

[www.pauldekort.nl](http://www.pauldekort.nl) [info@pauldekort.nl](mailto:info@pauldekort.nl)

©2017

PIER+HORIZON was commissioned by the Province of Flevoland.

With the financial support of:

Municipality of Noordoostpolder  
Waterboard Zuiderzeeland  
Prince Bernhard Culture Fund  
Bouwfonds Culture Fund



The seventh landscape artwork in Flevoland

# PIER + HORIZON

Paul de Kort  
visual artist



1.



4.



2.



5.



3.



6.



1. Polderland of Love and Fire, Daniel Libeskind 1997
2. Bomenkathedraal, Marinus Boezem 1996
3. Aardzee, Piet Slegers 1982
4. Exposure, Antony Gormley 2010
5. Sea Level, Richard Serra 1996
6. Observatorium, Robert Morris 1977

## Land Art Flevoland

*“God created the earth, but the Dutch created the Netherlands”. This statement applies perhaps most strongly to the Flevopolders, the largest artificial islands in the world. It is therefore entirely justified that one of the most famous collections of Land Art works is located in this province.*

*Land Art is an art movement that emerged in the United States in the 1960s and 1970s. The Netherlands became almost immediately acquainted with Land Art through the exhibitions ‘Op Losse Schroeven’ (’69) in the Stedelijk Museum in Amsterdam and ‘Sonsbeek Buiten de Perken’ (’71) in Arnhem. In the early 1970s, Land Art started to create works of art in the artificial landscape of the Flevopolders. It is not surprising that Land Art found such a fertile breeding ground here, in particular, and six works of art by internationally renowned artists have since risen in southern and eastern Flevoland.*





## Het Zwarte Meer

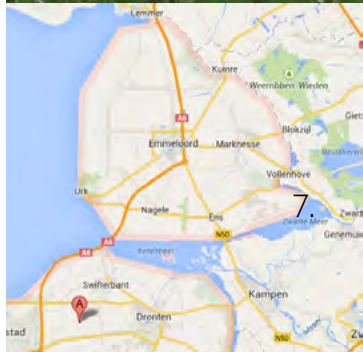
The seventh landscape artwork was designed for Het Zwarte Meer, exactly between the new landscape of the Noordoostpolder and the old landscape of Northeast Overijssel.

An important part of the Black Lake is a protected nature reserve. The uninhabited Bird Island, for example, which lies in the middle of the lake, is an oasis for rare bird species. Several pairs of the rare large reed warbler nest in the overgrown water reeds, which grow in many places along the eastern banks.

In designing **PIER+HORIZON**, nature policy, water safety, fishing and shipping were taken into account.

The work of art is inspired by the cultural history of the Zuiderzee and the Noordoostpolder and the hidden stories in this landscape. In addition, it must be able to measure up to the tradition of landscape art in Flevoland and Land Art in general.

The vastness of the Zwanne Meer is impressive. At its widest point the lake measures 2.5 kilometers by a length of 7.5 kilometers. Wherever you are along the shores of the Zwanne Meer; the other side is always on the horizon.



## The seventh landscape artwork for the Flevopolders

In 2012, the Province of Flevoland decided to add to its collection of six landscape art works, all located in Eastern - or Southern Flevoland, to add a seventh work of art to be placed in the Noordoostpolder:



# SOURCES

## Creatable landscape...,

On hikes, geographer Walter Christaller discovered that distances between, say, an inn, the next village, or a town was always about an hour. On the basis of this observation he developed the Central Places Model in 1933 and the design of the Noordoostpolder was inspired by this. We see Emmeloord as a central place in the heart of the polder, surrounded by a wreath of villages that are always about an hour cycling distance from each other and from Emmeloord. This makes the polder stand out as a geometric polygon in the IJsselmeer. The subdivision of the polder then has a very strict grid of rectangular plots ranging in size from 12 to 48 hectares.

## ...makeable society?

Historian and journalist Eva Vriend grew up in the polder and recently in her book 'Het Nieuwe Land' she reviewed the demographic layout of the Flevopolders. Her stories express a firm belief in the ideal of a socially engineered society, as it still prevailed in the middle of the 20th century. Nowadays the world looks completely different from 60 years ago and the Noordoostpolder now has a third generation of inhabitants. These people are part of a society in full development.

