

Curating experiences

Rethinking the estate landscape
for sensorial affordances

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Curating Experiences

Rethinking the estate landscape
for sensorial affordances

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Curating experiences is a M.Sc. graduation project under the Chair of Landscape Architecture at the Technical University of Delft. It is done in collaboration with the Province of Gelderland, Gelders Genootschap and Estate owners of Het Medler and De Wiersse, under the umbrella of Innocastle Interreg Europe.

The project aims to understand the estate landscape situated in the Baakse Beek water basin within the themes of water in the face of climate change and the experiential affordances of the landscape.

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Source: Foundation Landgoed De Wiersse

*To Saskia,
For guiding me to discover the most of my creativity & believing
that I had the potential to deliver a well-articulated project.*

*To Angeliki,
For helping me string together my thoughts & encouraging me
to dream a little more, each time we discussed the project.*

*To Naeema,
For helping me endure through the highest waves of despair.*

*To Maa, Papa, Rony & Scott,
For struggling to make my dreams come true & being my
constant source of motivaton, happiness & joy.*

*And, To Koka,
My forever cheerleader.*

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People continually shape the landscape. The landscape being a palimpsest of their socio-economic and cultural ethos. Few landscapes become valued as heritage and a marker for regional identity. However, often times, landscapes deemed as heritage might not strike up an attachment with the lives of the people around and within it. A heritage landscape for a few might mean very little to many others. Additionally, when elements composition the heritage landscape begin to fall apart, the landscape is pushed further into a state of disassociations. The estate landscape of the Baakse Beek narrates quite a similar tale. It is an estate landscape losing prominence and attachment from the rural lives. This broken relationship is further aggravated by the brook decaying functionally, ecologically and sensorially.

Curating experiences offers a revitalisation of the heritage estates to become a setting for formation of experiential narratives and appreciation of the brook, which vitalises the aesthetic and ecological diversity within these estates. In doing so, the research entails the use of narratives as a method for

documenting the uniqueness that lies in the basic unit of the landscape's composition i.e the enclosures, mapping the experiences in these enclosures and along the brook, and constructing the plethora of socio-cultural engagements and perceptions in and with the landscape. Enriched by the theories of Sensorial Landscape, Seasonality of Landscape and Aesthetic Engagement, the research led to the curation of a tapestry of sensorially stimulating and engaging spaces. The project delivers a way of seeing the brook as integral to the experience of the landscape. It hopes to inspire the different stakeholders of the landscape to envision a more wholesome outlook of looking at the sustainability of these heritage landscapes not only in functional terms, but also in terms of socio-cultural connections that sustain the value of this landscape.

This booklet is a summary of the research that shaped and directed the project and the design elaborations that led to the translation of these research findings into a new aesthetics for each space.

This graduation booklet is a narration of the estate landscape's past, its present and its envisioned future. The following passages are to help you find your way through the contents of this booklet and get to the section of information that you might be curious of.

01| Introduction chapter outlines the research. It sheds light on the problems the landscape faces, explains how I arrived at my research question and the choices I made to define the subsequent research & design of the project.

02| Theoretical Position Chapter is an elaboration on how I believe that heritage should be responded to and the principle of aesthetic engagement. These theories form the overarching body of ideas for the way I have dealt with the project.

03| Understanding Baakse Beek is a comprehensive understanding into the history of the landscape and the Baakse Beek, the elements that compose the landscape and the affordances that the landscape affords in its present state.

04| Sensory Landscapes and 05| Seasonality of Landscapes extensively elaborates the use of Narrative method for mapping and documenting the landscape. This section highlights the different ways in which narratives have been gathered

and studied to curate a response to the landscape.

06| Design Strategies Chapter outlines the principles to bring back water into the landscape and investigates a set of projects to be aware of the possible ways that landscape practitioners have dealt with themes of water and sensorial affordances together.

07| Space Translations Chapter details how the site readings have been translated into site writings, how the interventions relate to the socio-cultural layers present in the landscape, but also the relation to progression on seasons and time.

08| Conclusions puts the whole project into a nutshell. It brings you back to the research question and how the various stages of research and design answers it. Additionally it also contains my reflections regarding the choices I made, the things I learnt on the way and the final outcome that the process resulted in.

09| The Journey of Curating Experiences narrates how the graduation project took shape over time. The chapter shares how I arrived at defining my project, the decisions I made at different stage of design. Further, it illustrates how the design for the different scales were worked with and refined over time.



Source: MooiAchterhoek Instagram handle

01

Introduction

This chapter presents the fascination that inspired the research and design interventions, the objectives of the research and methodology to achieve the set objectives



The cascades at the Studley Royal Water Garden as an essential element of my experience of the place

1.1 FASCINATION

The fascination for my thesis is deeply rooted in the personal experiences I had while visiting the Yorkshire estate of Studley royal gardens including the ruins of Fountains Abbey. The visit left me awed, not just by the sheer scale of the composition but also as a result of the experiences I had.

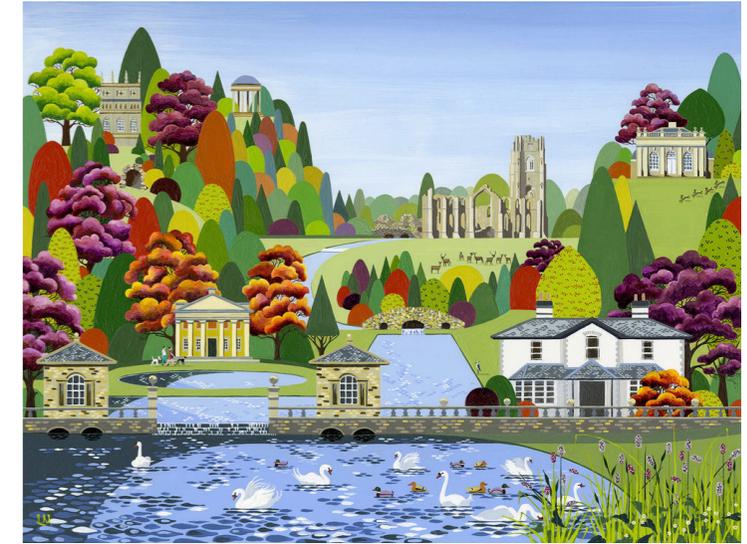
When exploring the landscape without a tour guide and prior knowledge base, it is only your senses and intuition that guide you through the landscape. The river acts as a dominant element in the garden, the network of routing intimately connected to it, with points of departures into follies. As I walked along the river, the sensory experiences and perceptions changed, making me frequently pause and reflect on the immediate scene. While the moon shape ponds calls for a contemplative

pause, the slow moving water with birds wading past and reflections of the vegetation makes one slow down and observe around. The occasional weirs fill the air with the sound of the water falling with the attention being fixated upon the movement of the water. However upon walking on, it will be peaceful again with the sound of birds being the dominant ring. As it nears the abbey, the water stream takes on a rustic mountain character, flowing through meadows of sheep, interspersed with bridges one can cross over. It is overwhelming to think how the same river can give such varied experiences along its stretch. One of the departures took me up to a viewing platform, which views over the entire landscape making one wonder where does the water come from, where does it go, but also views of the deer park with sights of deer resting in the sun light open meadows.

It is not the logic behind the landscape one seeks then; it is the complete surrender of one's senses to be overwhelmed by the landscape and the visual scene it beholds.

The experience in the Studley estate made me of the opinion that heritage landscapes through their design can connect to people through the experiences it affords. These experiences move an individual to create narratives of the place in their mind; a narration of the sense of place perceived that they fondly recall and feel the desire to come back to.

While there is still discussion on a common definition regarding the sense of place, for some scholars, it has been seen as 'genius loci': an intangible spirit emerging from the sum of topographical, man made and experiential features, on the other hand, some approaches give agency to the individual in creating meaning(1). Both approaches however, impart a common understanding that experiences are basic to the development of sense of place. Just as the experiences in a place are subjective to an individual, the corresponding sense of place perceived is thereby also a subjective one. However, what is interesting to me is the role that narratives have in uncovering the sense of place. While the Studley Gardens was crafted with experimental features to develop a sense of place, my recollection of these features is due to the narratives I formed. Thus, I am of believe that narratives of experience is a subtle way of uncovering the sense of place. Hence, narratives are an essential element of my methodology in this graduation project.



Source: Linda Mellin

1. Hawke, S. K. (2010) 'Belonging: the contribution of heritage to sense of place', Newcastle University, UK.

1.2 LOCATION

The landscape that we see and interact with in the present time is a product of humans working with the natural conditions they were presented with centuries ago such as geomorphology, hydrology and ecology. This product is referred to as the cultural landscape. The cultural landscape is never static; as Sauer states, under the influence of a given culture, itself changing over time, the landscape undergoes development, passing through changes (2). Humans continually modify the landscape to derive benefits in terms of production, living and recreation, thereby rendering the landscape in a spatial and visual composition that either narrates a story of exploitation and landscape degradation or narrates a rich cultural history of landscape appreciation. The Baakse Beek water basin is a dichotomy that narrates both these stories of landscape degradation and landscape appreciation along the course of its flow.

As illustrated in figure 1, the Baakse Beek water basin is located in the Province of Gelderland,

Netherlands, spreading over various municipalities through which the brooks Baakse Beek and Veengoot flow. These brooks originate from the eastern Dutch plateau and flow through a predominantly flat sandy landscape interspersed by gently rolling sand ridges and plateaus, until it flows into the river basin of the IJssel.

In its journey through the upper course and middle course, the brook flows through two disjoint landscape typologies; a landscape of production and a landscape of consumption. The logic to this disparity lies in understanding the historical evolution of the landscape, which will be elaborated in chapter 3. The upper course of the Baakse Beek is characterized by agricultural intensification, while the middle course and lower course of the Baakse Beek have along it a number of stately estates, from the Middle Ages. Of particular interest to our project is the middle course of the Baakse Beek between the rural towns of Vorden and Ruurlo, with emphasis on the Estates of De Wiersse and Het Medler as can be seen in figure 2.

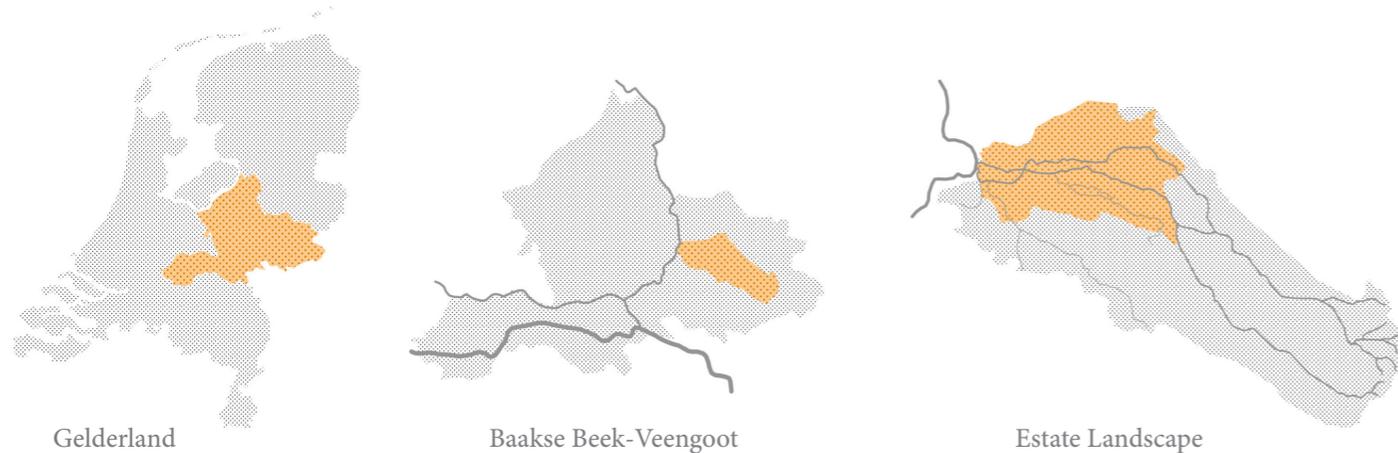


Figure 1: Sequence of maps showing the project location in relation to one another.

2. Longstreth, R. (Ed.). (2008). *Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice*. Minneapolis; London: University of Minnesota Press.

The middle course of the Baakse Beek is distinguished as the National Landscape Graafschap. This recognition is a testimony to the collaborative efforts of estate owners and farmers working together to maintain a diverse ecology and preserve the cultural elements of the past. As seen in figures 3, the estate landscape serves as a condensed unit of ecological diversity, the vitality of which is deeply rooted in the health of the brook system, which feeds into the estates. Furthermore, the estates also serve as a carrier of cultural practices such as the practice of flow meadows in the winter, which can still be seen in many of the estates.

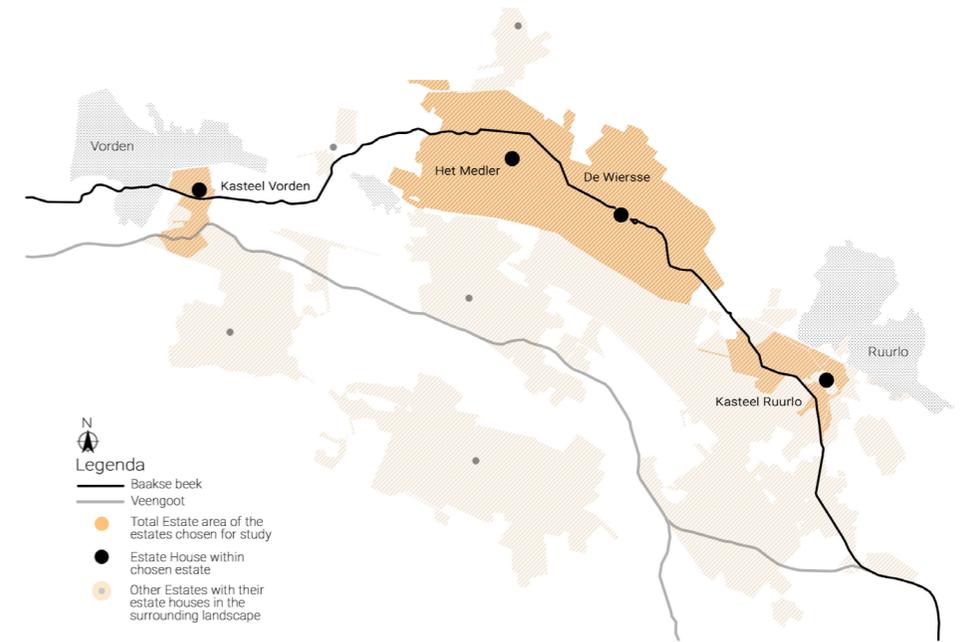


Figure 2: Estates of Het Medler and De Wiersse.



Figure 3 (a): Frilataria bulbs planted 25 years ago have naturalized the banks. It's presence deeply connected to the brook's water quality. Source: Foundation Landgoed De Wiersse



Figure 3 (b): Royal ferns grow well along the wooded banks of the Beek. Source: Foundation Landgoed De Wiersse

1.3 PROBLEM FIELD

1.3.1 Brook Health

Upon visiting the estate landscape, I realized what I expected to experience and what I encountered were poles apart. The issue of the brook health in the summer months moves a visitor the most. As can be seen in Figure 4, all the four estates along the Baakse Beek; namely Landgoed Vorden, Landgoed Het Medler, Landgoed De Wiersse and Landgoed Ruurlo, suffer from water problems. There was no water in the brook from Kasteel Vorden until Het Medler, the water only being present in the estate of De Wiersse but covered in a thick layer of algae making it inhabitable for any forms of ecology. Further up the Estate De Wiersse, the water again disappears. The absence of water in the Beek also affects the level of water in the moats around the Kasteel as depicted in the figure. A decaying brook is in stark contrast to the ecologically rich grounds the

estates maintain. While it is expected to encounter a scene with water flowing through the landscape with birds, as estates in the present time is a condensed unit of biological diversity, not a single bird could be seen near the brook.

Although different stakeholders of the landscape view the Baakse Beek primarily as an ecological network or agricultural channel, it is also an important element that adds a sensorial quality to the landscape, through its reflective properties, the sound it produces when it flows through a weir, the ripples on the surface when it rains or its too windy. As seen in figures 5, the presence of water changes the visual qualities of the landscape and allows people to pause and appreciate the landscape composition. Moreover, the surface water intimately linked to the groundwater tables determines



Figure 4: The health of the brook in the estates.

the vitality and existence of the landscape and its elements. As can be seen in figure 6, the landscape loses its ability to display its grandeur, freshness and diversity as a result of falling groundwater tables, thereby also affecting the experience one has moving through the estate landscape of the Baakse Beek.

Estate Owner of De Wiersse, Mary Gatacre shares: “The problem of water shortage has existed since 1826 when for the first time the Vordensche Beek feel dry. The water in the Baakse Beek usually is only present from



Figure 5: Top left- Wooded bank of Kasteel Ruurlo without water in October. Bottom left- Same wooded bank with water in December exhibiting reflective qualities.

3. Walk along-interview with Mary Gatacre, September 2019.

October End-Beginning of June. However, the drought in the years of 2018 and 2019 have led to a shorter period of water from November End Beginning of May. This is coupled with very nutrient rich water as a result of more concentrates in the water due to summer evaporation.”(3)

As can be understood, the degrading brook system in the estate zone is a result of the accumulated affects of various factors acting together over time, the condition of which has been aggravated in the face of climate change.



Figure 6: Top right- Aerial view of Landgoed De Wiersse before 2018 with higher ground water table. Bottom right- Aerial view of the estate after 2018 with drought conditions. Source: Foundation Landgoed De Wiersse

1.3.2 Experiential Affordances

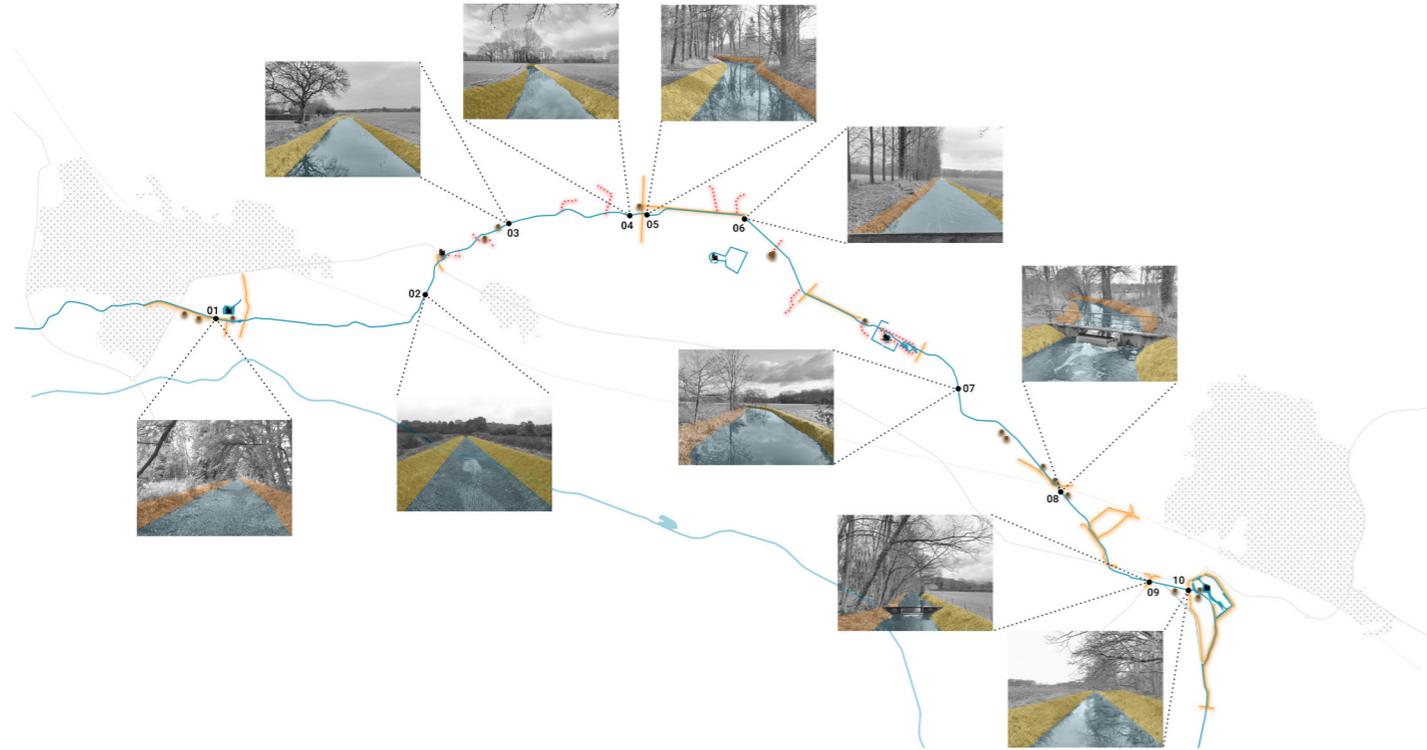


Figure 7: Absence of interaction opportunities with the Baakse Beek

Apart from my experiences of a degraded brook system, what also surprised me was my realization that the Baakse Beek and the estates are becoming invisible landscape ensembles that people living around have no connections to. With generations meticulously maintaining and caring for the estate grounds, these estates hold spaces that are unique in terms of the temporal and spatial experiences it affords, ordinary spaces that have the power to create narratives for those who are willing to stop, read and listen to the landscape. However, these spaces either remain unknown to the people due to absence of routing or are demarcated as private estate land. The same is true for the Baakse Beek. Most of the Baakse Beek flows

through private property with edges that do not inspire active interaction from the residents. But also, there exists very few public routes along it, with the bridges being the only point of interaction with it as seen in figure 7.

Although the Achterhoek tourism along with the municipality of Bronchorst have been diligently promoting the landscape qualities of the estate region, the network of routes fail to give people the opportunity to appreciate the presence of the Baakse Beek and the various cultural elements, spatial and atmospheric qualities that the estates safeguards. This has been elaborated in the chapter 3.

1.4 RESEARCH DEFINITION

1.4.1 Problem Statement & Hypothesis

Designing for an estate landscape intimately connected to the brook it lays along, both losing its prominence from the rural lives. While the brook primarily suffers from the challenges of climate change, it also lacks the ability to connect to people through the display of its experiential potential. Much like the brook, the estate grounds also houses unique spaces that display experiential potential. However, their potential to create meaningful experiences for the residents living within and around the estates remains unrecognised.

I believe that experiencing the landscape by fully immersing oneself in the setting is in itself an act of Heritage. As such, I hold the notion that designing with heritage should not only be about preserving and maintaining the landscape as it is. For years, the estate grounds have been meticulously maintained, not only for ecological diversity but also to safeguard the cultural landscape elements. The composition of these landscape elements enclose unique spaces, each space different from one another. The experience of these unique enclosures in the estate landscape is subdued due to the absence of routes and opportunities to pause and read the landscape. Thus, the first project hypothesis is to acknowledge the crucial role these

enclosures play in enabling people to connect to the estate landscape around them. Under this hypothesis, these enclosed spaces are to be enhanced to serve as condensed representations of the landscape, pictorially and sensorially.

Furthermore, it has been realised that the theme of water grasps more attention and leads to technical solutions, divorced from the spatial and atmospheric experience of the estate. The second project hypothesis, thus, is to interconnect the theme of water with the experiential dimension of the landscape, that exists within these enclosures and thus seeing it as a whole and not as two divergent topics of practical and aesthetic interventions.

It is understood that by creating this overlap of themes, the people around the estates who are currently divorced from the estates will be able to form connections to it through individual place experiences in the various spaces in the landscape and witness how the brook system enhances these experiences and the overall vitality of the estate ecosystem. It is assumed that this renewed connection to the landscape would act as a stimulus to organise volunteer groups amongst rural people to help the estates in the future for its maintenance.

1.4.2 Research Objective & Questions

The research objective of the graduation project is *“To revitalise an estate landscape into a resilient and experiential carrier that reinforces regional Identity.”* The means to achieving this objective lies in answering the question of *“What is the role of experiential landscape qualities in revitalising an estate landscape under the perils of a decaying brook?”*

Revitalisation of a landscape, particularly a heritage landscape requires the designer to be sensitive to each element of its composition and view the landscape as a system of co-evolution. Focusing on only one element and discarding another might take away the very essence of the estate. For instance, the estates need water in the Baakse Beek to sustain their agriculture and ecological diversity, requiring a concrete solution. However, it needs to be ensured that the solution doesn't interfere with the spatial and visual composition that has been maintained and prized by the estate. This case is witnessed in the Landgoed De Wiersse wherein the solution of meandering the Baakse Beek by the Water Board interferes with spatial and visual composition of the estate. Thus, the first step in dealing with an estate landscape is to develop a wholesome understanding of it. This brings us to the first question:

1. *How can the estate landscape of the Baakse Beek be understood in terms of its objective and subjective qualities using methods beyond conventional mapping?*

Upon realising the inherent qualities of the landscape, it is essential to understand how these qualities are generated by the landscape elements and their composition into enclosures. It is required for the designer to understand how different enclosures reciprocate different sensorial experiences due to the differing composition of elements. A key point

to be kept in mind at this stage is that people form connections and perceptions of the landscape that abounds them. Thus, the designer needs to assess whether the experiences mapped resonate with the experiences that people value and cherish in the estate landscape and where in the landscape these experiences occur for them. The designer, additionally, needs to weigh in the qualities of the landscape that people seem to most notice and respond to. This brings us to the second question:

2. *How does the sensorial qualities imparted by the landscape elements and enclosures resonate with the experiences of the people in the estate landscape of the Baakse Beek?*

The next step would then be to address how can these various site-specific sensorial affordances be displayed in a landscape architectonic manner. This is coupled with the necessity to delineate the type of intervention that would revitalise the brook system. While there are a vast number of technical or ecological solutions to restoring brook systems, the specificity of an estate landscape and its spatial character requires us to carefully choose solutions. These solutions also need to be integrated into our goal of making the landscape more experiential. This brings us to the third question:

3. *What are the brook restoration and sensory landscape enhancement design strategies that can be derived from case studies?*

The final goal is not to formulate a toolbox of strategies for brook restoration and creation of experiential landscape. The final goal is to see how can these two themes of brook restoration and sensorial landscapes complement one another. The strategies for brook restoration

is to be designed in a way that they enhance the spatial and temporal qualities of the estate landscape of the Baakse Beek but also become a point of departure to the unique spaces of experiences found within the enclosures of these estates. This brings us to fourth question:

4. *How can the derived strategies be applied in a spatial and temporal manner to tie together the Baakse Beek and the landscape enclosures of the Estates?*

As can be understood, these questions are inter-related; the ability to solve a particular question is dependent on the answers of the preceding question. Once each of these questions has been solved, it would result in the design assignment that we envision for the Estate Landscape of the Baakse Beek. The design assignment deals with designing through scales and thus has different levels of intervention.

1. A regional design sketch to restore the health of the brook system, the solutions of which are specific to each estate.

2. An estate level vision that uses the solutions of the brook to become experiential nodes in a network of landscape architectonic follies that acts as sensory destinations within the estate landscape.

2. An enclosure level detailing that entails the design of routing sequences from one enclosure to another, space transformation over seasons and materiality of the space.

1.5 METHODOLOGICAL STRUCTURE

The methodology of the thesis is structured into three parts:

1. *The research approach* that deals with understanding of the site and its objective and subjective qualities, its sensorial potentials and the existing narratives it generates, along with strategising design principles through case studies
2. *Research by design* deals with design experimentation of the derived design principles to fit the landscape qualities of the Baakse Beek estate landscape. Three-dimensional test modules are made to experiment with enhancing sensorial qualities of chosen places and understanding how they will be felt and perceived at a moment in time and over seasons.
3. *The Participatory approach* with estate owners deals with gathering inputs for understanding the landscape and gathering feedback and preferences of the different stakeholders for the image of the landscape.

1.5.1 Research Approach:

The first section of the research approach deals with exploration of the site to understand the elements that compose it, the qualities these elements have and their connections to one another to form a whole. It also deals with realising the gaps in the landscape and the subsequent potentials for intervention. It thus leads to inventorying of the landscape. Apart from conventional techniques of mapping through cartographic maps, literature review of the estate and landscapes biography, site visits play a predominant part. The research conducted during site visits is guided by the theories of Reading & writing landscapes and Sensory landscapes. Before undertaking the site visit, a

set of sensorial qualities was chosen along with a set of enclosures to study them. These enclosures were observed for their atmospheric qualities by spending time in them for fixed time spans. The readings were documented by using Narrative as a tool. The preliminary narrative for every space was thereafter structured such that each enclosure touches upon the different chosen sensorial qualities. This resulted in the ability to compare the different spaces for which sensory element it displays the most dominantly and thereby generates a sense of place for it. These enclosures were additionally analysed for the way they changed over the seasons which is a key component in determining the experiences people have over time in the same place. The same technique of writing experiential narratives was undertaken to study the experiential affordances of the Baakse Beek during the site visit.

The narrative theme of research was further expanded to study the associations people have with the landscape. For this, geotagging in social media was utilised. Through geotagging, it was understood as to what people observe in the landscape, the activities they involve in, the qualities they cherish the most and the way they describe the landscape. The same was done to understand how the people perceive the baakse beek and how much of the experiences shared on social media show the engagement with the beek. This analysis presents itself as a huge inventory to start the design thinking of how and in what ways the designer could intervene in the landscape.

The second section of the research approach is composed of two parts. The first part deals with strategising design principles from literature study of principles of water retention, brook restoration and water quality improvement. Based on this prece-

dent study, strategies that suit the context of the estate are identified. The second part consists of understanding how these brook restoration strategies can be incorporated to impart sensorial qualities and create engagements. This is done through the means of choosing case studies that incorporate one of the strategies and also display sensorial and aesthetic engagement. For instance, the case study of Ischigami's water garden, not only has the ability to hold water in the landscape but its design elaboration makes an individual pause, look around in awe and experience the place. The end result is not a toolbox but rather a knowledge base that can feed into the design.

1.5.2 Research By Design:

This part of the methodology deals with correlating both sections of the research approach; the qualities and narratives of the landscape and the design strategies into a coherent flow of design components. These design components of routes, enclosures and brook system, have been reached through exploring the problem statement and the subtleties of the landscape by means of the theoretical underpinning for the estate landscape of the Baakse Beek.

The approach comprised of three parts. Firstly, trials were made to understand which water strategies would fit where in the estate landscape and how can they combine to form a regional network of possible locations of interventions but also connect to the enclosures in the landscape. Once a justifiable sketch was obtained, the second part was begun. This consisted of articulating the water strategies to resonate with the speciality of its immediate surrounding and create an immersive sensorial engagement. An important takeaway from the underpinning research theories and narrative analysis was the immersive experience that one can have while walking through the landscape and thereby perceiving it as an unfolding sequence of sensory catalyst.

This experience during the research approach has inspired the design method of further articulating and materialising the site through trials with three-dimensional walkthrough models. These models were continuously experimented with and refined to best highlight the spatial and temporal qualities of the landscape and the brook system.

1.5.3 Stakeholder Participation:

Being a project that has real stakeholders involved; the Province of Gelderland, Gelders Genootschap and the estate owners and their farmers, it is very essential for the thesis to be rooted in what these stakeholders find most suitable for the landscape they take care of.

Two kind of participatory methods have been engaged in this approach. The first method was a formal participation which comprised of stakeholder presentation sessions and progress feedback sessions with the Representatives from the Province of Gelderland and the Gelders Genootschap. The second method was an informal participation with estate owners and rural people. It entailed the estate owners giving a walking tour of their estates to understand the delicate balance of the different elements in play along with sharing the gaps and potentials for interventions. Walk along interviews were also done with volunteering rural residents who shared the activities they did in the landscape, and the qualities they cherished the most.



Source: Foundation Landgoed De Wiersse

o2

Theoretical Position

This chapter presents the ideas that forms the basis for the choices that have been made while dealing with the landscape.

2.1 DEALING WITH HERITAGE

Over the past few years, there has been a growing consensus amongst academicians and practitioners on the dynamic value of heritage. The value of heritage changes with time to the subsequent generations that inherit them and thereby, the treatment they receive should also adapt to it, rather than focusing on mere preservation. Furthermore, the proactive role of spatial planning is best suited for combining the past with contemporary use to ensure the continued existence of heritage assets (4). This indicates the landscape based approach towards dealing with heritage but also acknowledges the idea that heritage grounds need to be incorporated into our everyday lives for it to be recognised and appreciated as an integral part of our landscapes in the long run.

In the academic paper, *Heritage as sector, factor and vector: conceptualising the shifting relationship between heritage management and spatial planning*, the authors have identified the different landscape based approaches presently prevalent in dealing with heritage in the Netherlands. They categorise them into three broad approaches: heritage as a spatial 'sector' (preserving heritage by isolating it from spatial development), heritage as a 'factor' in spatial dynamics (heritage as an asset and stimulus to urban and rural regeneration) and heritage as a 'vector' for sustainable area development (heritage determining the direction of

spatial projects and developments) (5). Since the thesis project is based in Netherlands, it was essential to understand these existing paradigms and realise which approach aligns with the requirements of the chosen design location.

In respect to the inherent problems faced by the chosen landscape in the present times, the first approach of mere preservation of the estate grounds will not help in making the estates last in the long-run. Neither does the estate landscape require the transformation of the heritage landscape into a new form as in the second approach. With the Baakse Beek and the estate landscape losing prominence from the rural life, it is the third approach that suits the project. This is due to the understanding that regeneration of the cultural landscape with due consideration to the landscape's biography would aid in a greater sustainability of the estates. Thus, this thesis project aims to carefully understand the qualities and narratives of the estate landscape that would help in reinvigorating the heritage landscape to become a deeper association in the lives of the people around; a carrier of regional identity.

However, how do we create this association of the people to the landscape they reside in? How can we use a landscape based approach to provide stimulus for the estate landscape to become an identity people feel deeply for? These questions bring us to our next theoretical positioning essential to the thesis project.

2.2 AESTHETIC ENGAGEMENT

There is a recent trend of consensus amongst stakeholders that landscape architecture practice can facilitate the landscape to perform sustainably and optimally. At the inception of the thesis project, the directives from the stakeholders were clear: to create a landscape based approach that would tackle the problems of water in the estate landscape. The focus was majorly on boosting the ecological conditions of the estate landscape rather than necessitating interventions to also rejuvenate the aesthetic values of it. However, during the process of theoretical exploration, it was felt that aesthetics could become an important factor in enhancing the sustainability of the estate landscape. This ideology is one that is influenced by Elizabeth Meyers' statement that as a body of knowledge and a way of experiencing the world, aesthetics can play a critical role in a sustainability agenda. Meyer describes aesthetics as an experience. Aesthetic perception requires an exchange, a perceptual entanglement between a sensing body and the world; it requires a pause and duration (6).

Meyer advocates a few basic principles of aesthetics for sustainability. Firstly, sustaining culture through landscape which is in line with our theoretical position of the estate landscape being intervened to become a carrier of regional identity. The second principle is sustainable design equals constructing experiences. Meyer writes: what is needed are designed landscapes

that provoke those who experience them to be more aware of how their actions affect the environment, and to care enough to make changes in their actions. This involves recognition of the role of aesthetic environmental experiences, such as beauty, wonder, awe, ugliness and repulsion, in re-centering human consciousness from an egocentric to a more biocentric perspective (7). This generates the need for investigating the estate landscape for its narratives to understand which qualities of the landscape weaves together experiences for the people.

The third principle is that sustainable beauty is dynamic, not static. Landscape an entity is a dynamic one; one that undergoes changes over the day but also through the seasons in a year and over the years. Anne Spirn writes: This an aesthetic that celebrates motion and change, that encompasses dynamic processes rather than static objects, and that embraces multiple, rather than singular, visions. This is not a timeless aesthetic, but one that recognises both the flow of passing time and the singularity of the moment in time. This aesthetic engages all the senses, not just sight, but sound, smell, touch and taste, as well. This aesthetic includes both the making of things and places and the sensing, using and contemplating of them (8). Thus, this requires the thesis project to not only incorporate the temporality of landscape and the practices upon it over season but also discover the sensorial qualities of the landscape that create aesthetic experiences.

4. Denhez, M. C. (1997). *The heritage strategy planning handbook*. Oxford: Dundrum Press.

5. Janssen, J., Luiten, E., Renes, H., & Stegmeijer, E. (2017). *Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning*. *European Planning Studies*, 25(9).

6. Meyer, E.K. (2015) 'Beyond "Sustaining Beauty". *Musings on a Manifesto*', *Values in Landscape Architecture and Environmental Design: Finding Center in Theory and Practice*.

7. Meyer, E. K. (2008). *Sustaining beauty. The performance of appearance*. *Journal of Landscape Architecture*, 3(1).

8. Spirn, A. (1988) *The Poetics of City and Nature: Towards a New Aesthetic for Urban Design*. *Landscape Journal* 7(2) Fall



Source: Foundation Landschap Beheer Gelderland

03

Understanding Baakse Beek

This chapter presents the historical narrative of the evolution of the estate landscape, the hydrological system of the Baakse Beek and the elements that compose the landscape to its present state of affordances.

3.1 INTRODUCTION TO ESTATES



Figure 8: Abstract representation of Baakse Beek's middle course, Estate position, date of origin, present usage and ownership.

As already mentioned in the introductory chapter, the landscape that we see today in the watershed of the Baakse Beek is a result of the cultural practices spanning from the middle ages. Much of the work of landscape transformation was done under the stewardship of the estate owners. There exist four prominent estates in the middle course of the Baakse Beek, which were pivotal in this transformation; namely the Landgoed Vorden, Landgoed Het Medler, Landgoed De Wiersse and Landgoed Ruurlo.

Each of the estate has within it an area that is recognised to be of exceptional value for its cultural and natural elements such as deciduous avenues trees as in Landgoed Het Medler or landscape parks and gardens as in

Landgoed De Wiersse. This area is given the status of protected areas within the Estates. Figure 8 shows the relative area of protection within each estate along with the relative position of the estates to one another but also their position along the Baakse Beek. It further illustrates their probable dates of existence with respect to one another and also details regarding their ownership and present usage.

As can be understood, each of these estates is different from one another, a quality that is also reflected on the way each of the estate treats the Baakse Beek when it flows past the main estate building. Figure 9 illustrates how the character of the Baakse Beek changes as it moves from one estate to another.

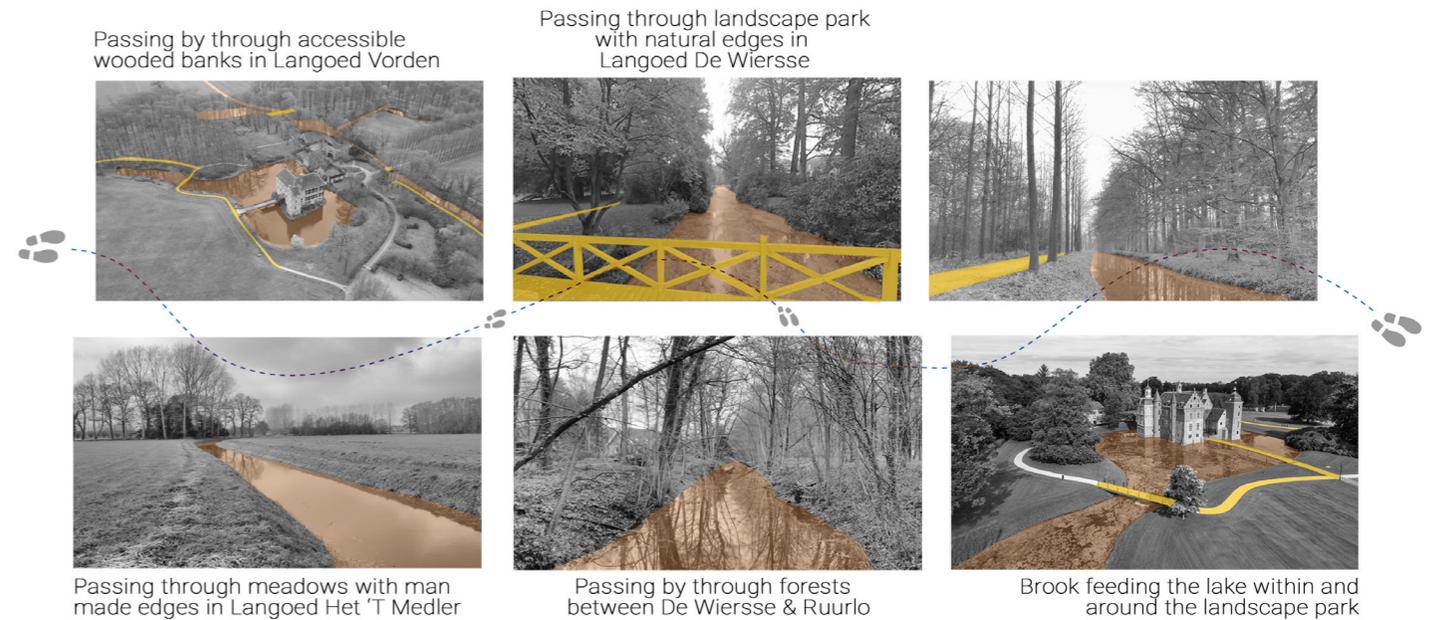


Figure 9: Images showing the different treatment of the Baakse beek in each estate.

