



FAKULTA
ARCHITEKTURY
ČVUT V PRAZE

WEAVING STORIES IN THE LANDSCAPE



DIPLOMA PROJECT
ATELIER REHWALDT - CONCEPCION
KAWTAR HAUDI
2024-2025

I would like to thank my professors for their guidance and support throughout this project:
Dipl. Ing. Till Rehwaldt, Ing. arch. Klara Concepcion and RNDr. PhDr. Markéta Šantrůčková , Ph.D. I'm especially thankful to Ing. Milena Andrade Dneboská (Národní památkový ústav) for her help during the research phase on Cibulka Park.
I am forever grateful for the support of my family and friends—it made a real difference.

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CZECH TECHNICAL UNIVERSITY IN PRAGUE FACULTY OF ARCHITECTURE

AUTOR, DIPLOMANT:

AUTHOR OF THE DIPLOMA WORK / DIPLOMA PROJECT

Academic Year 2024-2025, Summer Semester

TITLE OF THE DIPLOMA WORK / DIPLOMA PROJECT

(IN CZECH LANGUAGE)

Proplétání Příběhů VKrajině

TITLE OF THE DIPLOMA WORK / DIPLOMA PROJECT

(IN ENGLISH LANGUAGE)

Weaving Stories In The Landscape

LANGUAGE OF THE DIPLOMA WORK / DIPLOMA PROJECT: English

Diploma Work
/ Diploma
Project
Supervisor

Ústav: Department

15120 Department of Landscape Architecture

Dipl. Ing. Till Rehwaldt

Diploma Work
/ Diploma
Project
Opponent

doc.Ing. Attila Tóth , PhD.

Key Words
(Czech)

Narace, vyprávění, příběh, kulturní krajina, psychologie, sebereflexe, osvícení, objevování, uzdravení, komunita, příroda, historie.

Annotation
(Czech)

Diplomní projekt zkoumá pojem narace v krajině, se zaměřením na to, jak mohou krajiny – zejména ty kulturní – sloužit jako základ pro vyprávění příběhů, které se odvíjejí ve vrstvách, sekvencích a interakcích s místem samotným. Kromě historického kontextu se zabývá také smyslovými vjemy, symbolickými významy, narativními cestami, návrhovými metodikami a příslušnými případovými studii.

Jako vzorová lokalita byl zvolen park Cibulka v Praze. Práce začíná podrobnou analýzou místa, na níž navazuje návrh, který uvádí narativní koncepty popisované v práci do praxe.

Annotation
(English)

This diploma project explores the concept of narration within the landscape, focusing on how landscapes, particularly cultural ones, can serve as a foundation for storytelling. These stories unfold through layers, sequences, and interactions with the site itself. Beyond the historical context, the project also examines sensory experiences, symbolic meanings, narrative journeys, design methodologies, and relevant case studies.

The chosen site is Cibulka Park in Prague. The project begins with an in-depth analysis of the park, followed by a design proposal that puts the developed narrative concepts into practice.

The Author's Declaration

I declare that I have elaborated the submitted diploma work / diploma project independently and that I have stated all the used information sources in coherence with the "Methodological Instruction for Ethical Preparation of University Final Works".

(The complete text of the methodological instruction is available for download on <http://www.fa.cvut.cz/En>)

In Prague on19/05/2025.....Signature of the Diploma Project Author

This document is an essential and obligatory part of the diploma project / portfolio / CD.



Czech Technical University in Prague, Faculty of Architecture

DIPLOMA PROJECT APPLICATION FORM

Name and Surname: **Kawtar Haoudi**

Date of Birth: **12 - 06 - 1995**

Academic Year / Semester: **2nd semester 2nd year Master degree**

Department Number / Name: **15120 Department of Landscape Architecture**

Diploma Work / Diploma Project Supervisor: **Dipl. Ing. Till Rehwaldt**

Diploma Work / Diploma Project Theme – title in English language:

Weaving stories in the landscape

Signature of the Diploma Work / Diploma Project Supervisor:

29/01/2025

The Student's Declaration:

I declare that I have fulfilled all the diploma work / diploma project initiation requirements stipulated by the "Study Plan" and "Study Rules" at the Faculty of Architecture, CTU in Prague.

In Prague on **27/01/2025**

Signature of the Student

Czech Technical University in Prague, Faculty of Architecture

ASSIGNMENT of the Diploma project

Master degree

Date of Birth: 12-06-1995

Academic Year / Semester: 2nd semester 2nd year Master degree

Department Number / Name: 15120 Department of Landscape Architecture

Diploma Project Tutor: Dipl. Ing. Till Rehwaldt

Diploma Project Theme: Weaving stories in the landscape

See the Application Form for DP

Assignment of the Diploma Project:

1/description of the project assignment and the expected solution objective

2/description of the final result, outputs and elaboration scales

3/list of further agreed-upon parts of the project (model)

To this list further attachments can be added according if necessary.

1/The assignment is the project part of the Diploma Seminar in the previous semester, that covered the idea of landscape narratives, with its symbolic, sequential, and sensory characteristics, along with practical aspects to take into consideration when designing a landscape project with the concept of narration. The project will be developed in the site chosen, which is Cibulka Public Park in Prague.

2/The final result will be a comprehensively developed project in a recommended A3 portfolio, which contains a master plan, detailed plans, sections, elevations, and technical aspects in appropriate scales.

3/ The assignment will be supported by a 3D model and exhibition posters in accordance with the rules laid down by the dean.

Date and Signature of the Student: 27/01/2025

Date and Signature of the Diploma Project Tutor:

Date and Signature of the Dean of FA CTU:

27/01/25 [Signature]

[Signature]

I. THE TOPIC

1. INTRODUCTION & METHODOLOGY OF WORK

Cultural landscapes have been part of the human settlement experience for thousands of years, because humans have always felt the need to leave a mark of presence. Intuitively, intentionally, or left to be completed through generations, they are a reflection of our interactions in time and space, and they tell stories about history, society, economy, and how they relate to nature.

The landscape around us offers a basis for further human development in a more and more man-made environment. On this canvas, there are different intentions for creativity: an interaction with the cosmos for a spiritual experience, a sensory experience for a deeper connection with nature, a layer of symbolism to create a sense of place and a graspable environment, or a marking of the space through memorial, remembrance, and funerary art.

The mutually beneficial interaction between this human intervention and landscape is what could be called narrative.

Narrative landscapes are intentionally crafted settings that incorporate physical features and stories to communicate messages and create a sense of place. By using these narratives, designers can highlight the historical and cultural importance of specific locations, enhance the experience of the visitors, and help in community sustainability.

Landscape narratives set in to offer us a memorable experience, to provide an organising structure for the landscape, to inspire us through visual imagery and interpretation, to communicate information worthy of remembrance, and overall to offer us multiple ways of experiencing the landscape, making it a rich, vivid, present, layered, and dense.

This diploma seminar work is intended to cover the previously mentioned themes, but also the symbolic, sequential, and sensory characteristics, followed by a list of aspects to take into consideration when designing a landscape project with the concept of narration.

Finding an appropriate site to weave a few stories in, will be the following step, before moving to the concept and the design parts which will be in the next semester.

QUESTIONS:

What is narrative landscape?

What are the characteristics of landscapes with stories to tell?

How to create narratives?

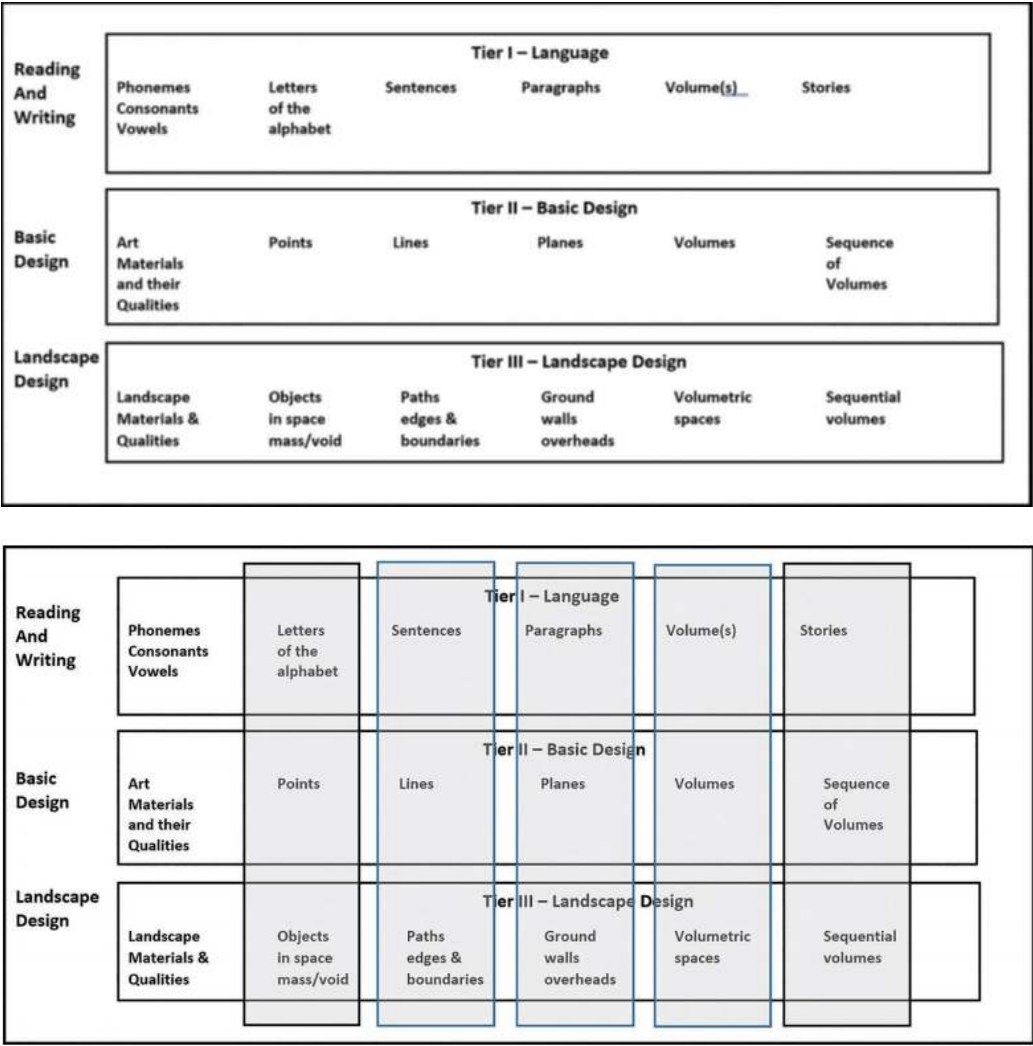
What can be an appropriate site to implement these ideas, in the Czech Republic?

These questions will be answered in this Diploma Project, where the work is divided into two parts:

- A first part covers the previously mentioned themes, but also the symbolic, sequential, and sensory characteristics of a narrative, followed by a list of aspects to take into consideration when designing a landscape project with the concept of narration. Finding an appropriate site to weave a few stories in, will be the following step.
- A second part where the developed ideas will be applied in the chosen site, with design concepts, a program, a master plan, technical aspects and visualizations.

2. LANDSCAPE STORYTELLING

In his book “Landscape Architecture as Storytelling, Learning Design Through Analogy”, author Bob Scarfo compares landscapes to books: “Landscape as text, designer as author”. The analogy uses the concept of language, where letters form words and words form sentences, to illustrate how basic design principles lead to meaningful landscape narratives. It prioritizes expected experiences over the technical aspects of design. Not only useful for designers, but also as a way to improve communication by providing a mutual understanding of the design in a structured way between people of different backgrounds: a designer, and the users of his design.



(1&2) Interrelating language, basic design, and landscape design

Storytelling is emphasized as a sequential process, similar to how readers engage with landscapes, identifying themes and characters as they navigate through spaces. This movement through environments (whether walking, biking, or other activities) parallels the linear nature of reading within a concept of layering of meanings, contexts and associations.

Public courtyards are one example to illustrate the idea. Recognizing a courtyard brings to mind a range of associations tied to its design, activities, and intended use, setting it apart from other spaces and their functions. Moreover, the location of the courtyard gives it a unique cultural and aesthetic character shaped by history and context. Over time, frequent use of these spaces gives them more meaning and a sense of

belonging, as they become more than just physical locations, with the components within these courtyards playing functional and expressive roles, influencing behavior, and enriching the experience of the space: a bench meaning “come here”, a path suggesting “walk through here”, or “stay and enjoy the aroma and colour,” “enjoy going over there and being happy.”” (P.7)

3. SENSORY ASPECT, SENSE OF PLACE & SYMBOLISM

Landscapes have layers of meaning:

- **Functional layer:** the most immediate and practical, involving basic messages that guide safety and navigation (paths, doors), through visual, auditory, tactile and olfactory experiences. Different materials and textures evoke specific memories and emotional responses: a cold bench, the textured plant leaves, the water of a fountain. The subtle material difference between the types can be likened to how similarly written words can sound different: types of woods, concrete, or gravel.
- **Cultural and social layer:** has a deeper meaning related to identity, heritage, and collective memories, allowing people to connect with their personal and social histories.

The interplay between these layers reinforces the sense of place and belonging that establishes out of habit and recognition. Elements associated with a certain place, are summarized as bundles, which are the sum of what makes a place unique. (Torsten Hägerstrand: Time Geography). That is similar to a language and how its use of symbols and signs communicates deeper meanings about the culture and the heritage, making them unique.

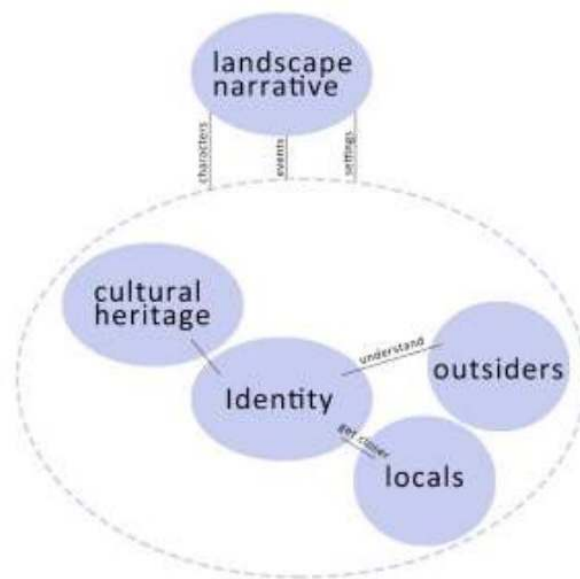


(3) Stonehenge landmark



(4) Machu Picchu sanctuary

This brings us to the sense of place idea that is rooted in Roman literature as “genius loci,” which means the spirit of a place. It is the emotional connection and unique atmosphere that certain locations evoke, because they are enriched in history and local contexts. This atmosphere helps local people get closer to their identity, and helps visitors understand the cultural heritage of the place.



(5) Landscape narrative as a medium, by Lan Yu

Symbolism, tied to the site’s context, can be part of a narrative about the site’s past and future. Modernist artist Isamu Noguchi’s work near South Coast Plaza Mall in Costa Mesa, California, is a narrative celebrating California’s indigenous regions and the importance of water in the state’s development. It is also a critique of humanity’s

negative and destructive impact on the landscape. The design features water flowing over stone surfaces representing California landscapes, creating a Zen-like atmosphere reflecting Noguchi's Japanese cultural influences.



(6) California Scenario

4. SEQUENCES

The sequential flow of messages in landscapes is crucial for personal safety and navigation, because people rely on visual cues to make decisions to go from a place to another. For example, the differences between paths, walls, and gathering areas communicate important functional information. Then deeper meanings settle in as people navigate through the spaces, so that they not only recognize the basic functions but also the narrative and cultural nuances that belong to the designed landscape. Recognizing the pedestrian experience and its role in helping create a narrative from the progression through environments, can help creating a more complete design where its lived experience is as important as its aesthetics.

In more detail, creating sequences, similar to stories, should inspire intrigue and curiosity, to keep discovering the space being explored.

As an example, in Wiltshire, England, Stourhead estate includes a Palladian house and a famous garden. It covers a sequential journey based on Virgil's Aeneid. It narrates the journey of the Trojan hero Aeneas, who, after the destruction of Troy, traveled across the Mediterranean before settling in Italy, where he became the founder of Rome. In the garden, through temples, tunnels, and bridges, this journey's moments are represented around an artificial lake.

As one enters the garden, the Pantheon immediately captures one's attention, motivating a desire to reach it. However, the way is not direct, as it lies across the lake. While the bridge is clearly an important part of the journey...



(7) Stourhead estate garden

...unexpected moments arise along the path, particularly when the Temple of Apollo, previously hidden from view, emerges into sight.



