

Integration & architecture 1960s

Analyzing how architects dealt with the integration of guest workers from the 1960s through Alvaro Siza's Punt Komma project.

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Abstract

This article examines the integration of migrants in the Netherlands in the 1960s and its connection with architecture. It examines how architecture, specifically Alvaro Siza's Punt Komma project in The Hague's Schilderswijk district contributed to the integration of migrants. The essay poses three research questions on the background of migration in the Netherlands in the 1960s, the obstacles the Punt Komma project faced, and how the design and layout of the project contributed to the integration of migrants into Dutch society. Intended for architects who want to learn from successful integration projects, the essay explores various theoretical frameworks related to social sustainability, inclusivity, and community development in architecture.

Keywords

Integration, Migrant workers, Punt Komma, Alvaro Siza

1. Introduction

‘Integration has failed’. A phrase often shouted by right-wing populist parties such as the PVV, a Dutch political party. To this, the parties refer to the fact that Dutch people with a migration background who are hereby ancestors who settled in the Netherlands as guest workers have not integrated sufficiently. These guest workers arrived in the Netherlands around the 1960s, had their relatives come over after some time, and built a life here. Integration did not run smoothly because of cultural differences and often caused problems. So did ‘problem neighborhoods’. One example is the Schilderswijk district in The Hague.

Integration is defined in The Van Dale Dictionary as ‘the making of or inclusion in a larger whole: the integration of foreigners their inclusion in society-’ (Van Dale. (s.d.). Claiming that this failure with guest workers reflects not only on the guest workers themselves but also on Dutch society. After all, it should include the workers in the bigger picture. So it has failed to do so until today. Many right-wing parties, therefore, blame the government’s retreat in the social sphere for this. Only in 1977 did a position for a coordinating minority policy minister appear (Butter, 2022). While the flow of migrants led to many problems much earlier.

Accommodating the workers also required architectural input, as these families needed to house themselves and were part of neighborhoods. The paper looks at how housing construction in the Netherlands dealt with this and whether workers’ wishes were considered in the 1960s. Were the wishes and needs of the migrants considered at the architectural level, or was an eye turned from a Dutch social perspective?

To paint a picture of the relationship between integration and architecture, we look at a social housing project in the Schilderswijk neighborhood. Here, Portuguese architect Alvaro Siza realized the ‘Punt Komma’ project in the 1990s. It is known that he interacted with migrants when designing this and that the architect wanted to promote the integration of this group.

This paper answers the main question: How did architecture contribute to the integration of migrants in the Netherlands in the 1960s, through Alvaro Siza’s Punt Komma project in The Hague? To answer this question, three sub-questions were posed.

1. What was the context of migration in the Netherlands during the 1960s and how did this influence Dutch housing and politics?
2. How did the design and layout of Alvaro Siza’s Punt Komma project come about?
3. What problems and challenges did Alvaro Siza’s Punt Komma project encounter with the integration of migrants in the Netherlands in the 1960s?

The paper is written for architects who want to see an example of integration projects. The text presents the situation before the migration, and the problems that came after are explained. Different methods used during the design are also discussed. Ideal for architects who have to work in a neighborhood/area where different cultures come together, do not want to let go of the neighborhood’s identity and at the same time want to satisfy the new residents.

2.1 Theoretical framework

To answer the question of how the Punt Komma project contributed to the integration of migrants through architecture in the Netherlands in the 1960s, this article uses several theoretical frameworks. These frameworks are all based on integration, not only for the group described but also for the architects who had to design for them.

First, the concept of social sustainability in architecture, which focuses on designing spaces that promote social well-being, inclusiveness, and community engagement, is one of the frameworks that can be looked at. The goals of sustainability in environmental design are as follows: maximizing human comfort, designing for change, minimizing waste of spaces, and minimizing building maintenance costs (Bani, 2007, p. 43). The article by Akadiri, P. O., Chinyio, E., & Olomolaiye, P. (2012) will be used to see how a project will meet the standards of sustainable design.

Alvaro Siza uses participatory design, which emphasizes the involvement of community members in the design process. This approach ensures a better understanding of community needs and wants, leading to the creation of more responsive and relevant spaces. The use of this method is questioned in the article by Kensing, F., & Blomberg, J. (1998) which contrasts this method with computer-assisted research. According to this article, this method relies on the involvement of individuals. It also looks for cultural sensitivity in architecture, which takes into account the cultural backgrounds and values of community members. This approach recognizes that design can support or hinder social integration and cohesion.

This paper looks at architecture for social change, which emphasizes the transformative power of design in shaping social structures and relationships. This approach highlights the potential of architecture to challenge existing power dynamics and promote social justice.

Altogether, these theoretical frameworks can provide a lens to analyze how the Punt Komma project contributed to the integration of migrants through architecture in the Netherlands in the 1960s. By examining the design process and characteristics of the project in light of these frameworks, we can gain a better understanding of the project's impact on social integration and community building among migrant populations.

2.2 Methodology

A thorough literature review will be conducted to obtain information on the history of migration in the Netherlands in the 1960s, as well as on housing policy and the political context of the time. Books, journal articles, and internet sources will be included in the literature review. The literature review aims to pave the way for the research and draw attention to concerns about housing regulations and the integration of migrants in the Netherlands.

The Punt Komma project in Schilderswijk, The Hague, will serve as the primary case study for this research. Qualitative research approaches such as interviews and observations will be used to analyze the project. Interviews will be conducted with the architect, residents, and other stakeholders in the project. Observations will be conducted to better understand the design aspects of the project and their relationship with migrant integration. Data from the literature review and the case study will be used for data analysis. This technique will be used to discover patterns and themes in migrant integration, housing policy, and architectural design.

This study will present a comprehensive investigation of the 1960s interaction between architecture, housing regulations, and the integration of migrants in the Netherlands. The study's findings will be added to the current literature on the subject and will help architects and policymakers build housing projects that promote the integration of migrants.

‘3.1 Context 1960s’

The arrival of guest workers in the Netherlands in the 1960s caused major changes in Dutch society, both economically and demographically. This first sub-chapter will answer the question: what was the context of migration in the Netherlands during the 1960s and how did it affect Dutch housing and politics?

3.1.1 Economy & Politics

In the 1960s, in response to a shortage of workers caused by the post-World War II baby boom, companies in the Netherlands employed guest workers in the logistics industry (F. Vermeulen & M. Brünger, 2014, p.7). Until 1975, the illegal stay of these foreign guest workers in the Netherlands was legalized by the Dutch government (N. Bouras, 2020, p.27). Treaties were concluded with these countries, from Mediterranean countries, which facilitated the arrival of the workers, and after a certain period, the family members (F. Vermeulen & M. Brünger, 2014, p.7). These treaties led to opportunities for family reunification, social benefits, and new employment opportunities for these migrants (J. Rath, 2009, p.679).