At the Vorden and the Wienjsevoort, the brook flows past the main estate building through wooded banks but has no link to the immediate landscape of the Kasteel. In the estate T' Medler, the brook is only a transverse element through the property, however a stretch of the brook runs along a stately avenue and a walking route on one side and a gradient from meadows to forested ground creating a visually attractive routing sequence. At De Wiersse the Baakse Beek has been crafted into a cohesive aesthetic element in the garden, allowing the visitor

to appreciate the brook through walking routes along it but also ornamental bridges over the water flowing into the garden. At Kasteel Ruurlo, the brook flows through a rabattan forests before it forks into two, with one section acting as a feeder to the outer moat and inner moat bifurcating through the landscape park of the Kasteel. What remains common of the brook in each estate is the aesthetic quality and ecological vibrancy it brings with it.

3.2 HISTORICAL EVOLUTION

It is worth mentioning at this point that the character of the Baakse Beek that we have mapped out is of a very recent date. It has been subject to various interventions over the years. Additionally even the estates have evolved over the years into their present state. Three of the estates i.e Langoed Vorden, Langoed Het Medler and Langoed Ruurlo dominated a much larger area in the landscape than it does today. Additionally, the estates of Vorden, De Wiersse and Ruurlo housed watermills that were pivotal in determining the landscape around Baakse Beek as we see it today. One is then left to wonder as to what happened to these watermills? How did these estates transform the landscape? Why do the estates have a much smaller area than it did in the past? The answers to these questions reside in the historical evolution of the landscape as shown in figure 10.

The basis of the landscape goes back to the Pleistocene era. The movement of ice ridges deposited boulder clay in the large flat area west of the Dutch Eastern plateau along with the formation of the buried moraine of Ruurlo. The subsequent ice age in the Later Pleistocene led to the blanketing the whole valley in thick layer of cover sand and forming sand ridges and sand plateaus. With the advent of the Holocene era, when the climate got warmer and wetter, the landscape transformed into a mosaic of forests on sand ridges and wet areas in the lower elevations, especially the flat basin of boulder clay and cover sand between the Dutch eastern plateau and Ruurlo sand ridge developed into a vast swampy area with areas of fens. This can be seen in fig 11. While the first occupation began in the drier parts with agricultural activities along the edges of transition between higher grounds and wetter swamps, the first estates along the brooks developed for defensive purposes.



Figure 10: Historical Development of the Landscape

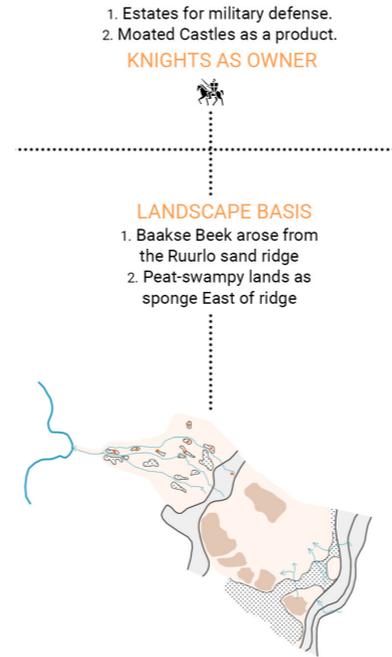


Figure 11: Landscape basis for the military function

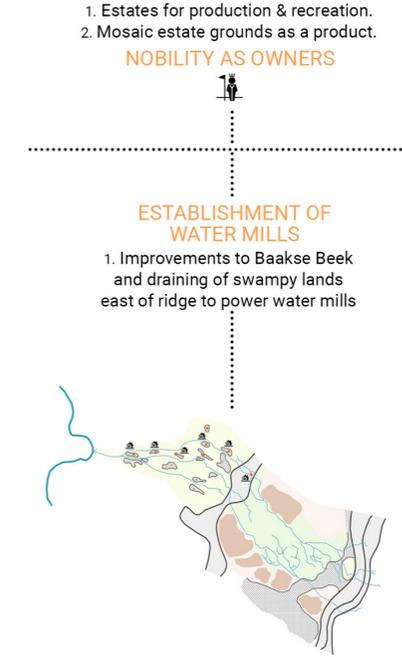


Figure 12: Dewatering of the landscape

Once the military function was lost and the nobility came in possession of the estates, the reclamation began to drain the land for better opportunities at production and recreation. A class of nobility now owned the estates. The estate owners undertook reclamation of the wet areas to power their mills and also dewater the surrounding of their estates to develop agricultural and forest grounds as can be seen in figure 12.

The estate owners not only influenced decision making regarding landscape division and allocation as seen in the Marken Division, they also brought in innovations in agriculture that led to a rise of commercial agricultural production. However, over time, with the industrial revolution coming in and weakening economic status, agriculture no longer interested the estate owners, and they left the tasks of land reclamation and dewatering in the hands of the farmers. The estate

owners only safeguarded their estate grounds in accordance to the Nature Act 1928, resulting in the maintenance of the mosaic landscape as seen in figure 13.

With the newfound power to command authority over the landscape, the farmers formed cooperatives and together with the Water board transformed the upper stream to be suitable for farming. Over the years, driven by the aspirations of higher agricultural output and reform policies, the upper part of the brook lost much of its cultural and natural elements, to become a monotonous, large-scale agricultural landscape as can be seen in figure 14. Upon moving along the Baakse Beek, one can instantly feel the stark contrast between the two landscapes; from mosaic of small-scale composition of different landscape elements to an open landscape of scattered farmhouses and widespread maize cultivation



Figure 13: Mosaic landscape of different ecological landscape elements

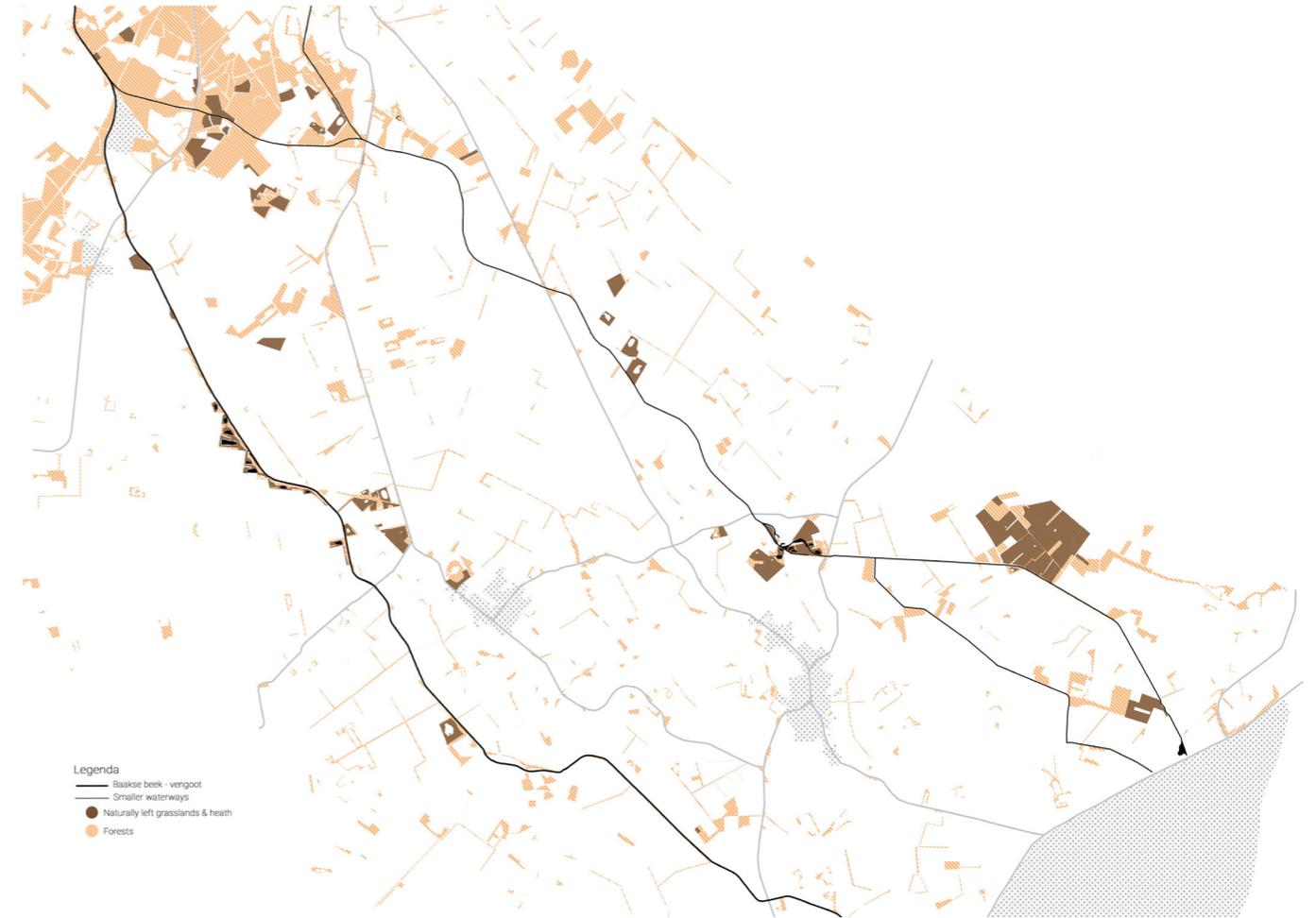


Figure 14: Large scale landscape with very few ecological landscape elements

3.3 HYDROLOGY OF THE BAAKSE BEEK

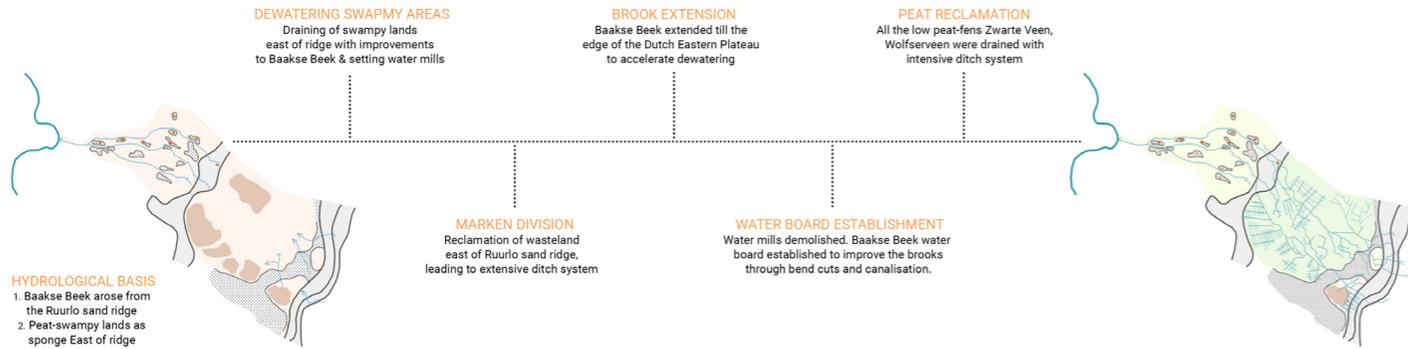


Figure 15: Timeline showing the dewatering of the landscape.

The next obvious question in the research was if the estate landscape are protected by the Estate owners under Nature Act of 1928 and also enjoys the status of a National Landscape, then how did the problems of water arise in the picture? The water problem that we witness today in the Estate Landscape is in fact a result of their transformation of the Landscape. It is an outcome of the extensive reclamation and dewatering of the swampy areas east of the sand ridge of Ruurlo, coupled with human interventions in the present times. The factors resulting in the decaying brook system are elaborated herein.

3.3.1 Draining of the landscape

The landscape and the hydrological system of the Baakse Beek has been constantly modified since the middle ages to achieve the most productive output from the land by different agents, first the estate owners and then the farmers as seen in the historical evolution of the landscape in the earlier section. The upper course of the Baakse Beek was wetlands historically, which was drained until all the sponge capacity of the land was

ultimately lost as seen in the timeline illustrated in figure 15. However, it is noteworthy that the estate landscape consisting of lower elevations between sand ridges, although smaller in scale than the basin east of Ruurlo, was also dewatered, thereby reducing the water holding capacity inherently present in the area as seen in figure 16. The evidence to this historical wet condition of the estate landscape is still present in the landscape in the form of areas of clayey soils along with loamy soils. While the clayey soil is an indicator of potential water holding capacity of the brook, the loamy soil prevented the Baakse Beek from drying out, as is the case with sandy soils. The Baakse Beek presently flows in a canalized form through these soils areas as can be seen in figure 17.

The loss of the sponge capacity in the landscape led to cases of floods in the wintertime, which was tackled by canalization of the Baakse Beek and Vengoot to drain the water in the wintertime quickly, without any opportunity of the water percolating into the ground or storing on the surface for use in the drier months. In spite of these interventions, in June of 1965, the estate landscape faced

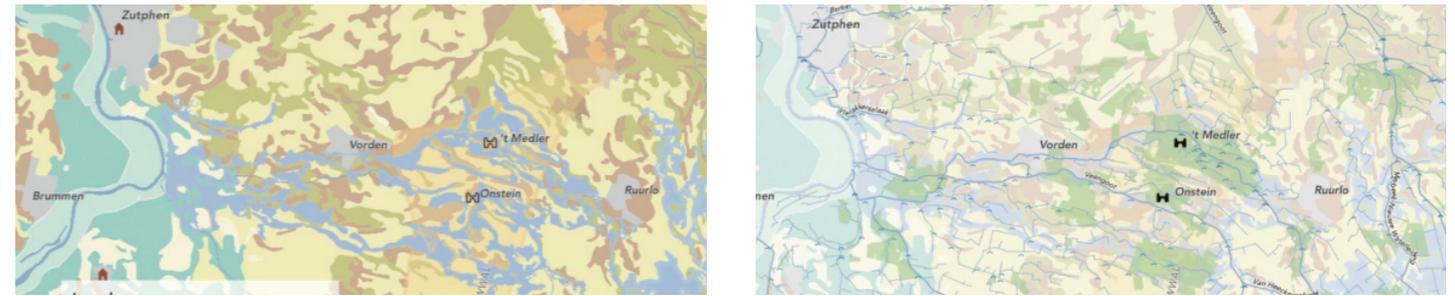


Figure 16: Sketches showing the wet nature of the estate landscape and east of Ruurlo ridge in historic times that has now been dewatered. Source: Marjoleinhillegel.nl



Figure 17: Map showing the presence of clayey and loaming soils in the course of the Baakse Beek.

a massive flood. As a consequence of the floods, the Van Heckerenbeek was dug to take water out of the Baakse Beek and drain it to the IJssel through the Vengoot. However, the Van Heckerenbeek was dug much deeper taking away

all the water from the Baakse Beek, before it enters the estate landscape. This renders the estates without any water. However, the Van Heckerenbeek, itself comes as a dry stream, when it joins the Vengoot.

3.3.2 Water Extraction

In addition to the fact that all the water from the brook is drained away without being collected anywhere in the landscape, a lot of the groundwater in the landscape is also lost. This is because water is extracted from the groundwater for drinking and cultivation.

Vitens, the largest drinking water company, has 10 pumping stations in the Achterhoek region which is largely sandy, with one of being very close to Vorden. As seen in figure 18, the Province and the water board have delineated three zones in the water extraction. The inner most core being the water catchment area for the pumping station, the intermediate zone which is designated as the bore-free zone and lastly, the outer most zone which is of great relevance to us. This zone is the predicted withdrawal area of groundwater which covers much of the course of the Baakse Beek in the Estate Landscape and has within it the estate of Wildenborch, T' Medler and De Wiersse. According to earlier studies conducted on the effects of drinking water extraction in the estate landscape, it was found that one of the pumping stations next to the estate T' Zelle have lowered the groundwater by 25cms each year. With continued extraction at the Vorden pumping station, it is expected to have its effect on the estate grounds.

Furthermore, although the estate De Wiersse has limitations on pumping water to prevent lowering of the ground water table, the cultivation practices in the upper course is a cause of concern. Most of the farmers cultivate Maize, which is a very water thirsty crop. The farmers cultivate these crops very near the Baakse Beek and Vengoot. With water shortages in the recent years, the farmers pump a lot of water to irrigate these maize fields, further lowering the ground water tables in the summer.

3.3.3 Water Quality

The Baakse Beek flows through a landscape of intensive agriculture with a lot of nutrients being used to achieve maximum production. Added to this, in the upper course are two Waste Water treatment plants that release their effluents in the Baakse Beek; namely the Waste Water Treatment Plant of Lichtenvoorde and Waste Water Treatment Plant of Ruurlo. This raises the levels of nutrients in the water. With acute water shortage in the drier months, the concentration becomes too much, leading to the surface being covered by algae bloom and occurrence of new invasive species in the moats and the brook.

The estates maintain a lot of species rich meadows, which require nutrient poor water. Apart from threatening the botanical diversity of the estates, the water quality of the Baakse Beek also affects the sensorial experience of the landscape. The presence of algae takes away its reflective qualities but also the sounds and sights it produces when rains falls on the brook. The concentration rich brook water also prevents the ability for the visitor to spot sights such as ducks gliding through the water, a sight that one comes across only in the winter when the water is cleaner.

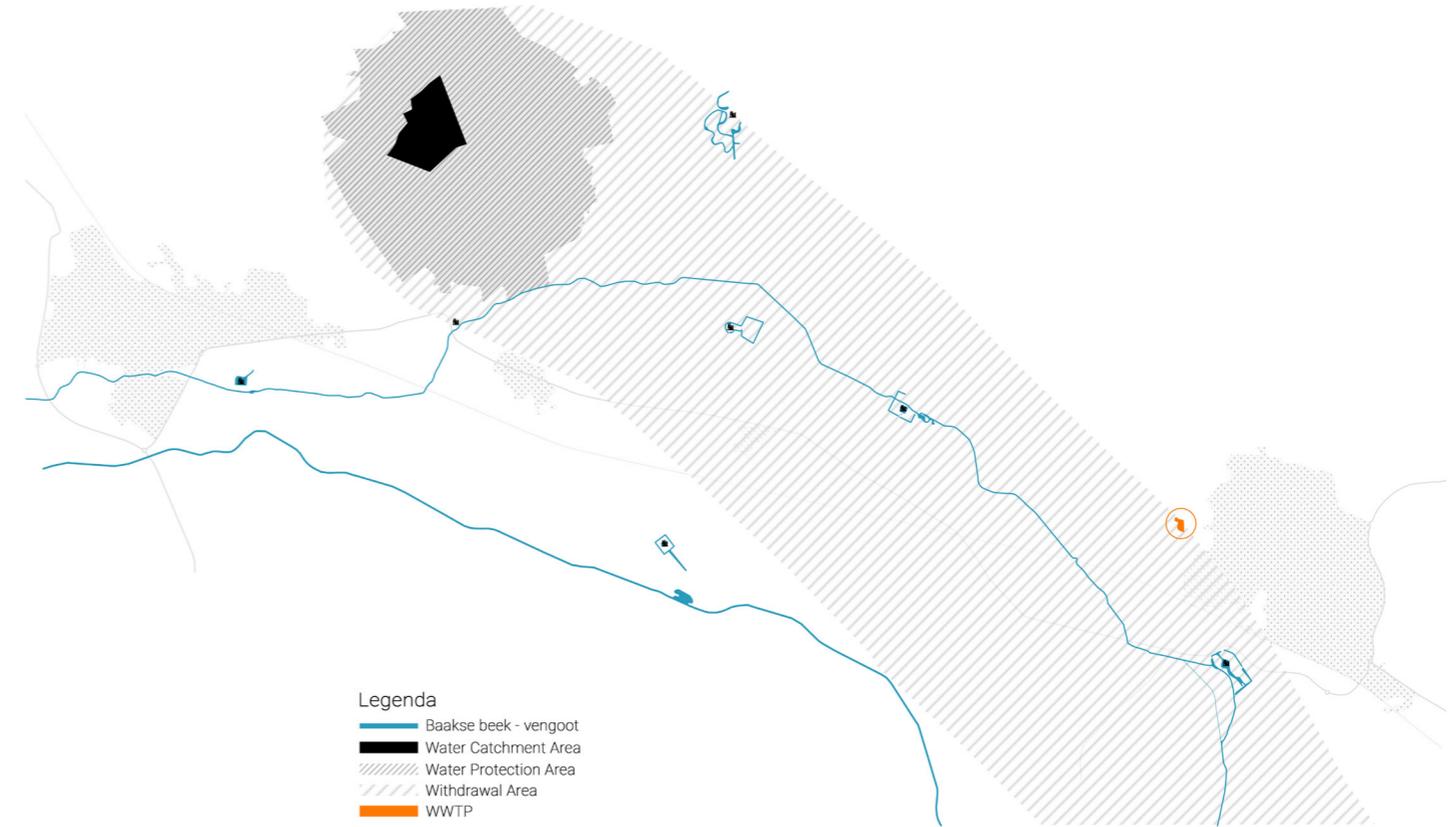


Figure 18: The drinking water extraction zone. Source: Abstracted from Gelderland Province map database

3.4 LANDSCAPE OF BAAKSE BEEK

Now that we know the problems of the Baakse Beek, which flows through the estate landscape, it is essential for us to even understand the qualities of the landscape. What are the elements, which make up the landscape? What is the spatial configuration they lend to it?

As already mentioned in the introductory chapter, the estate landscape is part of the National Landscape Graafschap. The National Landscape Graafschap known for its cultural and ecological values preserved in a small-scale landscape character. This recognition can be understood when we read the landscape and witness how the landscape is composed of various cultural elements such as follows:

- Forests which can be further classified into Deciduous forests, Coniferous forests and mixed forests
- Cultural forests called as the Rabatten bossen (Groove Forests)
- Windbreaks and hedgerows
- Stately avenues
- Meadows and arable land
- Wooded banks
- Scattered farmhouses

Few of the elements were mapped to understand their relation with the estates, but also their relation to one another. Figures 19 to 22 illustrate the various elements.



Figure 19: Different forests such as deciduous forests, coniferous forests and mixed forests



Figure 20: Different cultural elements such as rabatten bossen, stately avenues and windbreaks



Figure 21: Cultivation areas for dairy and non-dairy cultivation



Figure 22: Meadows, naturally left grasslands and heather

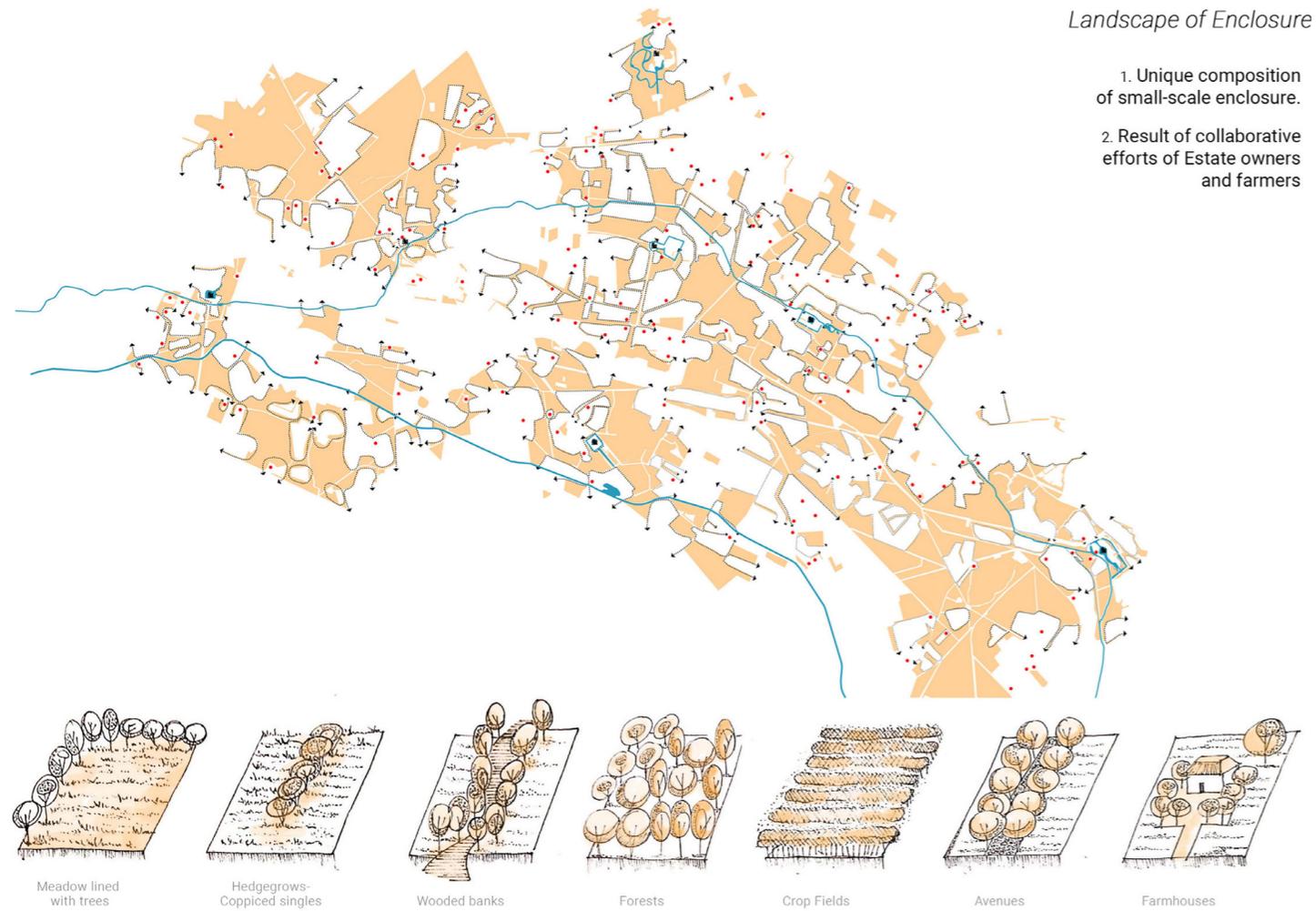


Figure 23: Enclosures in the Estate Landscape at present.

The next step was to see what kind of spatial composition all these elements create. For this, the four maps were over-layered on one another thereby revealing its character of being a landscape of enclosures as seen in figure 23. When seen through the lens of landscape being composed of enclosures, the scattered farmhouses and the Kasteel, and thereby the people,

become an essential entity of the landscape. This spatial composition of enclosures is a result of the close working of the farmer and the estate owners. Wherever the estates have passed through different ownerships and been sold, the estate grounds have lost this spatial character of vegetation elements surrounding farms and meadows as seen in figure 24.

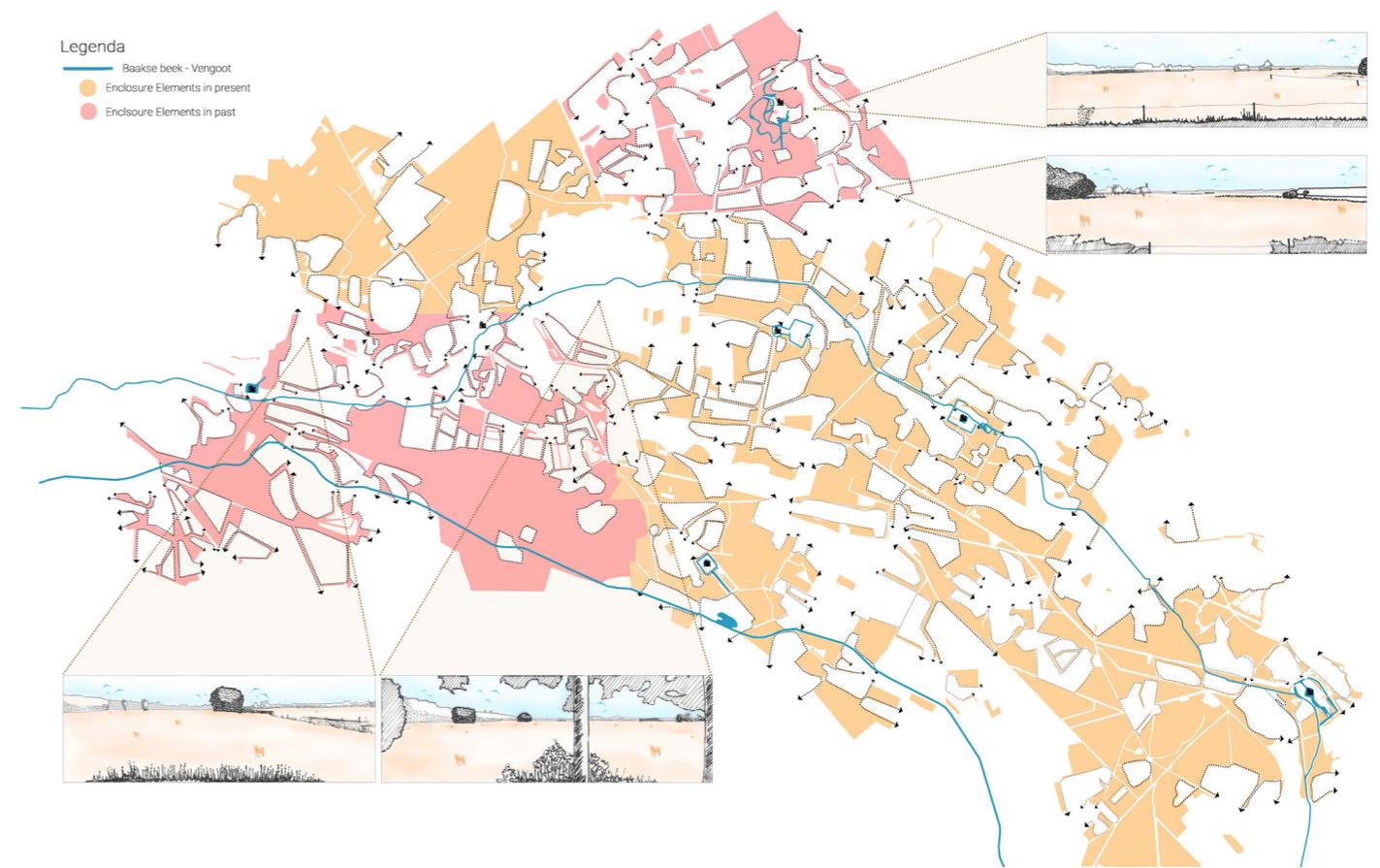


Figure 24: Enclosures in the Estate Landscape in the past.

For instance the estate Wildenborch and Estate Vorden around which the spatial composition of enclosures existed in the early 1900s but is no longer seen in the landscape. Each enclosure is unique from one another due to the difference in scale, the differing elements that form the enclosure and the different cultural practices

that happen in and around them. Furthermore, the character of these enclosures also changes at different times of the year, but also different times of the day. The sensorial and temporal exploration of a few chosen enclosures will be dealt in the later chapters.

3.5 EXPERIENTIAL AFFORDANCE OF THE LANDSCAPE

Now that we have mapped the elements in the landscape and have also realized that these elements render the landscape into a network of enclosures, the next step was to understand the experiential affordances of the landscape.

The private nature of the estates has led to the corresponding landscape being exclusive for the estate owner and the farmers within a particular estate. The landscape was traditionally seen more in terms of either the production benefits it offered to the farmers and estate owners or the recreational benefits such as hunting, horse riding and boating and the aesthetic pleasure from landscape parks and gardens for the estate owner. For instance, the estate Het Medler serves a very production oriented set up with all its forests being for production and the meadows for grazing cows for dairy and horses for riding. The configuration of paths within the estate is labeled private with only a few dirt roads allowing people from outside the estate to move through it. As the estate manager of Het Medler mentions, “The residents of the estates are very private people and like it to be so.” (9) In contrast, De Wiersse has a considerable garden area that was designed for the estate owner and a surrounding landscape park for both the estate owner and farmers on the estate to experience and appreciate. In the present times that garden around the main building of De Wiersse has been opened for public viewing during certain days

of the year. However, as the estate owner shares, “The garden visits provide too little revenue to maintain the large estate.” (10) Living with and looking at landscape

The present trend as David Lowenthal stated is that the countryside is becoming a place of living, not for making a living, which holds true even for the estate landscape of the Baakse Beek. (11) The number of active farmers compared to the number of people residing in each estate is lesser, although they hold most of the land as seen in figure 25. The rest of the people on the estate or around it have very little opportunities to engage or interact with the landscape. The estates of De Wiersse and Vorden do have walking paths that allow people to move through the landscape, but these routes do not entice a visitor to pause and observe the space such that a sense of place is perceived. This leads to a situation wherein a large number of people live within a heritage landscape but they do not identify with it due to lack of opportunities to realize the uniqueness of the landscape they are surrounded by. This disjuncture between rural lives and the landscape can be witnessed from the difficulty that estate owners have in finding people to volunteer for maintenance of the estate grounds. As the estate manager of Het Medler shares, “In collaboration with Stichting Landschapsbeheer Gelderland, we did run a volunteering program in 2015, but it is difficult to find volunteers who are willing to commit to help for a long term.” (12)

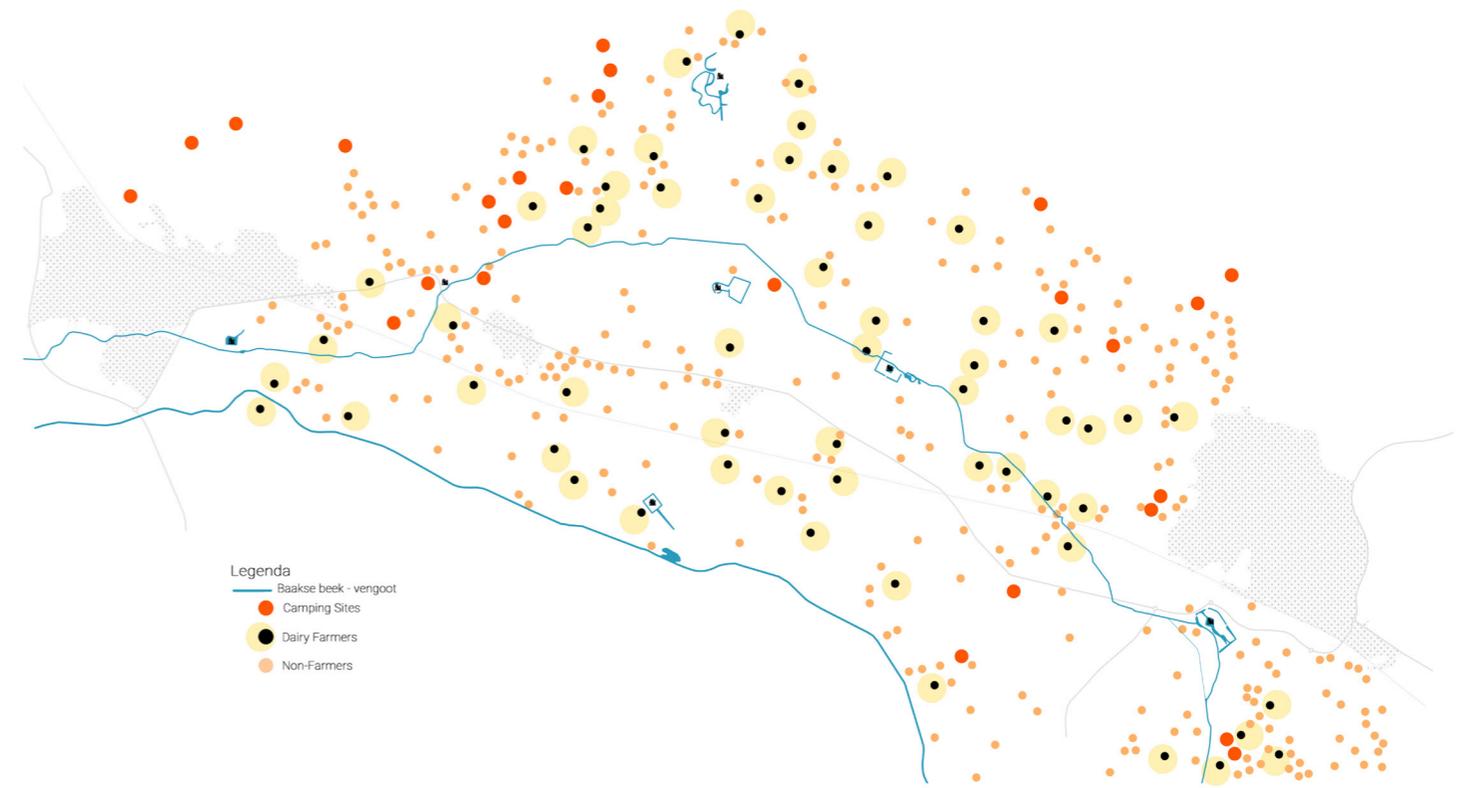


Figure 25: Map showing number of Farming Residents, Residents running campsites, Non-active residents

In the recent years, the Achterhoek Tourism body and the Municipality of Bronchorst have taken an active role in promoting the unique qualities of the estate landscape. A route called the Achtkastelen route for cycles and cars has been designated for tourists and local people, to catch a glimpse of the stately buildings of Kasteel Vorden, Het ‘T Medler, De Wiersse and Kasteel Oinstein. However, the routes fail to let people experience the intricacies of the estates such as the enclosure spaces but also fails to let people appreciate or interact with the Baakse Beek and Vengoot as seen in figure 26 (a) and (b). As the map 26 (b) also shows, the existing tourist route does not provide for many places where people can stop and rest while they soak in the sensorial aspects of the landscape.

The same is true for the interaction people have with the Baakse Beek. As already mentioned and illustrated in the introductory chapter in figure 7, the Baakse Beek snakes through the landscape, with very few points at which people can catch a glimpse of it, mostly at the junction between the road and the beek. For most of its middle course between Ruurlo and Vorden, it flows through private properties without routes for people to walk along it. This leads to the Baakse Beek being a hidden element in the lives of the people, its disappearance not mattering to a majority, as they are unaware of the potential it has to enhance their outdoor experiences.

