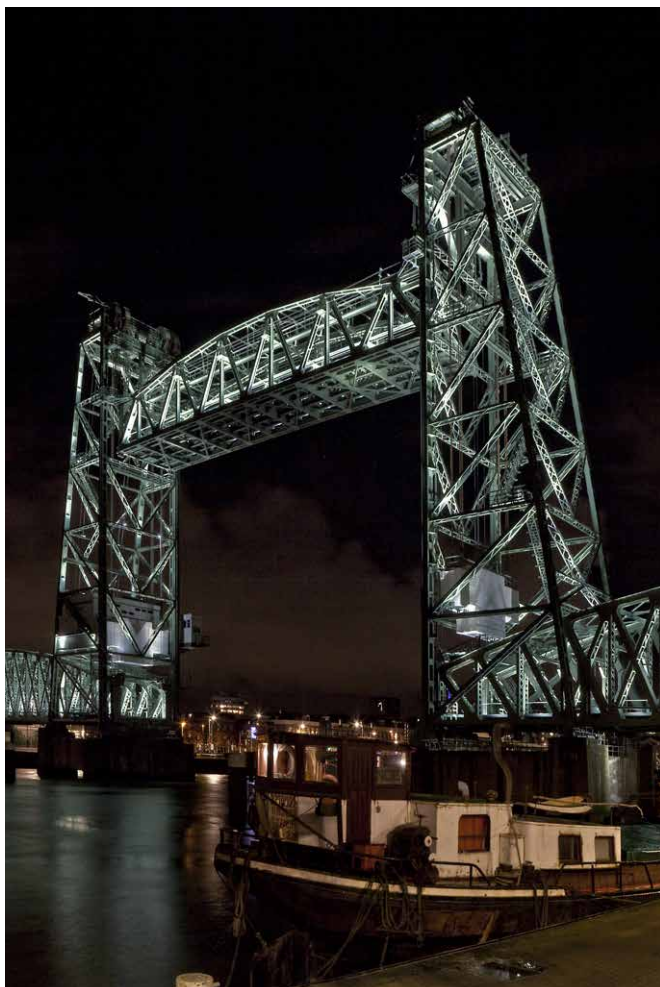
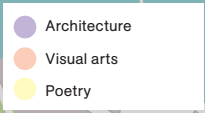


Rotterdam: City of Light and Poetry

visual arts, architecture and poetry



visual arts, architecture and poetry





1. CENTRAL STATION

The lighting plan drawn up by the Municipality of Rotterdam raises its profile as the city of architecture by highlighting iconic built structures, such as the widely admired Central Station delivered by Team CS (Maarten Struijs, Benthem Crouwel Architecten, Meyer & Van Schooten Architecten and West 8) in 2014. At night the station becomes a glowing beacon. A boldly lit landmark at ground level, its underground metro station is gently bathed in pastel colours that reflect from the white walls and the high ceilings.



2. CITY HALL

The City Hall, built by Henri Evers around 1920, is a pro-minent historic building situated on Coolsingel, between the nightlife attractions of the Meent and Stadhuisplein. The city's political centre, the place where history is written, is lit at ground level with LED lighting that accentuates the ornamented sandstone facade. The lighting design is by Atelier LEK. The building was miraculously saved from the carpet bombing of central Rotterdam in May 1940.



3. LIJNBAAN

Following its opening in 1953, tourists from all over the Netherlands came by the coachload to view this retail boulevard, a pioneering work of urban planning. The Lijnbaan was designed by the architecture firm Van den Broek & Bakema. The traffic-free avenue flanked by ground level shop displays was hypermodern for its day. This was also evident in the neon signs that mark the entrances. The lettering, in a chunky but gently sloping sans-serif, has recently been reconstructed in LEDs. Since its renovation in 2015, the Lijnbaan has been a protected cityscape.



4. MARKTHAL

The illumination of Rotterdam's most photographed architectural icon — Markthal (Market Hall), designed by the architecture firm MVRDV — comes not from outside but from inside. The emphasis is on the ceiling-filling art work by Arno Coenen and Iris Roskam. The *Horn of Plenty* is a vision of wealth and abundance which is prominently visible both day and night.



