

# GLOSSARY

MEMORIAL BENCHSCAPE  
& DEN HELDER

# A

**ABSENCE** - a feeling of 'nothingness' and loss; a state of being away from a place or person

*"As we associate objects with the deceased, they become points of memory, reminders of absence; material objects nourished with agency prompting us to remember but in the way that there is absence there must equally be presence. The bench is the point of memory through its presence."* (also see PRESENCE)

1. Stocking, S. (2022). *A view from a bench*. *Routes* 3(1), pp. 43-51.

**ABSENCE-PRESENCE** - something is not there which leads to a feeling of 'nothingness' and of loss, but once people are reminded of the absence of the thing, at the same time, the presence of it in people's thoughts by it not being there.

*"John Wylie (2009) contemplates the idea of the bench in terms of an absence-presence."*

*Where a bench differs from North Sands cottage and other reminders of loss is its temporal situation and circumstance, it is commemorating the event of and end of a life and acts as a more direct monument and reminder of the reality that the deceased are dead. The bench, therefore, is produced by and in, a landscape of memories. By the very absent present-ness of death in their memorialscape, there is explicitly the suggestion that something remains. The death ends a life but a relationship with the deceased continues.*

*Avril Maddrell (2016) posits benches as operating as a 'third emotional space' allowing for a continued embodied relationship the bereaved has with the dead mediating the dichotomy of absence-presence."*

2. Stocking, S. (2022). *A view from a bench*. *Routes* 3(1), pp. 43-51.

3. Wylie, J. (2009). *Landscape, absence and the geographies of love*. *Transactions of the Institute of British Geographers*, 34(3), pp. 275-289. <https://doi.org/10.1111/j.1475-5661.2009.00351.x>

4. Maddrell, A. (2016). *Mapping changing shades of grief and consolation in the historic landscape of St. Patrick's Isle, Isle of Man*. In *Emotion, Place and Culture*, pp. 51-72. Routledge.

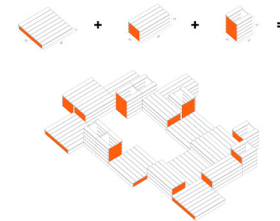
**AFFORDANCE** - a property of an object

or environment that suggests how it can be used or interacted with

*"The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill. ... It implies the complementarity of the animal and the environment."*

5. J. J. Gibson (1979). *The Theory of Affordances: The Ecological Approach to Visual Perception*. Houghton Mifflin Harcourt (HMH), Boston. p. 127.

**ARRANGEMENT** - order; group of things that are organized or placed in a particular order or position, e.g. plans of the possible seating arrangements



*"While the pragmatic intent of the project is to provide additional public amenities to*

*Ennis Playground and the wider Gowanus neighborhood, it simultaneously poses questions unique to sculpture: lacking a determinate internal order as its syntax of objects are rearranged, the coherency of the sculptural object is subtly subverted as the traditional viewer takes part in a theater of experience."*

6. Studio.michaelclydejohnson.com - Personal network. (n.d.). <https://studio.michaelclydejohnson.com/following/studio.michaelclydejohnson.com/Untitled-Benches-Patios-Planters-in-Arrangement-For-Ennis-Playground>

**ATMOSPHERE** - the air in a particular place and what you sense in a particular situation; made of both the specific object and the context of the object

*"Atmosphere carries multi-faceted meaning when considered in the context of spatial design. In an architectural sense, we may speak of atmosphere as a spatial quality or in the way the built or natural environment is capable of moving us emotionally. Yet, when considered in a scientific register, atmosphere may be described as a complex of observable and measurable energies, which give air substance, behavior and force. The practice of landscape architecture entails a heightened*

*awareness of exposure, namely the exposure to meteorological processes that in turn shape much of our perceptual and haptic experience of the 'outside' world."*

7. Lysenko, K. (2017). *The science and affect of atmosphere in landscape architecture*. <http://hdl.handle.net/1993/32199>

*"To create atmosphere is to have focus on how we can make people get involved in the urban space, and how we can prolong their experience of it. When you are involved you become open-minded and engaged in the sensing of the site. Then next step is to let this open mind-situation last as long as possible. The ultimate feat is if we can have people act in such a long space and time interval that they completely forget themselves and allow themselves into the atmosphere and ambience of the aesthetic of the space."*

8. Andersson, S. L. (2014). *Atmosphere: quality, perception and the concept of time in landscape architecture*. *Landscape Architecture Frontiers*, 2(1), pp. 72+. <https://link.gale.com/apps/doc/A454485899/AONE?u=googlescholar&sid=bookmark-AONE&id=778a8ab7>

## B

**BENCH** - It is not only a common, inconspicuous, and functional seat as street furniture in urban public spaces, but also can combine with the landscape as an informal living memorial, like a witness or participant in the city or personal memory.

