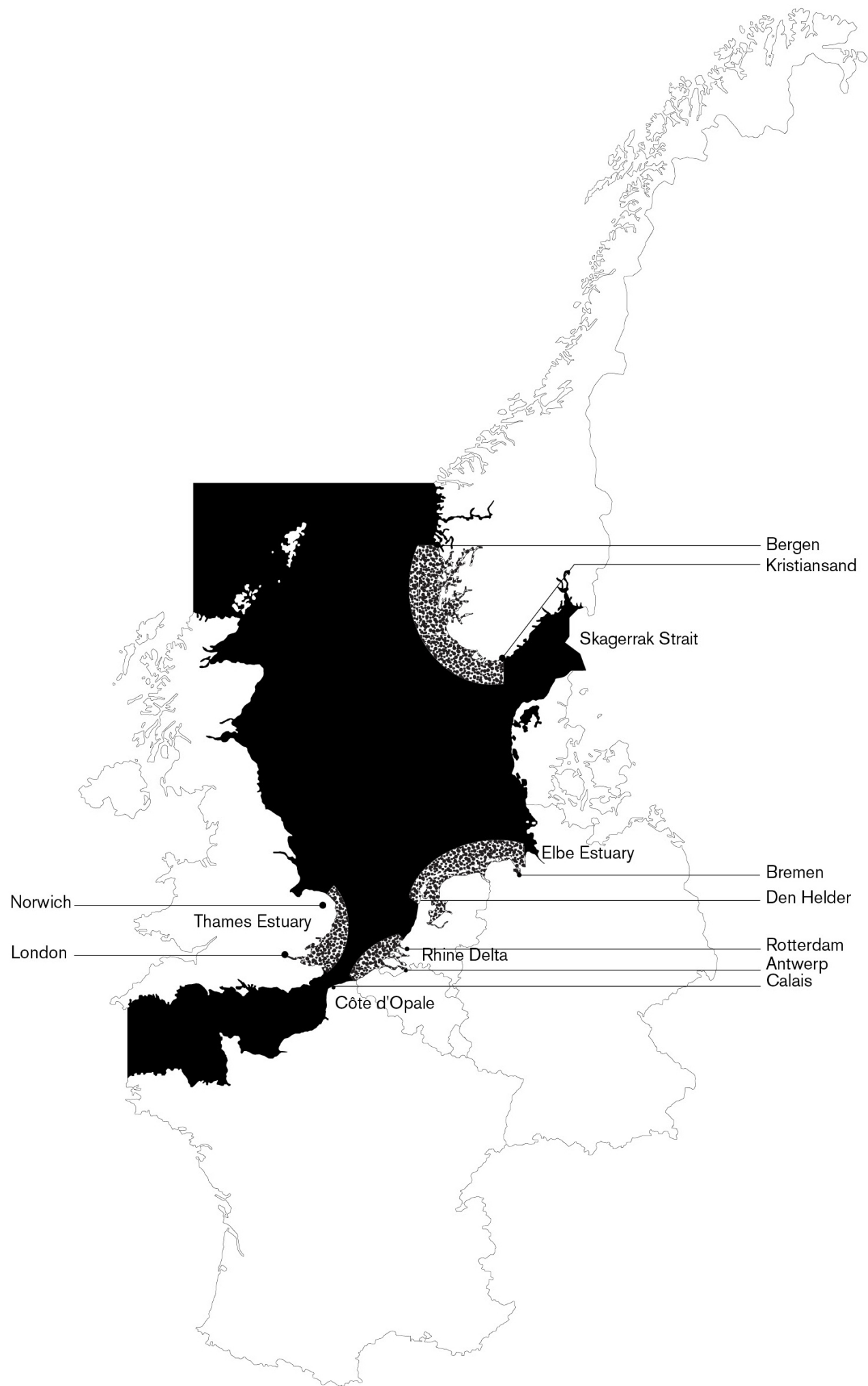
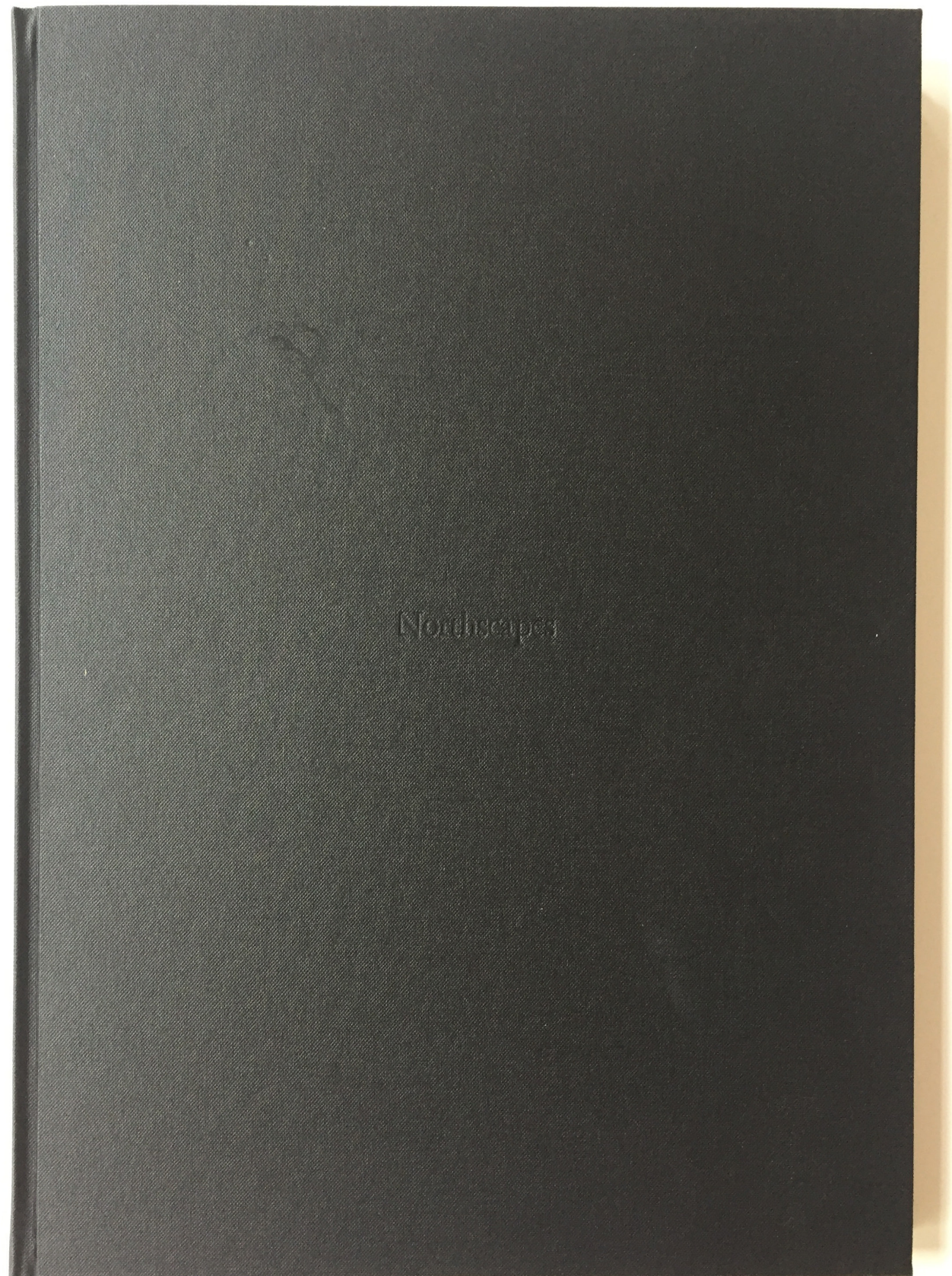


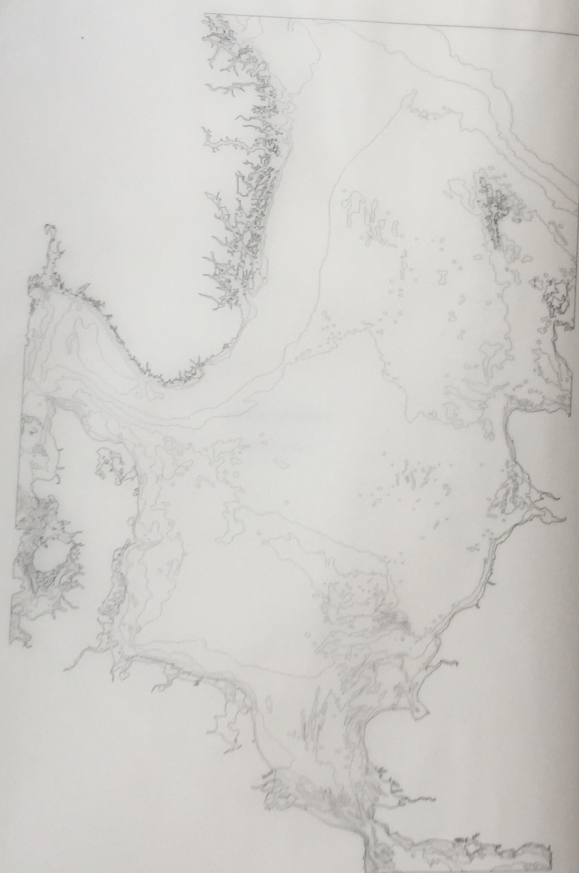
inter naturas

Graduation Presentation

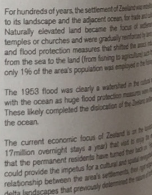
Gerben van den Oever

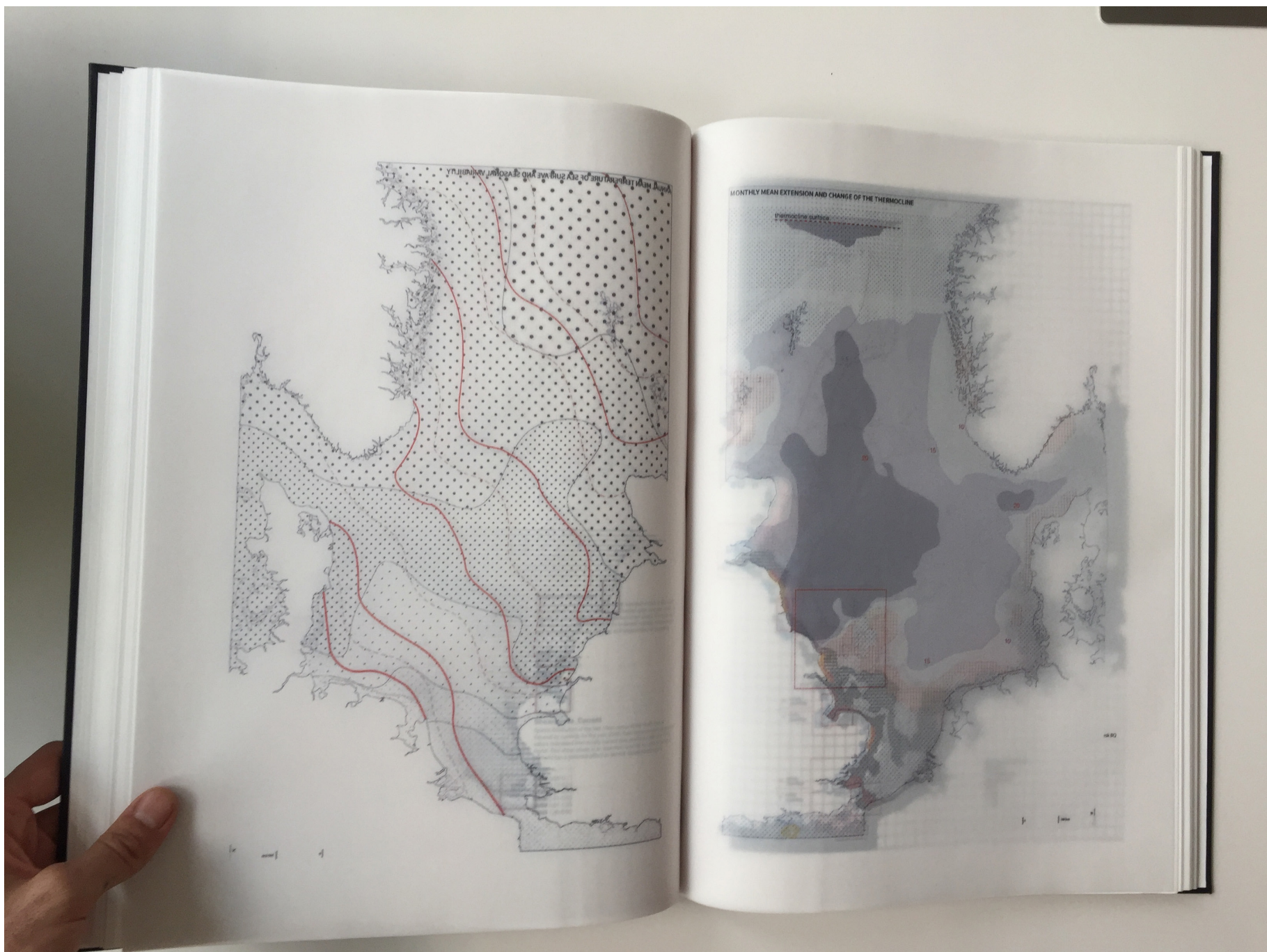






Historically, the North Sea has been a contested territory. While bordering the mainland Europe it has been often turned into a platform for geopolitical affairs with the UK as well as the Nordic countries. Such strategic role has manifested itself in various military, religious, economic, and social ties and divides, which has consequently made the North Sea a conflict common ground. The ongoing refugee crisis or the Brexit are only very recent examples of such a long history. As a result, the sea is not seen anymore a periphery of Europe but rather a central territory and a point of departure through which the idea of Europe would be defined or challenged. Therefore, in the North Sea: Landscapes of Coexistence Studio we would celebrate these controversial aspects of the sea, not anymore as an extra-territorial space and a limit to the land, but rather as the main point an autonomous entity through which the political, environmental, economic and societal questions could be addressed. In this way any spatial proposition, whether landscape, urban or architectural, would be challenged and revisited through the lens of the North Sea as a referenced territory for new spatial interventions. Students are encouraged to redefine the role of the territory of the sea and particularly its land borders/ coastal cities, addressing the complex, yet not so visible, spatial, juridical, environmental and geopolitical natures of the North Sea for the design of spatial interventions that are informed by climate adaptation and clean energy futures.

