

Wageningen University - Department of Social Sciences

Thesis MSc Communication Science

Participation Processes within Landscape Architecture Creativity in Practice

Consultation by inhabitants in a design process; how does this work out?

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MSc Applied Communication Science

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P a r t i c i p a t i o n P r o c e s s e s

To do

or

not to do

...

and

How?

Preface

After a Bachelor degree in landscape architecture I changed my studies in the direction of the social sciences. Wondered how this designing discipline would look like from another perspective. In the Master Applied Communication Science I found interesting theories from which I could analyse the things around me. In the summer of 2008 the idea arose to focus with a selection of these communication theories on participation processes within the landscape architecture. Wondering how these processes can be improved.

Next to the courses from the Master program I made a setup for my thesis in autumn and did a literature study in winter. A theoretical framework was finished in spring and I was ready to do an analysis of a participation process within landscape architecture. Surprised by the amount of information that exists about participation processes, I searched for interesting projects.

Jan Heersche told me about the first project: Dienst Landelijk Gebied (DLG) was working on a second park for castle 'De Haar'. At that moment Jan and the other landscape architect Niels Hofstra were preparing the first meeting with the people who live in that area. Jeroen Heijmerink is project manager and found it a good idea to get an analysis of their project.

The second project was near Veessen, where Veenenbos en Bosch Landscape architects were designing a water channel for high tide. This means that the channel will not be full of water constantly, but the area should be prepared for more water in future. This is a big change in the landscape and therefore inhabitants were invited to join the design process. Harm Veenenbos and Femke Visser are the designers in this project.

Jan Bouman of Land-id is part of the project team, and helped me to explain the organizational situation.

I have done an analysis of these two projects with a basis of the theoretical framework, and was surprised by the amount of information that came out of this analysis. While not all conclusions in the end can be generalized, there are some interesting points for improvement found in these two participation process.

I am really glad that all of these people were looking positive at this research, and I want to thank them all for their corporation. Furthermore I want to thank Cees van Woerkum for being my supervisor during this thesis. Because of the other courses I had to do, this research became 'a bit longer' in time then planned at the beginning. Next to that, my theoretical framework was 'a bit bigger' then expected, which led to a big analysis of the practical situation. Then I want to thank Ingrid Duchhart, from the department Landscape Architecture. While the organizational arrangements of my thesis were not fully clear in the beginning, she has looked at my thesis for improvements, I really appreciate that. Next to this help I have got some support in writing. My father and my sister Marloes, Louic Vermeer and Maria Verschoor have helped me in that. Thanks to all!

Carlotte Cruijsen

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Abstract

This is a research on participation processes within landscape architecture. There are different levels of participation recognizable. In this research the focus is on consultation processes, which means that inhabitants can participate in a design process and there is a focus on the learning among the inhabitants, but the landscape architect is responsible for the final decision making. The decision for this research is because in practical situation many things are not going well. Often there is too little 'real' participation by inhabitants, or there is not enough space for the designer to express creativity. This last point can happen when there are too many inhabitants invited (with many preferences and attention points). The research question of this research is: ***Which lessons can be learned from the participation processes within the landscape architecture?***

The theoretical framework of this research consists of 1) the techniques of designers; 2) the important aspects of a design for inhabitants; 3) the interaction between designers and inhabitants, and 4) the creativity, because this plays an important role in the problem statement. With the knowledge of these theories research on two interactive design processes is done.

The first one is a design process of Dienst Landelijk Gebied in Utrecht. In this project two designers are working on the development of a new park of castle 'De Haar' near Utrecht. The second design process is done by Veenenbos en Bosch landscape architects. The design process is about a development of a water channel between Veessen and Wapenveld, in the South of Zwolle. Both projects consist of a large landscape development. Therefore consultation processes are used so inhabitants can show which elements and aspects of their environment they find important.

With observations of meetings and interviews with landscape architects and inhabitants, both projects are monitored. Afterwards an analysis which was related to the elements of the theoretical framework, was done so that the effect of the different procedures and techniques could be evaluated. This became clear in the reaction of the designers and inhabitants.

In the answer on the research question three categories could be distinguished: 1) lessons learned about the content of an interactive meeting; 2) lessons learned about the process of an interactive meeting, and 3) lessons learned about the setup of the total consultation process.

In the content (1) was especially the clearness important of the designers about their own ideas. Inhabitants want to know in which direction the design develops. They cannot wait long for this. In the process of a meeting (2) it is primarily important that designers can talk with the inhabitants about the content of the design. This is sometimes reduced by the fact that inhabitants want to talk about the procedure. This should be separated clearly. For the setup of the total process (3) the arrangements of all aspects around the design are very important. First all arrangements with landowners should be clear, before a design process with inhabitants can start. Also should other colleagues within the project be available for inhabitants to answer questions about arrangements during the design process.

Samenvatting

Dit is een onderzoek over participatieprocessen in de landschapsarchitectuur. Er zijn verschillende niveaus van participatie te onderscheiden; het gaat hier vooral om de consultatieprocessen. Deze consultatie is opgezet met het idee dat bewoners inspraak kunnen hebben in het ontwerpproces; ze tijdens het proces ook een leertraject doormaken, maar waarbij de uiteindelijke besluitvorming bij de landschapsarchitect ligt.

Dit onderzoek is opgezet omdat in de praktijk er nog te veel dingen misgaan; hetzij door te weinig echte inspraak door bewoners, hetzij door een te beperkte werkvorm voor ontwerpers. Dit laatste komt vooral tot uiting in te 'weinig ruimte voor creativiteit' voor de ontwerper door een te strikt programma van eisen.

De onderzoeksvraag luidt: ***Welke lessen kunnen worden geleerd van participatieprocessen in de landschapsarchitectuur?***

Door middel van een theoretisch onderzoek naar 1) werkwijze van ontwerpers; 2) de belangrijke aspecten van een ontwerp voor bewoners en 3) de interactie tussen ontwerpers en bewoners, is een onderzoekskader opgesteld. Omdat creativiteit een grote rol speelt in deze ontwerpprocessen is dit nummer 4 van het theoretische kader.

Met de kennis van deze theorieën is onderzoek gedaan naar twee interactieve ontwerpprocessen. De eerste is een ontwerpproces van Dienst Landelijk Gebied in Utrecht, waarbij het gaat om de ontwikkeling van een nieuw parkbos ten westen van kasteel De Haar bij Utrecht. Het tweede ontwerpproces is van landschapsarchitectenbureau Veenenbos en Bosch, waarbij het gaat om de ontwikkeling van een hoogwatergeul tussen Veessen en Wapenveld, ten zuiden van Zwolle. Bij beide projecten gaat het om een grote ingreep in het landschap. Een consultatieproces is opgezet waarbij de bewoners kunnen aangeven wat ze belangrijk vinden om te behouden in hun omgeving.


Met observaties van bijeenkomsten en interviews met landschapsarchitecten en bewoners zijn beide projecten onderzocht. Daarna is een analyse uitgevoerd aan de hand van het theoretische kader, waarbij gekeken is naar het effect van de verschillende handelswijze op de tevredenheid van ontwerpers en bewoners.

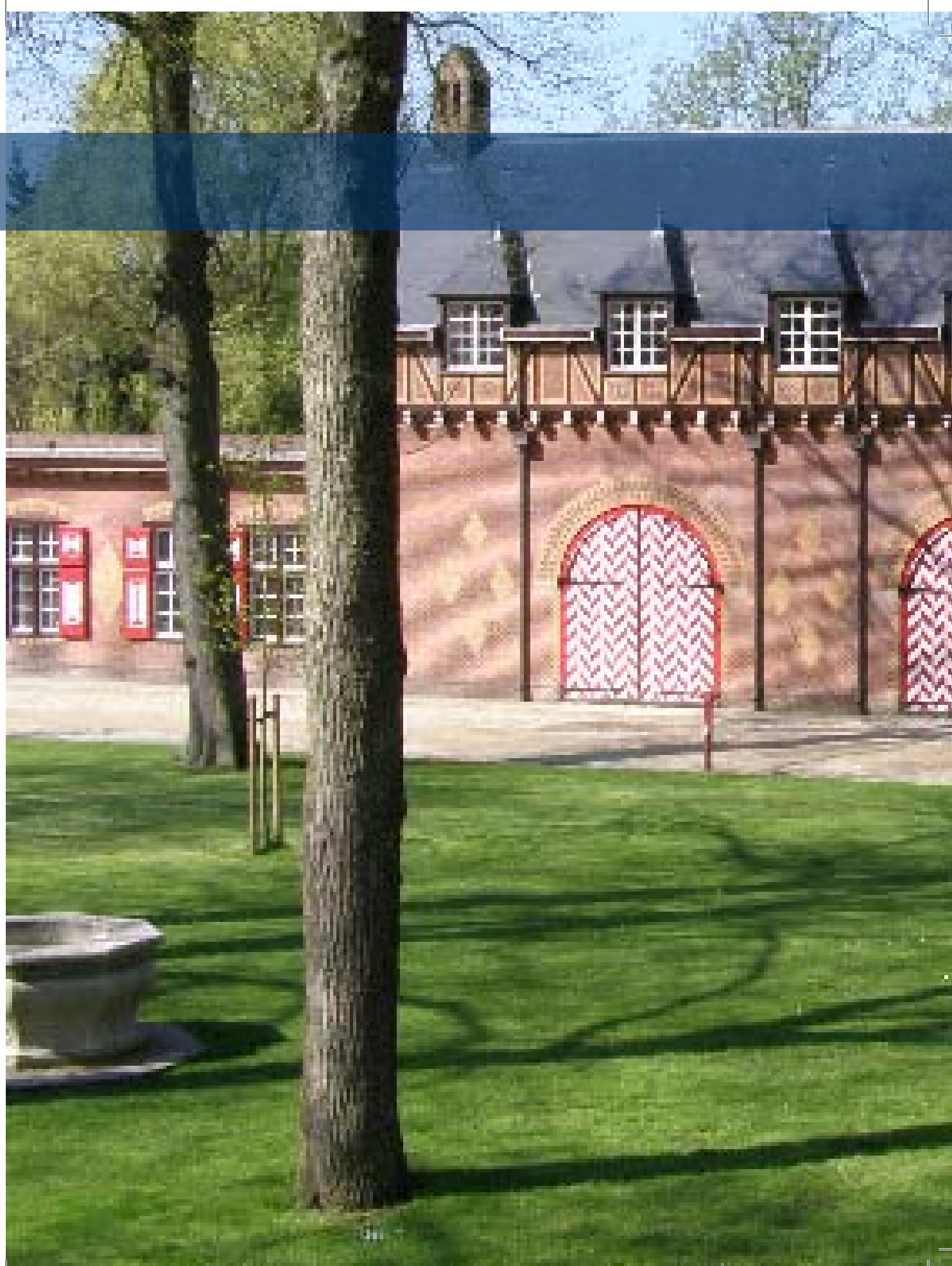
In het antwoord op de onderzoeksvraag vielen drie categorieën te onderscheiden, namelijk 1) lessen over de inhoud van een interactieve bijeenkomst; 2) lessen over het proces van een interactieve bijeenkomst, en 3) lessen over de opzet van het totale consultatieproces. Daarbij was bij de inhoud (1) vooral de duidelijkheid van de ontwerpers over hun eigen ideeën erg belangrijk. Bewoners hebben er belang bij te weten in welke richting het ontwerp zich ontwikkelt. Daar willen ze graag snel duidelijkheid van de ontwerpers over. Bij het proces van de bijeenkomsten (2) is het vooral van belang dat ontwerpers met bewoners over inhoudelijke aspecten van het ontwerp kunnen praten. Dit kan worden belemmerd doordat er ook procedurele vragen komen. Dit moet goed gescheiden blijven. Voor de opzet van het totale proces (3) zijn de regelingen voor grondeigenaren erg belangrijk. Zo zal er eerst overeenstemming moeten komen met grondeigenaren voordat er ontworpen kan worden. Ook is het van belang dat projectmedewerkers die gaan over de regelingen door bewoners gecontacteerd kunnen worden tijdens het ontwerpproces.



Part 1

The intention of the research and theoretical framework

- 
- 1 Research Proposal
 - 2 Creativity
 - 3 Designers
 - 4 Design for Inhabitants
 - 5 Interaction



1 Research Proposal



1.0 Landscape Culture is changing

The *landscape culture* in The Netherlands is changing. What is a landscape culture? Well, this has everything to do with the value that inhabitants give to their surroundings. All those individual values together lead to a valuable landscape. In earlier days when people were more dependent on their land than we are nowadays people had a strong connection with their surroundings. They knew where the trees with the wonderful fruit could be found. They knew the small paths through the forest to the water source. They knew the stories of their fathers and grandfathers about the crazy and wonderful happenings in their village. They talked with one another about their area. The area in which they were living was really theirs. Next to this information sharing within their surroundings, people also painted, described and wrote poetry about their area. In all these ways they shared a common knowledge that was part of that specific area. This is what you can call the *landscape culture*.

How is this landscape culture *changing*? From a landscape architectural point of view this changing process is caused by two developments. Firstly with designing new parts of the area, landscape architects often do not make use of the memories and feelings that exist among the inhabitants, memories and feelings that live in the area. Participation possibilities are often minimal and many times inhabitants get to see designs that are quite far in their development. There is not much space for changing's left. The questions that are asked to the inhabitants in such meetings are often about the setup of the new composition, forgotten are the underlying thoughts of people. Why do people think in the way they do?

The reason for the lack of used memories in new landscape designs can be the result of the specialization in jobs that people have. The professional specializations are even in the landscape architecture far developed. Often one can see interactive processes with water specialists, soil specialists, landscape architects, specialists for forests, for plants, etcetera. Were in earlier days the farmers and other owners of the land could decide how to develop their land and their surroundings, now there are many other specialists in the plan making, so that the part of the people who *live* in the area becomes smaller and smaller.

Next to this another important development is that inhabitants are less dependent on their environment than they were in earlier days. The crops which are growing on the fields in the neighbourhood are often for export, so that we can import cheaper products from other areas, or even countries. People do not rely that much on their own surroundings anymore as they did before. If the ground has been too wet for harvest, then they can hope on better harvest from China or Brazil. The focus of daily life is not always 'close to home' anymore, because of the internalization (and because of the specialization in jobs) people can spend their time on activities that have their own interest, they do not have to know a lot about the land around them anymore.

Even the same characteristics seem true for recreation. Of course there are still many people who spend more time in their area by bike than they did twenty years ago, because people have more time for leisure than they had twenty years ago. But in the past people

went by bike to another village for holiday, now you see many people on Schiphol during the summer break; three weeks to Thailand is not an exception anymore. In that sense people are less dependent on their surroundings; they look for good places all over the world.

Secondly the different media developed in such a way that we are able to follow ongoing processes in other countries every moment we want to. We have a broad world program where we can focus on. This is a big difference with earlier days, in which people only got new information from their region. In that time it was easier to follow all information about your own environment, this is now more difficult (also because of the time that people spend on their jobs, which is often not in their living area). And the result seems that not all inhabitants of a certain village are even informed about the plans around their village then they would have been in earlier days.

It can also be the result of the way participation processes were used. Long time there has been a situation in which people experimented with different forms of participation. These participation meetings were planned quite late in the design process and were, partly because of that, without the desirable results for inhabitants to have enough space to contribute. Also the realisation of the implementation of ideas and wishes of the people involved in the landscape design could have been better. Inhabitants came to such participation meetings, but not always with big success.

Another fact for a weak success of interaction between inhabitants and designers is the lack of knowledge how to combine the ideas of inhabitants with the ideas of the designers. The ignorance of this teamwork can be sought in the different frames that exist between landscape architects and inhabitants. Ann van Herzele writes in *Local Knowledge in Action* (2004) about a comparable fact that process managers see fundamental differences between planners and inhabitants with regard to the way they understand and value local characteristics of the environment. Where planners see potential space for rural development for example, inhabitants can see their memories back in that specific place in their surroundings which they often visit. Both parties have different perspectives on an area, they are both experts of the area but in another way.

This leads to a difficult dialogue between planners and inhabitants. Van Herzele also mentioned the fact that planners cannot interpret the frames of inhabitants good enough to recognize the different forms of local knowledge and use them.

So the landscape culture is changing. One development that links with this change is that people move easily from one place to another so that they can live in the place that fits the best for them. In this context the memories and stories of a certain place do not stay between that place and the inhabitants, but can slowly vague away. The result is that memories and stories seem not to have priority for people when talking about a place.

Next to this the traditional rural area with its users is changed and another landscape culture is moored in the land. A landscape culture in which the inhabitants are not all

dependent on the good conditions of the soil anymore, but in which people know which places they like to visit by bike, in which they know their favourite place near the river to go fishing, summarized: there seems to be a landscape culture in which inhabitants of a place are more related to the nature and other places for leisure than to memories and history of that place.

People are connected with the surroundings as is visible just by watching, experiencing, and in these times of 'identity searching' and 'internationalization' it is really important that people experience these connections with their environment.

Therefore it is important that participatory designing processes within the landscape architecture are successful, in a sense that inhabitants can contribute in a worth full way and landscape architects are able to contribute in a meaningful sense to the creation of new landscape designs.

These participation processes are already on the road, but as mentioned earlier, this did not always work out well. This should change. Therefore we have to get a better inside in the setup and the working procedure of these participation processes. With this research I hope to create a little understanding of participation processes in the landscape architecture.

1.1 Research Question

Which lessons can be learned from the participation processes within landscape architecture?

To find an answer on this question it is necessary first to obtain more knowledge about the way participation processes are organized. How are these processes look like? In this research we will first try to find an answer on the following question, so that an impression of the recent situation can be made:

How can landscape architects use a participation process to make a landscape design in which there is enough space for inhabitants to participate as well enough space for professional creativity?

A sub division can be made, to divide this question into smaller parts so that research is possible:

1. *Which are the factors that influence a creative process within landscape architecture?*
2. *Which cognitive key factors are important in a landscape architect design process?*
3. *Which aspects could a landscape architect take into account so that inhabitants see their ideas back in the design?*
4. *What are important aspects for inhabitants in a participatory process about their landscape?*
5. *In what way do inhabitants learn from the landscape architects?*
6. *In what way do landscape architects learn from inhabitants?*
7. *In what way do inhabitants learn from one another?*
8. *Which factors are important for these learning processes?*
9. *Which techniques or methods could help in the success of participatory designing processes, to find out what the domain of each other is, and to create a learning condition?*

An explanation of the relevant aspects of the research questions are described below, for a common understanding of the meaning of these aspects.

Inhabitants These days people get more and more involved in new plans for their environment. There are information evenings and in different media it becomes an interesting issue. People can decide for them selves whether they want to be involved in these projects or not. The people who are at stake here are the inhabitants of neighbourhoods or regions where landscape architects will work on a new landscape design. More specific it is about the inhabitants who come to the interactive meetings. Important to mention here is the selection of inhabitants as participants for this research.

Landscape architects in a designing process normally are in contact with much more participants than only inhabitants. Referring to the changing line in the landscape culture here will be focussed on the participation of inhabitants in the design process. This is to increase the possibility that inhabitants become connected again with their environment.

Landscape designs The designs we talk about in this research are those of an average scale. Not the bigger regional plans, neither the new street designs, in this research there will be a focus on designs for a new landscape park and for a water ditch near a river. This scale will be important for the way the landscape architects can take ideas and wishes into account. On a small scale the designer will probably be in more direct contact with the inhabitants than on a larger scale. Also the type of input of the inhabitants will change when changing the scale. On a larger scale there will be less specific memories

for example than on a smaller scale. This is important to mention for defining the lines between which this research takes place.

Professional creativity Creativity is an important aspect here because it points on the way a landscape architect uses the creative aspect in his profession. This creativity is needed because in an area there can exist many different aspects where the new design should pay attention to. Different problems, different views of the participants, landscape characteristics of the area and historical influences: all these aspects should be taken into account when thinking about a solution. By the creativity the professional uses it will be important that all those aspects will be combined so that possibilities for solutions come into the light.

Enough Enough means here that both parties (landscape architect and inhabitants) are satisfied with the result of the process outcome. So they have both said what *they* think about the situation, the level of participation leads to a way of decision making of the further plans.

Participation Participation can exist at many different levels. Pretty (1995) mentioned seven levels of participation, from a top-down approach in which the participants hardly have no influence on the process, to a bottom-up approach in which participants themselves are the initiators to change something in a system (for example in their landscape surroundings). In this research there will be focused on a consultation process, in which the participants (inhabitants) can say what *they* think of their landscape and what *they* think is important to work on in future plans. This level is chosen because it is the most used level of participation in The Netherlands nowadays. The complexity that exists among designing new landscapes and the specialised professionals who are connecting to these designing processes lead to a decision making which consists of many influences. Everybody can have an influence in the process, and it depends on the

setup of the project which groups that are. Sometimes there will be ecologists involved, sometimes the water management, the infrastructural professionals, inhabitants of the area, but most of the times it is a mix of the most of these groups.

The task of the landscape architects in a design process can vary because of these different organisational structures, but often one can recognize the designing task of the landscape architect in the middle of these groups. In the design the designer weighs the inputs of the participants and chooses whether he wants to incorporate the ideas.

Because of the fact that a designing process is such a complex entity and there are many interests to take into account, the creative aspect in the design will be important. Therefore in this research there will be focussed on a consultation process in which the landscape architect makes the design so that he have the control of the different point of views which he can use to make 'the best out of it'.

Passive Participation: People participate by being told what is going to happen or has already happened. It is a unilateral announcement by an administration or project management without any listening to people's responses. The information being shared belongs only to external professionals.

Participation in Information giving: People participate by answering questions posed by extractive researchers using questionnaire surveys or similar approaches. People do not have the opportunity to influence proceedings, as the findings of the research are neither shared nor checked for accuracy.

Participation by consultation: People participate by being consulted, and external agents listen to views. These external agents define both problems and solutions, and may modify these in the light of people's responses. Such a consultative process does not concede any share in decision-making, and professionals are under no obligation to take on board people's views.

Participation for material incentive: People participate by providing resources, e.g. labour, in return for food, cash or other material incentives. Much on-farm research falls in this category, as farmers provide the fields but are not involved in the experimentation or process of learning. It is very common to see this called participation, yet people have no stake in prolonging activities when the incentives end.

Functional Participation: People participate by forming groups to meet predetermined objectives related to the project, which can involve the development or promotion of externally initiated social organization. Such involvement does not tend to be at early stages or project cycles of planning, but rather after major decisions have been made. These institutions tend to be dependent on external initiators and facilitators, but may become self-dependent.

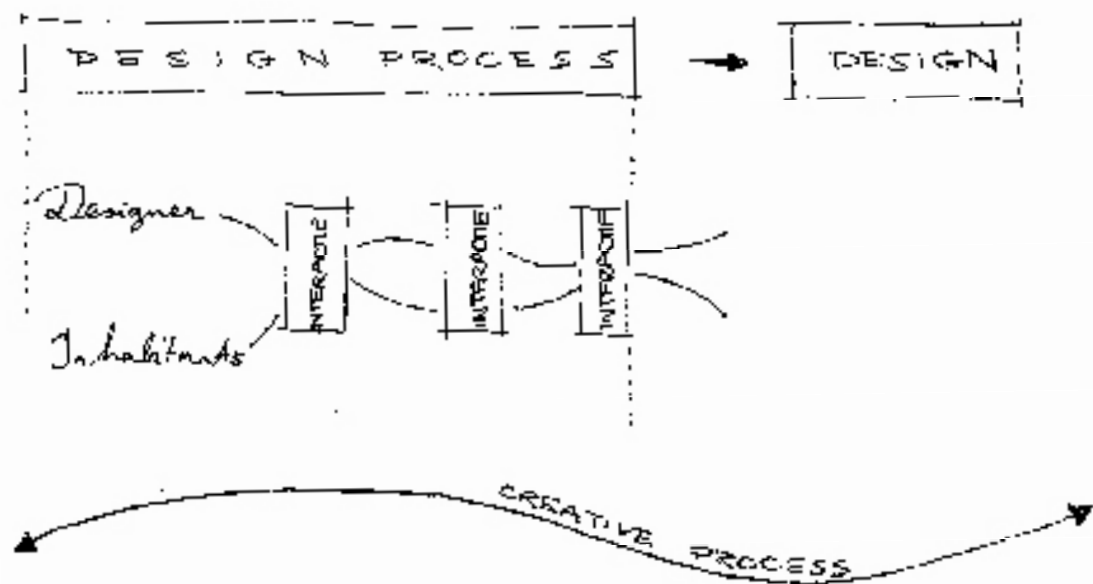
Interactive Participation: People participate in joint analysis, which leads to action plans and the formation of new local institutions or the strengthening of existing ones. It tends to involve interdisciplinary methodologies that seek multiple objectives and make use of systematic and structured learning processes. These groups take control over local decisions, and so people have a stake in maintaining structures or practices.

Self-Mobilisation: People participate by taking initiatives independent of external institutions to change systems. Such self-initiated mobilisation and collective action may or may not challenge existing inequitable distributions of wealth and power.

Participation model by Pretty (1995)

1.2 Theoretical Framework

To get more knowledge of the consultation processes and the questions related to this issue, we can focus on the three main elements of this consultation process: the landscape architect, the inhabitants and the interaction between them. To With this focus we can find out what important aspects of a design process are, so that we can look into detail to the practical situation.



Designer

Landscape architects think in a certain way, they act in a certain way, they evaluate their work in a certain way, and to get some insides in all these ways we will look at the cognitive processes of landscape architects. Donald Schön and Bryan Lawson are two excellent writers on these issues.

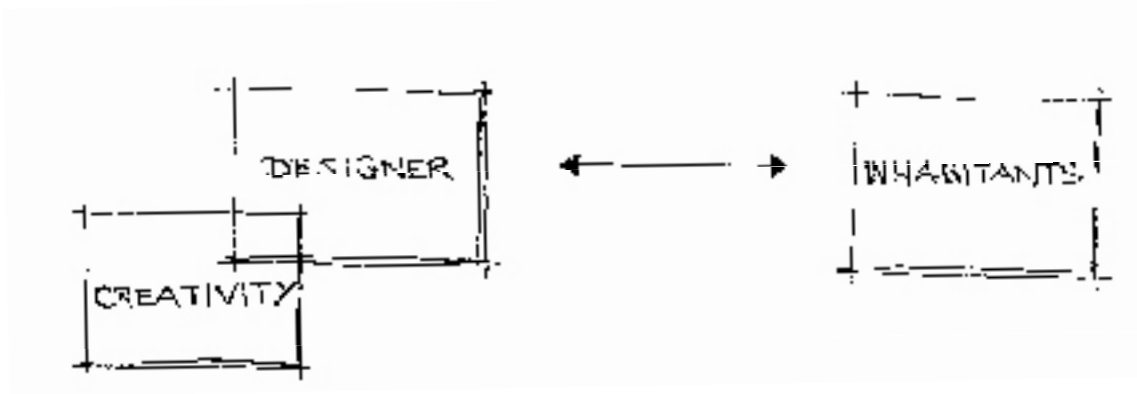
Next to these cognitive processes the designer is also connected with the 'creativity' in his profession. To get an understanding of this creative aspect there will be paid attention to this in the first place, so that we can imagine what happens in a creative process. Connecting this term here is also important for answering the main question because some characteristics within the creative process are important for the total process of the landscape architect. Boden, Amabile and Csikszentmihalyi have interesting points of view on this creative aspect. The creative aspect is presented during the whole design process and therefore drawn as a special movement in the process.

Inhabitants

What is important for inhabitants if they are involved in a consultation process? Hereby we will go into detail on the criteria for the adaptation of a new innovation. Rogers formulated some criteria for this which can be linked to a new landscape design. This will be interesting because of the insides we get about the inhabitants.

The interaction

What happens in an interaction between landscape architects and inhabitants? They both have a lot of knowledge of the landscape at stake, but this knowledge is not equal to each other. By using a participation process both parties will learn from each other. How this learning can take place in a consultation process and what conditions you can think of in these learning processes are the main focus points in this interaction part. At last two techniques and two methods in this learning process will be highlighted, to understand how we can make learning possible in a consultation process.





2 Creativity



2.0 The creative aspect

The three main points to focus on in this research are 1) the designer 2) the inhabitants and 3) the interaction between these two. Next to this division it became clear in the previous chapter that one aspect of the research question will be about the professional creativity. A precondition for working with this term is that we have to be sure that this term will be understood. In this research it is the professional who is being 'creative'. That creative aspect will become clear in this chapter.

2.1 What is creativity?

Many books have been written about creativity: where creativity comes from, what it can be used for and what the meaning is of the creative aspect. For this research it is interesting to get a better understanding of what we mean with the term 'creativity'. Where does it come from? Csikszentmihalyi (1996) explained that people are born with two sets of instructions: the conservative tendency, which contains instincts for self-preservation, self-aggrandizing and saving energy, and the expansive tendency, which contains instincts for exploration and for enjoying novelty and risks. While this first group of instructions is focused on the preservation of our selves, in the last part of the instructions there is an expansive tendency from which follows a curiosity which leads to creativity. It seems we have some kind of balance between being conservative and being explorative. If we look around we see that this balance can be different for each person. Some people behave more expansive than others for example. But what is creativity? In daily life we can see creativity all over the place. People can be called 'creative' if they surprise other people by buying an unexpected 'original' present for example, or if people show a good time management during a very busy day with several meetings. Creativity then can be seen as a result of displaying good thinking skills on the right moment. Literally an interesting, and more ambitious definition of creativity can be found in *Creativity*. In this book Csikszentmihalyi described creativity as

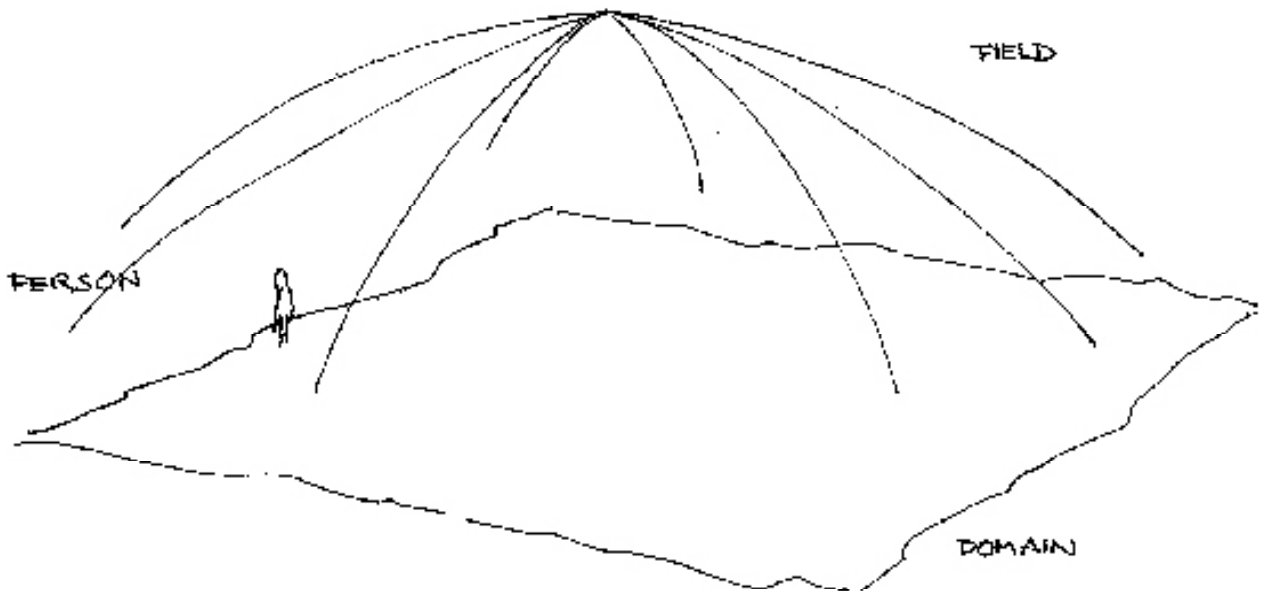
'Any act, idea or product that changes an existing domain, or that transforms an existing domain into a new one'.

To understand this statement it is necessary to look at the definition of the 'domain'. This is explained in three areas *where* creativity is according to Csikszentmihalyi.

The domain consists of a set of symbolic rules and procedures. In a society this means that there are all symbolic agreements, written and unwritten rules, nested in a culture. Every culture has its own symbols and rules, so there are many different domains in the world. A domain can also be a smaller part within a culture. You can think for example of mathematics. This is a system which consists of many rules and formulas. A movement such as in art or baroque music also can be a domain.

The second component of creativity is the field. This field exists of people who decide whether a product or idea can be included in the domain. This can be people like teachers, people with high positions in a specific domain or people with a rich history in a certain domain, in short: people who can be called experts in the domain. These people know the 'rules' where the domain consists of. For example a baroque musician knows in what context the music he plays exist, he know the feelings around this music. He knows everything about this style of music that is necessary to know if one wants to present this in a performance.

The third component is the 'creative' person itself. This component includes the characteristics of a person, how he is able to behave in his environment. This refers to the inner side of a person. In paragraph 2.3 this component will come back more in detail: how the characteristics of a person can be important in the process of creativity.



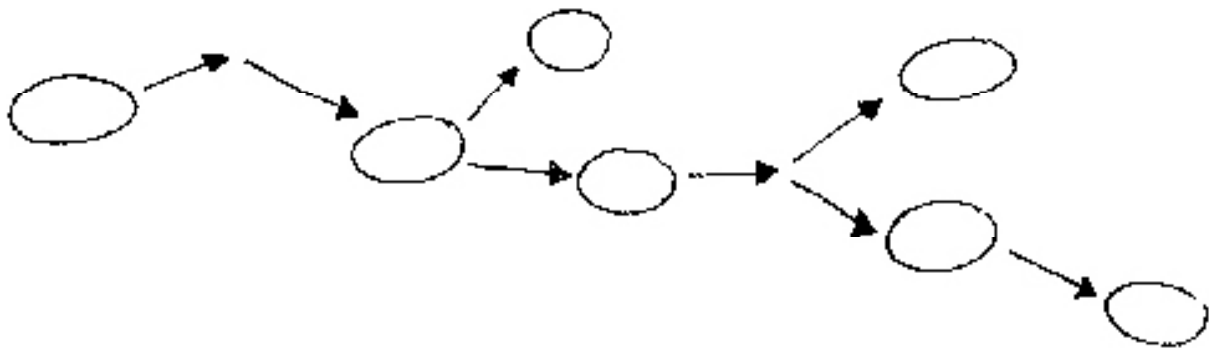
The idea of this threefold system is that when a person sees an opportunity to transform something in the domain he can use symbols or elements from that existing domain. If the field recognizes it too as something new for the domain then the possibility exists that the novelty becomes part of this domain. The next generations then will recognize the novelty as part of the existing domain they know. An example: if a mathematic researcher discovers a new formula, he can show this to his colleagues. If his colleagues agree with him that this is a new formula they can decide to include this new formula in the existing mathematic books. In this example the domain is mathematics, the field are the colleagues and the person is the mathematic researcher. Ten years later, new researchers in mathematics will accept it as a 'normal' formula in the domain of mathematics.

Creativity, as an ambitious activity showed by Csikszentmihalyi, can be seen as this process. This is a process which exists of three components and develops itself, with a result of a change in a domain.

Amabile (1996) agrees that the field is an important component for the explanation of the creativity theory, as she confirms that creativity assessments must be socially, culturally and historically bound. In this sense Amabile also shows the wider context of the creative process. Hereby she is inclined to the idea that the focus of creativity is more on the product rather than on the process. Her definition:

'A product or response will be judged as creative to the extent that it is both a novel and appropriate, useful, correct or valuable response to the task at hand, and the task is heuristic rather than algorithmic.'

The clarification for a heuristic process is that in the beginning of a process the path to the solution of the process still has to be developed. In the process people can search for the best way to reach the goal, the working procedure is not already defined at the start of the process. In contrast to the algorithmic tasks, which contain end goals which are already clear at the beginning of the process. Interactive design processes are heuristic tasks because there is no procedure you can follow to end in the proposed goal. Every meeting you can discover new insides so that the process can change direction.



Direction of a heuristic interactive design process

The goal of the process is in the beginning not yet defined. During the process choices are made and this lead to a certain direction. In the beginning of the process one can not predict where the process end.

The main aspects that are highlighted in this definition are novelty and acceptability or 'appropriateness'. By mentioning this last point Amabile refers to the users of the novel product. Within the landscape architecture inhabitants are also users of a novel product. Inhabitants can judge a new design in their landscape surroundings very well, because they *live* in that area. Inhabitants know the norms and values that they have

with respect to the landscape. These norms and values are also comparable with the *domain* mentioned by Csikszentmihalyi. Landscape architects change something in the landscape where people live, and these people (as the field) can judge whether they agree with the change. They know the domain better than anybody else.

While Csikszentmihalyi put an accent on the process and Amabile an accent on the product of creativity, is Boden (2004) moving in the middle of these two writers. She discerns three forms of creativity, which contain both the process and the product of creativity. The first form is to make unfamiliar combinations of familiar ideas. The second one is the exploration of conceptual spaces in people's mind. This refers to the discovery of new ideas within the thinking style of a person. The last form is connected with the domain mentioned by Csikszentmihalyi. It is the transformation of conceptual spaces in people's mind. Through a creative process one can change conceptual spaces in the mind of people. This is a difficult process, and to notice if this process is happened in one's mind, one first has to know the limitations of his or her conceptual space. This could happen by seeing other perspectives. If people view their opinion in a wider context, they will have the possibility to transform their conceptual space.

The connection between a conceptual space and the 'domain' is that in a domain one has symbolic rules and there is a kind of system in which people behave and act. In a conceptual space in someone's head this can be the same: there are rules and theories about how things work in one's mind. Exploring this space in one's mind makes it possible to transform something in it. This is then only happening in mind of one person; in a domain there is a field that judges whether the domain is going to be changed by a new idea. The domain and a conceptual space are similar in the sense that a transformation in both can lead to a new way of thinking in a certain 'regime'. This regime can be in the mind of a single person, or in a whole domain, with more people.

Conclusion

Amabile respects the *process* function of creativity, but she focuses more on the *product* part of creativity. With the idea that the process in the end will not be judged; the product is the real outcome. Good processes can be creative, but in the end it is the product that counts.

Csikszentmihalyi and Boden both talk about a change in a symbolic domain. When focusing with this information on the landscape architecture, the symbolic domain for inhabitants can be for example their direct environment. In this domain all the rules and procedures are clustered. Inhabitants know how to behave in the environment in which they live. There are, next to the written rules, unwritten rules that can be even be of more importance for the behavior of the people in a certain neighborhood than the written ones. If people want to change something around them they have to know the 'rules' that are connected with their situation. Rules can be related to the way the norms and values are ordered; how memories are embedded in the minds of people; how the history has developed in the area. A domain of inhabitants in a certain area can exist of many different aspects, which often cannot be seen directly from the outside.

In landscape architecture one can also talk about another domain. This is the domain of the landscape architecture itself. New trends in designing can become part of the 'domain landscape architecture' but also new insides in designing procedures. The participation processes are a meeting place for these two domains: the domain of the inhabitants and the domain of the landscape architecture. In this research the focus will be on the domain of the inhabitants, because this represents the focus of the setup of this research: to get more inside in the interaction between landscape architects and inhabitants.

