



The minefield of a dissonant site

Exploring design strategies in the context of dissonant heritage

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The minefield of a dissonant site

Master Thesis

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Preface and acknowledgements

“But it’s tricky because what we want to preserve is the memory of loss, of something that by definition is no longer” van der Laarse in (Slager 2007, p. 2).

During my study Landscape architecture I have developed an interest in heritage. The choice for a thesis topic related to heritage was therefore an easy one. However, when one would have asked me to predict the outcome of my topic, I would not have guessed it would have been dissonant heritage. It was only after conducting research prior to my thesis that I stumbled on the existence of the field of dissonant heritage. When looking further into it, I discovered a multi layered world which was fairly undiscovered. This triggered my attention. Moreover, the possibility of through this research linking the discipline of landscape architecture to the discipline of heritage studies made me realize the quarry of possibilities, answers, and questions, that could arise.

Only after I already started the research I realized how unbelievably extensive the topic of dissonant heritage is. A combination of landscape architecture, heritage studies, ethics, aesthetics and even more disciplines come together. This made the research interesting and thorough, yet complex. ‘Delineation’ became therefore one of the keywords. It was my learning goal and my largest pit fall. Despite the inevitable limitations, which I had to make, I am satisfied with the inclusiveness of the end product.

I would like to thank all the people that contributed to this research. I thank the interview partners for their time and effort, which made it possible for me to gather a lot of information: Eric Luiten, Lodewijk Baljon and Hank van Tilborg. I thank the administrators of Kamp Westerbork and Kamp Vught for their time and guidance: Dirk Mulder and Jeroen van den Eijnde.

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The Nazis tried everything in their power to stay unnoticed by the allied bombers. Bunkers were camouflaged with grasses and sand, so that airplanes would have difficulty noticing them. But, what the Nazis did not realize, was that, from the air, the paths they were creating in coastal areas must have looked like this. Talking about a hidden dissonant landscape.



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Intro:

Summary

Landscapes associated with atrocity, horror and war might well be the largest single category of heritage destinations in the world. These are the stages where often traumatic events took place between perpetrators, victims and sometimes bystanders. At the same time they were, are and will be the sites where people go to, to remember and to commemorate.

These sites of dissonant heritage are as much part of our heritage as any other relict, but treating this heritage in a proper way is a complicated affair. On the one hand people would like to forget about these sites as they often evoke sad memories. On the other hand, losing the memory and the identity of the site and ultimately that of the event means losing part of the identity of society.

Many sites of dissonant heritage are deteriorating and disappearing. At the same time, a growing interest of society to preserve these sites and an increasing wish to transmit the knowledge and emotions linked to those physical remnants can be witnessed. These factors make the sites of dissonant heritage very much suitable for a landscape architect: the interventions take place in the present, based on current wishes and needs, while a certain amount of freedom is allowed, even encouraged, to transmit the message in the best possible way.

The research aim is to assess how landscape architecture can by means of a design transmit a message to the visitors of dissonant heritage and provide them with an experience.

In order to test how a message of a dissonant site can be transmitted to visitors, I chose a design research site. The chosen site is part of the Dutch Atlantikwall, around the city of IJmuiden.

Dissonant heritage sites can be understood by making a distinction between the nature of the event that shaped the site and the interventions undertaken after the event. The nature of the event can be assessed according to the criteria: time, casualties and political ideology. The interventions can be assessed via the criteria: site authenticity and strategy.

A dissonant heritage site is characterized by two interactions between three actors: landscape architects, visitors and the dissonant heritage site. According

to this, a model has been developed that represents the juxtaposition between these actors. The interactions within the model are tested according to a design exploration. The framework of this model is derived from literature on dissonant heritage. It is supplemented with empirical insights gained during the conducted precedent study.

The above mentioned model is interwoven in the structure of the thesis. Part one deals with the setting of a dissonant site (influenced by the dissonant event). Part two showcases the findings about the two interactions between the three actors. Part three applies the findings from the research in a design.

An important part of this research is the precedent study conducted at Kamp Westerbork and Kamp Vught. During this study, the camp administrators have been interviewed, the visitors have answered queries and the sites have been thoroughly analyzed. Hereby, the three actors present at a dissonant heritage site and portrayed in the model have been analyzed.

The outcomes of the precedent study showed that (contemporary) visitors need more clues to understand an intended message than only information provision. They very much appreciate rebuild elements and do not consider it a sin when something is not authentic. Moreover, this has also been acknowledged by the administrators. Finally, authenticity is in essence wrong in that everything has been touched by (at least) time, and is thus not authentic anymore. Therefore, this research suggests to change the term authenticity to integrity.

A design strategy determines how a landscape architect deals with the interaction with the site. The chosen strategy for a dissonant heritage site frames the stage. It enables the landscape architect, via interventions, to bring the event more to the foreground. These strategies are: education, experiences, commemoration and awareness. These varied strategies can be combined with one another hereby not only providing a multi-layered experience, but also enabling a greater amount of people to understand the message of the site. The setting of the event can change through time, due to the interactions between the actors and the interventions of the landscape architect.

The experience of the visitor is partially influenced by the dissonant event, the interactions between the actors and the site, and is partially influenced by the strategy of the intervention undertaken by the landscape architect.

Introduction

This research is a triangulation between landscape architecture, heritage studies and experience theory. The synthesis led to the development of the model used during the research and the implementation of the acquired knowledge in a design, via the ‘research through design’ approach.

Sites of dissonant heritage are the subject of this research. The remnants of war, physical and emotional, symbolize a communal and mutual traumatic memory, not only for people, but also for a site (Bassanelli 2011). The consequences of traumatic events result in a scarred landscape. This landscape, being the bearer of a traumatic past, is not only the stage on which the event took place, but also the site people go to, to remember and commemorate.

These inflicted sites are called a variety of things: dark sites, difficult, congruent or dissonant heritage. Dissonant heritage (the term will be explained later on in Chapter 2) or sites associated with atrocity, constitute ‘the largest single category of heritage destinations in the world’ (Smith 1998, p.147).

They represent sites of pain, where people were hurt and died. On the one hand people would like to forget about these sites as they bring up sad memories, but on the other hand there is the dread of losing the memory and the identity of the site, the event and ultimately part of the identity of society (Bassanelli 2011). It is important to face this traumatic past, as it is part of our heritage, so part of our identity:

“To have a heritage is an essential part of having an identity and it confirms the right to exist in the present and it continues into the future” Macdonald (2009) in (Bassanelli 2011, p.13).

Because of the large number of these sites and because of a lack of knowledge and awareness about them, the majority of dissonant heritage sites are until today un-memorialized (Bassanelli 2011). But, new memorials of for example former war sites are continuously being built, as well as movies and theater pieces produced. Although until recently never thoroughly investigated, dissonant heritage has been part of popular tourism attractions since long ago (Seaton 1996; Weaver 2011).

The enormous Atlantikwall structure, stretching from Norway to the South of France, is a constant reminder of the dissonant events that took place during the Second World War (from here on referred to as WW2) and is a disturbing memory to that time, figure 0.1: The Atlantikwall. Furthermore, the Atlantikwall joined the Western European Atlantic coastline to form a solitary armed space (Tzalmona 2011). The military structure consisted out of 12.000 (coastal) forts, airports, bunkers in various shapes and sizes, marine bunkers, viewpoints, tank canals, obstacles, walls and barrages. The fortification line was built at a staggering speed between 1940 and 1943, by the Organization Todt. Local people were forced to work, as well as political prisoners and Jews (Brunelli and Parati 2011).

Atlantikwall



Figure 0.1: The Atlantikwall



Figure 0.2: The Dutch Atlantikwall

The Dutch Atlantikwall will function as a design case for the testing and investigating of the theory, figure 0.2: The Dutch Atlantikwall.

The initial aim of the Atlantikwall was to prepare the invasion to the United Kingdom, the so-called Operation Seelöwe. However, when Hitler understood this would fail, the purpose of the wall changed from an attack line to a defense line of the 'Third Empire'. The goal became to prevent allied armies from landing on the coasts of the occupied countries (Padovani 2011).

The German engineers, who planned the wall, paid a lot of attention to the surroundings. The different bunkers and other military constructions make optimal use of the topography present and other natural conditions of the landscape (such as water, vegetation and buildings).

After the war, the parts of the Atlantikwall along the Dutch coast have merely been destroyed, maligned, or in some cases, subtly ignored. Due to the fact that it represents National Socialism and what it stood for in such an obvious way, this comes as no surprise (Peters, Schuppen et al. 2005). The Atlantikwall and its remnants represent in a material and immaterial manner a hostile occupier. The bunkers, trenches, ditches and walls, but also the tales and memories of witnesses make up this disturbing heritage (Bassanelli 2011). The greatest significance of the Atlantikwall might well be that it is the most extensive heritage of the European continent, stretching along the coast line of six countries, representing a collective memory for the same time span (Padovani 2011).

Besides the fact that the Atlantikwall represents the legacy of an invader with a sickening ideology, one can also gaze up to its structure, to the beauty of the monoliths standing in and withstanding nature. The fact that over 12.000 structures have been built over a length of 5.000 kilometer in just over three years is in itself astonishing. It is a massive and impressive structure, but also a gloomy one. This is an important aspect in this research of the Atlantikwall:

"The past of every region contains beautiful, grey and dark sides"
(Kolen 2008, p. 97).

In its vastness when it comes to physical relevance, but also historical meaning, the Atlantikwall can be seen as one of the three largest geo-political borders of the mainland of Europe. In the East the Iron Curtain, erected shortly after the Atlantikwall delineates the Eastern border. The Mediterranean Sea has long since represented the Southern border of the continent and closes the triangle. The land squeezed in-between these three borders represents Western Europe as we know it today (Brunelli and Parati 2011), figure 0.3: Western Europe by walls.



Figure 0.3: Western Europe by walls

This thesis is written within the discipline of landscape architecture, but the context is shaped by dissonant heritage, because there is no theory present within the discipline of landscape architecture about dissonant heritage sites. The knowledge gap is determined by a triangulation between the theory of landscape architecture, dissonant heritage and experiences. This leads to a knowledge gap investigating how these three can influence each other. The knowledge gap is thus: experiencing a dissonant landscape, via design interventions. This is a triangulation that up until now has not been conducted, figure 0.4: Knowledge gap.

Knowledge gap



Figure 0.4: Knowledge gap

Research questions

Main Research question

In what way can landscape architecture provide visitors of a dissonant heritage site with an experience?

Rq1: What determines the setting of dissonant heritage?

Rq2: What interactions take place on a dissonant heritage site?

Aim

The aim of this research is twofold.

The first aim is to investigate in what different ways a message of a dissonant site can be transmitted to visitors via a design. This will be researched by combining the fields of interest of dissonant heritage and landscape architecture with one another.

The second aim is to create a model that represents the juxtaposition of a dissonant heritage site, a landscape architect and the visitors of the site. The interactions within the model will be tested according to a design exploration.

The worldview that fits me best is social constructivism. Social constructivism is a human-focuses view, based on social constructions, interactions and experiences (Creswell 2009). Dissonance is a qualitative term and difficult to measure because it deals with feelings, emotions and experiences. It is a complex terminology that requires foci in different research fields.

Worldview

Because this research is balancing on the interface between dissonant heritage theory and landscape architecture, it will make connections between the two fields. In doing so, not only will the differences between the disciplines be discovered, but also the similarities. Heritage administrators and designers are very much alike. Both extract a story out of a quarry of remnants and possibilities. Telling the truth is a virtue, but appropriation and imagination tell people more (Schoonderbeek 2006). Designers usually do this in a much more visual manner than heritage administrators. But both bring discipline and order to a site and a story, each in their own ways.

Relevance

However, since this research is written from a landscape architecture discipline, from here on the designing actor will be referred to as landscape architect. Even though this might not be the case on all sites (such as Kamp Westerbork), it will clarify the research.

The relevance of working with dissonant heritage is twofold:

1. Social relevance: up until now, relatively little attention has been paid to the subcategory of dissonant heritage. However since dissonant heritage enjoys an increasing social interest, adding systematics to the different design interventions is needed.
2. Time relevance: dissonant heritage is, just like any other physical remnant, deteriorating and thus disappearing. This process, which takes place at every heritage site, is unstoppable. To be still able to transmit the knowledge and emotions linked to those physical remnants, action should be undertaken to preserve them.

Moreover, the Atlantikwall, as an exemplary case in this thesis, currently finds itself on the tipping point between remembered experiences to a historical event. The last people that have witnessed the wall in use slowly disappear. Because with them first hand memories are fading out as well, current and future generations need clues to tell the story. It represents literally and

figuratively a buried part of history, an increasing curiosity in protecting war remnants and in transmitting distant history to contemporary generations (Tzalmóna 2011). Jeroen van den Eijnde:

“That landscape, the whole heritage event, the archeology of the Second World War is booming” (Eijnde 2014).

Buildings, remnants and landscapes have pasts and the ability to tell us a story about what happened, where and who was involved (Gillis 1994). Investigating the Atlantikwall, partly making use of the current popularity of WW2 investigations (mainly the concentration camps) can give some new insights on how to work with such sites in the landscape. The current manner of transmitting the message of dissonance on a broader level and of the Atlantikwall on a more detailed level is very one-dimensional. Because the focus is mainly on the bunkers and not on the surrounding landscape, quite an extensive part of the story remains untold.

This thesis comprises two separate booklets: a precedent study booklet and a main booklet, the one you are reading now. Both booklets can be viewed separately, but to get a proper insight into the complete research, it is advisable to read both of them.

The precedent study booklet contains the empirical knowledge that has been obtained through elaborate studies on the former concentration camp sites of Kamp Westerbork and Kamp Vught. These insights were the basis for the understanding of the link between dissonant heritage and the spatial reproduction and design of it.

The main booklet encompasses the extensive literary research that was performed. The research outcomes cover the theory of heritage, the theory of dissonant heritage, the implementation of experiences on a dissonant heritage landscape and the design theory deduced from multiple forms of research. Academic knowledge and empirical knowledge have been combined and the application of these dual insights led to design options and understandings of designing with dissonant heritage.

This thesis booklet consists out of three parts. This division has been made with an emphasis on the two research questions that are needed to answer the main research question at the end of the research.

Structure of the thesis

The Intro introduces the topic and explains the structure of the thesis.
Part one: the setting - deals with the theory needed to understand the topic of dissonant heritage. This part contains four chapters and answers the first research question.
Part two: the interactions - answers the second research question. Part two has three chapters and gives answer to research question two.
Part three: design - puts all the parts (spatially) together in a design. Part three has three chapters.
The Outro comprises the conclusion, the reflection on the model and the discussion. In part three, the main research question is answered.
References - consists out of two parts.

Furthermore, interwoven in the structure of this thesis is the developed model (see Chapter 5). The above described parts represent one of the sides of the model.
The structure of this thesis, the conducted research and the positioning of the research questions can also be seen in figure 0.5: Structure of the thesis.

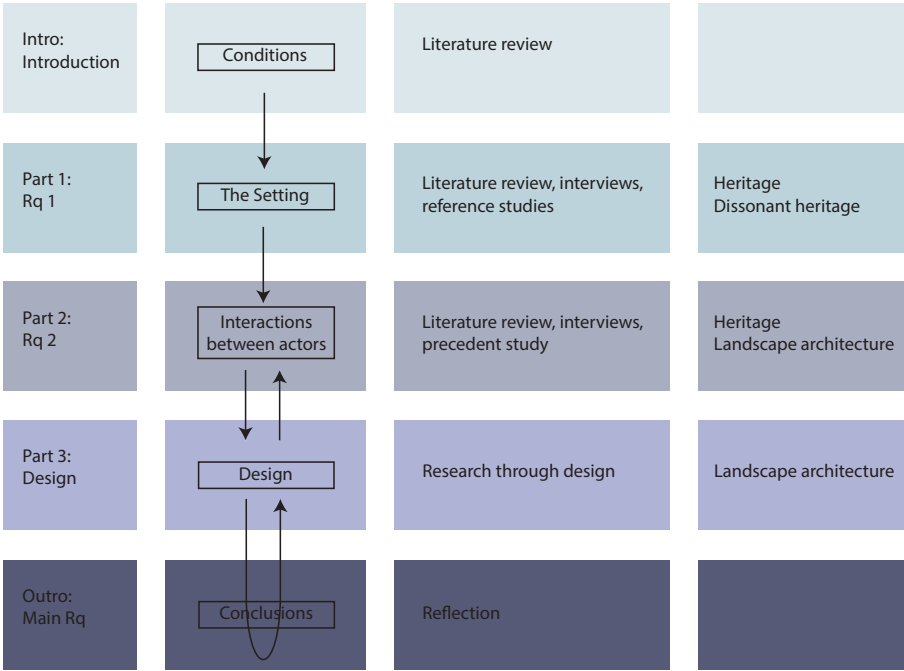


Figure 0.5: Structure of the thesis





Part one: the setting

1. Heritage theory

1.1 Sequence of the past – history – heritage

To fully understand the meaning of dissonant heritage, the origin first needs to be distinguished. It is not hard to note that dissonant heritage is –at least obviously by name- derived from heritage. But what then is heritage? Where do the roots of heritage lie? And how does heritage relate to history?

The past

Heritage is from the past. But in what way is the past then different from heritage? The past can be seen as the range of unquestioned events that took place. It is an endless mine of potential information of which –eventually- only fragments will be used (Ashworth 1997). The past is real; it did happen and is not influenced by human behavior, choices or preferences. The past can be seen as the steady and unbiased stringing together of events. Those events produced sites and buildings, but also memories and stories for later use (Ashworth 2011). As the past encompasses all the events that ever took place, it can be seen as a storage site of events, with endless possibilities, from which only a small amount will finally become history and/or heritage (Ashworth 1994).

History

Somewhere between the past and heritage one can find history. History is needed as an intermediary between the two. History can be defined as a man-made selection of certain events of the past. Out of the above stated vast number of possibilities –which the past is- a selection needs to be made. History collects facts within a larger lay-out of storytelling (Smith 2006). It is an analytical concept.

History is that what a historian considers worthy to (re)tell (Tunbridge and Ashworth 1996). This is what makes history biased. When certain events are being picked out of the large pool of events provided by the past, and turned into history, a story is being told. Selection defines whether something is actually reproduced in stories or books or not. It delineates whether something is considered worth remembering or not. Selection of events is arbitrary and personal. It can take place right after an event happened. But it can also occur a long time after, when political ideologies or social structures are in need of it. This story telling defines history.

History is of great importance for the definition of the identity of a society. Only when a society does not change in time, history is not necessary. But this cannot be the case and thus is history needed to tell and retell the changes

that occurred (Ankersmit 2003). In other words, it is needed to ensure the continuity of a society. And this quest for the preservation of continuity is closely linked to the prevention of identity loss (Jong 1999).

Because out of the enormous tank of events of the past only some have been selected. Therefore, history is actually manageable and remember-able for the human mind (Ashworth 1994).

Heritage

Heritage is by definition valued by its inheritors. Heritage represents the relicts from ancestors, and is therefore property of the inheritors. Heritage belongs to people and it is them who state that it exists (Tunbridge and Ashworth 1996). Heritage comprises those relicts that societies choose to inherit and pass on. Heritage can both be material and immaterial; it can be tangible (a church, a castle) as well as intangible (a story, a sage).

“Heritage can be viewed as a process whereby objects, events, sites, performances and personalities, derived from the past, are transformed into experiences in and for the present” (Ashworth 2011, p. 2).

But the action that turns relicts from the past into heritage is not only derivation as stated by Ashworth. I consider this as too weak a definition. Something only becomes heritage when it is actually recognized as such.

When it is in fact interpreted and appropriated by society (Knoop 2007). Only when larger groups of people regard something as heritage it can be named as such. “It is us –in society, within human culture- who make things mean, who signify. Meanings, consequently, will always change from one culture or period to another” (Hall 1997, p. 61).

It is this process of appropriation that leads to heritage, not the initial event or tangible building for example. It is because of this appropriation process -which is biased in what becomes heritage and what not- that the same event from the past can evolve into different kinds of heritage products. This logically means that something is not heritage beforehand, but only becomes heritage through certain assigned values and the appropriation process that follows. It also only remains heritage whilst this process is still ongoing. As soon as the appropriation and assigned value diminishes, the meaning and worth of a heritage product diminish as well (Knoop 2007), see figure 1.1: The focus of heritage.

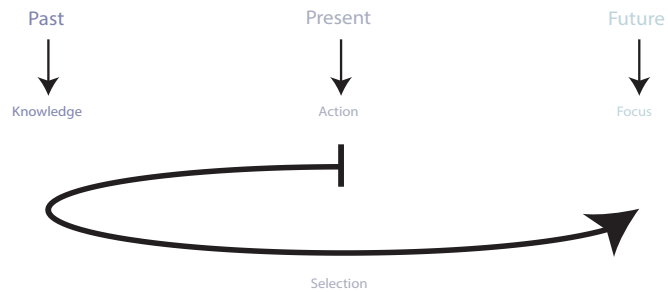


Figure 1.1: The focus of heritage

Heritage is created out of anxiety of losing the memory of an event. Recreating the same event is not possible, if only because the recreation of the emotions of eyewitnesses lies not within our capabilities.

But, recreating -to a certain extent- a contemporary and emotional heritage experience is possible. Consequently, heritage fulfills the task of creating a popular collective memory (Halbwachs 1992). Every generation ascribes their meaning to heritage.

“Memory is not a static thing, it changes, and with it, the way we look at our dissonant heritage” (Baljon 2014).

Heritage serves as the contemporary production of a desired past (Vree and Laarse 2009) and hereby links the present to the past (Bosma 2008). In the present selections from the quarry of the past are made (Graham and Nash 2000), whereby new layers of significance are added (Bosma 2008). So, it is actually the presentation of heritage that is the product of heritage. Or, as Carr (1961) noticed: “The past through the eyes of the present” (Carr 1961, p. 21).

“Heritage makes history visible and approachable”(Luiten 2014).

The aim of heritage is not necessarily to reproduce exact and truthful documentation of the past (Ashworth 1994). Heritage uses parts of the past and overlooks others. Where the facts cannot explain everything, parts are filled up by fiction. This is not necessarily a point of critique, as this part of

fiction sometimes makes a story more worthwhile to be told. This fictional part balances out with the truthful past and with this creates a past that people can identify themselves with (Lowenthal 1998).

Thus the stories and objects told through heritage do not need to be true or trustworthy, but they need to transmit a message and appeal to people (Harsema, Brouwers et al. 2004). It is not about arguments, but more about feelings and identity. As a result, heritage strengthens our national identity and distinguishes us from others (Laarse 2005). Or, as Graham et al. (2000, p. 41) state: “Heritage provides meaning to human existence by conveying the ideas of timeless values and unbroken lineages that underpin identity”. This interaction between heritage and identity declares the value that humans attribute to heritage (Hall 1997).

Heritage may thus be subjective. The initial aim of heritage is to (re)produce a contemporary reproduction of a fictional and desirable past (Vree and Laarse 2009; Weber 1998). It is the actual “act of communication and meaning making” (Smith 2006, p. 2) that is heritage.

As such the succession of the past-history-heritage can be summarized as follows:

“The past (what has happened), history (careful efforts to describe this), and heritage (a contemporary product shaped on the basis of history)”
(Tunbridge and Ashworth 1996, p. 20).

This succession can be seen visualized in figure 1.2: The succession of heritage.

