

# Architecture as a Cultural Mediator

Connecting diverse cultures through public architecture

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## Introduction

Ter Apel is a small Dutch village that plays a major national role as the country's only central registration point for asylum seekers. While the village has only 9,000 residents, it must handle around 24,000 newcomers every year. This massive difference in scale has put heavy pressure on local facilities and the daily life of the community.

A major part of the problem is that the national asylum system is currently stagnant. People are staying in Ter Apel for much longer than the buildings were designed for. Because the current facilities were built for short stays and lack spaces for work or activities, many residents of the center face extreme boredom. This leads to loitering in public spaces, which causes social tension and makes many local residents feel less safe. Currently, the architecture makes this worse: the asylum center is physically separated from the village by fences, fields, and highways, meaning that the only times people meet are often during moments of conflict.

This research proposes a different approach where architecture acts as a mediator. The goal is to design a shared community space that brings residents and newcomers together in a positive way. By introducing Solidarity Tourism, the project aims to turn the village into a place of meaningful exchange and economic support, transforming a zone of friction into a space where everyone feels welcome.

## Problem Statement

The core of the issues in Ter Apel cannot be described in simple terms of 'nuisance' or 'migration management'. It concerns a complex, multi-layered crisis in which national policy choices, geopolitical shifts, and local capacity collide at a single geographical point. Ter Apel, a village of approximately 9,000 inhabitants in the municipality of Westerwolde, holds a unique position within the Dutch asylum infrastructure as the site of the country's only central reception center (COA). This monopoly position has resulted in a systemic imbalance, where an annual influx of approximately 24,000 unique asylum seekers exerts disproportionate pressure on the local community and its facilities (OKRA, 2025).

The current situation is characterized by what can be described in sociological terms as 'massiveness' in a small-scale environment. The ratio between permanent residents and the transient population is out of proportion. While metropolitan environments often possess the absorption capacity to integrate these flows effectively into the urban fabric, the limited scale of Ter Apel ensures that the asylum complex and its residents are a dominant factor in daily life. This manifests not only in the physical presence within the streetscape but also in a fundamental disruption of the village's social ecology. The local infrastructure, from public transport to healthcare facilities, is not equipped for this double burden, leading to direct competition for scarce public goods.

A critical factor in this dynamic is 'boredom'. Due to stagnation within the asylum chain, personnel shortages at the Immigration and Naturalisation Service (IND), and a lack of flow-through locations elsewhere in the Netherlands, asylum seekers remain in Ter Apel much longer than the architecture intended (*Inspectie Ter Apel: Minister, Grijp In!*, 2025). The complex was designed as a 'transit machine', focused on process efficiency and short-term stays, rather than dignified living or meaningful daily activities. This discrepancy between the designed function and actual use creates significant inactivity. Without work, education, or recreation, residents of the asylum center are forced into passivity, which leads to loitering in the village's public spaces. This behavior, although a direct consequence of the lack of guidance and facilities, is experienced by 34% of local residents as a direct nuisance (Cebeon, 2024; OKRA, 2025).

The resulting social friction is not merely subjective but is supported by hard data. Safety monitors and policy analyses reveal a significant discrepancy in the perception of safety. While the regional average for safety in the province of Groningen is rated at 7.4, Ter Apel scores an alarming 5.2 (*Cebeon, 2024*). This directly demonstrates that the quality of the living environment is deteriorating. Incidents are concentrated around specific hotspots, such as bus line 73, where drivers and passengers regularly encounter intimidation and conflict, and the shopping center where shoplifting has become a frequent problem (*RTV Noord, 2025; Nieuwe Cijfers Beschikbaar Over het Aantal Incidenten en Misdrijven Onder Bewoners in Asielopvang | WODC - Wetenschappelijk Onderzoek- en Datacentrum, 2024*).