2.2 Definition of creativity

After all these theories about creativity, we have to keep in mind the practical and *daily life creativity* of people. This practical focus on creativity will be used in this research. This is the creativity that people use to arrange things in daily life. Next to the use of this kind of creativity we will use the theory about creativity to look into detail how this theoretical definition works out in landscape architecture processes. Maybe we don't find this ambitious definition back in practice, but even then it will be interesting to have a broader understanding of the phenomenon *creativity* when focusing on the theory about daily life creativity. Therefore we use a combination of the writers above. This will be a mixed definition, which fits in the situation of landscape architecture:

Creativity is the making of unfamiliar combinations of familiar ideas, which lead to a change in a symbolic domain, either small or big.

This definition refers to the first and third form that Boden mentioned in her list of forms of creativity, in combination with the definition of Csikszentmihalyi about the domains. The unfamiliar combinations are important here because a landscape architect is not only mixing ideas; he is also able to give a sense of superiority to it. A landscape architect who clusters all the wishes and arguments of people together will not easily change the domain of the inhabitants, he is combining ideas. A landscape architect who clusters all the wishes and arguments and made something new and valuable of it, can change the domain. $1 + 1 = 3$. The domain consist of the thoughts about the landscape, the norms and values people have about the landscape, their habits in the landscape) If a person knows the characteristics of a domain very well and if he can add values or characteristics to this domain, a change could possible. A precondition is that the field has to accept this new element. The product part of Amabile is used in the background of the definition. The product will be a change in a domain, which can now be explained more specifically for landscape architecture. If the creative process has happened, the product is a useful design which is accepted by inhabitants. This product is important to mention because in real life this is what counts.

What does this mean for a landscape architect who interacts with inhabitants?

We can try to integrate the elements of creativity in a landscape design process, in which the landscape architect makes a design that respects the wishes of the inhabitants. According to the theory, the *domain* here can be seen as the norms and values of the inhabitants. It includes their habits, their usual ways of acting and their ways of thinking about the landscape around them. This can also be linked to the landscape culture which is mentioned in Chapter 1. The *field* exists of people who are experts in the domain, so here we can mention the inhabitants themselves as the field. They know as no one else how the rules and values are implemented in their environment. The last element of creativity is the *person*, in this case this is in first place the architect. In a consultation process he will be the person who is going to combine ideas (of himself and inhabitants) and is involved in the creative process. In the second place this exists of inhabitants, who also can be creative. They can have a big influence on the designing process. The more you go down in the list of participation forms of Pretty (1995) this second group will become more important in the creative process. In the consultation situation it is up to the landscape architect how much creativity he asks from the inhabitants. In Chapter 5 about 'Interactions' we will come back to this aspect of working together.

From the theory it became clear that a landscape architect is creative if he or she 1) gives superiority to the outcome of combined ideas and wishes of the participants, and 2) is able to change something in the existing thoughts about a place, with the new design. He transforms ideas in the minds of people. We can conclude that a person is creative if he or she is able to combine ideas and create something superior out of it, so that it can change something in a symbolic system, whether this system is in the mind of somebody or in a bigger peer group within a domain.

Furthermore we should keep in mind that this theoretical creativity is focused on a design for a certain area, but with the more practical explication of creativity the creative aspect can also be used for other aspects in the participation project. Architects can use creativity not only for combining ideas, but also for the stimulation of a learning process among the inhabitants and himself. This type of creativity belongs to the 'daily life creativity'. We will see this learning process more in-depth in Chapter 5.

Where can this information be used for?

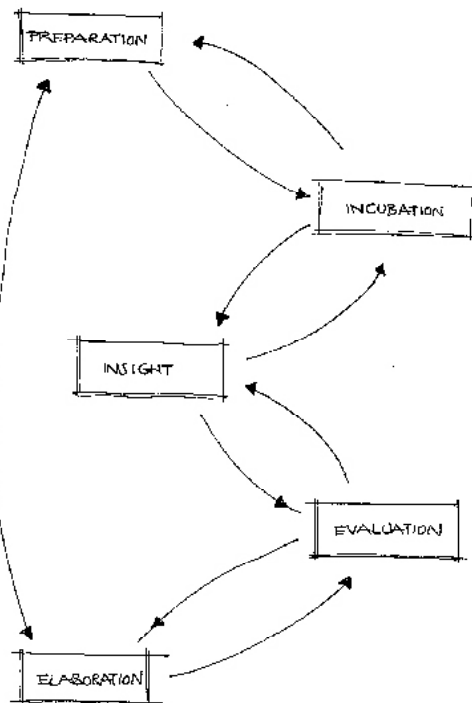
In the analysis of this research this information can be used to see whether there has been a creative process or not. By knowing these two definitions of creativity (daily life creativity and the more ambitious form of creativity) we will be able to analyse practical situations with this information.

2.3 Inside a creative process

Csikszentmihalyi (1996) divided a creative process in 5 steps. These steps are not linear but they all have a portion in the process. Poincaré mentioned this too, which Boden highlighted in her book *'The creative mind'* (2004). The first step is the preparation time. Here the problems come into the light, and people get a sketch of the situation. The second step contains a period of incubation. In this period there is time to think about the situation, the problems. Here unusual connections can be made, because in this period the unconscious state of the mind dominates. If people let go the strict lines of conscious thoughts, unexpected combinations are more likely to happen.

The third step is the illumination, the insight moment. You can call this the 'aha' moment. Here the conscious state comes back again. It is the point on which somebody got the idea in his/her mind. The fourth step is evaluation. This is the most insecure and uncertain moment of the process. It is the moment that you ask yourself whether the new idea is that good as you hoped, whether it is relevant, whether it fits in the domain, and what colleagues would think of it. This is a reflection moment of the designer himself. It is an *inside process*. Later on there will be spoken about evaluation that is done by other people around the designer.

The last step is the elaboration. It consists of selecting the important elements of your story, and creating a good line in it. This is not what always finishes the creative process, but most of the time it is, like the others, in between the other steps.



5 steps within a creative process, Csikszentmihalyi (1996)

Conclusion

The creativity in a process can vary a lot in time. It is not one single moment of thought, but a process which consists of many phases. Every phase has its own characteristics, and all the phases require other circumstances. This will come back in paragraph 2.3. Important to know is that the different steps do not all happen consciously, and people can come up with ideas after a time of unconsciousness about the issue.

Where can this information be used for?

For this research it is interesting to look inside the creative process, to create a better understanding of it. We can keep it in mind when looking into detail to an interactive process, what is happening in such a process? In the analysis we can use this information to see what factors are essential for creative process. It will provides information for the analysis question *How did the inside of the creative process look like?* The next paragraphs are dealing with the outside situation of the designer in a creative process.

2.4 Outside a creative process

Stimulate or hinder creativity

There exist many ways to stimulate or hinder creativity. For this research it will be interesting to look where the main focus points are when thinking about hindering or stimulating creativity, so that a later stage we can eventually connect the current interactive process to these points. In the previous text about the inside of a creative process it became clear that there are different phases in a design process. Maybe this has a link with the environmental circumstances of a design process. We can discover that in the practical part, for now it is important to elaborate on the circumstances outside a creative process.

To get a better overview three main spaces can be identified in which the three mentioned phenomena take place. Those are *the environment*, with all the spatial circumstances of the creative process, *the planning* part, with all the facts about the setup of the creative process, and the third is *the person* who is directly involved in the creative process.

1) The Environment

Csikszentmihalyi pointed out that no matter how gifted a person is, nothing will be achieved unless the right conditions are provided by the field. What is the field in the case of the landscape architect? The field exists of all the people who know the domain as good as the designer and are able to judge the work of him or her. These people can be teachers and colleagues, but also the inhabitants of an area (as is shown in Chapter 2.1). In his book Csikszentmihalyi (1996) showed the results of the study that he has done about this aspect of creativity. Specific dimensions can be mentioned when focusing on the domain: *clarity of structure*, *centrality within the culture* and *accessibility*.

(Csikszentmihalyi, 1996) When all of these dimensions are positive this means that the office, person or institution will keep his or her door open for creativity. What do these terms mean? In an office this would mean for example: you have a good structure in the office, the tasks are clear for every person, there is a strong link with the surroundings and people from outside can give their input through a good accessibility. This is also the case for information. There is a short line between the office and the information needed. According to this saying it would mean that in such an office there is an advantage for the occurrence of a creative process, instead of a disadvantage.

The last dimension of this list can also be seen the other way round. If the accessibility to the surroundings is good, then new ideas would be welcomed more easily. An example is a cultural area, like the Montmartre in Paris. Many painters and other artists went to this place in the hope that their work would be welcomed. Some artists really owe their success because of their production in places like these. The reason for that can be the fact that the access to the domain in which one works is really good. When you are in direct contact with the rules and symbolic elements of the domain you can respond to it in your work more easily. Also the fact helps that you are in direct contact with your colleagues within the same domain. The last advantage to mention in this case is the connection with the field. You immediately can get a resonance in your work, it is really efficient. In these ways the accessibility works into two directions.

A location related aspect of creative people can be concluded from the work of Csikszentmihalyi. He mentioned the fact that creative persons live in different areas, but that one stable factor is prominent in his analysis. 'They manage to give their surroundings a personal pattern that echoes the rhythm of their thoughts and habits of action. Within this environment of their own making, they can forget the rest of the world and concentrate on pursuing the Muse.' (Csikszentmihalyi, 1996, p.127)

External constraints

Widely differing external constraints will undermine creativity, as long as those constraints can lead people to view their work as extrinsically motivated rather than intrinsically motivated. (Amabile, 1996, p.171) What does this mean for the work of a landscape architect? This can mean that it would be better for an architect to work in an independent atmosphere. Otherwise they can become too much oppressed what will lead to see their work not theirs anymore. They will not feel the intrinsic motivation anymore. Amabile also stated that 'constraints that are placed on task engagement have consistent negative effects on creativity.' (Amabile, 1996, p.177)

So according to Amabile it will be very important that the landscape architect do not get too many constraints from his surroundings and it will be better to have no constraints received which are placed on task engagement during his or her job.

In the same time, as Van Woerkum mentioned, constraints could lead to a creative challenge, because persons could be triggered to work in a more creative way. How this will work out in practice can be seen in Chapter 7.

Environmental influences

Amabile has carried out an extensive research on the environmental stimulants and obstacles on creativity. Her results will be mentioned here, because they give a good overview of the environmental settings with respect to creativity.

1. Freedom: freedom in deciding what to do or how to accomplish the task; a sense of control over one's own work and ideas.
2. Good Project management: a manager who serves as a good role model, is enthusiastic, has good communication skills, protects the project team from outside distractions and interference, matches tasks to workers' skills and interests, and sets a clear direction without managing too tightly.
3. Sufficient resources: access to necessary resources, including facilities, equipment, information, funds, and people.
4. Encouragement: management enthusiasm for new ideas, creating an atmosphere free of threatening evaluation.
5. Various Organizational characteristics: a mechanism for considering new ideas, a corporate climate marked by cooperation and collaboration across levels and divisions, an atmosphere where innovation is prized and failure is not fatal.
6. Recognition: a general sense that creative work will receive appropriate feedback, recognition, and reward.
7. Sufficient Time: time to think creatively about the problem, to explore different perspectives rather than having to impose an already-determined approach.
8. Challenge: a sense of challenge arising from the intriguing nature of the problem itself or its importance to the organization (internalized by the individual as a personal sense of challenge).
9. Pressure: a sense of urgency that is internally generated from competition with outside organizations or from a general desire to accomplish something important.

Environmental stimulants to creativity, Amabile (1996)

These stimulants are in contrast with the following obstacles to creativity:

1. Various organizational characteristics: inappropriate reward systems in the organization; excessive red tape; a corporate climate marked by a lack of cooperation across divisions and levels; little regard for innovation in general.
2. Constraint: lack of freedom in deciding what to do or how to accomplish the task; a lack of a sense of control over one's own work and ideas.
3. Organizational disinterest: a lack of organizational support, interest, or faith in a project; a perceived apathy toward any accomplishments coming from the project.

4. Poor project management: a manager who is unable to set a clear direction, who has poor technical or communication skills, who controls too tightly, or who allows distractions and fragmentation of the team's efforts.
5. Evaluation: inappropriate or inequitable evaluation and feedback systems; unrealistic expectations; an environment focused on criticism and external evaluation.
6. Insufficient resources: a lack of appropriate facilities, equipment, materials, funds, or people.
7. Time pressure: insufficient time to think creatively about the problem; too great a workload within a realistic time frame; high frequency of 'fire fighting'.
8. Overemphasis on the Status Quo: reluctance of managers or coworkers to change their way of doing things; an unwillingness to take risks.
9. Competition: interpersonal or intergroup competition within the organization fostering a self-defensive attitude.

Environmental obstacles to creativity, Amabile (1996)

2) The planning part

Csikszentmihalyi (1996) noted that personalizing patterns of action helps to free the mind from the expectations that make demands on attention and allows intense concentration on matters that count. In this way it seems important to give people space to do their own planning. Poincaré consolidates this point of view with the pronouncement that the most fertile combinations of elements will be drawn from domains that are far apart. 'Most combinations so formed would be entirely sterile; but certain among them, very rare, are the most fruitful of all.' (in Boden, 2004, p.32) This shows the urgency of the required time that a person needs to find the best combinations. For a landscape architect this can be thought of the time that is needed in order to combine all the wishes and arguments of the inhabitants in a way that gives something extra to this combination of elements. To find a good combination out of it this time aspect can be crucial. According to the theory about combining domains, a good combination of the landscape architecture domain and the domain of the inhabitants could lead to a very *fruitful* result.

The choice of how to carry out a task can, besides the enhancement of creativity, enhance the intrinsic interest of a person. This is an important aspect that will be explained in depth in the next paragraph.

3) The person

Intrinsic and extrinsic motivation

Intrinsic motivation is very important in the utterance of creativity. Extrinsic motivation or an extrinsic goal can be important, but at the same time it can be detrimental. These are the words of Amabile in her book *Creativity in Context*. (Amabile, 1996, p.15) What is this intrinsic and extrinsic motivation? In her book, Amabile concludes out of many definitions

that 'people who engage in an activity for its own sake are intrinsically motivated; persons who engage in an activity to achieve some goal external to task engagement are extrinsically motivated'. (Amabile, 1996, p.109) 'The difference between extrinsic and intrinsic motivation can be seen as the difference between divided and undivided attention to the task itself and task-relevant information.' (Amabile, 1996, p.110) Also will extrinsic motivation 'decrease the probability that the creativity heuristics of exploration, set-breaking, and risk-taking will be applied. There will be a heavy reliance upon response algorithms that already exist within the store of domain-relevant skills.' (Amabile, 1996, p.111)

Translated to a landscape architect this would mean that if creativity would be part of the process it is very important that the landscape architect is intrinsically involved in the project. If this is the case, then he or she would better be able to think about heuristic ways of exploring the mission. This would lead to case-specific ways of reasoning. In a participation process many different arguments can pass by, many directions of clustering views and ideas can be the result. If a landscape architect would only be extrinsically involved, he or she will incline to work as normal, as in an algorithmic setup of a project. This could lead to a decreased utterance of creativity. There are many exceptions possible that come along in the different projects, which lead to other circumstances. The landscape architect should have built a really strong working method if he would be confident with the automatic way of working. It is hazardous to treat all projects in the same way, because of the many exceptions that exist that can lead to totally different elaborations of the cases. So the heuristic way of working seems very important, as well the intrinsic motivation, which cannot be missed in a heuristic project.

Another view is that certain forms of extrinsic motivation do not necessarily detract from intrinsic motivation and creativity. It may even increase creativity. This is the case in special settings. For example rewards that enable the individual to undertake an exciting project. (Amabile, 1996, p.127) Amabile concluded that this form of motivation works best in more algorithmic stages of the process where outcome appropriateness is determined and she confirms that intrinsic motivation is more needed in heuristic stages of the process.

In the previous chapter an explanation of the five theoretical steps that are the elements within a creative process was given. Important for the person who is involved in this creative process are four main conditions, mentioned by Csikszentmihalyi (1996, p.105). Those conditions are important for stimulating creativity within the creative process. The first condition is to pay attention to the developing work, to 'notice when new ideas, new problems, and new insights arise out of the interaction with the medium.' One way of work which helps here is that the person keeps its mind open and stays flexible during the project. The second condition is that one pays attention to the goals and feelings that have been developed. This is to see whether the work is developing in a way that still fits the goal. The third condition is

to get in touch with the domain, to be sure about the way you chose your methods and

to not miss important information from new developments. The last condition is that one listens to his or her colleagues in the field. This is for the exchange of information, for a reflection on each others work. All to help each other to finish their work in the best way they can imagine.

In the next chapter more about creative personalities is written. Above are some aspects that can stimulate the creative process, in the next chapter the focus will be on the characteristics of creative persons.

Conclusion

There exist outside factors that can hinder or stimulate a creative process. In three different spaces those factors became visible: in the *environment* of a creative person, which consists of management characteristics for example; in the *planning* of the process a person is involved, which consists of the freedom a person gets to make his own planning; and in the *characteristics of the person* himself, which includes the intrinsic and extrinsic motivation of a person.

Where can this information be used for?

The optimal circumstances in which you can work, the best feelings, are important for the process of creativity to take place. For this research we focus on the elements mentioned above and see whether they are being used in the achievement of a participation process in the landscape architecture and how this helps creativity. This can be related to one question in the analysis about creativity: *What environmental, planning and personal aspects were hindering or stimulating the creative process?*

When all these phenomena are taken into account, landscape architects can try to create the optimal circumstances in which they can work. Csikszentmihalyi noticed the concept *flow*. This flow is the high quality of experience people feel when they are involved in an activity. Flow is the experience that people have on that moment of involvement. They feel a clear goal. For example every step they take, they know what they are doing (there is immediately feedback) and action and awareness are merged. These are some points mentioned by Csikszentmihalyi about *flow*. For the processional creativity it is important that the designer is able to work in an optimal way. Therefore this focus on the aspects that can lead to flow is interesting to mention.



3 Designers



3.0 How does a landscape architect work?

In an interactive design process the designer is the most important person to focus on. How does a designer function in his method of working? How does he handle in a design process? Some interesting information about the way a designer works will become clear in this chapter. The chapter is divided in two parts: the first paragraphs will describe the way a designer works and in the second part some cognitive skills will become clear.

3.1 Strategy of thinking

Solution focused strategy

Designers are people who search for solutions in situations that they want to understand better. By virtually trying a variety of solutions, a designer creates a kind of conversation with his work. This will be further explained in the next paragraph. In *How designers think* by Lawson, it is explained that this 'solution focused strategy' is typical for architects. This is for example in contrast with scientists, who are focusing more on the understanding of the rule of the phenomenon happening and do not focus on solutions in first place. Architects get an understanding of the 'rule', the content of the problem by trying out solutions. (Lawson, 1980) Schön confirms this in a way by his statement that 'a practitioner does not keep means and ends separated, but defines them interactively as he frames a problematic situation'. (Schön, 1983) Let's zoom in on the conversation part within the work of an architect.

Conversation with work

Designers have another specific way of working. Next to this 'solution focused strategy' the designer holds a kind of conversation with his work. This means that, when he thinks about a specific solution for an aspect, he can try –virtually or in a sketch or model- what the result of this solution would be. After this work he gets to see the result of this try-out.

In fact every moment he sees the situation in a certain way he is framing the situation. Framing a situation is a way of looking at that situation. The frame can be seen as a kind of window through which a person looks. By choosing this window you have made a distinction in the elements that you think are important to look at, and elements you do not notice. This can be conscious but mostly it happens unconsciously. In the next chapter this concept of framing will be further explained.

The point here is that the architect receives feedback from the drawing when he tries out a change in the composition. He will see what the consequences are of his thoughts. If he notices positive consequences he can continue his work, otherwise the designer can change the aspects that are not going in a desirable direction. In this way he will get a good view why certain things are good in a design, and in the end he can argument his decisions.

So the designer will frame every situation in a different way, according to the specific

settings of that moment. The way of framing has something to do with knowledge of the designer, but also with the repertoire of the designer. It depends whether he knows a lot about the subject he is dealing with and whether he has been dealing with similar situations. Later in the process this will lead to other frames than one can notice in the beginning. After the 'feedback of the drawings' he will get more information about the situation he is dealing with and therefore after every 'feedback' he will frame the situation differently. A famous saying which notices this phenomenon: *'If you want to know the place, you have to make a design for it'*

Decision making in a design process

This first part is about design processes itself, whether it is a participatory process or not. Because in this research we handle in the way of 'participation by consultation' (see model of Pretty) in which it is the landscape architect who makes the decisions about the design steps. In some other levels of participation decision can be made by inhabitants. Depending on the decisions made by the designer, the way in which the design processes develop can differ a lot. A process can take a long time while other designs are finished in a relatively short time. Many reasons for this can be thought of. According to Markus (1969) there are four basic sources of information available in decision making in a design process: the designers own experience, other's experience, existing research and new research. (in Lawson, 1980, p.97) I think this can be seen as the amount of information available, which could be a clarification for the fact that some decisions in certain designs processes are taken so fast while in similar situations it takes a lot of time to finish a design. Information can in my opinion be used in this sense that experience will lead to knowledge, and research will lead to new information. So all this research will lead to information, and all these experiences will lead to knowledge (which can be seen as information within the people). Logically this would bring us to the fact that with more experience and available information people could make decisions faster than without, because if you have more knowledge you probably are better able to judge the situations around you. Therefore the speed of decision making within a design process could depend on the availability of needed information.

How could we link this information to a participation process within the landscape architecture? The designers own experience could make sense for the way decisions about the design can be made. But in what sense is this experience? In a participation process it could help if a designer knows what to do with the information participants give him. The designer's experience of receiving information would help to lead the process into the direction of an end goal, because with his experience he could have created a framework to adapt this knowledge and knows what to do with it.

Another form of experience of the landscape architect is how to think of functional, esthetical and durabal aspects in the landscape when planning to implement new elements. With a lot of experience, and so knowledge, this process will probably go faster than without it.

Then you have experience of the participants. In a participation process this could lead to inhabitants who know a lot about their surroundings, who know what they think is important for their area. If this information is available in a short time, the next step could be taken faster. Important for this part of the creative process is that participants can tell what they think, and with what reason. If it is the first time they think about the questions a landscape architect will ask them, it could happen that the process takes more time than when people have experience with these design processes. For this 'working together', good participation methods are important. In chapter 5 these methods will be discussed.

What about existing research? This is the research the landscape architect should be familiar with, so that this information has become part of his knowledge. For example information that helps in the proceedings of a participation process (social aspects), information about the functional aspects of the composition of an area and information about the esthetical aspects and the durability. With a lot of experience about these subjects a landscape architect is *probably* better able to use the collected information about his case to his advantage.

The probability is important here because there is also a phenomenon called 'blinding insides'. Information can also lead to a kind of fixed vision on certain things, so that the architect can not be totally open to new insides or ideas from the inhabitants. It will be interesting to see in practice how this part about 'research and knowledge' will work out.

The last information source is 'new knowledge'. What one could think of is two interesting developments that deal with this new knowledge. The first one is theories about the way people can participate in a design process, new theories that can help people discover their values, their interests and their meanings about a certain area. With the development of these theories the participatory design processes can develop faster.

The second development exists of theories about the practical implications of a design, new techniques for water management, soil applications etcetera. This could help the landscape architect to create new ideas related to the implication of his design.

Conclusion

Designers are solution focused in their work and by a 'conversation' with their work they can evaluate their new ideas. By this 'conversation' they find out what the consequences of their ideas would be. Besides this there are named four factors where designers depend their decisions on during the design process, namely designer's own experience, other's experience, existing research and new research.

Problem setting and problem solving

Another interesting aspect to look at when zooming in on the work of a designer is the focus that he has on the problem. There is a difference in focusing: you can focus on the problem setting or on the problem solving. Where do these terms come from? Let us look to a way of thinking that is called *technical rationality*.

Technical Rationality can be seen as 'the view of professional knowledge which has most powerfully shaped both our thinking about the professions and the institutional relations of research, education, and practice'. (Schön, 1983) So this technical rationality is an important way of thinking when looking at professions as landscape architecture. This way of thinking has some characteristics. According to Schön in this 'technical rationality' there too little attention is paid to the problem setting, and there is too much focus on problem solving. What does problem setting consist of? Schön explains problem setting as 'a process in which, interactively, we name the things to which we will attend and frame the context in which we will attend to them'. (Schön, 1983, p.40) In the case of a participation process within the landscape architecture, what would the constraint of having no focus on the problem setting of an area, but more focus on the future? This might lead to a process in which all the participants keep their own problems, which should be solved at the end of the process. Because they all see the situation in a different way, it is possible that they therefore all frame the situation differently. When people have different problems and you do not know what these problems are, then it will be difficult to end the participation process with a solution (a new design for the area) which satisfies all the people. With a focus on the problems in the beginning of the process you can make the chance of success bigger.

Schein mentioned an interesting point: 'One of the hallmarks of the professional, therefore, is his ability to "take a convergent knowledge base and convert it into professional services that are tailored to the unique requirements of the client system"' (in Schön, p.45) This would mean that the landscape architect could take care of the information which is useful to know for a certain case within an area when starting to think about this case with the participants. The task for the landscape architect could be to convert the knowledge into a solution that is preferable for the participants. Maybe this information could consist of a clarification of the project, the goal, examples where participants can think of when they are going to think about preferences, ideas and wishes in their living space. With this information the participants would have the same start position from where they could name the problem and frame the context of the problem. Simon confirms such an idea, in his elaborated thoughts about science, to have 'a science of design which depends on having well-formed instrumental problems to begin with'. (Schön, p.48)

Conclusion

Problem setting and problem solving are two different focus points if one wants to make a design within an area. With the first point you elaborate all the problems in the area: What is going wrong in these landscape surroundings? Who has a disadvantage in this situation? What different opinions exist within this situation? Etcetera. With the second

point the landscape architect mentions that there is a problem in the area that should be solved, but the focus will be on the ideas and perspectives for the future. With this focus one will probably have more positive input of the group, because the focus will be on the nice things they can imagine instead of the problems that exist in their area. On the other hand with the focus on the problem setting one will be surer that you will have a good starting point to begin the designing process.

3.2 Cognitive skills of a landscape architect

There are many skills to mention for a landscape architect, but interesting for this research is to look at the cognitive skills (or mental skills), because one can probably better understand what is going on when monitoring the work of a landscape architect in a participatory design process. 'Reflection-in-action' and 'Convergent-divergent thinking' are skills which are often mentioned in literature. A short review where these skills consist is written in this paragraph.

Reflection in action

One of the most important skills for a designer is that he has the ability to reflect in action. This is what Csikszentmihalyi says in his book *Creativity* (1996, p.116) and Lawson in his book *How designers think* (1980, p.69). Schön talks in his book about practitioners when he mentioned this phenomenon too, but clarifies that this reflection in action is especially important for the art. (1983, p.50) Landscape architects are professional practitioners in this sense, which means that they are specialists who 'encounter certain types of situations over and over again'. There is an element of repetition in the work of the specialist. This repetition is based upon the units where the cases of his work exist of. (1983, p.60) These units can vary in time and amount and are the variables the landscape architect works with. Units within the landscape architecture can be for example the compositions within the landscape. These compositions globally differ per time period and in short time differ per new drawing an architect makes.

But what is this reflection in action? Let's look to the actions of a person. Most of the time, in a professional job but also in daily life you use a lot of information. Most often it is not possible to describe *what* it is you know, you just act with the information you have. This shows that your knowing is *in* the action. You can use the information but you cannot describe what this information is exactly. Practitioners can recognize facts, things or aspects, make judgments and have skillful performances, but these actions come from their inside feelings, maybe from memories, studies and/or experiences. They are in a position they can work within the conditions they are in, with the info needed inside their action. This is what Schön calls 'knowing in action'.

To get a better understanding of what you are doing, you can for example ask yourself 'Where are my judgments based upon?' or 'Which criteria do I use for making these

decisions?’ In this way you reflect on your actions while doing these actions. This may be called ‘reflection in action’.

Reflection in action occurs throughout the whole process. For the analysis of the case study it can be interesting to look at the criteria that designers have for their reflection, even though it is an important aspect for the evaluation phase inside a creative process (see chapter 2).

What do designers take into account when evaluating their work? According to Schön, designers evaluate their moves in three ways: ‘In terms of the desirability of their consequences judged in categories drawn from the normative design domains, in terms of their conformity to or violation of implications set up by earlier moves, and in terms of their appreciation of the new problems or potentials they have created. (1983, p.101) In other words: 1) during their evaluation designers would look at the consequences of their actions in the context of normative design domains. *Normative design domains* can be seen as the norms that designers in the domain created together. So designers will look if their design fits in the ‘common rules’ that the designers commonly use. You also can think of conversations with colleagues about their design and how other people in the ‘field’ (see chapter 2) think about their design.

Furthermore they 2) connect to the implications of earlier moves and they 3) look to the new situation they have created in terms of new problems and potentials.

Remembering the different types of processes while looking at this ‘reflection in action’, there seems to be a link between this reflection and the heuristic processes. In a heuristic process people have the possibility to look by themselves how they want to work. In the process there is space to choose the direction towards an end goal because the end goal is not yet defined in the beginning of the process (see chapter 2.1). In this way the person (for example designer) can choose in which direction the process turns. The ‘reflection in action’ can thus be a good tool to define some arguments for a certain action. In the algorithmic process, the space to do so is not there. If a person knows in advance what the way of working will be, he will not be triggered to reflect upon his actions. Probably he will try to follow the steps in the direction that has been already prepared for him.

Why is this ‘reflection in action’ an important skill for designers?

This reflection can help in the justification of the designer’s actions. A designer is responsible for all his actions and a reflection during his work, a designer is helped in his explanation about his actions that he took.

A reflection in action can also help in periods of the process that are uncertain: a landscape architect does not know whether he does the right thing, whether the process is going in the right direction or whether he deals well with the options he has. By reflecting in action he critically looks to the choices he has made and which arguments he has used.

A designer can also look for people who can give a good feedback on his work, but if a connection with the right persons on a certain moment is not possible, it is useful if a designer is able to develop this tool by himself.

A big advantage of this skill is that when applying it, he can precede his work in uncertain situations. That is because the designer becomes a kind of researcher in the practical context. He researches how he does his job, what arguments and which principles he uses. Therefore he is not dependent on the categories of established theory and technique, but constructs a new theory of the case he is doing at that moment. (p.68) This leads to circumstances in which the situation itself is the leading factor to choose certain arguments in stead of the common principles that could be connected with these situations. In this way all the situations in which he reflects upon his own actions, he put the situations in manageable contexts. It gives the designer a kind of certainness in situations which he is not sure of. Uncertain situations can be linked with 'not knowing what to do on a moment, because the process went on a totally different way then usual'.

Convergent and divergent thinking.

Are there more characteristic skills of a designer? An important skill that returns in many books is the way of thinking. It is very useful if designers are able to think in a convergent and divergent way. This is what Lawson argues in *How designers think*. A convergent way of thinking is needed to lead all the facts, arguments and ideas in one direction so that in the end there will be a concept or design, or a decision that can be made. This process is very useful to get a focus in your work. It often goes together with reasoning. While reasoning, the person is 'carrying out mental operation within some coherent symbolic system'. (1980, p.99) In a rational analytical way people get their thoughts in line towards a conclusion. Reasoning is always with a certain goal, people work towards a conclusion. This can be an important tool for a landscape architect because in this way there will be a focus in his work.

In the same time it is useful to think in a divergent way. This divergent thinking refers to thoughts in many directions, so that the designer gets the opportunity to see the project from different points of view, or to think about all the optional variations within the situation. This divergent thinking can help him (the designer) to discover why his choice would be the best, or to open up the space to discover better options then the first choice.

Lawson argues that creativity 'depends upon being able to see the same thing or idea in several different ways, the ability to generate a variety of perspectives'. (Lawson, 1983, p.149)

This process can go hand in hand with imagining, which is the opposite of reasoning. Where reasoning is recognizable as a conscious process, imagining is the process in which people relate situations to their memories or combine material in their minds. This process is often unconscious and not always deducible. Daydreaming for example can also be a part of this imagining. It can lead to other ideas then you had before or to more relevant information for you process.

These ways of thinking are also interesting to consider in combination with algorithmic and heuristic processes. Because of the fact that in algorithmic processes the goal is already clear at the beginning, one tends to be more focused on converting information

to that end goal. There is no direct need to view all information and arguments in a wider perspective. In the same time, if the way of working has not yet been defined the designer will probably also use divergent thinking, instead of only convergent. Here it will be necessary to see the wider context in which he is working and the reason for the arguments he chooses.

Conclusion

'Reflection in action' and 'convergent and divergent thinking' are important skills for a landscape architect. The first skill can help to see what the designer bases his arguments on, what the thoughts underlying his actions are. While thinking about these aspects on the moment he works, he is 'reflecting in action'. This skill can be a helpful tool when architects work in a dynamic environment. By 'reflection in action' they remember what they are doing, what they are doing it for, and to what situation that leads.

With divergent thinking the designer makes it possible to virtually develop his ideas in many directions, which can be an advantage for choosing the best option out of many, and to argue why his choice for a design is better than other options. With convergent thinking the designer can lead all the ideas and arguments into one direction, so that at the end a single focus can develop which is a combination of all ideas and thoughts.

There is a higher probability that convergent and divergent thinking will occur in a heuristic process than in an algorithmic process because of the fact that in this last process the need for divergent thinking is absent.

Where can this information be used for?

This information gives us a brief overview of the cognitive key factors of a landscape architect in a designing process. We have some points to focus on when dealing in the analysis with the practical situations. The question about these cognitive key factors of a landscape architect can be divided, with this information, in the following four focus points to analyse in practice: 1) the decisions of the landscape architect, where are these based upon? 2) The focus of the landscape architect on the problem solving or problem setting; 3) the design method: how is the setup of this? Was it prepared on forehand or was it developed during the process, so that you create better conditions for a heuristic process? 4) Was there convergent and divergent thinking recognizable?



4 Design for Inhabitants



Memories that people have within their area can be very important for them. If one looks at the landscape culture it seems to be one of the basics this culture consists of. The memories that people have may lead to certain feelings or thoughts about their environment. A word that describes this phenomenon is 'place attachment': people give certain values to their environment. In this chapter the focus will be on the question: what is important for inhabitants when they are involved in a consultation participation process?

A way to answer this question is to look from another perspective at a new landscape design: in a certain way you can combine the ideas about a participation process for a new landscape design with the setup of an innovation. The innovation here could consist of either 1) the new design, or 2) the participatory setup of the project itself, this last point has everything to do with the methodology that is used.

Rogers (1995) formulated some criteria for the adaptation of an innovation by its users. In this research the users are the inhabitants of the area for which the design will be made. Three criteria of Rogers can be interesting for this kind of participation processes within the landscape architecture. These criteria will be mentioned here in combination with the role these criteria play in a participation process to realize a new landscape design.

The *first criterion* states that there should be a clear advantage for participants in the innovation. In first place this can be explained by thinking about an advantage for inhabitants in the *new design*. This can already happen if there is a good understanding by the landscape architect of the needs of the inhabitants. So a good participation process here is not necessary in the first place, though it will be a good tool for the designer to get to know what people want.

When seeing an innovation as a *participation project*, you can see it this differently. You ask people to give their opinion about issues; you ask what they think about certain dilemmas. You want people to say which issues *they* think are important in a certain case. So while working within a participation process, people expects that their input will be used and that their involvement has some positive influence in the process. In this way the explanation of this first criterion could be that an architect really has to show to people that their input is worth it in a participation process. In that way there will be an eye open for the interests of participants and the inhabitants have an advantage because of the chosen participatory setup of the designing project.

The *second criterion*: it should be possible for participants to combine the ideas within the innovation with existing values, with memories and with their needs. For the *new design* as innovation this points out that the new design should fit within the thoughts of the inhabitants about their environment. People's thoughts about the living environment of people can be important to mention in a new design. People can have memories and feelings which remind them of earlier days. The new design should not remove important elements from their area, and at the same time it should deal with the aspects or elements people need in their environment.

For the *participation process* as innovation this second criterion is important too. The existing values, memories and needs of inhabitants are then related to the planning of the participation project. Values and memories can indirectly be linked to this, by the faith that people have in the success of a design process, but the needs are here the most important aspect. Think of the time that people want to spend on a designing project in their neighborhood, the following-up of the meetings, the information that is given in between the meetings etcetera. For a good adaptation of the participation project these planning aspects should fit with the needs of inhabitants.

The *third criterion*: the innovation should not be complex. This seems as if it is not a difficult aspect, but it often happens that ideas of designers, researchers and other developers go in a direction which is already on a high level of thinking. In this way it will be difficult to understand for people who are not familiar with that way of thinking. In the landscape architecture this can happen for example if a landscape architect uses the existing structures of the landscape (for example green structures), which are much bigger then the little area in which these structures are going to be implemented. Inhabitants will not understand by themselves why those green areas are being implemented if there is no explanation. In a landscape plan one can use many structures. If all these structures will be present in one little area there is a big chance that this can be seen as 'complex'. This all is related to the *design* as innovation. Focusing on the *participation* itself as innovation, the setup could also be complex. People can see this in complex organizational structures: for example in having another facilitator every meeting; it not being clear what the goal of a meeting is; it not being clear what the correlation is between the meetings; information being given in an unstructured way, etcetera. This is a complex planning of the methodology participation.

In addition to these criteria, Van Woerkum mentioned another important aspect: 'the innovation should be reasonable for everybody'. This means that it should be fair for everybody and can be related to both the landscape design and the participation process. There should not only be one group within the society which has profit in the participation process and thereby the change in the landscape design. Of course it is not possible to satisfy every person within the area, but in the design there can be a balance between the advantages and disadvantages for people. This will lead to a situation in which there is not one group of people who experiences all the disadvantages (if those are there) of the new design, but that these eventual disadvantages will be spread out over the whole group of people. In this way you can create a reasonable participation process and a reasonable landscape design, in which the people understand the choices made.

Aarts and Van Woerkum (2008) state as a reaction to this list that those criteria can not directly be combined with an innovation, because for an innovation a development of new knowledge in the minds of people is required. People can join a participation process but it will take some time before they will have the feeling of being heard by the

landscape architects, because for a long time this has not been the case (innovation as participation process). People can listen to the new plans for their area, but it takes some time for them to accept these ideas and get the feeling of agreement with the plans made (innovation in sense of a new design). Arguments used in this process are therefore really important. This process of knowledge development will go better if the parties within a participative design process meet each other more times during this design process, so that people have enough time to understand new ideas and analyze all the information that they need to 1) make clear what they think about certain issues and 2) deal with new information about the area and 3) develop faith in being heard by plan makers.

Where can this information be used for?

Here we see some important aspects where a landscape architect has to deal with when working with inhabitants. We have gained some information so that we can focus on the memories of inhabitants and aspects related to an innovation, when dealing in the practical context with the question: *What are important aspects for inhabitants in a participatory process about their landscape?*



5 Interaction



5.0 The interaction between inhabitants and designers

What is happening in an interaction between inhabitants and landscape architects? In participation processes people always have to deal with learning. Architects and inhabitants can learn from each other from the first hour within a meeting. By information sharing people get to know more about the area and what values people give to their environment. This learning aspect can be one of the reasons for choosing an interaction with others: you want to use more information than you have on the moment.

Let us deepen out this learning aspect. It will depend on the level of the participation process (see the schedule of Pretty on page 15) who learns from whom, and in what degree this learning will take place. For example in the 'passive participation' there is hardly any learning process happening between the landscape architect and the participants, because the landscape architect only informs people. He is not focused on new insights from the participants. In the 'self mobilization' level people have to work together to reach a certain goal. By working together the information of all people comes together and people will have more information to base their decisions on. According to that the learning process in this level can be quite high.

