



Reading and writing urban Myths

Exploring the imaginary narrative of myths to read and write Delft

P5 paper

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Abstract

Throughout humanity we have told each other stories to explain the world around us. Stories of myths, folklore and legends, used to connect us with our physical environment, their objects, events and processes. Nowadays we mostly use scientific stories to explore our landscape.

In landscape architecture we also use scientific stories to justify our designs. But even though these stories prove an urgency and credibility for our interventions in the landscape, they sometimes have difficulty connecting with people. Kagan, et al. (2019) argues that a more imaginary approach to narrative, instead of purely scientific, would help people connect to these stories.

In this graduation project this question is explored in the city of Delft in the Netherlands through the narrative approach of myths. The three most important spatial stories in Delft are dissected using the narrative realms as posed by Potteiger and Purinton (1998). These stories are then transformed to the imaginary narrative of myths. These stories are: The story of Delft and the water. The industrial story of Delft and the royal Yeast factory. The ecological story of the urban forests and nature in Delft. These myths formed the basis for an exploration into the landscape and their design.

I found that narrative realms allowed for an approachable method of reading and writing stories in the landscape. Understanding how the story and its parts are interacting in the landscape is crucial for us as designers, because this allows us to know exactly where and what we can change of the stories in the landscape.

The imaginary narrative of myths simplifies and abstracts the elements of the story to their most essential form while still respecting the technical depth behind them. I think that myths offer great potential to be a way of communicating complex stories and meaning to the common layman.

Acknowledgements

This graduation project couldn't have been made without the support and help from my friends and family. They gave me inspiration and new ways to think about what drives me to be fascinated by stories. Their support pulled me through to finish this thesis during a challenging time of covid.

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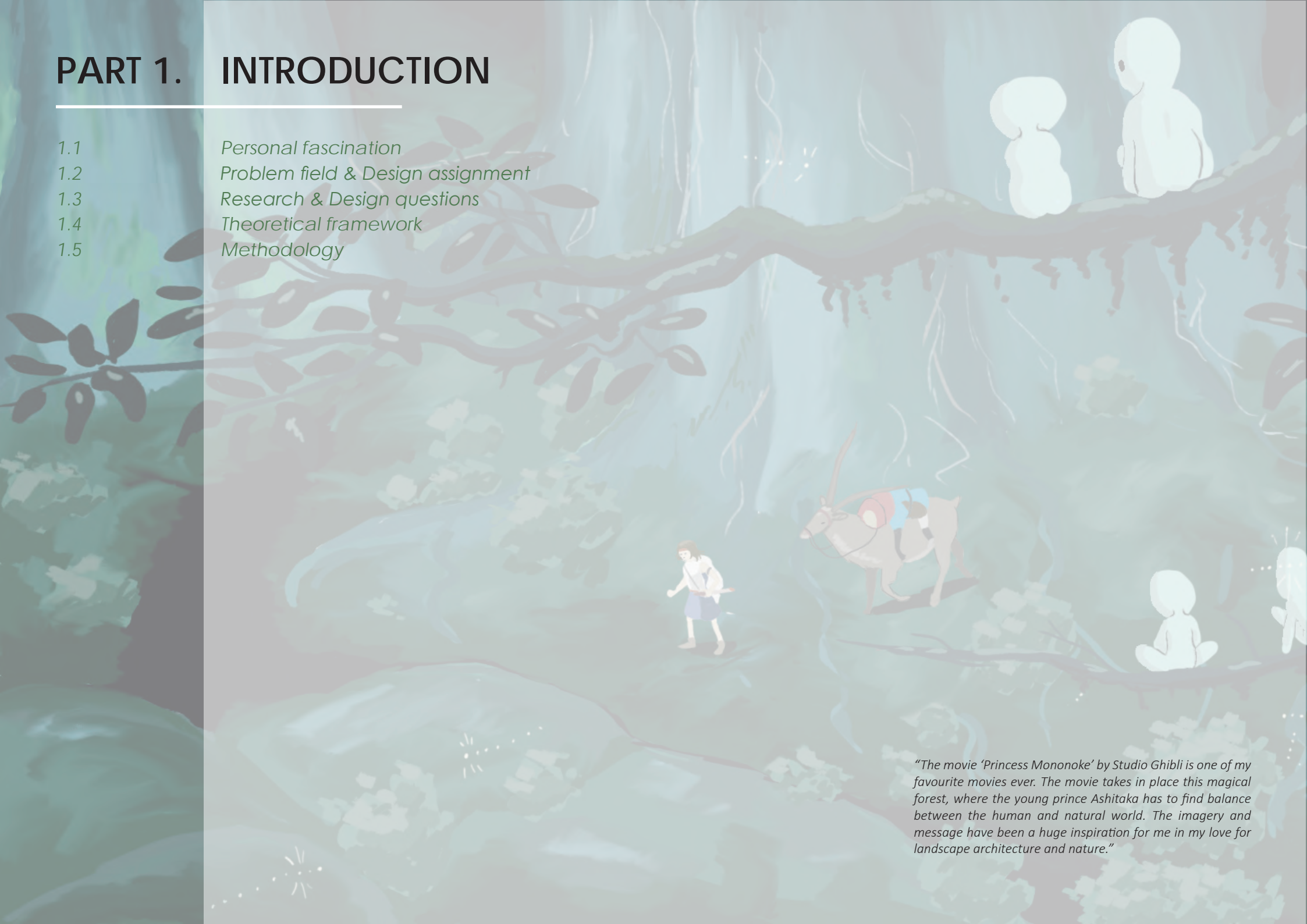
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PART 1. INTRODUCTION

- 1.1 *Personal fascination*
- 1.2 *Problem field & Design assignment*
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"The movie 'Princess Mononoke' by Studio Ghibli is one of my favourite movies ever. The movie takes in place this magical forest, where the young prince Ashitaka has to find balance between the human and natural world. The imagery and message have been a huge inspiration for me in my love for landscape architecture and nature."

1.1 - Personal fascination

Stories have always been a deep interest for me personally. Stories about wild magical forests, sky high mountains, sprawling futuristic cityscapes or rustic cosy villages all spoke deeply to my imagination and shaped the way I connected to the real landscapes around me. While exploring the forests for fantasy creatures from these stories, I discovered the actual real flora and fauna. Stories were the spark that motivated me to learn about the natural world around me, they fostered a deep interest and love for our landscapes.

I'm not alone in my fascination and connection to stories, stories have always been an important part of humanity. Our cultures have used folklore, mythology or religion as a means to understand and give meaning to our environment, its landscapes, events and processes. I always imagine a prehistoric person experiencing a thunderstorm or earthquake. What kinds of stories would they tell to explain the incomprehensible forces of nature? He can't possibly grasp what causes the thunder to rumble, the sky to light up with lightning or the earth to shake. The events become something supernatural as the only stories that give meaning can be explained by such narrative devices.

Someone who does understand these technical depth behind a thunderstorm or earthquake would still tell stories about these phenomena. The stories would probably be of a scientific and technical variety. Supernatural elements are replaced by technical vocabulary to explain the interactions and elements that create for example an earthquake.

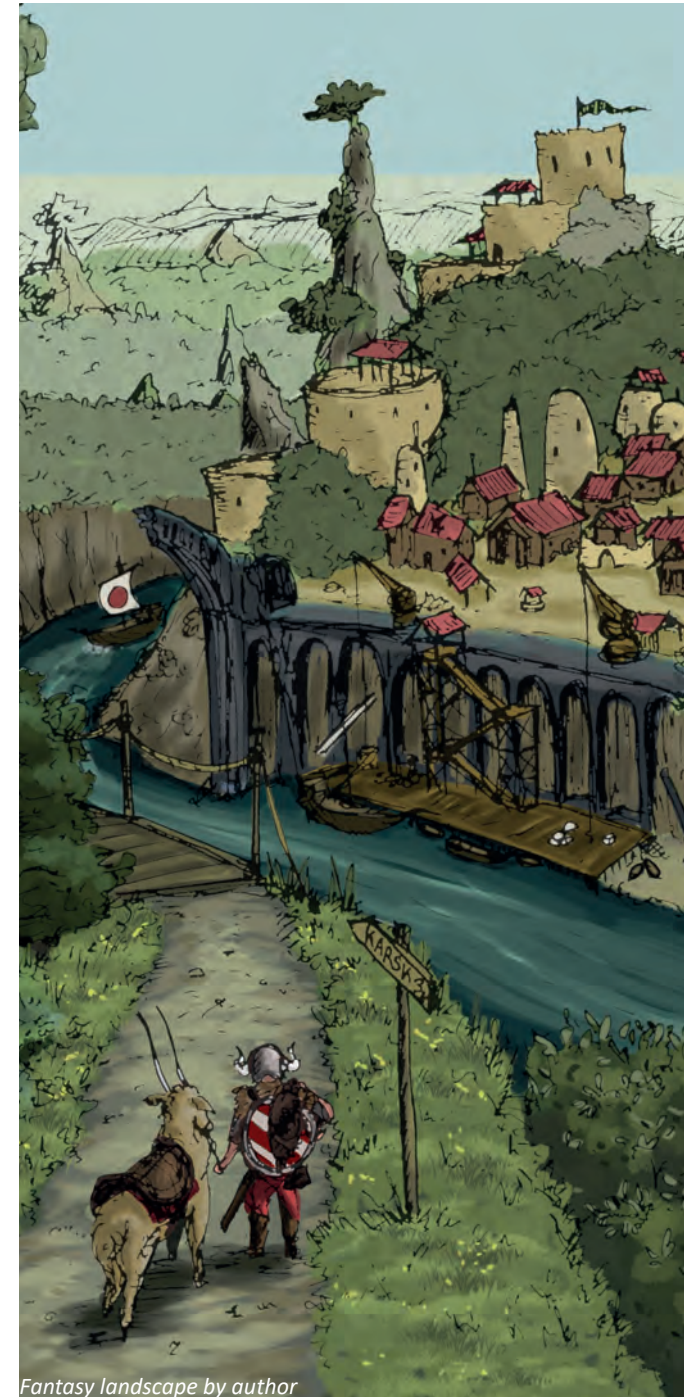
As we approach landscape design we try to create a narrative that highlights the important events, processes and elements in a factual and technical way. We present this narrative then on the merit that it is the best solution or the most morally sound. Even though we ground our stories in reason and logic it

can still be dismissed. Research by Van den Born et al. (2018) showed that technical and moral framing of nature conservation could still fall flat for the layman. They found that meaningfulness and truly connecting personally on a deep level with the subject could be a reliable way for people to actually engage with nature conservation.¹

In the paper 'Proving the world more imaginary' by Sacha Kagan (2019) he argues that ecological studies and by extent their implementation in landscape architecture lack imagination. In conventional discussions on ecology and nature conservation, narratives are presented as "stories that address a specific problem" and as "justifications for particular interventions".²

This made me wonder if maybe we tell stories too technical, too difficult to personally connect with and without imagination. The importance of for example nature action is loud and clear if you read statements by the EEA (2020).³ They present this pressing story in factual data and observations, highlighting the need for action. For a non expert this can be rather daunting and complex, they need some kind of summary to be able to read this information. Rather than summarizing this data in a technical story I wonder how a more imaginary fictional narrative would connect to people.

I think this narrative could be in the form of a myth or legend. These narratives explore our real world through the lens of the supernatural and magical. They approach natural and cultural history and summarize it in a way that connect to people on a deeper level. What could be the design outcome if we approach the landscape like this? I believe that approaching design from an allegorical approach of a myth can offer a novel way of reading and writing a landscape that better connects with people on a deeper level.



Fantasy landscape by author

1.2. - Problem field & Design assignment

To test the hypothesis of utilizing imaginary narratives in design I looked at the urban landscape of Delft. The city of Delft offers a varied urban landscape with many different landscape typologies and design challenges formulated in the problem field.

1.2.1. - Problem field

Urban forestry and nature in Delft

The most important spatial challenge in Delft that I want to explore in this thesis is that of 'Urban forestry and Nature' in Delft. As we are facing climate change our cities have to adapt to become more resilient. Nature in our urban environments has become a very important topic for the development of our cities. The Dutch government issued a plan to plant 37.000 new hectares of forest in the Netherlands by 2050. 19.000 hectares of this would have to be in our urban environments, so cities, neighbourhoods and industrial sites (see fig. 1.1).⁴

Ruimte voor 37.000 hectare meer bos

Rijk en provincies zien drie routes voor extra bos: meer bos binnen het Natuurnetwerk Nederland (NNN, een netwerk voor het inrichten van natuurgebieden), bos buiten het NNN en volledige compensatie van bomenkap. Binnen het NNN zoeken provincies samen met terreinbeheerders (zoals Staatsbosbeheer, LandschappenNL en particuliere grondeigenaren) ruimte voor zo'n 15.000 hectare extra bos. Buiten het NNN zoeken het Rijk en de provincies naar mogelijkheden voor 19.000 hectare meer bos bij steden, dorpen en in overgangszones tussen natuur- en landbouwgebieden. Ook zal bos dat sinds 2017 is – en nog wordt – gekapt om ruimte te bieden voor andere natuurtypen (zoals heide) gecompenseerd worden. Deze compensatie is goed voor 3.400 hectare aan bomen. Daarnaast zoekt de overheid naar nieuwe mogelijkheden om het aanleggen van bos en het planten van bomen te bevorderen, zoals: subsidies voor het planten van bomen, koolstofcertificaten en het planten van bomen bij bijzondere gelegenheden (bijv. een geboorte of een huwelijk).

De Bossenstrategie richt zich niet alleen op het vergroten van het bosareaal, maar ook op het verbeteren van de kwaliteit van het bestaande bos door verschillende boomsoorten te planten en het bos ouder laten worden.

Figure 1.1. - News article on planting more trees - Rijksoverheid 2020

The municipality of Delft also wishes to improve upon its ecological structure and improve the quality of the natural areas in and around the city. Their vision and required policy are illustrated in 'Nota groen Delft 2012-2020' which sets the policy and spatial frameworks for the green development within Delft.⁵

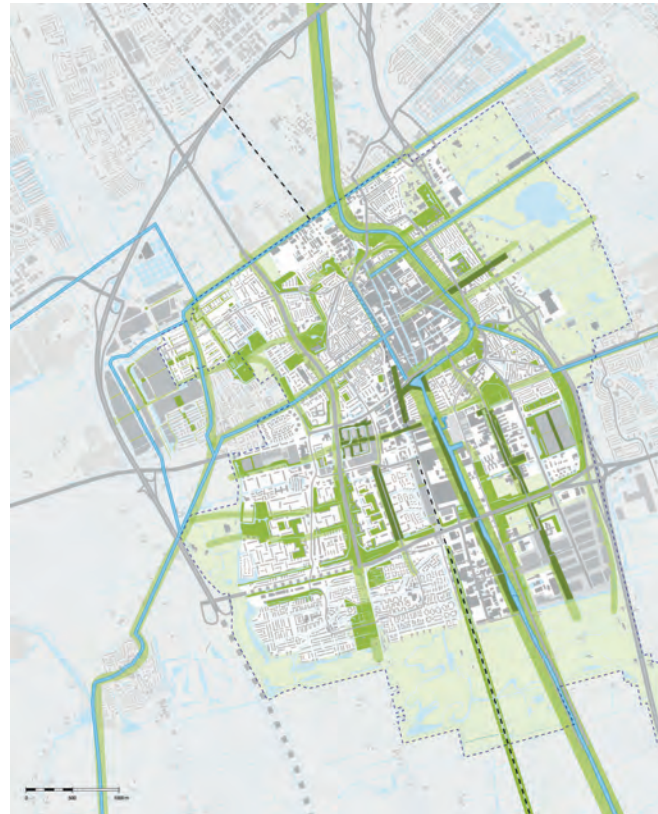


Figure 1.2. - Vision for green structure of Delft - Municipality of Delft (2013)

Figure 1.2. shows the intended green structure of Delft based on the plans from 'Nota groen Delft 2012-2020'. Most of the nature development revolves around the Rijn-Schie canal as a green blue corridor with several branches connecting with natural spaces like the 'Delftse Hout', the 'Abtswoudse bos' and park structures in the neighbourhoods.

The new green structure consists of green connecting lines, spaces and points in the landscape of Delft. These connecting lines are green streets featuring tree lanes, shrubs and groundvegetation. The spaces and points are the large and small scale elements that contribute to the natural landscape of the city, these are the different park structures or the smaller green sites like gardens, large



Figure 1.3. - Former Calvé terrain in an overgrown state

trees or squares. The further development of the green structure of Delft is focused on improving the Rijn-Schie canal as connecting line in the landscape. Green spaces and lines around the Rijn-Schie canal contribute to make this connection an extra large green space.

I think there are still improvements to be made to this green structure. The former Calvé terrain (see fig. 1.3.) is currently an overgrown wild terrain with a lot of ecological potential (see fig. 1.4.). The owners, DSM, and the municipality are in discussion for the future developments of this terrain. I think that such a site would add great value to the overall green structure of Delft.



Figure 1.4. - Fauna in project area



Figure. 1.5. - Wallergarden

Another site I want to point out is the Wallergarden, this site is different from other green spaces in the structure of Delft as this site is completely inaccessible for the most part and is home to wild and unmaintained nature. The Wallergarden (see fig. 1.5.) represents an unique type of nature that is under represented in the green vision for Delft making this site very valuable. Especially the less maintained and undisturbed sites possess high ecological variety. These sites are however perceived as wild and untidy by many inhabitants. This is mostly due to a lack of ecological information of the inhabitants and presentation by the municipality.

Cultural heritage

With the improvements to the green structure of Delft there also lie the optional possibilities of expanding upon the cultural heritage where they overlap. Delft as a medieval city is determined as a protected city view and is home to numerous heritage structures (see fig. 1.6.).

The cultural heritage structures along the Rijn-Schie canal would in the newest plans become part of the green structure and I think that this would allow for interesting design challenges which would hopefully improve upon them. These are for example the old Yeast factory buildings in the Northern part of Delft. Or the old defence structures like the 'Sint Huybrechts' tower, the Kruythuys, the 'Sint Joris' tower and several smaller artefacts.

I think that this improved green structure around the Rijn-Schie canal also can help create a more coherent structure for these cultural heritage elements.



Figure. 1.6. - Heritage map of Delft, provincial monuments (red) and municipal monuments (green) - Municipality of Delft

Recreational and social space

The improvement of the green structure along the Rijn-Schie canal and other parts of Delft also can be of positive influence to the recreational and social spaces in Delft. The recreational map of Delft (see fig. 1.7.) shows the most important natural park spaces around the city centre of Delft. These sites are fragmented but could be connected and become a larger uninterrupted park space for people close to the city centre.

Especially parks with access to water are popular and well visited in Delft, these are the Delftse hout and the park strips at the waterside of the Schie. These parks are packed with people during the warm summer days. The water in the Delftse hout suffers from blue algae blooms regularly preventing people from utilizing the water for swimming or other recreational activities on the water. The water along the canals is actually forbids people from swimming due to canal barges that move through the Rijn-Schie canal. Improving upon the canal as a main green and blue connection might also allow for new water recreation along the water edges.

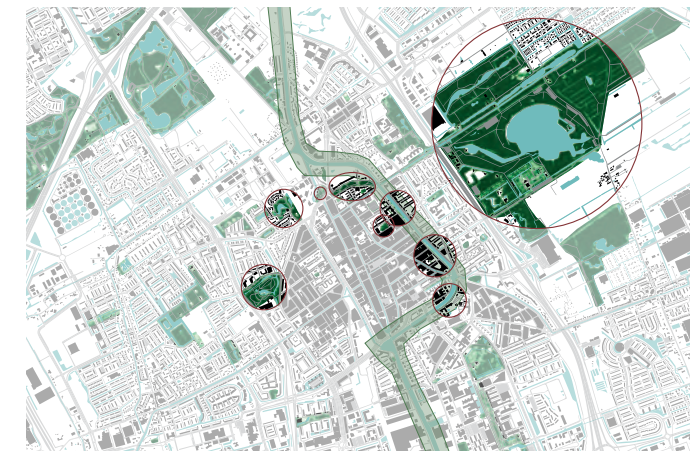


Figure. 1.7. - Major recreational areas in Delft

1.2.2. - Design assignment

The design assignment for this graduation project is based around the experimentation and application of the imaginary narratives within the design process. The goal of the design is to create a design for 'urban forestry and nature' in Delft with optionally ways to integrate cultural heritage and recreation.

The overall goal of this design process is to test the hypothesis of imaginary narratives within design and explore the methodology of such.

Urban forestry and urban nature takes priority due to this graduation project being part of the urban forestry lab. I also think that finding the narrative approach to design for wild urban nature offers the most potential for new knowledge to be created.

1.3. - Research & Design questions

To best answer the design assignment and explore the posed themes and fascinations these research and design questions are asked.

1.3.1. - Research question:

- "How can imaginary narratives influence the way people read and write the stories in the landscapes of Delft to create a better understanding for wild urban forests?"

Research sub questions:

1. "How do people read and write stories in the landscape of Delft?"
2. "How do we use different kinds of narratives in landscape architecture and what are imaginary narratives?"
3. "What are wild urban forests and other nature areas in Delft?"
4. "How do we use myths and other kinds of fictional and non-fictional narratives to tell stories in landscapes?"
5. "How are technical narratives like landscape biographies translated to imaginary narratives like myths?"

1.3.2. - Design question:

- "How can an imaginary narrative of myths help formulate a design and the design process for the stories in Delft that improves upon the readability and spatial qualities?"

Design sub questions:

1. "How does the imaginary narrative of myths influence the design process?"
2. "What kinds of designs are the result of a narrative approach of myths and how do they differ from a technical narrative approach by for example landscape biographies?"
3. "What new and different tools does the narrative of myths offer to the design process?"
4. "How can the narrative of myths be utilized to justify the design and connect with the inhabitants?"
5. "How can the design reflect a specific story in the landscape?"

1.4. - Theoretical framework

The theoretical framework consists of the theory of urban forestry, stories in landscape architecture and how these two fields interact.

The theoretical field of urban forestry explores in-depth what urban forestry is, how it relates to storytelling and how we perceive urban forests.

The theory of storytelling discusses the terminology of stories and narrative, how stories and narrative relate to landscape architecture and how the different kinds of narrative influence the way we read and write a story.

1.5. - Methodology

This graduation project is structured in four central parts; the Introduction, Research + analysis, Design and the Conclusions.

1.5.1. - Introduction

In the introduction the fascination and an introduction to the themes of the thesis is established. What are the challenges and theoretical fields that will be discussed in this graduation project.

1.5.2. - Research + Analysis

In the second part, Research + Analysis, the theory of urban forestry and storytelling is explored. Connections between the theories are discussed and evaluated for their use within this graduation project. The most important tools which the theory offers are the narrative realms by Potteiger and Purinton (1998) and the narrative approach of myths to the landscape.⁶

Through several reference projects this theory is tested for their use within realized projects. These sites are read through the narrative realms and approached as if they are myths.

In the analysis this theory is then used for the project area of Delft North. The context of the site and the relevant stories are illustrated. These are read through the use of narrative realms and translated to myths, which are Delft & the water, Delft & the Gist, and Delft & the urban forest.

The myths of Delft based upon the technical stories in the landscape and then converted to myths by abstracting and arranging the most important elements, processes and stakeholders into mythical narrative.

In the site exploration the myths are further elaborated upon in narrative sequences that show how these three different myths come to fruition in the site. This gives a better understanding of how these myths can be read

in the landscape and where there is still potential to further develop these stories. Furthermore by reading these stories through the narrative realms it the extent of what physically affects the story and which parts of the story operate within the context can be clearly distinguished.

The conclusions of these site analysis give the tools to read these different stories as myths but also to write new additions or change parts.

This part of the thesis utilizes research for design based upon Roggema (2016), creating the necessary tools to start designing in the next part.⁷

1.5.3. - Design products

In the third part of this graduation project the three myths of the project site are further elaborated upon in conceptual designs. These conceptual designs function as experiments for the theoretical approaches of narrative realms and using myths as a narrative approach. How did the theory help create these designs and their design tools? This is tested more in depth for the urban forest myth as a potential answer to the Research and design questions.

Design for the site is supplemented by the myths as a contextual way of presenting design ideas and products. The narrative approach of myths offers ways to connect and co-create with inhabitants.

1.5.4. - Conclusions

The fourth and final part of the graduation project is the conclusions, discussion and reflection on the thesis. Here I reflect back on the thesis; its validity, improvements and/or changes to be made and future exploration. The conclusion looks at how a design was made using this approach and evaluates its quality and compares the use to other conventional approaches to design.

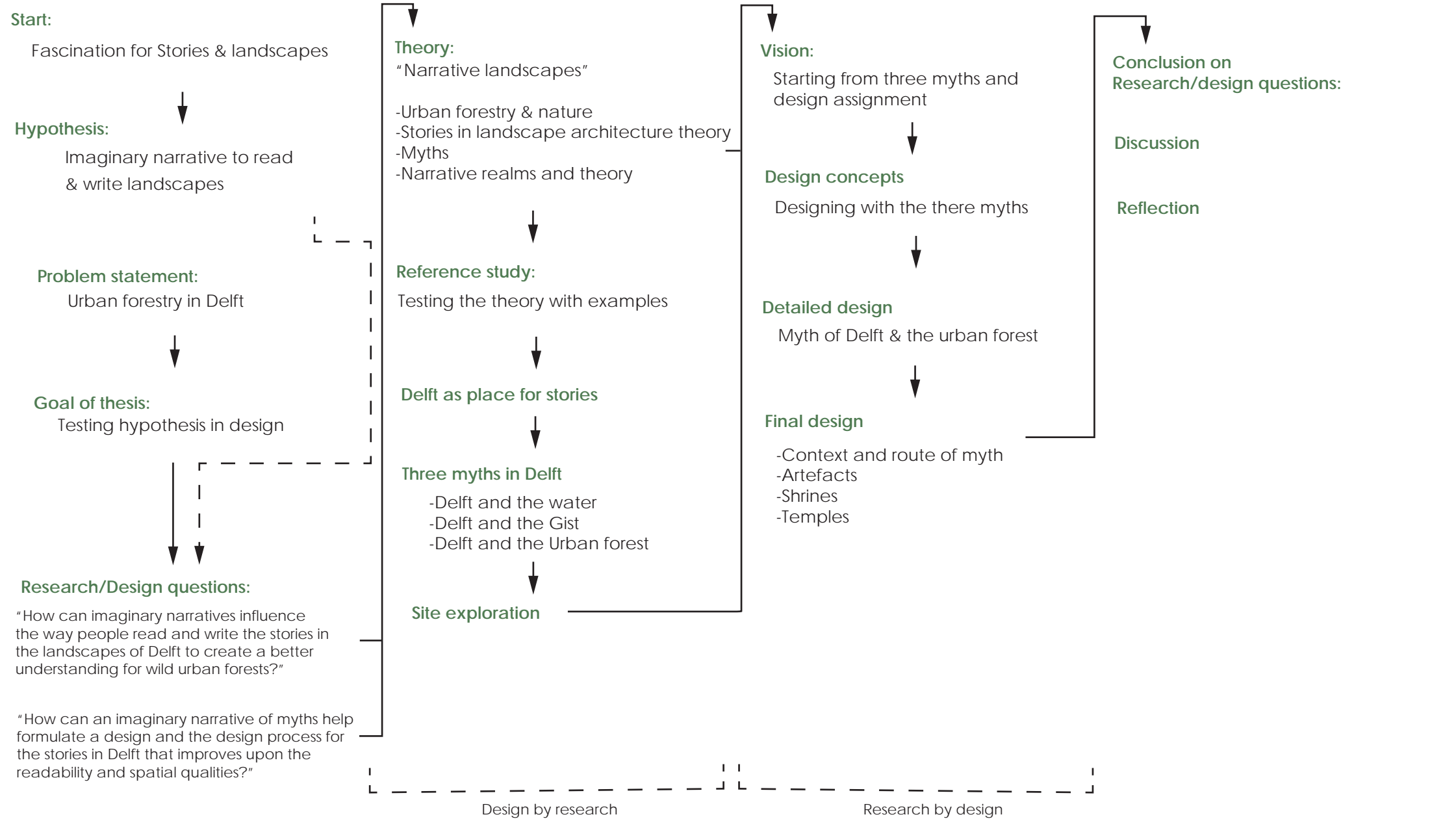
In the reflection the whole project is examined for its place within the broader spectrum of landscape architecture research and design. The process of working on this project and its potential changes and subjects that didn't come to fruition in the project.

1. Introduction

2. Research + Analysis

3. Design

4. Conclusion



PART 2

RESEARCH

- 2.1 *Introduction to Research & Theory*
- 2.2 *Urban Forestry & Nature in the cities*
- 2.3 *Stories in landscape architecture*
- 2.4 *Reference studies*
- 2.5 *Delft & the three myths*
- 2.6 *Site Exploration*
- 2.7 *Conclusions to research*

“The Wallergarden will always be one of the most intriguing places in Delft for me. I couldn’t believe my eyes when I entered the garden for the first time. It was like I was transported to another world, completely surrounded by wild forest. Then as I was standing in the middle of the garden I suddenly could hear the tram rumbling past and I was reminded that I was in the middle of Delft.”

2.1. - Introduction to research & theory

The research part of this graduation project consists of theory, reference studies and analysis.

The theory elaborates on the theory of urban forestry and narrative landscapes. The connection between stories, urban forestry and landscape architecture is explored. The goal of this theoretical part of the research is to describe the tools to read and write the landscape through the lens of stories.

The theory of narrative landscapes by Potteiger and Purinton (1998) is used as a central theoretical pillar within the thesis with most notably dissecting the story of a site through narrative realms. This approach to the landscape and their stories allows for a way to read landscapes and for designers to write their narratives.

The reference studies illustrate real world projects which are read through the narrative realms and how these projects tried to write their own stories. These projects offer inspiration and validation to the theory.

Utilizing the theoretical scope and reviewed reference projects, the project site is approached in a similar way. Three central stories are formulated as myths through the narrative realms and analysed in depth. These three stories consist of 'Delft & the water', 'Delft & the Gist' and 'Delft & the urban forest'. These stories summarize the most important spatial elements in the project site in regards of the design assignment, cultural heritage and social values.

The myths are then further elaborated on in a site exploration analysis. Here we look at the readability of these myths through the eyes of someone walking through the landscape. What sequences of narrative are created as we walk through the landscape?

2.2. - Urban forestry & nature in the cities

This graduation project explores the potential for stories within landscape architecture in the graduation studio 'Urban forestry'. What is Urban forestry, how do people perceive urban forests and why are stories relevant for urban forests?

1.2.1. - What is urban forestry?

The field of forestry deals with conservation and management of forests, woodlands and similar tree dense environments for environmental, social, economic and aesthetic services. Urban forestry as branch of forestry researches and manages the trees and forests within the peri-urban landscapes.

The urban environment faces great environmental pressure due to a changing climate and more dense populations occupying these urban spaces. Our cities need to adapt and change due to these challenges; Our urban environments need to practice 'climate adaptation' to mitigate potential and occurring challenges due to climate change. Trees possess the potential to be part of the solution. Within the field of Urban forestry, the potential and applications of trees are researched for climate adaptation (Konijnendijk, 2005).⁸

"Urban forestry has been defined as the art, science and technology of managing trees and forest resources in and around urban community ecosystems for the physiological, sociological, economic and aesthetic benefits trees provide society."

-Helms (1998)⁹

The list of potential services trees can contribute to climate adaptation and to a healthier city climate is enormous (see fig. 2.1.). These include: Urban heat island, air pollution, carbon sequestration, water regulation and purification, soil quality, goods and

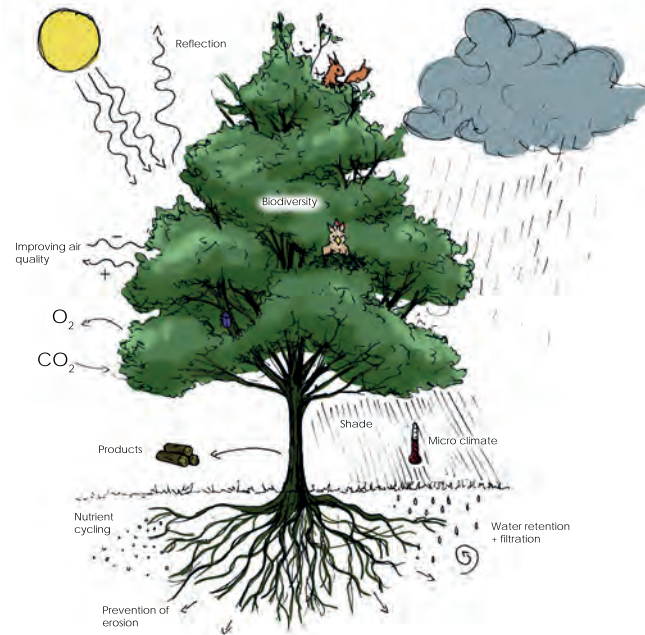


Figure. 2.1 - Ecological services and disservices of trees - Image by author based on Konijnendijk & Pearlmutter

services, biodiversity, social and cultural values, mental well-being and recreation. These services are classified and valued by Pearlmutter (2017) and his colleagues in 'The urban forest'. Their guide offers an insight on the positive values, the ecological services and negative values, ecological disservices, that trees can offer for design, policy and people.¹⁰

1.2.2. - Perception of urban forests and woodlands

Urban forests through history

Our urban environments have always been close to trees in some capacity, from ancient Greek texts decreeing the planting of trees in and around the cities, to the recent parks and street trees planted in the Industrialisation to provide much needed refuge from the stone and steel environments. Forest in and around the city have served

since early urban histories, an aesthetic and functional purpose. Konijnendijk (2005) described how these urban forests often originate from an history tied to rich land owners like royalty or nobility that used these forests recreationally or for production.

The newer forests in cities are often found on the old fortifications which lost their defensive function and now fulfil a recreational or functional need. Forest development is also found in post-industrial landscapes. *"The post industrial nature is often damaged by the stigma of the painful social changes that made such nature possible."* (Kowarik & Körner 2005).¹¹ Nature and its value depends most often on the ecological knowledge of the observer. The new urban-industrial woodlands are characterised by a sharp contrast of culture and nature; man-made ruins, metal and rubble next to spontaneous wild vegetation. The urban woodlands are both natural as artificial.

The urban-industrial woodland is formed by natural and cultural processes that affected the current conditions of the site. The cultural processes have created conditions that often differ from the original natural conditions. The ecological configuration of such woodlands is different due to the changes in conditions due to the soil left behind by the industrial landscape. This can also be seen in the non native species that inhabit these woodlands. Kowarik and Körner (2005) say that *"Not an original condition of a natural landscape, but rather a condition is defined based on the current site potential and the greatest possible degree of self-regulation."* This approach to the naturalness puts the emphasis on the natural processes that could take place on the site if left untouched.

Due to the location of these urban woodlands on post-industrial landscapes they can play a significant role in the social functions of an urban environment. The industrial sites that are turned into nature development are located in close proximity to the city or they fill voids in the urban tissue.

'Wild' forests and 'cultured' cities

Forests have been the place of stories since the earliest civilizations. They inhabit a fear of the unknown, the dark, the stranger or a beast. It is a reflection of a cultural preservation because the forest did inhabit beasts and dangers that could threaten a person. It is not strange that various societies told stories like Red riding hood (see fig. 2.2.) or Hansel & Gretel which warned people of the dangers of the forest. These stories and our cultural perception of forests in part created a distance between culture and nature, enforcing a dualistic view on both worlds. Konijnendijk in *The forest and the city* (2008) describes the relationship and perception on forests and cities.¹²

Our perception on what kind of forests should be found in our urban environments and natural environments is based on our cultural stigma on nature. In Western civilizations most of our perception of nature is fuelled by this dualistic world view. This view sees the natural and cultural world as separated entities that operate separately. Nature far away from the city with a wild aesthetic was seen as unpredictable and dangerous. While nature that was well maintained and organised according to human aesthetic influences was seen as safe and fun. This does result in an aesthetic preference



Figure. 2.2 - Red riding hood - Image by Helena Perez Garcia (2021)



Figure. 2.3. - View in Stourhead - Image by Hamburg103a, Flickr (2010)

of nature and forests in cities which prefers a well maintained and clean natural environment over a wild and unmaintained kind of nature. Forests and nature that is seen by some as natural is still subject to heavy maintenance and aesthetic perceptions, see for example the English landscape gardens like Stourhead (fig. 2.3.).

This perception does create a clash with especially the wild urban woodlands which introduce a wilderness to the urban environment. The idea of strict boundaries between a cultural human world and a distant natural world doesn't hold up and is unproductive even. It does ignore the role we as humans have on the natural environment far away from our cities of which very little untouched remains. Sabatini et al. (2017) shows in a paper illustrating the state of truly wild forests in Europe of which very little isn't in some form affected by human influence like pollution or resource gathering.¹³ On the other hand it also neglects the ecological values our urban world possesses. In 'Darwin comes to town' Menno Schilthuis (2018) portrays the ecological diversity in our cities. Some of the most important natural landscapes in our urban environments are to be found in these urban woodlands.¹⁴

Hester, et al. (1999) does attribute a significant social and ecological role to urban wilderness in our cities. Allowing for ecological processes like floods or landfalls to occur without risk to humans and urban infrastructure does create conditions which are crucial for certain species. These 'wild' urban forests also provide social benefits like nature education and human health in a close proximity to the city.¹⁵

In several cultures this connection between urban and nature is much more ingrained like cultures that worship or have a history based around nature religions. Cultures based around nature religions have a different relationship between wild nature and the urban environments. The forest was, and in some cases still is, a place for worship in the landscape which shapes the way these sites interact and fit within the cities. Shintoism in Japan is a good example of a nature religion that to this day still does influence the spatial and cultural relationship between forest and city. Ryohei Ono (2005) describes Shinto as this nature religion in which people regard natural objects and places as inhabited by spirits and thus sacred. Temples and shrines are erected to honour and respect these deities and to create space for them in the landscape.¹⁶

These views on nature as sacred often came from a practical use these sites could offer as ecological sites. Ryohei Ono (2005) gives an example; A forested hill ensured a steady supply of water for the rice fields and for this reason alone was regarded as sacred and thus to be protected. The shrines and temples that accentuate this sacred nature at the threshold of the forests allow for a place of interaction between humans and nature.

New perspectives on wild urban forests

By acknowledging the biodiversity and 'wild' nature within our cities, we can increase the ecological potential of our cities tremendously according to Dieter Rink in *Wild Urban woodlands* Kowarik & Körner (2005).¹⁷ If more different kinds of forests are to be part of our cities we need to change the way people perceive nature and break away from this dualistic world view. Our cities are teeming with wild life and are of great ecological value. The wild natural world is much more human than people imagine.

Wilderness as a concept in nature conservation sees a lot of use in conventional approaches to nature in the city. The wild aspects of nature are to be introduced to the urban environment and its users. A more wild nature in the urban setting does provide more opportunities for ecological biotopes and connections. Wild nature is also of social importance for nature education and mental well being.

An important takeaway for the development of urban woodlands is the clear communication and intention behind such a development. People accept the wild characteristics of such a natural area if the intentions behind it are clear. Creating a clear caption or narrative for the forest helps people understand and connect to the area.

The art project, 'courtesy of Nature' by Anouk Vogel (2013) (see fig. 2.4.) consists of a room-like structure built around a couple of pine trees. By framing the trees in this room people suddenly start to perceive these trees as identifiable objects. A similar project is done by Fabian Knecht (2020) (see fig. 2.5.) in his 'Isolation series' where he created these white rooms around parts of wild nature removing them from the context and putting them on display. Both projects take natural wild elements and change the frames and context to make people aware of these elements.



Figure. 2.4. - *Courtesy of nature* - Anouk Vogel (2013)



Figure. 2.5. - *Isolation series* - Fabian Knecht (2020)

2.3. - Stories in landscapes

2.3.1. - What are stories?

Stories

Dissecting stories as a tool for design in landscape architecture it is important to make a clear distinction between 'stories' and 'narratives'. Stories are found in almost any shape or form. We tell stories to evoke emotions, to explain day to day occurrence or even the history of the world. Potteiger and Purinton (1998) formulate stories as a way to describe the events, elements and actors in time and space, however small or large in scale (see fig. 2.6.).

When we think about stories we think about the retelling of stories. There is a difference between the story as it occurred and how it is told or read. The events, elements and actors that make a story are near endless. A narrative is needed to make the elements of the story digestible and give a plot to the story. In the story of Lord of the Rings, the main characters Frodo

and Sam walk their way to the volcano in Mordor. Even though they walk the whole way not every step, road or stone is described. The author Tolkien, selected the most important events and made a narrative that suggested to the reader that they walked the whole way.

Narrative

The narrative is the selection of events in the story that in sequence create a plot (see fig. 2.7.). Potteiger and Purinton reference Chatman in Landscape narratives (1998) who gives the minimal conditions for a narrative as two events, one to establish the status quo and the other to alter it.¹⁸

The way narrative is construed allows for different interpretations and meanings of the story. Narratives of

the same story can select different events to present. The same event can be interpreted in a conflicting manner. The events can be read or presented out of order. All kinds of different narratives out of the same story, which all could alter the plot or meaning that can be achieved.

