

# Waterdriehoek Art Triennial

## A Local-benificial Tradition-respecting Art Tourism In Heritage Area

### 1. Thesis Topic

The Heritage & Architecture MSc 3 Graduation Project focuses on Waterdriehoek, a unique heritage area that is home to the Biesbosch, Drechtsteden and Kinderdijk World Heritage complexes<sup>[1]</sup>. From Kinderdijk to Zwijndrecht, from Dordrecht to Gorinchem, centuries of development have shaped a layered and complex built heritage landscape<sup>[2]</sup>.

Drawing on UNESCO's categorization of heritage<sup>[3]</sup>, Waterdriehoek's habitat-related heritages can be divided into tangible and intangible heritages. In terms of tangible heritages, the seven towns included in Drechtsteden plus Gorinchem have a rich architectural heritage with a total of thousands of national monuments and municipal monuments<sup>[4]</sup>. Besides, Waterdriehoek has natural water environment, artificial water systems in agricultural landscapes, and the industrial heritages<sup>[5]</sup>. As for intangible heritages, Waterdriehoek has a collective memory and way of life centered on the shipbuilding, dredging and steel industries<sup>[6]</sup>.

Generally speaking, Waterdriehoek's heritage has been conserved to a considerable extent through public-private partnerships. However, with the development of the heritage study, the traditional concept of 'preservation' has shown conservative limitations for the future development of these properties, and 'significance-based management'<sup>[7]</sup> above 'preservation' will be more comprehensive and more effective to the concerns of the times. The core ambition of this research is to explore a viable strategy for the conservation and management of heritage in Waterdriehoek from a typical entry point - tourism.

### 2. Problem Statement

The local government and aspirants are not completely blind to the above macro issues. The current intent of the Waterdriehoek project proposed by the Dutch Cultural Heritage Agency and the South Holland Province is to comprehensively revitalize the region. The completed Waterdriehoek projects are largely limited to investments in transportation infrastructure, restoration and rehabilitation of monuments, individual recreational facilities, and traditional cultural destinations such as museums, including the cycling route, the waterbus, new visitor center and museum expansion, etc<sup>[8]</sup>.

When assessing the heritage values of Waterdriehoek's habitat from the perspective of heritage tourism, while some of the completed results have their merits and provide the necessary basic resources, there are still a number of problems and shortcomings in the overall picture.

And there are two main areas where the problem is currently more pronounced. With regard to the tangible built heritage, parts of the built environment are in danger of deterioration and disappearance due to changes in industry, economic patterns and climate, this is particularly the case for industrial heritage<sup>[9]</sup>. For those intangible heritage, Waterdriehoek's collective memory and way of life fades amongst its residents with mediocre neighborhood renewal<sup>[10]</sup>.

The weaknesses of the existing Waterdriehoek tourism industry can be summarized in two points. Firstly, insufficient attention is paid to existing heritage sites with potential for reuse. This includes not only the industrial heritage mentioned above, but also the wetlands in the region other than the Biesbosch and the barn buildings on the Biesbosch, among others. At the same time, the overall tourism branding and marketing of the region still appears to be rather old-fashioned and lacking in character, and has not yet succeeded in integrating the unique multi-layered and multi-dimensional heritage values of the region.

### 3. Research Question

The ambition of this study is to explore a strategy for tourism that is simultaneously able to conserve and reuse built heritage and have an active involvement in the maritime lifestyles with local tradition. So the research poses the main question:

#### **What an arts tourism that fits Waterdriehoek's heritage and local community could be like?**

Regards the prerequisite, the simultaneous attainment of two goals, and the way to achieve balance between goals, some sub-questions should also be asked:

1. With regard to tourism and related areas, what are the demands and expectations of the local population for future development?
2. Outwardly, how to organize artistic and cultural activities based on the built heritage to create a unique on-site art tourism brand?
3. Inwardly, how can new activities be made to actively engage in the lives of local residents, serving and benefiting them while continuing traditions?
4. How can this project balance and integrate the respective needs of residents and visitors to create healthy long-term development?

### 4. Methodology

A purposeful and usable study of Waterdriehoek is necessary for the research, the most direct first-hand information must be obtained by walking and observing within the site. In the case of Waterdriehoek, this should be accomplished through multiple walks through at least six major settlements and their surrounding countryside throughout the region.

The research also propose to conduct interviews and questionnaires. These interviews and questionnaires will focus on understanding the tourism and arts industries in the Waterdriehoek area and the way of life shaped by the traditional industries of shipping and dredging. The largest proportion of respondents will be local residents, but also includes role-specific participants and people from outside the region.

It is clear that research related to built heritage cannot only focus on the current situation, so the review of literature and other resources (maps, photographs, and descriptions) from different periods of time is needed<sup>[11]</sup>. In addition to accumulating basic background information using the above types of methods, design-oriented research relies more on finding similar project proposals and idea, in this research included four focused directions of case study

and typology research in the strategy phase, the pre-contextual group work phase, the transition from research to design, and the architectural program layout phase.

## **5. Basic Research: Tourism and Heritage**

### **5.1 Definition, types and some typical strategies for Heritage Tourism**

There are many ways and directions of concern for the development of large heritage areas. What this study wishes to explore in depth is the part of it that relates to the economics of tourism.

First, the tourism discussions in this study are placed under the framework of Heritage Tourism. According to the *Encyclopedia of Archaeology*, “Heritage tourism consists of visits to places that embody the past and/or to places related to intangible heritage manifestations<sup>[12]</sup>”. Heritage Tourism was founded and popularized because it is considered to have many benefits in three areas: economic, social, and environmental<sup>[13]</sup>. Heritage Tourism is often developed through the reuse of heritage properties, and the development of tourist resorts around heritage sites.

### **5.2 MICE Tourism and Art Tourism Definitions, Strengths, and Fit Assessment with Waterdriehoek**

This study hopes to introduce a specific type of tourism in Waterdriehoek - MICE (Meetings, Incentives, Conferences and Exhibitions) tourism. “MICE tourism is a type of tourism where large groups of people come together in a particular place and for a particular reason, such as a mutual interest<sup>[14]</sup>”. Due to its non-permanent duration, this type of tourism will make it possible to share the use of heritage areas, such as Waterdriehoek, with local communities in a more balanced and equitable way.

More specifically, the possibilities of Tourism discussed in this research consider the case of the fusion of built heritage across borders with the arts, which can be called “Art Tourism”. Existing Art Tourism shows widespread presence, reflects its role as a promising form of Heritage Tourism: “Artistic initiatives and interventions create new interest in historical destinations that might have otherwise been overlooked, forgotten or underfunded<sup>[15]</sup>”. This would complement the current situation at Waterdriehoek very well.

## **6. Survey: Native Attitudes and Claims**

### **6.1 Formulation of questions and desired information**

The questionnaire design encompasses three aspects. The first section aims to gather a small amount of personal information from the respondents. The second section focuses on the local heritages of Waterdriehoek and the local residents’ perceptions of these heritages, as well as their various needs in daily life. The third and largest section seeks to understand the opinions of local residents and professionals regarding art tourism from multiple perspectives.

