

# The Bird Garden

The Design of the Encounter

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## MAASVLAKTE 2, PORT OF ROTTERDAM

A lot has changed in the environment since man has the ability to change the landscape in his own image. Where once there was land that was dominated by plant and wildlife, man has moved himself front and centre to a place that the environment has second stage. There are no better placed where this is more visible than at the Maasvlakte.

We moved land and water to keep ourselves dry, but in the process driven the wildlife to the edges of our existence. Animals and plants inhabit the fringes where human presence is at a minimum, always finding a new equilibrium in its ever changes state of evolution.

## LAST FRONTIER

The last time the area around the Maasvlakte could be considered somewhat wild was near De Beer. De Beer was a loved place for lovers of the wild and the ability to seek connection with environment that was alien to that of the big city.

A place for recreation, a place for exploration, a place for hunting, a place where the environment could play out without involvement from man. Except to collect an entrance fee.

## CURRENT TIME

If you compare the history to the present, the hand of man is visible in all places. The dunes are protected and helped form by manmade structures. Wind is used to generate energy. The waters are used for leisure. Signs, posts, and fences are everywhere to remind us to stay away from the animals we once explored and. Even the very sand we walk on is so unnatural we have to keep spraying it back on land to make sure it doesn't disappear.

Is this the height a human maintenance?

What is the value of plants and animals in a totally man-made landscape?

## CROSSING BORDERS

So how can we design this intermediate where we interact, respect, and live with this natural environment?

We are looking for a middle ground where an equilibrium between humans and animals is possible, just so we can get used to each other without crossing boundaries. More in the way of domestication with the preservation of the wild character of animals.

## INTERACTION MAN EN ANIMALS

We as a people have always seen the value of the contract between man and animals. There are plenty examples of animals coming in contact with man. Sometimes it is spontaneous, where the animals have no natural fear of humans. In some cases, the animals, through capture, have been in close contact with man and have learned to tolerate them. Other cases we have domesticated animals for hunting and even as life mates.

I believe that it's this interaction that if it can help us perceive and respect a nature we had forgotten to recognize as natural.

## LIMITS TO INTERACTION

BIG suggests a series of images where in a usual zoo situation the animals would be fenced, the other situation is where the person is caged and the last, most extreme situation there would be no cage or fence at all. His concept is a way of freeing ourselves from the restriction of hard borders and boundaries.

## ROUTING THE GRID AND ELEMENTS

After defining the elements to traverse the boundaries collected in the Atlas, we develop a language for the further definition of these boundaries. How do we organize these elements which need to be specific but also be able to supersede the plan already present at the Maasvlakte?

By the introduction of the grid as an arranging element between the space, we can create a unified pattern whilst working with separate elements.

After the introduction of the grid, we find a flexibility in the elements we can introduce.

Elements like short barriers to step across, crawl under and look through. The route can be traversed to walking, walking, jumping and climbing, elements design for human interaction, making you aware of your route. Between the man forced elements you'll find elements for birds like perches, drinking fountains and nesting places. These plateau's for animals have counter elements for humans which are lifted up and more at the human scale.

## IMAGINE

Imagine walking along the steppingstones, close by it is a chatter of bird sounds mixed with a summer breeze. Somewhere in the distance you hear birds scattering. You look back, but only see an out of place pigeon between the nesting wading birds. Out of your field of view, someone walks out of the warm summer water. In a distance she sees the plateau from which she came. While she swims, someone lurks from behind the wall, summoned by the noise of startled birds. He looks on as the girl swims, and the bird settle once again He returns to the bird sanctuary, where he keeps watch over the surrounding area.

His little Bird Garden Breathing heavily after climbing up the ladder to the platform, she looks up to birds flying by unconcerned in the afternoon sun. She dives in with a big splash! Whilst the bird startle, she bobs softly up and down, taken by the current, further out to sea.



The Atlas

## BARRIER

1. Hunstanton Beach Breaker by Tartan Drum Photography

2. sea markers

3. Strandpalen tijdens zonsopkomst van Evert Jan Kip

4. Rijshout Dammen in Groningen, deze dammen zijn gebouwd door Nederlandse boeren voor natuurlijke landaanwinning in de jaren 30

5. Moses Bridge / RO&AD Architecten

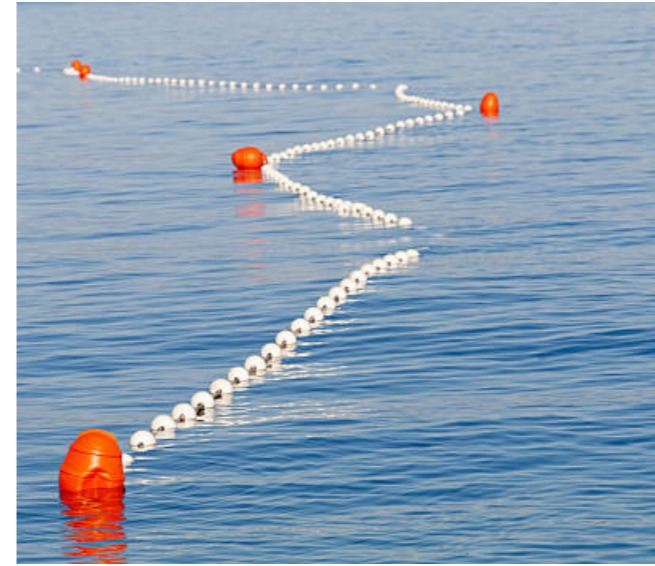
6. Artis Elephant enclosure, Thijs de Zeeuw

7. Spidernethewood / R&Sie(n)

8. Floating Wooden Bridge Lets You Walk on Water to a Centenary Fortress in the Netherlands



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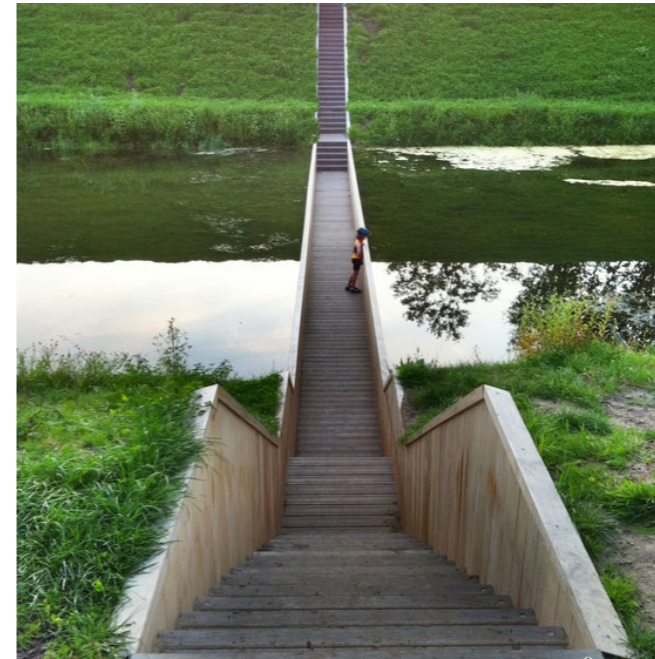
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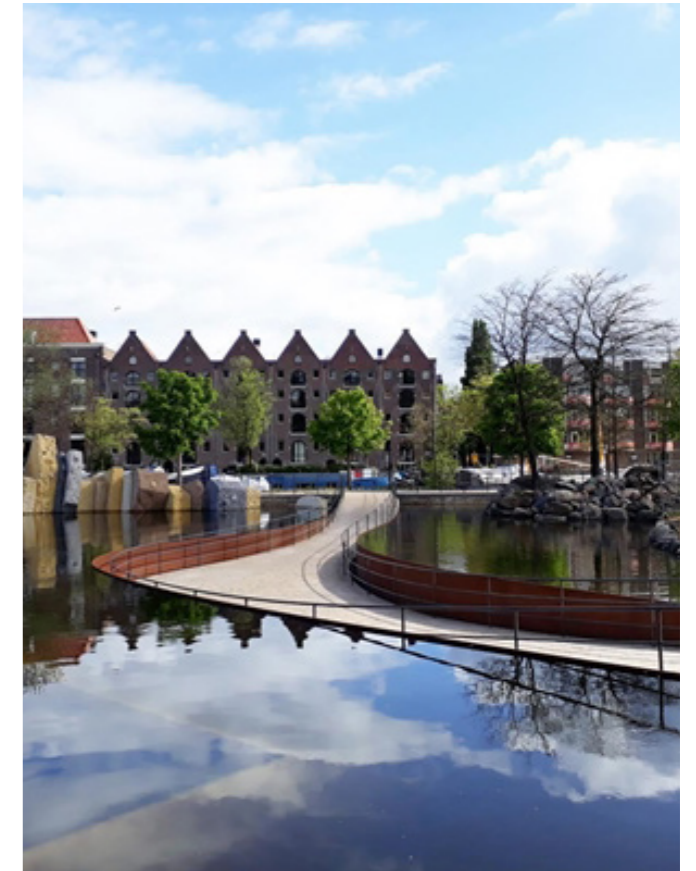
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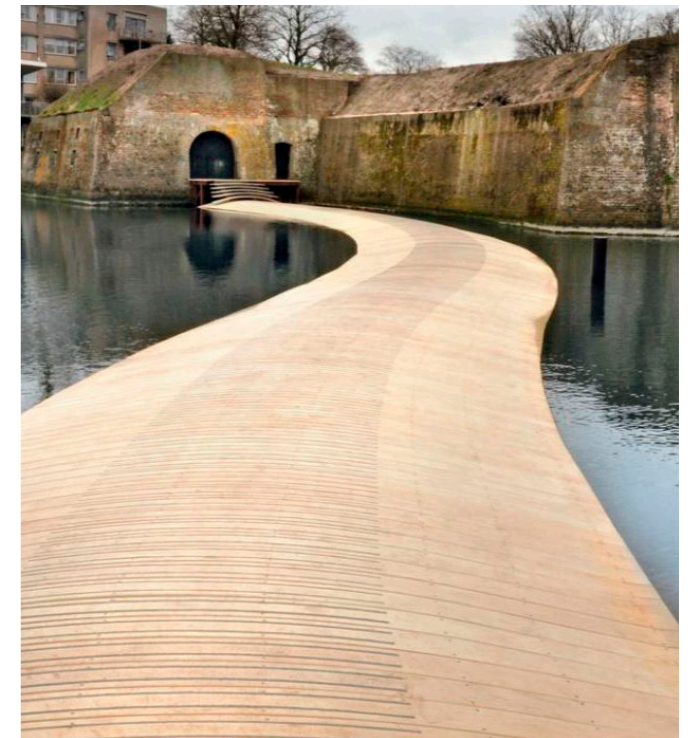
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## BORDER

1. Fencing separating the natura 2000- and kitesurfing zoning. A study is being done here on the effects of kite surfing on the rest enjoyed by birds in the nature reserve. On whether or not kite surfers respect the boundaries of the nature reserve and on how much food birds can find in the mud flats. Depending on the results of the studies a decision will be taken about whether or not to officially allow kite surfing.

2. Natura 2000 marking pole far off in the weeds. there is now way you can easily go there, yet is prominently marking till how far you might.

3. Natura 2000 marking pole along the shores of the slikke. if wearing propper shoewear you can easily trespas but would you?

4. Art Biotop Water Garden by Junya Ishigami. Landscapes that were originally here, but never met, mix and mingle with each other. With ponds and trees that are spread across the entire site at a density that is never found in nature.

5. footprints left behind in the slikke on former bird island the Beer by a birdwatcher.

6. Trespassing the slikke can be a dangerous activity where one can easily lose its shoes.

7. Flood House by Matthew Butcher. Flood House mainly aims to monitor tide fluctuations in the seasonally flooded landscape of southern England where the River Thames meets the North Sea. But it is also project that explores radicalism in local history, politics, lifestyle and architecture.

8, 9. No-Stop City perspective and plan by Archizoom for a neutral, equal and continuous structure to be utilized based on circumstance. The project is conceived as architectureless architecture is represented with a planless plan. Operating more like graph paper, the plan was seductively incomplete and awaiting occupation.



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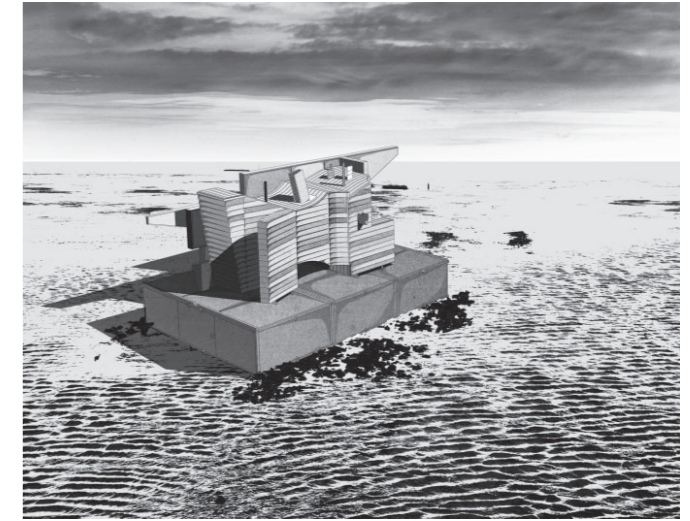
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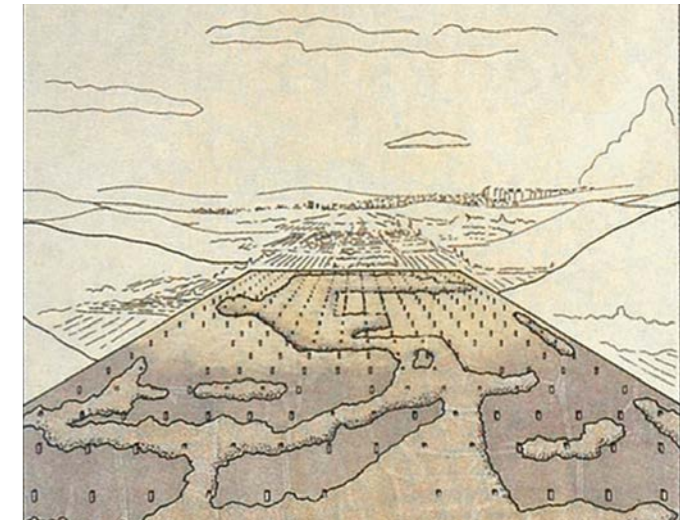
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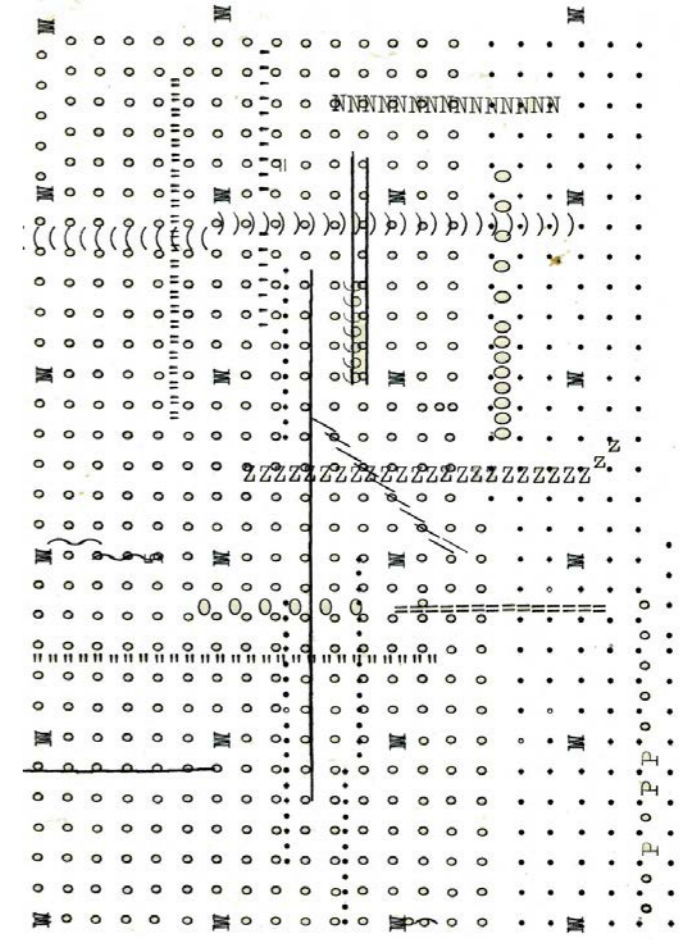
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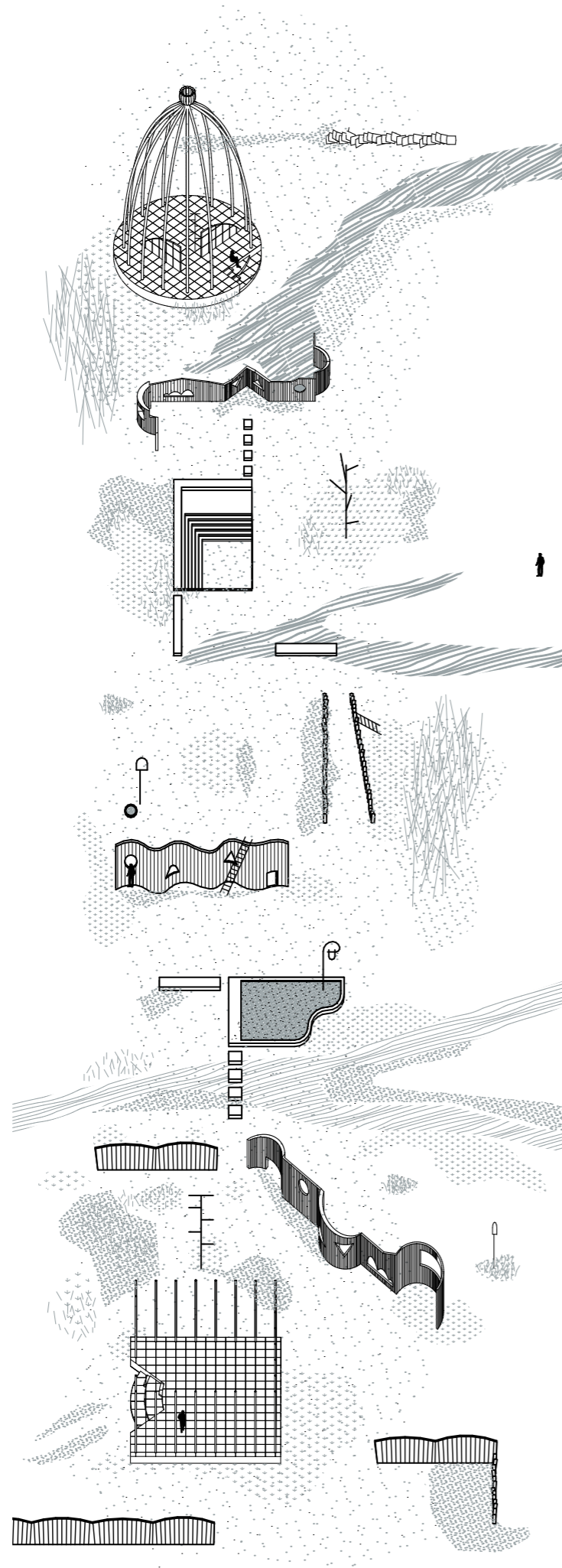


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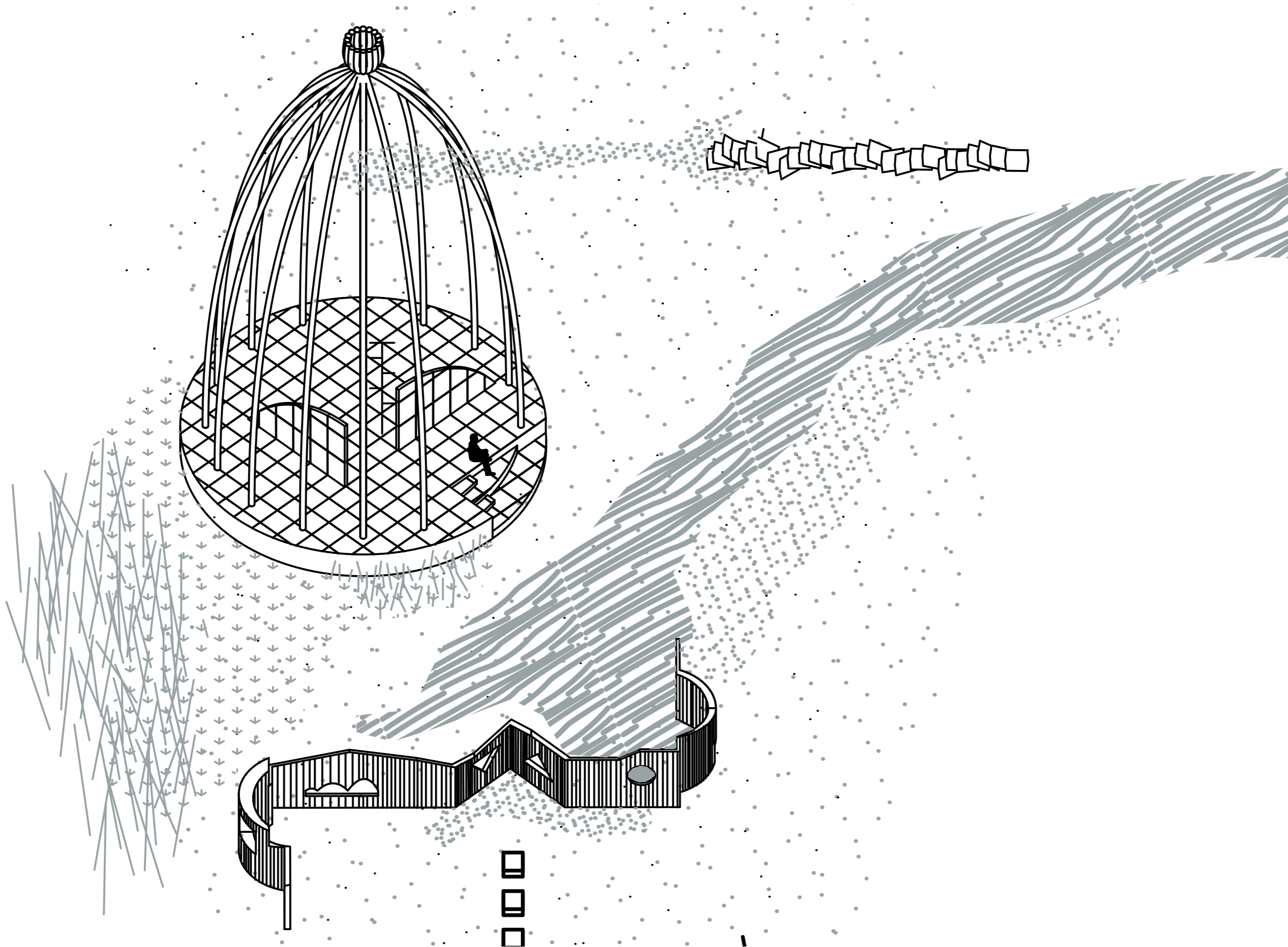


