Towards a Coherent Urban Narrative

Creating Historical Continuity in a Contemporal Context

‘T Eiland
Vlissingen

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Preface

The question I was asked by everyone I shared my thesis topic with over the past few months was: 'Why Vlissingen?'. I have no personal connection to the city. In fact, it is almost as far away as possible from where I grew up, a small town in Friesland. I regularly take the train to Vlissingen, every time I travel from my parents' house to my student town of Delft. To me, and many other people, Vlissingen is a destination in a remote corner of the Netherlands, just like Eemshaven in Groningen. I never felt the urge to stay on the train after Delft and complete the entire train ride.

But intrigued by the city's past and its connection to water, a few months ago, I decided to stay on the train until the end of the line. The city fascinated me from the very first moment, from the feeling of disorientation when I got off the train and crossed the locks heading towards the city center, to the friendly people, the rough character, the screeching seagulls, and the fragments of a seemingly extraordinary past. The city appeared to be a patchwork of historical traces. It's not legible, but seems to have so many stories to tell.

Summary

This thesis demonstrates how heritage can guide urban design through a redesign for ‘t Eiland in Vlissingen. Heritage is approached as an interpretable tool to establish spatial and historical continuity in contemporary urban transformations. These two concepts are of great importance in a peripheral city such as Vlissingen, where issues of fragmentation and identity are present.

In order to understand the context of the problem, first the general history of the city is examined. This reveals that the city has a rich and diverse history, which is no longer clearly legible in the city. Only fragments of the various historical layers are still visible, making it impossible for the user to read the story of the city. The latest historical layer, the city as a shipbuilding city, is explained in more detail to provide a more comprehensive picture of the dominance of this industry and its significance for the city. The disappearance of shipbuilding from the city in the middle of the last century not only left a major economic and social mark on the city, but also left the urban fabric with large voids. These voids are now slowly filled with housing development plans, where the historical shipbuilding layer could only become visible in fragments as well.

The only active remnant of shipbuilding in the city is located on ‘t Eiland, a district between the historic city center and the train station, where luxury yachts are built by ‘Damen Yachting’. Now that this district is also scheduled for redevelopment in the coming decades, this last active link to shipbuilding in the city might disappear. The area is under pressure because a primary flood defense requires reinforcement and there is a potential growing conflict between shipbuilding and living, which exist close to each other. But it was precisely this coexistence that was so characteristic for the city. In order to create historical continuity, a solution will be sought to combine these functions.

Heritage hould not negate the current qualities of the site. That is why, prior to the historical analysis of ‘t Eiland, an analysis of the current situation is conducted. The public space, morphology, infrastructure, and buildings are examined in order to determine which spatial qualities should not be lost in a redesign. The relatively short history of ‘T Eiland shows that it was heavily bombed during the Second World War, creating a sharp division in the story of the site: before and after the war. Typological historical research is conducted to analyze the situation before the Second World War and to map existing and lost historical elements and values. On the one hand, these provide starting points for making the story of ‘t Eiland legible in a redesign and, on the other hand, they provide spatial qualities that can be reintroduced.

Finally, a redesign for ‘t Eiland is presented, in which current qualities and historical values are combined. In this redesign, a solution has been found to allow shipbuilding and living to coexist and become part of the story of ‘T Eiland. This could prevent this layer from becoming illegible in the city in the future.

0.1 The 'Kanaalstraat' in 1905

0.2 The 'Piet Heinkade' in 2025

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CHAPTER 1
MOTIVATION

Heritage and Urban Design

My interest in heritage in urban environments has developed over the past few years, during projects and in everyday life. In every city I visited, I noticed that my attention was automatically drawn to the traces of earlier times: a unique shape of a public space, inexplicable differences in elevation, a dead-end alley, a wide street lined with trees on both sides. These fragments made me curious about the bigger historical narrative of which they were a part.

During my studies, I discovered how you can systematically read those historical layers and how rich the design process becomes when you draw inspiration them. Analyzing old maps, comparing archive images, and reconstructing vanished structures felt almost like putting together a puzzle in which a new piece of the urban story becomes visible with each move.

In urban design, heritage still plays a relatively modest role, especially compared to architecture. Yet urban structures last much longer than buildings and can be an important medium for the city's identity. This requires a different approach to heritage than the traditional approach that still plays a dominant role in the world of architecture, where preservation is the central theme. I consider heritage as a design tool, it offers direction, nuance, and depth, contributing to the continuation a story that would otherwise easily be lost.

The City and The Site

In determining the location for my thesis, I had a Dutch city along the water in mind. These cities often present interesting urban design issues because their ports have lost their function over time due to industrial upscaling, which creates opportunities for redevelopment projects in the city center. In addition, these are places in the city that have always been characterized by activity throughout history, playing an important role in the city's identity. With its relatively recent disappearance of industrial activities form the city, Vlissingen proved to be the ultimate location.

Within the city, my research soon led me to a design site. This turned out to be 't Eiland, which was actually the first place I visited on my first of what would ultimately be six excursions. Although shipbuilding still exists at this location and it is therefore not a disused port area, this location does play an important role in the larger story of the city in which this issue is relevant. Furthermore, I was intrigued by the striking contrasts in this area between industry and living, security and openness. The expected redevelopment in the coming decades enhanced my interest. With a dyke to be raised, housing to be renovated, and the uncertain future of shipbuilding, 't Eiland exposes the tension between the past, present, and future, which is exactly the challenge I was looking for.

Zeeland

Walcheren

Vlissingen Municipality

Vlissingen City

'T Eiland


MACHINE ABRIEK
ANNO
1919
DANA

CHAPTER 2
CONTEXT

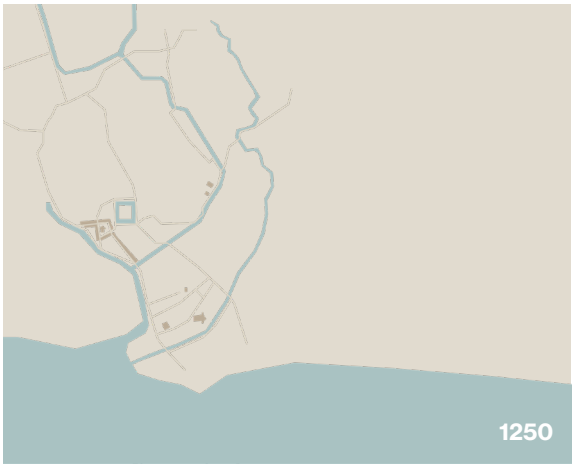
Historical Overview

In its first form, the present city of Vlissingen functioned as the working environment of the village of Vlissingen, which was located further inland. Because the salt industry's distilleries created fire hazards, they had to be at a safe distance from the village of Vlissingen (later called Oud-Vlissingen). The village was located on an estuary, which served as a natural harbor. The village is first mentioned in history in 1235, yet this is not defined as the start of Vlissingen's history. The first stone was laid to the present city of Vlissingen (first called Nieuw-Vlissingen) in the early fourteenth century. The inhabitants of the village of Vlissingen needed a more sheltered fishing port; in addition, William the Third saw potential in the city because of its convenient location (Van Druenen, 2015). In 1315, the city received city rights, allowing it to develop economically. This marks the beginning of the urban development of the Vlissingen we know today and is therefore defined as the origin of the city of Vlissingen.

The first moment in history that had a major impact on the development of the city is 1443. This is the year in which the Nieuwe Haven was dug and Vlissingen was granted the "Herring Privilege," allowing Vlissingen to levy a toll on all herring brought into Vlissingen by non-Vlissingers, which was used to finance maintenance work on the Nieuwe Haven. In addition, a fine was imposed on anyone who sold herring in the region other than at the Vlissingen auction, shippers who traveled to Flanders had to pay a toll here, and gatekeepers from other Zeeuwse towns had to pay an alms when they bought or sold herring in Vlissingen (Van Druenen, 2015). This allowed the already dominant herring fishery to flourish as an economic sector, bringing a great deal of prosperity to the city of Vlissingen.

The second defining moment in the city's history is 1572, the year in which Vlissingen became the first city to fight free of the Spaniards and was granted numerous advantages by William of Orange. Among other things, Vlissingen received permission to build as many ports and canals as needed for trade and fishing, the right to trade in wine (a right that had previously been granted exclusively to Middelburg), and they were granted toll exemption in many places (Van Druenen, 2015). The city was also granted two important official institutions: a Prijzenhof, with which to manage the growing privateering sector, and the Zeeland Admiralty, whose members were required to live in Vlissingen (Van Druenen, 2015). It is important here to also mention that Middelburg had long remained loyal to Spain and was therefore punished precisely by William of Orange. This gave Vlissingen the means to allow the privateering sector to flourish and to (temporarily) finally grow past Middelburg.

Third, the year 1613, which marks the construction of Het Dok, De Dokhaven and De Oosterhaven. Strangely enough, this year does not mark the beginning of an urban development period, but its end, the city maintaining almost the same appearance for over two centuries after this. In the 30 approximately years before , the city had expanded enormously, new neighborhoods arose between the new harbors and the old city, which was urgently needed because the city was expanding beyond its limits. But by the year 1613, the Admiralty had moved back to Mid-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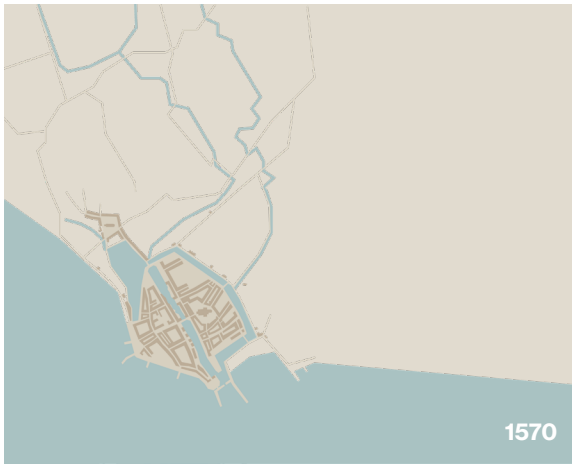

1570


1750


1880


1910


1950

delburg (though the fleet remained primarily in Vlissingen), leaving more opportunities for illegal activities in Vlissingen, and moreover, the neighboring city had become an important VOC town, Middelburg seemed to have made an unbridgeable lead (Van Druenen, 2015). The new ports allowed Vlissingen to slightly diversify its economy and the city remained important for the admiralty fleet, but no clear reflection of this can be seen in the urban economy.

In 1873, not only the Zeeuwse Lijn, the railway connection with the mainland, was constructed, but also two inland ports and one outer port, and the canal through Walcheren was dug, connecting Vlissingen with Middelburg. Although the construction of these infrastructural works arrived too late for Vlissingen to catch up to the level of Rotterdam as a world port, they did create a great deal of employment and industrial activity in Vlissingen. In addition, the new Buitenhaven was mainly used by the Stoomvaart Maatschappij Zeeland, for its ferry service with England (Zeeland Seaports - Encyclopedia Van Zeeland, n.d.) . This not only creates postal traffic with England as a new economic sector, but also marks the beginning of the development of Vlissingen's tourism sector.

During World War II, Vlissingen suffered greatly due to its strategic location and port facilities. Large parts of the historic city center were destroyed by bombings, and by the end of the war, it was the most devastated city in the Netherlands. In the decades that followed, plans were made to repair the damage and redevelop the city center, which resulted in the demolition of even more historic buildings.

In 1964, the Sloehaven was construted. This new port, located in Vlissingen-Oost, attracts numerous large industrial companies to the region, including a nuclear power plant. These new companies create a great deal of employment, allowing Vlissingen to initiate major growth as a residential city (Encyclopedia Of Zeeland, n.d.).

It can be concluded that the city has always had a one-sided economy which has brought periods of prosperity, but at the same time made the city economically vulnerable: whenever a sector disappeared, there were few alternatives left to support the urban economy (Van Druenen, 2015). However, this characteristic has always given the city a clear identity and allowed distinct historical layers to be identified.

Thus, the city has known periods as a salt village, a herring center, admiralty town, privateering hub, seaside resort and lastly a shipbuilding city. The construction of the Sloehaven in 1964 marks the start of a new urban era: the residential city.

2.1 Moernering or salt extraction

2.2 Willem Beukelszoon van BiervlietWith Herring

2.3 Ship from the Middelburgse Compagnie

2.4 Exploding ship during naval battle

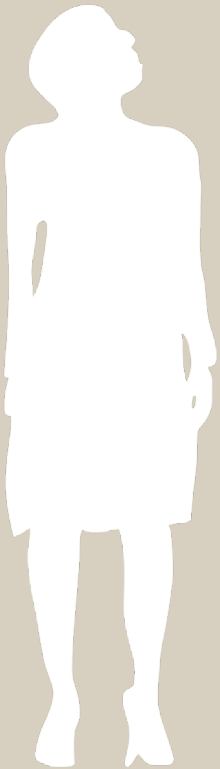
2.5 Postcard from Vlissingen from 1880

2.6 The 'Dokhaven' in Vlissingen in 1958

2.7 The fragmented appearance of the different historical layers in the historic inner city of Vlissingen

The city therefore has a very rich history, with various historical layers. However, only fragments of these layers are visible in the city, making it difficult to read the city's story. This is partly due to the enormous damage caused by the Second World War and the redevelopment of the city center, and partly because new historical layers have caused other layers to fade. Vlissingen always went all in: everything had to make way for the city's new economic engine. This is particularly visible in the most recent historical layer: the shipbuilding city.

The scars of this are still visible in the city. The disappearance of this industrial activity has left major scars, both economically and morphologically. But it has also had significant consequences in terms of urban identity. The pride among older residents is still palpable, but is in danger of being lost with the generation. What was the significance of shipbuilding for the city and why should this historical layer remain legible?



The Shipbuilding City

The Royal Schelde Company (KMS) was founded in 1875 on the site of the former Rijkswerf, a naval shipyard established by the Dutch government in 1814. After decades of financial and political pressure, the national naval shipyard was relocated to Amsterdam, and the Vlissingen site was closed in 1868. Seven years later, the newly founded KMS continued the maritime tradition of the location under private ownership and transformed it into one of the most important employers in Zeeland, specializing in naval vessels and large passenger ships (Damen Shipyards Group, 2024).

From the late nineteenth century onward, De Schelde became the heart of Vlissingen's economy and daily life. By the early twentieth century, De Schelde had become the largest employer in Zeeland, growing from several hundred workers in the 1870s to 4,600 employees by 1951 (Damen Naval, 2025). A ship launching was not merely an industrial event but a collective celebration: the entire region would gather to witness the spectacle, and local public transport was adjusted to handle the crowds. The company's economic dominance also gave it considerable social influence. For example, the allocation of housing in Vlissingen was closely linked to employment at De Schelde, and a company manager could personally ensure that an employee in need was provided with housing within a day. This interdependence meant that the identity of Vlissingen and that of the shipyard were inextricably linked; as the local population often remarked, 'Vlissingen was De Schelde.'

2.8 The Dokhaven with ships at the finishing docks and the cranes in 1959

Work at De Schelde was diverse, ranging from steel construction and engine manufacturing to boiler production, woodworking and machining. The shipyard maintained its own departments for machine building, boiler production, iron and steel fabrication, carpentry, drawing offices, and testing facilities, making it one of the most integrated industrial complexes in the Netherlands (Damen Naval, 2025). The company became a site for technological innovation.

Shipbuilding and living existed in close proximity to each other, which had profound social consequences. The constant hammering of riveting work led to hearing problems, and when a large ship occupied the slipway, residents could be without direct sunlight or stable television reception for months due to signal interference. Spatially, De Schelde was embedded directly into the city of Vlissingen. Its slipways, halls, and workshops stretched along the Dokhaven, expanding into the historic city centre. Around the Dokhaven, large shipyards and workshops stretched out into the city centre. Historic buildings were demolished to make way for the growing industrial complex.

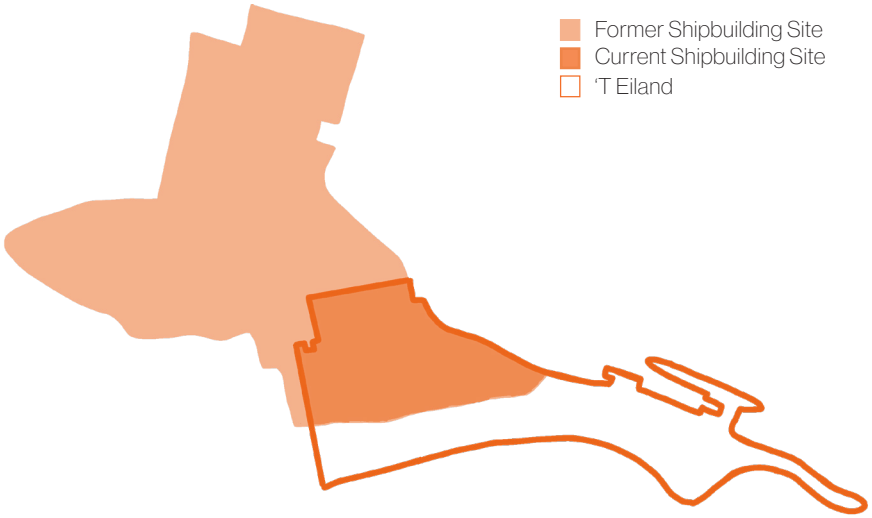
2.9 The dokhaven in Vlissingen in 1950

2.10 Damen Shipepair in Vlissingen-Oost

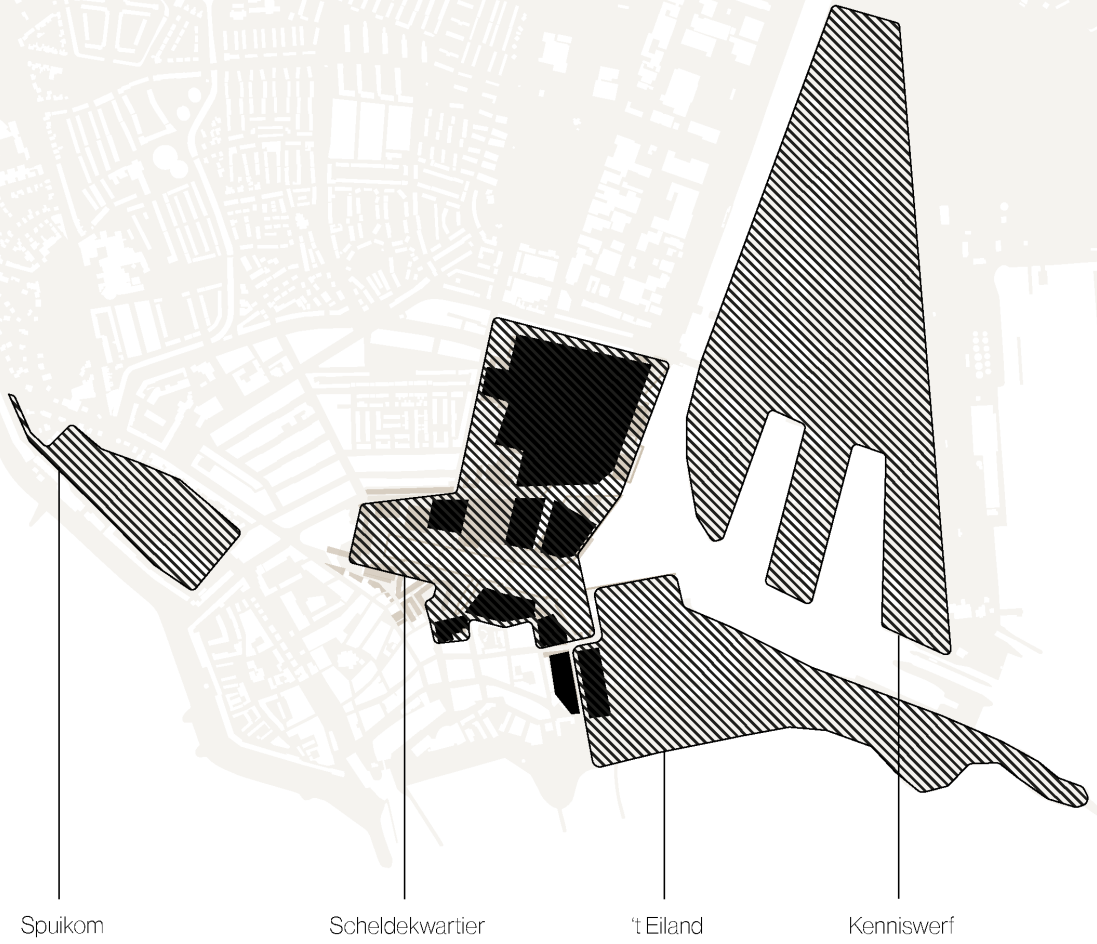
The shipyard's importance for Dutch naval power grew steadily. During the First and Second World Wars, the yard continued building and repairing naval vessels, though operations were heavily impacted by occupation and wartime constraints. After 1945, De Schelde increasingly specialised in naval construction. (Damen Naval, 2025) By the mid-twentieth century, the scale and environmental impact of heavy industry were becoming increasingly incompatible with the size of Vlissingen's historic harbour.

The development of the Sloehaven industrial port in 1964 provided the opportunity to relocate many of the large industrial activities away from the city centre (Damen Naval, 2025). Over the following decades, shipbuilding activities slowly migrated toward the new port, where facilities allowed for the construction of larger naval vessels. In 2000, De Schelde's remaining divisions were fully integrated into the Damen Shipyards Group.

While naval construction continued, the original inner-city shipyard gradually ceased to function as a heavy industrial site. Only specialised yacht construction and smaller-scale operations remain at 't Eiland. The departure of shipbuilding from Vlissingen's historic centre marked the end of a historical layer in which industrial production and daily life were tightly interwoven. Although a few physical traces, such as the preserved crane and the former machine factory, remain as isolated reminders of its industrial past, the closure of the historic yard left profound economic and morphological voids in Vlissingen. With the disappearance of large-scale shipbuilding from the city centre, Vlissingen lost its identity as a maritime shipbuilding city. Only on 't Eiland, traces of the once-integrated coexistence of large-scale shipbuilding and everyday life are still present.

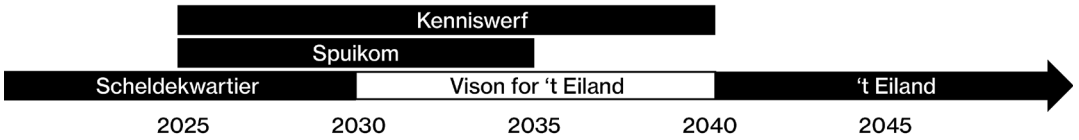


2.11 Damen Yachting on 'T Eiland in Vlissingen



Disruptions In The Urban Fabric

Municipal Urban Development Plans



The Aftermath

The disappearance of shipbuilding has had major economic consequences for the city and left huge gaps in the urban fabric. This chapter in history has come to a close. What remains is a peripheral city with identity problems and a fragmented urban fabric.

The development plan for the Scheldekwartier fills most of the gaps left by the dissappearance shipbuilding, but within the municipal development plans there is a strong focus on dwelling. The city is on the verge of a new historical layer: the peripheral residential city. Although some characteristic elements of the historical shipbuilding layer remain intact, such as an old crane, the old machine factory, and the old infirmary, which now functions as a shipbuilding museum, the city runs the risk that this historical layer will also become only fragmentarily visible.

The redevelopment of 't Eiland, the only area in the city where shipbuilding still exists, is planned for the coming decades. Will the city go all-in as a peripheral residential city, or can the historical shipbuilding layer remain visible here?

Conclusion

The layered history of the city is only fragmentarily visible, resulting in a lack of historical continuity and making the story of the city illegible. With the development of 't Eiland, the last active link with the historical shipbuilding layer is in danger of disappearing, while this is actually an possibility to make the story of this layer legible in the city. This creates a design challenge in which it is critical to meet contemporary needs while ensuring historical continuity.

CHAPTER 3
APPROACH

Research Questions

Main Research Question

"How can the design for 't Eiland respond to contemporary conditions and demonstrate how historical continuity can be achieved in the urban context?"

Sub Research Questions

1. What is heritage, why should it have a guiding role in the urban design process and in which forms can this role exist?

2. What are the current spatial, and functional conditions and qualities on 't Eiland, and how do these define the design challenges and opportunities?

3. What is the history of 't Eiland, and which lost and present elements and structures express the historical narrative of the site?

4. How can historical elements and structures, present-day conditions, and future needs be combined into a coherent spatial design proposal for 't Eiland?

Literature Review

Analysis & Design

Methodology

The method is deliberately not a linear, predefined sequence of actions, in order to allow complete freedom in the guidance by heritage. It is based on the understanding that, due to the continuous study of the present and the past, a nuanced understanding of the context will gradually emerge. A rigid methodology could obstruct this process. Although the methodology is not dictated by a fixed structure, it does purposely seek ways to create historical continuity and respond to the contemporary context. This is done by conducting historical and contemporary research and analysis.

The contemporary research and analysis includes a detailed analysis of the current situation carried out to identify the spatial values that should not be lost in a redesign. Qualitative input is collected through the direct engagement with stakeholders. In addition, more thorough research is conducted and a morphological, spatial, and infrastructural analysis is conducted to develop an understanding of the spatial characteristics of the location. The combination of these examinations allows for a value assessmentmap is that identifies the most important values and perspectives.

The historical research aims to build a nuanced understanding of the historical narrative of 'T Eiland. This can be accomplished by consulting literature, strudying archives, conducting museum visits, and contacting local research institutions. The history is divided into episodes to determine the historical layers that will be subject to a typological historical analysis. This provides insight into the historical values and the possibilities for creating historical continuity.

In order to translate the results of historical and contemporary research and analysis into a spatial design, they are converted into design principles that operate on two different scales. Design regulations are then established to ensure that the design principles, and thus historical continuity and compliance with contemporary requirements, are achieved. Finally, cross-sections, floor plans, and impressions are used to demonstrate how these principles can be assembled spatially.

Defining Heritage in Urban Design

The concept of heritage is defined by UNESCO as "our legacy from the past, with which we live today, and which we pass on to future generations" (UNESCO, 2003). Heritage can be understood in two dimensions: tangible and intangible. Tangible heritage refers to physical elements such as buildings, urban forms, and landscape structures, while intangible heritage encompasses non-physical aspects such as traditions, practices, crafts, and dialects (UNESCO, 2003).

Within the intangible dimension of heritage, the concept of "narrativity" plays a crucial role. Traditions, rituals or crafts acquire or retain their value not only through the act itself, but also through the stories associated with them. It enables people to place experiences in the context of time and to understand them (Ricoeur, 1984). Narrativity can also connect the tangible dimension to the intangible dimension; historical elements gain meaning through the story associated with them. This concept is relevant at the urban scale as well, as the city functions as a collective library of historical events. A square, for instance, may be experienced not merely as an open space but as the site of a revolution or a historic marketplace.

For urban design, this implies that attention should extend beyond the preservation of historical structures to include the values and stories connected to them. This allows urban spaces to acquire meaning and be interpreted within their historical context.

Heritage as a vector

In recent decades, there has been a notable shift in the way heritage is approached within the discipline. Heritage conservation is no longer treated as a separate task but is increasingly integrated into the urban design process itself. Denhez, in The Heritage Strategy Planning Handbook, argues that the field of spatial design provides ideal conditions for combining past and present by assigning modern uses to historic areas, thereby ensuring the continuity of the past (1997). This shift is closely related to the changing definition of heritage that has taken place over recent decades. Whereas earlier approaches focused primarily on the protection of historic buildings and sites, a more dynamic understanding has emerged in which social, cultural, and economic components are equally important (Kuipers, 2012). Consequently, heritage now encompasses not only tangible but also intangible dimensions. These developments have resulted in different strategies for managing the past within urban design. Janssen et al. identify three perspectives that illustrate this evolution: regarding heritage as a sector, as a factor, and as a vector (2017).

The first strategy, heritage as a sector, is about preserving heritage, focusing on the conservation and restoration of monuments and sites without regard to the surrounding urban fabric. This strategy was formed in response to the assumption that urban development threatens the existence

of historic buildings and structures. In the second strategy, heritage as a factor, heritage is seen as a factor that contributes to the spatial quality of a place. The pure preservation of historic buildings and places proved to be insufficient to ensure or restore cultural value, and there appeared to be much social and economic potential in incorporating a new function into old buildings or sites.

This strategy gives greater consideration to the transformation of entire areas, where the focus is not on strict conservation but on enhancing cultural quality and adding economic value. In the third, most recent strategy, heritage is seen as a guiding principle in spatial planning processes. It is important to note that the development of this strategy has been accompanied by the emerging importance of intangible heritage. This approach aims to create cultural value and guide spatial design by adding a historical narrative dimension (Janssen et al., 2017).

These strategies represent different ways of engaging with the past. While the sector strategy safeguards physical remnants, it often isolates them from the wider urban fabric. The factor strategy integrates heritage more flexibly, but it risks reducing history to an economic asset. The vector strategy, however, embeds intangible values and narratives into urban development, linking material traces to cultural meaning and collective memory. This allows inhabitants and visitors to read and interpret the city through its stories, memories, and meanings, thereby making the city more legible.

For Vlissingen, the focus will be on regarding heritage as a vector in the design process. Many historical layers of the city have been erased, leaving few physical traces, which makes the narrative dimension crucial. Using heritage as a vector allows the past to be acknowledged and interpreted in the urban fabric, connecting remaining tangible elements and enhancing the legibility of the city.

A value-based approach

To use heritage as a vector in the design process, design decisions can be based on historical values. According to Pereira Roders, values provide a structured framework to evaluate the significance of heritage, guiding decisions on what to preserve, highlight, or transform (2007). In a value-based approach to designing with heritage, the first step is the identification and assessment of historical values. Historical research is a key tool in this process, allowing designers to trace the events, functions, and narratives that shaped a place over time. Archival documents, maps, old photographs, and other historical sources can reveal which elements of the built environment carry significant historical meaning. These values can form the basis for design choices, ensuring that design interventions are grounded in a structured understanding of the city's past rather than based solely on aesthetic or functional considerations (Pereira Roders & Hudson, 2011).

It is important to recognise that the process of value assessment is inevitably subjective. Determining what is valuable is, and will always be, a matter of interpretation, with a variety of perspectives influencing which aspects are deemed important (Pereira Roders & Hudson, 2011). Designing from historical values involves translating insights from research into concrete spatial or functional interventions. In translating these values into a design, a significant degree of subjectivity is inevitably involved. The designer determines which values to prioritize and how they should inform the intervention. To avoid conflict, it is therefore necessary to work transparently and be explicit about the rationale for the prioritised values (Pereira Roders, 2007).

