

PATTERN SCENARIOS FOR NON-PERMANENT EXHIBITION TOURISM OF WATER-ENVIRONMENTAL ART IN WATER-RELATED HERITAGE SITES: THE SOUTH HOLLAND WATERDRIEHOEK AS AN EXAMPLE/

Boyang Shen - TU Delft Faculteit Bouwkunde, Julianalaan 134, 2628 BL Delft, Netherlands

B.Shen@student.tudelft.nl

Abstract. Hosting non-permanent art exhibitions in various built heritage sites is increasingly becoming a popular form of heritage tourism. Around the world, practices combining art curation with integrated management and adaptive reuse of heritage are emerging. This paper aims to synthesize the existing methods and experiences of this form of heritage tourism, and explores a potential pattern for its application to water-related heritage sites, which have received increasing attention in recent decades. It proposes the concept of water-environmental art as the core of this pattern, aligning it with water-related heritage and complementing the existing environmental art types within heritage-art projects. Using the Waterdriehoek area in South Holland as a case study for this pattern, the paper discusses the spatial structure of non-permanent art exhibitions in water-related heritage sites and examines the interaction and curatorial potential between water-environmental art and different types of water-related built heritage. Additionally, it provides a framework for applying the discussed pattern to other water-related heritage sites.

Introduction. Since the time when cultural heritage sites have received attention and development, there have been many avenues and directions for the development of large heritage areas. 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[1]’ above ‘preservation’ will be more comprehensive and more effective to the concerns of the times. It is not the intention of this study to discuss the innovative understanding of heritage and related concepts in terms of definitions or theories, but rather to delve into only those parts of it that are relevant to tourism economics, to explore a viable strategy for the conservation and management of heritage.

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[2]’. Heritage tourism was founded and popularized because it is considered to have many benefits in three areas: economic, social, and environmental[3]. Another related concept is MICE (Meetings, Incentives, Conferences and Exhibitions) tourism. Due to its non-permanent duration, when MICE tourism uses heritage sites as destinations, it will make it possible to share the use of heritage areas with local communities in a more balanced and equitable way.

A special type of heritage-MICE tourism is the fusion of built heritage with the arts, which can be called “Art Tourism”. Existing Art Tourism shows widespread presence, firstly reflects its utilitarian 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[4]’. And in the more essential sense of heritage management, the ‘central idea which underpins contemporary art commissioning in heritage sites is that the art will somehow offer a new way of thinking about the site and its contents[5]’.

Heritage tourism has always been controversial, as there has always been a tension between economic development and the preservation of the many attributes of heritage sites[6]. MICE tourism’s short-term traffic during the event period may also can have negative impacts on communities, infrastructure, markets and the environment at heritage sites with limited capacity. So how to innovatively make the heritage MICE Tourism work to its advantage while minimizing the negative impacts is a key question. A small questionnaire survey conducted by the authors of this study among arts and tourism practitioners and heritage site residents revealed that among all possible development intensity scenarios of Art Tourism, cyclical non-permanent arts activities have gained more recognition for minimizing the disadvantages of heritage MICE tourism. This prompted this study to use case studies of cyclical non-permanent arts activities in heritage areas as a basis for innovative exploration of heritage MICE tourism.

This study hopes to go a step further by attempting to introduce the practice of Art Tourism into a discussion of a growing interest in water heritage. Water heritage ‘includes maritime cultural landscapes, canals, harbors, and waterfronts as well as local knowledge and skills and regional traditions in water engineering[7]’, compared to other terrestrial cultural heritage types, relevant research is emerging and academic attention on innovative tourism development is even more scarce. The Netherlands is a water heritage powerhouse, the elements of the infrastructure for water management—dikes, river forelands, polders, locks, and drawbridges—are icons of Dutch historical identity[8]. The core case study of this study, Waterdriehoek, is a typical water heritage region in the Netherlands with almost all kinds of water heritage present. Finding a way to combine Art Tourism and water heritage in Waterdriehoek is exemplary for all water heritage areas.

Case Studies of Cyclical Non-permanent Arts Activities in Heritage Areas. Cyclical non-permanent arts activities in Art Tourism normally refer to 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.