## Old tracks in a new landscape

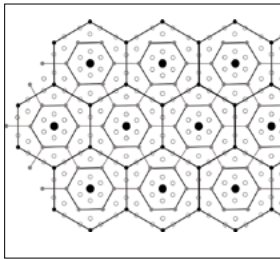
It may sound peculiar, but when the first inhabitants settled in 1949 in the southeastern part of the Noordoostpolder in the village of Kraggenburg, Kraggenburg had existed for more than 100 years! At the end of December 1848, Hendrik Willem Winkel settled with his wife and children in the 'Lichtwachterswoning' on the artificial island near the harbour of refuge Kraggenburg. This was at the end of a 6-kilometre long breakwater, intended to lead ships towards Genemuiden and prevent silting up of the mouth of Het Zwarte Meer.

The breakwaters and coastal defences are usually reinforced and underpinned with 'zinkstukken', large braided mats of brushwood and willow toe. 'Zinkstukken' are weighted with stones and basalt and so sunk. A cheaper solution was found at Kraggenburg, the so-called kraggen. Kraggen are floating strips of solid intergrown turf of reed and water plants, also known as floating or vibrating peat, which is widely found in northeastern Overijssel. There, these crabs were loosened into long narrow strips about 2 metres wide and about 15 metres long and transported across the Zuiderzee towards the breakwater and the light house to be sunk there as a foundation.

Allotment map Noordoostpolder by C. van Eesteren 1948



Central Places Model



Noordoostpolder; photo; Siebe swart



Strekdam connects the Oud Kraggenburg light house with the Zwarte Water:



Kraggenslepen





## Art history

In the 19th century the German Romantic Caspar David Friedrich tries to capture overwhelming nature experiences in his paintings. In 'Mondaufgang über dem Meer' (Mondaufgang über dem Meer) from 1821 we look through the figures in the foreground at a rising moon. The gentlemen have dared to walk from rock to rock into the surf. This combination of a deeply lived beauty experience with a touch of danger is described by Hans Den Hartog Jager as 'The Sublime' in his book with the same title.

Anyone now engaged in landscape art owes a debt of gratitude to the pioneers of Land Art. Anyone looking for Land Art on the internet almost immediately comes across the work 'Spiral Jetty' by Robert Smithson from 1971. This spiral pier has become an icon of American Land Art.

Exactly 100 years ago Piet Mondrian made a series of studies and paintings entitled Pier and Ocean. The works of art show an abstraction of a pile head at right angles to the surf towards the horizon. The images are entirely composed of vertical and horizontal stripes, which later turned out to be so characteristic of Mondrian's oeuvre. You see the painter searching and groping for a dynamic balance.

Mondaufgang über dem Meer; Caspar David Friedrich, 1821



Spiral Jetty, Robert Smithson, 1971



'Pier and Ocean 5, Piet Mondriaan, 1914



## FRAMEWORKS

### Topografie

If you look at the historical map of the Zuiderzee over the topography of the Zwarte Meer, you will notice that the line of the breakwater is still razor-sharp in the subdivision of the Noordoostpolder. The light house Oud Kraggenburg forms the end of this line and is now situated on a mound in the low polder landscape. The section between Zwartemeerweg and Zwartemeerdijk is a long and straight concrete path. At the end of this path you can see from the dike at about 600 meters in the Zwarte Meer a small island. Here, at normal level, a remnant of the former breakwaters protrudes just above the water.

The line of the former breakwater clearly deviates from the subdivision of the polder.

a remnant of the old breakwater is still regularly visible from the dike.