(8) Stourhead estate garden

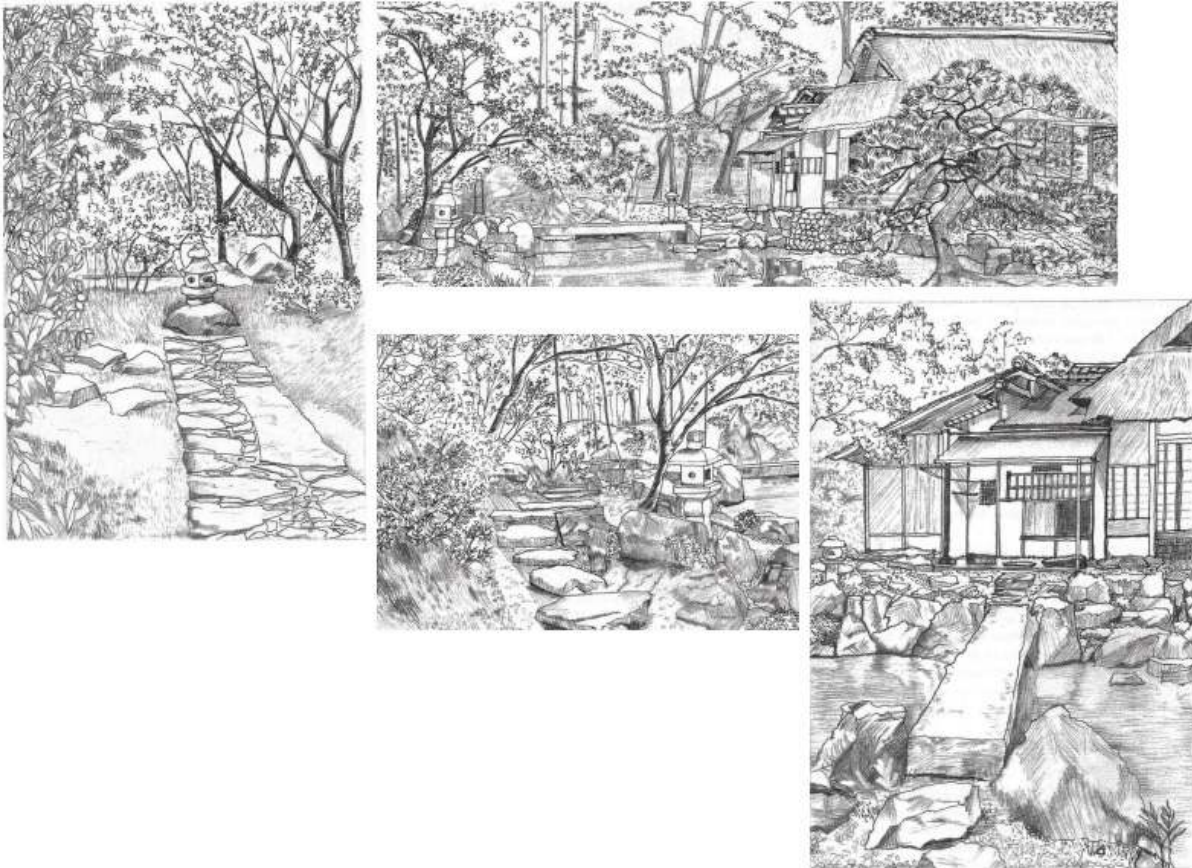
5. MORE LANDSCAPE NARRATIVES EXAMPLES

Travelling back in time, a 17th century visit to the Katsura Imperial Villa in Kyoto, would offer an artfully arranged experience that emphasizes anticipation and self-awareness. The experience of arriving at a destination matches the effort it took to get there:



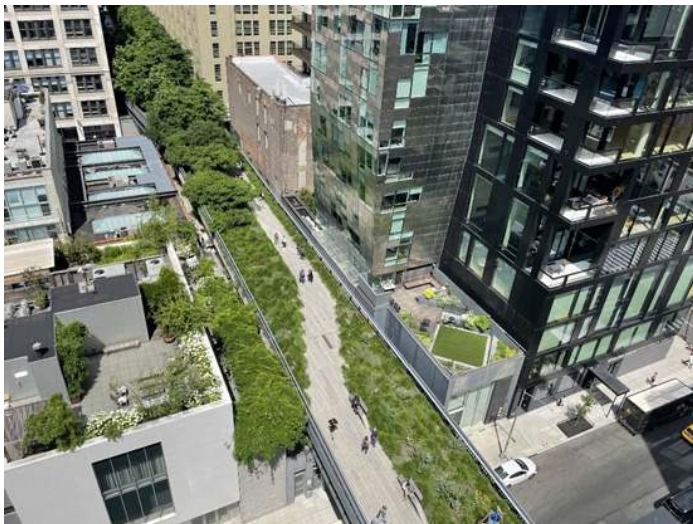
(9) Katsura Imperial Villa now

The journey would begin along a stone path enclosed by trees, leading to a view of the teahouse across a pond. As visitors navigate stepping-stones that require focus, they would encounter physical challenges that enhance their engagement with the surroundings. A rough stone bridge adds to the dramatic reveal of the teahouse. Before entering the teahouse, there would be a water basin for purification. The entrance through a small window requires crawling, inspiring a sense of humility. This sequence of sensory experiences would prepare the visitors for the tea ceremony, emphasizing transition, contrast, and emotional reflection.



(10) Katsura Imperial Villa Tea Garden then, drawings by Junko Miyata

Going to the present moment, the High Line project in New York city can be chosen as an example. Not simply a linear park, but a multifunctional space that connects various neighborhoods and offers diverse experiences, from gardens and art installations to social gatherings.



(11) The High Line

The High Line has many narrative layers, tied to both individuals and the collective cultural story:

- **“Functional” layer:** the functional aspect of the project is to connect areas of New York City, and to provide spaces for walking, socializing and enjoying nature.
- **“Movement” layer:** characterized as an “intimate choreography of movement,” the layout encourages visitors to explore and engage with the space in different ways, enhancing their overall experience.
- **“Historical” or “Meaning” layer:** the fact that the project is built on a historic rail line reflects the value that New York City gives to its history, and therefore its identity.

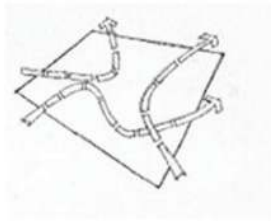


(12) The High Line

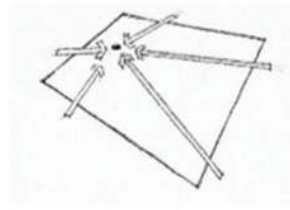
6. HOW TO CREATE NARRATIVES?

To create meaningful spaces, three elements are to consider.

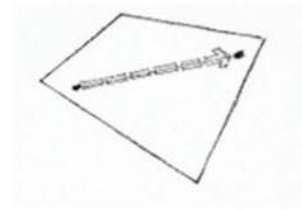
- **The first aspect focuses on language and communication:** just as grammar provides structure to sentences, there are rules that govern the arrangement of landscapes. It is about clarity in guiding the users through the environment.
- **The second aspect focuses on the design part:** principles like unity and hierarchy help organize elements (points, lines, and volumes) meaningfully. As a practical example, using the analogy by dealing with a word instead of a point, allows to freely and easily relate the basic principles of design to the narrative for the design, without worrying about technicalities or how exactly a point or line will help create the story.



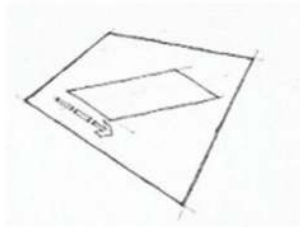
No Point — eyes wander



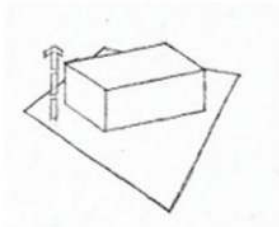
Add Point — attraction;
here & there; I-Thou;
orientation; sensed distance



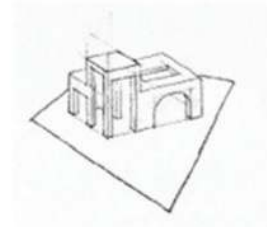
Point moves to inscribe a line



Line moves to inscribe
a plane



Plane moves to inscribe
a volume



Additive sequential volumes

(13) Elements of design

- Points: stand out from their surroundings, serving as reference points or landmarks. Their meaning depend on their context, and they contribute to the overall connectivity of a design.

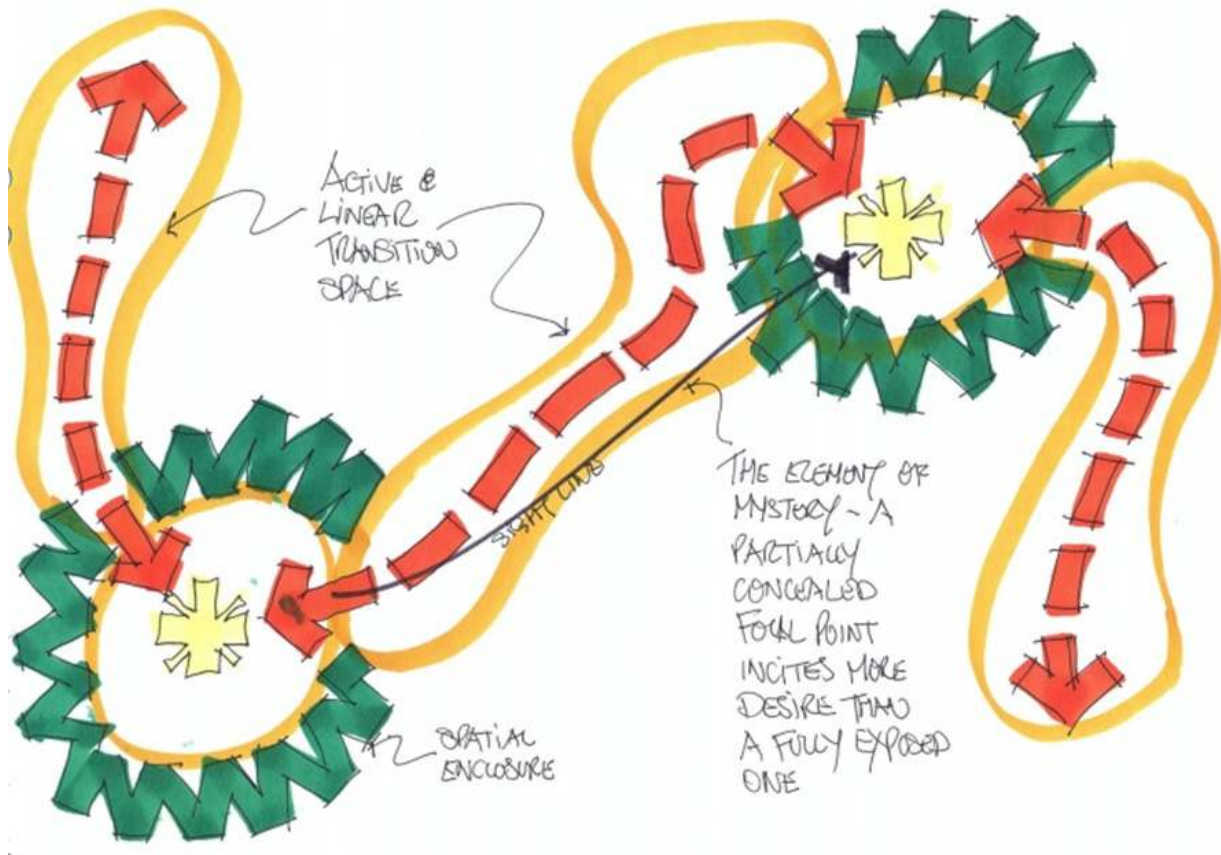


(14) Cathedral of the Pines, New Hampshire, serving as a reference point

- Lines: besides reinforcing the design's connectivity like the points, they remind us of reading a story: lines can have rhythm, frequency, and give us organized information. It is also a marking of the space in time: when we traverse a space, we leave behind a trace. Another function is that of space definition and boundaries.

- Planes: in the form of ground, vertical, and overhead planes, planes welcome time as a fourth dimension in design, since plant growth and seasonal changes must be considered.

- **Composition:** the tools that can be used to create a sequential promenade are transitional spaces (such as roads, paths) that take us, through movement, to passive spaces. These spaces serve as focal points that hold interest and can be destinations or pivot points linked to another path, and so on.



(16) Drawing showing linear spaces linking focal points

II. THE PROJECT

A.THE SITE

1. SITE CHOICE: CIBULKA PUBLIC PARK



(17) Historical drawing of Cibulka Park

The choice of a site was thanks to the help of Ing. arch. Klara Concepcion and RNDr. PhDr. Markéta Šantrůčková, Ph.D.

A few sites were on the list:

- Battlefield in Bílá hora
- Battlefield Štěrboholy
- Satalice former pheasantry and its alleys
- Malostranský cemetery
- Cibulka park

The Cibulka park preference is for the following reasons:

- The site is well connected to Prague and is easily accessible.
- The site seems to have a balance between the historical layer (one of the oldest gardens in Bohemia), and the natural aspect, with a vegetation layer to work with.
- The historical and natural elements (pavillions, remnants, water features) have potential to be woven together in a narrative promenade for a quiet walk and a break from daily routine.
- The site has the space and the potential for a new contemporary narrative that people can go through many times, with many choices of how to explore the space.

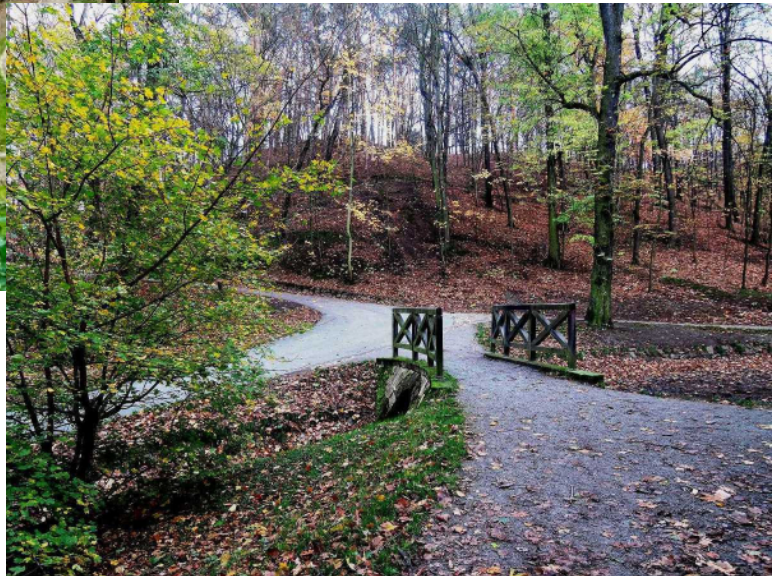
2. PRESENTATION AND SITUATION



(18) Site limits and situation



(19) Inside the park: the pond



(20) Inside the park: the bridge near the pond

The selected area in the Cibulka Forest Park is a 29 hectare park situated near the Cibulka farmstead in Prague, in the South of Plzeňská Street. It belongs to the City of Prague and is in the cadastral area of Košíře, Jinonice, Motol.

The area is mostly a forested area that contains romantic components: statues of Roman and Greek gods, artificial ruins, Neogothic buildings and utilitarian structures (like the house at the spring). The park and estate have been and are still gradually restored.

The park is used regularly by a significant number of visitors: 2710 visitors per hectare per year, according to a 2020 survey* that monitored the number of visitors (during that year: 179 717 visitors at least). Most visitors are pedestrians with 6% being cyclists, and a walk takes them up to 30 minutes.

The visitors' reasons for visiting the park are varied (relaxation, appreciating nature's beauty, and sports), and 29% of those questioned have a favourite route in the park. The mentioned memorable places are usually the playground, the pond, the lookout tower, the Chinese pavilion, and the forest guard Neogothic house.

