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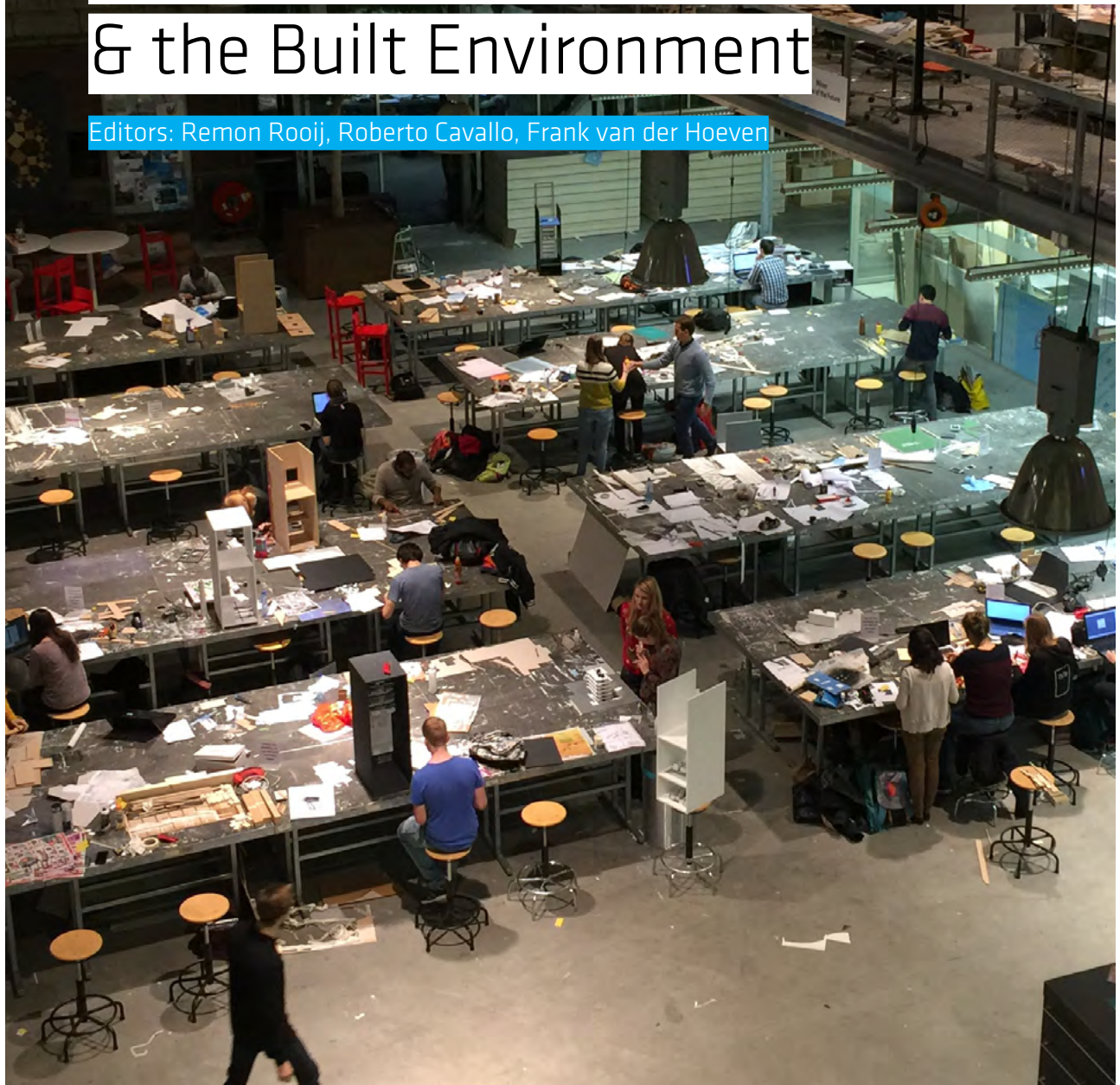
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Teaching Architecture