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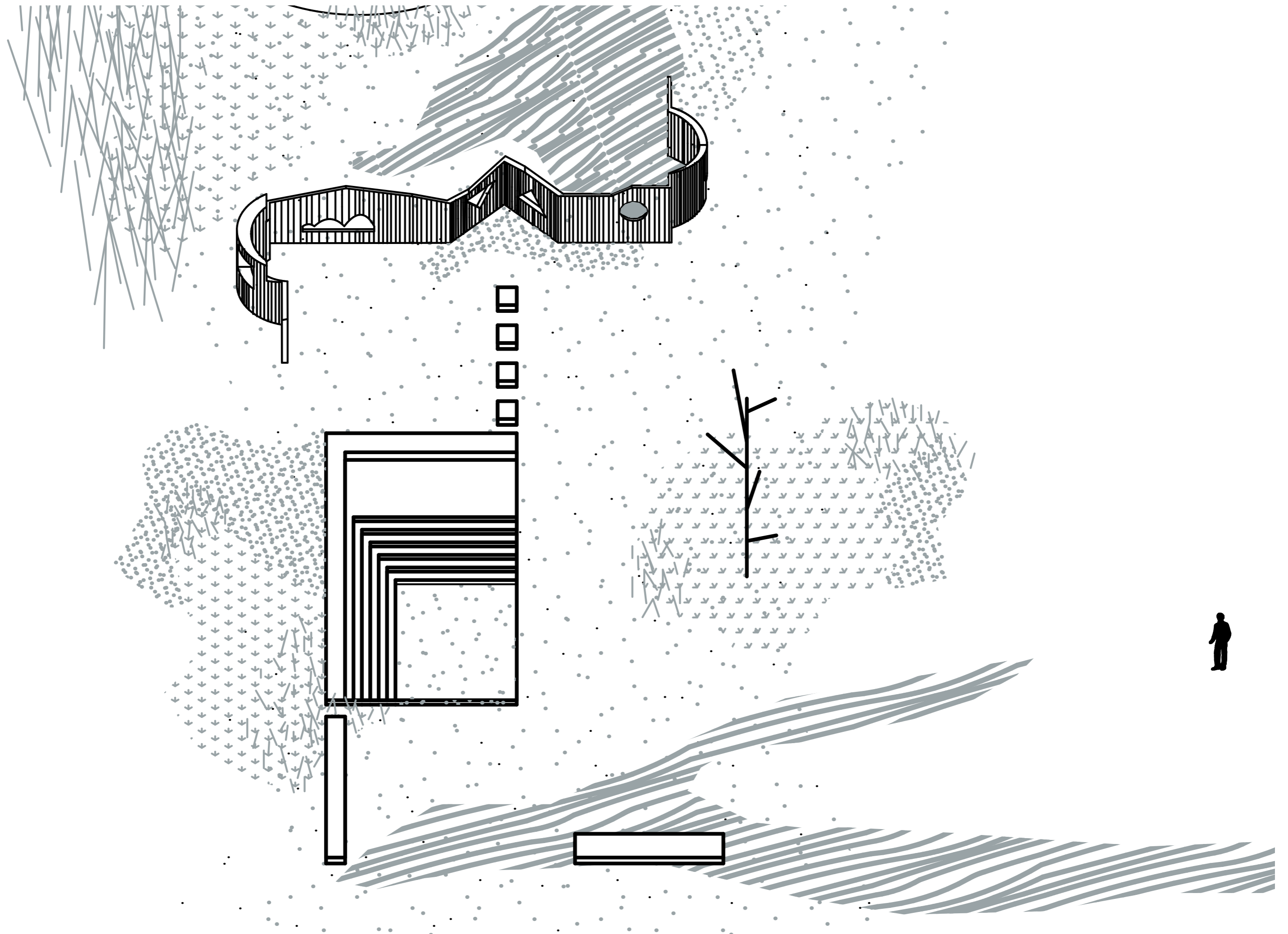
Drawings

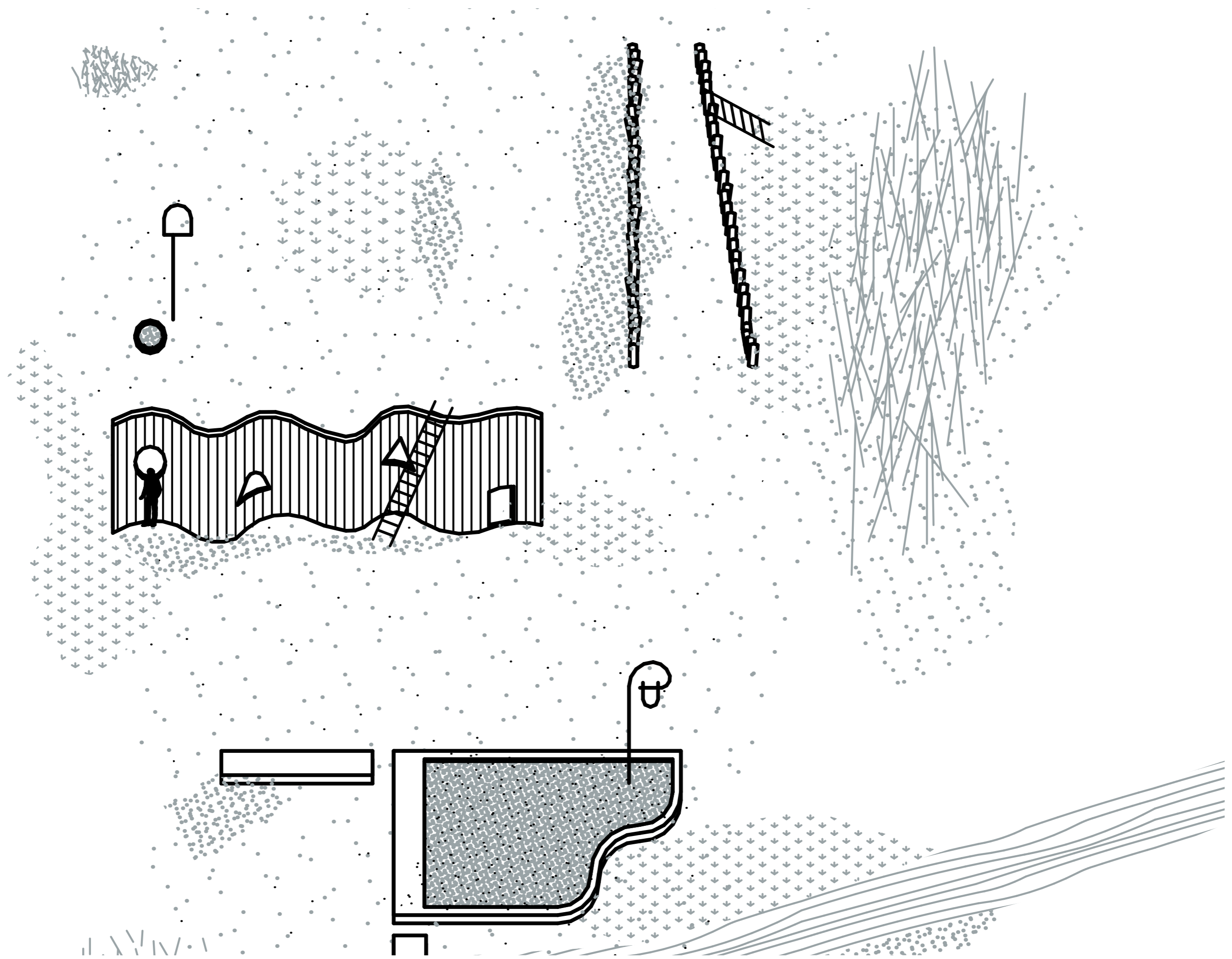


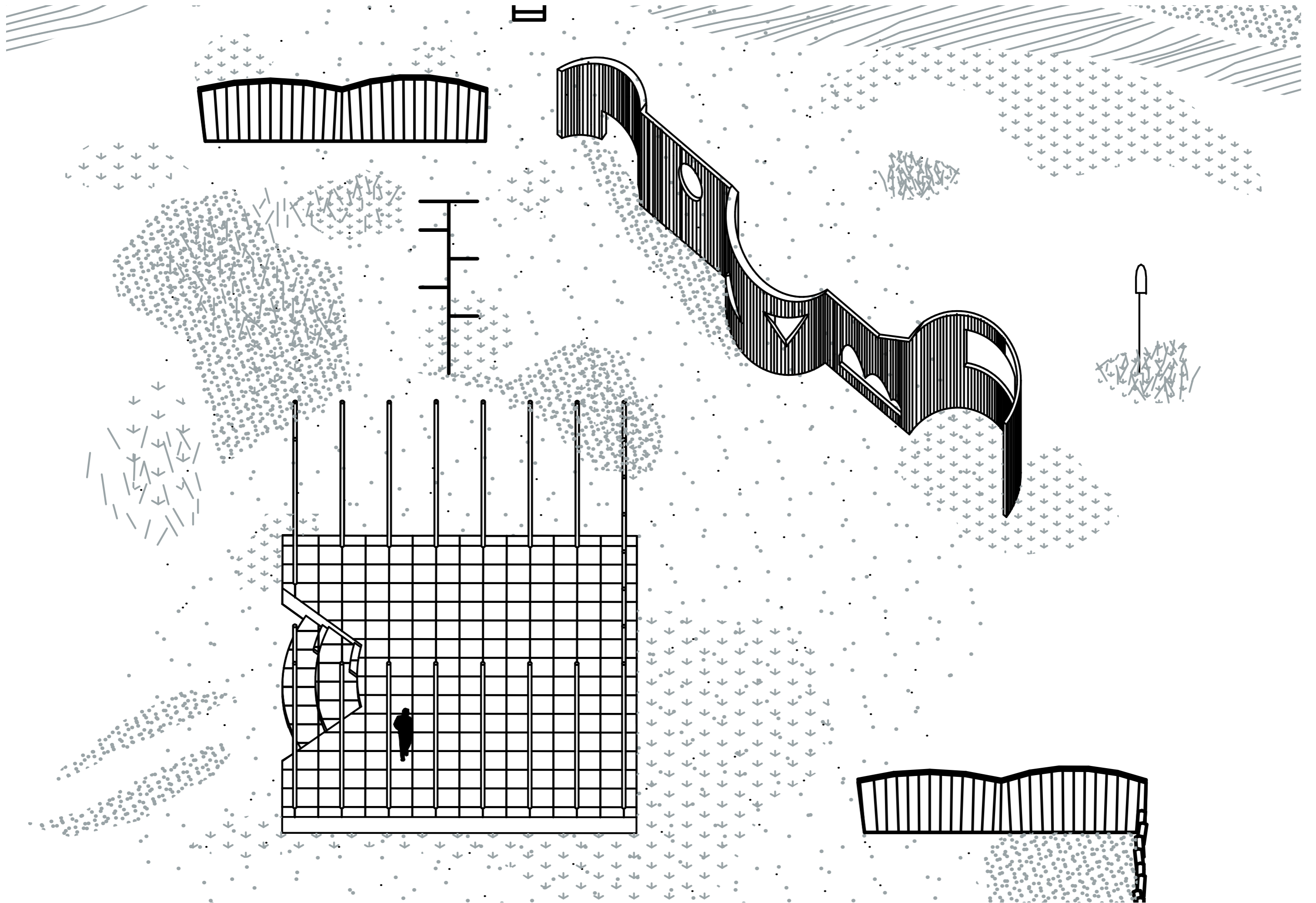
SCHEMATIC IMPRESSION OF ARRANGEMENT  
military projection











The Tour

Imagine walking along the steppingstones, close by it is a chatter of bird sounds mixed with a summer breeze. Somewhere in the distance you hear birds scattering...



You look back, but only sees an out of place pigeon between the nesting wading birds...





...out of your field of view, someone walks out of the warm summer water...  
...In a distance she sees the plateau from which she came...



...while she swims, someone lurks from behind the wall, summoned by the noise of startled birds. He looks on as the girl swims, and the bird settle once again...





He returns to the bird sanctuary, where he keeps watch over the surrounding area. His little Bird Garden...

Breathing heavily after climbing up the ladder to the platform, she looks up to birds flying by unconcerned in the afternoon sun....



...she dives in with a big splash! Whilst the bird startle, she bobs softly up and down, taken by the current, further out to sea.

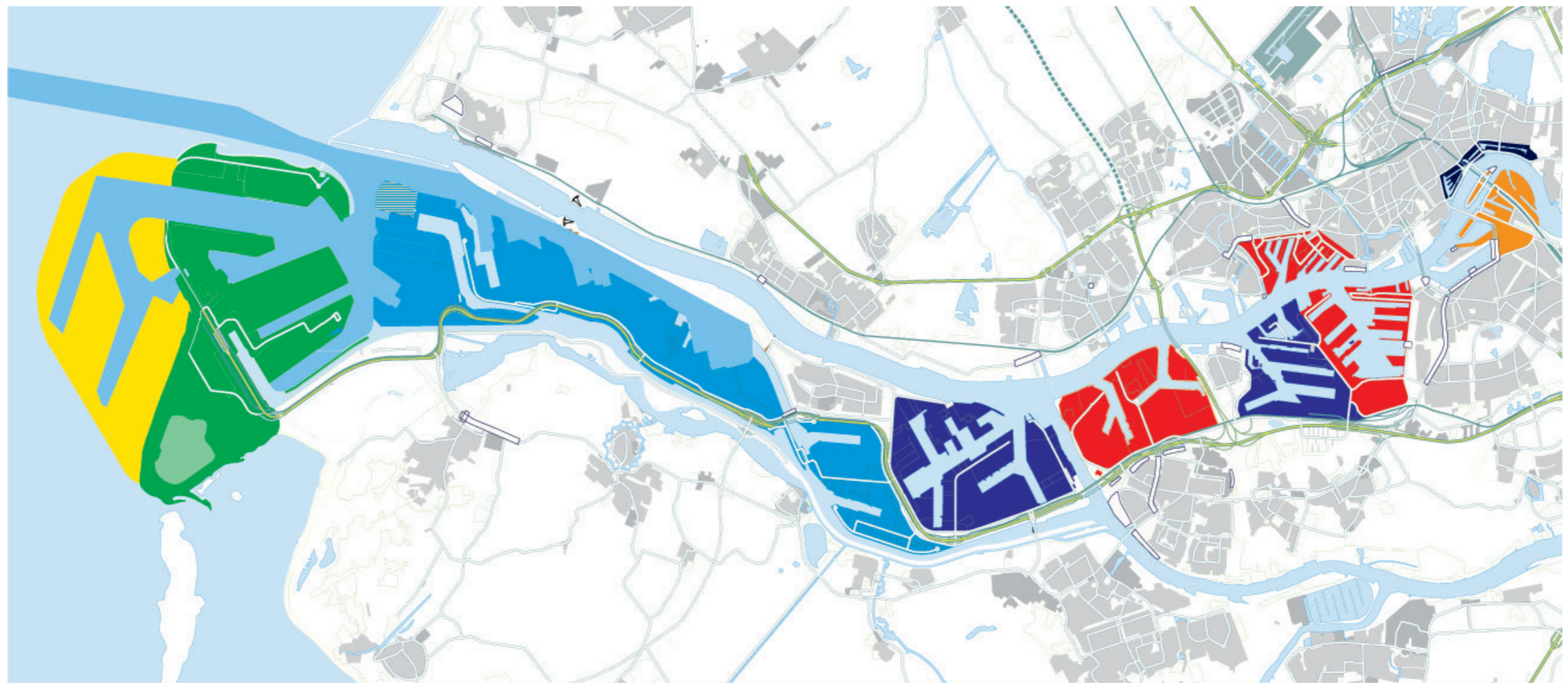


# Process and Materials

## MAASVLAKTE 2, PORT OF ROTTERDAM

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■ 1400 – 1800	Oude havens	■ 1960 – 1970	Europoort
■ 1800 – 1900	Oude handelsterreinen	■ 1970 – heden	Maasvlakte
■ 1920 – 1940	1e en 2e Petroleumhaven, Merwehaven, Waalhaven	■ 2008+	Maasvlakte 2
■ 1946 – 1960	Bottlek, Eemhaven		



MOMENTS IN EVELUTION

## BIRD PARADISE DE BEER

1860.

The beer is the name of wat was originally a strand plain on the north side of the river Maas. Because of heavy influence of river and tide it was constantly changing.

1914.

With the digging of the Nieuwe Maasvlakte the strand plain became separated from the mainland and became only accessible by boat. This made it a real bird paradise and thus became one of the rich bird areas in the Netherlands.

1940.

During the second world war most of the landscape was destroyed because of land reclamation for agriculture and building efforts for the Atlantic wall.



1860



1914



1940

1963.

After the second world war big effort were made to restore most of the area back to its former glory. The beer became ones again a true bird paradise and a acknowledged nature reserve. to enter the area, you had to pay an entry fee of 0,50 guilders. On its hay days 60.000 people visited the reserve yearly, most of them for birdwatching and hunting.

1992.

In 1957 the municipality of Rotterdam presented the plans of harbor Europort, in 1964 constructions began and thus mend the ending of nature reserve the Beer. With the development of the first Maasvlakte not only plans for ships ware made but also for newly constructed habitats for birds and other animals, now known as the Slikke van Voorne.

2018.

The Slikke van Voorne became an important place for birds who depended on the sea for breeding, feeding and resting. apart from the wadden sea the slikke developed itself for one of the most populated areas for wader birds who are absolutely depended on its



1963



1992



2018



## DESIGNING THE SLIKKE AS SUBSTITUTE OF THE BEER

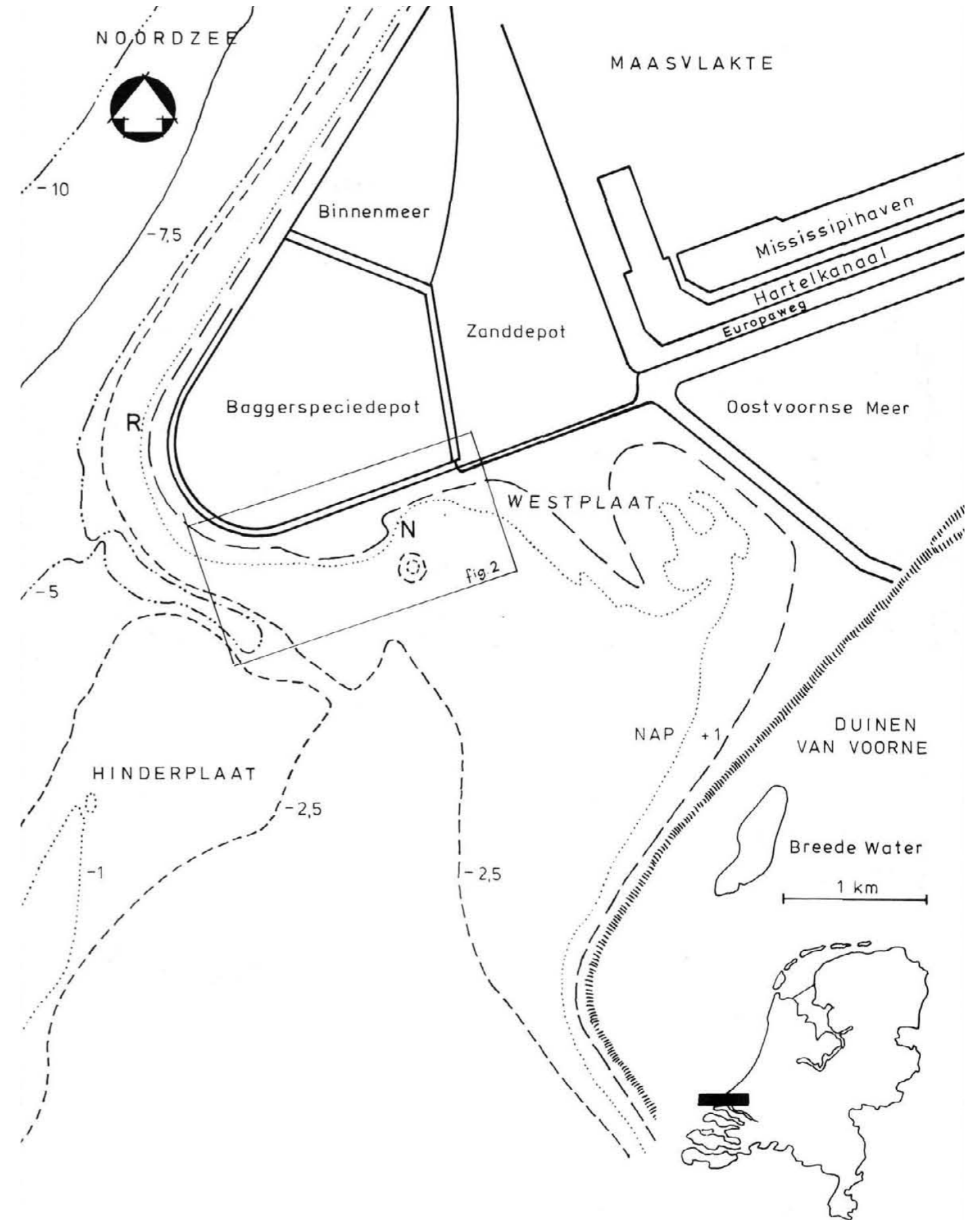
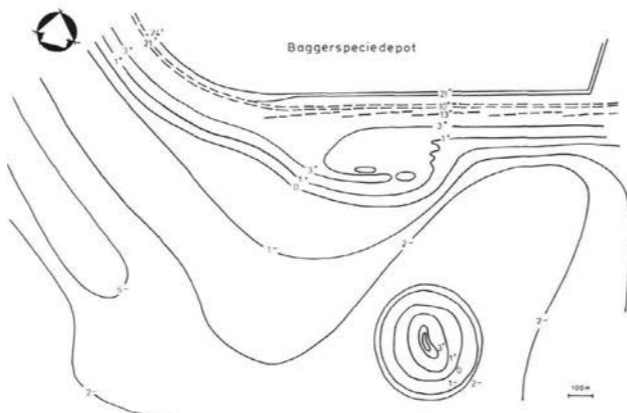
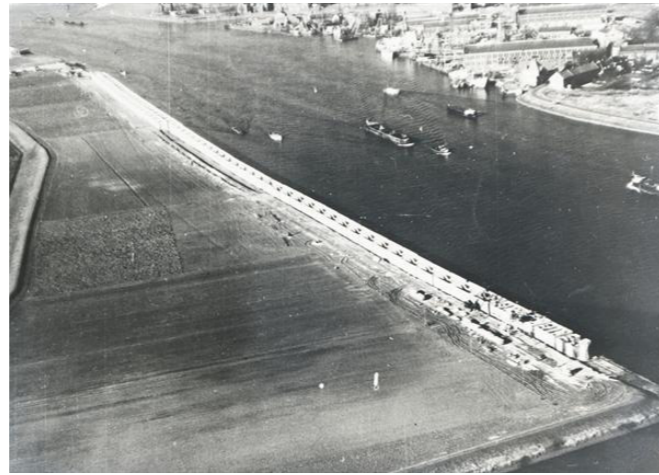
In September 1987, the Minister of Transport, Public Works and Water Management put into use the large-scale location for the storage of dredged material from the ports and waterways around Rotterdam. Prior to the decision about the deposit, the expected environmental effects were thoroughly investigated. Aspects examined include: the dissemination of pollution, the changes in the sea area and the consequences for the Voorne dunes. Conclusions from this investigation stated that it was possible to take measures for good landscape and nature development without too much extra effort.

The area to the southeast of the depot, which connects to the existing nature area of Westplaat, will be given a nature area as its main function. The basic assumptions used in the design of this area was that it was not necessary to anticipate any expected spontaneous development from nature processes alone, and that the existing structure or the structure created by the construction of the depot should be linked as much as possible.

Because it was not expected that new dune valleys would develop naturally it was decided to artificially create such an abiotic starting situation that, as a result of natural processes within a period of approximately 10 years, a coastal environment that is valuable from a nature conservation point of view can develop.

This general objective is elaborated in the following points:

1. Increasing diversity in abiotic environmental conditions such as the surface boundary environments between dry-wet and salt-fresh.
2. Establishing a suitable baseline for the establishment of vegetation types of salt marshes, green beaches and dune valleys and the transitions between them.
3. Establishing a suitable high tide refuge for waders.
4. Establishing suitable environments for the establishment of breeding colonies of various coastal bird species, including terns.
5. Creating a sedimentation environment for the extension of the intertidal area.





