

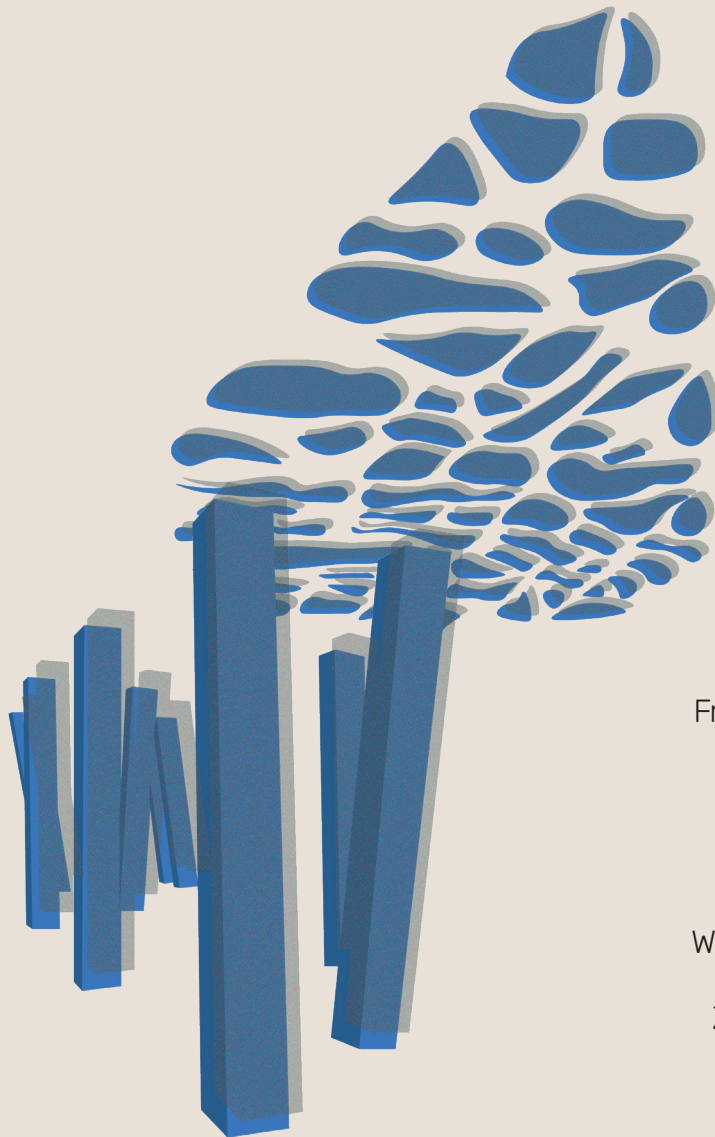


WILDWIJK & HET LAND VAN WILD

Exploring and envisioning Stadspark-West



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Introduction

This booklet describes the process of work carried out by a group of students within the On Site Studio of the Department of Landscape Architecture at TU Delft (Architecture, Urbanism and Building Sciences) in the spring of 2024. The students have different academic backgrounds in either architecture, urbanism or landscape architecture and have been divided into dynamic sub-groups focusing on different approaches to analyse and design, but the work is the result of an effort by the group as a whole.

As the title of the studio 'ON SITE: Scenes in Stadspark West' suggests, this project took place in Stadspark West (SPW), a unique location in Rotterdam, however it is not an officially recognised geographical name. The initiators behind SPW refer to it as 'an idea' and 'a fictional park that actually exists'. Defining the area under one name emphasizes a concept that is still in its infancy.

This document is divided into three elements, the first part, Analysis and Research, deals with the embodied on-site analysis of the site and the theoretical research that underpins this analysis. The main aim of this part is to get a better grip on the multifaceted area of Stadspark West and to find better ways to describe, define, discuss and work with this area from a landscape architectural perspective. The second part of this booklet focuses on exploring and transcending the outcome of this analysis to a wider audience. In the project we achieve this goal by designing an intervention in the landscape. As the findings of our analysis have come from our first-hand embodied experiences, the aim is to present and extend these impressions from the same perspective. In the final part we use these findings to create an overall vision for Stadspark West.



Image 1: Map of Stadspark West, <https://stadsparkwest.nl> 2024

Our group of eleven students was divided into three sub-groups to analyse SPW through three lenses: Time, Transition and Stories. As part of the project, everyone was asked to immerse themselves in an extensive analysis of the site over the past quarter. The aim was to experience the SPW area first hand by staying overnight, walking and cycling. In this way we wanted to engage with the landscape and its users, rather than analyse it with a top-down approach.

Analysis: Transitions

Over a two-week period, we conducted an analysis of the lens of transitions in Stadspark West. Our findings revealed that most of the area is quite scattered, with various sections connected by transitional spaces, which serve as links between different parts of the area. Additionally, we uncovered numerous dead ends throughout the park. However, upon closer inspection, we discovered that not all these dead ends are as they initially appear. Some of these seemingly terminal points actually offer hidden pathways or alternative routes, adding an unexpected layer of complexity to the Stadspark West.

Analysis: Time

Within the same period, we looked at Stadspark West through the lens of time, exploring it on different days and at various times, in both sunny and rainy weather. Our observations revealed that different areas of the park facilitate different uses depending on the time and conditions. For instance, the boxing tunnel provides a sheltered space where various communities can train regardless of the weather. In contrast, the storks' nest polder becomes completely dark at night, creating a tranquil environment for animals to rest. This dynamic usage underscores the park's versatility and its ability to cater to diverse needs throughout the day and across different weather conditions.



Image 2.1



Image 2.2



Image 2.3

Analysis: Stories

The third lens of our analysis focused on examining traces of stories within Stadspark West, revealing the diverse range of users in the area. We discovered that the disturbed soil not only supports invasive plants but also a variety of animals and people from different communities. Particularly, individuals who do not seem to fit into our neatly built society and curated natural spaces have found refuge here. This highlights the park's role as a sanctuary for both flora and fauna, as well as marginalized human groups. This intersection of nature and human activity underscores the complex, multifaceted ecosystem of Stadspark West.

Image 2.1: Photograph of overgrown pathway next to train tracks. Original content, 2024

Image 2.2: Photograph of hostile architecture element underneath an infrastructure element. Original content, 2024

Image 2.3: Photograph of water reflecting on the sealing of an infrastructure element. Original content, 2024

As we can conclude from our analysis, the perception of place varies, not only through the lens by which we analyse – Transitions, Time and Stories –, but also how our bodies engage with a place. To understand places, it is important to understand their temporal and relational qualities, yet be aware of our own intuition and bias which also shape our experience and perception. For example, an underpass primarily functions to regulate traffic, to get people from one place to another, yet there is more to it; at night this same underpass can be a place of shelter for someone or it can evoke a feeling of unsafety for someone else. As Yi-Fu Tuan argues, our emotional attachments and cultural affiliations shape our perception of place. And during this project, we ought to be aware of these different attachments and cultural affiliations.

Yet, this awareness of the multifaceted nature of places is not just a warning sign, we can view it as an invitation as well. As worldwide phenomena such as globalization and marketization, transform cities into homogenous places, these emotional, cultural and historical

aspects of places, Stadspark West par excellence, invite us to reconsider our relationship with space. It is an urge to appreciate and explore the richness of places and their role in shaping individual and collective identities. In addition, we also endorse Foucault's notion of heterotopias, which he describes as spaces that disrupt societal norms. This concept underscores the transformative potential of certain spaces to challenge and transcend societal norms, fostering imagination and adventure. In this way, the exploration of place is not only a philosophical and academic process but also an expression of creativity and human aspiration.

Casey, E. S. (2013). *Fate of place : a philosophical history*. University of California Press.

Foucault, M., & Miskowiec, J. (1986). *Of Other Spaces*. *Diacritics*, 16(1), 22–27.

Tuan, Y.-F. (1974). *Topophilia : a study of environmental perception, attitudes, and values*. Prentice-Hall.

The term First Nature describes the untouched, pristine state of the natural world, unaltered by human activity. It embodies the original landscapes and ecosystems as they existed before any form of human intervention. It is characterized by its purity.

Second Nature refers to the transformation of natural landscapes through human cultivation and development. This includes agricultural fields, pastures, and urban infrastructure. It highlights human efforts to reshape the environment for survival and productivity, often prioritizing function over aesthetics. Third Nature is the cultivated landscape, primarily gardens and designed green spaces, where aesthetics and human enjoyment are paramount. Introduced by Italian humanists in the 1500s, this concept integrates nature with art, creating beautiful and recreational environments that require ongoing maintenance.

Fourth Nature is emerging in post-industrial landscapes where nature is reclaiming abandoned urban areas. This self-sustaining wilderness grows without direct human management, blending the remnants of human activity with natural succession. It represents a new hybrid form of nature within the urban context.

Desimini, J. (2013). *Notions of nature and a model for managed urban wilds*. In *Terrain Vague* (173 – 186). Routledge.

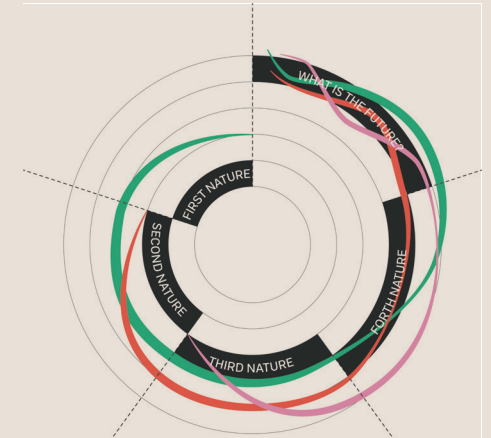


Image 2.4: First, second, third and fourth nature diagram. Original content, 2024

It is important to emphasize that besides the allotment gardens, public parks and sports fields, the area possesses many left over spaces, often created between and alongside infrastructural elements like highways, train tracks and waterways.

We call these left over spaces in the urban fabric 'interstitial spaces', spaces that are undefined or unregistered in their function and ownership. Often they are left neglected and overgrown by ruderal vegetation, and incidentally visited by humans or animals.

These spaces, that have slowly lost their traces of management and meaning, harbor spontaneous events, providing a sense of freedom of use that is not easily found in the more rigid structures of the city. These left over spaces are open for informal human uses; such as a short-cut, a hangout for social groups that do not feel at ease elsewhere or as an adventurous playing area. Moreover, the lack of maintenance allows spontaneous ecological processes to evolve, which turns the site into a reservoir for wildlife that is often not found in regular public green spaces.

Interstitial spaces often have a temporary character, as the environment around it gets developed

or new functions are added to these spaces, the spontaneous and unexpected character from the places tend to get lost.

Franck & Stevens (2006) identify the following conditions for interstitial spaces: abandoned, empty and marginal.

'What all these places have in common is that they often occur in spaces not planned or designed for them; they either extend the possibilities of a space or resist its design or legal constraints, whether it is an abandoned space, a leftover space, or a conventional sidewalk, plaza, park or playground.' – Franck & Stevens, 2006

Abandoned: No apparent ownership

In abandoned spaces the previous use is no longer present, and current uses, should they be present, are probably not officially sanctioned. The place is basically in a limbo. The wildness, the strange configurations of building remnants and overgrown trees and plants and mysterious clues to the past all make such sites extremely interesting.

