



**HERITAGE:
The bread-
crumb trail
between city
and port**

Espo Award 2013



**Port of
Antwerp**

Here we begin our tale with an aerial photograph of The Eilandje as the most visual expression of the link between city and port, which in past years became cut off but now thanks to the visions of many is once more developing into the articulation between the city and its port.

Taking this image as our starting point we will outline the philosophy that lies behind this large-scale port-and-city project and the role which heritage plays in it. Heritage as the breadcrumb trail that leads backwards and forwards between past, present and future.



- 1 THE FELIX WAREHOUSE [P9]**
- 2 MAS MUSEUM [P10]**
- 3 MAS PORT PAVILION [P12]**
- 4 MUSEUM PORT IN THE BONAPARTE DOCK [P13]**
- 5 THE MAGNIFICENT SEVEN [P18]**
- 6 THE RED STAR LINE MUSEUM [P19]**
- 7 THE NEW PORT HOUSE [P21]**
- 8 DRY DOCK PARK [P22]**
- RURAL HERITAGE STUDY [P23]**

ANTWERP PORT AUTHORITY attaches great importance to heritage and invests in renovation and restoration of port heritage in particular, and in making it accessible:

- Renovation of the quays in the Willem and Bonaparte docks
- Founder of the MAS Museum
- Gifting of old dock cranes and contributing to their restoration
- Port archive in the Felix Archive
- New Nassau bridge: historic replica
- Contribution of expertise, personnel and services of Tugging and Dredging departments for the Museum Port, port cranes etc.
- Commissioning of rural heritage survey
- Restoration of the Old Hansa House on quay 63
- Making old buildings available, e.g. port buildings for an artists' collective and a lock building for a writers' society
- "The Cog" restoration project
- etc.

HERITAGE: The breadcrumb trail between city and port

Care for port heritage has in recent years become part of a cultural and social vision for Antwerp, forming part of a wider plan for urban renewal. Our heritage is no longer an isolated concern, but instead forms part of a vision for the future of the city and the port.

Port heritage is more than just a piece of history to be conserved; more importantly it has to be integrated into the day-to-day life of the city and its citizens. Our heritage tells us not only how things used to be in the past, it also teaches us how to understand the present and provides a platform from which we can look forward to new opportunities, new possibilities, new challenges for the future.

The Antwerp story of heritage in general and port heritage in particular is a story of collaboration between all stakeholders, forming the cement that binds together city development, urban renewal, architecture, the port, the economy, job creation and support among society. This link between past, present and future finds its best expression in The Eilandje neighbourhood located between the city and the modern port. This area has recently been repurposed, with port heritage forming a basic part of the process.

Heritage in context

Antwerp is the second largest city in Belgium with around 500,000 inhabitants. The port of Antwerp for its part is the second largest in Europe and one of the largest port complexes in the world. At more than 12,000 hectares the port takes up more than half of the Antwerp metropolitan area. But despite its size the port has become less and less visible to the ordinary people of Antwerp, expanding to the North of the city and on the opposite bank of the river Scheldt. For some years now there has been a growing concern that this separation of port and city has resulted in an erosion of the emotional ties and involvement between the people of Antwerp and their port. Sadly, out of sight is out of mind.

But Antwerp is a historic maritime metropolis, and people started to miss the port, so it was felt necessary to restore the links between the port, the city and its inhabitants. One of the first steps was to give the general



On the move: the 800-tonne floating crane Brabo gives one of the old cranes a new place on the banks of the Scheldt.

public ways of becoming acquainted (or re-acquainted) with the port.

"What role does heritage play in this story?" you may ask. Well, heritage is part of the breadcrumb trail that was created by the various parties involved. It's not only a story of the port, it's the story of the port and the city as a whole, the story of the past, the present and the future.

It is not a matter of chance that The Eilandje district is "the place to be." It is at this spot that more than 200 years ago Napoleon Bonaparte ordered the first dock to be built outside the historic city centre. But by the end of the last century it had come to represent the decline of the old docklands, with empty warehouses, vacant offices and abandoned houses: a rundown neighbourhood. But it is also the spot where the city and the port come in contact with each other and where a new future is now being created, with urban development projects and repurposing of old port sites. A place where the past

and our port heritage are part of the present and of the future.

History of the port

Antwerp was once a small settlement in the bend of a river. Its organic relationship with the water blossomed into economic complexity in the late Middle Ages. Each time the city expanded a new defensive canal would be built, forming a concentric pattern with the old canals naturally coming to be used as docks and commercial facilities. In the Golden Century (1490–1585) the growing population and prosperous shipping business led to the Nieuwstad (New City) being built to the North of the original city centre. The Nieuwstad became the city's hub of economic activity until the Fall of Antwerp (1585), when Antwerp was cut off from the rest of Europe.

In the 19th century Napoleon Bonaparte claimed the area as a military base and ordered construction of one small and one large dock. The Bonaparte dock and Willem dock

were built between 1803 and 1812. These and later docks inspired the current name for the Nieuwstad: "Het Eilandje" (The Little Island). At the end of the 19th century the natural course of the river was straightened to make way for the Scheldt Quays (1877–1884).

The dock structure of The Eilandje was expanded farther and farther towards the North. In the second half of the 20th century a "Ten Year Plan" (1956–1967) for a large-scale port expansion doubled the length of quayside and more than doubled the total dock area. With the series of northward expansions the historic docklands close to the city centre became obsolete. The Eilandje and the "Schipperskwartier" (Sailors' Quarter) slowly but surely fell prey to neglect. Port activities moved away from the Scheldt Quays, and the port became further estranged from the city by the 1.35 m concrete flood defence wall that was built as part of the 1977 Sigma Plan for the lower Scheldt basin.

