



The social added value of public cultural real estate

the importance of social encounters

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The social added value of public cultural real estate

The importance of social encounters

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PREFACE

This report is the result of my graduation research project and was carried out for the Msc Management in the Built Environment at the TU Delft. Finishing this report and thereby closing this chapter of education of my life is a special moment.

Over the last year, I had the chance to broaden my knowledge, be challenged and to gain more insight in my field of interest regarding public cultural real estate and its social added value. The starting point for this research has been formed by my personal interest in museums and libraries and evolved along the way towards producing this final product. Along the way, this topic gained increased attention in the Dutch societal context, which I am very pleased about. Since in my personal opinion, public cultural real estate can and should play an increasing role in the creation of social added value within our society. It can provide the prerequisites for social encounters to take place and contribute to social capital.

I would like to express my gratitude to everyone who made this research possible. Of course, my mentors; Wouter Jan Verheul and Sake Zijlstra for providing me the tools and feedback to perform this research. I want to thank all the interviewees who were so kind to contribute to this research and were willing to share their knowledge and insights with me. Your input was highly appreciated and I experienced all these conversations as very inspirational.

On a personal note, I want to thank my family and friends for all the support over this period of time. You have been a massive support during this phase, in one way or another. A special thanks to the dinsdagavondclub and my plus one for being there for me to celebrate every (even the tiniest) succes along the way, being as critical as can be and for always making me laugh.

Enjoy reading my Msc Thesis!

Anneke Franssen

Delft, June 23rd 2023

ABSTRACT

Public cultural real estate is a type of real estate that is publicly accessible that beholds a (mix of) cultural function(s) such as libraries and cultural centres. Besides their primary function, e.g. lending books in the case of a library, they can also have the objective to behold an additional social function. Multiple cases in the Netherlands have stated explicitly that they want to facilitate social encounters between individuals within their project. Social encounters can be characterised as a social added value and can have multiple positive benefits such as building social capital. Public real estate can be classified as a third place, possessing the necessary conditions to generate this social added value. However, a knowledge gap exists regarding how this objective can be effectively integrated into the development process.

This research investigates how the development process of public cultural real estate contributes to its social added value. To address this research, a comprehensive literature study was conducted, focusing on themes such as social added value, social encounters, and the development process. Additionally, empirical research was undertaken through two case studies involving project document analysis, semi-structured interviews, and expert interviews.

The main findings of this research are that the development process can contribute to the social added value in different ways, depending on the design of the development process and the different involvement of the actors. The development process consists of four phases. The first two phases of initiative and development, are the most influential and behold the potential to define the objective of social encounters as a social added value and the implementation within the project itself. The actor involvement in the development process can be structured in multiple ways. The contribution to the social added value is related to which extent actors are actively involved and from which moment on, and how actively steering they are on the objective of social encounters as a social added value.

KEYWORDS: public cultural real estate, development process, social added value, social encounters, actor involvement

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GLOSSARY & ABBREVIATIONS

A list of key definitions is provided below. Throughout this research, these are the main definitions used regarding the main concepts. This page gives in addition to their explanation within the main text a full overview of the concepts and definitions.

Added value: Value created in an economic, social or environmental sense in the built environment (Adapted from Dale & Newman, 2009).

Bonding capital: Bonding social capital is the value that is assigned to social networks between *homogeneous* groups of people (Putnam, 1995).

Bridging capital: Bridging social capital is as the value that is assigned to social networks between *heterogeneous* groups of people (Putnam, 1995).

Initiative phase: The initiative phase is the first stage of project development when one or more parties decide to manage a potential development area for sales opportunities and viability, both socially, technically, and politically (Nozeman et al., 2008).

Development phase: In the development phase, the plan that has been proven feasible in the initiative phase is further developed to proceed to execution (Nozeman et al., 2008).

Public cultural real estate: Public cultural real estate is a type of real estate that is publicly accessible that beholds a (mix of) cultural function(s) such as libraries and cultural centres (Adapted from Van Leent et al., 2009 & Van Leent, 2012).

Social added value: The positive impact that a real estate project or development generates for the surrounding community and society as a whole (Own definition).

Social encounter: Social encounters refer to interactions or engagements between individuals or groups. They can be either passive or active and can differ in their occurrence, such as planned or unplanned (Adapted from Gehl, 1989 & 2011).

Third place: A third place refers to a place district from one's home, first place, and work as the second place (Oldenburg, 1999).

PCR: Public cultural real estate

SUMMARY - ENGLISH

Introduction

Public cultural real estate is a type of real estate that is publicly accessible and beholds a (mix of) cultural function(s) such as libraries and cultural centres. These types of buildings focus on contributing to a primary objective that relates to their specific function, e.g. lending out books for a library. Multiple recently developed public cultural real estate project state that they want to contribute to enhancing social encounters as well, in addition to their primary function.

Public cultural real estate can be characterised as a third place as defined by Oldenburg (1999). Third places possess the characteristics to contribute to social capital (Butler & Diaz, 2017). This specific aspect of contributing to facilitating social encounters and building social capital can be seen as a social added value of public cultural real estate. However, knowledge on how the development process can contribute to the social added value of public cultural real estate is missing.

Problem statement

Within our society, there is a growing need for increased connectivity and social encounters to counteract segregation and individualisation. This is influenced by the disappearance of public and social facilities, which in some neighbourhoods resulted in an increase in loneliness and less connectedness with the community (Uyterlinde et al., 2023; Cohen, 2014). Existing literature indicates that public cultural real estate has the potential to address this objective of enhancing social encounters, given its public nature and its alignment with the characteristics of a third place. Consequently, it is crucial to investigate the relationship between public cultural real estate, that aims to foster social added value, and the role of the development process in facilitating this outcome.



Figure A. Problem statement (Own ill.)

Research questions

To achieve insight into how the development process can contribute to the social added value of public cultural real estate, the following main research question is answered: How can the development process contribute to the social added value of public cultural real estate?

This main research question is answered by combining the answers of the following sub-questions:

- I. What is the social added value of social encounters?
- II. How is the development process of public cultural real estate, focused on social added value, designed?
- III. How is the actor involvement of public cultural real estate, focused on social added value, structured?

Methodology

This research is of an exploratory and qualitative nature. It follows a three-phase research design, comprising theoretical research, empirical research, and synthesis. Each phase employs a different qualitative research method and approach. The first phase involves a literature study to develop a theoretical framework and define the concepts used in the research. The empirical research entails a case study approach (n=2) that includes document analysis and semi-structured interviews (n=7). The case studies focusses on the LocHal project in Tilburg and the project DePetrus in Vught, both located in the Netherlands. The third phase, synthesis, involves a cross-case analysis and expert interviews (n=2) to integrate the final results and provide input for the research's ultimate conclusions.

Theoretical framework

The findings of the literature review have been summarised in the theoretical framework and illustrate the known and unknown relationship between the different concepts.

Academic literature has shown that public cultural real estate can be characterised as a third place. Public cultural real estate, as an element within the built environment, can influence the phenomenon of social encounters. The built environment can be either stimulating social encounters, sociopetal setting, or discourage it, a sociofugal spatial setting. Both the public and parochial domain can exist within public cultural real estate. Social encounters can be characterised as a social added value and can contribute to the creating of social capital. Social capital can be in the form of bridging capital, among heterogeneous individuals, or bonding capital which is among homogeneous individuals. Social encounters can occur in different types, active and passive, and can differ in their nature of occurrence.

The relationship between the influence of the development process, that consists of four stages and can be influenced by internal and external actor involvement, of public cultural real estate that facilitates social encounters is still unknown and will be further researched within the empirical research.

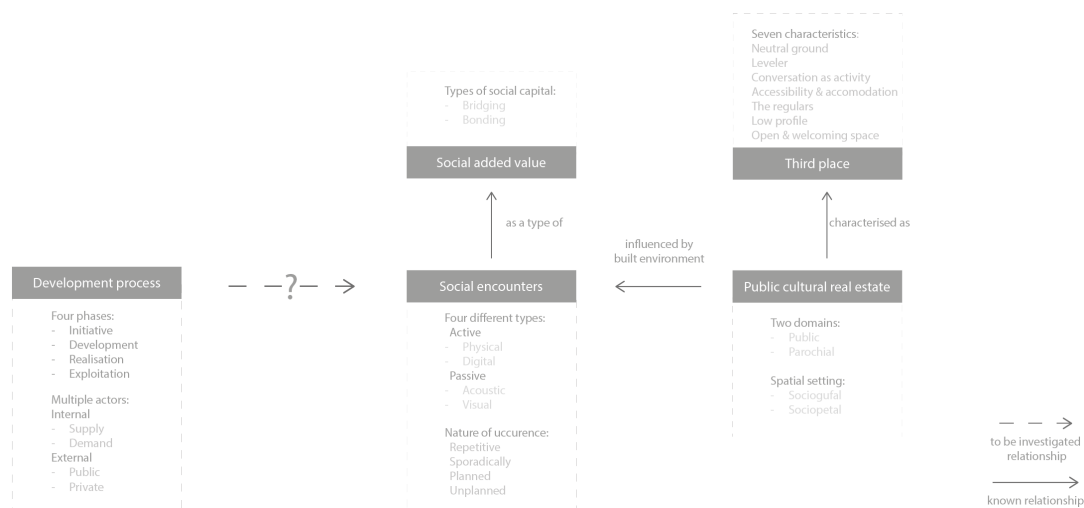


Figure B. Theoretical framework (Own ill.)

Empirical research

The results of the research are main take-aways from the two cases, LocHal and DePetrus, a cross-case analysis and expert interviews related to the main themes of this research: social encounters, the development process and actor involvement. The most striking take-aways from this are:

LocHal made use of a strong vision development by the client. The municipality as the client first defined a strong concept and vision, which served as the blueprint for the design and development process in regards to the theme of social encounters. The client and the main future tenant collaborate as partners within this initiative phase. Whereas for DePetrus the objective of social encounters remained quite broad in the narrative of the transformation and has not been actively steered upon until the interior architects and future tenants were involved in the process. In both cases the future tenants were actively involved in a significant part of the whole development process. Intrinsic motivation and knowledge from the different actors involved, regardless of their role as a client or future tenant, can be deemed as quite important.

Within both cases characteristics of third places can be identified and is actively steered upon within the development process. Both projects mention the aspect of accessibility to be of importance as well as the embedment within the local structure, both social and historical.

Conclusion

The main conclusion of this research is that the development process can contribute to the social added value in different ways, depending on the design of the development process and the different involvement of the actors.

The development process consists of four phases, of which the first two of the initiative and development phases are the most influential on this specific social objective. They hold the potential to define the objective of social encounters as a social added value and the implementation within the project itself. The actor involvement in the development process can be structured in multiple ways. The contribution to the social added value is related to which extent actors are actively involved and from which moment on, and how actively steering they are on the objective of social encounters as a social added value.

Discussion

In the discussion, there is reflected upon the implications and meaning of the results. This research was based on the hypothesis that public cultural real estate has the potential to contribute to facilitating social encounters. This assumption is supported by existing literature, primarily influenced by Gehl (2011) and Oldenburg (1999), as well as the findings from empirical research of both case studies and expert interviews.

The implications that stem from the findings of this research are that public cultural real estate can most likely influence the facilitation of social encounters by focussing on the different characteristics of third places, as well as the hardware related to e.g. routing and orgware related to the programming of these public cultural real estate projects.

The limitations concerning the subject, research methods and research design are: a possible limited generalisability, subjectivity and researcher bias, the reliance on retrospective data and the amount of interviews.

Recommendations

Based on the outcomes of this research the following recommendations are suggested:

For research

- Further implementation on the development process in relation to social added value
- Implementation of outcome in relation to newly built projects
- Characterisation of public cultural real estate as a third place or heterotopia
- Public cultural real estate and building social capital
- The changing function of public cultural real estate

For practice

- Understand the context of the future development
- Defining the project vision
- Take in mind the characteristics of third places
- Consider the collaboration between the involved actors

SAMENVATTING- NEDERLANDS

Introductie

Publiek cultureel vastgoed is een type vastgoed dat publiekelijk toegankelijk is en een culturele functie (of een mix van culturele functies) heeft, zoals o.a. bibliotheken en culturele centra. Deze gebouwen zijn gericht op het vervullen van een primaire doelstelling die verband houdt met hun specifieke functie, zoals het uitlenen van boeken voor een bibliotheek. Verschillende recent ontwikkelde publiek cultureel vastgoed projecten geven aan dat ze naast hun primaire functie ook willen bijdragen aan het bevorderen van sociale ontmoetingen.

Publiek cultureel vastgoed kan worden gekenmerkt als een *third place* zoals gedefinieerd door Oldenburg (1999). Third places hebben de eigenschappen om bij te dragen aan sociaal kapitaal (Butler & Diaz, 2017). Dit specifieke aspect van het bevorderen van sociale ontmoetingen en het opbouwen van sociaal kapitaal kan worden beschouwd als een sociale toegevoegde waarde van publiek cultureel vastgoed. Echter, kennis over hoe het ontwikkelingsproces kan bijdragen aan de sociale toegevoegde waarde van publiek cultureel vastgoed ontbreekt.

Probleemstelling

Binnen onze samenleving is er een groeiende behoefte aan meer verbondenheid en sociale ontmoetingen om segregatie en individualisering tegen te gaan. Dit wordt o.a. beïnvloed door het verdwijnen van openbare en sociale voorzieningen, wat in sommige buurten heeft geleid tot een toename van eenzaamheid en minder verbondenheid met de gemeenschap (Uyterlinde et al., 2023; Cohen, 2014). Bestaande literatuur geeft aan dat publiek cultureel vastgoed het potentieel heeft om dit doel van het faciliteren van sociale ontmoetingen aan te pakken, gezien de openbare aard ervan en de overeenstemming met de kenmerken van een derde plek. Het is daarom cruciaal om de relatie tussen publiek cultureel vastgoed, dat streeft naar het bevorderen van sociale meerwaarde, en de rol van het ontwikkelingsproces bij het faciliteren van dit doel te onderzoeken.



Figuur A. Probleemstelling (Eigen ill.)

Doel en onderzoeksvragen

Om inzicht te krijgen in hoe het ontwikkelingsproces kan bijdragen aan de sociale toegevoegde waarde van publiek cultureel vastgoed, wordt de volgende hoofdvraag beantwoord: Hoe kan het ontwikkelingsproces bijdragen aan de sociale toegevoegde waarde van publiek cultureel vastgoed?

Deze hoofdvraag wordt beantwoord door de antwoorden op de volgende deelvragen te combineren:

- I. Wat is de sociale toegevoegde waarde van sociale ontmoetingen?
- II. Hoe is het ontwikkelingsproces van publiek cultureel vastgoed, gericht op sociale toegevoegde waarde, ontworpen?
- III. Hoe is de betrokkenheid van actoren bij publiek cultureel vastgoed, gericht op sociale toegevoegde waarde gestructureerd?

Methode

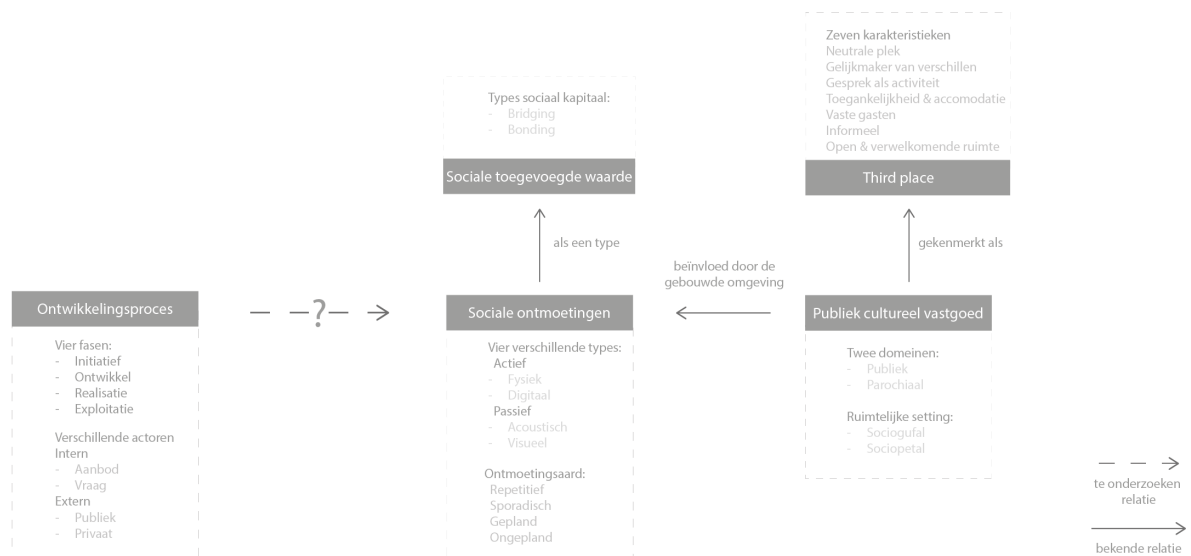
Dit onderzoek is verkennend en kwalitatief van aard. Het volgt een onderzoeksontwerp van drie fasen, bestaande uit theoretisch onderzoek, empirisch onderzoek en synthese. Elke fase maakt gebruik van een andere kwalitatieve onderzoeksmethode en -benadering. De eerste fase omvat een literatuuronderzoek om een theoretisch kader te ontwikkelen en de concepten die in het onderzoek worden gebruikt te definiëren. Het empirisch onderzoek omvat een case study benadering (n=2) met documentanalyse en semi-gestructureerde interviews (n=7). De case studies richten zich op het project LocHal in Tilburg en het project DePetrus in Vught, beide gesitueerd in Nederland. De derde fase, de synthese, omvat een cross-case analyse en expert interviews (n=2) om de eindresultaten te integreren en input te leveren voor de uiteindelijke conclusies van het onderzoek.

Theoretisch kader

De bevindingen van de literatuurstudie zijn samengevat in het theoretisch kader en illustreren de bekende en onbekende relatie tussen de verschillende concepten. Academische literatuur heeft aangetoond dat publiek cultureel vastgoed kan worden gekarakteriseerd als een *third place*. Publiek cultureel vastgoed, als onderdeel van de gebouwde omgeving, kan invloed uitoefenen op het fenomeen van sociale ontmoetingen. De gebouwde omgeving kan ofwel sociale ontmoetingen stimuleren, in een *sociopetal* setting, of ontmoedigen, in een *sociofugal* ruimtelijke setting. Zowel het publieke als het particuliere domein kunnen voorkomen binnen publiek cultureel vastgoed.

Sociale ontmoetingen kunnen worden gekenmerkt als een sociale meerwaarde en kunnen bijdragen aan het creëren van sociaal kapitaal. Sociaal kapitaal kan bestaan uit *bridging capital*, tussen heterogene individuen, of *bonding capital*, tussen homogene individuen. Sociale ontmoetingen kunnen verschillende vormen aannemen, actief en passief, en kunnen verschillen in de manier waarop ze plaatsvinden.

De relatie tussen de invloed van het ontwikkelingsproces, dat bestaat uit vier fasen en kan worden beïnvloed door betrokkenheid van actoren, van publiek cultureel vastgoed dat sociale ontmoetingen wil faciliteren, is nog onbekend en zal verder worden onderzocht in het empirisch onderzoek.



Figuur B. Theoretisch kader (Eigen ill.)

Empirisch onderzoek

De resultaten van het onderzoek zijn de belangrijkste bevindingen uit de twee cases, LocHal en DePetrus, een cross-case analyse en expert interviews gerelateerd aan de belangrijkste thema's van dit onderzoek: sociale ontmoetingen het ontwikkelingsproces en de bijbehorende betrokkenheid van actoren. De meest opvallende resultaten zijn:

LocHal maakte gebruik van een sterke visieontwikkeling. De gemeente, als opdrachtgever, definieerde eerst een sterk concept en visie, die diende als blauwdruk voor het ontwerp- en ontwikkelingsproces met betrekking tot het thema sociale ontmoetingen. De opdrachtgever en de belangrijkste toekomstige huurder werken samen als partners in deze initiatieffase. Voor DePetrus daarentegen bleef het doel van sociale ontmoetingen vrij breed in het verhaal van de transformatie en werd er pas actief op gestuurd toen de interieurarchitecten en toekomstige huurders bij het proces betrokken waren. In beide gevallen waren de toekomstige huurders actief betrokken bij een aanzienlijk deel van het gehele ontwikkelingsproces. Intrinsieke motivatie en kennis van de verschillende betrokken actoren, ongeacht hun rol als opdrachtgever of toekomstige huurder, kunnen als behoorlijk belangrijk worden beschouwd.

Binnen beide cases kunnen kenmerken van third places worden geïdentificeerd en wordt hier actief op gestuurd tijdens het ontwikkelingsproces. Beide projecten benadrukken het belang van toegankelijkheid, evenals de inbedding binnen de lokale structuur, zowel sociaal als historisch.

Conclusie

De hoofdconclusie van dit onderzoek is dat het ontwikkelingsproces op verschillende manieren kan bijdragen aan de sociale toegevoegde waarde, afhankelijk van het ontwerp van het ontwikkelproces en de verschillende betrokkenheid van de actoren.

Het ontwikkelingsproces bestaat uit vier fasen, waarvan de eerste twee, de initiatief- en ontwikkelfasen, het meest invloedrijk zijn voor dit specifieke sociale doel van sociale ontmoetingen. Deze twee fasen hebben het potentieel om het doel van sociale ontmoetingen als sociale toegevoegde waarde te definiëren en hebben betrekking op de implementatie binnen de realisatie van het project zelf. De betrokkenheid van actoren bij het ontwikkelingsproces kan op verschillende manieren worden gestructureerd. De bijdrage aan de sociale toegevoegde waarde hangt af van in hoeverre actoren actief betrokken zijn en vanaf welk moment, en hoe actief ze sturen op het doel van sociale ontmoetingen als sociale toegevoegde waarde.

Discussie

In de discussie wordt gereflecteerd op de implicaties en betekenis van de resultaten. Dit onderzoek is gebaseerd op de hypothese dat publiek cultureel vastgoed het potentieel heeft om sociale ontmoetingen te faciliteren. Deze veronderstelling wordt ondersteund door bestaande literatuur, voornamelijk beïnvloed door Gehl (2011) en Oldenburg (1999), evenals de bevindingen uit empirisch onderzoek van zowel casestudies als de expert- interviews.

De implicaties die voortvloeien uit de bevindingen van dit onderzoek zijn dat publiek cultureel vastgoed hoogstwaarschijnlijk invloed kan hebben op het faciliteren van sociale ontmoetingen door zich te richten op de verschillende kenmerken van third places, evenals de hardware die verband houdt met bijvoorbeeld routing en orgware die verband houdt met de programmering van deze publiek cultureel vastgoed projecten.

De beperkingen met betrekking tot de gebruikte methoden en het onderzoeksontwerp zijn: de mogelijke beperkte generaliseerbaarheid, subjectiviteit en onderzoeksvertekening, de afhankelijkheid van retrospectieve gegevens en het aantal afgenomen interviews.

Aanbevelingen

Op basis van de uitkomsten van dit onderzoek zijn de volgende aanbevelingen van toepassing:

Voor toekomstig onderzoek

- Verdere implementatie binnen het ontwikkelingsproces van sociale toegevoegde waarde
- Implementatie van resultaten met betrekking op nieuwbouwprojecten
- Karakterisering van publiek cultureel vastgoed als een *third place* of heteropie
- Publiek cultureel vastgoed en sociaal kapitaal
- De veranderende functie van publiek cultureel vastgoed

Voor de praktijk

- Begrip van de context van toekomstige projecten
- Definieer de project visie
- Houd rekening met de kenmerken van *third places*
- Overweeg de samenwerking tussen de betrokken actoren

1

INTRODUCTION

- a. Introduction to the theme
- b. Problem statement
- c. Research goal
- d. Dissemination
- d. Relevance

The research for this master's thesis starts in the first chapter by introducing the research topic. Followed by this, the problem statement is presented. This brings together the topics of social encounters as a social added value of public cultural real estate and the development process. The third paragraph presents the research goal, which highlights the main objective of this thesis. The motivation for why this research is important from a social and scientific viewpoint is given in the final paragraph.

1.1 INTRODUCTION TO THE THEME

Public cultural real estate is a type of real estate that is publicly accessible and beholds a (mix of) cultural function(s) such as libraries and cultural centres. These types of buildings focus on contributing to a primary objective that relates to their specific function. For example, the primary function of a library is in essence to provide the possibility to lend out books. Besides their primary function, public real estate can contribute to more than just its primary function. In multiple cases, this type of real estate states they want to contribute to the social fabric or e.g. act as the 'living room of the city'. Van Leent (2012) argues that this type of real estate and their facilities are part of the local socio-physical infrastructure and fulfil both a public and a social function.

Public cultural real estate can be characterised as a third place. It refers to the idea of a public, social space that is separated from one's home and place of employment (Oldenburg, 1999). Examples of third places are cafes, coffee shops, bookstores, public libraries, gyms and so much more. The possibilities of third places are endless which is shown in a definition that Oldenburg (1999) gives, that the third place is a public space on neutral ground where people can gather and interact. In relation to social value, they can be seen as essential community anchors as they facilitate broad, casual social encounters and therefore serve as important community-building attributes. Depending on the location of these third places, social classes and backgrounds might be 'levelled out' in ways that are regrettably uncommon nowadays, with individuals feeling they are treated as social equals. The primary activity and crucial linking function is casual talk (Butler & Diaz, 2017).

These characteristics show that public cultural real estate has the possibility to contribute to social capital. Over the years, multiple (multi-functional) buildings that include a cultural function have been developed and have specifically stated they want to contribute to these social objectives as well. Specific examples of this in the Netherlands are:

Cultural centre Rozet in Arnhem:

" At Rozet you can gain knowledge, ideas and inspiration. **Meeting others** and developing and challenging yourself. Rozet does this **for** and **with all Arnhemmers, without exception.** " (Rozet, 2022)

Multifunctional library LocHal in Tilburg:

" It is a place for **meeting and inspiration**, for acquiring and sharing knowledge - not only for the users who happen to be in that interior but for the entire city. Meetings between residents and visitors are **facilitated** and even **provoked.** " (Junte, 2021)

Multifunctional city library Chocoladefabriek in Gouda:

" De Chocolate fabriek is a location which is centred around **social interaction**. Come and see, read, share and enjoy **special encounters**, rich history and cultural activity. " (De Chocoladefabriek, n.d.)

This specific aspect of contributing to facilitating social encounters can be seen as a social added value of public cultural real estate. In general, three types of added value can be defined in the urban district: economic, environmental and social (Dale & Newman, 2009). All three have the possibility to have a positive effect on the urban district it is situated in and the residents and visitors of the urban district related to it (Slater, 2009). This research will solely focus on the social added value created by public cultural real estate. Within the social added value of public cultural real estate, the scope of this research is narrowed down to social encounters.

Since these social added values can be created by public cultural real estate it is important to gain insight into how this can be achieved and optimised within either the process or final product. Verheul (2017) states four types of interventions that relate to this process of creating social capital: hardware, software, mindware and orgware. This research will mainly focus on the aspect of orgware. This concerns the actors in question within the project, their mutual cooperation and how they organise themselves within the whole process in relation towards the objective of facilitating social encounters.

For this research, it's important to clearly define the terms used, such as public cultural real estate and social encounters. Additionally, it is essential to review existing knowledge pertaining to these topics. Social encounters encompass a wide range of interactions and can be defined in various ways. For example, Gehl (2011) distinguishes between different types of encounters and how they occur.

Not only the types of social encounters are important, but it is also important to keep in mind what the specific objective of the encounters are. Sociologist Robert Putnam states that social capital that is built by social encounters is an essential element for the building of successful societies. He distinguishes a difference between bonding and bridging social capital, the former acting as a "sociological superglue" to build groups and the latter as a "lubricating oil" between them (1995).

Bonding social capital can be defined as the value that is assigned to social networks between *homogeneous* groups of people. Whereas bridging social capital can be defined as the value that is assigned to social networks between *heterogeneous* groups of people (Putnam, 1995). Specifically bridging capital is of the essence in our current society where the diversity of individuals that are living within cities, in terms of cultural backgrounds and other demographic aspects and much more is expanding. This societal change creates multiple challenges in terms of liveability and cohesion among different societal groups (PBL & CBS, 2019).

Understanding the relationship between social encounters and public cultural real estate, along with the different types and objectives of social encounters, is crucial. Social encounters always occur within the built environment, regardless of their nature. The built environment has a direct impact on these encounters, although it does have its limitations. While architecture cannot force people to connect, it can create spaces that promote interaction by removing barriers, designing meeting places that are appealing and functional. Architecture plays a significant role in facilitating unplanned encounters and social interactions, fostering community building, and shaping a new social culture (Cutieru, 2020). Some architectural spatial settings, known as sociopetal, encourage social encounters, while others, known as sociofugal, discourage them. The built environment has the most influence on unplanned encounters (Osmond, 1957; Sommer, 1983).

1.2 PROBLEM STATEMENT

Over the past ten years, there have been budget cuts regarding informal meeting places and this change was accompanied by a large decline in social infrastructure. The disappearance of public and social facilities, in some neighbourhoods resulted in an increase in loneliness and less connectedness with the community (Uyterlinde et al., 2023; Cohen, 2014). The current Secretary of State of Culture and Media (OCW) Uslu stated:

“We have neglected the public libraries for the past decades.”

G. Uslu in Visser (2023)

However, there has been a growing interest in public cultural real estate projects and their possible contribution to social objectives. The public library is one of the most visited socio-cultural facilities in the Netherlands. This interest is acknowledged by the Kamerbrief by the Secretary of State Uslu (OCW) and the decision to structurally invest more in public libraries within the Netherlands.

“ The library is a society in miniature where you encounter people you wouldn't typically meet. In an era marked by distrust, anger, contradictions, and divisions, libraries can serve as a place of connection”

G. Uslu in Visser (2023)

Now the public debate and national government have underlined the importance of public cultural real estate projects that behold an additional social objective, it is important to gain knowledge what this objective means in practice and how this can be designed and more importantly implemented within the development process.