For the city of Vlissingen, this approach is particularly relevant. By identifying and designing from historical values, urban interventions can link the remaining physical elements with intangible narratives, making the city's history legible. This supports spatial restructuring and strengthens cultural identity, while keeping the memory of past events and functions present in the urban fabric.

Implications for the design of ‘t Eiland in Vlissingen

In the case of ‘t Eiland in Vlissingen, it is important to distinguish between tangible and intangible heritage. Due to the Second World War and other historical events, most physical traces of the past have disappeared. The remaining tangible heritage consists mainly of isolated elements and structures. Therefore, intangible heritage has an important role as well. Without this narrative layer, the remaining physical elements threaten to lose their meaning. This does not mean that the past should be reconstructed, but that historical narratives can provide direction.

The historical values that emerge from the analysis can be linked to both existing and vanished spatial elements and structures. It is important to connect meanings and narratives to these elements and to consider the extent to which they can still be translated or suggested spatially. However, not all historical values are reproducible or directly transferable to the contemporary urban fabric, and something valuable in the past is not necessarily valuable in the present. Within the design process, spatial conditions can be created that allow these historical values to be reintroduced in a different way. Historical values therefore do not function as a prescriptive objective, but as an informative framework that can guide spatial design. This approach requires a nuanced approach to heritage, combining recognition of the past with contemporary requirements and future developments.

In this way, ‘t Eiland can be developed into an area where the past remains legible, without compromising contemporary quality of life, functionality, or spatial flexibility. Heritage thus functions as a vector: not as an end in itself, but as a guiding and meaningful element within a contemporary design process.


BASSLER
SPEEDING
BIKE

CHAPTER 4

DEFINING THE CONDITIONS

4.1 The 'Kanaalstraat' and the Quay

4.2 A dike crossing

4.3 A swing hanging from a tree

4.4 A community garden and a marking of 'T Eiland

4.5 A seating area on the dike created by the residents

4.6 A ship leaves the dock hall

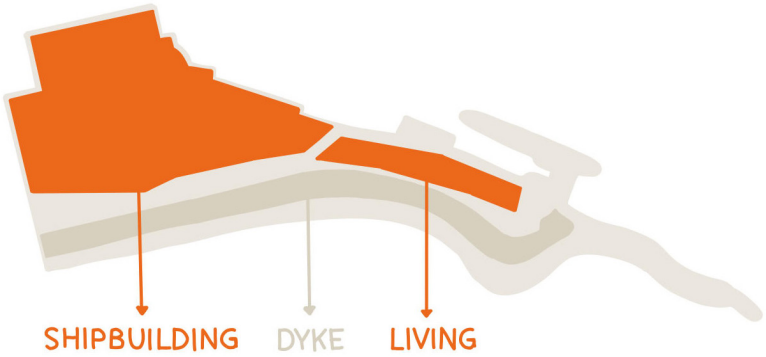
4.7 A self-built fence with wild plants behind it

4.8 A pile of junk with a welcome sign from 't Eiland

4.9 Areal photograph from 't Eiland in 1994

Context

't Eiland is a strategically located area between the historic center of Vlissingen and the train station, serving as an important gateway to the city. All visitors arriving by train, on foot, or by bicycle pass through this area, making 't Eiland a link between Vlissingen and the rest of the Netherlands. The area has two dominant functions: living and shipbuilding. In addition, there are various small-scale functions, such as a maritime traffic control center, restaurants, a weather station, and offices. Together, these functions contribute to the identity of 't Eiland, which is often described in terms of freedom, openness, and solidarity (pzc, 2011).



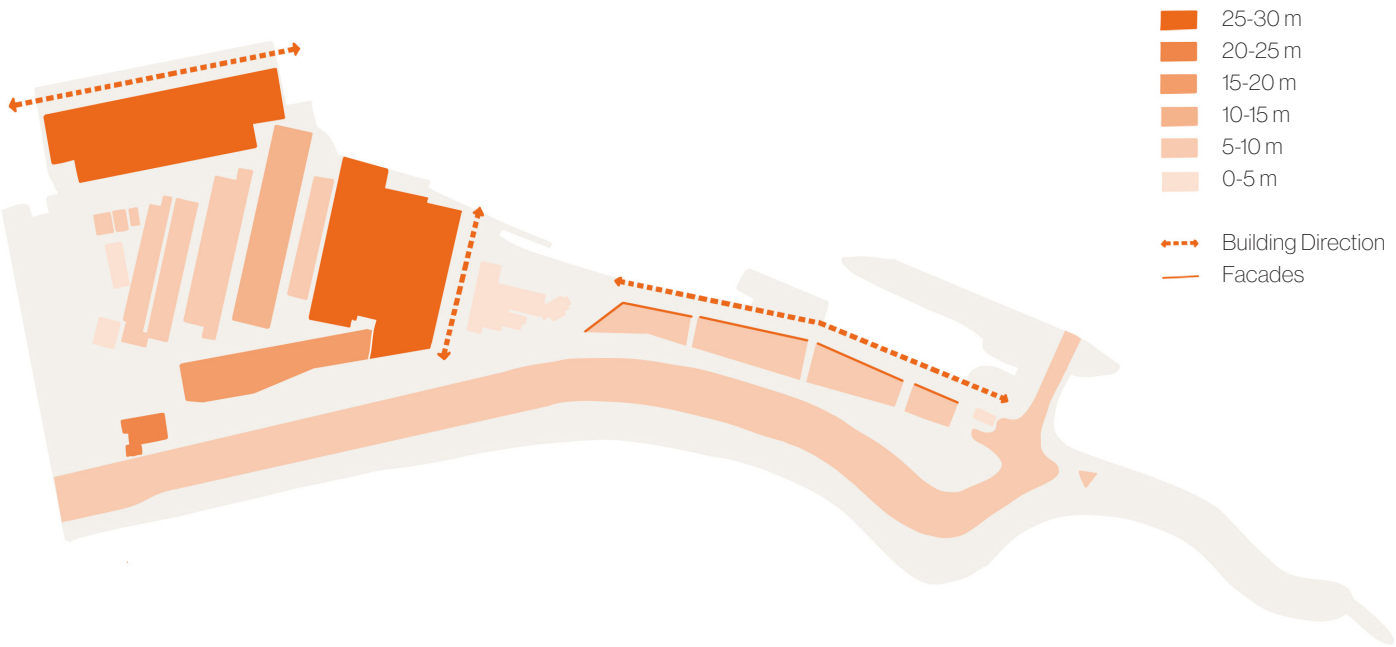
The shape of 't Eiland is strongly determined by water. On the north side, it is bordered by the "Kanaal door Walcheren", with the locks on the northeast side forming the entrance to the area. On the south side, 't Eiland borders the Westerschelde, a busy shipping route that is part of the international connection between the port of Antwerp and the North Sea. Due to its location on the open sea, 't Eiland is contain a primary flood defense in the form of a dike.

This unique position, both spatially and functionally, creates tension between different actors. The Damen shipyard, the residents of 't Eiland, and the city of Vlissingen each have their own interests. This leads to issues surrounding quality of life versus industrial activity, nuisance, openness versus closure, and economic growth versus spatial and social quality. The following analysis examines the spatial organization, defining elements, and structures and qualities of 't Eiland.

The Morphology

As shown in the diagram on the right, the area's morphology reveals a clear contrast in scale and height. The shipbuilding halls reach up to thirty metres, while the adjacent dwellings remain low yet rise slightly above the dyke. The diagram below illustrates the absence of a gradual transition between these two building types. The orientation of the buildings enhances this contrast. the shipbuilding halls are aligned perpendicularly to the water to enable ship launching, a direction continued by neighbouring industrial structures. In contrast, the dwellings are oriented parallel to the quay, with façades facing the inner water. This spatial composition creates two different morphological types, one with a large scale and the other with a finer mesh, both turning away from the dyke towards the inner water.

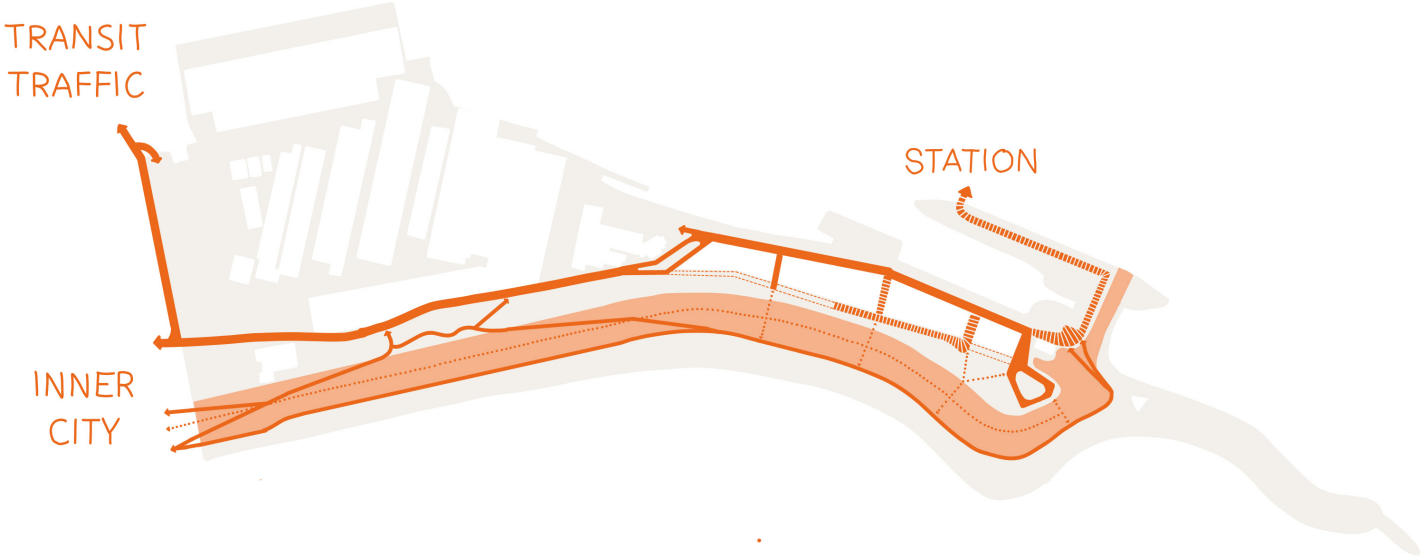
4.13 The dwellings on 'T Eiland with the shipbuilding halls in the back


25-30 m
20-25 m
15-20 m
10-15 m
5-10 m
0-5 m
Building Direction
Facades

The Infrastructure

The dyke is a defining element within the infrastructure of ‘t Eiland and shapes both the spatial organisation and the traffic pattern. The main roads mainly serve local traffic, as the other connection between ‘t Eiland and the mainland is restricted by a lock, making a continuous through route impossible. These main roads provide access to the city centre and main traffic and run alongside the shipyard area, where a turning loop marks the end of the route. Several secondary streets end abruptly, with no connecting roads, creating a lack of continuity in the infrastructure. Footpaths and cycle paths are mainly located on the south side of the dyke, where they connect to the main road on the other side. The dyke itself also accommodates informal and unpaved paths, which are only used by pedestrians following the elevated route on the dyke. Parking mainly takes place along the edges of the streets, reinforcing the linear structure of the urban fabric.

4.10 Areal photograph from ‘t Eiland in 2008



- Dyke
- Main Road
- Secundary Streets
- Mixed Cycle and Pedestrian
- Missing Connections
- Unpaved Path

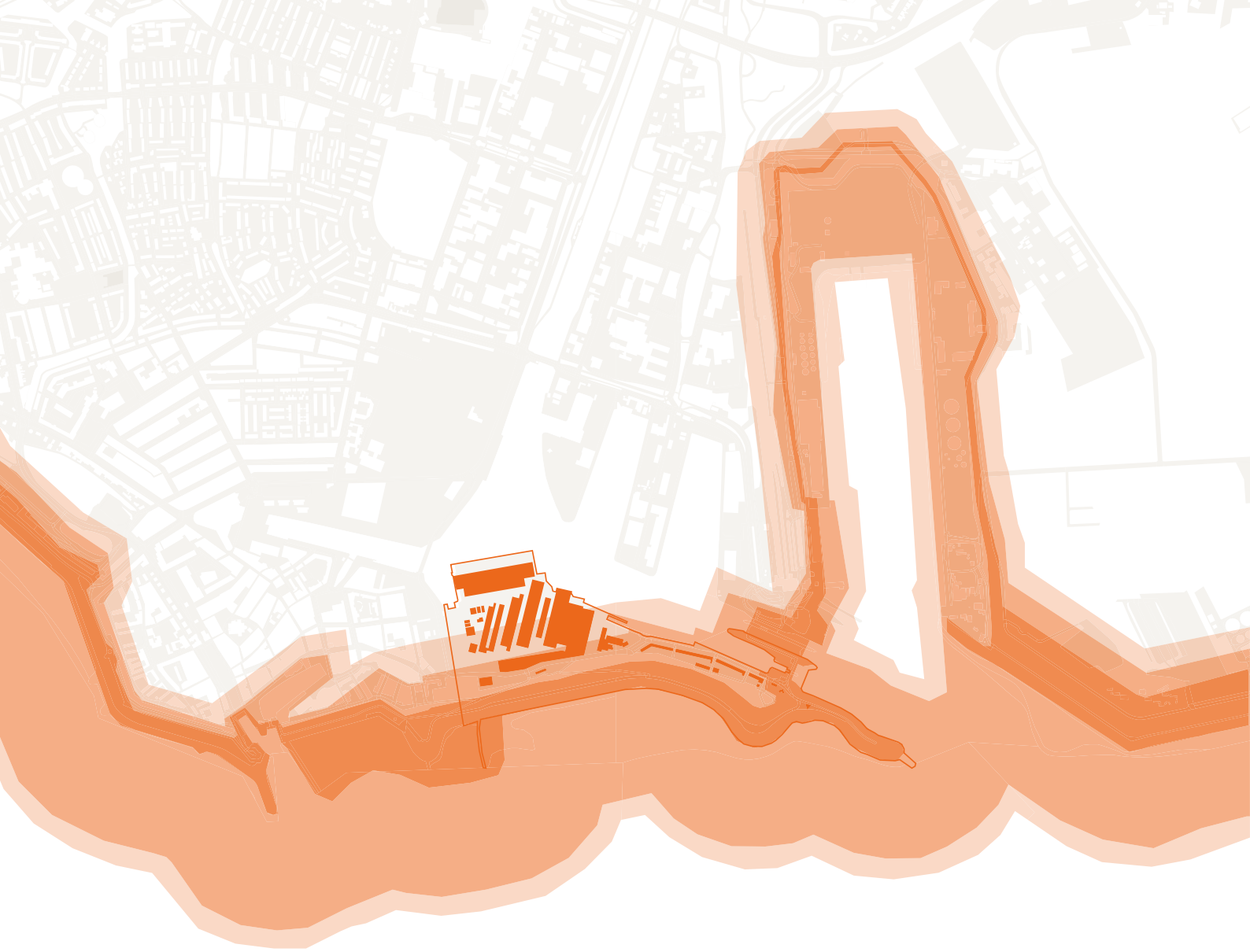
The Dike

The sea dike on 't Eiland is a primary flood defence; this function is important due to the increasing pressure on the water system as a result of climate change. In recent decades, there has been a clear trend towards more extreme weather conditions, such as severe storms (KNMI, 2023). These events lead to higher water levels and stronger waves against sea dikes, which in turn increases the risk of flooding (Hoesung Lee et al., 2023). Together with the global sea level rise, this development is causing more frequent episodes of high water on the coast, increasing the flood risk. In addition, land subsidence is occurring in Zeeland (Province of Zeeland, n.d.), which increases the relative rise in sea level and the potential flood depths.

Dutch dikes are governed by the Water Act, which distinguishes between the dike body and adjacent protection zones (Waterwet, 2009). Within the dike body, the strictest regime applies: all works, vegetation, or constructions are prohibited without a permit, as this zone includes the dike itself and the profile of free space needed for future reinforcements. Directly adjacent to the dike, Zone A is also heavily restricted. Any construction, excavation, or planting of trees and shrubs is prohibited without prior approval from the water board (Waterschappen Hollandse Delta, 2024).

In Zone B, regulations are less strict; residential or commercial construction is not excluded, but in practice, any building requiring deep foundations or significant ground disturbance will need permission from the waterboard (S. Van Schaick, personal communication, August 22,. 2025). In Vlissingen, the outer protection zones A and B include residential properties and shipbuilding facilities.

Currently, the dike on 't Eiland has been disqualified for grass cover erosion on the seaward slope, and in the future, other failure mechanisms are anticipated, including insufficient crest height and slope stability. Under hydraulic loading, dikes must withstand high waves and extreme water levels. Over time, subsidence and settlement reduce the effective crest height, requiring reinforcement to maintain safety standards (S. Van Schaick, personal communication, August 22,. 2025).

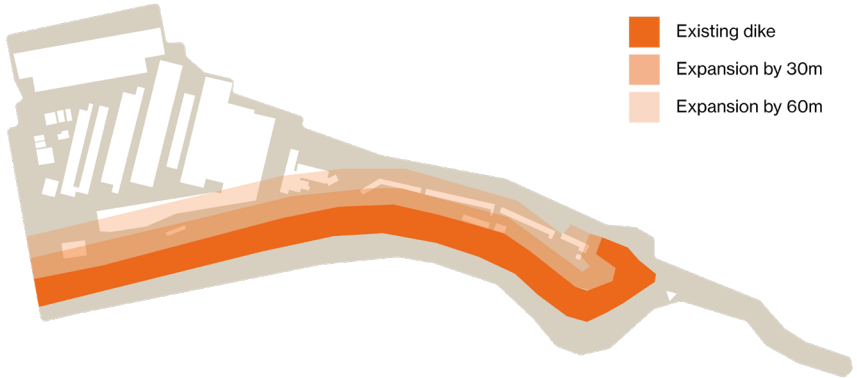


'T Eiland
Buildings On 'T Eiland
Water Management Structure
Outer Protection Zone A
Outer Protection Zone B

A traditional reinforcement approach would require raising the crest and widening the body of the dike, typically with a slope ratio of 1:3, meaning six meters in width per meter of height. In the case of 't Eiland, this would demand an expansion of 30–60 meters. However, the dike is constrained on the seaward side by both the Natura 2000 protected area and the adjacent shipping channel, limiting the feasibility of outward expansion. While integration with Natura 2000 is conceivable, the regulatory restrictions or need for ecological compensation elsewhere impose too many restrictions on a redesign.

As an alternative, structural solutions such as sheet pile walls can be considered. These would limit the spatial footprint of reinforcement and reduce the impact on surrounding residential and industrial areas. Another alternative method is the 'Vlissingse model'. This model involves adaptive building, so that the dyke can be raised at a later stage. An example of this is a flexible plinth, which can be incorporated into the dike body over time . New buildings and public spaces are designed to allow the plinth to grow into the dike. The model integrates spatial quality in the present with adaptability for the future (Crusio & Beenhouwer, 2021).

Ultimately, the Sea Dike on 't Eiland is included in the Dutch High Water Protection Programme (HWBP, an alliance of all 21 water boards and Rijkswaterstaat), with an exploration phase scheduled for 2040. Subsequent planning and realization phases, each spanning two to three years, will follow. The water board envisions a cooperative approach with the municipality of Vlissingen, aiming to align flood defense upgrades with urban development to minimize disruption and optimize resources (Waterschap Scheldestromen, 2025).



4.11 Tourist standing on the dike on 'T Eiland

The Shipbuilding

Damen Shipyards, a Dutch multinational with over thirty production and service locations worldwide, was established in Vlissingen following the acquisition of the 'Koninklijke Schelde Groep' in the 1990s (Damen Shipyards, n.d.). The western part of 'Het Eiland' in Vlissingen is mainly occupied by Damen Yachting, Damen's luxury yacht branch, making Damen the dominant land user on 't Eiland (see fig. X). At this location, Amels superyachts are built and converted, taking advantage of the strategic location between the Mediterranean Sea and Scandinavia (Damen Yachting, n.d.).

Although Damen operates a larger facility in the Sloehaven in Vlissingen-Oost, which focuses on seagoing vessels, the shipyard on 't Eiland specialises in yachts. The activities require a sheltered harbour with stable surface water, where the tide is no factor, to carry out construction and finishing processes. Activities such as sandblasting and spraying, which could otherwise cause environmental nuisance, take place indoors, enabling coexistence with residential functions on 't Eiland (K. Maas, personal communication, July 25, 2025). Nevertheless, there are operational limitations: the current quays are not suitable for heavy cranes, and noisy activities are restricted in the proximity of housing.

A number of historical functions within the Damen site have disappeared over time, leaving several halls currently vacant or used exclusively for storage, such as the former boiler tube factory and appliance factory. However, these buildings retain clear spatial and structural value. Damen sees opportunities to give them a new function in the coming decades. The office building, on the other hand, is currently hardly used, and the development of this part of the site

OLD WELDING HALL
OLD APPLIANCE FACTORY HALL
WORKSHOPS
CANTEEN
OFFICE
PARKING
SLIPWAY HALLS
DOCK HALL
PAINT HALL
OLD BOILER TUBE FACTORY
WORKSHOPS
DOCK HALL
OUTFITTING QUAY

4.12 Damen Yachting on 'T Eiland

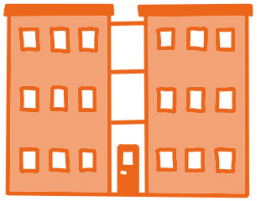
Damen has outlined various expansion and restructuring plans for the future. The existing quay will be extended by approximately 120 metres and fitted with a bend that can later be connected to the Piet Hein quay. In addition, the company plans to replace older industrial halls, originally built for the production of incinerators and heat exchangers, with new facilities that are better suited to the logistics of yacht building. The main production hall, which is currently limited by a single opening, will be adapted, if possible, to allow for more efficient handling of vessels. Damen anticipates at least another twenty-five years of activity on Het Eiland, even though the integration of housing and shipbuilding is considered problematic in the long term (K. Maas, personal communication, July 25, 2025). If necessary, parts of the former naval lock, which is now filled in but could potentially be re-excavated, could be redeveloped to enlarge the quay. However, Damen acknowledges that future expansion beyond the current boundaries will require close consultation with both local authorities and the community (K. Maas, personal communication, July 25, 2025).

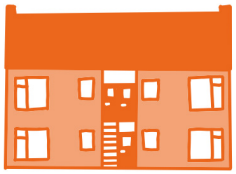
Relations with local residents remain relatively positive. Damen maintains open communication and offers direct telephone contact to deal with disruptions or incidents, such as ships drifting away. Although residents were critical of the quay expansion, no formal objections were lodged. Residents have traditionally been accustomed to living amid large-scale shipbuilding, with towering cranes and even disrupted television signals caused by moored ships. Today, expectations regarding residential comfort are higher, which both Damen and residents recognise as a source of future tension. Damen emphasises that while the current situation is manageable, a structural buffer between industrial and residential use will ultimately be necessary. The company is aware that under the new environmental legislation (omgevingswet), municipal authorities are gaining increasing influence, which may be at the expense of industrial activities in favour of residential quality.

To conclude, Damen's position on 't Eiland shows that further development is possible within the existing spatial boundaries, but that long-term sustainability depends on a careful balance between industrial functionality, quality of life, and governmental coordination.

The Houses

The eastern section of ‘t Eiland is primarily composed of post-war housing that can be divided into two main categories. The first category consists of social rental housing owned by the housing association l'Escaut. These buildings were developed as part of the post-war reconstruction and are characterised by modest architectural expression. They remain largely occupied by long-term tenants, and in some cases exhibit issues related to moisture and deferred maintenance, reflecting the ageing condition.





The second category comprises privately owned buildings that were constructed individually during the same period. While differing in function and ownership, these structures share similar architectural characteristics and all face the direction of the Piet Heinkade.

4.14 Dwellings on 'T Eiland

4.15 Dwellings on 'T Eiland

The Residents

To better understand residents' living experience, it is essential to consider their perspectives. Despite the nearby shipbuilding industry, residents report little disturbance and express satisfaction with their affordable rental housing. Social cohesion is said to be high, moving to 't Eiland means staying on 't Eiland. The following interview reflects this attachment. Three women, all around sixty, share their experiences of daily life on 't Eiland.

The women are sitting outside, in the opening of a garage, facing the dike, sheltered from the wind and enjoying the sun in plastic camping chairs. Two of the women live on ´t Eiland, the third lives in the city center. When I ask how long they've lived there, one of the `Eilandbewoonsters` answers 55 years, the other 25 years. They think it's a beautiful place to live and don't see themselves leaving anytime soon, certainly not for a retirement home.

It's nice and quiet on 't Eiland, and they're not bothered by the tourists walking on the far side of the dike. In fact, they'd actually wouldn´t mind if people walked on their side too, past the houses. "You'd get to have a little chat now and then."

I ask how their homes are holding up. The woman who's lived there the longest admits her house not in the best shape. She has mold problems, especially in her bedroom. The housing association nailed a board over it, but of course, the mold is still there.

They're not bothered by the shipbuilding activities nearby; it's just part of living here. Sometimes it's noisy, but, as they say, "those boys can't help that."

When I ask whether much has changed here over the past 50 years, I get a detailed description of who has passed away over the last decades. They're getting older too, but for now, they can stay here for a bit longer. "The next step might be a retirement home after all", they admit.

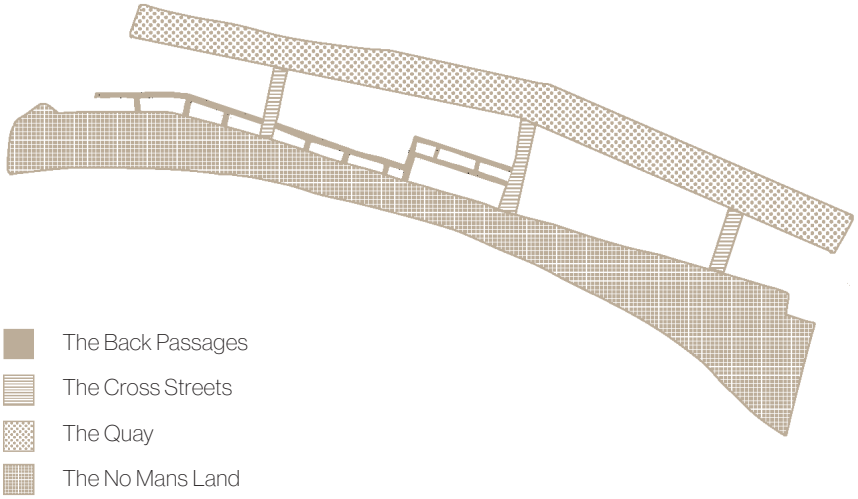
But for a young lady like me, that step is still a long way down the road. Thankfully.

To conclude, the residents of 't Eiland are predominantly elderly people who have lived in the area for decades. This has led to a strong attachment to the place and a high degree of social cohesion. In general, the quality of life on 't Eiland is determined less by the physical condition of individual homes and more by the informality and openness of the public space.

4.16 A resident hanging her laundry

The Inbetween Spaces

The in between spaces of 't Eiland define the physical relationship between dwellings, water, and the dike. They are wide, open, and partly undefined and show openness rather than compactness, with strong contrasts between built and unbuilt areas. Understanding the characteristics of these spaces is crucial to defining the spatial identity of the location and to be able to determine what is valuable to include in a redesign.



The public space of 't Eiland is largely empty and unused, but it determines the spatial identity of the area. It displays an unusual balance between openness and seclusion, between the large scale of the dyke and the small scale of the houses. Each type contributes to this identity in its own way: the quay expresses exposure and distance, the no man's land shows the overlap between public accessibility and private initiative, the cross streets provide orientation and visual connection, and the back alleys offer tranquillity and a more private atmosphere. Together, they form a network that offers great potential for redevelopment. In redesigning 't eiland, the most important values to be preserved are openness, freedom of use, contrast between built and unbuilt, large-scale and small-scale, sight, and orientation.

4.17 An overgrown Garden on ‘T Eiland

4.18 The Quay

The Quay

Between Dwellings & Water

The quay forms a hard boundary between the homes and the water. It offers a direct view of the finishing quay and the ships, but there is little activity except for some local traffic and a few cyclists on their way to the station. Cars are parked close to the facades and the space has a static and exposed appearance. The simplicity and lack of use express both the practical and isolated character of 't Eiland and the distance between everyday life and the waterfront.

4.19 One of the four cross street

The Transverse Streets

Between Dwellings & Dwellings

The transverse streets connect the quay with the dyke. These short, linear spaces provide orientation and make the public space more readable. They offer a view of the dyke crossings and ensure that you can see the ships on the quay from the dyke. Due to the blind facades of the residential blocks and the fences, the space only has a transit appearance, not a dwelling atmosphere. However, they do provide access to the informal back passages.

4.20 A seating area on the dike created by the residents

The No Mans Land

Between Dike & Dwellings

This wide strip of grass (15 to 65 metres) formally belongs to the water boards. The strip borders the back of the dwellings, thus the sheds and garages. Despite its size, there is hardly any activity. Perhaps because the space is so large that it creates a sense of unease. Some feel free to create their own space here, as can be seen in the image, but in general, residents only use the area at the edge of the garages, where they can sit outside in the sun and out of the wind.