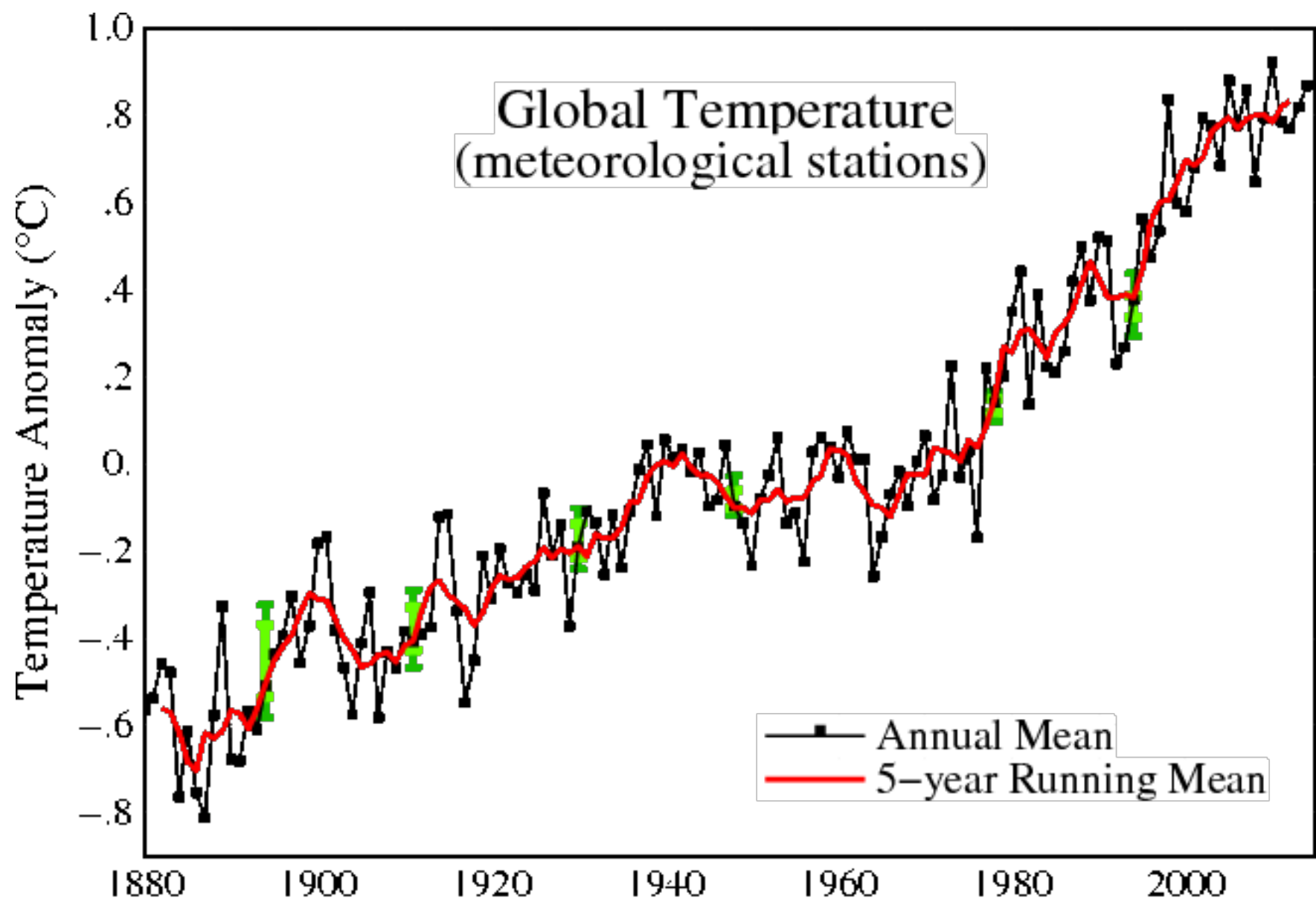




where does the data come from?

fascination

What is climate change data?



What is the origin of climate change data?

Research question

In what way can architecture manifest the translation of a natural phenomena into digital data?

table of content

- fascination

Research:

- the data hierarchy

- expressing the threshold between nature and artificial

- the theory of the three natures

Location

Design proposal

research

Data

/'dætə/

- *noun*

discrete, objective facts or observations, which are unorganized and unprocessed and therefore have no meaning or value because of lack of context and interpretation.

(raw) data



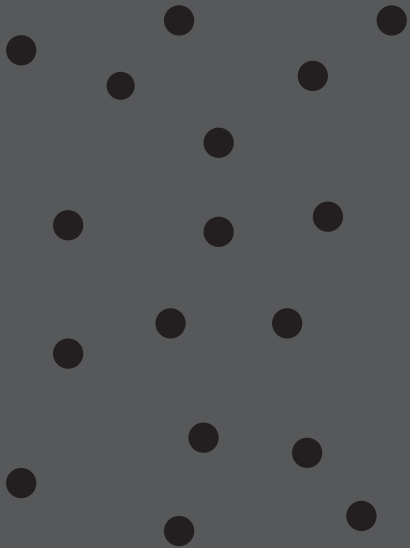
- discrete elements:

words, tables, numbers,
code and databases

given context,
becomes



(raw) data



information



- discrete elements:
words, tables, numbers,
code and databases

- contextualized elements:
sentences, concepts,
questions and ideas

given context,
becomes

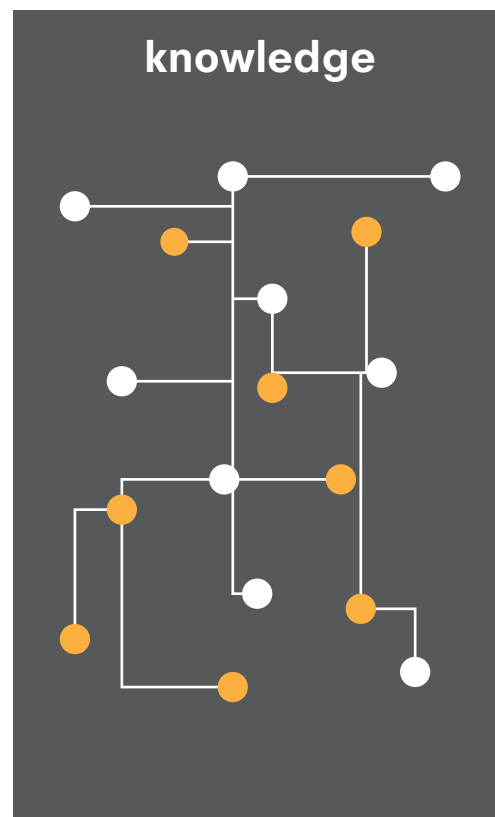
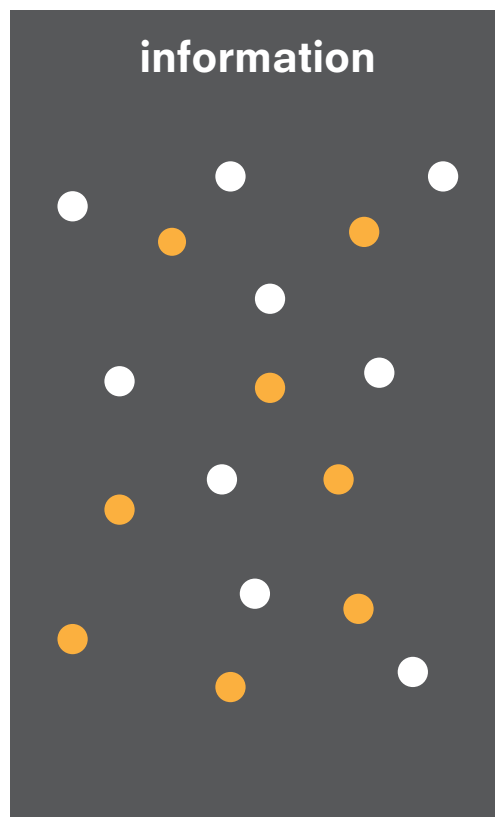
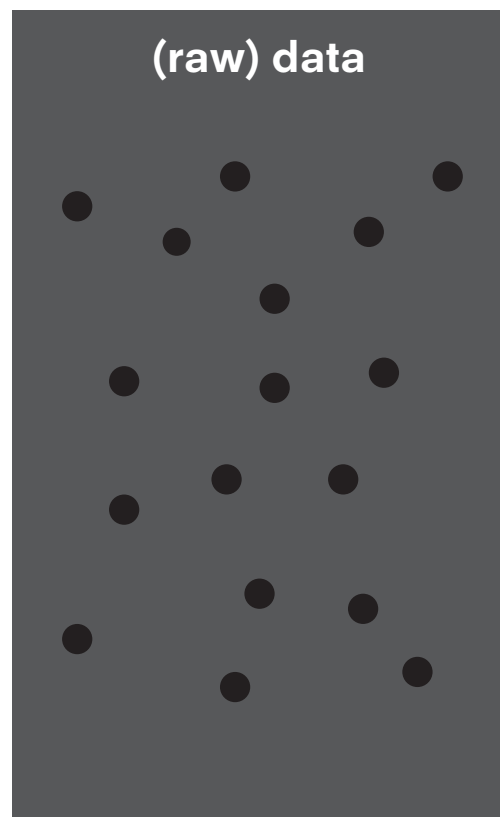
given meaning,
becomes



(raw) data

information

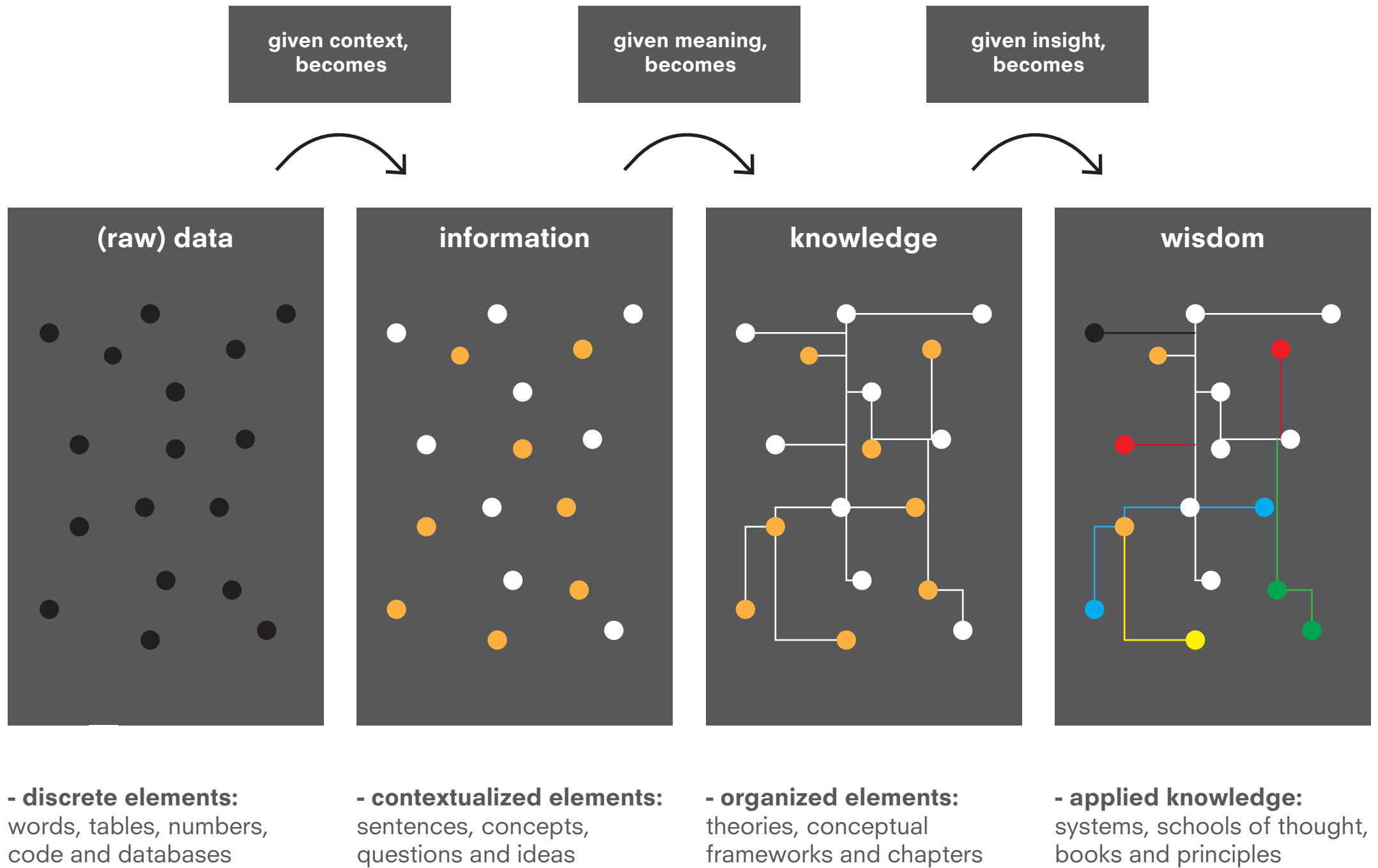
knowledge

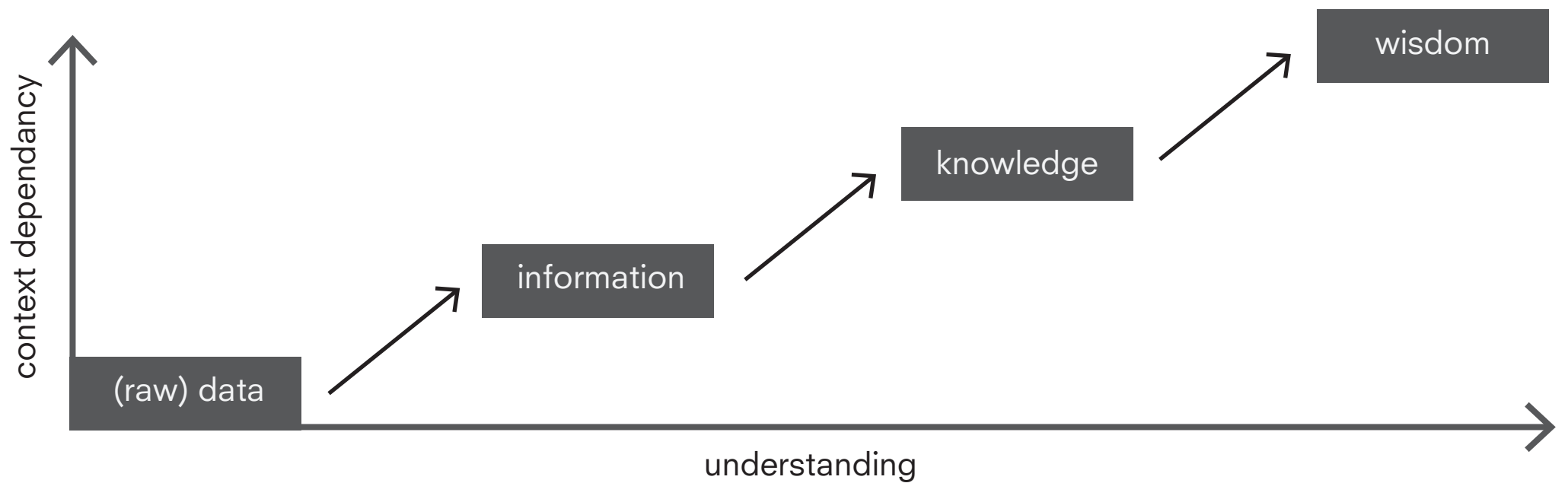
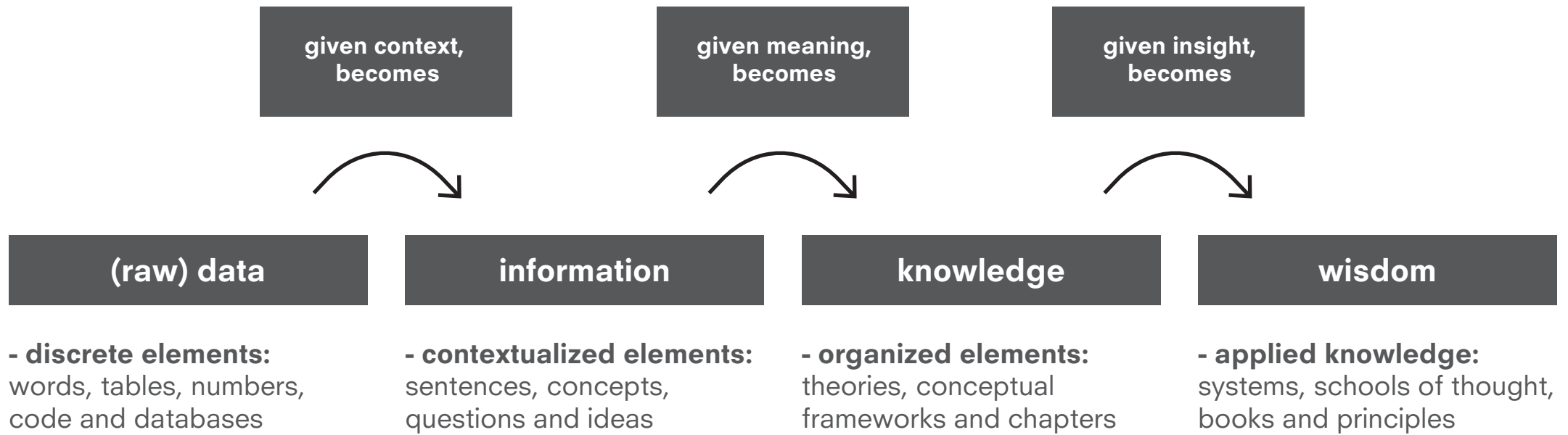


- discrete elements:
words, tables, numbers,
code and databases

- contextualized elements:
sentences, concepts,
questions and ideas

- organized elements:
theories, conceptual
frameworks and chapters





Data forms the essential building blocks in creating an understanding in information knowledge and wisdom.

