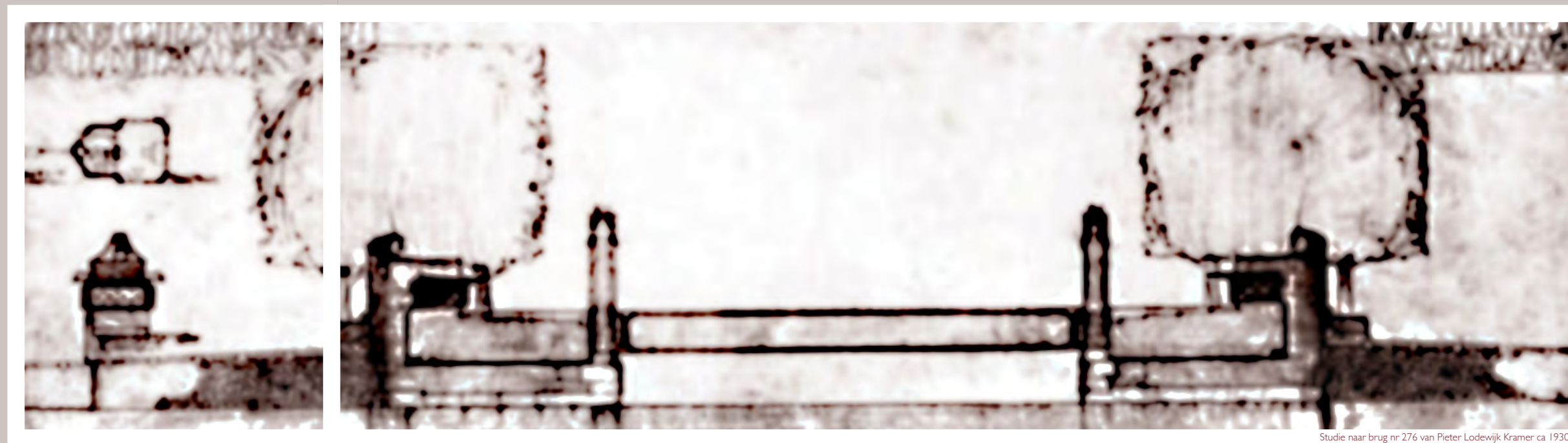


14 BRIDGES FOR HOUTHAVEN ERIDANOS

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connections between past and future

Parklaan
Landschapsarchitecten



Paul de Kort
visual artist

Verburg Hoogendijk Architecten / Parklaan Landscape Architects / Paul de Kort Visual Artist



The expressive lifting towers on the Weespertrekvaart are identical to the Oostertoegangsbrug.

Bridge no. 276 from 1930 by architect Piet Kramer and constructor Wieger de Graaff spanned the east entrance near Amsterdam Central Station, but had to make way for the construction of the IJtram at the beginning of this century. The lift bridge is now in storage and will soon mark the eastern entrance to the new residential area De Houthaven.

Despite the robust functionality of the four lifting towers, the design of this bridge subtly echoes the expressionistic imagery of the Amsterdam School, of which Piet Kramer was a prominent representative. With this, the Oostertoegangsbrug also makes a symbolic connection between the stylish architecture of the Spaarndammer neighbourhood and the purely functional of a post-industrial area such as the former Houthavens.

This sets the tone for us as a design team; the 14 new bridges to be built in De Houthaven must combine sober functionality with a stylish design with an eye for detail and a feeling for materiality, intimacy and atmosphere.

