

FESTIVALS AND COMMUNITIES

How festive events impact social life and interaction in a city

Report 1

Stephanie Cijntje

4082419

stephcijntje@hotmail.com

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INTRODUCTION

For me, architecture is about creating places and spaces for people to interact with each other or their surroundings. Designing a physical thing with the purpose of enhancing the social aspect of life is something I would like to include in my designs. The way people interact, the dynamic of a city and bringing people and cultures together.

The Festive City as a connecting element seems interesting to me. How can festivities and festive elements help with community involvement? Maastricht is a changing city, more internationals and students: how can the Festive City bring people together, let them share knowledge and/or culture?

In this paper, I will research what festive is and how festive events impact communities and the social interactions within. How can communities benefit from festive social behaviour?

WHAT IS FESTIVE

To get a grip on the topic, I wanted to know what the definition of festive is:

festival [noun]

Definition¹:

- 1: a time of celebration marked by special observances
- 2: an often periodic celebration or program of events or entertainment having a specified focus

festive [adjective]

Definition²:

- 1: of, relating to, or suitable for a feast or festival
- 2: joyful, gay a festive mood cheerful and exciting
- 3: suited to a celebration or holiday

The festive as a joyful, happy occasion is the definition I recognise the most, as I believe the state of your emotions are most important when experiencing something festive. Furthermore, Falassi talks about the social aspect of the festive:

“Both the social function and the symbolic meaning of festival are closely related to a series of overt values that the community recognizes as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrates.”³

Being together, the bond within a community itself can be seen as festive.

¹ “Festival” Merriam-Webster.com

² “Festive” Merriam-Webster.com

³ Falassi 1987

FESTIVE AND SOCIAL INTERACTION

Social behaviour in a festive atmosphere is different than in a daily life situation. As your mood is probably happier, people are more social and interact more with each other. During festivities, people act like they normally wouldn't, their behaviour become more extreme. "Reversal, intensification, trespassing, and abstinence are the four cardinal points of festive behavior."⁴

When thinking about festive events, usually it is in a positive light. Festivities are opportunities to deepen social relations and develop new ones. It is a way to escape from the events of daily life and relax and a time to bond with family. Not only do friendships get closer, festive events are also a place to meet new people.⁵ These are important aspects of festivities, to motivate people to attend and to keep festivals alive in all communities and cultures. People are social and by celebrating, forgetting about time and interact with others they are in harmony with their nature.⁴

Even though social behaviour benefits from the festive, there can also be a negative impact. This can be on a larger scale, where in a community there are conflicts between locals and outsiders caused by discomfort and disagreement. Examples are increase of people in space, transportation problems, and increase in price of things. On a more individual scale, there is negative social behaviour because of drug and alcohol use, which can even turn into crimes.⁵

I think it is impossible to completely get rid of the negative side of festivals, but by enhancing communication between different social groups the negative effects of festive events can be decreased. Social interaction and enhancing relationships is a key element of the festive atmosphere and should be celebrated.

FESTIVE AND CREATIVE CULTURE

Festivities not only impact social behaviour of individuals, it also has an impact on the culture of a place. Each community has its own traditions, trades and crafts, and bringing the festive into this is sure to have an influence.

Events can have a positive impact by boosting creative culture. Artists and craftsmen can get the opportunity to display their work at events, meet with each other and therefore exchange experiences. There can even be competitions or other ways to promote these people, and therefore promote the culture of the location.⁵ I have experienced this way of cultural promotion during a food festival called 'Delft Serveert'. Here food venues and other businesses in Delft could showcase themselves and connect, not only with the public but also amongst each other (fig 1 and fig 2).