THE BALANCE

## LAST FRONTIER

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## PAST ENCOUNTERS

1. In the 19th and beginning 20th century thousands upon thousands of birds like the visdiefje were poached for their feathers and used for decoration in women's hats. Hunters from all over came to the Beer, waited till a bird came close and shoot them down.

2. The Second World War had a made impact on nature reserve the Beer. Shortly after, big efforts were made to restore parts of the island in its former glory.

3. Birdwatch excursion to the beer led by Steehouwer, in the middle with the alpine cap. The end of De Beer is near. In the background you can see parts of a dragline that is in the process of dismantling the island in preparations of building Europoort. However, the excursions continued until the end. In the last year that De Beer was still open, 1963, De Beer received 26,000 visitors.

4. In preparation for leveling and excavation work for building Europoort, the vegetation was to be burnt down first. This happened with old car tires and industrial oil. This work was done during the nesting period of terns and common terns despite request from stichting Natuurmonumenten not too.



2.



1.



3.



## DISRUPTING ACTIVITIES, PRESENT

After the construction of "de Slufter" and changes in the structure of the marsh in the north, the recreational pressure, partly due to external factors, has increased to such an extent that the some species have hardly, if at all, incubated in the last 10 years.

Studies into the moment when a bird visibly reacts to disturbances has provided a disturbance distance for a large number of bird species. The disturbance distance is the distance between bird and disturbance source, at which the bird will show deviant behavior. This is quite different per type and situation.

A summary of forms of recreation that have led to larger or smaller disturbances and the way in which and where disturbances took place:

1. Hikers that deviate from marked trails
2. Horesriders who sometimes traverse the entire mudflat during low tide
3. maintainbikers who deviate from set trails
4. Cleaning the area with good intentions can also go wrong. People who explicitly search for waste also do so outside the marked trails.
5. Wind / Kite surfers, Surfing close to or on the sandbanks and mudflats.
6. Paragliding, This sport is practiced on the north side from the Slufter Sea Wall and participants sometimes end up in the Slufter area, depending on experience and wind direction.

## INTERACTIONS, HUMAN > BIRD

1. Birdwatching from a safe distance
2. created places on borders of the slikke
3. tv documentation



1.



2.



3.



4.



5.



6.





PLACES OF THE SLIKKE VAN VOORNE

1. Duines / Beach

2. Smal slufter

3. Groves

4. Reed

5. Smal slufter

6. Schor

7. Mud / Silt

8. Trench

9. Schor

10. Beach

11. Sea

12. Sandbar



1.



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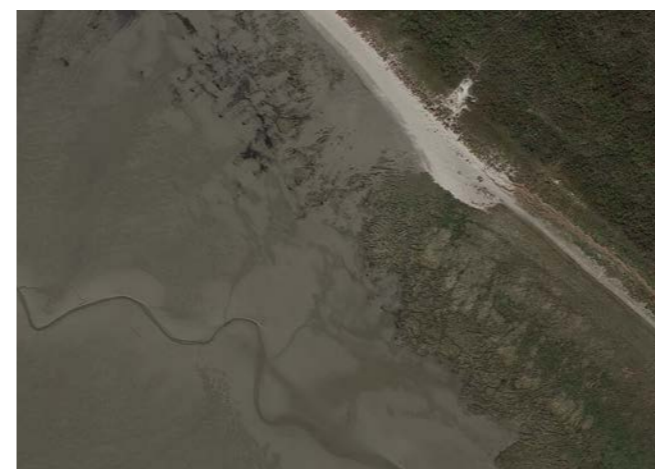
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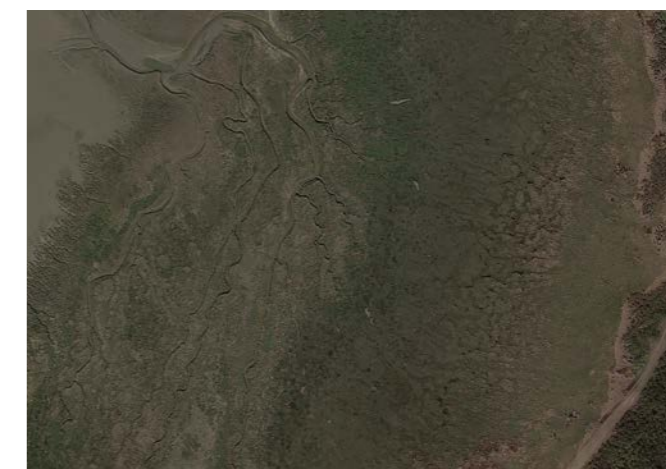
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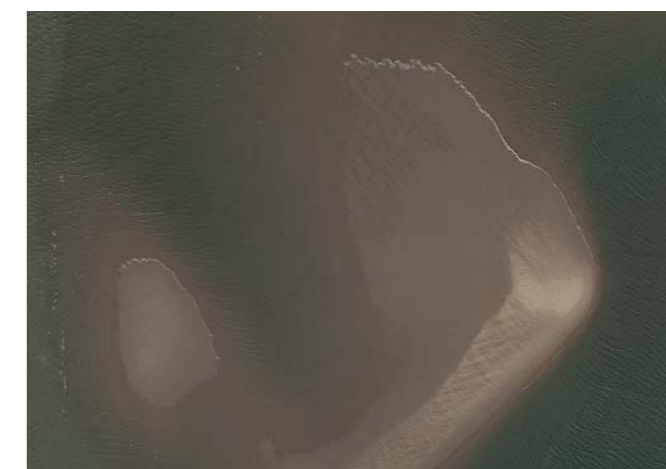
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10.



11.



12.

## CURRENT TIME

If you compare the history to the present, the hand of man is visible in all places. The dunes are protected and helped form by manmade structures. Wind is used to generate energy. The waters are used for leisure. Signs, posts, and fences are everywhere to remind us to stay away from the animals we once explored and. Even the very sand we walk on is so unnatural we have to keep spraying it back on land to make sure it doesn't disappear.

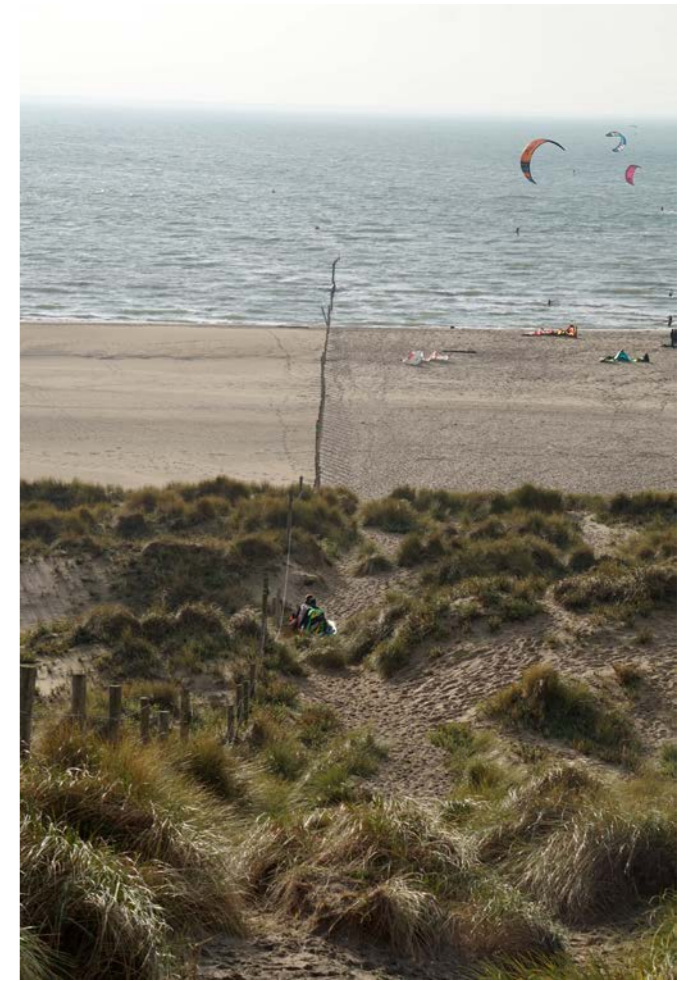
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We are looking for a middle ground where an equilibrium between humans and animals is possible, just so we can get used to each other without crossing boundaries. More in the way of domestication with the preservation of the wild character of animals.



BREEDING BIRDS ON THE SLIKKE  
Breeding Habits, Habitats and Food

TURELUUR

Territorial and monogamous, but pairs can breed close together, in semi-colonies. Nest on the ground, usually well concealed against a clump of grass; folds grass over the nest. Laying time April-June (in the north). One brood, usually four eggs. Breeding time: 23-24 days, both sexes brood. Young are nest-flyers and are herded by both parents, but often only by the male; often the family also splits. Youngsters quickly fledge after 23-25 days.

eats especially worms, insects, spiders.

KLUUT

Couples courtship strikingly. Usually breeds in colonies. Nest a hole in the ground, sometimes more striking with a real nest edge. On mudflats, bare pastures, fields. One brood, 3-4 eggs. Can make new clutch in a new nest tens of km away after loss. Egg laying in mid-April-late June. Breeding time 23-25 days, young are nest-flyers, after 35-42 days fledging.

For food sifts in shallow water with mowing movements of the raised beak animal food from the mud, by touch. Especially sea millipedes. During the breeding season, the kluut forage more by stirring and pecking.

STRANDPLEVIER

Territorial. Breeding solitary or in separate 'colonies' (nests at a few meters from each other possible), and often together with little terns. Nest a hole in the ground, lined with some shells or stones. Egg laying especially in May. One brood per year, usually 3 eggs, incubation time 23-29 days, young (nesting fleets) after 27-31 days; are fed by both parents.

Eats mainly shrimps and crabs, worms and snails. Searches for food in typical ways: walk-stop-peck etc. Picks food off the ground or in the top layer of the bottom.



Tureluur



Breeding



chick



Kluut



Strandplevier



BREEDING BIRDS ON THE SLIKKE  
Breeding Habits, Habitats and Food

BONTBEKPLEVIER

Territorial, but can breed in small semi-colonies. Male is courting with butterfly flights. Nest a hole in the ground, lined with some stones, shells or plant material. Laying time from the end of March, but usually from mid-April to mid-July. One to two, sometimes even three broods, usually 2-4 eggs. Incubation time 21-27 days. Young are nest-flyers; quickly after approx. 24 days.

Eats all kinds of invertebrates that live on the ground or in mud: shrimp, worms, mud snails, insects and their larvae, spiders and other arthropods. Does not look for food by touch but by eye, in a typical plover way: walk-stop-peck etc.



Bontbekplevier

VISDIEF

Has one clutch per year with 2-3 eggs in a nest hole. Usually breeds from May to early June. Breeding time: 21-24 days. Common terns breed in colonies on quiet, sparsely overgrown areas on the coast and near inland waters, but sometimes also on roofs in the west and north of the Netherlands. The young can fly after 23-27 days.

Pray and dive for small fish, such as smelt. During courtship, the birds present fish to each other.

ROTSMEEUW

Breeds in colonies between late April and early June, peaking in early May. Has one nest per year with usually 3 eggs. Builds a bowl-shaped nest of plant material on grass, sand, pebbles or soil; also on roofs and in pines. Incubation time 24-25 days. Young leave the nest after 4 days and can fly after 30 to 35 days.

Shellfish, lugworms, earthworms and other invertebrates. In addition, fish and sometimes other vertebrates such as small birds and mammals. It mainly searches for food while walking in meadows, but also deprives other birds of food, hunts flying ants and picks up food from the water.



Visdief



Rotsmeeuw



Breeding



chick



**BREEDING BIRDS ON THE SLIKKE**  
Breeding Habits, Habitats and Food

**KIEVIT**

Territorial, often semi-colonial. Sometimes a male has several females. Nests on a hole in the ground, lined with straw. Egg laying from early March to June, peak late March to early May. One to two broods per year, usually 4 eggs. Especially the female broods. Incubation time 26-29 days. Youngsters (nest flyers) are fast at 35-40 days. Defend the nest with gusto against attackers, so other species like to breed under the protective umbrella.

Eats all kinds of invertebrates that live on or close to the ground. searches for food in typical Plover manner and uses hearing to find prey. Also forages during moonlit nights.



Kievit

**ZILVERMEEUW**

Starts the breeding period from the end of April. Has one brood per year with 2-3 eggs. Incubation time 25-33 days. Especially the female incubates the eggs. Breeds mainly in coastal areas on the ground. Because foxes regularly raid the nests, it partly shifts its breeding area to cities where it breeds on roofs. After 35 to 49 days the young can fly.

Is omnivorous. From seafood - fish, shellfish to human food scraps. The Zilvermeeuw looks for food in groups, along with other gull species. He follows fishing boats, visits rubbish dumps or picks up a meal from plowed fields. Is resourceful. Breaks open shells by dropping them from a great height.

**SCHOLEKSTER**

Territorial. Striking courtship flight with slow wing beats. Nest is no more than a hole in the ground, covered sparingly with some shells, stones or straw. Also breeds on gravel roofs and on posts. Breeds from mid-April to the end of June. One brood per year, 3-4 eggs. Breeding time 24-27 days, young are nest-flyers, fast after 32-35 days. Young are fed by parents for a long time.

Eats mainly shellfish but also worms, crabs and shrimps. Looks for food by touch and by the eye. Uses various techniques to open shellfish



Zilvermeeuw



Scholekster



Breeding



chick



## BIRDS AND THE SLIKKE VAN VOORNE

The Slikken van Voorne are of great importance in their survival for many species of birds and in large numbers.

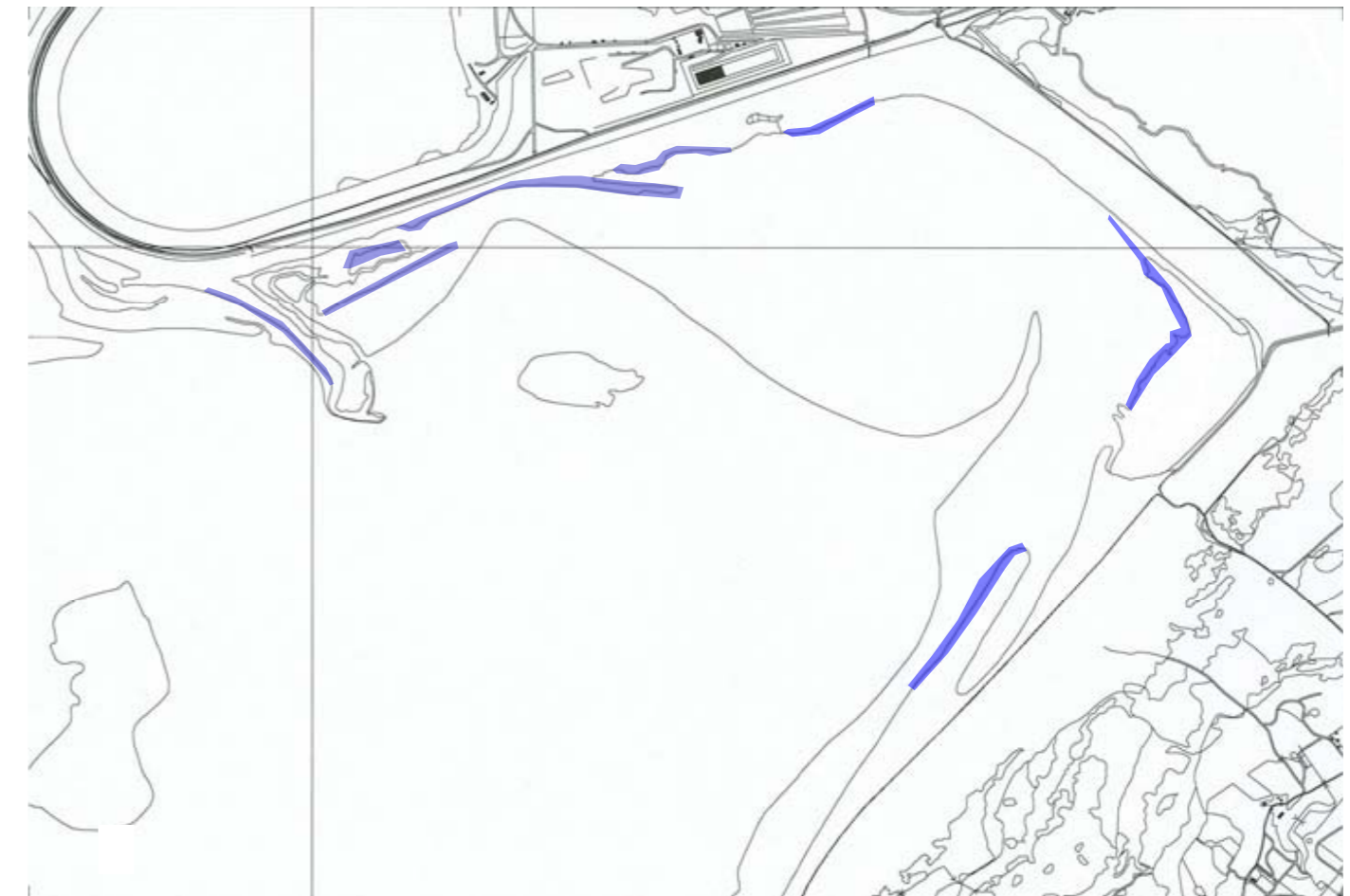
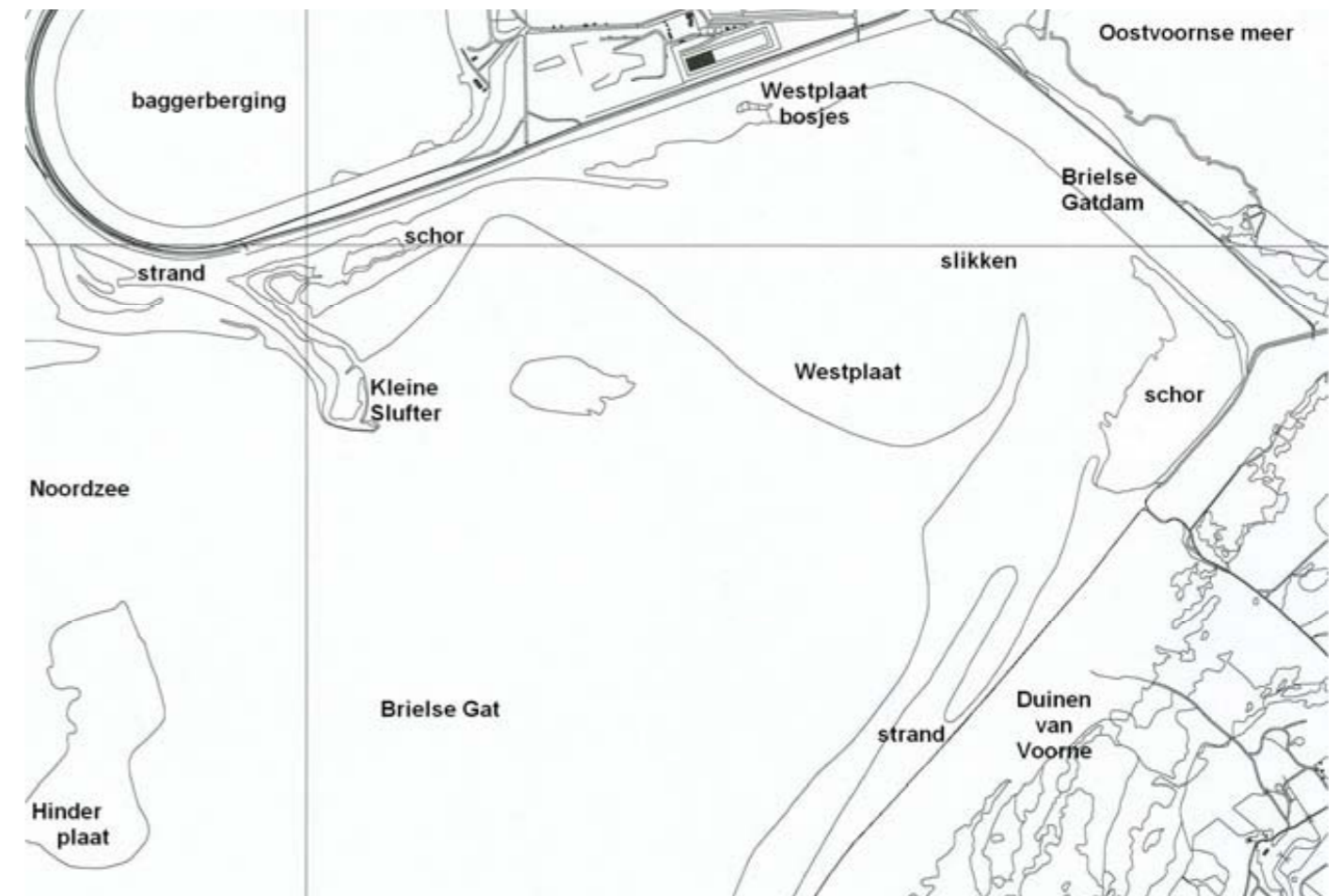
Structural changes of the mudflat area, due to dynamic processes, show that certain types of breeding birds disappear or appear in this coastal area in the short term. In some cases nests or breeding grounds disappear due to sand erosion, extra high water (storm) or increasing vegetation. The latter can also attract other and new species.

However, birds that breed in the most vulnerable and open places usually disappear there due to disturbance by human activities. Developments in the field of outdoor sports and due to an increase in prosperity and greater mobility do not exactly contribute to an area that is necessary for birds where they can forage, roost, rest and / or breed undisturbed. The pressure is very great and too great for a number of species.

apart from the man made disturbances there are also still the naturally occurring disturbances as the tide. In periods of high water all wading birds can be found in a narrow strip just above the waterline. These are called the high tide refuges. Here the disturbance distances are double or more, because practically all conditions for disturbance work against:

- no food is available for some time
- large groups of birds close together
- no alternative (rest) place in the neighborhood
- less view of or near the overgrown marsh.

The total degree of disturbance is difficult to record in tables, because in addition to the differences in disturbance sensitivity of the species, it also has to do with the way in which and with what intensity and frequency this takes place.



## INTERACTION MAN EN ANIMALS

We as a people have always seen the value of the contract between man and animals. There are plenty examples of animals coming in contact with man. Sometimes it is spontaneous, where the animals have no natural fear of humans. In some cases, the animals, through capture, have been in close contact with man and have learned to tolerate them. Other cases we have domesticated animals for hunting and even as life mates.

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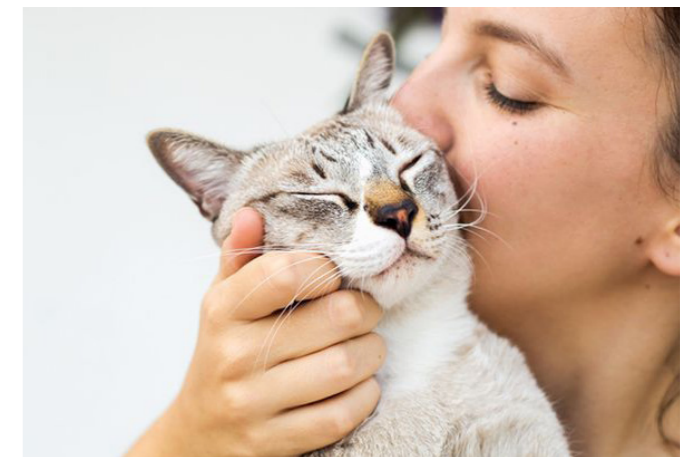
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1. The Last Male on Earth; Floor van der Meulen, Een van de Jongens
2. "Quokka Selfie Is Cutest Trend In Australia Right Now"; <https://www.boredpanda.com/>
3. Leif Cocks with orangutans Puteri and Temara.
4. Joe Exotic - The Tiger King, The Exotic King
5. Do wild animals benefit from human interaction?; qrius.com
6. Kevin Rene Richardson, "The Lion Whisperer", South African YouTube personality.
8. Zangvogelwedstrijden op het

DISRUPTIONS ACTIVITIES PRESENT

1. Stern safely breeding along wood washed ashore (picture taken from the book 'op het vogeleiland 1930)



1.

