

COLOURFUL CITY

With CHROMODOMO, the Stichting Wall House #2 and Kunstruimte 09 present artworks in which light, colour and space play a prominent role. A walking route called Colourful City (in Dutch: Kleurrijke Stad) to various locations in the City of Groningen parades 24 examples of works that already exist in the city. In a period of around 2 hours, the route takes you to artworks, buildings, streets and squares in the inner city of Groningen. A brief introduction is given for every item along the route. In this way, you receive an exceptional view of this colourful city centre. The route also runs past the inner-city locations of the CHROMODOMO project, so that you can also view these works during the exhibition period (20 September to 1 November).

1

The route begins at the new premises of Minerva Art Academy, with its entrance on the Praediniussingel. The Hanze Hogeschool (University of Applied Education) acquired the monumental building in 2009 in order to accommodate the Art Academy and the Frank Mohr Institute (Advanced Art Education). The building once functioned as the first Groninger Museum and was also the Museum of Natural History for a long time. Minerva will renovate the building and it will be brought into operation at the beginning of 2011. During CHROMODOMO, K09 will present work by Julian Daspher, Twan Janssen, Ton Mars, Jan van der Ploeg/Willum

Geerts, Aart Rudolphy and Jan Scheerhoorn.

2

During CHROMODOMO, you will be able to view the cyclorama by Roland Schimmel in the hall of the Minerva building (by architect Piet Blom) on the Zuiderdiep.

3

Number 98 Zuiderdiep is the building belonging to the Municipal Department of Environmental Planning and Economic Affairs (ROEZ). The building was designed by Siebe Jan Bouma (1899-1959) in 1928, in Amsterdam School style. The eye-catcher on the side facing the Ubbo Emmiusstraat is the facade-high, slightly curved leaded-glass window of the stairwell, which can be illuminated from the inside in the evening.

4

From here, the route goes to the right, along the ROEZ building, via de Ubbo Emmiusstraat, toward the Groninger Museum (1994). The Italian architect Alessandro Mendini held the opinion that the museum architecture on the exterior ought to express what was being shown on the inside. The three volumes of the museum are pavilions designed by various architects: Phillippe Starck, Michele de Lucchi and Coop Himmelb(l)au. Each pavilion has its own function as, as such, its own colour, form and material: the golden yellow tower characterizes the most important part of the museum according to Mendini – the depot. The interior

of the museum will surprise you with its colourful exhibition rooms – following a colour scheme formulated by artist Peter Struycken – and by the large mosaic spiral staircase that leads you to the exhibition rooms.

5

You take the blue lift bridge over the canal and cross the road to the new City Balcony (stadsbalkon, Kees Christiaanse, 2007) in front of the Central Railway Station. The balcony also bears the gleaming Witte Peerd van Ome Loeks (Uncle Luke's White Horse, 1959, concrete, 225 cm high) by artist Jan de Baart. The figure is made of reinforced quartz concrete, painted white. The horse and its owner are represented in abstract fashion. Their clearly sculpted surfaces reveal the anatomy, presenting an interesting play of lines that is strengthened by the effects of light and shadow.

6

Either of the stairways of the stadsbalkon takes you down to the large bicycle parking area. The work Second Thought (2008, aluminium, wood, LED lighting, plexiglas, 1.30 x 2.90 x 1.50 m) by Giny Vos hangs from the ceiling above the roundabout. You will see a hemisphere, like an inverted igloo, with eleven plexiglas plates inside. Their contours resemble those of the Central Station. The application of computer-controlled LED lighting ensures a play of light and dark in the hemisphere.

7

You can see projections from Jochem van der Spek on some of the windows in the entrance hall of the Central Station from 6 October until 1 November.

8

You return to the square in front of the station, cross the canal, and turn right along the Ubbo Emmiusingel, north side. Then go left and enter the Phebenstraat. If you then turn left again into the Coehooringel after a few metres you will come to the Remonstrant Church (H. Raamaker, 1883) at no. 14. In 2005, the church was given a modern interior behind its nineteenth-century facade. A spacious, transparent and light space is waiting behind the blue doors of this eclectic construction.

9

Return to the Phebenstraat and cross the road to the Herebinnensingel, where you will arrive at Kunstruimte 09, situated at no. 11. Since September 2004, this foundation, an artists' initiative, has run a platform for fundamental and conceptual art. In its presentations, K09 places the emphasis on the force field between, and the interplay of, material and idea. During CHROMODOMO, K09 will present work by Tomas Rajlich and Rom Gaastra that has been specially created for this exhibition.