For the detailed and complete survey questionnaire (available in both English and Dutch), please refer to the appendix.

### **6.2 Findings and conclusions**

Based on the limited questionnaire results available, conclusions can be drawn in two areas.

Regarding maritime heritage and local life, most residents prefer to preserve the basic structure of industrial buildings while undergoing renovation and updating. However, opinions on additional functions are diverse, with some support for introducing cultural and artistic spaces. The respondents’ attitudes towards the current

relationship between maritime traditions and local lifestyles are generally not positive. Consequently, almost every maritime-themed public service option provided in the survey, which could enhance local life while continuing community traditions, received support and was anticipated by the respondents. These results indicate that any successful art tourism project in Waterdriehoek must ensure that the resulting infrastructure can be shared with the local community and sustainably include some convenient public services with local traditional themes.

On art tourism, the majority of respondents expressed significant interest and enthusiasm for art forms that could integrate with the region’s heritage resources. In terms of specific strategies and development intensity, there was more support for using non-residential waterfront areas outside the dike as the main venues rather than core urban areas. Among the four proposed development intensity scenarios, cyclical non-permanent arts activities received more recognition. This includes the introduction of biennials or triennials, with the main exhibition areas fixed in non-residential zones and a small portion integrated into the town centers. This ensures a high influx of tourists during the exhibition period without overwhelming the local community, while off-season tourism facilities serve local residents. These preferences underscore the need for a refined spatial organization plan for implementing cyclical non-permanent arts activities in Waterdriehoek.

## 7. Case Studies of Cyclical Non-permanent Arts Activities in Heritage Areas

Based on the survey results, it is necessary to conduct more in-depth and extensive research on the spatial organization model of art tourism, specifically on cyclical non-permanent arts activities. To date, there are numerous annual, biennial, or triennial art exhibitions of various scales established worldwide. Following an initial analysis of many such art tourism projects, with a particular focus on those centered around built heritage or closely related to water environments, their spatial organization and overall planning can generally be categorized into four types.

### 7.1 Path-centered organizational pattern

Path-centered organizational patterns represent the type with the lowest spatial complexity among the four identified types. A typical example of this pattern is the Shanghai Urban Space Art Season 2019 (Fig 1). Curated by the renowned Japanese curator Fram Kitakawa, this festival took place in the Yangpu Riverside old factory area in Shanghai. The exhibition space was a 5.5-kilometer-long waterfront strip of public space, encompassing both renovated and yet-to-be-renovated industrial heritage buildings<sup>[16]</sup>.



Fig 1: map diagram of Shanghai Urban Space Art Season 2019

Given the linear nature of the waterfront exhibition space, the curators planned a clear visitation path for a comprehensive experience of the art festival. There were four public ferry docks at the start, end, and two points along the route, while on land, the exhibition area could be accessed from ten main roads between the waterfront neighborhoods. Along the official visitation path, there were 11 large public space artworks by invited artists, and 9 planned art display points reserved for other rotating works. The path also passed by eight large industrial heritage sites, including the Yangtzepoo Waterworks. Notably, the No.468 Yangshupu Road Maoma Warehouse, located not far from the starting point, was designated as the main exhibition area for medium and small spatial art pieces and other tourism-related facilities<sup>[17]</sup>.

Many art festivals utilize similar single-line organizational patterns. For instance, the SMACH Art Biennale in Bolzano Province, Italy, predates the Shanghai Urban Space Art Season. Unlike the urban waterfront industrial heritage setting, the SMACH Art Biennale (Fig 2) is set in the natural heritage environment of the Alpine forest. It features a closed-loop exhibition path that connects 30 land art pieces integrated into nature, with a permanent art gallery located near the start of the art route to support the biennale<sup>[18]</sup>. Another variation of the single-line exhibition space is seen in the Hu Shi Guang Art Eco Site in Zhejiang, China, set to open in 2024<sup>[19]</sup>. This exhibition space features a main exhibition path along the riverbank of farmland, with several branches extending from the main path. In some areas of the art project, the art installations or sites extend a certain distance perpendicular to the main path (Fig 3).

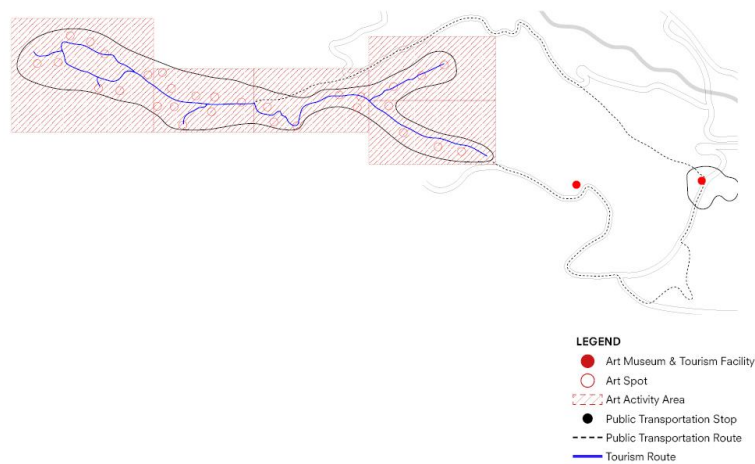


Fig 2: map diagram of SMACH Art Biennale

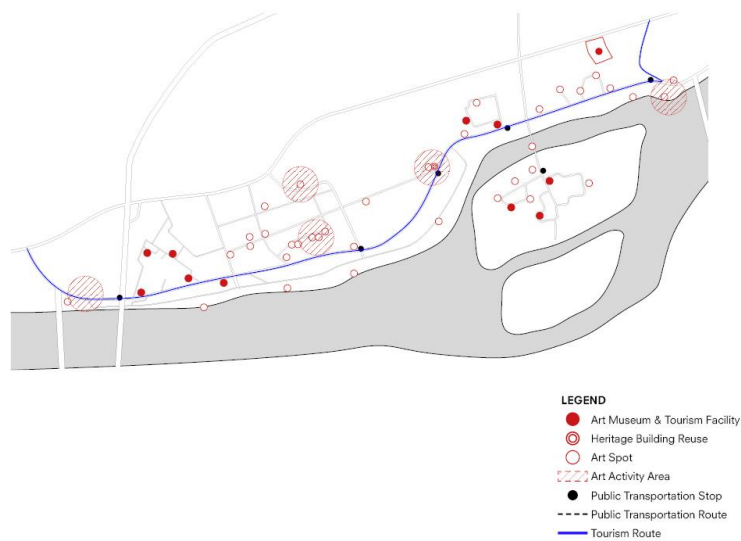


Fig 3: map diagram of Hu Shi Guang Art Eco Site in Zhejiang, China

## 7.2 Scattered organizational pattern

In contrast to the path-centered patterns suitable for small or medium-sized art tourism, the scattered organizational pattern is appropriate for large-scale, non-concentrated art tourism. The most exemplary case of this spatial organization type is the Setouchi Triennale, also created by Japanese curator Fram Kitakawa.