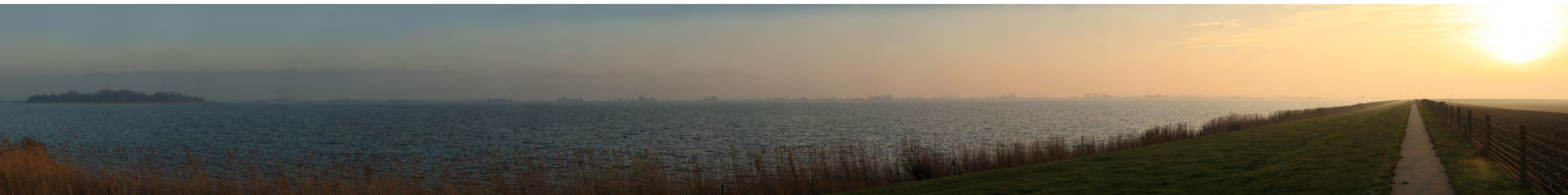
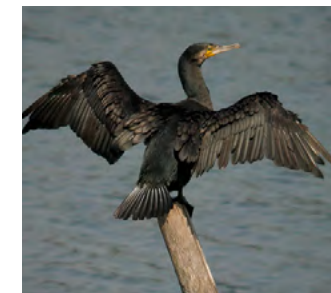
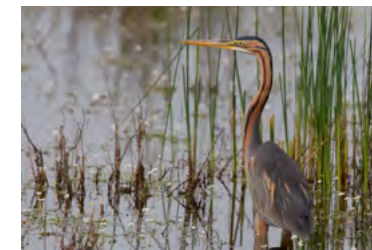
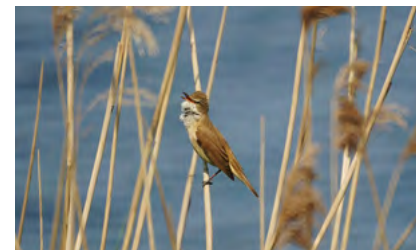


### Nature values

A large part of the Zwarte Meer is leasehold by Natuurmonumenten, it is a Natura 2000 area and it is part of the National Ecological Network. Various bird species find their habitat here and it is the task of the province and Natuurmonumenten to manage and arrange the landscape in such a way that, for example, the great reed warbler, the bittern and the purple heron (re)find their home here. Fish eaters such as the grebe and the cormorant regularly visit the Zwarte Meer.

The (triangular) mussel gradually returns and their filtration increases the clarity of the water, from which water birds such as the table duck, tufted duck and coot benefit. Underwater plants such as crab shrubs and pondweeds grow at the bottom of the shallows, as do large quantities of green algae. This also has a positive effect on the clarity of the water. Between the aquatic plants live large numbers of the small and the large mud creeper, also the river underpass is found in the lake.

Above the water multiple bats forage from colonies in the area. Wigeons and teals use the lake mainly for resting, while searching for food on grasslands in the area. Thousands of coal geese and tundra geese come to sleep in the Black Lake at night. During the migratory period, hundreds of black-tailed godwits also find a resting place in the area.





Wind as a guiding theme

One of the given frameworks for the commission of the seventh landscape art work was the theme 'wind'. In the Netherlands the wind direction is the determining factor for the weather. Storms come from the southwest, west or northwest. Cold winter weather comes from the east or northeast and warm summer days usually come from the south or southeast. Above the flat land of the Northeast Polder and the open water of the Zwarte Meer the wind always plays a major role. North-westerly winds push the water from the IJsselmeer towards the Ketelmeer and the Zwarte Meer and sometimes raise the level at the measuring point at the Kadoelersluis to almost one metre above sea level. Since 2002 the 'balgstuw' at Ramspol has closed off the Ketelmeer from the Zwarte Meer in situations like this and the water will not rise any further. Normally the water level in the Zwarte Meer is between 0.20 and 0.40 below NAP, but with a strong easterly wind the level can drop to more than 0.60 below NAP and the water in this part of the Zwarte Meer is even more several decimeters deep.

High tide up to 95 cm above sea level during a northwesterly storm in January 2012.