*"A bench is a long seat on which multiple people may sit at the same time. [...] In many American public areas, benches are often donated by persons or associations, which may then be indicated on it, e.g. by a small plaque. This is a common form of memorial to somebody who has died."* (also see MEMORIAL BENCH)

9. Wikipedia contributors. (2022, November 5). *Bench (furniture)*. In *Wikipedia, The Free Encyclopedia*. [https://en.wikipedia.org/w/index.php?title=Bench\\_\(furniture\)&oldid=1120234236](https://en.wikipedia.org/w/index.php?title=Bench_(furniture)&oldid=1120234236)

*"Whilst more common forms of commemoration such as gravestones, trees, and even ash scattering encourage the viewer to look at and in, the focus is situated at or towards the object or memorial – a centripetal orientation. A bench offers a different perspective, to sit*

on a bench, the sitter is encouraged to look outwards and beyond – centrifugal rays, looking out – but thinking in, Wylie (2009) talks of the once-removed nature of the bench, that whilst out of love and memory the bench is placed, it remains apart. This situation, at a remove, offers the opportunity to think of the deceased, and the more existential ideas raised by the imminence of mortality. There lacks the urgency with which a centripetal memorial guides the viewer's thoughts. Benches, 'displacing as much as placing' (Wylie 2009 p.281) sit somewhere in between. Looking out, Thinking in. Benches harness the culture to which they are solipsistically ascribed, to stop us and allow us to love."

"So the whole scene was already a watching. Nothing simply visible-in-itself. Without realising it we had been looking at - or, better, looking-with - a host of ghosts and memories. These benches: eyes without bodies, or rather shapes and frames that embodied eyes anew, giving new sites for seeing, re-placing here and prospecting out there too eyes now closed and buried elsewhere. Like a dense net of searchlights sweeping through the dark, sweeping over the waters. Thus the benches watched, in some cases they watched over. This wasn't metaphorical, not at all; it was an actual incorporation."

10. Stocking, S. (2022). A view from a bench.

Routes 3(1), pp. 43-51.

11. Wylie, J. (2009). Landscape, absence and the geographies of love. *Transactions of the Institute of British Geographers*, 34(3), pp. 275–289. <https://doi.org/10.1111/j.1475-5661.2009.00351.x>

**FORMAL BENCH** - a long seat of wood or metal with or without a backset and arms designed for more than one person to sit

**INFORMAL BENCH** - furniture of unusual size, form and material designed with the intention of providing seating for more than one people, e.g. rocks in a garden

**BENCHSCAPE** - an integration of the interactions among one or multiple benches as the main body and its or their external surrounding landscapes, the view-led outward landscapes and the internal micro-landscapes, which has a variety of scales

**BOMB CRATER** - a depression or hole in the ground caused by the explosion of a bomb or other explosive device, which might transform into ecological pools if the environment is capable

**BUNKER** - an underground or fortified structure designed to provide protection

from enemy attacks, natural disasters, or other threats, typically constructed with reinforced concrete walls and roofs, and may have features such as air filtration systems, backup generators, and provisions for food and water storage

"The word bunker originates as a Scots word for 'bench, seat' recorded 1758, alongside shortened bunk 'sleeping berth'."

"In the First World War the belligerents built underground shelters, called dugouts in English, while the Germans used the term Bunker. By the Second World War the term came to be used by the Germans to describe permanent structures both large: blockhouse, and small: pillbox, and to bombproof shelters both above ground (as in Hochbunker) and below ground (such as the Führerbunker). The military sense of the word was imported into English during World War II, at first in reference to specifically German dug-outs; according to the Oxford English Dictionary, the sense of 'military dug-out; a reinforced concrete shelter' is first recorded on 13 October 1939, in 'A Nazi field gun hidden in a cemented 'bunker' on the Western front'."

12. "DWDS – Bunker". (2016). *Das Wortauskunftssystem zur deutschen Sprache in Geschichte und Gegenwart*.

13. Morale, D. (1945). *The effect of bombing on*

*health and medical care in Germany. Reports: European war, United States Strategic Bombing Survey. Vol. 65 (2 ed.). United States War Department. p. 189.*

14. *War Pictorial, cited after "bunker, n.1.c". Oxford English Dictionary (Second ed.). Oxford University Press. December 2011 [1989].*

## C

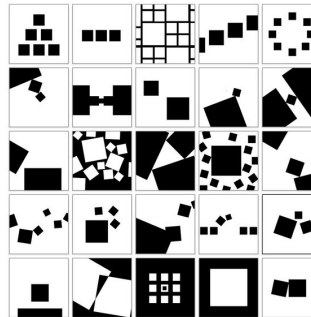
**CATALOGUE** - a list of one kind of item or many items with some information, eg. A site-specific bench catalogue of Den Helder is a collection of different benches in this city, and it also elaborates most of the basic information of all these benches.

**COFIGURATION** - an integration of the certain dimension, color, form, and material of a specific object, eg. A wooden bench in Timorpark of Den Helder with a backrest is 1.8 meters long plus 0.5 meters wide and it is in a formal shape.