The idea was that these migrants would return to their country of origin after the working period. There was no form of integration policy, the guest workers retained their own identity as far as possible. The cultural difference would be too great for assimilation, so the Dutch government assumed that integration would not be possible. This led to problematic groupings, due to a lack of social control from this government. (J. v.d. Beek, 2010, p.308). With the economic regression in 1973 or the oil crises, a lot of guest workers lost their jobs. Difficult now became unqualified and illiterate to find a job (F. Vermeulen & M. Brünger, 2014, p.7).

But of course, it is not only about how the migrants view integration, but also about how the environment views migrants (K. Halet, and M. Swyngedouw, 1999). ‘In a society where discrimination against a certain group of migrants is rife, that group will segregate rather than integrate, because, quite simply, they are not given opportunities.’ (P. Loobuyck, 2002, p. 404). And that is exactly what did not happen. Large groups of migrants started living together, especially in the big cities. Two examples are the Schilderswijk in The Hague and the Kolenkit- buurt in Amsterdam.

3.1.2 Demographics

After the Second World War, Dutch urban planning was based on neighborhood units, each with its facilities (F. Wassenberg, 2006, p.12). In the 1950s, the Dutch neighborhood was based on the CIAM, which advocated standardization and functionalism (R. Turkington, 2004, p.144). Figure 1 shows how such a city should be constructed. This idea was based on English ‘New Towns’ (A. Blom et al. 2004, p.10). The Netherlands added a mix of population classes. For neighborhood planning, two scales were used structurally; the neighborhood and the district. The functional hierarchy would take place for empirical rules in urban planning. This provided order but would be monofunctional and thus lead to monotony. The system was now based on local concentration but should instead be related to function. (F. Wassenberg, 2006, pp. 12-19) In 1960, a series of factors, including the migration of guest workers, threatened the classified demographic layout.

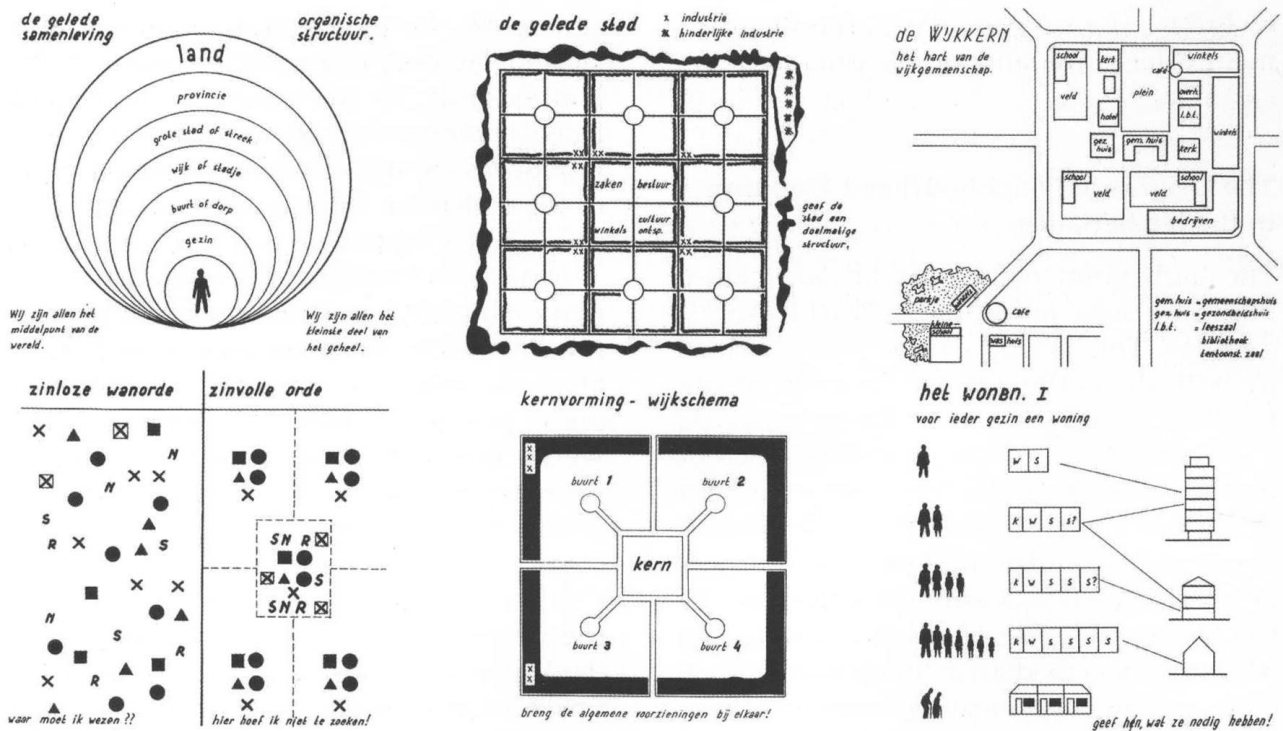


Figure 1: The segmented city. (According to Ophouw, 1946, in Blom et al., 2004)

Developments in Dutch cities could be categorized as demographic, technological, behavioral, and changing attitudes. Public facilities such as schools, libraries, and churches were particularly affected. This was due to the increase in elderly people, and a decrease in household size and income class. Mobility, telecommunications, and also suffered from these developments. The centers became increasingly important due to the decline of these facilities (F. Wassenberg, 2006, pp. 12-19).

Similar developments were also visible in cities such as The Hague. The Hague West was laid out according to the modern ideas mentioned above. But The Hague was emptying. New affordable houses were installed in the 1970s, which were moved in by migrants. 1/3de were unemployed 1/2e were migrants and 1/2 were over 50. This concentration gave the Hague black schools and black neighborhoods (F. Wassenberg, 2006, p. 12-19).

3.1.3 Housing

Of course, there was friction with the new guest workers. They were by no means welcome everywhere and often lived with many in small rooms as shown in Figure 2. The housing patterns in the 1960s were directly linked to locations where there was work. No housing was specially arranged for them in the 1960s, they had to make do with private rented housing (C. Van Praag, 2006, p. 128). For them, in the 1970s and 1980s, private rental properties were bought up and sold to housing corporations to still house them. This made housing corporations responsible and gave migrant workers a chance in the social rental sector. In the 1990s, the social rental sector became transparent, making discrimination impossible (W. Huijnk, & I. Andriessen, 2006, p.115).