10

At the end of the Herebinnensingel you will come to the Rademarkt. In front of the

police station there is the stainless steel pillar by André Volten (1971, stainless steel, 13.5 m high). The tall, hollow pillar tapers toward the top and appears to be split completely open due to the two wedge-shaped incisions that widen and narrow in opposite directions. The relatively small pedestal not only serves as a base but also provides space for the lamps that illuminate the sculpture yellow in the evening,

11

Pass by the Jozefkerk (church), a red brick building with yellow bricks on every eleventh layer, built by P.J.H. Cuypers in 1886/67, and continue onward to the Trompsingel where the Visual Art Centre (Centrum Beeldende Kunst) and the Oosterpoort Culture Centre are located. The glass façade of the Oosterpoort displays a collection of lampshades by designer Jack Brandsma (2008). The small colourful lamps are distributed unevenly over the surface and installed on both the inside and the outside of the façade.

12

Follow the Trompsingel to the Griffebrug (bridge, 1996, glass, lighting, steel, 9 m high). The bridge over the Winschoterdiep (canal) has two conspicuous tower-shaped pump houses. They were jointly designed by the architect of the bridge Maarten Schmitt and artist Albert Geertjes. A glass construction, illuminated from below, protrudes from the top of these towers. Rotating blue filters generate a

flaming effect.

13

From here you can make a detour along the Winschoterdiep, via the Barkmolenstraat and the Boermandestraat to the Veemarkstraat and back to the Trompstraat. On the way, you can gain a view from the quayside of the colourful apartment complex on the other side of the water, the Oosterkade.

14

Via the bicycle and pedestrian bridge, you enter the Trompstraat and, at the end, the Steentilstraat. Turn left here and at the next junction turn right into the Oosterstraat, where you will pass an exceptional bus-stop designed by Loes Heebink and Shlomo Schwarzberg (1996, stainless steel, lexan, neon, 4.20m high). An illuminated text trailer by Jacques Brooijmans hangs between two stainless-steel poles, presenting info on travel, buses, heart and lungs. The Bus-stop in the Oosterstraat is topped by a transparent plastic heart, illuminated by red neon. In the Gelkingestraat, the street parallel to this one, we will find a similar bus-stop with yellow lungs instead of a heart.

15

The Gelkingestraat brings you to the Grote Markt (main square) with the Martinitorren (St Martin's Church spire). The church is open to visitors between 12.00 and 17.00 on Saturdays. This is a good opportunity to see the windows

designed for the church by Jan van der Zee. This work in the northern wall of the church consists of three Gothic transept windows with one round window above and three round windows below. Abstract compositions are presented in various colours in leaded glass.

16

The short route [for the longer route: continue with no. 17] takes you past the Kwinkenplein to the Rode Weeshuisstraat where the Rode Weeshuis (Red Orphanage) is situated. The oldest orphanage in the city was founded by the Mayors and City Council in 1599, in the Olde Convent or Geestelijke Maagdenklooster (Spiritual Virgin Cloister). As soon as you enter the inner courtyard, you will see the great contrast between the old, red-brick Weeshuis and the gleaming white new construction. Perhaps you might be thinking that the name of the orphanage has something to do with the red bricks of the original building [see also: 'Gronings Rood' at no. 17] but this is not true. The name of the Rode Weeshuis was taken from the colour of the orphans' clothing,

To continue on the short route, turn left when you depart from the Rode Weeshuis, turn left at the end and via the Oude Ebbingestraat, cross the canal and turn left again along the Spilsluizen toward the Ossensmarkt. Proceed to no. 19.

17

For the longer route, go from the Martinikerk via the Sint

Jansstraat, the bridge and the Nieuwe Sint Jansstraat to the Oostersingel. Turn right along the Oostersingel and go approx. 500 metres toward the entrance of the UMCG (University Medical Centre Groningen). The square in front of the entrance, the Hanzeplein, bears the work entitled *Het rode geheim* (The Red Secret) by Sigurdur Gudmundsson (1998, Swedish granite, natural stone, 5 x 15m), a smoothly polished statue surrounded by nine coarse fragments. The 'head', five metres tall, consists of ninety stacked blocks of red granite. This stacking creates a pattern of lines that may refer to the complex network of the brain.

Groningen red (Gronings rood) According to Gudmundsson, the Swedish red granite, of which the artwork is made, harmonizes well with the colour of Groningen, which he has always experienced as 'red'. In the sixties, the artist lived in a small village in the north of this province. Gudmondsson's colour perception is based upon the typical redness of the older buildings in the Groningen villages and towns. Because the rich sea clay, the raw material for Groningen brick manufacture, contains iron, the brick has a characteristic red colour.