The Setouchi Triennale uses the islands of the Seto Inland Sea as its stage, realizing the aspiration of integrating art with agricultural nature. Held once every three years, the festival activities directly cover 14 islands and coastal areas of the Seto Inland Sea, making it an extensive art tourism event without a fixed center (Fig 4). Among the numerous island exhibition areas, Naoshima Island, which houses many renowned works by Japanese architects and prominent art installations, serves as the festival's core. Uno Port on the southern coast of the Seto Inland Sea is the main hub for water transportation. In the eastern half of the Triennale, which includes key locations such as Naoshima Island, Teshima Island, and Uno Port, 15 three-season ferry routes connect various island exhibition areas. In contrast, the western half, consisting of seven exhibition areas with relatively lower visibility and smaller-scale art developments, is served by 12 more dispersed, single-season ferry routes<sup>[20]</sup>.

A common feature across different island exhibition areas is the concentration of several art zones within the island, determined by factors such as the intensity of art development, island size, and visitor traffic. These art zones are mostly located along the coastline. For instance, Teshima Island has five distinct exhibition zones, four of which are situated along the coast. Naturally, each island customizes its exhibition strategies and thematic focus based on its unique heritage and attracted art resources. Islands with industrial heritage often prioritize artistic development of these sites while utilizing distinctive small traditional houses as individual exhibition venues, such as the Inujima Seirenscho Art Museum and the "Art House Project" on Inujima Island.

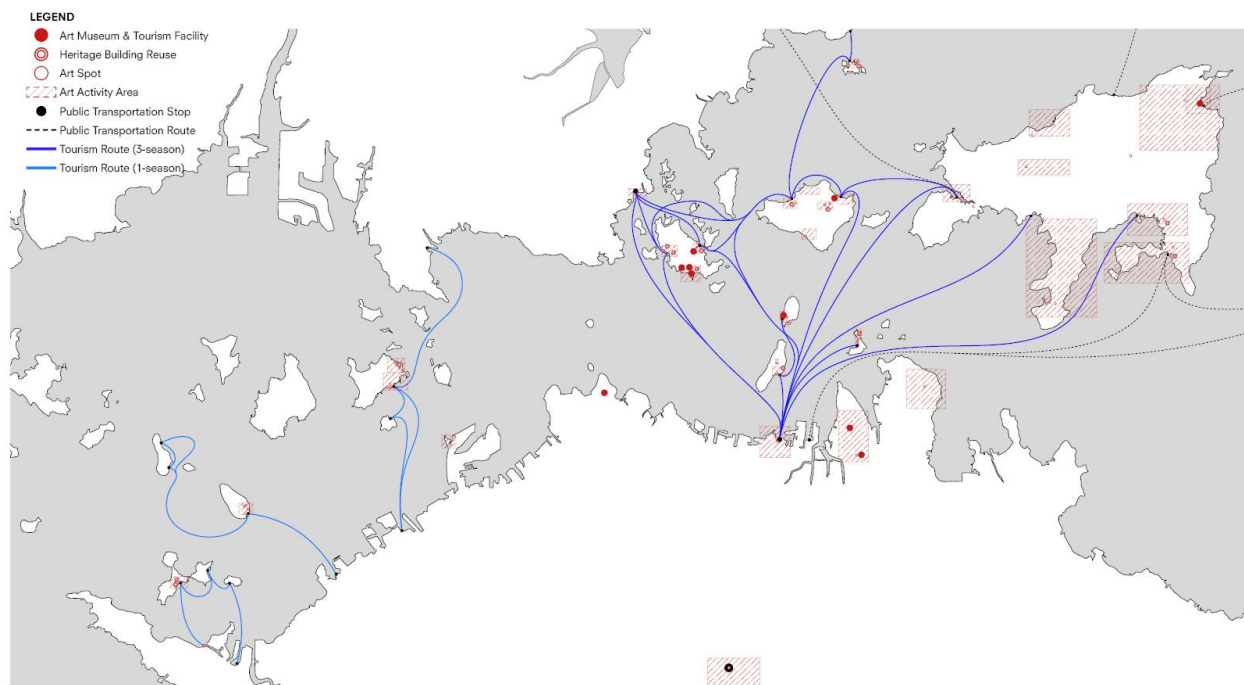


Fig 4: map diagram of Setouchi Triennale

## 7.3 'Core + Scatter': dualistic organizational pattern

The third organizational pattern is the dualistic organizational pattern, which bears some similarities to the scattered pattern but also differs significantly. The most historically significant and influential example of this pattern is the Venice Biennale (Fig 5).



The Venice Biennale has a long history, and its overall exhibition space planning has reached a highly mature stage. In the past decade, alternating architecture and art biennales in Venice have centered around two main exhibition areas: the Arsenale and Giardini. The entire city of Venice and its lagoon serve as auxiliary scattered exhibition sites. The Arsenale Area, an L-shaped heritage building complex, hosts various thematic exhibitions in linear sequence within its long halls, with national pavilions and the prominent Italian pavilion housed in individual heritage buildings. The Giardini Area features independent pavilions for each country and the largest thematic pavilion of the Biennale, with many of these buildings designed by renowned architects specifically for the event since its inception. Outside these two main areas, scattered exhibitions are held in different historical buildings across the city, with locations changing annually. However, some sites, such as Ca' Giustinian, have historically been chosen frequently as exhibition venues<sup>[21]</sup>.