5. OUDE HAVEN

Tourists seeking the historic centre of Rotterdam will soon find their way to the Oude Haven ("Old Harbour"). One of Rotterdam's earliest harbour districts, it is now surrounded by Piet Blom's Cube Houses and the designer hotel CitizenM. Yet it retains the aura of a historic neighbourhood and is rich in bars and restaurants. Warm white light illuminates the outdoor cafés, while the district's characteristic waterways and boats receive indirect lighting and the walking routes are marked in blue. To add depth to the vista, trees, balustrades and walls are individually picked out in light. The lighting design is by LuxLab.



6. WERELDMUSEUM

A long history of treasure from overseas and mariners' tales lurks behind the neoclassical facade of the Wereldmuseum. Built as a Royal Yacht Club in 1852, it included a private apartment for its founder Prince Hendrik to enjoy a reliable view of the yacht races taking place on the waterway. The gifts he received provided the basis of the later museum collection. The city government established a museum here in 1885, initially as a maritime museum and later as an ethnographic one. Since 2014, the splendidly sculptural white facade has been endowed with interactive strip lighting, designed by light architect Har Hollands and executed by LuxLab.



7. ERASMUSBRUG

The Erasmus Bridge, designed by Ben van Berkel, quickly gained iconic status after its opening in 1996. Depending on the weather and the intensity of sunlight, the daytime appearance may be dark grey, silvery or light blue. Since 2017, the bridge's cables have been capable of blushing with colour at night. They are illuminated normally by white spotlights, but also by programmatically varied colours: orange for a major football match, red-white-and-blue for national occasions and rainbow colours to mark the Gay Pride festival. The thematic lighting enhances the evening atmosphere, as well as aiding orientation and marking the river Maas as Rotterdam's main waterway.



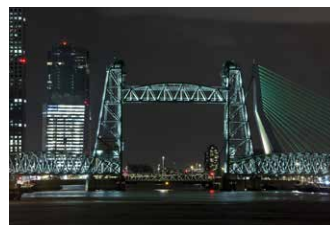
8. TOREN OP ZUID

The 98-metre tall office tower of the telecom company KPN, one of the first new buildings built on the Wilhelmina Pier in 1999, was designed by the architect Renzo Piano. The facade leans forward at roughly the same angle as the Tower of Pisa. Officially named Belvédère, the building enjoys magnificent views and presents itself on the skyline as Holland's biggest billboard with a surface area of 90 x 40 metres. The facade bears a raster of approximately 1,000 light sources for displaying animations, created by the design firm Studio Dunbar. The entrance hall has been converted into an Experience Centre by V8 Architects.



9. HOTEL NEW YORK

This is the former executive building of the Holland-America Line. Hundreds of thousands of fortune seekers boarded from this quay on a voyage to the US, in many cases never to return. The striking art nouveau office building has, since 1993, been a popular hotel and restaurant. Like the nearby sculpture, *Lost Luggage Depot* (2001) by Jeff Wall, the nationally listed heritage building recalls the history of emigration from the Netherlands and other parts of Europe.



10. KONINGSHAVENBRUG

This railway bridge dates from 1927 and was designed by the engineer Pieter Joosting. The lifting bridge, nicknamed De Hef has been defunct since 1993. Nowadays beams of light stroke upwards to caress the steel girders and diagonal struts of this gloriously robust constructivist work of engineering. Many Rotterdam inhabitants regard De Hef as the city's Eiffel Tower. The lighting design is by the engineering firm IPV Delft.



11. WILLEMSBRUG

A major renovation of this bridge started in 2017, and at the same time a new, energy-saving lighting combination of red and white LEDs was tested on it. The pylons and their foundation blocks are spotlighted from below in a lighting design by Studio DL. The cable-stayed bridge, built in 1981 to a design by Cor Veerling, glows in its characteristic red colour in the city scene at night. The specific illuminations of the bridges Willemsbrug, Koningshavenbrug and Erasmusbrug form part of an ambitious lighting plan for the river Maas and its banks.



12. WITTE HUIS

The 'White House' a splendid jugendstil property built in 1897, is Europe's oldest skyscraper. It was restored in the 1990s and has recently gained a new lighting scheme. Earlier building illumination techniques made the structures look orange or yellowish at night. This has been resolved by the use of directional white LED lighting. The white-glazed brickwork of the facade and the building's rich ornamentation now glory in their true colours at night.



13. EUROMAST

The 112 metres tall Euromast was built by the architect H.A. Maaskant in 1960 to celebrate the Floriade garden festival. The pride of Rotterdam was however soon overshadowed on all sides by other buildings. Then in 1970 the Euroscop, a rotating glass viewing platform, was added to the top raising its total height to 185 metres. It remains to this day the tallest building in Holland. In clear weather, visitors to the platform can see for a distance of up to 30 kilometers. The Euromast is a member of the World Federation of Great Towers. During public holidays and festivities, the Euromast changes its colours to match the occasion!