⁴ Falassi 1987

⁵ Cudny 2016



Fig 1 Food venues enjoy connecting with others (own photograph)



Fig 2 Fashion show promoting shop, interacting with public (own photograph)

The festival I went to had free entrance and focussed was in my experience focussed on inhabitants of Delft. However, festivals can also be focussed much more on consumption, tourists and by doing that create a misleading impression of the urban culture. This negative impact can even get to the point where festivals are created to hide problems like poverty or social inequality. Furthermore, festive events can exclude certain groups by asking high entry fees, which also increases inequality in the community.⁶

FESTIVE AND COMMUNITY DEVELOPMENT

Creating inequality by excluding certain groups is one of the most significant social problems of festivals. The conflicts that are caused by negative experiences with festivals, can disrupt social networks in a community, it can cause social helplessness. This negative impact affects the daily life in the community.⁶

However, when a community is involved and the negative impact is minimal, festivals can benefit communities greatly. Festival can “create new channels for social engagement, providing opportunities to enrich identity and build social bonds.”⁷ According to Jepson and Clarke, festivals are the lifeblood of society. Communities can benefit from festive events because they are a place where culture can be exchanged, stimulated and sustained. Cultural engagement can be increased among various age groups, and cultural institutions can be developed, which benefit daily life in the community.⁸ The different aspects on which a community can benefit during festival, impact the daily life and have a positive development of a community. Cudny talks about certain social aspects that connect a community. Firstly, festivities create a platform where opinions can be formed and expressed. The relationship between community members with different viewpoints can be enhanced and therefore create a better understanding for each other. Secondly, by celebrating science, art and

⁶ Cudny 2016

⁷ Stevens and Shin 2014

⁸ Jepson and Clarke 2016

technology, human knowledge can be gained, benefitting a community with a broader mind. This is connected with the third aspect, where tolerance for a multicultural society is developed by having multicultural participation and involvement, where minorities are accepted.⁹ I believe these positive impacts of festive events can create a better society where social interaction can be achieved throughout the various social groups of a community.

CONCLUSION

I have looked at how social interaction in communities are influenced by and can benefit from a festive atmosphere. As the emotional experience and the social bond itself can be seen as festive, I researched the impact of the festive on different scale levels. Individual relationships can be strengthened and created. Awareness and development of the creative culture can be achieved. Although on all scale levels there is also a negative side, this has usually to do with miscommunication and misunderstanding. By actively involving community members in these issues, the positive impacts can be lasting. It can create a community where relationships between different social groups can be built, values can be exchanged and tolerance and engagement are increased.

⁹ Cudny 2016

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WYCK

Research on the social environment

Report 2

Stephanie Cijntje

4082419

stephcijntje@hotmail.com

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INTRODUCTION

With this paper, I want to explore the social environment of the possible design site for my project. I will research this by walking around the site, looking at the public and community programs in the neighbourhood and by doing a demographic research of the broader area.

The area I have chosen is the district 'Wyck', which is part of the historical centre of Maastricht. It is across the Maas river, which makes this party of the city a bit more isolated. In this district, there are two possible design sites, which I will research and compare in this paper (fig 1). The first site is in the north side of the Wycker Brugstraat, which is a big street that leads visitors from the station to the city centre. It is in a building block, on the backside of the former 'De Ridder' brewery. The second site is on the south site of the Wycker Brugstraat, and is a bit larger. It is on the location of the former Cinema Palace building.



Fig 1 Possible design Sites in Wyck, Maastricht (Google, 2017)

To be able to design a project that fits in the location and addresses the needs of the people, my research question in this paper is: How is the social environment currently manifested in Wyck and the two sites, and what are possible opportunities for my design project?

DESIGN SITES

De Ridder

This design site is in a building block at the back of the 'De Ridder' brewery. The form of the block has stayed the same since the 16th century. In 1857, the brewery was established by the Van Aubel brothers and was located somewhere else in the neighbourhood in 1930 this building was built, designed by architect Jos Joosten. In 1970, it was the last active brewery in Maastricht. The production was taken over by Heineken in 1982, which was active until the closing in 2003.¹ Many buildings surrounding and including the brewing tower are monuments.



Fig 2 Design location: 'De Ridder' Brewery. a: Characteristic view from the Maas(Archief De Limburger 2017), b: Entrance gate(RTV Maastricht 2016), c: Looking back through the gate (own photograph)

After a couple years of being empty, the building is deteriorating. With the current plan by Mathieu Bruls (fig 3) it is now being renovated, making space for a new small brewery and different types of dwelling.² A large part of the building is demolished, creating a courtyard space with an opening to one of the side streets.