How awareness became reality: City on the River

In 1984 the city decided to develop a global vision for its enlarged territory: the Global Structure Plan for Antwerp (GSA). Due to insufficient financial resources and consequent lack of political support, the GSA never came to realisation. Disappointed by the standstill, a group of planners, architects and citizens formed a movement in 1989 and named it after one of the GSA's key concepts: "City on the River". The movement's main objective was to strengthen the relationship between the city and its river, which first and foremost meant revitalising the abandoned docklands.

After a design contest, Manuel de Solà-Morales was asked to elaborate his proposal for The Eilandje. Even though the city froze the budget for the project in 1994, there were years of slow but steady progress throughout which de Solà-Morales' vision would remain imperative. From 1998 onwards "Projectbureau Eilandje" (founded by former city architect René Daniëls and staffed by experts of his Buro 5) coordinated between the city, the port and other players involved. Meanwhile, Antwerp selected Bernardo Secchi and Paola Viganò to draw up the strategic Spatial Structure Plan for Antwerp.

The Master Plan for The Eilandje (2002) encompasses a comprehensive vision for the development of the area in two phases. With the preparations for the redevelopment of the Cadiz quarter, the city has now arrived at the last stages of phase I, which also included the "old docks" (Bonaparte dock and Willem dock) and the Montevideo Quarter. Phase II comprises the "Droogdokken-Eiland" (Dry Dock Island," the Mexico-Eiland and the Kempen-Eiland.

Unite and conquer

What "City on the River" set out to achieve in the late 1980s is today becoming a reality. Aspirations to reclaim the river and former docklands as part of the city have since been translated into the ambitious master plans for The Eilandje and the Scheldt Quays.

Step by step, The Eilandje is being reunited with the city and its historic industrial landscape is being reclaimed as the setting for a unique urban area. Central to this strategy is Manuel de Solà-Morales' vision of a hinge area between the city centre and the modern seaport. In spatial terms this idea has been translated into a North-South axis, which after centuries of concentric development was revolutionary in itself. The axis acts as a fishing rod, almost physically reeling in The Eilandje as part of the city again.

The Water Plan for its part reconciles the industrial landscape with its developing role as an urban area. Recreational shipping brings



- 1 Het Eilandje (The Islet)
- 2 City Centre
- 3 Ring Road
- 4 Port
- 5 River Scheldt



movement into the waterscape and creates poles of attraction for residents and visitors. "Resting" and residential vessels breathe life into the docks and engage in a relationship with the onshore residential programme. Open views, bridges and public transport by water enable The Eilandje to be traversed and experienced as a whole, while bringing the most northern and least known parts of the area to the forefront. The heritage cluster articulates the history of The Eilandje, while the remaining industrial activities evoke the atmosphere of the modern seaport.

Before and during development, a Plus Programme invites citizens to claim The Eilandje as their own. The aim is to inspire current residents and attract others in future, using urban voids between developments to stage regular "spectaculars" such as the Tall Ships races, Summer of Antwerp etc.

A city hotspot

The Eilandje has now become a living, vibrant part of the city where various urban functions co-exist in perfect symbiosis. Above all it is the hinge, the link between city and port. Return of open areas, history, heritage and water it is also the ideal setting for events. Thus in 2010 a French theatre group created a spectacle that attracted more than one million people. A giant diver, 9.5 metres tall, rose out of his "personal bathtub" (the Kattendijk dock) and strode off into the city in his attempts to leave Antwerp by boat. This year the "Water-Rant" weekend will be held once more, with the docks being shared by historic vessels and modern port equipment. The "Port Days" are similarly held in and around the two historic docks, as are the Dragon Boat Races. In short, The Eilandje has become the events location par excellence. But this is by no means the end of the story, far from it. The vision is

much longer in term. This long-term vision found its first concrete expression with the opening in 2011 of the MAS Museum on a little island (where else?) between the two docks. Thus The Eilandje is the perfect starting point for us to follow the breadcrumb path among the many heritage projects.



"Het Eilandje" – The Islet

The history of the port can be experienced just by walking around The Eilandje neighbourhood. In its long and rich history, The Eilandje has functioned respectively as a new port neighbourhood, a military base and an industrial port area. Until its decline in the second half of the 1990s its relationship with the city was clearly defined by its landscape.

Docks and quays

The quays around the Willem and Bonaparte docks are an important component of the site, surrounded by old warehouses that have been given a new, public function or converted into residential units or offices. The latter are not infrequently occupied by creative professionals such as fashion designers (including among other Dries Van Noten). If you go and stand at the head of the Willem dock you will see on your left the Felix warehouse, right before you the MAS and the MAS Port Pavilion and behind it the Museum Port. And with a bit of luck you will also see the tops of the old port cranes sticking up above the buildings.

Antwerp Port Authority invested heavily in redeveloping the quays before turning them over to the City of Antwerp. They are now pleasant

boulevards where people can stroll around, a meeting place for young and old. Here and there are statues of figures from the teeming life of the former port: the Port Urchin, the Port Girl, the Emigrants, Augustine Pautre and Wiske... all of them taken from the works of that port painter par excellence, Eugene Van Mieghem.

The Willem dock for its part has been redeveloped as a marina, thus contributing a more maritime atmosphere. As might be expected the names of the old warehouses and other establishments mostly refer to shipping, trade and other port-related activities

With the redevelopment of the quays a multifunctional meeting place has been created in which the MAS Museum, the Museum Port, the offices (mainly port-related), the cafés and restaurants all exist in perfect symbiosis between city and port.