**COLLECTIVE MEMORY** - cultural

practices, social knowledge or information shared by a social group and highly relevant to the group's identity

**COMPOSITION** - the way of mixing or combining various elements or ingredients to form a whole



15. Liu, T. (2018). *Illustration Compositions: (Top-Bottom) Order, Tension, Congestion, Playfulness, and Comfort.*

**CONCRETE** - a building material composed of a mixture of cement, water, aggregates like sand, gravel, or crushed stone and often other materials such as fly

ash, slag, or chemical admixtures

**CITY IDENTITY** - one or more unique characters of the urban place, which are the mental perception of people formed by city history and inhabitants through years

*"The identity of place is not a simple tag that can be summarised and presented in a brief factual description. Nor can it be argued that there is a real or true identity of a place that relates to existential insideness...[however]... the identity of place takes many forms, but it is always the very basis of our experience of this place as opposed to any other."*

16. Relph, E. (1976). *Place and Placelessness.* p. 62.

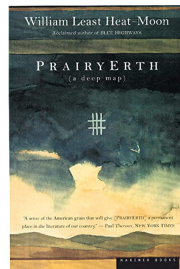
## D

**DEEP MAP** - a map with greater information than a two-dimensional image of places, names, and topography

*"An intensive exploration of place was*

popularised by author William Least Heat-Moon with his book *PrairyErth: A Deep Map* (1991). It is called a deep map, but it is a book built up of words, the author being a writer, not a cartographer. He took a rather uneventful location in the middle of Kansas and walked every inch of it, interviewed people, did cartographic research, studying soil, planting, history, meteorology, language, etc., exposing the poetics of the everyday. The book has no beginning and no end, a reader could start in the middle and read outwards. There is no hierarchy in the information, which allows for serendipitous relations."

17. Wit, S.I. de (2022). *Methodology: A Deep Map, A Wall, And A Book*. In *Graduation Lab: Place and Memory*.



18. Book cover of *PrairyErth*, William Least Heat-Moon, 1999.

**DEFINED MEMORIAL PLACE** - the urban public space officially designed for remembrance of certain persons or events

**DEN HELDER (city)** - a city located on the north side of the Netherlands, which has a rich natural and cultural history as an important navy base and port city. But suffering from WWII, the city was destroyed and gradually lost its identity. Even though there are many scattered memorials around the city, it is a lack of a programmed memorial system and public engagement.

*"Den Helder,  
Dike, sea, dunes and most of the sun,  
Beautiful piece of land on the point, that's what  
this writing started about.  
No steaming fumes from factories,  
But beautiful vistas to enjoy.  
Let them chat, 'there's so much wind',  
Clean air is what you will find there.  
With our 'Lange Jaap' as a beacon of our city,  
You will find something for everyone here in  
terms of natural beauty.  
Feel free to be proud, it's very special  
And tell this, the story of it,  
'New Deep' miracle."*

19. Astra Kos, a poem for Den Helder.

**DESIGN** - a process of abstract concept creation or a plan for the construction of physical objects, which applies to various professions, including art, music, architecture, engineering, etc.

*"Designing is also a widespread activity outside of the professions, done by more people than just those formally recognised as designers. In his influential book *The Sciences of the Artificial* the interdisciplinary scientist Herbert A. Simon proposed that 'Everyone designs who devises courses of action aimed at changing existing situations into preferred ones'. And according to the design researcher Nigel Cross 'Everyone can – and does – design', and 'Design ability is something that everyone has, to some extent, because it is embedded in our brains as a natural cognitive function!."*

20. Simon, Herbert A. (1969). *The Sciences of the Artificial* (first ed.). Cambridge, Massachusetts: M.I.T. Press. p. 54.

21. Cross, Nigel (2011). *Design Thinking: Understanding How Designers Think and Work*. Berg. pp. 3 & 140. ISBN 978-1-84788-846-4.

**DESIGNER** - people who produce design, including professional designer and anyone who is creating things (also see USER)

# E

*"The term 'designer' generally refers to someone who works professionally in one of the various design areas. Within the professions, the word 'designer' is generally qualified by the area of practice (so one may be, for example, a fashion designer, a product designer, a web designer, or an interior designer), but it can also designate others such as architects and engineers."*

22. Dictionary meanings in the Cambridge Dictionary of American English.

**ENCLOSED** - a state in which the environment is surrounded or closed, which refers to physical objects or spaces that are surrounded by a barrier or enclosure, such as a fenced-in yard, a sealed envelope, or a closed container

**ENCLOSURE** - a physical boundary or barrier that surrounds or contains something, typically used in landscape design to create an inward atmosphere

*"In its most basic sense, enclosure is achieved by the implementation of one or more walls. Think of the various forms that a hedge can take on; aligning shrubs and trees into a hedgerow, a screening hedge, an aerial hedge, or a windbreak creates a plant 'wall' that obstructs visibility and limits passage. By planting a hedge, a landscape designer is actually delineating a small piece of the earth's surface, enclosing a finite amount of land as 'in' and marking the rest as 'out'."*

*"Like any respectable composition, an outdoor room is created through exerting control. A successful outdoor room can create a sense of privacy, security, and intimacy. Enclosing walls can not only block undesirable views but can also allow a central feature such as a fountain or seating area to be emphasized."*

23. *Botanica Atlanta*. (2017). *Enclosure in the Landscape*. Atlanta Garden Design. [www.botanicaatlanta.com](http://www.botanicaatlanta.com)



24. Image by Tim Green.

**EXPERIENCE** - a wide range of phenomena that involve interaction with the world, including everything from everyday routines to major life-changing events.

*"Experience is often understood as a conscious event in the widest sense. This includes various types of experiences, such as perception, bodily awareness, memory, imagination, emotion, desire, action and thought. [...] When understood in a more restricted sense, only sensory consciousness counts as experience. [...] Another approach is to distinguish between internal and external experience. So while sensory perception belongs to external experience, there may also be other types of experience, like remembering or imagining, which belong to internal experience."*

25. Smith, D. W. (2018). "Phenomenology: 1. What is Phenomenology?". *The Stanford Encyclopedia of Philosophy*. Metaphysics Research Lab, Stanford University. Retrieved 20 September 2021.

