

Project: Memorial Sites III (Netherlands - Rotterdam)
HOTEL NEW YORK

1.	LEADER	t.c. 2'00 music
	2.14-2.19 title Hotel New York	
2.	Aerial views	<p>COMMENTARY</p> <p>2'20 Hotel New York. Rotterdam-South, the Wilhelmina pier.</p> <p>Hotel New York is situated in the most modern part of the city. A symbol of the past. Once the gateway to the new world.</p> <p>02'34 It used to be a bustling port; workers moved mountains here with their blood, sweat and tears.</p> <p>The port developed into the largest in the world. Too large for the city. So it was moved to the west, towards the sea.</p>
3.	aerial views	<p>2'54 The pier was the domain of the Holland-America Line. They handled the transport of goods and of people. For emigrants it meant parting for life.</p> <p>3'05 When the Holland-America Line was gone, the area was suddenly deserted. A place without a function, without a purpose.</p> <p>3'13 Now people live, work, and spend their lives there. It is an architectural tour de force, Rotterdam's showpiece,</p> <p>3'21 with at its tip a hotel: Hotel New York.</p>

		come into existence there – aimed primarily at forwarding goods and transit goods to the local area, and the German hinterland, but it also became a very important place for the shipping lines and especially for the Holland-America Line. In fact, it became the central point for the massive transport of migrants to the New World that took place via Rotterdam.
8.	<p>photograph migrants' hotel</p> <p>Drabbe at the location of the migrants' hotel</p>	<p><i>05.45 Han Drabbe:</i></p> <p>Now this is where the migrants' hotel originally stood. It dated from the period in which many migrants came to Rotterdam by train from Eastern Europe. They walked here over the bridge from the North island and were then put up for the night in that migrants' hotel. It is said that they were deloused there, because otherwise they wouldn't be allowed on board and certainly not into America.</p> <p>(6'18 music)</p>
9.	<p>archive: centre of Rotterdam in ruins</p> <p>archive: Canadian brides</p>	<p>COMMENTARY</p> <p>6'20 At the beginning of the Second World War, the centre of Rotterdam was destroyed by bombardments.</p> <p>6'40 After the war, Canadian brides were the first to leave from the pier for a new homeland. They had formed relationships with their liberators.</p>
10.	<p>archive: passengers</p> <p>archive: business people</p>	<p><i>06.51 Han Drabbe</i></p> <p>As part of my traineeship I spent three to four months working in 'Passengers', and there you had to do all kinds of work, for example, embarking the passengers. One of the things you had to do was to watch out for 'odd' behaviour, or people who looked peculiar, and you had to ask for people's smallpox certificates and, of course, for their passports and tickets etc. This contact with the passengers was also interesting because, of course, there were many different kinds of passengers.</p> <p>On the big ships, such as the New Amsterdam and the Rotterdam, there were many business people;</p>

	“ bidding farewell	but we also had emigrant sailings here. They were generally more modest ships, but these departures were sometimes very moving.
11	7'44 – 7'48 title Ina Vanderkooy emigrant	07.43 <i>Ina Vanderkooy</i> We went to Canada 50 years ago: my father, my mother, and three children of whom I am the eldest. I have a sister and also a brother.
12	archive: bidding farewell, tears	07.52 <i>Han Drabbe</i> That was a real parting, yes, practically for life, because in those days you didn't say: “we'll pop over to see you at Christmas!” No! Those people went to Canada for life. And that was sometimes very dramatic.
13		08.12 <i>Ina Vanderkooy</i> There were tears, lots of tears. Yes, but I wasn't fully aware of it until I got onto the train. I saw some aunts crying, and I got this strange feeling. I was 12 then, and I thought: “I'm never going to see them again”.
14	archive: waving from the pier and the boat	<i>Wilhelmus (Dutch National Anthem), ship's horn</i>
15	archive: departure of emigrants	08.51 <i>Ina continues</i> In Groningen, the part of the Netherlands we come from, we never travelled very far. And the short trips we did make were mostly by bike. So this was a huge journey for us, a completely new adventure. That was all fantastic of course. You arrive here, and of course there are crowds of people. And everyone seemed to have their families with them. And my mother's sister, who came with us too, waved us off.
16		COMMENTARY 9'20 Between 1945 and the mid 1970s nearly half a million people emigrated. All for their own reasons.