Places like this stop existing when it's appropriated to a single, ongoing, all encompassing use that affords no room or time for additional activities, thus no longer abandoned. Examples for this could be; community gardens, city beaches, buildings appropriated by artists. When they start being full time owners, the space is no longer abandoned and therefore cannot be identified any longer as interstitial space.

Empty: Available for the unintended

Public sidewalks and parks are also empty, but generally remain open and available. Often done so by authorities. Some left over empty space, often next to transit routes or along the edges of bodies of water, have no intended use whatsoever, being then even emptier and more available for appropriation than other public spaces. The emptiness of the space itself, as well as governments, allows for diverse activities.

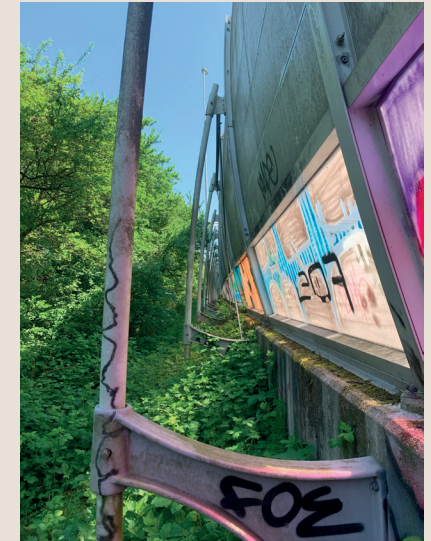


Image 2.5: Photograph of pathway next to highway. Original content, 2024



Image 2.6: Photograph of bamboo vegetation in informal BMX park. Original content, 2024

Marginal: Geographically, socially and economically

Interstitial spaces exist outside the city's effective circuits and productive structures. These places can be marginal in multiple ways. Geographically marginal means the leftover space is remote from the city, not visible and controllable by its authorities. Socially and economically marginal means the space is remote from daily life and therefore produces no revenue. Geographically and socially marginal spaces are often found along transit routes and also generate no revenue. Therefore these spaces are often not cared for which makes them perfect breeding grounds for interstitial spaces. If they are not easily visible, they offer good sites for living or for illicit activities. If they are distant from other activities, visible or not, they allow for noisy activities to be carried on without fear of troubling others.

Franck, K. A., & Stevens, Q. (2006). *Loose Space : Possibility and diversity in urban life.*

Sitong Luo & Saskia de Wit (2022) *Augmenting socioecological dynamics in urban leftover spaces: Landscape architectural design as a foundation*, *Journal of Landscape Architecture*, 17:3, 32-45,



Image 2.7: Photograph of street art next to street. Original content, 2024



Image 2.8: Photograph of informal bedroom. Original content, 2024

Conclusion: The core of SPW

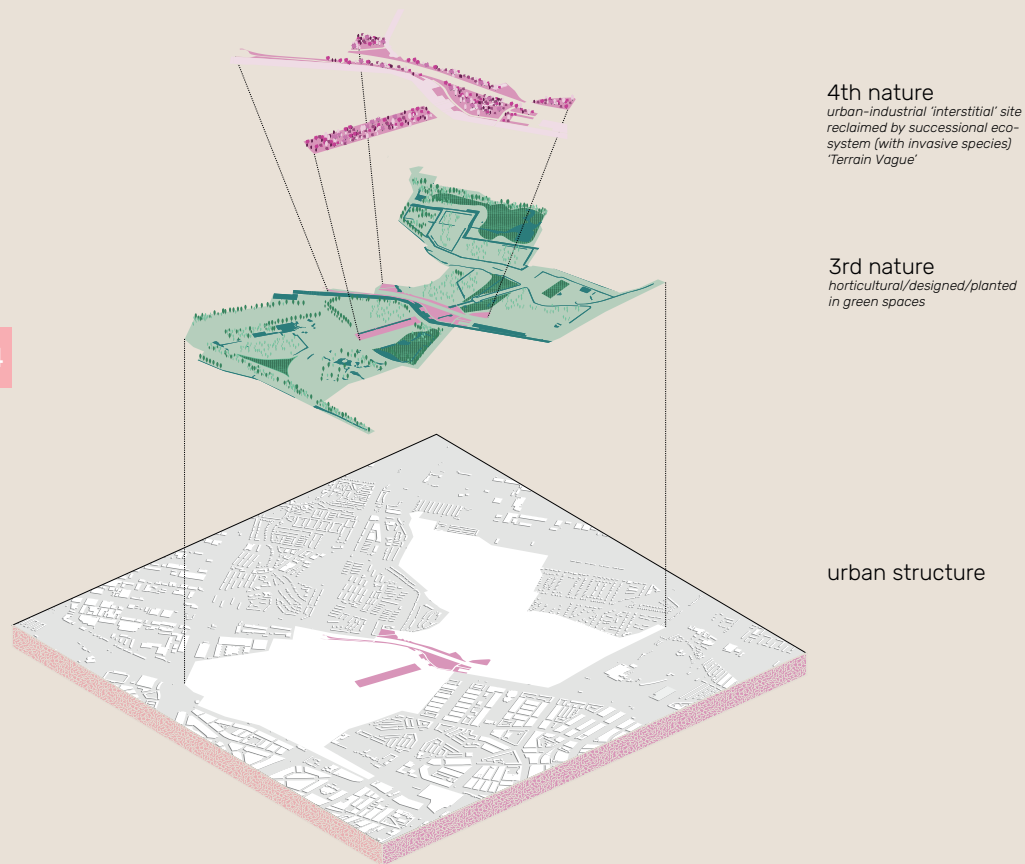


Image 3.1: Map of the existing natures. Original content, 2024

We identified the area in the core of SPW as a 4th nature cluster of interstitial spaces with qualities for the ecological and social community. The area around it - consisting of allotment gardens, public parks and sports fields - can often be characterized by 3rd nature characteristics and share many ecological and communal qualities of the identified core, although to a lesser extent. These qualities are in contrast with the rigid, techno-cultural characteristics of the urban fabric around it.

III. Nature : Wildwijk

The areas surrounding 'Het Land van Wild' contain designed elements. Wildwijk is characterized by its different communities and caretakers, such as the allotment garden members or the municipality. This area is mainly used for recreational purposes, but is not accessible to everyone.

IV. Nature : Het Land van Wild

The heart of the area, now called 'Het Land van Wild', consists of a cluster of interstitial spaces that are crucial to Wildwijk. These spaces are characterised by their unique infrastructural elements and their 'undefined' nature. The soil in these areas is often disturbed, which is why they are home to invasive plant species. If you look closely, you can find unexpected caretakers in the area.

After defining the core of Stadspark West, we realised that our intervention should take place there. It might seem counterintuitive to intervene in the place that we want to protect, however, showing people how valuable this space is might help people understand why it is worth protecting. Therefore, we had to lead people through this space, but in a way that did not disrupt the existing activities and habitations too much. It was challenging to balance between intervening and preserving whilst also balancing between showcasing and "leaving it be".

Designing an exploration / process

As described in Chapter 3, we defined the interstitial core of SPW as a cluster of unique and indefinable nature. Many qualities can be found in this core that cannot be found elsewhere in Rotterdam: it is rougher but also more amenable. Among many other things, there is a BMX park in the bushes, a motorway tunnel that graffiti artists have taken over, informal pathways, a family of foxes lives there and a garden of waterlilies on the canal. This wildness and freedom to appropriate is why we chose to name this core "Het land van Wild". However, paradoxically, the

boundaries of and within Het Land van Wild have created this freedom and wilderness. Het Land van Wild is a collection of odd spaces in between the borders of train tracks, motorways and the Schie Canal. This congregation of bounding elements allow for the rough edges and places of freedom to exist. They are an important part of the identity of Het Land van Wild, which had to be included in the intervention.

We wanted to create a route for the public to explore Het Land van Wild for themselves, showing the possibilities of interstitial spaces. However, we did not want to steer too much in a certain direction, because the open-ends are what makes Het Land van Wild so valuable. So initially, our concept was more a sensory design than a physical one. We had ideas to play with lights or sounds to invoke quietness and let people reflect. As time went on, we started to realise that we had to intervene a bit more than just the sensory experience and routing. So we decided to do a spatial design, but instead of designing the content, we wanted to design elements that would allow people to explore the content that was already there. As Saskia de Wit would

say: 'Design the container, not the content.'

At the same time, the idea came to explore the site from the water. As we had noticed during the exploitative phase of this project in week 2, many places along the water were disconnected either through the water itself, the houseboats or the

bushes. Missing connections made some places seem very far apart, even though they were actually right next to each other. (e.g. het Paadje van Duizend Tree and the graffiti tunnel). Using the canal in our route would not only open up new perspectives, but also showcase how these bounding elements created the wilderness and fringes.

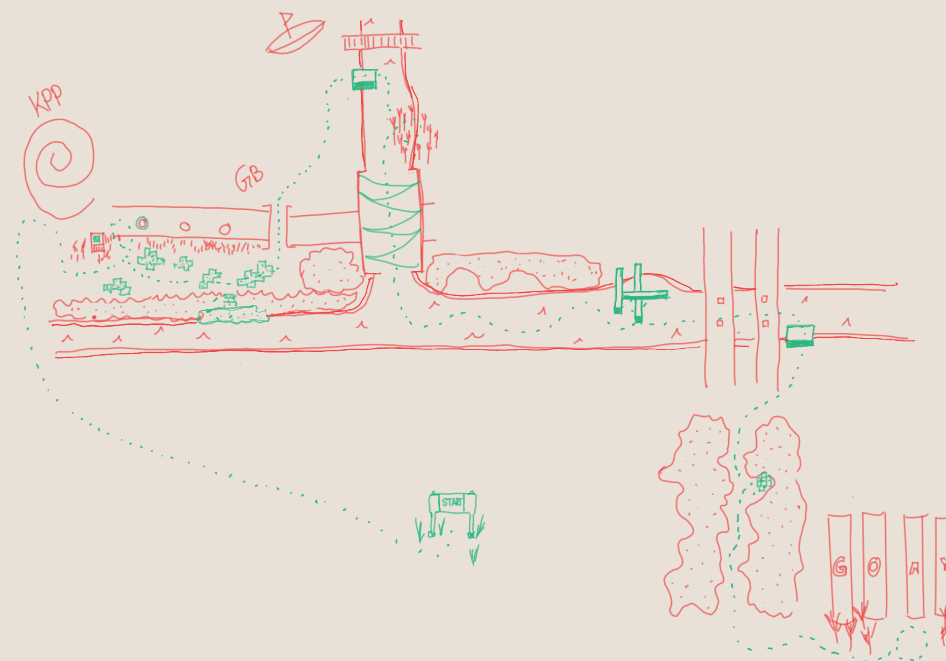


Image 4.1: Mind map and first draft of the intervention for the Midsummer Walk. Original content, 2024

Our intervention ended up being a route from Kleinpolderplein (spot 1) via the Schie Canal to the three train underpasses at the Stadshoudersweg. In this way we showed the three types of boundary elements in the landscape: the railway tracks, the motorways and the canal, while at the same time highlighting the sensory effects of these elements; the sounds and smells of cars and trains, and the coolness and shimmer of the water. Meanwhile, the route showed existing, historical and possible future appropriations of Het Land van Wild. The first part of the route (part 2) plays with the existing transition from asphalt and mowed grass to tiles and wild grass on the Kleinpolderpad. We emphasised this by removing some of the tiles to symbolise how the city opens up into this wilderness. Followed by part 3, where we 'restored' the 1930 beach promenade by cutting away some of the blackberry bushes and this way created a connection to the water.

