

The non-urban garden of the 21st century: Edward Clydesdale Thomson

Phase one:

Context:

In my first memory of 'garden', I was told by my mother not to pick the apples off the trees, so instead I carefully bit my way around the apples as they hung in place. The apple trees were small, not more than a few years old so even at the age of two and a half I could reach the fruit. In truth I probably don't actually remember the event or really the garden as we moved from this house before I was three, but it is a story I've heard quite a few times and somewhere along the way I must have adopted the story as memory and filled in just enough of an image to make it believable. I am of the opinion that gardens are equally elements of imagination and memory, physical places and cultural constructs. As such gardens are as much connected to prohibitions as to transgression, as much a source of fear as of delight. This is an aerial view of this first garden I lived with. I can't really say that this image says much to me other than the form of the garden is completely different than how I remember/imagine. Rather than being long and narrow it is in fact square and walled.

The walled garden is almost certainly the earliest form of garden. The walls serve to protect the plants from a harsh environment, rather than being a defence against human intruders. Yet when I think of walls, fences and hedges I think of 'enclosure' and the polemics of land use: private property, boundaries, defence, occupation, secrecy and war. 'Enclosure' is surely one of the most controversial land policies. The conversion of common land into private property defines the move into the industrial age. Still a wall can provide shelter and warmth, it can frame a view, it can emphasise a transition, make a dwelling possible. One of the aspects I enjoy most when walking in the countryside is encountering various impromptu fences or overgrown walls. As I grew and became friends with the neighbouring children my garden grew to encompass an ever expanding territory taking in more and more of the surrounding gardens and the park. The various divisions of territory; the fences, walls, river and roads became no more than tools and obstacles in the various games we would play.

Initial thinking:

Before being asked to develop this project my overwhelming sense was that garden and park were aspects of landscape and landscape was primarily a cultural construct. In such a view a garden is formed mostly in memory; as cultural idea given form through its various representations whether in myth, poetry, music, painting etc. Over the course of this research however I have come to look at what is specific to garden and my ideas have changed. I see gardens now primarily as physical places that can be enjoyed or detested; but they do facilitate in their use and demarcation of land a reflection of the way in which we inhabit and have inhabited our world. In this sense what it is that defines a garden as opposed to landscape is its limits, the demarcation of space: the boundary, fence, wall, hedge or ditch. If it is its constraints that define a garden then where are these constraints situated, what is the site? The brief for this garden has designated it as a non-urban garden but what is non-urban space. Clearly everything that is not urban, but that incorporates many specific places: agricultural land, villages, coasts, seas, ports, rivers, valleys, mountains, sky's, deserts, car parks, power plants and military training areas. In general they are defined as not being built up. This does not mean they are 'nature' they can be anything from a mountain range to an industrial estate. Diepenheim is in fact a wealthy rural village, financially, culturally and aesthetically. So where and why make a garden in such a place?



On second thought:

While a garden could exist for a fleeting moment, it is the potential of permanence that fascinates me. The opportunity here to create something of permanence is one of my main motivations with this project. Within this the verb to garden is an intrinsic part of what a garden is or should be. The fashion within garden design over the last decades has been for hard surfaces and low maintenance plans. This is, in my opinion, one of the reasons why a separation between garden and human has increased. It implies a visual relationship rather than one of collaboration or participation, along with reducing the potential for the garden to be enjoyed by other forms of life. If a garden is only to be looked at, it sets up a relationship based on a theatrical visual staging and puts the viewer / gardener in a passive position. Therefore recently the art of gardening seems increasingly pertinent a discipline to me. Especially in today's media driven society in which perception increasingly becomes fragmented and truncated, there are two aspects of gardening, which assume antagonistic qualities. Firstly, its time: it could take decades for trees to become established. Secondly its dedication and focus: the idea of repeated action and the garden constantly needing attention. The gardener or caretaker could be a very interesting contemporary position. A reciprocal relationship is formed. Dedication to a singular thing at a singular moment.

A garden then is not instantly formed, but develops over months, years and decades. It is usually planned out according to an ideal of what its fully grown form should resemble, but not always. You find gardens that take on an evolutionary design process, where as the plants grow, decisions are taken as to what to plant and where. This brings up some interesting questions, which hark back to an earlier discourse about landscape. The way we live with land and its varied inhabitants has always been a contributing factor in the ideology by which we structure our society. If we look closer at the political parties and ideas at stake during the 18th century we would find the British Whigs and the Tories at odds with Revolutionary France over how to plant their landscape gardens. On the one side the Whigs and Tories advocated an idea of an evolutionary constitution in which law would evolve naturally from context, and on the other the ideals of the French Revolution sought an apostolate constitution in which universal principle would dictate law. The Whigs and the Tories manifest their ideology (or lack of ideology) in the late model English landscape garden. A form of landscape gardening which sought and (looking back rather ironically) staged a vision of abundance akin to a pastoral paradise. Plants were positioned for their aesthetic value once overgrown or dead. This was the image of an abundant nature, a pre- or is it post-, human dream? On the other side was an idea of absolute rule based on humanist principles manifest within French formal garden and the early model English landscape garden. A mastery of 'nature' in which a stable utopia or arcadia could flourish. But what does this opposition mean for us now?

A garden is never sleeping nor innocent if it appears so something must be at play, you are being fooled, perhaps we are all being fooled. Gardens are places of brutal war, famine, destruction and death as much as they are places of reflection, relaxation, enjoyment and the creation of life. The garden is the demarcation of the battle ground given form temporarily while the will of the gardener is pitched against the will of the plants, animals and other non-gardeners.

It is my opinion that much of the landscape that surrounds us and the way we continue to plant and live within this mix is defined by the 18th century ideology of the English landscape garden. What we live in seems to be a watered down version of the early model English landscape garden, reduced to a grammar of embankments, paths and forests. We are being fooled by the detached, theatrically staged, vision of 'nature' as an extension of our aesthetic tastes. The late model English landscape garden seems to offer an alternate relation in its embracing of abundance. A relationship of independence in that the plants and trees were allowed to develop and die as 'naturally' as possible. However this was countered by their instance on theatrical staging, the garden then became nothing more than a backdrop for an illusion of abundant nature. In this context my question is: what would it mean for a garden to reconsider the idea that the foundation of law was conditional and that a garden could evolve not towards a predestined aim?



Considerations:

The first thing that struck me about Diepenheim was how quiet it was, it reminded me of the small Danish village my grandmother lived in; Sillerslev. It was around mid day on a weekday and the streets of Diepenheim were deserted, I assume that most people living in the village work elsewhere. The quiet solitude was quickly interrupted by the heavy rumble of tractors and other agricultural vehicles driving through the main street. Placemats on doorsteps lined the streets. Neatly maintained gardens adjoined each house in which topiary was a common theme. Window shutters are painted in mesmerizing patterns. Beyond the town as I headed out into the fields; land demarcations became the dominant features. Rows of tall trees, stick and wire fences, ditches and dykes, canals and streams. The forests were open to the public during hours of daylight. Each bird box was numbered.

A main road suddenly arrests my flow followed by a wide canal with a passing barge. A lame deer limps behind me.

What kind of garden do I want to make? Ideas run through my head: a mobile garden on wheels, a topiary garden, a garden fence, a floating garden, a flying garden, a garden going underground, an eschatology garden, a garden in song.

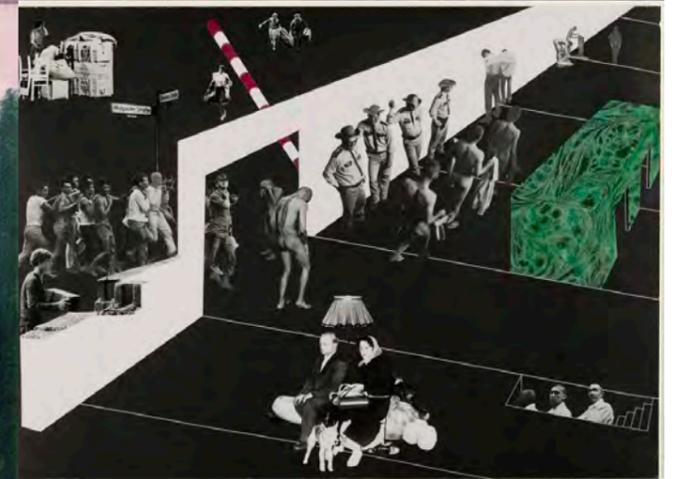
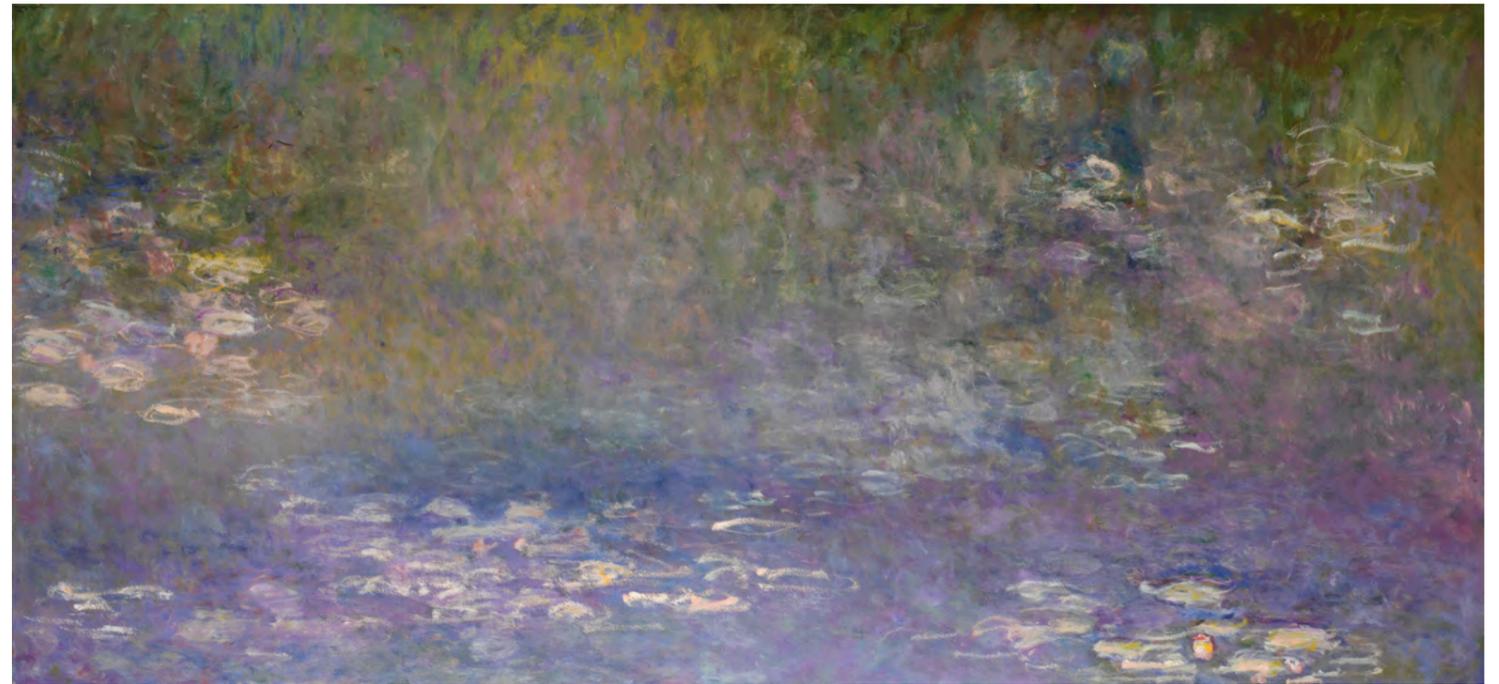
Where was there a need for me to respond to; or where was there a need for a garden? There are already many gardens in Diepenheim, there's the rose garden and the new butterfly garden beside it. There's the grassy square with the pond. There's the children's garden by the sports centre, there's many landscaped embankments and other public features, there's the garden around the well, the Kunstvereniging has a garden, and not to mention the garden attached to almost every house here. For me there seems to be no urgency or necessity in creating another garden in Diepenheim, in fact to me somehow the whole village feels like a garden. Something in the way it's maintained, cared for. Equally the surrounding agricultural land is visually reminiscent of a landscaped garden through the way small clumps of trees create a sense of drama to the slightly undulating land. Foot and cycle paths make this land accessible, even the estate owned forests are open to the public during the day. Because of the small scale of the fields and farms compared to other parts of the Netherlands, the landscape feels somewhat like a museum of agricultural land. A fragment of history.

Boundaries, zoning and the demarcation of territory began to circle within my thinking. Everywhere I turned, the idea of treating the whole village as a garden by demarcating it as a separate territory with a fence became increasingly appealing. Sure, building a fence around a whole village is a radical gesture and partly unrealistic, but there was something in the ambition of the gesture that resonated with my thinking so far.

Proposal:

Firstly, there is the question of necessity. I was motivated to look for a space that could benefit from being considered a garden. The edge between the village and its surroundings seems to me to be underexplored as a territory for gardening. Indeed one of the most striking observations from my first trip to Diepenheim was that the village seemed to merge into the surrounding landscape, the end of someone's garden becoming a field only denoted by a small ditch. Returning with my maps and camera it became clear that some places are easier than others to walk along the village's edge. Most of the way there is no path so obviously it entails walking along the edge of a field and negotiating various ditches and hedgerows. But it is possible. There are very different edges that exist.

But what kind of fence and garden would this be? Boundaries between fields in the countryside are often the site of the most diversity in plant and animal life. Think of the county hedgerows or the Scottish dry stone dykes', they take a line and open it up into a space, a space where things can live. It is a similar gesture I would want to create with the line around the edge of Diepenheim. It would be a narrow band inhabited by plants and animals even humans.



Secondly the idea of fencing Diepenheim appeals to me as a symbolic gesture. Is it fencing in the inhabitants or keeping out the outside world? To a degree I see it as a comment on the current state of zoning regulation, not specifically here, but generally. There's a desire to return the Dutch landscape to a previous state that, while some of the intentions seem reasonable, opens the doors to a dangerous nostalgic polemic in the obsessing over an idealised past. Equally there's a desire in many villages, towns and cities to preserve a historic state which by looking negatively upon change seems to move towards a predestined end in radical segregation as more and more systems of control are introduced. For me the desire to build a fence around Diepenheim is a gesture of questioning this polemic. It is not about enclosing the physical site of Diepenheim as the fence I am proposing will be wholly permeable. But it is about enclosing the idea of village and garden as abstract concepts within a physical barrier, which is intended to provoke a reflection on the politics of land use. By installing a boundary which is not about any form of defence, I hope to open up the question of how we often quite defensively occupy land even with gardens.

Thirdly is the idea of permanence. How is it that one could insure permanence or that the garden would not be dismantled? Of course some law could dictate that it must stay, and people could be employed to maintain it but this goes against the very principles I am trying to explore. Any real permanence must be negotiated with those who live with the fence / garden on a daily basis. It is therefore my intention that it would become something that people want and need to have. I hope that through the aesthetes and beauty of the fence there is a desire for it to exist and to be looked after.

The fence will be inhabited by plants and trees. Most sections will be designed as formworks in which topiary and other climbing plants can be trained. The fence will be alive and need maintaining and I would like it that each section be maintained by those who live next to it. As I said earlier a garden is as much about prohibitions as transgressions, it is about occupying and enjoying and as such it is intended that this fence / garden provokes its neighbours to begin to occupy it and use it for their own aim; whether its someone planting vegetables, a place for youths to hang out, or a fox to make its den. It is my aim to put in place a framework that over time the occupants could build up a relationship with and in turn feel a sense of responsibility for it. Of course not everyone might do so and sections might fall into disrepair, which is an important part of the garden becoming something of its own and freeing it from the constraints of its aesthetic form. This resonates with my idea of an evolutionary permanence in which, because there is no final design, rather a scenario that is set up, the garden can adapt to change but continue to exist.