¹ Minis 2003

² ruimtelijkeplannen.nl 2017



Fig 3 Current plan location De Ridder (Mathieu Bruls architect 2014)

I visited the site on a Thursday afternoon. When walking through the streets, I noticed it was quiet and there weren't that many people. The elementary school nearby had a break, and the children playing was almost the only sound that was present. It was only when I reached the main street Wycker Brugstraat that I saw more people, some tourists, walking around.

The community functions in the direct neighbourhood are mostly focused on children and families. Across the street to the east is the elementary school which is connected with childcare. Facing the north side of the location is the St Martinus church, which houses a famous wooden statue of Christ. Next to the church is a music school and conservatory. Other functions which are more to the south are shops and restaurants and cafés.

Cinema Palace

The second possible design site is located at the former Cinema Palace. This building used to house a monastery (fig 4). The "Annunciatenklooster" was established in 1614, and occupied the entire block. In 1789, it was sold to private owners and the block began to fill with dwelling. When the Percée was built, - the axis from station to city center - more parts were demolished. Nowadays there is only a part of the church wall standing.³

³ Bakker 2017

In 1927 the Cinema Palace was built on the west side of the block. It was established by Gustave Crijns, and was primarily intended to host entertainment films and variety acts.⁴ For over a decade the location is waiting to be redeveloped, and the building is deteriorating (fig 5).



Fig 4 The Annunciation monastery (Philippe van Gulpen)



Fig 5 Current state of the Cinema Palace (Jo Miseré 2017)

The site of the Cinema Palace was planned to be developed since 2001. In 2008 there was a plan by Wiel Arets, which now has been adapted and is finally going to be realised. The plan includes a hotel, short stay apartments, a parking garage and villa's.⁵ The old façade of the cinema is being reused and a large part of the site will be demolished and redeveloped (fig 6).



Fig 6 Impressions current plan Cinema Palace (Wiel Arets 2011)

The largest part of the direct neighbourhood is dwelling. At the crossing of the Bourgognestraat and Wycker Grachtstraat there is the old brewery "De Keyzer", which is now a museum. The Wycker Brugstraat the only street where there is real activity, here there are shops, cafés and restaurants. In the Lage Barakken there are mostly buildings that will be demolished for the project site (fig 7). Behind these buildings there already is an empty lot to be developed (fig 8).

I walked around the site on a Monday afternoon. Most of the streets were very quiet, only in the Wycker Brugstraat, on the north side of the block, there were people walking and shopping (fig 9). Afterwards I walked to the other project site, which was also quiet. However, when I crossed the bridge to the city centre, there were a lot of people walking around, despite it being a rainy Monday afternoon (fig 10).

⁴ Oort 2007

⁵ De Limburger 2017



Fig 7 Lage Barakken, buildings to be demolished (own photograph)



Fig 8 Project site (Caesar 2011)



Fig 9 Walking around the site. a: Wycker Grachtstraat, b: Wycker Brugstraat, c: Bourgognestraat with view on De Keyzer Brewery (own photographs)



Fig 10 Difference in crowd Wyck vs Centrum (own photographs)

PEOPLE OF WYCK

When looking at the demographic statistics of the district Wyck, what stands out is the amount of young people living here. Maastricht is a student city, and this is clearly visible in the numbers as 32% of the inhabitants is 20-29 year old. However, the other large group are seniors, as 30% is 60 years and older (fig 11). The average young population is lower in Maastricht than in Wyck: 21%.⁶ There are more and more smaller households in the area. Larger houses are being divided in smaller dwellings to accommodate this group of students, expats and elderly.⁷

