

DAE x Van Gogh National Park

Final Exam presentations 4th year students

Miles Worner: Park Legends, From The Folk!

How to ground a city amidst necessary infrastructural change? That is the question of culture in a futurist development. According to the inhabitants of the area, the ground provided from the 'top' of the Van Gogh National Park project - Vincent Van Gogh's legacy - is incomplete. I propose the local people have a say; The Potato Eaters themselves!

What?

A gossip, a rumour, a modern folk narrative, an urban legend. As instigator, I prompt the people of VGNP to construct their own narrative, to leave the head-space of reality and activate their collective imagination, to blur the lines of fact and fiction.

In a specially constructed museum cabinet, I gather those 'prompts' and display a fantasy specimen, collaged together from the imaginations of several people.

Miles Worner: Park Legends, From The Folk!

Why?

Fantasy, mystery and humour have a way of subconsciously reflecting the landscape, heritage and spirit of the times. Just by their collective, democratic creation, the narratives are enriched with deep democratic truth, tested by each citizen. They split into parallel versions, each person imagining it differently. This narrative I prompt is alive in the hands of the people, it's open to demographic changes and ready to instantaneously reflect transition.

I collect this idea in a special museum-style cabinet made of Iroko wood. The cabinet encapsulates the peoples' ideas in a Trojan Horse, thus legitimising and instituting them by its form as well as proving to themselves the worth of their imagination. Each piece in of Iroko wood in the cabinet appears different in grain depending on the way it was cut, much like the way an urban legend is told differently by each person. The wood is from far-away lands that could only be imagined; where mysticism is imbued in its fibres.

This project comes from peoples' mysterious, creative and humorous nature: are they not the best places from which to re-imagine landscape and our place in it?



The Cabinet of the Smithsonian
stands for the enduring world of
of folklore in a top-down world. The
present: social practice becomes an
urgent place to collectively digest
the present. The exhibition and the
existing subalternities: come in
various, with all their political
language, practices and values. In the
hands of the people, a regional
heritage, place in the landscape and
it's open to contemporary social
condition.

The first report is an illustration of history
and practice for the people in various and
ways.

Liza Willemsen: Domesticated Rivers

The Van Gogh National Park (VGNP) aims to be a national park of the future where urban and nature are interwoven. Unlike other national parks where the focus heavily lies on nature it also includes houses, streets, sewers and other waterworks. With the focus on water I researched experiencing nature in an urban environment like Eindhoven and discovered a powerful positive bond people have with the river. Through interviews I found this connection to be instinctive and universal. I also realized that the people experience the relationship we have with domesticated water differently. Whereas we treasure the river experience, we devalue and stress our designed water systems increasingly. We use water like the supply is infinite, but in reality, we are heading towards water scarcity. We need to make people realize the urgency of taking care of water. The VGNP describes the Eindhoven Metropole as the Silicon Valley of Europe. And in this park we find companies like Philips and Bosch, that produce the objects in our living rooms that we connect to the waterworks that make up part of the VGNP. And where most others zoom out to a provincial level to discuss the VGNP, I zoom in to an ordinary living room. Instead of only showing the attractiveness of the Dommel, the Beekdallen or the Maas, I try to reconnect those to your dishwasher, boiler or radiator.

Liza Willemsen: Domesticated Rivers

They are, after all, one system and one and the same H₂O. Domesticated Rivers is a water discovery journey in our everyday environment that seems so disconnected from nature, but this journey will uncover the ecology of the house. It is a double-edged sword where it addresses the disconnect we experience with domesticated water by exposing water (and therefore nature) in and around the house and also inspire the companies heavily involved in the VGNP to produce products that will lead more respect for the essential water. I chose to use a digital rendered documentary for this project because it can create this world that is now hidden and it can enhance and even exaggerate the experience with domesticated water to see it in a different light.



Photo: Boudewijn Bollmann

Gabrielle Riant: Gazette from the neglected

The Van Gogh National Park (VGNP) aims to be a national park of the future where urban and nature are interwoven. Unlike other national parks where the focus heavily lies on nature it also includes houses, streets, sewers and other waterworks. With the focus on water I researched experiencing nature in an urban environment like Eindhoven and discovered a powerful positive bond people have with the river. Through interviews I found this connection to be instinctive and universal. I also realized that the people experience the relationship we have with domesticated water differently. Whereas we treasure the river experience, we devalue and stress our designed water systems increasingly. We use water like the supply is infinite, but in reality, we are heading towards water scarcity. We need to make people realize the urgency of taking care of water. The VGNP describes the Eindhoven Metropole as the Silicon Valley of Europe. And in this park we find companies like Philips and Bosch, that produce the objects in our living rooms that we connect to the waterworks that make up part of the VGNP. And where most others zoom out to a provincial level to discuss the VGNP, I zoom in to an ordinary living room. Instead of only showing the attractiveness of the Dommel, the Beekdallen or the Maas, I try to reconnect those to your dishwasher, boiler or radiator.