* <https://www.praha-priroda.cz/lesy/navstevnost-prazskych-lesu/#cibulka>

3. WIDER CONNECTIONS

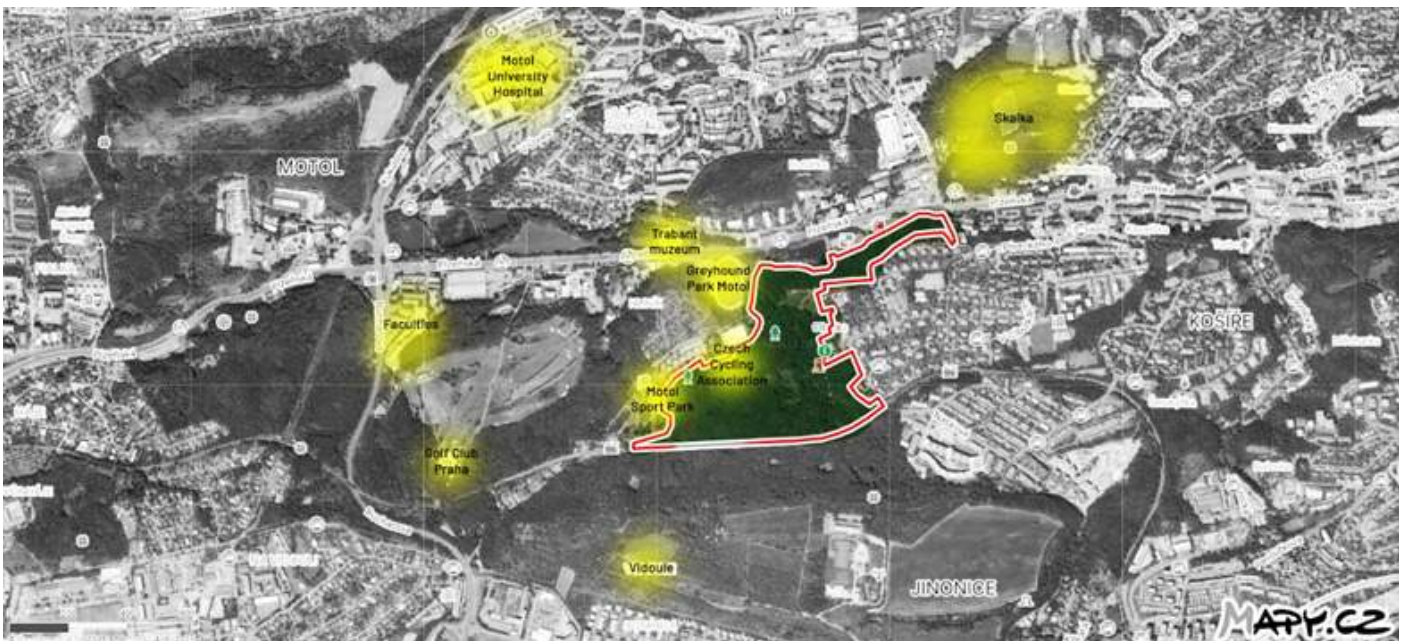


(21) Accessibility to the area through transportation

The park is easily accessible through public transport:

- Tramway line along Plzeňská Street in the North
- Railway in the South, with two train stops (Praha-Stodůlky and Praha-Cibulka)
- A few bus stops

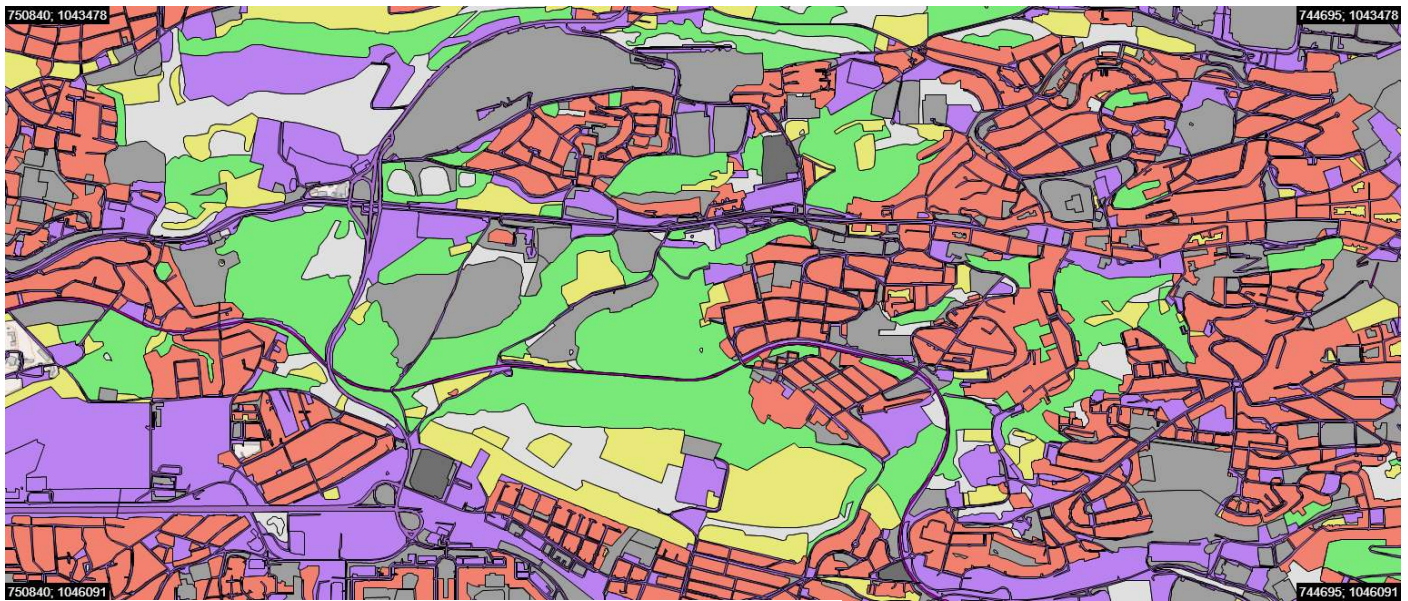
There is also a car parking near the entrance.



(22) Immediate environment

Outside the park, nearby, is housing, entertainment and sports facilities (Trabant muzeum Praha Motel, Greyhound Park Motel, Motel Sport Park, tennis courts, Gold Club Praha, Czech Cycling Association), natural monuments like Vidoule and Skalka, 3 Faculties of Charles University, one of them is of Medicine, and the Motol University Hospital.

4. THE PARK'S SURROUNDINGS

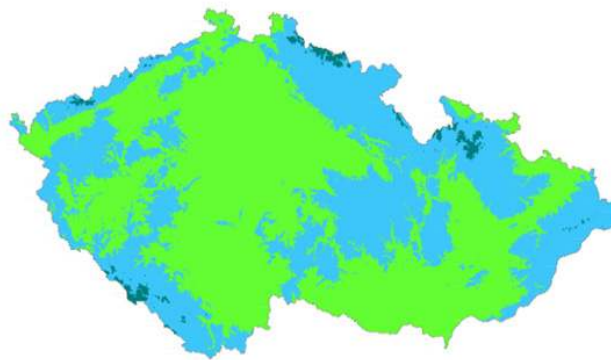


(23) Land use in and around the area

OB	Residential only	TVV	Water management
OV	Residential & mixed use	VOP	Watercourses and channels
SV	Mixed use	SUP	Dry reservoir
VN	Non-disruptive production and services	LR	Forest area
SP	Sports	ZP	Park, historical garden or cemetery
SOH-SOT	Oddechu (= «rest»?)	ZMK	Urban green area
ZVS	University	IZ	Isolating green area
VV	Public facility	NL	Meadows or pastures
SD S1 S2 S4	Selected communication	PS	Orchards, gardens (cultivation), or vineyards
DZ	Tracks and terminals	PZO	Gardens (cultivation)
DGP	Garage and parking		Boudaries of the built up territory
DH	Public transport equipment		ÚSES
	Routes for high speed lines		Flood area (Act n. 254/2001 coll.)
	Metro routes and stations		Development area
			Urban green system

The area is in an environment with many functions: residential, educational, natural (natural monuments, parks and gardens), recreational, and a few public facilities. This motivates to create a project that can be entertaining, useful, and healthy for the many different users of the surrounding area.

Köppen climate types of Czechia



Köppen climate type

- ET (Tundra) Dfb (Warm-summer humid continental)
- Dfc (Subarctic) Cfb (Oceanic)

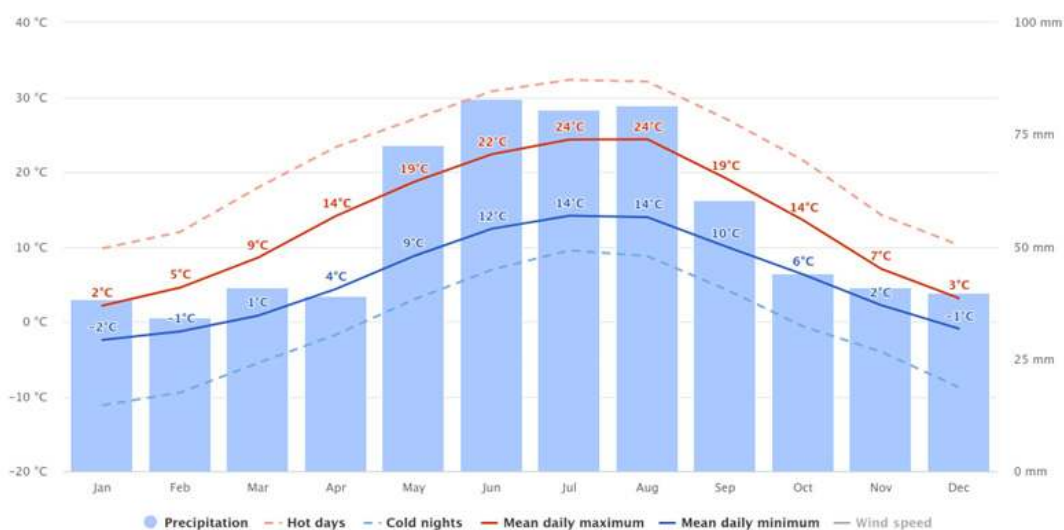
*Isotherm used to separate temperate (C) and continental (D) climates is -3 °C
Data source: Climate types calculated from data from WorldClim.org

(24) Köppen climate types of the Czech Republic

Prague experiences an oceanic climate, bordering on a humid continental climate. Winters are relatively cold, with average temperatures around or below freezing temperatures and minimal sunshine.

Prague

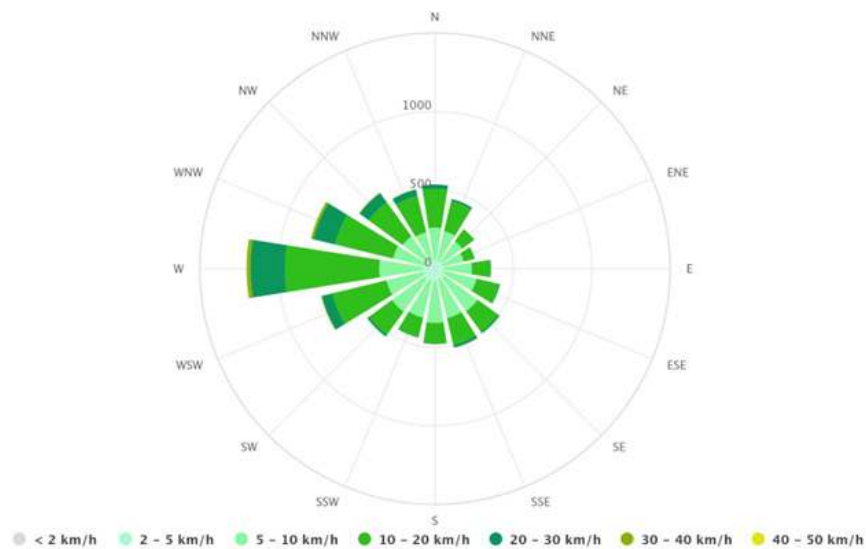
50.09°N, 14.42°E (202 m asl).
Model: ERA5T.



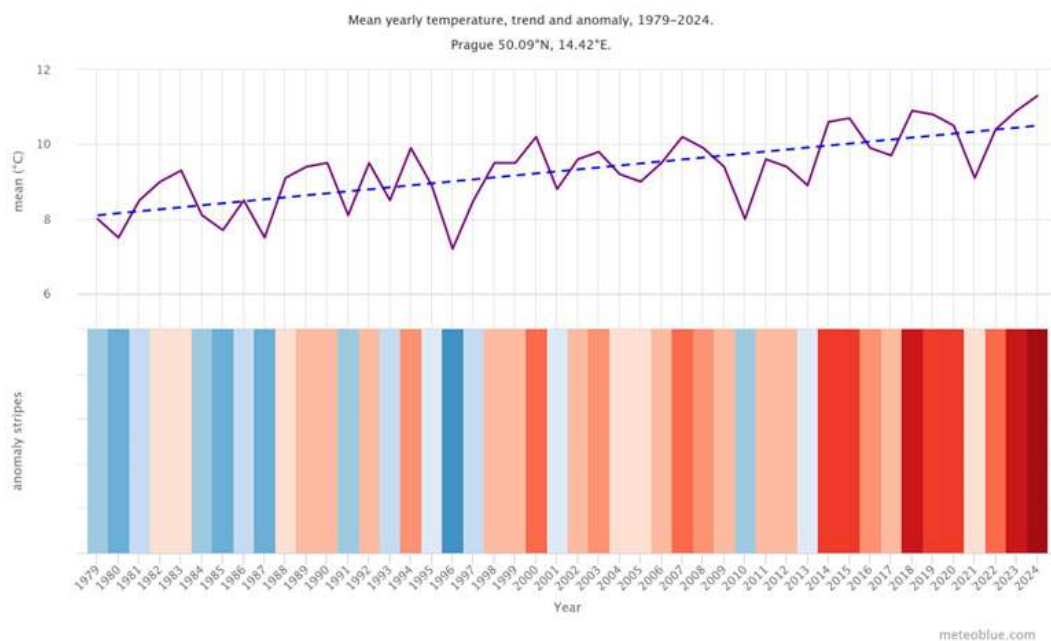
(25) Average temperatures and precipitation in Prague

July and August are the hottest months, surpassing the 30°C. December and January are the coldest, reaching -10°C and below. June is the month with the most precipitation, above 75mm.

Prague
50.09°N, 14.42°E (202 m asl).
Model: ERA5T.



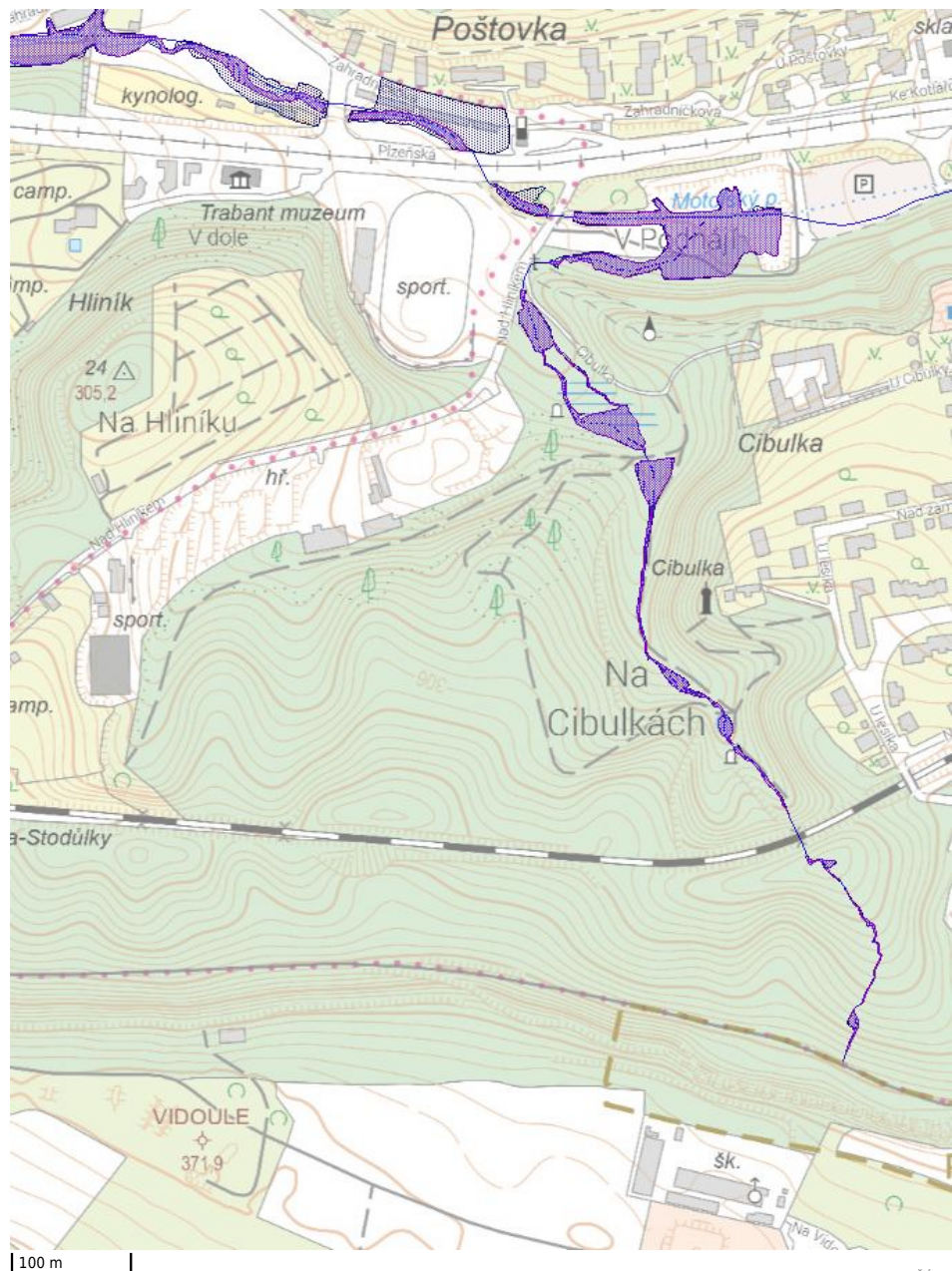
(26) Prague wind rose, showing prevailing ones



(27) Temperature through the years in Prague

The blue line is the linear climate change trend. Without being an exception to climate change's implications, Prague's yearly temperatures are getting higher through the years.