Insights from TU Delft – Research on
Education Innovation in Architecture
& the Built Environment

Editors: Remon Rooij, Roberto Cavallo, Frank van der Hoeven



Heritage-related design workshops model

Educational research on design-driven participation models for heritage design charrettes: Southern Waterline case study

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Abstract

Design workshops, design charrettes, and student hubs are increasingly used to generate innovative solutions for complex spatial problems or to define (heritage) values as a form of knowledge creation and research-by-design. Due to the increasing focus on participation and co-creation, design workshops should be adapted to strengthen local involvement and commitment to transformation processes. This article delineates a Participatory Transformation Design Workshop model, combining research-by-design with (participatory) action research as the base for design workshops in heritage management. This participatory heritage design workshop (PTW) was developed and elaborated for the Southern Waterline lab (Zuiderwaterlinie lab) at the National Manifestation Landscape Triennale 2020 and is now regularly applied in landscape architecture education to strengthen the relationship between academia and practice on heritage issues. This chapter starts with an overview of different formats in design charrettes (design workshops) and an explanation of the increasing attention of participation in heritage management. In the second part, the most important topics of a PTW are described: the content, the involved parties, and the organisation. All three aspects are connected to the three most important phases of a PTW.

Keywords

Heritage, student workshop, design charrette, Zuiderwaterlinie, research-by-design, action research, participation

COVER FIGURE Photos by Jan Janse, 2020, with permission.

1 Introduction: literature review

1.1 Design workshops or design charrettes

Practical and academic cooperation has resulted in formats like design workshops or design charrettes, student hubs, living labs, sketching sessions, graduation atlases, atelier designs, and so on. This cooperation is beneficial for students to learn from practitioners, for local experts to obtain new insights, and for stakeholders to envision a new future for their living environment. From a didactical point of view, students should combine education on campus with training in real-life issues in collaboration with practice. Students should be empowered to engage critically and creatively with the public and local stakeholders in transformations on concrete sites beyond the campus as part of their academic training.

Accordingly, design workshops or design charrettes can be defined as a type of codesign to develop creative solutions to a specific design problem within a limited time frame (e.g. Girling et al., 2006; Howard & Sommerville, 2014, p. 48; Mara, 2006). Kelbaugh (2010, p. 29) emphasises the role of creativity and the designerly part when stated that design charrettes are the best way to develop creative proposals for the most challenging problems by talented and accomplished designers in the shortest period. A design workshop or design charrettes is a relatively low-cost, low-time investment and an active method to create design options and to confront students with practice (Verschuure, 2021). Designing can be considered an active way of creating and visualising knowledge (research-by-design). The Dutch state has advocated for this so-called *design power* since the 1990s (CRA, 2019). Roggema (2014b, p. 23) states that the differences between design charrettes are defined by length, range of participants, and type of objective.

Since their introduction to students at the *Écoles des beaux-arts*, design charrettes or design workshops have been used for various purposes, and roughly, the three most common are (Roggema, 2014b):

- Design schools use design charrettes or masterclasses as a form of *design-driven co-learning* where large student groups led by distinguished professors come up with various design plans (Kelbaugh, 2010). This form of work is widespread in the United States, e.g. the National Charrette Institute at Michigan State University (website).
- Design workshops and design charrettes may be used to facilitate cooperation between a variety of experts or involved partners to come up with *design-driven solutions creation* (Howard & Sommerville, 2014; Roggema, 2014a, 2014b). This approach can lead to one particular engaged design proposal or to differentiate among possible solutions as a form of research-by-design. The Government Service for Land and Water Management (Dienst Landelijk Gebied, DLG) used this model to combine various expert inputs in Sketch sessions. Wageningen University uses this format in *science shop* projects where a design workshop was part of this trajectory (e.g. During & Van der Jagt, 2015; During & Van Dam, 2019; Verschuure-Stuip et al., 2017). This approach focuses on the process and less on the spatial design processes in heritage, urbanism, and landscape architecture.
- Design workshops or design charrettes as *participatory action workshops*. Experts, non-experts, and local stakeholders can discuss future situations in *participatory action research* (PAR; Bilandzic & Venable, 2011). PAR aims to produce 'knowledge and action directly useful to people, and also to empower people through the process of constructing and using their knowledge' (Shortall, 2003, p. 225). The focus is on the process of exchanging knowledge and not specifically on heritage issues or spatial design.