2. The strandplevier male nesting among the shreds of a washed-up cloth (picture taken from the book 'op het vogeleiland 1930)

3. Tapuit, he likes to sit on elevations in the terrain, on clods or stones, and then stands in his straight posture for better a better view of its surroundings.

4. Raised nesting boxes for the Stormmeeuw.

5. Stork's Nest on a spacial made pole

6. Special made floating breedingarea for visdiefjes

7. Special made ducknests.

8. Protective canopies for sterna nesting in farming areas so there nests stand out.



4.



7.



2.



5.



3.



6.



8.

## LIMITES TO INTERACTION

As we abstract the main structures of the area, we use a series of abstract elements to further distill the area of interaction between man and animals.

BIG suggests a series of images where in a usual zoo situation the animals would be fenced, the other situation is where the person is caged and the last, most extreme situation there would be no cage or fence at all. His concept is a way of freeing ourselves from the restriction of hard borders and boundaries.



1. The Maasvlakte as a landscape

2. The Maasvlakte as an Area

3. The Maasvlakte as a series of movement

4. The Maasvlakte as property

5. The Maasvlakte as function

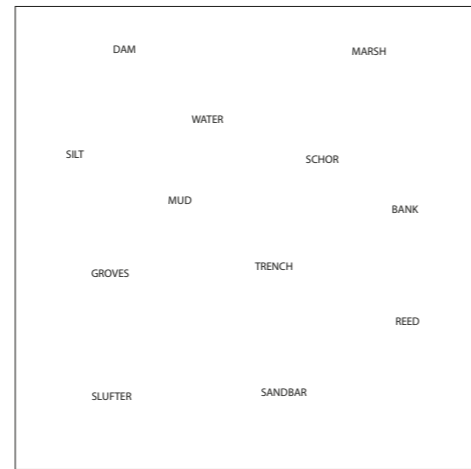
6. The Maasvlakte as activity

7. The Maasvlakte as disruption

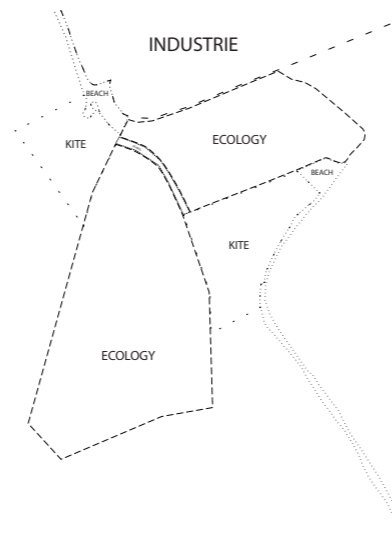
8. The Maasvlakte as territory

9. The Maasvlakte as maintenance

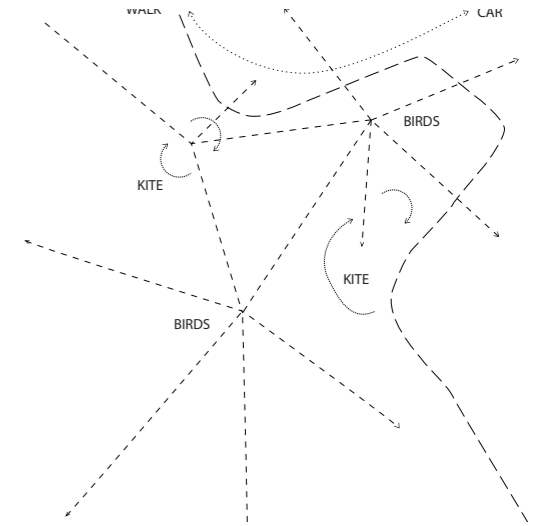
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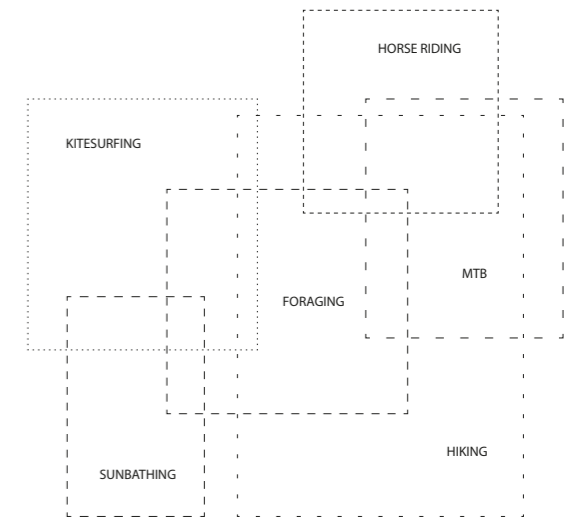
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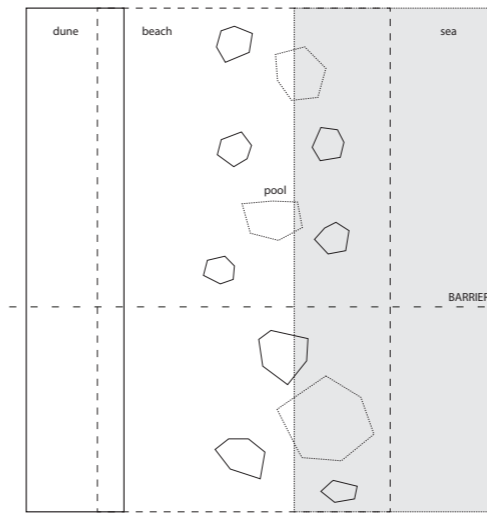
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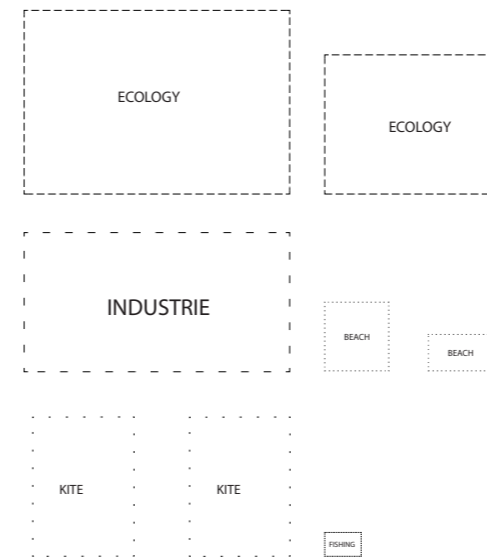
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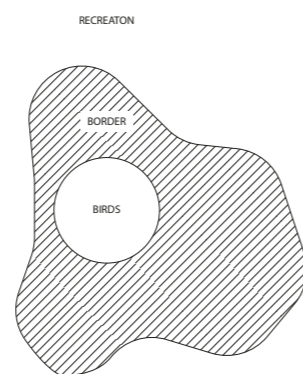
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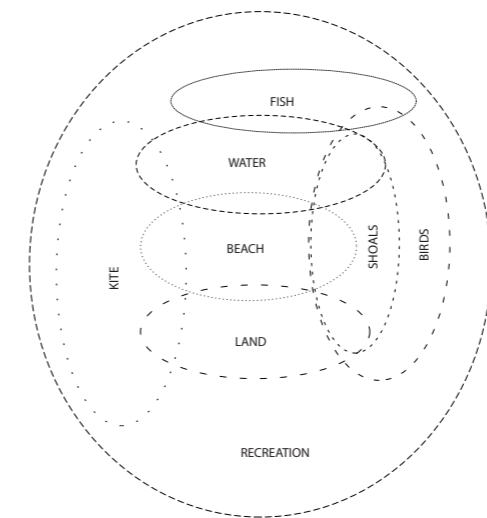
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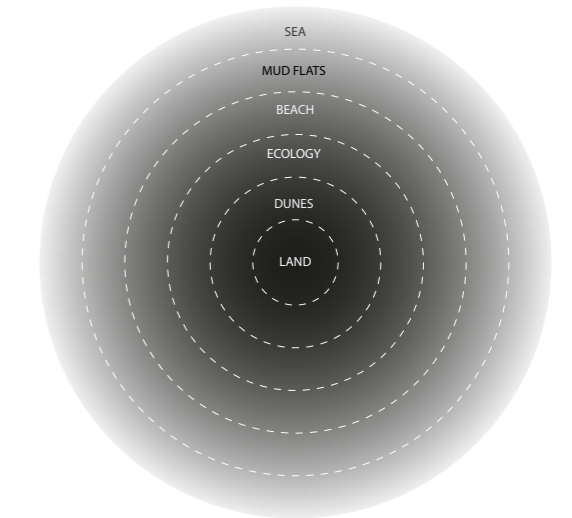
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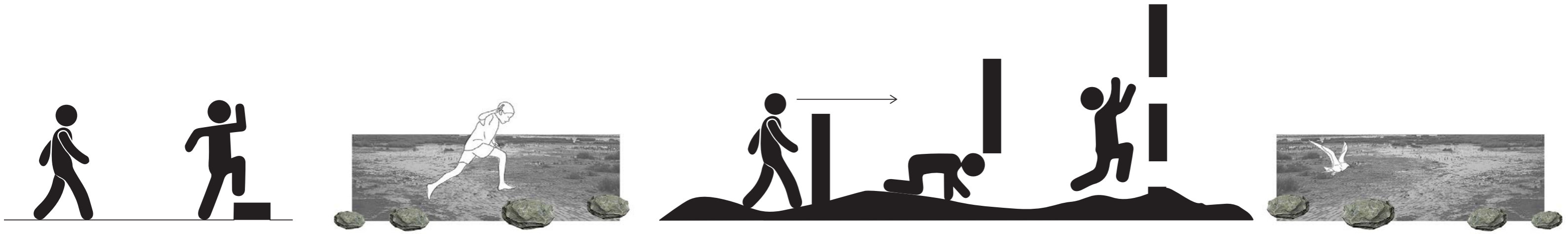
8.



9.



9.







LIMITS IN INTERACTION

## BARRIER

1. Hunstanton Beach Breaker by Tartan Drum Photography

2. sea markers

3. Strandpalen tijdens zonsopkomst van Evert Jan Kip

4. Rijshout Dammen in Groningen, deze dammen zijn gebouwd door Nederlandse boeren voor natuurlijke landaanwinning in de jaren 30

5. Moses Bridge / RO&AD Architecten

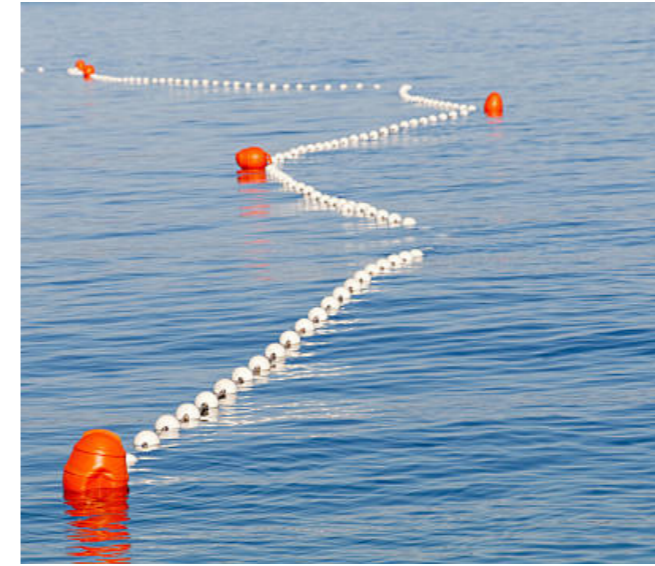
6. Artis Elephant enclosure, Thijs de Zeeuw

7. Spidernethewood / R&Sie(n)

8. Floating Wooden Bridge Lets You Walk on Water to a Centenary Fortress in the Netherlands



1.



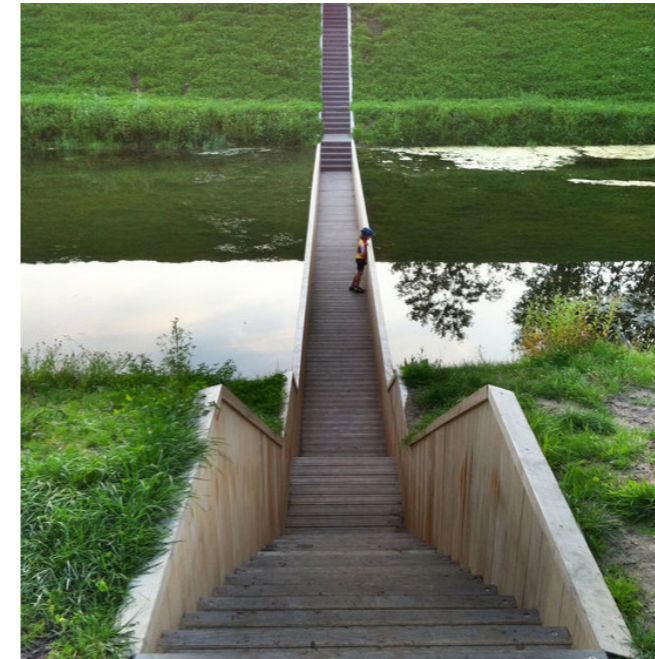
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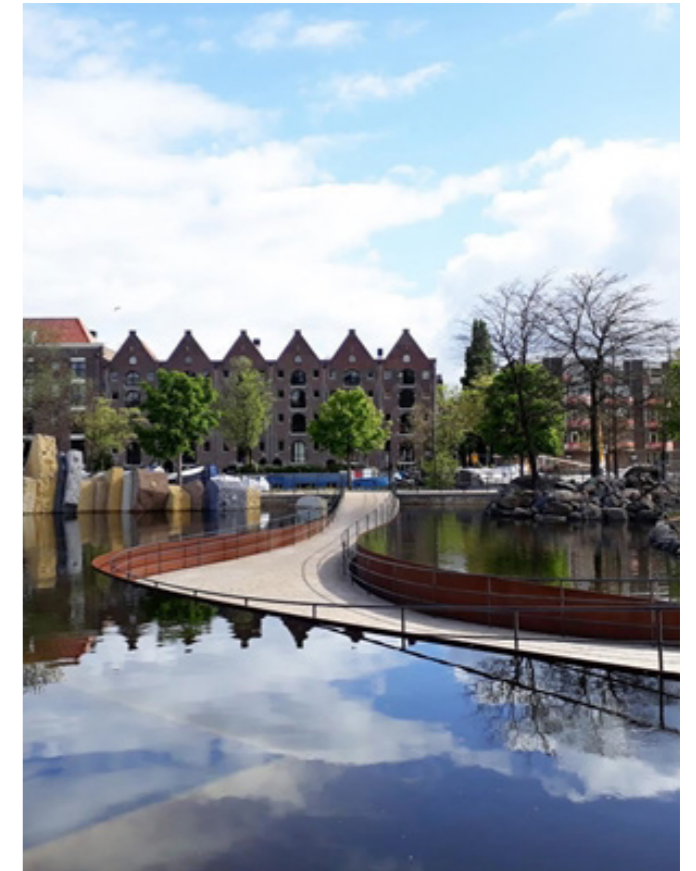
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4.



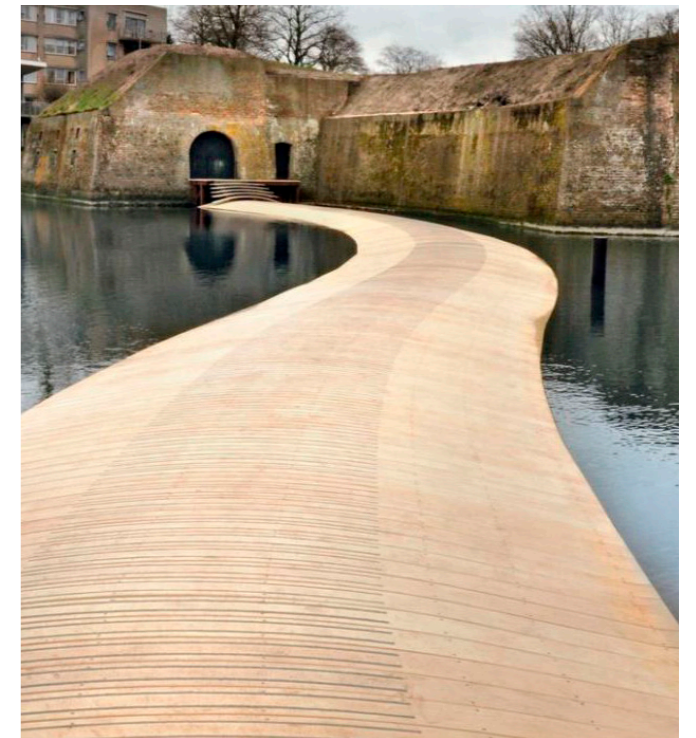
5.



6.



7.



8.

BORDER

1. Fencing separating the natura 2000- and kitsurfing zoning. A study is being done here on the effects of kite surfing on the rest enjoyed by birds in the nature reserve. On whether or not kite surfers respect the boundaries of the nature reserve and on how much food birds can find in the mud flats. Depending on the results of the studies a decision will be taken about whether or not to officially allow kite surfing.



1.

2. Natura 2000 marking pole far off in the weeds. there is now way you can easily go there, yet is prominently marking till how far you might.



2.

3. Natura 2000 marking pole along the shores of the slikke. if wearing propper shoewear you can easily trespas but would you?



3.

4. Art Biotop Water Garden by Junya Ishigami. Landscapes that were originally here, but never met, mix and mingle with each other. With ponds and trees that are spread across the entire site at a density that is never found in nature.



4.

5. foodprints left behind in the slikke on former bird island the Beer by a birdwatcher.



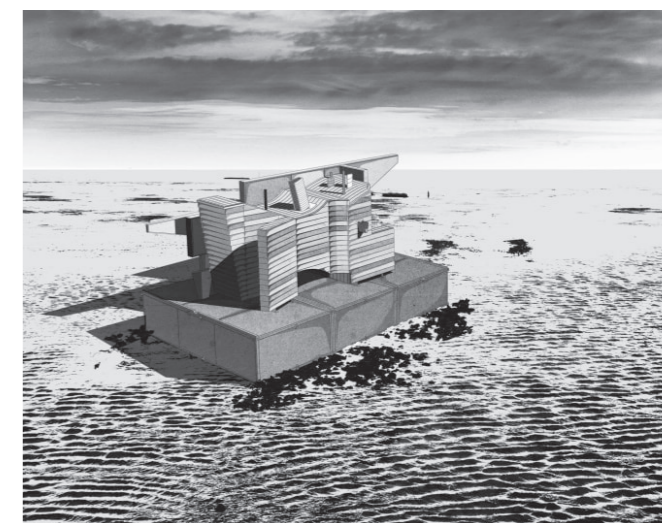
5.

6. Trespassing the slikke can be a dangerous activity where one can easily lose its shoes.



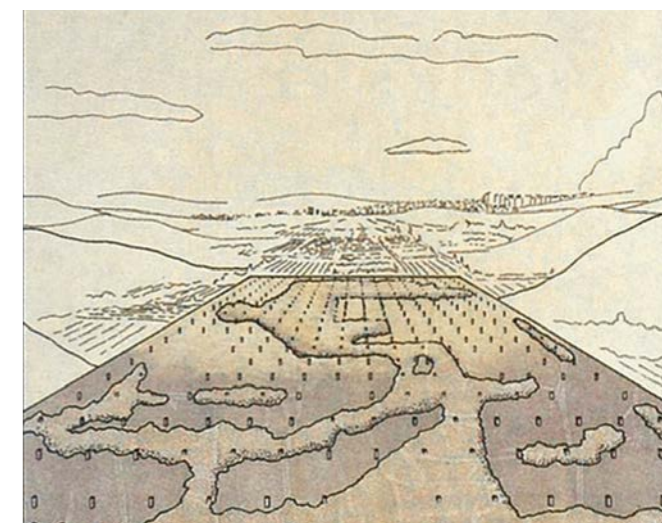
6.

7. Flood House by Matthew Butcher. Flood House mainly aims to monitor tide fluctuations in the seasonally flooded landscape of southern England where the River Thames meets the North Sea. But it is also project that explores radicalism in local history, politics, lifestyle and architecture.

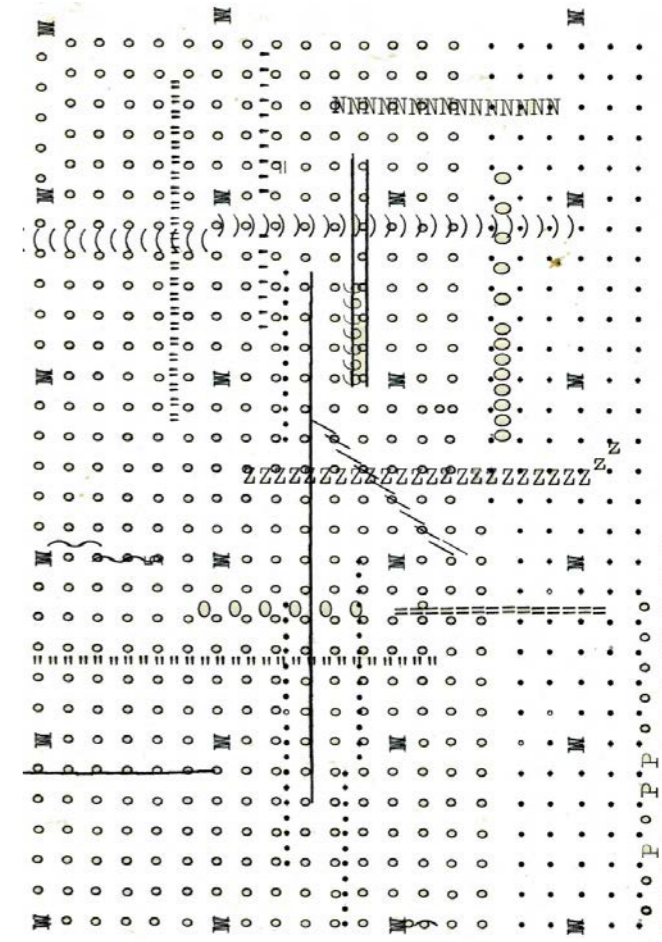


7.

8, 9. No-Stop City perspective and plan by Archizoom for a neutral, equal and continuous structure to be utilized based on circumstance. The project is conceived as architectureless architecture is represented with a planless plan. Operating more like graph paper, the plan was seductively incomplete and awaiting occupation.



8.

