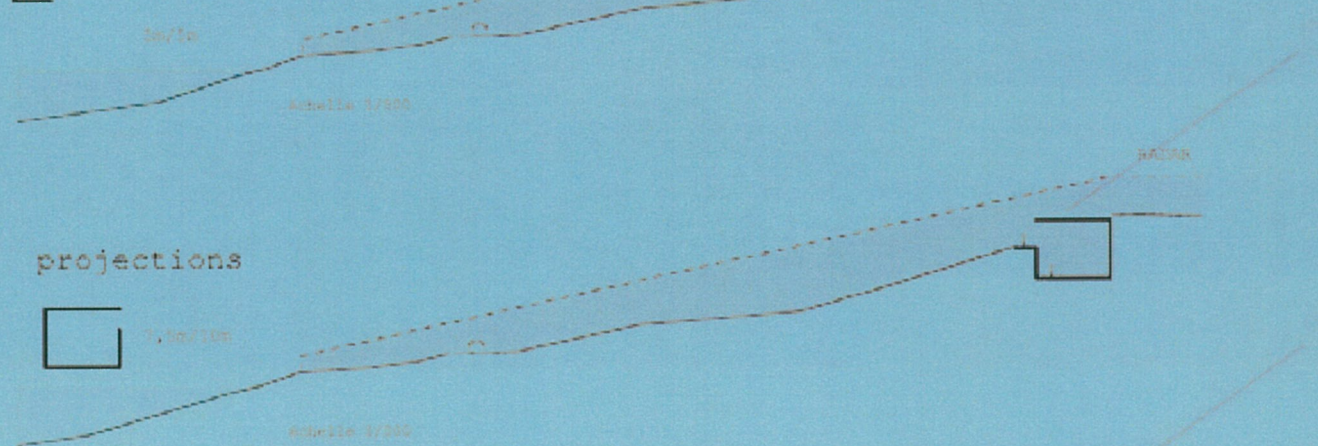


# GENERAL CROSS SECTIONS. THE HEAD.

ateliers



projections



expositions



solarium

□ 1,50/2,50

RADAR

restaurant