The fence I am proposing will not be continuous. Is it half installed or half dismantled? To install the idea of a boundary, the fence does not need to be continuous. There would be key sections, like at the entrances and exits to the village that would be enough to indicate the possible existence of a continuous perimeter. At the places where it is currently inaccessible to walk along the perimeter the fence / garden will bridge these difficulties allowing people to easier circumnavigate Diepenheim. This will lead to the formation of a path over time as the route is worn down. The act of walking the boundary between village and countryside on one hand is a demarcating of territory but equally an examination of the differences in land use, vegetation and wildlife on either side of the boundary.

The fence I am proposing is, a metal construction; tubular steel bent into a language of abstracted forms. In places it will be flat, one dimensional where the pattern created in the language of curves refers to an utopian ideal of landscape as something controlled, an extension of aesthetic ideals. This will merge into sections where the line of the fence is expanded into a three dimensional forms in which plants and trees are trained. These sections are intended to emphasise the struggle between an idealised aesthetic vision and reality of nature with a will of its own. Finally, there will be sections where the three dimensional fence will not be inhabited initially and left for the inhabitants to occupy. These sections are intended to emphasise the non-structured way we adapt our environment to fit our everyday needs. All in all the garden is intended to provoke a closer reading of how we occupy the land today and the kind of ideals we set for ourselves when doing so.

The aesthetic language I will use for the garden comes from the language that Robert Lorimer used in the topiary at Earls Hall, Scotland in 1893. These unique trees could be considered a very early, perhaps visionary, example of abstraction. Their design more indicative of abstract sculpture from the first half of the 20th century than classical topiary. This abstract reflection on such a concrete subject, the tree, I find a pertinent example of how we could with more nuance reflect upon the type of 'nature' we are constructing. Over the last year I have been studying the design of these trees and have started to build my own aesthetical grammar upon it. This can be seen in the two part exhibition 'causa finalis'. Particularly relevant in their design is the deliberate subversion of classical proportional principles such as axial symmetry. The trees build up an expectation of form from the viewer, which they then break down, expressing the structure of our visual expectation within an aesthetic system. In the context of my design this subversion of proportion is intended to provoke an instability of status as to what the fence is, while at the same time because all sections of the garden will use the same aesthetic language they can be read as a continuity.



*Phase one: Proposal,
Location map and images indicating
positoning of sections of fence.*



In Phase one I have identified the nature of the gesture I wished to make: constructing a fence around Diepenheim. This fence however is not intended to be physically continuous around the entire perimeter, rather smaller sections of fence at key places are intended to indicate the idea that the fence exists a round the village. The gesture is intended to promote a reflection on boundaries as both abstract, and functional devises which posses determining power. During this phase I have selected 10 sites at key places where I am proposing to position a section of fence.

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Phase two:*

Location plan showing the 8 sites in the proposal.

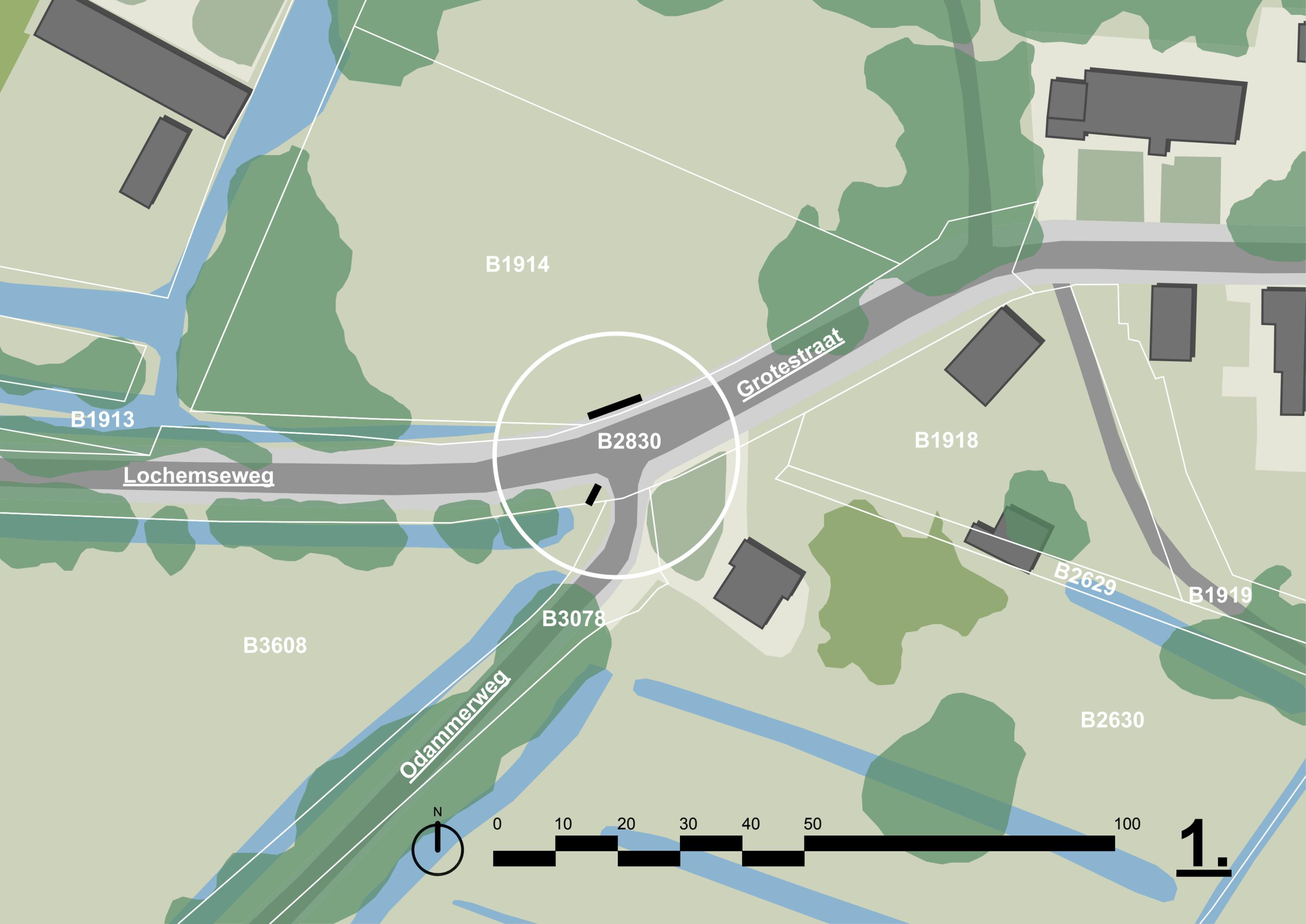
In Phase two I have continued from the concept and locations illustrated in phase one, elaborating this into a sketch design for the complete garden. Firstly the feasibility of each site has been considered. In terms of impact that each site would have on creating the idea of the fence as a continuity. In terms of the ownership and planning restrictions relating to the plots. In terms of the scale of fence needed to occupy each section keeping potential costs in mind.

This process reduced the number of section currently under development from 10 to 8. From phase one, site 5 was dropped because of its proximity to sites 4 and 6 and because of the limited visibility a section of fence would have on this location. Site 9 was put on hold, as the area surrounding this site is under development currently and before a fence can be designed the construction of that area needs to be completed.

During this phase a decision was made to phase the construction over the coming 3 to 4 years in order to allow time for the project to evolve, for detailed conversation with the neighbours of each section of fence with the aim of these people 'adopting' sections of fence to look after its maintenance and use it as a planning structure, and lastly to allow time to find financing for the construction.

In the first instance (2013) sections 1 and 3 will be constructed. Section 1 was chosen to be one of the firsts because of its iconic position at the entrance to the town. Section 3 was chosen because it is not on one of the roads landing in and out of town, and so gives an idea that the fence is not just at the entrances and exits of the town. Equally it was chosen because it was this location which originally prompted me to consider the idea of land demarcation and fencing in relation to Diepenheim.





B1914

B1913

Lochemseweg

B2830

Grotestraat

B1918

B2629

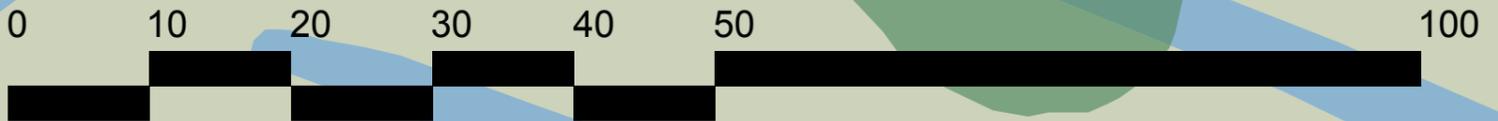
B1919

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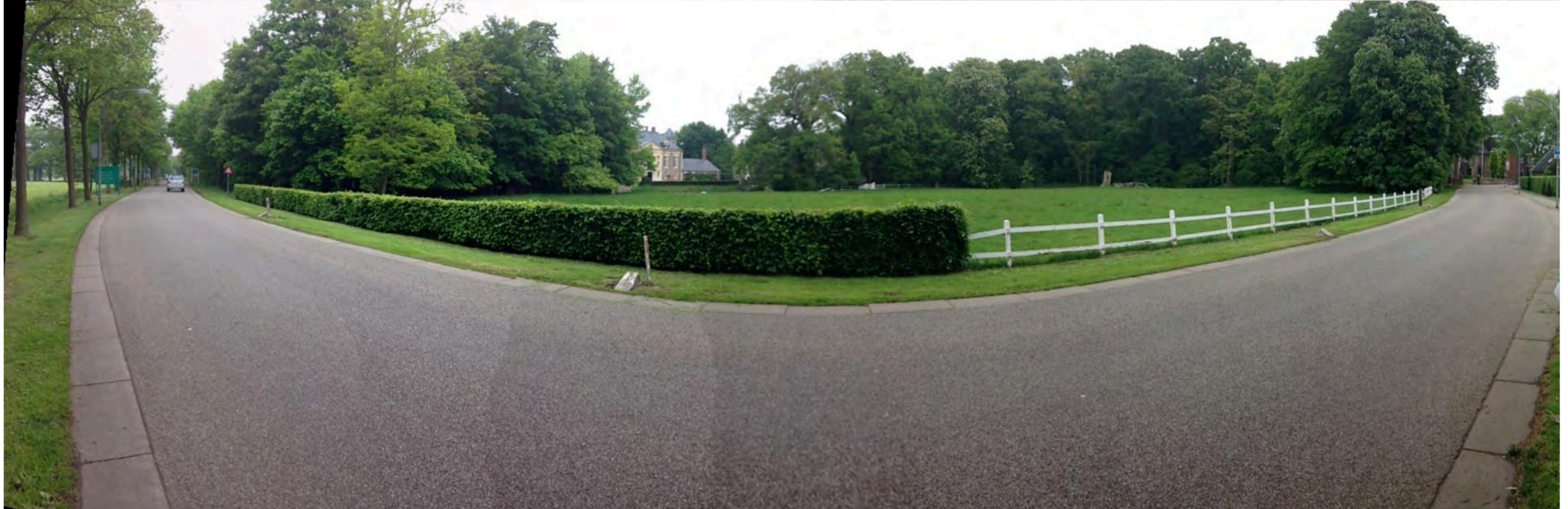
B3078

Odammerweg

B2630



1.





Site One:

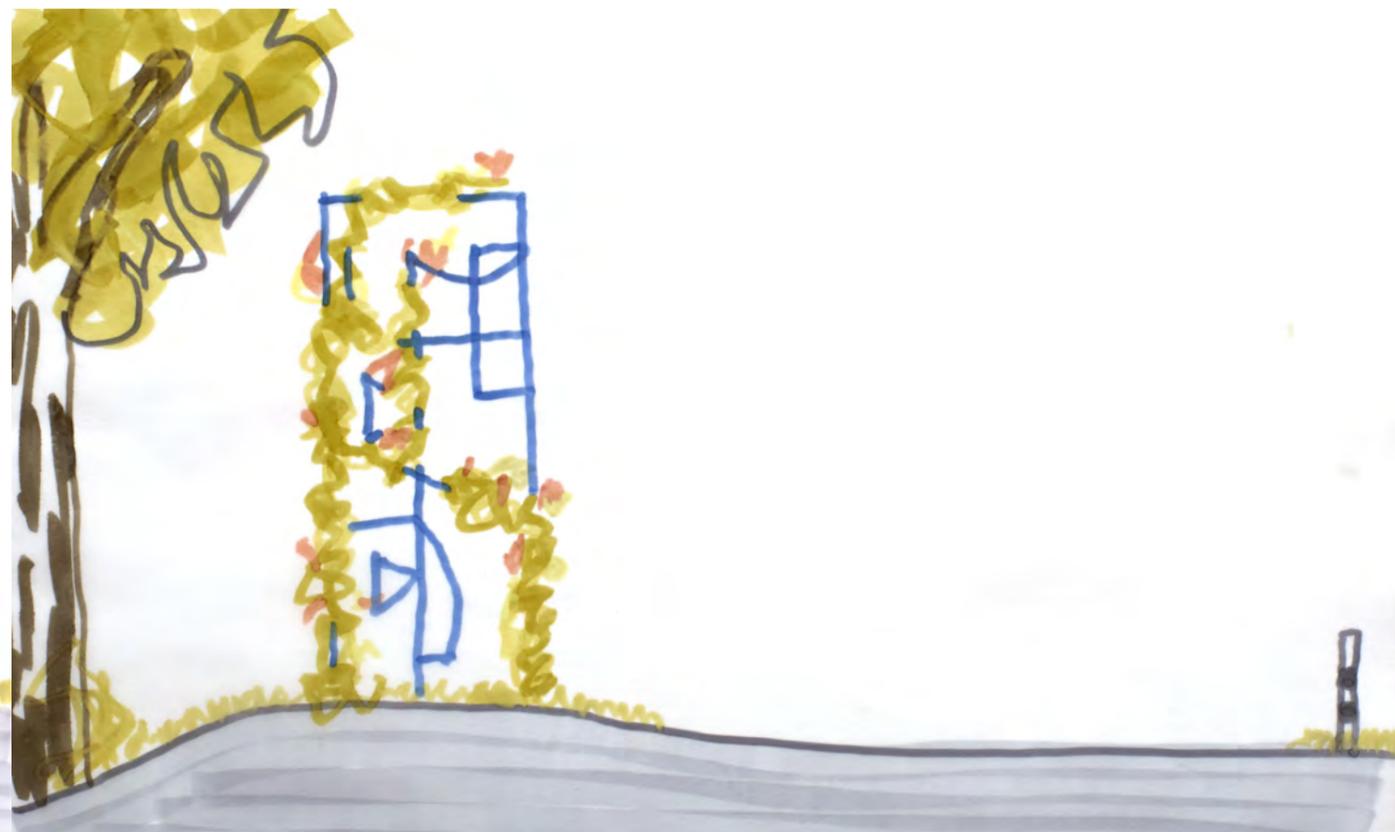
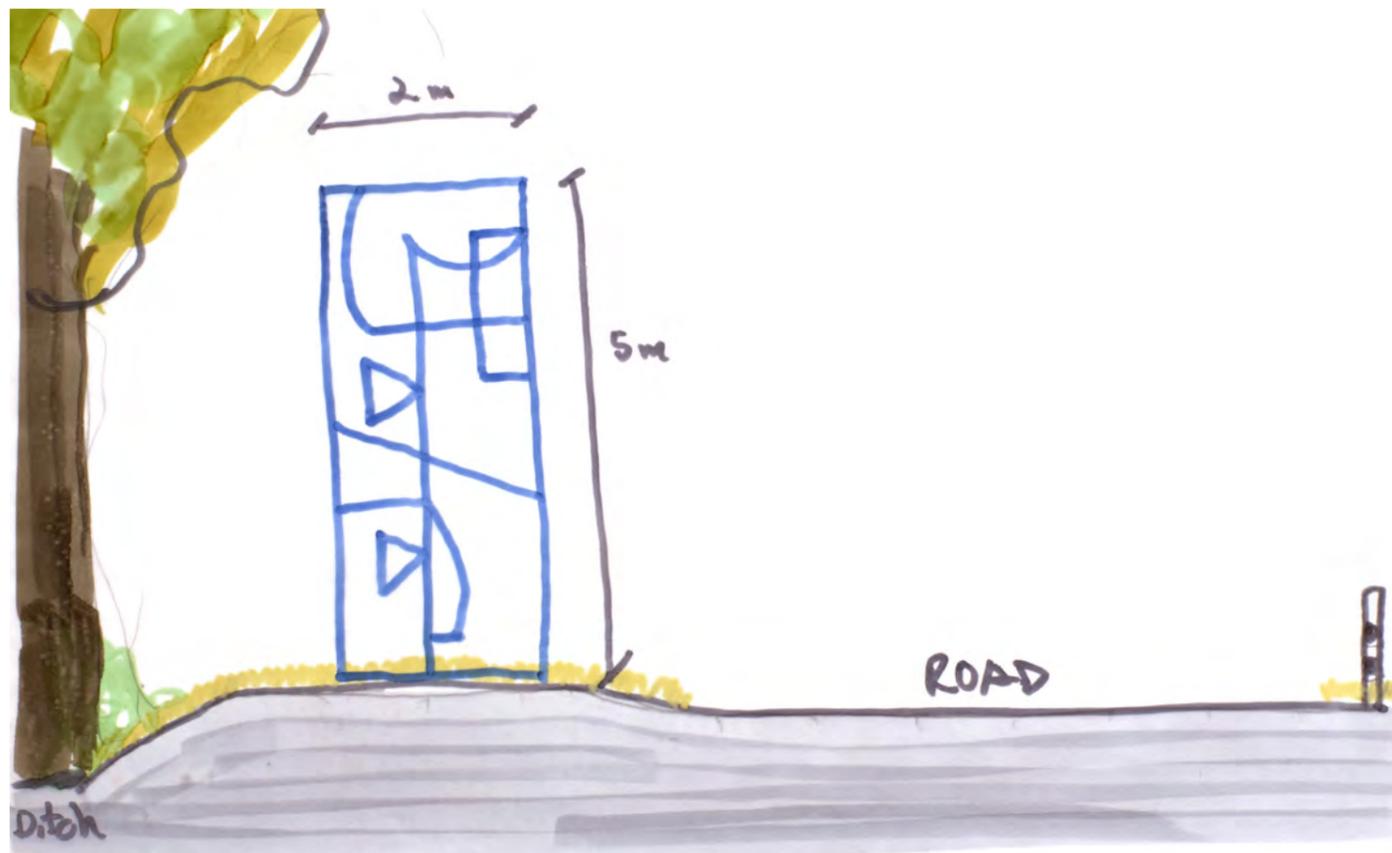
Diepenheim can be approached by road from 6 directions. Possibly the most iconic entrance is from the west along the Lochemseweg. Along this road you approach Diepenheim between a long straight ally of mature trees with forest to your left and small fields on your right. As you enter the village the road twists immediately left where it is joined by the Odammerweg. Flanking this twist in the road to your left the entrance of the village is signified by a low grassy field bounded by a white picket fence; beyond the field the Huize Diepenheim overlooks the village and entrance. This overlooking I believe signifying the historic feudal power structure of the area through the spatial relation between town and castle. To your right a small 17th century cottage addresses the twist in the road. This route leads you past the church into the oldest part of the village.