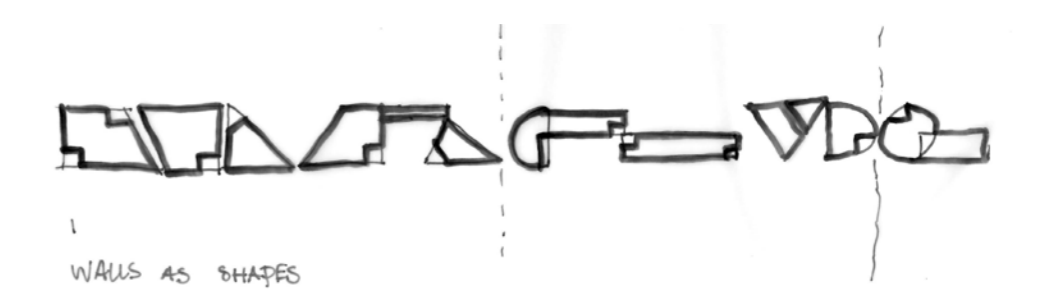
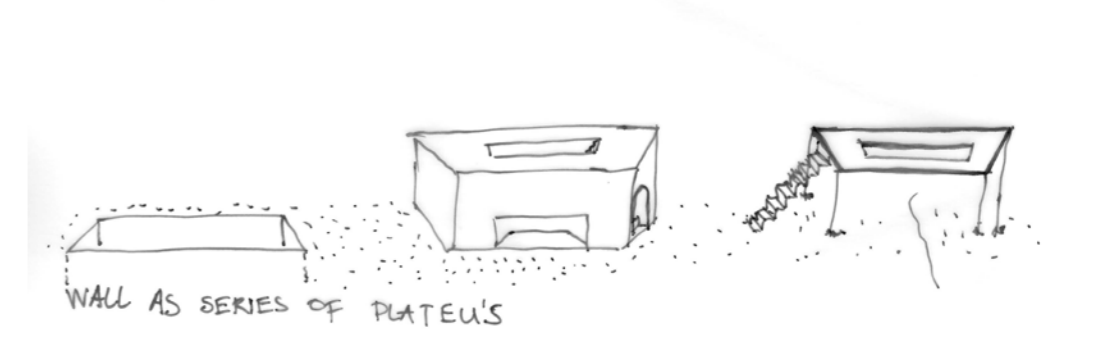
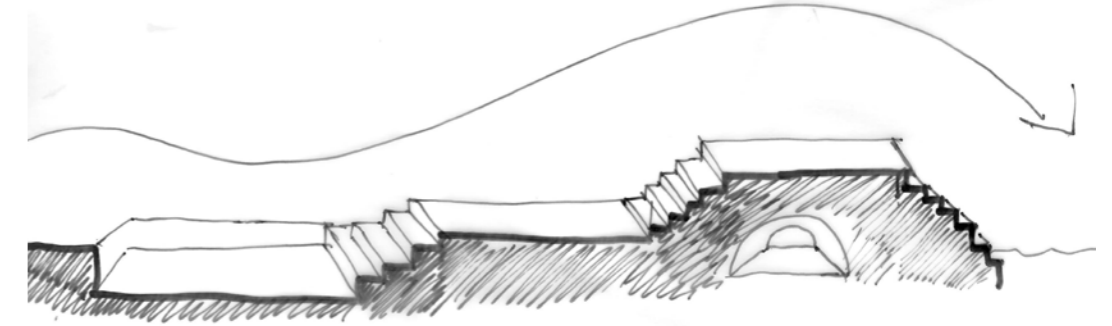
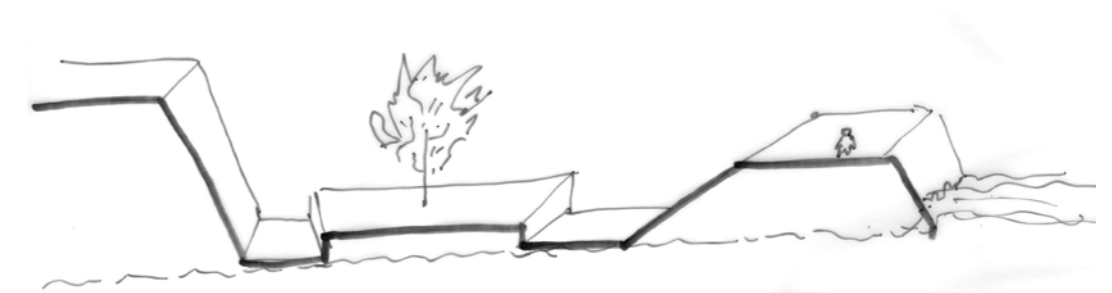
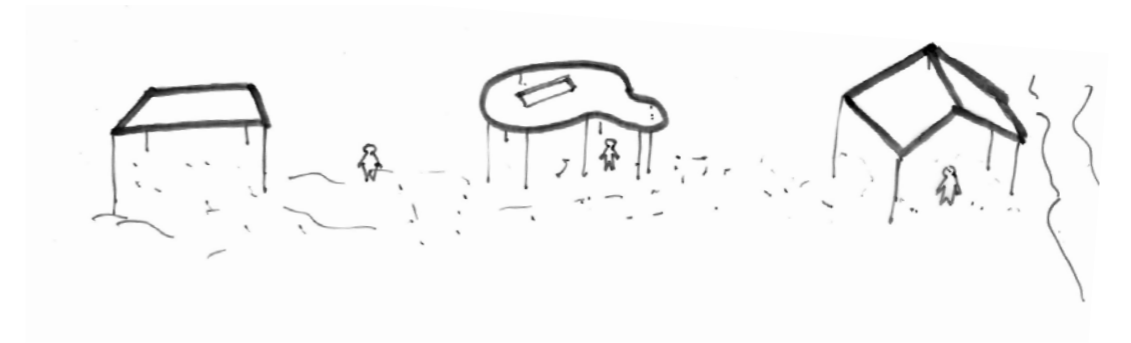
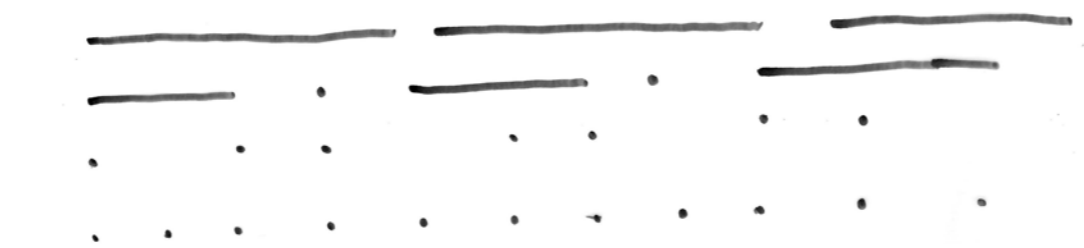
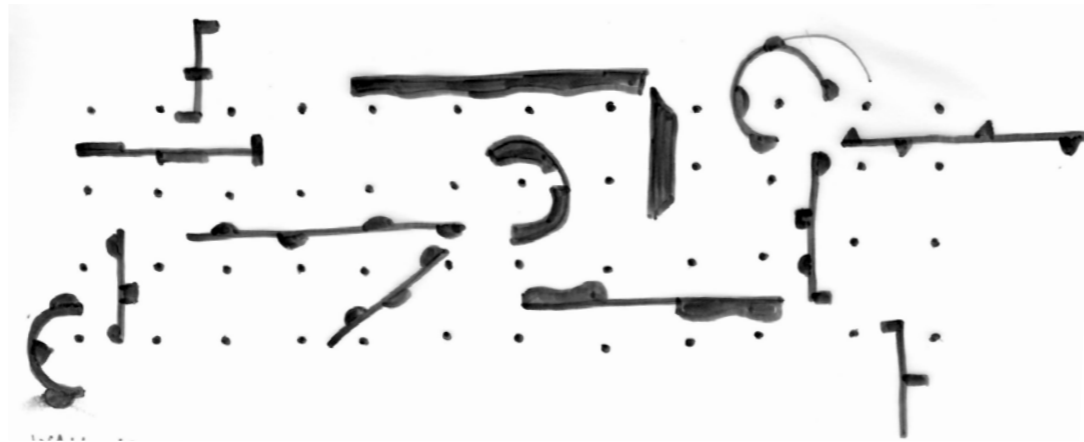
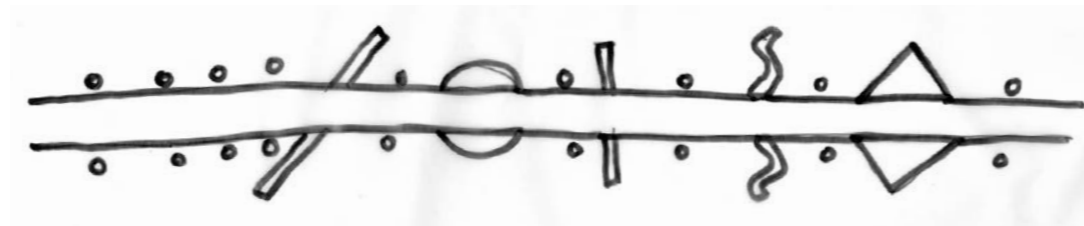
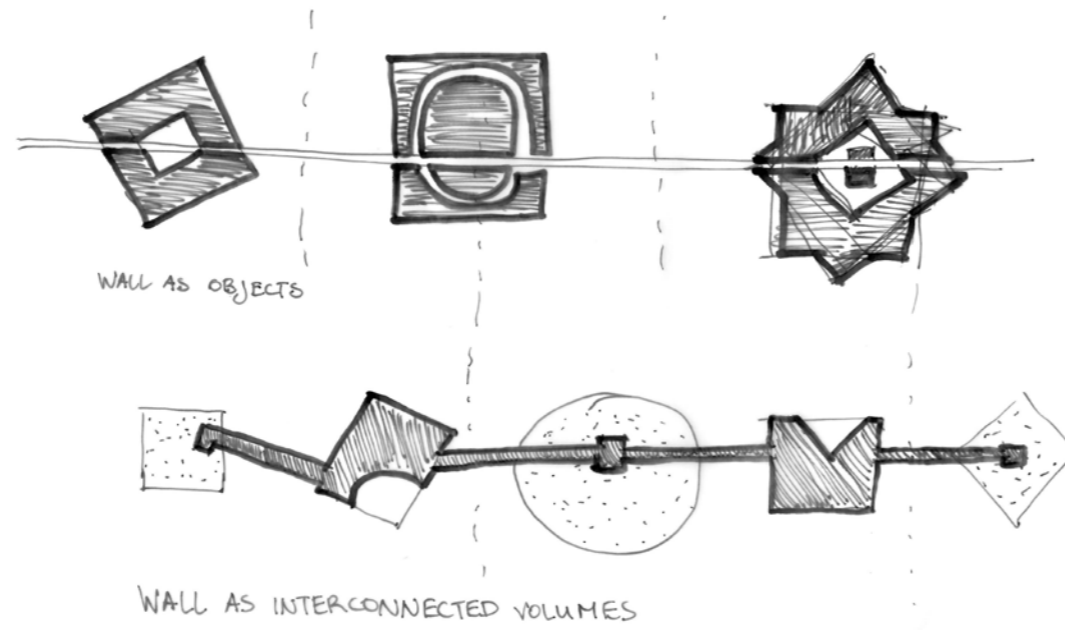


9.

## ROUTING THE GRID

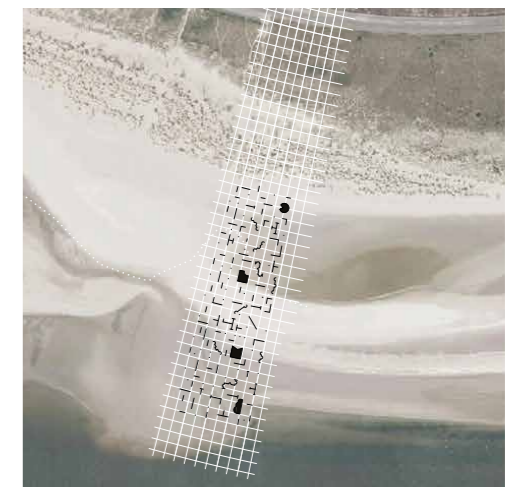
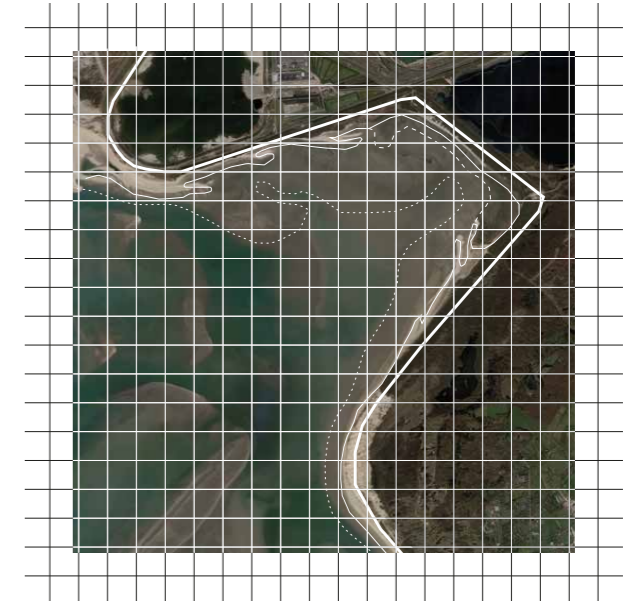
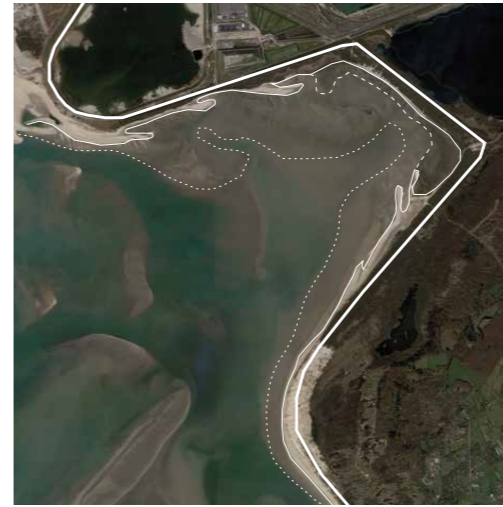
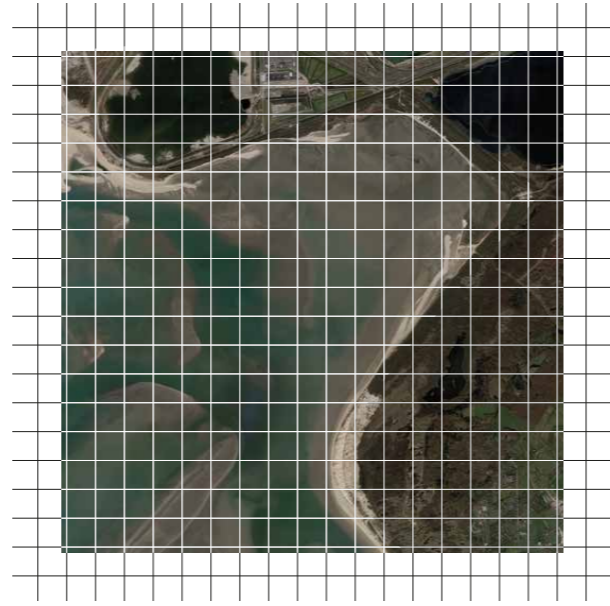
After defining the elements to traverse the boundaries collected in the Atlas, we develop a language for the further definition of these boundaries. How do we organize these elements which need to be specific but also be able to supersede the plan already present at the Maasvlakte?

By the introduction of the grid as an arranging element between the space, we can create a unifies pattern whilst working with separate elements.

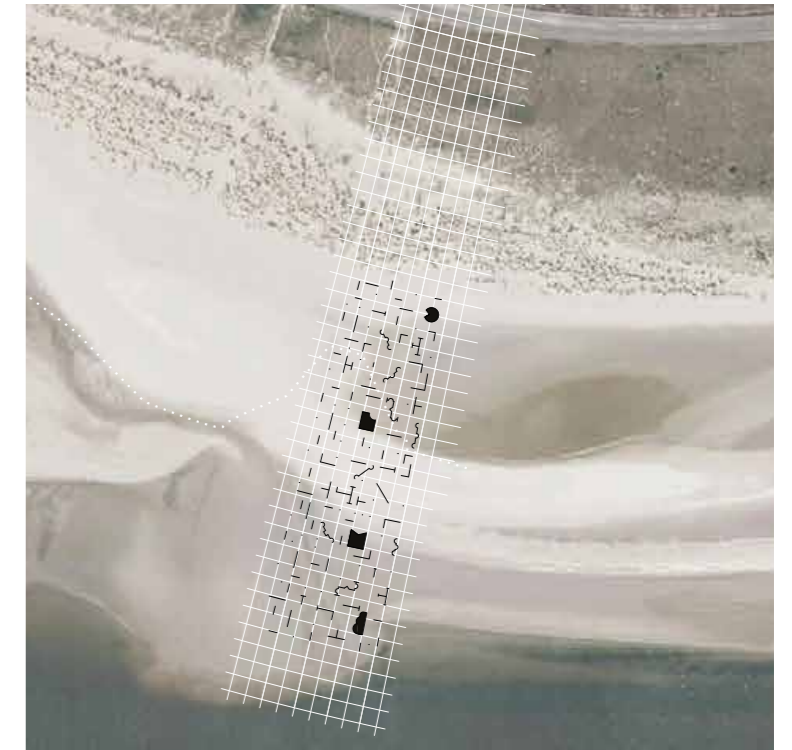
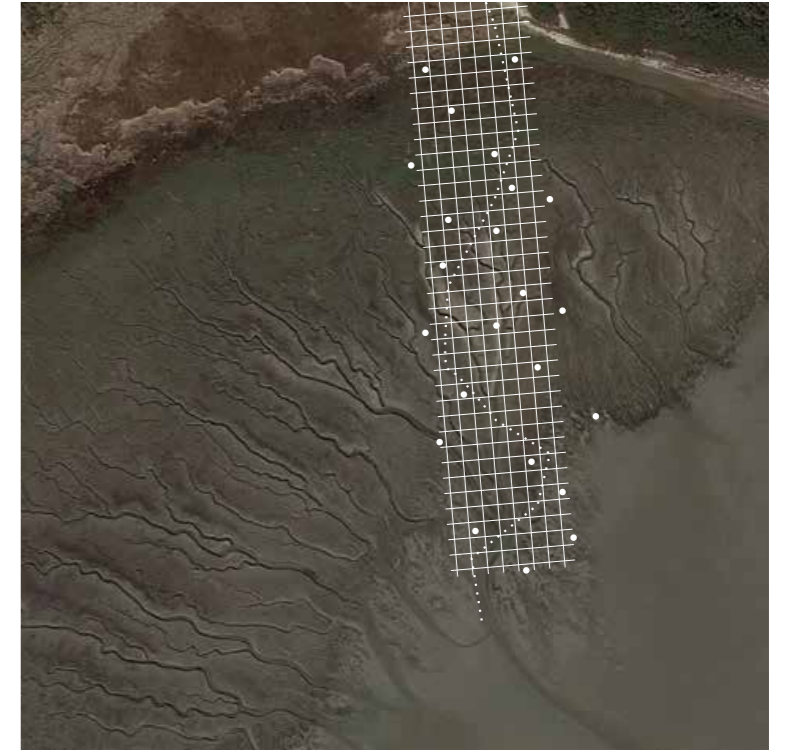


## GRID PLAN CONCPPT

1. Introduction of grid in area
2. Defining water lines and area boundaries
3. Overlay grip with boundaries
4. Grid on slikken
5. Grid on ground level
6. Addition of special elements and routing
7. Grid in beach
8. Grid on ground level
9. Addition of special elements and routing











## ELEMENTS IN MODEL

After scaching the models are casted in differnt shapes and elements. Togwether they interact with the seroundings.

1. short barrier; knee high
2. water and feeding element
3. pavilion; aviary
4. water and stair element
5. steppingstones
6. middle barrier, gate
7. bird nesting element.
8. bird perch
9. high barriers with openings



1.



2.



3.



4.



5.



6.



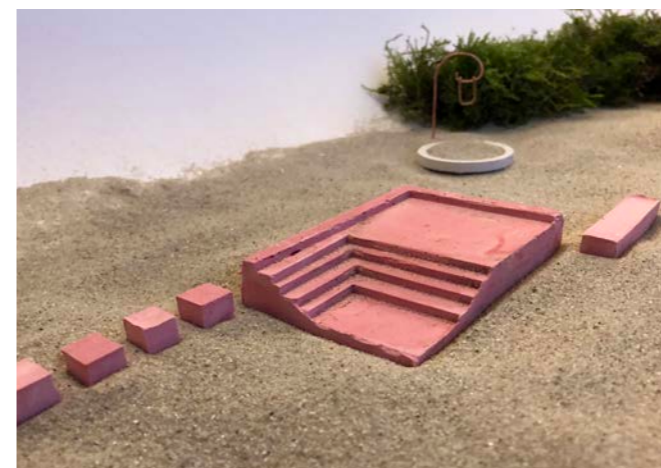
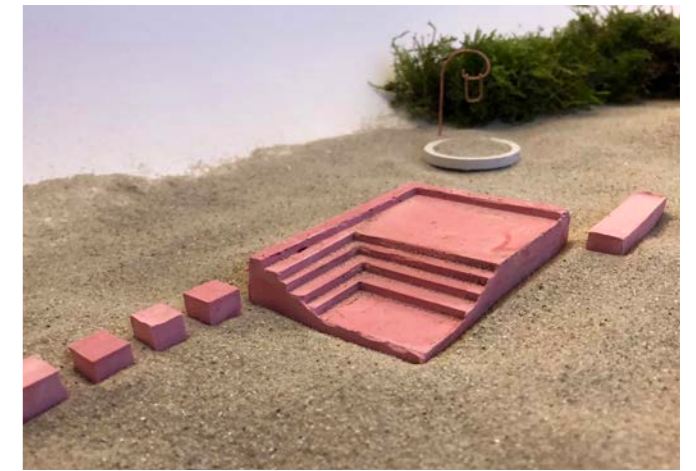
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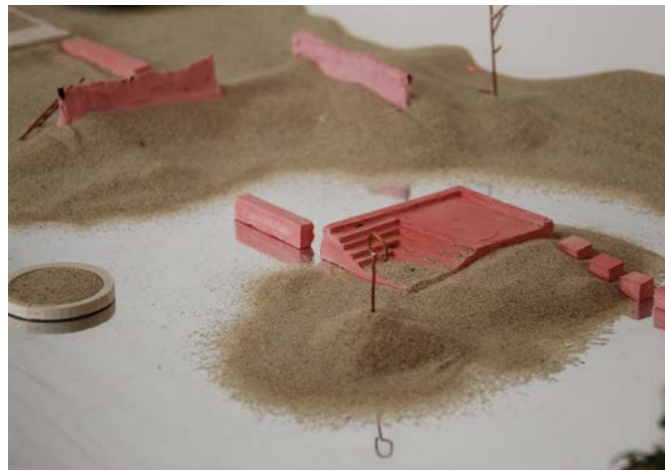
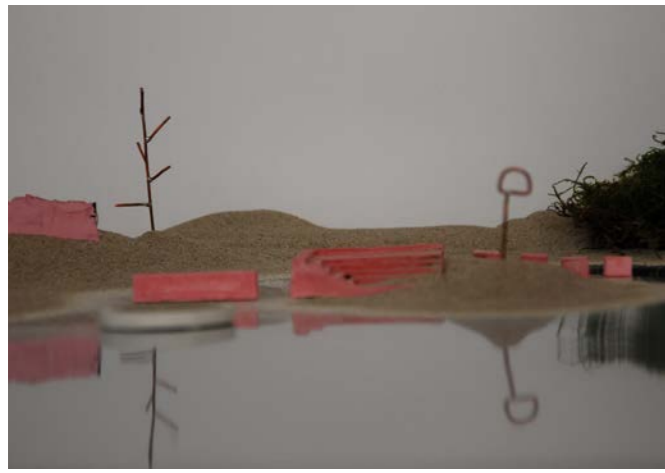


8.



9.

