

talent lab Tarwewijk

The exploration of a new typology for experience based education, in order to unlock the talents of Tarwewijk.

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preface

Living in Rotterdam, we make eagerly use of all cultural attractions the city has to offer. We visit a museum on a free weekend, go to the library to study, spend an evening at the cinema or theatre and go out for dinner with friends and family. For me personally, the cultural offer was one of the reasons to move to Rotterdam a few years ago. Without much awareness, using the cultural infrastructure of the city engages us in informal learning processes; triggering new interests, expanding our personal skills and strengthening our social network. But for many residents of Rotterdam, using cultural facilities as leisure is less presumable: a limited cultural offer in Zuid marginalizes the opportunity of using the city structure as learning environment.

That is the premiss of this thesis: the city of Rotterdam is dealing with an inequality in tangible and intangible cultural network between the city centre and Zuid, which has a great impact on the quality of life in the entire city. It is time to plan a future in which Zuid can take a stand in the cultural offer and become an equally appreciated part of Rotterdam.

My graduation project unravels the importance of the relationship between city structure, the cultural network and education for the talent development of the youth. Because making space for the youth, means making space for the future. The outcome of this project is an exploration of the desirable future of Tarwewijk, to set an example of the quality of upbringing I believe the youth of Zuid deserves.

The challenge of creating my own graduation project has been an adventure for me, in which I have developed myself both as a designer and as a person. I would like to give special thanks to the people who helped me achieve this and made this past year as valuable and inspiring as it has been:

Otto, for helping me in setting up this project, for encouraging me to formulate my ambitions as specific as possible and for offering new perspectives along the way while supporting me in my personal ideas.

Peter and Koen, for navigating me in new directions every week to transform my insights into a holistic solution, for the encouragement during indecisive moments, but most of all for making sure I had fun throughout the entire project.

The Veldacademie, for the valuable insights in and discussions about Rotterdam, but also for the warm welcome, the support and ofcourse for the inspiring excursions to Copenhagen and Amsterdam.

All the neighbourhood and other experts, without whose discussions I never could have formulated an in-depth analysis of the design contexts.

And ofcourse thanks to my family and friends, for listening to my endless stories about the project, although it is likely that sometimes they didn't grasp what it was about. Especially to Timo, for providing support, many discussions and your laptop, and for not taking my stressful moments too seriously.

I would like to wish you an inspiring read.

Anne-Sophie Wouters

10/06/2020

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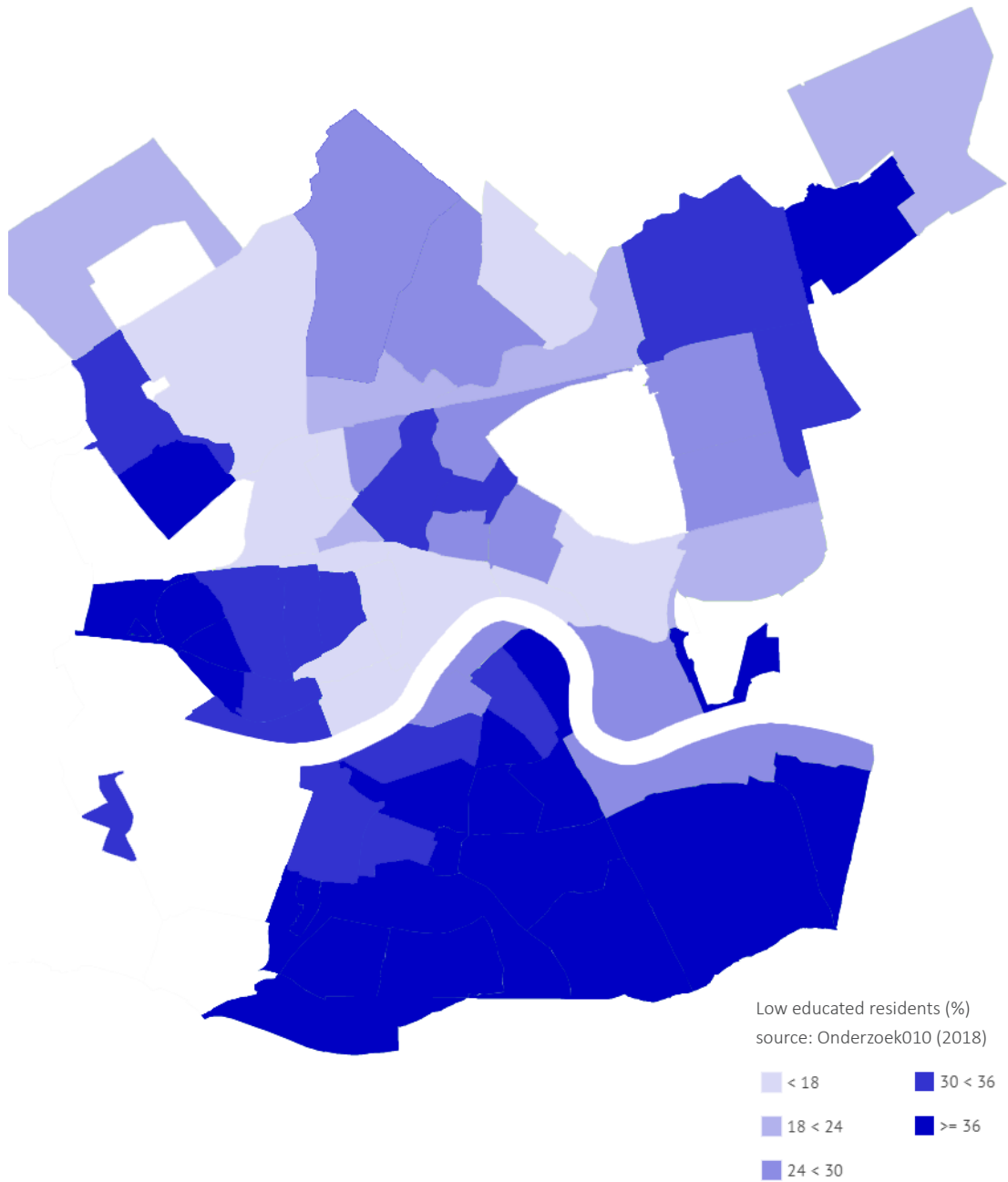
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one
**project
outline**

Educational level in Rotterdam



1.1

introduction

Social segregation is never so clear as when it comes to educational opportunities, taking part in education and educational success. Education is decisive for the opportunities to participate in social life, besides personal, professional and economic progress. And in a spatial sense, nothing shapes our cities more clearly than differences in education; the social demography of cities often matches the educational profile perfectly. It is therefore essential to develop new strategies for action in education and urban planning, if our cities are not to lose their greatest social strength, their power of integration.

However, in contrast with the historic precedents, it will not be an imagined ideal city that will “educate”, but the real city, the actual lived-in environment, that will form the starting point for the educational process. The smallest share in education and the lowest level of educational success lies with those who have little knowledge of language or whose language skills are poor. This particularly effect children from migrant families and young people from socially deprived households. Rotterdam is no different in this. Given the fact that in Rotterdam Zuid a large part of the youth comes from such a background, it is necessary for educational policy to focus on those city districts.

Evident is that social change requires effort in many areas – not the least in the design of educational environments for our next generation. How should the city’s educational locations be changed in order to promote future-oriented learning? The underlying premise of this research is that children should be allowed to be children without rushing adulthood; to explore and conquer the world in their own pace. But not as an isolated group that can only be allowed entrance to society when they are properly groomed. Children should be given and take part in decisions concerning themselves.

Educational institutions need to facilitate this process by breaking out of the classroom isolation, and letting the children be an integrated part of the world around them.

New opportunities arise through a delimitation of learning, outside the formal classroom and in direct connection to the real context. How can we make the city itself act as a classroom? Is assimilation of knowledge without schools in any way conceivable? What hidden potential is there in learning through play in the context of experience? To what extend can experience complement a city’s formal educational offering? And how do we engage the future users – the children – in this, especially in those deprived neighbourhoods? These questions form the base for my graduation project, and will be explored throughout the research and design.



1.2

project context

Before starting the research, a more precise outline of the context for the project is described. Through an analysis of this context, different problems as well as great opportunities for the context of Rotterdam came forward, which will act as starting points for the research. In this chapter, five statements will explain these starting points.

1.2.1 Skills of the future

The current educational system no longer matches the skills that are needed to prepare children for the future.

The current changes in society lead to a demand for a new way of learning. In the current system, every student seems to have to fit in the same mold; learning is largely done on a formal basis i.e., whole-class teaching within a classroom. The current reality is a so-called “test culture”. Pupils in primary and secondary school are so to say forced to learn all in the same way- with an emphasis on language and math skills- and are rated from an early age on based on the results of standardized (Cito) tests. The focus is on “education for economic benefit”. However, this way a lot of talent remains undiscovered and we can even lose it. For example, a Young010 survey among students in Rotterdam indicates that only 14.4% of the students that were surveyed feel that they can develop their talents well at school. Almost 70% indicate that they can develop their talents at school only partially, barely, or not at all.¹ To develop all talents, room for personal development should be more important.

If we want to make use of everyone’s unique tal-

ents in the future, we need to take a look at the educational system from a broader perspective. Through technology and digitization, society is changing from an industrial to a knowledge- and network-society. This impacts work and functions. The youth need “new” skills to be prepared for the unknown future. The discussion about the skills required for living and working in the 21st century is in full swing. For example, in the Rotterdam Resilience strategy “A society in balance”, it is emphasized that the so-called “21 century skills” require structural attention, in order to create a resilient city.² This is to ensure that the young Rotterdam citizens can cope with the challenges of the next economy, the digitization of society and the changes in society.

21st Century skills

According to the definition of the National Expertise Center for Curriculum Development (SLO), 21st century skills are defined as “generic skills and related knowledge, insights and attitudes that are needed to function in, and contribute to the knowledge society.”³

1. Young 010. (2017). Advies Talentontwikkeling. p. 8-12

2. Gemeente Rotterdam. (2018) Rotterdam Resilience strategie.

This includes creativity, critical thinking, collaboration, IT literacy, social skills, problem solving skills and communication. These skills are therefore not only focused on technical developments; the “soft” skills are becoming increasingly important. Learning these skills cannot be directly linked to the passive learning culture that takes place in classrooms. These skills are personal skills that are learned while actively undertaking other activities; also known as informal learning.

1.2.2 Children

Children should learn more from the city network.

Information and communication technology is changing rapidly, and with it the way in which children collect and learn new information. This dynamic situation makes it difficult to prepare children for the future. The book entitled “Generatie Einstein” deals with the children of today. This book is about education and “new learning” of the current generation of young people. This new learning came into existence because the youth grows up with the internet, in a multimedia era and in a visual culture. The consequences of this are diverse:

“In this way children are able to deal with discontinuous information: information that is not offered linearly, but in pieces at different places and times. Children are learning more and more in networks, called network learning. They learn in a discovering and investigative way and use their net-

“Children are learning more and more in networks, called network learning. They learn in a discovering and investigative way and use their networks at all times” – Boschma & Groen. (2006)

works at all times. Children use the natural form of learning, namely in images.”⁴

The book *Homo Zappiens* by Veen and Vrakking (2006) also emphasizes the importance of learning in collectivity: “(...) the way of learning has changed with the current generation of children and youngsters. They learn by doing and by discovering themselves in a playful way. Their learning starts as soon as they play a simple computer game and soon becomes a collective activity, as the new generation collectively and creatively solves problems. Children and youngsters prefer to solve problems in a worldwide network that includes people with the same interests.”⁵ So there is not only a question about learning other skills, but also about the way in which these skills are being taught.

Education think tank “The Learning Lab” states:

3. SLO. (2018). Concept-leerlijnen voor 21e eeuwse vaardigheden.

4. Boschma & Groen. (2006). *Generatie Einstein*.

5. Veen & Vrakking. (2006). *Homo Zappiens*.

6. Stimuleringsfonds. (2014). *Onderwijsomgeving van de toekomst*.



“true learning takes place in the complex context of society and social relationships”.⁶ They emphasize that the school should not prepare children and young people for society, but instead that the school should be society itself. This requires a different physical organization of the learning environment. This is in line with the “Stimuleringsfonds voor de Creatieve Industrie”. They support research into the learning environment of the future. Within their “Educational Environment” program, it is being investigated how the design of the environment can contribute to processes of innovation. The aim is to explore new concepts aimed at bringing the learning environment and society together, both for contact with business and with the physical network of the neighborhood or city.

The knowledge that is acquired informally in the context of society transcends the knowledge and skills that are involved in school education, because it is related to the real world and therefore to the

perception of the children. That this way of learning is essential is noticeable in the motivation of the children: if the connection with the real world of pupils and students is lacking, you immediately see an increasingly missing motivation.⁷ The effect of learning outside school is underestimated and undervalued. Children of low-educated and foreign-language parents in particular can benefit much more from this than is assumed, according to education specialist Zeki Arslan. “We know that precisely when there is little or no support from home, this type of help contributes to better learning performance. And also to self-confidence. Children and young people get a lot of mental support from learning.”⁸

7. Arslan, Z. (2015). Informeel onderwijs verruimt de leertijd. In *Nationale Onderwijskrant*.

8. Ibidem.

1.2.3 Rotterdam Zuid

The home environment of children in Zuid does not offer them the same opportunities as their peers in Rotterdam.

The residents of Zuid score (far) below the Rotterdam average when it comes to language, education, work and income. The subjective scores from the neighborhood profile show that Charlois and Feijenoord in particular score poorly on debts and language. The estimates for low literacy indicate even larger differences. Viewed across the whole of Rotterdam, approximately 21% of the inhabitants are low-literate and the estimates for Charlois, Feijenoord and IJsselmonde are between 30% and 40%.⁷

The “Basismonitor Onderwijs” indicates that pupils in Charlois are doing even worse than their peers elsewhere, both in absolute terms and at all transition moments in education. Points for attention in this regard are the movement of students from a difficult study to an easier one in the lower and upper grades of secondary school, the number of new school drop-outs and the degree of successful stacking of programs.⁸ On average, children go to school for a shorter period of time: the number of youngsters (18 to 22 years) who are in school or are studying is much lower. The percentage of non-school-going youngsters who have left school without a basic qualification (15%) is significantly higher

than the Rotterdam average of 11%.⁹ There seems to be a relationship between the performance of children (stopping school early, moving to an easier school type, and educational level) and the background (educational level, language, job, debts) of the parents.

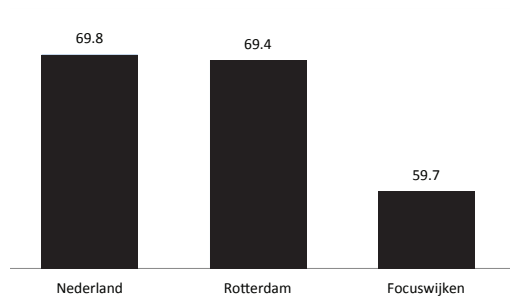
From the “Explanatory Analysis” of the NPRZ presented in 2017¹⁰, it appears that the home situation (the educational and occupational level of the parents) is the most important of all factors when it comes to the outcome of the final test results of children in primary school. The same Explanatory Analysis, however, shows that in the third grade of secondary education, the home situation is no longer the most important factor in the performance of the student: absenteeism, psychological care and crime are then demonstrated as the most relevant factors, leading to lower results and school levels then the advice given to student in the final grade of primary school.¹¹ It seems that a change is taking place from influence from home to influence mainly from other worlds in the environment of the youngster: school and leisure time.

7. Gemeente Rotterdam. (2018). Wijkprofiel.

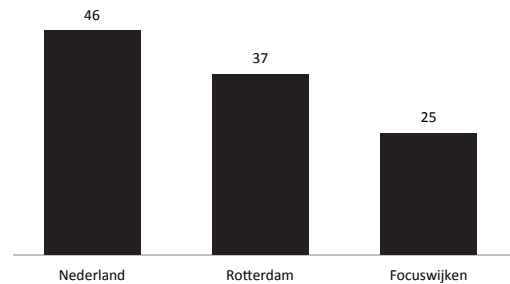
8. Gemeente Rotterdam. (2017). Basismonitor Onderwijs Nationaal Programma Rotterdam Zuid.

9. Gemeente Rotterdam. (2018). Wijkprofiel.

10. Gemeente Rotterdam. (2017). Basismonitor Onderwijs Nationaal Programma Rotterdam Zuid: Verklarende Analyse.



- youngsters with a start qualification



- pupils in 3 and 4 havo/vwo

Educational level in the focus areas, compared to Rotterdam and the city

1.2.4 Cultural facilities

Limited possibilities for leisure activities put children from Zuid at a disadvantage in building a social network.

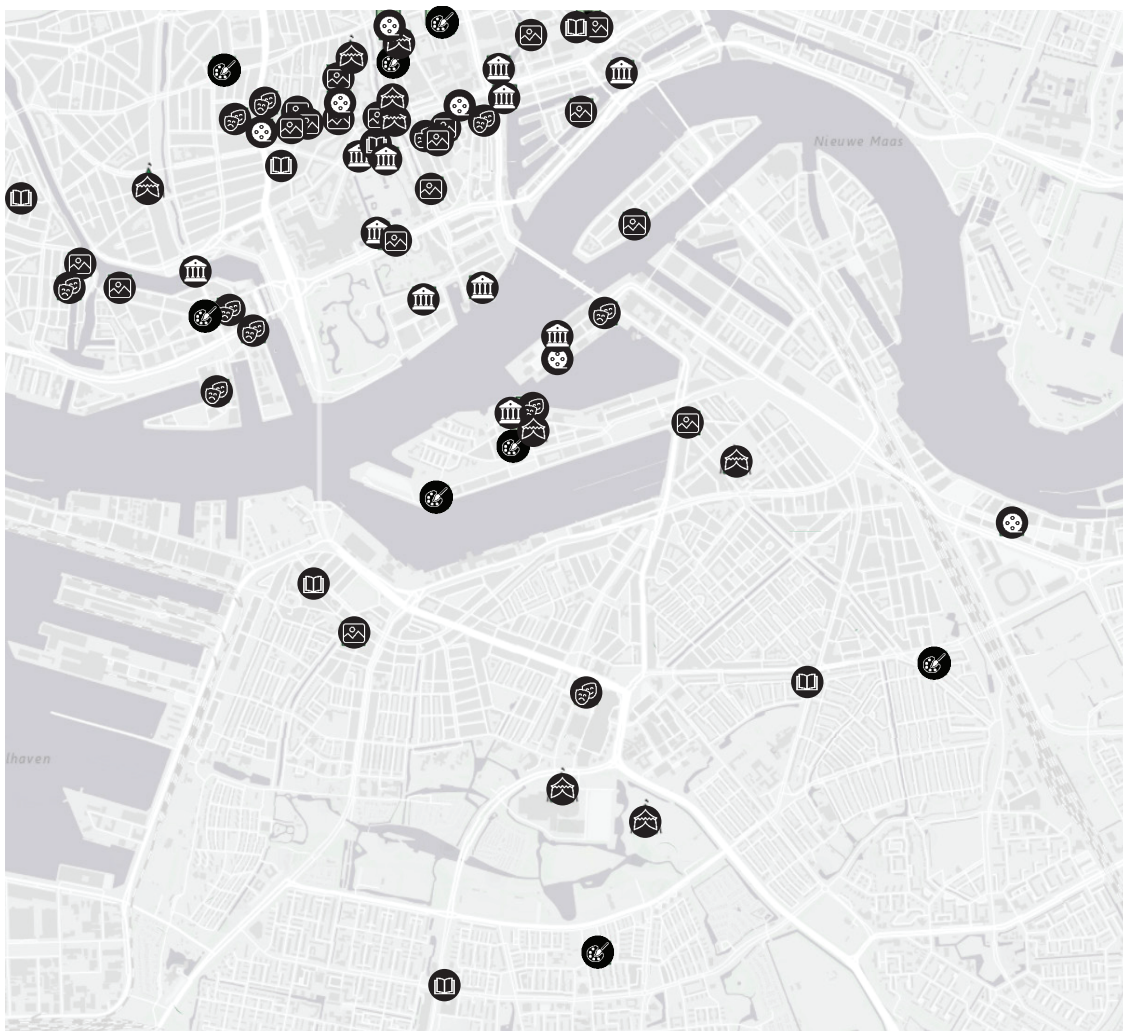
School, Living and Working are the key principles of the NPRZ. The aim is -together with the residents- to put these goals right, so that the residents will gain a stronger position in society. It is emphasized that leisure activities are supportive for achieving these goals in school, work and living. Sport and culture are mentioned as the most important leisure activities. Aside from the fact that sport and culture make life more pleasant, these activities

contribute to the social-emotional development of children, thereby contributing to better school results.¹²

When it comes to these activities, children from Zuid in general do not have the same upbringing as peers elsewhere. Only relatively few young people from Zuid spend their leisure time in a similar way as others in the rest of the Netherlands, when it comes to sports and culture, but also in

11. Gemeente Rotterdam. (2017). Basismonitor Onderwijs Nationaal Programma Rotterdam Zuid: Verklarende Analyse.

12. Programmabureau Nationaal Programma Rotterdam Zuid. (2019). Uitvoeringsplan 2019-2022.



Spread of cultural facilities in Rotterdam. source: leefveldenkaart

-  EXHIBITION
-  ANNUAL FESTIVAL
-  CINEMA
-  CULTURAL EDUCATION
-  MUSEUM
-  LIBRARY
-  THEATRE AND EVENTS

doing homework. The same applies, for example, to speaking Dutch outside school hours.¹³ Because the youth from Zuid do not have the same opportunities for leisure activities, they come into contact with a smaller variety of people and build up a limited network. Their frame of reference is therefore confined: they only know people who are in similar situations. This makes learning in the network of the city more difficult.

Only 5 of the 86 cultural institutions in the Cultuurplan 2018–2020 are located south of the Maashaven.

Apart from the influence of the home situation on leisure activities, the level of facilities also plays a role. The cultural infrastructure of Zuid lags behind urban areas of comparable size. Only 5 of the 86 cultural institutions in the Cultuurplan 2018–2020 are located south of the Maashaven.¹⁴ The neighbourhood profiles also show that residents of Charlois, Feijenoord and IJsselmond participate less in cultural activities than residents in other parts of the city. This situation could be explained by the fact that the city centre of Rotterdam is based on the north bank and its (physical) distance to Zuid.

The Rotterdam Onderwijsatlas (2016) shows that children at both primary and secondary schools in Zuid attend school primarily within their own neighbourhood or district.¹⁵ This means that for them the living environment is mainly neighbourhood-related, with the physical distance for cultural activities to the city centre being a (too) big step.

1.2.5 NPRZ

To give the youth of Zuid the same opportunities, a better cultural offer is necessary.

The residents from Zuid should be given the same opportunities and facilities in terms of culture as other residents of Rotterdam. Culture as a pillar is new within the NPRZ and will be implemented in the plan for the first time in 2018. The NPRZ states that residents of Zuid must be able to live a life as is customary for residents of a large city. For this, a qualitatively and quantitatively appropriate offer of art and culture in the neighbourhoods and in the area as a whole is necessary.¹⁶

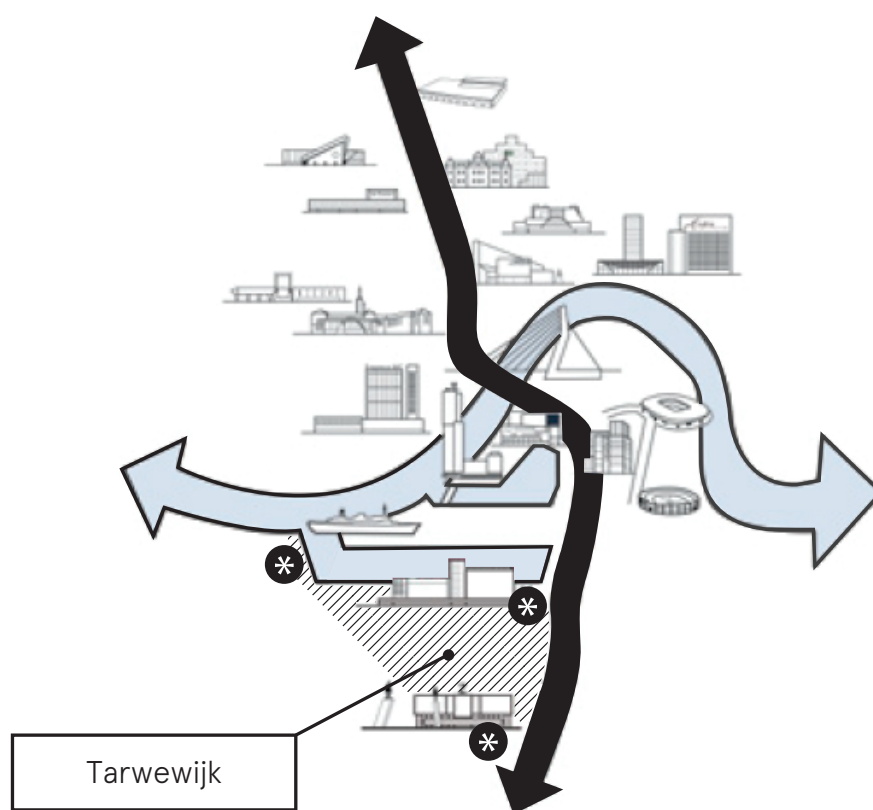
This requires a level of facilities in the neighbourhoods on a scale that is in line with the working methods of the NPRZ and partners: as much as possible neighbourhood-oriented and close to the residents. This is also in line with the objectives of

13. Programmabureau Nationaal Programma Rotterdam Zuid. (2019). Uitvoeringsplan 2019–2022.

14. Franchimon, W., Kemperman, T. & Pastors, M. (2019) Advies Cultuurencampus Rotterdam.

15. Gemeente Rotterdam. (2016). Rotterdam Onderwijsatlas - Kaart van de Stad.

16. Programmabureau Nationaal Programma Rotterdam Zuid. (2019). Uitvoeringsplan 2019–2022.



Tarwewijk in between the three possible Cultuurcampus locations. source: Advies Cultuurcampus Rotterdam

the Municipality of Rotterdam to achieve a broad audience and an inclusive cultural policy.

To achieve this, 2 action points have been included in the NPRZ¹⁷:

1. To increase cultural participation (singing, music, dance, visual arts, theatre, urban arts) through:

- Structural strengthening of cultural programming in the neighbourhoods and the use thereof;
- Strengthening talent development and the maker's climate in Zuid in order to create better opportunities for new makers to contribute to cultural programming;

2. To further explore the possibilities for a new image-defining national cultural-scientific institute (NCWI) in Zuid.

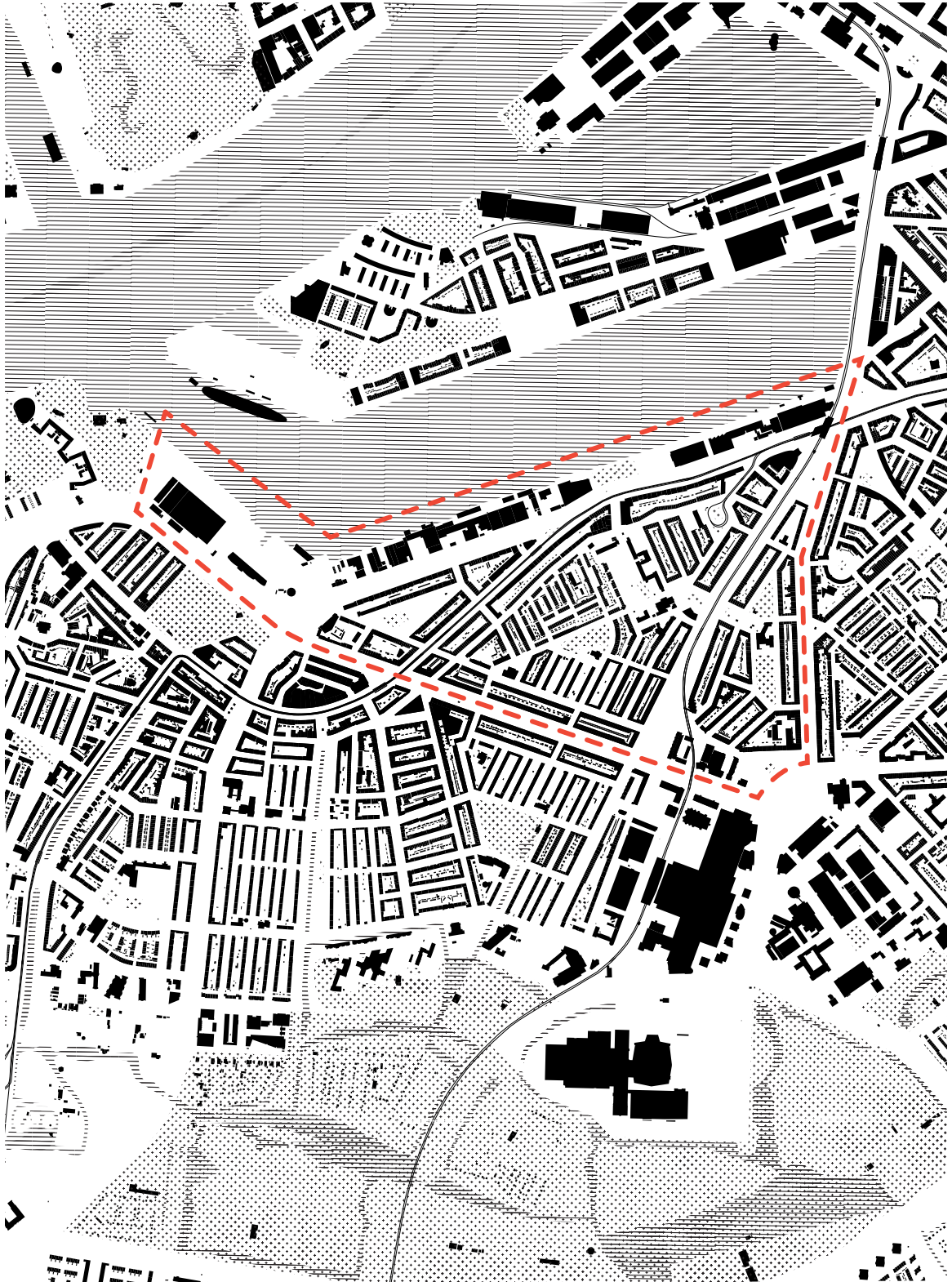
Both action points offer opportunities for broadening the frame of reference and the after-school development of youth. To strengthen the cultural participation in children, has been framed in the context of school time extension, i.e. meaningful (compulsory) learning time and leisure activities for 10 hours per week on top of the regular school program, with the aim that primary school children from Zuid receive well-filled hours every weekday that contribute not only to their school performance, but also to the social-emotional development and acquisition of skills.

This is done to:

- let the student do more: sports, culture, technology, ICT, career orientation, nature, etc.
- get the student to think more: extra language and math lessons, homework assistance, citizenship, philosophy, etc.
- make the student to feel more: learning skills (basic employee skills, problem solving, learning to lose, winning, working on self-confidence, dealing with stress, high expectations)

The purpose of the school time extension is to fit in directly with the current school program. The NCWI offers a different perspective. This institute is focused on improving Zuid as a whole, and to attract visitors and tourists through a wide range of educational and cultural facilities. To make optimal use of the possibilities that both action points offer, it is important that a more neighbourhood-oriented facility, close to schools and easily accessible for children, will have a strong connection with a future NCWI, both spatially and organizationally.