So iconic is this entrance to the village it is certain that this is the most appropriate place for the fence to begin. For site one I have designed two sections of fence. Firstly a section positioned at the junction of Lochemseweg and Odammerweg located on site 2830. This is a narrow tall piece positioned adjacent to the junction so it can be seen from all directions. I intend this section to signify the start of the fence, it should resemble a kind of key or gate. It is positioned on the verge between road and ditch. It is 2m wide and 5 meters high.

The second section at site one is a long low section that interrupts the existing white picket fence at the edge of plot 1914. It starts three sections into the picket fence and replaces four sections, making the piece roughly eight meters in length. The piece would be slightly higher than existing fence about one and a half meters in height. It is intended that this section read like an interruption in the existing boundary.

Both these sections of fence are intended to be inhabited by the local residents (plants, animals and humans), the exact nature of how this will be achieved will be worked out during phase 3 and 4 in dialogue with local residents and wildlife experts.

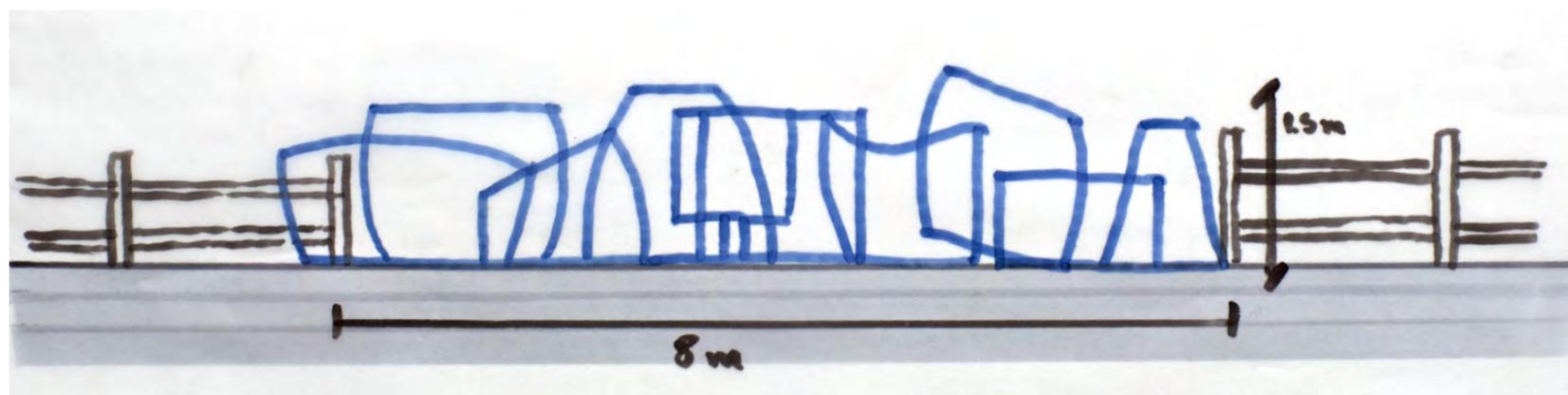




De korte sectie hek van 2,5 meter lang en 4,5 meter hoog wordt geplaatst op perceel B2830, dat eigendom is van de gemeente Hof van Twente en de omschrijving 'Wegen' heeft, daar de Lochemseweg over het perceel loopt.

Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Verkeer'. Het kunstobject zal in de berm van de weg geplaatst worden waardoor mogelijk randvoorwaarden uit het oogpunt van verkeersveiligheid van kracht zijn.

Een omgevingsvergunning is verplicht daar het op te richten object hoger is dan ÈÈn meter. Mogelijk moet er archeologisch onderzoek uitgevoerd worden. (Waarde - archeologische verwachting) Dit zal in nader overleg met de gemeente vastgesteld moeten worden.



De lange sectie hek van 8 meter lang en 1,5 meter hoog wordt geplaatst op perceel B1914, dat eigendom is van dhr. F.D. Walraven van der Wyck en de omschrijving 'Terrein (Grasland)' heeft.

Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Buitenplaats'.

Het kunstobject zal de bestaande perceelafschieding deels vervangen, het kan daardoor als erfafschieding beschouwd worden. Een omgevingsvergunning is verplicht daar het op te richten object hoger is dan ÈÈn meter.



Mogelijk moet er archeologisch onderzoek uitgevoerd worden. (Waarde - archeologie) Dit zal in nader overleg met de gemeente vastgesteld moeten worden. Mogelijk zijn er randvoorwaarden uit het oogpunt van milieu- en natuurbescherming van kracht omdat het perceel onderdeel is van de Ecologische Hoofdstructuur. (Waarde - EHS)

Dit zal in nader overleg met de gemeente vastgesteld moeten worden.

B3314

B3750

B3460

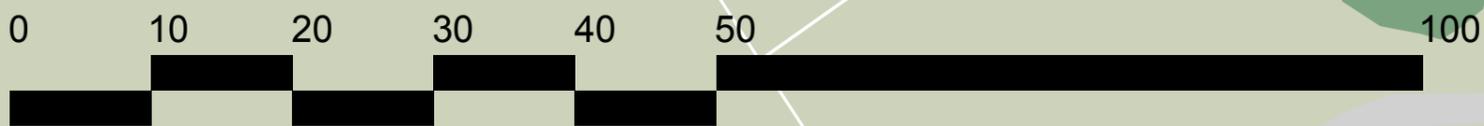
Borculoseweg

Het Elferink

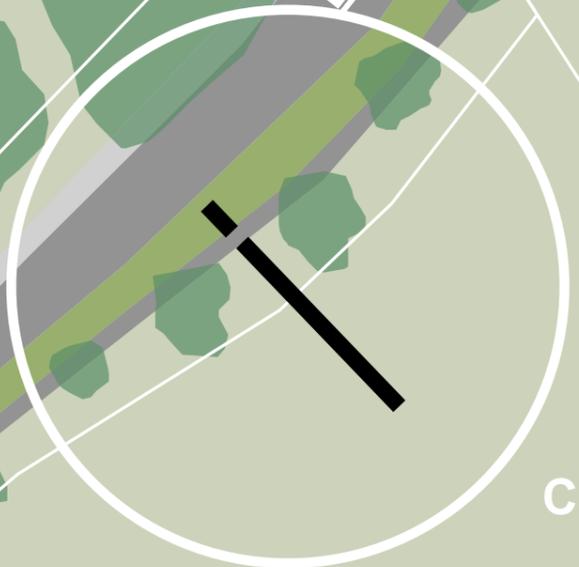
B3750*

C2031

B2975



2.





Site Two:

Site two is positioned along the lesser of two roads approaching Diepenheim from the South, the Borculoseweg. This location is iconic of the predominate landscape situation found in and around Diepenheim, especially to the South. As you approach the town you move along an ally of trees, those to your right mature and spilling into a small forest or enclosure, those to your left younger and less densely spaced. To the right the densely planted trees form a wall of vegetation. To the left the trimmed tree stems frame open views across expanses of large flat fields bounded by distant forests. This road leads to one of the newer areas of town, constructed in the 1960's with detached houses in a marginally conservative style inductive of the time. The edge of the village here demarcated by the hedges and fences of the surrounding mature gardens. Beyond these a small area is fenced off especially for dog fouling. In a way you could say that this was one of the most defined boundaries. It is with this in mind that I have worked when defining the gesture this section of fence should make. I wanted to add another 'unnecessary' layer of demarcation, something that through paralleling the existing fencing exposes its absurdity.

Site two consists of one sections of fence starting in the verge between cycle path and ditch at the height of the pedestrian crossing. This section extends over the ditch into the field is a 14 meter long section that is 2.5 meters high. This section runs at right angles to the road out into the farmed field.

This section is not necessarily intended to be inhabited, rather its presence will alter constantly with the changing seasons. Its height is intended to read above the changing crops and be high enough that you notice it passing by car.



De korte sectie hek van 1,5 meter lang en 3 meter hoog wordt geplaatst op perceel B3460, dat eigendom is van de gemeente Hof van Twente en de omschrijving 'Wegen' heeft, daar de Borculoseweg over het perceel loopt.

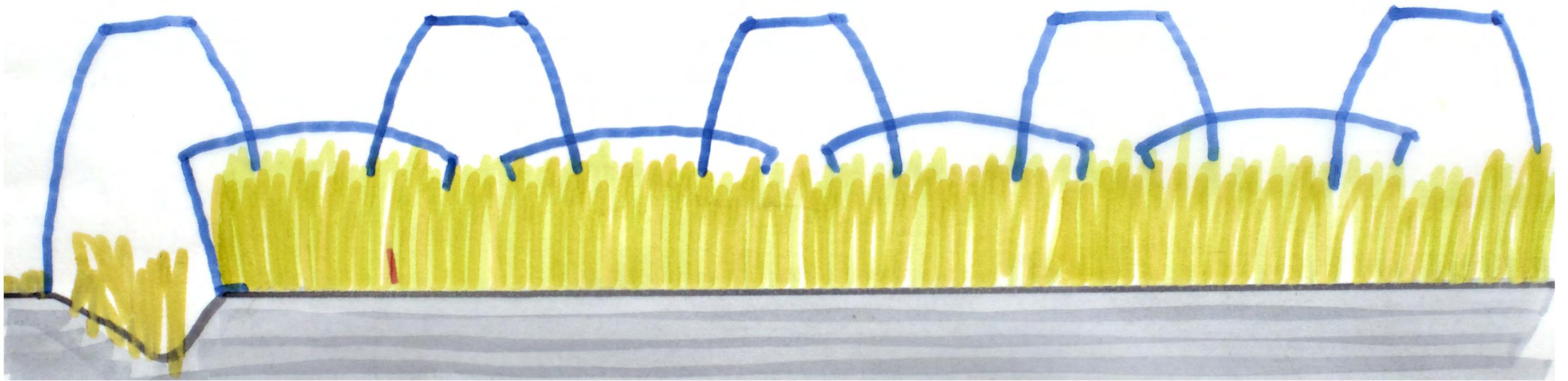
Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Verkeer'. Het kunstobject zal in de berm van de weg geplaatst worden waardoor mogelijk randvoorwaarden uit het oogpunt van verkeersveiligheid van kracht zijn.

Een omgevingsvergunning is verplicht daar het op te richten object hoger is dan ÈÈn meter. Mogelijk moet er archeologisch onderzoek uitgevoerd worden.

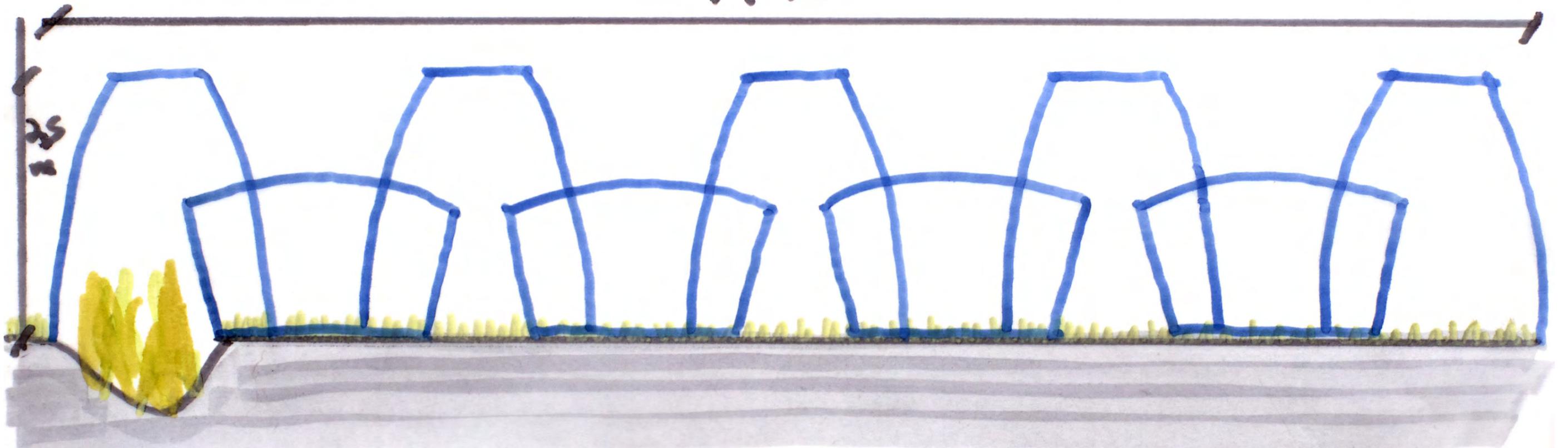
(Waarde - archeologische verwachting 1) Dit zal in nader overleg met de gemeente vastgesteld moeten worden.