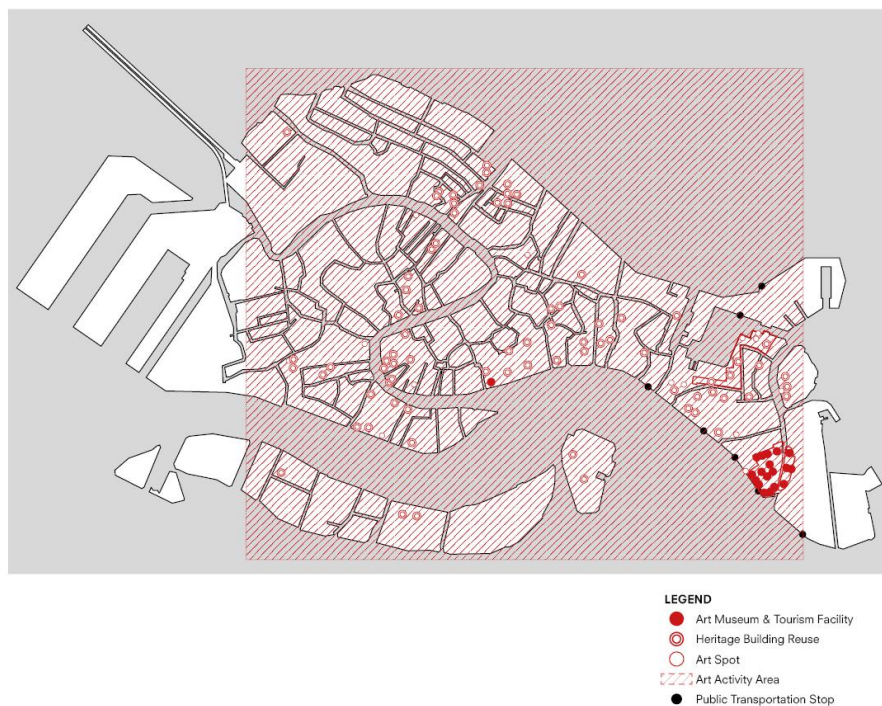


Fig 5: map diagram of Venice Biennale

From the perspective of event planning, the two main exhibition areas are the core of the Venice Biennale, with special ferry terminals for the Biennale located nearby. On the other hand, as a world-renowned tourist city, the Biennale is often just a part of Venice's peak tourist season. The Biennale draws international visitors specifically to Venice at certain times of the year, but Venice has abundant tourist resources and visitor traffic even without the Biennale. Thus, the choice of a core plus scattered layout for the Biennale leverages Venice's extensive citywide tourist resources, making the scattered exhibitions part of the broader tourist experience. Following this model, the most recent three editions of the Shanghai Urban Space Art Season since 2020 have also moved beyond the single-line distribution to adopt a similar pattern, distributing half of the art installations throughout the entire city of Shanghai.

#### 7.4 'Region + Path + Scatter': composite organizational pattern

Among the four types, the organizational pattern with the highest spatial complexity is the composite organizational pattern. This pattern encompasses elements from the regional, path-centered, and scattered levels, constructing a multi-layered framework for the entire art event. A prime example of this organizational pattern is the Echigo-Tsumari Art Triennial, which brought fame to its curator, Fram Kitakawa.

The Echigo-Tsumari Art Triennial, established in 2000, is an art event centered on land art, held in the Echigo-Tsumari region of Niigata Prefecture, Japan, approximately three hours by car from Tokyo. This region has a low urbanization rate, with 98% of its area consisting of farmland and forests<sup>[22]</sup>. Despite possessing tourist resources like ski resorts and hot springs, and producing the renowned Koshihikari rice, the rural living conditions are generally poor, plagued by population decline, aging demographics, and industrial decay. Due to the lack of reliable art tourism resources and the region's disadvantageous socio-economic conditions, Kitakawa's art project aims to integrate art with social development, creating a comprehensive system of "art + industry + tourism."

The entire Echigo-Tsumari region is bisected by a river into northwest and southeast halves, aligned with the Iiyama Rail Line and its six train stations (Fig 6). At the four most remote corners of the region, the art festival has designated specific development areas for comprehensive coordination between communities, rural areas, artists, and the tourism industry. Beyond these designated areas, the region is dotted with four large art museums or tourist facilities, over a dozen exhibition sites repurposed from heritage buildings, and numerous independent land art installations scattered throughout the fields and forests. During each exhibition period, the festival provides several themed tour routes. For instance, in 2018, there were two routes: one themed around river systems and named after fish, and the other focused on forests and farmland, named after antelopes. Given the vast exhibition area and the intentionally dispersed arrangement of artworks, the festival also encourages visitors to freely explore one or more villages<sup>[23]</sup>.

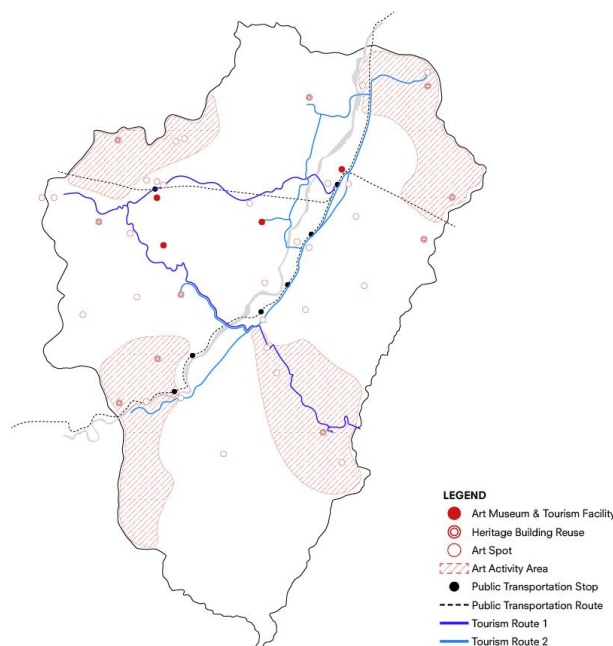


Fig 6: map diagram of Echigo-Tsumari Art Triennial

Overall, the division of specific areas for the art festival is aimed at comprehensive art development. The scattered arrangement is intended to widely distribute artworks of varying scales and sizes across the entire region, ensuring equitable and extensive benefits for all. Meanwhile, the official tour routes offer clear and straightforward tourism options, allowing for a cohesive narrative of the diverse individual exhibitions.

## 7.5 Conclusion

Overall, the path-centered organizational pattern is currently the most common spatial organization method for various small to medium-sized cyclical non-permanent arts activities. Its characteristic feature is a singular



exhibition route designed by the curators, with all art installations and heritage-based activity spaces aligned along this route, creating a clear viewing experience and often a specific exhibition narrative. This form is particularly suitable for small, linear waterfront spaces, specific urban sections, or art tourism relying on pre-existing circulation spaces.

The scattered pattern is characterized by decentralization. Within a vast area, different exhibition zones of varying sizes and densities are distributed across the region. Surrounding these exhibition zones are numerous independent art sites, connected by a public transportation network designed to be as convenient as possible to meet the needs of art development and visitor flow. This model is more suitable for extremely large art tourism zones, especially where there are multiple unconnected potential heritage sites within the region.

The dualistic organizational pattern features a few concentrated core exhibition areas as the focal points of the art tourism activities, supplemented by a broader distribution of numerous independent art sites. This expands the exhibition’s impact and coverage while fully utilizing high-quality tourism resources across a larger area. This organizational method is ideal for regions with rich tourism resources and large-scale art exhibitions.

The composite pattern is notable for its ability to establish a comprehensive art tourism system, balancing local industrial development with external tourism experiences and demonstrating strong integration capabilities for tourism resources. This model is suitable for regions with strong local characteristics, significant resource potential but low integration, and where art tourism is needed as a catalyst for social development in large areas.