This leads to the following problem statement: There is a growing need for increased connectivity and social interaction to counteract segregation and individualisation within society. Existing literature indicates that public cultural real estate has the potential to address this objective, given its public nature and its alignment with the characteristics of a third place. Consequently, it is crucial to investigate the relationship between public cultural real estate, that aims to foster social added value, and the role of the development process in facilitating this outcome.



Figure 1. Problem statement (Own ill.)

1.3 RESEARCH GOAL

The main goal of this research is to gain insight into how the development process can contribute to facilitating the occurrence of social encounters within public cultural real estate. The goal of this research is two-fold. The first goal is to gain insight in how the objective of social encounters can be defined. The second goal is to gain insight in how this defined objective best can be integrated within the development process of public cultural real estate regarding the design of the development process and actor involvement. By researching which aspects of the development process can be taken into consideration when developing or transforming new public cultural real estate projects, it hopefully provides more (practical) guidelines for implementing the often abstract concept of social encounters into practice to contribute to the social added value.

1.4 DISSEMINATION

Dissemination plays a crucial role in academic research as it enables widespread access to research findings within the academic community and beyond. The target audience for this research primarily consists of professionals working in the built environment across various sectors, including public, semi-public, and private, who are involved in current or future projects related to the development or transformation of public cultural real estate. Consequently, the audience is expected to be diverse and broad-ranging. For instance, professionals from municipal organisations involved in project planning, tendering, or partner selection can benefit from this research, by gaining knowledge on how the objective can be integrated. Additionally, project managers and developers engaged in public cultural real estate projects with the aim of facilitating social encounters can find value in the results. The findings of this research can serve as a valuable guideline for the development process, offering insights on aspects that can enhance the social impact of public cultural real estate. Furthermore, future students specialising in (public) cultural real estate can refer to this thesis for valuable insights and information.

1.5 RELEVANCE

Societal

This research holds significant societal relevance as it has the potential to address pressing social challenges, particularly the growing trend of individualisation in society. By exploring ways to facilitate social encounters within public cultural real estate projects, this research aims to contribute to the well-being of individuals and communities.

Currently, within society, there is a growing concern about the increasing trends of segregation and individualisation. These phenomena contribute to the fragmentation and division of communities, leading to a sense of isolation and disconnection among individuals. Segregation, whether based on socioeconomic status, ethnicity, or other factors, creates separate enclaves where people from different backgrounds have limited interaction and limited understanding of one another (Klinenberg, 2018; Uytendaele et al., 2023).

This emphasises the need for places where heterogeneous individuals can come and live among each other. Public cultural real estate can due to its fitting characteristics, can serve as the stage for social encounters to take place and have a potential positive effect on the social infrastructure. By gaining insight into how the development process of public cultural real estate can contribute to this social objective, this research is socially relevant.

Scientific

The scientific relevance of this research lies in its potential to advance our understanding of the relationship between the themes of public cultural real estate, the social added value of social encounters and the development process of these projects.

Currently, there is a lack of comprehensive research on how the development process could contribute to the objective of social added value. Existing studies have primarily focussed on the possibility of how the real estate itself can contribute to this in regards to the building or hardware itself, e.g. Gehl (2011), Jacobs (1961) & Osmond (1957). Research is lacking on the development process of these projects which want to include this social objective. This research seeks to bridge this gap by conducting both theoretical and empirical research supported by examining cases that have explicitly stated that they wanted to contribute to this objective of social encounters. Since up to this moment, no aspects or implications are defined that exist or could be influenced during the development process to be able to contribute to this specific added value of public cultural real estate.

This research also looks at the characteristics of public cultural real estate as a third place as defined by Oldenburg (1999). Academic research has argued that third places can contribute to levelling out differences between individuals and can contribute to social encounters. The concept of third places has been spoken about extensively within the academic literature, but this is often related to social studies or the field of architecture, e.g. Oldenburg (1999) & Vos (2017). The topic is not often linked to the project development process. Therefore, this research makes an effort to combine the characteristics of third places with the development process.

The scientific gap between these three aspects might be key to gaining insight in how the development process can contribute to the social added value of public cultural real estate due to the societal growing need for these projects and their contribution to social capital in an individualising society.



Figure 2. Knowledge gap (Own ill.)

2

METHODOLOGY

- a. Introduction
- b. Research questions
- c. Research goal
- d. Research approach
- e. Research design
- f. Data plan and ethical considerations

This chapter provides clarification on the research methods used in this research. It offers a brief explanation of the various research methodologies and techniques used, showcasing their relevance within the broader research design. This is followed by a further explanation of the specific methods used for data collecting and data synthesis. The chapter concludes with a discussion of the ethical considerations that were taken into account when conducting this research.

2.1 RESEARCH QUESTIONS

To achieve insight into how the development process can contribute to the social added value of public cultural real estate, the main question and several sub-questions are formulated. The main question of this thesis is as follows:

“ How can the development process contribute to the social added value of public cultural real estate ? ”

Three sub-questions will be used to answer the main question. The purpose of the sub-questions is to define and comprehend several key aspects of the main question. Each sub-question will clarify or research a vital feature that, when combined, will aid in determining the answer to the main question. Each sub-question serves a distinct goal, necessitating the use of diverse research methods. The sub-questions used in this research are:

SQ 1: What is the social added value of social encounters?

By answering this question the specific definition of social added value can be defined. It is important to know what the specific definition of these concepts is since further on in the thesis there will be research on how the development process can contribute to these specific objectives. First, a definition of social added value will be given, and then a more in-depth elaboration will be given on the concept of social encounters. This research question will be answered by a combination of mostly literature study and empirical research by using case studies that include document analysis en semi-structured interviews.

SQ 2: How is the development process of public cultural real estate, focused on social added value, designed?

To answer the question of how the process can contribute to the added value, it is important to have knowledge of what this development process looks like. This question will be answered using two methods, first a literature study to build a base on how this process can be structured. After this theoretical base, the case studies will give deeper insight into how this process is designed in regard to the theme of social encounters.

SQ 3: How is the actor involvement of public cultural real estate, focused on social added value, structured?

When looking at the development process it is important to know which actors can be and are involved in the development process. Different actors are involved during the whole development process and can be active in different roles in regard to the theme of social encounters. This question will give insight into when and by whom different themes in the development process are steered due to their specific actor involvement within the process. This research question will be partly answered by a literature study and will be followed by empirical research in the form of project documents and semi-structured interviews during the case studies.

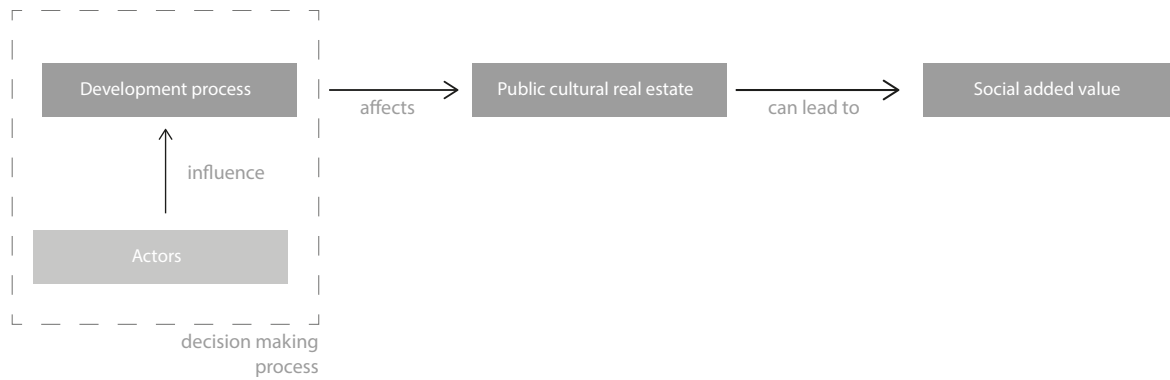


Figure 3. Conceptual model (Own ill.)

2.2 RESEARCH GOAL

The research goal of this thesis is to gain insight into how the development process can contribute to the social added value of public cultural real estate, specifically related to the social added value of social encounters. The goal of this research is two-fold. The first goal is to gain insight in how the objective of social encounters can be defined. The second goal is to gain insight in how this defined objective best can be integrated within the development process of public cultural real estate regarding the design of the development process and actor involvement. By researching which aspects of the development process can be taken into consideration when developing or transforming new public cultural real estate projects, it hopefully provides more (practical) guidelines for implementing the often abstract concept of social encounters into practice to contribute to the social added value.

This goal is achieved by a combination of research methods, both theoretical and empirical. The final goal is to deliver considerations on which principles or aspects could be taken into account when developing public cultural real estate with the objective of facilitation social encounters when this has been chosen as a secondary objective within future developments.

2.3 RESEARCH APPROACH

This research consists of multiple steps and includes a sequence of different research methods. The following paragraphs goes into depth about the different steps within the research and the methods used.

Types of study: Qualitative & exploratory

This thesis consists of qualitative research. Qualitative research is an approach rather than a particular set of techniques, and its appropriateness derives from the nature of the (social) phenomena to be explored (Blaikie & Priest, 2019). When qualitative research is conducted, the more social/human-oriented aspect of the problem statement can be investigated, which is essential when researching the objective of social encounters will be researched. A literature review, case study analysis, cross-case analysis, and semi-structured interviews are among the qualitative research methods used in this study. All of these are used in this research. With the qualitative approach, more depth can be brought into the case study and expert insights than when using only quantitative research. A more in-depth explanation of the decisions of this method is given in the next paragraphs.

Exploratory research is the process of investigating a problem that has not been studied or thoroughly investigated in the past. An exploratory type of research is usually conducted to have a better understanding of the existing problem or situation, which is in line with the qualitative approach of this research (Blaikie & Priest, 2019). The research is exploratory since the purpose is to gain more insight into the usage of how the development process can contribute to the social added value of public cultural real estate. These insights can then be taken into consideration with the realisation or transformation of similar kinds of projects.

Research phases

Theoretical research, empirical research, and finally the synthesis are the general three phases of this research design, each representing a different (qualitative) research method and approach:

1. Theoretical research;
2. Empirical research;
3. Synthesis.

A literature review is used to conduct the first phase of this study. The second part (2) consists of case study methods. The third phase (3) entails the synthesis and validation that incorporates all of the previous two chapters' conclusions. It is worth mentioning that the first and second phases are not fully consecutive in order. They will be conducted parallel to each other after a solid basis in the first part of the literature review has been conducted.

Each research method is described in the following paragraphs, along with the topics it will address, how it is conducted, and how it will produce the desired results to be able to do the final synthesis and draw conclusions about this research.

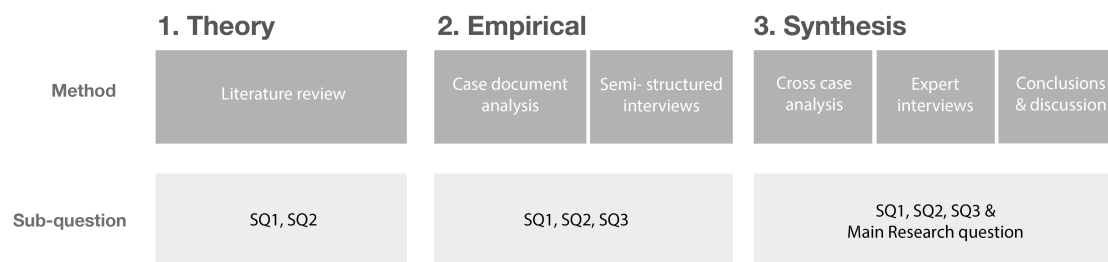


Figure 4. Research phases design (Own ill.)

2.4 RESEARCH DESIGN

As mentioned in the research approach, this research is exploratory and makes use of case studies. This method of research is a method that is widely accepted and therefore used within the field of social sciences (Zainal, 2007). In addition to the method itself, it is well fit to answer, which, how and why questions, which in this research is applicable (Yin, 2003).

This research design follows three steps, inspired by Yin (2003). The first phase is Define & Design. Within this phase, the problem statement and research goals are defined. Together with a theoretical framework, the different concepts within the research are defined and elaborated upon. This gives the possibility to define criteria for the case selection and which criteria are relevant for this specific research. The specific case criteria that are used in this research are explained in paragraph 2.4.2.

The second phase is the Prepare, Collect & Analyse phase. Within this phase, the different methods within the case study, such as the interviews and analysis of the project documents are executed. This phase starts with analysing the different project documents, that are retrieved or publicly accessible. This will give an overview of the different choices that have been made along the development process. These choices are input for the interviews which will be conducted after.

Together with the literature review and the analysis of the project documents, the interview structure and questions are designed. Both cases are analysed thoroughly by using the project documents and the multiple interviews per case. This gives insight into which process choices have been made in relation to the objective of social encounters and which actors were involved in which phase of the design. Per case, a case report is written to serve as input for the cross-case analysis in phase three.

The third phase is the Analyse & Conclude phase. This phase is focussed on the cross-case analysis and analysing these results to be able to draw conclusions about this research. The two different cases will be compared, to gain insight into which choices have been made and how the process was designed. The final results will be linked in the conclusion together with a discussion that gives a critical look towards the method, results and limitations. In between the cross-case analysis and the final step of writing the conclusions, expert interviews will be held to reflect on the preliminary results and to include the expert's knowledge and insight of this research topic. As according to Yin (2003), this gives the opportunity to obtain expert knowledge on the topic and can help in validating and supporting the findings of the research.

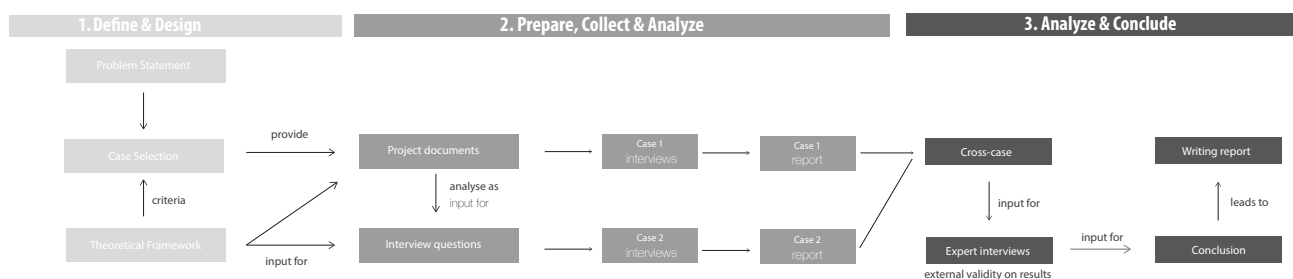


Figure 5. Research design (Own ill.)

2.4.1 Theoretical framework

The theoretical framework lays the groundwork for the problem definition and conducting the next research phase of empirical research. In this case, the problem definition concerns the social added value that will be created by the public cultural real estate. The literature review explains and defines essential terminology to ensure that the researcher and reader are on the same page when it comes to topics of added value and other terms. The main concepts are also defined in the glossary in chapter 0 which serves as a summary and overview. A literature review also ensures that background knowledge is gathered to provide a solid foundation for the next research activities which consists of the project document analysis of the cases and the interviews. As mentioned in the previous section on scientific relevance, a study of current literature on the key research issue reveals the knowledge gap that this research can address. It is worth mentioning, both academic and grey literature will be examined.

So in general, studies begin with literature research to determine what is already known in the field which develops a theoretical basis for further research (Bryman, 2012). Cooper et al. (1998) suggest that to offer a new way of thinking or improvement in an area, a researcher must first have a thorough awareness of what is presently happening and the current trends. The literature review aids in providing a solid base for the case study research.

The literature study attributes in answering the following subquestions:

- SQ 1:** What is the social added value of social encounters/public cultural real estate?
- SQ 2:** How is the development process of public cultural real estate, focused on social added value, designed?
- SQ 3:** How is the actor involvement of public cultural real estate, focused on social added value, structured?

Not only aids it in answering these specific sub-questions, but the output of the different themes that are discussed in the literature study will also be implemented into the research of the case studies namely in the interview questions with the semi-structured interviews, as well as that this information will be tried to be identified within the project documents and will serve as guiding themes for the cross-case analysis. As shown in the research flow diagram, the read academic literature supports defining criteria for the case selection.

2.4.2 Case study

In addition to the literature studies, empirical research is carried out after the first phase of Define & Design. This is done in order to gain a better knowledge of how the added value of social encounters came to be so that lessons can be learned from this for later implementation into practice. Because the literature does not provide all the information needed to answer the research question, case studies are essential for the research. Case studies can answer different forms of research questions, including what, which and how questions. A case study is fit if it requires no control over behavioural events and if it does focus on contemporary events. In each given study, it is possible to use a variety of approaches, within or before a case study. The various methods are not mutually exclusive in this regard (Yin, 2017).

The reason for conducting case studies is the possibility it gives to investigate a contemporary phenomenon within its real-life context. This research will consist of multiple case studies, namely three. Multiple case studies allow a wider discovery of theoretical evolution and research questions. When the hypothesis is more intensely grounded in empirical evidence, this type of case study also creates a more convincing research result according to Eisenhardt & Graebner (2007). Cases were selected on multiple variables, which can either be based on e.g. outcome, goal, or location. The case studies are selected through purposive sampling. This means that the cases are not selected on a random basis, but strategically chosen so that they are relevant to the research question (Bryman, 2012). Finally, two case studies are selected and analysed in depth on their context and project documents, before conducting interviews with related stakeholders of these cases. This relates to the concept of maximisation as mentioned by Glaser and Straus (1999). To be able to answer all the research questions and conduct the research with sufficient information the following criteria for case selection were developed:

Criteria:

- I. **Located in the Netherlands;** placing all the cases in the same context in terms of building law, and the development context, ensures a better comparison can be made between the cases due to the comparable context. This also enhances the applicability of the outcomes to this research into practice and new initiatives due to their same nature of context in regulations and cultural considerations in use and initiative. This criteria also relates to the amount of documentation available, which is most likely to be easier to retrieve within the Netherlands than in other countries due to connections with companies related to the cases and a possible language barrier.
- II. **The function of (mixed) public cultural real estate as defined by own definition;** the scope of this project is narrowed down to public cultural real estate, therefore the case studies must behold this function which is defined as a type of real estate that is publicly accessible that beholds a (mix of) cultural function(s) such as libraries and cultural centres.
- III. **Direct evidence of the objective of facilitating social interaction in the case itself;** it is important to study cases that explicitly want to enhance social encounters within their project since this is one of the main research themes in this research.
- IV. **A fully built and already in-use development;** since the whole development process will be discussed and how which actors were involved it is important to research fully delivered projects.

A quick scan with the aim of finding suitable cases, related to the criteria indicated above defined the four following suitable cases:

Project	Year	Location	Function	Transformation
LocHal	1932 (built) 2017 - 2019 (transformation)	Tilburg	Library, cultural organisation, meeting centre, hospitality	Old locomotive hal
De Petrus	1884 (built) 2017 - 2018 (transformation)	Vught	Library, community center, museum, hospitality	Transformed church
OPEN Delft	1970 (built) 2003 - 2007 (transformation)	Delft	Theatre, cultural centre, Hospitality	Transformed office
POST	1924 (built) 2018 - 2020 (transformation)	Utrecht	Library, retail, hospitality	Transformd postal office

Table 1. Case study selection

The total quick scan can be found in Appendix D. Due to the limited given period of time for this research, two cases were studied in-depth and were chosen by the opportunity to get in touch with actors of the project and personal preference. The two cases studied in this research are:

Case 1. LocHal - Tilburg

LocHal is a renowned cultural and community space located in Tilburg, the Netherlands. The project transformed a former locomotive hall into a vibrant, multi-functional venue that houses a public library, co-working spaces, exhibition areas, and event facilities. Designed to promote collaboration, creativity, and social interaction, LocHal has become a hub for cultural activities, innovation, and learning, attracting both locals and visitors to engage in a wide range of cultural and educational experiences within its repurposed industrial setting (Mecanoo, n.d.). LocHal has received multiple awards of which one was the BNA Building of the Year award in the category Liveability & Social Cohesion (BNA, 2019).

Case 2. DePetrus - Vught

DePetrus is a transformation project in Vught, the Netherlands, focused on the restoration and repurposing of the Petrus Church. The project aimed to preserve the historical value of the church while adapting it to better serve the local community. DePetrus now functions as a versatile community centre, offering exhibition spaces, meeting rooms, a café, and a library, hosting various cultural, educational, and social activities. The project has revitalised the Petrus Church, providing a dynamic space that encourages community engagement and supports the promotion of arts, knowledge sharing, and social interaction (Weessies, 2018).

2.4.3 Project understanding & project documents

When conducting case studies it is important to get a grip on the specific cases, what they entail and how these locations function. To do this, being physically present at the location is necessary. Therefore, being present at the location is important. Each case is visited at least three times throughout the research process. This is to gain insight into how the project is used and functions. General observations are written down about the cases and served as building context before diving into the project documents which are more factual in nature and do not capture the whole context of a case and its use.

To gain a better understanding of the project besides being on the location, a more in-depth analysis of the project needs to be done before starting to conduct the interviews. A document analysis is conducted to gain knowledge of the project. It may differ what information per case is made available publicly or can be found in books and or other information sources. An attempt is made to receive more in-depth documentation via the interviewees per case.

2.4.4 Semi-structured interviews

In addition to the case document analysis, semi-structured interviews are held with different stakeholders involved in the selected cases. Groat and Wang (2013) argue that studying the complicated dynamics of a small number of examples is more significant than looking at a large number of cases at a glance. Interviews provide a deeper understanding of the complexities of specific projects and procedures. In addition to this, this will generate more primary data as input for the understanding of the principles used for facilitating social encounters by public cultural real estate and allows to go in-depth on which factors or decisions played a role in this (Bryman, 2012).

Semi-structured

The interviews are semi-structured because this allows for freedom in the interview and resembles more of an in-depth dialogue than asking for structural statements, as the major objective of the interviews is to learn lessons from the projects. The questions will be organised in order of difficulty, from the easiest to the most difficult. This aids in gradually gaining the interviewee's trust (Jacob & Furgerson, 2012).

A day, time, and method of interview (face-to-face or video call) was determined after contacting the interviewees. When the interviewee gives his or her consent, the conversation will be recorded for transcription purposes. The interviews are transcribed, summarised, and sent to the interviewees for validation as soon as possible after they are completed. After each interview, a small summary was written with the main takeaways of the researcher. The interviewee will not receive this. Since this helps the researcher to easier bring back the content of the interview when analysing the multiple interviews that are held.

Interview protocol

To enhance the reusability of this research as mentioned by the FAIR principle (Wilkison et al., 2016) and the credibility of the research an interview protocol will be composed. The interview begins with a script that includes important details about the research as well as a reminder regarding informed consent. This will also assist to relieve any concerns regarding confidentiality that the participant may have (Jacob and Furgerson, 2012).

The interview also closes with a script, in which the interviewee's contact information is remembered in case further clarification or additional remarks are required. The concluding script also aids in informing the interviewee about the research's progress and what they can expect from it in the future (Jacob and Furgerson, 2012).

Even though the interviews are flexible, there is still a structure with specific subjects to provide guidance and ensure that the same topics are explored with each stakeholder. Therefore the interview is very helpful to structure the subjects and no topics will be mistakenly forgotten during the interview.

The individuals who are of relevance to the interview for the research can differ per case. However, the main distinction can be made between the different actors who are of the essence:

- I. The initiator or initiating organisation of the project
- II. The project management organisation of the project
- III. The designers of the project, architect and or interior designer

Per case, the decision needs to be made about who is most valuable to interview and how many people will be spoken with. This depends highly on the design of the process per case. This will be researched when diving deeper into the cases and project documents. Nevertheless, per case, a minimum of three interviews will be held. Namely, 1. with the initiating organisation/individual of the project to define what the objective of the project was to be able to reflect on how the different principles contributed to this. 2. With the project management organisation of the project to gain insight in how the process has been structured to be able to complete the project and to gain insight in which actors were involved at which moment in time. And 3. With the designers of the project to gain insight in how the objective of social encounters has been implemented.

The structure of the interview protocol starts with general questions about the role of the interviewee within the project. After this the questions will go more into depth and the topic of social encounters will be discussed. Depending on the interviewee, (e.g. designer or initiating actor of the project), it will go more in-to-depth about how this objective has been intertwined throughout the development process, who was on board at what specific moment and in what (decision-making) role.

The questions regarding these aspects are based on the findings of the literature research and case document analysis. Following these subjects, the interview questions must be phrased in such a way that the interviewee understands the question. This is because it's likely that the interviewee is unfamiliar with the subject's scientific and/or academic vocabulary, or is unaware that components of this research are present in their initiatives. In addition to this, probing techniques will be used to guide the interviewee's explanation of situations or events or provide an elaboration on previous answers (Perks, 1997).

2.4.5 Data analysis & synthesis

After conducting the case studies which include a project document analysis and multiple semi-structured interviews it is important to analyse and finally synthesise the data to answer the main research question. Figure 6 shows an overview of the steps which are taken from gathering the information up until the analysis and synthesis in the form of a cross-case.

After conducting the interviews and writing down the key take-aways the interviews will be

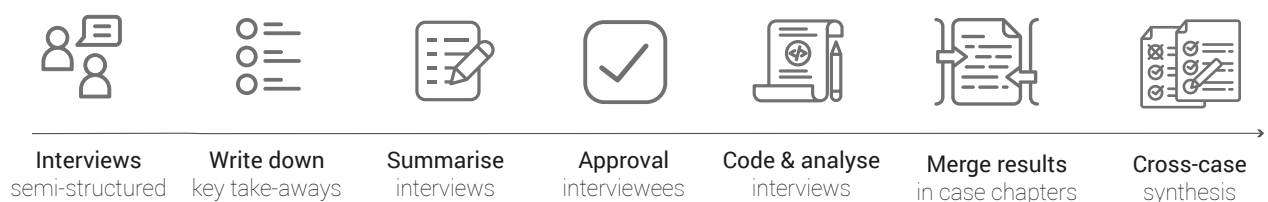


Figure 6. Process data analysis & synthesis (Own ill.)

summarised. A rough transcription is made which serves as the base for the summaries. The summaries are structured according to the themes addressed in the interview protocol. For validation and to prevent misinterpretation, the summaries will be sent to the interviewees for approval.

As the next step after summarising the interviews, they were analysed. This has been done by closed coding and adding remarks on the summaries. The closed coding is related to the deductive codes that were integrated into the interview protocol which are social encounters and actors & process. This will serve as input for the empirical research chapter in this thesis and for the cross-case analysis that will be executed.

2.4.6 Cross-case analysis

To gain a better understanding of the cases and their results, a cross-case analysis is done regarding the themes in this research. By mapping the different principles in an overview related to the multiple cases, the aim is to gain a better understanding and synthesis of the implications of the retrieved results. Eisenhardt (1989) states that cross-case pattern search is used in combination within a case analysis. It is important to note that the tactics employed in cross-cases are driven by the fact that people are notoriously poor information processors. As a result of these information-processing biases, researchers may draw premature and even incorrect conclusions. Thus, the key to excellent cross-case comparison is to overcome these tendencies by examining the data in a variety of ways.

In his paper, Eisenhardt (1989) proposes multiple strategies to conduct a cross-case analysis. The chosen strategy is to select pairs of cases, and then identify the similarities and differences between them. This strategy requires researchers to investigate for minor parallels and differences which might

be overlooked when not making these pairings. A researcher looking for differences can break simplistic frames by juxtaposing seemingly identical situations. Similarly, looking for similarities in seemingly unlike pairs might lead to more profound comprehension. The researched two cases contain multiple similarities which can be identified for now. Therefore focusing on the juxtaposition of the cases in pairs might contribute to drawing correct and nuanced results and conclusions. The similarities and differences were juxtaposed regarding the themes that were guiding in the interview protocol: social encounters and process & actors. In addition to this, the overarching theme of public cultural real estate has been added.

2.4.7 Expert interviews

After the results for the cases are structured and the cross-case analysis is conducted it is interesting to focus on the validity of the results and see if the results are recognisable or not according to the experts. Expert interviews are a collection method within the context of case studies. According to Yin (2003), this gives the opportunity to obtain expert knowledge on the topic and can help in validating and supporting the findings of the research. Therefore multiple expert interviews are held. The interviews are guided by the three topics of public cultural real estate, social encounters and the process & actor involvement, which have priorly been used in the interview protocol as well as the case reports and the cross-case analysis.

The selection of interviewees has been done according to their knowledge, experience and their ability to provide valuable insights related to the research questions and topics. The preference goes out to a mix of experts from within the practice field of public cultural real estate and from the academic world. This is to hopefully bridge the gap between practice and theory. The data analysis and synthesis follow the same steps of collection, validation and analysis as mentioned in Figure 6.

2.5 DATA PLAN AND ETHICAL CONSIDERATIONS

When conducting research it is of uttermost importance to have a steady plan on how to collect, use, analyse and store data. In this research, literature study, empirical research, case studies, and interviews are all used to gather information. Because the interviews and case studies are based on the perspectives and experiences of stakeholders and professionals, the information is sensitive, making data protection and ethical issues even more critical. Therefore this thesis follows the FAIR principle of data as described by Wilkinson et al. (2016). In addition to this, a Data Management Plan has been constructed using the TU Delft's DMPonline tool.

According to the FAIR principle, the following guiding principles are implemented:

Findable: After the completion of the thesis it will be publicly accessible on the education repository of the Technical University of Delft, <https://repository.tudelft.nl>. On this website, it is findable through the personal identification number of 4379381 on the name of Anneke Franssen.

Accessible: The open TU Delft repository provides free access to the data. If original data is missing or the website is not available, it is possible to contact the author of the thesis by sending an email to anneke_franssen@live.nl with the information requests.

Interoperable: All findings will be translated into English, excluding the interview transcripts. To avoid translation errors, these data results should ideally be conducted in English from the beginning. The terminology and vocabulary shall be formal, approachable, and widely applicable. A glossary is made to elaborate on the used definitions to prevent any misconceptions.

The reference chapter at the end of the thesis contains all data references. Every source is cited in APA format. All images and figures are mentioned in a reference list as well.

Reusable: The data complies with domain-specific community standards. Clear explanations of particularities and/or libations related to the research will be stated clearly and in-depth.

The raw data of the research is not attached to the thesis. This information can be shared upon request by contacting the author of the thesis via sending an email to anneke_franssen@live.nl with your information requests.