Viewing all these characteristics of the levels, for every level can be thought of specific learning processes, because of the different relations that exist in the levels. In this chapter the focus will be on learning within the 'participation by consultation' level. As already said in the Chapter 1, the consultation can work out in two ways: designers can ask inhabitants for information and use that in the design, or designers can involve inhabitants in the designing process so that there is also a learning process possible for the inhabitants. This second version we will focus on in this research. For better understanding of the learning processes in a participatory design process we will elaborate this learning aspect more in detail in this chapter. All the participatory / interactive processes here will focus on the consultation level.

Participation by consultation: People participate by being consulted, and external agents listen to views. These external agents define both problems and solutions, and may modify these in the light of people's responses. Such a consultative process does not concede any share in decision-making, and professionals are under no obligation to take on board people's views.

Consultation by Pretty (1995)

5.1 Learning in participation processes

In what ways does learning happen in a participatory design process? There can be mentioned three directions in which learning take place. In first place there is a learning process among the participants. What can participants learn from each other? Well, when talking about an area they know, they discover the values that are present in the neighborhood. This can help to get clear for every participant what values he/she thinks are important. This aspect is dealing with a new part of the identity of people. Linked

to the landscape culture, you can think about a new identity that will be formed in the interactive meetings (in stead of the existing identity of people). (van Woerkum)

When talking about these values it is possible that there exist a link between arguments people have and the values they have. Why do people think these values are important? When there becomes a focus on this question, the learning process can also exist of the argumentation reasoning.

The landscape architect can also learn from the participants. He can learn which values inhabitants see in the area, and what the inhabitants think are important elements in the area. He can learn about the history of the area. Not only the information of the maps, but also the history that is in the minds of people: memories, experiences, and so on. All this information can lead to a better understanding of the area, in all his facets.

When, after this information sharing, the landscape architect is going to work on the design, he will know the background of the area and the values that people give to the different elements within this area. This information could help him to give his design more fundamentals. These fundamentals can be at the base of his further ideas about the design.

Important in this learning part is the acknowledgement that when talking-in-action people can try to reach a certain goal with their sayings. People always talk with a certain goal, therefore they develop a strategy for their sentences. If landscape architects want to meet the main reasons for these opinions, it might be necessary to ask further about the arguments someone uses.

People have for example a solution for an issue at stake, they have ideas, but it can happen that these solutions or ideas are not really representing the issues of which *they* think are important. 'A Norwegian planning consultant of much experience expressed this in a simply and elegantly understated way when he said that in participatory processes, even when they want to, 'people don't always say what they really mean'.' (Forester, 1999, p.132)

The third learning process can consist of the cognitive changes within inhabitants when getting information from the landscape architect. This learning relies on the setup of the participation process. When a landscape architect shows his ideas about the area, the possible development, inhabitants could learn from this by trying to understand the underlying thoughts of his ideas and plans. The arguments that the landscape architect uses are therefore really important. But these arguments are not the only important aspects.

Participants also learn from incidental and revealing details. That could happen in the presentation of a landscape architect, for example by getting information from the designer they did not expect. It also can happen that participants get these insides from the surprises that the participatory rituals make possible. Forester (1999) describes these participatory rituals as 'encounters that enable participants to develop more familiar relationships or to learn about one another before solving the problems they face'. In other words, it can happen that people will learn from the designer in an (unexpected) informal way, for example by informal meetings before starting the design process.

This learning can take place in many ways. In this chapter the focus will be on two learning theories, namely reframing and first-second- and third order learning.

Reframing

A first theory is the reframing theory. This is an approach that first focuses on the principles of frame thinking. 'Frames refer to the process of constructing and representing our interpretations of the world around us. We construct frames by sorting and categorizing our experience - weighing new information against our previous interpretations'. (B. Gray) So it means that framing is the term for the creation of a sort of window through which you see our surroundings. 'Frames filter out some things while allowing other to pass through easily.' (Bolman and Deal, 1991, p.11) Every person built in an unconscious way his or her own frame about certain topics or even about worldviews, by using memories, relationships, studies, acknowledgement, and etcetera. In this way it can happen that in a specific situation everybody sees that situation different. Linking up with the aspect of the problem situation, in which we were discussing where to put the focus on: on the problem situation or on the future perspective, we see in the framing theory that everybody can construct its own problem definition. This is a consequence of all the different frames that exist between the people. An example: Somebody who has always lived in a certain village which was always enclosed by forests will probably react differently on cutting the trees around his village for building a new shopping centre, then his neighbor would do who comes from the city in which he is used to have a shopping centre close by. This difference in interest is represented by the different frames through which these people look at situations.

Frames reflect our interpretation of what is going on and how we see ourselves and others implicated in what is happening (B. Gray) Frames are not permanent; they can be transformed by reframing. What is reframing? Morgan describes this reframing as it

'encourage us to look at ourselves and our situations with fresh eyes and to mobilize and use our capacities for imaginative, innovative thought and action. It encourages us to recognize that we can become skilled 'readers' or 'interpreters' of the situations in which we find ourselves and produce novel understandings that will allow fresh action to emerge'. (Morgan, 1983, p.265)

Morgan explains here that the process of reframing consists of a new way of looking at ourselves. We can look 'with fresh eyes', which can lead to the awareness about the principles people use to formulate their meaning in a certain situation. Reframing can also 'encourage to mobilize our capacities for imaginative, innovative thoughts'.

We have seen in 'divergent thinking' which has been described earlier, that these attributions were also present there. In divergent thinking people can come up with ideas that are not familiar for them, by trying to see the developing of the situation in diverse ways. In fact that divergent thinking is also a way in which people try to think outside

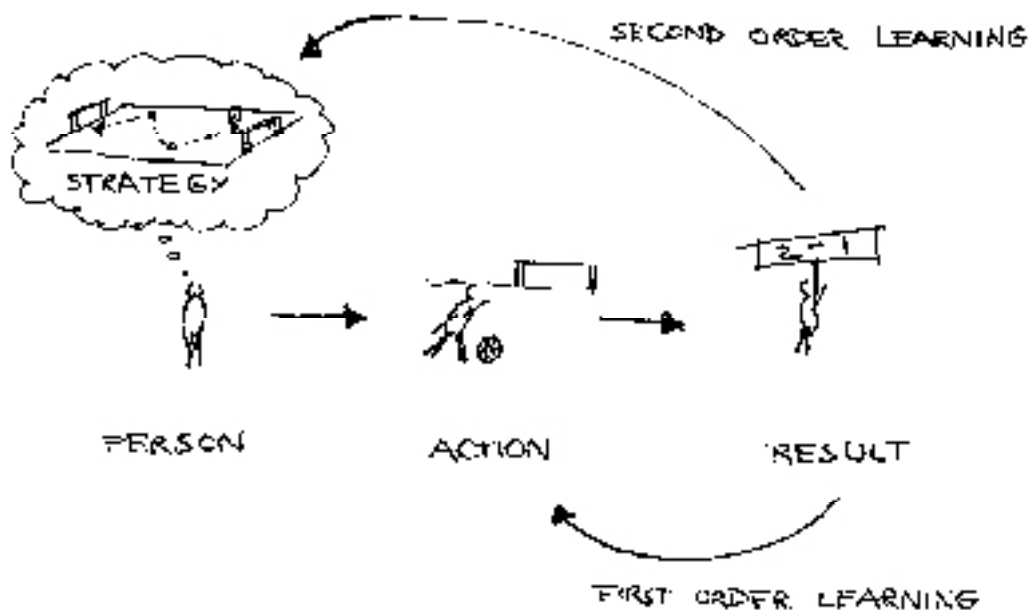
their usual frames. What Morgan describes about reframing is in this same direction, people try to develop innovative thoughts, by imagining what could happen. Divergent thinking could help in this process of reframing to focus on more directions (in a situation of development) then on the one you are used to think of. After this exploration of options it is possible that people can imagine the situation from different point of views, because they have explored these different point of views. Here we see the learning aspect again. By imagining more options then you would normally do on your own (in memories, in problems, etc within an area) a person is learning new directions of thinking. Finally people will make a decision which point of view they have the best feeling of, so that they really can reframe the situation. They can choose for their own point of view which they have had before this learning took place, but it also can happen that they switch their point of view because of the aspects they learned in the reframe process. Reframing can happen in different ways. *Change within frames* happens when a person keeps the same frame as in the beginning, but there is something extra in his frame. For example a person likes cars very much, but the car he likes the most is not Peugeot, but it changed to Renault. *Frame enlargement* happens when people can use their 'frame' also for other situations. This is for example with new technologies: if a technology is especially made for sunny weather, and a person sees how you can use it also during cloudy times, then you can talk about a 'bigger frame': frame enlargement. A *change of frames* is the most extreme version of reframing. This process consists of a replacement of totally a new frame. Probably this process is taking the most time, because people should have the change to replace old values for new ones.

First, second (single loop – double loop learning) and third order learning

This reframing has a clear link with the second theory about learning. Namely the focus points of first order-, second order-, and third order learning. This theory is developed by Argyris and Schön. I will explain shortly what the content of these learning theories is and in the conclusion the link between these theories will be pointed out.

First order learning has a strong focus on the results. The learning process is according to the other two methods not very big. The goal of the action is mostly clear at the beginning of the process, and the focus of this theory is on the learning process that is needed to reach this goal. An example of this first order learning can be found in an office where the manager has a new goal in mind. Within a first order learning process employees try to reach this goal of the manager, by looking at the best way to fulfill this task.

In second order learning there is a focus on the values, routines, decisions or strategies and not only on the actions as we saw in first order learning. An important question that people could ask here is 'what are the underlying values to use the arguments we have?' The reason why people do certain things, why they think in a certain way, is important in this second order learning process. In the example this could lead to the question employees ask themselves: how do we want to reach this new goal of the manager? What is our reason for joining this new goal?



Third order learning changes people's way of thinking. Therefore it is important to know how people think and how you can change this. Also the preconditions of the second order learning are important for this. It is the recognition of their underlying values that can make people reflect on their actions / thoughts and in the end maybe change their point of view. Within the example this would mean that the employees not only think about their way of acting to reach the new goal, but also think whether they want this new goal, whether this goal fits in their ideas about the future, whether the goal can be improved, and so on. It is a way of thinking outside the borders of what should happen.

In the level of 'participation by consultation' it is important that there is not only a first order learning process among the landscape architect and the participants. The first order learning process translated in terms of a participatory design process within the landscape architecture would mean that the focus is on the goal: 'how could a landscape architect make a design for an area which can be appreciated by the inhabitants?' This suppresses the underlying thoughts of the participants, while these underlying thoughts are mentioned in the previous chapters as an important issue which should not be forgotten. This type of first-order-learning one can relate to the levels which are above 'participation by consultation', namely the 'passive participation' and 'participation in information giving'. In these levels the purpose is to work in an efficient way to the end goal. Second order learning would fit more in our level of consultation because there the focus is on the underlying values that are behind the mentioned arguments of the participants and the landscape architect.

According to the definition of creativity, I can conclude that the third order learning could be related to the change within the symbolic domain. In the first chapter we have translated the 'minds of people' as 'small domains', but in the beginning of a participation process it is not clear whether this change process in the minds of people is going to happen. This means that it is unsure whether people are going to think in one line with the design focus or they will keep their own view on the situation.

In the practical part of this research I will focus on the learning processes that are happening within consultation processes, with a notion of the interest for the landscape architect that a third order learning process will be a part of the process. For a clearer understanding: for both the landscape architect and the inhabitants it will be good to discover underlying values of the other party, but according to the theory of chapter 2.1 about the ambitious definition of creativity, it is for this level of creativity important to see whether the domain of the inhabitants is changed. Therefore this learning aspect of the inhabitants will be extra highlighted in here.

The possibility exists that you can see the creativity in the participation meetings by looking at the level of learning. Creativity can happen in all three the levels, but according to the ambitious definition of creativity in the second chapter it will be necessary to have some indicators for a third order learning process, to see whether this form of creativity is happening. As mentioned in the second chapter, *creativity* can happen in the smallest actions, but next to this 'more general' definition of creativity it will be interesting to see whether the ambitious definition about creativity mentioned in chapter 2 can be found in the practice of participatory designing processes too. Creativity in this more ambitious form lies in the part about the 'transformation of something in the domain'. In this context the domain consists of the minds of people. This links with a third order learning in a way that people change their way of thinking (when they view 'their' landscape).

It is a *possibility* that creativity takes place then, because another factor is also important for the existence of creativity, namely the creation of unfamiliar combinations of familiar ideas (see chapter 2.1).

Conclusion

Every person sees a situation differently. When people walk in a city some of them will only notice the shops where they sell shoes and cloths, while other people recognize the different styles within the architecture of the city. Others will look chiefly to the different people who walk in the streets. This phenomenon you call framing. Conscious or unconscious you will pick out elements that are prominent to you.

Reframing is the process in which we can look conscious to this framing. It is the process in which we become aware of the arguments we use. While reframing, we show the ability to look from another perspective to ourselves.

This reframing has something to do with second order learning. In a second order learning process the focus is not only on reaching the goal, but also on how people think about 'reaching that goal'. It is about the arguments for doing the actions we do. So there is a link with reframing, in which we also try to look from another perspective to the things we

do. There is made a distinction between 'change within frames', 'change enlargement' and 'change of frames'.

Further there is mentioned first order learning, which is a learning process that focuses on the best way to reach a goal. The goal is already clear at the beginning of the process, the focus is on how to come to this goal.

The last learning theory mentioned is third order learning. In this way people really change their way of thinking. That is the most extreme form of learning processes, because it asks the most application of people. For reaching a third order learning goal people have to know why they do the things in the way they do it now (like they do in second order learning) and they have to feel the need to change their way of thinking into a new way, namely the way (method or process or thought) which came out of the process that people had with each other (and in which they learned a new way of thinking). If this process would happen then we can see one aspect of creativity back, namely the need to change a domain. In this case the domain would be the mind of people. When a person has learned a new way of thinking, and he is going to use that new way, then a small 'domain' is changed. This was also one of the focus points within the theory about creativity.

5.2 Conditions for a learning procedure in design processes

Transparence, conditions to feel free to speak, clear values

What do you need when you want a participation process in which people are leaning from each other, in such a way that the creative process as mentioned earlier in the chapters will not be blocked by this participation of inhabitants? Schön noticed that trust and open secrets from the 'planner' to the people are important aspects for keeping the creative aspect in the process when dealing with a group of people. These preconditions follow from the situation in which the planner keeps the conflicting demands of the intermediary role to himself and 'attempts to manage them by unilaterally controlling the impressions he creates in the minds of others'. (Schön, 1983) This means that the planner did not talk to the other people about the deliberation that was in his mind. The result of this was that people could not help him in dealing with the controversy interests.

According to the intermediary role Schön's planner has, in which he has to deal with the influence of others; we can imagine a same kind of situation in our participation process (as mentioned above). Schön and Argyris developed a model of action of which they think it can help in the advantage of the creativity within a participation process. In this model of action the following values for the designer are important:

1. give and get valid information
2. seek out and provide others with directly observable data and correct reports, so that valid attributions can be made
3. create the conditions for free and informed choice
4. try to create, for oneself and for others, awareness of the values at stake in decision, awareness of the limits of one's capacities, and awareness of the zones of experience free of defense mechanisms beyond one's control.
5. increase the likelihood of internal commitment to decisions made
6. try to create conditions, for oneself and for others, in which the individual is committed to an action because it is intrinsically satisfying, not because it is accompanied by external rewards or punishments.

Values of the model created by Schön and Argyris (Schön, 1983)

The first value is about the transmission of information. What this value shows that it is important in a participation process that the architect will show what information he has, which information he deals with. This is the same for the other participants in the process. If people hold information for themselves, others have less information of which they can learn, so there is less common knowledge in the end of the process. When a person says what *he* thinks is important in a certain area, people would not be easily convinced of this importance if this person would hide the main reason of his opinion.

The second value stands for the accessibility of interesting information when designing a plan for a certain area. With respect to this value, people in the design process will all have the same starting or background information which they can use to create their meaning.

Next to their own knowledge and feelings people have about the area, this common information will lead to a shared knowledge to start the process with, so that nobody will miss important information; this information they can use to search for answers together. Another word for this is 'joint fact finding'. This will lead to the earlier described opinion of Schön about the importance of the problem definition at the beginning of the process.

The third value points out the free and informed choices that people have. Interesting is this value in the period when an architect explains his plans to the inhabitants. People have a free choice, and if they want to choose something else then the plans of the architect is also a choice. This value points out that it should be possible for people to choose what they want.

The fourth value states that it would be good when the architect would point out the values that people have in the area he designs, and which decisions he has made according to these values. 'What are the underlying values that turned his plan in this direction?' The other awareness that Schön and Argyris mention is about the ability of people to say what they mean. Take care of the limits people can have in expressing what they mean. The fifth value shows that it is important to create an agreement within the group about the decisions made. In this way the participants can try to understand why certain actions

will take place, or why a design is in a certain form. By showing these decisions in the group, the participants are able to give feedback and ask for clarification if they don't understand the points. In this way the learning will occur in both directions: from the landscape architect to inhabitants, and from inhabitants to the landscape architect, because this last one directly hears in what way people think when they give feedback to the plan.

The sixth value is meant for a participation process in which participants themselves are taking actions, as a group or alone. In this research it is the landscape architect who will do the actions, but this point can be of importance of inhabitants too.

The value for the landscape architect that we can take into account in this research is the space he creates for a participant to participate. Applied to a consultation process, the advice here is actually to create conditions in which the landscape architect can enjoy his work (he wants to do this job because he feels like doing this, not 'because it is accompanied by external rewards or punishments') and the participants are not forced to speak about their surroundings because the conditions of the participation process are inviting to speak, so that they can speak whenever they want. In this setting inhabitants have the possibility to show their meaning about landscape developments and are they in the position to decide, with others, about future developments. They can be active in, for example, controlling their surroundings if they want. If inhabitants can participate and designers make serious work of their opinions, this will lead to a better team work with inhabitants in which inhabitants will probably not be forced to act because they can have a feeling of responsibility.

Collective membership and the conditions to make this possible

Forester (1999) writes about some conditions for the learning aspect within participation processes:

'In planning and other kinds of participatory processes, learning occurs not only through arguments, nor reframing, nor critique of expert knowledge but through transformations of relations and responsibilities, of networks and competence, of collective memory and membership.'

In this description Forester points out the fact that it is not only the arguments, reframing and expert knowledge that make learning possible. He mentions three categories which are as important as the first three. It depends on the level of participation which of these aspects you can count as the most important. According to the consultation participation and according to the previous chapter about the inhabitants, the collective memory and membership of the participants will be, in theory, the most important of these three aspects. The reason for that can be linked with the previous chapter, in which is written about the importance of the memories that people have in an area. If these memories are shared in a community, then you will have a stronger collective memory, so more people who share the culture of the landscape: the landscape culture. If Forester is right with his

pronouncement then we can try to see this collective memory and membership (within the landscape culture) back in the practical part of this research. It can also happen that the memory in the area is not shared by the whole community, then this theoretical aspects will not have a big influence in practice.

The other aspects Forester mentioned are interesting to look at if one deals with other participation levels, because it is more focused on the participants who will take action, instead of the professional who will take action, as in this research. The conclusion of his writing is that he does not only take into account the techniques to make learning happen, but he focuses also on the social aspects within participation processes of which we should not underestimate the consequences for the learning aspect.

Important aspects which are said in the beginning of this research paper and which Forester also highlight in his book, are: *identity, memory, hope, confidence, competence, appreciation, respect, acknowledgement, the ability to act together*.

These are again the social aspects within a participation process. The identity of the people is important and this feeling of belonging somewhere can be increased by an increased connection with one's environment. Thereby memory plays an important role. The more memories one has in an area, the better connection one can have with this area. And appreciation and respect can lead to a situation in which people can share their memories with the other participants. When inhabitants say what they feel and how they think about their surroundings, the respect, appreciation and confidence could lead to a total explanation of their feelings. Within respectable surrounding people probably will be relaxed and can tell more than in a process in which elements of relaxing surroundings are missing. The result of such a positive process could be that people can learn better about the existing values and wishes in the area because they understand better one another's point of view. We can focus on this aspect in the practical part of this research, to see whether this really makes a difference or not.

Architects need time and a good understanding what participants want

Furthermore Forester shows in *The deliberative practitioner* how Best thinks about the work of architects and planners. Best has been working in Israel since 1950 and he mentioned some challenges of deliberation and listening in the design processes. (p.102) A designer needs time to find out what people want and how this can be represented in a design. The first sketches and the concept are therefore really important. These first sketches and concepts are a kind of DNA he compares it with, that you are going to use through the whole design process. Therefore an architect will need enough time to think about this first part. (p.102) The designer can use this first period of a process for 'building up knowledge of how the clients think, of what the problems are, what the issues are'. (p.102)

It can seem that the inhabitants do not know what they want, but this is not always how it is really is. It can happen that they 'do not present it in the right way'. (p.102) Best explained that this happened a lot. The architects think that the inhabitants do not know

enough to think about certain steps in the process, but the architects have to go a step further to find this out. Architects really have to get to know what the people think about certain issues. Which issues *they* think are important. The explanation for this situation is that inhabitants 'are simply not trained to be able to transform a need into directives'. (p.102) Probably to get these directives clear it costs a bit more time, more energy for an architect. Best's solution is to give people a lot of credit at the beginning and from then you can try to find out what they really want. This credit is in a way linked with the respect and appreciation: if people feel that they got time to think further about their opinion, their wishes or ideas, they will get a certain degree of respect and appreciation. In this way the architect shows that he really is interested in the things participants have to say.

When you know what people want in their area, Best mentioned too that on that moment the architect has to look at alternative solutions for what they want. People can have ideas in their minds, but is this really what people want? Or is the idea about the solution for the problem they have in mind? When the architect looks critically at the wishes of people he can deepen out the problem that is behind these wishes. For example people can tell that they want a big tree in the park because there are no trees in this park. A landscape architect can accept this as a wish of the inhabitants, or he can ask *why* the people want this tree in the park. People can tell him they want a tree because then they would have some protection against the sun. So the problem is they do not have shade in summer, and their wish is a part where they are protected against the sun. Maybe the solution does not have to be that specific tree anymore, but can probably also be combined with an already planned teahouse. This is a simple example but it shows what Best stated about alternative solutions. This statement is related to the point discussed in paragraph 3.1, in which the need for problem setting was highlighted.

Conclusion

Regarding the information of this chapter there can be named many conditions which could be important for the learning aspect within a participation process. What are the main points described here? First Schön talked about transparency, which can be seen as keeping the overview of information available for participants, 'showing what you are doing'. He also mentioned that conditions are important in which people feel free to speak. This is because otherwise architects would be in a position in which they themselves can work autonomically, with choosing their own borders in between which they can make decisions. By giving space for people to speak freely people can help the architect with formulating these borders. In this way also ideas of participants which the architect did not think of in first place, can be an option to work with. Schön also mentioned the point that landscape architects can try to create awareness of the values at stake in decisions the architect will make. This is important for the participants in order to understand why he chooses this way and not another.

Forester added some aspects to these conditions for a learning process, namely the value of 'transformations of relations and responsibilities', of 'networks and competence', of 'collective memory and membership'. These are social aspects which are, according

to Forester, as important as the conditions mentioned by Schön. For this research it is concluded that the last point of Forester is the most important one here, because it has a clear link with the information about landscape cultures that are mentioned in Chapter 4 (Design for Inhabitants). Also because the other social aspects will be more important in the more 'bottom-up' approaches within the participation levels.

The last attribution on this field comes from Best, he noticed that the first period of a participation process is crucial for architects, because here the DNA for the design will be developed. Best mentioned also the importance of a good understanding (through the landscape architect) of what people want. This is not always clear and therefore it will be good if architects would spend some time to this aspect, so that they really get to know what the inhabitants want in their area.

What can this information be used for?

In practice we will see how learning processes are going; here we have seen some theoretical aspects for this situation. This information can in practical situations be used to look at the questions: *Do inhabitants learn from the landscape architect in a consultation process? Does the landscape architect learn from the inhabitants in a consultation process? Does inhabitants learn from one another? Which factors are important for these learning processes?*

5.3 What techniques can you use?

In the previous text we have seen that learning can take place in many ways. There exist many techniques in which people can learn from one another. In these next paragraphs there will shortly be highlighted two of these techniques which can help in making the learning process possible within a consultation process, so that in the end we have some more information to answer the research question: *Which techniques or methods could help in the success of participatory designing processes?* In both techniques the learning is in first place focused in the direction of the landscape architect. Inhabitants provide the landscape architect with information that can be interesting for him to use in his design. Each technique holds another way of gaining this information by inhabitants.

A second learning process can take place within the group of inhabitants. By sharing ideas, feelings, memories and interests people can learn to discover by others and by themselves what are interesting points within the issue at stake.

Storytelling

Story telling can remind people of concerns they have forgotten, 'to bring into new focus values they have, obligations they wish to honor, interests they wish to satisfy, even if they did not have all this in mind at the beginning of a given meeting.' (Forester, 2000, p.136) Forester pointed it as an interesting tool in his book. In the water management in

the Netherlands this method is already very often used to involving people in projects. People from the water management are now looking for the best ways to apply this method. (1999, Geldof, G.D., Grin, J et. all.)

Details are important in story telling. These details can be seen as claims about values. People can give examples of their worries, in a sense that the issue at stake will not be named, but the details show what somebody has in mind. In a story the speaker can exactly point out the elements which he or she thinks are important. This makes story telling an interesting technique, because underlying values can be received. In this sense there is a link with second order learning, which has a focus on the underlying values of arguments. Forester (2000) noticed that a summary list of issues is rarely good enough to touch upon the issues where the area deals with. This list is too simple for issues that are complex, and you will never get the underlying values complete. Therefore story telling could be a good tool.

Story telling can work out in two ways that are relevant to mention in these participatory designing processes. It can transform relationships and identities, and it can transform perceptions of values that exist in the world. (Forester, 2000, p.137) The first transformation can be explained in the sense that when people tell stories to each other, it will probably happen that there exists a relaxing atmosphere. In this relaxing atmosphere new relations can be formed. People talk with each other, what is important for them, what not. In this way new relations can be formed. While talking with one another, people can discover that other people in the group have similar values or similar feelings about their surroundings. This can lead to a feeling of a shared identity on these convictions. People can become aware of the values of other people who live in their neighborhood. This can become part of their identity.

The second issue links with the point that the goal of the participatory design process sometimes is already clear at the beginning of the process. When inhabitants come into the process it can happen that by story telling the agenda will change. This can happen because it can become clear in the stories that there is a missing link with the issues at stake in the neighborhood.

Brainstorming.

The second technique which is interesting to mention is brainstorming. According to Osborn, brainstorming is most useful method for idea-finding. (Amabile, 1996) Idea finding is one aspect of idea generation. The easiest way to explain this statement is to start with the overall term: brainstorming. Brainstorming can be split up in two parts: idea generation and idea evaluation. This first one can be divided in fact finding, with a focus on the problem definition and preparation, and in idea finding, which is a combination of and extrapolation from old ideas. Exactly this last phenomenon is interesting for this research, because of the focus on the diverse ideas that will come out when using this method. In this research the weight will not be on generating ideas with a whole group but on remembering wishes and ideas by the inhabitants. This method can lead to a fruitful discussion on what is important in a certain area. People can think with each other

what is important for them in their environment. Hearing other people's thoughts, it may help fishing up or remembering people's own thoughts about this subject.

There exist four principles which Osborn (1963) noted down as the basis for brainstorming. These are: 1) criticism is ruled out. 2) 'Freewheeling' is welcomed. 3) Quantity is wanted. 4) Combination and improvement are sought.

This means that you should not be critical on each other when explaining your thoughts or your feelings. Everything is welcome in the brainstorm session. The more arguments, ideas and thoughts, the better the outcome will be. In a prototypical brainstorming session, there are 12 participants, with one leader who states the problem in a way everybody understands and who ensures that the brainstorming rules are followed throughout the brainstorm session. (Amabile, 1996, p.244)

Csikszentmihalyi explained brainstorming in the sense of the stimulation for people to increase the fluency, flexibility and originality of their ideas and responses. The first aspect is to come up with great number of responses, the flexibility is for the diversity of ideas and the last aspect refers to the rarity of ideas produced. He calls this divergent thinking. It will help to increase the creativity of people. For the originality of ideas people can mention all the ideas that they do not like: unlikely ideas. This technique will help to come up with ideas you have never thought of before, it will increase the originality and therefore the creativity. It is also a good tool to help you to formulate your arguments for your statements. By viewing the opposite part you know better why you chose for your own option.

5.4 What methods can you use?

Next to those techniques, and many other ones, you could think of methods for a setup of a participation process within the landscape architecture. Also here are many options to stimulate the learning process here; two interesting ones are highlighted in this paragraph so that we can try in the end of this research to make a short analysis to see whether these methods are good starting points for a landscape architecture participation project.

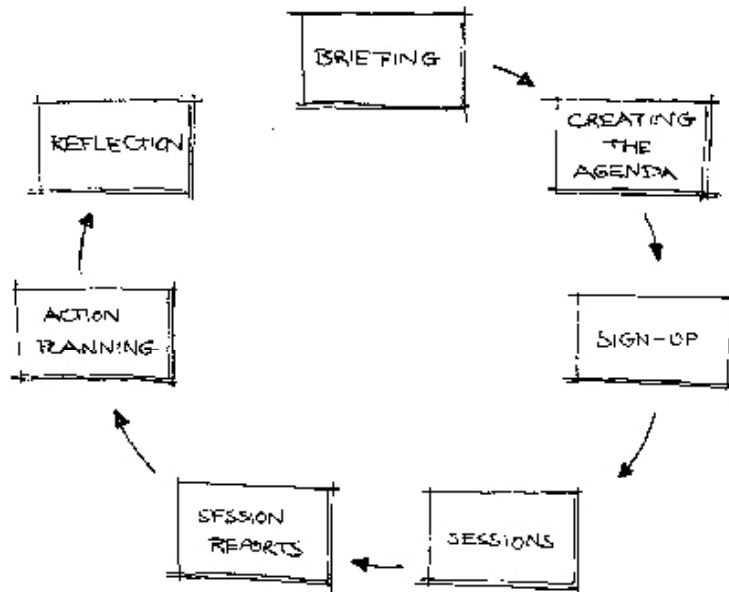
Open Space

Open space is a method which can be used in participation processes with a broad variation between 1 and over the 1000 participants. It is meant to use it in critical situations which need solutions, characterized by high levels of complexity, diversity (of participants) and conflict. (*The change handbook*) In the next paragraph there will be briefly explained how this method can be seen.

In the start of the meeting(s) there is a general question. This question is an open question, which attract people to join the sessions. The idea behind this method is that the floor is open to create an agenda for the things that are going to happen, but also that people have the opportunity to talk about the issues which they want to talk about. For

an explanation the Open Space method can be divided into 7 steps. The following text contains a short explanation of these steps.

1. **Briefing:** All participants sit in a circle with an open space in the middle. There is an introduction what they are going to do: the participants are going to create an agenda for issues they want to talk about, they are going to have a round in which they can talk about these issues with other participants, they will have a report session in which they explain to the whole group what they have been discussed and finally they are going to make an action plan for the practical part of the created ideas.
2. **Creating the agenda:** The event is introduced by a question, on which the answer is not yet defined. In the meetings the participants can come up with issues of concern that are related to this question. Due to the landscape architecture a general question could be: 'what aspects can be thought of to improve the environmental quality in this village?' Participants could be the inhabitants and other interest groups. Issues where they could come up with are for example the situation of the central square in the centre, the green areas in the village, the biking possibilities etcetera.
3. **Sign up:** in this third phase the participants look at the different issues and decide in which they want to participate, they want to have a discussion on.
4. **Sessions:** the actual sessions take place: people discuss what they think about the subject they have chosen. If a person feels he is finished in a conversation, he is free to move to another subject.
5. **Session reports:** the groups comes together again after the sessions in a circle and report shortly what is talked about in his group during the workgroup sessions.
6. **Action planning:** After the sessions there will be wishes, ideas and analysis's of the questions on paper. What does the group as a whole think are important issues to work out? And how can we reach these goals? These are issues for action planning. In the consultation participation this step can be found in the landscape architecture offices, in the more bottom-up processes this is a more important aspect for the group participants.
7. **Reflection:** The last step is a reflection on the process. What have we done as a group? What can we do with it? With regard to the learning aspect one also can connect this to the learning questions. What have we learned from each other? What information is missing?



World Café

World café can be mentioned as a second method to stimulate the learning process within a group of inhabitants and a landscape architect. World café is started from the principle that people have other conversations in coffee breaks and café's then they have in formal meetings. In formal meetings there is an agenda which lead to managed conversations about issues at stake. In café's and coffee breaks people talk in a relaxing way about there feelings and thoughts. With this principle there is made a setup for this method in which people can talk about issues they like to talk about. In the meeting are different tables. Every table is linked with an issue or question that matters within the main goal of the meeting. Every participant can join the table he or she thinks it is the most interesting. Every table will be characterized by a block note, on which the participants or the coordinators of the tables can write the conversation or discussion down. With one central question in the beginning you will see different consequences for the line in the conversations that happen. There can be asked more questions about the issue at stake, and at all tables oen will find another direction of thoughts. The purpose of this setup is to maintain the energy level in the group (nobody has to get bored, because they can speak freely within a small group) and also to let people speak to most about the issues *they* think are important. In this way nobody looses time with discussing issues they are not interested in.

There are 7 design principles that can be mentioned (www.theworldcafe.com) Shortly these will be explained bellow. If one wants to link it to participation processes within the landscape architecture these principles will be useful.

Set the context

The context is about the 'why and what' people want to do with the meetings in a World Café setting. Why you want a participation process? What do you want to reach with it? How many time you have, and which persons or groups can be invited to participate?

Create hospitable space

Creating hospital space means that in World Café one tries to create an environment in which everybody can feel comfortable. Many tools can be used, food and drinks often works out well. It can be attend to a café setting: good atmosphere, and inviting space. In this inviting space the first question, or reason that people are there is an open ended question, not a problem solving question.

Explore questions that matter

Explore questions that are close to the participants. About issues they are interested in. For a new landscape design this will not be that difficult for the people who come to a discussion meeting, because their environment is already something close to them. Some suggestions for questions to ask participants come from people who have done a little research to these questions for participants (www.theworldcafe.com)

A question...

- Is simple and clear;
- Is thought provoking
- Generates energy
- Focuses inquiry
- Surfaces assumptions
- Opens new possibilities
- Invites deeper reflection
- Seeks what is useful

Listen together for insides

Listening is an important skill in World Café. When people listen carefully to others, they can build further on the thoughts of people. So to develop a discussion into another level, you have an advantage if there are good listeners in the group.

Connect diverse perspectives

By using drawings people can sometimes better see the connections between the different thoughts. It is not always easy to draw ideas or other thoughts, but it can help a lot to make clear what people really are talking about.

Encourage everyone's contributions

In the setting of World Café there is a free space to talk for everybody. This situation

makes that people who are loudly have more change to speak. That is a point to focus on when using this method. Everybody has a right to say what he or she thinks. Because of the input of all these people the information will become more diverse so the learning process can occur better then if only half of the group would speak.

Share collective discoveries

This is the last part of the World Café. It contains a reflection on the process. In each group there can be a reflection on the most important aspects that the group has mentioned. In short presentations the groups can show their findings to the other groups. The purpose of this part is focused on the understanding of the work of the other groups. In this way everybody will get an overview what has happened. In a participation process within the landscape architecture these results can be important for the further design by the landscape architect. Wishes, ideas and memories can have become clear in this method.



Part 2

The practical analysis and research findings

- 
- A photograph of a rural landscape. In the foreground, there is a green field with some tall grass. In the middle ground, a large, leafy tree stands on the right side. To the left of the tree, a herd of cows is grazing in a field. In the background, there are rolling green hills under a cloudy sky.
- 6 Methodology
 - 7 Analysis
 - 8 Conclusions
 - 9 Discussion

open

happens
not in the

How a
farm
in relation
landowner

well
light

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ve

©

driver bags green

6 Methodology

rechtlijnige : loth
veel mensen

landbouw

vegetatie (potentie)

Cultuur
Kara

6.0 Methodology

In the second chapter some theory about participation processes within landscape architecture became clear. Now it is time to find out how processes in real life are going. Two design processes will be monitored. These projects will be further explained in the end of this chapter. Let us first focus on the transformation of the theory into researchable aspects.

The first transformation (1) is from the theory to some points we want to focus on. What can we do research on with this acknowledgement of theories about participation processes?

The second action (2) is a replacement: the focus points will be clustered into a schedule of information sources, so that it is clear where we can get the information from. The first information sources will be the landscape architects and the inhabitants, the third type of information comes from the observation of the interactive meetings and from the information the project manager has provided.

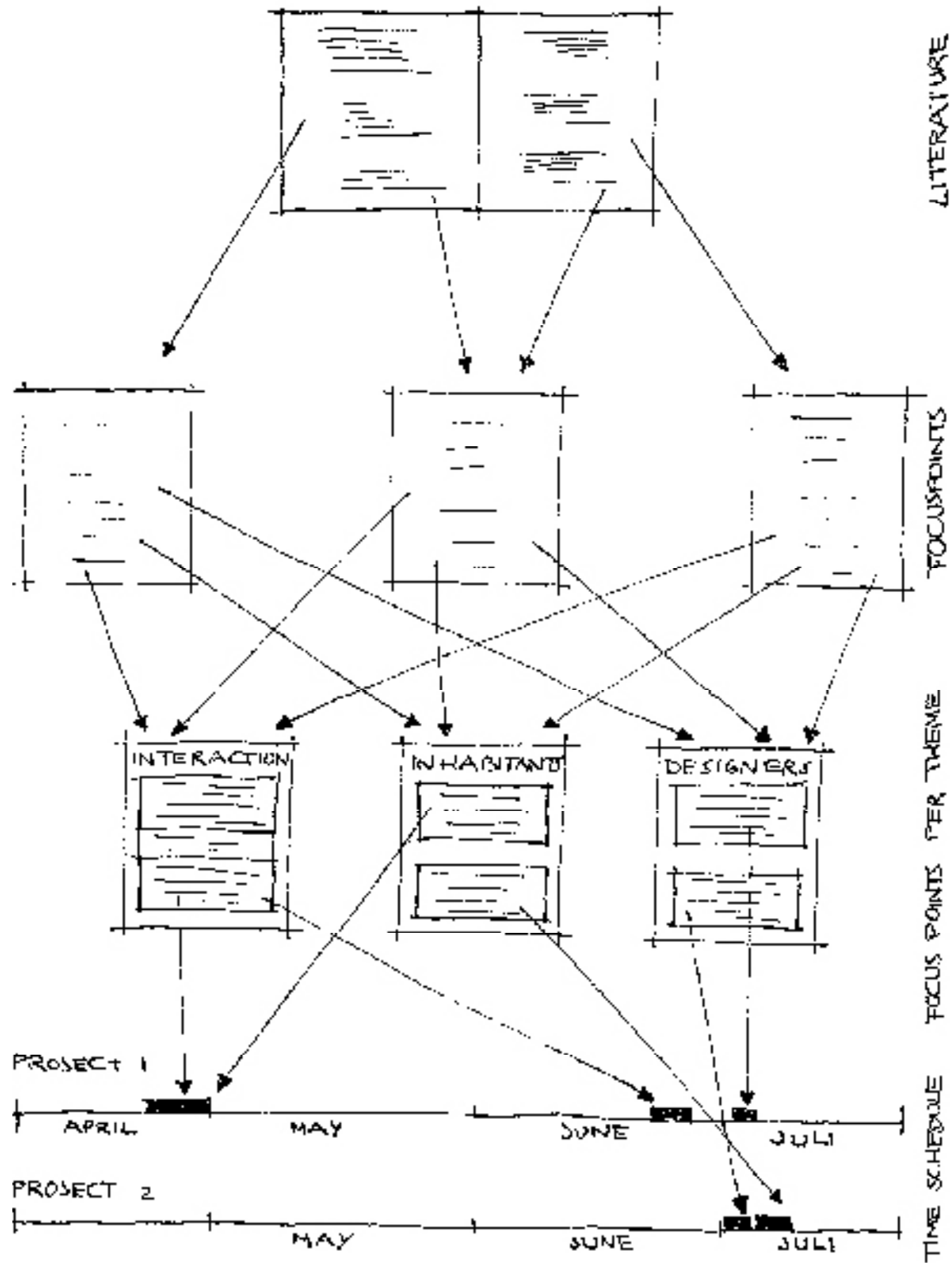
The third transformation (3) is for deciding which information you could gain the best on what moment. On the next page you can find these transformations in a schedule.