6. FLOOD PLAINS & FLOOD THREATS



data — © ČÚZK
Powered by Hydrosoft Veleslavín

Flood threat

- High
- Medium
- Low
- Residual

Floodplains

- Floodplains for Q5
- Floodplains for Q20
- Floodplains for Q100
- Floodplains for Q500
- Active zones of floodplains

(28) Flood threats & plains of the area

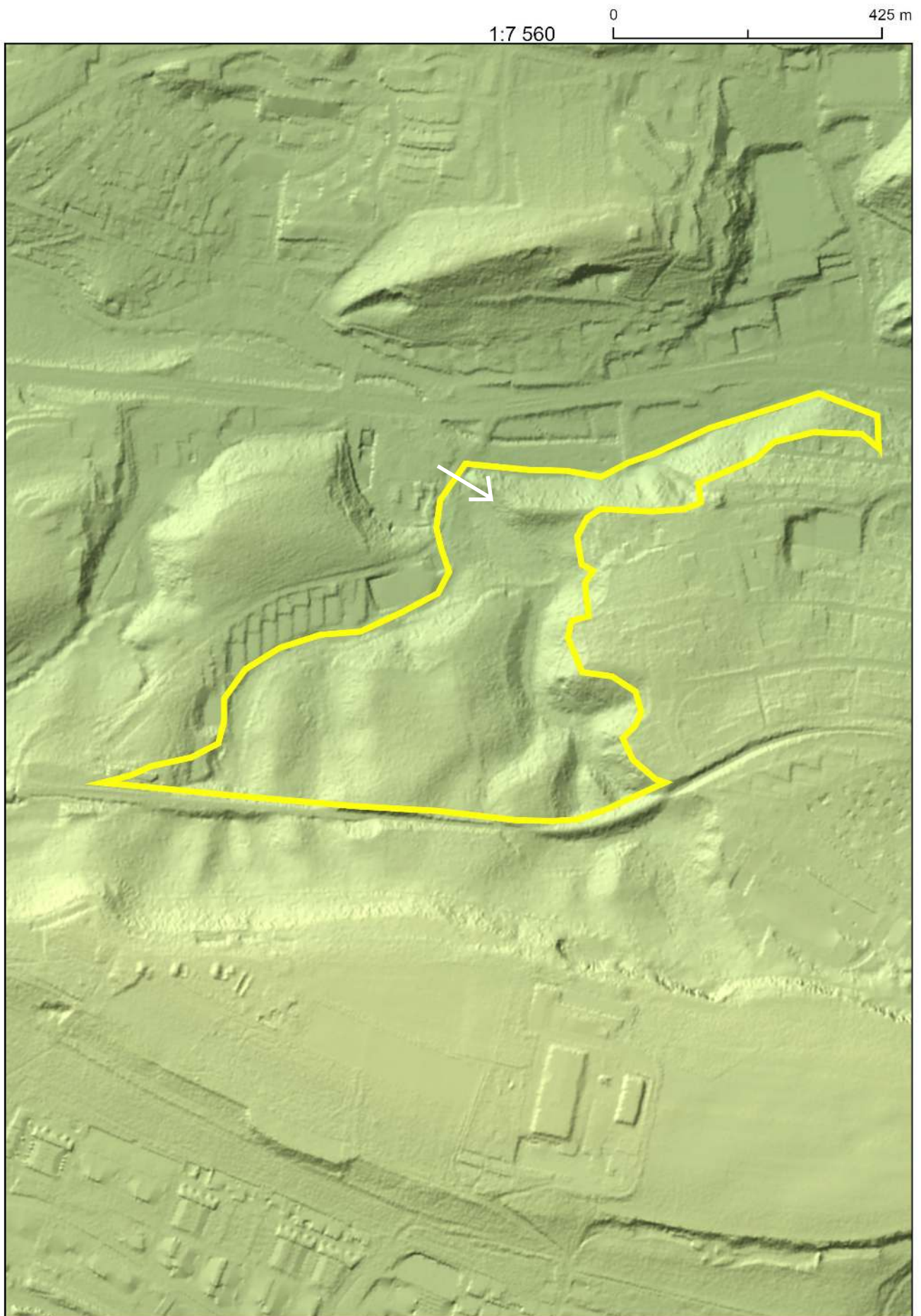
Cibulka park has a stream going through it which is linked to the water reservoir on the North side. From the map it looks like there is no flood threat, but there is a floodplain for Q20, a chance for a 1-in-20-year flood event.

7. TOPOGRAPHY



(29) Altitude lines in the area

The North side of the area rests parallel to an elevated gradual incline towards the South, between 248m and 327m above sea level. As we enter the park from the West side, there is a steep slope going upwards towards the East side where the farmstead is situated.



(30) Relief map of the area

As we enter the park from the West side, there is a steep slope going upwards towards the East side where the farmstead is situated.

8. VEGETATION

The trees in the area are of considerable size: trunk circumference up to 500 cm. Some trees are very old, centuries old, and are declared as memorable. There is a variety of species and the most common are *Quercus robur*, *Quercus petraea*, and *Tilia cordata*.



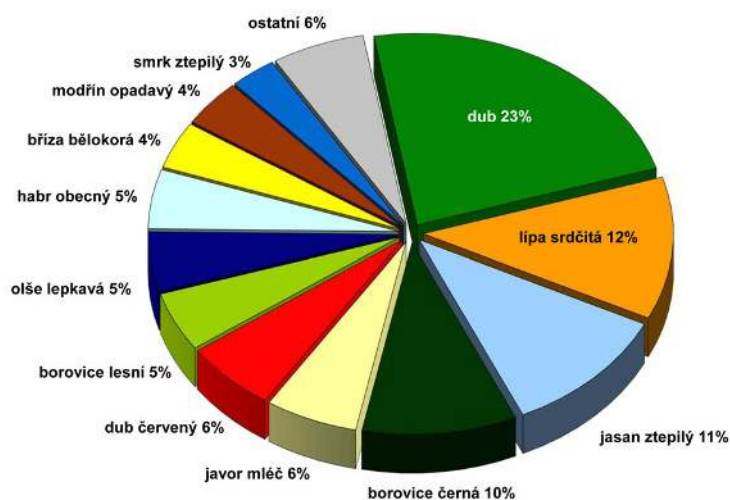
(31) Dub s bizarním kmenem Na Cibulkách: - Height: 17m
- Circumference: 525 cm
- Estimated age: 200 years



(32) Dub letní v lesoparku Na Cibulkách: - Height: 24m
- Circumference: 394 cm
- Estimated age: 190 years



(33) Skupina dubů v lesoparku Na Cibulkách:
Estimated age: 270 years



(34) Current percentage representation of tree species

9. INSIDE THE PARK



(35) Features in the area

Unique features are in the park. The water elements include a stream, a pond, and three wells. The Cibulka stream comes from under the rock wall of the Vidoula natural monument.

Besides the features in the map above, there is a forest guard Neogothic house above the lookout tower where a seat of a local NGO group organises educational and ecology related activities for children and locals.



(36) Chinese Pavilion



(37) Kronos statue behind Dante's Hell and lookout tower above



(38) Jupiter's statue



(39) Hermitage



(40) View on the pond and the gazebo



(41) Diana/Artemis statue



(42) Historical views of the park

The Cibulka estate dates back to the 14th century, when it was a farmstead that belonged to Jindřich Názó, the scribe of Charles IV. Later, in the 16th century, it was owned by the Cibulký family of Veleslavín, hence the name, and who owned vineyards that the Košíře area was famous for.

Cibulka was damaged during the Thirty Years War, and the War of the Austrian Succession, and was owned by several people throughout the years. But in 1817, the estate was owned by the last Prince-Bishop of Passau, Leopold Leonhard Raymund Reichsgraf Joseph Thun-Hohenstein, who was a patron of the arts, and who, out of nostalgia for his previous garden in Passau, from where he was exiled, revitalized the area and helped build a few constructions and sculptures between the years 1817 and 1826.

The design of the garden and the artists' selection is thought to have been made by Joseph Bergler, who was the director of the Prague Art Academy at the time, and who was previously employed by the Bishop in Passau.

The Estate included the Bishop's private garden, and a beautiful public English garden with romantic corners, moving puppets, Neogothic constructions, Chinese statues and others of Roman/Greek gods.

After the death of Leopold Leonhard Raymund of Thun-Hohenstein in 1826, Cibulka passed to other owners, but the estate was in poor condition: a statue was stolen, and elements from the Chinese pavilion. With the construction of the railway in the 1870s, Cibulka's area was reduced.

Prague municipality bought the forest park in the 1920s, and The Forestry Department of the city took care of new vegetation, such as ash trees.

Forward to 1972, a few renovations were undertaken: some sculptures were restored, a gazebo was added, and paths were improved.

Between 2000 and 2014, gradual restoration work was completed, this time of the entire area, including water management, except the Chinese Pavilion and the farm that are not owned by the city.

The pictures below show the restoration work at the pond, aimed to create again the original view across the pond to the Diana/Artemis statue.



(43) Restoration work



(44) Historical drawing showing the pond

The mansion is currently undergoing construction and will be completed in 2026, two hundred years after Bishop Leopold Thun-Hohenstein's death. The project is by Petr Hájek Architects, and will be on the historic buildings of the Cibulka estate, but also will turn a part of it into a hospice section.



(45) Hospice project, Petr Hájek Architekti

11. CHARACTERISTICS OF THE PARK

Cibulka park's narrative is not a clear one, but can be read through many layers linked together, each having its own meaning and context behind it. Some intentions are obscure and meant to be only understood by those who are the closest to its owner.

TYPE

The first characteristic of the park is that it is an English garden, with an idealized landscape and a representation of a perfect nature, inspired by Italian paintings of landscapes by artists like Claude Lorrain and Salvator Rosa. In Cibulka were common elements to this type of gardens, that are no longer there: green houses, a rosarium, a mirror cabinet, and a bird-watch with metal birds perched on a barrier, since hunting fowls was one of the occupations of the Bishop.



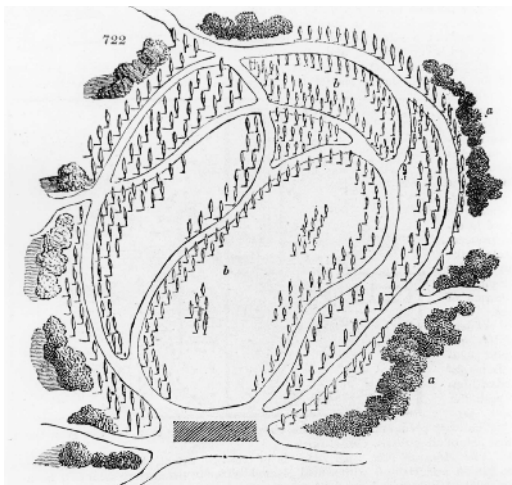
(46) Pastoral landscape - Claude Lorrain



(47) Marine Landscape with Towers - Salvator Rosa

COMPOSITION

The composition of Cibulka is called Ornamental Farm. It is an expression of the Romantic movement that combines the functionality of a farm with a natural landscape evoking Man's harmony with nature (Arcadia): sinuating paths, light and shade, statues, streams and lakes, and framed views.



(48) J. C. Loudon, Plan of a ferme ornée with wild and irregular hedges, in *An Encyclopædia of Gardening* (1826), 1023, fig. 722



(49) *The Course of Empire: The Arcadian or Pastoral State* - Thomas Cole

ARCHITECTURE

The architecture of the constructed elements in the park is an example of Neogothic architecture. The development of Neogothic architecture in Prague started at the beginning of the 19th century in country seats and gardens. This architecture is tied to layers of meanings that have an associative character. These meanings are enhanced by a chain of experiences one acquires as they walk through the park. This can be linked to the notion of sentimentalism that was introduced by Laurence Sterne (1713-1768), which emphasizes the importance of emotional experiences associated with the recognition of an unknown environment through walks.

According to art historian Heinz Biehn, this architecture has typical elements: the artificial ruin or folly, the Gothic house, the hermitage, the knight's castle/Rittersburg, and the hunting lodge. Some elements in Cibulka are typical:

- A grotto known as Dante's Hell, considered also as a bird-watch
 - A lookout tower being the knight's castle, its creation probably dating to 1826.
- The inspiration behind it was perhaps drawn from Die Rittersburg in Machern bei Leipzig, that was mentioned in Ideenmagazin (1796-1808), that the Bishop read.
- The hermitage, having mechanical figures inside. One is said to rise from the table when one goes past the threshold, while the second hermit is lying on a bed, "dying".
 - The Neogothic forest keeper cottage
 - The Temple of Diana with only the statue today. The exact date of Diana's Temple is unknown, as the structure has not existed since 1959, when it was destroyed by a storm. However, the statue of Diana is believed to have been created by the sculptor Václav Nedoma and was last restored in 1979. Diana, the goddess of the hunt, suggests a connection to the park's likely historical use for bird hunting.
 - A spring house looking like a chapel
 - Other mechanical objects that are no longer there, like a knight that was wielding a sword (unknown artist), and a three-headed Cerberus, which could be related to a topic from the Enlightenment, with Descartes (Discours De La Méthode book) mentioning animals being mechanical without a soul. But in Cibulka, it was for personal reasons, since Bishop had a metal workshop in his homestead.



(50) The hermitage



(51) Gothic artificial ruin in Meiningen park, Ideenmagazine 1808, possible inspiration for the hermitage in Cibulka



(52) Kronos statue behind Dante's Hell and look-out tower above



(53) Die Rittersburg in Machern, Ideenmagazine 1803, possible inspiration for the lookout tower in Cibulka

There is also a Chinese pavillion that dates back to 1821-1822. Originally, it featured wooden railings and had 48 glass bells—crafted by Prague-based musical instrument maker Michael Weiss—dangling from the roof and swaying with the wind. Atop the roof stood a "Chinese windmill", a copper figure of a Chinese man holding an umbrella, with wind-driven rotating blades, like a carousel. While the exact inspiration behind the pavilion remains unclear, such structures were a typical feature in English-style parks throughout Bohemia and Moravia.



(54) Forest keeper lodge, 1924



(56) Temple and statue of Diana



(55) Chinese pavillion, historical drawing

SCULPTURES

It is known that Václav Prachner and Václav Nedoma are the creators behind some of the sculptures, but some were made by unknown artists. Some of them disappeared over the course of these past 150 years, for many reasons, like vandalism, or being moved elsewhere, or simple deterioration over time.

In the estate, above the main gate at the entrance, is the Thun coat of arms. The Bishop had a private garden on the North and East sides of the estate buildings where four sculptures of Chinese subjects were placed, whose sculptor is unknown. In the Eastern part of the private garden is a sculpture of an old man halfturned to the figure of an angel. It is a replica of the tombstone of economist Josef Ignác Buček in Bubeneč. The reason for that inspiration is unknown, but it is said that it suits the life situation of the Bishop, who had plans for revitalizing the Cibulka estate while being in his late sixties. According to an inventory compiled after the death of the Bishop, spring water once flowed into the courtyard fountain through a bronze spout shaped like a swan's head. However, this feature is mentioned only in the inventory, and the spring no longer exists.



(57) Estate entrance gate, 1974



(58) Sculpture of an old man
halfturned to the figure of an angel



(59) Sculpture of a Chinese woman,
1974



(60) Sculpture of a Chinese man, 1974

Near the reservoir, at the steep entrance to the park, and flanked by two narrow staircases, there is a statue of St. John of Nepomuk, created by Václav Nedoma in 1818. Behind the Gothic gate at the grotto is a sculpture of Cronos or Saturn. The figure of Cronos, refusing to be extinct in the ruins of the knight's castle, has a Baroque theme of vanity. On its back is the word "JITRO" and an eight-pointed star, whose meanings are unknown.



(61) Statue of St. John of Nepomuk, 1924

SYMBOLISM

Unknown meanings in Cibulka are common and the park contains symbolism related to Freemasonry, a movement linking myth, antiquity, and a moral system, that started between 1710 and 1730 during the Enlightenment. It is linked to spiritual, occult, mystical influences, and the seven liberal arts, especially geometry, seen as "divine knowledge". In garden design, it is common to find related elements such as sphinxes, miniature Pantheons, pyramid-like structures, and Obelisks which symbolise continuity, power, stability and astronomy. Pantheon-like structures symbolize a mythological Temple associated with Freemasonry. Moreover, the Renaissance idea of the architect, who was seen as a master of all arts, was emphasized in Vitruvian concepts, which led to Palladian designs being introduced in English landscape design.

In Cibulka, some elements and meanings might have been inspired by an Egyptian section of a book by the Abbé Jean Terrason, "Sétos, histoire ou vie tirée des monuments anecdotes de l'ancienne Egypte », about Freemasonry related stories involving Cerberus, trials by water and trials by fire. In the park, there was indeed a three headed dog Cerberus and there is still the Dante's Hell grotto.



(62) Design from a 19th-century French Masonic apron

12. SWOT ANALYSIS & CONCLUSION

S

- Area enriched with historical and symbolic layers
- Old vegetation (hundreds years old trees)
- A space people still visit and still in use

W

- Not much seasonal interest in the vegetation during winter (lack of evergreens)
- Bad condition of the statues
- Lack of direction and signage / maps
- Condition of the paths, there are no marked trails

O

- Revitalization and reconstruction opportunities
- Adding new functions to the park
- Possibility to create a new narrative / an alternative way of reading the landscape

T

- Threat of demolitions
- Bad condition of the vegetation (pests)

From my previous analysis and the SWOT one, it is concluded that Cibulka park is an area rich in potential that can emphasize many of its aspects: either its historical side, or its symbolic meanings, or its landscape composition.

Taking into account the amount of visitors and for what purpose they come to the park, is a first step into deciding what kind of project can be developed in it, to help the community in a sustainable way.

From my research on narration in the landscape, the park offers a great opportunity to implement those ideas and to create a new narrative in it. An alternative way of reading the park landscape more than two centuries after its creation.

B.THE DESIGN

1. CONCEPT AND PROGRAM

Landscape architecture often draws on the healing capacities of nature as a guiding principle. A personal interest in psychology was also an inspiration for the concept of this project.

The key words for the concept are: self reflection, enlightenment, discovery, healing, community, nature and history.

The implementation of these ideas is through what was learned in the first part of this diploma project.

language
&
communication

clarity in guidance:
clear signs, maps

design

- composition of transitional spaces & focal points
- points, lines, and planes

landscape

- social, spatial and temporal dimensions
- considering the user's experience (storyboard method inspiration)

The concept & narrative

The concept is about adding other meaningful layers to the existing one, the one with history and context of creation.

These layers are the new narrative, which is about healing through self reflection and through group activities. Both ways are beneficial for mental and physical health. The visitor goes through a journey where there are choices to make: to either stop, keep going, enter the community spots, or continue on a self reflection path.

Going through the park is similar to engaging in an interactive activity or book: there is a main path, and there are alternate ones to choose from.