Sequence

The sequence of events does determine in large part how we experience the narrative. Movement through landscape influences how and in what order we are presented to the narrative and how we actively create our own. Landscapes are an open medium which allow for multiple narrative approaches to the same space and multiple interpretations to the narrative of the same landscape (see fig. 2.8.).

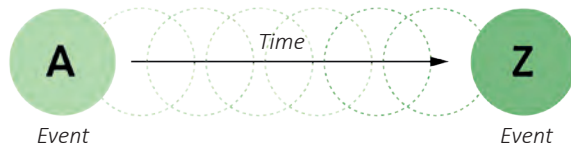


Figure. 2.6. - Story

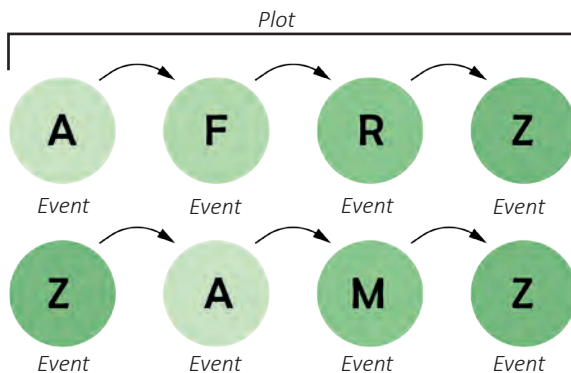


Figure. 2.7. - Narrative

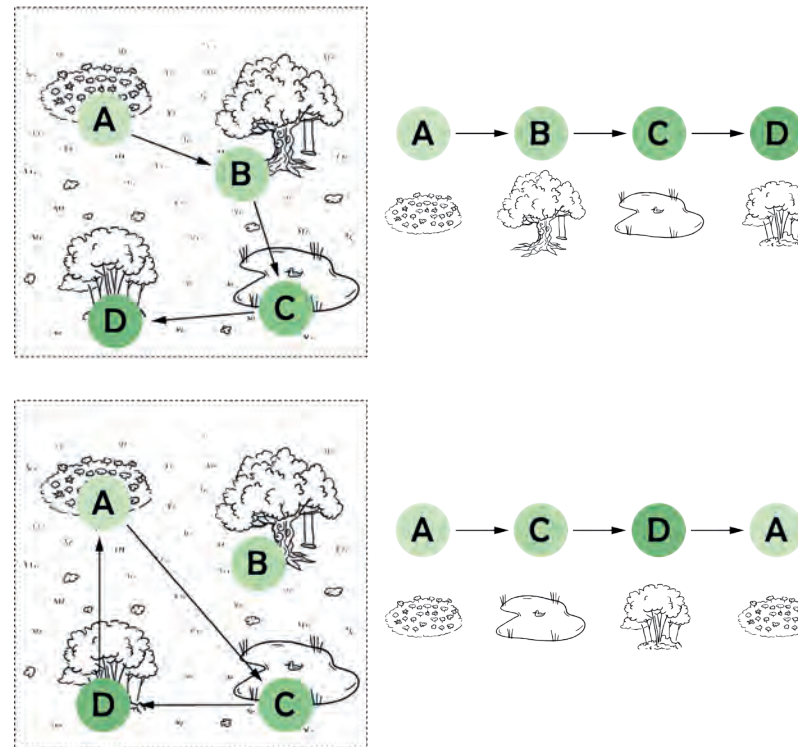


Figure. 2.8. - Narrative in landscape

Potteiger and Purinton (1998) say that the way we move and perceive the landscape is for the narrative then of utmost importance. A designer creating a specific narrative has to understand the possible sequences and ways people will traverse the landscape and how they should adapt their design as to make a clear narrative.

Storytelling

The retelling of a story is performed by the storyteller and directed to an audience. The storyteller and audience can even be the same person.

The storyteller is the creator of the narrative be it a designer, politician, musician or cook. Either one of these and many more can create a narrative by retelling the story they deem important to tell through any medium.

We can even be a storyteller for ourselves. Jennifer Esposito in her masters thesis 'Re-telling architecture' (2007) describes storytelling very nicely.¹⁹ She says *"the act of retelling stories is intrinsically also an act of selecting what parts of the story we deem important for the narrative."*

Audience

The audience of the narrative is in a way also partially responsible for the narrative. They have to be able to perceive and understand what is being portrayed in the narrative. Personal interpretation is unavoidable and does mean that the told narrative by a storyteller will still be different than that of the audience. McMullen (2019) argues that the audience can create an entirely different and sometimes opposing meaning from the same story as another person.²⁰

To avoid different interpretations the narrative needs to be more precise and allows for less different interpretations. This takes away agency from the audience to create their own meaning for the story. Some storytellers argue that a more open ended narrative allows for more interesting stories where people can form their own meaning.

2.3.2. - Landscape narratives

Telling stories through design in landscape architecture is nothing new. Creating a narrative through garden or landscape design probably even existed before landscape architecture was an established theoretical field. Potteiger and Purinton (1998) say that stories take place. Stories are inadvertently tied to a space or decor where events happen for there to be a story. Even the most abstract kinds of stories relate to a time and space. Design in landscape has been created to tell stories like history or myths of the site or refer to important people, events, ideas or institutions.

These narrative means in landscape architecture express themselves in many different design principles like forms, arrangements and symbols in the landscape. Or through underlying design philosophies like respecting the genius loci of a site.

Potteiger and Purinton (1998) in 'Landscape narratives' offer a comprehensive way of reading these stories and their narrative structures in the landscape. Literary devices and tropes can often also be employed within landscapes. They use the narrative realms as a clear and simple way of reading and writing the story in the landscape.

Narrative tropes in landscape architecture

To construct meaning, people use tropes as basic schemes to understand the known and connect to the yet unknown. Potteiger and Purinton (1998) describe the major narrative tropes in landscape narratives as; Metaphor, Metonymy, Synecdoche and Irony.

Metaphors are driven by similarities in narratives, the aspects of one object, landscape or text are carried over and attached to another object. Comparing the complex natural systems to that of a human body helps to comprehend.

Metonymy is a trope that creates meaning through cause and effect, "Where there's smoke there's fire". One object can become associated with another, so much so that one object can be the sign for the other. Potteiger and Purinton name *Contiguity* as one of the most clear examples of metonymy forming a frame for time in which events and places can be placed to form meaning. This is maybe one of the most common tropes for the landscape architect as we are always trying to relate to a context and ongoing narrative.

Synecdoche represents a small part of something whole and bigger that might not even be readable to most but still conveys the meaning to the reader of the object. A great example are indicator species as a synecdoche for an ecological systems health and the existence of a more complete system. The huge boulders in Drenthe are a synecdoche for the narrative of the glacial movements in the Netherlands.

Irony is the trope of contrasts in narrative. Presenting different objects with opposing trends and concepts next to each other. *"Irony creates incongruity or ambiguity between expectations and reality, nature and artifice."* As a trope, Irony is used almost as a critique in narrative on past influences and discourses, showing the lesser seen culture next to the predominant culture.

Story realm

Contextual realm

Discourse realm

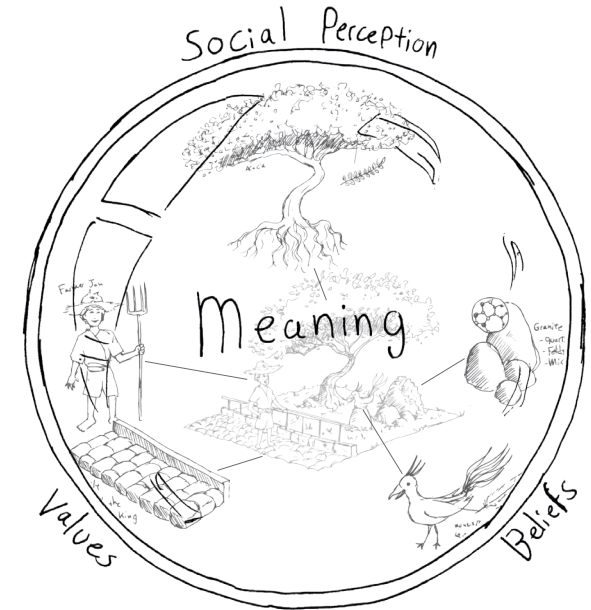
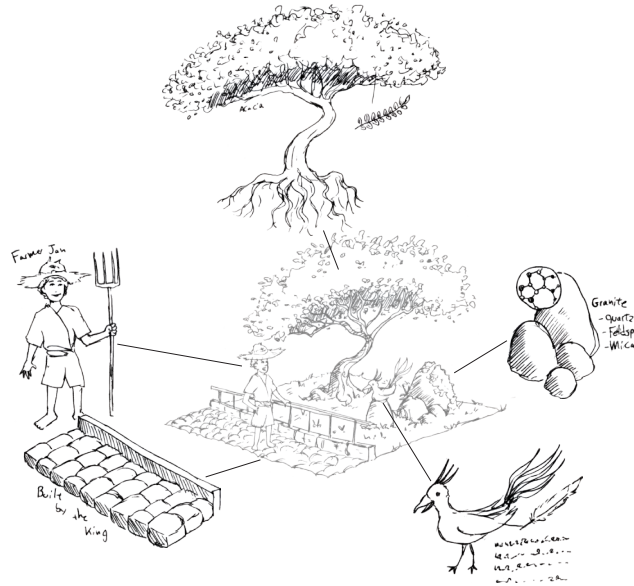
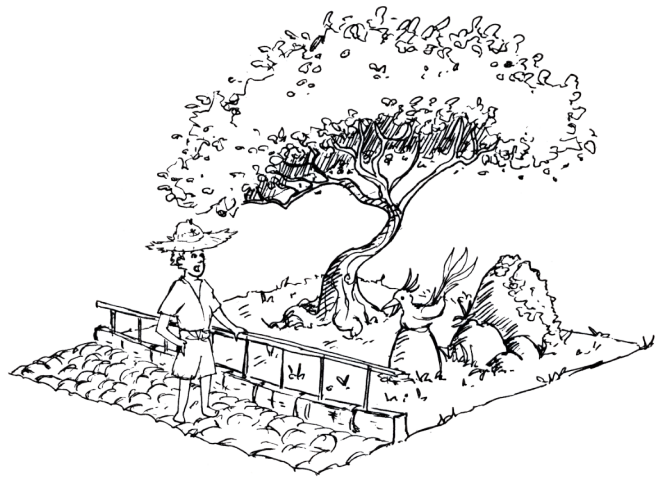


Figure. 2.9. - Narrative realms

Narrative realms

Potteiger and Purinton (1998) explain how narrative needs three different realms to function; The story realm, contextual or intertextual realm and discourse realm (see fig. 2.9.). These narrative realms are what creates the story and determine how the story can be read and interpreted.

Story realm

The story realm describes the boundaries to the story in which the characters and the focus of the narrative. This realm describes the physical space the story takes place in, which characters are important, in what order and what their agency or point of view is. This all helps to understand the reader how the story can be construed and analysed. The story realm in landscape narratives works similar and references other narrative media like texts, film and art.

Context realm

For stories to provide meaning to the reader they need to be believable and coherent. In the narrative the set frame, events, characters and plot need to make sense with each other. Adhering to that structure allows stories to feel coherent and believable. Even stories that feature events or elements that are purely magical like Lord of the Rings will provide a believable story to us because it functions within its narrative frame.

Potteiger and Purinton write that even though narrative establishes this clear frame it is within a context that helps us differentiate between what is important for the story and what is background information. The meaning behind the narrative however shifts with the cultural context of the readers. Implied meaning by the authors might be missed due to a difference in context between the author and reader, whether intentional or accidental.

By defining the story realm (un)consciously the contextual/intertextual realm is also developed. The events, characters and places all reference context outside of the narrative frame. The story creates the specific realm for the events but also the context for those events, making context just as integral to the narrative and creating meaning.

Potteiger and Purinton reference to Villa Lante in Bagnaia Italy as this garden creates its own context of a sophisticated golden age to frame the linear formal garden. The garden however is built on land that was part of ancient baths linking that part of the environment also to its contextual realm. The aqueduct in the garden not only refers to the construed context and narrative of calling the muses and water gods to the site but also refers to the local context of the baths.

Even though stories attempt to create a concrete frame within context, they are still open to associations from outside its control. *“Every text is constructed as a mosaic of quotations, every text is absorption and transformation of another text”* – Julia Kristiva in Potteiger and Purinton (1998). Metaphors inadvertently come with more connotations and references than the author might intend. Furthermore there is never just one author of the landscape, different actors imprint different meaning in the landscape taking from a wide range of texts. Then there are also the readers that might read the landscape in a dramatically different way creating their own meaning.

Meaning within the story is incredibly difficult to control not just because of the difference in authors and readers but also through its language. Potteiger and Purinton argue that meaning as structured through language is constantly shifting, the relations between one thing and another are always changing and transforming the meaning with it. One word can mean one thing and have a whole wide context supporting it but as the context changes with time and from person to person the meaning of even that one word can change drastically.

They argue that a story is intertextual on two senses: 1) The layers within the text and its references to other works that attribute to its meaning and 2) the spread out sources to the meaning across the wide network of texts, contexts, genres and cultural forms. They refer to the Villa Lante as intertextual where Ovid’s work is part of an intertextual realm of relevant works that controlled the form and meaning of ‘Metamorphosis’ but also the narrative forms of other similar gardens.

Another example given by Potteiger and Purinton (1998) is the Crosby arboretum in Mississippi. The narratives of the Crosby arboretum rely on ecological restoration ideas that are established within scientific theory, creating direct references to those texts in the landscape. While also overlapping with English and Japanese garden design

principles placing the arboretum along those texts. The narrative of one landscape is always intertwined with a precedent of similar landscapes and ideas.

The reading of the landscape is thus based on the frame of reference the reader has; what social and cultural context the reader possesses. While reading a landscape they refer to the similar examples they are familiar with. This means that even though meaning can be seen as unstable there are some more common interpretations to be seen based on the overall contexts cultures have. Cultures form around shared stories and similar interpretations of those stories. The strength of a narrative lies in how deeply interwoven it can become in the fabric of a community. Communities learn to read landscape narratives in similar ways.

Discourse realm

Potteiger and Purinton describe how landscape narrative should be seen as connected to social practices, which means, recognizing the existing frameworks and narratives within a community. Different narratives can oppose each other through their difference in values, beliefs and ideologies. They define discourse as a *“Social framework of intelligibility that influences all our practices of significance in landscape and narratives”*. These discourses are found within all social institutions, imposing conventional constraints on meaning. Discourse however is prone to change and is constantly challenged and adapted. Discourse can be seen as the moral or direction of the story, for what use is the meaning to be interpreted and what world views should they enforce. This also means that discourse is bound to authority and belief systems in society.

Potteiger and Purinton (1998) refer to Robert Scholes who wrote *“The role of theory is not to lay down the laws but to force us to be aware of what we are doing and why we are doing it.”* The naming of the different narrative realms and tropes helps to understand how we can look at stories in our landscapes and how we can read them

but also how they are written. The narrative becomes real in the contexts of the readers that experiences the landscape and its stories.

Symbols

Dissecting the stories in landscapes into narrative realms separates the physical elements from the intangible and contextual. The physical story realm functions as a collection of symbols that does give meaning to the story based upon the symbolization within the context and discourse realm. In 'Philosophy in a new key' Susan Langer (1951) states symbolization is a fundamental need by man to understand and transmit information.²¹ Ogrin (2003) quotes White who says "All human behaviour is symbolic behaviour: symbolic behaviour is human behaviour. The symbol is the universe of humanity."²²

C.H.Cooley as quoted by Bernard Poche in 'Identification as a process' (1992) describes the definition of the symbol as something that is nothing on itself, but that it is "a convenient means for developing, imparting and recording a meaning, and that meanings are a product of the mental-social complex and known to us only through consciousness."²³ This description of a symbol aligns closely to the narrative framework of narrative realms; The physical objects in the story realm become symbols because we give them a value and meaning in the contextual and discourse realm which was a product of our cultural and social backgrounds. An understanding of the narrative realms then also gives an understanding of the symbols that make the story.

In 'Towards a cognitive archaeology' by Colin Renfrew (1994) illustrates three categories of symbols in regards to the human behaviour with these symbols; the social, representative and supernatural (see fig. 2.10).²⁴

- The first category is the **social** category of symbols. These symbols describe direct relations to social structures and behaviours in our environments. They indicate boundaries and relationships in the landscape and how we should adjust our behaviour accordingly.



Figure. 2.10. - Categories of symbols; social, representation and supernatural

- The second category is that of **Representation**; references other embodiments of reality, past or present. These symbols reference the culture and history of our environments and their part in shaping this.
- The third category of symbols is the **supernatural**; The supernatural uses symbols as a way to communicate and relate between the human and non-human world.

Ogrin (2003) argues that symbolization thrives on abstraction of the object to its most simple and relevant form and gives three examples.²⁵ The first kind '**In Sensu stricto**' takes away features or qualities or by placing them in a new context creating a clear contrast. The second '**Apharesis**' eliminates almost all the features and specific elements of an object or environment leaving only the most essential qualities; for example a

tree pruned to an almost comical shape and form, leaving only the most basic symbolic understanding of the tree intact. The third abstraction remodels the objects to such a drastic degree that it loses most of its original symbolic meaning and almost is transformed beyond recognition. A tree pruned to geometric patterns or used in such a way that it loses the original textures.

These abstractions are ways to influence the symbols in natural environments but also to create our own references to them. Abstractions of natural elements in a new context contrast the memories we have of those places in their 'original' form.

Examples of symbols in landscape feature the burial mounds, mountains or trees which with their elevated position and verticality take in a supernatural position, mediating a connection with the afterlife or gods. Whether natural or man-made these topographies function as symbols (see fig. 2.11.).



Figure. 2.11. - Burial mound 'Eppiesbergje' at Valthe - Image by Gouwenaar Wikicommons

While these landscape elements possess symbolic meaning in themselves it is the arrangement and collection of these artefacts that really does give meaning to the landscape as a whole. The compositions, layout and hierarchy of these elements brings about a different focus to the symbolic in the landscape highlighting or concealing certain elements. Ogrin argues that as landscape architects we have to abstract the landscape and their elements to arrange the elements in our desired way.

All tools for working with symbols in landscape are essentially finding ways of abstracting the original natural landscape or the previous man-made landscapes. This doesn't mean that symbols and abstractions only deviate further away from a natural landscape, Halprin with his Waterplaza design created a concrete landscape that is a symbol for a natural landscape, returning back to a natural form (see fig. 2.12.).



Figure. 2.12 - Lawrence Halprin Fountain, Portland - Image by Russel Wightman, Flickr (2006)

Hough in his paper 'nature, design, and symbolism' (2003) is quoted; *"What happens to symbolism when we bring an ecological perspective to the landscape? It is here that we come face to face with the landscape as it is perceived, the way it actually works, and with the conflicts between the symbol and reality."*²⁶

The relationship between human and nature in the urban environment is complex and one that is characterised by cultural perceptions and notions. We have on one hand urban parks, lawns, gardens and tree lanes that represent a bond between humans and nature in the city. The other hand is the abandoned and overgrown urban landscapes like brownfield sites, unmanaged waterfronts, wild vacant spaces and other nature crawling out of the stone crevices of the city. These natural sights are seen in a negative light, representing blight, disorder and a lack of management.

This conflict of ecological perceptions, shows how there is a divide in what people value and what is actually important for the ecological state in the urban landscapes. The perception of what nature can and should be is often far removed from the actual natural processes that are happening. We divide the ecological symbols in ones that represent a kind of nature that we value and a kind of nature that we not. *"Our perceptions of nature reflect homogeneity over complexity, the extraordinary over the ordinary, control over laissez faire."*

Part of our perception on nature stems from the way we abstract and detach elements from their surroundings. We try to understand and label a specific element in a larger surrounding but disconnect it from that environment by doing so. An environmental understanding comes from reconnecting these separated elements again with each other. Important for this environmental understanding is not just separating the human from natural, but to see these both as valuable processes in the landscape.

3.2.5. - *Genius Loci*

A familiar term in landscape architecture theory to describe the spirit of the place is 'genius loci', Kerkstra (2003) describes this as portraying the qualities and processes of the landscape to its fullest.²⁷ Landscapes are painted by their stories, inhabiting these spaces and becoming part of their identity. This is also recognized as the genius loci, the spirit of the place or the identity of the place.

Landscape design interrelates the human activities and natural processes and their arrangement in the landscape. In the renaissance the beliefs came to be that man and nature are part of an order within the universe. The origin of culture springs from nature, which means that in order to create something, inspiration should be drawn from nature and presented in an geometric arrangement. Representing the form, symmetry and proportions that is natural. The design should refer to these influences in nature.

Vitruvius is quoted with saying *"After the standard of symmetry has been determined, and the proportionate dimensions adjusted by calculations, it is next the part of wisdom to consider the nature of the site and modify the plan by diminutions or additions."* Proportion and characteristics of the specific site should be central to the design.²⁸

The 'Genius loci' in some sense is a summary of the stories in the landscape, abstracted to its most basic form. Only the most defining aspects of a place are part of the spirit of the place. This is of course somewhat subjective as some people regard different elements to be part of the quintessential spirit of the place.

2.3.3. - Types of narrative

The way we tell stories knows many different shapes and forms, using different stylistic approaches to convey meaning and retell events. Different kinds of narrative are used for different audiences and stories. There are many different kinds of narrative we can use to tell a story with the most important distinction being fiction and non-fiction.

Non-fiction

Non-fiction portrays real world events, places and characters with the focus on presenting these in a truthful manner. These stories are representations of the actual history, places and authors that lived or still live today. Most used non-fiction narratives are;

Journalism, retelling of recent events in an exploratory and informative manner to reach common people. Journalism has many different branches which focus on different subjects but the style of the narrative is similar.

Landscape biographies, as described in 'Landscape Biographies' by Kolen et al. (2015) are a non-fictional recount of the (chronological) events and conditions that shaped the life of a person, a place or its characteristics.²⁹ Landscape biographies are a valuable storytelling tool to portray the important events that shaped the present landscape. This narrative approach is commonly employed in the field of landscape architecture.

Historic writing, is similar to a biography as both are a retelling of the events and conditions that created a place or person. Historic writing often explores a more general subject like the history of a country and its people, but the boundaries between both can be foggy at worst.

Political writing, is all the narrative media that aims to inform people of the intentions and decisions made by political institutions. These include treaties and clauses by political parties or government organizations.

Scientific writing, is written in a very informative and technical manner with the goal to be as punctual and in depth as possible. This narrative requires specific writing styles, a level of scientific proficiency and use of the scientific methods from the author. Scientific writing includes papers, articles and books that explore theory and research in detailed topics.

Fiction

Fiction in storytelling diverges from non-fiction by allowing abstraction from the real events or to completely wander into the imaginary, like fantasy literature. Fiction creates an imaginary world that can range from a similar version of our world to something completely different from our reality.

The fictional stories can still represent real world meaning but conveys this through an abstraction or translation that helps the reader formulate meaning. Inspired by real events these fictional stories delve into the core of the story maybe sometimes even more so than non-fictional retelling.

Fiction engrosses a wide array of genres of story telling with each their own approach. The genres inhibit their own rules and understanding to how the story is read and written. Choosing an appropriate genre helps to give direction for the writer and reader. I think that the most useful distinction in fictional narrative is between traditional and modern fiction.

Traditional fiction consists of folklore and includes narratives like fairy tales, fables, legends, myths and religious stories. These narratives explore the cultural beliefs, behaviours and customs by groups of people. These stories are retold with story elements that feature supernatural beings, events and places. Stories like these often fulfilled a need to give meaning to the world or offer an alternative imaginary interpretation of its elements.

Modern fiction is similar to traditional fictional narratives but is made in a different context. Folklore used to fulfil a more important role to give meaning to our world and is now mostly replaced by non-fictional narratives like scientific writing. Modern fiction is often an alternative interpretation or abstraction of these non-fictional narratives. These include science fiction which explores the scientific developments and philosophies in an imaginary way. Or stories that oppose the scientific progress and portray worlds far from ours, which is often seen in heavy fantasy. Modern fiction finds a lot of its inspiration in the traditional fiction because these stories are deeply ingrained in our societies.

Why do different narratives matter?

The approach for a fictional or non-fictional narrative influences the perception on the story in many ways. A story portrayed as a fantasy would be received differently than if its presented as a reality.

Within most theoretical and scientific fields we employ very technical and scientific non-fiction narratives. Any other kind of narrative is often deemed unprofessional and sees very niche use. Within nature conservation theory this is just as much the case. Sacha Kagan (2019) argues however that a more imaginary approach to the narrative of these theoretical stories has great potential. Our current narrative approaches are not connecting with the layman and they constrict the way of thinking within a very strict theoretical frame. Allowing the stories within this theory to be more imaginary and still taking them serious, would help communicate these stories better and allow potentially for new knowledge. Connor McMullen in his master thesis 'Policy mythology' (2019) also elaborates on a more imaginary driven narrative.

Sartre as quoted in Kagan, et al. (2019) on an imaginary approach said "*It allows us to envision futures not determined by the real, while being well aware of real situations that motivate the creation of alternative imaginaries.*"³⁰

2.3.4. - Myths

I believe that myths are this imaginary narrative that could be used to retell these scientific stories in a way that connects on a personal and emotional level with the layman.

What are myths?

Myths as narratives portray a story linked to real history and events in a landscape but tells this with supernatural events and beings. The Merriam Webster definition for myth or mythology is “A usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon creation myths”.³¹ This definition poses that the myth as a narrative is a tool to explain our world and give meaning. It teaches something through an allegory, an abstraction through symbols of the real world (see fig. 2.13). These symbols consist of supernatural creatures, magical or futuristic feats of power or powerful deities. Imaginary symbols are utilized either stylistically or due to a lack of knowledge giving rise to using the supernatural as an explanation.

Myths as narratives instil a deep sense of awe and wonder in people. They connect to our real world and lives but elevate this by creating meaning through supernatural means. Myths and religion are in practice very closely related, most religions have their own mythology to draw from. These mythological pantheons are used to tell us stories to help and guide us to live our lives in a meaningful and good way. Looking at the Greek pantheon we could already collect an abundance of mythological stories that aim to teach us about morality or ethics. You might even say that the stories from the bible could be read as allegorical myths.

One doesn't even need to be connected to these religions to be familiar with their mythology. Greek and Norse mythology is firmly installed in popular culture while barely being practised religions if at all. There seems

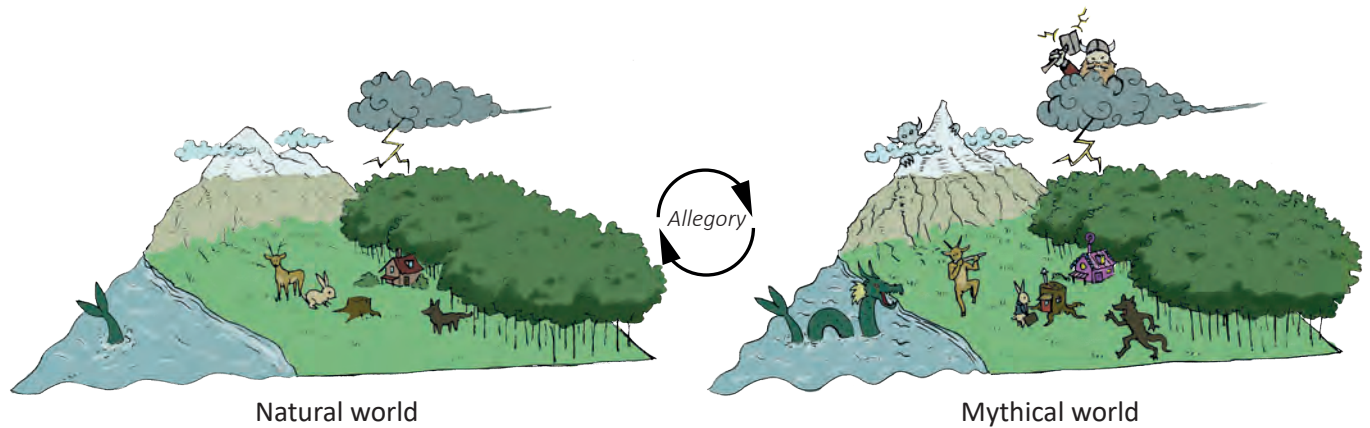


Figure. 2.13. - Natural world and mythical world

to be a pull towards these supernatural characters and their stories.

Jane Jacobs is quoted in 'landscape narratives' (1998) : “The real world and stories world are not mutually exclusive; They intertwine and are constitutive of each other.”³² Myths have been a part of our reading of the landscape across humanity. Why is it that we still use so little of this narrative in our scientific readings?

Anthropomorphism in myths

I think a strength of myths is in its use of anthropomorphism, “the attribution of human traits and characteristics to a non-human object or entity.”³³ Complex systems, events, processes or locations become personified in a single being with emotions and actions we as humans can relate to. The whole wide river in a landscape becomes a nymph and the forest with all its different trees, plants and animals becomes a dryad. This dryad and nymph can interact and show emotions which are relatable to us (see fig. 2.14.). Anthropomorphism functions as a translation for the elements in the story which are too big or complex to comprehend and make them more readable and human.

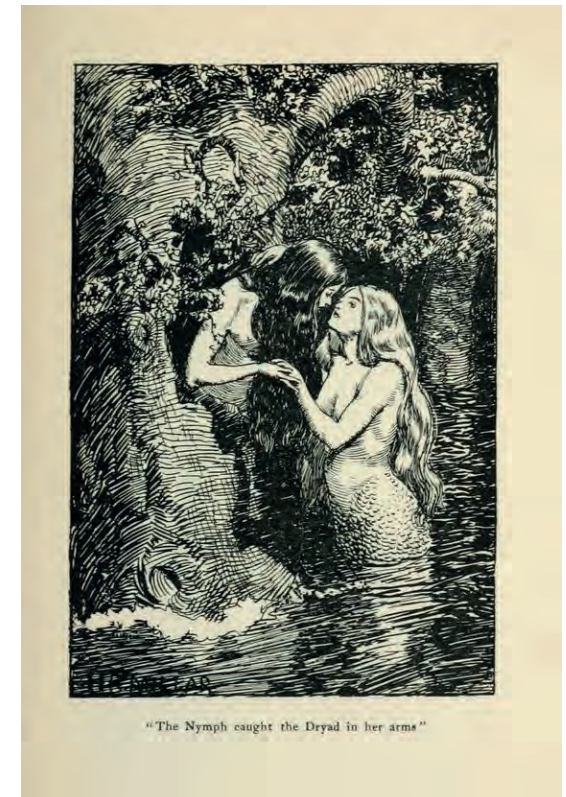


Figure. 2.14. - “The Nymph caught the Dryad in her arms” - Image by H.R. Millar (1904)

2.4. - Reference studies

In the reference studies I want to explore how the narrative realms can be used to read different real life designs. How did the stories of the site influence the design? With which narrative in mind is the design written and read?

The reference projects are:

- 'Villa Lante' garden, Bagnaia Italy
- The 'Crosby arboretum', Mississippi United States',
- The 'Bartok park', Arnhem Netherlands
- The 'Manhattan transcripts, New York United states
- 'Landschaftspark Duisburg Nord', Duisburg Germany
- The 'Singelpark', Leiden Netherlands

Villa Lante garden



Crosby arboretum



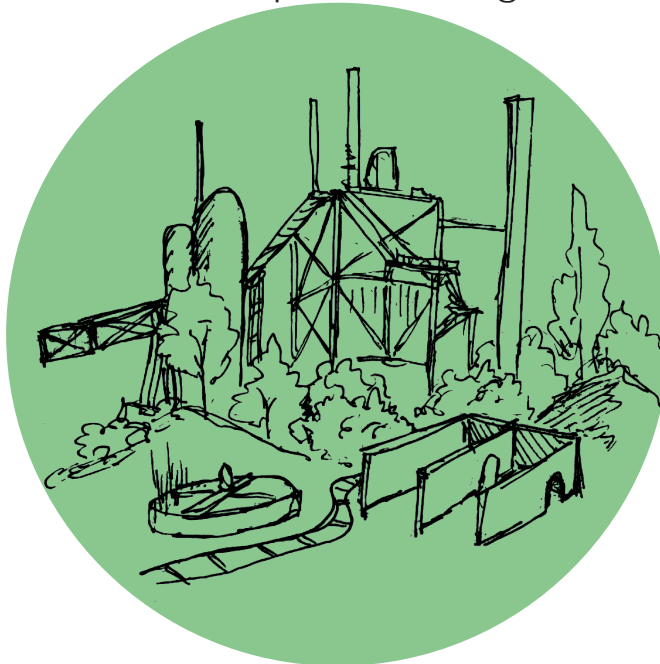
Bartok park



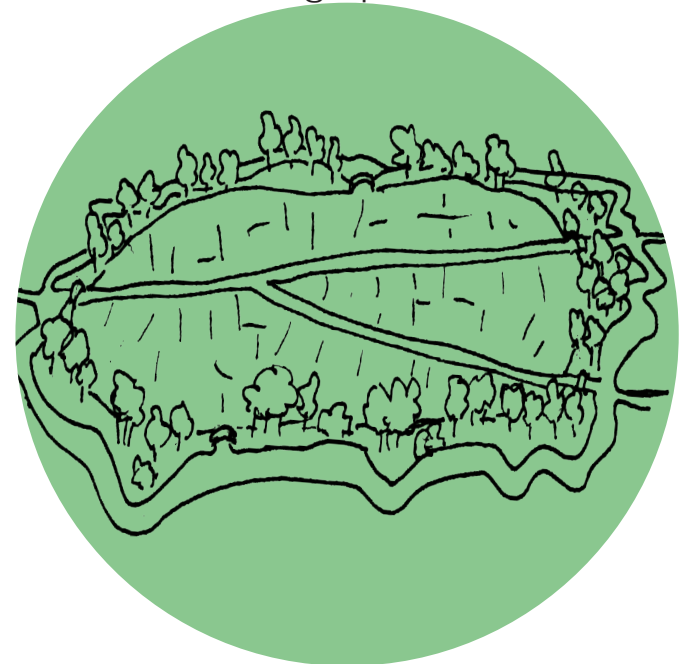
Manhattan transcripts



Landschaftspark Duisburg Nord



Singelpark



2.4.1 - Villa Lante garden - Bagnaia, Italy

Giacomo Barozzi da Vignola - 16th century

The Villa Lante in Bagnaia Italy possesses a renaissance garden based upon the mythological stories of Metamorphosis by Ovid. This garden is especially interesting in its explicit use of narrative as the basis for its design.

Narrative realms

The story realm of Villa Lante consists of the many statues, fountains, arranged vegetation and water bodies that symbolize parts of the landscape and the myths from Ovid's Metamorphosis. Exploring the garden in its intended linear sequence takes one through the formal garden ascending along cascading water elements and presents the viewer with different important scenes from the story.

As one continues on they will stumble upon the forest landscape of the garden which contrasts in composition and vegetation with the formal garden part. The depicted scenes of the myths and legends from Ovid's metamorphosis now feel like a tangible landscape to be explored. Through sight lines and planned routes the visitor wanders through this landscape experiencing the landscape as something out of a myth (see fig. 2.15.). The Pegasus fountain welcomes back the visitor to the formal garden and back to the 'real' world as if awoken from a dream.

The contextual realm for the Villa Lante garden is based upon an understanding of Ovid's metamorphosis and its related texts. The composition of the different parts of the garden and its many mythological symbols require the reader to be familiar with their interpretation as almost every depicted flora and fauna is in some way representative of part of these myths. Knowing these references allows the reader to understand which part of the story is depicted and how he should interact with

Story realm



Context realm



Discourse realm



the landscape.

The discourse realm in this site is largely influenced by the politics of this time period. The garden and villa were constructed under commission by cardinal Gianfrancesco Gambara. The construction of such a garden was in a large part used as a display of power, wealth and cultural intellect for the commissioner.³⁴



Figure. 2.15. - Map of the site - Google earth edited by author

Reading and writing Urban Myths

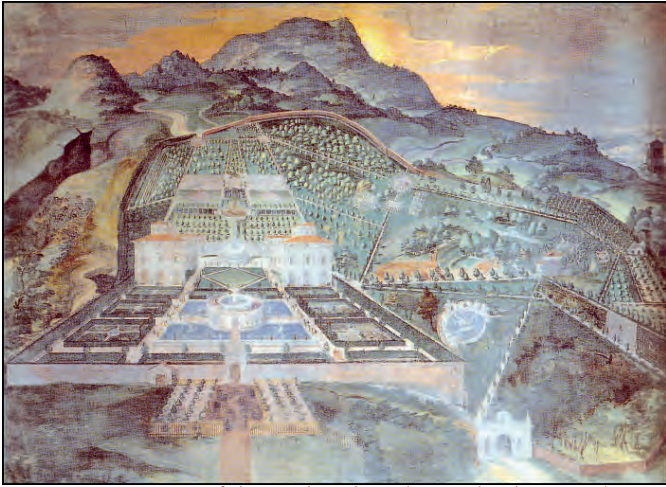


Figure 2.16. - Fresco of the garden - by unknown (16th century)



Figure 2.17. - Formal garden - Image by Graham Jowett (2012)



Figure 2.18. - View on pond and river gods - Image by Graham Jowett (2012)

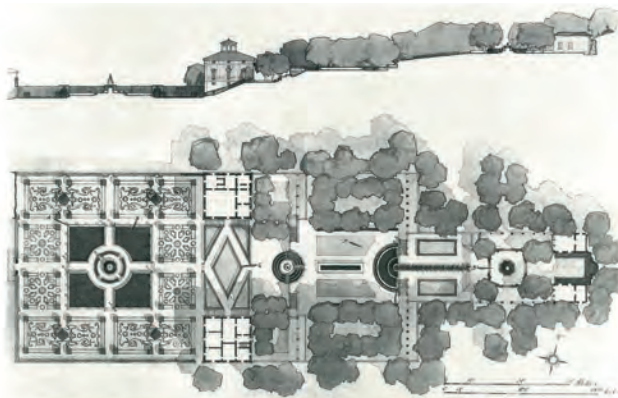


Figure 2.19. - Plan drawing - Shepherd & Jellicoe (1925)



Figure 2.20. - Secluded grotto - Image by Graham Jowett (2012)



Figure 2.21. - Pegasus fountain - Image by Graham Jowett (2012)

2.4.2. - Crosby Arboretum - Mississippi, USA

E.L.Blake jr. & Andropogon associates & E.F. Jones 1979

The Crosby arboretum is a park in Mississippi designed to illustrate the different ecological landscapes of the pearl river delta in Mississippi. The arboretum harbours a diverse palette of vegetation that references the surrounding natural landscapes in vegetation, soil, water and topography. The park functions as a condensed catalogue of the nature of Mississippi.

To illustrate the different ecological stories of Mississippi in the Crosby arboretum the design uses a grid structure of gradients and soil conditions. This allows for many different kinds of biotopes and ecological processes to occur in close proximity. The ecological development history of vegetative succession can be seen from up close.

Narrative realms

The design for the Crosby arboretum is based around this invented ecological story that portrays the park as if this all occurred as spontaneous nature development. They framed the presence of pools in the landscape as caused by beaver dams and use controlled fires to renew the vegetation in a natural way.

The story realm for this design consists thus of these technical and ecological interventions but framed as if they are almost completely natural. They are a 'synecdoche' for the surrounding natural landscapes, the Crosby arboretum is in essence a miniature version of the Pearl river delta landscape.

To read this story in the arboretum different trails are organized to allow for thematic exploration through the landscape (see fig. 2.22.). The contextual realm is supplemented by these clear routes and the guiding information in signs and maps. For the people who already posses a deep understanding of the ecology of

Story realm



Context realm



Discourse realm



Mississippi the Arboretum offers an unique reading of the gradients of these natural landscapes.

The discourse realm of the Crosby arboretum is focussed on the creating of ecological knowledge and awareness for people who are unfamiliar with the natural landscapes of Mississippi. The park also functions as an important live collection of ecological habitats for the Mississippi state university and other scientific institutions.