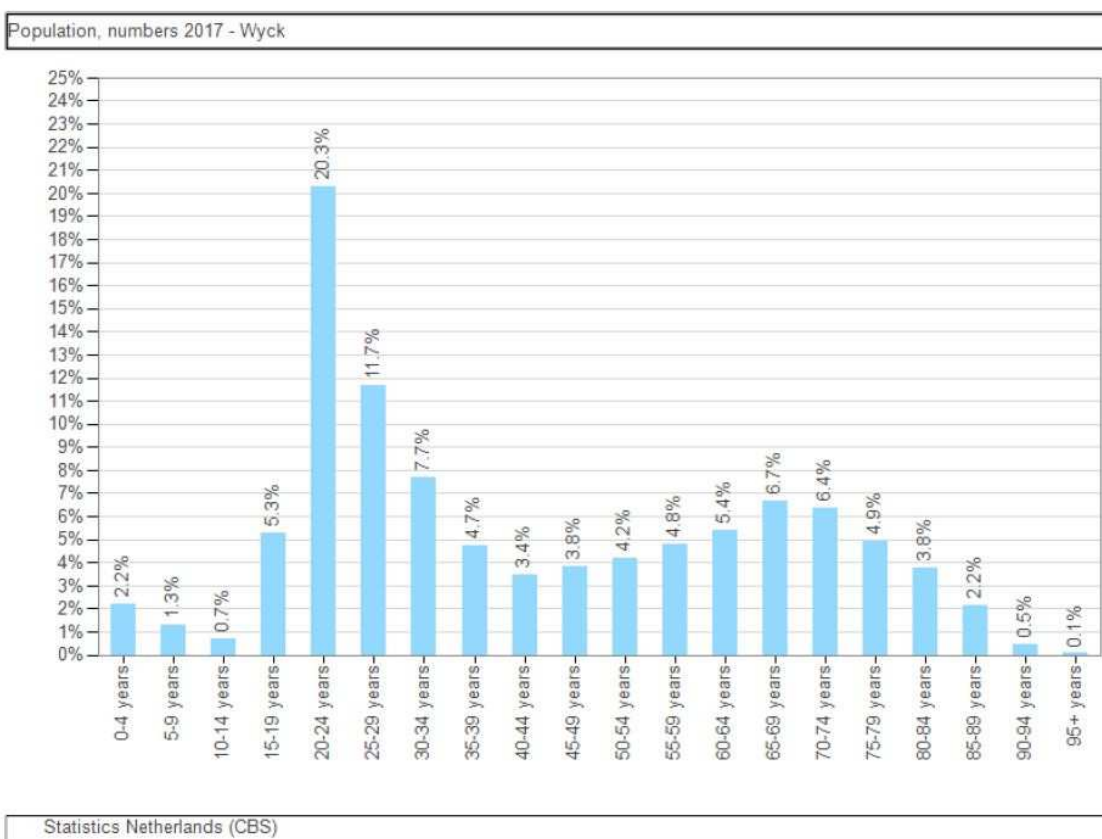


Fig 11 Population of Wyck - age groups

Walking around Wyck, I did see a lot of young people, students on their way to university and young couples walking around. However, many of the shops seemed to be targeted more to the older and wealthier group, as there are many high-end stores.

As there is also a significant group of internationals and expats living in Maastricht – 14,7% foreigners and 30,7% immigrants⁸ – the way they integrate in the community is interesting. Mehrdad Seirafi talks about the balance between internationals, Dutch and typical Maastricht people, and the amount of culture in the

⁶ Gemeente Maastricht "Databank" 2017

⁷ Thuis in Maastricht, "Wonen in Wyck" 2017

⁸ Gemeente Maastricht "Dashboard" 2017

city.⁹ Sonia Kar started a platform where international home chefs can share their food and in that way make new connections.¹⁰

OPPORTUNITIES IN WYCK

Wyck was always the 'other side' of the city centre, but in the last decade the neighbourhood has been developing to an upcoming and hip shopping area. Everyone entering Maastricht goes through the neighbourhood, as they move from the station to the centre. However, many visitors still don't know about this neighbourhood, so there are several projects to promote this party of the city, like a festival called Wyck Électronique and a vintage market (fig 12). Besides that, there is a new website promoting the various aspect of the neighbourhood to help attract people.¹¹

Because there are a lot of students in the neighbourhood, there are unfortunately complaints about disturbances by students.¹² By connecting the students in Wyck with the promotion and community activities of the neighbourhood, it might be possible to help them integrate and therefore achieve a higher liveability.