Start/end



Chinese pavilion



Grotto

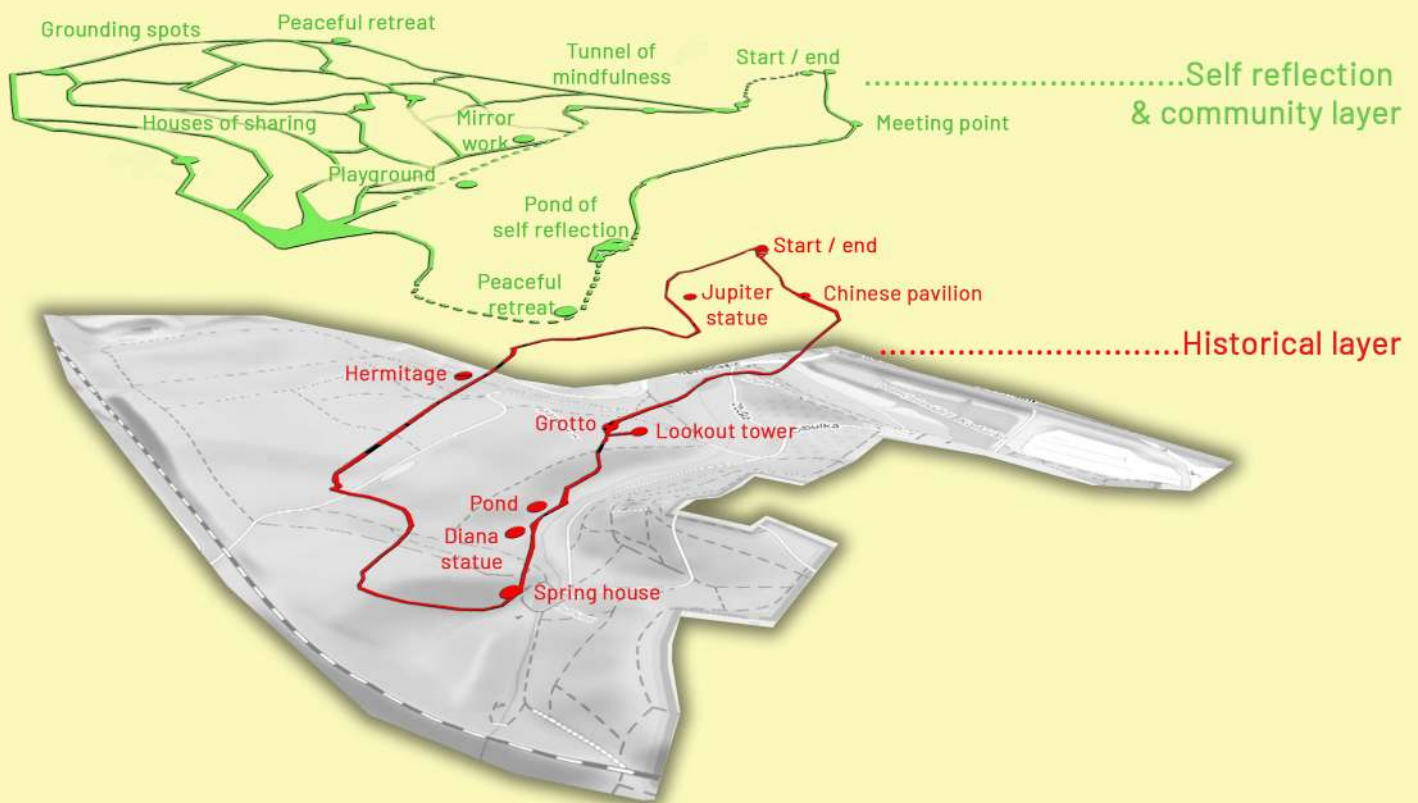


Lookout tower



Pond





HISTORICAL LAYER: trail n.1

This layer encompasses the old historical remnants of the past. The trail, made of wood, reflects stories worn by time but also resilience.

In this layer, the visitor passes by the old features of the park: the Neogothic, symbol filled elements and composition. In one trail, the visitor enters through the stairs on both sides of the statue of John of Nepomuk, then goes past the Chinese pavilion. Passing by the farmstead, they go upwards towards the grotto and the lookout tower. This trail meets with the next one starting from the pond and the statue of Diana. After the spring house, the visitor goes around, and back, passing by the hermitage and the statue of Jupiter.

The next two layers, in one new trail, are the new narrative.

Diana statue



Spring house



Hermitage



Jupiter statue



SELF REFLECTION LAYER: trail n.2

In this layer, the visitor goes on a journey where the emotions sought to be provoked are personal enlightenment and healing.

It gives value to alone time and being more mindful of nature and the five senses. Materials and vegetation chosen emphasize not just the visual aspect but also sounds and textures, giving the visitor the opportunity to be more present in nature and to be aware of time passing by.

COMMUNITY LAYER: trail n.2

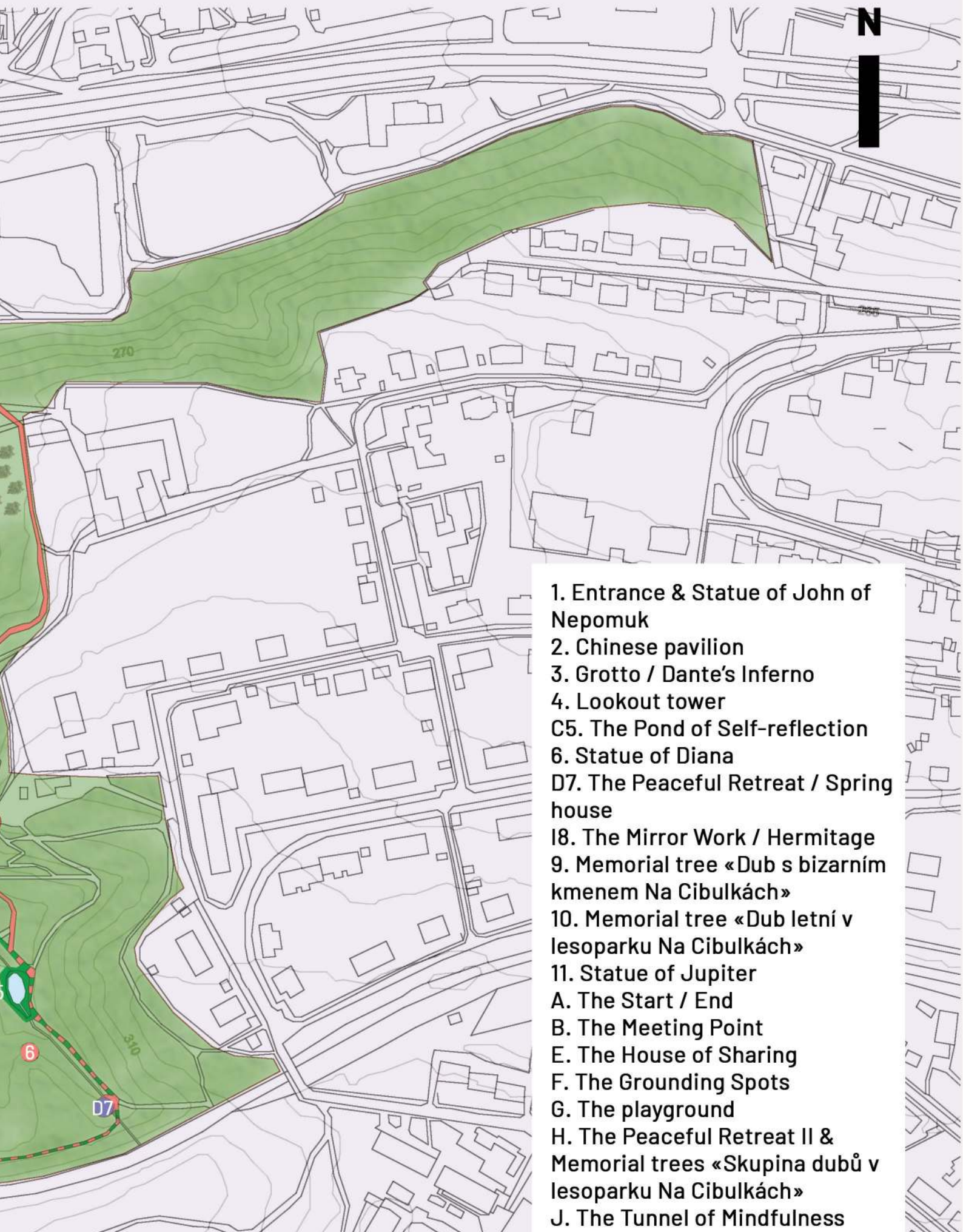
In this layer, the visitors connect with others through playing, sharing, gathering, and group activities that are directly or indirectly undertaken together: people leave traces for the next person to see, in the form of notes in a book, or seeds sown to be harvested later. People also gather around the pond or in the meeting spots.

THE BOOKMARK

The Bookmark emphasises clear communication and guidance. It serves all the layers, puts everything together in a map with trails, and explicitly shows the visitors, through signage, where they have arrived in the landscape-story. Overall, the map shows transitional spaces between the focal points which are the main features to encounter.

2. MASTER PLAN





1. Entrance & Statue of John of Nepomuk
2. Chinese pavilion
3. Grotto / Dante's Inferno
4. Lookout tower
- C5. The Pond of Self-reflection
6. Statue of Diana
- D7. The Peaceful Retreat / Spring house
- I8. The Mirror Work / Hermitage
9. Memorial tree «Dub s bizarním kmenem Na Cibulkách»
10. Memorial tree «Dub letní v lesoparku Na Cibulkách»
11. Statue of Jupiter
- A. The Start / End
- B. The Meeting Point
- E. The House of Sharing
- F. The Grounding Spots
- G. The playground
- H. The Peaceful Retreat II & Memorial trees «Skupina dubů v lesoparku Na Cibulkách»
- J. The Tunnel of Mindfulness

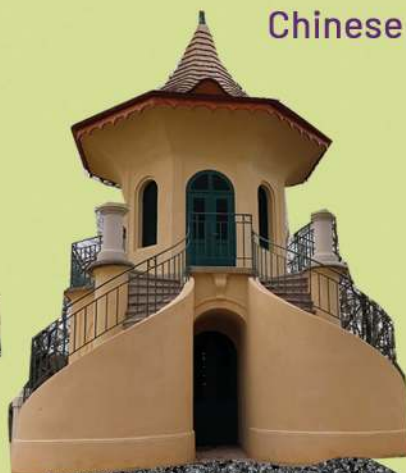
3. THE TRAILS

THE HISTORICAL TRAIL

Entrance & Statue of
John of Nepomuk



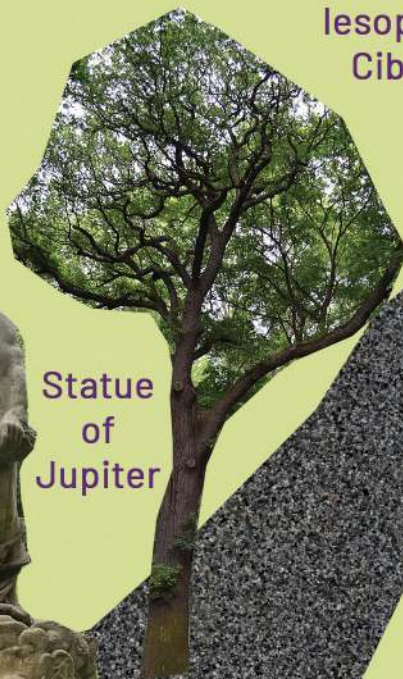
Chinese pavilion



Skupina dubů v
lesoparku Na
Cibulkách



Dub letní v
lesoparku Na
Cibulkách



Statue
of
Jupiter



Hermitage



Dub s
bizarním
kmenem
Na
Cibulkác



Grotto / Dante's Inferno



Lookout tower



The Pond of
Self-reflection



Statue of Diana



Spring house





DISCOVERY
COMMUNITY
HEALING
SELF REFLECTION

THE SELF REFLECTION & COMMUNITY TRAIL

THE START

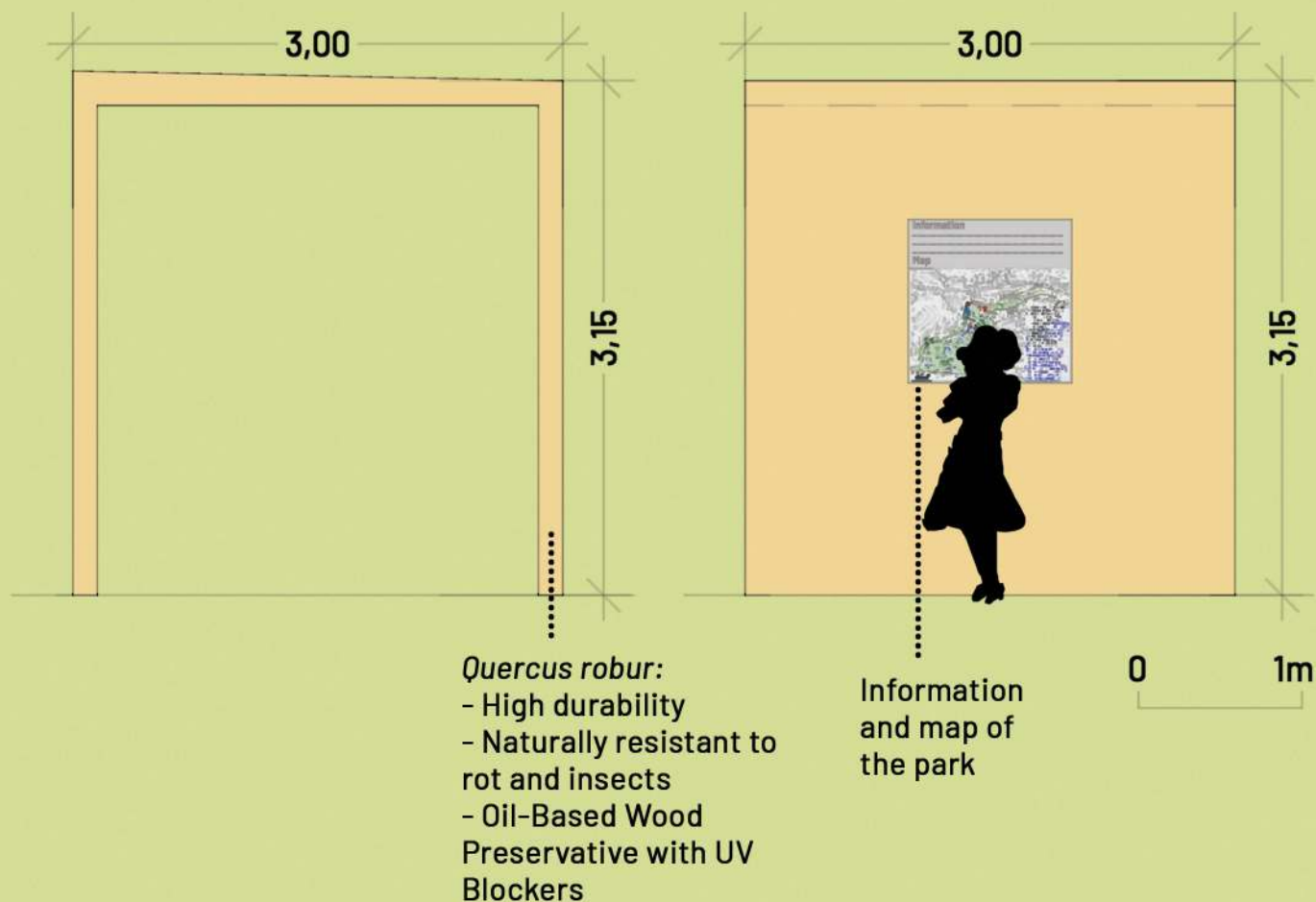


The walk starts at the first symbolic entrance.

The sheltered area has a map of the park, with the trails and features to visit.

To mark this entrance, *Galium odoratum* was chosen. It grows under trees in the shade, and forms a dense, fragrant foliage that blossoms in late spring. Right after, there is a path, a suggestion, for the visitor, to stop by the pond.

Plants for the pond were chosen for their mystical visual features (*Zantedeschia aethiopica*), or their suitability to the aquatic environment (*Nymphaea alba*).



Antik Garden M stone path – QUA-39M

Thickness: 2 cm

Diameter: 20-30cm

Weight: 1pc – approx. 4kg

Packaging: 1 pallet – 950kg/300pcs

Type of stone: Quartzite

Company: Stone City



Persicaria amplexicaulis



Zantedeschia aethiopica



Galium odoratum



Cornus kousa



Nymphaea alba

THE MEETING POINT



The meeting point, at the intersection of three paths, close to the farmstead and looking towards the Chinese pavilion at a lower level, is a space for gathering and waiting for the rest of the group, for friends or family. It is a spot that offers the opportunity to sit and enjoy the weather in a semi sheltered space while also allowing the flow of movement, to continue on the path, towards the south of the park.

The shape of the furniture is organic and encourages gathering. It is sheltered to allow sitting even in rainy weather. It is divided to allow more than one group to gather.

The plants are chosen for their visual and seasonal interest, but also their height and spread: they envelop the space and distinguish it from its surroundings, without obstructing the view towards the Chinese pavilion.