9. Walk along-interview with Eelco Shruer, December 2019

10. Walk along-interview with Mary Gatacre, December 2019

11. David Lowenthal (2007) *Living with and looking at landscape*, *Landscape Research*, 32(5).

12. Eelco Shruer, December 2019

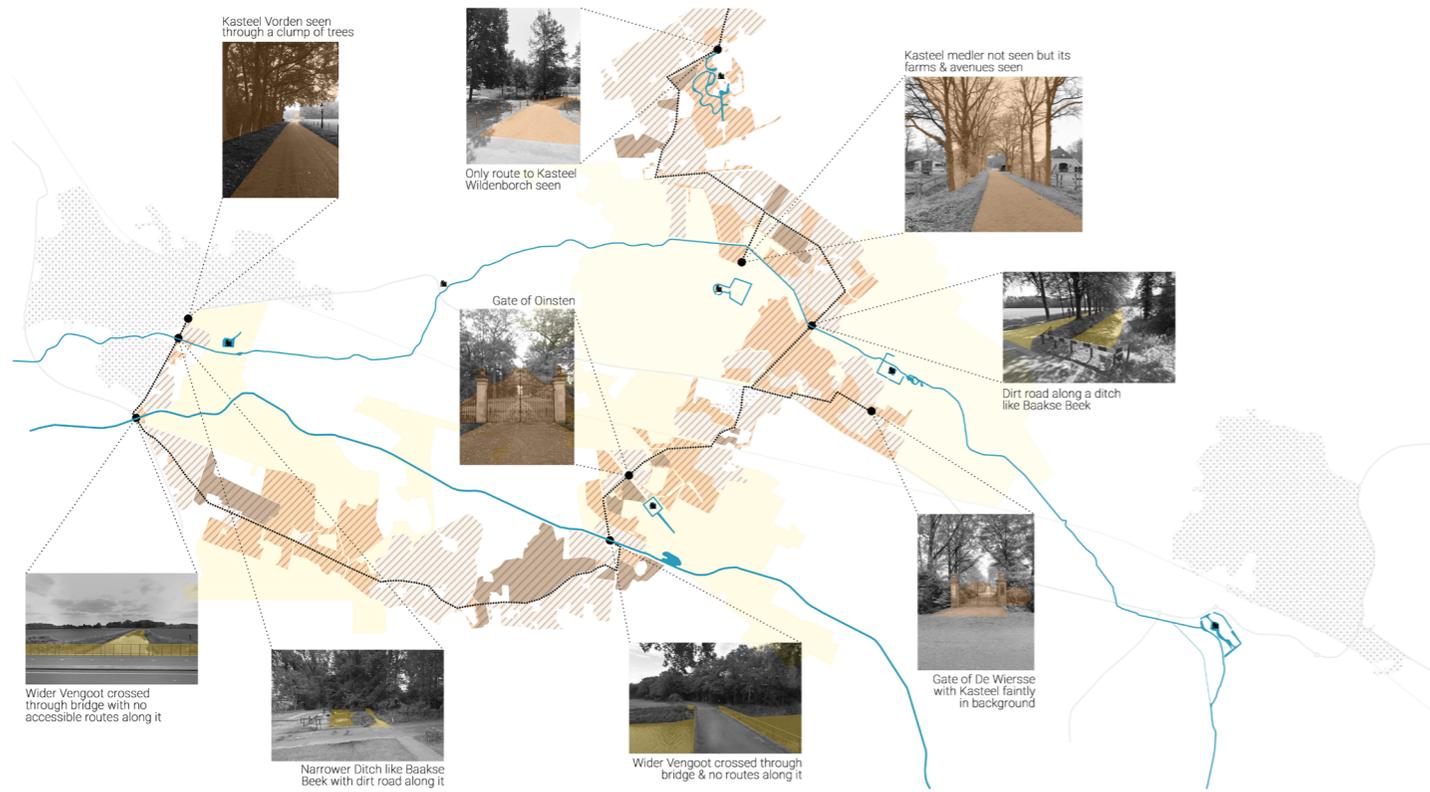


Figure 26 (a): Map showing the Achtkastelen autoroute, the landscapes it goes through and the views it affords.

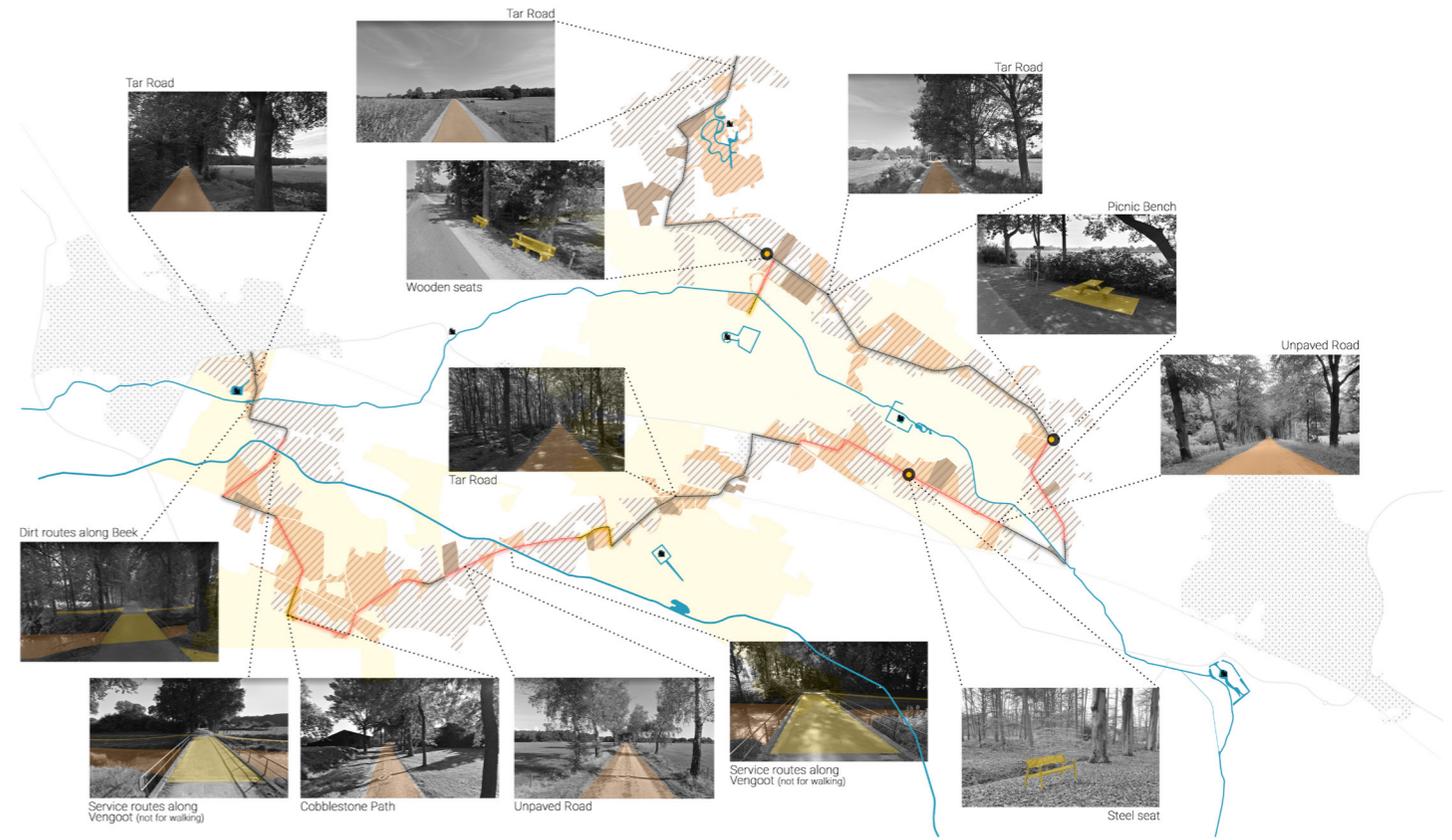


Figure 26 (b): Map showing the Achtkastelen cycle route, the landscapes it goes through, the materiality of the route and the seating spaces along it.



04

Sensorial Landscapes

This chapter presents the theories and methods for mapping sensorial qualities in the landscape. It illustrates the qualities present in the estate landscape through the narratives of the author and residents of the landscape.

4.1 SENSORY LANDSCAPE THEORY

Whenever we arrive at a space, the human mind is trained to make a quick visual scan of one's surrounding. As such, it is imperative to think, that it is on the basis of our visual understanding of the setting around us, that we decide to hurry through or wander around a space. However, there are certain other underlying elements that also feed into this cognition and thereby determine our behaviour in spaces. For instance, if the space is cold and dark rather than warm and bustling with spring colours, and filled with pungent odours rather than filling our lungs with the sweet smell of summer, we wouldn't be willing to be in that space. Our sensory perception plays a key role in the way we behave in a landscape, which in turn determines the ways in which we connect and engage with it. This has been beautifully put forward by Bernard Lassus, when he says,

"by walking on slow or fast grounds to get to work, to hurry or to wander around in a passage of light or shade, of sun or foliage, later on to walk in the garden, to breathe its smells, to listen to its murmurs. That, we do by succession of ambiances, a concept it is difficult not to evoke as soon as we understand that where a landscape appears, we are already in a place." (13)

It is understood from Bernard Lassus that he views that sensory perception transforms a space into a situated place in the landscape. This view is supported by Malcolm Quantrill when he states that "Knowledge of place is a fact of (sensory) perception". (14) But what is a place? To understand the meaning of a place, we turn to Eugene

Walter, who describes that "a place is a location of experience. It evokes and organises memories, images, feelings, sentiments, meanings and the work of imagination"(15). According to Christian Norberg-Schulz, To experience a place as meaningful supports the understanding of oneself in his cultural and social context; landscape is as a mirror. (16)

As stated earlier on in the report, it is my personal conviction that the act of experiencing is an act of heritage in itself and it is through the the experience of it, that people tend to value and care for it in the long run. A familiarity with places and spaces increases their mnemonic potency so that time becomes compressed into memorable spatial images. Mental images are an active, vital repository of information gathered through sensual experience-through sight, sound, smell, touch and taste. Its mnemonic quality evokes a sense of cultural continuity (17). Thus, the conditions of the estate landscape was seen as an opportunity to intervene in enhancing the experience dimension of it. Enclosures in the estate landscape have been identified as a characteristic element that is a result of the transformation of the natural landscape into a cultural one. It is also a condensed representation of the various landscape elements maintained by the estates. A landscape architectonic transformation of a site can make the qualities of place perceptible, as an expression of geographical experience (18). Thus, the research and design strategy focuses on viewing landscapes as sensory destinations and designing them to be carriers of experiences.

13. Lassus, B. (1998) *The landscape Approach*/Bernard Lassus. Philadelphia, PA: University of Pennsylvania Press.

14. Wit, S. de. (2014). *Hidden landscapes: the metropolitan garden and the genius loci*. Delft: TU Delft.

15. Malnar, J. M., & Vodvarka, F. (2004). *Sensory design*. Minneapolis: University of Minnesota Press.

16. Wit, S. de. (2014).

17. Malnar, J. M., & Vodvarka, F. (2004).

18. Wit, S. de. (2014).

4.2 NARRATIVE AS A TOOL

Like a language, narrative is a means of communicating. Places configure narratives. And these narratives thereby play a critical role in making places. We come to know a place because we know of its stories (19).

With the project having a major focus on site-specific atmospheres of a place for place making, Narrative as form Generation was found to be a suitable method to read spaces and their inherent qualities. This is a method of using narratives to streamline landscape perceptions through stories but also a means for developing images in the design process. The stories referred herein are site readings which are recorded in form of narratives of lived experiences. These lived experience helps the designer in the process of placemaking. Through personal engagement and insertion into our spatial environments, atmospheres and elements of space no longer appear as a disjointed and fragmented expanse, but as a place: a situated locus of moments, experiences, and occurrences.(20)

Additionally, with multiple stakeholders of varied background involved in the research project, narratives can

be a tool of communicating the qualities of the existing space but also a tool of conveying the temporal and sensorial qualities of the designed place through the act of naming. Words have the general power to bring to light experiences that lie in the shadow or have receded into it, and the specific power to call places into being(21). Naming spaces would imbibe a sense of place, thereby making it easier for the stakeholders to construct a mental image of the place. Narrative description of a place through metaphorical naming can easily convey to the people what the space has in store for them to experience, it has the capability to represent the invisible forces that make a space so unique. To call a feature in the landscape a "mount" is already to impart to it a certain character, but to call it "Mount Misery" is to significantly enhance its distinctiveness, making it stand out from other rises less imaginatively called(22). The estate landscape of the Baakse Beek is unique in its own right, and so should be the spaces that can speak of the wonders for human experience and engagement that they hold.

19. Potteiger, M., & Purinton, J. (1998). *Landscape narratives: design practices for telling stories*. New York

20. Havik, K., & Van Haeren, K. (2016). *A story of three: a narrative approach to reading atmosphere and making place*. SPOOL, 3(2)

21. Tuan, Y.-F. (1991). *Language and the Making of Place: A Narrative-Descriptive Approach*. *Annals of the Association of American Geographers*, 81(4)

22. Tuan, Y.-F. (1991).

4.3 NARRATIVES OF THE LANDSCAPE

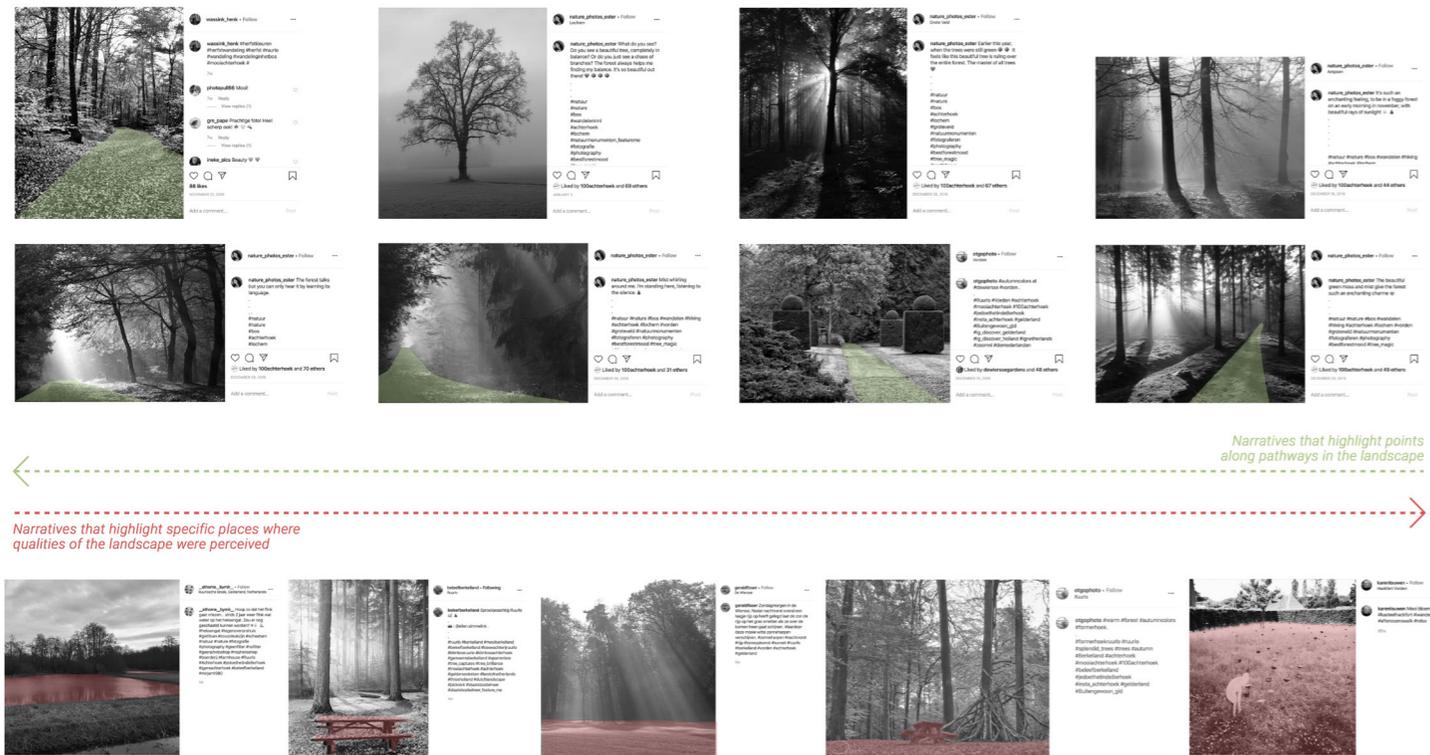


Figure 27: Illustration showing the two categories of narratives by people on Instagram

Since it was beyond the scope of the project to gather individual narratives of the landscape from a large set of its residents, social media was used to gather landscape narratives people shared about the estate landscape. This was done by making use of geotags on Instagram images to identify relevant pictures referenced to the design site. A set of images with captions with a narrative quality was then selected for analysis. Upon analysing, it was found that the images could be categorised into two broad groups based on their narratives as seen in figure 27. While the first category consisted of narratives that

highlight points along pathways in traversed in the landscape, the second category consisted of narratives that highlight specific places where qualities of the landscape were perceived. Additionally, it was noticed that there were a greater number of narratives written about images captured at a moment in time travelling a route rather than at a specific identifiable space. Thus, it led to the conclusion that the design for the estate landscape needs to acknowledge and incorporate this complementary aspect of path and space as discovered in the narratives of the users.

The next exercise in identifying narratives of the landscape by its users was to understand which components of the landscape people keep a look out for and share about the most when spotted. For this, I again used geotagging in Instagram and selected images which helped in understanding what people looked when outdoors in the landscape. I categorised these selected images into the main elements of the estate landscape, namely: forests, grasslands, meadows and the Baakse Beek. As seen in figure 31, people recognised different components

to each elements. For instance, livestock was a component observed while moving through the meadows while it was the flowers or small animals such as hedgehog and rabbits which people looked out for when wandering through a grassland. This affirmed the notion that the residents did have a culture of closely observing the landscape they were surrounded by and thus design interventions are required only to provide them specific and rooted places conducive for such observations.

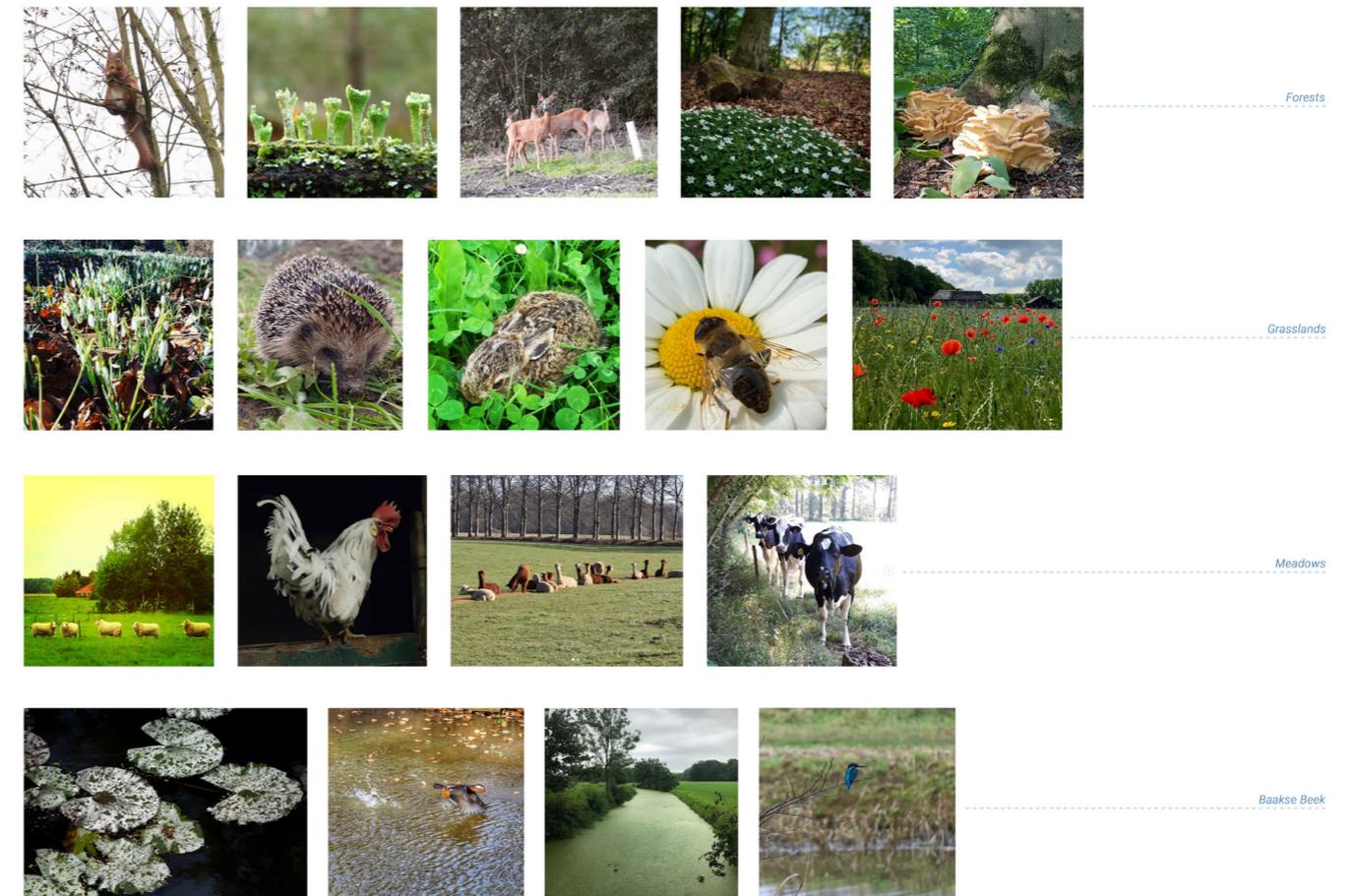


Figure 28: Components observed in the different landscape elements

4.4 ENCLOSURES AS SENSORY DESTINATION

Based on the reading of the Sensory Landscape theory and Narrative as a tool, the following method of exploring the site was devised:

1. Identifying a set of common determinants to select enclosures in the landscape and mapping the basic physical elements curating each enclosure.
2. Visiting each of these enclosures and being there for duration of an hour, two times in the same day.
3. Writing the observations made on site in the format of a narrative diary. The most striking quality of the enclosure is translated into temporal sketches.
4. These are then represented through the means of postcards illustrating the temporal image of each enclosure along with its story.
5. The narratives are compared with one another to further select enclosures with distinct sensorial qualities to be included in the design task.

4.4.1 Selection of Enclosures:

Before we begin selecting enclosures for exploring, it was essential to define certain limits. This was done so that the chosen enclosure could not only become potential fragments of the design task but also displayed an ease of visitation during the course of the research and design process. The limits thereby chosen are as follows:

1. The enclosures are located within the estate grounds of Het Medler and De Wiersse or in its immediate vicinity.

2. The enclosures are accessible.
3. There is an unrestricted access to be in the enclosure for duration of study

From the limited number of potential enclosures to choose from, few characteristic typologies of enclosures were identified:

Type 01: Enclosures with farmhouse within it

Type 02: Enclosures with traffic roads as one edge and overlooking farmhouses

Type 03: Enclosure as clearing in a forest without farmhouses in immediate vicinity

Figure 29 highlights the chosen enclosures, the elements creating this enclosure and its typology.

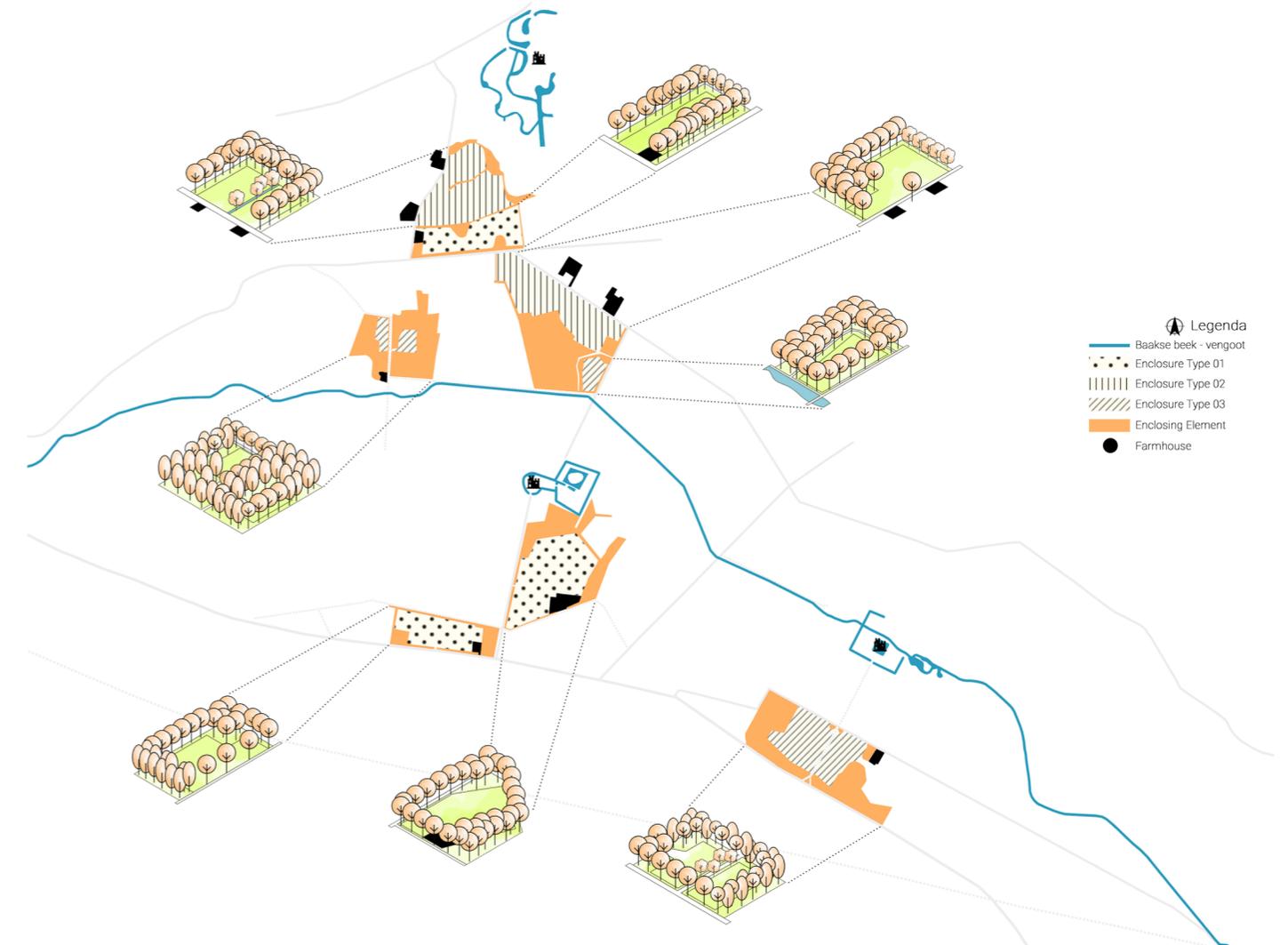


Figure 29: Different enclosure typologies, their relative location and elements forming it into an enclosure.

4.2.2 Narratives of Enclosures:

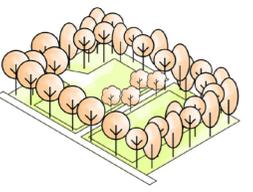
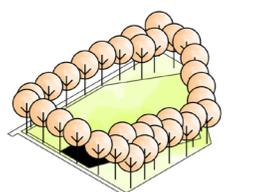
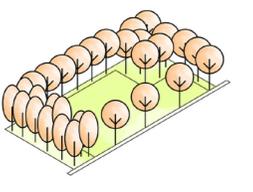
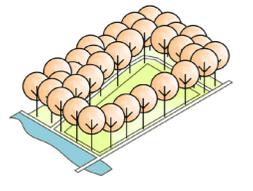
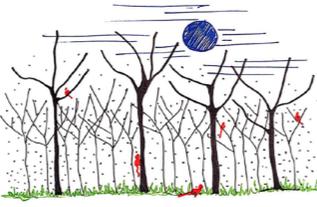
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|  <p>Infront of De Wiersse Gates</p> | <p>12:00 PM - 12:45 PM</p> <p>The dense thicket along the highway does not let any noise come in. There are cows on one side on the enclosure. There is however a fence so they cannot cross over. There are three solitary trees on one side of the meadow. A few birds are seen sitting on it.</p> <p>A few people can be seen cycling past. They try to ring the gate bells. They take a few pictures and leave. The Main House of De Wiersse is seen in the distance from the gates.</p> |  | <p>16:00 PM - 16:45 PM</p> <p>The cows are being put into a trolley by a man. They eventually go away. A lot of birds can be seen flying in the sky. A few of them settle down on the trees.</p> <p>The coniferous trees produces a unique scene as the sun goes down and the mist comes in. The mist comes down nearer to the ground where there are deciduous trees.</p> |
|  <p>Next to Het Medler Kasteel</p> | <p>11:00 AM - 11:45 AM</p> <p>The field is empty. There are mounds of hay covered in soil. There is a cow shelter within the enclosure. There is a strong smell of cow dung and a strong sound of exhaust.</p> <p>The Kasteel is not seen from any point of this enclosure. Not many people can be seen around. The sound of cars cannot be heard.</p> |  | <p>15:00 PM - 15:45 PM</p> <p>Most cows are still inside except for a few. They do not wander into the meadow though. There is a man putting food for the cows.</p> <p>The enclosure is too vast. So there are no squirrels seen unless we go to the edge of the forest. Only the faint sounds of birds can be heard from the centre of the enclosure.</p> |
|  <p>Next to Ruurloseweg</p> | <p>10:00 AM - 10:45 AM</p> <p>The lining of trees between the road and the enclosure is too thin, letting in a lot of noise. Also being deciduous, it was too transparent to even see the cars passing by.</p> <p>The meadow next to the house had a lot of sheep on it. The depth of the enclosure make it feel large enough for 10 sheep.</p> |  | <p>14:00 PM - 14:45 PM</p> <p>The sheep are still there on the meadow. There are no sounds of birds, only the sound of cars. The other meadow is still empty. An instant difference can be seen in the texture of the meadow without the sheep and with sheep in it. The meadow with the sheep looks more wild and thick.</p> |
|  <p>Along the Baakse Beek</p> | <p>12:00 PM - 12:45 PM</p> <p>There is no activity here. All the forests around are deciduous with no leaves on them and the floor covered in layers of red and orange. The space was nice to see birds on the trees and squirrels running from one tree to another.</p> <p>A car passed by. A woman with her dog were walking along the Baase Beek route. The presence of the Beek is not felt at all from the enclosure.</p> |  | <p>16:00 PM - 16:45 PM</p> <p>It is particularly quiet except for the sound of birds. Cars can be heard very faintly in the distance. But no voices of people are heard.</p> <p>It suddenly starts to rain. The sound of the rain falling on the water can be heard now. The rain has left a layer of mist. It made the sunset feel dewy behind the trees.</p> |

Figure 29.a: Postcards containing diary entries for each enclosures along with the most striking quality.

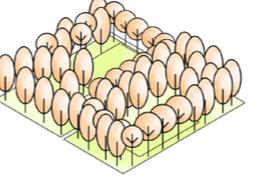
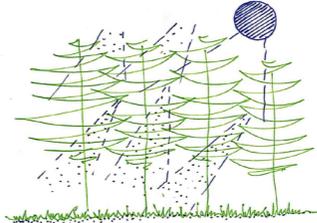
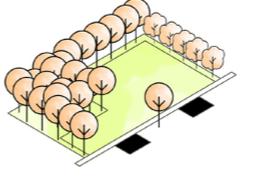
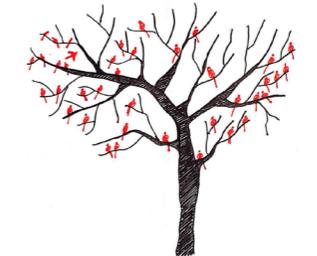
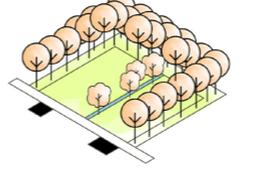
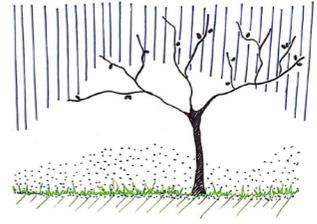
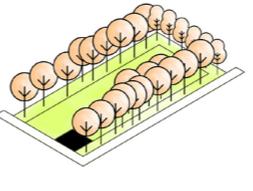
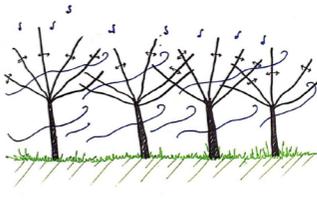
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|  <p>Enclosure in Medler forests</p> | <p>09:00 AM - 09:45 AM</p> <p>The grass is covered in a layer of frost. Most of the trees are coniferous. Sunlight begins to filter in through the gaps between the coniferous trees. In the rays, you can see the particles of the mist float around.</p> <p>The place feels cold. The only sound at the moment is of a machine, but far away.</p> |  | <p>13:00 PM - 13:45 PM</p> <p>Both the enclosures are very quiet. The sound of birds dominates once in a while.</p> <p>Gentle winds start to blow. Although the trees do not move, they make a strong howling sound. As the winds get strong, even the tree tops being to sway and the sound gets louder. The place feels a lot colder now.</p> |
|  <p>Along Wierssebroekseweg</p> | <p>11:00 AM - 11:45 AM</p> <p>The sound of the wind was overpowering. The wind moved the singular line trees. It was difficult to see movements of trees in the forested area because of being dense.</p> <p>There were a few cars passing by. The meadows had no animals. There were horses and donkeys in the meadow next to one house. In the yard of the other house, dogs could be seen playing.</p> |  | <p>15:00 PM - 15:45 PM</p> <p>A couple rode out on horses from one house. In the absence of cars, the sound of horses walking could be distinctly heard until they faded away in the distance.</p> <p>On the singular tree between the houses, a large group of tiny birds have settled in. Their chirping is loud as they fly from one branch to another. The only other noise is that of cars frequently passing by.</p> |
|  <p>Along the Baakse Beek</p> | <p>09:00 AM - 09:45 AM</p> <p>Upon reaching the place, it was a magical sight to see. The grass was covered in frost. There was a layer of mist hanging below the tree branches. The trees being deciduous, were black sticks with a few yellow leaves hanging on them.</p> <p>Except for a few cars, there was no activity in the space. Around the time I was leaving, two horses came out of the shed with a man. They walked to the tree corner of trees where there was food for them.</p> |  | <p>13:00 PM - 13:45 PM</p> <p>On one side of the enclosure were a few cows near the food place. Other cows were sitting next to the trees. On the other side of the enclosure were adult horses. Their heads turned as I moved. The horses and cows were separated by a low wire fence.</p> <p>The dog in the nearby house barked at every passing car. A lot of cars passed by on the road but no cyclist in spite of it being a sunny Saturday afternoon.</p> |
|  <p>Enclosure in Medler forests</p> | <p>10:00 AM - 10:45 AM</p> <p>The enclosure was exceptionally quiet except for the noise of the cars moving on both sides. Because of the deciduous trees, I could also catch glimpses of the cars go by.</p> <p>It was a nice place to see birds fly around in the sky due to less width of the enclosure. I once saw a squirrel running up a tree.</p> |  | <p>14:00 PM - 14:45 PM</p> <p>It is much more windier now. The sound of the wind passing through the trees was only broken by a few cars passing by. Because of the wind, I noticed something unique. The slender branches of the willow trees moved gracefully with the wind. They made a faint rustling sound in the wind.</p> |

Figure 29.b: Postcards containing diary entries for each enclosures along with the most striking quality.

4.2.3 Comparison of Narratives:

Based on comparing the narratives of each enclosure, it was found that a few enclosures lacked an inherent sensorial quality to be preserved or enhanced. Additionally in few enclosures, the noise of traffic subdued the inherent sound qualities of the enclosures. It was also realized that enclosures of an intimate scale were much more

appreciated in the narrative exercise as feeling: cozy and in proportion to be experienced completely. Figure 30 shows which enclosures out of the total eight selected ones have been chosen for design incorporation and for what qualities. The enclosures, which have not been picked, have been shown along with the reason for it.

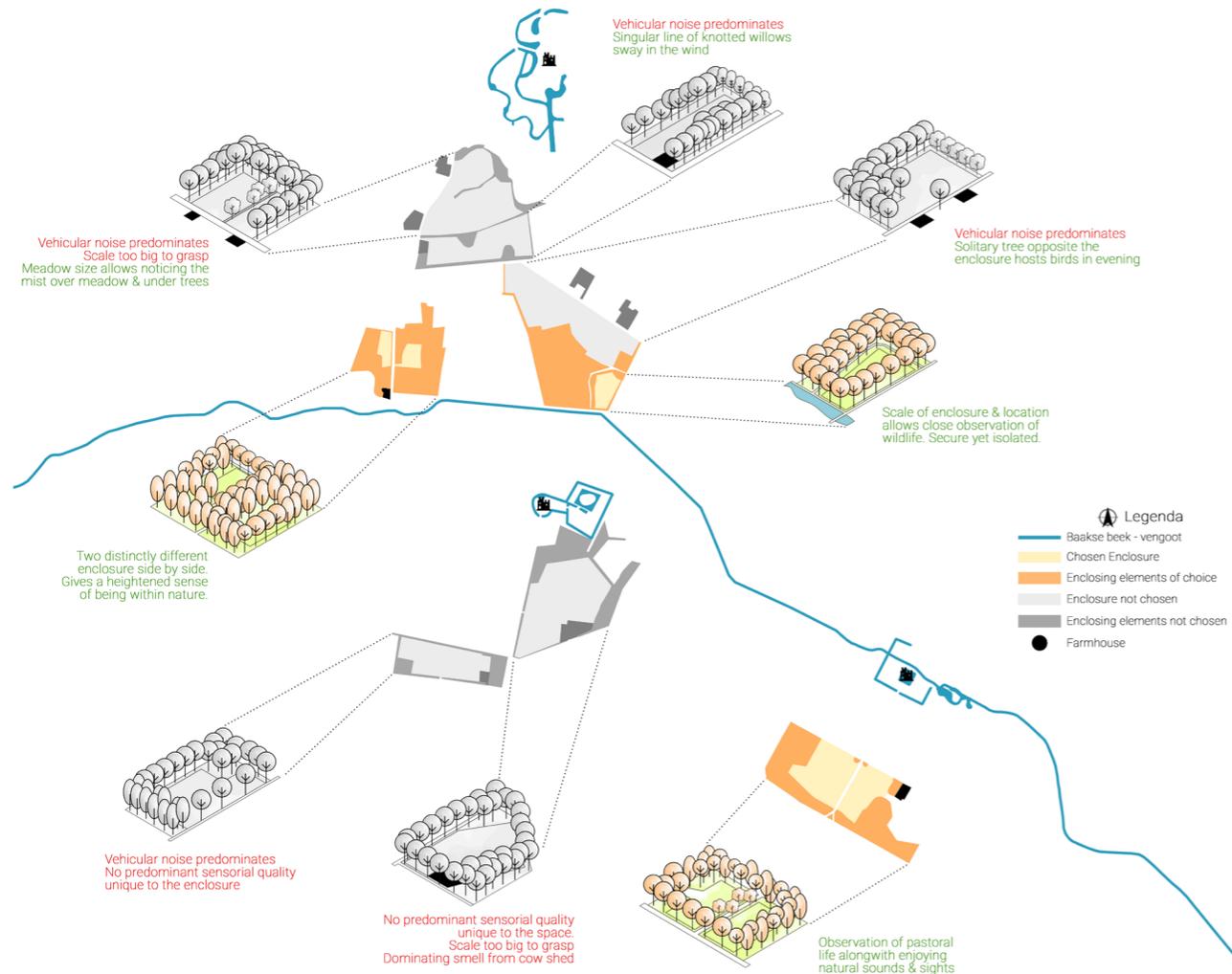


Figure 30: Enclosures that were chosen or rejected and the qualities that led to it.