- | |
|--|
| <ol style="list-style-type: none">1. Landscape architect2. Inhabitants3. Observation of participation meeting and information of the project manager |
|--|

Sources for practical information

This way of working should lead to an information collection in which we can find the answers on the questions mentioned in the beginning of the research:

1. Which are the factors that influence a creative process within landscape architecture?
2. Which cognitive key factors are important in a landscape architect design process?
3. Which aspects could a landscape architect take into account so that inhabitants see their ideas back in the design?
4. What are important aspects for inhabitants in a participatory process about their landscape?
5. Do inhabitants learn from the landscape architect? In what way do they learn?
6. Do landscape architects learn from inhabitants? In what way do they learn?
7. Do inhabitants learn from one another? In what way do they learn?
8. Which factors are important for these learning processes?
9. Which techniques or methods could help in the success of participatory designing processes, to find out what the domain of each other is, and to create a learning condition?



This will give a better view on the participation within the landscape architecture, and we will have gained enough information to answer the main question:

How can landscape architects use a participation process to create a spatial vision for the future and on which points can this process be improved in a way in which there is enough space for inhabitants to participate as well enough space for professional creativity?

This research is explorative, which means that there will be used theory to see how the practical circumstances are organized. By deepening out the theory the possibility exists to look in detail to the practical situation.

For gaining this information there will be used semi-structured interviews. This is because the questions are strongly linked with the theory, so we have to be sure everything is in these questions. On the other hand: information people give 'between the questions' or in their own story after the questions, can be very important for this research. Therefore the questions will be in a structure where unexpected answers can be elaborated more.

Transformation 1 The focus points created out of the theory

The cursive text is a link to the chapters where the focus points come from, so you can see with which theory these focus points are linked.

Chapter 2 *Creativity*

- Has there been a creative process?
- How did the inside of the design process look like?
- What environmental-, planning- and personal aspects were hindering or stimulating the creative process?

Chapter 3 *Designers*

- Where does the landscape architect base his decisions in the design on?
- Does the landscape architect, in the interaction, pay attention on the problem solving (idea, wishes, future) or problem setting?
- Was the design method prepared on forehand?
- Was there a division between divergent and convergent thinking, or was there a mix of these two during the process?
- In what way do these aspects influence the designing process?

Chapter 4 *Inhabitants*

- How are memories presented in arguments of inhabitants?
- Was there a clear advantage for the inhabitants?
- Could the participants combine the ideas of the design with their own values?
- Could participants understand the new design?
- Is the new design reasonable for everybody?

- Is there been enough time to adopt the new ideas before they finished it?

Chapter 5 *Interactions*

- Did participants learn from each other in the interactive meetings? In what sense?
- Did participants learn from the landscape architect in interactive meetings? In what sense?
- Did the landscape architect learn from the participants in interactive meetings? In what sense?
- On which level did this learning took place? Reframing? 1-2-3th order learning? How did this happen?
- Is there spoken about values?
- Do the landscape architects give and get valid information?
- Do the landscape architects seek out and provide others with directly observable data and correct reports, so that valid attributions can be made?
- Do the landscape architects create the conditions for free and informed choice?
- Do the landscape architects try to create, for oneself and for others, awareness of the values at stake in decision, awareness of the limits of one's capacities, and awareness of the zones of experience free of defense mechanisms beyond one's control?
- Do the landscape architects increase the likelihood of internal commitment to decisions made?
- Is there collective membership of the landscape or are all participants there for their own interests? With all their own ideas?
- How is the setting in which people can tell their thoughts?
- Does the landscape architect take time to try to understand what people really want?
- Which method is used and why?

Transformation 2

The focus points are placed in a schedule with the source where the information will be acquired. This schedule exists of 3 parts (three sources where the information around these focus points can be acquired): the focus points for the inhabitants, the focus points for the landscape architects, and focus points for the analysis of the interaction itself.

Transformation 3

The focus points with the sources are placed in a time schedule. The first participation sessions of the two projects are in the end of April. The Second meetings are in June and July.

The results of these two transformations will be shown below. The result is a questionnaire for the landscape architects, a questionnaire for the inhabitants and an observation schedule.

6.1 Interview Inhabitants - April (project 1)

1. What is your name?
2. How long are you living in this area?
3. Do you have experiences with meetings in which people want to know your opinion?
4. Did you know the other people this afternoon?
5. Do you think it is important for you to be here this afternoon? Why was that?
6. Did you know on forehand what would happen in this area? How did you know?
7. Did the landscape architects listen to your point of view?
8. Do you have told them everything what was you wanted to tell them?
9. What for interest do you have in this area? What do you think is important in a change?
10. Do you understand what the landscape architects are going to do now?
11. What have you learned this afternoon?
12. Are you satisfied with this meeting?

6.2 Observation of participation meeting - April and June (both projects)

1. On which level did the learning took place? Reframing? 1-2-3th order learning?
2. Is there spoken about values?
3. Do the landscape architects give and get valid information?
4. Do the landscape architects seek out and provide the participants with directly observable data, so that people are informed about the situation when they react on the plans?
5. Do the landscape architects create the conditions for free and informed choice?
6. Do the landscape architects try to create, for oneself and for others, awareness of the values at stake in decision, awareness of the limits of his own capacities, and awareness of the zones of experience free of defense mechanisms beyond one's control?
7. Do the landscape architects increase the likelihood of internal commitment to decisions made?
8. Is there collective membership of the landscape or are all participants there for their own interests? With all their own ideas?
9. Do the inhabitants have the same membership in the area? Something they feel they belong to? Is this for all participants the same, or are there differences?
10. Is there a form of respect to each other? How can you see this?
11. How is the setting in which people can tell their thoughts?
12. Do the people feel free to speak whatever they like?
13. Could participants explain in total what they feel, think, and why that is?
14. Do the participants have the ability to act together?
15. What were the main topics the inhabitants wanted to talk about?

6.3 Interview Inhabitants - June (both projects)

1. Do you look in a different way to your surroundings after this plan process then you did before? How is that different? What are the reasons?
2. Are you satisfied with the plans? With what aspects are you satisfied? With what aspects not?
3. What is important for you in the landscape? Did you see this back in the design?
4. Do you see the advantage for yourself of the participation process? And of the design?
5. Did you learn from the other participants? In what sense? Did you expect this on forehand?
6. Did you learn from the landscape architects? In what sense?
7. Did you spoke about all the aspects you wanted to talk about? How you felt?
8. Did you recognize elements of the first plan in this design? Did you think the landscape architects have used arguments and wishes of themselves and of their neighbours in the plan?
9. Did you understand the purpose and the thoughts of the landscape architects?
10. What do you think can go different next time?

6.4 Interview Landsape architects - June (both projects)

Creative process

What is the reason that the design is like this? What are the thoughts behind it? Did you use ideas of the inhabitants? What ideas was that? How did these ideas come back in the plan? In what way? Why did you use them?

The inside of a design process

Did you mention different phases in your design process? What phases were that? Which characteristics? What have you done in the different phases? What time did each phase take? What was the influence of the inhabitants in each phase?

Could you understand the link between you work and these 5 phases: preparation, incubation, illumination, evaluation and elaboration? How could you link your timetable to this?

How do you feel about the planning of the interaction with the inhabitants within these different phases? Was that good managed, or would a better planning more acceptable?

How did the last part of the design process go? What were the characteristics of this? Were all the ideas and problems clear to work out? Or did you mention more things then

in the beginning? What have you done with this new information?

How can I see these last weeks: did you had a total focus on the elaboration of the design? or was there still a lot interaction with the ideas and wishes that exist in the beginning? Was there a line in which you had mention all the new information, or was there a constantly flow of information going on?

Did you discuss these ideas with other colleagues? Did that helped with your plan making?

How were these aspects in relation to the other phases in the process? Were these characteristics were we talked about more in the other phases of the design process?

Environmental and planning aspects of the design process

Did you know what to do when you started this project? And did you know the other tasks that have been done or the tasks that other persons should do?

Were there good connections with the inhabitants? Why? How could you recognize the atmosphere between you and the inhabitants? How did you feel about this?

Is it clear for you in what way the inhabitants see their environment? How they are reasoning? How did you know? How did you discover this?

How is your working place look like? You are working on this terrain of the castle. How do you feel about that? What is the advantage or disadvantage of this?

Is there a moment on which the inhabitants can reflect on your work? How you did your job, how they think about that?

In your process of designing, did you feel constraints from the outside? Where does this come from? Did this has consequences?

How much freedom do you get from the management to fulfil your tasks? Can you totally decide how the design is going to be, or does the management team also have something to say? In what way are they helping in this design process?

What is the role of the manager exactly in this project? Is there a form of pressure in his job? Do you feel recognized as a landscape architect by him? Do you have gotten enough time to proceed in your design process?

What kind of resources do you have used? Were they all available? How did you get them? Also by yourself?

Personal aspects within the design process

Could you let this project go every time you went home? Or did it follow you? How did you react on this? Did you like it to take it home with you?

Did you get new ideas from the participants during the project? Or were they all in the beginning? Did you have enough time and space to implement these new ideas? Were it big changes?

Chapter about the designers

Did you have done something like this before? What kind of projects were that? Do you like the subject? Have you meet the subject in another way then your work?

Do you have experience with participation processes? Have you done something like this before? Or have you been involved in a participation process as inhabitant?

Can you recognize your experience or non-experience in your work? In what way? Is it a big advantage / disadvantage? What would you have done differently?

Do you also use research results, or do you not have written the last time about new researches? You can think about participation processes, but also practical implications of the design, or esthetical aspects.

What was your focus during the meetings with the inhabitants? Did you want to know the ideas or more the problems that they had with the transformation of their environment? Why did you focused on these aspects?

Did the participants know, on forehand, what was going on? How did you know? How did you recognize this?

Did you prepared the way of designing on forehand? Did you know on forehand how this process +/- would proceed? Was it like this?

Were there uncertain moments in the design process? Situations in which you were not sure for a moment what would happen? How did you get out of this situation? How did you survive?

Did you know on forehand that these uncertainties eventually would happen? How did you thought about the problems that could happen, on forehand?

Was this working method unique for this situation?

Do you think in another project you would have the same working method? The same style of working? Why do you think so? Why would it be different?

How long does it take before all ideas and other information became clear for you, so that you could make a concept of it?

How did you brainstorm about new ideas?

Do you know the difference between divergent and convergent thinking? Do you notice a strict boundary between these two, or seems this to happen all through each other?

When was the divergent thinking on the foreground? When the convergent thinking?

Did the people also think in this way? Could you recognize a similarity, or a difference?

Chapter interactions

What have you learned from the inhabitants in the meetings? Did you think this information was indispensable? Why do you think so?

What do you think can go different next time? Why?

6.5 Project 1 - Park Haarzuilens



The castle 'De Haar' is rebuilt around 1900. There is a garden which is popular for visitors. In 2006 Provincie Utrecht gave the program for an extension of this garden. The area on the map below is 800 hectare big, 450 hectare of this will be reserved for extra recreation for the inhabitants of the area. This area includes the Leidsche Rijn and the village Haarzuilens. In 2013 the new design and the implementation should have taken place.

'Dienst Landelijk gebied (DLG)' takes care of the implementation of the plans, this consists of the acquiring of the ground that is needed, the plan making and it provides the project management.

Other organisations which work with DLG: (www.minInv.nl)

- | | |
|-------------------------|---|
| - Provincie Utrecht | - Other municipalities around Haarzuilens |
| - Natuurmonumenten | - Recreatieschap |
| - Hoogheemraadschap | - ANWB |
| - Bestuur regio Utrecht | - Natuur en Milieufederatie Utrecht |

- Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten

The monitored time period is in the beginning of the design process. The landscape plan is finished as you can see on the next page. This forms the basis for the start of the further design.

The planning during the monitored period:

- April 2009: first interactive meeting between the landscape architects and inhabitants: conversation about the planning and the content of the design.

- June 2009: second interactive meeting: showing first designing results, conversation about the further content of the design.



The area of the new park



Castle 'De Haar'



6.6 Project 2 - Veessen - Wapenveld



The project between Veessen and Wapenveld is part of the bigger national project 'Ruimte voor de Rivier' (space for the rivers). This national project started in 2002 and the planning is to finish the landscape developments in 2015. The plan consists of 39 measures. They bring the water to a level that is needed to protect the river areas. The operations consist of the creation of channels for high tide, groyne lowering, removing obstacles for the water flow, de-poldering, lowering the river forelands, lowering the summerbeds, replacements of dikes and improvements of dikes.

The project Veessen - Wapenveld belongs to this bigger project, and consists of a design for a channel made for high tide in combination with a broader landscape development. The planned channel will not constantly be filled with water, because it will only be used for high tide. This means that in general this channel will be filled up with grass fields. These days farmers are working on this land; cows are striking present in this landscape; in future this will probably change. When the channel is finished this landscape near the river will have two dikes extra. Farmers can still use the ground between the dikes but they cannot live on this ground between the dikes anymore, because of the water that can stream between these dikes. The consequence is that they have to move to another place.

'Ruimte voor de Rivier' started the design project for this area in the end of 2006. The project team is divided in a management team (stuurgroep) and the sound board group (klankbordgroep). In this last group different interests are represented, for example the inhabitants. The designers work closely together with the project team.

A global planning of this project:

- In March - April 2008 inhabitants and experts gave their vision on the new channel in three ateliers: agriculture, livability and spatial quality. In an information evening the results of these ateliers were presented.
- In May 2008 the first sketches of the design variants were made by the designers and in July the inhabitants were informed of these design variants. The project team decided to do research on three sketches and a model variant of the inhabitants in October 2008.
- In November they published a 'Start notation' of the MER (Milieu Effect Rapport). In this start notation is written which research questions and basis design variants will be developed further, by a research in the MER.
- In the period between November 2008 and Januari 2009 the inhabitants can react on

the start notion of the MER to see whether all important research questions are written down.

- From December 2008 till Februari 2009 the designers worked further on the design variants, in corporation with the inhabitants of the specific areas.
- In March 2009 the government decided what the guide-lines would be for the MER, with respect to the interests of the inhabitants and the judgement of an independent commission for the MER.
- In March 2009 the management presents the content of the design variants and the effects they have. This is with reference to the interaction with the inhabitants and the advice of the sound board group.
- In April 2009 the constructed a CASCO. This is a framework for the best design variant. This design variant is a combined version of the other design variants. The CASCO can be used as minimum demand for the creation of the 'preference variant': the best variant.
- In April there was also an information evening, in which the inhabitants could see how the framework of the 'preference variant' (the CASCO) was drawn.
- In May, June and July the preference variant was developed and critically valued. The designers were in this period also working on a design variant that would be the best for the milieu.
- In September 2009 the preference variant and a concept advice for the landscape development will be shown to the inhabitants.

The observation of this project started on the information evening in April. The inhabitants saw which CASCO there was designed for their area. In June the interviews with the inhabitants took place, and in July the interviews with the landscape architects. The inhabitants had seen the CASCO when I interviewed them, so they had a global impression how the final design would be, although this CASCO was still with a high abstraction level.

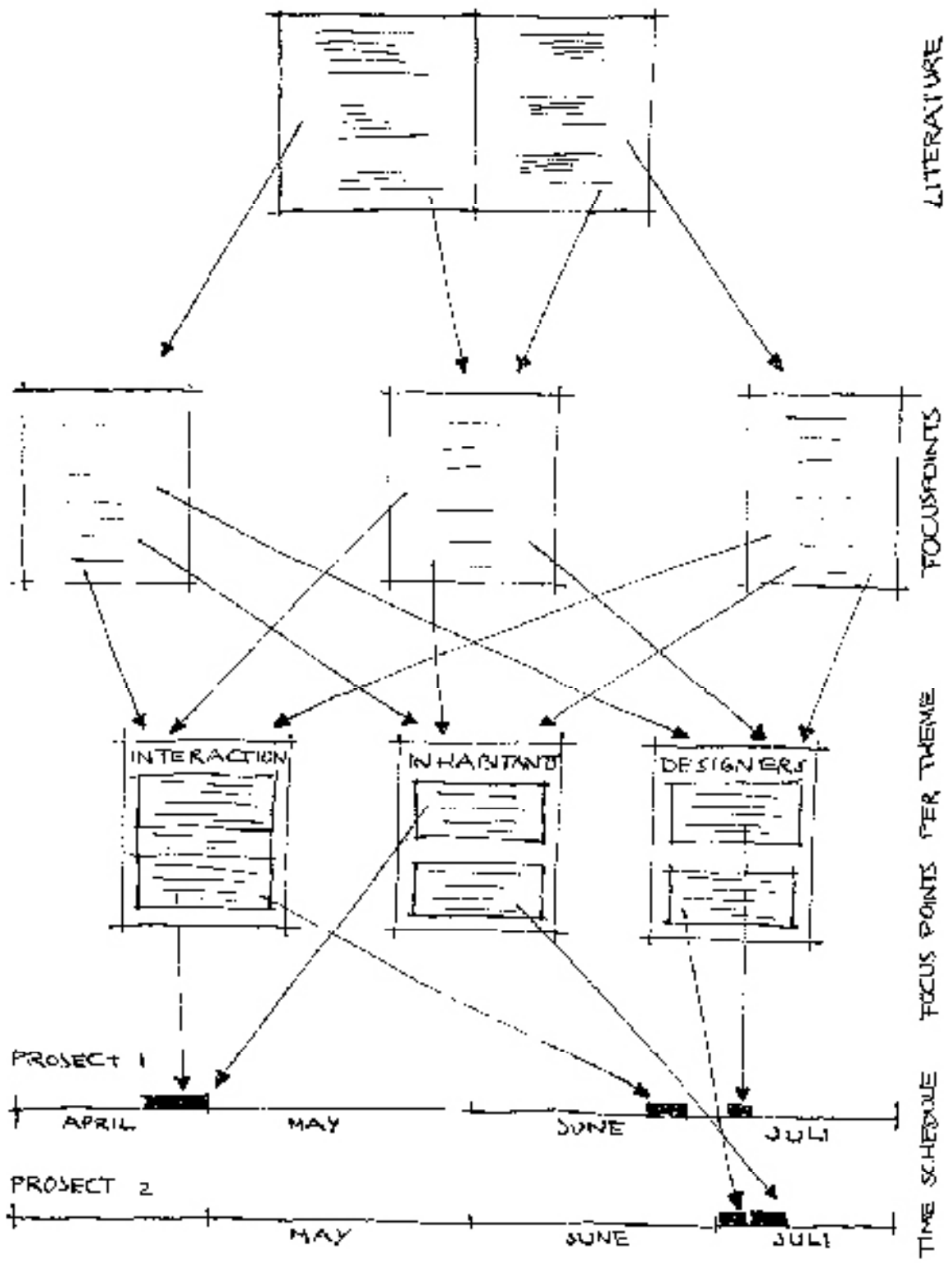
The area of the channel is in the South of Zwolle (photo Google Earth)





7 Results





7.0 Results

For the results of the two participation processes an observation model and a questionnaire will be used. The setup of the focus points to observe and questions are strongly linked to the focus points that came out of the theory. See schedule 2. These focus points are developed to see what is happening in the participation process; how people think about the situation and how these thoughts develop during the process.

In first place the project 'Park Haarzuilens' will be elaborated with observations of two interactive meetings, twice a couple of short interviews with the inhabitants and one in-depth interview with the landscape architects.

In 7.2 the project 'Veessen - Wapenveld' will be worked out with interviews with eleven inhabitants and one in-depth interview with the landscape architects. The interactive meetings took place last year, so this evaluation consists of interviews.

7.1 Project 1 - Park Haarzuilens

The first observation took place in April, when the landscape architects and inhabitants met each other for the first time. The purposes of this meeting were 1) to get clear, for the inhabitants, how the process will look like so that they know what they can expect from the landscape architects, and 2) to get clear for the landscape architects how the inhabitants see their environment; what elements in their surroundings they think are important. The first observation is worked out in 7.1.1.

After this observation the first interviews with the inhabitants took place. This was directly after the meeting. In the first part of the meeting there were about twelve inhabitants present and in the end there were six inhabitants left. One of these people was active in the organisation of the Nature Conservation, so he has an extra interest in the meeting. He was not only inhabitant of the area, but because of his job he could frame the situation also in another way, with the interest of nature in his view. I have chosen to focus only on inhabitants who have not another interest then 'living' in the area, so that the variables of this research become not too big.

There were five different families presented and I have interviewed one or two persons from every family, so that the presented breadth of opinions and visions would be covered. This is worked out in 7.1.2.

In June the second meeting with inhabitants took place, an observation is worked out in 7.1.3. After this interactive meeting the last interviews with the inhabitants took place. Half of the inhabitants were also interviewed after the first meeting, the other half were there for the first time.

7.1.1 Observation of participation meeting - April 2009

This meeting was on the 18th of April, on the terrain of the castle where the second park would be designed for. The meeting would take place in an inner court close to the castle. Before the meeting the project manager and the landscape architects made the place outside ready for the meeting; to present the analysis of the area, the landscape plan which functions as start position for the future plans, and a flip over for ideas or focus points from the inhabitants. There was coffee and cake to welcome the inhabitants on the meeting.

The meeting itself started around 15 o'clock. When people came in they started immediately with remarks on the strict invitations, which were sent to the inhabitants who live *in* the area of the new park and not to the inhabitants who live *around* this area. Besides this, people did not know exactly how far the landscape design was developed. Some people were afraid that the design was already made, without any deliberation. There are newsletters made to keep the inhabitants informed about the plans around their houses, but still there were people who did not know how far the plans were developed. These were the main topics the meeting started with.

In about fifteen minutes everybody was together and the project manager opened the meeting with a presentation about the plans that were made in the previous years, so that the inhabitants got an overview of the situation in which the plans were now. A discussion about rights of property rises up, and the project manager had to represent his colleagues who were dealing with this part of the organisation. That was difficult because the settlements of this subject were really complex. He gave answers but the conclusion of this conversation was that Dienst Landelijk Gebied would better get in contact with the inhabitants to manage this task, so that everybody knows which arrangements he or she can expect for their property.

After the start presentation the landscape architects started to tell the purpose of this afternoon: people could give suggestions, ideas and wishes for the landscape design. Inhabitants seemed to wait for the information of the status of the situation of the design on this moment. When this dawned on them that there was not yet a plan made, no fixed design, people seemed to turn from a 'preventive' attitude to a more 'open' attitude.

The conversations that followed were about the aspects of the area that were important for the inhabitants. The landscape architects tried to draw those aspects on a map, but soon they decided to start the walk through the area.

On the way many conversations took place: about the views, the traffic, the animals in the grassland, new developments in the area, etcetera. On the way some people left the meeting and at the end the landscape architects closed the meeting with a short evaluation. The designers were confident with the wide range of ideas and perspectives they got from the inhabitants. The inhabitants said they were wondering how the landscape plan in future would be. In the next text a more structured analysis of this afternoon is sketched.

Project manager: 'the invitation is meant for the people who are connected with this project...'

Inhabitant: 'Yes, but we also feel to be involved in this situation, it is not only the people who have some property in that area, but also the people who live there.'

Landscape architect: 'We have cake at this site and there is some coffee if you want. Here are the cups, so I would suggest: come and take a seat!'



Start of the meeting

On which level did the learning took place? Reframing? 1-2-3th order learning?

The goal of the design process was clear for all inhabitants who were present: there would be a transformation in the landscape, because the landscape should accommodate all the thousands of visitors that are expected for this area in the future. The reason for this choice of a forest in their area they did not know. There has been done some research about the capacity of the landscape for visitors, and it seems that forests can handle the highest density of people in an area. In the meeting the landscape architects told the inhabitants about the plans of the forest and people got an understanding of this choice. Because there are past away already so many years before this meeting started people had the time to prepare them selves for a change in their environment.

During the meeting people started to think about the options to plan this forest in their landscape, where it could come and how the forest could look like for example. The inhabitants could talk with the landscape architects about the best way to fit a forest in their area. They could give their preferences and meaning about the situation now and how they thought it could develop in future.

In this way it seems that second order learning is happening: people knew the 'framework' of the landscape where the design will end up, namely forest, and because they know the reason *why* this is, they could think in a same direction as the landscape architects. The stimulation of the landscape architects to the inhabitants to think about the reasons *they* think are important, leaded to a learning aspect which was not only first order learning, but also second order. People had to think by themselves what their values in the landscape are and were not only listening how the designers accomplished the design.

Reframing was visible in the way people showed their thoughts about the design process. In the beginning people thought that there were made already different kinds of plans in the 'dark room' they couldn't see. This was a point they were afraid of. During the process they saw that this was not the case. They seemed to come 'out of their frame-thinking' and saw more options that they could imagine in the landscape. More things seemed possible then they had in mind in first place, and with this acknowledgement they were

able to think in a different way about the development of their landscape. They seemed to feel the support of the landscape architects for their ideas, meanings and feelings about all the issues they talked about in the meeting.

Is there spoken about values?

There is spoken about values. The landscape architects asked inhabitants what they thought about the landscape and which parts or aspects they thought were important. Especially during the walk in the area, people liked to say what the landscape means for them. In first place the inhabitants showed in their arguments what kind of values they had. It was varying from the esthetical part of the landscape to memories.

In second place the landscape architects talked about values in the way of esthetical aspects of the area. They had done an analysis of the history of the area, the landscape elements which were typical for that landscape and the situation of the soil, so they could tell the inhabitants something about the landscape and how they value certain aspects. This led to a kind of recognition by the inhabitants and a kind of appreciation of the landscape architects.

Inhabitant: *"Could you imagine that we have had already so many meetings? Every time with other people, and with promises that people do not keep. With plans which would be more developed next time, and then you see again the same design. And then you get a letter with 'Yes, the official deliberation is over now'. And then with the promise 'yes everything what we do is in deliberation with the inhabitants'. ... And the communication really is zero. You only get those newsletters... So yes, you have to deal with some sceptics here. Undoubtedly you will have good intentions, but this is already the hundredth time of which everybody thinks 'yes, I am sure it will, we will see all that'. People are not that happy about all those wonderful participation meetings."*

Landscape architect: *"It is our purpose to change that. It is not without a reason that you all are here now. We really try to get in contact with you and it is for that reason that we are every week on this location in the castle to work on the project, because we also feel that on the moment we would work in our office in Utrecht to design here a park around the castle, the feeling with the area would be missing totally. So we really want to meet you. In the invitation it is also said, there will be some more interactive meetings in the future for this design."*

Inhabitant: *"No, but the message is only: you have much ground to make up."*

Inhabitant: *"I don't think it will work like this, I think that first there should be arranged some personal conversations."*

Landscape architect: *"Personal conversations means that we meet everybody personal in the neighbourhood....?"*

Distrust in the beginning of the meeting

Do the landscape architects give and get valid information?

Do the landscape architects seek out and provide others with directly observable data and correct reports, so that valid attributions can be made?

In the beginning of the meeting the content of the design process was explained by

the project manager. People got a summary of all the things that are happened in the past few years, and how on this moment the two landscape architects start to make a concrete design for the area.

This start of the meeting was also the moment on which the inhabitants wanted to say what they thought about the whole plan making. They did not agree at all with the proceedings of the past because of the lack of possibilities for the participation they felt. The landscape architects had done some research before the meeting. They could tell the inhabitants about the soil and the values they saw in the landscape. In this way they told the inhabitants about the basic information they found out, and in addition to this they could check whether this information had some support. In the same time they had build a good frame through which they could look at the landscape. The inhabitants could use this basic information to come up with their own thoughts. There was not spoken about much more information about their area, by the inhabitants, but the thoughts of the inhabitants seemed to be active because of the examples the designers gave about positive impressions of the area. This worked out well in the way that the inhabitants could react with their own thoughts on the designers when talking about possibilities.

**Do the landscape architects create the conditions for free and informed choice?
Do the landscape architects try to create, for oneself and for others, awareness of the values at stake in decision, awareness of the limits of one's capacities, and awareness of the zones of experience free of defense mechanisms beyond one's control?**

The landscape architects were clear in describing the situation in which they were on the moment. They pointed on the fact that they them selves also had to follow the planning directions. The plans that were already defined in the past could not be changed, but with the help of the inhabitants the landscape architects could try to develop the further plans as good as possible. In this way they were quite sincere and people knew the margins of the space in which they could think about ideas.

Before the walk

Landscape architect:

"Anyway, it is our intention that you as connoisseurs of this area can tell us, designers, what you think are interesting places for us to see. We can draw this on the map and after that we can make a round along those places."



Do the landscape architects increase the likelihood of internal commitment to decisions made?

The landscape architects were really trying to increase the likelihood of the internal commitment to the decisions that were made. This was about the decisions that were taken before the landscape architects got the job. This made that they could talk about the situation of the last years 'from a distance'. This was positive for the faith the inhabitants got in the landscape architects. The designers and the inhabitants could work as 'one group' now to design the area as good as possible.

Is there collective membership of the landscape or are all participants there for their own interests, with all their own ideas?

Do the inhabitants have the same membership in the area? Something they feel they belong to? Is this for all participants the same, or are there differences?

In the beginning of the meeting some of the inhabitants pointed on the fact that they did not get an invitation for this meeting. These complains were followed by other complains about the vision that was made for the area in the last years. There seemed to a strong entity of inhabitants; they all had complains. After the introduction of the project manager and the landscape architects the voices became softer and there was more space for the acceptance of some aspects. For example the acceptance of the argument that the landscape architects could not do anything about the plans which were made in these last years. The landscape architects switched the focus of the past to the options for the future. Here the people had all their own view for the area. These views were not confronting one another, but here one could not see one strong collective aspect anymore in this group of people.

One announcement is a small collective membership that was shown by the inhabitants of the neighbourhood 'Kortjak'. This membership led to some sayings which were referring to their point of view to the area. 'We from Kortjak see this area..'

Is there a form of respect to each other? How can you see this?

In the beginning everybody had to find out what he was thinking about the situation. Complains were the most prominent in this first conversation. After 20 minutes the situation for the most people was clear and the conversation got another atmosphere. This was the moment on which you could see the respect from the inhabitants to the

Inhabitant: "Could you also do something with pollard-willows? In earlier days there were many of those trees here."

Landscape architect: "Well, those are exactly the images that we are looking for."

Inhabitant: "In that time there were also owls, we do not see them anymore. The pollard-willows attracted them."

Inhabitant: "...Who is going to maintain the sheep's here? You cannot find one farmer for a little field in the forest."

Landscape architect: "We can bring this under the control of the Nature Conservation Organisation (Natuurmonumenten)...You better not start with the question 'what are the impossible aspects here, and who is going to look after all this', we first have to get clear 'how' we want to see the area."

Inhabitant: "Then I would suggest more pollard-willow solutions in this area."

landscape architects and from the project manager to the inhabitants. The respect in other directions seemed already to be there in the beginning of the meeting.

How is the setting in which people can tell their thoughts?

The meeting started with an informal part in which there was coffee and cake, and people could chat. Here the inhabitants took their chance already to explain what they thought about the situation. They had some complains which were the main topic of this informal intro. The formal introduction started after fifteen minutes. Everybody was standing in a big circle. The project manager told the inhabitants about the plans that were made earlier and the task the two landscape architects got now. The inhabitants were not satisfied because in the past they did not had the chance to participate in the meetings about the plans for their area.

After the introduction the landscape architects explained their task and the way in which they wanted to fulfil this. People could react on this as well. They got more faith in the two landscape architects. One important reason for this is the accessibility of the designers; the inhabitants can meet them whenever they prefer this. They mention that his was not the case in the past view years.

The last part of the meeting was a walk through the area. This was very good for showing ideas and feelings. People discussed with the landscape architects and with one another about the aspects of which they thought these are important in their area.

Do the people feel free to speak whatever they like?

The people felt free to talk about aspects they wanted to talk about. This was already visible in the beginning of the meeting, were the inhabitants chose the subjects to talk about. Further in the meeting the people all mentioned aspects that were important for them.

Could participants explain in total what they feel, think, and why that is?

People could talk about all the aspects they wanted. Mostly it was about 'thoughts', more then about ideas or reasons. Reasons were asked by the landscape architects, but most of the time it was about esthetical aspects (you like something but you don't know why exactly) and memories (this seemed important enough without explanation so this was mostly without explanation).



Do the participants have the ability to act together?

The participants had the ability to act together. In the beginning of the meeting the landscape architects and inhabitants were talking in a big circle. This was very good for the feeling of 'being equal' to each other. In this position the inhabitants were not hindered to help one another in speaking and arguing. In the beginning the inhabitants helped each other in arguing, but soon in the meeting two inhabitants said to the rest of the group that the landscape architects could not do anything about the situation now, and that they all have to make the best out of it. This seemed the moment of change in the direction of thinking; everybody went to think for him or herself what he / she thinks is an important point to mention, instead of picking out the negative aspects.

What were the main topics the participants wanted to talk about?

In the beginning the procedure of the past was the main topic. When inhabitants find out that there was nothing to do about this anymore they could focus also on the future plans. The main topics with questions became then:

The infrastructure: where is the parking place planned?

The unobstructed views: is this all gone in a couple of years?

The forest: how is this look like?

7.1.2 Interviews with participants - April 2009

There were six inhabitants with which I had a conversation after the first meeting. This paragraph includes a summary of the subjects we talked about. To keep the structure of the setup clear for the conclusions in the next chapter, this paragraph will be written in a question-answers division.

How long are people living in this area?

3 people live here from their day of birth, two people live here for 30 years now and one live here 14 years (but therefore this person lived 12 years close by).

How is their experience with participation processes?

Nobody, except of one, mentioned an experience in one form or another of participation processes. Nor in landscape architecture neither within other processes they participated. The person who had experienced participation meetings before told about his work as employee of the municipality. In that job he is sometimes involved in those planning projects. He mentioned that he knows the 'structure vision' and 'the procedure', but he has never seen this from the inhabitants' point of view as he has experienced now. *'You try to imagine that you yourself are in the place of one of the inhabitants on that moment. But now I am an inhabitant myself, and I feel how radical landscape plans can be. I have learned really much about the influence new plans can have on inhabitants.'*

Did they know their neighbours before the meeting?

The farmer knew the other farmers who live in the area, but with the other neighbours they are not that much in contact. They mentioned also that they are more in contact with the people who were *not* in the meeting that afternoon. According to the farmer, the reason for the weak connections people in that area have is a reaction on all the new 'living farms' (farms which are not used for farming anymore and changed into a nice place to live). The people have different goals then: the landscape is becoming more important then only the agricultural function of the land. The farmer mentioned the fact that new people came and live in the area made that the connection between the inhabitants became weaker.

The other participants said that they knew the people by name, but they mentioned a certain 'culture in which people know each other but do not get involved in each others life'. One participant walks every day with his dog through the neighbourhood and said that he know most of the people.

All participants know each other on a certain level (I have ones seen him/her, I have talked with him/her or they know how long how long people live there) but there exists no strong community feeling.

Did the inhabitants think it is important to be there in the meeting? Why do they think so?

Everybody agreed upon the opinion that it was really important as an inhabitant to be there in the meeting that afternoon. *'We as inhabitants do not only want to listen, but we also want to think about further developments in our area. In this meeting we made our interests clear for the landscape architects. Yes, I am glad that I went to this meeting.'* Next to this satisfied opinions there still exists a form of scepticism, the inhabitants are not all sure about the influence they have in the further plan making. They doubt whether they will see their meaning back in the future design.

Some inhabitants explained that they liked the personal style of the invitation for this meeting. *'Our motive to join the meeting was related to the invitation for this meeting: it was made personal by an opening in which our names were mentioned. It was clear that they wanted to make a design in which we are involved. It was the first time that we were personal addressed to be involved in this process. Through this personal invitation we decided to join this meeting.'*

Did they know the plans which exist for this area? How did they know?

Most people knew the plans which were made earlier for this area, from brochures, news letters and landscape maps. Still two people said that they have never seen it as clear as they did now, how the park-forest could be filled in for example.

Did they think the landscape architects really listen to their point of view?

They all agreed upon the fact that the landscape architects listened to them, what they want, how they experience their environment and what they thought would be important

in the landscape design. *'I really think they did a great job.'* But in most opinions the scepticism still exists: *'how it will work out I do not know'.*

Did the inhabitants tell the landscape architects everything they wanted to tell them?

All people had the opinion that they had told the landscape architects everything they wanted to tell them. The walk was a good element in the planning of the afternoon; there they could tell more specific how they felt about their landscape.

One remark from two inhabitants: *'It is a pity that we could not talk with the decision makers in this planning process. With those people you never become good in contact. That is a pity. But to these landscape architects I have said everything I wanted.'*

What was the interest of the inhabitants in the area? What were important aspects for them if the surroundings would change?

The situation of the forest is an item which seems to be important for almost all inhabitants. Now the landscape is characterized by wide views, big distance between the plants and trees. In the new plan a forest will contain a big part of the area, so these long views will probably change. The inhabitants are a bit afraid that all their views will be gone then.

A second important item is the parking place for the new visitors. The inhabitants understand that this is necessary, but nobody will have the parking place directly next to his house. On earlier plans this seems to be the case, and the inhabitants were thinking about the new place for the parking too.

The third issue is the amount of cars that are going to drive on the roads around the houses of the inhabitants. There is one road which is an access route for the whole area. People who live next to that road are wondering how the situation will look like in future when there would be a lot more cars. They are not very happy with more cars and they are wondering if there is a solution for that aspect.

The farmers in the area are not that much focused on the esthetical aspects of the landscape neither the amount of people that will come to visit the area, but they are focussed on the chance that they can keep their farm and their job until they will require.

Did they understand what the landscape architects wanted to do?

The farmer mentioned: *'How this afternoon would look like, I had no idea. Exactly we came to see what would happen exactly and 'when'. We did not know that this was on the program this afternoon.'*

After the meeting all inhabitants understood that the landscape architects are standing at the beginning of the design process and that they are going to start a design coming weeks, with the notion of the ideas and focus points mentioned in this meeting.

One participant noticed also the fact that the focus of this afternoon was on the ideas and thoughts of the participants, but that he is also interested to know what important points the landscape architects themselves have in mind. He said he forgot to ask this to

the designers. But he can ask this on a Wednesday when the designers are in the area, because the ideas of the landscape architects were not an agenda point this afternoon.

What have they learned this afternoon?

The answer on this learning aspect varied a lot. One inhabitant had not the feeling he has learned something, but this can be relied to his expectation of this afternoon: he expected a landscape design in which most things were already fixed, so that inhabitants would know what they could expect in their surroundings. In this way he did not get a good overview of the end design.