17. Programmabureau Nationaal Programma Rotterdam Zuid. (2019). Uitvoeringsplan 2019-2022.



1.3

project approach

There appears to be a mismatch between how children learn and the current system of teaching. More space must be offered to develop personal talents and 21-century skills. In order to connect with the way in which children deal with information, it is important that new learning is focused on discovery and research, in direct contact with the city's network. Children from Zuid lag behind in this area; due to a different interpretation of their leisure time, they have a smaller network than their peers. Broadening their network through a wider range of leisure activities can contribute to their level of ambition and thereby school performance. Mainly in the field of culture, the offer for this target group lags behind the rest of the city. It is important to focus on a better cultural offer on Zuid, specifically for the youth.

1.3.1 Assignment

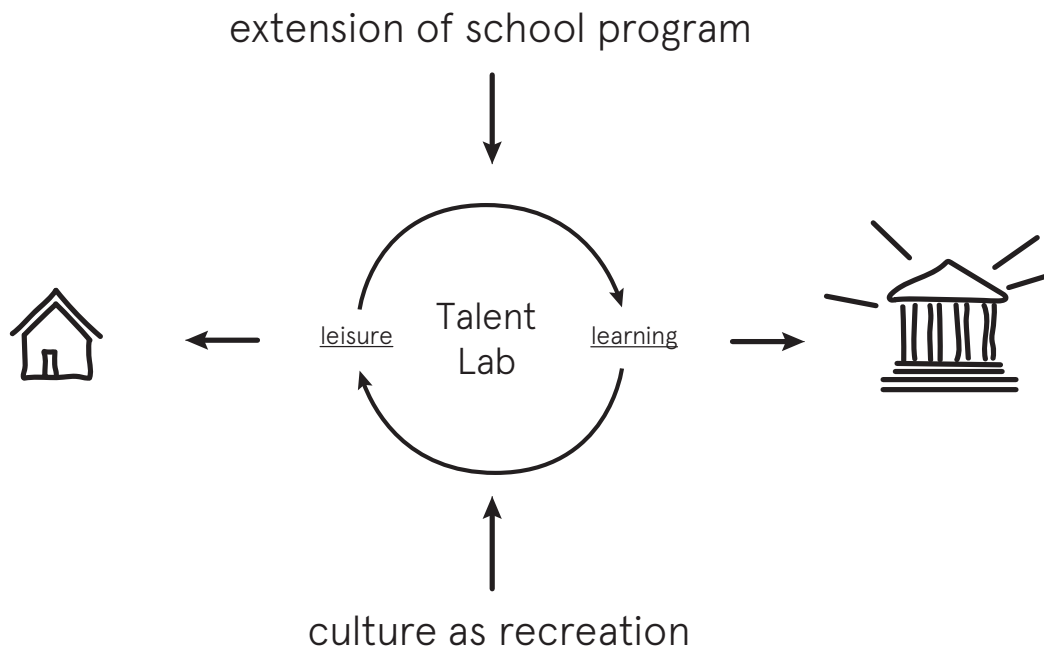
Design an **inspiring** learning environment for cultural education to **engage** the youth of Tarwewijk, by studying the **principles of learning environments** and the **opportunities of the city's cultural network**.

The named school time extension is in line with the call for better leisure time and space for children to develop their talents, based on the offer of more culture. Leisure activities are the perfect opportunity for them to broaden their network and to develop outside of school culture. This means that it is important that this additional programming is completed outside the school. In addition, this could contribute to the relief of schools; these now seem to have difficulty filling in the extra hours due to a lack of capacity of teachers but also due to a lack of specific space or facilities for the extra lessons.

A collective learning environment, focused on talent development and developing skills for the future, is needed. By bringing different schools

together with external cultural institutions in a collective learning environment for cultural education, the children learn in a broader context without adding extra burden to the schools. **It will be a place for the exploration, experimentation and development of talents: a Talent Lab.**

The question is how a place for (informal) learning in the network of the city can meet the needs of both the youth in Zuid and the aforementioned social changes, in order to improve the frame of reference of the children. It will have to be investigated what the **spatial integration of learning and leisure** can mean in inspiring and **engaging children** to want to actively participate and thus expand their social context in the city's network.



The picture above shows the raised problem: the spatial integration of learning and leisure in an informal learning environment, connecting to both the scale of the youth and the scale of the city, while answering the needs of the school time extension while engaging the youth to use cultural participation as recreation.

This leads to the following research question:

How can a Talent Lab engage the youth in an informal learning process and stimulate interaction with the city network, in order to unlock the talents of Tarwewijk?

From this design challenge, three research areas were defined to start the analysis and to guide the research towards an answer to the main question. Those parts answer the following sub-questions:

Site-specific research question:

How could a future Talent Lab stimulate the youth of Tarwewijk in their talent development?

Urban research question:

What are the social conditions and design characteristics of a cultural facility that influences the interaction between youth and the cultural network of the city?

Architectural research question:

What spatial elements distinguish an informal learning environment from a traditional learning environment?

1.3.2 Goals and methodology

The goal of this research is to create a solid understanding of the different topics mentioned and their consequences for an architectural design, in order to be able to transfer them into a spatial plan. As the project has different layers, the research and design method consists of several types of input, defined by the stage of the project.

The first stage is focussed mainly on the actuality and context of the project, both socially and spatially. Desk research covers an objective and subjective analysis of the area to find spatial and programmatic needs. Fieldwork regards observations of existing facilities and interviews with key figures in the neighbourhood, to create an understanding of the world the children grow up in and their true identity. This is the context to design in later on.

The second stage has a focus on the organisation of the intervention and my personal fascination of learning environments of the future. It is a comparative study of precedents, backed with a literature research on learning processes to establish spatial design principles for experience-based learning. A study trip to Copenhagen forms the base of a case study, a catalogue of leisure-learning facilities placed in the literature framework of the public facility as third place. This will lead to the design brief: a first conclusion on what exactly to design.

The third stage is the research by design phase. It will focus on the validation of first design concepts by engaging residents in the research-by-design process, using models and drawings to communicate towards a more advanced concept model.

A material study will explore possibilities of including the local identity, while creating a sustainable design. Going back and forth between design and research, a holistic project will come forward.

“When we play inside, we play games on my phone. Playing games on your phone is more fun than in real life. Because you can play with your friends, or sometimes with the neighbourhood children.

We don’t have that many fun games in real life because we cannot have too many toys says our dad. And outside there is nothing to do. But on your phone you have a lot of games.”

**Quinten
10 jr.**

two
growing up in
Tarwewijk

Public facilities standing out in the neighbourhood





A part of the intended campus Tarwewijk



A part of the intended campus Tarwewijk

Public facilities standing out in the neighbourhood





The second expansion plan by Witteveen in 1926. source: Stadsarchief Rotterdam

2.1

the Tarwewijk

Successful urban spaces need to address a variety of functions and activities, reflecting the diversity and variety that exist in its city. This approach of course translates into informal learning spaces as well. Designing the Talent Lab isn't about simply constructing something new, but actually deals with adding new functions to the existing context of Tarwewijk. This part of the research investigates the urban and social environment of Tarwewijk, which programs the neighbourhood needs, how the program can serve and enhance the life of its surrounding community and local culture, and how it can be positioned to create an inspiring environment for the youth. The research is divided in the different types of context; after each objective observation, a reflective conclusion based on talks with people in the neighbourhood will follow.

2.1.1 A short history

In the early 1900s, the area of Charlois is a popular area for dock work and other heavy industry markets. Companies such as the later Vopak settled on the Sluisjesdijk in 1877, leading to the annexation of Charlois and the realization of the Maashaven in 1895.¹ The grain silos on the Maashaven became the centre of these types of secondary industries processing different types of raw material. Charlois was built between 1900 and 1930 to accommodate the workers in the fast-growing port. Charlois was realized in such a way that the workers would have a pleasant living environment, with a main focus on the work in the harbour.²

This development is based on a number of expansion plans. The first plan for the city's expansion towards Zuid is based on the ideas of Molière in 1921. The large Zuiderpark would have been drawn into the city with a long finger reaching towards the centre. The neighbourhood structures were shaped along this central axis. Based on this idea, a second plan was proposed in 1926 by Witteveen. In this plan, the green was already more moderate

and spread along several lines. For Tarwewijk, this plan is the base for the neighbourhood as it is now. The green finger became a wide green boulevard, known as the Mijnsherenlaan.³

1940-1960: City expansions

The war causes a huge housing shortage. The expansion plans are being changed: Rotterdam is mainly expanding the suburbs with residential functions so that the new centre has room for other program. Because the usual legal procedures for urban expansion are followed, the extensions take a long time, giving urban planners time to develop an idealistic base for Zuid. The garden city is taken as a starting point. The expansions are based on the neighbourhood idea: the neighbourhood needs to be accessible and one must be able to walk to the groceries store on the corner. The social cohesion in the neighbourhood must be self-evident.⁴

2. Gemeente Rotterdam (2018). Buurtmonitor

3. Van Meijel, Hinterthür & Bet (2008). Cultuurhistorische verkenning vooroorlogse wijken Rotterdam- Zuid



In addition to the contrast between the centre of Rotterdam and Zuid, there is a strong dichotomy on Zuid itself, between the pre-war neighbourhoods and the post-war neighbourhoods. Pre-war Tarwewijk and Charlois have been realized with work in the ports as main principle and are highly dependent on their veins to the centre on the other side of the Maas (metro and Maastunnel). The implemented city plan is clearly designed with large, broad traffic axes and residential areas with dense building blocks.

Post-war Zuidwijk and Pendrecht, on the other hand, were designed as stand-alone garden cities focused on “living”. Both neighbourhoods have neighbourhood centres for shops, recreation and work. The garden neighbourhoods have an open layout with lots of greenery and space. The neighbourhoods are designed with a strong idealistic goal and have a high number of residents due to the housing shortage after the bombing.⁵

1960-2000 Changing identities

The port is starting to move its activities away from the centre, damaging employment in Zuid: with the disappearance of most port activity from the area, the largest provider of work is also disappearing. The average income level decreases tremendously. Former dockworkers move to other areas of Rotterdam in order to find work, many houses in the area became social housing. Rotterdam also points out areas outside the city as places for city growth, which triggers an outflow of wealthy residents of Zuid. Inexpensive labour is attracted from southern countries, for who the newly available housing is attractive.

As the population and the economy of the Tar-

wewijk changed, new problems became apparent. Because of the low levels of education and the subsequent low average income in the area, violence, disturbance and illegal trade became normal for the Tarwewijk. Many of the ‘old’ inhabitants move to other neighbourhoods due to these changes. The bad reputation caused the area to become less popular to live in and the situation worsened. For many years the Millinxbuurt was known for being highly unsafe and having many illegal businesses and residents. Since then, the developments are mainly focussed on improving the safety and the quality of living.

Mijnsherenlaan

The Mijnsherenlaan only shortly served as the wide green boulevard connecting the Zuiderpark with the city. 1961 marks the start of the development of the city’s first metro line, connecting the city centre with Rotterdam Zuid.⁶

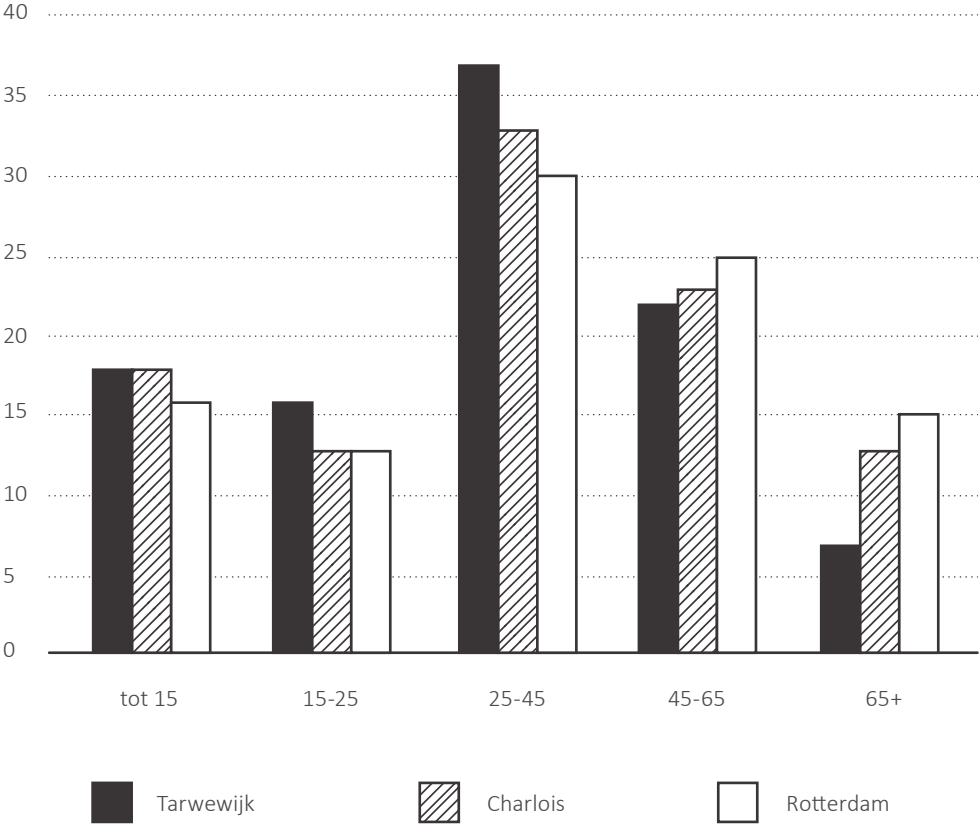
Since 1965, the fly-over metro line marks the Mijnsherenlaan, a concrete structure hovering over a double strip of parking spaces. Both visually and spatially the Mijnsherenlaan now creates a border in Tarwewijk, splitting up the neighbourhood in two parts.

4. Jansen, Ruitenbeek & Van Bommel. (2004). Zuidwijk: Cultuurhistorische analyse en beschrijving (1941-1965).

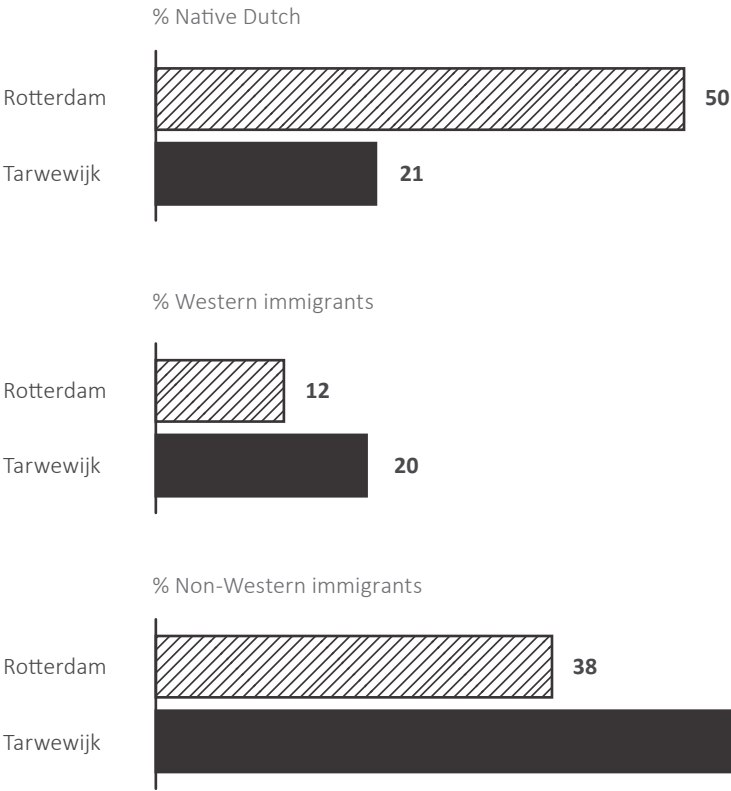
5. Ibidem.

6. Platform Wederopbouw Rotterdam. (n.d.) Rotterdam bouwt een metro.

Age of residents



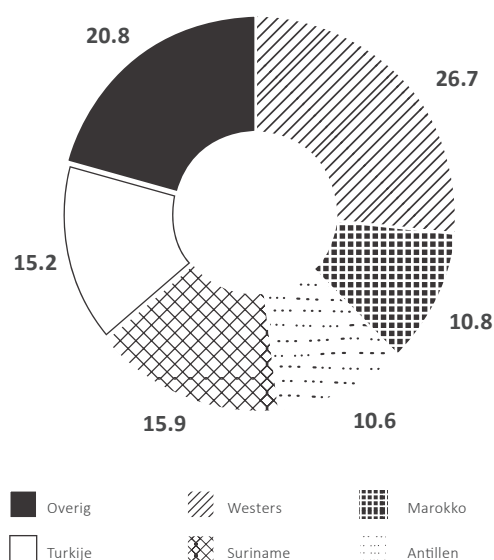
Background of residents



2.1.2 Current residents

Nowadays, Tarwewijk covers an area of 114 hectares, of which 29 hectares of water. A total of 12,265 people live in Tarwewijk, of which 52.10% are men and 47.86% are women. On average 14,492 people live per square kilometre. The lively Tarwewijk is inhabited by a diverse group of people. The neighbourhood has a young population; 18 percent are younger than fifteen years. So many families with children live there. Relatively few elderly people live in the neighbourhood; only six percent of the residents of the Tarwewijk are older than 65 years.⁷

Background of residents, %



The residents of Tarwewijk are diverse. Attracting labour migrants to the port has meant that the Tarwewijk has a high diversity of migration backgrounds, leading to a multicultural neighbour-

hood. Residents with a non-Western migration background provide the most diversity: with 59% they are by far the largest representatives of the neighbourhood. On the other hand, there is the considerable underrepresentation of native Dutch people in the neighbourhood, in the population compared to the average of the city. Only 21% of the inhabitants have a native background; one and a half times less than the average Rotterdam representation. The background of the residents is shown in the diagram below. This makes it clear that many different cultures live together in the neighbourhood.⁸

The world of the youth

The neighbourhood in which children grow up has a lot of influence on their upbringing and behavior. This stems from the contact they have with the different situations in which they spend their time: at home, at school and their leisure time; all shaping a different context for the youth. In order to get a better picture of what influences the youth in Tarwewijk and therefore what they would need from a Talent Lab, it is necessary to look at these different situations. The following chapters will discuss these different worlds separately, and the influence they have on growing up in Tarwewijk.

7. Allecijfers. (2019)

8. Gemeente Rotterdam. (2018) Wijkprofiel.



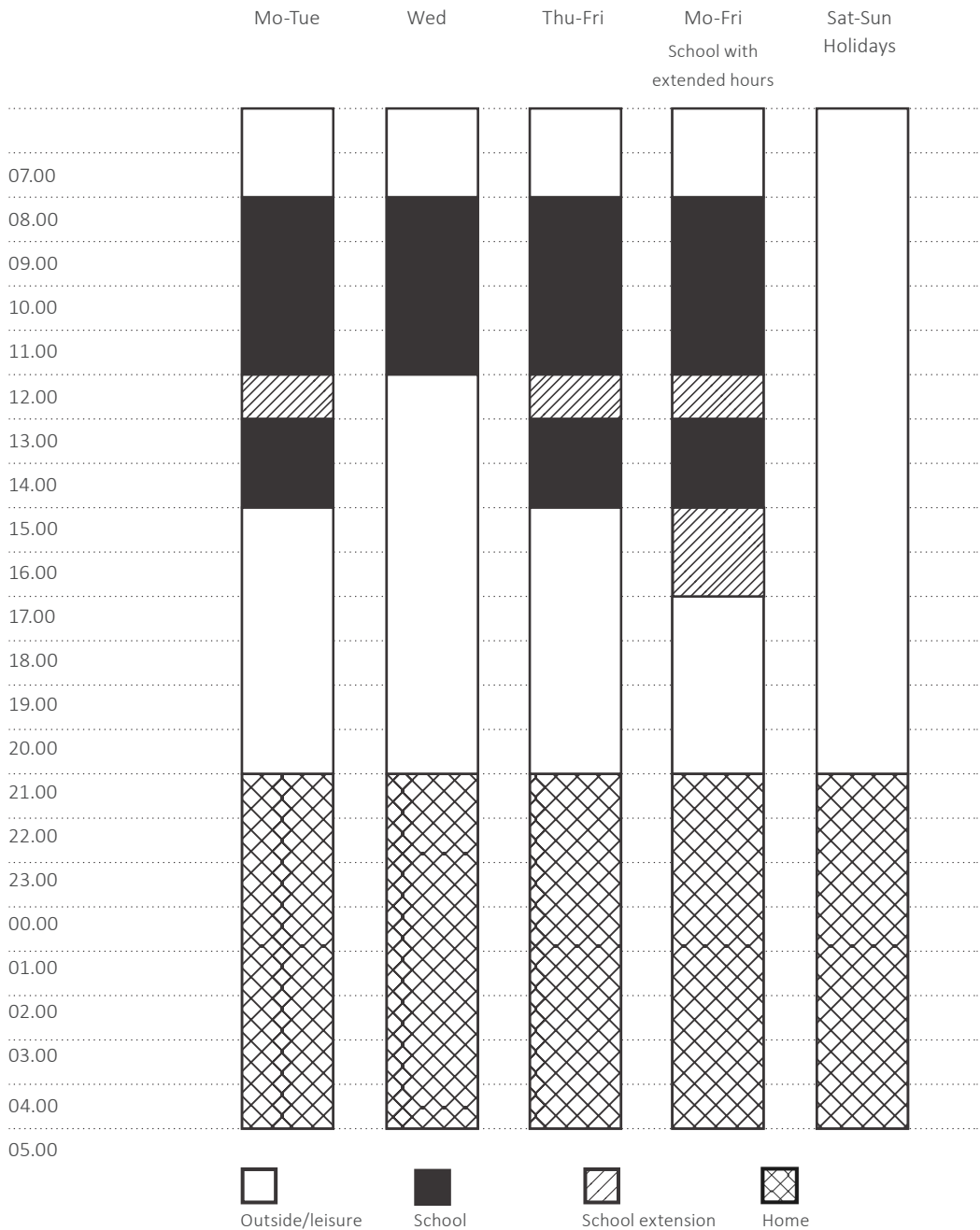
Typical residential street in Tarwewijk, with the harbour buildings in the background.

2.1.3 Growing up in Tarwewijk

Children perceive their context in a different way; they have a limited range where they will go in their neighbourhood or city, mostly depending on where their parents take them, and later on where they will meet their friends or spend their

leisure time.

Where does the youth of Tarwewijk spend their day? The world of the child is determined by three different types of social and spatail context: the home (and family situation), the school and their leisure time. Each of those have a different meaning in the upbringing of the youth.





Living situations in Tarwewijk

2.2 context of the home

2.2.1 Living situation

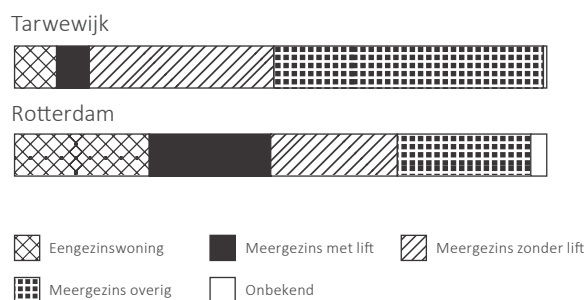
The Tarwewijk is characterized as quiet urban living.⁹ In Tarwewijk, 25% of the homes are owned by the resident (owner-occupied homes). 32% is owned by a corporation. The largest share, 42%, is private rent.¹⁰ Over 75% of the houses are up for rent. This means that only a small proportion of the inhabitants have their own property.

63,93% of the housing stock has a price lower than 100,000.- euros, which is way below the 256,700.- average of Rotterdam.¹¹ The NPRZ states that more buying opportunities should be created within the neighbourhood, to attract more middle- and higher-income residents.¹²

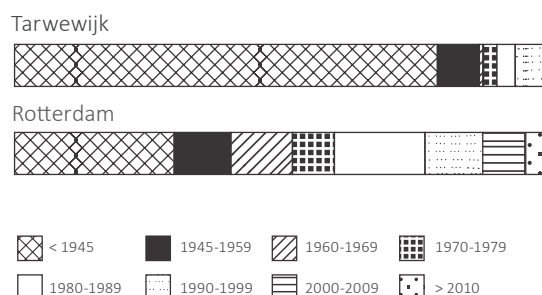
A considerably small part consists of single-family houses; only 8.3% compared to 25.5% as an average for Rotterdam. Most houses in the Tarwewijk are stacked houses with a shared portico entrance. The figure below shows that the vast majority of houses were built before 1945, which means that the housing stock is relatively old.¹³

If we look at the structure of the Tarwewijk, it becomes clear that the neighbourhood actually consists of several smaller neighbourhoods, referred to in the zoning plan as “super block”.¹⁴ The edge and inner area together form the super block. The Tarwewijk is divided in three, with two relatively small super blocks (Millinxbuurt and Verschoorbuurt) on either side of a large superblock. The Millinxbuurt and Verschoorbuurt are fairly unambiguous. The Tarwebuurt, the middle block, is divided into smaller blocks, mainly legible due to the orientation of the street pattern.

Woningvoorraad naar type, %



Woningvoorraad naar bouwjaar, %



The residential environments in Tarwewijk are in principle very diverse. A garden village zone, a zone with row allotment, old and new forms of the closed building block, and a few semi-detached houses coexist. Paradoxically, the housing stock is one-sided: 93% of the homes are multi-story. Part of it is accessed through a so-called “Haags portiek”, an open staircase that leads from the street

9. NPRZ (2013). Handelingsperspectief Tarwewijk.

10. Onderzoek010. (2019). Buurtmonitor.

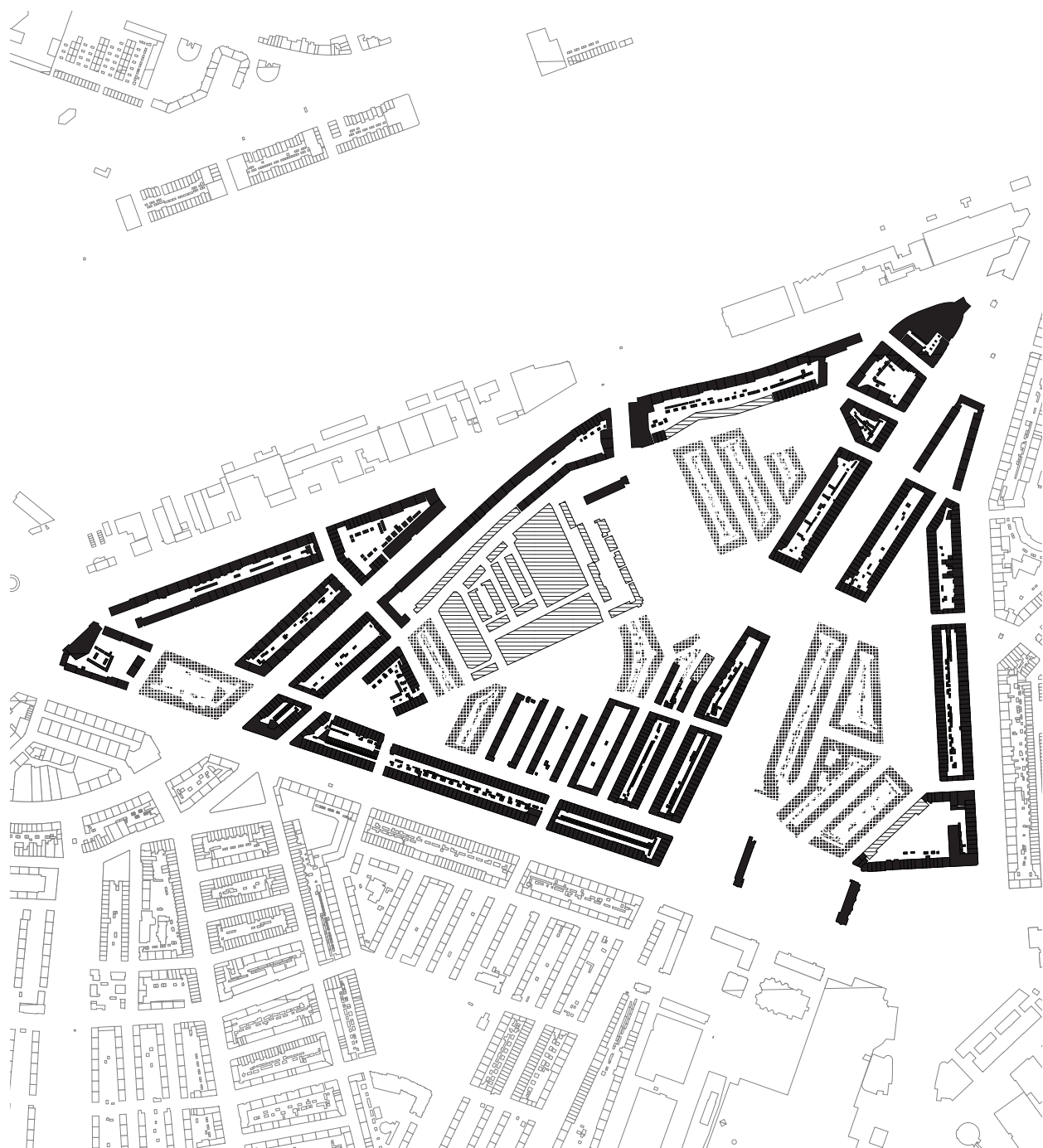
11. CBS. (2019).

12. NPRZ. (2018). Uitvoeringsplan 2019-2022.

13. Onderzoek010. (2019). Buurtmonitor.

14. NPRZ (2013). Handelingsperspectief Tarwewijk.

Different blocks of housing typologies in Tarwewijk



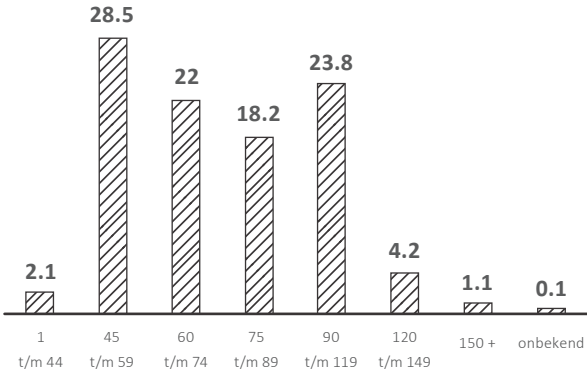
up to the front doors, which in the current circumstances creates feelings of social insecurity. The housing sizes are small with an average of 72 m² per house. In some places there are even homes of 45 m². According to current standards, these homes are not sufficient.¹⁵

The different housing types are clearly divided in blocks: in the middle of the area there is one block of terraced houses, with a different residential atmosphere. This block is also characterized by a different street pattern and orientation. It can be seen that some of these terraced houses were later divided into up- and downstairs houses.