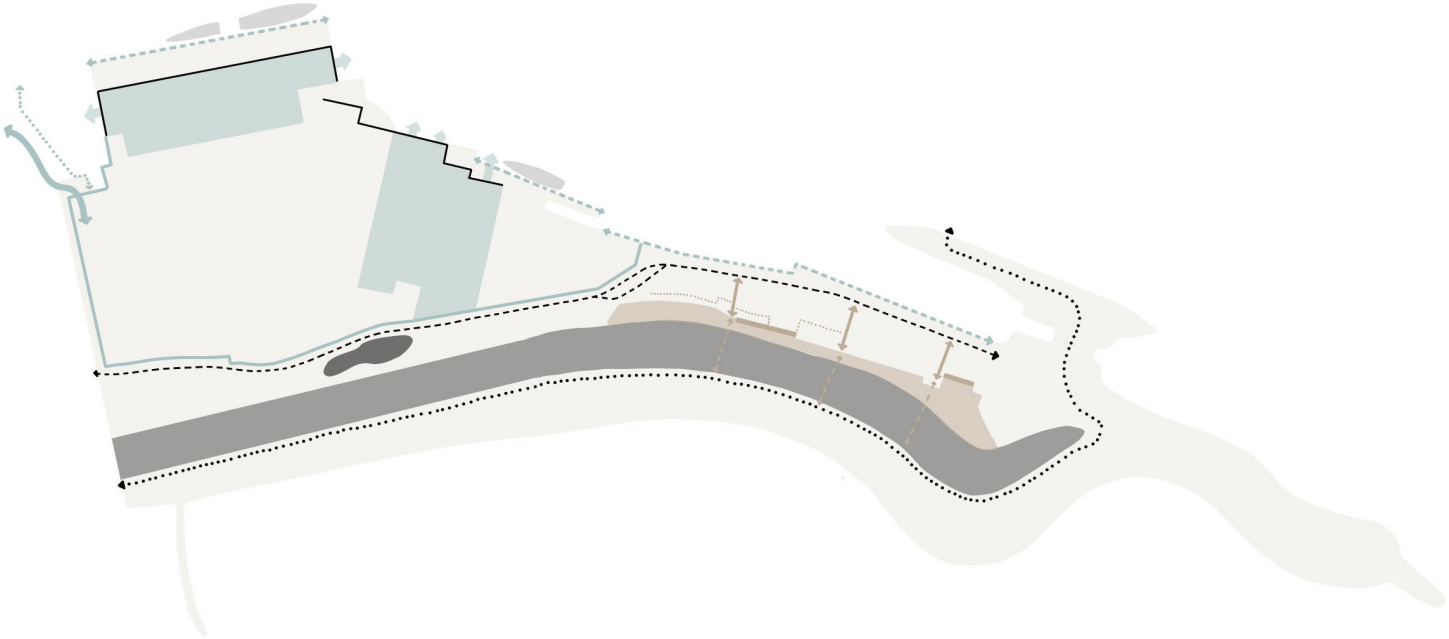
4.21 Weeds in a back alley

The Back Passages

Between Dwellings & Garage Boxes

The back passageways are narrow, sheltered spaces between houses and garages. They have an informal appearance, are overgrown with weeds, and are mainly used as access to storage areas and back yards. They are accessible to the public but do not invite use by anyone other than the residents. Because they are sheltered, they offer a quiet atmosphere, but there is little or no activity. Their simplicity and informality contribute to the character of the island.

Conclusion



Residents

- Transverse Views
- Dike Crossings
- Informal Firebreaks
- Seclusion And Sun
- No Man's Land

Damen

- Private Entrance
- Finishing Quay
- Closed Off Area
- Quay Location For Expansion
- Halls Perpendicular To Quay

Vlissingen

- Main Access Road
- City Entrance
- Iconic Halls For City Image
- National Monument
- Dike As Protection
- Half-built Ships City Identity

Spatial Values Of ‘T Eiland

The diagram on the left visualises the spatial values of ’t Eiland by showing how different qualities and interests interact from the perspectives of residents, shipbuilding, and the city. Together, these layers reveal what is valuable and meaningful for each party and, therefore, essential to consider in the redesign of the area.

From the perspective of residents, the map shows spatial qualities of public space, such as transversal views, informal firebreaks, and small-scale spaces for seclusion and sunlight. These elements indicate an environment characterised by openness, informality, and the freedom to appropriate space. Flexible zones that allow informal use and personal interpretation contribute to a sense of autonomy and everyday livability.

For Damen, the dominant spatial element is the shipyard structure oriented towards the quay. Of particular importance is the finishing quay along the residential zone, which serves as a key operational area for shipbuilding activities. This spatial configuration reflects the functional significance of proximity to stable surface water and highlights the practical requirements that should be respected in any spatial intervention.

For the city, ‘t Eiland likewise possesses valuable elements. For anyone arriving by train, it serves as the gateway to the city. With its iconic shipbuilding halls, it plays an essential role in shaping the city’s identity, with a significant remnant of Vlissingen as a shipbuilding city. ‘T Eiland could be a representative visiting card for the city.

The diagram identifies spatial qualities that are relevant to the design process. These values highlight the importance of visibility, accessibility, informality, and spatial flexibility. They can inform design decisions by clarifying what should be preserved, enhanced, or reinterpreted. The spatial analysis, therefore, establishes the basis for the subsequent historical analysis, which further investigates how these present-day qualities relate to the deeper spatial structure and identity of ’t Eiland over time.


DAMEN
yachting
RG-677-J

CHAPTER 5
REVEALING THE PAST

The History

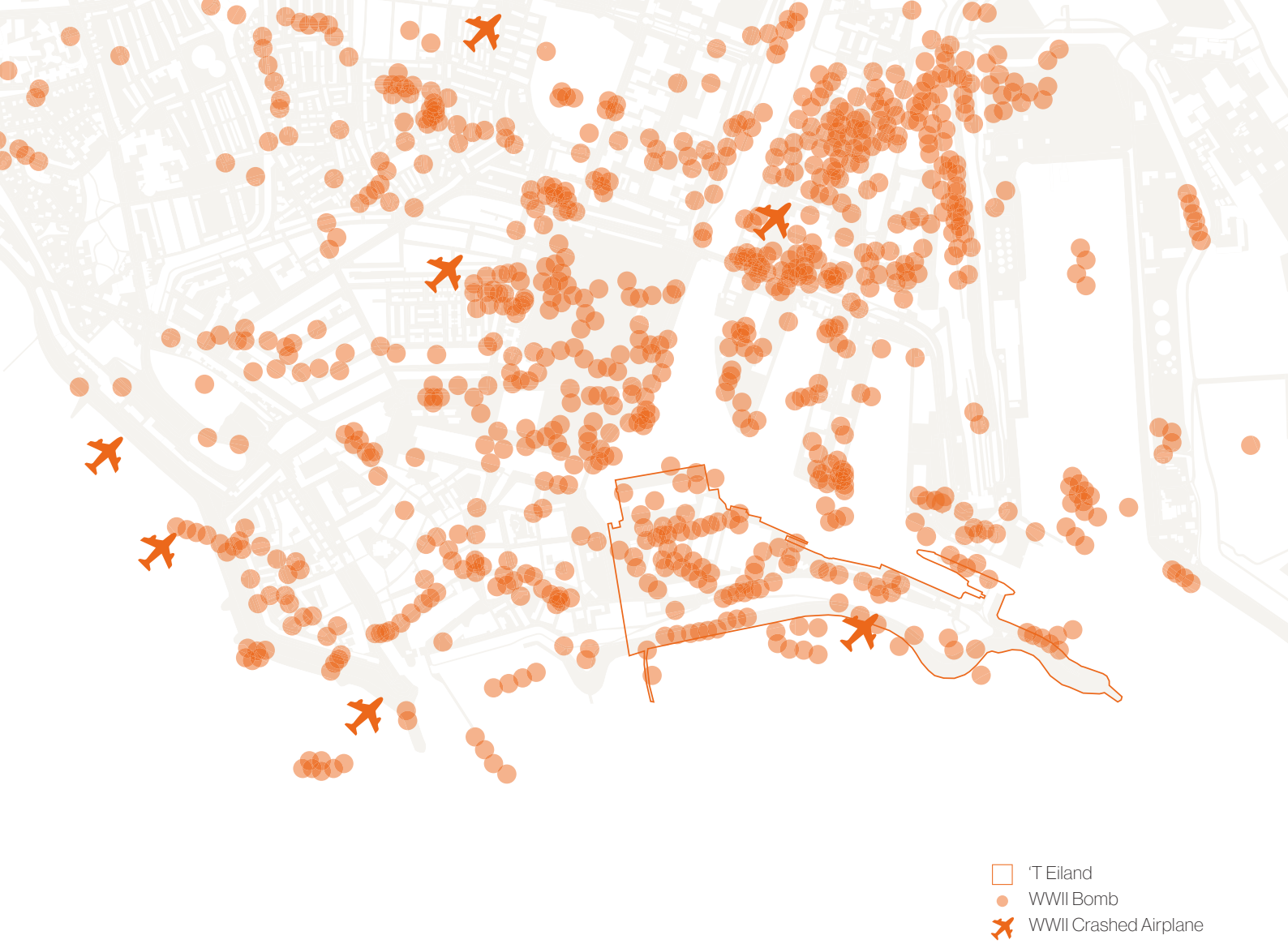
Before its industrial development, 't Eiland was largely an uninhabited intertidal zone outside the city's fortifications. It was not yet defined by the harbor basins that would later give shape to the area, but rather by its position between the Scheldt estuary and the fortified city of Vlissingen. On the westernmost section of this land, elements of the city's defensive works had once been located. The only visible trace of this historical layer today is the Oostbeer, a surviving defensive structure that marks the site's earlier military significance.

From 1875 onwards, the area was utilized by the 'De Schelde' shipyard, which gradually transformed the site with harbor basins, warehouses, and workers' houses (Municipality of Vlissingen, 2023b). Around 1882, the workers' neighbourhood 'De 80 Plagen' was established on the west side, where mainly shipyard workers lived. This neighbourhood was known for its social cohesion, but the living environment was sober and close to the shipyard. In 1892, the municipality purchased the eastern part of 't Eiland, allowing for further expansion of housing and facilities. On the western side, buildings were also constructed along the Marine Lock, 't Eiland got its own primary school, and the grounds of 'De Schelde' were also used for recreational purposes, such as football and korfball.

The island's spatial and social structure was shaped not only by the shipyard but also by the Marine Lock, the former entrance to the Dokhaven. This feature separated 't Eiland from Vlissingen's historic center until the lock was filled in 1959, after which the area became part of the Damen shipyard's terrain. Another defining moment was 1894, when the closure of 'Station Vlissingen Stad' meant that 'Station Vlissingen Haven' became the city's primary rail connection, effectively making 't Eiland the entrance point to the city.

During the Second World War, 't Eiland was heavily bombed due to its proximity to the ports and shipyard activities. Nearly all residential and industrial buildings were destroyed, and even the original street pattern vanished. After the war, the western section was fully taken over by De Schelde, erasing the pre-war neighborhood 'De 80 Plagen' from the urban fabric. On the eastern section, new rental housing was constructed between 1953 and 1961 by the housing association L'Escaut.

In 2000, the shipyard was taken over by Damen, which continued the shipbuilding tradition on 't Eiland. While the shipyard and industrial activities remained in place, the Second World War marked a decisive break in the island's development: almost everything was destroyed, and the post-war reconstruction created a new functional division, with industry concentrated in the west and housing in the east. The history of 't Eiland can therefore be understood in two major periods: before and after the war.

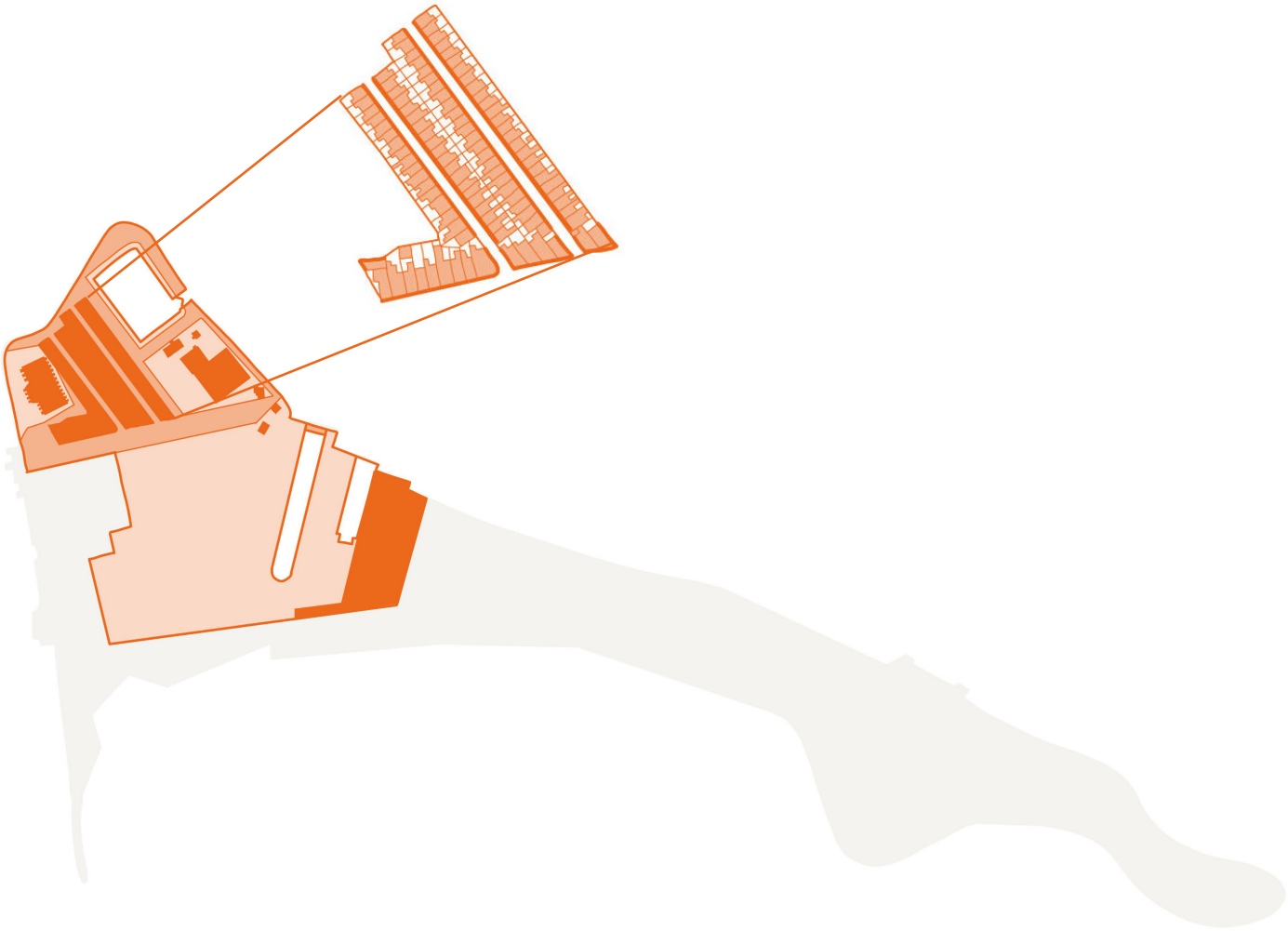

'T Eiland
WWII Bomb
WWII Crashed Airplane

Before The War

Before the Second World War, “t Eiland in Vlissingen was roughly divided into two parts: the industrial complex of the ‘De Schelde” shipyard and the station district, with the exception of the Eilandschool and a few other buildings. In total, the area had around 200 dwellings, representing a high housing density within the neighbourhoods. The Schelde shipyard dominated the western part of “t Eiland. The area was a large and varied industrial environment, with its own workers” neighbourhood in the north. The Station District, which occupied the eastern part of ‘t Eiland, had a different character and consisted of a mix of housing and small-scale functional facilities, arranged in residential blocks that were versatile yet coherent, creating a cohesive urban fabric. Along the Dijkstraat, smaller houses offered a informal athmosphere. The following sections first analyse the De Schelde shipyard area, followed by an examination of the Station District.

5.1 Aerial photograph of 'De Schelde' on 'T Eiland before World War II

‘De Schelde’



The premises of De Schelde were diverse, with various shipbuilding facilities and a workers’ neighbourhood called “De 80 Plagen” (The 80 Plagues). The shipbuilding facilities included slipways, workshops, sheet metal processing and storage. The area that was not used by the shipyard, the enormous grass fields, was used for recreational purposes by both ‘Eilanders’ and other residents of Vlissingen.

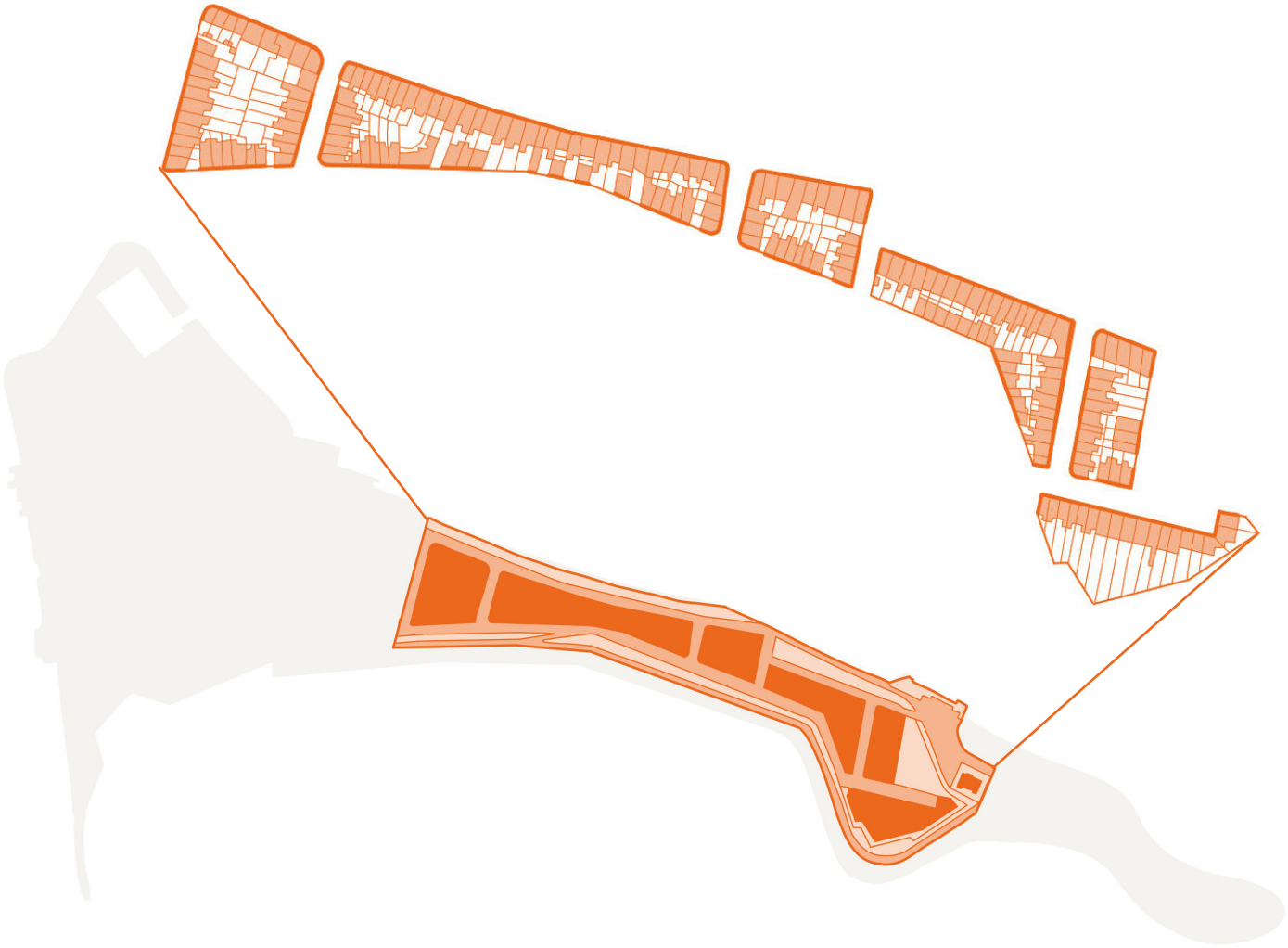
5.2 A Soccer match on the premises of 'The Schelde'

5.3 Docks and finishing quays Steel plates were stored along the streets.

5.4 The working-class neighbourhood " De 80 plagen "

5.5 A ship in a dry dock on 't Eiland

The Station Quarter



The Station District was the main residential counterpart to the industrial area of De Schelde. Before the Second World War, this eastern part of 't Eiland had a diverse programme, combining housing with hotels, restaurants, workshops and small-scale commercial functions. The urban fabric consisted of multifaceted residential blocks, resulting in a cohesive morphology. De Dijkstraat, on the south side, contained smaller, more modest dwellings, while Kanaalstraat, on the north side, offered larger, more representative houses on the waterfront. Together, these areas reflected variety and spatial complexity.

5.6 On of the many hotels, representing the proximity of the station

5.7 A bicycle shop represents one of the many small-scale businesses.

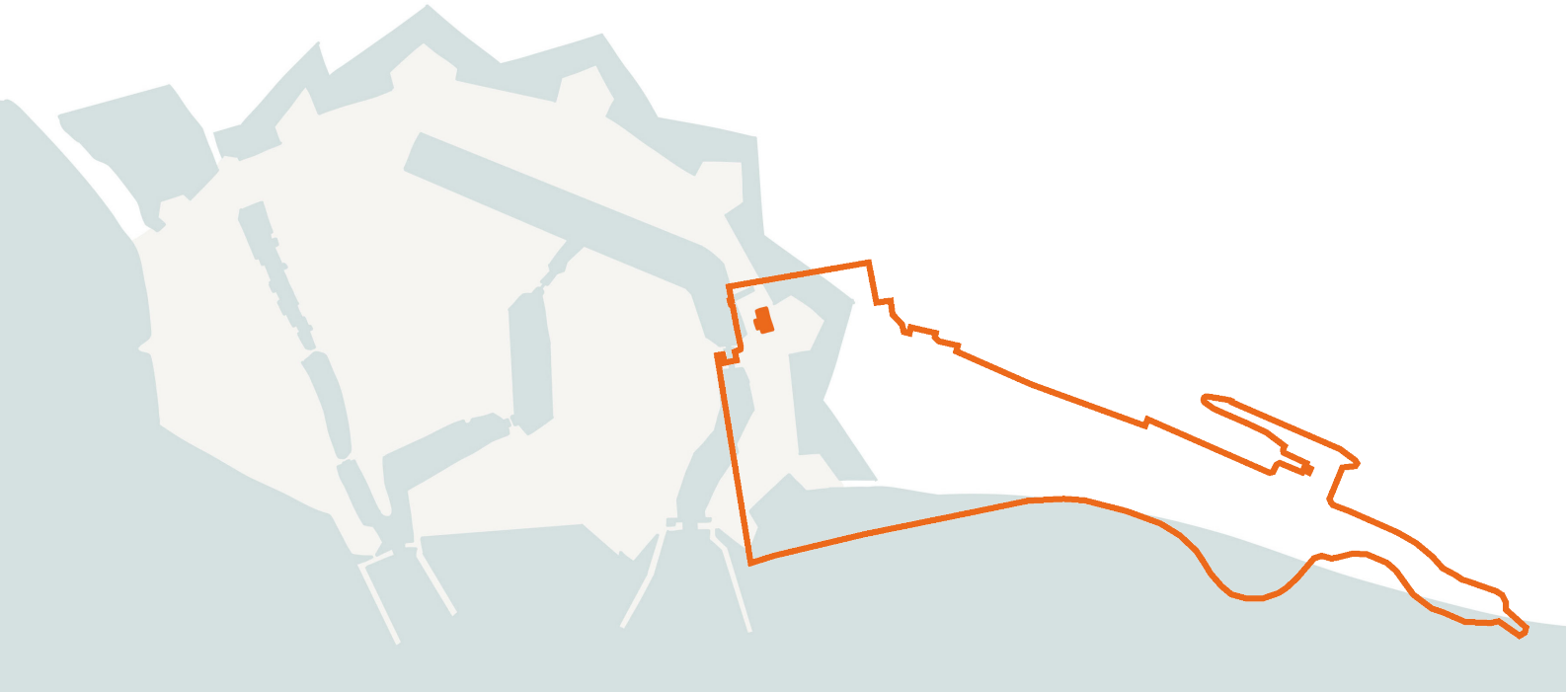
5.8 Smaller modest dwelling on the former 'Dijkstraat'

5.9 Larger stately dwellings on the former 'Kanaalstraat'

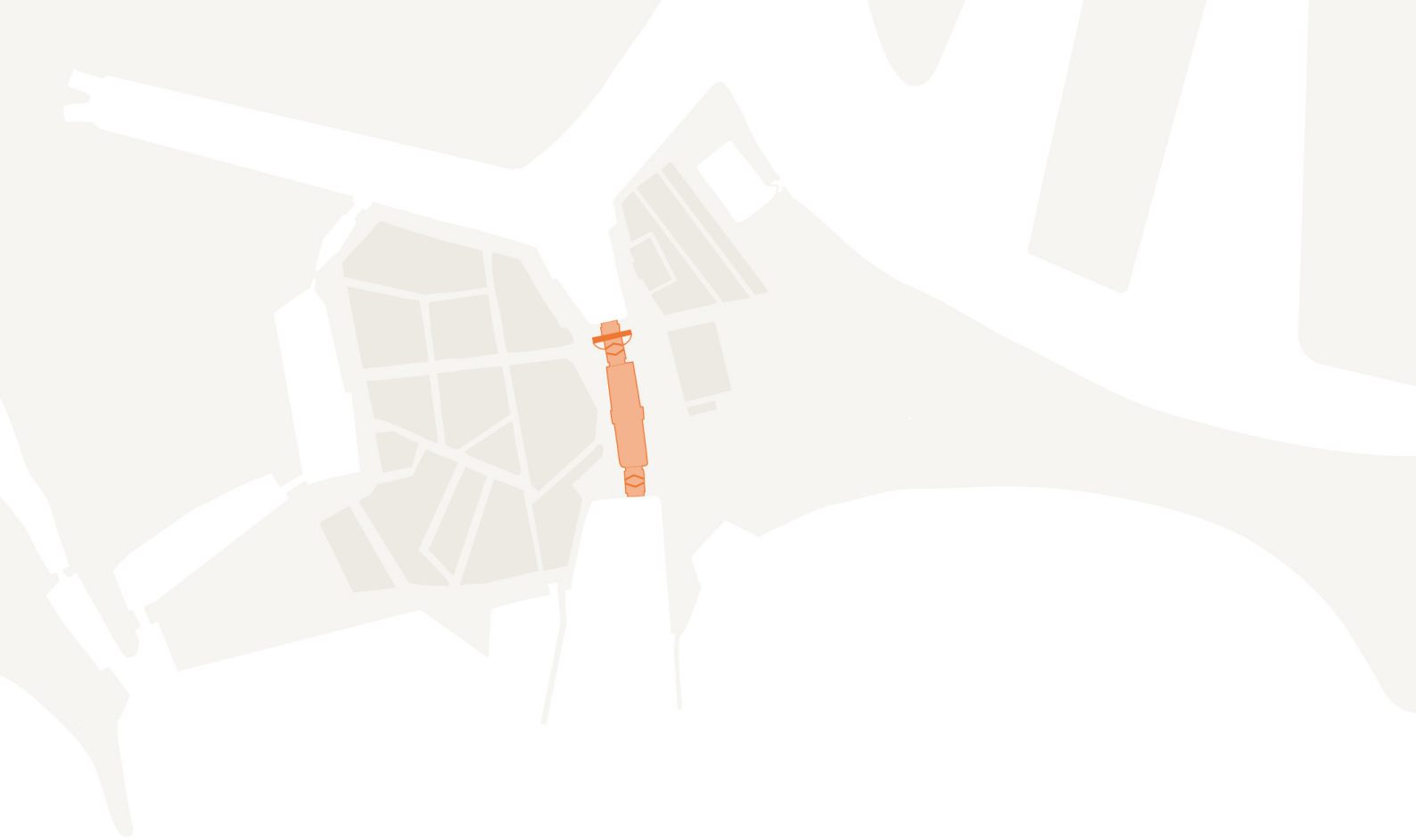
What Was Left

The Arsenal Or ‘S Lands Magazijn

The Arsenal of Vlissingen, also known as ‘s Lands Zeemagazijn, was built in the early nineteenth century. After being destroyed by the English in 1809, it was rebuilt on the same site. The building, strategically located at the entrance to the Dokhaven, was initially situated within the bastion-shaped fortifications of the city (Figure ..). When the surrounding walls were demolished in the course of the nineteenth century and ‘t Eiland was created, the Arsenal occupied a prominent position on the waterfront. It served as a naval storehouse for equipment, ropes, sails, and provisions that were vital to the Dutch fleet. With walls ranging from 1.5 to 1.9 metres thick, the building was resistant to fire and accidents involving explosives. Throughout the nineteenth century, it remained a central part of Vlissingen’s maritime infrastructure, but as the shipyard and the city modernised, its importance declined. During the Second World War, its massive walls enabled it to survive bombings. After 1945, the building was reused by the navy and later by the De Schelde shipyard, but in the 1960s it was demolished to make way for post-war port development (Gemeentearchief Vlissingen, 2013). Its history illustrates both the strategic maritime role of Vlissingen and the tension between preservation and modernisation.



5.10 The Arsenal on 'T Eiland in Vlissingen in 1960

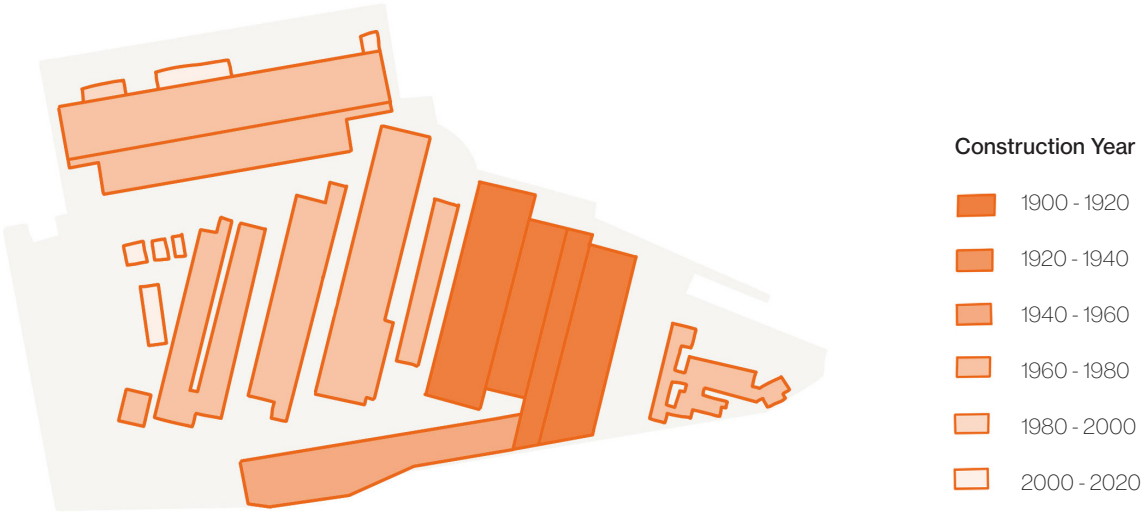


The Marinelock

The Marine Lock, built in the seventeenth century and repeatedly rebuilt in the eighteenth and nineteenth centuries, was originally intended to connect the Dock Harbour with the Westerschelde (Figure ..). For more than two centuries, this lock regulated the water level, limited silting, and ensured controlled access between the harbour basins and the open sea. In the nineteenth century, when the defensive walls of Vlissingen were demolished and the inner harbours were excavated, an isolated piece of land emerged between them that would become 't Eiland. After the Second World War, however, the lock had lost its practical function. Its location increasingly became an obstacle to the integration of the harbour basins into a single industrial area (Zeeuws Archief, 2013). In the post-war era of large-scale shipbuilding, the shipbuilding company De Schelde took over the harbour area, and the Marine Lock was filled in. Although it had already lost its function as a lock, this intervention also connected the island more closely to the city centre.