Figure 2: Guest workers in a boarding house. City archive Rotterdam: 4121 Collection Ary Groeneveld, 1956-1978, no. 21809-3-26



Figure 3: Mr and Mrs Thomassen display a wishing banner of guest workers during the New Year's reception. Rotterdam City Archives: 4121 Collection Ary Groeneveld, 1956-1978, no. 22400-3-5

Many workers ended up in new housing estates. Plenty of rented housing, but very unhealthy and improved-rushed neighborhoods (E. Bakker, 2021, p. 10). They were not the reason for this. But they were used as sin brothers (Van de Laar, 2000 p. 531). Riots arose in these neighborhoods between the immigrants and the natives. Protests also arose against the municipality, it would neglected public housing and focus on ports and infrastructure (Van de Laar, 2000 p.543). Added to this was the fact that guest workers often bore the brunt of infrastructural changes. These protests were reinforced by social changes in the Netherlands (Van de Laar, 2000 p.581).

Neighborhoods emerged where workers were simply not welcome as shown in Figure 4. "Closed neighborhoods" were specifically closed to Surinamese and other ethnic minorities to prevent concentration, thus promoting integration (M. Deurloo & S. Musterd, 1998, p. 383). Minorities were dispersed in cities like Amsterdam. But this caused concentrated settlement of Surinamese and other minorities in, for example, the Bijlmer.

In 1980, VROM decides to engage in an intensification policy, it targets economically defined labor groups. Obstacles are recognized, but no measures are imposed. Subsidies are made available to realize housing for minorities, and in 1988 housing distribution receives attention. Segregation persisted anyway, due to the shortage of rental housing. (L. Veldboer, & J. Duyvendak, 2004, pp. 37-42)

3.2 The project

This part of the paper will describe how a building-project like the Punt Komma came to start. As it is important to look at the factors that led to such a project in these times with social challenges arose. This is what led to making inclusion in the larger whole.

3.2.1 From politician

In 1975, Adri Duivenstijn, with Joop ten fields and help from Chris Jagtman, published a draft memorandum called Draft Memorandum on Urban Renewal in The Hague (A. Duivenstijn et al., 1975). Previously a municipal policy that varied by department and service, now the project organization urban renewal (POS) was introduced. This meant integrated policy from the municipality in cooperation with the neighborhood and its representatives. That same year, Adri Duivenstijn joined The Hague city council, where he became

an alderman for spatial planning and urban renewal in 1980. Among others, he became responsible for the urban renewal of The Hague's Schilderswijk neighborhood, where he had grown up. In 1985, he, therefore, started urban renewal as a Cultural Activity.

Jan van Zanen's speech at the premiere of the film 'Intuition, a Quest for Urban Renewal as a Cultural Activity' shows that was made because Adri's late brother called attention to cultural and social aspects of a residential environment (Sustainable City of The Hague, 2022). A quote from Adri's speech in the Upper House was 'Housing is a social activity, which contributes to bonding in society'. He started a fight for better living and housing conditions by talking to people and hearing their opinions. Not quantity but the quality of urban renewal became important. Figure 5 shows Adri's socialization in the Schilderswijk.

3.2.2 To architect

During Adri Duivesteijn's tenure in the late 1970s and early 1980s, Portuguese architecture was highlighted in international architecture magazines. Some of these magazines also featured architect Alvaro Siza's work in 1983. Adri Duivesteijn bought it as a guide for his 1984 trip to Portugal to celebrate the Carnation Revolution (non-violent military coup).

During his visit, Adri Duivesteijn was encouraged to talk to Alvaro Siza. Siza gave him a tour of the city ending at a building he designed. For the aforementioned "Urban Renewal as Cultural Activity" campaign, Adri Duivesteijn then asked Siza for a project in the Schilderswijk neighborhood. It aimed to "add architectural diversity and quality to urban renewal, give residents a voice in the process and take the old neighborhood structures as a starting point for change ... The campaign included festivals, debates, exhibitions, symposiums, theatre performances, and special building projects, including one in the Schilderswijk. (Â, Ferreira, 2015, p.13).

The two men's ideas about renewing the district were similar. Both saw an area that could become a neighborhood. The area adjacent to the parallel district would be called 'Punt Komma', because it would make existing structures better without removing them. Together, they started the project. (Â, Ferreira, 2015).

Amsterdam sluit acht wijken voor gastarbeiders en Surinamers

10 DECEMBER 1977

EW

Elsevier's We kblad

Surinamers en gastarbeiders worden door de gemeente Amsterdam bij de woningtoewijzing gediscrimineerd; een harde beschuldiging van onder meer de Stichting Welsuria. We gaan nog iets verder: in acht Amsterdamse stadsdelen krijgt geen enkel Creools of Turks gezin nog een huis. Er zitten er namelijk al te veel, naar het gevoel van de buurtbewoners. Is het tolerantiepeil van de Amsterdamse bevolking aan het dalen? Dat moet haast wel, gezien de stroom klachten bij de woningcorporaties over „gekleurde nieuwkomers” in de elgen wijk, die de verpaupering in gang zetten of versnellen. Officieel bestaan er geen „gesloten wijken”, zegt de gemeente Amsterdam. Maar ambtenaren hebben zo hun elgen regels, en de gemeentelijke Dienst Herhuisvesting is afhankelijk van het hulzenaanbod van de woningbouwverenigingen. Daar regent het klachten van de leden, de woningbouwverenigingen moeten daar rekening mee houden en praten daarover met de gemeente... Zo werkt dat!

„Er zijn nog dertigduizend wachtenden voor u”, legt de Amsterdamse ambtenaar Gemeentelijke Dienst Herhuisvesting berustend uit bij een kennelijk veelvuldig gestelde vraag. „Als u twee jaar in Amsterdam woont en ook in het bevolkingsregister staat, kan ik u inschrijven. U wilt een twee-kamerwoning? Nou, dat kan zo’n vijf jaar duren. Nee, de wachttijden voor vier- en vijfkamerwoningen variëren van anderhalf tot drie jaar. Daar komt u niet voor in aanmerking. Wat zegt u? Vrouw en kinderen laten overkomen. Tja, dan komt u gewoon in ons kaartbestand. Ja, u krijgt te zijner tijd een oproep!”

Acht Amsterdamse stadswijken zijn praktisch gesloten voor mensen van niet-Nederlandse afkomst. Woningtoewijzing in deze wijken vindt plaats bij selectie naar herkomst van ras, huid en kleur. Deze beschuldiging, afkomstig van de Stichting tot Bevordering van het Welzijn van Surinamers (Welsuria), is niet gering. Want Nederland, koploper bij het verwerpen van discriminatoire maatregelen in het buitenland, zou indien ze gegrond is, de hand eerst in eigen boezem moeten steken. De Amsterdamse VVD-gemeenteraadsleden Jacobse en Pleij hebben inmiddels een aantal schriftelijke vragen

bij het college van B. en W. gedeponeerd. Zij willen tekst en uitleg, omdat „zo’n gemeentelijk selectiebeleid ten aanzien van woninggeëdigden volstrekt onaanvaardbaar zou zijn”. Het gaat om de volgende stadsdelen: de Bijlmermeer, driehoek Meeuwenlaan-Havikslaan-Van der Pekbuurt. Vlietstraat-Baarsstraat, Admiraal de Ruyterweg - Wieringerwoudstraat, Van Speyckbuurt, Van Tellegenbuurt, de Transvaalbuurt en de Stadionbuurt.