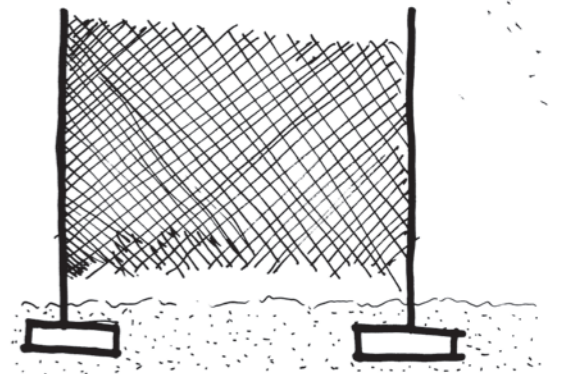
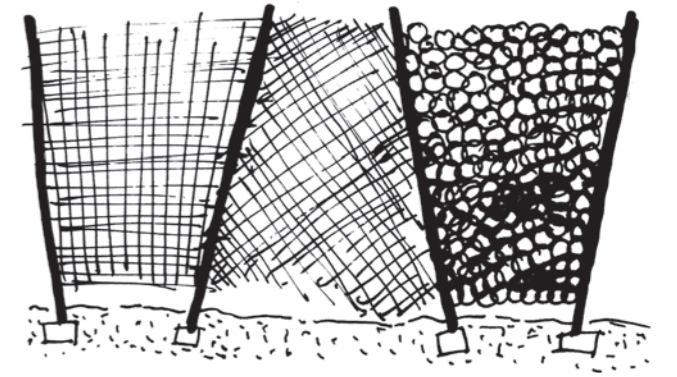
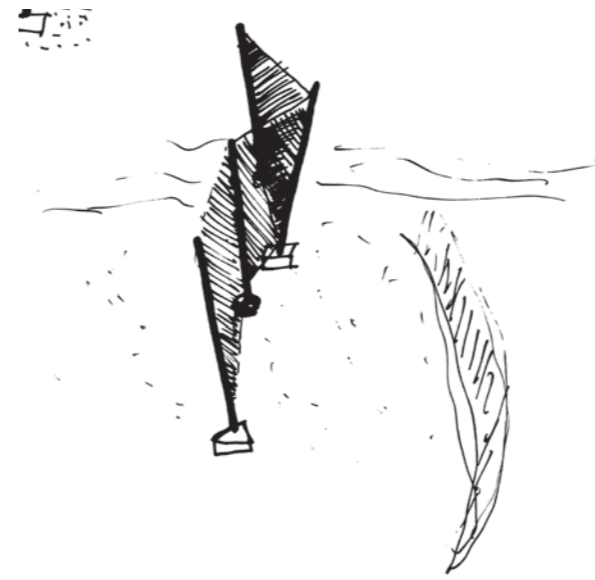
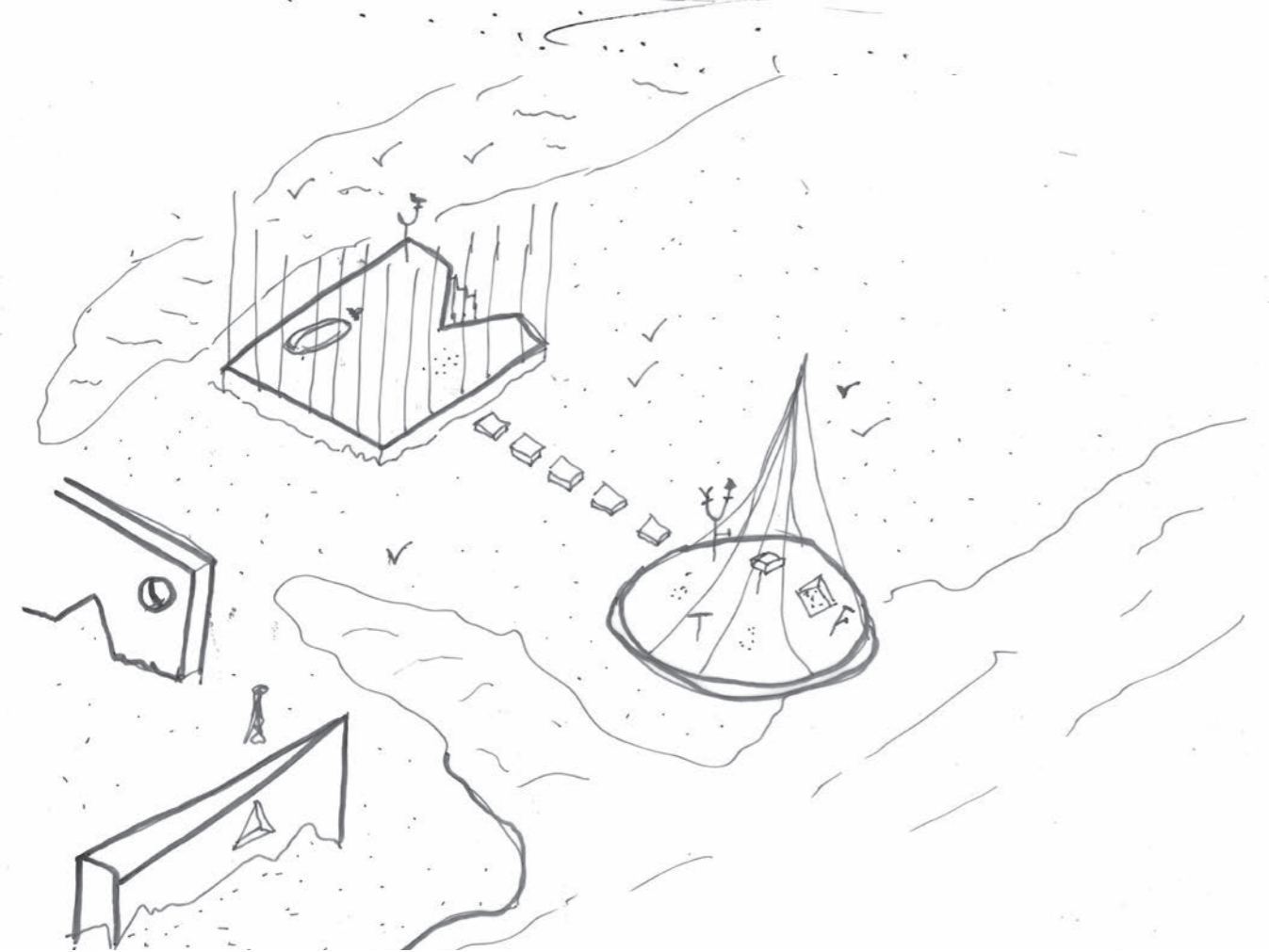
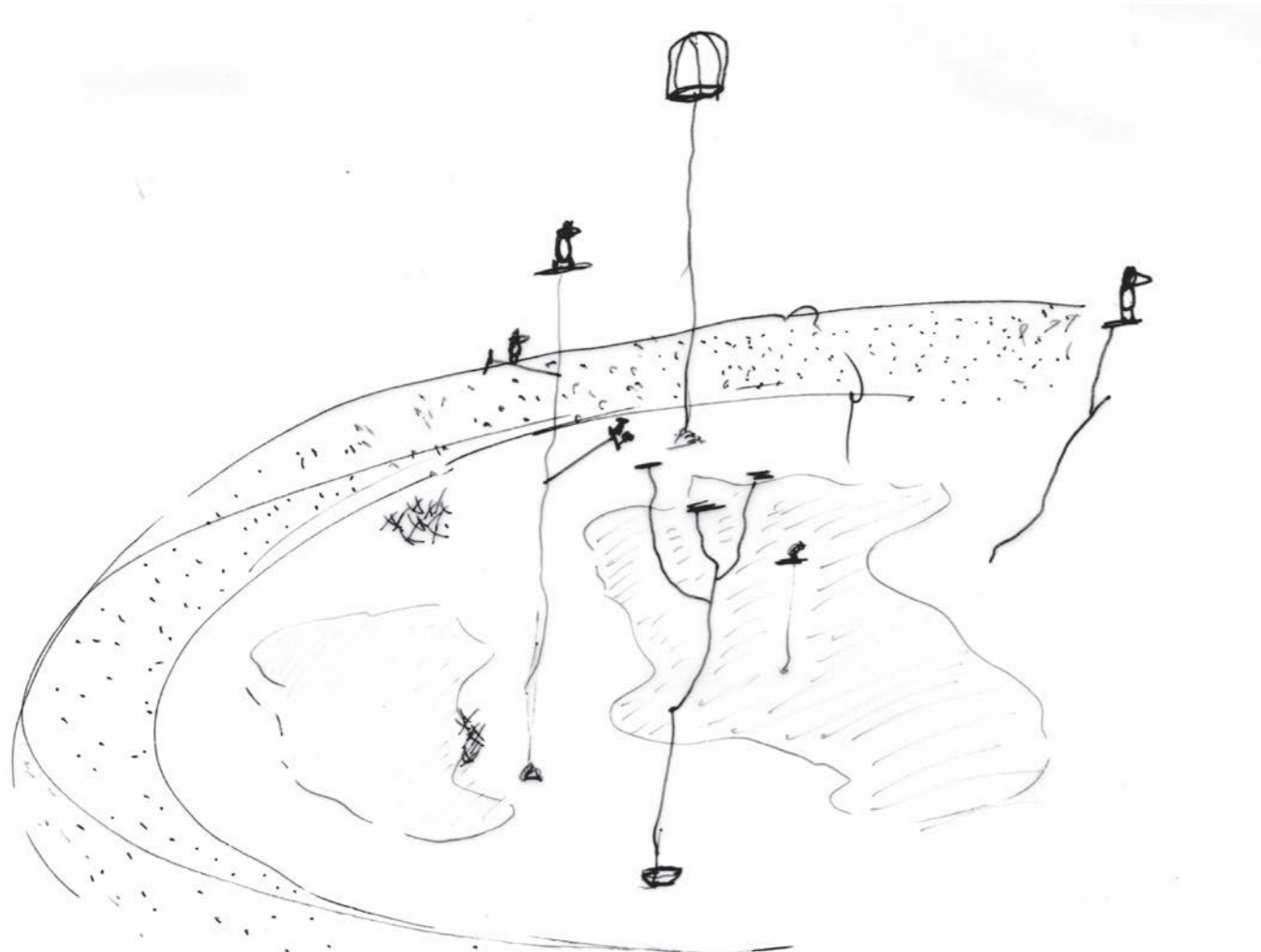


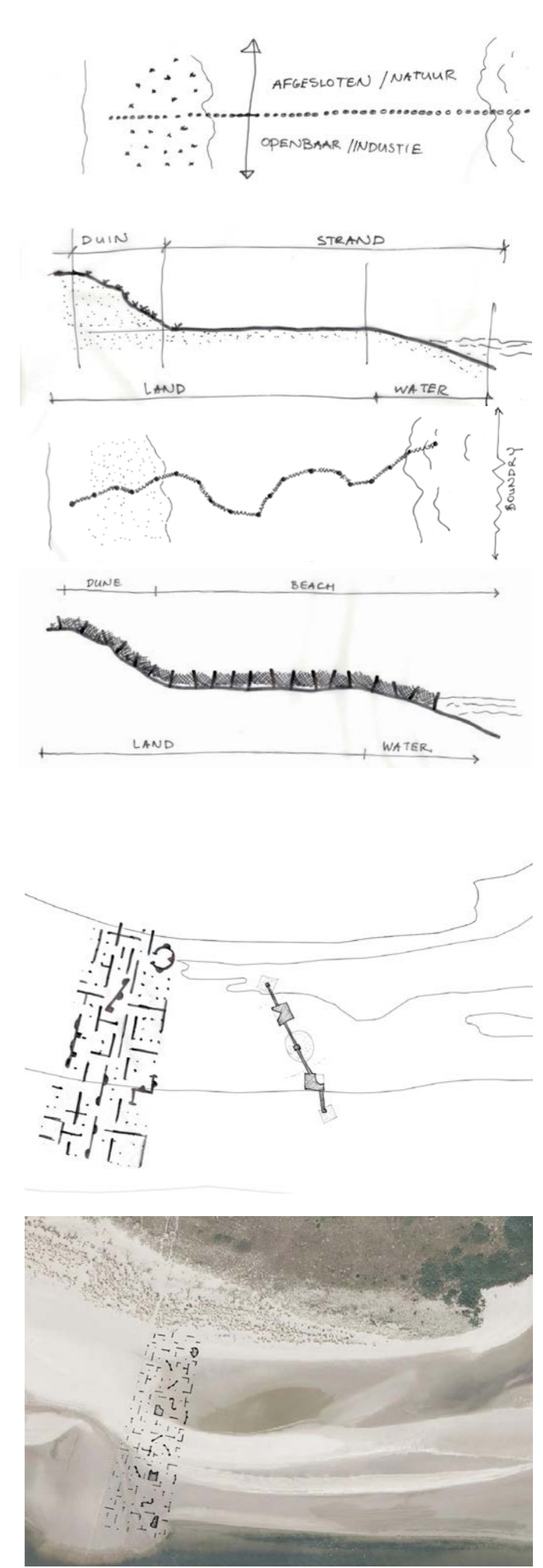
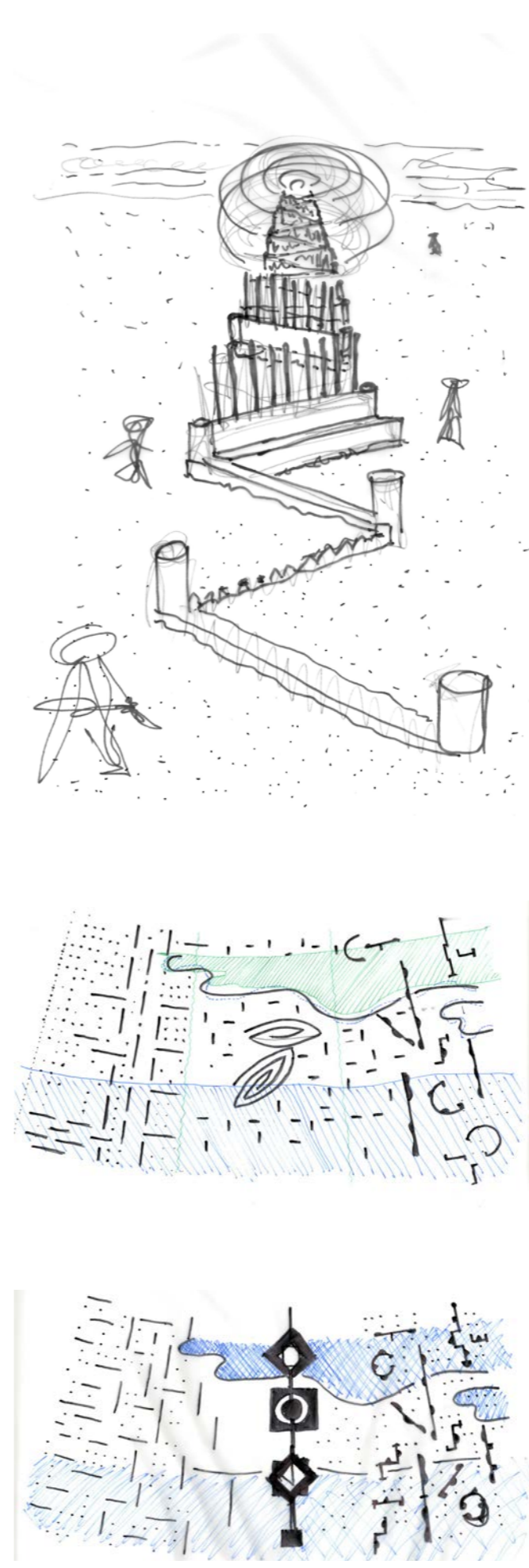






ANDREAS







JEROEN





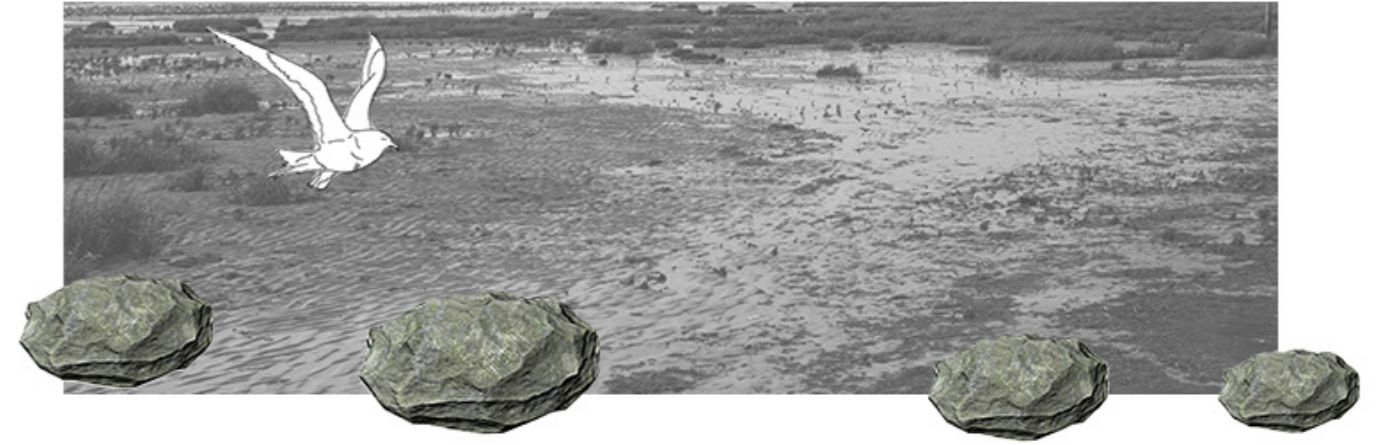
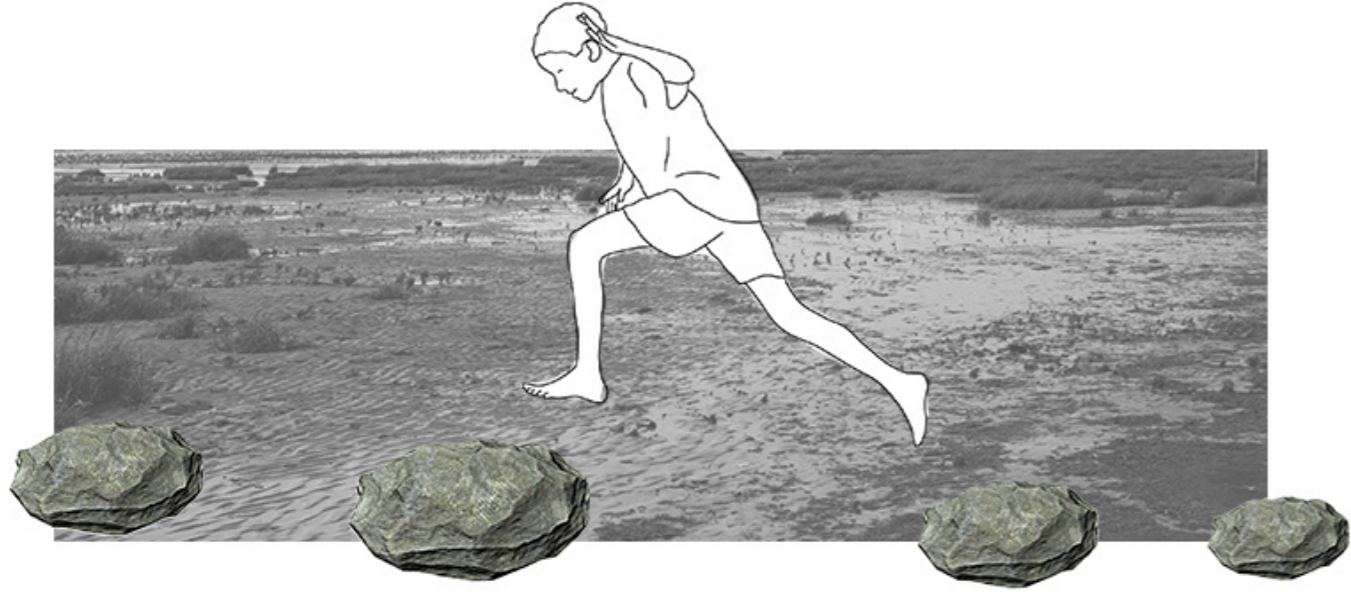
CREATION

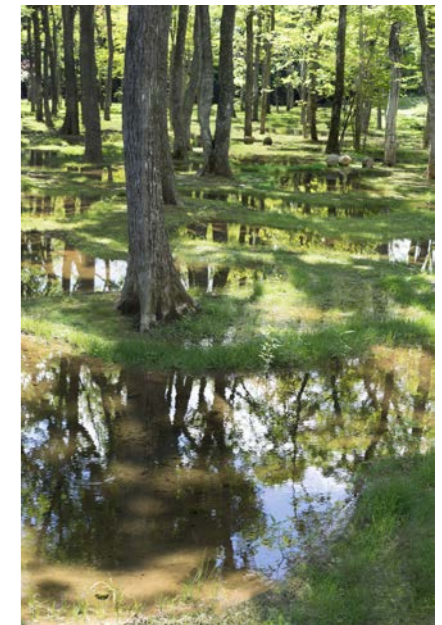
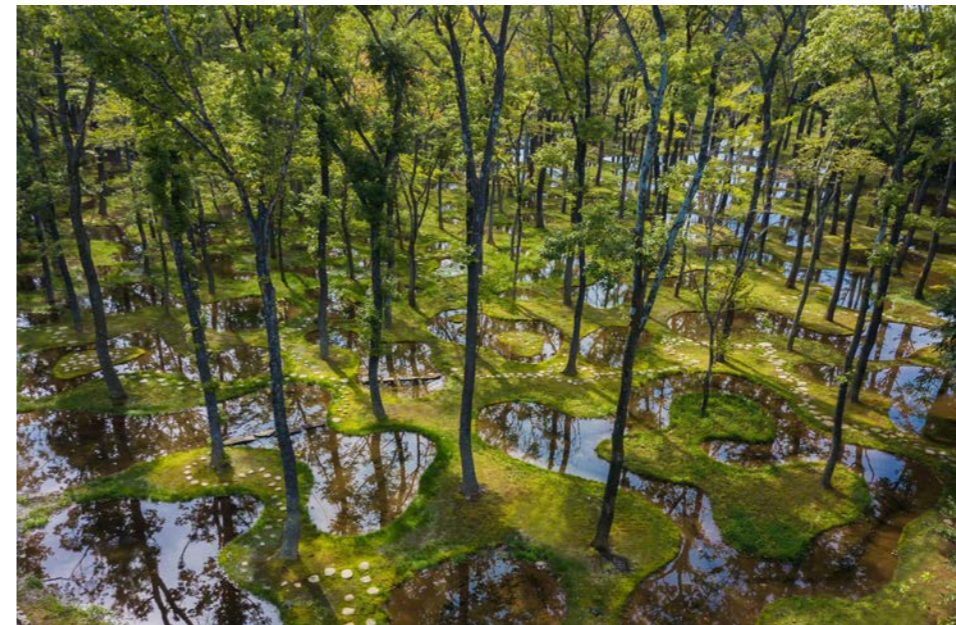
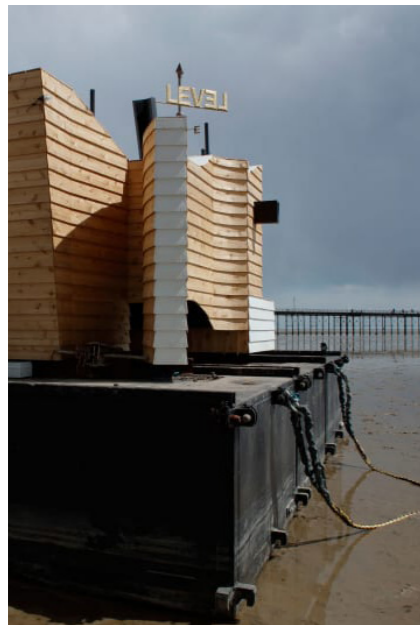
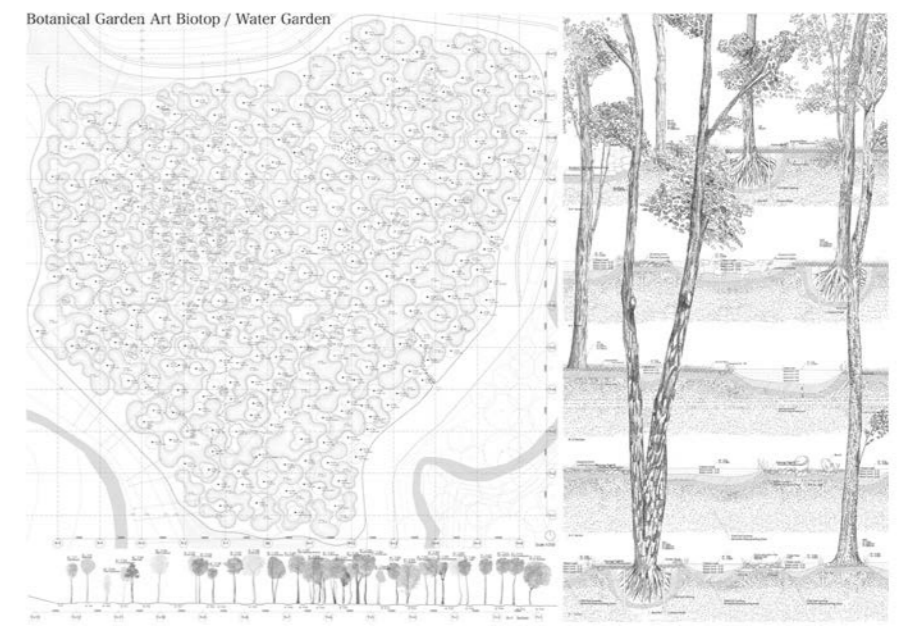
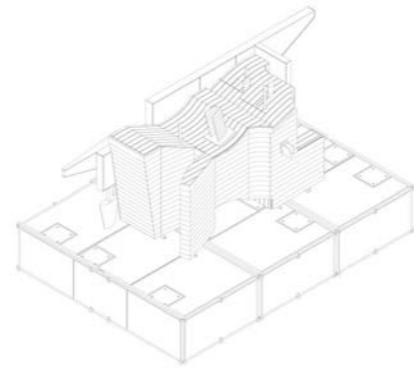