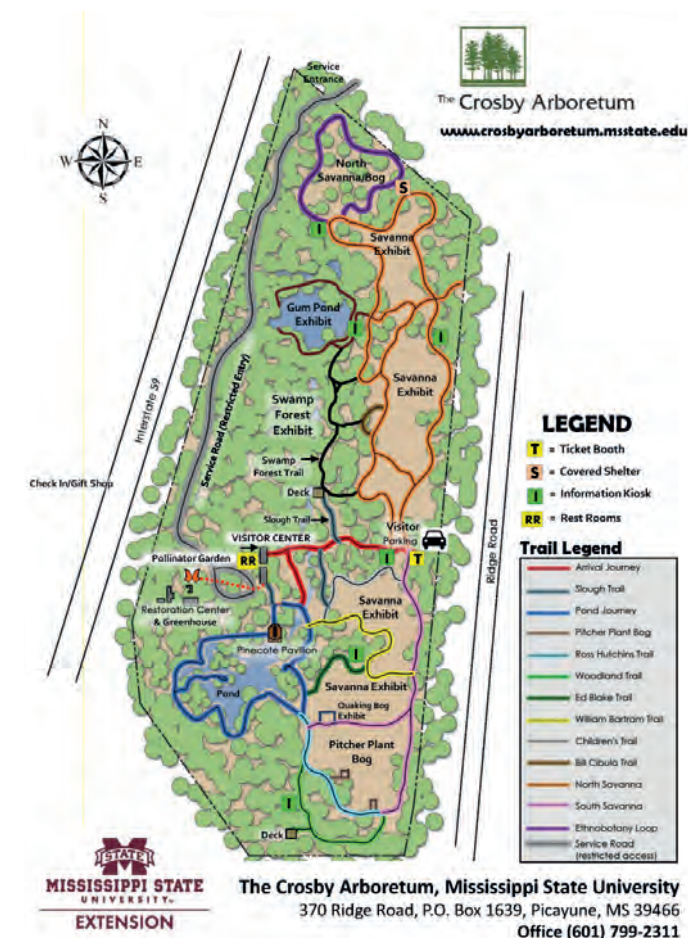


Figure. 2.22. - Trail map of Crosby Arboretum - Image by Mississippi State University



Figure. 2.23. - Pinecote pavilion by E.F.Jones visitor centre - Image by Mississippi State University



Figure. 2.24. - Savannah trail - Image by Mississippi State University



Figure. 2.25. - Swamp forest - Image by Mississippi State University



Figure. 2.26. - Bog trail - Image by Pat Drackett

2.4.3. - Bartok park - Arnhem, The Netherlands

Buro Harro & Florentijn Hofman - 2012

The park

The Bartok park in Arnhem fills the void left behind of the derelict abandoned space in the old city centre. Harro de Jong, the designer, behind the park wanted to foster the close connection Arnhem has with the natural landscape of the Veluwe by transplanting a small patch of the heather onto this space. He felt that even though the Veluwe is nearby a lot of inhabitants aren't connected to this natural landscape. By bringing in parts of this heather landscape into Arnhem he aims to foster this connection between nature and the city.

The abandoned sandy soil provides a perfect base for the heather vegetation which is used to the sandy and nutrient poor environments. The height difference created by the heaps of sand mimics the rolling landscape of the Veluwe truly recreating part of that landscape in the middle of Arnhem.

The 'feestvarken'

The park is not just defined by its use of heather nature in the city but also because of its most famous inhabitant, the huge 'Feestvarken' by artist Florentijn Hofman. This statue of an Aardvark was gifted to the city to commemorate the 100 year anniversary of Burgers zoo. In cooperation with the city, the designers and the neighbourhood the Aardvark found his (temporary) home in the Bartok park.

Narrative realms

The story realm of the Bartok park is characterized by the interesting combination of the ecological heather park and the giant Aardvark statue. These seemingly separate stories intermingle very well and create an almost supernatural reading of the site with the larger than life statue inhabiting the space. Due to the

Story realm



Context realm



Discourse realm



approachable and climbable nature of the 'Feestvarken' the site encourages interaction and play.

The simple interpretation of the contextual realm sees two defining elements of Arnhem together in the Bartok park. But with the combination of both in the park an almost fairytale reading is possible. This is maybe also enforced with the public library right in front of the park, encouraging a more playful reading of the site.

The original discourse for the ecological park was a reference to the Veluwe landscape and was meant to convey the connection between Arnhem and this landscape. The introduction of the 'Feestvarken' elevated the possible reading of the site to that of a myth. It is as if the Aardvark wandered the city of Arnhem to find the Bartok park and took a nap in the comfy sand.



Figure. 2.27. - From abandoned site ... - image by DTO



Figure. 2.28. - ... to beginnings of an ecological park ... - image by DTO



Figure. 2.29. - ... to the Bartok park - image by Buro Harro



Figure 2.30. - Heather nature with Feestvarken in background - image by Buro Harro



Figure. 2.30. - Children playing on the Feestvarken - image by Buro Harro

2.4.4. - Manhattan transcripts - New York, USA

Bernard Tschumi - 1981

The Manhattan transcripts are as Tschumi puts it, architectural inquiries, ways to read and illustrate the interaction between spaces and their users. Through drawings, photographs and maps he shows sets of frames which form a sequence of movements and shapes that use the spaces as a 'stage set'. The sequences of framed events read almost like dance choreography, modern art or storyboards. In four different episodes these sequences show different stories that illustrate the different ways of organizing these relationships between use and space, from logical to highly unconventional.³⁵

The Manhattan transcript inhabits a narrative approach to understanding and exploring space and its architectural elements through the use of frames and sequences. Tschumi created these stories in his transcripts as a way to create a framework to analyse and represent these elements in a novel and different way instead of the conventional architectural approach of maps and section drawings.

Narrative realms

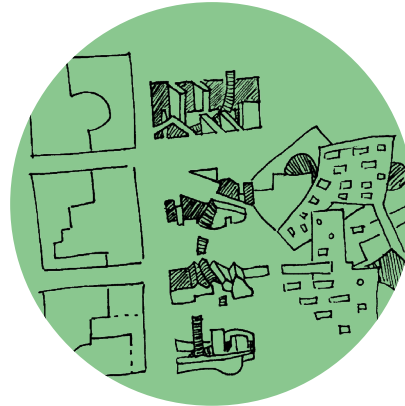
The Manhattan transcripts are an unique reference project. They illustrate a specific perspective on an urban space, that of Manhattan, and are an exploration in notation of this unique perspective. The design in this project is not the landscape but the transcripts.

The story realm takes place in New York, Manhattan, taking apart sequences and movement as a narrative route. Tschumi argues that a lot of the sequences of frames are merely coincidental, the components of this story realm, the urban environment, are based on chance. This is an interesting difference with the previous projects which have a more distinct spatial space which is featured in the story. I think this shows how stories in landscapes are not bound to a specific place and that

Story realm



Context realm



Discourse realm



everywhere can become part of a narrative.

The contextual realm of the Manhattan transcripts is in this case the main focus. Tschumi didn't create the physical space described in the transcripts but created the contextual readings to these environments. He tries to expand the way we can provide context and understanding to our urban environments and architecture.

Tschumi tries to break with the conventional ways of understanding and notating architecture with these transcripts. I think the discourse realm for this project is focused on providing an alternative reading and maybe meaning of what urban space and architecture is. A place for stories connected by movement.

Reading and writing Urban Myths

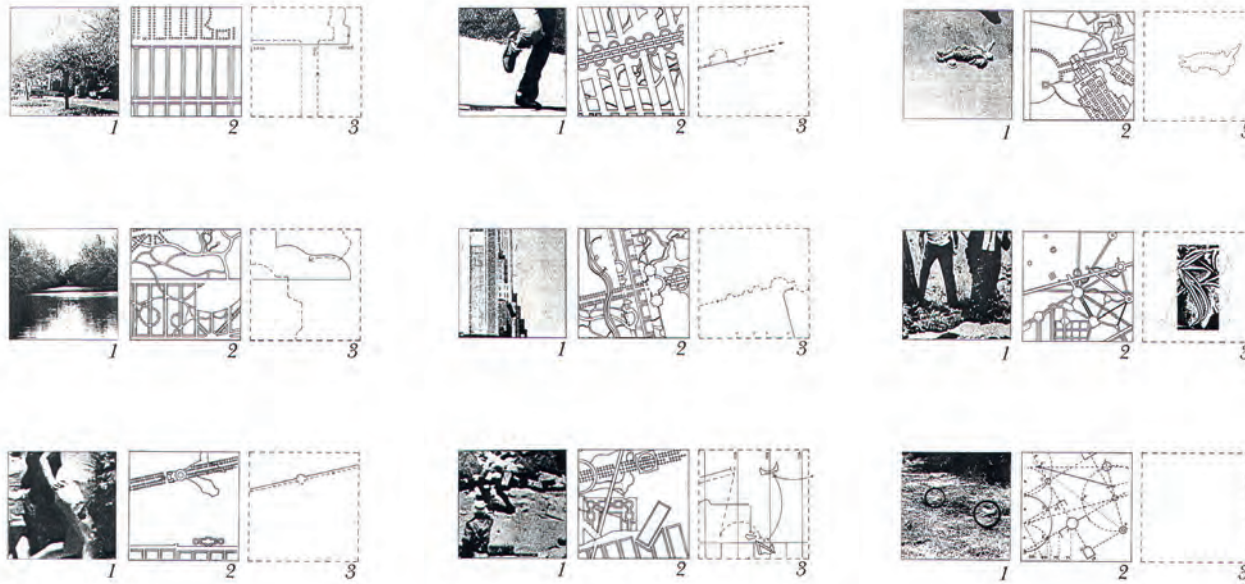


Figure. 2.32. - Parts of Manhattan transcript 1 - Bernard Tschumi

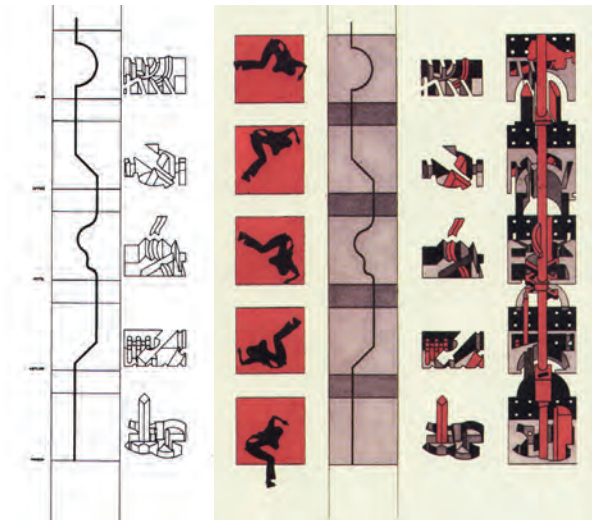


Figure. 2.34. - Parts of Manhattan transcript 3 - Bernard Tschumi

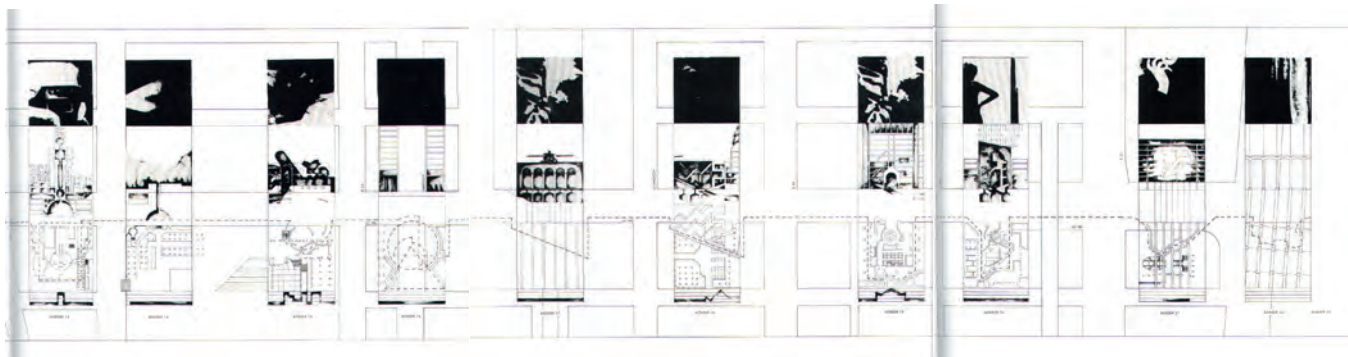


Figure. 2.33. - Part of Manhattan transcript 2 - Bernard Tschumi



Figure. 2.35. - Parts of Manhattan transcript 4 - Bernard Tschumi

2.4.5. - Landschaftspark Duisburg-Nord - Duisburg, Germany

Total region design: IBA 1999

Landschaftspark Duisburg Nord design: Latz + Partner 2002

Landschaftspark Duisburg-Nord is part of the larger Emscher park structure in the post industrial landscape of the Ruhr area in Germany. The park landscape is built and grown atop on the former coke, iron, steel and chemical factories which fell in disuse during the 20th century. After the departure of the industrial activities the region was left with rust and pollution. Alan Simson (2005) in 'Urban forestry in Europe' writes that conventional reclamation was far too expensive and that the government of the region required another approach to ensure a future for the vast industrial sites.³⁶

The approach of the sites ecological, social and economic revitalization was organized by the International Building Exhibition (IBA). This organization brought together all kinds of different stakeholders; like local communities, industries, artists and environmental groups. With the Emscher park as central focal point they brought the region back to life ecologically, socially and economically. Van der Velde (2018) describes how Landschaftspark Duisburg Nord was one of the first industrial sites to be developed into a green public park space.³⁷

The design of the park placed a large emphasis on re-use of the industrial elements and the natural processes that were taking place within the landscape. The designers recognized the two seemingly different landscapes, the industrial and natural, as being equally important layers for the design. Instead of removing the dirty and in some extent painful industrial history in the landscape they kept these structures as a way to honour the past inventiveness and inspire to create a better future. The ecological development in the landscape illustrates the positive change that is happening in the landscape.

Story realm



Context realm



Discourse realm



Narrative realms

The design of Landschaftspark Duisburg-Nord and the other post industrial parks, like the Zeche Zollverein park all operate from a similar design narrative of layers in the landscape. The designers essentially built the design around the recognition of the past (his)stories of the region and the relationship between the new more natural inclined approach for the landscape. Creating a narrative that illustrates positive change and connects to both the new and old elements of the landscape.

The story realm consists of layers that remind and tell the stories of its industrial use, and layers that contain the newer ecological additions and re mediation of the landscape. The new green and social park development doesn't seek to remove the old industrial elements but puts strength from its presence. Both the old and new are valid parts of the story realm, they complete each other.

The preservation of the industrial elements, like the coke furnaces, pipelines, factory buildings and bunkers, fulfills an important contextual role. The history of the industrial landscape is in part a difficult one and by showing the old industry in contrast with the new green natural development re-contextualizes this history. The design does give people who are familiar with the stories of the site a new way to understand these elements in the story realm. Like introducing nature development and recreation to these industrial sites.

I think that for the discourse realm the re-contextualization of this industrial heritage is the most important achievement of Landschaftspark Duisburg Nord. The design turned a derelict and painful place into a landscape that once again stimulates the landscape and urban environment. Using the industrial elements not as crutches but as strengths.



Figure. 2.36. - Meadow in front of the industrial towers - Image by Michael Latz



Figure. 2.37. - New trees in courtyard - Image by Michael Latz



Figure. 2.38. - Blast furnace by night - Image by Michael Latz



Figure. 2.39. - Industrial courtyard as impromptu theater - Image by Latz + Partner

2.4.6. - Singelpark - Leiden, The Netherlands

LOLA landscape & studio KARST (2012-onward)

The old star shaped defence structure of Leiden, the Singel, was occupied by different disconnected elements after the defence functions became obsolete; Cemeteries, parks and museums like 'Volkenkunde' and the Hortus Botanicus now fill the place of the old defences structures. The city of Leiden and its inhabitants put together a design competition for a design that connected all these different green and cultural elements together into one continuous park.

The winning design proposal by LOLA Landscape & Studio Karst illustrated a park that uses the water and both sides as a horticultural line that encourages movement. They treat the park as a buffer or meeting place for the people living in and outside of the old city centre ring connecting people with the park. They formulated four main design principles for the Singelpark.

The first is a focus on maximizing diversity in the park; programs and usage of the park and its vegetation.

The second principle is that of movement; navigation through the park is done intuitively with the water and vegetation as the main guiding elements.

The third principle is that of a new nature image for the park based on the precedent of the natural diversity and compositions of the Hortus Botanicus; The park will become an extension of the Hortus.

The fourth and last principle is that of free space for the use by its inhabitants. The Singelpark is in the first place for and by the inhabitants of Leiden.

The design is currently in full production with many segments of the park already finished. The new design includes improvements on older green spaces and parks but also the introduction of new avenues for movement along and over the water like new bridges.³⁸

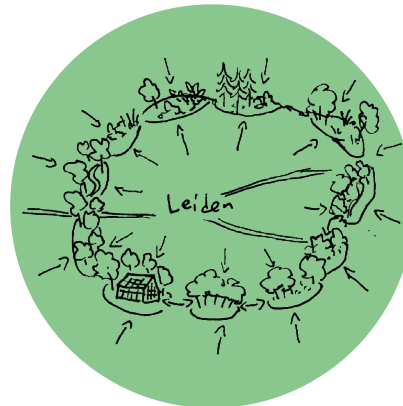
Story realm



Context realm



Discourse realm



Narrative realms

The design for the singelpark isn't one explicitly based around a specific story, however I still think the design can be read in the narrative realms.

The story of the singelpark is focussed on movement along the old water defence line around the city. This space has become a quintessential public space for the city and encapsulates its typical characteristics and inhabitants.

The story realm for this design is thus based around the water of the singel, the public spaces on both water borders and the elements inside. The most notable elements are the Hortus Botanicus which influenced the vegetation, the University, the industrial elements and its many bridges that connect each segment.

The contextual realm consists of an understanding of what Leiden is as a city. The Singelpark is an expression of the city and its inhabitants. It functions as a place where all the people of Leiden can come to meet, but also for outside visitors to get an understanding of Leiden. I think this might also be what is intended to be shown in the discourse realm, the city as an exhibition for and about the city Leiden.

Reading and writing Urban Myths



Figure. 2.40. - Masterplan by LOLA & Studio Karst - Image by LOLA Landscape



Figure. 2.41. - Impressions - Image by LOLA Landscape



Figure. 2.42. -Blekerspark part of the Singelpark - Image by Taco van der Eb



Figure. 2.43. - Lammermarkt part of the Singelpark - Image by Buro JP



Figure. 2.44. - Huigpark part of the Singelpark - Image by Hielco Kuipers



Figure. 2.45. - Hapynion bridge - Image by Leidse Glibber



Figure. 2.46. - Helar bridge - Image by Leidse Glibber



Figure. 2.47. - Observatory park part of the Singelpark - Image by Irene Hummel

2.5. - Delft & the three myths

2.5.1. - Delft as landscape for stories

Delft as a city and landscape is home to countless stories that range from the history of the built environment and natural state to the personal lived experiences of the people that inhabit the landscape. For the sake of brevity I decided to look at the stories that had the most impact on the current landscape and project site. To choose these stories we first have to understand a bit more about Delft and its landscape.

Brief introduction to the geography of Delft

The natural landscape of Delft can be best understood by zooming out and exploring the natural history of the whole landscape of South Holland. The landscape of South Holland is shaped by water and wind. For centuries the sea could flood the land depositing layers of sea clay and pushing sea sand on the rudimentary dunes, which morphed freely in the wind. The delta rivers deposited sabulous clay on their banks and river clay where they could flood. This clay rich and wet landscape provided the growing conditions for swampy meadows and forests and the development of peat underneath. The peat lands grew undisturbed for centuries creating small creeks as rainwater cut small paths through the spongy landscape or large peat lakes the wind ripped apart exposing the clay underneath (see fig. 2.48.).

For humans to live in this wet landscape they had to create the conditions to stay dry and cultivate the landscape. They started out living on the highest elevations in the landscape like near the old dunes and river banks, slowly draining the landscape by creating ditches and polders. As technology progressed, more and more of the watery landscape could be controlled through use of windmills, dikes and canals. Allowing us to create the cultural polder landscape we are so familiar with.



Figure. 2.48. - From a natural landscape, to cultural landscape and urban landscape.

Brief introduction to the cultural history of Delft

The urban history of Delft begins when the first people created small settlements on the dry river banks in the estuary landscape of the now Maas and Rhine (Canon van Delft, 2021).³⁹ Delft is named after the old creek the 'Delf' which intersected with the small river the Gantel. This settlement grew into an important trade hub in the landscape and acquired city rights in 1246 (Geschiedenis van Delft, n.d.).⁴⁰

During the medieval time period that followed after the city rights, the city saw considerable growth in size and importance. Due to the favourable connection over waterways with Leiden, the Hague and Rotterdam, Delft became even bigger as trading hub, for industry and farmers to converge.

The city played an important role in Eighty years' war for independence of the Netherlands, in the 16th century. Delft was the seat of power of Prince Wilhelm of Oranje, who was the central figure for the Dutch insurgents. Delft would unfortunately also be the place of his unfortunate death at the hands of an assassin.⁴¹

After the Eighty years' war the Netherlands and Delft experienced a golden age in which they were among the most influential in trade, art, science and military. The VOC, The Dutch East India Company, was founded and brought enormous wealth to its cities including Delft. During this time period Delft started its production of 'Delfts Blauw' pottery.

For some time after the Dutch golden age the city was stagnating in growth which only saw change in the 19th century when the old fortifications were destroyed and a train station was constructed. Around this time a lot of expansions in Delft happened; Like for example the urban expanse of new neighbourhoods and connections to the smaller municipalities like Vrijenban, Den Hoorn and Delfgauw.

Reading and writing Urban Myths

The urban expansion of Delft also saw the introduction of new green spaces in the landscape like the Delftse Hout, the Wilhelmina park or Abtswoudse bos.

Current landscape of Delft

The landscape of Delft is a culmination of all these different stories. The forms and functions of each aspect can be lead back to a different story.

The landscapes stories can be summarized in figure. 2.50.

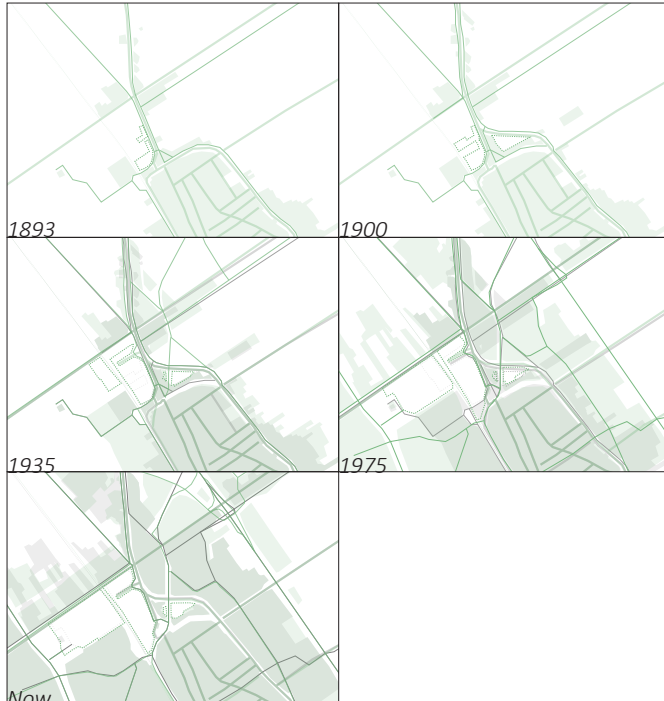


Figure. 2.49. - Urban development of Delft from 1893 - now

The industry like the Royal Yeast factory and Oil factory Calvé saw from the 19th century also an enormous growth due to its advantageous location next to the city and canal (see fig. 2.49.).

During the 19th century the now Technical University was founded as the Royal academy for civil engineering. During the 19th and 20th century the royal academy would grow considerably becoming the Polytechnic school and then Institute of technology and finally acquiring the title of university in 1986.

Delft saw its biggest growth after the second world war with the construction of large new neighbourhoods like the Vrijenban in the East, the 'Hof van Delft' in the West. With the wide spread increase of automobiles infrastructure like highways and other roads also saw a tremendous increase in Delft.

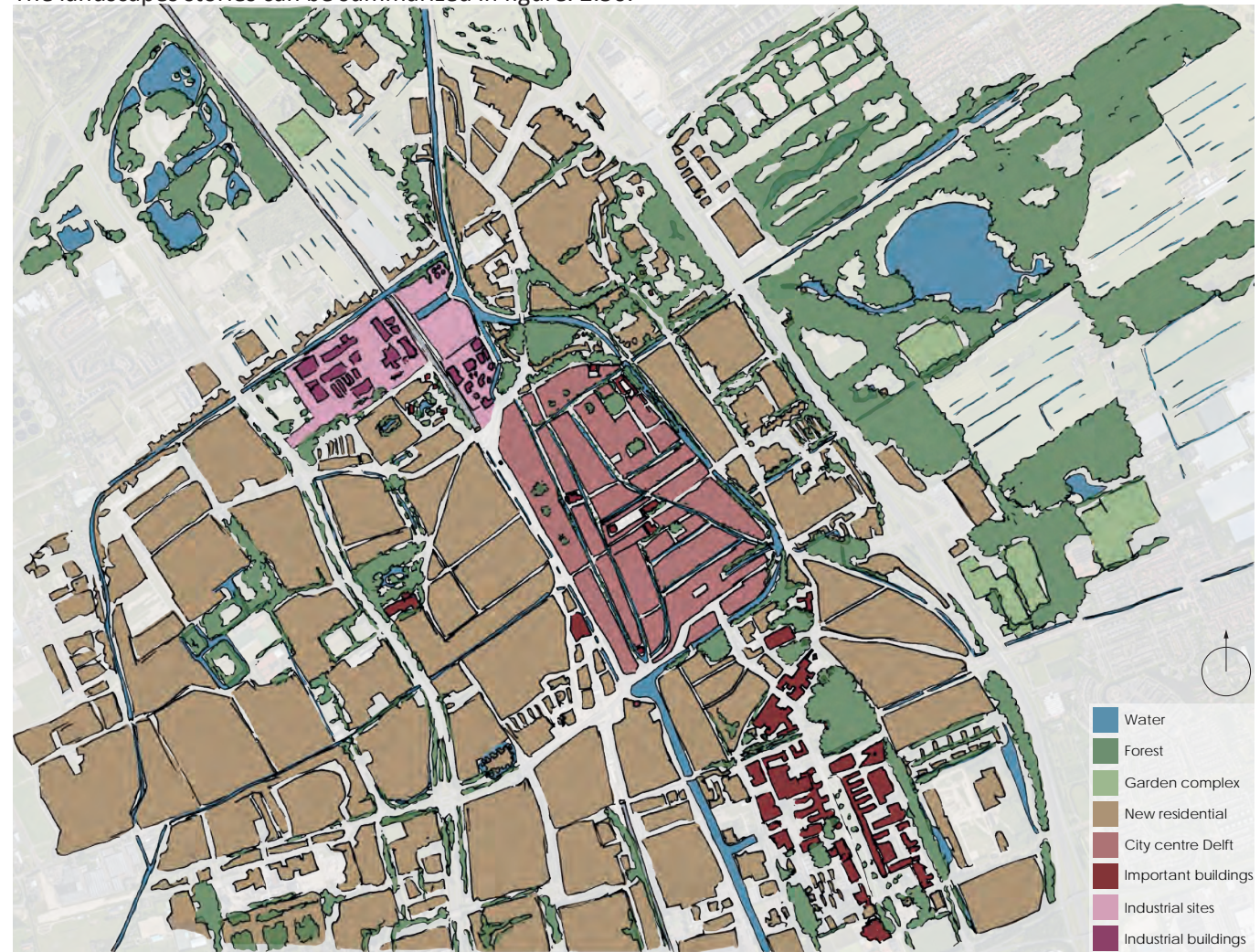


Figure. 2.50. - General structure of Delft.

Context project area

Within Delft the northern part around the Royal Yeast factory, Nieuwe plantage and Wallergarden provides a very interesting project area in which many story lines converge. I have cycled past these sites numerous times on my way back and forth from university and they have always stood out to me.

The Wallergarden is this former garden that is now an completely overgrown and wild forest in the middle of Delft. Due to its wild characteristics nature thrives, with birds, insects and rare plants finding a refuge. A wild natural area this size in the middle of a city is almost unheard of and makes the Wallergarden an unique site.

The industrial sites of the royal yeast factory and former Calvé factory are an unique and prominent element in the landscape of the project area. An overgrown void is most of what remains from the once large Calvé factory. Cycling past this factory site always filled me more with questions than answers. They seem to refer to a time when they were a more active part of the landscape.

This part of Delft also features many interesting expressions of its history with water. The former defence fortifications are intrinsically linked to the history of the water and Delfts urban developments. This historical story can be read from the many heritage structures in the site.

The whole neighbourhood and its different stories form a reaction on the Rijn-Schie canal. The flow of the water dictates the stories that happen here or at the very least they give the context.



Figure. 2.51. - Project area

2.5.2. - The three myths

The three stories

Delft is home to many different and interesting stories which could be the for a basis for a design. I eventually chose to explore three stories in the landscape of Delft using the narrative realms. These stories are in my opinion highly influential to the current landscape in use and form. The three stories are (see fig. 2.55.):

1. 'Delft & the Water'
2. 'Delft & the Gist'
3. 'Delft & the urban forest'.

The myth of water is the first myth I want to address because it lies at the basis of the whole urban and natural landscape of Delft. The geography of Delft is characterized by its wet conditions. The myth of water gives a new meaning to the history of Delft and its landscape. Where different streams of water connect, settlements often would appear. This is also the case for Delft.

The myth of Gist tells the story of part of the industrial heritage and culture of Delft North. This industrial heritage story was a major influence for Delft and is defining site for the city and its inhabitants.

The myth of the urban forest is centred around the Wallergarden in Delft. The city centre of Delft and its direct environments show little tree cover apart from a few tree lanes. Most of the nature that is present is very organized and maintained. The Wallergarden is a big exception to this trend. The garden is a completely wild forest right next to the old city centre. It functions as an important ecological stepping stone to the surrounding landscape.

Creation of myth

These three stories are common stories in the landscape and known to many, but they aren't really told in the narrative of myth yet. The mythical narrative for these stories needs to be created. How can these stories become myths?

Myths are an abstraction from the real landscape, its processes and actors. To create the myths for these stories I want to start by finding the realistic story and abstracting this to their mythical narratives. I essentially translate a brief non-fictional landscape biography to a fictional myth. This way the underlying story still covers the technological depth but becomes a more comprehensive version.

To perform a translation from landscape biography to myth I think three elements are especially important:

Symbols

The first is to create symbols which are clear narrative elements that link the landscape to the story. These can exist in either kind of narrative but are especially potent in myths, becoming central conduits to reading the myth in the landscape. These symbols represent a larger part of the story in a simple form. Like a tree being a symbol for nature and forests, while being just a single element.



Figure. 2.52. - Creating symbols.

Abstraction/simplification

The second part is to abstract and summarize the elements in the story and context realm to their most central core as described by Ogrin (2003). Abstraction of the element to its most digestible form helps the reader understand the role of the elements in the myth more easy. Like for example abstracting a tree with its complex forms and systems to a more simple element for people to understand.

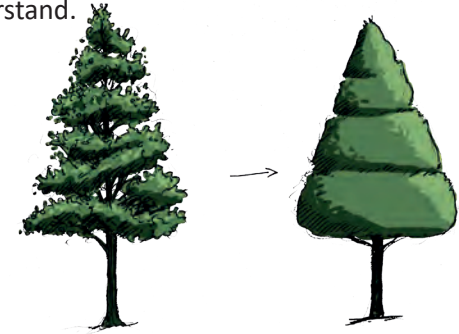


Figure. 2.53. - Abstracting/simplifying features

Anthropomorphism

The third part is the anthropomorphizing or deification of the actors, places and elements in the story realm. By attributing human emotions and characteristics these parts of the story realm become mythological beings that can interact with each others, the landscape and us humans. In this example I attribute the ecological processes to that of a forest spirit, making these processes more approachable to human interpretation.

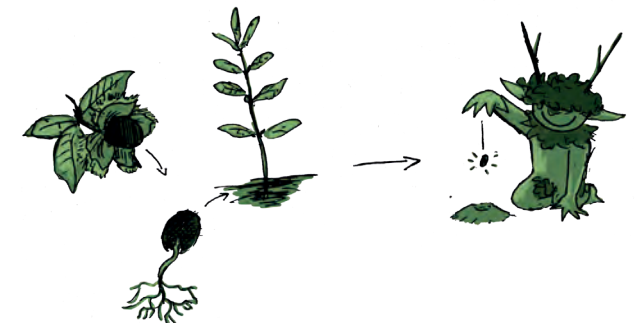


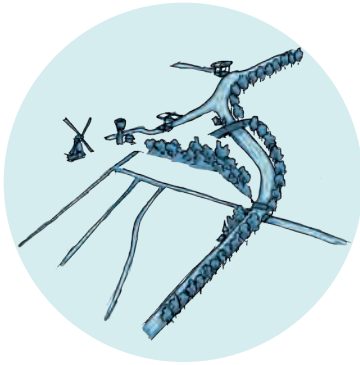
Figure. 2.54. - Anthropomorphism for processes

Story realm

Context realm

Discourse realm

Delft & The water



Delft & The Gist



Delft & The urban forest



Figure. 2.55. - Narrative realms of the three stories

2.5.3. - Delft & the water

Background to the myth of Delft & the Water

Water is one of the most important and defining elements in the landscape of Delft. As described earlier the water from the sea and rivers deposited and eroded the shape and form of the landscape, creating conditions for nature to develop. For humans to settle in this wet landscape they found the dry places in the landscape on the higher river banks. After a while they even started to change the conditions in the landscape to create a landscape they could stay dry in.

The humans created a culture landscape, building dikes, digging canals and ditches, they created polders with ingenious machinery. The shape and form of water became something they decided based on its use to them. Floods due to heavy rainfall or storms still remind them that they would have to respect the power of the water. Now even more so as irregular weather due to climate change has increased the dangers of floods.

The basis of their structures for control on water, also became the basis for their urban development. The places made dry and won on water were the first places they were able to settle. This can be still be seen in the orientation of our urban landscape which follows the polder structure even to this day. Their mobility was also dependant on the water, the dikes and canals formed for decades the most important infrastructures of our landscape.

The humans were eventually able to control the water to such an extent that they could even harbour it as a defence structure; using water as a barrier around the cities or flooding the landscape through inundation against marching armies, like the 'Hollandse waterlinie'.

As their technical control over the landscape developed they created new infrastructure based around motorized vehicles and changed the urban structures accordingly.

The focus on water as the basis for our landscape lost some of its importance. Large motorways and train tracks cut through our precisely organized water structures. As the water systems become more modern their artefacts like pumps and sluices become more invisible to the public eye. Most people probably don't realize the full extent of our water systems.

Story realm

The story realm for the myth of 'Delft & the water' exists in the structural elements that currently control or protect us against the water, or those that have lost their function. These elements are the canal walls/dikes, the numerous visible and invisible pumps, sluices, water towers and tunnels that allow us to confine the water. The hidden veins of the sewers and other submerged water systems that are present.

The cultural urban elements that are built atop of this structure are just as much part of the story realm. They exemplify how we used this defence and control system on water also as the foundation for our urban growth. Former city walls and related artefacts like the 'Sint Huybrechts tower', windmill 'De Roos' and the former artillery station at the Oostplantsoen. The former traces of water in the landscape like the Nieuwe plantage also show the history with the water and its influence on our urban development.

Context realm

For a reading of the myth a proper understanding of the cultural and topographic history is needed. Knowing the underlying conditions of the landscape and the human response to those conditions that created the cultural landscape of today helps to understand this myth.

The myth links to many different instances of our spatial connection to the water and our human built structures. Many of which are barely visible to an unaware eye or aren't physically present anymore. Recognizing the past landscapes and their effects on the current form is important for their reading.

Discourse realm

The discourse for the myth of Delft & the water is based around the understanding and recognition of the complex system that is our landscape. Water is one of the most important elements of this environment but the extent and size of what that system looks like is unknown to many. We respond to what we see and for most that is just the water that is visible within the borders of the canal. The myth can show people how water is captured within this elaborate prison but also makes the reader realize what would happen if those walls were to come down.

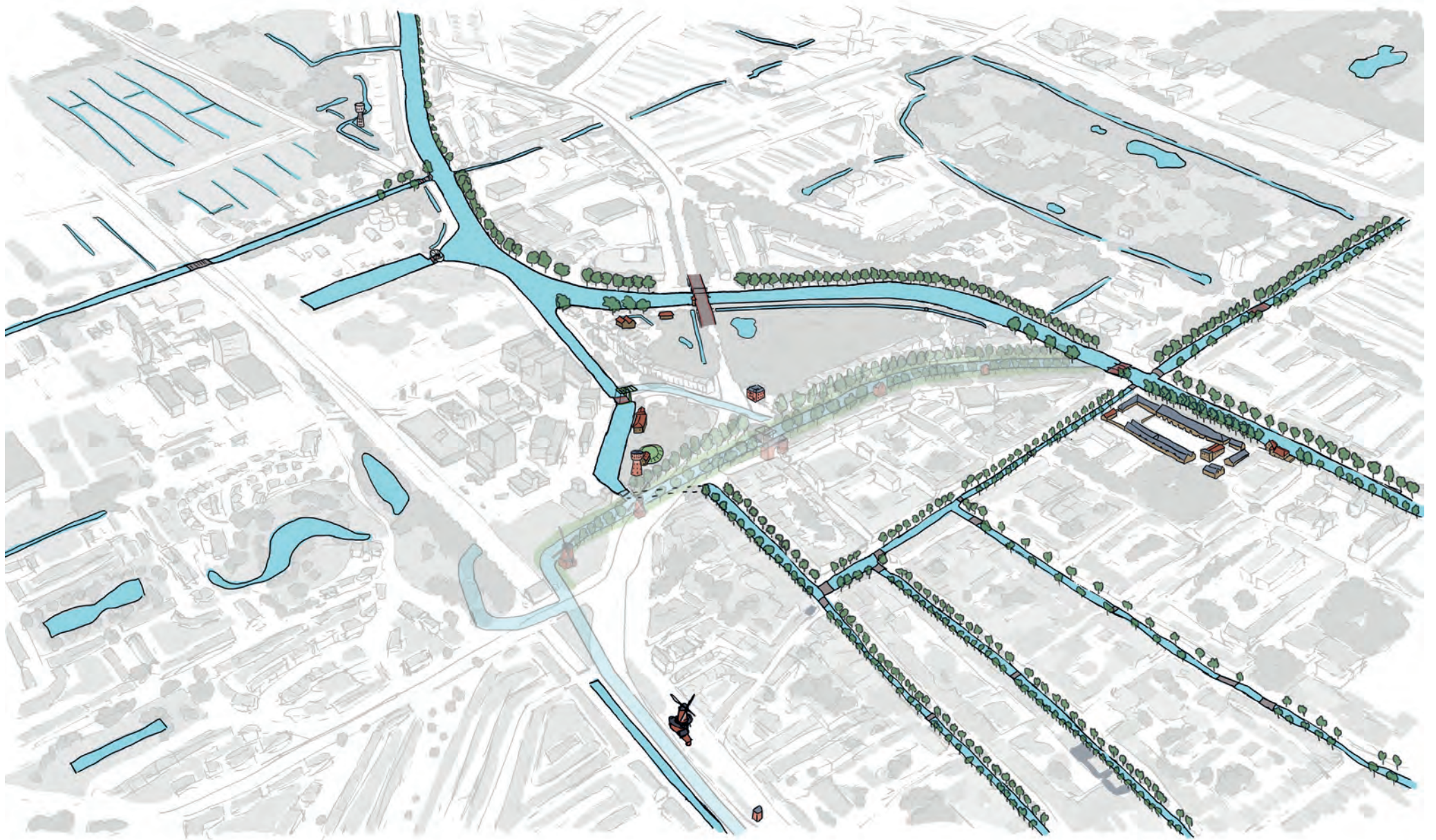


Figure. 2.56. - Story realm Delft & the Water

The fortress

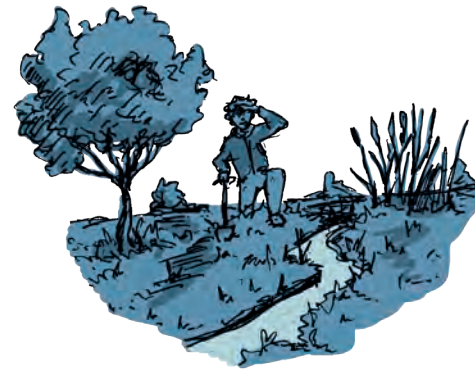
A long long time ago the landscape that is now Delft was a wet landscape where swampy meadows and forests grew on the banks of creeks and pools. The water had all the freedom to go and stay where she pleased.

She created rivers that cut through the landscape and split into thin threads that ended in the sea. Only to come in with the salt water to wash away most of the landscape. For thousands of years she made and destroyed the landscape, constantly changing.



Until one day the first human arrived in the landscape. At first he manages to find places in the landscape to live, but as the water moves around he has to run away as she transforms the whole landscape in a sea again.

Having difficulty adjusting to the wet conditions caused by the water, man starts to make defences against her to protect himself. Creating conditions in the landscape that better suit him. He builds walls around parts of the land and starts to guard these walls against her.



He continues expanding his walls; creating higher fortifications with more ways to keep the water out through elaborate gates and towers that pump the water outside of the walls. The now claimed landscape he uses to feed himself, his livestock and crops. He uses them to defend his now claimed lands from other humans and moves around using the same walls throughout the landscape. The structure of defence works against the water have become the structure for the whole landscape. They have become the city Delft.

As Delft grows bigger atop of the foundations of the water structure the walls become more obscured under the different layers built atop. The humans start to forget the original extent of the defence structures they constructed and for what end. They have lost an understanding of why they are keeping water outside of their walls.

With increased rainfalls the water still invades the landscape within the walls before the artificial guards of the defence structure corral the water through the underground arteries outside. As floods become a bigger problem due to climate change the humans have to re evaluate their defence structures against the water and what they are protecting.



Figure. 2.57. - Myth of Delft & the water

2.5.4. - Delft & Gist

Background for Delft & the Gist

The 'Gist' is the common name the people of Delft call the large royal yeast and spirit factory in the Northern part of the city. These factories and their smell were for many years the defining industry of the city of Delft.