Third parties shall not be given access to sensitive information. In order to maintain confidentiality, information will be anonymised, obscured, or (partially) omitted. This is done at the request of the participants and will be indicated when needed.

In addition to the data plan, ethical considerations apply to this research. Respect for human dignity, scientific value, social responsibility, and beneficence are all vital and related to these considerations mentioned by Blaikie & Priest (2019). This refers to the treatment of all research participants from interviews, and others who may be associated with the study, with respect and ethics. First and foremost, as stated in the data plan which is shown in the appendix, individuals and organisational identities will be respected, and no research will be harmful to any party. The thesis' fundamental goal is and will continue to be, to achieve scientific value while increasing benefit and reducing harm. To guarantee a safe environment for the participating individuals, consent forms will be used and withdrawing from the research is possible at any given moment.

3

THEORETICAL FRAMEWORK

- a. Introduction
- b. Public cultural real estate
- c. Third place
- d. Added value
- e. Social encounters
- f. Development process

This chapter shows the conducted literature study. The purpose of this study of the literature is to give a thorough overview of the research ideas relevant to this thesis. The results enable the development of a theoretical framework that makes these ideas more understandable and support the knowledge gap that this research addresses. They also provide the opportunity to respond to the first research sub-questions.

3.1 INTRODUCTION

The literature review that supports this research is presented in this chapter. The purpose of this literature review is to give a comprehensive overview of the research themes that are relevant to this research. The findings allow for the development of a theoretical framework that clarifies these concepts and supports the knowledge gap addressed by this study. They also effectively respond to multiple research sub-questions.

It is necessary to define concepts in order to conduct scientific research. Clear definitions of the main research concepts will prevent misunderstandings by clarifying relationships and possible similarities or differences between them (Blaikie & Priest, 2019). This chapter is devoted to a discussion of the primary research themes employing fundamental theories from literature to further understand these topics.

The review will specifically build up knowledge and definitions of public cultural real estate, its added value, the specific definition of the added value of social encounters and the development process of real estate projects and which actors are involved. It will be able to identify what these concepts entail and will then serve as a basis for the empirical research. By defining what public cultural real estate and its social added value entail, it will therefore support in being able to unravel the development process of these projects related to these themes. Understanding this process in detail is crucial to pin down how the process can contribute to the added value for the main conclusion of this research.

The structure of this chapter is as follows:

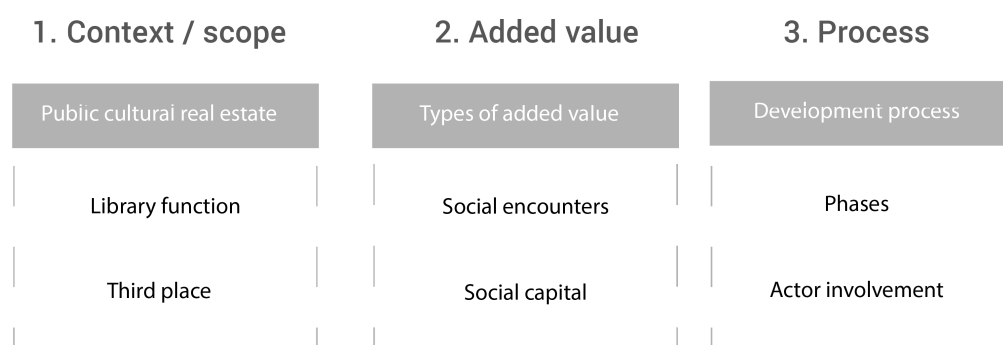


Figure 7. Structure theoretical framework (Own ill.)

3.2 PUBLIC CULTURAL REAL ESTATE

For the context of this research, it is important to look at the definition of public cultural real estate. The following paragraphs will expand on the different aspects of this term, starting with the term public. In real estate, a distinction can be made between public and private real estate. The difference between these two types lies in the nature of the accessibility of the building. Private real estate is in its nature not accessible to everyone, often it is accessible just to the owners or specific users with granted access to a building. Whereas public real estate in its nature is accessible to all individuals. An example of the difference between private and public real estate could be someone's home (private) and for instance a city hall (public) .

The second aspect of the term public cultural real estate relates to its cultural nature. In the Netherlands, cultural institutions can be active in different work fields: the visual arts, architecture, heritage (museums, archives, archaeology, preservation of monuments), dance, film, literature, (pop) music, (music) theatre or design (Ministerie van Onderwijs, Cultuur en Wetenschap, 2022).

Within cultural real estate, a distinction between private and public can be made as well. Examples of private cultural real estate are for instance movie theatres or museums, whereas libraries on the other hand are considered public real estate due to their publicly accessible nature. In a great number of cases private cultural real estate is more commercially-oriented, while on the other hand, public cultural real estate is, mainly focused on its public cultural function.

Besides the characteristic of cultural real estate being public, its public nature relates closely to the term social real estate (*maatschappelijk vastgoed*). In the Netherlands, the term public real estate is often even interchangeably used with the term social real estate. The use of the term social real estate has seen a significant increase within the field of the built environment over the last few years and more and more emphasis is laid on this type of real estate (Tennekens et al, 2017).

The term social real estate is frequently used, nevertheless, the definition is quite broad and often used in different manners. Buildings in the health and care sector (hospitals, elderly homes), education (schools, universities), culture sector (libraries, theatres, museums), welfare (neighbourhood centres), government (municipal halls, fire stations), sports (sports halls), and even philosophy of life (churches, mosques) are frequently mentioned to be classified as public and social real estate. Yet, these buildings vary greatly in design and layout, as well as in their primary function, ownership, and how the projects are financed.

Nonetheless, there is a need to characterise this very diversified collection of buildings as a whole and more specifically, distinguish it from commercial real estate (offices, stores, industrial buildings) and dwellings (Tennekens et al, 2017). Four definitions of social real estate can be distinguished based on different principles (Van Leent et al., 2009, Van Leent, 2012):

I. Based on ownership

Social real estate is real estate **owned** by (semi-)governments, i.e. non-commercial or public organisations.

II. Based on the service provider

Social real estate is **used** by non-commercial organisations.

III. Based on public accessibility

Social real estate are public buildings; real estate that is **publicly accessible** and therefore is a part of the public space in the built environment.

IV. Based on public services

Social real estate are buildings in which **social, non-commercial services** are provided.

This research will relate to the third definition of public real estate which is based on public accessibility. This is due to the fact that this research focuses on the social added value of public cultural real estate with a specific focus on social encounters. Academic and grey literature has shown that public buildings can contribute to facilitating social encounters (Cutler, 2020; Gehl, 1989; Butler & Diaz, 2017). Therefore the scope of this research is most compatible with the definition based on public accessibility.

Even within the broad range that social real estate beholds, there is one major similarity. They all try to contribute to a primary objective that relates to their specific function. For example, the primary function of hospitals or elderly homes is to care for individuals and make and keep them healthy. Whereas the primary function of a library is in essence to provide the possibility to lend out books.

Nevertheless, public real estate can contribute to more than its primary function. Often social real estate states they want to contribute to the social fabric or act as the 'living room of the city'. Van Leent (2012) argues that the facilities of social real estate are part of the local socio-physical infrastructure and fulfil both a public and a social function. They are public meeting places and places where exchanges between visitors can take place. For example, a residential elderly centre not only offers care to the elderly but also houses a restaurant where local residents meet; or does a school not only offer education to children but the schoolyard also acts as a meeting place for parents.

Within this context of social real estate, van Leent (2012) emphasises the term of *public* real estate. He uses this term to describe public buildings that serve as both a meeting place and a marketplace. A public meeting place is a location where you can meet people from other social networks, such as those outside of work and family. Van Leent defines a marketplace as a gathering place for people who can mean something to each other. He broadens the marketplace concept to include not only the exchange of things for money but also the exchange of social and cultural capital. This emphasises the importance of social encounters between individuals within public cultural real estate. According to Van Leent, the functions of meeting place and marketplace reinforce one other: in the right combination, public real estate might become a "vital chain" in our network society. These aspects can be seen as the added value of public real estate and will be elaborated upon more into depth in the following paragraphs.

The prior theoretical analysis regarding the theme of public cultural real estate contributed to the definition of public cultural real estate that is used in this research. It is defined as real estate that is publicly accessible that beholds a (mix of) cultural function(s) such as libraries and cultural centres. Academic research has shown that this type of real estate beholds the potential for the creation of social capital. The question arises of which type of public cultural real estate beholds the most potential to contribute to this objective.

3.2.1 The library as a type of public cultural real estate

In the previous paragraph, the definition of public cultural real estate has been provided. Within this definition, one type of public cultural real estate is the library. The library is considered one of the few truly public places left in our society, due to their freely accessible, as a non-commercial place where people from all types can meet face-to-face (Sternheim & Bruijnzeels, 2021).

The library as a type of public cultural real estate is undergoing a change from just a lending machine of books to a social infrastructure. Public libraries can serve as important social infrastructures in addition to being sources of information. Libraries need to reinvent themselves as places of encounter first and foremost in order to survive financial difficulties, declining membership, and digitalisation (Van Melik & Merry, 2021). From this positioning as a social infrastructure, it contributes to everyday life in the built environment. As such, they can help to address systemic challenges such as social fragmentation, loneliness, exclusion and precarity (Van Melik & Hazeleger, 2023).

An important moment in regard to this change of the library function was the report *Library of the Future* composed under the lead of Cohen (2014) was published. The report stated that the library should provide a setting for social interactions in an increasingly individualised society. Social and cultural gathering spaces are necessary for knowledge creation. Libraries can provide a welcoming atmosphere in which to read, study, really be among people, or escape the constant strain of being connected, adding significant value to all the possibilities that digital resources provide.

As a result, the library has the ability to evolve into a contemporary agora or a contemporary socio-cultural marketplace, which is related to the arguments of Van Leent (2012). It can serve as a hub of activity where people can interact, unplug and be inspired to take part in civic engagement. It can serve as the epicentre of the community. The library distinguishes itself from other meeting places by its accessible, low-threshold and non-commercial character. (Cohen, 2014). With these

characteristics, the library offers added value on a socio-cultural level in the built environment and makes an essential contribution to community building and social capital (Cohen, 2014; Sternheim & Bruijnzeels, 2021).

This new function of the library is emphasised by the new library law which originally came into effect in 2015. In the Dutch law "Wet stelsel openbare bibliotheekvoorzieningen", the focus on this social function has been formally written down in article 5. A library has five main functions written down in the law. One of these functions is facilitating room for social encounters and debate (Wet stelsel openbare bibliotheekvoorzieningen, 2022).

More recently, this interest is acknowledged by the Letter to parliament (Kamerbrief) by the Secretary of State Uslu (OCW) and the decision to structurally invest more in public libraries within the Netherlands (Uslu, 2022).

The Secretary of State G. Uslu mentions in Visser (2023, par. 2): "The library is a society in miniature where you encounter people you wouldn't typically meet. In an era marked by distrust, anger, contradictions, and divisions, libraries can serve as a place of connection".

The library as a type of public cultural real estate is undergoing a change from a 'lending machine' towards a more societal function where it can serve as a place for connection and interaction. This is due to the fact that it is considered one of the few truly public places left in our society. Therefore it is important to look further into these specific characteristics of public cultural real estate.

3.2.2 The concept of third place

The concept of public cultural real estate has been discussed in the previous paragraphs. It's been said to not only be able to contribute to their primary functions but also to serve as a meeting place. This concept of a place that is not your work, and not your home, is called the third place. Public cultural real estate can be defined as a third place and will be elaborated upon in the following paragraphs.

The concept of a public, social space separate from one's home and place of employment has existed for many years, but the term "third place" didn't exist until sociologist Ray Oldenburg thoroughly examined the subject in his 1989 book "The Great Good Place." (Easthope, 2004). Since then, the concept is widely used throughout different fields. The urban sociologist Ray Oldenburg (1981) defined three different places in one's life:

I. The first place

Very bluntly, this place can be defined as the home or house and can be defined as one's place of residence (Merriam-Webster, 2022a). It's the place where people live and serves as a base point to transpose yourself to other activities such as work or leisure. Easthope (2004) argues that the home is a socio-spatial entity created by the merging of the social and physical elements of the household.

II. The second place

This place is defined by Oldenburg (1981) as the place where an individual works. The concept of work as a place is defined as one's place of employment (Merriam-Webster, 2022b)

III. The third place

A third place is any safe space outside of one's home or place of employment where one can frequently visit and socialise with friends, neighbours, coworkers or even complete strangers (Mehta & Bosson, 2009).

Examples of third places are cafes, coffee shops, bookstores, public libraries, gyms and so much more (Oldenburg, 1999). Public cultural real estate as studied in this research can be classified as a third place.

The possibilities of third places are endless which is shown in a definition that Oldenburg (1999) gives, that the third place is a public space on neutral ground where people can gather and interact. In relation to social capital, they can be seen as essential community anchors as they facilitate broad, casual social encounters and therefore serve as important community-building attributes. Depending on the location of these third places, social classes and backgrounds might be 'levelled out' in ways that are regrettably uncommon nowadays, with individuals feeling they are treated as social equals. The primary activity and crucial linking function is casual talk and interaction. Third places are sometimes referred to as society's living rooms (Butler & Diaz, 2017).

Oldenburg (1999) defined multiple characteristics that belong to a successful third place as shown in table 2:

Characteristic	Definition
Neutral ground	Third places are neutral grounds where individuals are free to come and go as they please with little obligation or entanglements with other participants.
Leveler	Third places are spaces in which an individual's rank and status in the workplace or society at large are of no importance. Acceptance and participation is not contingent on any prerequisites, requirements, roles, duties, or proof of membership.
Conversation as an activity	In third places, there is focus on the activity of conversation in which playfulness and wit are collectively valued.
Accessibility & accommodation	Third places must be easy to access and are accommodating to those who frequent them.
The regulars	Third places include a group of regulars who attract newcomers and give the space its characteristic mood.
A low profile	Third places are characteristically informal and without pretension. The physical design and decor reflect this informality, often featuring casual and unpretentious elements that promote a sense of comfort and ease.
Open and welcoming space	Third places have an open and welcoming physical layout that invites people to enter and interact with one another. They have visible entrances and a welcoming appearance, making them easy to find and noticeable.

Table 2. Characteristics of third places (Oldenburg, 1999)

The definition of Oldenburg (1999) of a third place as a public space on neutral ground where people can gather and interact gives public cultural real estate the possibility to be characterised as a third place. Academic literature has shown that these types of places can help contribute to social encounters.

3.2.3 - The public and parochial domain

Public cultural real estate as a social place, as defined by a third place, cannot simply be equated to just a public space. Anthropologist Lyn Lofland (1998) defines three realms or also called domains in the built environment: the private, public and parochial realms. Intimate or close-tied relationships are of importance in the private realm, whereas in the public domain, gatherings of strangers or only specific acquaintances take place. The parochial domain is focused on ties within communities and where relations between acquaintances can develop.

Public domain can be thought of as the tangible manifestation of the public realm. The physical locations where we encounter 'others' and where we have to relate to 'other' behaviour, other ideas, and other preferences" are included in this definition. The parochial domain can be seen as spaces that by definition are open to the public but clearly form the domain of a specific group. Both realms can exist parallel next to each other (Hajer & Reijndorp, 2001). A public space can also frustrate the creation of a public domain precisely because of the objective of creating a neutral place for everyone. When neutrality is the main goal, this appropriation of the parochial domain will by definition not be accepted. The result is that a space meant for everyone ends up being a space for no one. The space then lacks distinctiveness and can be characterised as placelessness as defined by Relph (1976).

The context of public cultural real estate where the public and parochial domains arise has the possibility to contribute to the building of social capital among individuals and groups of people. Within this context of these public or parochial domains, social encounters may arise. The occurrence of social encounters can be seen as an added value of public cultural real estate. This arises the question, what is the definition of added value and social encounters?

3.3 ADDED VALUES

When a project is developed and is in use, it adds certain values to the built environment. Given the many different ways the word value is employed, it's crucial to clarify what added value means in terms of public cultural real estate and the built environment. With the realisation or transformation of new real estate development, certain values and characteristics of the place in which the project is built can change or even come to be. These changes can be of positive influence or have negative, sometimes unforeseen, pitfalls. Added value can be defined in three different types: social, environmental and economic (Dale & Newman, 2009). This sounds like a clear distinction between the three different types. However, these three types of added value are often co-dependent and their dependency indistinguishable. The following paragraphs will elaborate on the concept of added value and the different kinds that can be identified.

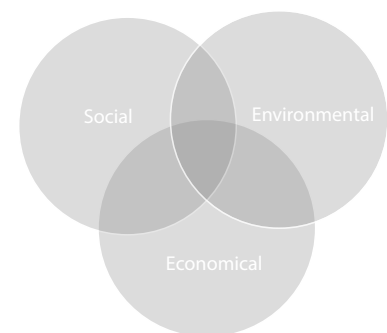


Figure 8. Added value (Own ill.)

During the different phases of the development of a project, certain objectives are established. This can be more rigid such as developing this function with a specific amount of square meters, or more soft and qualitative objectives such as the objective of social encounters. Nevertheless, the specific added values that come to be after the completion of a project, are not always planned or foreseen.

Added values are a broad and sometimes vaguely used term and have many different synonyms that are used in one way or another. Added values are in literature often referred to as spill-over effects as well. The European Research Partnership and TFCC researched this topic regarding the terminology that was used in 98 case studies. The majority of the research used the phrase spill-over when describing this concept, followed by added value as the majority. But numerous other terms were also used (TFCC, 2015).

The broad definition of added value is defined as *"The process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital."* (TFCC, 2015, p. 15).

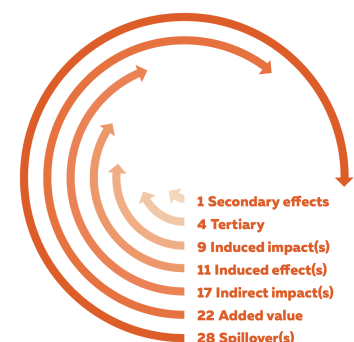


Figure 9. Terminology added value (TFCC, 2015)

In the case of the development of public cultural real estate, the process is referred to as this development and its use of it. In this definition of TFCC (2015), the three different kinds of added value are mentioned, whereas places refer to the environmental added value, society to the social and economy relates to the economic added values that can come to be. This research focuses on the social added value of public cultural real estate which refers to the positive impact that a real estate project or development generates for the surrounding community and society as a whole. It goes beyond the financial returns or property value and considers the broader social, environmental, and community benefits resulting from the project.

In literature, multiple types of added value, of either one of three sorts as mentioned earlier, are often identified. These are all related to the final delivery and the then-followed outcome of certain developments. The following table, Table 3, gives a short overview of the added values that can be identified in the built environment. This is just a small insight into the possibilities, even more added values can be determined or found in the built environment.

Social	Environmental	Economical
Social encounters	Public space	Tourism
Social cohesion	Embeddedness in urban fabric	Land values
Social capital	Infrastructural connection	Job market
Street life & social activities	Connection to public transport	Expenses in the region
Gentrification	Architectural qualities	Income through taxes
Diversity and inclusivity	Re-use of land	Commercial functions
Health and wellbeing	City branding	Income
Community development		New business development
Social inclusion and integration		Stimulating private and foreign investments

Table 3. Added values

One of the social added values identified in the built environment that can be related to public cultural real estate is the one of social encounters. Social encounters can on either hand be an unplanned result of the development as well as an objective prior to development to be taken into account within the project. To limit the scope of this research, it will only dive deeper into the social added value of social encounters that can be created by public cultural real estate. The next paragraphs of this chapter will elaborate on the definition and implications of this social added value of social encounters.

3.3.1 - Social encounters - introduction

Public space, where people can gather casually, is important for meeting and interacting with strangers and learning about other cultures and worldviews. Public spaces allow people to meet on ostensibly neutral ground, within the context of the whole community as relates to the characteristics of a third place. However, architecture can't force people to connect. It can only plan the crossing points, remove barriers, and make the meeting places useful and attractive. Although it cannot control the outcome, architecture holds the potential to set the stage for unplanned encounters and social interactions, thus nurturing community building and influencing the fabric of a new social culture (Cutieru, 2020; Vinke, 2017). This concept of social encounters that is a social added value created by public cultural real estate is the main theme of this research.

Social encounters are of significant value in our personal life and our society as a whole. The Netherlands is undergoing a social change from a welfare society to a participation society. One of the consequences of this growing role of participation by citizens is that the government is relying more on the strength and self-reliance of the Dutch population. The size and quality of the social network is a significant factor that can influence individuals' self-reliance (Veldacademie, 2016). This is the importance of social encounters related to a more societal level. At the same time, social interaction also has a positive influence on human well-being on a more personal level of well-being. The feeling of loneliness and placelessness is one of the negative effects of a lack of meaningful social interaction with other people (Relph, 1976; Vinke, 2017).

Public buildings have been proven to be able to contribute to this societal added value, sadly due to political policy and an increase in the number of budget cuts year after year, many of these locations were forced to close. This is partly due to the reduction of municipal budgets due to the decentralisation of other tasks, including youth care. Many municipal and other budgets have also fallen due to the recent financial crisis (Kasperkovitz, 2011).

The following paragraphs will find to look answers to the questions: which types of social encounters exist and what is the relation between social encounters and the built environment?

3.3.2 - Types of social encounters

Social encounters occur when, either accidentally or on purpose two or more people meet. Not only does the planned, long-term meeting contribute to social interaction, but casual, little encounters are equally significant. Through these kinds of contacts, one feels at home in the neighbourhood and becomes acquainted with the other residents. Informal meetings create a pleasant and secure sensation. This modest kind of a social encounter, for example, with local inhabitants or visitors in the same building, can boost individual self-esteem and promote physical health by reducing the feeling of loneliness (Montgomery, 2015).

It is important to look at the different types of social encounters. Social encounters can be differentiated by two characteristics: the type of encounter or the nature of how they occur.

The four different types of encounters

Encounters can happen in different types, depending on the location and situation. Within the literature, mostly based on Gehl (1989; 2011), four different types can be identified, namely: acoustic, physical, visual and digital.

These four types differ in the way how people can experience a social encounter with one another. The degree of intensity of the contact, according to Gehl (1989), determines the various types of encounters. It's essential to also focus on these passive encounters, which means merely hearing and/or seeing individuals. The four types will be discussed in the following paragraph and are in sequential order from the furthest distance they are able to take place to the closest distance.

1. Visual

A visual encounter takes place when one individual is able to see one or more individuals. The human eye is capable of seeing as far as 5 kilometres into the distance. We cannot recognise individual people at that distance to have a visual encounter, this takes place starting at a distance from 0.5 - 1 km, depending on different environmental factors. It is not possible yet to recognise specific characteristics at this distance such as gender or age. It is possible to view the gender, age group, and which activity this individual is doing starting between 75 and 100 meters. The recognition of emotions and specific facial characteristics is possible from below 20 - 25 meters (Gehl, 2011). Visual encounters can be considered a passive form of social encounters.

2. Acoustic

An acoustic encounter occurs when one individual is able to hear one or more individuals. It is possible to hear one another sufficiently and have a functioning conversation up until a maximum distance of 7 meters. Up and above 35 meters of distance the possibility has diminished completely (Gehl, 2011). Acoustic, as well as visual, encounters can be considered a passive form of social encounter.

3. Physical

A physical encounter involves an action between two or more people that includes physical contact (Gehl, 2011). A physical encounter can take place within different horizontal distances. The first is the intimate distance that is used with only close friends, lovers, close family and children. This distance lies from 1 cm - 46 cm. The second is the personal distance which is most important related to the physical encounter. This space is the area around a person that they consider to be psychologically theirs. Most individuals respect their personal space and can react with discomfort, anger, or worry when it is invaded by people whom they do not feel comfortable with within this distance (Hall, 1966).

4. Digital

A digital encounter is a virtual form of encounter that enables one or more people in different physical locations to use their mobile or other internet-connected devices to meet and interact in the same virtual location (Webex, 2023). Since this type of encounter does not take place it is not of the essence in this research.

The nature of the occurrence of social encounters

This paragraph will elaborate on the different types of encounters based on the nature of how they occur. The two types of occurrence that can be distinguished is the planned and the unplanned social encounter. Planned encounters often relate to an individual's direct group of friends, families or colleagues, since in most cases these are the people you plan to encounter (on a regular basis). Unplanned encounters are encounters that happen without any prior planning.

The planned encounters take place because it has been agreed upon in advance. These kinds of meetings can add to so-called social capital, which considers social relationships to serve as a resource. This entails establishing long-term social relationships in order to get various sorts of support (Blokland, 2008; Bhandari & Yasunobu, 2009).

Within this prior distinction, unplanned encounters can be divided into two categories: sporadically and repetitive. The sporadic accidental meeting with somebody we probably never see again can undoubtedly leave an impression. The following are some examples of what you might see. It is not that these kinds of meetings generate anything in quantitative terms, such as the number of acquaintances in the neighbourhood, but it does lead to the so-called small talk. These brief interactions are frequently about very little, but they do contribute to a sense of belonging and the ability to cope with differences and contribute to diminishing polarisation in society. Furthermore, this meeting might be regarded as a means to an end; it can satisfy the demand for contact and meeting and contribute to fighting loneliness among individuals (Blokland, 2008).

Public familiarity can be created through the use of repetitive unplanned encounters with otherwise unknown persons. Within these repetitive situations, it is possible to see and understand other individuals better without getting to know them personally or on a deeper level. Nevertheless, it creates clarity about what people can expect from others in their behaviour and therefore contributes to feeling at home and safe in the neighbourhood (Blokland, 2008; Bhandari, 2009). Repetitive unplanned encounters can eventually contribute to social capital. The concept of social capital relates to the amount and quality of social networks such as between friends and families, trust and shared norms, values and behaviours. Repetitive social encounters can contribute most to the concept of social network and trust but this is not self-evident (Bhandari & Yasunobu, 2009).

To conclude the types of social encounters that exist, there is a distinction that can be made between the type of encounters and the nature of occurrence of the encounters. There are four types of encounters namely visual, acoustic, physical and digital. The visual and acoustic encounters are passive, whereas the physical and digital are considered to be active. Encounters can also be distinguished by their nature of occurrence, whether they are planned or unplanned. In addition to this, encounters can either be repetitive or sporadically. Repetitive unplanned encounters can eventually contribute to social capital.

3.3.3 - The relation between the built environment and social encounters

After the different types of encounters have been described, it is important to look at the relationship between the built environment and social encounters. Jan Gehl is one of the urbanists who not only looked at the types of encounters that can exist but also the influence of the built environment on them. Through observations, he did research on this topic. His research showed that how often people are located outside their homes, the more social encounters they have (2011).

Building further on this prior rather logical conclusion, Gehl also concentrated on the quality of the built environment and how it impacts social interaction. He differentiates between obligatory and voluntary social activities. It turns out that the quality has little effect on the essential actions, which must take place anyhow. Optional activities, on the other hand, occur significantly more frequently when the built environment is of better quality. People are more inclined to stop and converse at a high-quality or better-perceived building or location because it is appealing. More people in a location stimulates the chance of occurrence of social encounters. Figure 10 shows the number of resulting social activities within a well-built environment is much higher than in poor-quality ones.

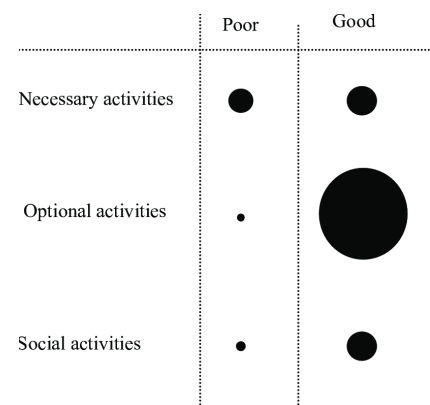


Figure 10. Relation activities and built environment (Gehl, 2011)

Combining all the prior types of encounters and the relation to the built environment. Due to its unplanned nature, unplanned social encounters, either repetitive or sporadically can be influenced by the built environment. The figure below gives an overview of the different types of encounters and the possibility of whether they can be influenced by the built environment or not. This is shown in figure 11. The question that arises from this relation between the influence of the built environment is: how can this be influenced?

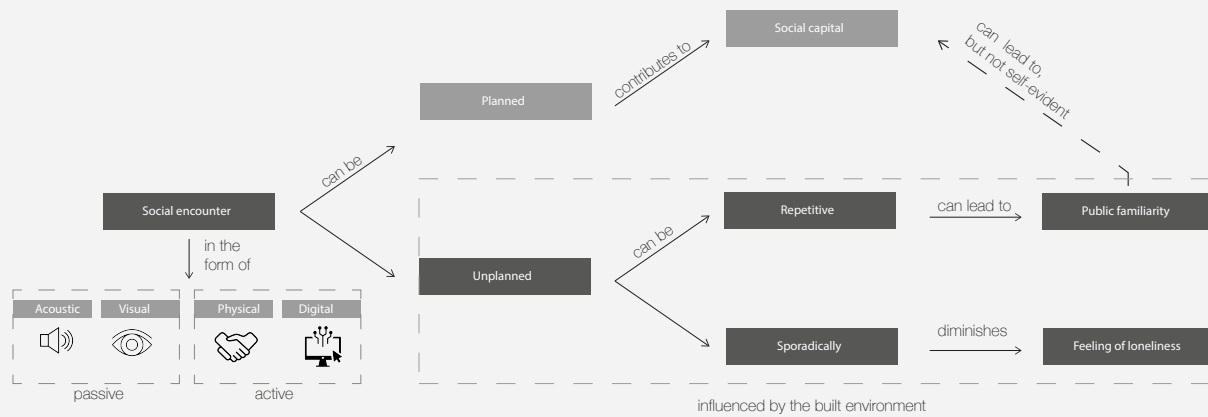


Figure 11: Social encounters (Own ill. based on Gehl, 2011)

3.3.4 - The influence of the built environment - sociofugal and sociopetal

The built environment and its building can have an influence on unplanned social encounters. Urbanist Jane Jacobs (1961) argued already sixty years ago that the design of public space is crucial in stimulating social interaction. However, architecture and design can't force people to connect. It can only plan the crossing points, remove barriers, and make the meeting places useful and attractive. Although it cannot control the outcome, architecture holds the potential to set the stage for unplanned encounters and social interactions, thus nurturing community building and influencing the fabric of a new social culture (Cutieru, 2020).