5.11 The Former Marinelock seperating 'T Eiland from the historic inner city of Vlissingen

What Is Left



The Old Shipbuilding Halls

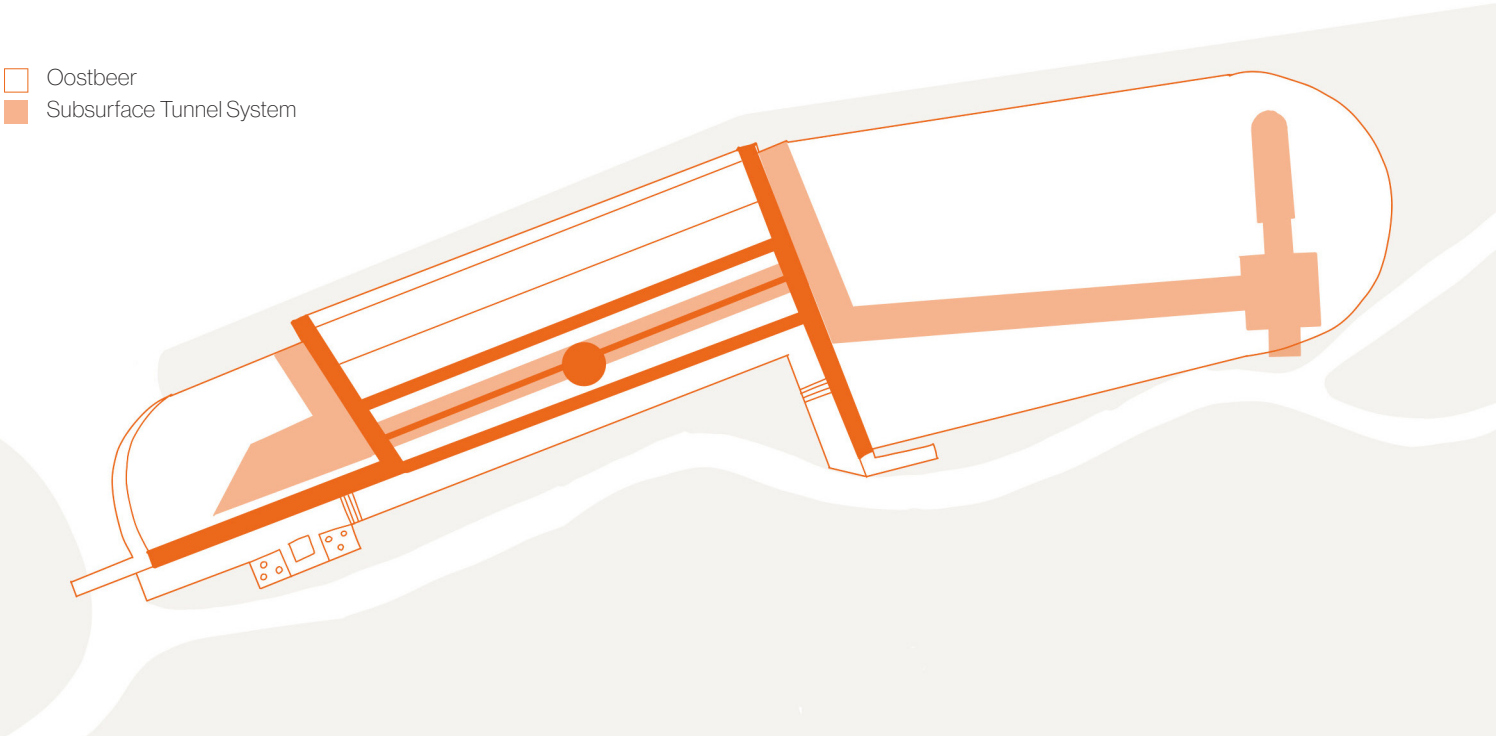
Before the Second World War, there already were two large ship halls belonging to the Koninklijke Maatschappij De Schelde (KMS) on the waterfront of 't Eiland in Vlissingen. These halls were built at the end of the nineteenth century, when KMS expanded its shipbuilding capacity and constructed large halls to the north and south of the ramps (Damen Naval, 2025). These enormous covered halls, where ship frames were assembled, gave the location a distinctly industrial maritime character. The fact that they survived the bombings of 1944 is partly due to their solid construction, but mainly to their function during the war: during thor repair work, which meant that they weren't a target for bombing (SOURCE). After the war, additional halls were built, but the two pre-war sheds remained in use. Their presence helped to maintain a sense of continuity in Vlissingen's shipbuilding tradition, despite the physical destruction of a large part of the city. They therefore play an important role in the identity of 't Eiland.

5.12 A ship leaving the dockhall on 'T Eiland

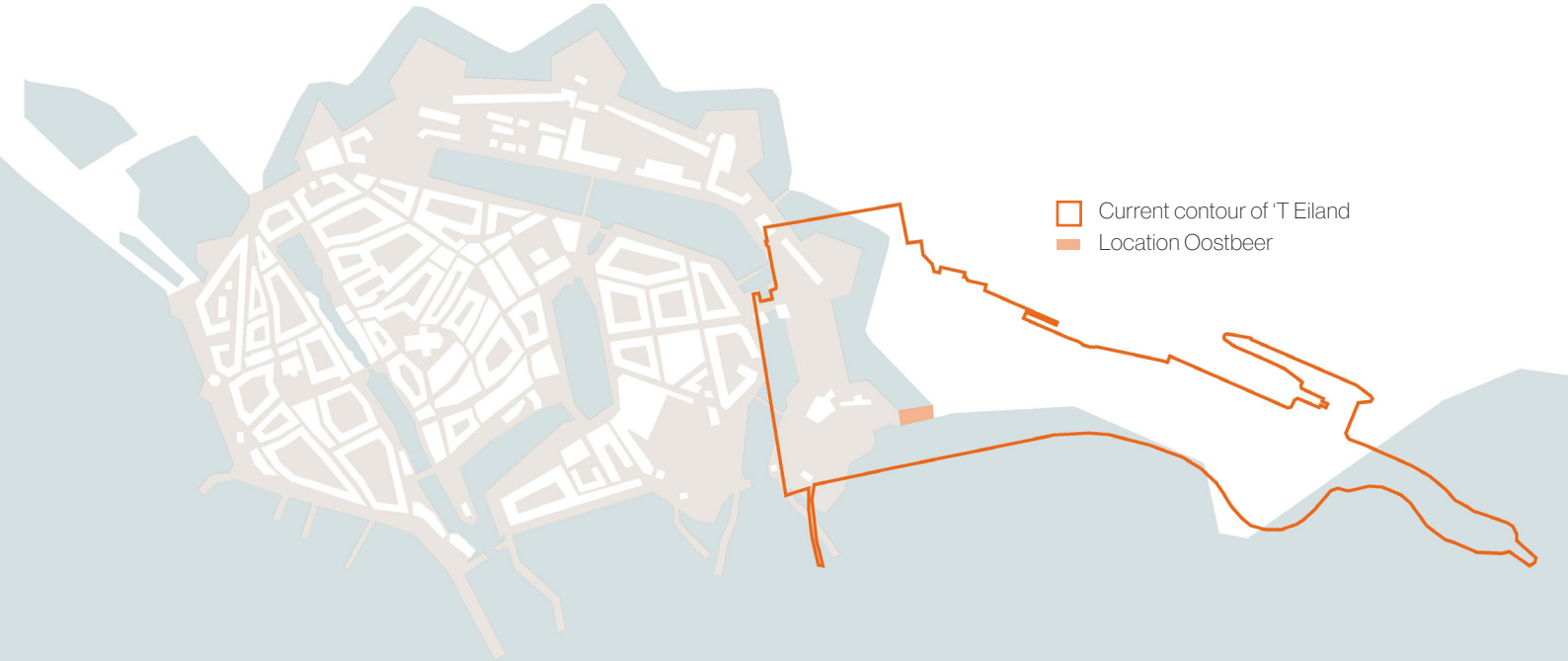
The Oostbeer

As can be seen in figure ..., which shows all the national monuments in Vlissingen, there is one national monument on 't Eiland: the Oostbeer. The Oostbeer was constructed between 1811 and 1813 as part of Napoleon's extensive fortification of Vlissingen following the 1809 English bombardment. Together with the Westbeer, it separated the city moat from the tide of the sea (Zeeuwse Ankers, n.d.). This can be seen on the adjacent city map from 1830. The Oostbeer is a brick dam with sloping walls, crowned by a natural stone ridge ("donkey's back") and reinforced by a central round tower or "monk" (figure ...). Inside is a hollow corridor with embrasures, originally intended to enable defenders to attack enemies in the moat. This tunnel system could also contain explosives, intended to blow up parts of the dyke and flood the hinterland in the event of an attack (Zeeuwse Ankers, n.d.).

As a national monument, De Oostbeer is legally protected, which means that any intervention in the surrounding area must take its preservation into account. It is important to note that, as indicated on the national monuments map (figure ...), the soil beneath the Oostbeer has been designated as an area of high archaeological value. This means that there is a strong expectation of archaeological remains beneath the ground. In these areas, any significant disturbance of the soil generally requires an archaeological investigation before any construction (Rijksoverheid, 2025). This status is given because of the underground passages, which used to be accessible but currently are not due to decay and moisture problems. They hold a strong narrative value that can enrich the identity of the location. Importantly, De Oostbeer is the oldest surviving structure on 't Eiland and the only element that still directly connects the area to the history of Vlissingen as a fortified town. This makes it essential for conveying the layered story of the location and for creating historical continuity.

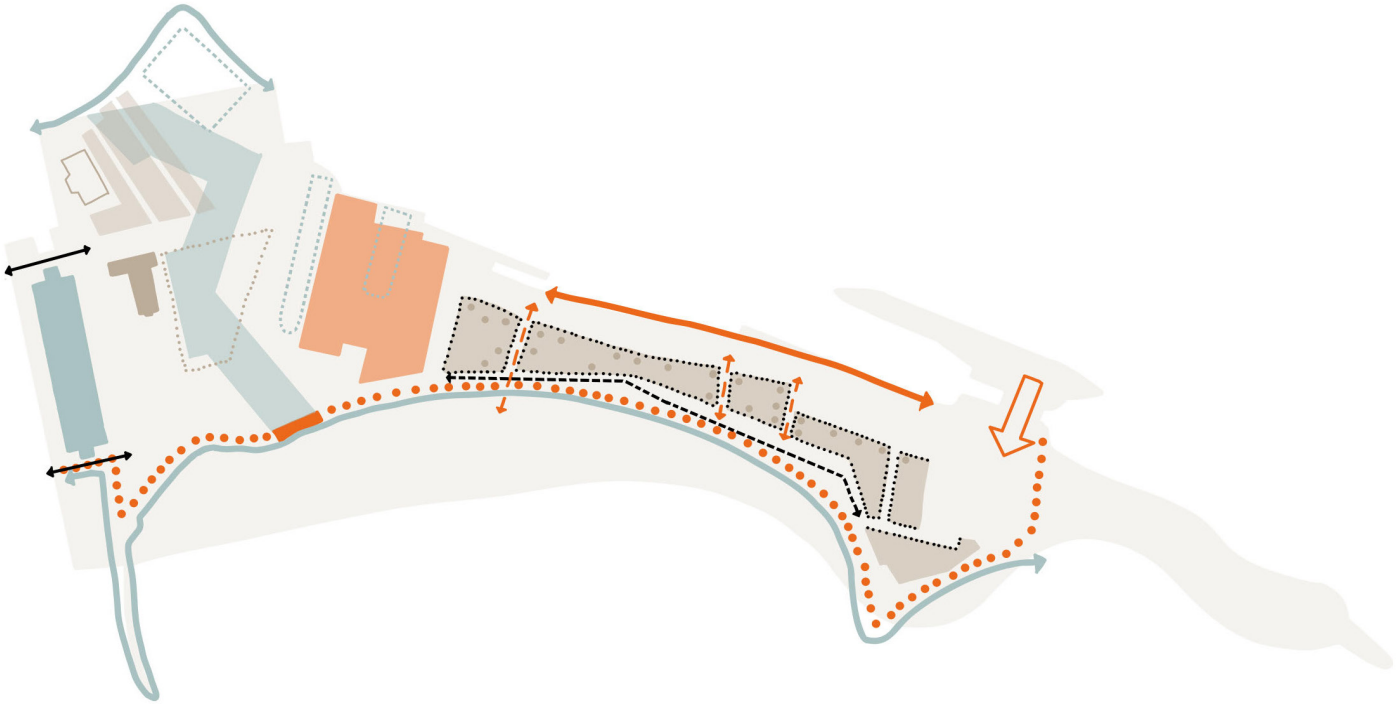


Preserving this monument poses an infrastructural challenge, especially with regard to possible dyke reinforcement. In addition, it can be costly to maintain this monument or restore it in such a way that it becomes accessible to the public again. But narratively, the Oostbeer offers an opportunity to link the longer history of the current city centre of Vlissingen to the shorter history of 't Eiland, creating historical continuity and revealing more layers of 't Eiland's historical narrative.



5.13 The oostbeer in front of the shipbuilding halls

Conclusion



Retained

- The Protective Dike
- Fortified City Remnant
- Iconic Factory Halls
- Transverse Views
- Entrance Of The City
- Ship Quay

Erased

- The 'Eilandschool'
- High Residential Density
- The 80 Plagen
- The Arsenaal
- Recreational Zone
- Diversity in Functions

- Former Lock
- Vlissingen As Fortified City
- Old Coastline
- Docks For Shipbuilding

- Double Connection Centre
- Street Along The Dike
- Multi-orientation Of Facades

Historical Spatial Structures

The map distinguishes between historical structures and elements that remain recognisable today and those that have been erased over time. Together, these reveal a layered spatial narrative characterised by high residential density, functional diversity, tight relationships between housing and shipbuilding, and a pronounced orientation towards the waterfront. While certain qualities, such as social cohesion, which are not visible on the map, cannot be directly designed, the spatial conditions that can support these qualities can be reintroduced through design.

Rather than literal replication, the historical structures identified in this analysis are understood as design references that can be translated and abstracted. For instance, the former recreational function can be reintroduced not through direct reconstruction, but through a contemporary interpretation that responds to current constraints and needs, such as the necessity for buffering between housing and shipbuilding. Similarly, the former high residential density and functional diversity can inform the design as guiding principles, without requiring the reinstatement of historical plot patterns or exact building forms.

In certain cases, however, a conscious decision may be made to use a direct spatial reference to improve the historical legibility of the area. For example, emphasising the former fortification moat can serve as a narrative tool which reconnects ‘t Eiland with the historical city centre by referring to the period when Vlissingen was a fortified city. In this case, the historical structure serves as a spatial marker that improves historical continuity.

Where multiple historical layers overlap, design choices inevitably require selective interpretation. These decisions are based on the relevance to the present-day conditions of ’t Eiland and the broader spatial narrative of the city. The objective is not the preservation of the past as a fixed image, but the creation of a historical narrative that fits into a contemporary context.

CHAPTER 6

CREATING AN URBAN NARRATIVE

Past, Present, Future

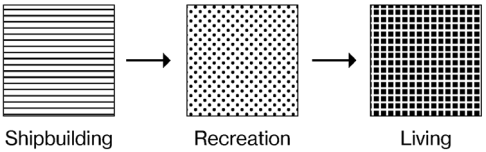
The design assignment focuses on a complex spatial challenge in which a balance must be found between different stakeholders and functions. Potential conflicts between residential, shipbuilding, and recreational use play an important role in this area of tension. At the same time, the location by the sea requires reinforcement of the sea defenses, and the design must be able to cope with an uncertain future, including climate change and changing programmatic requirements.

The essence of the design challenge involves determining how existing spatial and functional values can be preserved while simultaneously responding to future uncertainties and making the narrative of the site visible. This requires translating analysis and research into the urban design.

As mentioned earlier, the coexistence of shipbuilding and residential living is the most important principle. The design must create conditions under which these functions can continue to coexist sustainably. Therefore, the design process is preceded by a study of the spatial, functional, and spatial-acoustic relationship between these activities, which serves as the basis for further design choices.

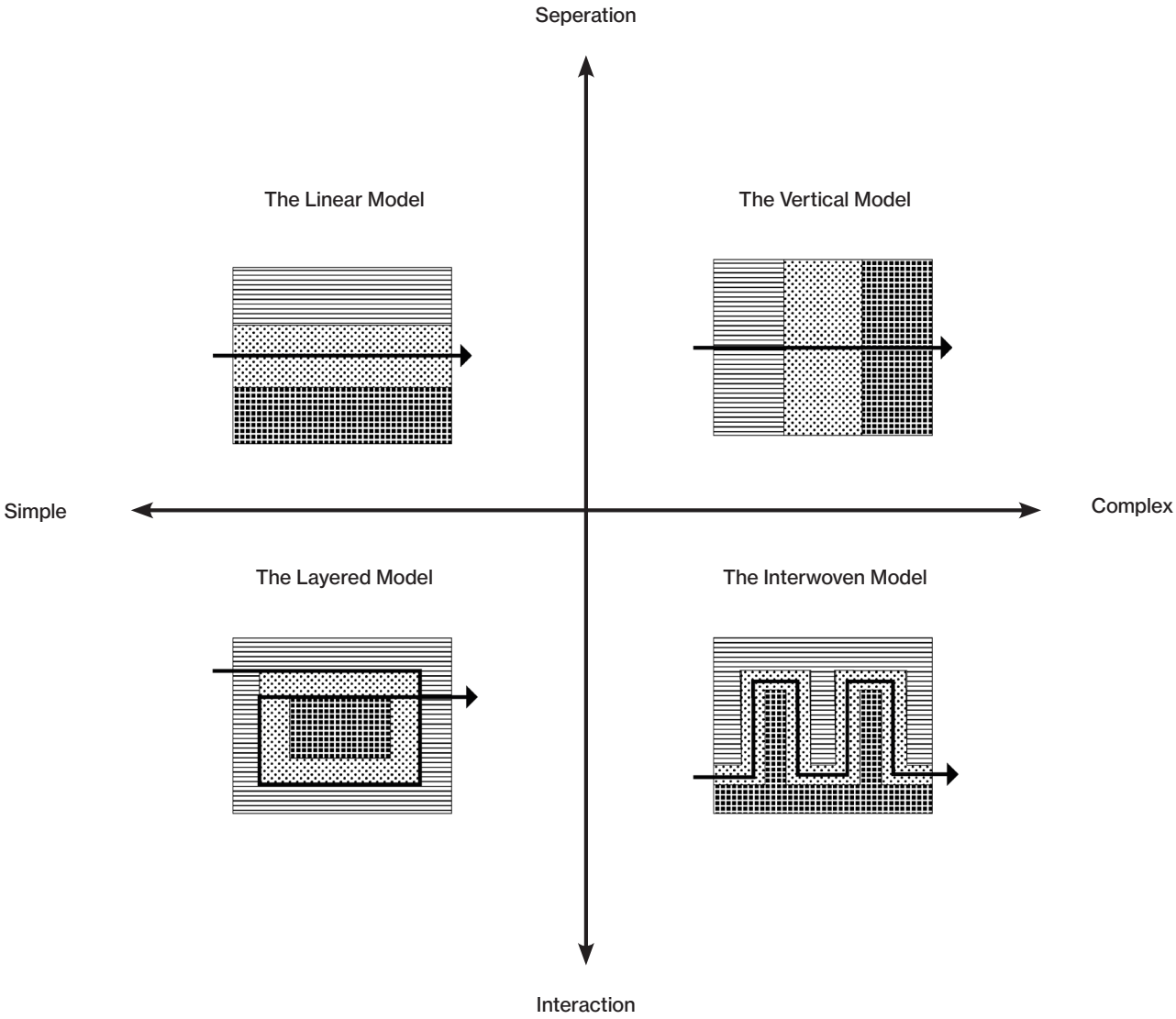
The Coexistence of Shipbuilding and Dwelling

To reduce the conflict between housing and shipbuilding, a third function is added between the two existing functions: Recreation. This function once had a prominent role on 't Eiland, but has disappeared after the Second World War. The recreational zone acts as a buffer, limiting noise disturbance from industrial activities and creating a gradual transition between the shipbuilding and living environments.



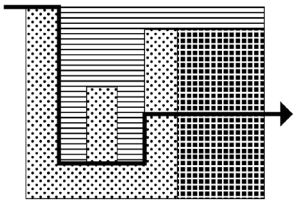
To determine how the three main functions within 'T Eiland can be organised, a series of conceptual models is being developed. These models are intended to examine the spatial relationships between housing, shipbuilding, and recreation and to understand how different forms of organisation influence their coexistence. The exploration concentrates on the extremes between separation and interaction, and between simple and complex organisation. By applying these models to 't Eiland, a comparison can be made, resulting in an ideal model for the organisation of the three main functions on 't Eiland.

6.1 A korfball match on the fields of 'De Schelde'


Seperation
The Linear Model
The Vertical Model
Simple
Complex
The Layered Model
The Interwoven Model
Interaction

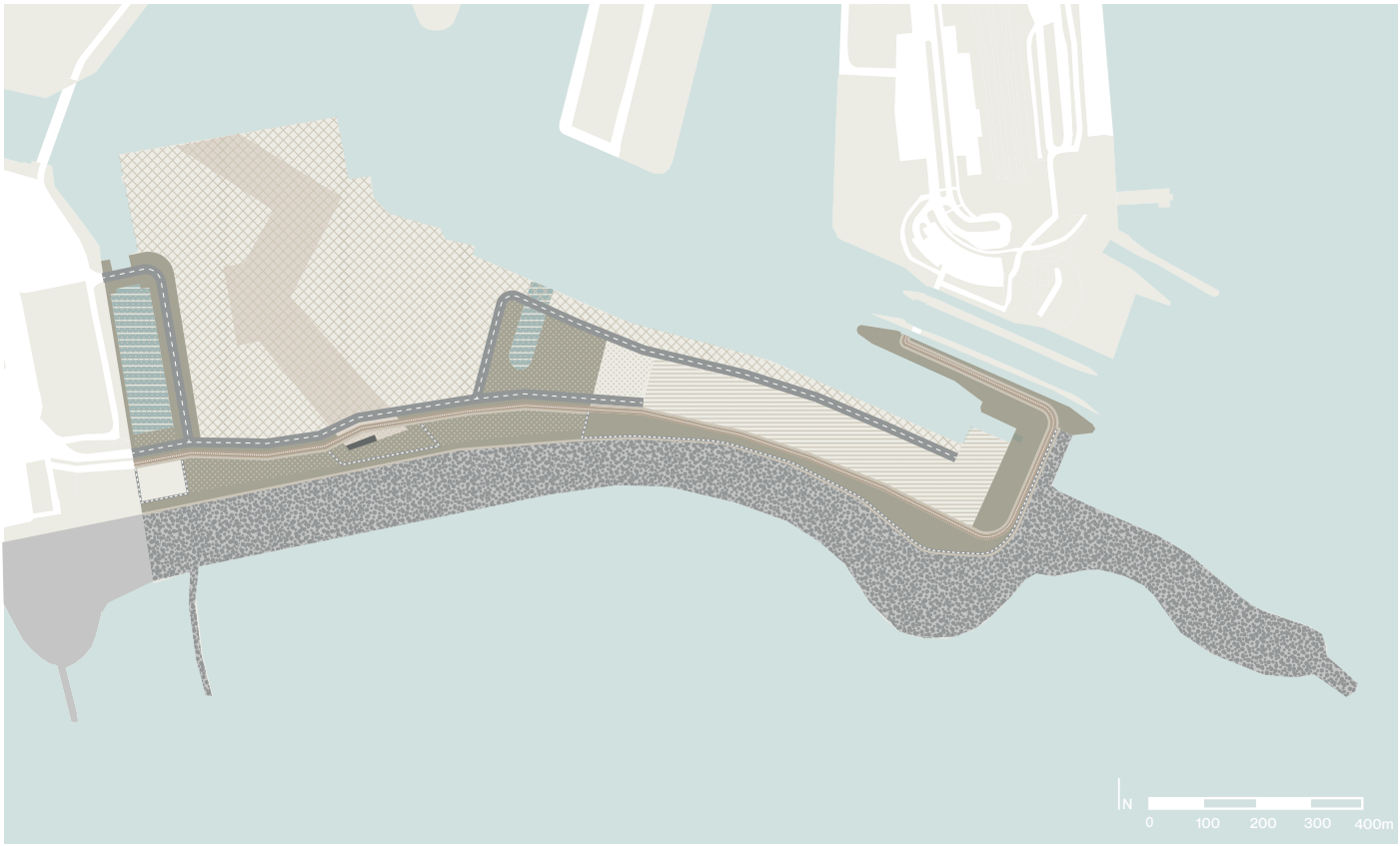
The Vertical Model establishes a clear and legible spatial order, effectively separating shipbuilding, recreation, and housing. Yet, its strict zoning limits interaction and produces a sequence of isolated zones that remain spatially disconnected. In contrast, the Linear Model introduces a stronger relationship with the waterfront and creates continuous space for shipbuilding activity. However, this elongated configuration concentrates traffic and noise along one axis and leaves little room for recreational depth or buffering. The Layered Model brings the functions closer together in a compact, concentric arrangement. While this strengthens internal relationships, it leads to inefficient circulation and a disconnection between housing and the water. In the Interwoven Model, the different functions are intertwined, creating more interaction. Yet this high degree of mixing also introduces infrastructural complexity and an increased potential for conflict between industrial and residential activities.

From the comparative analysis, an Ideal Model is developed that combines the most effective spatial principles of the four preceding models. In this model, the clear structure of the Vertical Model and the continuous waterfront relationship of the Linear Model are retained, while the proximity between functions from the Layered Model and the interaction potential of the Interwoven Model are integrated. Within the Ideal Model, the functions of shipbuilding, recreation, and housing are arranged to create a gradual transition between industrial and residential zones. Recreational areas form the intermediate layer, reducing potential conflicts and improving accessibility to the water. At the same time, sufficient completion space for shipbuilding is maintained along the quay to support its operational needs.



The Ideal Model

‘T Eiland Reconfigured



Zoning

- Recreation
- Dwelling
- Shipbuilding

Spatial Elements

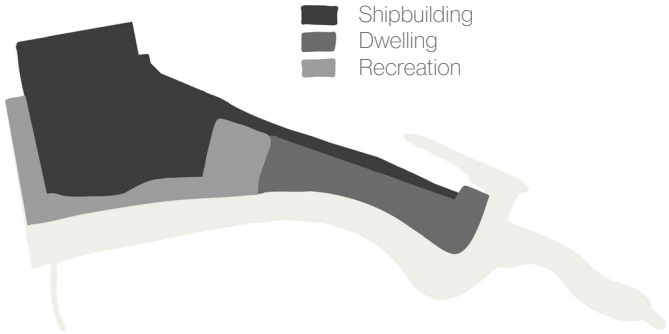
- Proposed Water Body
- Green Zone
- Material Marking
- Oostbeer

Infrastructure

- Paved Road
- Bicycle Highway
- Pedestrian Path
- Dike Body
- Sheet Piling

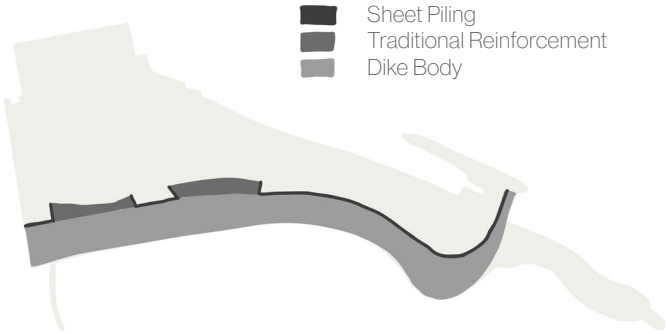
Noise Pollution Minimazation

The recreational buffer minimizes noise pollution, but it also connects residential areas and shipbuilding by creating interaction between the two functions.



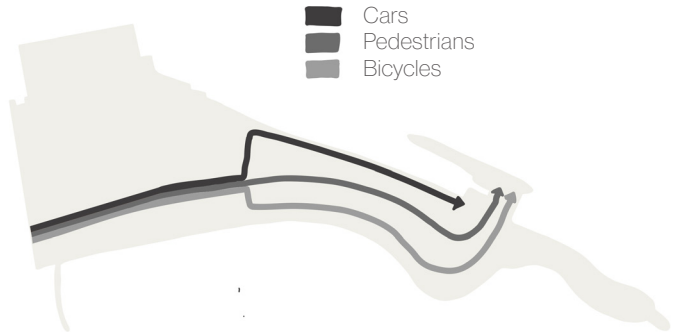
Refinorcement Method Combination

Where possible, the dike will be reinforced using traditional methods and, where this is not possible, using sheet piling. The method must allow for possible further reinforcement in the future.