Jacques van Marken founded the yeast and spirit factory in 1869 and in 1883 also founded the vegetable oil factory, later Calvé. He was a proficient chemist and business man who believed that everyone was capable of achieving great things if given the opportunity. He was a pioneer in social policies within his factories; the Agneta park gave his employees clean and beautiful housing with a school, library, grocery store and other amenities. His employees would be able to get other benefits like insurance, profit sharing and more participatory opportunities. The design of his factories were also created with an eye for the human comfort and safety.

Even though he was a pioneer with these new and social improvements to his factories, he was by no means an actual socialist. He believed people could grow to be better but by their own power and approached the people below him still as lesser, like a parent teaching a child. His heart was in the right place for the working class but he was also still a product of his time; he still saw himself as a class above his employees and was not willing to create an equal social footing.

The landscape represents this in a garden city design with English landscape parks designed by Zocher and contemporaries. They were a way to bring healthy nature to the city but also to display a sense of wealth and philanthropy. These spaces were freely accessible but still controlled and within the influence of the elites living in these parks.

His social policies often even had the opposite effect of creating more freedom for his employees. His

neighbourhood gave them the opportunity to live a better life but in exchange gave Marken more control over them. He created an environment that trapped his employees within to work for him and learn what he believed to be right, in the name of teaching them to be better.

His successors Hugo Tutein Nolthenius of the Calvé factory and François Gerard Waller senior & junior for the yeast and spirit factory, enforced this way of thinking. They were approachable as directors of the factories and created personal connections, but still kept their distance. Living in large wealth inside their mansions with enormous gardens at the Nieuwe plantage.

As the factories grew bigger they were absorbed within the larger corporations of DSM and Unilever. With those corporate changes the distance between employee and employer became more noticeable. With Marken, Nolthenius and Waller there was an attempt to bridge the gap between classes which now was almost completely lost.

Many of the industrial landscape reminiscent of van Marken has slowly faded away. Calvé has disappeared completely from 2008 and the bacinol 1 site in 2009 leaving empty voids in the landscape. The remaining buildings of the royal yeast factory on the East side of the train tracks slowly lose their use as the modern factory structures take over part of the production.

The orientation of the whole factory complex shifts to the Western entrance with the large motorized vehicle connection to the 'Prinses Beatrixlaan.' With the change in entrance the old industrial site no longer is a real entrance and becomes just a facade that reminds of the old industrial history.

Story realm

The story realm for the myth of Delft and the Gist consists of the industrial and social elements that were



Figure. 2.58. - Aerial photograph of Waller and Tutein Nolthenius garden, circa 1910 - Image from Archives Teun van Staveren

once part of the industrial 'kingdom' of Van Marken. These elements show the good intentions of Van Marken and his successors to accomplish social progress but also the underlying divide between classes which they never were able to bridge. These elements are now slowly decaying leaving the landscape with these post industrial elements, forgotten heritage or faceless symbols for the current industry. These also include the Wallergarden and Tutein Nolthenius park (see fig. 2.58.).

Contextual realm

The context required to read this myth is the industrial history of Delft and the Netherlands from the 19th century till now. Understanding the social nuances of those times does allow the reader to see the meaning behind the industrial symbols and compositions.

Discourse realm

The envisioned interpretation of this myth hopes to re-awaken the reading of the industrial landscape created by Van Marken. Not just to get an historical understanding of the site but also to be able to read the social discourse; the dream of a more social and equal working environment and the outcome of that dream.

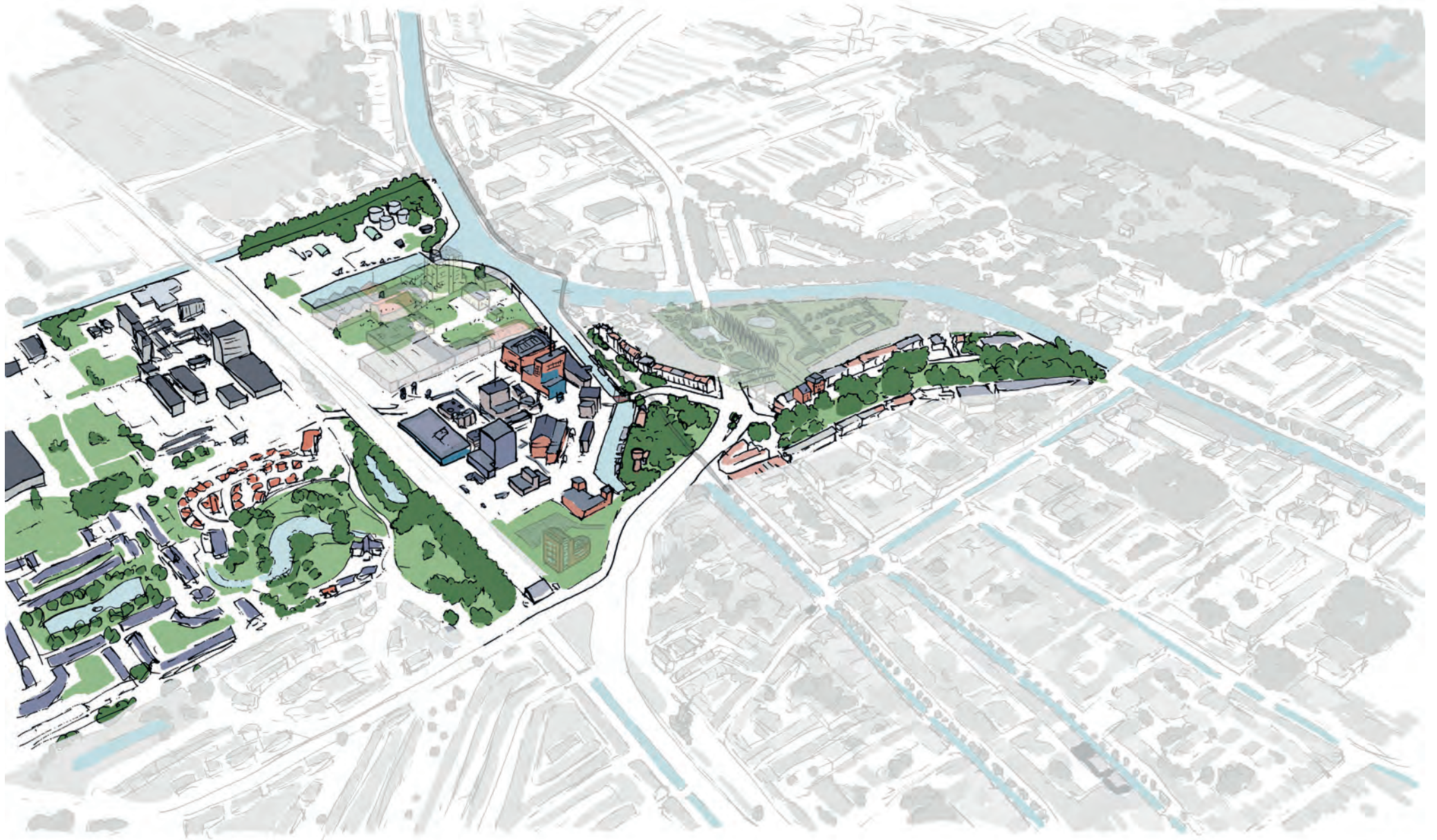


Figure. 2.59. - Story realm of Delft & the Gist

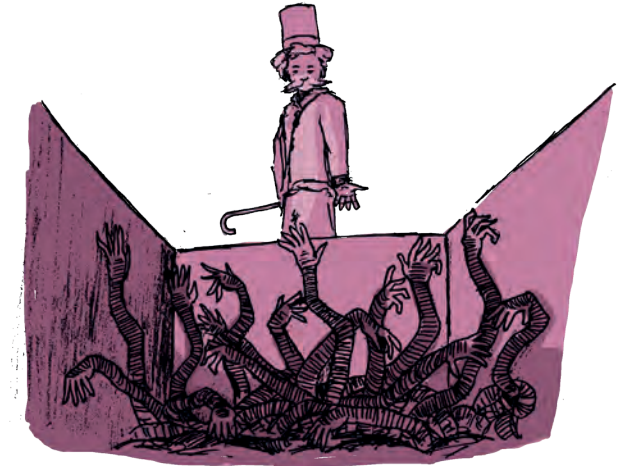
The faded dream

In the 19th century during a time of unrest between the rich and poor, a factory owner reached out in the way he knew to help his employees, this man was Jacques van Marken.

He owned the Yeast & Spirit factory and the vegetable Oil factory. He dreamt of giving his employees the tools they needed to climb out of their despair towards salvation - a better life.



After the death of Van Marken, his protégées Francois Waller senior, junior and Tutein Nolthenius took over the reigns of his industrial kingdom. They expanded the size of his industry and tried their best to follow the dream of their mentor - to truly help the working class. They were heavily involved in the lives of those that worked for them. Even still they also were distanced from their workers living in large mansions in the Nieuwe plantage with enormous gardens. Their employees would pass by their houses and gardens on their way to work aware of the social and wealth distance.



'Do not despair. Reach for my hand.'

Over the years the industrial 'kingdom' based on the vision by Van Marken slowly transforms into another nameless industrial complex. The employees become one out of hundreds and the distance between employee and employer grew larger than ever. The remaining landscape elements of the social and industrial history of Van Marken are slowly fading away and the dream of Van Marken becomes just a memory.

He created this kingdom for his employees and himself within Delft close to the factories. Within this environment he could teach them as a parent how to grow and gave them better prospects of life. The factories gave the employees the light and air they needed. He created a green and lush neighbourhood for him and his employees to live in. Adorned with a park dedicated to his wife. Even though he wanted equal footing between him and his employees he could not truly meet them. He still saw his employees as lesser beings that needed someone greater to help them achieve a better life.

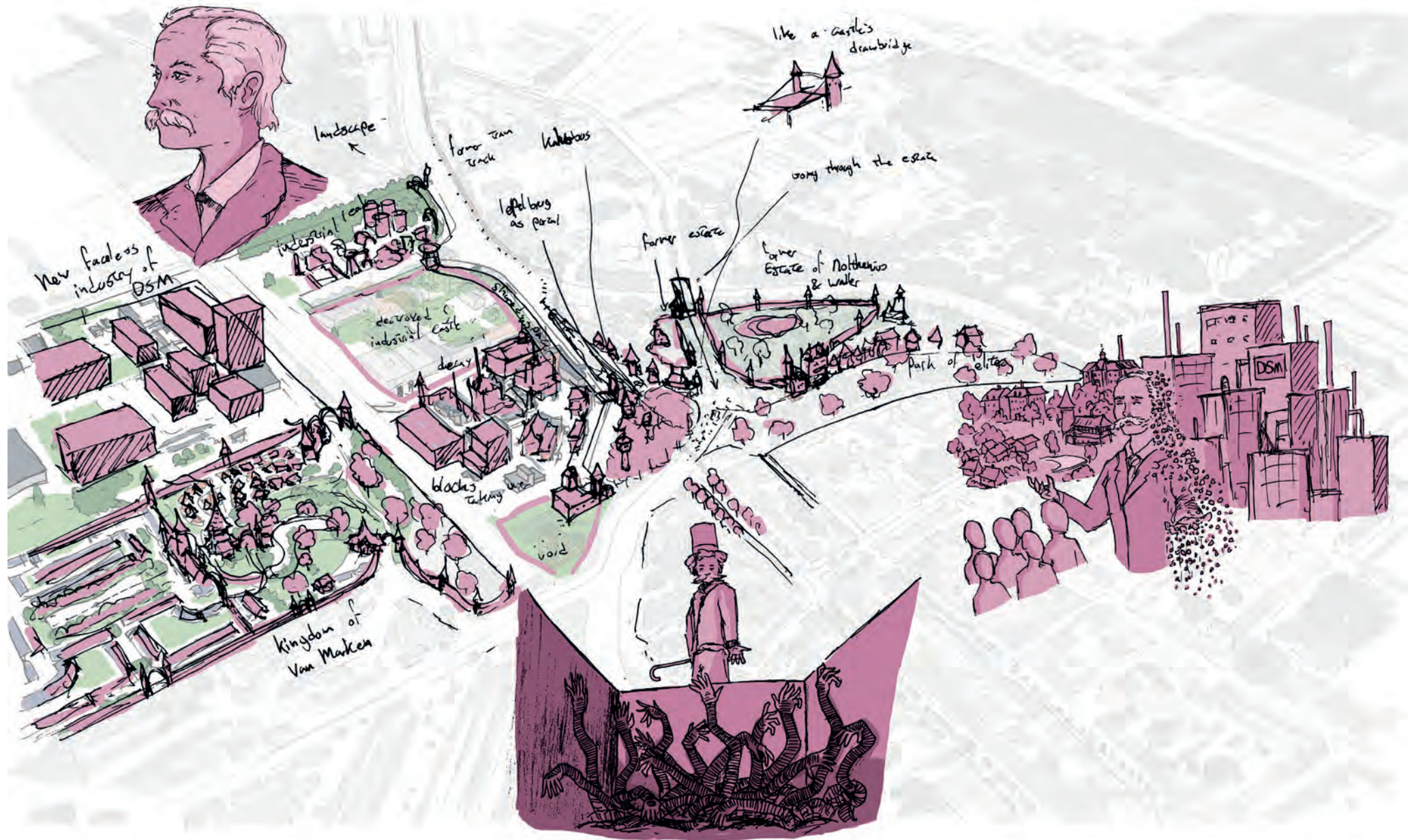


Figure. 2.60. - Myth of Delft & the Gist

2.5.5. - Delft & the urban forest

Background to Delft & the urban forest

The landscape of Delft North features many interesting natural sites. Most notable of which is the Wallergarden which during the 1970's was abandoned and where natural processes could occur undisturbed. The main reason for this natural explosion within the garden is the total lack of maintenance and access to the site. Dead trees are left to decompose and the young vegetation barely sees any disturbance.

The other wooded sites in the area; the Kalverbos, Nieuwe plantage and Tutein Nolthenius park are subject to some extent of maintenance. More spontaneous natural processes are prevented from taking root within these places. Nevertheless are these sites home to many flora and fauna.

The post industrial landscapes of the former Calvé terrain and the Bacinol 1 site are both post industrial landscapes. The decay of the industrial elements gives rise to interesting natural processes. The combination of cracked concrete and rust with the pioneer species growing in between the cracks makes for an unique natural landscape.

Apart from the aforementioned natural sites there are a lot of gardens, streets and other public places that are inhabited by ecological processes, like plants taking root in between stone crevices and the planted garden plants. Gardens especially offer a wide variety of plant life and can play a part in the larger ecological landscape of a city. These sites are however often subject to very strict maintenance with the owners removing any plant they don't like describing these as weeds.

The natural landscape of Delft connects on the regional scale with nature around the city like East beyond the Delftse Hout towards Pijnacker and Zoetermeer. North along the Rijn-Schie canal through Rijswijk and the Hague. West through the polders in front of the green

houses. South also along the canal towards Rotterdam with the Abtswoudse forest and the polders. Delft has expressed to connect the city nature with these landscapes.

The myth of the urban forest anthropomorphizes the ecological processes and presence of nature in the form of a forest spirit. The forest spirit is a generalization of all natural growth, ecological processes and its different biotopes that can occur within the city. The forest spirit is essentially a catch all being to describe nature as something we humans can interact with and understand better than abstract notions of ecology.

Story realm

The story realm of 'Delft & the urban forest' exists in most of the urban green spaces of Delft. This story realm is based around the ecological processes and organisms in the landscape. This could possibly include all of Delft as nature can almost occur anywhere, on a wall, street, garden or park. We will focus on the most important natural spaces where the ecological processes can take place that will affect each other in the larger scale of the landscape. These are the parks, post-industrial sites, large private gardens, green urban connections and the Waller garden.

These sites all inhibit natural processes and are part of larger ecological systems. They differ from each other due to different kinds of maintenance, conditions and diversity of present species.

Context realm

This myth is dependant on a broad understanding of ecology of the urban environment, like knowledge of different species and their interactions. Perception of these ecological processes in the city also asks of the reader to recognize our urban environments as ecological environments. As Schilthuisen described in 'Darwin in the city' our cities are thriving natural landscapes we just have to be able to look for it.

The personification of this ecological knowledge as a supernatural forest spirit helps people who might lack heavy technical knowledge of our natural environments to connect with these concepts. In a way the myth can be seen as part of the contextual realm, it is a narrative tool to help understand the story realm.

Discourse realm

This myth heavily leans into the supernatural as a discourse to portray the ecological processes within our cities. Nature in the city and by extent urban forestry is subject of stigmas of aesthetics and use. Natural spaces are under pressure by other urban developments that challenge these spaces or general disregard for their value. Natural implementation within the city is limited by the perception people have on what nature in the city can and should look like.

This myth challenges that perception and tries to broaden the scope on what is acceptable nature in the city. Creating places for nature to be mysterious and respected.



Figure. 2.61. - Story realm of Delft & the Urban forest

The forest spirit

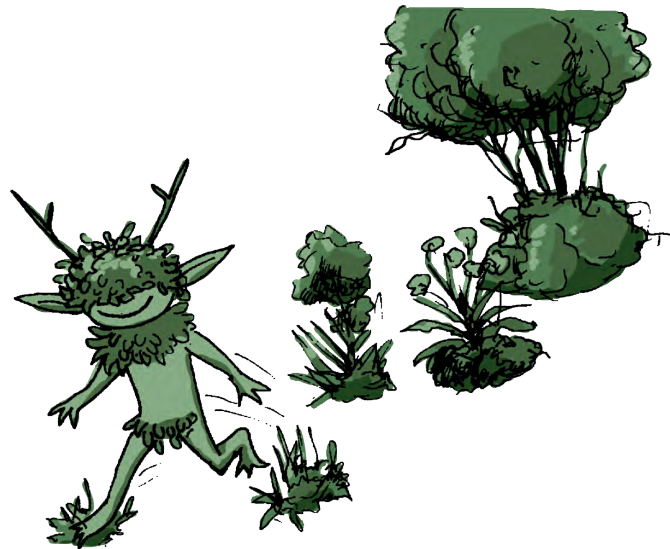
Within the man-made world of steel, glass and stone a small forest spirit roams the streets. Wherever it goes life follows; plants push through the crevices in the stone and critters appear in his footsteps.

The forest spirit has been here long before the humans. He made the plants grow in the wet landscape before the construction of dikes. Now he lives within the cultural landscape we humans have created.

The forest spirit and the humans are intertwined in a game. The spirit creates wild nature in the landscape and the humans try to clean the newly created nature. Most of the humans don't understand the forest spirit and see its creations as weeds and dirty. Only the most forgotten corners of the city allow the presence of the forest spirit to stay.

The garden becomes a complete forest and safe haven for nature and his magical kind. The humans that know of this secret place are mystified by the hidden forest realm in their backyards. Some embrace the wild nature the forest spirit created, playing whole summers under the foliage and gather around in the nights to share their first drinks.

Now the nature spirit has its home in the Wallergarden and if you look carefully you can see his footsteps leading back to the garden, but also to new places that he tries to create for his friends. Some people can see the forest spirit and are happy to share the landscape with it.



While roaming through the city he stumbles upon a forgotten garden next to the water. Hidden in plain sight he is finally allowed to grow a wild forest for himself, this place is the Wallergarden.



Figure. 2.62. - Myth of Delft & the Urban forest

2.6. - Site exploration

To get a deeper understanding of the three myths and the elements of their story realms I performed a site exploration. The project area is examined for their presence of the three myths, how they have affected the current landscape and how they can be perceived. Inspiration for these explorations is based upon 'The view from the road' by Kevin Lynch (1960)⁴², the 'Urban analysis guide book' by Burg, L. et al. (2004)⁴³, 'Transformation in composition' by René van der Velde (2018) and 'Hidden Landscapes' by Saskia de Wit (2018)⁴⁴.

2.6.1. - Process of site exploration

The analysis by site exploration consists of sequential analysis drawings which are supported by small sketches and maps. The sequences function as scores for the presence and expression of these three myths. Where are they the most visible and play an important part of the landscape? In several places they are an important factor in the shape and form of the current landscape but are heavily obscured and disconnected.

The scoring is based upon my own interpretation of how expressive these myths are present and my pre-existing knowledge of the stories in the landscape. A high score means that the story is clearly visible, readable as part of this story and can be easily accessed. A low score is given when the story is either concealed, hard to read as part of any of these stories or the context is such a negative factor to the experience, like a busy road.

The drawn sequence also functions as illustrative drawings that give an impression of the arrangements and elements of these sites, which are further elaborated upon in the analysis maps. These sequence drawings give a quick feeling of how the experience of moving through this landscape changes.

The analysis maps show the connections and spaces in these different sites in the project area and how these myths are arranged in the space. The maps also show an hierarchy of the narrative elements in the story realm and their more exact location. The artefacts or symbols that are part of these stories are also easily incorporated into these maps.

The sequence score drawings give thus a more rough estimate of these myths in the project area while the analysis maps allow for a more detailed reading of these sites.

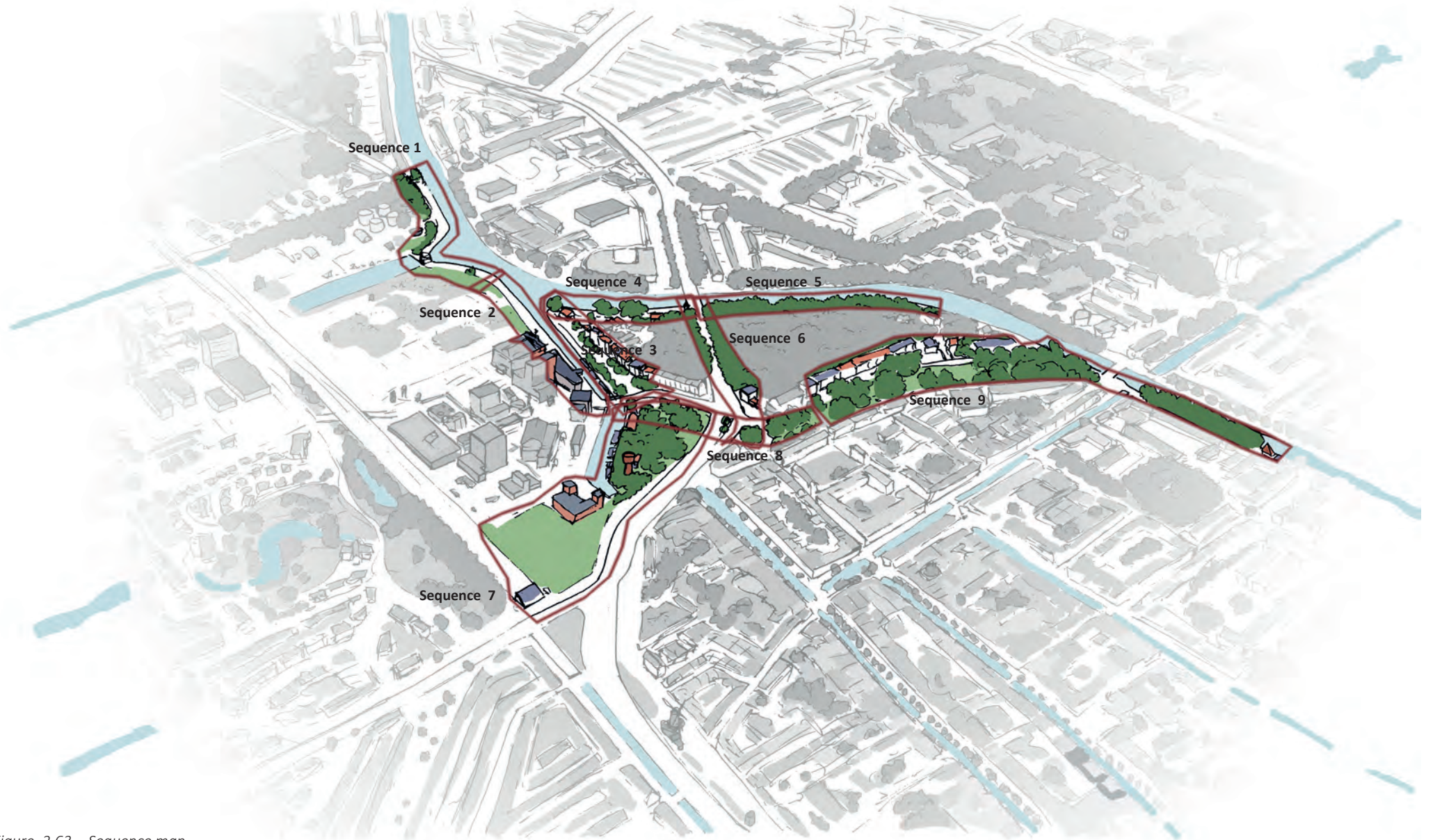


Figure. 2.63. - Sequence map

Sequence 1: Wateringse weg North

The first sequence I explored was that the Northern part of the Wateringseweg. The most notable elements are the 'Kolenhaven', the industrial harbour for the factories, the accompanying 'Kolen' bridge and the former Calvé terrain. The 'Kolenhaven' inhabits the stories of the Water and the Gist.

The myth of the water can be best experienced in the 'Kolenhaven', 'Kolen' bridge and the sluice next to the bridge. These are clear elements that refer to the water system, there is still potential to explore the story more in the former Calvé terrain and the connections with the water system. I found that you could walk along the water but that due to the traffic there weren't nice places to stay along the water edge.

The story of the Gist is present in the former Calvé terrain and the 'kolenhaven'. These industrial elements are slowly disappearing and thus these sites slowly lose some of the original context of this story. Especially the former Calvé terrain still has a lot of interesting story elements hidden in the landscape.

The urban forest myth can be found in this sequence in the wild vegetation next to the industrial harbour elements that shield these from peoples eyes and the former Calvé terrain. The vegetation near the harbour is kept in a wild state only really pruned to keep the harbour accessible, I think that there might be a lot of ecological potential here already. The former Calvé terrain is now left to be overgrown while the owners, DSM, prepare for the sites new future. The varying conditions of the post industrial landscape have the potential for different nature developments including forest development.

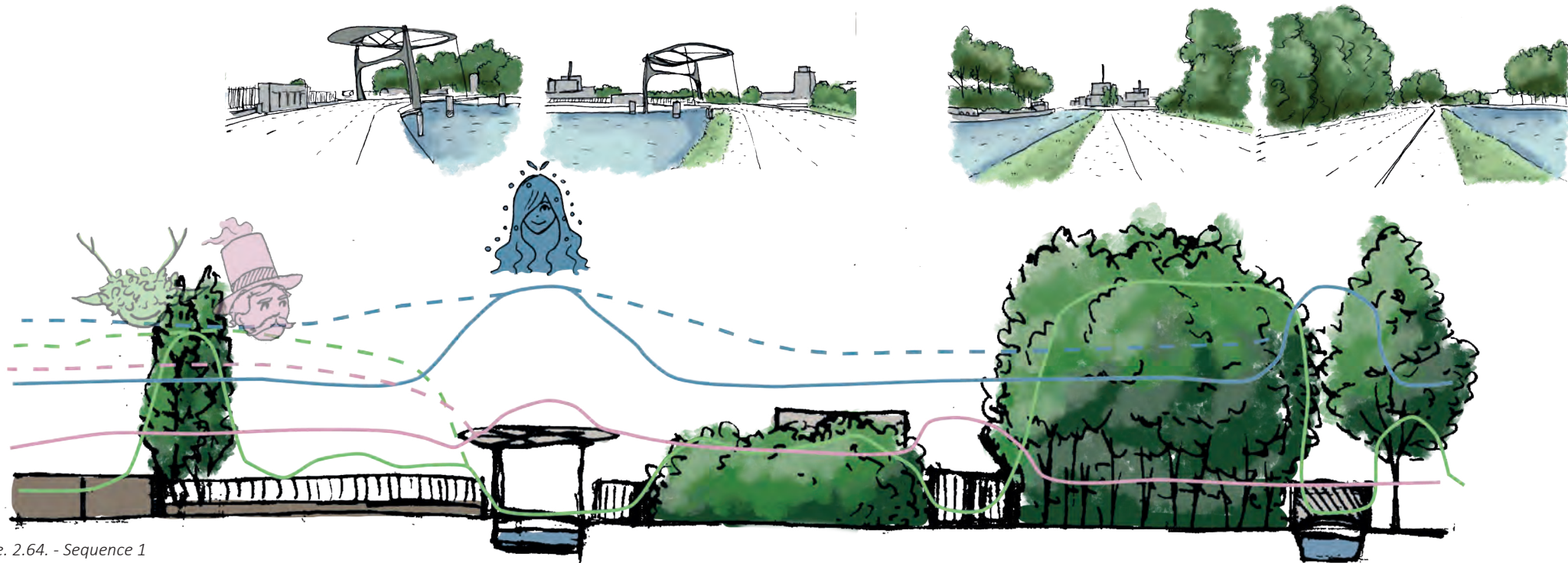


Figure. 2.64. - Sequence 1

Analysis maps Sequence 1

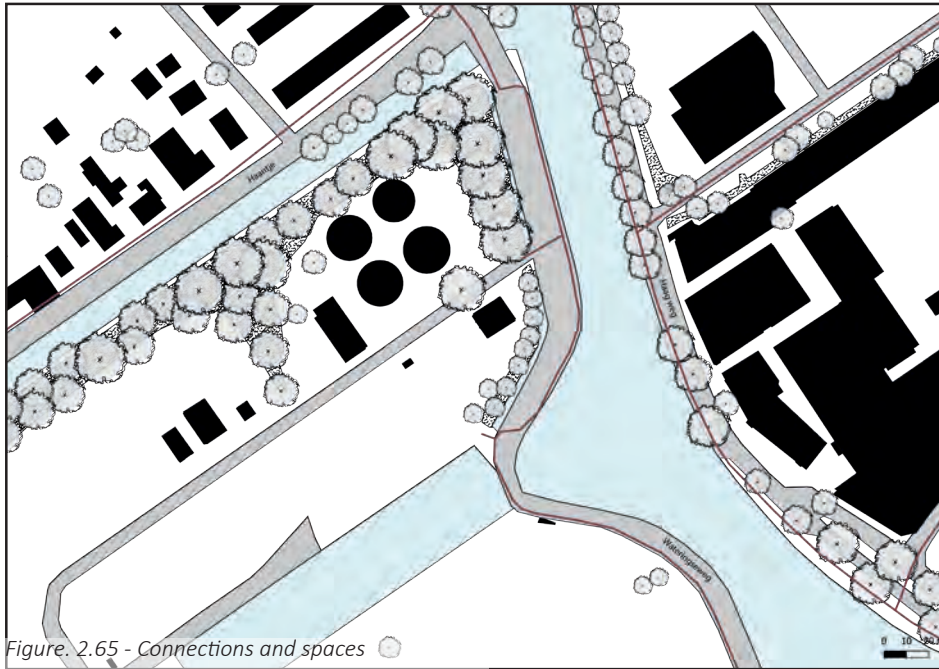


Figure. 2.65 - Connections and spaces

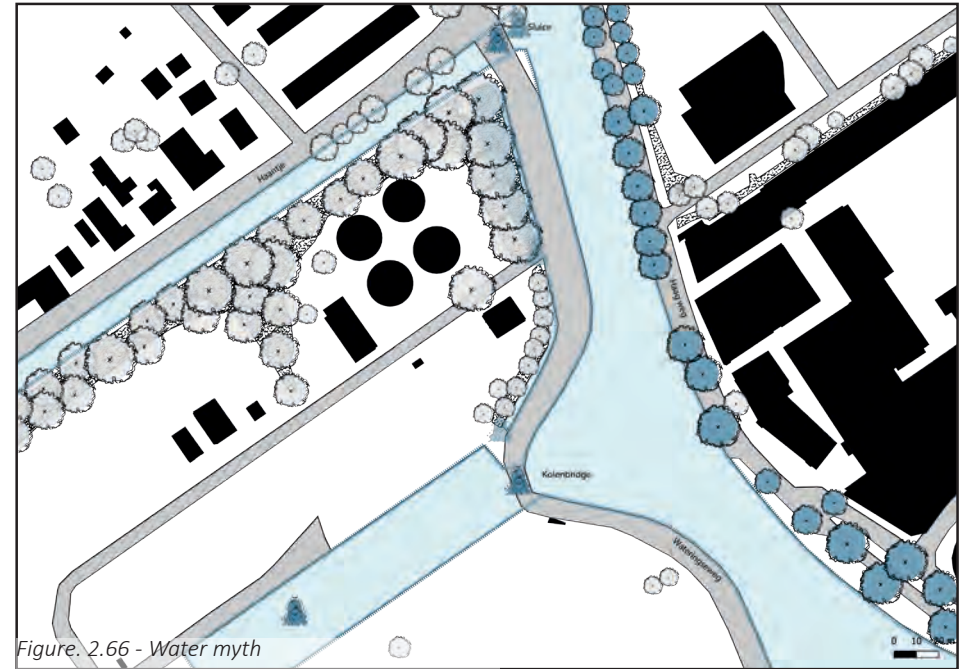


Figure. 2.66 - Water myth

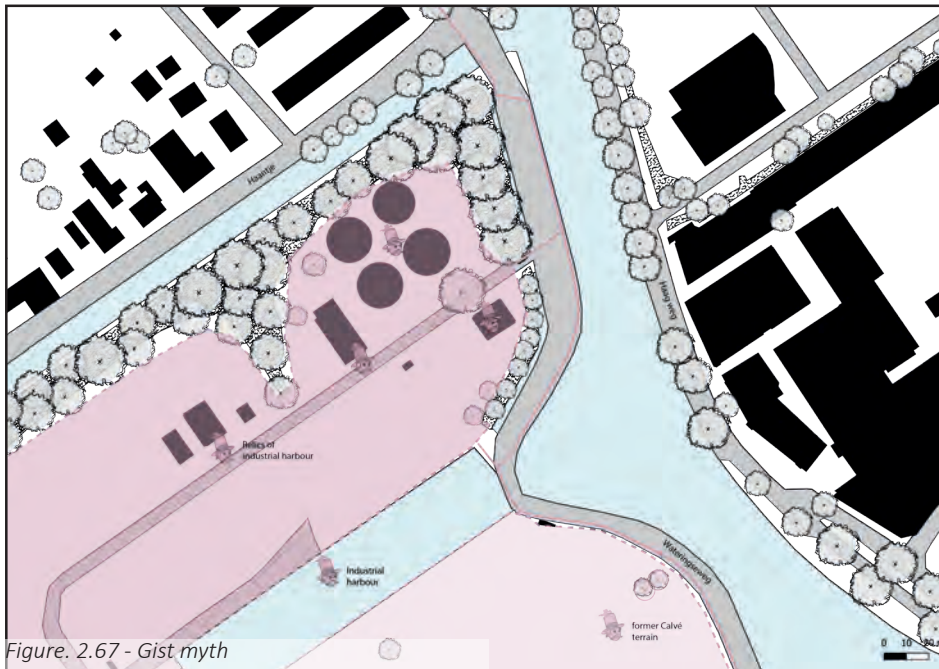


Figure. 2.67 - Gist myth

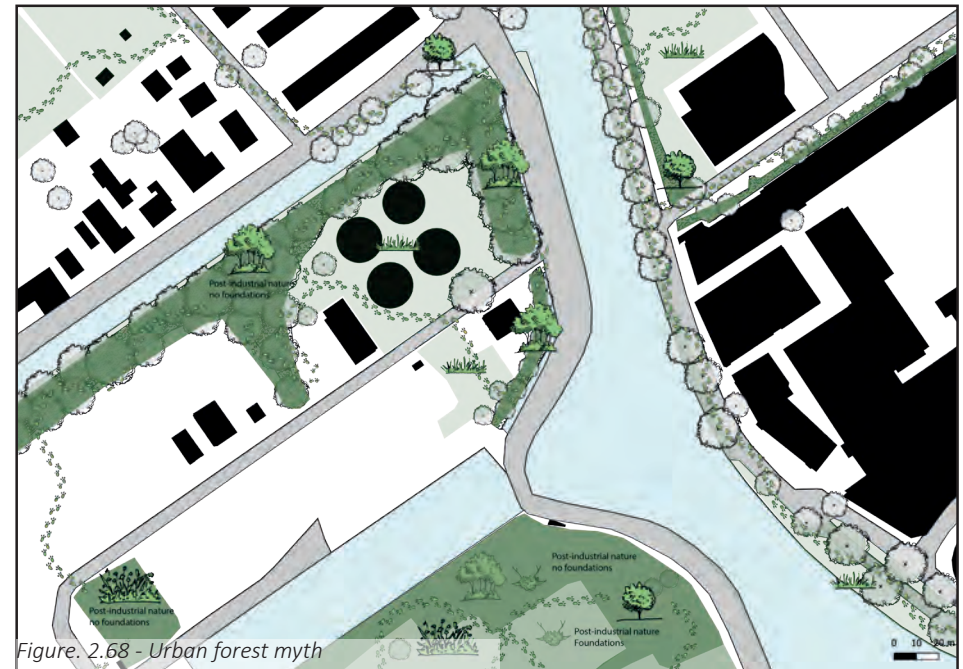


Figure. 2.68 - Urban forest myth

Reading and writing Urban Myths

Sequence 2: Royal Yeast and former Calvé terrain

The second sequence is the Southern part of the Wateringsweg with the Royal Yeast factory, the former Calvé terrain and the 'Lepel' bridge. The waterside in front of the factories is occupied by parked cars and docked boats.

I found that there were less elements referring to the story of the water here. Most of my direct line of sight with the water was blocked by cars parked next to the road and no real way to walk next to the water. The 'Lepel' bridge is a clear reminder of the presence of the water in this sequence. Due to the derelict state of the Calvé terrain a lot of pools are appearing illustrating a different relation with the water in this sequence.

This sequence is central to the story of the Gist. The royal yeast factory buildings and the former Calvé terrain are central to this story and most of the Yeast factory buildings are still intact. They are however not as well connected to the city as in the past, the factory site has a very closed of feel. I think that this is partially due to the unpleasant nature of walking along these factories and the disuse of these sites.

The story of the urban forest is very lacking in this sequence, with barely any vegetation on the road in front of the factories. Only the Calvé terrain sees some vegetation which given the time and chance could develop into an interesting ecological landscape.

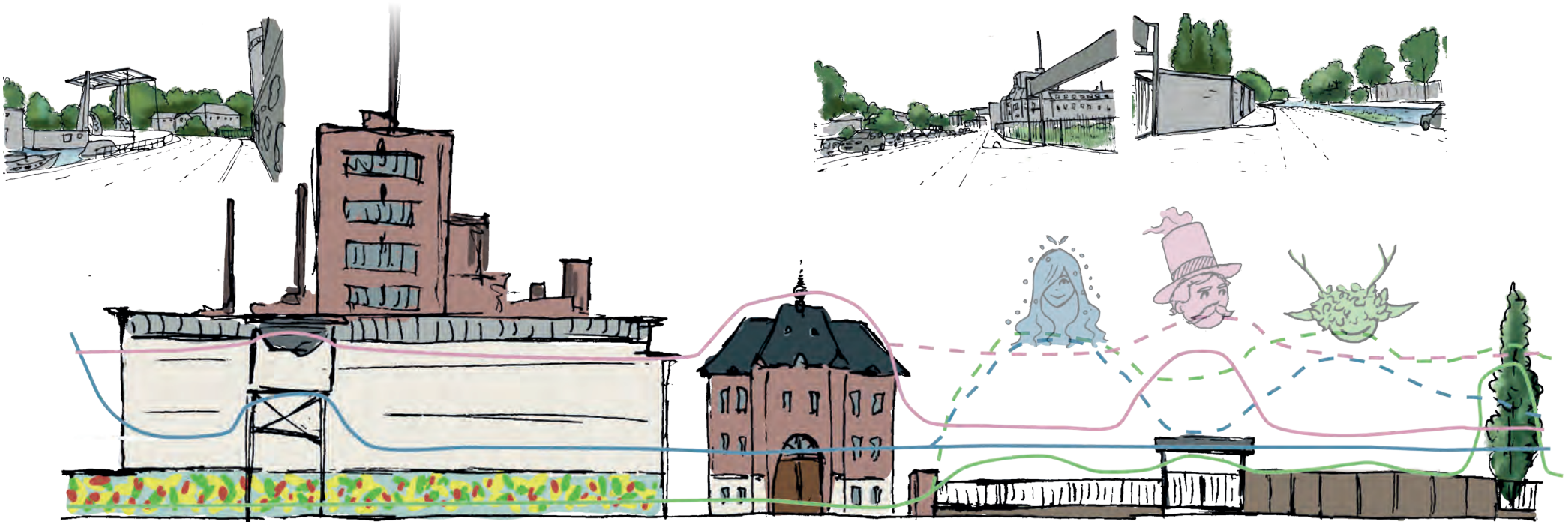


Figure. 2.69. - Sequence 2

Reading and writing Urban Myths

Sequence 3: Nieuwe plantage West

This sequence took me along the residential street of the Western side of the Nieuwe plantage. The street is characterised by the older and expensive residential houses.

There are several elements of the story of the water that can be seen in this sequence. The most notable of which is the 'Lepel' bridge which connects this street with the Wateringseweg. There are a couple of boat houses and docked boats. As a pedestrian there are more places where you can walk next to the water and interact with the water.