17	archive	<p><i>09.30 woman</i></p> <p>If you did something wrong here, people would always make passing comments.</p>
18	archive	<p><i>09.38 Man</i></p> <p>I wanted to start my own business, together with my children, but if you want to start up something in the Netherlands you need a deposit and a great deal of capital. You can always get qualifications, but what's missing is the capital.</p>
19	Ina walking by Hotel NY	<p><i>09.53 Ina Vanderkooy</i></p> <p>My parents wanted to emigrate because... . My father really wanted a piece of land where he could have a garden and do his own thing. And he wanted the children to come, because he was afraid that they would go themselves later on, and he would lose his children.</p>
20	archive	<p><i>10.19 Man</i></p> <p>"I want to leave this country. Not that it's so terrible here... But it's much more liberal and not so narrow-minded there. And there's more space.</p>
21	med. Ina	<p><i>10.27 Ina Vanderkooy</i></p> <p>I came back for a visit in 1996 with my husband, and I passed a young man in the street. And suddenly I thought: "he could be my nephew and I wouldn't even know it!" And then I suddenly realised: "I've lost all those years, had no relations, had no contact with them". And I suddenly had the feeling that I'd lost something, or something had been stolen from me. I use the word "stolen" because that's what it was like for us, basically. My parents made the decision to leave, not us. We just had to go. I often said: "if you hadn't taken us, I would never have left!"</p>
22	archive: reconstruction	<p>COMMENTARY</p> <p>11'15 While the emigrants sought their fortune elsewhere, the people in Rotterdam worked hard at its reconstruction.</p> <p>(11'22 music)</p>

23	<p>11'43-11'47 title: Paul v.d. Laar</p> <p>archive: reconstruction continued</p>	<p><i>11.42 Paul van de Laar</i></p> <p>After the Second World War, the centre of Rotterdam was just one huge empty area. The decision had already been made during the war that a completely new city should be built, or really that a city, the city centre, should be built up again from the ground. And as long as there was no plan for the centre, the centre would remain empty. It wasn't until the early 50s when they rapidly started filling up the city centre.</p>
24		<p>COMMENTARY</p> <p>12'08 It was a time of much hard work. In the port, too.</p>
25	<p>12'13-12'17 title: Han Drabbe</p> <p>archive: transhipment of general cargo</p>	<p><i>12.12 Han Drabbe</i></p> <p>I have spent my whole life working in the freight sector. Of course, the Holland-America Line was best known for its Passengers Department. That appealed most to the imagination, but it also had a Freight Department of approximately the same size. That meant that it was a Shipping Line, in other words it mainly focused on the regular transport of general cargo, sacks, bales, and barrels, lifted ashore by cranes. Yes, this was always a real hive of activity. And there you were right in the middle of it. That's what was great about it.</p>
26	<p>containers in the port</p> <p>archive: Schiphol, departure of emigrants</p>	<p>(12'59 music)</p> <p>COMMENTARY</p> <p>13'00 But all this activity in the heart of the city came to an end. From the 1970s onwards, freight was transported in containers, and there was not enough room for that in the centre.</p> <p>13'10 And passengers didn't travel by ship anymore; they flew.</p>
27		<p><i>13.30 Paul van de Laar</i></p> <p>So in fact, the Holland-America Line withdrew from Rotterdam in the 1970s, and other activities also</p>

	archive: Wilhelmina pier	disappeared from this area. It then looked as if there was no future at all for the area, and then for many years it became a sort of no-go-area: “What are we going to do with it?”, “Are we going to demolish it or what?” And then in the 1980s people thought: “of course, this is a port area”. At that time there was a great deal of interest, also internationally, in revitalising the waterfront, and people said: “what we should really do is not demolish this area but see if we can redevelop it while retaining its cultural value”.
28	Centre of city, pan to Hotel New York	(14'09 music) COMMENTARY 14'10 At this point the city centre was undergoing rapid expansion, so new locations for housing and working were sought. These were found on the other side of the river, in the portal areas that were no longer in use.
29	14'22-14'27 Title: (displayed at the top of the picture) archive 1993 14'22 title: Riek Bakker, Director of city development 1986 - 1994	<i>14.21 Riek Bakker</i> I lived somewhere else, but because I wanted to get the feel of the city 24 hours a day, I sat in a hotel room looking out of the window, and I had just about this view. And what I saw was that they were slowly filling in those old dock basins with soil from the railway tunnel. And I thought to myself: “What on earth are they doing now?!” because that was really the best thing about Rotterdam and they were filling it up. (14'45 music)
30	aerial view	COMMENTARY 14'52 The Wilhelmina pier became part of a mega project, the 'Head of South': housing, work, and recreation were to be combined on this spit of land. 15'06 Public buildings, originally planned for the North Bank, were built in the new area. Other, existing buildings were being given a