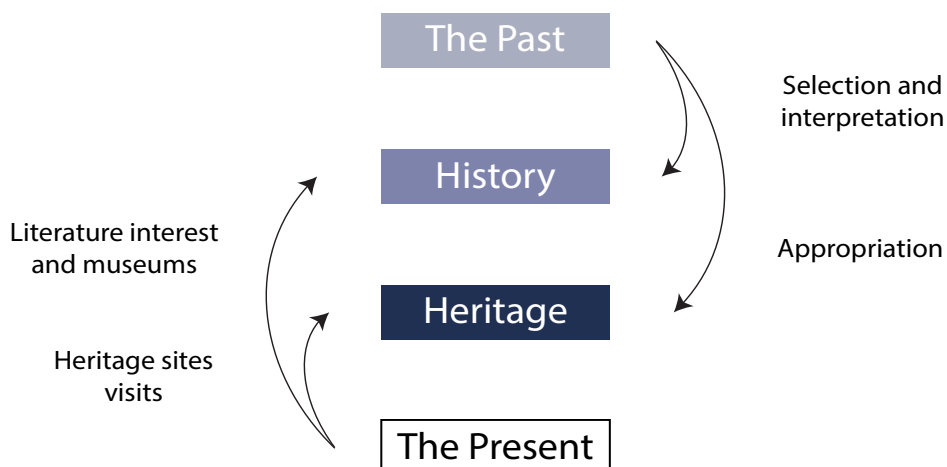


Figure 1.2: The succession of heritage

1.2 The differences between history and heritage

So both history and heritage aim at reproducing a selection made out of the past. Both are produced with the aim of answering specific questions asked by society (Vree and Laarse 2009). Both are subjective and selective and both use the past in such a way. But there are some major differences between the two.

The main difference between history and heritage is that history can be either true or false due to the way the pieces of information from the past have been gathered and the analyses that have consequently been conducted. Heritage cannot be true or false. Heritage is the consequence of (creative) human resourcefulness and has in its purest form no intention of being authentic towards the heritage relict. Heritage is only authentic towards the sought after human experience. In this search for evoking an experience, mistakes can be made, as the produced experience can be poorly understood or inappropriate, but it is never false (Ashworth 2012).

The other difference lies in the purpose of the message being transmitted. History uses the past out of interest for that past, whereas heritage uses the past because of the present (Kolen 2005). The key purpose of history is to transmit a truthful message. Heritage makes use of the past (Tunbridge and Ashworth 1996) and has no problems altering it. For heritage, the main priority is to convince people of a certain message. In doing so, the facts underlying that message might be changed so that the final experience will be strengthened (Lowenthal 1998). If that message happens to be best told in an exaggerated, ignorant or slightly false way, this is not problematic (Lowenthal 1998).

Finally, what is equally important when it comes to the transmittance of the message is the way that message is communicated. History is transmitted through books and thus is a passive way of absorbing information. Heritage is either transmitted through museums or via (other) open air institutions. “In the case of museums visitors are not passive recipients but active participants in the heritage process” Merriman (1991) in (Ashworth 1994). The differences and comparisons between the past, history and heritage can be seen in figure 1.3: The overview.

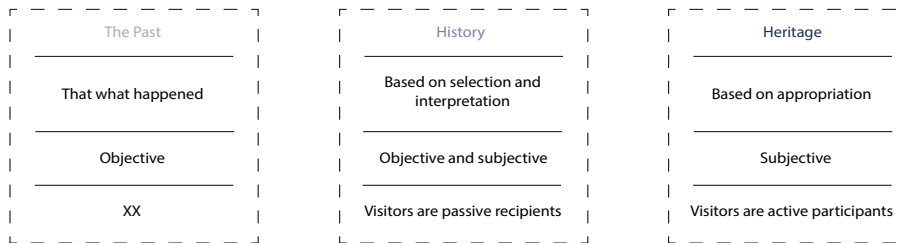


Figure 1.3: The overview

History is not workable for a landscape architect, as history is truthful and looking for the truth of the past. The scene of history is a past scene, not a sight a landscape architect can compose, simply because he or she will be making use of contemporary materials in a contemporary context.

Due to the focus of heritage on the experiences of the visitor and the transmittance of a certain message to them, heritage has for landscape architects more clues to work with than history.

The true value ascribed to heritage is the story and the ideas people assign to it. The site of heritage does not illustrate the complete narrative (Smith 2006). The materiality of the heritage site is often no more than the stage where the value is projected upon (Graham and Howard 2008). Heritage is predominantly a story that occurs somewhere (Slager 2007). Or, as Tunbridge states it: “The idea here is that not the physical components of heritage that are actually traded, such as historic monuments or sites, but intangible ideas and feelings such as fantasy, nostalgia, pleasure, pride and the like, which are communicated through the interpretation of the physical elements” (Tunbridge and Ashworth 1996, p. 8). Heritage is consequently the meaning ascribed to remnants of the past, not necessarily the remnants themselves. It is this ascribed meaning that gives heritage its genuine value. Arnold Berleant (1992) states that the importance lies not in the nature of something, but in how it is experienced.

On the other hand, heritage is never entirely intangible either. It cannot be seen as excluded neither from the space nor from the landscape. It needs to

1.3 The meaning for landscape architecture

take place somewhere, to be built or fabricated somewhere. It needs to occur in a physical site where history took place (Timothy 2009). The sites of heritage are tools that enable the staging for the heritage process. This occurrence, or spatial embedment, makes heritage tangible.

It is also this assigned value to heritage that determines why some relicts are selected out of the quarry of the past and others not (Graham and Howard 2008). The most precious relicts around us are not necessarily the most valuable ones, but most definitely the most emotionally attachable.

Furthermore, as stated above, heritage is very present focused. The constructs of heritage are contemporary constructs (Knoop 2007). This makes heritage occur in the present and makes it clear to work with.

Because heritage, based on contemporary requirements and needs, triggers certain processes within society, it also has the ability to influence other aspects of society (such as economy, nature, (water) safety). This shifts heritage from the static, ancient domain of the past and history, to the more dynamic, present day domain of everyday life. This is also the reason why heritage is particularly workable for (landscape) architects, as every interference does not only have a present cause, but also activates a subsequent reaction (Tunbridge and Ashworth 1996).

1.4 Conclusions

The main difference between heritage and history is that history aims at finding the truth, by digging into the past, whereas heritage is looking for ways to experience the past from a contemporary point of view. Heritage fulfills the wishes and needs of present generations. Because of this heritage is continuously altered, generation by generation, and might sometimes be forgotten about or brought back again.

These factors make the discipline of heritage very much suitable for a landscape architect: the interventions take place in the present, based on present wishes and needs, while a certain amount of freedom is allowed, even encouraged so to transmit the message in the best possible way. This is also the reason why heritage does not necessarily need to be authentic, as long as the message is transmitted.

2. Dissonant heritage theory

Sites of death and destruction have been visited by people since the beginning of humanity. In the 1800's already, guidebooks were printed about the visitable grim sites present in Paris (Seaton 1996).

But also battle sites and consequently war memorials have since long functioned as attractions (Weaver 2011; Seaton 1999). Battlefields, on which wars have been fought, are even considered as one of the most popular and best visited tourist attractions (Diller and Scofido 2011).

2.1 Definition of dissonant heritage

Many definitions are used in scientific literature for controversial heritage and its related (heritage) tourism activities. Some speak of thana-heritage (derived from the Greek word *thanatos*, which is the personification of death) (Seaton 1999; Hartmann 2013), others of morbid heritage. The word morbid is derived from Latin and means as much as unpleasant, distasteful or noxious (Blom 2000). Another commonly used term is contested heritage (Laarse 2011). However, I do believe that these definitions are slightly too biased. They leave little room for discussion. When depicting some sort of heritage as being morbid or thana-heritage, there is only space for the commemoration of the dark side of it.

That is why, for my further research, I chose the definition of dissonant heritage. Tunbridge and Ashworth first introduced the definition of dissonant heritage in their book 'Dissonant Heritage - The management of the past as a resource in conflict' (Tunbridge and Ashworth 1996). They state that heritage becomes dissonant when different groups ascribe different meanings to one and the same site.

Dissonance is used in various fields. It is used in the field of music where dissonance means a dis-harmony. But it also has roots in psychology, sociology and poetry. What the use of the word dissonance in the above mentioned various fields has in common, is that it consistently links to conflict or incompatibility.

When looking at the different characterizations of dissonant heritage, one can state that the message of dissonant heritage -in one spot possibly more than in another- represents "deviant, dubious, macabre and even frightening elements and is often linked with death and destruction" (Blom 2000, p. 32). Dissonant heritage is generally categorized by a feeling of discomfort (Keil 2005). In between the lines of the various definitions I read this as the possibility of (again) reaching harmony at the site.

Another important aspect of dissonance is the fact that to one site people attribute different (conflicting) stories (Tunbridge and Ashworth 1996). This is quite feeble. Dissonant heritage is not only about conflicting stories, but more about conflicting roles people have on a site. Something or somewhere becomes dissonant when there are clear perpetrator and victim groups. Some occasions also encompass bystanders, but they are not part of every dissonant occasion. These different groups of interest do not only all represent a different side of the story that has taken place, but are accompanied with different interpretations and wishes for that story to be memorialized (Ashworth 2002). This makes dissonant heritage power-related.

Up until here, the definition of dissonant heritage is the following:

Dissonant heritage are the relicts of an event where clear perpetrators and victims (and sometimes bystanders) can be identified

But, as stated in the above chapter, every (dissonant) heritage needs a stage, for it to be heritage. Acts or deeds of atrocity and conflicts took place somewhere, they had a spatial embedment. The relicts of those conflicts are clues for the design with the site. The relicts connect people to the story; they make the story visual and understandable. Dissonant heritage cannot only be intangible, as it needs to have taken place somewhere. The scars of the different sites are the inheritance of the atrocities and conflicts.

Dissonant heritage sites represent the spatial embedment of the storage of negative memory in the collective memory, states Meskell in (Carr 2011, p. 175).

So, when adding this to the above mentioned definition, the definition of dissonant heritage from here on will be:

Dissonant heritage is the spatial embedment of a horrific event where clear perpetrators and victims (and sometimes bystanders) can be identified. It is the spatial embedment of a negative memory.

Generally speaking, a dissonant heritage site gives people –to a certain extent– a feeling of discomfort, unease and fear.

Landscapes are built up out of different layers. There are various thoughts and ideologies about those different layers, but one of the best-known is the 'layer

2.2 Layers in a dissonant heritage site

approach'. This approach divides the landscape into three different layers, namely the landscape layer, the network layer and the occupation layer. The main idea behind the layer approach is that there are differences in dynamics between the layers (Schaick and Klaasen 2011).

This construction can be applied to a dissonant site, but one more layer needs to be added: the dissonant event layer which represents the emotional depth of the site. Dissonance can be seen as dark clouds hanging above a site, not always visible, but always present, see figure 2.1: Layered dissonant landscape.

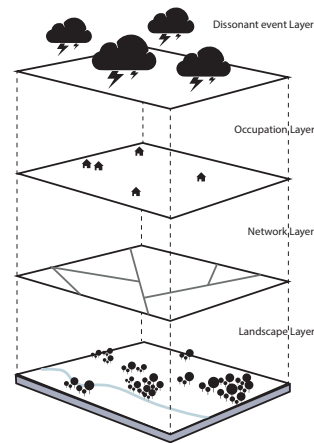


Figure 2.1: Layered dissonant landscape

2.3 Space – Time phenomenon

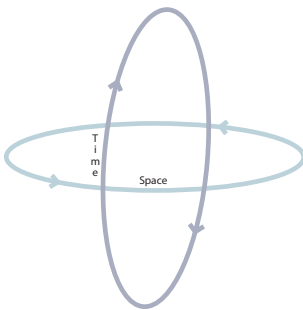


Figure 2.2: Space -time phenomenon

Landscape in itself is often seen as the manifestation of memory. Personal or collective memories are fixed in place. Both through space and time this memory is (re)constructed by adding/retrieving/altering.

Heritage, being the solidified form of memory, is the consequence of this time travel. This is not different for dissonant heritage which is the solidified form of a negative memory.

In space there is also an interaction taking place between the historical space where the event took place and its space specific elements. This correlation and interrelation between space and time on dissonant heritage sites is visualized in figure 2.2: Space-time phenomenon.

Dissonant heritage sites are sites in which interplay between space and time takes place. Representing the past, altered and regarded in the present and landing on a site, both time and space push and pull dissonant heritage into a desired moulded form.

There are obviously differences between dissonant heritage sites. Each of them has its own event and stories, within diverse time frames and with various consequences, both in intensity and nature. These multiple layers lead to the difficulty that one cannot speak of only one type of dissonant heritage (Stone 2006).

Furthermore, amongst others, Seaton (1999) also states that the dissonance of a particular site continuously shifts between the moment an event took place to when action was undertaken to bring it under attention again (through films, expositions or design initiatives).

Eventually, sites can be very different when it comes to emotional importance. This distinction will be investigated in the next chapter.

2.3 Differences between dissonant heritage sites

The definition of dissonant heritage is: the spatial embedment of a horrific event where clear perpetrators and victims be identified. Dissonant heritage is the stage where events of atrocity and horror have taken place. It is heritage where victims and perpetrators (and sometimes bystanders) can be distinguished. The sites of dissonant heritage are the storage sites for the negative emotions associated with the event, the actors and the site.

2.4 Conclusions

Dissonant heritage is both time and space dependent. It is created in the present –because it is heritage- and based on past events. It has taken place in the past, but is given form in the present, according to the way people want to currently experience the past. Both time and space form dissonant heritage into how people want to perceive it.

3. Contextualization of the view on dissonant heritage

The way we look at the past is determined by contemporary thoughts. Handling the past is more a mirror of current society than of historical reality (Lowenthal 1985). As the way heritage is regarded changes through time, so does the way we look at dissonant heritage. To get a good understanding of dissonant heritage, the contemporary view and the path along which it has travelled, must first be understood.

3.1 The dynamics of remembering

It will be an entire study in itself to look at the history of the changing view on all the forms and aspects of dissonant heritage. To prevent that and because the design case will be on WW2 heritage products, this chapter will focus on the changing view on dissonant heritage of WW2 in the Netherlands.

The changing view on dissonant heritage and the remembrance thereof has been extensively described by various authors, amongst who were Frank van Vree and Rob van der Laarse. In their book 'De dynamiek van de herinnering' (the dynamic of remembrance) they describe this remembering process. Remembering is dynamic and continuously changes in interpretation and significance. Continuously different aspects and events are being highlighted and alter the image of the past. WW2 and its remembrance is not a closed chapter, but a living history "loaded with contemporary political and moral meanings" (Vree and Laarse 2009, p. 8).

Remembrance can be seen not only in political ideologies, but also in norms and values, in aesthetics and artistic expressions. The different dynamics of remembrance are driven by different purposes. Commemoration, education, impressing, but also attracting audiences, selling, promoting tourism in a city or region can all be used as motives to remember (Laarse 2011).

3.2 The development of the attitude towards WW2 heritage in the Netherlands

WW2 had major impacts on the Dutch people, country, economy and identity. In terms of human and material losses the Netherlands was one of the worst affected countries in Europe (Kolen 2005).

But just like the memory of it, the meaning of WW2 is not constant either and continuously changes in society. Public remembrance is linked to social circumstances, with prevailing political and social relations, ideologies and cultural values (Vree and Laarse 2009).

During the war, the Nazis laid out an entire network of military elements,

but also a transportation and communication network. After the liberation aspects of the war were still very much visible in everyday life (Kolen 2005). To be able to purify the horrific past, sites associated with the war –and more importantly, with the occupier- had to be emptied and filtered out of the public memory (Laarse 2012). The bunkers (and other parts of the Atlantikwall) were considered as strange elements in the landscape that caused painful feelings that were best forgotten (Harsema, Brouwers et al. 2004).

During the period 1945-1965 the so-called ‘wederopbouw periode’ (the post-war reconstruction period) the visible war-related elements in the Dutch landscape made place for the expansion of the Dutch harbors, the adjacent industrial areas, the expansion of the rails and infrastructure network and the building of housing (Kolen 2005).

The misery the Atlantikwall caused was obvious from the post-war attitude towards the structure (Peters, Schuppen et al. 2005). Right after the war ended, the call for destruction was omnipresent and especially directed towards (parts of the) Atlantikwall. Different militaristic elements of the construction were either scrupulously destroyed or covered with dune sand. Every demolition was partly subsidized by the Dutch government. The German remnants were declared to be ‘contaminated heritage’. In parallel to this, the Dutch heritage was highlighted and emphasized (Kolen 2005).

But demolishing all the military artefacts of the Nazis proved too difficult as they were built out of reinforced concrete (Brunelli and Parati 2011). Some parts of the structure thus remained, as they were too expensive to destroy. They were left dormant in the Dutch landscape like resistant monoliths, often closed to the public. In this way, quite a few military works are still present, some visible, but the majority not (Peters, Schuppen et al. 2005), see figures 3.1 and 3.2: Bunker remnants around IJmuiden.



Figures 3.1 and 3.2: Bunker remnants around IJmuiden

In the Dutch remembrance culture right after the war, there was no room for the traumatic experiences of individuals and individual groups. This remembrance culture was focused on stories of heroism, nationalism and the belief in progress (Vree 1999). There was almost no space for the victims or the events that did not fit within this image of national courage and victory (Vree and Laarse 2009). In the first five to ten years after the war, more than one thousand monuments were erected, but none of them for the victims of the war. Dissonant sites that remembered people of the war were forgotten and left empty (Laarse 2011).

In Westerbork and Vught the former camp barracks were re-used by Moluccans; re-use being a way of purifying as well. Van der Laarse states in (Slager 2007, p. 1), in this case “Reuse is also a way of demolishing”. They disappeared out of the visible landscape and became part of austere and peripheral nature areas (Slager 2007).

In the 60’s, due to the greater amount of time elapsed since the event, different socio-economic processes and the increasing welfare, the traditional way of looking at the war altered. The emotional load of the heritage of the occupier changed and was regarded in a more neutral manner (Kolen 2005; Peters, Schuppen et al. 2005).

The camp terrain in Kamp Westerbork was during this period acknowledged, but not emphasized. The terrain was morphed into a natural park with picnic tables and a natural bicycle route, which lead the visitors over the Boulevard des Misères, the route the former camp prisoners followed whilst being deported East (Laarse 2011).

Around the 70’s the national way of remembering the war changed to a more personal and local manner of commemorating the event. Moreover, people wanted to break free from the stained past and move on. The official commemorations at large monuments with a mandatory process with regards to remembrance became less popular. This generation did not want large monuments, but more locally embedded remembrance monuments (Laarse 2011). An example hereof is the opening of the Rails Monument at Kamp Westerbork at May 4, 1970. To break with it’s past as a camp, this monument was erected from new steel, without making use of the various authentic materials still present on the former camp site, figure 3.3: Nationaal Monument Kamp Westerbork.



Figures 3.3: Nationaal Monument
Kamp Westerbork

The acknowledgement of the victims continued to grow, mainly induced by the more educationally focused politics of the government (Vree and Laarse 2009). Furthermore, the personal stories of the victims were now being told (Laarse 2012).

In the 80's national memorials started to be designed. With this the majority of them became symbolic monuments that told a politically laden story and were for the majority of people difficult to understand (Vree and Laarse 2009). The former concentration camps, Westerbork and Vught, became sacralised sites, where a fair amount of these symbolic monuments were added (Slager 2007). Alongside economic development, the future and the pride of the nation were focus points. The local and personal experiences with the war were –for a short period of time- no longer important; the emphasis was on what the war meant for Dutch society as a whole, as a nation and as political entity (Kolen 2005).

The first monument of Kamp Vught was created by the municipal architect of Vught. It was very abstract, in both the design and the message that was told. A story was told according to data which had no relationship to what you saw. This raised a lot of confusion among visitors, but also left them in confusion by the end of their visit. In addition, there was a very heavy moralistic message (Eijnde 2014).

After the 90's "the monumentalisation made place for an unambiguous musealisation" (Kolen 2005, p. 274). Remaining remnants were rearranged; monuments were added, as well as remembrance and reflection spaces, visitor centers with parking lots, restaurants and museums (Kolen 2005). The heritage of the war was made very public and the idea that it could be used as a way of learning and transmitting a lesson, emerged.

Postmodern features were added to dissonant sites. The notion of emptiness was translated into numerous designs and also represented the message of loss (Laarse 2012).

Look what happens in Sobibor, which was until recently a forest and now there are all sorts of movements going on to make it visible and tangible, which makes it possible to create that bridge to the past (Eijnde 2014).

From the 90's onward the call for more experiences emerged. This is the start of the interrelationship of heritage and tourism and the birth of the experiences economy (Laarse 2011).

On the background of this was the fact that reflection and experience make new demands when it came to dissonant heritage. This can be seen in the construction of memorial centers and the refurbishment of traumatic sites. To bring visitors closer to the grim camp atmosphere of the time, sometimes reconstructions of previously hated and sometimes abandoned buildings of repression were performed, such as the towers at the camps Westerbork, Vught and Amersfoort and the barrack at Kamp Vught.



Figures 3.4 and 3.5: Rebuild watchtower and barrack at Kamp Vught

When I was hired in 1986 I said: “Nowhere here in this new building have I found the possibility for the visitor to drink a cup of coffee”. If you take such an exhibition to you, you should also take into account that people want to come to themselves with a cup of coffee or a cup of tea (Mulder 2014).

Nowadays dissonant heritage is competing with ordinary heritage when it comes to visitor numbers. The ignorance of a horrible chapter from the past is no longer the case. Different social-economic developments made this possible. Dissonant heritage is now publicly acknowledged and musealised to reflection and perception.

If there are visible traces in the landscape that can help you, do something with it in the reconstruction, through a careful manner, then you will have a dissonant landscape here that has a meaning and a story worth telling (Eijnde 2014).

It might be because of these severe consequences, or because of the close proximity to and our involvement in the war, but fact is that WW2 is still very much part of the public memory of Dutch society (Laarse 2011).

The war ended nearly 70 years ago and of course the intensity of the memory and experiences diminish together with the disappearance of eye witnesses (Kolen 2005). But the need to experience specific events seems only to increase (Laarse 2011).

After the disappearance of witnesses, fiction and war sites will play a greater role in the experience of the war (Laarse 2012). Historical information is more and more frequently converted into experiences and historical sensation. “In these experiences, especially the ‘fun factor’ is of importance; monuments and heritage are expected to be nice and exciting” (Verhoeven 2013, p. 2).

There is a greater interest in so-called re-enactments; providing visitors an image that is as truthful as possible.

Due to this, a shift can be noticed from the memorialization in the landscape to the performance of historical events. Since the 90’s the relationship with the war has changed, partly because of the different technological developments (Laarse 2011). History is now supposed to provide people the feeling they are in touch with the past; that they can feel it through time (Verhoeven 2013).

The interface that operates between past and present, that is still here. We call this ‘remembrance and awareness put in perspective’ and our motto that we use a lot today is ‘remembering is thinking’. So with one leg in the past, the other in the present (Eijnde 2014).

Dissonant heritage sites are as much part of our heritage as any other relict. They co-define our identity and should therefore be preserved. The difficulty is however, that on the one hand people want to eliminate the representation of evil because it signifies a period of terror. On the other hand, these remnants are a part of heritage and demolishing them means losing part of one’s identity.

The view on dissonant heritage of WW2 passed different stages in Dutch culture. Right after the war it was at best neglected and at worst destroyed, followed by a state of neutrality, to –now- an insight that these remnants can be used to learn something from. With the passing of time, the intensity of

3.3 The call for experiences

3.4 Conclusions

emotions diminished and with that more space is created for other ways of representation.

With the disappearance of (eye) witnesses of WW2 some of the first-hand information is lost, and with that the traumatized image of that period will mitigate, but this does not mean that nowadays people will not remember anymore. The memory and knowledge about WW2 that has been passed on to later generations will touch new, sensitive spots. People are continuously trying to find out what the legacy of a dissonant event means for their life.

The consciousness and awareness of the enormous power that sites like this (NM Kamp Vught) have on the landscape grows. As time passes and the first generation of war victims disappears, we see a shift in the position these spots have within the hierarchy of dissonant heritage. But the lessons we can learn from them are nonetheless still very much up-to-date. We notice that the interest in these sites does not decrease (Eijnde 2014).

4. Dissonant Heritage Spectrum

As stated above, one dissonant heritage is not the other. But what is that difference and more importantly, what defines that difference? What makes one heritage more macabre than the other? At first sight, only the death toll would seem decisive for the gradation of dissonance. But in practice, this turns out not to be so easy. It certainly does have an influence, but is not the only factor of importance (Tunbridge and Ashworth 1996).