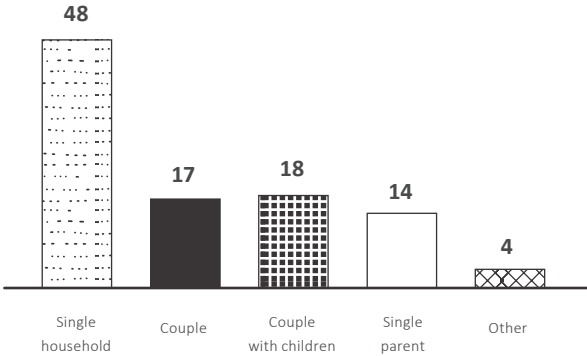
Except for this block, the rest of the district is characterized by 4 or 5-storey blocks, with stacked houses and porticos. The Mijntbuurt in particular is of very low quality, which is visible in the streets and thus influences the identity of the neighbourhood.

The distribution of house sizes in the Tarwewijk is not very diverse; the majority consists of small homes between 45 and 59 m² (28.5%). But homes between 60 and 74 m² (22%), 75 and 89 m² (18.2%) and 90 to 119 m² (23.8%) are also well represented.¹⁶ This corresponds to the household composition in the district. Nevertheless, we see an above average number of over-occupation (11% compared to 7% on the Rotterdam average).¹⁷ Over-occupancy occurs when there are more residents than rooms in a house. The exception applies to one-parent families. These are over-occupied if there are more residents than the number of rooms plus 1, as it is assumed that parents share a room. It seems that a part of the youth lives in a cramped house. This affects the children's ability to develop at home.

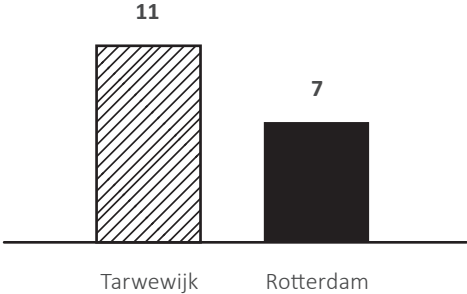
Housingstock, m², %



Type household, %

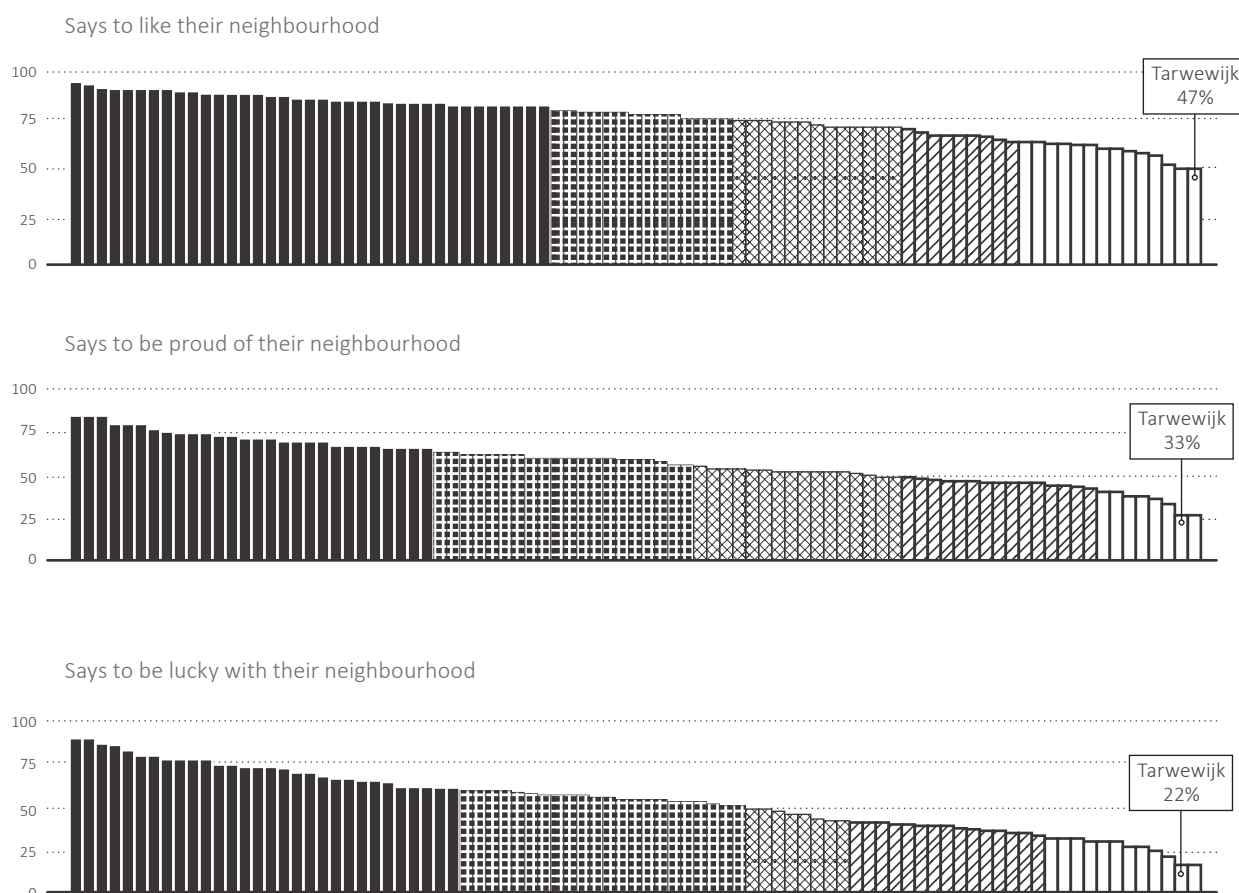


Overcrowded houses, %



15. NPRZ (2013). Handelingsperspectief Tarwewijk.
 16. Allecijfers. (2019)
 17. Gemeente Rotterdam. (2018) Wijkprofiel.

Satisfaction with one's own neighborhood: comparison between all neighbourhoods in Rotterdam,%



Connection with the neighbourhood

It is also visible that the inclination to move in Tarwewijk is high; people move out of the neighbourhood relatively quickly (1 out of 3 people every year). As a result, there is only a small percentage of residents who have lived in the neighbourhood for a long time (31%, compared to a Rotterdam average of 44%). This high tendency to move both creates and is stimulated by a low bond with the neighbourhood. This is reflected in the Wijkprofiel: the Tarwewijk scores very poorly on a number of subjective points. With the statement “If you live in this neighbourhood, you are lucky” only 22% agree, which after Carnisse is the lowest

score of all districts in Rotterdam. Just like with the statement “I am proud of my own neighbourhood”, which only 33% agree with. 47% say they like the neighbourhood, which is the lowest score of all neighbourhoods in Rotterdam.¹⁸

Due to the lack of connection with the neighbourhood, residents leave when they can afford better. This is very damaging to the level of satisfaction with the neighbourhood, but also to the reliance on social networks.

18. Gemeente Rotterdam. (2018). Wijkprofiel.

2.2.2 Situation parents

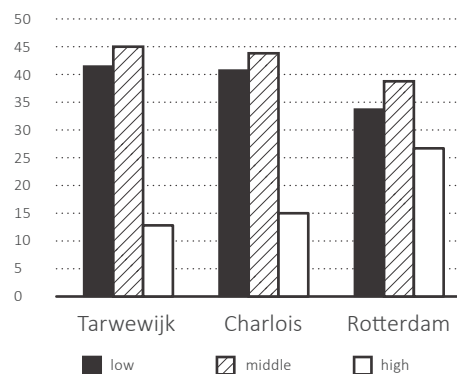
In addition to the living situation, the situation of the parents is also decisive for the education of the children. Parents are the strongest frame of reference, especially for young children. It is important to get an indication of the situation of the parents in order to estimate how the children are affected.

In Tarwewijk, the education level of the average resident is quite low compared to the average in Rotterdam. 42% have a low level of education, 45% fall under a medium high level of education. Only 13% have a high level of education, which is very little compared to the Rotterdam average of 27%.¹⁸

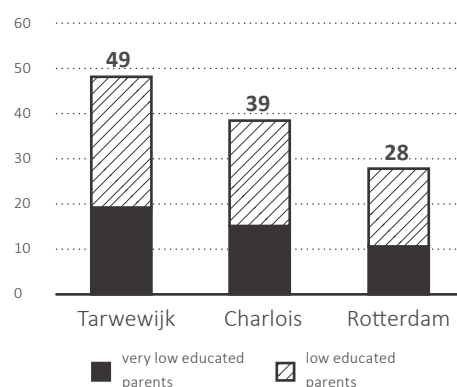
If we look further into this, it becomes clear that in Tarwewijk the educational level of the average parent does not differ much from this: this is very low compared to the average in Rotterdam. There are two categories. Parents are low educated when both parents have maximum LBO / VBO, PRO or VMBO level 1 or 2. Parents are very low educated when one of the parents has completed primary education and the other parent has maximum LBO / VBO, PRO or VMBO level 1 or 2. In both cases, the municipality of Rotterdam appoints the children of these groups as „disadvantaged pupils“, such as defined by the Ministry of Education, Culture and Science, formulated in 2009.¹⁹

Considering this, it becomes clear that 48.5% of the children in Tarwewijk have low-educated or very low-educated parents and are therefore disadvantaged students, compared to 28.1% in Rotterdam.²⁰

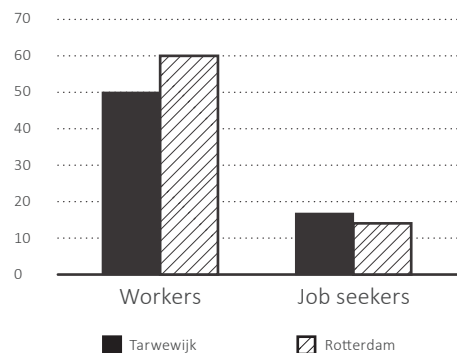
Level of education of residents (%)



Disadvantaged pupils (%)



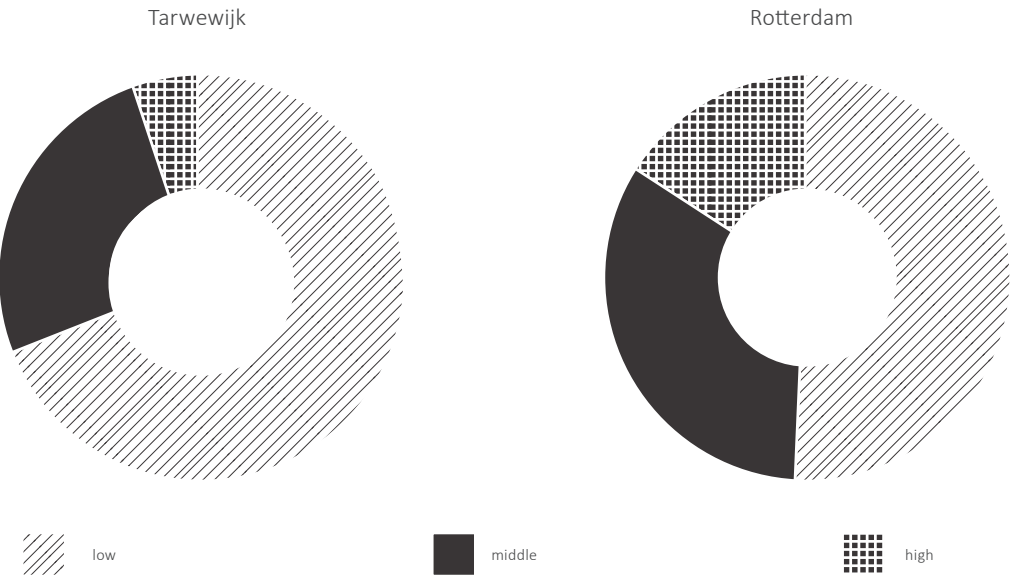
Werkenden en werkzoekenden (%)



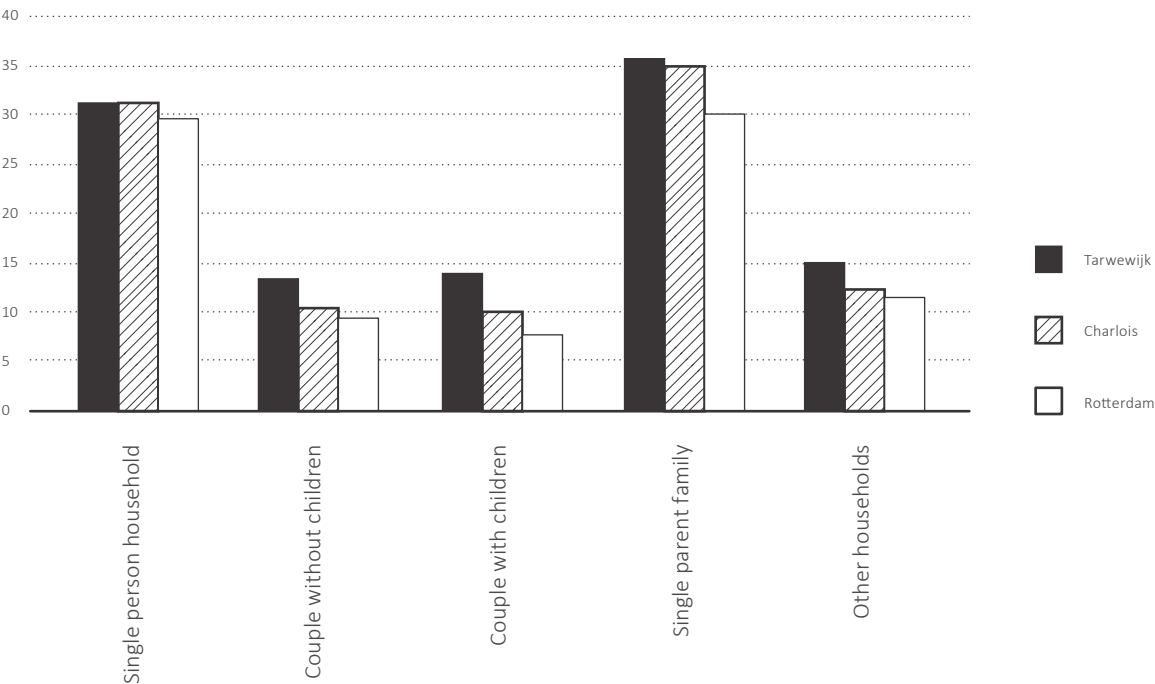
18. Onderzoek010. (2019). Buurtmonitor.

19. Ministerie van Onderwijs, Cultuur en Wetenschap. (n.d.). Gepubliceerd door CBS.

Standardised household income



Family composition low income (below the social norm), %.



Income

The income level and the absence of debts are important conditions for a certain quality of living. Having a job is important to participate in society, but also for a basic income. A fixed income can prevent debt and make it easier for residents to avoid crime.

Only 50% of the inhabitants of Tarwewijk have a job. This is low compared to the Rotterdam average of 60%. In addition, 17% of the unemployed residents are looking for work.²¹ This means that 33% of the residents have no job, but are also not looking for a job. This can be due to social or physical problems or cultural differences.

In general, the income level of the inhabitants of Tarwewijk is low. Looking at the standardized household incomes in the district, we see that there is a high percentage of low-income households. The standardized household income is the disposable income, adjusted for differences in household size and composition, so that a comparable level of prosperity is displayed, regardless of differences between households. In this way, the income levels of singles and families become more comparable. Low, medium and high income groups are defined based on the national distribution of household incomes. The lowest 40% of the national income distribution is considered to be „low income“. As can be seen in the graph below, a large number of households in Tarwewijk suffer from low income: 69% fall into this category.²² In the distribution of this income group, we see that couples with children in particular do considerably worse than average in Rotterdam: 14% of the low-income group are couples with children, while in the average in

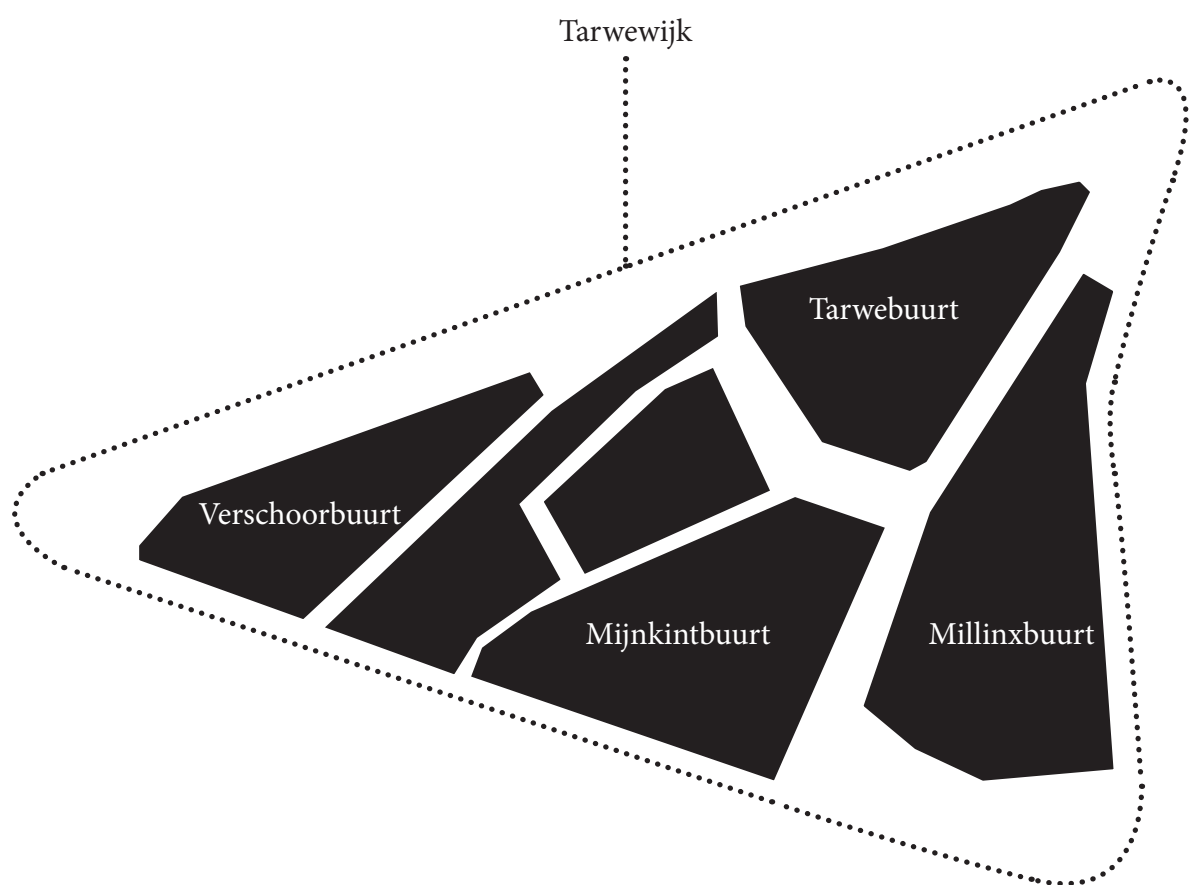
Rotterdam is only 7.7%.²³ A low income limits the opportunities that children have in undertaking additional activities or in supporting school. Extra lessons, homework guidance or comparable help is often very expensive and is therefore out of reach for these parents.

20. Onderzoek010. (2019). Buurtmonitor.

21. Gemeente Rotterdam. (2018). Wijkprofiel.

22. Allecijfers. (2019).

23. Ibidem.



The diversity of housing typologies divides Tarwewijk into smaller quarters. This enlarges the mental distance for the children from the neighbourhood, what is determining the perception of the size of the own neighbourhood.

2.2.3 Expert talks

The neighbourhood has a number of groups of people who are committed to create a better neighbourhood. These residents are involved in different developments in the neighbourhood and contribute to a more pleasant living environment. By talking to a number of these people, a better picture can be created of what is going on in the children's home situation.

Clear division between neighbourhood quarters

The difference between the aforementioned separate parts in the neighbourhood is confirmed by a conversation with a volunteer from the Playground Association Tarwewijk. Especially the Millinxbuurt and Tarwebuurt are seen as separate. "What exactly do you see as the Tarwewijk? Oh, so Millinx is part of that too? That was not like that before, the border was at the metro. We said 'Against the Millinx.'" ¹ The metro and Mijnsheerlaan are seen as a clear boundary, which increases the distances within the neighbourhood. Mildiane Camelia, employee at Stichting Thuis op Straat, also mentions this. "Here in the Tarwewijk there really isn't that much anymore, everything has been removed. There is only the Millinxbuurt house, but that is too far away for many children. Because they are multiple neighbourhoods, including the Verschoorbuurt. The Millinx neighbourhood is too far away for them." ² It is clear that the Tarwewijk

is not experienced as one neighbourhood. The consequence of these different neighbourhoods is that the living environment of the residents becomes smaller: going to the other neighbourhood is already perceived as an obstacle. If Tarwewijk were to be seen as a whole, the mental distance would be a lot smaller.

The high unemployment also affects the mental distances of Tarwewijk. The lack of a job means that the parents have a limited environment. "You notice that people look at things like that very differently, for example walking; how far is a long distance? If you ask me to walk to my child's school, I want to do so, but for them, they experience this very differently. ... It is of course very much bound to what you're used to. If you normally travel to friends in a different city, you work in another neighbourhood, the city centre, then 10 minutes seems like nothing. But for many people living here, the school and the supermarket are about as far as their world reaches, which brings a whole other perspective on distance." ³

Children are independent

What becomes clear in the interviews is how the vulnerable situation of the parents influences the children. This already starts at the simple basis of a structured day. As Barry said: "A lot of the youngsters never really learned how to have a structure in their lives. ... This is also something they did not learn from their parents, as a lot of them are at home all day as well. So what we see as normal life, get up in the morning to participate in society, is something they are not used to." ⁴

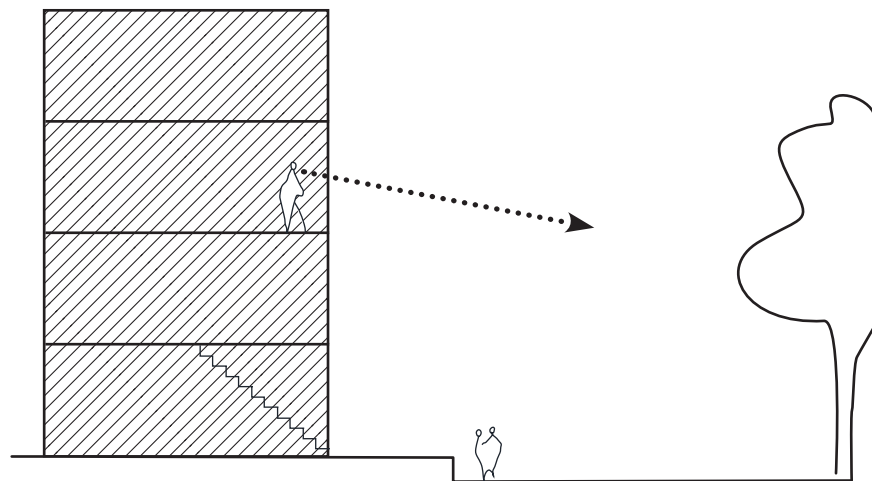
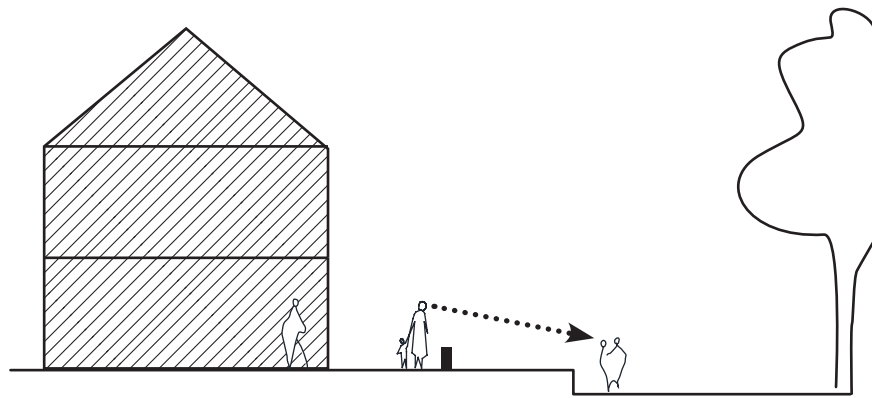
**"For many people living here, the school and the supermarket are about as far as their world reaches, which brings a whole other perspective on distance."
- director of the Globe**

1. Interview Playground Association

2. Interview TOS

3. Interview Director of De Globe

4. Interview Jongerenloket



The type of dwelling has a great influence on the quality of the neighbourhood for playing outside. In most streets in Tarwewijk, there is a minimum of supervision from inside the houses towards the children on the street. Even the parents that are at home cannot see their children playing outside.

Many parents are concerned with “surviving”, because they are struggling with unemployment, debts, health or other (social) problems. For example, the director of primary school De Globe mentions that many parents have difficulty with the language, which means that they are (may be) less involved in the children’s school. In addition, she states that most parents work or have mandatory duties to receive social benefits.

The parents do not have much time to be present. This was mentioned several times in the conversations. These situations are projected on the children because they have to be on their own a lot. As Mildiane indicated, the children really need to be looked after after school, because the parents are too busy or stressed out to be there for them. “Many parents just say to their children, ‘You go outside and come back at 6 p.m.’ Those kids will hang around, including the little ones. So we take care of them.”⁵ Even children of parents who are at home are sent to the streets after school. This could be due to the limited living space, which means that parents would rather have the children outside during the day.

However, that does cause problems. “That [not getting food from home] happens, that parents are too busy and just don’t keep an eye on it. Then such a child has to bring food from home, but those children are far too busy for that, they are always in a hurry and will not make a sandwich.”⁶ The volunteers at the playground association also see this lack of involvement as a prob-

lem. “You have to come here with your parents. But still many parents leave their children here to play.”⁷ So it is clear how the worrying situation of the parents influences the children: mainly in the time after school they are left to the organizations that try to keep the neighbourhood together. These organization actually functions as a kind of after-school care, on a voluntary basis and without interior space.

High movement rate, language and identity

The high movement rate of residents brings a few issues, under which the language problem. “We are also watching the mutation here, how many children are registering and how many children are deregistering, and that rate is just really high. This became a ‘pass-through’ neighbourhood. ... Because of this, the language problem is huge. We have many children who don’t speak the language when they come to school.”⁸

Also the director of De Akker sees this as the cause of the language problem. “This doesn’t get better over the years, because this has been, and is, a huge transit neighbourhood, although it experiences some decrease of transition. This because even though it is one of the cheapest neighbourhoods to live in, it still is expensive for the ones living here, so they can’t leave as fast as before.”⁹

In addition, the rapid transfer ensures that children have less time to settle in the neighbourhood and to form their own identity in relation to the neighbourhood. This is necessary to build up self-confidence,

“Many parents just say to their children, ‘You go outside and come back at 6 p.m.’ Those kids will hang around, including the little ones.” – TOS

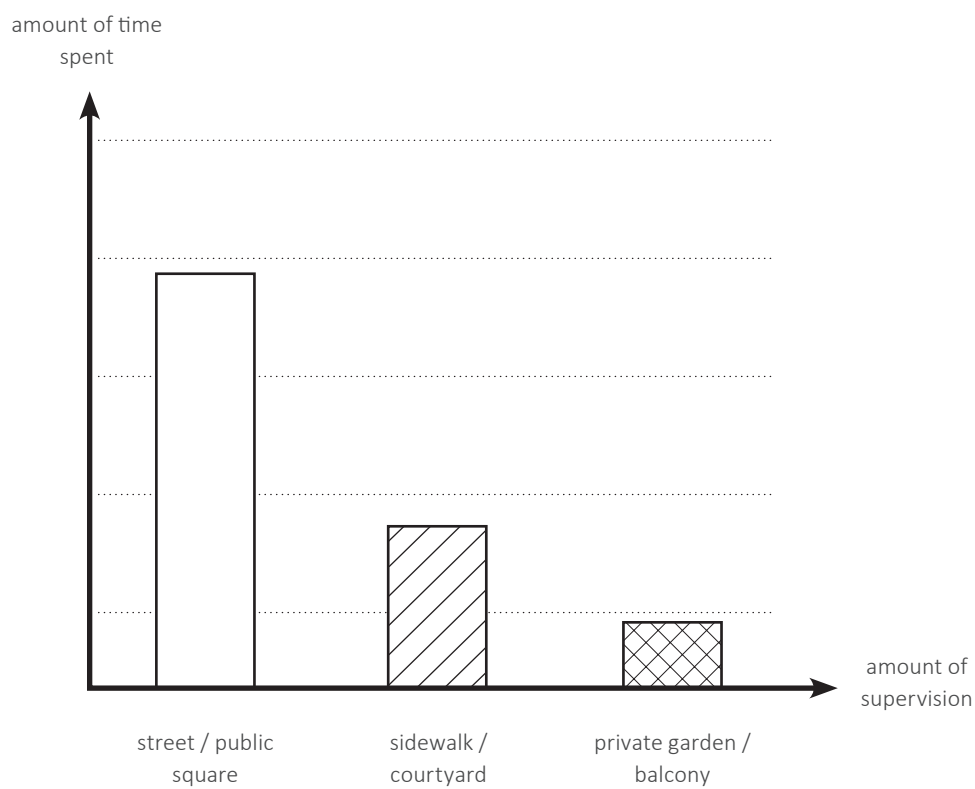
5. Interview TOS.

6. Ibidem

7. Interview Playground Association

8. Interview director De Globe

9. Interview director De Akker



In and around the home there is little space, both spatially and socially, for play and to meet with friends. The street profiles do not offer an in between zone; they are mainly used by cars. Meaning that being outside the (narrow) houses automatically means being on the street, away from parents or family. The influence from the street culture is therefore very strong.