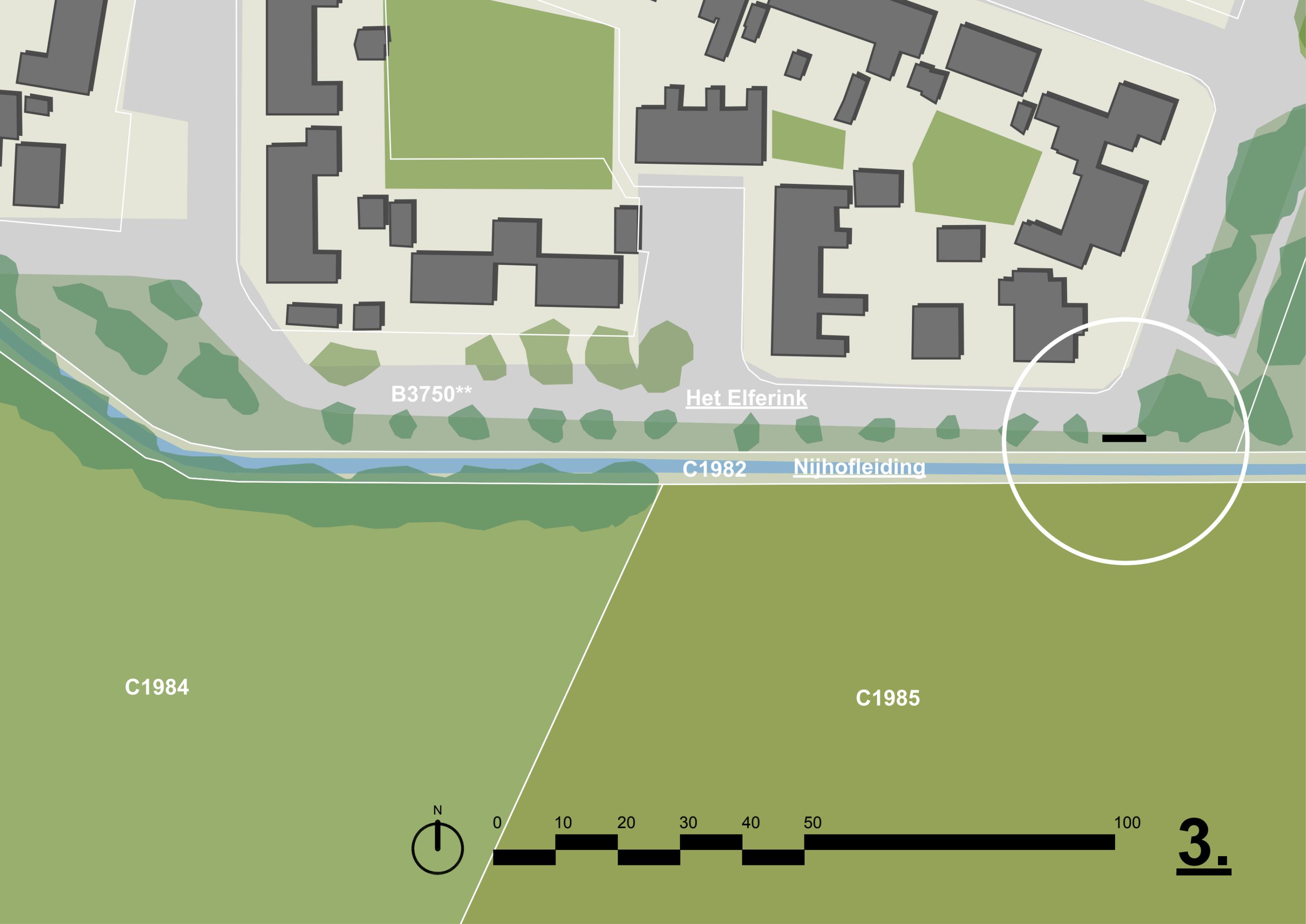
Mogelijk zijn er kabels en/of leidingen in de bodem aanwezig en zal een bodemonderzoek uitgevoerd moeten worden.

De lange sectie hek van 14 meter lang en 2,5 meter hoog wordt geplaatst op perceel C2031. Er zijn nog geen gegevens over eigendom en omgevingsvergunningaanvraag bekend, een omgevingsvergunning zal echter naar alle waarschijnlijkheid benodigd zijn.



14 m





B3750**

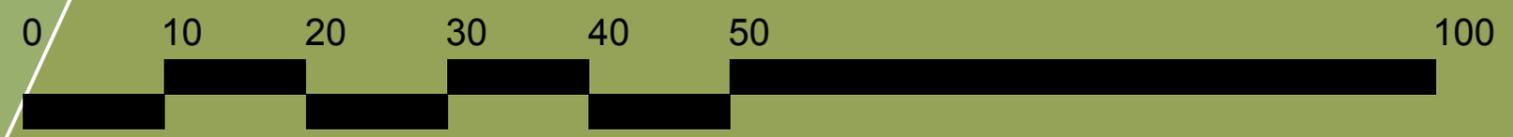
Het Elferink

C1982

Nijhofleiding

C1984

C1985



3.



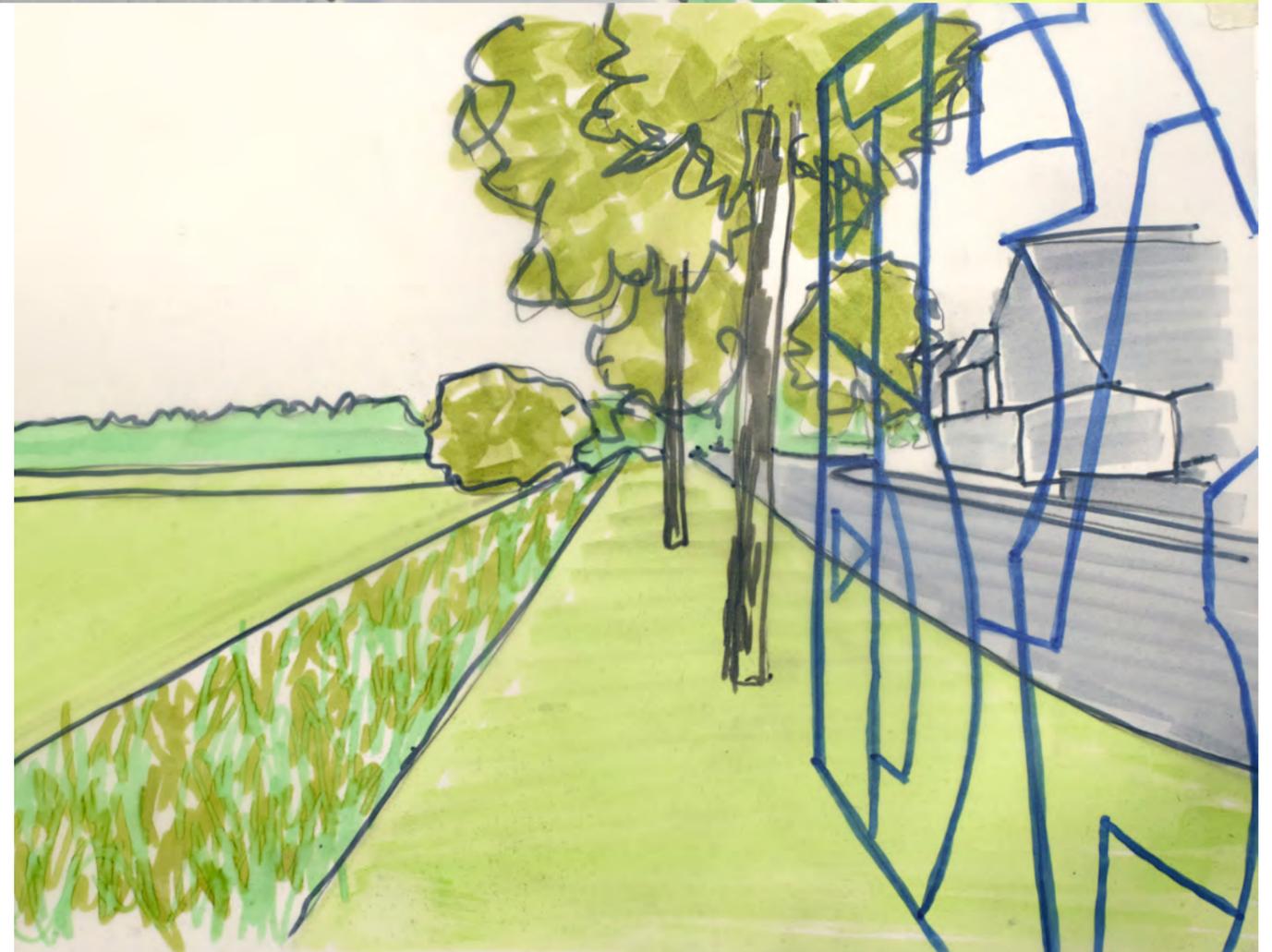
Site Three:

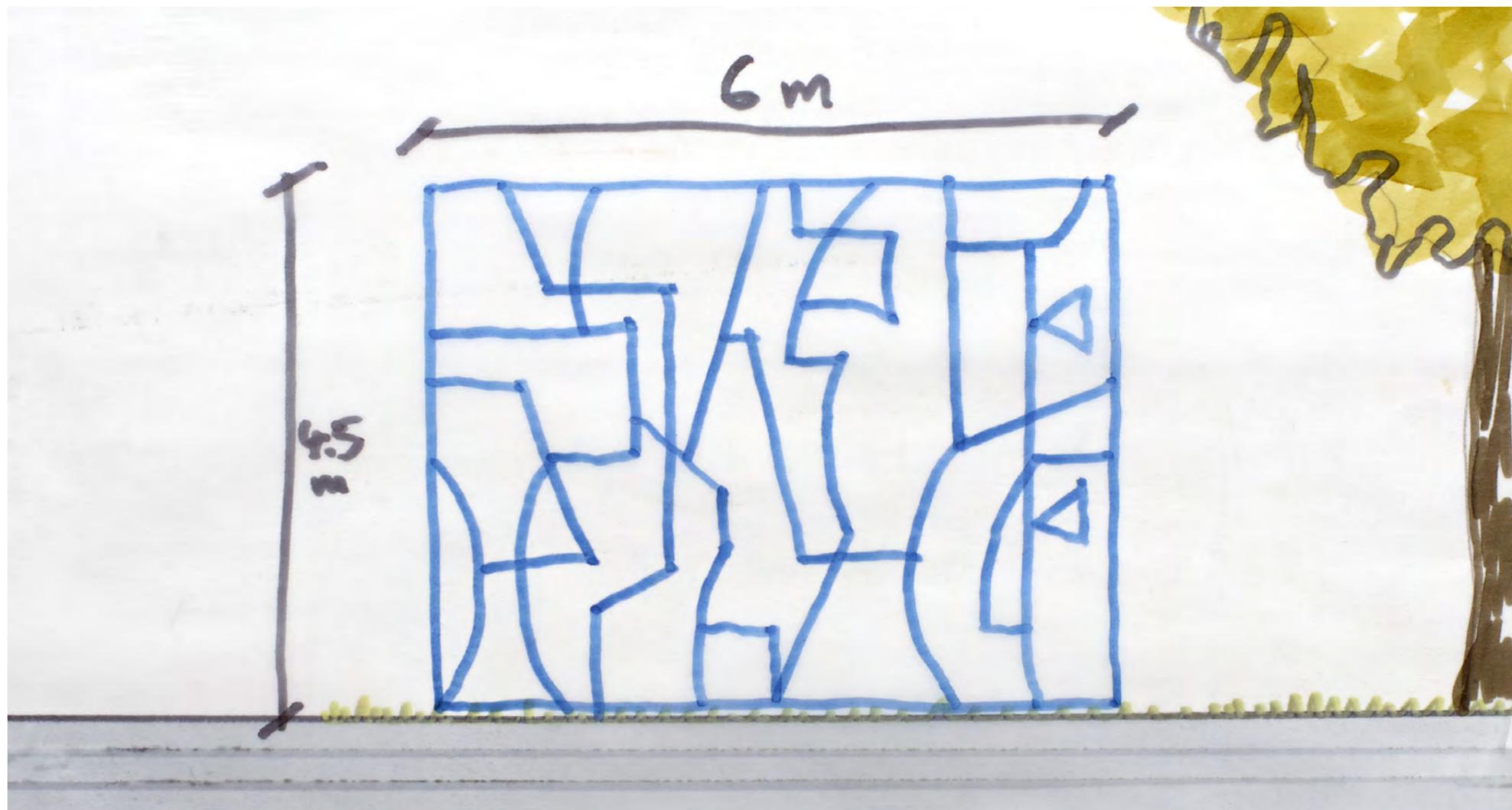
Much of the south edge of Diepenheim is characterised by the situation at site three. That of the village stretching out into the neighbouring farmland without any clear demarcation or boundary other than a ditch. This is a fascinating landscape condition giving a powerful sense of openness, and emphasising horizontality and the largeness of the sky above the expanse of fields.

Site three is located at the edge of a 1970's housing estate along the cul-de-sac Het Elferink. Along this street there is a row of six houses addressing the fields. Each house has a semi mature garden. Beyond the garden are the pavement and road. Beyond the road is a small grass verge lined with young manicured trees. Beyond the verge a small ditch leads to the field. I chose to position a section of fence here to emphasise this open edge condition, and to, by blocking part of it, put focus on the picturesque view across the fields.

I position this section of fence, on the verge between road and ditch. It will run parallel with the road mediating the view to the fields beyond. The road leading to the cul-de-sac turns sharply right as it reaches the edge of the field. It is addressing this turn I will position the fence. This location has two advantages. Firstly it addresses you as you approach the area, setting up the precondition of the mediated view only to open up as you pass onto the cul-de-sac. Secondly this is one of the only locations on the road where there are no houses directly overlooking the fence so it is likely that it would be easier to gain permission to construct here.

Site three consists of one section of fence. The fence is located on the verge between the road and the ditch on plot 3750. The fence is 6 meters long and 4.5 meters high. This sections of fence is intended to be inhabited by the local residents (plants, animals and humans), the exact nature of how this will be achieved will be worked out during phase 3 and 4 in dialogue with local residents and wildlife experts.

