KUNST
OP DE TONG

ROTTERTAM
VOORWOORD

De Landtong Rozenburg is een strook van vijftig tot tweehonderdzestig 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 begeleiding gekomen, vliegflags 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 milieueorganisaties 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 subtiele 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)
DE TONG
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 /m²) work as 200 m² landmarks. Their repetition and ratio, 1/5 km, 2 km afterwards, 6 km, 10 km... 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
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.
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.

Legend:
- p4: Access to artist area
- p5: Skalaum
- p6: Access to art complex and terrace
- p7: Exhibition space
- p8: Artist studios
- p9: Information centre
- p10: Reunions
- p11: Outdoor terrace and general cultural complex
- p12: Hilltop
Access to artists area. Roof view.

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 constrains, 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, picnic tables... creating a fake sub-urban frame, not sensitive with the site border condition and its powerful nature.
1. Artificial extension of bases
2. Buried structures in existing pyramid
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
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 pavilion. Greenhouse Interior.
ROZENBURG OPEN-AIR MUSEUM GENERAL PLAN.
THE 'HEAD'. PRECAST CONCRETE CONSTRUCTIONS.

c. Floor plan

b. Roof plan

precast concrete 'L' section

south elevation

sliding polycarbonate doors

THE 'NECK'.HORTICULTURAL GREENHOUSES.

200 m2 (cost: 200-300 /m2)
Paimio Sanatorium, Paimio, Finland. Alvar Aalto (1933)
Access to cultural complex and exterior terrace, sculpture Fernando Botero
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
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