This street is directly across the Royal yeast factory whose industrial chimneys and buildings tower over the street. Walking along this sequence I felt like the factory was a decor for this street that added to its character.

There are a few natural elements in this sequence, most notable the several trees along the street, some hedges and shrubs and a few lawns. This nature is very well maintained leaving little open for more spontaneous nature development. Nevertheless can this street offer some space for ecological processes to take root.

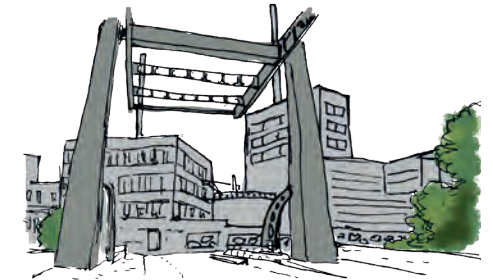


Figure. 2.70. - Sequence 3

Sequence 4: Wateringsekade West

Continuing the route along the water takes me to the 'Wateringsekade' which has some peculiar structures, the old pumping station, an old diary farm and the Reineveld bridge.

There are some very interesting elements for the story of the water to be found. These are the old pumping station, Reineveld bridge and the old farm. The pumping station and bridge are pretty clear as to why they are important elements for the story of the water showing a direct function to its water system. The farm is a more obscure reference to the story of the water. Before the flow of the Rijn-Schie canal was redirected from the Nieuwe plantage this farm had access to the polders but

is now completely cut off. The old bridge at the corner gave the farmer some ways to bring its cows to the land but that bridge disappeared too.

The story of the Gist is only really present in the Tutein Nolthenius park behind the Pumping station. There are barely any visible cues that refer to this history apart from the small pool and the name of the park.

There are more elements for the story of the urban forest here. Especially around the old pumping station and Tutein Nolthenius park the vegetation becomes more dense and wild. The park is maintained in some capacity but a lot of natural processes are left to develop on their own.



Figure. 2.71. - Sequence 4

Analysis maps Sequence 2, 3 & 4



Figure. 2.72 - Connections and spaces



Figure. 2.73 - Water myth



Figure. 2.74 - Gist myth



Figure. 2.75 - Urban forest myth

Sequence 5: Wallergarden

Passing through the tunnel underneath the Reineveld bridge I came upon the Wallergarden, the culmination of the story of the urban forest. This path takes you along the old garden which is now completely overgrown and inaccessible.

This sequence is very linear as your only path forwards or backwards is along this dike in between the water and Wallergarden. There is a clear connection with the water of the Rijn-Schie canal and could be interpreted pretty straightforward for the story of the water.

The story of the Gist used to be an large factor in this sequence as the garden was once owned by the two directors, Waller and Tutein Nolthenius, who owned the Yeast and Calvé factories. Their garden is now completely overgrown and no visible traces from the path that refer to its past history.

I think that the Wallergarden is the pinnacle of the urban forest story in the project area. This site is now completely wild nature and is undisturbed by human activity. The Wallergarden has become an ecological biotope with wet and dry parts that have attracted many interesting species. The garden also is an important ecological stepping stone in the landscape.

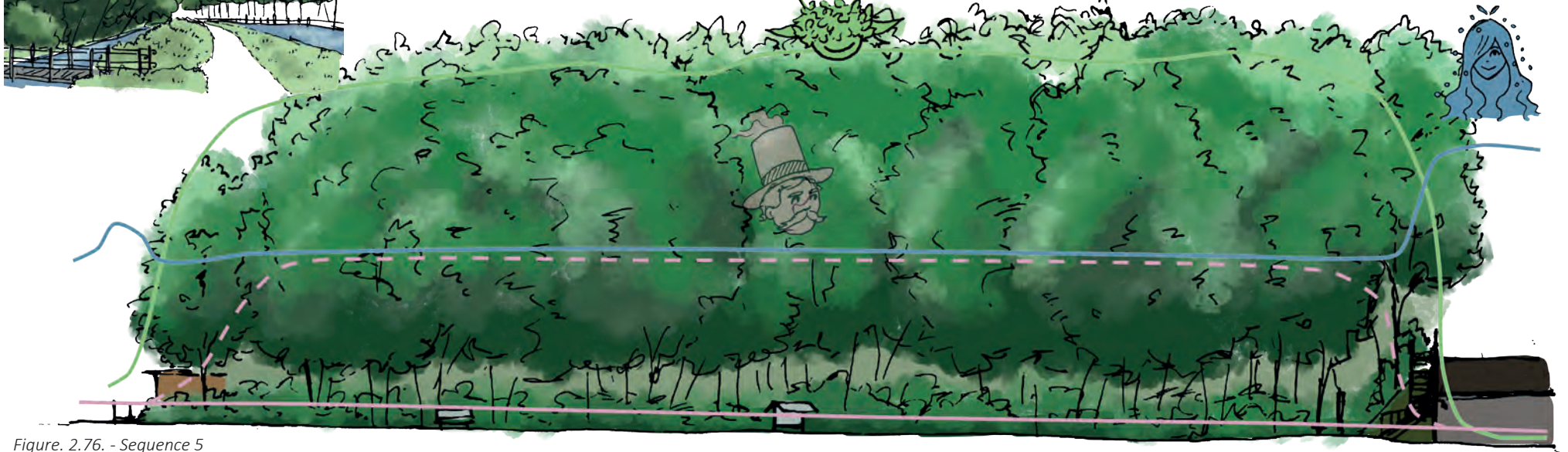


Figure. 2.76. - Sequence 5

Sequence 6: Vrijenbanse laan

The Vrijenbanse laan sequence goes from the Reineveld bridge to the crossing of the Nieuwe plantage and Vrijenbanse laan. The road is flanked by another edge of the Wallergarden, the old mayor villa of the municipality Vrijenban and the Nieuwe plantage park.

The story of the water is present around the bridge but quickly fades from view. The Nieuwe plantage hides a secret of this story. This road used to be the old flow of the canal and city fortifications. If you know this history you can understand some of the current spatial structures like the orientation of the buildings. For most people this is completely invisible.

The story of the Gist is also fairly invisible to most people in this landscape with the Wallergarden completely overgrown and hidden. The crossing used to be the main infrastructural artery of people going to their

work at the Gist industry, this is however also a use of the past. Most people don't associate this crossing with these factories anymore.

The urban forest story is also very much present here in this side of the Wallergarden. The trees along the road in the Wallergarden and Tutein Nolthenius park almost create a green tunnel for people. The main issue is that the cars are driving too fast and leave too little space for cyclists and pedestrians to enjoy this road. The crossing is for the most part a void for vegetation, with concrete and steel street furniture. The Nieuwe plantage and Kalverbos are the first green elements again but they are not connected with the Wallergarden.

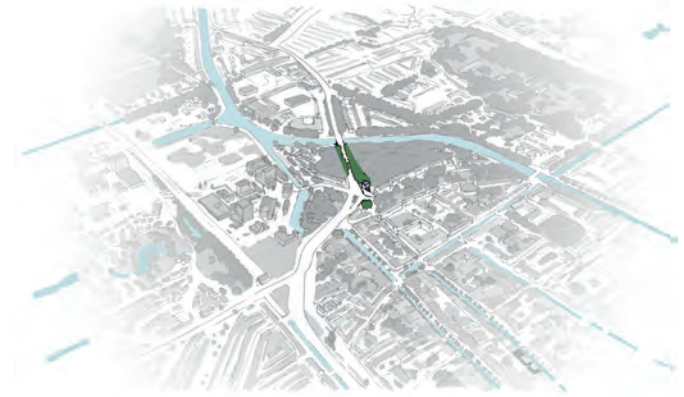
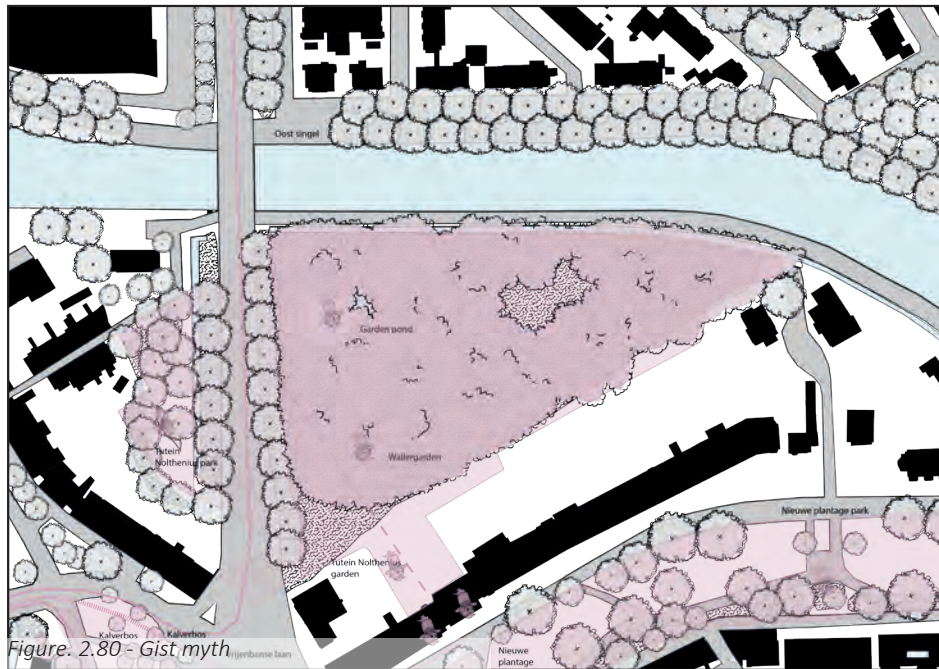
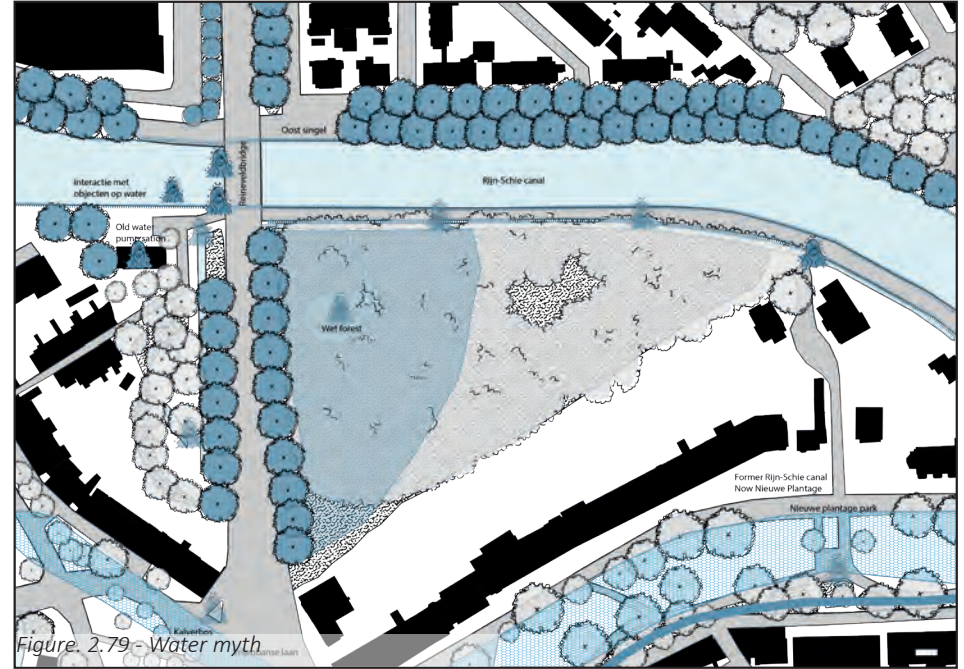
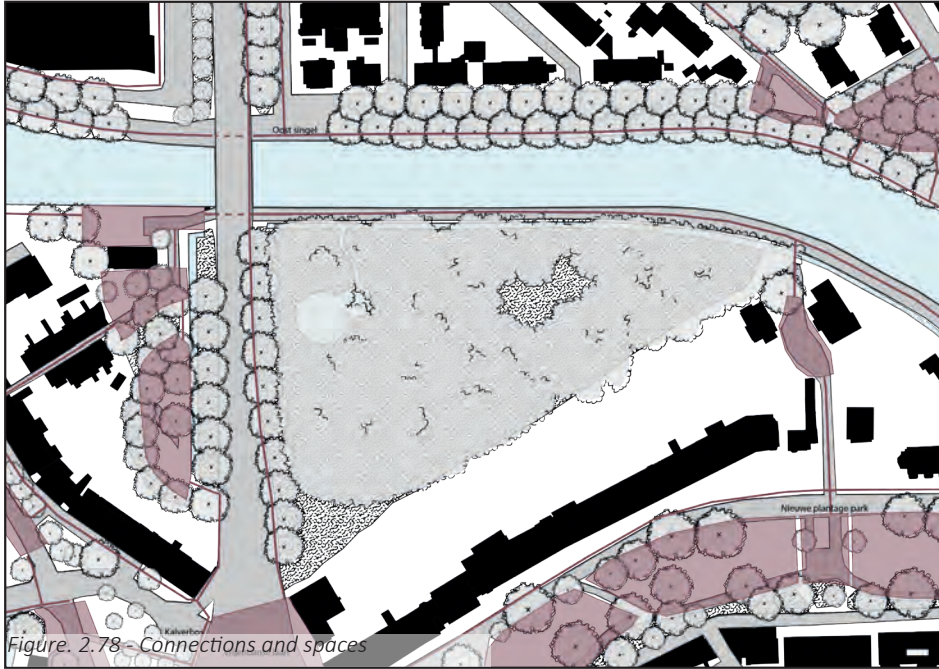


Figure. 2.77. - Sequence 6

Analysis maps Sequence 5 & 6



Sequence 7: Wateringsevest and Kalverbos

This sequence features the Wateringsevest, Kalverbos, Bacinol 1 terrain, 'Proeflokaal' and water tower. The Wateringsevest is a main infrastructure artery with tram, car lanes, cycling lanes and walkways. The road functions somewhat as a barrier for the Kalverbos making it more difficult for people to easily cross.

The story of the water is in most notably present in the large water tower in the Kalverbos that also functions as a landmark. The tower is a constant reminder of the presence of water in the landscape. The wateringsevest and Bacinol 1 terrain used to be part of the old flow of the canal and defence structure around the city. The Kalverbos used to be a bastion of the city which is almost completely lost to most people.

The story of the Gist is visible in the 'Proeflokaal' which overlooks the Wateringsevest, Bacinol terrain and Phoenix street. The bacinol terrain in front of it used to be a prominent element of the factories but is now a green void. The route to the factories through the Kalverbos is also a spatial history that is completely invisible.

The Kalverbos has a more wild character than the Nieuwe plantage with its more dense tree arrangements and shrubs. The bacinol 1 terrain is similarly to the former Calvé terrain left to be overgrown. Due to the more open soil there is a lot of ecological potential for a forest to develop here.



Figure. 2.82. - Sequence 7

Sequence 8: Kalverbos and Nieuwe plantage

This sequence shows another side of the Kalverbos, Vrijenbanselaan and Nieuwe plantage crossing, and the Western part of the Nieuwe plantage park.

The story of the water is for most people completely out of the picture. There are barely any visible elements that refer to the water structure. As I explained earlier, the Rijn-Schie canal used to flow through where now the Nieuwe plantage and the Wateringsevest are. Reading this sequence with that knowledge gives some insight in the open spaces and the placement of the Nieuwe plantage park.

There are also not many elements that refer to the story of the Gist. The coffee bar the 'Kalf' used to be the location of a tram station and was a meeting place for people on their way to work. Just like the current tram station used to be the place where people got of to go to work at the factories. These sites have lost that function and also part of their relationship with the industrial story of the Gist.

The elements of the urban forest story are yet again separated by this crossing. The nature of the Kalverbos and the Nieuwe plantage park feature large trees but mostly well maintained undergrowth allowing for little spontaneous development. There is a small field in front of the Kalverbos that the municipality transformed in a wild flower field.

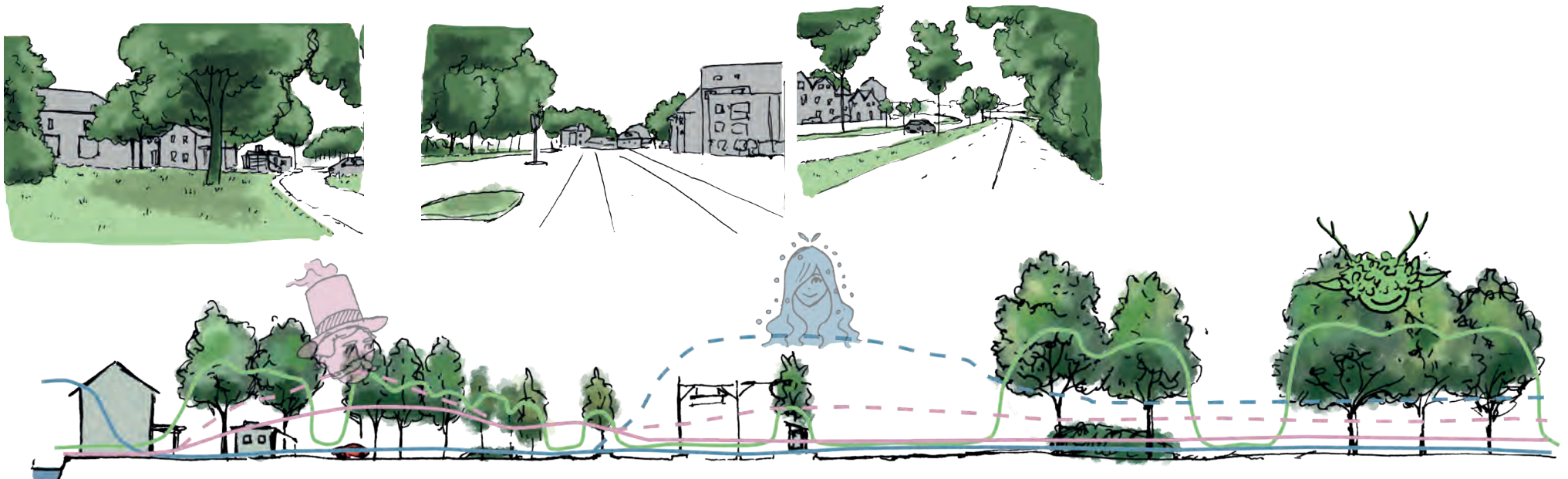


Figure. 2.83. - Sequence 8

Analysis maps Sequence 7 & 8



Figure 2.84 - Connections and spaces

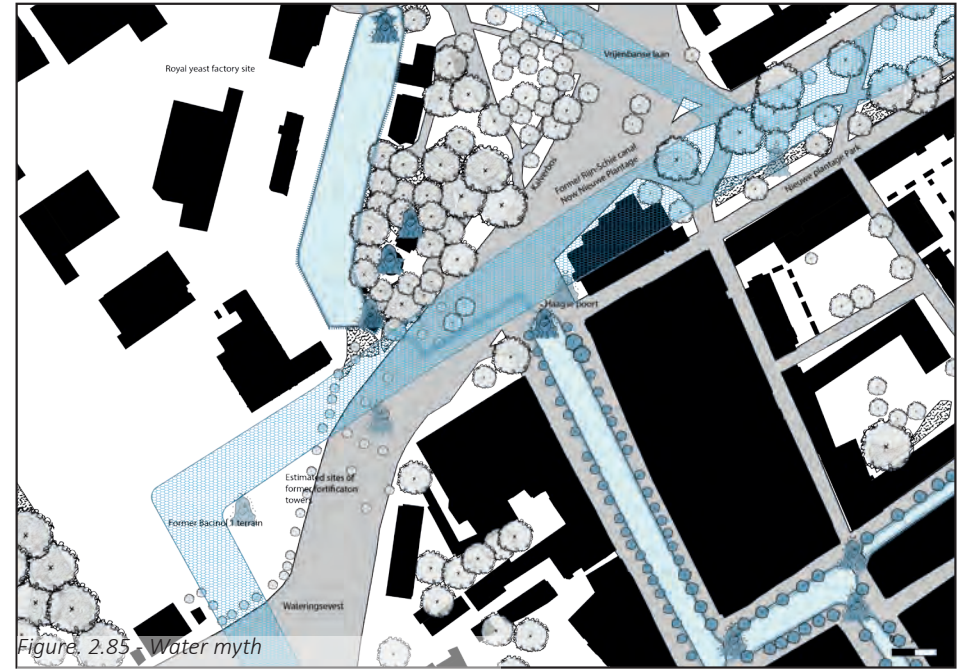


Figure 2.85 - Water myth



Figure 2.86 - Gist myth



Figure 2.87 - Urban forest myth

Sequence 9: Nieuwe plantage and Oost plantsoen

The Oostplantsoen sequence shows the Eastern part of the Nieuwe plantage and the Oostplantsoen park with the 'Sint Huybrechts' tower.

The story of the water is present in this sequence most visible through the water side east of the Nieuwe plantage, the small sluice that governs the water level in the city canals and the 'Sint Huybrechts' tower. This tower used to be part of the old city fortifications and now functions as a rowing club. The Nieuwe plantage park has several mounds of soil that replicate the location of the old city walls. This part of the water story is made more visible in that regards. I think that this could be further elaborated upon to make people truly aware of the canal that used to flow where this park now is.

The story of the Gist is only very faintly present. The Nieuwe plantage park and neighbourhood shows the divide in the rich factory owners and poor employees. This place was the home of the rich, providing a contrast with the poor that had to travel through here to their job.

The Nieuwe plantage park is inspired by English landscape garden design and features several large singular trees but very neatly manicured lawns and shrubs. There is little space for wild nature. The Nieuwe plantage still provides ecological potential for its environment. The Oostplantsoen is much smaller but offers more dense vegetation of trees and shrubs. This is a much more comfortable environment for flora and fauna to develop.

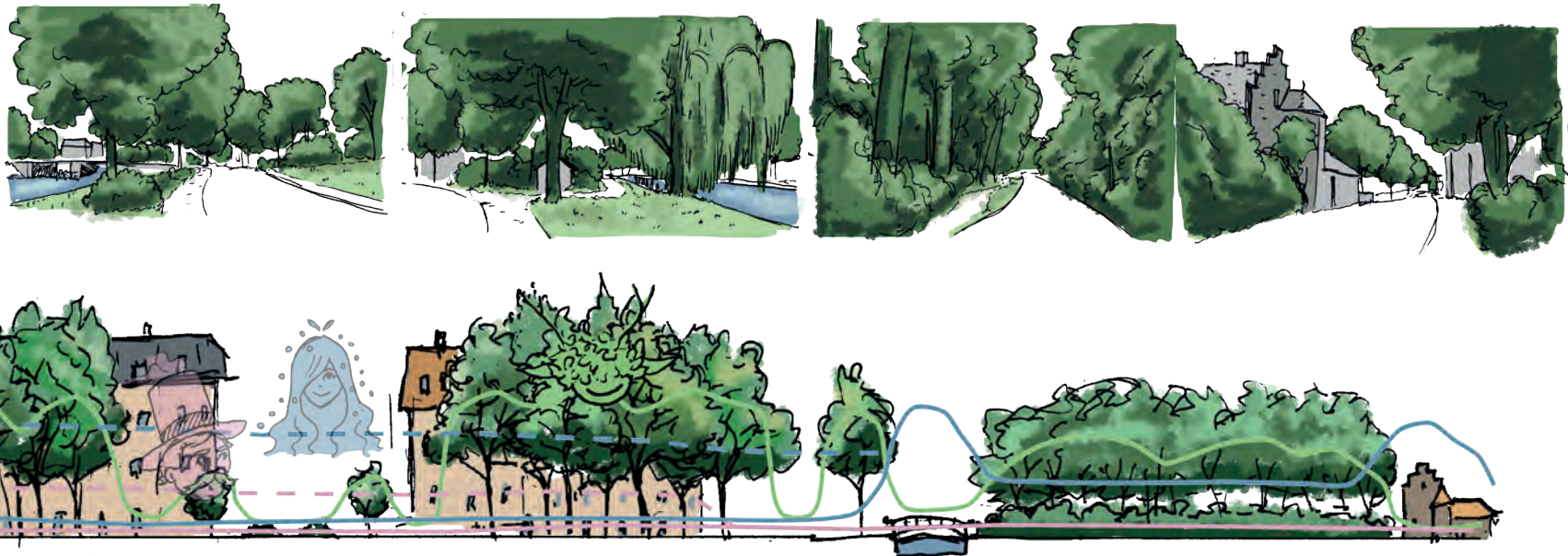


Figure. 2.88. - Sequence 9

Analysis maps Sequence 9

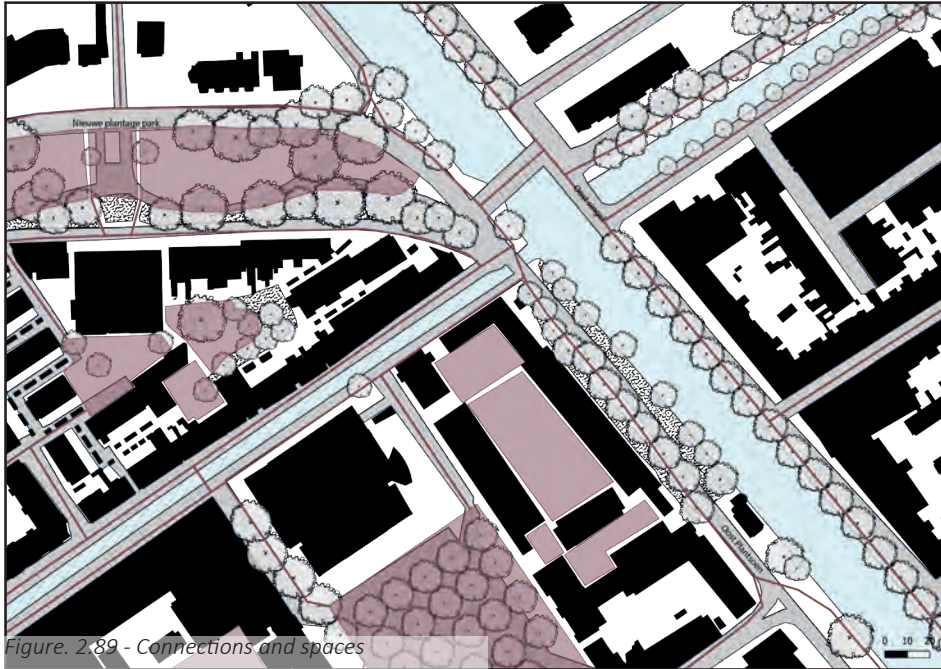


Figure. 2.89 - Connections and spaces

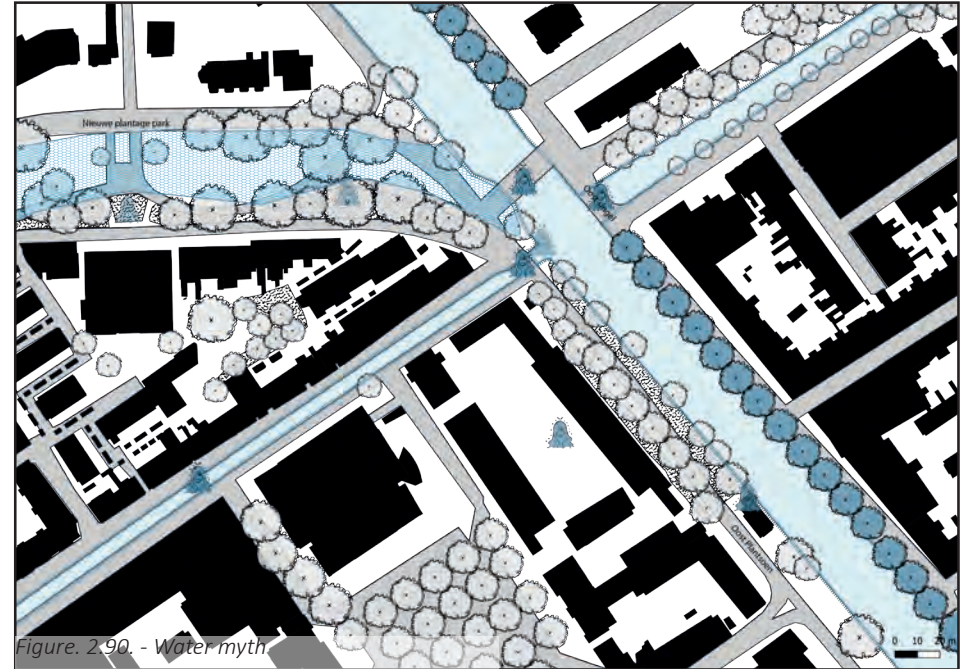


Figure. 2.90 - Water myth



Figure. 2.91 - Gist myth



Figure. 2.92 - Urban forest myth

2.7. - Conclusions on Site analysis and exploration

2.7.1. - Conclusions on Reference projects

The reference projects allowed me to test whether the narrative realms by Potteiger and Purinton could be a viable way to read the stories in these designed landscapes. I think that using this approach allowed me to get an understanding of the stories in the landscapes of these reference projects. I also think that by using these narrative realms I could more easily dissect these stories into physical story and intangible contextual elements. By creating a distinction between physical spatial elements and intangible context and knowledge, we as designers have a good basis to start designing.

2.7.2. - Three myths as analysis

The three myths allowed me to summarize the most important stories within the landscape through imaginary means. Analysing with this approach gave me a similar overview of the landscape another more technical narrative could have given me (like a landscape biography). The analysis through myth is different in the presentation of the overview. For me at least it felt more easy to relate to the findings in the landscape. I could also more easily read the themes of these myths but that could also be due to personal preferences to reading the landscape as a myth.

2.7.3. - Site exploration conclusions

Using the three stories in the project area and portraying their narrative as myths I explored them more in depth in several sequences. The goal of these sequences was to create a general score of how these myths were present, which elements were part of these stories and how they were arranged.

Sequences

The sequences allowed me to show where these stories were strongly present and visible. This distinction needed to be made because some places are important for a story while not being readable as such. For the creation of these sequences I have walked many times through the site and recorded my findings through text and pictures. I found that the water was in almost all sequences the guiding theme for infrastructure even when the water was removed from the landscape, the Nieuwe plantage for example.

Moving through the landscape as a pedestrian allowed me to be most mobile and access routes impossible to bike or car. I found that while walking I could more easily observe the landscape and sequences. This also made me realize how difficult at times the project area could be to traverse. There are many places where the pedestrian is relegated to a small thin part of the road while cars race past you with 50 km per hour, which I found rather dangerous and unwelcoming. The crossroads of the Nieuwe plantage, Vrijenbanselaan and Wateringsevest is especially dangerous and creates a large barrier in the middle of the landscape.

There is also a lot of visual clutter obstructing the view and movement during these sequences. These are mostly in the form of cars at the waterfront of the Yeast factory or chaotic placement of fences.

Places of the myths

Using the sequences I was able to create this map (see fig. 2.93.) that shows where these myths are most prominently present or potentially could be made more visible. The former Calvé terrain is an interesting site to point out, due to all the three myths being present here. All three stories could potentially be made more visible, there is potential for all of them. The old overgrown industrial elements are still in foundations there but could just as well become an interesting habitat for

nature. The old polder landscape and wet conditions that are present now also make for an interesting story for the water myth.

This is in a similar capacity the case for the Bacinol 1 terrain which shares a lot of the features for the Calvé terrain. There are industrial traces present which allow for potential forest development. The story of the water is maybe even more interesting here as this site could also inhabit features from the defence structure as new interpretations of heritage.

Lastly I want to mention the Wallergarden as the main place of the urban forest myth in the landscape. This forest already reads like a magical place where myths take place. In my opinion this place as site for myths is done, the people only need to be made aware. There is however still some potential to add to this story by exploring the forgotten layer of the Gist myth.

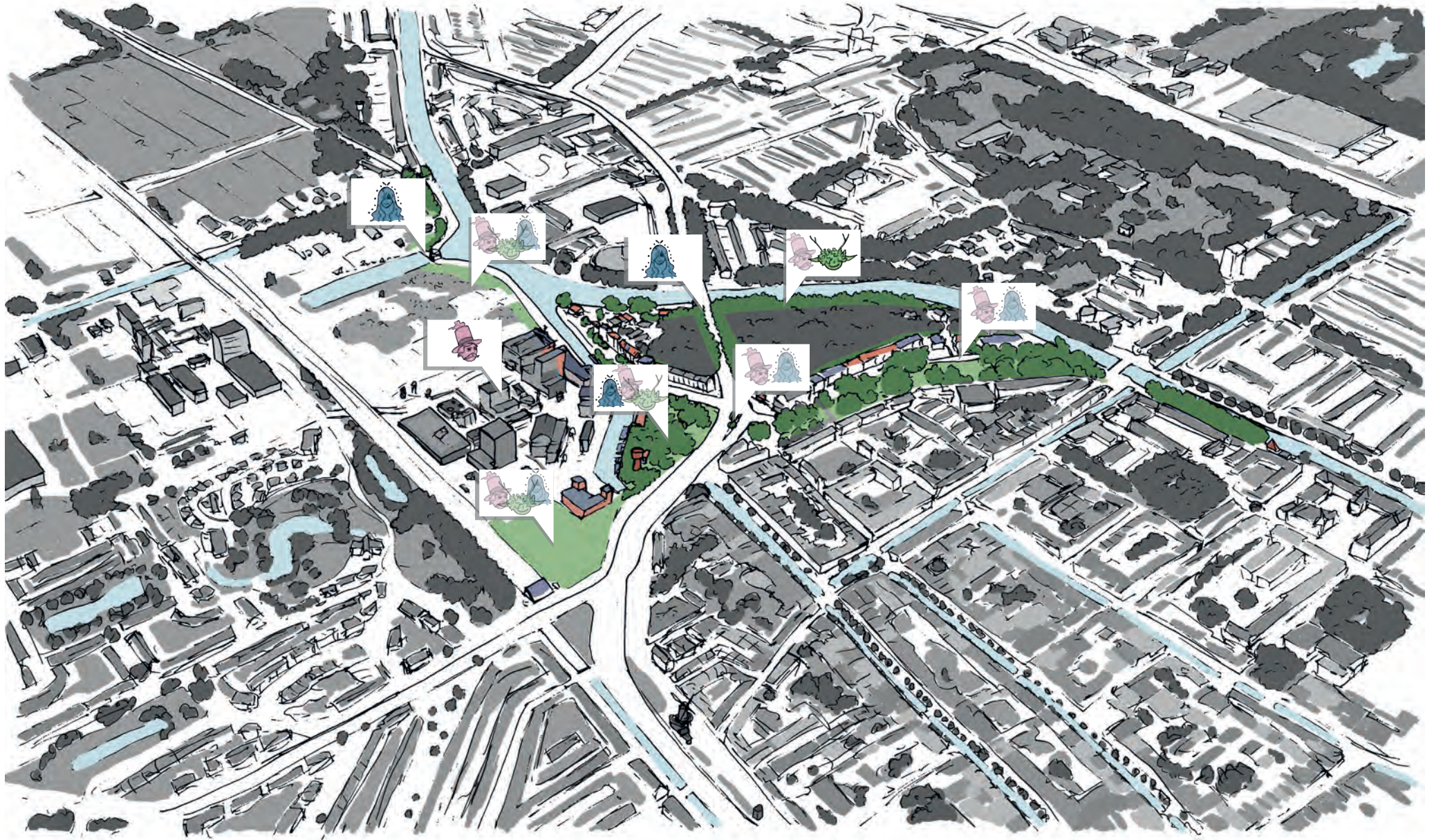


Figure. 2.93. - Summary of stories in the project area

PART 3. DESIGN

3.1

Vision

3.2

Concept

3.3

Design principles & language

3.4

Final Design



"I used to pass by the former Calvé terrain daily on my way back and forth from university. This enclosed wilderness always stood out to me as something unique in the landscape of industrial buildings."

3.1. - Vision

The three myths of the project area are the starting point for the design. Using the theory of narrative realms I analysed the project area for the story, context and discourse realms of these stories. With this approach I could determine the presence of these stories and in which capacity they could be experienced. The analysis told me how to read these stories.

The next step in the design is then how to write these stories. How to write them to be the best version, the most readable and coherent. I decided to test these three different myths in a design for the project area. The main focus is to make these stories more readable and the central part of the design.

3.2. - Concept

I approached the conceptual designs for the myths as experiments. The focus is in the first place to test the potential of the imaginary narrative of myths and the narrative realms as a design and analysis approach.

The results from these designs will hopefully show how the imaginary narrative approach of myths helps read and write the landscape. This is by no means the final design but more of an exercise of exploring the landscape through a very specific lens.

Part of the results are the different interactions and design principles that are part of these stories. Approaching the landscape from the perspective of a myth requires very specific solutions. These different designs principles can be used by a designer in another design.

3.2.2. - Water myth concept

For the myth of the water, my vision for the landscape is to create a level of understanding for the water system. The water system in the myth is abstracted and anthropomorphized by the interaction between us, humans and the water as a deity.

The design for this myth would allow for design solutions that can improve the wet ecological landscape like soft waterfronts and flooded meadows or forests. The recreational spaces and cultural heritage that are connected to the story of the water are also to be given a place in the design.

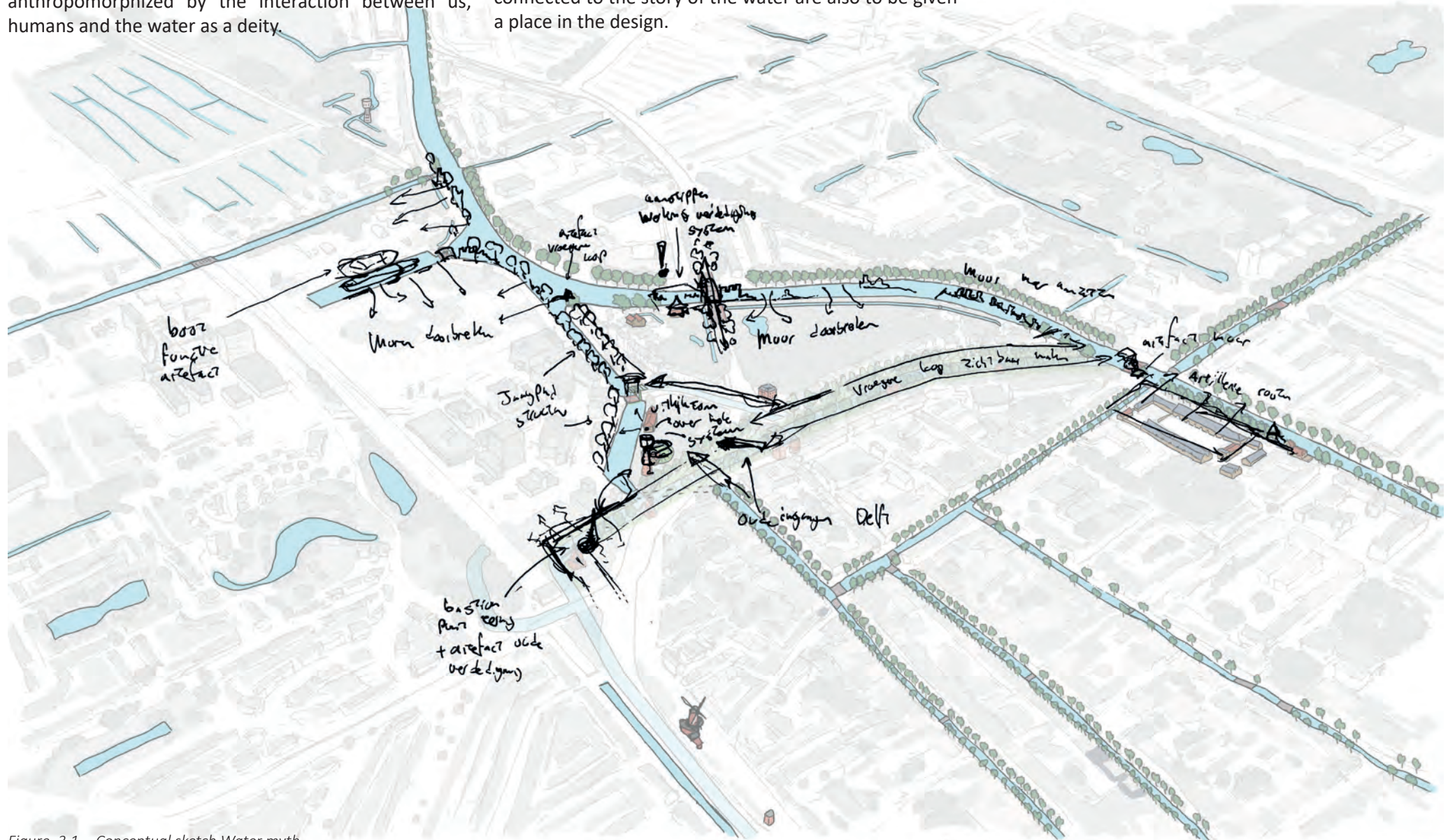


Figure. 3.1. - Conceptual sketch Water myth

Water myth design principles

Boundaries with water

The boundaries which create the water system need to be clear for people to read. Places where the waterfront is functioning as a wall to defend us against the water need to convey this message as if they are defence walls.

Places where the boundaries with the water are completely blurred need to be clear as well. These places are a contrast with the usual waterfronts and have to be readable as such.