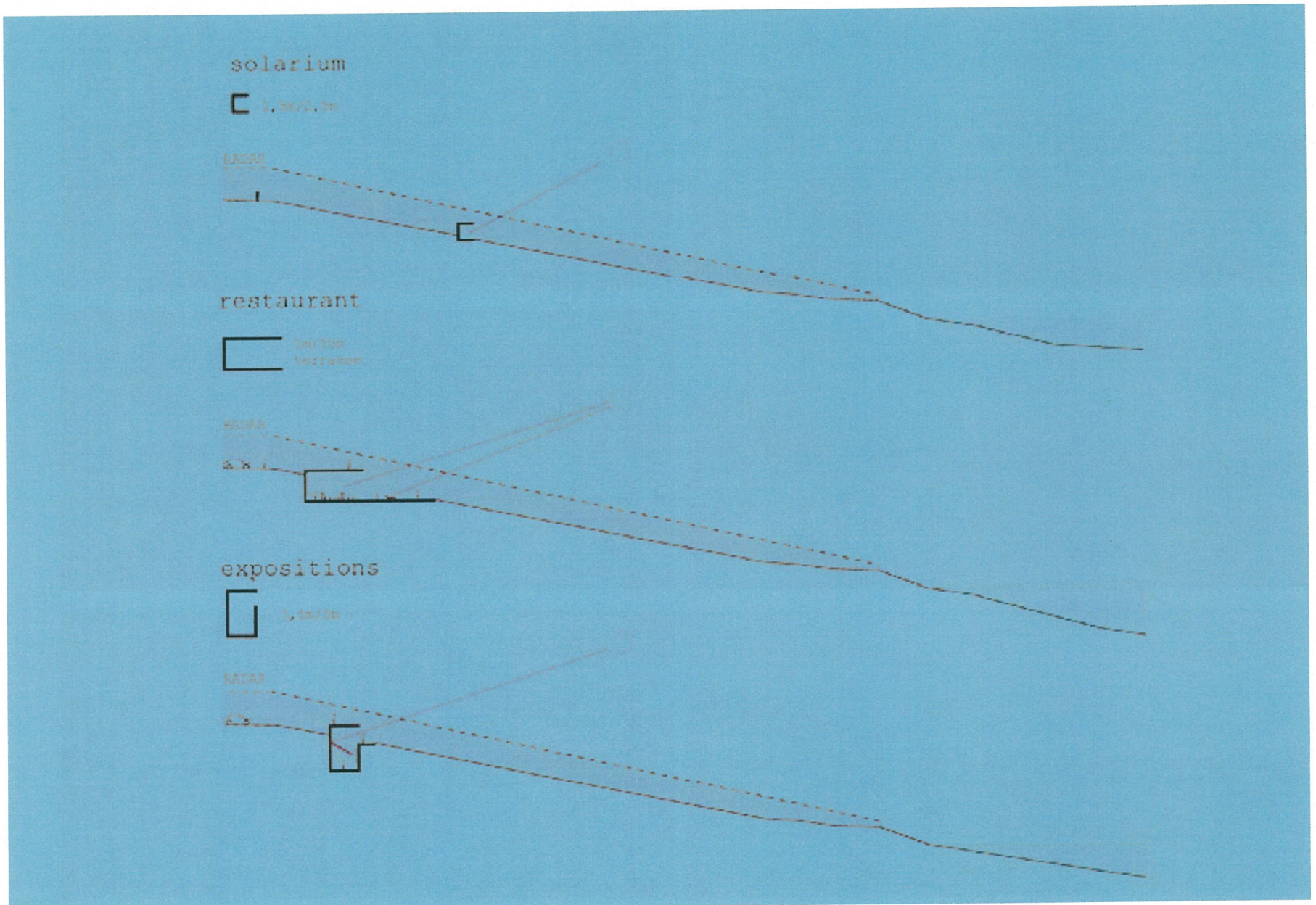
□ 200/100  
terrace

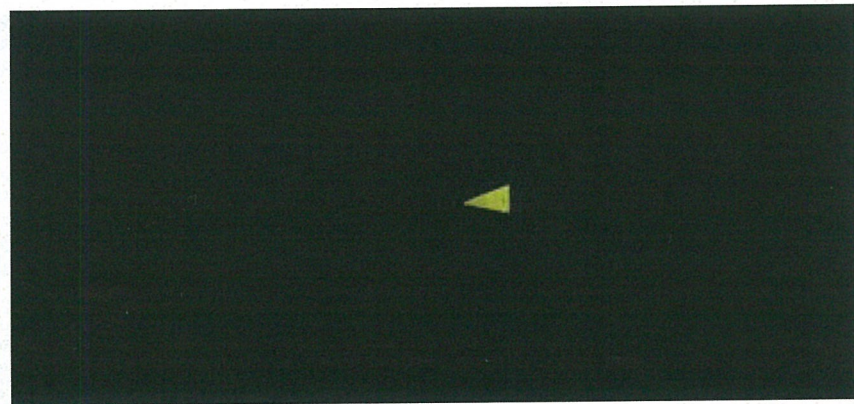
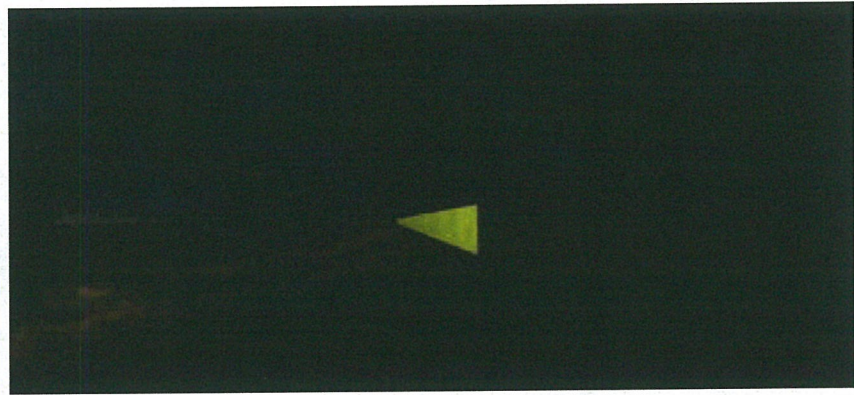
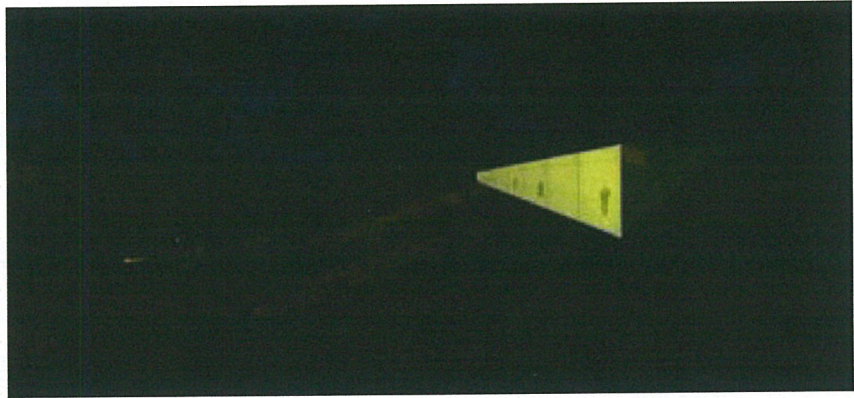
RADAR