26. Honderich, Ted (2005). "experience". *The Oxford Companion to Philosophy*. Oxford University Press.

**EXPERIENTIAL QUALITY** - an assessment of the sensory appeal, emotional satisfaction, and the degree to which the landscape functions and atmosphere meet the visitor's needs and expectations

**EXPERIMENTAL DESIGN** - a research method used to study cause-and-effect relationships between variables, always used in landscape design to translate abstract concepts into different physical designs

## F

**FRAME** - a physical or imaginative structural support or framework used to hold or enclose something. For example, a picture frame holds a painting or photograph in place, while a bench as a street furniture can also be seen as a view frame by the sitting or staying people.

**FRAMED** - to be enclosed or surrounded by a frame, eg. landscape framed by people's eyes or cameras, or a backyard physically framed by fences

**FRAMING** - the process of selectively emphasizing certain aspects of an issue, event, or message, which is an important

tool in landscape design and architecture, as it can help to create a sense of balance and harmony within a space, and guide the user's experience of the landscape.

**FUNCTIONALITY** - the ability of a landscape or outdoor space to meet the needs and requirements of the people who will be using it. This includes considerations such as access, circulation, seating, lighting, and other features that are necessary to make the space usable and comfortable.

## G

**GLOSSARY** - a collection of words with their personal and professional definitions relating to a specific topic, especially used in a thesis or dissertation as a list of terms to guide readers

## H

**HISTORY** - the facts of past events that are officially verified, particularly as they relate to human societies, civilizations, cultures, and individuals

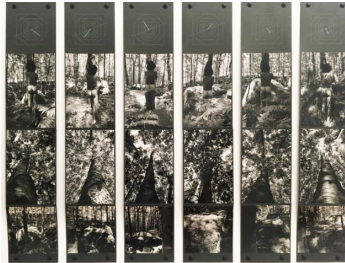
## I

**IMAGINARY DIALOGUE** - a classical literary device to give a voice to protagonists that cannot speak for themselves and also a device that can be used to give a voice to those components of the city that usually keep hidden from us

*"How can we converse with those that do not speak our language? 'How do you give a voice to a Thing, Plant or Animal? What does the Water tell us and what choices does the Iron make?' We cannot know how others than ourselves perceive the world. So, to give a voice to a plant, an animal, or a river, and treat them with respect and seriousness, as an equal, you need background research. Paradoxically enough, we need to be very much aware that we can only see things from our own perspective: the perspective of the interviewer. From that*

*perspective, from your own relation to the subject, you can observe the subject so closely that you can put yourself in their shoes, so to speak, immerse yourself in them: 'to understand something about water, you have to actually stand in it.' (Herakleitos)"*

27. Wit, S.I. de (2022). *Perception in Motion. Alternative research techniques for exploring the urban landscape.* In L. Pauwels, (Ed.) *Visual Urban Sociology: A Transdisciplinary Approach.* Emerald Publishing. (not yet published)



28. Six out of 24 panels of *A Floresta*, Alberto Carneiro, 1978. The Portuguese artist Alberto Carneiro meticulously recorded his meeting with a tree in the forest, one out of many similar trees, approaching the tree from 24 different directions: from each direction looking towards the tree,

*looking up from the base of the trunk and looking outside from the tree.*

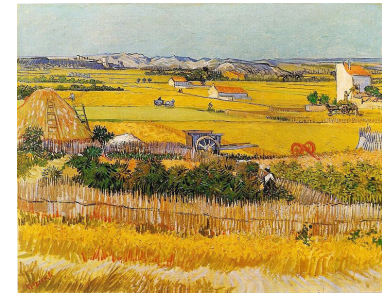
## L

**LANDSCAPE** - a visible, natural or human-made area of land that is perceived by people, which can be basically divided into natural and cultural landscape

*"The word landscape is from the Dutch word *landschap*, from *land* (land, patch, area) and the suffix *-schap*, corresponding to the English suffix *-ship*". *Landscape*, first recorded in 1598, was borrowed as a painters' term from Dutch during the 16th century, when Dutch artists were on the verge of becoming masters of the landscape genre. The Dutch word *landschap* had earlier meant simply "region, tract of land" but had acquired the artistic sense, which it brought over into English, of "a picture depicting scenery on land." 34 years pass after the first recorded use of *landscape* in English before the word is used of a view or vista of natural scenery. This delay suggests that people were first introduced to landscapes in paintings and*

*then saw landscapes in real life. A landscape is wide space in the world that show what is around in the world."*

29. Olwig, K.R. (2005). *Representation and Alienation in the Political Landscape, cultural geographies* 12, 19-40.  
30. Makhzoumi J. and Pungetti G. (1999). *Ecological Landscape Design and Planning*, Spon Routledge.



31. *Plain of Crau*, 1888. Cultivated landscape. One of many works Vincent van Gogh dedicated to this area near Arles in 1888-1889. Oil painting, Van Gogh Museum, Amsterdam.