A way to make this more clear would be to allow people to sense the differences in boundaries and actually touch the water, feeling how these boundaries work.

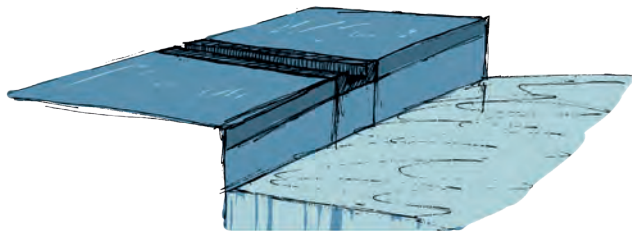


Figure. 3.2. - Hard wall with ditch for rain water

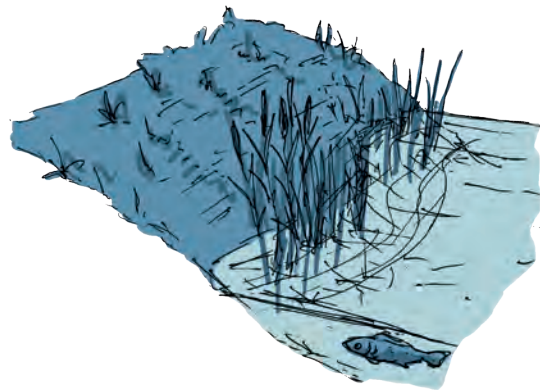


Figure. 3.3. - Soft water edge giving space for nature and water

Water within the walls

The water is not something we can completely keep out of within our walls. Through rain and seepage the water is present. To accommodate and highlight the presence of water within our walls wadis or water plazas can be used (see fig. &). Wadis are a soft and natural approach to showing water in the landscape. While the water plazas are a hard and cultural approach. Both are supernatural in nature as they are both a human and natural amalgamation.

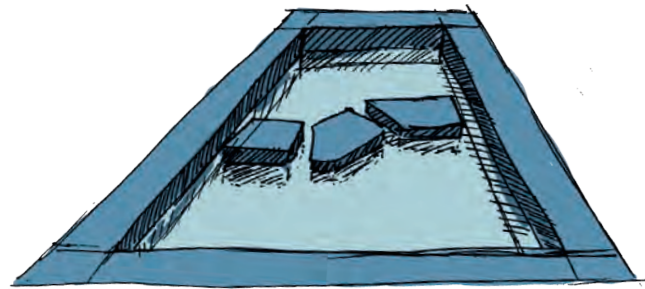


Figure. 3.4. - Water plaza

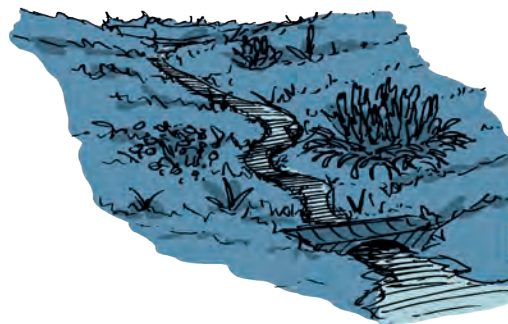


Figure. 3.5. - Wadi

Water outside the walls

The water imprisoned outside our walls was for hundreds of years the most valuable and reliable mode of transportation. Fleets of boats used to traverse the dug canals to move through the landscape. The vegetation of the 'Jaagpad' on the walls helped to drag the barges through the water.

Water structure elements

The water system is controlled with sluices, pumps and pipe systems that move the water around and back outside the walls. These elements play arguably the most important part in the water system but many are obscured. They should be clear landmarks and convey their importance to the watery defence structure. Water towers already function as beautiful landmarks but they are isolated from the other water system elements. By connecting these the water towers will become central elements.

Water structure as foundation for urban development

The structures of the water systems are the foundations for most of our current urban landscape. There used to be a clear hierarchy of urban elements which was based around the water system as the central focus. This focus on the water system as the basis for the landscape should be visible again.

The defence structures of Delft are also built on these water systems, some of them now demolished. Illustrating their presence in the landscape as open spaces like the Nieuwe plantage, Phoenix laan and several heritage sites like the towers. Connecting these to the myth of water and making them more connected will paint a clearer picture of the story.

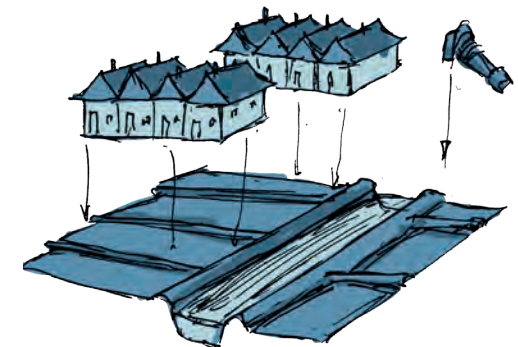


Figure. 3.6. - Water structure as foundations for urban landscape

Conceptual masterplan water myth

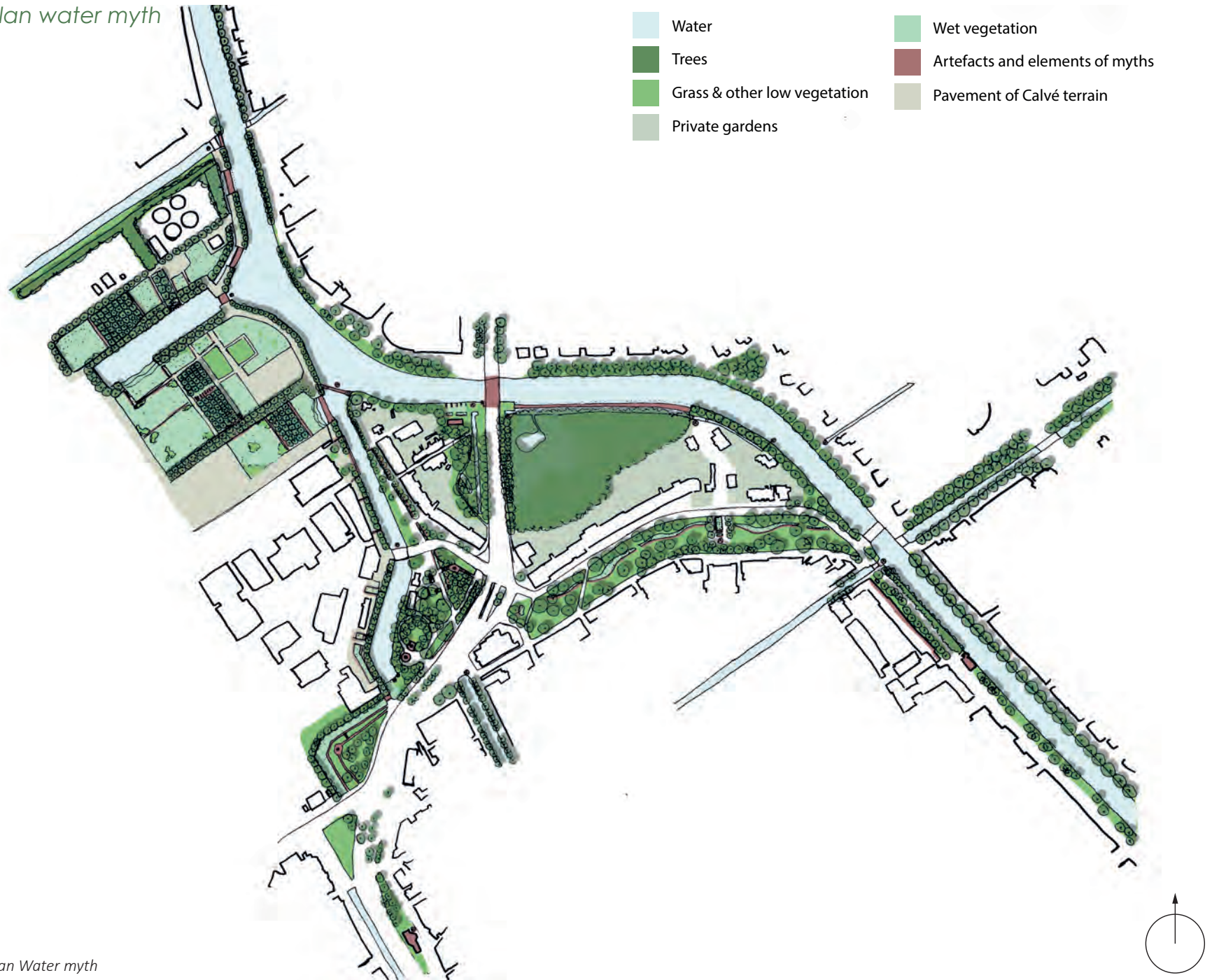


Figure. 3.7. - Conceptual masterplan Water myth

3.2.3. - Gist myth concept

The concept for the Gist myth is focused on the cultural heritage elements of the (former) factories and the social landscape that is related to these factories. They include the factory sites, the Agnetapark neighbourhood, The Kalverbos and Nieuwe plantage.

In the concept I searched for a way to show the social distance between the poor factory workers and elite

owners like Van Marken, Waller and Nolthenius. This social dynamic is to most people completely hidden and needs to be a visible experience in the landscape.

The industrial heritage that reminds of the history of these factories is in some ways also forgotten. The decay of this industrial heritage is a natural part of the cycle of the landscape and can be used as a strength. People need to experience also the 'death' of these structures

and sites. The heritage buildings of the Royal yeast factory can be given a new life by architects that give new functions to the buildings. The former Calvé terrain can work as a brownfield park similar to Duisburg Nord.

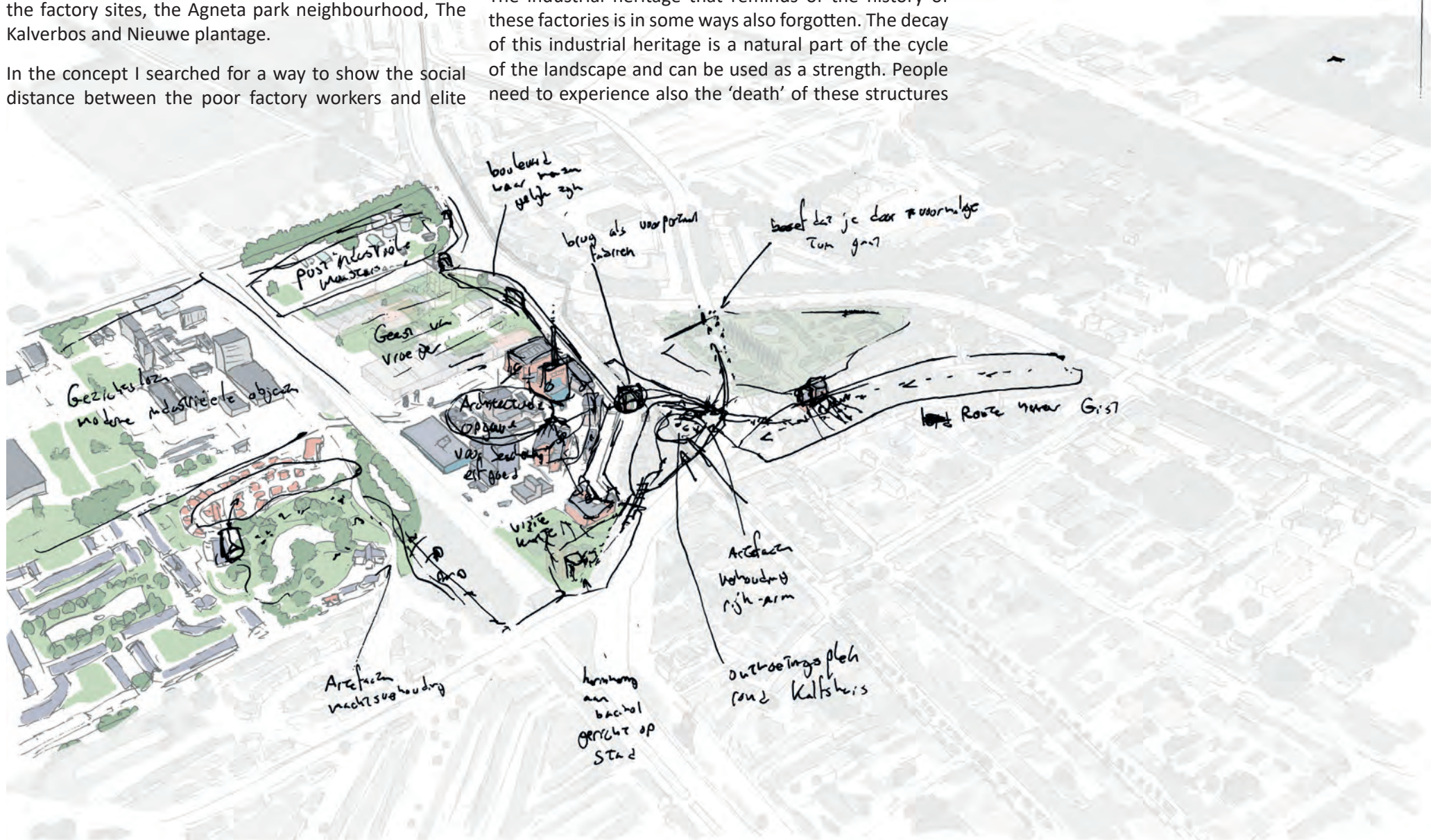


Figure. 3.8. - Conceptual sketch Gist myth

Design principles Gist myth

Social landscape of Gist myth

There is a clear social dynamic in the landscape of the Gist Myth. Even though Van Marken tried his best to create a better life for his employees he didn't create an equal social landscape.

Work

The industrial work places have high cultural heritage value and show potential to be given a new use. Rekindling the use of these sites and making these no longer empty façades.

Control

The Agneta park neighbourhood and path through the Kalverbos has employees move through a space controlled by their bosses. There is a sense of being observed and controlled as they move to and from work. The Agneta park even sees the employees living next to their bosses who can observe their coming and going.

Highlighting this social dynamic will illustrate an almost forgotten and invisible part in the landscape.

Asymmetry

The spatial distance between the employee and employer is never large. This highlights the class distance in conditions for both groups while they share a common landscape and spaces like the Nieuwe plantage park.

Elements and spatial forms that highlight this asymmetry could evoke these social connotations (see fig.).

Meeting

In several places however this social distance fades and the employees and employers truly share the same space equally. These sites are the Kalverbos, the Leper bridge and the waterfront of factories.

The Kalverbos hides the people as they converge upon their work and pass through the Lepel bridge which

functions as some kind of portal. The waterfront of the factories is a shared space which both employee and employer need to traverse for the same distance, mixing both groups.



Figure. 3.9. - Social class distance in landscape

Decay of industrial landscape

The decay of the industrial sites is a painful but inevitable part of the story. This needs to be displayed with honesty and pride. The former Calvé terrain now only reminds of its industrial past through its foundations covered by soil and wild vegetation almost hidden and forgotten.

The design interventions for these post industrial landscapes like the Calvé terrain should highlight the industrial elements but let them decay. Showing how this part of the landscape is dying and how that is still an important part of the story. Showing how the decay of this landscape allows for the birth and growth of a new landscape.

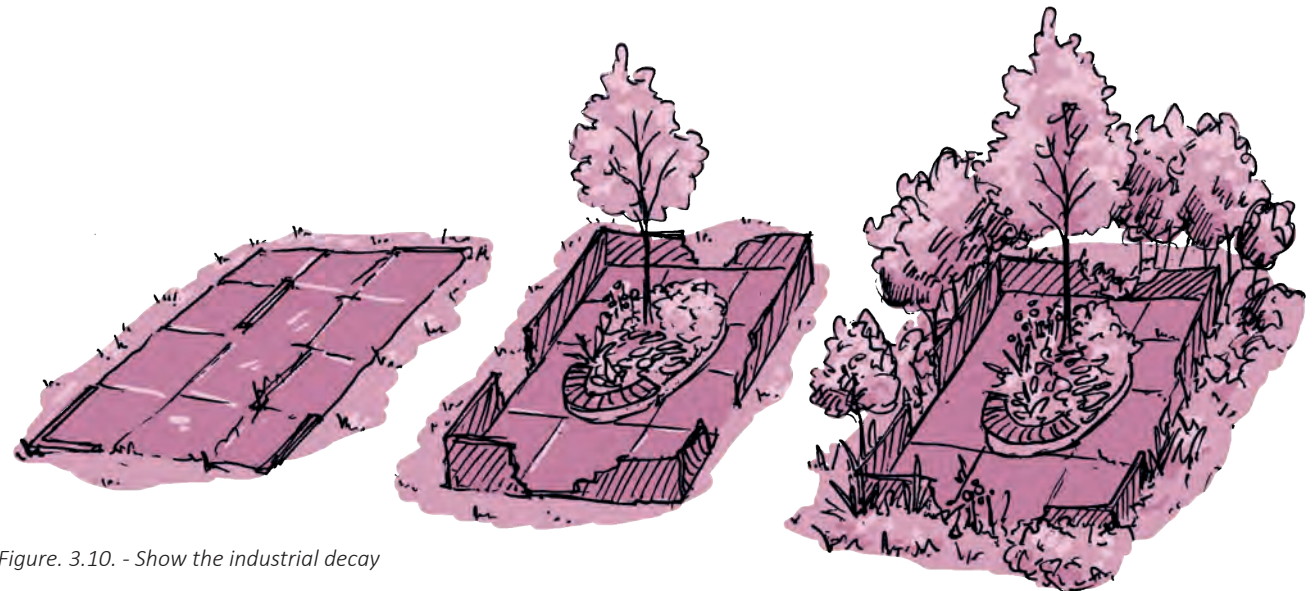


Figure. 3.10. - Show the industrial decay

Conceptual masterplan Gist Myth



Figure 3.11. - Conceptual Masterplan Gist myth

3.2.4. - Forest myth concept

The myth of the urban forest portrays the ecological processes as a forest spirit that wanders through the landscape creating forests in its wake. In the design for this myth I want to make people aware of this spirit by showing what natural forest processes are already happening and how they could be improved even more.

These include places where people can experience the traces of this forest spirit or where it might inhabit the landscape. But also places where people can actually interact with these processes first hand.

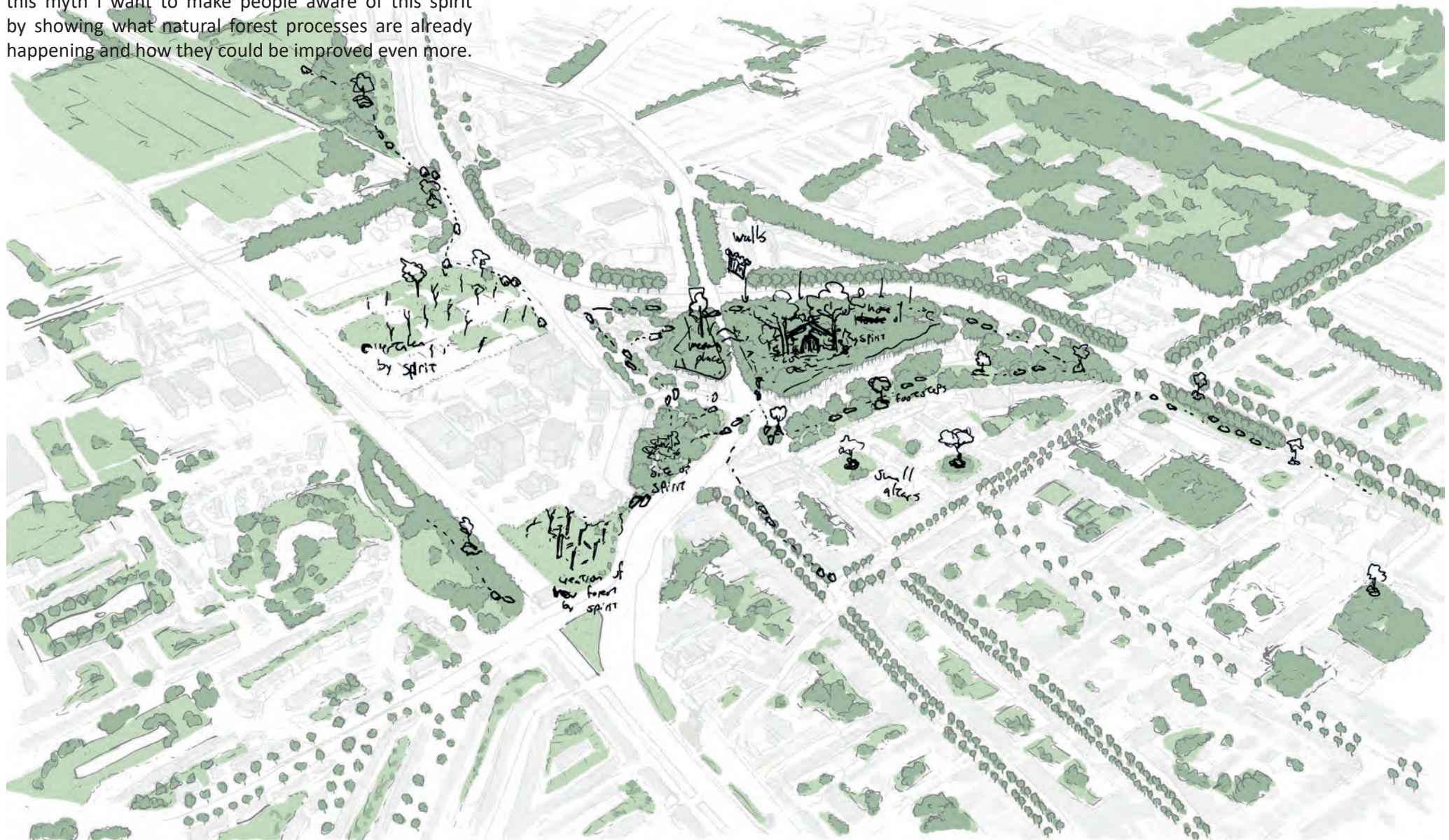


Figure. 3.12. - Conceptual sketch Urban forest myth

Design principles forest myth

Presence of forest spirit

To show the presence of the forest spirit wandering and staying in the landscape several design principles are created to help show this to people.

Route

Giving people the idea that they are moving on the same route as the spirit will immerse them in this story. Utilizing the artefacts and other small signs like vegetation or map markers creates a coherent route.

Artefacts

By placing artefacts the route gets visual cues and way points that allow for a better exploration. These artefacts are both an object for the narrative and improvement of ecological processes. They are biodegradable and use the materials from their surroundings as building blocks. They also improve the direct vegetation around them by allowing natural life to grow on them and dictating a natural no maintenance policy in their zones of influence.



Figure. 3.13. - Natural building materials

Human elements of interaction

Shrines for the forest spirit allow for interaction and connection with the forest spirit. These spaces are created for interactive expression of people for nature. This would be a place where people offer and create something to show their admiration and respect for the natural site and the forest spirit. This is essentially a place for a newly invented ritual with nature.

Another important design element of the nature spirit is the temporal nature of his presence and shrines/temples due to human maintenance. Humans erase and reduce a lot of the forest spirits' elements. Accepting that this occurs and the landscape changes is part of the spirits' nature. We as humans can be mindful of the forest spirit and leave traces of his presence be and stay away from his temples or shrines.

Lights can be used to highlight important vegetation and artefacts to create a sense of wonder for the landscape of the forest spirit.



Figure. 3.14. - Place for interaction with nature

Spaces for the forest spirit

The spaces or temples for the forest spirit have to create clear boundaries to protect from disturbances and to create a better understanding of where the natural temple is and what it is. Intent in wild nature is very important according to Kowarik & Körner (2005) creating a defined space for nature helps people understand the importance of this site. The boundaries can still be permeable for the forest spirit and other natural creatures.

Entrances to the garden should be something that is special, like a special gate that evokes the feeling of entering another realm. The entrance entices people and gives the place a mysterious and magical appeal.

The interventions within the temples should be as low scale as possible, limited to helping the natural processes speed up but not designing the growth. This can be done by creating more favourable conditions or planting a few plants to create a structure which can then be overtaken by nature.

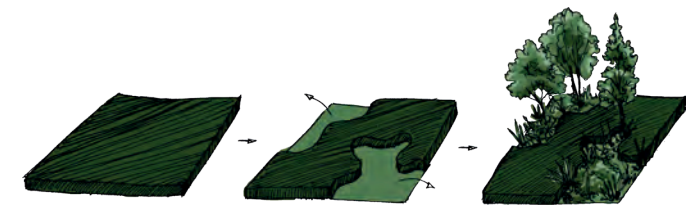


Figure. 3.15. - Creating conditions

Conceptual masterplan forest myth

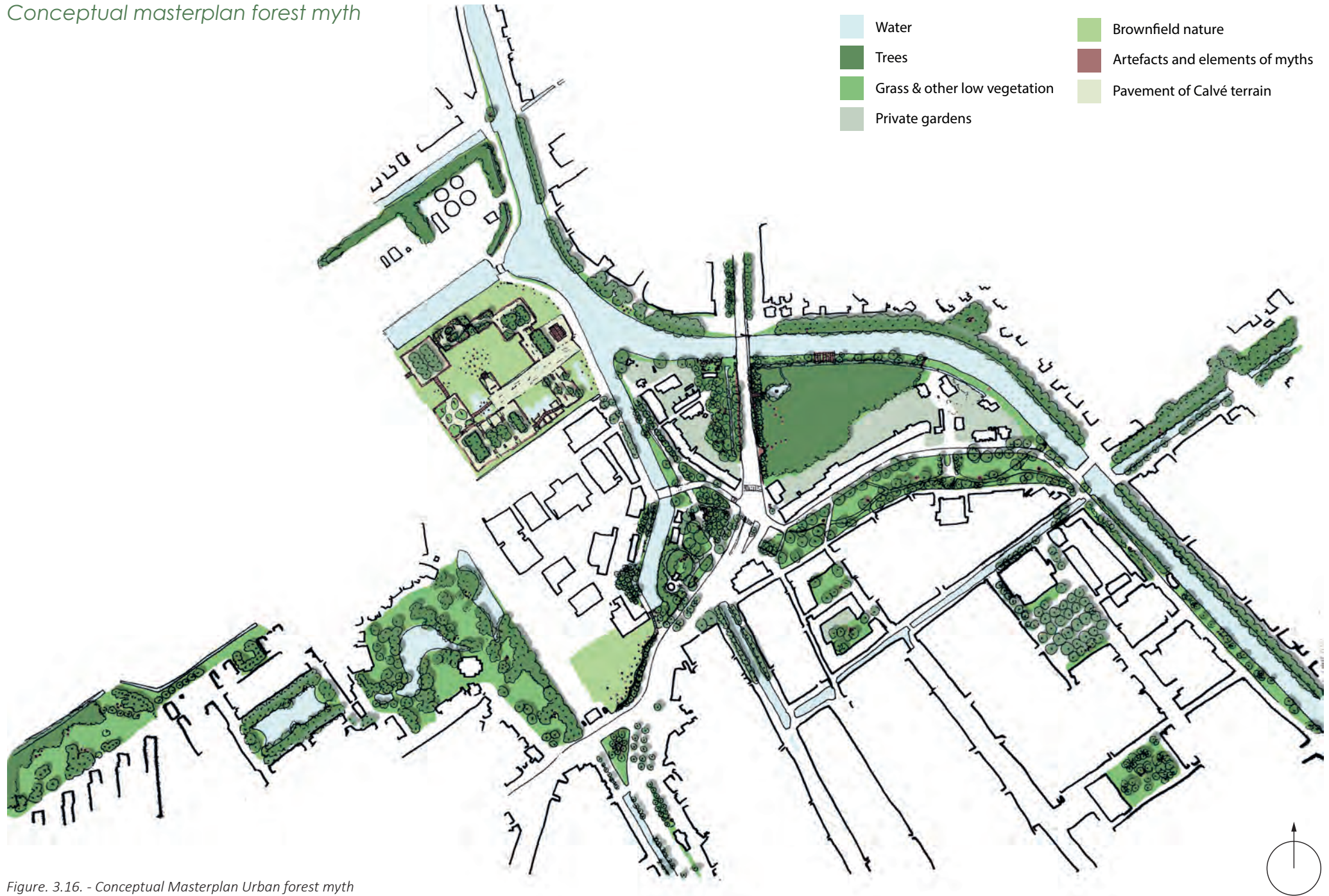


Figure. 3.16. - Conceptual Masterplan Urban forest myth

3.2.5. - From concept to design

The results from these concept studies show different ways to make the myths spatial and tangible in Delft. In places where there already are elements related to these myths this approach shows ways to elevate these further and connect them to create a themed landscape.

Overlap between the myths

Although the three myths tell different stories they correlate in a lot of places. The myths have considerable overlap in many places. These places which share multiple stories allow for an expression of these story qualities in design.

Through previous design experiments I discovered that trying to use these myths together throughout the whole landscape doesn't provide a coherent design. The many different stories make for a cacophony of elements lacking a clear structure. I think the myths work best as a tool to address the qualities of a single place or to focus on a single myth as the basis.

Elaborating on urban forest myth

For a more detailed design I decided to elaborate upon the urban forest myth. This myth is closely aligned to the design assignment for more urban forests and a renewed perception on urban forests. The myth is possible to implement in a multitude of locations in Delft giving ample opportunity to test more design tools through a narrative approach of myths and realms.

3.3. - Urban Forest myth design

3.3.1. - Introduction to the design

I wanted to explore the story of the urban forest and its respective myth in more detail and design. This story is most relevant to the design assignment of urban forestry and offers new ways of approaching this subject in Delft but also in other similar urban environments.

In the conceptual design I tried to create a design for the project area which would allow for a better reading of the forest spirit. In essence the design is about showing the presence of the forest spirit, where it lives, interacts with us humans and how it moves through the landscape.

The final design builds upon this concept by connecting the myth to the larger scale of Delft and zooming in on the small elements that create this design.

Narrative realms of design

I used the narrative realms in the analysis to help read the stories in the landscape and in which realms the elements were in, story or context realm. In the design phase the narrative realms helped me understand how to write the narrative. Which elements would function in the story realm and which would be in the contextual realm.

For the design of the urban forest myth I wanted to create several interventions in the story realm and a few in the contextual realm. The story realm of the design includes the existing forest and nature structures in Delft with the addition of several physical elements which would symbolize a place where the forest spirit can be seen or interacted with.

The contextual realm includes information on the portrayed story of this forest spirit myth and ways people can become familiar with it.

Interventions

I created five main categories of interventions in the landscape of Delft to create the design and make its story readable by people.

The myth of the urban forest is heavily influenced by nature religions and draws inspiration from their spatial structures and elements. Shrines, artefacts and temples which normally are used for religions allow for a spatial hierarchy of small scale interventions to places dedicated to the forest myth in the story realm of the design.

Contextual experience of myth

The first category is that of the contextual and intangible media of the story. The myth of the urban forest needs to become something that they are familiar with and can engage with. Different media like illustration books, comics, virtual reality or mobile phone apps can tell the context of the myth. When the people are familiar with the story they will also start to be able to read the landscape as such and might even write their own versions of this story in the landscape.

This intervention functions mostly within the contextual realm and is therefore something that isn't really designed for in the landscape but as a guide to experience the landscape with.



Figure. 3.17. - Myth as context to landscape

Route

The second intervention is the route of the myth. The route of the myth is also partially an intervention in the contextual realm. The myths attributes some of the existing connections and structures to that of the myth. Forest trails are to be perceived as the routes the forest spirit takes and are given a new context.

Small interventions like thematic lights, street furniture and markers connect these routes to the myth. This can be done in subtle ways like in the Singelpark Leiden.



Figure. 3.18. - Myth as route in landscape



Figure. 3.19. - Singelpark Leiden - Image by Indebuurt Leiden

Artefact

The artefacts are small scale interventions in the landscape. They are sculptures that show the presence of the forest spirit within these green spaces. Wayward shrines are a huge inspiration for the artefacts. These shrines can be found scattered throughout the landscape on street corners, in parks or gardens. They allow for small scale casual interactions with a religion or mythology. Examples include this wayside cross in France or a small wayside shrine in Hokara, Kyoto Japan (see fig. 3.20.).



Figure. 3.19. - Artefacts of the myth



Figure. 3.21. - Wayside cross in Croix de la Brassée, France - Image by XIIIfromTokyo

Shrine

The shrines within the design for the urban forest myth also are based in part on wayward shrines but are slightly larger in scale and more prominently articulated as part of the space. The shrine is a place for interaction and connection between people and the forest spirit within the landscape. A good example is the stonehenge in England (see fig. 3.23.), the structures are very central part of the landscape but are still part of the wider meadows around it.



Figure. 3.20. - Shrines of the myth



Figure. 3.20. - Wayward shrine in Hokara, Kyoto Japan - Image by Japanexperterna



Figure. 3.23. - Stone henge - Image by Gareth Wiscombe

Temple

A large inspiration for the temple interventions in the design and function are the Shinto temple complexes in Japan. These temples are an human way of understanding and representing a space not for them but for spirits, 'Kami'. They create temple grounds to make offers for them and interact in their dedicated space. Or they accentuate with ropes and other markers the holy places in the landscape like rivers, mountains or waterfalls for example Nachi falls (see fig. 3.25.).

The 'torii' gates form the entrance to these holy places sometimes even inaccessible to humans. They are a way finding tool to make people aware of the presence and location of holy grounds (see fig. 3.26.).

I try to use a similar approach for the temples by making people aware of the space inhabited by the forest spirit and only designing the way we can perceive this space in the landscape.



Figure. 3.24. - Temples of the myth

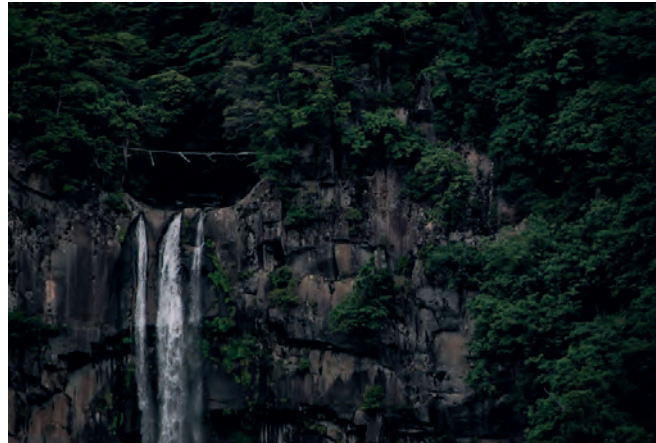


Figure. 3.25. - Nachi falls - Image by Trevor Dobson (2017), flickr.



Figure. 3.26. - Torii gate in Japan - Image by R. Manley/Shostal Associates

3.3.2. - General structure of design

The myth of the urban forest is concentrated around the project area and extends throughout Delft connecting the different forested and natural areas. The forest spirit can inhabit many different places in the landscape and with the interventions of the design they are connected to the story. Routes and artefacts that represent the presence of the forest spirit lead people to the central point of the myth, the temples in the project area.



Figure. 3.27. - Structure map of myth in Delft

3.3.3. - Masterplan project area

In the final masterplan the project area the different design interventions of the urban forest myth can be experienced. There are two temple complexes for the forest spirit, the Wallergarden and former Calvé terrain.

Several locations that function as shrines which are; the 'Kalverbos', Tutein Nolthenius park, Former pumping station and the former Bacinol terrain.

The artefacts are scattered throughout the project area placed on sites where the forest spirit, ecological processes, could transform the site into wild nature.

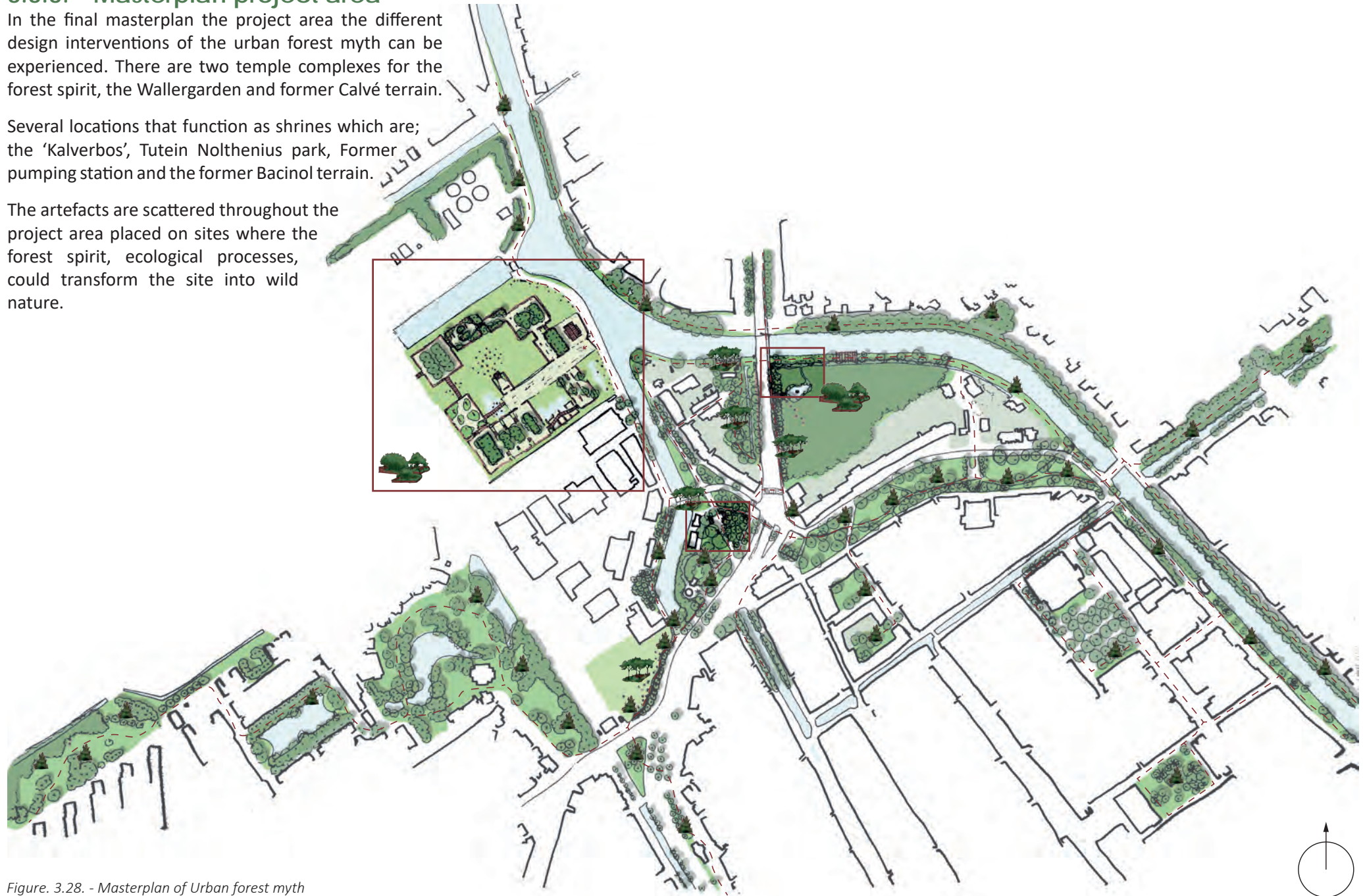


Figure. 3.28. - Masterplan of Urban forest myth

3.3.4. - Artefact design

The artefacts as design intervention are there to portray the presence of the forest spirit throughout the landscape. They are these sculptures that are a blend between art and nature installation. Due to the biodegradable nature and shape they form a perfect habitat for flora and fauna to develop on and around the artefacts. While they also encourage interaction and exploration for humans due to the form, sounds and lights.

I want these artefacts to feel mysterious, as if the forest spirit created these or like they started growing themselves. After these artefacts appear they slowly start to disappear again to leave behind a natural growth. They symbolise the ecological processes and provide new conditions for that to happen or they can be interpreted as these objects that refer to the forest spirit.

A huge inspiration for the artefacts came from the 'urban reef' project by Pierre Oskam and Max Latour (see fig. 3.30. & 3.31.). Urban reefs are 3d printed sculptures made of clay, mycelium, coffee grounds and seed mixtures. The sculptures slowly decay, take in water and provide a habitat for plant and animal life.



Figure. 3.29. - Impression of artefact



Figure. 3.30. - Urban reef by Pierre Oskam and Max Latour - image by Urban reef



Figure. 3.31. - Urban reef by Pierre Oskam and Max Latour - image by Urban reef



Figure. 3.32. - Section of Artefact

3.3.5. - Shrine

Shrine design

The shrines as interventions for the forest myth are in the first place a way to foster interaction and connection with the myth in a more permanent way. These are small interventions which make the myth part of a space while still respecting the current functions.

They allow for casual interactions with the myth by bringing nature and culture close together in their functions.

Kalverbos shrine

The Kalverbos shrine is located just in front of the coffee bar the 'Kalf' which used to be a tram station and now is this small coffee place and parking space. The design removes the parking space and creates a large bench made from the road debris. The bench is on one side functional for the people while also creating a small habitat for plants and animals to start to develop.

This element is different from the artefacts as this bench is much more permanent and encourages human use. People who are invested in the myth of the forest spirit can experience this place as part of the story while people who just want to drink their coffee in the sun can take a seat.



