

P5 Presentation  
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# The added value of public cultural real estate

the importance of social encounters





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# Introduction





“ 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

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# Public cultural real estate

"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



# CONTEXT

**Primary function of public cultural real estate**

Growing focus on additional **social function**

Contribute to facilitating **social encounters**

Growing **individualising society**



# PROBLEM STATEMENT

Need for social connection  
and social encounters



to which public cultural real estate  
can contribute



implementation of objective  
within the development process

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

**Main RQ**



# SUB QUESTIONS

## Q1

What is the social added value of social encounters?

## Q2

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

## Q3

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

**Social encounters**

**Development process**

**Actors &  
their involvement**



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# Method

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# RESEARCH GOAL

## Insight in

how the development process can contribute to the social added value of public cultural real estate

- insight into how social encounters are defined
- and their implementation within:
  - 1) the design of the development process
  - 2) structure of actor involvement



# Methods

## Theoretical

Theoretical framework

On main themes

## Empirical

Case studies

Cross-case analysis

Expert interviews

2 cases  
7 semi-structured  
interviews

Pairing similarities  
& differences

2 experts  
2 semi-structured  
interviews



Input for empirical

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# Results

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# 1st

## First place

One's home or  
place of residence

# 3rd

## Third place

Other than one's  
home or work

# 2nd

## Second place

One's place of employment

Based on Oldenburg (1999)

# THIRD PLACES

## **ACCESSIBLE**

Open to the public  
Easily accessible  
Accommodating in food & beverages

## **NEUTRAL GROUND**

Free to come and go, without obligations  
Informal and without pretensions

## **LEVELS OUT DIFFERENCES**

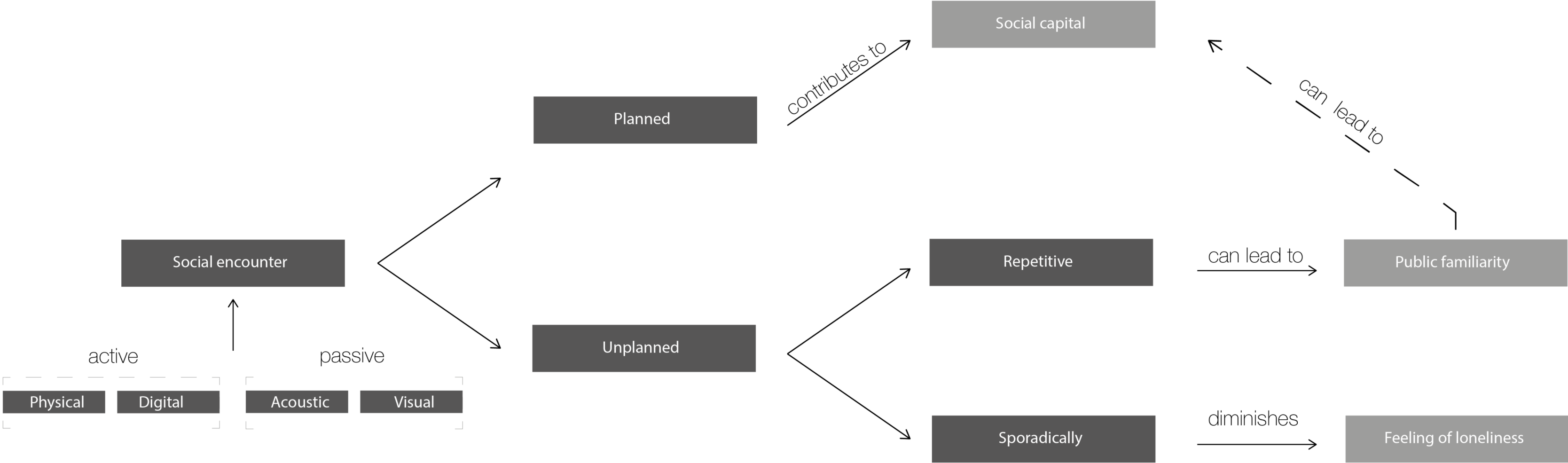
Rank or status in workplace or society at large  
are of no importance

## **FACILITATES REGULARS**

Includes regular  
Attracts newcomers



# SOCIAL ENCOUNTERS



# SOCIAL CAPITAL

## Bonding

Within  
Exclusive  
Inward looking  
Horizontal  
Strong ties  
People who are alike  
Thick trust

## Bridging

Between  
Inclusive  
Outward looking  
Vertical  
Weak ties  
People who are different  
Thin trust

Based on Claridge (2018)