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Don't rip us out!
First of all, we feel better in the ground but also some of us may hurt you or give you hives if you touch us.

4 / Wormwood

I'm not very demanding. I can be satisfied with loose, dry and sunny soil. I'm also known to be a moth, mosquito, and flea repellent. In the past, I was also used by humans for medicinal purposes.

I am a very important food plant for caterpillars and birds. I also provide a place for many insects to keep shelter and breed by keeping their eggs safe during the winter.

1 / Blue grass

My purple flowers hide seeds in their middle. I taste good because many small mammals like to eat me. If you find one of me with four leaves, don't forget to make a wish!

5 / Wide leaves clover

Pollinator insects help flowers to have babies. Bees, wasp, butterflies; without them, plants could not grow and humans wouldn't be able to eat any fruit.

I can produce up to 400 flowers during a warm season. Unfortunately they only last a day. Bees come to visit me to take some of my pollen and make honey with it. In exchange

5 / Poppy

2 / H

The leaves grow in a
My flowers and caterp
Human

7 / Marg

My yell
is made of
flowers wh
by bigger
Pollinators
pollen and
me to

8 / Tan

GAZETTE OF THE NEGLECTED

Eindhoven
June

Hello you!

Each month we invite you to play a small game where we present eight species of weeds that you can find in

Eindhoven: between two tiles of pavements, on a roadside, around a tree, or even on a wasteland.

We are the kind of plants people remove because they think we are ugly, dirty or useless.

We are in fact treasures you might like to get to know better.



Fé Ramakers: Home Growin'

Sustainably harvesting wood to build our cities, all within the fluent borders of Van Gogh National Park. It would be a collaboration between nature and the man-made, as it holds the potential to both boost bio-based building, and the quality of the landscape.

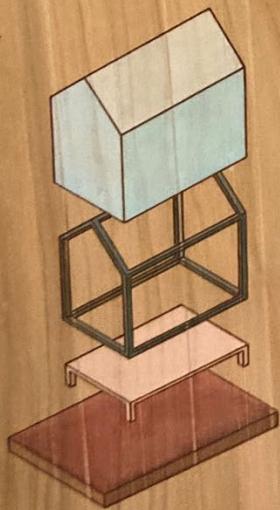
Interest in sustainably building with timber is growing, but harvesting the trees that it requires is often seen as damaging nature. The debate around wood harvest is strongly polarised, holding back development.

My aim is to show the public the potential and positive effects of using local wood. I will do this by letting the forest speak for itself. As a 100 year exhibition in the city of Eindhoven, I will grow a little forest. Trees keep growing, get harvested and replanted, delivering wood for a house that gradually grows between them. It will become visible how nature is getting stronger, while architecture is growing.

Welcome to the building site of

HOME GROWING

where city and nature collaborate in an
eighty year process of growing both a
forest and a house on 255 m²



Fase 4: cladding and finishings
Starting 3002

Fase 3: casco frame
Starting 2082

Fase 2: lifted foundation
Starting 2052

Fase 1: Soil improvement
Starting 2022



Rita Osipova: Nature Exhibits Nature

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Liho Kim: VGNP - Nature Experience Journey

Van Gogh national park doesn't have a boundary. This makes the park accessible but at the same time makes it difficult to have a strong identity. So I decided that I design a system that lets people experience the park in their daily lives. The journey from home to the bigger nature is also a part of Van Gogh national park. In the system, people can naturally enjoy and experience this journey to nature. When people visit nature such as forests or beaches, they can spot stone towers or graffiti as such. These are naturally formed monuments created by collective traces of the visitors which works as a catalyst to encourage people's journey. Inspired by such examples, I'd like to design a monument that is made through participation to encourage people to experience the bigger nature.



Edern Janneau: Confluences

My proposal for the Van Gogh National Park is to create a series of signage landmarks based on the water network of the region as well as the surrounding forests. The purpose of each of those landmarks is to provide visitors a poetical awareness of their presence in the Park while procuring information on their exact location. The water network being a web covering and organizing the region, these structures will be placed near confluences where water flows are joining together. Each of them will become a pinpoint revealing the surrounding landscape but also giving an overall idea of the course of the water in the park. In order to do so and to acknowledge the diversity of bio landscapes existing within the park, the landmarks will be made out of local wood gathered in a radius of 5 km. Each object is a stack of plank of the three prevailing woods of the area. The object will always be composed of three of these characteristic planks in order to make it adaptable to different landscape situations. At the sources of the streams, the boards stand straight, side by side. It pinpoints a beginning, a real landmark. Where the landscape changes from one river bank to another, the object will form a bridge and will serve as a symbolic connection of the different landscape elements.