4.1 Dark tourism model

Miles (2002) suggests that there is a considerable difference between the experience of dissonance between sites. This difference is based on certain criteria. To be able to make a distinction between different dissonant sites, those criteria should first be discussed.

The dark tourism model of Stone can be used as a starting point. This model, seen in figure 4.1: Dark tourism model (in (Hartmann 2013)) showcases different circles with shades of grey. The six circles run from darkest to lightest. Those circles –and what they stand for- are defined by the different criteria listed above and underneath the circles.

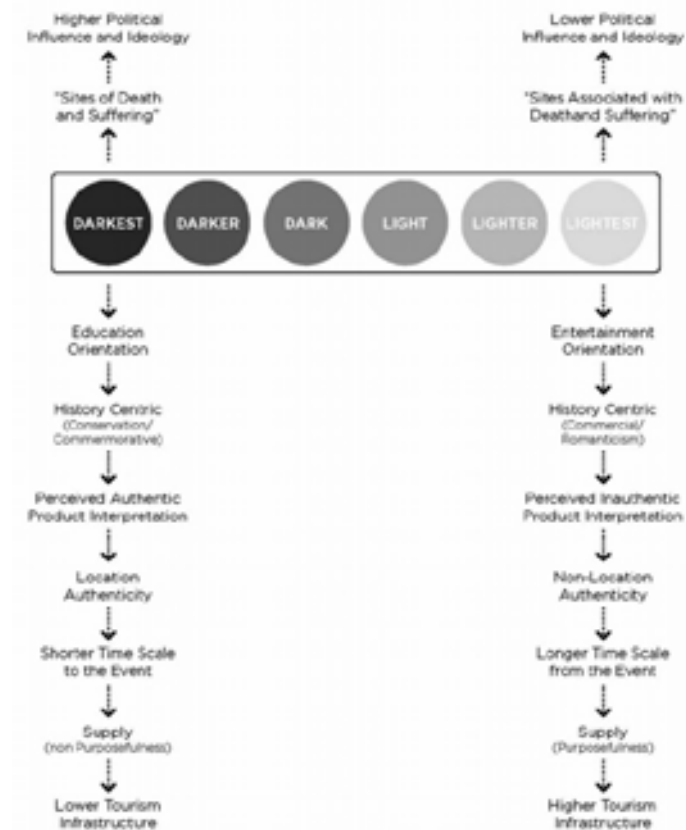


Figure 4.1: Dark tourism model

Those criteria are either present (or not) in a touristic site. The criteria are -amongst other things- based on arguments used by Miles (2002) and Sharpley (2005). In the figure, nine different criteria are distinguished (Stone 2006). The different criteria are written as opposites of one another. The accompanying definition of dark tourism, used by Stone is: “The act of travel and visitation to sites, attractions and exhibitions which have real or recreated death, suffering or the seemingly macabre as a main theme” (Stone 2005) in (Hartmann 2013, p. 3).

The dark tourism model functions as a starting point for this part of the research. But, emphasized on tourism, some remarks can be made.

4.2 Criticism on the dark tourism model

Firstly, the dark tourism model is obviously designed with a touristic site in mind. Therefore it cannot entirely fit the purpose of a dissonant heritage model. There is a difference between tourism and heritage. Tourism is mainly focused on the use of a site and tourism can take place on historic sites and non-historic sites; it can be about education as much as entertainment. The main aim of tourism is recreation. As opposed to this, heritage is more strongly linked to the site visited. It is historic and its message is often one of education. Therefore, some of the criteria mentioned in the model of Stone are only fit for touristic sites and not necessarily for heritage sites. These are: History centric versus heritage centric, Non Purposefulness versus Purposefulness and Lower Tourism Infrastructure versus Higher Tourism Infrastructure.

Secondly, the model does not clarify whether all the criteria are equally important or not. For example, when a site meets the criterion location authenticity -which is regarded to make the site darker- but the dissonant event took place a long time ago -which is considered making the site less dark- where can the site then be found back on the scale of Stone? In other words, opposing characteristics that influence the experience of a dark tourism site are not discussed nor clarified by the model, as there is no scale of importance indicated.

Furthermore, the division between e.g. lighter and light is not clarified and therefore these terms become quite arbitrary.

Finally and perhaps most importantly, two remarks: the dark tourism model analyzes sites as a whole and does not differentiate between smaller spots at a

4.3 Dissonant heritage spectrum

site (an entire site cannot be evenly dark or dissonant). Nor between the actual event that took place at a site.

Based on the above mentioned dark tourism model, knowledge acquired through literary research, the precedent study, different interviews with people and logical interpretation, five criteria have been selected to analyze the degree of dissonance for dissonant heritage sites. The original model of Stone makes use of nine different criteria. I consider nine as too many in addition to being too randomly chosen. Therefore, in the first stage of the alteration to the dissonant heritage spectrum, a selection out of the proposed criteria will be made (based on the arguments stated in 4.2. Furthermore, from here on, the chosen criteria will be addressed in order of significance.

The five (remaining) criteria are:

- Time
- Casualties
- Political ideology
- Site authenticity
- Orientation

To be able to use the model in a proper way for this thesis, I am going to make a further distinction between the analysis of the actual dissonant event that took place and the interventions that were made later on at the dissonant heritage site. In the original model this distinction is lacking. However especially for the analysis and the consequences of the design interventions, it is necessary to look at these factors separately from each other. In making this distinction, the consequences of a design intervention can be clearly noticed. Therefore the criteria will be further separated into two different groups, figure 4.2: Dissonant heritage spectrum.

Group 1: The nature of the dissonant event:

- Time
- Casualties
- Political ideology

Group 2: The interventions at the dissonant heritage site:

- Location authenticity
- Orientation

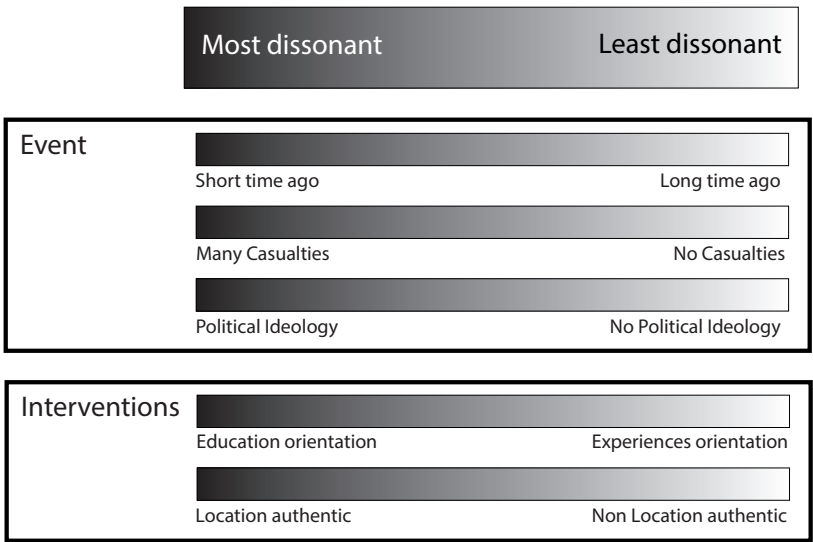


Figure 4.2: Dissonant heritage spectrum

Below an elaboration of the criteria can be found.

Group 1: The nature of the dissonant event

- Time

Dissonant heritage is time dependent. The gravity of an event that took place a long time ago is often forgotten as time passes by. Time has the ability to alter dissonant heritage into idealistic testimonials. Through this passing of time, antique sites are cleaned of their dissonance (Meskell 2002). It is a given fact that historical sites change when time passes. They are the subject of changes, adaptations, renovations, but also (mis)interpretations, figure 4.3: Dissonant heritage through time.

“The strongest are those events that can be remembered by people that are still alive” (Lennon and Foley 2000, p. 12). This is confirmed by Miles (2002); events that can still be told by (eye)witnesses are more dissonant and more alive than events that have become part of the past. Consequently,

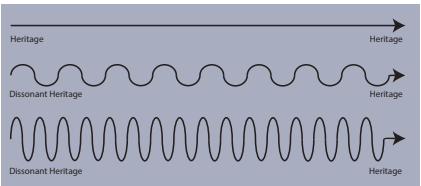


Figure 4.3: Dissonant heritage through time

dissonant events that happened a short time ago, and which can accordingly be confirmed by living people, are generally regarded as more dissonant, as opposed to events that took place a long time ago (Stone 2006). Stone and Sharpley (2008) talk, in this respect, about the ‘recentness of events’ which enhances the dissonance of a site. For instance, the difference in dissonance in terms of the criterion time between the Coliseum and Ground Zero is very and clearly noticeable, figure 4.4: Criterion time. But, as Ashworth states in (Smith and Croy 2006, p. 200); “Living memory helps but it is not the sine qua non of dark events”.



Figure 4.4: Criterion time

- Casualties

What plays also a role in dissonant heritage are the consequences an event had on people. That is, the number of victims versus a purely economic impact without any victims. Events that took more lives are usually remembered as more dissonant than events that took only a few lives or none at all. An example to clarify this is the loss of lives due to hurricane Katrina versus the bankruptcy of Detroit. Both sites are to a certain extent dissonant, but the feelings occurring at both sites are totally different, figure 4.5: Criterion casualties.

Casualties

No casualties



Figure 4.5: Criterion casualties

- Political ideology

Another criterion which influences the dissonance of a site is the influence of political ideology. What is meant with this is whether or not the issues at stake at the time of the event are still current nowadays. An example hereof can be the slave fortresses in Ghana. Slavery and discrimination still being contemporary topics, make of these fortresses dissonant sites. Opposed to politically laden sites, are sites that are now being regarded as dissonant due to a single incident with no further political implications. An example hereof is Banda Aceh, the city in Indonesia which has been severely hit by the tsunami in 2004, figure 4.6: Criterion political ideology.

Political ideology

No political ideology



Figure 4.6: Criterion political ideology

Group 2: The interventions at the dissonant heritage site

- Location authenticity

Decisive in the definition of a sites' dissonance is the location authenticity. There is a certain feeling present on sites where the event actually took place.

"The primary focus should be on the historic site and not on a building like this –the museum building-. This building can be dropped anywhere, but that site is something special. And such a site has something that the Germans call 'Aura'. This says so much more than when I just go and stand on a given pasture; so that awareness is present" (Mulder 2014).

Miles (2002) even talks about the 'crucial difference' occurring between location authenticity and non-location authenticity. The former can be seen as e.g. Auschwitz-Birkenau, where a museum has been erected on the site of the death camp itself. By doing so, location authentic elements have been used, the setting is the same, and so are the trees and the environment that were also present during the time the dissonant event actually took place. Being there as a visitor enhances the overall experience and commemoration of the site (Miles 2002). And Keil (2005) reinforces his statement with the comparison of Auschwitz-Birkenau as site authentic as opposed to the United States Holocaust Memorial Museum (USHMM) in Washington as site inauthentic (how well-done it might be), see figure 4.7: Criterion location authenticity.

Location authenticity

Non-location authenticity



Figure 4.7: Criterion location authenticity

To make the criterion more site specific, I would like to suggest changing location authenticity into site authenticity. Although some sites are clearly more location authentic than others, they too are never truly authentic. Rob van der Laarse (2005) underlines in his book the suggestion of authenticity heritage actually is. Heritage is, unfortunately, always subject to deterioration, devaluation, vandalism, time and the elements. Every intervention in the conservation of it –how demure it might be- is one that influences the authenticity of a site.

“All these sites are manipulated and adapted anyway, people work with elements and ruin-like structures. So it is always a reconstruction. An interesting question is how far you can go with this” (Eijnde 2014).

Site authenticity in itself is important, but when inauthentic elements are added in a careful manner, this is usually not noticed by the visitors (as is the case with the barrack in Kamp Vught). In those cases, these inauthentic elements might even enhance the overall experience of authenticity (see Chapter 7).

- Orientation

At dissonant heritage sites there is a continuous discussion about whether to move more towards education or to move more towards entertainment (Mulder 2014; Eijnde 2014; Bloem 2014). These discussions are mostly influenced by time and socio-cultural tendencies, but also by the personal preferences of the landscape architect of a dissonant site. Elaborated in the next chapters, the design consequences of education, experiences, commemoration and awareness orientations are investigated and explained. Each chosen orientation has certain consequences. An education orientation tends to be experienced in a more dissonant manner than an entertainment orientation. Examples to illustrate both are e.g. the Anne Frank house in Amsterdam versus medieval re-enactments in fortresses such as is the case in Bourtange, the Netherlands. The chosen path has consequences for how visitors experience a site and therefore also influences what kind of people are attracted towards it, see figure 4.8: Criterion orientation.



Figure 4.8: Criterion orientation

In part two of this research, combined with the empirical findings during the precedent study, I gained new insights in the different orientations dissonant heritage administrators and designers can have, see Chapter 7.

4.4 Nuances in the spectrum

When looking at sites from a design perspective, the spectrum requires some nuances. Features might be added to a dissonant site, removed, or else changed. This process has implications for the experience of the visitor of a site. The five above stated and bespoke criteria are therefore not one-dimensional. To some of them a certain scale can be added. This scale takes into account the initial criteria, but adds a sub-scale, based on the interventions that have taken place.

To three of the five criteria a dissonant sub-scale can be added. Those three criteria are:

- Time
- Site authenticity
- Strategy

The sensitivity of the factor 'time' lies in the fact that although a certain event took place at a certain point in time, the interventions undertaken on the site add an extra layer to the time frame of the event. For example, an event that took place around 1800 can either be restored in 1950, or in 1980, with consequently a different addition to the site when it comes to ideas,

perceptions and (added) materials. During a different period of time, the popular opinion might have decided to let the relict turn into a ruin. This has implications for the experience of the factor 'time', due to a then current ideology.

Stated can be that a total ruin of a dissonant heritage site only enhances the idea of something being further away and therefore the intensity of the accompanying emotions are diminished. People then need more clues when it comes to the evocation of empathy.

Site authenticity can also be nuanced. Suppose something is still situated on the site itself, but with the restoration, non-site specific elements have been added. What does that mean for the overall experience of the site?

With site authenticity the distinction is not easily made. On the one hand the use of autochthonous materials usually strengthens the message and the experience of the visitor. On the other hand, the deliberate use of non-site specific materials also emits a very strong message. In the case of the Nationaal Monument in Kamp Westerbork designer Prins –a former camp survivor- did not want to make use of the original railway remnants, as according to him the site is too doomed for that. And the more of it is gone, the better.

Generally speaking however, it can be stated that the truer the story of the site is displayed, the stronger the emotion of the visitor will be. And whether this display is done with the use of site-specific or non-site specific materials does not really matter.

Finally, when it comes to the strategy for a site, here too distinctions between smaller spots in the whole can be made. A dissonant heritage site can have an overall educational strategy, but can be more directed towards experiences on specific spots and niches. This is the case in Kamp Vught, where the overall strategy is an educational one, but here and there (due to the addition of elements) the emphasis is slightly more on experiences.

The criteria casualties and political ideology cannot be altered by interventions performed in a later stage of the process.

4.5 Conclusions

For the analysis of dissonance, a distinction has to be made between the analysis of the event and the analysis of the interventions carried out since the event. The outcome of this analysis clearly makes a distinction between the nature of the event (which cannot be changed) and the nature of the interventions (which take place in the present and are changeable). This distinction is the subtlety a landscape architect or designer can add to the discussion.

Insight in the nature of the event is on the one hand necessary to be able to make a sensible design for a dissonant site; and on the other hand, as a visitor, to grasp the sincerity of the event.

The initial Dark Tourism model is not completely compatible for dissonant heritage purposes. But the distinction between criteria and the discrepancy between different (touristic) sites are to a certain extent helpful for the further research of the implications of dissonant heritage for landscape architecture. These criteria together try to extract the essence of dissonance at a dissonant heritage site. They try to delineate what matters and what does not. This abstraction makes it clearer how to regard dissonant heritage, as the overview is maintained. However, I finally would like to quote Sarah Freeman (2005, p. 2) “Not even the experts believe it’s a case one size fits all”.

Answer to Rq1: What determines the setting of dissonant heritage?

Keywords :

Time, casualties, political ideology, site authenticity, orientation

The setting of dissonant history is determined by the criteria: time, casualties and political ideology (group 1: the analysis of the event).

The setting of dissonant heritage is determined by the intervention criteria: location authenticity and strategy (group 2: the interventions).

One of the many types of heritage is dissonant heritage. Dissonant heritage are the remnants of a dissonant event. The definition developed during the research is the following:

Dissonant heritage is the spatial embedment of a horrific event where clear perpetrators and victims (and sometimes bystanders) can be identified.

Heritage makes use of the quarry of the past from contemporary perspectives, requirements and needs. It is a continuously shifting process that changes through time. Its aim is to provide people with an experience, based on past events. Heritage can function as a toolkit of a landscape architect because it is in the here and now and translates current needs and wishes into a design. Moreover, heritage is more about creating than about preserving, hereby providing a landscape architect with an amount of freedom very much welcome to perform a design. This freedom can be used by a landscape architect to bring heritage to the foreground of a site.

Dissonant heritage is very dependent on the way it is regarded upon in society, on current thoughts and ideologies. Those thoughts and ideologies are, in turn, very much influenced by the time span since the dissonant event. The longer ago a dissonant event took place, the less eyewitnesses there are and the less emotionally laden the relicts still are. Emotions are time-dependent. And through time, the intensity of emotions diminishes. This has consequences for the attitude a country or people have concerning their dissonant sites and the intensity of the feelings linked to them. When it comes to the dissonant heritage of WW2 in the Netherlands, there is a noticeable development in the attitude towards that heritage. It developed from neglecting and wanting to destroy the remnants of the war, through a neutral state, towards the contemporary more open minded view. People are trying to find out what the legacy of a dissonant event means to them.

To be able to determine –and ultimately design with- a dissonant heritage site, an analysis of the event and the site has to be made. This analysis is made by using two groups of criteria: the analysis of the event and the analysis of the interventions implemented after the event took place.

The first group states something about the event itself. The nature of the event cannot be changed, as it lies in the past. The nature of the event is analyzed according to the criteria: time, casualties and political ideology.

The second group analyzes the interventions on the site of the event, and makes use of the criteria: location authenticity and strategy. The second group states something about the interventions, which take place in the present and can thus be altered. Further research about the second group of criteria will be executed in part two of the research.

Putting the findings of both groups of criteria together gives a thorough insight into a dissonant heritage site.



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Part two: the interactions

5. Model for experiencing a dissonant heritage site

During this thesis research I developed a model portraying the different actors and their interactions with each other present at a dissonant heritage site. The model will help to understand the complex connections between these actors and the role they play on a site influenced by a dissonant event.

The model represents this juxtaposition of a dissonant heritage site, a landscape architect and the visitors of the site. The objective of the model is to create a design where visitors are offered a multi-layered experience of dissonance. This can be seen in figure 5.1: Model for experiencing a dissonant heritage site.

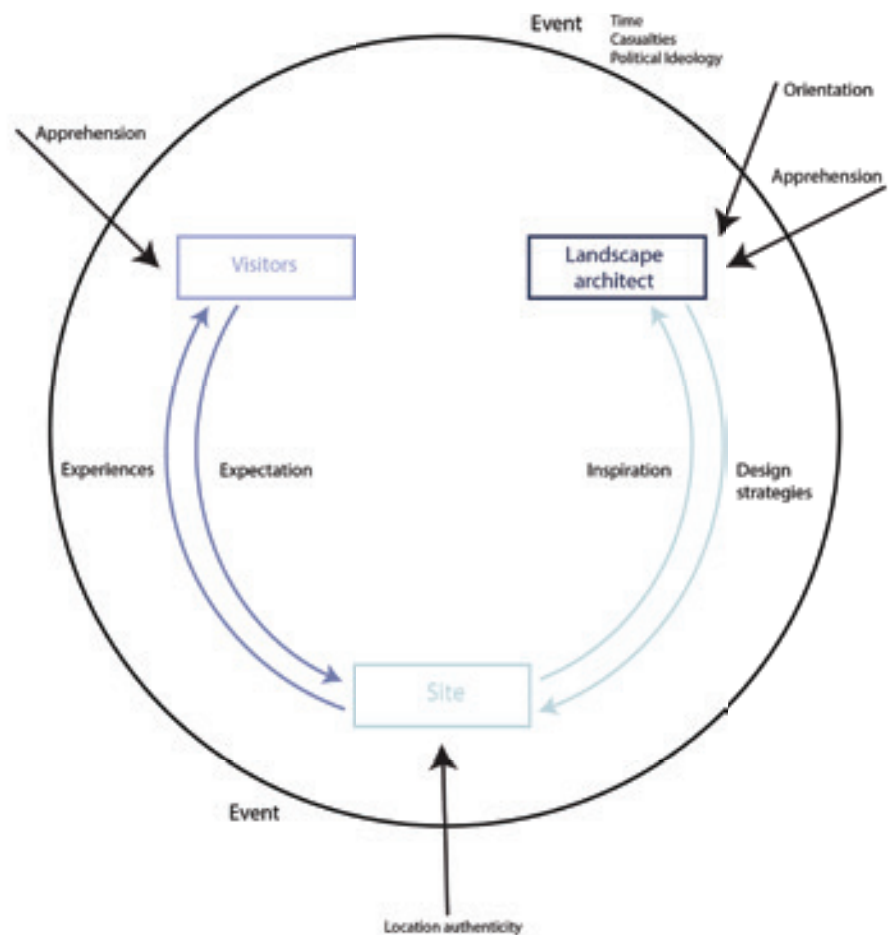


Figure 5.1: Model for experiencing a dissonant heritage site

The information needed to be able to create this model has been deducted from literature research, with an emphasis on the work and thoughts of the philosopher and artist Armando (Armando 2003; Armando and Stolz 1998) and with the outcomes of empirical research.

Visitors of sites of heritage and landscape architects usually do not interact directly; it is only via the site that an exchange of expectations and ideas might be realized. The same is true for dissonant heritage. This model describes the interplay between the visitor and landscape architect via the design of a dissonant heritage site. In designing the site the landscape architect makes a dissonant heritage site more readable to visitors, thereby eventually offering them an experience.

The metaphor of a theatre play fits well: it is at the site (stage) that the landscape architect (stage manager) transmits a message to the visitor of the site (audience in the theatre).

The focus in this model is on the experience of visitors on a dissonant heritage site. This experience may be multi-layered. This is due to the existence of four different strategies within dissonant heritage sites: education, experiences, commemoration and awareness. The landscape architect models the site of dissonant heritage in such a way that he hopes to touch the visitor by his design via multiple manners and on different levels. It is then not about re-enacting or simulating what happened, but about the visitor's own (re) interpretation and thoughts connected to the event and the site.

The model is elaborated in the setting of a dissonant event, with characteristics like time, casualties and political ideology. More specifically, the model is developed during the research about the Dutch Atlantikwall. Moreover, the criteria that make up the nature of the event are firm. These have been described, examined and judged in Chapter 4.

The event is always present as the setting of the interventions at a dissonant heritage site. But whilst designing, the positioning of the event can change during and in the aftermath of the process. Design is the tool which can bring the event more to the foreground. With a design, the story of the site is clarified and told to visitors, thereby attempting to make clear what happened.

5.1 Introduction to the model

5.2 Central theme of the model

5.3 Setting of the model

5.4 Visitor

With the help of a design, people can actively interact with an event.

The experience of an event and a site is an interaction between the visitor and the environment. It is a product that can only be created whilst present at the site (Hepburn 1993).

Whether visitors completely understand the message of a dissonant event depends on the fact if they have prior understanding, feelings, ideas and intentions which are related to the event (Cohen 1979).

Some sort of knowledge is a prerequisite for the intensity of experiences. When knowledge is already present people understand what the experience is about instead of it being just another fun event.