A participatory transformation design workshop (PTW) is a fourth addition to balance participation and action research with problem-solving by designing and visualising. During a PTW, the contribution and commitment of various participants are needed for commitment and a feeling of ownership, explaining spatial dilemmas, giving historical background information, or organising the workshop. These different aspects can help increase awareness, commitment, and local involvement in the process. The role of a multidisciplinary group of students is crucial because they serve as unbiased translators of opinions, adding new and innovative proposals.

1.2 Participation in heritage management

Over the past 50 years, heritage management has shifted from object-oriented conservation to change management to re-use and transformation, with growing attention to experience and participation in the cultural-driven use of tangible and intangible heritage (i.e. Janssen, 2014; Patiwaël et al., 2018). Two lines can be distinguished. From the mid-20th century, heritage has focused on historical (built) elements describing historical, aesthetic, and scientific values, all defined by experts who emphasise physical aspects.

Since the start of the 21st century, societal changes, like migration, digitalisation, and climate change, have altered longstanding ideas on heritage values. This shift has resulted in the adaptive, active re-use of our built past, focusing on the future with the motto 'heritage through development' ('Belvedere idea'). Heritage is increasingly considered important for our future as part of the management of change, transformation, and renewal. Janssen (2014) describes this as the active heritage from *sector* to *factor* approach. When heritage becomes the leading theme in planning, he refers to it as the *vector* approach (see Figure 1). All these approaches are used in heritage management today.

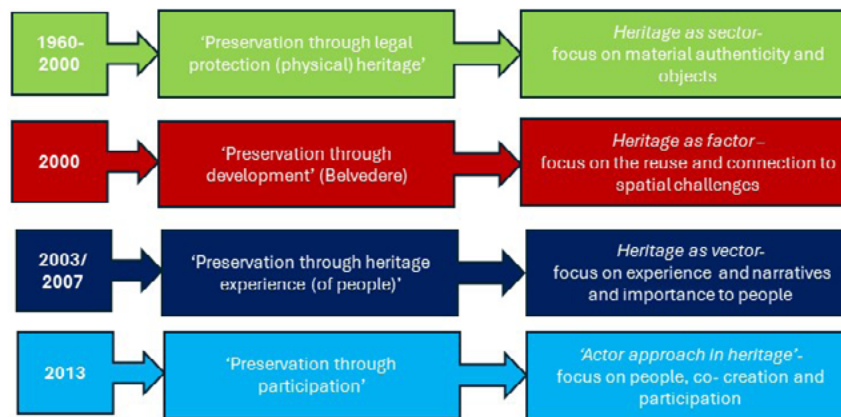


FIGURE 1 Four stages of heritage management in the last 50 years in The Netherlands, by Gerdy Verschuure-Stuip, 2024.

Another significant change in heritage management is the democratisation of heritage and the role of humans in heritage preservation. Since the last quarter of the 20th century, the *social and cultural values* of heritage have become an explicit component of conservation policy and practice. The Burra Charter by ICOMOS Australia (International Council on Monuments and Sites) was considered the keystone document (Burra Charter, 1979). Similar to this, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) presented Living Heritage sites, focusing on the intangible values of

heritage in 2003 (Wijesuriy, 2014). This focus on cultural and social elements in heritage has resulted in growing attention to participatory processes, storytelling, and place attachment of people with their living environment.