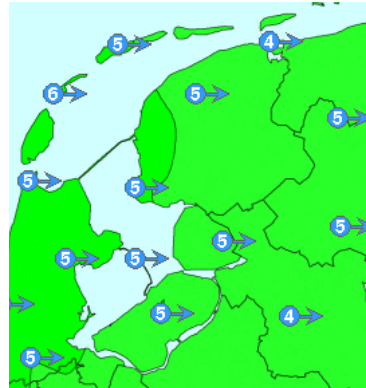
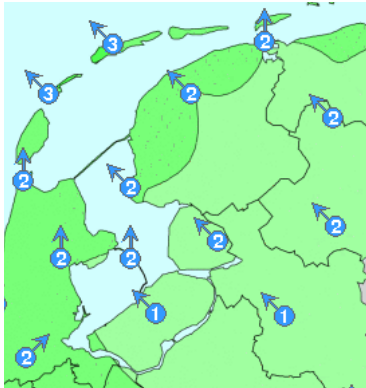
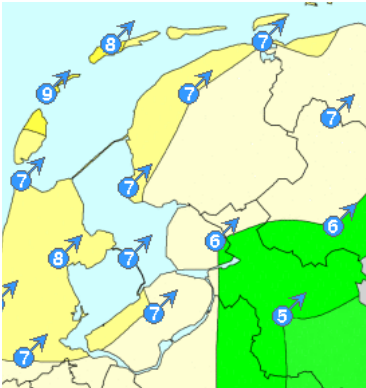
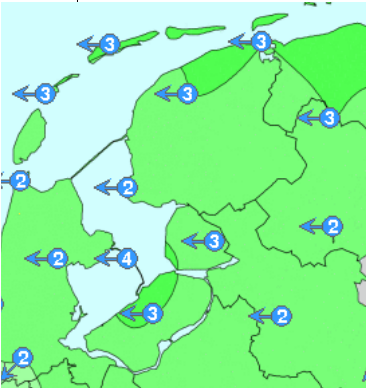


Extremely low water up to 65 cm under NAP after a very dry and warm summer in 2003.

NAP

zomerpeil

winterpeil

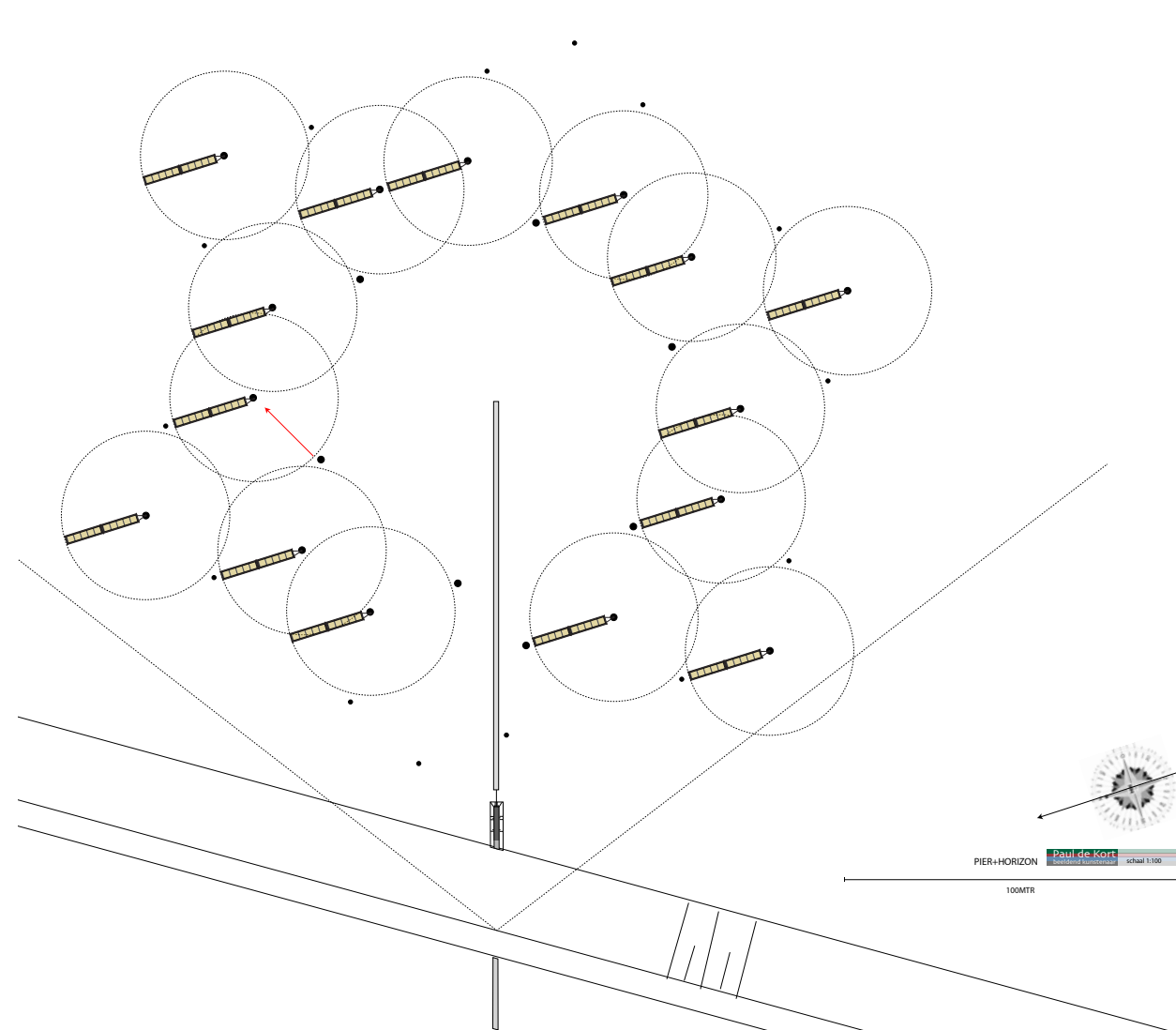
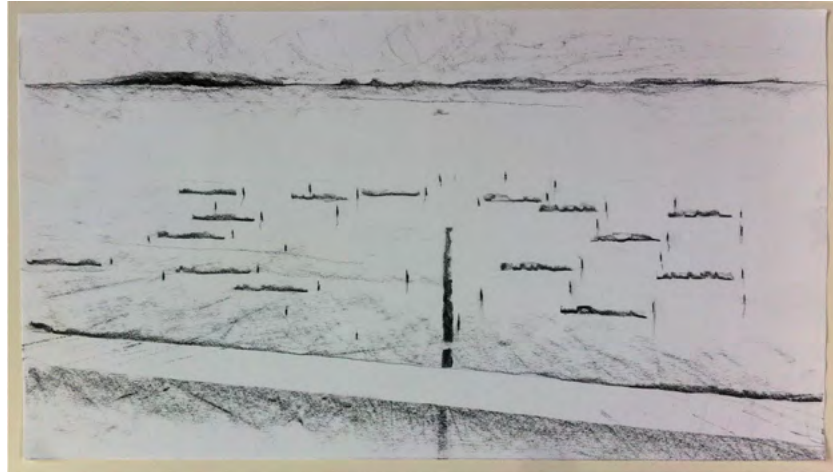