With the restoration of the Nassau bridge (which forms the connection between the Napoleon quay and the Hanzesteden Square) as finishing touch the Antwerp Port Authority gives the heart of Het Eilandje a new elan.

COLLABORATION, INVOLVEMENT AND VOLUNTEERS

Our complex web of heritage and the way in which it is passed on depends on more than "overarching vision," "appropriate maturation process" or "collaboration between all stakeholders": above all it depends on the efforts and dedication of countless volunteers. Volunteers in the MAS Museum, the MAS Port Pavilion, the new Red Star Line Museum, the crane restoration work, gathering archive material, acting as guides for walking tours of the port, organising the many events... If the Eilandje is brimming with such a varied range of art, culture, recreation and information, it is thanks first and foremost to the hundreds of volunteers. They contribute their enthusiasm, knowledge and expertise, making the experience even richer and more accessible. Many of these people have a past that is deeply rooted in the port. The colour and personal touch that they bring to its story are the most valuable gift to the community and the best guarantee of actually connecting with our heritage. Their contribution is of inestimable value. Their contribution gives heritage a place in our everyday lives, and makes these people the best ambassadors that a city and port could wish.

1

St. Felix: conserver and story-teller

THE FELIX WAREHOUSE

The city's and Port's memory

The Felix Archive: City and Port Archive since 2006

One of the first steps toward conserving the port heritage and integrating it into a future-oriented vision of society was to restore the old Felix warehouse. The Saint Felix warehouse, to give it its full name, is one of the most evocative examples of a 19th-century warehouse. It was first built in 1860 to store bulk commodities such as coffee, grain, cheese and tobacco, but had to be rebuilt a few years later after the devastating fire in 1862. On that occasion the unique interior lane was incorporated as a fire break. The building was abandoned in 1975 but just a year later it was listed as a historic monument. Since 2006 the restored St Felix warehouse now houses the more than 24 kilometres of shelves as the Felix Archive.

It is here that all the documents produced by Antwerp City Council and the city's administrative departments are stored. In addition, numerous institutions, private individuals, associations and companies that are linked to Antwerp in one way or another also entrust their records to "the Felix." The Archive also houses an extensive image bank which includes many photographs of the port. Already there are more than 70,000 digitised photographs, all of which can be consulted on the website. Finally, the Archive is used to store various unique objects of historical importance.

As an "autonomous municipal company" the Port Authority also entrusts its records to the Felix Archive. In any case, the history of the port is indissolubly linked with the history of Antwerp and of Flanders. The Port Authority's archive material illustrates the many aspects of port operation and the expansion of the port, including technical equipment, administrative and financial management and port security, all of it of great value for studying the development of port facilities. In the more than 2,000 m of storage space there is an extensive archive of port plans and maps together with a unique photo archive. Many of the items are particularly beautiful and educational in their own right.

In addition to the reference facilities, reading rooms etc. that you would expect to find there, "the Felix" also offers guided tours of the archive as well as an archive visit in combination with a walking tour of The Eilandje, enabling visitors to make a direct link between the history to be found in the carefully conserved documents on the one hand and the real world of the port on the other.

In this city archive our history and heritage are literally stacked in boxes, albeit state-of-the-art boxes. The stacks can be seen as a reference to the original function of the St. Felix as a warehouse. Indeed the same metaphor was adopted by the Neutelings-Riedijk architectu-

ral firm in its design for the MAS Museum, which from the outside recalls a stack of shipping containers. Again, the reference is deliberate: while the "paper" memory of the city of Antwerp is conserved in the city archive, much of the material memory and heritage are conserved just a stone's throw away in the MAS Museum. All of this stored history stands ready for use and future discovery, offering many possibilities for creative exploration.



MAS MUSEUM

The MAS is a ground-breaking museum about people from different spheres of life and ways of thinking.

The MAS Museum is for everyone who is curious about the past, present and future of the city of Antwerp and of the world. It is a museum for people who want to know more about the place of Antwerp and of themselves in the world.

The MAS Museum works with various collections and methods. It develops varied intra- and extra-mural programmes, all of them sharing the themes of the river, the city, the port and the world.

The MAS Museum collaborates nationally and internationally with the public, experts and other partners. It ensures maximum accessibility and public involvement.

The MAS is the museum of a port city, and Antwerp Port Authority is one of its founders. For the port community this is seen as only natural, given the social responsibility which the Port Authority assumes as part of its mission. The MAS Museum brings to life the history of the port, not in a nostalgic way but with an open and critical mind. The museum aims above all to illustrate the efforts of all those people who have made the port of Antwerp what it is today. It is a story of progress, of turbulent times, of vision and openness towards the world. This theme of openness is continued in the MAS Port Pavilion at the foot of the museum.

The choice of location was not fortuitous: from the escalators that wind their way around the outside of the building visitors to the museum are treated to a wider and wider view

2

Warehouse for art and history

MAS MUSEUM

Opened in 2011

More than a museum

Already 1,700,000 visitors since first opening

Antwerp Port Authority: Founder

over the city and its port. At the very top, 60 m above ground level, there is a wonderful panorama stretching far over the modern port. As might be expected the view includes many stacks of containers, echoing the design of the museum as a series of boxes stacked one on top of the other.

With this impressive building the MAS Museum seeks to tell a new story about Antwerp and its place in the world, and about the world as reflected in Antwerp. Over the centuries the river and its port have brought meetings and exchange. The MAS Museum gathers together the threads of this exchange and weaves them into a new tale. A tale of the city, the river and the port, a tale of the world in all its diversity.

