Research Paper

How can Participatory Design Serve as a Vector for the Sustainable Transformation of de Hoeksteen?

Abstract – This paper examines the valuation and perception of de Hoeksteen, a heritage building in the Netherlands. Expert stakeholders, such as the municipality and architecture historian Joop van Stigt, value the building for its aesthetic qualities and historical significance. In contrast, users of the building, particularly the community organization Casa Migrante, value it for its social value. However, the local community, who have little knowledge of the building's current use, perceive it as unattractive and lacking in value. The paper suggests that this discrepancy highlights the need for a participatory approach to bridge the gap between stakeholders and foster greater appreciation for the building's potential. The paper also draws on the works of Timothy Hyde and Roger Scruton to explore the relationship between architecture, perception, and imagination, and to contextualize the social and cultural factors that shape our judgments of architectural value.

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Keywords: heritage preservation participation, value attribute framework, participatory design process, aesthetic understanding, buildings unpopularity

1. Introduction

The architectural heritage of a city is a crucial aspect of its identity and character. It provides a tangible link to the past, telling the story of the city's development and growth over time. The buildings and structures that make up a city's architectural heritage are often unique and irreplaceable, representing the craftsmanship and artistry of their time.[1] They create a sense of pride and attachment among residents. Preservation and restoration of architectural heritage sites can also provide employment opportunities and stimulate economic development.[2] Overall, the preservation and celebration of architectural heritage is important for maintaining the character and identity of cities and providing a sense of connection to the past for residents and visitors alike.

1.1 Churches as heritage

A prime example of the value of heritage in the city, and the sense of place it brings are churches. They are often architecturally impressive buildings in a city, and their design and construction can reflect the historical and cultural influences of the area. As such, they can serve as a visual landmark and symbol of the city's identity and character, providing a literal sense of place.[3] Churches are often the site of significant community events and gatherings, such as weddings, funerals, and holiday celebrations. These events can foster a sense of community and belonging among residents and contribute to a shared cultural identity.[4] Churches can also provide social services and support to the community, such as food banks, homeless shelters, and counseling services. This can help to strengthen the social fabric of a city and provide a safety net for vulnerable populations.[5] Finally, churches can also have a spiritual and emotional significance for residents, serving as a source of comfort, inspiration, and reflection. This can contribute to a sense of connection to the city and its history, as well as a deeper sense of personal meaning and purpose.[6]

1.2 the decline of the church in the Netherlands

It is this brand of heritage that is facing hard times in the Netherlands, this decline of

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1   Rethinking the Future. "Influence of architectural heritage on the identity and present-day world" https://www.re-thinkingthefuture.com/2023/03/09/a9540-influence-of-architectural-heritage-on-the-identity-and-present-day-world/

2   Icomos. "The Declaration of Amsterdam – 1975" (2011) https://www.icomos.org/en/and/169-the-declaration-of-amsterdam

3   Mohamed Badry Kamel Basuny Amer. "Cultural Identity: Curating the Heritage City." Retrieved March 8 (2018): 2022.

4   Kelly-Ann Allen, et al. "Belonging: A review of conceptual issues, an integrative framework, and directions for future research." Australian Journal of Psychology 73.1 (2021): 87-102.

5   Kelly-Ann Allen et al. "belonging" (2021).

6   Neal Krause, et al. "Church involvement, spiritual growth, meaning in life, and health." Archive for the Psychology of Religion 35.2 (2013): 169-191.

the church in the Netherlands is a complex and multifaceted phenomenon, influenced by a range of social, cultural, and historical factors. One of these factors, contributing to the decline of the church in the Netherlands is the process of secularization, which has been underway since the mid-20th century.[7] As Dutch society has become more secularized, with fewer people identifying as religious and a growing emphasis on individualism and personal autonomy, the institutional church has become less central to people's lives. Another factor is the changing demographics of the country. The Netherlands has experienced significant immigration in recent decades, particularly from non-Christian countries, which has led to a diversification of religious and cultural practices. This has further eroded the dominance of the traditional Christian churches. Additionally, the church in the Netherlands has faced several high-profile scandals and controversies in recent years, including cases of sexual abuse and financial impropriety. These scandals have further damaged the reputation and credibility of the institutional church, leading to a loss of trust among many members and potential members.[8] Finally, the rise of new forms of spirituality and alternative religious practices has provided people with new options for seeking meaning and connection outside of traditional churches.[9] This has led some people to turn away from the church in favor of more individualized and eclectic spiritual practices.