Current spatial planning reinforces this segregation. The asylum complex functions as an insular entity, physically separated from the village, situated behind large fields and an elevated highway, and surrounded by fences and security. Yet, it remains functionally dependent on the village for basic amenities. There is a lack of an 'in-between space', a transition zone where positive interaction can occur. The only encounters that currently take place are involuntary and occur within spaces of friction. This research states that as long as architecture limits itself to 'managing' and 'securing' these flows, social tensions will continue to escalate. There is a need for a fundamentally different approach in which architecture functions as a mediator.

## Relevance

The relevance of this research is divided into three domains: the socio-societal, the political, and the architectural domain.

### Societal Relevance

The situation in Ter Apel has evolved into a public health crisis that transcends the boundaries of the asylum reception center (AZC). For the asylum seekers, the living conditions in overcrowded reception facilities—where privacy and hygiene are often substandard—are a source of chronic stress and physical health risks, such as outbreaks of infectious diseases. Mentally, the uncertainty, combined with a lack of meaningful activities, serves as a breeding ground for mental health issues. GGD Groningen reports serious concerns regarding the wellbeing of this group, where substance abuse (such as methadone and alcohol) often functions as a destructive coping mechanism and can trigger tensions (Deskundigen Infectiepreventie, GGD Groningen, afdeling infectieziektebestrijding, 2023).

Simultaneously, the mental health of the local population is under severe pressure. Data from the Health Monitor indicates that residents of Ter Apel score lower on indicators of mental health and happiness than the national and provincial averages (Gezondheid in de Wijk Ter Apel | AlleCijfers.nl, 2026). The continuous state of alertness, negative media portrayal, and the loss of social cohesion in the neighborhood can contribute to feelings of powerlessness and loneliness. This research is relevant because it recognizes that the health of both groups, newcomer and resident, is intertwined.

### Political Relevance

The social friction in Ter Apel has also translated into a clear political signal. The election results of November 2023 show that the PVV (Party for Freedom) became the largest party in the municipality of Westerwolde with approximately 33% of the votes, a percentage significantly higher than the national average. This occurred despite the municipality initially leaning left prior to the construction of the COA. This political shift can be interpreted as a protest vote against the perceived competition for local resources and the loss of control over one's own living environment. It demonstrates that the basis of support for asylum reception does not solely depend on ideology but correlates strongly with the quality of the immediate living environment. This research contributes to the societal debate by demonstrating that this political polarization is, in part, a spatial issue.

## **Architectural Relevance**

For the world of architecture, Ter Apel serves as a practical case study to reassess the role of the designer in troubled areas.

This research contributes to the field by testing the model of the 'Public Condenser' in an extreme situation. It investigates how architecture can serve as a social foundation that not only supports but actively assists in the formation of a community. It introduces the concept of 'Solidarity Tourism' into the architectural discourse as a driving force for integration; a concept that, in current literature, often remains confined to the social sciences.

## **Objective**

The primary objective of this research is to develop an architectural strategy and a spatial design for a Public Condenser in Ter Apel. This building is intended to function as a 'Contact Zone' that transforms the current friction between asylum seekers and local residents into constructive interaction.

### **Sub-objectives:**

- Reducing social friction and increasing objective and subjective safety by creating a controlled, neutral meeting space (Third Place).
- Introducing Solidarity Tourism as a new economic and social pillar for Ter Apel, contributing to positive image-building and financial support for the local community.
- Improving the mental and general health of both asylum seekers and local residents by offering meaningful daily activities, green spaces, and facilities that promote stress reduction.

## Research Questions

*How can architecture, in the form of a Public Condenser, transform a social friction zone into a 'Third Space' that contributes to social cohesion and mental health?*

### Sub-questions:

#### Solidarity Tourism:

What does 'Solidarity Tourism' entail within the context of refugee reception, and how can this program be spatially integrated into Ter Apel to facilitate interaction between residents, asylum seekers, and visitors without encouraging voyeurism?

#### Contact Zone:

How can a building function as a 'Contact Zone' in the midst of friction? What programmatic arrangements are required, and what form of 'dwelling' ensures that these divided groups are drawn toward one another?

#### The Third Place:

How can the building evolve into a 'Third Place' (Ray Oldenburg) that is accessible and appealing to diverse target groups, and how can the balance between publicness and necessary safety/privacy be maintained?