# DEVELOPMENT PROCESS

**1. Initiative**

**2. Development**

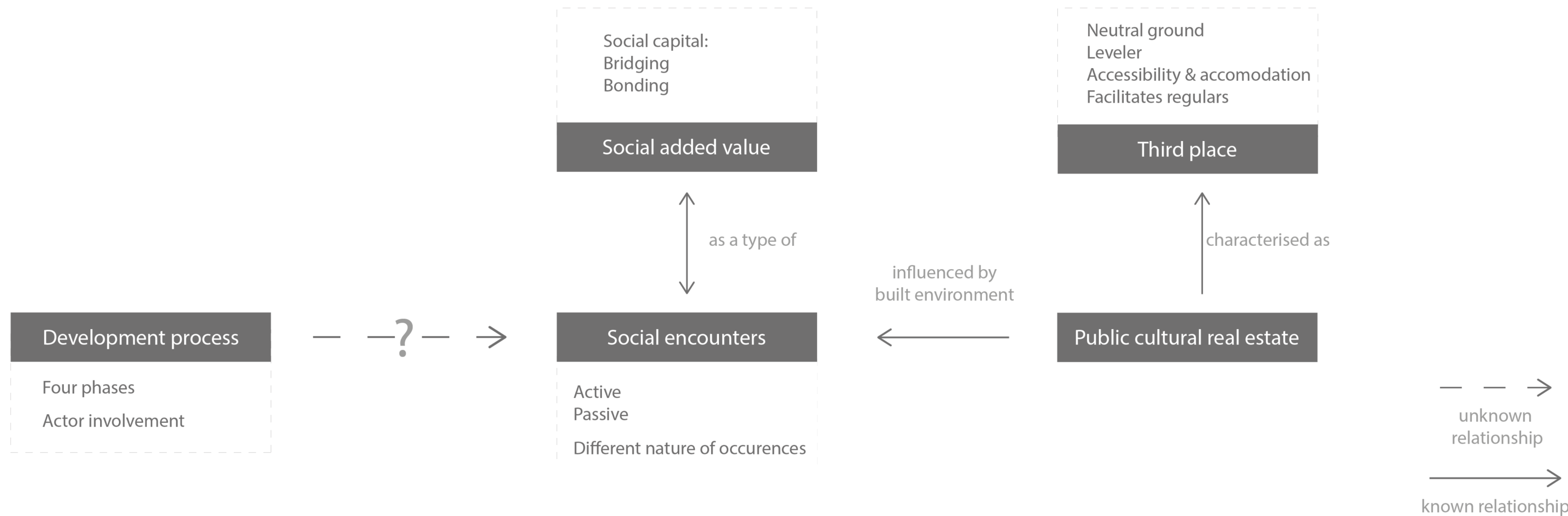
**3. Realisation**

**4. Exploitation**

Based on Nozeman et al. (2008)



# THEORETICAL FRAMEWORK



# CASES



## Case 1 - LocHal Tilburg

Old locomotive hall transformed to library, co-working spaces, coffee corner and houses multiple cultural organisations.



## Case 2 - DePetrus Vught

Former church that has been converted into a library, museum and a cultural and civil-oriented meeting centre.



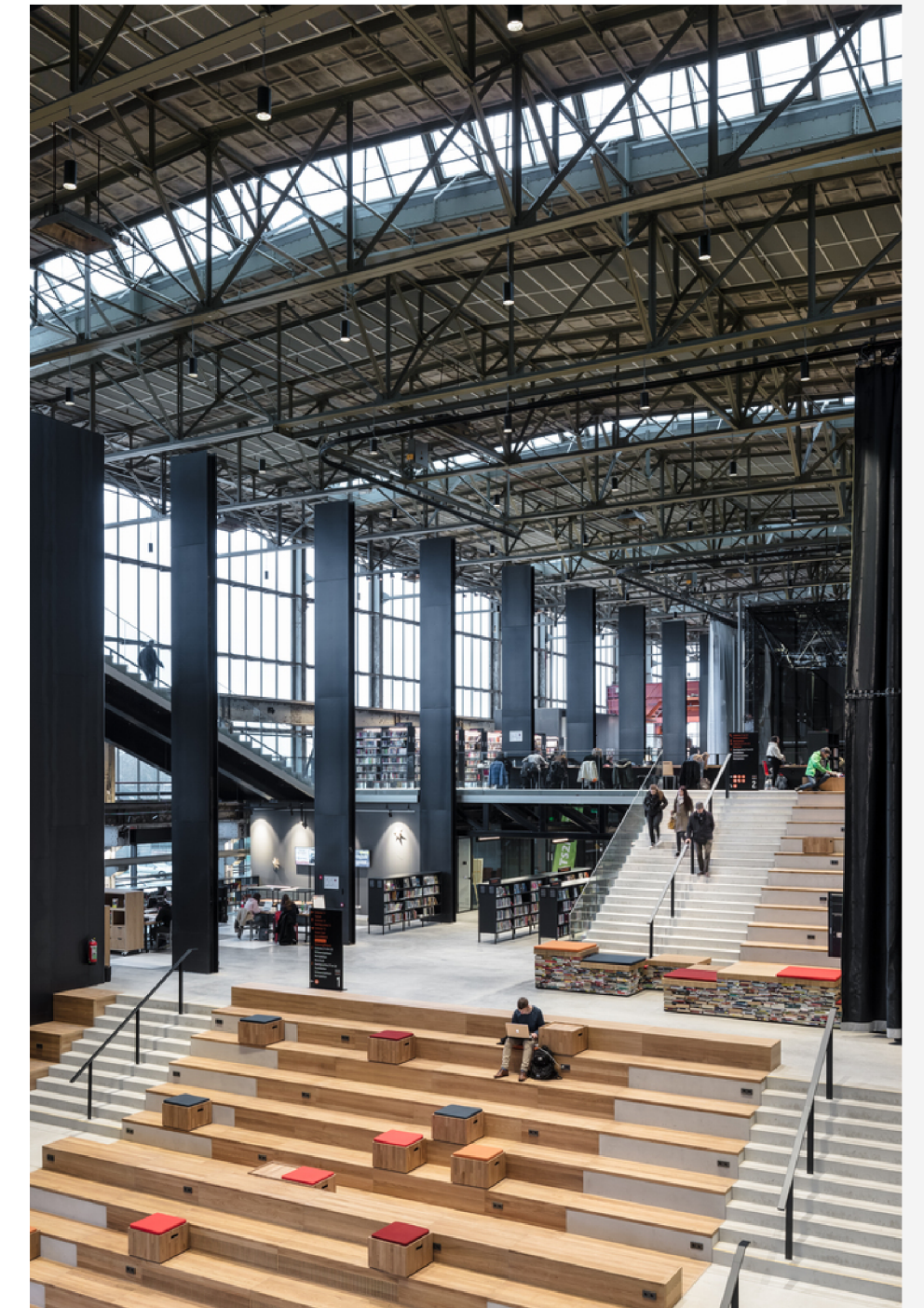
# CASE 1 - LocHal Tilburg

## Public cultural real estate

focus on physical & mental accessibility  
typology of a covered city square & landscape