4.3 BROOK AS SENSORY ELEMENT

The exercise of using narrative as a tool was also applied to explore the sensorial qualities of the Baakse Beek. What kind of sensory experience does the Baakse Beek lend to a visitor? For this, two narratives were taken into account. Firstly the narrative of the author, i.e, me and secondly the narratives attributed to the Baakse Beek by its residents.

4.3.1 Narratives of Author:

I walked along the accessible stretches of Baakse Beek and wrote down narratives for the places where I stopped and what made her stop. Figure 31 shows the scenes along the Baakse Beek that were felt to be most stimulating for the senses by me.

4.3.2 Narratives of Users:

For this exercise, yet again, geotagged images on Instagram were gathered. The most relevant images that had a narrative quality were selected for analysing. Upon studying these images, it was found that the image narratives could be categorised into certain themes, the acknowledgment of seasonality of the Baakse Beek in people's narratives, the connection that the people attribute between the Baakse Beek and the Estates and also an identification of Baakse Beek being an element of a farming landscape. However, these thematic narratives are found to be interconnected to one another. For instance, most narratives incorporate the seasonality of the Baakse Beek with other elements such as reflective qualities or its farming culture. This has been illustrated as in figure 32.



Avenues along the Baakse Beek led to the enjoyment of a visual delight. While the line of trees in itself made the path very attractive and motivated me to reach till the end of the path, the Baakse Beek slowed down this movement. The reflective properties of the Baakse Beek was brilliant.



The wind broke the otherwise calm surface of the Baakse Beek into ripples. Coupled with the effect of the sound produced by the leaves, I could not only feel the direction of the wind and hear it, but i could also see its effects.



The rain broke the surface of the water into ripples, distinctly different from the wind. The sound of the rain falling on the water was at once calming.



The weirs fill the atmosphere with a vibrant sound that can be heard from a distance and attracted me to walk towards it. Although the weirs were not meant for human interaction, I took the chance to walk on it, but it was too slippery without railing



I again spotted a weir. This time it had railings for me to try walk on it and cross over. However, it was still very slippery to walk and also too narrow. Also the materiality of the rails did not feel right for the scene.



Wooten banks were distinctly different from avenues along it. Wooden banks gave a sense of nature being a dominating spirit of scene formation but also it enhanced the reflective property of the water by being close to it

Figure 31: The different points along the Baakse Beek that stimulated the sensory experience

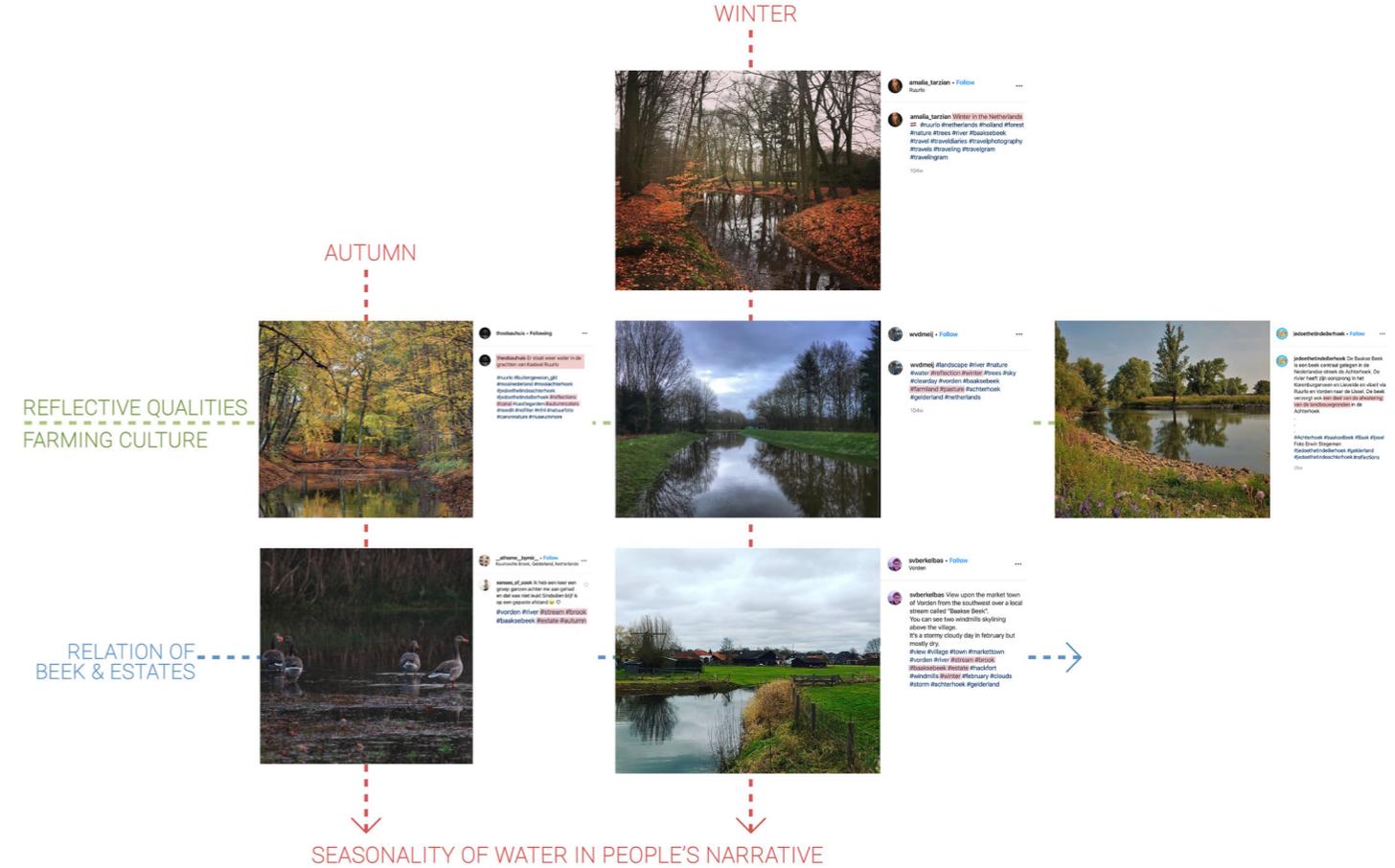


Figure 32: The different themes present in the narratives of the Baakse Beek.



Source: MooiAchterhoek Instagram handle

05

Seasonal Landscapes

This chapter presents the theory of seasonality. It looks into the phenomenon of seasonality in the enclosures and the Baakse Beek along with practices of the residents. It describes the effect of seasonality on the estates through narratives of estate owners.

5.1 SEASONAL LANDSCAPE THEORY

The changing temperatures and colours of the landscape tells humans and animals, it is time to change our body clock and our activities. The transition through seasons put nature into cycles of dormancy and vibrancy, thereby becoming a referral for a time period in a year. This is of utmost importance to a farmer, endlessly toiling to ensure a hearty harvest before he has to retire from the farming activities on the land until the sight of the heralds of spring.

As much as seasons are an important element in a farmer's landscape perception, seasonality is a fundamental phenomenon affecting the sensorial perception of landscapes. Seasons stimulate our moods and the feelings we have in a space. We, as humans tend to appreciate one season over another for the temporal character it adds to the landscape. People tired of winter are aroused by stimuli associated with impending spring, and conversely, autumn colours signify a welcome change from an overly familiar summer landscape. This also explains why so many people are eager to see the first swallow or godwit; they are the signs of a new season(23). A space that resonates throughout the different seasons can thereby become more special to the people due to the changing experiences they have. This notion lies in agreement to the key ideas of aesthetic engagement theories, that spaces that are dynamic in time are more inviting for engagement, as there will be something to admire at all times of the year.

It is necessary at this point to differentiate the similar concepts of ephemeral landscapes and seasonal

landscapes. Ephemeral landscapes consist of features such as clouds, weather, and floods, passing vehicles that are experienced in the landscape as short-lived and come and go irregularly. Seasonal landscapes consist of phenomena that have a regular repeating rhythm(24). For instance, although floods is a feature of ephemeral landscape, the drying of the Baakse Beek and the coming back of water has a set rhythm making it a feature of seasonal landscape.

But what about the enclosures in the landscape? Except for the changing colours of the leaves and blossoms on the ground, how does seasonality alter the perceptions within the many enclosures on the estate landscape of Baakse Beek? One intriguing aspect of seasonality in landscapes is accessibility. During different seasons landscape could act as an obstacle or, on the contrary, supporter for the movement of people or animals. Another feature that is different in winter is visibility. The rotation of seasons causes the appearance and disappearance of visible barriers (shades, curtains) with tree canopy. Visibility (as one form of accessibility) often increases during wintertime when deciduous trees have dropped their leaves (25). These aspects not only allow us to design interventions rooted in the temporality of the enclosures but also allows the designer to play with the perceptions of enclosures over time.

23. Stobbelaar, D. J., & Hendriks, K. (2007). *Seasonality of Agricultural Landscapes: Reading Time and Place by Colours and Shapes*.

Landscape Series Seasonal Landscapes

24. Palang, H., Printsman, A., & Sooväli, H. (2007). *Seasonality and Landscapes. Landscape Series Seasonal Landscapes*

25. Palang, H., Printsman, A., & Sooväli, H. (2007).

5.2 SEASONALITY OF SITE

Based upon our understanding of how essential it is to acknowledge the seasonality in a Landscape, we explore how the character of the landscape changes over the seasons. This is done with the means of the following exercises:

1. Observing the most prominent seasonal patterns of the Baakse Beek (This does not take into consider the seasonal changes along the Baakse Beek such as growth cycles of reed, etc.)
2. Mapping the seasonal character of the various enclosures chosen in the preceding chapter.



Figure 33: Seasonality of the Baakse Beek

5.2.1 Seasonality of the Baakse Beek:

Although it is expected of brooks to be ever flowing with water, the Baakse Beek has a seasonal character. Since a few years, the Baakse Beek has a rhythmic disappearance and appearance of water in it. Until 2018, the Baakse Beek was filled with water from end of October to beginning of June. However, from 2018, with the onset of drought conditions, the Baakse Beek sees water only from end of November to beginning of May (26). Figure 33 shows the most prominent seasonal characteristic of the Beek.

26. Walk Along Interview with Mary Gatacre, September 2019

5.2.2 Seasonality of Enclosures:

Each enclosure consisted of different enclosing elements such as only deciduous forests, mix of coniferous and deciduous trees and only coniferous trees. This gave a distinct visual impression when the site was visited during the autumn and winter months. It lent a sense of vibrancy due to changing of colours in autumn but also a sense of enhance transparency and visibility

during winter when there were no leaves in the trees. In the Mixed forests, it was a combination of both these sensations together. As read in the theory part, the seasonality brings in different sensations of transparency and visibility. Figure 34 shows the seasonal changes in the different enclosure over the seasons.



Figure 34: Seasonality of the Enclosures

5.3 SEASONALITY OF PRACTICES

There are two distinct sets of practices that occur in the landscape. The first set consists of the practices which change the spatial character of the landscape over the seasons, while the second set of practices are the things people do at different times of the year in the landscape such as cycling or walking. The study of the seasonality of practices is done in two steps:

1. Mapping the different practices that occur in the estate landscape and observe the seasonality of them.
2. Mapping how the management practices adds a temporality to the spatial character of the estates.

This has been elaborated in the following sub-sections.

5.3.1 People's Practices:

Through the pictures captured during the author's site visits and the documents shared by the estate owners and people befriended during the site visits, an inventory of the different practices occurring in the landscape was created. These practices were then grouped into five broad categories. These categories and the practices representing each category can be seen in figure 35. The reasoning behind this categorisation was to understand how residents not involved as caretakers of the landscape immerse and engage with it such as dog walking and camping. But also, how landscape is currently being used as an active setting for shared practices such as walking groups and horse riding coaches. This affirms that the landscape if intervened properly can become more conducive to the people's practices and thereby be held in higher regard by them.

The next step was to identify which of these practices exhibit a seasonal pattern. This has also been illustrated in figure 35. This analysis answers the question: will I encounter the same practices along the routing all through the year? The analysis directs us to design a sequence of routing and spaces that can be conducive to most of these practices at different times of the year but also make attempts at incorporating the opportunity to partake in one or more practices in the same space.

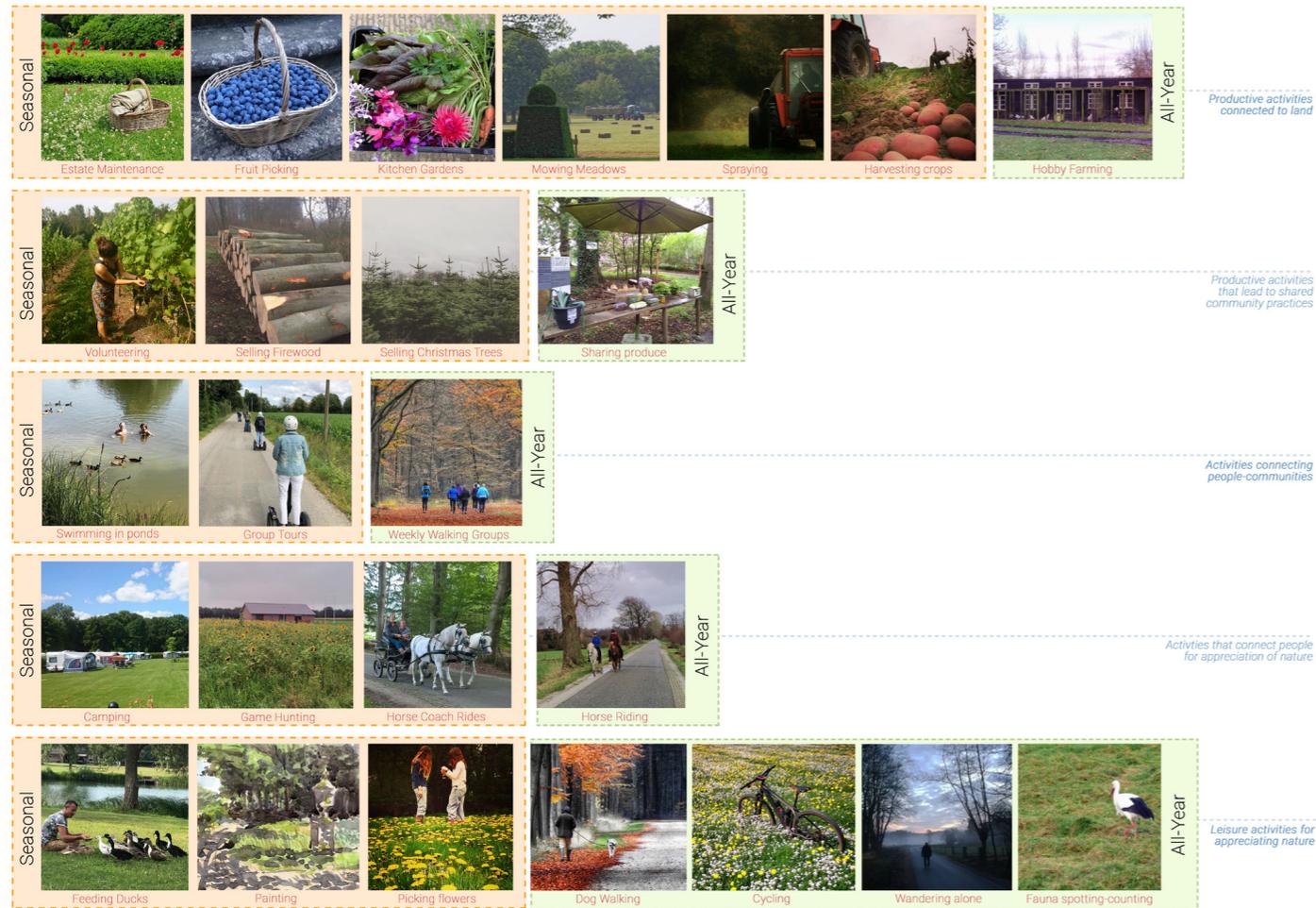


Figure 35: Socio-cultural practices in the estate landscape and its seasonality

5.3.2 Temporality of Estates

The spaces composing the estates are varied, each space requiring specific maintenance at a certain time of the year. A botanical meadow is let to grow and blossom with wild flowers, differentiating it from the adjacent intensively mowed meadow. However, once the botanical meadow is mowed, it blends in with the surrounding intensively mowed ones. Maintenance, thus lends varying visual and spatial qualities as seen in figures 36.

Different spaces with different maintenance orchestrate an ever-changing character to the estates. Estate Owner Mary Gatacre provided the elaboration of how the Langoed De Wiersse changes over the seasons during the walk along viewing in September.

In the winter, the estate is mostly dormant, with only one or two farmers growing winter crops. The meadows are empty as the cows are indoors. It is also the time the Baakse Beek is filled with clear water so the moats become clearer and we don't have to pump anymore. When it rains too much, we let the botanical meadows flood for a maximum for six weeks. It is a flow meadow system.

In early spring, the first bulbs begin to appear along the meadow edges and banks of the Baakse Beek. The Fritalaria is a common sight along the banks while different wild flowers add varied colours to the meadows. Birds also start coming in large numbers along with sights of spotting hedgehogs. Spring is a busy period in the Estate. With the cows out in the meadows and the farmers busy mowing and harvesting the first cut. In the summer, corn and other crops are seen visibly in the landscape.

Autumn is as spectacular as spring. This is another busy period in the estate due to the harvesting of the crops, mowing the meadows for the winter. The forests have to be trimmed due to the large number of coppiced forests we

maintain. But also all dead wood needs to be harvested. The cows start to slowly stay indoors.

Different estates also look at seasonality through different perspectives. While estate owner Mary Gatacre described the seasonality with the different sights and farming activities on the estates, the manager of Het Medler, Eelco Schurer describes seasonality in a much different way during the walk along viewing in December.

The different management practices in the estate becomes visible due to the seasons. The most apparent example is when one meadow blooms in April-May and another doesn't, so you know the farmer practices different management. In the autumn, this is often visible through different tints and lengths of green mowed meadows and unmowed meadows.

Winter time is often a very quiet time on the estate, apart from sheep and horses grazing the meadows. With a lot of deciduous vegetation, the landscape become more open and visible. The main house becomes more visible and prominent in the landscape. Birds become a usual sight at the Beek which is filled with water during this time. It is clear and flowing. The groundwater on the estate is also high in the winter which can be felt by the wetness upon walking on them. Not too wet, but moist enough.

Spring time sets a lot of activities on the estate. The first cut is very important to the farmers. Everything on the estate is cleaned and maintained at this time. Over the days, the vegetation grows denser and the landscape again turns into a small scale one. The main house becomes more hidden, yet seen with different layers of vegetation around it (illustrated in figure 37). This is really preferred on the estate because it adds intimacy to the setting of the estate's residents who love their privacy.



Figure 36: Images show the changing visual character of the botanical meadows at De Wiersse.
Source: Foundation Landgoed De Wiersse



Figure 37: Images show the changing visibility at Het Medler.
Source (Image bottom): Webpage Vorden.nl



06

Design Strategies

This chapter presents elaborates the brook restoration principles chosen to intervene in the estate landscape along with the study of three cases that tie together the themes of water, enclosures and sensorial qualities.

6.1 BROOK RESTORATION PRINCIPLES

While there are a lot of ways to restore a brook system, the estate landscape of Baakse Beek due its heritage value demands the application of principles that would not only enhance the health of the brook but also add a value to the landscape. As such, four principles were found to be most suitable for it. The principles and the reason for their choice are as follows:



Figure 38: A naturally occurring brook



Figure 39: Flow meadow along a brook

6.1.1 Re-meandering brooks:

Re-meandering is a principle of creating a meandering course as would be present in a naturally occurring brook without human interventions as seen in figure 38. The curves slow down the flow of water, thereby extending the time the water remains in the landscape and increasing percolation of the water into the groundwater system.

The Baakse Beek went through years of human interventions that resulted in the water draining quickly into the IJssel. Re-meandering would retain the water for longer and also recharge the groundwater tables around.

6.1.2 Flow Meadows:

Flow Meadow is a principle where the excess water from the brook is directed to flood meadows far from the brook's edge as seen in figure 39. The redirected water soaks large parts of the meadow thoroughly.

Flow Meadows is a principle that was traditionally used in the estates. However, this practice was abandoned due to the high concentration nutrients in the brook, that harms the botanical meadows. Combined with water filtration of the brook water, the flow meadows will be able to irrigate meadows far from the brook, without having to pump water.



Figure 40: Pond in the forest



6.1.3 Wet Forests:

Wet Forests is a principle wherein water is stored within the forests as a sponge capacity as seen in figure 40. The forest cover reduces evaporation of water and thereby allows the water to be stored for a longer time.

Rabattenbossen, also known as groove forests contain water ditches within forests. It is a traditional landscape element of the estate landscape. In present times, most of these forests are not directly connected to the Baakse Beek. However, they can be incorporated into the brook system to store water for longer periods in the landscape.

6.1.4 Reservoir Ponds:

Retention ponds is a principle of digging up the earth to create water storages as seen in figure 41. This principle works only as long as there is a layer of clay to retain the water on the surface.

With a substantial amount of clayey soil in the estate landscape, retention ponds can be incorporated. The stored water would help irrigate the crops in the dry season, and reduce the dependence on the brook for water.

Figure 41: Retention Pond in a meadow



6.1.5 Helophyte Filters:

Helophyte Filters are ecological ways of improving the water quality. Water is flowed through basins of cultivated reed that pick up the nutrients from the water as seen in figure 42.

In a landscape that is highly pastoral and agricultural, the helophyte filters merge in as a cultivated space. It not only put lesser impact on the landscape, but also appears less man-made and invasive on the landscape

Figure 42: Helophyte Filters at Het Lankeet

6.2 CASE STUDIES

Three cases were studied for their articulation of the themes that the research project deals with, namely; brook system, routes and spaces, sensorial affordances and aesthetic engagement. The first case study of Bloedel Reserve is an example that displays the fusion of the themes of water, routing and enclosures. The second and third case studies are much smaller in scale than the former one and deals with a specific water principle and the sensorial qualities of the landscape thus created.

6.2.1 Bloedel Reserve:

Location: Bainbridge Island, Washington, United States.
Landscape Architect: Richard Haag

The Bloedel Reserve is a 150-acre forest garden that incorporates in its design water elements within the forest. These water elements open up as a surprise while walking on the forest trail. While one element is the principle of retention ponds in the landscape, the other is in the form of a wet forest. Both these elements and spaces have been differently articulated, thereby stimulating different sensorial perception and engagement. The first water element is the Reflection garden. The rectangular pool is further formalised as an enclosure within the forest with hedges. The space has been designed as a calming water foreground that mirrors the forest backdrop. It engages a person for contemplation as seen in figure 47.



Fig 43: Reflection pool Source: Wikimedia commons

Along walk then opens up into the Bird Marsh. This space is designed for water to be a protective element around the islands of bird habitats, thereby becoming a separator between the visitors and the birds. The presence of water thus is realised very strongly for a visitor who would want to engage closely with the bird islands but cannot as seen in figure 48.

An interesting point to note in this case study is how the design creates a rhythmic sequence of routes and space, an almost a-b-a-b sequence. This elevates the expectation to come across another space while on the route.



Fig 44: Bird Marsh Source: Graham Foundation

6.2.2 Art Biotop Water Garden:

Location: Near Nasu Mountains, Japan
Landscape Architect: Junya Ischigami

Ischigami's water garden is an intervention of a wet forest that has been poetically translated to become a sensory garden. Ponds of different shapes and depths have been designed on the forest floor to serve as habitats. Ischigami designs these pools to be both static and dynamic in nature. When we look at the pools over the seasons in a year, the water is constant while the forests around them transform through the seasons as seen in figure 45. When we look at these pools over the span of years, vegetation begin to grow in these pools as seen in figure 46. This shows the dynamism of the pools. While each point has the same starting point of being a pool of water, the differing depths of the pools leads to differential vegetation growth amongst them. Thus the visual over the years becomes more heterogenous.



Fig 45: Water Garden over season Source: Webpage Dezeen

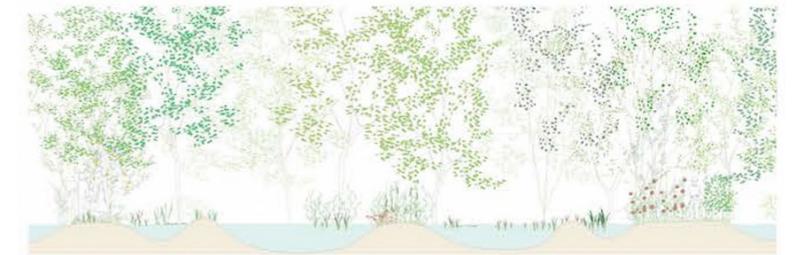


Fig 46: Water Garden over season Source: Webpage public delivery

6.2.3 Het lankheet WaterPark:

Location: Haaksbergen, Netherlands
Landscape Architect: Strootman Landscape Architects

Het Lankheet Waterpark uses the principle of reed filtration to improve the water quality of the brook that flows through the estate Het Lankheet. The design uses a formal language of grid that resonates with the formal aesthetics of the traditional estate gardens as seen in figure 47. This thereby symbolically represents a traditional formal garden in an estate. Furthermore, it showcases the potential for aesthetic engagement and sensorial affordances in the cultivated space of water filtration. The reeds exhibit seasonality through its growth and maintenance regimes. The dike walkways takes the visitor within the reeds to experience the different heights of the reed crops empowering him as it grows over time. The reeds also show the effect of wind through it. The water after being filtered, is released into small ponds. These are designed for active engagement with the water.

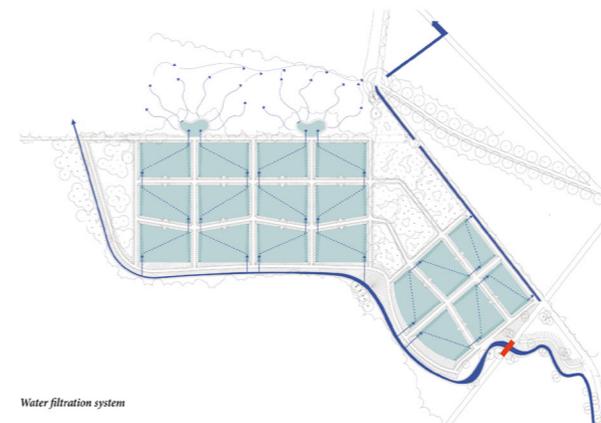


Fig 47: Grid layout of reed beds
Source: Strootman Landscape Architects



o7

Space Translations

This chapter gives an expansive insight on the translation of the site readings into a newly-designed aesthetics of experience and engagement. The design to highlight the uniqueness of each space incorporates in it the cultural landscape layer as well as the farming practices carried out in them.

7.1 BROOK RESTORATION

The first step in the design process was to realise, what interventions did the different scales of landscape require. In order for people to be able to experience the sensorial qualities of the brook and engage with it, the brook has to carry water. So the priority was to intervene on the regional scale into the water network. In chapter 6, different strategies for restoring the brook was elaborated. Each of these strategies were investigated in separate layers for a suitable location for incorporation in the landscape. For this, the soil and height maps were crucial. This is because designing interventions in areas of sand or sand ridges would be futile to the efforts of retaining water.

The first step was to make the Baakse Beek a healthy and resilient, water body in itself. For this, the first strategy was that of remeandering the brook. These meanders were placed in areas exhibiting any of the three conditions.

1. Presence of clay/loamy soil
2. Areas of low elevation through which the historical course of the brook was traced.
3. Forested areas.

Figure 48 shows the areas wherein meanders have been incorporated. Additionally, meanders were also added in the meadow between the estate of Het Medler and



Fig 48: Meanders in the Brook

House of Wientjesvoort. This is because from figure 28 of Chapter 3, it was observed that a lot of camping sites are located around this area. These meanders can be designed to become a spot of recreation and engagement with the baakse beek for the numerous visitors who come to camp in the estate landscape, every summer.

From chapter 1, it is known that the brook also suffers from the perils of duckweed on the surface. As discussed, this results from too much nutrients being present in the brook water. For the brook to become a healthy and resilient, water body, the brook needs to carry clean water. Helophyte filters was the second strategy chosen to improve the water quality

To determine the position for the desinging of the helophyte filter, the relative rhythm of the estates to one another and to the beek was studied. As seen in figure

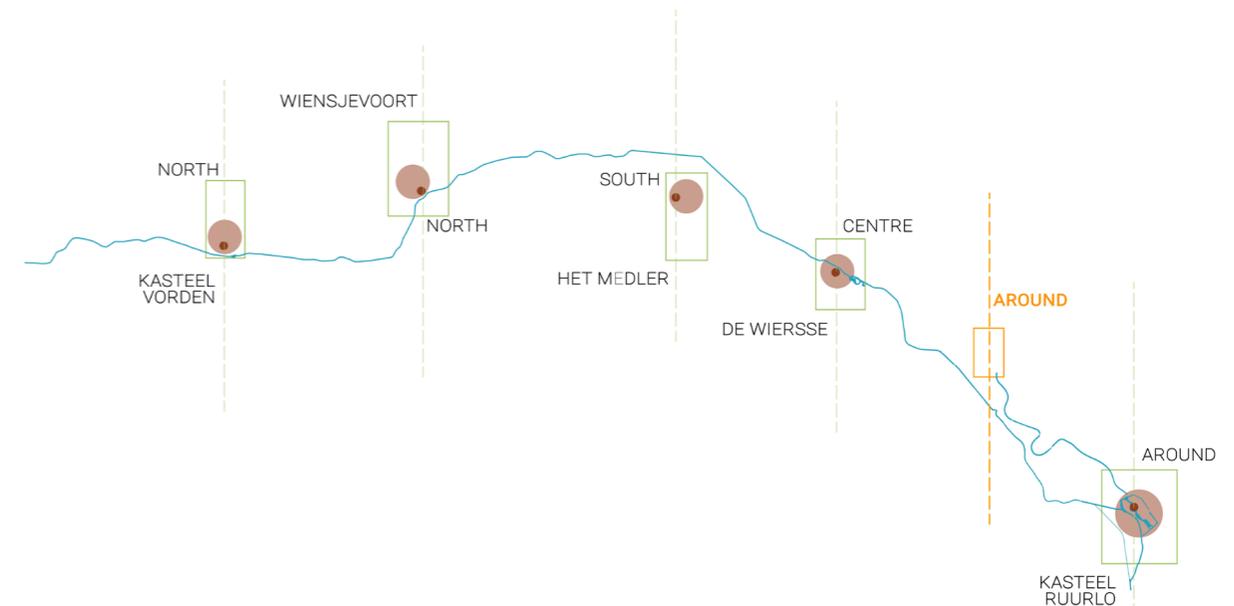


Fig 49: Rhythm of the estate houses relative to the Beek

49, it was observed that the estate house maintained a certain distance between each other. However, the distance was much more between the house of De Wiersse and Kasteel Ruurlo. Additionally, the waste from the Ruurlo Waste Water Treatment Plant (WWTP) flowed into the Baakse Beek between the estates of De Wiersse and Kasteel Ruurlo. The helophyte treatment was, thus, decided to be placed between house of De Wiersse and Kasteel Ruurlo, at the point where the nutrient rich water from the WWTP entered the Baakse Beek.

Each estate, further, exhibited a rhythm in relation to the placement along the beek. While Kasteel Vorden and House of Wiensjevoort are to the north of the brook, Het Medler lies south of the brook. The brook cuts through the centre of the moats around the house of De Wiersse, while in Kasteel Ruurlo, the Brook diverges around it form the moat. This is illustrated by figure 49.

The water treatment space was thus, placed for the old beek and the new meander to surround it. This was done so that Het Medler and De Wiersse would have a unique relative placement along the beek in this string of estates. Figure 50 illustrates the incorporation of the Helophyte filter into the landscape.

The incorporation of the halophyte filter gives Baakse Beek the opportunity to become an ecological link through the ecologically rich grounds of the estates. At present, the nutrient rich water leads to the growth of Nettle plant and shrubs such as elderberry and blackberry along the Beek's edges. Additionally, the existing steep edges inhibit the development of riparian habitats along the Beek. The steep edges are periodically cleaned to appear neat, further curbing the presence of biodiversity

along the Beek. Thus, the idea was to alter the edge conditions of the Beek from steep slopes into gradual edges. These edges are to be mowed less intensively so that natural species of meadow grass such as lanatus and glomerata find their way back into the landscape, thereby forming buffer strips along the Beek. The buffer strips of grass can act as an ecological corridor for various small species of birds and animals as illustrated in figure 50. It also gives a recognisable and distinct spatial identity to the Baakse Beek. In the forested areas that the Baakse Beek goes through, the nutrient poor water and gradual slopes can become a suitable condition for growth of *Anemone nemrosa*. The anemone is a marker of ancient woodlands since it grows very slowly to cover the surface. Thus, the growth of it along the brook

would be an indicator of the time that Baakse Beek was rejuvenated to become a healthier brook.

The next step in the regional scale was to support the Baakse Beek with creation of additional spaces that could contain the water in the landscape for the drier months, allows more space for the water to recharge the groundwater system rather than draining away into the IJssel River. The first strategy in this regard was that of *Rabattenbossen*. The estates were made on historically swampy lands and *rabattenbossen* (also known as groove forests) were constructed to grow forests of wood production in the wet land. The land was dug out to form ridges which would create more height difference from the ground water table, thus enabling the plantation of trees. A series of ditches were left behind between the ridges.

While these forests were not constructed for storing water, in the present times, these forests can be revived to store water by connecting them to the brook system and constructing weirs to hold the water. The canopy of the trees would aid in preventing the loss of water in warm, summer days, and whenever needed, water could be channelized from these ditches in the forest to other areas on the estates. Figure 51 illustrates the *rabattenbossen* that have been incorporated into the brook system to act as water stores. The ditches of the *Rabattenbossen* are already a habitat for growth of moss and ferns and nutrient poor water from Beek would not impede their presence. Allowing a redirection of water from the Baakse Beek to be stored in these forests would lead to creation of humid micro-climates thereby attracting humid forest species such as the nightingale and woodpecker, among others.



Fig 50: Position of the Helophyte filters and the ecology possible due to it.

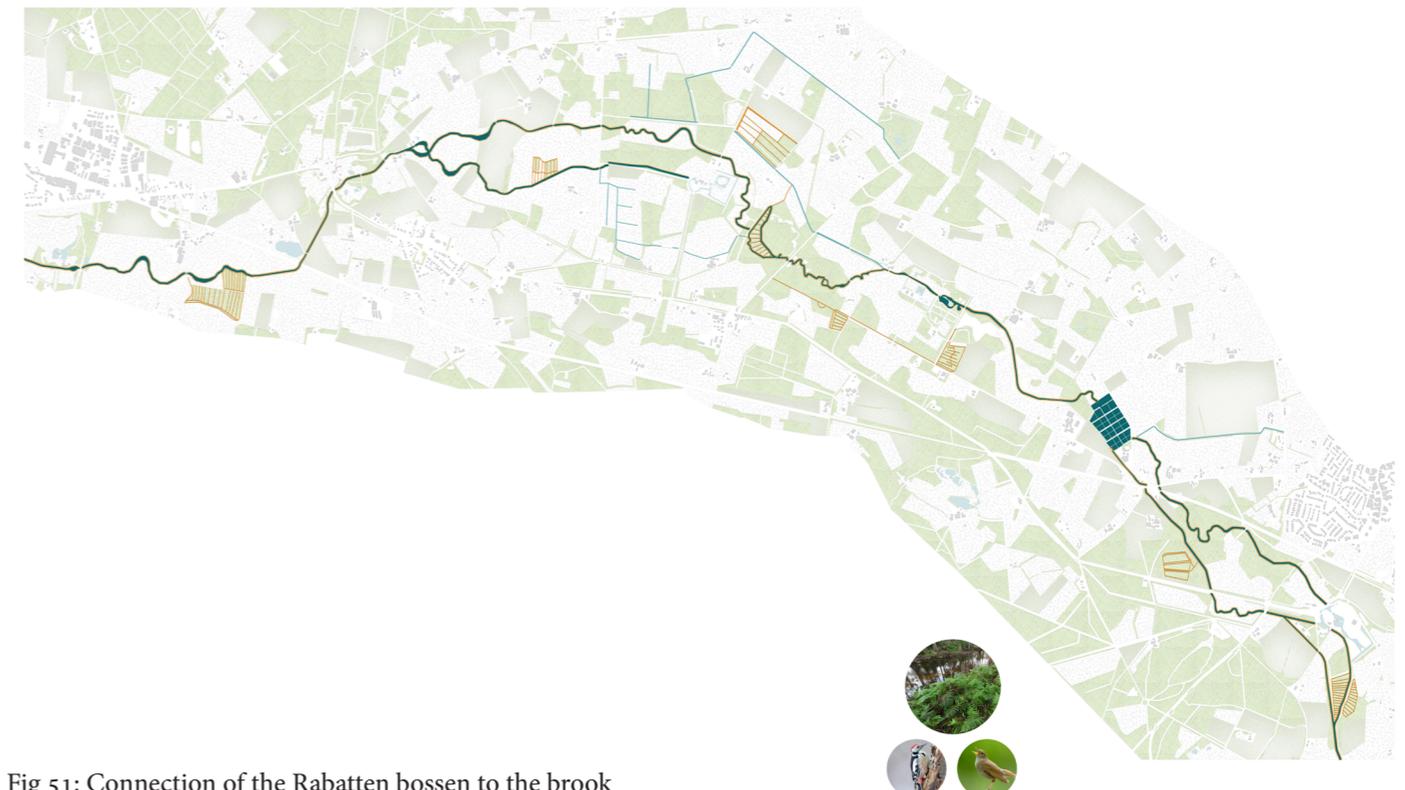


Fig 51: Connection of the Rabatten bossen to the brook

The next strategy was that of the flow meadows. A Flow meadow is a dynamic space. The seasonal effect of wetting large areas of the meadow leads to the development of varied plants species compared to the dry parts adjacent to it. The vegetation thus, becomes a tangible result of the seasonality of the brook. The castle gardens similarly are planted with vegetation that makes the space dynamic through flowers of different shades blooming through the year. The strategy of flow meadows are thus placed adjacent to the

maintained castle gardens to become an extension of the seasonally dynamic gardens maintained by the estates.

Another area for incorporating flow meadows is in currently designated biological fields. Here, flow meadows can irrigate the fields naturally and lead to higher yields but also become a more biodiverse habitat. Figure 52, illustrates these areas where flow meadows have been incorporated into the landscape and the corresponding ecological development it brings to the space.



Fig 52: Position of the Helophyte filters and the ecology possible due to it.

The last strategy for interventions is that of Reservoir ponds. This is a common strategy used by farmers to store water. The ponds have a mandatory condition of requiring clay soil, for the water to be contained on the surface. It is known from the soil map of figure 17 in chapter 3 that there are traces of clay soil zones present in the estate landscape. where in these clay zones, will ponds be more suitable was based on the area exhibiting either of the conditions:

1. Area with a lot of crop lands around which can make use of these ponds.
2. Forests that will prevent evaporative loses

Figure 53 shows where in the landscape ponds have been incorporated. The figure additionally illustrates two typologies of pond ecologies. This is because a pond in an open meadow and a pond in a forest would evolve to become very different habitats. In the open meadows, the warm summer months would lead to lowered water levels in the ponds, thereby making it suitable to become a habitat for dragonflies and frogs. In the cooler and shaded, micro-climate of the forests, the ponds would have lesser evaporation and lower water temperature. Thus is can become spaces where small fishes can find refuge. Additionally, these ponds due to their higher water levels even in the summer would allow the growth of various water plants.