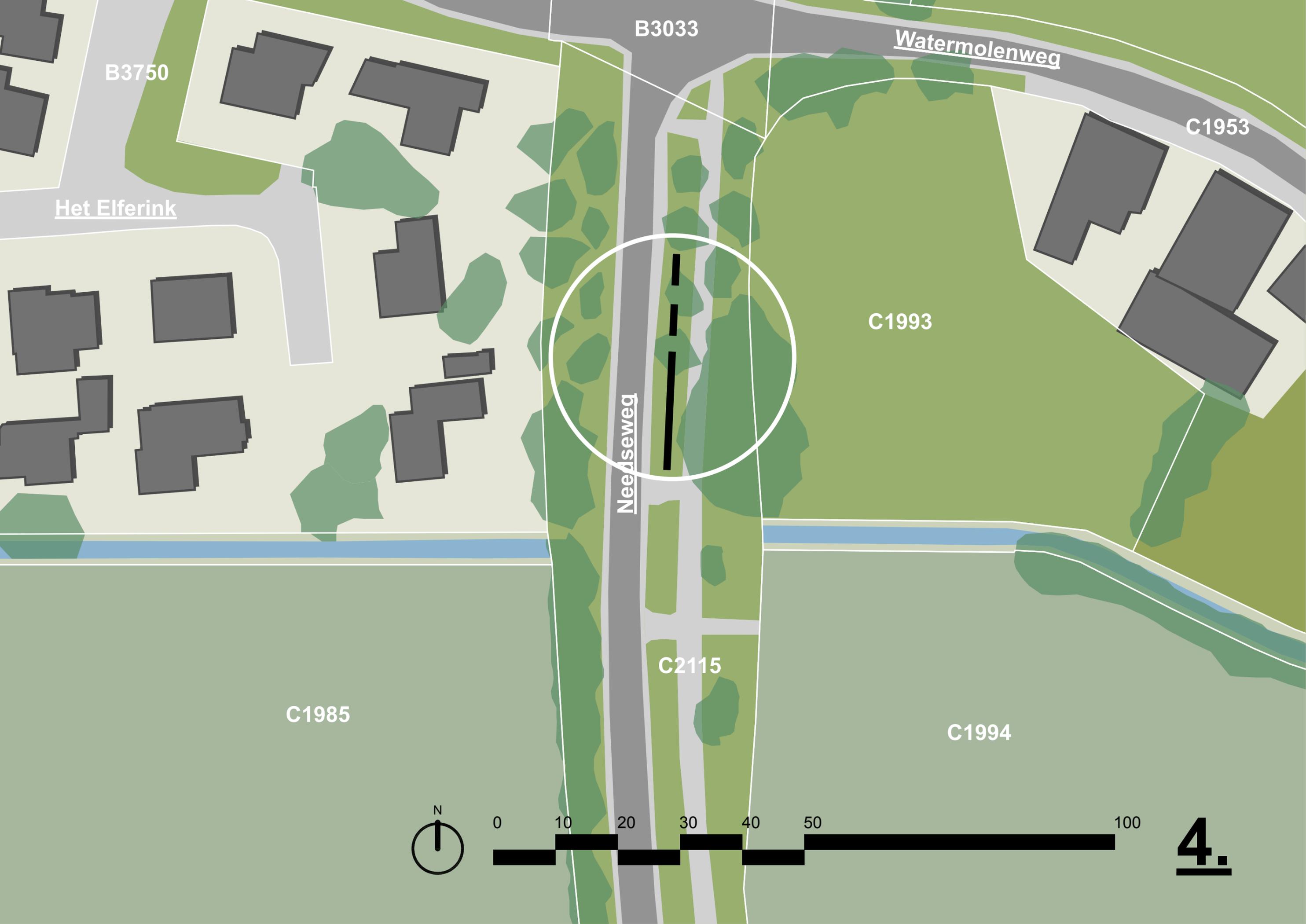




De sectie hek van 6 meter lang bij 4,5 meter hoog wordt geplaatst op perceel B3750, dat eigendom is van de gemeente Hof van Twente en de omschrijving 'Groen' heeft.

Het perceel valt onder het bestemmingsplan Diepenheim en heeft de bestemming 'Groen'. Een omgevingsvergunning is verplicht daar het op te richten object hoger is dan ÈÈn meter.





B3750

B3033

Watermolenweg

C1953

Het Elferink

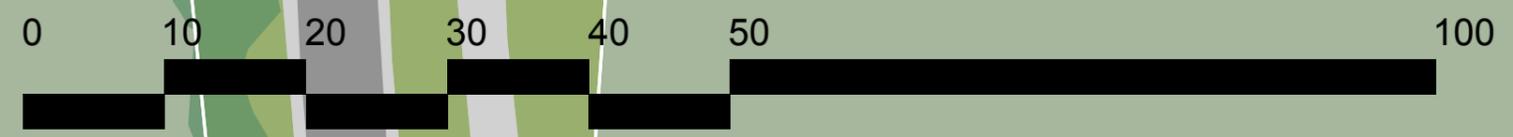
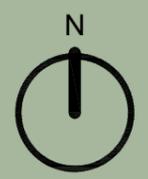
C1993

Neefseweg

C2115

C1985

C1994



4.



Site Four:

One of the busiest roads passing through Diepenheim is the N824 which skirts the Eastern edge of the village. Site 4 is positioned in the grassy verge between road and cycle path as you enter Diepenheim from the south on the N824. There is a long grassy verge interrupted by three young trees. Either side of the road mature trees and fences partially obscure the surrounding houses. I feel this long verge parallel to the road, provides a kind of slowing down space as you enter the village by car. It's a space where time and transition are expressed and this is why I chose to position piece four here.

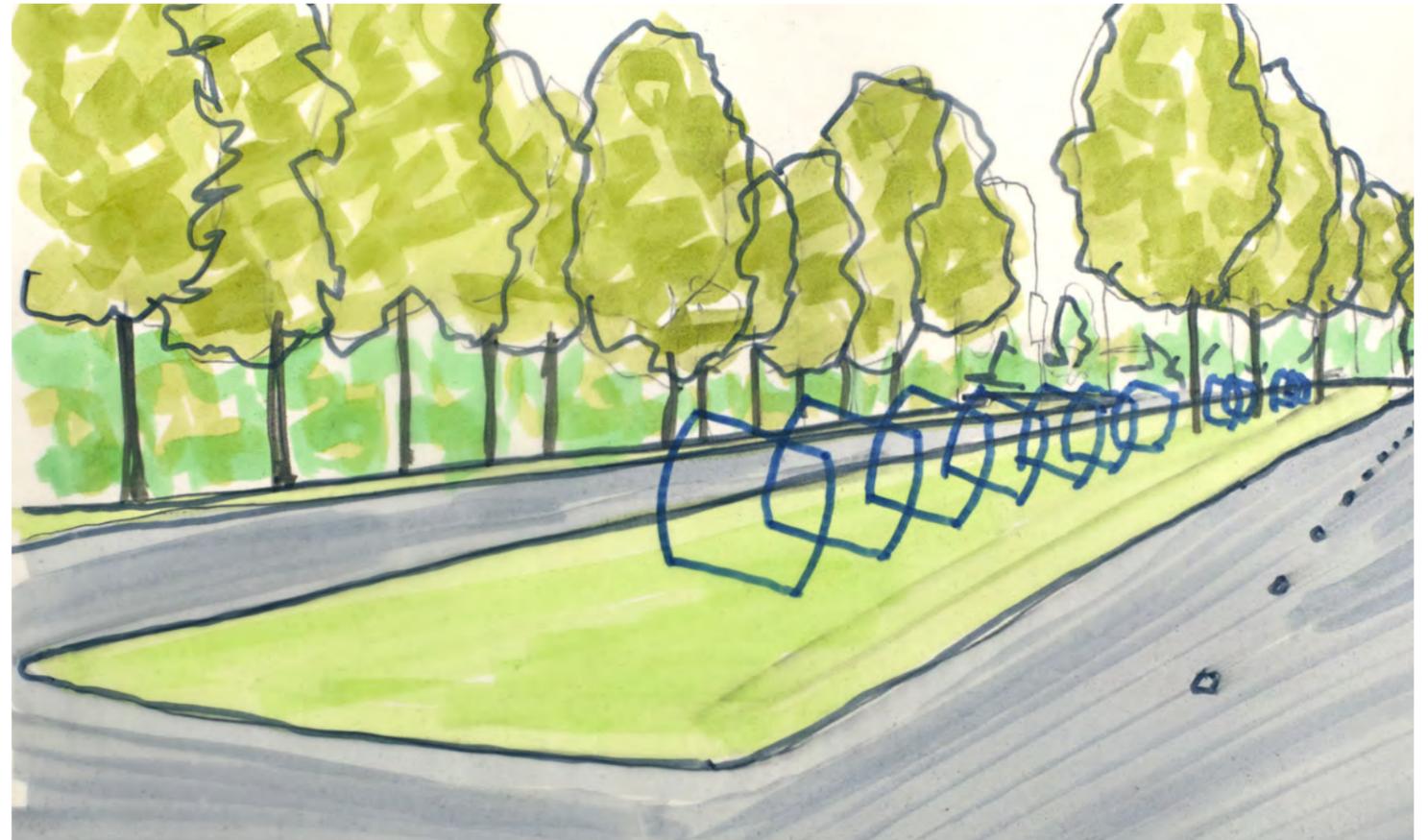
Peace 4 consists of three sections of fence. They are located on the verge between Needdeweg and its cycle path on site 2115. This fence is long and low. The first section is 15 meters long and 1.5 meters high. The second and third sections are 4 meters long and 1.5 meters high. They are flat and run parallel to the road. They are designed to form a kind of skipping and hopping line which eventuates the transitional nature of the verge. Equally the long length of the piece is designed to allow time for the fast moving traffic to notice the fence. The road is quite fast moving here, and therefore its probably not a good idea to inhabit this section with plats etc as it could be a dangerous place to hang around.

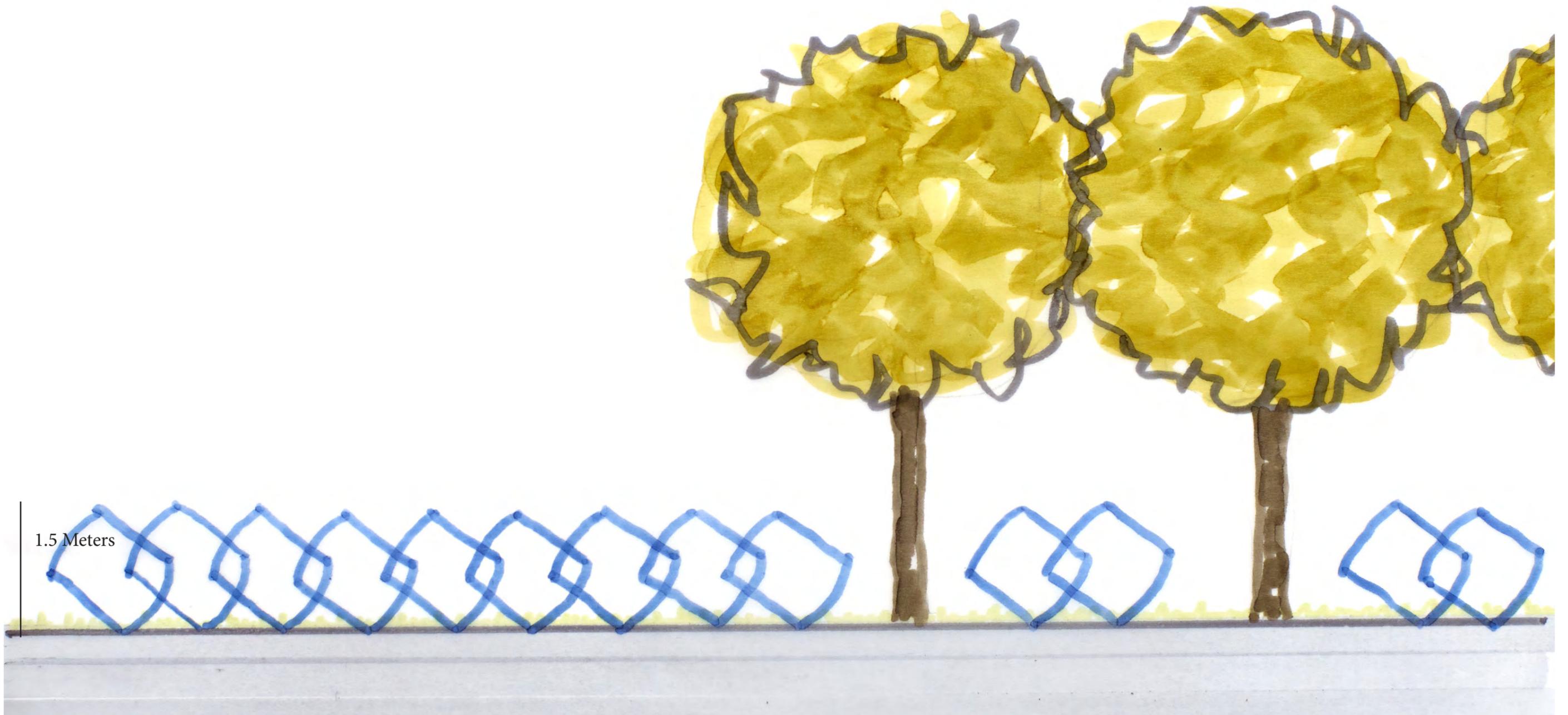
De drie secties hek van respectievelijk 15, 4 en 4 meter lengte en 1,5 meter hoog worden geplaatst op perceel C2115, dat eigendom is van de gemeente Hof van Twente en de omschrijving 'Wegen' heeft, daar de Needseweg over het perceel loopt.

De sectie hek worden geplaatst in de groene strook die de scheiding tussen de autorijbaan en het fietspad vormt.

Hierom zijn mogelijk randvoorwaarden uit het oogpunt van verkeersveiligheid van kracht.

Mogelijk moet er archeologisch onderzoek uitgevoerd worden. (Waarde - archeologische verwachting 1) Dit zal in nader overleg met de gemeente vastgesteld moeten worden.





1.5 Meters

15 Meters

4 Meters

4 Meters



Goorseweg

Nijenuizerlaan

B2832

B3033

Goorseweg

Wilsonweg

A2013



5.



Site Five:

Site 5 is located along one of the most formal edges to Diepenheim at the edge of the Wilsonweg near the ally leading to the Nijenhuis. Along this edge a row of houses address the road beyond which a ditch leads to small fields enclosed by clumps of trees, a compartmentalised landscape inductive of the area. At this edge formally plated mature beach trees form a row, their base enclosed in topiary rectangles. At this site it is my intention to accentuate this formality and enclosure.

Site five consists of two sections of fence. These are positioned parallel to Wilsonweg between the pavement and the neighbouring field. These are 3d pieces which span the ditch. They are in both plot 3033 and plot 2013. They are designed as topiary formworks. They are 6 meters long, 3.5 meters high and 2 meters wide.

De twee driedimensionale objecten van elk 6 meter lang, 2 meter breed en 3,5 meter diep staan op twee percelen.

Perceel B3033 is eigendom is van de gemeente Hof van Twente en heeft de omschrijving 'Wegen', daar de Wilsonweg over het perceel loopt.