„Er worden geen wijken afgesloten voor Surinamers en gastarbeiders”, is het officiële antwoord via de afdeling voorlichting van het Amsterdamse stadhuis. Dat klopt. Nergens bestaat een officiële regeling die zegt, dat bepaalde buurten bij gemeentelijke toewijzing voor niet-Nederlanders taboe zijn. De woningnood is hoog in Amsterdam. Iedereen weet dat. En een koek van 106.000 woningen in de sociale sector kun je maar één keer verdelen; als er iets vrij komt of als er doorgeschoven wordt. Een algemene problematiek dus? Die Surinamers en gastarbeiders, misschien behept met het vooroordeel dat zij vaak gediscrimineerd worden, in sterke mate op hun groepering trekken?

„Nee”, zegt drs. M. Valkonet-Freeman, cultureel antropologe, bezig aan haar doctoraal-studie sociale geografie in Utrecht bij haar onderzoek naar rassendiscriminatie in Nederland. „Etnische Minderheden en de Amsterdamse Woningdistributie”, „er wordt wel degelijk gediscrimineerd. Alleen gebeurt dat zonder opzet. Officieus geldt de regel niet meer dan één buitenlands gezin op één portiek. In die genoemde acht wijken is dat reeds het geval. De Gemeentelijke Dienst Herhuisvesting (GDH) is sterk afhankelijk van de woningbouwverenigingen. Intern wordt er een ‘praktisch’ lijstje gehanteerd waarop staat dat bepaalde stadsdelen geen Surinamers of gastarbeiders meer kunnen hebben, omdat concentratievorming gemeden moet worden.”

Spreading

Concentratievorming van Surinamers en gastarbeiders: een van de uitgangspunten die de gemeente Amsterdam bij haar beleid hanteert, staat geformuleerd in haar nota „Opvang en begeleiding rijksgenoten oktober 1974”. „Wij gaan



Figure 5: Adri Duijvenstijn socialising with residents of The Hague's Schilderswijk neighbourhood. Reprinted from Alvaro Siza: Point and Comma [Video] from CCAchannel, 2015, YouTube.

3.3 The process

The following piece will highlight the issues surrounding the construction of the Punt Komma neighborhood. The piece is based entirely on a conference held by Alvaro Siza himself (CCAchannel, 2015). This piece was written in reverence of how architects who built for migrants from the 1960s dealt with the integration of migrants. Or in the case of Alvaro Siza, how he was able to combine preserving the specific character of the neighborhood with resolving cultural differences between the different populations living in the project.

3.3.1 The issues

Hague's Schilderswijk saw a large influx of Asian immigrants around 1960, who came to work as laborers. As a result, the neighborhood had a large population of migrant workers. Adri Duivesteijn, a socialist and PvdA member, was in charge of housing. Social housing was built for the immigrant population in an attempt to promote integration. Alvaro was asked to participate in the housing project as an architect; despite his reservations, he agreed.

Before the renovation, the floor plan is shown in Figure 5, the houses in the neighborhood had a rhythmic pattern of windows, modest interiors, and mainly brick construction. In the four-story structure between the densely packed houses, The Hague porch disrupted the repetitive rhythm of the buildings. Despite the presence of several landmarks in the area, the planners first recommended removing everything and building a new sculpture to show the city's growth. During the initial negotiations, this plan led to discussion. Alvaro wanted to preserve the very identity of the area.

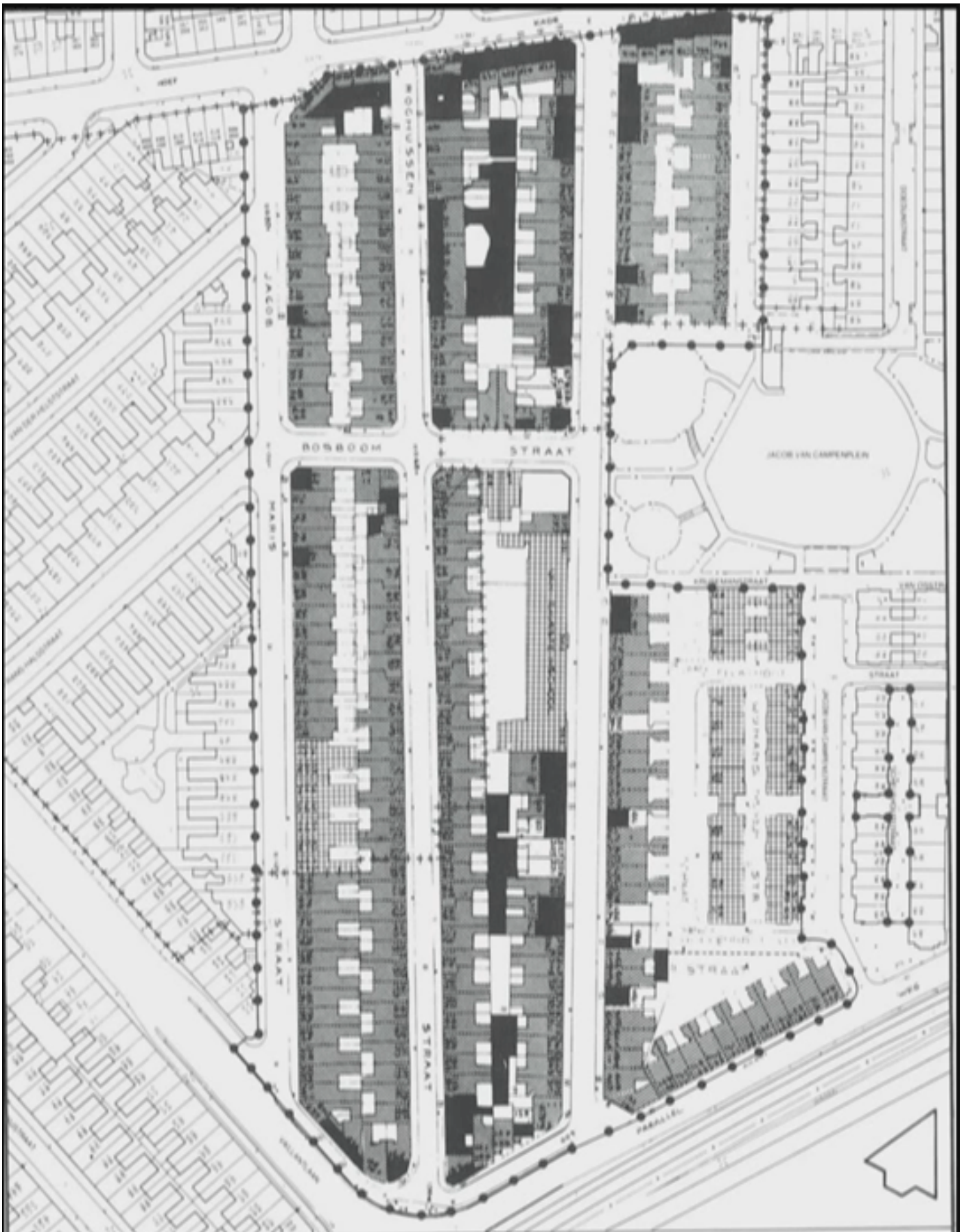


Figure 5: Residential block for Alvaro Siza's innovation. Reprinted from Álvaro Siza: Point and Comma [Video] from CCAchannel, 2015, YouTube.

