

The Intermotion Landscape

An Experimental Design on Movement, Place Making and the Appreciation of the Cultural
Landscape in the Zaanstad Area.

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Reflection Paper on Graduation Design

Landscape Architecture track

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This project stands in between general issues and the relevant problems in Zaanstad. The design is mainly hypothetical, discussing speed, human perceptions, and nature revitalisation from now to the future. It set up an experimental approach, research, and design a more engaging landscape by movement in order to answer the research question:

“How can the Intermotion landscape create a new relationship between human and nature and regain the spirit of place?”

Starting with speed and social aspect

Starting with the dilemma between huge infrastructure and environmental protection, the fast and slow landscape is a conceptual understanding on this phenomenon. The fast lane is always prioritized due to profitability and cultural preferences, which decomposed the slow layer. However, the slow layer has been over-nostalgized in a way that museumization happens in many places. This conflict between the fast and slow landscape pushes this project to take an intermediate position, the intermotion landscape, as a concept of the third kind of reality.

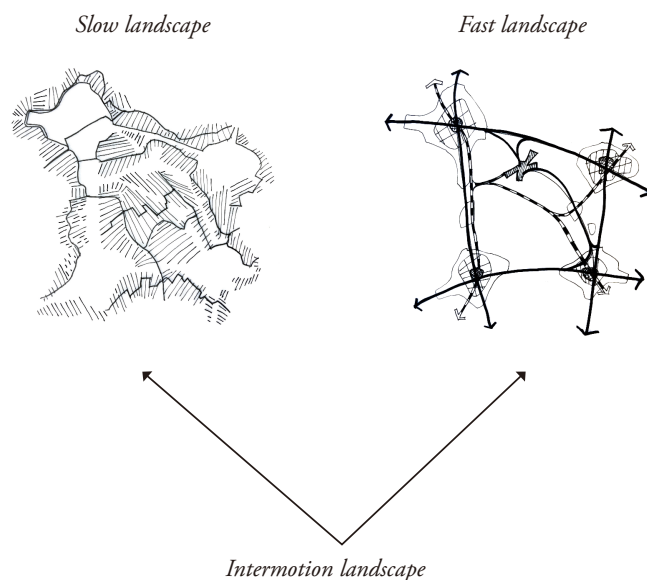


Figure 1. The diagram of Intermotion landscape

A Project in-between two ends

In the graduation lab I have joined, Circular Water Stories, studying the water system and its relation to human culture is essential. The research discussion is based on the systematic analysis of the *Traditional Water System* led by my mentor Dr, Ir I. Bobbink. What to conclude is that the landscape played a huge role in this civilization, and water is the key to understanding the Dutch landscape. On the other hand, the general issues from anthropologists and psychologists also influenced this project significantly. These theories have guided this project from analysis to design. Much stress and tension came with the question, "Is landscape general or site specific?" which is also interesting to see in this discipline's debate.

Proposing a floating space

Unlike most other projects, this project initiated a floating space that focuses on temporality, mobility, and transformation. It is a design inspired by Gibson (2015) about locomotion and visual control and my observation in Zaanstad. The project set up a discussion field that is not solving a problem only in the physical world but also philosophically. Therefore, some may say it is useless or hard to imagine, yet the *flow* is the meaning, what I strongly believe is the spirit in our time.