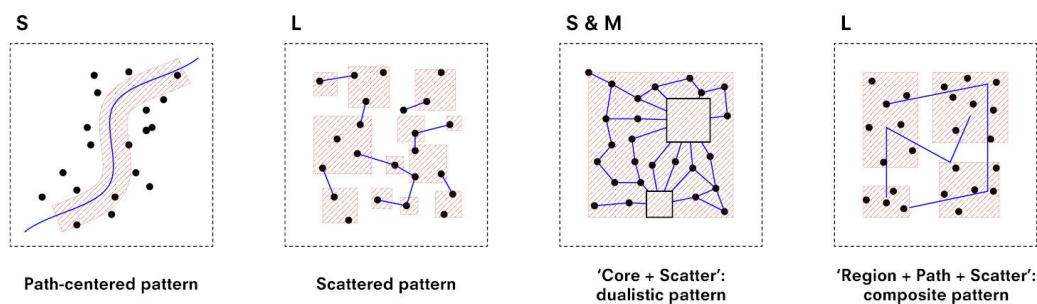


Fig 7: collective diagram of four patterns

## 8. Conclusion: Possible Art Tourism Strategy for Waterdriehoek

### 8.1 Synthesis and localization of cases

There is no existing pattern of Art tourism that can be directly transferred to the Waterdriehoek site. The conclusions drawn in the previous case study need to be adapted to the actual situation in Waterdriehoek. Given the reality of Waterdriehoek’s rich and multilayered heritage and the poor integration of the tourism industry, the three projects handled by Fram Kitakawa are highly relevant.

First on the theme aspect, Analogous to Fram Kitakawa’s shaping of Echigo-Tsumari Art Triennial with the *Satoyama* concept as its core<sup>[24]</sup>, which blends natural environments of mountains and forests with artificially created environments of agriculture, the Waterdriehoek region has a system that mixes natural water bodies with artificial water management and industrial production environments. By migrating the tension from ‘mountains - landscapes - agriculture’ to ‘canals - waterscapes - industry,’ The Waterdriehoek area could also introduce “Water-environmental Art” similar to “Land Art”<sup>[25]</sup>.

In terms of spatial organization, a new organizational model for the Waterdriehoek Art Triennial can be formed by combining the advantages of the ‘Core + Scatter’ pattern and the ‘Region + Path + Scatter’ pattern.

Based on the survey results reflecting local opinions, the overall scope of the Waterdriehoek Art Triennial should be primarily controlled within the non-urban areas outside the dike of Drechtsteden. For the scattered layout of art destinations, the Triennial can make full use of the resources within Waterdriehoek, including 7 abandoned industrial heritage buildings, 1 wetland barn, 12 watergates, and 4 watertowers. The largest industrial heritage sites, FN Steel, Mercon Kloos, and Papegat, can serve as the three main exhibition areas and tourist hubs, while the remaining sites of various scales can be used as temporary exhibition spaces or for placing independent art installations. Waterdriehoek has numerous wetland natural spaces, such as Sophiapolder, which have the potential to combine large-scale art exhibitions with nature conservation plans, thereby forming five natural-themed art regions. Based on the relationships between the major and minor water bodies and the various points, a Y-shaped thematic art boat route can be established, forming a loop at FN Steel, thus offering a unified exhibition narrative. Additionally, all sites will be conveniently accessible via existing bicycle paths, maintaining openness for free and random visits.

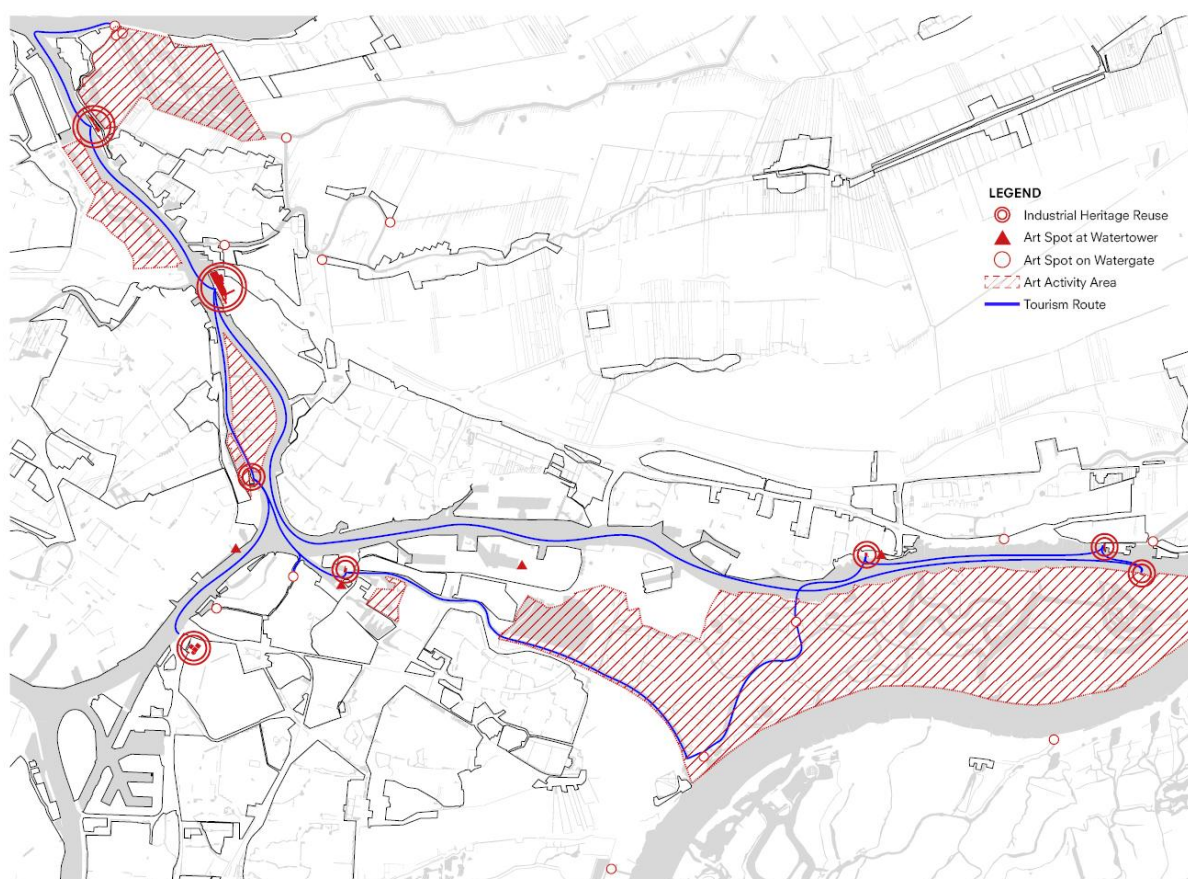


Fig 8: map diagram of Waterdriehoek Art Triennial

Finally, for sustainable cooperation and development between art tourism and the local community, lessons from the Setouchi Triennial, where residents benefitted insufficiently, will be taken into account. Based on survey results, six or more maritime-themed public service functions will be placed in three to four large industrial heritage sites, including FN Steel. Additionally, drawing from the advantages of the Echigo-Tsumari Art Triennial, an on-site art workshop will be established at FN Steel to attract local residents and artists to collaborate on creative projects.