Furthermore, people's interest for history grows when people can relate the story to their own situation. They are looking for significance and values in the past to contextualize their life (Verhoeven 2013).

From here on, these factors will be grouped in the term apprehension.

Apprehension is stronger than knowledge and encompasses more and different facets of the learning and experiencing process than knowledge alone does.

Apprehension about an event is a precondition for the visitor to grasp the sincerity of a site. Apprehension also encompasses feelings, ideas, intentions and experiences. It is more pragmatic than knowledge alone.

"The visitor would walk a loop that would take him past an information box, pole or point first. This is necessary beforehand to get the full intensity of the site" (Baljon 2014).

The arrow that runs from the visitor to the site signifies the expectation a visitor has before visiting a site. This expectation is partly induced by the apprehension of the event.

The experience which the visitor obtains from visiting the site is represented by the arrow that runs from the site to the visitor.

The arrows running in opposite directions might seem unclear at first sight. But they illustrate the interactions between the visitor and the site. Not only does the visitor influence the site, but the site also influences the visitor and,

in a way, imposes itself on him or her. Once on a site where a clear story is being told, the visitor has to observe and experience what the message is. If the message to be transmitted is designed in a clear enough manner, the visitor can watch and learn. Berleant calls this aesthetic engagement (Berleant 1992).

The interaction between the landscape architect and the site is shown on the right hand side of the model. Before designing for a dissonant site, the landscape architect has a particular idea as to where the design should lead when it comes to providing the visitors with an experience. These ideas are grouped in the terms apprehension and orientation (positioned on the outside of the model). These are factors that are influenced by external features – the orientation can for example be determined by a site policy. Just like the visitor, also the landscape architect needs some form of apprehension to be able to understand the event and design with it.

The site provides the landscape architect with inspiration needed for a design. The design for the dissonant heritage site is influenced by the chosen strategies of the landscape architect. These strategies and their design instruments needed to be able to perform them, are further elaborated in the next chapter.

The task of the landscape architect is to create the experience the visitor ultimately will have at the site. It is then not about re-enacting or simulating what happened, but about the visitor's own (re)interpretation and thoughts. Their task is the telling of new stories and the retelling of existing ones. This task enables the landscape architect to create what the visitor will ultimately see and experience. He can make what was not visible before, visible now. When looking at a dissonant event, that is often not evident in the landscape, his role is to make the invisible visible (again).

The interaction between the visitor and the landscape architect on the site is further elaborated in Chapters 6 and 7.

Dissonant sites are full of history and scattered in scars. Armando called a site 'guilty' when it had been a witness of atrocity. WW2 (upon which the majority of Armando's work is based), being such a horrific event, made the trees that looked on and remained silent, 'guilty'. He therefore blames the site for not taking responsibility and failing to tell us,

5.5 Landscape architect

5.6 Site

no matter what way, what happened. But in the meantime nature continues to grow and blossom, erasing every trace that could lead back to the dissonant event. It remains silent. The site is the stage that reinvents itself. The stage that does not need people to change its curtains or decors.

“We all know Armando, the ‘guilty’ landscape. That is also going on here. This property (Hartenstein) was originally a mansion. During Operation Market Garden it served as headquarters of the British. The century-old beech trees on the property experienced as silent witnesses the various battles between the Germans and the British. If one unsuspectingly would walk on the museum terrain, one would see beautiful ancient parkland. However, we are currently developing an app that can scan the trees and can consequently show the vast amount of grenade shells and bullets in the tree barks to the visitors. The beech trees are all of a sudden silent witnesses of what happened here 70 years ago. A thorough ‘guilty’ landscape” Jan Hovers (Director of Airborne museum) at the Conference War and Landscape (2014).

The arrow running from outside of the model towards the site represents site authenticity. This implies that a site is generally experienced more intensely when the notion of site authenticity is there. So when visitors experience it as being authentic.

5.7 Conclusions

The model for experiencing a dissonant heritage site can give insights into the process of designing for and experiencing a dissonant heritage site and aims to ensure a multi layered experience for the visitor, initiated by the landscape architect. The model shows the direct and indirect influences the work of a landscape architect has on the experiences of visitors on a dissonant heritage site.

The site represents the actual stage of the event. It brings the landscape architect and the visitor together. It therefore acts as an intermediary between both actors, through the design that lands on the site and its consequences for the experiences of the visitor.

The model by no means aims at describing a compulsory process. It aims at giving insights into the different criteria and processes taking place between the actors and the site of an event.

When a visitor does not have any apprehension about the event, this does not mean that he or she cannot visit or should not visit the site, it only means that the final experience of the site will probably be less intense than at first anticipated. The model is therefore actually illustrating an idealized situation.

6. Architect and site: intervention strategies

An essential part of this research is a precedent study of two former concentration camp sites in the Netherlands: Kamp Westerbork and Kamp Vught. The sites are chosen as study sites as they represent the same kind of site (concentration camps), are built and used during the same period and had the same offender and victim groups. In this way external factors are minimalized as much as possible.

The precedent study has been conducted on both sites via a triangulation between the analysis of the site, the findings of the interviews with the administrators and the analysis of the queries held under the visitors (see ‘The Minefield of a Dissonant Site; Precedent Study’). The developed model (in the previous chapter) took advantage of the acquired information, because the interactions between the three actors (visitors, site, landscape architect / administrator) could be tested. The findings also gave insight in the differences between a dissonant heritage site with a professional design and a dissonant heritage site where no professional design interventions have taken place. Throughout the text statements can be found about Kamp Westerbork and Kamp Vught. These are based on the results of the precedent study.

6.1 Strategies

“The design for a site and the intended message are inseparable” (Vree and Laarse 2009, p. 14). When dissonant heritage is about transmitting the message of the dissonant site and event to visitors, the undisputed time-gap has to be closed.

“There are different ways of telling visitors of a dissonant site the story of the site, but generally only one or two different strategies are chosen to address people” (as is the case in Kamp Westerbork and Kamp Vught (Mulder 2014; Eijnde 2014)).

The contemporary handling of dissonant heritage is more than ever focused on experiences, as was already stated in Chapter 3. This has partly to do with the longer time frame that separates current visitors from the past event, which makes it difficult -especially for younger generations- to imagine what happened. But it is also due to our surroundings which are more and more

media induced (Laarse 2012; Verhoeven 2013). Many heritage sites in the Netherlands are thus currently in a stage between information provision and experience. They still want, out of respect for the survivors, to tell the story in a very educative way (Bloem 2014; Eijnde 2014). These more classically designed dissonant heritage sites (such as Kamp Westerbork) with an emphasis on education, tend to be sometimes more difficult to understand (Vree and Laarse 2009).

During the precedent studies performed at Kamp Westerbork and Kamp Vught (see ‘The Minefield of a Dissonant Site; Precedent Study’) however, both the directors were wondering whether the message they are transmitting was fully understood.

“Many dissonant heritage sites want to transmit a didactic message; moralistically visitors are being taught ‘that this may never happen again’. Unfortunately, although dissonant heritage sites like these might seem very suitable for the transmittance of such a message, there is enough proof present to contradict this and say that up until now, this has never fully worked” (Eijnde 2014).

The majority of dissonant heritage sites are arranged in an educational manner, the main focus lying on transmitting knowledge about the event.

The educational strategy is characterized by providing visitors with enough clues to obtain information about the event and the site. Typical education sites are usually museum sites. In the case of dissonant heritage, the Berlin Mauer Gedenkstätte can be seen as an educational site, providing its visitors with a lot of information through different interventions such as information panels, listening poles and photographs, figure 6.1: Education strategy.

6.2 Education strategy

The claim of authenticity is often linked to the education strategy. But real authenticity is scarce. Only objects that have been left alone are really authentic traces of what once has been. They do not refer to the past, as other restored elements, they are the past, represented in the present (Keil 2005).

When a site has not been recognized as being authentic, it means it has not been discovered. In this case, it cannot be designed with and has foremost no

further merit for us. Because of this, I have a preference for integrity instead of authenticity, as external elements have always been added to retell history. Integrity is a more workable term.



Figure 6.1: Education strategy

Authenticity in itself is often understood in only a positive way. But with the focus on authenticity, the livability of an object diminishes (Asselbergs 2000). Moreover, placing some authentic elements on a site where the rest of the design interventions are contemporary ones, may lead to a very mixed message. Van der Laarse in (Slager 2007, p.1): “The original barrack of Kamp Westerbork is of course important as an authentic relict. But I would not place it back on the camp site, as you are (with a single barrack) telling a wrong story. Back in the days those barracks were new and many of them were placed on the terrain”.

At Kamp Westerbork authenticity and austerity are of great importance. So far, only remnants of barracks have to some extent been rebuild. My analysis of Kamp Westerbork reveals that the quest for authenticity might have gone somewhat too far at this site. The focus being on preserving authenticity, the

story is only told in a very symbolic manner.

Kamp Vught has chosen to be slightly more evocative and obvious in its story telling. The emphasis still lies on education, but the administrators did not put the emphasis on authenticity alone. They were more focused on transmitting the message of the site and the event. On the camp site different elements have been added, all with the purpose to enhance this message to be understood.

The experiences strategy provides visitors with an experience through (physical) experiences and challenges. Hereby the senses are usually addressed. Experience sites for dissonant heritage organize activities (such as the Airborne experience in the Airborne museum in the Netherlands), figure 6.2: Experiences strategy.

6.3 Experiences strategy



Figure 6.2: Experiences strategy

There are criticisms on using experiences on a dissonant heritage site. But reasoning that these reproductions are not real or misleading is not important, as due to the aim of heritage, that is not the intention. Heritage, being an imaginative creation has only to provide visitors with a certain experience and illusion (Tunbridge and Ashworth 1996).

Since long, the emphasis of the policy of Kamp Westerbork was on education, not on experiences. However, this is slowly shifting towards a more experience and empathic way. This is what society and visitors want these days. Dirk Mulder in (Slager 2007, p. 1): “At the end of the 80’s we deliberately chose to give this site a symbolic purpose, with art and emphasis in the landscape. We did not want to rebuild a barrack, we found that kitsch. What they did in Vught (rebuilding a barrack) would not have been our choice. But, seen from the other side: also original barracks are just a shell. How life was like, is what you would have to envision some way or another”.

“Of course we put a lot of effort in the design of Nationaal Monument Soesterberg. Behind everything there is symbolism, but I actually think that is not all that important. If someone does not grasp every detail, I cannot be bothered too much” Hank van Tilborg about the design of Nationaal Monument Soesterberg (Tilborg 2014).

6.4 Commemoration strategy

Commemoration is also quite common on dissonant heritage sites. Examples of commemoration landscape arrangements are memorial sites or cemeteries, figure 6.3: Commemoration strategy.

The commemoration strategy offers visitors the possibility of commemorating victims, but also a dreadful event in general. Commemoration sites are usually places to commemorate the death. Remembrance sites are very much like commemoration sites, although they generally tend to be less emotional. As Lodewijk Baljon noted in the interview:

“Remembering is more neutral than commemorating. Remembrance stands further away from the event than commemoration does. For a while there was also the possibility to name the park commemoration park but we ended up choosing Remembrance park, mainly because the event took place such a long time ago” (Baljon 2014).



Figure 6.3: Commemoration strategy

The awareness strategy is characterized by linking themes and issues that were important in the represented period to themes and issues that might be of importance to contemporary visitors. Typically, an awareness site builds a bridge between both worlds and obliges the visitor to realize and think. It is about linking stories to people and their needs. This makes these sites better understandable and relevant and so enhances the creation of empathy (Verhoeven 2013).

6.5 Awareness strategy

A successful awareness site is the 'Fall of the Berlinwall' memorial, which has been erected in November 2015, in the light of the 25th anniversary of the fall of the Wall. Contemporary visitors are (via lightbulbs) made aware what the exact route of the Wall used to be. This light installation hereby enables people to realize in their day to day lives, where the wall would have been and envision what kind of impact that would have had on the city. The awareness strategy has also been applied in Kamp Westerbork and Kamp Vught. In Kamp Westerbork the awareness element is created through the Boulevard des Misères.

The understanding that nowadays people can walk over exactly the same road as the prisoners of the concentration camp did, creates a strong element of awareness that links the present to the past. In Kamp Vught the awareness element is created through the location of the current prison on the exact same spot as the former camp prison used to be. In this way there is, via form and function, a link between the present and the past, figure 6.4: Awareness strategy.



Figure 6.4: Awareness strategy

The awareness strategy expects the landscape architect to link past events to present day occurrences. This landscape arrangement also requests its visitors to know what took place in the past, to be aware of current events and finally be able to link both.

6.6 Combination of strategies

In practice the four strategies described above can be combined. In Kamp Vught for example, this is deliberately done. Here, visitors are guided through the terrain via a so called 'perfect circle'. People are consequently led through the informative museum to outside, where experiences can be found. Back on

the inside there is a room to think over what you just encountered. The main focus of Kamp Vught still lies on the educative part of the story.

On a sub-level each and every site consists out of different patches that (dependent on the scale of the overall site) may or may not have the same strategy and thus atmosphere.

Based on the findings in the field, but also based on the analysis of different scientific sources, four different design strategies for dissonant heritage can be deducted: education, experiences, commemoration and awareness. These design strategies can and should interact with one another. Only in this way the complexity of a dissonant heritage site can be completely covered.

Because heritage is more about the transmittance of a message than the transmittance of knowledge, empathy is a very important characteristic. Authenticity can be a guideline for dissonant heritage, but should never be a characteristic on itself. This does not mean that authenticity should be dismissed entirely. In a heritage context however, it should not be the focus point as visitors often do not experience something as being inauthentic. The discourse between authenticity and empathy has also its effect on the decision about materialization on a dissonant heritage site. (Re) building inauthentic heritage elements are for some visitors very helpful in the empathy process, whereas for others they represent a fake history (Meskell 2002). As soon as the administrators and designers working at the renovation of Kamp Vught decided to place a rebuilt barrack in the center of the camp terrain, criticism arose (Slager 2007).

Ultimately, even the authorities state there is no uniform way of acting (Freeman 2005). Underlined should be that there are multiple ways to transmit an intended message to the visitors (as can be seen in the comparison of Kamp Westerbork and Kamp Vught). Dirk Mulder states:

“As there is not one truth, not one right way, you should make use of different presentation forms to hereby address different people” (Mulder 2014).

6.7 Conclusions

7. Visitor and site: motives and experiences

When it comes to dissonant heritage it is a difficult topic as to what information should be transmitted to visitors of a site of dissonant heritage and more importantly, how.

In the previous chapter we have discussed various ways of transmitting a message at a site of dissonant heritage. Visitors of these type of sites tend to have their preferences. Some visitors like to take in a lot of information. Others tend to prefer information provision via images and sounds. Again others are seeking silence (Perry 1999).

7.1 The profile of the (dissonant) heritage visitor

Heritage is the translation of the current needs of society; thus the focus should not be on the object itself but on the visitor and on the interaction with the selected elements from the past (Ashworth 1997).

The profile of the heritage visitor is the following: usually an autochthonous person (because interested in what happened in one's own country); who has followed tertiary education (to trigger the interest); almost always together with the above mentioned education, comes an above average income; age wise that person is between 20-30 or 45-60 years old and is living in a two-persons household (Tunbridge and Ashworth 1996; Verhoeven 2013).

When a mainstream heritage visitor undertakes a trip to a heritage site, that trip usually has the following characteristics: the site is attainable within a couple of hours; the trip usually includes different points of interest along the way; the time spent at a site is between a couple of hours and a day and can be undertaken year-round (not season-bound) (Tunbridge and Ashworth 1996; Verhoeven 2013).

7.2 The motives of the visitor

To be able to make a correct analysis of a dissonant heritage site, which ultimately leads to a design, an idea of the motives of the visitor is required. One could easily imagine that people would like to forget about the atrocities that have taken place somewhere. Instead, a counter reaction seems to occur: people deliberately visit and remember dissonant heritage sites for a variety of reasons.

The main reasons why people want to visit dissonant sites are (Ashworth 2002; Verhoeven 2013):

- Curiosity
- Horror
- Empathy
- Seeing is believing
- Memorialization

- Curiosity

Dissonant heritage sites are unique and irreplaceable. Out of curiosity people want to visit the site because it is like nothing else. They are seeking a unique (didactic) experience (Preece and Price 2006).

An example: on the site of Chernobyl (where the nuclear reactor exploded in 1986) and the nearby city of Pripjat, tours are organized.

What can also be grouped under curiosity is the search for the extreme, which in the case of dissonant heritage, is linked to an attraction to courage and bravery (Diller and Scofield 2011). Many visitors of dissonant heritage sites are seeking for an example of fearlessness and heroism, which they believe can be found in sites like battlefields, fortresses and castles.

These are just a couple of examples of the fact that humans have an innate interest in everything that is horrific or morbid. This attraction might be intentional or not (Stone 2005) but what is evident is that people are curious about things that make them feel uneasy or even afraid (Freeman 2005).

- Horror

Dissonant visitor intentions might be seen as offensive and not morally right, but it is not new, it is just another form of interest and curiosity. The attraction towards morbid remnants of human or natural actions dates back to the beginning of humanity (Seaton 1996). The fatal games held at the Colosseum were extremely popular, as were medieval executions (Blom 2000).

- Empathy

Some visits are initiated by empathy for the victims. This is usually the case when an event took place a short time ago.

But also pilgrimage can be an incentive to travel to a site (Vree and Laarse 2009). Or, people visit a dissonant heritage site in the light of remembrance to

a specific person or event (Lennon and Foley 2000; Seaton 1996). The motivations to visit a dissonant heritage site out of empathy are strengthened when people can relate the historical information provided to their own situation, or that of friends and family. People are continuously looking for relevant and usable elements (Verhoeven 2013). This is the reason why one of the most intensively used features in Kamp Vught is the reaction wall at the end of the camp site-tour:

“There is a reaction wall where you can leave, as a visitor, your personal comment. Furthermore, we continuously would like to give our visitors a certain perception. The return of history and making clear that this site was really a ‘guilty’ site, also when they walk past the elements on the camp site” (Eijnde 2014).

- Seeing is believing

Others need to see something before they believe it actually took place. The monument erected at Ground Zero is a good example of this. Another example are the remnants left by hurricane Katrina, which have been visited by flocks of tourists who wanted to make sure it really happened.

- Memorialization

Some visitors might argue that by visiting dissonant sites, a certain didactic message is transmitted and that this message needs to be heard to prevent the reoccurrence of similar atrocities. Especially visitors who do not directly identify themselves with either victims or perpetrators may argue that they have an interest in memorialization to prevent a reoccurrence (Ashworth 2002). This is the humanitarian argument, inspired by the idea that lessons can be learned from the past. It aims at the avoidance of future atrocity through the presentation of previous occurrences (Uzzell 1989, p. 46).

In practice people tend to visit sites with a mixture of intentions (Sharpley 2005). So the above mentioned motives are interwoven and should by no means be seen completely separate from one another.

7.3 Experiences of visitors

The experienced message of dissonance by visitors is usually stronger when a dissonant heritage site has a clear lay-out, routing system and rebuild elements.

Visitors need a fair amount of clues (how much cannot be stated, as this is dependent on the visitors, on the clarity of the design interventions and on countless external factors). When visitors do not understand the message, nor what is expected from them, incomprehensibility arises and the overall experience of the site diminishes in strength.

Some of the interviewees during the precedent study stated to not completely understand the camp site at Kamp Westerbork. Opposed to this, Kamp Vught is easy to understand. Different elements on the camp site are rebuilt and this makes them to easier to experience for the visitors. Besides, the vast majority of the interviewees answered to grasp the message of the designer.

From the precedent study can be concluded that Kamp Westerbork leaves too much to the imagination. The partly rebuild barracks and the hills do not provide enough anchor points to transmit the message. What can also be conducted from the outcome of the interviews is that people are not bothered by the fact that something is not completely authentic. They do care more about whether or not they manage to imagine the site and event.

The difficulty with approaching dissonant heritage, is that there is a discrepancy between the message administrators and designers want to transmit and the way the visitors actually receive this message. Because heritage is the product of contemporary society's needs and wishes, the visitor plays an important role in the design of a dissonant heritage site.

7.4 Conclusions

The visitors of Kamp Vught reacted more strongly to the site than the visitors of Kamp Westerbork. This can be explained by the clarity of the lay-out of the site and the rebuild elements.

Moreover, Kamp Vught is designed in a more compact manner. The functions and the intended transmitted feelings are grouped more and are therefore easier to understand. The vast majority of the interviewed visitors understood the message and grasped the emotional meaning of it.

Heritage means something different for everyone, as every single person attaches a different story to the same event and site. Additional to that, motives of the visitors to pass by a site differ as well. These are the reasons that there is a multitude of possibilities for the design of dissonant heritage sites.

Answer to Rq2: What interactions take place on a dissonant heritage site?

Keywords:

Actors, landscape architects, visitors, site, interactions, experience

The experience of the visitor is partially influenced by the dissonant event, the interactions between the actors and the site, and is partially influenced by the strategy of the intervention undertaken by the landscape architect.

A dissonant heritage site is characterized by **two interactions between three actors**: landscape architects, visitors and the site, see model in Chapter 5. A design strategy determines how a landscape architect deals with the interaction with the site. The chosen strategy for a dissonant heritage site frames the stage. It enables the landscape architect, via interventions, to **bring the event more to the foreground**. The setting of the event can change through time, due to the interactions between the actors and the interventions of the landscape architect. **The experience of the visitor is thus partially influenced by the interactions between the actors and the site, and is partially influenced by the strategy of the intervention undertaken by the landscape architect.**

The 'model for experiencing a dissonant heritage site' gives insights in the process of designing for and experiencing a dissonant heritage site. It showcases the two interactions present at a dissonant heritage site, between the three actors: landscape architects, visitors and the site. The dissonant event itself is present as the setting of these interactions, but can be brought to the foreground as a result of the design of a landscape architect. Moreover, the model also shows the criteria of the setting, discussed in part one of the thesis, which tell something about the event itself.

Dissonant heritage is something different for everyone, as every single person attaches a different story to the same event and site. The motives of the visitors to pass by a site are divergent as well. Therefore, there is a multitude of different wishes and needs for the arrangement of dissonant heritage sites. For visitors, it is necessary to be able to relate to a topic. When visitors of a dissonant heritage site feel connected to what took place, they feel empathy for the event and the site. This is the essence of the transmittance of a dissonant heritage message. This multi-layered empathy can be obtained via a combination of strategies.

For dissonant heritage, there are four main strategies landscape architects

of dissonant heritage sites can chose from, namely; education, experiences, commemoration and awareness. These design strategies can and should interact with one another. This way, the complexity of a dissonant heritage site can be covered.

Moreover, not only the choice in strategy is of great importance in the telling of a story, but also the order in which these strategies are applied on the site. Because dissonant heritage is about transmitting a complicated, multi layered and sensitive message, a priori knowledge is needed to enable the visitors to fully grasp what is aimed at being told on the site. Therefore, the arrangement of the order of the design elements is important. An education space should be at the beginning of a dissonant heritage routing so to provide people with the much needed information about the setting to grasp the message. The remaining strategies and design interventions are very much site and event dependent and can thus widely differ.

The most common representation of dissonant heritage is done via an education strategy. However, the major focus being on education only, not all sides of a complex dissonant heritage site can be investigated. Thus, an education focused strategy alone might be too unilateral to transmit this complex message.

By treating the receivers of a dissonant heritage message as a diverse group of people, a more diverse image of a dissonant heritage object can be transmitted.

A returning term in the dissonant heritage discourse is the notion of authenticity. Authenticity often functions as a holy grail; all other aspects get snowed under, leaving a very shallow peel of a transmittance of authenticity behind. Visitors have to have the idea that what they see and experience is real, authentic. But this can also be transmitted with non-authentic elements. More than anything it is the notion of authenticity that is leading and not the initial authentic element itself. Because of this, authenticity is replaced by integrity in this research.

Moreover, the chore of heritage being the transmittance of the message, the focus really should be thereon. This does not mean that authenticity should be dismissed entirely, but within a heritage context it should not be the focal point as visitors often do not even experience something as being authentic.