Then, the route passes the graffiti tunnel and a small donkey farm which leads to a dock (spot 6), which creates an entrance to the next part of the route, which takes place on the water and therefore is only

accessible by boat. The first stop on the boat is an old curve of the canal (spot 7). This canal was redirected when the motorway was built, but part of the old bend still exists, as do the buildings of the old factories built along the canal.

To give people the chance to explore this part of the area, we placed a platform there to dock with the boat. Further, we created a path towards the motorway by cutting the brambles.

At the end of this path, we placed a bench on the back structure of the sound barriers of the highway. This bench looks out on the old factory buildings but also gives a peek onto the motorway.

After that, people got back on the boat and went under the motorway through a low concrete underpass (part 8). This place is very different from the rest because of its echoes, darkness and cool atmosphere. Coming out of this long dark tunnel, the participants experience an abundance of light and have a view of the backyards of the houseboats that have settled there. Halfway to the final spot on the water, there is a platform to lie down. The last stop (part 9) is the water lilies. We put two

platforms there and invited people to lie down and relax by giving them a blanket and leaving them there for a while. At point 10, people got off the boat and continued the tour on land. Here, we guided them through an existing informal green corridor. There is a path cut through the high grass, which we emphasised with pavement tiles as "stepping stones". The tiles again symbolise this idea of Het Land van Wild dissolving into the urban fabric and here at the end of the route, the city restores again. As the route ends, our vision for SPW is visualised, using the columns of the train underpasses as exhibition space.

Since there were not only guided tours taking place that day, we designed a logo as a guiding element, which we spray-painted along the route with chalk paint. This way, people could follow those traces and were able to explore the route unguided.



Image 4.2: Map of the intervention for the Midsummer Walk. Original content, 2024



Image 4.3: Photograph of spot 3, City Dissolving. Original content, 2024



Image 4.5: Photograph of spot 3, City Dissolving. Original content, 2024



Image 4.4: Photograph of spot 2, Exhibition. Original content, 2024



Image 4.6: Photograph of spot 3, City Dissolving. Original content, 2024



Image 4.7: Photograph of spot 4, Old Beachfront. Original content, 2024



Image 4.9 Photograph of platform at spot 7, Sitting along the Motorway. Original content, 2024



Image 4.8: Photograph of platform at spot 7, Sitting along the Motorway. Original content, 2024



Image 4.10: Photograph of point 7, Sitting along the motorway. Original content, 2024



Image 4.11: Photograph of point 8, Passing Under The Motorway. Original content, 2024



Image 4.13: Photograph of point 11, Green Corridor. Original content, 2024



Image 4.12: Photograph of point 9, Water Lilies. Original content, 2024



Image 4.14: Photograph of point 9, Water Lilies. Original content, 2024

Defining the undefined?

Identifying a core as the heart of Stadspark West was a conclusion of mainly our embodied experience of this area. The values of this core seemed to be the consequence of human actions although these places themselves were hardly designed and defined by institutions. The qualities of the interstitial spaces in this core were in many cases exactly deriving from the undefined- and undesignedness of it. For us, as students that had the assignment to develop a spatial and site specific landscape architecture design, the problem arose: When we redesign and redefine these underrated places to make their value more visible, we therefore destroy them as such. *How do we design for something we want to leave undefined?* This became a central question.

The temporary intervention we developed as part of Rotterdam Architecture Month on 22 June 2024 was the first step in addressing this issue. We wanted to present our findings and share our experiences of the past quarter with the visitors who joined the Midsummerwalk that day. As most of them only had one day to get to know the values of this area, it was important for us to amplify the

qualities we discovered and in this way make them accessible to others in a short time frame.

These interventions are temporal and aim to not change the spaces, only make them accessible, turning them into places people can experience. However, for a long-term vision for Stadspark West, a design intervention in the interstitial core of Stadspark West could have more drastic effects, actually reducing the qualities of these places we want to protect. We were worried that: when we design it, we destroy it.

TRANSITIONING THROUGH WILDWIJK

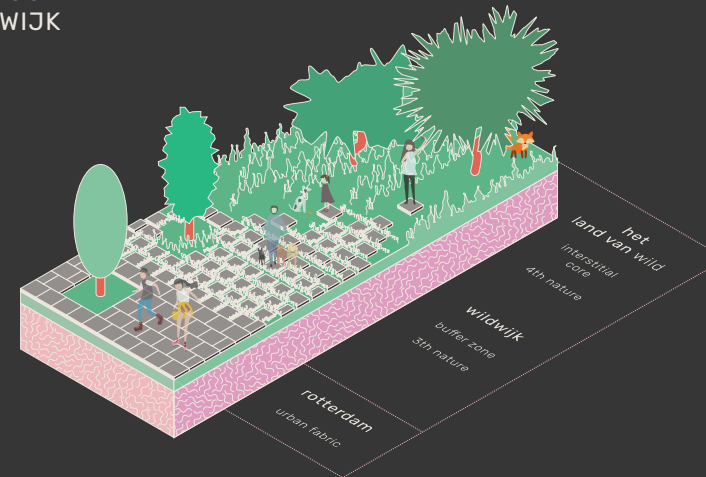


Image 5.1: Conceptual typology for transitioning from the urban fabric through the buffer zone of the core. Original content, 2024

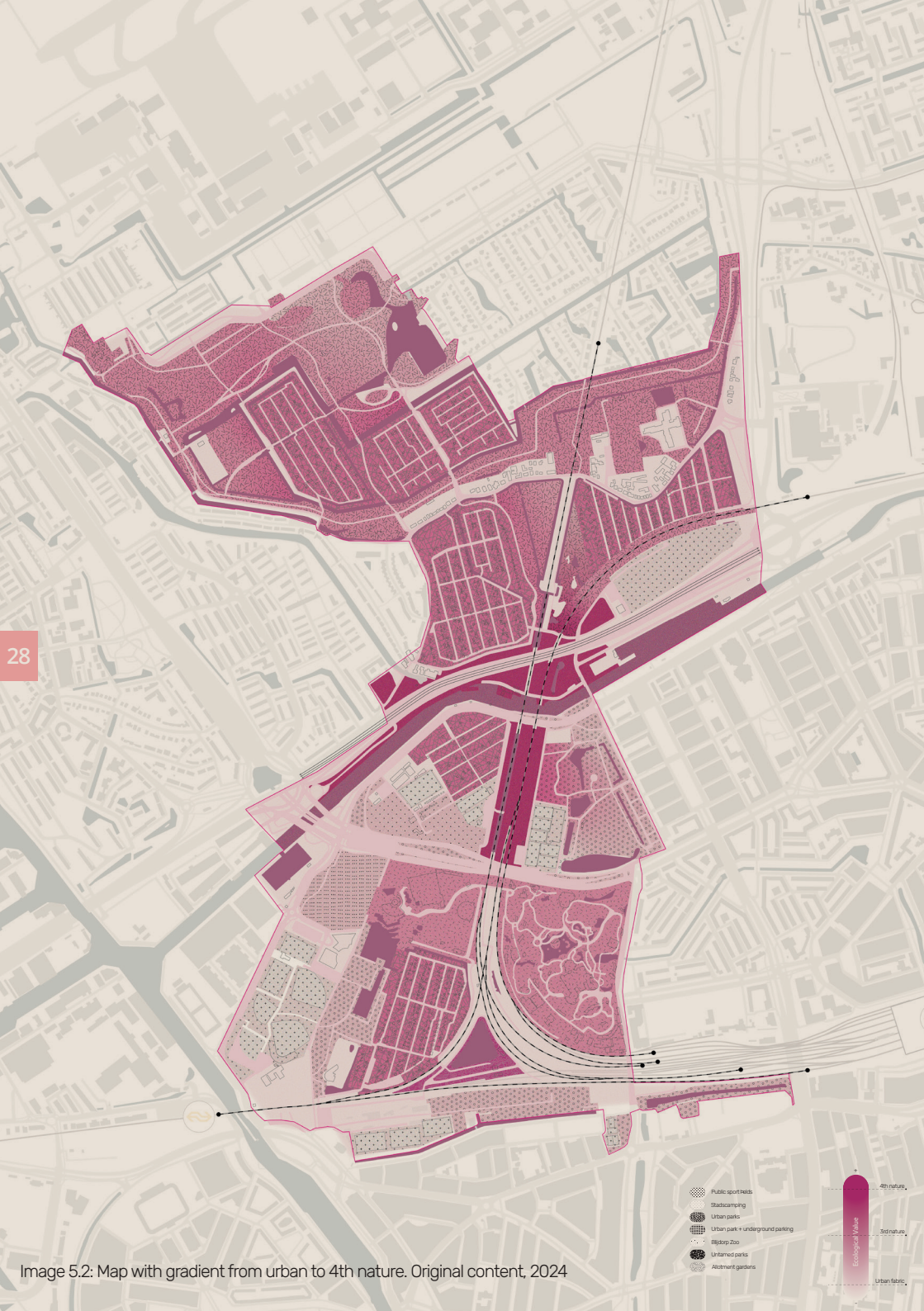
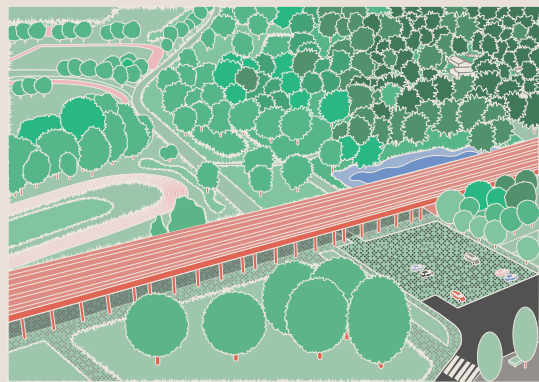
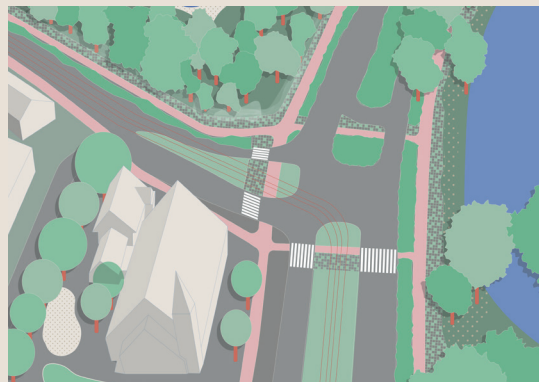