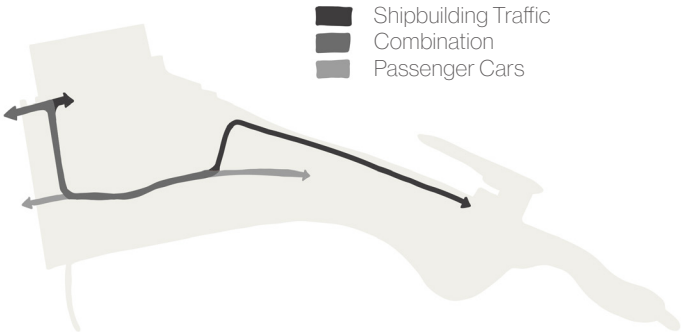
Traffic Seperation

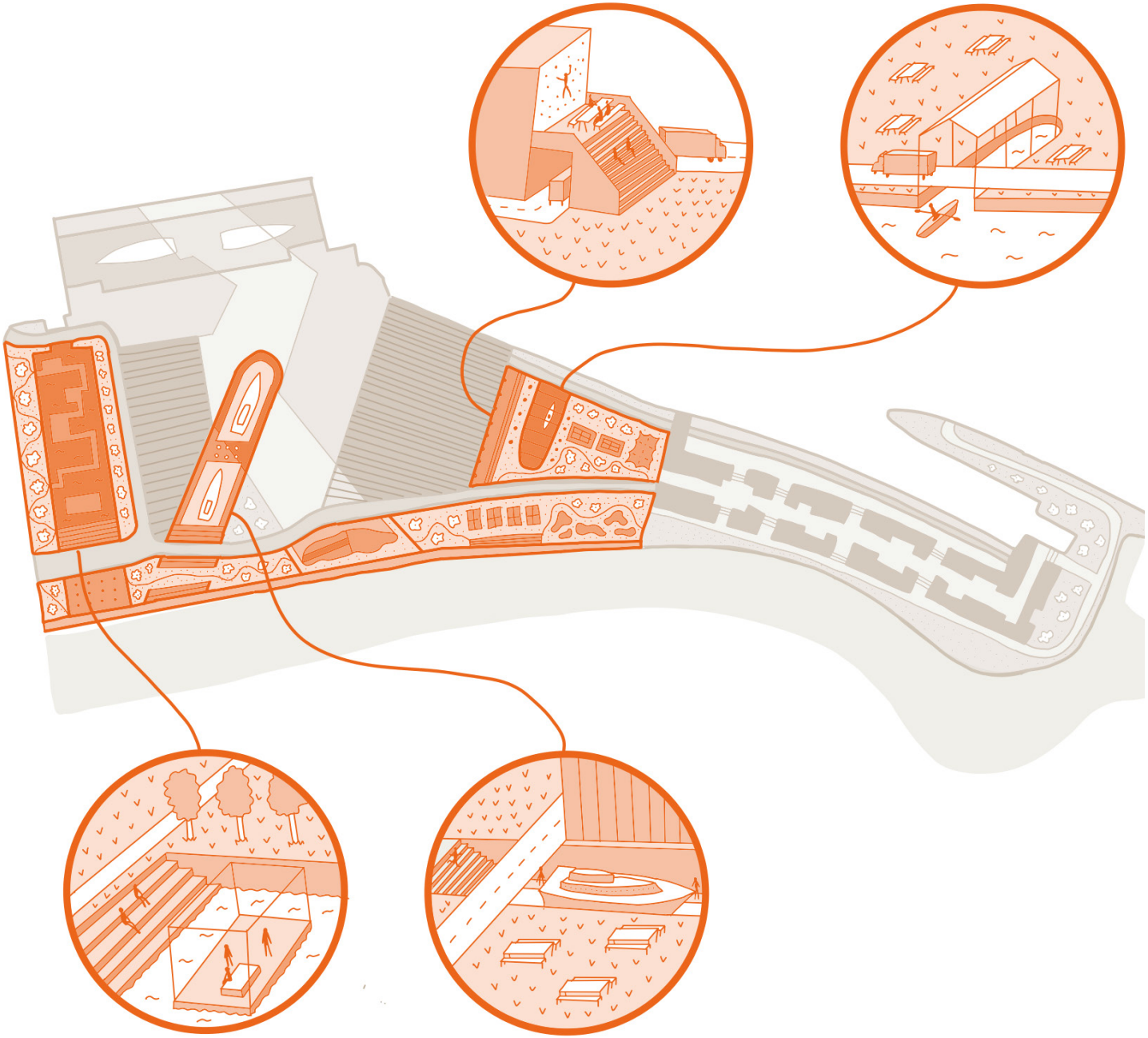
Cyclists, pedestrians, cars, and freight traffic each have their own traffic zone. With regard to noise and safety, it is particularly important that cyclists and pedestrians remain separated from cars and freight traffic.



Traffic Combination

In order to use the traffic space as efficiently as possible, cars and freight traffic are combined where possible, with certain zones only accessible to freight traffic for shipbuilding.





The Recreational Buffer Zone

The recreational buffer zone is intended for residents of 'T Eiland, inhabitants of Vlissingen, and visitors. It functions as a transition area between the dwelling and the shipbuilding activities, reducing potential nuisance and reintroducing recreational and cultural functions that have disappeared from the location over time.

By re-excavating the former Marine Lock, 'T Eiland can once again be spatially separated from its surroundings, strengthening its island identity. This space could be given a recreational function, for example by integrating stepped seating with a view of the water and a floating stage, where small events and informal gatherings can be held.

To create interaction with shipbuilding, an interactive shipbuilding museum could be created by excavating a dry dock. Here, visitors could experience shipbuilding up close, with ships on display and space to learn more about the construction process and the maritime history of the location.

Where infrastructure, recreation, and industry intersect, a covered walkway could serve as a buffer. This structure could incorporate a raised climbing wall, transforming a necessary separation into an active and accessible element of the public space.

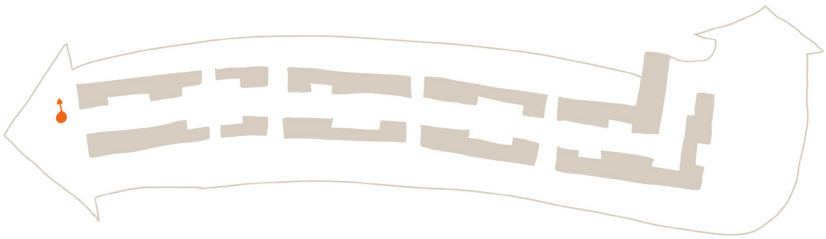
By re-excavating a lost wet dock, the story of shipbuilding can be told in a new way. The dock can be used as a recreational space, with its original maritime use remaining visible in its contemporary interpretation. In this way, historical structures can be reintroduced and reinterpreted to support contemporary use.

‘T Eiland Through The Eyes Of A Shipbuilding Employee

You park your car in the garage and decide to have a coffee in Station Quarter before starting work, after all it's almost weekend. The smell of freshly baked bread already reaches you as you walk down the street. Inside the café you run into a colleague having breakfast. You work together on finishing the ships, and today several major tasks await that will require a lot of concentration.

Together you walk to the shipyard halls to attend the morning briefing. Inside, everyone is already busy and the sound of sanding machines and welding equipment fills the space. Fortunately, most of your work takes place outside, where the hulls of the ships lie along the finishing quay. While working, you occasionally wave to tourists sitting on the terrace, watching the construction works and the large cranes with clear fascination. It still feels a little strange to be observed while you are working, but at the same time it gives you a sense of pride.

At the end of the day, you meet up with a few colleagues to play padel at the Eiland Brewery. It is a good way to release the tension after an intense workweek. Afterwards you stay for a few beers, as the brewery owner proudly presents a new house-brewed beer. Some of your colleagues head home after this, but you enjoy the relaxed and welcoming atmosphere too much to leave just yet. Content, you look out over the ships moored along the quay and realise once again how special your work here really is.

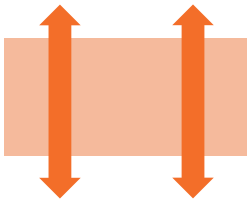



The Recreational Buffer
BREW

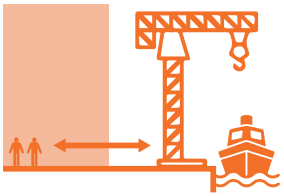
Setting The Parameters For The Station Quarter

Retain

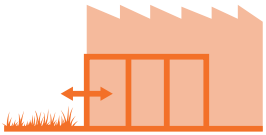
Public
Informality



Perpendicular
Sightlines

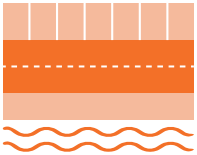


Shipbuilding
Interaction

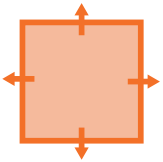


Spatial
Contrast

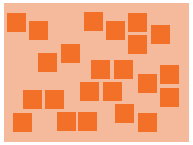
Restore



The Dike
Street



Multi Oriented
Facades

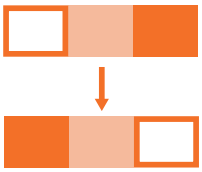


High Housing
Density

Programmatic
Diversity

Incorporate

Dike
Elevation



Adaptive
Capacity

Clear
Infrastructure

Typological
Diversity

The diagrams illustrate the spatial principles that guide the transformation of the area. The retained qualities focus on the existing character of the site, including informal public spaces, clear perpendicular sightlines between the dike and the quay, visual interaction with shipbuilding activities, and contrasts between soft landscapes and industrial elements. The restored elements reintroduce spatial and programmatic qualities such as the dike street, a high housing density, multi-oriented building facades, and a diverse mix of programs beyond housing alone. New principles are incorporated to ensure sustainability of the plan, including the elevation of the dike, a clear infrastructural framework based on three parallel axes, typological diversity, and an adaptive capacity that allows programs to change over time.

Urban Design Principle

1 Framework

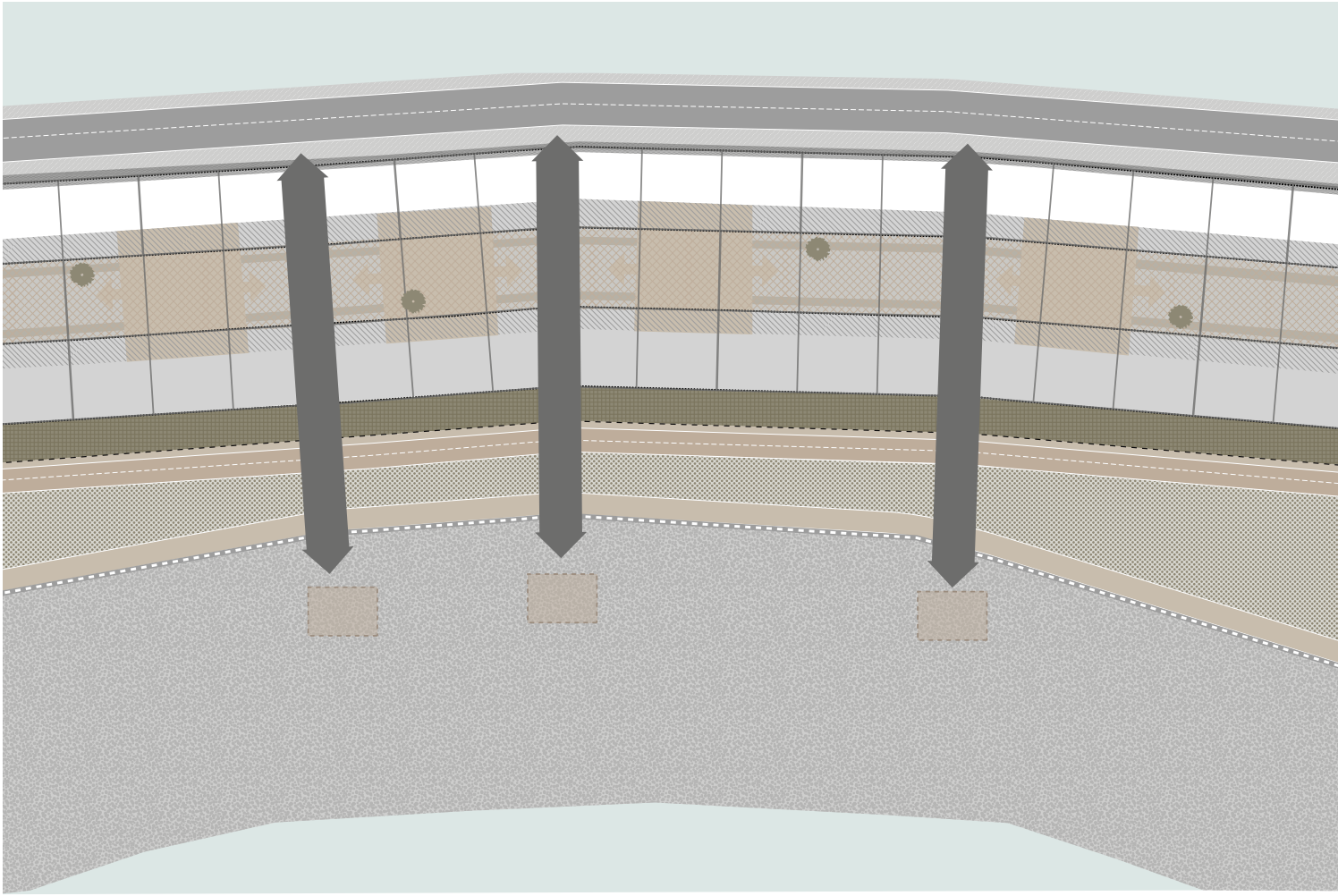
2 Building Volumes

3 Parralel Axes

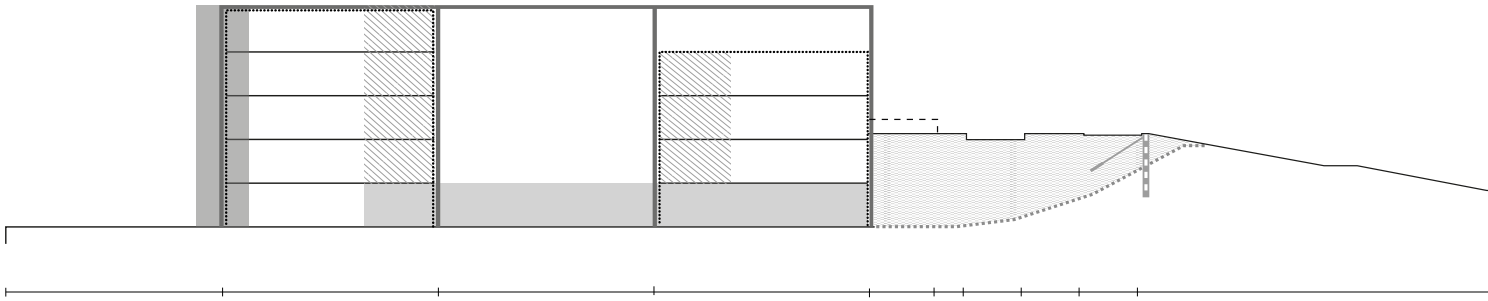
4 Cross Connections

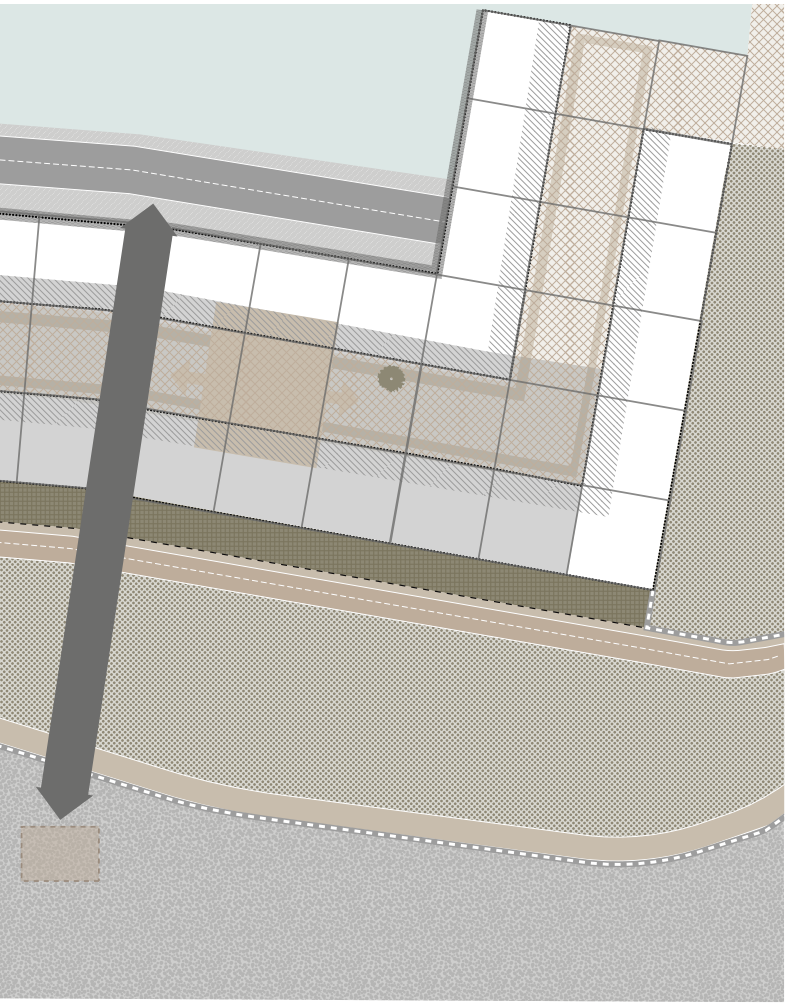
The urban design principle consists of a framework that forms the basis for the building volumes. Within this framework, two building volumes are positioned and separated by a central axis. On either side of this central axis, two parallel lines are defined. Four cross connections run perpendicular to these axes and connect the different parts of the framework and seperate the two main building volumes into vife building blocks. In the following sections, the urban configuration plan is presented, outlining the main spatial structure accompanied by the design guidelines. These set out principles for architects and urban designers. The subsequent sections explain how the framework, the axes, and the cross connections function within the plan, supported by visual impressions.

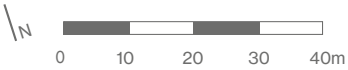
Urban Configuration Plan

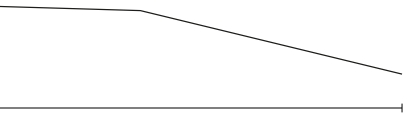


Section 1:500









0m

Urban Organisation

- Steel Framework
- Setback Line Buildings
- Setback Zone Max 5m
- Four Transverse Streets Min 10m Wide
- .Central Public Space One Per Block Min 20m Wide
- Elevated Public Space Two Stories Above Ground Level
- Partition Max. Height 1.2m
- Viewing Platforms On Transverse Street Axes
- Trees Min 6 Per Building Block Height 9-12m

Infrastructure

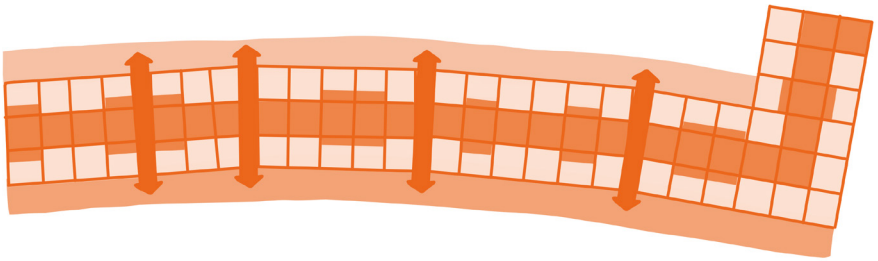
- Integrated Parking
- Freight Traffic Min 8m Wide
- Sunken Cycle Way Min 4m Wide
- Pedestrian Path Mmin 2m Wide
- Former Dike Body
- New Inner Dike Body
- Outer Dike Body
- Sheet Piling

Spatial Zoning

- Car Free Pedestrian Zone
- Collective Green Zone Vegetation Height max. 1m
- Private Garden Zone
- Heavy Load Zone for Cranes
- Noise Reduction Zone

Design Guidelines

The following section sets out the design guidelines that structure the spatial and architectural development of the area. In the scheme below the main components of the plan are visible: the Framework, the Building Block, Station Street, Dike Street, the Quay, and the Transverse Streets. The guidelines that follow translate the urban design principles into spatial parameters. They provide direction for architects and urban designers, while allowing room for interpretation and adaptation over time.



The Framework

The Building Blocks

The Quay

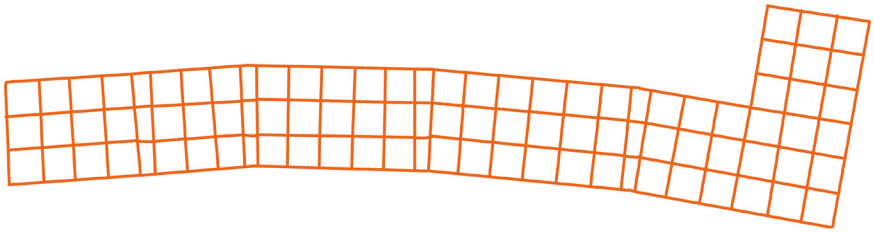
The Dike Street

The Station Street

The Transverse Streets

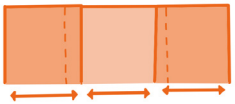
1. The Framework

The framework forms the primary spatial and structural system of the station district. It establishes the dimensional conditions that guide both the organization of public space and the development of the building volumes.



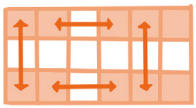
1.1 Structural Grid

The framework is based on a structural grid with a span of 15 by 15 metres. This industrial-scale dimension enables flexibility, allowing future large-scale uses, subdivision into two residential bays of 7.5 metres, or accommodation of six parking spaces of 2.5 metres.



1.2 Spatial Limits

The framework defines the minimum width of the public space and the maximum dimensions of the building volume. In this way, it establishes a consistent spatial relationship between built form and public space.



1.3 Continuous System

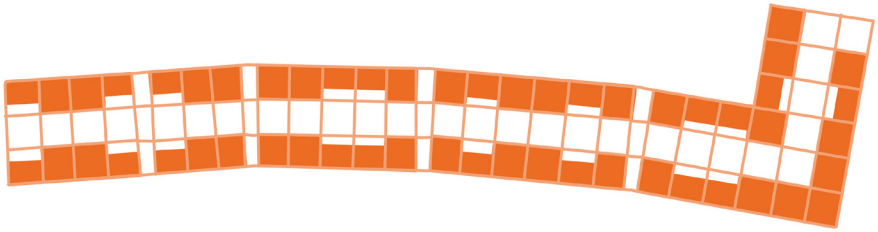
The framework must extend across the entire station district, spanning between building blocks and across the transverse streets. This continuity ensures that the area functions as a single, coherent spatial system.

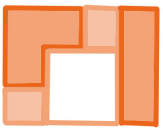
1.4 Oversized Steel Structure

The framework must extend across the entire station district, spanning between building blocks and across the transverse streets. This continuity ensures that the area functions as a single, coherent spatial system.

2. The building blocks

The building blocks translate the overarching framework into inhabitable volumes. They combine residential diversity, spatial quality and architectural variation within a coherent structural system.





2.1 Typological Diversity

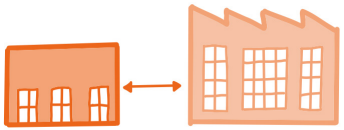
The building blocks must accommodate multiple housing typologies to serve different household types and socio-economic groups. This ensures a mixed and resilient residential population.

2.2 Private Outdoor Sace

Each dwelling must have access to a private outdoor space, either as a garden, balcony or terrace. This strengthens residential quality and supports everyday use of the dwelling..

2.3 Articulated Massing

Variation in façade articulation and building lines is required in both section and plan through setbacks and depth differences. While structural spans relate to the 15-metre framework, subdivision remains flexible rather than prescriptive.

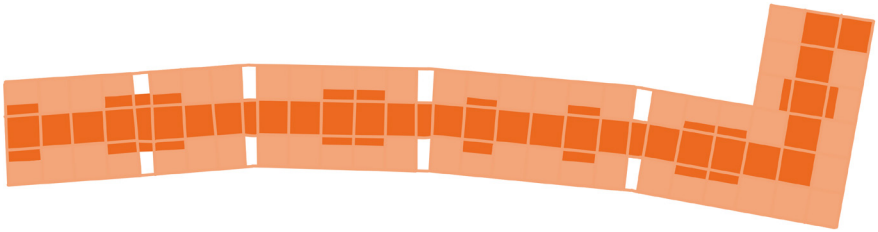


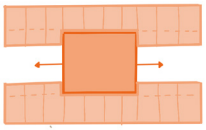
2.4 Industrial Materiality

Material Choices should reference the shipbuilding context through robust, industrial and durable materials. This establishes a visual and material continuity between living and production environments.

3. The Station Street

The Station Street is the central axis within the framework, located between the building volumes. It defines the primary public space at ground level and structures the relationship between the framework and the adjacent blocks



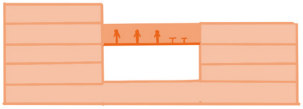


3.1 Central Public Space

Each building block must contain one widened public space aligned with Station Street. This space extends up to the defined setback line and forms the primary collective outdoor area within the block.

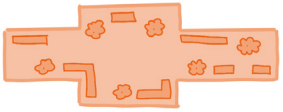
3.2 car free pedestrian zone

The public space is designed as car-free. Vehicular access and parking are accommodated through an integrated underground parking facility.



3.3 Elevated Semi Public Space

A Semi-public space is introduced at the third-floor level, forming a continuous network primarily intended for residents. This elevated layer provides additional shared space while maintaining separation from the ground-level public space.

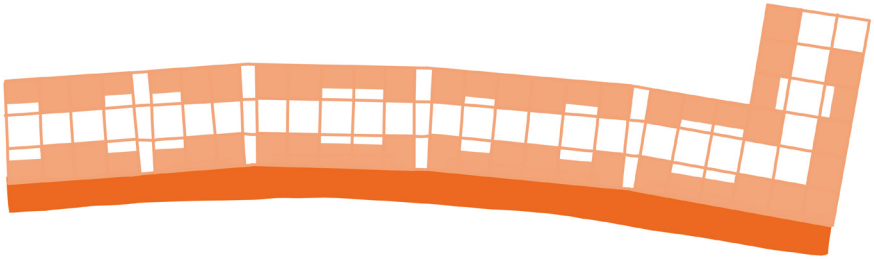


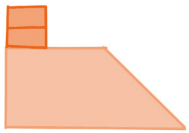
3.4 Native Planting

Native Trees and plants are integrated into the public space. This planting strategy supports an informal atmosphere and contributes to ecological value and spatial character.

4. The Dike Street

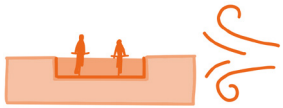
The Dike Street is characterized by a small-scale spatial character aligned with the profile of the dike. It forms a linear residential street with a strong relationship to The Schelde.





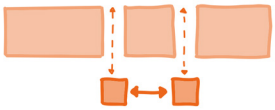
4.1 Limited Building Height

Buildings Along the Dike Street may not extend more than two storeys above the dike level. This maintains the small-scale character of the street and preserves views.



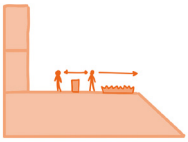
4.2 Sunken Cycle Route

A Sunken high-speed cycling route is integrated into the dike profile. This route ensures fast and direct access to the station while remaining spatially separated from the street.



4.3 Viewing Platforms

Viewing platforms are positioned in the extension of the transverse streets, offering views over the Scheldt. These platforms are connected by a continuous pedestrian path along the dike.

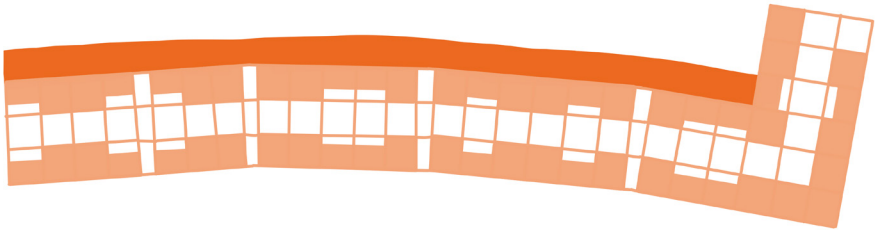


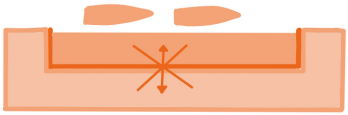
4.4 Low Boundaries

The Separation between the gardens of the dike houses may not exceed 1.20 metres in height. Planting on the dike is also limited to a maximum height of 1.20 metres to support social interaction and preserve views.

5. The Quay

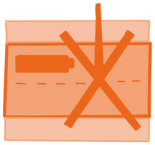
The quay accommodates shipbuilding activities and associated logistics. It functions as a working edge where industrial production directly meets the urban fabric.





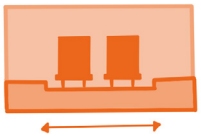
5.1 Restricted Acces

The Quay Is closed to public access. Entry is limited to operational and industrial use related to shipbuilding activities.



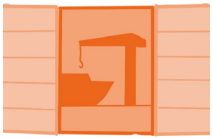
5.2 Heavy Load Zone

The Quay is designed as a heavy load zone suitable for cranes and industrial equipment. The surface and structural capacity must support high point loads.



5.3 Freight Traffic

A Continuous roadway with a minimum width of 8 metres is required along the quay. This road accommodates large freight vehicles and operational traffic.

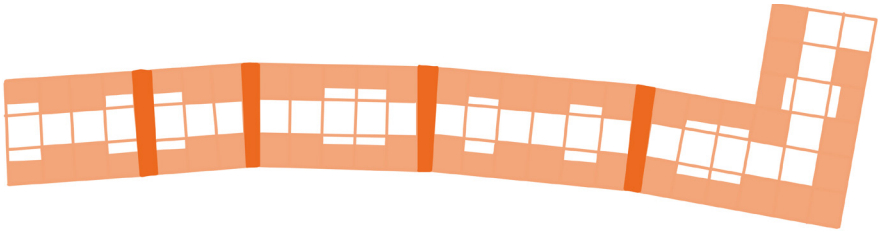


5.4 Visual Exposure

The Quay must remain visually accessible from the transverse streets. Sightlines towards shipbuilding activities are maintained to ensure visual interaction between the quay and the urban area.

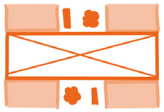
6. The Transverse Streets

The transverse streets separate the building blocks and connect the parallel axes of the framework. They form cross-connections that link the Dike Street, the Station Street, and the Quay.