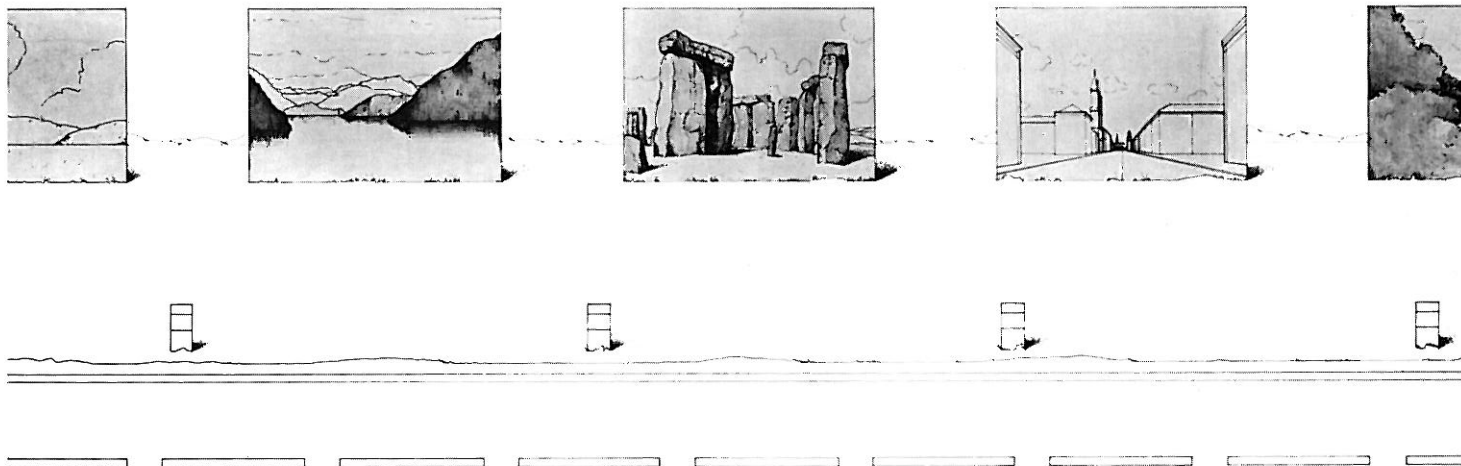
Defining the threshold between nature and artificial:
the work of Hans Dieter Schaal

Threshold

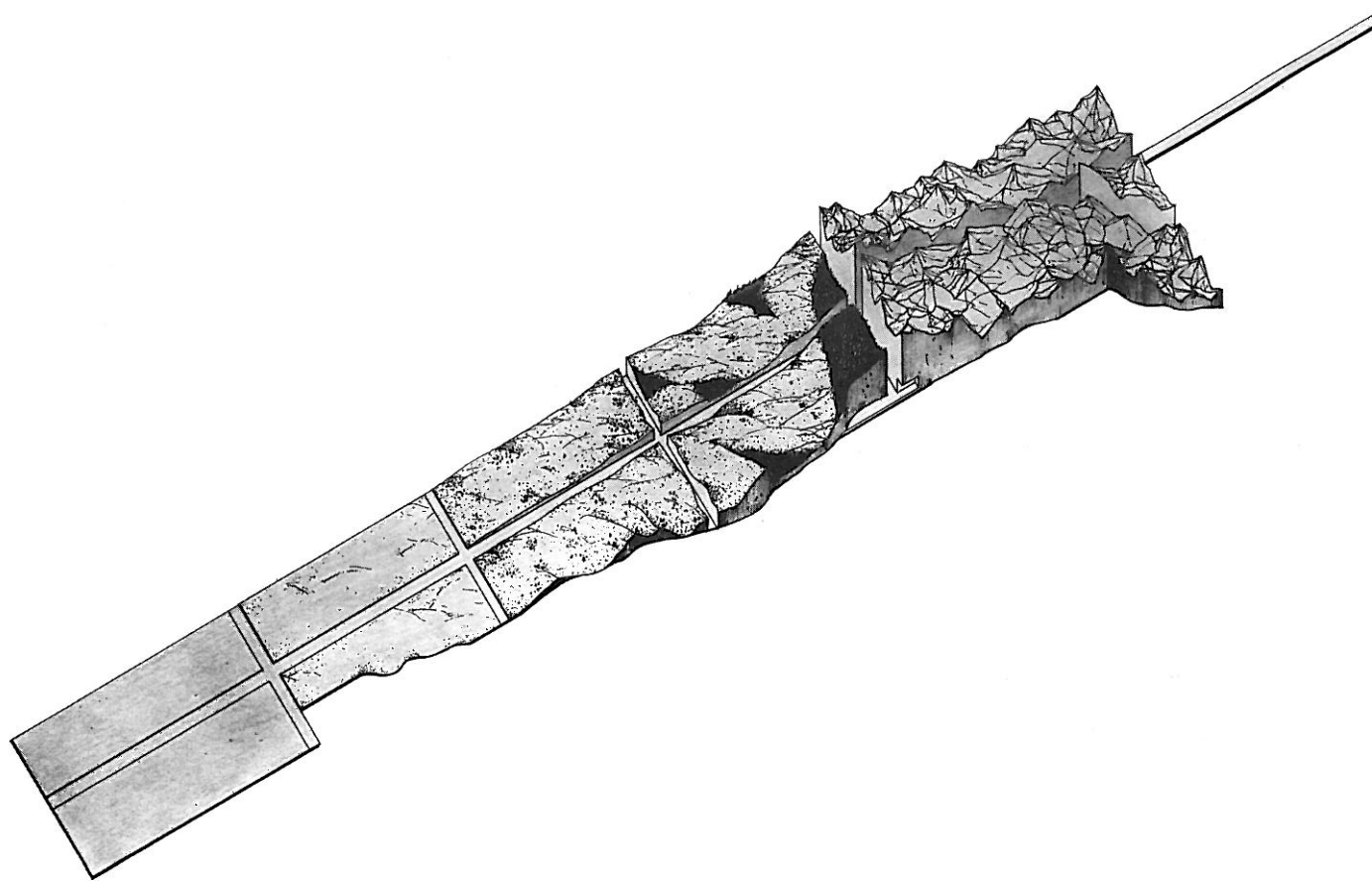
/ˈθreʃ.hoʊld/

- *noun*

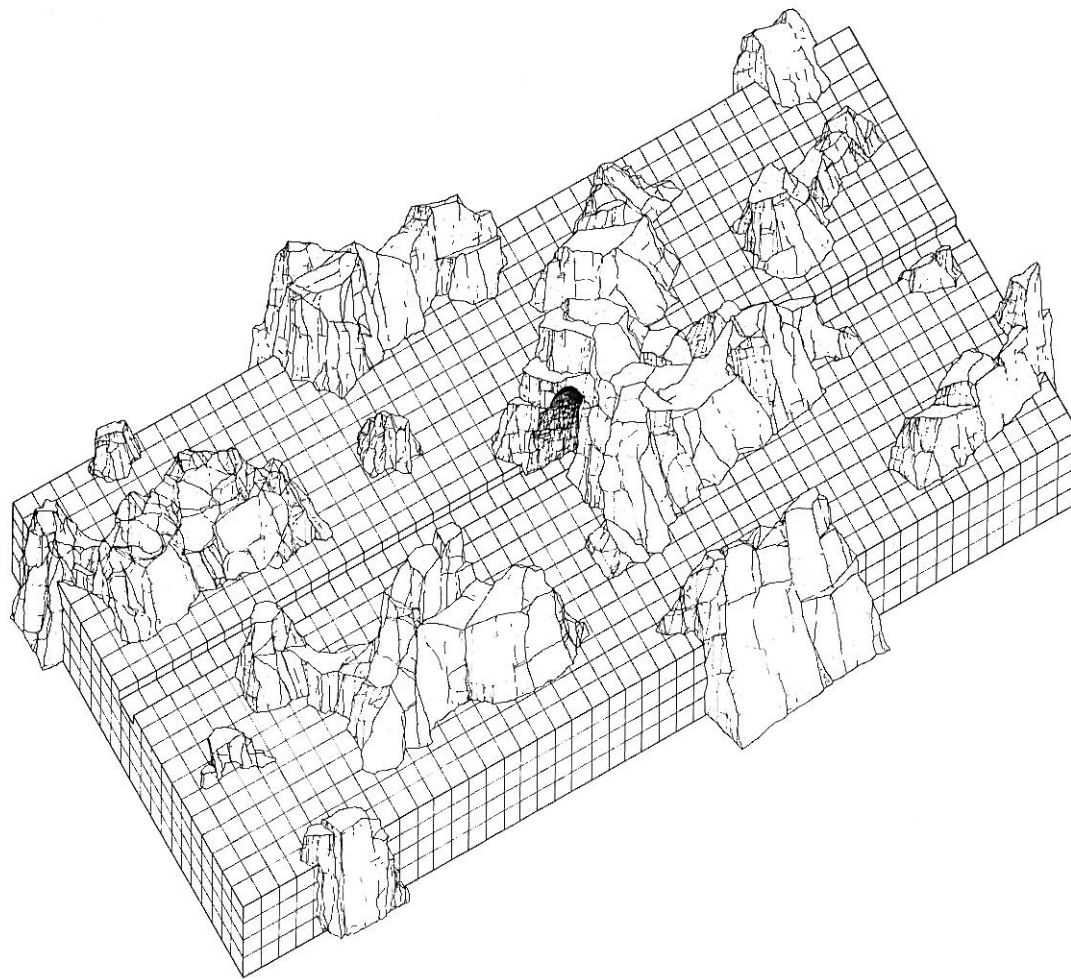
**The level or point at which you start to experience something,
or at which something starts to happen.**



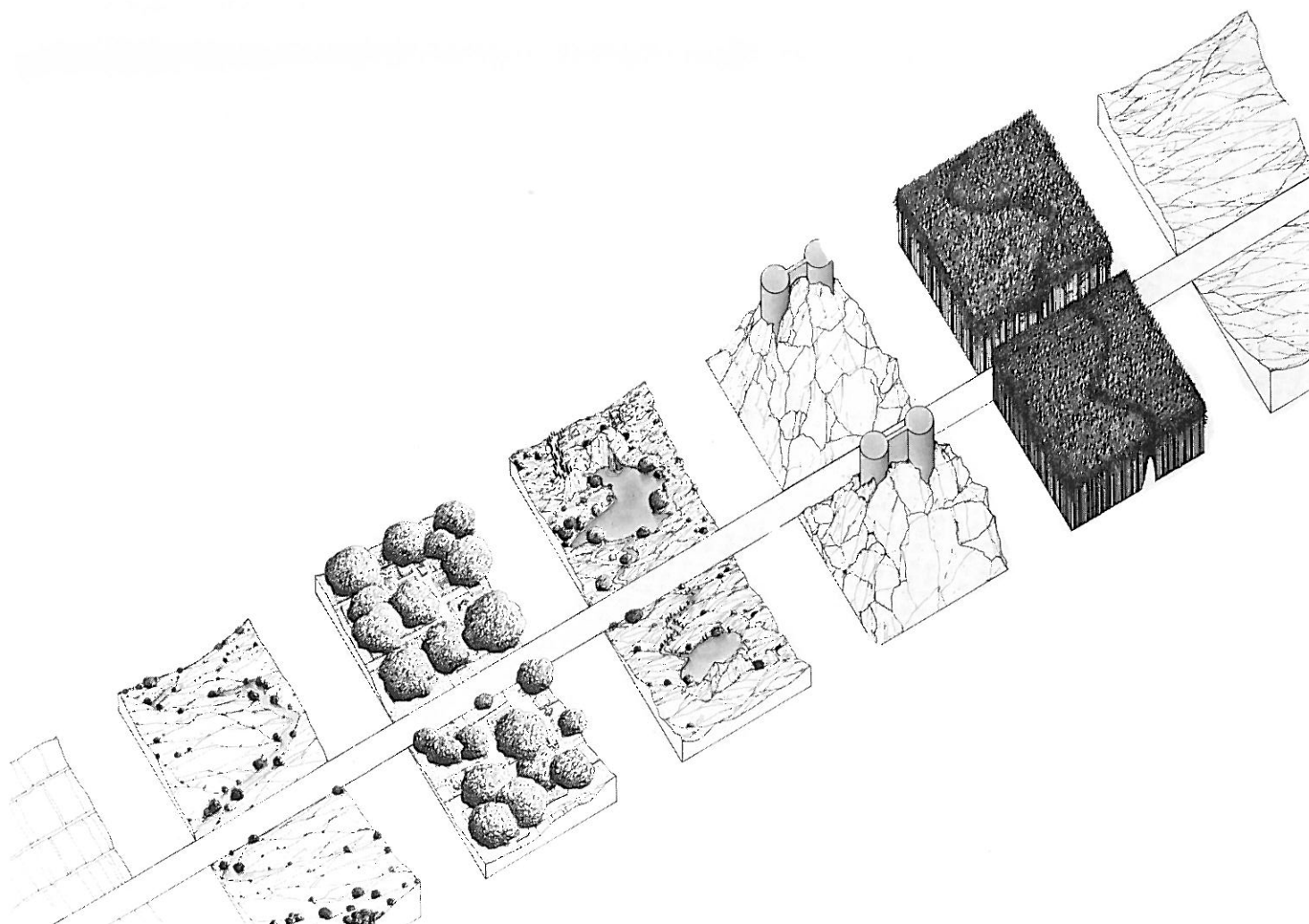
Die Grenze zwischen tatsächlich Erlebtem und nur fiktiv Erlebtem verwischt immer mehr. Das Matterhorn, die Freiheitsstatue und Stonehenge sind für alle Menschen eine Realität, auch für die, die niemals dort waren.