Part three: design

8. The Atlantikwall interventions

The Atlantikwall stretches along 5000 kilometers of Atlantic Coast, thereby ultimately trying to defend the Third Empire from the allied forces. The staggering amount of bunkers (over 12.000) and other military constructions were built within three years between 1940 and 1943 (Peters, Schuppen et al. 2005). The task of the Atlantikwall constructors was to integrate the construction as much as possible into the existing landscape. The reason therein was twofold: the structure would be less visible from the air and thus less vulnerable to allied bombings. But it would also enable the engineers to make use in the best possible way of existing water and land works (Tzalmona 2011). Besides, the natural environment was put to great use in benefitting from dunes and water bodies as natural obstacles.

But the Atlantikwall is also invasive in another, less distinct way. The philosophy behind the construction was to last a life time. With German virtue the structures were built with not only the aim to withstand an allied attack, but also to survive the deterioration of time and the elements. Looking at the remnants now, more than sixty years after the construction, it can be concluded that in this aspect, it was successful.

8.1 The analysis of the Dutch Atlantikwall

Along the Dutch Atlantikwall, the majority of the relicts have been demolished right after the war (as explained in Chapter 3). The remaining bunkers and constructions are either left lying in the landscape or restored and turned into museums. All major fortifications house different Atlantikwall museums and preservation institutions. When restored, the bunkers aim at representing life in a bunker.

Other remnants are used in a non-historic way: a music studio, housing, an eel smokehouse, a storage room for a supermarket or ateliers.

From North to South, all along the Dutch coastline, the following Atlantikwall museums can be found:

Bunkermuseum Egmond, WN2000 Bunkermuseum IJmuiden, Atlantikwall Museum Noordwijk, WN 318 Atlantikwall Museum Scheveningen, Bunkermuseum Den Haag, Stichting Vesting Hoek van Holland, Bunkermuseum Zoutelande, Museumbunker Vlissingen, see figure 8.1: The Dutch Atlantikwall interventions.

Moreover, in 2015 and 2016, two other museums will be erected: Stelling 12H Vlieland and Bunkermuseum Den Helder.

When looking at the Dutch Atlantikwall museums, it can be stated that they all tell the same story: they are all housed in former bunkers, they encompass and showcase as many military and war relicts as possible and they attract the same type of visitors.

Moreover, people are told that what is portrayed is an authentic experience, but this is incorrect. From far and wide, artifacts and other remnants have been gathered from a wide variety of sites and are exposed in the museum-like bunkers. These artifacts have some link with the site in that they are often (but not always) used in the same period of time. However, in most of the cases these artifacts were not present at the specific site, during the exact event. The museums hereby overstretched their conservation responsibility and by doing so did also not live up to the authentic expectations they are creating, as adding external elements, whilst claiming to be authentic is a mixed and faulty message.

By only portraying the life in the bunkers, but not the link the bunkers had with the surrounding landscape, a large part of the information is lost. To be able to fully understand what the bunkers were doing along the Atlantic coast, the link with the surrounding landscape is very much needed. The story the Atlantikwall can tell is slowly fading. Therefore, as many different sides of the story should be told, so that future generations will also be able to understand the meaning of these sites and the meaning of the event.

Although the Atlantikwall in the Netherlands represents a battleless battlefield, many interventions have been made to make the remaining bunkers look as though they are still ready for a battle.

8.2 Conclusions

The contemporary reproduction at the Atlantikwall museums along the coast is induced by enthusiasm to gather as many remnants on the site as possible. Consequently, a very monotonous reproduction of the event is offered. Moreover, the link the bunkers had with the landscape and the surroundings is completely overlooked and ignored. Therefore, the story of the Dutch Atlantikwall is only partially told.



Bunkermuseum Egmond



WN2000 Bunkermuseum IJmuiden



Atlantikwall Museum Noordwijk



Bunkermuseum Zoutelande



Museumbunker Vlissingen

Figure 8.1: The Dutch Atlantikwall interventions



Stelling 12H Vlieland, planned



Bunkermuseum Den Helder, planned in 2015



WN 318 Atlantikwall Museum Scheveningen



Bunkermuseum Den Haag



Stichting Vesting Hoek van Holland

9. Application of the theory in a design

The Atlantikwall is a precious landscape. It is one of the largest memorial landscapes on earth. It stands for a destructive ideology and is fairly unknown. The bunkers of the Atlantikwall represent a dark regime, but are simultaneously beautiful and mighty. Leading in this design research are these opposing messages: tell the story of the remnants (of a perpetrator) and show the interactions these structures had with the surrounding landscape. It is a design research about the landscape of that time and the landscape of nowadays.

The interventions will mainly take place with the design strategies depicted in Chapter 6 in mind.

9.1 Analysis of the Atlantikwall remnants around IJmuiden



Figure 9.1: The Atlantikwall along the Dutch coast

The Nazis were convinced an allied attack would take place along the Dutch coast. A great density of Atlantikwall structures can still be found here. Sites of great importance to the Nazis were extra fortified and were given the name 'Festung'. Roughly between two of the Netherlands' largest river deltas (and thus important ports) the vast majority of the Dutch Atlantikwall structures and the largest number of 'Festungs' can be found, see figure 9.1: The Atlantikwall along the Dutch coast.

The city of IJmuiden, situated along the estuary of the port of Amsterdam was heavily fortified during WW2, see figure 9.2: Location of IJmuiden. This was related to its strategic position as a large port and its proximity to Amsterdam. Moreover, the harbor of IJmuiden housed the drain with which the water management of a large part of the province Noord-Holland could be controlled (Peters, Schuppen et al. 2005). For these strategic reasons the Nazis constructed Festung IJmuiden.

Characteristics of Festung IJmuiden were its great surface area, many anti-tank ditches and walls in the South. These were crisscrossing through the dune area Heerenduinen towards the estates Driehuis and Velsen-Zuid where the Nazi staff of Festung IJmuiden was housed (Rolf 2014), see figure 9.3: Festung IJmuiden.

Currently, the majority of the bunkers around IJmuiden is still present in the landscape, scattered and neglected (see Chapter 3). But therefore (as can be seen in the previous chapters) they are not able to transmit a very clear message to their visitors. Part of the information and stories they could tell is now lost.



Figure 9.2: Location of IJmuiden



Figure 9.3: Festung IJmuiden

Thus, because of the great amount of remnants and the relatively unknown sites in and around IJmuiden, this made me decide to choose the Atlantikwall Festung of IJmuiden as a design site for this thesis. Due to the great density of coastal batteries that were present in the dunes and the interactions between the natural elements and human interference this design will focus on the dune area between IJmuiden and the Heerenduinweg. This area includes two of the largest fortifications situated in the dunes: the coastal batteries Olmen and Heerenduin, see figure 9.4: Atlantikwall fortifications and remnants around IJmuiden. It is a perfect setting to show how a fairly little known dissonant heritage site, via design interventions, can be brought more to the foreground.

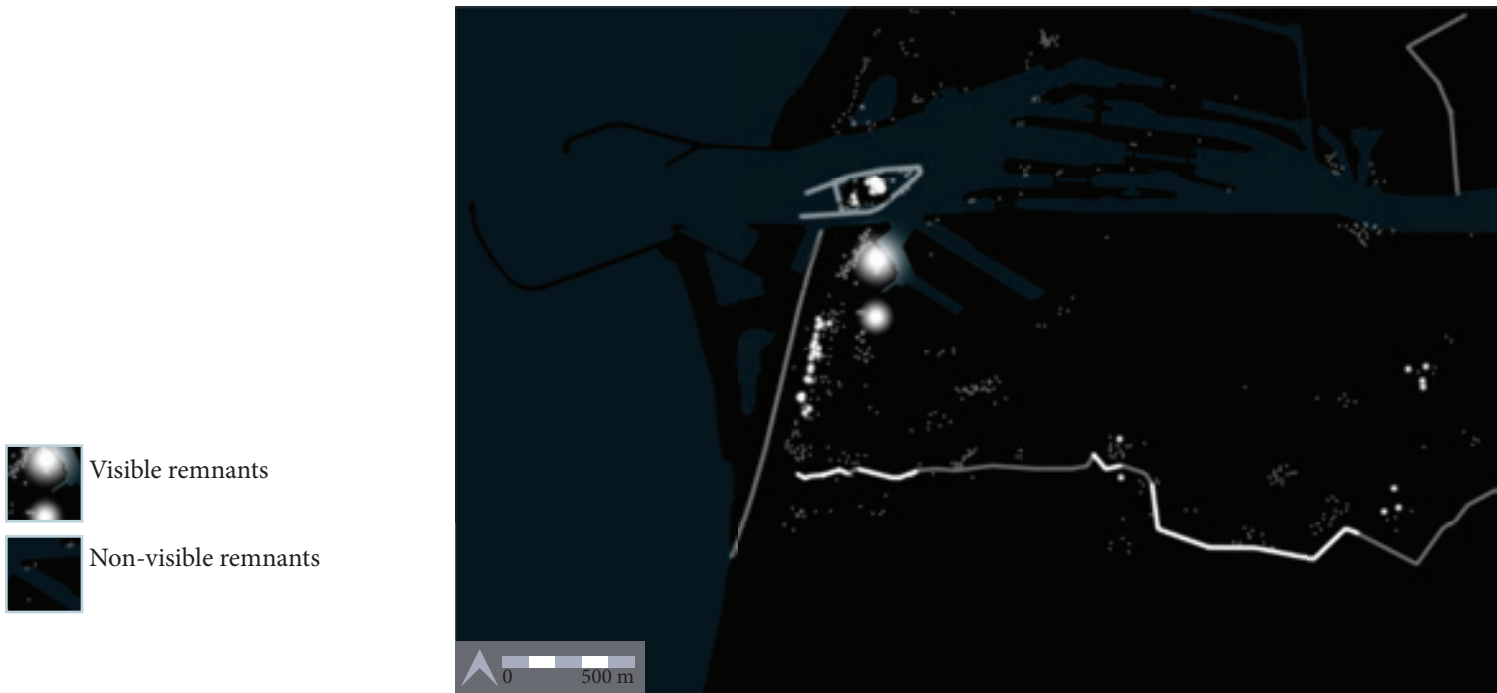


Figure 9.4: Atlantikwall fortifications and remnants around IJmuiden

9.2 Changes in the area

Although sturdy, the Atlantikwall around IJmuiden is disappearing. The reasons are the anger of people after the war, directed towards the constructions, the pressure of urbanization on the nature areas, and the forces of nature itself. The area no longer looks like it did 60 years ago. Not only have quite a few elements from the Atlantikwall disappeared, but the coast line, towards which the sea-side bunkers of the coastal batteries were directed, has changed as well. Reason for this is the building of the marina as an extension to the existing harbor in the 60's, see figure 9.5: Alterations coastline. This development has led to a further separation of the bunkers from the coast. During WW2 the coastal batteries used to be located on the outer dune ridge. Nowadays they are located significantly further away from the coast. The emergence of the Kennemermeer in the dune area only increased this distance.

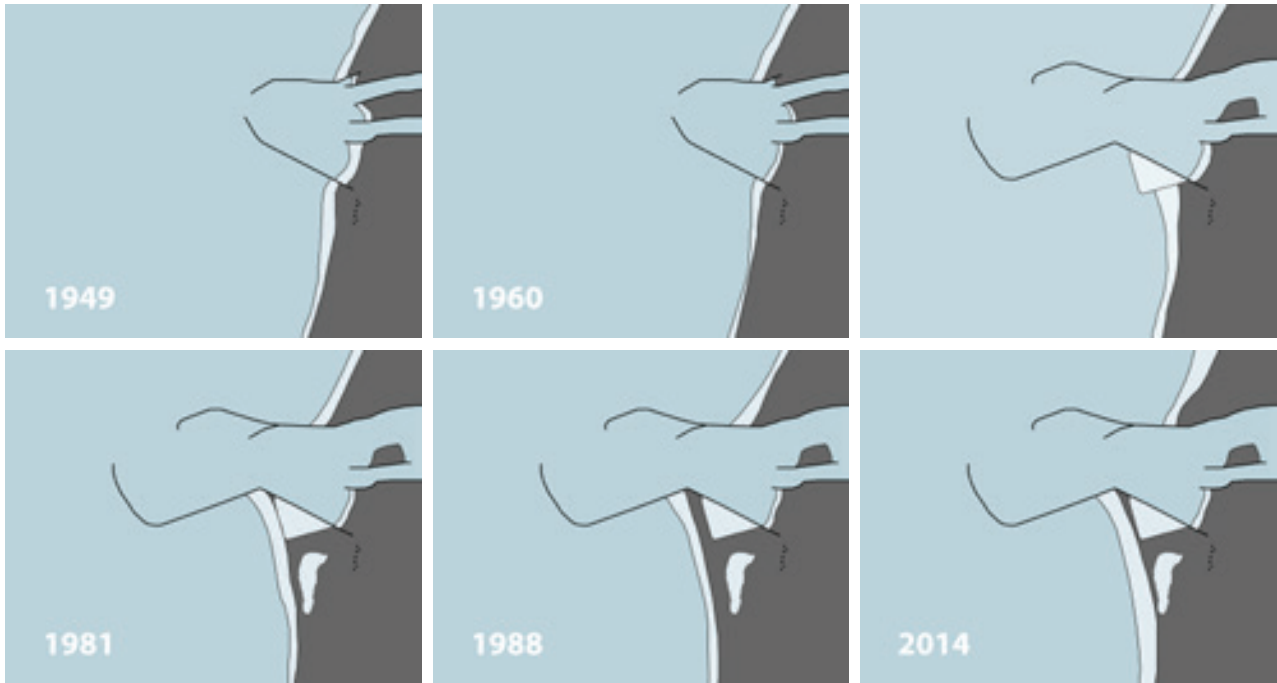


Figure 9.5: Alterations coastline

The design is based on the theory described in the research. A lot of dissonant heritage is not visible anymore in the landscape. This design is thus more than anything a search for the possible representations of dissonant elements. There is not one right option, but what is important in telling the story of the dissonant event and site. The interactions (so how did the event influence the site –and the site the event-) are hereby of great importance. These interactions are based on the historic remnants of the site, see figure 9.6: Historic remnants.

The concept and further design interventions will take place in an area South of the city of IJmuiden, adjacent to the Kennemermeer. In this area, there are still some bunker and other militaristic remnants present in the landscape. This area has been chosen because of the fairly intact bunkers, its proximity to the city of IJmuiden (future visitors) and its interactions with the surroundings and the sea. Altogether, I believe that this is a site of great potential for testing the theory, see figure 9.7: Design area.

9.3 Design area



Figure 9.6: Historic remnants

Figure 9.7: Design area



9.4 Concept design

In the concept map, two major axes can be distinguished: one running from North to South and one from East to West. The North-South axis is halfway through, cut by three smaller perpendicular axes, directed towards the sea. They represent the intended connection with the sea. The East-West axis runs along the former outer border of Festung IJmuiden. Both axes clash on the site of the largest coastal battery of the Festung (demolished after the end of the war).

The concept design exists out of multi-layered interventions. The main idea is to create a routing that brings future visitors from the South of IJmuiden, via the bunkers, through the dunes towards the Heerenduinweg. Along this North-South routing, different interventions will tell the story of the site and the event in an innovative way. To transmit this message, strong (military defense) lines, gone structures and landscape elements are used, see figure 9.8: Concept.



0 250 m

Figure 9.8: Concept

9.5 Masterplan

The aim of the design interventions is to underline the multi-layered dissonant landscape of the Atlantikwall around IJmuiden. To be able to do this, elements that clarify the site and the event are highlighted and/or created. The former landscape is made visible (to make the site understandable to visitors) and the contemporary landscape is linked to the past use (creating links). This is done via the creation of elements that have been meticulously planned so to clarify certain aspects of the story of this site and event. Leading ideas are: the anticipation, the direction and focus towards the sea, the clashing of human interference in the form of militaristic architecture with the surrounding inhabitants and landscape, the hostile atmosphere linked to warfare, the vastness of the project, see figure 9.9: Masterplan.

The points where there used to be bunkers are indicated with red bunker poles. These poles enable visitors to quickly overview the vastness of the structure and the density of the bunkers. The color red refers to blood shedding and is distinct enough to be recognized.

Along the scheduled route, different episodes of the story are told. They represent aspects of the site and the event which enable the visitor to understand the place. These episodes are: the bunker bumps, the viewpoints, the explosion and the anti-tank ditch (elaborated in part 9.7), see figures 9.10: Situation of the strategies and 9.11: Episodes and routing linked. These episodes are designed according to the four different strategies described in the theory. The episodes are connected via a route with a length of 5 km.

Figure 9.10: Situation of the strategies;
figure 9.11: Episodes and routing
linked

This way, an open and diverse dissonant landscape is created. It is much more accessible than a museum. This is a place that is thoroughly connected to the surrounding landscape.





Routing

Episode 1 -
Bunker bumps

Episode 2 -
Viewpoints

Episode 3 -
Explosion

Episode 4 -
Anti-tank ditch

Bunkerpoles

Former coastline

experiencing the landscape
of once upon a time

experiencing the contemporary land-
scape with the symbolism from the past

bunker graveyard

programmable new space

concealing and revealing

0

250 m

Figure 9.9: Masterplan

9.6 Routing

As stated above, the different interventions in the area will take place according to the design strategies for dissonant heritage. As can be read in more detail in Chapter 6, a certain order is advised to use. Ideally, a routing should start with the education strategy, as people can thereafter, with the acquired knowledge, continue their itinerary with more background information. The order of the following strategies is not as important.

9.7 Episodes of the story

From North to South the different interventions will be discussed. They all tell different episodes of the story of the Atlantikwall around IJmuiden.

Bunker bumps

What is quite noteworthy is that the landscape around the bunkers did change. In the North of the plan, the remaining bunkers completely lost their (visual) link with the sea -after the construction of the marina, the altered waterline and the emergence of the Kennemermeer in the resulting dune area, see figure 9.12: Episode bunker bumps, on page 98 and 99 and figures 9.13 and 9.14: Visualisations bunker bumps on page 100 and 101.

So what I intend to do with these design interventions, is to make the link with the sea evident again. The bunkers themselves, as sturdy monoliths, remained the same.

The bunker bumps are elevated bumps in the landscape, coinciding with the line of the former outer dunes. The design of the bunker dunes is a hostile one, created out of concrete slabs and thereby representing the aggressive architecture often linked to warfare. In this way, their form follows their function, representing the aim of warfare constructions. The focus lies on observation, hostility and defense, with a correspondence to an offensive, militaristic and hostile architecture.

The bunker bumps offer a viewing platform, to enable people to look over the dunes, towards the sea. They underline the original function of controlling the horizon and awaiting possible enemies. The original horizontal focus, which is very characteristic for bunkers, is emphasized.

The Northern bunker bump is the most elevated one, reaching 4 meters. Via stairs the top can be reached, or via the different slopes created by the concrete slabs. These slabs provide visitors with an adequate amount of seating, sun bathing and lingering facilities. Once at the top, visitors can view the landscape such as was the case in the original bunkers: in a horizontal manner instead of a vertical one, through the horizontally positioned peepholes.

The middle bunker bump is slightly lower, reaching 2,5 meters in height. It has

the same aggressive design with the same materials and forms as the Northern bunker. On top of this bump a large bench is situated, enabling people to comfortably absorb the landscape.

The Southern bunker bump is the smallest of the three, reaching 1,5 meters in height. This bump, with again the same design style, offers people enough seating facilities on the concrete slabs.

The open spaces between the three bumps are created to enable an uninterrupted view from the original bunkers, further towards the West. The main viewing direction is directed by red concrete slabs positioned on the floor between the Northern and the middle bunker bump.

The former waterline is indicated via concrete slabs, lying on the floor. These slabs are not only clearly visible from the bunker bumps, but also provide engraved information about the site, the Atlantikwall and the changes occurred since its creation.

Viewpoints

The strategy behind the different elements of the Atlantikwall was that they could work together in a linear form, but that they could also withstand an allied attack separately and individually. The constructions were solitary points in a larger system, aimed at creating a network, directed towards the sea. The bunkers were visually separated from each other, and looking at each other from neighboring bunkers was not possible (Postiglione 2014). This mixture of integration and individuality is a leading principle in the design of the viewpoints, see figure 9.15: Episode viewpoints, on page 102 and 103 and figure 9.16: Visualisation viewpoints on page 104 and 105.

The viewpoints are located on already present small elevated hills. With an extra altitude of 5 meters, these form natural viewpoints.

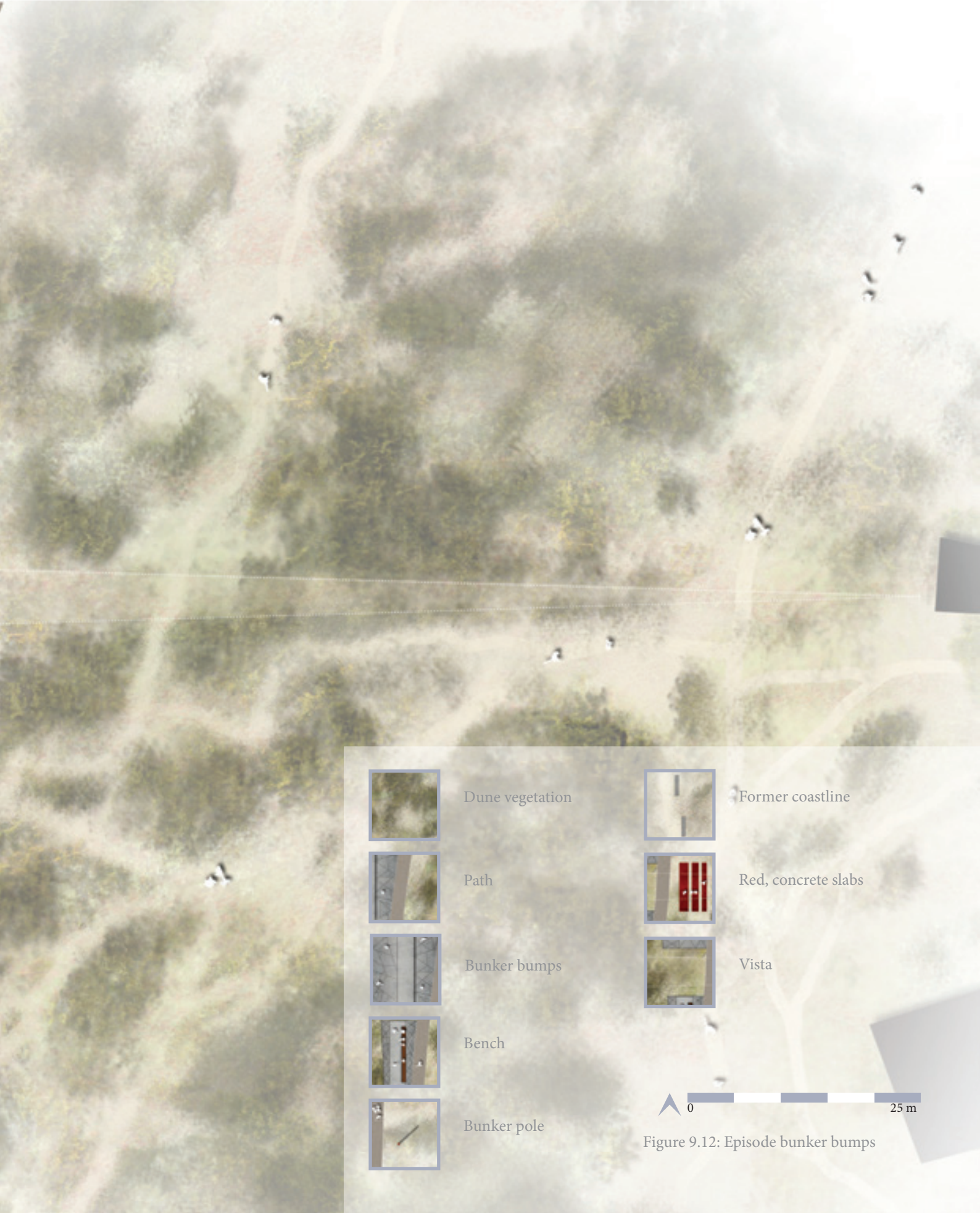
The viewpoint elements refer through their form to bunker architecture.