To define this concept of architectural spatial settings that can enhance or discourage social encounters are called *sociopetal* and *sociofugal*. These concepts were first introduced by the psychiatrist Humphry Osmond (1957). He states that sociofugal spaces are spaces that discourage social encounters, where he often mentions the example of a waiting room at the doctor's office for a sociofugal spatial setting. These spaces are often experienced as stark, cold and institutional. An example of a sociopetal space, that encourages or stimulates social encounters, could be a café. These spaces often combine warm tones and absorbing surfaces to diminish the cold and stark feeling to bring people closer together (Sommer, 1983). A simple example of the sociopetal and sociofugal is the direction of the placement of chairs. The concept of how chairs can be placed can have an influence on whether people feel encouraged or discouraged to interact. More design principles related to these two concepts can be defined in the built environment, however, will not be discussed in depth within this research due to its scope.

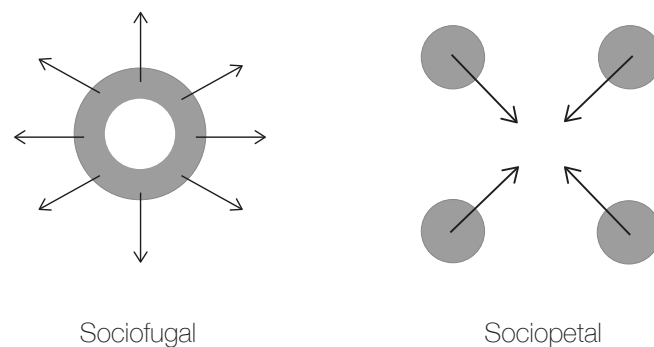


Figure 12: Concepts sociofugal / sociopetal (Own ill.)

The concepts of Osmond are further developed. Hall (1966) extended the notion of sociofugal spaces to the city, exploring the effects of urban space barriers on people's socialising. Hall defined sociofugal environments as those characterised by decreasing socialisation of individuals, generally driven by high-speed traffic and segregated forms. The inverse is sociopetal spaces, a theory advanced by other theorists such as Lang & Moleskin (2010), in which urban shape may entice individuals to gather/encounter in urban settings, therefore connecting communities. Sociopetal spaces and their constituents may provide an appropriate backdrop for optional activities. According to Lang & Moleski, three characteristics define such spaces: giving precedence to pedestrians, possessing sensory richness, and maintaining human size. They listed five aspects of sociopetal spaces: a location that serves psychological demands, as well as safety and security needs, and offers a feeling of belonging; an atmosphere in which users may feel competent (self-esteem); and an aesthetic that suits the context (2010).

As discussed in the previous paragraphs the built environment has an influence on the occurrence of social encounters. The built environment can either be sociofugal and discourage social encounters or sociopetal which stimulate them. Sociopetal spaces should give precedence to pedestrians, possess sensory richness and maintain human size. Social encounters within the built environment can eventually contribute to social capital. Therefore the following paragraphs will research which kinds of social capital can be defined.

3.3.5 - Bridging & bonding of social capital

As mentioned prior, the concept of social capital relates to the amount and quality of social networks such as between friends and families, trust and shared norms, values and behaviours (Bhandari & Yasunobu, 2009). However, there are different definitions used for the term social capital. Aldridge, Halpern, & Fitzpatrick (2002) give the following definition of this term: *"The networks, norms, relationships, values and informal sanctions that shape the quantity and co-operative quality of a society's social interactions"* (p. 5). In this definition, more emphasis has been laid on society's social interaction and thus flows through encounters between individuals.

According to sociologist Putnam, social capital is an essential element for the building of successful societies. He distinguishes a difference between bonding and bridging social capital, the former acting as a "sociological superglue" to build groups and the latter as a "lubricating oil" between them (1995).

When public cultural real estate projects want to contribute to facilitating social encounters, it is important to be aware of which of these types of social capital they want to contribute to. To keep this underlying context in mind when researching the added value of public cultural real estate, the following paragraphs will elaborate on bonding and bridging social capital.

Bonding social capital can be defined as: the value that is assigned to social networks between homogeneous groups of people (Putnam, 1995). These homogeneous groups of people can be characterised by high degrees of similarity in demographic attributes, interests, and available knowledge and resources. Bonding social capital exists among "those like us" who are "in it together" and generally have very interpersonal ties (Claridge, 2018).

As can be seen in Table 4, bonding social capital is often exclusive in its nature, within their current social group with people who are alike and horizontally oriented. With this horizontal orientation, it is meant that in our society different horizontal groups of people exist. More in-depth, it relates to the multiple social layers arranged in a hierarchy where different groups have access to a different amount of power, social position, and wealth. When looking at the horizontal orientation, there is no difference between access to these specific aspects (Woolcock 2001).

Bridging social capital can be defined as: the value that is assigned to social networks between heterogeneous groups of people (Putnam, 1995). Within this definition, the focus lies on the socially heterogeneous groups of people, which relates to a vertical societal orientation. Where in the horizontal orientation there lies no difference between the accessibility of aspects such as social position and wealth, with the vertical orientation these aspects differ in accessibility per social group within this hierarchy (Woolcock, 2001). Claridge (2018) defines this as a form of social capital that defines connections that connect people across a societal split (such as race, class, or religion). These are associations that therefore literally 'bridge' people, hence the term. Bridging capital facilitates cross-group connections, promoting diversity, inclusivity, and the exchange of different perspectives.

Bonding	Bridging
Within	Between
Intra	Inter
Exclusive	Inclusive
Closed	Open
Inward looking	Outward looking
Getting by	Getting ahead
Horizontal	Vertical
Integration	Linkage
Strong ties	Weak ties
People who are alike	People who are different
Thick trust	Thin trust
Network closure	Structural holes

Table 4. Bonding & bridging social capital
(Claridge, 2018)

An example in practice of trying to contribute to bridging social capital can be found in the project Barking Learning Centre in London. In the Barking Learning Center the library is combined with a school and a social centre. The school has a neighbourhood function because it is open for the neighbourhood in the evenings with courses, café, a small exhibition space and the library. This makes it a social centre through shared use where heterogeneous groups of people are able to encounter. Nevertheless, the Barking Learning Centre is focussed on the smaller range of the neighbourhood (*buurt*). Another example is the LocHal in Tilburg, they state that with their project they want it to serve as ‘a living room for all Tilburgers’ (Ligtenberg, 2019). In addition to this, the scope of the target group was referred to as “from homeless individuals up until the captain of industry” (Cincire BV, 2014, p.6). The scope of the target groups is of such a range that it could relate to the vertical aspect as discussed prior that resonates with bridging social capital.

┌ Social encounters can contribute to social capital which can be divided in two types: bridging and bonding capital. Bridging capital focuses on heterogeneous people, whereas bonding focuses on homogeneous people. Both contribute to social relationships and networks within society.

Now within this theoretical framework answers have been sought regarding the definitions of public cultural real estate and the added value of social encounters that can be created, it is important to look at the third main topic of this research: the development process and the involvement of actors within this. How is the process be defined and how can the multiple actors be characterised and involved?

└

3.4 THE DEVELOPMENT PROCESS

As mentioned prior, this research will research how the development process can contribute to the social added value of public cultural real estate. Therefore it is important to know which phases this process consists of, which actors can be involved and in what specific role. The following paragraphs will elaborate on these specific topics.

3.4.1 Phases of the development process

The development process and which phases it consists of is been discussed broadly within the literature. Nevertheless, it is important to keep in mind that per country the legislation and procedures may differ. Knowing that project development is an iterative process, it still can be divided into multiple phases. This research follows the four development process phases defined by Nozeman et al. (2008) defined as the initiative, development, realisation and exploitation phase. It is important to state that in the case of the reuse of existing real estate that will be transformed, the whole development process does not differ immensely. Both processes (new-build and reuse) share many characteristics in relation to the development phases (Andriessen, 2007). Therefore these four phases defined by Nozeman et al. (2008) are applicable to both developments of redevelopments.

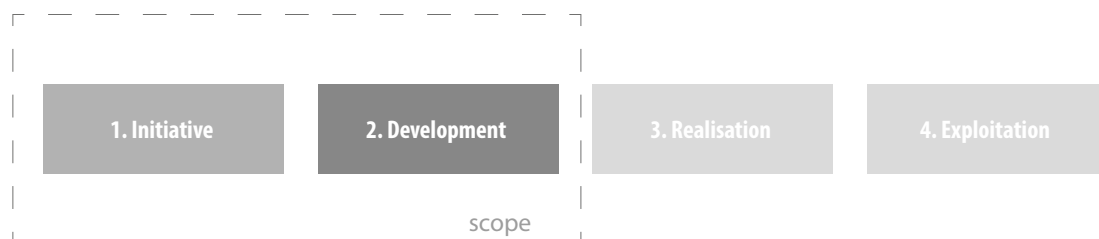


Figure 13. Development phases (Own ill. based on Nozeman et al., 2008)

The following paragraph will give insight into what each phase entails and which aspects are involved based on Nozeman et al. (2008).

1. Initiative phase

The initiative phase is the first stage of project development when one or more parties decide to manage a potential development area for sales opportunities and viability, both socially, technically, and politically.

Many development initiatives begin with a vision of possibilities. This phase includes developing this concept and doing a feasibility assessment. This is a critical, if not decisive, moment. Several factors influence the success rate of ideas.

The initiative phase has various types of starting points, it can be such as a municipal government that issues a tender, a property owner who wants to sell his property or a developer who has an interesting idea possibly followed by the acquisition of suitable locations. The actors involved in the initiative phase are dependent on the initiator. Often the final documents that are produced at the end of the initiative phase are a letter of intent (*intentieovereenkomst*) and vision documents and feasibility studies.

2. Development phase

In the development phase, the plan that has been proven feasible in the initiative phase is further developed. This includes actions such as drafting the programme of requirements, creating a design, testing that design against the preconditions, and creating building specifications (*uitvoeringsbestek*).

The development phase has four sub-development phases, these relate to market technical development, financial development, legal development and architectural development. Within these four sub-phases, different actors are active, with each their own influence on the progress as well as the product depending on the project. Within the development phase, there are four important decision moments: project definition, preliminary design (SO), detailed design (VO) en definite design (DO).

3. Realisation phase

The realization phase starts from the moment when the order for construction is given. From this moment on, a change takes place from development to realization. This phase consists of work preparation, execution, delivery and opening. In addition to the client, the actors active in this role include the contractor, architect and a small number of consultants.

4. Exploitation phase

The exploitation phase is the phase starting from the moment that the project is delivered. This phase is the final one in the whole process. Generally, is the real estate ownership transferred to the new owner and the period of being in use has started. For the owner, the user, the developer and other actors, the exploitation phase is of decisive importance. This is the phase in which all efforts are shown and the benefits, both social and financial, have hopefully emerged.

The total real estate development phase consists of four phases the initiative, development, realisation and exploitation phase as defined by Nozeman et al. (2008). In this research, the emphasis will lie on the initiative phase and the development phase. This is due to the fact that in these phases the decisions regarding the social added value are made and the role of actors in the position to integrate these added values is collaborating on defining and designing the project. The realisation and exploitation phase are therefore less relevant to the scope of this research and will not be further investigated. Now the phases can be defined it is important to ask the question: which actors are related in the process and in which phase precisely? The next paragraph will research this matter according to existing literature.

3.4.2 - Actors & the development process - actors

Within the prior mentioned development phases, different actors will be involved in different positions and roles to ensure the project is delivered. This role per actor may change over time. Within the literature, the term of actors and stakeholders are both used. These terms are almost always interchangeable. To gain insight which actors were involved and which roles, the actors will be mapped according to existing academic literature. Winch (2010) described the following way to characterise actors and stakeholders within a project based on the following categorisations:

Internal and external

Internal stakeholders are those who are actively involved in decision-making processes, whilst external stakeholders are those who can impact or are affected by the outcome of the project. Within the internal and external stakeholders Winch (2010) makes another distinction. For internal stakeholders, he categorises stakeholders on a supply and a demand side. While for the external stakeholders, they are categorised on the nature of private and public. Table 4 shows an overview of both internal and external stakeholders that can be generally found within project development.

Internal		External	
Demand	Supply	Private	Public
Client	Architect	Local residents	Regulatory agencies
Investor	Engineer	Local landowners	Local governments
Client's employees	Contractors	Environmentalists	National government
Client's customers	Material supplier	Archaeologists	
Client's tenants		Non-governmental organisation	

Table 5. Stakeholders (Winch, 2010)

After identifying the different stakeholders that are involved in the process it is important to be aware that they can be involved within the development process in multiple ways. Peek et al. (2018), have set up a participation ladder which shows the possibilities of different stakeholders and how they can be involved. On the two axes, the amount of influence and the possible intensity of involvement is mapped from low - high. This ladder shows the different possibilities of how actors can be involved in a broad context. This participation ladder provides a framework for a power-influence matrix. On this matrix, the different actors can be mapped from low involvement with low influence, towards high involvement with high influence (Peek et al., 2018). This matrix can then be connected to this ladder. Depending on the project and how the development process is designed, the different stakeholders will be mapped and involved in different manners.

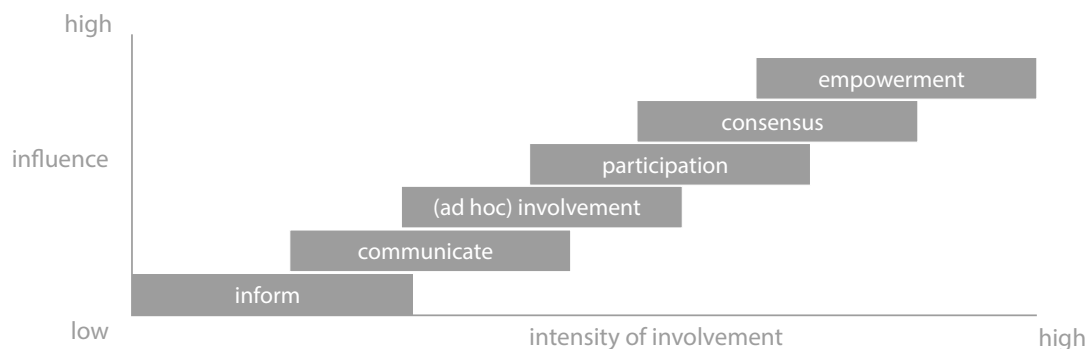


Figure 14: Actor involvement matrix (Own ill. Based on Peek et al., 2018)

Actors can be characterised as internal or external according to Winch (2010). Depending on the different design and structure of the development project, actors can have different characterisations or involvement within a project. They can be less active or more actively involved within the process, influenced by their willingness and possibility to be involved. Regarding their influence within the project actors can be mapped upon an actor involvement matrix which is based on Peek et al., 2018.

3.5 THEORETICAL FRAMEWORK

In the previous paragraphs, the different main themes, and their belonging sub-themes, of this research have been discussed: public cultural real estate, social encounters and the development process. The theoretical background and the (unknown) relationships between these different main themes are summarised in the theoretical framework, depicted in Figure 15.

Academic literature has shown that public cultural real estate can be characterised as a third place. Public cultural real estate, as an element in the built environment, can influence the phenomenon of social encounters. The built environment can be either stimulating social encounters, sociopetal setting, or discourage it, a sociofugal spatial setting. Both the public and parochial domain can exist within public cultural real estate.

Social encounters can be characterised as a social added value and can contribute to the creating of social capital. Social capital can be in the form of bridging capital, among heterogeneous individuals, or bonding capital which is among homogeneous individuals. Social encounters can occur in different types, active and passive, and can differ in their nature of occurrence.

The relationship between the influence of the development process, that consists of four stages and can be influenced by internal and external actor involvement, of public cultural real estate that facilitates social encounters is still unknown and will be further researched within the empirical research.

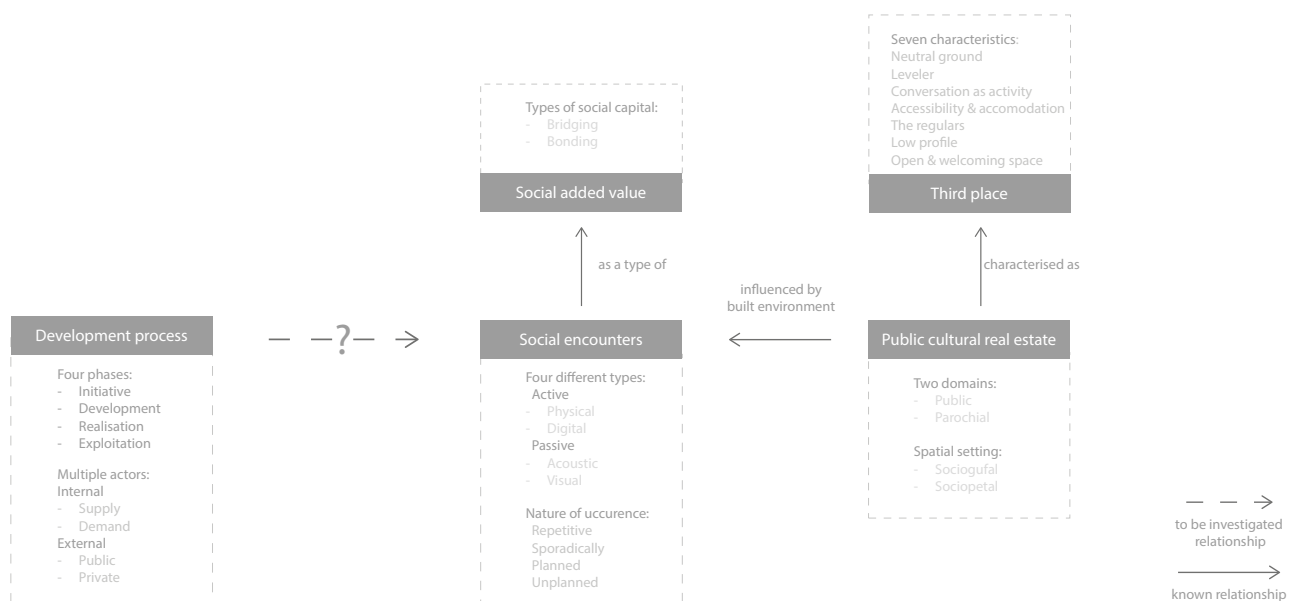


Figure 15. Theoretical framework (Own ill.)

4

EMPIRICAL RESEARCH

- a. Introduction
- b. Approach
- c. Case 1 - LocHal
- d. Case 2 - DePetrus

This chapter shows the results of the empirical research. It begins with a segment outlining the method that is used for the case study research. The two independently performed case studies are shown in the preceding paragraphs. Both follow the same format, which starts with a brief case description and is followed by an extensive analysis of the purpose and type of social encounters, the development process and its involved actors and ultimately the key takeaways for each case.

4.1 APPROACH

4.1.1 CASE SELECTION

For the in-depth case studies, this research zooms in into two projects that are examples of public cultural real estate projects in the Netherlands that have explicitly stated to want to contribute to facilitating social encounters. A short list of possible projects has been drawn up by conducting desk research. The NRP Gulden Feniks submissions database has served as the primary source of information for this shortlist. Four case criteria were established which narrowed the list down to four possible cases, as seen in Appendix D. The case criteria that were used are:

- I. Located in the Netherlands;
- II. The function of (mixed) public cultural real estate as defined by own definition;
- III. Direct evidence of the objective of facilitating social interaction in the case itself;
- IV. A fully built and already in-use development.

The final selected cases for this research are:

- I. LocHal in Tilburg
- II. DePetrus in Vught

4.1.2 DATA COLLECTION

The two cases give insight into a range of public cultural real estate projects with a diverse mix of clients, functions and contexts. To gain insight into the case and collect data and information, interviews will be held with key stakeholders. The following themes and elements provided the structure for these interviews:

- I. **General:** short introduction about their profession and specific role within the project
- II. **Social encounters:** how the theme of social encounters is defined in the project and the specific ideas about how and with whom social encounters should take place
- III. **Actors & process:** an explanation of the development process from the interviewee's starting point in the project, including how the process was structured and who was in the position to make decisions

In the specific situation where an interviewee has a broader knowledge of the subject of social encounters or specific experience with public cultural real estate, a fourth theme is added to the structure.

- IV. **Relation case to other projects:** a comparison of the case towards other projects, how it may differ or has comparisons with other public cultural real estate projects and the theme of social encounters.

The structure for the semi-structured interviews can be found in Appendix A.

4.1.3 DATA ANALYSIS

The methodology of the case study research and the steps leading up to the final results of this research are illustrated in Figure 16. As mentioned prior, each case will be analysed based on three different topics, which aid in answering the main research question. The topics are the concept of public cultural real estate, social encounters, development process and actor involvement. The theoretical framework formed a basis for the interviews and will provide the input for the cross-case analysis. The similarities and differences between the two cases will be clarified by the cross-case study on each of the different topics. This cross-case analysis and the expert panel is elaborated upon in the next chapter.

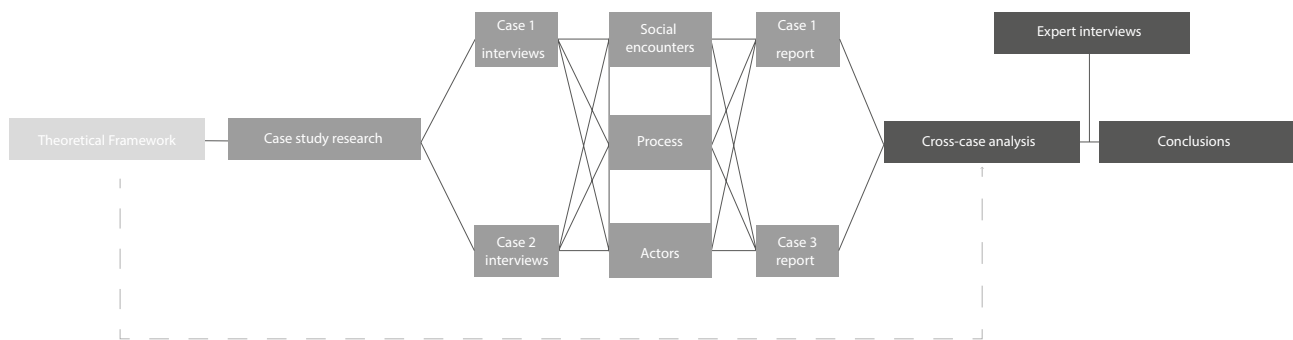


Figure 16. Diagram empirical research (Own ill.)

4.1.4 STRUCTURE

In the next part of this chapter, each case is described and analysed according to the following subjects:

Case description: in this section, a short description of the case is presented. A summary of the history and coming to be of the project, context and current function will be elaborated upon. The case description is portrayed by the received project documentation and information retrieved from the internet, publications, and the interviews themselves.

Data collection: in this paragraph, an overview of the interviewees per case is portrayed. This lays a foundation for the context of the content of the interview answers and results that are discussed in the following section.

Public cultural real estate: in this section, the vision and concept of public cultural real estate and its relation to the concept of a third place is discussed.

Social encounters: in this section, the topic of social encounters will be discussed as to how it is imagined and integrated within the project.

Actor involvement & process: in this section the involvement of the different actors and the development process will be elaborated upon. Per case, an actor-involvement matrix and a process timeline are displayed.

Main takeaways: this section will show an overview of the main takeaways per case regarding the three topics mentioned prior. This serves as a preliminary conclusion per case and will help in conducting the cross-case analysis and final conclusions of the research.

CASE 1. LOCHAL



4.2 CASE 1 - LOCHAL

4.2.1 CASE DESCRIPTION

The LocHal is a library that houses multiple functions of which the primary one is the library and is supplemented with other functions such as co-working spaces, cultural organisations, multipurpose labs and a café. The former locomotive hangar, built in 1932, has been transformed into a covered public space and serves as ‘the new living room of the city’ and showcases a new typology of the traditional library (Braaksma & Roos Architectenbureau, 2019). The multipurpose library has won more than 10 (inter)national awards, one of which World Building of the Year award for 2019. They state that: *“The result has created a physical facility in which a variety of users can meet for a variety of purposes, in this sense the building has become a social condenser.”* (LocHal, n.d-a.).

HISTORY OF THE BUILDING

The LocHal was built in 1932 as part of the NS-Werkplaats area which is a large complex for the maintenance of locomotives. In this building with dimensions of 90 x 15 meters, with a free height of 15 meters, locomotives were repaired until 2009. The total workspaces complex has a unique cultural historic value for the city and in the context of locomotives. The total ensemble of workspaces should be considered as more than just a collection of industrial buildings since the total complex has developed its own logic over time. It resulted in a transverse workspace where the locomotives which have to be reviewed came in through openings in east-facing walls and the trains were transported to their actual repair destination via opposite movements using cranes and roller tracks (Gemeente Tilburg, 2018).

The original locomotive workshops had to be modified due to changes in the working method and the introduction of the 125-ton crane. Therefore, in 2009 NedTrain, the owner of the complexes decided to discontinue the locomotive maintenance function at this location. After 140 years, the workspace for locomotives will disappear from the city of Tilburg and leaving the LocHal without a function (LocHal, n.d.-b).

CONTEXT & LOCATION

The LocHal is located in the city of Tilburg in the province of Brabant. Within the city the project is located within the area of the NS-workplaces, also called the Spoorzone. This lies directly adjacent to the North side of the train station of Tilburg. From its origin, the city of Tilburg is known for its textile industry which has been a main source of income from the 16th century onwards (Janssens, 2001). The city of Tilburg has for a long time been identified as an industrial and real working-class/labourers town due to its strong involvement in the textile industry (Janssens, 2001; Interview A1). With the textile industry accounting for 70% of the city's occupational structure by the end of the 19th century, the economic structure has been moulded by it. The town's social structure is heavily influenced by this form of industry, which resulted in a significantly low amount of the middle class. In the 20th century, the size of the textile industry declined rapidly due to multiple reasons such as the increase of cheaper production in lower-wage countries and the economic crisis in 1929. Within twenty years the industry, which had dominated the city for more than two centuries, declined from a share of the industry from 53 down to 14%. The decay of Tilburg's textile industry had far-reaching consequences for the city for the whole society and its economic structure (Janssens, 2001).

This meant that the city was in need of a new identity. Not even half a century later, the departure of the locomotive workspaces in the Spoorzone brought back memories of the decline in the textile industry. The location of the former NS-workplaces has a surface area of 30 hectares. After Nedtrain decided to terminate its activities within the area, the municipality of Tilburg saw opportunities in expanding the city centre and creating a new urban area located north of the train station. In 2010 the municipality bought the Spoorzone. After the purchase, this closed off-area which was also called

'the Forbidden City' removed its barriers and was opened to the public. The era of 'loc-making' ended and the era of placemaking started. (Gemeente Tilburg, 2018; Interview 1B).

The Spoorzone is an inner-city urban area development project. Within the Spoorzone multiple districts are defined. The LocHal is situated in the City Campus district and is directly adjacent to the train station within a distance of less than 200m. The municipality is the owner of the area after buying it from Nedtrain in 2011 which they did after forming a PPS with SDK Vastgoed, part of VolkerWessels (Interview 1A; VG Visie, 2023). After the site was open to the public, the municipality quickly initiated placemaking within the area. The intention was to prevent decay and vandalism. Well-known events such as Festival Mundial and the Tilburgse Kermis were held in the area to warm up the inhabitants of the city to the new part of the city centre (Interview 1A). The municipality of Tilburg first introduced the concept of moving the Library to the Spoorzone in 2007 (Interview 1D).

Alongside the ongoing activity of placemaking in the area, the PPS designed a master plan together with Barcode Architects. This masterplan drawn up in 2012 for the City Campus incorporates modern dwelling units, a substantial new educational facility, as well as public and cultural facilities. The building of the current LocHal was designed to be partly used as a breeding ground for the different educational buildings facilitated by Fontys Hogescholen, topped with an 80 metres high residential tower and partly filled with a 5-story high parking place within the current building (Barcode Architecten, 2011).

Under the name "The Locomotive," the library, Bibliotheek Midden-Brabant joined with a number of other cultural organisations to promote Fontys' vision for the City Campus. However, Fontys withdrew at the end of 2013 from this plan mainly due to reorganisations within their own organisation, casting uncertainty on the area's whole development. Due to this event, the development of the Spoorzone became a topic included in the electoral campaign as the municipal elections were approaching that included the relocation of the library towards the Spoorzone (Interview 1A, interview 1D).

The chosen coalition partners in 2014, that included the SP, CDA, D66 and GroenLinks, did not share the same opinion about the relocation of the library to the Spoorzone. The SP's viewpoint was opposed to the idea of the relocation of the library, and that the focus should lie on a Spoorzone for all Tilburgers (SP Tilburg, 2014). GroenLinks and D66 were in favour of the relocation of the library. All four parties supported the idea of preserving the industrial heritage as much as possible within the Spoorzone (CDA, 2014, D66, 2014; GroenLinks, 2014; SP, 2014). Eventually a consensus has been found and the vision for the relocation of the library has been formulated as: *"We see the city campus as a workshop for the 21st century. An area where working, learning, inspiring and meeting are central. [...] A modern library can make an important contribution to this area for working, learning, inspiring and meeting. We make a final decision to move the library to the Spoorzone once it is clear that entrepreneurs also want to establish themselves in the area."* (Gemeente Tilburg, 2014).

The cooperation with a commercial party within the project was an important point for the Council to get approval on the major public investments and was a condition from the right wing within the coalition. During the decision-making process, the Cohen report was published. This report was not decisive in this debate. It however did give a boost to the coalition parties to continue the relocation of the library to the LocHal and did offer the Library the new narrative that justified this step (Interview 1D). This decision regarding the relocation of the library has been an essential condition for the process, as well as the renewed appreciation for heritage (Interview 1A, Interview 1D).

Within this new context in the built environment with an appreciation for heritage and the political debate around the relocation, the current idea for LocHal has emerged, where the research of Concire for the LocHal with the vision of 'the locomotive for society' served as the foundation for the tender and further development (Interview 1A; interview 1D; Concire, 2014).