Figure. 3.33. - Impression of Shrine in the kalverbos



Figure. 3.34. - Map of Shrine in the kalverbos

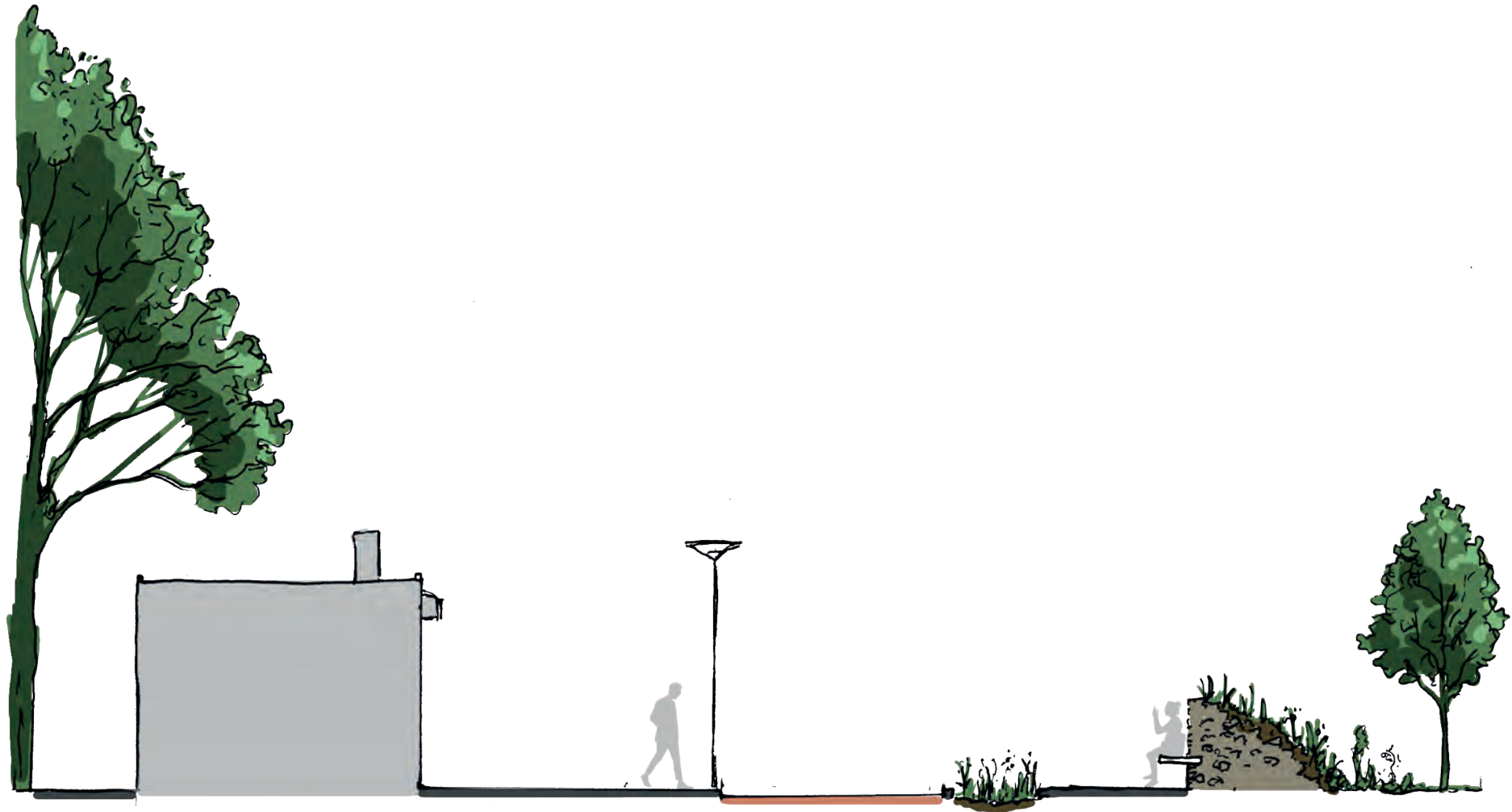


Figure. 3.35. - Section of Shrine in the kalverbos

3.3.6. - Temple

Temple design

A temple is a place dedicated to the myth of the urban forest. The spatial structure is clearly telegraphed with an entrance, boundaries and spaces within the temple. Interaction with this space is done with a certain distance, the hierarchy for this space is nature first and human second. It is maybe even preferred if we the humans can't even enter the site at all.

Wallergarden Temple

Due to a dispute between the municipality, inhabitants and land owner the Wallergarden was left to develop into its wild natural state that it can be seen in today. The Wallergarden is to me at least a magical place that possesses a wild nature not seen anywhere else. This is why I think this place should be a temple for the urban forest myth.

The design for the Wallergarden is based around creating a clear perception of the forest and its importance for the myth, without actually disturbing the site itself. The boundaries of the site are made more clear and protective. Animals are still given the chance to go in and out of the garden but humans are kept at a distance. Windows and interesting walls will attract people to look at the garden and wonder. As described earlier by Kowarik & Körner (2005) wild nature is best understood if there is a clear frame for people to understand it.

An elevated platform halfway on the Vrijenbanse laan allows people to enter the temple from a safe distance without actually entering the garden. This platform is a way for people to interact and be right inside but in a respectful and non disturbing way.

The path along the Rijn-Schie canal is transformed into this elevated path with the grass given up to natural processes. By disconnecting the path from the grass this slowly will also become part of the Wallergarden.

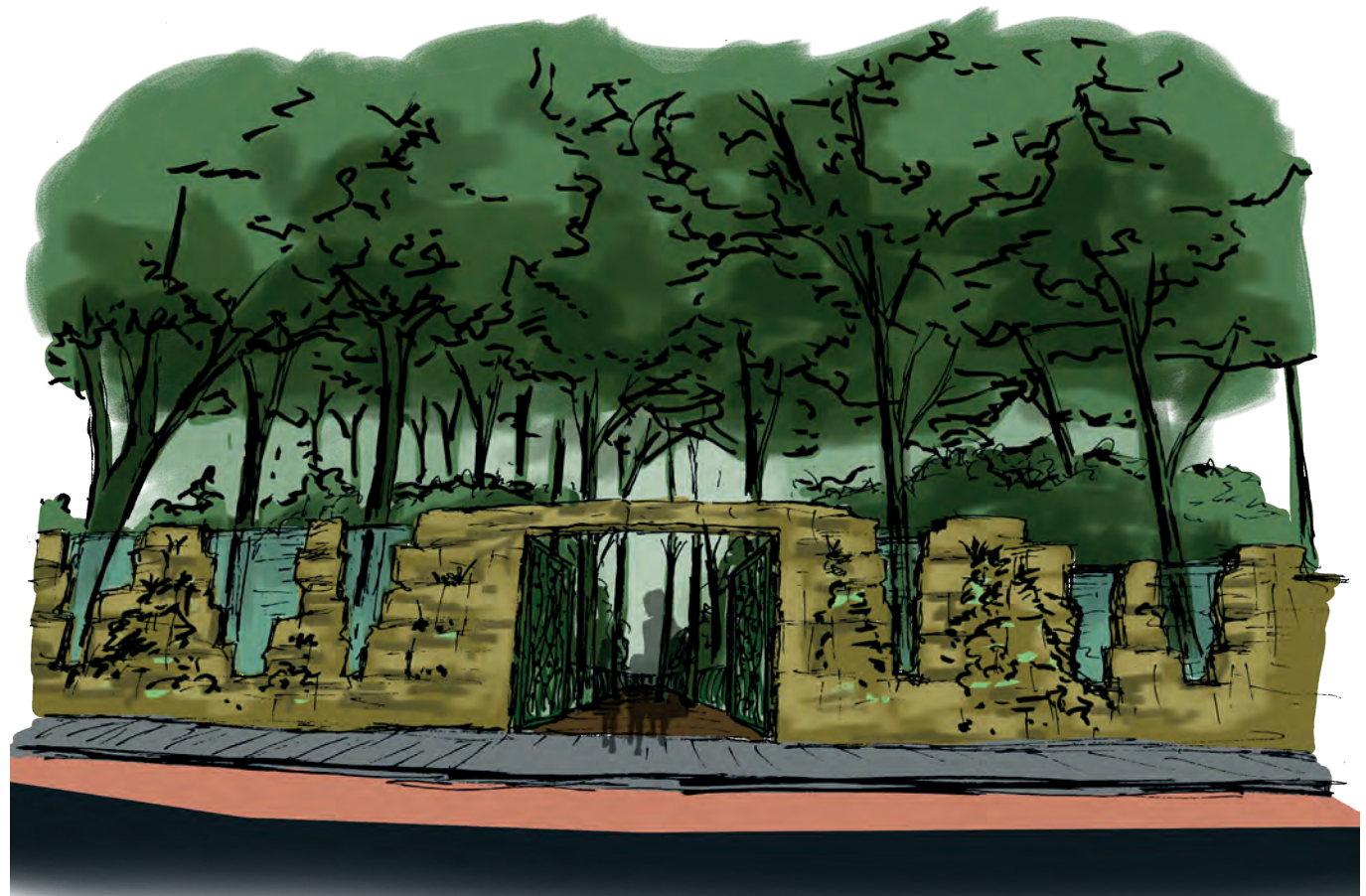


Figure. 3.36. - Impression of entrance to Wallergarden

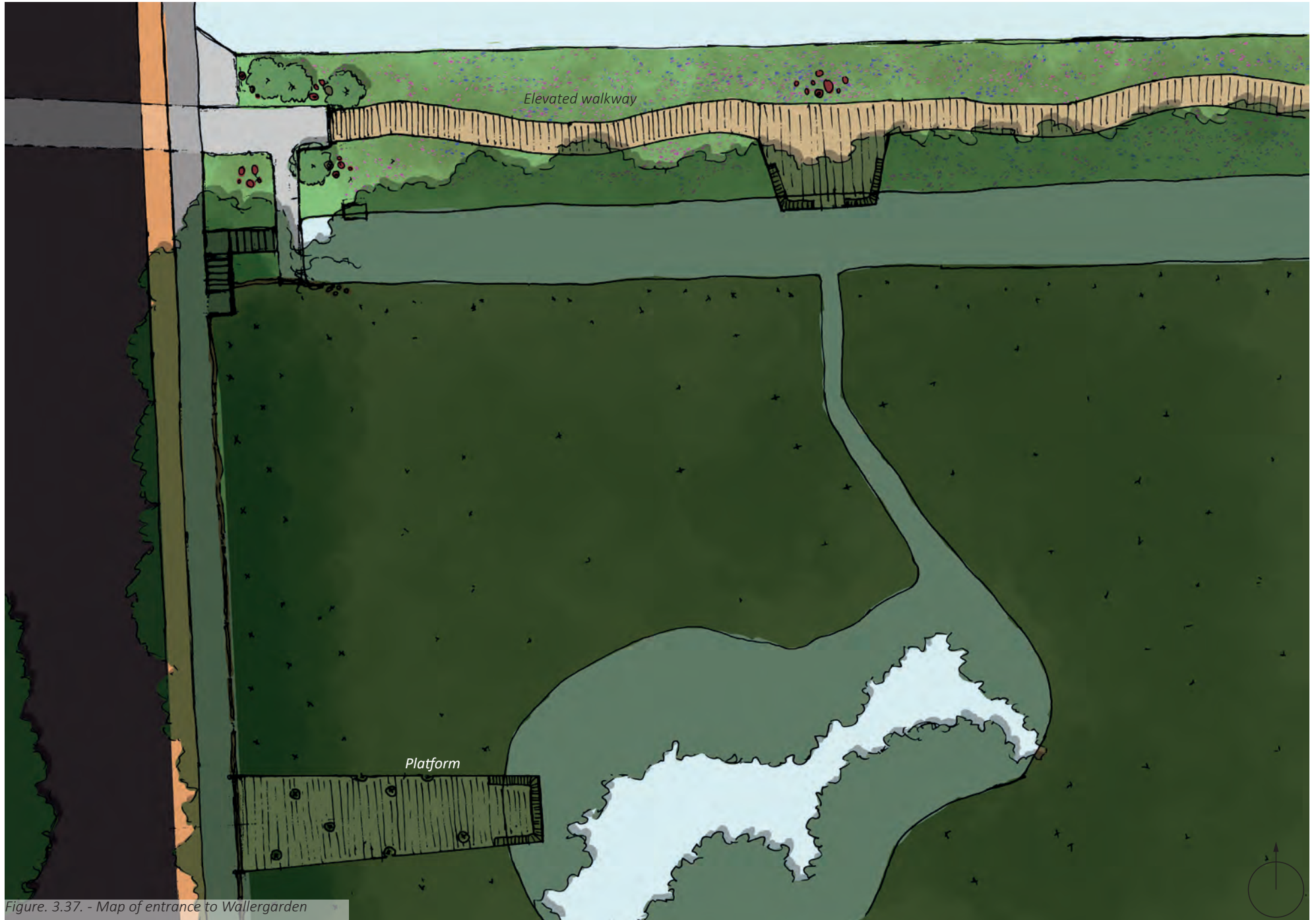


Figure. 3.37. - Map of entrance to Wallergarden



Figure. 3.38. - Section of entrance to Wallergarden

Calvé temple masterplan

The overgrown void of the former Calvé factories is the site for the new urban forest temple. This post industrial landscape if undisturbed would showcase many trajectories for ecological processes due to the different conditions present.



Figure. 3.39. - Map of Calvé temple

The temple design is part supernatural and part natural. The supernatural part consists of these room gardens on the former foundations which pronounce the ecological processes and the decay of the industrial elements. The unbuilt landscape provides conditions for a more spontaneous growth of forest and nature development. The contrast between these designed gardens and laissez faire post industrial void frames the changes in the possible ecological processes.

The site in this way almost resembles a traditional temple design with its surrounded open courtyard and chapel in the middle. The result after years of ecological growth would probably be an inverse of a built temple, with the garden rooms accessible to people and the courtyard transformed into a dense forest. Calvé temple



Figure. 3.40. - Structure of Calvé temple



Figure. 3.41. - Impression of Calvé temple

3.3.7. - Development of design

Implementation of the first design phase starts with the placement of artefacts and the contextual portrayal of the myth. The first artefacts could be placed without notice possibly giving them an extra mysterious appearance. The portrayal of the myth through different mediums like comics or interactive elements of the artefacts would give context to the story. Linking these artefacts and creating a route.

The second phase starts with the renovation of the trails and street furniture to fit within the story. The start on the first construction phases of the shrines and Calvé forest temple.

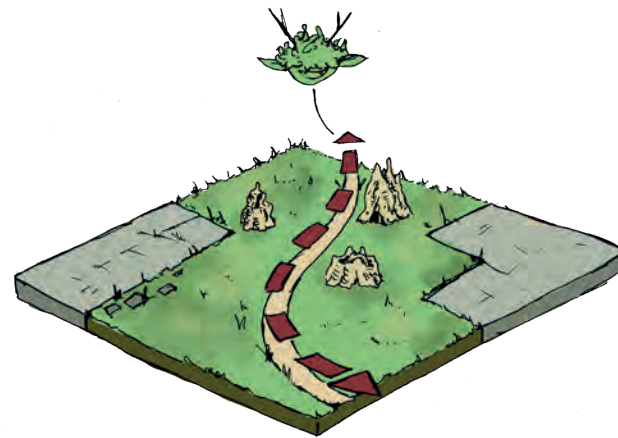
The third phase sees the first decline of some of the artefacts and their decay to natural state. New artefacts can appear and the young forests or other nature as a remnant for the site. The construction of the shrines and Calvé temple is completed.

The fourth phase sees the nature on and in the shrines and Calvé temple is rapidly developing.

In the fifth phase the forest within the Calvé temple is strong and healthy, marking the 'completion' of the temple.

Larger scale

These ecological processes focussed around the route and artefacts will also occur throughout the landscape of Delft. The artefacts in parks and gardens will slowly decay and become the seedling that creates wild vegetative elements within.



Phase 1



Phase 2



Phase 3



Phase 4

Figure. 3.42. - Development process

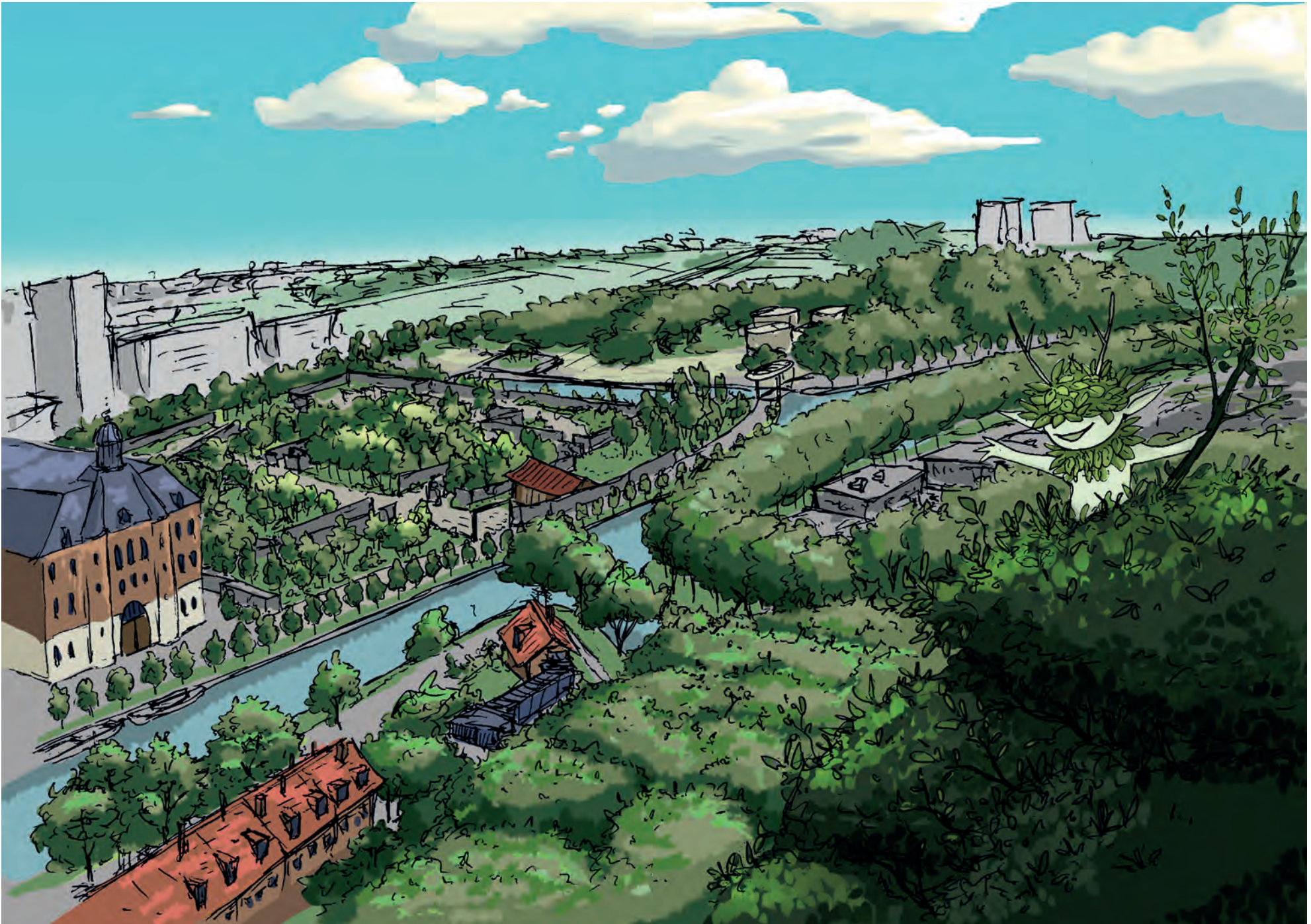


Figure. 3.43. - Myth of the urban forest

PART 4. CONCLUSIONS

- 4.1 Conclusion
- 4.2 Discussion
- 4.3 Reflection
- 4.4 References

“The large pool in the Wallergarden is one of the last remaining reminders of the actual garden that was once here. The water is completely obscured from outside, even inside of the garden the pool is somewhat hidden. The pool almost feels like this open room inside of the dense forest of the Wallergarden.”

4.1. - Conclusions

4.1.1. - Narrative realms as a way to read and write the landscape of Delft

Stories are intrinsically linked to analysis and design in the field of landscape architecture. Through narrative we create order in the spatial elements and events of a landscape and which allows us to give meaning to it. The theory of narrative landscapes by Potteiger and Purinton does allow for an approach to make the process of telling stories in landscape explicit through narrative realms.

Narrative realms as a theoretical tool

The narrative realms allow for a dissection of the landscape and its stories. Which physical elements and actors are relevant for the story is determined in the story realm. The contextual realm does help us to understand what context is needed to understand the references and elements in the story realm. The discourse realm consists of the meaning and interpretations of the complete story. Discourse is subject to cultural and social frameworks that influence the way we read these stories.

I found that the narrative realms were an useful tool to read the stories in the six reference projects. I was able to use this approach to dissect these projects into the story, context and discourse realm. This helped me understand how these stories were constructed in the landscape.

The most important aspect of narrative realms for landscape architecture is that this theory allows us to distinguish which characteristics of the narrative are spatial elements and which are contextual and discourse, or rather intangible. Distinguishing what a landscape designer can influence with a design for a physical space and which parts of the story are to be changed within other professions, is crucial. It helps us understand what

we can do as landscape designers to write a story in the landscape.

Narrative realms as a tool for the design assignment

The overall goal of this graduation project is in the first place a test of the theory of narrative realms and create a methodology to use these for landscape design. I decided to test these for a design assignment for Delft. The basis of which is the envisioned improvements to the green structure of Delft and the proposed planting of 19.000 new hectares of forest in the urban environments of the Netherlands by the government.

The narrative realms helped me read the stories in the city of Delft that I think were relevant to the design assignment and the overall urban landscape of Delft. I ended up selecting three stories; Delft & the water, Delft & the Gist and Delft & the urban forest. I analysed these stories and dissected their narrative elements into the appropriate realms. This gave me a great insight into the hierarchy and arrangement of the spatial elements that create each story. With this I could draw conclusions on the presence of the stories in the landscape and potential to expand upon these stories as spatial elements in a design.

4.1.2. - The imaginary narrative of myth

Myths as a narrative for landscapes

The different narratives which can be used to tell these stories influence much of how people read and write them. The most commonly used narratives within the professional theoretical fields are predominantly scientific and technical in nature. Landscape biographies are in the field of landscape architecture the most used kind of scientific narrative to tell the story of a landscape. Basing the justifications for the design on technical data and interpretations of the story. Even

though these narratives are factual and very in-depth in their reasoning they often fail to connect with the layman, as described earlier by Van Den Born (2018) and Kagan (2019).

Kagan argues that narratives based on the imaginary better connect to the personal emotions of people and form more meaningful bonds with the landscape. I wanted to test this hypothesis in my thesis and I sought to present the three stories in Delft thus as imaginary narratives. I settled on the imaginary narrative of myths.

The fictional narrative of myths portrays the history, events, characters and processes of the landscape through supernatural means. Myths heavily employ anthropomorphism to attribute human characteristics to these complex entities in their stories. Transforming the natural forces in the landscape into supernatural deities, gods or creatures, like Thor representing the thunderstorms.

Myths as a way to read Delft

With myths as my imaginary narrative to retell these stories, I looked at how to use these for the three stories in Delft; Which are Delft & the water, Delft & the Gist, and Delft & the urban forest. I started from a general non-fictional narrative of these stories and transformed them to myths. This was done by creating and/or finding clear symbols that represent these stories in the landscape. Abstracting the narrative elements and events to their essential form. And lastly using anthropomorphism to give a face to the abstract concepts in the landscape.

The first myth, Delft & the water, became this story about an anthropomorphized form of water and the human development in the landscape to protect themselves from her. This is a simplified story of the relationship between the urban development of the cultural landscape and the water in Delft.



The second myth, Delft & the Gist, tells the industrial and social history of the yeast and oil factories in the Northern part of Delft. This story is focussed on the industrialist Jacques van Marken whom I try to depict in the myth as a larger than life person who left a lasting mark on the landscape of Delft.



The last myth, Delft & the Urban forest, is about the ecological processes in the urban landscape of Delft. I made this ecological story a myth by representing all the natural processes in the landscape in this forest spirit.

Presenting these three stories as myths made them easy to recognize and read in the landscape. I used these myths and their symbols to create sequences (see fig. 4.1.) and maps which showed me where these myths were present in the landscape, in what form and where there was still potential to be explored for these stories. Especially these sequence drawings helped me understand the landscape in regards to these myths very well. They also showed me the spatial relation amongst the myths.

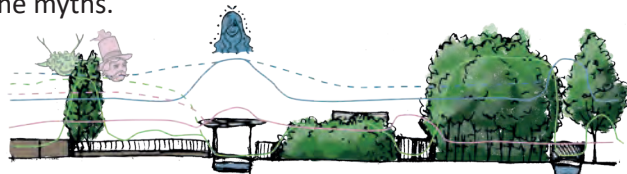


Figure. 4.1. - Narrative sequence as a way to read the landscape

The narrative of myths simplifies and abstracts the elements in the story realm to their most essential form while still respecting the technical depth behind these stories. By portraying these stories as myths with supernatural events and beings they also become more imaginary and engaging than non-fictional retelling, at least in my own opinion. I think that this narrative approach makes for a comprehensive and fun way of reading the story of a landscape which is accessible to all people to connect with.

Myths as a way to write for Delft

In the design part of this thesis I used the analysis based upon the narrative realms and mythical approach to narrative as the basis for my concepts. The design assignment for these conceptual designs was in the first place to make the three myths more readable and secondly improve upon the spatial challenges illustrated in the problem field, like increasing the space for forests, improving upon cultural heritage or recreation.

This resulted in three conceptual masterplans for each of the three myths. In making these masterplans I found different design principles to make these myths more readable. These design principles show ways in which I could influence the story realm of the site to better tell these stories.

I decided to further elaborate on the conceptual design for the myth of the urban forest. The urban forest myth draws inspiration from nature religions as I give the forest spirit a similar role as certain deities. The design is based around creating a spatial structure with routes, artefacts, shrines and temples for the forest spirit and people to interact with the myth. The myth becomes a context for the whole natural landscape in Delft. The forest spirit inhabits all the natural sites and we as humans can see its traces in the routes and artefacts or we can interact with it in shrines and temples in the landscape.

Using this myth in a detailed way for design allowed me to create a thematic design philosophy which was designing for interaction with this mythical being. The design for this myth also works as a design for the non-fictional narrative of the landscape as the forest spirit in essence still represents the factual story realm of the site, the ecological processes of the urban forest.



Figure. 4.2., 3. & 4. Conceptual masterplans

4.2. - Discussion

4.2.1. Discussion on theoretical framework

Narrative realms as a tool in landscape architecture

In this thesis the theory of stories and narratives are the main focus. There are many different branches of narrative theory, like landscape narratives, and different discourses on how to read and write these narratives. Stories and their narratives are in some form a collection of the cultural and social systems that created them. These stories almost always do require a multidisciplinary approach as the different elements and contexts in the story find their origin from all over. Narrative is also very personal, every person has a slightly different way of reading and writing narrative due to their background.

Landscape narratives as a branch of the overarching theory of narratives limit themselves to the spatial landscape as a medium of storytelling. Landscape narratives are bound to the same challenges 'normal' narrative faces, which are multidisciplinary layers of theory to understand the origin of the stories and the different interpretations of the narratives.

For the sake of brevity and practical consideration I tried to approach the theory of narratives in landscapes as simple as possible. I found the approach of 'narrative realms' by Potteiger and Purinton to be perfect for this project. This approach to reading and writing stories allowed me to understand the different narrative elements in relatively simple terms. Using narrative realms does help create a very broad framework to start reading the landscape as a story. It has to be noted however that this method is rather general and allows for many different interpretations within the realms.

The contextual realm for example consists of all the context and textual knowledge required to read the

landscape and story in a certain way. A vastly different context would result in a different reading, but everyone has a somewhat different context. What are the boundaries to certain readings? What parts of the context are quintessential to the understanding of the story? The specific components of the three realms could be elaborated upon in much more depth, which would give more control over the reading and writing of these narratives.

Relation to urban forestry

Urban forestry is the other branch of the theoretical framework of this thesis. I focussed mostly on the implementation of wild urban woodlands based on the theory by Kowarik, Körner (2005) and Konijnendijk (2005). These wild urban woodlands interested me because their aesthetic is closely associated with stories and perceptions of nature in our cities. The theory and design was in the first place used to test the methodology of narrative realms and myths in Delft. The results of the thesis don't show how to improve wild urban woodlands in Delft but show how to approach wild urban woodlands through the use of the narrative realms and myths. I do think that the narrative approach can help create a design for urban forestry and a more in depth design, this is something further studies could elaborate upon.

Further exploration of theory

Reflecting back on this subject and the theory behind it, I can't help to feel that I have just scratched the surface. There is so much more that could have been included or discussed in greater depth. But had to be omitted due to time and difficulty integrating it in my project. I say difficulty because the theory used in this thesis can be very abstract in dealing with human perception of nature, culture and the stories thereof. Our culture is inherently a difficult subject as it is subject of so much change and particularity, that delving too deep would no longer be in my field as landscape architecture student.

For me as a student of landscape architecture my role was to implement and test these theories in a spatial sense. Seeing as how much there is yet to understand of this subject I can't help to feel that my design is just a first step.

A subject that was part of my initial project scope but later was partially removed was the inclusion of hybrid nature. The symbioses between where natural and urban landscapes touch is of great interest of this project so approaching the natural urban landscape as this hybrid was a fitting inclusion. This theory provided to be very abstract and couldn't really land well before the end of the project. If this project would to continue this theory would be the most logical first step to explore.

The approach of exploring landscapes through folklore and other fictional media is part of humanity since probably the earliest communities. This theory is heavily researched in cultural and historical anthropological studies but sees very little cross overs to the realm of landscape architecture and other design studies for that matter. This was also a big motivation for me to explore this a little bit. I believe that there is much potential in furthering this cross over between design and folklore. I think by approaching the landscape design through a lens of imagination and wonderment presents ways to connect that a more technical approach would not achieve on its own.

4.2.2. Discussion on Myths as a landscape narrative

Use of mythical narrative and design in this thesis

Myths in this thesis

Myths are, as described earlier, a fitting imaginary narrative to read and write for the landscape of Delft. This approach was not without its faults.

My main concern for using myths in design was that it would result in a 'disneyfied' design. A design that is so heavily designed with a specific theme that it becomes somewhat cliché. Delft is an urban environment where people live and nature takes place, presenting this as some over the top fairytale world would be a failed design in my opinion.

The use of myths in design is limited to a specific story and this will unfortunately always exclude certain elements from the landscape. Only using myths as basis for design would result in a design that lacks certain features and solutions for the overall landscape. I think that myths are one of the many lenses we as landscape designers need to use and never the only one.

In the creation of the three myths I also encountered some challenges. I derived the myths from simple landscape biographies of these three stories in Delft. I think that my three landscape biographies and myths are rather simple and could be much more in depth. Researching the elements of the narrative realms more in depth would allow me to create more detailed stories. The myths would become more place specific.

I also think that there are improvements to be made to style of the myths. I'm by no means an experienced writer of stories like myths. Creating higher quality narrations of these myths would cement them more firmly in peoples imagination and would make them stronger elements of the contextual realm of Delft.

Looking back at the three myths I found that the myth of 'Delft & the Gist' might not really be a myth after all. I tried to use the same approach as for the other two stories but found it way more difficult to abstract this story to something that resembles a myth. This might be due to the difficulty of abstracting or anthropomorphizing a recent human history. It even felt slightly uncomfortable trying to derive this story about real people into an imaginary myth.

Perhaps this story focusses too much on the humans and is therefore more difficult to make as something supernatural. I still think the result works as an abstraction and simplification of the story but not really as a myth. In contrast the other two stories became myths almost intuitively. I think this is because these two stories focus on complex non-human elements. There is more understanding to be gained while the story of the Gist is already much more understandable for most people.

Potential continuation

If I were to continue with this project as if it would actually be completed in the landscape of Delft. I would focus on making the three stories more detailed in their landscape biographies and the derived myths. The designs based on these three myths would be used as explorations of these themes and a more conventional design approach would still be required.

Replication of approach

If I had to give this project and its theory to another designer to continue on. I would advice them to start by using the narrative realms as a way to read the landscape and important stories. They might choose to tell other stories in the landscape of Delft. The creation of myths from landscape biographies could still be done in a similar manner but also would still create slightly different results due to personal interpretations of the elements in the story realms. Once again I would remind

them to use the myths as a tool and not as a result for the design.

Further potential of myths for landscape architecture

In this thesis I used the imaginary narrative of myths mainly with the intent to create a design. While I think myths have their uses for the design process there are still a lot of alternative ways I could have explored myths as a tool for landscape architecture.

Myths allowed me to summarize complex spatial stories in easy to understand and connect to themes and characters. While this has its use in design I think the most important use is in making these complex concepts readable to a wider audience. Myths are essentially an analysis and communication tool.

Representing stakeholders.

There are many stakeholders in almost any project but the non-human ones are almost always severely under represented. It is simply somewhat difficult to have a tree discuss with project developers and inhabitants why it should not be cut down. But myths could give these stakeholders a face that would allow them to be taken into account.

This could tie in with the 'parliament of things' a term coined by Bruno Latour (1993) in 'We have never been modern'.⁴⁵ The parliament of things proposes to give rights to the non-human cohabitants of our planet. The forest spirit in this thesis for example represents the wild urban woodlands in Delft and is a much more concrete stakeholder than the complex ecological processes it represents. The myths and its characters become as if it were delegates to represent the rights of the under represented non-humans.

Myths in design policy forming

I think that there are many uses to using myths to represent the more complex stakeholders and stories in

the landscape for design policy forming. A new trend in landscape architecture and urbanism is using games to test ideas with designers, policy makers and inhabitants. The myths would be a perfect fit for such games. An example of such a game could look something like this:

A group of inhabitants, project developers and representatives from the municipality, all are assigned the role of different stakeholders in the landscape. These stakeholders now also include several characters based on the myths in the landscape like the forest spirit or water spirit. Playing as these characters would give them insights in the technical wants and needs for the landscape while still being relatable to any person playing them.

The myths can enable people and non-human beings to participate in the design discussion where the once couldn't. These are voices that were once having difficulty expressing themselves or are only visible to the people that have an scientific background.

Myths for placemaking

Myths are in some places already an established part of a landscape, like the Loch Ness monster at the Loch Ness lake in Scotland. This local myth contributes to the placemaking of this site. I think that by inventing myths to represent the qualities of the landscape a similar result can be achieved. Myths can give qualities to a landscape that is maybe to most people rather ordinary. The myths expand upon the contextual realm for the landscape.

In October I visited the 'Grote Schijn' a lightshow in the Kralingsebos in Rotterdam (see fig. 4.5). The lightshow consisted of this route with many different lights, lasers, smoke machines, art objects and music, all to present this park in a new light. Experiencing the park in this way really made this forested park feel like a supernatural world. The 'Grote Schijn' re contextualized the place into something else. A similar event could be used to tell

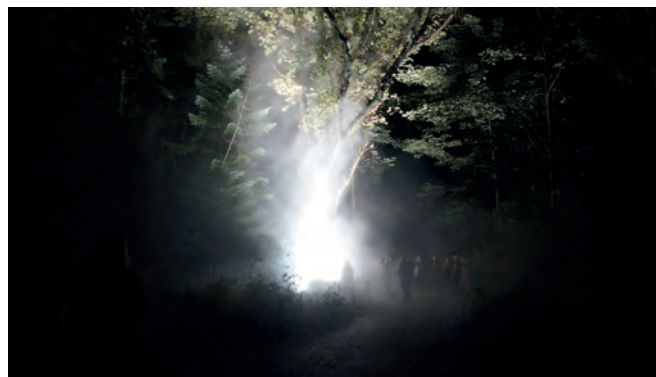


Figure. 4.5. - Grote Schijn

such a myth in the landscape to also give new context to the landscape.

4.2.3. Place of thesis within landscape architecture

The approach of exploring imaginary narratives to design for the urban landscape of Delft was something I initially wanted to do due to personal fascination for stories. I truly do believe it has a place within the theoretical scope of landscape architecture. Within the Landscape Architecture faculty of TU Delft we focus a lot on Process, Palimpsest, Scale-continuum and Perception and I believe that this theoretical framework fits well within those categories.

Process in landscape architecture addresses the constant changes in the design and overall landscape, brought about by time and the actors within the landscape. The theory of landscape narratives and myths fits well with the concept of process. A story is never just one moment with one actor, there has to be a change, a process of events. The myths allow for a better understanding of the more complex processes in the landscape like the ecological processes.

Palimpsest finds its origin from old reused parchments faintly showing the old written texts still. In landscape Palimpsest is used to describe the historical and cultural layers in the landscape, often more obscured by the newer additions. The theoretical framework of this thesis ties in to palimpsest as landscape concept through its design principles. The design and landscape narratives are to use the underlying historical layers as a basis for the design. Furthermore the palimpsest also indicates what is of cultural, historical or ecological value for the story.

The **scale-continuum** addresses the place and interactions of the design within the context of a landscape. To understand the narrative in the landscape the story, context and discourse realm need to be understood. These realms formulate the physical and cultural boundaries and connections this narrative landscape has. I think that by dissecting stories in depth the scale-continuum is always an important aspect.

Lastly **perception** as a concept of landscape architecture lies at the basis of my research question “how do people read and write a landscape?”. Perception deals with how we perceive, understand and read our environment, the spatial forms, its values and actors. Narrative in essence is a display of certain specific elements that influences peoples perception to tell a certain story. Not just based on the sensory perception but also the cultural and technical context of the perceiver which gives values and meaning to what is perceived. Narrative is thus inherently focussed on people’s perception of the landscape.

4.3. - Reflections

4.3.1. - Reflection on thesis process

As I reflect back on the process of making this thesis I think there is definitely a lot to be said and things I have learned. I think that I wasn't quite sure of what the goal of this project was for the longest time. This is mostly due to the abstract nature of the studied subject, stories.

Stories as the central theme for this thesis allowed for so many different interpretations and ways of approaching the theory and design. Meanwhile I didn't have a clear design assignment to focus on. This resulted in me searching for months to find a way to apply stories as a design tool; as I was looking for a concrete design assignment at the same time.

Eventually I found stability in the theory of Landscape narratives with the narrative realms as my main framework for approaching the landscape. I also started to embrace the fact that my thesis wasn't in the first place focussed on making a design but instead was an exploration of this theory.

For some time I also struggled with the kind of narrative I wanted to use in my thesis. I settled on fairy tales for a long time which just didn't work. Fairy tales are not place specific and most people already have a lot of perceptions on what a fairy tale should be.

I took a step back and realized that the imaginary narrative of Myths would be a much better fit. When I switched over to using myths it felt like everything suddenly clicked. Not only are myths a more fitting narrative due to their history with landscape narratives and place specificity. Myths also gave a more serious tone to my thesis, while fairy tales felt somewhat childish.

The myths as an approach to design allowed me to design with a very clear theme. All my design decisions felt like they contributed to a coherent goal, making a

specific myth more readable. For all three myths I made a conceptual masterplan and design principles. I think that if I were to do these again I would do more but smaller in scale design exercises. This was something I did do for the urban forest myth. As a result I think the urban forest myth learned me more about the site and how to implement this myth.

4.3.2. - Reflection on personal process

Working on this graduation project was, to put it lightly, not an easy feat for me. This project and the circumstances surrounding it put me under a lot of stress and it took longer to complete because of this. Nevertheless I did my best to push forward and had to learn so much in the process.

I'm a very chaotic person and I found that having to rely on my own structure was something that made this progress super challenging. The thesis felt like this large witches cauldron with all these interesting ingredients floating around but no real idea which dish to make. It took me so long to find coherence and continue on. A lot of times I thought I found a structure for my thesis to have it collapse beneath me and find myself paralyzed, unable to continue on for a bit.

I'm so happy that I didn't give up and continued on trying to find a structure for my thesis. I don't think I was able to do that without the help of all the people around me. They were the ones that could give perspective to my project and allowed me to slowly but steadily find structure within chaos. There have been so many times where people have helped me by just suggesting a small hint or idea for structure. It took a different perspective to see the structure or form of what I was working on. Something I struggled with on my own.

This thesis showed me what kind of designer and researcher I am. I now know for sure that I need others

to help guide my process or I would find myself stuck in a tunnel trying to brute force myself through a wall. I need a lifeline to guide me back from chaos, a yin to my yang. I think my strength lies in that creative chaos but without a clear structure or framework this is just a shapeless mass for other people. It is when I am helped with structure that these creative ideas are given form.

In the end I'm just really proud and happy that I managed to push onwards and finish this thesis. I was allowed to research a subject that is personally very dear to me and something which I would like to pursue in the rest of my career. Maybe this is also why it made the personal process such a difficult one, making it all the more gratifying that I completed it.

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PART 5. APPENDIX

A
B
C

Glossary

Illustration book

First masterplan and detailed design

“This rusty old harbour of the Royal yeast factory always was super intriguing to me. I imagine the water tower in the Kalverbos as this highest tower of a magical castle. I wonder what this harbour looked like when it was in use and people would work here everyday.”

A. - Glossary

Anthropology

Is the scientific study of human behaviour. Sub studies like cultural and social anthropology study cultural meaning, social behaviour and norms and values.