The Diocese of Amsterdam-Haarlem announced in 2021 that 99 of its 164 churches will be closed,[10] when the dust settles and the diocese decides which churches will need to close their doors 28 will full fill a central role in the community, 37 will remain as stud for the community for at least the coming years.[11] After the introduction of the importance of heritage and the role churches play this portrait of its decline reads paralyzing. Many of the churches will be left empty, and like many before they will face demolition.[12]

1.3 Case Study: de Hoeksteen

This was also the case for de Hoeksteen, a post war church from 1968 designed by the architect Joop van Stigt, fashioned in structuralist style. It was designed as multifunctional building, serving as community center and day church. The diocese quickly left the building and when this happened the multifunctionality also came to an end, the building served as mosque, church for African people. Now the building

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7   Schuyt, CJ M., and Ed RM Taverne. 1950, Welvaart in zwart-wit: de Nederlandse wederopbouw in 12 beelden. Sdu Uitgevers, (2000): 355.
8   Tom Heneghan. "Dutch bishops give pope bleak picture of Church in decline." Reuters (2013). https://www.reuters.com/article/us-netherlands-catholic-shrinking-idUKBRE9B20Y620131203
9   Anke Bisschops. "The New Spirituality and Religious Transformation in the Netherlands." International Journal of Practical Theology 19.1 (2015): 24-39.
10   Stijn Fens, "uitendelijk gaat de kerk aan taal ten onder" Trouw (2022). https://www.trouw.nl/religie-filosofie/uiteindelijk-gaat-de-kerk-aan-taal-ten-onder~bbbfbc17/
11   Fens, "aan taal ten onder" Trouw (2022).
12   Omroepwest, "al die leegstaande Haagsekerken, wat moeten we er eigenlijk mee?" Omroepwest (2018). https://www.omroepwest.nl/nieuws/3581260/al-die-leegstaande-haagse-kerken-wat-moeten-we-er-eigenlijk-mee

is being used by a Spanish community "Case migrante" facilitating Dutch and English lessons for Spanish speaking immigrants.[13] The building left after only a few years because the multifunctionality did not come to fruition due to the building being noisy, and the big halls impossible to heat. When doing a simple query regarding the building one finds many hits on google stating the buildings unpopularity, the only lifeline being its municipal heritage status. Indicating a cleft between expert valuation of the building, and that of the local community.

Empty churches facing this grim future also pose a great chance for the housing shortage in the Netherlands, while being more sustainable by transforming or using these existing structures.

1.4 Participation and Heritage Conservation

Within heritage preservation participation plays an increasingly bigger role. First, heritage conservation has traditionally been the domain of experts and professionals, with limited opportunities for public engagement and involvement. However, this approach can lead to a lack of understanding and appreciation of heritage by the wider public, as well as a lack of ownership and responsibility for its preservation. This for instance is the case of de Hoeksteen. By involving communities and stakeholders in the heritage conservation process, there is an opportunity to build greater awareness, understanding, and support for heritage conservation initiatives. This can help to create a sense of shared responsibility and ownership for heritage sites and assets, and ensure that conservation efforts are aligned with the needs and priorities of local communities. Second, community participation can also help to ensure that heritage conservation initiatives are more inclusive and representative of diverse perspectives and experiences. This is particularly important given the often-unequal distribution of resources and power in heritage conservation, which can lead to the marginalization of certain groups and communities. By involving a broader range of stakeholders in heritage conservation, there is an opportunity to incorporate a wider range of voices and perspectives, and to ensure that conservation initiatives are equitable and inclusive. Finally, community participation can also help to build capacity and skills for heritage conservation at the local level. This can empower communities to take a more active role in the preservation and promotion of their heritage assets, and to build more sustainable and resilient heritage conservation networks and initiatives.