THE CURRENT STATE OF THE PROJECT

The public library, the city café, co-working and meeting spaces from the private company Seats2Meet, and a stage for art and cultural organisation KunstLoc are all housed in the multipurpose LocHal, which was completed in 2019. In the first year, the LocHal welcomed more than 700.000 visitors to their project, this exceeds more than double the number of visitors the library could welcome in their former location on the Koningsplein (Jongerius, 2019). Up until this moment, all original tenants are still present in the project. The library is the largest tenant and occupies 2/3rd of the gross floor space. The library is in charge of building management and partitions the associated expenses proportionally with KunstLoc and Seats2Meet, the other two tenants. The city café located in the building is operated by the library as well (Interview 1D; Jongerius, 2019). Now the project is in full use, the LocHal has been stated as an example of a new typology of the traditional library and ‘the next best big thing in public libraries’ (Civic Architects, n.d.). The image below gives a summary of the history, coming to be and current use of the project.

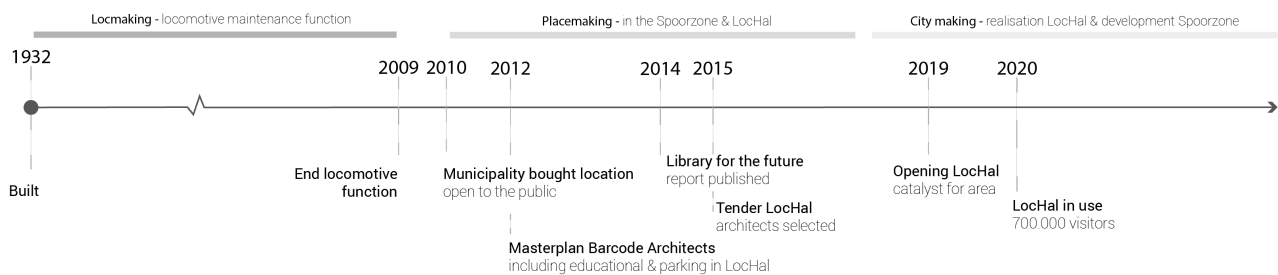


Figure 17. Overview LocHal (Own ill.)

4.2.2 DATA COLLECTION

To collect data and information about the LocHal, four interviews were conducted. This was determined by the parties' willingness and availability, as well as by the ability to get in touch with them. Besides interviews, project documents were gathered and analysed which served as input for the conversations with the interviewees and the drafting of this case report.

Interview	Party	Role interviewee
1A	Municipality	Real estate manager
1B	Project management	Partner & Project manager
1C	Lead Architect	Partner
1D	Municipality	Program manager & Master City Developer

Table 6. Data collection LocHal



Figure 18. Impressions LocHal (Bollaert, 2019)

4.2.3 LOCHAL AS PUBLIC CULTURAL REAL ESTATE

LocHal is built as a public building with the typology of a covered city square and landscape. The architect however mentioned that this idea evolved and landed in the design gradually over time. The idea of the public character and building public domain had the highest significance. Especially the concept of 'passability', for the vision for the public building itself as well from the vision of the axis and connection throughout the entire Spoorzone. An example of this is the connection with the adjacent building MindLabs, not only related to physical connection but also regarding the potential of the theme of social encounters and knowledge sharing (Interview 1C; Interview 1D).

Besides the fact that the LocHal can be classified as public cultural real estate. The main function and gross floor space within the building is the library. The architect mentioned that their vision on the typology of a library regarding the concept of third spaces is that the library is the best example of a third place that still exists in the Netherlands or even Western Europe. Various other public buildings such as town halls and stations, which can be classified as a third place have become increasingly controlled environments with an immense decrease in accessibility. Only when you consume you are part of that specific place which can be considered very exclusive. The spatial regime of a library is also different when compared with other public real estate. The library is a space of knowledge sharing, living and even working nowadays (Interview 1C; Interview 1D).

The program of requirements states that the LocHal provides the spatial context for the innovation of the library. The building facilitates the transformation process from a traditional library, where the lending of informational materials held a central place, to a library of the future where the interaction between people is central: less collection, more connection. The library becomes a place of meeting, collaboration, and the exchange of knowledge and stories. An "extended library" where the library and collaborating parties can realise their core values while jointly offering a new welcoming and inspiring space to all residents and visitors of the city. It becomes a workspace of knowledge and experience; a space for meeting, exploring, and undertaking; and a place for people to develop and unfold (Gemeente Tilburg, 2015).

For the LocHal an attempt has been made to make it as public as possible. However, this does not by definition mean that all facades should be as open as possible. Physical accessibility is not enough for a well-functioning third place, a sense of security and feeling comfortable also plays an essential role in this (Interview 1C). Developing a public building relates directly to the creation of the public domain which has five characteristics that are vital for its creation. The five characteristics of the public domain are accessibility, freedom, equality, synchronicity and authenticity and are all equally important, there is no hierarchy here. Even though it is essential to have the accessibility in order, otherwise there is no possibility for the other four (Interview 1D). This is underlined by the vision of the architect and therefore the focus on accessibility, not only physical but also mental, was a guiding theme in the design (Interview 1C).

4.2.4 SOCIAL ENCOUNTERS

Within their first vision documents, the Municipality as the client for the LocHal, one of the themes was social encounters. The overarching idea of the Spoorzone was to create a new inner city urban environment that brings together a broad mix of functions so that a broad range of individuals have the opportunity to get in contact with each other. The Spoorzone should form an open social network with a high level of interaction. Within this context of the whole redevelopment area, the LocHal was intended to form an unmistakable focal point. Within the LocHal itself, the central focus is on enabling and stimulating exchange between different groups, the concept of social encounters (Interview 1A; Concire, 2014). Following the first vision documents, the theme of social encounters has been integrated within the programme of requirements that was used for the architect and contractor selection.

WHO

When looking at social encounters, it is of essence to look into which target groups were intended within the project. The title 'The locomotive for society' already indicates that the LocHal must become a space that serves a broad spectrum of individuals. The term 'from homeless to captain of industry' or 'from skater to tie' has been used to indicate that the LocHal is in principle accessible to everyone regardless of origin, age or background (Interview 1B; Concire, 2014).

The program of requirements states that the LocHal should be an attractive location for a wide audience, including different kinds of businesses, institutions, and especially all residents and visitors of the city. The concept drawings of Concire (2014) explicitly state the end of the spectrum related to our whole society, seen in Figure 19.

Due to the multiple tenants within the project, different target groups can be facilitated within the building and there is actively focussed on a broad range of target groups. Younger individuals are originally a target group on which a library focuses. Serving this target group gained even more focus because of the location of the university in Tilburg outside the city, to whom the LocHal could serve as an additional study and/or meeting space due to its location so close to the station. The addition of Seats2Meet to the project also attracts a different target group, a more formal audience. Various Labs were also envisaged within the project, such as a Cooking Lab, Game Lab and Writing Lab to turn it into a public workplace related to the concept of Concire (2014), but in practice, serving these target groups has been minimal in the current situation. Furthermore, older (white) men are also a clearly served target group within the project who have been actively integrated into the design. This group consists of individuals who like to read a newspaper several times a week and have a coffee and sometimes also (get to) know each other or meet each other. For this target group, the project serves as a kind of second living room, which is especially important for senior citizens in terms of the rising problem of loneliness (Interview 1A, Interview 1C). Within the idea of 'the locomotive for society' and that the LocHal should be for everyone, there was a significant amount of focus on vulnerable individuals, which includes homeless people (Interview 1A; Interview 1B; Interview 1C; Interview 1D).

Not only the different tenants and their target groups within the building are important, but the interaction between different visitors of different projects within the City Campus was also intended. An example of this is the connection between LocHal and MindLabs (Interview 1A). This relates to the theme of knowledge sharing and (social) interaction.

WHAT

The previous paragraph talks about the who. In addition to this, it is important to look at what type of social encounters are intended within the project since multiple types can be classified.

Regarding the theme of the LocHal as public cultural real estate, which can be considered a third place according to multiple actors, the overall idea is that it can and was supposed to be a space where all kinds of different people can come, perhaps learn something from each other but most importantly at least come in contact with each other and cross paths. This type of real estate should serve as a social meeting space, but should also serve as a place for social 'tolerance'. By all means, stay in touch with one another in our society so that individuals with vastly dissimilar backgrounds or viewpoints may coexist in the same setting (Interview 1C). The ESG sustainability goals, which also encompass social sustainability which among other things focus on inclusivity, were frequently referred to by the library during the process (Interview 1D). The LocHal can both be considered a public domain as well as a parochial domain. Within LocHal a balance has been found between the

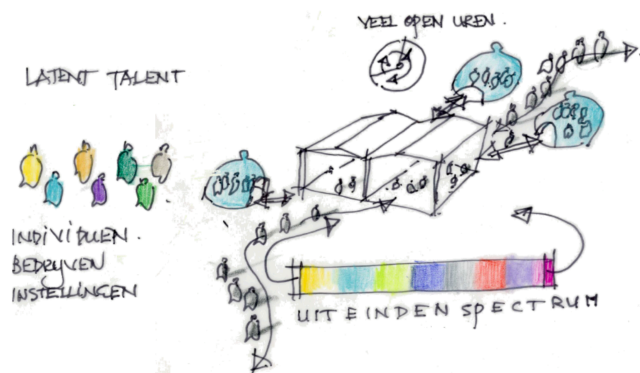


Figure 19. Concept drawing LocHal (Concire, 2014)

possibility for homogeneous groups to come together, which refers to the parochial domain. Whereas the LocHal also creates the possibility in the public domain for heterogeneous groups and individuals to see, hear and experience one another. It is almost inherent that a public space can exist without these formed parishes. If not, the threat to become a no-place and for individuals to experience placelessness is very plausible (Interview 1C; Interview 1D).

Within LocHal a broad range of target groups come together. By doing this, the prerequisites for bridging capital may also arise. By creating such places where this range of individuals come together is at least unlikely to have a negative effect such as segregation within the society. Presumably, meeting each other, seeing and hearing and being able to coexist in combination with different activities that suit the individual within projects such as the LocHal can contribute to the social recognition of different target groups and more empathy and a sense of community in society (Interview 1B; Interview 1C; Interview 1D). The LocHal should serve as 'the living room for the city' (Interview 1A).

HOW

After discussing the aspect of for whom and what type of social interaction was intended, the next paragraph describes how these themes were integrated within the LocHal.

Within the total redevelopment process of the LocHal, three phases were identified in relation to the Spoorzone as an overarching development: Loc-making, Place-making and City-making. After the decision of the relocation of the library was definite, the municipality directly started with placemaking in the City Campus area. In this period the library started with the KennisMakerij, a testing ground library already located within the LocHal. This served as an innovative place where the Midden-Brabant Library looked for new ways to connect people and to give shape to the library's new (stage) function (Interview 1A; Interview 1C). The foundation for the LocHal, which aims to serve the entire city, has been developed with its support of this temporary library function. Thus, when the LocHal opened its doors to the public, the visitors from Tilburg immediately had the idea of this is ours, this is something new that we as a city can be proud of (Interview 1B).

The municipality, together with Concire, by creating the concept of 'the locomotive for society' laid a clear vision and blueprint which has been a guiding theme throughout the whole process all along. Within the architect tender, in the programme of requirements, this concept was mentioned as well (Interview 1B; Interview 1C).

To contribute to this vision, in the tender the architect chose to maintain the openness of the former Locomotive hall for two reasons. The first reason is to preserve the atmosphere of the heritage and to continue the feeling of openness in the building. The second reason is due to the fact that the architects were of the opinion that the (social) library function could benefit from this openness (Interview 1B; Interview 1C). This relates to the concept of accessibility which is integrated into the hardware of the building, by creating the staircase landscape and by the range of different types of seating and activities in the building. This is to diminish the certain threshold that these buildings can evoke and helps in creating the public and parochial domain for the different visitors (Interview 1C; Interview 1D). In addition to this, to guarantee a suiting place to spent your time and connect with others, the program of requirements explicitly stated:

"The primary meeting place is centrally located in the LocHal. Furthermore, smaller and larger meeting areas with different atmospheres are distributed throughout the building."

(Gemeente Tilburg, 2015, p. 11)

To stimulate social encounters between and within the different target groups, the architects have focussed on the routing within and through the building. The routing and the staircase landscape connect the different parts and their activities with each other and make a connection with the larger urban context it is situated within such as the connection with MindLabs. This routing and shortcuts through the building try to stimulate the occurrence of social encounters (Interview 1A; Interview 1C).

By retaining the openness of the hall and stimulated by the staircase landscape, visual connections are stimulated between visitors and contribute to the mental accessibility of the project (Interview 1C). Not only the routing and variety of meeting spaces focuses on these themes, but also the orgware and the detailing of the hardware in the project.

A lot of focus has been laid on the accessibility for the broad range of target groups and the possibility to stay and use the building that fits everyone's needs which then offers the possibility for social encounters. The program of requirements states:

“Accessibility is ensured by laws and regulations. However, it deserves explicit attention in the design process to ensure that people with disabilities (physical or mental) can also use the building in a comfortable manner. ”

(Gemeente Tilburg, 2015, p. 11)

For the orgware within the LocHal, there are two striking examples that have been integrated regarding the theme of accessibility. After the relocation decision has been made, the library understood that for a new library typology that is for everyone and is situated within an urban context, the amount of vulnerable or even more mentally challenged individuals would increase. This asks for a differently trained staff and security guards. Therefore the staff retrieved extra training to gain knowledge on how to handle these specific situations (Interview 1B; Interview 1D).

In addition to this, to provide a setting where people can spend their time, without any obligations and in an accessible manner, regardless of income or if they are a member of the library of Seats2Meet, within the LocHal are 1.147 sockets located, lockers and public toilets as well as free WiFi for everyone without any passwords. This provides flexibility and possibilities to use the building for what whoever needs. The concept of flexibility is emphasised by the textile curtains that can be opened or closed to create more enclosed spaces if needed (Interview 1B; Interview 1C; Interview 1D). This concept of accessibility is emphasised even more by the choice to sell multiple products below commercial pricing. Some basic products such as black coffee or lemonade for children are sold at reduced pricing to give individuals with a lower income the possibility to enjoy this service as well. It is also allowed to bring your own food and beverages or bring the purchased products from the café with you throughout the whole building. It is not restricted to a certain area (Interview 1B; Interview 1D).

The theme of social encounters and guaranteeing the accessibility for a broad spectrum of different target groups, which can be considered a precondition for more heterogeneous encounters, has been integrated within the LocHal on multiple aspects. Not only the hardware contributes to this, but it is evidently present in the orgware and mindware as well.

4.2.5 ACTORS AND PROCESS

WHO & WHEN

To gain insight in how the theme of social encounters is integrated within the development process it is important to know who was involved and at which moment in time. The following paragraphs will give an overview of this matter.

The LocHal is a public initiative from the Municipality of Tilburg as the client. They have been involved from the beginning of the whole urban area redevelopment, starting their involvement in 2001 (Interview 1A). They can be classified according to Winch (2010) on the internal demand side. The future tenants of the LocHal, the library, KunstLoc and Seats2Meet joined the project at different moments in the process. The library was the first party to be actively involved in the process due to the decision regarding the relocation to the LocHal yes or no. After this has been finalised KunstLoc and eventually Seats2Meet joined the process. Seats2Meet came to an agreement in an intention agreement (IOK) fairly late, just before the investment decision of the city council for the design process (Interview 1A; Interview 1C).

On the internal supply side, the different actors such as the architects can be characterised. Civic Architects together with Braaksma & Roos Architecten and Inside Outside are the winning architecture collective that won the design tender. With this composition, the preliminary design was made which served as the input for the contractor tender, which was won by Bing Smartility (Interview 1B). Mecanoo as the interior architect joined the development process further on in the process. Stevens van Dijck, served as the advisor regarding the project and was responsible for the concept development, design and contract management, constructed the program of requirements, and did the quality assurance during construction (Interview 1B). An overview of the key actors within this process is shown and categorised in Table 7. Figure 20 shows a schematic interpretation of when the internal actors were active within the development process, related to milestones within the project.

Internal		External
Demand	Supply	Private
Municipality of Tilburg	Civic Architects	Local residents
Library	Stevens van Dijck	
Seats2Meet	Braaksma & Roos Architecten	Public
KunstLoc	Inside Outside	Province of South Holland
	Mecanoo	
	Binx Smartility	

Table 7. Stakeholders LocHal (Own ill. based on Winch, 2010)

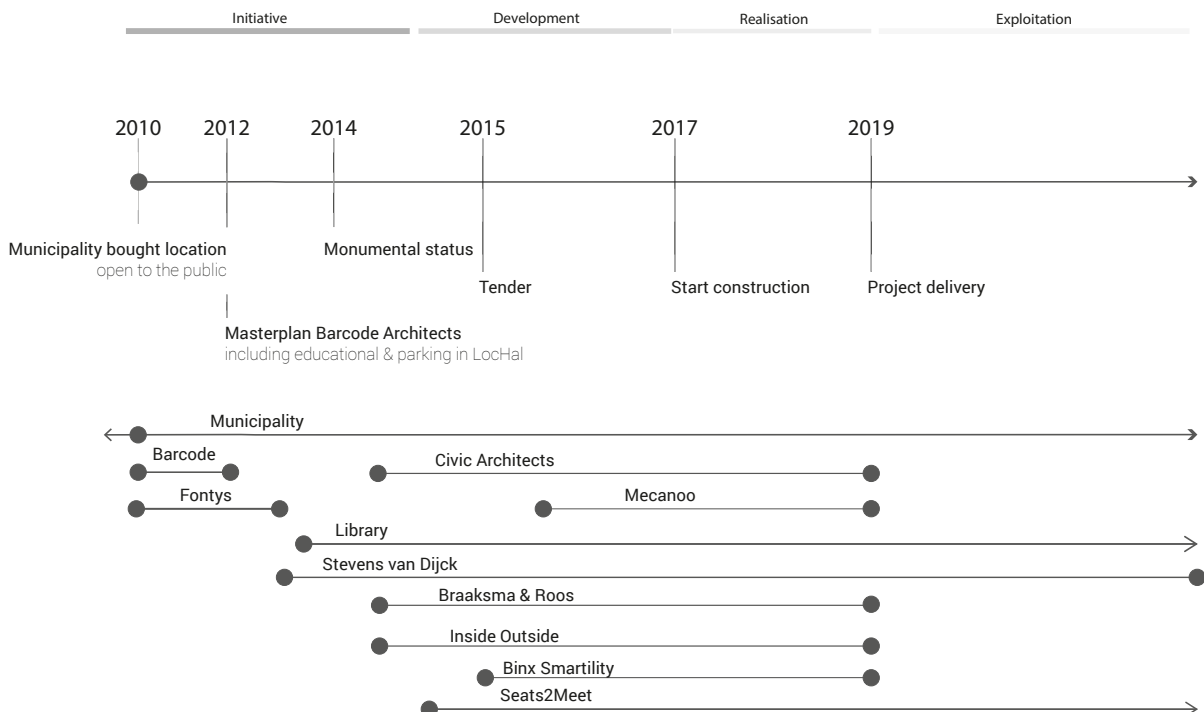


Figure 20. Process map LocHal (Own ill.)

HOW

The Municipality of Tilburg had the role of the client. From this starting point the Municipality drafted the vision for the Spoorzone and specifically LocHal together with Concire. The desire for a wide range of target groups is deeply rooted in Tilburg's politics, from the history of the character of an old industrial city and its decline. Taking good care of everyone, originally mainly workers, is an important part of the public debate. This context and because of the coalition that consisted of left- and right-wing parties, together with the hesitancy from the SP has ensured that the narrative: the LocHal is for everyone, from skater to tie, is so deeply anchored within the project and the entire area development. Concire's report on the locomotive of society played a clear role in this. This report has been prepared on behalf of and together with the Municipality. Based on these leading values, this narrative has landed within the program of requirements and thus follows into the architecture selection and design (Interview 1A; Interview 1B; Interview 1C).

Prior to the composition of the program of requirements, to support the process of the relocation of the library they assigned Bas van der Pol as 'KwartierMaker'. He was appointed by the library however he took on this role 'on behalf of the city' (Interview 1B; Interview 1D). At this point in time there was close cooperation between the municipality and the library, nevertheless the tendency of the municipality as a traditional developer and the library as a sparkling cultural institution still prevailed which was not beneficial to the process (Interview 1A; Interview 1B; Interview 1D). The decision to assign the 'KwartierMaker' was the link that was needed to bridge the gap between the 'development side' and the 'cultural side' (Interview 1B). This also emphasised the fact that the library was thinking on a broader level than just from their primary function as a book lending entity (Interview 1D).

In the process there has been a close collaboration between the different actors. The library as the largest tenant in gross floor space has had an active and even decisive role within the process. The library was already involved and participated during the first architecture tender. In this decision for the lead architect the Municipality was in charge, however the library could give their opinion and was included in the various selection rounds. This dynamic changed when the interior architect selection took place, within this decision the library was in charge and the Municipality gave their opinion as input (Interview 1B; Interview 1C; Interview 1D). This shows the active collaboration between these two actors. In addition to the prior, representing the library, the 'KwartierMaker' and Seats2Meet attended all bi-weekly design meetings with the architects. The entire morning was reserved for consultation with the future tenants. This collaboration between the different parties has been of added value for the final outcome of the project. Sometimes as an actor you have to hand in certain wishes or dreams within a project and process, if in this case you do not look for the best optimal solution together, this feeling of frustration can linger. Going through that process together and making those choices together creates a sense of mutual trust which is beneficial for the final outcome (Interview 1C).

Regarding the theme of the role of the LocHal as public cultural real estate and social encounters, multiple actors have actively safeguard the integration of these concepts. Concire's concept, 'the locomotive of society' was the leading idea and supported with Cohen's report on the library of the future. The director of the Midden Brabant library, together with the program manager, were clear proponents of this idea and vision and took responsibility for extending this idea throughout the entire project. Not only in the vision beforehand, but also in the actual programming of the library and the entire operation (Interview 1B; Interview 1D). Their vision and perseverance on this matter was backed by the architecture collective who possess a clear intrinsic motivation to contribute to public social real estate, and in the terms of (mental) accessibility and social inclusion and interaction as well (Interview 1C). For instance, the library opened the conversation about lowering the prices for coffee and insisted on the realisation of the large amount of sockets within the building (Interview 1D). Figure 21 shows an overview of how the different internal actors can be plotted in terms of their intensity of involvement and their influence.

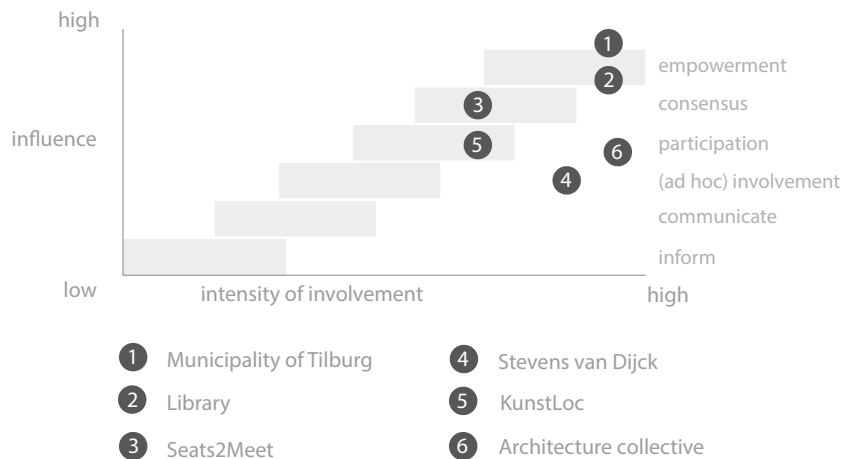


Figure 21. Actor involvement LocHal (Own ill.)

4.2.6 MAIN TAKEAWAYS

The findings of the interviews on the themes of public real estate, social encounters and the development process were presented in the earlier paragraphs. The main takeaways that this research takes from this are as follows:

→ Theme of accessibility & social encounters

The concept of (mental) accessibility and social encounters has been a guiding theme throughout the whole process and is steered upon actively by the library and the architects. They are both explicitly mentioned in the program of requirements and include practical guidelines how this could be integrated within the final project, e.g. the size and concepts of the different meeting spaces distribution through the building

→ Strong vision development by client

The municipality as the client first defined a strong concept and vision, which serve as the blueprint for the design and development process in regards to the theme of social encounters. This is been laid down in the vision by Concire (2014) as 'the Locomotive for society'. The different target groups and the types of social encounters they want to facilitate within the project is mentioned in this vision development.

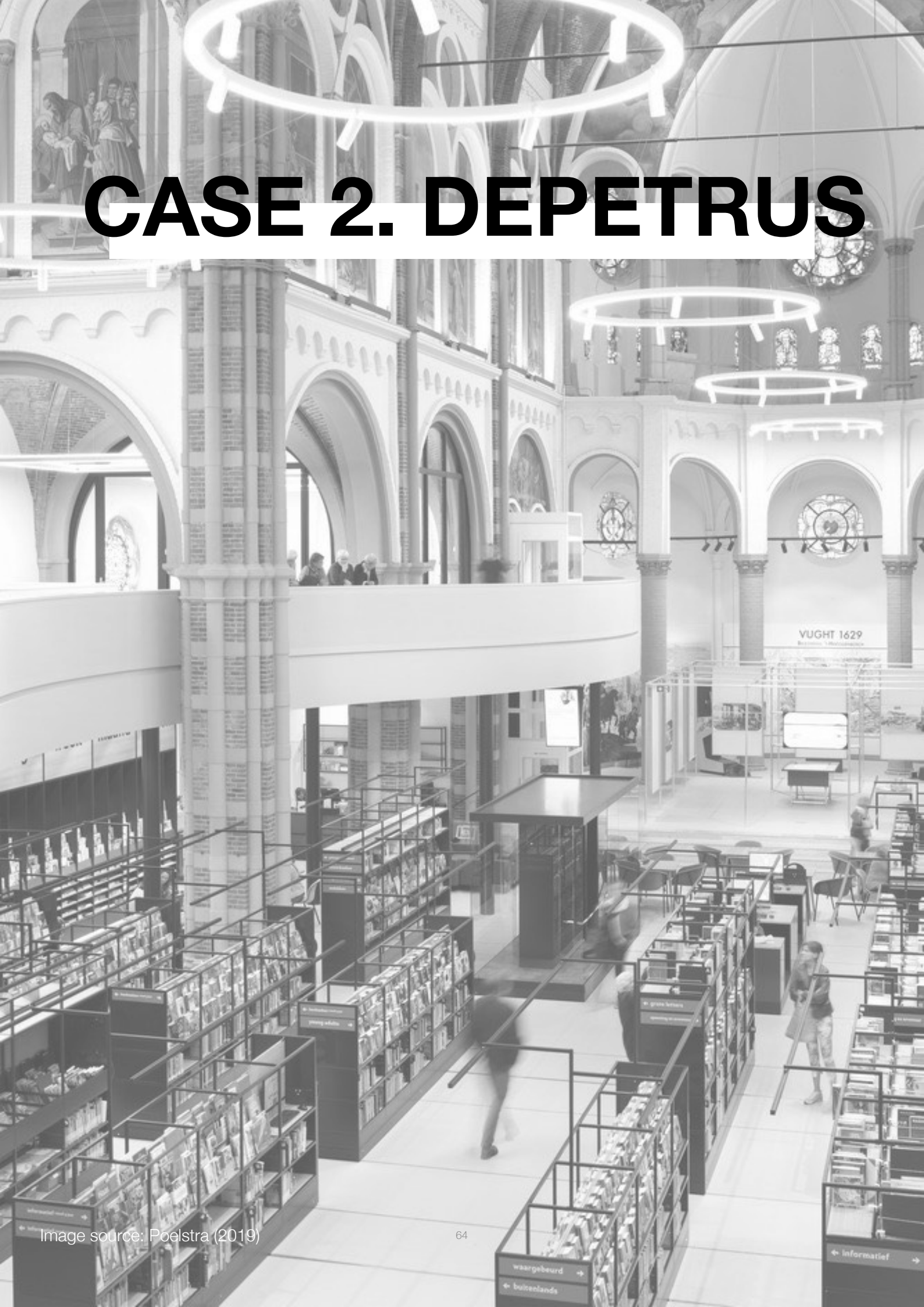
→ Active involvement of main tenant

The library as the main tenant had a very active involvement in the whole development and was leading in the concept of the library as a public space and the integration of accessibility. Due to this involvement, the innovative library concept and a more integral program of requirements could be constructed before the architects joined the development process.

→ Professionalism & skill of actors

The professionalism and skill of all actors involved and the focus on the social themes, including most of the future tenants is remarkable. The library and architects actively steered and provided knowledge and input regarding the themes of social sustainability, social encounters, physical and mental accessibility and knowledge on the functioning of public cultural real estate as a place for social encounters.

CASE 2. DE PETRUS



4.3 CASE 2 - DEPETRUS

4.3.1 CASE DESCRIPTION

DePetrus is the new meeting centre in the centre of Vught and is located within the former Sint-Petruskerk. This former church is built in 1884 by Carl Weber and due to its new function of the library, the Vughts museum and multiple societal organisations, it was saved from demolition. The church did not perform any religious activities since 2005 and eventually, due to private initiators, the plan at is it is now was executed. The transformation consists of one large open space where all the functions are blended into each other (Smeets, 2018).

History of the building

DePetrus is located in the Roman Catholic Sint-Petrus church in Vught, in the province of Brabant. The church was built from 1881 until 1884 and replaced the Sint Pieter church in the city. This was a church built in the fourteenth century with materials of loam and straw and was in bad condition (Looyenga, 2005). The Sint-Petrus church was built in the Neo-Romanesque style and Rijnlandse gothic that includes a large number of round elements in its design. The murals in the church were made by the Vught painter Charles Grips. However, during the construction of the church problems arose since two pillars that were located in the northern cross arm collapsed and resulted in eight deaths. The aftermath of the accident delayed the construction of the church and resulted in a criminal investigation, where eventually nobody was held accountable (Smeets, 2018). After completion, the Sint-Petrus church is by historians considered one of his most exemplary designs in which he shows dramatic overture in which he combines Romanesque and Gothic elements. Around the year 1930, two chapels were built on the western side of the church. An extension from the 1960s connects the church with the presbytery

In 2002 the church was given the status of a national monument due to the fact that it has ensemble values because of its significance for the appearance of the village centre of Vught. After all, the object is important because of the great degree of intactness of the interior and exterior. national monument (Rijksdienst voor het Cultureel Erfgoed, 2002). In 2005, grit and stones fell down from the ceiling during a funeral as a result of prolonged maintenance. The Sint Petrus Church stopped to be utilised for religious purposes at that point (Stichting DePetrus, 2018).