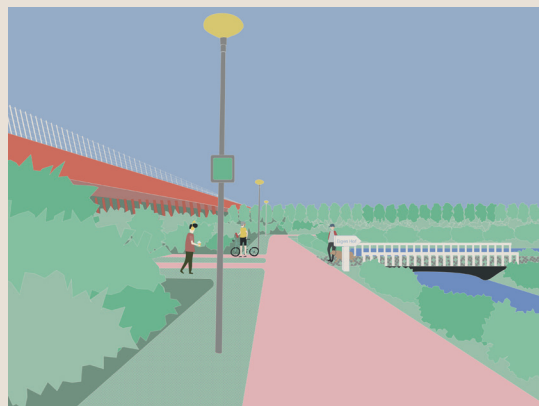
Image 5.2: Map with gradient from urban to 4th nature. Original content, 2024



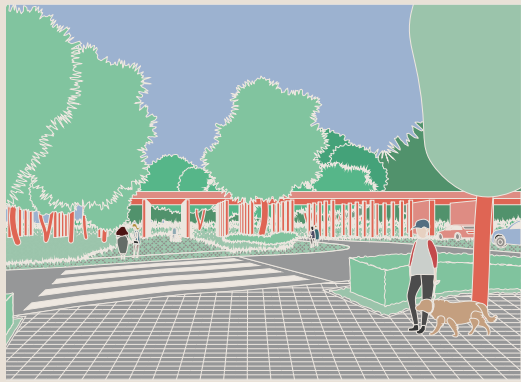
Top & right Image 5.3-5.4: Roel Langerakpark in wildwijk. Connecting urban fabric with 3th nature. Original content, 2024



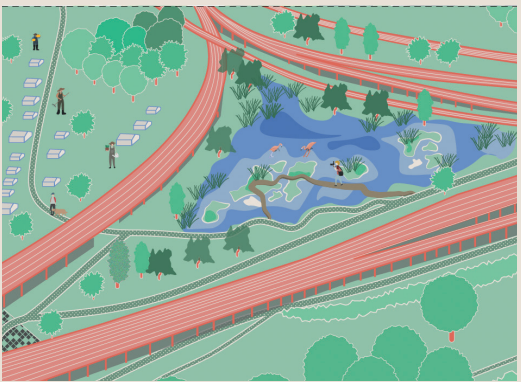
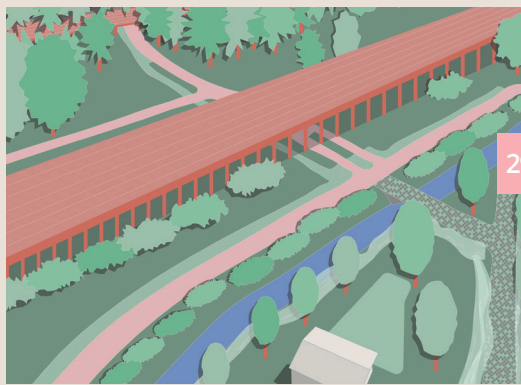
Bottom & right Image 5.6 - 5.7: Opening the allotment gardens by making connection between 3rd to 4th nature interstitial spaces. Original content, 2024.



Right Image 5.8: Going from interstitial space to 3rd nature wetland park. Original content, 2024.



Left Image 5.5: Connecting areas of Wildwijk by transitioning through infrastructure. Creating a 3rd nature neighbourhood. Original content, 2024



Exhibition Design

Bringing together intervention and vision

As part of the Rotterdam Architecture Month, we got a chance to showcase what we worked on for the quarter and integrated it in the Midsummer Walks of Stadspark West. Along with students from RWTH Aachen, HKU Utrecht and Rotterdamse Academie van Bouwkunst, we organized guided walks, where the visitors could experience several exhibitions and performances.

We created an exhibition using the existing infrastructure of Wildwijk. We sought to challenge conventional perspectives by utilizing slopes and different heights, encouraging visitors to move around, look up, lay down, turn their heads, and change their posture to engage with the content. Our goal was to create a dynamic experience, pushing people to interact with the space in ways they wouldn't typically do in a traditional museum setting. This approach was designed to foster a deeper connection with the exhibition and the ideas it presented.

The exhibition was divided into two parts. We placed the first part at the edge of Het Land Van Wild next to the intersection of Kleinpolderplein. Here, we introduced the concept of different natures, followed by our analysis of this scattered area through the lens of transition, time, and stories. We aimed to present this without imposing our group's perspective on the visitors. Instead, we wanted to use it as a tool to open their minds and invite them to explore the transition from Wildwijk into Het Land van Wild with all their senses.



Image 6.1: Guiding sign, Logo of Wildwijk with chalk spray along the route so that it appears repeatedly as a reminder. Original content, 2024



Image 6.2: Photograph of point 2, Exhibition with sketch. Original content, 2024



Image 6.3: Stickers, Logo of Wildwijk with QR Code to the website. Original content, 2024



Image 6.4: Map Midsummer Walk, Map with locations of the interventions from all schools. Original content, 2024



Image 6.5: Exhibition Design, Photograph of introduction at point 2. Original content, 2024



Image 6.6: Exhibition Design, Photograph of introduction at point 2. Original content, 2024



Image 6.7: Exhibition Design, Photograph of analysis from urban to 4th nature at point 2. Original content, 2024

Exhibition Design

Bringing together intervention and vision

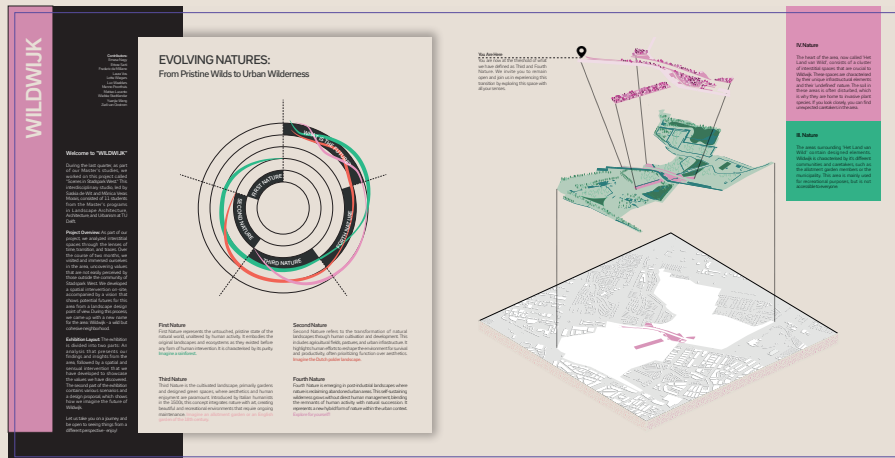


Image 6.8: Exhibition Design, Introduction at point 2.
Original content, 2024



Image 6.9: Exhibition Design, Analysis from urban to 4th nature at point 2. Original content, 2024

The second part of the exhibition was placed at the end of the walk, after everyone had the opportunity to explore Het Land van Wild for themselves. We concluded the walk with a question: "How do you envision the future of Wildwijk?" This was followed by four scenarios that might unfold:

1. Urban takes over third nature.
2. Third nature takes over fourth nature.
3. Third nature protects fourth nature.
4. Fourth nature takes over third nature.

We then presented the scenario we favoured most, envisioning a future for Wildwijk where the third nature protects the fourth nature of Het Land van Wild. This was meant as a conversation starter for the final discussion round that followed with the group at the Stadscamping.



Image 6.10: Exhibition Design, Vision at point 12.
Original content, 2024



Image 6.11: Exhibition Design, Scenarios at point 12. Original content, 2024



Image 6.12: Exhibition Design, Photograph of point 12, Exhibition and End Point. Original content, 2024



Image 6.13: Exhibition Design, Sketch of point 12, Exhibition and End Point. Original content, 2024

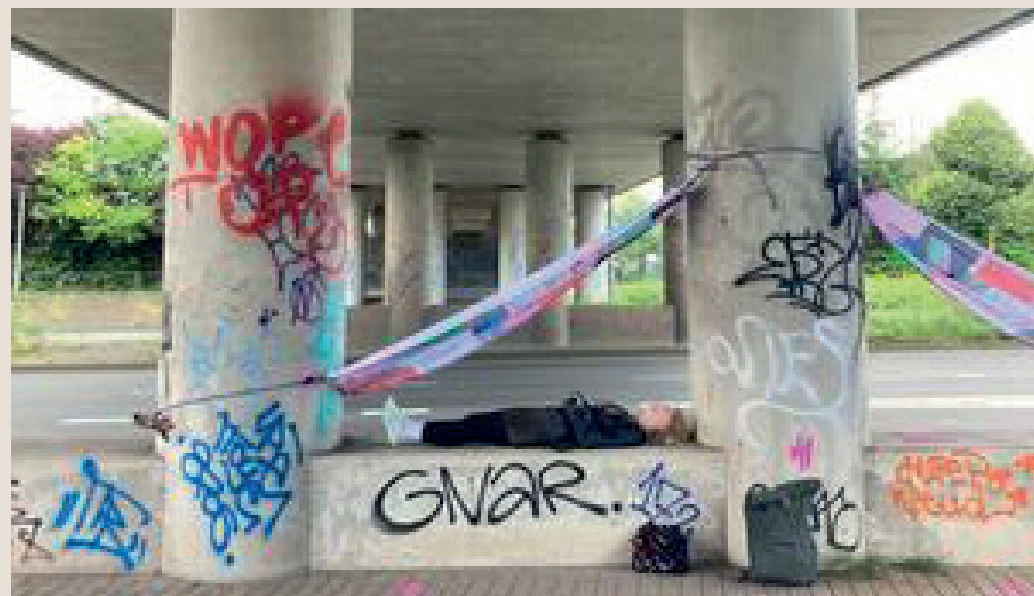


Image 6.14: Exhibition Design, Photograph of point 12, Exhibition and End Point. Original content, 2024

Circularity and Materials

We wanted to ensure that the physical exhibition media did not go to waste after being displayed for only one day nor stayed behind, projecting our perspectives on this place. To achieve this, we printed the content on fabric, which we later repurposed into modular bags. This not only allowed the ideas to persist beyond the exhibition but also provided a tangible reminder of the experience for visitors to carry a piece of Wildwijk with them.

We had a circular design approach for the installation as well, although partly coincidentally. Since the budget

did not allow us to purchase first-hand materials for the platforms and docks, as the price of timber has been significantly increasing in the past few years, we used Marktplaats (an online platform for second-hand items) and free wood from friends. Additionally, we rented a boat for the exhibition day and used our own tools. Thereby, we reduced our need for first-hand materials to ropes, wooden poles and two rubber boats. In addition, we are working on finding new owners for the platforms so these will not go to waste either.