expositions

□ 1,50/1,50

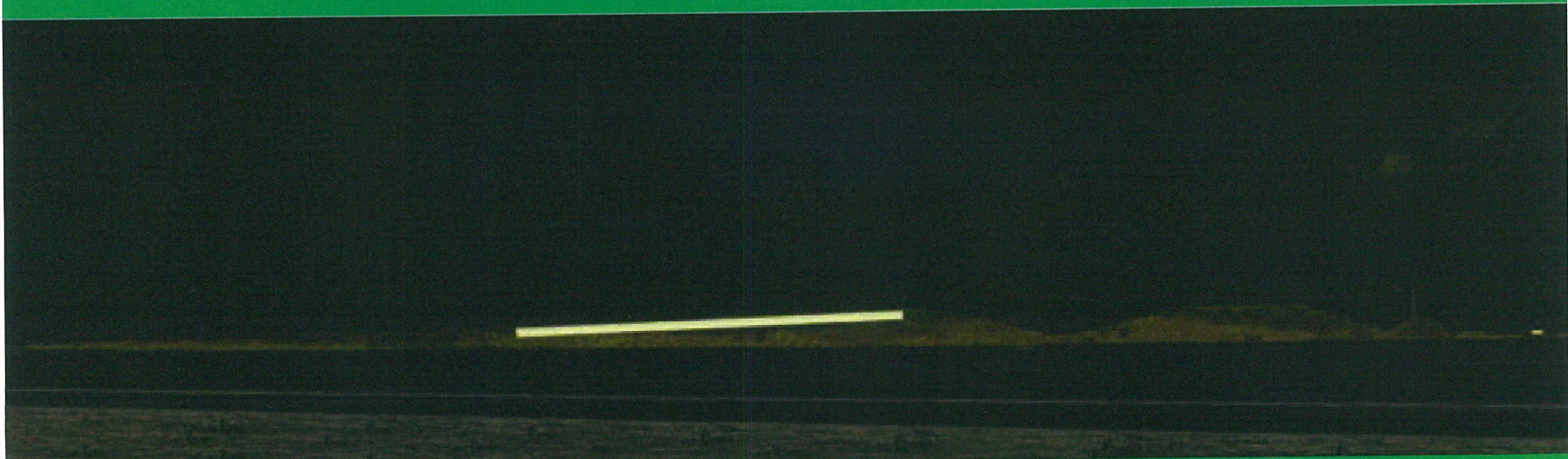
RADAR







Site view from boat in port side.



Night-time view.

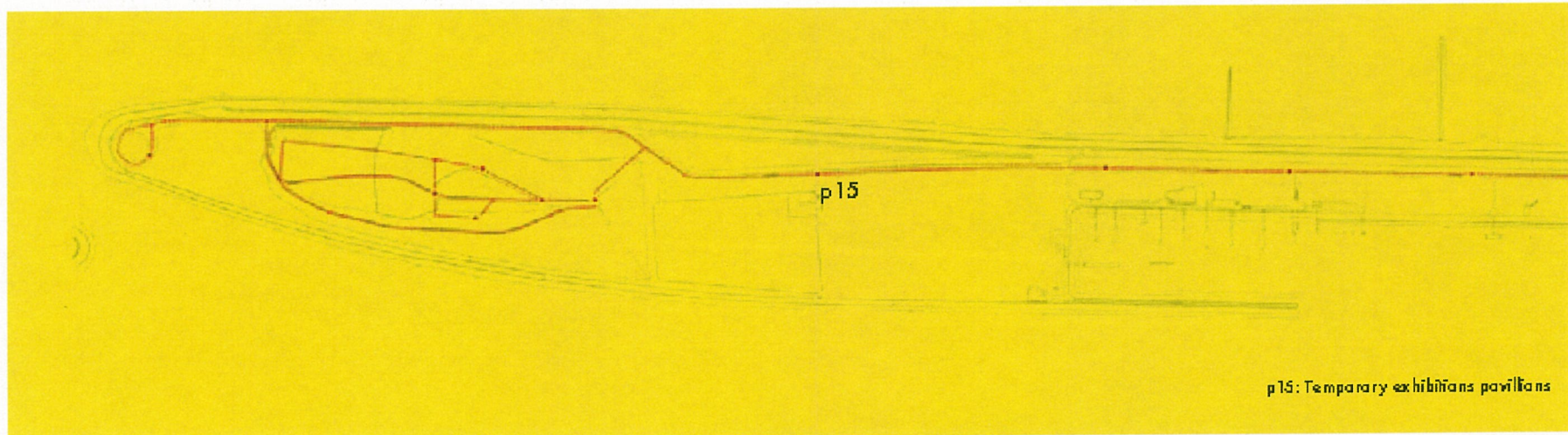
# GREENHOUSE CONSTRUCTIONS. THE NECK.

Due to its particular situation and size, the neck needs of a very precise approach. Regarding the head, this zone offers less buildable surface and the existing should be the more profitable as possible. Following this principle, the greenhouse construction and its technology, offer a great relation between space quality, price and built surface.

The greenhouse would point the road accessing the site, hosting offices and other administrative spaces, but also working and exhibition spaces -such as the projects that our agency is currently carrying on for the Documenta Art Exhibition, in Kassel.

A usual visitor would drive by the greenhouses, almost without

realising what there is inside, following the road as it has always done. Once in the existing parking and having visited the information centre, hidden on the hill slope, the visitor would receive instructions for walking back to the greenhouses and have a look. Again, a present but independent activity. Immersed in a magnificent surroundings but still keeping the feeling of being alone.