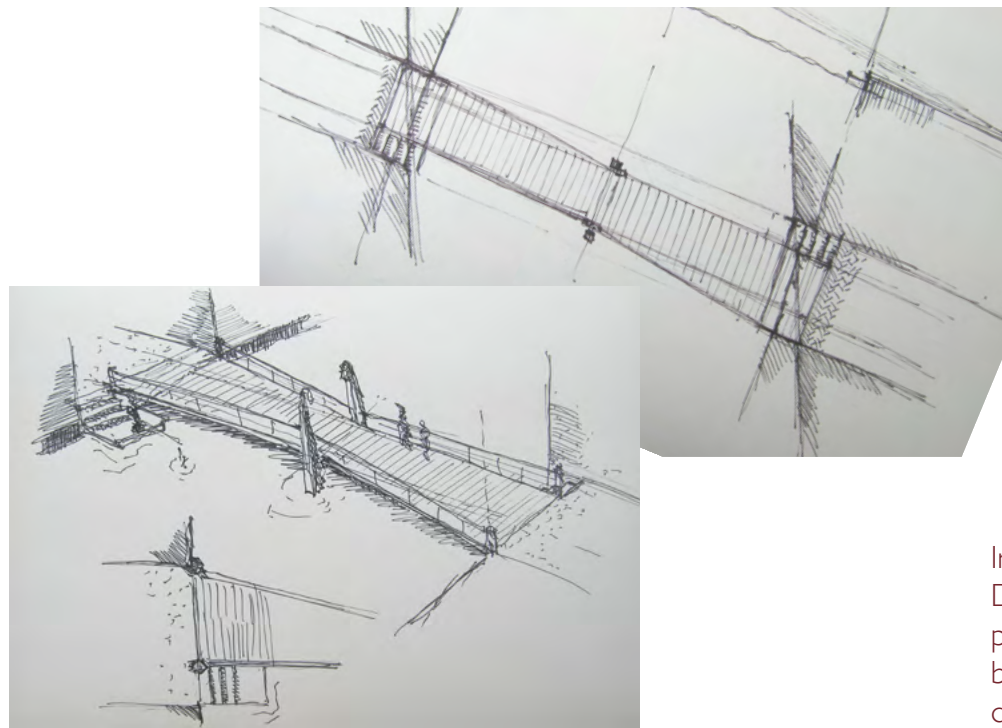
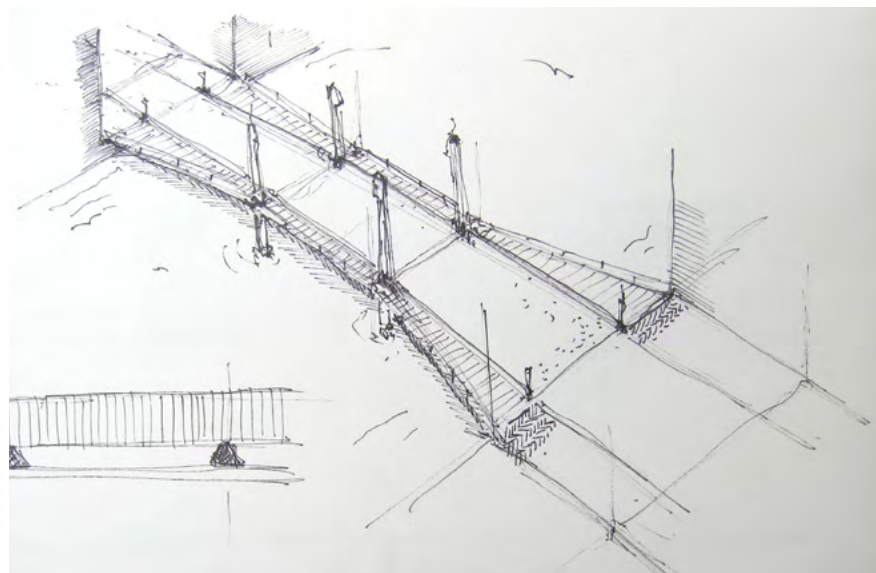
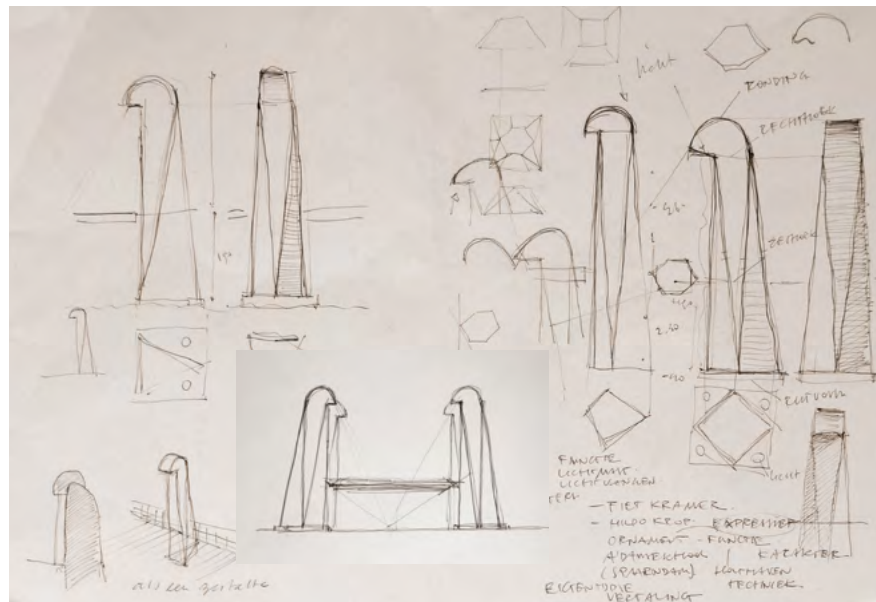
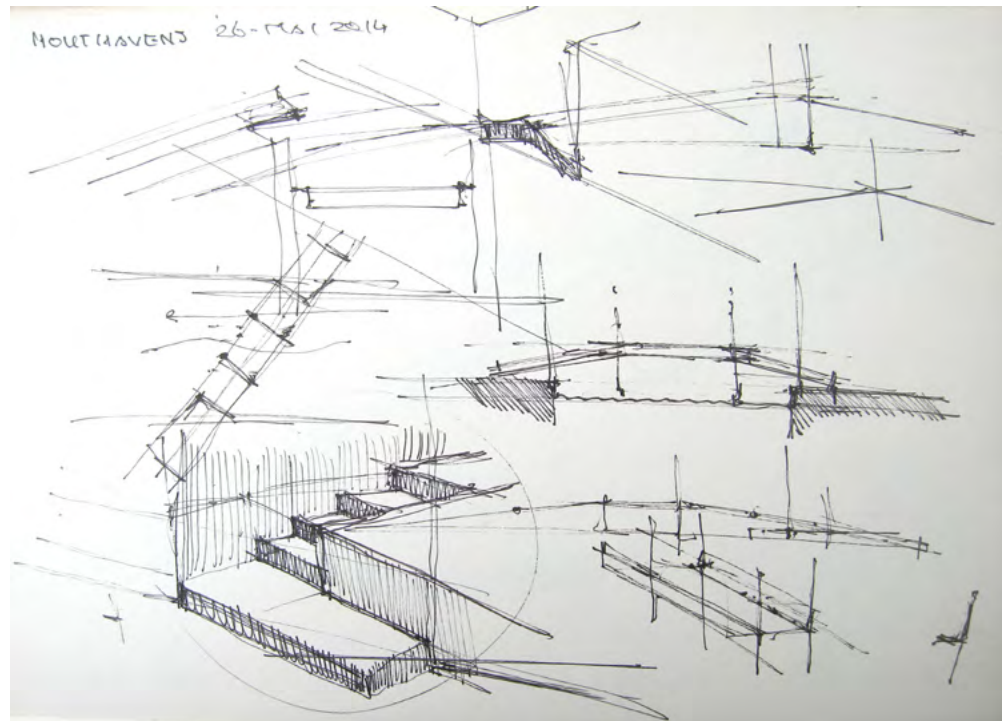