Image 7.1: Modular Bag Design Manual, Take a Piece of Wildwijk home with you. Original content, 2024



Image 7.2: Making of the Modular Bags, Take a Piece of Wildwijk home with you. Original content, 2024



Image 7.3: Making of the Modular Bags, Take a Piece of Wildwijk home with you. Original content, 2024



Image 7.4: Making of the Modular Bags, Take a Piece of Wildwijk home with you. Original content, 2024

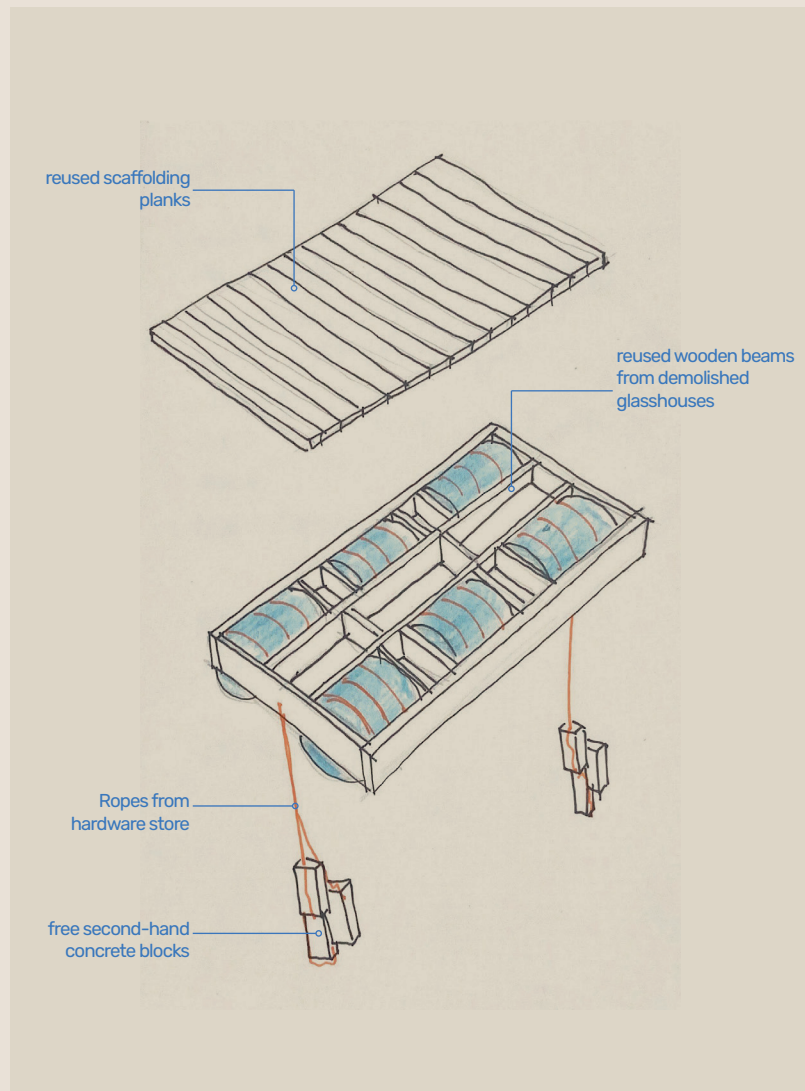


Image 7.5: Final design for the platforms. Original content, 2024



Image 7.6: Designing through building. Original content, 2024



Image 7.7: Using second-hand materials for the restored beach site. Original content, 2024.



Image 7.4: Using scrap materials for the dock
Original content, 2024.

Evaluation & Further exploration



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Image 8.1: Photograph of point 7, Sitting along the Motorway. Original content, 2024



Image 8.2: Photograph of point 7, Sitting along the Motorway. Original content, 2024

Throughout the quarter, our constant exploration of the site, consideration of our intervention, and overnight stay allowed us to become familiar with and grow attached to this area of Rotterdam that was previously unknown to many of us. From the beginning, we observed how controversial this area is, known as Stadspark West. The people involved in this area hold a variety of opinions, including those from the municipality, which has plans for future developments, and from bottom-up initiatives. These perspectives often clash. In our work, we aimed to reconcile these differences by considering both viewpoints when developing our concept.

During the final week, as we worked on our installation, we received feedback from locals that highlighted the strong attachment the community has to the area. The residents were concerned about opening the space to visitors, fearing it might threaten their sense of ownership. For instance, houseboat residents were particularly upset about the blackberry forest and platforms, feeling as though their homes were being treated as tourist attractions.

This response made us realise that, while we had tried to include various perspectives, such as the unhoused community or the allotment gardeners, we may have overlooked some, such as the perspectives of the houseboat community.

These insights led us to reflect on broader questions about public space: Who “owns” public space? Who is displaced when someone begins to manage these spaces? How can we ensure that all voices are equally considered?



Image 8.3: Photograph of point 12, Exhibition and End Point. Original content, 2024

Partners

Platform Scenography

Anne Kartin ten Bosch
Liesbeth Groot Nibbelink

Stadspark-West

Koen Marks and Andre van Eijck van Buro MA.AN, Catherine Visser (DaF architecten), Nienke Bouwhuis (Krachtgroen/Groene Connectie), Maryam Afshar (ontwerp communicatie) and Anne Karin ten Bosch. Groene Connectie: Meriam Beek (Voedseltuin) and Philip Kuypers (Essenburg Park en Spoortuin) Allotment Gardens: Joke Pruijssers (catering), Frank Schurink (Eigen Hof) and Ofra Bolier (Tot Nut en Genoegen).

Municipality Rotterdam

Sander Klaassen (head of department landscape architecture)
Yolanda Boekhoudt (senior landscape architect)
Karen van der Spek

Design and research offices

Current Collectivity – Renée Miles
OTO Landscape

Schools

Landscape architectuur TU Delft – Saskia de Wit
Scenografie HKU – Ariane Trumper
Gebäudelehre RWTH Aachen – Marius Grootveld
Architectuur & Stedebouw RAvB Rotterdam – Willemijn Lofvers
University of Utrecht – Liesbeth Groot Nibbelink

Inhabitants, sportspeople, visitors, bird watchers, etc.



Image 9.1: Process of building the small platform. Original content, 2024



Image 9.3: Testing the small platform. Original content, 2024



Image 9.2: Process of building the small platform. Original content, 2024



Image 9.4: Photograph of preparing the Stadspark West folders. Original content, 2024



Image 9.5: Photograph of adding cladding on location on the large platform. Original content, 2024



Image 9.7: Photograph of analysis of project exhibited next to highway . Original content, 2024



Image 9.6: Photograph of constructed dock with inflatable boats for construction work. Original content, 2024



Image 9.8: Photograph of entry of exposition, tiles being stacked. Original content, 2024



Image 9.9: Photograph of entry of exposition, tiles stacked on bicycle lane. Original content, 2024



Image 9.11: Photograph of dock at point 6, boarding the boat. Original content, 2024



Image 9.10: Photograph of Step at point 2, Old Beachfront. Original content, 2024



Image 9.12: Photograph of visitors on boat. Original content, 2024



Image 9.13: Photograph of large platform at point 7 with visitors on boat. Original content, 2024



Image 9.15: Photograph of cleared pathway up to motorway at point 7, poles and rope added for extra support. Original content, 2024



Image 9.14: Photograph of visitors on boat approaching point 8, passing under the motorway. Original content, 2024



Image 9.16: Photograph small dock in final position across from houseboats. Original content, 2024



Image 9.17: Photograph of small dock at point 9, water lilies, while train drives past. Original content, 2024



Image 9.19: Photograph of visitors walking through green corridor at point 11. Original content, 2024



Image 9.18: Photograph of tiles in green corridor at point 11. Original content, 2024



Image 9.20: Photograph of a tile in green corridor at point 11. Original content, 2024

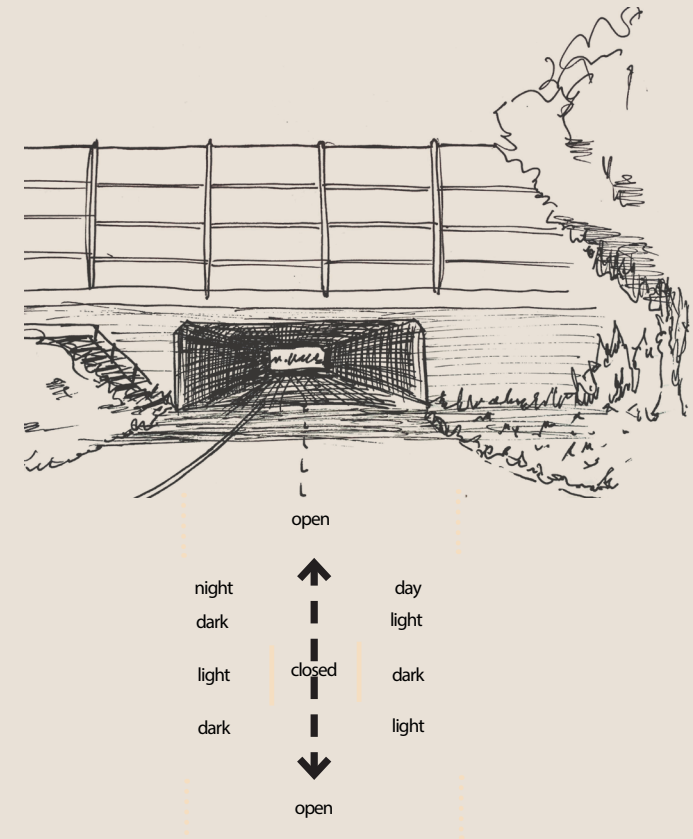
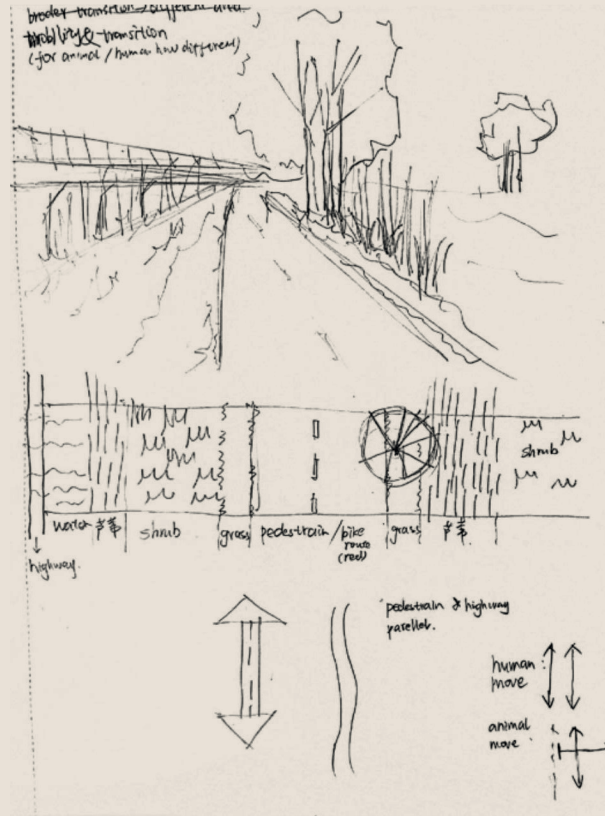
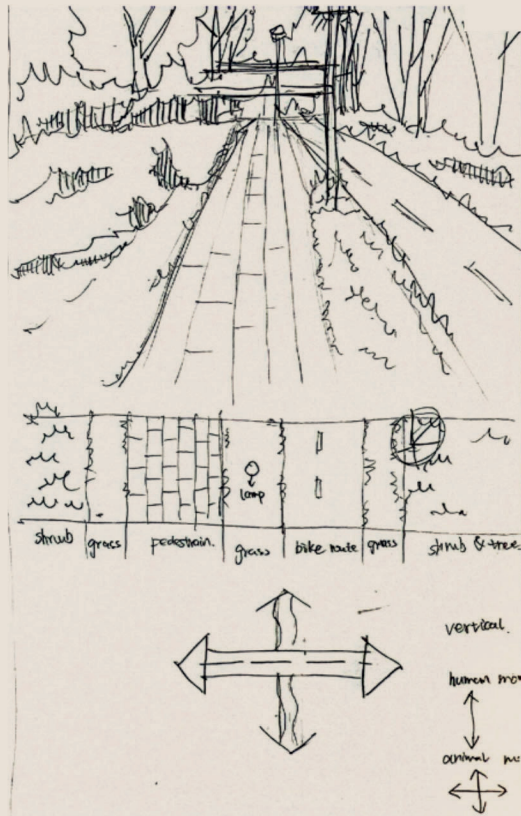