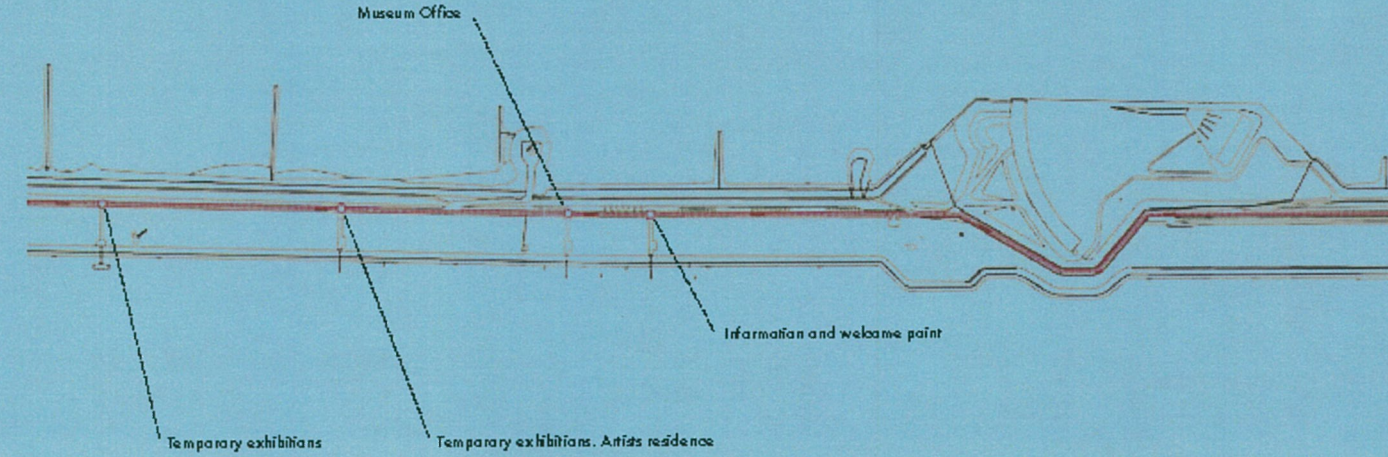
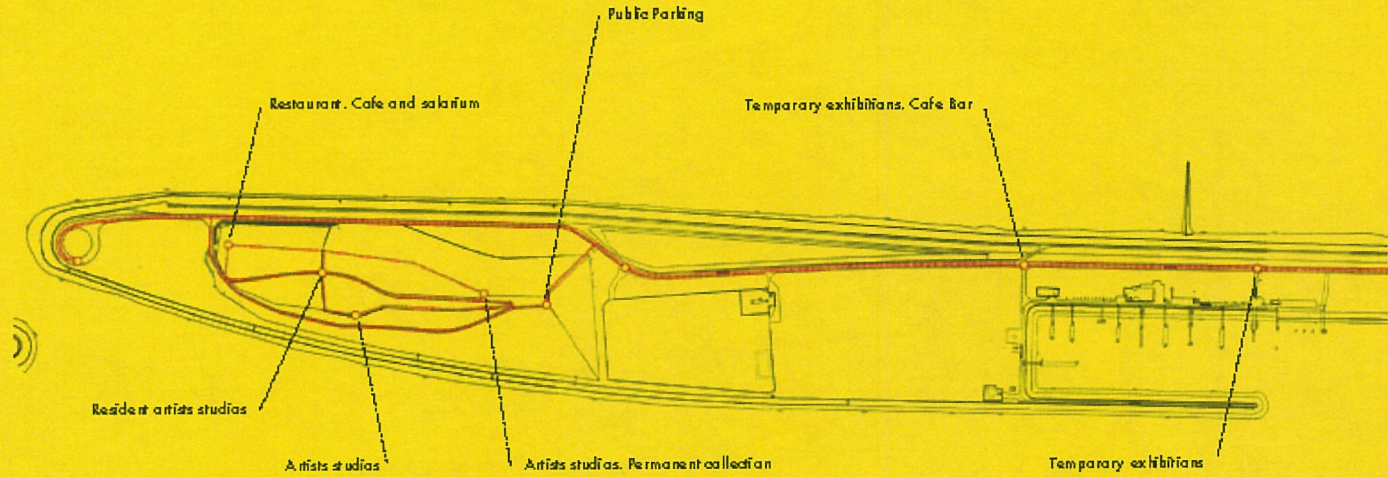