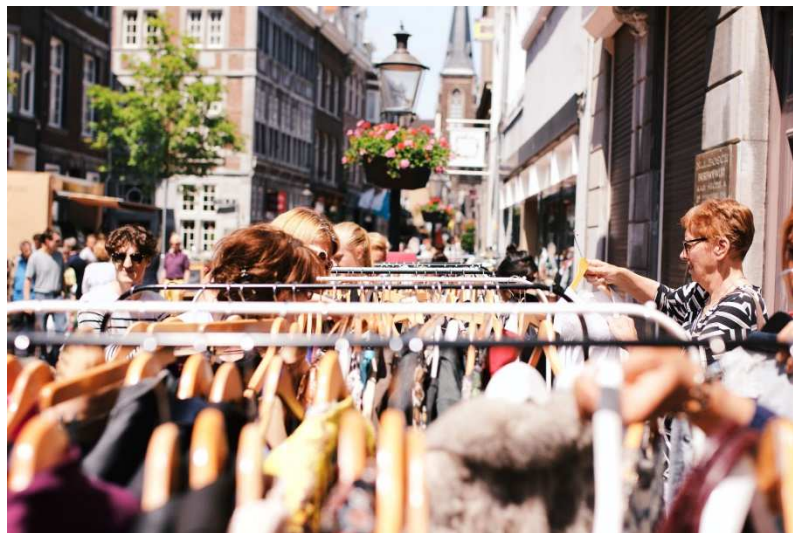


Fig 12 Vintage fashion market (Jonathan Vos 2017)

⁹ Thuis in Maastricht, "Mehrdad Seirafi" 2017

¹⁰ Thuis in Maastricht, "Sonia Kar" 2017

¹¹ Schols 2017

¹² Houben, Meyke 2017

CONCLUSION

In this paper, I looked at possible design sites and their potential for my project. I chose the district of Wyck, on the west of the city centre. The location at “De Ridder” brewery is inside a building block, and is surrounded by monuments. The streets are quiet and besides shops and a few community buildings there is dwelling. The Cinema Palace location is similar, except the site opens up to one of the streets. Both locations have the opportunity to liven up the district, as it is more a passage to the city centre than a location where people stay.

Wyck has a large group of young adults, starters and students. Besides that, there is also a significant amount of seniors. A possible opportunity is to connect these user groups in the neighbourhood.

These two aspects, making the neighbourhood more attractive to both visitors and locals, and creating a better integration of students and other local inhabitants, will be goals I can set for my project design.

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FESTIVE STUDENT COMMUNITY

Connecting Maastricht students with the community in a festive way

Report 3

Stephanie Cijntje

4082419

stephcijntje@hotmail.com

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Irene Cieraad Research Seminar AR3AI055

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INTRODUCTION

The objective of this research paper is to consider possible user groups and stakeholders for my project. I will do this with interviews, visiting and observing events and online research on target groups and existing buildings and projects.

I will start this paper with the source of my interest in the chosen user group: an interview with one with the Tempeleers, a Carnival society. Then I will further research the user group – students – by getting some background information on the student community in Maastricht. To get an insight on how festive communities are now manifested in the city, I will research the Cultural Freezone Collective and visit one of their events. Finally, I will look into student specific community projects, and visit one of their events as well.

By looking at these various communities and user groups, I want to find out how the social element of the festive is imbedded in the city of Maastricht and how students are involved in this festive community.

CARNIVAL INTERVIEW

For the studio research into the idea of the Festive City, I looked into Carnival together with four fellow students. We had an interview with two members of the largest and oldest Carnival society of Maastricht, the Tempeleers. What I found interesting about this festival is the community inclusiveness. Everyone is welcome, it is a festival for all the people in Maastricht.

During the interview with the Tempeleers, they talked about how the city and thus the festival is changing compared to twenty years ago, when Carnival was the biggest event.

“But now it’s changing. Changing of the international atmosphere, changing of new inhabitants of the city, international companies are joining into the city, and it’s really changing the way we need to organise.”¹

Because of these changes, they are looking at different ways to sponsor and develop Carnival, and ways to connect with these new inhabitant groups.

“...We are trying to further align with keeping the tradition alive, keeping the fire alive, by looking at new developments and also looking at the international atmosphere. So the both of us what we do, we are building new links and networks with different organisations. With the central management, with the government, but also with university of Maastricht, to link with the faculties and with the student associations.”¹

One of the challenges they mentioned, was to keep students in Maastricht after graduation, by linking with them and giving them a connection with the city through these traditional festivities. Another challenge was to keep the tradition alive in an environment that is more and more international.

