Integration of a functional industrial artefact into a Dutch landscape, to enrich the landscape in the experience of the visitor, focusing on scale, composition and materialisation

Thematic research paper, Yannick Warmerdam, January 2017

In the Netherlands, landscape design is dominated by functional engineered approaches. The Deltaworks and the polders are important examples of this. In many cases this approach works well. But in some cases the functional objects mean a complete degradation of the landscape. Windparks are often criticized, they sometimes form such a dominating layer that the original landscape looses its quality. Of course these objects serve a function but at the same time they form a major degradation of the Dutch landscape, landscapes that once were the inspiration for artists as Rembrandt and Ruisdael to create their picturesque masterpieces.

This is the report of a research to the integration of an architectural object into a landscape. The research elaborates on the question how to integrate a functional, architectural / engineering object into a Dutch landscape to enrich the landscape in the users’ experience, focusing on scale, composition and materialisation. The goal was to come up with guidelines that will make it possible to get back the quality of the picturesque Dutch landscapes how Rembrandt and Ruisdael depicted them in the seventeenth century. These paintings, as well as Romantic Italian landscape paintings and the English landscape gardens, form an inspiration and a direct source of guidelines.

Firstly some engineered Dutch landscapes are discussed and analyzed, design guidelines on scale and composition are proposed.

In the second part, experience-based landscapes are analysed in combination with romantic landscape paintings. Again, design guidelines in the categories of scale, composition and material will be proposed. These guidelines are being supported by literature studies.

**Problem statement**
Current way of placing functional engineered objects in a landscape, has in some cases a degradation of the landscape as consequence, because of a purely functional- and a lack of landscape architectural approach.

**Research question**
How to integrate a functional, architectural / engineering object into a Dutch landscape to enrich the landscape in the user’s experience, focusing on scale, composition and materialisation.
**Functional engineered landscapes**

Many Dutch landscapes are designed based on function and engineering. From the following examples one can learn that in some cases these pieces of engineering enrich a landscape as well functionally as in experience. In other cases the objects degrade the existing landscape. The first part of this research focuses on three of these landscapes. They are analysed and design guidelines are extracted.

*Windpark Lelystad*

Along the northern dike by Lelystad a nearly seven kilometer long row of windturbines is placed, just about ten meters off the dike, in the water. This way, the line of turbines follows the same curve as the dike. The turbines are 65 meters high and are placed with a distance of 250 meters between the machines. The reason they are placed along the dike is mainly functional. There are strong winds on the surface of the IJsselmeer, placing them just on the boarder makes it possible to get maximum profit out of this wind energy.

The wind turbines are designed for the purpose of generating as much electricity out of wind as possible. They are located in the landscape with this same objective in mind. But this windpark is widely acknowledged as well designed and well located. The fact that the turbines follow the same curves as the dike makes this landscape better readable. From eye height the curves were not so well visible in former times, but in the current situation the turbines make this clearer. In other words, the identity of the landscape gets strengthened (Feddes, 2010 p.12). In terms of scale it is also well designed. The scale of the surrounding area is enormous. The dike is kilometers long and next to this is a four-lane highway. At the other side of the highway begins the polder with huge agricultural fields. In landscapes with these kind of big scales, the 65 meter high turbines fit well, possibly even better than a smaller scale landscape architectural object.
The traditional windmills of Kinderdijk in the Rotterdam area of the Netherlands form an iconic functional landscape. Its iconicness is not the only reason why these landscape artifacts are being appreciated as well by the tourists as the Dutch.

The design of these structures derive from the function of pumping water from the polder into the canal. Bound to the guidelines of the dikes and polders, the placement of these objects in the landscape only derives from this same function. The polders are surrounded by dikes and two canals. The water is pumped up by the windmills on the dikes in two steps, while the height difference is too large to do it in once. This results in the two iconic rows of windmills. The polder landscape in the direct surrounding area is mainly for agricultural use and therefore flat and empty. This way the windmills are even more prominent.