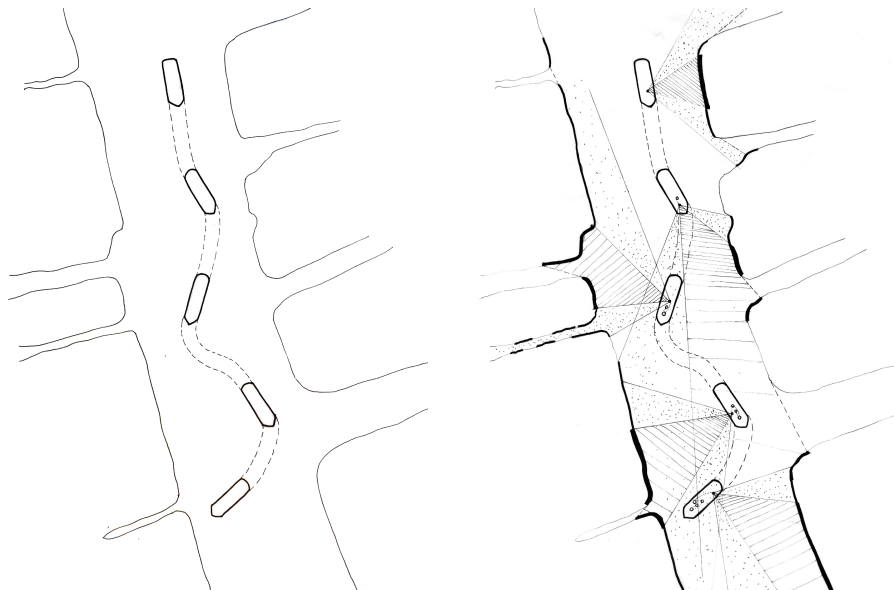


Figure 2. The analysis of the visual field on the water device

The relationship to the landscape architecture and *flowscape*

In the landscape architecture track of TU Delft, the graduation studio is called *flowscape*, a word composed of flow and *scape*. Relate it to this project, flow means (at least to me) not staying in the same spot, having a movement in space to know things better, yet *escape* is when you make it firmly stay or established. The flowscape also means the meaning is shifting throughout time or space. It is a project or landscape that can be reread, modified, and preserved.

The Vessel, the symbol of modern exile

Floating, as a new way to experience the landscape and city, also as a reference to the Dutch amphibious culture stated by Hooimeijer (2011) and Moon et al. (2016), the design has intentionally created the Vessel to lead the design process. The Vessel is designed as an extension of the landscape. The landscape grows toward it and is carried elsewhere. People who join the journey will be exiled within a day, while it might let one regain their energy, thoughts, and even the relationship, save us from the over-abundance of events(Auge, 1992), fragmented in images, a fast-paced world we have divorced to the landscape, and hard to regain the way to read it properly. Eventually, we are exiled because of the relativity of everything.

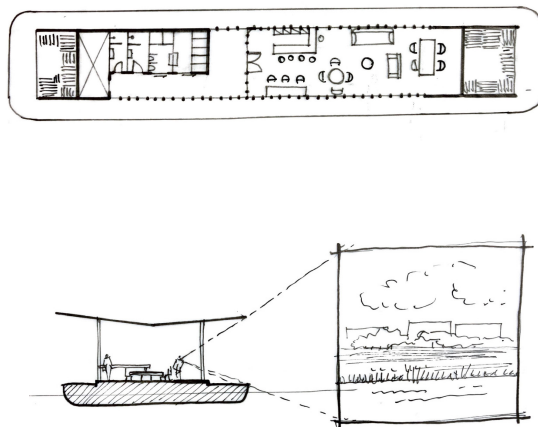


Figure 3. First conceptual drawing of the Vessel

The Garden, a Classic Understanding of landscape architecture

While the project also reflected the classic understanding of landscape architecture. The Garden is designed as a condensed little polder land to hint at the surrounding polder system and its future development. It is also a part of the Vessel, a place that belongs to it. We have found that when people need to know how to read the landscape more deeply, by the Garden and the Vessel, it is possible to have a direct relationship between one and the environment, especially through body motion and work.

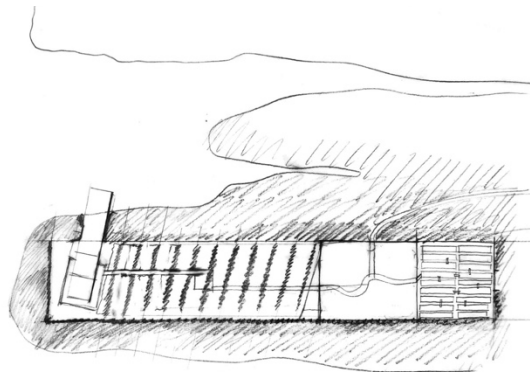


Figure 4. The Garden

The scientific aspect of the project

In the education of TU Delft, the knowledge of biology and ecology is essential to guide the natural process and introduce a new system in the design. The proposal of the Garden has largely taken the ecological reports and guidelines of peat soil management from Kennisnetwerk OBN,

Natura2000, and Province Noord Holland to have a precise reinterpretation in terms of a legible place for human. Therefore, the study on general *visual kinesthesia* is needed for the human perceptions of the future landscape and to be adapted to the design of the Vessel and the Garden.

Circularity

Circularity, in words, means nothing shall be wasted; learning from history, again, the circularity on the water is a slow and long process; it does not ask for a rapid result, yet through the movement of the Vessel, the landscape in the polder and also in the city will change gradually. Also, to reclaim the place, the process must be returned to the citizen's hands, be known again by someone, and help by landscape architects.