**LANDSCAPE AFFORDANCE** - the ways in which the physical features of a landscape suggest or allow for certain activities or behaviors

**LANDSCAPE ARCHITECTURE -**

the design, planning, and management of outdoor spaces, including both natural and built environments

**LEXAN** - a type of polycarbonate plastic produced by SABIC Innovative Plastics, which is a tough, durable, and lightweight thermoplastic material often used in a wide range of applications

**LOCATION** - a specific point or position where something is located or situated in space or on the Earth's surface

**M**

**MATERIALITY** - the physical properties, characteristics, and qualities of materials used in the design, construction, and maintenance of outdoor spaces

**MEANING** - the significance or purpose

that something holds or represents, whether it is a word, symbol, action, or concept. Meaning can be subjective and vary from person to person, depending on their individual interpretations and associations, and also refers to broader questions of existence and purpose.

*"Can a (landscape) designer help make a significant place?"*

*Yes.*

*Can a (landscape) designer design significance into the place at the time of its realization?*

*No, or let's say, no longer."*

*"The ideas used to conceive the park are rich and evocative; the experience on site is limited and spatially uninteresting, however. At what point does concept end and experience begin? Is an intriguing concept sufficient to create meaning in the minds of the beholders? What of the beholder not privy to the designer's convoluted explanation?"*

*"Is it really possible to imbue a place with meaning from the outset? It would seem that history tells us yes, if the users possess sufficient experience in common. For one, significance is culturally circumscribed and, ultimately, personally determined."*

*32. Treib, M. (1995). "Must Landscapes Mean? Approaches to Significance in Recent Landscape*

*Architecture," Landscape Journal 14, no. 1: 47-62.*

**MEANINGFUL** - to define something that has significance or importance, and that conveys a sense of purpose, value, or relevance

**MEMORIAL** - a readable and touchable object or place which serves as a focus for the memory or the commemoration of something, usually deceased persons or historical events, to enhance public awareness and user engagement

*"A memorial is an object or place which serves as a focus for the memory or the commemoration of something, usually an influential, deceased person or a historical, tragic event. Popular forms of memorials include landmark objects or works of art such as sculptures, statues or fountains and parks. Larger memorials may be known as monuments."*

*33. Wikipedia contributors. (2022, August 27). Memorial. In Wikipedia, The Free Encyclopedia. <https://en.wikipedia.org/w/index.php?title=Memorial&oldid=1107036856>*

**FORMAL MEMORIAL** - a sculpture, a statue, a fountain or a park which is

designed as a focus for the memory or the commemoration of something

**INFORMAL MEMORIAL** - a common object or place which can be used to serve as the memory or the commemoration of something, e.g. a street furniture, a long dike

**MEMORIAL BENCH** - an outdoor furniture for multiple people to sit at the same time which commemorates something, like a dead person or an historical event

**MEMORIAL BENCHSCAPE** - an integration of the interactions among one or multiple benches as the main body and its or their external surrounding landscapes, the view-led outward landscapes and the internal micro-landscapes, which intentionally commemorates an event or person, or triggers a personal sense of remembrance

**MEMORIAL LANDSCAPE** - a site or space that has been deliberately designed, created, or adapted to commemorate or honor a specific individual, group, event, or

tragedy

**MEMORIAL PARK** - a type of public space that has been designed and established to commemorate a person or event, which is often designed to provide a peaceful and contemplative atmosphere for visitors to reflect and remember the person or event, and typically includes various elements such as memorials, sculptures, plaques, benches, and other features

**MEMORIAL PLACE** - somewhere designed as an agency system to remain or re-organize fragments of memory in order to continue care for the deceased and offer comfort to the bereaved

**MEMORY** - the process of taking in information from the world around us, processing it, storing it and later recalling that information

*"Once the sole preserve of psychology, the study of memory now extends to anthropology, sociology, cultural studies, literary studies, communication, history and, increasingly, to geography. Taking their cue largely from the work of the French sociologist Maurice*

*Halbwachs (1951), many scholars, including geographers, have come to see memory as a social activity, as an expression and active binding force of group identity. Whether one refers to 'collective memory', 'social memory', 'public memory', 'historical memory', 'popular memory' or 'cultural memory', most would agree with Edward Said that 'many people now look to this refashioned memory, especially in its collective forms, to give themselves a coherent identity, a national narrative, a place in the world.'"*

*34. Steven Hoelscher & Derek H. Alderman. (2004). Memory and place: geographies of a critical relationship, *Social & Cultural Geography*, 5:3, 347-355. DOI: 10.1080/1464936042000252769*

**MEMORY PLACE** - somewhere spontaneously or designed to be an agency system to remain or reorganize fragments of memory

*"In the memory, places acquire a stronger associative force than time because places have a more tangible nature (Simmel, 2015). Similarly, there is no memory free from a spatial framework, taken as a reference used to localize and support the memories of events lived or transmitted (Martínez Gutiérrez, 2011). Reviving the memory of any event is simpler when we localize the spatial reference;*

*memory turns physical space into a place with social significance. In people's memories and emotions, place is constructed through repeated encounters and complicated relationships (Relph, 1985). It might be impossible to talk about memories without a place, essentially, memory place is a location and an environment, a field managed and controlled by a certain materiality."*