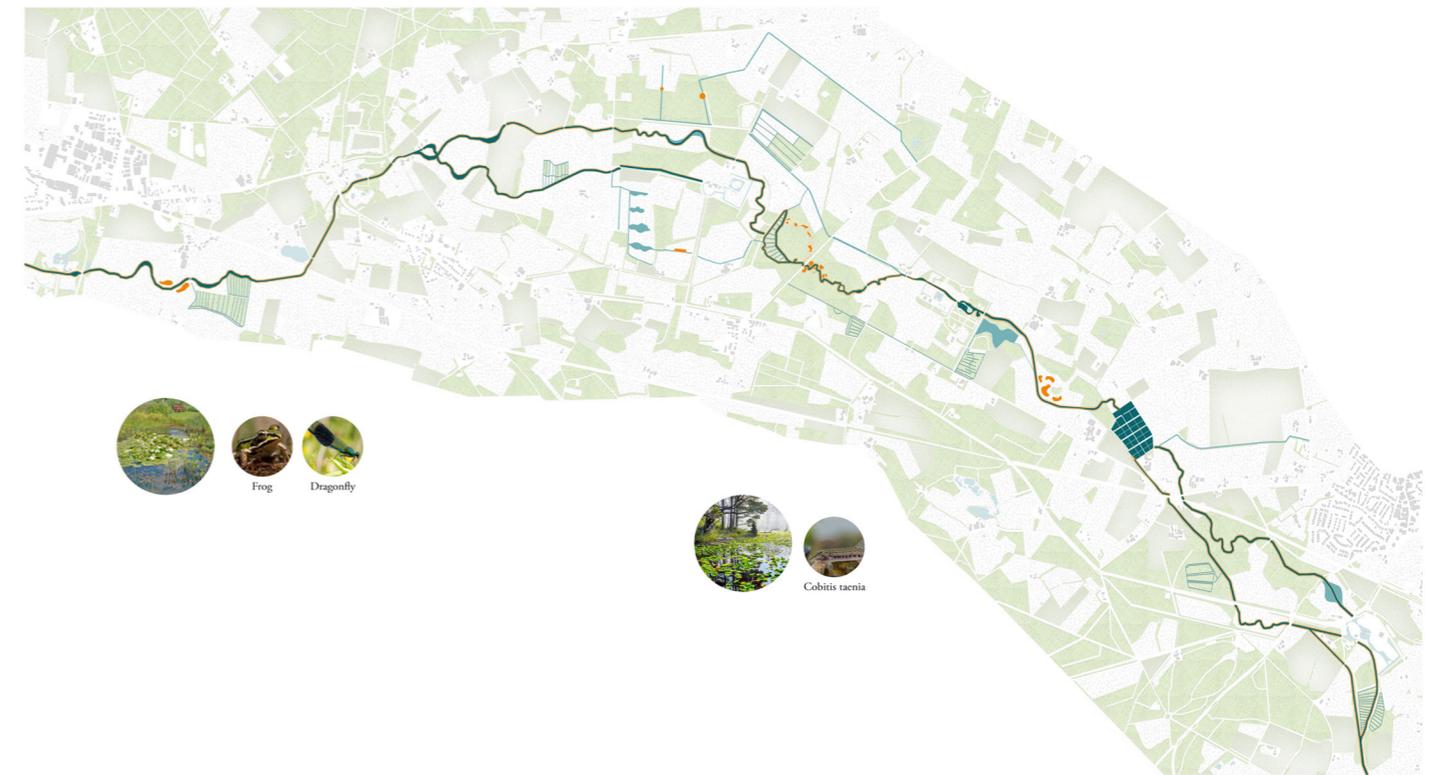


Fig 53: Position of the Helophyte filters and the ecology possible due to it.

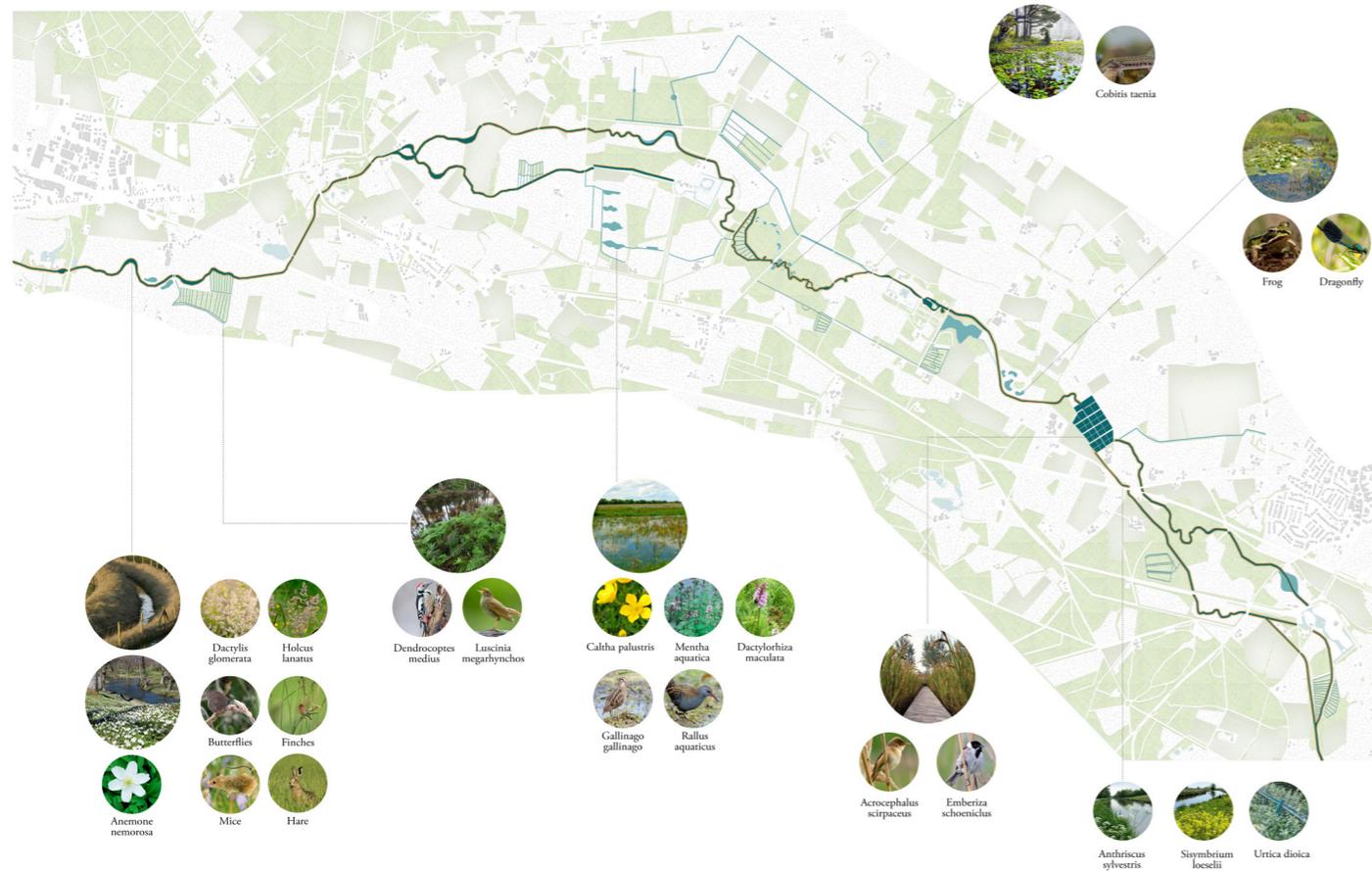


Fig 54: The water interventions on regional scale along with the ecology resulting from it

Figure 54 illustrates the complete set of strategies incorporated in the baakse beek water system and the corresponding ecology that results out of these interventions. Having weaved together strategies to ensure the presence of water for a longer time

in the landscape and flow of cleaner water into the estates, a jump in scale was needed. This was in order to address the additional layers of complexity which could be possible by zooming into a smaller scale.

7.2 STITCHING IN EXPERIENCES

The zoom in was decided to include the area starting from the enclosure in front of entrance of De Wiersse's gated area to the enclosures in the forests of Het Medler, at its northern edge. This scale was chosen since the enclosures selected for displaying sensorial qualities as illustrated in figure 30 of chapter 4 lies within this scale.

7.2.1 Brook Functionality on the Estates

The first step in addressing a jump in scale was to review what implications the strategies of brook restoration has within the estates. This is illustrated through figure 55. The water strategies were categorised based on their functional implication such as storage and recharging ground water. It needs to be mentioned at this point that storage can further be understood in terms of the ability to hold water for longer periods into the dry months of

summer, and storing water for a shorter period during the wetter times of the year such that it recharges the groundwater table. Thus, we find on the estates areas of summer storage and winter recharge. This is in addition to the irrigation loops connecting different water interventions, that also gives the water additional length to travel through and infiltrate into the groundwater. The figure further highlights the meander as an area of prolonged infiltration compared to the present, canalised course of the Baakse Beek, which drains the water rapidly from the landscape into the River IJssel, downstream. The present course of the Baakse Beek covering a length of 1638.34m, north of the main house of Het Medler was replaced with a meandering course. The meander had a length of 2526.9m, thus, adding almost 1/3rd more length, to slow down the water in the brook and recharge the groundwater.



Fig 55: Middle scale map showing the implication of the water strategies in the estate level

7.2.2 Curating Engagements with Water

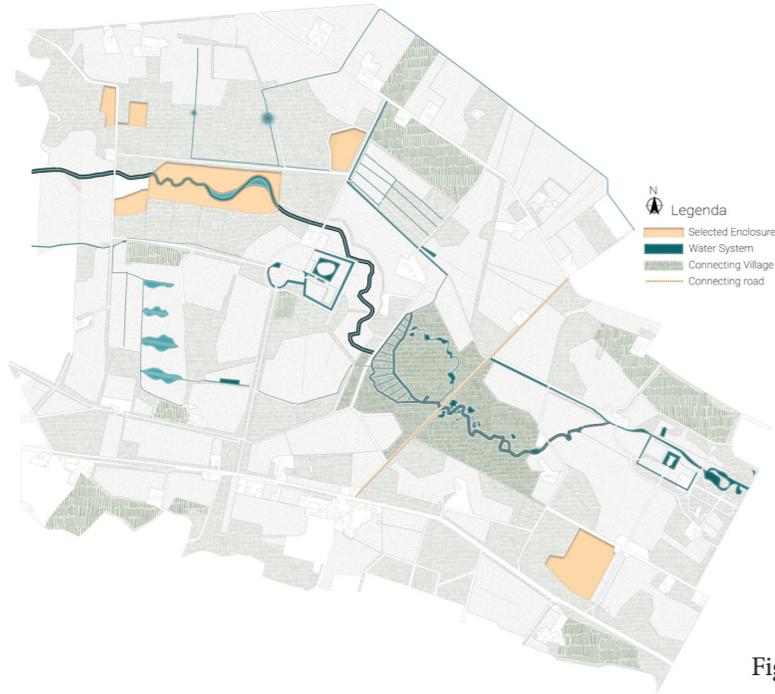


Fig 56: Enclosures in the middle scale.

Next we projected the enclosures that were studied in chapters 4 and 5 onto the middle scale. It was observed that while most of the chosen enclosures lie along the northern edge of the estate of Het Medler, one of the enclosures lies in front of De Wiersse. A road acts as a separator between the two estates. Figure 56 highlights these different enclosures, the road that separates the two estates and the forests on each side of it. In these forests, on either side of the road, the interventions in the brook system is in the form of ponds. These ponds have been taken as the first area of curating experiences and making connections between the different enclosures. From the walk along interviews with the concerned stakeholders, it was realised that the two estates had a different stance towards visitors on their estates. “We have a lot of visitors to cycle and walk around the estate,

due to the many routes we have kept open to the public. Sometimes they stop and engage in a conversation with the farmers” said Mary Gatacre, Estate owner of De Wiersse. While Eelco Shruer, Manager of Het Medler shared that, “The resident in the estate are very private people and do not like visitors roaming around on the estates. There are few portions of the estate where visitors are allowed to walk or cycle, but others are put off limits.”

These contrasting narratives were used in articulating the form of the ponds and opportunities for interaction. In De Wiersse, the ponds were designed to be contemplative spaces within the forests, while, the ponds in Het Medler’s forests were designed to become a habitat for birds. Figure 57 shows how the route weaves together the many ponds in the forests of De Wiersse and Het Medler.

The contemplative ponds in De Wiersse were designed with a wooden deck that is enclosed by water and a screen of grass on parts of the pond that have dries up in the summer as seen in figure 58. This sense of enclosure creates a contemplative environment. When the water level is higher, the enclosure of water enlarges and the screen of reed becomes less prominent. This design of the water ponds allow for the seasonal disappearance of water to become an acceptable situation rather than being a stark void in the landscape.

The ponds in the forests of Het Medler were designed as a series of ponds, where people have very minimal interaction; only the passive act of crossing the ponds. Islands of trees were planted within a few ponds. It was inspired by the case study of the Bloedal Reserve. The water acts as an enclosing element for the islands with trees where birds can be seen from afar as seen in figure 59. In winter, the islands submerge and only the trunks of the trees rise out of the water.

As elaborated in section 4.2, narratives are a way of making the intangible qualities of a space into a tangible one by giving a name to it. The space transforms from being anonymous in the landscape to having an identity that people can refer to it. Thus, at this stage of design, I use narratives to put a name to the these spaces of moments with water. The ponds in the forest of De Wiersse are named the Contemplative Ponds, while the ponds in the forest of Het Medler are named as the Sanctum of Birds.

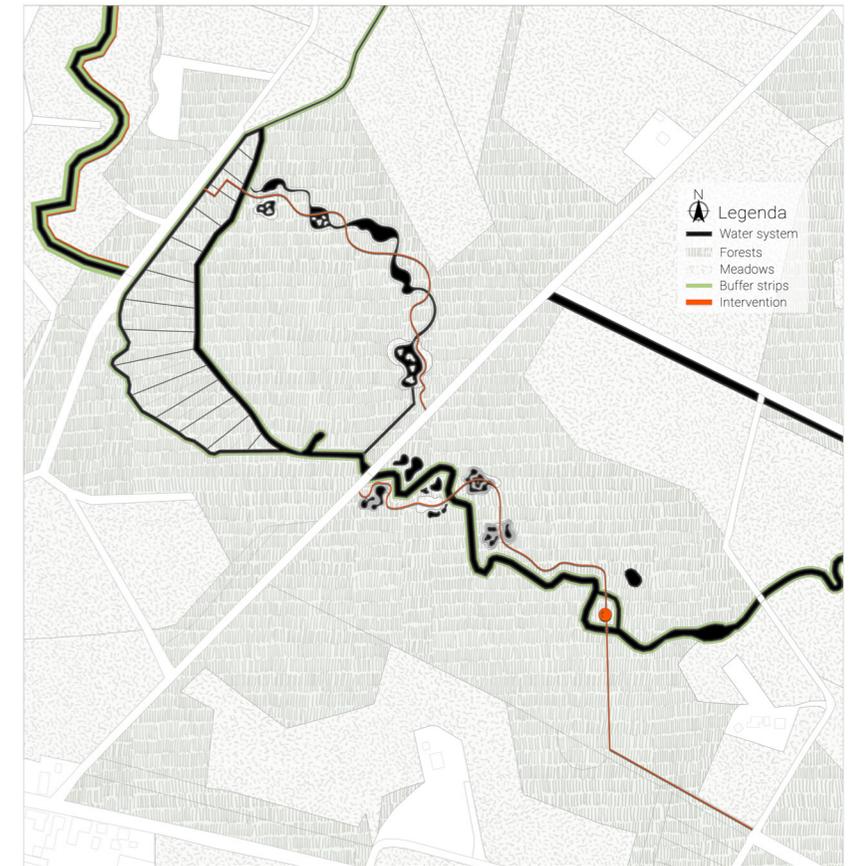


Fig 57: Interventions designed to enhance the strategy of ponds



Fig 58: Areas containing water in the summer time and reed growing where the pond dries up



Fig 59: Interventions designed to enhance the strategy of ponds

7.2.3 Connecting water spaces to the enclosures

The earth excavated from the ponds designed in the forest becomes a metaphorical source for enhancement of the enclosure in front of the access to De Wiersse main house. The garden inside the gated area of De Wiersse is open for visitors from May to July, where it sees a number of visitors. However, during the other months in the year, the visitors only have to pass by and try peek inside to get a view. The enclosure in front of the entrance can be turned into an open arboretum of tree collections unique to the estate and thereby, giving people to a chance to peek into the ecological diversity that the estate safeguards. Figure 60 illustrates the layout of the arboretum's mounds.

The impressions for this space is seen in figure 61.

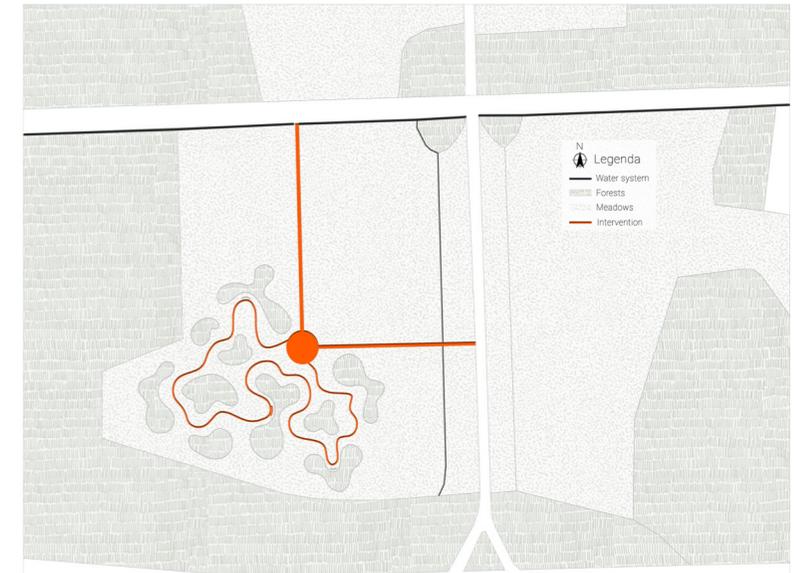


Fig 60: Plan of the arboretum mounds



Fig 61: Mounds of flowering undergrowth and trees merge into the botanical meadow grazed by sheep.

As illustrated in figure 61, a garden gazebo has been placed where people can sit and have a chat, share a meal together, read a book, etc. The garden gazebo is placed to highlight the english garden style that the De Wiersse estate is famous for. The pathway laid between the mounds is that of mowed grass. The rest of the space can be used to graze cows and sheep, thereby retaining their functionality as a botanical meadow space with a few mounds of trees and undergrowth of flowering plants. This also allows for people to witness how in the estate of De Wiersse, the owners and farmers have together, balanced the farming practices with the ecological and aesthetic concerns. This space being an extension of the inner gardens of the estate and also being at the entrance to the inner estate is named the Garden Gateway. At this point, we refer to the narratives of the residents gathered through social media geotagging. In figure 27 of chapter 4, it is observed that people

show a deep appreciation of the moments along paths in the landscape as much as they do in spaces. Additionally, in figure 35 of chapter 5, it is seen that many of the activities of the people are related to the paths. These path based activities happen all through the year while activities that take place in spaces are seasonal. Thus, in this scale, the intervention was to lay a network of routes, that would connect the different enclosures and water interventions to one another. This led to the spaces being tied together into a rhythm of route-space-route-space, creating in people an expectation to encounter a space to engage with, if they carry forward on the path. Further, the routes were designed such that it gives people the possibility of choosing the path and the space they want to discover. Figure 62 illustrates the routes connecting the different enclosures and water interventions .

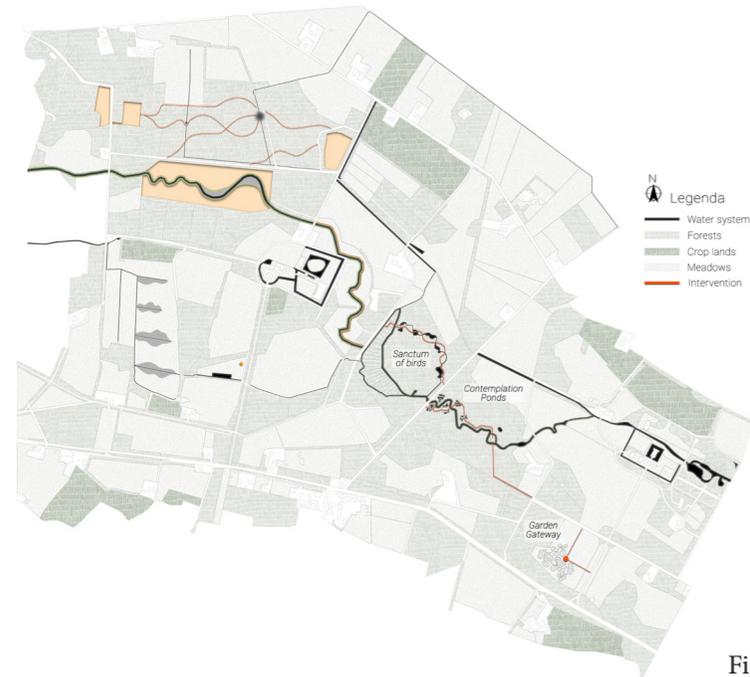


Fig 62: Rhythm of routes and spaces

7.3 MOMENTS IN THE FOREST:

7.3.1 Materiality

The design elaboration into a more zoomed-in scale began with deciding upon the materiality for the interventions. In long distance cross-country hike projects such as Pieter Pad, which also passes through the town of Vorden, the path is not intervened with any kind of material construct to keep the path natural. This treatment is applied throughout the country and through different landscape types. This led to the realisation that in a project that deals with sensorial perception, it was required for the material palette to enhance the sensorial experiences in a space and create a new aesthetics for the estate landscape.

Wood is the first material of choice. Wooden paths have the potential to visually show the dry and wet conditions in a space. It thereby allows a person to perceive conditions such as wetness in the ground and rain or mist that just cleared from the space. Wooden pathways also evolve over time which is seen from the growth of moss on it or the degradation of the material grain and texture. Further, wood has the capacity to become a memory of people's usage as people's walking polishes the wooden surface.

White cement is the second material of choice. The white colour adds a contrast to the green colour due to the vast expanse of vegetation in the estate landscape. Most formal gardens make use of white gravel pathways and elements since it exudes a formal aesthetics. White concrete, thereby, can give the same perception of formality and grandeur that resonates with the aesthetics of the estate houses. Furthermore, it presents difference in material grain which makes the more subtle things like flowers and grass in the landscape contrast with the texture of the concrete path. Similar to wood, white

cement also evolves over time, giving an impression of the passage of time since the realisation of the interventions.

The next step after deciding the materiality was to start articulating the enclosures and water spaces in the forests in the northern part of the estate of Het Medler.

7.3.2 The Deceptive Groove

During the walk along interview with estate manager of het medler, eelco shruer, I was informed that the kasteel historically had its entrance from the northern side, i.e through the Wiersserbroekweg. It was only after the construction of the ruurloseweg that the present entrance to the building from the south was designed. The selected enclosure lies along this historic entrance road, which now serves as an entry to the residents living in the northern part of the estate. The municipality's Achtkastelen route guides people to view the kasteel of het medler through his historic access road as can be seen from figure 26 in chapter 3.

Further, Mr Eelco also walked me to the historic Apple barn that lies along this route. Previously, the estate used to store seeds and harvest from their orchards. However, at present, it is not an Apple barn, but rather

a store place for packed hay. Additionally, the estate doesn't not maintain any orchards anymore. Based on the narrative gathered from the interview, the initial thought was to place an Apple orchard into this space. The question arose, whether the residents in the estate landscape acknowledge the typology of orchards as a space they observed or engaged with? For this, I analysed a set of narratives through social media geotagging. Through figure 63, it was observed that the Wijngoed Kranenburg between kasteel Vorden and medler was frequently visited by residents for either wine tasting or helping with harvesting of grapes. Mrs Houtman, a resident of Kranenburg, in her interview shared: "During late September, the grapes are ripe enough to be harvested. The owners invite people from around to help with it. There are usually many who like to volunteer from the village." Similarly at the Landgoed Hackfort, the vol-

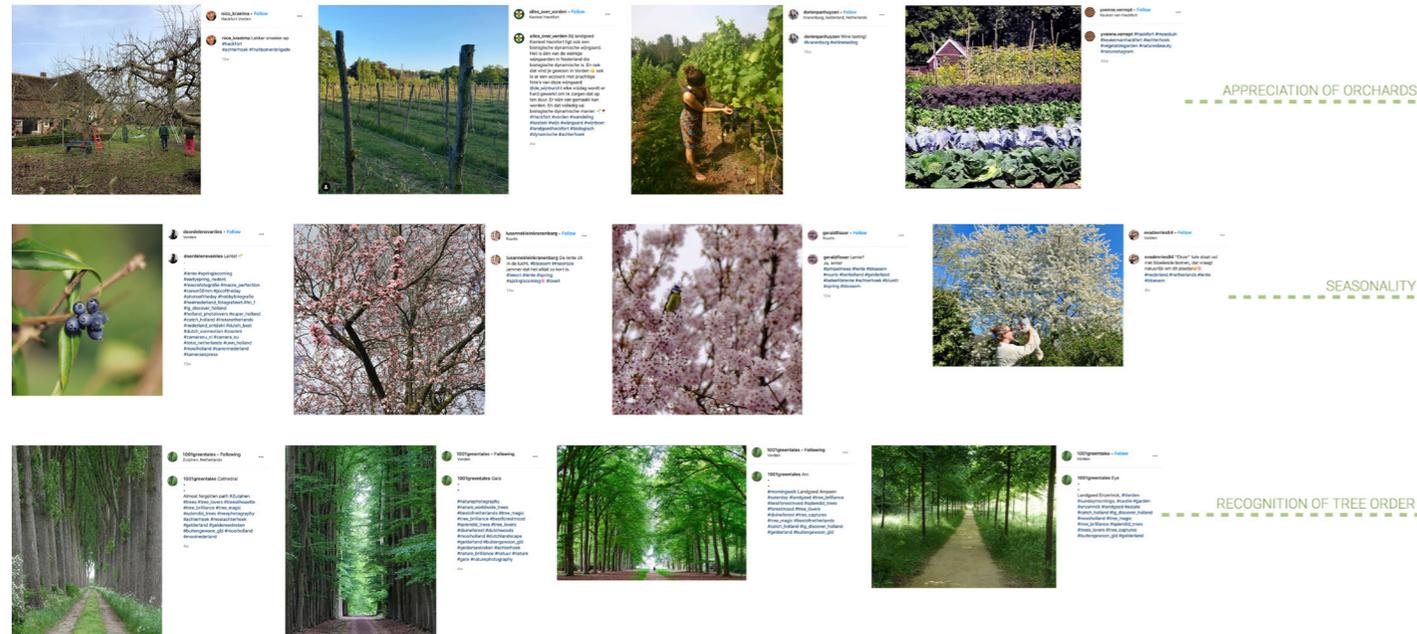


Fig 63: Acknowledgement of orchards and order of trees.

unteers of the organisation Natuurmonumenten maintain a kitchen garden and orchard; the produce of which is served at the Kasteel's restaurant. The vegetable garden and orchards attracts residents through the year. The figure also highlighted how residents attach seasonality to fruit trees. The blossoming of the fruit trees is understood as an indicator of spring by the residents. It thus became clear that an orchard on the enclosure could connect the enclosure to the historic route and the Apple Barn.

Additionally, the social narratives put forth the observation that the residents acknowledge the visual and spatial quality that composition of trees imparted as seen in figure 63. This led to the understanding that the orchard in the enclosure could be designed to engage with the people's narratives of drawing parallels between tree compositions and architectural elements.

The enclosure's analysis brought to light its asymmetry. As seen in figure 64, forest encloses the space on two sides, road on one side and an avenue along with a dry ditch of 0.3m on the other side. The avenue formed windows to view the meadow across the road. For the interventions to belong to the space, and fit in harmoniously, the existing elements on site need to become part of the design elaboration.

The design for the space is illustrated in figure 65. The orchard is designed to enhance the asymmetry of the enclosure by being placed next to the forest and leaving a large space as a meadow. This allows the orchard to appear as if it extends out of the forest. The trees in the orchard has been aligned geometrically, such that from any point of

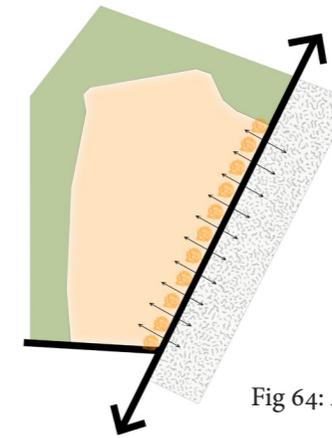


Fig 64: Asymmetry of the enclosure

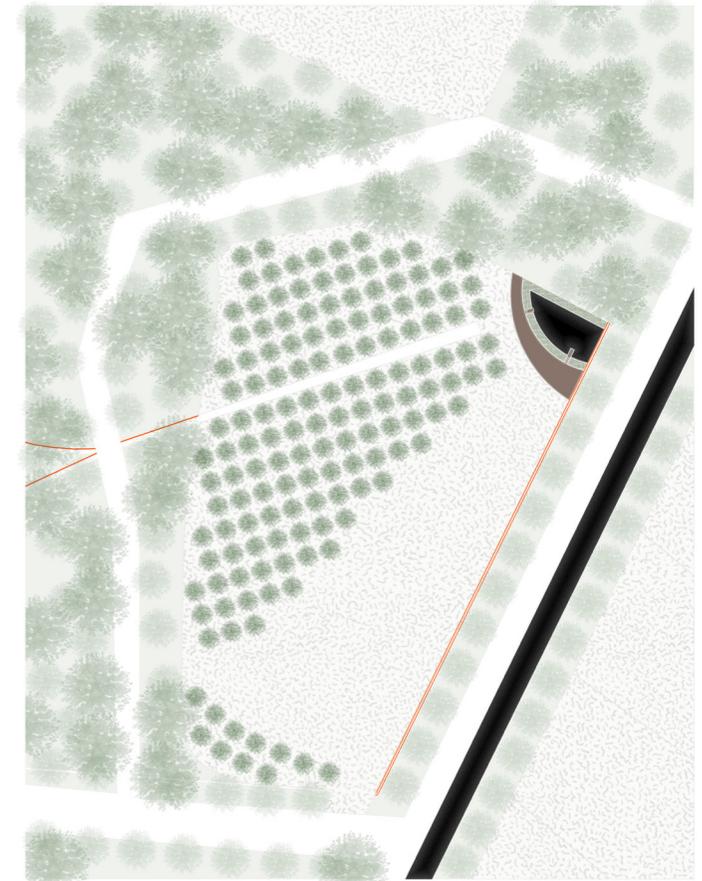


Fig 65: Orchard highlighting the enclosure's asymmetry (summer)

observation, the trees are seen as lines that fade into the forest backdrop. Figures 66 and 67 show how the social activities in the space change over the seasons, but also how the space itself changes. The apple trees go through cycles of blooming into flowers, bearing fruits and then shedding their leaves. Similarly, the grass behaves as a dynamic flooring. The space is maintained to become a botanical meadow which is harvested a few times in a year, and thereby allows the growth of wild flowers. As can be seen from the impressions, a path has been laid through the apple trees. This path is a mowed grass path, rather than being of any material construct. This is to make the maintenance of the space, an easy task.



Fig 66: Canopy of apple blossom and a floor of botanical meadow.

A wooden platform is laid on the northern forest edge of the enclosure. The platform arcs around a pond and has two decks protruding into the water. The decks give access to different seasonal levels of water, as can be seen in figure 68. The pond is dug deep enough to contain groundwater on the surface through the summer months. With water level being low in the summer months, it has the potential of becoming a habitat for dragonflies. Further, as seen in the impression in figure 69, the slopes of the pond are designed to allow



Fig 67: Farmers harvesting the apples and using the platform as a gathering place.



Fig 68: Canopy of apple blossom and a floor of botanical meadow.

the growth of grasses. Apart from creating a sense of enclosure for the pond, the grass provides a safe breeding & nesting space for water birds. In the winter time, the high water level in the pond flows over the the existing dry ditch to merge into one system. The dry ditch is edge with concrete to mark its presence even in the drier months.

The orchard is the main element of this enclosure, and the naming of the space needs to highlight it. Further, the perception of illusion due to the layout of the trees enhances the experience of the orchard. Thus, the enclosure is named the Deceptive Groove, thereby highlighting the experience of illusions in the orchard.



Fig 69: Farmers harvesting the apples and using the platform as a gathering place.

7.3.3 Picnic Puddle

The Baakse Beek is fed by water channels at different places along its length, thereby forming a large water system. As seen in figure 70, these channels bring water through forests, meadows and farms, and flow into the beek, untreated. As such, the beek carries traces of agricultural nutrients. Further, as can be seen from the figure, these water channels drain all of their water into the beek, without being stored for use in the summer months. In a landscape suffering from the perils of drought, the act of containing as much water as possible in the landscape, is essential for its functional and ecological services. Thus, on the agricultural channel in the north of the estate Het Medler as seen in figure 71, it was decided to create a transitional space for the agricultural water, before flowing into the Baakse Beek. In

this transitional space, the water is to be purified through reed beds and stored in a reservoir pond for summer time.

A set of social narratives were also gathered to understand the kind of engagement people had in the past, and have in the present time. Figure 72 shows how people have treated water as a space of active interaction through activities such a boating, swimming and fishing, or as a contemplative space to sit along. It showed that people have maintained the activities that let them enjoy being next to, or in the water. This inspired the aesthetics of the transitional space to be that of a social space around water, within the forest.

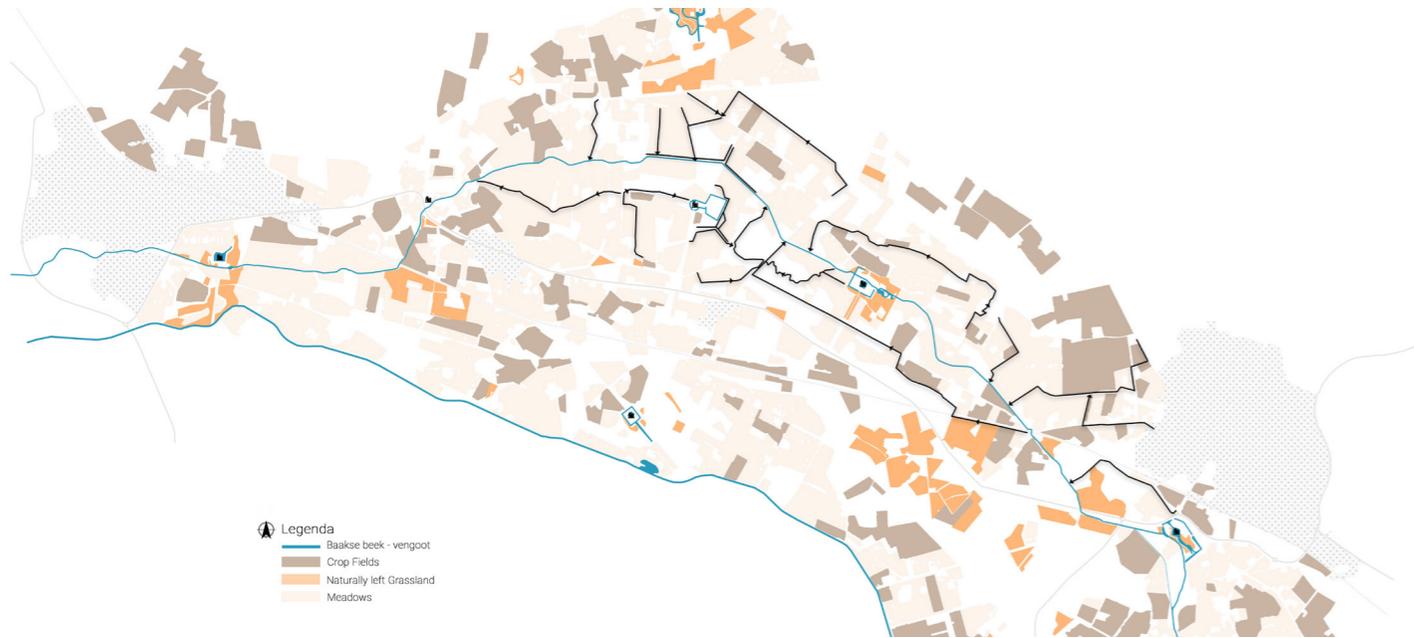


Fig 70: Map showing existing Baakse Beek and network of agricultural water channels that flow into it

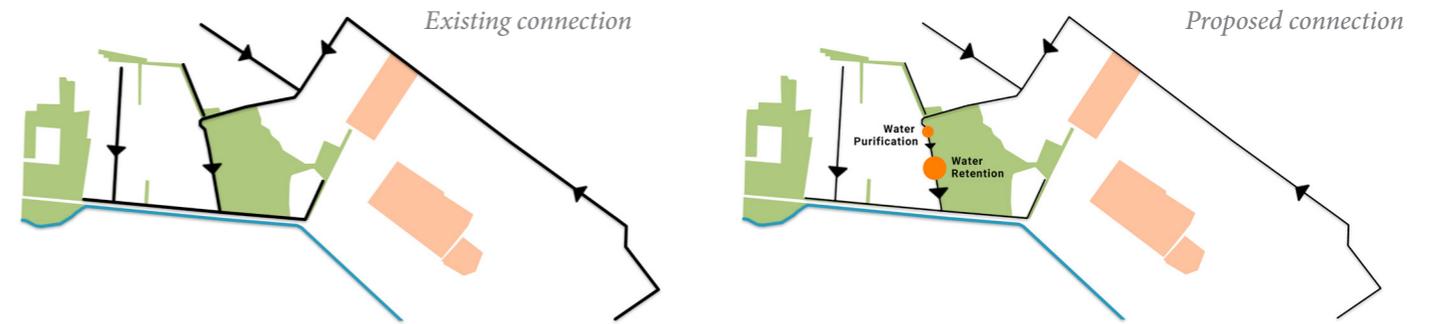


Fig 71: Maps showing existing agricultural channel (left) intervened with transitional space (right) before flowing into Beek.



Fig 72: Ways that people interacted with water in the past and in the present.

The design for this space consisting of two rectangular beds of reed where the water from the agricultural channel is purified as seen in figure 73. Thereafter, the purified water flows into a circular pond, through an underground pipe connection. This pond is deeper and casted in concrete to ensure storage of water through the drier months. When the water levels rise in the winter time, the water from the circular pond flows into a larger, elliptical pond, around it as seen in figure 74. This larger pond is shallower and designed with a natural ground covering. This is so that, the water can infiltrate into the groundwater table.

The outer edges of the inner pond is embraced by a set steps. These steps allow people to come closer to the

water in the summer months. In winter, all of the steps are under water, except one step. A deck is designed along the edge of the elliptical pond. This deck allows people to gather in small grounds and have a moment next to water. While in the summer months, the deck's position keeps it further away from the water, in winter, the deck gives the experience of sitting above water. Figures 75 and 76 illustrate how the stairs and deck give access to the different levels of water in different seasons. The impressions also highlight the reflective property of water. While in the summer time, the perception of reflection is less remarkable, in the winter, as the water covers a larger surface, the reflection of the surrounding forest becomes a remarkable sight.