Rhododendron
'Homebush'



Viburnum davidii

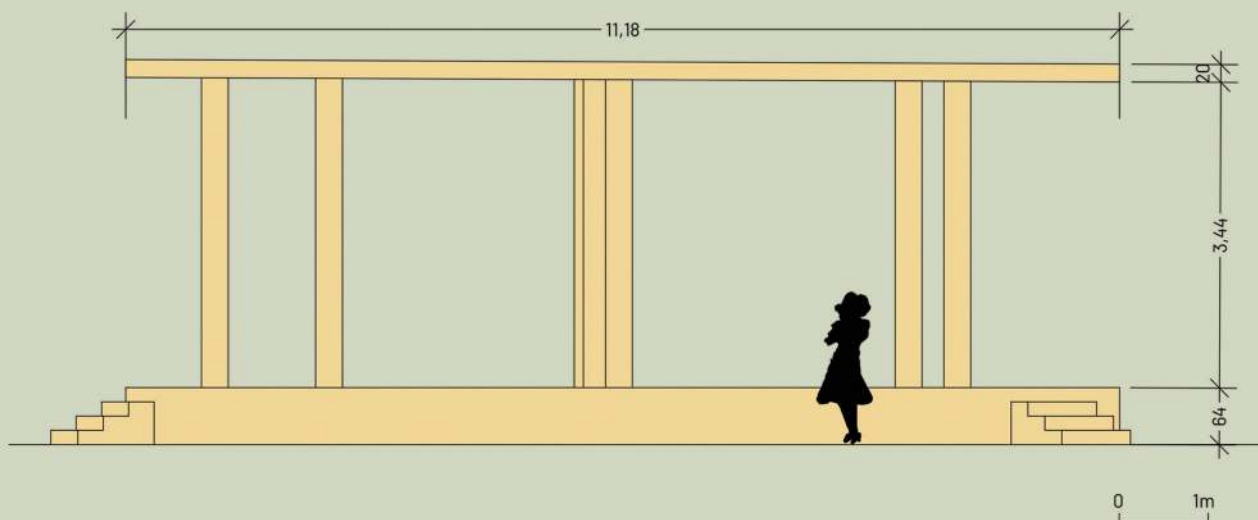
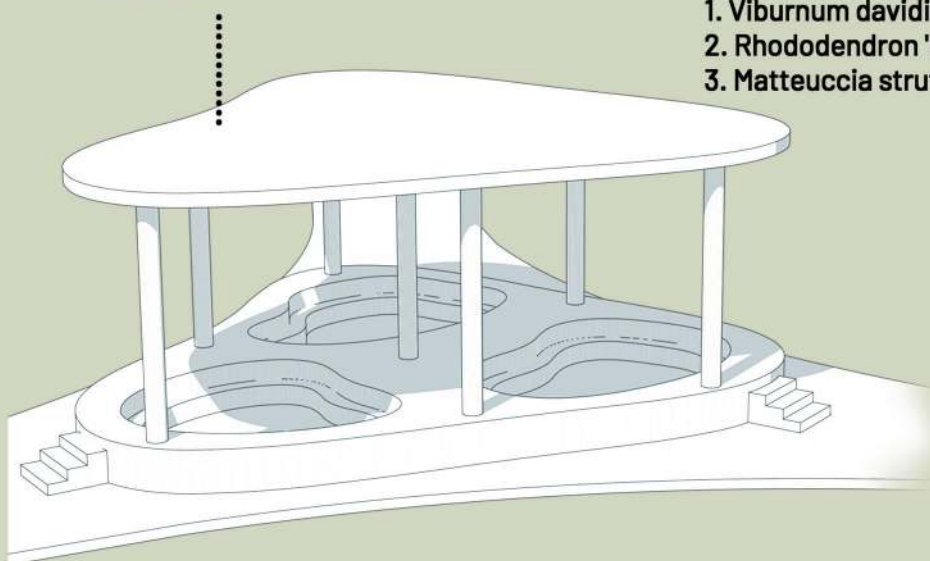


Matteuccia
struthiopteris

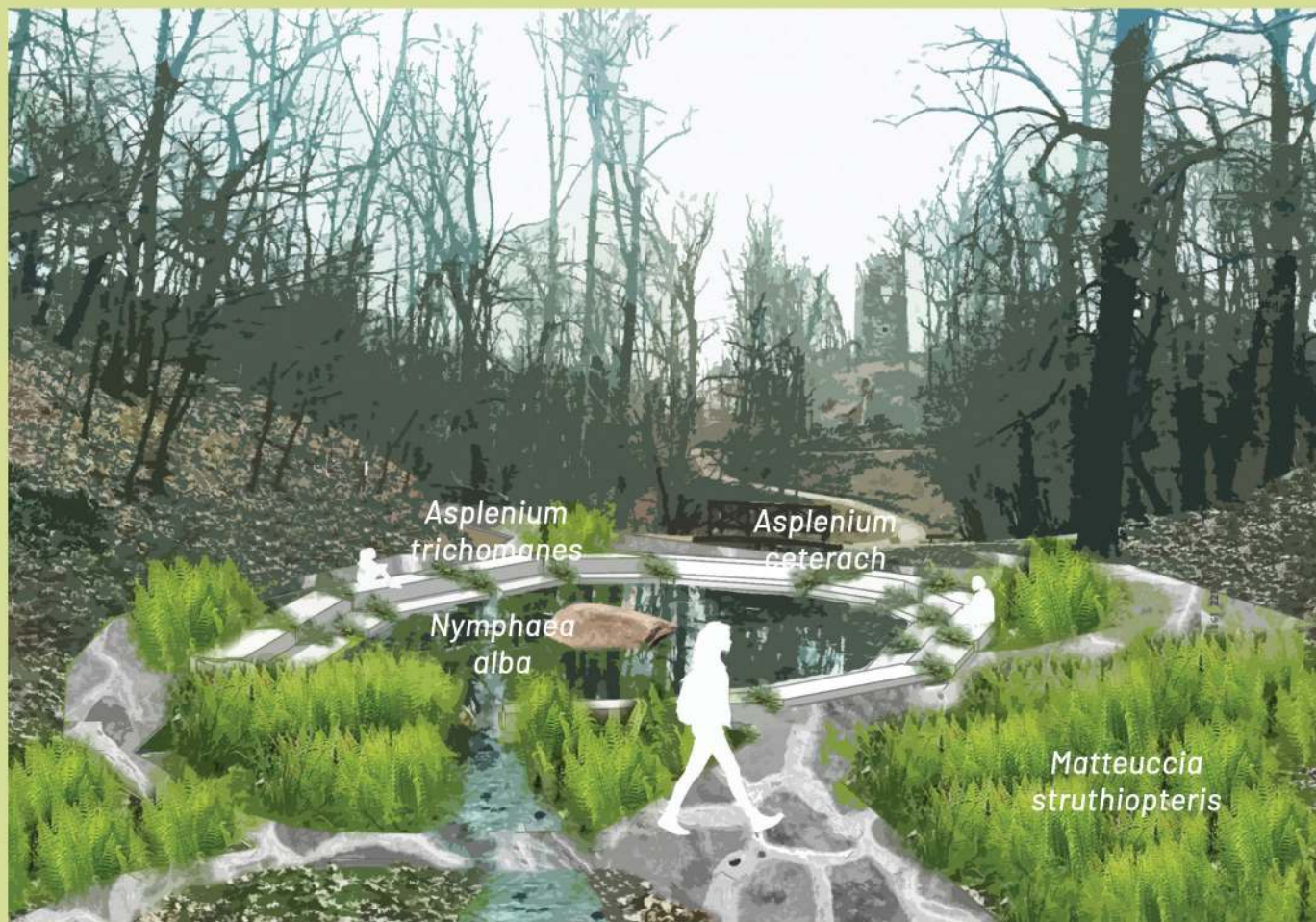
Quercus robur:

- High durability
- Naturally resistant to rot and insects
- Oil-Based Wood Preservative with UV Blockers

1. *Viburnum davidii*
2. *Rhododendron 'Homebush'*
3. *Matteuccia struthiopteris*



THE POND OF SELF-REFLECTION



The pond of self reflection is a space for contemplation and alone time but can also offer the opportunity for sitting together. This calm seating area is inspired by the Japanese art of Kintsugi, or repairing with gold. The space is fragmented, water flows, and vegetation grows in the cracks. In the center is a rock that symbolises stability, timelessness and permanence, contrasting with the transience of vegetation. Ferns that were chosen for this space are suitable for both shady environments and moist soil.

Linked to the pond is the statue of Diana, through an added path. It is revitalized with vivid vegetation that contrasts with the stone material and the greenery around. Flame colored branches of the Cornus plants, especially in winter, suit the energy and mysticism of Diana, goddess of the hunt. In contrast to the self reflection pond, the statue symbolises purposeful energy. The straight and striking stems of the bare winter branches are reminiscent of the arrows in the quiver she carries on her back.



Asplenium ceterach



Asplenium trichomanes



Matteuccia struthiopteris



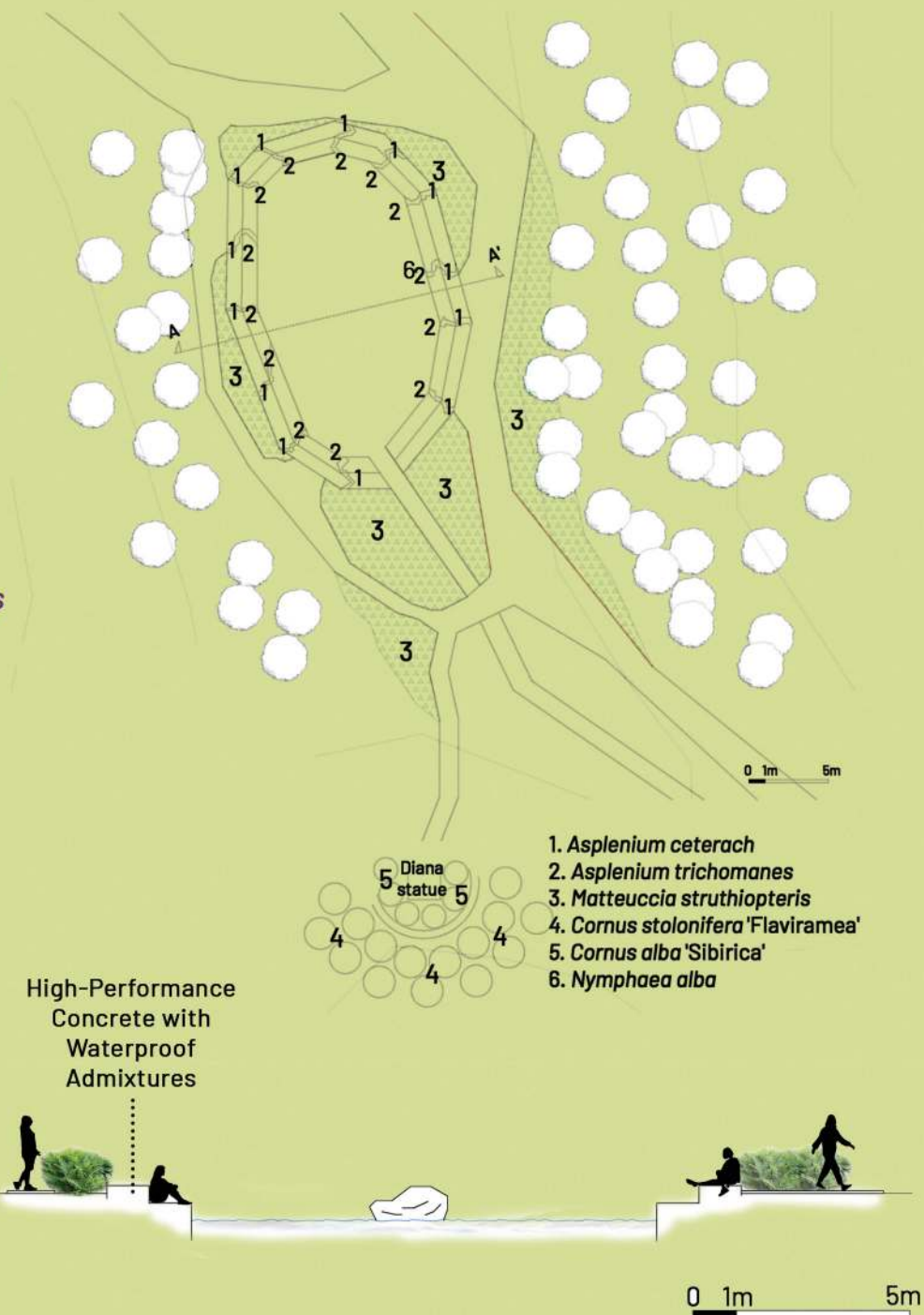
Cornus stolonifera
'Flaviramea'



Cornus alba
'Sibirica'



Nymphaea alba



THE PEACEFUL RETREAT I



The peaceful retreat near the spring is a stop to rest from the walk. It offers the opportunity to sit and engage in a meditative moment near the water flowing. Value is given to the auditory features of this space: water, wind chimes, wind between ferns, and wildlife in spring.

Lysimachia nummularia between rocks along the stream adds to the soothing and flowing nature sought. In spring and summer, it has a green and yellow foliage that can take on a golden hue in fall. *Camellia*'s flowers add a sense of tranquility and serenity.



Quercus robur:

- High durability
- Naturally resistant to rot and insects
- Oil-Based Wood Preservative with UV Blockers



Camellia japonica



Lysimachia nummularia 'Aurea'



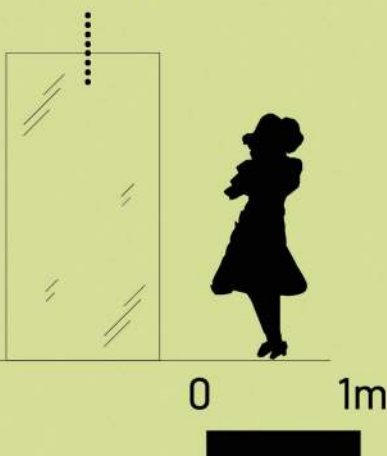
Matteuccia struthiopteris

THE MIRROR WORK



Mirror work, popularized by Louise Hay and others, involves looking into a mirror and engaging in positive affirmations. It is an introspective practice that aims for healing. The hermitage, by its name, being the most introverted space in the park, is surrounded by artificial ruins. It is a small space ideal for quiet mirror work. The mirrors outside suggest fragmented reflection, they guide the visitor and inspire curiosity to come the space, evoking a journey inward. Calming vegetation surrounds the space, enhancing a therapeutic atmosphere. There is a sign above the entrance: "Meet yourself here", then mirrors and lanterns inside.

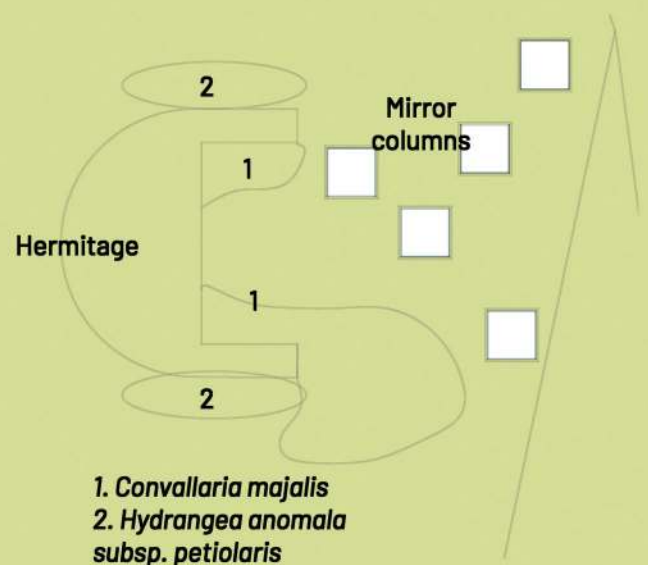
High-Performance
Concrete with
Waterproof
Admixtures and mirrors
mounted on



*Hydrangea
anomala subsp.
petiolaris*



*Convallaria
majalis*



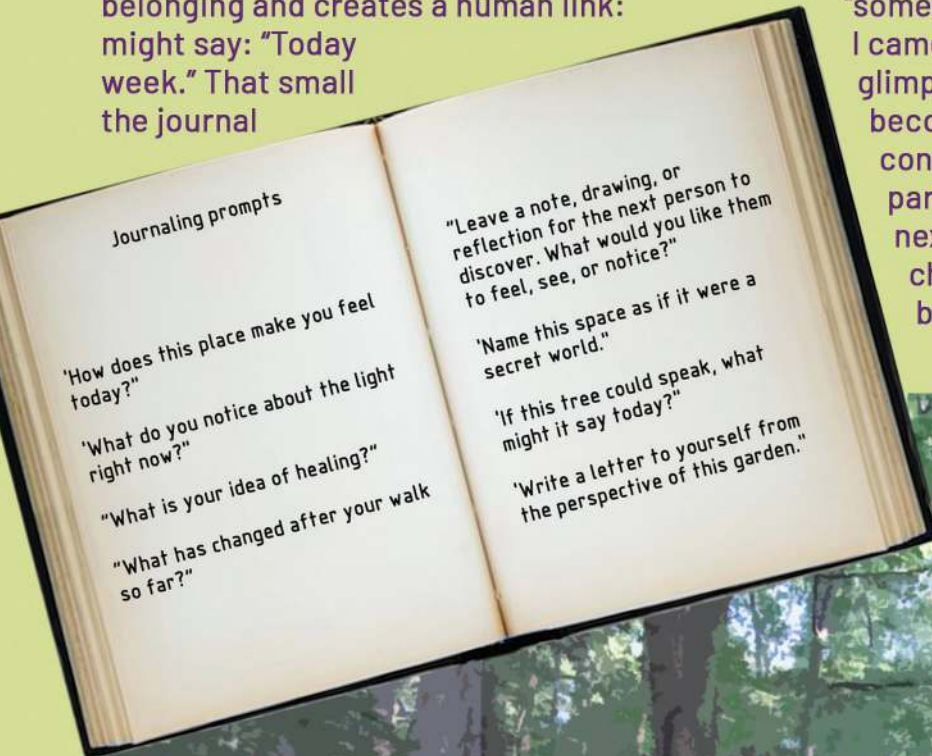
THE HOUSE OF SHARING

The House of Sharing is one of the features of the Community layer that fosters connection between strangers.

