Drawing time

The representation of change and dynamics in Dutch landscape architectural practice after 1985

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Appendix 1. Interviews, data and persons

NL 1985-1995

Atelier Quadrat, Rotterdam
Paul Achterberg, Stefan Gall
20 June 2011

Bosch Slabbers landschapsarchitecten, Den Haag
Steven Slabbers, Jan-Willem Bosch
5 October 2011

Buro Lubbers, Den Bosch
Peter Lubbers, Jose Vorstermans, Froukje Nauta
16 June 2011 (PL); 16 June 2011 (JV, FN)

DS landschapsarchitecten, Amsterdam
Maike van Stiphout, Bruno Doedens
1 November 2011

H+N+S landschapsarchitecten, Amersfoort
Dirk Sijmons, Lodewijk van Nieuwenhuijze, Nikol Dietz, Claire Laeremans
13 July 2011 (DS and LvN); 14 July 2011 (ND and CL)

Hosper landschapsarchitectuur en stedenbouw, Haarlem
Patrick Verhoeven, Hanneke Kijne, Gerwin de Vries, Petrouchka Tumann
29 April 2011 (PV and HK); 29 April 2011 (GdV and PT)

karres + brands landschapsarchitecten, Hilversum
Sylvia Karres, Bart Brands
24 June 2011

OKRA landschapsarchitecten, Utrecht
Christ-Jan van Rool, Martin Knijt, Bouwijn Almekinders, Hans Oerlemans, Wim Voogt; Zineb Segrouchni, Pierre-Alexandre Marchevel, Andrejia Pinheiro,
Andrew van Egmond
Book interviews January 2010 (BA and MK); Februari 2010 (CJvR and MK); April 2010 (ZS, FA and AP); April 2010 (HO); April 2010 (WV)

West 8 Urban Design and Landscape Architecture, Rotterdam
Adriaan Geuse 6 August 2011

NL ‘young’ offices

Anouk Vogel, Amsterdam
3 June 2011

Buys & Van der Vliet tuin- en landschapsarchitecten / MTD landschapsarchitecten, Den Bosch
Peter Buys, Bob van der Vliet, Frank Meijer, Ferry Aerts
23 May 2011 (Buys at his private house); 30 May 2011 (FM and FA at MTD); 9 June 2011 (PB at his private house)

Copijn tuin- en landschapsarchitecten, Utrecht
Lia Copijn, Jorn Copijn, Marc van der Zwet, Carola Rijpkema
4 April 2011 (MdZ and CR at Copijn); 18 April 2011 (LC and JC at their private house, Groenekan)

Dienst Landelijk Gebied, headquarters Utrecht
Wim Boetze, Janneke van der Velden
16 May 2011 (interview at the Zwolle office)

NL ‘traditional’ offices

Hubert de Boer, Amsterdam
2 March 2012 (at Antwerpen Central Station)

Foreign offices

Great Britain
Grant associates, Bath
Andrew Grant (director)
14 February 2012

GROSS.MAX landscape architects, Edinburgh
Eelco Hooftman (director)
17 February 2012

informant: Kathryn Moore, Birmingham City University

France
Michel Desvigne paysagiste, Paris
Michel Desvigne, Martin Basdevant
7 June 2011

informant: Karin Helms, Bernadette Blanchar, ENSP, Versailles
31 March 2011 (KH at Gare de Lyon; BB at ENSP)

Switzerland
Studio Vulkan, Zürich
Lukas Schweingruber
30 June 2011

Vogt Landschaftsarchitekten, Zürich
Alice Foxley
30 June 2011

informant: Johannes Stoffler, Zürich
28 June 2011 (in Grand Café Motta, Zürich)

Scandinavia
Arkitekt Kristine Jensens Tegnestue, Aarhus
Kristine Jensen
16 January 2012

informant: Thorbjörn Andersson, Stockholm
18 January 2012 (at Sweco office, Stockholm)

Germany
atelier le balto, Berlin
Marc Pouzo, Veronique Faurcheur
19 December 2011

Latz + Partner, Ampershausen
Peter Latz
27 January 2012

informant: Thilo Folkerts, Berlin
2 November 2011
Appendix 2. Example of questionnaire

2011 - Questionnaire offices
main group 1985-1995

The office / the profession
- What relevant changes in organisation of the office can be observed in these 10-20 years?
- What part of your portfolio do you consider to be representative for your office?
- Do you think this corresponds with how you are perceived by colleagues, critics and clients?
- Did you try to maintain or change this image?