## PIER+HORIZON

This work of art brings the memory of the former Zuiderkrib along the Zwolsche Diep back to the Zwarte Meer. A pier of 135 metres in length extends the concrete path in the Zwarte Meer. In the extension of this, but about 400 metres further on, we see the remainder of the original breakwater protruding just above the water at normal water level.

Around the pier 36 piles have been placed in a large area with a diameter of about 250 metres. The poles are placed in a strict grid inspired by the Central Places Model. The poles protrude 2.5 meters above the water and will be very popular with Cormorants who want to dry their wings in the sun, or seagulls who want to take a nap.

A crag of 2.5 by 22.5 meters will be attached to 15 poles. The crab floats on the water; so when the water level rises, the crab rises with it. They can turn 360° around the pole, so the prevailing wind direction determines their orientation. When there is no wind, the ridges orient themselves towards light currents in the water. The ridges are planted with reed. Adult reed plumes can grow to a length of almost 3 metres, which makes it well suited to the monumental character of the work of art and the vastness of the Zwarte Meer





## PUBLIC SPACE

In the painting 'Mondaufgang über dem Meer' Caspar David Friedrich sent the two gentlemen, to deepen their experience of nature, from rock to rock into the surf.

The experience of PIER+HORIZON is optimal if you stand on the tip of the pier, while the water washes under your feet, with the field of kraggen in a wide circle. However, due to the vulnerability of the area, this is not always desirable and the pier will not be open to the public during the winter season (between 15 October and 15 March). Then the water birds will hibernate on the water of the Zwarte Meer

The Zwartemeerdijk is part of an extensive cycling network, but the work of art is also always accessible on foot. From the Zwartemeerweg you can walk along the 900-metre long concrete path to the Zwartemeerdijk in about 10 minutes. All this time the view of the Zwarte Meer is blocked by the 4-metre high dike, but when you have finally climbed it, the vastness of the lake and the work of art suddenly reveals itself.

The second possibility to visit the work of art is from the Kadoelersluis. In a 15-minute walk, the work of art announces itself from afar and unfolds very gradually.

The effort and duration of these walks, the remote location of the work of art and the limited opening of the pier certainly contribute to the intensity of the experience of PIER+HORIZON.