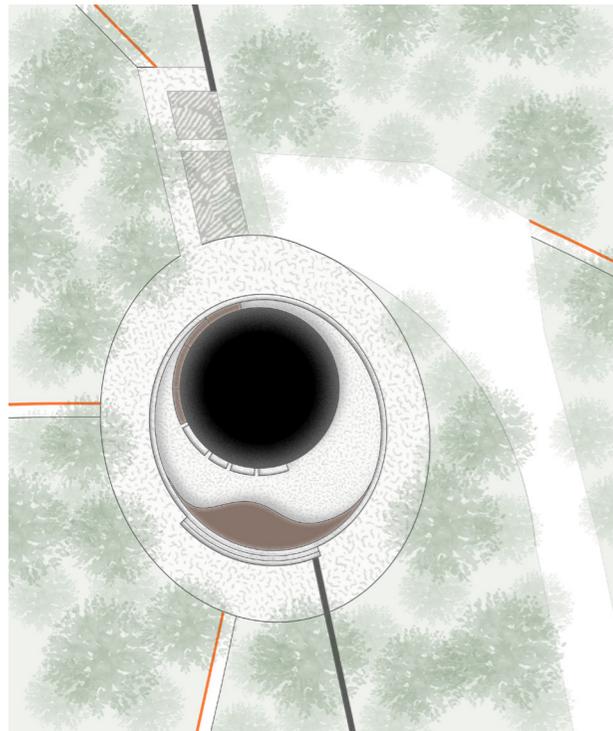


Fig 73: Water in the smaller, inner pond in summer

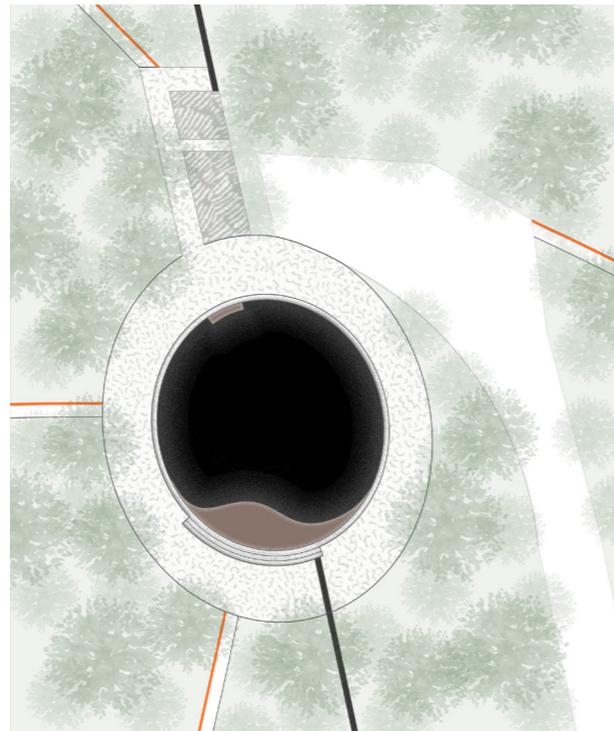


Fig 74: Water fills the larger pond in the winter



Fig 75: Inner pond with wooden stairs giving access to it

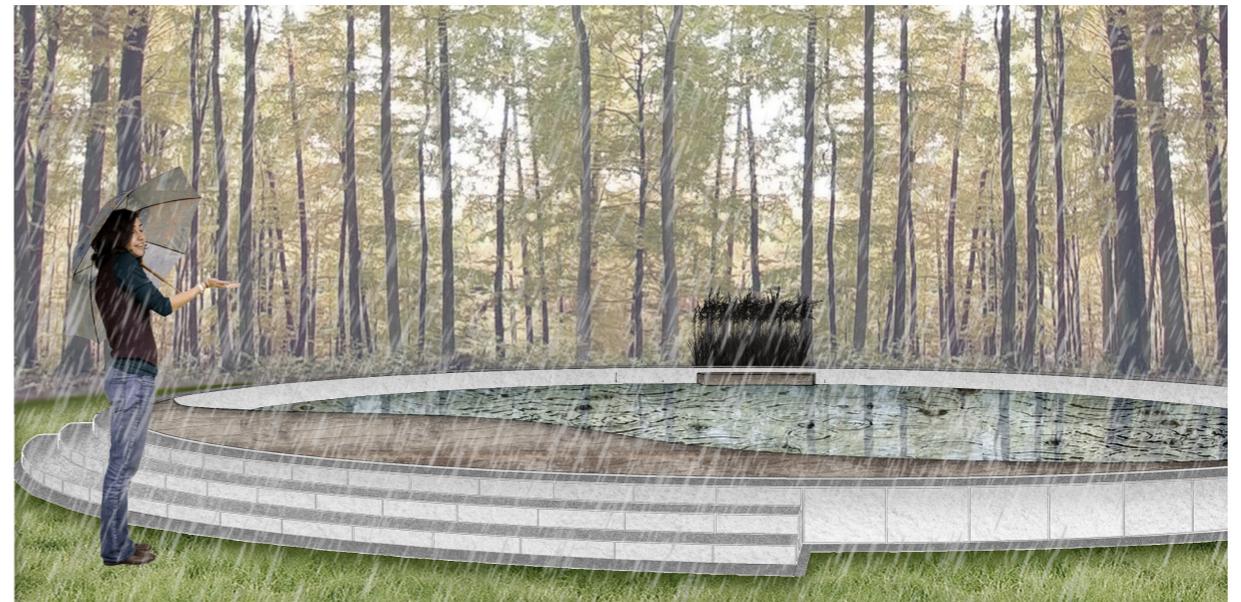


Fig 76: Larger pond of water makes reflection and observation of rain drop on water more prominent.

As discussed in section 7.3.1, wood and cement exhibit the passage of time. To illustrate this, I detailed out how the materiality of elements would change over time. Figure 77 highlights the elements to be studied for their materiality along with an understanding of how these materials connect to one another.

The first detail is that of the deck on the outer pond. The steps to the deck and the edge is designed with a rough concrete texture so that it does not become slippery when it rains. The deck is made of wooden ltimbers. Figure 78 shows how it appears upon realisation. After a few years, due to the water beneath it and rains, the deck

begins to have traces of moss on it. Moss also begins to appear on the surface of concrete on the inner edge of the pond. The concrete steps and the outer surface of the pond edge gathers layers of dust and the texture gets more coarse. This situation is illustrated by figure 79. After a few years of this, the outer surface of concrete and the steps become more porous in texture with greater dirt accumulated between its material grains. The inner concrete surface develops more layers of moss. The pattern of moss growth can indicate the level of water over the years. The wooden deck, due to the presence of water, also develops a green film of moss on its surface. This situation is illustrated by figure 80.

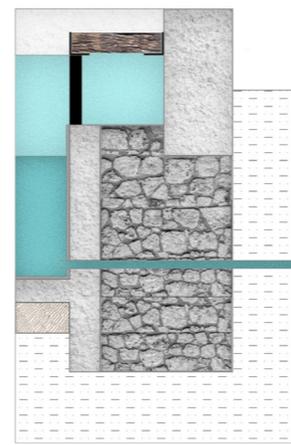
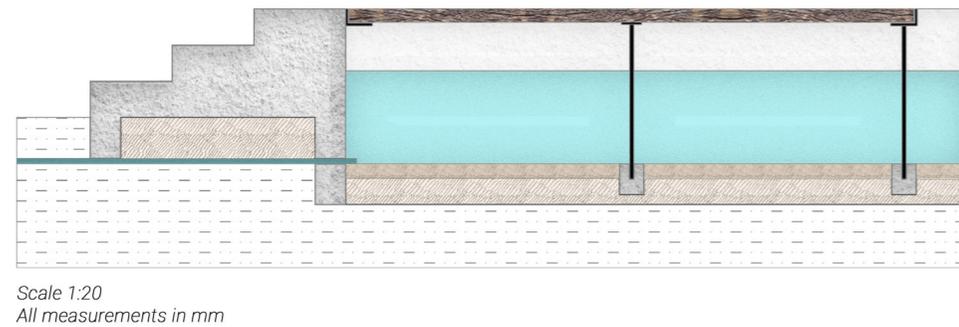
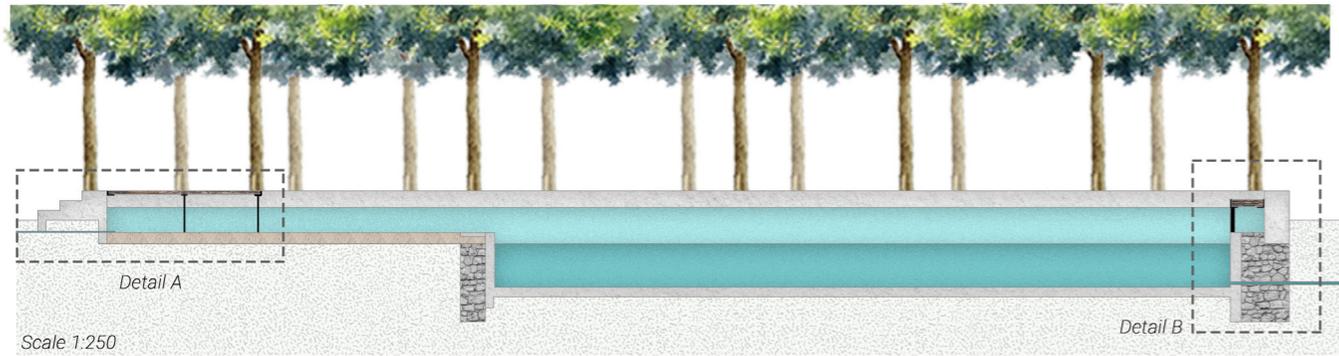


Fig 77: Materiality and connection between the different elements

Scale 1:10
All measurements in mm

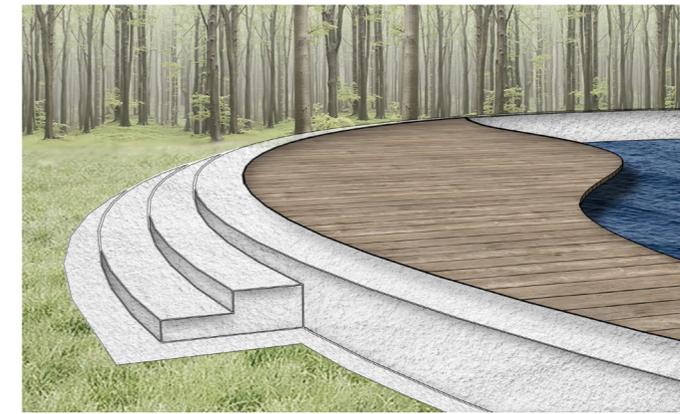


Fig 78: Wooden deck and cement steps upon realisation



Fig 79: Traces of moss on wooden deck and dirt on cement steps

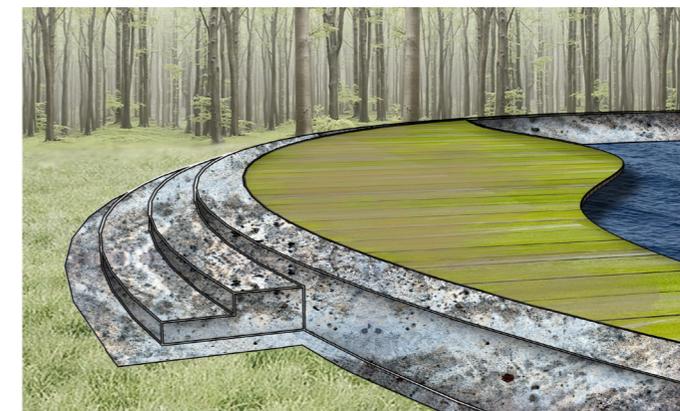


Fig 80: Film of moss on wooden deck and cement showing more porosity

I did the same material elaboration over time for the second detail of the wooden steps on the edge of the inner pond. The steps are made of wooden lumber laid into a steel frame. The surface of the wood is covered by a layer of steel mesh. This is done so that the steps are not slippery to walk on, due to continuous contact with water. Figure 81 illustrates the starting condition. At this stage, the edges are of rough concrete. However, over time, the concrete begins to develop moss. Similarly, a layer of moss develops on the surface of the wooden steps. This stage is illustrated by figure 82. Over time, the wooden steps begin to weather due to constant contact with water and the layer of moss on it becomes much more. The concrete surface also forms a thicker layer of moss on its surface. Figure 83 illustrates this situation.



Fig 81: Wooden steps and cement edge upon realisation



Fig 82: Moss begins to form on wooden stairs and cement edge



Fig 83: Thicker layer of moss develops on wood and cement

As discussed through the design elaboration and impressions, this water space was designed to bring people together to enjoy being with water. Thus, the space was named Picnic Puddles, to highlight the character of being a social space, the experience in it deeply based on the existence of the water ponds.

7.3.4 Chirping Bath

When the level of groundwater is too close to the ground level, ditches are dug into the land. This is in order to create a flow of groundwater into the ditches, thereby reducing the wetness on the surface of the land. Figure 84 shows the groundwater levels in the zoom-in scale. The water collected in the ditch, is then drained into the beek. This knowledge showed the possibility of creating a pond that would store the groundwater collected in the ditch, instead of draining into the beek. This pond is designed to be much smaller in size than the Picnic Puddle. This is because, unlike in the Picnic Puddle, a smaller ditch is connected to this space. The smaller size of the pond allows for an individual moment in nature. But what kind of a moment should it be? What form of aesthetic engagement should this pond offer? For that, I looked into my research of narratives.

During my site visits, I saw a large proportion of front gardens having a bird bath. Most of these bird baths were made from refurbished materials from the kitchen or the garden, making each bird bath distinct from one another. Being fascinated by this recurring observation, I documented these bird baths as can be seen in figure 85. During my walk along interview with Mrs Houtman, I had the opportunity to ask her about this. She explained to me that, “Due to the forests and crop fields, there are a lot birds flying around, different species. Everyone enjoys having the birds around, them singing. However, in the summer time there is hardly any water, so people like to leave water for the bird. At our house, we also have a pond where birds come to drink water.” Figure 85, further shows that people enjoyed spotting birds while walking along the Beek or during their



Fig 84: Groundwater level and network of ditches

walks in the forest. Thus, based on these narratives, the water pond in the forest was designed to become a space where people could come and see birds, drinking water, bathing or simply waddling around.

The context of the space being hidden, deep in the forest was also translated into the articulation of the pond. Figure 86 shows how the pond is surrounded by grass. The grass would prevent people from getting too close to the pond, thereby giving privacy to the birds. This idea is further reinforced by the design of the pond's edges. The edges are slanted to prevent people from sitting on it. Further, the length of the grass would allow the pond to appear concealed, creating curiosity towards spotting birds through a grass screen. When the water level falls in the summer time, the grass can be cut down to allow for easier viewing of the birds

in the water. This has been illustrated through figure 87.

Spotting birds and enjoying them in their habitat does not happen in a fleeting second. It not only takes patience to wait for birds to come and be in a space, but it also takes time to be able to capture them through the lenses of the camera. Thus, a seating is designed to allow the bird enthusiasts to wait for the birds to come and then enjoy them. As illustrated in figure 88, the seating and the pathway is designed to embrace the pond on one side. This allows people to view the pond from maximum angles and draws all attention to it.

This space is named the Chirping Bath to highlight the pond's purpose of being a space for birds, where people can go to view and listen to the sounds of the birds.

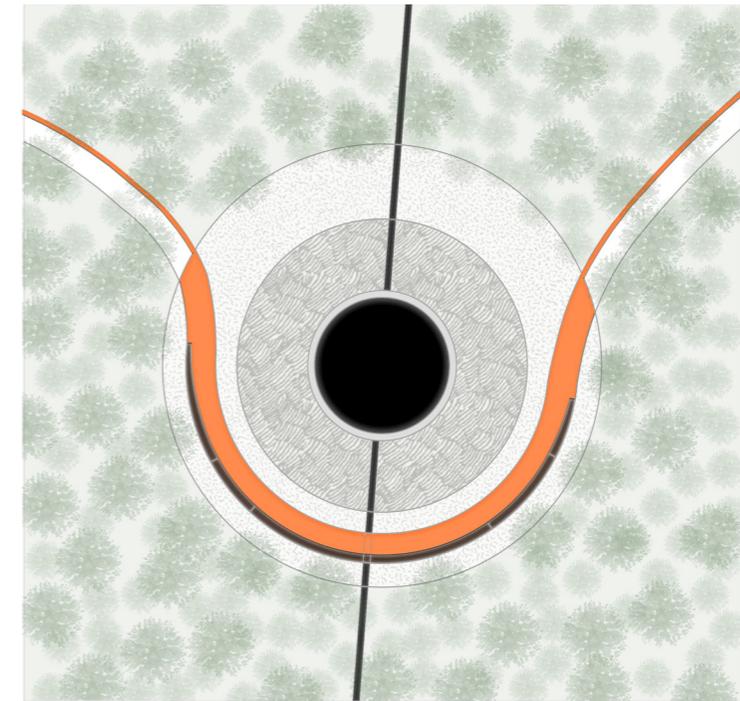


Fig 86: Pond surrounded by grass to give bird's privacy

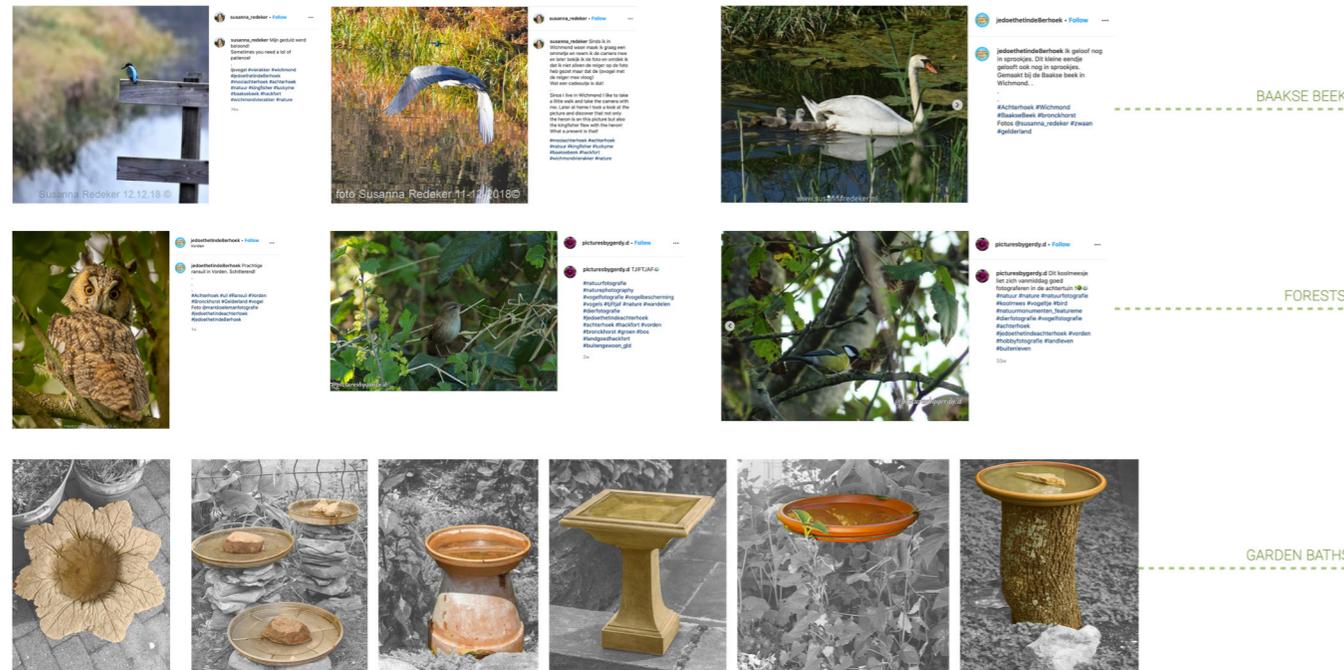


Fig 85: Bird baths in gardens and people's narratives of bird spotting along the beek and in the forest.

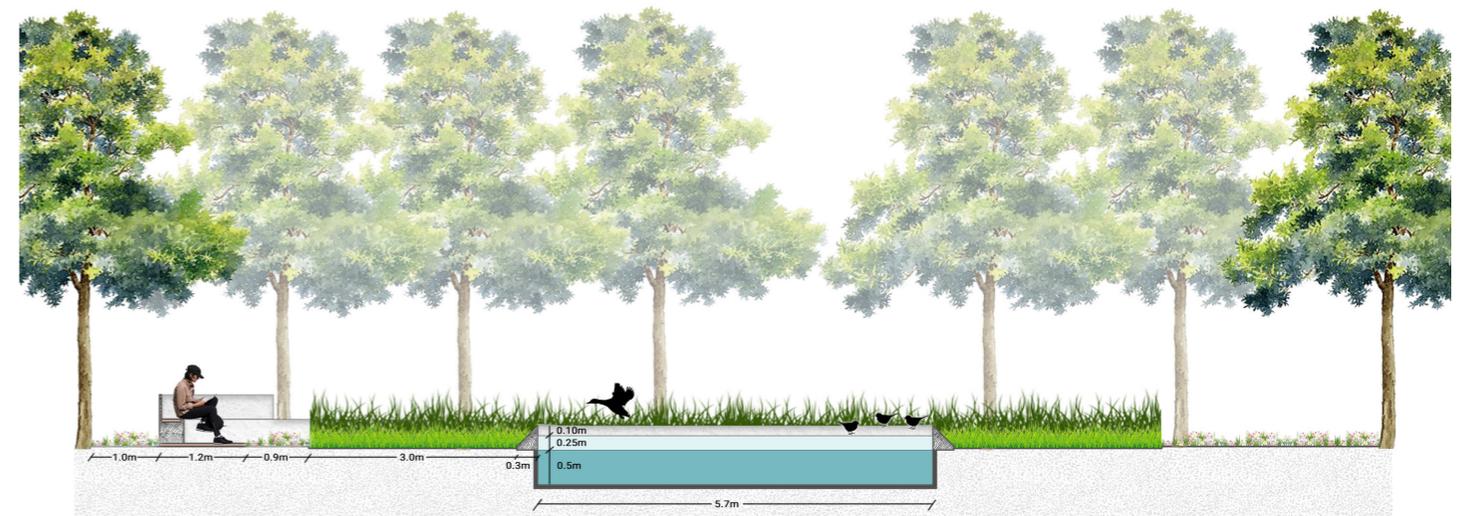


Fig 87: Maintenance of grass in relation to the water level in the pond

7.3.5 Theatre of Pines



Fig 88: Seating sweeps out of the pathway and together with it, embraces the pond to give view from maximum angles



Fig 89.a: Fog in pine forest

This has been a space that surprised and enthralled me the most during my site visit. During my analysis of the enclosure based on topographic maps, this seemed like a simple enclosure of pine trees. However, when I went to the site, there was a patch of sunflower growing in the space, hidden from the access road to the enclosure. Further, upon spending time in the enclosure, I witnessed the how the sunlight filters in through the pine trees, the way mist hangs on top of the pine trees, and the way the top of the pine trees sway in the wind. These sensorial qualities, as seen in figure 89, became the basis for the design of the space.

The design for the space is illustrated in figure 90. Two conical structures have been designed for in the space. The decision for a conical shape is due to the acoustical properties of a cone. A cone amplifies the sounds that passes through it, thereby giving the possibility of making the sound of the pine trees swaying in the wind, more pronounced for the visitor to experience.



Fig 89.b: Sunlight through pine trees

As seen in the figure, two structures are incorporated into the space. This is because, one side of the enclosure is always illuminated, and the other side always in the shadow, due to the relative position of the sun. This also means that one side does not witness the light filtering through the pines, or the sun rising and setting behind the pines. Thus, the choice of two conical structures were made, to let people experience how the position of the sun creates different light effects in the pines forests.

As stated before, the space is grown with sunflower at the moment. This sunflower farming is incorporated into the design of the new aesthetics for the space. The singular patch of sunflower at present is divided into four patches that engulf the conical structures. Figure 91 illustrates how the sunflowers act as a layer of enclosure to the conical structure that is directed to view the pine trees. This division of sunflowers into four patches maintains the same surface, as it is in present.

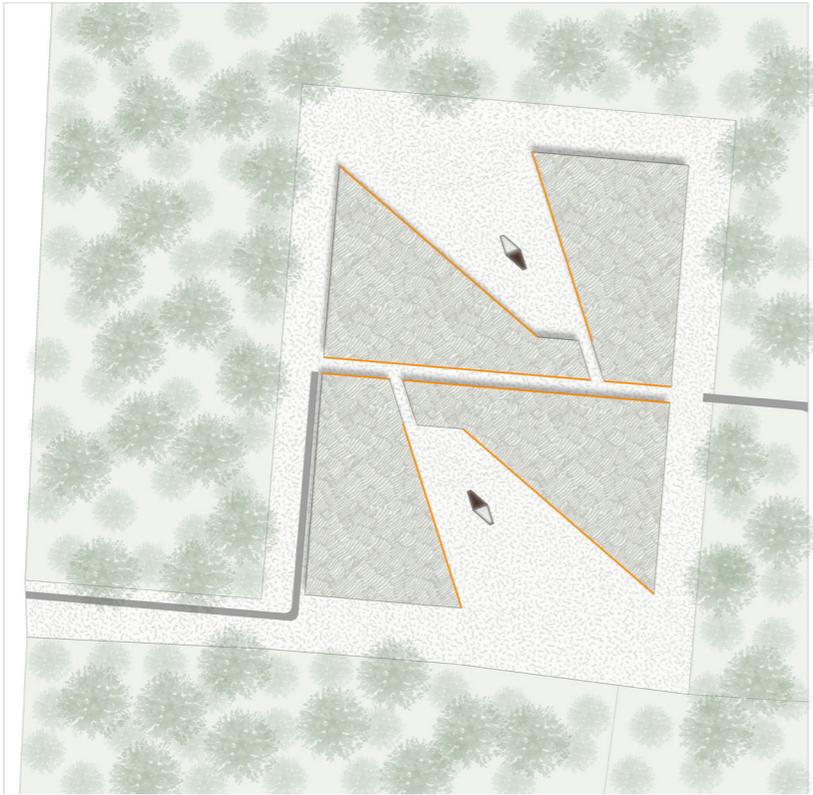


Fig 90: Two conical structures surrounded by sunflower patches

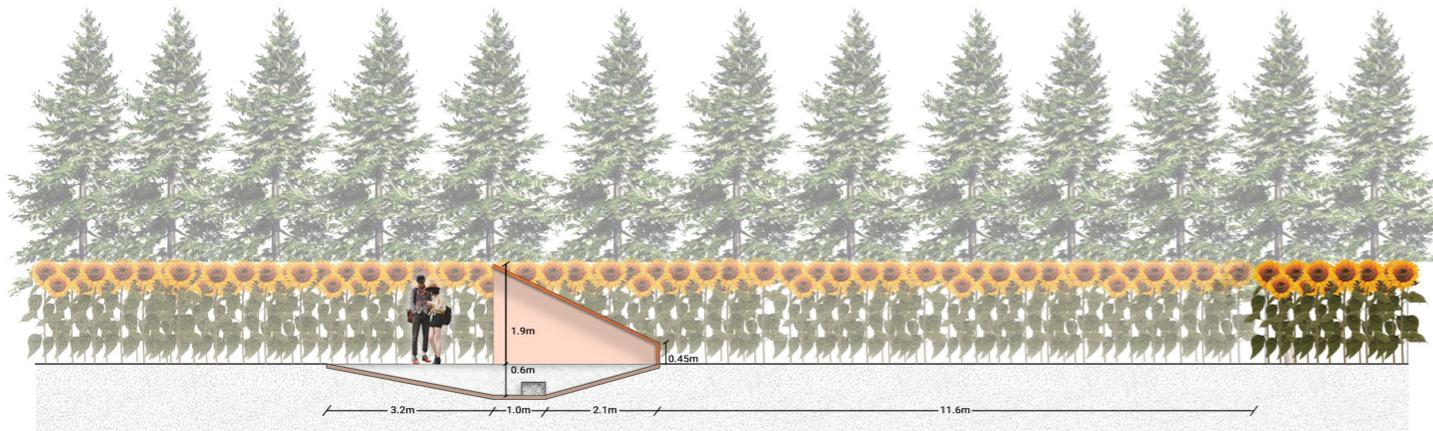


Fig 91: Conical structure directed towards pine trees, enclosed by the Sunflowers on its side and on its back.

As can also be seen from figure 91, the seating inside the structure is designed by cutting into the ground. This is so that the slope inside the structure can direct the sight of the person upwards towards the top of the pine trees as seen in figure 92.

These sunflower patches form a cone of vision, that directs the views towards the pines. Concrete edging is designed along two sides of the sunflower patches. This is to make the cone of vision created by the sunflower patches, more prominent with the concrete edging.

However, the concrete edging should not make the harvesting of the sunflowers difficult, by impeding the smooth passage of harvesting equipment. Figure 93 shows how the sunflower patch is currently accessible from all sides for harvesting, however, in the designed condition with concrete edging, gaps have been left in the edging for smooth passage of harvesting equipment from one patch to another. Additionally, space is left around the sunflower patch for service access. The width of the space is determined by the extend of shadows from the trees in the summer time.

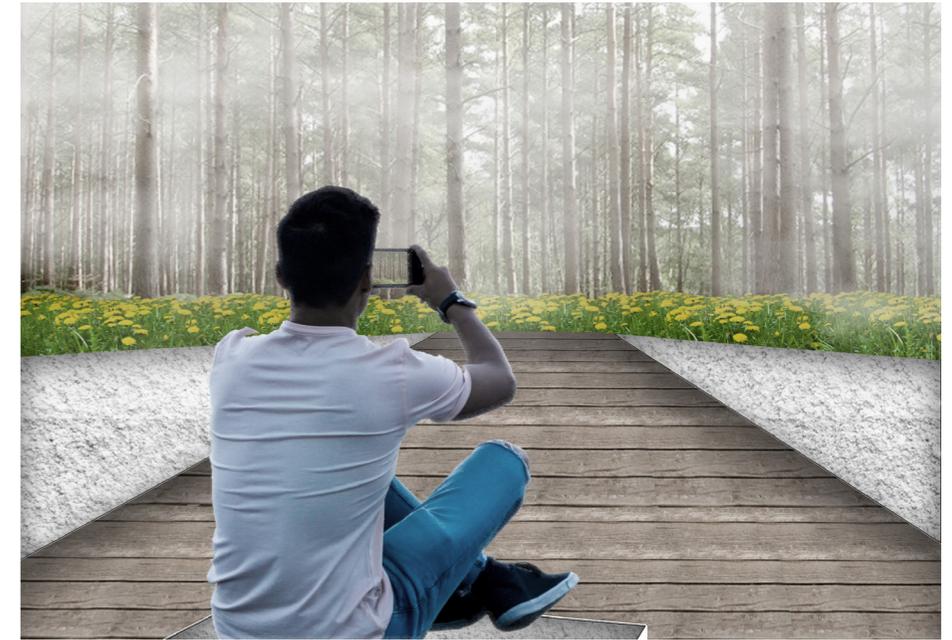
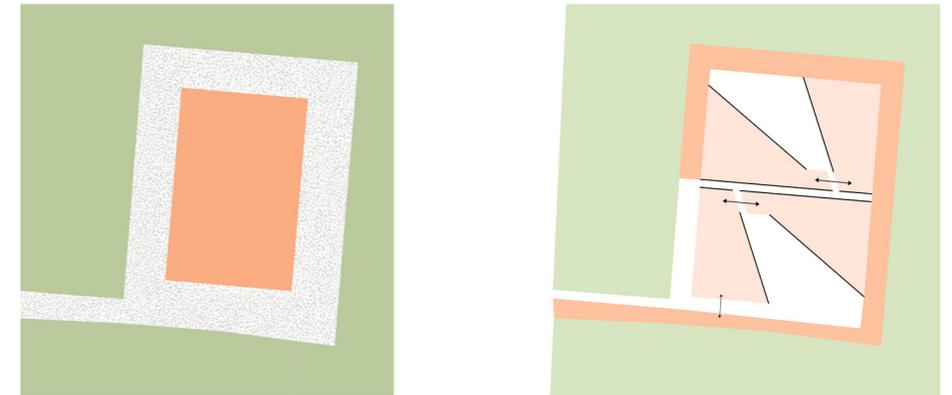


Fig 92: Slope of the seating inside the conical structure directing view to top of the pine trees



Present situation

Proposed maintenance scheme

Fig 93: Gap in the concrete edging for harvesting along with service road around the sunflower patches

Additionally, the concrete edging also helps in indicating the sunflower farming in the space, during the winter and spring months as seen in figure 94. When the sunflowers are in full bloom from July to September, the concrete edges direct the movement of the people to the now concealed conical structures as seen in figure 95. Once you follow the edging and walk through the sunflowers, one is able to see the conical structures, as illustrated in figure 96.

Just like actors create drama in a theatre for their audience, the pine trees are the reason for the experiences in this space. The pine trees are the element, dramatising the space through the sensorial perception they exhibit. Thus, the space is named the Theatre of the Pines.



Fig 94: Sunflower patches covered with grass while the area around the cones grows wild flowers. The two areas separated by concrete edging.



Fig 95: Sunflowers conceal the cone. Concrete edging guides people towards the pine



Fig 95: Conical structure overlooking the pines, engulfed by mist on a autumn morning. The enclosing sunflowers give the perception of the space being a small mist room.

7.3.6 Bird's Eatery

While walking around in the estate landscape, I observed a few instances of sunflower strips along the edges of crop land, or meadows. The sunflower heads had ripened and the plant, instead of being cut down, was left as it is. Curious about the reason behind this, during my meeting with the estate manager of Het Medler, Mr. Eelco Shruer, I asked him about it. He informed me that farmers grew sunflowers on tiny patches and left them through the winter to attract birds for game hunting(27).

The enclosure of choice, next to the Theatre of Pines also had strips of sunflower. During my exercise of sitting at the enclosure for 45 mins, I was surprised to see many, small birds come by, sit on the sunflower heads, and peck on the seeds.

Similar to how the sunflower patch provides opportunity of sighting birds, the seasonal quality of the landscape, also, encourages the same. As discussed in section 5.2.2, seasonal changes in deciduous trees leads to increased visibility of the birds and their nests on the trees. As seen in the figure 96, the disappearance of tree canopy makes the birds nest visible. This observation becomes more pronounced in solitary trees in a meadow. The solitary tree attracts all the attention of the viewer, and one becomes more observant towards the slightest activities on the tree. During my site visit, I witnessed how in the evening, groups of birds settled down on a solitary tree. And I could see the birds moving from one branch to another, in the tree.



Fig 96: Birds visible on trees in winter

27. Walk Along Interview with Eelco Shruer, December 2019

The design for the concerned enclosure combines these two experiential narratives into the articulation of the space. As illustrated in figure 97, the sunflower strips in the enclosure have been extended to become a field of sunflowers. The sunflowers would attract birds when they are blooming from July to September. Once they have ripened, the produce can be harvested to generate additional revenue for the estate. This is based on the knowledge that Netherlands is one of the largest importers of sunflower seeds in Europe (28). As such, the sunflowers grown in the previous enclosure, The Theatre of Pines and in this enclosure can help to earn revenue for the estate of Het Medler.

When the sunflowers are gone, the space can still attract birds. This is done by designing two bird feeding stations. The bird feeding station is an ensemble of a solitary tree with bird feeders and a wooden pavilion that allows people to be closer to the birds. As seen in the figures 98, the pavilions are designed for different experiences and interaction with the solitary tree. One pavilion is made lower with stepped access. The bird feeders are attached to the trunk of the tree to be in the direct sight while being on the pavilion. A railing is provided, which is wide enough to allow people to sit on it. The second pavilion is designed to be higher. To be on the pavilion, one has to climb up a ladder attached to it. Once on top of it, another ladder, leads into the canopy of the tree. the design of this ladder draws a persons eye upwards towards the tree canopy, which brings to his attention to the many bird feeders hanging down from the trees. Two railings have been designed onto the pavillion. The straight railing allows a person to rest their hands on it and look forward, while, the curved railing with slanted top allows a person to relax their arms on it and lean backwards onto it.

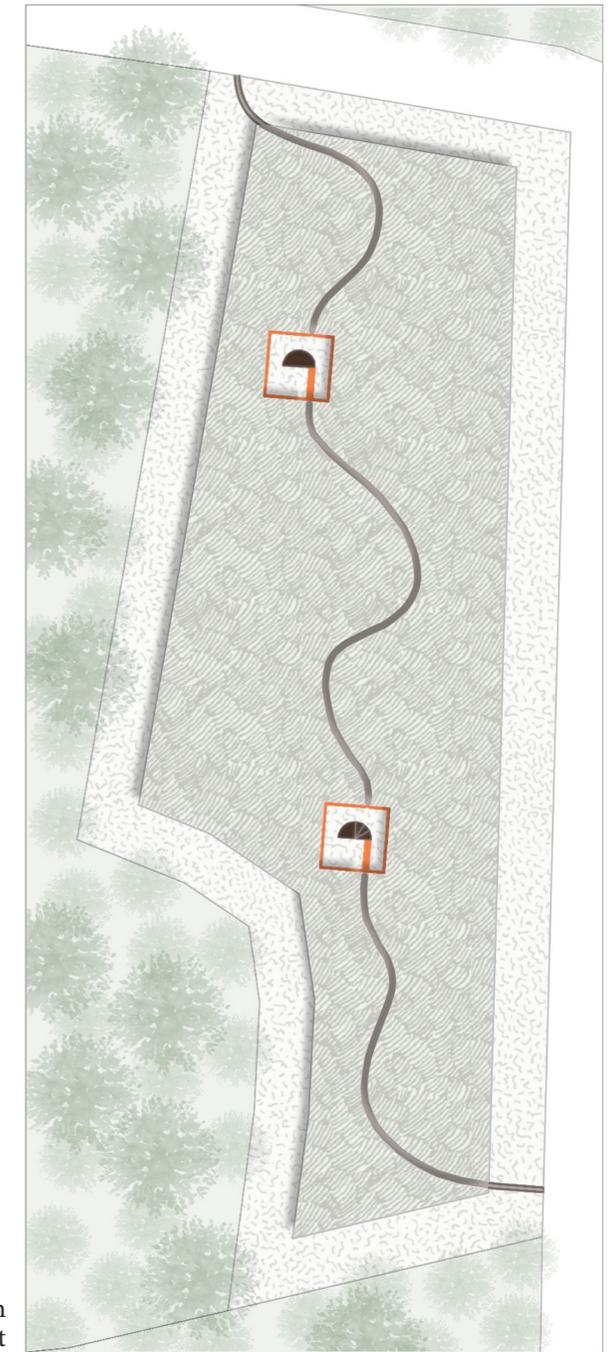


Fig 97: Field of sunflowers with two tree pavillions between it

28. Webpage- <https://www.cbi.eu/market-information/grains-pulses-oilseeds/sunflower-seeds/europe>. Retrieved March 2020.

Figure 98 also shows a concrete edging around the ensemble of the wooden pavilion and solitary tree. This is done to give a sense of arriving at a garden room when the sunflowers reach their full height. The geometric shape of a square was chosen so as to maintain an efficiency in the farming activities. As seen in figure 99, the square shape allows for equipments to move around and work with ease. Further, there is no designated path in the enclosure. The path is left to be determined by

the farmers. When they sow the sunflowers in March, the farmers can leave a path of grass to allow moving through the sunflowers. This allows for the farming practices to carry on without being hindered by a path's materiality. Additionally, the figure also shows a buffer meadow space, all around the sunflower patch. This is planned in order to give service access to the farming machinery, and also to not have any sunflower growing in the shadow of the trees, resulting in poor growth.



Fig 98: Pavillions of different heights with different interaction with the tree containing bird feeders

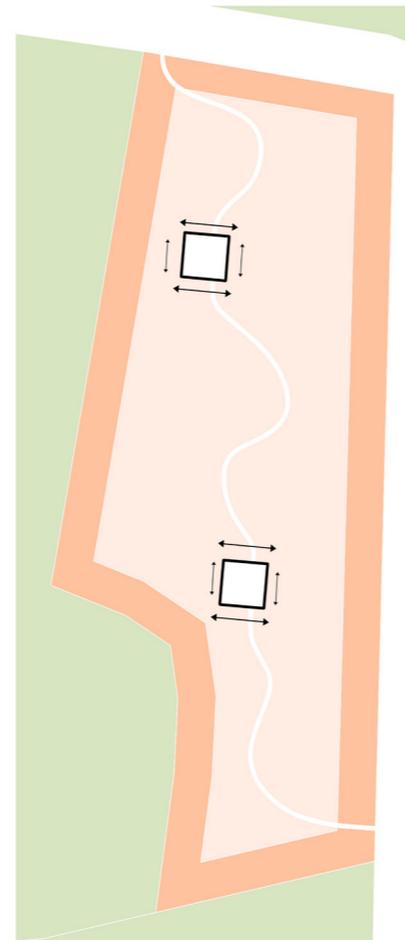


Fig 99: Incorporation of farming practices in design of pavillions.