One argued that he knows now how long (or short) time it will take before the change process will become serious. This was important for this inhabitant, and she got an answer on that.

One said that he knows now that they can have conversations with the landscape architects so that they can make their own opinions clear to the plan makers; that some aspects are still open and that there is discussion possible for the filling up of the forest. One inhabitant has definitely learned something about the way his neighbours see their area. How they think about the landscape quality: there were more similarities than he expected.

The last opinion came from the inhabitant who also has a job as employee in the municipality. He learned about the way inhabitants are standing in those big change processes and how the organisers (in the early years of this project) did not see this big influence it would have on the inhabitants. *'If you, as organiser, are involved in those big, emotional, changing processes then it is really important that you communicate in a good way with the people involved. Early enough, and with complete information (do not keep information for yourself). Conversations with people take a lot of emotions away, and that is where it is all about.'*

Were the inhabitants satisfied with this meeting? Why?

Although all participants had still questions about the whole planning part around the design process (permission to buy the ground of the inhabitants, insurance about the amount of visitors that are expected etc.) but people were satisfied with this meeting. They mentioned the good weather helped in the good atmosphere, even as the name of the meeting 'lunch walk' and the coffee and cake in the beginning of the afternoon. As more content characteristics people called the presence of some 'information provision' they wanted to hear, 'exchange of visions' and people got the feeling that at the end they were thinking a bit more in the same direction than they did before the meeting (a feeling of consensus about the planning direction: open forests, maintenance of certain landscape elements, and as far as possible maintenance of the farmers in the area). Two people said that it was a difficult subject to talk about, so many aspects that are important, and that there was a good preparation to create a conversation about all important subjects. *'You do not know how many people would come, so this setup was flexible enough and with enough structure in it.'*

7.1.3 Observation of participation meeting - June 2009

The project manager and the landscape architects had prepared a location in one of the buildings around the inner court. Analyses were spread out in the middle of the room and posters with information about the old and new situation were on the walls.

Around three o'clock the first inhabitants came in. Most of them were other people than in the first meeting; there were 5 inhabitants who came for the second time. The atmosphere was good; people took some coffee and watched to the information.

After a short introduction of the project manager the landscape architects started with a presentation about the history of the area. This presentation consisted of information about the soil, some information about the designers who made the plan for the garden of the castle in the beginning of the 20th century, and a concept version of the design made by the two designers now.

The reaction of the inhabitants was diverse. Almost all people who were also present in the first meeting 'seemed to be confident' (observation) with the design concept. There were two farmers who were not present in the first meeting, and it seemed they saw the idea of a park for the first time. They did not understand at all why the landscape design was nearly finished while they have said to DLG that they do not want to sell their ground for purposes of others.

The project manager could answer most of the questions concerning those settlements, but one farmer was angry because of seeing this plan after many years "without good communication" (farmer). After fifteen minutes of discussion he went out of the meeting. When he left one inhabitant imparted her thoughts about the design too: she thought the designers did a great job and she liked the design they made.

The discussion took a long time of the afternoon and there was not much time left. The landscape architects decided to answer specific questions in the last ten minutes. The questions here were mainly about the parking places: whether it is enough for the amount of visitors regarding the big festivals during summertime. This was not that clear on the map, but the landscape architects and the project manager explained this. After two and a half hour everybody went home with mixed feelings. In the next text the observation will be explained in the setup made in Chapter 6 'Methodology'.

On which level did the learning took place? Reframing? 1-2-3th order learning?

Let us first look at the learning process from the landscape architects to the inhabitants. Although the inhabitants did not recognize they have learned something this meeting, I believe that there was a lot of information in this presentation which the inhabitants did not all know before. Some aspects: who were the earlier designers, the different soils in the ground, and the history of the area.

Probably this afternoon there was a strong focus on the design concept, everybody seemed curious to see the concept design. During the analysis I could see people were waiting for the right information to hear. That could be a reason for this unrecognizable new information about the environment of the inhabitants, they were just not focused on receiving this kind of information.

This is not a learning process which could directly be linked with reframing, people were even not aware of this new 'knowledge'. The purpose that this analytical information had in the presentation became not clear for the inhabitants. This was a missing link for the happening of further learning processes, like 1th, 2th, 3th order learning, or reframing.

Learning processes from the inhabitants to the landscape architects.

During the explanation of the design concept, two farmers started to ask questions about the settlements of the ground ownerships. The new design included a part of their land and they did not want to sell their ground for a new park. While the focus of this meeting was on the design concept, a couple of people came to see how far the settlements were. This was not really a good moment to talk about that, because other people of DLG were managing that part of the project and they were not present. The landscape architects were showing a map which existed of a new plan for the area of the inhabitants. The farmers did not understand how the landscape architects could make a plan on the ground that the farmers never want to sell to them.

This was a learning process in which became clear that people first have to be informed about the rights of themselves and the rights DLG has, before they can see how the new design develops. This learning process was more connected with the project manager, who takes care of these arrangements between the governmental organisation and the inhabitants.

The consequence of this discussion was that the landscape architects did not have the chance to discuss deeper about the evaluation of their work with the other inhabitants.

The learning between the inhabitants was principally between the inhabitants and the farmers, because the farmers made very clear how they thought about selling their ground, while the other inhabitants were more focused on the result of the changing process. Probably the inhabitants would have known the thoughts of the farmers, but this afternoon there was a big accent on their situation. Next to this, the farmers also could have thought about their position. Because of the fact that all other inhabitants seemed not to have a kind of resistance against the plans, the farmers could felt that they are a special group of the inhabitants, who share a specific opinion about the developments.

Is there spoken about values?

The most prominent present were the values that the farmers gave to their land, in other words 'the place where they earn their money'. This land was very worth full for them and they wanted to make this clear to the landscape architects. The conversation about values started after the presentation about the design concept. The two designers said they respected the farmer, his work and his land, but they only thing they could do with his value is to see whether there is space for an arrangement in which the farmers can be part of the design. The farmers have to give up their work, but probably they can change their job into similar activities. This seemed to be an issue which two farmers heard for the first time, and did not agree at all with this saying. This conversation ended

in a situation which existed of a mad farmer and inhabitants who were confused about the situation.

Other values came lightly in the discussion, which were 1) the silence that people prefer in their landscape and the doubts people had about the planned parking places would be enough for all the visitors in future, because they don't want all cars parked in their street, and 2) people in the south like openness and wide views, the people who live in the south of the area will get a forest around their house in future.

Do the landscape architects give and get valid information?

Do the landscape architects seek out and provide others with directly observable data and correct reports, so that valid attributions can be made?

This meeting the design concept which the landscape architects showed seemed very effective for a discussion. Although the subject of the discussion was most of the time related to the farmer who was angry, the inhabitants saw in detail how the plan of the landscape architects looks like. They all could see the situation around their houses, and that was the main point all participants wanted to talk about.

The landscape architects told the ideas behind, with a reference to the wishes of the inhabitants, which was spoken about in the last meeting.

The aspects related to the settlements of the whole project were one other important thing where the inhabitants wanted to get information about. Because colleagues who were not there this meeting, managed this part of the project, the project manager could tell what he knows about this. This was a part of the information provision that could have been better, if the right persons would be there to inform the participants about this.

Do the landscape architects create the conditions for free and informed choice?

Do the landscape architects try to create, for oneself and for others, awareness of the values at stake in decision, awareness of the limits of one's capacities, and awareness of the zones of experience free of defense mechanisms beyond one's control?

The landscape architects used the values of the inhabitants, of which they spoke about in the previous meeting, to explain the choices they made in the design. The area around the most houses was kept open, to preserve the open views and a kind of internal world in an open place in the forest.

They also wanted to know what the inhabitants thought about their design. To make this clear they repeated that it was not a final work, and that they only used this drawing to recall for more suggestions and opinions about a future design. *"In the computer drawings may look like final works, it is only a tool to create a discussion."* (Landscape architect)

This time there was not a discussion anymore why this area would be filled up with forest in the future. It was clear that everybody understood that in the previous meeting, so that in this meeting there was space to talk about a step further.

Do the landscape architects increase the likelihood of internal commitment to decisions made?

The people who were present in both meetings liked the design made by the landscape architects. There were no questions from those people about the setup or thoughts behind the decisions. The landscape architect had used the values of the inhabitants to explain the design and this was understood by the people. At the end the married couple who live in the south part of the area talked with the landscape architects about the 'new forest' around their house. They preferred an open space, as all inhabitants, but understood that in future this was not possible for everybody anymore. Therefore it was not a big issue in the meeting itself.

The people who were not present in the previous meeting asked some questions about the traffic and the parking places. Furthermore it seemed that they wanted to know how the design would be and when the implementation would be. They seemed satisfied with the information presented. They lived in the same street as the people who were on both meetings, so their common values about the landscape, like openness and not much traffic in front of their houses, were represented by their neighbours.

The farmer was not satisfied at all. He had another expectation of this afternoon and he did not get a good enough answer on his questions about arrangements for his farm. Although the project manager tried to explain the situation he felt frustrated because he did not hear anything in the last years about this plan, and now he heard that probably he loses his job. This was a big thing to deal with and emotions played a big role in his act.

Is there collective membership of the landscape or are all participants there for their own interests, with all their own ideas?

Do the inhabitants have the same membership in the area? Something they feel they belong to? Is this for all participants the same, or are there differences?

The group existed not of one interest group, but was separated in two groups. The first ones were the farmers in the area. One farmer was present on the previous meeting and wanted to see how he could keep his farm in the new design. There was one farmer who was critically asking about the arrangement among the farms, and one farmer who was most of the time mad because of those arrangements. Their interest was to maintain their farm. This farmers group was not strictly one group, because of the farmer who was present in the previous meeting. He understood where it all was about and wanted to think about solutions. The farmer who was angry left the meeting earlier, the third farmer took care of him afterwards, he went away with him.

The landscape elements, characteristics or memories in the area were not prominent interests, while this was the case for the second interest group: the other inhabitants. There was a division in the group in those two interests.

Next to this, everybody was there for his own interest: how the area around their house would look like in the future.

Is there a form of respect to each other? How can you see this?

The respect was visible in the way the landscape architect talked about the new design: they showed respect to the inhabitants for which their area will make a big change coming years. They said that the inhabitants should give the suggestions and their opinions, so that the landscape architect could take that into account and they not live in an area which is unfamiliar to them.

The respect was also visible in the discussion between the project manager and the farmer: people listened carefully. They were free to go and they had not much to do with the discussion, but they stayed and listened. Also after the meeting the people talked about the situation of the farmer: those landscape changes will have big consequences for the farmers, which they tried to imagine.

How is the setting in which people can tell their thoughts?

People were sitting in a half circle, the landscape architects, who were presenting, in front of them. From the outside it looked like they were one group. Remarkable was that the project manager was not close to the landscape architects, but was sitting in the middle of the group of inhabitants. I think this was a good point; otherwise there would have been four people in front of the group, which could look intimidating. Now the project manager sat in the same position as the inhabitants and he tried on this place to answer all the questions about the process of the project, with all the settlements. The second advantage of this was that people seemed to be more polite to each other if they sit close to one another in stead of a traditional position with a 'leader' in front.

Do the people feel free to speak whatever they like?**Could participants explain in total what they feel, think, and why that is?**

The farmer was really prominent presented, and he took a lot of the meeting time with a discussion about the situation for farmers. The consequence was that the design itself got less attention, and people had to wait to ask their questions.

When the farmer left, the participants got the floor back and asked the landscape architects about the content of their design. They could explain in total what they felt, because the landscape architects pointed on the temporary status of this design concept constantly.

"If you have suggestions for improvement of the plan, please tell us." (Landscape architect)

While in the previous meeting there was no plan and the participants had the opportunity to come up with suggestions for the plan, ideas and wishes, this meeting they saw the design concept and did not had that many suggestions anymore, only some questions about the situation around their house, in ordination. It could be that the time was too short to think very long about the ideas, it could be that they only care about the bigger setup of the plan, it could be that they couldn't imagine themselves how it would look like in real, or it could be that they feel confident with the design and trust the landscape architects in working this out.

After the plenary session there was some time for personal questions to the landscape architects and project manager. This was good because some people seemed to prefer to talk face to face with the landscape architects when they have questions, instead of in a bigger group.

Do the participants have the ability to act together?

The participants did all have their own view on the situation, with the consequence that they did not feel as one group. The farmer did not understand why he should leave his farm for tourists, why he hears this for the first time in this meeting and not much earlier. Through this indignation he seemed not interested in the design anymore, the arrangements for his farm were the only focus he had this afternoon.

The other participants seemed to understand his situation, but they did not have that interest as the farmer does, in keeping their ground (they asked questions about the design itself) and were therefore not acting like the farmer.

What were the main topics the participants wanted to talk about?

Several people had some doubts about the parking place. There was only one small parking area drawn in the landscape design, while they expect many visitors in the area. On the map was now a small parking place in the south because the landscape architects have spoken about this location with the inhabitants who live around. In this conversation some wishes of the inhabitants were made clear, and the designers planned a location. In the north they are still searching for a good place to create a bigger parking place for events. The possible location for this is not yet clear and was therefore not yet present on the map.

The main topic which was dominated in the meeting was the settlements of the ground acquisition. It would have been better if these arrangements would have been clear before this meeting, but this was not happened. The project manager gave answer on most of the questions, but because the right person for these arrangements was not present, the people still had questions about this subject when they left the meeting.

7.1.4 Interviews with participants - June 2009

The interviews took place directly after the meeting. There was not much time left before the building would close, so they had not the time to elaborate all their ideas about this afternoon. Next to that they might not had time to assimilate all the information of this afternoon and form concrete opinions about it. Still most people were concrete in their opinions and seem to know what they thought about the whole design process.

Do people look in a different way to their surroundings, after this plan process? How is that different? What are the reasons?

The way the most inhabitants experience their environment was the same as before the meeting, but two said they look more optimistic to the future plans because of the values that the landscape architects took into account. They thought that their area would be build full of houses, which is not the case. They are satisfied because of that pronouncement.

Two persons said that they look different to their environment, in a way that they cannot only enjoy their surroundings anymore but they also worry about the future of their place: 'how will the new plans change this neighbourhood, what landscape elements will survive and what will disappear?'

Are the inhabitants satisfied with the plans? With what aspects are they satisfied? With what aspects not?

One is confident with the fact that they live near the ecological area which will probably kept open. In this way they keep their wide view over the grassland.

Two are happy with the plans, but are not satisfied yet about the parking place. It is still very close to their house, near their entrance.

What is important for the inhabitants in the landscape? Did they see this back in the design?

Long views, the space, they saw this clearly back around the Lagerhaarsedijk, which is the street where most of the inhabitants in this area live. The house on the edge of the design area is

Do they see the advantage for themselves of the participation process? And of the design?

They hope their opinion helped in the appearance of the design concept now, they don't know, *"They also have to deal with other points of view. Let's hope that our opinion had a part in the appearance of this plan!"*

Did the inhabitants learn from each other? In what sense? Did they expect this on forehand?

After this meeting they did not feel that they learned something from one another. This can easily be explained with the fact that the focus of this afternoon was not on the design itself, but on the problems related to the communication towards the inhabitants.

The inhabitants said they understand the situation of the farmers really good, and did not mention the fact that they have learned more from the farmers.

The things they did not expect on forehand was the long discussion with the farmers. They expected an explanation of the design, but without the discussion about rights in this situation.

Did they learn from the landscape architects? In what sense?

They said “no”.

Observation: In my opinion they saw the setup for the design, so they know what they can expect in future in their area. The landscape architects told them a story about the history of their area and the different soils they live on, so in case they do not got that conscious, it might have been an unconscious learning process.

Did the inhabitants spoke about all the aspects they wanted to talk about? How they felt?

Yes, there were enough possibilities for that.

Observation: Although

Did they recognize elements of the first plan in this design? Did the inhabitants think the landscape architects have used arguments and wishes of themselves and of their neighbours in the plan?

Yes, the open space around the Lagerhaarsedijk was really prominent present in the design concept.

Did they understand the purpose and the thoughts of the landscape architects?

Yes they all did.

What do they think can go different next time?

There can be made a division in the group inhabitants: between the people who live there and think the landscape aspects are important, like the open space and the long views, and the people who earn their money in this area: the farmers. The farmers see this area from a totally other perspective, their company becomes affected. The other inhabitants know that this is big deal if you compare it with their situation.

7.1.5 Interviews with landscap architects - June 2009

This interview took place on July 2th in Utrecht, with the landscape architects Jan Heersche and Niels Hofstra. The interview took 90 minutes and consisted of the sub questions linked to the theory in the first chapters, shown in Chapter Methodology. The main questions consist of four or five question, but it is possible that those are not all asked in the interview. In some situations the designers talked about circumstances of the first question in a way they answered the other questions too. The questions related to one subject are clustered. The questions that are written down here are there to show the direction of the conversation. To make the interview readable there is a summary in this paragraph.

What is the reason that the designers made the design like this? What are the thoughts behind it? Did they used ideas of the inhabitants? What ideas was that? How did these ideas come back in the plan? In what way? Why did they use them?

The design is an extension of the recent situation which is designed in the 20th century. To connect the new park with the old park, the landscape architects looked at the way this old park is situated: how it fits in its surroundings, how the inner structure looks like, which structures the previous designer has used etcetera. With this analysis they got the main principles of the old plan (how the different spatial arrangements are in contact with the different soils in the ground) which they could use for the connection between the two parks.

They could not connect the two parks physically because the meaning of the parks is different. The old one is enclosed and there is one clear entrance where people can buy a ticket to enter the park, while the new one should be open for everybody, also for temporary visitors. Still both parks will become visually connected with each other, so that people can see that both parks belong to the castle. Therefore the castle is a very important element that should be connected with the second park too.

Next to this they looked at the existing situation in the area like the soils and buildings, so that they can react in their design on this existing situation. *"An extra aspect in our design is the help of inhabitants of this area, so that they can also give suggestions for our plan."* The underground is the basis of their design and the old park gives an input for the design concept on this underground. There is a link between the way one walks through the park, the scale of the grass fields, and the underground. Also referential studies help to decide which forms would be interesting for the new plan.

The inhabitants were not an information source for the form concept of the design, but their inspirations within the area are important elements of their involvement. In the first meeting the landscape architects showed their inspiration to the inhabitants, and asked what they thought about that. They asked whether the inhabitants could give a reaction on the inspirations. With the impressions that arose here the landscape architects worked further on their form concept.

After this first meeting, which they called 'the lunch walk', the landscape architects knew which main aspects were important for the inhabitants and they tried to work this out in a

concept version. Most people talked about the wide views and the animals around their house. There is one neighbourhood which is situated in the middle of the plan, and after the first meeting the designers knew the wishes of the people living in this neighbourhood. They tried to fit the wishes of those inhabitants in their concept. The landscape architects said that this was not really hard to do because the wishes of the inhabitants were close related to the ideas about the area they had in mind.

Did they mention different phases in their design process? What phases were that, and what characteristics? What have they done in the different phases? How much time did each phase take? What was the influence of the inhabitants in each phase?

Firstly, there was a phase in which they made a clear vision that they could explain to the project team. In meetings with the project team they got new insides or aspects that they should take into account in the design, and after these meetings they could incorporate new aspects or ideas in the design concept.

As a second development the landscape architects mentioned the phases in thinking. Because they speak with different people about their plan they get to know more and more why they choose for certain elements and not for others. Constantly they are renewing their design. This process could lead to a design which seems to be the same as in the beginning of the process, but there has been a thinking process which is very important. *“It is the cycles’ process, in which some aspects develop into new ones, while other aspects stay as they are.” “This is what you can call phases.”*

Could they understand the link between their work and these 5 phases: preparation, incubation, illumination, evaluation and elaboration? How could you link your timetable to this?

The landscape architects started with a preparation in which they got to know the area by maps, visits, taken pictures and discussions they had with each other about the elements and things they saw (and how they value all those aspects). There it turned slowly over in an incubation phase in which they already created their own perspectives on the area. Before the meeting with the wishes and preferences of the inhabitants they thought about the aspects *they* find important in this area. The landscape architects link this last phase to the incubation time. After those first phases the other phases became more and more throughout one another. They discussed the situation over and over again and many times there were new ideas that came out of these discussions.

How did they brainstorm about new ideas?

The designers walked a lot in the field, discussed and worked it out in their office.

How did they feel about the planning of the interaction with the inhabitants within these different phases? Was that good managed, or would a better planning more acceptable?

The first meeting with the inhabitants was after the incubation phase and a bit after the illumination phase of the landscape architects. The designers could show the inhabitants impressions of the area they had collected, impressions of good elements in the area. It was a good moment for the landscape architects to show these impressions, because it was easier for the inhabitants to react on ideas then to come up with their own imaginations. After the first ideas came up, there was space for more ideas. The designers had all aspects of the area in mind, so that they could ask specifically to the meaning of inhabitants about certain points or elements. This made the first meeting quite structured and in the end the landscape architects knew the preferences of the inhabitants on all the aspects they themselves were thinking about.

Next to this analytical function of the first interactive meeting it seemed also a good moment to take away some distrust and unknowingness of the inhabitants about the work of the landscape architects. The designers could give an impression what they are doing and people seemed confident to get an impression about this. Therefore this first interactive meeting seemed to fit in a good time management.

The second meeting was also on a good moment, because the inhabitants could see the design concept. A disadvantage was that the focus was not on the design but more on the process around the new plans.

The designers think that in between the two meetings they could have contacted the inhabitants once more personally to talk specifically about the circumstances around their houses; about the measures the designers can take in the area. For example the designers spoke about the street in the middle of the design area. The people who live there will see a big change around their house in future.

Now the inhabitants saw the concept plan and this could look like a fixed map to them (during the meeting the designers repeated several times that this plan still could change). The designers think that the steps between the two meetings could have looked very big for the inhabitants. Therefore more specific conversations in May would also have been good. This is happened with one inhabitant who asked specifically for a personal moment of contact. These are good moments because the landscape architects get to know what people want and how they think about the situation around their house. In an interactive meeting people start not automatically about specific details around their houses. People can walk in all Wednesdays the working place of the designers, but this is not an activity that people really do.

Because the attention in this second meeting was more focussed on the process the landscape architects got proportionally less feedback on the content of their design.

"There was a lot of progress in the development of this area, but next time it will be good if there is a message toward the inhabitants like 'it can take a couple of years before you hear more specifically about a new design, because first we are working on...'. Then the

inhabitants understand what is going on.”

In the period that the designers are working with the inhabitants on this project, it seemed also very important that other specialists of DLG are in these meetings to inform the people about aspects they want to be informed of.

Did they talked with other designers too?

The conversations with other designers were more about the process, not really about the content of the design. It would be good to show the design to the designer's team, to sharpen the design and to be sure that the designers are not working in a black box. Micheal van Gessel gave a reflection on the design when the concept was finished. This was the most useful for the elaboration of the plan.

Did they know what to do when they started this project? And did they know the other tasks that have been done or the tasks that other persons should do?

Moderate. The landscape architects planned many hours for this project, because they predict it is a big task. In the last weeks it became clear that they are involved in really a complex project in which many people are involved who they work with. Every specialist has another view on the situation and every colleague has another perspective which leads to difficult situations to work in, but they think it is interesting.

It took a while before the structure became clear 'who does what in the project'. And it was complex to involve the project manager and other employees of the project in a good way in their design process. Sometimes the designers did not have clear for themselves what their idea is about an issue, but in the same time the meetings with the project team are planned.

There were some moments on which the project team asked 'when are you going to talk with the specialists?' *"Sometimes it was difficult to explain that we were not ready to talk with specialists already, that we needed some time more to develop our own point of view"*. They were not used to work in these situations but discovered that it was useful to discuss their doubts with the project team. The people in this team understand their way of thinking so that they also understand better why the designers make certain decisions.

Would it be an idea to work in the first phases of the design process on your own, so that you can evaluate your work with the project team?

The designers said that it is really important to involve the project team already in the incubation phase so that the project team understand with what issues the designers are dealing and which decisions should be made, so that they in a next phase understand what the underlying thoughts are. This seemed also to be important for the explanation towards the inhabitants, because the project team can help in the explanation if it is necessary, for example if something from the design has to be discussed. The project team can then think in the way the designers have meant with the design.

It also seemed very important for the faith in one another to keep in good contact with

the project manager, you can clearly separate tasks then. If there is no trust they will not have that much freedom because there will always be watched after them. *"In this project this balance had to grow, but now it is really good."*

They are working on the terrain of the castle. What is the advantage or disadvantage of this?

The designers are working in a building near the castle. This was every Wednesday, then they worked on the project. They experienced this as really useful, because they could do field work easily (analyses of the area, of the old park, to get a grip on the area) and the moments they thought about new elements they had the opportunity to see directly how this worked out in practice. So it was useful for the setup of the design as well for the elaboration of further steps in the design process.

The designers are convinced about the idea that designers should not work in their office, but in the area. This is very important to get a feeling of the area, the feeling of scale, happenings and of the daily life in the area.

Were there good connections with the inhabitants? Why? How could they recognize the type of atmosphere between them and the inhabitants? How did they feel about this?

In the meetings the project manager was present. This led to a situation in which the landscape architects only had to answer the questions which were related to the design, while the manager took care of the questions about the process. This made the position of the designers quite neutral. (The project manager got more emotional questions, while the designers could focus their thoughts on their design and answer questions which were related to the design).

"I think it took a while before the inhabitants saw that we only focussed on the design, and not the process. When that was clear it became easier to talk with them."

The designers understood the position of themselves and of the inhabitants. They both are not in an easy position. The designers have to design in between the cadres they got, while the inhabitants want as much as possible an open space which is the opposite of the future perspective. The designers could listen to the inhabitants and try to get the best out of the design for them, but they know that it will never totally be the design as the inhabitants want to see.

"It is an unthankful task, because you stay there if like you want the best for the inhabitants, while the inhabitants prefer totally something else."

"People always use those interactive meetings to show their emotions about the situation. If you have to deal with this, you cannot say 'ok, I understand that, but now I want to show you my design'. It is easier if there is someone else who take care of this first task so that you can talk about the design itself." Therefore the designers were content with the fact that the project manager was there to react on the process questions.

Would they suggest doing a next process on the same way next time, with a clear division between the process- and content part?

They think it would even go better in future, because then they can say in a meeting 'well we go to talk about this' so that you can keep all questions that are not related to the content of the design for a later moment. If you know on forehand what you want to know you can lead the conversations more in that specific direction. The person from the project team can manage the process then, and can judge whether the people are still talking about the same aspects.

"If you work in a landscape architecture office this would be more difficult because then you are often further away from the project team." Now the designers are close to this team so they can closely work together to get the best result out of it.

Would they suggest to make use of a facilitator next time?

They are a bit afraid of the formality of a facilitator. Now they have an informal meeting, which can stay relaxing, while with a facilitator they think the meeting turns soon in a formal meeting. They like the idea of a person who is formal so that they can be informal, but on the other side you get soon an official program. It is also good to keep it informal for the inhabitants.

Is it clear for them in what way the inhabitants see their environment? How they are reasoning? How did they know? How did they discover this?

The landscape architects did not get concrete thoughts about the preferences of the inhabitants. They got some suggestions to maintain the sheep and cows in the grass fields, to maintain the open view, the problems around the traffic jam and the preference of pollard-willows around their houses, but not concrete about more specific elements or characteristics. What the inhabitants did have was concrete *questions* about the new situation around their houses, for example about the open views: 'until where can I look in future?' Those questions came in the general meetings but also in the personal visits.

"Maybe the inhabitants have not always concrete an opinion about a certain distance for the forest around their house, they only want to get it clear what they can expect." The designers think it is also very important to create an open attitude towards the inhabitants, the inhabitants can then feel that there is some space to discuss the issues.

The landscape architects said they understand what the inhabitants want, because they showed their gardens with wide views to the designers and the designers have experienced the area by themselves by walking and analysing. There they 'felt' the landscape values the inhabitants talked about.

Is there a moment on which the inhabitants can reflect on the work or the landscape architects? How they did their job, how they think about that?

You get the best reflection of the inhabitants if you look at the reactions on the plans in the meetings and in individual conversations about the plans. In the second meeting the inhabitants could look at the sketches about the analysis of the area by themselves, before the presentation about the design concept started. This was something people did not look at closely. They were more focussed on the result of the first design period.

They cannot have an opinion on everything. *“They look very concrete at the maps: they look at their house and the area around their living place. They saw that there was some open space around their house and they were confident about that aspect. They were not interested in the other open space in the forest, but wanted to know what the distance was between the parking place and their house.”* There was no question about forms in the design or related aspects.

Is it an option for you to use a totally different setup: without general meetings, but with visits to every household to ask what they think is important for them? Then one general meeting in which they can see how the plan would look like. How would that work out?

Maybe it is important that inhabitants can follow the design process, to get to know which steps are taken and what the reason is for the design. In this case of only personal meetings they will hear nothing for a long time and suddenly there is a plan. This can look like the inhabitants can not have an influence in the process. *“If you say ‘you can come every Wednesday, and after 2 months it is ready, then people know that they can give their opinion and that they can have influence in the design process. If they don’t want that they know it is not the organisation that didn’t want to hear their meaning.’* Thereby is also the fact that people now know how many opinions there are for this plan, and that it is difficult to get all the ideas represented in the new design. If you only talk individually people will never get this overview.

In their process of designing, did they feel constraints from the outside? Where does this come from? Did this have consequences?

The designers have sometimes too less time to finish their plan in a good way. This can be a consequence of all the people they have to talk with, all specialists related to their plan. *“For these specialists it is one conversation, but we have on the moment quite a big collection of information which we all have to use in the design. If we decide not to use it specialists want to know why not. All the different interest in the area makes the situation sometimes far from clear.”* Also with the project team they have many interactions. That makes it difficult to keep their design into a straight line, and the design is then not always in connection with the concept anymore.

The suppositions people have can also put a claim on the design. Many practical arguments can lead the design into a totally other direction. These conversations are about the seats, the Poe bells, the distance between those, etcetera. *“But if you make a good design people will use it like that.”* The point is that the information consists of facts in combinations with suggestions. They don’t have to include the suggestions in their design but it leads to big discussion points which take much time.

“An example is that it is assumed that people wouldn’t like to see each other when they come in this area for a walk, so forest would be the best option for the many visitors in future. But what is happening in other places like beaches, squares, shopping streets? People seem to be attracted by those places where they can see each other. Why then

should here be developed a forest in this open area?" In this way it takes much time to get behind the truth, what information do they have to use and what arguments can they use against those sayings or rules.

In the description of their task are some starting points, which form the basis of their design, but the designers have the feeling that in this policy document people have not always looked at the consequences of the 'rules'. An example is the parking place in the south of the area. People have to walk a long way if they want to walk not only in the south but also in the North West part of the park. The designers can not do anything anymore about this situation, but can try to make the design in the best way for the visitors. Still they get questions about the long distance visitors have to walk in the new design. An option is to situate all the attractive elements of the plan in the south of the area so that it is practical correct, but then it is esthetical not that good. Those are difficult aspects.

What kind of resources do they have used? Were they all available? How did they get them? Also by themselves?

The designers work in the middle of the area, therefore they could do the analysis well. Computers and maps they took with them from the office, that went well. They searched for images in similar projects in Holland, on city trips in weekend they took photos. This was about country seats which extended and ecological situations on different gradients.

Personal aspects within the design process

Could they let this project go every time they went home? Or did it follow them? How did they react on this? Did they like it to take it home with them?

In weekends they have worked on this project, even on holidays they were searching for images that they could use in their design. They enjoyed doing this. They went to similar situations to find out what can be the result of different implications, what they thought about that and whether they could implement this in the park too.

Did they get new ideas from the participants during the project, or came all ideas up in the beginning? Did they have enough time and space to implement these new ideas? Were it big changes?

They got the most ideas in the beginning of the project, in the first meeting. Later, in the second meeting, they got more specific suggestions: practical information for the bridge they planned. The designers thought about that aspect of the bridge before, but they mentioned that it was good that the inhabitant putted also weight on it, to underline the situation as important.

Chapter about the designers

Did they have done something like this before? What kind of projects were that? Do they like the subject? Have they meet the subject in another way then their work?

They have experience with the country seats. Both designers have done something in a new design related to this subject, but for both the scale is different now. In earlier projects the design ended in a higher scale, more conceptual then now. Here they design the park in detail. That is something they experience as 'more difficult' and as a challenge.

Do they have experience with participation processes? Have they done something like this before? Or have they been involved in a participation process as inhabitant?

This is the first time they do an interactive design process. Also they have not been in a participation process as inhabitant.

Can they recognize their experience or non-experience in their work? In what way? Is it a big advantage / disadvantage? What would they have done differently?

They do not recognize a conscious advantage, but unconscious they believe their experience helps in designing.

Do they also use research results, or do they not have written the last time about new researches? Hereby you can think about participation processes, but also practical implications of the design, or esthetical aspects.

The designers sometimes get information from the specialist about certain aspects, for example the water regulation in their area, about distance and density capacities. Those rapports are close related to researches. Alterra sometimes plays a part in this information provision; that is a research institute. They do not get the information by themselves.

Would you like to have closer contact with the researches, Universities for example?

They think it is good in the way it goes, because you do not have much time to wait for research results, furthermore there is not always much space in the design left to incorporate all researches.

On the other hand they are interested to have some aspects more clearly worked out. This is related to the suggestions they talked about earlier. Sometimes in the case of a design it would be good to have some time to find out what facts are true and what facts are not.

What was their focus during the meetings with the inhabitants? Did they want to know the ideas or more the problems that the inhabitants had with the transformation of their environment? Why did they focused on these aspects?

In the two meetings there were two different goals. In the first meeting the focus was the focus on the ideas and feelings within the area, while in the second meeting the focus was on the design concept, where inhabitants could give their reaction on.

Did they prepare the way of designing on forehand? Did they know on forehand how this process +/- would proceed? Was it like this?

They did not have in mind what the working method would be. That is developed during the meetings with the project team. After the designers showed their preferences to work in the castle they made, together with the project team, a setup for a planning in which they would have much contact with the inhabitants and interaction with other people.

Were there uncertain moments in the design process? Situations in which they were not sure for a moment what would happen? How did they get out of this situation? How did they survive?

Did they know on forehand that these uncertainties eventually would happen? How did they thought about the problems that could happen, on forehand?

In the beginning there has to be developed a balance between the designers and the project manager; how they can work together on a good way. The designers needed some space to design, and the manager wanted to stay informed. This was not always easy. Now they understand what the value is of an informed manager and they can discuss their design with the project team when they are in a searching situation, but this has to develop.

Another uncertain moment was when the big lines in the design were defined. When the designers talked with the ecologist they got an idea of the wide range of work they had to do. This information in combination with the time they had led to an uncertain moment.

One the moment of this interview they are in an uncertain situation too: much information comes together, many things to work out. But they also have other projects and activities so they do not know how the design will look like in a couple of weeks. Sometimes it takes some time to combine ideas and information to get on the road again.

They are in this situation in which they are searching the best forms and they are discussing about options, but on the other hand they have meetings with the project team. They cannot sell their design now, because they do not know which way it will go. How they will survive in this situation is by focussing more on the end goal of the project, with a highlight on certain aspects, so that they do not discuss in meetings the aspects they have doubts with. They could take away the attention of the main problem.

Was this working method unique for this situation?

Do they think in another project they would have the same working method? The same style of working? Why do they think so? Why would it be different?

For projects which look like this project they could use a similar working method. An

important aspect they say is 'that you can make a party of every project'. That you can say on a Sunday to friend 'come on we going to visit this project'. Then you really can make a hobby of your work.

How long does it take before all ideas and other information became clear for them, so that they could make a concept of it?

In the first week they made a concept with the thought 'what would you do if you don't know anything'. They started in February-March with the project. By designing in the field they had in April the first two concepts ready which was a first version for the form of the design: the main views structure, the water situation, the boulevard and the viewpoint. The peg is quite robust, and was also quite soon defined. The inhabitants form a part of the filling in after this concept phase. The meeting with the inhabitants was planned well in that way.

Do they know the difference between divergent and convergent thinking? Do they noticed a strict boundary between these two, or seems this to happen all through each other? When was the divergent thinking on the foreground? When the convergent thinking?

Did the people also thought in this way? Could they recognize a similarity, or a difference?

They recognized this in their design process. Now they were long time in a divergent thinking phase, because they could think about all options that would be possible in this area. But the convergent phase slowly starts and this is a bit more difficult. Maybe not in concept, but in practical elaboration this is more difficult.

It seemed that the inhabitants could follow this divergent thinking in the beginning. The landscape architects came with the most extreme illustrations about future perspectives (a world full of pollard-willows), and the inhabitants searched for a way in between (cows in the fields).

Chapter interactions

What have they learned from the inhabitants in the meetings? Did they think this information was indispensable? Why do you think so?

Important is that they have enough time for their design, because if they always have two variables in the meeting, the project team can choose one, but if you discover later that the other option is better, you really need good arguments to change that. While with one or two weeks extra those choices can be made easier. The designers do not know the reason why the meetings with the project team are planned so soon after each other. In the planning on forehand they did not mention that this period was so short, now they experience that.

What have they learned from the inhabitants?

The inhabitants all have different interests, and it is important to get grip on their interests so that you can understand why people think in the way they do. We are designing on the ground of some farmers, these people would have another position in this project than his neighbor who only come to see what is happening. To understand their opinions the designers mention that they have to be aware of the positions of the inhabitants.

One other learning was that they got a reflection of their own position. *“Telling people about your plans with their ground makes you very aware of your position.”* The designers understand that there is much knowledge in the area, and also that a plan with support of the inhabitants is very valuable. *“Een gedragen plan is veel waard.”*

What do they think should go different next time?

The designers mentioned a better team work with their colleagues who also work in this project. In this way there can be one clear information provision go to the inhabitants, so that they do not have to wait for information if they have specific questions about aspects related to the design. This can then become clear in one time.

Another improvement would be to make the planning concreter in the interactive meetings. For example to let the inhabitants decide about the planning. Now they got information they might not be waiting for, and there was less time to talk about the issues they preferred to talk about.

7.2. Project 2 - Veessen - Wapenveld

The start of the landscape development was in 2006, as described in Chapter 6.6. In the first years the interactive meetings took place and in April 2009 the CASCO was presented in an information evening. That was the moment on which the observation of this project started. The inhabitants saw which CASCO there was designed for their area. This meeting was not an interactive evening, therefore I did not make an evaluation here. The information for this project consists of interviews with the inhabitants in June (7.2.1) and an interview with the designers in July (7.2.2). This interview was planned after the presentation of the 'preference variant', which would be presented in June. The designers did not have enough time to finish that before the end of June, so the project team decided to present the preference variant in September. The inhabitants had seen the CASCO when I interviewed them, so they had a global impression how the final design would be, although this CASCO was still with a high abstraction.

7.2.1 Interviews with participants - June 2009

Do people look in a different way to their surroundings, after this plan process? How is that different? What are the reasons?

The ex-farmer in the area said he does not see a difference. His way of looking to the landscape is still the same as when he was working as farmer in the area. This would never change he said. Other people all said they see their environment on a more conscious way. They know things are going to change, and they see their environment therefore with different eyes. This does not mean that they enjoy their landscape more, this is something they always did, because for most interviewed people this landscape was the reason that they came to live in this area.

One woman seemed to know more facts and possibilities of their environment then before the atelier, but this was after the design atelier (here the inhabitants got reflection of the specialists about their plans of the area made).

Are the inhabitants satisfied with the plans? With what aspects are they satisfied? With what aspects not?