The beauty of the Kinderdijk landscape might partly lie in this clearly understandable functionality and its importance for the landscape of the Netherlands. The windmills tell the story of their own existence in a clear way; keeping the land dry by pumping water into a canal by using wind energy for powering the pumps. Another quality of the landscape architecture in Kinderdijk is the scale. The windmills’ scale matches perfectly with the surrounding landscape and its architecture. The mills are certainly the highest objects in the area but in corresponding proportions. This is shown in the self-made sketch below. This location clearly has a much smaller scale than the scale of the windpark in Lelystad in the previously shown example. A large scale engineered object like a windturbine does therefore never fit in this landscape, this is shown in the second sketch in image 5. To conclude, the windmills strengthen the identity of the landscape by accentuating the border between dike and polder, this makes the landscapes better readable. Besides that scales should be matched, one should be aware of the different identities that scales bring to a landscape. Jan Gehl (2015) explains in an online talk that small, human scale landscapes are ideal for walking and staying. Large scale landscapes (like the Lelystad dike) suit best with higher speed transportation like highways and trains. Walking in these large scale landscapes one would feel lost and disorientated.
4. Kinderdijk

5. Contradicting scales
The Prinses Alexia windpark in Zeewolde is a windpark in the south of Flevoland. About forty farmers of different agricultural companies in this area worked together with energy company Nuon to realize this energy landscape of 36 windturbines with a height of hundred meter. The machines are placed in three straight lines, twelve each. The lines do not follow any existing lines or patterns.

The Prinses Alexia windpark in Zeewolde is an example of a functional engineered landscape that does not strive to resonate with its context. It is an agricultural polder with large dimensions, but because of its many farmhouses, its tiny roads and alternating woods, the scale is rather small and human. In this example the immense scale of the windturbine conflicts with the human scale farmhouses that are in some cases only hundred meters away. The result is a downsizing effect on the architecture and the user; visiting the area one feels inferior. This feeling of domination is strengthened by the positioning of the turbines. Three rows of twelve windmills alongside each other provide from eye height a view of an horizon completely filled with windturbines. Not only because the covered area is that large, but the line structure is not recognizable from every position, this makes the structure appear chaotic. Marion Bakker (2013), who wrote a guide on the influence of windenergy on landscape, calls this effect a swarm. These kind of patterns in wind parks can cause the feeling of enclosure (Stroeken e.a., 2006 cited in Bakker 2013, p.22).

The pattern does not accentuate any existing lines or structures in the landscape, therefore it does not strengthen a landscape (like in the example of the Lelystad windpark), but rather creates a new layer. According to Bakker (2013, p. 43) this not fitting in the landscape could also have a relationship with the fact that people see windturbines as technical objects and they associate them with technical landscapes like infrastructure and industrial area’s. This could be another reason why the windturbines as we know them now, might fit in better in industrial and infrastructural area’s. This of course has everything to do with the design of the windturbine itself. Another association that people have with windturbines is energy. This is why former energy landscapes like the mining area’s in Limburg are a suitable place for windturbines as well.

Dutch poet and author Willem van Toorn states in his in 1998 released book ‘Leesbaar Landschap’ that people loose connection with a landscape when it changes too fast. People accept development, as long as the changes do not influence the situation they know too much. When the changes are too big and come too quickly, people start to oppose.
**Intermediate Conclusions**

Through the analysis of the Prinses Alexia windpark in Zeewolde, the Lelystad dike windpark and the Kinderdijk polder, conclusions can be drawn on how to fit in an industrial landscape object, starting in the fields of scale and composition.

*Scales should match.*
A large scale landscape, like the dike area of Lelystad, asks for big scale architectural objects. Smaller scale areas, like the kinderdijk area, need small scale architecture. Without matching scales, conflicting situations will arise. In places for people to stay or walk, small scale landscapes are preferable. The large scale suits best to movement with high speed, think of railways and highways, otherwise people will feel disorientated and lost.

*New layer should strengthen the existing, not dominate.*
Architectural objects could form a new layer, but never at the expense of the existing layers. This means that changes should not occur too fast. It also means that architectural objects should be arranged in a way that they do not dominate the landscape, for example the case of the windturbine swarm in Zeewolde compared to the curved line on the Lelystad dike. The line on the dike is an addition, accentuating an existing pattern. The swarm in Zeewolde ignores all existing patterns and covers such a large area that the whole landscape (not a part) is changed.

*Match associations*
While fitting in new landscape architectural objects one can take people’s associations with the object into account. Many people associate windturbines with industry, infrastructure or business districts. So one could choose to only place them in these kind of environments or one should redesign the object to change people’s association in order to place them in for example an agricultural area.
Experience based landscapes

Many Dutch landscapes are designed based on function and engineering. From the reviewed examples one can learn that in many cases this adds quality and identity. In the discussed landscapes, these qualities have to do with matching scales and compositions in relation to existing patterns.