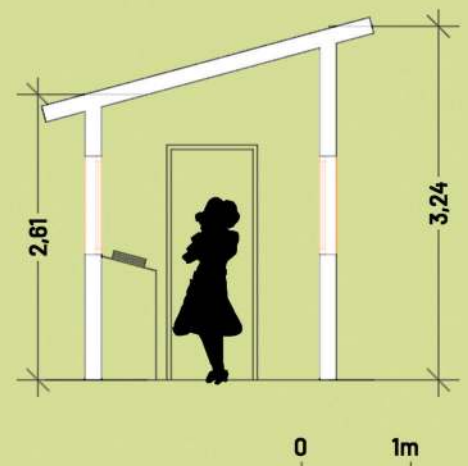
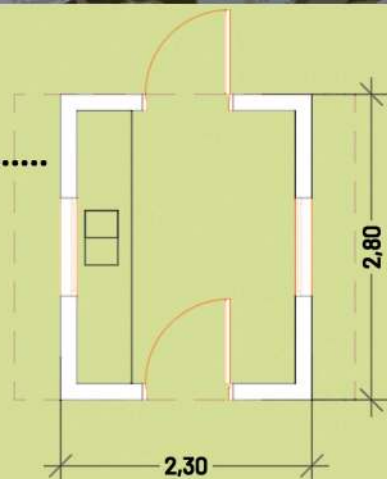
The sheltered space is a small shed with an entrance and an exit, with an inclined desk where the visitor can write on a book, leaving notes for the next visitors to read.

It turns a solitary activity into a shared, communal experience. It indirectly nurtures a sense of belonging and creates a human link: might say: "Today week." That small the journal

"someone else was here, just like me". A note I came here to find peace after a hard glimpse can build compassion. Over time, becomes a collective memory, contributing to a living narrative of the park. When visitors return to this space a next time, they can read updates and check on the journal, which also helps build a relationship with the space.



Larix decidua
- High durability
- Naturally rot-resistant
- Weather-hardy
- With UV-protective clear oil



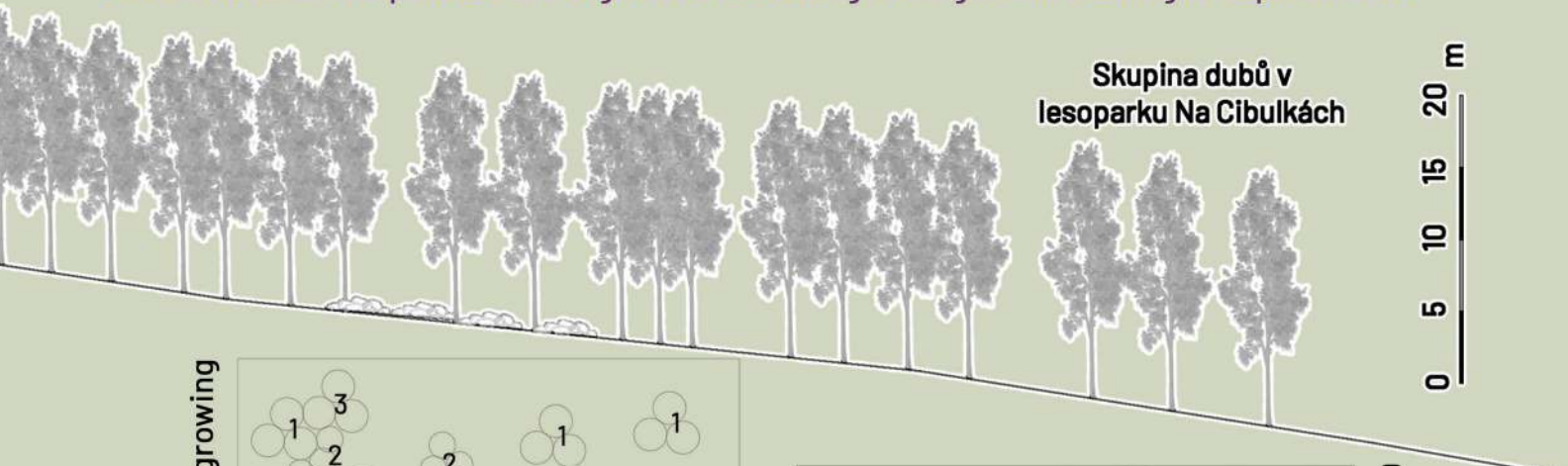
THE GROUNDING SPOTS



Foraging offers both a rewarding outdoor experience and nourishing food. It encourages mindfulness, helps to clear the mind and reduces anxiety. This activity also fosters a deeper connection to the environment, encouraging sustainable harvesting and a sense of responsibility towards nature.

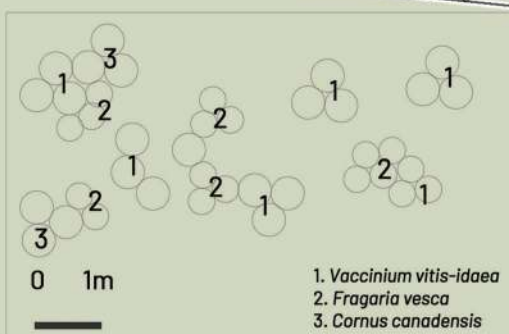
The foraging spots contain edible plants that have seasonal interest through the year and can be harvested together with friends and family. Visitors can also sow seeds to be harvested in the future, creating a sense of belonging to the park, and fostering another connection

with strangers. The clusters of plants are scattered on the west side of the park, between the Houses of Sharing. Here, the trail is divided into many alternate paths that the visitors can choose to take. The patches are organised according to height and their light requirements.

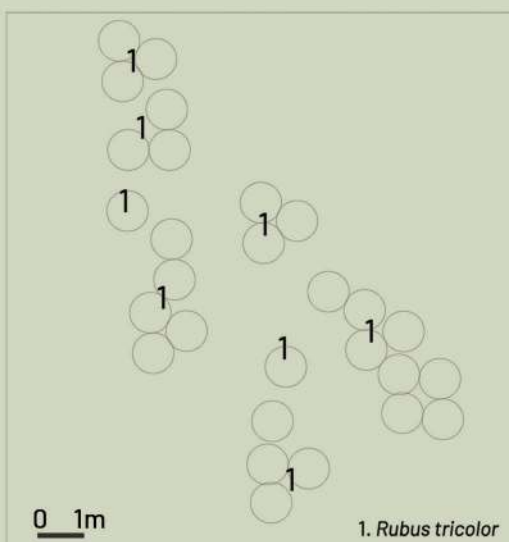


Skupina dubů v
lesoparku Na Cibulkách

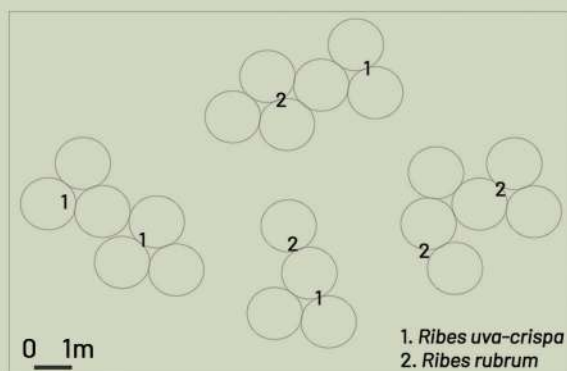
Cluster 1: Low-growing



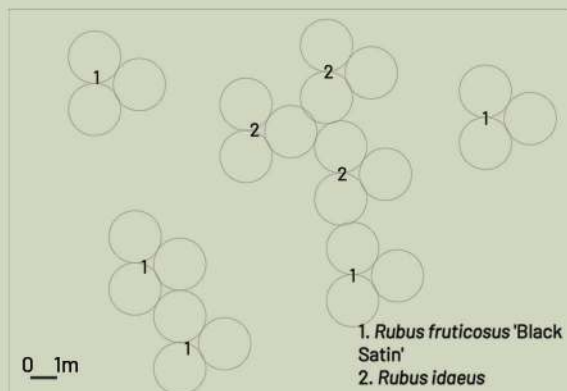
Cluster 3: Medium shrubs



Cluster 2: Medium shrubs



Cluster 4: Tall shrubs



*Vaccinium
vitis-idaea*



Fragaria vesca



*Cornus
canadensis*



Ribes uva-crispa



Ribes rubrum



Rubus tricolor



*Rubus fruticosus
'Black Satin'*



Rubus idaeus

THE PEACEFUL RETREAT II_____

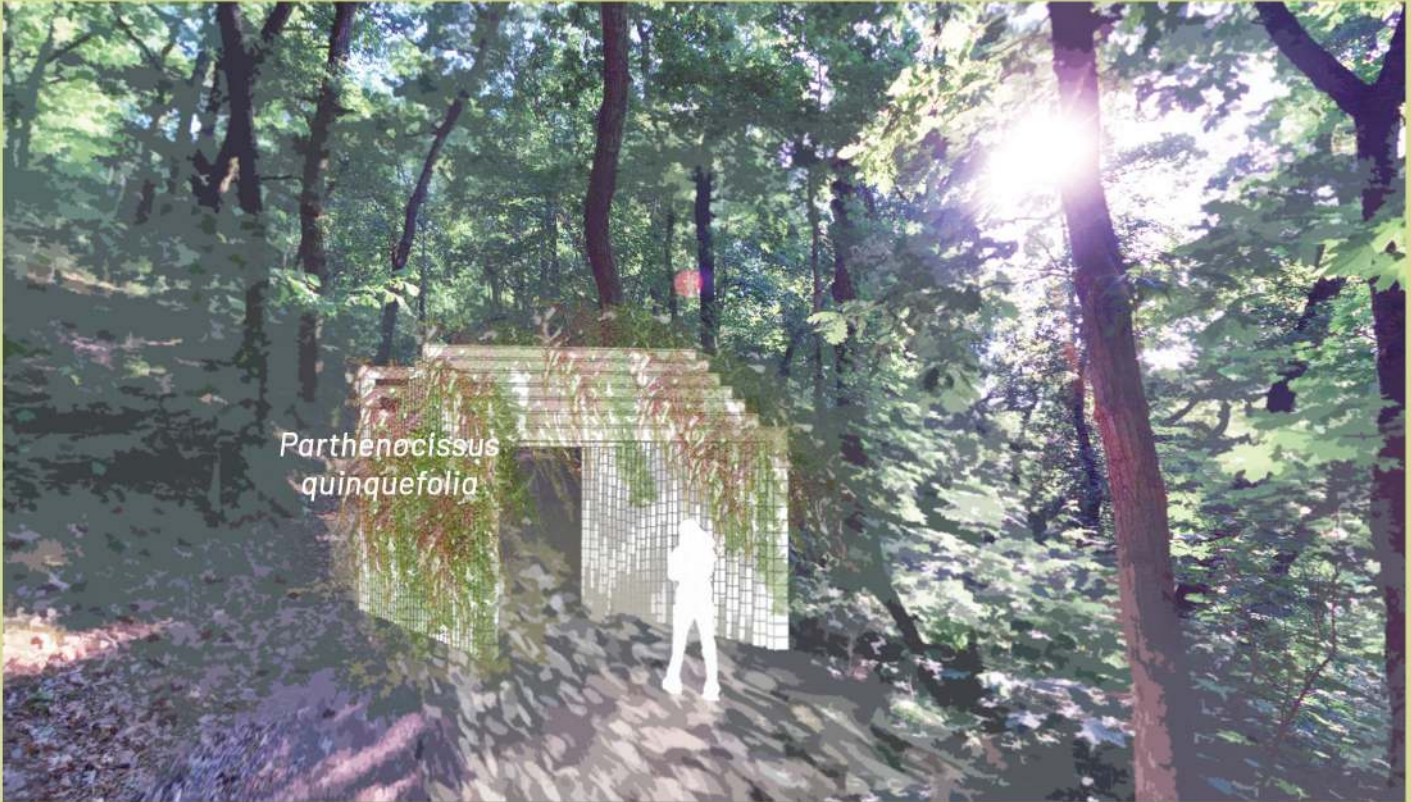
On the west side of the park, along the last path on the limit, are three memorable trees. This space is a meditation opportunity where the visitor can lie down under the trees. The hammock offers another perspective towards the tree, and its lightness contrasts with the grounded old trees.



Robinia Hammock Swing

- Rope net suspended between hardwood stretchers and supported by hardwood timber poles at the ends.
- Company: Caledonia Play

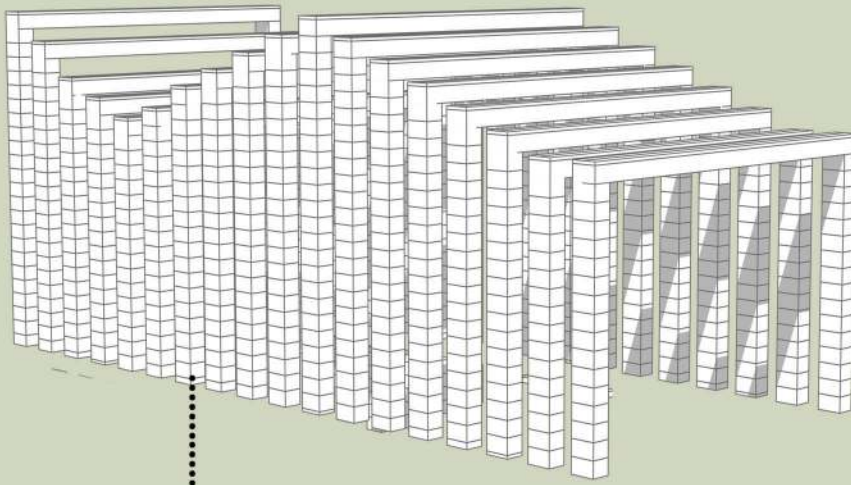
THE TUNNEL OF MINDFULNESS



The Tunnel of Mindfulness is a space where light and shadow meet. Designed to create a calm, reflective atmosphere, the materials enhance the subtle sounds of presence—crunching footsteps on the pavement, the brushing of leaves. It offers the comfort of a shelter, while remaining open to the world beyond. As visitors move through the tunnel, the subtle variations in height are intended to gradually alter their sense of perspective.

The tunnel is one of the final features along the trail, and its light at the end is not just literal, but metaphorical, symbolizing the journey toward personal enlightenment and healing at the trail's conclusion. The visitor, for a few minutes, is invited to be mindful of the present moment and aware of the space they occupy within the tunnel.

Parthenocissus quinquefolia grows around the tunnel, and is chosen for its seasonal interest, especially in the fall.