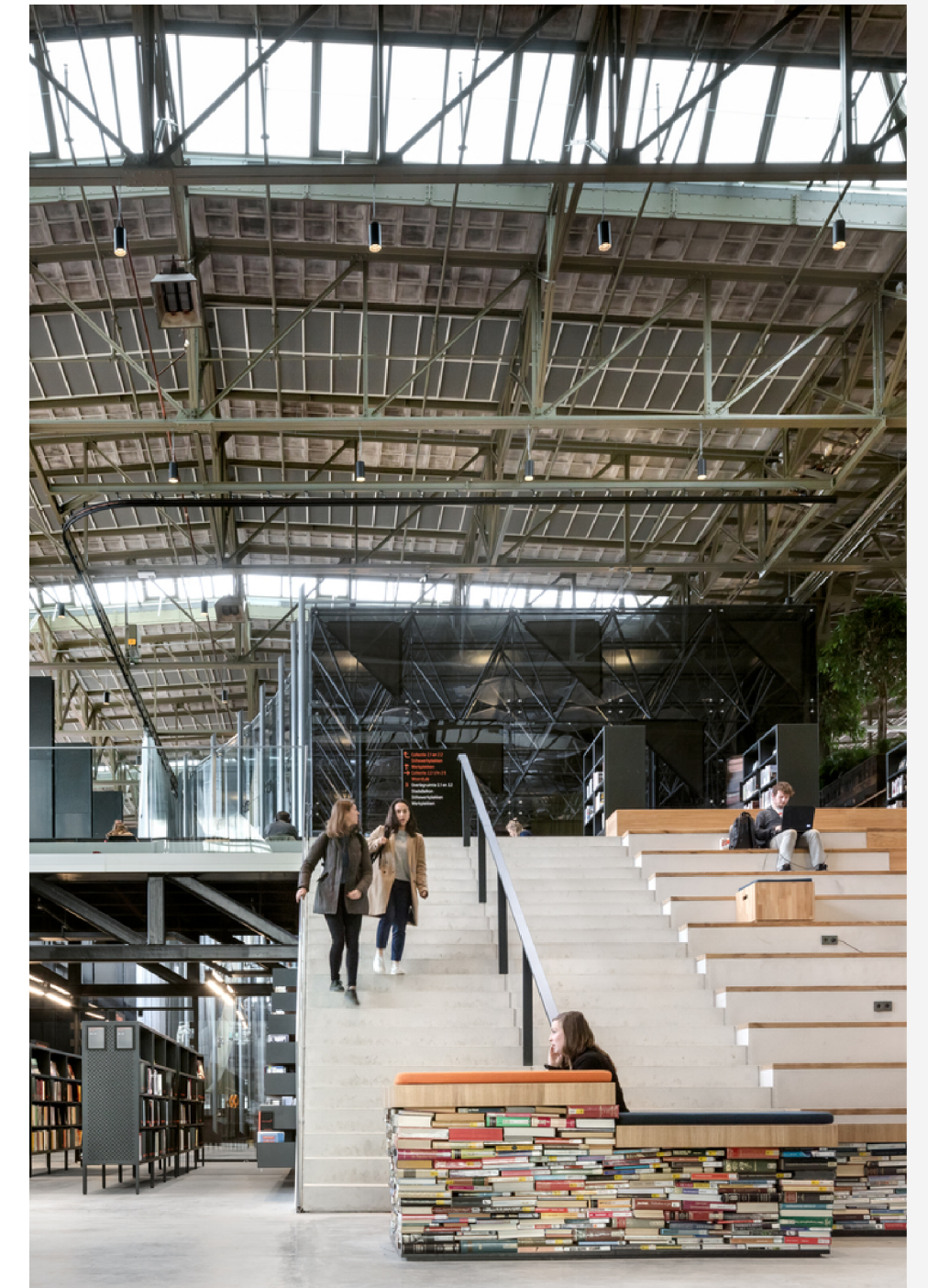
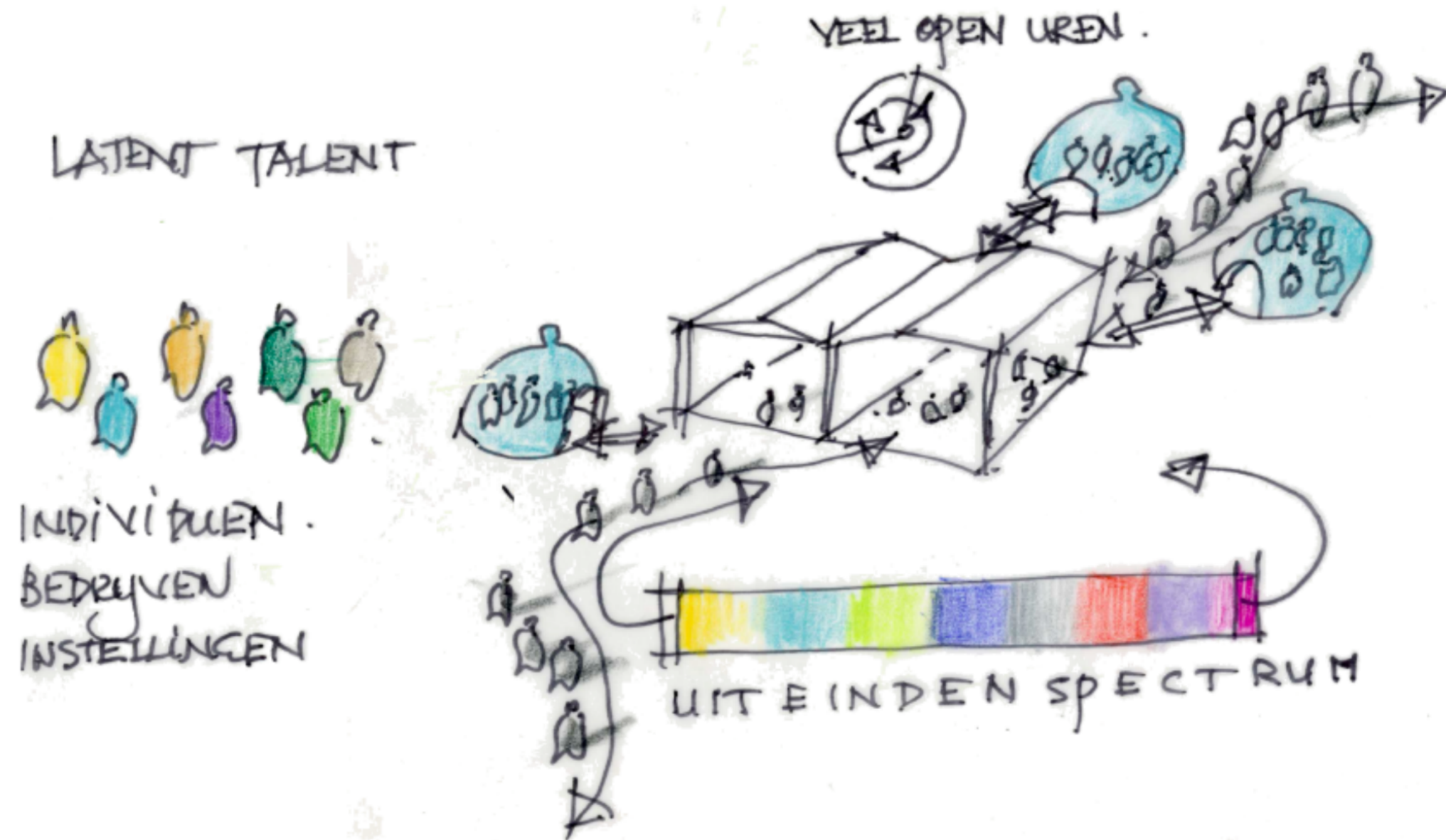
## Social encounters