But the MAS is more than the museum, it is also the viewing depot where items not actually on display can nevertheless be seen in storage, it is the museum square, the Boulevard promenade, the rooftop panorama ... It is a vast open house where anyone can come and walk around (entrance is charged only for the actual displays). The MAS Museum is not just the newest and largest museum in Antwerp, it is a total experience.

Symbolically and literally, this latest urban icon stands on the border between city and port. The "MAS Boulevard" takes visitors along a series of escalators from ground floor to 9th floor past a series of glass walls 6 m high affording views in different directions. As such the MAS Museum is the ideal starting or finishing point for a visit to this port city.

The cultural wealth of Antwerp and other parts of the world are divided into four main themes, each of which speaks to us in its own particular way: Display of Power, about prestige and symbols (level 4); Metropolis, about here and elsewhere (level 5); World Port, about commerce and shipping (level 6); and Life & Death, about people and gods, about the underworld and overworld (levels 7 and 8).

The presentation is innovative and provocative: instead of being displayed next to one another the objects are linked in a dynamic scenography. They not only inform us, they grip us and tell us stories, they are the actors in a constantly changing theatre production. Each level reveals a new and wonderful world. In addition to viewing the objects visitors are stimulated by the music of the museum's in-house composer

Erich Sleichim. Or they can become acquainted with the works of other contemporary artists who do a residency in the MAS Museum. Or they can sniff around the "smell boxes" on the World Port level.

It is not coincidental that the 6th level is devoted to port heritage and Antwerp as a "world port." The port physically links the rest of the world to Antwerp, Belgium and Europe. The 6th floor is therefore dedicated entirely to the colourful, illustrious past of the port of Antwerp. The collection has also been made very accessible to young people: they can admire the "big catches" made by the Customs department over the years, the splendid model ships, the paintings and relics that bring the shipping history of the port to life. Also not coincidentally the World Port level is the only one of the actual display levels with a view over the port; moreover it sits between the other four levels devoted to particular themes, as the essential hinge between the city and the rest of the world.

MAS Museum: on the historical site of the old Hansa House (1564) with glass walls 6 m high affording views over the port and the city.



Heritage stories and publications

The MAS Museum also has an extensive educational programme. With specific programmes such as "MAS in young hands" and "Picnicking in the MAS" young people are immersed in the port's past in a playful, creative way. There is also information aimed specifically at children and young people (and indeed at adults and senior citizens) in the form of publications. Below are some examples.

"Crane kids" heritage theatre

The name given to this series of vignettes refers to the mediaeval "crane kids," the young labourers who worked the treadmills that powered the cranes. Actors bring six characters from the port of Antwerp to life in a series of intimate, boisterous, extravert and emotionally charged scenes. The main characters are a skipper, a tavern wife, a shipbuilder, a stevedoring boss and a trader. The stories they tell have

kept audiences spellbound at performances in schools, festivals, museums, service centres, companies and cultural centres.

My port, my home?

This linkage between port and city is also related, described and illustrated in the series of publications entitled "My port, my home?" There is a picture-and-activities book for children aged 10 to 12, and a city guidebook with audio CD for adults. Those who want to see more of the port can also take a bus tour of various points where the city interfaces with the port. The children's book in particular has turned out to be a great success. In a playful way children are confronted with questions such as "What actually is heritage?" "Can you smell it?" and "What is it for?"



3

Direct line to the port

MAS PORT PAVILION

Open since 2011

The port as it is today

Already 160,000 visitors since the opening

While the MAS Museum concentrates on the port's past, the MAS Pavilion is the "front reception room" of the present-day port. With this pavilion the Port Authority gives everyone the chance to become acquainted with the major international port that is constantly in operation 24/7 all year round. Visitors learn about how the port is organised, the various types of companies and jobs to be found there, various less well known aspects and much more besides, in a modern, attractive and interactive way. The fact that the pavilion offers answers to a whole lot of questions is demonstrated by the number of visitors.

The main feature of the MAS Port Pavilion is a huge 360° surround screen suspended between the first level and the floor, with a diameter of 6 metres. The shape is a deliberate reference to the hundreds of silos to be found in the port, the largest petrochemical complex in Europe. Leaning back in comfortable chairs, visitors find themselves transported right into the middle of the port in the onscreen action.

Information about the action on the surround screen can be called up on touchscreens in the backrests, in several languages. With just a few taps on the touchscreen visitors can

find the names of the ships in front of them, discover what cargoes are being loaded or unloaded, or learn about the nature conservation areas in and around the port. Six other information screens around the walls of the pavilion provide further information about all the various activities in the port.

Another striking feature of the pavilion is the giant satellite photograph of the port area that covers

almost the entire floor, revealing how big the port really is in relation to the city. Children (and adults as well!) can frequently be seen on their knees, looking for their house, school or workplace in the photograph. In the meantime live images from the port are streamed in the pavilion. The MAS Port Pavilion brings the modern port to life in the same way as the MAS Museum presents its heritage.



The MAS Port Pavilion, the "front reception room" of the present-day port. In collaboration with the World Port history floor in the MAS Museum.

4

From working dock to Museum Dock

MUSEUM PORT IN THE BONAPARTE DOCK

Due to open in 2014

Maritime history in action

The Bonaparte and Willem docks, known until 1903 simply as the "Little dock" and "Big dock," were built in the period 1803-1812 by engineer J.N. Mengin on the orders of Napoleon Bonaparte. They are aligned exactly East-West. A commemorative column 5 metres high on the Veurne quay commemorates their renaming 100 years later, respectively after Napoleon, who gave the orders to excavate the first two non-tidal docks (see inscription), and king Willem I, who gifted them to the city in 1815.