“They are very much searching for identity, who am I? And you notice that in their self-confidence. That is really very bad here.” – TOS

which in turn influences the children’s ambition levels. Mildiane mentions this as one of the biggest problems of the children in the Tarwewijk, the lack of self-confidence and identity. “It is above all self-confidence that is missing. They are very searching for identity, who am I. And you notice that in their self-confidence. That is really very bad here.”¹⁰

This is partly due to the motivation of people to move to Tarwewijk: the cheap housing. “The people that move here are mainly people who live at the bottom of society, and come here because of cheap housing. We see many people from the Antilles who could get a home here. An Antillean mother has the entire family in Amsterdam, so why did you actually come to live here? Here she could get a house, and over there, that’s almost impossible for her. So she lives here, very isolated from the family and not knowing anyone in the neighbourhood. That’s a story that’s common for this neighbourhood.”¹¹

This social isolation contributes to the lack of identity and self-confidence. In addition, it appears that the parents are not very stimulating in this self-confidence. “They just get to hear from parents that they are stupid or that they can’t do anything. I try to talk to them and explain that they are not stupid at all, but sometimes they just need a little longer or think about something better. And I also do thematic discussions with them, then I ask them “Who are you?” And then we try to talk about it together, to find out together. But that is really a problem.”¹²

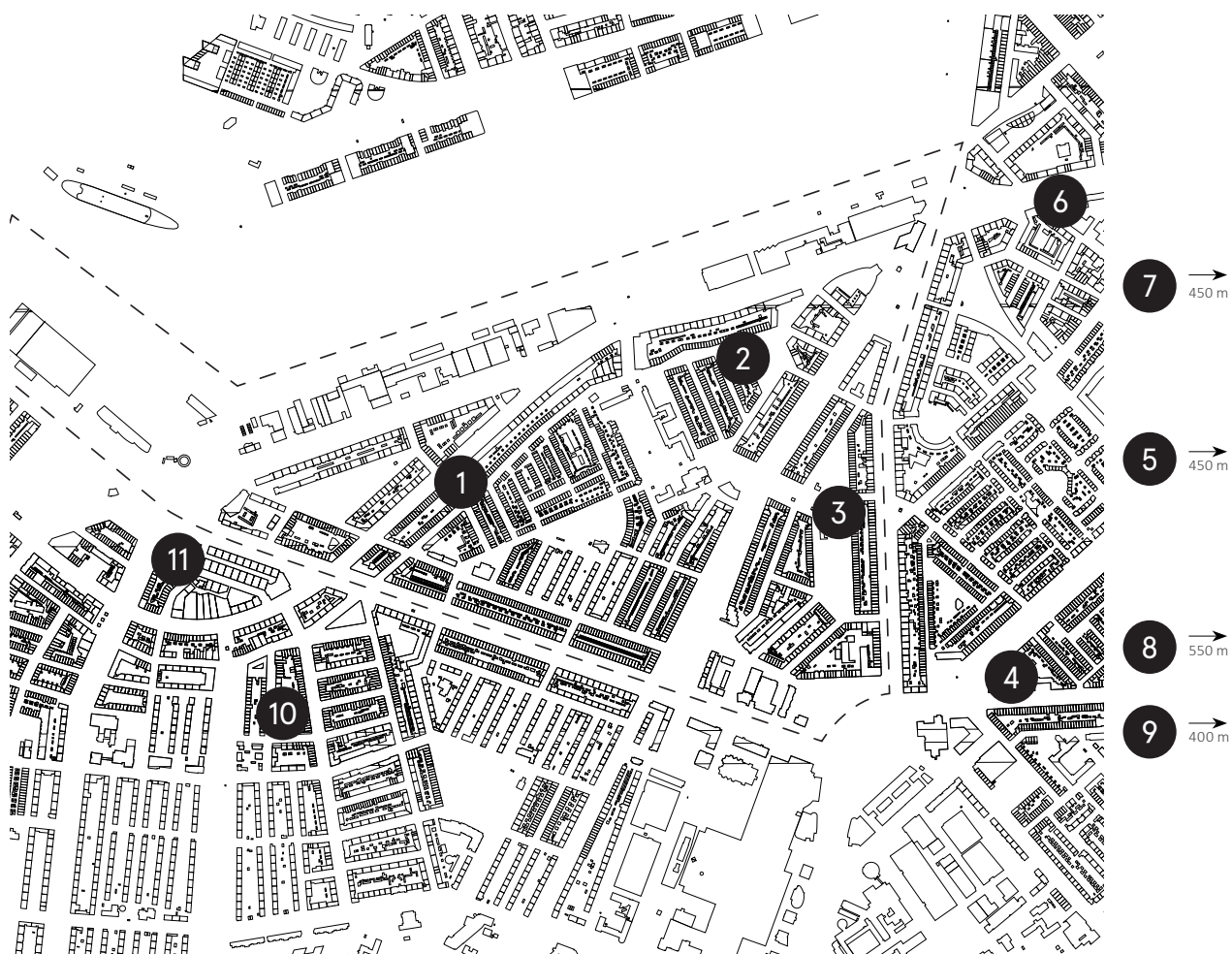
Children in the Tarwewijk seem to have a certain fear or shame to share their home situation with other children. It is not common to invite friends from school inside their homes, just like it is not common to celebrate a birthday party at home. This could be a result of cultural differences, small home situations or issues of parents.

For the youth, this difference can be very rough: they do visit the houses of friends, and join birthday parties of classmates, making it clear that for them this is not possible. The youth therefore needs a space to celebrate birthdays and hang out with peers, where they feel at home but are supervised as well.

10. Interview TOS.

11. Interview director De Globe

12. Interview TOS.



Primary schools in and around Tarwewijk

- | | |
|-------------------|----------------|
| 1. De Globe | 7. De Sleutel |
| 2. Het Kompas | 8. Pantarijn |
| 3. De Akker | 9. De Akkers |
| 4. Theresiaschool | 10. De Klaver |
| 5. Bloemhof | 11. Wereldwijs |
| 6. Oranjeschool | |

2.3 context of the school

2.3.1 Schools

The situation of the parents influences both the educational level of the youth and the chance to finish school. One of the consequences of this is that many young people leave school before they obtain a basic qualification. A basic qualification is the minimum level of education required to find, keep, or advance to a better job position. The level has been established for a completed HAVO or VWO

Basic qualification (%)



course or a level 2 course in MBO.²⁴

In Tarwewijk, 15% of young people between the ages of 18 and 22 are not enrolled in any education, but do also not yet have a basic qualification. In the average for Rotterdam, we have seen this number drop quite rapidly in recent years (an average of 1% per year), but this is not the case in Tarwewijk.²⁵

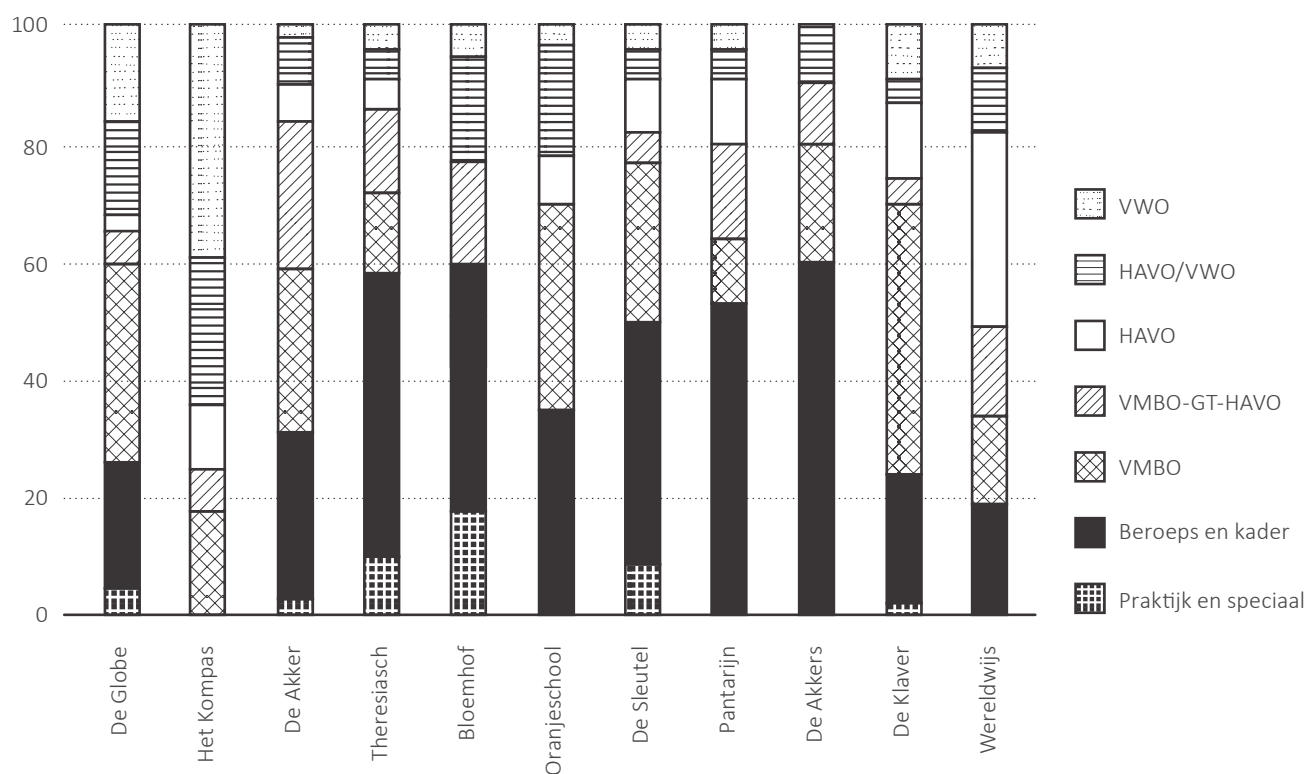
There are three primary schools in Tarwewijk: De Globe, Het Kompas and De Akker. Although the scale level of the proposed facility in this project will mainly be neighborhood-oriented, the range of the facility may be greater with events for example, so the schools around the Tarwewijk within a

24. Gemeente Rotterdam. (2018) Wijkprofiel.

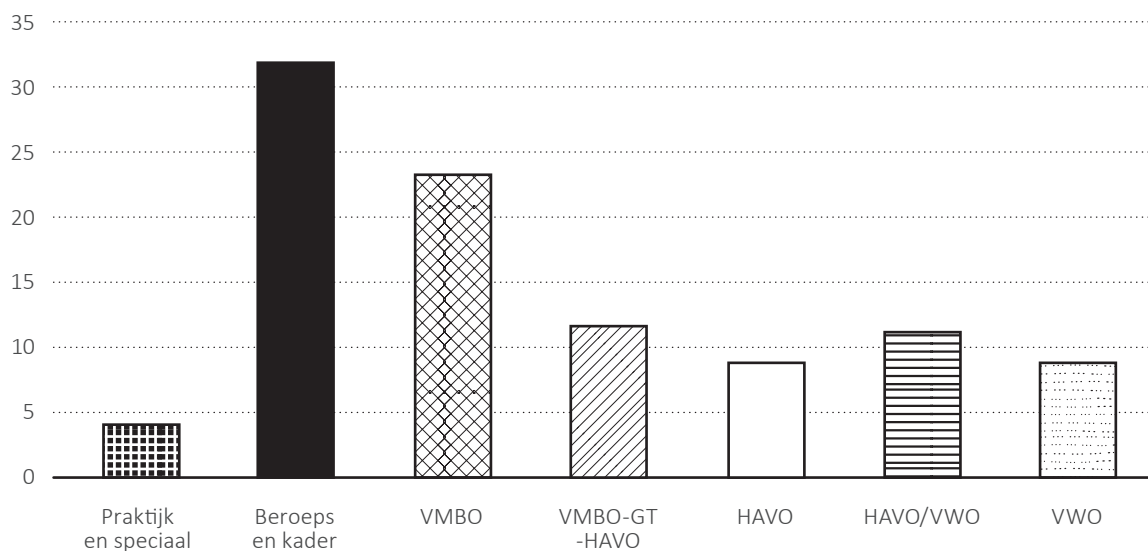
25. Ibidem

<i>Name</i>	<i>Denomination</i>	<i>Education type</i>	<i>Pedag. direction</i>	<i>Pupils</i>
De Globe	Openbaar	Basisonderwijs	Regulier	347
Het Kompas	Gereformeerd	Basisonderwijs	Christelijk	279
De Akker	Protestants-Christelijk	Basisonderwijs	Regulier	453
Theresiaschool	Rooms-Katholiek	Basisonderwijs	Regulier	206
Bloemhof	Openbaar	Basisonderwijs	Regulier	204
Oranjeschool	Protestants-Christelijk	Basisonderwijs	Regulier	229
De Sleutel	Protestants-Christelijk	Basisonderwijs	Regulier	210
Pantarijn	Openbaar	Basisonderwijs	Regulier	165
De Akkers	Openbaar	Basisonderwijs	Regulier	154
De Klaver	Protestants-Christelijk	Basisonderwijs	Regulier	443
Wereldwijs	Algemeen bijzonder	Basisonderwijs	Wereldwijs	155

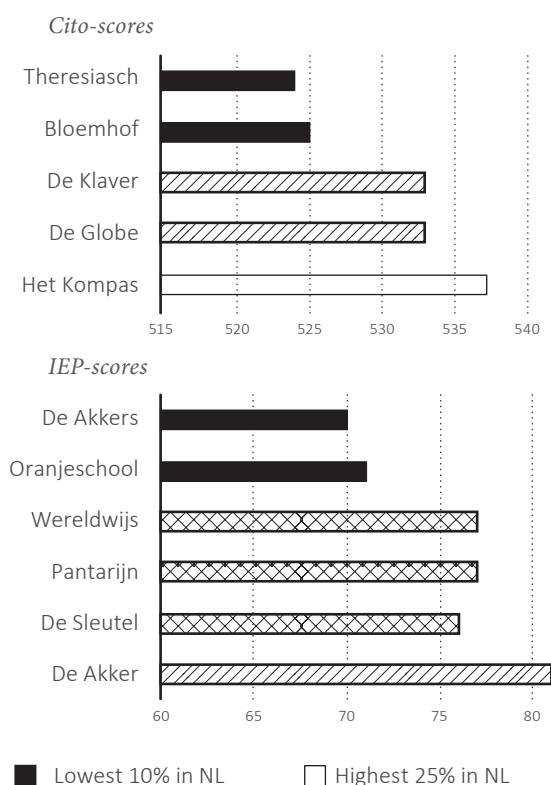
Outflow final year from the various primary schools in and around Tarwewijk, %.



Outflow final year from the various primary schools in and around Tarwewijk, %.



Test results final year



radius of one kilometer are for now also being considered in the research.

The schools are of average size, with the exception of De Globe (347 students in 2019), De Akker (453 students in 2019) and De Klaver (443 students in 2019).²⁴ Within Tarwewijk, 1079 students attend primary school. We can see on the map of the School Atlas that most of these students also live in Tarwewijk. Het Kompas is an exception to this; only a small proportion of the students live in Tarwewijk.²⁵

The range of schools is not very varied. There is little diversity in the pedagogical direction; for example, there is no special education or Montes-

sori education. All schools mentioned are assessed as satisfactory by the Education Inspectorate, which indicates that the education level in Tarwewijk is in order.²⁶

2.3.2 School results

After primary school, the children continue to practical education, VMBO, HAVO or VWO. The Cito test scores or IEP test scores in the last grade of primary school determine the level at which the children can start in secondary school and are the-

School	Score	Advice
De Globe	533	VMBO/VMBO-GT-HAVO
Het Kompas	537	Havo
Theresiaschool	524	Beroeps en kader
Bloemhof	525	Beroeps en kader
De Klaver	533	VMBO/VMBO-GT-HAVO
De Akker	81	VMBO/VMBO-GT-HAVO
Oranjechool	71	VMBO
De Sleutel	76	VMBO
Pantarijn	77	VMBO/VMBO-GT-HAVO
De Akkers	70	VMBO
Wereldwijs	77	VMBO/VMBO-GT-HAVO

24. Allecijfers. (2019).

25. Gemeente Rotterdam. (2016) Rotterdam Onderwijsatlas- Kaart van de Stad.

26. Inspectie van het Onderwijs. (2019).

Inspectierapporten scholen, besturen en instellingen.

refore an important indicator of a child's level. The average scores of the students in Tarwewijk show a big difference between the primary schools. The Theresia School scores lowest with an average of 524 on the Cito score. De Akkers scores only on the IEP score, with an average of 70. Both are among the lowest 10% in the Netherlands. All other primary schools in Tarwewijk score below the national average, which was 535 in 2018, except Het Kompas. De Globe and De Klaver score on the Rotterdam average of 533 in 2018. On the IEP test, only De Akker scores on the national average of 81. All other schools score below the national as well as the Rotterdam average.²⁷

The graph below shows the different test results. The scale of the graph ranges from the minimum to the maximum value scored in the Netherlands in 2018 by schools of the Primary Education type on the final tests. The lowest 10% scores in the Netherlands are black, the next 15% are hatched in stripes and the highest 25% scores are colored white.

Only Het Kompas scores within the highest 25% of the Netherlands, while Het Kompas is a primary school where mainly children from outside the neighborhood attend. So children travel further from other neighborhoods, for a better future perspective at this school. This has to do with the special Bible-oriented teaching. From this education, the school expects certain beliefs from the parents, for which the parents therefore consider it worthwhile to travel further. At the same time, this also means that the school, with a higher level of outflow, is not accessible to everyone in the district.

Outflow final year

Different Cito scores have a different level of secondary education recommended. Looking at the Cito score average, we see that a large proportion of the children would be advised to start VMBO. But if we look at the outflow, we see that in most schools a larger number of children attend vocational education (Beroeps-Kader). This may be due to the aforementioned influence of the educational level of the parents.

2.3.3 Extra activities

De Akker and De Globe are both part of the Children's Zone program of the NPRZ. This means that these schools can fit ten extra hours into their time schedule for extended school activities.

Both schools offer a continuous schedule: children stay in school from morning until the end of the afternoon, including the lunch break. De Akker fills these hours partly with an art package, offered by SKVR. This is a series of lessons in which someone from SKVR will give a number of workshops in the classroom.²⁸

The Globe fills some of the extra hours with Vakmanstad, focused on learning specific skills. The themes that are discussed here are judo, cooking, greenery, technology and philosophy. Group 5 and 6 receive music lessons.²⁹

None of the schools offer homework guidance.

27. Allecijfers. (2019).

28. Schoolgids De Akker (2019).

The children do receive homework at all schools, usually from group 4 or 5, with the schools explicitly asking parents to supervise this. All schools also focus on learning English from a very young age. So focus on language is an important topic. Both De Akker and De Globe do not offer special attention to more gifted children, for example through a plus group.

De Akker and De Globe are “Lekker Fit” schools. This means that there is extra attention for exercise and nutrition. Every day in the morning and hour is spent on health and food. In addition, De Globe offers school swimming.

It is striking that Primary School Het Kompas does not offer extra lessons.³⁰ They are not in the Children’s Zone, so they are not part of the learning time extension. But besides that they do not offer

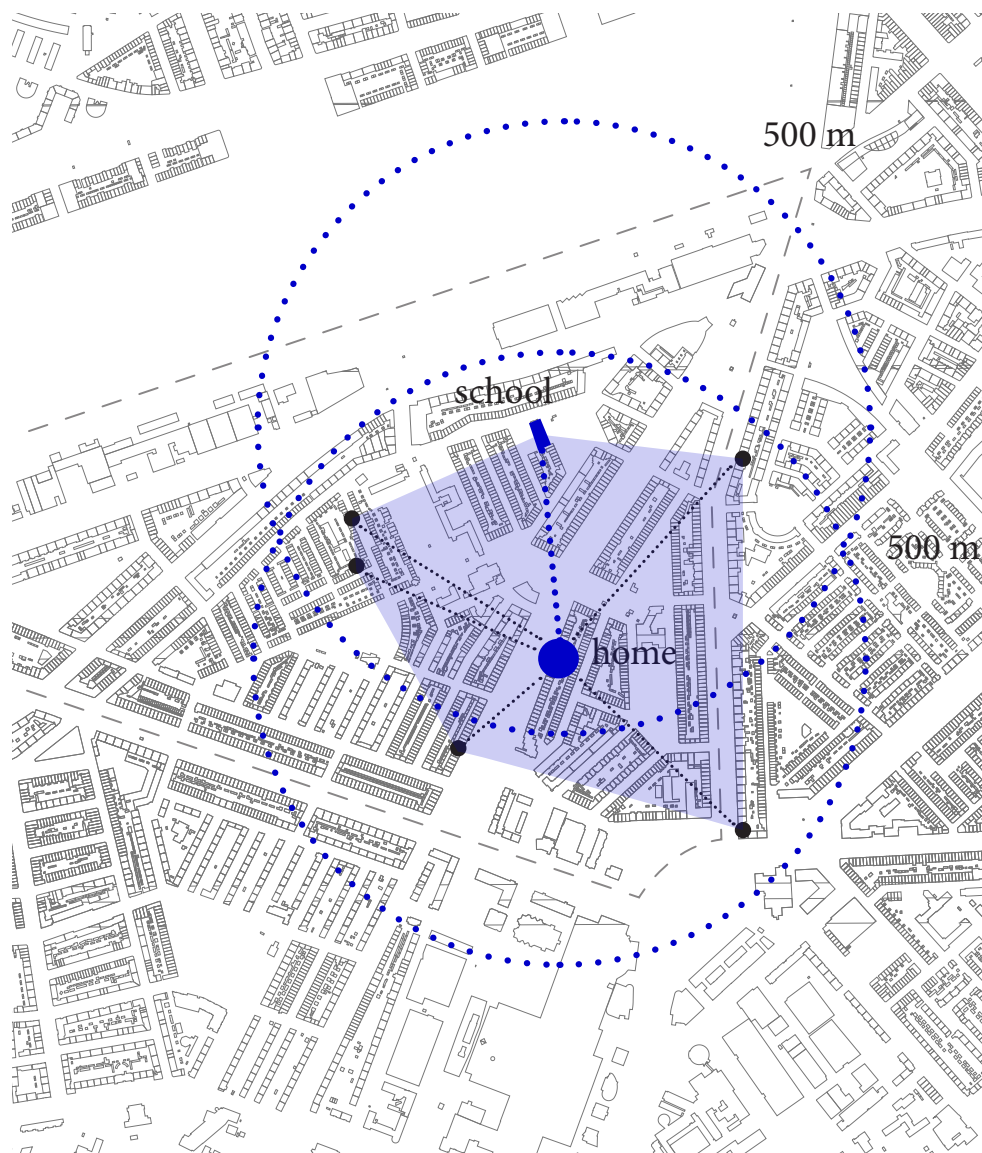
any extra lessons, like swimming lessons, or art or music classes. They do, however, have special classes for more gifted children, and the pupils already receive English from the first year onwards. In addition, this school has considerably higher results on the Cito scores of the students. It seems that during school hours this school focuses more on school results than on the broad development of the students, resulting in a greater outflow of children to Havo.

29. Schoolgids De Globe. (2019).

30. Schoolgids Het Kompas. (2019).



Children joining Lekker Fit in Tarwewijk



The size of the mental neighbourhood of children is determined by both the home and the school. When the school is further away (but within walking distance), the mental neighbourhood is expanded. This becomes stronger when friends from school also live in the neighbourhood. Having an attractive offer of schools within the neighbourhood has a positive effect on the social network of children, on their language abilities and their confidence.

2.3.4 Expert talks

The level of education has been demonstrated as sufficient. However, the schools have difficulty bringing the students to a higher level. Language appears to be a major problem in ensuring a good basis at school. “The main problem we constantly see in this neighbourhood is that parents don’t speak Dutch. This limits them in their daily activities, but also sets their child in a position where he/she cannot speak Dutch to the expected level at age 4, and this way it begins the education system with an enormous backlog. This doesn’t get better over the years, because this has been, and is, a huge transit neighbourhood, although it experiences some decrease of transition.”¹³

The high movement rate has also a lot of influence on class dynamics. “Every time a child changes you have to settle down as a group, it does something with the storming phase [a phase in group development.] People who live at the bottom of society come here because of cheap housing, and of course, those children also have the right to good education. That’s how it goes and that’s what we’re going to deal with, but if your class is supplemented by weak pupils, it will have a very different effect on the class than if someone else is added who goes through the curriculum very easily.”¹⁴ The need to strengthen the language abilities, is therefore one of the most important focus points.

**“The main problem we constantly see in this neighbourhood is that parents don’t speak Dutch.”
– Director De Akker**

Additional activities

The focus on extra activities during school hours, as mentioned for De Akker and De Globe, is in this not necessarily appreciated by the schools themselves. In the interview with the director of De Akker actually a dissatisfaction with the many different programs that were forced upon the school was expressed. In order to enrich the education, programs like “Gelijke kansen”, “Lekker Fit”, and “LOB” are part of the curriculum. But the director explicitly stated that these programmes are “a major obligation and an additional burden.” ... “So we now have a very nice range of activities and things that we participate in. In the meantime of this interview, I will have about 20 e-mails from people offering their initiatives and activities, but the main job of me as the director is to keep the door closed for almost all of them.” He states that because of all the subsidies he receives, many parties are interested in taking advantage of this. But because these things take so much time, he says, “my own teachers are begging me to give the lessons themselves.”¹⁵

In his opinion, the school hours are really needed to teach the basic skills like language and maths, and additional activities should not be in the way of that. If we compare the school results of Het Kompas with those of De Akker, we indeed see that Het Kompas does focus mainly on more traditional school subjects, and has at the same time achieved higher results. Of course this may also have to do with the fact that children from different environments attend school here, but it seems that, certainly with language deficiencies, something can certainly be said for the children simply needing

13. Interview director De Akker

14. Interview director De Globe

15. Interview director De Akker



Parental involvement goes hand in hand with the social contact around the school. The anonymity of the school environment restricts the parents from getting to know each other, meaning that the school adds no social value to them.

their school hours. In the current system it seems that extra activities, for which children used to go to a community center or SKVR, are now all placed under the responsibility of the schools, with the name “broad development”. The director of De Akker is more positive about activities that are linked to school but are organized outside school hours. He gave two examples of really valuable ones: TOS and ‘Playing for Success.’ “This teaches the children valuable life lessons, is given in small groups so they all can get the attention they need, and because this is an activity given outside of school hours, it doesn’t cost any valuable math or language lessons.”¹⁶

Parent involvement

He stated that sadly enough, these organisations usually only last for a short time, because they depend on very few people and if they leave, the organisation usually falls apart. This is a very big problem in the neighbourhood. The neighbourhood is dependent on the few anchor figures, but there is a lack of people who voluntarily want to participate. The director of De Globe states: “We have parents who organize the playground watch, a parent who helps with the cooking, we also certainly have parents who are involved, but this is not a large group. When it comes to their own child, most parents do come, but when it comes to activities here at school, they are really less interested.”¹⁷

This lack of participation is something that also came forward in the conversation at the playground associa-

tion: “We have many different cultures in the neighbourhood and volunteer work is not always understood by other cultures. ‘Yes, why would you work if you don’t get anything in return, what do we get in return?’ For us there is something in return, we get satisfaction when the children are having fun. We grant them a place where they are a safe”.¹⁸ So in various situations, parents do not seem to be at the forefront of making a contribution without getting anything in return.

This can be a result of the aforementioned (social) problems that the parents themselves are already facing, which means that something is quickly too much. Involving parents is therefore difficult. Parents’ pride also plays a role in this; in certain cultures it seems difficult to make clear when a child needs help. “Many of the people living in this neighbourhood often have multiple problems and are too scared and ashamed to come forward with it and ask for help. If we notice a kid struggling, and we tell the parent: ‘Your child is not participating,’ ‘Your child is not listening,’ ‘Your child is doing things we do not want him to,’ a parent often starts in denial, and then you have to try again, and then maybe again, and you get the response: ‘no, my child is not crazy,’ ‘You discriminate,’ and sadly enough in this neighbourhood this is usually where you get stuck with the parents. If parents would be willing to seek help, both for their child or themselves, that would make the world of a change.”¹⁹

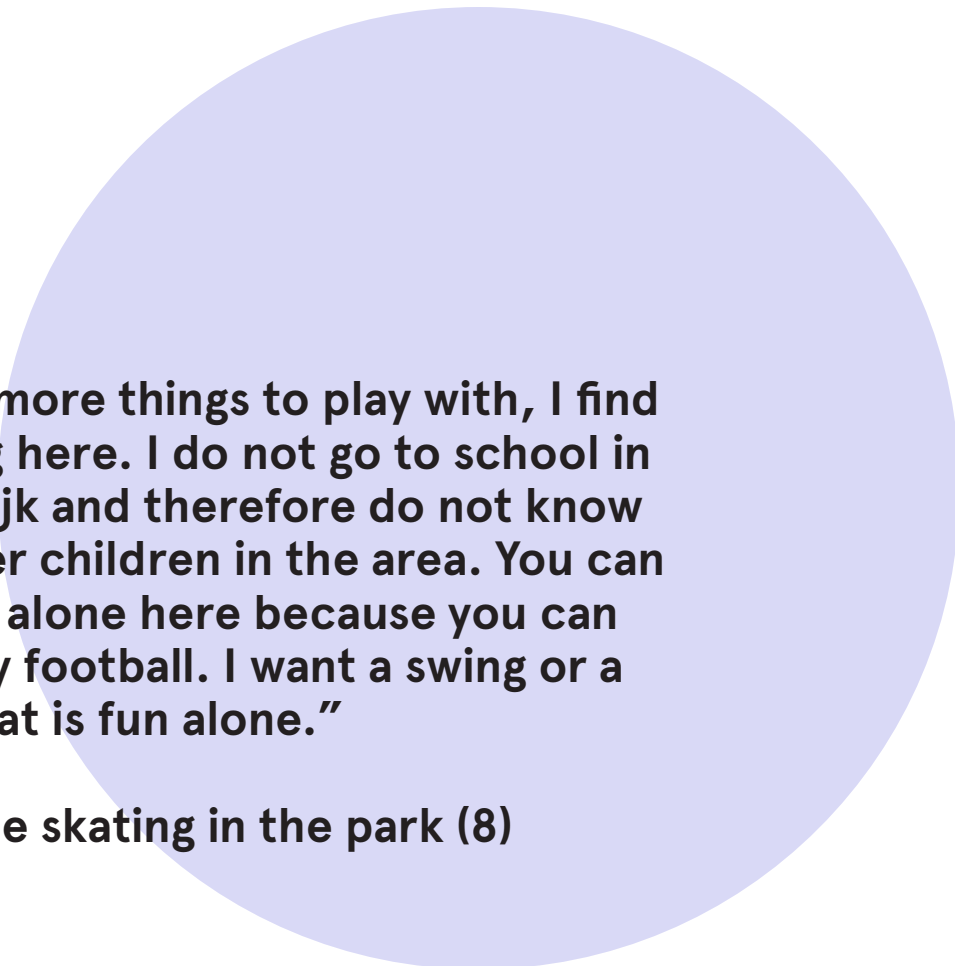
“We have many different cultures in the neighbourhood and volunteer work is not always understood by other cultures.”
– Playground Association

16. Interview De Akker

17. Interview De Globe

18. Interview Playground Association

19. Interview De Akker



"I want more things to play with, I find it boring here. I do not go to school in Tarwewijk and therefore do not know any other children in the area. You can not play alone here because you can only play football. I want a swing or a slide, that is fun alone."

Girl inline skating in the park (8)

School is a determining factor in the social contact that children have. Outside of the school, it turns out to be difficult to make friends, especially when children move a lot. Although children easily play on the street, the level of facilities proves to be decisive in their social contact.

At the same time, this makes the children more vulnerable, as the schools therefore are also not aware of all the problems at home. “It [problems at home] is very difficult to identify, but we are getting better at it. Sadly enough, if you look at percentage cases of child abuse, you know that there are a number of people walking around in your class, in your school, and this will be even higher numbers in this neighbourhood, but you don’t recognize them, and that is really hard to realize. Even with this good team, which is really advanced and very professional, we just are not capable of noticing.”²⁰

In addition, talents at school are overlooked, due to the attention needed to solve problems such as language and home situations. Both De Akker and De Globe do not have a special group for more gifted students, as a result of which they are less able to develop their talents. “The children that are born in this area must have a place to stand out somewhere. It has to happen here, because if it doesn’t happen in primary school, it will be very difficult. ... A school like Het Kompas is much further in recognizing students who stand out. Of course we also have the higher level children walking around, but you do have to see them. And that is the hard part, you see them too little. As a teacher, you have to learn a lot about it, because if you have a child in a class who has never been somewhere but has the capacity, it cannot use its experiences as a hook, so you must learn to recognize this talent as a teacher.”