## 8.2 Conclusion

It is feasible to bring art tourism to Waterdriehoek by establishing a Waterdriehoek Art Triennial as a cyclical non-permanent arts activity. The vision of the Waterdriehoek Art Triennial points to the core strategy of this study and contains three components:

1. Using the built heritage areas and associated water bodies of Waterdriehoek as exhibition venues for water-environmental art, natural wetlands as collaborative art regions, water-related heritage buildings as scattering spots, and three large industrial heritage building as the core main exhibition area, all connected by on-water themed routes.
2. Local residents and former shipbuilders and dredgers participate as artist advisors in the creation of the work; maritime-related education, crafts, and other local-benefit services share with the Triennial in the use of important heritage buildings.
3. Variable Seasonal flexible spaces as a means of regulating and integrating the needs of different audiences, with a portion of the space serving as creative and temporary exhibition space during the Festival and educational and craft space during non-exhibition periods.

### **8.3 Design question for practice**

Through the whole research, the main questions will be answered in many ways, leading to some specific binding guidelines. This will be translated into design questions for design practice in a closely corresponding manner:

How can FN Steel factory buildings be transformed to host main exhibition area of water-environment art triennial but also serve locals' daily life and maritime culture in non-event period?

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## 10. Appendix

### Questionnaire of Waterdriehoek Heritage & Tourism

Hello!

This is an online survey on **Industrial Heritage & Art Tourism** around Drechtsteden.

There are 10-14 questions, with the exact number varying depending on the options chose for certain questions.

#### **Part I: Basic Information**

The four questions in this part seek a small amount of basic information about your identity role and preferences, and your answers will ultimately be anonymous and will not be used for purposes other than academic research.

(1) Your age is:

A. 10s    B.20s    C.30s    D.40s    E.50s    F.60s    G.70 and above

(2) Do you live in Drechtsteden? Where do you live?

A.No

B.Yes, in Alblasserdam

C.Yes, in Hendrik-Ido-Ambacht

D. Yes, in Zwijndrecht

E.Yes, in Papendrecht

F. Yes, in Dordrecht

G. Yes, in Sliedrecht

H. Yes, in Hardinxveld-Giessendam

(2.1) Do you enjoy visiting museums and galleries or are you interested in art?

A. Yes

B. No

(2.2) Do you work in the field of culture, arts, tourism or in the local government departments?



A. Yes

B. No

## Part II: Maritime Heritage & Local Life

This section includes single-choice questions and multiple-choice questions.

Definition of Waterdriehoek in this survey:

A relatively large area running roughly from the Biesbosch in the south to Kinderdijk to the north, with the Drechtsteden in between. See the red colored areas in the image below.



(3) ~~In Waterdriehoek there are currently abandoned factory areas in parts of the waterfront, and there are also factory areas where some of the large factory buildings are not adapted to the needs of production now or in the future and are abandoned (e.g. Mercon Kloos, part of FN Steel, etc.). Your attitude towards the disposal of such industrial buildings is to:~~  
Some factory in Waterdriehoek are currently abandoned or will possibly be abandoned in the future (e.g. Mercon Kloos, part of FN Steel, etc.).



Your attitude towards the disposal of such industrial buildings is to:

- A. Demolish completely and vacate the land for new industrial or non-industrial development.
- B. Demolish completely and vacate the land for riparian parks and public squares.
- C. Retain the basic structure and character and renovate and update it for new uses for non-industrial functions.
- D. Do no intervention and leave in a state of ruins eroded by nature.

(4) **if(3)C.** (*Multiple choice*) If an abandoned factory in the Waterdriehoek area were to be adapted and reused for new function(s), you would want it to be (or have):

- A. Housing
- B. Office & government administration building
- C. School or other public education space
- D. Fitness and sports space & indoor playgrounds
- E. Large shopping malls
- F. Museums, art galleries and other cultural/artistic spaces
- G. Vertical farming & indoor botanical gardens
- H. Others: \_\_\_\_\_

(5) The Waterdriehoek region has a tradition of shipbuilding, dredging and heavy industry based on waterborne transportation, do you think that this kind of industrial tradition represents a certain local lifestyle? If so, does this lifestyle still have a positive effect on the community today?

- A. No.
- B. Yes, but its influence has now disappeared.
- C. Yes, but old-fashioned and behind the times, with little positive impact.
- D. Yes, it has a positive impact. (Positive impact: \_\_\_\_\_)

(6) (*Multiple choice*) For your town or for Waterdriehoek as a whole, the additional public service places that you think are urgently needed or appropriate for the purpose of continuing the traditions of the local community or simply for the convenience of life are:

- A. A maritime school to provide specific vocational training and short-term watercraft driver training
- B. Convenient boat repairing
- C. Small boat dealers & boat rental stores & watercraft stores
- D. Swimming pools or water playgrounds
- E. More distinctive maritime-themed restaurants or cafes and bars (*with a special location like Le Barrage in Alblasserdam*)

F. Community cultural associations & club centers

G.Others: \_\_\_\_\_

### Part III: Art Tourism

This section includes single-choice questions, multiple-choice questions, and open questions. If you don't have an answer to the last open question, please just click the "next" button.

(7) What is your attitude towards the current tourism development, tourism facilities and services in your municipality and in the entire Waterdriehoek region from Kinderdijk to Biesbosch:

- A. Very satisfied, the status quo is good enough.
- B. Rather satisfied, but there is potential to continue to develop and become more distinctive and attractive.
- C. Rather satisfied, but a little over-developed, there could be fewer tourists.
- D. Not quite satisfied, not very attractive, very underdeveloped.
- E. Not quite satisfied, too many tourists, disturbing local life.
- F. Very dissatisfied, simply awful!

(8) If there will be a continued activation and upgrading of Waterdriehoek's tourism industry in the future, using art as a means of integrating the local natural heritage (e.g. water heritage) and cultural heritage (e.g. industrial heritage), do you support?

- A. Yes
- B. No

(9) **if(8)A.+(2.1)A. or (2.2)A.** (*Multiple choice*) Which of the following types of art would you most like to see at the art tourism event?

- A. Thematic exhibitions of paintings and sculptures on the theme of water environment, water works or industries along the river, etc. (through loaning collections worldwide).
- B. Large-scale installations and space art using water as a medium, carrier or material.
- C. Multi-sensory multimedia art with sound and light, supported by technology.
- D. Exhibitions and trading platforms for small handmade installations, sculptures and product designs based on the reuse of local industrial residues and wastes.
- E. Performing arts and musical performances in a water environment or against the backdrop of an industrial site.

(10) **if(8)A.+(2.1)A. or (2.2)A.** (*Multiple choice*) If the tourism in Waterdriehoek is to continue to be activated and upgraded in

the future, and art exhibitions are to be used as a means of integrating with the natural and cultural heritage of the area, which of the following strategies do you agree with?