The two docks were excavated within the 16th-century city walls: 1300 houses were demolished, the "Kleine Schijn" (a tributary of the Scheldt) was diverted to the defensive moat, and the Grain & Timber Fleet was filled in. A "fleet" (as in "Fleet Street") is a tidal inlet that forms a natural dock, where in this case grain and timber were handled. The only thing spared was the large Hansa House, built in 1564-1568 as a residence and warehouse for the North German Hanseatic League of merchants. This left a strip of land between the two docks, with the entrance channel being placed asymmetrically. The Hansa House burned down on 10 December 1893, leaving a historic site that now forms the perfect location for the MAS Museum.

About one third of the area of The Eilandje is made up of water. With the disappearance of the former port activities the docks have been repurposed. The Willem dock and Kempisch dock have become lively marinas, while the Bonaparte dock now functions as a Museum Dock. Listed monuments to be found here include Floating Crane 9 (From Antwerp Port Authority), the West-Hinder III lightship and the museum ships of the Rhine & Inland Waterway Museum. A Museum Dock such as this is also the ideal berth for visiting historical vessels, such as the Brazilian navy's "Cisne Branco" (White Swan) that could be admired here on 31 May this year. This impressive full-rigged sailing ship (LOA 74 m, mast height 46 m and crew of 60) was a harbinger of the Tall Ships Races which will be coming to Antwerp 2016.

The Museum Dock forms part of the wider Water Plan drawn up by the city in consultation with the various stakeholders. The aim is to make The Eilandje an area where different spheres can be experienced, but with the nautical sphere predominating. Here there is a mix of activities based in and around the water, focused on conserving our maritime heritage and port character.



The Museum Dock, history brought to life.



▲ The Felix Warehouse.

The Felix Warehouse and its unique interior lane serving as a fire break. It now houses the Felix Archive.



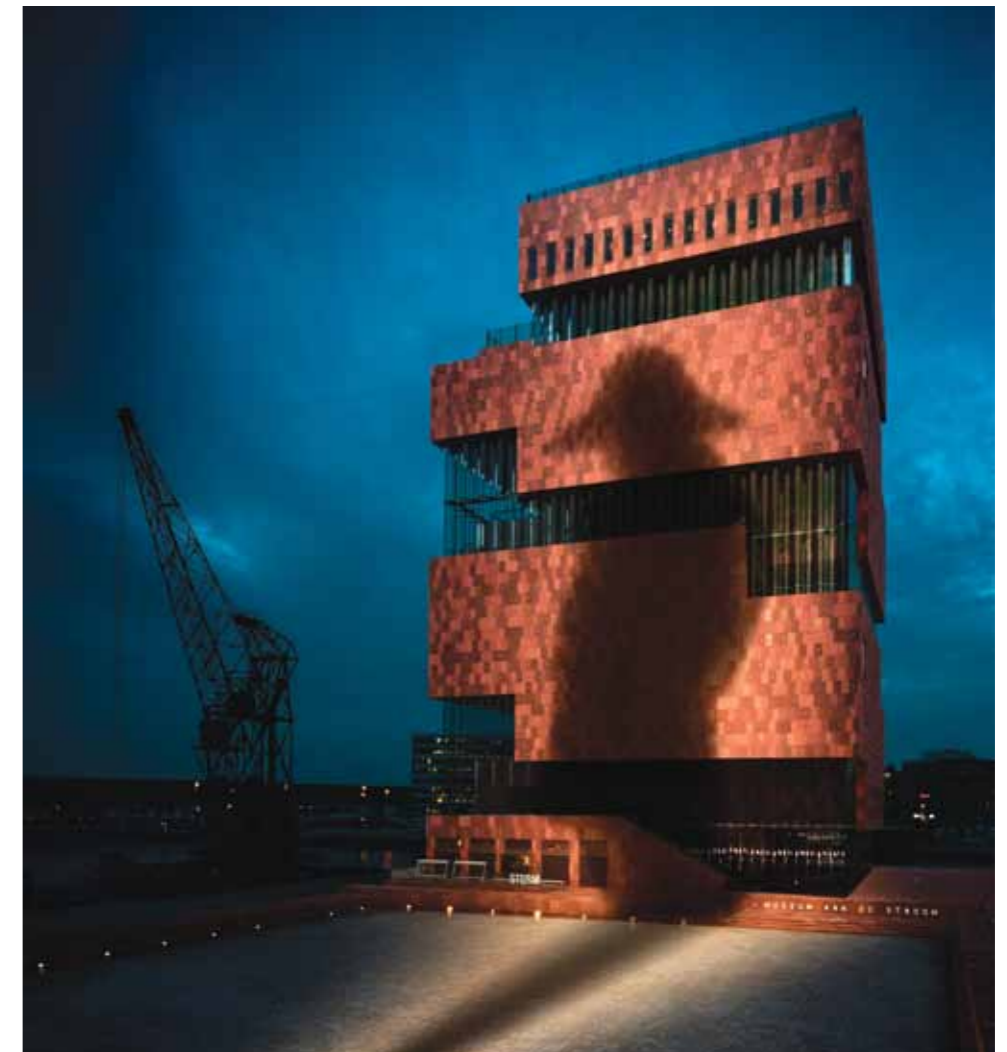
▲ 1870: The Oosterhuis, the residence and warehouse for the Hanseatic League of North German merchants.