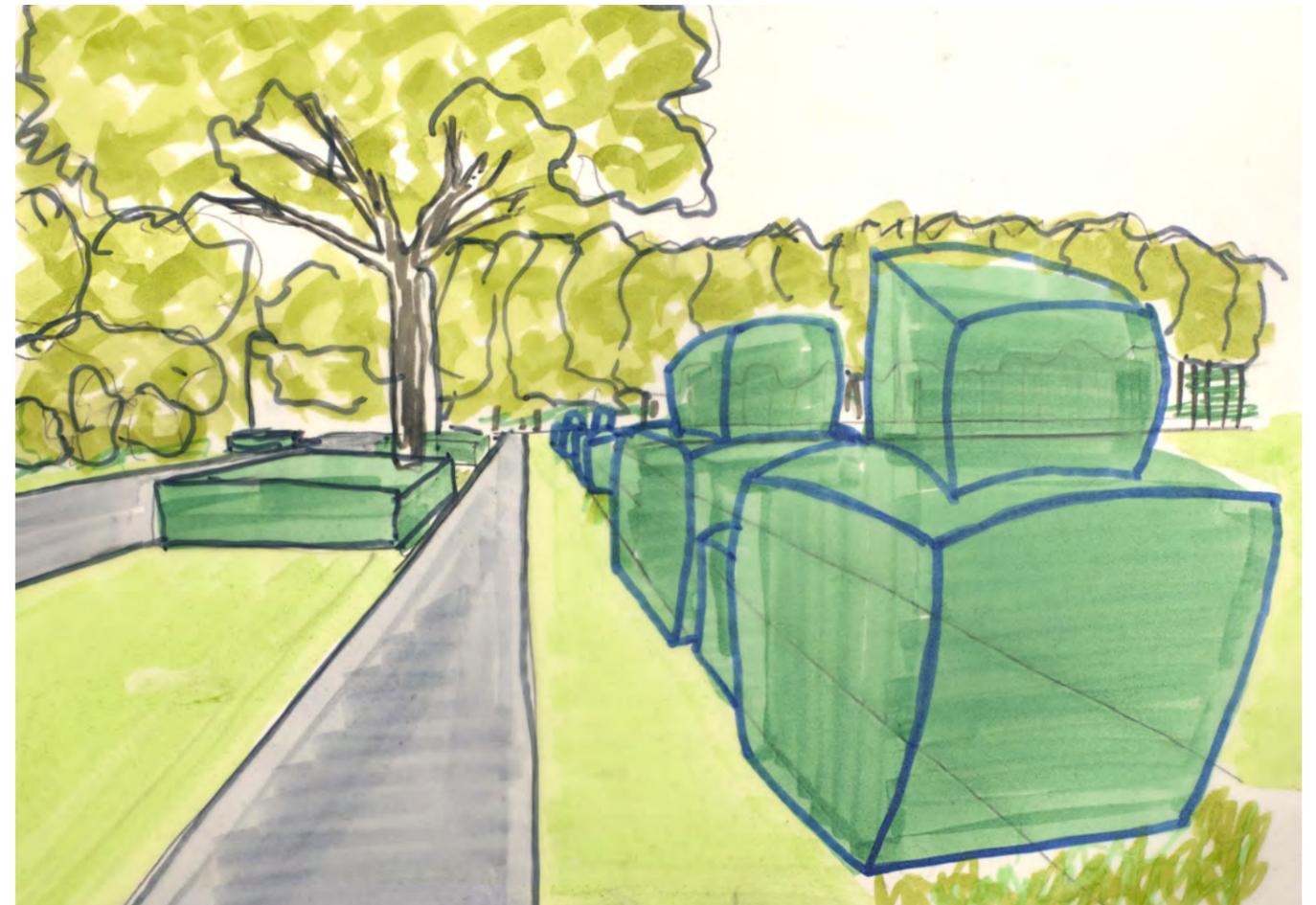
Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Verkeer'.

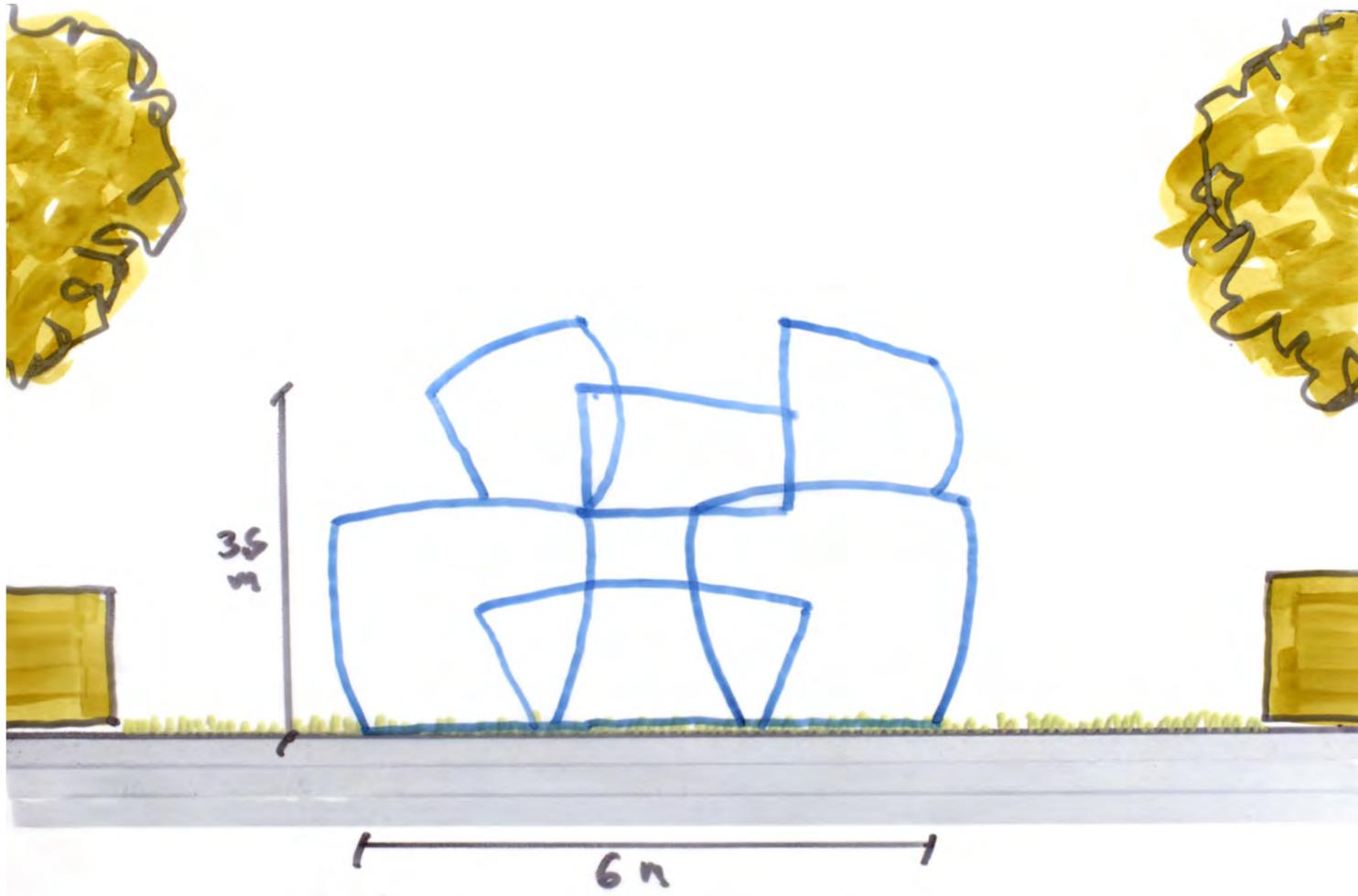
Perceel A2013 is eigendom is van Landgoed Nijenhuis en Westerflier B.V. en heeft de omschrijving 'Terrein (Akkerbouw)'.

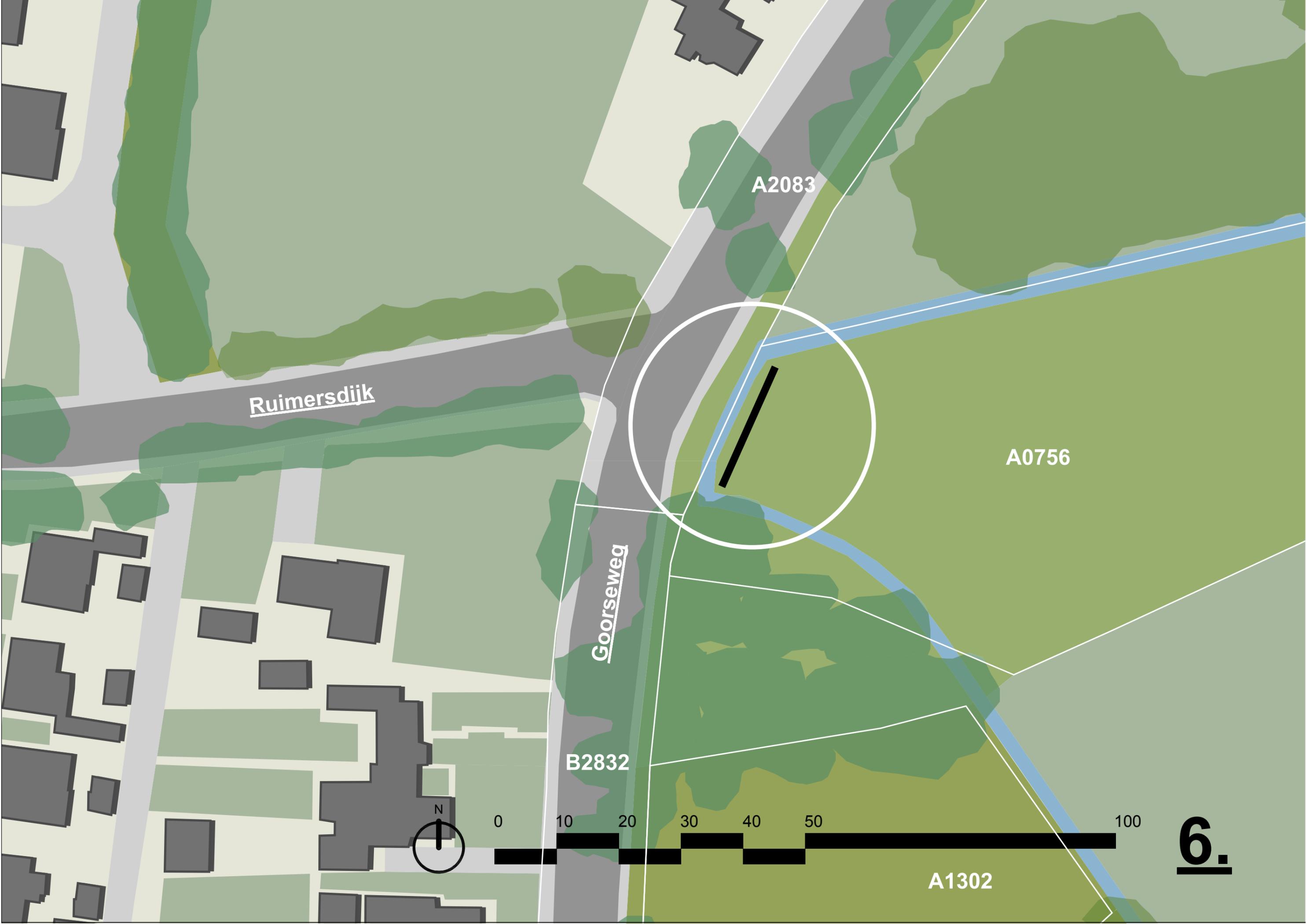
Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Agrarisch met waarden'.

Mogelijk moet er archeologisch onderzoek uitgevoerd worden. (Waarde - archeologische verwachting '3) Dit zal in nader overleg met de gemeente vastgesteld moeten worden.

Indien de sloot om het perceel in beheer is bij het Waterschap Regge en Dinkel dan zal een Watervergunning verplicht zijn. Dit is niet waarschijnlijk, maar zal onderzocht moeten worden.







Ruimersdijk

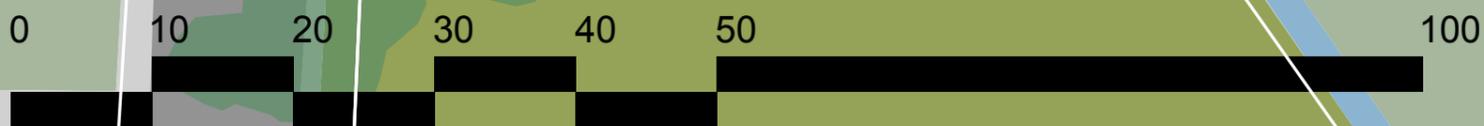
A2083

A0756

Goorseweg

B2832

A1302



6.