The importance of heritage, the decline of the church in the Netherlands and the cleft between expert valuation and that of the layman resulted in the following research question: How can Participatory design be a vector for the sustainable transformation of de Hoeksteen?

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13   Gerard Kind, "Wat te doen met het 'lelijke' afrikahuis?," de Pijp krant (2017). https://pijp-krant.amsterdam/archief/berichten-uit-archief/news/wat-te-doen-met-het-lelijke-afrikahuis/?tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=264675308a008f47f39726f-2cb456565

2. Methodology

2.1 Structure

This paper follows a structured approach consisting of multiple phases, and the methods employed in this research are described in the following paragraphs. The initial phase can be regarded as the valuation phase, where the case study "de Hoeksteen" is evaluated. This valuation aims not to determine the building's heritage status, but rather to ascertain the values attributed to it by experts, leading to its protected status, as well as the values perceived by the users and residents of the local neighborhood. These valuations serve as a starting point for the design process, with the differences between the valuations becoming focal areas for the design.

The valuation can be divided into expert and user assessments. For the expert valuation, documents affirming its heritage status are utilized to extract values and attributes according to Roders' value attribute framework. However, since these documents primarily focus on the building's material preservation, they offer a somewhat singular perspective on its qualities. To gain a broader understanding, the monograph by architect Marinke Steenhuis, who worked on de Hoeksteen, was also utilized to assess values and attributes. The results of these valuations are then represented in a diagram, highlighting the mentioned values and attributes with equal dot sizes, emphasizing what is mentioned rather than frequency.

As mentioned in the introduction, de Hoeksteen is not held in high regard by its local residents. Therefore, a valuation solely based on their perspective would not be suitable for comparison. Hence, an analysis of their perception of the building was conducted to gain insight into their thoughts and reasons behind their sentiments. This analysis formed another crucial starting point for the design process. The surveys conducted to evaluate the perception of de Hoeksteen were complemented with literature on aesthetic judgment.

Moving into the second phase, the focus shifts to participatory design. The question of "what to design?" is addressed through surveys conducted with users, local residents, and public organizations such as schools and theaters. These surveys help determine the program for the design. With the information gathered from the valuations, the building's perception, and the program inventory, a range of design scenarios is created. These scenarios are then evaluated in a workshop involving stakeholders. A digital platform is provided, allowing the stakeholders to select design options for each floor. The workshop's outcomes inform the final design iterations.
Following the conclusion of the last workshop the third and final phase moves into place, the building's perception is once again measured to assess the impact of the participatory process and to determine if it can indeed serve as a catalyst for the sustainable transformation of de Hoeksteen.

Overall, the research progresses through distinct phases, integrating expert and user valuations, participatory design, and continuous evaluation of the building's perception. This comprehensive approach aims to generate a design solution that addresses the challenges of transforming the building while considering sustainability, making it more accessible to the public, and conserving its inherent qualities. The paper closes with conclusions and a discussion.

2.2 Literature

Archival research was conducted at Het Nieuwe Instituut to analyze the building. The drawings found here were used as a base for the drawings that were used as communication during the participatory design sessions. Newspaper articles were also used to further understand the building, along with the monographs of Joop van Stigt and van Eyck by Strauven. To exemplify, shape, and interpret the participatory design process, several books and articles were used, including "Participatory Practices in Art and Cultural Heritage," "Bio inclusive Collaborative and Participatory Design: A Conceptual Framework and a Research Agenda," "Participatory Design Workshops: Interdisciplinary Encounters within a Collaborative Digital Heritage Project," and "Participation is Risky Approaches to Joint Creative Processes." The value attribute framework by Roders was used to evaluate the building. To interpret the initial survey of the building, "Ugliness and Judgment" by Timothy Hyde and "The Aesthetics of Architecture" by Roger Scruton were consulted.