De Oostertoegangsbrug of Brug nr. 276

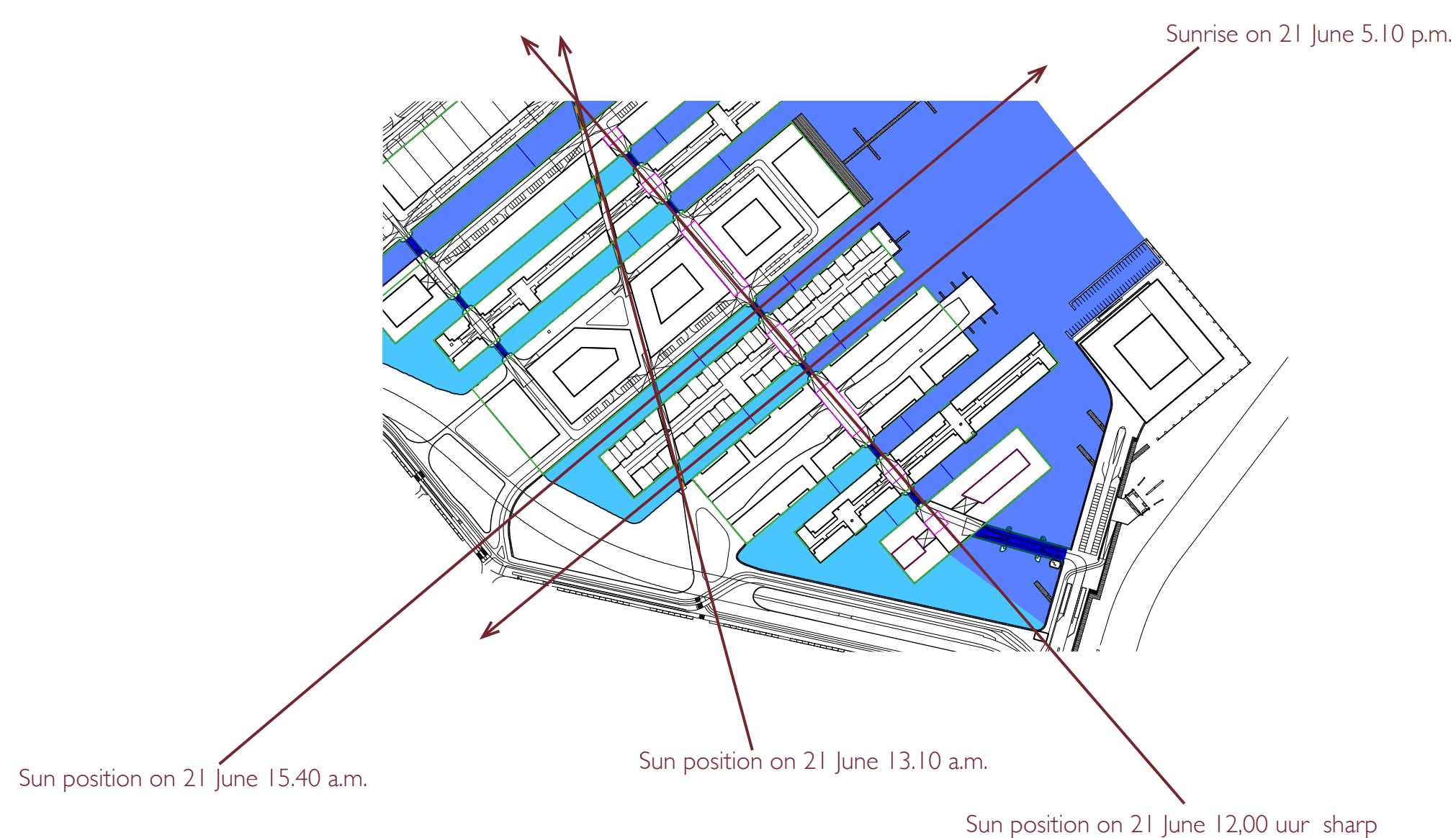


Bridge 400 across the Amstel Canal is a classic example of a Kramer bridge in the style of the Amsterdam school. Characteristic of the Kramer bridges is that they were also designed as pleasant places to stay. There is a great eye for detail, often space for benches, small squares and attention to greenery.





In addition to the Oostertoegangsbrug there are three new bridges connecting De Houthaven with its immediate surroundings. These bridges will have striking pylons that refer in a contemporary way to the forklift towers of the Kramer bridge. The other bridges connect the islands with each other. In terms of detailing and construction, these are more akin to the inner city Kramer bridges.