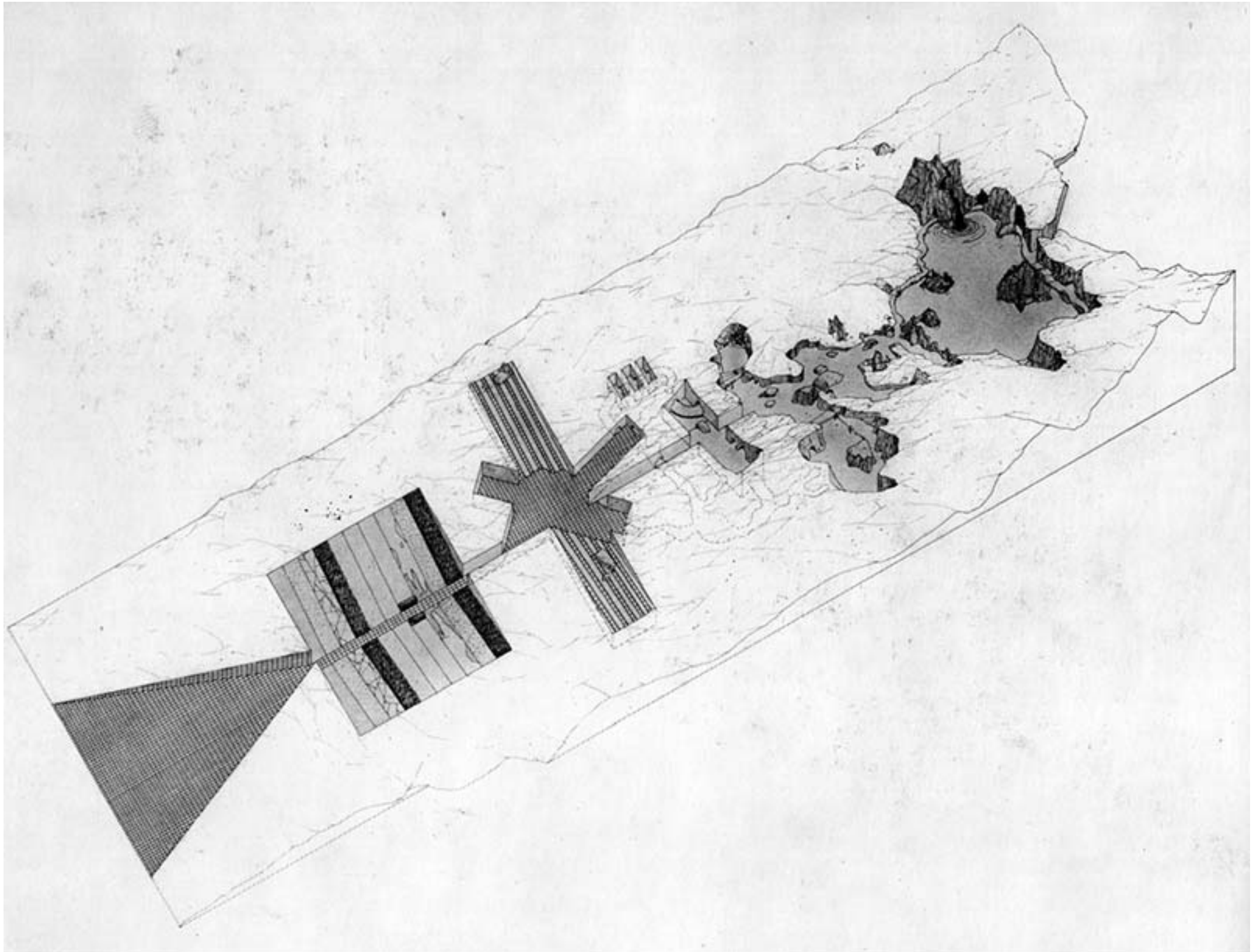
Weg durch eine Landschaftsschule: Nichtlandschaft, Küste, Heide,
Mittelgebirge, Hochgebirge.
96



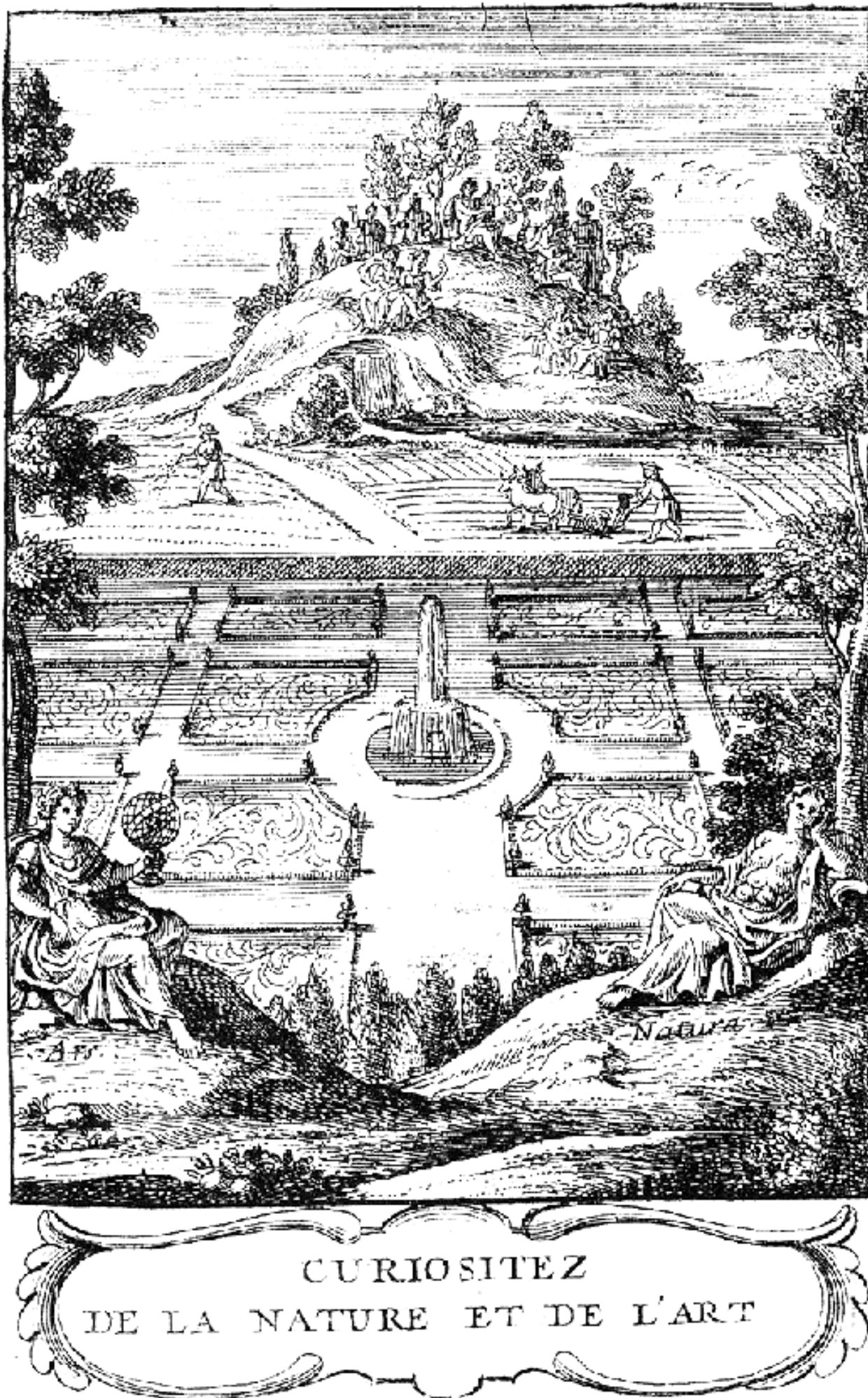
Weg durch eine gekachelte Ebene, die von Felsen durchbrochen
ist.



Weg durch Landschafts- und Architekturzitate, Weg der Stimmungen. Wie ein Tagesverlauf: den Vormittag über ist man ein kühler Rechner, vorübergehende Müdigkeit macht einen zum Gleichgültigen, man wartet auf jemand, macht Pläne, man sieht einen Film und treibt auf geborgten Stimmungen, man wird zum Romantiker, dann wieder zum Enttäuschten. Für jede Stimmung ein Landschaftsteil.



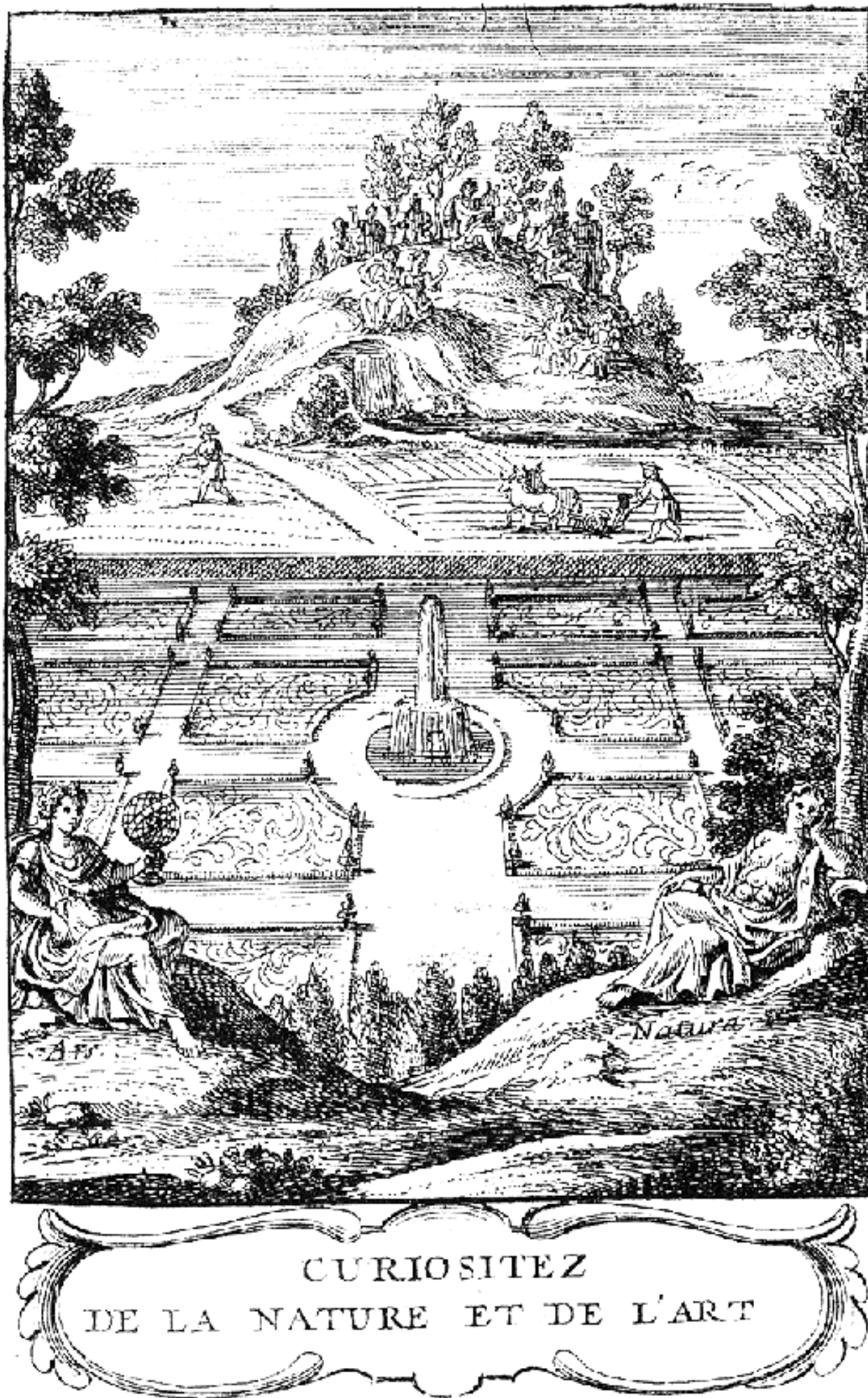
The three natures of Cicero



Frontispiece to l'Abbé de Vallemont's *Curiositez de la nature et de l'art* (1705)

"We sow corn, we plant trees, we fertilize the soil by irrigation, we dam the rivers and direct them where we want. In short, by means of our hands we try to create as it were a second nature within the natural world."

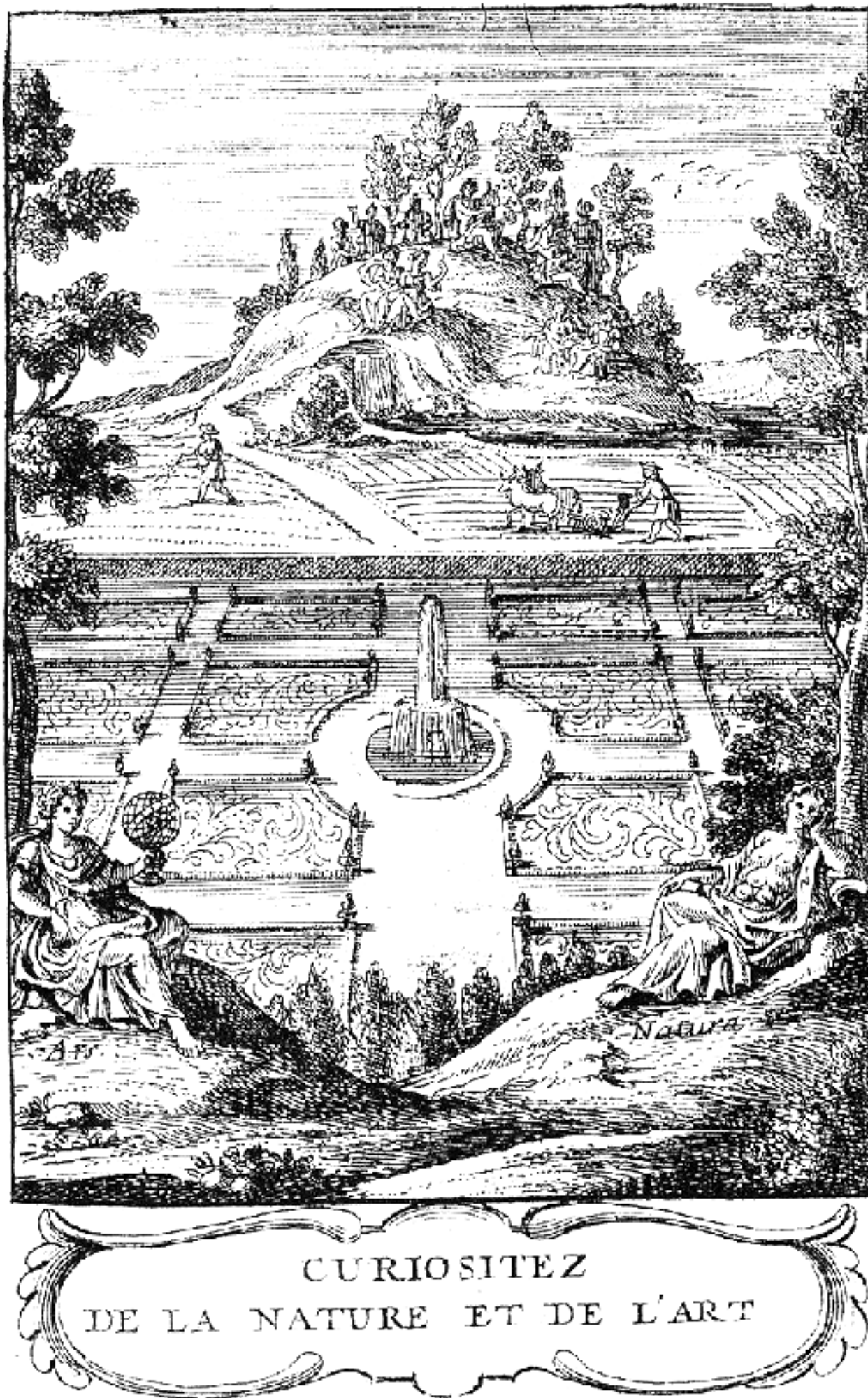
- Cicero, 1715



Frontispiece to l'Abbé de Vallemont's *Curiositez de la nature et de l'art* (1705)