The role of experiencing heritage by citizens grew rapidly. In Dutch heritage management, this process eventually led to the focus on public participation in transformation processes, described in the implementation of the European Convention on the Value of Cultural Heritage for Society (2005) and the 2024 Faro Convention in The Netherlands. These ideas were already described in the National Heritage White Paper Heritage Counts (2018) and the Implementation Agenda Faro (2022), next to the integration and cooperation in state-funded projects organised as 'heritage deals' (Verhoeks, 2020). These agreements have led to changes in the transformation process in which the participation of local stakeholders should be part of design decisions (Verschuure-Stuip, 2024).

This change in focus from object to people demands new methods and approaches to make new plans in which citizens are fully taken into account, leading to four phases in Dutch heritage management, described in four different mottos: preservation through legal protection (start of heritage management), preservation through development ('Belvedere idea'), preservation through heritage experience, and preservation through participation. These mottos reveal a shift from object preservation to the re-use of objects (physical heritage) and the focus from object to people (democratisation). The attention to the intangible aspects of heritage coincides with increasing attention to broader, non-expert perceptions, heritage experience, and participation in spatial planning. To facilitate new alliances in knowledge creation in heritage management, a PTW helps to find solutions with 'design power' (CRA, 2019). The upcoming step is the role of empowerment and commitment in heritage preservation as a fifth, upcoming phase.

1.3 Transdisciplinary cooperation for valorisation

The Rathenau Institute (2020, p. 6) stipulates increased cooperation between municipalities and higher education. This growing attention to cultural participation, local involvement, and cultural aspects is the consequence of the decentralisation of national tasks to municipalities and growing attention to integrated solutions in spatial planning. In academia, this growing attention to new ways of knowledge creation is part of a research valorisation strategy – the third mission of Dutch universities. The City Deal Kennis Maken (CDKM) programme is funding research into practitioner–academic (education) collaborations.

2 Preparation of a participatory transformation design workshop

The second part of this chapter describes how the PTW of the Southern Waterline workshop (Breda) was designed in 2020 and funded and presented for the CDKM programme (Verschuure-Stuip, Jansen et al., 2020) based on knowledge of action research. Every PTW has at least three essential topics: content, involved parties, and organisation (Figure 2). In each topic, citizens' engagement and commitment can be organised into various levels of participation. These three topics are spread out over all three phases in

the design workshop: the preparation, the workshop itself, and the finalisation of the PTW (A, B, and C). The preparation phase is about exploring, framing, and reframing the workshop. The workshop phase deals with the analysis and solutions, and the finalisation phase connects outcomes to a broader audience. De Lille and Overdiek (2021) underline the same three phases in the organisation of a living lab.

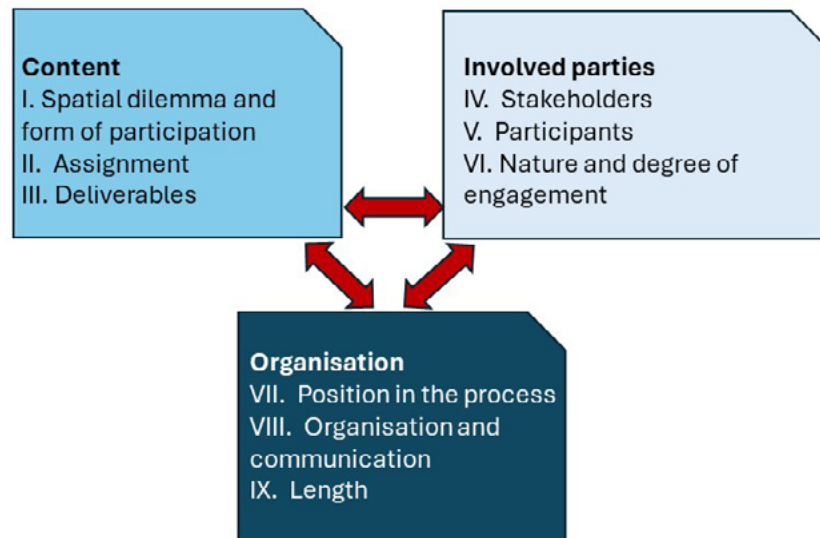


FIGURE 2 Main organisational aspects in the preparation of a PTW, by Gerdy Verschuure-Stuip, 2024.