2.3 Surveys

To assess the perception and valuation of the building by the local community and users, and to determine the most appreciated program by the neighborhood, a survey was used. The survey was administered to a sample of participants selected from the local community and users of the building. The survey included a series of questions aimed at evaluating their perception and valuation of the building, as well as their preferences for the kind of program that would be most appreciated by the neighborhood. The survey questions were designed to gather information on various aspects of the building, such as its architectural features, accessibility, and functionality. The questions also sought to gather information on the users' satisfaction with the building and their experience of using it. Participants were asked to rate their level of agreement with statements about the building and to provide open-ended feedback on their likes and dislikes. For the valuation questions were used that were focused on the attribute and value framework by Roders.[14]

2.4 workshop

In addition to the survey, a workshop was conducted to further explore the needs and preferences of the local community and users of the building. The workshop was

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14   Ana Roders. Heritage and values: Itroduction to key concepts. N.d.

designed as a participatory session that utilized Adobe XD, a clickthrough programming "game" that allowed participants to program their own version of de Hoeksteen. The challenges were structured around three main themes, namely accessibility, functionality, and aesthetics. Participants were encouraged to work together to identify and prioritize programming features that would meet the needs and preferences of the local community and users of the building.

3. Results

3.1 Valuating de Hoeksteen

By analyzing the documents that protect de Hoeksteen and giving it its heritage status certain values and attributes can be assigned to the building although these documents have are written from a legal perspective they are what keeps the building protected, literally since the heritage status has been challenged up to the highest court of the Netherlands.[15] This has been done for the official documents of the municipality, and the description giving in the monograph of Joop van Stigt by Steenhuis. The results of the valuations are given in figure 1.

The municipality strongly defends is position from aesthetical values, whereas Steenhuis also talks about the ideas behind the design and its place in the history of church design.[16] This is presumably because of the way traditional heritage has always gained its protection, while immaterial heritage is still something that is defined with difficulty and protected with even more difficulty.[17] The results of the user valuation are also showed in the earlier referred to figure 1. This community strongly places value in the social aspects that relate to their use, and in a small matter they value the economic use of the building. Hinting at the thesis that a functional building does not have to be aesthetically pleasing, although none of the respondents of the user group have indicated they find the building unpleasing neither did one point out its aesthetical value.

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15   "Uitspraak 201401001/1/A2", Raad van State, Accessed on 11 April 2023, https://www.raad-vanstate.nl/@98256/201401001-1-a2/.

16   Marinke Steenhuis, and Minke Walda. Joop van Stigt, architect: werken vanuit een flexibele structuur 1960-1985. Stichting Dogon Onderwijs, 2014.

17   UNESCO, "What is intangible cultural heritage?" https://ich.unesco.org/en/what-is-intangible-heritage-00003

When presenting the local community with an introduction of the building and the same value assessment the building most respondents shrugged, indicating the building had no value. Only a small amount of people knew of the user: Casa Migrante and indicated the social aspect as value, the results are therefore not usable in comparison to the other value assessments. The local community did indicate the building was empty, bunker like and deteriorating. This led me to change strategy and asses the perception of de Hoeksteen for the local community.

Figure 1. shows the clear division between how the different stakeholders value the building. the results are in line with expectation, and also align with the review of Maeer et al (2016). Where it was concluded that layman and experts may have different views on what constitutes heritage and what its value is. For example, laypeople may value heritage for its sentimental value, while experts may value it for its historical significance or rarity.[18] In summary, the initial valuation of de Hoeksteen revealed a discrepancy in the way the building was perceived by different stakeholders. While expert stakeholders valued the building for its aesthetic qualities, users valued it for its social values. However, the local neighborhood did not value the building at all due to their lack of use and negative perception of its aesthetic appearance. This created a divide between the various groups involved, highlighting the need for a participatory approach to bridge this gap and foster greater appreciation for the building's potential.