- A. Using natural and artificial water bodies as a vein, and utilizing waterfront open spaces and buildings for exhibitions.
- B. Use the levee system and the scenic bike path as a vein, and using lawns on both sides of the levee and open space at transportation nodes for exhibitions.
- C. Reuse the space of abandoned, decaying or unused industrial buildings in Waterdriehoek as art space.
- D. Starting more flexible sightseeing boats serves other than the existing water bus routes as a tourist transportation service.
- E. Using the core of the historic district such as exhibition centers, while using some street-front indoor spaces and open plazas as exhibition spaces, and extending beyond the historic core along the main streets.
- F. Use a number of non-residential waterfront areas outside the levee as exhibition centers, softening the segregated nature of the industrial areas through art exhibits, and then extending inland a little bit from the waterfront.

(11) **if(8)A.+(2.2)A.** (*Multiple choice*) What do you think would be the appropriate intensity of development, using the strategy you endorsed in (10):

- A. **Permanent asset-heavy development**, organizing the establishment of an entity with strong economic and managerial power, purchasing or leasing a permanent collection and a permanent site, creating a unified brand image covering the whole Waterdriehoek, making Waterdriehoek a *Super art gallery*.
- B. **Permanent asset-light development**, in which existing cultural institutions in Waterdriehoek negotiate and cooperate to place small and medium-sized permanent exhibits in small, fragmented and abandoned spaces, with the main goal of beautifying the cityscape and serving the local cultural life, and enhancing the tourist experience.
- C. **Short-cycled non-permanent development**, with a quarterly, semi-annual or annual cycle, keeps tourism activities highly mobile and tidal, while covering a wide range of different areas in Waterdriehoek and changing every time, deeply embedding itself in the community and realizing total participation without permanent construction.
- D. **Long-cycled non-permanent development**, in the form of large-scale biennial or triennial, and the exhibition is mostly organized in non-residential areas, so as to ensure a large number of tourists during the exhibition period but not overly enter the local community, while the tourism facilities serve the locals during the non-exhibition period.

(12) **if(8)A.** (*Open question*) Do you have knowledge of examples of tourism developments that are similar to Waterdriehoek in any way? Or have you been to a tourism destination that involves agricultural heritage, industrial heritage, or water environment heritage? If so, please briefly name it and the advantages you see in it.

A. No knowledge

B. \_\_\_\_\_

\_\_\_\_\_

(13) **if(8)B.** (*Open question*) What do you think the local public and private sectors should do about tourism? (What are the facilities or services that need to be added? What are the existing situations that should change or disappear?)

\_\_\_\_\_

\_\_\_\_\_

## Vragenlijst van Erfgoed & Toerisme Waterdriehoek

Hallo!

Dit is een online enquête over **Industrieel Erfgoed & Kunsttoerisme** rond de Drechtsteden.

Er zijn 10-14 vragen, waarbij het exacte aantal varieert afhankelijk van de opties die je voor bepaalde vragen kiest.

### **Deel I: Basisinformatie**

De vier vragen in dit deel vragen om een kleine hoeveelheid basisinformatie over je identiteitsrol en voorkeuren, en je antwoorden zullen uiteindelijk anoniem blijven en niet worden gebruikt voor andere doeleinden dan academisch onderzoek.

(1) Je leeftijd is:

A. 10    B.20    C.30    D.40    E.50    F.60    G.70 en ouder

(2) Woont u in Drechtsteden? Waar woont u?

A.Nee

B.Ja, in Alblasterdam

C.Ja, in Hendrik-Ido-Ambacht

D. Ja, in Zwijndrecht

E. Ja, in Papendrecht

F. Ja, in Dordrecht

G. Ja, in Sliedrecht

H. Ja, in Hardinxveld-Giessendam

(2.1) Bezoek je graag musea en galerieën of ben je geïnteresseerd in kunst?

A. Ja

B. Nee

(2.2) Werk je op het gebied van cultuur, kunst, toerisme of in de lokale overheidsdiensten?

A. Ja

B. Nee



## Deel II: Maritiem erfgoed & lokaal leven

Dit onderdeel bevat meerkeuzevragen en meerkeuzevragen.

Definitie van Waterdriehoek in dit overzicht:

Een relatief groot gebied dat grofweg loopt van de Biesbosch in het zuiden tot Kinderdijk in het noorden, met daartussen de Drechtsteden. Zie de roodgekleurde gebieden in de afbeelding hieronder.



(3) In Waterdriehoek zijn er momenteel verlaten fabrieksterreinen in delen van de waterkant, en er zijn ook fabrieksterreinen waar sommige van de grote fabrieksgebouwen niet zijn aangepast aan de behoeften van de productie nu of in de toekomst en verlaten zijn (bijv. Mercon Kloos, een deel van FN Steel, enz.).

Sommige fabrieken in Waterdriehoek zijn momenteel verlaten of zullen mogelijk in de toekomst verlaten worden (bv. Mercon Kloos, een deel van FN Steel, enz.).



Wat moeten we volgens jou met hen doen?

- A. Volledig slopen en de grond vrijmaken voor nieuwe industriële of niet-industriële ontwikkeling.
- B. Volledig slopen en de grond vrijmaken voor oeverparken en openbare pleinen.
- C. De basisstructuur en het karakter behouden, renoveren en bijwerken voor nieuw gebruik voor niet-industriële functies.
- D. Niet ingrijpen en achterlaten als een ruïne, geërodeerd door de natuur.

(4) **if(3)C.** (Meerkeuze) Als een verlaten fabriek in de Waterdriehoek zou worden aangepast en hergebruikt voor nieuwe

functie(s), dan zou u willen dat deze zou zijn (of hebben):

- A. Huisvesting
- B. Kantoor & overheidsadministratie
- C. School of andere openbare onderwijsruimte
- D. Fitness- en sportruimte & binnenspeeltuinen
- E. Grote winkelcentra
- F. Musea, kunstgalerijen en andere culturele/artistische ruimtes
- G. Verticale landbouw & overdekte botanische tuinen
- H. Overige: \_\_\_\_\_

(5) De regio Waterdriehoek heeft een traditie van scheepsbouw, baggeren en zware industrie gebaseerd op vervoer over water. Denkt u dat dit soort industriële traditie een bepaalde lokale levensstijl vertegenwoordigt? Zo ja, heeft deze levensstijl vandaag de dag nog steeds een positief effect op de gemeenschap?