#### Healing Architecture:

Which specific design principles (sensory, material, spatial) are effective in promoting mental health and reducing stress within a context of trauma and conflict?

## **Scope**

The scope of this research is geographically limited to the village of Ter Apel and its direct relationship with the asylum complex. Although the asylum crisis is a national and even European issue, this research focuses on the local impact and solutions at the scale of the building and the immediate urban environment.

Thematically, the focus lies exclusively on social friction and the attendant health issues. Economic aspects are included only insofar as they are relevant to the concept of Solidarity Tourism.

## **Methodology**

Within this research, the 'Research by Design' methodology is employed. This signifies that the creation of an architectural design is not merely the final result, but also a crucial instrument for finding answers to the research questions. Instead of a strict separation between analysis and design, theory, imagination, and technique are integrated to explore new possibilities. Drawing and modeling function as a way to speculate on solutions for the complex social situation in Ter Apel.

This methodology is applied to each sub-question as following:

### **1. Solidarity Tourism: Space and Program**

#### **Literature Review & Design Analysis**

- Through literature research, the principles of solidarity tourism are translated into a concrete spatial program.
- It investigates how functions such as a hostel and educational spaces can be integrated in a way that supports the local economy without infringing upon the privacy of asylum seekers.
- The design tests how the tourist, acting as a 'neutral third party', can help break the tension within the village.

## 2. Contact Zone: Curating Encounters

### Literature Review & Spatial Mapping

- Based on the theory of **Mary Louise Pratt**, the research explores how architecture can rectify asymmetrical power relations between residents and newcomers.
- Current friction points in Ter Apel, such as **bus line 73** and the shopping center, are spatially mapped to identify where 'in-between spaces' are required.
- The design focuses on creating places where people collaborate or share meals on the basis of equality.

## 3. The Third Place: Accessibility and Safety

### Literature Review & Accessibility Study

- The design is tested against the criteria of **Ray Oldenburg** to create an informal, neutral meeting place that stands independent of the **COA**.
- Through design studies, the appropriate balance between public openness and the necessary safety for residents is examined.
- It investigates how entrances and circulation routes can be designed so that everyone feels welcome.

## 4. Healing Architecture: Health and Stress Reduction

### Literature Review & Sensory Research

- Literature research into 'Healing Architecture' is used to identify design principles that reduce trauma and stress.
- Data regarding mental health in Ter Apel is translated into physical interventions, such as the incorporation of greenery and soothing materials.
- The design must provide an active daily routine to counteract passivity and boredom. For this purpose, comparable case studies will be analyzed.

## Theoretical Framework

The theoretical framework rests on three pillars that together form the strategy for the transformation of Ter Apel.

### 1. The Contact Zone

Mary Louise Pratt defines 'Contact Zones' as "social spaces where cultures meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power" ([SLUG], z.d.). Ter Apel is currently a textbook example of a dysfunctional contact zone. The power dynamic is asymmetrical: the asylum seeker is dependent, the resident feels threatened, and the government enforces with a heavy hand. Encounters are often forced and take place in public spaces that are not designed for such complexity.

Pratt argues that within contact zones, despite the friction, 'transculturation' also occurs: the process in which marginalized groups adopt and transform materials and culture from the dominant group. Translated into architecture, this means designing spaces where equality is facilitated. This can be achieved by prioritizing activities where background is irrelevant, such as making things together or sharing a meal. The architecture must create 'leveling spaces': places where status and stigma are left behind.

### 2. The Third Place

Ray Oldenburg defines the 'Third Place' as a vital public space for informal interaction, separate from the seclusion of home or work (Oldenburg & Brissett, 1981). Here, "pure sociability" is central: an environment where social status fades and a diverse mix of people creates vibrancy.

In the polarized context of Ter Apel, such neutral spaces are scarce, causing residents to retreat into their own circles. Therefore, the project aims to create an inclusive "common ground" that explicitly does not feel like a formal COA institution. By prioritizing human encounter over institutional frameworks and offering functions that appeal to both groups, the architecture facilitates casual contact and the restoration of social cohesion.