I think it’s interesting to have students as a user group in my project, and see how I can connect them with the element of community and the festive city.

¹ Joosten and Persoon 2017

STUDENTS IN MAASTRICHT

After the interview with the Carnival society, I wanted to get more insight in the student community of Maastricht. The number of students at University of Maastricht keeps growing every year, with an amount of 16.861 in 2016 (fig 1).

Education	2016	2015	2014
Enrolled students	16,861	16,761	16,121
Foreign students (%)	51%	49%	47%
Student nationalities	112	114	107

Fig 1 Growing number of students (Maastricht University, "Feiten & cijfers" 2017)

The number of international students is growing and is now more than 50% of the total students. This international group is very diverse, however the largest part of the group is from close to The Netherlands, like Belgium, Luxemburg, France and Germany (fig 2).

Land	Bachelor	Master
België	61% ^{1ste}	36% ^{1ste}
Luxemburg	48% ^{1ste}	31% ^{1ste}
Frankrijk	32% ^{1ste}	12% ^{2e}
Duitsland	33% ^{1ste}	18% ^{2e}
Italië	30% ^{1ste}	7%
Groot-Brittannië	17%	12%
Ierland	14% ^{2e}	14%
Bulgarije	14% ^{2e}	12%
Griekenland	15% ^{2e}	6%
Cyprus	39% ^{1ste}	18% ^{2e}
Polen	25% ^{1ste}	10%
China	4%	4%
Rusland	15%	6%

Fig 2 International students in 2016 (Maastricht University, "Jaarverslag" 2017)

In a survey done in 2005, students believed that more international events should be organised, and the relationship between international students and the local inhabitants could be improved. Furthermore, the largest part of the students said they didn't want to stay in Maastricht after they studied, and one of the reasons for this was the mentality of the local community.² This issue of students not staying after graduation is still a current issue. In October 2017, there was a tour and debate organised by Maastricht LAB to show students the potential of the city. They looked at

² Flycatcher Internet Research 2005

projects for social activities, networking and community integration. During the debate, it became clear that the position of (ex-)students should be considered in future plans of the city.³

The amount of students in Maastricht is significant, and the balance between Dutch and international students is almost 50/50. Therefore, I think it would be a great opportunity to have the student community as my user group and try to create a place where not only students can connect amongst each other, but where the locals can connect with both Dutch and international students, and therefore answering to a need of integrating the local life with the University life in Maastricht.



Fig 3 Diversity of students in Maastricht (Maastricht Students, 2016)

³ Houben "Studenten waarderen 'slow city' Maastricht" 2017

FESTIVE COMMUNITY BUILDINGS IN MAASTRICHT

I looked at a few community places in Maastricht to find out how festive social interaction is currently taking place.

Cultural Freezone Collective

The Cultural Freezone Collective seems interesting to me as it is a group of organisations where young adults are involved in creating a community.



Fig 4 Cultural Freezone Collective logo (Cultural Freezone Collective, 2013)

According to their manifesto, they are a

“network of non-profit groups, self-organised volunteers, sustainable ideas and independent spaces in and around Maastricht with an interest in fostering and enabling explicitly non-commercial, localised, and self-sufficient cultural initiatives to manifest and grow.”⁴

Their goal is to make culture accessible in various ways, bringing forward good ideas and generating progress. To be able to grow and become a stronger organisation they encourage communication, participation and input in all forms.²

The individual groups I looked at are Het Landhuis, KunstFront, Mandril and finally Landbouwbelaang, which I visited.

⁴ Cultural Freezone Collective, 2013

Het Landhuis



Fig 5 a: Het Landhuis, (Het Landhuis, 2016) b: Dinner in Het Landhuis (Het Landhuis, 2016)

Het Landhuis is a Foundation that started from the 'Landbouwbelaang'. It started in 2010 and they occupied a damaged abandoned house which was sustainably renovated. It is an open living room where people can organise activities to help build a community that is diverse and social.⁵

KunstFront & Mandril



Fig 6 Former Radium building, Kunstfront and Mandril location (Kunstfront 2016)

These two community organisations are both located in the former office building of Radium and Vredestein in the northern industrial area of Maastricht (fig 6). It is part of a larger cultural and creative collective at the Radium area, a former rubber factory.