Edern Janneau: Confluences

Finally, the structure sometimes takes the form of an observatory or a resting place on which the visitor can lean or stand to understand and consider the surrounding landscape. When a visitor gets close to the object, he will first notice a complex network of lines engraved into the wood. This network is an indication on his presence in the National Park. The mention « VGNP » will leave no doubt. Going around the structure, the visitors remark another engraving made in another type of wood. This engraving looks like the place he is standing in now. Two simple and wide vectors showing its exact position towards the river. If he wishes, the visitor can try to find his way thanks to the network map and find the exact location of the confluence on which he stands. Ideally, many structures are placed on different confluences all over the Van Gogh National Park. They give an overall awareness of its existence as well as a very specific idea of the local composition of the landscape, thanks to the different wood their made out of. It serves as signages and landmarks but also the idea of a diverse National Park where human is present in a respectful way. These objects aim to invite contemplation and a broader idea of the connection of different landscapes together.

Matthieu Henry: Circles

Circles aims to be a modern ritualistic practice native to the Van Gogh National Park. It is an invitation to build structures within the park, creating a common vocabulary shared by all initiates. The concept is simple; if you find yourself in a place you believe to be beautiful, take the time to build a circle on that location using only materials you find around you. It can be leaves, sticks, or rocks. It can take an hour or a minute. It can be drawn or built. It can be anything as long as it is made on the spot with nothing more than what is around you. By making that circle, you own the place. You create something, a trace of your presence, an enclosed area that is now yours.

This is the first step. Once the circle is done, you can now share it as well as its location. Making it possible for others to see it and possibly visit that place you so carefully chose. In the VGNP, humans traces are everywhere. But these circles are not like all traces. They embody an individual who worked in a given environment, making a conscious choice of leaving a trace in it for himself and others. These circle become a common symbol within the park, a way to show and share your presence. It encourages a deeper connection to the environment by the action of making as well a shared ritual.



Photo: Boudewijn Bollmann



Anne-Iris Espinat Dief: Dark Sky Reserve

UNESCO recognised the night sky as a world heritage to be protected in 1992. Yet the orange halo that envelops our cities at night masks (to the naked eye) up to 97% of the stars. Far from being just a visual annoyance, this phenomenon is now considered a nuisance that disrupts environmental balances and weighs heavily on our budgets. Van Gogh National Park is an innovative park being created in North-Brabant. In this 'landscape of the future', I want to bring attention on the importance of darkness and night sky. I used a light pollution map as a starting point and located the darkest spot of the park. There is only one, and it is an existing natural area near the city of Westelbeers. Therefore I propose to the Van Gogh National Park to create there a Dark Sky Reserve for tourism and locals. This Dark Sky Reserve area will be recognizable by a system of symbolic flag signage as sculptural land art. The flags shapes and aesthetic will oppose and balance the way humans use street lightning to stand and define their territory. Also, deckchairs aesthetically tuned with the flags will be randomly displayed from June to September in the center of the Dark Sky Reserve to propose a resting and contemplation time of the night sky to the visitor. A communication campaign will be organized with the Van Gogh National Park. The aim is to diversify the tourism offer and promote a distinct and unique destination with clear commitment toward economic and environmental care.





Photo: Boudewijn Bollmann

Ianis Dobrev: Cloud Emission

The birth of the Van Gogh National Park alongside BrabantSad and the Brainport bring another consideration in the living lab. While the economy has direct effects on our technology and the ecology, the way they all are entangled doesn't appear clearly neither to our eyes or our minds. The economy is an artificial construction that is meant to count and represent the transformation and transfers of information, energy, material, products... But the presentation of this accountability displays enormous words and numbers that a single mind cannot grasp. Our technology reached an infinitely small scale unrelatable to the physical world we interact to. The ecology suffers from the invisible productions of their activities. To not only be witnesses, but to be referees of this race of carbon emission from an industry that develops technologies to decarbonize itself and its economy; I am developing a visual system, a perceptive metric, that represents what could be measured, calculated and expected from the evolution of our technologies.

IANIS DOR

human
mold



Michèle Boulogne: The collided stories collection

The goal of the Van Gogh National Park is to envision Noord Brabant's 'landscape of the future', one that is based on the painter's heritage. It aims towards a creative distinctive story within a place where culture and history can be experienced integrally. However, a big part of the region's cultural and visual heritage remains overlooked in the shadow of the painter's symbol. The collided stories collection explore dormant and enclosed visual heritage within Brabant archives. How can undisclosed archives show their potential as building blocks of visual diversity of the Van Gogh National Park? The project will invite you to consider the Park as both a content and container of bigger narratives apart and from Vincent Van Gogh.

van Gogh, Wever in



The collided stories collection, finding... from the... 5... with... from... 1995



Photo: Boudewijn Bollmann

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