	archive: hotel opening	<p>new lease of life; the former head office of the Holland-America Line was the first to be given a new use.</p> <p>15'17 In 1993, this historic building became a modern hotel: Hotel New York.</p> <p>15'24 One of the initiators of the scheme.</p>
31	<p>15'28-15'32 Title: Dorine de Vos art director of Hotel New York</p> <p>various hotel rooms</p>	<p><i>15.27 Dorine de Vos</i></p> <p>The hotel has 72 bedrooms including a penthouse and two tower rooms.</p> <p>And, in fact, they are all different, because of the arrangement of the windows. After all, it wasn't a hotel, so they all have different shapes. There are many raised areas in the rooms, so you can look out of the window while just sitting in a chair. And they are not only all a bit different in shape, but also in furnishing and colour.</p>
32	hotel rooms continued	<p>(15'35 Music)</p> <p><i>16.05 Dorine continues</i></p> <p>Of course, the most important thing in a hotel room is the bed. In the end we found the perfect bed, and then we paid a lot of attention to selecting the right sheets. We have brushed cotton sheets and they had to be pure white, because a white bed always looks clean.</p>
33	Dorine walks to one of the tower rooms	<p><i>16.36 Dorine continues</i></p> <p>Well, here we are at the top of the Clock Tower, and this is actually your sitting room, because you sleep in the room below. The view is spectacular. You've got four balconies and you can look out in all directions. Of course, the best view is towards America.</p> <p>(16'52 music)</p>
34	Entrance of Barber's Shop	<p>COMMENTARY</p> <p>16'57 Male guests can go to the Barber's Shop beside the main entrance.</p>

35	17'23 Title: Robert Lagerman barber	<p><i>17.20 Robert Lagerman</i></p> <p>The Barber's Shop has been in this building for eleven years, quite soon after Hotel New York opened. Partly with the idea of reintroducing the hotel barber of earlier times. We put in a new wooden floor, installed ornamental ceilings, and restored all the tiling. The panelling - that was still there, so that was great. And in spite of the fact that it is showing wear in some places, we deliberately left it that way to make people think that this business has already been here for over, say, 60 years. The chairs were made in 1910, 1920, and were imported from Southern Europe. They are really beautiful. No, I got it wrong, these are from South America, but they also had them in Southern Europe, and you can see: for the Northern European countries and for North America the seats were made of leather or leatherette, and for hot countries they made a sort of rush-bottomed seat that was nice and airy, otherwise the customers would stick to the leatherette seats, which wouldn't be very nice.</p>
36	CU's chairs	<p>(18'45 Music)</p> <p><i>18.57 Robert continues</i></p> <p>I heard that when this was still the head office of the Holland-America Line, and not yet a hotel, this was where the doctors were. People in the shipping industry also needed doctors of course, for vaccinations and so on, when they went overseas, and for medicals, so the medical examiners were located here.</p>
37	Drabbe in the Grand Café	<p><i>19.26 Han Drabbe</i></p> <p>This exact spot is where the technical service used to be. And further on in that direction was the accounts office. That was really administration and bookkeeping.</p> <p>And the freight company was on the first floor. Very soon after the opening I had a wander round, and I was still able to recognise all the spots where I had once sat behind a desk! And that means that the original structure has been maintained, which of course makes it especially interesting for former employees to look around this building.</p>

38	Dorine in café	<p><i>20.06 Dorine de Vos</i></p> <p>It was an empty space - you can actually tell by the floor what it must have looked like. And you will see that we have made raised areas all along the windows. It used to be just like an old school, with high windows so the children could only see the clouds. The staff were actually sitting low down, and could never look at the ships, because that would have distracted them all from their work of course.</p>
39	<p>Dorine walks to the hotel lobby</p> <p>pan down pilar</p> <p>Dorine in the Grand Café</p> <p>children on path</p>	<p><i>20'30</i></p> <p>Look: the only wall we took out is where the Board had their own lift. And that lift was here, and went straight through the ceiling. So you came into this magnificent lobby, and there was a bright red lift, just for the Directors, no-one else was allowed to use it. And this had been closed up, and we thought that was a shame, so we had a fence put there. This is really the only significant alteration that we have made.</p> <p><i>21'07</i></p> <p>One day I was inspired by the pillars that were there. Suddenly, I visualised a path coming from right at the back. And then I thought to myself: "if everything is on the same level, you can't see each other very well". Look: a restaurant like this is rather like being in a theatre. And if, as a guest, you have a feeling for theatre, you could go and sit up there wearing a beautiful dress and high heels, and then at the busiest moment you could saunter over the blue carpet to the toilets. That would make you feel like a film star, wouldn't it?</p>
40	Dorine	<p><i>21.47 Dorine continues</i></p> <p>So, some way or another, the building itself determined the lay out.</p>
41	<p>22'00 title at the top of the picture archive 1993</p> <p>22'00-22'04 title: Riek Bakker</p>	<p><i>21.52 Riek Bakker</i></p> <p>We want to keep that whole middle strip, the old buildings there, because we find them very characteristic. And what we are doing now is finding out whether we could turn it into student accommodation, and soon, because we think that it would be great to get those people here straight away, so that we can liven things up a bit and get people living here.</p> <p><i>(22'14 music)</i></p>