2.1 Content

- 1 **Spatial dilemma and form of participation:** The first important aspect is a clear description of the spatial dilemma and the outline of the site, both visual and textual (starting point). The organisation, group, or person who starts the workshop defines the type of participation. If the research-by-design question starts from a citizen's or owner's initiative, it entails a bottom-up approach to participation, called 'citizen participation'. The main design question can be set by stakeholders or governmental organisations (municipality, waterboard province) as top-down 'stakeholder participation' (Wagenaar & Rodenberg, 2023). A participation project can start with a group of citizens called a 'participation by governing the common pool' as a top-down and more closed approach or with a group of citizens 'governing the public good' as an open approach. Citizens, local owners, groups of citizens, or even governmental bodies can start a PDW.
- 2 **Assignment:** The second pivotal aspect is a common idea on the type of research and desired deliverables. The outcome of a workshop can be an exploration of a wide range of future possibilities, a series of shared (part) solutions, a definition of the essence or (heritage) values, a series of drawings to attract public attention, or a participatory exhibition to increase awareness, among other options.
- 3 **Deliverables:** The third aspect is the deliverables because they define the proposed research question and the topic of the PTW. Next to this, it is vital to discuss how the outcomes are presented and to whom, and an analysis of the outcome can lead to a series of approaches (research-by-design). The content and type of needed outcome should lead to the set-up of the design workshop and should define the presentation of the outcome, which can be a presentation, an exhibition, a debate, or a film.

2.2 Involved parties

- 4 **Stakeholders:** Participation thrives on involvement during the workshop. Therefore, a clear overview of involved parties, stakeholders, societal organisations, businesses, and governmental bodies, like municipalities, water boards, and provinces (Quadruple helix), is essential. During the workshop, the role of the stakeholder should be balanced to avoid overburdening the participants during the workshop with too many ideas. This goal can be achieved by starting the workshop with numerous short presentations (with a maximum of 15 minutes) to make a point.
- 5 **Participants:** In design workshops, students from different fields, their tutors, and the parties involved in establishing the research question should limit the number of ideas. During the workshop, specific moments invite local experts to make the outcome more realistic. To design interdisciplinary solutions, participants should come from different knowledge fields to ensure a wide diversity of ideas.
- 6 **Nature and degree participation:** Participation is essential, but not everyone can or would want to engage at the same level during the entire project. The degree of participation should be clear and communicated to all involved parties, including noting the level of influence they have on the outcome. Stakeholders can be involved in all parts of the workshop, for example, in collecting historical and other forms of knowledge and in its organisation. However, not all stakeholders should be involved at the highest level of the participation ladder. Instead, a ladder of commitment can be introduced to stipulate that everyone's involvement is important but has limits and different forms. A PDW and the possibilities of reaching out to the public on-site are critically important. Public attention is needed in local newspapers or social media.

2.3 Organisation

- 7 **Position in the process:** A proper phasing of the workshop is crucial because PDW can inspire and stimulate owners, stakeholders, and the public in case of a contested situation. It can function as a catalyst in a transformation phase when it is organised well. When the process is at a stage in which ideas already exist, the originator or expert may have difficulties when new ideas do not build upon those that were already proposed. Working on-site helps to increase visibility for interested citizens and local newspapers.
- 8 **Organisation and communication:** The organisation of the location of the workshop, the creation of needed information in interviews (i.e. short films), maps, and other data can create a feeling of ownership of the workshop and show local experts the importance of a site. Storytelling is important in all phases – from historical research to presenting the outcome. Communicating with the right partners is pivotal.
- 9 **Length:** Another aspect is the length of the workshop. To manage the energy and attention of all involved parties, the timespan of a workshop should not be too long but should have enough time to conduct the three most important phases. Most common are three to five days.