⁵ Het Landhuis, 2017

At KunstFront, creativity is central. Here you can make art, music and practice theatre. There are workshops (fig 7), courses and activities which are for everyone to join.⁶



Fig 7 Workshop at KunstFront (KunstFront 2015)

Their activities are for all age groups and are therefore bringing the community together in a creative way.

The Mandril Cultural & Political Centre is a place where creative expression, collaboration and political discussions can take place. They started in 2009 in a squat building, and moved to the current location in 2014. Inclusiveness, diversity and support are central and everyone should be able to inspire, experiment and create. Furthermore, they aim for social and environmental sustainability.⁷



Fig 8 a: Mandril logo (Mandrill Cultural & Political Centre 2014), b: Outdoor area (Mandrill Cultural & Political Centre 2017)

⁶ Kunstfront 2016

⁷ Mandril 2017

Landbouwbelang visit



Fig 9 Landbouwbelang building with Het Landhuis on the left (own photographs)

Landbouwbelang (LBB) is a place where everyone is welcome to be part of a community. It is a place for art, culture, music, sustainability and empowerment. In 2010, the organization won a prize for their social and cultural achievement, and at the same time established the Cultural Freezezone Collective. The location, which used to be a monastery, asks for its users to “contribute to something of a greater good.” Even though in 2013 squatting became illegal, the LBB stayed strong and has grown ever since. The people involved are very diverse and volunteers. ⁸

On December 17th 2017 I visited one of their events, a Christmas market called “WinterWonderPand”. When approaching the location, the liberal and casual atmosphere was already visible (fig 10).



Fig 10 Approaching the "Winterwonderpand" (own photographs)

⁸ Janssen 2013

Once inside, you were greeted by a diverse group of people chatting, walking around and getting a drink. Besides stands where things were for sale, there was a platform where people could sit and socialise, and there was a kitchen where volunteers served drinks and snacks (fig 11).



Fig 11 a: Cozy atmosphere, b: Volunteers in the kitchen (own photographs)

There were also some activities, like people playing music and a workshop “Plan a tree” (fig 12). The workshop was led by Reinder van Tijen, who is a very enthusiastic volunteer of LBB. He talked about how their community is about inclusiveness, that everyone is welcome, and that they for example also help the poor by including them and giving them a place to belong. The key for a community, which was also the base of the workshop, was to become self-sustaining and help each other to develop this. To keep a community from working, you must look at the future, and keep in mind the dynamic where people can move in and out of the social environment, and where communication is key.⁹



Fig 12 a: People playing music, b: Workshop “Plant a tree” (own photographs)

⁹ Reinder van Tijen, personal communication, 17-12-2017

STUDENT PROJECTS

Studentenstad

Several years ago, Maastricht University started a project called 'Student en Stad' (now 'Studentenstad') where students-initiatives are set up to transform Maastricht to a real student city where liveability is optimal for everyone and students become more integrated in the city. In the past year there were seven pilots, which contributed to optimizing the quality of life for students and residents of Maastricht.¹⁰ Two of these projects could be possible clients or inspiration for my design: Match, which focusses on helping others, and Kaleido which focusses on international students.

Match

'Match' tries to close the gap between students and non-students by connecting them through civil societies. The project aims to let inhabitants benefit of the knowledge of students. This way students can develop themselves and help take on problems such as illiteracy, language deficiency and loneliness.¹¹



Fig 13 Logo (Match 2017)

I had an informal conversation with Martijn Weyenberg who is the project leader of Match at Maastricht University. He mentioned that Match is more a way of thinking than a physical thing, they don't have a location. One of their challenges is to connect international students with locals. This is normally quite difficult as most of the organisations ask for Dutch speaking volunteers.¹²

Two examples of the projects that Match does are the Taskforce QRS and Conn@ct.us.

The Taskforce QRS was formed ten years ago, and answers to the need of people who can resuscitate in a society. Medical students of Limburg are employed as CPR instructors (fig 14), therefore expanding the network of people that can help in a life-threatening situation. Since the start in 2006 they have expanded from Maastricht to other cities up to Groningen. Every year more around 10.000 people get trained in CPR.

