

This image shows the 'Delta Flume' which was an integral part of a highly sophisticated model study named 'Waterloopbos' which was constructed in 1951. To the regular person these flumes and barriers may not appear to have much value both aesthetically and functionally, but these unseemingly objects paved the way for a much larger 'modern' weapon against the future of water related problems in coastal Netherlands. The Netherlands has historically had many issues with the sea's currents and the force that threatens its coastline with weathering and flooding. 'Waterloopbos' was the first of a series of highly advanced projects in the Netherlands that set out to simulate the effects of these dangerous currents, without the resultant destruction that normally accompanies them. It was devised so that engineers could study and prevent the effects of erosion, flooding and tidal currents on the coast of the Netherlands, sheltered from the strong winds of the Polders by the surrounding forest, which explains the name which in English means 'Water forest'. (Rietveld, 2017).

Before the technological revolution of the beginning of the 21st century, scientists did not have the luxury of computerised simulations that use non-linear mathematics in order to get highly accurate results. (Helmreich, 2018). However 'DeltaWerks' or 'Delta Works', were a highly innovative organisation and they were able to construct this series of flumes, traps, wave machines and virtual breakwaters to accurately model and measure the effects of the sea. Their work "prompted innovative scientific research that forms the basis of the Netherlands' strong position in hydrodynamic engineering" (Rietveld, 2017). Although the waves at Waterloopbos may have appeared "pretty uncomplicated, producing ups and downs and backs and forths" (Helmreich, 2018), they paved the way for further experimentation and even proved useful for future computerised models.

Their experiments at 'Waterloopbos' and other sites over time led to the construction of the 'Maeslant Barrier' which began construction in 1991. This barrier uses highly sophisticated computer technology to predict when the city of Rotterdam and its ports are under threat from coming floods and subsequently closes to prevent any flood damage or loss of life, like the 1'800+ souls that were lost in the 1953 flood. (World Health Organisation, 2002). As newer technology has outgrown the need for model studies like 'Waterloopbos' its mostly concrete shell lay to waste and began to deteriorate after being unused for decades.

In an effort to memorialise the importance of 'Waterloopbos', the Netherlands government decreed it a national monument, encouraging natural growth and employing some of the original engineers to give guided tours through the site. (Mollard, 2021). Some of the walls of the impressive 'Delta Flume' were cut out and placed at 90 degrees to the rest of the flume to open it up and let the water flow through, giving birth to even more life in what was once the bottom of the sea. The walls were sandblasted to encourage the growth of moss and lichen and the new park/museum reopened in 2018. Now you can see Kingfishers, Buzzards, Pine Martens and Deers as well as huge trees that seem "too big for a forest only 70 years young", it would seem "the bottom of sea is very fertile" (Van Der Molen, 2012). The Netherlands still benefits from the research which began at 'Waterloopbos' which was once called the 'eight wonder of the world' by engineers (Rietveld, 2017). It now provides a pleasant reminder of humans innovation in its struggle against the elements.

The second image chosen displays a piece of street art, stencilled in spray paint on a brick wall of a beauty salon in Nottingham, England. The piece had a bicycle with one tyre missing locked to a lamppost to create the foreground for the piece which was claimed by the “elusive artist Banksy” (Salib, 2015). Banksy has gained notoriety as an anonymous politically themed artist who’s art has been known to sell for millions at auction. The Bristol based artist rarely gets involved in ownership disputes, however he does confirm/deny whether pieces of art are in fact by himself or not, via his Instagram account. Fortunately, for this piece, the social and civil backlash was non-existent, however this is not always the case. The bike however was at first thought to be stolen from the lamppost, upsetting the owner of the property that had inadvertently become Banksy’s canvas. However it was revealed by the city council that it had in fact been removed for ‘safe keeping’. (BBC, 2020). It was to be returned later to accompany a protective covering, both implemented by the council’s latest city rejuvenation project.

The fate of Banksy’s works is not always so fair however, and they have been the source of much conflict and dispute between businesses, property owners, city councils, museums and the artist himself, albeit rarely. In Haringey, London, a piece named ‘Slave labour’ was left on the side of an ‘anything-for-a-pound’ store and later removed to be auctioned off in Miami by an unknown party. After the FBI halted the auction while it inquired about the sale with Scotland Yard, the owners commented on how many problems the piece had caused them, including threat of extortion from gangs to protect the piece. (Harper and Loeb, 2013). The local citizens of Haringey were distraught with the loss of the piece which represents a new generation of cultural art in the UK. The main issue with these disputes is that ownership of a piece of street art has never been clearly defined in court and the fact that Banksy cannot reveal his identity for fear of prosecution, only makes this harder. At risk of identifying himself, Banksy came to the aid of a boys club in Bristol, after the council removed it for display in a municipally owned museum. “Eschewing his usual silence on matters of ownership”, Banksy wrote a letter to the Bristol Council, transferring ownership to the boys club, to be sold for repairs and improvements (Salib, 2015).

Louise Jury, 2013, 'Give us back our Banksy boy, demands Haringey', *Evening Standard* available at: <https://www.standard.co.uk/news/london/give-us-back-our-banksy-boy-demands-haringey-8502887.html>

Banksy: Bike from hula-hooping girl 'removed for safekeeping', 2020. available at: <https://www.bbc.co.uk/news/uk-england-nottinghamshire-55042525>

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