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18   Gareth Maeer, Amelia Robinson, and Marie Hobson. "Values and benefits of heritage: A research review." Heritage lottery fund. Available online at: https://www. hlf. org. uk/values-and-bene-fits-heritage (2016).
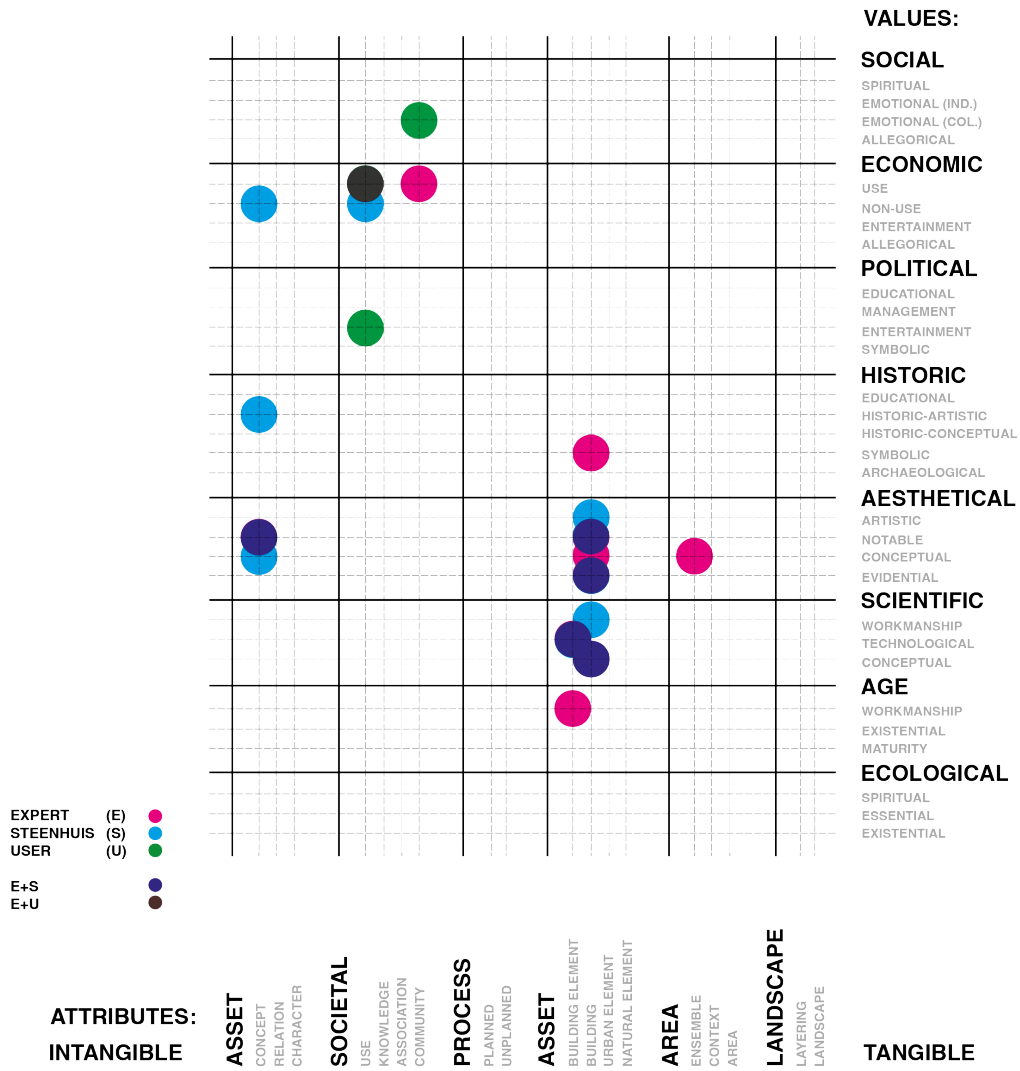
Figure 1. Valuation comparison

3.2 Perception of de Hoeksteen

when probing the perception of de Hoeksteen by the local community the most striking revelation was that 70% has never been inside the building, 32% is strongly in favor of demolishing stating the space can be used much better. An additional 29% would not mind demotion. 40% has never heard of the current user Casa Migrante, and 63% finds the building unattractive.