About drawing
- Could you describe the way of drawing in the office? Is there something like an office style, or is it more personal? Would you consider certain drawings as ‘typically the office’? Why?
- Did this change over the years?
- How is the drawing process organized in the office?
- Does hand drawing play a role? How is this related to computer drawing?
- Do you/the office prefer certain drawing means and certain representation modes? Is this related to the type of assignment, or not at all?
- What sort of meanings or functions do drawings have in your opinion? What message or information is transported? Did this change over time?
- Do you consider drawing to be instrumental, as a practical device to get plan processes done, or has it more ideological and theoretical meaning?
- How would you balance the meaning of drawing(s) versus written text and oral speech, as in presentations? Do you have strong opinions on presentation and the means to use in presentations?
- How did you learn to draw in school? What drawing means and representation forms were learned? Did this evolve during your study/internship?
- Did practice, or your professional environment, change your way of drawing?
- Do you see development in drawing? Is this related to software, drawing means or representation forms?
- Are you influenced in your drawing, or could you position your way of drawing?
- Would you say your way of drawing is a generation item?
- Would you consider your way of drawing to be typical for landscape architects, compared to other design disciplines? If not, would you position it differently?
- Do you think one could speak of ‘a Dutch way’ of drawing in landscape architecture? If so, what would be its characteristics? Is it related to certain assignments? If not, would you state landscape architects all over the world draw the same, or do you see categories?

About time
- What are your associations when speaking about time in landscape architecture?
- Do you consider certain work, in which time plays a role, to represent a particular niche?
- If time plays a role in those projects, is this reflected in drawing?
- If so, would this be in sketches and/or presentation drawings?
- If you would draw time aspects, would you prefer certain drawing techniques, like diagrams, visualizations, plans or sections?
- Are these time aspects relevant in the exchange with the client and the public? Were they asked for by the client or public? Or were they mainly relevant in an internal setting?

Background / Landscape architecture
- Do you feel there is something like ‘Dutch landscape architecture’? If so, describe. What would be clearly different from Dutch landscape architecture? Is this necessarily foreign landscape architecture, or could this also relate to certain assignments, or certain design styles?
- Would you consider yourself to produce ‘Dutch landscape architecture’?
- Do you have a clear image of landscape architecture outside The Netherlands? Which offices/places/institutions are leading in your eyes? What is the source to arrive at this opinion (for example magazines)?
- Do you try to maintain or change this image?
- Were reasons for this very practical, or was this due to changes in society and profession? Were you active or did it just happen?
- What moments, plans, persons or publications were guiding your idea of landscape architecture?
- Did you think, looking back, you founded the office because you had a certain idea on Dutch landscape architecture and felt the new office would have a niche within that idea? Is this documented?
- Was there also a very concrete reason?
- Did other than landscape architecture motivations play a role?
- Would you in general understand the period since your start as coherent, without large paradigm shifts, or do you wish to define several periods?
- What relevant changes in organisation of the office can be observed in these 10-20 years?
- What part of your portfolio do you consider to be representative for your office?
- Do you think this corresponds with how you are perceived by colleagues, critics and clients?
- Did you try to maintain or change this image?
### Appendix 3. Tag system

#### 1. Time

1.1 Observations on time
- 1.1.1 Role of time
- 1.1.2 Perception of time
- 1.2 Time and landscape (architecture)
  - 1.2.1 Time and landscape
  - 1.2.2 Time and landscape architecture
  - 1.2.3 Time and representation
  - 1.2.4 Position
  - 1.2.6 National cultures
- 1.3 Categories of time
  - 1.3.1 Cycle
    - Season
    - Days of week
    - Events
    - Natural cycles and regular peaks
  - 1.3.2 Growth
    - Growth of tree
    - Development (nature)
    - Development (urbanism)
  - 1.3.3 Temporality
  - 1.3.4 Narrative
  - 1.3.5 Timelessness
- 1.4 On time
  - 1.4.1 No specified moment
  - 1.4.2 A specified moment
  - 1.4.3 More specified moments
  - 1.4.4 Continuous
- 1.5 Acting with time
  - 1.5.1 Making
  - 1.5.2 Steering
  - 1.5.3 Manipulating
  - 1.5.4 Flexibility
  - 1.5.5 Management
- 1.6 Time in a professional context
  - 1.6.1 The client
  - 1.6.2 The public
  - 1.7 Assignments
  - 1.7.1 Garden
  - 1.7.2 Forest
  - 1.7.3 Water
  - 1.7.4 Urbanism
  - 1.7.5 Tree plantations