|



CREATING





matthew butcher | flood house

junya ishigami | art-biotop-water-garden



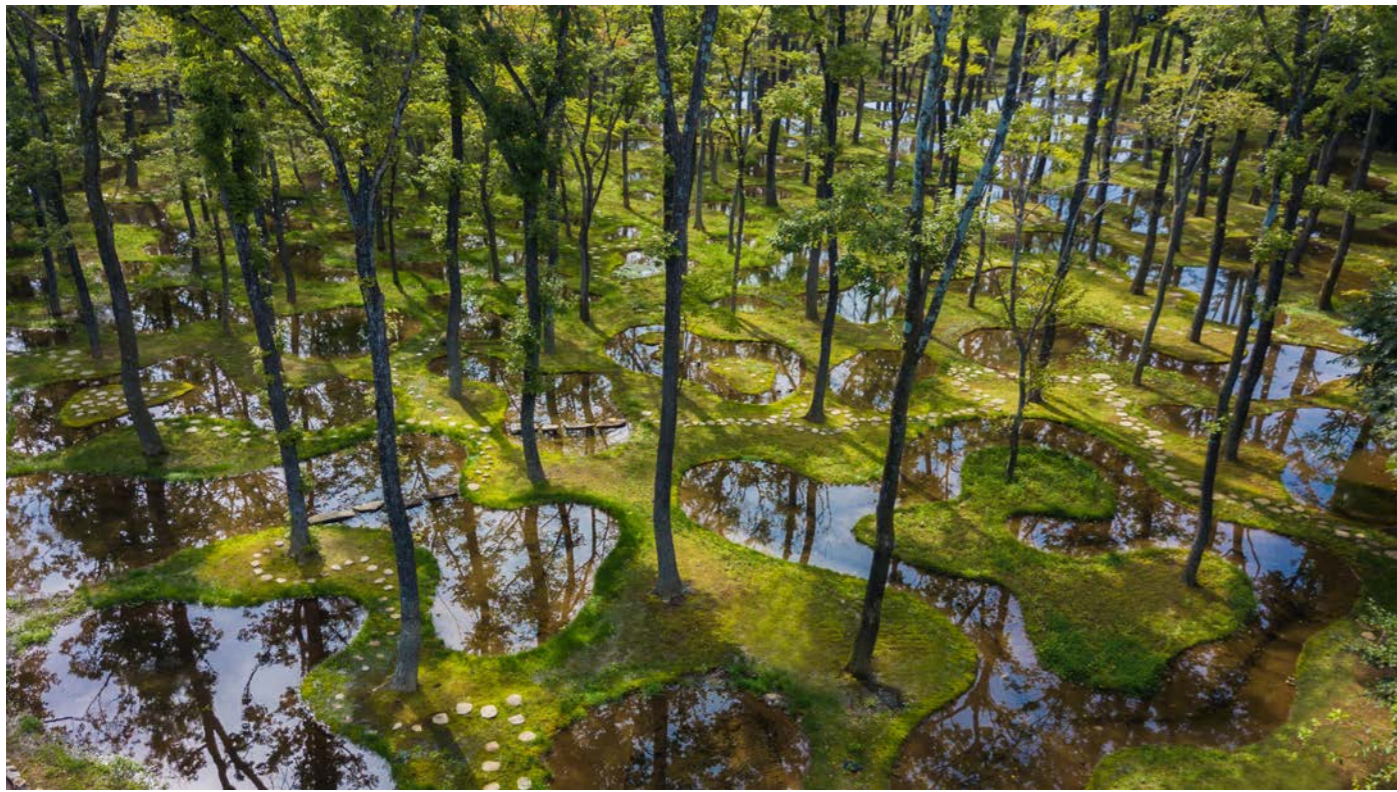
matthew butcher & melissa appleton | stage city

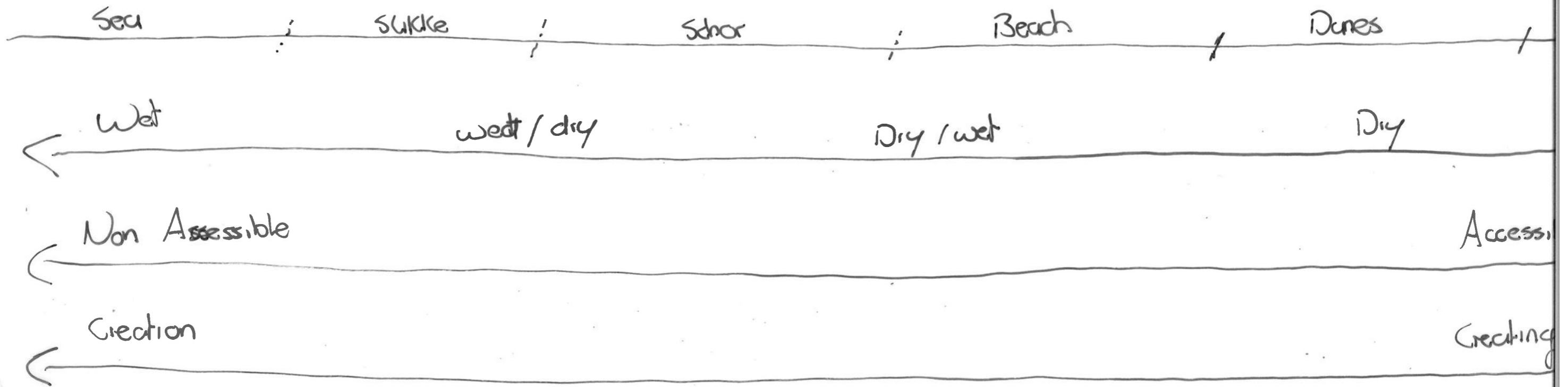
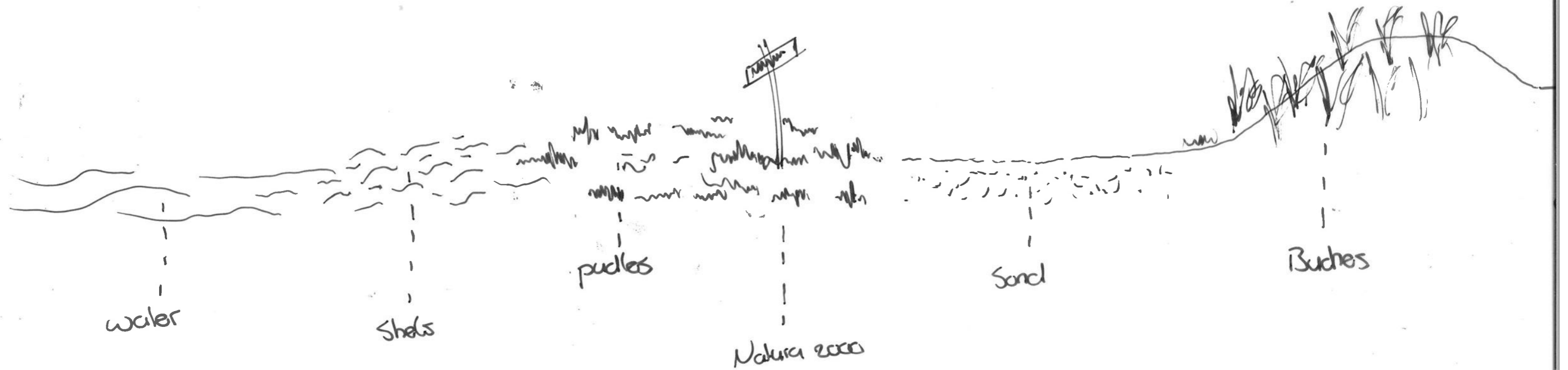


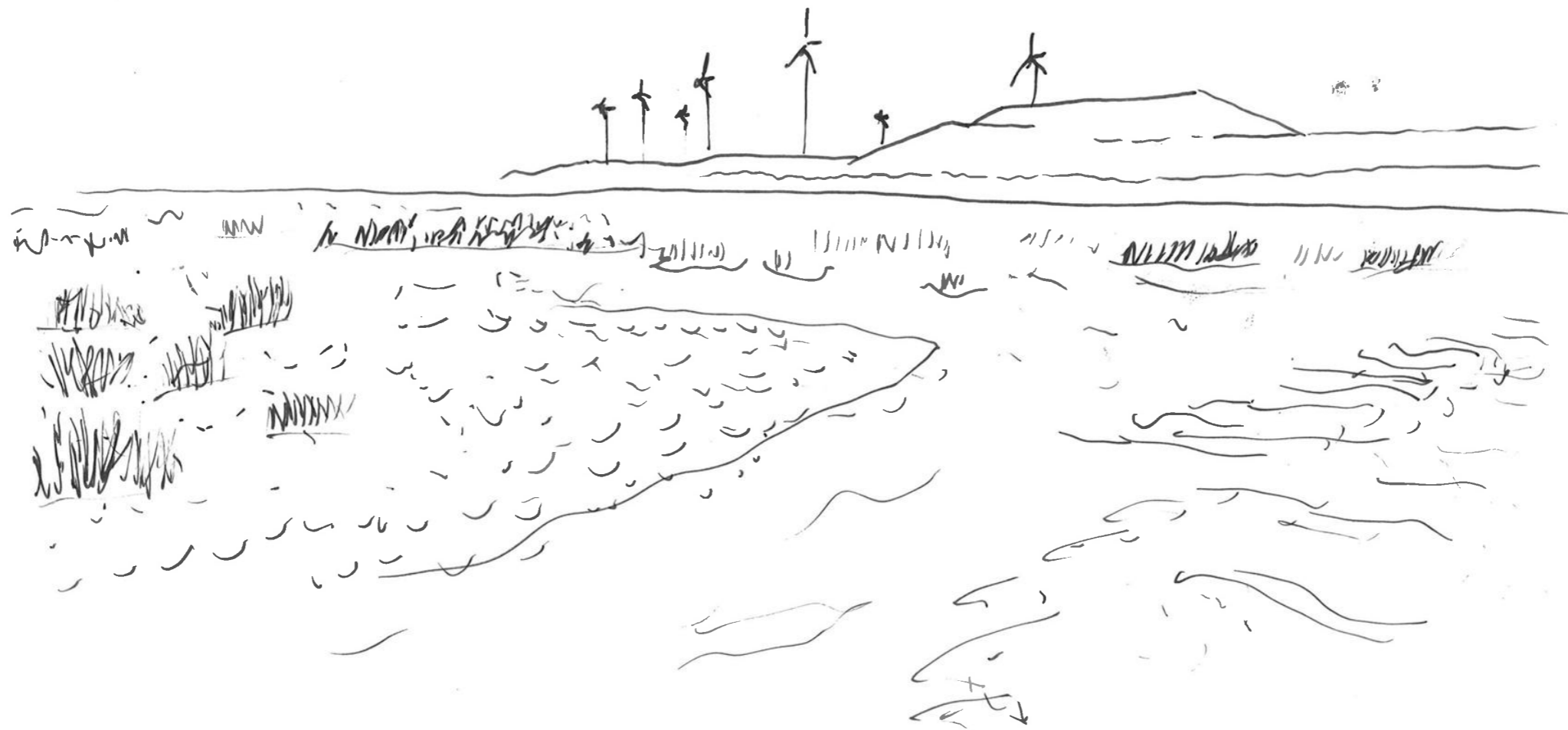




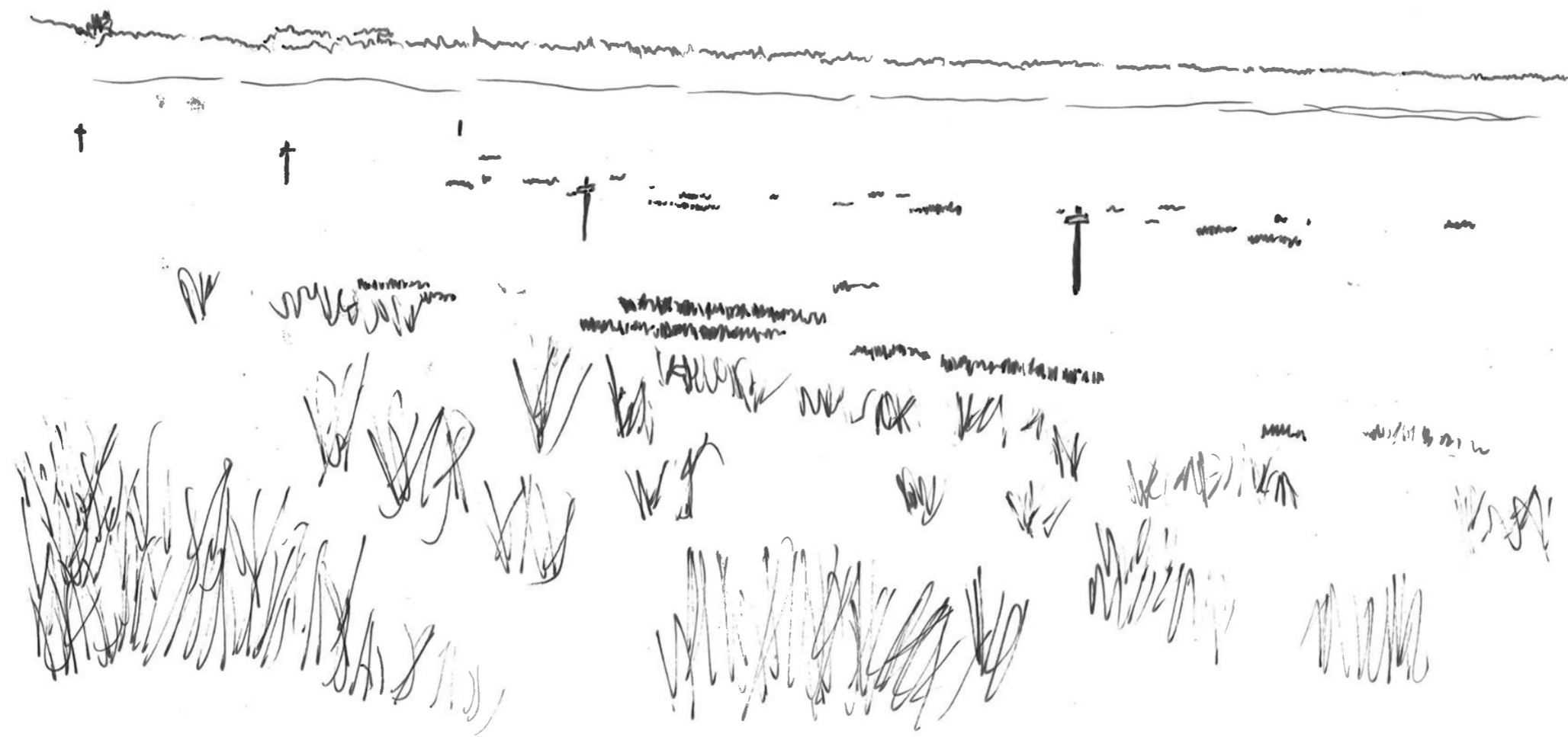




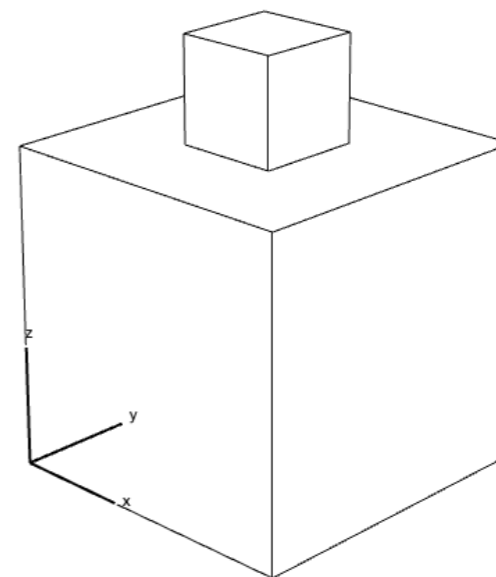


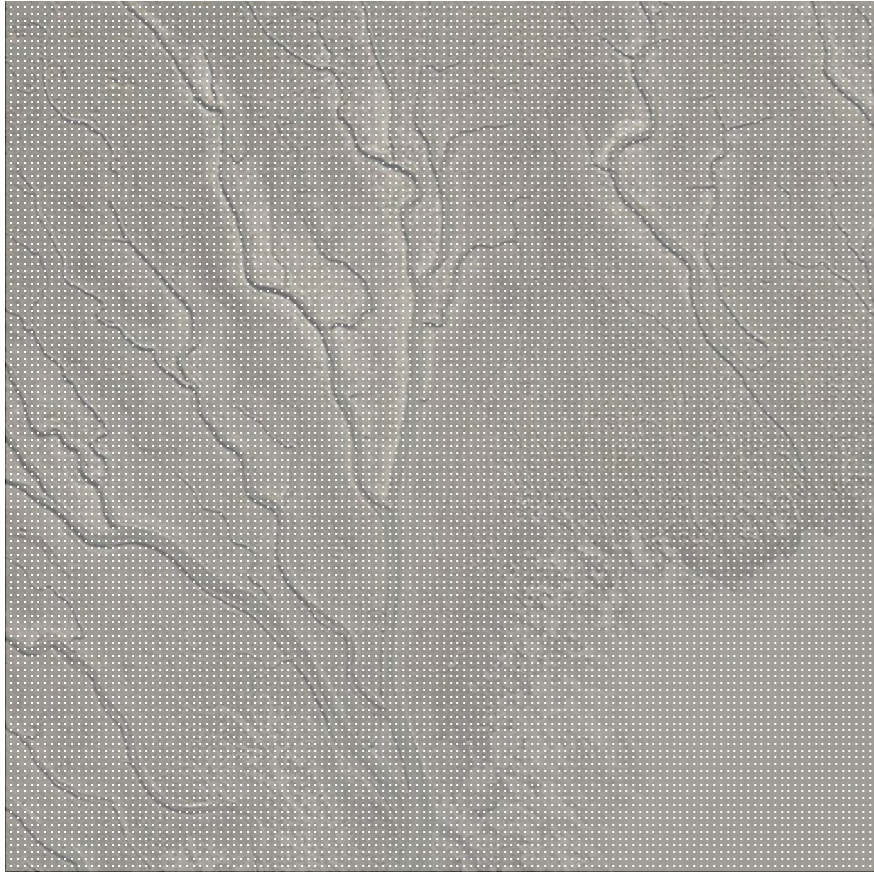




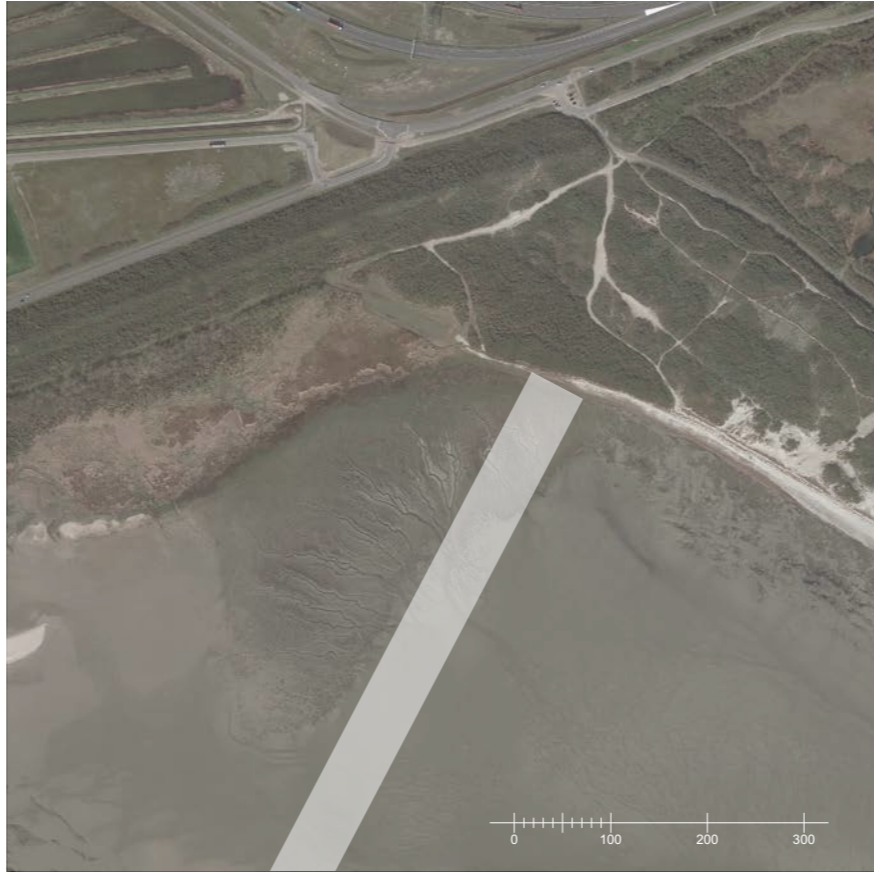
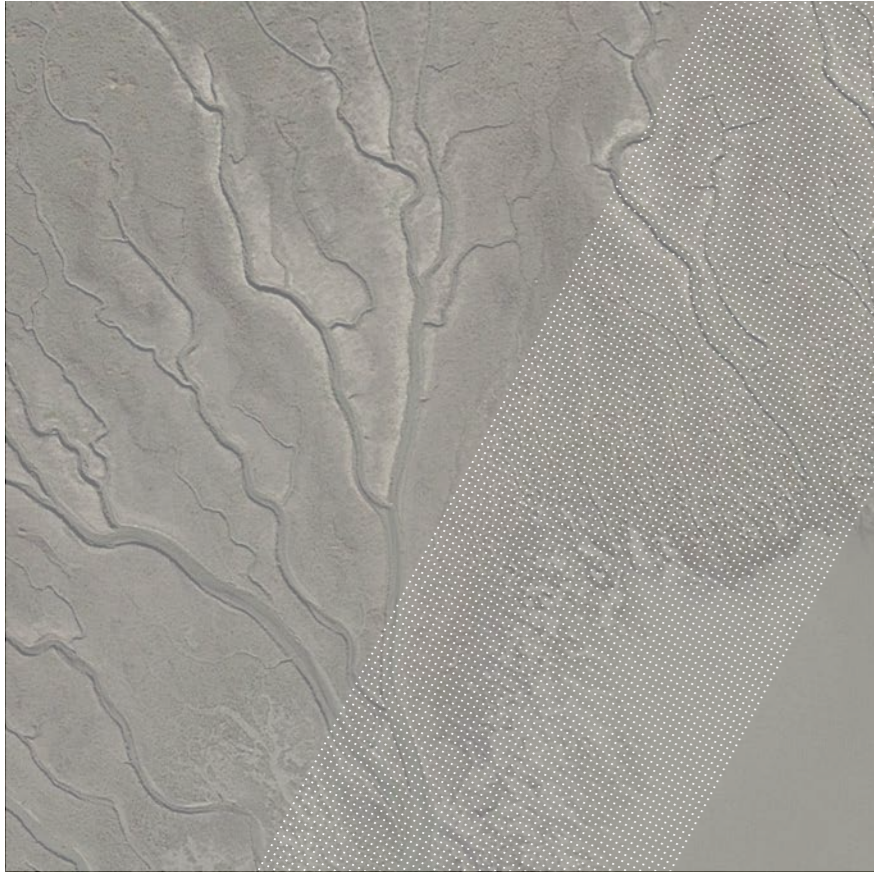