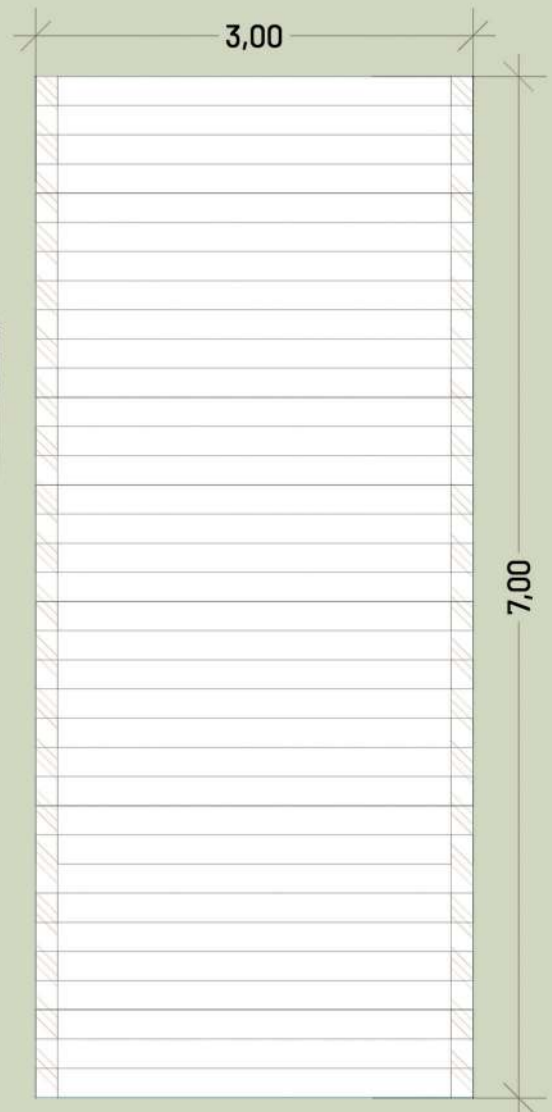


Quercus robur:

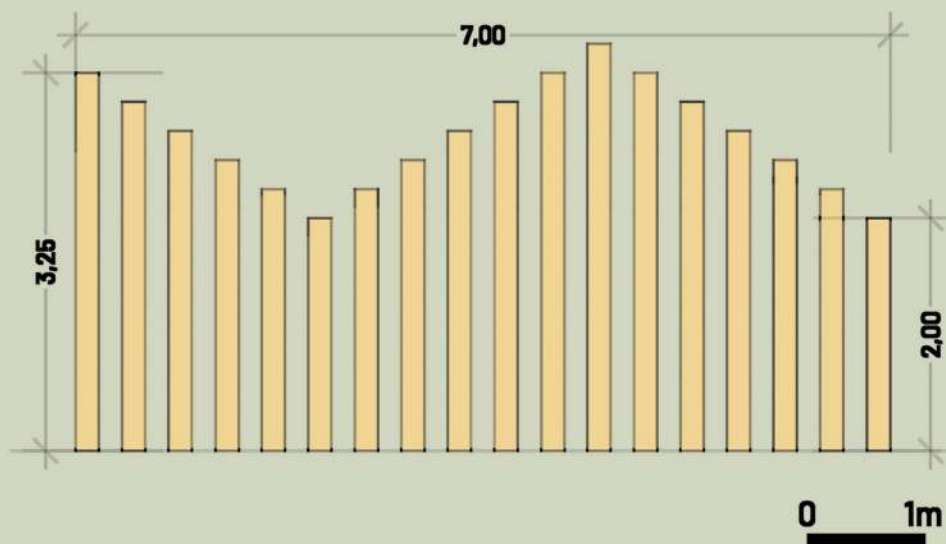
- High durability
- Naturally resistant to rot and insects
- Oil-Based Wood Preservative with UV Blockers



Parthenocissus quinquefolia



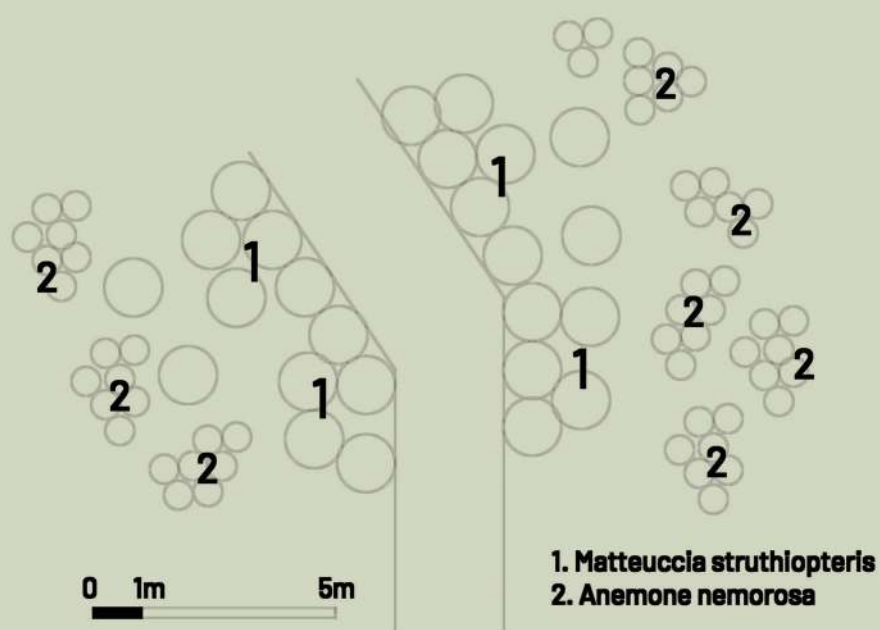
0 1m



THE EPILOGUE



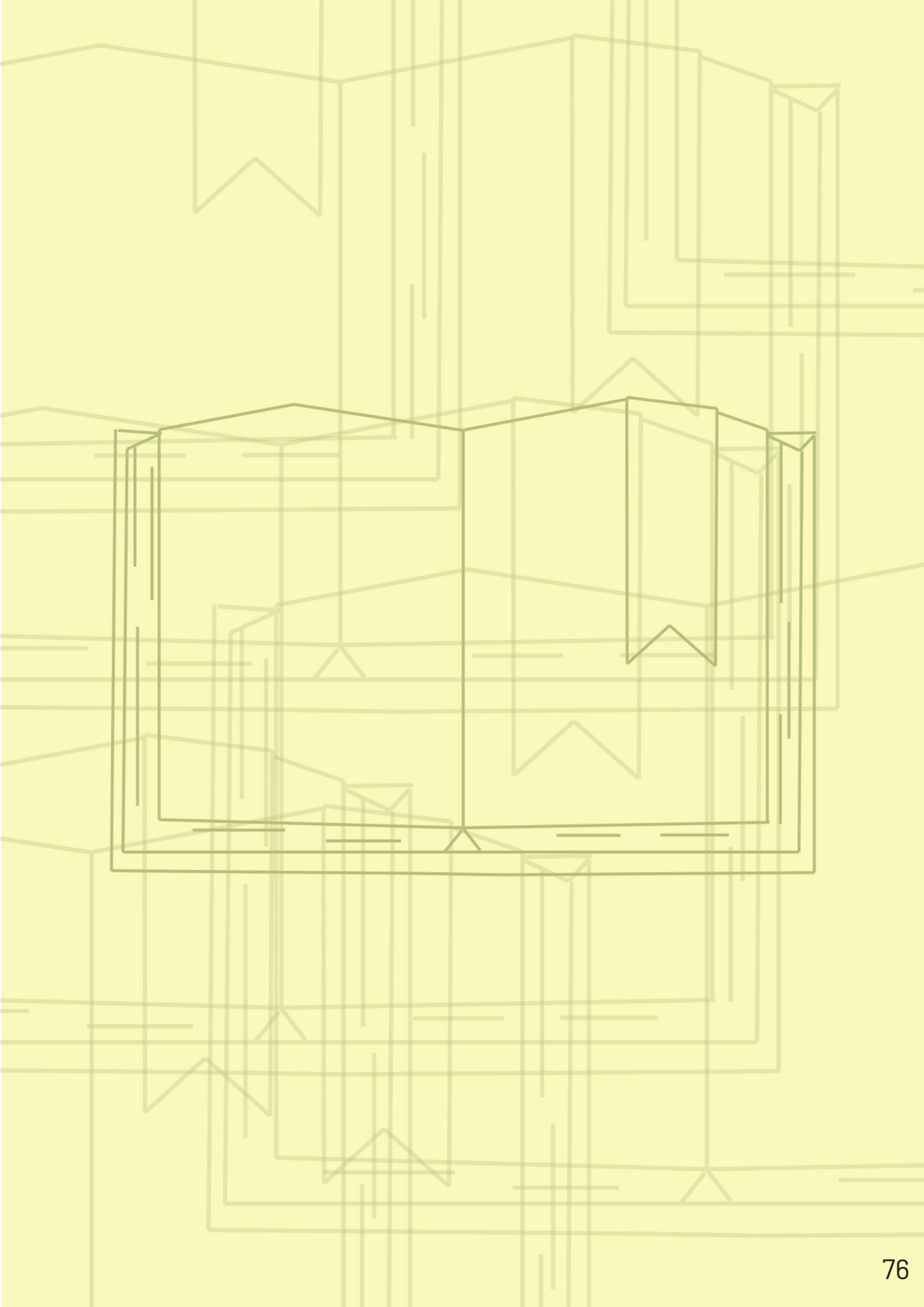
From the tunnel, the path leads the visitor back to the entrance, tracing the edge of the lake one final time. It's a quiet return, unhurried and thoughtful. Along this path, and spread around, are ferns chosen for their lightness, and in the background is *Anemone nemorosa* which is abundant in the Czech forests. By the time the visitors leave, they carry something different with them: a bit of peace, a shift in perspective, and maybe the start of something healing.



Matteuccia struthiopteris



Anemone nemorosa



THE BOOKMARK

The bookmark, offering guidance to the visitor at each step, is about clear communication through signage.

It also distinguishes the two trails using different materials, and gives value to the stream going through the park, as a flowing element contributing to the continuity between the features. The material for the paths were chosen for their functional features, mainly permeability and non slip properties.

A healing space is about restoration, and it felt adequate to choose stones for the self reflection & community layer, since they are irregular, shaped by the past, and have a grounding aspect to them. Like a puzzle, they come together to turn into something new: a path.

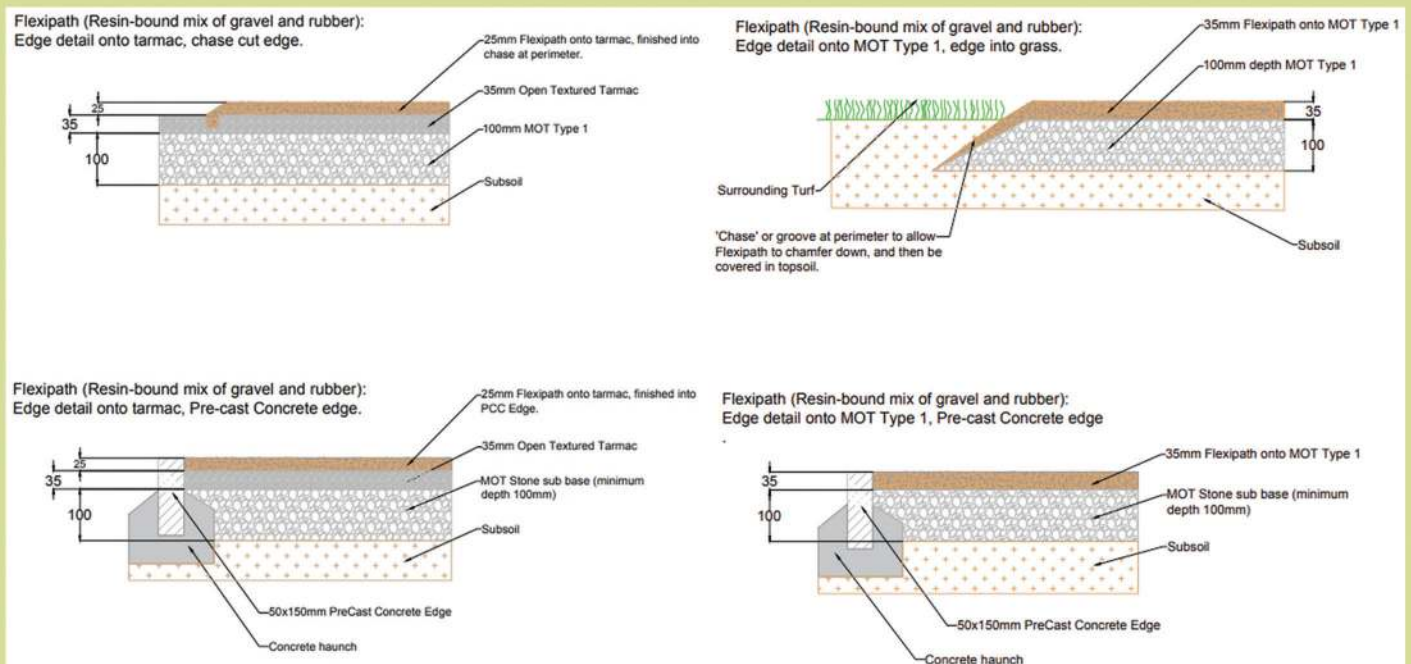
The material for the historical trail is chosen for its natural appearance, which blends into the forest floor as if it were always meant to be there. It is also permeable, durable, and safe for every footstep.

THE HISTORICAL TRAIL



FlexiPath resin bound paving

- Made of stone aggregate, rubber granules and a polyurethane binder
- Non-slip pavement
- Minimal maintenance
- Porous
- Company: Redlynch Leisure - <https://www.redlynchleisure.co.uk/>



Sections from the Redlynch Leisure website

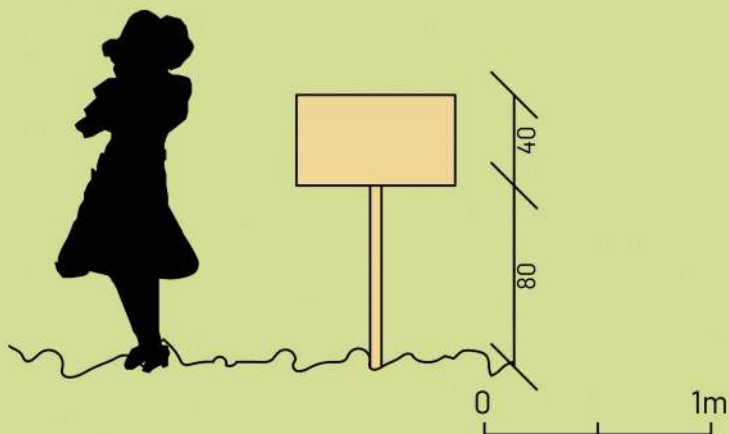
THE SELF REFLECTION & COMMUNITY TRAIL



Antik Garden M stone path – QUA-39M

- Thickness: 2 cm
- Diameter: 20-30cm
- Weight: 1pc – approx. 4kg
- Packaging: 1 pallet – 950kg/300pcs
- Type of stone: Quartzite
- Company: Stone City - <https://www.stonecity.cz/>

SIGNAGE



The Start / End

Tune into Nature.

The Meeting Point

*A circle of
quiet welcome.*

The Pond of Self reflection

*In circle, we
heal faster.*

The Peaceful retreat

*This way to
stillness.*

The House of Sharing

*Be honest. Be kind, to
yourself and others.*

The Grounding Spots

*Harvest with care, for the
forest and for others.*

The Playground

*There is room for
wonder and play.*

The Peaceful retreat II

Stillness is welcome.

The Mirror Work

Noticing is enough.

The Tunnel of Mindfulness





































*A path inward and
through.*

STREAM



Lysimachia nummularia 'Aurea'

4. VEGETATION

Name	Habit	Foliage persistence	Max. Height	Max. Spread	Notable features	Seasonality of feature
<i>Persicaria amplexicaulis</i>	Herbaceous, spreading	Deciduous	1.5m	1m		Summer
<i>Zantedeschia aethiopica</i>	Herbaceous, clump	Deciduous	1m	60cm	 	Spring-Summer
<i>Galium odoratum</i>	Herbaceous, spreading	Deciduous	30cm	60cm+	 	Spring-Summer
<i>Cornus kousa</i>	Tree, broad crown	Deciduous	8m	6m	 	Spring
<i>Nymphaea alba</i>	Herbaceous, aquatic	Deciduous	30cm (above water)	2m	 	Summer
<i>Viburnum davidii</i>	Shrub, round	Evergreen	1m	1.5m	 	Summer
<i>Rhododendron 'Homebush'</i>	Shrub, round	Deciduous	1.8m	1.5m		Spring-Autumn
<i>Matteuccia struthiopteris</i>	Fern, spreading, vaseiform	Deciduous	1.5m	2m+		Summer
<i>Asplenium ceterach</i>	Fern, clump	Evergreen	15cm	15cm		Year-round
<i>Asplenium trichomanes</i>	Fern, clump	Evergreen	15cm	15cm		Year-round
<i>Cornus stolonifera 'Flaviramea'</i>	Shrub, broad (coppiced)	Deciduous	1.5m	1.5m		Winter
<i>Cornus alba 'Sibirica'</i>	Shrub, broad (coppiced)	Deciduous	1.5m	1.5m		Winter
<i>Camellia japonica</i>	Shrub, small tree	Evergreen	6m	3m	 	Spring-Winter
<i>Lysimachia nummularia 'Aurea'</i>	Herbaceous, creeping	Evergreen	8cm	80cm		Year-round
<i>Convallaria majalis</i>	Herbaceous, spreading	Deciduous	30cm	30cm	 	Spring
<i>Hydrangea anomala subsp. petiolaris</i>	Shrub, climbing	Deciduous	15m	180cm	 	Spring-Autumn
<i>Vaccinium vitis-idaea</i>	Shrub, spreading	Evergreen	30cm	1m+		Summer-Autumn
<i>Fragaria vesca</i>	Herbaceous, spreading	Deciduous	30cm	1m		Summer-Autumn
<i>Cornus canadensis</i>	Herbaceous, spreading	Deciduous	15cm	1m+	 	Summer-Autumn
<i>Ribes uva-crispa</i>	Shrub, arching branches	Deciduous	1.5m	1.5m		Summer-Autumn
<i>Ribes rubrum</i>	Shrub, upright	Deciduous	1.5m	1.5m		Summer-Autumn
<i>Rubus tricolor</i>	Shrub, prostrate, creeping	Evergreen	30cm	5m+	 	Summer-Autumn
<i>Rubus fruticosus 'Black satin'</i>	Shrub, upright, trailing	Deciduous	2m	3m		Summer-Autumn
<i>Rubus idaeus</i>	Shrub, upright, trailing	Deciduous	2m	1m		Summer-Autumn
<i>Parthenocissus quinquefolia</i>	Climber, clinging	Deciduous	20m	4m+		Autumn
<i>Anemone nemorosa</i>	Herbaceous, spreading	Deciduous	15cm	1m+		Spring



5. REFLECTIONS

Working on this project at Cibulka Park was a great opportunity to put into practice new knowledge about narratives in the landscape. Initially, my intention was to design a space that would give value to the historical layer of the site, and also create a strong spatial narrative for the present day visitors. Looking back, the final outcome differs somewhat from my original vision: while some narrative elements were realized successfully, others evolved in unexpected directions due to practical constraints and others tied to the site.

While the research part helped me develop stronger skills in site analysis, the design part contributed to my deeper understanding of how theoretical concepts translate into a landscape architecture project, and how each choice at the concept level can have spatial and social implications.

Moreover, it was an opportunity to be more flexible in design: the initial concept was only a starting point. The real challenges of the site and making use of the professors' feedback led to a more grounded outcome.

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Cover: personal photography

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