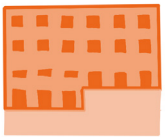
6.1 Gradual Transition

The Transverse Streets must provide a gradual spatial transition between the dike and the quay. This height difference is resolved within the street profile.



6.2 Unobstructed Axes

At The Intersection with Station Street, the transverse streets must remain free of permanent spatial elements. This ensures continuity of the axis and preserves its spatial clarity.



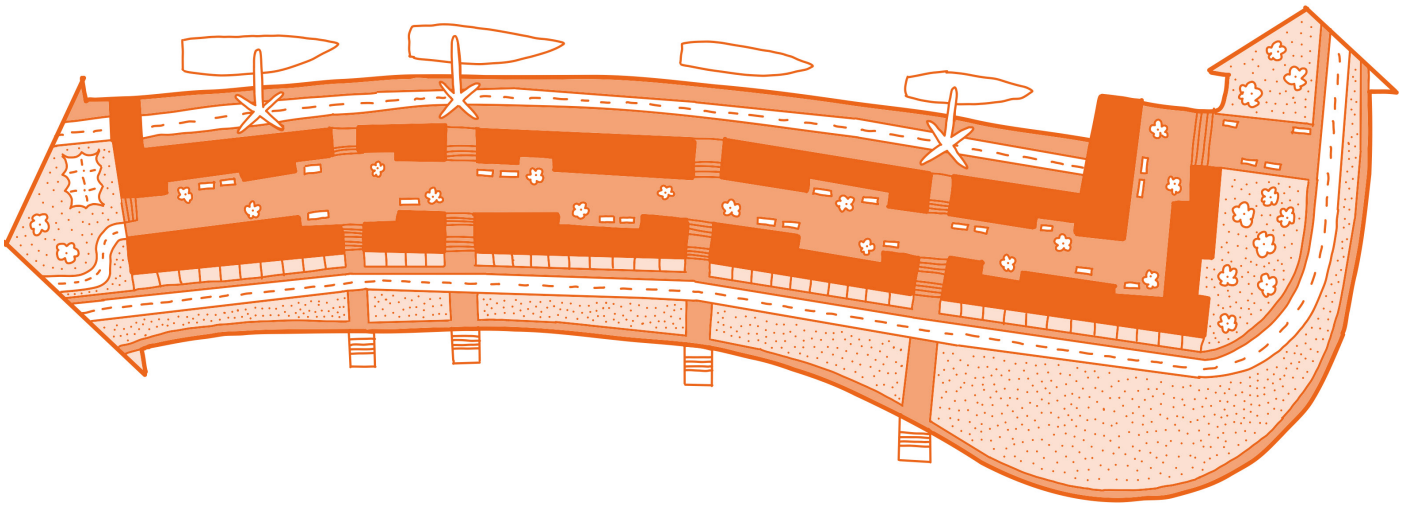
6.3 Active Facades

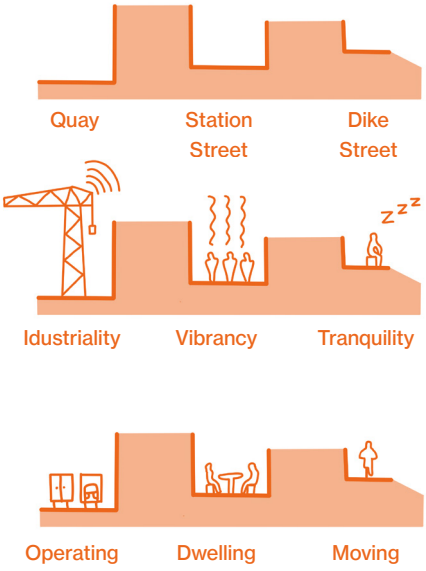
Blind Facades are not permitted along the transverse streets. Building edges must contribute to street life through openings, entrances, or programmatic activation.

6.4 Double Function

The Transverse streets must accommodate both movement and staying. This is achieved through the provision of dwell areas and a clear infrastructural layout.

From Guidelines To Design





The Station Quarter is structured by three parallel axes: the Quay, the Station Street, and the Dike Street, each with a distinct atmospheric identity. The Quay is characterised by an industrial atmosphere, the Station Street by vibrancy, and the Dike Street by tranquillity and a more residential character. In addition, each axis is characterized by a function, the Quay is dedicated to operational4 activities, the Station Street primarily accommodates dwelling and everyday use, and the Dike Street mainly functions as a moving zone through the station transit.

The following section elaborates on the spatial organisation of the central axis. It starts with the framework and the building volumes structured within it, followed by the public spaces that emerge between the buildings. The section concludes with the transverse streets, which intersect the Station Street and connect the different axes into a coherent spatial system.

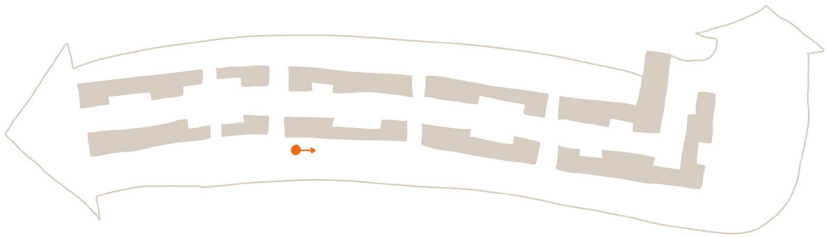
‘T Eiland Through The Eyes Of A Commuter

In a rush, you cycle onto ’t Eiland, you’re late and dont want to miss the train. You push yourself up the dike, and from here the ride becomes easier along the sunken cycle highway. The first rays of morning sun touch your face. It is a moment you get to enjoy every day, and one you never seem to tire of. You see the lights switching on in the houses along the dike street and greet a woman in her pyjamas as she collects the newspaper from her letterbox. This is one of the reasons you choose to keep living here, instead of moving to the big, anonymous city where you work.

When you reach the station, you run onto the platform. The whistle has already sounded, but luckily the conductor sees you and waits before closing the doors. You made it. At the end of the workday you find yourself on the same train again, and you realise you actually enjoy these moments of quiet after such a long day.

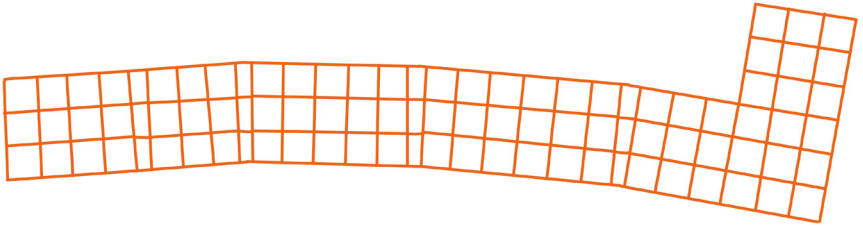
You have arranged to meet a friend at a new Moroccan restaurant in the station district, because later you have your first lesson of a furniture-making course just across the road. With plenty of time, you walk calmly through Station Street, your bike beside you. Despite the cold, people are sitting outside eating and drinking. You reserved a table inside, but extra space is always made on the terrace. After dinner you get an ice cream and walk up onto the dike so you can eat it peacefully. It feels nice to leave the murmur of Station Street behind and head towards the salty sea air. The contrast between the busy street and the tranquility along the dike is something you always enjoy.

After the lesson, a small group stays behind for drinks in a tent next to the woodworking space, but for you the day has been long enough. On your way home you notice that it’s still busy around the climbing wall and the Eiland Brewery, and near the Marine Lock a performance appears to be taking place on a floating stage. You make a mental note to look it up when you get home, perhaps there’ll be another show next week.

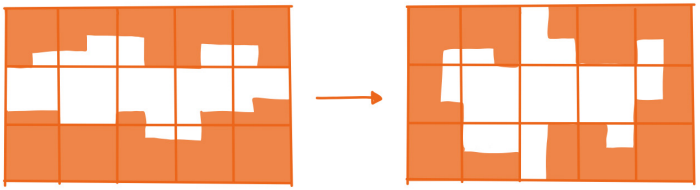



The Dike Street

The Framework

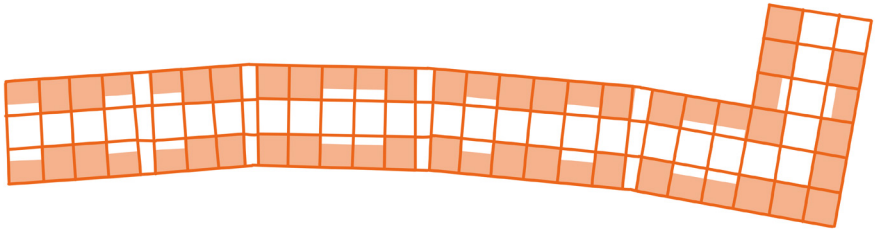


The framework is based on a grid derived from industrial standards. A primary module of 15 meters determines the total span, which can be divided into two residential bay sizes of 7.5 meters, parking spaces of 5 meters in length or 2.5 meters in width. This steel construction forms an adaptable basis that supports transformation in form and function.

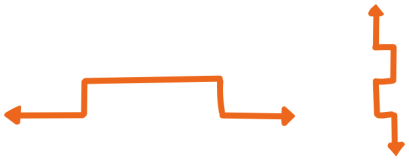


By separating the permanent structural system from the infill, the framework offers programmatic flexibility over time. Different functions can be accommodated within the same structure, and future densification or changes in use can be realized without altering the primary system. The Framework forms the basis for the building volumes and for the public space that is created between them. In the latter, it can function as a suspension system from which a raised public space or street furniture is suspended. In this way, the infill of the framework can respond to changing requirements.

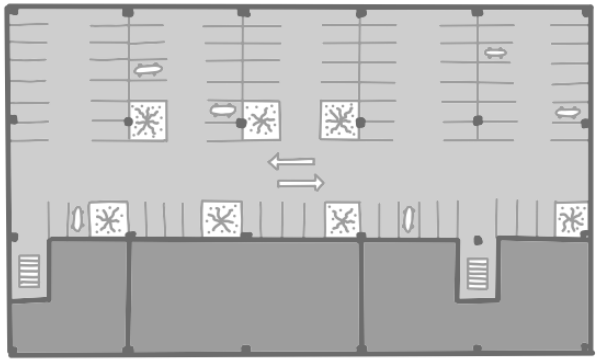
The Building Block



The building block is positioned within the framework and consists of two elongated building volumes. Together, these volumes define a single public space within the block. Within the building block, the buildings and the open space are connected to each other, structuring the framework. This configuration allows for variation in the horizontal facade along the length of the block. In addition, variation is created in the vertical facade through the use of different housing typologies and the integration of private outdoor spaces. These variations create a diverse spatiality within the building block.



The functional distribution within the block is defined per floor. Parking spaces and industrial functions are located on the ground floor, while public functions are positioned on the street. Public functions could include cafes, restaurants, workshops, lecture halls, or exhibition spaces. Above these layers are the residential spaces. Although the framework allows for flexibility and future program changes, this configuration is taken as the basis for the design.

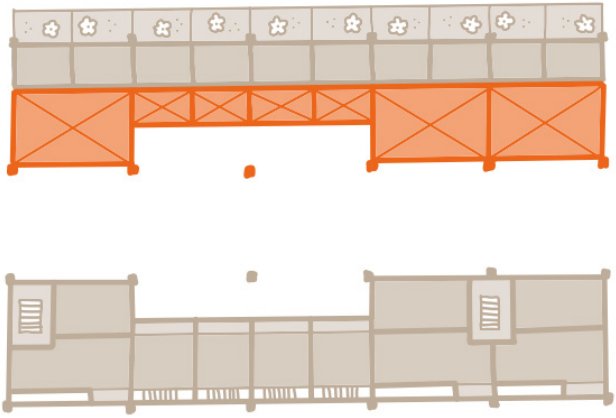


The Ground Floor

The ground floor consists of a spacious shipbuilding area and a parking garage, which extends throughout the entire Station Quarter and offers space for approximately 400 cars. From the garage, stairwells provide access to the apartments on the other floors and the public space above. The garage contains planters so that trees can be grown in the public space above.

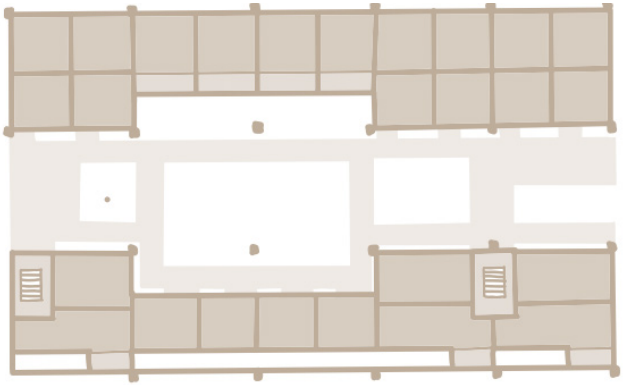
The First Floor

Public functions are located on the first floor. The building volume on the dike side only has daylight access on one side, which means that part of the building can only be used for functions that do not require daylight.



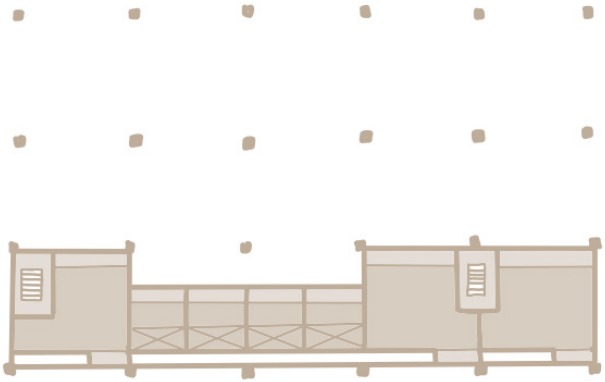
The Second Floor

To increase daylight access in these buildings, the buildings on the dike side have a void on the second floor. The other side of these buildings on this floor contains dwellings facing the dike, which have their own outdoor space and entrance here. The soundproof zone is visible in the opposite building block, where some dwellings have their outdoor space.



The Third Floor

On the third floor, the dwellings are arranged around a raised public space, where they also have their outdoor space. The stairwells also provide access to this space.



The Fourth Floor

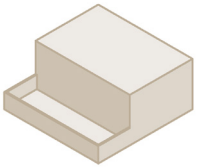
On the fourth floor, dwellings are only located on the quay side, overlooking the Scheldt over the opposite dwellings.

The Sections

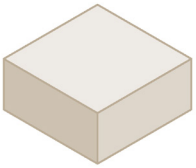
The sections cut through both the wider and narrower parts of the building block. They show the vertical distribution of functions, with shipbuilding and parking on the ground floor, public functions above, and dwellings on the upper levels.

The Typologies

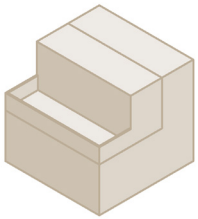
The housing typologies have been developed to accommodate different housing sizes and target groups within the same building block. A range of housing sizes is being introduced, varying from compact homes to larger apartments and penthouses. Each typology has its own outdoor space, integrated into the volume of the home. These outdoor spaces vary in size, location, and orientation, depending on the typology.The combination of different housing types and the associated outdoor spaces creates variation in both the horizontal and vertical facades. The axonometric diagram illustrates the allocation of the various housing typologies within the building block. It demonstrates how the typologies are arranged and positioned in relation to each other.



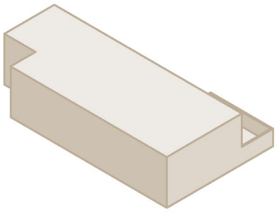
Shop Studio
35 M²



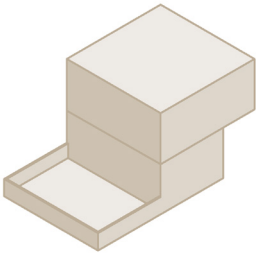
Starters Spot
50 M²



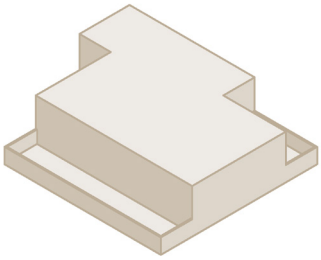
Harbour Loft
70 M²



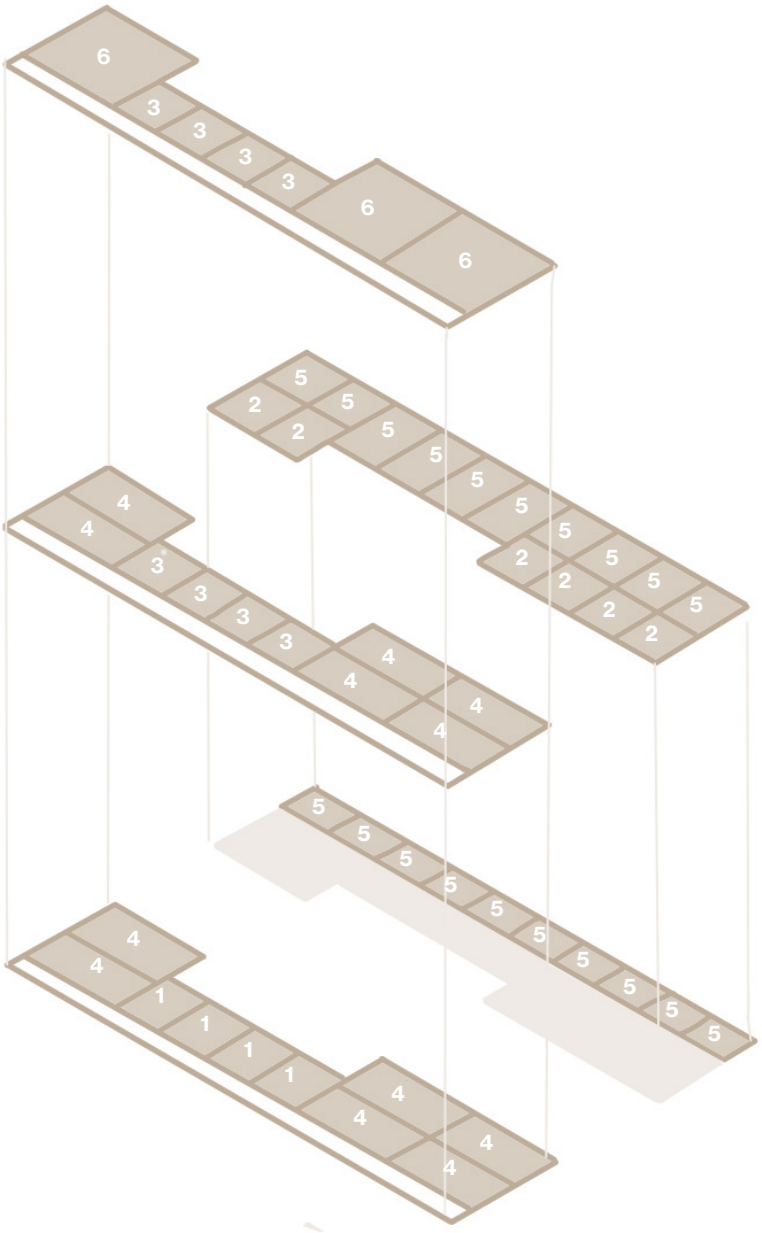
Urban Apartment
85 M²



Dike Dwelling
35 M²

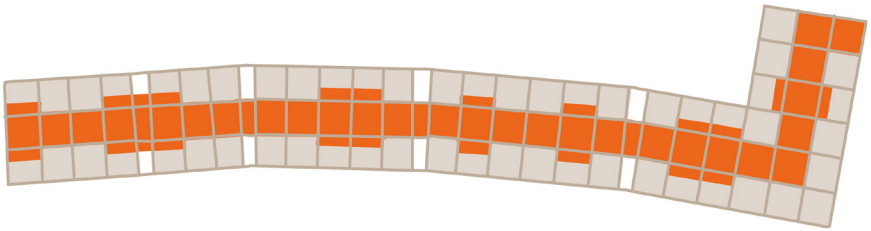


Private Penthouse
150M²

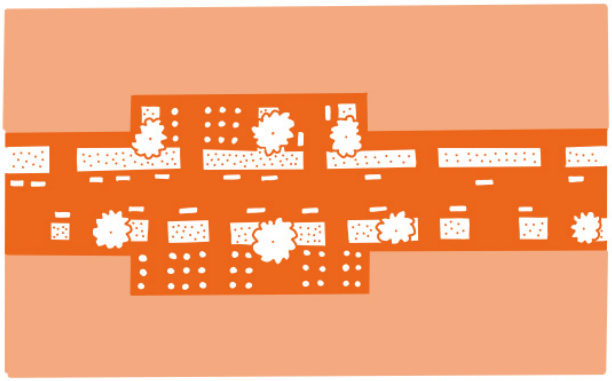


1. Shop Studio
2. Starters Spot
3. Harbour Loft
4. Urban Apartment
5. Dike Dwelling
6. Private Penthouse

The In Between Space



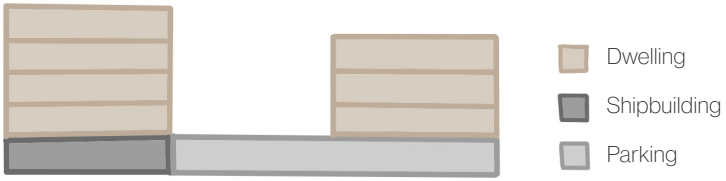
The form of the in-between space is determined by the surrounding building volumes. Along the length of a block, the space takes on different spatial proportions and characters. In the wider parts, the space functions more like a square, while the narrower parts can be seen more as streets. This variation in width results in a succession of spaces rather than a single, uniform public space.



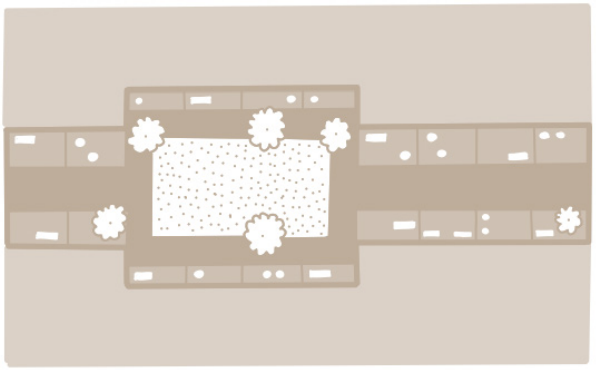
The space between buildings is organized vertically into two levels: a public level at +1 and a semi-public level at +3. These levels are separated by a raised public space, which creates a smooth transition between collective and private. This will be discussed in more detail in the next section.

Program And Adaptibility

The program of the in between space is influenced by the program of the buildings that border it. When the first floor is occupied by dwellings rather than public functions, the in between space provides the required private outdoor areas for these dwellings. These outdoor areas are located in the in between space and are defined by low boundaries and planting..

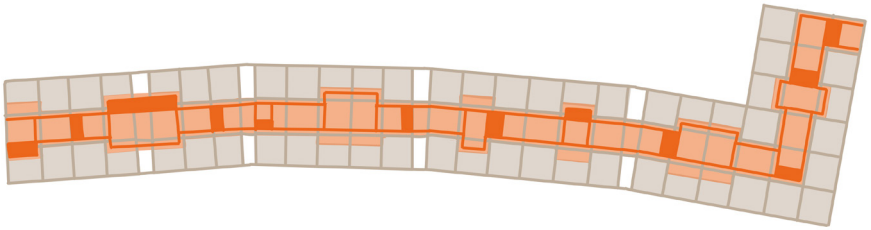


The principles applied to these boundaries and planting are consistent with those applied along Dike Street, ensuring continuity in the use of materials and spatial character. As a result, the street section becomes narrower but remains suitable as a pedestrian zone, as less traffic is expected to pass through. Collective functions for residents, such as communal gardens, can be introduced in the wider parts of the space between the buildings, supporting shared use within the block.



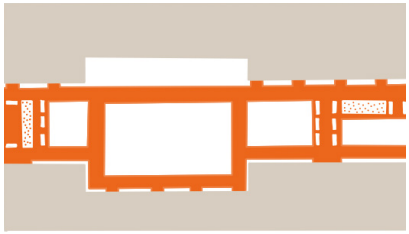
The program for the public space on the first floor depends on the program for the buildings on that floor, but for the purposes of this report, the situation described earlier, in which the space is surrounded by public functions is eleborated.

The Elevated Public Space

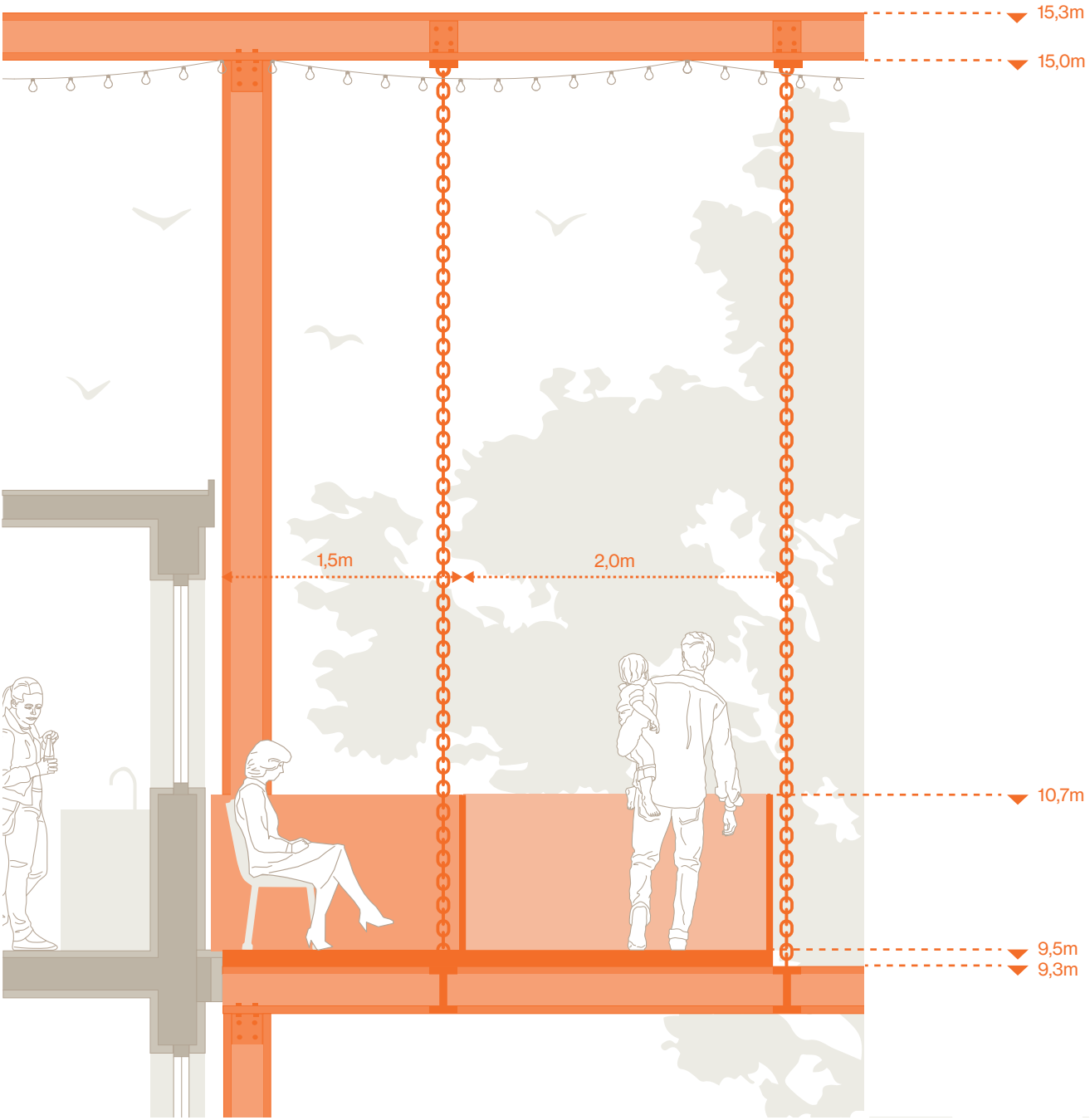


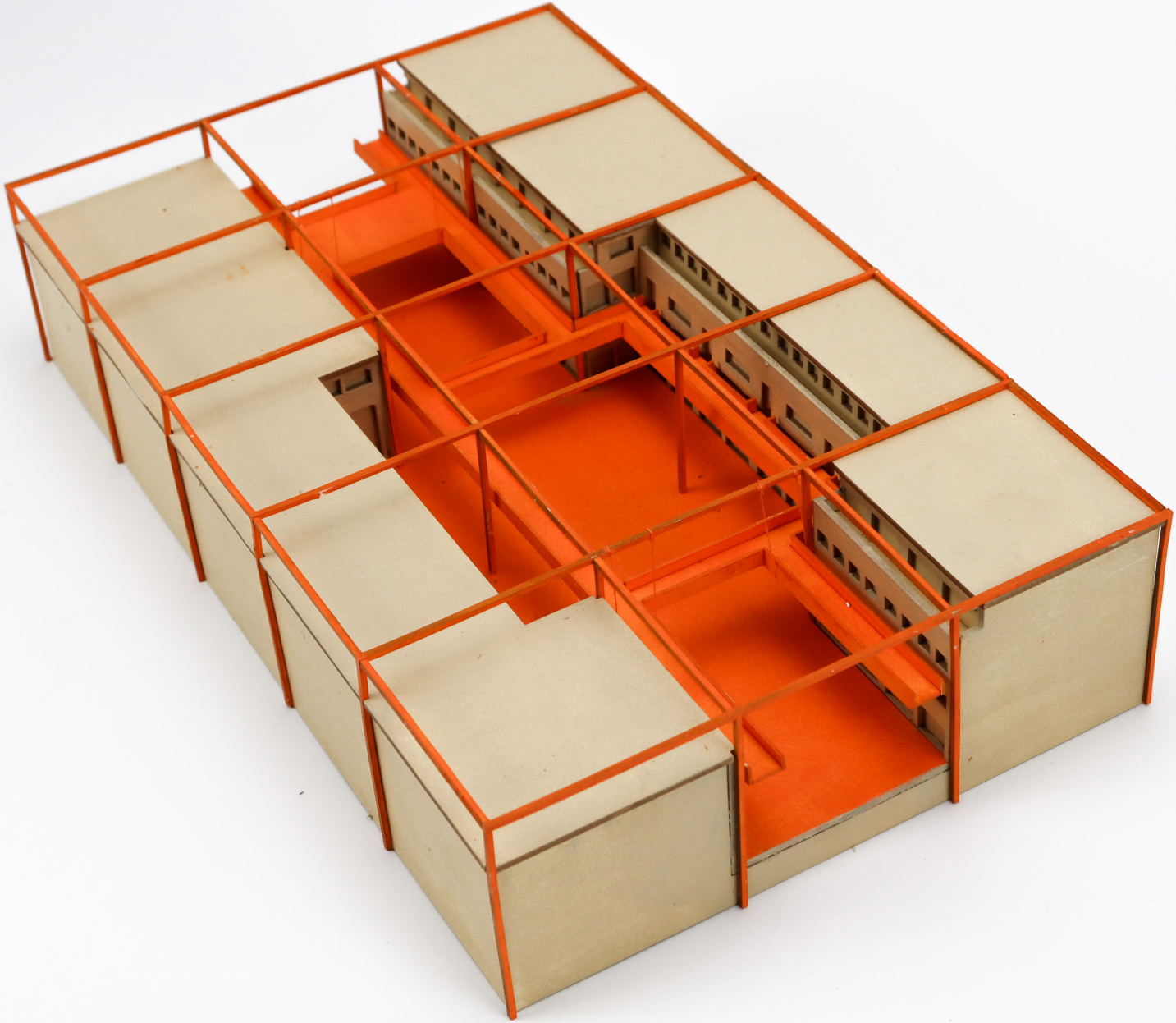
The elevated public space is a semi-public space located at the third-floor level. It divides the large-scale space between the building volumes into two smaller spaces. While primarily intended for residents, it's accessible to the public. It provides direct access to dwellings on this level as well as to staircases to the other floors.