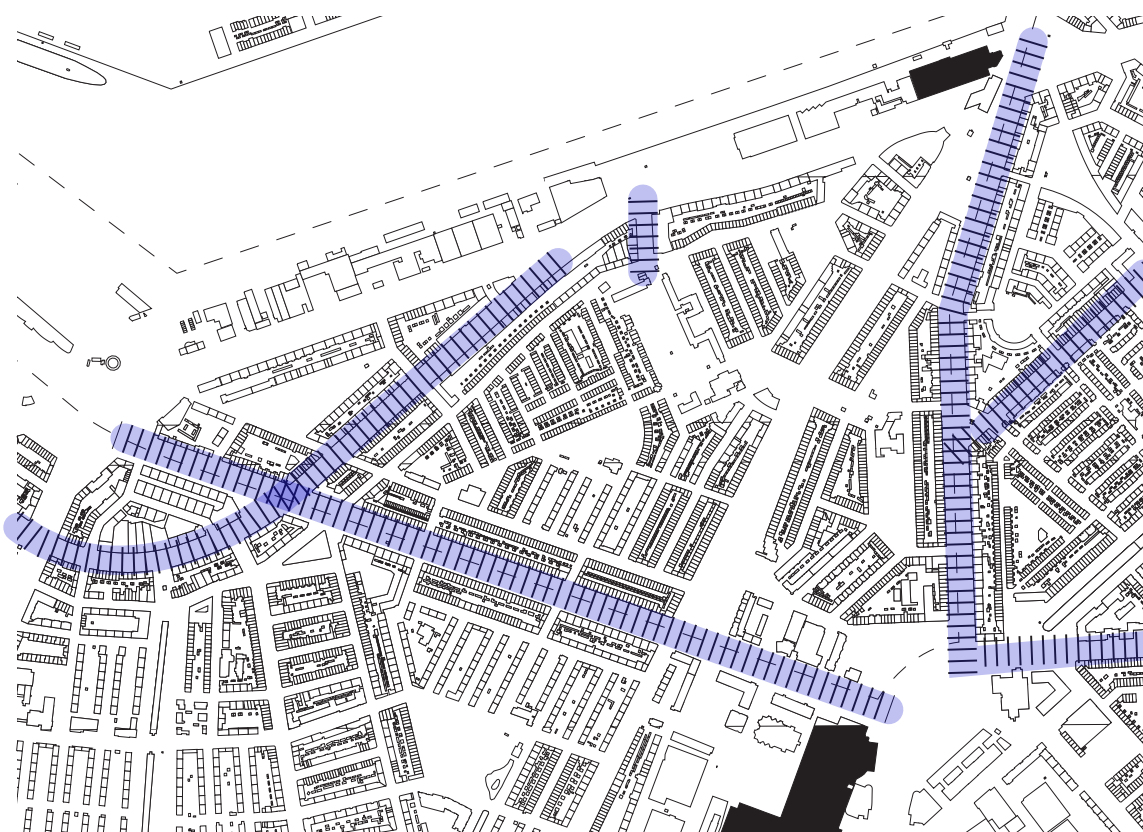
“If you have a child who has never been somewhere but has the capacity, it cannot use its experiences as a hook, so you must learn to recognize this talent as a teacher.”
– Director De Globe

20. Interview De Globe

21. Interview De Akker



Leisure facilities outside



Retail as leisure

2.4 context of leisure

2.4.1 Facilities

The leisure activities of the youth are an important aspect in growing up. Leisure activities are linked to the culture of the child and the environment chosen by him / herself. Besides, children are influenced by their peers. The leisure activities depend on the possibilities that children have in the neighbourhood. This chapter outlines the possibilities that the children in Tarwewijk have in their leisure activities, their daily routines and the situation in which they grow up outside their school and their home.

Most leisure facilities are located outside Tarwewijk, such as the cluster of shops and facilities on Zuidplein, or the rich range of facilities in the city center. Between Tarwewijk and the center there are also many (cultural) facilities around the Deliplein (Katendrecht) and around the Rijnhaven (Kop van Zuid). Both are easy to reach from the Tarwewijk. At the neighbourhood level, there are mainly local initiatives that provide leisure facilities.

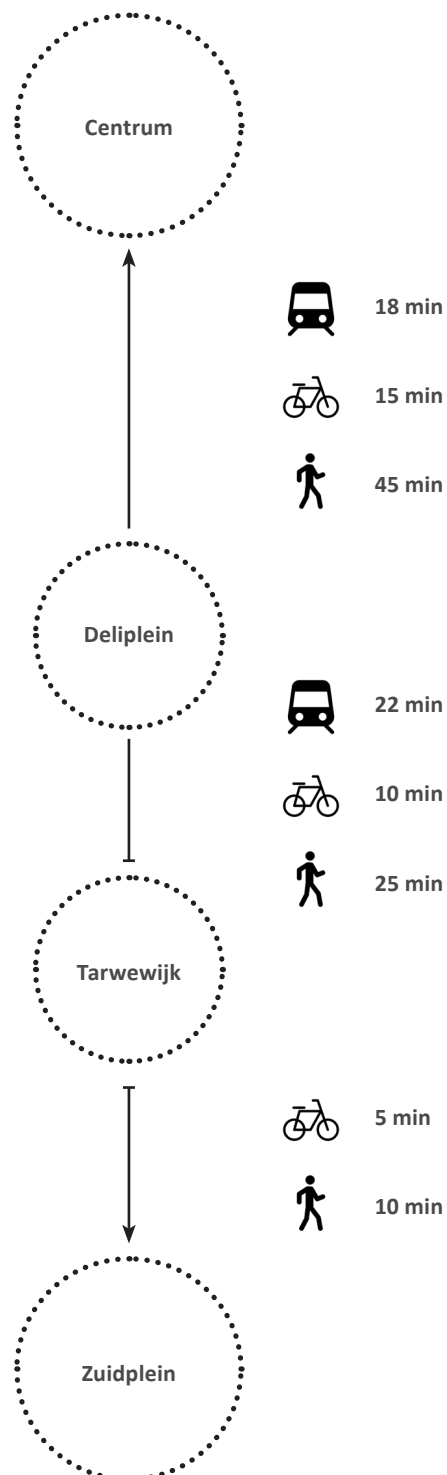
Facilities within the district

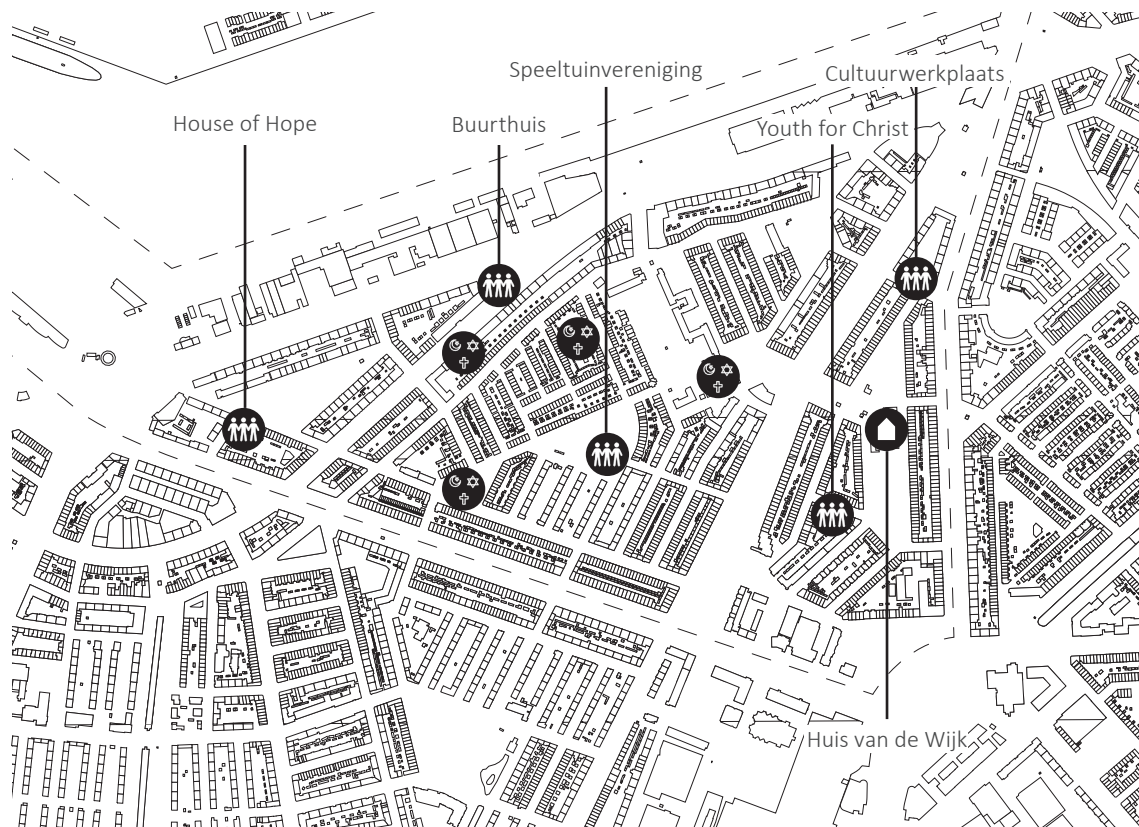
In the past, a large number of building blocks were removed to make more space for high-quality public space. A variety of squares and parks has taken its place. The facilities on offer in the Tarwewijk are not very diverse. Organized sports and cultural facilities are scarce.

Play / sports facilities

There is a large number of playgrounds in the district, both in the form of playground associations and more public playgrounds. The playground

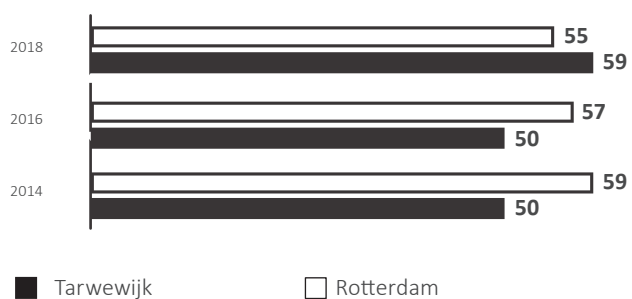
Distances to various facility clusters from Tarwewijk





Cultural facilities in Tarwewijk

Residents who are active in the neighbourhood



associations have fixed opening hours and entrance fees, so these are not publicly accessible. In addition, playground association Tarwewijk also owns a clubhouse. In terms of the types of play equipment, the play facilities seem to be aimed at small children. For the older children, there are mainly a number of fenced soccer fields, scattered around the district.

Green facilities

There are a large number of green areas in the Tarwewijk, but not all of them are of the same quality. Most of the green spaces are no more than a lawn, with no activities and few lodging options. The Millinpark is really designed as a park, with gardens that residents can take care of.

Shops

There are clear zones with shops: along the Pleinweg, Dordtselaan and Wolphartsbocht there is a wide variety of shops, restaurants and businesses that can be seen as leisure activities.

2.4.2 Developments

There are plans for a number of new developments aimed at leisure activities in and around the neighbourhood. There is a plan for a tidal park, a natural park in the Maashaven where recreation can take place on the water.

Then there is the Attractiepark Rotterdam, an amusement park on the Maashaven located in the Tarwewijk. It is planned to open the amusement park in 2020.

The Kunstenpand is the planned lively heart for

Zuid, with various cultural and art facilities. This will give space to a library and accommodate Theater Zuidplein.

The House of Urban Arts is a collaboration between SKAR (lessor of studios in vacant buildings) and Future in Dance (dance school) to provide space for all forms of urban arts in the district. In addition to the dance classes, provided by Future in Dance, there will be studios for new urban arts companies in the district, with the aim of organizing more events for the district. The plan is mainly to use the schoolyard in this.

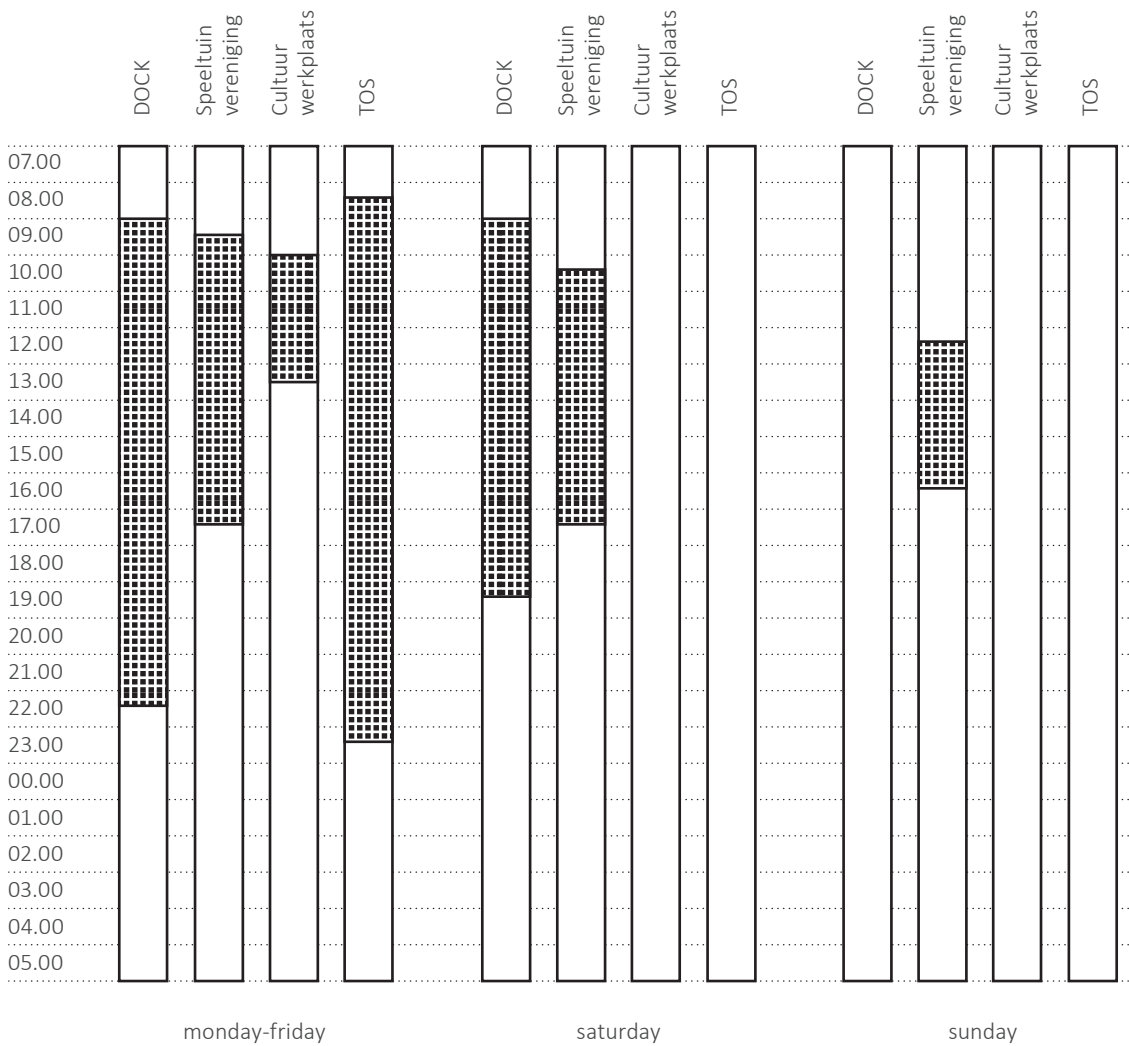
2.4.3 Initiatives

Fortunately, we see a rising percentage of residents who are actively committed to improve the neighbourhood. There are a number of organizations that specifically try to give the children and youngsters a useful spending of their free time.

Speeltuinvereniging Tarwewijk

In the middle of the Tarwewijk a big playground is located. It includes a clubhouse. This playground has a strong social character. This association was founded 70 years ago by residents of the neighbourhood. They even built the community centre themselves. In the clubhouse all sorts of activities are hosted by the board. These activities are focused on all age groups and can be joined after paying a fee of 1,50 or becoming a member, which costs 16 euros a year for the whole family. The board used to be for youth that had outgrown the playground but nowadays it consists of volunteers that live or lived in Tarwewijk. The public playground is

Opening hours of the various initiatives in Tarwewijk



If we look at the opening hours of these initiatives, regardless of the offer for children / the hours in which it is offered, we see that, especially compared to the previously shown free hours of the children, there is almost no possibility to spend those free hours. Especially on weekends there appears to be hardly any activity for children, except for the playground association.

well utilized, by kids from all kinds of cultures. The playground is surrounded by high fences, which makes it feel uninviting, although they are meant to keep the children inside rather than keeping people outside. Children are always to be supervised by parents; they are not supposed to enter the playground by themselves.

TOS

Thuis Op Straat (TOS) is a subcontractor to DOCK and has been working for more than 20 years on a pleasant and safe living and playing climate in the neighbourhoods. For this, TOS organizes activities for the youth and actively involves local residents. Collaboration with other organizations in the neighbourhood is the standard principle at TOS. They themselves have no specific location, the employees walk through the neighbourhood and thus meet the children. The teams consist of a number of permanent employees supplemented with volunteers, trainees and young people with a part-time job. TOS organizes daily activities for people from 4 to 23 years old, except on weekends. This involves playing and having fun with rules and attention for everyone. During the activities, the TOS employees pay attention to what is going well and what deserves attention. These signals are recorded structurally. Where necessary, signals about individuals are passed on to the relevant neighbourhood partners and organizations.

Millinxbuurt

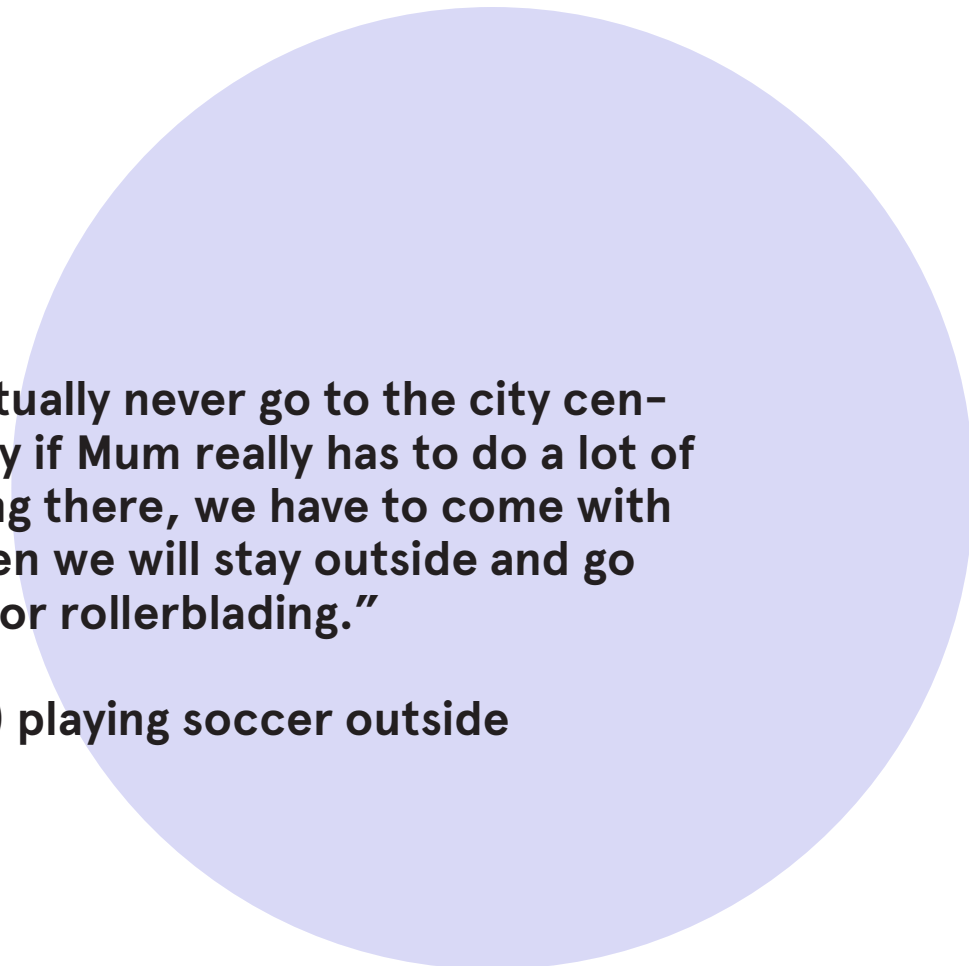
The Millinxbuurt is the Huis van de wijk in Tarwewijk, located in the Millinxbuurt, set up by the DOCK foundation. An extensive range is provided here, from cycling lessons to cooking workshops.

The house is accessible to everyone, including all ages. It is primarily a point of contact where residents can come to come in contact with, for example, aid agencies. The Millinxbuurt receives a subsidy from the municipality, which means that they can organize just a little more than the other organizations. All activities are organized together with residents. There is no set programming for children, except for a homework supervision two days a week.

Cultuurwerkplaats

Cultuurwerkplaats was founded by residents of Charlois in 2014, located in an old school building with a garden inside an urban block. Cultuurwerkplaats is a community center that organizes a wide range of workshops and activities, such as creative workshops, garden and cooking workshops and language lessons, but they also provide administrative assistance. They are a help desk of volunteers who help people integrate in the neighbourhood and with social problems. It has a strong social function for residents of the neighbourhood.

To participate in workshops you pay a fee of 1 euro per activity, or 5 euro per month. It seems that mainly women participate in these activities, but it depends on the type of workshop. For children, they sometimes offer activities for parents and children, which means that parents can take their children with them. There are no activities for children only.



“We actually never go to the city center. Only if Mum really has to do a lot of shopping there, we have to come with her. Then we will stay outside and go skating or rollerblading.”

Boy (10) playing soccer outside

The use of facilities is limited. The involvement of parents in combination with a low level of facilities is limiting: there is little within the district, and the children do not have the opportunities to go outside the district, only for necessary groceries. Meeting other children thus remains within their direct surrounding.

2.4.4 Expert talks

The impact of peer culture on youth

The influence of the peer group on children is great, especially if they receive little support from home. “Youngsters don’t have a steady base, situations they can trust. The only thing they can thrust are the streets: their friends or the group they belong to. This is a steady factor in their lives; every time they needed something their friends were there.”²⁰ “The sense of belonging is therefore very big.” Barry emphasizes that children and young people are doing everything they can to belong, to crime, to get a sense of belonging. The lack of support at home, is filled by their peers on the street. Ensuring that the children have a safe place to go in their free time is therefore of great importance.

Leisure time activities

TOS is an expert in the field of leisure activities; they experience many hours of the children outside school and outside the home situation. The conversation with Mildiane shows that the children have a lot of freedom; they can decide for themselves what they do all day long and are preferably kept outside by the parents. The influence of the parents therefore seems almost of secondary importance compared to the daytime activities of the children on the street. TOS actually plays for after-school care. Here the volunteers try to make as much use as possible of the available leisure facilities in the neighbourhood, by taking the children there. However, the offer seems to be disappointing. “There is really not much left here in the neighbourhood, everything has been removed. There is only the Millinparkhuis, but that is more than 10 minutes’ walk, which is too far away for many children.”²¹ The staff member in the library confirms this: “What we do see is that accessibility is limited to the immediate neighbourhood. 10 minutes walking is actually too far, then they will not come

**“The youth doesn’t have a steady base, situations they can trust. The only thing they can thrust are the streets: their friends or the group they belong to.”
– Jongerenloket**

anymore. That is why we are now trying to open more libraries in the area so that we reach more people.”²²

According to the director of De Globe this has to do with the concerns that are already present. “Things like limited capacities, if your mind is full of worries about health, or about finances, then walking ten minutes for a school already seems like such an obstacle.”²³ Mildiane also indicates that the distance itself is not necessarily the problem, rather the self-confidence of the children to do something in an unknown environment. Because the neighbourhoods are seen as separate neighbourhoods, the familiar environment is only small. A central point in the neighbourhood is therefore also missed, which brings the leisure opportunities close to the children and that fits in with the different neighbourhoods. It must also be accessible enough for the children to go themselves.

According to both Mildiane and Ashley Margarittha,

20. Interview Jongerenloket

21. Interview TOS

22. Interview Library Employee

23. Interview De Globe



All public facilities and spaces are only accessible in a limited way: large fences enclose them to keep the children safe, mainly for traffic, but at the same time creating a large threshold to enter.

this low threshold has everything to do with creating an atmosphere of trust and familiarity with the place. Ashley states: “That is why I think it is very important to be close to those children; they must know you well enough and trust you to come to you. You are somewhat the confidant. ... If they know me well, and they see that I am behind the counter, they walk in much faster. My idea is that it would really be a place for and by young people, so it is easy to join. Also a bit of a chill place. We used to have the neighbourhood centres where we always met, really a place for ourselves. But in that way there are no longer any neighbourhood centres. So I don’t really know if the youngsters miss that or if you miss something you don’t know at all. And that of course makes that threshold very high, if you don’t know you’re missing it, then you don’t really start looking for it.”²⁴

Mildiane states that, moreover, children come to her much faster with problems than to their parents or teacher. “We are also the confidants of the children, if things don’t go well at home they don’t always tell them in class but they come to us during the school break. We try to discuss these issues with the schools. But the schools are often in contact with the parents, and if a child is not treated properly, children do not dare to say that to a teacher, because he is having conversations with the parents. Or if a child is bullied, they don’t always dare to say that. We are busy with the children every day, so when we see that someone is not well, we

“If they know me well, and they see that I am behind the counter, they walk in much faster.” – Stuurgroep Jongeren

“We are busy with the children every day, so when we see that someone is not well, we start talking. And they talk with us.” – TOS

start talking. And they talk with us.”²⁵

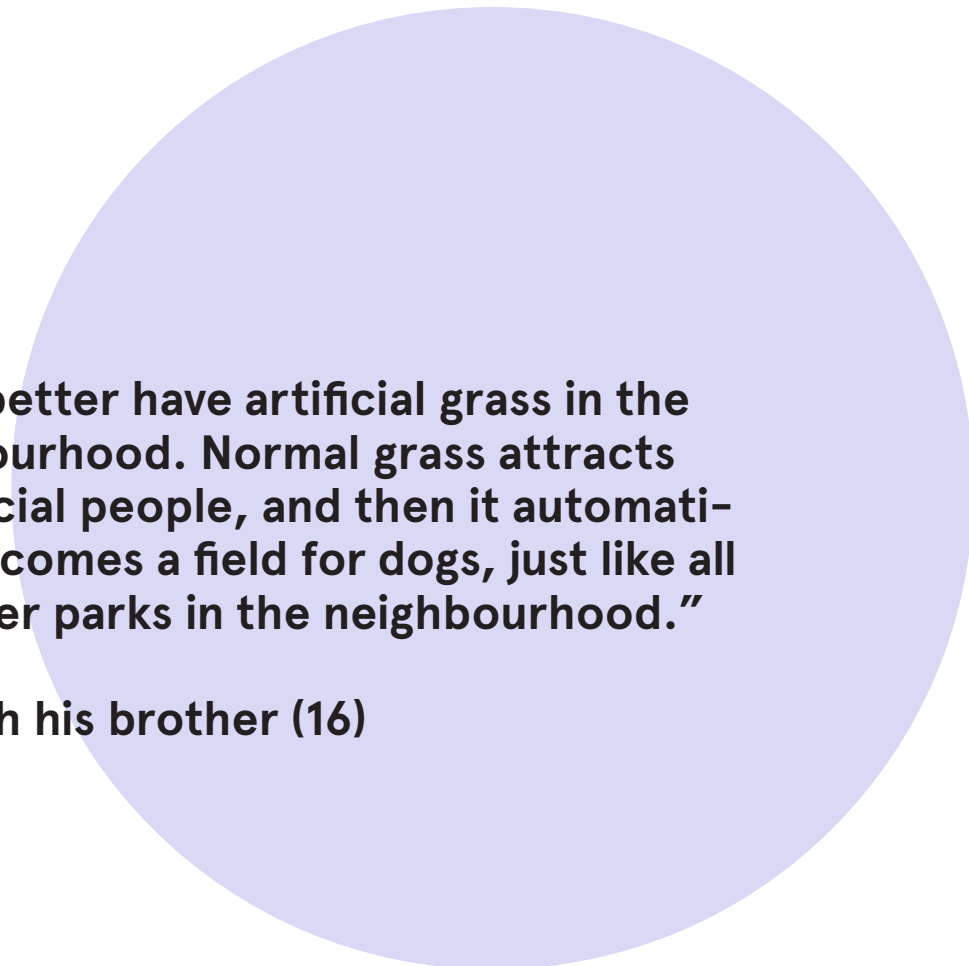
Places where the children spend their free time can therefore, due to the certain anonymity of being detached from the home situation, serve as an outlet for problems. Conversely, it is precisely there that the organizations can oversee what is going on among the children, to warn parents or schools in time if something is not right.

Leisure facilities

There are not many facilities, besides the playground association and the Millinxbarkhuis. The Millinxbarkhuis offers little for children. There is room for own initiatives, but there is no program that the children can join. There is no such space either, because this building must be used by all target groups, from the little ones to the elderly. “So you keep working on it because they don’t really have their own place. The community centre is really a loss, we now only have the Huis van de Wijk. That is a place where people can undertake or organize something themselves, but there is not really a program. The community centre really had programming all day long, so the children could choose what they liked or what

24. Interview Stuurgroep Jongeren Bibliotheek op Zuid

25. Interview TOS



“We’d better have artificial grass in the neighbourhood. Normal grass attracts anti-social people, and then it automatically becomes a field for dogs, just like all the other parks in the neighbourhood.”

Boy with his brother (16)

Mixing different target groups in public space: for many children, social and spatial problems are directly connected. The lack of a clear use for a public place makes the acts of others unacceptable.