14. Cor Kraat

KRAATPAAL (1978)

Many people thought that Rotterdam's postwar reconstruction had made the city austere and colourless. Cor Kraat, a member of the Kunst & Vaarwerk artists' collective, tackled the grimly modernist street image with humour and irony. Dismay with the monotony of the city was Kraat's main motivation from the outset. "It doesn't have to be beautiful, but it has to be conspicuous," he argued, and designed this sinuous lamp post.



15. Cor Kraat

NIEUWE DELFTSE POORT (1995)

Built of ribs of steel, this interpretation of the vanished historic city gate is rather like a three-dimensional line drawing. Kraat modelled his *Nieuwe Delftse Poort* after the original Delftse Poort that once guarded the main road to Delft. Built in 1764, the monumental gateway was demolished after suffering severe bombing damage in 1940. The sculpture is illuminated like a monument and stands on the original site of the gateway.



16. Louis van Roode

UNTITLED (1959)

"A metre more or less doesn't matter to me," said the avid Reconstruction artist Louis van Roode who designed the western side wall of the Central Post building, originally the station post office. Ceramic manufacturers hesitated to take on his ambitious ideas, so he developed his own techniques for making multicoloured glass-in-concrete windows on a monumental scale. The twenty-two windows immerse the staircase with light in all hues of the rainbow. The station post office was designed by the Kraaijvanger brothers in 1959, and renovated by Claus & Kaan Architecten in 2009.



17. Herman Lamers

ZEBRA NESTS (2015)

Stories go around that, after the bombing of Rotterdam in 1940, people saw zebras grazing on the grassy banks of Diergaardesingel – originally a moat surrounding the city zoo – as well as a sea-lion swimming in the nearby canal Westersingel. As a memorial to the zoo, the artist Herman Lamers designed a surrealistic monument consisting of four aluminium storks' nests each housing a life-sized zebra. The nests are mounted on lamp posts and form a sculptural installation on the public square, to a design by Liliith Ronner van Hooijdonk.



18. Herman Lamers

THE GIANT OF ROTTERDAM (2011)

At 2.38 metres tall, the mild mannered Rigardus Rijnhout (1922-1959) was known as the Giant of Rotterdam. To give a tangible impression of his size, Lamers erected a life-sized statue of Rijnhout with a platform for people to stand next to him. The lighting is contrived to project a magnified shadow on the wall behind him, making the giant seem even larger and amplifying the dramatic effect of the work. The lighting design is by Atelier LEK.



19. West 8

UNTITLED (1996)

For or against? The conspicuous design by West 8 on the Schouwburgplein public square elicits mixed reactions. Four light sources in the form of red lifting cranes, arranged around a metal square, are a reminiscence of the harbour of Rotterdam. They are articulated, and were originally meant to be operated by passers-by. Functioning as theatrical lighting, they illuminate the square from varying heights, creating a platform for festivals and cultural events.



20. Jan van Munster

ENERGY LINE (1988)

A 24-metre long beam of light balances on the edge of the theatre roof. At night, the unlit theatre tower serves as its pedestal. The beam appears precariously perched although in reality it is securely mounted. The artist said of it, "Just as the beam teeters on the edge of an abyss, anyone concerned with making good theatre must take risks, forever straddling the border between success and failure."



21. Ossip Zadkine

THE DESTROYED CITY (1953)

The wail of distress issuing from this figure, hands raised in supplication to heaven, recalls the bombing of Rotterdam on 14 May 1940. The war memorial was a gift to the city by the Bijenkorf. People were initially shocked by its radical modernism, but since then they have taken it to their hearts. Zadkine's much loved personification of the "city with its heart ripped out" is even more dramatic at night owing to the beam of light that pinpoints it like a searchlight from the top of a nearby apartment tower. The lighting design is by Atelier LEK.



22. Peter Struycken

UNTITLED (1993)

One of the best known public space artists, Peter Struycken makes monumental work in relation to architecture and the urban surroundings. The columns of Het Nieuwe Instituut, a building designed by Jo Coenen, are lit after sunset in colours that change every ten minutes. A computer program controls the red, green and blue light sources so as to project continually changing combinations of primary and mixed colours. The light colonnade is popular and photogenic, with the result that it is often visible in videoclips and photoshoots.