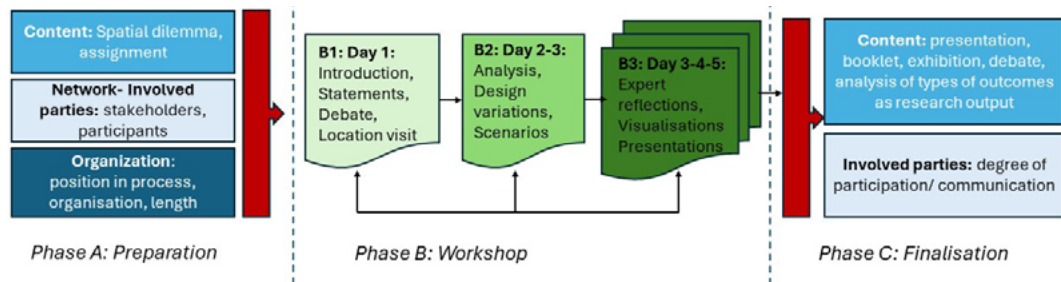


FIGURE 3 The PTW model with the most important phases and main aspects, by Gerdy Verschuure-Stuip, 2024.

2.4 The model

A PTW contains three main phases (Figure 3):

- A **Phase A: Preparation.** During the first phase, the content, assignment, stakeholders, participants, and the organisation need to be involved and committed. In a participation process, the public should receive a lot of attention in this phase, discussing future needs, and in a PTW, all types of roles are possible.
- B **Phase B: Workshop.** The second phase is the workshop, which has three essential sub-phases.
Phase B1: Explanation and understanding of the context, design problem, and defining the main problem per group and ideas for solutions (day one)
Phase B2: Concept proposal, comparison, and evolution in an iterative process (days two and three)
Phase B3: Refinement of plan and presentation (days three, four, and five)
- C **Phase C: Finalisation.** In the third phase, the various designs are published and discussed with the involved public, local owners, and experts in presentations, publications, websites, exhibitions, pop-up exhibitions, and other forms of presentations.

2.5 Case study: Southern Waterline

For the Landscape Triennale 2020 (2021), the Dutch Schools of Landscape Architecture (DSL) organised several design activities and two PTWs for different parts of the Southern Waterline Zuiderwaterlinie). A waterline is an inundation landscape designed for times of war and this line was first developed in the 16th century. The PTW Breda was a collaboration between the LDE Centre for Global Heritage and Development, the project bureau Zuiderwaterlinie, Breda municipality, and the State Forestry Service, the landowner, which provided the network of local participants. During the workshop, involved stakeholders debated the future of this agriculture-dominated area, which is suffering from drought and a loss of biodiversity, with no functional military use of the Zuiderwaterlinie. For the future of this old defence line, the inundation fields can be used for retention in times of climate change (vector approach in heritage management). The moment was well-timed because the experts did not have a solution in mind.



FIGURE 4 Plans were made for specific locations, like a camping site for the Spinola fortress (Breda). Water was reintroduced into the former inundation fields. The strength of the outcomes of these workshops is the visualisation of the future and students are challenged to show their ability to visualise a new future in a plan understandable for residents, by Ioanna Kokkona, Maaïke Tenhagen, Willemijn Schreurs, 2020.

The students came from the Universities of Leiden, Delft, and Rotterdam (LDE Centre for Global Heritage and Development, student hub Zuiderwaterlinie, 2020). The PTW took three days and included a presentation for the aldermen of Breda on the last afternoon, which is important for the feeling of 'ownership' and commitment of local politicians to do something with the plans.