3.3.2. Preserving character

The architect recognized the specific character of the neighborhood and was committed to preserving it, seeing it as a close-knit community. Recognizing the need for help, he sought advice from social workers and other architects in Amsterdam and The Hague. He also started talking to residents, especially women. Unfortunately, because the architect did not understand Dutch, communication was problematic, especially when interpreting for Islamic organizations. In such circumstances, the social workers were forced to rely on the translator for an English translation, which was then translated for the residents. Despite these initial obstacles, the architect was able to build solid relationships with the community over time.

A park in the heart of the neighborhood was mostly frequented by Muslim children, while Dutch children did not play there. The architect wanted to address the resulting sense of division. To minimize divisions, he had to build housing for Muslim, Dutch, and southern European populations. He started holding community meetings to uncover potential conflicts and contradictions between these groups. He discovered that people wanted both a well-designed house and security. The open space of previous house designs caused a sense of unease and made people feel exposed.

3.3.3 Exploit

Residents expressed their concerns and dislikes during the first meetings. One of the difficulties they mentioned was gallery access, which they said was linked to poverty. In Dutch homes, the toilet is often right next door, which proved to be a cultural barrier for Arab residents. They desired more solitude and seclusion and did not want guests to see their wives or daughters. The architect recognized that this was a delicate issue, but also saw the need to address cultural differences. Despite his concern about being labeled conservative, he believed it was unfeasible to reconcile the traditional cultural norms with current regulations.

The architect began discussions with parents and children from nearby schools, and they all agreed that improvements were needed. The idea was to build houses with a separate distribution room that could be separated by sliding doors to create intimate and cozy areas. Fortunately, the Dutch were willing to accept this design because it meant more square meters. Finally, an agreement was reached on this hitherto difficult issue.

3.3.4. Construction phase

Alvaro arrived at Akema's office, Figure 6, and immediately discovered the main problem with the enclosure - the angle shown in Figure 7. He drew designs and suggested modifications to the idea while trying to keep elements of the original design. Figure 8 shows how he dealt with the location, which was close to a railway line and the district headquarters. But when you have a methodical technique of arranging houses, exceptions can be difficult. Since construction would be collaborative, Alvaro had to communicate his ideas to the city's engineers. When the vision of the plan was finalized, as illustrated in Figure 9, there was a fierce debate about the 9x12m organization and the role of the Hague porch, which some considered old-fashioned.

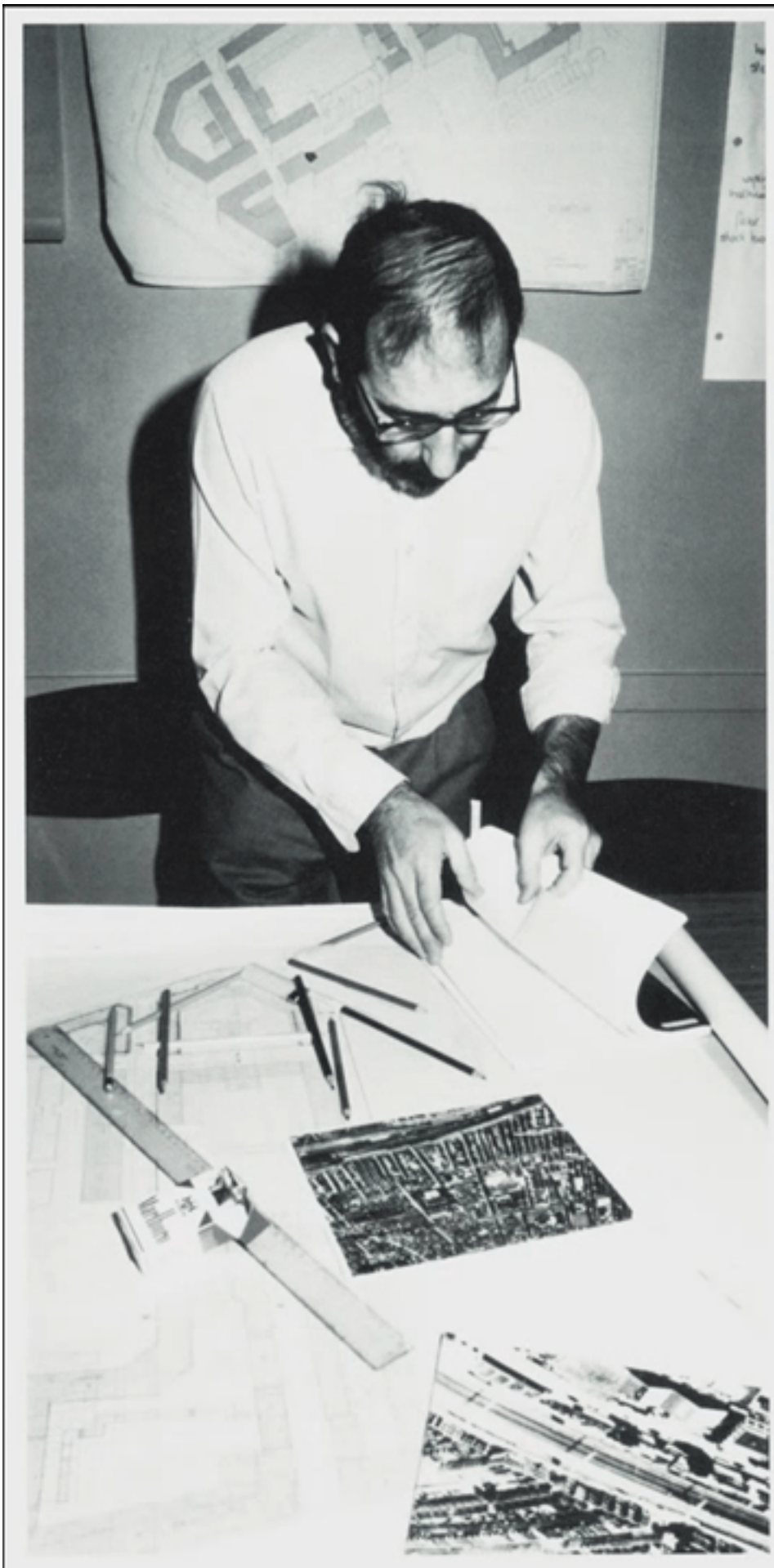


Figure 6: Alvaro Siza at work at Akema. Reprinted from Alvaro Siza: Point and Comma [Video] from CCAchannel, 2015, YouTube.