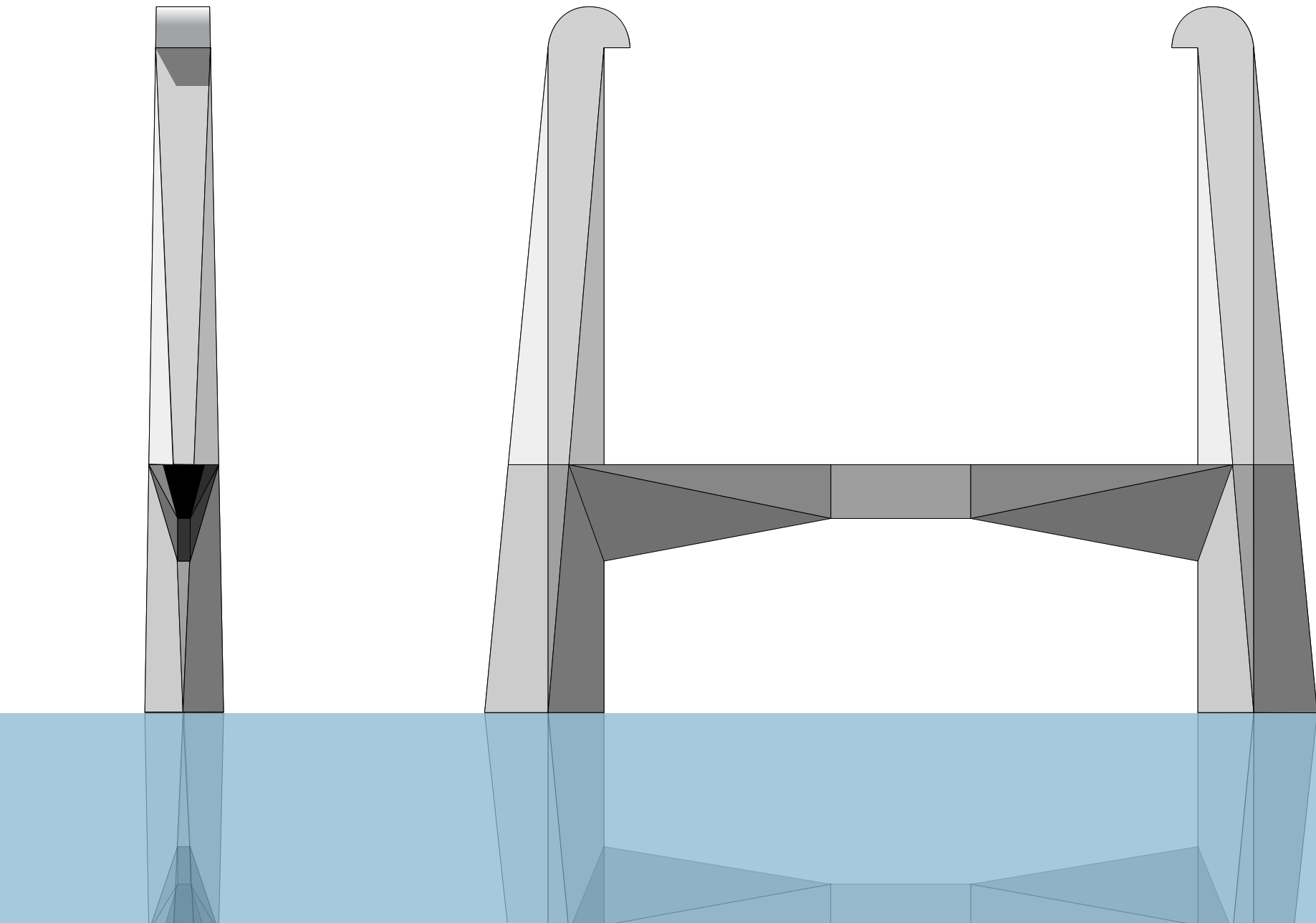


HOUTHAVEN AS A SUNDIAL

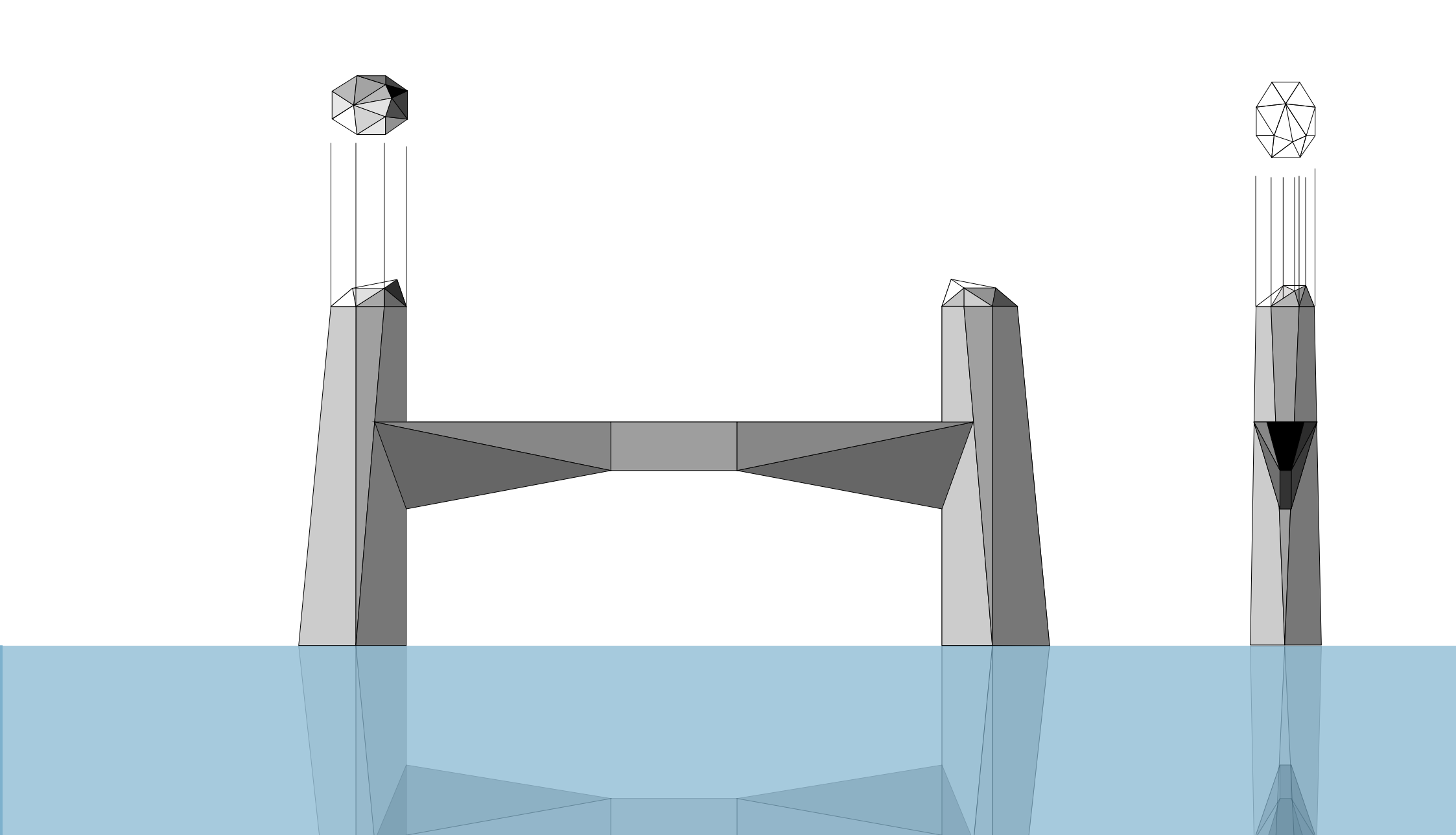
Due to its location on the IJ, De Houthaven has the potential to grow into the stage for the internationally renowned **Hollandse Licht**. Coincidentally, on the longest day of the year, 21 June, the sun rises exactly in line with the wishes of the canals of Houthaven. Exactly at noon (summer time), the sun rises in the extension of the streets at right angles to the canals.

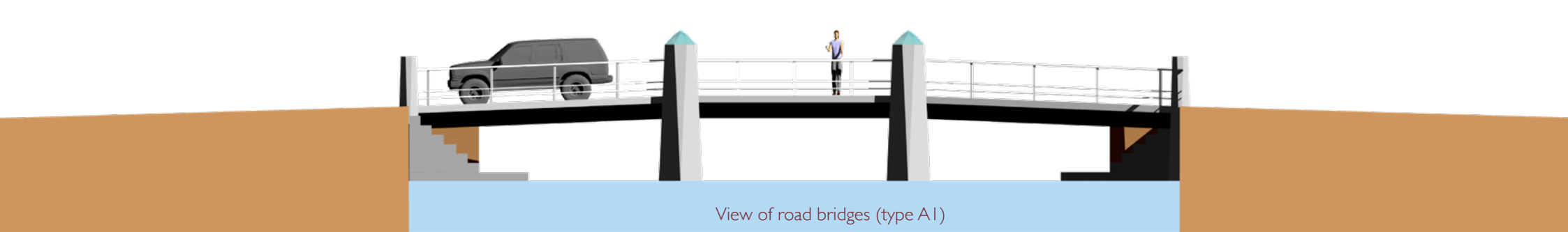
The canals lead the sunlight into the neighbourhood. The quays must therefore not obstruct or block the light anywhere, for example by protruding bridgeheads. The quays are straight and uninterrupted, and at the bridges we even let the quays fall back a little here and there to make room for places near the water, like Piet Kramer would have done. These are places where you, as a resident, can stay very close to the water and where you have a view on the substructure of the bridges. Here you can sit at the waterfront with a drink or in the winter you can tie your skates.

The three bridges connecting De Houthaven with its immediate surroundings are marked with pylons that refer in a contemporary way to the towers of the Oostertoegang. Light fittings have been installed in the heads that illuminate the bridge deck.