Rob van Maanen, too, holds the opinion that the red Groningen clay has determined the colour impression of Groningen. It is a 'vigorous, fiery brick with a warm tint. Austere and smooth.'* The white of the pointing and the green of the landscape reinforce the effect. Van Maanen produces colour charts of cities and provinces in the Netherlands. In his

view, colour has an enormous influence on people and society, especially in relation to the ordering and recognition of everyday things. In the case of the Groningen colour chart, red is the 'mirror of culture'. Source: Rob van Maanen, Kleurkaart Groningen: Staaltjes van kleurcultuur in 21 verhalen, Amsterdam 2004, p. 14

18

Go back to the Oostersingel and turn right, walk back alongside the hospital to the new Research Laboratory of the University of Groningen (RUG) designed by UNStudio (2008). The front façade is made of vertical, aluminium slats that are turned outward at some places, displaying yellow-green forms. The yellow colour at the bottom of the building gradually changes to green at the top. In addition, an interplay of open and closed is generated, depending on the standpoint of the viewer.

19

At the end of the Oostersingel, cross the street diagonally and enter the Bloemstraat, continue onward along the Spilsluizen (with the canal on your left-hand side) until you come to the underground Q-Park car park on the Ossenmarkt. The car park contains an illuminated artwork by Peter Struycken (2005). The basis of the design is formed by twenty light boxes at the bottom of the multi-storey car park which light up the concrete construction with various colours. The principle of the colour changes is based upon mixing red, yellow and

blue light – the colours of the rainbow – and red-violet light, which is obtained by combining red and blue. The colour changes are realized by allowing the lamps to shine brightly or less brightly, in a continuously variable progression. The work is driven by a software and operating program that the artist developed in conjunction with the euroGenie Company.

20

Return to the city centre via the Oude Boteringestraat. On the way to the centre you turn into the Broerstraat, pass by the University Building, and turn left on entering the Oude Kijk in 't Jatstraat, where you will find The Catwalk (2004, artificial lighting, polyester). This object was created by Architectuurstudio SKETS and conducts the visitor through an alleyway to the newly built pavilion (2004) of the University Museum. The artwork is made of polyester material with illuminated transparent sections.

21

Following the Stoeldraaierstraat it will lead you toward the centre, to the Vismarkt. A striking feature of the inner city of Groningen is the yellow street paving of both the pavements and streets. In 1993 the Municipal Environmental Department implemented the 'Space for space' plan in the framework of its 'Inner City Improvement' policy strategy. The Municipality put considerable investment into this paving in order to give the public space a less

untidy appearance.

22

At the Vismarkt, turn right and walk via the Brugstraat to the canal. To your right and at no.5 Hoge der A you will see the Libau warehouse. This building, constructed in the fourteenth or fifteenth century in typical Groningen red brick, was originally a warehouse for storing commodities to be shipped. A new façade was built in the nineteenth century and the whole of the building was used as a warehouse. It served as grain storage until the 1970s.

Return to the Praedinius location of Minerva Academy via the Kleine der A.

Beyond the inner city route, but still well worth a visit are:

23

The Wall House #2 is situated at no. 17, A.J. Lutulistraat 17 in Groningen. It can be reached via bus line 6 from the Central Station, destination Hoornsemeer. The Wall House #2 was officially opened on 5 September 2001. The monumental villa by the American architect John Q. Hejduk (1929-2000) had already existed on paper for almost 30 years. Hejduk developed it as a theoretical model, partly with the aim of inspiring his students. The Wall Houses (#1, #2 and #3) represent a study of the function and significance of one of the elementary components of architecture, the wall – the wall as a partition, the wall as a transition, the wall as a carrier of meaning.

The Wall House #2 is the only realized theoretic model of a house for two people anywhere in the world. During Chromodomo, artists will come to the monumental villa to take inspiration from the building and to develop new work in which colour and light are investigated in relation to the building. Laura White and Spencher Finch will be in attendance there consecutively.

24

The work of art by Erick de Lyon entitled N.NO.O.ZO.Z.ZW.W.NW.N (2006, anodized aluminium, LED lighting, computer-operated, 12 x 750 m) is situated on the Eelderbaan in Groningen. The artwork was specifically designed for this location and consists of seventeen lampposts standing in a row. These lampposts have an austere design and the curve at the top contains a lamp consisting of LEDs that can produce various colours. The lamps react to the direction of the wind: when this changes, the colour of the light at the top also changes. An extraordinary specimen with eight points of light at the north end of the green strip completes the row. Here you can see which colour indicates which wind direction: North – sea blue; Northeast – white; East – lavender; Southeast – magenta; South – red; Southwest – yellow; West – green; Northwest – blue.

LEGENDA:

- LOCATIES CHROMODOMO
- GEBOUW/OBJECT IN DE OPENBARE RUIMTE
- KUNSTWERK IN DE OPENBARE RUIMTE
- KLEURROUTE CHROMODOMO