who: from skater to tie  
what: active and passive social encounters, place for social tolerance  
how: vision document 'locomotive for society',  
routing, library staff, cups of coffee





# CASE 1 - LocHal Tilburg





# **CASE 1 - LocHal Tilburg**

## **Theme of accessibility & social encounters**

guiding theme throughout the whole process  
actively steered upon by municipality, library and architects

## **Strong vision development by client**

locomotive for society  
blueprint throughout process related to social encounters

## **Active involvement of main tenant**

library actively involved  
starting at architecture selection

## **Professionalism & skill of actors**

focus and knowledge on social themes is remarkable





## CASE 2 - DePetrus Vught

### Public cultural real estate

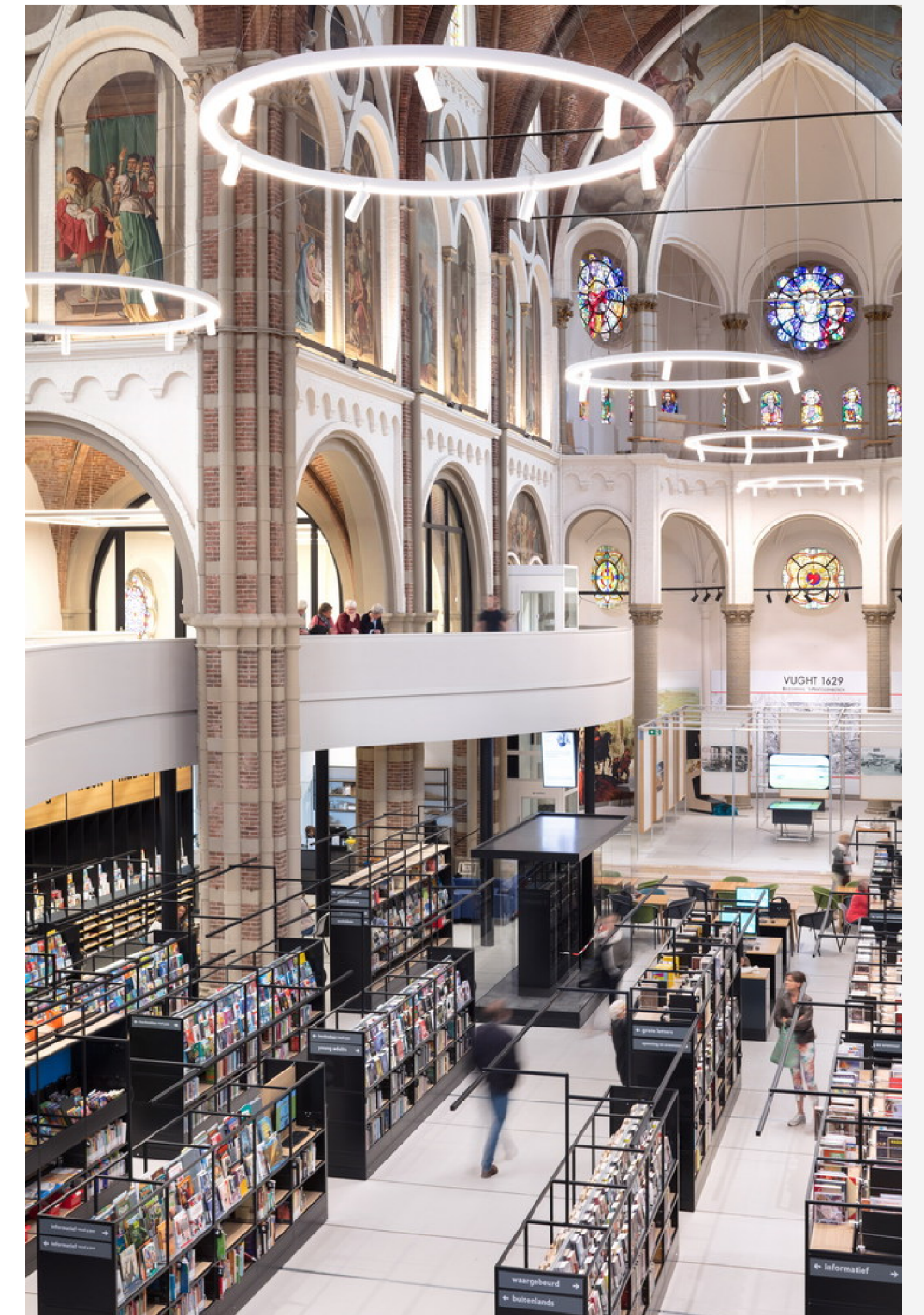
typology of an ancient greek agora  
focus on personalisation & accessibility