Context & location

The church is located in the epicentre of the city of Vught with around 25.000 inhabitants. Shortly after the closing of the church in 2005, the local housing association initiated an ambitious plan for the vacant church. Their plan was to provide a place in the former church for the Vughts museum which was currently without a location, the library and a music school. The province of Noord Brabant was willing to invest two million euros in the project, to facilitate the social functions. In the end, these ideas were not financially feasible since the town of Vught refused to provide any assurances. When the housing association ceased the plans, the parish was forced to request a demolition permission in 2010 (Stichting DePetrus, 2018).

Due to its location within the centre of Vught, inhabitants were not fond of the demolition plans due to the loss of cultural value and were afraid to live around a construction site for years (Interview 1A).

One of the initiators of the preservation of the church said: “We wanted to preserve the church building and its function as a meeting place. Keeping the community alive was our motto envisioned from the start.” (Van der Einden, 2022)

Therefore, early in 2011, entrepreneurs from Vught joined together to stop the demolition of the church. This led to the origination of DePetrus B.V., which consists of seven local entrepreneurs who initiated a new destination for the former church. In consultation with the parish, it has been decided

to rent out the church on a long lease for fifty years, so that the parish remains the legal owner and DePetrus B.V. will be the economic owner (Stichting DePetrus, 2018; Interview 1A). With financing for the renovation and transformation which were both provided by subsidies, crowdfunding from the inhabitants of the visitors and surrounding and with financial investments from the individuals in the B.V. it led to the successful transformation of the church which prevented the demolition. The exterior of the church was first restored from 2011 - 2012 to solve the construction and ceiling problems and then transformed with the final opening in 2018.

Current situation

At this moment in time, the former church has been renovated and transformed into a meeting centre right within the city centre of Vught. After the restoration regarding the construction problems, Buro Kade designed the intervention of the large mezzanine floor within the church. The addition of this level, which cuts through the facade is visible on the exterior and interior of the church and provides the church with a new modern appearance which supports the new functions. This floor also offers room for the required technical facilities. Meeting rooms and workspaces have been placed on and under this floor. The addition of this extra floor level is mostly located along the borders of the facade which preserves the original spatial quality of the free height of the church. The church currently contains the library, the Vughts Museum, and several social organisations. De Petrus will provide Vught with a new space for both young and old to meet (Buro Kade, n.d.)

The originally intended tenants are still present within the current building and are: the library Huis 73, Vughts museum of which the collection is spread out throughout the whole floorpan, Stichting Anders Bezig Zijn which organises different cultural and educational courses, activities and meetings for adults, Wereldwinkel which sells fair-trade products from all over the world and Welzijn Vught, a social welfare organisation which consists of social workers and volunteers which endeavour individuals to participate in society (DePetrus, 2018).

An important design choice is the decision to place all the books, museum collection and the information stand on rails. This provides the opportunity to move the collection and interior to the edges of the building. By doing this, a large open floorspace is created which was one of the musts of DePetrus B.V. to have the possibility to host (commercial) events within DePetrus. One example when this opportunity was used is during the Covid-19 pandemic, the local council meeting was held within DePetrus which provided the possibility to practise social distancing (Interview 1B; Smeets, 2018).



Figure 22. Overview DePetrus (Own ill.)



Figure 23. Impressions DePetrus (Poelstra, 2019)

4.3.2 DATA COLLECTION

To collect data and information about DePetrus, three interviews were conducted. This was determined by the parties' willingness and availability, as well as by the ability to get in touch with them. Besides interviews, project documents were gathered and analysed which served as input for the conversations with the interviewees and the drafting of the case report.

Interview	Party	Role interviewee
2A	Stichting DePetrus	Chairman
2B	Architect	Partner / Architect
2C	Library	Real estate manager

Table 8. Data collection DePetrus

4.3.3 DEPETRUS AS PUBLIC CULTURAL REAL ESTATE

DePetrus is built as a public building with the typology of the ancient Greek agora. According to this typology, the square represents a gathering place where people can share experiences and ideas with one another. It was purposefully avoided being referred to as the worn-out buzzword: living room of the city or something likewise. The concept of a third place is considered as an insufficient starting point regarding the development and design because as a public building, you are inherently a third place (Interview 2C). The shared opinion within DePetrus was that first, you should start with the various users and their functionality instead of focusing on the need to create a third space, and then make sure that this collaboration and synergy between tenants is fully integrated within the project. As a result, within the project, there was no specific focus on the associated characteristics of third places (Interview 2B; Interview C).

The main function and largest tenant within DePetrus is the library. There are a lot of different types of public (cultural) real estate that focus on facilitating social encounters or creating social capital. The distinguishing feature of a library within this typology is the fact that it possesses a collection. This positioning of the library deviates from the phrase mentioned in the library report of Cohen (2014) 'from collection to connection'. The distinguishing feature of the library, the collection, should be the main asset of the library and therefore the focus should lie on 'through collection to connection' (Interview 2B).

As a public cultural building as well as a library, the importance of the embeddedness within the local structures is mentioned by multiple actors. The library of the future, is a multifunctional building, that forms collaborations with other social or cultural organisations. The mono-functional library is seen as unattainable over time (Interview 2B; Interview 2C).

4.3.4 SOCIAL ENCOUNTERS

WHO

When looking at social encounters, it is of essence to look into which target groups were intended within the project of DePetrus. In essence, the library is supposed to be for everyone. However, multiple tenants are situated within the project, which stimulates a broader spectrum of visitors of the project (Interview 2B; Interview 2C). Within the project, there is a focus on youth and elderly visitors. Regarding the youth, within Vught there are very few places which are open for walk-ins. Almost all the meeting places are exclusively in a club context. There was a need for extra places where you can experience things, spent your time or get inspired. There is a focus on elderly visitors as well, which is

stimulated by the collaboration with Stichting ABZ and Welzijn Vught, due to the large number of elderly inhabitants in Vught. Due to this, the 'Geheugenhuis', has been integrated within DePetrus which serves as a meeting space where both mildly demented people, informal carers as well as professionals can gather. In practice, a study conducted by DePetrus has shown that 10 - 15% of the visitors are not from Vught itself (Interview 2A). In addition to this, within libraries, a growing focus on vulnerable individuals can be seen. DePetrus also facilitates this target group. The city of Vught has an above-average number of mental health care institutions in its surroundings. On a regular basis, DePetrus provides a space for these (often vulnerable) individuals (Interview 2B; Interview 2C).

WHAT

The previous paragraph talks about the who. In addition to this, it is important to look at what types of social encounters are intended within DePetrus.

All interviewees stated that social encounters happen within the project due to the fact that the conditions are there to make them happen (Interview 2A; Interview 2B; Interview 2C). This is because, on the one hand, you are a public place that is located within the local context of the city centre. But on the other hand, efforts are made to make these encounters meaningful. The social encounters should be more than only greeting each other and only drinking a cup of coffee. DePetrus makes an effort to facilitate conversations amongst people based on their experiences there or on what inspires the visitors. DePetrus is not the same every day due to its programming, which contributes to this objective of inspiring conversation (Interview 2A; Interview 2C).

HOW

After discussing the aspect of for whom and what type of social interaction was intended, the next paragraph describes how these themes were integrated within DePetrus.

DePetrus is a project where due to its multifunctional character, multiple target groups come into contact with each other. This has always been the overarching objective, however, this has not been actively steered towards from out DePetrus B.V. or Stichting DePetrus. This has been developed quite organically due to the different tenants within the building with their own target groups (Interview 2A; Interview 2C).

Regarding the theme of social encounters and the accessibility of DePetrus, it is important for visitors how they perceive the range of services. It should not have any deterrent elements. Therefore it is crucial to consider the composition of the different elements within the projects. Specific target groups and their characteristics can be linked to different elements. An example of this is the overall higher age of individuals playing billiards (Interview 2B).

Not only the different elements and their associated characteristics are important regarding the theme of social encounters, but another aspect is also one of routing and floorplans. Within DePetrus, all tenants are intertwined into the floor plan and are composed in such a way that they can no longer exist on their own but need one another. The tenants jointly offer a product within DePetrus. There is no clear separation between where the Vughts Museum ends and where the library begins. A clear distinction is not important, since what matters is that visitors look at the type of activity they want to do within DePetrus and what that requires in terms of silence or shielding. Visitors have the opportunity to look for a place within DePetrus that suits them and this concept then ensures spontaneous encounters due to movement throughout the building (Interview 2B).

Not only providing a place to sit or do one's specific activity, but it is also of essence to facilitate a reason to stay within these buildings. This can be stimulated by a café or catering function (Interview 2B). All interviewees mentioned that however this function is present within DePetrus, its use is undeveloped and feels like a missed opportunity to further stimulate social encounters within the project (Interview 2A; Interview 2B; Interview 2C).

4.3.5 ACTORS AND PROCESS

WHO & WHEN

To gain insight in how the theme of social encounters is integrated within the development process it is important to know who was involved and at which moment in time. The following paragraphs will give an overview of this matter.

DePetrus is a private initiative from DePetrus B.V. as the client. This B.V. consists of seven individuals from Vught and its surroundings who were willing to invest in the former church and are involved since the beginning in 2011 (Interview 2A; Interview 2C). By using the characterisation of Winch (2010) they are classified on the internal demand side. The future tenants of DePetrus, which consist of the library (Huis73), WereldWinkel, Stichting ABZ and Welzijn Vught, are characterised on the internal demand side as well.

On the internal supply side, the different actors such as the architects can be characterised. Two different architecture companies were involved in the restoration and transformation of this project and succeeded each other with little overlay. Stichting DePetrus, as one of the key actors within this process can be characterised as an internal supplying actor as well. They have been involved with this project right after the initiative by DePetrus B.V. (Interview 2A).

The Municipality of Vught, due to the private initiative of this project, is characterised as an external public actor. They have been involved with the project from the beginning (Interview 2A; Interview 2C).

An overview of the key actors within this process is shown and categorised in Table 9. Figure 24 shows a schematic interpretation of when the internal actors were active within the development process, related to milestones within the project.

Internal		External
Demand	Supply	Private
DePetrus B.V.	Buro Kade	Local residents
Library Huis73	Jan David Hanrath Architecten	
Stichting ABZ	BBN	
WereldWinkel	Stichting DePetrus	Public
Vughts Museum		Municipality of Vught
Welzijn Vught		Province of Brabant

Table 9. Stakeholders DePetrus (Own ill. based on Winch, 2010)

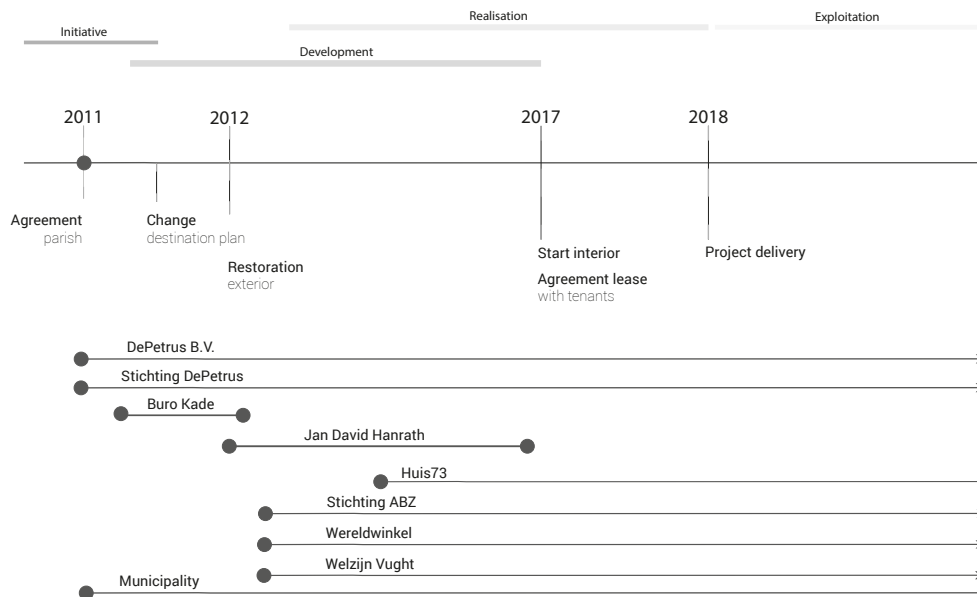


Figure 24. Process map DePetrus (Own ill.)

HOW

The seven private initiators, combined in DePetrus B.V. were the client of the project. After the initial idea to save the church from demolition, the B.V. was formed, as well as Stichting DePetrus as the management organisation. DePetrus B.V. was most actively involved at the beginning of the process when the restoration and the investments and subsidies through the Municipality and the Province had to be arranged. In the initiative phase, it was quickly decided to form the management organisation due to two reasons. The first reason was regarding tax and state aid reasons. It was prudent to place an organisation between the actual owners and the tenants (Interview 2A). The second reason was regarding the cooperation between the owners and tenants. The dialogue between these two parties was not without friction (Interview 2A; Interview 2B; Interview 2C).

This formed the construct that Stichting DePetrus acts as a connecting link between the different parties, as shown in Figure 25.

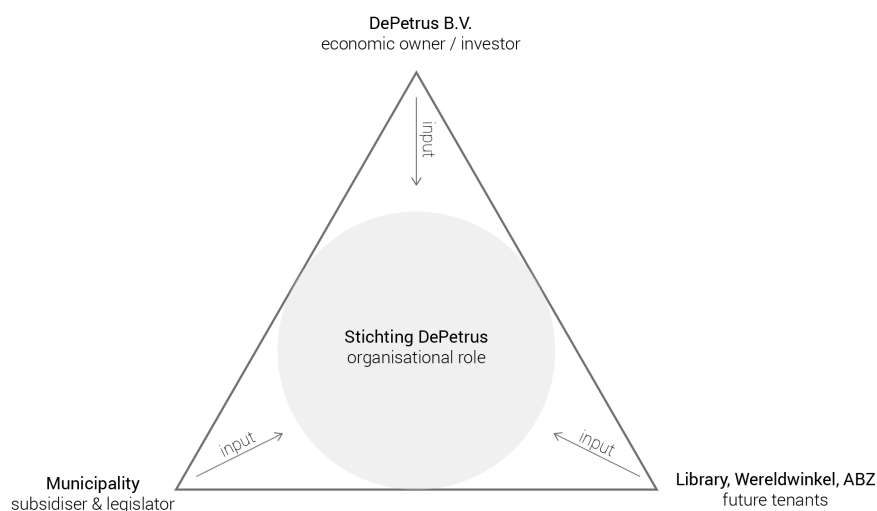


Figure 25. Collaboration actors DePetrus (Own ill.)

DePetrus B.V. positioned itself as the economic owner and investor. Their involvement decreased after the funding and restoration plan was completed, with the exemption of some demands regarding the exploitation and commercial use of the projects. DePetrus B.V. decided to rent out some spaces commercially, such as the clothing store next to the entrance, the café located adjacent to the garden, and some of the gross floor space located on the mezzanine floor.

The future tenants, the library, WereldWinkel, ABZ and Welzijn Vught have been actively involved in the development process after the plans for the restoration were decided upon. The current library organisation, Huis73, joined this collaboration later in the process after the local library organisation backed out of the project. At this moment in time, no specific plan for the interior of the building has been drawn up yet (Interview 2C).

The Municipality of Vught had a legislating and subsidising role in this development process since they have no ownership or client role in the project. They are responsible for the main investment subsidy, as well as additional subsidies regarding the renovation of the exterior and above all they contribute to the structural exploitation subsidy (Interview 2A). Besides their financial support, they have been actively involved and had a steering role in the implementation of the new programme within DePetrus. Their focus was on the implementation of meaningful use of this location within the city centre. This resulted in the fact that the municipality decided to include DePetrus in their accommodation policy (Interview 2A). Additional to these financial and legislating aspects, the Municipality supported the development process on an organisational level by hiring a project manager for Stichting DePetrus with content and organisational support (Interview 2A; Interview 2B).

This structure of the Stichting DePetrus as the spider in the web has been essential within the development process and is still in effect during the exploitation at this moment (Interview 2A; Interview 2C).

The concept of the renovation, including the addition of commercial spaces, was already (roughly) established before the interior architect came into the picture. After these decisions, the design process was an active collaboration with the interior architect, future tenants and Stichting DePetrus. DePetrus B.V. only actively participated when they imposed the requirement that the nave could be cleared for hosting (high-end) events (Interview 2A; Interview 2B; Interview 2C).

Within this collaboration between the three parties, these actors were leading and decisive in the integration of the objective of social encounters within the projects. The interior architect was leading in this and took on this responsibility from their own expertise and intrinsic motivation (Interview 2A).

The idea of social encounters was included in the narrative when the church was tried to save from demolition. In such a way that the former church should be a building for everyone in the form of a social-cultural meeting centre, a living room for Vught and a place where tourists can enjoy (Interview 2C; Smeets, 2021). Up until the moment in the process that the future tenants and the interior architect were starting the design, the theme of social encounters has not been actively steered upon by the actors involved at that moment in time (Interview 2A; Interview 2B). From the expertise and interior architect regarding this theme and its specialisation in public cultural real estate, the theme was integrated within the design and steered upon actively (Interview 2A; Interview 2B; Interview 2C).

Figure 26 shows an overview of how the different internal actors can be plotted in terms of their intensity of involvement and their influence.

In the figure above the low level of involvement of DePetrus B.V. is shown in relation to the higher involvement of Stichting DePetrus, however with a lower influence. The architects have played an active and steering role within this whole development process and were influential on the theme of social encounters.

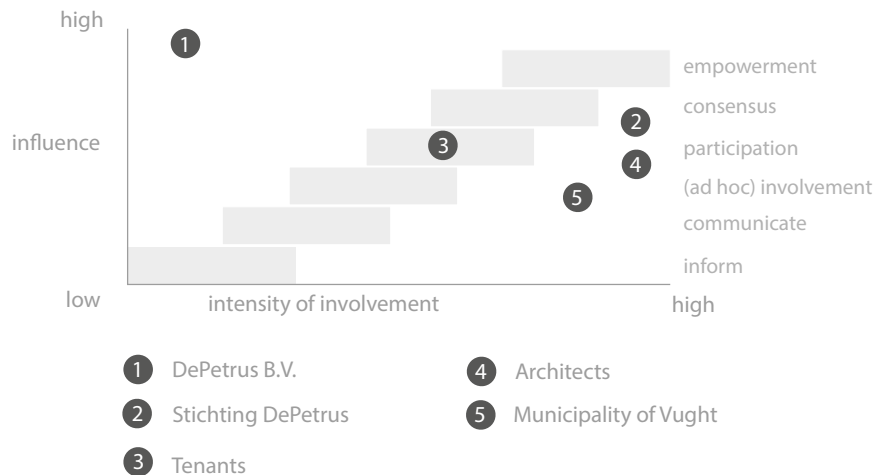


Figure 26. Actor involvement DePetrus (Own ill.)

4.3.6 MAIN TAKEAWAYS

The findings of the interviews on the themes of public real estate, social encounters and the development process were presented in the earlier paragraphs. The main takeaways that this research takes from this are as follows:

→ Objective of social encounters

The objective of social encounters remained quite broad in the narrative of the transformation of this church and has not been actively steered upon until the interior architects and future tenants were involved in the process. This means that the integration of the objective of social encounters was reliant in the intrinsic motivation and knowledge of the involved actors since a concrete vision document or programme of requirements was not available.

→ Active involvement of tenants

All the tenants had an active role within the development process of the projects and were involved within the design process of the interior. This proved the possibility to create the intertwined floorpan where no clear boundaries are visible between the different tenants and stimulates the interaction between the different functions and its users.

→ Two phases of development

The development process consisted of two phases, the renovation and secondly the transformation. The effect of this division of the development phases means that different actors were involved per phase. The client was mainly involved in the transformation phase, whereas the tenants are actively involved in the second phase of the interior design.

→ Division in ownership and execution

A specific construct of ownership and execution has been used in this project by the creation of DePetrus B.V. and Stichting DePetrus. This specific construct had an effect on the involvement of actors related to the theme of social encounters and the general project development. The client was due to this construct less active in the social objective of this project.

5

SYNTHESIS

- a. Introduction
- b. Overview
- c. Cross-case analysis
- d. Expert interviews

This chapter shows the synthesis of the research, both empirical and theoretical. First, in this chapter the two case study projects are compared by using a cross-case in order to highlight any similarities and differences followed by the outcome of the expert interviews regarding the results. Starting the cross-case it will first show a general overview of the different cases in the following segment. This is followed by a more in-depth comparison that relates to the following themes: social encounters, process and decision-making/actor involvement.

5.1 APPROACH

In this chapter 5, the synthesis of the retrieved data is presented. The approach in this chapter consists of two steps. First, with input from the case reports, a cross-case analysis is conducted. In this step there is zoomed in on the specific retrieved similarities and differences within the empirical research. After this step, the results should be placed within a broader context. This has been done by conducting expert interviews and placing the results in a broader context. This serves as an intermediate step to answer the conclusions of this research. The conclusion is displayed in the next chapter. This structure is shown in figure 27.

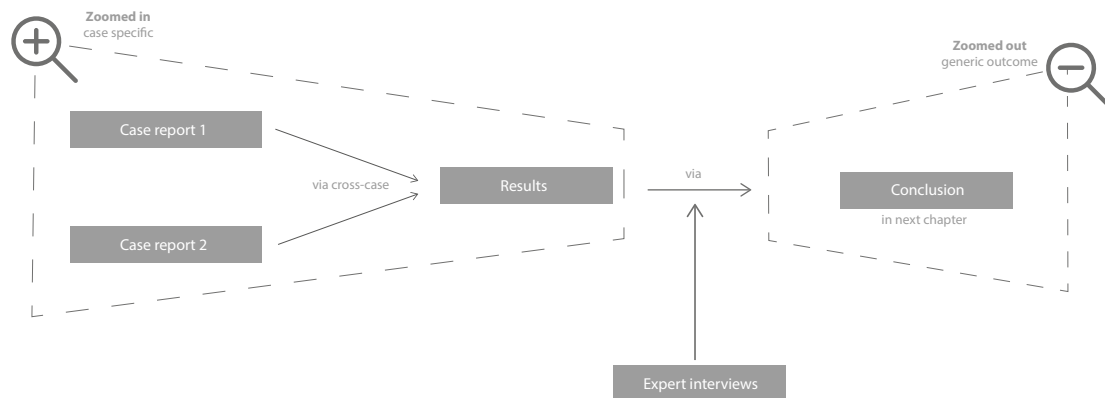


Figure 27. Diagram synthesis (Own ill.)

5.2 OVERVIEW

The following table gives a general overview of the similarities and differences between the different cases. This will serve as a broad comparison between the two. In segment 5.3 the in-depth cross-case will be presented.

Aspect	Case 1 - LocHal	Case 2 - DePetrus
Prior function	Locomotive workspace	Church
Building year	1932	1884
Current function	Library Cultural organisation Conference & meeting centre Café	Library Community centre Retail Café
Development	Transformation	Transformation
Transformation period	2014 - 2019	2011 - 2018
Monumental listing	Municipal	National
Initiator	Municipality of Tilburg	Private initiative
Owner	Municipality of Tilburg	Parish
Client	Municipality of Tilburg	DePetrus B.V.
Tenants	Public & private	Public & private
Involvement tenants in design	Starting at architect's selection	After restoration, starting with interior design
Social encounters	Bridging & bonding	Mainly bonding
Client	Municipality of Tilburg	DePetrus B.V.

Table 10. Cross-case analysis overview

5.3 CROSS-CASE ANALYSIS

The cross-case analysis will compare the cases on the same structure as used in the empirical chapter and will be regarding the following themes:

- I. Case characteristics
- II. The theme of public cultural real estate
- III. The theme of social encounters
- IV. The process and actor involvement

5.3.1 Case Characteristics

Location

LocHal and DePetrus are both located within the inner city. Both Tilburg and Vught are located in the province of North Brabant and are not situated within the G4-cities. However, there is a significant difference between the two. Tilburg is a semi-large city within the Netherlands whereas Vught can be classified as a small city.

Similarities: Both projects are located outside the G4-cities and are located within the inner city of their location.

Differences: LocHal is situated in Tilburg, a large city with more than 200.000 inhabitants. DePetrus is located in Vught and only has 30.000 inhabitants.

Type of development

LocHal and DePetrus are both transformation projects that came to be after being vacant for a period of time. DePetrus is a transformation project not related to a larger area redevelopment, it is a standalone development. LocHal is a transformation project within the large redevelopment of the Spoorzone with multiple sub-areas. The LocHal is located within the sub-area of the StadsCampus and was the first to be developed.

Similarities: Both projects are transformation projects of vacant buildings.

Differences: DePetrus is a standalone redevelopment project. LocHal is part of a larger urban redevelopment project.

Monumental listing

During the initiative and development process, both buildings received a monumental listing. LocHal received their listing in 2014 and DePetrus in 2002. Due to their monumental listings, the eligibility for subsidies is increased.

Similarities: Both projects are officially listed as a monument.

Differences: LocHal has a monumental listing whereas DePetrus has a national listing.

New function

Both projects are classified a public cultural real estate. LocHal and DePetrus both have the library as the largest tenant within their project and accommodate a café function. The LocHal also houses a conference & meeting centre (Seats2Meet) and a cultural organisation (KunstLoc). DePetrus houses two community organisations (WelzijnVught and StichtingABZ) as well as the Vughts Museum and retail (WereldWinkel).

Similarities: Within both projects the library is the biggest tenant and there is a mix of private and public organisations.

Differences: There is a difference between the functions within the projects regarding the cultural functions and community organisations.

5.3.2 The theme of public cultural real estate

Typology

Within the design of the LocHal, the typology of a landscape has been implemented. By creating this landscape and multiple levels within the building, more possibilities for the parochial domain to come are created. For DePetrus the typology of the Greek agora has been a starting point for the design. Both typologies are used to create a public building and subsequently the public domain.

Similarities: Both projects have focussed on the public character of the building.

Differences: Different typologies are used for creating a public building.



Figure 28. Landscape typology LocHal
(Bollaert, 2019)



Figure 29. Agora typology DePetrus
(Poelstra, 2019)

Vision on third places

Both projects can be characterised as a third place regarding academic literature, and the empirical research has shown they identify with this concept as well. Both the designers of LocHal and DePetrus have stated that the (multifunctional) library is considered one of the last public third places within the Western European context. However there is a difference between the viewpoint, LocHal focuses on creating a third place with characteristics that are related to this concept. Whereas DePetrus states that inherently due to its function and public character, it is a third place and should not be actively steered upon. It should merely focus on the use and programming of the project.

- Similarities: LocHal and DePetrus are both considered third places due to their public nature and multiple characteristics such as free entrance and public amenities.
- Differences: LocHal focuses on contributing to its typology of a third place whereas DePetrus is of the opinion that inherently it is a third place and one should focus on the programming and the use of the project

Vision on library function

There is a change happening in regard to the function of the library of the future. Both projects underline the importance of this changing role. For both projects, the future of the library lies within the embeddedness within the local context and public debate. LocHal relates to the vision of the Cohen report (2014) with from collection to connection, whereas DePetrus focusses on through collection to connection. Since the collection is the unique characteristic of the library that should be used to its full potential.

- Similarities: In both projects, the library function of the future is broader than just a place for lending books. There is a growing focus on a broader spectrum of activities that includes social interaction.
- Differences: The LocHal refers to from collection to connection whereas DePetrus focusses on through collection to connection.

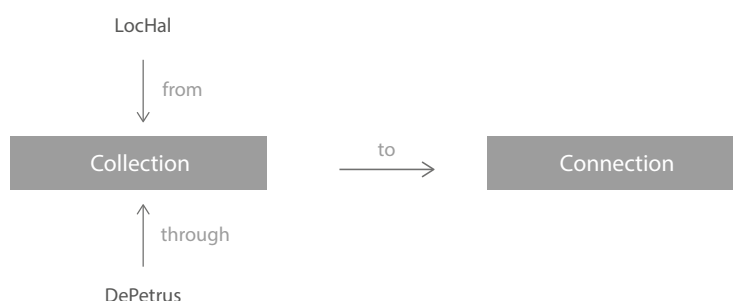


Figure 30. Difference approach library function (Own ill.)

Characteristics of third places

Specific characteristics can be allocated to third places. LocHal and DePetrus both focus on the characteristic of accessibility, serving food and beverages and personalisation within their positioning as a third place. However, the intensity of how these characteristics are implemented differs per project. LocHal has as, almost to the extreme, focused on (mental) accessibility within their project. DePetrus merely focuses on no deterrent elements.

- Similarities: The characteristics of a third place of accessibility, the serving of food and beverages and personalisation within a project is implemented in both LocHal and DePetrus.
- Differences: LocHal had a stronger focus on accessibility and has been implemented in multiple ways within the project.

5.3.3 The theme of social encounters

Target groups

From their programming as multifunctional public cultural buildings, which both include a library, their goal is to be for everyone. Within each project focus lies on target groups that are fitting to the societal and demographic context the projects are located in. LocHal as a larger city focuses more on vulnerable individuals whereas DePetrus focuses on the elderly due to its demographically aging municipality.

- Similarities: Both focus on a broad range of target groups and state they are 'for everyone'.
Differences: LocHal has a specific focus on the more vulnerable individuals in our society, which includes homeless individuals. DePetrus has a minor focus on the elderly (with dementia).

Type of social encounters

While discussing the theme of social encounters, the specific definition or objective of social encounters remains a bit hazy for most. In general, LocHal focuses on the idea of the living room of the city where individuals can live with or among each other. Whereas DePetrus wants to facilitate conversations among people based on their experiences within the project or about what inspires them. This is characterised as an active encounter.

- Similarities: Social encounters should at least be passive, with the objective to evolve and become active in their nature.
Differences: LocHal's main focus lies on seeing and living among each other or in the best case small spontaneous active interactions, whereas DePetrus specifically wants to stimulate inspiring conversations.