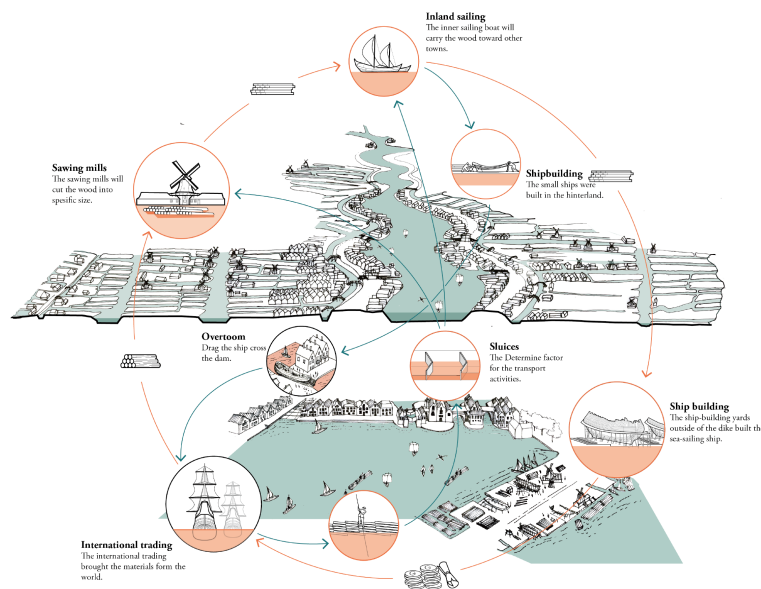


Figure 5. The circularity in the Zaanstad in the era of amphibious culture

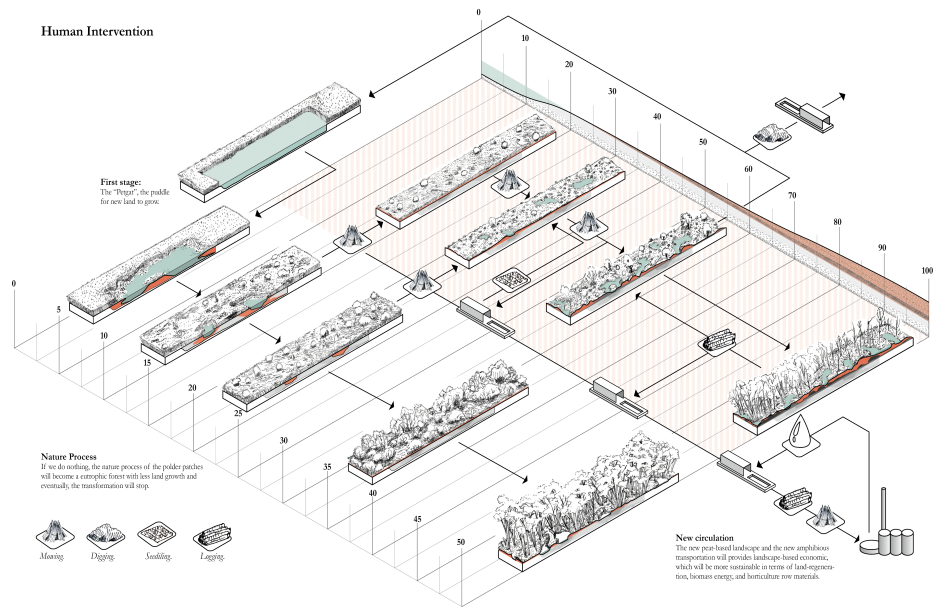


Figure 6. The proposed new circularity in the polder landscape over 50 years.

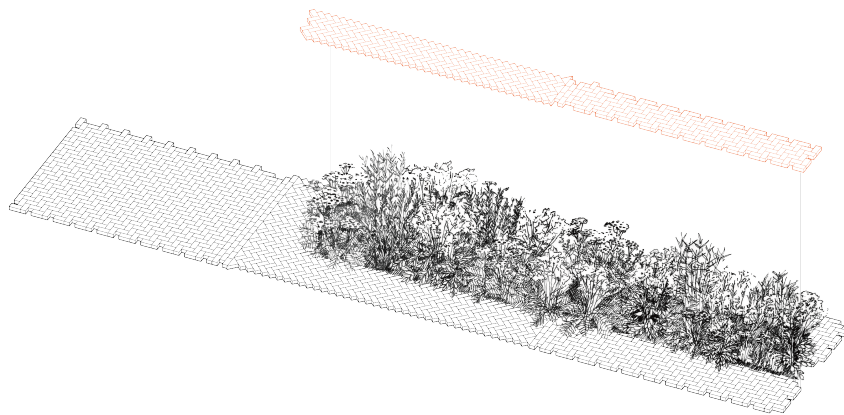


Figure 7. Reclaim the parking lot

The Role of landscape architect

Landscape architecture is like the Vessel. It provides a certain point of view; it makes the rule a container to collect and dialogue. From my point of view, landscape design has its limitation in problem-solving mode, I will question the ability to solve many huge environmental issues, such as climate change, in a little project. Nevertheless, the power of demonstrating and exposing the problem in landscape design shall not be ignored. Landscape architects shall be the best reader of the land, trying to tell others how it looks good or why it is not decent. Landscape architects shall be the first to learn from their mistakes and educate the public about them, which is valuable.

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