**“Mixing these groups at the same time is actually not possible, we don’t have the space for that.”
– Stuurgroep Jongeren**

suited them. It is difficult for small children to organize things themselves. The older children do not feel the need to sit there with adults. So then it must take turns, first one group and then the other. There is no room to do this at the same time. We have now reserved one evening a week for the youth.”²⁶

The same problem emerges in the conversations about the libraries: “The most difficult thing about facilitating children in a library is that you have to deal with many different groups. Mixing these groups at the same time is actually not possible, we don’t have the space for that, not even in the new library that they are initiating. The goal is still mainly to read and study. Occasionally, noises may be made by the youth, but then we will warn the others beforehand. That it is not possible to study that day. So in the programming we mainly try to plan the times so that different groups do not come here at the same time. But in this way one is excluded if we organize something for the other.”²⁷

The need lies mostly in having a place for themselves to spend the leisure time, the function of such a place seems of secondary importance. For example, in the conversation with the volunteer of the Playground Association, it appears that the lack of initiatives for such a place is certainly a loss. “There was an interview for young people, whether there is something to do for them. Because yes, I agree with them, they are looking for a place. For example, what was in the Zwarte Waalsstraat of the OVDB was empty and a beautiful location. Why don’t you do anything with that?”²⁸

Own initiatives

In addition to your own space as a meeting point, space for own initiatives is often mentioned. “I really try to encourage the children to take their own initiatives. Then they can come up with an idea, and then I look for someone who can help them work it out further. Now it is mostly with rap for example, they all want to write their own rap music and texts. I then let them think about what they really want with that, and then go and look with them for someone who can help them.”²⁹ Ashley mentions the lack of space for own organization: “The idea is to let the youth program themselves. So that they come to us with an idea, and then they get help to implement it. ... Although that is difficult, because the main function remains a library and it must above all become a place for everyone [the future library at Zuidplein], for all target groups and ages. But those young people need a place for their own organization, for entrepreneurship”³⁰

An important part of this is encouraging the children to discover what they themselves like. Stimulating talent development was therefore also discussed in the

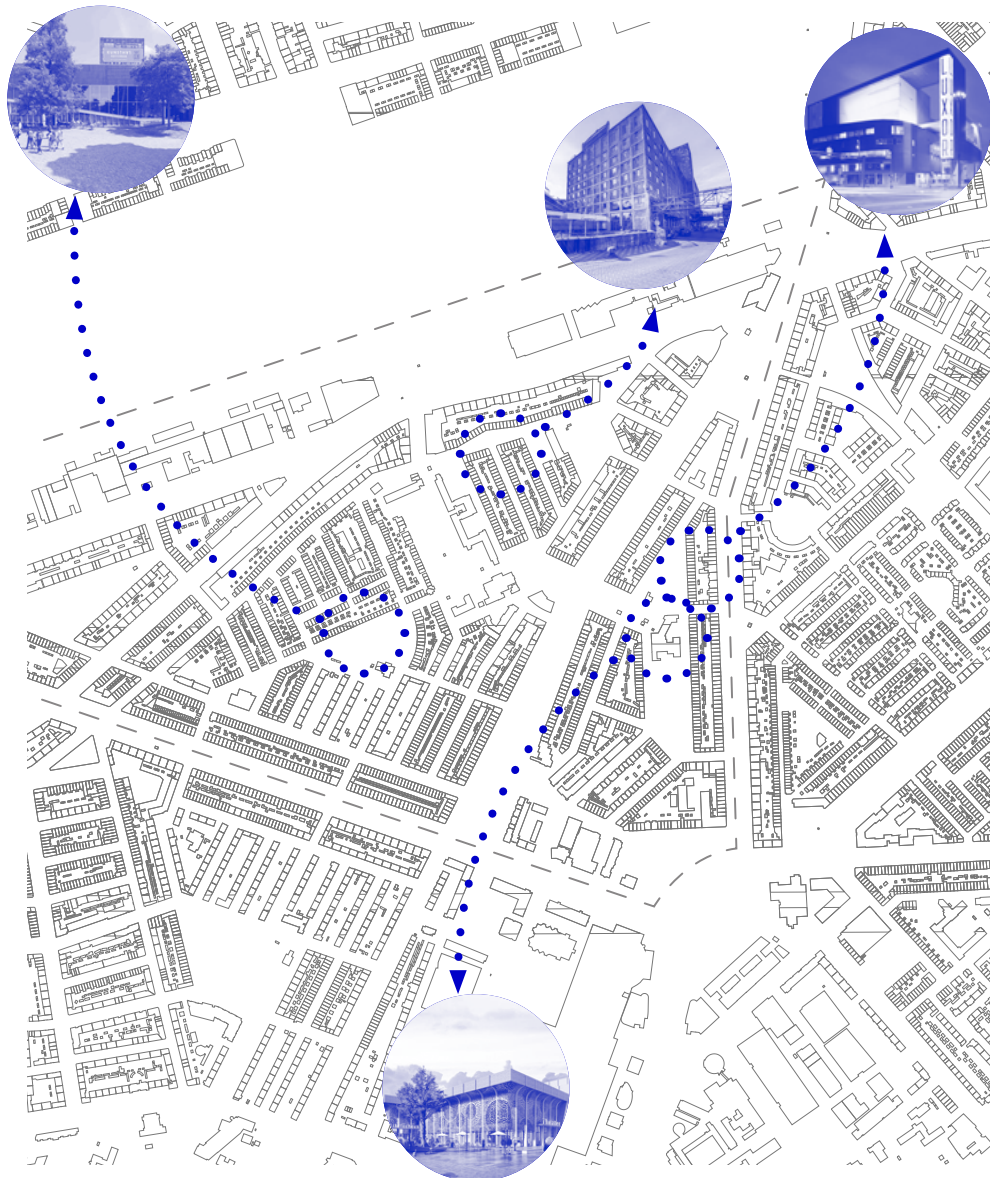
26. Interview TOS

27. Interview Stuurgroep Jongeren Bibliotheek op Zuid

28. Interview Playground Association

29. Interview TOS

30. Interview Stuurgroep Jongeren Bibliotheek op Zuid



Much time is spend on bringing the youth outside the neighbourhood to visit cultural institutions, see role models, extend their experience. This brings many new problems like safety, transportation and organisation of time. When distances to those facilities are large, chances are small children will visit themselves meaning it has no added value for their mental distance.

**“The older ones will come, they will hang around a bit.
Only because they want attention. They are especially bored.”
– TOS**

various interviews. What was striking in the various conversations about talent development facilities was the emphasis on programming. Increasing the children's ambitions and network is related to getting to know role models. The various organizations put a lot of time and effort into bringing both role models and children together, simply because they do not naturally come across each other. This means that a lot of energy is put into organizing events and trips every time. A leisure facility where children and role models naturally come into contact with each other is not present, but could be a great opportunity.

Target audience

The transition from primary to secondary school seems to be a determining factor in the cultural offer. “Primary school children do come with school or for organized activities. They are guided in this, also by parents sometimes. But after primary school they are often released completely, they are estimated to be old enough to be able to decide for themselves. ... It is difficult to hold on to those children, they quickly think that there is nothing more they can do when they go to high school. ... It is very important to involve them, they fall out very quickly here in the neighbourhoods. ... Reaching the 12 year olds is very important in this, because they are still very easy to attract. Once they are 16, they are already established and that distance is already there. So then it becomes harder. And it is precisely those 16-year-olds who are also given up, and they themselves notice that too.”³¹ Mildiane indicated that all ages in fact

take part in their activities, but more out of boredom than because something is really offered for them. “But the older ones will come, they will hang around a bit. Only because they want attention. They are especially bored. Then I sometimes ask them if they also want to do something, if they want to help to be a teacher or help with activities. Yes, they do want that. Then I still have to keep an eye on whether things are going well, but then they will really make a contribution.”³²

So it seems important that after leaving primary school, the children are not suddenly seen as independent. They still need guidance, a familiar environment where they can go. Precisely because from that age the peer group culture gains more and more influence, and the home culture less. What is being organized for them seems less important than simply the attention they receive. They seem to enjoy the fact that they are useful for the people of TOS, that their contribution is valued. More could be done with this motivation, because that sense of usefulness can contribute to self-confidence. In addition, the older children are a huge example and therefore have a major impact on the younger children in the neighbourhood.

31. Interview TOS

32. Interview Sturgroep Jongeren Bibliotheek op Zuid

2.5 conclusion

From the research, conclusions can be drawn for each of the described environments of the youth; combined those conclusions will give a complete image of the world the youth in Tarwewijk grow up in. The key points will be discussed here, leading to some opportunities for the Talent Lab.

Home context

Independence of the youth

Children are affected by their home situation, especially the younger children. When children grow up, the main influence shifts from the home situation to their peers and school. What is very striking in Tarwewijk is that this age is much younger than expected. Because parents have to deal with problems such as unemployment, debts and the like, they are very busy and therefore little involved in raising the children. Children are expected to be very independent. The youth spends a lot of time on the street, starting from a very young age, which makes the influence from home much smaller the one from the peer group much greater. From the expert conversations it appears that in Tarwewijk it is not so much youngsters hanging around outside, but children in general.

Connection with the neighbourhood

The parents' income is low. Many residents live in small family houses of housing cooperations or private landlords. Cramped homes create a troubled home situation for the children. Higher-income families are more likely to live in owner-occupied homes, which are often more spacious. The different types of housing are divided per neighbourhood. This ensures segregation between the different neighbourhoods within the district. The large amount of private rental creates poorly maintained homes, which could affect the bond and pride of Tarwewijk.

Frame of reference

There is a high number of low and very low educated people in the district, and with it many disadvantaged pupils. These children are limited in their possibilities, but also do not get the same upbringing at home. This strongly influences the frame of reference of the youth; they have fewer opportunities and are less stimulated from home. This also has a great influence on their language abilities; talking Dutch at home is not as common. The high tendency to move as a result of poor connections with the neighbourhood reinforces this: many of the residents just moved there.

The frame of reference is also influenced by the limited radius people have. Residents have no reason to leave the neighbourhood they are familiar with or are too busy to travel any further due to problems. Because of this, the residents have a very small living environment. The different parts of the neighbourhood are seen as separate, which increases the mental distance. The Mijns-herenlaan contributes a lot to this, because this creates a division between the Millinxh neighbourhood and the Tarwe neighbourhood.

School context

Language

We see that most schools score below average in terms of results achieved in the final grade. At the same time, all schools meet the requirements of the Education Inspectorate: the level of education is therefore sufficient. This means that youth is likely to be much influenced by other factors, such as the home situation or language difficulties. From the expert discussions, language mainly emerged as a major problem, which continues to arise because of the rapid flow through the neighbourhood.

Level of education

For the outflow to secondary education, it is striking that many children end up in a lower type of education than necessary according to the results of the final tests in the last year. So the youth make less use of the opportunities they have. This could be a consequence of the aforementioned influence of the educational level of the parents, which is difficult to transcend by the youth. At the same time, there is a large proportion of practically trained young people, which can also be seen as an opportunity.

Extra activities

Few extra facilities are offered by the schools, such as homework assistance or other types of help, while the children do already receive homework and have difficulties with their school work. However, extra attention is given to sports or swimming. Both De Akker and De Globe have extra lessons aimed at a broader development, such as music, but both are only based on a guest teacher who comes for a short period of time. The conversations show that the schools also have a lot of trouble with this; they are so busy with their own curriculum that extra activities are not a priority.

Leisure context

Facilities

As concluded, the children spend many hours outside on the street. The facilities to fill these hours are quite monotonous. There are many playgrounds and (sports) fields, but there is a lack of associations. This limits the social interaction and frame of reference, because associations are pre-eminently the place where children come into contact with others in an accessible way.

If we look specifically at cultural education or participation, there is a complete lack of facilities: there are no specific cultural facilities (library, theater, studios,

etc.) that offer a clear program in which the youth can participate. The organizations out there have little or no youth-specific programs. In addition, the opening hours are very limited, and they are not very accessible to unaccompanied children. This is restrictive for the frame of reference of youth, because they do not easily come into contact with the culture sector.

Target audience

Leisure facilities seem to be especially lacking for the youth of the age at the end of primary school - early secondary school. This group is too old for the playgrounds, but too young to go to Zuidplein or the city centre and participate in the facilities outside the neighbourhood. It should be noted that this group is the most influenceable, mainly in the choice of further education and the prevention of early school drop-outs. Due to the limited supply of facilities, the children in this group hang out mainly on the street, which means they are much influenced by peers and there is little control.

Identity

The search for identity appears to be a major problem for the youth. The culture of the parents has little influence, because so much time is spent outside. In addition, Tarwewijk has many different cultures, and therefore a “confusing” environment for the children. There is no unambiguous identity, because friends from school acquire different values from home. The youth therefore seems to be very much looking for a group or place to belong to.

As a result of this lack of a clear identity, youth in the neighbourhood seem very insecure. They don't really know what they want, who they are and what is expected. In addition, they seem to have few responsibilities, because they lack places for their own initiative.

design goals

How could the neighbourhood of the youth be enlarged by creating a connection between public spaces?

The facilities in the neighbourhood have a large influence on the mental distance of the children. All facilities within walking distance from their home, will together create the perceived neighbourhood. If we want to enlarge this, a few design steps are necessary.

- **Limit the mental distance**

The different public spaces and parks need to be connected. In this way, what is now perceived as different neighbourhoods, will become one. To achieve this, it is important that a pedestrian zone is created through the neighbourhood, where leisure is most important. Cars need to make space for this; the pedestrian and cyclist need to be the main focus.

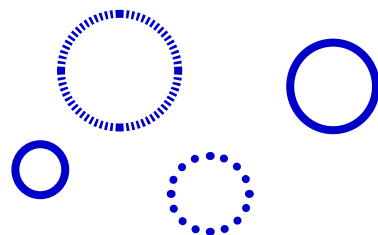
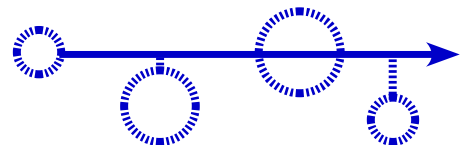
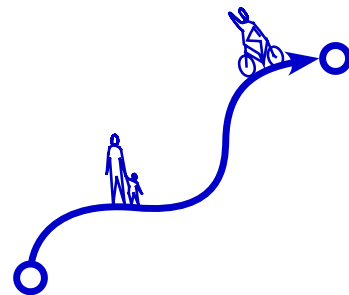
- **Create experiences**

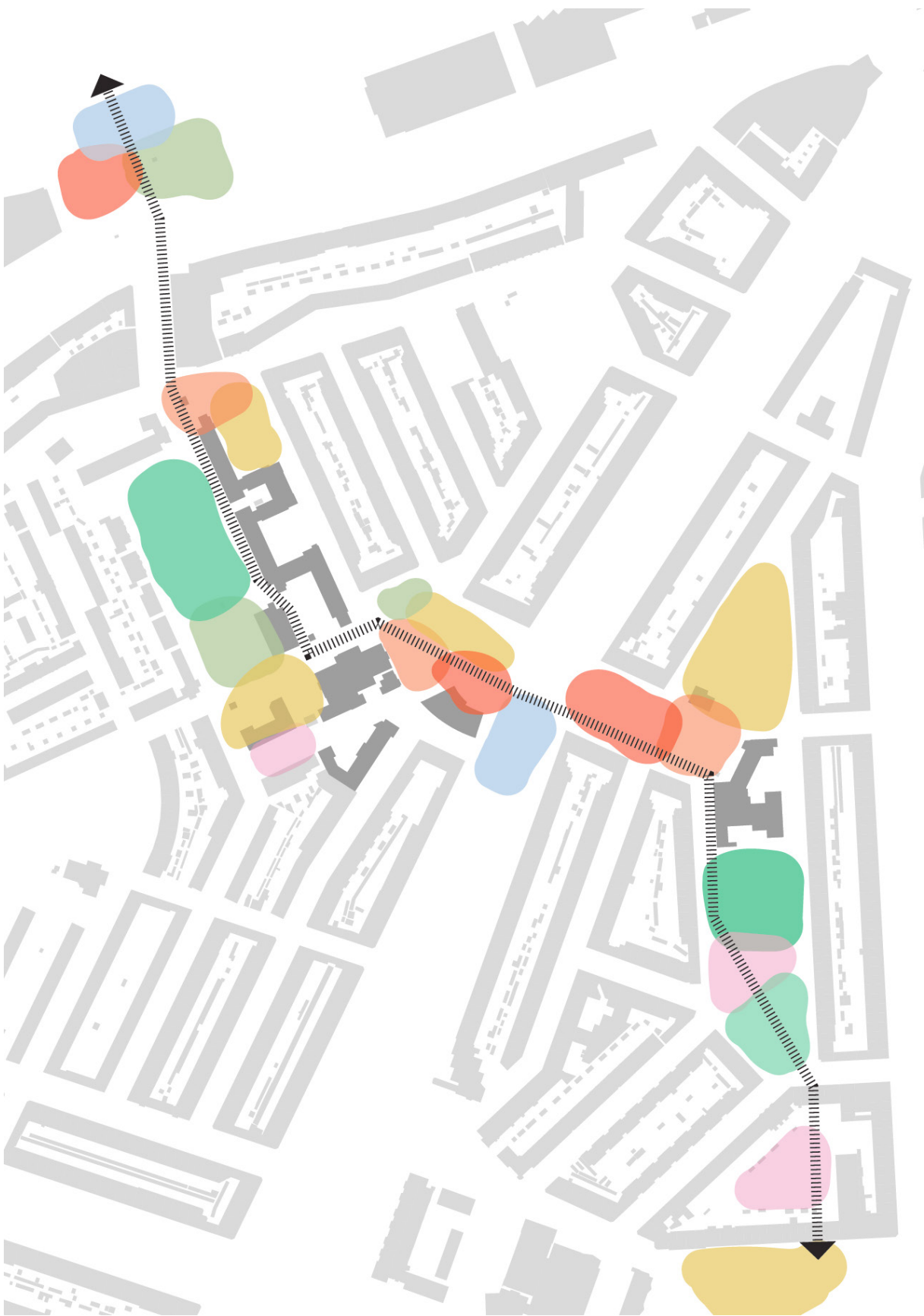
The different places should be seen as a string of stages: a certain activity and a place for staying combined, creates a stage. Every stage needs to have its own relation with the route: more or less connected determines who will use the stage, and who is just a spectator.

The whole structure should be seen as a framework for expression: the identity of the neighbourhood needs to be able to be expressed more.

- **Strengthen identities**

Every public space needs to have a clear identity and program. In this way, people have a reason to go to another space in the neighbourhood. Those identities are strengthened by a specific activity, materialisation and target group. The different activities can also attract people from outside the neighbourhood, making interaction between users more interesting.





The open spaces of the campus connected by the route

design goals

How could the frame of reference of the youth be enlarged?

We can conclude that many of the problems mentioned are interrelated. It turns out to be very difficult for young people to make a new or different mental or physical step themselves. The young person's frame of reference is limited to his / her own intimate environment, where the influence in free time, mainly spent on the street, is most prominent. To stimulate the young people's ambition to discover their own talents, impulses must come from outside their own frame of reference. In order to match this to the needs of the children themselves, a few points have been defined that will guide further project development.

- **Accessibility and visibility**

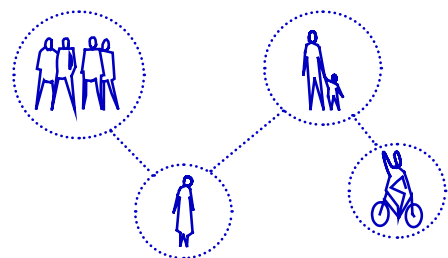
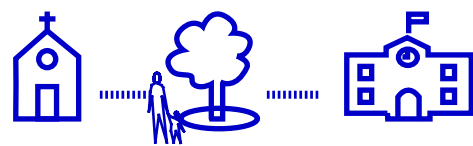
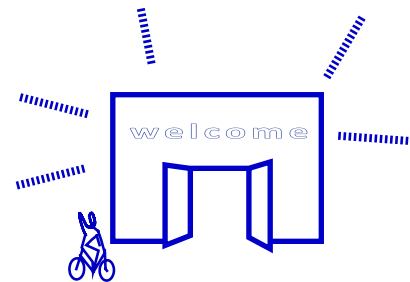
The design location should be easily accessible for children from the primary schools in the neighbourhood. It needs to be visible to create awareness, and be placed in a central location between the different parts of Tarwewijk.

- **Connect existing anchor points**

The location needs to be close to public facilities like schools or shops. In this way, the existing qualities of the anchor points are strengthened, social networks are used and the possibility for informal encounter enlarged.

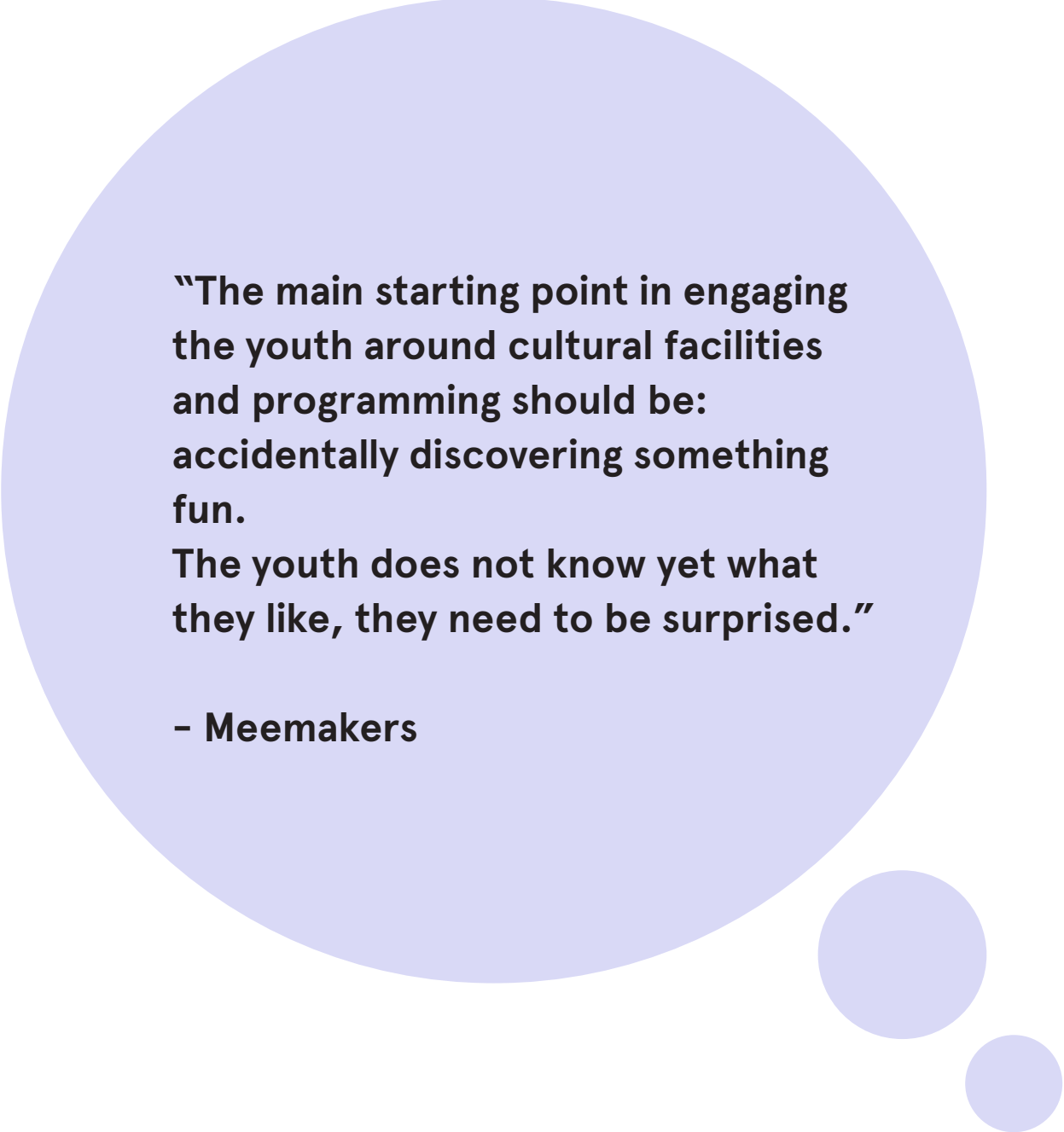
- **Connection with the city**

The location should be a very public one, for all types of people from both the neighbourhood as well as the city itself. The facility should be easy to be found from outside the neighbourhood, to create the possibility to be part of the future cultural network. Many different users should be able to come together at the public square, but all within their own zone.





The proposed design location

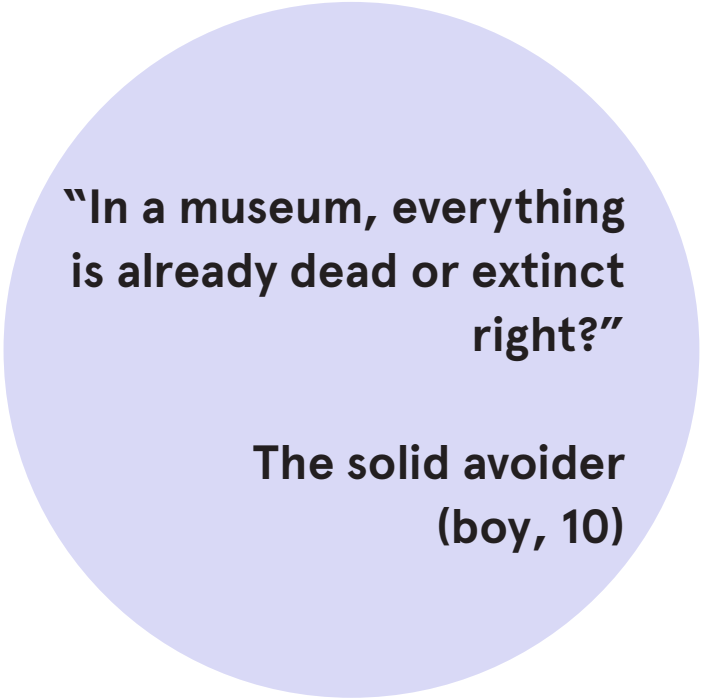


“The main starting point in engaging the youth around cultural facilities and programming should be: accidentally discovering something fun.

The youth does not know yet what they like, they need to be surprised.”

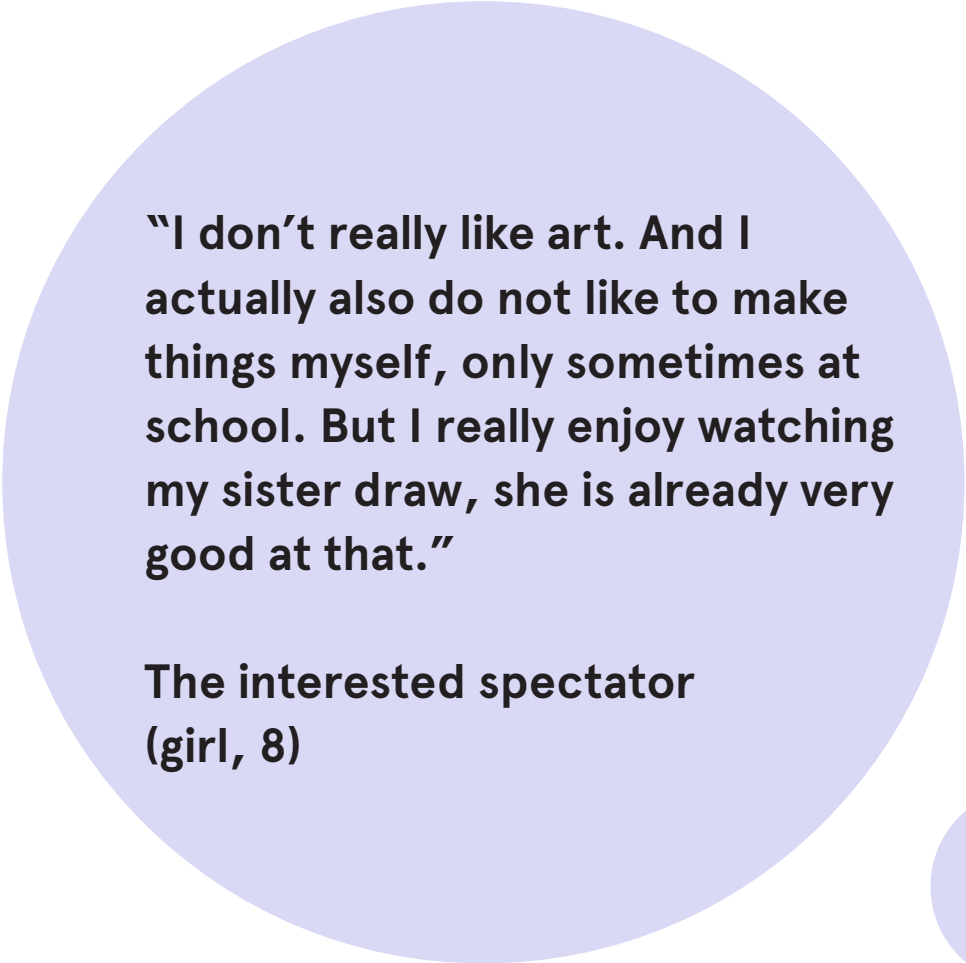
- Meemakers

three
**the city as a
classroom**



**"In a museum, everything
is already dead or extinct
right?"**

**The solid avoider
(boy, 10)**



**"I don't really like art. And I
actually also do not like to make
things myself, only sometimes at
school. But I really enjoy watching
my sister draw, she is already very
good at that."**

**The interested spectator
(girl, 8)**

3.1 Engaging the youth

Cultural participation and expression is an important part of talent development: it helps in identifying yourself with the world surrounding you, with creating a personal identity and expressing this to others. As defined in the context analysis, Rotterdam Zuid is far behind when it comes to cultural facilities. New plans are being realised in the near future, but those are on a scale that is out of reach for most of the youth inside the neighbourhoods. The goal is to connect the youth of Tarwewijk with the cultural network of the city, using the learning potential it has to offer. The Talent Lab acts as intermediate between both scales. To engage youth in cultural education, it is important to have an understanding of what they perceive as culture, and what cultural participation means to them.

3.1.1 Personas

A lot of research has been done on the topic of bringing culture closer to youth, and the stimulation of cultural participation for this target group. A very helpful one is the “Cultureel Jongerenprofiel”, a publication by CJP that describes the different types of youth that appear, as we can not see this target group as one monotone group with all the same needs.

Together with YoungWorks they created a segmentation model to gain insight into the different motivations children and youngsters have to use cultural facilities. With their model, they distinguished four types, or four different personas. These four personas have a different view of what culture and art mean, and a different level of motivation and participation.¹ To reach the full potential of the Talent Lab, it is necessary that all different types are engaged as much as possible.

The model offers a tool to see which groups are already engaged in cultural participation, and which groups need additional stimulation; this is

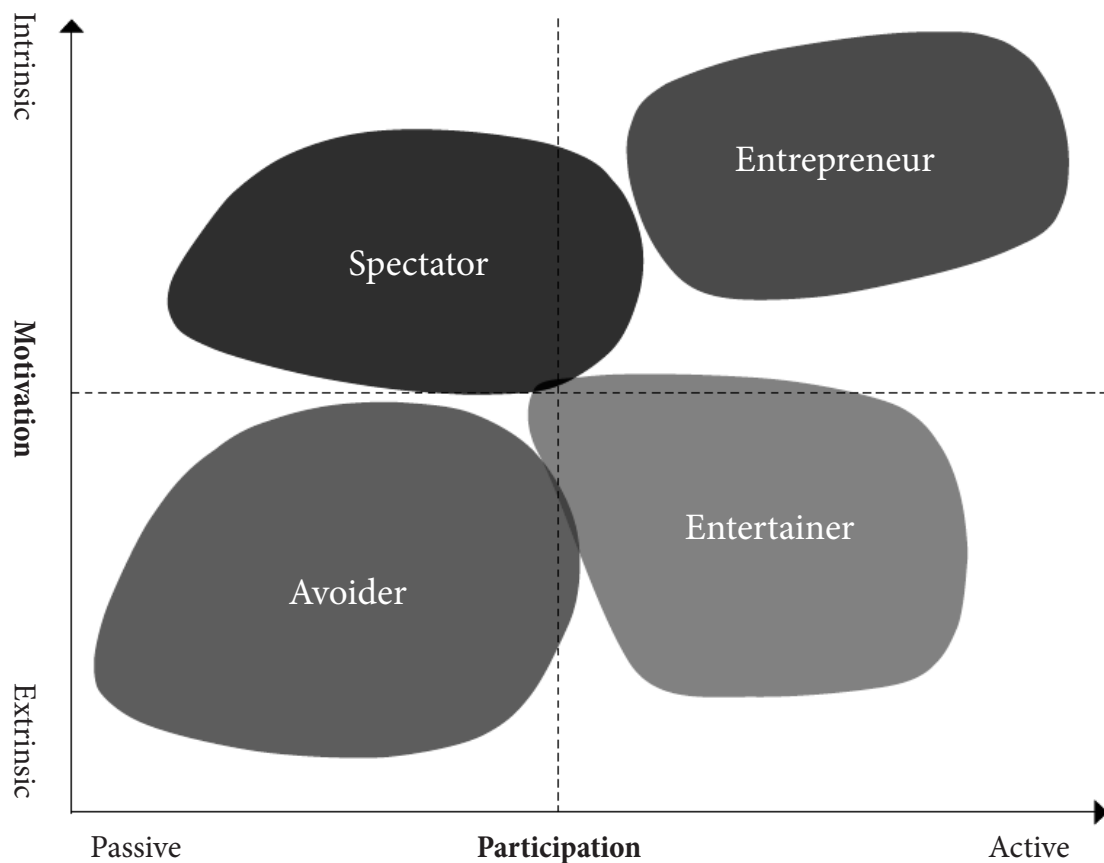
where the opportunities for the organization and design of the building are.