The inhabitants have not seen yet a concrete design on which they can give their opinion, but until now they are in general not confident with the plans presented. Because there are not concrete plans finished, the answers on this question exist mostly of 'trust or distrust' in the future design. Half of the interviewed people see the changes happen in future, those people are not afraid of the future perspective that will be made for their area. The other halves of the interviewed people are more conservative in their ways of thinking, and are a bit afraid for changes. They believe that plans are already fixed and with this thought they could lead all actions within the meetings towards this conclusion. An example can be found in the ateliers in which inhabitants could say what *they* think is important in their area. This last group sees this as *'we came up with many different ideas, some of them were very important, others were less important. In the summary*

after the meetings they summed up everything that has been said. In the end there will be showed a design which contains some of these ideas. Then they can say that there is listened to the inhabitants. But still there are certain things more important for the inhabitants then others, while in the summary this seemed to be valued as the same.'

There is also been said that the focus of the arrangement of the channel could be nature in future. An argument which was linked to this was that the rare species of the meadow births could live then in this area. The consequence is that farmers are angry because of the plans, but now also because they have to leave *'to make place for the meadow births'*.

The scale of satisfaction has also a lot to do with the arrangements made for the farmers. In the area there were many sayings that there is not talked good enough with the farmers. All inhabitants wanted to show that they were very upset with the situation of the farmers, and it seems that this increases the 'we-them' feeling between inhabitants and plan makers. The separation between the inhabitants and the plan makers becomes bigger. This could be a big factor for the distrust people have in a good development of their area.

What is important for the inhabitants in the landscape? Did they see this back in the design?

The typical landscape characteristics were important aspects for the inhabitants: the rust, calmness, the contrast between the different landscape types, wide views, no big changes, far from the urban world and the accessibility of the landscape.

One woman mentioned that she has lived in the area for almost her whole life, after she was born in Zwolle. She had many memories in the landscape and that was an important for her to stay there a long time more.

They couldn't say whether this would come back in the design, because they only have seen the design concept, and this seemed not to include aspects of their preferences. Half of them understand that this change in their landscape has to happen, and hope that the designers keep in mind their wishes. The other half of the inhabitants doesn't understand this change in the landscape, because the river forelands in Holland seem not to be used optimal. That should be improved first they say.

Do they see the advantage for themselves of the participation process? And of the design?

Most of the people did not see the advantage for them in the design process. Arguments were:

'It was on forehand decided what to do in this area, it is only to give us the idea that we can think about it too..'

'They have to find a way in between all the wishes. Everybody things for his own interests, then it is not one group anymore. People can not think in ways of a common interests, it is all for their own goods.'

'They will do what they think is the best to do, they would not need us for that.'

'It seemed they listened to us, but...'

The people who had the feeling they have an advantage in this process had different reasons. Two inhabitants in a village near by the new channel and liked to have some rights to think about the future design too, but did not see the consequences of the new plans directly from their house. With the idea the channel will not meet your backyard you can look from a more relaxing position to the plan process. *'I was there as a kind of tourist.'*

The people who think they have an advantage here were also talking about landscape development. With the plans for a new channel you can also take care of the improvement of other aspects of the landscape, for example characteristic elements that can be improved or the liveability of the area. They liked the idea of talking about those aspects too. *'It could be good for the recreation in the area'*. There was also cognition of the fact that the 'feeling to be heard' is also an important aspect of this design process. One person said this worked out well.

Did the inhabitants learn from each other? In what sense? Did they expect this on forehand?

For the most inhabitants the different interests became more specifically clear. In general they knew what the interests were, but now they got a better view on this. This also had the consequence that they understand how hard it would be to incorporate all the interests of everybody.

Three people also mentioned a social pressure: you have to be careful with certain pronouncements, because if all neighbours have other interest you could sometimes better do not say your meaning that explicitly. People spoke about a farmer who preferred the idea of a wide channel. This was very special for the other farmers because they all wanted to have the channel as small as possible.

One inhabitant was impressed by the knowledge the farmers have of the area. She said that the designer could listen to those farmers very well, because they know a lot about practical situations around their farm.

Did they learn from the landscape architects? In what sense?

In general the inhabitants said that they have not learned much from the landscape architects. This can be related to the phase in which the inhabitants were involved in the design process. That was in the first period in which the landscape architects worked towards a RKK (spatial quality frame). In this phase it was not the goal to show a design, but to get to know what the inhabitants think is important in the area.

Still the inhabitants let me know that they were interested in the way the landscape architects saw their area, what aspects they want to work with. Now they had the feeling that they have been heard, but they really had not idea in what way the landscape architects wanted to use this information of the inhabitants and how they themselves saw the future of this area. In the last plans they have seen what the CASCO of the design is, and they understand that this is made with the help of the inhabitants. But still people

expect plans from the landscape architects. This was not happening. (This could be related to the analysis phase of the design process).

One person mentioned that it seemed that the landscape architects had much knowledge not from the field, but by knowing. *'Inhabitants reacted on the fact that the landscape architects are not from here, they know a lot by literature. People here know that.'*

In general the people know what the landscape architects are planning to do in future because that was explained well. What their own influence exactly is, is for most inhabitants still not understandable.

Did the inhabitants spoke about all the aspects they wanted to talk about? How they felt?

All inhabitants could have said what they wanted to say. They mention the fact that some people were loudly presented, this makes the situation not easier. All people have to talk about feelings and preferences, then people with a big mouth disturb the atmosphere in which this can happen. *'The group leaders were not all competent enough to handle those loudly people in a good way. This could have been better.'*

The summary in the end contained the main points were people talked about in the meetings. This was good for most inhabitants, but some mentioned the fact that specific elements stayed out of this summary because it was more focussed on big lines.

For nearly all people there were too many meetings. In different meetings the same aspects came back. This could have be more concrete, so that people saw the steps they made back in the next meeting more clearly.

Did they recognize elements of the first plan in this design? Did the inhabitants think the landscape architects have used arguments and wishes of themselves and of their neighbours in the plan?

Most people said that they could see elements where they have spoken about in the meetings back in the CASCO. In the same way the disagreements about the arrangements lead to a certain distrust in the future development of the plan.

People also mentioned the fact that their area wouldn't be the same anymore after the implementation of the channel, that is such a big change that *'we we lose our wide views anyway'*.

Did they understand the purpose and the thoughts of the landscape architects?

For most people the purpose was clear. Some people did not have faith in participation processes at all and could therefore say very easy that they *'don't understand it at all'*.

One person also mentioned that if she wanted to know more she could visit the landscape architecture office in Arnhem.

One point from an inhabitant was that it is really important that the explanation of the channel to the inhabitants is complete. Now farmers are using the argument of leaving the area 'for the meadow births. This is not true, but by a certain information flow they could have made this argument.

What do they think can go different next time?

- People think all from their own interests. In this way it is very hard to make a vision for the future for this area. The farmers were strongly emotional connected to the new plans and seem therefore not be aware of the other opinions. They could not make the step to think in about another future for the area. This is something which can become a stronger focus on: that people think with a common interest in mind, not only for themselves. First there should be clear that the dike is coming. Then other steps can be taken.
- Too many steps in the interactive meetings. These meetings can also be there with less steps. Then people see the steps clearer.
- Just be honest, say what is going to happen.
- Managers of the conversations have to be strong. This could lead to better meetings. Now the people with the loudest voices got the most attention.
- If you want to involve inhabitants in the plans, this should be stricter per area. Then people can talk about the aspects of which they think are important. Now not all ideas come into the light.
- People should not have the feeling that they have something to say while that is in fact not true.
- People should know on forehand what is going on in the area, before they can think about future plans. The steps were clear, but he had not a good overview on which aspects the inhabitants had something to say and on which aspects not. This should be clearer in future. There should be made a design in a clear direction. Now it seemed that all aspects of the inhabitants have a certain influence on the design.
- It would be good if the landscape architects could say what they think of the ideas of the inhabitants. Then they know in what direction the designers are thinking, what they can expect.
- The information seemed to change by the day. For example the inhabitants got different information about the amount of water that should be fit in the channel. Inhabitants went to the government with this information because they did not trust the different perspectives that seem to exist about this subject.
- In the design atelier the inhabitants could design their area, but every time there became information clear (this is not possible, that is not possible). Much information here came from the farmers, but if this would have been clear in the beginning then the people in this atelier could work more into one direction.
- In the beginning of the ateliers and other meetings there should be clear what is possible, what is the space to vary. Then you could talk. Now a lot of things still had to be found out, so that inhabitants did not get clear information. This leded also to the thought that the designers knew more then they said to know, which resulted in a bit of distrust by the inhabitants.

7.2.2 Interviews with landscape architects - July 2009

This interview was with the landscape architects Harm Veenenbos and Femke Visser. It took place on June 1th, in Arnhem. This paragraph is a summary of the conversation, with a summary of the answers but also with a summary of the questions. This is done to create a fluent story in stead of a written conversation.

The landscape architects started with an explanation of the design process: In the first period the purpose of the designers was to make a spatial quality frame (Ruimtelijk Kwaliteits Kader, RKK) for the area. This frame will be used by the principal to give values to the final design. They created clear criteria so that they had a good starting point for the project in the beginning and so that people from the principal have criteria to evaluate the design in the end. The designers took out important aspects of this frame to work in the second period: the design process.

In this first stadium there is a possibility to think in a divergent way, while the inhabitants wanted to think about the design itself. The inhabitants were intensively involved in this process, by ateliers to work out the ideas they have about their area. It seemed difficult for the inhabitants to think in a divergent way. They wanted to draw the channel already instead of getting the 'values of the area' clear.

The inhabitants made a model that consists of the wishes they have with regard to the channel. The consequence of this was that the inhabitants had the feeling that the designers could use the model like they made it. The designers made clear that the inhabitants are only one party in the design process, there are other parties too that have influence on the design. On one moment in the ateliers the inhabitants only wanted to talk about the channel. The designers turned the program in a way that the inhabitants could draw the channel. In this way the landscape architects could discover the reasons why people sign the channel like they do.

In the second period the designers made a design that reacts on the quality frame of the first period. Here the inhabitants were more on the background of the process.

Veenenbos spoke about two different roles they have in this process. In first place the designers are evaluating the situation *around* the design, while in the second period they are working *in* the design. This leads to different communication strategies towards the inhabitants in the project.

Creative process

Creative process: the landscape architect did not experience the creative process in a way that this process was inside the building. There was much communication with specialists on different fields and a quite functional plan to work out. They faced the limits of the water specialism and all other specialisms. They are with many people round the table so combining information is an important part of the creative process.

What is the reason that they made the design like this? What are the thoughts behind it? Did they use ideas of the inhabitants? What ideas was that? How did these ideas come back in the plan? In what way? Why did they use them?

There were three main principles where the design bases on. 1) In the meetings with the inhabitants became clear that the agricultural function is really important in this area. This means that with regard to the farmers the frequency of the flood of the river should be low. They are not going to vary the water level in this area. In this way farmers can still use the space in the channel on days that it is not full with water. This decision seemed to be a kind of agreement with the inhabitants. Before this decision there was a disagreement about the size of the channel: the inhabitants wanted a very small channel so that the channel would not be a big element in the area, while the landscape architects preferred a wider channel so that more structures would be possible to implement in future. The practical performance of this theme was in the second part of the design process, but there is much talked about this theme in the meetings with the inhabitants in the first part of the process.

2) For the landscape architects it was really important that the dikes would be situated on the right places. The landscape consists of three different landscape areas, which also became clear in the first part of the project (the spatial quality framework). The landscape architects tried to situate the dikes on the edges between the landscape areas so that the dikes react on the landscape composition. In this way you get the best survey of the different landscape types, with an accent on the *structure* of the landscape types.

3) The consequence of this connection of the dikes with the landscape types is that you get a wider channel. This leads to a more flexible situation for the future. The agricultural sector can make use of this channel now, but the development of an eventually function change in this area with more ecology would also be possible in this channel format. Because of the wideness the water can still make use of this channel if there would be other compositions in this channel, like reed or special plant species. In a small channel this is not possible, because the water needs all the space to find its way in a channel. In this way the designers think there is some flexibility and robustness in the design. *"This will be needed if you work with dikes, because you will not replace the dike easily after half a century."*

Is the first principle constructed together with inhabitants?

In the first period the designers have talked a lot with the inhabitants about the (theme) agricultural sector. But what the practical implication of this subject would be is formed in the second part of the process. Another theme in the first part of the process was the new landscape structures that should follow the forms of the landscape. This got its spatial form in the second part.

The inside of a design process

Did they mention different phases in your design process? What phases were that? Which characteristics? What have they done in the different phases? What time did each phase take? What was the influence of the inhabitants in each phase?

The phases were strongly related to the setup of the project. In the first phase they made an overview of qualities in the area, while in the second phase they made a design in which the qualities played a role as evaluation. In every step there is an intern evaluation to judge what they are doing in the design.

In the second phase the landscape architects were more focussed on the design, while the inhabitants became more on the background of the plan making.

Could they understand the link between their work and these 5 phases: preparation, incubation, illumination, evaluation and elaboration? How could you link your timetable to this?

They recognize the different phases. In their setup they link the first period of the project to the preparation phase: analysis of the landscape and the values of the people related to this landscape. The designers also finished this period on one day, so that they could start with the following phases. The results of this first process were the sketches (houtskool schetsen). In the next phase they started again with a kind of preparation phase, by doing this analysis more precise. This was needed in this phase to get a step further.

Harm Veenenbos talks about the fact that these different phases are not visible ones in a project, but repeat and repeat. They always learn from the steps they took.

The goal of the second phase is a MER (Milieu Effect Rapport) which consists of a 'preference variant' and a 'milieu variant'. The landscape architects made clear that they did not want to choose between the variants, because these variants are a method to do research on this area. For example: What is happening as the river would look like this schedule? In every variant are ideas and options for a future design of the channel, but it is not the goal to choose one specific variants to work out in a design. The design can be developed after a mix of the variants.

As the setup of the design process would have looked differently, would you then also have had the cycles of different phases?

They think so. Maybe they will not finish the steps as clear as they do now, because now they have to present their steps to the project team. In another process this following up of the steps can be more fluently, without specific sub results. They make work books, in which is written shortly what they have done. But in this project they have to make an evaluation too, that is the difference with other projects.

How did they feel about the planning of the interaction with the inhabitants within these different phases? Was that good managed, or would a better planning more acceptable?

In the beginning the designers made a broad analysis of the area in which they worked intensively together with inhabitants. This helped a lot in making the design in the second period. That was very useful here but in other projects a broad analysis like this might work against the 'creative' process. *"In this way you know a bit better what you can do and what you cannot do, in this ranch you should chose your own line."*

In what kind of process this would have been different, in a more 'free' design?

It could have been that your space of thinking becomes restricted if you think too much in line of the present situation.

The planning of the inhabitants also depends on what has happened in the past of the project. Here many inhabitants were already fixed in their trenches when the designers came in the project. Many meetings were very emotional, and people stayed fixed with their feet in the ground when they heard new ideas in their area. People expected that the ideas they have showed in the meetings would be implemented in the design. When the designers came with other situations these inhabitants started with many complaints about the design because it was not exactly what they have worked out in the previous meetings. Here the expectations of the inhabitants play such a big role in the process. That is in more participation processes the case. *"Therefore you have to reserve many time, trust and attention for the inhabitants, otherwise it will not work out well."*

It happens often that inhabitants do not understand that they are one of the many parties that have influence on the project. They expect that their ideas will be worked out. *"Almost always the expectations of the inhabitants are on a too high level."*

When the designers showed the results of one atelier at the end, some inhabitants (many farmers) could not understand that there were people who wanted a 'wide blue channel' in stead of their idea about a 'small channel'. These people were in such a big amount present that they formed all the same opinion about the area, and they could not believe that there exist ideas in the area that were the opposite of their ideas. *"The fact that we wrote down the other opinions was for them 'changing the truth'."*

"Sometimes this interaction goes well, until the moment is there that people discover that they do not have a common interest in the area, but they stand all alone."

In the last meeting they presented a Casco (a framework of the design) in which people could see how the dikes would be situated in future. Visser recognized a kind of resignation among the inhabitants; they knew now what they could expect.

They want to see the goal, don't they? There they can talk about.

It is the same we talked about in the beginning: inhabitants have to talk about such a far end goal, and they have to think about changes that happen after one and a half year: that can be really difficult. Inhabitants can think 'why would we wait so long, we can here decide what we do and implement that plans'.

"Inhabitants also come often with the reproach that we 'know already what is going to happen, you just can draw that'."

Now people have all different expectations, because the interactive processes differ a lot. Would it make a difference if all the different interactive processes in Holland, from top-down to bottom-up approaches, would be used in the form of a consultation process? So that after 10-15 years people know what they can expect from a participation process?

Veenenbos thinks that this will happen in future. Veenenbos & Bosch designed a reconstruction for a neighbourhood in Arnhem in which they worked with much participation by inhabitants. The municipality is now evaluating this project.

They mentioned that too much participation can undermine the creativity, because you have to work on a more practical level and the more extreme designs are not the most useful to do in such projects. If you interact with the inhabitants all along the project then it will be difficult to pass the line in the designs of 'what people know'. It will easily stay between the lines of what people know, and also on the line of a compromise. That are points which can be linked with an evaluation by inhabitants.

"I think we experiment with participation processes and we will go towards a model in which inhabitants will get more influence on local scale, and maybe a bit less on regional scale." "Inhabitants receive not much benefit from a project in which they have high expectations and in the end they see how small their influence was. That leads to frustrations. Therefore this design balance will change a bit in the future."

What did you think of this scale for participation? Is this scale good enough, or is this already too big?

The inhabitants could discuss about the values in the area, which the designers later in the process used to make a design for the channel. The inhabitants thought that they had influence on the design of this channel directly, which was not the case. Therefore people were disappointed afterwards, and some of them still are.

Also important was that in one group the inhabitants were strongly connected with each other, which led to meetings in which some people could not say their words, because this group was too prominent presented.

The designers expect that some inhabitants will be confident with the plans that are there until now, while others will still be angry because they say that there is nothing happened with their ideas. All ideas are evaluated and some of them come back in the design indirectly.

What have you used from the ideas, the intentions why people said something instead of the concrete examples they gave?

"The conversations gave us a certain view on the area, which we have used in the RKK (quality framework). On one evening inhabitants came with the opinion that the feeling they have in the area is really important for them. We have asked them 'what is that feeling?' Main aspects were: rust, space, openness and darkness." The designers

translated this in an agricultural area in which the cultural elements are still on top of their perception. We have used this in the RKK, and recognized that we have to be really careful with rigorous changes in this area, recognized that they should not make a real modern piece of art of this channel. That is an aspect that the designers would not have thought of by themselves. *"In this sense the conversations and discussions have had much influence on the design."*

The 'preference variant' is a combination of all four design variants. Therefore it could be difficult for people to recognize what elements of their ideas come back in the design. Their ideas can be mixed with others, and could have been a principle were the form of the design is based upon, without seeing this directly back in the end form.

Could this information provision for the inhabitants could have been better, so that they know what they could expect?

The designers mentioned that in the beginning of every meeting there was a summary of what is happened in the past and what is going to happen in future. So that was made very clear. It is only the question if this information reaches the inhabitants.

How did the last part of the design process go? What were the characteristics of this? Were all the ideas and problems clear to work out? Or did they mention more things then in the beginning? What have they done with this new information?

In the first period the inhabitants could think about the spatial qualities in their area, which the designers used to make a RKK. In the second phase the first steps are made for the MER (Milieu Effect Rapport) in which there are other forms of participation used. In this phase the designers had ateliers with the inhabitants about smaller parts in the area. Parts in which the change would be big, for example where the water will enter and leave the area. In these ateliers the designers have told what is going to happen and they got reactions on their ideas. These situations became more precise after these ateliers.

So you were focussed on the sort of information you wanted to know and what information you wanted to give to specific groups of people? You did not discuss those specific aspects with the whole community.

"Yes in this project this focus is made. That was also a lesson learned from earlier processes."

So it was a specific setup for this project?

"Yes. Specific areas with the inhabitants who live there and per theme we have had conversations with the specialists on the different fields."

Did they discuss these ideas with their colleagues? Did that helped with their plan making?

The first period they worked with one colleague more, in the second period with another colleague. Some days they have an office meeting in which they discuss each other

projects. It seemed that it is quite difficult to discuss this project in only one hour, because there are so many reasons for decisions made. That is hardly explainable in a short time. *"You have a certain level of knowledge about the area and the feelings that it is difficult to get feedback from colleagues."* Because their colleagues do not have all these information.

Environmental and planning aspects of the design process

Did they know what to do when they started this project? And did they know the other tasks that have been done or the tasks that other persons should do?

In the first period it was the landscape architects who made a planning for the working procedure. In the period of the MER (Milieu Effect Rapport) it was more experimental. There was a quotation, in which the ideas about the planning were visualized, but this became more clear during this period. That was sometimes difficult for the designers. They knew the rough planning, but suddenly there came something in between. *"You want to have a planning so that you can expect what is going to happen in future. If our expectations differ from other expectations it can turn in the wrong direction."*

In the organisation they see changes during the project. People are coming and going. If people are new they have to find their way in the project. This has influence on the planning. In this way the designers knew the big lines of the organisation and expectations, but other plannings were sometimes interrupting.

Were there good connections with the inhabitants? Why? How could they recognize the atmosphere between them and the inhabitants? How did they feel about this?

It depends on the day. Sometimes inhabitants wanted to talk about issues that matter, sometimes the landscape architects had the feeling they have done everything to make a good conversation possible and then it turns into the wrong direction. On one evening there was a group who refused to work with the designers. The process manager had to help in this situation. *"This is really difficult. It is a much bigger process then only the part we work in, and many people are working 'above' me, they have made the setup for this meeting. Sometimes I could not say how things would develop."*

But sometimes it went better, was that on the moments that there was a concrete plan so that they could talk about things that were drawn?

That depends on the group they worked with. One group had decided to protest against all the plans. The designers could not work with this group. On the same evening other people had the chance to draw their ideas; one man drew his dream about the area. That was in a really open atmosphere. So it depends on the attitude of the inhabitants. The last ateliers more concrete aspects were the subject. Here the designers talked with inhabitants about specific aspects in the area and they gave more information about the situation they have to face in future. While using 'calm explanations' of more detailed

information for the inhabitants the designers saw more respect and appreciation.

Is it clear for them in what way the inhabitants see their environment? How they are reasoning?

What they recognized in this area is that there are two different groups of people: the first group lives there their whole life; many farmers are in this group, and a second group who lives here more for the rust and the calmness of the area.

How did you discover this? Came the inhabitants with this information by themselves?

Every time there was a conversation about the area and the designers tried to order the information of these conversations in maps. The comment of the inhabitants on these maps was 'it is good all those maps, but what we care about is the feeling we have in the area'.

How is their working place look like? They are working on this terrain of the castle. How do they feel about that? What is the advantage or disadvantage of this?

They are working in their office in Arnhem.

Is there a moment on which the inhabitants can reflect on the work or the landscape architects? How they did their job, how they think about that?

Every meeting the designers spoke with the inhabitants about the things that are happened in the past, what the result is of the meetings and that they want to have a reflection on this, to see whether this is good. There was a distinction in the setup of the ateliers. In the beginning it was in the form of more 'working evenings', here the inhabitants came with ideas. In later ateliers the designers came with information, to show to the inhabitants what is done in the other ateliers, 'where they stand and if this is correct'.

In their process of designing, did they feel constraints from the outside? Where does this come from? Did this have consequences?

One big constraint was the time: there was a really high tempo in which the results should be developed.

One other constraint was that the inhabitants had the model in their minds, in which they build a plan for the future. This was a constraint for them to think in a wider perspective. They were focused on this model, which in fact contains a result of a design process. It took some time before the designers made clear that this should be left aside.

There were too many little steps in the process of the RKK which should be reflected to the inhabitants. The landscape architects have suggested in the beginning of the process to take more time between the ateliers so that the inhabitants have time to think about the plans and less ateliers so that they do not have to think about every little step. In this way the designers would have had more time to develop the RKK. This was a suggestion from earlier experience. Now it was ones in the two weeks and you could recognize in

the presence list of the inhabitants that this was too much.

How much freedom do they get from the management to fulfil their tasks? Can they totally decide how the design is going to be, or does the management team also have something to say? In what way are they helping in this design process?

The landscape architects create something and the 'stuurgroep' and the 'klankboordgroep' gave their opinion on that. It felt not as a constraint. There is one man in the project team who talks with the designers, the 'stuurgroep' and the 'klankboordgroep'. This is a good intermediary because he knows from all groups what plays a prominent role. He can talk very specific about the issues that are important and this leads to a good corporation between the project team and the designers.

How is the time schedule now, do you have enough time to fulfil your tasks?

The last period (in the design process for the MER) the time schedule is full, but good.

What kind of resources do they have used? Were they all available? How did they get them, also by themselves?

They used books, maps, conversations with inhabitants and the experts. Also in the analysis in the area they used the information of the experts.

Personal aspects within the design process

Could they let this project go every time they went home? Or did it follow them? How did they react on this? Did they like it to take it home with them?

In the evenings they had the meetings with the inhabitants. Next to that: *"you cannot turn of the bud"*. This helps unconscious, it needs some time. This was visible in the thought about the low flood frequency. After a while you absorb this idea that this should be low and you recognize that this idea is landed within more people. Then it becomes an issue to talk about. That need some time and happens not only during the working moments.

Chapter about the designers

Did they have done something like this before? What kind of projects were that? Do they like the subject? Have they meet the subject in another way then their work?

They worked on dike constructions, not specially for 'ruimte voor de rivier' projects.

Do they have experience with participation processes? Have they done something like this before? Or have they been involved in a participation process as inhabitant?

They have done more projects with inhabitants. That was the reason they were asked for this project. As inhabitant they have not been in those processes.

Can they recognize their experience or non-experience in their work, and in what way? Is it a big advantage / disadvantage? What would they have done differently?

This will help in the way you can react on the dynamics in the project. If there is something that not works out that well you can think of other setups to work with. For example if there are inhabitants who do not want to work in the setup of the moment, they can change the interactive meeting into an information meeting, or you can choose for a more personal approach which often removes the pressure out of the situation.

Do they also use research results, or do they not have written the last time about new researches? Hereby you can think about participation processes, but also practical implications of the design, or esthetical aspects.

In the consortium in which they work are specialists working who take care of the exact meetings in the field and can calculate the options. For the participation they have communication specialists who come especially for the interactive evenings. Those specialists make working schedules and take care of the things that can go wrong on interactive evenings. In the project team are also communication specialists who work on the information provision towards the participants, to report the findings and the decisions made.

Can those people also think on the level of content about the things that can go wrong, or is that not the purpose?

The first project manager was also on content level involved in the design process. He thought about the things they can do in the next atelier, what information do the designers need, how can the designers reflect with this information on the previous meetings and how can they make a setup for this evening. In this situation the designers thought about the content but the project manager was closely involved and could think about the way this information could be presented.

In the second part of the project the designers are more outside the information presentation. This is done by the project team.

Did the participants know, on forehand, what was going on? How did they know? How did you recognize this?

They should have known, but that was not always visible. The information provision was good.

Did they prepare the way of designing on forehand? Did they know on forehand how this process +/- would proceed? Was it like this?

There is a global planning: there was a pressure because in 2015 the channel should

be finished. They should work intensively with the inhabitants because it is a big change in the area. It depends on the process how this global line will be followed. The last meeting with inhabitants is putted off to September because they needed more time. There were some times that they planned some extra ateliers because they needed more information. It also can happen that a certain group prefer one more conversation, they plan that in then.

Were there uncertain moments in the design process? Situations in which they were not sure for a moment what would happen? How did they get out of this situation? How did they survive?

Did they know on forehand that these uncertainties eventually would happen? How did they thought about the problems that could happen, on forehand?

There were more exiting moments then uncertain moments. The design variants were build up by different information sources in the area: the inhabitants, experts, an area analysis. After these variants the designers created a CASCO in which they choose a more concrete version of the four design variants. It was exiting how the inhabitants would react on this more concrete plan.

Was this working method unique for this situation?

Do they think in another project they would have the same working method? The same style of working? Why do they think so? Why would it be different?

This way of working is specific for a MER, because there are all rules and preconditions for this MER. You learn from this way of working, and you can take some ways of acting to a following project.

What can you take with you to another project, aspects what can be important for inhabitants?

That is more specific per place. More general ideas more: inhabitants are sensitive, you have to keep their feelings in mind.

Are you also going to think about the way the inhabitants experience their area?

Most of the times that is a point of the conversation. It also depends on the type of the evening (more informative or more reflective).

How long does it take before all ideas and other information became clear for them, so that they could make a concept of it?

The RKK took much time, with much working pressure. In the MER are also moments on which results should be presented.

How long took the RKK?

From January till March (6 ateliers, 2 weeks in between)

Then you could start to create a concept?

That was difficult; they had much time pressure so that they could not create a concept in the time of the RKK. They made a booklet in which they put all the collected information of that period.

And for yourself: was the concept strongly related to the time schedule of the project? Or did the concept get its form during this first period?

In the end of the ateliers the concept was made and they worked on the booklet. The designers send the concept to the Province who judged whether all aspects are inside. Now they are working for the MER on one design variant and the most milieu friendly variant. This is drawn with many details, but the level of abstraction is still high here. In the future the change exists that this design will turn into another direction. Much work has to be done (soil research, exact place of the dikes).

How did they brainstorm about new ideas?

The design variants are a reaction on the sketches (houtskoolschetsen). For the CASCO they visit the area for the more specific situation of the dikes.

Reference studies for the scale of the dikes, with also visits again in the area. In between you discuss intern.

Do they know the difference between divergent and convergent thinking? Do they noticed a strict boundary between these two, or seems this to happen all through each other? When was the divergent thinking on the foreground? When the convergent thinking?

Did the people also thought in this way? Could they recognize a similarity, or a difference?

It is a kind of model of an hour-timer. You start very broad, all extreme possibilities. All those possibilities are in the design variants so that there can become concrete opinions within the variants. Here you take the aspects you think that is positive for the area and we combine them in a new variant. Now we have two variants left (the variant for the milieu and the preference variant). This first one consists of all characteristics that should be good for the milieu; the second one is more linked with the global focus they use. For this last variant there are all researches to check what would be the best situation, in fact this is more divergent again.

On a smaller scale you think in a broader way.

Yes. At the end we should create a 'Rijksinpassingsplan'. Therefore we should go a step further then the scale we have here, but afterwards they can make a concept of this situation.

Could these ways of thinking be combined with the inhabitants?

This was not always the case. The inhabitants were more focussed on the result. It seemed very hard for the inhabitants to think about the area without thinking about the

new situation with the channel. They have to think about a framework that can be used as an evaluation in the end (after two years) to see if the valuable characteristics are used.

Chapter interactions

What have they learned from the inhabitants in the meetings? Did they think this information was indispensable? Why do you think so?

They learned about the specific characteristics of the area: memories of people, descriptions they give of important elements. That is different then our more professional way of looking to the area.

Do you think they are therefore very important?

They think it is for such a big change in the area very important to have inhabitants involved. Sometimes it is fatiguing, the process is not always easier.

Suggestions for a better process: maybe a top-down approach here would also be an option, with a clear vision on what is happening and how it will look like in the future, so that people can react directly on the plans. For the inhabitants it will be more understandable then it goes now.

Would they have informed you about their memories and visions about their area too in that way?

Visser thinks that in the analysis with inhabitants it is really clear for the designers what to do. But in the time of the variants they could have skipped this phase and maybe showed the CASCO to the inhabitants. This would have lead to more direct conversations; probably the inhabitants would have understood it in this way as well.

What do they think should go different next time?

The analysis (with the constraints and possibilities) of the river could have done earlier, because then they could tell the inhabitants about this so that they do not hear all different voices about the possibilities with the river. The plan for the RKK (quality frame) could have made earlier too, before the plans for the channel would have made clear. In this RKK it was very useful that inhabitants helped making this, but next time it would be better if we would do that before the plans about the channel are in the spotlights. Then people do not connect the landscape analysis with the new design.

In the CASCO the people can think also in a good way about the design. Now there is so much information that people sometimes do not know how to react on all this. The next time the designers could work maybe towards the CASCO after which they integrate the inhabitants again.



8 Analysis



8.0 Analysis

How can landscape architects use a participation process to make a landscape design in which there is enough space for inhabitants to participate as well enough space for professional creativity?

This chapter is build up with the sub questions of this second research question; with answers that consist of a threefold system. The first paragraphs provide answers related to the theory, the second paragraphs contain answers of the first project which has been monitored in this research (Park Haarzuilens) and the third paragraphs are acquirements from the second project (Veessen - Wapenveld). This structure provides an overview of the theory and gives practical answers on the sub questions so that in the next Chapter we can conclude with the answer on the research question: *Which lessons can be learned from participatory processes within the landscape architecture?* By looking at the conspicuous points of this analysis the research question can be answered.

8.1 Which are the factors that influence a creative process within landscape architecture?

Has there been a creative process? On which level?

In literature we looked at different definitions of creativity, and concluded with two types of creativity which we used to focus on in the practical situations. The first one is the daily life creativity, which consists of *displaying good thinking skills on the right moment*. This form of creativity serves the willingness of people (inhabitants) to receive a message. This form of creativity is a precondition for a possible change in the symbolic domain, which is the goal of the next, more ambitious, form of creativity, namely: *Creativity is the making of unfamiliar combinations of familiar ideas, which lead to a change in a symbolic domain, either small or big*. The symbolic domain here consists of a conceptual space in a person's mind, or even shared thoughts, norms and values about the landscape. If a person (for example a landscape architect) knows the characteristics of a domain (preferences and values of inhabitants in the landscape) very well and he can add values or characteristics to this domain (by a new design), a change within the domain is possible. This means that inhabitants might look from a different perspective to their landscape as that they did before the new design. For example they like the landscape development in their agricultural area, in contrast with the time before the design process, in which they said they want to keep their agricultural area as much as possible. This is something a landscape architect could do: make a change in a symbolic domain, either in one person's mind (only one person sees his surroundings with different eyes) or in a group of inhabitants (more people see their landscape differently).

In the first project the landscape architects analyzed the old park of Castle 'De Haar' so that they knew the main principles of this design. They analyzed the existing situation

(the different soils, buildings) so that they could react on this situation in their design. As a basis to fill in the design of the new park they used, as third, the inspiration of the inhabitants. In this way they got the form concept of the new park from their analyses and the inspiration of the filling in from the inhabitants. The way to get inspiration from the inhabitants was by showing the inhabitants the inspiration they themselves had in the area. This worked out well towards the inhabitants. The reason for this positive result can be explained through either a high level of trust by the inhabitants (they saw that the designers were well prepared and interested in their opinions) or because they were given an example of the way of thinking they could apply (thinking about nice elements in their surroundings).

The inhabitants said they did not look in another way at their landscape then before their interaction with the designers. On the basis of their interviews it cannot be concluded that there has been a domain shift in the way they see their landscape. However in practice, the attitude of the inhabitants in the first meeting changed in one hour from 'angry about' to 'interested in' the design process, so this certainly shows a change in the way the inhabitants see, evaluate and value the design process. What also can be concluded is that the choice of the designers to come up with their own inspiration of the area worked out well. This can thus be seen as a form of daily life creativity.

In the second project there were three main design principles: the conversations with the inhabitants lead to an important conclusion about the channel: the water level should not vary much so that farmers can still use the land for farming. The second principle is that the dikes should be situated on the right places, because these elements can not be changed in future. Therefore the future perspective of the area plays a big role in this choice. This lead to the third principle which is a kind of conclusion of the previous two: the channel will be wide, so that the dikes can be situated on the edges of the different landscape types, the farmers can use the ground of the channel now and in future there is space in the channel to implement an ecological area. In this way you are not fixed on one future perspective.

The reasoning for this concept consists of a combination of factors so that in the end the designers have a good argument for their decision. This is a form of daily life creativity: making a combination of factors for the design concept. The more ambitious form of creativity is for a little part presented here: while the most inhabitants did not look differently at their environment then they did before the came to the ateliers, there are two persons of the interviewed people who did see the designing exercise as a more integrated task in stead of single design for the channel. The design ateliers have shown that people not only should think of the form of the channel, but much more aspects in their surroundings they can incorporate in this landscape development. This made these inhabitants more open for ideas, because they seem to understand that the design is not only about the concrete size but has also impact on future developments; something they like to see happen in the future.

How did the inside of the creative process look like?

In the theory we divide five steps within a creative process: 1) Preparation, in which people get a sketch of the situation, 2) Incubation, in which the unconscious state of the mind dominates and people have the time to think about the situation, 3) Illumination, here people get the ideas about the choices they have to make, in which way they can work in this design process etcetera, 4) Evaluation, a moment on which the person asks himself whether his ideas were good enough, and 5) Elaboration, which consists of selecting the most relevant elements of the story and creating a good line in it. These steps are not always in a linear line after each other but can circle round and round.

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In the first project the landscape architects recognized the different phases. In the preparation phase they got to know the area by maps, visits, taking pictures and discussions with each other. This turned slowly over in an incubation phase in which they created their own perspectives of the area. After the first two phases the illumination, the evaluation- and elaboration phase became more intermingled. They could use their collected information of the area in the first meeting with the inhabitants, which was after the incubation phase. They could ask specifically about the elements that are presented in the area, so that the inhabitants could give their opinion on all the subjects. Hereby the architects could collect all the information they were looking for in the meeting. Although the second plenary meeting was planned at the right moment (the design concept was finished and people could give their reaction on it), the designers mentioned the fact that inhabitants got to see a 'fixed map', which could suggest that the map was already finished for a big part. The designers made clear that this was not the case, but they were not sure about the effect this computer drawing had on the inhabitants. In this case it went good, the inhabitants who gave their reaction were satisfied with the map, but in other projects there can be inhabitants who think differently about this and prefer a more conceptual map in this phase.

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In the second project the designers recognized the different inner phases as well. In the preparation phase they did an analysis of the landscape and the values of the people related to this landscape. The results of this first phase were sketches (houtschoolschetsen). In the next phase again they started with a preparation, now in the form of a more precise analysis of the area, to get a step further in the process. The phases are linked to the planning of the project, the inner phases are not visible but repeat continue. The designers always learn from the previous steps they took. If the planning of the project would have been different this repeating inner cycles will still exist (the designers will still have the preparation, incubation phases etcetera). It can happen that the steps will not be that clear separated from one another as they are now, because for the project team they had to present their results everytime after one step (for example after the preparation phase). In other situations these steps could have been passed without making it that explicit as they did now.

The planning of the interactive meetings fitted in their project in a way that they could do a broad analysis with the inhabitants in the beginning of the project. This was very useful for the designers; they could make a design in the second period with the knowledge of this broad analysis. While in this project a broad analysis worked out well, the designers were aware of the fact that in other projects an analysis of this size could also lead to a less creative process; as designers you tend to think in the line of the present situation. This could restrain the more ambitious thoughts for new forms in a design.

What environmental, planning and personal aspects were hindering or stimulating the creative process?

Within the outside circumstances of the creative process three main theoretical divisions can be made to understand whether creativity in a person will be hindered or stimulated: environmental circumstances, the planning part of the creative process and the focus on the person himself. In the two projects these aspects could be found. Theory of Chapter 2.3 is used to evaluate these aspects in practice. Within this threefold of aspects, a distinction is made between stimulations of creativity and the hinder, within the different circumstances.

The following outside aspects were striking present for the designers in the first project, within the environmental circumstances. This means the circumstances that people around the designers are responsible for. This has a consequence for creative process of the designers.