23. Joe Cillen

PORT/STARBOARD (2002)

Noordereiland is not - as its name suggests - an island, according to the artist Joe Cillen, but a ship. If the island were to dispense with its bridges it could set sail immediately. Captain Cillen has been working for years with other artists, designers and island residents to make Motor Vessel Noordereiland seaworthy. Part of this project is a pair of light beacons in red and green on the roof of a housing complex, indicating the port and starboard sides of the ship/island. Cillen has convinced the residents of the flats they live in the wheelhouse.



24. Giny Vos

LIGHT GIG (2013)

The Lantaren-Venster filmhouse occupies the New Orleans Building by the architect Álvaro Siza in 2010. Visible behind its glass frontage is a work of light art. It uses high-performance LEDs to display an animated sketch of a galloping horse and rider, based on the photography of Eadweard Muybridge. The artist Giny Vos, in collaboration with Invent-Design, used a stop-motion technique to create a software-driven interpretation of Muybridge's photography. *Light Gig* is an ode to early celluloid film with its scratches and flashes of light.



**25. Arno Coenen & Iris Roskam
THE WORLD IS YOURS (2015)**
The luminous ribs of this light sculpture shimmer above a century-old electrical substation. The sculpture visualizes a network and at the same time forms a globe in which the Port of Rotterdam is at the centre of the world, indeed of the universe. The lines intersect at 010, Rotterdam's area code. Coenen and Roskam intend the object to boost the self-esteem of the neighbourhood youth: the world lies at your feet, make it your own!



**26. John Körmeling
1989 (1991)**
The Kop van Zuid district was thinly inhabited and unadorned when John Körmeling designed a work in green neon numerals to be mounted on the Hillekop flats, like an advertising sign without a commercial message. He first proposed making the word ZUID ("South") in neon but his clients found this too stigmatizing given the previously unappetizing reputation of this area south of Rotterdam centre. So instead he chose the text 1989, the year the block was built to a design by Mecanoo architects. Körmeling's work functions as a mental clock, speaking increasingly of the past as the years go by. The sculpture hinges down when necessary for maintenance work and is part of the Sculpture International Rotterdam collection.



**27. Rudolf Teunissen
BROKEN LIGHT (2010)**
Atjehstraat, a typical street left largely untouched by the urban renewal exercise of Katendrecht, seemed out of place in its gentrified surroundings. So it came as a surprise when the artist Rudolf Teunissen proposed realizing an ambitious light sculpture in this particular street. A system of mirrors illuminates the facades and pavements in a rhythmic geometric pattern. At ground level it is like being in a forest with sunlight filtering through gaps in the foliage. *Broken Light* is the first work of art to replace the conventional lighting of a whole street – an achievement that called for considerable pioneering effort. The work has attracted several international prizes, including the prestigious LAMP Award in 2011.



**28. Robbert de Groot & Cees Boot
ROTTE-DAM (2013)**
The River Rotte once flowed through the area of the present tunnel and gave its name to the city of Rotterdam. Two students from the art academy designed a tribute to the city's origins at this location. The "roots of the city", executed in corten steel and backlit with LED illumination, dangle from the tunnel roof. The result is a magical atmosphere in the tunnel, making it less forbidding at night – an ode to the unstoppable growth and positivism of Rotterdam.



**29. Ugo Rondinone
BREATHE WALK DIE (2014)**
Clowns, rainbows and feasts, combined with a grimly black sobriety, characterize the colourful work of the Swiss artist Ugo Rondinone. Museum Boijmans Van Beuningen mounted this minimal poem on the roof above the Director's office on the occasion of Rondinone's exhibition *Vocabulary of Solitude* in 2016. The luminous rainbow evokes the transience of life in a mere three words. Museum Boijmans Van Beuningen has removed the artwork due to the renovation.



**30. Judith Herzberg & Karel Martens
NU ALLES IS ZOALS HET IS GEWORDEN (2008)**
Now everything is as it has become, now everything is as it is, though ultimately it comes, though maybe, to be what it has to be. These lines, from the collection *Daglicht (Daylight)* by Judith Herzberg, appear on the facade of the Sophia Children's Hospital, a section of the Erasmus Medical Centre. The work takes the form of lights embedded in the brickwork and lit at night in alternating white and blue. Karel Martens produced the visual design for this work. The words have a poetic bearing on survival and fate in the children's hospital.