The four personas are based on a series of statements about art and culture. The statements test the youth on nine different dimensions: intrinsic interest, threshold fear, self-expression, performance anxiety, music, social experience, escapism, general education and eagerness to learn.

The study is based on how people score on these statements, placing each person on two scales: between **intrinsic motivation** and **extrinsic motivation**, and between **active participation** and **passive participation**.

Each segment leads to a specific persona: the cultural entrepreneur, the interested spectator, the creative entertainer and the solid avoider. The scheme in picture ... shows the personas relative to

1. Delmee et al. (2012). CJP. Cultureel Jongerenprofiel: segmentatiemodel voor kunst en cultuur.



Matrix of the different profiles. source: Cultureel Jongerenprofiel

both the scales. Understanding more of these personas will help in understanding the target group better.

What we can learn from the matrix is that both the spectator and the entrepreneur are intrinsic motivated. In other words; they will seek cultural experiences by themselves. This is the group that probably already is seeking ways to participate in cultural activities, for example by going to the cine-

ma, reading books or making music. The difference between both can be found in the level of participation.

The Avider and the Entertainer are harder to reach: their motivation is extrinsic, meaning that they will not look for it themselves. That does not mean they will not enjoy it when they do participate; these personas can be surprised most when they get engaged.



The cultural entrepreneur

The Entrepreneur is already strongly cultural educated in his or her upbringing. This type attaches great importance to art and culture to enjoy, for personal development and to relax. They find art and culture an asset to everyone and see it as a part of your general education. They have many different interests and are very creative themselves. They like to be in the spotlight and social contacts are important to them.

They have the broadest definition of art and culture: from visiting concerts, museums, theater or cinema, photography, dancing, acting, making clothes and writing stories. Often, they are a member of a band, choir, dance or drama group or part of other associations. Because they are so excited about this subject, they actively search for information, for example via internet. In addition, they often receive information and tips about art and culture provided by parents, classmates, colleagues and friends.



The interested spectator

Interested Spectators do not experience any barriers to go to a museum, theater or other cultural institutions. They consider art and culture important for their general development and are very eager to learn. They are not very creative and therefore do not feel the need to make things themselves. It is not necessary to stand on a stage, they enjoy it more when others do.

Reading is one of the favorite activities. Music is less important as an outlet to this type than it is for the others. They prefer to go to the movies, a nice performance in the theatre or an exhibition in a museum. Cultural activities are for this type more a form of escapism and to learn something, then a social experience. Like the entrepreneur, tips about what to see or read come from close connections. This group also sees information more often through commercials on TV and in magazines or through posters, flyers and posters on the street.

"I really like history because I really enjoy learning about old things, about World War II and so on. Basically everything old. Later I want to become an archaeologist, or a soccer player"

**The cultural entrepreneur
(boy, 14)**

"Later I want to become a vlogger. Now my dad doesn't allow me on YouTube yet, but I think that's really fun. And then about clothes or shoes. Then I can show everyone what I like."

**The creative entertainer
(girl, 7)**



The creative entertainer

This group does not have such a broad definition of art and culture. They mainly think of paintings when asked about art. The Creative Entertainer is creative and curious, but doesn't like going to a museum or theater. They do not feel at home there and find it boring. A sense of belonging is important, that is why they are more likely to go with friends or school to than alone. Despite the light fears for cultural institutions, they are themselves not afraid to be in the spotlight. Music is very important to these young people. On the stage they like to show their (musical) talents.

The Creative Entertainer wants to do something or make something, preferably together with others. They prefer being busy with music. They like talent shows like The voice, X Factor and Idols. In addition to making music or listening, they also go love to go out with friends. For example to the cinema or to a party or concert. Visit a museum or monument is too passive. They get information about art through their teachers at school or through social media.



The solid avoider

Of the four types this group is least interested in art and culture, often this is also not something their parents taught them. The solid avoider is not often in a museum or to be found at a theater performance; they find it boring. They do not consider themselves creative. They hardly participate in cultural activities and experience great barriers to cultural institutions, because of their non-adventurous nature and fear of the unknown. But if they visit a show or exhibition, they want to know something about it.

There is no need to try new things, they are not big dreamers and they are not very ambitious. Preferably they stay at home or in the neighbourhood, in a familiar environment. They enjoy playing games with friends; they are not so enterprising in their spare time and they have few hobbies. Accessible activities such as a visit to the cinema, watching television or taking pictures are most attractive to this type. If at all, they receive information about art and culture usually from school.

3.1.2 How to reach the youth

To do something with this information, it is necessary to make it more specific for our target group: children up until 15 years old.

What is interesting about this persona matrix, is what influences the different types. There is a clear difference visible in the research between age groups, gender and level of education. This shows us for example that a large part of the Spectators (36%) is between 22 and 25 years old, compared with 21% until 15 years old. The other way around, it becomes clear that most of the Entertainers are younger than 15 years old (38%) while just 19% of this type is between 22 and 25 years old.

Especially this difference in age is important for this project. For the age group until 15 years old, we see two dominant personas:

- entertainer (33.3%)
- avoider (32.6%)

The entertainer and avoider have in common that the motivation is extrinsic, meaning that those children need factors around them to stimulate the participation. This is not surprising for this age group, as they are too young to visit a museum or theater by themselves, so they are depending on their surrounding.

Besides this, they both experience mental barriers in visiting cultural institutions. They think it is boring or they feel uncomfortable. The difference between both is the way of participating: in an active or passive way. The entertainer needs a place to create something himself, the avoider sees

mostly the social aspect as a value for cultural participation.

Motivation

Children under 15 years old are still very dependent on their parents or school as motivation to visit cultural institutions, but as concluded in the previous chapter, the influence of those for the children in Tarwewijk is of a bare minimum: parents do not take the time or effort to take children to cultural institutions, and schools have other priorities, like language and health. We can conclude that:

- **The largest part of the children under 15 years old is not intrinsic motivated to visit cultural institutions**
- **For the youth of Tarwewijk, it is lacking in motivation from their surroundings**

With this information, it becomes clear that **the most important thing in engaging our target group, is to actually have them overcome their threshold fear and enter the cultural facility.** Once they are inside, they seem to be mostly surprised with what they see or what there is to do. Uncertainty and unfamiliarity with the rules of a cultural institution can play a role for young people not to

2. Delmee et al. (2012). CJP. Cultureel Jongerenprofiel: segmentatiemodel voor kunst en cultuur.

go there: “I don’t understand this, so I must be stupid.”² For many of those children, the cultural world is still unknown territory as they are not used to visiting shows or exhibitions with their parents. A certain resistance seems to come out of insecurity and fear of cultural institutions.

To get a better understanding of this threshold fear, two interviews with experts on engaging this target group in Tarwewijk are conducted. The most interesting topics are shown below.

Meemakers

After running a pilot as research for a graduation project, Meemakers is now a program that connects students of the Willem de Kooning as cultural buddies for VMBO students from Zuid. In the buddy system, students take pupils on a trip along various cultural facilities, which they can choose themselves.

What does the youth in Tarwewijk want from cultural activities? What are they looking for themselves? What do they like? What do they want to learn?

“I think the main starting point should be that they don’t know exactly what they want, so that you also have to let go of trying to find out what children and young people exactly want from culture. You can assume that the knowledge is really zero, especially in the Tarwewijk. They have no idea what they like, what they want. [...] One of my favorite quotes from my program therefor was: “Accidentally discovering something fun.”

The children get help by choosing a place where they want to go, but the nice thing is that they see things they do not expect! For example, at the NHI, we went to an exhibition about hoodies, but on another floor there was another exhibition. They were very surprised when they found this interesting too. Like, I would never choose this but it’s really nice to see! So it is mainly about a place where they will come anyway, where they also happen to discover something fun. [...]

What gives guidance is to distinguish between active and receptive cultural participation. Active cultural participation is really about creating, about making something. Receptive is more a mu-

seum visit, a trip to a theater, etc. Active cultural participation is already more present in Zuid, there are some workshops or places where children can do something. Especially the experience is missing, receiving new cultural influences. That’s why I specifically chose receptive cultural participation for my program, so showing what others are doing. But what I really notice when we go to a museum, for example: children want to touch everything, do something with it or participate. Then they ask: can I get in? for example haha. If they can’t do anything with it, just watch or listen, they quickly drop out.”

Do you think that children would do something like that again, if you took them to a museum would they then go back themselves?

“Well that’s a nice question haha, because I asked them the same question once after we had visited a museum. They really acted like I was crazy. „Why? We have already been there? Why would we go again?“, And that makes sense, of course, that’s how children think. So I think the follow-up should not be so much that they go back themselves, but that they see and think something „Hey, I want to do something with that or like that myself.“ So that is also very much included in the program, not only showing the product but also the process around it.”

So with that you link the receptive participation to the active participation. What kind of days do you organize?

“[...] The pupils choose themselves what they want to do, with the help of the students who show examples, share experiences, etc. Then the students make a day program for them, taking

The follow-up should not be so much about the youth going back themselves, but making them see and think something. „Hey, I want to do something with that or like that myself. ”

can always listen to the first music of their favorite artist or something. Just some ideas!”

the pupils along the different places. For example, they visited a film producer at Willem de Kooning, explaining how a film is made with green screens, etc. Then they went to Cinerama to see the film for themselves. After that, they got a behind the scenes tour of the cinema. And they closed the day with an evaluation meeting. [...] So if the pupil says: we want to go to the film because we find that interesting, then show not only the film but also the process surrounding it. With these girls for example [shows a picture] we went to a Thierry Mugler exhibition in the Kunsthall. They were interested in fashion, not necessarily in the museum, but that is how they get there.”

Don't you think that if there is no clear function, it is difficult for children to decide that they want to go there to do something?

“You can think of reasons of course why they go there. Now, for example, the night shop is really the place in Tarwewijk where everyone goes pretty much. I'm not sure why, but the youth hangs out there every night. Maybe you can make something that they have to go through your building to get to the night shop, so to speak haha. Or a gadget they can only buy in your building, gadgets always work very well. They are very focused on status. Or they

Library for the youth

I talk to a library employee in Feijenoord, who is working in various libraries in the city and part of the “Youth” steering group in the development of the new central library for Zuid. In addition, she has lived in the Tarwewijk all her life (25 years) and is committed to connecting the young people of Zuid with the cultural offer in the city. She does this by using her network to organize feedback sessions with children and young people.

What is your goal for the library in the future?

“I try to make every effort to involve the youth in the libraries. Primary school children do come with projects from school or for organized activities. They are accompanied in this, including by parents, making it easy to come. But after that they are often completely released from supervision, they are estimated old enough to be able to decide for themselves. [...] It is difficult to hold on to those children, they quickly think that there is nothing more to do for them when they go to high school. So I mainly want to come up with **programming** for them. And I also do guided tours for first year high-school students, so they see what is possible and what space we have.”

Do you try to involve the youth in the programming?

“Especially involving the youngsters is very important in this neighbourhood. They do not feel **responsible** for anything at all. [...] And they fail to see the **value for themselves** in it. [...] Reaching out to the 12 year olds is especially important in

this, because they are still very easy to take along. Once they are 16, they are already settled and that distance is already there. So then it gets more difficult to reach out to them. And those 16 year olds are therefore also sort of given up by people around them, and they notice that themselves as well, making it less motivating to become part of something.

Besides, it is never a whole group that you have to reach out to, they always have some kind of leaders. 1 or 2, if you get it to them the rest of the group will follow.”

What is the role of talent development in the organized activities?

“Talent development is very important to me. Because low literacy is such a big problem in Tarwewijk and Zuid, much of the approach and many of the programs of the municipality are directed at that. But there are only **few opportunities for a broad development** in the neighbourhoods. We used to have a SKVR department in every neighbourhood; they are all gone. If I wanted to go to ballet, I went to ballet. And if I wanted to make music, I would make music there. Due to the disappearance of these opportunities, the backlog of Tarwewijk has only increased.

So I mainly try to focus on that leisure time; those young people already need to do so much extra. They also need to have a little **space to have**

“The youth already need to do so much extra. They also need to have the space to have a little fun.”

“If you don’t know you’re missing it, you don’t really start looking for it.”

fun. I want to show them that this is also possible with us.

In doing so, we also try to really focus on bringing the youth into contact with **role models**. Sometimes we have professionals who then give a workshop, recently we had, for example, a painting workshop of an artist. But also well-known role models, such as Hef or a number of boys from Zuid who started a clothing brand together. We let them tell a story in a very focused way about making your dreams come true, but also very practical about how you approach such a thing. How to request a KvK number, for example, or how to manage it financially. Precisely so that those young people learn the tools how you start something up.“

Is there opportunity for own initiatives?

“The main idea is exactly to **let the youth program themselves**. In the way that they come to us with an idea, and they get help from us to make it happen. Youngsters need **a place to organize something, for entrepreneurship**.

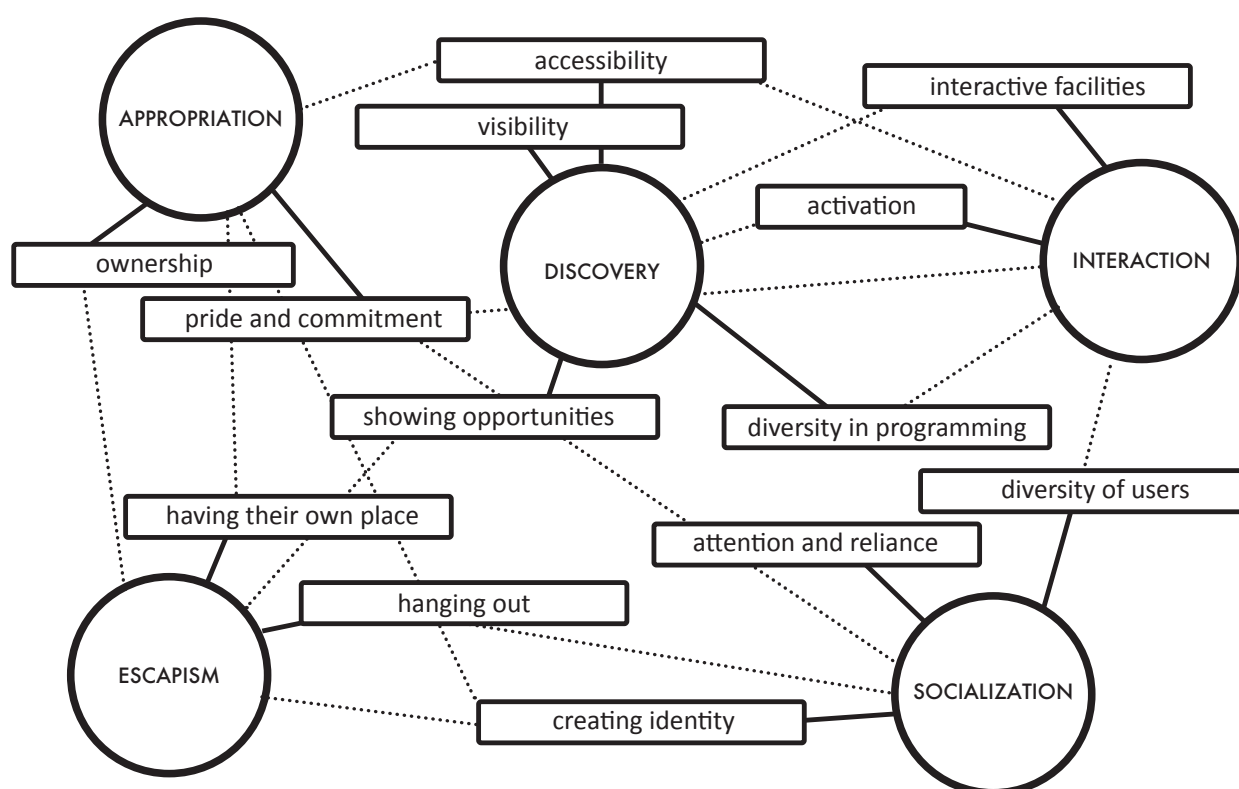
Recently, for example, it was a lot of fun, when we organized an art fair together with a group of youngsters. It was part of a high school art subject, that they were going to sell that art for charity. The youngsters organized the fair and came up with plans; for example they had also asked a band to come and play live music and things like that. That is just super cool, I guide them with those ideas.

I think it is also very **important to be very close to the youth**; they need to know you well enough and trust you to be able to come up to you with an idea like that. JYou are a bit of a confidential counselor. I am myself from this neighbourhood so I understand how things work, and I am only 25 years old. So if they know me well, and they see me behind behind the counter, it is a lot easier to walk in for them. They are actually a bit confused that I work in a library, they assume that only old people work there or something like that. My idea is that it should really be a place for and by young people. Also a bit of a **chill place**. We used to have the neighbourhood centers where we always came together, really a place for ourselves. But that way neighbourhood centers no longer exist. So I don’t really know if the young people miss that, if you miss something you don’t know at all. And that of course also makes that threshold bigger, **if you don’t know you’re missing it, you don’t really start looking for it.**“

What is missing in the current libraries to attract the youth?

“[...] I would very much like to have a nice hang-out area, with bean bags and sofas and things like that. That is something that I’m missing, and that would also make it really a corner for the youth. Adults wouldn’t that easily lay down in a bean bag. Maybe small children will, that is a point of attention. But something like that, **something really for the youth themselves**. In the first impressions for the new building, there was also a picture of a very large staircase, with cushions on it and then books in the side. That would be nice, then we can have shows as well.”

Results from the expert interviews on engaging the youth in the cultural network of the city



3.1.3 Defining needs

The context of the youth of Tarwewijk is thoroughly studied from the three different perspectives. The outcomes of the desk research created the anchor points for the discussions with the experts. By conducting interviews with neighbourhood experts, we have learned a lot about what is going on in the district and

what determines the living environment of the youth in Tarwewijk, as described in the previous chapter. Besides the neighbourhood experts, conversations took place with best practices and people working specifically on the interface of schools, youth, talent development and culture. In order to translate this into a clear overview of the youth's needs regarding the stimulation of their talent development, the interviews are analysed further.

The next interviews are analyzed:

Neighbourhood experts:

- Thuis Op Straat
- Speeltuinvereniging Tarwewijk*
- Woonstad Rotterdam

Primary schools:

- De Globe*
- De Akker*

Best practices:

- Bouwkeet in Bospolder
- Library in Feijenoord

Culture experts:

- KCR
- Meemakers
- Stuurgroep Jongeren Kunstenpand

* These interviews are taken from the transcripts of the reports of the minor Cities, migration & socio-spatial inequality. (2019)

From these interviews, remarkable quotes are gathered. The interpreted quotes (shown in the full interviews in appendix ..) from these discussions were clustered according to topics that were mentioned more often, by different people (shown in appendix ...).

The outcome is a range of 12 defined needs. Those needs can be grouped in 5 main elements: Appropriation, Escapism, Discovery, Interaction and Socialization.

Discovery

The central need is discovery: making sure the youth is triggered in a new way. Creating awareness of possibilities and triggering the curiosity through role models, visibility of activities and a diversity of programming.

Appropriation

Leaving space for own interpretation and organisation to make the user owner of the building for an amount of time. Making sure it is a place to be proud of in the neighbourhood will create a sense of responsibility. A proper balance between privacy and transparency is important.

Interaction

Interaction with new people and activities is important. There needs to be room for a fixed program of interactive facilities that are open as much as possible. Besides, there is a need for programming that activates the youth in activities they are not used to yet: room for talks, reading etc.

Escapism

The need for escapism mainly comes from the cultural differences. To be actually triggered to do something new, it is important to step out of the culture of the home. To do so, a feeling of a second home is necessary, with a low threshold and familiar people. It needs to be a social space, but with a certain amount of supervision.

Socialization

Socialization is about creating your own identity and a sense of belonging through social interaction. Making a social space means catering for a diversity of users at the same time. This calls for a certain flexibility, while making sure different users are not causing any nuisance for each other. The visibility of familiar people and confidential counsellors is important.



3.2 Networked learning

Learning in the network of the city is an important goal. As found in the previous chapter, the most important need of the youth is the visibility of their opportunities. An important part of the motivation of children and youngsters to participate is the available frame of reference: this influences their ambitions. Enlarging the social network can increase this frame of reference, thereby encouraging the youth to get inspired. The raised question is: what is an inspiring environment for the youth of Tarwewijk?

3.2.1 An inspiring environment

To engage all personas, we have seen that it is necessary to have both an offer for active as well as for receptive participation.

Options for active cultural participation are there in Tarwewijk, but only if you are looking for them or organizing something yourself: they are not clearly visible in the neighbourhood which means the extrinsic trigger is missing. Schools are organizing some classes with an external art or music teacher, but if this inspires the children, they still have to actively search for a place to do something with it.

Options for receptive cultural participation are not present in Tarwewijk: there are no theaters, cinemas, musea etc. Bringing those into the neighbourhood, will change the perception of the youth: now receptive participation is seen as a school trip you make mandatory once a year, a visit to a museum or theater, but not as a part of daily life.

An inspiring learning environment combines both active and receptive, in a way Femke Otto described: some youngsters are triggered by seeing a movie, and are then motivated to learn how to make one themselves. This is the receptive trigger. Others are already interested in making something themselves, for example editing on a computer,

and then learn what they can do with this: making movies.

Education think tank The Learning Lab states: “true learning takes place in the complex context of society and social relationships”.³ This requires a different physical organization of the learning environment in the public domain.

The adaptability that the knowledge economy demands from children, and the development of also ‘non-school’ talents is stimulated in learning environments that combine learning with practice.⁴ The visible presence of practice makes the learning environment a stimulating place. In cultural education, this means the presence of various media. A visible use of certain media, such as a photographer using his photos to articulate his world, and a writer the word, can stimulate the youth to explore these media themselves. Combining active and receptive would then mean an exhibition of photographs, next to the photo studio of a photographer: in this way the whole process is showed.

3. Besselink, T. (n.d.). Embedded Learning.

4. Arslan, Z. (2015). Informeel onderwijs verruimt de leertijd. In Nationale Onderwijskrant.

Week 1

With their class, children visit the Talent Lab. They **watch a movie** together, after which they discuss what was remarkable for them.

Week 2

The class visits again, this time they will have a **workshop on story telling** from one of the artists that has a studio in the building.

Week 3

The class got an assignment: making their own movie about their neighbourhood. They go to one of the **project rooms in the library** to work on their scripts, the artist is there to help.

Week 4

The children go into the neighbourhood in groups to **film** the shots for their movie.

Week 5

With the help of the artist, the children practice with **editing their movies** in one of the creation spaces of the Talent Lab.

Week 6

An event is organized to close the project. Parents and other neighbours are invited to watch the movies of the class.

An example of how to use the cultural network of the city to create an experience that shows the whole process, making the cultural participation not just leisure but a valuable learning experience.

To stimulate true intrinsic motivation among the youth, it is important that students no longer see cultural institutions as a yearly school-outing. Artists, theater makers, musicians should not be seen as a teacher standing in front of the class for a compulsory weekly workshop, but as inspiring figures who use art and culture to express their identity.

Connecting cultural facilities with youth

Cultural facilities are increasingly large-scaled. Over the years, libraries and cultural centres, but also branches of for example SKVR have disappeared from the small scale of the neighbourhood. Because of this, cultural education has become less accessible for children. These changes in scale counteract the visibility of practice in the neighbourhoods.

The “Advies Cultuurbestel 2012-2024: Cultuur dichtbij, dichtbij cultuur”⁶ describes the necessity of bringing back ‘basic cultural facilities’ (basisvoorzieningen), so that cultural facilities will again become visible in the neighbourhoods. The priority of the basic facilities is a first introduction with cultural expressions. For children, linking those basic facilities on the city scale to the schools at the neighbourhood level is the starting point of their cultural network.

Sylvia Wieggers, Program Manager Education SKVR, opts to look at the possibilities for an equal partnership between school and cultural institution, as opposed to a one-way offer from the institutions to the schools only. “Use the entire infrastructure of the city, such as cultural institutions, libraries and sports facilities. Schools often perceive these as “providers”, but the profit for the students would be the greatest if they really become part-

ners instead”.⁷

Connecting vocational art schools with youth

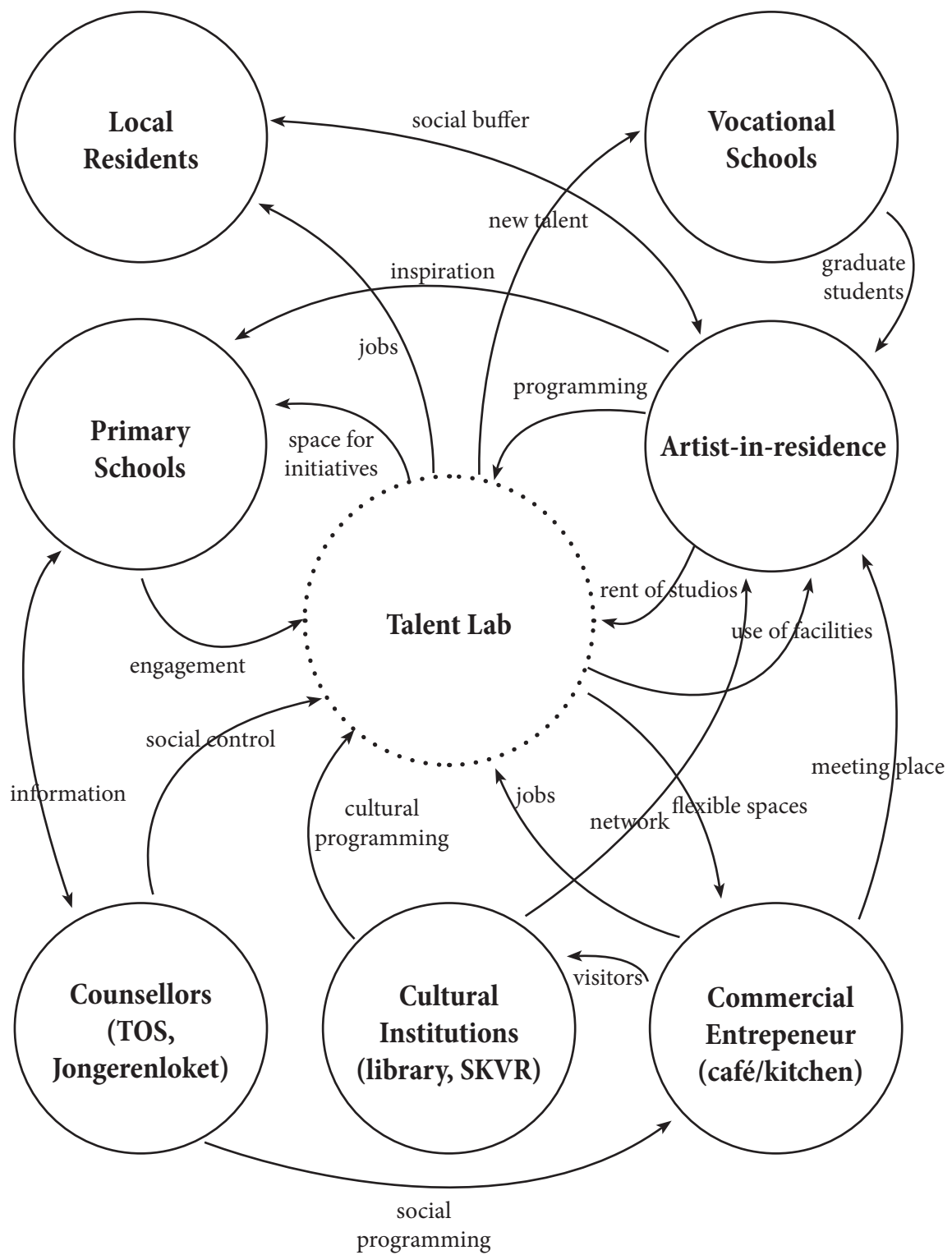
To create a continuous line in the talent development of the children, it is important that they are not only inspired by practice in terms of new media, but also actually see what they can subsequently do with this themselves, and how they can develop this later on. Inspired students must be encouraged in their ambition. The linking of a basic cultural facility with so-called “development institutions” (ontwikkelinstellingen) creates great opportunities in this.⁸ Development institutions are in the “Advies Cultuurbestel” described as institutions for talent and genre development and professionalization, and the presentation of “professional” art and culture. Examples are (vocational) art schools, (film) theaters, music stages and galleries.

Vocational art schools in Rotterdam offer good opportunities for collaborations with small-scale facilities for cultural education. Recently graduated students are looking for a place to start their career. An opportunity is to offer them studio spaces and performance areas in return of their engagement and relationship with the neighbourhood. Jeroen

6. Raad voor Cultuur. (2019). Cultuur dichtbij, dicht bij cultuur. Advies Cultuurbestel 2012-2024.

7. Onderwijs010. (2019) Samen benoemen wat leerlingen hebben geleerd en nodig hebben, zorgt voor een gedeelde focus op hun ontwikkeling. Interview met Sylvia Wieggers, Programmamanager onderwijs SKVR.

8. Raad voor Cultuur. (2019). Cultuur dichtbij, dicht bij cultuur. Advies Cultuurbestel 2012-2024.



Chabot, director of the Willem de Kooning Academy, summarizes the perspective this development could offer to the youth in the neighbourhood as follows:

“I think we have a great responsibility towards those people in this city who don’t have access to art. I also think we should offer a place for those creative youngsters that we don’t reach now, that we don’t see. That is because we are hardly accessible for a large group of young people, because we translate everything into jargon that immediately puts them behind. We ask for pre-education and we ask for a portfolio with I don’t know how many drawings and work examples. They don’t have that. By being present in the neighbourhood and showing that they can also accomplish things with, for example, film or spoken word and performances - art forms that are very close to each other-, we are probably reaching those young people who now fall out of perspective”.⁹

In addition to schools for visual arts such as the Willem de Kooning Academy, music, media or theatre schools can also be considered. A diverse range would be stimulating for the neighbourhood.

3.2.2 The hybrid environment

Linking learning to the everyday network of the city, both to cultural institutions and art schools, seems to have a motivating effect. The Talent Lab would be an intermediate step in this system between the different scale levels; from the large-scale cultural network to the small-scale educational network. It is a place where existing talent

is discovered, through introduction and inspiration, and given the opportunity to develop further.

Adding the Talent Lab as a neighbourhood satellite to the system of cultural institutions on an urban scale creates a flexible system between educational and cultural institutions, thereby creating close cooperation. The Talent Lab can offer a local music school, neighbourhood library, theatre, etc. The specific program of this depends on the needs of the neighbourhood, and will follow from the neighbourhood survey. In addition, adding space for graduates can offer opportunities for the children to get inspired to move on to further education. A breeding ground for graduates ensures that their art gains in relevance and that they can give something back to the city.

The Talent Lab should be designed as a hybrid learning environment that is closely linked to the activity, culture and mentality of the neighbourhood. Local culture should be created, but also shown and shared. This will create a learning community that benefits schools, cultural institutions and development institutions. A variety of learning environments is created that have added value for both students and entrepreneurs. It is precisely this collaboration that ensures that the facility has great added value over cultural education at schools themselves.