The stakeholder analysis showed three 'groups' of involved parties: the public, the landowners and local experts, and the municipality, Water Board, and other experts. The initial idea was to involve the public through their stories and values in the area through interviews and joint-sketching moments, with presentations on a boat that would pass by the different sites. Local parties and experts were invited to discuss the spatial issues due to drought, agriculture, and heritage, and local newspapers would invite participants. During the workshop, the public and local experts were asked to present their ideas and experts were invited later.

Then, Covid-19 changed our way of life and influenced the proposed model because public involvement was physically limited due to national regulations. The workshop was organised as a blended exercise, combining online and on-site design activities with the least amount of contact. Students only visited the area once and could not stay overnight. Therefore, the focus shifted towards the local experts and landowners, diminishing the possibilities of participation. Because some local experts might not be able to join due to Covid-19 risks for older people, a series of YouTube films were made to explain the history and note current concerns. This event marked the start of a 'digital library', and these films can be seen on the *Zuiderwaterlinie.nl* website.

Three main focal themes were defined – tourism, water, and agriculture – with several deliverables. Two or three groups worked on each theme. Joint discussions about more extreme possibilities were not possible in our 1.5-metre society, which resulted in less varied outcomes than originally hoped.

When a joint debate on design proposals at the end of the first day was possible, supervisors could choose to direct certain groups to more outspoken outcomes. The drawings are critically important to show the public and local experts how the future may look (Figures 4 and 5). This model results in local involvement during every phase, which is time-consuming but may result in a more easy-going transformation process in the long run.

The results helped start the discussion and showed various solutions to explore different options through a series of drawings – part of the research-by-design approach. The outcomes were presented at several national and international conferences, and an exhibition with artists, and they were published in a special issue of a national magazine on landscape architecture and urbanism. This PTW was presented as a case study of the Faro approach to participation, created by the National Heritage Agency (Rijksdienst voor het Cultureel Erfgoed). In the later versions of this workshop, the participatory parts operated more smoothly.



FIGURE 5 The former inundation field of the Zuiderwaterlinie: here, the lower parts of this landscape were transformed into wet, nature-based agriculture as a clear visualisation of local ideas, by Dorien Tulp, Suxin Liaw, Yun Sun, Emmanouela Armoutaki, 2020.

3 Conclusions and reflections

In a time of growing cooperation between practitioners and higher education professionals in terms of research and valorisation, there is a growing need to make the transformation processes in heritage management increasingly participatory. This process demands a growing need for methods to discuss spatial transformation with a wider range of people than the heritage expert. Design charrettes or design workshops can be transformed into participatory transformation design workshops (PTWs), allowing involved parties (e.g. stakeholders, the public, owners) more room to express their needs and thoughts for the future. A PTW combines research-by-design with knowledge of action research, design, and participation. A PTW can contribute to speeding up transformation processes because it catalyses and visualises different future perspectives actively without major investments or for an extended period and helps create academic knowledge. For students, working in multidisciplinary teams can be inspiring, and students benefit from learning how different fields of knowledge operate.

The most important aspects of a PTW are the content (spatial dilemma, assignment, deliverables), the involved parties (participants, stakeholders, nature and degree of engagement), and the organisation (position, organisation, and length). All aspects need to be addressed in all three phases of a PTW (preparation, workshop, finalisation) to obtain the best results. Doing so leads to a model which can be implemented in the transformation process of other heritage sites.

Another crucial element is to create and expand in a good network with local stakeholders. The involvement and feeling of ownership by local organisations is critical, and all parties should participate according to their level of commitment and ownership over the project, which should be more clearly addressed at the beginning of the PTW. Participation is a generic term, but defining who is going to invest what in terms of effort, time, and knowledge is critical during the design process. These kinds of workshops or design charrettes can be used to define public demand and connect it to the academic realm.

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