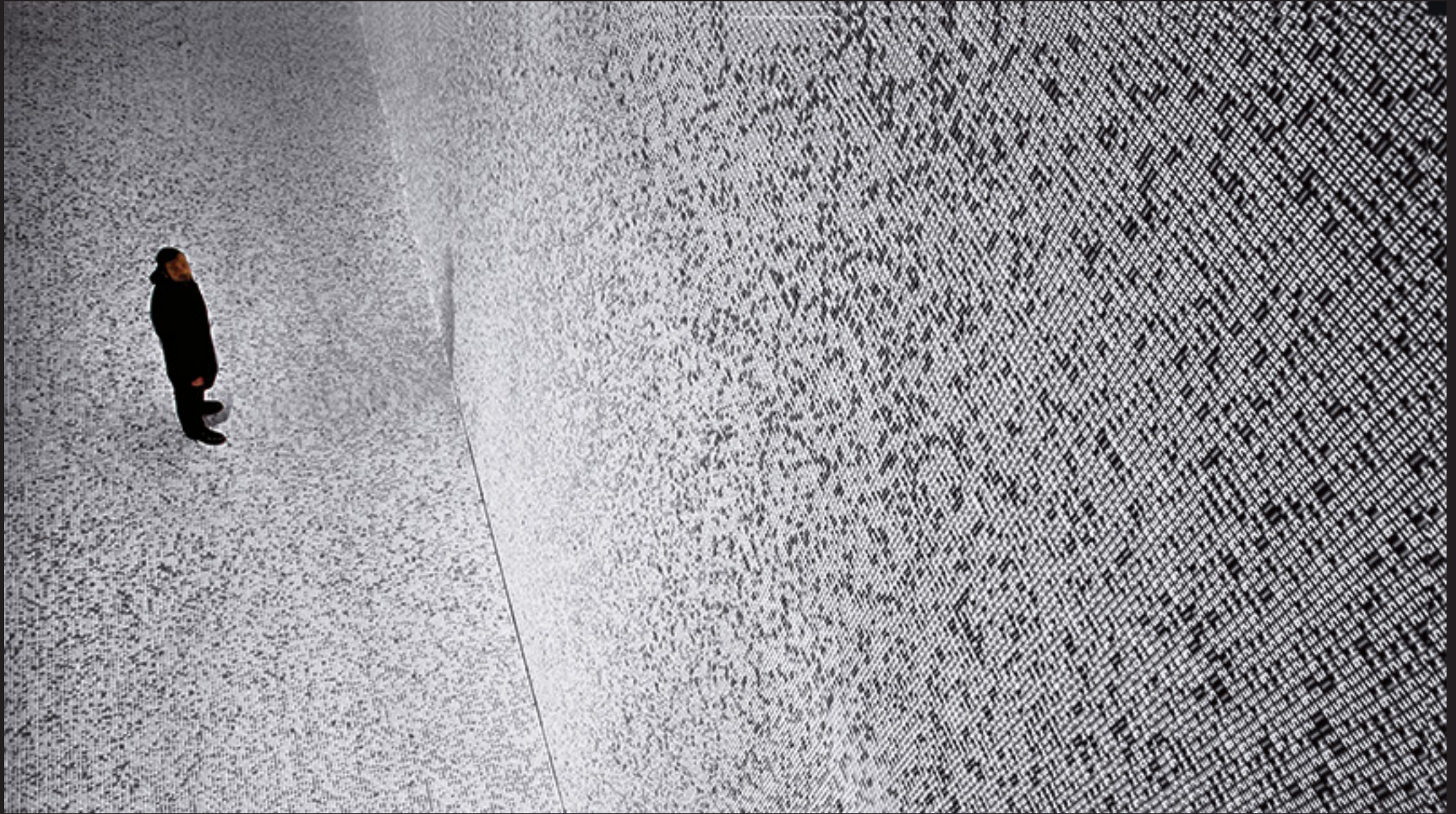
...gardens make a “third nature which I would not
know how to name.”

- Bonfadio, 1541

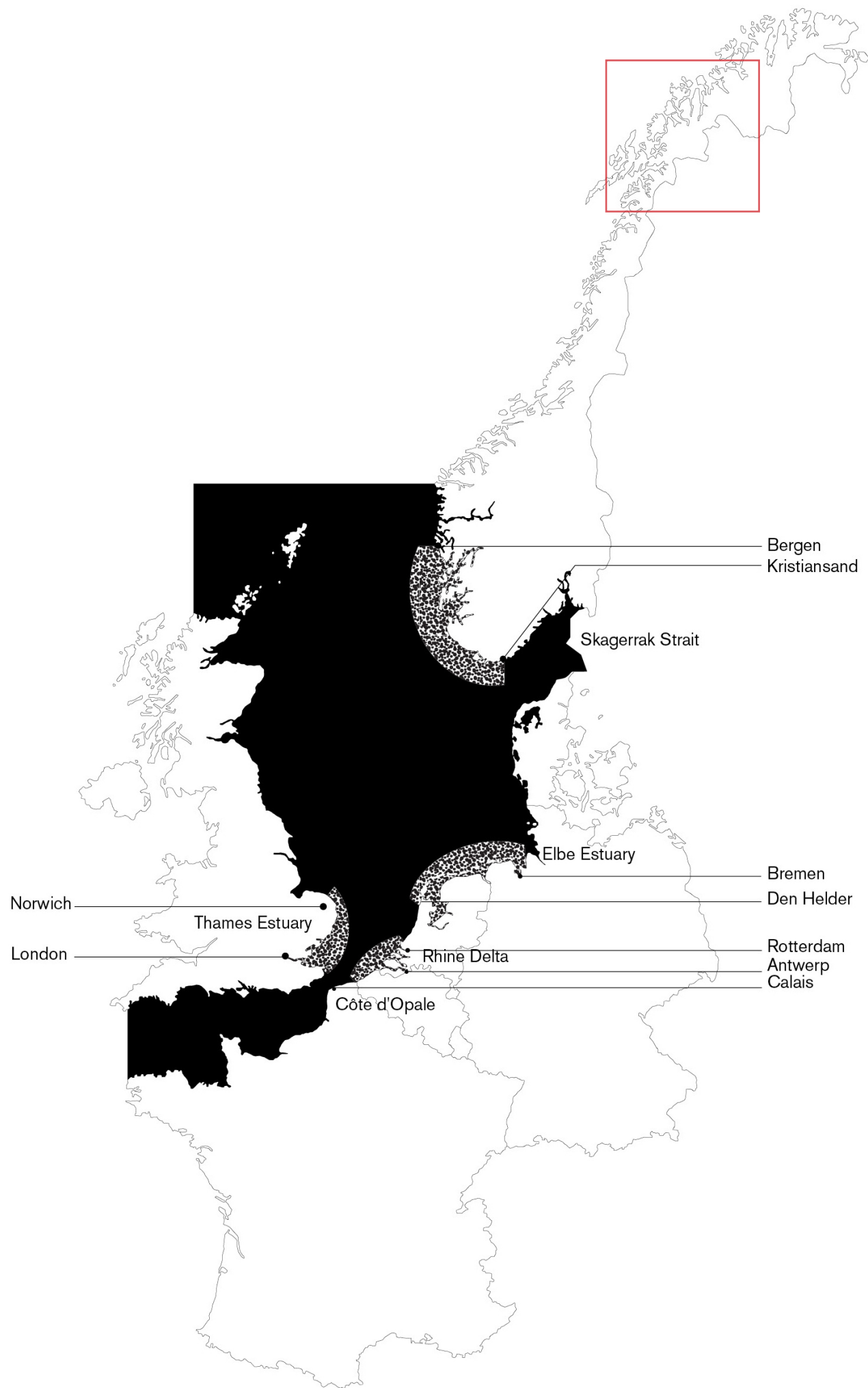


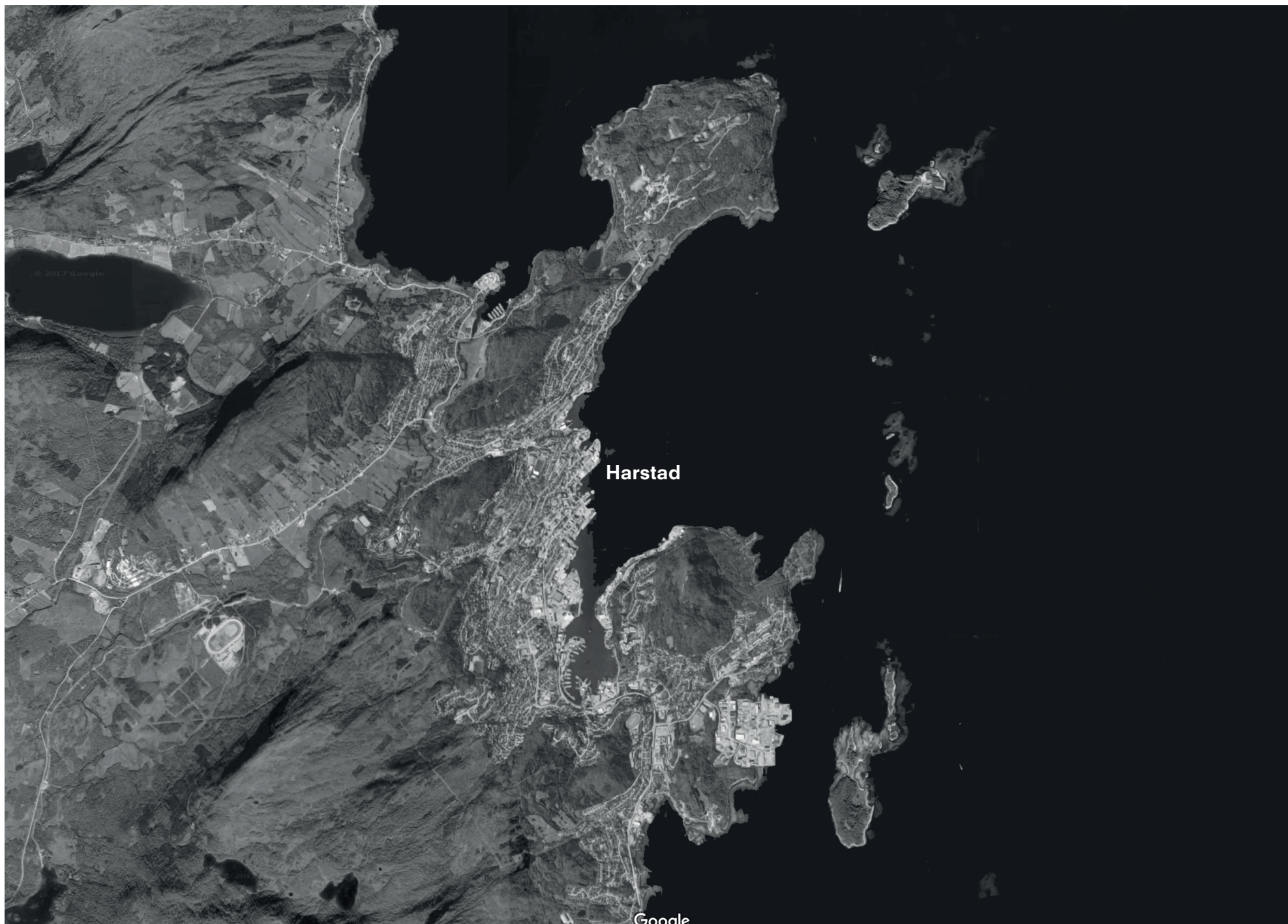
Frontispiece to l'Abbé de Vallemont's *Curiositez de la nature et de l'art* (1705)