31. WIE MEER WIL WETEN MOET WOORDEN ETEN (HE WHO WOULD KNOW MORE MUST EAT WORDS) (2008)
Grote Visserijstraat 120
Poet: Gerrit Kouwenaar
Design: Toni Burgering



32. ALLES VAN WAARDE IS WEERLOOS (ALL OF WORTH IS DEFENCELESS) (1978)
Blaak 16
Poet: Lucebert
Design: Toni Burgering



33. IN ALLES IS EEN OOGOPSLAG (A GLANCE IS IN EVERYTHING) (1997)
William Boothlaan/
Witte de Withstraat
Poet: J.H. Leopold
Initiative: Neon Time,
Poetry International



34. IN THE FUTURE EVERYONE WILL BE FAMOUS FOR 15 MINUTES (2000)
Witte de Withstraat 2
Poet: Andy Warhol
Initiative: Vip's, Neon Time



35. WITTE DE WITH LIGHT ART (2013)
Witte de Withstraat
Initiative: Atelier LEK, QNeon,
Business Association



36. DE OMGEVING VAN DE MENS IS DE MEDEMENS (THE ENVIRONMENT OF PEOPLE IS OTHER PEOPLE) (2011)
Nieuwe Binnenweg 125
Poet: Jules Deelder
Initiative: Mothership



37. ZIE, ZIE, WAT MAG ER ACHTER ZIJN? (LOOK, WHAT COULD BE BEHIND IT?) (2003)
Wytemaweg 25
Poet: J.H. Leopold
Initiative: Erasmiaans
Gymnasium



38. ALS IEDEREEN ERGENS ANDERS VANDAAN KOMT, IS NIEMAND EEN VREEMDE (IF EVERYONE COMES FROM SOMEWHERE ELSE, NO ONE IS A STRANGER) (2015)
Middellandstraat 4
Poet: Rien Vroegindeweij
Design: Bart Oppenheimer



39. I HAVE TO CHANGE TO STAY THE SAME (2004)
Blaak 10
Poet: Willem de Kooning
Initiative: Willem de Kooning
Academie



40. HEEL DE AARDE IS JE VADERLAND (THE WHOLE WORLD IS YOUR FATHERLAND) (2008)
Hoogstraat 110
Poet: Erasmus
Initiative: Centrale Bibliotheek
Rotterdam



41. STEDEN SCHUILEN NIET WANNEER HET REGENT (CITIES DON'T SHELTER FROM THE RAIN) (2013)
Kleinpolderplein 5
Poet: Joseph Brodsky
Initiative: Poetry International,
Gemeente Rotterdam



42. VAN ALLES IS WEER WAARDELOOS (ALL IS WORTHLESS, AS USUAL) (1997)
Lange Hilleweg 235
Text & design: Jack Segbars



43. DE STEMMEN VAN BLOED IN MIJN ZAKDOEK (THE VOICES OF BLOOD IN MY HANDKERCHIEF) (2004)
Van Oosterzeestraat/Tidemanplein
Poet: Edip Cansever
Design: Arno Coenen



44. DE MUUR HEEFT OREN - OP ONZE ZWAKTE RUST ZIJN KOLOSSALE BESTAAN (THE WALL HAS EARS - IN OUR WEAKNESS RESTS ITS COLOSSAL EXISTENCE) (2005)
Poortgebouw Mathenesserplein (rear)
Poet: Chen Li
Design: Toni Burgering

ROTTERDAM, CITY OF LIGHT

The introduction of street lighting made a world of difference to life in the city. The streets had hitherto been swathed in darkness at night. Like it or not, respectable citizens stayed indoors. Only officers of the law and the occasional midwife would be bold enough to take to the streets, lantern in hand, after sundown. Beginning with the nostalgic gaslighting of around 1850, street lighting technology progressed to electric incandescent lights and then to the LED lighting of today. For this route map, the City of Rotterdam and the city's art centre CBK Rotterdam have joined forces to show how technically and creatively inspired individuals have risen to the challenge of using LEDs to light architecture, art and poetry. What could be a better place for this than Rotterdam, reputed for generations as the Netherlands' most modern city.

The dazzling pace of technology with its smart systems and LEDs offers new and sustainable opportunities for the city to experiment. In recent years, various ways of integrating street lighting into the surroundings have been put to the test. Lighting has long ceased to serve only the needs of traffic and public safety, for it also imparts atmosphere and identity to the city. Once the shops, offices and schools have closed for the day, other aspects of the urban environment tread, literally and figuratively, before the footlights.