Type of social capital

Social encounters can lead to social capital in the form of bonding and or bridging. Due to the public nature, programming within the building and the characteristics of a third place, the projects both may contribute to bonding capital. There are possibilities for homogeneous groups of individuals to interact and meet, due to the hardware and programming of the projects. Within the LocHal, due to their design and organisational choices regarding (mental) accessibility, they can provide the prerequisites for bridging capital to arise. No specific hints in the empirical research could be identified within DePetrus to argue that the project can contribute to bridging capital besides their objective to be for everyone and in their design focused on the public nature and routing.

- Similarities: Both projects possess the potential to contribute to bonding capital.
Differences: LocHal provides the prerequisites for bridging capital to arise.

5.3.4 The process and actor involvement

Initiative

Both projects started due to the vacant state of the building. DePetrus however was planned to be demolished, whereas for the LocHal no new function was imagined.

- Similarities: The initiative originated through a vacancy of the building.
Differences: DePetrus was on the verge of being demolished.

Client

LocHal and DePetrus differ in the type of client for the projects. The client of the LocHal is the Municipality of Tilburg, a public party. The client of DePetrus is DePetrus B.V., a private entity.

- Similarities: -
Differences: LocHal and DePetrus differ in the client type, a public and private entity.

Ownership

Not both clients of the cases are the official owner. For the LocHal they are the owner of the land and the building and they rent most of the gross floor space to the tenants. The 'Stadsbalkon' remains untenanted and remains in the ownership of the Municipality. For DePetrus B.V., they are the economic owner since they lease the church on a long lease (erfpacht) from the parish which remains the legal ownership. DePetrus B.V. partly leases the gross floor space through StichtingDePetrus and early leases them directly for commercial prices to the market.

Similarities: -

Differences: LocHal and DePetrus differ in ownership. LocHal has full ownership of the project, whereas DePetrus has a long lease with the parish and therefore only is the economic owner.

Development process - support

Within the development process, both cases have embedded process support in one way or another. For the LocHal, the library has appointed the 'KwartierMaker' to help with the conversations between the Municipality and the library regarding the relocation and programme of requirements. In the case of DePetrus, to smoothen the conversations between the future tenants and the owners Stichting DePetrus has been formed. In addition to this, an external project manager has been appointed to help Stichting DePetrus with their needs regarding the development process by the Municipality of Vught.

Similarities: Received process support to help with the dialogue between client and tenants.

Differences: LocHal made use of a 'KwartierMaker', and DePetrus established a management organisation and received support from an external project manager, hired by the Municipality

Process design

In figure 30, the process design for LocHal and DePetrus have been illustrated. Both project developments took place around the same time, in the period of the recovery after the financial crisis. The total development process of the LocHal took up to nine years, whereas the development process for DePetrus took up to seven years. The process of the LocHal has been designed with more consecutive phases. DePetrus had a more parallel process, where during the development of the interior planning, the restoration already has been executed.

Similarities: Both projects were developed in the period of the recovery after the financial crisis.

Differences: The process design of the LocHal made use of more consecutive phases. DePetrus had a more parallel process of the realisation and development phases.

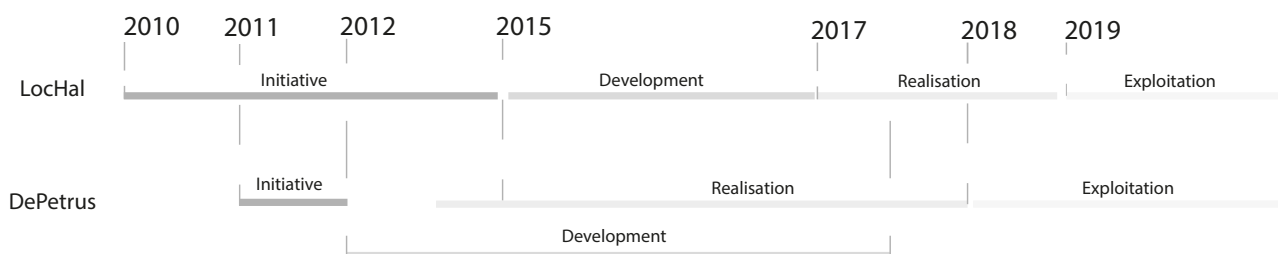


Figure 31. Process design comparison (Own ill.)

Development process - development phase

In both projects, the future tenants were actively involved in the development phase. However, there are differences in how this phase was designed. LocHal created a clear vision document 'Locomotive for society', before actively involving the tenants. The clients of DePetrus, together with an architect firm decided on the restoration. After this, the future tenants were involved and they created together with the interior architect the floor plans and interior.

Similarities: The future tenants were involved within the development process.

Differences: For LocHal, the client created a clear blueprint with the vision document, DePetrus a clear vision was less evidently present within the process.

Actor involvement

In Figure 31, the actor involvement per case is illustrated. Similarities and differences between two cases can be observed. The most striking difference is the involvement of the client of the projects. For LocHal, the Municipality of Tilburg had a high influence as well as a high intensity of involvement. For DePetrus, DePetrus B.V. they have a high influence however a much lower level of involvement. The architects for both projects are positioned in almost the same location for both projects, which show the rather high level of involvement and influence.

Similarities: Both architects and most tenants in both projects have quite a high intensity of involvement and influence.

Differences: The level of involvement of the client differs drastically.



Figure 32. Comparison actor involvement (Own ill.)

Steering actors on theme of social encounters

For the theme of social encounters, LocHal has started with a clear foundation with the concept of Concire, regarding this theme, which was constructed by the Municipality. This document was widely supported and taken up by the different actors involved. After this, the library as one of the future tenants had a clear vision and a sense of ownership/responsibility creating the library of the future, in which social encounters and social capital played a major role. They have been actively steering and participating in this theme throughout the process together with the architects. The architects underlined the importance of this theme from an intrinsic motivation and vision.

DePetrus differs in their approach to the steering actors on the theme of social encounters. The narrative of DePetrus for 'everyone' is widely supported. The specific focus on social encounters and the functioning of DePetrus as a public place has been mainly supported and safeguarded by the architect and tenants. This came from an intrinsic motivation to contribute to the social added value of the project. The client of the project had no active involvement towards the theme of social encounters. Their focus lay on the commercial possibilities within the project, less on the social possibilities.

- Similarities: The architects and future tenants played an active role in the implementation of the theme of social encounters, mostly from intrinsic motivation and interest.
- Differences: The blueprint and objective has been clearly stated by the client for the LocHal and was widely supported and taken up by the other actors involved.

5.4 EXPERT INTERVIEWS

As mentioned earlier, the final step of the synthesis were the expert interviews. By using this case study method, it gives the opportunity to obtain expert knowledge on the topic and can help in validating and supporting the findings of the research. The selection of interviewees has been done according to their knowledge, experience and their ability to provide valuable insights related to the research questions and topics. In total two interviews were held and the description of the experts is given in Table 8.

Interview	Role
3A	PhD social geographer, interest in urban (re)developments and public space, specifically public libraries and markets
3B	Active in library sector since 1975, as librarian and multiple other positions. Renowned public speaker in the Netherlands and abroad and published author about the function of the public library

Table 11. Interviewees expert panel

The interviews were guided by the three topics of public cultural real estate, social encounters and the process & actor involvement, which have priorly been used in the interview protocol as well as the case reports and the cross-case analysis. The topics were discussed and their opinion was asked coming from their knowledge and expertise, which is specifically related to libraries. Libraries are a type of public cultural real estate and are eminently present in the two researched cases.

Both interviewees agree with the characterisation of public cultural real estate and libraries as a third place as well as that it has the possibility to contribute to facilitating social encounters (Interview 3A; Interview 3B). However, its characterisation is frequently a meaningless concept or used as a buzzword. The definition of a third place can be seen as a semantic discussion (Interview 3B). In relation to the built environment and the real estate itself, the third place does have the advantage that it does talk about the building itself. In its meaning, it remains fairly empty and does often not exceed the phrase of the home away from home which is not your place of employment (Interview 3A).

Public cultural real estate can serve different target groups and often state they are for everyone. In serving this broad range of target groups, in relation to the term third space implying that it is neutral ground, it is actually almost a fact that you should not dominate one or the other group. Although this is always the case. It is really impossible to serve everyone. The dissertation of Mathysen (2021) has investigated the influence of architecture, such as iconic flagship projects, on the type of people who are attracted to it or not. In the end, this research stated that very iconic buildings did not attract the lower educated or the elderly at all. They feel intimidated by this. So when it comes to third spaces and then the theme of meeting each other, iconic architecture may reduce the chance of success to serve everyone. This makes it important to be aware of what attracts or deters different target groups, and which target groups are aimed at in relation to the objective of social encounters (Interview 3B). In addition to this, it lays emphasises on the theme of (mental) accessibility. In the context of these third places, it is also important to consider that due to the change in the library function, more and more people are going to use it as a second space (work), such as freelancers. As a result, these nuances of public cultural real estate as third place are good to keep in mind (Interview 3A).

One interviewee argued that perhaps the concept of a heterotopia might be a better description of libraries. The concept of heterotopia is introduced by Foucault (1986) which means 'the other place'. The philosopher coined this term to describe places that are reserved for something special, out of the ordinary. It is a type of in-between space, a space where individuals can develop themselves in one way or another and the perspective can change through interaction with others. A heterotopia thus refers both to an environment that is stimulating and rich for your development and to a place of interaction where the different worlds of community members can meet (Interview 3B).

Libraries as a specific type of public cultural real estate are a hot topic. Specifically the new functioning of 'the library of the future'. Everyone is always talking about that change and rightly so. However, everyone comes up with the same arguments about digitisation and that we as a society are becoming increasingly individualistic. That is certainly true and plays a great role in the positioning of libraries. However, the core task of the library has not changed in the past few hundred years since what ultimately matters in this core task is to participate in society as well-informed (literate) citizens. In this, it is important that libraries become a place where you actively work with the collection instead of passively. That the collection, as a distinctive part, is and remains central to the role of the library (Interview 3B).

Both interviewees mention the expanding functioning of the library in relation to the themes of collection and connection. The public library is a place to use the collection and as a place for social encounters and connection. Within the function of the library, more and more emphasis is been laid on the addition of care. In the past, information was scarce and books were expensive. Now books don't cost that much anymore and information is everywhere. However, one group does have access to many facilities and the other group does not. Libraries are increasingly looking at whether they can play a role in this, so it is no longer collection and connection. But perhaps even from collection to connection to care, in the sense of care as being seen and heard. It is important that the library does not serve as a care provider but as a kind of referral function. However, emphasis should be laid on not only focusing on the more vulnerable target groups within public cultural real estate (Interview 3A; Interview 3B).

Both research case studies were mentioned and the following comments are worth mentioning. The LocHal has almost become a tourist attraction for policymakers, but realizing another LocHal in another city has no chance of success due to contextual differences. To be able to be a successful third space that contributes to the objective of social encounters you have to be embedded in society, which is not the same everywhere, which means different things arise within different projects. There are several possible futures and for each location it is necessary to consider what the future is there and who should be involved in the creation of it (Interview 3A). This idea is supported by interviewee 3A who states that if you look at the two cases of LocHal and DePetrus, it is extremely important to look at the two contexts. Since within the province of North-Brabant, it is unlikely to find a greater difference between these two cities. Tilburg as an old working class city with a fairly low income, the Rotterdam of Brabant. When on the other hand you have Vught, as the Wassenaar of Brabant (Interview 3B).

When we look at the relationship between the social added value of public cultural real estate and the development process, both interviewees mentioned the importance of partners who are involved in its realisation. Besides the interconnectedness within the local context of the development, collaboration between the involved actors is of the essence. It's about the DNA that is in the collaboration so that you can also create crossovers between the target groups afterwards. You have to endorse the shared DNA together and that is also what you have to fall back on in the collaboration in the development process. Without this shared narrative, as a cultural institution that starts actively working with real estate, you quickly get stuck in the well-known container concepts that remain fairly empty and meaningless (Interview 3B).

6

CONCLUSIONS

- a. Introduction
- b. Conclusion
- c. Recommendations
- d. Discussion & limitations

This chapter provides the final conclusions and discussion of this research. The sub-questions are answered separately to draw the final conclusion. The second part of this chapter provides a discussion of the research, implications for practise and future research and the research limitations.

6.1 INTRODUCTION

This research is conducted to gain insight into how the development process can contribute to the social added value of public cultural real estate specifically aimed at social encounters. The goal of this research was twofold:

- I. Gain insight into how the objective of social encounters can be defined;
- II. Gain insight into how this objective best can be integrated within the development process of public cultural real estate.

The following paragraph provides the final conclusions of this research by answering the multiple sub- and the main research question. This is followed in this chapter with a discussion of this research that reflects on the results and their implications. This chapter closes with the recommendations that arose from this, divided into recommendations for practice and future research and limitations of this research.



Figure 33. Diagram conclusions & discussion (Own ill.)

6.2 CONCLUSIONS

The main research question of this research is: “How can the development process of public contribute to the social added value of public cultural real estate?”. To answer this, three sub-questions were asked based on the themes of the main research question: social added value, the development process and actor involvement.

SQ 1: What is the social added value of social encounters?

The objective of this sub-question was to identify a definition of social added value and the social added value of social encounters themselves in relation to public cultural real estate.

Social added value is one of the three types of added value that can be defined within the built environment. Among the various aspects of social added value, one significant aspects is social encounters. These social encounters hold considerable value both in our personal lives and for society as a whole, and they most importantly they can be influenced by the built environment.

On an individual level, social encounters play a crucial role in mitigating the negative effects of loneliness and feelings of placelessness. They provide opportunities for connection, belonging, and a sense of community. At the societal level, social encounters can contribute to the development of two types of social capital: bridging and bonding.

SQ 2: How is the development process of public cultural real estate, focused on social added value, designed?

The objective of this sub-question was to gain knowledge on what the development process of public cultural real estate projects looks like which are specifically focused on the social added value of social encounters.

The development process of public cultural real estate, with a focus on social added value, encompasses four distinct phases: initiative, development, realization, and exploitation. The initial two phases, namely initiative and development, hold significant potential for contributing to the goal of social added value. Since these stages involve making the most influential decisions related to defining the objectives, establishing a vision regarding the theme of social encounters, and implementing them within the project itself. In the exploitation phase, programming activities are positioned to further enhance the objective of facilitating social interactions.

During the initiative phase, vision documents or blueprints are typically created, emphasising the focus on social added value and facilitating social encounters. A good example of how these social objectives can be integrated within the vision documents is the program of requirements of the project LocHal, where explicitly the target groups are defined and the distribution and vision on the types of meeting places is stated.

In the development phase, this prior developed vision is translated into the project's implementation, that includes the physical construction of the building and discussions regarding organisational choices for its exploitation. This is where the possibilities arise to integrate the physical aspects of third places which help in facilitating social encounters. This influence is identified within the project of DePetrus where in the development phase, the interior architect integrated the aspects of accessibility, serving food and beverages in the LeesCafé and the possibility of personalisation through the open floorplan and seating arrangements within the project to contribute to this social objective.

The different phases within the development process of public cultural real estate can be consecutive in order, or when regarding a transformation project, the possibility arises for the realisation and development phase to exist simultaneously. The choice on the process design has an impact on which actors are involved in the different stages of the development process.

SQ 3: How is the actor involvement of public cultural real estate, focused on social added value, structured?

The objective of this sub-question was to find out which actors can be involved in the development process of public cultural real estate and in most importantly in which roles, regarding the objective of social added value.

In the development process of public cultural real estate, focusing on the social added value, actor involvement can be structured in multiple ways. The role of the different actors involved can differ per project, which influences by whom and how the theme of social encounters is implemented within a project.

The client has the possibility to be actively involved in the development process in regard to the theme of social encounters. In this case, their influence and involvement lie mainly in defining the vision and objective of the project. This possibility can be identified within the development process of the LocHal, where the Municipality had an active and steering role within the initiative phase when the vision was developed, which was then followed by an active role in defining the programme of requirements for the tender for the architecture and contractor selection.

Another possibility for the client is to have a more passive involvement and let the theme of social encounters be steered upon by actors that behold the knowledge and intrinsic motivation to contribute to this.

Another influential possibility regarding the structuring of the actors is the involvement of the future tenants. They have the possibility to be actively involved in the development process. This involvement often begins at the start or gradually during the second phase, the development phase. Often this involvement relates to the intrinsic motivation of the actors regarding the theme of social encounters as a social added value.

GENERAL CONCLUSION

The sub-questions all contributed to answering the main research question: “**How can the development process contribute to the social added value of public cultural real estate ?**”.

The assumption that was drafted at the beginning of this research was that if you know how the development process of public cultural real estate, with a focus on social added value, is designed and how the different actor involvement is structured within this process, insight is gained on how the process can contribute to the objective of social added value.

The main conclusion of this research is that the development process can contribute to the social added value in different ways, depending on the design of the development process and the different involvement of the actors.

The development process consists of four phases, of which the first two of the initiative and development phases are the most influential on this specific social objective. They hold the potential to define the objective of social encounters as a social added value and the implementation within the project itself.

The actor involvement in the development process can be structured in multiple ways. The contribution to the social added value is related to which extent actors are actively involved and from which moment on, and how actively steering they are on the objective of social encounters as a social added value.

6.3 DISCUSSION

This research started with the problem statement that knowledge is missing on how the development process can contribute to the development process of public cultural real estate with the objective to contribute to social encounters as a social added value. The main findings and final conclusions of this research indicate that the development process of public cultural real estate can contribute to the social added value in multiple ways, related to the design of the development process and the specific actor involvement related to this.

This research was based on the hypothesis that public cultural real estate has the potential to contribute to facilitating social encounters. This assumption is supported by existing literature, primarily influenced by Gehl (2011), as well as the findings from empirical research of both case studies and expert interviews. The following paragraphs will elaborate on multiple implications that stem from the findings of this research.

Academic research as well as the empirical research has shown that social encounters seem to be able to be influenced by the built environment. This might mean that public cultural real estate possesses the possibility to enhance and contribute to this social added value. This is emphasised by its characterisation as a third place, as mentioned prior. Public cultural real estate can most likely influence social encounters by focussing on different characteristics of these third places, of which the most important one that was mentioned is the accessibility in both the physical and mental sense.

A striking example of the possible influence of the built environment of the social added value of social encounters is the integration of accessibility as seen within the project of LocHal. It encompasses both the architectural design through the routing and landscape typology, which promotes physical and mental accessibility, and the decision to offer certain beverages at below-market prices to ensure that the facilities are accessible to individuals with lower incomes.

Another way in which public cultural real estate seems to be able to contribute to facilitating this social added value is through the hardware and orgware of the project. This involves emphasising the routing and programming within the project, bringing people together and encouraging them to coexist and interact which might lead to public familiarity and social capital.

In addition to the prior implications, according to literature, based on the concept of a third place defined by Oldenburg (1999), public cultural real estate can be characterised as a third place. The characterisation of public cultural real estate as a third place is acknowledged by the empirical research. However, one of the experts interviewed thought that the concept of heterotopia as defined by Foucault (1986) might better cover the meaning and functioning of this specific type of real estate. His reasoning was that this concept refers both to an environment that is stimulating and rich for your development and to a place of interaction where the different worlds of community members can meet and lays more emphasis of the uniqueness of projects. Looking at both these characterisations, the argument can be made for both characterisations. Seeing it as a third place focusses on the neutral meeting ground that is public in nature and beholds the opportunities for interaction. Whereas the concept of heterotopia relates more to the specific nature of these projects and the possibility for heterogeneous groups of people who may gather and interact there.

The results of this research highlight the significance of accessibility as a key aspect of a third place, as emphasised by several interviewees. However, it is important to note that while other aspects of a third place may not have been explicitly mentioned or emphasised, it does not imply their absence or lack of importance within the context of public cultural real estate as a third place.

Now that the research has been conducted, it is important to consider whether the findings are exclusively applicable to transformation projects of buildings with a monumental listing as in this research or if they can also be applied to new construction projects as well. The focus of this research was on the different phases of the development process, which draws from a generic development

process as described by Nozeman et al. (2008). From interviews, the impression was given that it is likely to be easier to integrate the theme of social encounters as an added value within transformational projects, due to the fact that no more gross floor space needs to be included to create room for encounters. Since building more 'undefined' space creates more building costs and most often no more revenue. However, further analysis is needed to determine the extent to which the findings can be generalised across different types of projects, including non-monumental transformation projects, as well as newly to-be-built projects.

6.4 RECOMMENDATIONS

6.4.1 Recommendations for practice

Based on the outcomes of this research, which includes both the theoretical and empirical research, and the conclusion to the main question there are several recommendations for practice and for related to the development process of public cultural real estate with a social objective related to social encounters.

Understand the context of the future development

The results of the empirical research laid emphasis on the crucial role of the project's context in determining its successful functioning and development. It was made evident that a successful public cultural real estate project cannot be universally applied across different contexts, as it requires careful integration within the local environment to be able to fulfil its social objective. Thus, when developing such projects, it is recommended to consider the historical, social, and economic characteristics of the specific context in order to help ensure the effective implementation of the project within the built environment. Acquiring and integrating these contextual aspects could for instance be done by including local residents and or organisations within the initiative and development phase, in the form of participation meetings.

Defining the project vision

It is recommended for clients of public cultural real estate projects to place emphasis on defining a clear project vision that highlights the importance of social added value. In practice, this might mean that statements should be made about the objective of social encounters, about who and how they are focussing on, to interact with one another. This vision can serve as a guiding framework throughout the development process, providing a solid foundation to rely on for the design in then development phase.

Consider the collaboration between the involved actors

It is advisable to have a clear understanding of the (future) partners involved in a project and how their ambitions can align and perhaps even complement each other. By combining the distinct characteristics and strengths of the actors, there is a significant potential for public cultural real estate to make valuable contributions to the built environment and foster social networks. Recognising and harnessing these synergies among the project participants, which can include future tenants and the client, can enhance the overall impact of public cultural real estate projects. To pursue this, frequent dialogue in the form of project group meetings, could be a possibility.

Considering the collaboration between the involved actors relates to the prior recommendation of defining the project vision. Having a well-defined project vision makes it easier to identify and collaborate with suitable partners who want to contribute to or share the same objectives. To identify and collaborate with suitable partners, dialogue and a close-knit collaboration between these actors might be essential. A possible implementation regarding this aspect could be done by organising bi-weekly meetings with the (possible) suitable partners to facilitate the dialogue and to be able to develop this project vision, followed by defining the more specific documents needed within the development process such as a program of requirements, leading towards a preliminary design. By working together towards achieving and integrating the desired social impact, the project's overall social added value may be enhanced.

Take in mind the characteristics of third places

Public cultural real estate can be defined as a third place. Multiple interviewees have emphasised the characteristic of accessibility as one of the most important aspects. Accessibility, in the ways of mental and physical, can be considered crucial for the functioning of public cultural real estate and its contribution to facilitating social encounters. Therefore it is recommended to be focussed on the implementation of the aspect of accessibility within the development process of these projects. By focusing on ensuring accessibility, public cultural real estate can most likely better serve its purpose as a space for inclusive and meaningful social encounters. In practice, this could be implemented by formulating conditions that go beyond the required laws and regulations, related to the different aspects of accessibility, and including them within the program of requirements.

6.4.2 Recommendations for future research

This research did not cover everything. There are therefore several themes and possible developments that could lead to future research:

Further implementation on the development process in relation to social added value

This research tried to give insight into how the development process can contribute to the social added value of public cultural estate. The results of this research implicate that the design of the development process and how the actor involvement is structured within this process can contribute to this objective. A logical follow-up question for future research is how this can best be structured and implemented to achieve (maximum) social added value within these types of projects.

Redevelopment in relation to newly built projects

In this research, only redevelopment cases have been studied. Case interviews and expert interviews have mentioned the possible influence of redevelopment or newly built projects in relation to the theme of social encounters and the functioning of public cultural real estate. The question arises whether there will be a difference in how the development process of the theme of social encounters will be implemented regarding the type of development project.

The concept of a third place or a heterotopia

Public cultural real estate has been characterised as a third place within this research as defined by Oldenburg (1999). However, within the literature (Radford et al., 2015; Sternheim & Bruijnzeels, 2021;) and in the case as well as the expert interviews, the uniqueness and exceptionality of the library as a type of public cultural real estate have been mentioned multiple times. This relates to the concept of heterotopia as introduced by Foucault & Miskowiec (1986), in which a heterotopia is a space with specific rules and functions that set them apart from 'the outside world'. Foucault argues that heterotopias have the power to challenge existing social arrangements by providing a counter-space that offers a different perspective on reality. The idea of heterotopia offers an opportunity to reevaluate conventional approaches to explaining and comprehending the library experience and function. It reveals that the library is much more than just a static monument of knowledge or a lifeless collection of books.

Social capital

Within this research, very broadly the concepts of bridging and bonding capital have been looked into. More research into which social encounters specifically contribute to, bridging or bonding and how this is managed within the development process is recommended. Since the aspects and characteristics of these two forms of social capital are still limited for now. This also counts for the concepts of the public and parochial domains. The concepts have been addressed quit briefly but have not been researched or were focussed on in-depth within this research.

Further research into the function of public cultural real estate

The function of public cultural real estate is undergoing a significant change. As mentioned prior in this research, budget cuts over time declined the amount of public cultural real estate that could serve as meeting places or can contribute to social capital. In addition to this, the library as a type of public cultural real estate is undergoing a drastic change from a 'lending machine' towards a more societal function where it can serve as a place for connection and interaction.

More emphasis has been laid on this function of the library and has been implemented in the built environment in multi-functional public cultural real estate. However, this change in its function has not stagnated yet. The narrative is even shifting towards public cultural real estate projects to take on a more facilitating role towards health care. Therefore, more research on the functioning of the role and function of public cultural real estate and the resulting relation with the objective of social encounters is recommended.

6.5 LIMITATIONS

Within every research, certain limitations may arise. The following paragraph will elaborate on the limitations that are applicable to this specific research.

The more general limitations of this research relate to the research method of case studies. The first limitation relates to a possible limited generalisability. This is due to the fact that the findings and knowledge found through this research have an in-depth and context-specific character. Findings from a few cases may not be applicable or representative of broader contexts, limiting the ability to make generalisable claims (Bryman, 2012). In regards to the number of cases, originally three cases were chosen to be studied. However, this was narrowed down to two due to the willingness of the involved actors of the cases. This gave the opportunity for the research to go more in-depth in the remaining two cases. However, it has a limiting effect on the generalisability and makes the findings more prone to chance and case-specific variables.

The second limitation related to general limitations of the research method of case studies is the one of subjectivity and researcher bias. There is most likely to be bias in the data collection of e.g. through the formulation of interview questions during the interviews itself or analysis bias when the researcher may be more likely to minimise or ignore opposing evidence in favour of the evidence that confirms their initial hypothesis or preconceived views. The accuracy of the conclusions may be compromised by this selective attention (Bryman, 2012). This research made an attempt to use triangulation of data to work around this issue. In practice, this meant that multiple data sources were used to perfume the case and cross-case analysis. The used data sources were document analysis, site observations, semi-structured interviews with actors of the project and finally expert interviews.

On a more specific note, another important limitation worth mentioning is the reliance on retrospective data. Both case studies in this research were delivered in 2018-2019. This means that the data retrieved relies on the retrospective memories of around and more than five years when looking at the whole development process. Participants' interpretations or the passage of time may have an impact on the data's accuracy and reliability.

The final limitation relates to the number of interviews and with whom they were conducted. In total 9 interviews were conducted of which seven were regarding the cases themselves. They were distributed as four interviews (LocHal) to three (DePetrus). This number of interviews was dependent on the willingness of the actors of the project and the possibility to get in touch with them. Preferably more individuals were interviewed per case to gain a deeper insight. In addition to the number of interviews, not all of the same parties per case were spoken to, this research is lacking the perspective from the project manager of DePetrus. Therefore the retrieved results are limited.

7

REFLECTION

This final chapter shows the reflection on this research and process. This is guided by the questions presented by the TU Delft and complemented with three questions developed by the author of this research which relate to the process of this research and what we know more now, than prior to the execution of this research.

7.1 REFLECTION

What more do we know now after conducting this research?

This question will be addressed from two perspectives: one is from a research perspective and the other perspective is a more personal one.

In terms of research, this study has made contributions to our understanding of the relationship between the development process of public cultural real estate and its potential social added value in the form of social encounters. Prior to this research, little to no research had been conducted on the connection between these two aspects. The findings of this study have revealed that the initial two phases of initiative and development are particularly influential, as they hold the potential to define social encounters as an objective of social added value and incorporate it within the project itself. The implications of this research suggest that achieving this objective can be accomplished by focusing on various characteristics of third places, with an emphasis on accessibility. Additionally, decisions regarding the hardware, such as routing, and orgware, such as programming, of the project should be carefully considered.

Secondly, on a personal note, this research has resonated with me. The research theme of public cultural real estate and the possibility to contribute to social added value came from a personal interest. While conducting this research, it has deepened my understanding of public cultural real estate projects and has significantly further confirmed their importance within our society. Visiting and researching these specific projects emphasises my view on that these are truly notably projects with extraordinary qualities.

Researching the concepts of social encounters has made me look more vividly to our built environment and the people who make use of it. How is it organised and are there any social encounters taking place? And most importantly, with whom?

One specific theme that, since conducting this research, I think about quite often is the one of bridging and bonding capital. It makes me think about which social capital I currently contribute to and focus on, and if perhaps this could to be broadened.

Overall, this research has hopefully provided valuable insights that can guide future research in this field. For me, at least, it has taught me a great deal on academic research, contributed to personal growth and makes me see the world a little differently.

What is the relation between your graduation project topic, your master track (Ar, Ur, BT, LA, MBE), and your master programme (MSc AUBS)?

There is a growing interest and need for public cultural real estate that, besides their primary function, focuses on social objectives. Within the context of our MSc AUBS, there is academic knowledge available on how the built environment can contribute to social objectives. Well-known literature about this topic comes from Jane Jacobs (1961) and Jan Gehl (2011). However, there is a missing link between the built environment and the development process in regard to this theme. This link is relevant for the track Urban Development Management as it concerns the art of the actors involved and in which role in the development of urban areas that aims towards a high-quality outcome. The research tries to create an addition of insight and knowledge on the objective of social encounters within public cultural real estate projects and how the development process can contribute to this.