▼ The Museum Square, where past meets present.

▲ 1880: The Godefridus Quay with on the left the Saint Felix Warehouse and on the right the "Big Dock" (now the Willem Dock) and the "Oosterhuis".

▼ The MAS Museum playing its role in the opening of the latest exhibition "Bonaparte on the Scheldt".





▲ The quays of the "Big Dock" as the place to be.

MAS Museum: objects linked in a dynamic scenography.



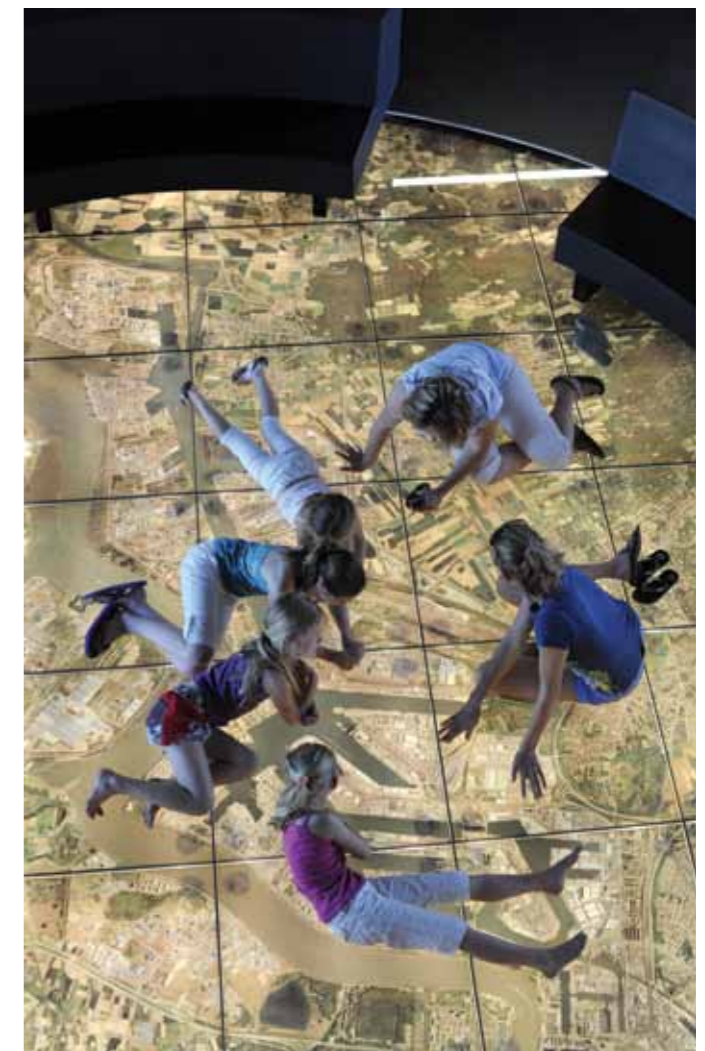
▲ 1907: Port cranes, a feature of Antwerp for 750 years.

MAS Museum, 6th floor: Look!



▲ 1860: Aerial view of the "Big Dock".

MAS Port Pavilion: giant satellite photograph.



5

Tough old birds

THE MAGNIFICENT SEVEN

750 years of dock cranes

Largest museum collection

Photo opportunity

From the Museum Dock it is just a short stroll to the Scheldt Quays where now 12 of the 18 cranes in the MAS Museum's collection are to be found, the largest museum collection of dock cranes. The oldest crane on the Scheldt Quays dates from 1907, the youngest from 1963. Between them they represent 15 famous crane builders from Belgium and other countries, in a splendid example of the rapid technological development of port activities during the past century.

The first record of a crane in the port of Antwerp dates from 1263,

exactly 750 years ago. This wooden treadmill crane was at the disposal of all who needed it, a service provided without interruption until the present day.

For centuries the Antwerp cranes were driven by muscle power, but since the end of the 19th century technological developments have succeeded one another at a rapidly increasing pace, with muscle power giving way to steam, then hydraulic power, then electricity. The oldest crane in the MAS collection is a 10-tonne hand crane built by the German constructor Stuckenholtz.

These "tough old birds" of the Antwerp port scene have withstood wind and weather throughout the centuries. To restore them the MAS Museum went in search of "godparents" to supplement the subsidies. Antwerp Port Authority for its part has never completely abandoned its heritage: as well as providing sponsorship its own Crane department makes its know-how and technical resources available to help with restoring the dock cranes. The Port Authority and the MAS Museum also collaborate in the Work Form and Talent Wharf training centres where the cranes are given in-depth overhauls. In this way restoration of the dock cranes becomes a social project in which young people who have difficulty in finding a job are given the opportunity to learn a trade and gain experience. The skills and expertise of volunteers are also of immeasurable importance for the restoration work.

The dock cranes can be admired at the Scheldt Quays (Rhine quay, near Hangars 26 and 17) on the bank of the Scheldt. The newly restored Stuckenholtz crane has been given a place at the entrance to the MAS Museum. These lofty cranes on the banks of the Scheldt form part of the cityscape, pointing to the modern port area that begins farther along. Needless to say they are also very popular with photographers, both amateur and professional.



The Magnificent Seven: our "tough old birds".