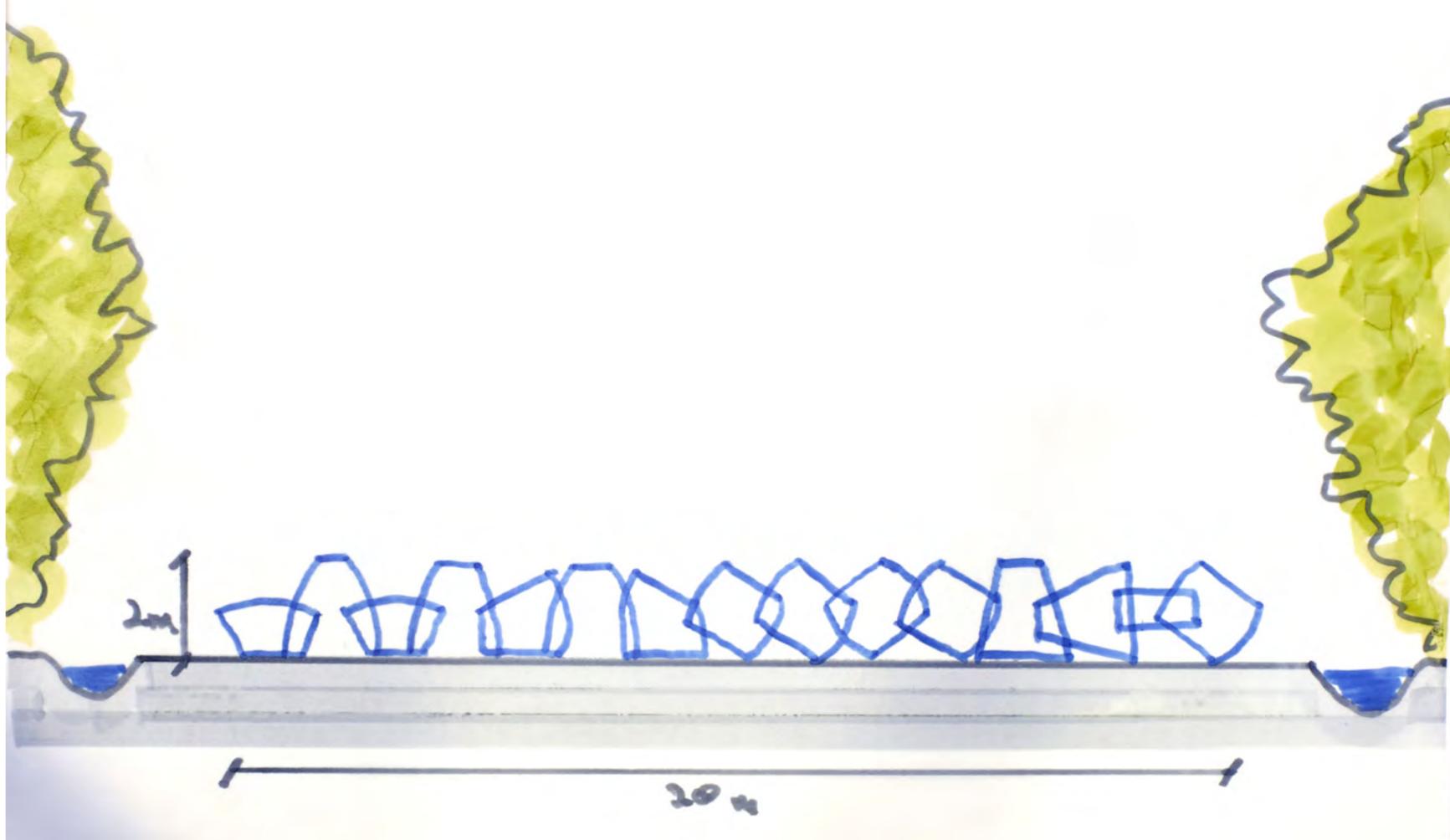
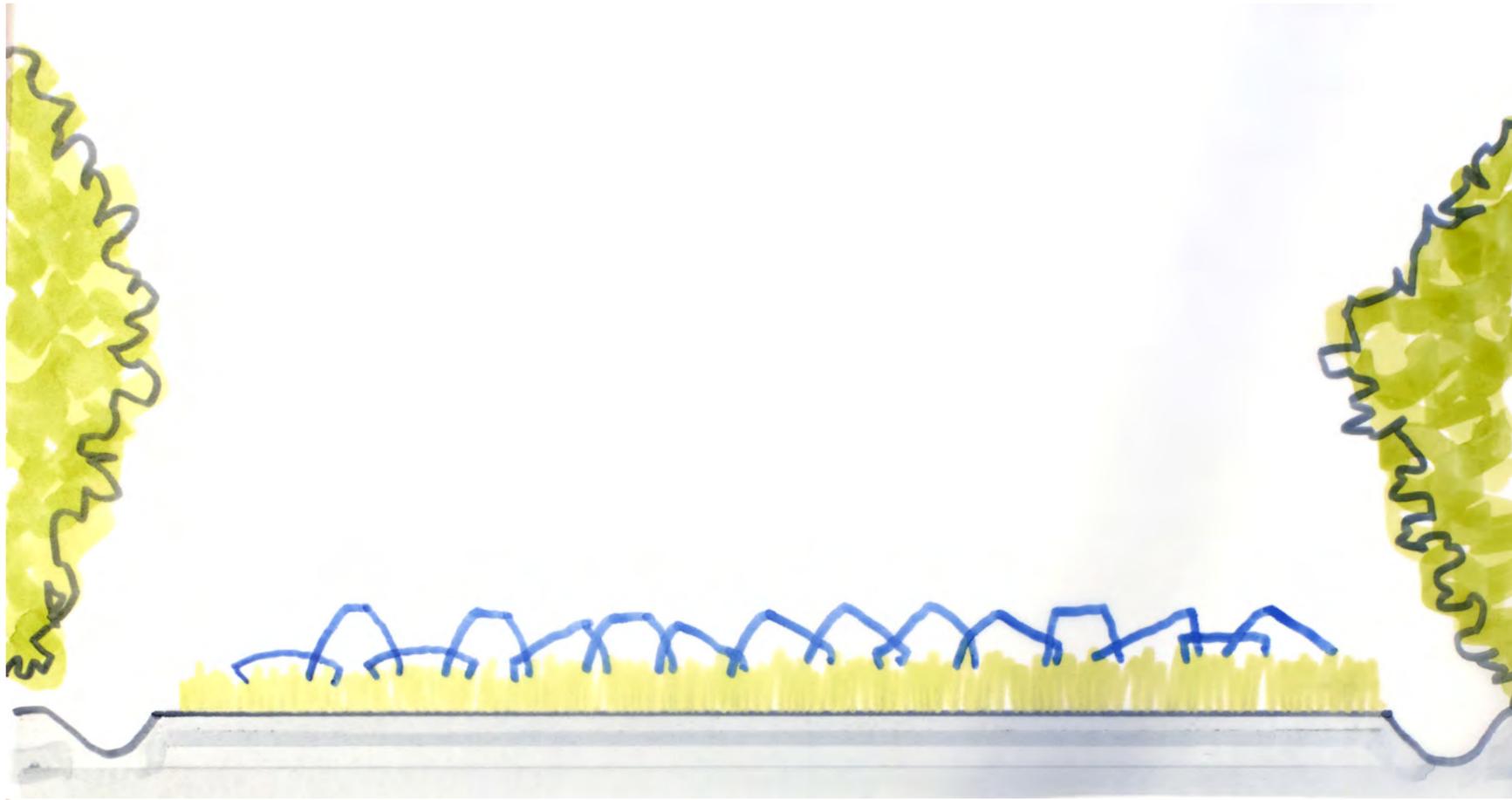
Site Six:

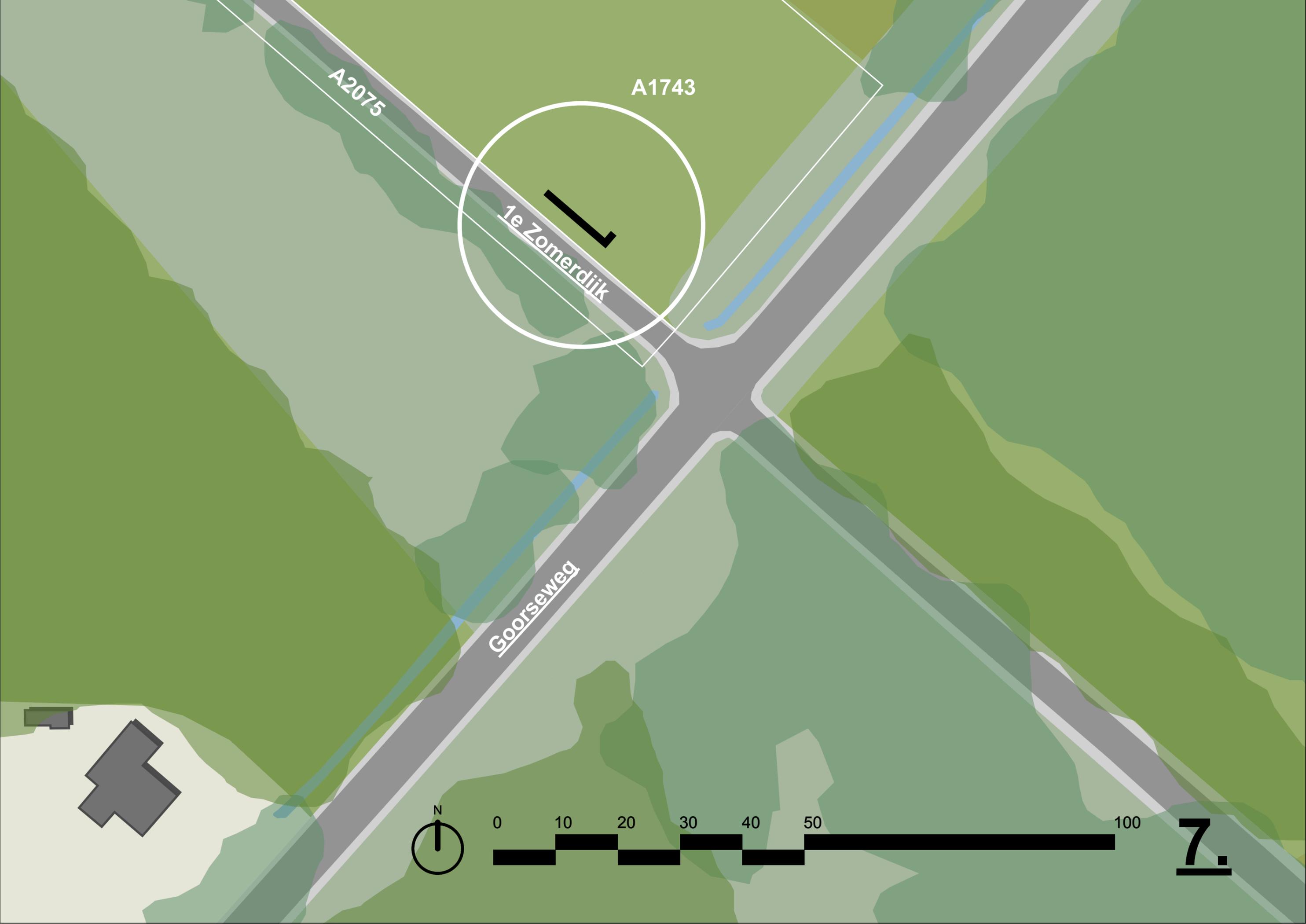
position, further away from the Nijenhuis. Here the road is slightly elevated above the field it addresses. This elevated view affords a picturesque view into the recession of fields and forests beyond. It is my intention with this site, to keep the fence low, below the horizon when looking from the road, so as to provide a kind of baseline to the view, accentuating the textured movement of the patterns created in the fields beyond.

Site six consists of one section of fence within the field parallel to Goorseweg. The fence is long and low, 20 meters long and 2 meters high. It replaces an existing stick and wire fence. It is positioned inline with the existing farm fence. The height of the fence is designed so that as the crops grow during the summer it will become partially covered and only the top will stick out as a line above the plants.

De sectie hek van 20 meter lang en 2 meter hoog wordt geplaatst op perceel A0756. Er zijn nog geen gegevens over eigendom en omgevingsvergunningaanvraag bekend, een omgevingsvergunning zal echter naar alle waarschijnlijkheid benodigd zijn.





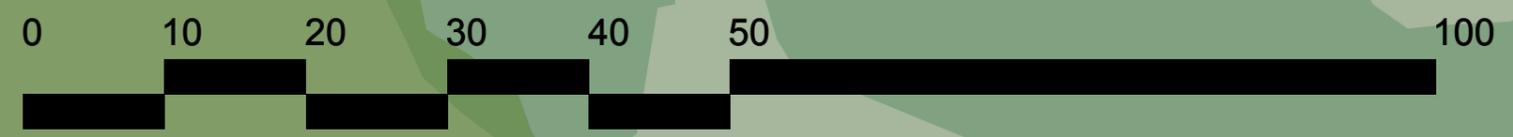
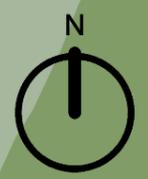


A2075

A1743

1e Zomerdijk

Goorseweg



7.



Site Seven:

Site seven is located at the North East entrance/exit to Diepenheim consisting of one section of fence parallel to 1e Zomerdijk at the junction with Goorseweg. It is positioned in plot 1743. It is an L shaped section of fence which is both long and high. 12 meters long, 3.5 meters high and 1.5 meters deep. This area is clearly one of the corners of Diepenheim and the L shape of the fence is designed as reflection and inversion of that.

The field it addresses, and the fields beyond are enclosed in small parcels by thin rows of hedges and bushes. There is a section of younger less well maintained hedge which would be cut down and replaced by the fence. This fence would then be seen as a mediated continuation of the boundary headge.

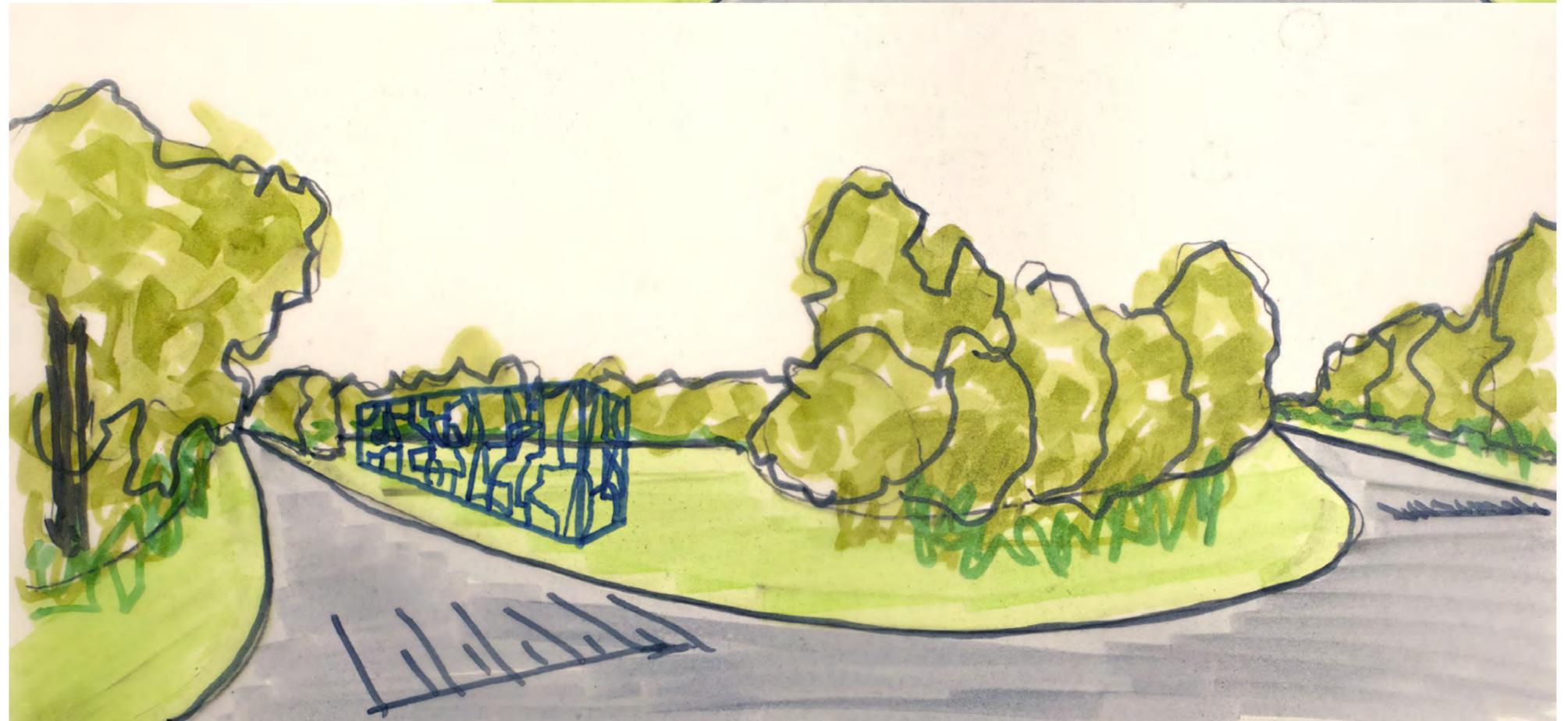
This section of fence is intended to be inhabited by the local residents (plants, animals and humans), the exact nature of how this will be achieved will be worked out during phase 3 and 4 in dialogue with local residents and wildlife experts.