### 3. Solidarity Tourism

According to the principles of the ATES (Définition | Tourisme Equitable Et Solidaire, z.d.), solidarity tourism is defined as a model of fair trade where the local community takes center stage and a portion of the revenue is directly reinvested in collective development projects. In Ter Apel, this functions as an instrument for integration and economic revitalization through three functions:

- **Accommodation:** A guesthouse within the Public Condenser that generates income for a local solidarity fund, which alleviates economic pressure on the village.
- **Education and Exchange:** Spaces for dialogue that bring together the traveler, the asylum seeker, and the local resident on the basis of equitable cultural exchange.
- **Volunteer Facilities:** Collective workspaces (such as community food gardens) where the tourist acts as a neutral third party to break through social tensions.

By injecting purchasing power and promoting social cohesion, this model reduces local resource friction and transforms the reception site into a productive component of the community.

## Results

The project ultimately resulted in the building 'De Smeltheuvel', where cultures melt together.

The design phase of the project mainly revolved around how we could initially attract the different groups, who often oppose each other, to the building. And secondly, how we can make these groups work together. This can be divided into the aesthetics and the function of the building. However, these were not directly related to these functions, but to the history and future of Ter Apel.

The aesthetics arose through a natural design process, where initially a kind of collage of architectural styles from different cultures was considered. However, it was quickly seen that this was very difficult to do well. Here, for example, it was necessary to look at which cultures should be used, which elements would then be used, and how many. The proportions would also have to be completely equal to keep it neutral. Subsequently, the idea came to represent the three largest cultures, however, this would also be difficult because these could change in the future.

Finally, the idea came to represent time in the form of past, present, future, instead of cultures. Where each floor would represent a time. Besides the fact that this fitted well with the previously conducted research, this would also attract both groups more quickly. For the local population, the building could be something that proudly portrays their history. And for people from the COA, it is so interesting because they see a part of the new culture they have arrived in at a single glance. In addition, the stacking of different styles also makes it an interesting building in itself, which in turn attracts tourists.

In the (*appendix A*), elevations and renders can be seen where these layers are clearly visible. The ground floor must represent the early days of Ter Apel. Ter Apel was namely initially built on a mound, and the first economic industry that the village actually lived on was the excavation of peat that was sold to Groningen. The mound is represented by the greenery that runs up against the facade, and 'the hill' between the building and the station where the garage is underneath. The hill is just as high as the adjacent road. Because many people drive over this, the viewpoint is important, and because of this, you look at this height as if you were in the building. Furthermore, this also ensures that the floors of the present and the future are visible from the village located behind it. To demonstrate the peat extraction, there is another layer with vertical brick slips between the greenery and the floor of the present. These represent the prints in the earth of peat spades that were used at the time.

The floor of the present is inspired by 'typical' Dutch houses and Groningen regional houses. This is presented with classic bricks, the roofs with typical red roof tiles, and wooden finishes. The station is also inspired by typically small local stations from Groningen, often with a lot of symmetry, and canopies over the entire width of the platform.

Furthermore, this floor also has vegetable gardens, which in turn are inspired by the vegetable gardens of the monastery of Ter Apel, just like the open inner courtyard of the building.

Finally, the future is precisely completely 'culture neutral' and inspired by modern residential and office construction with an international style. This was ultimately done by placing a large space frame above the first floor, leaving the steel structure visible. From the start, it was therefore clear that the hotel would be located here with the solidarity tourists, because it must, as it were, portray 'a better future', where the solidarity tourists will play a large, neutral role.

For the functions within the building, more research first had to be done into the target audience of the hub, in this case, refugees in the nearby COA, the local population of Ter Apel, and the new solidarity tourists. Who will work together with the local residents in various functions in the building to, on the one hand, be able to share cultures so that more cohesion can arise in Ter Apel, and on the other hand, be able to follow a training program to give them more chance on the labor market after they leave the COA.