The space is suspended from the framework and detached from the building volumes, allowing daylight to enter the spaces below. It is organised as a network of paths and larger platforms, supporting informal use and contributing to an informal atmosphere. The path with is two metres, to ensure comfortable use and to prevent excessive shading of the underlying space. By remaining independent from the buildings, the elevated public space enhances light conditions and spatial experience at lower levels. In addition to the collective space, dwellings on the third floor have their own private outdoor spaces connected to the network, allowing collective and private use to overlap gradually rather than being strictly separated.



Detail Framework And Elevated Public Space 1:20 (Scaled 50%)





6.2 Model Of The Framework And The Station Street

6.3 Platform On The Elevated Public Space Network

6.4 Public Space Below The Elevated Public Space

Materialisation

The materialization of the public space is based on materials that are already present on 't Eiland, emphasizing the informal character of the location. Existing materials such as cobblestones, tiles, brickwork, and weathered wood are used in paving, fencing, and street furniture. These materials allow vegetation and weeds to grow through joints and edges, contributing to a less polished public space. References to the shipbuilding past and present are introduced through materials such as those used in the Scheldekwartier. Concrete slabs with steel edges and steel elements are used in paving and details. Steel elements are left untreated or minimally treated, allowing them to age visibly over time.

6.6 Existing materials on 't Eiland

6.7 Existing materials in the 'Scheldekwartier' in Vlissingen


1,2m
3,0m
2,6m
4,5m

The types of plants for public spaces are determined by the coastal location and the conditions of the terrain. Trees should reach a maximum mature height of 12 meters to avoid exceeding the height of buildings, provide shade without forming a dense canopy, and be resistant to winds and salty sea air. To enhance the ecological value of the area, priority is given to native tree and plant species.

The primary tree species is Acer Campestre. This species combines a moderate mature height with a relatively open crown structure, allowing enough light to enter the public space. The trees are planted in integrated planters located in the parking garage. The planters have a minimum size of four by four meters and a minimum depth of one and a half meters. A free, unplanted zone with a diameter of at least two meters is maintained around the trunk to protect the root collar and reduce competition (Ebben Nurseries, n.d.).

6.8 Acer Campestre

6.9 Leaf of Acer Campestre

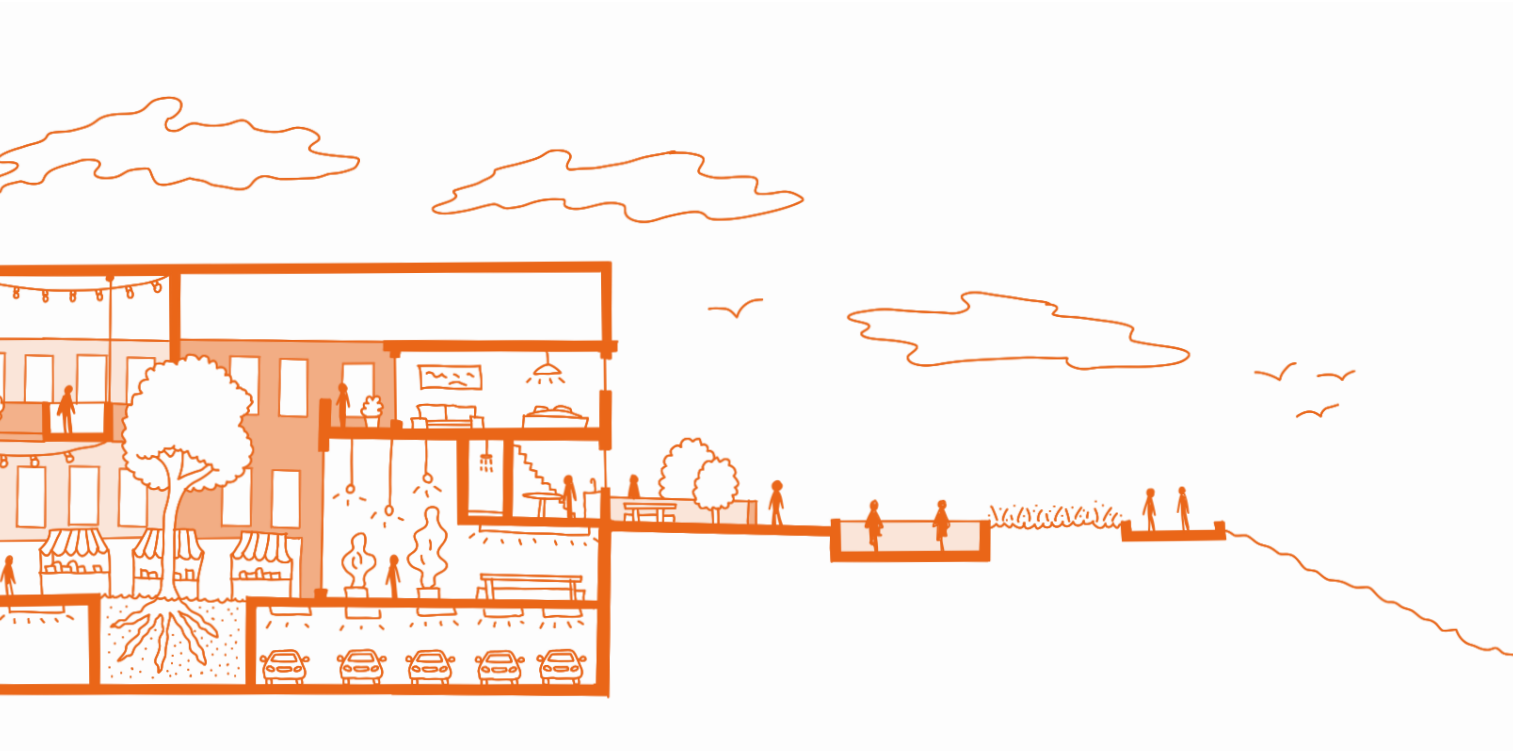
The planting consists of a combination of ornamental grasses and low, salt-tolerant plants, which can grow alongside the trees in the same plant beds or on their own in separate shallow planters. These species have shallow roots, are resilient, and are well suited to dry and windy conditions. Examples of these types of ornamental grasses and plants are Festuca Ruba and Armeria Maritima. The trees and plants contribute to an informal atmosphere in the public space by softening the paved environment.

6.10 Armeria Maritima

6.11 Festuca Rubra

Conclusion

The three parallel axes create a clear spatial order within the Station Quarter, each with a distinct role and character. The central axis is structured by the framework, which organises the building volumes and defines the relationship between built form and public space. Within this structure, the elevated public space is positioned as a semi-public network between the buildings. The framework defines the overall dimensions as a fixed structure, while the elevated public space and built volumes can change over time. The spaces in between allow variation in use and appropriation, supporting the informality that has always characterized 'T Eiland.



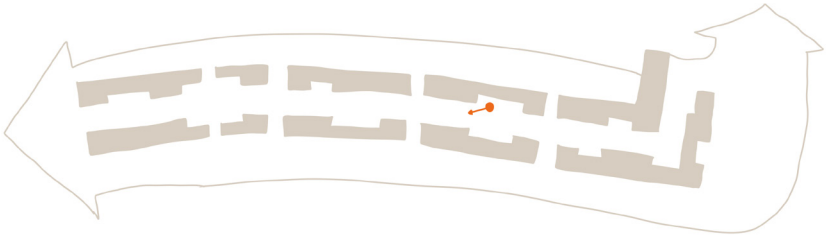
‘T Eiland through the eyes of a resident and café owner

The alarm rings early, and outside it is still dark and quiet. You would much rather turn over and sleep a little longer, but if you want to open your café on time, you really need to get up now. Luckily you live above it, so after a quick shower you walk downstairs and start preparing the place. The first sandwiches go into the oven and you straighten the chairs on the terrace. At this early hour, most customers are shipyard workers stopping by for a quick coffee before their shift.

Once the busy morning rush has passed, you have an appointment with a supplier outside Vlissingen. On your way to the parking garage you run into your neighbour across the street. He is busy organising materials for his woodworking course. There is hardly time for a proper chat, you are already close to being late. Fortunately, from the garage you can drive straight out of the city.

In the afternoon, back at the café, it slowly starts to fill up again. A few tourists come in for coffee, a resident picks up a newspaper and sits down outside. As evening approaches and the last guests leave, you walk up onto the dike for a moment. Two elderly men are playing a game of chess and a young couple is watching the sunset. You realise how special it is to live here, in a place where tranquility and vibrancy, openness and intimacy exist right next to each other.

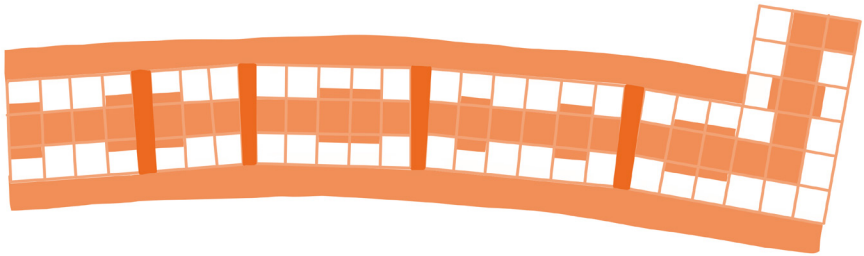
Back in the café you tidy up the last things and lock everything up. Exhausted, you climb the stairs. With a drink on your balcony, listening to the hum of voices rising from the street below, you finally take a moment to unwind from the day.




The Station Street
MARKET CAFE

The Transverse Streets

Spatial Organisation

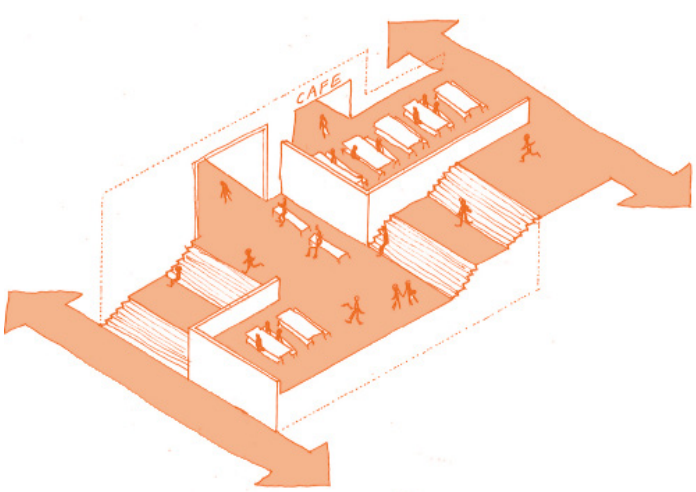


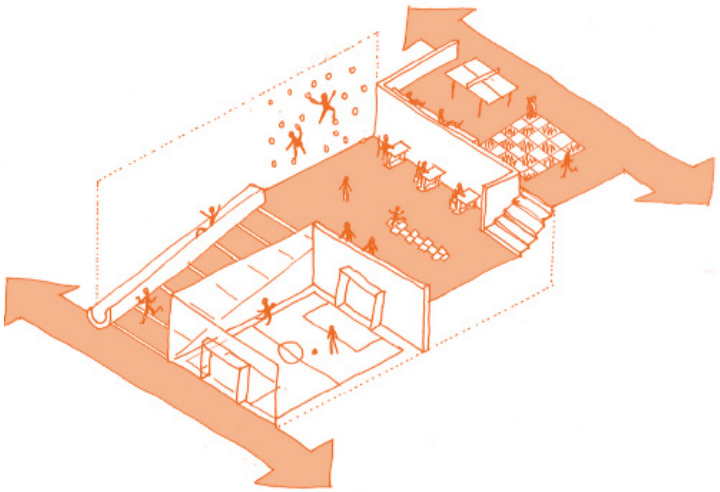
The Stransverse Streets combine differences in height and use within one continuous street profile. Along the transverse streets, the transition between the Quay at ground level, the Station Street at +1 and the Dike Street at +2 is organised through a sequence of spaces positioned at intermediate heights. By introducing half-levels, the change in elevation is distributed across multiple steps, allowing the streets to function as a gradual spatial transition instead of a single level change.

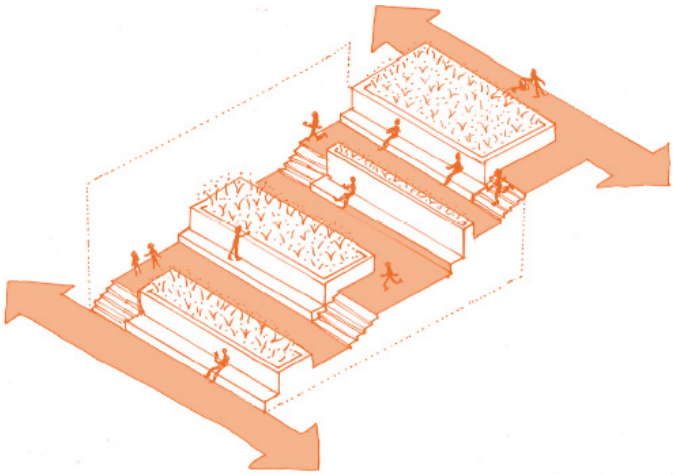
Within this vertical sequence, the transverse streets accommodate both transport and stay. Circulation routes are combined with dwelling spaces, allowing movement and everyday life to take place within the same space. The space where the Transverse Street crosses the Station Street has a mixed function, but should remain free of elements that obstruct visibility.

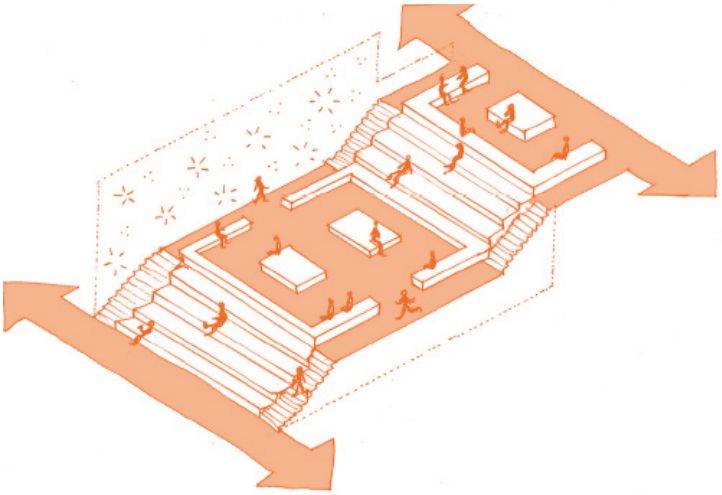
Possible Configurations

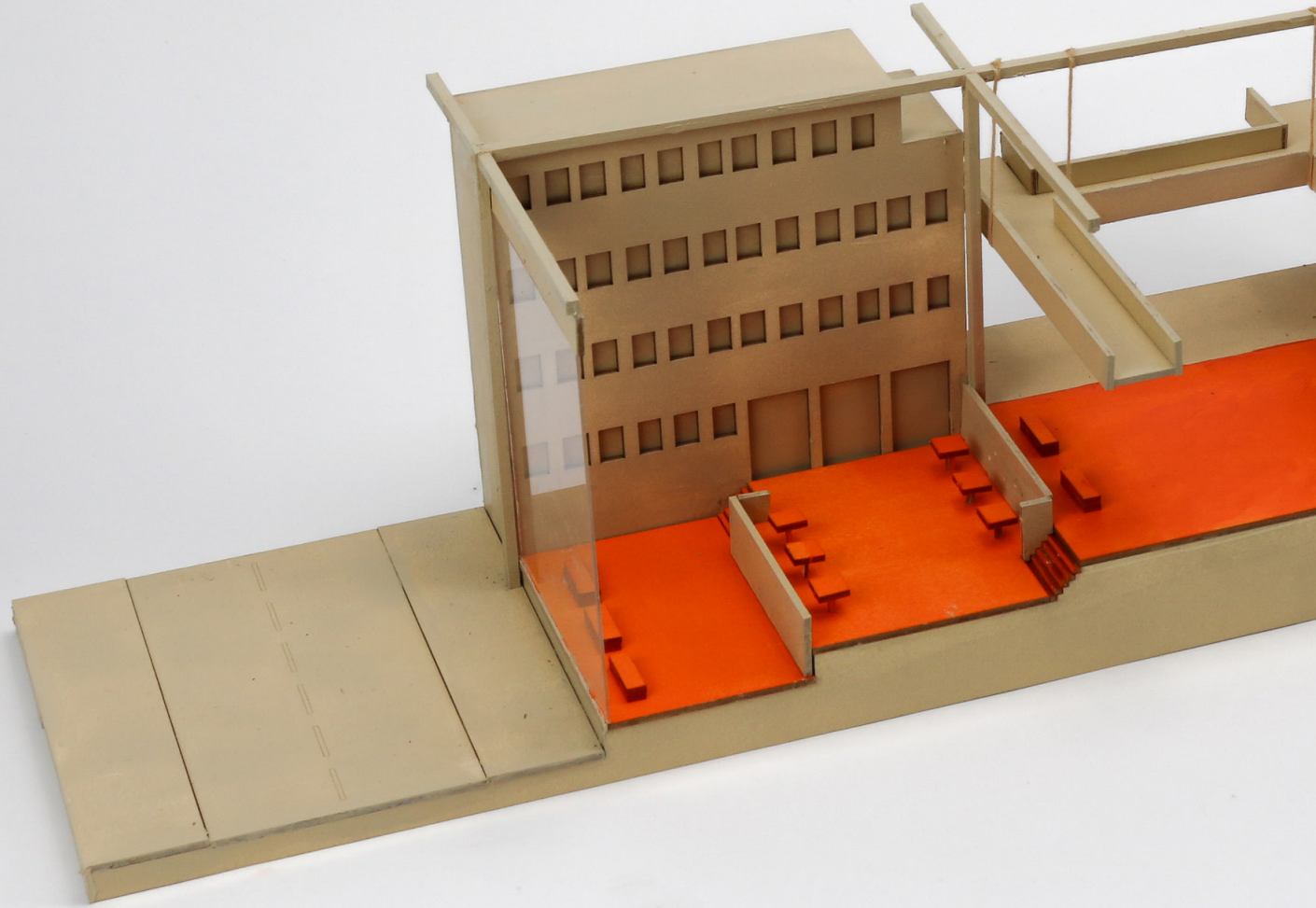
The diagrams'below illustrate how the transverse streets can combine movement and stay, accommodating a range of spatial uses such as café terraces, stepped seating, play and sports areas, and planted spaces..



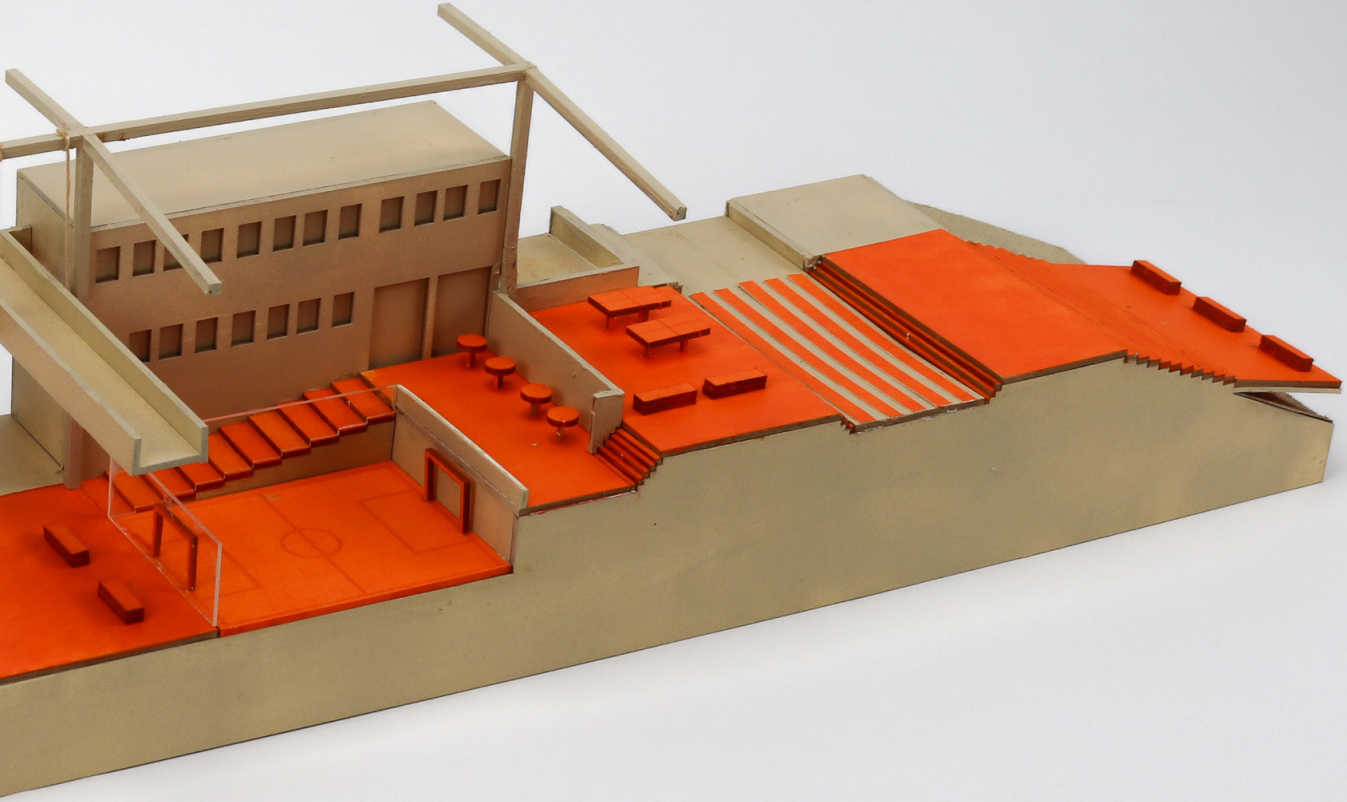


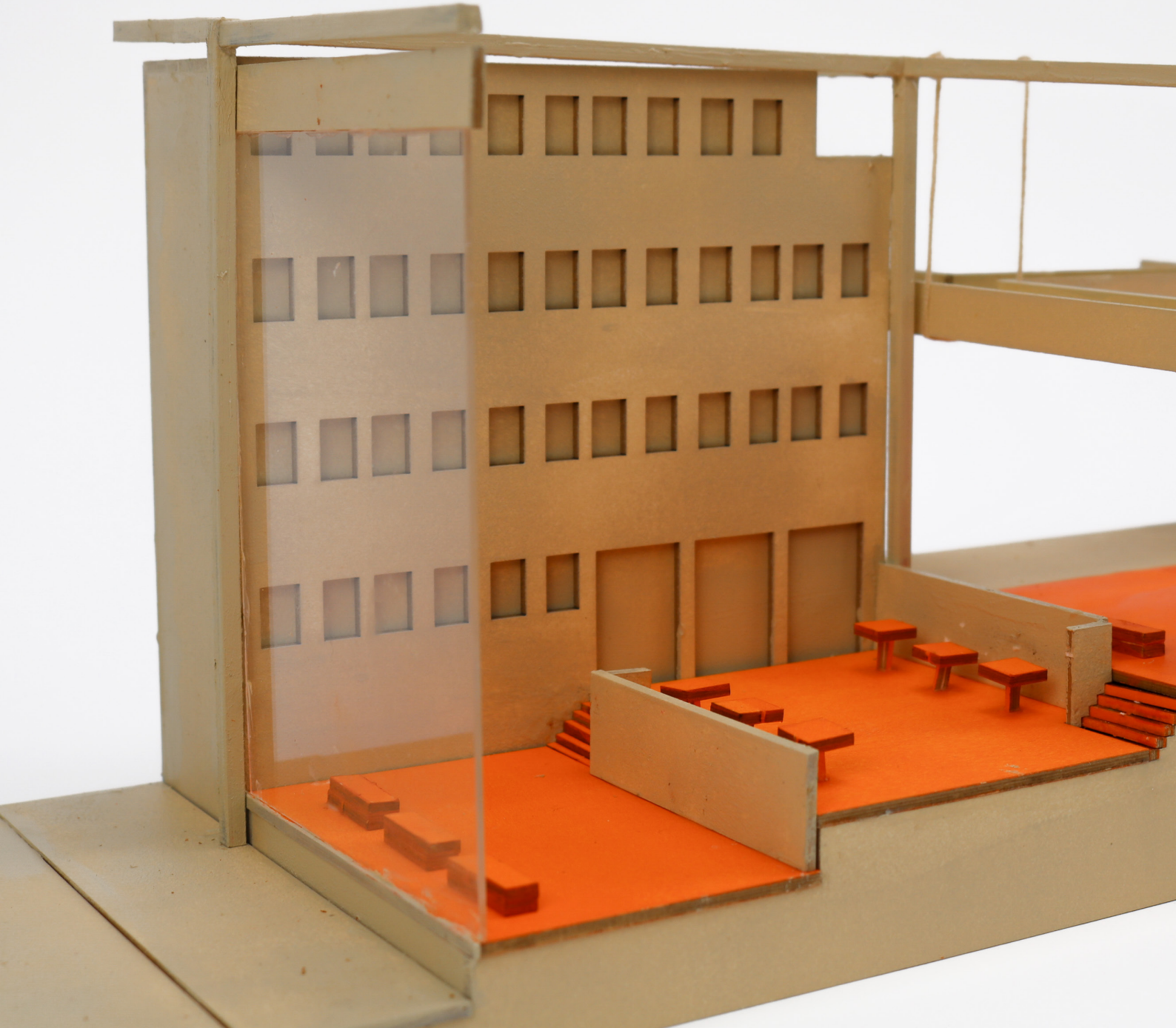






6.12 Model Of The Transverse Street In Relation To The Streets And Building Volumes

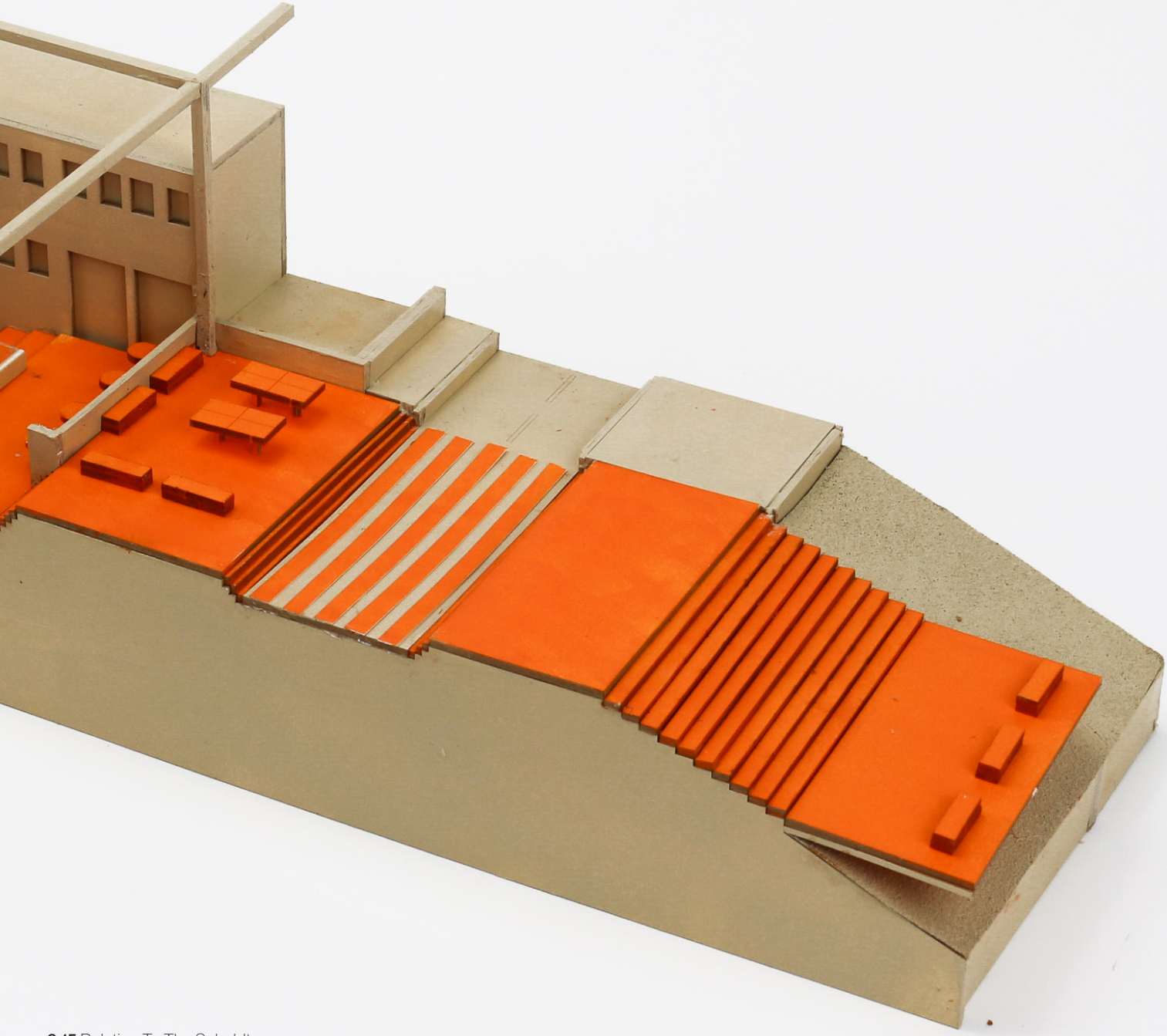




Quay Connection

Where the transverse street connects to the quay, a transparent sound barrier is created between the public space and the shipbuilding area. This barrier reduces noise from industrial shipbuilding activities while maintaining visual contact with the quay. At this location, the public terrace is positioned higher than the quay, to omprove the view towards the shipbuilding activities along the quay. In this way, the transverse streets connect to the quay through sight and proximity, bringing shipbuilding activities into the everyday experience of the Station Quarter.