Animism/nature religions

Animism and nature religions are a belief that objects, places, plants and creatures all possess a spirit. The human world and the spiritual world are seen as one we inhabit together. Animism is in the first place a cultural phenomenon but it is also represented in certain religions like Shintoism.

Biotope

A biotope is an environment with specific ecological conditions and qualities where flora and fauna can thrive.

Brownfield parks

Brownfield parks are the name of parks that are constructed on previously industrial sites. Brownfield sites are often characterised by their industrial history. There is often some degree of contamination and/or industrial relics that are left behind.

Brownfield parks are often utilized to give new meaning to the site and cleanse it.

Climate adaptation

Climate adaptation is the process of changing the environment to prepare for current or predicted effects of climate change.

Culture

Culture is the term used for all societal norms, practices and beliefs groups have. Culture differs globally and influence each other.

DSM

Royal DSM is a Dutch corporation specialized in chemical industry.

Ecological processes

Ecological processes encompass all natural processes. These are for example the sprouting of seeds into saplings. Seeds being dispersed by animal life. A death animal being decomposed by other organisms.

Environmental psychology

Environmental psychology is a branch of psychology that focusses on the connection between the individuals and their surroundings. It looks at how our environment shapes our thoughts and behaviour and vice versa.

Fantasy

Fantasy is a genre of fiction which is more than often inspired by religion, folklore and mythology. The portrayed events and worlds often are inspired by ours but are supernatural in nature.

In-/ Tangible landscapes

Intangible landscapes are landscapes that can't be touched or felt in our real world. Tangible landscapes are the opposite they are the landscapes that we are able to touch and feel with our senses.

Rijn-Schie Canal

Rijn-Schie canal is the canal connecting the Hague with Delft.

Sense of place

Sense of place describes the connection and understanding people have of their environments, the places around them.

Shintoism

See 'Animism'.

Supernatural

Supernatural describes events, entities or places that can't really exist. These are invented by humans but portrayed as something natural. Something in between.

Waller garden

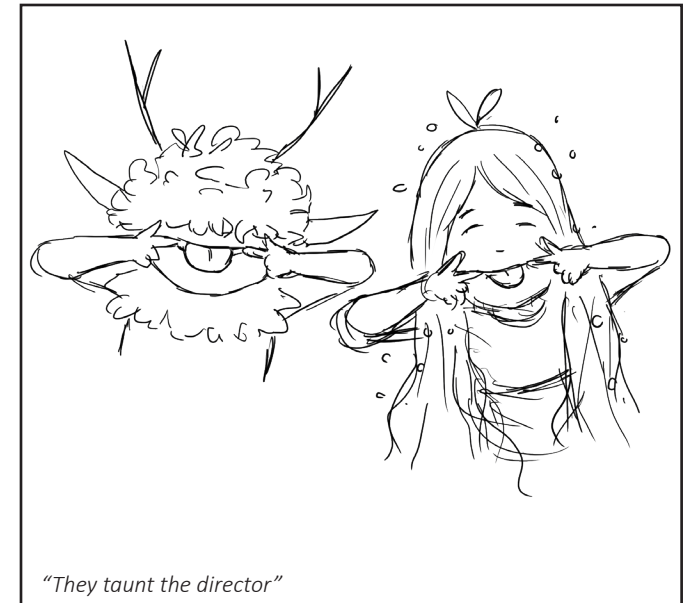
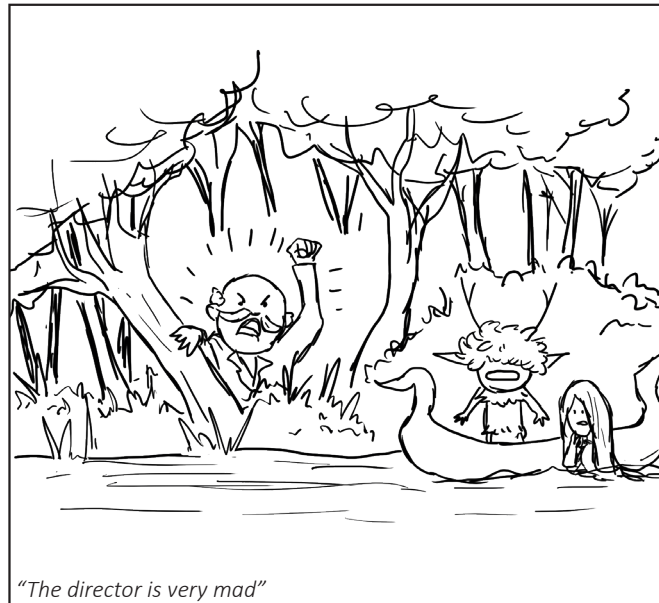
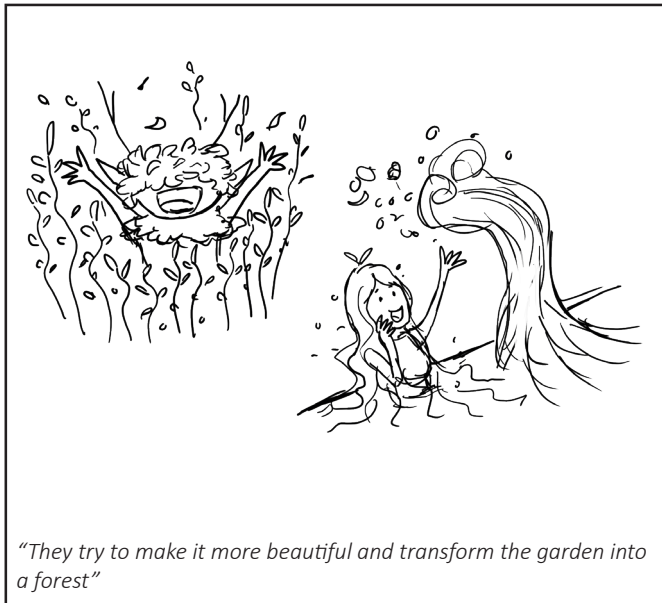
The Waller garden used to be the garden of one of the DSM factory directors which fell in disuse. Through the years nature was allowed to become wild again developing great ecological importance.

Wilderness

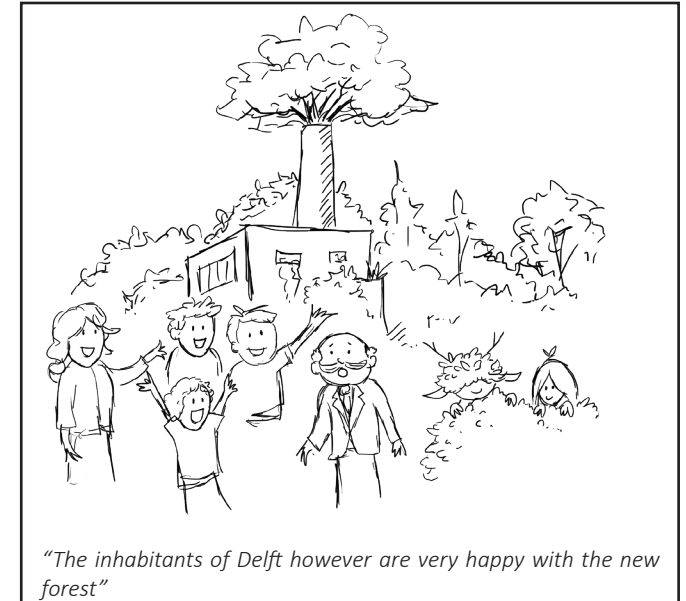
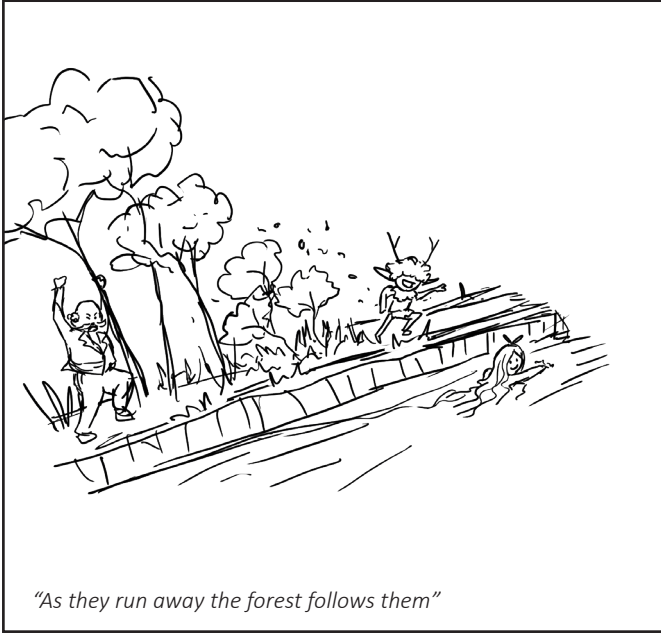
Wilderness is a natural environment that is completely devoid of human interference. Natural processes are left completely unchecked.

B. - Illustration book sketches

An early idea for this thesis was to make an illustration book to portray the myths. This unfortunately proved to be too ambitious but I still made these storyboard sketches for the illustration book and wanted to include them.

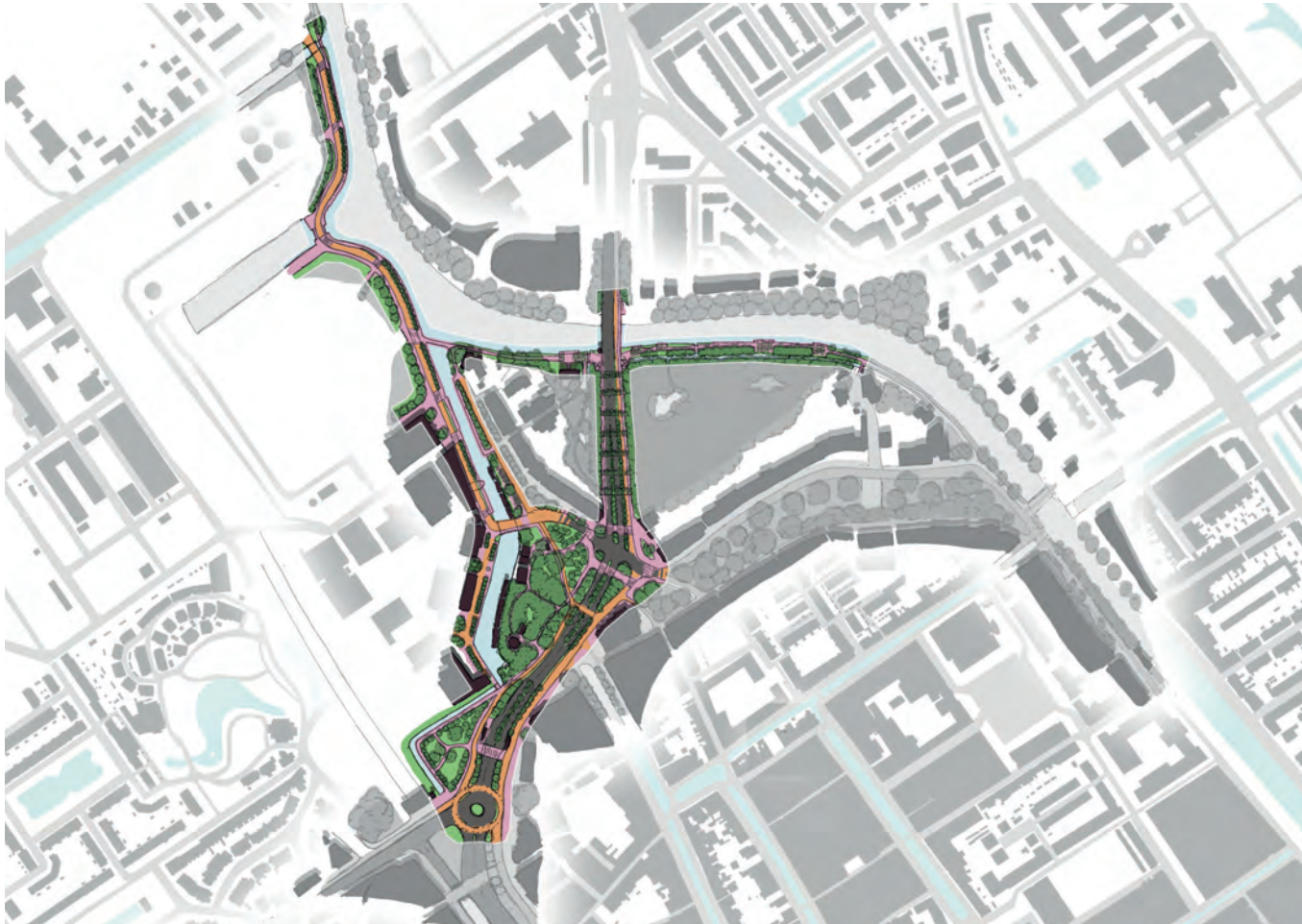


Reading and writing Urban Myths



C. - Old masterplan and detailed design

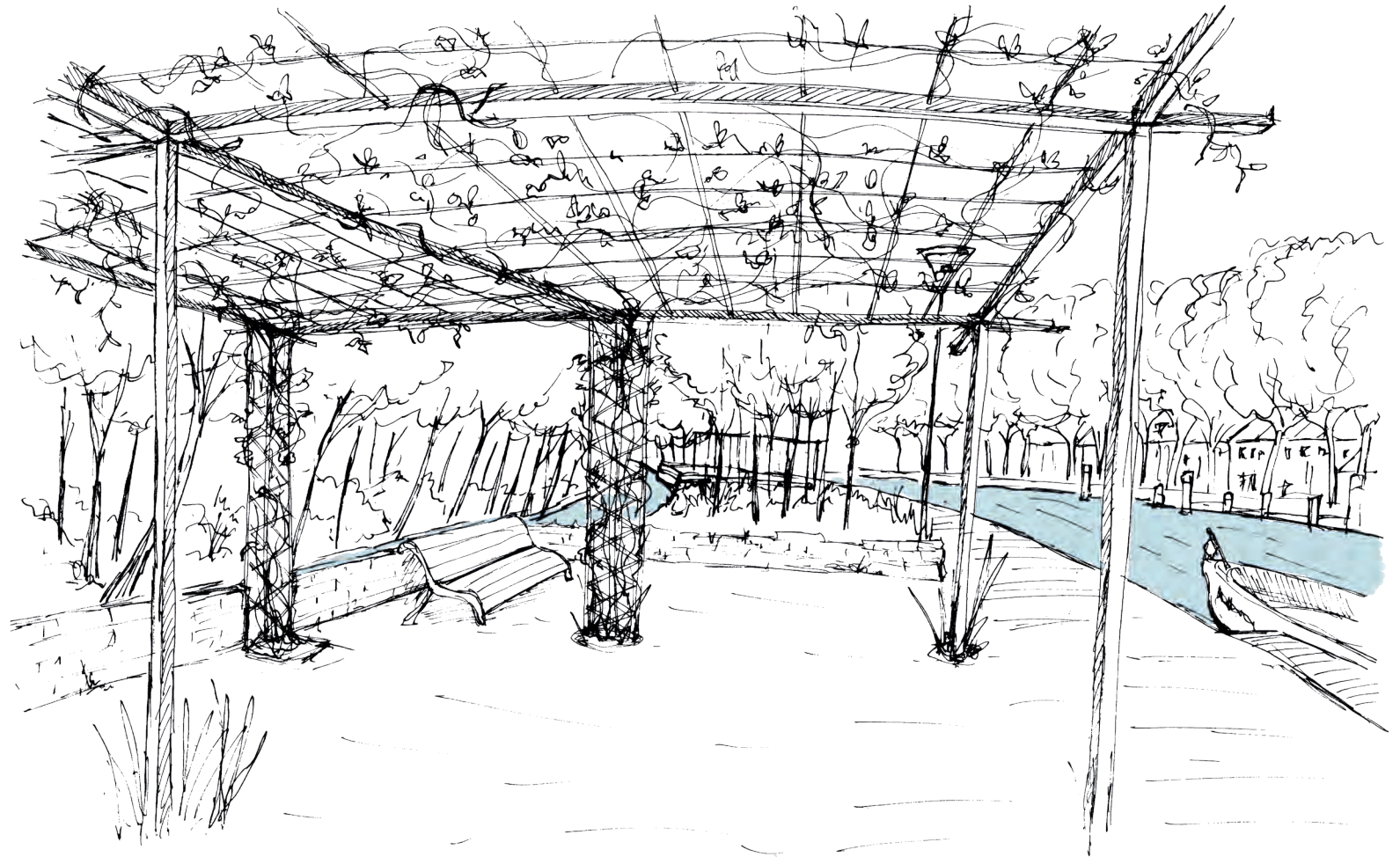
I wanted to include my old ideas for the design which was more focused on presenting the landscape through this narrative route. This design lacked a connection with the theoretical basis. The interventions I came up with still were an inspiration for the later designs.



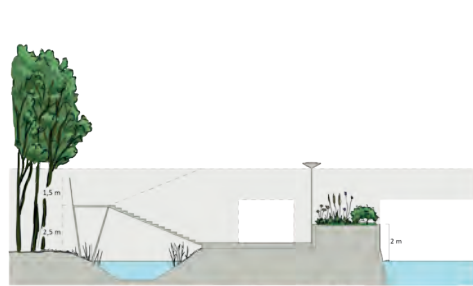
Waller garden

The route along the Waller garden is changed by bringing the footpath closer to the water edge, introducing new vegetation and trees to connect the path with the Waller garden. At several points along the route the old garden design is imitated and provides people with a way to interact with the water.

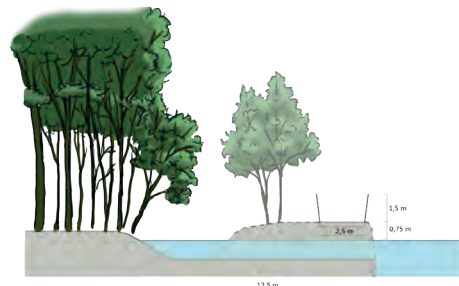
At one segment of the route the dike is opened up through a small dam that allows a flow of water to come in from the Rijn-Schie canal, which is crucial for ecology.



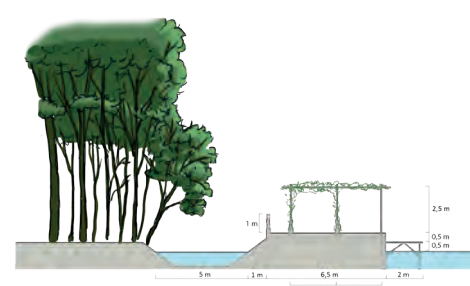
Reading and writing Urban Myths



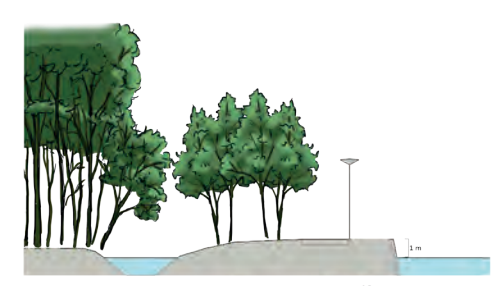
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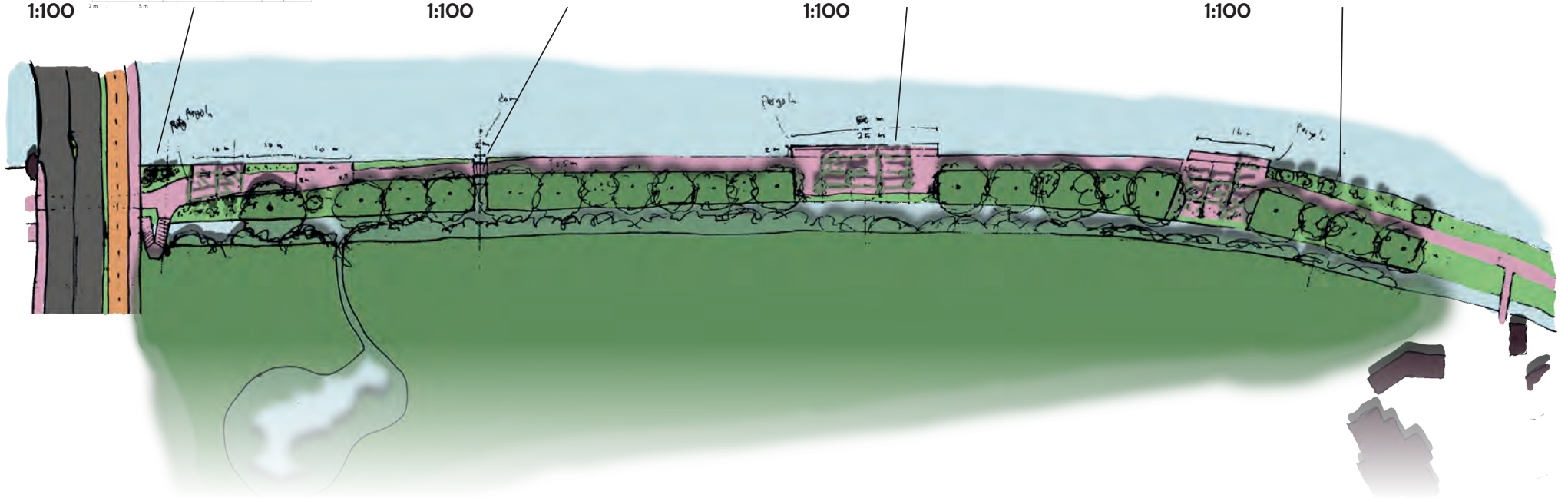
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Bridge tower court and Vrijenbanse laan

The space in front of the Reineveld bridge tower and old water pump station is turned into this court with seating and vegetation to create this new meeting place along the route.

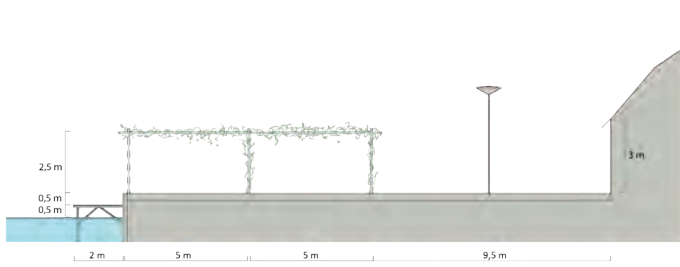
The stairs of the Reineveld are remodeled to be more accommodating to people who can't climb stairs as easily or need to bring their bike up or down the stairs.

The Vrijenbanselaan has more space for pedestrians, cyclists and new vegetation due to the removal of the tram tracks. Walls with vegetation and windows are placed along the sides to shelter the inhabitants from

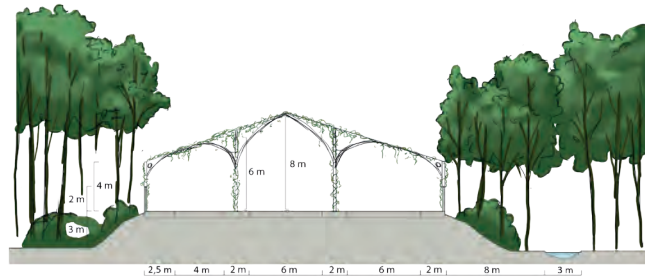
noise and create a more engaging and mysterious enclosure of the Wallergarden and Tutein Nolthenius park.



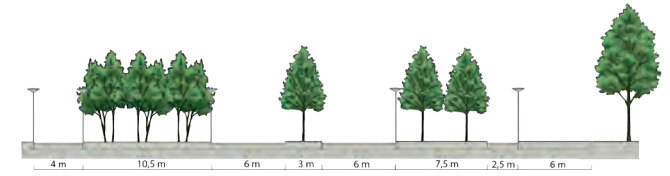
Reading and writing Urban Myths



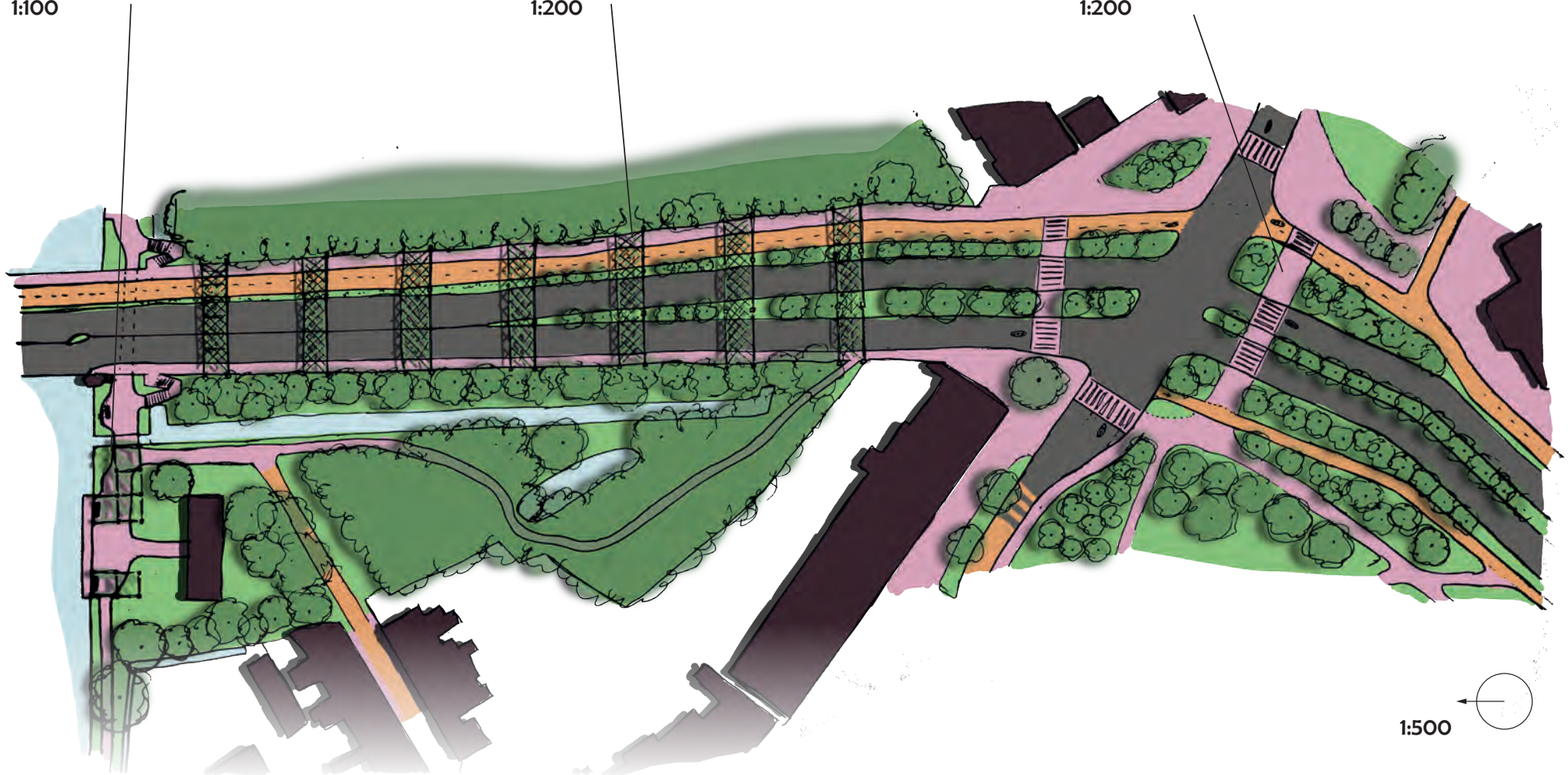
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Calvé bridge & Wateringseweg

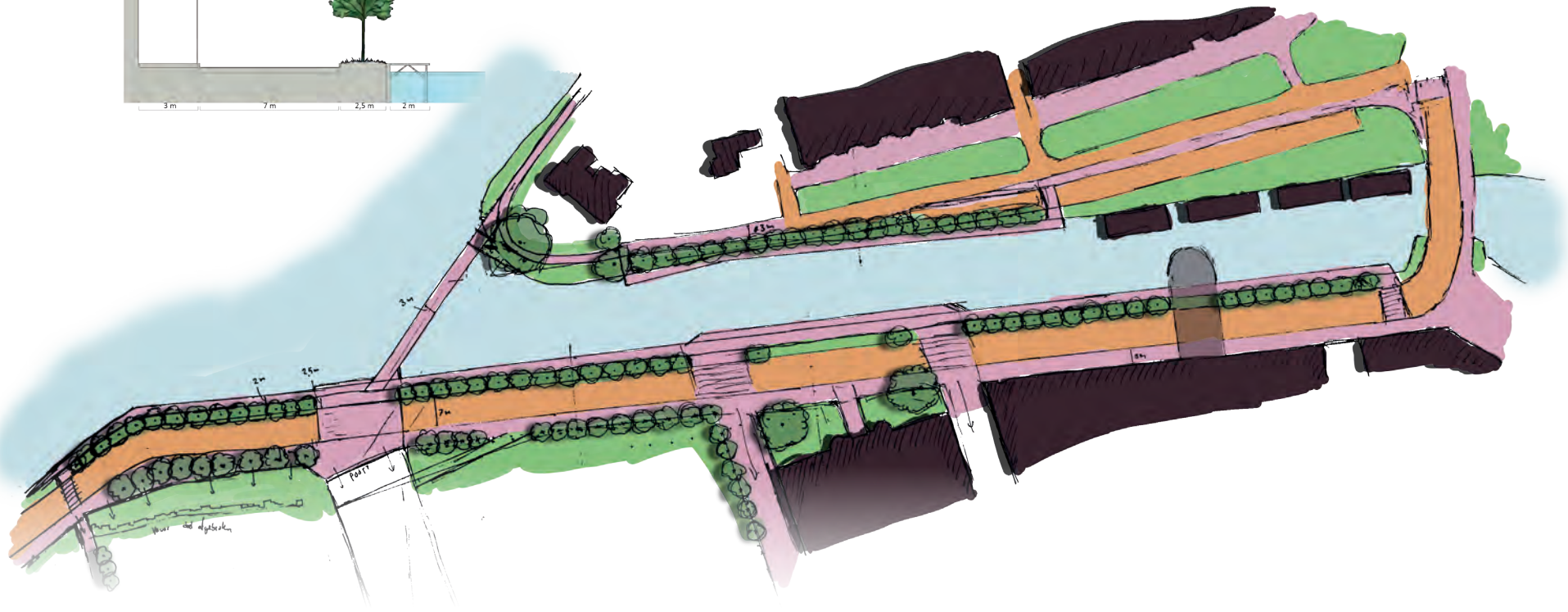
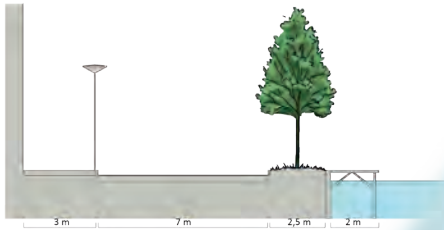
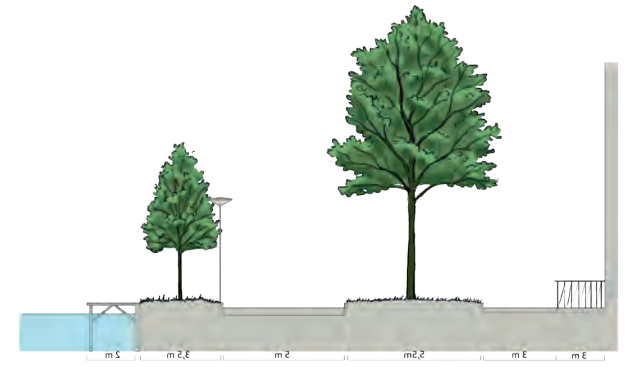
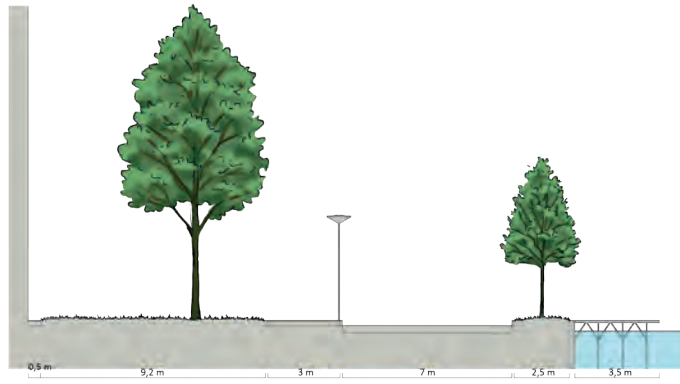
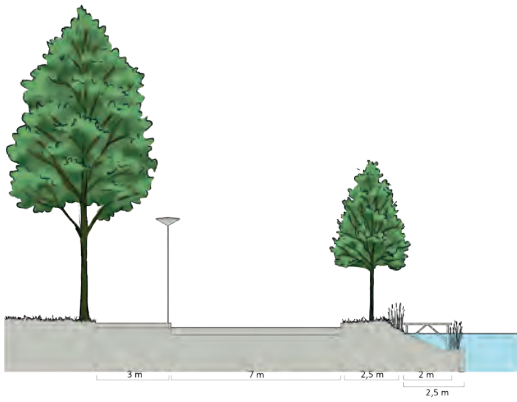
This segment of the route is characterized by the new pedestrian bridge that continues the organic flow of the Rijn-Schie canal.

The Wateringseweg is changed into a cyclist centric road which they share with cars who have to abide to a lower speed and give way to the cyclists.

The fences along the Calvé terrain are removed, making the natural landscape of the former Calvé terrain and Wateringseweg connected. This allows for flora and fauna to move on and off the water more easily. Also due to the inclusion of animal ditches that run inbetween the road to create a safe passage for small animals.



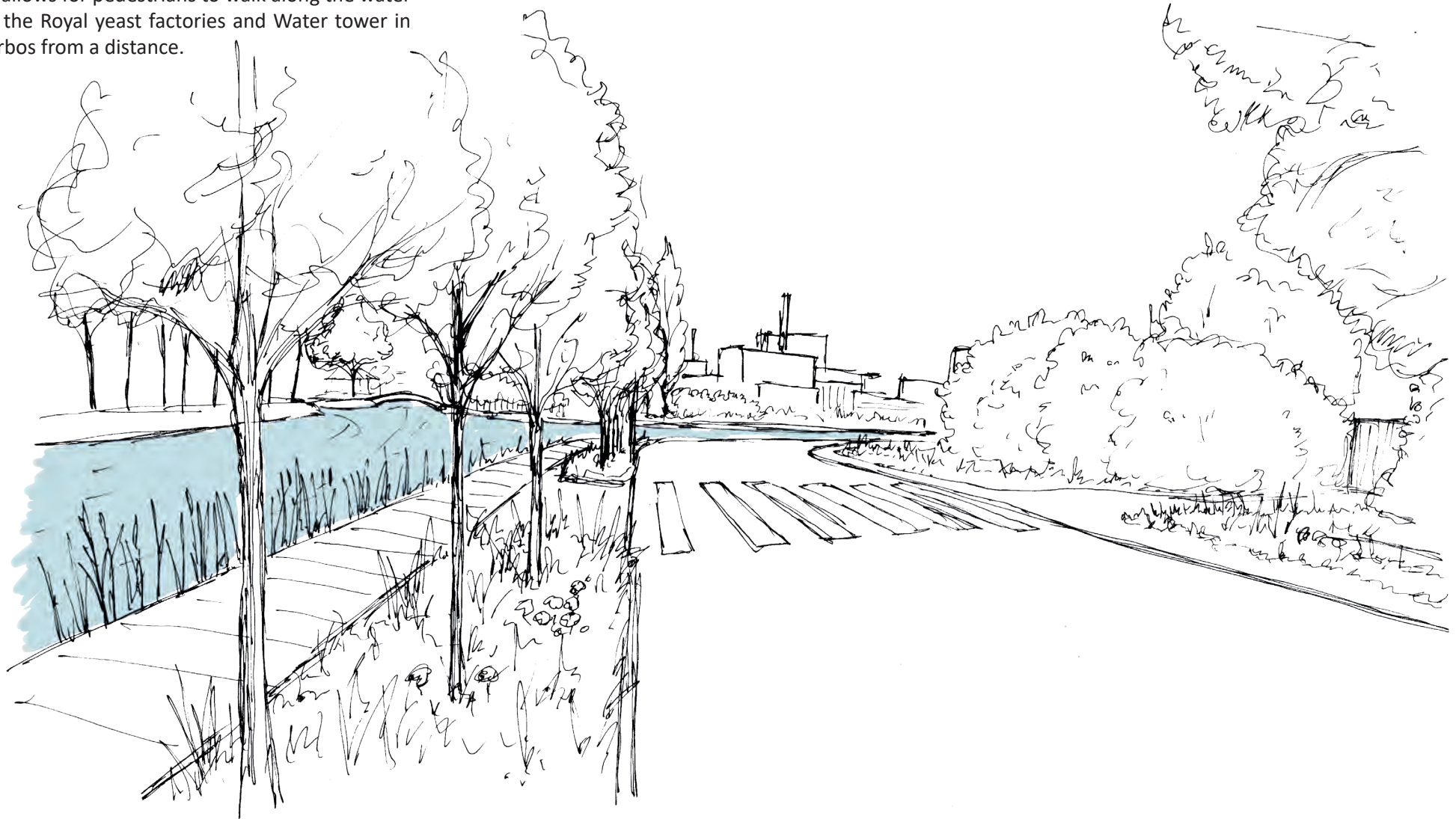
Reading and writing Urban Myths

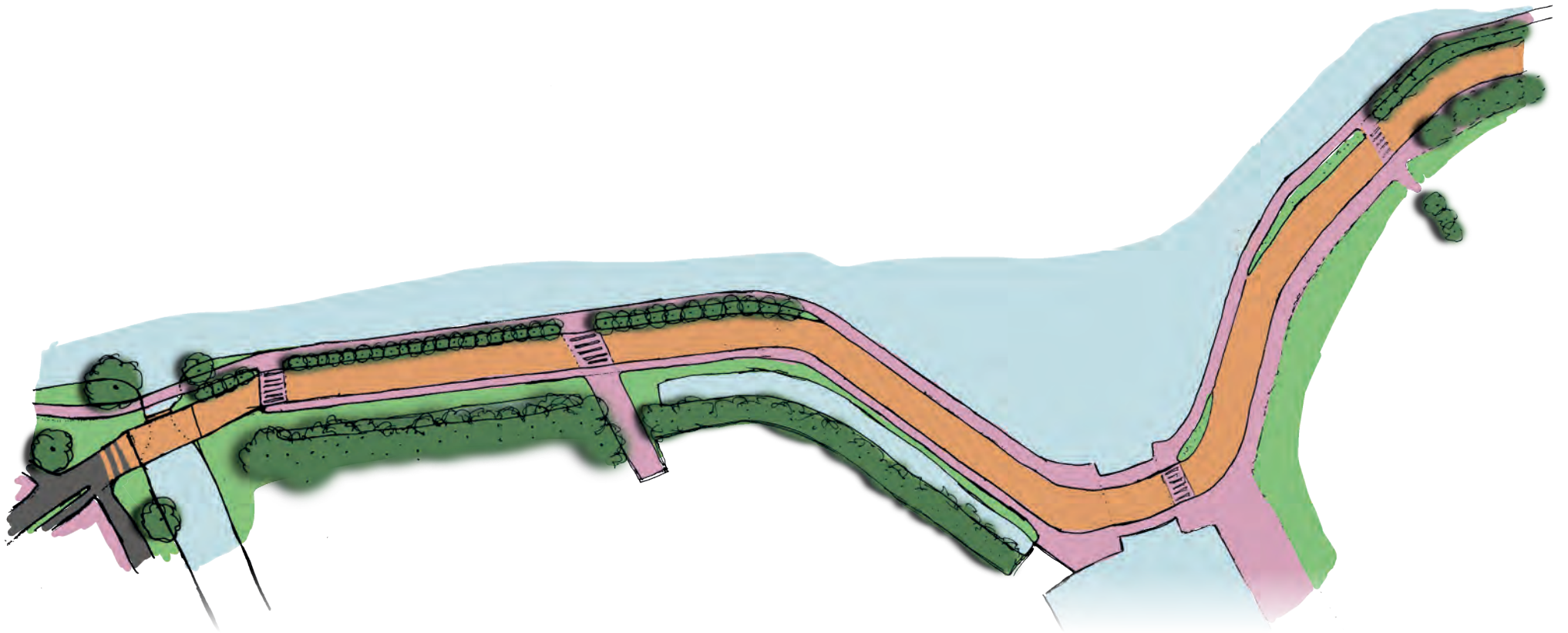


Wateringseweg North

The Northern part of the Wateringseweg is a continuation of the road design. Connecting the route to the DSM harbour and the introduction of a new bridge allows for pedestrians to continue their route along the water safely into Rijswijk. (..)

The new road composition based on the old Trekvliet structure allows for pedestrians to walk along the water and view the Royal yeast factories and Water tower in the Kalverbos from a distance.





DSM harbour

The DSM harbour segment of the route is a new connection along the water on the Royal yeast factory site. This new route connects the Wateringseweg by pedestrian and cyclist route to the Vrijebanse laan and Wateringsevest. The route also opens up to the factory sites allowing for future developments and connecting the route and the neighbourhood to the factories.

The water flow is also extended and connected to the canal along the Phoenix street, through a new ditch structure and underground water tunnels. This brings back the bastion shape of the old fortification structure of Delft.