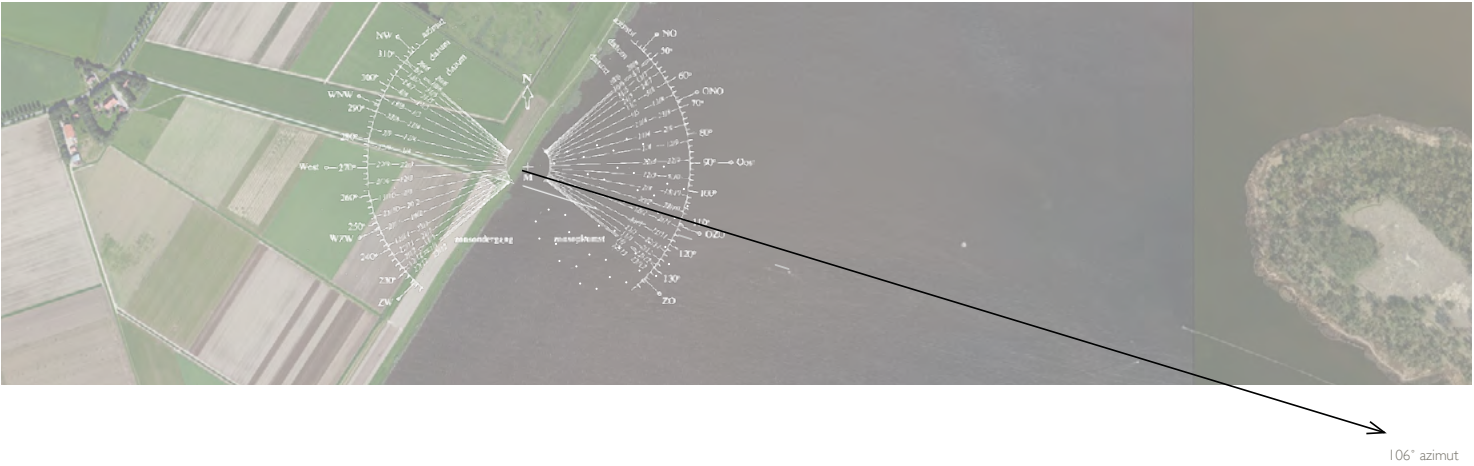
PIER+HORIZON seen from the air: Left as photomontage of the sketch design (December 2013), on the right a still from a drone recording part of the documentary 'PIER+HORIZON, the Spirit of the Place'.



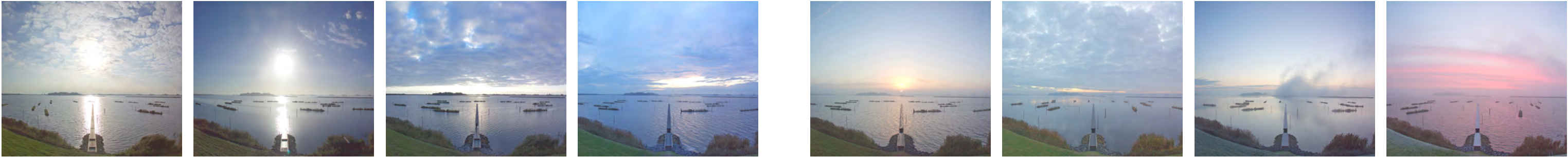
TIME LAPSE

The orientation of the pier (106° azimuth = east-southeast) means that every morning the sun is in line with the pier at a certain moment. Between the end of February and mid-October the sun is above the horizon around that time, in the winter months it shines over the Black Lake. Around the shortest day it is still dark here.

From the Zwartemeerdijk, in the extension of the pier, a webcam takes a picture every day at this time of the morning via [www.pierplushorizon.nl](http://www.pierplushorizon.nl) can be seen at . Gradually a series of photos is growing that can be seen via time lapse movies. In these time lapse movies the seasons slide slowly by while the cranes on the ever rotating wind restlessly swing around their anchor points. Alternately the sun shines, it rains, there's fog, one storms, there's snow, or there's a layer of ice on the Zwarte Meer.



every morning when the sun is at 106° azimuth a webcam on the Zwartemeerdijk takes a picture of the artwork





PIER+HORIZON the sun rises above the horizon exactly in line with the pier on 29-10-2016 at 08.28 a.m.