2.1 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 (Figure 1(a)). 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[9]. The curators planned a clear visitation path for a comprehensive experience of the art festival. There were four public ferry docks along the route, the exhibition area could be accessed from ten main roads. Along the official visitation path, there were 11 large public space artworks by invited artists, and 9 planned art display points.

Similar single-line organizational patterns are actually utilized widely. Some activities feature a closed-loop exhibition path, and another variation is to feature a main exhibition path with several branches. FIGURE 1.

2.2 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 Triennial, also created by Fram Kitakawa.

Held once every three years, the Setouchi Triennial uses the islands of the Seto Inland Sea as its stage. Activities directly cover 14 islands and coastal areas of the Seto Inland Sea, making it an extensive art tourism event without a fixed center (Figure 1(b)). Among the numerous island exhibition areas, Naoshima Island serves as the festival's core, Uno Port on the southern coast is the main hub for water transportation. In the eastern half of the Triennial, 15 three-season ferry routes connect various islands. In contrast, the western half, consisting of seven exhibition areas with smaller-scale art developments[10].

A common feature across different island exhibition areas is the concentration of several art zones within the island, these art zones are mostly located along the coastline. 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.

2.3 'Core + Scatter': dualistic organizational pattern

The third organizational pattern can be called the dualistic organizational pattern. The most historically significant and influential example of this pattern is the Venice Biennale (Figure 1(c)).

In the past decade, alternating architecture and art biennales in Venice have centered around two main exhibition areas: the Arsenal and Giardini. Outside these two main areas, the entire city of Venice and its lagoon serve as auxiliary scattered exhibition sites, scattered exhibitions are held in different historical buildings across the city, with locations changing annually.

From the perspective of event planning, the two main exhibition areas are the core of the Venice Biennale. On the other hand, 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.

2.4 '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 firstly 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. This region has a low urbanization rate, with 98% of its area consisting of farmland and forests[11]. 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.

The entire Echigo-Tsumari region is bisected by a river into two halves, aligned with a rail line and its six train stations (Figure 1(d)). The art festival has designated four specific development areas for comprehensive coordination between communities, rural areas, artists, and the tourism industry. Beyond these designated areas, the region is dotted with large art museums or tourist facilities, exhibition sites repurposed from heritage buildings, and land art installations scattered throughout the fields and forests. During each exhibition period, the festival provides several themed tour routes, but the festival also encourages visitors to freely explore one or more villages[12].

2.5 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. FIGURE 2. Its characteristic feature is a singular exhibition route with all art installations and heritage-based activity spaces aligned along this route. 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, 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 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 compre-

hensive 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.

Water-related Heritage Character and Arts Tourism Potential in the Waterdriehoek Area. Waterdriehoek locates in the southern part of the Netherlands, it is a unique heritage area that is home to the Biesbosch National park, Drechtsteden town cluster and Kinderdijk World Heritage complexes (Figure 3)[13]. From Kinderdijk to Zwijndrecht, from Dordrecht to Gorinchem, centuries of development have shaped a layered and complex built heritage landscape[14]. Waterdriehoek's tangible and intangible habitat-related heritages can be divided into four categories: 1. the seven towns included in Drechtsteden plus Gorinchem have a rich architectural heritage with a total of thousands of national monuments and municipal monuments[15]; 2. natural water environment, artificial water systems in agricultural landscapes; 3. the industrial heritages[13]; 4. community's collective memory and way of life centered on the shipbuilding, dredging and steel industries[16]. FIGURE 3.

The local government and aspirants have made efforts to preserve, develop and manage the local heritage, 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[17]. But 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. Firstly, insufficient attention is paid to existing heritage sites with potential for reuse. 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.

Given the reality of Waterdriehoek's rich and multilayered heritage and the poor integration of the tourism industry, the mentioned three cases of cyclical non-permanent arts activities handled by Fram Kitakawa are highly relevant. On the theme aspect, Analogous to Fram Kitakawa's shaping of Echigo-Tsumari Art Triennial with the Satoyama concept as its core[18], 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 (Environmental Art)'[19].

Water-environmental Art is actually a new concept that has not been systematically defined. Summarizing the content of the definition of Land Art (Environmental Art), the potential of water-related heritage, and existing examples of relevant contemporary art, the Water-environmental Art include: 1. thematic exhibitions of paintings and sculptures on the theme of water environment, water works or industries along the river, etc.; 2.

large-scale installations and space art using water as a medium, carrier or material; 3. exhibitions and trading platforms for small handmade installations, sculptures and product designs based on the reuse of local industrial residues and wastes; 4. multi-sensory multimedia art with sound and light in heritage spaces, supported by technology; 5. performing arts and musical performances in a water environment or against the backdrop of an industrial site, etc. FIGURE 4.