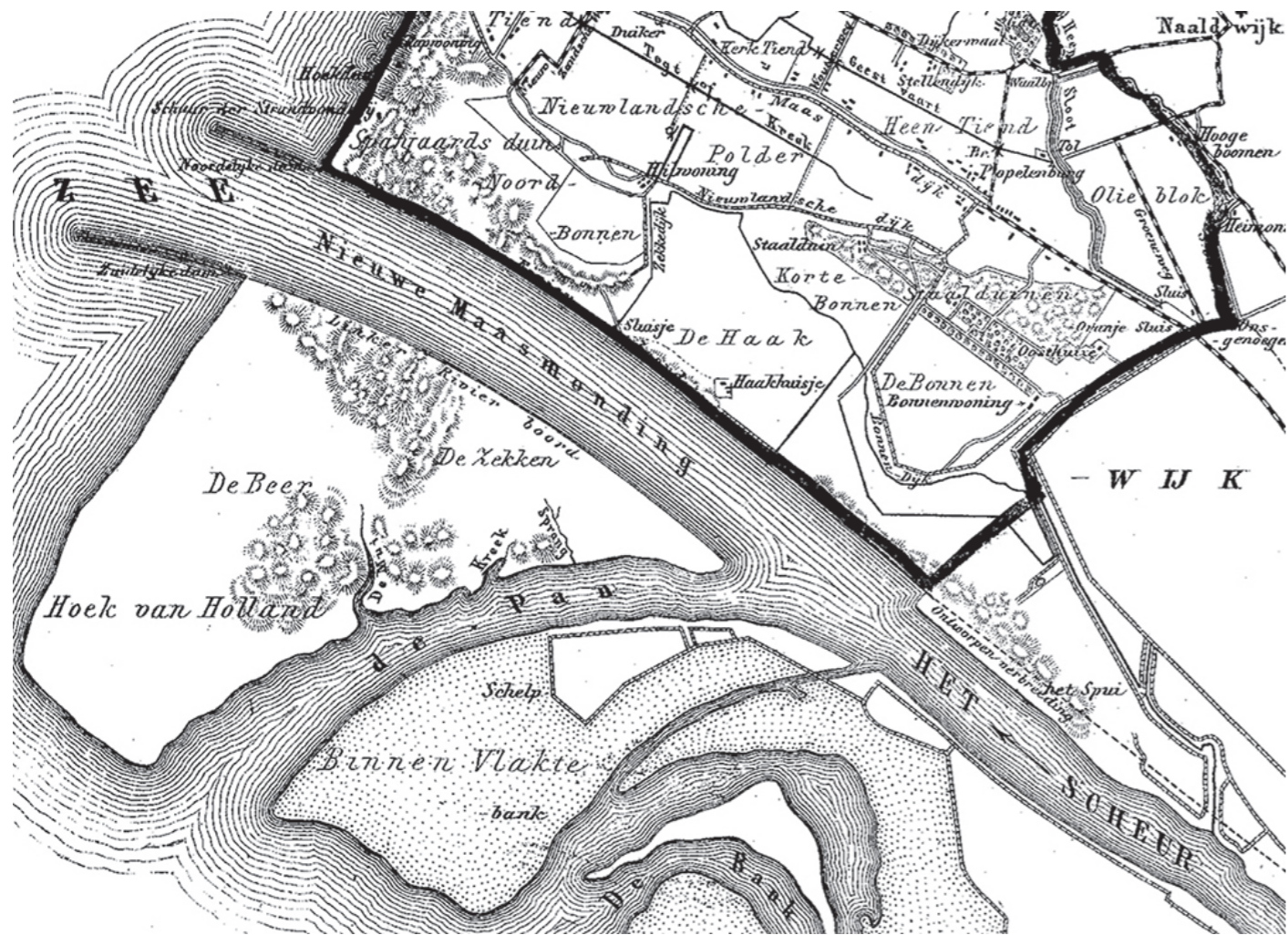
Handwritten characters arranged in a grid pattern, likely representing a cipher or a specific script. The characters are small and appear to be variations of a few basic symbols, possibly a form of shorthand or a specific dialect of a known script. The grid consists of approximately 15 columns and 15 rows of characters.





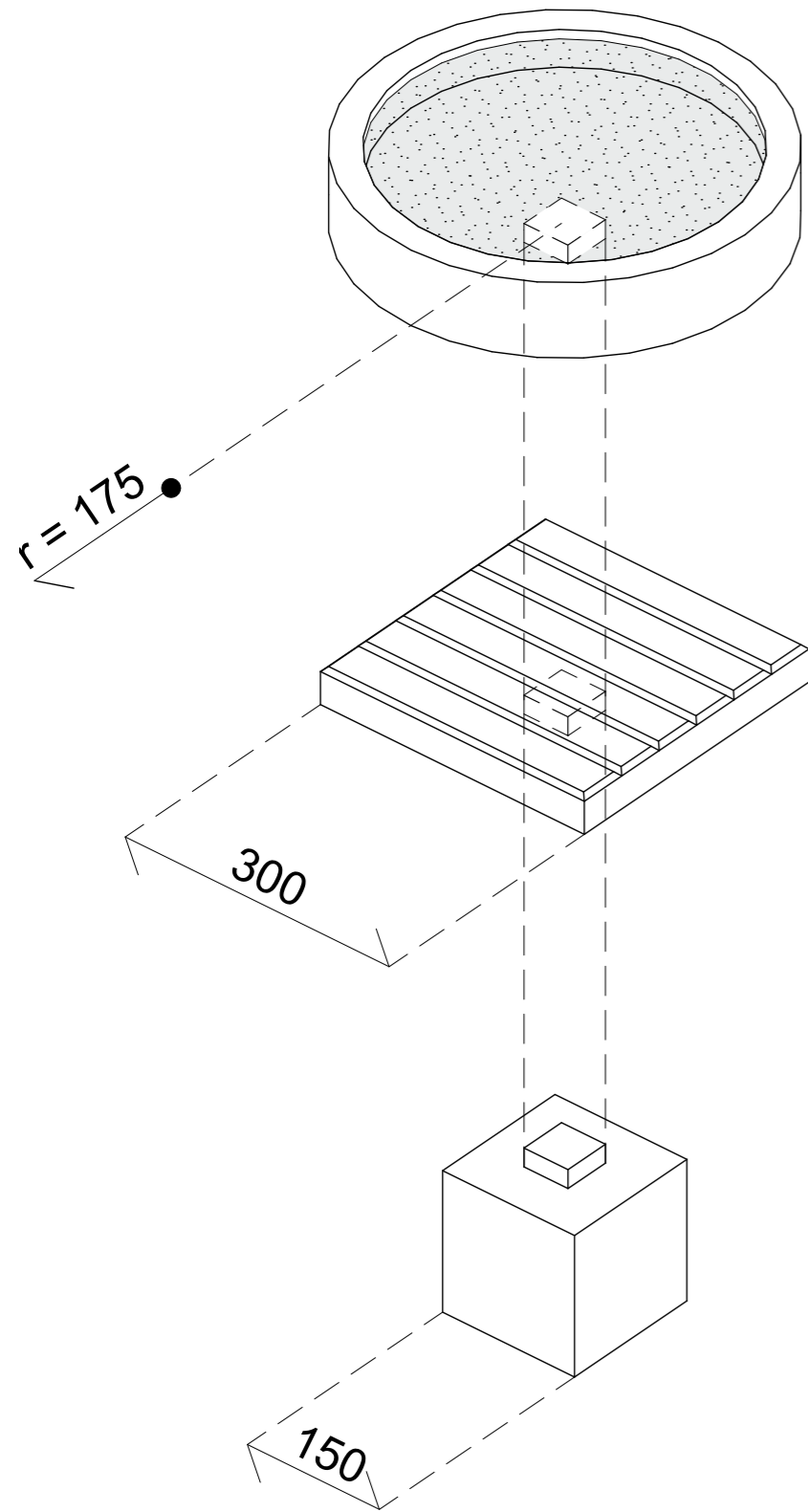






HET STEKEN VAN DE EERSTE SPADE OP DEN HOEK VAN HOLLAND TER VERBETERING VAN DEN WATERWEG VAN ROTTERDAM NAAR ZEE, DOOR Z. K. H. DEN PRINS VAN ORANJE. — 31 OKTOBER 1866.

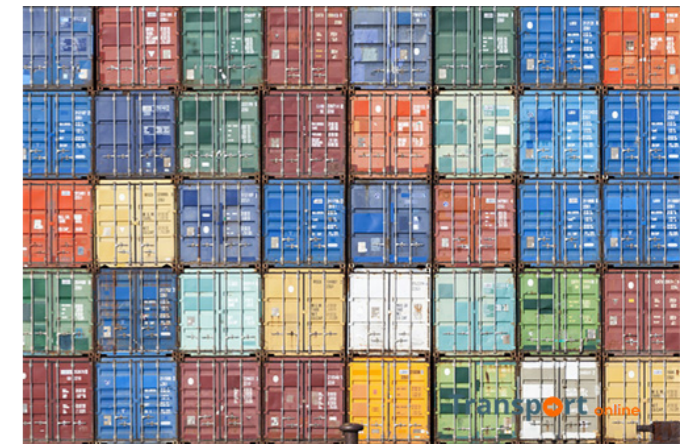




BIRD

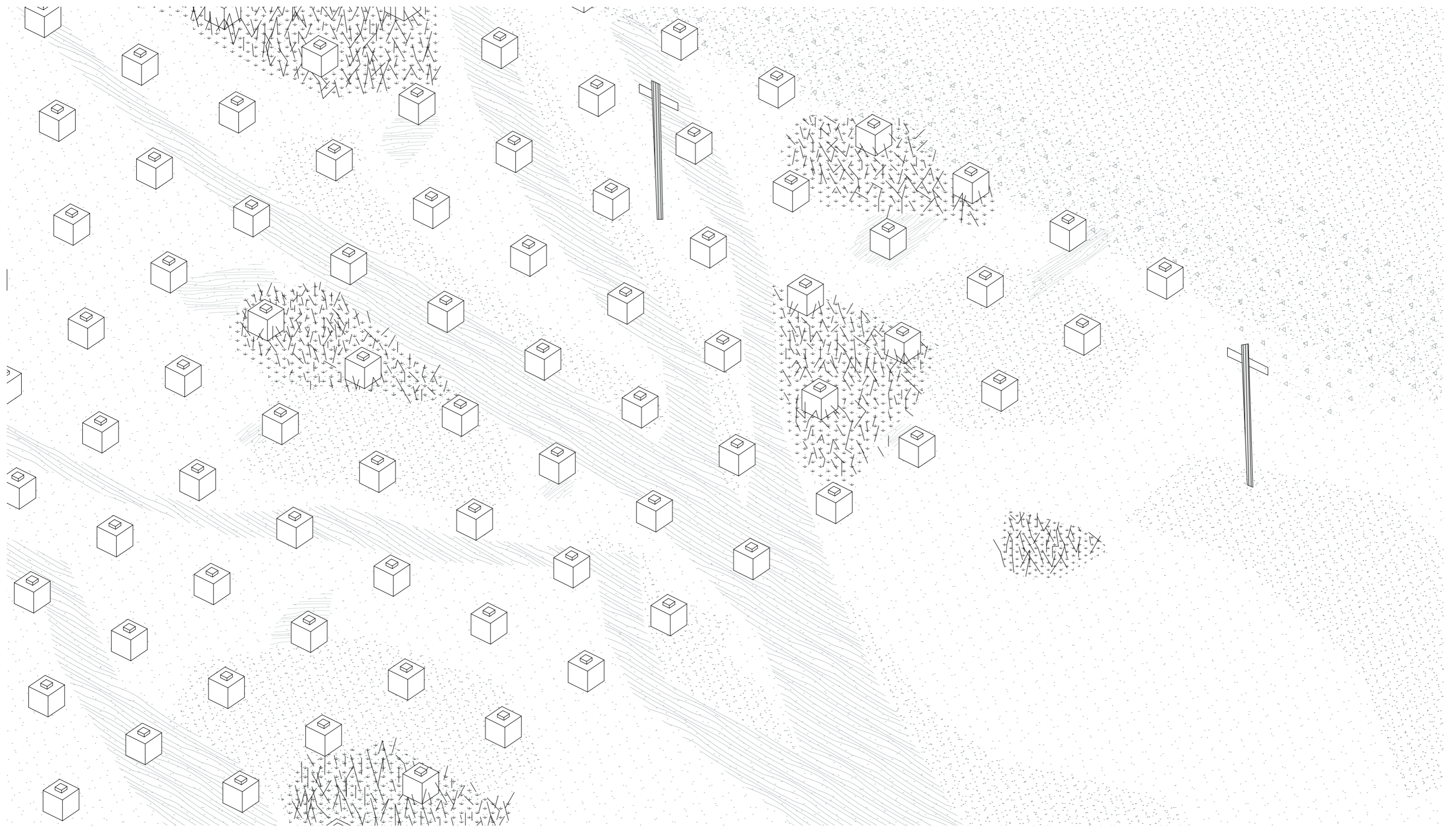


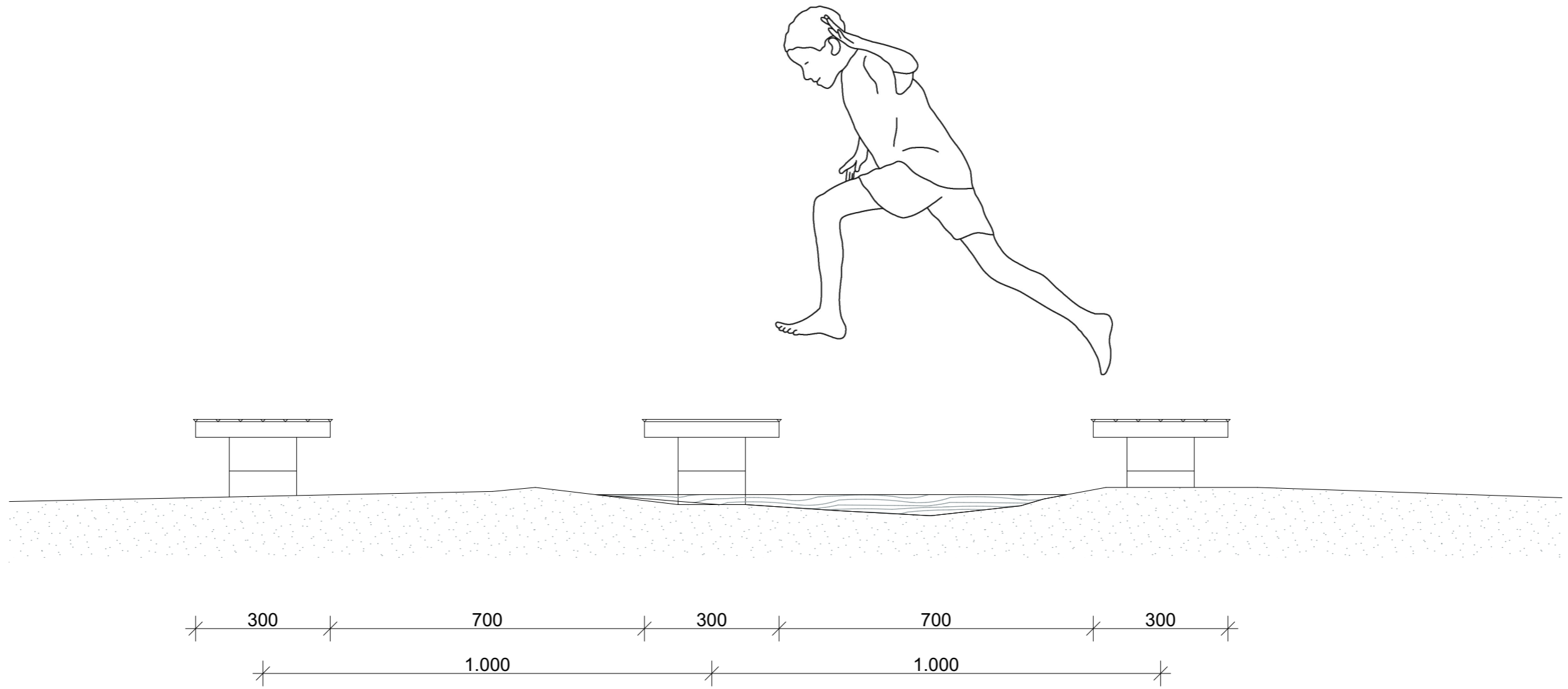
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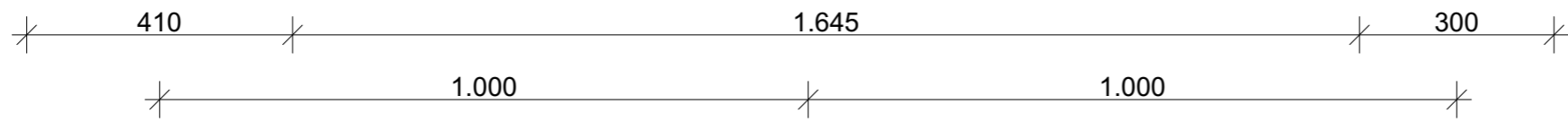
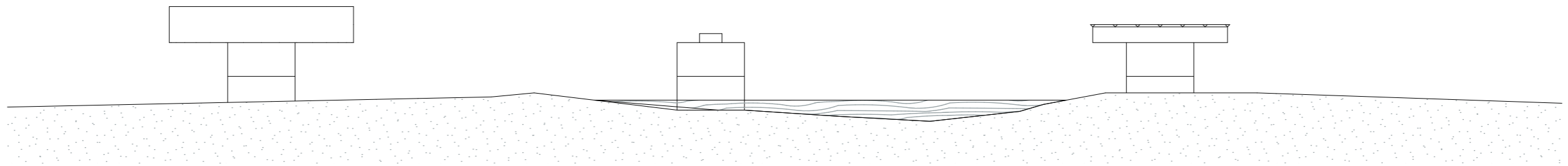


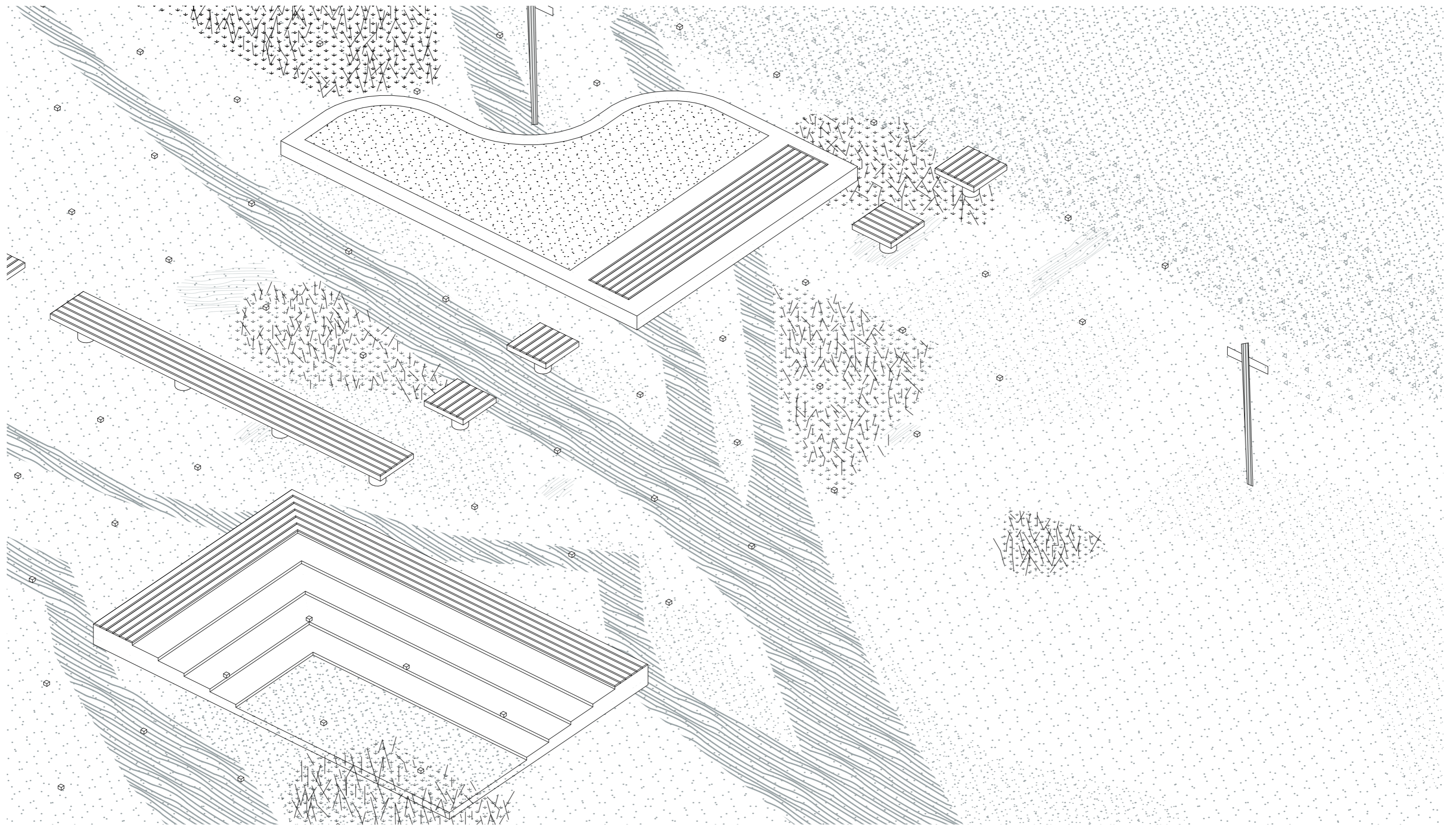
BASE











THE BIRD GARDEN

is a project by: Andreas Buijs & Jeroen Neuteboom

Studio: The Design of the Encounter

Tutors: Alessandra Covini, Giovanni Bellotti  
(Studio Ossidiana)

Rotterdamse Academie van Bouwkunst  
December 2020