#### 2. Drawing

- 2.1 representational types (general)
  - 2.1.1 plan
  - 2.1.2 section
  - 2.1.3 model
  - 2.1.4 visualization
    - perspective drawn by hand
    - 3D digital image
  - 2.1.5 collage
  - 2.1.6 diagram
  - 2.1.7 map
  - 2.1.8 photo (referential image)
    - other (birds eye, exploded view
  - 2.1.9 other (perspective)
    - pencil
    - chalk
    - adhesive film
  - 2.2.4 acquarel
  - 2.2.5 mixed
  - 2.2.6 software
    - illustrator
    - Photoshop
    - Sketch up
    - Autocad
  - 2.2.8 mixed software
  - 2.3 Color
    - Green
    - Blue
    - Red
    - Black and white
    - other
  - 2.4 drawing techniques
    - by hand
    - digitally
    - techniques (dotting, striping)
  - 2.5 materiality
    - paper
    - photo
    - other (film)
  - 2.6 drawing tools
    - reproduction
    - light table
- 2.7 Drawing conventions
  - 2.7.1 The north
  - 2.7.2 Legend
  - 2.7.3 Scale
  - 2.7.4 Line thickness
  - 2.7.5 Line symbols, slopes, height lines
  - 2.7.6 Drawing process
    - Velocity
  - 2.8.2 The act of drawing
  - 2.9 Role of drawing(s)
    - Exploration
  - 2.9.2 sketch
  - 2.9.3 Presentation
  - 2.9.4 Experiment
  - 2.9.5 Communication
  - 2.10 Design phase
    - 2.10.1 Exploration
  - 2.10.2 Analysis
    - 2.10.3 Concept
  - 2.10.4 Design
  - 2.10.5 Presentation
  - 2.10.6 Execution
  - 2.11 Drawing context
    - As piece of art
    - As piece of work
    - As part of a project
    - booklet
    - powerpoint
  - 2.11.3 As piece of communication
  - 2.11.4 As part of a project
  - 2.11.5 Isolated
  - 2.11.6 Drawing style
  - 2.12 Drawing style
    - 2.12.1 Strip
  - 2.13 Signature
  - 2.13.1 personal signature
  - 2.13.2 Office style
  - 2.14 Professional context
  - 2.14.1 The office
  - 2.14.2 The client
  - 2.14.3 Competition
  - 2.14.4 education
  - 2.15 Drawing background
  - 2.15.1 The arts
  - 2.15.2 Architecture
  - 2.15.3 Inspirations

#### 3. Landscape architecture

- 3.1 Landscape architecture
  - 3.1.1 History
  - 3.1.2 Position
  - 3.1.3 today
  - 3.2 Subject
    - 3.2.1 Garden
    - 3.2.2 Park
    - 3.2.3 Urban Extension
    - 3.2.4 Forest
    - 3.2.5 Nature area
    - 3.2.6 Water Body
    - 3.2.7 Regional plan
  - 3.2.8 Other
    - character of intervention
  - 3.3 Character of intervention
    - new development
    - alteration
  - 3.3.3 Transformation
  - 3.3.4 addition
  - 3.4 Partner
  - 3.4.1 Client
  - 3.4.2 Public
  - 3.4.3 Politics
  - 3.4.5 groups
  - 3.5 Context
    - 3.5.1 Generation
  - 3.5.2 Era
  - 3.5.3 Education
  - 3.5.4 Nationality
  - 3.5.5 Inspiration
  - 3.5.6 Influence
  - 3.5.7 Adjacent professions
    - architecture
    - urbanism
    - arts
  - 3.6 Professional context
    - 3.6.1 The office
    - 3.6.2 competitions
    - 3.6.3 Communication

#### 4. The office

- 4.1 Office
  - 4.1.1 Organization
  - 4.1.2 Debate
  - 4.1.3 Social
  - 4.1.4 Name, website
  - 4.1.5 Portfolio
  - 4.1.6 start
  - 4.1.7 education
  - 4.1.8 career
  - 4.2 Client
  - 4.3 Work context: competition
  - 4.4 Influences
  - 4.5 Representation
Appendix 4. Processing interviews in Scrivener

This screenshot illustrates how Dutch interview text has been reorganized into English tagged fragments in Scrivener software (2012). The next step involves collecting together and tagging all the office fragments. The main themes for the narratives are selected from these collections. The narratives presented in Chapter 4 probably only represent 10% of the entire tagged material, other material being either too fragmentary or not important enough for that specific context.