42	ext. of warehouse ringing at the front door	COMMENTARY 22'16 And that is what happened. One warehouse has been completely done up and restored. It is now occupied by students and other young people.
43	Henning opens the door	22.34 <i>Henning v.d. Akker</i> Good afternoon. Welcome to my humble home on the Head of South!
44	in the living room ext. building	COMMENTARY 22'46 The character of the warehouse has been maintained.
45	22'55 – 22'59 Title: Henning van den Akker occupant	22.49 <i>Henning v.d. Akker</i> The whole style of the windows, the bricks that have been used, you don't see that from inside, but you do if you look outside here. Here we have a beam that is completely original, and you can see it in other parts of the building too. And I have a beautiful old wooden floor and, yes, the whole effect! Up the stairs -, the tower room. And yes, you can feel it., you can feel it.
46	Henning at terrace	23.23 <i>Henning continues</i> One of the wonderful things about this building, if you are lucky enough to have a roof terrace, is that you have this view. And as a born Rotterdammer I just love it! So, here it is ..., I love sitting here in the summer, and I often invite people. And because it is one of the beautiful old buildings of Rotterdam, festivals are held here every other weekend.
47	Tour of warehouse that hasn't been renovated yet	(23'46 music) COMMENTARY 23'48 This is what the warehouses looked like originally. All kinds of goods were stored here: batches of tobacco, coffee, peas, paper.

	cellar	24'03 Barrels of edible oils and fats were stored in the cooler cellars.
48	Dorine in the dining room archive: dancing and relaxing on board	24.08 <i>Dorine de Vos</i> Look: this was designed for a large orchestra. The piano is already there. The curtains could close, and this was the dance floor, with the chandelier and the lights. And you could sit around it. It was inspired by the interior of a ship. (24'24 music)
49	Dorine	24.56 <i>Dorine continues</i> And of course we used the ultimate café chair, a Thonet, because after all that is the classic café chair. But I also looked for even older ones, because I always like to mix the old with the new. So that it creates a certain atmosphere, as if it has always been there. And it doesn't look too new.
50	ext. pan to Las Palmas	COMMENTARY 25'22 There is another original building in between Hotel New York and the warehouses, which bears the exotic name 'Las Palmas'.
51	Drabbe in front of the building 25'30-25'34 title Han Drabbe archive: motor car on board various workshops	25.28 <i>Han Drabbe</i> Las Palmas was the workshop building. The cellar was a bike shed for employees. On the ground floor was a garage company where all the stevedores' equipment was maintained and repaired, and where the undersides of the cars that American passengers took with them to America were cleaned so that they couldn't carry foot and mouth disease or whatever into America. Then there were also all sorts of workshops for our own ships: a chain locker, a sail maker's, a furniture-making shop, an upholstery workshop, and a polisher for silverware. You can just imagine the amount of silverware that was used and that was polished here, all in-house for our own fleet.