### Social encounters

who: for everyone

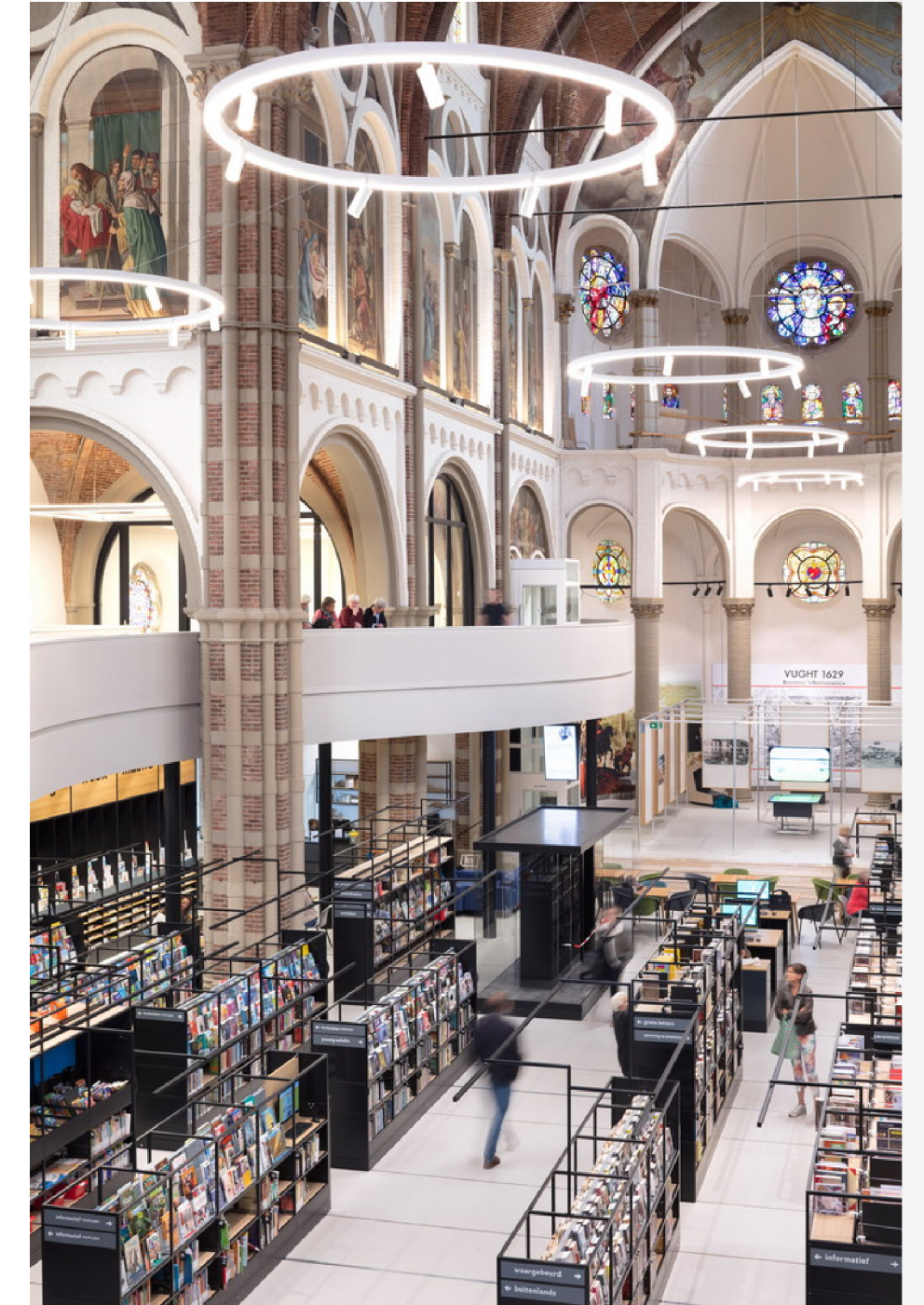
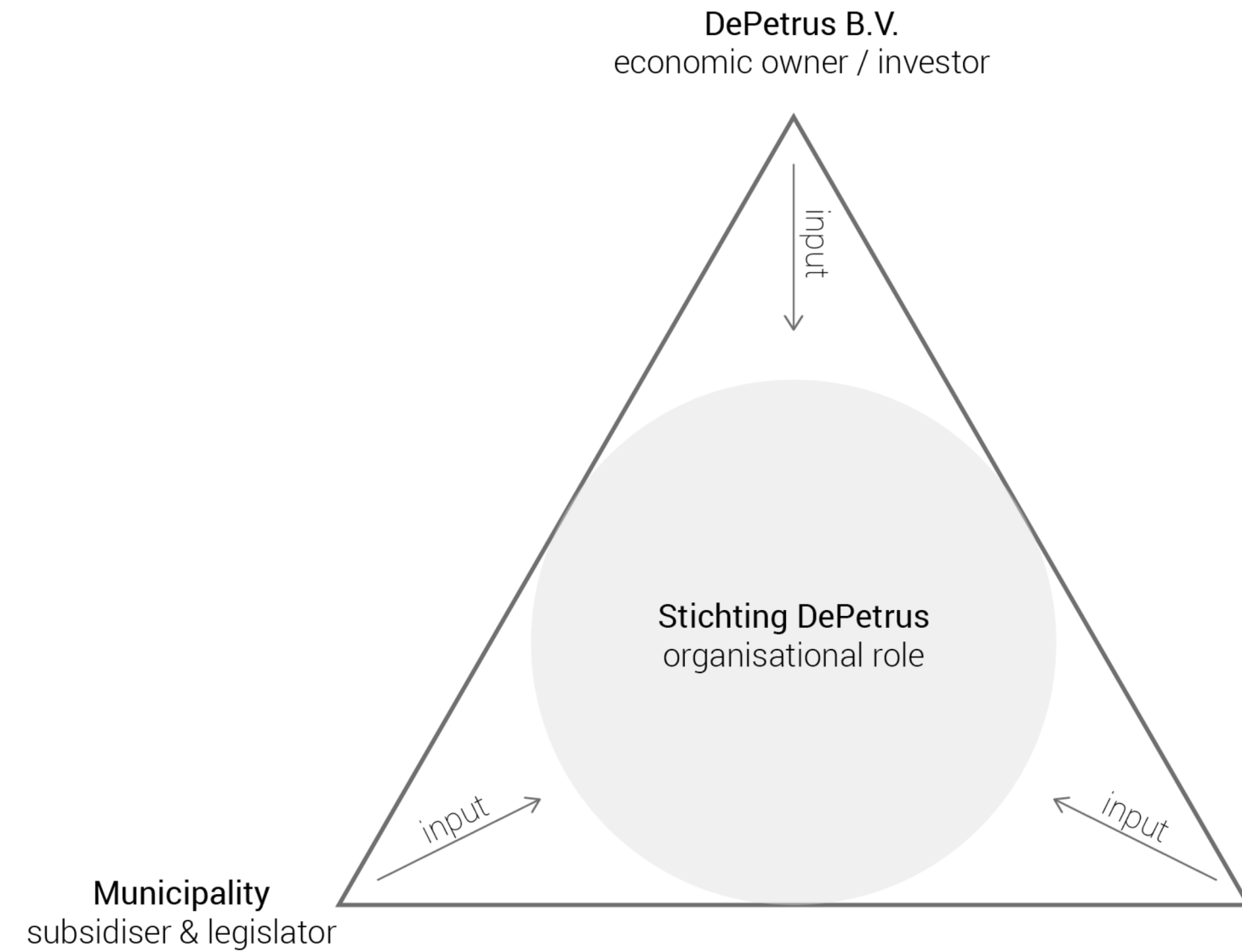
what: active meaningful social encounters