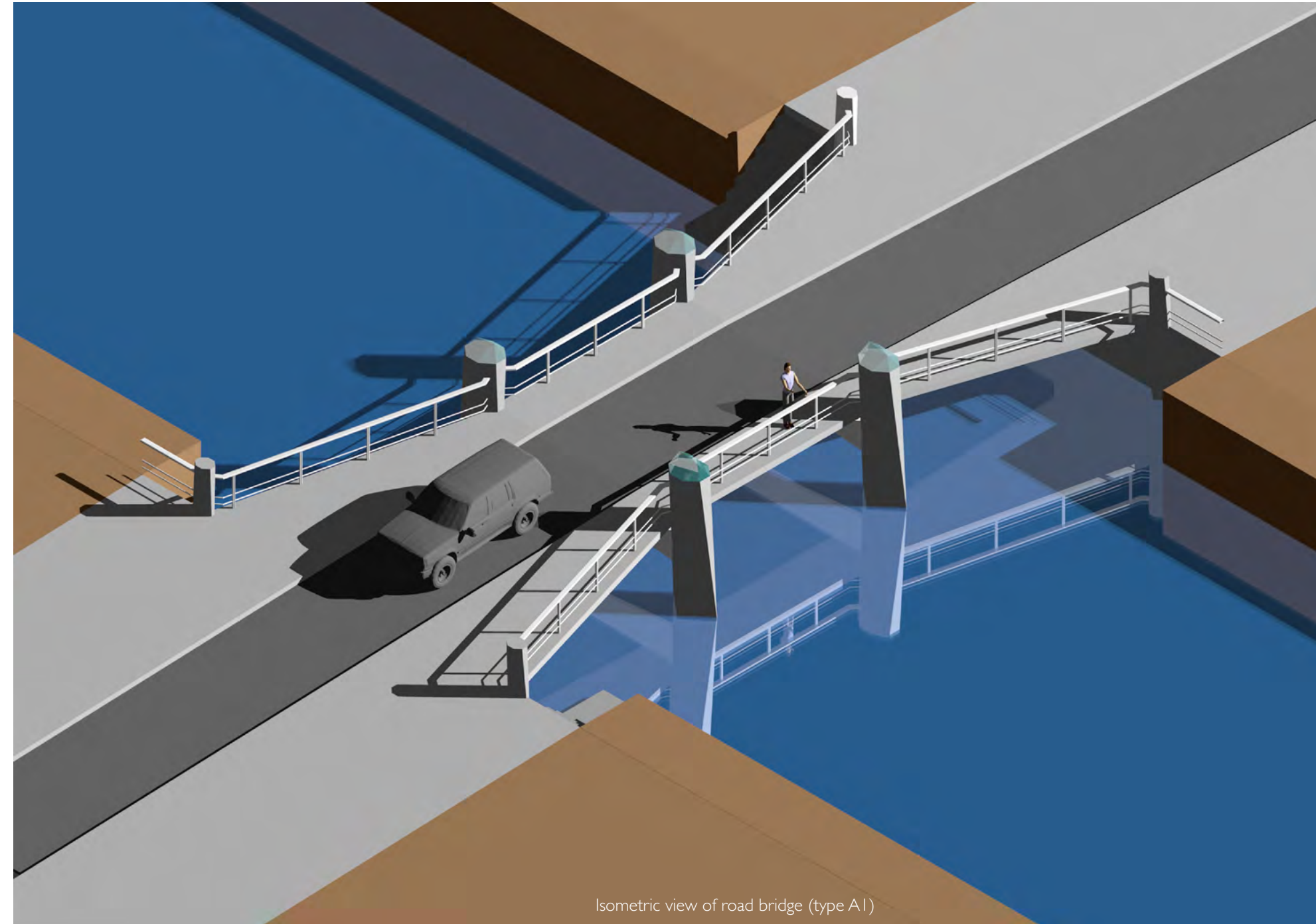
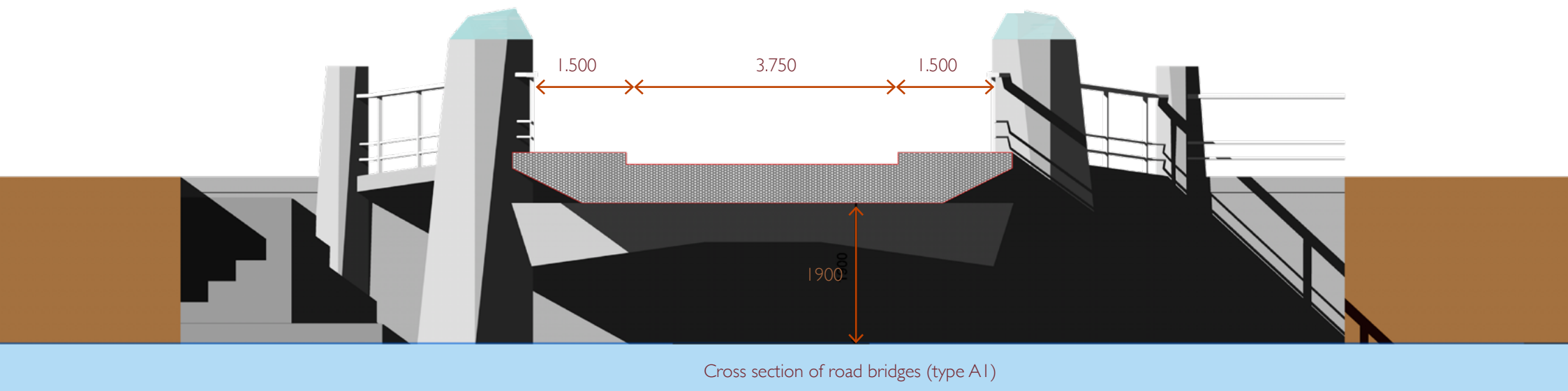


The bridges connecting the islands are related to the typical inner city Kramer bridges. The faceted design captures and concentrates the sunlight. The diamond-shaped heads refer to the ornamentation of the classical Kramer bridges.