¹⁰ Houben "Van Student en Stad naar Studentenstad" 2017

¹¹ Match 2017

¹² Martijn Weyenberg, personal communication, 18-12-2017



Fig 14 Taskforce QRS (Match, 2017)

With the Conn@ct.us project, students get to help elderly with the digital world (fig 15). Helping with passwords, setting up accounts, using certain programs and functions and helping with social media. Not only do seniors get help with all this, it is also a chance for students to improve their Dutch skills. This is also a great motivation for students to participate in this project.¹³



Fig 15 Helping seniors (Conn@ct.us 2017)

¹³ Houben "Students demystify computers for seniors" 2017

Kaleido

Kaleido is a project which focusses on the social life of international students in Maastricht. Koen de Witte is one of the main faces of the organisation, and told me about the aim of the project and the future goals and ideas of Kaleido.

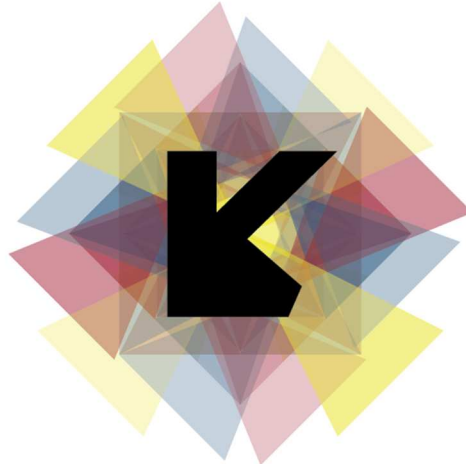


Fig 16 Logo (Kaleido 2017)

Right now it's a fairly new project, mostly a name with volunteers who are starting to build a community. The events they are hosting now are comedy nights, political campaigns and live music. Kaleido is currently located in the Muziekgieterij a music venue in Maastricht. Their aim for the future is to have a broad cultural program, creating a network and cooperating with other organisations (such as Match). At the moment, there isn't a right place for students to have this community vibe, as most of it is in squat locations, or events are held in commercial spaces with high costs. They would like to create a space that is designed by and for students, where Kaleido can grow as a (international) student society and a social, musical and educational program can be facilitated.¹⁴



Fig 17 Walking towards the entrance (own photograph)

¹⁴ Koen de Witte, personal communication, 18-12-2017

I visited the last in a series of live band events called Trench, which is a corporation between Kaleido and the Muziekgieterij. As the building is partly under construction, I couldn't find the entrance immediately (fig 17), but once I went inside I was greeted with a creative atmosphere (fig 18). When I entered the hall, there was a table where food was sold, and I was warmly greeted as if I was part of the community.



Fig 18 Decorated entrance hall (own photograph)

The crowd consisted of various age groups, and there was a mix between single visitors, couples and groups of people. There were high tables, some people were dancing a bit, and others were enjoying the event on the side where a lounge area was set up with tables and sofa's (fig 19).



Fig 19 a: Place where people could sit and enjoy the music, b: Crowd standing in front of the stage (own photographs)

It was nice to see such a mixture of people at the event, however Koen mentioned that this was not the most representative event for Kaleido. Also, because this was the last event in a series and not as well visited as the others, the other types of activities such as the Comedy Night (fig 20) and the political nights were much better visited. These activities are almost completely visited by students and is therefore more aligned with the objective of Kaleido.¹⁵



Fig 20 Comedy Night Kaleido (Kaleido 2017)

¹⁵ Koen de Witte, personal communication, 18-12-2017

CONCLUSION

In this paper, I have looked into possible user groups and stakeholders for my project. During an interview with the Carnival society Tempeleers, I was inspired by the challenge of involving students in the festive community. Maastricht has a lot of students, of which half is international. There is a need for this group to be more integrated in the local community.

At the moment, there are several festive and creative community buildings in Maastricht, where young adults and students are involved, and inclusiveness of the community is key. However, these locations are temporary as they are squat buildings.

Student projects like Match and Kaleido have been started to give students and more important international students a place where they can connect with the locals, connect with each other and therefore integrate better in the Maastricht community.

For my project, I want to create a place where these aspects come together, where students can be in a festive atmosphere together, but also have a fixed location with multifunctional spaces, where students and other inhabitants can come together and benefit of each other.

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