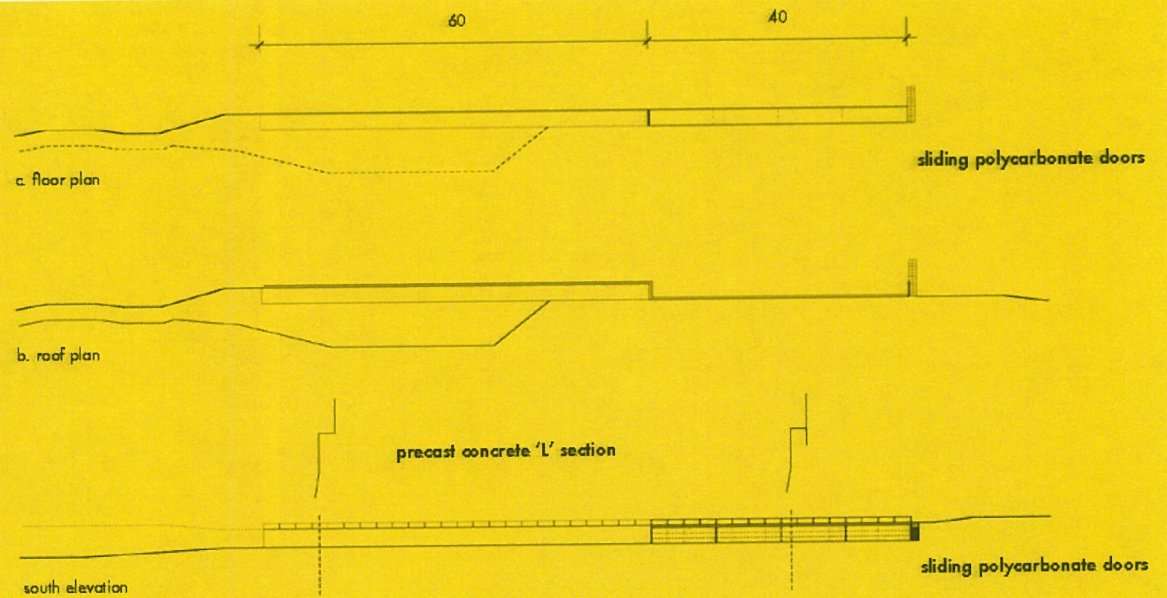


Temporary exhibitions pavillion. Greenhouse Interior.