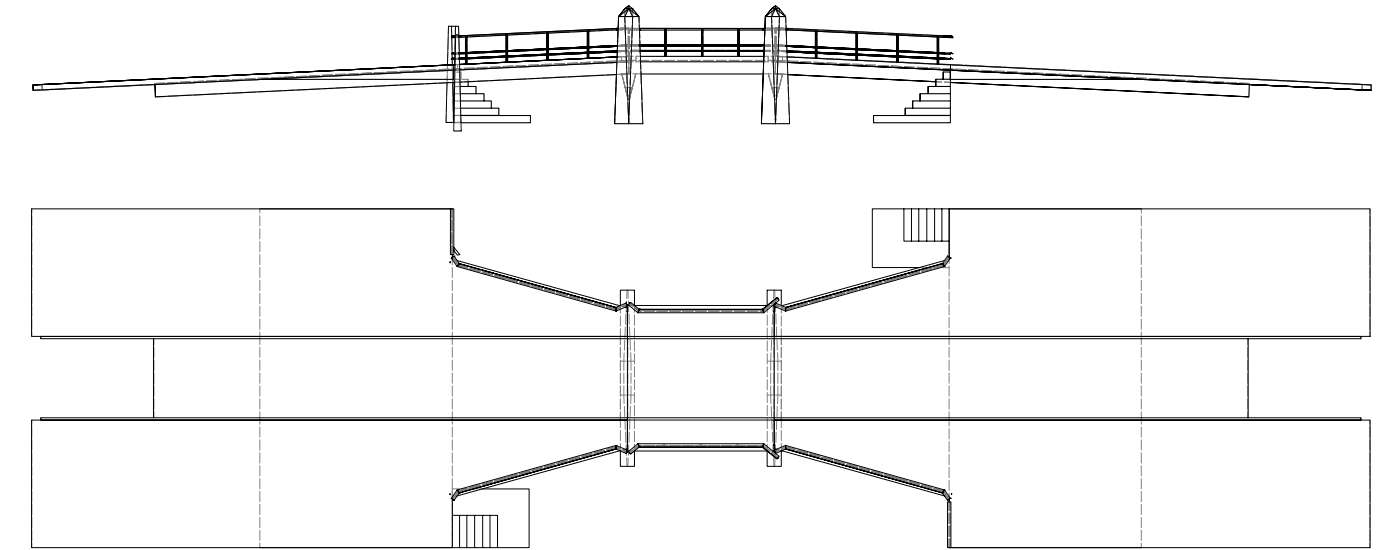


- Precast concrete stairs
- Precast concrete pillars
- Prefabricated bridge decks
- Steel handrails duplex-coated in colour
- Diamond-shaped heads
- Clearance profile; 1,900 x 5,000



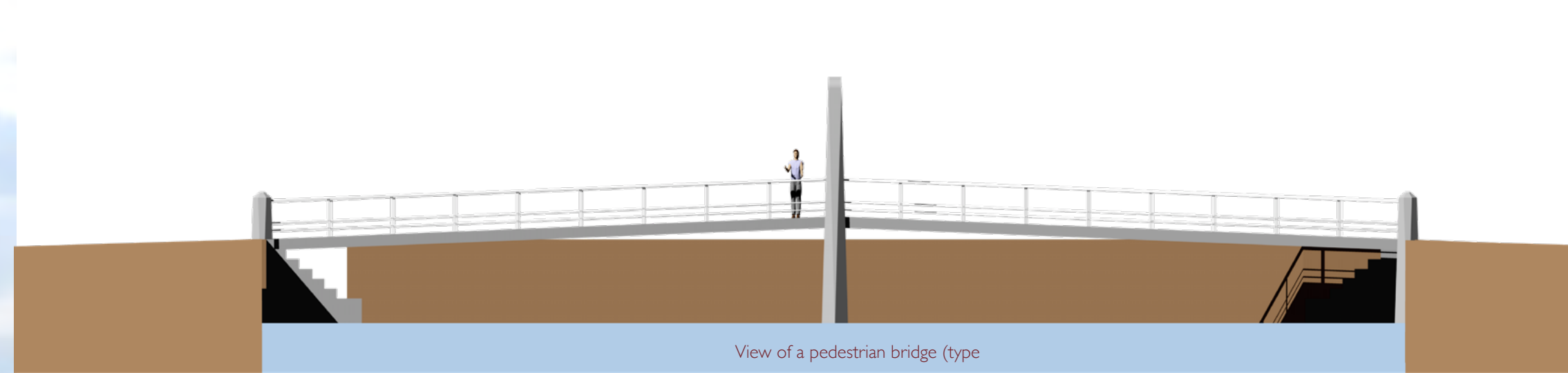


The afternoon light from the south to southwest penetrates the canals of De Houthaven and gets all the space there.

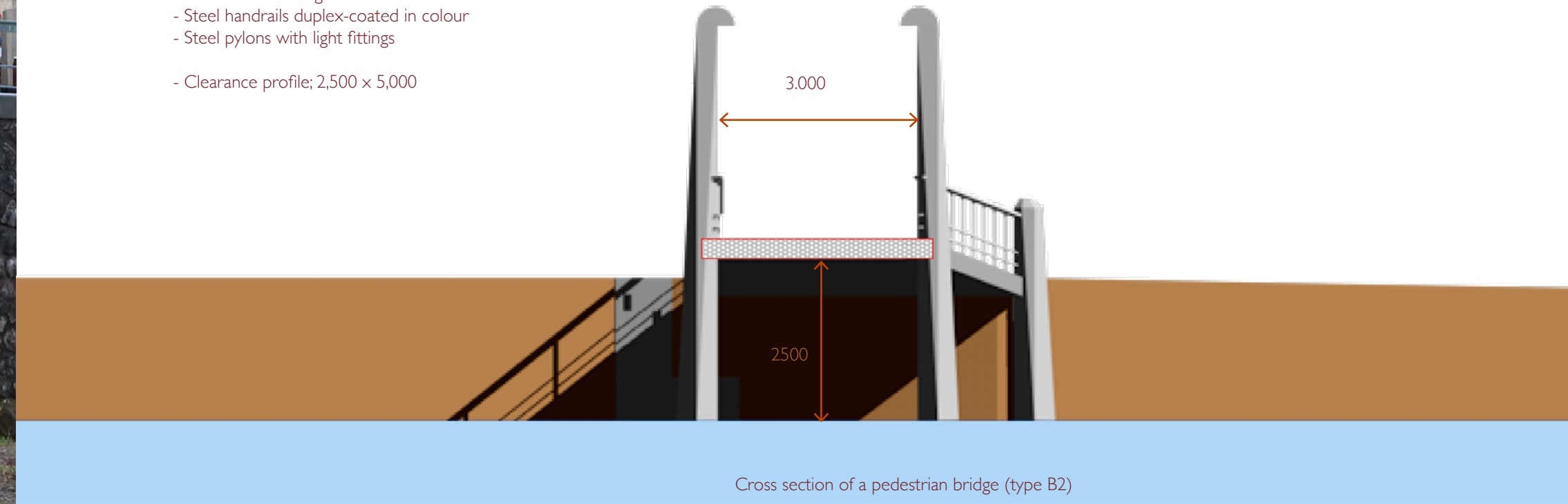


Bridge type A1: 8 traffic bridges with a span of 18 metres, width 6.75 metres, clearance profile 1.90 x 5.00 metres