6

Millions with one dream

THE RED STAR LINE MUSEUM

Due to open on 28 September 2013

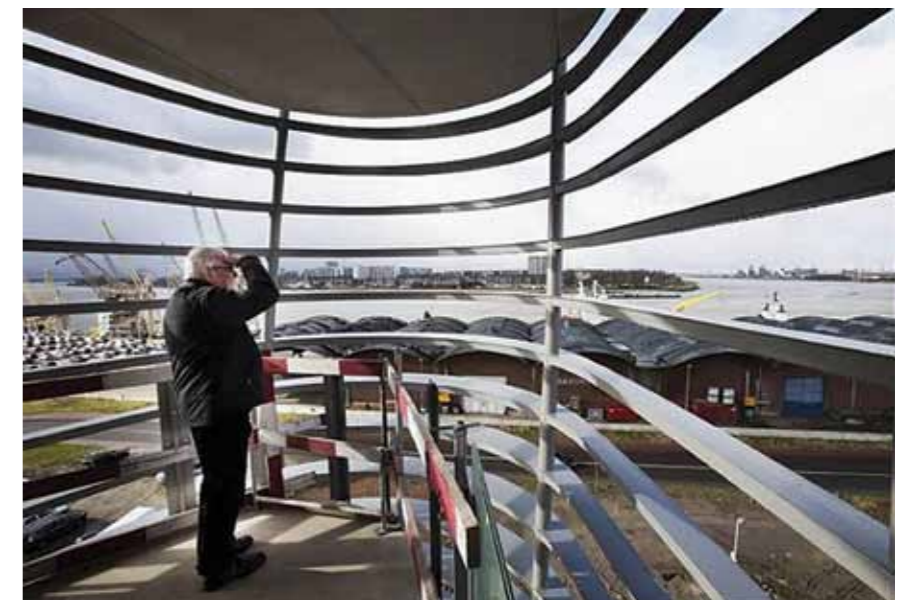
A moving story

Designed by Neutelings-Riedijk architects

A new city icon

Already in the 19th and 20th centuries Antwerp was a major international port with a wide range of trans-Atlantic steamer services, as well as being an important rail hub. Between 1873 and 1934 some 2.6 million adventurers, fortune seekers and hopefuls made their way across the ocean from Antwerp. They arrived here in Antwerp Central Station, the end of a long train journey through Europe. In those days there was a direct rail link between Antwerp and Germany and so also with eastern Europe. The New World was the promised land for all those seeking a fresh start and a better life. For many the crossing to the USA and Canada began in the departure halls of the Red Star Line in Antwerp. It was here on the Rhine quay just before the bend of the Scheldt that the emigrants embarked. It is here also that the Red Star Line built its terminal in 1894.

And here the Red Star Line Museum will open on 28 September 2013, in the former hangars of the legendary shipping line with the red star on its flag. The museum tells the tale of the multitude of people who passed through here. It is a tale of high expectations and sometimes bitter disappointments, but always of hope for a better life. The old



The Red Star Line Museum: dreaming of a better life.

shipping line buildings make these emotions perceptible, palpable and visible. But the Red Star Line Museum does not remain buried in the past: migration is a constant, all over the world. It is with us today, especially in a port city such as Antwerp. In the museum we follow in the footsteps of people who could

have been our grandparents, or who actually were our grandparents. Through their eyes we see the city in a new light. Antwerp, and by extension anywhere else in the world, is still today what it was for people in earlier times. Just as the city of tomorrow is made by the people who live there today.

Departure hall on The Eilandje

The Red Star Line complex on the Rhine quay consists of three buildings each of which forms a separate architectural entity: Red Star Line 1, Red Star Line 2 and Red Star Line 3. The oldest building, RSL 1, is a simple red brick hangar of about 400 m. It was built by the shipping company in 1894 after complaints about the lack of shelter for emigrants, as the medical inspections were carried out on the quayside, summer and winter, in wind and weather. But the building was much too small for the hundreds of migrants who had to be inspected in less than one hour, just before departure.

RSL 2 was built a few years before World War I by the City of Antwerp, in the Montevideo street. This is a large, high and deep customs shed of about 550 m with a neat, narrow brick frontage. It was probably used by the Red Star Line to storage luggage after it had been disinfected.

After World War I the American government drastically cut back on immigration, but it was just in this period that the Red Star Line built a new facility on the Rhine quay.

RSL 3 is the most prestigious and architecturally most interesting building. It was erected around 1922 in a sober Art Deco style designed by Jan Jacobs, covering an area of around 800 m. As of then RSL 1 and RSL 3 functioned as a single entity, with among other things separate washing facilities for men and women, a room with boilers to sterilise clothing, two waiting rooms and a hairdressing salon.

For the restoration of the Red Star Line buildings and the design of the future museum, the city called upon the American architectural firm of Beyer Blinder Belle and the Arcade consultancy bureau. Beyer Blinder Belle was also responsible for restoring the Ellis Island Immigration Museum in New York.

NEW YORK SUMMER CAMPAIGN "VIA ANTWERP"

The Red Star Line emigrants brought a new impulse of creativity and entrepreneurship to America, whose influence on contemporary society is still with us today. People such as Albert Einstein and Irving Berlin travelled to America from Antwerp. But the links with America go back much further: the port of Antwerp has been a commercial hub ever since the Middle Ages, where ships brought all manner of exotic herbs, foodstuffs and plants in one direction and textiles and luxury materials in the other. Philosophers, scientists and artists all met in Antwerp, making the city a lively metropolis where art triumphed.

With the opening of the Red Star Line Museum the link between Antwerp and America is reaffirmed. Many Americans have forebears who came via Antwerp and its port in search of a better life. Indeed, many good things in life have come via Antwerp!