Rotterdam sheds its light on meeting places, on notable architecture and on art. It illuminates features new and old, such as bridges and buildings, so evoking new narratives about the city. Spotlights pick out

war monuments, postwar public art and engineering works from the harbour to illustrate how today's Rotterdam came to be what it is. With narratives and accents like these, lighting contributes to Rotterdam's identity as a bustling modern city.

The master plan of the City of Rotterdam does not limit the sources of illumination to lamp posts. Light can be deployed in a wide variety of ways: high-tech fixtures, ground spots, lights incorporated in works of art, gaily festooned trees and so on. Buildings, sculptures and bridges all have their own lighting plans. LED lighting facilitates a more elegant night-time image now that buildings are no longer bathed in a uniform yellowish or orange light. LEDs can accentuate the true colours of buildings, thereby adding emphasis and aura to the materials. The potential of "smart lighting" is thus not limited to energy saving or a potential for interaction.

Light as an art material can also impart distinction to facades and streets. Examples include *Broken Light*, a prizewinning lighting project in the neighbourhood of Katendrecht, and *Light Gig*, a filmlike horse galloping through the night, seen through the glass frontage of the LantarenVenster cinema. Unique works such as these create new aspects of the city and its architecture. Rotterdam moreover vaunts a wealth of luminous, thought-provoking lines of poetry. At night, when the commotion of daily life ebbs and the eerie shadow realm takes its place, imagination rules supreme in Rotterdam, City of Light and Poetry.

POETRY

No Dutch city can equal Rotterdam for the number of poetic works of art in its streets, thanks in particular to Poetry International Rotterdam. Most of these artworks take the form of luminous lines of poetry made with LEDs or neon fluorescent tubing. The words sometimes wrap around corners while others perch high on roof edges.

These poetic aphorisms may be about society ('The environment of people is other people' by Jules Deelder, location Nieuwe Binnenweg), about change ('I have to change to stay the same' by Willem de Kooning, location Blaak) or about the city ('Cities don't shelter from the rain' by Joseph Brodsky, location Kleinpolderplein). An evening walk in the city hence offers ample food for thought but always concisely, legible at a glance even to the hurried passer-by.

On the roof of a former insurance office at Blaak 16, you will see a work of art in neon tube by Toni Burgering; its text, 'All of worth is defenceless', is from a poem by Lucebert. This work is generally regarded as the pioneering work of poetry as street art, and is well known throughout the Netherlands. However, the quotation came to be seen in a different light in 2018 following the chance discovery of Lucebert's youthful Nazi sympathies. The work of art now arouses mixed emotions. The discovery has added weight to the riposte of Jack Segbars, 'All is worthless, as usual', a play on Lucebert's phrase (best heard in Dutch) in a 1997 protest against the neglect of Rotterdam Zuid.

BKOR

ART IN PUBLIC SPACE

BKOR initiates the placing of works of art in the city, in cooperation with residents, businesses and institutions. The artworks are spread through the metropolitan area from Ommoord to Hoek of Holland, and from Hillegersberg to Pernis. Our aim is to beautify the city and to offer Rotterdam artists an opportunity to display their work to as many people as possible. Rotterdam possesses some 800 works which combine to tell the story of the city. What did the slave trade mean to Rotterdam? Why did the kids from the skateboarding park choose a Transformer as their mascot? Who was the Giant of Rotterdam? Why was Coen Moulijn so important?

LUCI

The City of Rotterdam is a member of the international network LUCI (Lighting Urban Community International), which promotes research and innovations with regard to public lighting and urban design. One of Rotterdam's urban lighting targets concerns the illumination of iconic buildings and works of art. Light provides some surprising possibilities, particularly in enabling outstanding architecture as well as works in the public art collection to speak for themselves.

COLOPHON

This route map was commissioned by the Municipality of Rotterdam



Gemeente Rotterdam

Design: 75B

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Ossip van Duivenbode: 16
Euromast: 13
Gemeente Rotterdam: 6, 7, 11
Willem de Kam: 28
Salih Kilic: 17
Raphael Lachaud: 37
Atelier LEK: 2, 21
Jannes Linders: 26
Ernst Moritz: 18
Mothership: 25
Otto Snoek: 10, 22, 24, 30
V8 architects: 8
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