In the landscape of the Prinses Alexia windpark, it is clear that functionality (the purpose of generating as much electricity out of wind energy) was the main criteria, and that the aspect of a positive experience of the visitor, was poorly represented. So the problem is that in some cases the purely functional engineered approach results in landscape interventions that degrade the quality of the experience.

To learn more about the way people experience landscapes and how to design with this experience in mind, the focus of the second part of this research lies on experience.

Conclusions will be drawn about composition, scale and materialisation.

The Romantic & Picturesque landscapes

Besides architecture, there is one other discipline that has been studying the quality of experience in landscapes ever since the sixteenth century; landscape painters.

In the middle ages landscape painting did not really exist. Nature was something dangerous and unknown outside the safety of home. This changed in the beginning of the 16th century, the Renaissance in art. Instead of having a symbolic coherence between the elements in a painting, a more spacial connection appeared. The clear separation between fore- and background evolved in a more coherent unity by the many experiments with perspective techniques. Fore- and background became one, the landscape is not an interchangeable background any longer but an important part of the painting (Steenbergen & Reh, 2003 p. 238).

Slowly these ideas transferred to from art to architecture. Some tricks that were used in art, were almost literally copied to architecture. For example ‘illusion architecture’ certain light effects as clair-obscure were painted on walls and ceilings manipulating the spacial experience. But it was not just copying the tricks from art to architecture, it was the overall act of connecting landscape to architecture. In many rural italian villa’s this was done using loggia’s, arcades or portico’s that framed the panorama. This way creating an clarifying view of the landscape connected to the villa. Not the walls of the villa but the horizon became the border of the space. (Steenbergen & Reh, 2003. p.26/27)
In the 17th century there were three leading Romantic landscape painters. Claude le Lorrain, Salvator Rosa and Gaspard Poussin. Their works were idealized Roman landscapes. Later, in the 18th century, the English landscape gardens were inspired by these romantic 17th century paintings. Landscape architects like Capability Brown saw the connection between the Romantic Roman landscapes and the rolling hills and open fields of England in which a comparable light and atmospheric perspective was visible (Steenbergen & Reh, 2003 p.238). The transition of Romanticism between art and architecture was provided via theatre design. English architect William Kent translated the Romantic stage design called Scena Satirica of 16th century Sergio into landscape garden architecture. English artist William Hogarth imagined life as a ongoing stage-play, in which the landscape is the stage and the people in their daily life the actors, he called it the stage of life. This stage of life became reality in the English landscape garden.

This transition from art to stage design to architecture, was partly facilitated by the clear separation between the fore-, middle- and background that the romantic painters distinguished. This was originally a way to frame a scene, to lay the focus on certain aspects of the painting and to give the spectator the opportunity to be dragged into the scene. But this distinction made it easy to translate it into a layered theatre stage and finally into the English landscape gardens.

Stowe Gardens
Stowe Garden is an English landscape garden dating from the 18th century. The park is designed to be an a cinematic experience. Sightlines are used to create visual connections between the visitor and the artifacts that enrich the garden, exotic trees, temples, bridges, artificial lakes and hills. Pathways are always curved in order to create an ever changing view. The different artifacts are being used to sometimes hide parts of the garden and to later reveal them. This landscape has completely been designed for human experience, there is no function that influences the context. It is all about creating perfected nature, hiding and revealing, and showing hundreds of different scenes during a stroll (Steenbergen & Reh, 2003).

The gardens of Versaille are similarly designed. The sightlines are in this case used to articulate the enormous size of the property and the importance of the owner. pathways, water and greenery is organized following straight lines, making the visitor feel small in the big garden. This landscape is designed to send a certain message to the visitor, give them a certain feeling, these were the starting points of the design, nothing industrial/functional but designed for the experience of the visitor.

Nature was something that in the eyes of the late 18th century artists was the closest to 'ideal'. Not the perfectly formed romantic landscape gardens of Capability Brown, but the honest, raw wildness of nature was picturesque. It did not take long for this trend to be taken over by landscape architecture. From 1770 on the picturesque movement came up, the landscape gardens were characterized by wildness, fallen trees, overgrown surfaces and spectacular (but artificial) geological artifacts like waterfalls, cliffs and canyons. In his book 'Weather Architecture' Jonathan Hill explains how paintings were translated to reality

In the classical times the eye and the body were connected. In the picturesque landscape garden, a human's body and his sightlines were seperated. During a walk through these landscapes the routes were filled with sightlines leading to waterponds, pieces of architecture or statues, but the paths did not lead directly to these objects (Hill, p.37).