6.14 Shipbuilding Crane In 'Oude Dokken' in Gent



6.15 Relation To The Scheldt

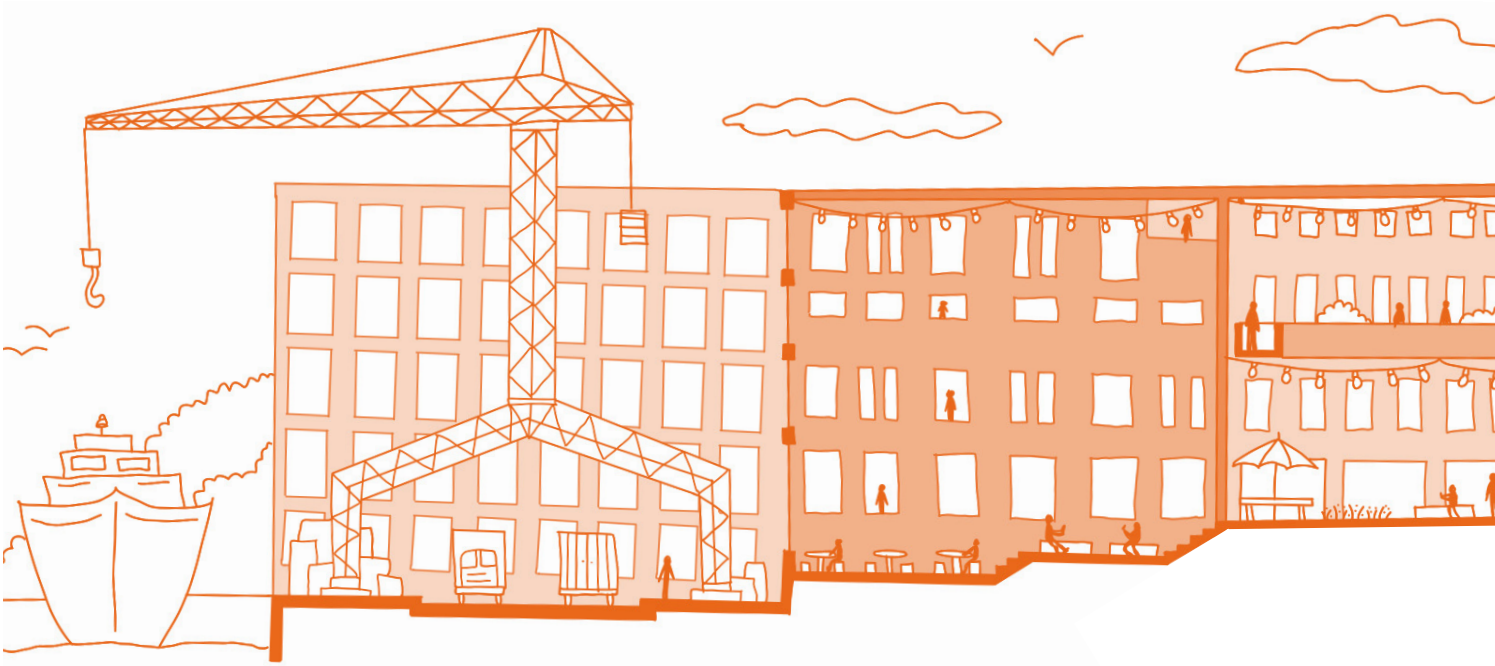
Scheldt Connection

Where the Transverse Street connects to the Dike Street, an additional space for dwelling is created at the level of the gardens of the dike dwellings. This space marks the entry of the transverse streets and allows access from the Dike Street towards the inner areas of the Station Quarter. Where the transverse streets meet the Scheldt, viewing platforms are introduced, providing views towards the opposite riverbank and towards the freight ships travelling to and from the Port of Antwerp. These connections establish a continuous sequence from the residential edge of the dike to the river and from the Dike Street to the Scheldt.

6.16 'Belevingspunt Westerschelde' Between Rilland-Bath And Waarde

Conclusion

The transverse streets bring together the different spatial conditions of the Station Quarter. They connect the Station Street, the Dike Street and the Quay, while accommodating both spaces for stay and to move. Through active facades and the elevated public space within the framework, continuity between buildings and public space is ensured. The transverse streets provide direct connections to the Scheldt and to the shipbuilding area, allowing views and proximity without nuisance. In this way, the transverse streets structure the the Station Quarter and contribute to its spatial coherence and informal character.




SHOP
CAFE

‘T Eiland Through The Eyes Of A Day Tourist

This morning you caught the train early for a day trip to Vlissingen. Once you arrive at the station, you cross the locks and find yourself on ’t Eiland. The city centre is still about a half-hour walk away, so you decide to walk along the dike to enjoy the view. Along the way, you stop at one of the viewing platforms overlooking the Western Scheldt to watch the many ships passing by. You exchange a few words with a resident who is working in his garden and then continue on your way.

When you look to the right, between the housing blocks, you see large cranes standing along the quay and ships moored by the canal. The street below looks inviting; maybe you will stop there for a coffee on your way back. You continue walking along the dike and notice the shipbuilding halls, marked by a different colour that continues into the pavement. You wonder what it means, until a small information panel tells you that this is where the old defensive canal once ran. You realise this means you are already close to the historic city centre.

How remarkable, shipbuilding so close to the city. You would like to know more about it. To your surprise, you can walk down the dike and enter a dry dock that has been opened to the public, where old naval ships can be seen up close. It offers a glimpse into the daily work of the shipyard and its importance to the city. If only you had more time; one day is never enough to see and experience everything.

After what feels like a stop that was far too short, you continue towards the centre and pass a stretch of water where children are swimming. This must mark the end of ’t Eiland and the beginning of the historic inner city.


The Transvere Street
FREEDOM
OPENNESS
SOLIDARITY

CHAPTER 7

EVALUATION AND REFLECTION

Conclusion

The redesign of ‘t Eiland shows how current spatial challenges can be addressed by approaching heritage as a vector within the design process. The central design challenge consisted of simultaneously addressing multiple issues: the necessary reinforcement of the primary flood defense, the tension between living and shipbuilding, the unclear infrastructure and spatial hierarchy, and the threat that Vlissingen’s last active shipbuilding layer would disappear in a redevelopment project. These challenges have been addressed in a coherent way, by combining current values and historical values in the final design. The dike has been raised by two meters and designed in such a way that future reinforcement is possible. The tension between dwelling and shipbuilding has been resolved by dividing them with a sound barrier, while, at the same time, keeping shipbuilding visible. By creating infrastructural and morphological clarity through a clear urban design principle, ensuring durability through the flexibility of the framework, and preserving the informal and open character of ‘T Eiland through the design of the public space, a plan has been created in which the present and the future coexist, all guided by the past.

The influence of heritage on the final design is evident in various ways. On a more abstract level, historical research guided the spatial principles of the design, such as bringing back a high degree of functional diversity and a relatively high housing density, which were characteristic of earlier urban phases of the area. These principles have contributed to a compact and intensive urban fabric that is in keeping with the historical logic of the site. On a more direct level, historical structures and principles have been translated into concrete design decisions. The multi-orientation of building blocks refers to the former shape of the housing blocks. The reintroduction of the dike street restores an old route. Disappeared structures, such as the former marine lock, have been restored but given a new function, making them both functional and narratively meaningful. In addition, disappeared elements have not been literally reconstructed, but made visible in an abstract way, such as the marking of the former fortification moat, which contributes to making the historical story of Vlissingen legible. In addition to these immediate implications, heritage also had an indirect influence on the design. Extensive historical research provided a frame of reference that guided the design process on various scales. This framework not only determined which elements were incorporated into the design, but also how design choices were weighed in relation to contemporary needs. Heritage thus served as a way of improving spatial quality, identity, and cohesion without undermining the current utility of the site.

Discussion

Although the design decisions were based on an extensive analysis of both historical and contemporary circumstances, the selection and translation of historical elements inevitably involved a certain degree of subjectivity, which will be discussed further in the following reflection. Not

all historical structures could be reintroduced, nor could all stories be made visible at the same time. Decisions therefore had to be made about the elements most relevant on 't Eiland. Although these decisions were based on research and analysis, they were inevitably impacted by personal values. This highlights an inherent limitation of the approach: designing with heritage is never a neutral translation of historical data; certain histories are accentuated, while others remain untold. A more explicit framework for comparing and balancing historical values might have made this process more transparent, but it would not have completely eliminated subjectivity.

In addition, the proposed design represents a spatial and qualitative ambition that may be difficult to achieve within economic or development-oriented constraints. Further optimization would be needed to assess its feasibility in a real development context.

Limitations

A first limitation of this project relates to the time frame of the graduation process. Historical research in particular proved to have an open end; each time, new stories and structures came to light that could have been studied further with more time and would undoubtedly have enriched the design even more. A second limitation concerns the lack of a fully developed framework for comparing and weighing historical elements. A more explicit method for evaluating historical, spatial, and social values could have increased the transparency and reproducibility of these choices.

Finally, the project remains largely speculative in terms of implementation. Although the spatial and architectural implications have been carefully worked out, the design has not been tested in terms of stakeholder involvement, governance structures, or phasing strategies. As a result, questions about practice, economic feasibility, and long-term management remain outside the scope of this thesis.

Directions for Further Research

Future research could build upon this project by developing clearer methods for assessing and comparing historical values in urban design. While this thesis relied on iterative interpretation, more structured tools could help designers articulate why certain historical values are prioritised over others, especially in complex redevelopment contexts. Further research considering the design could focus on the typological development of housing within mixed industrial-residential environments. Exploring alternative dwelling typologies, façade systems, and spatial buffers may strengthen the coexistence of living and industrial functions in similar locations. In addition, comparative studies with other peripheral Dutch cities facing post-industrial transformation could test the applicability of a heritage-informed approach in different contexts.

Reflection

The Topic within the Studio

At the level of the MSc Architecture, Urbanism and Building Sciences programme, the thesis reflects the interdisciplinary character of the curriculum by combining historical research, morphological analysis, and design. This aligns with the Programme's aim to explore how analytical research can be translated into spatial proposals. The graduation topic, exploring how heritage can inform the redesign of 't Eiland in Vlissingen, fits within the Urbanism track because it addresses the narrative of a site and shows how historical layers can inform contemporary design on an urban scale. It thereby aligns with the track's focus on understanding the spatial, social, and temporal structures that shape urban environments. Within the Design of the Urban Fabric studio, the project aligns with the emphasis on designing within existing urban conditions and working with the physical and historical fabric.
On 't eiland, the coexistence of shipbuilding and housing, the presence of a primary water defence, and the faded historical layers created a context in which the interpretation of urban morphology and the interaction between past and present spatial structures are key.

Research and Design

The first semester was mainly devoted to research, focusing on formulating a hypothesis, developing a methodology, and understanding the contemporary conditions and the general history of Vlissingen and 't Eiland. This time was meant for defining the design question, though its final formulation continued to evolve throughout the second semester and into the final weeks of the project. This ongoing refinement reflected the realisation that the design question could only be fully articulated once a deeper understanding of both the historical and present-day context had been developed.

As the project progressed, research and design became increasingly interwoven activities. Historical research was not only conducted to reconstruct the broader narrative of the city and its shipbuilding past, but also to inform the design more directly. Understanding how the area functioned before the Second World War provided insights into lost spatial structures and values that could inform contemporary interventions. On the other hand, design exploration frequently generated new questions that required further research. Research and design became parallel activities, with research structuring the design and design testing and interpreting the research findings. Ultimately, design proved not only a method for creating spatial interventions but also a tool for understanding the site.

Values and Limitations of the Approach

Approaching heritage as a design vector enabled a deeper understanding of a place's spatial logic and historical narrative. Seeing heritage as interpretative rather than restrictive allowed me to use structures and elements as tools to create a coherent narrative, ensuring the design is contextually sensitive rather

than isolated from its surroundings. The approach demonstrated that heritage can inform contemporary decisions constructively by revealing continuity, clarifying spatial relations, and providing arguments for design choices that might otherwise appear arbitrary. A limitation of this approach was the difficulty in assessing and prioritizing values. The project involved a continuous negotiation between historical values and contemporary stakeholder interests. Where these conflicted, design decisions inevitably required selective interpretation. These choices were based on their relevance to the present-day conditions of 't Eiland and the broader spatial narrative of the city. However, such decisions remained partly subjective, shaped not only by analytical findings but also by my values as a designer. Acknowledging this subjectivity became crucial for recognizing that designing is never a neutral translation of data but an interpretative practice.

In general, the design approach was characterized by an iterative and nonlinear rhythm. When encountering moments of stagnation, temporarily shifting to another component proved effective in maintaining distance and preventing fixation on a single problem. This way of working allowed different aspects of the project to develop in parallel, often leading to unexpected connections between components. However, this approach also had limitations. Working on multiple components simultaneously made it difficult to maintain an overview at times, especially as the material accumulated. Although this approach seemed chaotic and confusing to the general audience, and often to me as well, I do believe that it enriched the individual products and ultimately the design as a whole.

An essential realisation during the process was that a method that proves to be effective on a smaller scale may not be applicable at all on a larger scale. Until last week, I intended to develop a historical structure vision for the entire city. Although conceptually appealing, this approach proved incompatible with the historical complexity of Vlissingen. The historical structures couldn't be meaningfully reduced to an abstract diagram without losing essential nuance, risking oversimplifying the historical narrative and weakening its relevance for design. On the scale of 't Eiland, the same method proved effective, partly because of the simpler, shorter history, but mainly because, on this scale, older elements and structures can inform design interventions more specifically. Although I was initially concerned that not creating a structural vision would result in poor connections with the surrounding urban fabric, it turned out that analyzing the detailed history on a smaller scale enabled me to see exactly where the old connections were located. In this way, historical continuity is achieved not only by relating the present to the past but also by linking it to the story of the context.

Academic and Societal Relevance

Academically, the project contributes to ongoing discussions on the role of heritage in urban design. Rather than treating heritage as an object of preservation, the project explores how historical elements can be interpreted as part of the city´s narrative and inform contemporary urban design. The project demonstrates that heritage can inform design not only through physical preservation but also through spatial abstraction and symbolic reference. Furthermore, the project engages with the question of how historical

analysis can be translated into spatial design. By designing at the scale of 't Eiland, the project illustrates how a typological-historical analysis can respond to specific spatial conditions, allowing for a context-sensitive translation of heritage into design.

From a societal perspective, the project addresses challenges faced by many peripheral and medium-sized cities confronting post-industrial transformation. Vlissingen is an example of a city where economic decline, spatial fragmentation, and identity issues exist; there are many Dutch cities where similar problems exist. In addition, the coexistence of industrial activities and residential areas is a common and growing conflict in Dutch cities and their surroundings. The project demonstrates that there are ways to allow these two contradictory activities to coexist without creating conflicts, and that they can even affect each other positively. Finally, it sets an example for other cities on how to address heritage in relation to contemporary requirements, showing that careful consideration is needed for how the historical narrative relates to stakeholders' needs. Prioritizing historical values should not compromise the functional requirements of the various stakeholders.

Transferability of Results

While the specific spatial outcomes of the redesign of 't Eiland are inherently tied to the local context, the underlying approach is broadly applicable. Every site has historical layers that manifest in existing structures, erased traces, or latent narratives embedded in the urban fabric. Analysing these layers and understanding their spatial logic can support contemporary design across many settings, especially in cities facing fragmentation or identity challenges. These cities often lack a coherent spatial narrative that connects different layers of time, functions, and urban fragments. Heritage can play a particularly valuable role in this context by providing guidance for contemporary development. From this perspective, a heritage-informed design method isn´t a way to preserve the past, but rather to restore spatial cohesion and recognizability in urban environments where these qualities are under pressure.

Overall, treating heritage as a vector encourages urban designers to engage with deeper historical layers of the site, adopting a way of working that integrates historical understanding, spatial analysis, and contemporary needs into a coherent framework. The value lies in treating heritage interpretatively rather than prescriptively, allowing for a design that doesn´t compromise on contemporary conditions.

Value Assessment and Subjectivity in Design

An insight that emerged during the process is that design decisions are not the result of a fixed hierarchy of values, but of a continuous process of interpretation. The analyses provided a foundation for understanding the site, yet they did not prescribe clear priorities. Instead, most design decisions required weighing the relevance of the historical narrative, the spatial needs of residents, the operational requirements of

Damen Naval, and the broader issues of the city. This balancing process occurs in the background based on a framework that you have constructed yourself using all the information you have gathered. However, this framework will always incorporate all your previous personal experiences, which means that design decisions will always be partially subjective. It could be argued that the more research you have done, the larger the part of your framework that isn't subjective. But even then, you will assess all the information you process about the subject using your own values as a designer and as a person.

Therefore, a degree of subjectivity will always remain inevitable. Recognising this helped me understand the design process as one in which decisions emerge through reflection rather than through the application of predefined rules. I do believe this ultimately results in a more coherent design because it allows for unconsciously searching for solutions that are compatible in several dimensions, that respect history, support contemporary use, and allow for future adaptability.

Development as an Urban Designer

Over the past year, I have learned a lot about control in the design process. Never before have I worked on a project of this magnitude, where you are practically free to set the parameters yourself. On the one hand, this allows you to shape a project entirely to your own preferences, but on the other hand, it can be very challenging to set up your own framework. I found it very difficult that the project lacked a clear end product from the outset. It feels like you are working without a goal; you don't know whether your work is necessary for your end product, whereas this was often the case with the master's courses. But ultimately, over the course of months, you build a framework with all the information you process. While not everything may directly influence your design, it will always play a role in making unconscious design decisions. The challenge was to remain confident that coherence would emerge through continued exploration. This required learning to accept periods of ambiguity, where decisions could not yet be made, and to trust that insights would surface through further work. The iterative approach proved essential in this regard: moments of clarity often appeared while working on entirely different parts of the project.

The design location was complex and challenging, thereby strengthening my ability to interpret and translate complex information into design principles. My interest in history evolved into a more nuanced understanding of how heritage can be used in design, not through literal reconstruction, but through abstraction, interpretation, and strategic integration. I also learned the importance of thoroughly analysing the current situation. Without understanding the contemporary spatial systems, social patterns, and functional constraints, historical traces alone cannot guide design.

During this process, I have learnt to have confidence that patience and devotion would lead to a coherent project, to reflect in the process, placing the design within the narrative of the location, and above all, to accept that certain elements would contribute to the narrative in a completely different form, or sometimes not at all. Recognising the presence of my own values within the design process has made me more aware of my position, more reflective in my decision-making, and more deliberate in the way I interpret research.

Conclusion

The past year has been an intense process of constructing a spatial narrative in which historical and contemporary values were continuously negotiated. Through this process, the project demonstrated how heritage can function as a vector for urban transformation without becoming prescriptive and compromising contemporary needs. The process required constant engagement with uncertainty, ongoing evaluation of competing values, and critical consideration of how both analytical insight and personal interpretation informed decisions. In choosing what to retain, reinterpret, or transform, it became evident that design is never objective.

Throughout the process, I learned to accept periods of ambiguity and stay open to significant changes in the thesis's structure and content. Although the process often felt fragmented, the gradual construction of the site's narrative also created an increasing sense of coherence in the process. This showed that continuity is not an inherent characteristic, but something that emerges over time through patient interpretation and increasing understanding. After all, the concept of continuity cannot exist without the concept of time.

7.1 Design Workshop About 'T Eiland With My Fellow Graduates

CHAPTER 8

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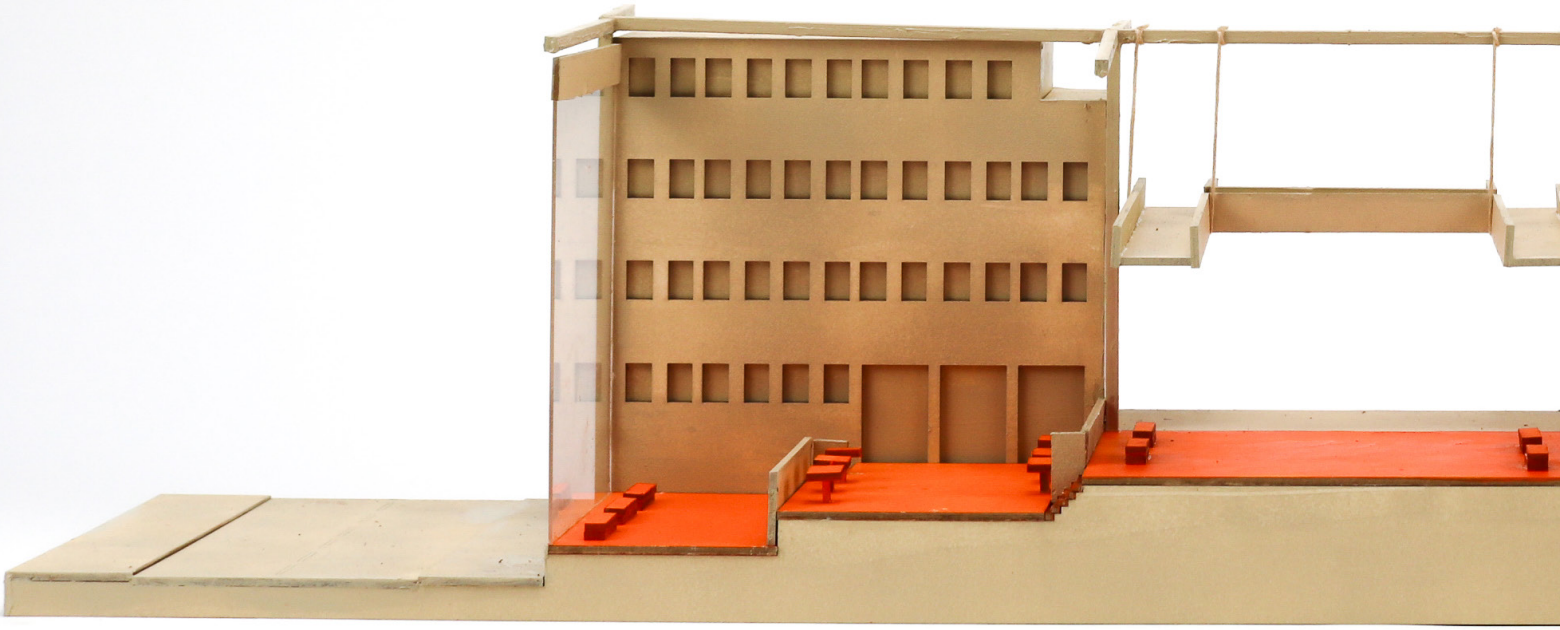

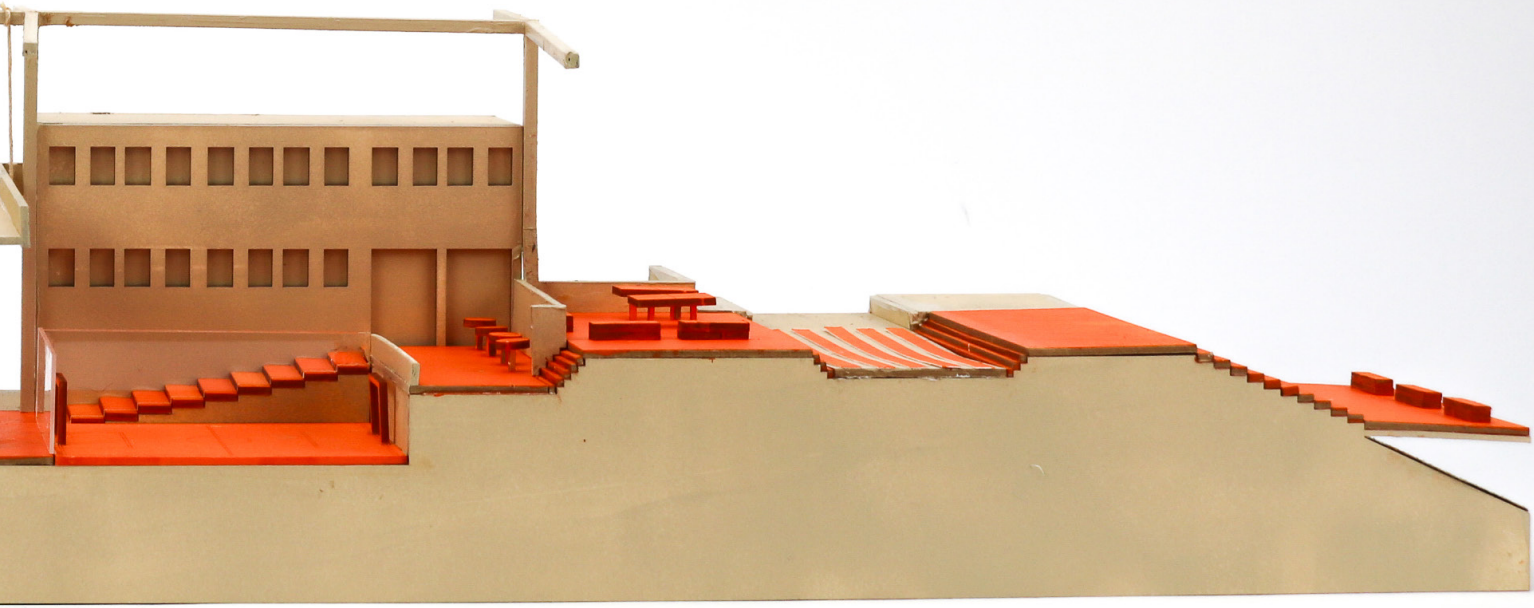

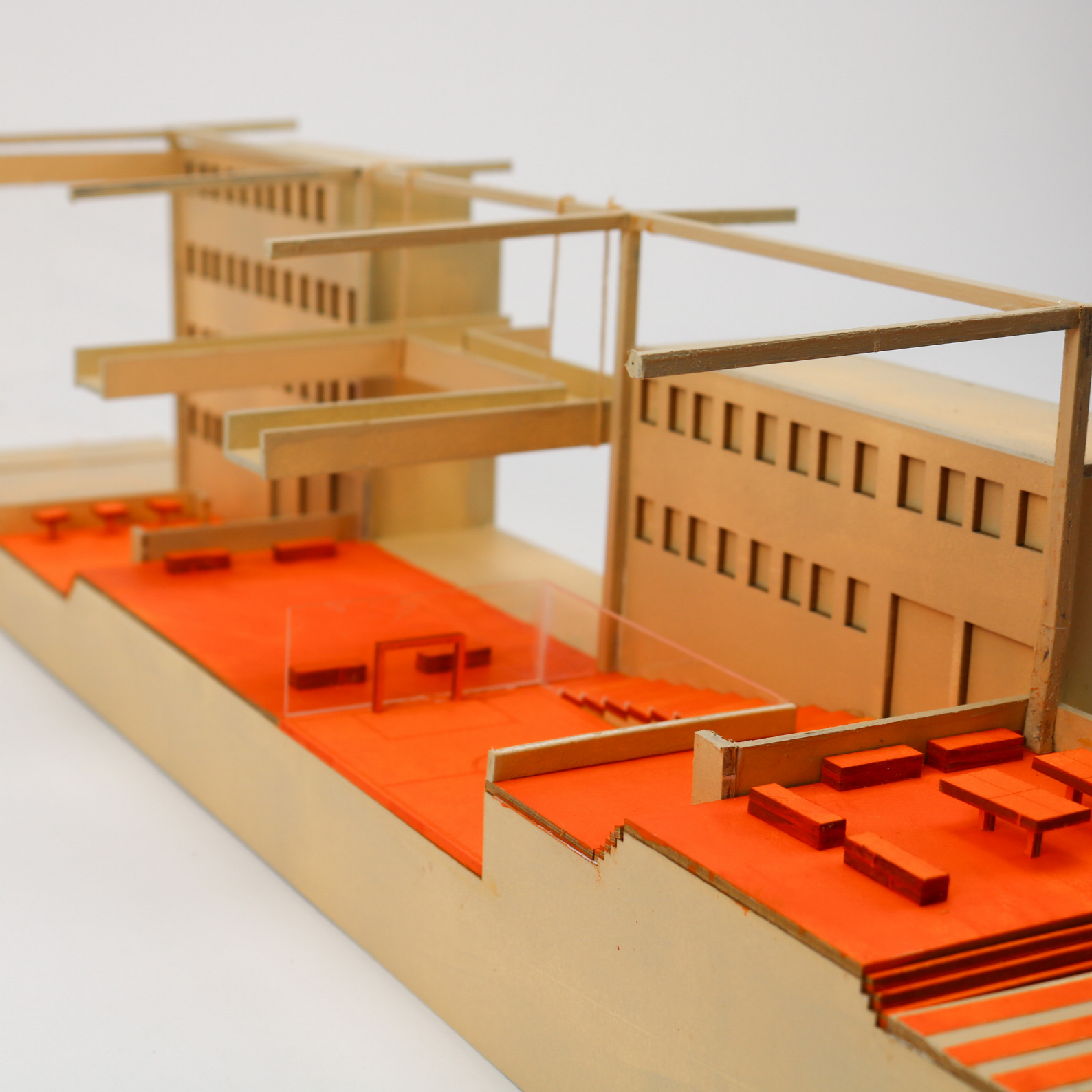


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