# ROZENBURG OPEN-AIR MUSEUM GENERAL PLAN.

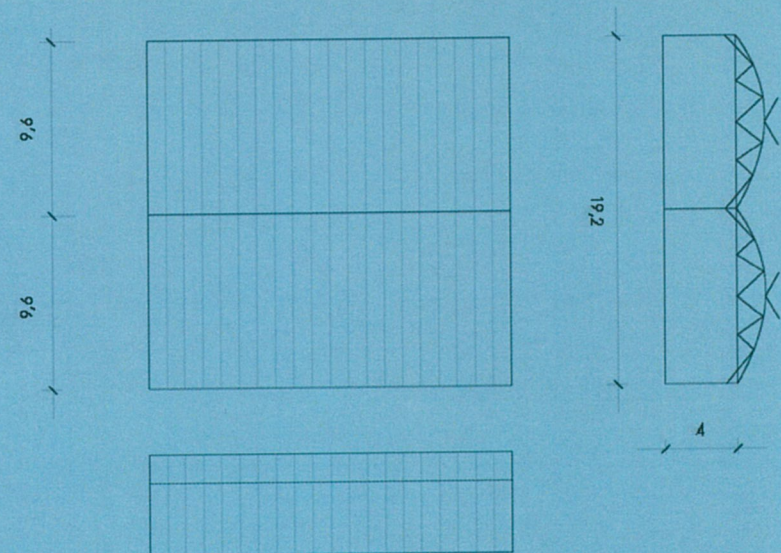


## THE 'HEAD'. PRECAST CONCRETE CONSTRUCTIONS.



## THE 'NECK'. HORTICULTURAL GREENHOUSES.

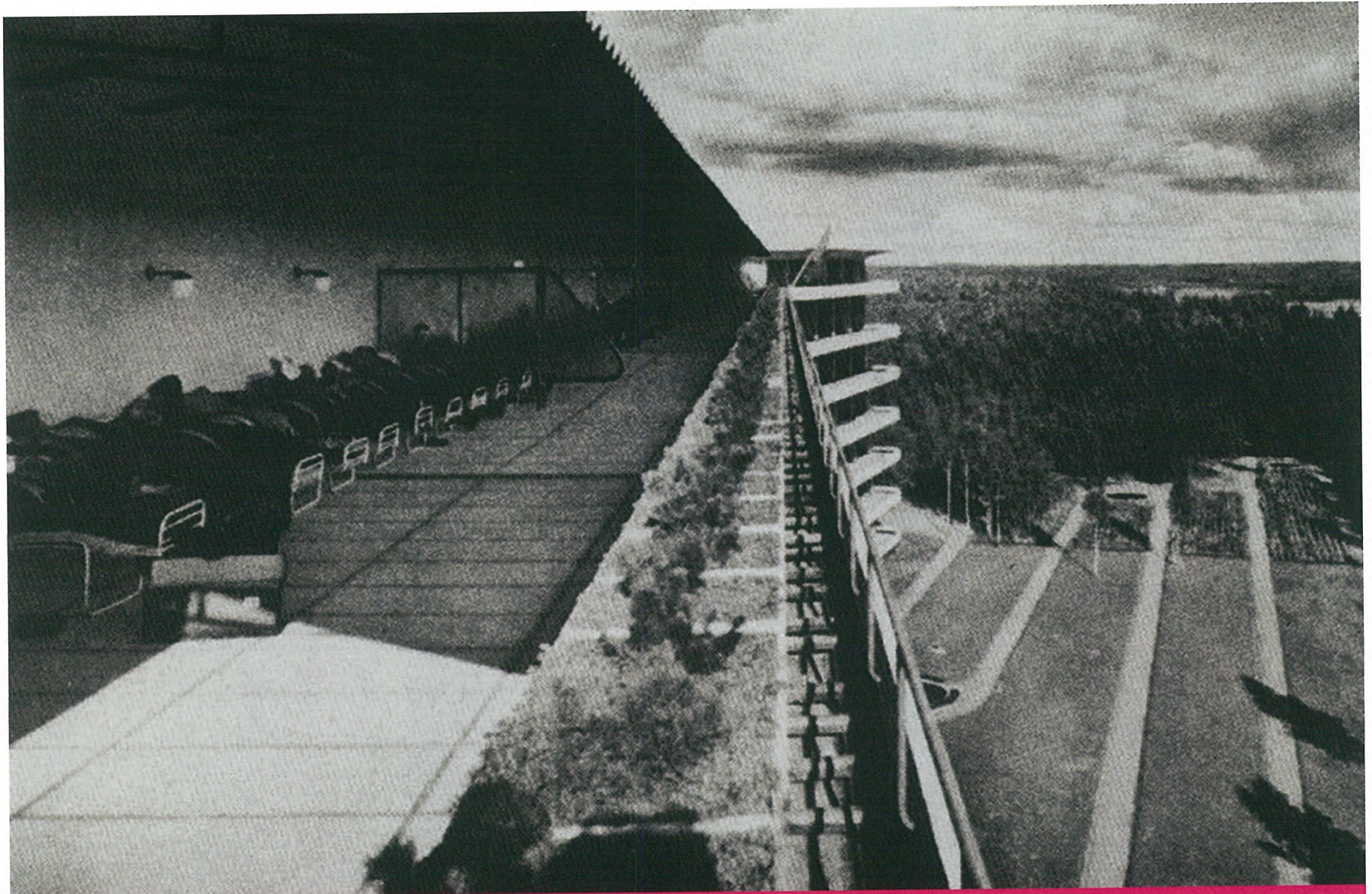
200 m<sup>2</sup> (cost: 200-300 /m<sup>2</sup>)





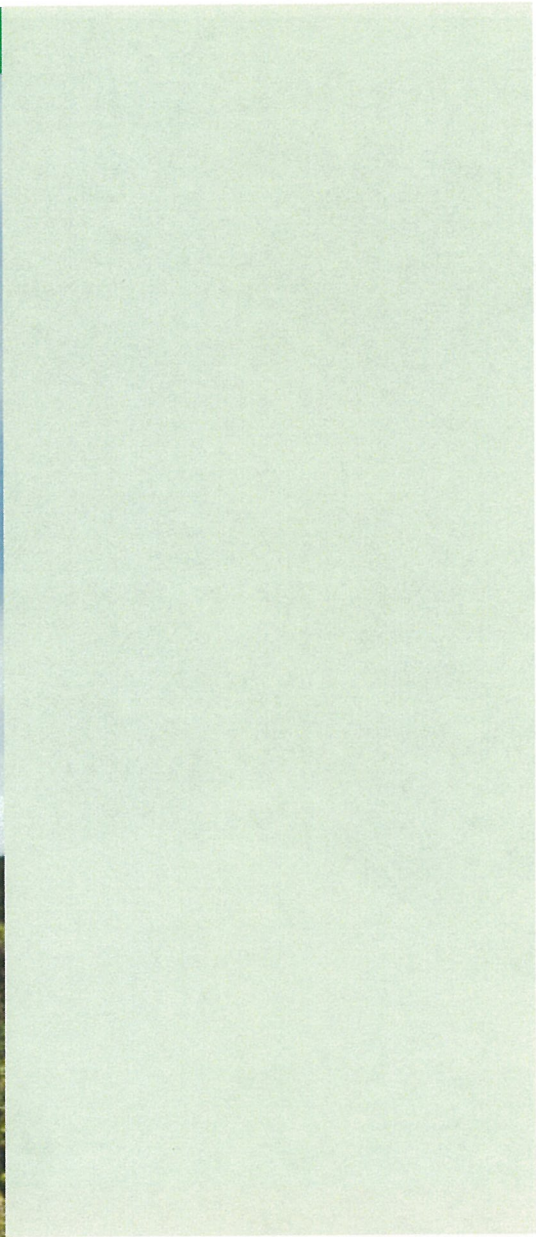
Swiss Alpine Highways, Saint-Gothard, Switzerland.