*"Memory place is definable in the three senses of the word: material, symbolical and functional; all in different degrees but always present (Nora, 1984). In terms of the spatial dimension, as far as place research in phenomenology is concerned, Tuan (1974, 1977) and Relph (1976) have developed the connotation of place on the basis of phenomenology and existential philosophy, believing that place expresses the concept of attitudes towards the world and emphasizes subjectivity and experiences rather than the ruthless spatial logic (Cresswell, 2014). Therefore, the study of place and memory should not be independent of each other as the relationship between them is part of a broader set of social issues."*

35. Tang, Z., Lu, A. and Yang, Y. (2020). "Design research in the practice of memory place-making", *Open House International*, Vol. 45 No. 1/2, pp. 55-68. <https://doi.org/10.1108/OHI-04-2020-0023>

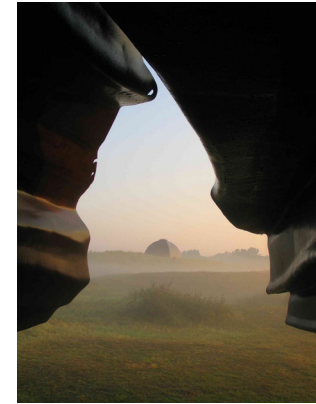
**MONUMENT** - a type of figurative, view-only, and less-interactive structure that is explicitly created to commemorate a person or event, or which has become relevant to a social group as a part of their remembrance of historic times or cultural heritage

## N

**NOLLEN** - a term used in the Netherlands to describe a type of landform that is similar to an old dune. Nollen typically have a gently sloping hill or ridge that is covered in grasses, heather, or other vegetation, and can be found in coastal areas where sand dunes have formed over time.

*"In Dutch, 'nol' means a low hill or mound, and 'nollen' is the plural form of this word."*

**DE NOLLEN** - an inner dune area in Den Helder, where an unique art project led by gardener and artist R.W. van de Wint has been established, bringing together various artistic disciplines as a cohesive unit



36. RW van de Wint. (2022). *De Nollen Collection*. <https://projectdenollen.nl/nu-te-zien/#altijdtezien>

## O

**OPEN** - a design approach that prioritizes unobstructed views and vistas, often by using low-lying vegetation, meadows, or water features to create a sense of openness and spaciousness

**ORDINARY BENCH** - a simple and common seating structure in a normal shape, size, and color, which could be made of various materials, like concrete, wood, or metal (also see SPECIAL BENCH)

**ORIENTATION** - the direction or positioning of something, such as the orientation of a map, a building, or a piece of furniture

## P

### **PARTLY DEFINED MEMORIAL**

**PLACE** - the urban public space that contains one or more memorials and can be recognizable to visitors for remembrance of certain persons or events, eg. a city park with several monuments

**PERCEPTION** - a process of interpreting and organizing sensory information in order to make sense of the world around us, which involves the use of our senses,

such as sight, hearing, touch, taste, and smell, to gather information about our environment, and then making meaning out of that information through our brain's interpretation

*"... landscape is composed of not only of what lies before our eyes but what lies within our heads."*

*37. Meinig, D.W. (1979). The beholding eye: ten versions of the same scene. In: The Interpretation of Ordinary Landscapes: Geographical Essays, D.W.Meinig & J. Brinckerhoff, pp.33-48, Oxford University Press, New York.*

**PERSONAL MEMORY** - an individual's recollection of past events, experiences, and information that are specific to their own life and personal history

**PERSONAL SIGNIFICANCE** - the level of importance or value that an individual assigns to something based on their unique experiences, beliefs, and priorities

*"Significance, I believe, is not a designer's construct that benignly accompanies the completion of construction. It is not the product*

*of the maker, but is, instead, created by the receivers. Like a patina, significance is acquired only with time. And like a patina, it emerges only if the conditions are right."*

*"Instead, the garden stimulates individual contemplation; it can be seen as a vehicle for understanding the self rather than the place. The meaning of the garden is nonmeaning. In Zen belief, the place bears no meaning per se, but can perhaps evoke a call for meaning within the individual."*

*38. Treib, M. (1995). "Must Landscapes Mean? Approaches to Significance in Recent Landscape Architecture," Landscape Journal 14, no. 1: 47-62.*

**PHYSICALITY** - a state of being physical or having a physical presence, which mainly refers to the physical aspects of an object, such as its weight, size, shape, texture, and color

**PLACE** - a specific area, spot, or position in physical space, which denotes a particular site or area that can be occupied, visited, or referenced, like a city, country, house, park, or street.

*"Place is not to be defined by itemizing its*

*parts, it is an integrated image, a construction of the physical and the mental. It appears that a location is perceived as a place, when perceptual definition, perceivable landscape characteristics and personal narratives are present and in balance. Place is a particular and specific part of space, with internal characteristics, which give the place its own order and distinguish it from its surroundings. It is the role of landscape architecture to make these specific characteristics (of a place) accessible and perceivable as a unity, to bring these - often hidden – qualities to the surface."*

*39. Wit, S.I. de and Piccinini, D. (2014). What makes a place? A landscape architectural story about place. (unpublished).*

**POTENTIAL MEMORIAL PLACE** - the urban public space that has the potential to provide memorials or atmospheres for remembrance of certain persons or events

**PRESENCE** - the state or condition of being present or existing in a particular place, situation, or context

*"Explained by Jean Paul-Sartre anecdotally as the scenario when you planned to meet a friend in a coffee shop, but they never show up.*