To investigate how this would play out in reality, a case study was conducted on initiatives from all over the world that have similar operations. For example, there is 'The Good Hotel', a hotel chain in England. This is an excellent practical example of solidarity tourism because they use a nonprofit business model. Instead of profit maximisation, the chain reinvests its entire earnings into the local community. They have their own academy, where the long term unemployed are trained to become hospitality professionals.

Then there is also the Magdas Hotel in Vienna. Similar to The Good Hotel, this is a hotel that mainly focuses on training refugees who are newly arriving in Vienna. To ultimately integrate them better into the labor market. The Magdas Hotel also offers training for hotel and restaurant employees, where they grow food in their own vegetable garden. In addition, they have departments dealing with recycling and upcycling old products, and they also provide cleaning and maintenance for buildings. This example shows that it is good to invest in different activities, especially when you are dealing with refugees who can have all kinds of different professions. Also because with the project of Friction to Fusion, a COA must be taken into account where almost constantly 2000 people are located. Therefore, it is important to have a large scale of activities for the project.

Lastly, there is Refugio in Berlin. This project is not focused on a hotel, but on coliving of local residents of Berlin and refugees, who convey cultures to each other through living together and all the accompanying activities. In addition, there is the Refugio Café, a nonprofit café where professional volunteers train people in this café to become baristas. This example shows that refugees and locals can not only work together, but even live together, and that both parties are very positive about this.

All these examples have already existed for more than 10 years, and therefore demonstrate that this type of tourism can be very successful. This is also possible in Ter Apel.

Because the COA is located in Ter Apel, with a lot of residents of all kinds of different cultures and backgrounds, it is important to have multiple functions so that there is a function for everyone that suits him or her.

Also because in this project there is a situation where people often initially stand directly opposite each other, it is important that the functions within the building are attractive to both groups. But also create an environment where it is easy to make new connections, cultures can be shared, and there can be learning from each other. To thereby make the mistrust between the two groups disappear.

The ultimate functions can be divided into two overarching themes: food/health & culture. These functions are distributed over the ground floor and first floor (*appendix B*).

For food/health, a large central vegetable garden (1) has been laid out where different plants and herbs can be grown. This also includes a shed (2), a workplace (3), and classrooms (4) to learn theory about growing plants. The products of these vegetable gardens can then go to the food processing section (5), where they are cleaned and processed. From here, it can go both to the supermarket (6), where local products can be sold, and to the restaurant (7), where the products can be used in the kitchen (8). Of course all the functions also create opportunity to share cultures. Finally, regarding health, there is also a gym (9). This function is fairly general and stands quite loose from the main function, creating a low threshold to initially get to know the building.

For culture, there is a large central museum (10) on the ground floor. This will be the main function to be able to learn about each other's cultures. Therefore, the entrance of the museum can be entered from all sides. This museum will also be connected to an art studio (11) where people can paint, sculpt, do crafts, etc. If successful, well made works could also be shown in the museum, which would arouse more interest again.

Further, the building also has a theater (12) where people with different backgrounds can show plays, music performances, etc., from their own cultures. Finally, the building has a kind of 'living room' (13) where people can play board games, read a book, or follow a course for learning languages. This living room, just like the gym, must create a low threshold.

With all these functions, the intention is that this creates permanent jobs for the local population of Ter Apel. Because it is not possible to work immediately during the application for asylum, these visitors will work in the form of volunteer work. This allows them to earn discounts or even free products instead of being paid a salary. They can also be trained for careers in, for example, the catering industry, hospitality, agriculture, etc.

## **Conclusion**

The conclusions will be discussed per subquestion.

### **Solidarity tourists**

To integrate the solidarity tourists into the tourist hub as well as possible, the choice was first of all made to place the hotel section on top of the hub, with a direct view of the vegetable garden, making it visible at all times why you are here. All the facilities that a tourist will need during the day are also present in the building itself. For instance, you can eat in the restaurant, do further shopping in the supermarket, play a game in the living room, work out in the gym, etc. In that way, an attempt is made to let the tourist use the building as much as possible, so that they will be present as much as possible, and in that way, as many contact moments as possible can arise.