They have the same hostile and aggressive architecture as the bunker bumps up North. The three sliced open bunkers have all a slightly different design.

A bench enables people to take a seat and absorb the landscape and the panorama. The viewing direction from the viewpoints is directed by red flower beds (poppies). Not only do they direct the viewers' attention towards the sea, but they also refer to bloodstreams.

At the viewpoints, the former waterline is also indicated via the same concrete slabs as up North at the bunker bumps.

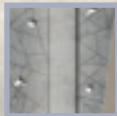




Dune vegetation



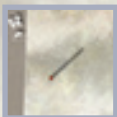
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Bunker bumps



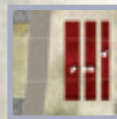
Bench



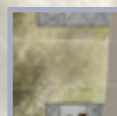
Bunker pole



Former coastline



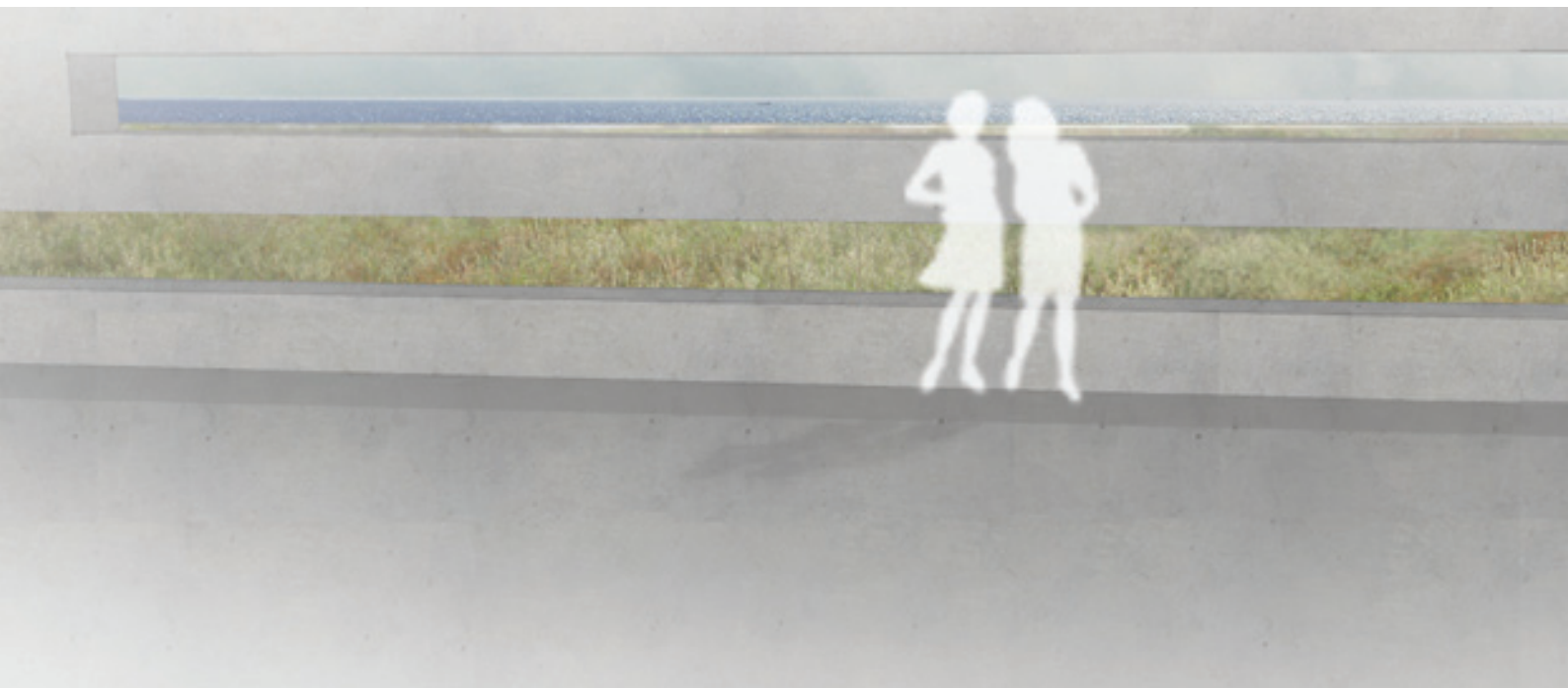
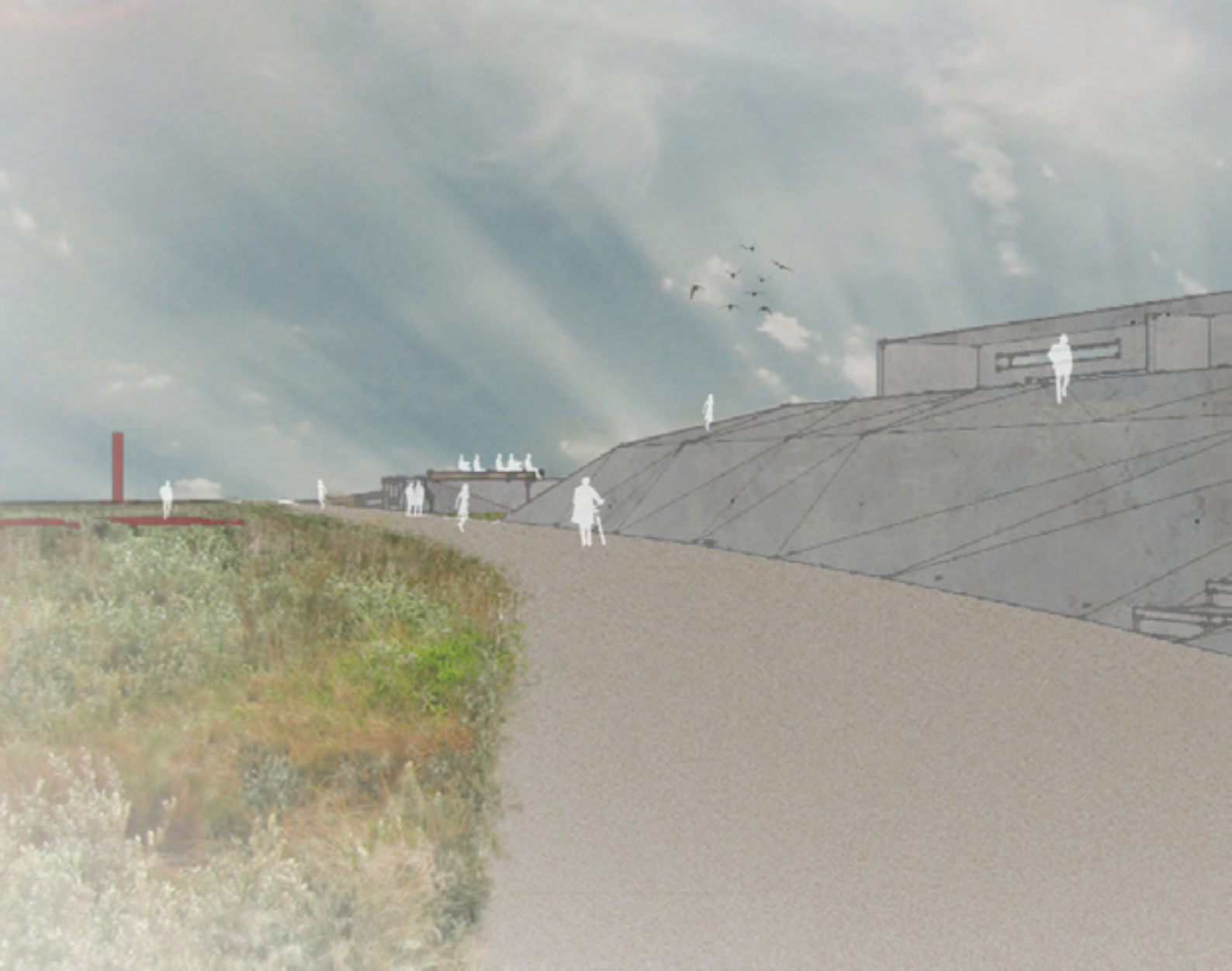
Red, concrete slabs



Vista



Figure 9.12: Episode bunker bumps



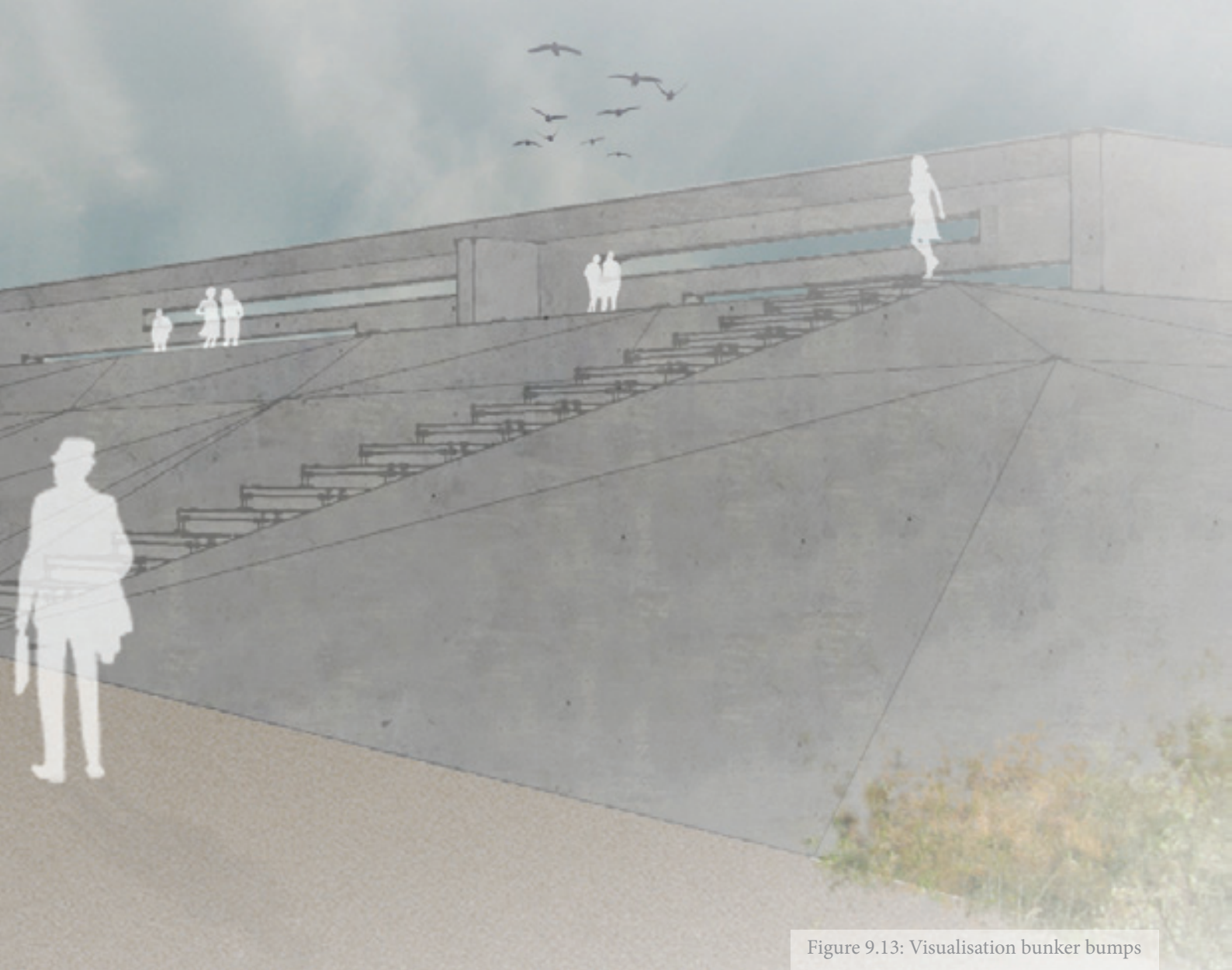
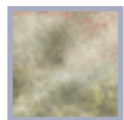


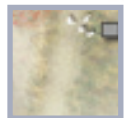
Figure 9.13: Visualisation bunker bumps



Figure 9.14: Visualisation bunker bumps



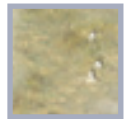
Dune vegetation



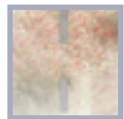
Path



Solitary viewing
bunkers



Hills with marram
grass



Former coast line,
concrete slabs



0

25 m

Figure 9.15: Episode viewpoints

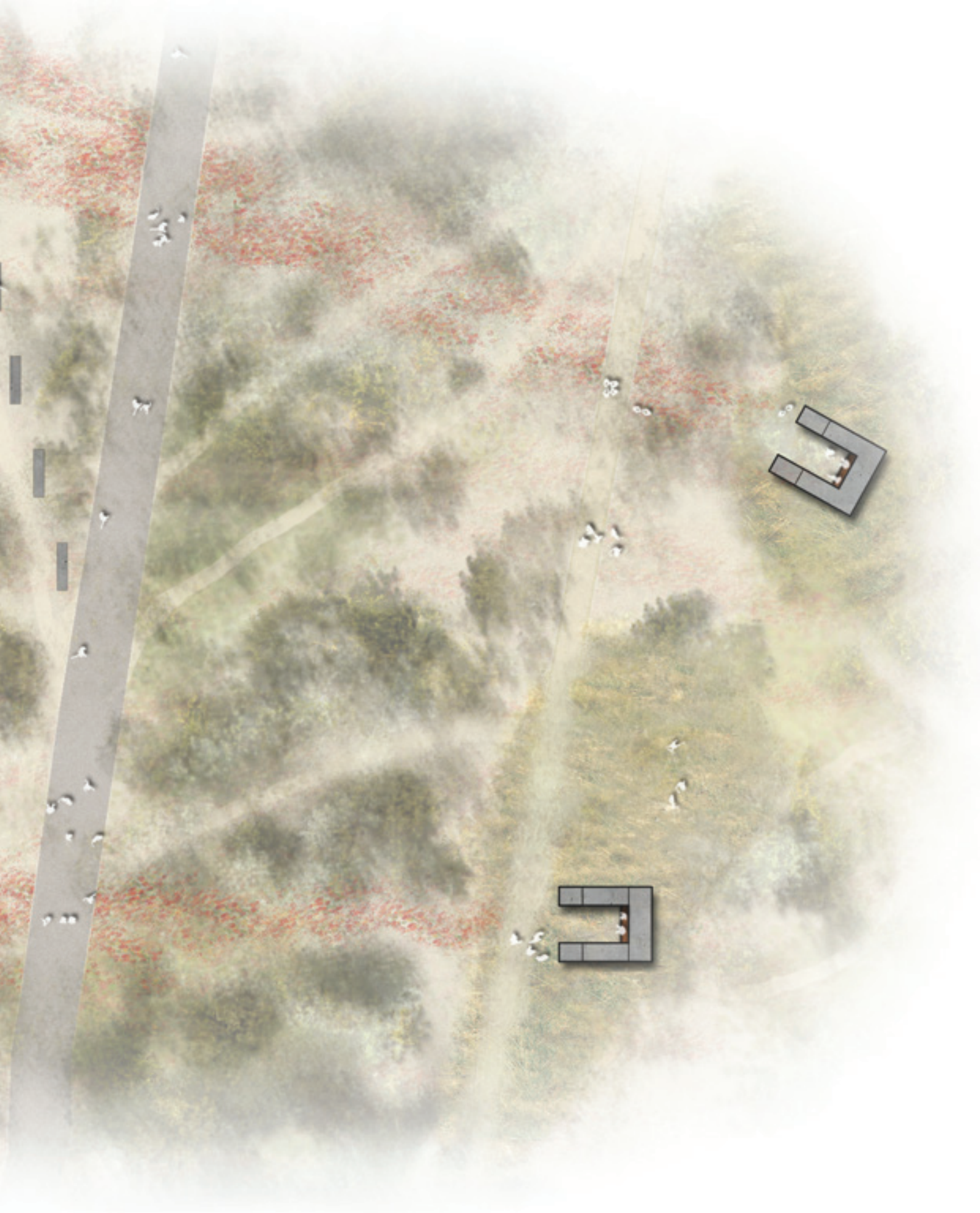






Figure 9.16: Visualisation viewpoints

Explosion

The place where the North-South and West-East axis come together is represented by the explosion intervention. This is no coincidence. Here used to be a large coastal battery. This battery has been completely demolished after the war.

The suggested explosion represents by its clashing, the demolition of the former coastal battery, but also the demolition the building of the Atlantikwall caused on the surrounding landscape, see figure 9.17: Episode explosion on page 108 and 109 and figure 9.18: Visualisation explosion on page 110 and 111.

The explosion has been designed with the idea of an exploding bunker. Different concrete slabs, which a bunker is made up of, are scattered through this piece of land. The bunker slabs create smaller spaces to be discovered by the visitors. On the slabs themselves, people can sit and linger.

Throughout this experience world, quite a few red bunker poles can be found, referencing to the great amount of bunkers that used to be present at this coastal battery.

Anti-tank ditch

A characteristic of the Festung IJmuiden was the anti-tank ditch running along the Southern edge. The purpose of the anti-tank ditch was to trap tanks on their way to IJmuiden. An anti-tank ditch is a ditch with a minimum depth of 1,5 meters and a width between 3,3 and 6 meters. Where this anti-tank ditch used to be, a similar ditch is created, accessible to people, see figures 9.19: Episode anti-tank ditch; figure 9.20: Section anti-tank ditch; figure 9.21: Visualisation entrance anti-tank ditch and figure 9.22: Visualisation view from anti-tank ditch, on pages 112-115.

The intervention has via its location and via its use, a very clear link to the past. But the difference here is that the former use of the anti-tank ditch is perpendicular. Now people are offered the possibility to walk through the ditch. By playing hide and seek whilst simultaneously providing enough possibilities to look over the railings during their walk, their journey through the ditch is very experiential. My intention is to provide people with a feeling of disorientation, of being lost.

In the center of the ditch, the walls of the ditch are 5m high, so what people

should see when walking through, is only the walls and the sky. Moreover, dead angles create a feeling of disorientation.

Along the full length of the ditch, the top of the walls of the anti-tank ditch stick 40 centimeters above the ground, hereby creating a large bench.

The ditch has an entire length of 300 meters. The surface goes up and down, following the altitude lines of the site it is located in. Halfway through the ditch, there is a platform which enables visitors to look over the ridge, over the landscape they just have walked through.

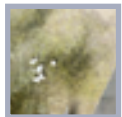
With these interventions I want to make the site visible again. This design aims at illustrating the multi-layered character of this dissonant site, showing visitors what at first sight might not be visible.

Required therefore is knowledge about the event, experience of the present day structures, tranquil commemorative spots for overthinking and awareness of what it meant and means for present day society. These aspects are connected via a route.

By designing a site, or organizing a system of sites, the site is not only made visible, but it can function as a remedial method. Remedial methods not only for us, but also for future generations, as dissonant stories are stories that need to be told, and retold.

The trauma the Atlantikwall and its use inflicted on the people and the surrounding landscape cannot be taken away, but making this trauma presentable and visible is one step in the direction of facing it (Brunelli and Parati 2011).

