In this unforgiving and uninhabitable land, settlers known as the ferrymen for the dead. Survive in this inhospitable landscape were known as the silted swamp. The only people that were able to imagine in paintings. Then, by the end of the last age, Doggerland disappeared under the rising waters. In the south, this new sea was called Helle, a name from which Christianity took the word for the archetype of all fear and terror had—originating in the belief that the sea was the resting place for the dead. Further north the sea was referred to as Hades, from which came the Greek word Hades. In ancient Greece, it was said there existed a coastline paradise was lost. ONCE

9

THOUSAND YEARS THEREAFTER

This land is called the Netherlands. After years of construction, a inclusive and sustainable city was created. The Hondsbossche Zeewering at Petten, a one single defense line and instead of a detached dike, the river was enclosed in a network of dike and city. The Watchman, the Sleeper, and The Dreamer. This modification is making the main dike available for the construction of a new city. The village of Petten, historically often washed away by the sea, will find its final destination on the dike. The new city does not organize itself by means of parallel functional zoning, as is often the case with linear cities, yet superimposes all program onto the dike in a linear succession of functions, maximizing the relation between infrastructure and architecture. Minimum metropolitan density is combined with the proximity of landscape in a scheme of linear congestion. The city combines a morphological system and a functional one. The first consists of the foundation of the dike modified in plan and section; the second consists of artifacts that are modeled within the specific constraints left by first, thus belonging to the spirit of the site. The new city is a combination of programs spread across the site are transformed and modified to fit the specificity of the site. The dike becomes a city by manipulating the linear presence of urban artifacts, each of these the synthesis of the restraints imposed by the site and their formal individuality. Dike and city are a continuous artifact, with not a singular center, but a continuous centrality between sea and land—the essence of which makes the occupation of the whole coastline of the Netherlands a theoretical possibility. PARADIGM—The voids in the city, where the dike meets the dunes, feature on one side The Lab (a Rijkswaterstaat) and on the other side a spanorama—articulating respectively the technical and the poetic premises framing the project as a whole. The function of the panorama doubles as an empty space on sich and as a screen emitting a representation of Doggerland. This image of Mesolithic Doggerland confirms the presence of the primordial wetland reality outside. Whereas cinema presents fragments in sequence, the circular panorama exposes the entire landscape, not discriminating between architecture, infrastructure and nature but showing the territory as a whole.

**Paradise Regained—**

**The Watchman, the Sleeper, the Dreamer, and the City**

**The Hondsbossche Zeewering at Petten Architecturally Reconsidered**

This land is called the Netherlands. After years of construction, a inclusive and sustainable city was created. The Hondsbossche Zeewering at Petten, a one single defense line and instead of a detached dike, the river was enclosed in a network of dike and city. The Watchman, the Sleeper, and The Dreamer. This modification is making the main dike available for the construction of a new city. The village of Petten, historically often washed away by the sea, will find its final destination on the dike. The new city does not organize itself by means of parallel functional zoning, as is often the case with linear cities, yet superimposes all program onto the dike in a linear succession of functions, maximizing the relation between infrastructure and architecture. Minimum metropolitan density is combined with the proximity of landscape in a scheme of linear congestion. The city combines a morphological system and a functional one. The first consists of the foundation of the dike modified in plan and section; the second consists of artifacts that are modeled within the specific constraints left by first, thus belonging to the spirit of the site. The new city is a combination of programs spread across the site are transformed and modified to fit the specificity of the site. The dike becomes a city by manipulating the linear presence of urban artifacts, each of these the synthesis of the restraints imposed by the site and their formal individuality. Dike and city are a continuous artifact, with not a singular center, but a continuous centrality between sea and land—the essence of which makes the occupation of the whole coastline of the Netherlands a theoretical possibility. PARADIGM—The voids in the city, where the dike meets the dunes, feature on one side The Lab (a Rijkswaterstaat) and on the other side a spanorama—articulating respectively the technical and the poetic premises framing the project as a whole. The function of the panorama doubles as an empty space on sich and as a screen emitting a representation of Doggerland. This image of Mesolithic Doggerland confirms the presence of the primordial wetland reality outside. Whereas cinema presents fragments in sequence, the circular panorama exposes the entire landscape, not discriminating between architecture, infrastructure and nature but showing the territory as a whole.