From the perspective of tangible built heritage, the resources of tourism within Waterdriehoek includes 7 abandoned industrial heritage buildings, 1 wetland barn, 12 water locks, 4 watertowers, several wetlands and dyke system with bike lanes along the waterfront (Figure 4). The largest industrial heritage sites that are in danger of deterioration and disappearance, such as FN Steel, Mercon Kloos, and Papegat, all have large column-free spaces that were once used for shipbuilding or steel smelting. And in addition to the built heritage, the natural heritage that can be used as a resource for art tourism includes the main river and its tributaries, several wetlands, ponds, and so on. All forms of Water-environmental Art mentioned before have the potential to appear in the heritage area of Waterdriehoek and to create links and interactions with existing built and natural heritage resources above.

Possible Art Tourism Organizational Pattern & Strategy for Waterdriehoek. Examining the analysis and conclusions in Part 2, there is no existing pattern of Art tourism that can be directly transferred to the Waterdriehoek site. But in terms of spatial organization, a new organizational model for the water heritage sites can be formed by combining the advantages of the 'Core + Scatter' pattern and the 'Region + Path + Scatter' pattern. FIGURE 5.

In Waterdriehoek, there was more support for using non-residential waterfront areas outside the dike as the main venues rather than core urban areas, only a small portion can be 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. This limits the basic scope of Waterdriehoek Art Tourism.

It is feasible to bring art tourism to Waterdriehoek by establishing a special cyclical non-permanent arts activity (Waterdriehoek Art Triennial, for example). 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. The three largest industrial heritage sites 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. 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.

Using the built heritage areas and associated water bodies of Waterdriehoek as exhibition venues for water-environmental art, the vision of the ideal organizational pattern of this event contains four components (Fig-

ure 6): 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.

In terms of exhibition arrangement strategy, there is a great deal of scope for imagination in terms of the spatial qualities of the different specific types of water heritage that can be customized and combined with the water-environment art. In the wetland area, a series of large-scale sculptures can be arranged, which can be given the water absorption or use river as part of the dynamic sculpture; in the industrial heritage buildings, the fluidity and transparency of water combined with various other artistic concepts can form an interesting collision with the original industrial style environment; the unique shape of the windmill or the natural sluice gate with different water heights on both sides can be used as a base for enriching the content of the art installation or become a part of the installation directly. The intangible local maritime culture can be used as a continuous source of inspiration for the artists.

In terms of event operations strategy, the local residents and former ship-builders and dredgers participate can artist advisors in the creation of the work; maritime-related education, crafts, and other local-benefit services share with the arts activity in the use of important heritage buildings. It is also possible to use 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.

Conclusion. Each water heritage site possesses its own unique characteristics and local charm, and no two are exactly the same. However, as demonstrated in this study on Waterdriehoek, by adapting and integrating the spatial organization models of successful existing heritage sites' cyclical non-permanent arts activities, it is possible to design new, suitable spatial organization models based on the distribution of resources and hydrogeological features of a given water heritage site. As a form of art that aligns well with water heritage sites, water environmental art can always be combined with various heritage elements in the area to create tourism resources with immense potential. A well-designed cyclical non-permanent arts activity themed around water environmental art could serve as an effective form of tourism and could be considered a valuable tool for the future development of water heritage sites.

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Figures.

FIGURE 1 – Cases analysis of cyclical non-permanent art activities. Redrawn by the

author based on publicly available information and maps.

FIGURE 2 – Diagrams of the four patterns of cyclical non-permanent arts activities. Drawn by the author.

FIGURE 3 – Waterdriehoek Area. Drawn by the author.

FIGURE 4 – Typology of built heritages within Waterdriehoek. Map drawn by the author, photos from the Internet.

FIGURE 5 – Generation of a new spatial organization pattern for water heritage sites and its hierarchy. Drawn by the author.

FIGURE 6 – Map diagram of ideal organizational pattern in Waterdriehoek. Drawn by the author.