In addition, tourists are drawn to offer volunteer work in one of the functions by offering discounts.

### **Contact zone**

To create a contact zone, the focus was mainly on the different functions within the tourist hub. It was important here that they were functions that occur in all countries and cultures, thereby have a connecting or educational factor, and that the language level is not an insurmountable obstacle.

The routes through the building are also designed in such a way that you can meet someone at any point. For example, the ground floor has a route through the hill that crosses with the route towards the museum. And on the first floor, you also pass this route when you are on your way to the vegetable garden. Consequently, all functions on the first floor are also connected to each other, making it possible, for example, to walk straight from the theater into the restaurant. And the food processing is also physically connected to the kitchen and restaurant. And the restaurant is connected to the field again via the sliding window.

In that way, an attempt has been made to create as many contact points as possible, an opportunity to make contact between people.

### Third space

To create a third space, the focus was primarily on the current situation in Ter Apel itself. A third space is a social place outside home, school, or work, where people come together and feel safe. In many places, especially smaller villages, this can simply be the village square.

However, research currently shows that there is a lot of nuisance in Ter Apel from residents from the COA, who often hang around in the shopping centre and sometimes even commit theft here. Incidentally, this often has to do with boredom, trauma, or drug use. Because of this, local residents may feel as if their third space is being taken over because they no longer feel safe here. Therefore, it was important for this project that a separate, neutral location arise to let these encounters between the local population and COA residents happen in a new, neutral place.

De Smeltheuvel would be perfect for that.

The building is spaciouly set up with all the necessities you would need on a daily basis. COA residents can also find daytime activities here under the system of solidarity tourism to fill their time. Furthermore, the hub is designed in such a way that natural surveillance is possible everywhere. This makes people aware that their actions can be seen, to prevent unrest in this way. Furthermore, the walkways and entrances are designed so that people automatically cross paths.

### Mental health

Finally, mental health in Ter Apel is also very important. Research shows that it is very poor in Ter Apel, with high percentages of psychological problems, and even 13% having thought about suicide in the past month.

Of course, this can have many personal reasons, but the tense situation in Ter Apel, meaning the COA residents and local residents, does not help.

Therefore, it is important that the functions and design of the tourist hub also contribute to improving this situation. Therefore, the functions focus on working a lot with nature, planting vegetables, and maintaining nature.

Furthermore, there is workspace where you can be busy with your creative side by drawing, painting, or sculpting. And there are functions that focus on physical health. For example, there is a supermarket where organic products will be sold, and a gym where people can keep themselves fit.

Finally, the environment of the building is also designed with a lot of greenery and water elements that help with the general mental state.

### Implications

Because this project must provide an answer to a specific social problem, namely solving friction between the local population and newcomers. The architectural implication is also very specific. Nevertheless, this is unfortunately not an isolated situation, or something that will be resolved in the near future. In the rest of the Netherlands, there are more and more locations where social unrest arises regarding new asylum seeker centers. And this is also increasingly the case elsewhere in Europe. Currently, architecture is still mainly used to keep these groups separated, to prevent unrest in that way. Therefore, it would be beautiful if architecture precisely creates a place where these people could come together in a controlled manner. To learn from each other's cultures in that way. Similar projects, possibly on a smaller scale, could be adapted to asylum seeker centres in that way to help with reducing the friction between these groups. And at the same time, create a way through which the newcomers can integrate into Dutch society more easily and immediately.

### Recommendations

For similar projects, I would mainly conduct more field research in the form of interviews. Because you are dealing with an extremely diverse target audience that, moreover, often stands opposed to each other, it is difficult to say which functions will truly attract people.

In this case, it is an academic project with limited time and possibilities. Therefore, the focus was mainly on functions that the village itself lacked, could exchange culture, and were very low threshold in terms of language. Without knowing exactly what kind of functions are most popular, the project will truly have to be built to see if it will be a success, because this highly depends on visitor traction.

When interviews were to be held with both people from the COA and with people from Ter Apel itself. You could confirm what these people need and what attracts them. It could also be that what attracts one group actually keeps the other group away. When these kinds of statistics would be clear and well organized, you could weigh them against each other to see what the best functions will be. This increases the chance of success for the building.