introduction of the fourth nature



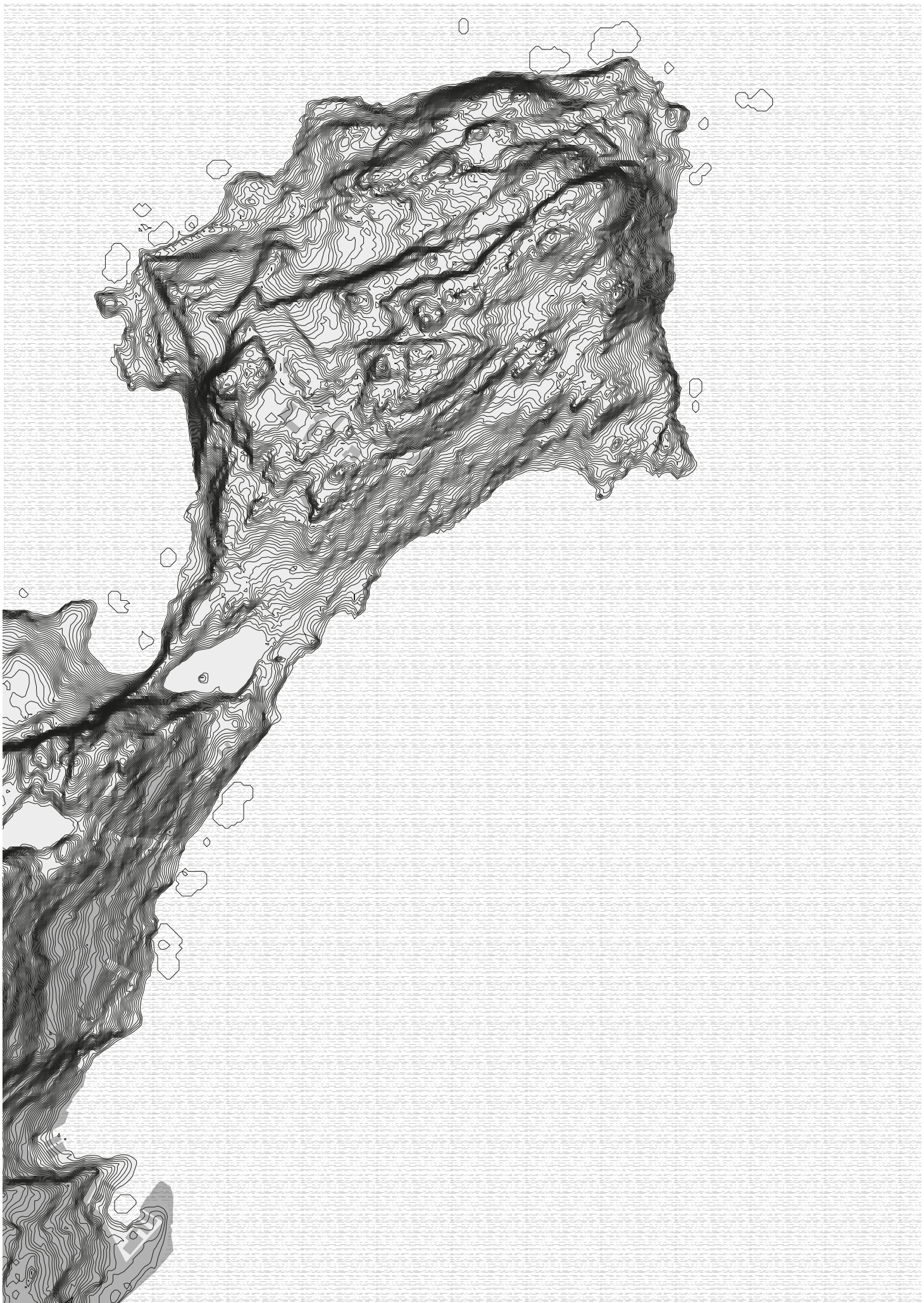
Design proposal



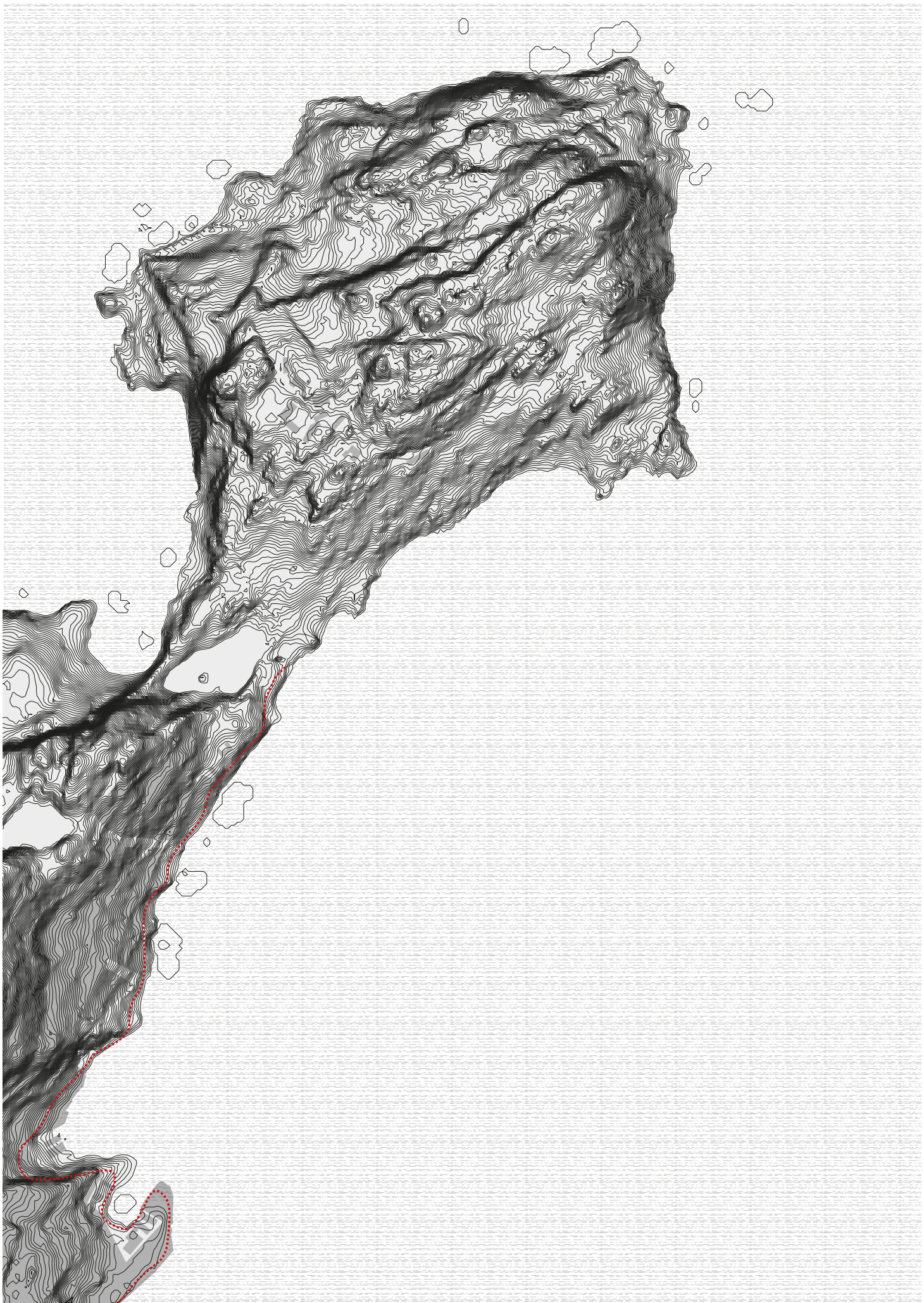


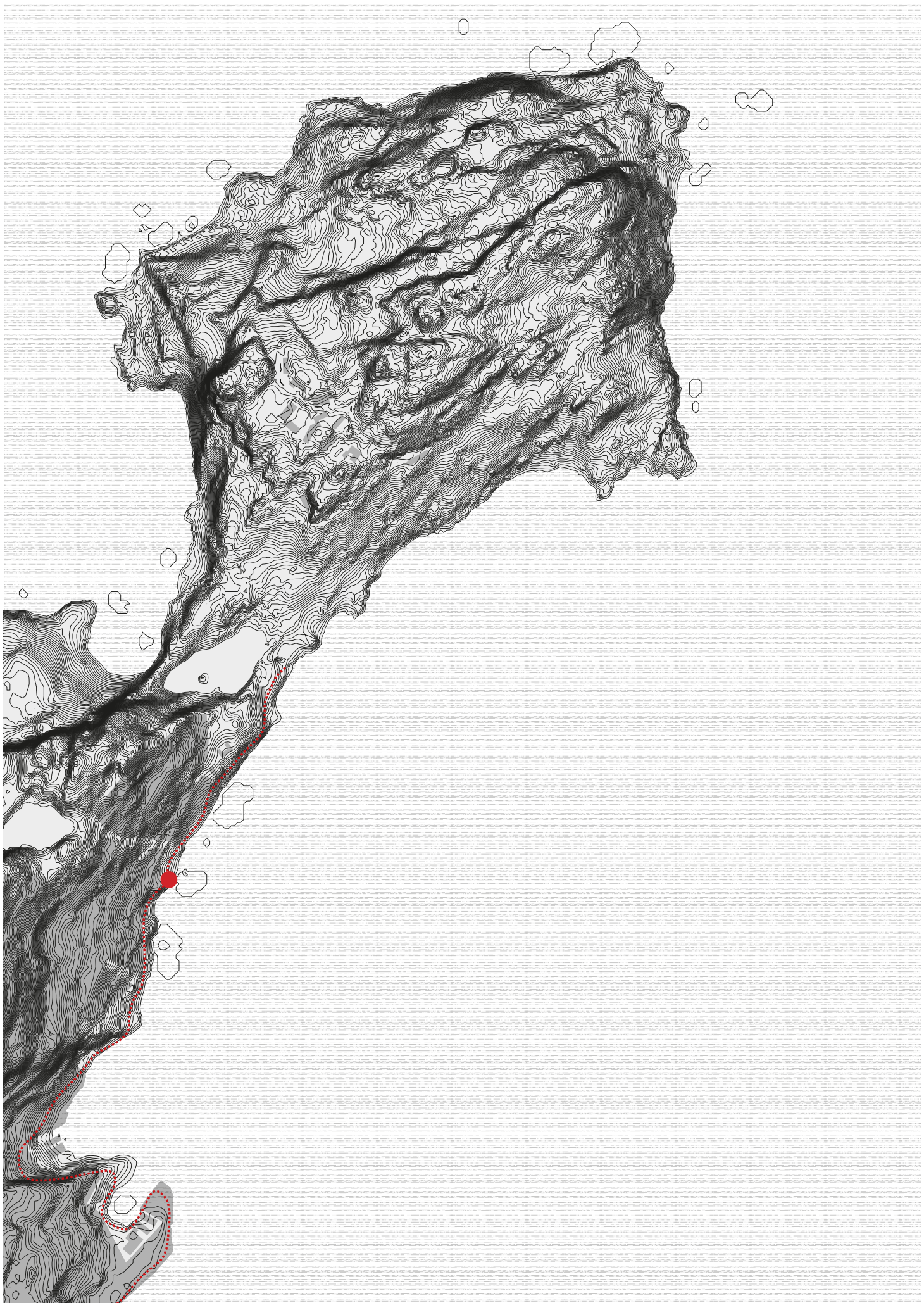




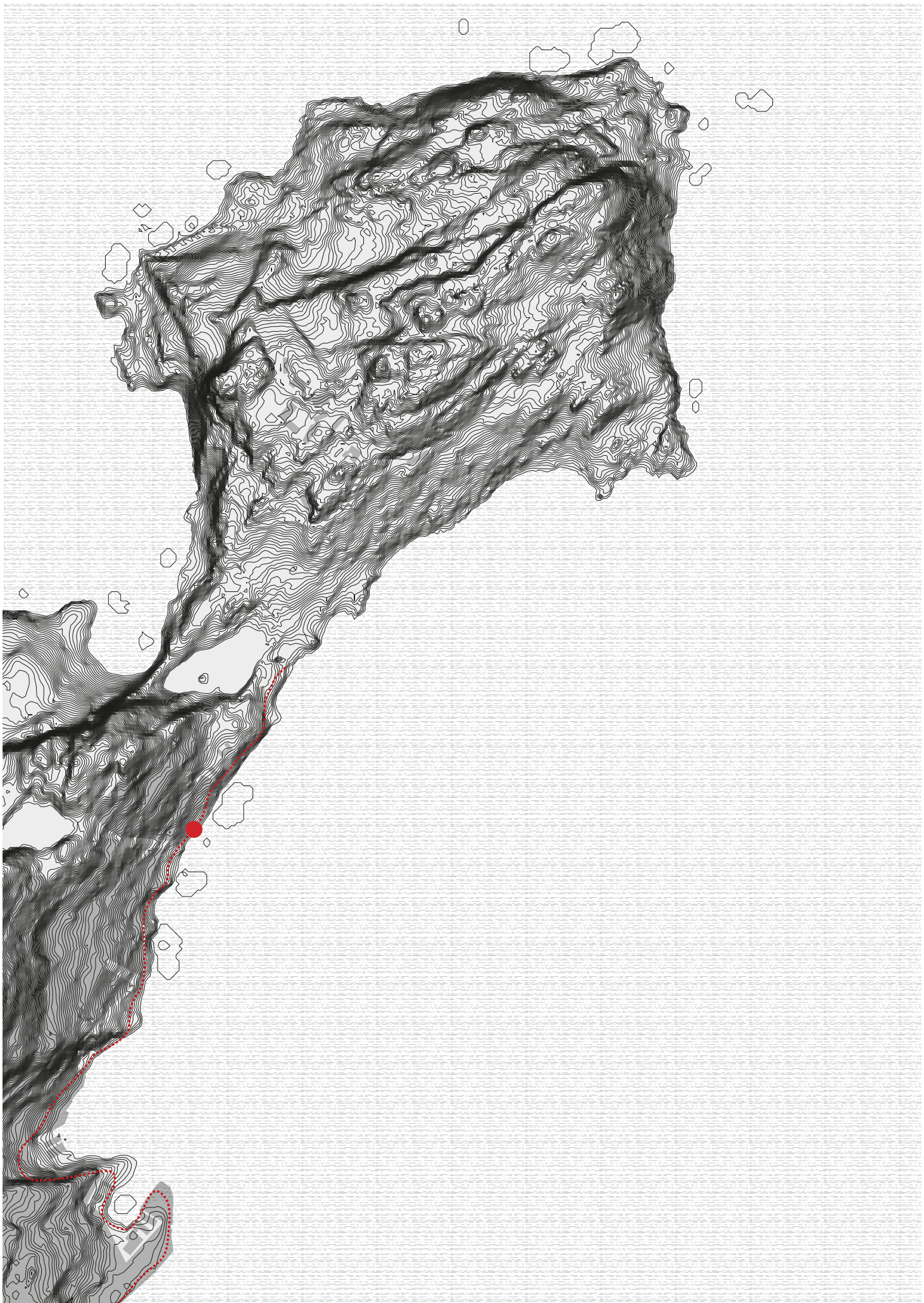




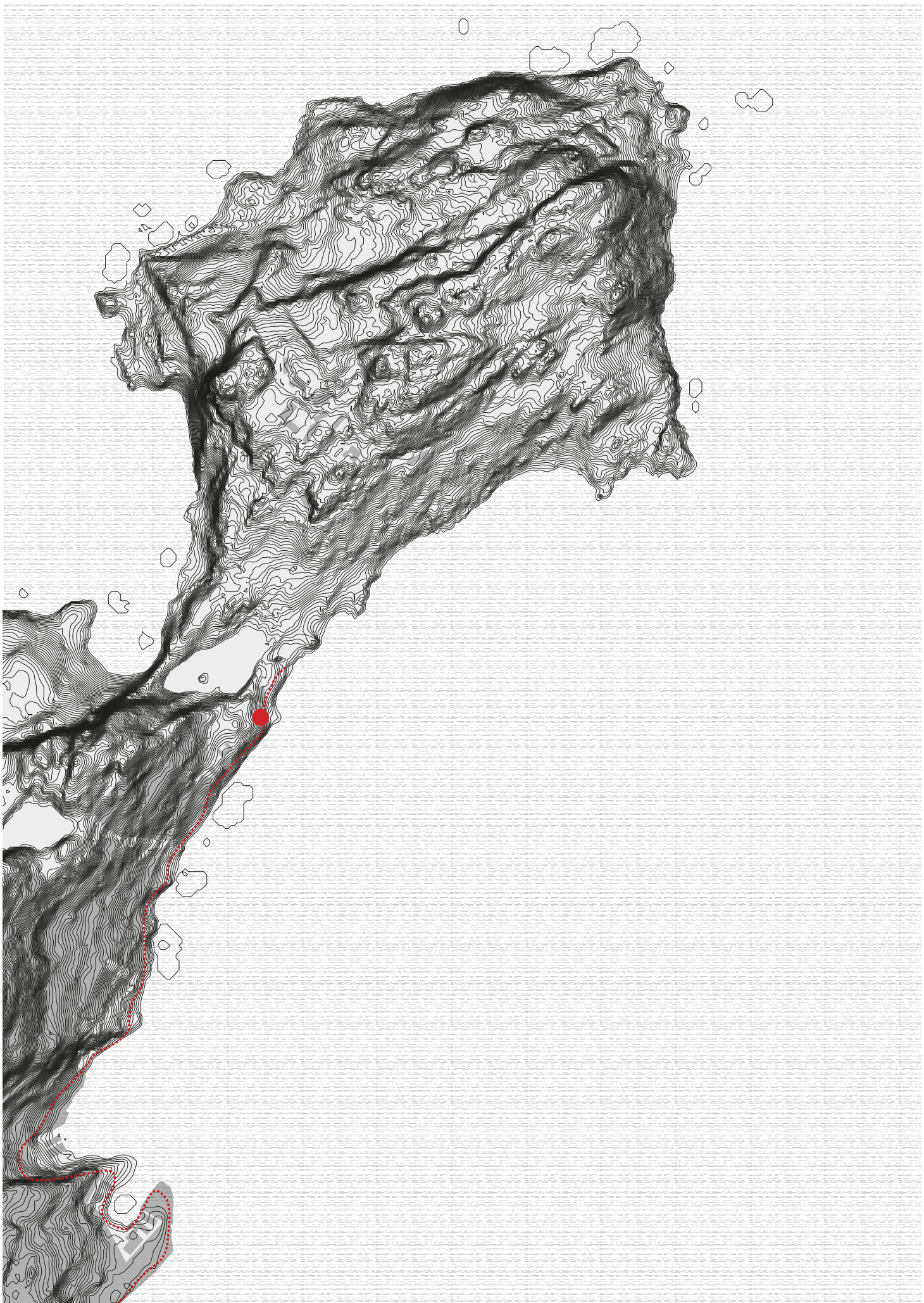