how: mix of functions in floorplan, accessibility, routing





## CASE 2 - DePetrus Vught





## **CASE 2 - DePetrus Vught**

### **Objective of social encounters**

remained quite broad in the narrative  
actively steered upon by architect & tenants

### **Two phases of development**

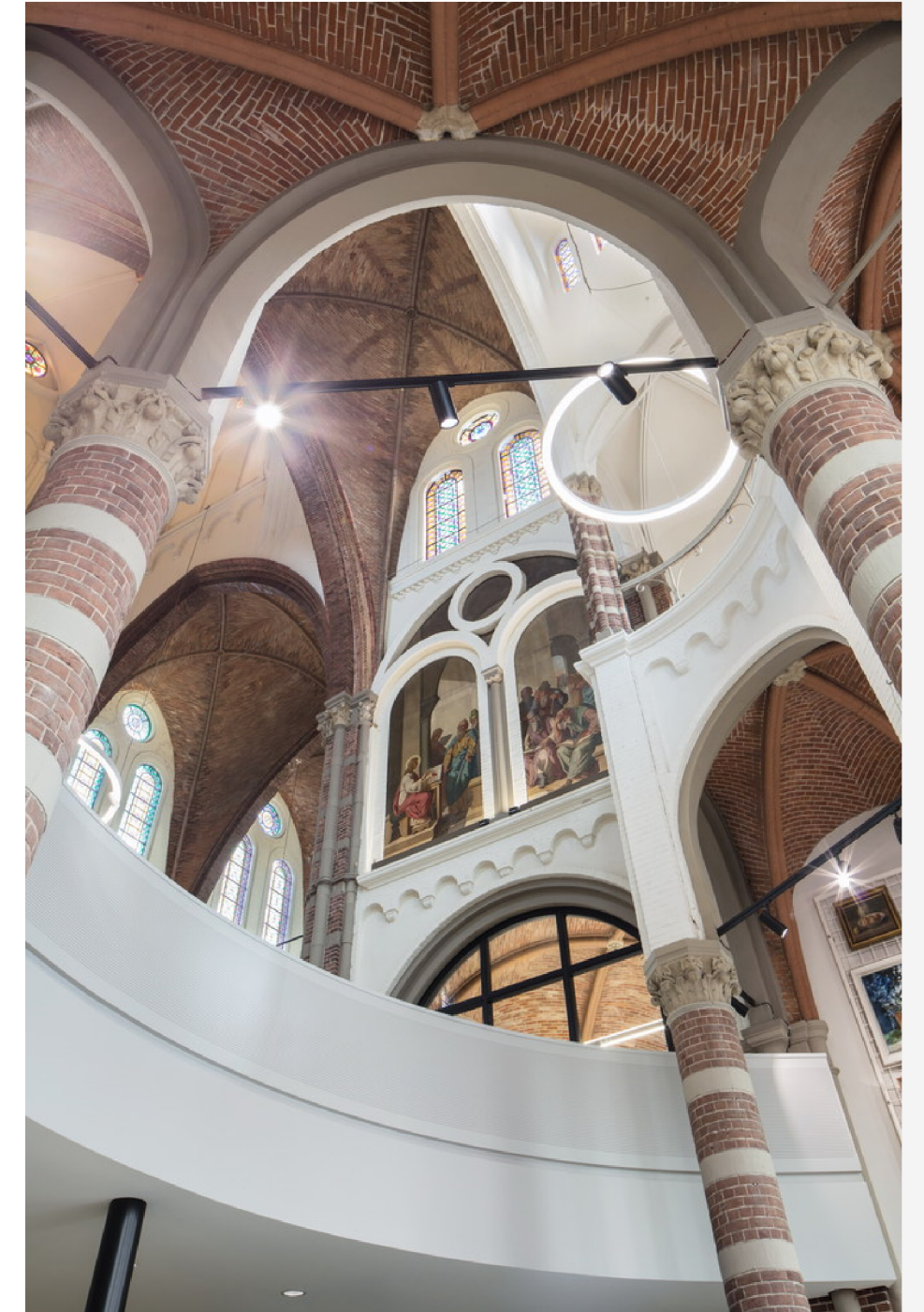
renovation & interior phase  
different actor involvement per phase