52	<p>ext. building</p> <p>Erasmus bridge</p>	<p>COMMENTARY</p> <p>26'23 The renovation of Las Palmas has begun. Soon various cultural organisations will be housed here, including the Netherlands Photo Museum.</p> <p>26'32 The new bridge has already been built, the Erasmus Bridge, a direct link between the centre and Rotterdam-South.</p> <p>This accessibility left a lot to be desired in the past.</p>
53	<p>archive: Willems bridge</p> <p>26'52-26'56 title Paul van de Laar</p> <p>Maas tunnel</p> <p>Van Brienoord bridge</p> <p>archive: shipping of sections of the Erasmus bridge</p>	<p>26.44 <i>Paul van de Laar</i></p> <p>The Willems Bridge that was opened around 1877 was the first link between North and South, a very important bridge. But, in fact, the design of that bridge did not take account of the increasing traffic. So, right from the beginning of the last century there were continual discussions on how to improve the cross-river connection. Then someone came up with the idea of building a tunnel instead of a bridge. So, at the end of the 1930s, the Maas Tunnel was constructed. And then it became pretty clear that if you don't want the traffic to go through Rotterdam but around it, then you have to make sure that there is a ring road around Rotterdam. So really, the Van Brienoord Bridge was already on the drawing board at the end of the 1930s. But it was postponed. And the plan for the Erasmus Bridge was also on the drawing board in the 1930s. But you know how it is, the war broke out, there was no money, and then came the post-war reconstruction period, and eventually it was only in the 1980s that Riek Bakker said: "now, we really ought to have a bridge there, because then we'll have the ideal connection between the Coolingsel and Rotterdam-South", and that was vital to the development of Rotterdam-South as part of the centre.</p>
54	View from the water taxi of the bridge	<p>COMMENTARY</p> <p>27'57 From North to South, and vice versa, is also possible with the water taxi.</p>

		An initiative that was given new life with the opening of Hotel New York.
55	28'16-28'20 title: Han Verhagen Hotel New York water taxi	<p>28.09 <i>Han Verhagen</i></p> <p>It really was a working area, a Rotterdam working area, a port pier, with no buses, no Erasmus Bridge, and yes, people had to be taken from Hotel New York to the centre or to the edge of the centre. And the only way of doing this quickly and in reasonable comfort was with the water taxi. Now, the water taxi has become more like the icing on the Hotel New York cake, and we are no longer restricted to the area we started in - from Hotel New York to the centre and just outside the centre of Rotterdam. Now we cover the whole of Rotterdam. Now we have bigger and faster boats, and you can take a water taxi from Hook of Holland to Dordrecht. More than 200 pick-up points have been created for it. Hotel New York has become a part of my life and I think the inside is beautiful, but I also think that on the outside it looks just like a fairytale castle. When the sun shines on it and people are walking around it, it is beautiful, but it's also a very beautiful building when it's raining and it's dark. It's magical. And it looks extraordinary in the midst of all those new buildings that are being put up around it on the pier.</p> <p><i>(29'17 music)</i></p>
56	Various shots of Hotel New York; pan from left to right: Wilhelmina pier	<p>COMMENTARY</p> <p>29'25 The historic buildings are now surrounded by new ones. What was good in the past has been retained, but the scope has changed.</p> <p>And the plans are still far from completed.</p> <p>Five more towers are still to be built.</p> <p>Apartments, offices, shops, and recreational facilities.</p> <p>A project beyond the wildest dreams of most people.</p>

57	Dorine in front of the hotel	<p><i>Dorine de Vos</i></p> <p>We really enjoyed being pioneers, and we never had any doubts. We always thought: “if we think it’s fantastic, then there must be loads of other people who think the same.”</p>
58	<p>Aerial view, s.imp credits</p> <p>Project management Jan van Holsteyn</p> <p>Production and direction Hanneke van Ravenswaay</p> <p>Research Margrit Verhoef</p> <p>Commentary voice Gaelle Blok</p> <p>Author of poem Adrie van der Krocht</p> <p>Reader of poem Ciano Siewert</p> <p>Camera Jefrim Rothuizen</p> <p>Sound Jeroen Los</p> <p>Editing Cees Klok</p> <p>Audio mixing Marc Meeuwis</p> <p>Colour correction Hans Buitink</p> <p>Executive producer Gabriele Trost</p> <p>EBU coordination Pierre Duret</p>	<p><i>(POEM BY ADRIE VAN DER KROCHT)</i></p> <p>30’00</p> <p>Again I stand on the Wilhelmina Pier, And see how much has changed. There, around Hotel New York, now lies the new Rotterdam. The city seems to be trying to part with me; That is the fate of Rotterdammers, Saying goodbye over and over. But looking at the bridge I know; it will return, That beautiful Rotterdam.</p>

	<p>Archive material RVD Polygoon Rotterdam Municipal Archive RTV Rijnmond Holland-America Line NCRV KRO</p> <p>with thanks to Cees Zevenbergen J.G. Reuchlin Rotterdam Historical Museum Cruise Terminal Hotel New York</p> <p>An EBU co-production of ARD-SWR, ADR-WDR, DR, ERT, Teleac/NOT, TVP, RTP, TRT, UR & YLE</p> <p>© Educational Broadcasting Union 2005 © Teleac/NOT</p>	
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