Timothy hyde renders the history of ugliness beautifully, he states that judgment of ugliness is proximate to social realities, customs and institutions. The book aims to demonstrate the ways in which debates about architectural Ugliness do not conclude in buildings themselves, neither in judgments about buildings as such, but move laterally.[19] when architecture is considered ugly, it is often a sign of a social circumstance that cannot be resolved by aesthetics. Hyde argues that ugliness is a judgement of unresolved issues and insufficiencies, and is often used in social technologies, laws, customs, and institutions to address these issues. These instruments of social consequence are found in a variety of settings, from courtrooms to the public, and are used to deal with the changes brought by industrialization and the modern city.[20] Architectural ugliness can thus be understood not just as an aesthetic quality but as a manifestation of uncertainty, or better, as an event that brings into view, momentarily at least, the horizon that distinguishes the possibilities and impossibilities of a given historical moment.

Where Hyde paints a picture where communities, institutions and other public forces form the foundation of our judgment Scruton makes it more personal. He argues the experience of architecture is not immediate like the pleasures of the senses but is dependent on processes of thought.[21] The author notes that architectural enjoyment requires some act of attention, some intellectual apprehension of the object, and that there is a distinction between ordinary perception and 'imaginative' perception.[22] The experience of architecture is essentially of the latter kind. Scruton discusses the inseparability of perception, experience, and interpretation, and the unity that one is obliged to employ concepts of an objective world to describe this unity. It is important to note that imagination is not equally distributed among people and is peculiar to self-conscious beings. The author also discusses the general theory of imagination, which is creative in a way that normal perception is not. An image is not an object of attention but rather a mode of attention to other things. The author distinguishes imaginative perception exemplified in the understanding of a picture. Finally, the author notes that while most animals perceive, only some animals imagine, and imagination is peculiar to self-conscious beings.

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19   Timothy Hyde. "Ugliness and Judgment." Ugliness and Judgment. Princeton University Press, 2019. P. 180
20   Hyde. "Ugliness" 2019. P. 181 - 187
21   Scruton. "The aesthetics" 2013. P.
22   Scruton. "The aesthetics" 2013. P.

While this ugliness can be seen as not just an aesthetic quality like Hyde discusses, it is to me at least an interesting subject to investigate how aesthetic sense is generated. Scruton, explores the concept of ugliness in architecture and its relationship to aesthetic judgment. He argues that aesthetic judgment is not a simple pleasure, but rather a complex process of thought and education that reflects moral, religious, and political values. Scruton also discusses the role of imagination, taste, and attention in architectural enjoyment.[23] In the second part of the text, he examines the representational and abstract aspects of architecture, the role of detail, and the subjectivity and objectivity of aesthetic judgment.[24] Overall, the author emphasizes the importance of aesthetic understanding in everyday life and its connection to morality and self-realization.

It can be concluded that aesthetic judgement is created through a complex interplay of social realities, customs, institutions, and individual perception. Hyde's argument suggests that architectural ugliness is often a sign of unresolved social issues and insufficiencies, which are reflected in social technologies, laws, customs, and institutions. Scruton, on the other hand, argues that aesthetic judgment is a complex process of thought and education that reflects moral, religious, and political values, as well as the role of imagination, taste, and attention in architectural enjoyment.