William Kent designed the Rousham gardens by experiencing them in the way a person walks through the landscape and perceives its environment, while being at the location. While walking the landscape he imagened how the landscape could be improved. He did not make two-dimentional drawings, he did not design plans. He designed views and sightlines (Hill, p.84). This is exactly what the romantic and picturesque gardens are, places for experience.

This shows that it is not new for landscape architects to be inspired by landscape painting. After the Picturesque, the industrial revolution made its appearance and the artists and architect’s focus shifts mainly to the city.
Inspiration from Dutch landscape paintings.

Dutch landscapes are in most cases purely functional designed, they are pieces of engineering. Since this functional approach sometimes results in degradations of a landscape, it might be interesting to bring in the aspect of experience as a design criteria. Possibly by drawing inspiration from seventeenth century Dutch landscape paintings, in the same way the English landscape architects translated the romantic landscape paintings to landscape architecture.

One of Hollands most important landscape painters was Jacob van Ruisdael. His paintings are idillic and romanticized depictions of reality. His landscapes are often characterized by windmills, farms, water and some figures. In Ruisdael's painting in image twelve, we see a winter scene. A frozen river with children playing on the ice. Framed by a hill on the left and two windmills on the right side. Two third of this piece of art is filled by a dramatic winterly, clouded sky.

To analyse the composition in the landscape, an approximation of the plan is withdrawn from the painting.

The windmills are placed along the river, which forms the sightline of the painting. The river is curvy and on several places hidden by vegetation, architecture and relief. This also counts for the windmills. They stick out because of their height, but are partly hidden behind architectural objects and vegetation. The windmills are visually connected in a straight line, but the physical connection (the river) is curved.

These observations are simplified illustrated in the second sketch.

The architecture in this landscape has harmonious proportions with the surrounding landscape. All the pitched roofs tend to disappear in the vegetation. All elements in de painting are in a human scale; distances and heights are relatively small. Distances are walkable and the amount of levels in the architecture is easy to assess. The whole scene cosy and humane.

Three other Dutch landscape paintings are analysed. As shown on the next pages, the same pattern can be discovered in these landscapes.

In this same way, a part of the Stourhead garden was analysed. The picture shows a landscape that has a lot of similarities with the compositions of the Romantic (the fore-, middle- and background for example). The analyses shows the same results. The two architectural elements are visually connected but physically with a very curvey footpath. The views on the artefacts are often partly blocked by vegetation, creating frames like the picture. The architectural elements are partly hidden in the vegetation. The landscape is human scale and meant for walking.

To conclude, the Lelystad dike windpark was analysed. Although being in a completely different, way bigger scale, the pattern is still recognisable. The proportions are also approximately the same only the scale is bigger. The windturbines follow the curved line of the water and the dike, but stay visually connected in a straight line. Because of the large scale the windturbines are in no way hidden. This landscape has no human scale, the highway that runs along the dike is therefore a fitting way of experiencing this landscape.
12. Ruisdael's Winterscene

13. Ruisdael's Winterscene translated to plan

14. Ruisdael's Winterscene translated to a scheme
15. Aert van der Neer, Mills in the evening 1660

16. Aert van der Neer, Mills in the evening 1660 translated to a plan

17. Aert van der Neer, Mills in the evening 1660 translated to a scheme
18. Jacob van Ruisdael, Mill by a river

19. Jacob van Ruisdael, Mill by a river translated to a plan

20. Jacob van Ruisdael, Mill by a river translated to a scheme
21. View on Den Haag, Cornelis Springer (Rijksmuseum)

22. View on Den Haag, Cornelis Springer translated to a plan

23. View on Den Haag, Cornelis Springer translated to a scheme
Intermediate conclusions

The artefacts are always places along a line, this can be for example a river, a dike or a pathway. There is always a straight visual connection between artefact 1 and 2. The physical connection is always curved, this way the view on the next artefact constantly changes. The views along these paths are often partly hidden, treating the visitor with several new ‘frames’ of the artefact as they approach, a cinematic experience. The artefacts are often partly hidden with architectural or natural elements, the artefact sticks out, and has something mystic because its full appearance is only experienced when approached closeby. This pattern appears as well in small scale landscapes as in large scale landscapes in almost the same shape and proportion. However in large scale landscapes, it is difficult to bring in the element of surprise for hiding is difficult with such big objects.
Stourhead garden, as a scheme
Materialisation

The authors of the book ‘Landelijke Bouwkunst in Oost-Nederland’, describe an attitude to provide an architecture that is as well contemporary/modern as respectful to the identity of an area. They call this a regionalist attitude. A regionalist strives to get to know the world in order to serve his own region with the knowledge he gained abroad. This attitude, according to the authors, is the only way to preserve an old culture where possible, and to give modern technology a chance to be integrated in a landscape bearing more criteria in mind than just the economic criteria (Jans e.a., 67. p. 5).