- A. Nee.
- B. Ja, maar de invloed ervan is nu verdwenen.
- C. Ja, maar ouderwets en achterhaald, met weinig positieve invloed.
- D. Ja, het heeft een positieve invloed. (Positieve invloed: \_\_\_\_\_)

(6) (*Meerkeuze*) Voor uw stad of voor Waterdriehoek als geheel, zijn de bijkomende openbare dienstplaatsen die volgens u dringend nodig of geschikt zijn om de tradities van de lokale gemeenschap voort te zetten of gewoon voor het gemak van het leven:

- A. Een zeevaartschool voor het geven van een specifieke beroepsopleiding en een korte opleiding tot bestuurder van een vaartuig
- B. Gemakkelijke bootreparatie
- C. Kleine bootdealers & bootverhuurwinkels & waterscootershops
- D. Zwembaden of waterspeeltuinen
- E. Meer onderscheidende maritieme restaurants of cafés en bars (*met een speciale locatie zoals Le Barrage in Alblasserdam*)
- F. Culturele verenigingen & clubcentra
- G. Overige: \_\_\_\_\_

### Deel III: Kunsttoerisme

Dit onderdeel bevat enkelvoudige-keuzevragen, meerkeuzevragen en open vragen. Als je geen antwoord hebt op de laatste open vraag, klik dan op de knop "volgende".

(7) Wat is uw houding ten opzichte van de huidige toeristische ontwikkeling, toeristische voorzieningen en diensten in uw gemeente en in de gehele regio Waterdriehoek van Kinderdijk tot Biesbosch:

- A. Zeer tevreden, de status-quo is goed genoeg.
- B. Eerder tevreden, maar er is potentieel om verder te ontwikkelen en meer onderscheidend en aantrekkelijk te worden.
- C. Eerder tevreden, maar een beetje overontwikkeld, er zouden minder toeristen kunnen komen.
- D. Niet helemaal tevreden, niet erg aantrekkelijk, erg onderontwikkeld.
- E. Niet helemaal tevreden, te veel toeristen, verstoort het lokale leven.
- F. Zeer ontevreden, gewoon verschrikkelijk!

(8) Als er in de toekomst een verdere activering en opwaardering van de toeristische industrie van Waterdriehoek zal plaatsvinden, waarbij kunst wordt gebruikt als middel om het lokale natuurlijke erfgoed (bijv. watererfgoed) en cultureel erfgoed (bijv. industrieel erfgoed) te integreren, steunt u dat dan?

- A. Ja
- B. Nee

(9) **if(8)A.+(2.1)A. or (2.2)A.** (Meerkeuze) Welke van de volgende soorten kunst zou u het liefst zien op het kunsttoerisme evenement?

- A. Thematische tentoonstellingen van schilderijen en beeldhouwwerken met als thema watermilieu, waterwerken of industrieën langs de rivier, etc. (door collecties wereldwijd uit te lenen).
- B. Grootchalige installaties en ruimtekunst met water als medium, drager of materiaal.
- C. Multisensoriële multimediakunst met geluid en licht, ondersteund door technologie.
- D. Tentoonstellingen en handelsplatforms voor kleine handgemaakte installaties, sculpturen en productontwerpen gebaseerd op het hergebruik van lokale industriële residuen en afval.
- E. Podiumkunsten en muzikale optredens in een wateromgeving of tegen de achtergrond van een industrieterrein.

(10) **if(8)A.+(2.1)A. or (2.2)A.** (Meerkeuze) Als het toerisme in Waterdriehoek ook in de toekomst geactiveerd en opgewaarderd moet worden, en kunsttentoonstellingen gebruikt moeten worden als middel om te integreren met het natuurlijke en culturele erfgoed van het gebied, met welke van de volgende strategieën bent u het dan eens?

- A. Het gebruik van natuurlijke en kunstmatige waterlichamen als ader en het gebruik van open ruimtes en gebouwen aan het water voor tentoonstellingen.
- B. Gebruik het dijkstelsel en het schilderachtige fietspad als een ader en gebruik grasvelden aan beide zijden van de dijken en open ruimte op vervoersknooppunten voor tentoonstellingen.
- C. Hergebruik de ruimte van verlaten, vervallen of ongebruikte industriële gebouwen in Waterdriehoek als kunstruimte.
- D. Start meer flexibele rondvaartboten die andere dan de bestaande waterbusroutes bedienen als toeristische vervoersdienst.
- E. De kern van de historische wijk gebruiken als tentoonstellingscentra, terwijl sommige binnenruimtes aan de straatkant en open pleinen gebruikt worden als tentoonstellingsruimtes, en zich buiten de historische kern uitstrekken langs de hoofdstraten.
- F. Een aantal niet-residentiële gebieden aan het water buiten de dijk gebruiken als tentoonstellingscentra, de gesegregerde aard van de industriële gebieden verzachten door middel van kunsttentoonstellingen, en dan een beetje landinwaarts uitbreiden vanaf de waterkant.

(11) **if(8)A.+ (2.2)A.** (*Meerkeuze*) Wat zou volgens jou de gepaste intensiteit van ontwikkeling zijn, gebruikmakend van de strategie die je onderschreef in laatste vraag:

- A. **Permanente asset-heavy ontwikkeling**, het organiseren van de oprichting van een entiteit met sterke economische en bestuurlijke macht, het kopen of huren van een permanente collectie en een permanente locatie, het creëren van een uniform merkimage voor de hele Waterdriehoek, waardoor Waterdriehoek een *Super kunstgalerie* wordt.
- B. **Permanente asset-light ontwikkeling**, waarbij bestaande culturele instellingen in Waterdriehoek onderhandelen en samenwerken om kleine en middelgrote permanente tentoonstellingen te plaatsen in kleine, versnipperde en verlaten ruimtes, met als hoofddoel het verfraaien van het stadsbeeld en het dienen van het lokale culturele leven, en het verbeteren van de toeristische ervaring.
- C. **Kortcyclische niet-permanente ontwikkeling**, met een driemaandelijkse, halfjaarlijkse of jaarlijkse cyclus, houdt toeristische activiteiten zeer mobiel en getij, terwijl het een breed scala van verschillende gebieden in Waterdriehoek bestrijkt en elke keer verandert, zich diep inbedt in de gemeenschap en totale participatie realiseert zonder permanente constructie.
- D. **Langecyclische niet-permanente ontwikkeling**, in de vorm van grootschalige biënnale of triënnale, en de tentoonstelling wordt meestal georganiseerd in niet-residentiële gebieden, om zo te zorgen voor een groot aantal toeristen tijdens de tentoonstellingsperiode, maar niet te veel in de lokale gemeenschap, terwijl de toeristische voorzieningen de lokale bevolking dienen tijdens de niet-beurstijd.

(12) **if(8)A.** (*Open vraag*) Kent u voorbeelden van toeristische ontwikkelingen die vergelijkbaar zijn met Waterdriehoek? Of bent u op een toeristische bestemming geweest waar agrarisch erfgoed, industrieel erfgoed of erfgoed in de wateromgeving een rol speelt? Zo ja, geef deze bestemming dan een korte naam en de voordelen die u erin ziet.

A. Geen kennis

B. \_\_\_\_\_  
\_\_\_\_\_

(14) **if(8)B.** (*Open vraag*) Wat moeten de lokale publieke en private sectoren volgens jou doen op het gebied van toerisme? (Welke faciliteiten of diensten moeten worden toegevoegd? Wat zijn de bestaande situaties die zouden moeten veranderen of verdwijnen)?

\_\_\_\_\_  
\_\_\_\_\_