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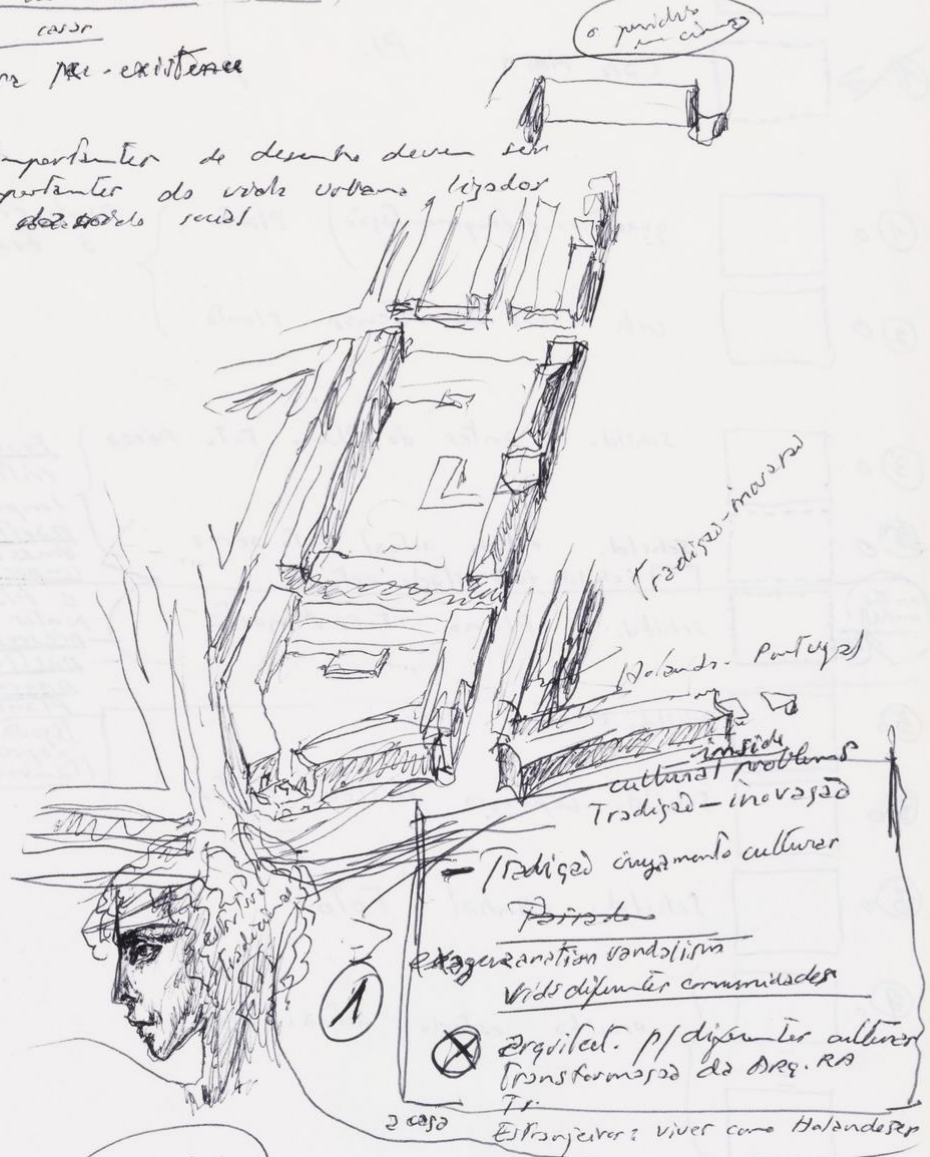
tema de trabalho

Fragmentação da cidade contemporânea - Plano-projecto codes
criticos

participação democrática social problema Committee vandalism
problemas da casa

Arquitetura pre-existente

partes importantes de desenho devem ser
partes importantes da vida urbana ligados
aos factores sociais



3

Ref. ao
Forte
franceses
+ alemães

— rupture in social life already
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2

so
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simultaneously building social life
social program need so garden