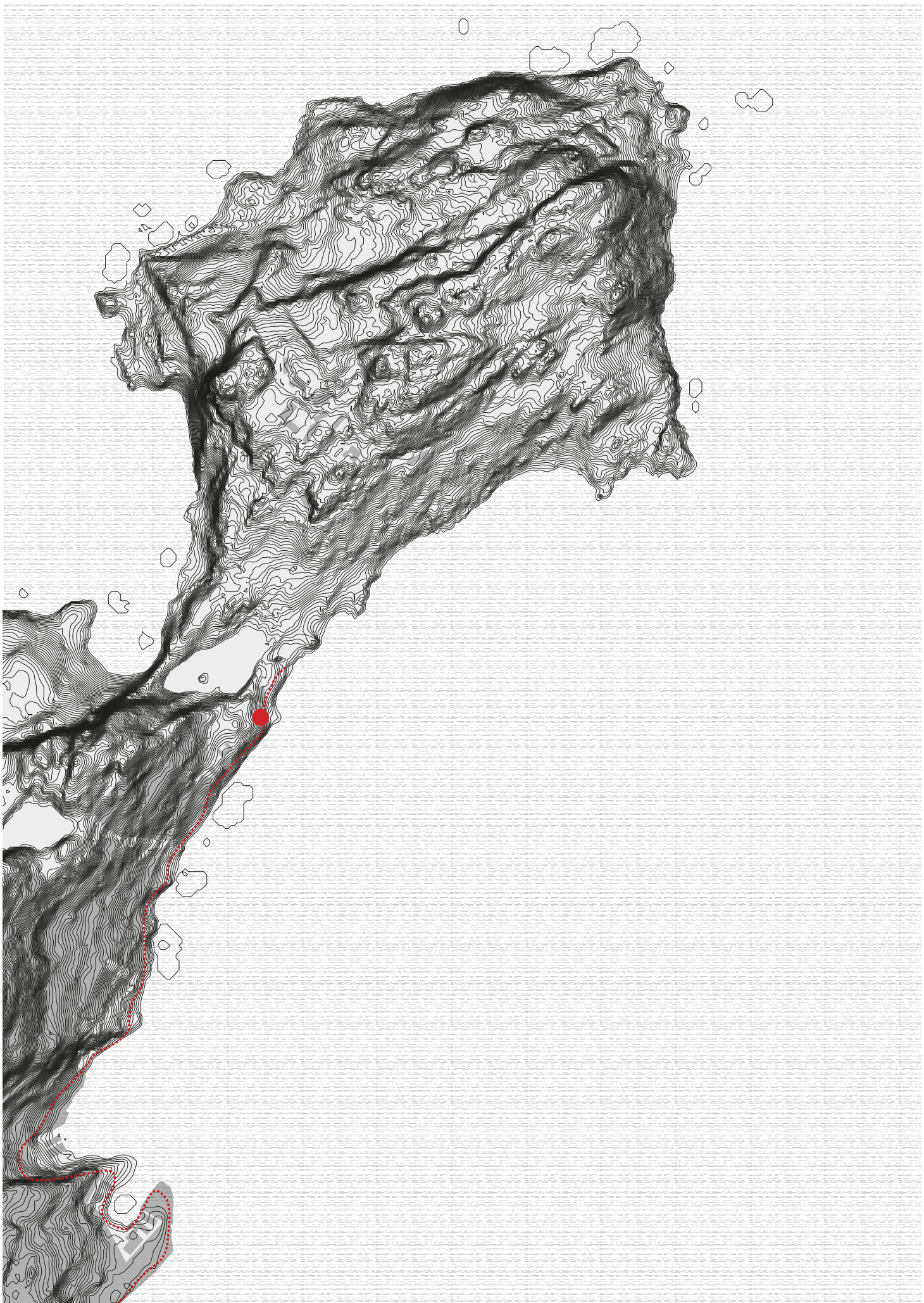




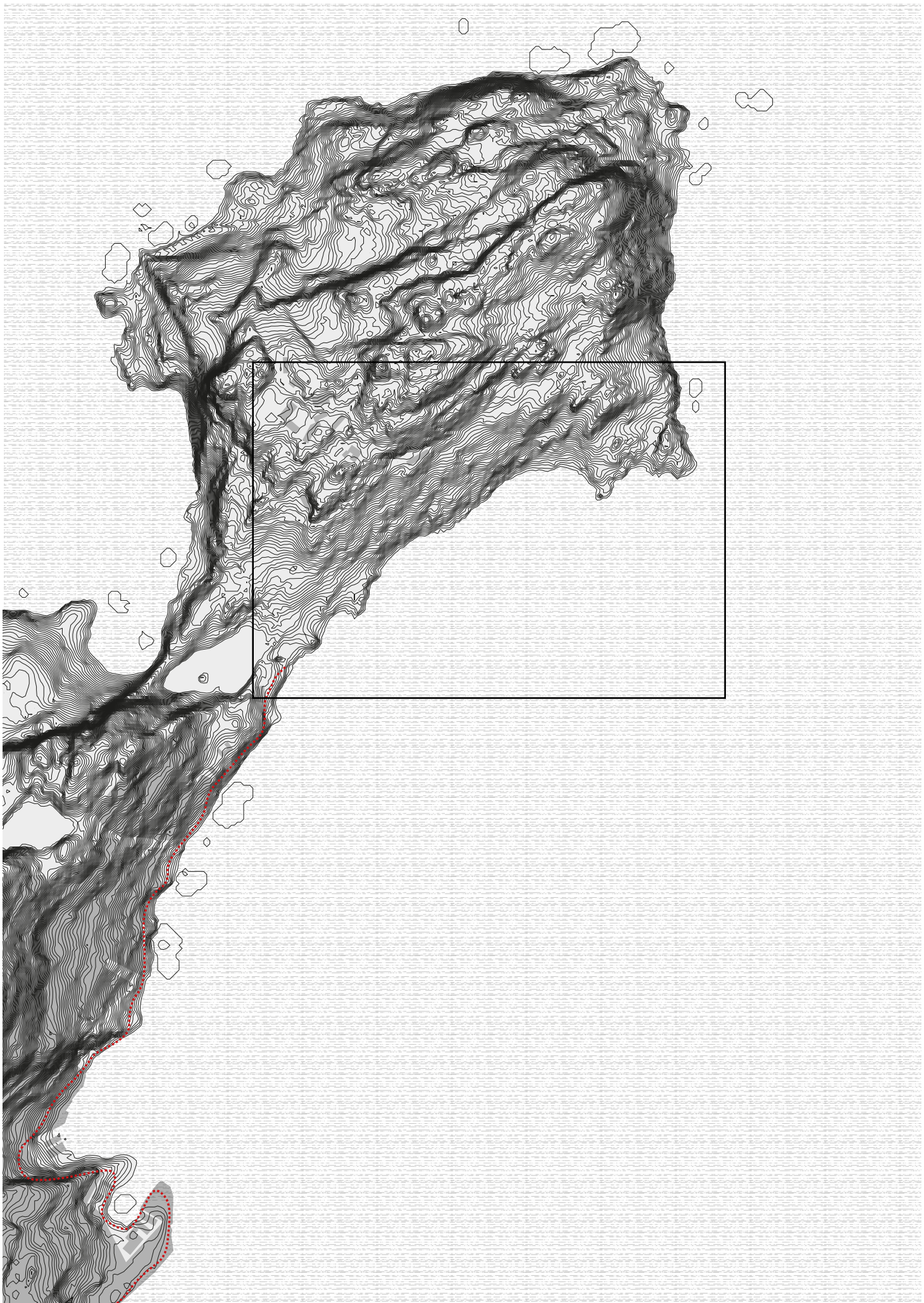


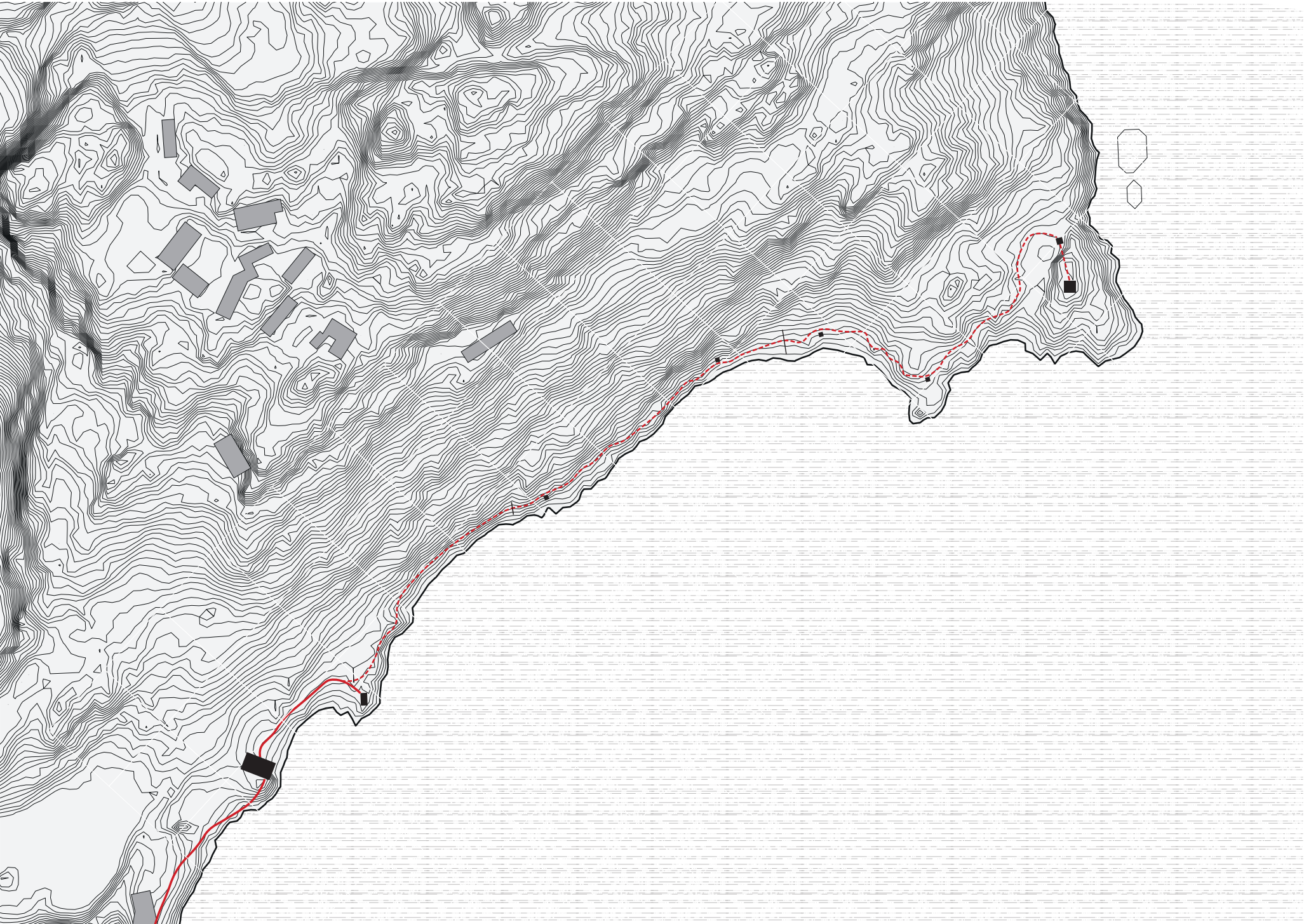














defining of the threshold

elements of design

sequences

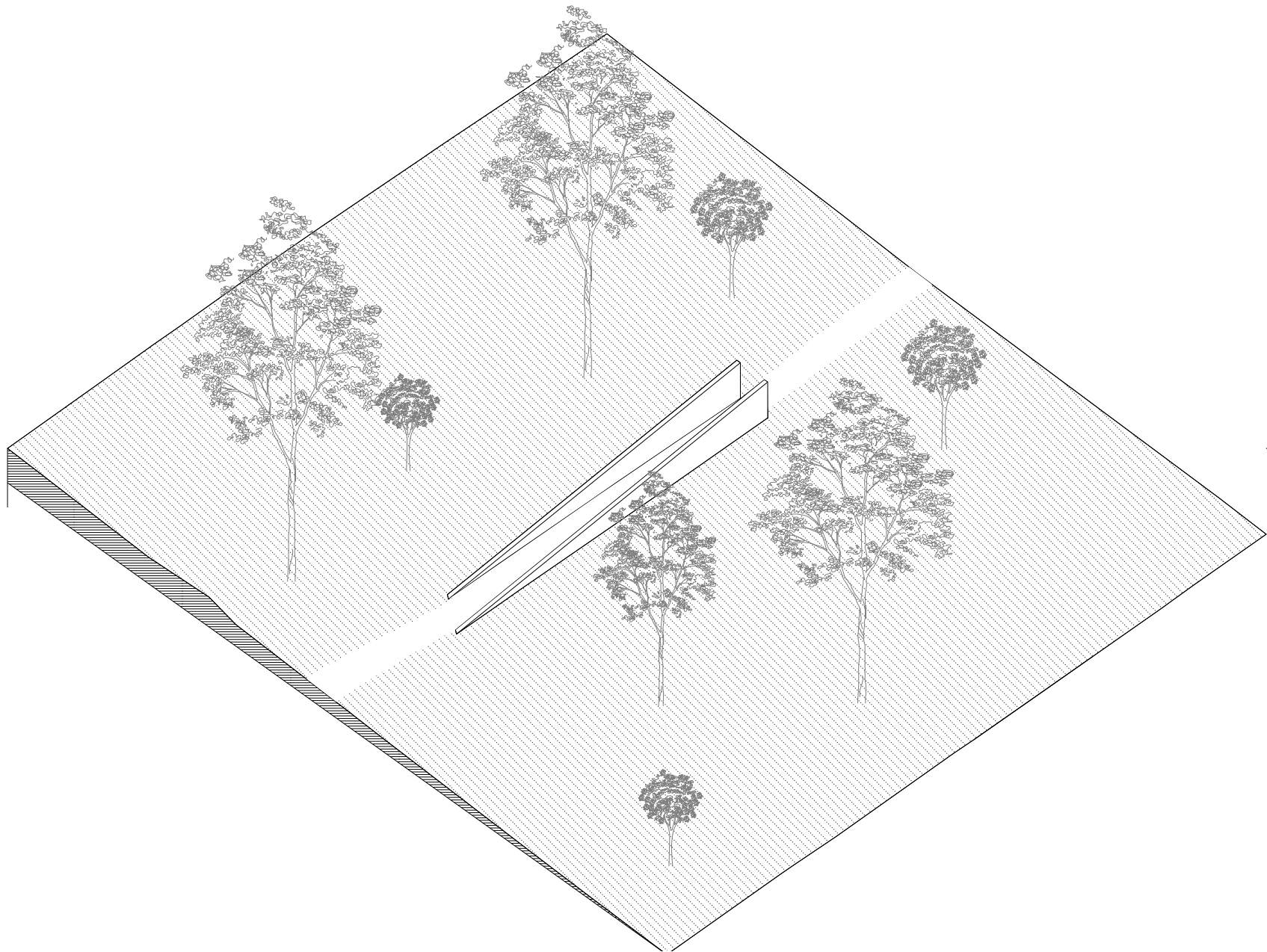
guiding

entering

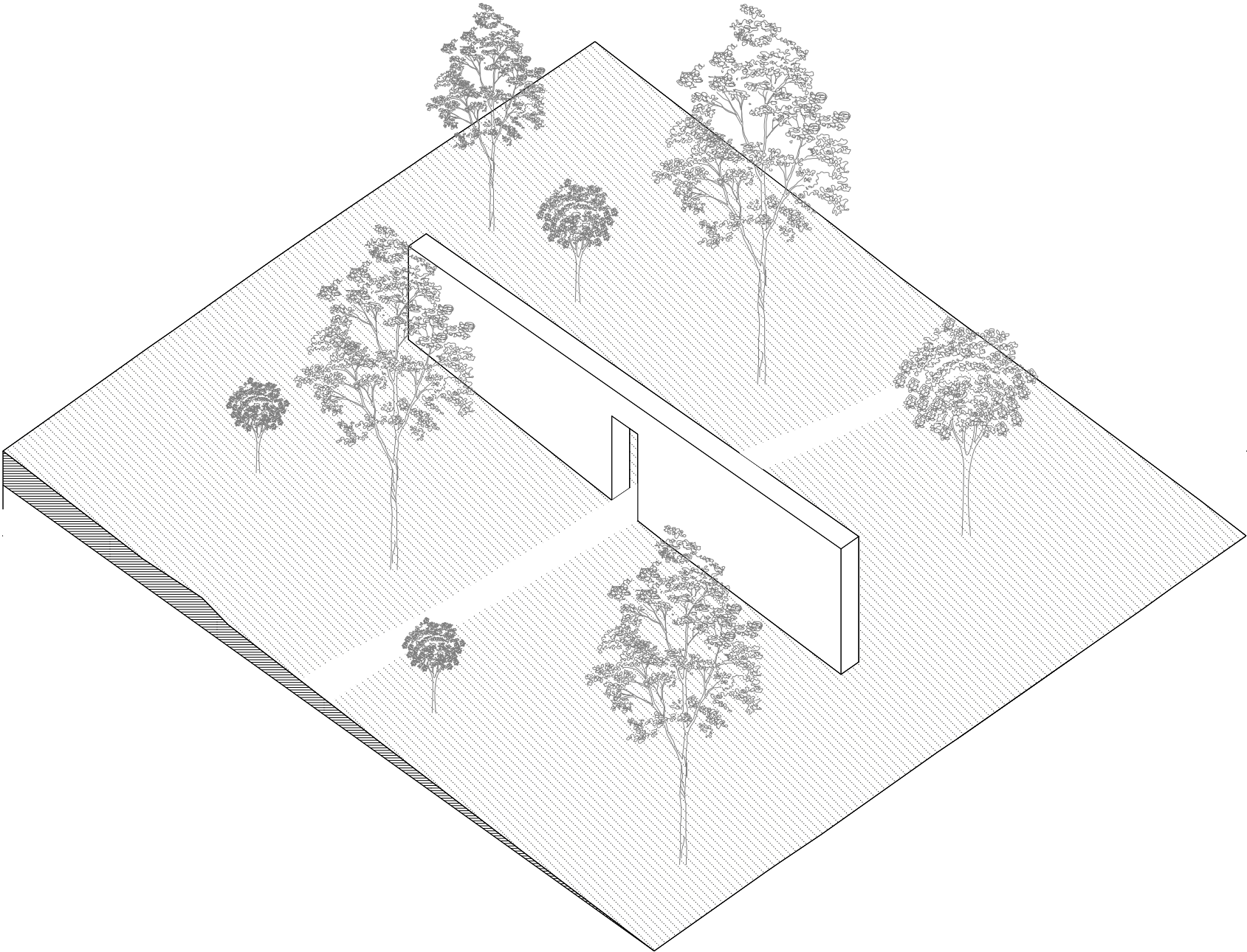