In the winter and spring months when there is no sunflower plants, the space is covered by grass, and the two tree pavilions become points of attention as seen in figure 100. However, when the sunflowers are there, these pavilions are concealed. One has to walk through the sunflowers to find them as seen in figure 101. It also shows the grass path left between the sunflowers by the farmers.

As discussed before, the concrete edging around the tree pavilions gives a sense of arriving at a garden room. This experience is heightened when the sunflowers are in their full growth. The sunflowers form an enclosure around the tree pavilion, thereby forming a garden room as seen in figure 102. The lower height of the pavilion enhances this feeling of being enclosed by walls of sunflower.



Fig 100: Pavillions act as focus points in the meadow

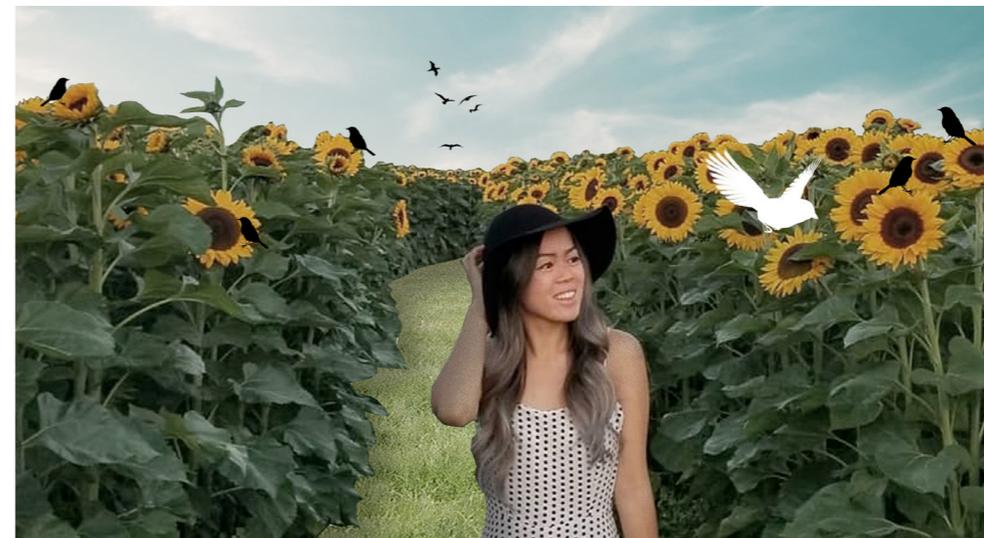


Fig 101: Mowed path through the sunflowers



Fig 102: Path through sunflowers open up to the tree pavillion. Sunflowers act as walls around it.

However, the pavilion with the higher elevation gives a different experience. It allows for a person to find himself standing above the level of the sunflowers, thereby, seeing in front of him, a sea of sunflowers and the tree of the other pavillion in the distance. This is shown by figure 103. When there are no sunflowers, all the elements of the other pavillion becomes visible as illustrated in figure 104. The sunflowers and the bird feeders are incorporated into the space to attract birds and make it easier to be able to spot them. For the birds, they come here because it is a space offering them lot of food, just like a restaurant. Thus, the space is named the Bird's Eatery.



Fig 103: Sea of Sunflowers seen from the higher pavillion



Fig 103: Bird feeders hanging from the tree become more prominent

7.3.7 Melodic Meadows

During the exercise of writing narratives by walking along the Baakse Beek, I realised that the moments I enjoyed the most along the Beek was when I heard the sound of water falling from a distance. The sound would make me walk towards it, until I could see the water flow through a weir in front of me. Figure 31 in chapter 4 illustrates this narrative. I felt the reason this moment of hearing and seeing the water flow through a weir is because the Baakse Beek for much of its course is very still, its flow not so obvious in plain sight. As such, the falling of water through the weir adds a sense of movement and breaks the stillness of the beek. Further, in the entire course of the beek between the towns of Vorden and Ruurlo, it is only at two points that the beek creates this moment of seeing and hearing the beek flow through a weir. This creates an anticipation to encounter this moment, thereby making it feel more enjoyable.

The social narratives of the beek as illustrated in figure 32 in chapter 4, bring to light the moments people enjoy along the beek such as reflective properties, the seasonality.

The social narratives also highlighted how people acknowledge the connection that the beek has to the estates and the ecology as a result of it and also the farming practices along it. All of these narratives became the starting point for the articulation of the large meadow space situated adjacent to the present course of the Baakse Beek.

During the interventions in the regional scale of the Baakse Beek, the course through the Estate Het Medler was designed to meander through the enclosure instead of its present, highly engineered course, that edges it on one of its longer side. The present course of the Baakse Beek, as seen in figure 104, would be filled and a row of trees would be planted on it. The differential growth of the trees, compared to the surrounding forest would indicate the location of the existing Baakse Beek. The figure, further, shows the existing landscape elements of two perpendicular dry ditches and the height difference that splits the meadow into two spaces.

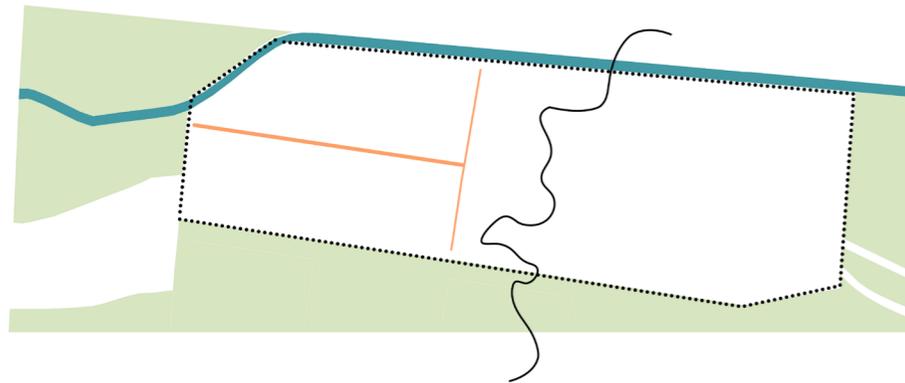


Fig 104: Existing landscape elements

The height difference is used to place a weir through which the water will fall and thereby add a sensorial layer to this space. A row of pollarded willow in grown along the shorter ditch, to form an extension of the weir into the space, thereby giving the spatial effect of two garden rooms that the beek meanders through. The second dry ditch that aligns itself with the longer dimension of the enclosure is transformed to be a pathway. This is done by laying

steel grate on top of the ditch, allowing people to acknowledge the presence of the ditch. Interventions designed for the space is illustrated in figure 105.

The design of the pathways are done so that it resonates with the strict geometry of the enclosure. These pathways are designed to incorporate the activity of harvesting the meadow by leaving gaps for passage of the farming machinery as seen in figure 106.

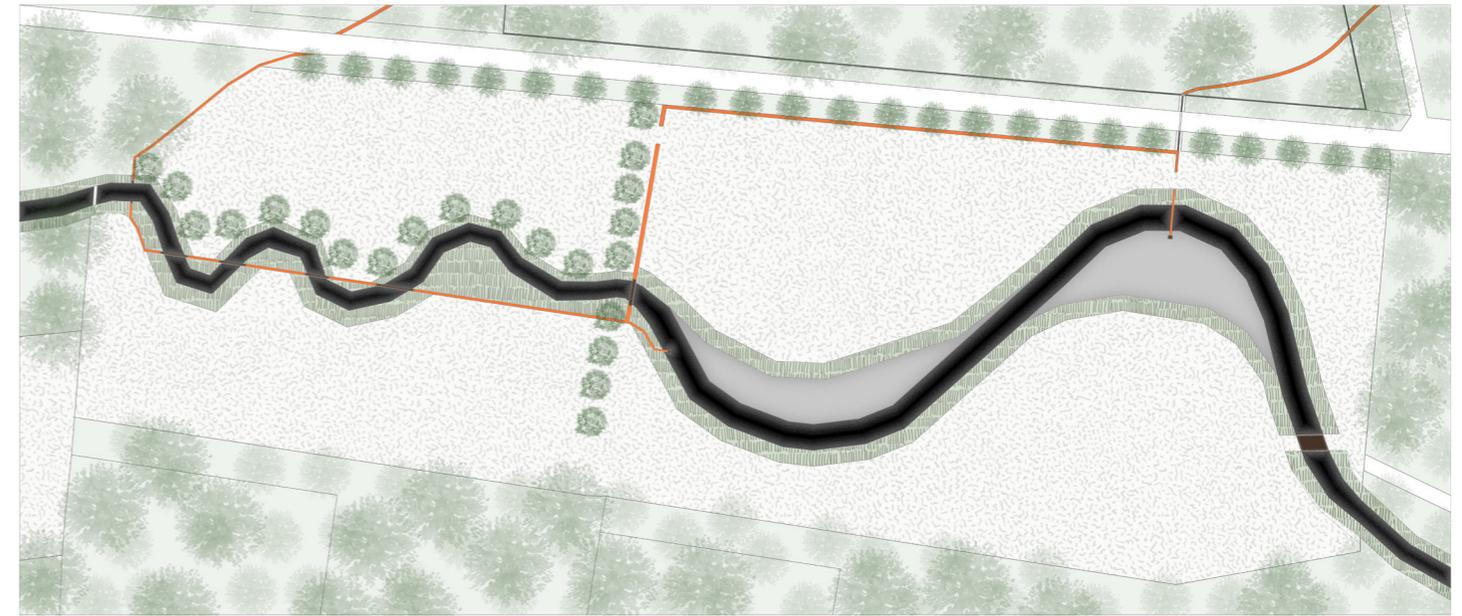


Fig 105: Interventions in accordance to the cultural layer of the enclosure

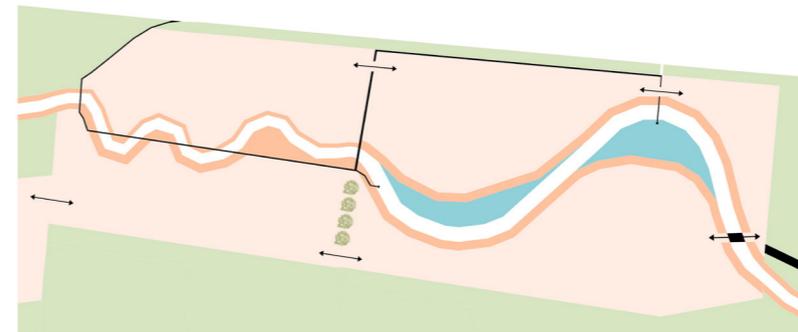


Fig 106: Interventions incorporating the farming practices of the space

In addition to the paths, two decks have been designed to allow interaction with the water. The first deck crosses over the beek, and takes the visitor closer to the flow meadow to view its unique ecology as seen in figure 107. Due to low elevation of the meadow, flow meadows were designed to complement the meanders.

Gradual slopes of grass acts as an enclosing element for the beek and the deck that protrudes into it. Figure 108 shows the view from this deck. The beek meanders past the flow meadow when the water level is low. When the water level rises, the beek spills over and thus, the water has a larger space to soak the ground.



Fig 107: Deck crossing over the Beek to view the flow meadows closer.



Fig 108: View of the flow meadows from the first deck.

The second deck is designed to only interact with the beek as seen in figure 109. It is placed on the other edge of the beek, compared to the first deck, thereby, requiring to cross the Beek. The bridge to cross the Beek is designed right over the Weir. As seen from figure 109, a visitor cannot see the water falling through the weir, but can hear

it, in its highest intensity while crossing the bridge. The second deck being closer to the weir allows one to hear the sound of water constantly, along with the reflection that the grass and the pollarded willows cast on the water's surface. This is seen by figure 110. Figure 111 details out the bridge and how the water levels change over the seasons.



Fig 109: The second deck reached after crossing the bridge



Fig 110: The bridge and reflection of the pollarded willow and grass seen from the second deck

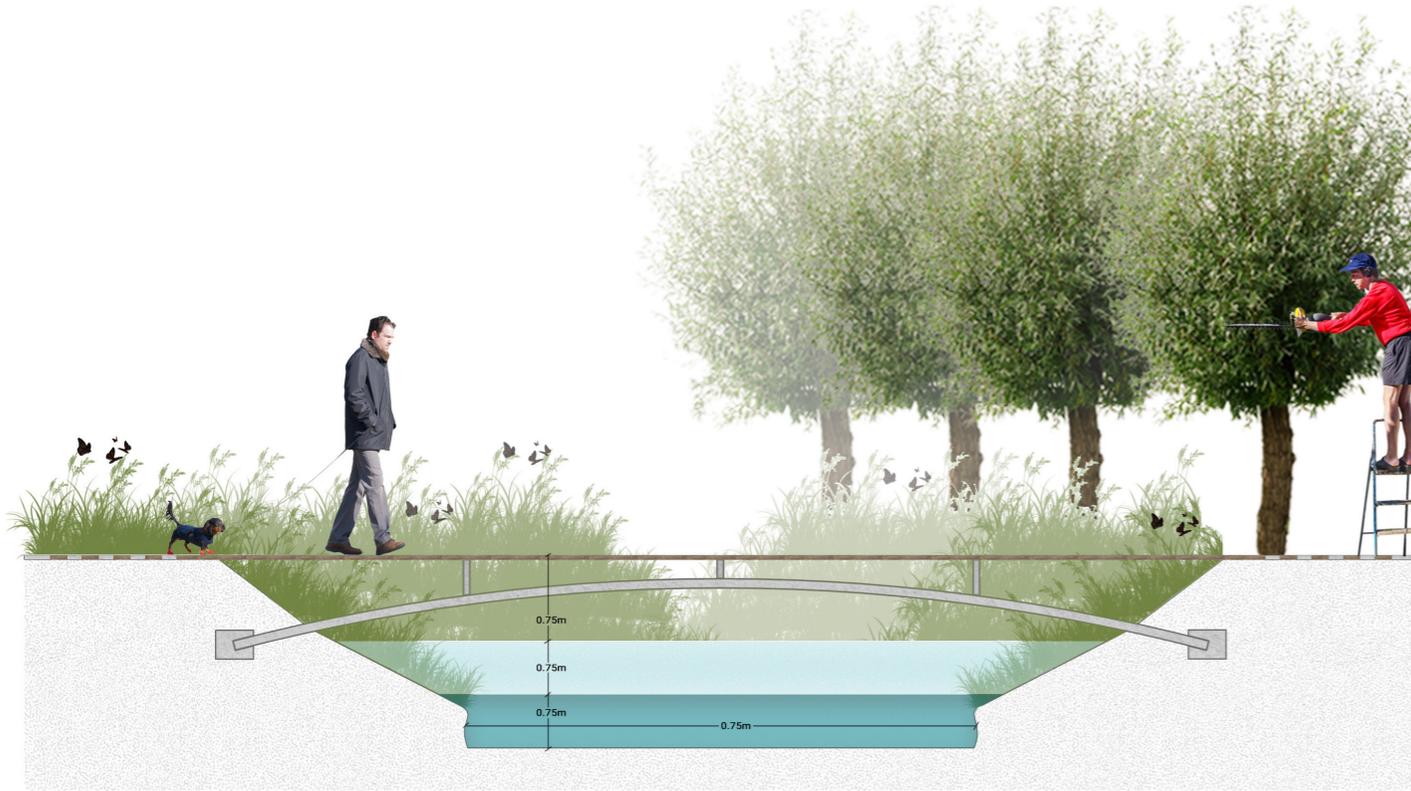


Figure 111: Section showing bridge over the beek, the gradual grass slopes and pollarded willow along one edge of the beek.

From my own narratives and from the social narratives, it was observed that the perception of the beek flowing through wooded banks which are reflected on the beek's surface was much cherished. Thus, one side of the Beek, after flowing through the weir was planted with pollarded willows as seen in figure 111. Apart from its visual enhancement, the pollarded willows complement the sound and movement of water. The thin branches of the pollarded willows sway and rustle in the wind, thus complementing the sound of the falling water. Figure 112 show how the grass on the sloping edges flow into the pollarded willows on one side of the Beek, while the other side has only grass. The decision to have only

one edge of willows is to make this sensorial quality more pronounced in the landscape to observe. Figure 112 also shows the steel grate that is laid on top of the existing dry ditch. The Beek is designed with small meanders that cut through this ditch, creating a sequence of walking on the steel grate over the ditch and then walking on a wooden bridge over the beek.

The brook falling through the weir and the rustling of the stems of the pollarded willows in wind create sounds. This becomes the main sensorial quality of the space. Thus, the space is named the Melodic Meadows.



Figure 112: Section showing bridge over the beek, the gradual grass slopes and pollarded willow along one edge of the beek.

7.3.8 Walking through the spaces

The materiality and the role of the interventions in making visible the sensorial qualities of the enclosures, tie together the different spaces and moments with water as seen from the design elaboration in the preceding sections. However, physically, it is the route network that ties all the water spaces and the enclosures together as elaborated in section 7.2.3. Figure 113 show the pathway networks connecting the different spaces of aesthetic engagement in the forest of Het Medler.

During the design of these connections, it was realised that the enclosures can be accessed from the existing routes that are used by the residents of the estate landscape. However, the chirping bath and the picnic puddle are situated deep within the forests, the existence of them only known to the residents who walk through these forests. Additionally, a person living in the estate landscape would not be aware of how many of these designed spaces exist in the landscape they live in.

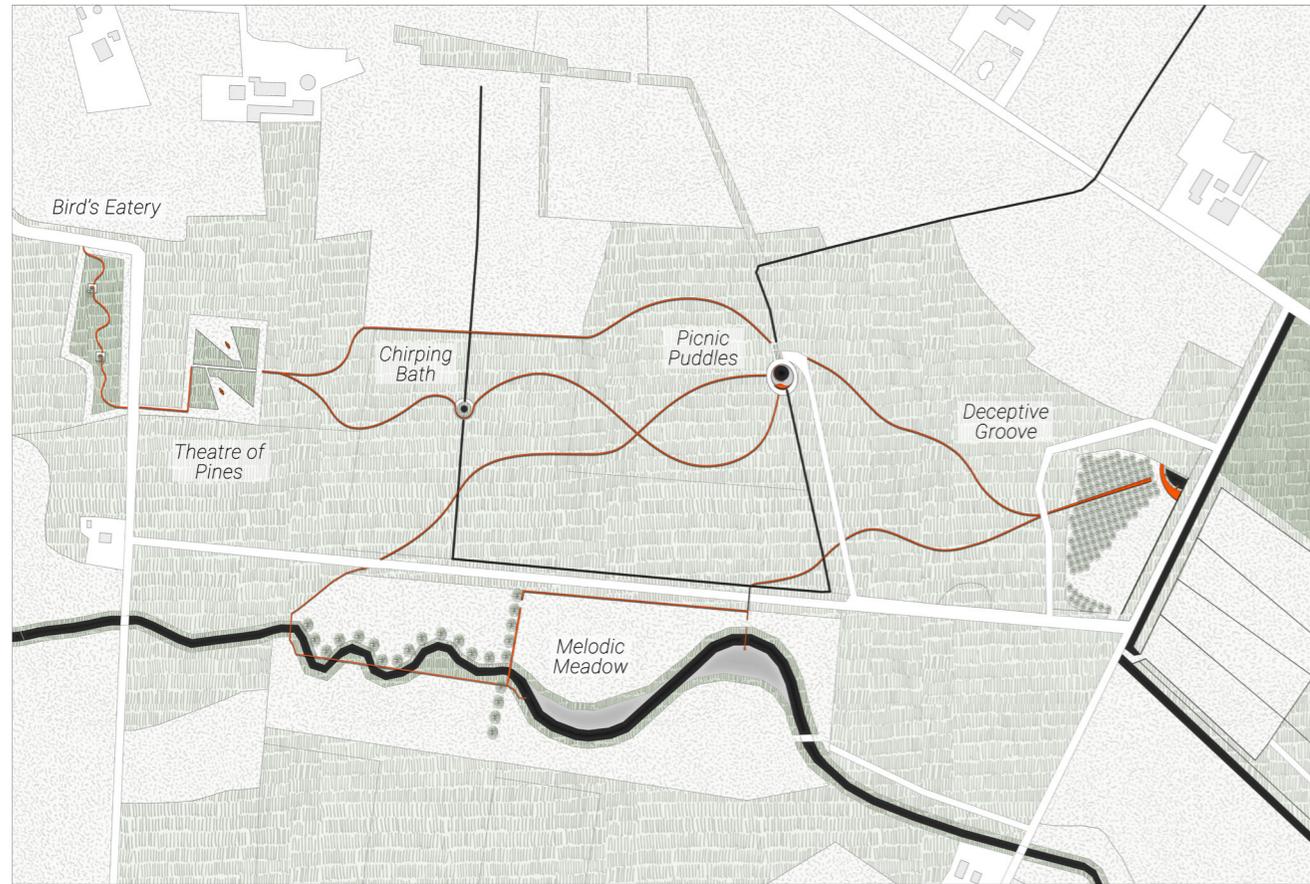


Figure 113: Route layout connecting the enclosures and water spaces

As such, the need for designing a way-finding system was felt. As illustrated in figure 114, two types of way-finding elements were used. The first element was that of signages. As already discussed, the Chirping Bath and the Picnic Puddle are situated deep within the forest and connected by different path options to each other, and also to the closest enclosures. Thus, signages were designed to guide people when walking on the routes through the forests. As seen in figure 115, the signage contains an image which gives an idea of what to expect in the space along with the name given to each space.

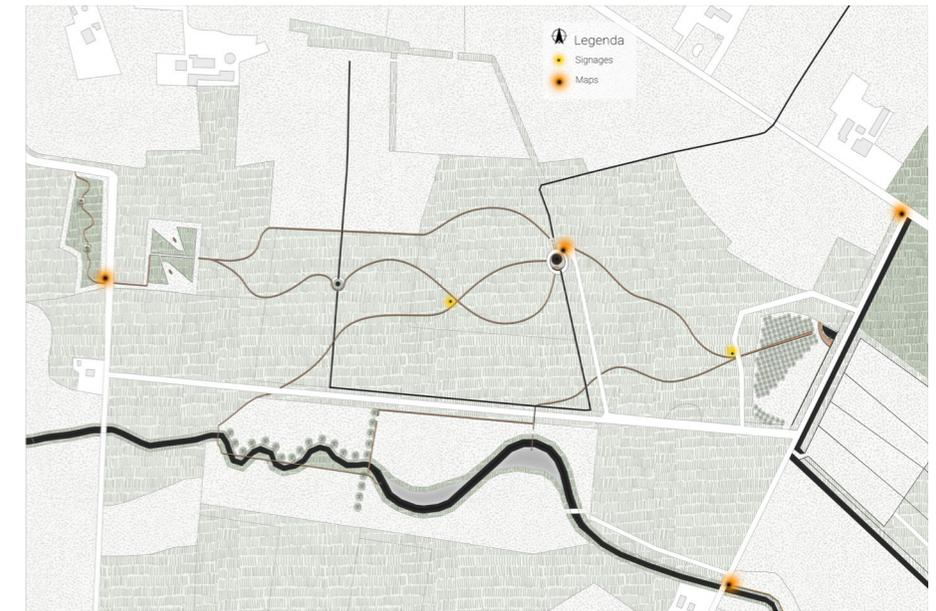


Figure 114: Location of maps and direction signages in the forest

The second element was that of maps. Maps were placed along the main avenues which are known and used by the residents, commonly. These maps would give them an idea of how many spaces exist in the forests and how to get to them. Figures 116 and 117 illustrate the materiality of the maps placed in the landscape.

Both the signages and maps refer to the spaces with names. This is because, as discussed in section 4.2, this identification of places with their names increase their mnemonic potential, thereby become a shared heritage due to the many narratives linked to it.



Figure 115: Signages giving direction in the forest



Fig 116: Map along avenue commonly used by residents.



Fig 117: Map showing the main element of interest in each space & their names

7.4 NETWORK OF CURATED SPACES:

Years of meticulous maintenance of the estate grounds of Het Medler and De Wiersse and continuation of same ownership, has resulted in the landscape retaining its unique character of composition into small scale enclosures. Thus, the estate of Het Medler and De Wiersse became the obvious choice for the elaboration of the method of reading site narratives and translating it into site writings through design interventions. This method can be used to further explore enclosures and water spaces in the estate

landscape between Vorden and Ruurlo, to curate moments of experience and engagement. As seen in figure 118, possible enclosures and water spaces can be elaborated to exhibit their unique sensorial qualities and thereby be connected to form a regional network of curated spaces. This regional network of curated spaces, would then become a carrier of regional identity. A regional identity of which the Baakse Beek and the enclosures in the landscape are an integral part.

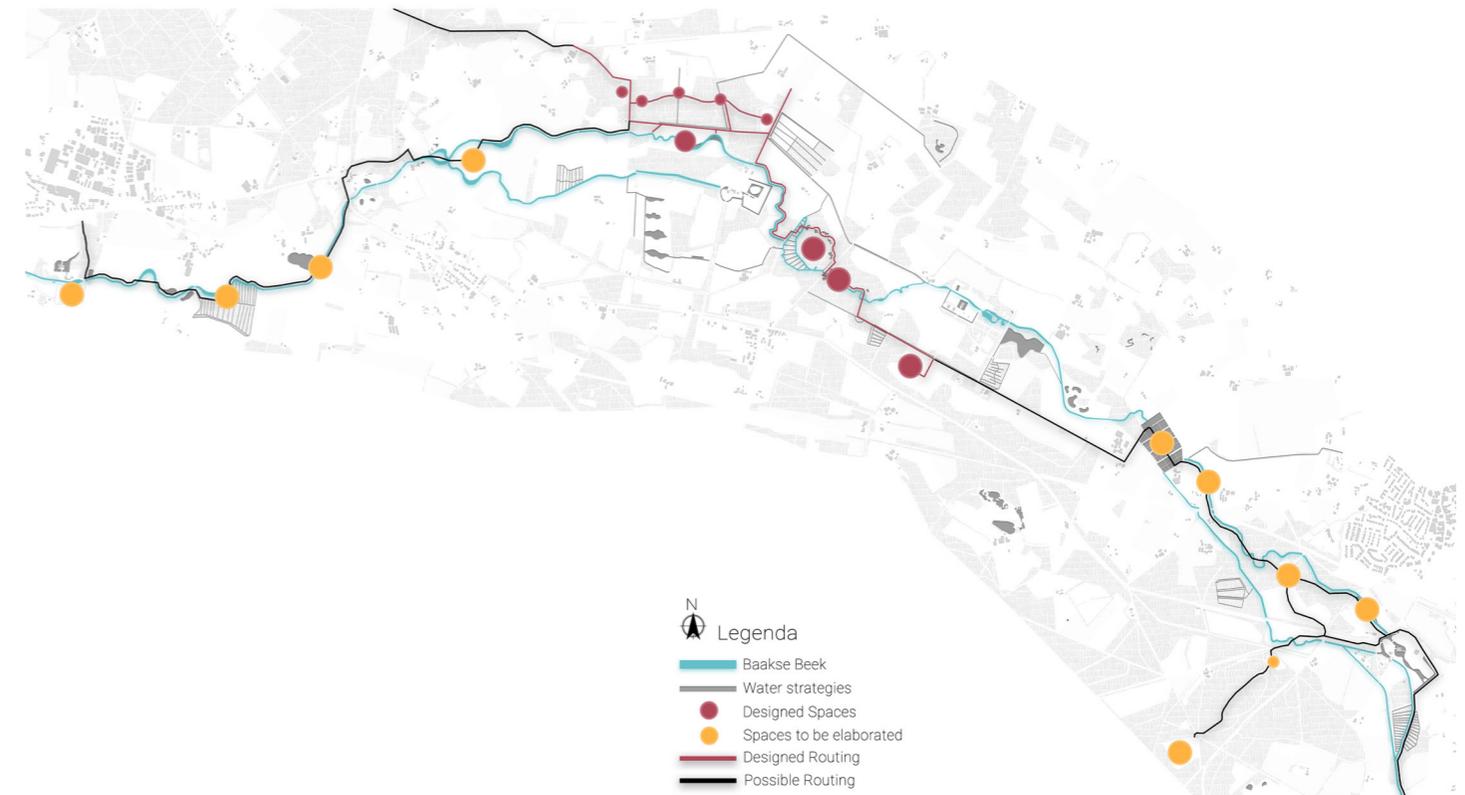


Fig 118: Regional Network of Curated Spaces



08

Discussion

This chapter highlights how the research question framed at the start of the project has been answered by the research & design elaboration. Additionally, it elaborates upon the learnings from the project, the relevance it has in practice & academics.

8.1 REFLECTION

8.1.1 A journey of Narrative readings & design writings

Inspiration for a Narrative Approach

In the beginning of the graduation project, through stakeholder presentations, I was made aware of the site and its challenges with water. However what struck me through those presentations was that these were estates that have sustained themselves since the 1400s. From my experience as an architect, I have seen that buildings and artefacts that sustain through years and retain much of their original character can be credited to the immense attachment and responsibility that the people who collectively inherit them feel for it. I assumed the same for an heritage landscape. Passed down through the years, generations of people have had countless experiences in this landscape, that had made them care of it and sustain it for so long. However in the current ways of working of an estate and divorced rural lives around it, the landscape was diminishing from being a situated place of experiences for the community.

I saw the opportunity of designing for the brook system as an opportunity to renew the estates to become a landscape of experiences; experiences that attach people to spaces. It was my conviction that once people form an attachment to the estate landscape around them, the willingness to care for it and sustain it would come naturally to them. The walk along tour with Estate owner of De Wiersse, Mary Gatacre validated this notion. Every space was described in terms of the experience she has had. She spoke so fondly of each of the spaces she was showing, the extra care they take to maintain them because she had experiences that made them stand out as unique. However, what I realised the most was that, her narration of the experiences in each of the spaces formed a mental image in my mind. I could read up the narrative description she spoke and clearly refer back to the

qualities of the space on the estate without having to look at any of the pictures I took. This became the impetus to experiment with Landscape Narratives as a tool.

Elaboration on the Narrative reading approach

The books *Sensory Design* by Joy Monice Malnar and Frank Vodvarka and *Hidden Landscapes: the Metropolitan garden and the Genius Loci* by Saskia de Wit became a starting point for the research. It brought in me an understanding that senses are an important factor in the experiences we have in a landscape. The designing for perception of sensorial qualities roots a space closely to its genius loci and creates more meaningful ties to the people. In order to create experiential spaces, it is required to understand the sensorial qualities present in the estate landscape of the Baakse Beek. The book *Urban Literacy* by Klaske Havik became an important literature to shape the research. It led to the knowledge that a space contains different atmospheres. These atmospheres were a result of different elements such as sound, lights on things, temperature, levels of intimacy, colours and material compatibility. These elements led to different sensorial perceptions that a space imbibes in us. These perceptions are further altered over the seasons. The book further demonstrated ways that these site specific atmospheres could be experienced and translated into narrative descriptions of the site.

Having understood the parameters I had to look at and the different ways I could record my observations, the next step was to select suitable locations for using personal narratives of experience. This method made me realise how important understanding and visiting the site is to our profession of landscape architecture. I have never looked at a site so meticulously like this research

method entailed me to. Sitting at the same space for an hour, at two different times of the day, taught me to look at the subtleties in play in a landscape such as the swaying of the pine tops with the wind, the differential effect of sun rays and mists in a coniferous forest in comparison to the deciduous forest. The exercise of narratives along the Baakse Beek made me realise how hidden it is from the rural lives but also how much it curtails engagement. The narratives for documenting the Baakse Beek brought to my realisation the sensorial affordances that the brook offered and the potential to use these for the design through being aware of the qualities that made moments along it special, like the voice of it falling through a wire after walking kilometres along it. The stimulus to bring back the water changed from a mere functional and ecologically motivated reasoning to seeing the brook system as a major sensorial element in the landscape, just like the enclosures.

The narrative observations made sitting in the enclosures and walking along the Baakse Beek were recorded through diary entries, video recordings of moments that captured unique activities in the enclosure such as the pine swaying with the wind. In addition, at the end of the two sittings in the enclosure, a temporal image for the place was sketched. This temporal image was to represent the quality that I could identify the space most with. Figure 119 represents one such temporal image for the enclosure of the pines.

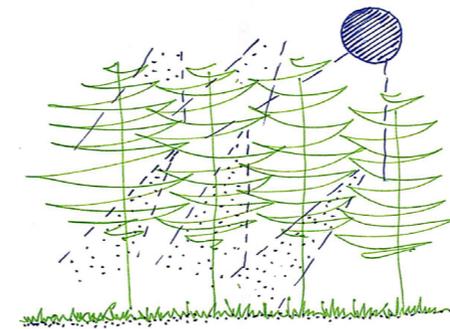


Figure 119: Temporal image for the enclosure of the pines

The next layer of the narrative method was to gather social narratives and perceptions towards the landscape and the Baakse Beek. For this, geotagging on social media became a technique of choice. This opened up an extensive inventory of what people pictures, what people enjoyed, what people did in the landscape, how people felt for the different elements in the landscape. This exercise curated a much more enriched image of the landscape since much of the site observations were carried out in November and December when the landscape transients into silence with minimal human activity. The exercise of social narratives also helped to cross-check if the things I was looking at in the landscape is also observed and acknowledged by the residents in the landscape.

Translation of Site Reading into Design Writings

The narrative description of the spaces made it apparent what was unique about each space. As a designer, I had to make these uniqueness more visible through interventions that would amplify the perception of these qualities and bring people to engage with it. Let me elaborate this with the enclosure of the pine. As illustrated above, the temporal image of this enclosure was the distinct way the sun rays filtered through the pine trees, the mist on a winter morning which hanged more at the top than the bottom of the tree. I also made a video recording of how the wind swayed only the top of the pines, this swaying in the wind making a distinct sound that reverberated through the enclosure. Keeping in front of me these narrative descriptions, I started sketching intervention. The first intervention was to create a sitting place directed at the top of the pine trees. A sitting was designed 60cms lowered into the ground with a vision angle towards the pine trees. The lowered sitting created an act of looking upwards and the vision angle directed the sight. The next intervention was to make the sound of the wind pronounced. For this, a conical structure was designed over the sitting. A cone amplifies

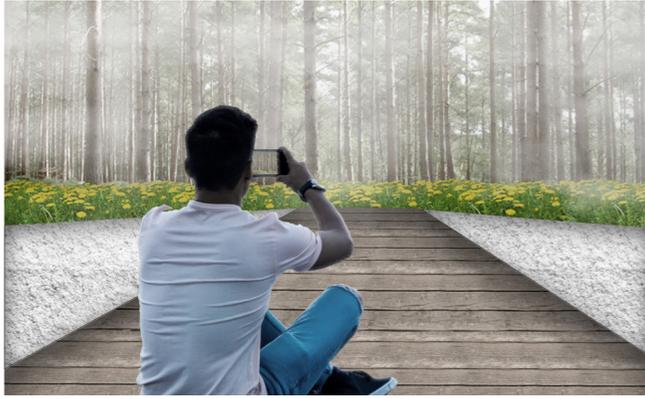


Figure 120: Seating below ground and conical ramp directs eyes to pine tops

the sound that goes through it. The metal construct of it further acoustically amplifies the sound in the wind. The next step was to decide how many of these sitting structures to be made into the enclosure. From the site experiences in the enclosures, it was observed that an enclosure always had two faces; an illuminated face and a shadowed face. This observation was incorporated into the design by creating two seating structures facing the two sides of the enclosures, thereby giving two very different perceptions of the space. The next step in the design elaboration was experimenting with three-dimensional models, which I realised became very important to the refinement of the design. Since experiences are a result of us walking through spaces and experiencing in eye level, 3D model walkthrough helped in refining the angles of vision, the relative distancing for impact and the layout of the paths to generate curiosity, etc. Figures 120 and 121 show how the site reading of the effects of the pine was translated into a design for the observation of the pines.

Furthermore, the social narratives gave me clues based on people's activities on how I can add to their range of activities or incorporate those activities into the designed spaces. It was realised from my own narra-



Figure 121: Concrete edging that directs view towards the pine

tives along the Beek but also the social narratives that there were very few engagements with water in the rural lives. Thus, the design exercise entailed the designing of moments centred around the experience of water as has been elaborated in Chapter 7 of the report. Another major design decision from the social narratives was the observation that most of the social activities that happened through the year happened in along paths, and people showed great preference for moments along a path. This led to the design also been elaborated as a sequence of route and spaces. It thus can be said that crossing the bridge between findings from narrative research to design was a rather difficult task was to do justice to the existing qualities of the space and connect them into a cohesive network with one another.

Scale Continuum within the project

The project deals with scale continuum by addressing a wider range of themes at each scale transition. In the regional scale, the project addresses the incorporation of the the studied design strategies into the landscape. This scale consists of making use of the cartographic maps of soil and height as basis to find suitable locations for strategies. For instance, retention ponds as a strategy works only if the surface water can be retained with a bottom

layer of clay. Thus, retention ponds in the landscape were put in the landscape where clay soil layer is present. At this scale, we also try to connect the existing cultural elements of Rabattenbossen (wet forests) into the brook system by using them for storing water in the winter. Thus the regional scale consisted of designing a coherent water framework for the landscape between the towns of Vorden and Ruurlo.

The next step was to zoom into the estates of De Wiersse and Het Medler to see what these strategies mean for the estates; areas of summer storage, areas of winter recharge, channels for irrigation, etc. This scale also entailed how these water strategies can be given form and character to create different moments of water but also show how these moments are connected to the enclosures in the landscape and imbibe different atmospheres and engagements from the ones in the enclosures, thereby creating a varied tapestry of engagements and perceptions.

The next jump in scale consisted of a set of enclosures where the translation of the site readings into design writings are more elaborated. The seasonal transitions of the space and thus the way people interact with these spaces also are designed for. The acknowledgement of the cultural layer present in these spaces and their incorporation into the design is also addressed in this scale. Further, the materiality of interventions also comes into picture. Thus, each scale can be seen as a layering more complexities for elaboration and fit into the notion of landscape as a scale continuum.

Moral & Ethical Dilemmas during the Project

The private nature of the landscape became a major factor of being cautious during the exercises of narrative documentation. Most of the spaces chosen belonged to private ownership and I had to find ways of sitting at a spot where I could observe everything in the space, yet not hinder anyone's privacy. It became especially

challenging while documenting the Baakse Beek as it flowed through private properties and it became difficult to walk along it at all times as it would be seen as trespassing. It put me into a position of should I go the extra mile to see what happens or take a detour to find the beek again.

The next dilemma I found myself was the social narratives. While all the images on social media in to Baakse Beek and the estate area belonged to publicly open profiles on Instagram like photographers, bloggers, yet there were a number of profiles which belonged to normal residents sharing a moment in their days amidst nature. Thus, the pictures had to be carefully chosen to not intrude anyone's privacy. As much as possible, the pages belonging to Instagram photographers and bloggers were contacted for permission to use their images for research purpose and not publish it anywhere else.

A dilemma that pertains to every design consignment is how much to diverge from the requirements set by the client. For me, this seemed to be a point I pondered upon a lot. While the estates owners, based on their knowledge and experience on the estates feel the immediate requirement of addressing certain challenges, as a designer, I felt the need to address few other challenges as well. This happened to me at Het Medler wherein I was given an in-depth knowledge of the transformations the estate envisioned for the next few years, yet I was filled the sense that that was not what I needed to design and address. Thus, it posed the worry of is it alright to be aware of what the client wants and embark on a design journey that I felt did more justice to the landscape, as I saw it. After a discussion of this moral crossroads I found myself in with my mentors, I decided to use my graduation project as an opportunity to inspire the client to see the other possibilities for transforming the landscape in the near future.