Overall, it can be inferred that aesthetic judgement is influenced by both individual and societal factors, including cultural values, education, and personal experiences. Aesthetic judgement is not solely a matter of subjective taste but reflects broader social, moral, and political values. The study of architectural aesthetics and judgement provides a valuable opportunity to examine the ways in which our built environment reflects and shapes our individual and collective experiences.

3.3 Participation as a vector for transformation

According to UNESCO, participation plays a crucial role in enabling people to exercise their rights and have their voices heard in society. It fosters social cohesion and strengthens democracy by involving citizens in decision-making processes, developing critical thinking, and problem-solving skills. Furthermore, participation in culture is essential for maintaining and developing cultural identity, which contributes to better understanding between different cultures and a more peaceful society. By participating in cultural activities, people can explore and express their cultural heritage, promote diversity, and build bridges between communities.

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23   Roger Scruton. "The aesthetics of architecture. Princeton University Press", 2013. P. 71 - 136
24   Scruton. "The aesthetics" 2013. P. 179 - 236

The participatory design (PD) structure I followed looks as follows:

1. Planning and Preparation: This stage involved identifying the stakeholders and participants, defining the research questions, and planning the PD workshops.
2. Co-design Workshops: This stage involved a series of workshops where participants were invited to share their experiences, needs, and aspirations, and to co-design solutions with the research team.
3. Prototype Development: In this stage, prototypes are created for further testing.
4. Testing and Refinement: This stage involved testing the prototypes with the participants and other stakeholders, gathering feedback and insights, and refining the designs based on the feedback.

Phase one can be described as a research phase, researching the building and its surroundings. And researching PD processes and forming a structure that would yield the most useable results. Phase two consisted of three parts: 1. The valuation of de Hoeksteen; 2. The probing the perception of de hoeksteen and 3. Surveying possible program for the building among the user, and local community which includes local residents, but also schools in the same block and the theater. The results of this survey are found in table 1.

Program Element	Number of Votes
Cafe	35
Makers Space	28
Workplaces	22
Casa Migrante	25
Co-working Space	15
Community Center	12
Exhibition Space	10
Library	9
Performance Space	8
Outdoor Garden	6
Children's Area	5
Artist Studios	4
Gallery	3
Workshop	2
Sustainable Shop	2
Gym	1

Table 1. Program inventory

The program survey provided valuable information that allowed for the creation of various design scenarios. The PD workshop was conducted using Adobe XD, a digital tool that enabled the workshop to be held both in a classroom using a projector and on the go. The workshop started by addressing a common problem area, ensuring that all participants could relate and understand the issue. The area chosen was the entrance, where it was designed as an urban canopy, extending the sidewalk and inviting people in the reality became the opposite of that. Over the years this entrance was the main source of problems, the chosen solutions are symptom control respectively the original situation, the "problem" and two iterations of its solution can be seen in figure 2, 3, 4 & 5. After this exemplary choice the users are more aware of the impact their decisions have, the PD workshop continued with the opportunity to select different program layouts for each floor and provide feedback on what they liked about the building and what they thought needed to change. This collaborative and inclusive approach helped to ensure that the resulting design scenarios were more user-centered and reflective of the participants' needs and preferences.

Figure 2. main entrance shortly after completion (photograph by: J.M. Arsath Ro'is, van Ostadestraat, August 8, 1969, Amsterdam de Pijp, https://archief.amsterdam/beeldbank/detail/0f832507-ccd6-bceb-4549-4590639d6457.)

Figure 3. the main entrance as problem area, littered with bikes and scooters. (Photograph by: red. Amsterdam op de kaart, untitled, n.d., https://amsterdamopdekaart.nl/1966-1990/Van_Ostadestraat/Afrikahuis.)

Figure 4. the main entrance fenced off against problem youth. (Photograph by: red. Amsterdam op de kaart, untitled, n.d., https://amsterdamopdekaart.nl/1966-1990/Van_Ostadestraat/Afrikahuis.)