This could be interpreted in the way that we have to cherish our own regional building traditions, crafts and materials that are inherent for the area. But at the same time we must be open for new, modern technologies and integrate this while having our regional materials and crafts in mind.

Bakker (2013) describes in his essay on Rembrandt’s landscape paintings that he notices that Rembrandt has more appreciation for architecture and technical objects when they are affected by time and weather. Objects that appear to be closer related to the unformed nature then to the drawingboard. Apparently Rembrandt found these weathered buildings more paintworthy or ‘picturesque’ than new and clean buildings. This was completely contradicting with the the humanistic classicist movement of that time in which only the (idealised) perfectness of humanity was depicted.

Karel van Mander was an artist and writer who lived in the seventeenth century, just like Rembrandt. He wrote a book called ‘Schilderboeck’ (painters-book). In this book he advises landscape painters. Van Mander discourages painters to use smooth, straight surfaces. According to him, a painter should for example never depict the architecture with bright red rooftiles. Instead, one should cover it with turf, reed and straw, preferably with patches and even holes. If a painter really wants rooftiles, then he should use lead red or vermillion. Everything should look as if it has a life and history. Painting realistic is less important than painting ‘picturesque’. Jans (e.a., 1967) agree on this. They state that real beauty lies in being handy. An old house, as they say, is handy, a new house often feels dead (p.5).

30. Rembrandt’s landscape sketches show his affection for buildings closer to unformed nature.
Jonathan Hill describes in his book ‘Weather Architecture’ how in the 18th century the notion of an architect and design changed. The architect was no longer the only one shaping the architecture. Architecture, ideas, and knowledge were no longer as permanent and fixed as before. Besides the architect, the user and the weather became important shapers (p.3).

The architects of the Picturesque landscape gardens in England tried to implement the notion of time in their landscapes. Time was visible in the growth of the plants and the thickness of the trees. But in the architectural objects as well. The architects used materials that get visibly affected by weather through time. They connected the seasons that are visible in the cycle of plants and trees with the ‘seasons’ of a life. Winter was related to death, spring to birth. In this period, architecture was no longer seen as something permanent.

Architects saw that a conversation arose between a building and its context when a building ages.

The buildings were designed to express the impact of the environment through time, and through this conversation between the two, it was possible to integrate architecture in a landscape (Hill, p.4). The colonnade on the right expresses its age and context in its weathered material. The same counts for the shingle facade on the right. Its colors tell what part was exposed to wind and rain, and which part was not.

besides material weathering, weather and other local circumstances can be expressed in form. The sinking canalhouses of Amsterdam are an example. It might be undesirable, but the skew buildings do express the characteristics of the soil. This way the building tells the story of its context and becomes connected to it.

The last picture shows a group of trees that grew in the direction of the winds. This picture tells how an object can be imbedded in a landscape by telling the story of the local circumstances in its form.

Hill describes what picturesque meant in the 18th century. This has everything to do with experiencing a landscape and the weather which plays an extremely important role on how the landscape is being experienced. In other words, it is impossible to see landscape and weather as two separate aspects. “meaning ‘in the manner of painters’ pittoresco in Italian (..), suggests a method of laying on paint in broad bold and irregular strokes to depict not simply a detailed copy of nature but something closer to the experience of nature, including its weather” (Hill, p.33)
Whately states in his book ‘Of the Season’s that a (landscape) architect should bear in mind the different times of the day and the seasons in combination with the accompanying weather. Landscapes and its architecture should be designed bearing these changes of weather in mind (Whately in Hill p.78). And the architecture should react visibly on these changing conditions. Willows for example give a visible expression to the seasons, being green and closed in summer and open and transparent in winter. Old scandinavian tribes placed large wooden doors between the outside row of houses of their villages. These doors were then shut in winter, to exclude the wind and to make one large volume of their village (May, 2010), easier to keep warm. These are clear expressions of season.