7

With a view of the port

THE NEW PORT HOUSE

Under construction

Zaha Hadid Architects

A new port icon

The new Port House, the headquarters of Antwerp Port Authority, will become an architectural icon that dominates the Antwerp skyline. It is located on quay 63, exactly on the border between city and port. A unique feature of the design is that it literally stands over and preserves the Hansa House that was built in 1922 as an exact replica of the residence and warehouse built in 1564 for the Hanseatic League. The original Hansa House burned down in 1893 and the replica is a listed monument. It was built in neo-traditional style by city architect Emiel van Averbeke to house the firestation that served the port which then was expanding towards the North. In later years it housed the Port Authority's technical departments.

While the old Port House is an exact replica of the former Hansa House it does not stand in the same place: that site is now occupied by the magnificent MAS Museum. However it is still directly connected to The Eilandje, providing an excellent example of how maritime heritage can play a role and tell its own story in a contemporary, attractive way.

The design for the new building was chosen on the basis of an international architectural competition. Designed by the renowned Iraqi-British architect Zaha Hadid, the spectacular structure is suspended on two

pillars above the historic building. Indeed this daring plan that leaves the old Hansa House intact was an important factor in the choice of the winning design. Furthermore the full restoration of the old Hansa House in harmony with the new structure is symbolic for the port of Antwerp, as a centuries-old port yet at the same time a modern, international port with a bright vision of the future.

More than simply housing the Port Authority's administrative services, the new Port House will be iconic

for the port of Antwerp. To quote Marc van Peel, port alderman and chairman of the port authority, "With the new Port House we give physical expression to the major international port that Antwerp now is. With its dynamic, ambitious and innovative design it is symbolic of our port. Visitors will have a breathtaking view, far out over the city and the port, thus helping to strengthen the dialogue between the Antwerp people and their port." The new Port House is currently under construction



Open house during the renovation.



The renovated Hansa house, a replica of the historic Oosterhuis, with soaring above it the new building by Zaha Hadid Architects. Port and City icon.

8

City, port and Scheldt

DRY DOCK PARK

Work due to start in 2016

Latest phase of The Eilandje city renovation project

Public park

One of the projects planned for the future is the creation of a Dry Dock park. Since the 1990s Antwerp has rediscovered its quays. Reaching from South to North past the Kattendijk lock the quay structure forms the backbone of the city, connecting the various neighbourhoods on the right bank of the Scheldt. First came the “old docks” (Bonaparte and Willem docks), then the Montevideo and Cadiz neighbourhoods, and sub-

sequently the first dry docks were built at the end of the 19th century on the “Dry Dock Island.” Nowadays a number of remarkable individual buildings stand on the quays.

Within this docklands area The Eilandje neighbourhood plays a special role as a link between the old city centre and the new port, rooted in the maritime memory of the city. The Dry Dock Island for its part houses what is perhaps the most

significant part of The Eilandje’s heritage, namely the historical “city dry docks.”

On one side is the natural bank of the Scheldt with dry grass vegetation that forms part of the estuary landscape. This is the ideal location for a large city park which preserves the natural banks of the Scheldt with their rough vegetation. On the other side are the dry docks with their associated workshops, the ideal context for a heritage site and maritime museum. One possibility being examined by the Flemish Government and the City of Antwerp is to transfer the Cog (a type of mediaeval merchant ship) to the dry dock site. This historic vessel was discovered in 2000 during excavation work for the new Deurganck dock and is now being restored. The dry dock complex also has space for selected types of residential accommodation, which would further help to fuse the city and its modern port.

www.kogge.be



“De Kogge” (the Cog) at the excavation site: destination Dry Dock Park.

9

Heritage and port expansion

RURAL HERITAGE STUDY

Carried out jointly by the Flemish Community and the Port Authority

Heritage and the expansion of the port

How will we deal with our existing heritage as the modern port continues to expand in future? To get a better idea of the challenges and possibilities, a study was commissioned jointly by the Flemish Community, the Left Bank Development Corporation and Antwerp Port Authority. This assessed the rural heritage on the left bank of the Scheldt, in the area that has been earmarked for future expansion of the port.

This scientific study is unique in its scope, carrying out an inventory of the existing heritage and assessing its value. The area defined by the Regional Land Use Plan in the spring of 2013 contains much agricultural and architectural heritage, ranging from farm buildings to old dikes and roads. It has now been mapped, photographed and described by a consortium of experts. In the following phase the investigators drew up a scale of value to measure the impact that port expansion and associated nature conservation projects will have on this historic polder landscape. Much of the existing heritage is liable to be lost as a result of further expansion of the port together with compensating nature conservation measures. Against this background of port expansion and nature conservation the experts formulated recommendations for the policymakers.



Left bank of the Scheldt: rural heritage survey in preparation for further expansion of the port.

In the meantime a forum has been set up for consultation between all those involved in expansion of the port area, including local authorities and other stakeholders. The aim is to arrive at a practical vision of the possibilities for preserving our heritage along with further port development and nature conservation, with broad general support.



Pre-opening of the Red Star Line Museum: messages from all over the world.



1880 - 1914: 2.6 million adventurers, fortune seekers and hopefuls passed through Antwerp.



1923: The offices of the Red Star Line.

Red Star Line Museum: the old buildings evoke the emotions of the emigrants who passed through here.





▲ 1934: the Dry Docks at the Scheldt.



▼ The New Port House, an ambitious and innovative design as a symbol of the old and the new port.



▲ 1922: Visit of King Albert I and King Emmanuel III of Italy at the port. Kattendijk dock, Quay 63.