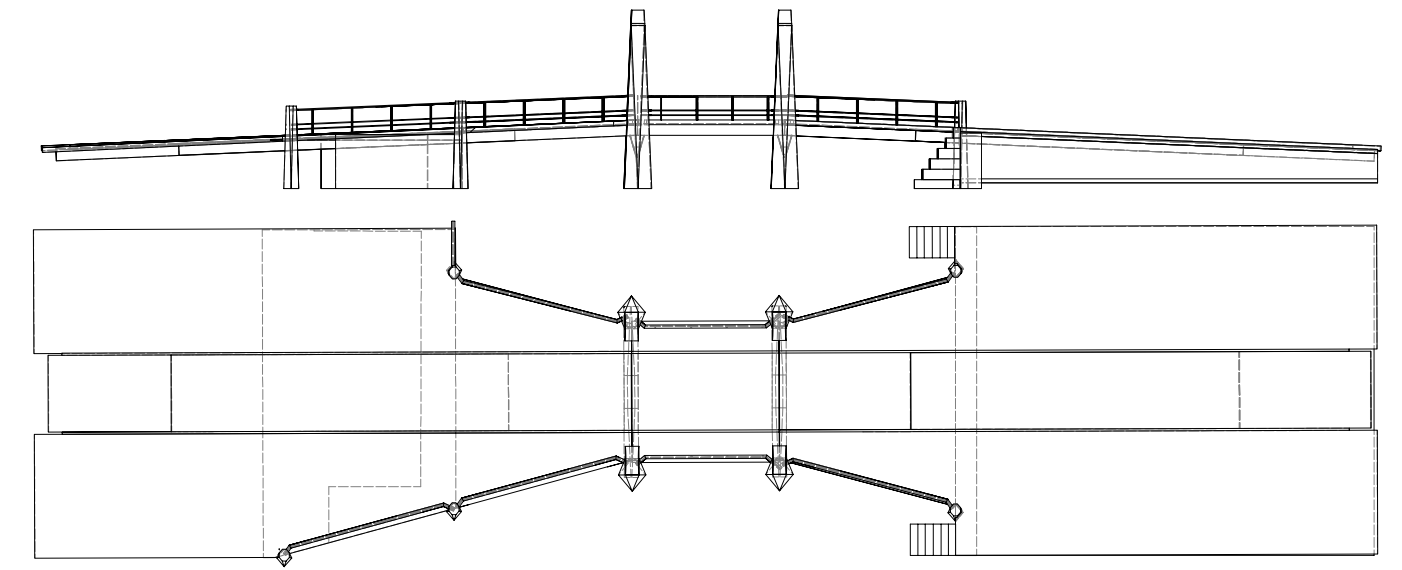


- Precast concrete stairs
- Precast concrete pillars
- Prefabricated bridge decks
- Steel handrails duplex-coated in colour
- Steel pylons with light fittings
- Clearance profile; 2,500 x 5,000





Road bridge with pylons under construction



Bridge type A2: road bridge with a span of 20 metres, width 8.50 metres, clearance profile 2.50 x 5.00 metres

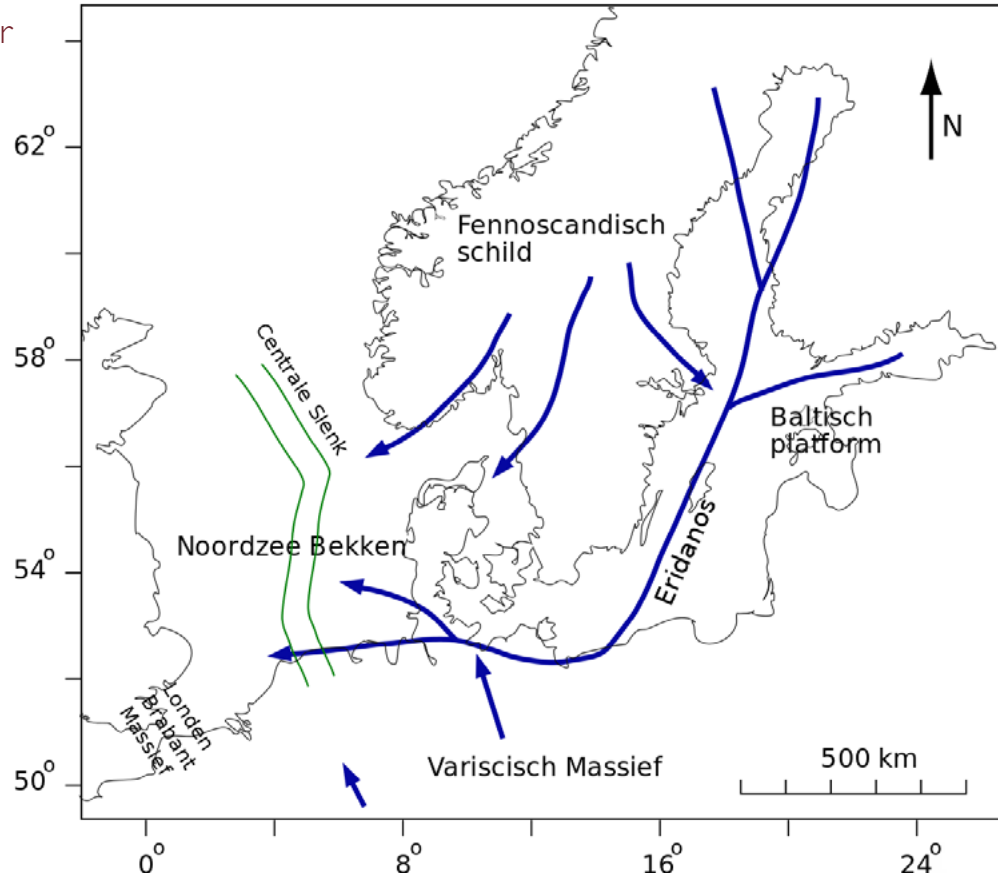
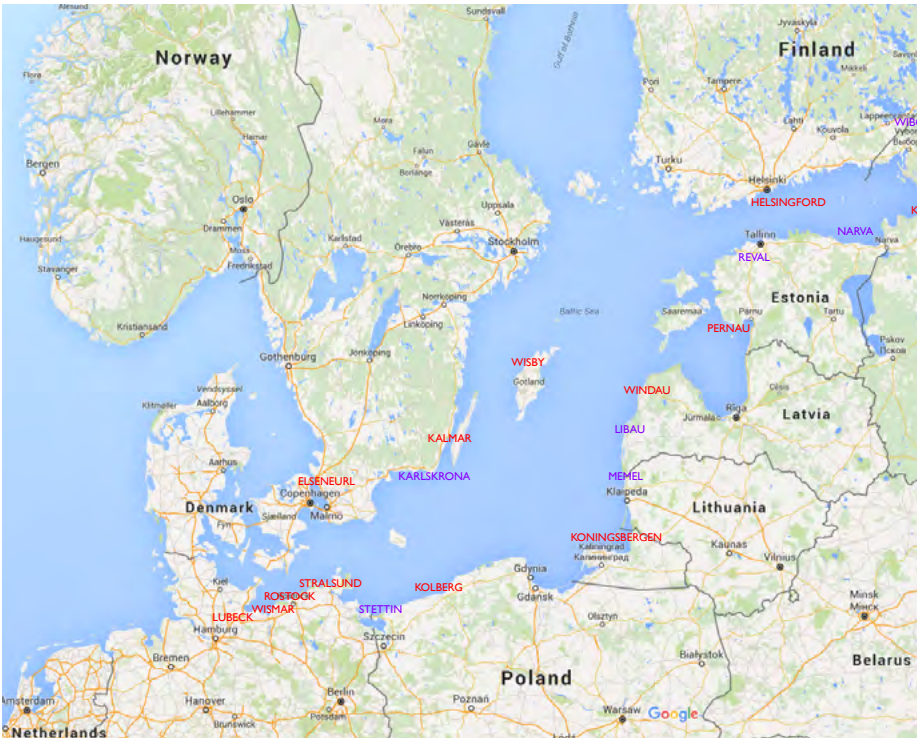