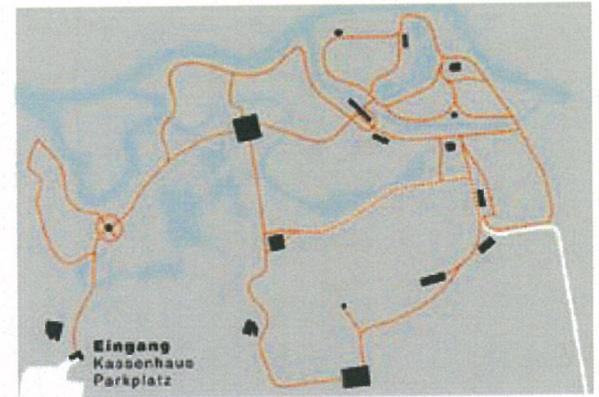


Paimio Sanatorium, Paimio, Finland. Alvar Aalto (1933)

Project 222, Private House, Wales. Future Systems (1994)



Stiftung Insel Hombroich Open Air Museum, Dusseldorf, Germany. Erwin Heerich,  
Oliver Kruse and Katsuhito Nishikawa (1992-1995)





Project 222, Private House, Wales. Future Systems (1994)

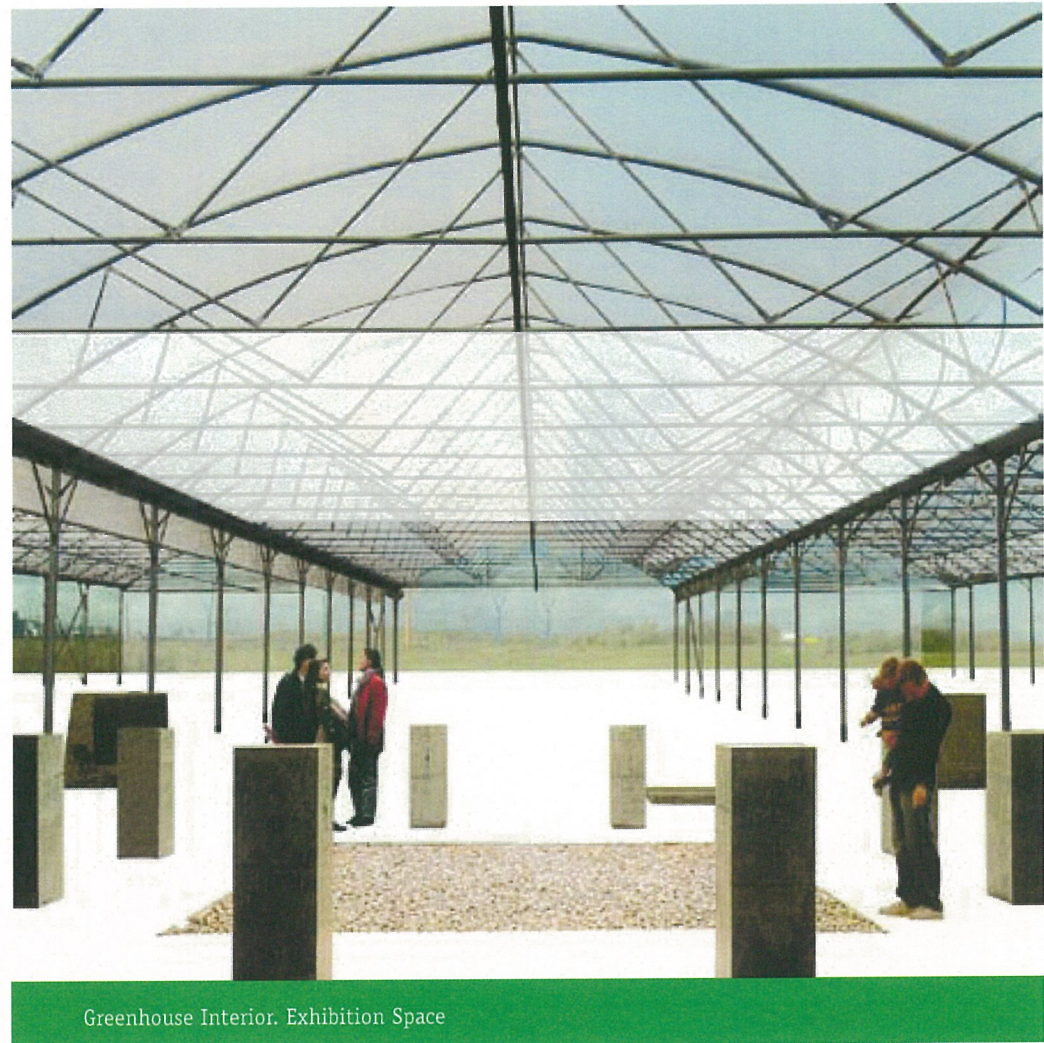




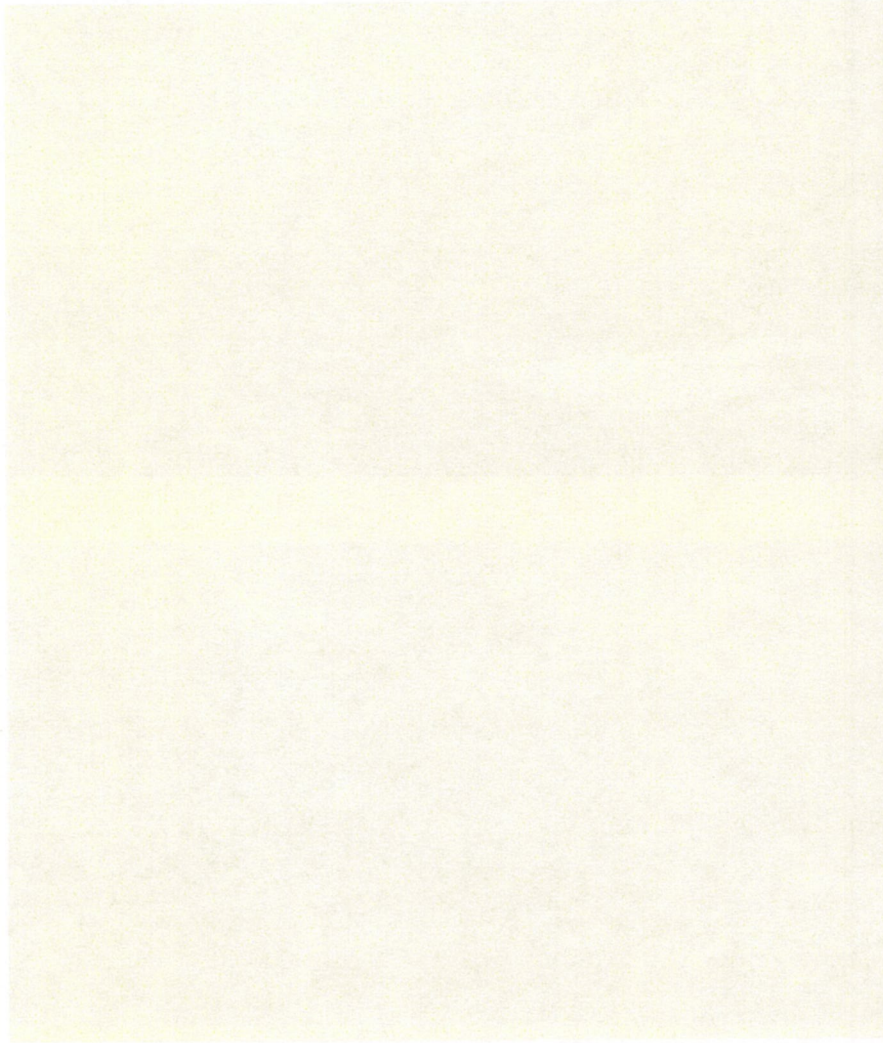
Access to cultural complex and exterior terrace, sculpture Fernando Botero



Exhibition space. Interior view.



Greenhouse Interior. Exhibition Space



Greenhouse Interior. Exhibition Space



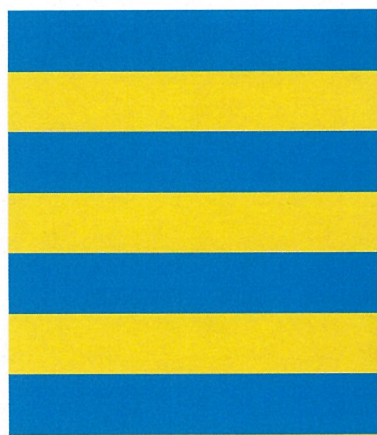
Hill-top exhibition space. South-west view. Sculpture Ulrich Rückriem



Hill-top exhibition space. South-north view. Sculpture Ulrich Rückriem



Joep van Lieshout