Every scene has a certain kind of light in which its qualities are expressed best, every object is shown in his most optimal form just a certain part of the day, with the right light and weather circumstances. And so is every location or space an optimal experience in certain months of the year, thanks to its identity. All objects in landscape design should be adapted to the different periods of the year (Whately, p. 242 -243 in Hill p79). In architectural terms this could for example mean that a terrace with pergola expresses its value best in summer and a wooden alpine hut is most appreciated in winter. All seasons have their own specific pleasures, just like the different seasons in a lifetime. According to picturesque architect William Kent, this should be expressed in garden and architecture. Spring is the start of life, winter the end. Kent literally worked with this principle and planted dead trees in the gardens of Kenstington Palace. According to Hill (2012, p.80), architecture and landscape become more interesting if the parts are connected with different seasons, because this temporality makes it more exclusive and alternating. All that is ending is more exclusive than things that are permanent and uniform.

Uvedale Price was an eighteenth century theorist on the Picturesque. When discussing aesthetics, Price places the picturesque in the middle in between ‘Beautiful’ and ‘Sublime’. He connects beauty with new/young and picturesque with age. Age is expressed by the influence of the weather and climate. The value of picturesque lies in ‘roughness and variation’ (Hill p.114). This resonates with the conclusions that Bakker draws on Rembrandt’s preference of old weathered farms, closer to unformed nature than to the drawing-board. It has to do with age and weather.

Materials that weather, therefore have the ability to ground a structure into its environment. The climate and the weather tell an important part of the story of an area. If the weather and climate are allowed to change the appearance of a material, this material beginst to tell the story of the weather and the climate. A piece of wood will weather differently in the alps than in a mediterranean area. This piece of wood in a structure in the Alps starts a dialogue with the circumstances of its context and becomes a part of the landscape.
Intermediate conclusions

Through the analysis and literature research of the picturesque and romantic paintings and landscape designs, conclusions can be drawn about how to fit in an architectural object in a landscape. Taking material into account.

weathering materials
a conversation arises between architecture and landscape when a building visibly ages. Materials like concrete or wood get affected by weather through time. Per area these materials will weather differently. Aged materials tell the story of the climate and weather circumstances of their context, and so, the building becomes connected with the landscape.

form expresses the weather.
The same counts for form. The form of a building can express the circumstances which it has to deal with.
Conclusion

Through analyses of three functional landscapes, historical garden landscapes, landscape art and literature study, the following guidelines are proposed for integrating a functional object into a Dutch landscape. With besides the function as a goal, keeping the qualitative experience of the landscape in mind as a just as important goal. Conclusions focus on on scale, composition and materialisation.

Scale

Scales should match. without matching scales, conflicting ensembles will arise. This means a large piece of engineering like a windturbine fits a bigger scale landscape, for example a long dike, a highway and the sea. In situations where scales are combined, conflicts might occur. The human scale fits best with places for people to stay and walk. Big scale coexists with higher speed transportation.

Composition

Architectural objects could form a new layer, but never at the expense of the existing layers. This means that changes should not occur too fast. It also means that architectural objects should be arranged in a way that they do not dominate the landscape, for example the case of the windturbine swarm in Zeewolde compared to the curved line on the Lelystad dike. The line on the dike is an addition, accentuating an existing pattern. The swarm in Zeewolde ignores all existing patterns and covers such a large area that the whole landscape (not a part) is changed.

While fitting in new landscape-architectural objects one can take people's associations with the object into account. Many people associate windturbines with industry and infrastructure, therefore they will fit in easily in these landscapes.

The following guidelines can help creating a cinematic (or romantic/picturesque) experience for the visitor because it results in constantly changing frames/views along a route. Dividing the landscape in a fore-, middle- and background around for example a footpath, the same distinction as in the romantic landscape paintings. When placing multiple artefacts, there should be a direct visual connection between the two, however there should never be a direct physical connection. The physical connection, a path or river, should be curvy in order to constantly change the view on the next artefact on the route. This view ideally should some parts of the routes be hidden, this why the next view or frame on the object will have surprising effect. The object itself could also be partly hidden in vegetation, this way it only slowly reveals its appearance. These guidelines are easiest achievable in human scale landscapes but work nonetheless for large scale landscapes.

Materialisation

A conversation arises between architecture and landscape when a building visibly ages. Materials like concrete or wood get affected by weather through time. Per area these materials will weather differently. Aged materials tell the story of the climate and weather circumstances of their context, and so, the building becomes connected with the landscape. Not only the weather, but also the soil and surrounding vegetation can leave its mark on the architecture.
The same counts for form. The form of a building can express the circumstances which it has to deal with.
literature

Available at: https://www.collegevanrijksadviseurs.nl/adviezen-publicaties/publicatie/2011/06/10/een-choreografie-voor-1000-molens [accessed 4 november 2016]


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