Stimulations for the creative aspect within the environmental circumstances:

- Challenge: for the designers this is an interesting project to work on because of the esthetical high values that should be reached, in combination with other aspects like functionality and different visions on this area. Thereby it is an area that many people are using now for living and recreation, and will even be more used in future for this last activity.
- Good structure in the project: the designers knew what their task was in the project, and what tasks are done by what other persons.
- Centrality within the culture: the designers are working in the middle of the area so they are closely in contact with the 'culture' that exists in this place.
- Accessibility: the designers can collect information in the field easily and in the same time inhabitants can walk in to add or ask information from the designers. In this way the accessibility is good.
- Freedom: For the form of the design the landscape architects had the freedom to make their own decisions although there were many meetings with the project team to justify why they take certain steps. In the same time, the specialists all have suggestions for the design; the designers have to justify to them too why they take some advices of them into account while they don't use others.

- Project management: the project manager answered the questions related to the process of the project in the meetings with the inhabitants. This was useful for the designers; they could focus in their conversations with the inhabitants on the content of the design instead of the process characteristics. The project team also set out a clear direction so that everybody in the project knew which steps were relevant on the moment.
- Encouragement / organizational characteristics: The management team agreed with the proposal of the designers to work on the terrain of the castle. In relation to other projects this is quite new (often people decide to work in their own office). Also the designers proposed some meetings with the inhabitants, which the management team agreed upon. Therefore the project management is open for new ideas in the design process. In the same way when the designers spoke about their design for the park the project team agreed with the forms but had many practical questions, related to the requirements for the practical aspects. The architects do not understand why the start position is often 'people do not want to walk so much', then they say they cannot make a park. This is more linked to a threatening evaluation, because for the evaluation the practical situation becomes the start position, instead of a mix of practical and esthetical conditions the designers take into account when evaluating.
- Time: in the beginning an agenda was made. Later in the project the designers discovered that on certain moments it would have been good if they had more time, but then the planning was already defined. The meetings with the inhabitants were on the right moment, they could show their findings and ask the inhabitants for specific aspects. The amount of meetings with the project team were sometimes too much for the designers. Then they were not sure yet about certain aspects, but they had to show their findings to the team. For the designers it could have been an advantage when they could put off certain meetings so that they have some time more to complete their thoughts about some aspects.
- Pressure: there is a pressure 'from a general desire to accomplish something important' (like is written in the *environmental stimulants*, from Amabile (1996)). This urgency can be seen in the agenda of meetings and the steps that should be taken in the coming months, but also in the questions inhabitants ask in the meetings. Questions about 'how it will be in future' are asked often, so that the designers feel the urgency to make big steps in their work and could give answers.

Hinder within the environmental circumstances:

- External constraints: While the designers were designing they got much feedback on practical aspects of their design. As a result of the placements of certain elements earlier in the 'structure vision' of the area, the designers had to find solutions for the accessibility of certain elements in the area with respect to these fixed elements (the parking place is planned in the south). Therefore some solutions were not very practical anymore, but they got questions about this

from the specialists. In this case it was not always easy to incorporate practical implications of specialists, so that the esthetical aspects got their rights too in the design.

- Project management: One little constraint was the coordination between the design and the other tasks (near the design) that should be done. For example the people who take care of the ground that should become available for the improvement of the design, could be better connected with the line of the design process (and so connected to the information the inhabitants would get) so that there is one stream of information to the 'outside world' of the project.

For the planning aspects (stimulance for the creativity in the project):

- Choice of how to do a task / make own planning: The designer's proposal to work in the castle was accepted by the project management. This felt as a big advantage for the designers, and is definitely related to their intrinsic motivation (more about this in the next evaluation point). They had also the opportunity to decide about the planning of the project, but later they discovered that this was sometimes a bit too close planned. Next time they would suggest to plan more time between the intern meetings with the project team, so that they have enough time to get clear for themselves what they think of certain issues / aspects.

Personal aspects within creativity (stimulance for the creativity in the project):

- Extrinsic / Intrinsic motivation: The designers let their organisation know that they would do tasks like these, because they like to design parks. When they got this task, they proposed to work on the terrain of the castle. With the project management they could also decide about the way of working with the inhabitants. This all led to a task where the designers were very confident about, they were 'happy to do this'. This enthusiasm made that they even on Sundays went to the castle to see how the area looks like on busy days, and to show friends their working area. These are characteristics of intrinsic motivations, which in theory could lead to 'an increased probability that the creativity heuristics of exploration, set-breaking and risk-taking will be applied'. These characteristics can be found in the design and the design process, as circle effect (by intrinsic motivation the freedom to design increases, which leads to risk-taking activities, which could lead to more intrinsic motivation because they stand totally behind their design). Too much practical constraints could lead to a decreasing intrinsic motivation, in which the designer's motivation could turn into an extrinsic mood. By a clear 'list' of practical facts, without practical suggestions, the designers know what practical implications they should take into account so that they will not be surprised with new constraints every time.

In the second project the following outside aspects were striking present for the designers, within the environmental circumstances. This means the same as in the previous project

the circumstances that people around the designers are responsible for. This has a consequence for creative process of the designers.

Stimulances for the creative aspect within the environmental circumstances:

- Good structure in the project: the designers knew what their task was in the project, and what tasks are done by what persons. The only remark was that during the project new people entered the project team. All these people had to find their place. This resulted sometimes in situations in which there are changes in the planning; the new people have to find their place first before they work in one line with the project team.
- Accessibility: the designers collected information in the field by excursions and in the same time inhabitants can contact the architects to add or ask information. This is not that easy as in the other project because they are working in Arnhem, but they kept their doors open.
- Freedom: For the designers it was clear what task they had so that in this task they had enough freedom to design. Although there were many programmatic facts and therefore there were meetings with many specialists, they got the space to design.
- Project management: The project management was good, according to the designers. Because there was one intermediary, the designers, principal and inhabitants were informed about one another, so that the designers had an overview of the other visions. This worked out very well because the considerations they had in their design could be mixed with the other perspectives, which was reflected by the intermediary, so that they could make progress with regard to the interests of the rest of the project team.
- Organizational characteristics: the designers make progress and the management group and the representatives reflected on that. This felt not as a constraint for the designers. Because of the good work of the intermediary the designers knew the main points of the other parties. They could work with this information so that their results most of the time became accepted by other members of the project team.
- Pressure: during the project there entered some people in the project team. They all had to find their place, so that the planning could change by that. This resulted in some extra results to come up with between the other planning aspects.

Hinder within the environmental circumstances:

- Centrality within the culture: the designers are working in Arnhem but they have had many ateliers with the inhabitants in the first part of the project. In these ateliers the atmosphere was not very good and the inhabitants doubt whether it was clear for the designers what the *level of importance* was of the information they gave the designers. The inhabitants mentioned that some arguments were more presented than other arguments, but because everybody could mention his or her arguments together all information came in once.
- External constraints: According to the inhabitants the farmers were not informed

in a good way and therefore the farmers reacted very emotional on the plans. Every atelier the farmers were presented which led to less effective ateliers in a way that the inhabitants had not the feeling that they could talk relaxing with the designers. Most of the interviewed inhabitants understood the position of the farmers very well, which led to a stronger division in two groups: the farmers and inhabitants together, and the project team. Some people understand the position of the designers, but these people liked to see a broader development of their area; they saw that this chance became bigger if landscape architects could look at 'what is needed' in their area. The situation of the uninformed farmers led by the inhabitants to a constraint, in the way they had not the opportunity to talk in a relaxing way with the designers. Every time the farmers were talking about their position in this landscape development. The designers mentioned the time as an external constraint; they had too less time to finish their tasks. A second remark was about the model that the inhabitants have made in the beginning of the process. They were referring to this model in the thoughts about the landscape analysis. It took a while before the inhabitants understood that this was not a focus point in the analysis. It seemed hard to let this model (about an end situation) aside to do the analysis. A third remark was about the many little steps for the inhabitants to reflect upon in the RKK (Spatial Quality Frame). The designers suggested to decrease this amount of meetings, they have experienced earlier that this would not work out well. In the interviews the inhabitants agreed with the 'too much steps with reflection on every step'.

- Time: too less time for the designers to finish their tasks; 'a too high tempo in which the results should be developed'. In the last period the time schedule is full, but good.

For the planning aspects (stimulation and hinder):

- Choice of how to do a task / make own planning: In the first period the landscape architects made a planning by themselves. In the period of the MER (Milieu Effect Rapport) the way of working was more experimental. There was a quotation, in which the ideas about the planning were visualised. This became clearer during this MER period. The designers knew the rough planning but there could suddenly come something in between. "You want to have a planning so that you can expect what is going to happen in future. If our expectations differ from other expectations it can turn in the wrong direction."

Personal aspects within creativity (stimulation)

- Extrinsic / Intrinsic motivation: the designers were next to the extrinsic motivation, intrinsically involved in the project because they are involved in a project which is very complex: many different interests of the inhabitants and much technical information of specialists that all have to get a place. It is a challenge to do this in a good way. In the time they do not work they recognized the information is

slowly absorbing. This was visible in the thoughts about the low flood frequency. “After a while you absorb this idea that the frequency should be low and you recognize that this idea is landed within more people. Then it becomes an issue to talk about.” If they would not have been intrinsically motivated they would not have managed this complex design process.

8.2 Which cognitive key factors are important in a landscape architect design process?

In the theory we mentioned six cognitive factors that are important in a landscape design process. Solution focussed strategy is the first one: architects get an understanding of the ‘rule’, the content of the problem by trying out solutions.

Secondly, designers have a kind of conversation with their work. This means that, when a designer thinks about a specific solution for a situation, he can try –virtually or in a sketch or model- what the result of this solution would be. After this work he gets to see the result of this try-out.

As third cognitive factor is mentioned the decision making. There are four basic sources of information available in decision making in a design process: the designers own experience, other’s experience, existing research and new research.

Fourth is the focus that the designer has on the problem. This can either be on the problem setting or on the problem solving. The problem setting is good to focus on because of the broad analysis of the problem you have. If you know the problems well you probably can work more effective towards solutions. The focus on problem solving could be good because of the positive atmosphere (people are not thinking about the problems but about better situations then they have on the moment), so that the thoughts about solutions are not hindered by the problems of the recent situation.

Fifth is ‘reflection in action’. This is a reflection a person can have when doing an action. For example when designing a person can ask himself ‘Where are my judgments based upon?’ or ‘Which criteria do I use for making these decisions?’ In this way he reflects on his actions while doing these actions. People can reflect in action in a threefold way, namely by 1) looking at the consequences of their actions in the context of normative design domains. *Normative design domains* can be seen as the norms that designers in the domain created together. So designers will look if their design fits in the ‘common rules’ that the designers commonly use. 2) Connecting to the implications of earlier moves and by 3) looking at the new situation they have created in terms of new problems and potentials.

As last we can mention convergent and divergent thinking. A convergent way of thinking is needed to lead all the facts, arguments and ideas in one direction so that in the end there will be a concept or design, or a decision that can be made. Divergent thinking refers to thoughts in many directions, so that the designer gets the opportunity to see the project from different points of view, or to think about all the optional variations within the

situation. This divergent thinking can help the designer to discover why his choice would be the best, or to open up the space to discover better options than the first choice.

Where did the landscape architects bases their decisions in the design on?

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After the first phase of analysis and first concepts the designers discussed with different specialists about their decisions made, which leded sometimes to other forms or replacements of the elements. The designers compared these specialists with researches, because both give specific information for certain aspects and often research institutes plays part in this information provision too (like Alterra). The designers think the information provision is good in this way, because they do not have to search by themselves this information. When they would be connected to Universities they would probably wait too long for answers. They mentioned that on the other hand they receive one the moment many suggestions mixed with facts; it would be good if there is a clearer line between the facts and the suggestions in their information provision. It takes too much time for the designers to separate all the suggestions from the facts by them selves.

Next to this use of specialist's information they both have experience in designs on country-seats. One of them had some experience in participation processes from previous work, and unconscious he would took some understandings with him, but conscious he could not say exactly how this helped within these processes.

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In the second project the designers used next to their normal information sources like books and maps, the conversations with inhabitants and specialists on different fields to become informed about the landscape situation. They had company of communication specialists who had experience with interactive meetings. Those communication specialists make work schedules and take care of things that can go wrong in the interactive evenings. In the project team there were also communication specialists who took care of the information provision towards the inhabitants about the decisions made. In the first phase of the project they worked closely together with the project manager, who gave also advice for the presentation of the content for the meetings with inhabitants. In the later phase of the project these presentations of information were done by the project team.

Furthermore the designers had experience with interactive meetings, which was good for the flexibility of these meetings. If something did not work out as purposed, they could easily react on that and turn the program of the meeting. For example if there were inhabitants who did not want to work in the setup of that moment; the designers could change the interactive meeting into an information meeting, or they could chose for a more personal approach. This often takes the pressure out of the situation. The designers had experience with the subject, they were involved in projects for dike constructions. This knowledge works out in its advantage too, but you never can say exactly in what way this contribute.

Does the landscape architect pay attention on problem setting or solving?

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In the first project the designers focussed in the first meeting with the inhabitants on the ideas and feelings within the area (related to present situation). The problem came up that people didn't want to be surrounded by forests in future. This was a big issue which is related to problem setting. The designer took this remark, but did not elaborate on this further. They focused in this first meeting on the aspects people preferred in their area, aspects people want to maintain. They showed the inhabitants their own findings of the analysis they made in the area, and asked them what *they* think are important aspects. In this way the attention was on the problem solving: looking forward at a landscape design in which is place for attractive aspects in stead of one big forest.

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In the second meeting the focus was on the design concept where they actually asked for constraints people have with this concept. In this meeting the attention was more on the design process then on the design content (because of the questions farmers had about the process), but in the time that was left to talk about the content people were most focussed on the clarification of the design. The designers wanted to know what the inhabitants thought what has to be changed in the plan.

In the second project the focus was more on the landscape development then on the problems the inhabitants have in their area. Relying to the situation this sounds logical: there were no big problems for the inhabitants before the design process started. People experienced problems when the ideas of the new channel were introduced.

Was the design method prepared on forehand?

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In the beginning of the first project the designers did not know what would happen. In the different meetings they had with the project team they made a planning for the project in which was written what they should do in which period. In that way there was a setup for the design process but the designers did not know what to expect exactly, because you are dealing with inhabitants and a lot of other specialists.

Uncertain moments

They have had some uncertain moments: 1) in the beginning the balance between them and the project manager has to be developed, they wanted to have some space to design while the project manager wanted to stay continue informed. They learned what the value is of an informed manager (it is positive if he knows their way of thinking) and now they discuss their design with the manager even though they are in a searching situation. 2) After the design concept the designers talked with the ecologist and got an idea of the wide range of work they had to do. This information in combination with the time they had leaded to an uncertain moment. 3) On the moment many information comes together and they are busy with other projects too. They need some time to combine ideas and information to get on the road again, but they don't have this time. In intern meetings with

the project team they 'only' show their ways of thinking, but no concrete decisions yet. The designers try to get out of this uncertain moment by focussing on the end goal of the project, with a highlight on certain aspects so that they put off the subjects they have doubts with, and they serve some time to think about it further. In a next meeting they can probably better tell how they think about certain aspects.

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In the second project there is a global planning. The setup was related to the working method of the MER (Milieu Effect Rapport) and the aim was to work intensively with the inhabitants because it is a big change in the area. It depends on the process how this global line will be followed. The last meeting of June is replaced to September, because the designers needed some more time. In earlier meetings with the inhabitants the designers needed more information so they planned some extra ateliers. It also can happen that a certain group prefer on more conversation; then they plan that in. The designers did not experience uncertain moments, at most 'exiting moments': waiting for the reaction of the inhabitants about their more concrete design.

Was there a division between convergent and divergent thinking, or a mix between these?

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In both projects the designers mentioned a mix of these two types of thinking. In the first project the designers recognized a strong divergent thinking period in the beginning of the project. They could think about all aspects that are possible in the design. In the first months they worked on the analysis and finished two concepts in April. In this phase convergent thinking was necessary to decide which forms they chose. In the phase after this analysis they had the first meeting with the inhabitants, in which they told the inhabitants about the 'most diverse' ideas they could think of, so that the people could give their ideas too. This resulted in a wide line of ideas with on both ends of the line the extreme ideas of the designers. Now the designers knew the options for the characteristics of the new design they started with the convergent phase. They mention that this is more difficult, because all practical constraints are connected to the choices they make in this phase.

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In the second project the designers mentioned a form of a 'zandloper': they started very broad with the notion of all extreme possibilities. All those possibilities are placed in four different design variants so that the designers have all options next to each other and they can do research on these options. They take the aspects of which they think are positive for the area and they combine them in a new variant (convergent thinking). They have two variants left now. To see what is the best situation there are researches going on. In fact this can be seen as divergent thinking again, because they search for all options that can be relevant in these variants.

These ways of thinking could not always be combined with the inhabitants. The inhabitants

were more focussed on the result of the design process in stead of on the analysis of their area. The designers mentioned that it seemed very hard for the inhabitants to think about a framework that can be used as an evaluation in the end (after two years) to see if the valuable characteristics are used. Therefore it was difficult to think in a divergent way with the inhabitants. They were more focussed on faster design results.

8.3 What are important aspects for inhabitants in a participatory process about their landscape?

In theory we find that memories people have within their area could be important for them when they talk about their interest in new developments in their surroundings. These memories are one of the basics were a landscape culture consist of. The landscape culture are in fact all important elements, memories and aspects of the landscape together. In a new landscape design it is important that designers get to know what the landscape culture of the area is, so that eventually they can take that into account in new designs.

Next to the landscape culture there are divided four criteria in the theory for the adaptation of an innovation, which we related to a landscape design and design process:

First there should be a clear advantage for the participants, either in the design itself (they should have an advantage if the new design is finished) or in the design process (they should be sure of the influence they have in the process, that they will be heard).

Secondly the new design and the design process should fit within the existing values, with memories and with the needs of participants. People can have memories and feelings which remind them of earlier days. The new design should not remove important elements from their area, and at the same time it should deal with the aspects or elements people need in their environment. Values and memories can also indirectly be linked to the design process, by the faith that people have in the success of a design process, but the needs are here the most important aspect. Think about the time that people want to spend on a designing project in their neighborhood, the following-up of the meetings, the information that is given in between the meetings etcetera. For a good adaptation of the participation project these planning aspects should fit with the needs of inhabitants.

As third the design and the design process should not be complex. For the design this means that the designers should keep in mind the thoughts of the inhabitants, which are certainly different then of the designers. If designers are using all different structures for example they have to be sure that they give a good explanation for this, because many inhabitants are not familiar with the regional maps where you can find these bigger landscape structures. For the design process it means that it is important for the inhabitants that they know what they are doing there (it is not complex, they know where the meeting leads to).

As fourth: the design and the design process should be reasonable for everybody. So that there is not one group who receives all the profits and another group is placed at a

disadvantage. This is important in the design process and in the design development as well. As last remark on this list there is mentioned that people can listen to the new plans for their area, but it takes some time for them to accept these ideas and get the feeling of agreement with the plans made (innovation in sense of a new design). Arguments used in this process are therefore really important. This process of knowledge development will go better if the parties within a participative design process meet each other more times during this design process, so that people have enough time to understand new ideas and analyze all the information that they need to 1) make clear what they think about certain issues and 2) deal with new information about the area and 3) develop faith in being heard by plan makers.

Memories. In the first project memories were hardly presented. Most of the people lived there their whole life but memories were not the main topic of their arguments. When talking about the options for pollard-willows, one inhabitant mentioned the possibility of the return of the owls. These birds lived here in earlier days when there were more pollard-willows presented. Therefore it would be good to plant more of those trees, to get that old ecological image with owls back in the area. This was the only recognisable memory where was spoken about.

Advantage. About the advantage of the design itself the inhabitants could talk about the interests they have in the area. In the first meeting it became clear that the inhabitants did not want to lose the open views around their houses. Next to this the traffic was an important item, because in future there will be much more cars around their place than now. This aspect is in combination with the parking place for the cars. Nobody wanted to have this close to their house, but on the global map this was planned. In the second meeting these three aspects were implemented in the design, so that inhabitants saw their influence back. Two of the three aspects worked out in an advantage for the inhabitants, the issue of the traffic was not yet a solution for.

For the advantage in the design process: In the first meeting everybody agreed upon the opinion that it was really important as an inhabitant to be there in the meeting that afternoon. *'We as inhabitants do not only want to listen, but we also want to think about further developments in our area. In this meeting we made our interests clear for the landscape architects. Yes, I am glad that I went to this meeting.'* Next to this satisfied opinions about the advantage they saw in joining the meeting to have an influence on the design process there still existed a form of scepticism about their influence in the content of the design. They doubt whether they will see their meaning back in the future design.

Understanding of context and content. After the first meeting all inhabitants understood that the landscape architects were standing at the beginning of the design process and that they were going to start a design coming weeks, with the notion of the ideas and focus points mentioned in this meeting. One participant noticed also the fact that the focus of this afternoon was on the ideas and thoughts of the participants, but that he is also interested to know what important points the landscape architects themselves have in mind. He said he forgot to ask this to the designers. But he can ask this on a

Wednesday when the designers are in the area, because the ideas of the landscape architects were not an agenda point this afternoon. People liked the presence of some *'information provision'* they wanted to hear and *'exchange of visions'*. Furthermore all participants had in the end still some questions about the whole planning part around the design process, like permission to buy the ground of the inhabitants, insurance about the amount of visitors that are expected etcetera. So the content was clear, the context of the design too but some more information about the planning context around the design process would be needful.

In the second meeting this 'context' issue was very important. This time there were farmers who had their ground next to the planning area, and were only focussed on the arrangements for farmers. The landscape architects explained their way of working with some illustrations, but before they could ask for feedback on the design concept the farmers took to attention and the conversation turned to 'arrangements, rights and poverties'. The consequence was that the other inhabitants couldn't react on the plans in a relaxing environment and they had less time to come up with remarks or questions. If people would have had more time the content might have become clearer for them and the designers might have got more feedback.

Reasonable for everybody In the first meeting the inhabitants who lived in and nearby the planning area were presented. There was one farmer who knew that there is a chance that he has to stop with farming. The inhabitants knew that the view they have now would be gone after the design is finished, because forest is on the planning. The designers are searching for solutions so that the farmer can continue his farm and people who live in the area of the park would keep their open views over the area as much as possible. In this way the design and the design process were reasonable for everybody presented.

In the second meeting the farmers who live near the area of the park were presented. They saw drawings on the grounds including their ground. It was not sure if the plans outside the park area would be implement too in future, but the designers had to take this area into account for further plans in future around the new park. This led to a situation in which the farmers wanted to know their rights, they were angry because there were plans for their ground while there was not spoken about 'selling these grounds'. In this way the design was not reasonable for these farmers, but in fact there was no purpose to talk about this part of the map too. It was only a design that incorporated the surrounded ground as well for eventually ecologically plans for the future.

Enough time to accept the change. The people in this area knew already for ten years that this area would be changed into a more recreational area. All these ten years they say they haven't heard anything concrete about the plans. Now they are here and in the first meeting it became soon clear that people were able to think about future plans for their area in a recreational way. They knew that the forest would come and they seem to understand that all the influence they can have in the design for this forest would be in their advantage. They were prepared to get a forest around their house, but when they heard the opportunity to give their preferences for the situation of this forest they liked to talk about their preferences. They were surprised that they could say something about

the development of the forest. The time of ten years seemed long enough to think in the line of the design process.

Memories. The typical landscape characteristics were important aspects for the inhabitants in the second project: the rust, calmness, the contrast between the different landscape types, wide views, no big changes, far from the urban world and the accessibility of the landscape.

One woman mentioned that she has lived in the area for almost her whole life, after she was born in Zwolle. She had many memories in the landscape and which was important for her to stay there for a long time more. In general the most people said they live there for the nice landscape, only one mentioned the memories as important.

Advantage. The inhabitants had an advantage in the design itself. They did not recognize this by themselves but the designers spoke about this impact the inhabitants had. During the meetings the inhabitants remembered the designers that the feeling of the area is really important for them. If this should change they would not like that. The designers took this advice with them and argued that the area is still an agricultural area, in which the cultural elements are still on top of their perception. Big changes would not fit in this landscape, therefore they looked at the minimal impact the dikes would have in the landscape.

For the advantage the inhabitants have in the design process: Most of the inhabitants did not see the advantage for them in the design process. Arguments were: *'It was on forehand decided what to do in this area, it is only to give us the idea that we can think about it too..'*

'They have to find a way in between all the wishes. Everybody things for his own interests, then it is not one group anymore. People can not think in ways of a common interests, it is all for their own goods.'

'They will do what they think is the best to do, they would not need us for that.'

'It seemed they listened to us, but...'

The people who had the feeling they have an advantage in this process had different reasons. Two inhabitants in a village near by the new channel liked to have some rights to think about the future design too, but did not see the consequences of the new plans directly from their house. With the idea the channel will not meet your backyard you can look from a more relaxing position to the plan process. *'I was on the meetings as a kind of tourist.'* The people who think they have an advantage here were also talking about landscape development. With the plans for a new channel you can also take care of the improvement of other aspects of the landscape, for example characteristic elements that can be improved or the liveability of the area. They liked the idea of talking about those aspects too. *'It would be good for the recreation in the area to think about developments in this area'*. There was also cognition of the fact that the 'feeling to be heard' is also an important aspect of this design process. One person said this worked out well.

Understanding of context and content. Half of the inhabitants understand that this change in their landscape has to happen, and hope that the designers keep in mind their wishes.

The other half of the inhabitants does not understand this change in the landscape, because the river forelands in Holland seem not to be used optimal. That should be improved first they say.

For most people the purpose was clear. Some people did not have faith in participation processes at all and could therefore say very easy that they *'don't understand it at all'*. One person also mentioned that if she wanted to know more she could visit the landscape architecture office in Arnhem.

One point from an inhabitant was that it is really important that the explanation of the channel, towards the inhabitants, is complete. Now farmers are using the argument of leaving the area 'for the meadow births'. This is not true, but by a certain information flow they could have made this argument.

Reasonable for everybody. According to the inhabitants the design was not reasonable for everybody. The farmers who live on the ground of the future channel have to move their farm to another place. They can keep using their ground, but inhabitants have not the faith that the farmers will stay there many years longer. They expect farmers will search for other places to continue their work. Inhabitants do not think the design includes good solutions for the farmers, because they have to move. They are wondered by the fact that farmers 'would' get varying information about their future perspective in the area. This lead to a stronger 'we-them' feeling between the farmers and the plan makers, in which the most inhabitants choose the part of the farmers. This lead to a distrust in the further plans.

Enough time to accept the change. The inhabitants are not all convinced of the advantages this design has for the water safety in Holland. In 2006 the first decisions related to this area were made, after which people could read the first news about their area. This was clearly a too short time for the inhabitants to absorb the idea of a dike in their area and prepare themselves for the help in an analysis of their living place. They were not convinced about the effect of a channel, not convinced about the good management related to the changing process and not focussed on an analysis because they wanted to see the results of a new design.

8.4 Which aspects could a landscape architect take into account so that inhabitants see their ideas back in the design?

Theory about this aspect is not found.

What are the topics of interest of the inhabitants in meetings with the landscape architect?

In the first project: in the beginning of the first meeting, the procedure of the past was the main topic of the inhabitants. When the inhabitants found out that there was nothing to do about this anymore they could start to focus on the future plans. The main topics with

questions were then: The infrastructure: where is the parking place planned?

The unobstructed views: is this all gone in a couple of years?

The forest: how will this look like?

In the second meeting the main topic that was dominating the meeting was about the settlements of the ground acquisition. It would have been better if these arrangements would have been clear before this meeting, but this was not happened. The project manager gave answer on most of the questions, but because the right person for these arrangements was not present, the people still had questions about this subject when they left the meeting. Further the people had some questions about the parking place because they thought it would be too small for all visitors in future.

In the second project the inhabitants named in the interview the aspects in their landscape that are important for them. This consists of the typical landscape characteristics: the rust, calmness, the contrast between the different landscape types, wide views, no big changes, far from the urban world and the accessibility of the landscape.

One woman mentioned that she has lived in the area for almost her whole life, after she was born in Zwolle. She had many memories in the landscape and that was an important for her to stay there a long time more.

The landscape architects mentioned that it depended on the attitude of the inhabitants whether they could talk with them or not. Emotional feelings were highly presented and some people did not agree with the design process, then this became an issue in the meeting.

What are the attention points on (design) maps in meeting with the landscape architect?

First project: The three main topics the inhabitants had questions on in the first meeting got a place in the design concept showed in the second meeting. The inhabitants could see that their wish of less forest and open views around their street (there is one main street *in* the park area) was fulfilled and the concept had also an answer on their questions about the parking place. It seemed good to show the main topics of the participants of the first meeting on a map in the second meeting, because 1) people could visualize it now and ask concrete questions or give concrete comments and 2) people saw directly how their opinion is embedded in the design concept. Although the designer mentioned that this concept could turn 180 degrees, the inhabitants could react on something concrete which was very effective.

On the map there was drawn a small parking place in the south because the landscape architects have spoken about this location with the inhabitants who live around. In this conversation some wishes of the inhabitants were made clear, and the designers planned a location. In the north they are still searching for a good place to create a bigger parking place for events. The possible location for this is not yet clear and was therefore not yet

presented on the map. It seemed good that the designers did not show this already to the inhabitants, because they did not have a concrete idea about the form and place of this parking place. The possibility of a total other location would cost more explanation in a following meeting than to wait till a concrete place can be given next time.

An interesting point was that the form concept was already made before the first meeting with the inhabitants took place. This was a design direction the designers used and they incorporate the characteristics of the area mentioned by the inhabitants in this format. The inhabitants did not have any comments on the form of the design. The main thing they care about was the situation around their houses. For most people this was a combination of the traffic in the future and the view they would have in the future. When they saw on the map that the designers took their wishes into account as good as possible they were quite satisfied with the design concept.

In the second project the landscape architects mentioned already that the steps that inhabitants are taking in the design process do not have to be small, because then they can see development in the design process. Another attention point could be the focus of the information: it works out well if you talk about the information of a certain area with the inhabitants of that certain area. You can talk about the developments that are going to happen on that place and they can give concrete feedback. The situations became more precise after these specific meetings with the inhabitants.

8.5 In what way do inhabitants learn from the landscape architects?

In theory we divided four learning methods: reframing, first order learning, second order and third order learning. Reframing consists of a new way of looking at ourselves. We can look 'with fresh eyes', which can lead to the awareness about the principles people use to formulate their meaning in a certain situation. Reframing can also 'encourage to mobilize our capacities for imaginative, innovative thoughts'. Reframing can happen in different ways. *Change within frames* happens when a person keeps the same frame as in the beginning, but there is something extra in his frame. *Frame enlargement* happens when people can use their 'frame' also for other situations. A *change of frames* is the most extreme version of reframing. This process consists of a replacement of totally a new frame. Probably this process is taking the most time, because people should have the change to replace old values for new ones.

First order learning has a strong focus on the results. The learning process is according to the following two methods not very big. The goal of the action is mostly clear at the beginning of the process, and the focus of this theory is on the learning process that is needed to reach this goal. In first order learning people know the goal and they can look at the best ways to fulfill their task to come to this goal.

In second order learning there is a focus on the process and not only on the results as

we saw in first order learning. An important question that people could ask here is ‘what are the underlying values to use the arguments we have?’ The reason why people do certain things, why they think in a certain way, is important in this second order learning process. In the example this could lead to the question employees ask themselves: how do we want to reach this new goal of the manager? What is our reason for joining this new goal?

Third order learning changes peoples way of thinking. Therefore it is important to know how people think and how you can change this. Also the preconditions as are in second order learning are important for this. It is the recognition of their underlying values what can make people reflect on their actions / thoughts and in the end maybe change their point of view. It is a way of thinking outside the borders of what should happen.

After the first meeting the answers on the learning aspect varied a lot. It depended on the expectations of the inhabitants how much they said they have learned. The aim of that afternoon was not to show a finished design. But the people who expected a finished design were not satisfied after the meeting and said they did not learn much. Everybody came there with their own questions; when their questions became answered they said they have learned about that specific aspect.

Inhabitants knew that the forest was in the planning to implement in their area, but they did not understand why that was. In the first meeting the landscape architects told the inhabitants about the plan of the forest and people got an understanding of this choice. Because there has past already so many years before this meeting started, people had the time to prepare them selves for a change in their environment. During the meeting people started to think about options to plan this forest: where it could come, how the forest could look like. The inhabitants could talk with the landscape architects about the best way to fulfil this goal. They could give their preferences and meaning about the situation now and how they thought it could develop in future.

In this way it seems that second order learning happened: people knew the framework of the landscape where the design will end up, and because they know the reason *why* this is, they could think in the ‘same direction’ as the landscape architects. The stimulation of the landscape architects to the inhabitants to think about the reasons *they* think are important, leaded to a learning aspect which was not only first order learning, but also second order.

Reframing in the sense of a ‘change in the process frame’ was visible in the way people showed their thoughts about the design process: In the beginning people thought that there were made already different kinds of plans in the ‘dark room’ they could not see, so that their interaction would not make any sense. During the process they saw that this was not the case; the landscape architects invited them to give suggestions for the start of the design. They saw more options that they could think of in the landscape. More things seemed possible then they had in mind in first place, and with this acknowledgement they were able to think in a different way about the development of the landscape. A ‘change in the relational frame’ was also presented: Inhabitants seemed to feel the support of

the landscape architects for their ideas, meanings and feelings about all the issues they talked about in the meeting. Inhabitants still kept their doubts about the influence of their suggestions, but are able to think in line with the design process because they felt appreciated by the designers.

After the second meeting the inhabitants said they did not recognize they have learned something this meeting. I believe that there was a lot of information in this presentation which the inhabitants did not all know before. Some aspects the designers talked about: who the earlier designers were, the analyses they made in the area (different soils, plant structures etcetera), information about the recent situation of the area, the castle and the first park of the castle. Probably this afternoon there was a strong focus on the design concept, everybody seemed curious to see this. During the analysis I could see people were waiting for the 'right' information to hear. That could be a reason for this unrecognizable new information for the inhabitants about their environment; they were just not focused on this kind of information.

This is not a learning process which could directly be linked with reframing, people were even not aware of this new 'knowledge'. The purpose that this analytical information had in the presentation, namely the reasons for the design concept, became not clear for the inhabitants. This was a missing link for the happening of further learning processes, like 1th, 2th, 3th order learning, or reframing.

In the interviews in the second project the inhabitants said that they have not learned much from the landscape architects. This can be related to the phase in which the inhabitants were involved in the design process. That was in the first period in which the landscape architects worked towards a RKK (spatial quality frame). In this phase it was not the goal to show a design, but to get to know the thoughts of the inhabitants about their area.

Still the inhabitants let me know that they were interested in the way the landscape architects saw their area, what aspects they want to work with. Now they had the feeling that they have been heard, but they really had not idea in what way the landscape architects wanted to use this information of the inhabitants and how they themselves saw the future of their area. In the last plans they have seen what the CASCO of the design is, and they understand that this is made with the help of the inhabitants.

One person mentioned that it seemed that the landscape architects had much knowledge that not came from the field, but by knowing about books. *'Inhabitants reacted on the fact that the landscape architects are not from here, and that they know a lot by literature. People here know that.'* (An inhabitant)

In general the people know what the landscape architects are planning to do in future because that was explained well. But what their own influence exactly is, is for most inhabitants still not understandable. They frame the process in another way then is ment by the project team.

The designers mentioned that the inhabitants in general did not understand that

they were only one party of the whole process who had influence in the design. *“The expectations of the inhabitants are on a too high level.”* Because of this frame they had of the process some people were not able to understand that there exist other opinions of their neighbours about the channel. “The fact that we wrote down the other ideas in the area was for them ‘changing the truth.’”

“Sometimes this interaction goes well, until the moment is there that people discover that they do not have a common interest in the area, but they stand all alone.”

In the last presentation of the CASCO the designers mentioned a kind of resignation among the inhabitants; they knew on that moment what they could expect, which they seemed to like to hear.

A reframing process is not recognizable here, people do not look in another way to either their area or the design process for this area. In general they knew on forehand what would happen in the design process, but this became clearer in the meetings. They have the feeling that they know what the landscape architects are going to do, but why that is is a question most of them do not know an answer on. In this way we can conclude that first order learning took place: the inhabitants understand the setup of the process, but not the underlying values.

8.6 In what way do landscape architects learn from inhabitants?

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The designers learned that the people first have to be informed about the rights of themselves and the rights DLG has, before they can see how the new design develops.

This learning process was more connected with the project manager, who took care of the arrangements between the governmental organisation and the inhabitants.

During the explanation of the concept design, two farmers started to ask questions about the settlements of the ground ownerships. The new design included some of their land and they do not want to sell their ground for a new park. While the focus of this meeting was on the design concept, a some people came to see how far the settlements were.

This was not really a good moment to talk about that aspect, because other people of DLG were managing that, and were not present. The farmers did not understand how the landscape architects could make a plan on the ground which the farmers never want to sell to them. The consequence of this discussion was that the landscape architects did not have the chance to discuss deeper about the evaluation of their work with the other inhabitants.

What the designers mentioned after the meeting was that they learned that 1) there are different inhabitants and the designers have to look what their interest in this project is. They make plans on the grounds of the farmers so these people will look with other perspectives at the process then inhabitants for whom only the view from the house will change. Different reactions are linked to this. They also see 2) these meetings as a sort of mirror: they *‘present themselves as specialists, while the real specialists of the area*

are in the group'. The designers understand that the inhabitants know the area much better than they do, but they themselves have to say what the future perspective of this area is, that felt sometimes a bit '*weird*'. The last one is the notion that you better can have the inhabitants with you than against; because they will live much longer in the area than the designers are working in it. Therefore it is necessary to react on the needs and preferences of the inhabitants.

There can be named a form of reframing here; although the designers knew in general what they could expect from the inhabitants, after the interactive processes (especially the first meeting) they had more information about the way inhabitants saw their environment. This was not surprising, but there was a confirmation of their expectations. The extra information led to a 'change within their frame' about the content.

First order learning is visible in the way that the designers know better than before the meetings how to organize the further consultation process. They have a better overview of the process, so in this way there is a clear first order learning. A second order learning is happened too, because they went all together in the area, so that the designers got to know how the inhabitants thought about esthetical aspects in their area. By seeing this they could imagine why people liked certain aspects or elements.

In the second project the landscape architects got information from the inhabitants when they asked what feeling they have in this area. These were some specific characteristics of the area: memories, descriptions like quietness, space, openness and darkness. The designers translated this in an agricultural area in which the cultural elements are still on top of their perception, so they translated this to the core value of the mentioned aspects.

They mention that these aspects are different than in their more professional way of looking to the area. Another learning was that there are two groups of inhabitants: the first group lives here their whole life, many farmers are in this group, and in the second group are people who live here for the rust and calmness of the area. By meeting the inhabitants the designers got a good image of the different people and the values they gave to the landscape.

Reframing is happened here in the sense of a 'change within frames'. The designers did not change their frame they had of the inhabitants, they only got more information so that there is something extra in their frame. In the end of the meetings they had more information of the values the inhabitants gave to their surroundings than in the beginning of the project. Second order learning has taken place in the sense that they know the things that are important for the inhabitants, but they also know the underlying values of the inhabitants related to this.

8.7 In what way do inhabitants learn from one another?

P r o j e c t 1 In the first project the inhabitants learned in the first meeting how their neighbours thought about their area in which they are living. They did not have much contact with each other and thought that their neighbours were not that connected with their surroundings as became clear in this first meeting. Some people were surprised by noticing this. This was a 'change within frames'; people knew their neighbours in one way, but now they know a bit more of them.