Image 9.21: Photograph of point 12, Exhibition and End Point. Original content, 2024



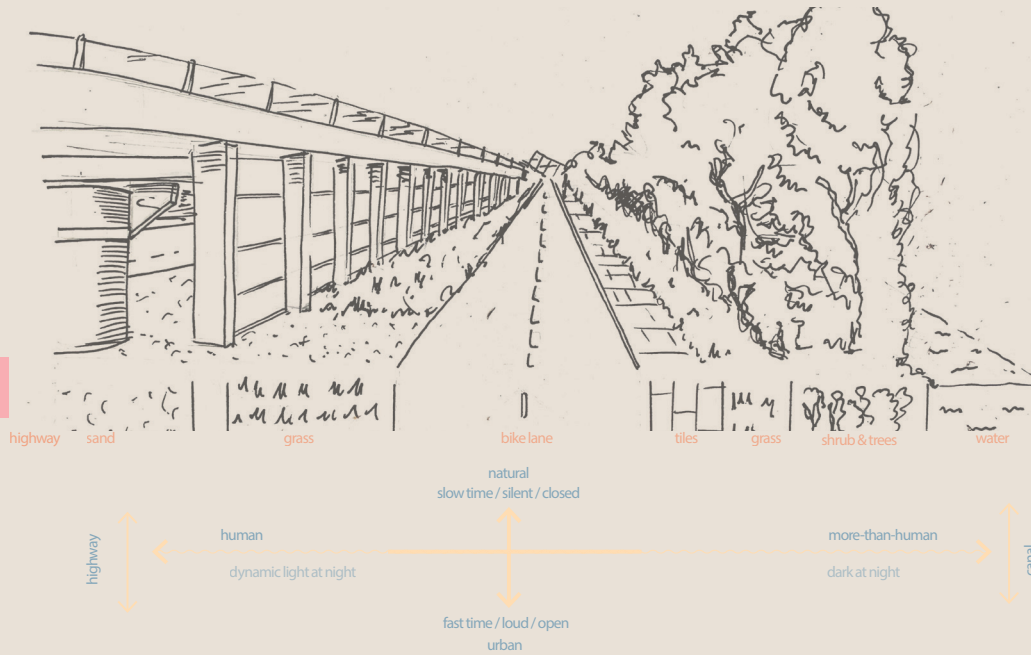
Image 9.22: Photograph of Starting Point of the Midsummer Walk. Original content, 2024

Transitions within and between spaces

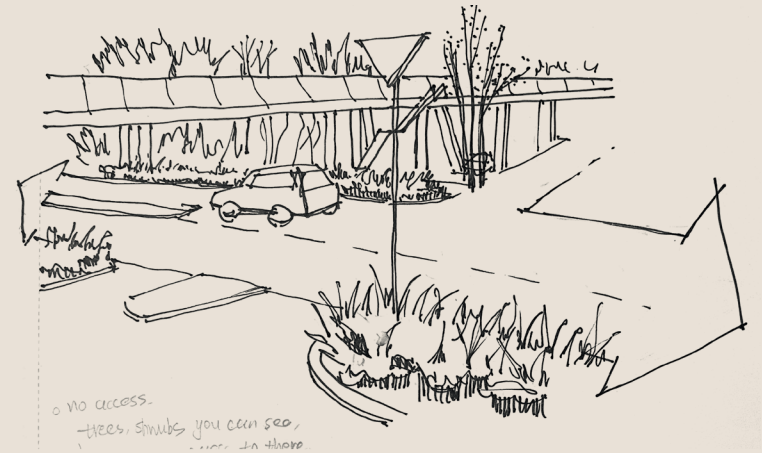


Appendix B Midterm presentation transitions

60



Defined and undefined



61

Missing connections



62



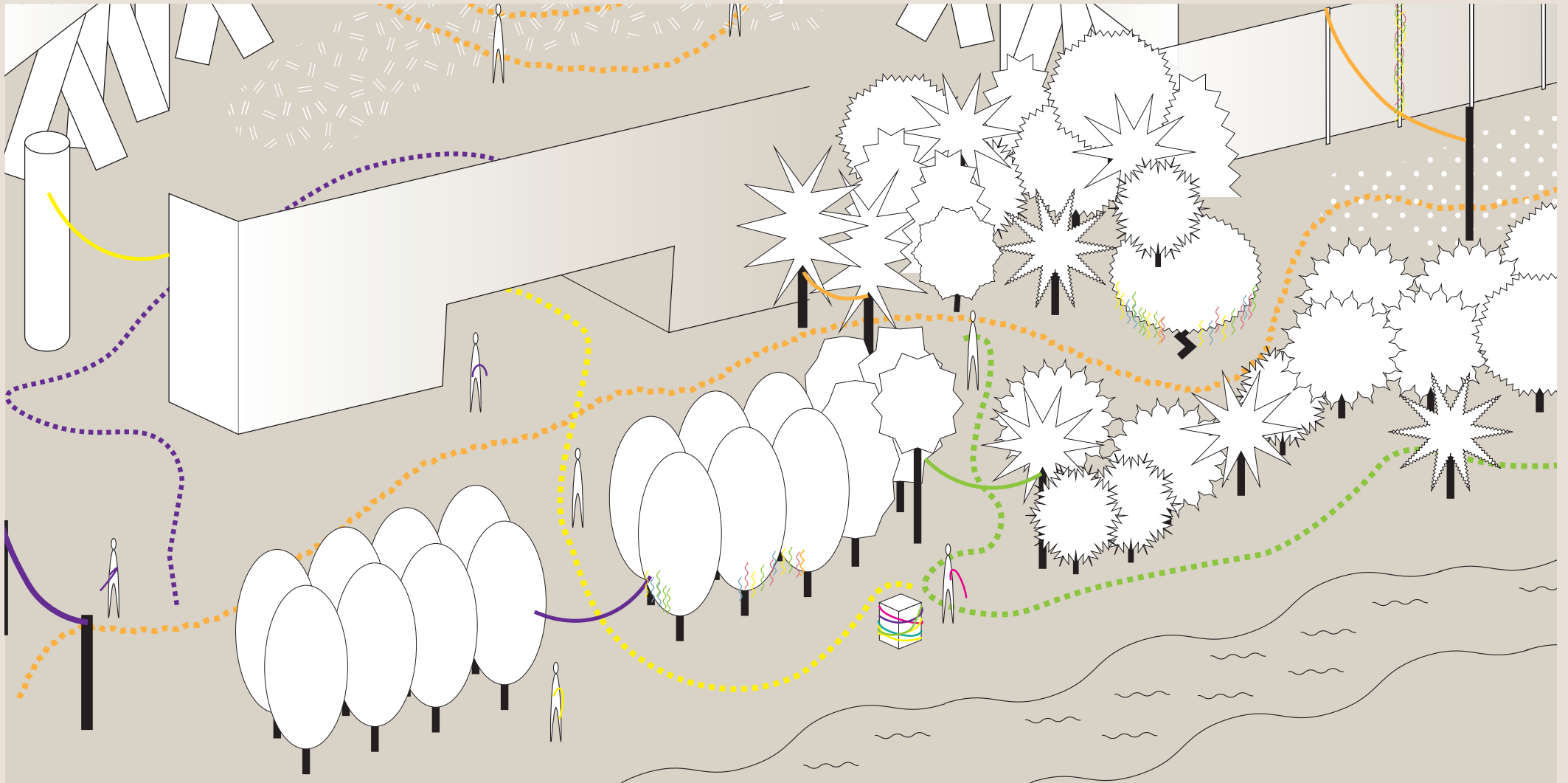
63

Perception of places



Appropriation of spaces

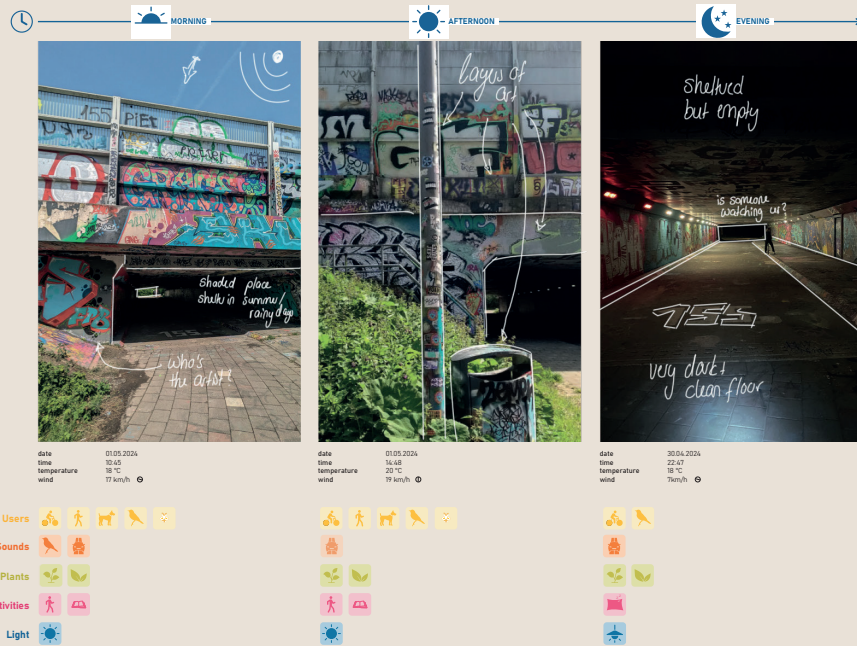
Concept for intervention
marking transitions connecting spaces
appropriation and place making