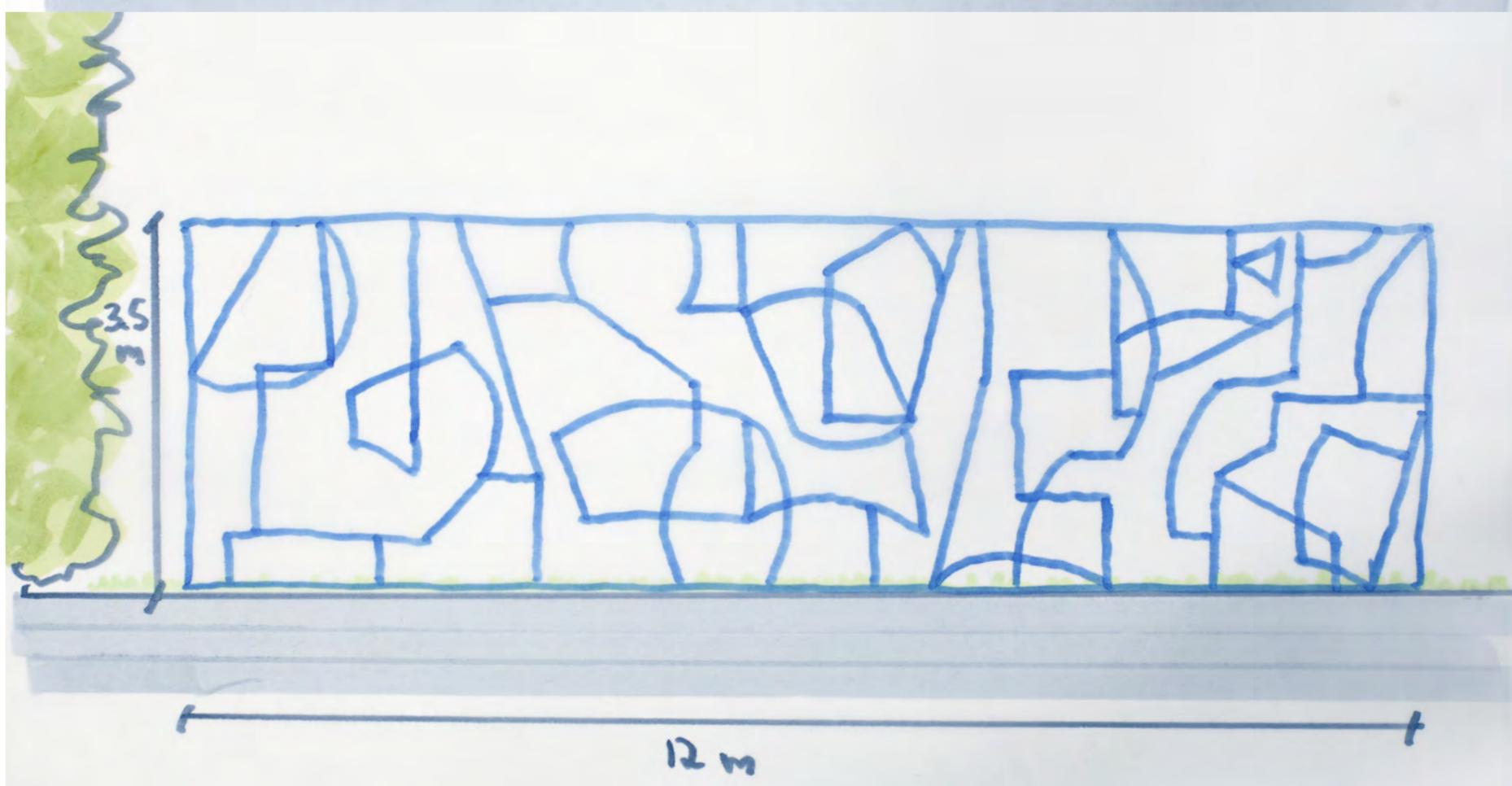
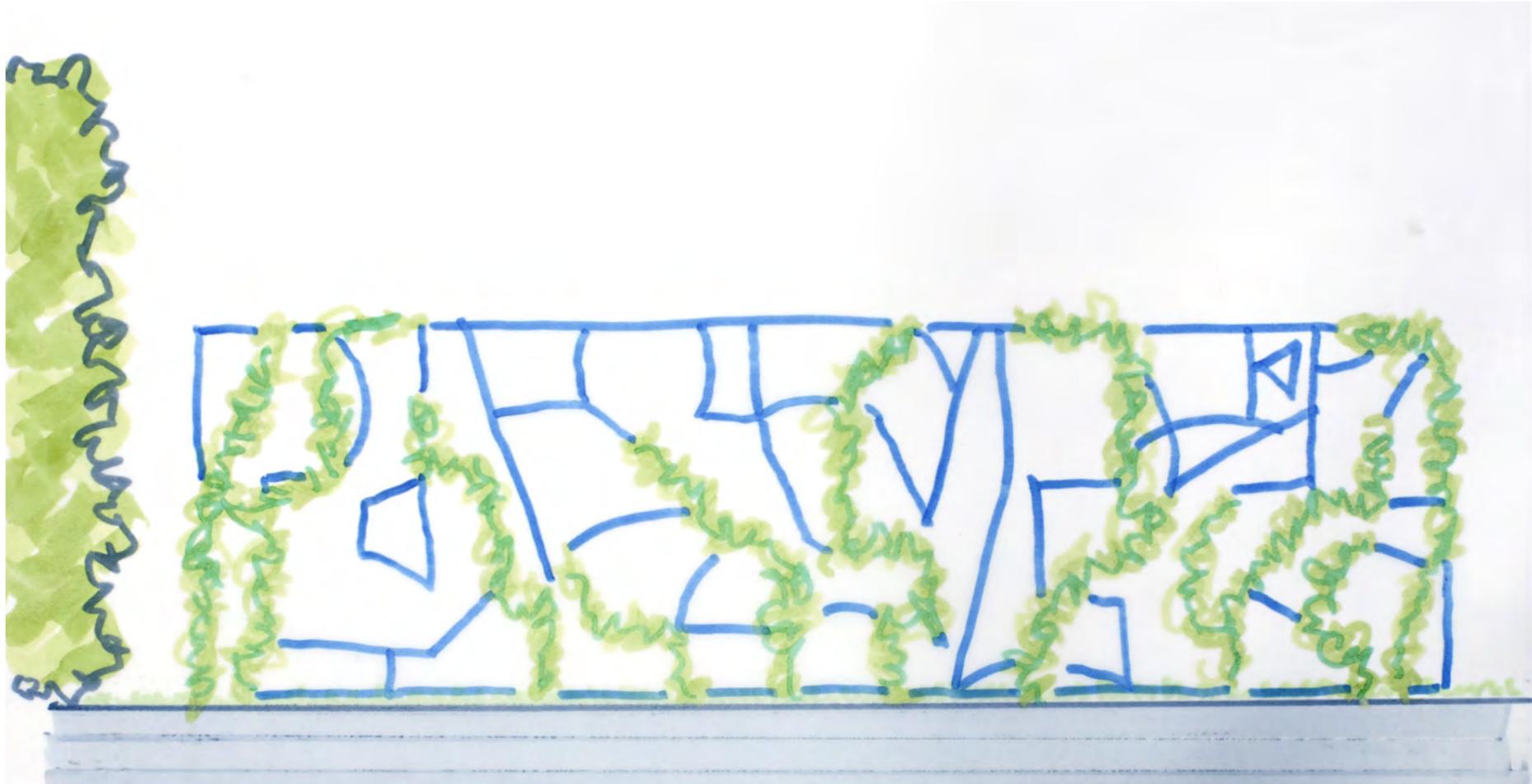
De sectie hek van 12 meter lang en 3,5 meter hoog en 1,5 meter diep wordt geplaatst op perceel A1743 dat eigendom is van Landgoed Nijenhuis en Westerflie B.V. en heeft de omschrijving 'Terrein (Grasland)'.

Het perceel valt onder het bestemmingsplan Buitengebied Hof van Twente en heeft de bestemming 'Agrarisch met waarden'.

Mogelijk moet er archeologisch onderzoek uitgevoerd worden. (Waarde - archeologische verwachting '3') Dit zal in nader overleg met de gemeente vastgesteld moeten worden.

Mogelijk zijn er randvoorwaarden uit het oogpunt van milieu- en natuurbescherming van kracht omdat het perceel onderdeel is van de Ecologische Hoofdstructuur. (Waarde - EHS)





B1577

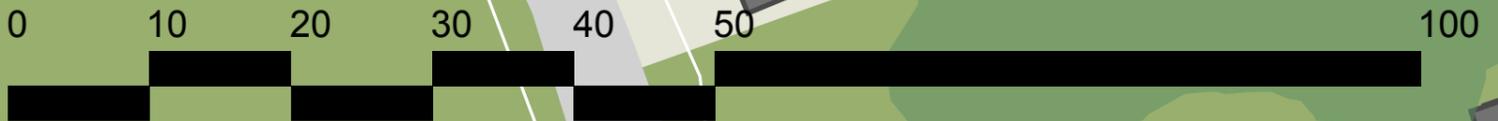
B2706

B3298

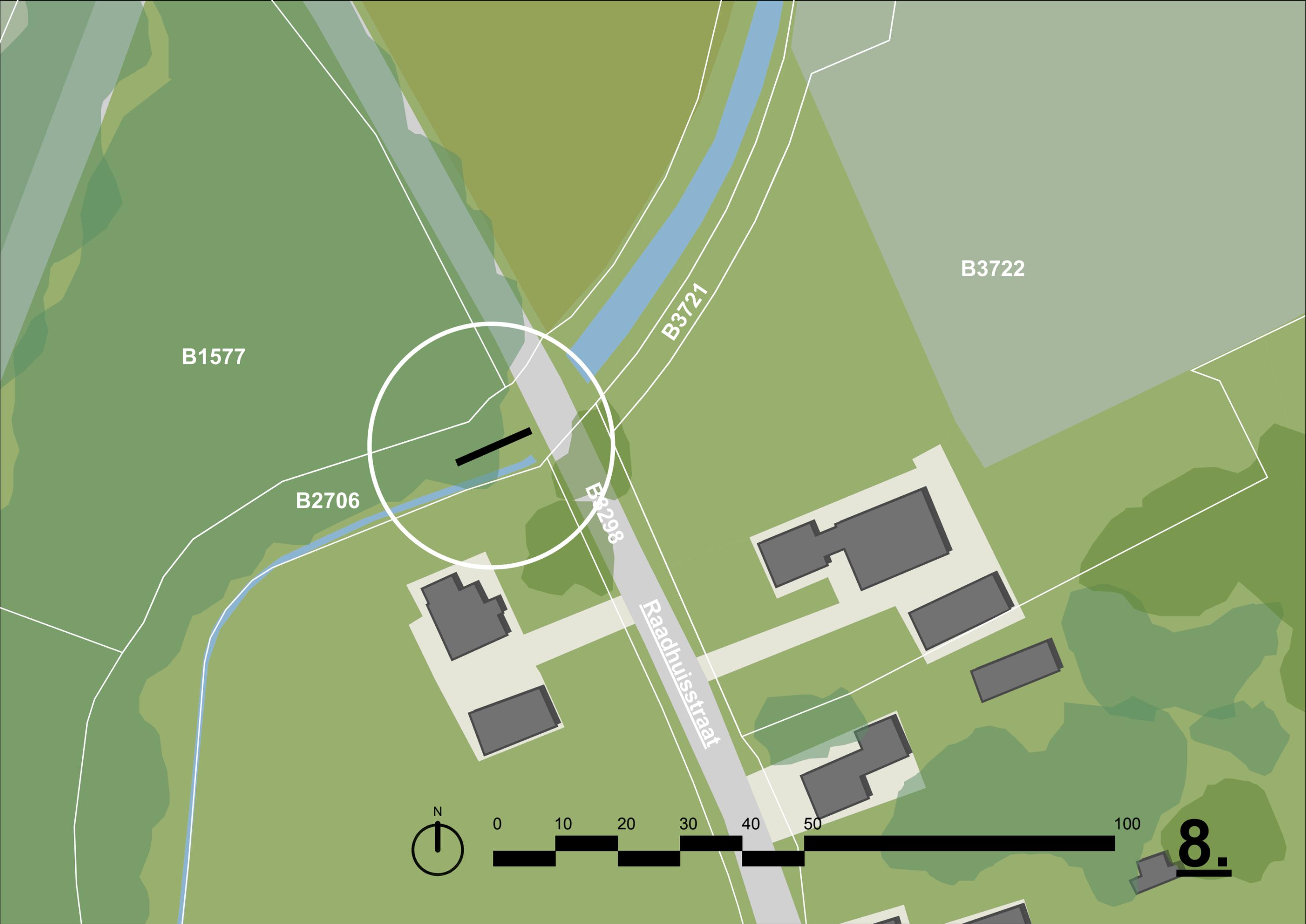
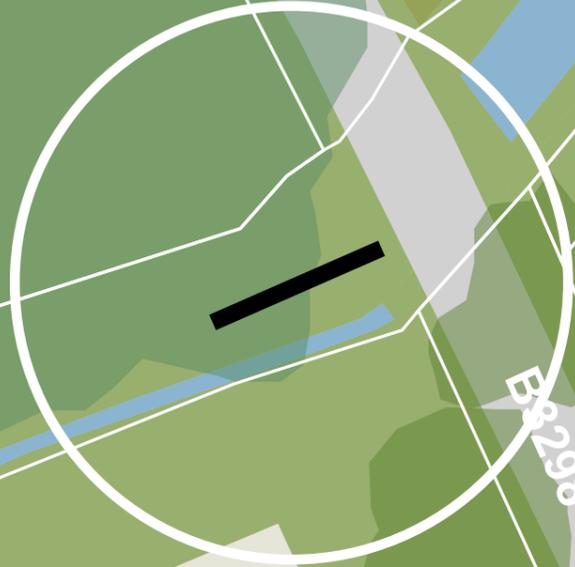
B3721

B3722

Raadhuisstraat



8.



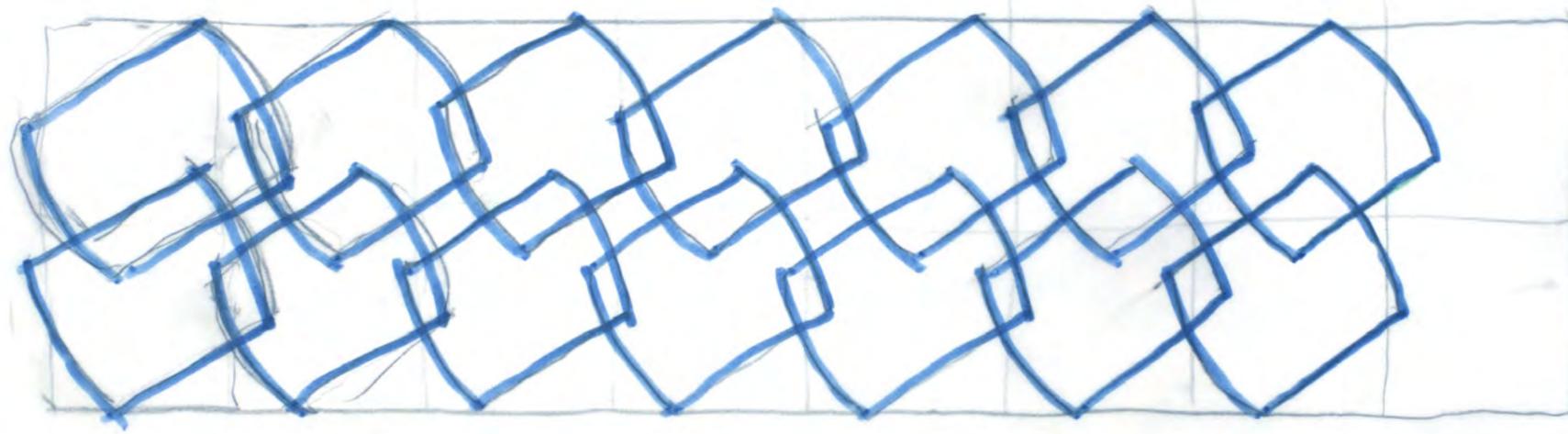


Site Eight:

Site 8 is located at the North West corner of Diepenheim at the entrance/exit along the Raadhuisstraat. Following the road out of Diepenheim a bridge crosses a small stream followed on your right by a mature landscaped forest belonging to Huize Diepenheim and to your left the newly landscaped path following the stream and its surrounding agricultural land. It is my intention at this location that the fence signify the boundary along the edge of the forest.

Site eight consists of one piece of fence starting at the West edge of Raadhuisstraat as you exit Diepenheim over the bridge. It starts at the verge of the road and disappears into the forest parallel with the river. It is a long and medium height section. 12 meters long and 3 meters high.





Locatie 8

De sectie hek van 20 meter lang en 2 meter hoog wordt geplaatst op perceel B2706. Er zijn nog geen gegevens over eigendom en omgevingsvergunningaanvraag bekend, een omgevingsvergunning zal echter naar alle waarschijnlijkheid benodigd zijn.

Het perceel is waarschijnlijk in eigendom van Waterschap Regge en Dinkel. Een watervergunning is waarschijnlijk noodzakelijk omdat er werkzaamheden worden uitgevoerd in of nabij waterstaatswerk of beschermingszone.