9.8 Conclusions



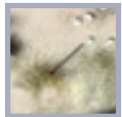
Dune vegetation



Road



Explosion,
concrete slabs



Bunker pole



Figure 9.17: Episode explosion



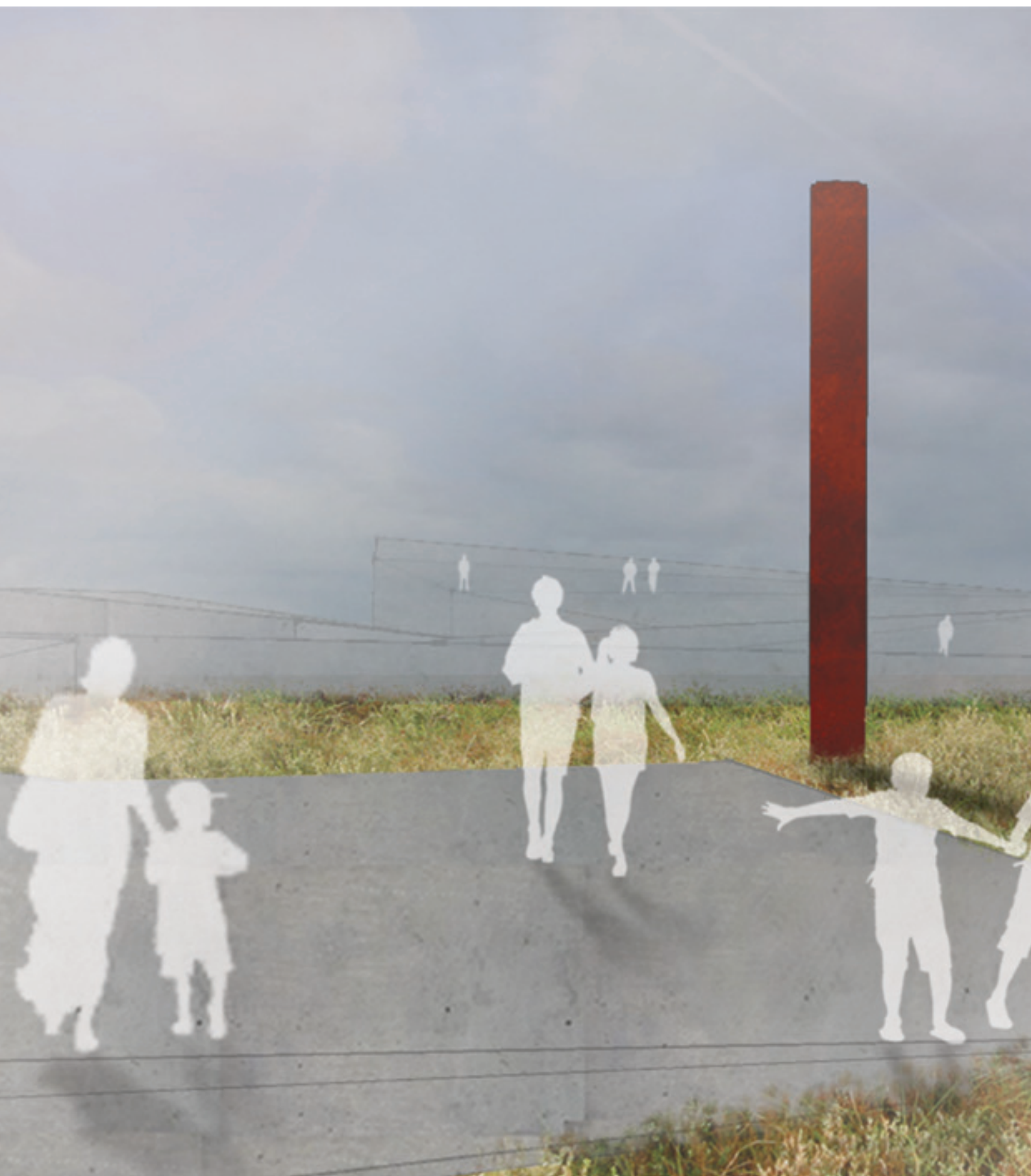




Figure 9.18: Visualisation explosion

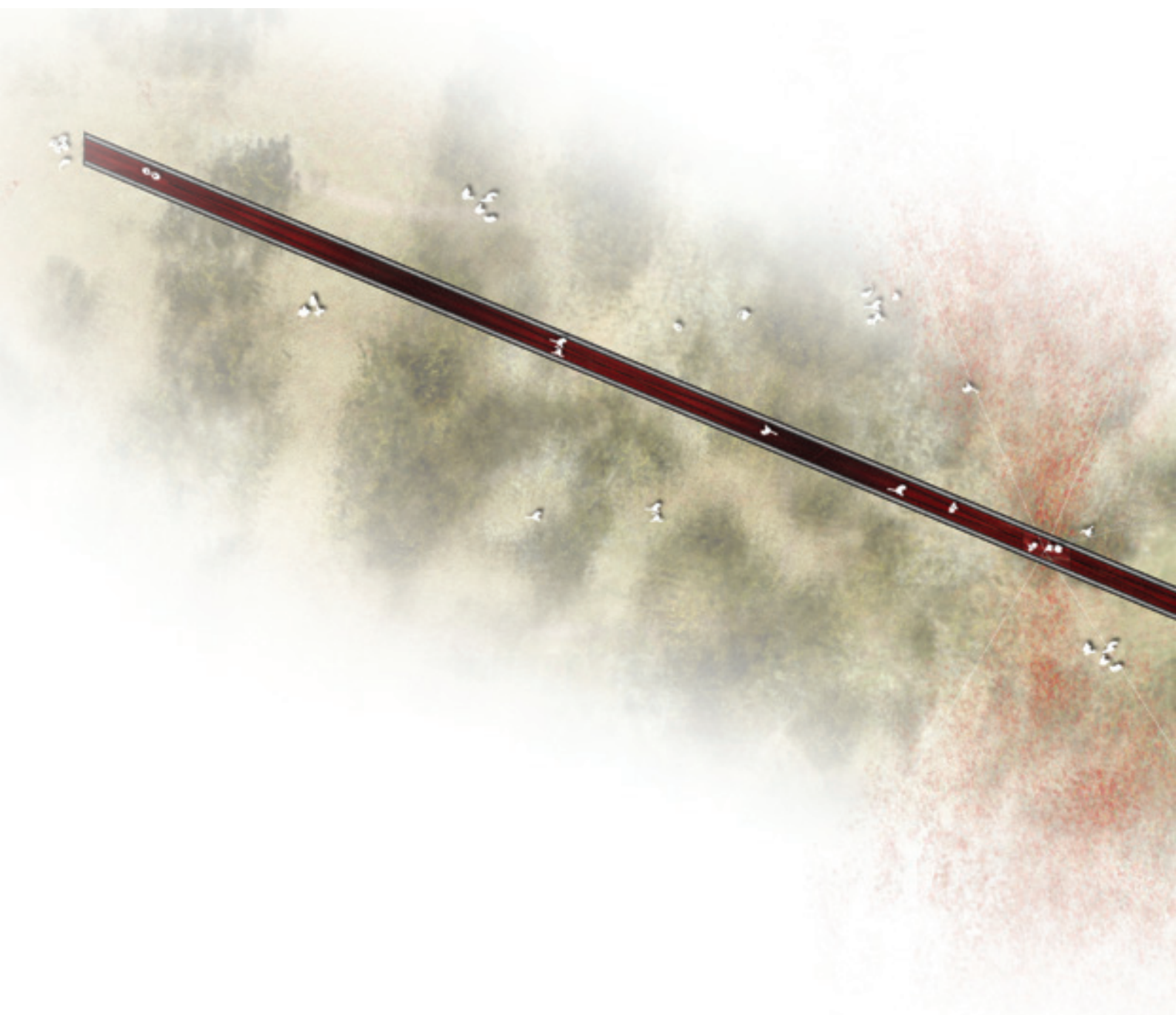




Figure 9.19: Episode anti-tank ditch

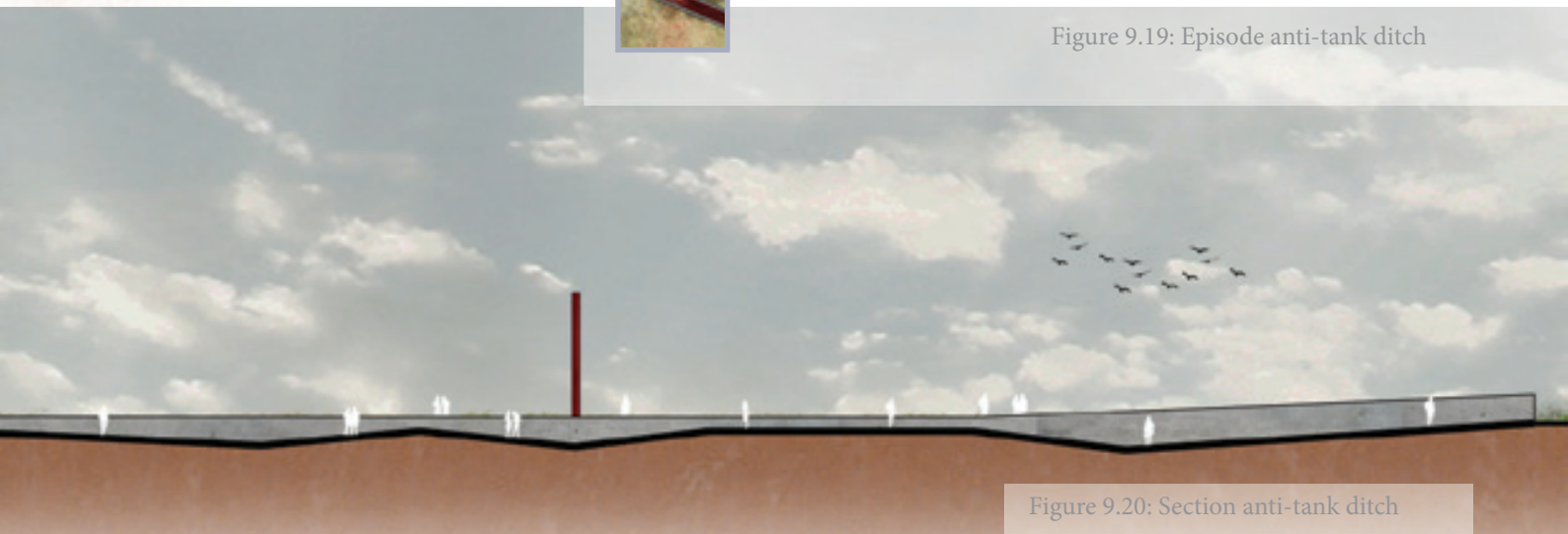


Figure 9.20: Section anti-tank ditch

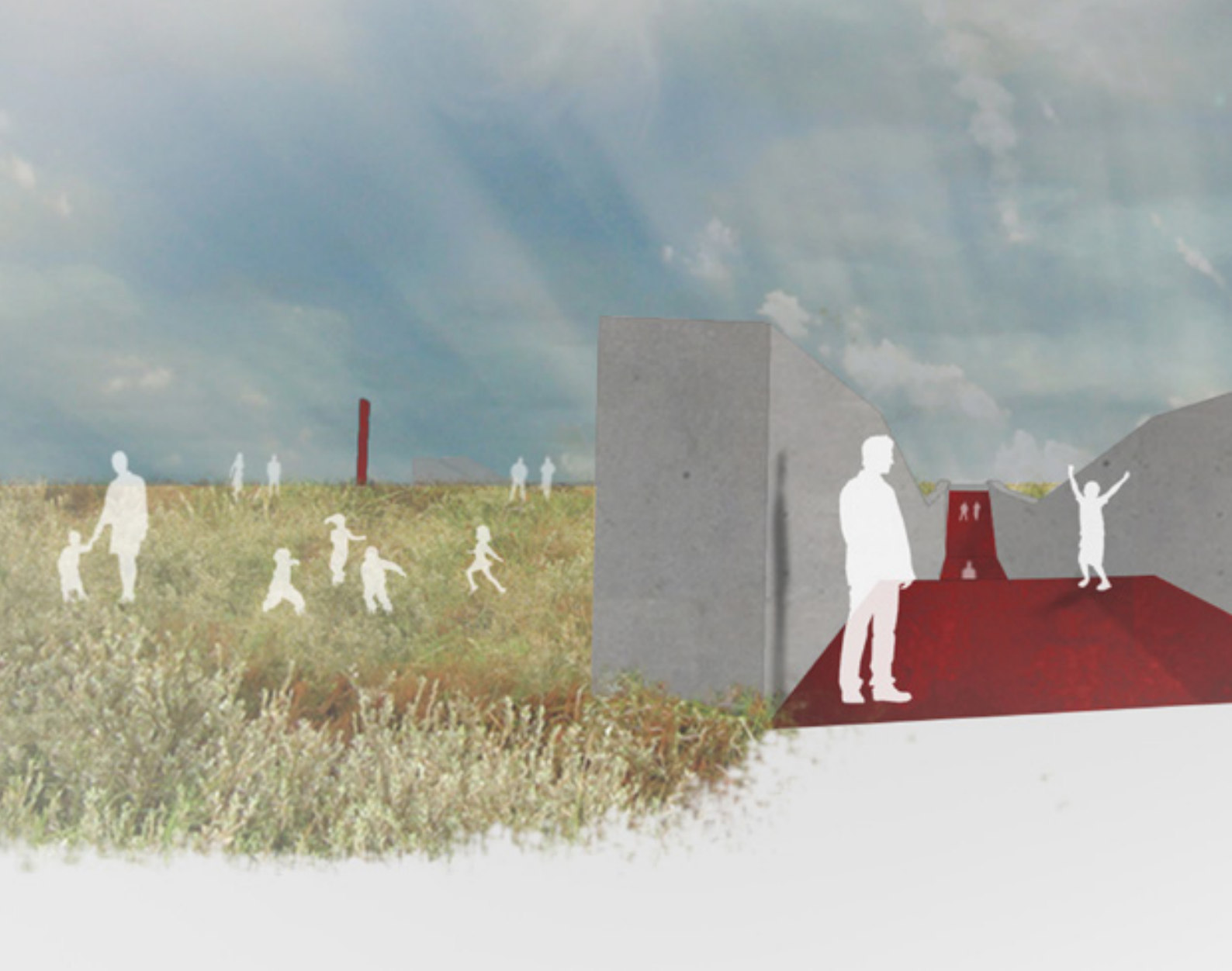




Figure 9.21: Visualisation entrance anti-tank ditch



Figure 9.22: Visualisation overview anti-tank ditch

10. Analysis of the strategies

The choice for the size of and the different interventions on the design site was derived from the knowledge acquired during the precedent studies.

One of the reasons for the message in Kamp Vught being stronger than in Kamp Westerbork, was the clear lay-out of the site and the condensed interventions the landscape architect and administrators agreed upon.

Based on this knowledge my aim was to recreate similar acupuncture design interventions around the Atlantikwall in IJmuiden, figure 10.1: Overview strategies.

10.1 Strategy analysis masterplan

Because the surface of Kamp Vught cannot be compared to the surface of the chosen area (Kamp Vught measures approximately 1ha, the area of Kamp Westerbork covers 25ha and the surface of the design area is 75 ha), a choice of the positioning of the interventions had to be made.

Certain spots have been selected to illustrate the different layers of the message I wanted to transmit. Moreover, the interventions are positioned along a route of approximately 5 km and should therefore be laid-out in a reasonable distance from one another.

These smaller, more condensed interventions have to be realized, because it is not possible to create a whole intensive and experiential design on such a scale.

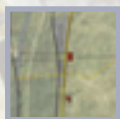
The first main strategy on the route is education, followed by commemoration, then awareness and finally experiences. The order of the strategies can theoretically be linked to Chapter 7, where has been researched that the order of strategies can be determined rather freely, but it is advisable to start with education, as people tend to obtain a stronger experience when they have background knowledge.

10.2 Strategy analysis episodes

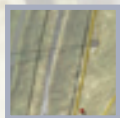
As stated in Chapter 7 as well, every site has one main strategy, but will, on a more detailed level, exist out of multiple combinations of smaller strategies. This is also the case for the episodes in the design area around IJmuiden.

Bunker bumps

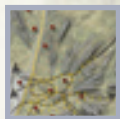
The main strategy of the bunker bumps is education. But when zoomed in, more strategies can be noticed: the bumps tell visitors something about the site, hereby fulfilling the education strategy. But they also provide an experience, as people can sit and watch, play and linger on them (figure 10.2: Strategies bunker bumps). The vista that pierces through the bunkers



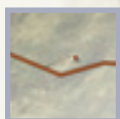
Episode 1 -
Education



Episode 2 -
Awareness



Episode 3 -
Commemoration



Episode 4 -
Experiences

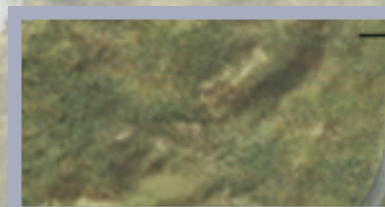
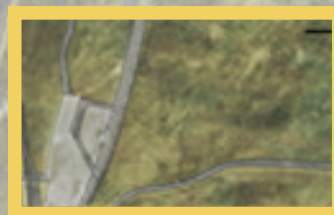
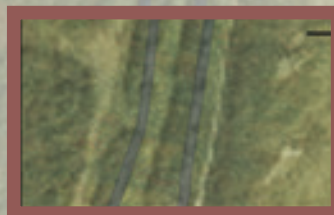
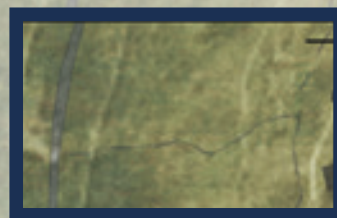


Figure 10.1: Overview strategies

is an awareness strategy, as it shows visitors the main focus form the bunker, towards the sea.

The bunker poles have a commemoration strategy, as they visualize what once was, and remember it.

The ancient waterline is indicated with carved concrete slabs. Thus these slabs have an awareness strategy.

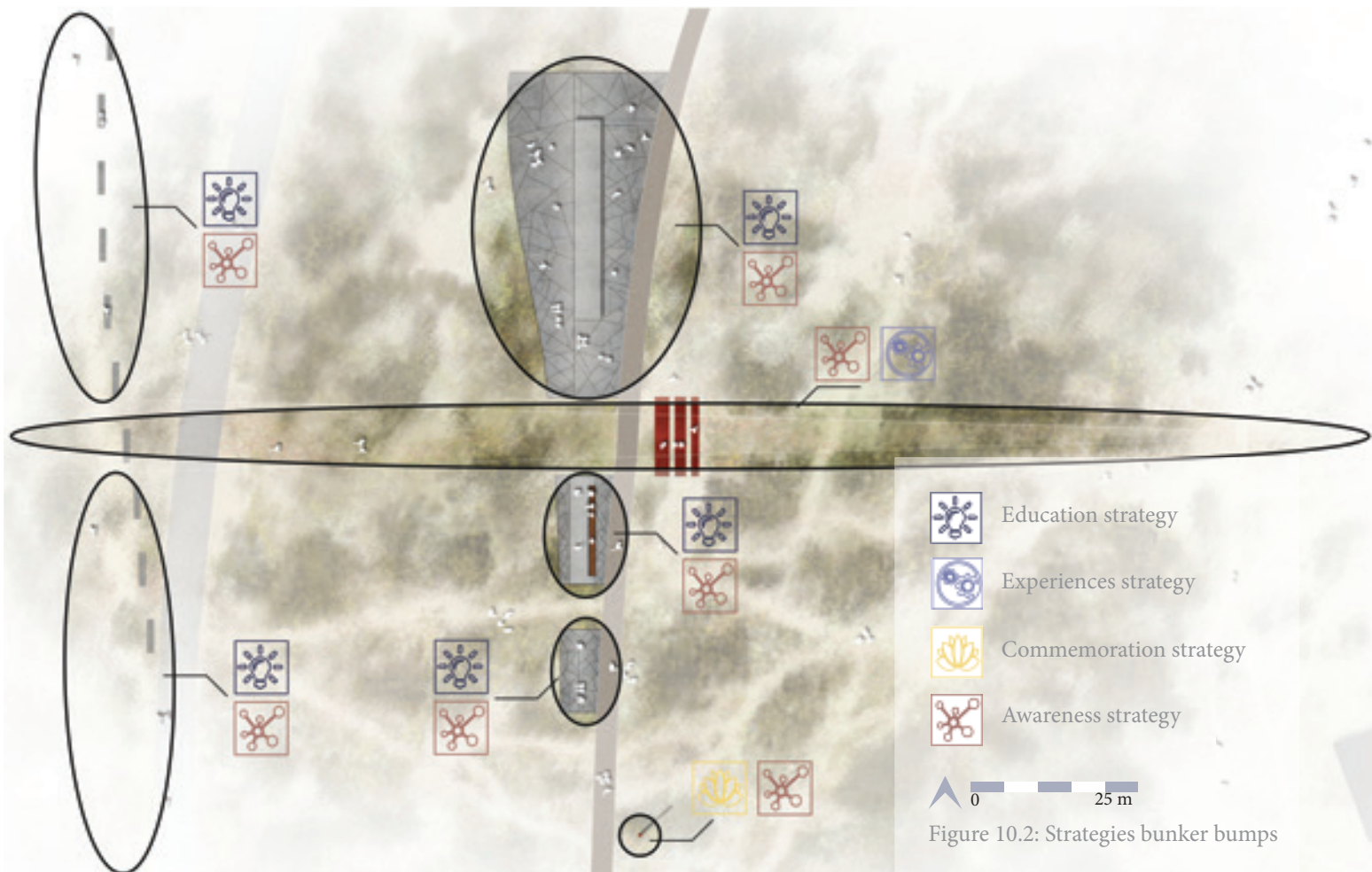


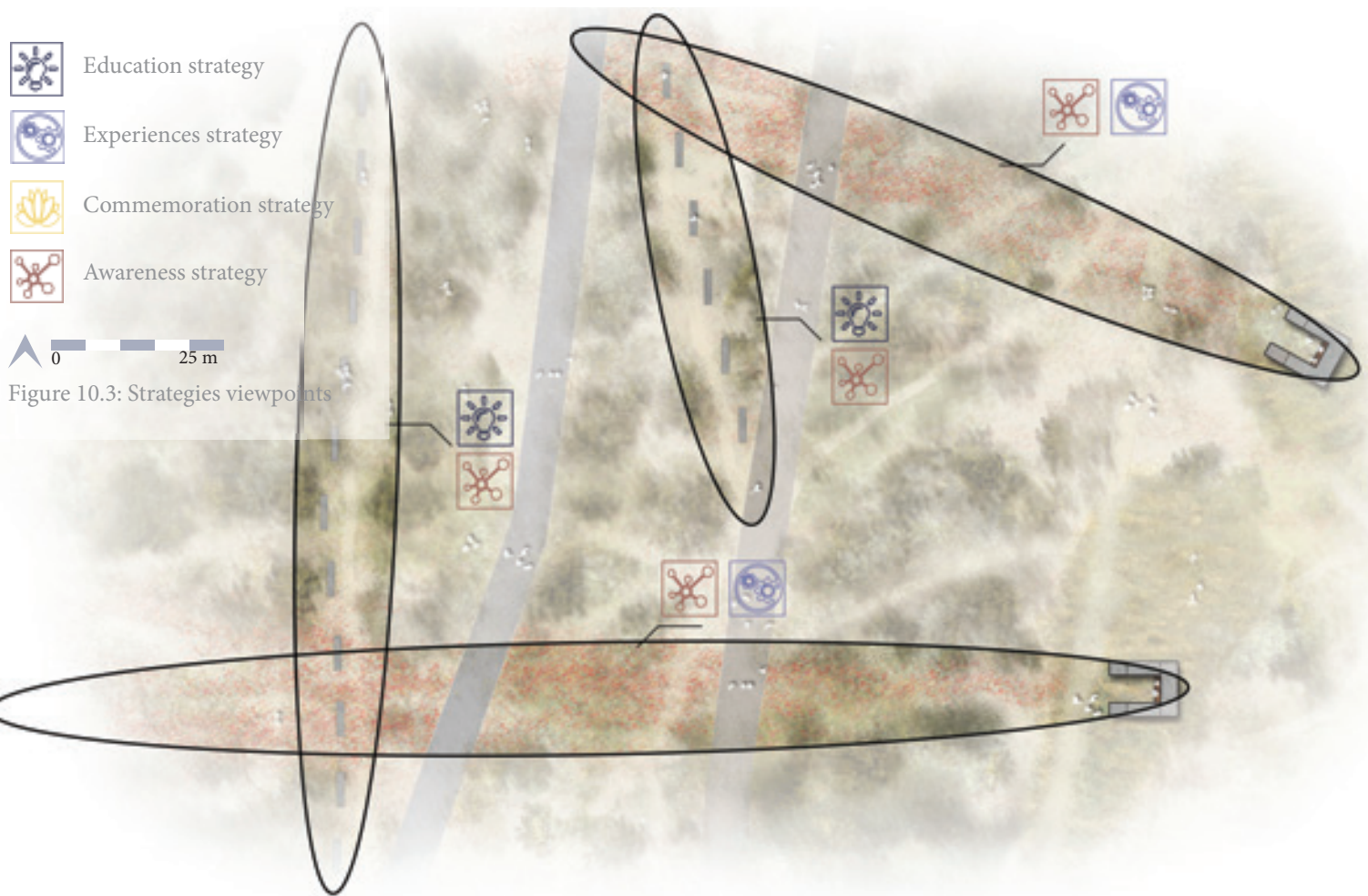
Figure 10.2: Strategies bunker bumps

Viewpoints

At the viewpoints, the core strategy is awareness. On the episode level, the other strategies used are education and commemoration, (see 10.3: Strategies viewpoints).

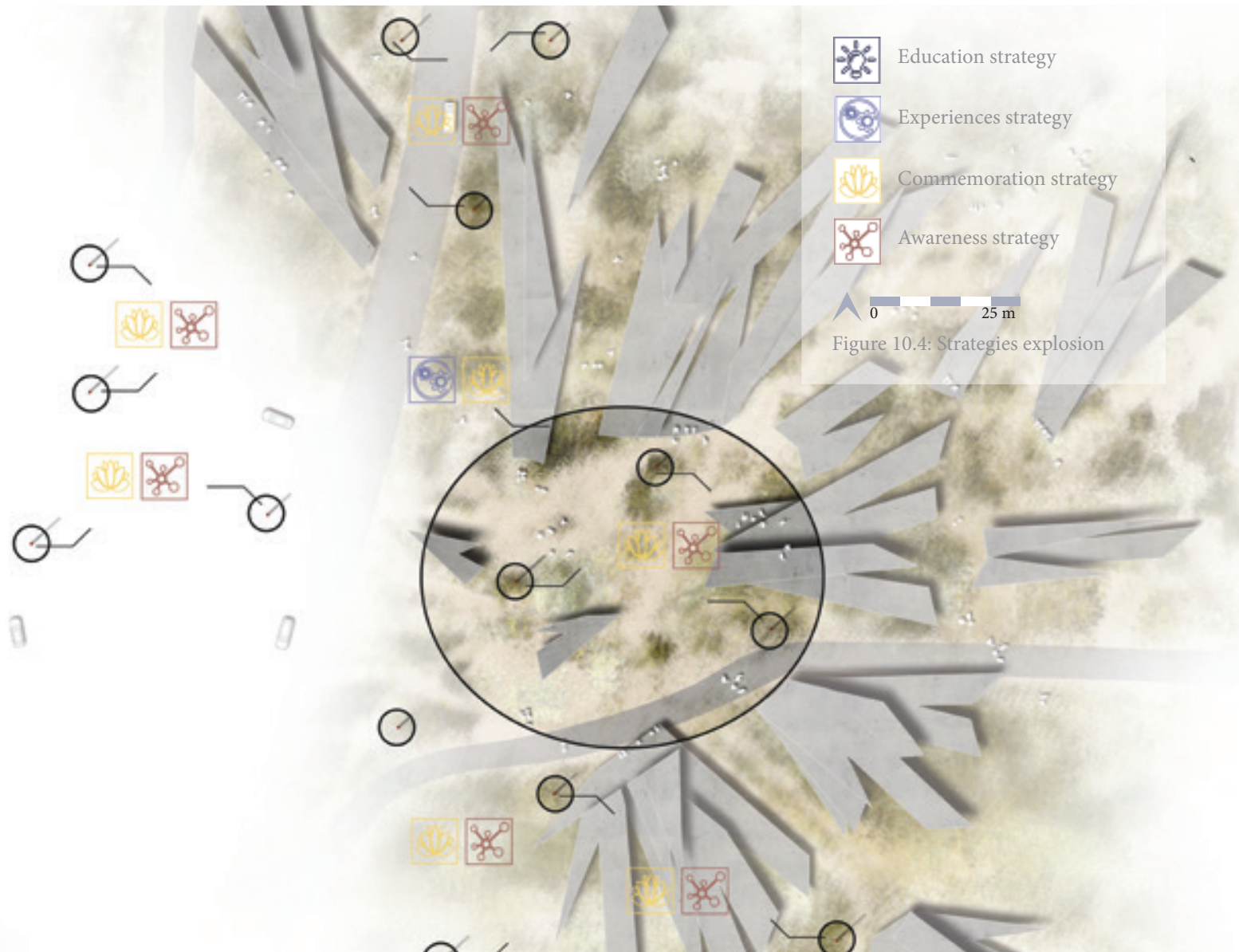
Again, the views directed towards the sea fulfill an awareness function. But, simultaneously they offer people an experience of solitude (when in the bunkers) and overview.