### **Active involvement tenants**

involved in interior design

### **Division in ownership and execution**

specific construct between DePetrus B.V. and Stichting DePetrus



**CROSS-CASE**

**LocHal**

**DePetrus**

Third place

actively focusses  
on this typology

is inherently a third place,  
focus on programming

Social encounter

active & passive  
social tolerance & familiarity

active & passive  
meaningful encounters

Social capital

bonding & bridging

bonding



# CROSS-CASE - typology

LocHal



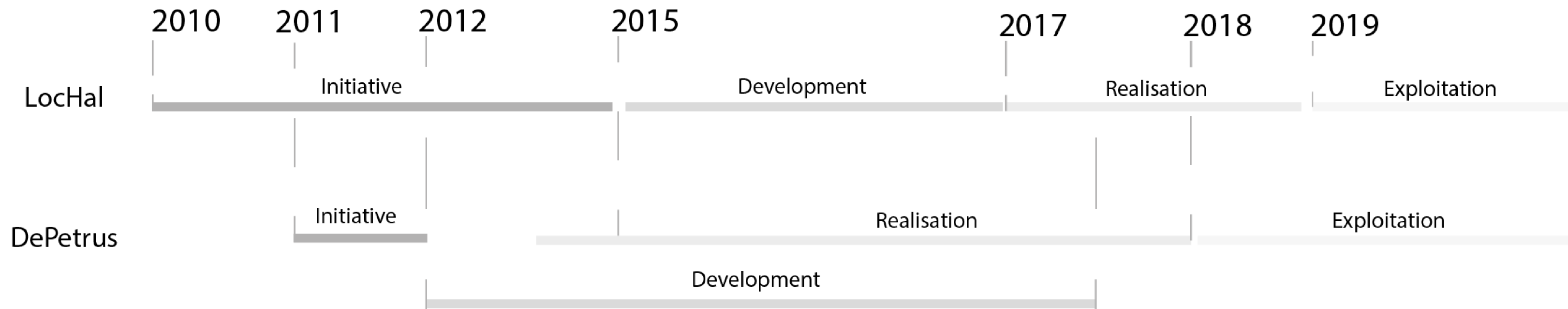
square & landscape

DePetrus



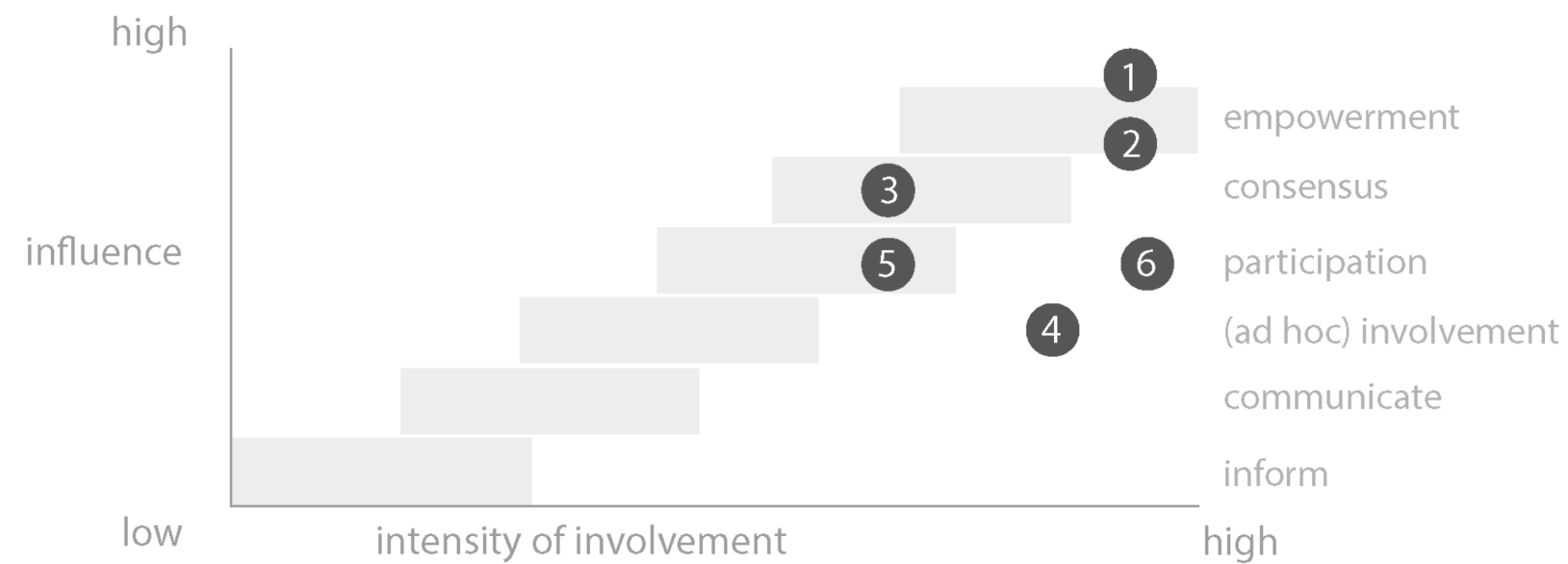
agora

## CROSS-CASE - development process



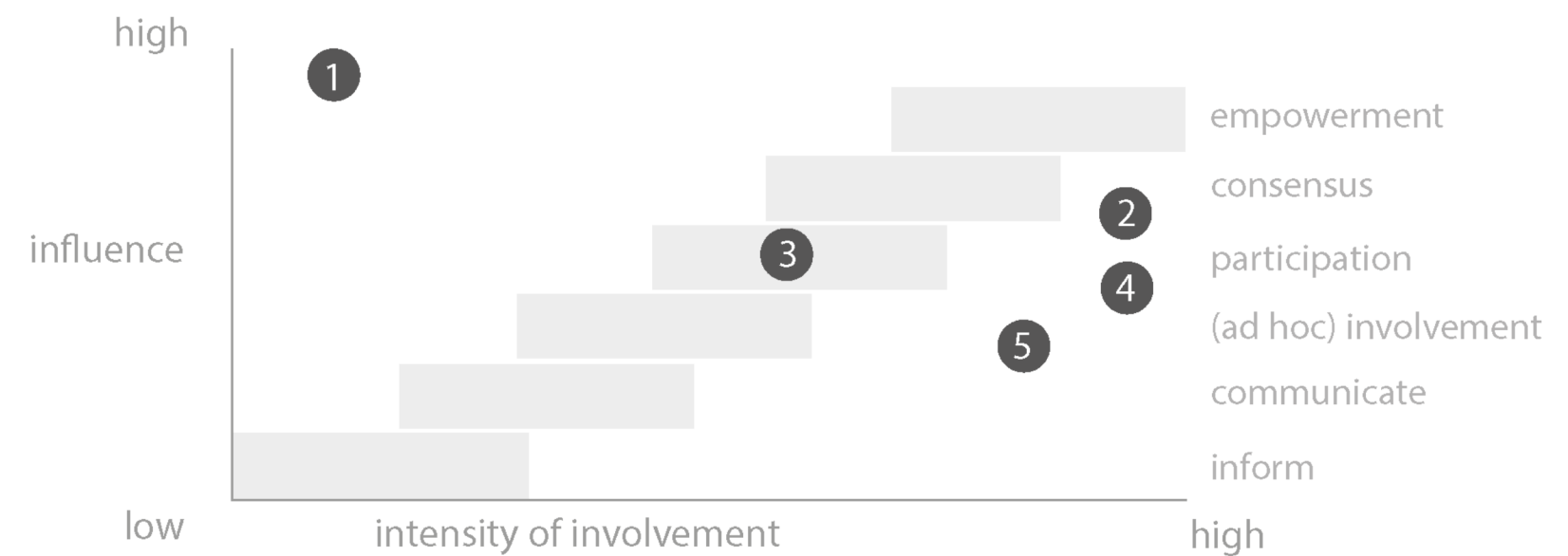
# CROSS-CASE - actor involvement

## LocHal



- |                           |                           |
|---------------------------|---------------------------|
| 1 Municipality of Tilburg | 4 Stevens van Dijck       |
| 2 Library                 | 5 KunstLoc                |
| 3 Seats2Meet              | 6 Architecture collective |

## DePetrus



- |                      |                         |
|----------------------|-------------------------|
| 1 DePetrus B.V.      | 4 Architects            |
| 2 Stichting DePetrus | 5 Municipality of Vught |
| 3 Tenants            |                         |

**CROSS-CASE**

LochHal

DePetrus

**Development process**

consecutive in order

parallel process

**Actor involvement**

actively involved client  
involvement of future tenants,  
starting at initiative phase

rather passive client,  
involvement of future tenants,  
starting at interior design

**Steering actors  
on social objective**

client,  
architect  
future tenants

interior architect,  
future tenants



# EXPERT INTERVIEWS

## **Public cultural real estate**

Characterisation as a third place  
Can contribute to social encounters

## **Collaboration between actors**

Find the shared DNA which serves as a base for collaboration and social added value  
Can provide crossovers between target groups

## **Embeddesness in local context**

LoCHal as a tourist attraction for policy makers  
Focus on local context

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Conclusion—



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

**Main RQ**

# MAIN CONCLUSION

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**.

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The development process consists of four phases. The phases which are most influential:

- the first two phases of initiative & development phase