*The absence-presence paradox is a feeling of 'nothingness', and of loss and absence because they are not there. But we are reminded of their absence by at once being on the coffee shop and at the same time the presence of them in our thoughts by them not being there." (also see ABSENCE)*

*40. Stocking, S. (2022). A view from a bench. Routes 3(1), pp. 43-51.*

**PRIVATE SPACE** - an area or domain that is restricted or reserved for an individual or a specific group, providing them with a sense of seclusion, intimacy, and personal control

*"Personal space is the region surrounding a person which they regard as psychologically theirs. Most people value their personal space and feel discomfort, anger, or anxiety when their personal space is encroached. Permitting a person to enter personal space and entering somebody else's personal space are indicators of perception of those people's relationship."*

*41. Hall, E. T. (1996). The Hidden Dimension. New York: Anchor Books. Print.*

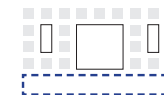
**PUBLIC** - the community or general

population, often contrasted with private individuals or organizations; in a manner that is open or visible to all or most of the people in a community or society

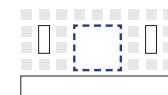
**PUBLIC AWARENESS** - the level of understanding and knowledge that the general public has about a particular topic or issue, which aims to encourage individuals to take action or make changes in their behavior

**PUBLIC ENGAGEMENT** - a process of actively involving and communicating with the general public, stakeholders, and other relevant groups to share information, gather feedback, and build relationships

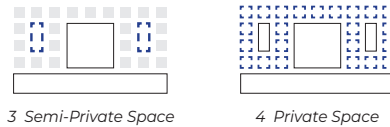
**PUBLIC SPACE** - areas or locations that are accessible and open to the general public, which is a shared environment that is typically intended for public use, interaction, and engagement



1 Public Space



2 Semi-Public Space



42. Four diagrams show the definitions of and differences between public, semi-public, semi-private and private space, by author.

## R

**RESIDENT** - a person who lives in a particular place, especially for an extended period of time (also see VISITOR)

## S

**SCALE** - the relative size or proportion of an object, system, or phenomenon in relation to other objects, systems, or

phenomena

**SELF** - an individual's personal identity, including their thoughts, emotions, and beliefs. The self can be viewed as a complex system of inner experiences, including one's sense of self-awareness, self-esteem, and self-concept.

**SELF-LANDSCAPE** - the subjective experience, perception or interpretation of an individual to the landscape, which also encompasses their thoughts, emotions, memories, and personal identity

*"...And in a related set of studies, phenomenological accounts of landscape in terms of human dwelling and being-in-the-world commonly emphasise, and ground their arguments through, the evolving co-presence of self and landscape, with this self-landscape nexus being understood in terms of ramifying bodily engagements, encounters and inhabitations - what Lorimer (2005) collectively terms 'embodied acts of landscaping'. Ever since Tim Ingold's (1993) influential account of landscape, dwelling and temporality, a succession of studies have explored practical enactments of self and landscape, for example via walking and looking (Wylie, 2002, 2005; Tilley, 2004;*

*MacPherson, 2005), cycling (Spinney, 2006) and various forms of cultivating (Clope and Jones, 2001; Crouch, 2003; Silvey, 2003). In all such accounts, to a greater or lesser degree, stress is placed upon the central role of bodily presence - of sensuous, tactile and experiential being - in the co-constitution of self and landscape (see Paterson, 2006). Crucially the mutual emergence and entwining of self and landscape is not just the object and medium of analysis here - this evolving co-presence also further assumes an enlarged ontological role, as exemplary of the very process of being (or becoming) in-the-world through which existence and meaning are themselves vouchsafed."*

43. Wylie, J. (2009). *Landscape, absence and the geographies of love*. *Transactions of the Institute of British Geographers*, 34(3), pp. 275–289. <https://doi.org/10.1111/j.1475-5661.2009.00351.x>

**SITE** - a specific area of land or a physical location with distinct features or characteristics

**SPACE** - a physical area or extent, such as a room, building, or geographic region.

*"From the view of landscape space generation, the space can be defined with the analogy to the*

*building spaces. All plant materials are positive volumes that can be likened to architectural elements such as buildings or walls, while void spaces are enclosed or semi-enclosed volumes enclosed or surrounded by plant materials. On another hierarchical landscape cell, showed landscape spaces are created (enclosed) by the surrounding vegetation (e.g., trees, bushes) and named the space as "exterior room". Similar to the space in building environment, vegetation is architecturally used as structural materials (e.g., floors, ceilings, walls). Based on the type of enclosure, five types of spaces are formed: open, partially open, vertical, canopied and enclosed canopied."*

*44. Zlatanova, Sisi & Yan, Jinjin & Wang, Yijing & Diakite, Abdoulaye & Isikdag, Umit & Sithole, George & Barton, Jack. (2020). Spaces in Spatial Science and Urban Applications-State of the Art Review. International Journal of Geo-Information. 9. 58. 10.3390/ijgi9010058.*

**SPATIAL QUALITY** - the characteristics, attributes, or qualities associated with a particular physical space or environment

**SPECIAL BENCH** - an unusual seating structure in a abnormal shape, size, color, or

materials (also see ORDINARY BENCH)