Inherently it also relates to the total master programme Management in the Built Environment as it provides insight into the dynamic between the involved actors, their role within projects and how they can be organised when realising public cultural real estate projects in the built environment itself on which the MSc AUBS focusses. Ultimately, through contributing to the development process in regard to the social added value of public cultural real estate, this research contributes to facilitating a high-quality and (socially) durable built environment which in my personal opinion is the overarching goal of our Mac AUBS.

How did your research influence your recommendations and how did the recommendations influence your research?

While conducting this research I experienced that doing the research and being able to come to recommendations have a cyclical relationship, influencing and informing each other throughout the whole process. There were many iterations in this whole research process to be able to present a satisfactory thesis report in the end, to answer the main research question and the final recommendations for both practice and future research. An instructive example of this is the relationship between the topic of third places and the recommendation to dive further into this topic and possibly enrich it with the concept of heterotopia as defined by Foucault & Miskowiec (1986). Conducting the expert interviews has played an important role in formulating the recommendations for this research by reflecting on the results and giving their insight from their knowledge and experience within the field of public cultural real estate.

How do you assess the value of your way of working (your approach, your used methods, used methodology)?

Overall, my research approach and used methods have been quite structured and organised. However, there were some difficulties with defining the scope and research questions during the P2 period which made the research not feasible within the given period of time. Initially, the research topic regarded museums. After reading more academic literature and defining a problem statement, this topic shifted from museums to a broader term of public cultural real estate. This helped in defining a more specific scope and problem statement for this research. Nevertheless, while this research is exploratory in its nature, as a researcher I felt a need for a specific framework or checklist to use to start with the empirical research. This search for a 'holy grail' went with ups- and downs, and with the first P2 presentation, by choosing the framework of Verheul (2017) that consists of hardware, orgware etc. the research was not demarcated enough and not feasible within the given time period.

With the P2 retake, this idea of finding this holy grail was less eminently present in my way of working which gave me more room to see the research as an iterative process with some unknowns throughout the whole journey. Gradually the structure for the empirical research formed while conducting the interviews and the document analysis.

The used methods and methodology in this research are in my opinion still suitable for the nature of this research and helpful in answering the main research question on how the development process can contribute to the social added value of public cultural real estate. The addition of the expert panel during the final month of the research has been a beneficial contribution to the value of this research in terms of the used methods.

Overall, my structured way of working has been of positive impact and helpful. However, learning to accept the unknowns during the process was something I needed to experience along the way.

How do you assess the academic and societal value, scope and implication of your graduation project, including ethical aspects?

Academic value

The academic value of this research lies in the academic gap that is addressed. It addresses the topics of the development process and its actor involvement in regard to the contribution to social added value of public cultural real estate. Nevertheless, more future research is needed as mentioned in the previous chapter as well as the fact that more extensive research in terms of theoretical and empirical nature can enlarge the academic value. However, within this short and limited period of time, this research can serve as a starting point within the field of research regarding this topic.

Societal value

This research may have societal value for professionals working in the field of urban area (re)development. This research tried to connect to the renewed interest regarding this type of real estate and its increasing social objective. The final result and conclusions from this research may serve as considerations that may be taken into account when working on new projects. It may as well serve as food for thought for policy-makers or cultural organisations if they want to contribute to the social objective for social encounters and how this could be done.

Ethical aspects

Regarding the ethical aspects of this research, it is important to look at two different themes, the one of the results and the method used. The results and conclusions of this research do not include advice or statements that directly affect people's lives. However, it is conceivable that other choices may be made in the development process of cultural real estate with the results of this thesis in the back of one's mind. The full ethical implications of these other choices and how much they can be traced back to this research project cannot be ascertained, but it is important to consider this as well. However, I do not foresee any ethical issues arising and this research has been conducted with ethical considerations in mind regarding the outcome and the methods and data retrieved and used.

Within this research, by conducting interviews, information is retrieved regarding the development process and collaboration between different individuals. Emphasis has been laid on the voluntary participation of the interviewees and withdrawal from the research is possible at any moment in time and the retrieved data will be excluded from the research. Since both case projects have already been delivered and are in use, the possible harm of conducting this research and the outcome of the results on the development is therefore very limited. However, professional relations between actors might be still relevant. Therefore, the interview summaries have been sent to the interviewees for revision if needed. Nevertheless, The results are represented anonymised within this research to prevent any possible harm to the interviewees. By implementing these three different aspects regarding voluntary participation and withdrawal, the extra control check on the interview summaries and the anonymisation in the research ethical aspects have been taken in mind within this master thesis.

How do you assess the value of the transferability of your project results?

The transferability of this research is possibly limited. Within this research two case studies have been studied, which differ quite in their nature in terms of the client, development process and the societal & demographic context they are located in. Therefore future research is recommended to be able to further develop a theory and increase the transferability of the project results. However, the results found within this research have been linked with existing academic literature and have been discussed and were recognisable by the expert panel. This means that even though this research was exploratory and needs further research, the results of this research can probably serve as input for considerations in practice and future research.

What was the most important lesson learned while writing this thesis concerning designing and conducting academic research?

The most important lesson that I learned is the fact that academic research is a very iterative process. This is something that I underestimated when starting this process of my thesis. I expected there would be multiple loops regarding the different aspects such as the research topic, questions etc., however, the amount of (feedback) loops that you experience along the way is much higher. An example of this is my theoretical framework. When I look back on my first version of my theoretical framework, not more than twenty percent is still present within this final version of my thesis. Often the iterative nature of academic research felt like I was taking five steps back and only one forward, which during the process could make me feel insecure about eventually delivering a sufficient and complete master thesis. However, all this research and loops have helped me further define my scope and enrich the final outcome. It has proven to be very important to learn how to separate main and side topics within your research and to remain within your defined scope and not get lost in this iterative process.

Which steps in the process of academic research have been the most challenging?

There are two steps within the process of designing and conducting research that I have experienced as most challenging. The first one was making the step from theoretical research towards empirical research. This is in regard to the fact that not everything can be planned or expected in advance before conducting empirical research. This relates to the need for a specific checklist or framework as mentioned earlier related to the P2 retake.

The second step was the step between analysing the results and their interpretation. A certain amount of confidence was lacking, in the beginning, to feel assured enough to draw the conclusions that come from this research. There was a certain hesitancy that had to be overcome to be able to write the cross-case and final conclusions of this research. This is something that I, as an academic student, needed to grow into along in the process.

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Appendix A - interview protocol

Appendix B - informed consent form

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Appendix D - case selection - quick scan

Appendix A - interview protocol

0. Start & introductie

Nogmaals enorm bedankt voor uw bereidheid om deel te nemen aan dit onderzoek. In het kader van mijn onderzoek houd ik me bezig met het thema van ontmoeten binnen publiek cultureel vastgoed.

Korte persoonlijke introductie en korte samenvatting over argumentatie waarom voor [project] gekozen en paar zinnen over rol van [invullen] bij [project]. Vanwege uw rol als [invullen] bij het project [projectnaam] ben ik geïnteresseerd in uw ervaring en ideeën over dit thema.

In dit interview ga ik graag een open gesprek met u aan waarbij ik de volgende vier thema's wil bespreken: uw rol binnen het project, het thema van ontmoeten, het proces en het eindresultaat.

Zoals eerder aangegeven neem ik dit interview graag op en vraag ik graag uw toestemming hiervoor. Dan zal ik nu dan ook starten met de opname van het interview en wil ik graag starten met het eerste thema over uw rol binnen het project.

1. Start - rol binnen project

1. Kunt u wat vertellen over uw rol als [invullen] binnen het project [project]?
 - a. Wat was uw rol tijdens het project?
 - b. Hoe bent u bij dit project betrokken geraakt?
 - c. Wanneer bent u bij dit project betrokken geraakt?

Hint:

2. Ontmoeten

2. Wat was de **visie** van het [project] en hoe belangrijk was het thema ontmoeten hierin?
 - a. Zo ja, waarom zo belangrijk?
 - b. Zo nee, waarom niet?
3. Kunt u mij meenemen in welke **doelgroepen** waren beoogd aan te trekken binnen [project]?
 - a. In project wordt er gefocust op doelgroepen,
 - b. Hoe zijn deze precies gedefinieerd?
 - c. Door wie is dit gedefinieerd?
 - d. Samen met wie?

Hint:

4. Was er binnen het project een **idee** over **hoe** deze ontmoeting tussen de **verschillende doelgroepen** eruit zou moeten zien?
 - a. Is er een definitie van ontmoeten binnen dit project gebruikt?
 - b. Ging het ontmoeten alleen om tegenkomen of ook om interactie?
5. Is het **idee** van ontmoeten door het proces heen **veranderd**?
 - a. Zo ja, waarom en hoe?
 - b. Zo nee, waarom? Doel van ontmoeten vooraf goed bepaald?
 - c. Mogelijke veranderingen:
 - Focus op andere doelgroepen?
 - Andere vormen van ontmoeten?

3. Proces

6. Kunt u mij meenemen in **welke actoren** betrokken waren binnen de ontwikkeling van [project] en in welke vorm?
 - a. Samenwerkingsvorm of in co-creatie?
 - b. Projectteam, kernteam
7. Waren de verschillende **actoren** gedurende het **gehele proces actief** of hoe zag de betrokkenheid van de verschillende partijen eruit?
 - a. Gedurende gehele proces actoren actief
 - b.

Appendix A - interview protocol

8. Hoe zag u **rol** er uit binnen het **proces**?
 - a. *Opdrachtgever, beslissende rol?*
 - b. *Ondersteunende rol, projectbeheersing*
 - c. *Actieve rol in projectteam, bijv. Architect?*
 - b. *Op welke manier heeft u bijgedragen aan dit proces? Adviserend, sturend, etc.*
9. Kunt u mij wat meer vertellen **hoe keuzes** gemaakt werden in het **proces**?
 - a. *Wie had de doorslaggevende stem?*
 - b. *Alles in overleg vanuit project/kernteam?*
10. Waren er **actoren** die zich specifiek of het meest **bezighielden** met het thema van **ontmoeting**?
 - a. *Welke samenwerkingen waren er binnen de verschillende fases?*
 - b. *Wie was verantwoordelijk voor het maken van keuzes?*
 - b. *Werden keuzes gezamenlijk genomen?*
11. Door wie werden **keuzes** gemaakt rondom het thema van **ontmoeting**?
 - a. *Waren hier mensen verantwoordelijk voor?*

4. Resultaat van het project

12. Is volgens u het faciliteren van ontmoeten gelukt binnen **[project]**?
 - a. *Zo ja, waarom?*
 - b. *Zo nee, gelijk naar vraag 2.*
13. Hoe denkt u dat **het idee van ontmoeten** nog beter **geïntegreerd** had kunnen worden binnen het proces?
 - a. *Rol van actoren?*
 - b. *Duidelijkere definitie? Heeft iedereen het wel over hetzelfde?*

5. Afsluiting

14. Zijn er andere zaken die ik volgens u vergeten ben te stellen, maar wel goed zijn om te noemen?

Nogmaals wil ik u bedanken voor uw bereidheid om deel te nemen aan dit onderzoek. Ik ga nu aan de slag met het verwerken van de verkregen data en ik streef ernaar om binnen een tot maximaal twee weken u een samenvatting van dit interview toe te sturen zodat u dit indien gewenst, kan reviseren.

De input van dit interview zal ik met zorg behandelen en uw gegevens anonimiseren zodat u niet te herleiden bent in de resultaten van dit onderzoek. Indien ik later in het interview graag een specifieke quote uit het interview wil gebruiken zal ik dit aan u voorleggen en toestemming vragen.

Dan wil ik u tenslotte vragen om de verklaring van het toestemmingsformulier te tekenen zodat ik akkoord heb om deze input te mogen gebruiken binnen het onderzoek.

15. Heeft u nog vragen voor mij op dit moment? Mochten er later nog vragen bij u opkomen na dit interview, dan kunt u altijd nog contact met mij opnemen.

Hartelijk bedankt nogmaals!

Appendix B - Informed consent form



Toestemmingsformulier - deelname interview

Onderzoek: MSc thesis - The social added value of public cultural real estate
Instituut: Technische Universiteit Delft
Interviewer: Anneke Johanna Hendrika (A.J.H.) Franssen

U wordt uitgenodigd om deel te nemen aan een afstudeeronderzoek genaamd *The social added value of public cultural real estate - the importance of social encounters* voor de master track Management in the Built Environment. Dit onderzoek wordt uitgevoerd door Anneke Franssen van de Technische Universiteit Delft.

Deelname onderzoek

Het doel van dit onderzoek is om inzicht te krijgen hoe naast het primaire doel van publiek cultureel vastgoed, het secundaire doel van ontmoeten zo goed mogelijk kan worden geïntegreerd in het ontwikkelproces.

U wordt gevraagd om door middel van een interview uw visie en ervaringen te delen over het thema en proces rondom de casus. Het interview zal ongeveer 60 minuten in beslag nemen.

Uw deelname aan dit onderzoek is volledig vrijwillig, en u kunt zich elk moment terugtrekken zonder reden op te geven. U bent vrij om vragen niet te beantwoorden. In het geval van terugtrekking, neem dan contact op via de gegevens onderaan dit formulier.

Gebruik data tijdens het onderzoek

Van dit interview wordt een audio-opname gemaakt. De verzamelde data zal gebruikt worden voor het verkrijgen van informatie omtrent de casus, wat erna gebruikt zal worden voor een cross-case analyse en wordt uiteindelijk meegenomen in de conclusies van dit onderzoek. Het afgeronde onderzoek zal gepubliceerd worden op de education repository van de Technische Universiteit Delft.

Persoonlijke informatie die u zou kunnen identificeren, wordt niet gedeeld buiten het onderzoeksteam. Het onderzoeksteam bestaat uit Anneke Franssen en mijn TU Delft afstudeerbegeleiders dr. Wouter Jan Verheul en dr. Ir. Sake Zijlstra. In de onderzoeksresultaten wordt alle persoonlijke informatie geanonimiseerd: u bent niet identificeerbaar. Het interview zal worden samengevat en naar u worden toegestuurd voor controle en akkoord. Specifieke uitspraken en quotes zullen niet gebruikt worden zonder uw toestemming.

Toekomstig gebruik en publicatie

Na afronding van het afstudeeronderzoek worden alle opnames definitief verwijderd. De uiteindelijke onderzoeksproducten worden gepubliceerd en gearchiveerd in de Education Repository van de Technische Universiteit Delft. Via de repository zal deze afstudeerscriptie openbaar toegankelijk zijn, om te worden gebruikt voor toekomstig onderzoek en kennisdeling.

Enorm bedankt voor uw deelname aan dit onderzoek! Voor verdere vragen kunt u altijd contact opnemen via onderstaande gegevens.

Met vriendelijke groet,

Anneke Franssen
Msc Studente Management in the Built Environment track
Technische Universiteit Delft

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Email privé: anneke_franssen@live.nl
Tel: +316 40108781

Appendix B - Informed consent form

Toestemmingsformulier - deelname interview

Deelname onderzoek	Ja	Nee
1. Ik heb het toestemmingsformulier en informatie over het onderzoek gelezen. Ik heb vragen kunnen stellen over het onderzoek en mijn vragen zijn naar tevredenheid beantwoord.	<input type="checkbox"/>	<input type="checkbox"/>
2. Ik stem er vrijwillig mee in om deel te nemen aan dit onderzoek en begrijp dat ik kan weigeren vragen te beantwoorden en dat ik me op elk moment kan terugtrekken uit het onderzoek, zonder het opgeven van een reden.	<input type="checkbox"/>	<input type="checkbox"/>
3. Ik begrijp dat deelname aan het onderzoek een audio-opgenomen interview inhoudt dat zal worden samengevat en ter goedkeuring naar mij zal worden verzonden en indien nodig aangepast.	<input type="checkbox"/>	<input type="checkbox"/>
Gebruik data tijdens het onderzoek		
4. Ik begrijp dat de informatie die ik verstrek zal worden gebruikt voor het schrijven van een scriptie voor de MSc track Management in the Built Environment aan de TU Delft.	<input type="checkbox"/>	<input type="checkbox"/>
5. Ik begrijp dat persoonlijke informatie die over mij is verzameld en die mij kan identificeren, zoals mijn naam, niet buiten het onderzoeksteam zal worden gedeeld.	<input type="checkbox"/>	<input type="checkbox"/>
6. Ik ga ermee akkoord dat mijn gegevens niet worden geciteerd in de onderzoeksresultaten zonder hier vooraf akkoord op te geven.	<input type="checkbox"/>	<input type="checkbox"/>
Toekomstig gebruik data en publicatie		
7. Ik geef toestemming om deze masterscriptie - met daarin de informatie die ik verstrek - te publiceren en te archiveren in de onderwijsrepository van de TU Delft, zodat het kan worden gebruikt voor toekomstig onderzoek en kennisdeling.	<input type="checkbox"/>	<input type="checkbox"/>

Ondertekening deelnemer

Naam deelnemer

Paraaf

Datum

Appendix C -

Data management plan

Plan Overview

A Data Management Plan created using DMPonline

Title: The social added value of public cultural real estate - The importance of social encounters

Creator: Anneke Franssen

Principal Investigator: Anneke Franssen

Data Manager: Anneke Franssen

Project Administrator: Anneke Franssen

Affiliation: Delft University of Technology

Template: TU Delft Data Management Plan template (2021)

Project abstract:

Public cultural real estate is a type of real estate that is publicly accessible that beholds a (mix of) cultural function(s) such as libraries and cultural centres. Besides their primary function, e.g. lending books in the case of a library, they can also have the objective to behold an additional social function. Multiple cases in the Netherlands have stated explicitly that they want to facilitate social encounters between individuals within their project. Social encounters can be characterised as a social added value and can have multiple positive benefits such as building social capital. Public real estate can be classified as a third place, possessing the necessary conditions to generate this social added value. However, a knowledge gap exists regarding how this objective can be effectively integrated into the development process.

This research investigates how the development process of public cultural real estate contributes to its social added value. To address this research, a comprehensive literature study was conducted, focusing on themes such as social added value, social encounters, and the development process. Additionally, empirical research was undertaken through two case studies involving project document analysis, semi-structured interviews, and expert interviews.

ID: 114756

Start date: 01-09-2022

End date: 31-08-2023

Last modified: 23-06-2023

Appendix C - Data management plan

The social added value of public cultural real estate - The importance of social encounters

0. Administrative questions

1. Name of data management support staff consulted during the preparation of this plan.

My faculty data steward, Janine Strandberg, has reviewed this DMP on 17-05-2023.

2. Date of consultation with support staff.

2023-04-04

I. Data description and collection or re-use of existing data

3. Provide a general description of the type of data you will be working with, including any re-used data:

Type of data	File format(s)	How will data be collected (for re-used data: source and terms of use)?	Purpose of processing	Storage location	Who will have access to the data
E-mailadress and contact information	E-mailadress and phone number	Outlook	Communication	Outlook	The researcher (Anneke Franssen)
Audio-recording of interviews	Mp3-file	Audio recording	Summary and analyse the interviews	OneDrive	The researcher (Anneke Franssen) and supervisors (Wouter Jan Verheul and Sake Zijlstra)
Interview summary	docx	Summary of the Mp3-file	Input for cross-case analysis	OneDrive	The researcher (Anneke Franssen) and supervisors (Wouter Jan Verheul and Sake Zijlstra)

4. How much data storage will you require during the project lifetime?

- < 250 GB

II. Documentation and data quality

5. What documentation will accompany data?

- Methodology of data collection

The methodology of data collection will be described in the thesis manuscript.

III. Storage and backup during research process

Appendix C - Data management plan

6. Where will the data (and code, if applicable) be stored and backed-up during the project lifetime?

- OneDrive

TU Delft OneDrive of student researcher Anneke Franssen

IV. Legal and ethical requirements, codes of conduct

7. Does your research involve human subjects or 3rd party datasets collected from human participants?

- Yes

8A. Will you work with personal data? (information about an identified or identifiable natural person)

If you are not sure which option to select, ask your [Faculty Data Steward](#) for advice. You can also check with the [privacy website](#) or contact the privacy team: privacy-tud@tudelft.nl

- Yes

Personal data involves the interviewees identifiers such as name, function, company name and e-mailaddresses.

Personal data is not presented in the thesis manuscript, only anonymised quotes and input from the interviewees are presented in the thesis manuscript.

8B. Will you work with any other types of confidential or classified data or code as listed below? (tick all that apply)

If you are not sure which option to select, ask your [Faculty Data Steward](#) for advice.

- Yes, data which could lead to reputation/brand damage (e.g. animal research, climate change, personal data)

The interviewees' identifiers are linked to their role within the project development process of specific cases. This is linked to their personal reputation and opinion. Therefore only anonymised quotes of the interviewees are presented in the thesis manuscript.

9. How will ownership of the data and intellectual property rights to the data be managed?

For projects involving commercially-sensitive research or research involving third parties, seek advice of your [Faculty Contract Manager](#) when answering this question. If this is not the case, you can use the example below.

The datasets of interview recordings and transcription summaries will be the property of the thesis author, Anneke Franssen, and cannot be re-used or re-produced, as the interviews were personal, guided conversations between the thesis author, Anneke Franssen, and the interviewees.

Additionally, the informed consent forms explicitly promised these interview recordings will only be accessed by the thesis author, Anneke Franssen, or the committee if necessary. They will not be released publicly nor will they be published on the TU Delft Repository.

10. Which personal data will you process? Tick all that apply

- Names and addresses
- Email addresses and/or other addresses for digital communication
- Signed consent forms
- Telephone numbers

Appendix C -

Data management plan

11. Please list the categories of data subjects

Individuals who were active in the development project of public cultural real estate.

12. Will you be sharing personal data with individuals/organisations outside of the EEA (European Economic Area)?

- No

15. What is the legal ground for personal data processing?

- Informed consent

16. Please describe the informed consent procedure you will follow:

All study participants will be asked for their written consent for taking part in the study and for data processing before the start of the interview.

17. Where will you store the signed consent forms?

- Same storage solutions as explained in question 6

The informed consent forms are stored on the OneDrive.

18. Does the processing of the personal data result in a high risk to the data subjects?

If the processing of the personal data results in a high risk to the data subjects, it is required to perform [Data Protection Impact Assessment \(DPIA\)](#). In order to determine if there is a high risk for the data subjects, please check if any of the options below that are applicable to the processing of the personal data during your research (check all that apply).

If two or more of the options listed below apply, you will have to [complete the DPIA](#). Please get in touch with the privacy team: privacy-tud@tudelft.nl to receive support with DPIA.

If only one of the options listed below applies, your project might need a DPIA. Please get in touch with the privacy team: privacy-tud@tudelft.nl to get advice as to whether DPIA is necessary.

If you have any additional comments, please add them in the box below.

- None of the above applies

22. What will happen with personal research data after the end of the research project?

- Personal research data will be destroyed after the end of the research project
- Anonymised or aggregated data will be shared with others

Only the outcome of the interviews will be shared with others, (e.g. TU Delft Education Repository), anonymised job description will be used in the report.

The summaries of the interviews will not be included in the appendix of the masterthesis.

23. How long will (pseudonymised) personal data be stored for?

Appendix C - Data management plan

- Other - please state the duration and explain the rationale below

After completion of the masters thesis, the personal data will be permanently deleted. This means that e.g. the audio-files of the interviews will be deleted.

24. What is the purpose of sharing personal data?

- For research purposes, which are in-line with the original research purpose for which data have been collected

25. Will your study participants be asked for their consent for data sharing?

- Yes, in consent form - please explain below what you will do with data from participants who did not consent to data sharing

In this case, the retrieved data will not be implemented into the masterthesis.

V. Data sharing and long-term preservation

27. Apart from personal data mentioned in question 22, will any other data be publicly shared?

- All other non-personal data (and code) underlying published articles / reports / theses

29. How will you share research data (and code), including the one mentioned in question 22?

- All anonymised or aggregated data, and/or all other non-personal data will be uploaded to 4TU.ResearchData with public access

30. How much of your data will be shared in a research data repository?

- < 100 GB

31. When will the data (or code) be shared?

- Other - please explain
- At the end of the research project

When the thesis manuscript is published at TU Delft's research repository, the data will be available, only presented via the thesis manuscript. The source data, such as the audio-files of the interview will be destroyed. This is mentioned in the informed consent form.

32. Under what licence will be the data/code released?

- CC BY

Appendix C - Data management plan

VI. Data management responsibilities and resources

33. Is TU Delft the lead institution for this project?

- Yes, the only institution involved

34. If you leave TU Delft (or are unavailable), who is going to be responsible for the data resulting from this project?

Master thesis supervisors:

1st mentor: Wouter Jan Verheul, w.j.verheul@tudelft.nl

2nd mentor: Sake Zijlstra, S.Zijlstra@tudelft.nl

35. What resources (for example financial and time) will be dedicated to data management and ensuring that data will be FAIR (Findable, Accessible, Interoperable, Re-usable)?









Each interview will be summarised by the thesis author, Anneke Franssen. This summary is sent to the interviewee for confirmation and adjustments if needed.

If specific quotes will be used in the master thesis, they will be anonymised and first sent to the interviewee for permission.

4TU.ResearchData is able to archive 1TB of data per researcher per year free of charge for all TU Delft researchers. We do not expect to exceed this and therefore there are no additional costs of long term preservation.

Appendix D -

Case selection - quick scan

Quick Scan - Case Study								
Impression	Case	City	Information	Function	1	2	3	4
	Local Tilburg	Tilburg	Old train (maintenance) terrain. Tilburg is converting this station area into a modern and mixed city district. The old railway culture is a trendsetter and catalyst for the redevelopment. Focus on placemaking, connection to existing urban culture and stimulation social encounters and interaction.	Library	YES	YES	YES	YES
	Turmac Cultuur fabriek	Zevenaar	Former industrial area, close to translation. Now transformed to a living/working area. Social, cultural and educational program of 12 parties/partners who use the building The program of requirements and the design have been developed in close cooperation with all users.	Cultural centre/library	YES	YES	YES	YES
	POST Utrecht	Utrecht	Old post office, converted into a library The national monument once again has an active role in the urban fabric. Due to a diversity of functions, Post Utrecht has become a destination in the heart of the city, which not only provides new liveliness during the day, but also in the evening. Connection and dialogue are the guiding theme for the entire project with the public hall of the library always as the central orientation point.	Library	YES	YES	YES	YES
	Cacaofabriek	Helmond	Venue rental, mainly focused on music A cultural hotspot with, among other things, a pop stage, film house, exhibition space, catering and workspaces for companies in the creative industry	Cultural/ community centre	YES	NO	NO	YES
	Cultuurhuis Garenspinnerij	Gouda	Cultural living room, focus on offering residents of Gouda a place to live. Old yarn spinning mill, official monument Objective: 1. To create one central location in Gouda for active cultural participation. 2. Improving the social and physical qualities of the neighbourhood, whereby refurbishing this building was one of the components of the total neighborhood programme.	Cultural / community centre	YES	NO	NO	YES
	Energiehuis Dordrecht	Dordrecht	Focused too much on music, less on adding something for the neighbourhood. The realization of a center for performing arts in the former energy factory, in which synergy between the users, multi-functionality of the spaces and low thresholds in the building lead to acquaintance with and experience of very diverse performing arts and broad cultural activities.	Cultural centre	YES	NO	YES	YES
	Het Arsenaal	Coevorden	Library, municipal museum, historical society and tourist information The new layout makes the arsenal a transparent building; voids and large breakthroughs provide air and space. All facilities are connected but clearly have their own place. The arsenal is completed with a number of common functions, such as a central counter and a completely new, fresh interior. An open, recognisable and easily accessible building with a clear structure, where culture and history come together.	Library, museum, information centre	YES	YES	NO	YES
	De Melkfabriek	Hilversum	Work and meet 4,000 m2 of commercial space has been realized in and around the former packaging hall. This business space is partly used as the office of Dudok Wonen. The hall is semi-public.	Live work & learn	YES	NO	YES	YES

Appendix D -

Case selection - quick scan

Quick Scan - Case Study									
Impression	Case	City	Information	Function	1	2	3	4	
	Museum Hoeksche Waard	Hoekse Waard	The museum is used multifunctionally. A differentiated use testifies to cultural entrepreneurship. No clues related to a social objective.	Museum	YES	YES	NO	YES	
	De Machinefabriek	Groningen	Due to the budget-friendly upgrade, the monumental industrial building has been transformed into an open, light working environment in which office staff, actors and technicians have a comfortable workplace.	Theatre	YES	NO	NO	YES	
	CHV Veghel	Veghel	Too much area development than actually a 'specific case'. A richly varied program including a theatre, youth centre, exhibition space, community hall, art, dance and music education, grand café, food court, supermarket, restaurant, cinema, escape room, brewery and museum have been seamlessly integrated into the existing buildings.	Museum, community centre and much more	YES	NO	NO	YES	
	Lumière Cinema	Maastricht	The redevelopment of this complex is part of the urban development project 'Belvédère Binnensingel', in which the cultural cluster will serve as a catalyst for the further redevelopment of this former industrial area north of the center of Maastricht. Objective: to transform the former power plant of the Sphinx into a movie house, so that a good booster for the Belvédère development area would be created, important industrial heritage of the Sphinx could be preserved and the movie house would get a fantastic new home and thus expand further.	Cinema/theatre	YES	NO	NO	YES	
	ECI Cultuurfabriek	Roermond	Completely over budget, political hassle. The repurposing of the ECI complex is part of the Roerdelta area development; a former industrial area between the center of Roermond and the Maas. The ECI complex, together with other historic buildings in the area, gives a special cultural-historical identity to this new residential area and, with its cultural interpretation, ensures a lively urban district near the center of the city. With the realization of the area development, Roermond will once again have a face on the water. Due to the repurposing of the ECI Cultuurfabriek, various cultural institutions have started working together. As a result, a positive improvement in quality has been made in the program and the ECI Cultuurfabriek has acquired a regional image.	Theatre, cultural centre and more	YES	YES	NO	YES	
	De Petrus	Vught	The library, the Vughts museum, and various social organizations are now located in the church. With De Petrus, Vught will have a new meeting place where young and old can meet.	Bibliotheek, Museum en Ontmoetingscentrum	YES	YES	YES	YES	