Figure 7: Block 151 Reprinted from Alvaro Siza fund Siza, A., 1985, CCA

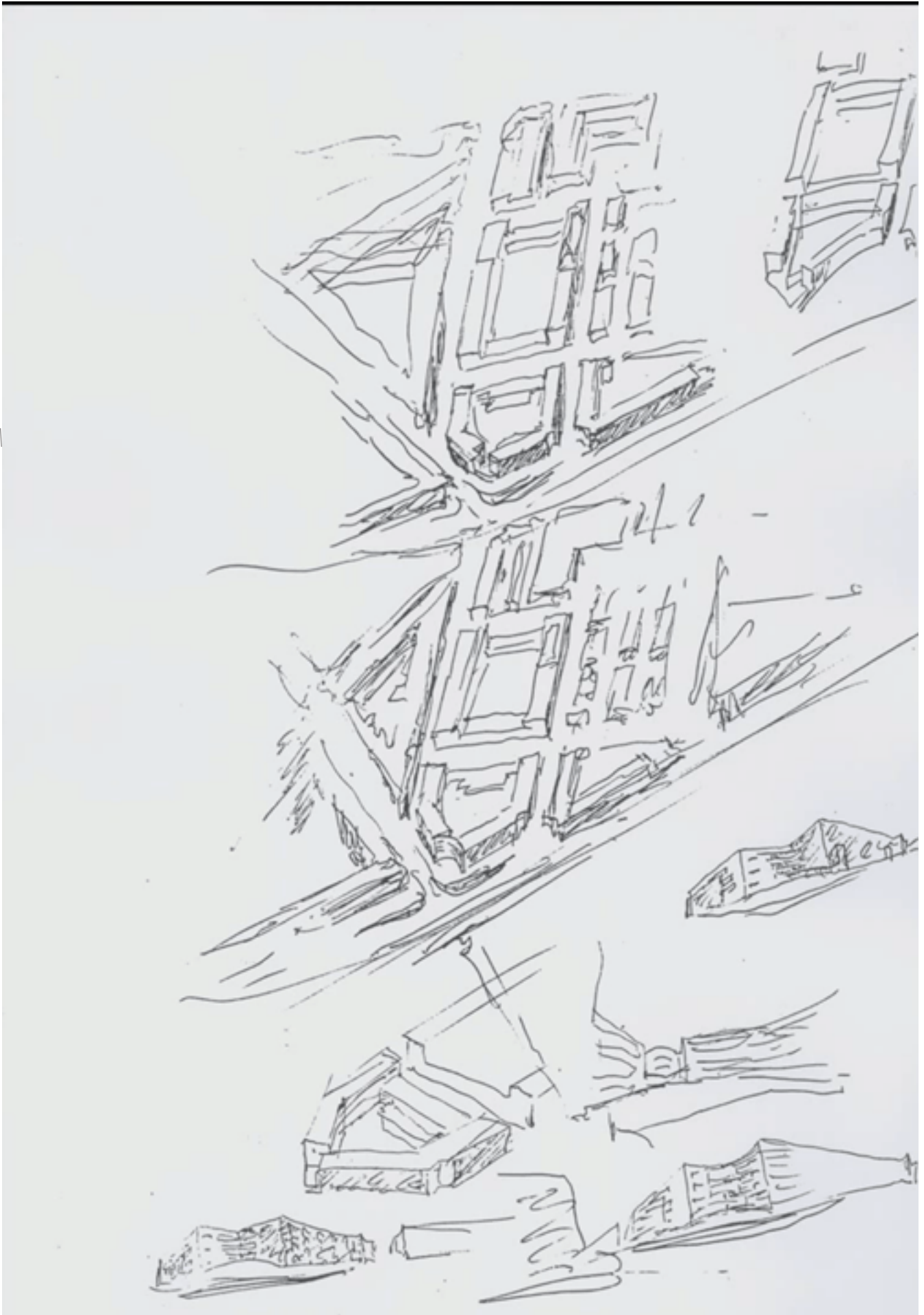


Figure 8: Sketching the hardest angle. Reprinted from Álvaro Siza: *Point and Comma* [Video] from CCAchannel, 2015, YouTube.

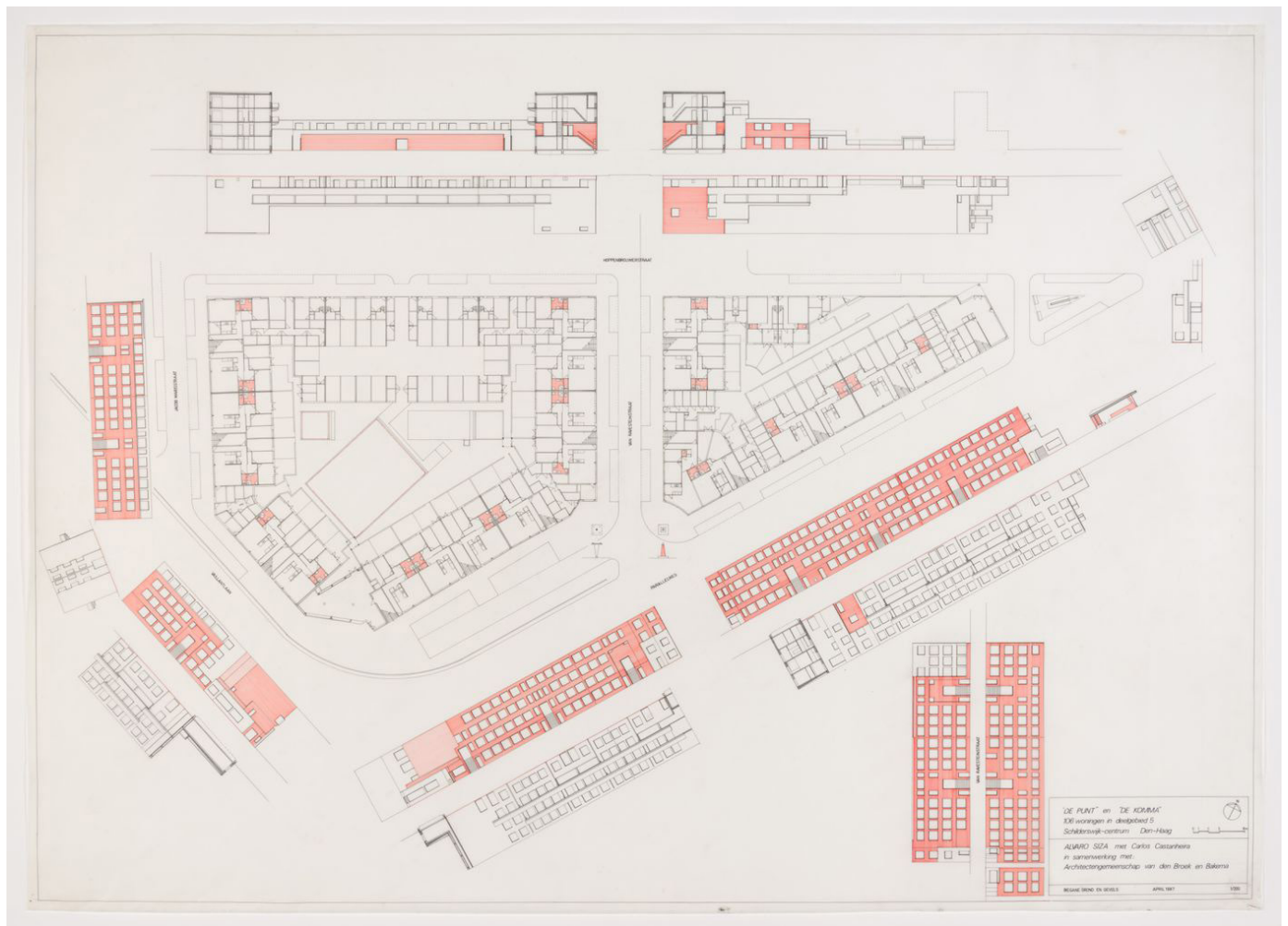


Figure 9: Plans, elevations and sections, Punt en Komma, The Hague. Reprinted from Alvaro Siza fund Siza, A., 1985, CCA

Figure 10 shows the public space and the materials used during construction. During the construction phase, the space was kept clean, and a model of blocks was developed to keep people happy and involved. This allowed everyone to give feedback on what they appreciated about the project, and a widely approved conclusion was eventually reached. Duivesteijn requested that two houses be placed in the park as work progressed - one for a bike shop and one with access to the underground. The aim was not only to increase security and presence in the neighborhood but also to create a landmark that would highlight innovation and better relations between different groups in the community. The architect, Alvaro Siza, used many architectural expressions to reflect on the neighborhood and its ideals.