passaging

experiencing the threshold

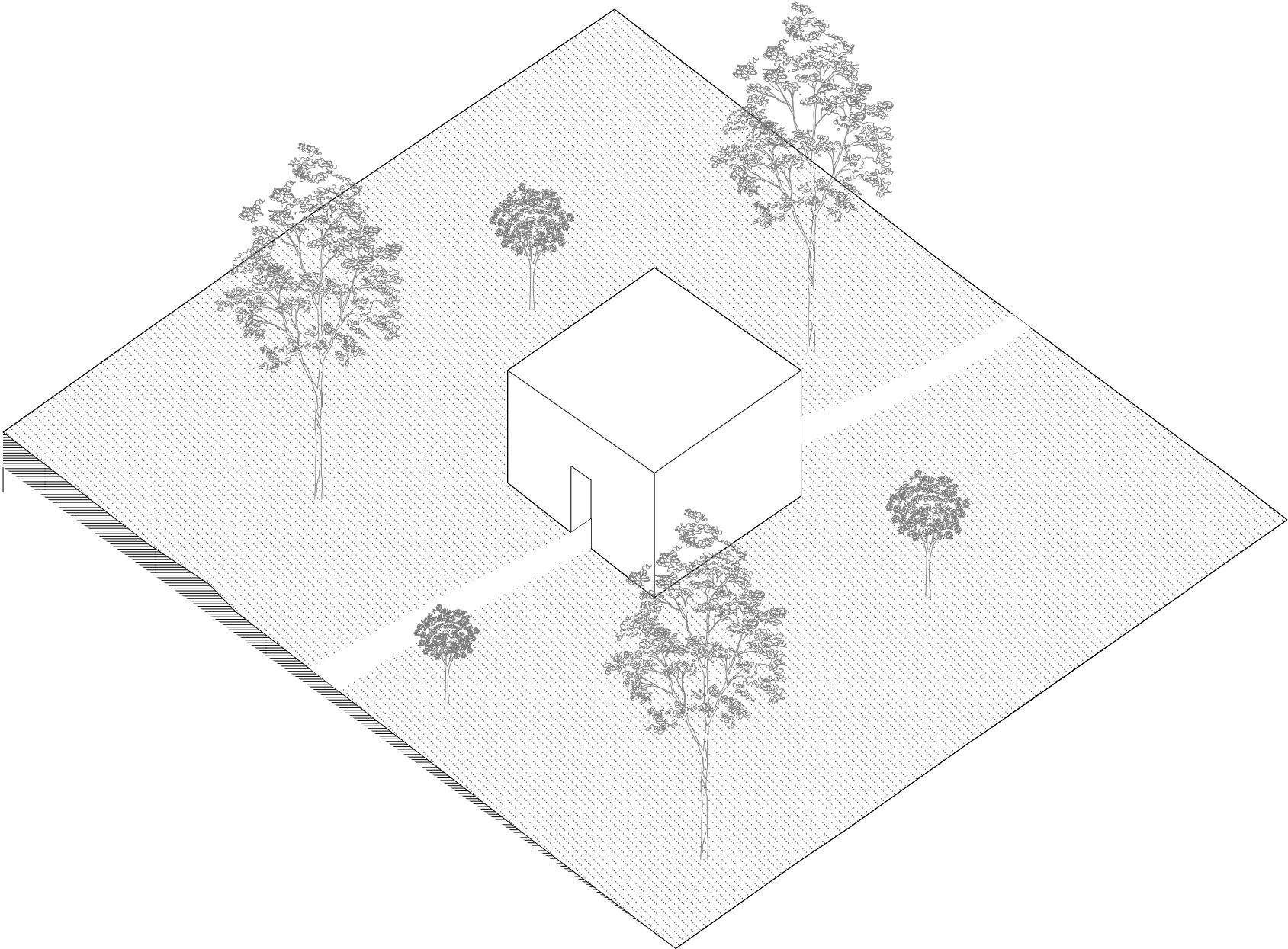
guidance



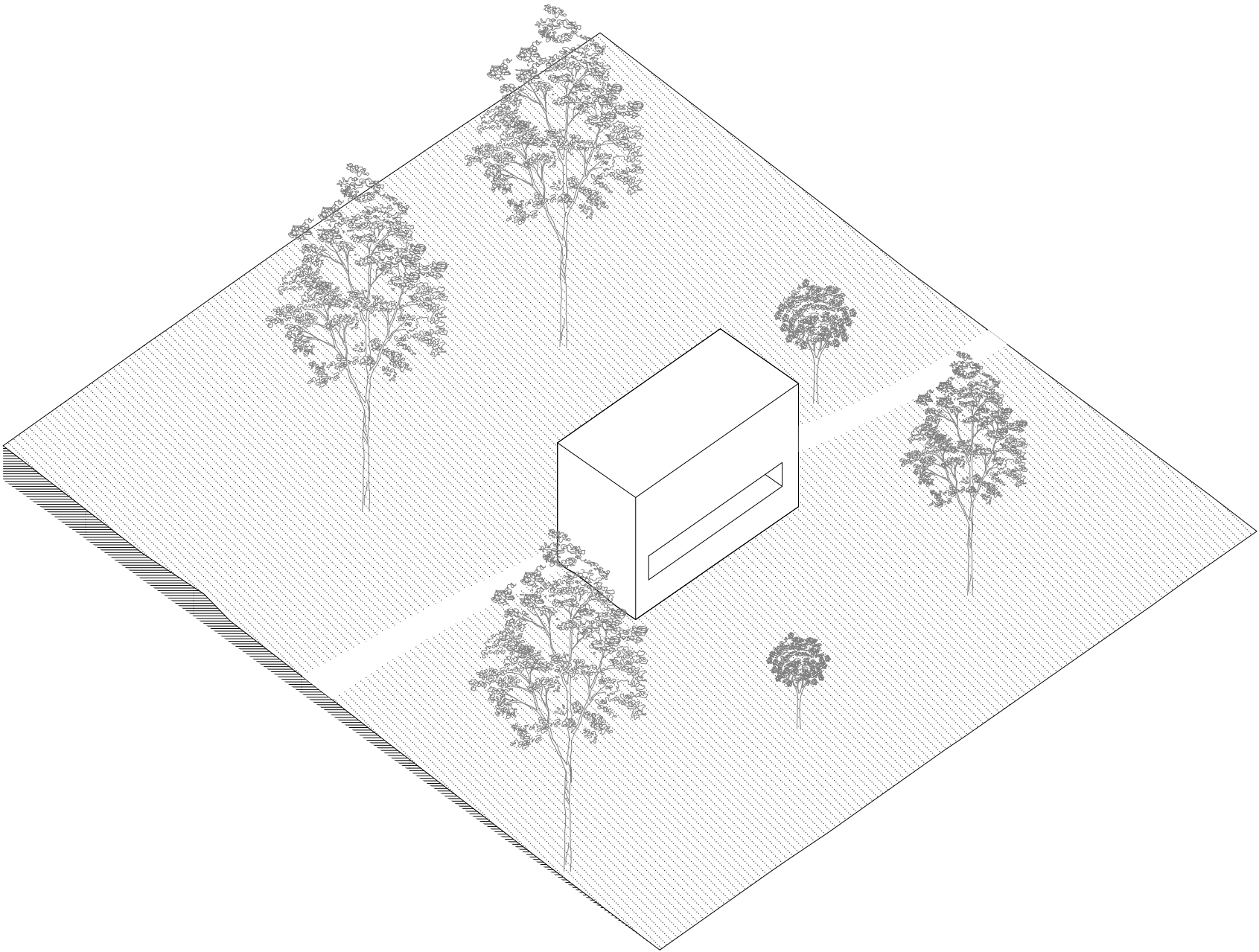
entrance



passage



space

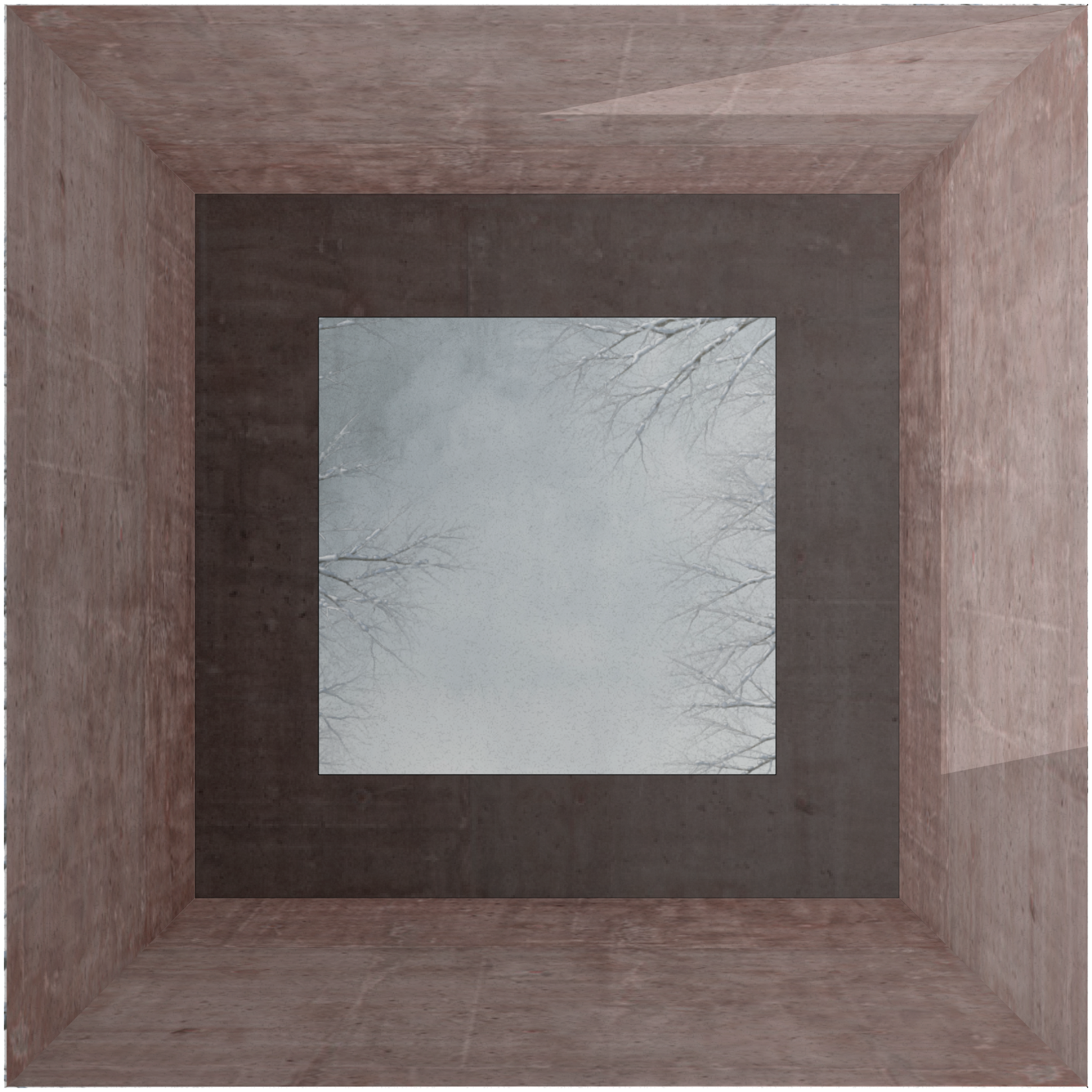


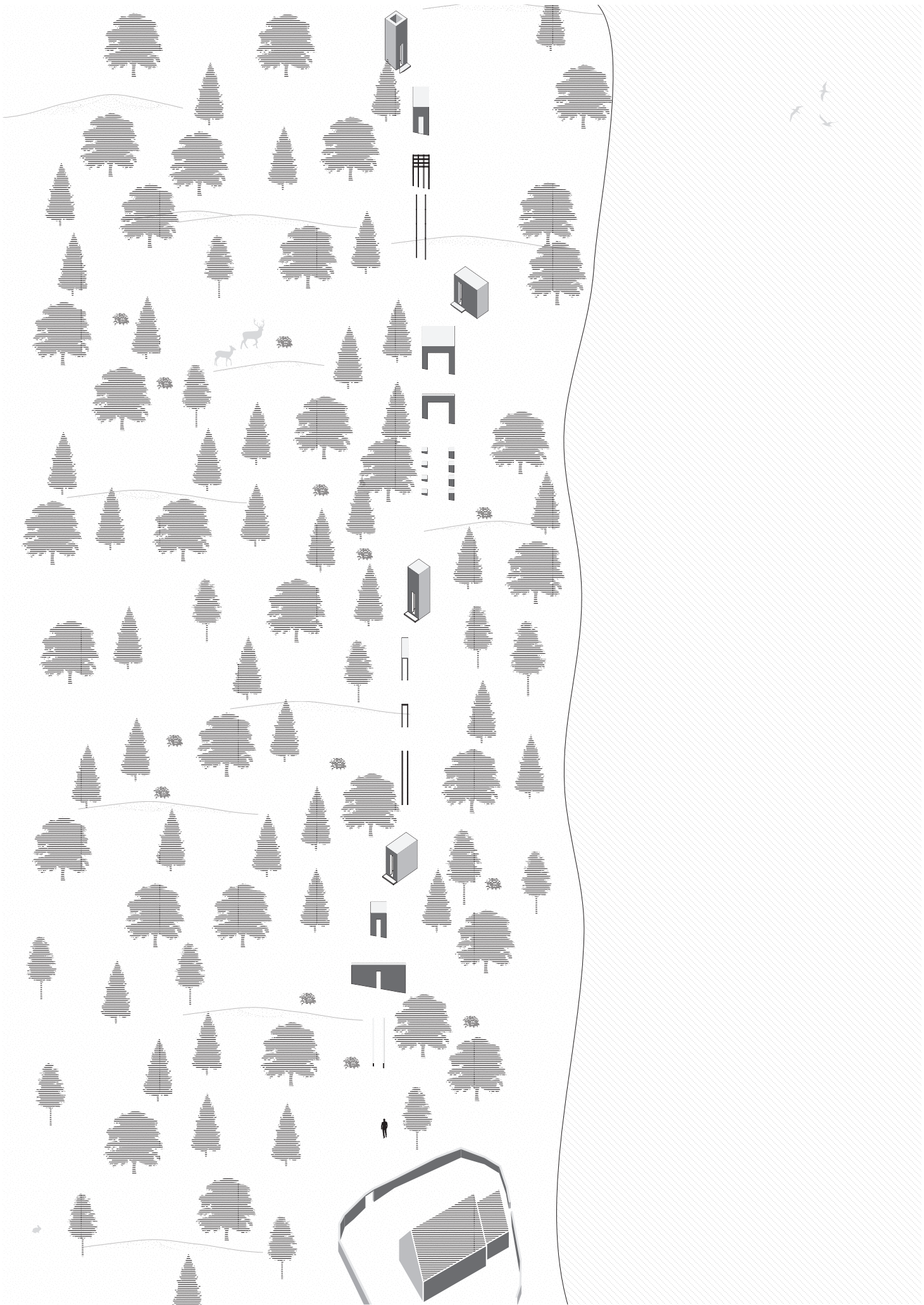












the sequence of natures