## Reflection

Ultimately, this was a very interesting graduation project. This was mainly due to the location of the project. Where designers often hold onto and continue working on a directly adjacent urban environment, the location in this case was an empty field. At the same time, there was a prominent social problem within the broad context of Ter Apel.

This created a kind of division in the design.

Because the solution to the social problem ultimately lay mainly in the functions, visitors, and internal operations. With these functions, the focus was mainly on which functions can establish as many international connections as possible.

While the shape of the building remains very local and focuses on time. In this way, the local population can look with pride at the past, present, and future of Ter Apel. And this becomes clear to newcomers at a single glance.

Furthermore, because the problem is so prominently present, it is currently the first thing that comes up when you search for Ter Apel. This also invited designing the solution, De Smeltheuvel, very prominently. So that literal attention is drawn to the solution, which in turn would attract more visitors, contributing to the success of the hub.

Finally, the 'research by design' approach within the studio this project was part of gave a lot of creative freedom. While a project is often built on the basis of research, here the research was initially just a starting point. From there, the building kept growing and changing; every week, points for improvement were considered, researched, and adjusted. This forced me as a designer to think and design even more from a user perspective. How would they see, experience, and use it? And ultimately, for a public building, the user is the most important.

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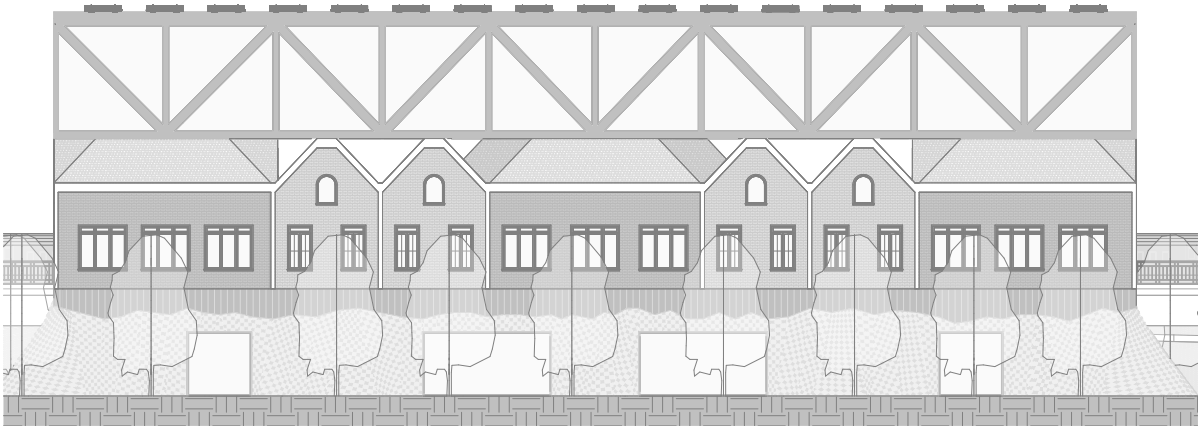
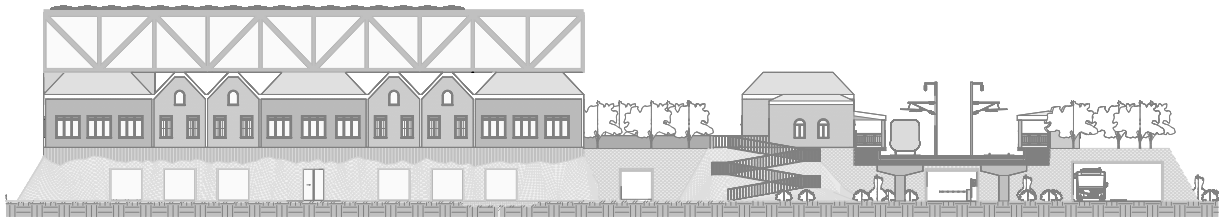
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Appendix A





Appendix B