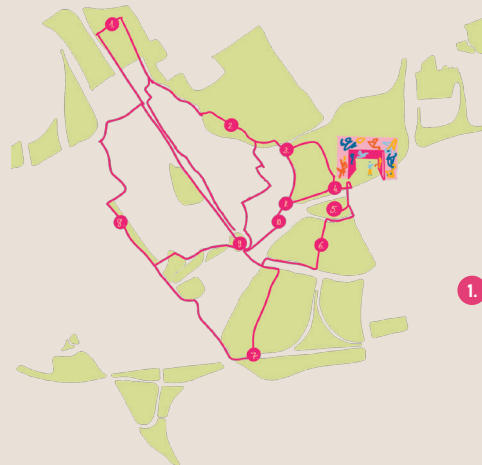


Appendix C Midterm presentation Time

Time Analyses of Qualitative Places

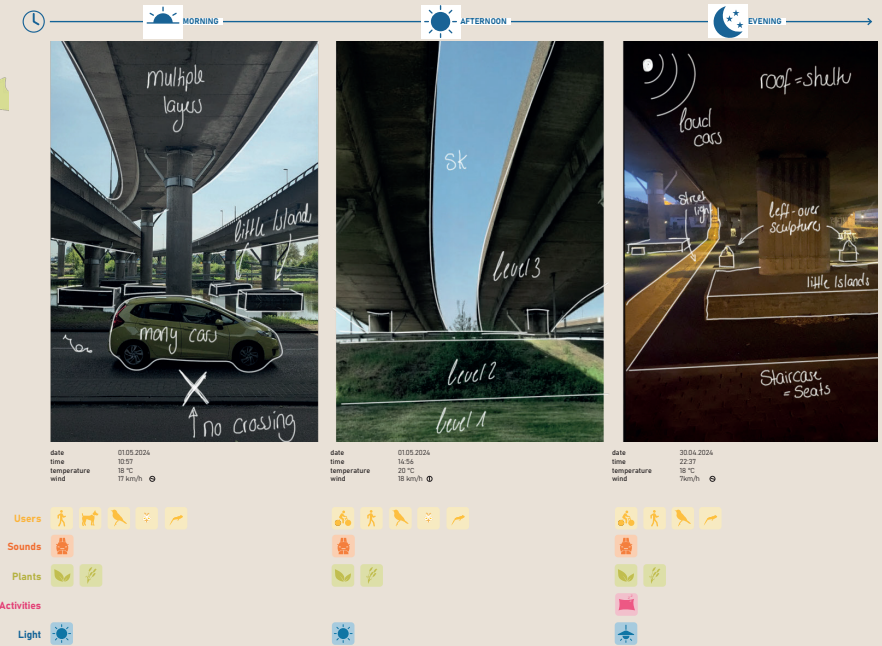


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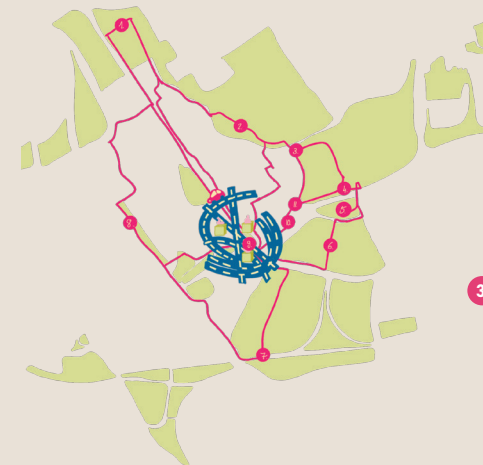


1. GRAFFITI TUNNEL

This interstitial space is used by many to solely pass through beneath the big road. But a community has given this space a new character by painting on this big canvas. Everytime you pass it may as well look totally different.



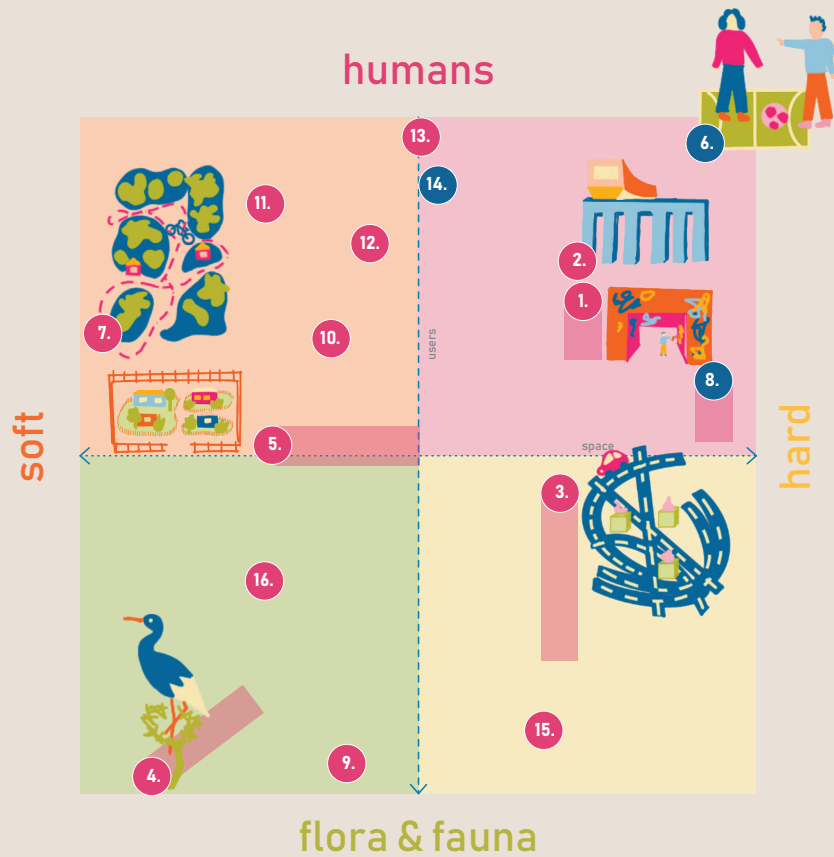
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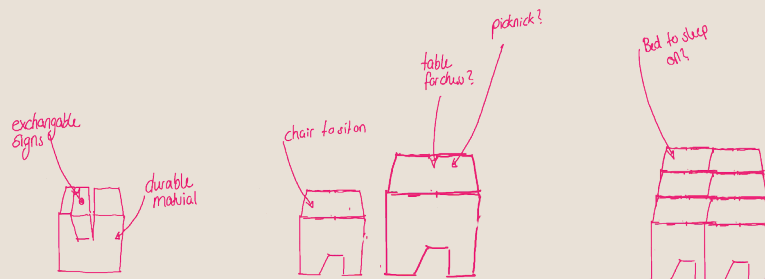
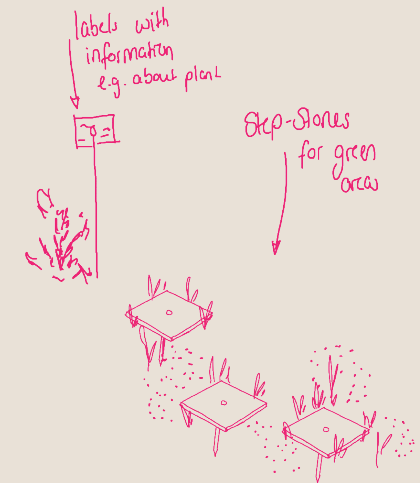
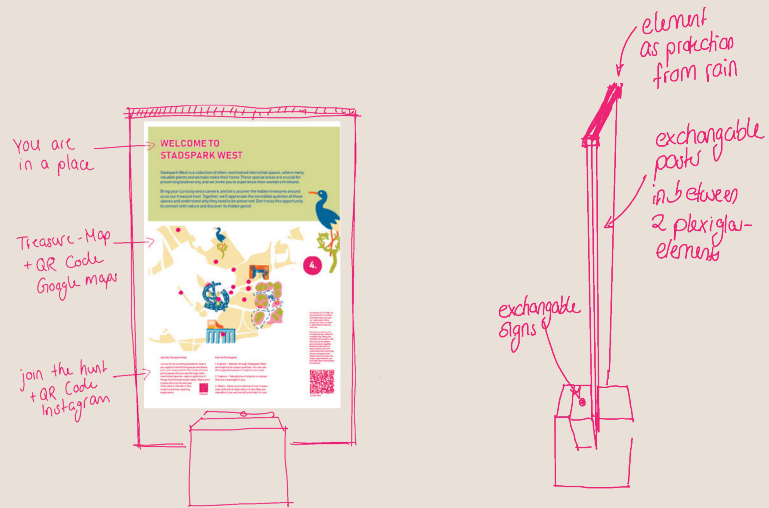
3. FLYOVER

This multi-layered interstitial space is mainly focused on the use of cars. Although, when you find the courage to cross and enter, you will find human traces, like sculptures.

Clustering Qualities



Intervention Concept



Appendix D Midterm presentation Stories



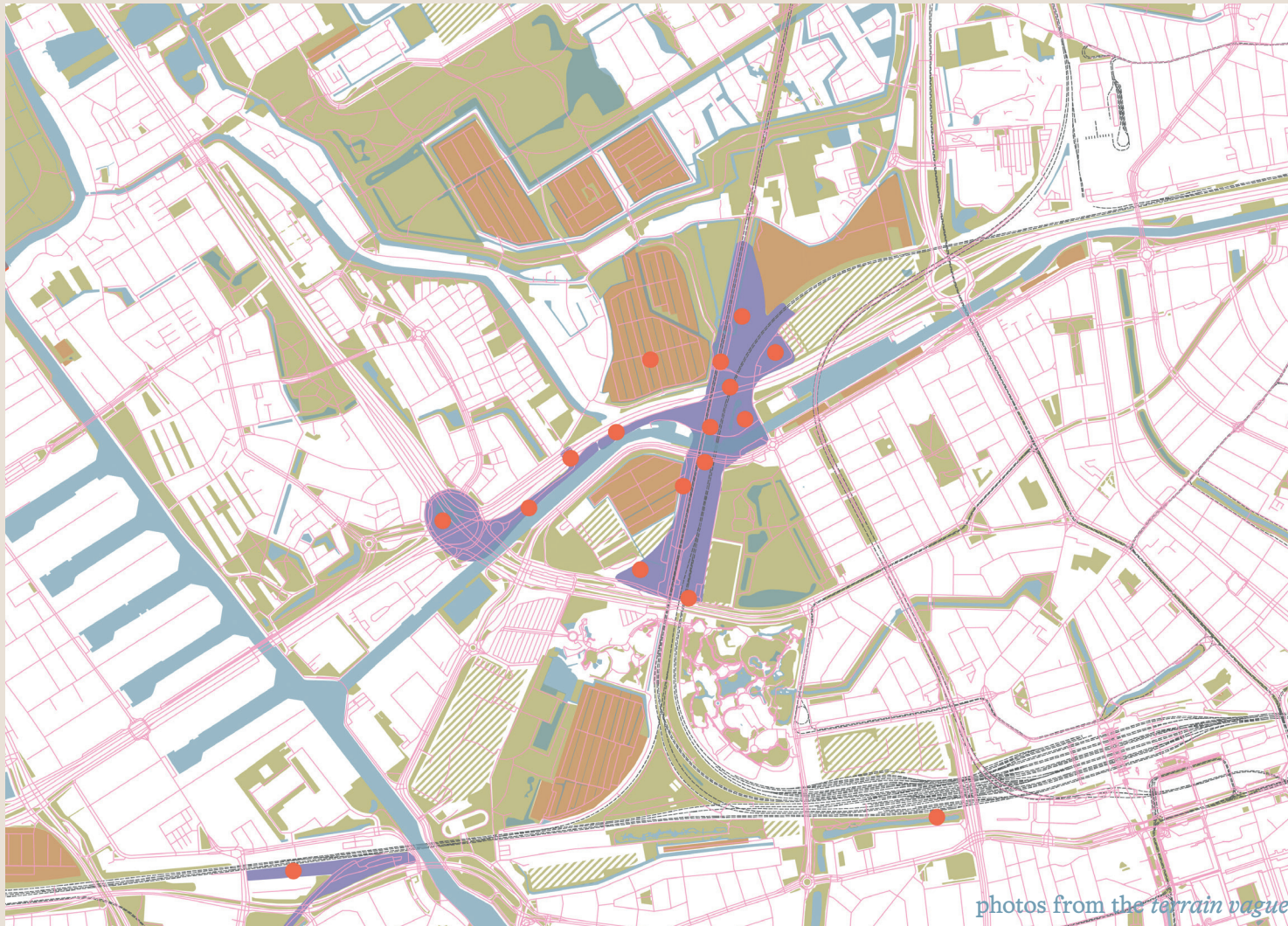
the hidden moments of SPW
showing to the people what the maps cannot tell