**SYMBOLISM** - the use of symbols or symbolic elements to represent abstract ideas, concepts, or qualities

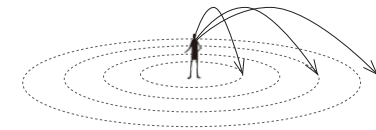
T

**THIRD EMOTIONAL SPACE** - a non-present space framed by informal memorials to mark private grief and remembrance of individuals in public space

*"The practices related to absence-presence are intersecting with the increasing trend of commemorating private grief and remembrance of individuals in public spaces through the establishment of informal memorials. These memorials create a "Third Emotional Space" for the bereaved, which serves as a frame for embodied-emotional and performative remembrance that mediates between absence and presence, and other related dichotomies. Avril Maddrell's contemporaneous study of memorial benches in a coastal setting has*

*highlighted the "discursive location of a loved one in an ideal setting," which is rooted in a sense of home and belonging. Memorial benches offer an emotional space for the bereaved, providing a continuum of relationship between the bereaved and the deceased, ranging from remembrance, a sense of continuing bonds, and spiritualist beliefs. Moreover, Maddrell argues that informal memorials in public spaces can be seen as constituting a liminal "Third Emotional Space" that affords a public mapping of private emotion. This space facilitates the ongoing negotiation of absence-presence in the medium term, mediating between private and public, domestic and institutionalized spaces of memorialization, different notions of the sacred, sad and happy memories, and between absence and presence. Compared with the theory of Interpersonal Distance, the "Third Emotional Space" is out of all the four spaces."*

*45. Maddrell, Avril. (2013). Living with the Deceased: Absence, Presence and Absence-Presence. cultural geographies. 20. 501-522. 10.1177/1474474013482806.*



46. A "Third Emotional Space": framed by informal memorials in public space, by the author.

**TOOLBOX** - a set of design strategies, techniques, and principles that can be applied to specific design challenges and goals

**TYOLOGY** - the systematic classification or categorization of things, objects, or concepts based on shared characteristics, properties, or patterns, like bench typology

## U

### **UNDEFINED MEMORIAL PLACE**

- the urban public space that contains no memorials but has historical or memorial value can hardly be recognizable to visitors for remembrance of certain persons or events, eg. the Defense Line of Den Helder

**URBAN SPACE** - outdoor space

that is among the buildings and allow communication, transit and social interaction of the inhabitants within the city; may be public, semi-public and private, being delimited by the facing of buildings and/or natural physical barriers that the clash (sea, rivers, reliefs topographic, etc.)

*"In the city the first thing are the streets and squares, collective spaces, then come the buildings and tracks. The public space defines the quality of the city, because it indicates the quality of life of the people and the quality of the citizenship of its inhabitants."*

47. Borja, J. and Muxí, Z. (2003). *Espacio público: ciudad y ciudadanía*. Barcelona: Elected.

**USER** - an individual or entity that interacts with or utilizes a particular product, service, system, or platform, who are using the things designed by designers (also see DESIGNER)

**USER INTERACTION** - the process of the communication, engagement, and overall interaction that occurs between a user and a system, product, interface, or platform

## V

**VIEW** - the visual perspective or vantage point from which something is observed or seen; or an individual's opinion, belief, or perspective on a particular topic or issue

**VISITOR** - an individual who goes to or visits a specific place, location, event, or website for a temporary or limited period (also see RESIDENT)

**VOGT WALL** - a tool to discover the connections between the layers and between analysis and design (or reading and writing)

*"The Vogt Wall is named after the landscape architect Günther Vogt, who invented it and uses this in his projects. The research, put up on a wall at the beginning of a project becomes more and more dense during the development of the project, allowing you to discover unexpected connections between different sources of information, and to gradually move between documentation, analysis, interpretation, imagination, and design."*

*Eventually the wall records the research and acts as inspiration."*

*48. Wit, S.I. de (2022). Methodology: A Deep Map, A Wall, And A Book. In Graduation Lab: Place and Memory.*

## W

**WALKING SCORE** - the most direct way to experience and understand the (urban) landscape which uses the human body functions as a measuring device to translate and interpret the narrative, spatiotemporal quality of walking into a score as the symbolization of a process to allow for reading the (urban) landscape as a sequence of events or atmospheres

*"In the 1960s and 1970s American landscape architect Lawrence Halprin started experimenting with alternative notation techniques for analysis and design. Inspired by the close relationship he had to dance and theatre, the choreography of movement became a key notion for his designs. He*

*invented an ideographic system, using scores to document changes over time, in all fields of human endeavour. Halprin called the type of score that represents human movement in space "motation". (Halprin, 1969). However, the scores he invented took the actor as the subject. When we make the urban landscape the subject, we can "reverse" this technique, and use the actor and his or her actions (walking) as the tool.*

*To explore these experiential qualities of the urban landscape that change as we move through them, a researcher should walk with determination and focus, using the different faculties of their own body as a measuring device to record one specific aspect, each of which can be expressed in a score."*

*49. Wit, S.I. de (2022). Perception in Motion. Alternative research techniques for exploring the urban landscape. In L. Pauwels, (Ed.) Visual Urban Sociology: A Transdisciplinary Approach. Emerald Publishing. (not yet published)*

**WOOD** - a hard, fibrous material that makes up the stems, branches, and roots of trees and other woody plants



# GLOSSARY