Joep van Lieshout, he heads



Koen van Mechelen, Kippenproject

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Wim van Krimpen, directeur Gemeentemuseum Den Haag

Jan Laan, directeur ROM-Rijnmond

Joop van Oosten, voorzitter Raad van Bestuur, Koninklijke BAM Groep N.V.

Christine Lammerts, secretaris

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Isabelle Vries, projectmanager Havenbedrijf Rotterdam N.V.

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Christine Lammerts, secretaris

## Comité van aanbeveling

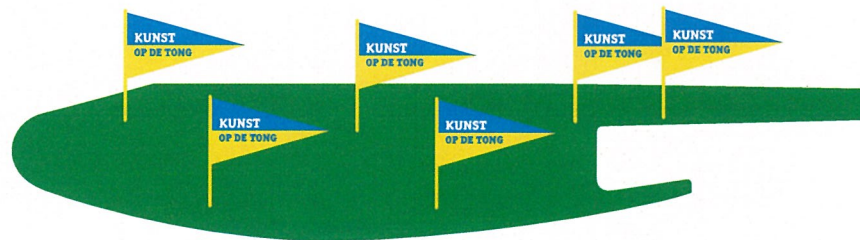
Yvo Opstelten, burgemeester Rotterdam

Jan Franssen, Commissaris van de Koningin Zuid-Holland

Wim Pijbes, directeur Kunsthal Rotterdam

Adriaan Geuze, landschapsarchitect

Olaf van Calderborgh, directeur Caldic Chemie





**KUNST**

**OP DE TONG**