8.1.2 Situating the graduation project of Curating Experiences

Relation to the Flow-scapes graduation studio

The graduation project deals with the interaction between the water system, the estate landscape ecosystem and the experiences of the people. This is in relation to the studio topic of Flow-scapes, which deals with a system approach wherein the landscape is treated as an interconnected system of different layers acting together. Just like how the studio focuses on the flow of elements such as metabolic flows, ecological flows, etc., the graduation project as well deals with the flow of water through differing landscapes and the required interventions that would affect the flow in the consecutive phases. Additionally, flow is also seen as a movement of people in the Flow-scapes studio, which is inherently present in the graduation project as it aims to create a network of route that allows people to move through the different unique spaces in the estate landscape. Finally, the graduation project adheres to the ethos of the Flow-scapes of designing through scales by structuring interventions from a regional level until the detailing and materialisation of the routing and landscape architectonic follies.

Relation to the Landscape Architecture Master track

The master track of Landscape Architecture deals with the understanding of the landscape on levels of spatial and sensorial experiences but dealing with functional problems of life with water, decaying territories and climate change. The master track practices a balance between ecological and aesthetic concerns that arise in a landscape. As such, the graduation project is in accordance to the master track of landscape architecture as it not only deals with both the spatial sensorial experiences and functional challenges of water, climate change, but also sees ecology as integral to the aesthetic experience of the landscape.

Relevance in social, professional & scientific framework

In the present times, estates are becoming increasing hard to maintain, the problems escalating in the face of climate change. They are either abandoned or parts of the heritage grounds sold off to accommodate demands of urban expansion. What then ceases to exist are estates as a condensed unit of ecological diversity with a mosaic of gardens, farmlands, forests, landscape parks, ponds and buildings all at the same place.

Although a conventional approach to maintain these heritages is to open it for tourism to earn revenue, this cannot be done for all estates due to private ownership of them. The approach in this thesis was based on the idea that these heritage landscapes can still be preserved by highlighting the uniqueness of the ordinary spaces in the estate grounds, which can become a point of departure for people living around. People in their daily life seek spaces to escape to, to be with themselves, to experience and engage with nature, and they eventually become spaces they deeply care for and protect when threatened. This behaviour of people can be used to create meaningful connections to the estate, thereby nurturing a willingness amongst people to help the estate owners to maintain the spaces they perceive a sense of place in, they identify with. Numerous cultural geographers have written about the role that heritage can play in creating cultural identity. Few of the arguments for it were discussed in Chapter 2. The project Sequencing Experiences bases itself on this approach towards heritage. This approach towards the estates can act as a stimulus for the province and private owners to accommodate the value of people's volunteering in maintenance of estates, which is presently very undervalued.

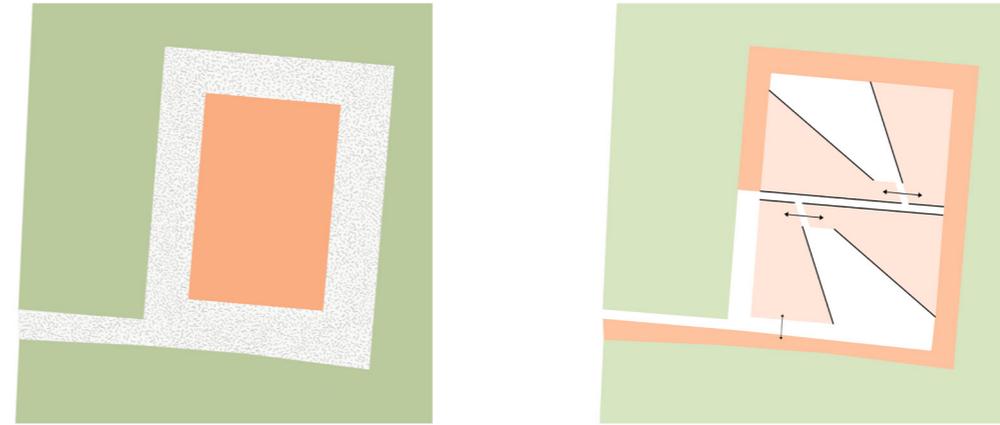


Figure 122: Transition from a simple sunflower patch (left) to designed sunflower patches with outer boundary for tractors and gap in edging for passage between fields

A pertinent discussion among designers and stakeholders is of aesthetics being a superficial concern. In the estate landscape of Baakse Beek which was reeling under the adverse effects of drought, aesthetically concerns had the potential for raising eyebrows. However, theories on aesthetic engagement by the likes of Anne Spirn and Elizabeth Meyer have been the basis for justifying the incorporation of aesthetics elaboration in the design. The project illustrates the application of these theories into the problematique of Baakse Beek. Let us go back to the example of the enclosure of pines. The enclosure is used to grow a small patch of sunflowers which cover an area of 1500 square metres. The design interventions were made such that it does not reduce this number, but rather increases the coverage. At the end, the design incorporates 2600 square metres of sunflower. Further, the interventions of paths and edging was laid such that it still allows a smooth operation of the tractor by leaving an outer boundary for tractor and inner transition between sunflower patches as seen in figure 122. This goes to show how aesthetics can recognise the activities of farming that happens in a space and incorporate it into the design. It also makes visible that at a different date, the space transforms itself and what we see

now is a moment in time of the seasonal transformation of the site. Thus, the graduation project of Sequencing Experiences can exhibit the possibility of farming and aesthetics co-existing in a space and complementing each other to enhance the perceptions in a space. Furthermore, the research approach of reading and writing landscapes through narrative tool is an approach that can help the professionals to realise the intangible qualities that a place can hold. By focusing the attention to observing what a space already holds, we uncover possibilities of creating designs, which are rooted in the genius loci. While many projects use landscape narratives to design, the approach of using it to explore the landscape as done in the thesis can stimulate the scientific framework to develop this approach further.

8.2 CONCLUSION

As elaborated in chapter 1, the unique problematique of the estate landscape of Baakse Beek led to the formulation of the research question: *“What is the role of experiential qualities in revitalising an estate landscape under the perils of a decaying brook?”* The graduation project Curating Experiences went through a process of answering a set of four sub-questions which sought to answer this main research question. The following paragraphs elaborates on those sub-questions .

Narrative as a tool was the chosen method of site reading and documenting to unearth the subtle qualities of the enclosures in the landscape and of the Baakse Beek, which would not be realised through conventional mapping from cartographic maps. The narrative research was in form of site diary entries that helped construct the socio-cultural activities of the people, temporal images of the enclosure which highlighted the dominant sensorial quality to be perceived in a space and video recording that captured sounds unique to each enclosure. All of these findings answered the first sub-question *“How can the estate landscape be understood in terms of its subjective qualities using methods beyond conventional mapping?”*

Regional Identity was sought to be achieved through revitalisation of the estate landscape and people are an essential part for its creation. People though their experiences and attachment transform spaces into places of memories and cultural identity. Thus, taking into consideration social narratives brought into light the multitude of ways people engage with and in the landscape. It showed how the seasonal changes in the landscape altered the patterns of these activities and engagement, in turn putting the *Curating Experiences*

landscape into cycles of activity and dormancy. It presented the potential of creating spaces that welcomed engagement through all seasons. These narratives also put forth the need for the interventions to be spread into a network of routes and spaces rather than compounded in a particular location due to the preferences for experiences along routes. Further, the landscape observations made during mapping the enclosures were also a recurring theme of people’s narratives of the landscape. The exercise of gathering social narratives, thus, answered the second sub-question *“How does the sensorial qualities imparted by the landscape elements and enclosures resonate with the experiences of the people in the estate landscape of Baakse Beek?”*

With ample understanding of the flaws and potential of the Beek, it was required to understand how to restore the brook to bring back water into the landscape for a longer time. From many strategies for water retention, a set of strategies were chosen. These strategies were either found to be already present traditionally and had been abandoned or strategies which synced with the natural layers of soil and hydro-morphology of the landscape. Also, it was essential to understand how landscape architects have constructed spaces to impart sensorial perceptions and engagements. This was done through three case studies which were studied for the strategy of water retention that was used, but the way the water and its surrounding space was articulated to encourage sensorial perceptions and engagements. Thus, the answer was realised to the third sub question *“What are the brook restoration and sensory landscape enhancement design strategies that can be derived from case studies?”* The answer to the final question *“How can the derived strategies be applied in a spatial and temporal manner*

to tie together the Baakse Beek and the landscape enclosures of the estates?” was answered through a translation of narrative site reading into design writings. Design sketches and three dimensional models were worked out and meticulously refined continually to highlight the qualities of the beek and the enclosures. The water retention strategies for the beek and the enclosures were treated as nodes in a network of an experiential carrier. The design entailed the moving from one space of moments with water into another moment of experiencing the landscape quality of enclosures. Further, the water strategies were also designed to become part of a composition of enclosure, by either being the object being enclosed or being the enclosing element itself. Similarly, the water strategies were given a sensorial quality like the enclosures in the landscape by transforming the drying of the beek into a seasonal character of perception. Spaces were designed to acknowledge this drying up of water and interactions curated to make this phenomenon a new normal for the landscape.

The design impressions for the different sensorial enclosure destinations in the landscape and moments of water, thereby, is the answer to the main research question of how experiential qualities can revitalise an estate landscape under the perils of drought. The project shows that by designing the water restoration strategies to exhibit sensorial qualities and tying it together with other unique spaces in the landscape, a coherent link between the Beek and the estate landscape can be created. It also illustrates how the routing and materiality can unite these moments with water and in enclosures. This thereby creates a perception of the water and landscape enclosures being interlinked and inevitable to one another’s existence. Thus, Curating Experiences portrays a way seeing the theme of water and the

experiential dimension of the landscape as a whole and not as two divergent topics of practical and aesthetic interventions.

The method of narrative readings of the site imparts a subjective quality to the project. However, their documentation into temporal images and then translations into design interventions to highlight the sketches of the temporal image leads to converting the narratives into an objective quality. This method can be generalised to design landscape across the world by involving in the simple act of acknowledging the subtle atmospheres in a space through capturing them into temporal images and thereby experiment with designedly ways of sharing the same experience with a larger audience of the landscape. It also allows for documentation and understanding of the interactions in sites where the language of the land is not known, but gathering narratives can still result in creating a comprehensive understanding.

Another knowledge that the research has contributed is the possibility to weave together the functional aspects of farming in the design of spaces for engagements of non-farming residents and visitors to the landscape. The research sought to understand farming as a daily socio-cultural activity, just like the act of walking and camping, that needed to be incorporated into the revitalisation of the landscape, rather than discarding it. By doing so, it shows how not only the functional need of the beek was weaved into the experiential dimension of the landscape, but the act of farming became an element that created sensorial perceptions in the landscape.



09

Journey of Curating Experiences

This is the last chapter in the journey of understanding the project *Curating Experiences*. It shares how the project took shape over the course of time and the many thoughts that went into refining the enclosures and water spaces to enhance the experiences they affords, and tie them together into a network of curated spaces.

Initial days of figuring out the project

During the initial months of mapping, I discovered that the landscape was composed of small scale enclosures. The next step was to understand if all the enclosures were the same? So, I decided to go for my 3 day site visit to the estate landscape in October 2019. I did not set any designated route to explore. I decided to walk to the Kasteel of Vorden, and then walk in the direction that caught my attention. I wrote narrative descriptions of qualities that I enjoyed as I walked along. A few of these moments of describing my experiences are seen in the postcards of figure 124. For 3 days, I walked and walked, and I realised, there were very few spaces where I could sit and just enjoy being there in the landscape. Most of the seating were at places that did not allow any interaction with the landscape, it was just a place to rest my legs, along side the road. Even my diary of narratives showed how all my experiences were about walking through the landscape and seeing things, never about being at a space.

Further, the Baakse Beek was seen as a fleeting act of crossing through a bridge, when I walked through the existing network of routes in the landscape. Upon navigating with google maps, I still could not find any routes that would let me experience it all through its middle course between Vorden and Ruurlo. Thus, this became my first factor determining the course of my project; that the landscape is seen while walking through it, but it is experienced the most, only when there are moments where we can contemplate. Further, the Baakse Beek wasn't an integral part of moving through the landscape, nor did it afford any interactions. The Beek and the routes through the landscape were disjoint.

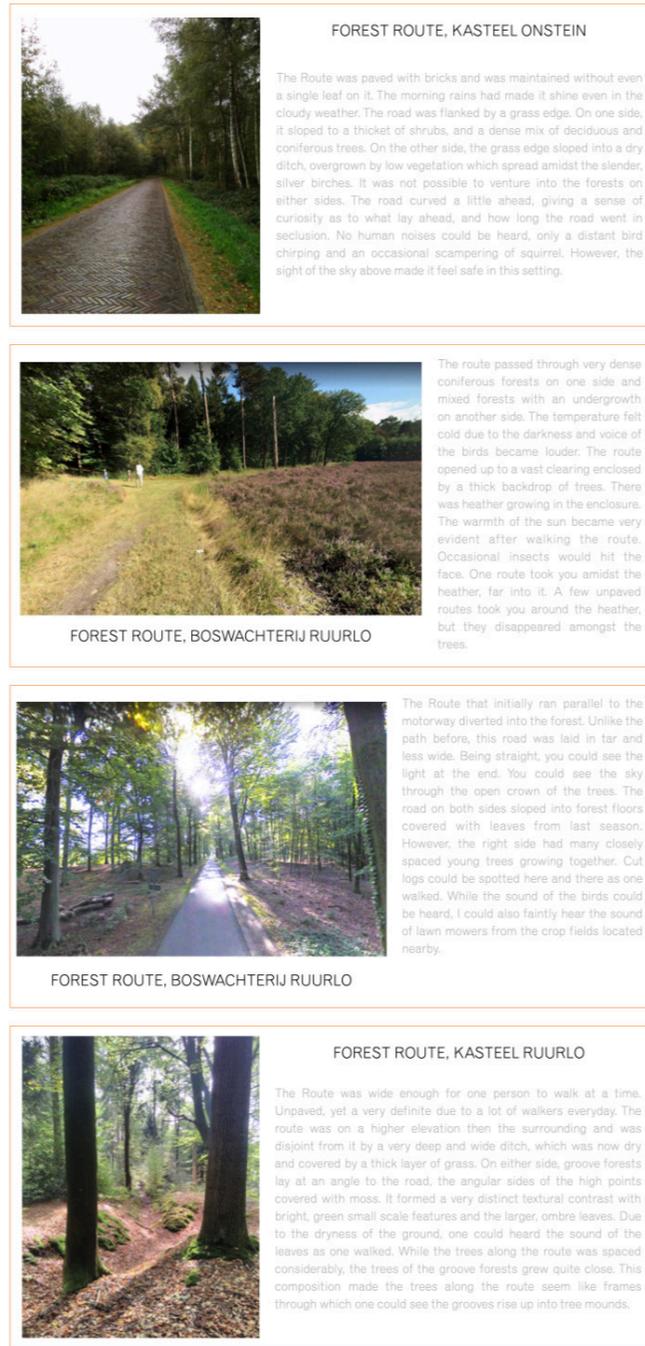


Figure 124: Samples of postcards narrating the walk through the estate landscape

Working with the Baakse Beek.

Parallel to this, was my experience of seeing a Beek which was in the perils of drought. The state of the brook I witnessed made me realise that in order to fully experience and appreciate the landscape and the Baakse Beek, and tie them into a coherent link, it was necessary to first bring the water back to the estate landscape. Thus, the first step involved selecting water strategies that would retain water in the landscape or

would give water time to infiltrate into the groundwater. The initial design experimentations began with using all of the strategies at once to intervene into the regional scale, along with a route to experience these strategies. This was done through sketching routing sequences through different water strategies as can be seen in figure 125.

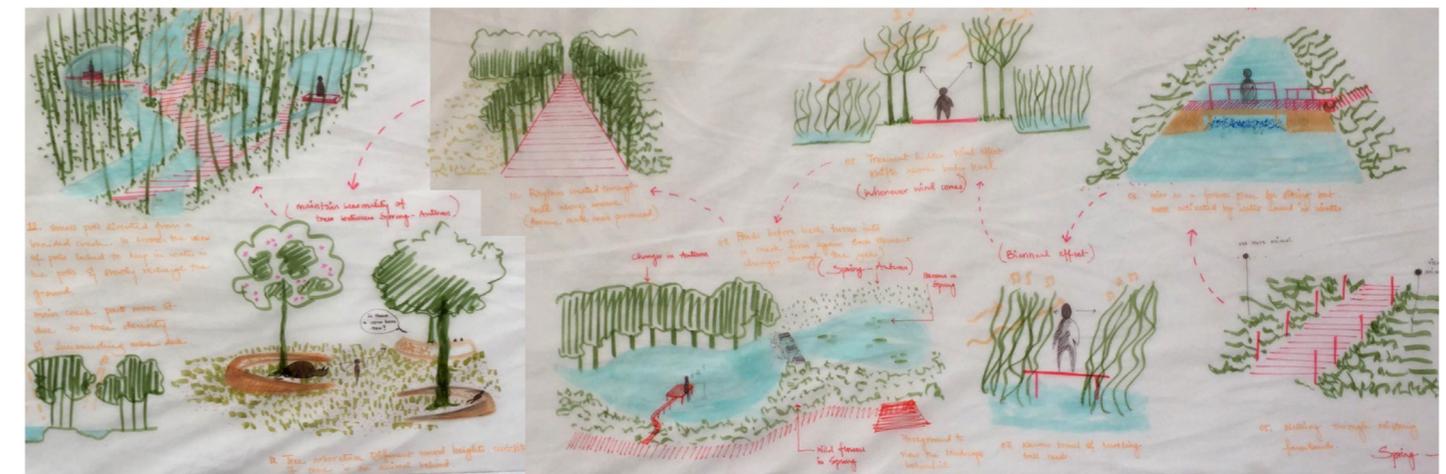
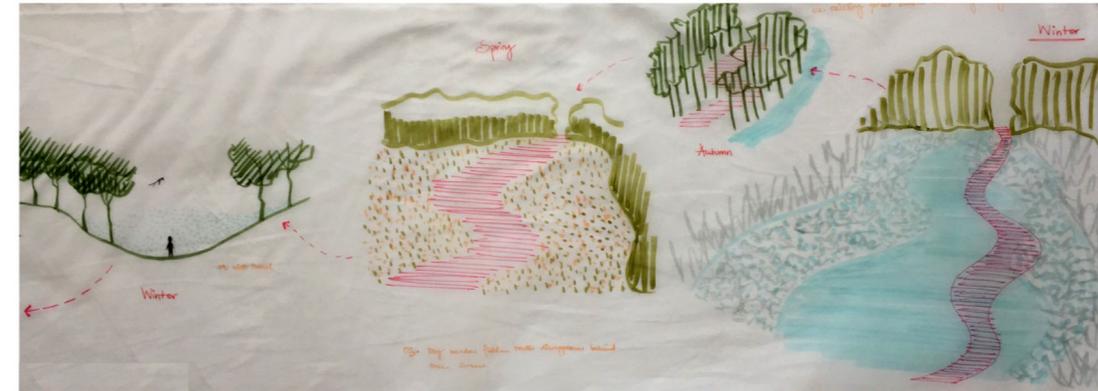


Figure 125: Sketches showing the initial experiment of working with the Baakse Beek.

Although this exercise led to an illustration of the temporal qualities experienced on site and thereby acknowledged during the design process, it did not address the logic for their placement. Additionally, these maps failed to give a unified character to the Baakse Beek, and rather created a chaos of strategies, disassociated from one another. Thereby, a new way of dealing with the water system was decided. The refined method of working was to analyse each water strategy, individually, and place it at areas in the landscape that best suited the purpose of it. This was repeated for each of the strategies. Thereafter, all these layers were over-layed together to give the regional scale interventions for the Baakse Beek as seen in figure 126.

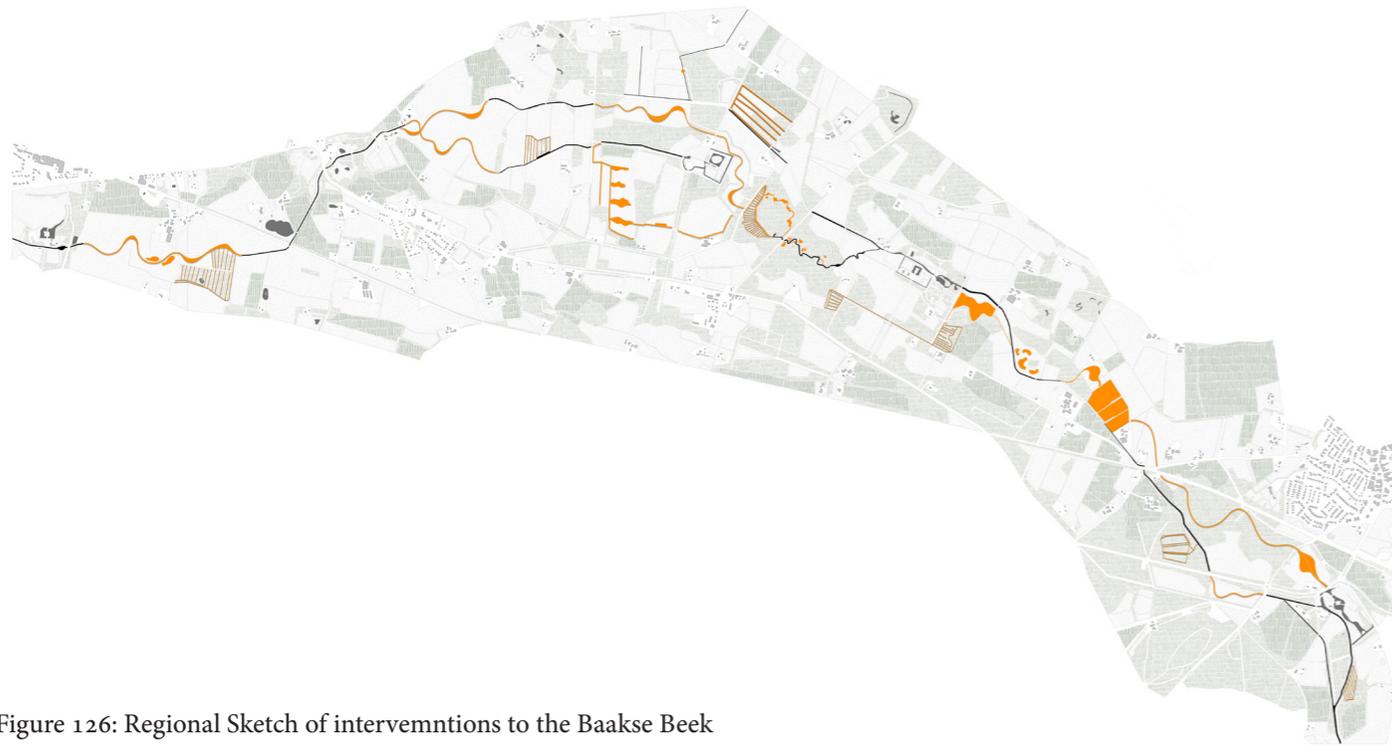


Figure 126: Regional Sketch of interventions to the Baakse Beek

However, this sketch failed to differentiate the Beek from the water strategies and give it an ecological character. I decided to choose gradual slopes of grass that formed buffer strips along the Baakse Beek. Apart from the grass exhibiting sensorial qualities through its movement in the wind, it also acts as an ecological corridor. Subsequently, each of the layers of water strategy was studied for the ecological quality it add to the landscape and thereby the ecological enrichment, all these strategies add together to the larger landscape. The result of these considerations can be seen in chapter 7.

Giving sensorial quality to the water strategies.

While the enclosures had an inherent sensorial quality to them, the water strategies had to be given a sensorial and seasonal quality. Figure 127 show the initial design of only constructing a route to bring people near the water and creating interventions that would allow people to sit along the water's edge. However, this led to a disjoint between the interventions in the enclosures that were

meant to engage sensorially and the water strategies that did not exhibit a sensorial dimension to it, yet. Thus, cases studies were referred to see how in practice, water as an element has been treated for sensorial engagements. Section 7.2.2 shows how these ponds were refined to exhibit seasonality and sensorial qualities

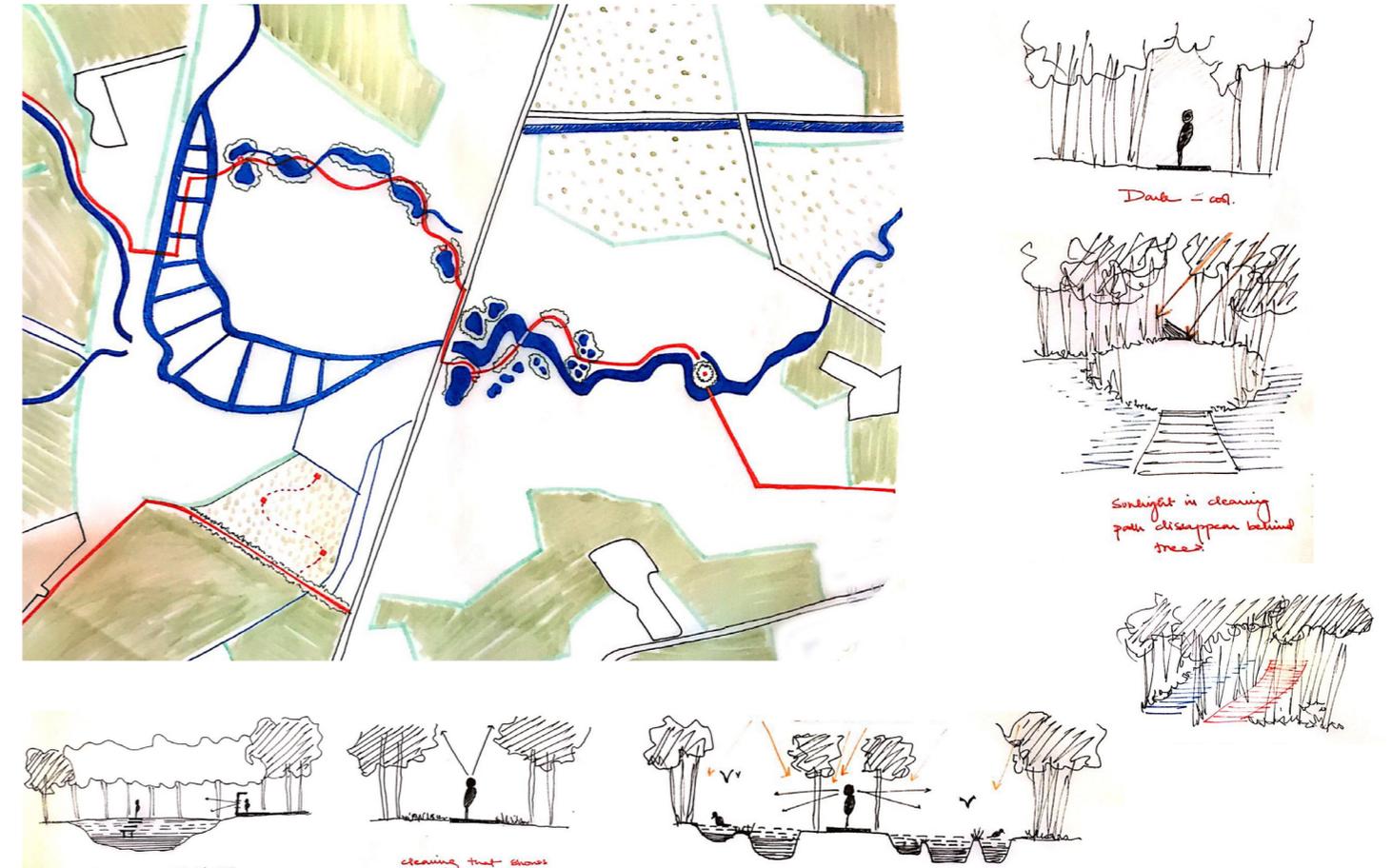


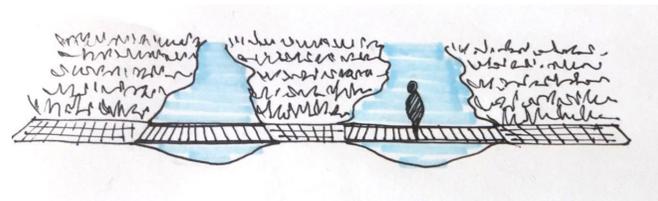
Figure 127: Initial elaboration of water strategies

How much is too much?

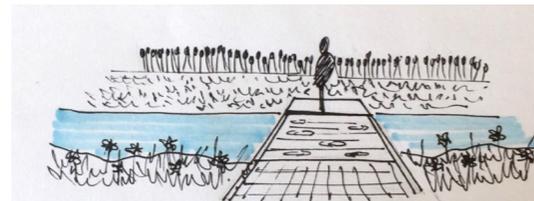
The first design experimentation on the estate level were a number of routes, running all over the estate of Het Medler as seen in figure 128. I sketched out the routing sequence along one of these routes to as seen in figure 129. However, I realised that, this design vision made the estate seem like a public park, which was not the aim, for it to be. Further, I realised that having one area of intervention in the estate could also give the experience of the estate's unique landscape and at the same time allow the residents of the estate to enjoy their privacy. As such, only the northern edge of the estate Het Medler was chosen to intervene in, due to the number of enclosures in the landscape, but also due to the that area being open for public access and thereby, being a common route of daily activities of walking or cycling around.



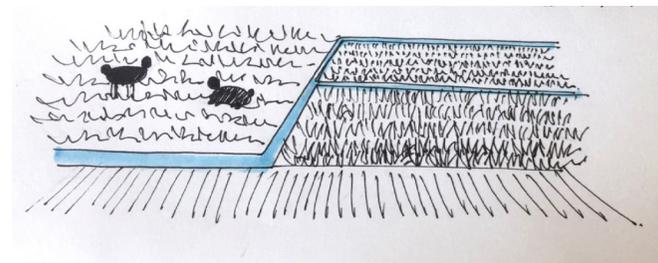
Figure 128: Initial Estate vision for Het Medler showing a series of routes through the landscape



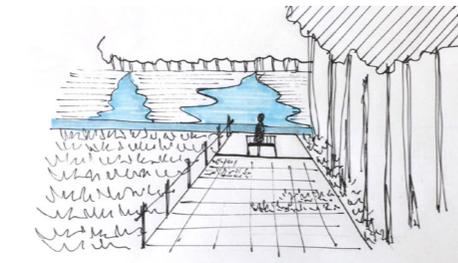
Scene 01



Scene 02



Scene 03



Scene 04

Figure 129: Scenes witnessed along one of the routes through Het Medler

Integrating existing site elements

While each of the enclosure integrates existing site elements and site qualities, I will illustrate it through the design elaboration of the Deceptive Groove. The Enclosure that has been developed as the Deceptive Groove presented the opportunity of creating a space of forced perspective due to its depth. It started with creating lines of apple trees to enhance the depth of the enclosure, but over time, the design changed to also integrate the existing asymmetry of the enclosure. This design elaboration still did not integrate the existing, dry ditch into its ensemble of interventions. As such, a pond was made to become a part of the dry ditch during the winter times, thereby forming a connection to the larger waster system. and this pond was in turn connected to the pavillion overlooking the orchard by creating decks that lead into the water. These decks form an extension of the path through the orchard and the entrance through the

meadows, thus, also visually connecting the interventions Figure 130 show the changes in the design for the space.

Experimenting with 3-D walkthroughs to design interventions

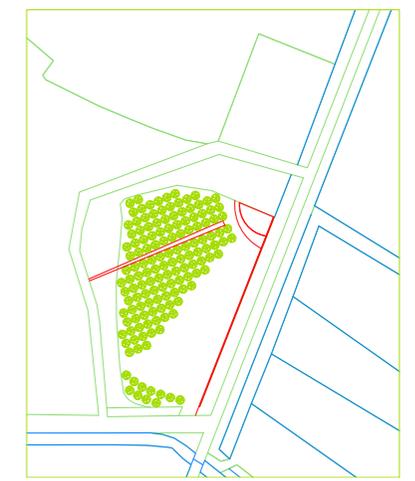
It was necessary for me to create the sense of walking through the space and seeing how it feels and appears, and thereby modifying the interventions to exhibit the qualities in a space, in the best way possible. In order to achieve this, I decided to create 3-D models and walk-throughs for each of the spaces in the zoom in scale of Het Medler forest. I will illustrate this through the Theatre of Pines. Figure 131 shows how the placement of the conical structures and the sunflower patches evolved to create a more cohesive link between the two elements. This was a result of experimenting with how the space feels due to the different layout of the sunflowers relative to the conical structures.



New water ditches flowing into existing ditch



Existing ditch laid with concrete



Pond created along the ditch and connected to it

Figure 130: Integration of existing, dry ditch in Deceptive Groove



Figure 131: Evolution of the sunflower patch in relation to the conical structures



Figure 132: Evolution of the sunflower patch to accommodate farming practices

Incorporating farming practices in design of aesthetics

The estate landscape of Baakse Beek sustains on farming practices and thereby became an underlying layer in the design elaboration of the spaces. For instance, in the Theatre of the Pines, the sunflower patches that were incorporated into the design of the space, needs to be sowed, maintained and harvested. As such, the design interventions need to take into considering the ease of the farming practices. As seen in figure 132, sunflower

patches were designed with acute angles with concrete edging to direct peoples views to the pine trees. However, these acute angles would impede the growth of the sunflowers in the angular portion, leaving an empty patch. Additionally, the edging also makes it very difficult for the farmers to sow and harvest with their machinery. Thus, the plan was modified to allow ease of harvesting.

Creating diverse engagements

The basic design decision was to create unique experience through each intervention, and not repeat the experiences. I will illustrate this through the refinement of the pavilions at the Bird's Eatery. Figure 133 shows the initial idea developed for the birds pavilions. It showed similar engagement with the tree canopy. It then raised a question, what is the need of two pavilions if it will give the same experience. Thus, there was a need to diversify the engagements with both. Figure 134 shows how the refined pavilions. Although the interaction with the tree canopy was different. both the pavilions invited the same kind of behaviour of sitting or standing. Thus, by means of railings, the interaction with these pavilions was further diversified as seen in figure 135.

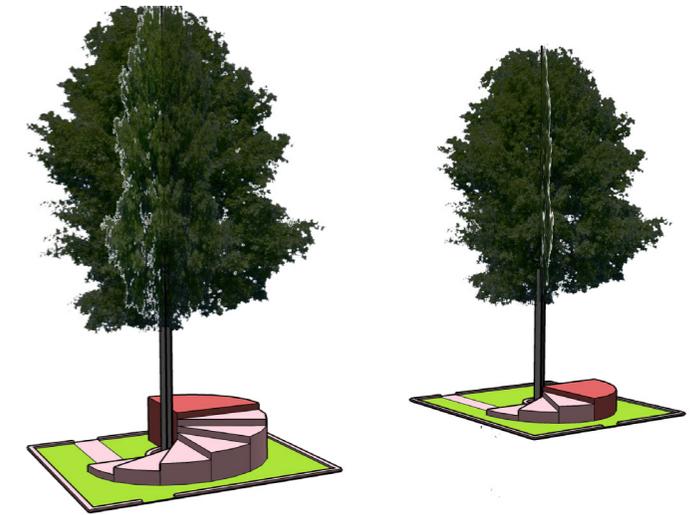


Figure 133: Pavilions that brought a person closer to the tree.

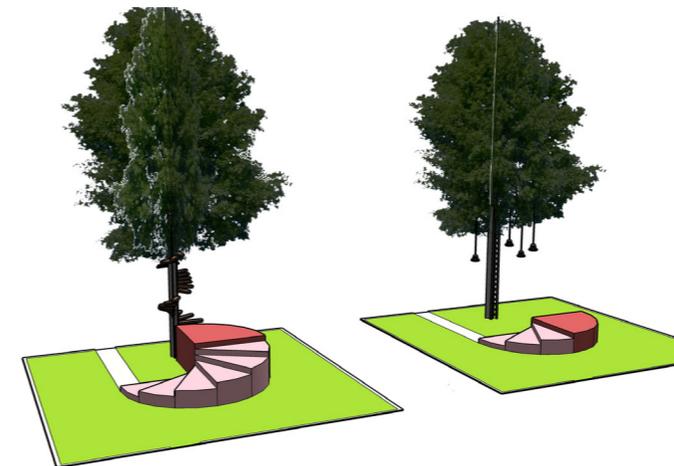


Figure 134: Different relationship between tree & pavillion.

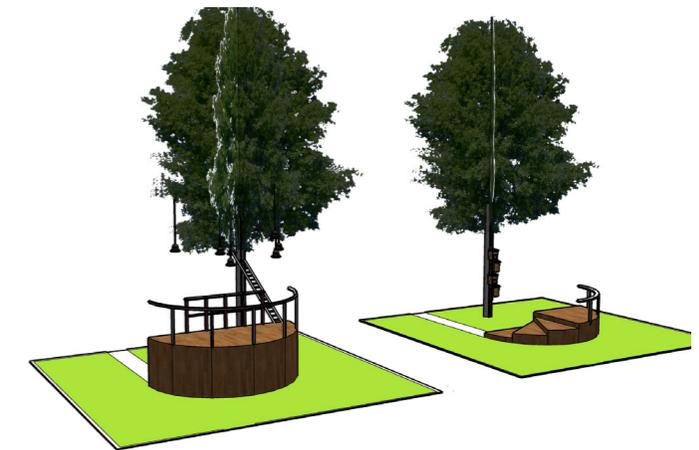


Figure 135: Further refinement of the relationship



GLOSSARY

1. **Aesthetic engagement:** Immersive experiences that lead to recognition, empathy, love and care for the landscape. This sensing and contemplating of places is a result of designed aesthetics, that artfully expresses and responds to the underlying qualities of the landscape.
2. **Cultural landscape:** Landscapes that have been influenced, or shaped by human involvement, over the course of years. The resulting landscape is a reflection of the communities cultural values and practices.
3. **Curated spaces:** Spaces that are carefully chosen and thoughtfully organised to present the space's inherent qualities.
4. **Experiential affordances:** The potential of a landscape, or elements in a landscape to provide opportunities to experience and engage with its inherent qualities.
5. **Landscape perceptions:** The way people view and interpret the qualities of the landscape. People's perception of the landscape determines the way they interact and engage with the landscape.
6. **Narratives:** Written or pictorial description of events that forms a mental image of the place or a particular moment in time, that is being communicated.
7. **Regional Identity:** Values and places that a large number of people, residing in a region, identify themselves with. The shared identification leads to social cohesion and sustainable continuity of the values and places.
8. **Seasonal Landscape:** Landscape composed of elements that exhibit seasonal character and thereby transform the landscape over the seasons, visually and spatially.
9. **Sensorial Landscape:** A landscape whose experience goes beyond visual perception, and involves an acknowledgement of atmospheres of a space through sound, touch and smell.
10. **Sense of Place:** The sense of returning to a space frequently due to the feeling of belonging and a deep connection with the space. This sense makes the 'space' become a 'place' of meaning and connection.
11. **Site Reading:** The act of observing and documenting the sensorial qualities and practices inherent to a space and understanding the elements of the space that creates these qualities and engagements.
12. **Site Writing:** The act of translating the documented experiences in a space to become visible to a wider audience for acknowledgement and engagement through design interventions.

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Interviews

Mary Gatacre, Owner of Estate De Wiersse. Interviewed by author in September and December, 2019.

Eelco Schruer, Manager of Estate Het Medler. Interviewed by author in December 2019.

Mrs. W.H Houtman, Resident of Kranenburg. Interviewed by author in December 2019.

This brings us to the end of the story of Curating Experiences.

Hoping your journey of reading it, was just as wonderful as my journey of shaping this graduation project.

*Barsha Amarendra
3rd July, 2020*