The waterline again has an awareness strategy.



Explosion

The explosion is predominantly a combination of three strategies: experiences, commemoration and awareness, figure 10.4: Strategies explosion. Experiences, because visitors are provided the opportunity to walk in between the slabs, climb on them and possibly use them for all kinds of gatherings. The commemoration and awareness strategies are applicable because the explosion is situated on the site of a former coastal battery. By its form and function the site is hereby linked to the past, representing the caused devastation. The bunker poles, which indicate the former high density of bunkers and military buildings, also have a commemoration function.



Anti-tank ditch

The main strategies used in and around the anti-tank ditch are experiences and awareness. Visitors are provided an experience of disorientation by walking through an anti-tank ditch, surrounded by high walls and walking on a floor that goes up and down. The elevated platforms enable visitors to look over the edges and overview the surroundings, figure 10.5: Strategies anti-tank ditch. The bunker pole refers to an awareness strategy again.

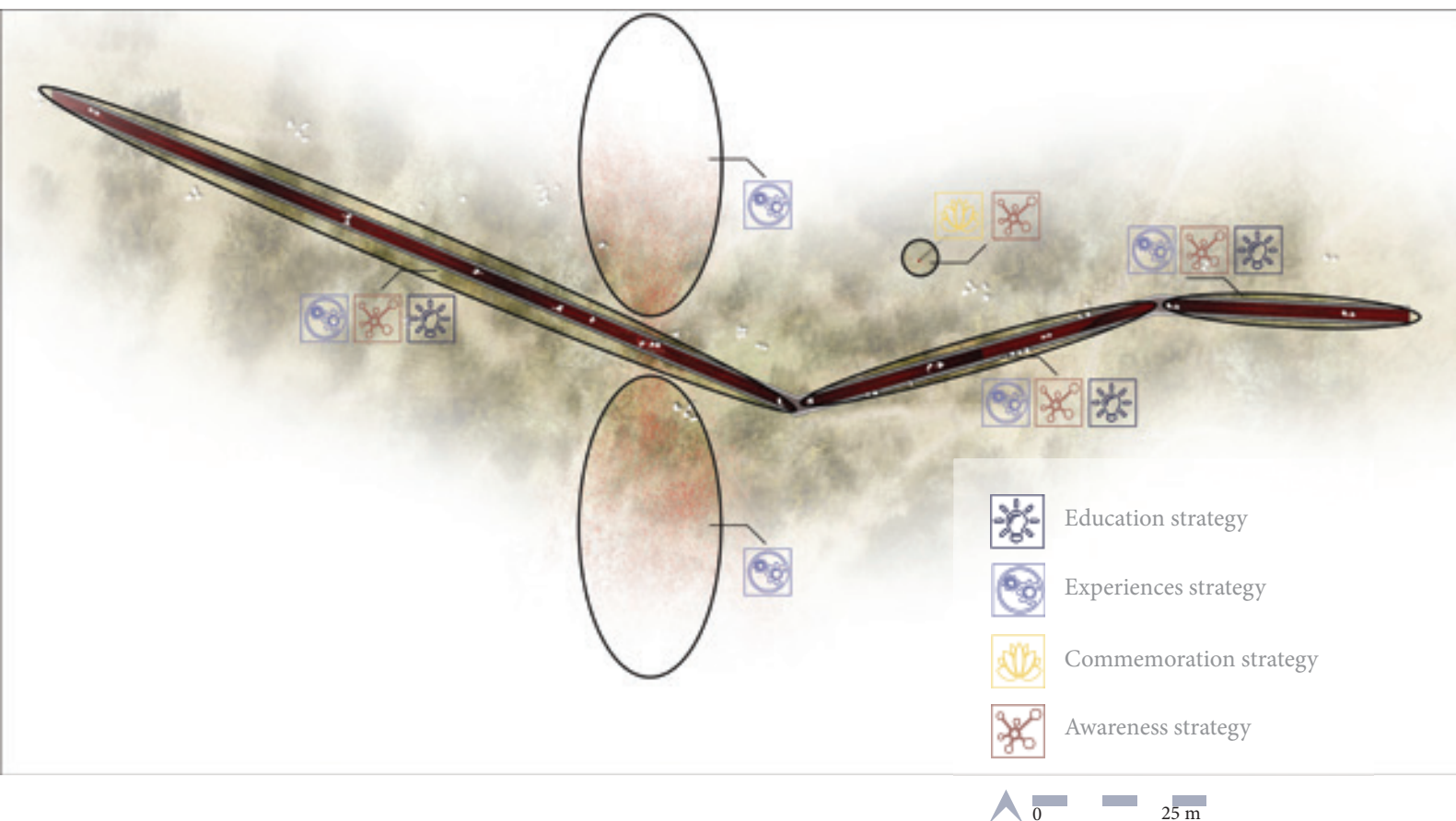


Figure 10.5: Strategies anti-tank ditch





Outro:

11. Conclusion

Main Research question

In what way can landscape architecture provide visitors of a dissonant heritage site with an experience?

The experience of dissonant heritage is dependent on:

- The dissonant event itself (RQ1)
- The interactions between the landscape architect and the visitors on the site of the dissonant event (RQ2)

The dissonant event itself cannot be altered; as it lies in the past and already happened. What can be altered however is the possible alteration of the event from the background, to the foreground, via design interventions.

Through design the dissonant event can be brought from the background (as a setting) to the foreground. Design can be a tool to make a dissonant event visible and presentable. The design of the dissonant message can be the field of work of the landscape architect. Landscape architecture can add to the dissonant heritage discussion that its design can function as an eye-opener to the public. When performed successfully, design can, apart from providing an experience, learn the visitor something by making unrepresentable heritage presentable (again). This is the consequence of the interactions between the landscape architect and the visitors, which take place at the site, via design interventions. It can provide the words for sites that do not speak. In the following paragraphs the main research question will be answered in steps.

11.1 In what way can landscape architecture provide..... (Interaction landscape architect – site)

The aim of dissonant heritage is creating the message about the dissonant event and site, not preserving. This creation process can be based on existing remnants and thus, by altering them, preserving them.

This chore gives heritage designers a lot of freedom. Design, having as aim to trigger something in people, can thus be easily linked (through its essence) to dissonant heritage. The design enables the landscape architect to make the story of the sites and the event more visible and understandable. The design interventions initiated by the landscape architect ultimately reach the visitor, through the dissonant heritage site. The selected strategy of design for a dissonant heritage site is initiating the further design interventions that take place on the site.

These design interventions can roughly take place according to four different

strategies: education, experiences, commemoration and awareness. The strategies enable the landscape architect to transmit the message they want the site and the event to tell, via a multitude of ways. Hereby more people will be reached, as the message can be told in a more versatile manner.

There are no strict guidelines to this combination, but to ensure as many people as possible understand the site and the event, landscape architects are advised to start with the education strategy, as prior knowledge enhances the intensity of the experience.

The chosen design strategies can sometimes overlap, as there is not a strict edge between strategies. Underlined should be that there thus are multiple ways to transmit an intended message to the visitors.

Setting information and apprehension of the event, is necessary for a visitor to place the dissonant event and the dissonant heritage site into context. When this a priori knowledge is missing, the message of the dissonant event can be perfectly designed, but will not entirely be understood by the visitor.

11.2 ... visitors of a dissonant heritage site... (Interaction visitor – site)

Dissonant heritage sites are everywhere. But they are not always easily recognizable as such. Therefore, to be able to get a feeling of a dissonant heritage site and thus an idea of how the interventions on a dissonant heritage site could look like, an assessment is needed.

An assessment of a dissonant heritage site can be done by separating the dissonant event itself, which formed the site from the interventions that have taken place on the site, from one another.

As stated above, the dissonant event itself is not changeable, but its position in the landscape can change, and thus the experience of the visitor. And that is where the interventions come into play.

In the heritage discourse, an often heard term is authenticity. But, unfortunately there are some problems with authenticity. For one, the quest for authenticity can paralyze design interventions. The result can be that everything is turning around the transmittance of authenticity, but instead the actual focus should be on the transmittance and the telling of the story.

11.3 ... with an experience (interaction landscape architect – site – visitor)

Moreover, authenticity is also misleading. There are only very few things authentic in the world we live in, as something is only authentic when it has been untouched or even unrecognized as such. Authenticity is difficult to

work with, as it is a slippery term. Because, once recognized, it is no longer authentic. And to be able to design with something, the very first step should be to recognize it. Because of this, the term integrity is more fitting in the dissonant heritage discourse. Integrity also implies to a certain extent some form of authenticity, but does not include the connotation of a changing character.

Finally, it should be the idea or the feeling of authenticity that should be transmitted. This is more veracious and fits the definition of heritage, being the transmittance of an idea, feeling or message, better. Landscape architects of dissonant heritage sites should give visitors the idea that what they see and experience is real, authentic. Hereby the message changes from the authentic message being passed on to the idea of authenticity being transmitted. And this can very well be passed on with non-authentic elements.

A dissonant heritage experience should have a high degree of empathy. Knowledge alone fades away, but when knowledge is accompanied by emotions and empathy, it tends to stick for a longer period of time. As the mere aim of heritage is the transmittance of and experience, and not necessarily of knowledge alone, the factor empathy should be taken into account as well. Visitors have to get the feeling that it is a piece of their history as well.

With this, dissonance means that an event that took place on a particular site is dissonant and therefore turns the site into a dissonant site. Dissonance is also determined by the amount of knowledge a visitor has before visiting the site. And dissonance may be in the interventions undertaken on the spot.

11.4 To end with

The relevance of interfering with dissonant heritage cannot be underlined enough: not only are the first hand stories of eye witnesses fading away; also the tangible remnants of dissonant heritage are deteriorating (as is the case with all physical remnants), and all dissonant heritage eventually becomes heritage, hereby during this process losing its added value and characteristics of being emotionally laden. It loses its added value to be able to teach people something, as while time passes by, emotions will flatten.

The objective of these research interventions was to make people aware of the

added value of dissonant heritage sites. The stories they can tell us before it is too late are of great value, before the tangible and intangible dissonant heritage remnants are deteriorating, before stories of eyewitnesses are fading away.

This study has shown that a message of dissonant heritage is better transmitted to the visitors of a place, if a landscape architect is involved. Heritage, whose purpose is to convey a message, benefits most from the involvement of landscape architecture.

12. Reflection on the model

To be able to have a guideline during the research, I developed the 'Model for experiencing a dissonant heritage site' (see Chapter 5). This model, just like me and the entire research developed along with the project. The model that is thus used now, did not look like this at the beginning of the research. Hereunder the five major changes to the model are described.

12.1 The development of the model

The first model I introduced shows a triangulation between Ethics, Object and Experiences, figure 12.1: Model 1. The axis between the three entities are pointing both ways, hereby initiating that there are multiple connections between the terms. I called the interaction between the three entities design process.

Looking back, multiple things are either missing or wrong in this model;

- Ethics represented the dissonant aspect of a dissonant heritage site. But ethics obviously, is a term far too broad to cover dissonance.
- Object represented the heritage relicts, without mentioning the site or the landscape where these objects are clearly located.
- Experiences depict the experiences of the visitors of a dissonant heritage site.

Furthermore, not only were the terms not properly chosen, but the role of the landscape architect (or another administrator) was completely missing. Moreover, the interactions portrayed did not cover all the interactions between the terms. Besides, the term design process as overarching process did not do justice to all the interactions taking place, once designing at a dissonant heritage site.

But, more importantly, this model had no focus. And for a model with the aim to work from a landscape architecture perspective, this focus had to be added somewhere.

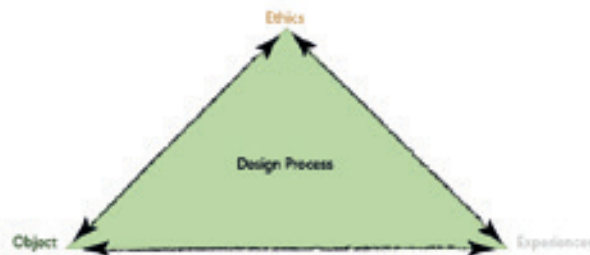


Figure 12.1: Model 1

With the knowledge acquired from the first model, I developed a second model, figure 12.2: Model 2.

In this model, the triangle has been tilted and seeks balance at the tip where the term 'place' can be seen. In the second model the previous term 'object' has thus been replaced by 'place' as the other two terms (ethics and experiences) remain the same.

Noteworthy here as well is that I tried to visualize the search for balance by showing how the triangle moves from one side to another (so is influenced by both ethics and experiences), but is grounded in the site.

An improvement when compared to the previous model is the replacement of the term 'site' instead of 'object'. This made the model somewhat more suitable for landscape architecture.

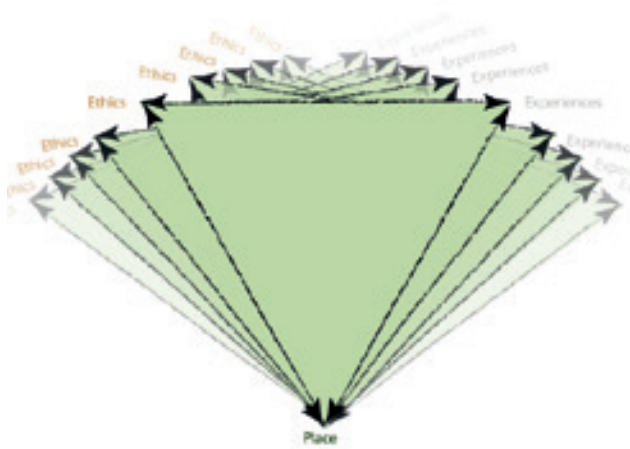


Figure 12.2: Model 2

The third model resembles the second model. Here, the search for a balance has been visualized by making use of the Penrose triangle, see figure 12.3: Model 3. The idea behind this visualization was representing the impossibility of designing on a dissonant heritage site. The impossibility lies in the fact that these spots are often quite laden and therefore will probably not satisfy every visitor. Moreover, because they are so laden people also tend to be quite opinionated about them:

Figure 12.3: Model 3



“This is a controversial subject and thus a laden site. And because it is so laden, at so many points, it is very important for many people. And also combined with the fact, and especially now (it is just like football with this issue) everyone has an opinion about it. That is also very striking. It is a subject that is very close to people and that people very quickly have a strong opinion about” (Mulder 2014).

Between the third and the fourth model, quite a large development has taken place, figure 12.4: Model 4.

I drew this model right before the visits to Kamp Westerbork and Kamp Vught. During the preparation of the interview questions for the camp administrators and the interview methods for the visitors, I realized that a dissonant heritage design is formed through the interactions between three actors. These are: the landscape architect, the site and the visitor. Moreover, I realized that the dissonant event that shaped dissonant heritage sites cannot be influenced, but the way it is portrayed can be altered.

Therefore in this model, dissonance is present as a setting of the model, represented by the whole outer circle. Next to this circle the term ‘event’ has been added, with some criteria behind it, needed to assess the nature of the event. The inner circle portrays a continuous connection between the landscape architect, the site and the visitor.

The landscape architect and the site are linked to each other via:

- Inspiration; the landscape architect gains inspiration from the site
- Design; a design intervention is what the landscape architect adds to the site

The site and the visitor are linked to one another via:

- Experiential learning; the design interventions of the landscape architect (via the site) result into experiential learning for the visitor.
- Expectations; the visitor visits a dissonant heritage site with a certain expectation

The visitor and the landscape architect are connected via:

- Opinion; the visitor influences the interventions the landscape architect makes by their opinion.
- Message; the landscape architect wants to tell the visitor of a dissonant heritage site a certain message via a design.

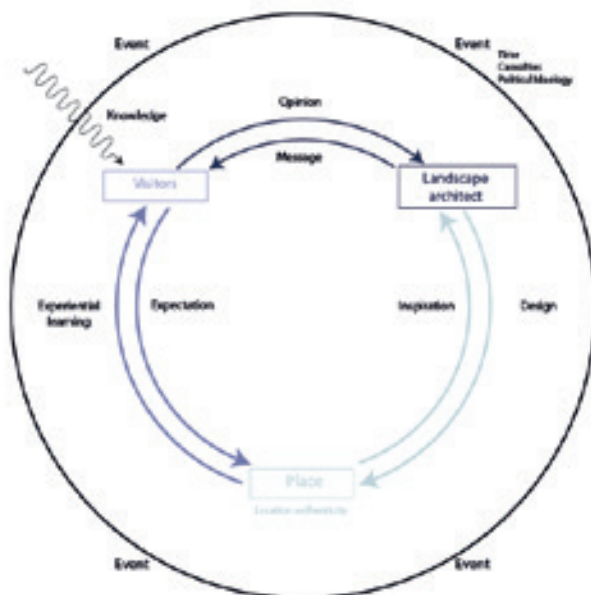


Figure 12.4: Model 4

This model is very much improved when compared to the previous ones. The distinction between the nature of the event (which cannot be influenced) and the contemporary interactions is very important in the understanding of the actions of the landscape architect.

Moreover, the distinction between the three actors and the influence they have on each other has an added value as well.

However, one of the interactions between the visitor and the site is experiential learning. At a certain point during the research I made the outing of exploring the potential of experiential learning in the context of a dissonant heritage site design. This was later on deleted again.

Moreover, in this model, an interaction between the visitor and the landscape architect can be seen. This is not true, as the visitor and the landscape architect usually do not interact with one another (except when specifically on purpose). They do however, interact on the site, as the visitors experiences, when visiting a designed dissonant heritage site, are directly influenced by the design interventions initiated by the landscape architect.

The term knowledge has been added as an external influence affecting the visitor. This is also a finding from the conducted precedent studies. However, in the final model, knowledge has been changed and replaced by apprehension, as this is a broader term and covers more than knowledge alone. The site is influenced by site authenticity, a term that can be found underneath the site in the scheme.

Eventually, in the final model (see Chapter 5) the visitor and the landscape architect interact via the site.

12.2 Characteristics of the model

The final model is an analytical model that depicts the actors and the interactions between them, present when designing for a dissonant heritage site. During the research, the model turned out to help me guide the different directions of the research and provided me with guidelines. It has been continuously adapted and thus really is the result of progressive insight.

The final model leads to a connection between both disciplines of landscape architecture and heritage studies. It hereby stayed true to the knowledge gap introduced in the introduction.

The model is analyzing a qualitative process and is thus a qualitative method. Therefore, it cannot provide straightforward answers.

12.3 Critiques on the model

By no means is this the end stage of the model. To be able to state that is the only true model when it comes to the interaction between landscape architecture and heritage studies would be naïve and untrue. For this, much more research is needed, both theoretical and empirical. Moreover, ideally the model should also be tested and held along a design process with dissonant heritage. However, I for now dare to state that the model does not contain any inaccuracies.

The model has been created and elaborated during my research. It was shaped and reshaped until its (now) final form. For me it functioned as a guideline whilst carrying out my research. And it was the framework whilst writing this thesis.

12.4 Future possibilities of the model

I believe that the model might also be used as a general assessment tool for dissonant heritage site designs.

My focus in this research was on the discipline of landscape architecture. That is why my main attention has been directed toward the design axis running between the landscape architect. Future research could focus on the other axis to tell us more about the experiences of visitors on a designed dissonant heritage site.

13. Discussion and recommendations

This research aimed at being as thorough as possible. But, being aware of the fact that a research project can never be completely finished, here too, some discussion points can be noted.

13.1 Combining disciplines

Because this research tried to link the discipline of (dissonant) heritage to landscape architecture, collaboration might be something to keep in mind for potential further research. Now, the theory of dissonant heritage has been analyzed with a landscape architecture perspective and prior knowledge. This resulted in a fresh look at the discipline, but truthfully, might also have resulted in a less thorough analysis of the sources.

Dissonant heritage (by its definition) implies to have different user groups (victims, perpetrators and sometimes bystanders). Each of these groups wants to remember the event and the site in another manner. Unfortunately that is a far too difficult discussion to go into in this research, as to answer that question more social and ethical fields should be addressed. Nonetheless it is something to keep in mind.

13.2 Spectrum of dissonance

The developed spectrum on dissonant heritage was aimed at and functioned as a working model during this research. For this, a few fundamental matters remain; is it at all possible or right to categorize a wide variety of dissonant sites; and to what extent are there recognizable degrees or shades on a spectrum of dissonance?

It did fulfill its purpose, but I cannot state that the spectrum will definitely also function in other dissonant heritage design cases. To be able to state this, further testing and possibly further research about the actors and their interactions linked to a dissonant heritage site might be needed.

13.3 The precedent studies

The precedent studies at Kamp Westerbork and Kamp Vught have been performed in a relatively short amount of time. Due to time constraints consistencies have sometimes been used. Because the visitors of both former concentration camp sites were almost all part of the category 'main heritage users' (see Chapter 7), for the further analysis I only looked at the Dutch mainstream heritage users' profile.

This, because the information can easily be used and translated into a heritage product; on the other hand, this knowledge does pose new questions. If the main objective of dissonant heritage is to provide as many people as possible

an experience, maybe new groups of possible heritage visitors should be addressed.

A following, more elaborate study might also take the less mainstream heritage consumer into account, or work on a more international profile of heritage users. The outcome of the analysis and the research might then be different.

The chosen design area of the Dutch Atlantikwall around IJmuiden is not as dissonant as other spots of the Atlantikwall that have been used in battle, such as the D-Day beaches. This does not have further consequences for this research, as the aim was never to analyze and design a site as dissonant as possible, but it is something that needs to be underlined.

13.4 The design

The objective of the created design is an example elaboration of the investigated theory. It has been made to ensure a multi layered experience to the visitor, designed and coordinated by an administrator or a landscape architect. It is thus a possible representation to make a dissonant site and event visible.

Because this research project has also for a very important part been a search for answers, some things have been researched that did not make it to the final product. These are the experiential learning theory of David Kolb (Kolb 1984) and Design Ingredients and Tools developed based on the findings during the precedent Study.

13.5 What did not make the cut?

A strong aspect of the Experiential Learning theory is that it depicts a versatile manner of learning. I initially thought this might be the answer to transmitting a message in a multitude of ways. Truth be told however, I just assumed this would be the answer, without comparing it with other possible learning methods. Moreover, in the didactic discipline where the theory of Kolb originates from there exist quite a few critiques already.

The Design Ingredients and Tools I created turned out to be far too quantitative for this qualitative research. When I aimed at using them for the design, I found it extremely difficult to make them fit in a natural manner.



A black and white photograph of a concrete structure, possibly a bunker or a large overpass, with a large rectangular opening. Through the opening, a landscape is visible, featuring a flag on a pole in the distance. The foreground is a rough, gravelly surface. The word "References" is overlaid in a large, white, sans-serif font at the bottom of the image.

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15. List of figures

Figure 4.1

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Figure 4.4

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Figure 4.8

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Figure 6.3

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Figure 6.4

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