In the second meeting the learning between the inhabitants was principally between the inhabitants and the farmers, because the farmers made very clear how they thought about selling their ground, while the other inhabitants were more focused on the result of the changing process. Probably the inhabitants would have known the thoughts of the farmers, but this afternoon there was a common focus on their situation. Next to this, the farmers probably became aware of their position. Because of the fact that all other inhabitants seemed not to have a kind of resistance against the plans, the farmers could feel that they are a special group of the inhabitants, who share a specific opinion about the developments. I think this changed nothing in the way the farmers see their neighbours, because one farmer in the beginning noticed already that they have another way of looking at the landscape (more from their business) than the other inhabitants. A very minimal learning process is happening here. Reframing is visible in the sense of 'change within their frames' about the way their neighbours see the area, but underlying values were not discussed. It was not visible that there was more than a first order learning: they knew some more views from one another, but not more than was asked by the designers in the interactive conversations.

P r o j e c t 2 In the second project the different interests became more specifically clear for the most inhabitants. In general they knew what the interests of their neighbors were, but now they have a better view on this. This also had the consequence that they understand how hard it would be to incorporate all the interests of everybody.

Three people also mentioned a social pressure: you have to be careful with certain pronouncements, because if all neighbours have other interest you could sometimes better do not say your opinion that explicitly. People spoke about a farmer who preferred the idea of a wide channel. This was very special for the other farmers because they all wanted to have the channel as small as possible.

One inhabitant was impressed by the knowledge the farmers have of the area. She said that the designer could listen to those farmers very well, because they know a lot about practical situations around their farm.

Reframing is in this situation visible in the sense of 'change within frames'; people who did not know exactly the opinions of their neighbors in the beginning of the project now have a better view on this. Also a second order learning took place in one part of the group of inhabitants. This was visible in the interviewed people who were not looking in a negative way to the situation. People who tend to see the project as negative were less able to look at other values that people had, but were more fixed on the diverse opinions and the complexity related to this division.

8.8 Which factors are important for these learning processes?

In theory many aspects are named as important for a learning process. A summary of all aspects mentioned in the theory are given in this paragraph. They will directly be connected with the two projects.

The first aspects of project 1 are stimulances for learning processes from the landscape architects to the inhabitants, and sometimes from the inhabitants to the landscape architects. This is in a way that the situation leads to a 'change within the relational frame' and therefore often makes it possible to make a 'change in the content frame':

- *Transparency (Give and get valid information, seek out and provide others with information they need, so that inhabitants can react on the plan with knowledge of the circumstances):* In the first meeting the landscape architects showed their analysis of the landscape and some sphere images for the future park. This analytical information seemed very important for the respect the designers got from the inhabitants; 'they know where they are talking about'. Because the designer made this analysis they knew the points they wanted to get more information of. They could ask this specifically to the inhabitants. By showing the images for the future they set out a line of thinking (divergent thinking) in which the inhabitants could think too. This worked out well, the landscape architects named some extreme images and inhabitants could fill up these views with their own, more conservative, images. In the second meeting the landscape architects chose to repeat their work from the start of the project. In this way all new people got the same information as the inhabitants who came there for the second time. (Inhabitants' learning from the landscape architects and the other way around)
- *Create the conditions for free and informed choice:* In the first meeting the focus was on the elaboration of ideas, the inhabitants could suggest everything they could think of. In the second meeting the designers showed the first design concept. They informed the inhabitants about the plans and opened up the space for comments with the words 'this drawing can turn 180 degrees; it is just to have something on paper to talk about'. By this open attitude people could say what they thought; afterwards most inhabitants were satisfied with these first plans. (Inhabitants' learning from the landscape architects)
- *Make clear which values of the inhabitants led to make the design like this, make clear to the inhabitants what you can do (awareness of the limits of your capacities), and show the zones of experience (and the influence other specialists have on the design):* In the first meeting the designers talked about their place in this area development. In fact they are, after many years of work by other people, now responsible for the design. They explained that the preconditions are made already, so their area of experience is confined. They talked about how they want to do this and what the influence of the inhabitants is, namely that they could think about the developments too. The designers will see whether they could do something with the suggestions of the inhabitants or not. They also talked about the other specialists who are working on this project. This seemed to lead to an understanding of their task by the inhabitants. In the second meeting the

- focus points of the first meeting came back clearly (parking places, traffic and the views around the houses). The inhabitants did not have questions anymore about start principles, because they understand why the design was like this. By the explanation of the designers and the visualization on the map they saw that their suggestions were incorporated in the plan and had only questions to optimal this situation. (Inhabitants' learning from the landscape architects)
- *Create an agreement to decisions that you made in the design:* When showing the design concept in the second meeting the designers asked the inhabitants what they thought of it and how it could be improved in their opinion. Some inhabitants had questions, but in general there seemed to be a satisfaction among the inhabitants about the plans made. (Inhabitants' learning from the landscape architects)
 - *Create conditions in which you self and the participants can give their contribution if they want to do that, don't create constructions in which people have to speak:* The designers led the conversation in the second meeting in which they wanted to hear the reaction of the inhabitants on the design concept. People who were not talking were sitting in between the other inhabitants while drinking their coffee, which looks confident. When the designers noticed disagreement or doubts they asked more specific questions about the issue so that persons who want to give reaction could answer specific questions in stead of their own exploration of thoughts. (Inhabitants' learning from the landscape architects and the other way around)
 - *Arguments are important:* When the landscape architects and the inhabitants in the first meeting talked about values this was not clear connected with arguments. The argument for all suggestions seemed to be 'because that is nice'. Characteristics of the area were mentioned in this introduction meeting because people liked to see these in their area. The designers in the end noticed that they did not need any information further; "if an inhabitants show me the view from his window over the area I understand why he does not want to lose this view". In this way second order learning was possible. If inhabitants only talked about values they have in the area the values might become less clear then they are now.
 - *Critique of expert knowledge:* the designers were in contact with several specialists on different fields. In the conversations with those people they got many information to develop their design further. This leded principally to a learning by designers, from other experts.
 - *Collective memory and membership between the inhabitants who live in the same landscape area:* In the beginning the people who came in did not know each other well. Most of them knew who lives in which house, but more information seemed absent. In the meeting the inhabitants discovered some common values they share with their neighbors. This was something they did not expect on forehand. Furthermore they mentioned that they were there all with their own

interests, so that the group did not feel they have really one collective memory or membership. This led to learning among inhabitants: in the way they heard and saw each other's values, and in the way they felt their own place between the other inhabitants. They got an impression of the situation.

- *Identity*: They all live in the same area, but the inhabitants did not show that this was related to an identity they shared in common. People mentioned that they all have their own interest. This learning is the same as in the previous point: inhabitants know their place between the other point of views, but the learning process depended in this project not that much on the level of shared identities, but the respect towards one another seemed much more prominent for the learning process.
- *Memory*: One memory they all had was related to the planning process in the previous years. The planning process went in their opinion not that well, which resulted into a skeptical attitude in the beginning of the first meeting. This feeling disappeared when they discovered that the designers wanted an open process in which the inhabitants could give their suggestions. Memories related to the appearance of the landscape were not mentioned. The memory the inhabitants had of the planning process led to a need among the inhabitants for the same sort of information. The designers gave the information needed, especially to appease the inhabitants, which led to a clear learning in the sense of a 'change within the relational frame' and in the 'process frame'. Inhabitants understood how the project would develop and in which way. This memory led to a strong information need, which the designers provided, after which the learning seemed big.
- *Hope*: Inhabitants had the hope that the designers would design their landscape in a way that there would not be too many disadvantages left for them. After the first and second meeting they were confident about the way their hope was fulfilled: the designers reacted on the wishes of the inhabitants which led to a 'change within the relational and process frame'.
- *Confidence*: Designers felt confident by the idea all people can walk in their office if they want to, so if in a meeting there is not enough time to think further about certain aspects before they can give a reaction, this is not a problem. People felt confident after the two meetings, but were still a bit skeptical. 'We don't know how it will work out, but until now it went well.' This was a learning for the inhabitants because they were not used to this openness of plan makers. Because they had a memory of bad experience, this was a positive learning for them.
- *Competence*: Competence in designing was visible in the way the designers made the concept in a short time, after which they had many conversations with other specialists. Competence in participation processes was visible in the way the two young designers showed an open attitude towards the inhabitants. Both these two aspects led to a 'change within content, relational and process frames' of the inhabitants. They did not expect this open attitude and were surprised of the

possibilities that were left for their area. Not a big forest around their house, but a diverse area it would be.

- *Appreciation / respect / acknowledgement:* There was appreciation, respect and acknowledgement recognizable from the inhabitants towards the designers. The open attitude and the knowledge of the area helped a lot in the respect people showed to the designers. Also within the project team the designers felt appreciated by the other members, which helped in the support for development of future plans. This was a change within the relational frames of inhabitants.
- *The ability to act together:* The inhabitants had the ability to act together: the two meetings were arranged in a way that the inhabitants all stood together while the designers stood next to one another in front of the group. In the first meeting the project manager stood next to them, which felt like a 'we-them' setup. In the second meeting he stood between the inhabitants, which led to a more 'side-to-side' conversation. In the second meeting the farmers helped each other in arguing about the situation, while the other inhabitants were in the same circle as the farmers. That time it seemed that it were two groups: the farmers and the other inhabitants. When the farmers left the meeting the inhabitants respond to the design concept. In that situation there was not a 'we-them' setup visible, the inhabitants were thinking in line of the design to find points for improvement. Comments were not the start position, but more 'suggestions' for improvement. They were 'together with the designers' developing a plan, while the farmers were arguing with the project manager. This distinction made that the 'we feeling' between the inhabitants and the landscape architects became visible. This was a learning for both the designers and inhabitants; if you want to work together the relation is very important. The situation of the past of the project led to a situation in which the farmers were angry. The angry farmers learned nothing in the meeting, because they were not open to see other options than their own opinion. The designers and inhabitants recognized that they could work together. The relational frame became broader.
- *Architects need time and a good understanding what participants want:* In the first meeting the architects started to ask what people thought is important in their area. This led to some general answers, not concrete. When they visited the area by foot, the preferences and suggestions came up. People could say clearly what they thought about their landscape. This was a good instrument to get to know what inhabitants want. The time the designers had on forehand was important to define the form concept. The consequence of this was that the designers could work directly with the suggestions of the inhabitants, so that the inhabitants in the next meeting got to see a concept in which their suggestions were implemented. The time the designers had was not always enough for the work they got. Especially after the conversations with the specialists they discovered how much time more they needed to make a step further in the design. It would be good if the planning in the process could be managed so that

it fit with the time needed by the landscape architects. In general the designers had enough time to work on the project, but on some moments they received so much information that they needed more time. The learning of the important aspects of the inhabitants could happen in a good way because the designers were prepared with the awareness of the information needed. In this way they could ask specifically about the information they wanted to hear, and because of their landscape analysis they could show basic information about the area to the inhabitants. This worked out in a 'change of the relational frame' of the inhabitants, so that they seemed to feel confident to talk about their surroundings.

The first aspects of project 2 are also stimulances for learning processes from the landscape architects to the inhabitants, and sometimes from the inhabitants to the landscape architects. This is in a way that the situation leads to a 'change within the relational frame' and therefore often makes it possible to make a 'change in the content frame':

- *Transparency (Give and get valid information, seek out and provide others with information they need, so that inhabitants can react on the plan with knowledge of the circumstances).* Every meeting the project team started with an information provision about the happenings in the past, the actual situation and the future activities. In this way it should become clear for the inhabitants in which phase of the process they are. (Inhabitants' learning from the landscape architects)
- *Create the conditions for free and informed choice.* This was difficult in this design because the inhabitants could not say much about the biggest change process: there would be created a channel, which was something they did not all agreed upon. The form of this channel and the other aspects related to the channel they could have influence on. This could happen by joining the interactive meetings and say what they thought about important elements in their environment. This should have been a learning by inhabitants, but most of the interviewed inhabitants were skeptical about their influence, and had the opinion that they had no influence because 'the channel would come anyway'.
- *Make clear which values of the inhabitants led to make the design like this, make clear to the inhabitants what you can do (awareness of the limits of your capacities), and show the zones of experience (and the influence other specialists have on the design).* In the first phase of the process the inhabitants let know that this was not happened enough. They wanted to know what the designers thought about the ideas the inhabitants had of the landscape and how this would come back in the design. The designers were working in a phase of analysis, in which they still had to discover what the most important elements for the design would be, so the expectations from the inhabitants here did not match with the work of the designers on that moment. This worked out negative for the learning aspect among inhabitants.
- *Create an agreement to decisions that you made in the design.* A long time

in this process the focus was on the analysis, so that the designers could not show decisions for the design. This was something the inhabitants were waiting for so it took a too long time for them to hear decisions. When the designers showed the CASCO, which was already a detailed concept for the design, the inhabitants showed a form of resignation, according to the landscape architect. They knew what they could expect and this was visible in their reaction: they seemed confident with it. With this CASCO the inhabitants showed one form of a learning result. During the first phase it was not clear whether the inhabitants changed their view on the design process, but the expression of confidence during the presentation of the CASCO showed that the inhabitants learned from the designers in the design process.

- *Arguments are important:* The designers searched for the way inhabitants see their environment and translated the important elements and aspects the inhabitants mention into an image they have in common: the agricultural area in which the cultural elements are still on top of their perception. Because of this translation by the designers they understood that they have to be careful with rigorous changes. This was a second order learning process by the designers. They understand not only what the inhabitants find important in their area, but they had also the notion why that was.
- *Critique of expert knowledge:* the designers were in contact with several specialists on different fields. In the conversations with those people they got many information to develop their design further. This led to a learning by designers, from other experts.
- *Collective memory and membership between the inhabitants who live in the same landscape area:* The inhabitants all prefer the characteristics of the landscape in this area. Still they see themselves not as one group because of all the different interests and perspectives they have on the design process. Some people are living in the area so they are closely connected with the future plans, while others are living in villages near by so the developments are further from their house. Some interviewed people also mentioned the differences per village. They have different histories and would therefore look with different perspectives to their surroundings. There exist also a 'we-them' feeling in this area, then the inhabitants are in the we-group, while the plan makers are in the them-group. The connection in the we-group is not strong. The most prominent learning aspect here was the notion of the inhabitants that they all have different perspectives. This was a 'change within the process frames' of the inhabitants, because with this notion they could imagine how difficult it would be to make one design for the area with so many interests.
- *Identity:* One interviewed woman mentioned that there exist all different identities in her area. In Veessen the people are quite conservative and in Wapenveld the people are more focused on the development of recreation. Another interviewed

person spoke too about the conservative characters that live there. The people who live there their whole life tend to be more tenacious to the present situation than people who came later to live in the area for the nice landscape characteristics. This last group seems to be more aware of the potentials of the area that can be developed than this first group. The learning process here is also the same as in the previous point: inhabitants know their place between the other point of views. By this notion they could imagine the difficulty of the design process for the designers.

- *Memory*: There was one interviewed woman who talked about memories. Except of one, the farmers were not interviewed, but these people would probably talk about memories of their farm too, because memories seem important for people who live their whole life on one place. Other people talked more about the landscape characteristics. In this view on the landscape characteristics the inhabitants formed one group: they agreed upon the most important landscape elements that should be conserved. This was a learning among inhabitants, but also for the landscape architects.
- *Hope*: There was hope from the inhabitants that the designers would keep their wishes in mind when making the design for their area. From the designers there was hope that the inhabitants would agree with the more specialized CASCO concept that they would present. The designers incorporated the wishes of the inhabitants in the CASCO, which led to a 'change within the relational frame' of the inhabitants. They saw that the designers worked with their ideas. Also the designers learned that the 'more concrete design' (the CASCO) was good to show to the inhabitants, because now the inhabitants could react concrete on the ideas of the designers. The inhabitants were confident with the fact that they saw the ideas of the designers, because this was something they were waiting for during the first part of the project.
- *Confidence*: This was not a prominent element in this design project, because the expectations of the inhabitants in the first part of the project were different than 'making a good analysis of the area', as proposed by the designers. The inhabitants expected a design in the first period. Confidence could be found in the way some inhabitants spoke about the process. Their interest was to develop more aspects in the area than only the maintenance of the farms. Confidence was also visible after the presentation of the CASCO. People liked to see a more concrete form of the design. This was a learning in the sense of a 'change within the process frame' because inhabitants saw that the designers have used their ideas and created a good view on the area.
- *Competence*: Competence in designing was visible in the way the designers made a first design after many conversations with other specialists and inhabitants. Competence in participation processes was present too. This can be linked to a 'change within the process frames' of the inhabitants. They saw the option that the designers made for their area. In general they reacted confident. This

would not have happen on this way if they still did not agree upon the landscape developement. They are aware of the fact that 'it has to be happen'.

- *Appreciation / Respect / Acknowledgement:* According to the stories of the inhabitants there was less appreciation, respect and acknowledgement from the inhabitants toward the designers visible in the meetings. Because some farmers could not imagine that there exist other visions on the area then their own vision, they showed their distrust in the summary capacity of the designers ('they were imagining ideas') during the evaluation of one meeting for example. Interviewed inhabitants who were respecting the designers had the recognition that the area had to change, and that the designers are not the reason for that but that they have the difficult job to make something out of it. These aspects lead not to a learning process. The people kept their point of view as they did before the interactive meetings.
- *The ability to act together:* The farmers were with many people presented on the meetings, so that they would be sure to be heard. During the meetings they recognized that there exist also other visions on the area, and they discovered that their neighbors are not all thinking in the same line as they do. In this way they learned that there are other visions too, and that the design process would be difficult. But the prominent aspects still was that their position was going to change, and this was really important for them that one can doubt whether this learning about other visions changed the way farmers saw the whole design process.
- *Architects need time and a good understanding what participants want:* The architects have every time a short period to finish the next step in the design for the next meeting, but they can manage it. When the time is too short the meeting can be putted off to a later date. They got an understanding what the inhabitants want by asking what they think is important and what their feeling of their area is. They got an idea but the inhabitants argue that all ideas were summarized so that the level of importance of the ideas and feelings became the same (in their opinion) while some arguments were more important then others. In this way it is uncertain who is right here. The impressions of the designers and the inhabitants of this situation differed. I cannot conclude what the learning process in this situation was, that should become clear in the end of the design process.

8.9 Which techniques or methods could help in the success of participatory designing processes, to find out what the domain of each other is, and to create a learning condition ?

In theory we find the techniques storytelling and brainstorming and the methods open space and world café. Storytelling can remind people of concerns they have forgotten, 'to bring into new focus values they have, obligations they wish to honor, interests they wish to satisfy, even if they did not have all this in mind at the beginning of a given meeting.'

Details are important in storytelling, because it can give examples of their worries, in a sense that the issue at stake will not be named, but the details show what somebody has in mind.

Brainstorming is the second technique. In the theory there are four principles which Osborn (1963) noted down as the basis for brainstorming: 1) criticism is ruled out. 2) 'Freewheeling' is welcomed. 3) Quantity is wanted. 4) Combination and improvement are sought. This means that you should not be critical on each other when explaining your thoughts or your feelings. Everything is welcome in the brainstorm session. The more arguments, ideas and thoughts, the better the outcome will be. In a prototypical brainstorming session, there are 12 participants, with one leader who states the problem in a way everybody understands and who ensures that the brainstorming rules are followed throughout the brainstorm session.

Open Space is meant to use in critical situation which need solutions. Seven steps of an Open Space session are 1) briefing (introduction of the meeting), 2) creating an agenda for issues the participants want to talk about, 3) signing up for the issue they want to discuss about, 4) sessions (talking about the subject they have chosen, if one wants to move to another subject this is possible), 5) session report (short summary of each subject), 6) action planning (deciding what are the important issues, how to work on these issues) 7) reflection (what have we done in this meeting, what have we learned and what is missing?).

World Café is a method with a 'opstelling' like in a café or pub. People often prefer often relaxing surroundings more then formal surroundings. With this idea World Café is started. There are seven principles if you want to use this method in a designing process in which wishes, ideas and memories can become clear: 1) Creating the context (why and what want people to do, why do they want a participation process: introduction), 2) creating hospitable space (in which everybody feels comfortable), 3) explore questions that matter (a question here: should be clear and simple; is thought provoking; generated energy; focuses inquiry; surfaces assumptions; opens new possibilities; invites deeper reflection; seeks what is useful), 4) listen together for insides (then you can bring the discussion to another level, this can if people listen good to each other and built further on thoughts), 5) connect diverse perspectives (drawings can be useful here to make sure that people talk about the same thoughts, 6) encourage everyone's contributions (this is important because in a group were everybody can speak whenever he wants loudly people are one the foreground), 7) share collective discoveries (a reflection on the process per group and giving an overview of the findings to other groups).

In the first project the designers walked with the inhabitants through the area. This led to opinions or views in the area what people could illustrate immediately. In this process people did not have specific memories, but they came to live there for the landscape characteristics. It seemed difficult for inhabitants to show exactly their preferences of landscape characteristics on the map; when they walked in the area it came automatically. This can in a way be related to storytelling; 'to bring into new focus values they have,

obligations they wish to honour, interests they wish to satisfy, even if they did not have all this in mind at the beginning of a given meeting'. (Forster, 2000) Another technique with a same kind of result. The showing of the details here were related to the values people gave to these landscape characteristics.

Furthermore the landscape architects act in the way of a brainstorm session; they gave a strong direction for the people where they could think of and 'turned down' the conversations about words as 'it is impossible to ...', 'who should manage that later...?' (criticism is ruled out). They were focussed on the wide range of interests people had in this area (quantity is wanted) and how people saw improvements of the idea that there would be plant a forest around their house (improvements are sought).

Aspect from the Open Space method are not visible in this setup the designers used in the two meetings, although they mentioned that next time they will focus more on the 'agenda creation' in the beginning of the meeting. Then people can post stickers on the design concept with points they want to know more about. These points give a first overview of the important aspects the designers will talk about in the meeting. They have learned from the first two meetings that this creation of an agenda is an important aspect to make the meeting interesting for the inhabitants.

Aspects of the World Café method were presented in the form of coffee and cake for the inhabitants of which the project manager took care (creation of a hospitable space). Next to this the way of acting of the designers included the aspects mentioned in the characteristics of the questions in World Café (questions were simple and clear, in thought provoking, generates energy (people became confident), etcetera). The designers and inhabitants also shared collective discoveries, by walking in the area they became aware of what they could mention as value, but also what others mentioned as value.

These elements together led to effective meetings in which the landscape architects had collected information they needed while the inhabitants got the feeling they have been heard and have more faith in future developments in their area than before the meetings.

In the second project I was not in the ateliers so I cannot give a complete answer on this question. The techniques will therefore be removed here.

On the information evening in April the CASCO was explained to the inhabitants by a member of the project team. Two aspects of the Open Space method could be found in this meeting: They started with an introduction in which they gave a summary of the previous work done by the designers, the steps that are taken and the coming steps in the next months (1. briefing). There were made different posters with subjects the inhabitants could get more information about, and after the introduction people could walk to the posters they preferred. Persons from the project team and designers were explaining the posters and answering the questions (4. sessions). One element of the World Café was used: the information meeting was in a building with a bar and people could stand around tables which looked very informal. After two hours the inhabitants went home, informed by the information they wanted to hear because they had the opportunity to ask their personal questions.

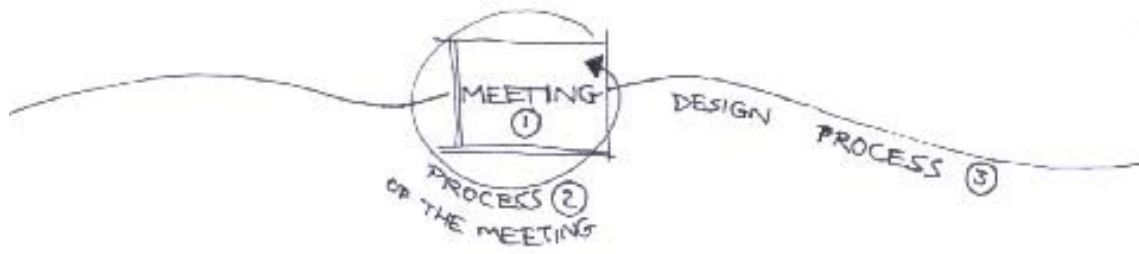


9 Conclusion



To answer the research question, we look in the previous analysis at the conspicuous points from project 1 or 2.

In the analysis different perspectives on the design process are visible. The striking points from that Chapter 8 are translated in three different focus points within the design process, which will be used in this Chapter to divide the conclusions in three parts:



- 1. the focus on the content of an interactive meeting*
- 2. the focus on the process in an interactive meeting*
- 3. the focus on the total design process*

Project 1: Park Haarzuilens / Project 2: Veessen - Wapenveld

1. The content of an interactive meeting

In project 1 it became clear that people care about the area around their house and on maps they look at those specific places. These places are areas where people want to see the new plans of, and about these areas people want to talk. Other places in their surroundings they seemed not to have specific opinions for. Maybe they have, but the places where they cared about were those around their house. So for concerned conversations about the design it can work out well if those conversations are with the people who live close by these areas.

The ideas named by the designers in project 1 worked out well in the sense that inhabitants were able to think about aspects for further elaboration. This situation showed that inhabitants can think in a certain way of ideas when designers give examples in the direction they could think of. Inhabitants noticed here that the designers have done some preparation; it seemed that inhabitants felt that their input would be very welcome.

In project 2 it became clear that inhabitants do not want to wait long to hear the vision of the designers for their area. In this project the inhabitants had too much time to talk about their own preferences, while they were waiting for the vision of the landscape architects. It seemed here that if inhabitants come together in a consultation meeting

they are focused on a design; if the analysis or pre phase takes too much time they get confused. In this project the aim was not to present the designers' ideas in the beginning, which was said by the designers. Inhabitants did not understand why the first phase took so much time. It seemed an antinomy for them to talk about their preferences in their landscape while they knew that an channel with two dikes would be implemented in a couple of years.

Project 1 and 2 showed that the expectations of inhabitants is very important in an interactive meeting. Designers have to take time to make the design process understandable for the inhabitants. In this way designers can work more concrete on a development of the design, because the level of expectations (of the designers and the inhabitants) is the same. Inhabitants know what designers are doing and they can think easier in the way the design is developing.

2. The process in an interactive meeting

In the first project there was a process support to focus in an interactive meeting on the content. This was done with the help of a person who separated the conversations about the process from conversations about the content. This extra person could also help in distinguishing the project team from the 'inhabitants and the designers'. With this separation you distinguish the content from the process part of the design process. The inhabitants of the first project were in both projects not satisfied about the total process, but because the designers were now 'separated from the process part' they could better work together with the inhabitants. They started a 'new phase', in which the designers tried to listen as good as possible to the inhabitants. This worked out well, in contrast with other situations in which the designers were often seen in the same group as 'all the other plan makers who are going to decide about the landscape' (as inhabitants can see this). The 'we-them' feeling was visible in both projects. If the total process is still a negative process for inhabitants, it is the challenge to manage this in a way that the designers and the inhabitants are in one 'we-group'.

For the learning process it seems really important that the designer knows at the beginning of the meeting what inhabitants want to know. In project 2 inhabitants were focussed on receiving specific information. If a designer talks about a lot of other information inhabitants do not get answers on their questions. Reframing and other kinds of learning become constrained.

3. The total design process

In the first project the designers worked in a certain way that worked out well for the confidence of both parties (designers and inhabitants). They made the *form* concept before the first meeting (the figures, lines, division between areas etcetera). During the

first meeting they could focus with the inhabitants on the landscape characteristics. They did not show their first concept here. Between the first and second meeting the designers implemented these characteristics in the form concept, and in the second meeting inhabitants reacted on this design. This is a very concrete way of working, because inhabitants tend to react on the aspects they have talked about in the previous meeting. They were confident that the designers did something concrete with their ideas in a relatively short time. Inhabitants tend not to react on *form* aspects (on the arrangement of different view lines for example) as the focus is on other aspects like landscape characteristics. They do not look at the total map; only at the things they focus on, and this seemed not to be the global form of the design. In this way the designers could talk in the second meeting concrete about points for improvement, while there was no discussion with the all inhabitants about the total form of the design. This could be done personally with the inhabitants of specific places (for example how far the distance to the forest would be).

In project 1 it seemed that people want to talk with the plan makers and other people who are working in a certain project. It would be good if other people from the project who the inhabitants want to talk with, are visible for the inhabitants. Either in the form of initiative by these people themselves, or by the presence of the project employees in the meetings. It is good if the inhabitants can get in contact with them in the same period they are joining the participation meetings for the design, otherwise the designers are the contact for questions about the procedure. This works out in a negative way because designers need the time in the meetings to focus on improvements for the design itself.

In both projects it became clear that it is very important that the farmers in the area are contacted before the interactive meetings start. All rules, procedures and rights related to their position have to be clear for them, so that this becomes not a topic in the meetings about the design. Also for the other inhabitants who join the design process these procedures for the farmers should be clear. Inhabitants are talking with one another and when certain people get disadvantaged they are not favoured to think in a positive way about landscape developments. The negative aspects dominate then. This part of the information provision seemed one of the most important aspects in a design process. It can have an influence on the atmosphere during the whole design process.

It is an advantage for the landscape architects and the inhabitants if the designers know the area because of their analysis done before the first meeting. Know what is happening in the area so that designers can ask inhabitants specifically about aspects they want to know more about. This was recognizable in project 1 and 2; but inhabitants only recognized the knowledge of the designers in the first project. This is because the designers showed here their impressions of the area. In the second meeting this was not on the agenda in the first part of the process, which led to a feeling of the inhabitants that the designers did not know their area very well.

Both projects showed that if designers are going to decide about specific distances in the area, elements or implications it is good to have personally contact with the inhabitants who are connected to these places. In first place to get more feeling with the different distances in the area; secondly to notice the specific wishes and feelings of the inhabitants of those places.

In the two projects it became clear that people need some time to get used to the ideas of the landscape development. In project 1 inhabitants got ten years to get used to plans. This seemed good enough for inhabitants to think about future perspectives of their area. In project 2 they got two years. This was for most people too short to think in a positive way about the further developments.



10 Discussion



10.1 About the content of the design process

On a map inhabitants are focused on the situation around their house

There is not found any theory about the aspects a designer can take into account so inhabitants see the influence back they had in the design. In this research there are only two processes evaluated, from which we got an answer on this issue. But in general I am sure there can be found more aspects to focus on in the design presentation. Important aspects consist now of the wishes in the direct environment of people: spaces around their houses (project 1), and the feeling people have in their area (in project 2 this was the most prominent). You can doubt whether this information where the inhabitants wanted to talk about would have been the same if the setup of the design process would be different. Or is there a difference in interest in new design between the people in the area of Zwolle and in the area of Utrecht?

Suggestion for further research

More research on this aspect is needed to confirm the idea that people are the most focused on the area around their house. If this is really true for most people, designers could focus specifically with the inhabitants on areas around their house, instead of an interaction with inhabitants of a whole municipality.

In project 1 it became clear that people care about the area around their house and on maps they look at that specific place. This is not an observation that can be generalized. I think in many situations people care only about the area around their house, but in many other situations it can also be that people care about the place they visit in leisure time. These places can be as important to inhabitants as their own environment.

Suggestion for further research

What is the reason people come to these meetings? Would it be a more concrete working process if designers talk only to people who care about the place they are designing? What would happen if you make in the beginning of the meeting a distinction between people in which everybody could choose the area where he or she wants to say something about? In this way you might get very concrete conversations. This is an interesting point to find out, because with the knowledge of this information participation processes could be much more effective, in the sense of satisfaction of both parties afterwards.

More research needed to take away the exceptions

There can be thought of many aspects that can influence the results of these participation processes. One important aspect which should be mentioned here is the typology of the new design. In the first project this was a new park. It was the first time that people faced such a landscape development in their area. In the second project the design was about a water channel. This is a part of the bigger project 'Water voor de Rivier' which is well known in The Netherlands. People know that there exist more adjustments for the rivers. It can be the first time they face this in their area, but they could still have in mind the messages they saw about these impacts on the land. If this has had a negative influence for the way they look at those big changes for the river, it could be that they are biased when they look at the changes for their area. This all could have an influence

on the outcome of the participation processes.

Suggestion for further research

Therefore many more researches should be done to conclude what people think is important for them in a design process. Then you could see if people really care about the area around their house, if the memory with other processes has an influence, etcetera.

10.2 About the methodology of this research

Used theories are a part of the wide range of the interesting theories

The used theories are chosen after a period of reading about participation processes. To cover a wide range of aspects within the landscape architecture these theories seemed the most prominent for a research on participation processes. I am aware of the fact that these theories are only a fraction of the existing theories of participation processes within the landscape architecture.

To complete a research on participation processes there is a lack of theory, for example about the different forms of presentation of the designs. This might be interesting to further research. Some people can respond on plans that are already quite detailed while others prefer designs which still look like conceptual designs and seem not that far in their development. This research on presentation forms should be coupled with theory about the preference of people, and probably with some psychological mechanisms which causes these preferences.

Suggestion for further research

Another aspect do do more research on is the role landscape architects have in these design processes. Probably their possibilities changes when their function in a participatory designing process changes. When there is a whole project team working on a certain project, the designer has probably another influence on the design then when the designer's office is leading the project: but we do not know.

Chosen for a wide range of theories in stead of a total focus on one theory

The chosen 'wide range' of theories leads to a less in-depth research on certain theories. For example: one part of the theory is about the psychology of designers. Although the interviews with the landscape architects were comprehensive, there was no time for a more in-depth psychological research. The landscape architects could answer the question about this subject, but this information was limited to the knowledge they had about this subject. This was the same for the learning processes. Learning is a difficult subject which consists of many elements. In this research there is focussed on the learning between inhabitants and between designers and inhabitants, but in practice this could only be observed globally. There was not enough information about learning processes to look at this in-depth in practice.

Suggestion for further research

A psychological research could help to discover the inside of the design process of the landscape architects: reflection in action, convergent/divergent thinking, strategy of thinking. In a following research this can be interesting to find out, because then you can link the outside factors to the inside phases of a design process. In this research this connection could not be made clearly.

The same could be done for the learning processes: a psychological research to obtain more information about learning so you can develop a method to research this in a practical situation.

Interviews took place at different times

The moments of the interviews were different in the two projects. After the first meeting with the landscape architect I have interviewed the inhabitants immediately. They came straight from the meeting and did not have time to assimilate the impressions they have had that afternoon. In the second project the people had more time to absorb the information and to develop an opinion about the situation. This difference might be found back in the reactions people gave. It is possible that people give different opinions after a couple of days.

The other difference was that in the first project people have spent already two hours of the afternoon in the meeting, so they could have been tired when the interviews started. It could be that they were therefore concrete in their answers. In the second project I visited the inhabitants at home, where they were waiting for me, often with coffee. Here they had much time for the interviews and the answers were definitely longer than in the first project. At home they can talk probably longer. This difference made that the answers could differ from one another.

Suggestion for further research

If you really want to observe which participation method works out the best it would be better to do the interviews on the same time after the meeting; probably not straight when the meeting is finished because people have to absorb the information, but a couple of days afterwards. People have had time to assimilate the information and to create an opinion about it.

Inhabitants do not always have a recognition of the learning process

Inhabitants do not always recognize what they have learned in a meeting: maybe they are not focused on the given information, or they think all the different information is not interesting to mention. Still it is good to ask people for their opinion about the learning aspect, but next to this it seemed really important to do some observations by yourself. Then you can fill up the information participants give you, or reason why people say certain things and not other aspects.

Suggestion for further research

In the second project I was not in the meetings of the designers and the inhabitants, so the information is only obtained from interviews with participants and the landscape

architects. This can lead to a incomplete impression of the situation. As written here above observations are really important if you research a participation process. Next time this observation should not be missing in a project.

Project 2 is only analysed by interviews, while project 1 is analysed by 2 observations more

The second project about the water channel started in 2006. Because the practical part of this research is done in 2009 I only could do interviews with inhabitants and the designers. The interviews with the inhabitants were much longer then in project 2, which was the result of the situation. In the first project I was in the same meeting as the inhabitants, and afterwards I asked them for some information. This could be very short because I knew already their point of view globally. They have asked questions in the meetings and gave their opinions about the situation. In project 2 I was not in the meetings so inhabitants here told me about the setup and what they thought about it. All interviews together led to a lot of information, but there can not made a clear comparison because of the lack of the observations of interactive meetings in project 2. The results of the interviews might be effected with this working method, because in the first project I knew where the inhabitants were talking about. This could have lead to the filling up of their opinion with my own assumptions. I tried to avoid this, but it is still a point for discussion. In the second project people answered my questions but I asked many questions more to get to know why people thought in the way they do. In the first project I understood the way of thinking because I monitored the project more.

First interviews with designers, or first interviews with the inhabitants?

I am still not sure what is a better working method: to have first an interview with the inhabitants (as I did in project 1) or to have first an interview with the designers (as I did in project 2). This different orders in the two projects will have its influence on the results. In the second project I had already information of the perception of the designers when I interviewed the inhabitants. The interviews with the designers were much more in-depth then with the participants. With this knowledge of the design process from the designers I knew more specific questions to ask to the inhabitants. This could have had an influence on the final answers I got from the inhabitants.

10.3 About my expectations of this research

The difference between people should be visible in the method of working: some people need extra attention to build up a good atmosphere

This setup for this research is done because of the global overview I had on the participation processes in the landscape architecture. I knew a bit about the dissatisfaction that is connected with those processes. In papers I have read about the developments

and from old students I heard about these processes. This led to a view on the participation which is, after this research, in principle not much changed. Of course there were many aspects I have now looked at in detail. Aspects I did not know on forehand. For example the difference in perception the inhabitants. While the instructions about the design process in the second project were very clear (I saw this in the presentation of the CASCO) were there still inhabitants who did not know what the purpose of the designers in the first phase was. They had build up a really strong imagination of the design process which led to a difficulty for the designers and the project team to change this perception. I was surprised by the notion that inhabitants did not know what they were doing in the analysis, while this was said several times.

Here the 'fatical' function of the communication seems really important: to prepare the receiver to receive information. If the relation between two groups is not good, sending information is difficult. I was aware of this fact, but I had never seen it as clear as in this project. The information provision was good but the inhabitants did not receive it all. For these people who have a bad experience with participation processes or are for another reason against the design process, building on a good atmosphere between these people and the designers is really important.

Not every person want to be totally involved in a design process

Futhermore I was surprised by the fact that many people preferred that the designers would make a design, so that they can react on the plan instead of talking about the design principles in the beginning of the design process (both in project 1 and 2). In the beginning of this research I had the hypothesis that people would prefer to talk about the options for the design that could be worked out further by the designers. There was a group of inhabitants who wanted to talk about options, this were in general the people who had a broader perspective on the situation. They were able to think in a way that would be good for the 'common interest' of inhabitants. People who saw only a difficult process in which they had no overview were more focussed on the end result. For those inhabitants a broad analysis as is done in project 2 is not useful, they prefer to talk about a concrete design.

Interviews gave a lot of information

A third point is that I did not expect to get the concrete conclusions as I got now. Because of the broad setup for the analysis I expected to have much information about the two processes, but in the interviews there was much talked about the positive and negative points of the design process. Inhabitants and designers thought all in their own way about the process, and it was really interesting to have all these opinions near each other. Because I did the theoretical work before the interviews I could ask specifically about certain aspects. This led to a big part of the concrete points for improvement of the design processes.

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