Figure 5. the main entrance fenced off and more closed than before. (photograph by author)

Where the building was frequently re-designed with a permeable façade that incorporated public functions on the ground floor, such as a café and a makerspace. The first floor was envisioned as a flexible workspace, featuring classrooms for current users and a library. The central hall, which was originally a church, was proposed to maintain its versatility, serving as a flexible workspace or public event space for workshops, movie screenings, or holiday celebrations. These design scenarios reflect the users' desire for a more open and inclusive building, where public activities and spaces are prioritized, while also providing functional and adaptable workspaces for the current users.

3.4 Changing perspectives

The primary goal of the PD process was to bring stakeholders together and foster greater appreciation for de Hoeksteen. Each stakeholder had a different perspective, with current users appreciating the building but using it in an extremely inefficient manner that was opposite to how it was originally designed. My task, using PD as an instrument, was to help them see the spatial and material qualities of the building and the opportunities that a more communal-focused program could bring.

For residents in the neighborhood, the building was initially seen as a source of frustration. The challenge was to help them understand the building and its users better, and to build a sense of community. As the process unfolded, participants became increasingly excited, and started to think about the transformation of the building themselves. This was evidence of a sense of community beginning to grow, as identified by UNESCO. Although their opinions on the building's aesthetic quality largely remained unchanged, their perception of the building shifted, In this stage of the process, more people visited the building and recognized its potential as a community center.

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4. Discussion and Conclusion

Regarding the question of how PD can be a vector for the sustainable transformation of de Hoeksteen, the text suggests that the PD process helped to bring stakeholders together and foster greater appreciation for the building. Through this process, stakeholders were able to understand the building and its users better, leading to a sense of community beginning to grow. This community-driven approach to understanding the potential of de Hoeksteen as a community center could lead to a more sustainable transformation of the building, one that is grounded in the needs and values of the community. By involving stakeholders in the process, PD can help to create a sense of ownership and investment in the building, leading to a more sustainable transformation that is both socially and environmentally responsible.

 the paper employs a structured approach with multiple phases, which allows for a systematic progression in the research and design process. This sequential framework enhances the clarity and organization of the study, enabling a comprehensive exploration of the research topic. The integration of both expert and user valuations is another notable aspect of the methodology. By considering the perspectives of heritage experts and local residents, the research captures a broader range of insights and values associated with the building. This inclusive approach adds depth and richness to the analysis, providing a more holistic understanding of the building's significance and potential. The utilization of participatory design methods is a significant strength of the methodology. Involving stakeholders such as users, local residents, and public organizations fosters a collaborative and inclusive design process. This participatory approach not only ensures that the design solutions align with the needs and aspirations of the community but also empowers the stakeholders to actively contribute to the decision-making process. It promotes a sense of ownership and engagement, ultimately enhancing the prospects for successful implementation and long-term sustainability of the project.

A potential weakness of the methodology is the lack of consultation with the owner, which may limit the inclusivity and comprehensive stakeholder engagement in the design process. The owner's perspective is important for understanding their intentions, constraints, and aspirations for the building. However, the decision to exclude the owner may have been influenced by factors such as the building's short history as a church and the owner's intention to sell it. While this choice may have its justifications, it is crucial to acknowledge the potential implications and consider alternative approaches to address the owner's interests and concerns. This limitation prompts further reflection on stakeholder dynamics and the long-term sustainability of the design solutions proposed.

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Images

Figure 1. by author

Figure 2. Arsath Ro'is , J.M., van Ostadestraat, August 8, 1969, Amsterdam de Pijp, https://archief.amsterdam/beeldbank/detail/0f832507-ccd6-bceb-4549-4590639d6457

Figure 3. red. Amsterdam op de kaart, untitled, n.d., https://amsterdamopdekaart.nl/1966-1990/Van_Ostadestraat/Afrikahuis.

Figure 4. red. Amsterdam op de kaart, untitled, n.d., https://amsterdamopdekaart.nl/1966-1990/Van_Ostadestraat/Afrikahuis.