Appendix D Midterm presentation Stories

Intervention:

a route

let's make people see



photos from the *terrain vague*



Appendix D Midterm presentation Stories

Intervention: framing the reality

Interact with these devices and
be the author!

Get acquainted to SPW



through looking devices

Spatial devices used to challenge
people's perspective



Intervention: garden of unwanted weeds,

challenge people's perspective on the so called "invasive" plants



The war on Japanese knotweed



How to deal with the Japanese knotweed nightmare?



SCIENCE

Oh, No, Not Knotweed!

It grows rapidly. It's nearly impossible to kill. It's terrorized England. And now it's all over my American backyard.



Idea by

Gaja Mežnarić Osole & Andrej Koruza

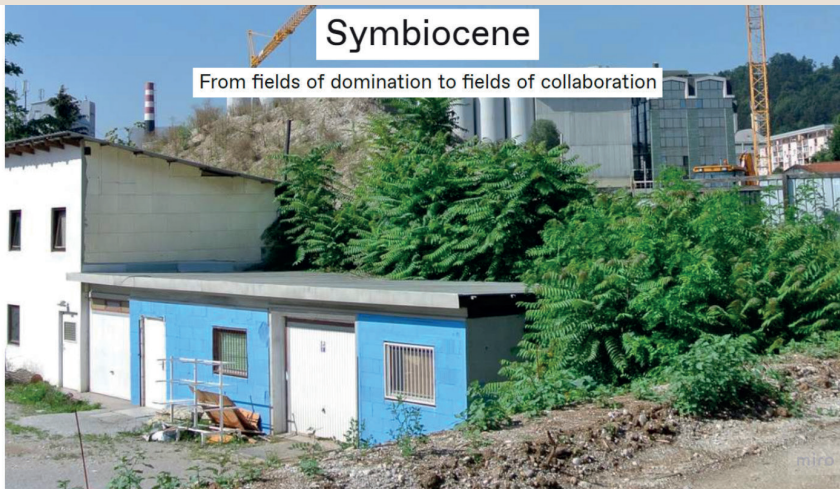
Janežičeva 5, Ljubljana, Slovenia

Gaja Mežnarić Osole is a Ljubljana based designer. After finishing masters in systemic design at Goldsmiths in London, she started working in cross-disciplinary fields between design, ecology and participation. Andrej Koruza (koruza.com) attended the Mosaic School of Friuli. His interdisciplinary practice consists of leading the production and wood workshop in a collective of designers, architects and craftsmen, producing various mosaic installations and creating intermedia installations.

Call for Ideas 2017

Symbiocene

From fields of domination to fields of collaboration



futurearchitectureplatform.org

Symbiocene

Can we employ the symbolic and material qualities of invasive plants to create thriving landscapes of multispecies coexistence?



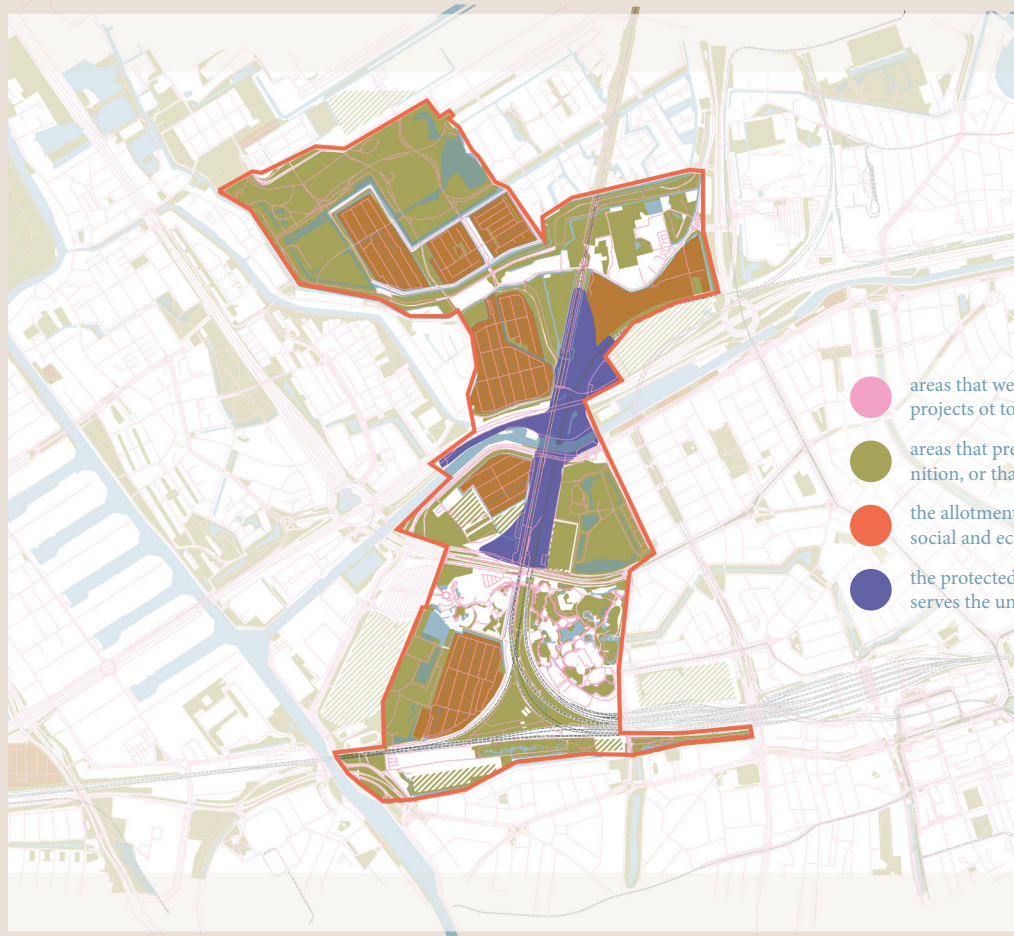
futurearchitectureplatform.org

Friendly Enemy

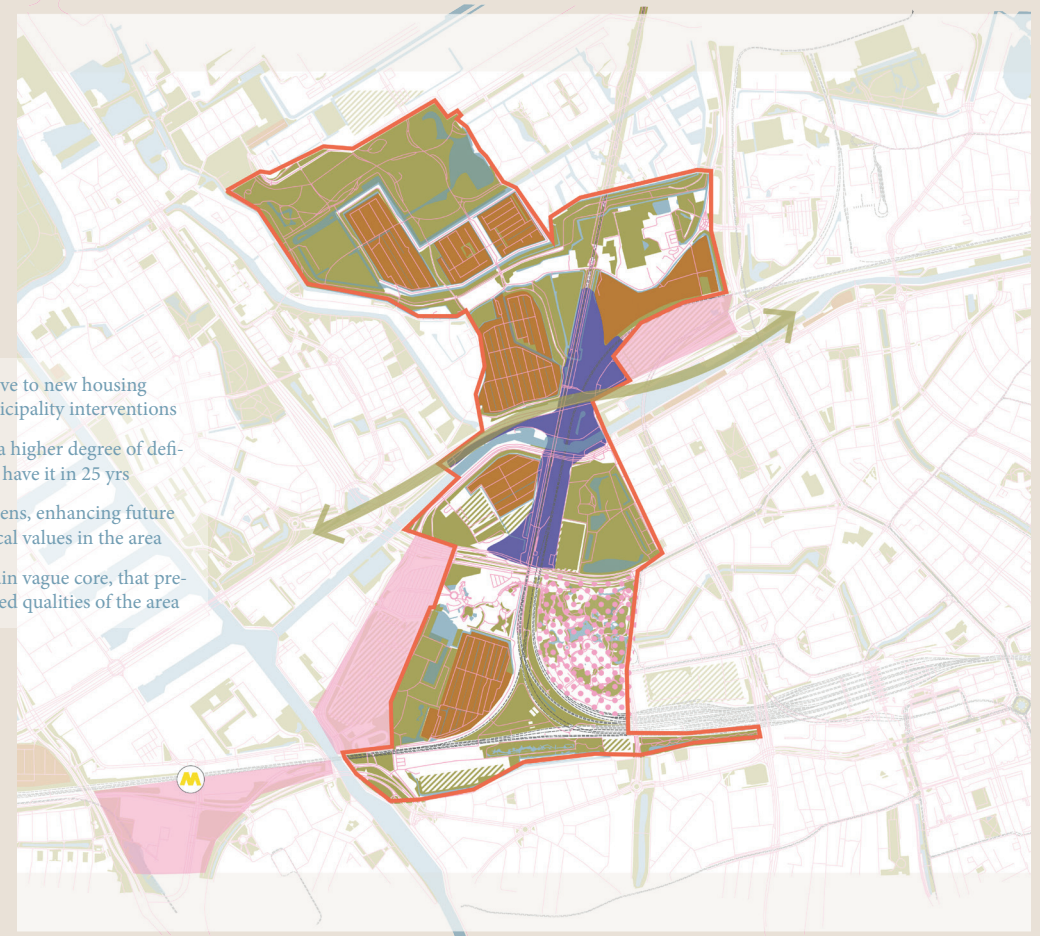
Japanese knotweed - one of the most invasive plants - as a catalyst for co-creative action

The vision for Stadtpark West in 25 Years:

the *vague core* remains, the other spaces are left to definition



A border helps framing a space and gives an identity



Create density on the edges and find space for housing