Art in Houthaven

Inspired by the typology of the classical Kramer bridges, we make ornaments on the heads of the low pillars that adorn 11 of the 14 bridges. These objects are in turn inspired by the decorations of the sculptor Hildo Krop, with whom Kramer often collaborated. As a logical continuation of the formal language of the architecture of the pillars, these are faceted, diamond-shaped objects.

By definition, art in public space is 'site specific'. By this we mean that the work of art, its place and the underlying landscape should be inextricably linked to each other, both physically and mentally, and layered in meaning.

The 14 bridges in Houthaven are named after port cities around the Baltic Sea, the area where in the 17th and 18th centuries the timber that was watered and traded in the Houthavens came from.



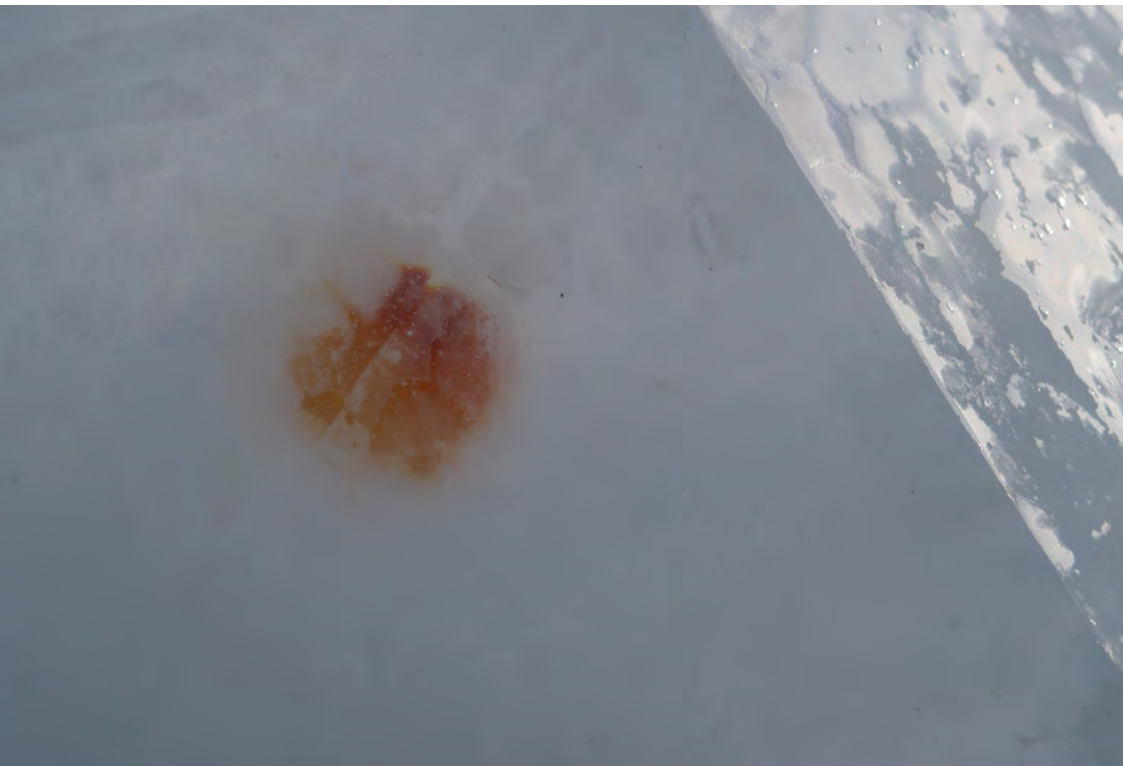
ERIDANOS

The mythological name given by the ancient Greeks to a gigantic river that used to flow into the area of today's Baltic Sea was ERIDANOS or the Amber River.

Amber is fossilized resin that was 'bled' from the trunks of conifers millions of years ago. The conifers grew mainly in the area around the Baltic Sea and the Baltic Sea. The amber sometimes contains fossils of small reptiles or insects.

It is quite conceivable that during the Saaliën (the penultimate ice age) amber with the advancing land ice moved from the Baltic Sea area to the southwest. At that time, the boundary of the land ice ran, translated to the current topography, up to the line Haarlem-Nijmegen. This means that the land ice near Amsterdam also deposited pieces of amber in the soil. One of the glacial basins just above present-day Amsterdam led in much later times to the creation of the OerIJ, a wide tidal channel with an open connection to the North Sea, of which the present-day the 'IJ' to the north of Amsterdam is still a silent witness.





The solid glass objects on the pillars evoke the association with ice, permafrost. They are faceted objects, partly matt, partly polished, partly transparent, partly opaque with air bubbles enclosed here and there. The quality of the glass is crystalline, literally 'crystal clear' and has no colour of its own. Somewhere in the object are small amber, 'bernsteingelb' coloured objects, encapsulated in the glass, as 'fossilized resin' or amber.

The faceted shape of the glass objects is always identical, but the traces of the production process in the kiln, The air bubbles, traces and patterns on the skin and the freedom we have in positioning and composing the encapsulated 'amber', makes every object unique.