- they behold the potential to define the objective of social encounters and the implementation within the project.

# MAIN CONCLUSION

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 phases which are most influential:

- the first two phases of initiative & development phase
- they behold the potential to define the objective of social encounters and the implementation within the project.

The actor involvement can be structured in multiple ways. The contribution to the objective is related to:

- in which extent actors are involved;
- from which moment on;
- how actively steering and motivated they are on the objective.

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**Discussion —**

# DISCUSSION

**1**

## **Public cultural real estate possesses the characteristics to facilitate social encounters**

Literature by Gehl (2011) & Oldenburg (1999) aligns with empirical research

**2**

## **Implications of the research**

The characteristic of accessibility implicates to be most influential for facilitating social encounters  
As well as hardware and orgware in the form of routing and programming of activities

**3**

## **Characteristics of a third place**

Importance of accessibility is emphasised  
Does not imply absence or lack of importance of others

**4**

## **Exclusive applicability to transformation projects**

Research conducted in the context of two transformation projects



# RECOMMENDATIONS - research

- 1** **Redevelopment in relation to newly built projects**  
Difference in implementation of the objective of social encounters
- 2** **Further implementation within the development process**  
How the implementation can best be structured
- 3** **Classification & function of public cultural real estate**  
Characterisation as third place or heterotopia, change in function
- 4** **Social capital**  
Theme has been looked at very broadly

# RECOMMENDATIONS - for practice

- 1 Understand the context of the future development**  
Crucial role of the project's context in determining successful development and functioning
- 2 Defining the project vision**  
Vision focussed on social value can serve as a guiding framework throughout process and serves as a solid foundation
- 3 Take in mind the characteristics of a third place**  
Aspect of accessibility has been emphasised to be of importance for public cultural real estate & social encounters
- 4 Consider the collaboration between the involved actors**  
Insight in the ambitions of actors can create a positive synergy which can enhance the social impact of the project



# The added value of public cultural real estate

the importance of social encounters

## Questions?