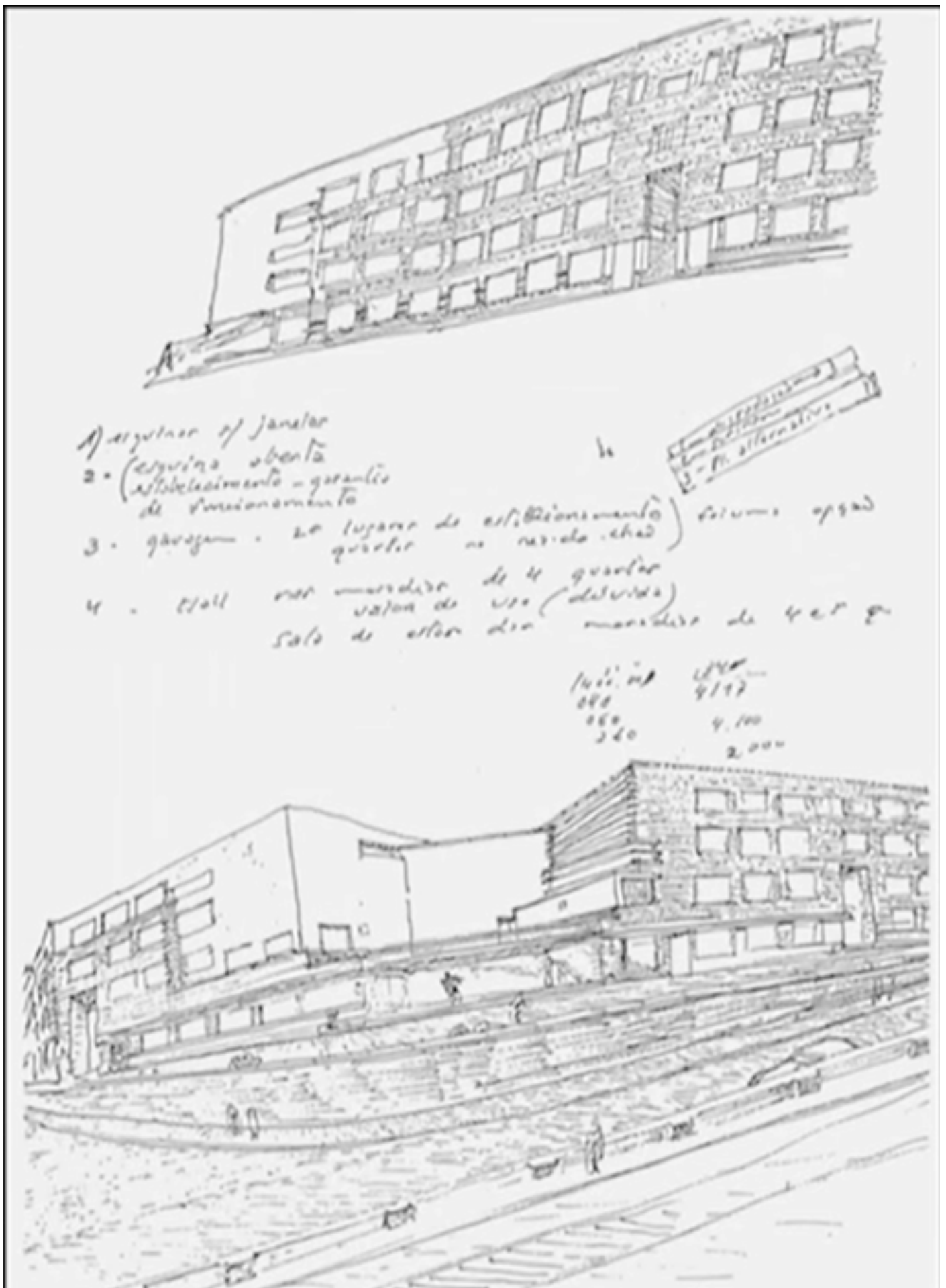


Figure 10: Final sketch, showing different materials and spatial planning: Reprinted from Alvaro Siza: Point and Comma [Video] from CCAchannel, 2015, YouTube.

4. Conclusion

This paper answers the question of how architecture contributed to the integration of migrants in the Netherlands in the 1960s, through Alvaro Siza's Punt Komma project in The Hague. The paper concludes that the lack of integration policies and discrimination against guest workers led to problematic groups and segregation. Dutch urban planning based on functionalism and standardization was threatened by demographic changes caused by various factors:

- A labor shortage in the logistics sector in the Netherlands in the 1960s led to the recruitment of guest workers from Mediterranean countries.
- The legalization of the presence of these guest workers in the Netherlands by the Dutch government until 1975.
- The signing of treaties with these countries facilitated the arrival of workers and their families and provided opportunities for social services and new employment.
- A lack of integration policy for these guest workers because the Dutch government assumed that the cultural differences would be too great for assimilation.
- The 1973 economic recession, caused many migrant workers to lose their jobs and find it difficult to find work.
- Discrimination against certain groups of migrants in Dutch society led to segregation rather than integration.
- The use of urban planning concepts such as CIAM and neighborhood planning based on standardized functional units in the 1950s and 1960s resulted in monofunctional neighborhoods and a lack of variety.
- Changes in demographic, technological, and behavioral factors influenced the development of Dutch cities and public services, such as an increase in the elderly population, a decrease in family size, and changes in transport and communication.

Adri Duivenstijn was instrumental in setting up an integrated program of urban renewal in the Netherlands, in which local government worked together with the population to improve living conditions. He was more concerned with the quality of urban renewal than quantity. As a cultural activity, he launched a campaign in the Schilderswijk with festivals, debates, exhibitions, symposiums, theatre performances, and unique building projects. This effort aimed to bring architectural diversity and

quality to urban renewal while giving local people a say in the process. Duivenstijn collaborated with Portuguese architect Alvaro Siza, who shared his concept of preserving historical structures while modernizing them. They worked together on the "Punt Komma" project in the Schilderswijk, aiming to transform the area into a neighborhood while preserving its historical structures.

Alvaro Siza's project aimed to promote the integration of migrant workers from the 1960s. The architect Alvaro Siza was asked to participate in the project and sought advice from social workers and other architects to preserve the specific character of the neighborhood while resolving cultural differences between the different populations.

The architect began holding community meetings to uncover potential conflicts and contradictions between these groups and found that people wanted both a well-designed house and safety. Residents expressed their concerns and dislikes at the meetings, such as gallery access, which they felt was linked to poverty, and the cultural barrier of the proximity of the toilet to the front door for Arab residents. The architect acknowledged that this was a delicate issue, but also saw the need to address cultural differences.

The project aimed to promote the integration of migrant workers and bridge cultural differences, which the architect successfully achieved by maintaining an open dialogue with the community. Although there were initial problems and objections, the architect eventually built solid relationships with the community and designed houses that met the needs of the different population groups. This project can serve as an example of how integration and cultural diversity can be addressed positively in urban planning projects.

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