9. Ramsair, A. (2019). Interview Jeroen Chabot voor SKAR.

KCR

Kenniscentrum Cultuureducatie Rotterdam is an independent center that focuses on connecting schools and cultural institutions. In addition, they provide advice and guidance to schools and cultural institutions. I speak with a primary education consultant about the learning time extension, the cultural offer for children and young people in Rotterdam and the problems schools face in these collaborations.

An important goal is the interpretation of the learning time extension. I see that as something outside of school, so given by other people and outside the walls of the classroom. And maybe even a step further, without it being an immediately recognizable part of the curriculum, allowing children to take more initiative.

*"The learning time extension is still difficult for many schools to give a place. They also don't really know whether it is education or leisure, and who is responsible in particular? They prefer to have it **outside the schools**, outside their responsibility and outside their walls, but that makes moving the children difficult or dangerous. There are hardly any locations, a school gym is soon shared with a sports club or a class of elderly people's gym from a nursing home, so to speak. In addition, external locations are also quickly a bit **restless**; each time new places and rules that the children have to get used to make it difficult to communicate it as education."*

Schools often state that they actually need the regular teaching hours to give the children high quali-

ty education, for example for language classes.

*"Schools prefer spelling, math and language for a few hours in the morning. In the afternoon geography, history, nature and the like. They all want to fill in the extra hours in the afternoon; preferably all between 4 and 5. This means that the extension of learning time is **not actually a real part of the program**, but something extra, and this makes it difficult to see it as education. In any case, existing initiatives cannot accommodate this, if everyone wants it at the same time. But that is also not the right way to handle it, schools first make a timetable and then they say we would like to do this on Tuesday afternoon at 5 a.m. They should have to rely much more on the offer."*

Because what do cultural institutions mainly offer at this moment?

*"The offer actually consists of workshops in the regular classes, or trips to theatres, museums and the like. We mainly try to find **longer learning projects**, not based on a single visit. Lessons in schools are unfortunately limited by the space. The luxury of having your own **arts and crafts room** or any other special space is no longer possible within a school, that has all been cut down. A special example is primary school De Toermelijn, where via Skar a number of **artists rent a studio in the school***

"I don't think the responsibility should lie with the schools. It takes a village to raise a child is the statement right?"

where the children have lessons during certain hours, in the studios of those artists and with them as teachers. ”

That might make the problem of assigning responsibilities even more difficult?

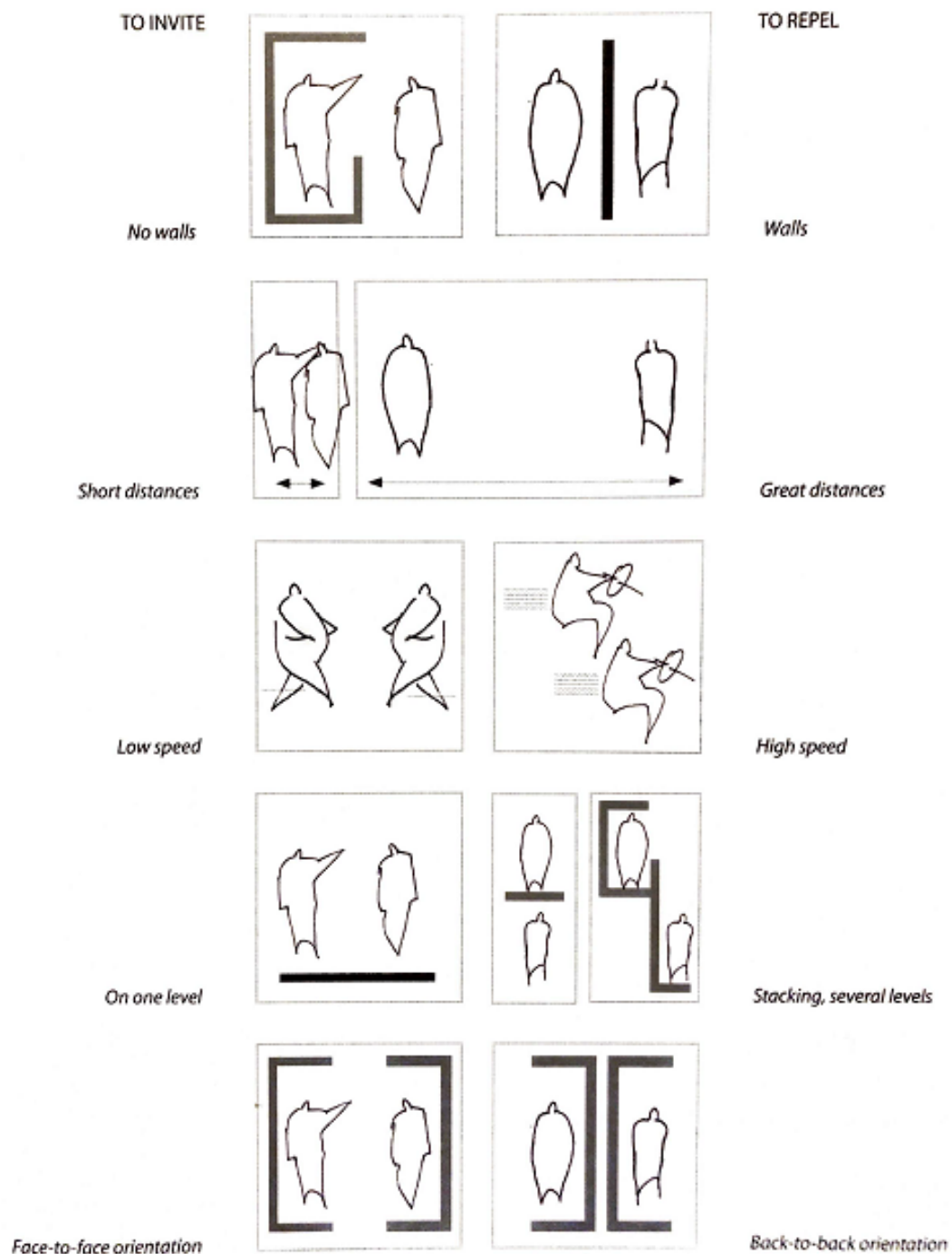
“I don’t think the responsibility should lie with the schools. It takes a village to raise a child is the statement right? Responsibility for growing up children is something we all need to have. It is very important **to show society**, isn’t it? If **different parties are brought together**, there are many possibilities. And then it is important that it does not lean too much on the schools, because they have their subsidies, and if they are responsible, it will be taken from the subsidies.

Combining interests often works very well. As for example Humanitas does. As a welfare organization, they invest in an offer of culture in the neighbourhood for children, with the aim for themselves to reach parents and thus tackle other problems. ”

In spatial organization, what do you think is most important if different parties have to function together in one building, especially with schools and cultural organizations?

“That is very difficult to say, because every school has **very different requirements** for what they want from the collaboration, and for how many students, for how long. The cultural offer is also very **variable**. [...] Especially with the youth. Yes, perhaps that is the most important thing that a space must meet, **adapting** to the variability. That is certainly an interesting question for architecture, of course. How we deal with changes. I know

they are now building a school in Slinge, the Epos school. Where they now start with 1 classroom, and then slowly expand the building as more children and classes come. With the idea that it can shrink again if there are fewer students. I think such ideas are very interesting, especially in a neighbourhood with a lot of change and with an offer that we don’t really know yet what it will be, and what the interest will be. Think of those old factories, they often do very well as a place for cultural development. Just an empty building with boxes in it, which can then be moved or taken away. ”



3.3

the city room

By creating a collaboration between different schools and institutions, the Talent Lab becomes increasingly more public. This raises the question, how the physical structure of the city can act as a classroom. How do we bring the different groups in contact spatially, to make sure the exchange between them is optimized?

3.3.1 Design for multiplicity

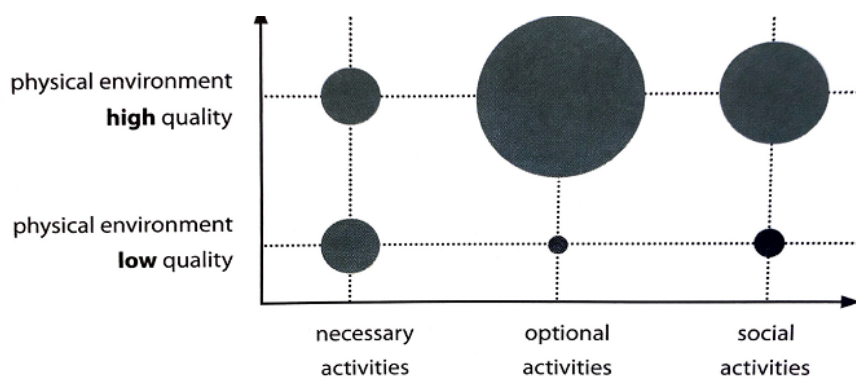
The physical space is important for Herman Hertzberger when it comes to the exchange of knowledge between different parties. According to him, the public domain of the city is the place where trade, knowledge and culture are being exchanged. Hertzberger states that in a society where contacts increasingly take place online, the need for commonality in a building should not be overlooked. “Although the space for social exchange in buildings is constantly being marginalized and cut back, people are constantly talking about it. You also hear again and again that the so-called social media would make the concrete social space superfluous. But the staggeringly wide spread of this contact mania reveals an endearing need for communality. An impression is created of seriously

disturbed relationships between private and social life. ... More attention to (the development of) the public space within a building can transform this from a simple circulation space into a fully-developed area to reside, that is experienced as collective.”¹⁰

According to Jan Gehl, creating spatial qualities in the public domain enlarges the opportunities for different parties, who would normally not necessarily socialize, to meet.¹¹ In *Life Between Buildings*, Gehl explains that the use of the city or a building can be stimulated by the design of the physical environment. The design of the public space has an effect on different types of activities. In this, we can distinguish necessary activities and optional activi-

10. Hertzberger, H. (2003). What is good architecture?

11. Gehl, J. (2011). *Life Between Buildings*.



Appearance of different activities, based on the quality of space. source: Life Between Buildings.

ties. These different types of activities are affected to a greater or lesser extent by the quality of the public space. For example, optional and social activities are performed more often in a high-quality physical environment than in a low-quality physical environment.

Necessary activities occur anyhow, so there is less effect of the quality of the public space on these activities. However, the duration of these activities may be affected by the quality of the space and the circumstances in which they occur. Optional activities can also increase in number because they take place under favourable circumstances. These are therefore much affected by the quality of the space. Social interaction follows from these primary activities. They will only take place in the presence of others. People meeting one another is

at the beginning of social contact. For this, it is not necessary to interact with others, being “amongst” others is sufficient for a more positive experience. As Gehl states: “People are the city’s greatest attraction.” The presence of people also encourages other people to be in the same place: the “people attract people” principle.¹²

Design interventions

From this principle, some interventions can be derived. Firstly, it must be ensured that people use a space more often, so that more people are attracted and the areas become livelier. In addition, the space should not be too large, as in large spaces, the use is spread out in all directions. There is a need for the distinction between zones that are solely for transition (for fast linear movements),



A neighbourhood living room: place for staying and place for activities combined to attract a diversity of people. source: Ruimte maken, ruimte laten, Hertzberger, H. (2012).



The first, second and third place according to Oldenburg. source: The Great Good Place.

zones for movement (large homogeneous space, movement in several directions) and zones with a quality of staying (closed and well defined). A hierarchical layout of the space makes people feel more at home and makes that the space feels more familiar, which results in a more frequent use.

Improving the conditions for staying in the public space has the greatest impact on social interaction. Increasing the attractiveness of being in the public space, will increase the length of stay and therefore the chances that people get into contact with each other. A pleasant environment protects against nuisance, gives a sense of security and comfort. There are opportunities for activities such as playing or sitting. Visibility is important here; people like to stay in places with sights on activities, for example a street. The buildings in a place for staying are low- to medium height, users can easily move from the inside to the outside and they have a good semi-private space in the form of a front garden, porch or sidewalk.

3.3.2 Leisure facilities as third place

In the city, common meeting places in buildings are called third places. A place that could be

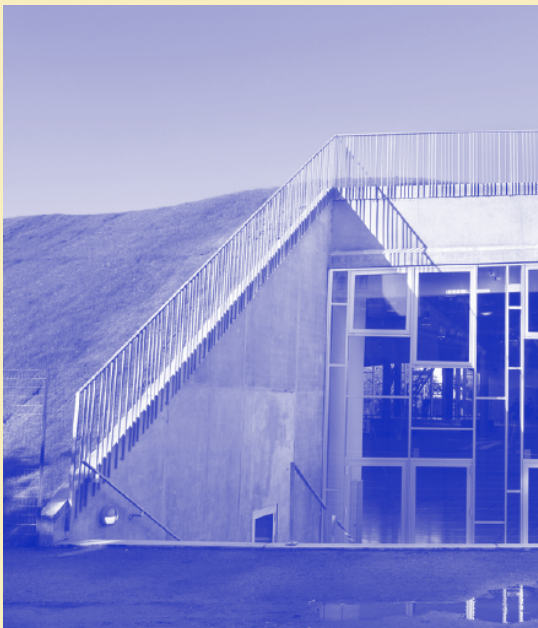
referred to as a third place offers the possibility to bring together various parties from the neighbourhood and make them visible to each other.¹³ They are anchor points in the community where networking can take place. It is neutral ground where everyone is welcome both as an individual and as a community. Examples of third places are a cafe, hair salon or sports club. Important in a third place is free accessibility, being within easy reach, openness and the presence of both acquaintances and strangers.

Different types of public centres have appeared over the years in which local culture is shown, shared and created, a healthy lifestyle is promoted, and all kinds of experiences are offered. These projects are often replacing mono-functional public buildings such as libraries, swimming pools and neighbourhood theatres. These types of buildings and their surroundings act as a framework for meeting and interaction, and are often catalysts for the development of their environment. These are also places where people of different ages, cultures and lifestyles can meet. The multiplicity of these hybrid buildings is key, making them act as public condensers.

12. Gehl, J. (2010) Cities for people, p. 25.

13. Oldenburg, R. (1999). The Great Good Place.

case study



Copenhagen as best practice

How to make the building act as a third place? A city that is very admirable in implementing public condensers as a strategy for urban development is Copenhagen. This seems often quite a rigid approach, an architect designing a spectacular building or project that will improve the whole neighbourhood. But the Danish approach showed the sensitivity that is necessary to make those projects flourish. Engaging the neighbourhood and future users in both the process as the outcome is always the starting point.

Three main theme's where leading goals in all projects: **inclusivity**, **collectivity** and **ownership**. With the following case studies, those topics will be explained on the basis of the design principles used to reach those goals.

For the full case studies, see Appendix ...

1. Orestad Street Hall- NORD architects
2. Universet- JJW Arkitekter
3. Korsgadehallen- BBP
4. Biblioteket- COBE

case study



Biblioteket

Architect	COBE Architects
Location	Nordvest Residential neighbourhood
Program	Library, Music hall, Culture centre

Next to an existing culture house, a new stack of blocks is designed. The blocks create intimate spaces, each block a library for another age group. In between the existing building and the new, a public living room is created, next to the entrance. The space between culture house and library is covered, creating different levels of study and social spaces.

1. Inclusivity

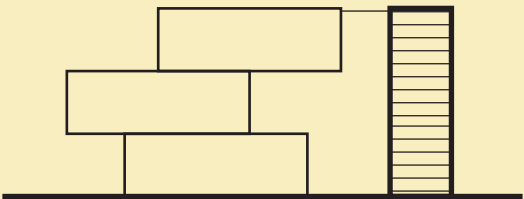
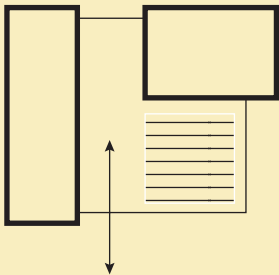
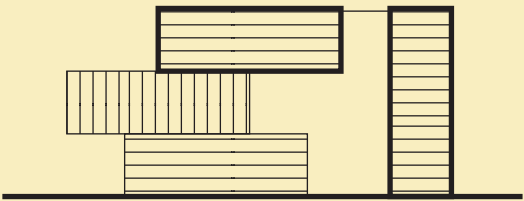
The building is managed by the library and thus has a fixed use and program. To stimulate participation, a large space is left open for local initiatives like shows and events on the top floor. This space has a separate entrance. Besides, certain workshops in the culture house are rented out to local makers.

2. Collectivity

The entrance of the building is marked by a public living room. This social space is completely transparent, making it more accessible to enter.

3. Ownership

The existing social network of the culture house is used as a starting point in the project by giving them a prominent place in the building, visible from all the other parts. By connecting this network with a commercial part (a separately rented café at the ground floor) the existing network is both used and supported.



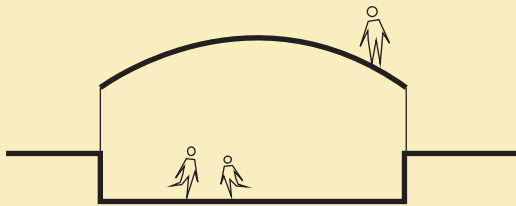
case study



Korsgadehallen

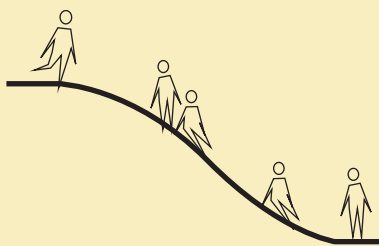
Architect	BBP Arkitekter
Location	Nørrebro Residential neighbourhood
Program	Sports center

The courtyard of the residential blocks was opened to the public. To avoid losing open space, the new function is dug in and covered by a green hill that can be enjoyed by the residents. The hill opens up to different sides with staircases going down to the sports hall. One main entrance opens to the street, which will be the entrance that other people use. The landscape on the hill can be enjoyed by everyone.



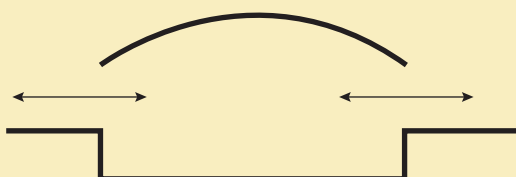
1. Inclusivity

Making a double layer of public space creates a multifunctional building. In this way, the project caters for a larger diversity of people: both for the visitors of the sports facility and a green open space.



2. Collectivity

The green roof of the building acts as a communal courtyard and social gathering point in the neighbourhood.



3. Ownership

The previously closed and private courtyard is opened to a larger range of neighbours, giving back the space to the public.

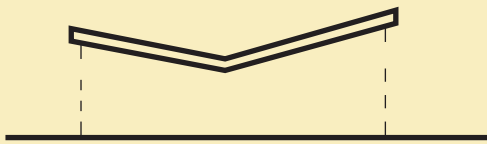
case study



Ørestad street hall

Architect	NORD Architects
Location	Ørestad
New residential neighbourhood, no public facilities	
Program	Multifunctional Sports hall

The street hall is designed together with the future users to create a sense of ownership. The building is open to all sides; there is no front facade. All sides are made of glass so that public space flows through. The open hall can be occupied by different users at the same time because of the corners that can be claimed. Only one room is heated and closed off, this one can be rented.



1. Inclusivity

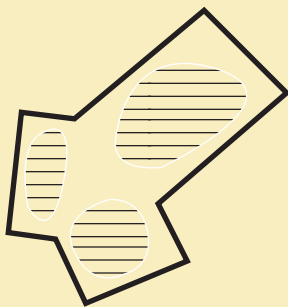
Accessibility is used to make the building more inclusive: the building is always open to everyone, never excluding a user.

2. Collectivity

The shape of the building makes appropriation possible: different users can use their own corners at the same time.

3. Ownership

Social control is used as a tool for ownership. To create social control, the facades are left completely open on all sides, making all activities visible for the surrounding residents.



3.4 Conclusion

Extrinsic motivation

We can conclude that to connect the youth in Tarwewijk with the cultural network of the city, it is first of all very important to lower the threshold for this target group: more than a lack of interest in cultural activities, their problem is entering the facilities. This is especially true for the types that are most common in this age group: the avoider and the entertainer, who need an extrinsic motivation.

From the interviews with Femke Otto and Ashley Margarittha we can conclude that this threshold fear is mostly based on fear of the unknown (unfamiliar people, is this place for me?), and an unawareness of the possibilities (a lack of role models and insight in the usefulness of an activity). To overcome this threshold, entering the Talent Lab should be made easy: a social space where people are familiar and you can gather with your friends, celebrate your birthday, listen to music, go for a drink or play a game. A city room that is open and transparent, both from the outside as in between the different zones.

Besides being open and transparent, the people that work there need to be familiar with the youth. The presence of people that stand close to them, like the volunteers from TOS, is very helpful for drawing the youth inside. Combining these organisations with the social space is therefore a goal.

Space of display

Important in the motivation of the youth, is that the environment needs to be inspiring. But what is inspiring for the youth is not something we can answer with a single solution. It should be about „accidentally discovering something interesting“ as Femke Otto stated, what is interesting differs per person.

‘Avoiders’ are triggered by receptive activities: they are fine with watching a movie or listening to music, as part of a social activity. ‘Entertainers’ are triggered

by giving them the tools to do something: if they can’t touch it or make something with it, they are not interested. Dividing the facility in space for receptive and active participation, will make the Talent Lab more attractive for both groups: it lowers the pressure of having to do something yourself for the avoiders, while eliminating the boredom of just watching without doing something for the entertainers.

The city room should therefore be seen as a space of display. The space of display is focussed on showing opportunities, without being coercive. Combining the social space with spaces of display helps to inspire for both active and receptive participation: you have the possibility to just enjoy your social activity, while seeing the cultural expression of others, but also get inspired to express yourself. A space of display can be a stage, an exhibition area, a movie screen etc.

Role models

If the youth has overcome the threshold of entering the facility, it is important that they come into contact with the cultural network of the city: this broadens their frame of reference. The interaction with these institutions is now often based on someone being invited to give a workshop in the school (small scale), or a visit with the class to a museum or institute (large scale). It is something mandatory and the distance is too large. The intermediate scale is missing, since most neighbourhood facilities disappeared.

Bringing in studios or ateliers for role models makes the contact between youth and culture always present, without forcing the interaction. By bringing role models inside the city room and making them visible, they become their own kind of space of display. It is again important that they interact with the youth. Attracting graduate students from vocational schools for a certain amount of time, can offer this mutual benefit.

Multiplicity

As mentioned in the interview with Simone Dresens, combining the needs of different parties is important to create a steady base for the Talent Lab. Between those different users and the youth, you want to create maximum exchange. This is depending on how much the facility is used.

To stimulate the use of the Talent Lab, it is necessary to create places for staying along the route of the campus, dividing movement and rest in clear zones. Combining the places for staying with public facilities will make the use of these places more intensive, enlarging the exchange between different users and between youth and cultural facility. Also designing places for specific activities, such as a playground, attracts more people. Besides, it is important that the people who live around the square become part of the design. Not only does this increase the use of the square, it also makes the design more inclusive and it gives the residents a feeling of ownership, what leads to more social control as we have learnt from the Copenhagen projects.

design goals

How can the urban design stimulate the use of a public space?

To create a city room where all types of users meet, it is important to create a strong hierarchy between places for staying and space for movement.

- **Space for staying**

The space for staying needs to combine different facilities, to attract a wide range of users. A playground for children, needs an activity for the parents as well for example.

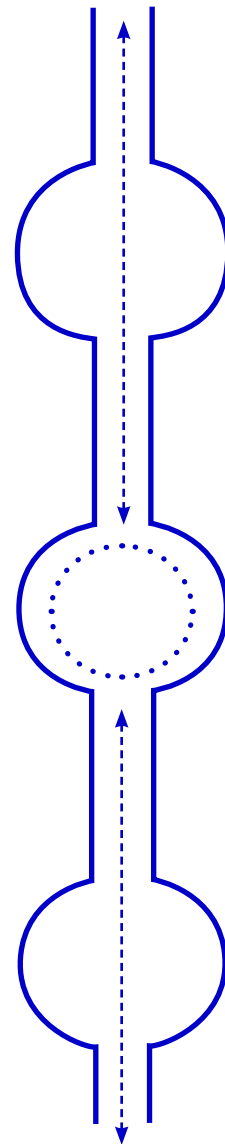
The space for staying should not be too large, overview is important. Besides, the space is preferably shielded from the wind and partly covered, to make sure someone can sit with their back protected.

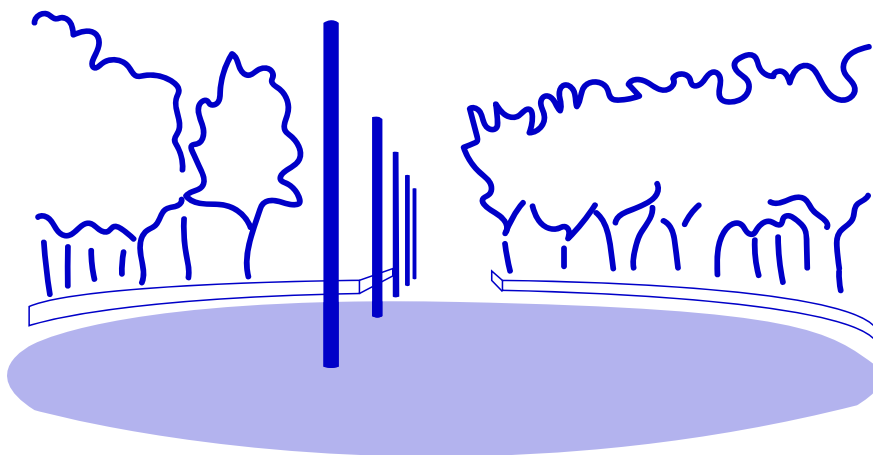
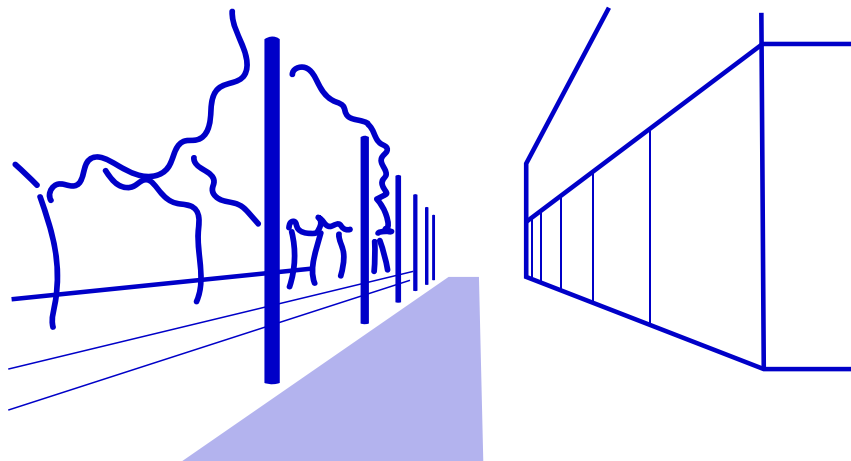
Semi-private spaces connect the public space with the people who live around it; attracting them creates a feeling of safety and social control at night.

- **Space for movement**

The space for movement needs to be well defined and readable. It has a clear direction that you can follow. Different types of movement should be taken into consideration and splitted into zones: a cyclist has a different zone from the pedestrian.

In between zones create a possibility to linger if someone sees an attractive activity at the space for staying, by for example creating seats along the path, on the opposite side of the place for staying. In this way, a passerby can watch the activity, without feeling pressured to be part of it. This maximizes the interaction and the use of those places.





Separating movement and rest: defining the city room as place for staying along the guiding route to maximise the interaction and use

design goals

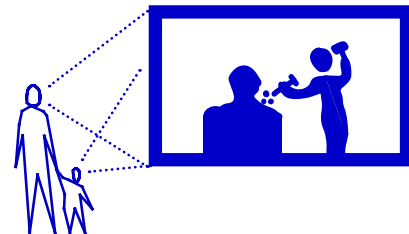
How can the spatial design of the city room make the youth overcome their threshold fear?

A number of conclusions can be drawn from the research to overcome the “threshold fear”. We can translate the mentioned needs to actions for a future building.

- **Stimulate discovery**

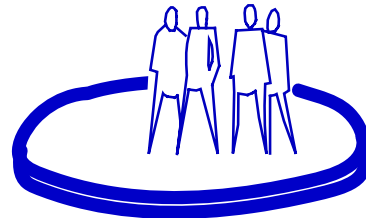
Discovery is about finding something unexpectedly.

The youth has no clue what they would like about cultural activities, because they simple haven’t discovered it yet. Make the opportunities clearly visible. Especially the visibility of others at work seems to have a stimulating effect.



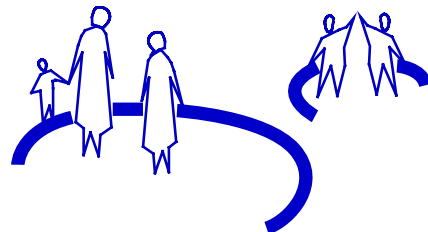
- **Enable escapism**

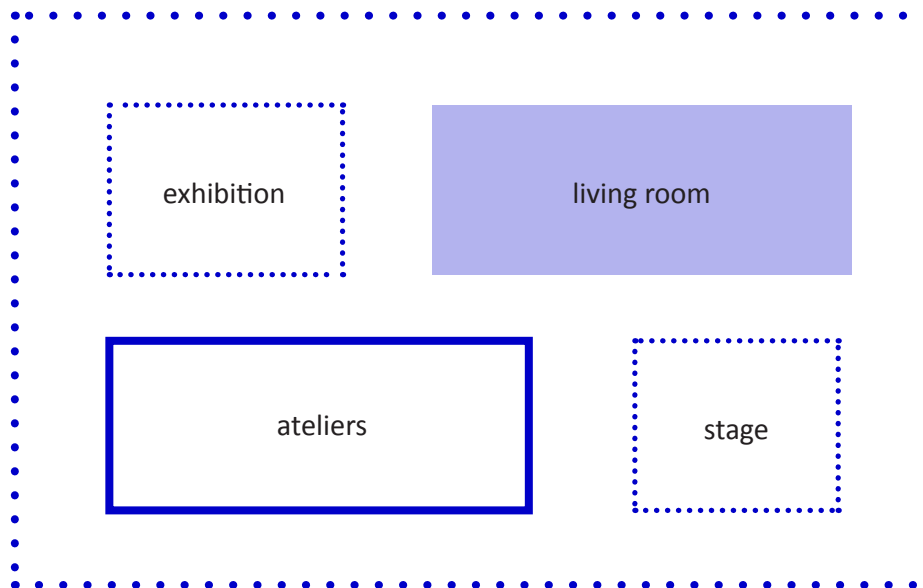
The youth is looking for their own place, away from their families and school. This is important, as we want to show things that they are not familiar with yet. Therefore they need space to express themselves, and create an identity. Besides, the environment should not be too coercive. Many organizations have a too serious approach to appeal young people. As such, they may get the idea that they need to achieve something during a visit instead of just enjoy themselves. This can prevent them from engaging more in cultural activities, away from their familiar environment.



- **Smaller pockets for socialization**

A space to socialize is an important condition. The presence and attention of other young people, the ‘peer group’, can be a deciding factor. Young people want to hear from others if something is ‘OK’. They are looking for confirmation and the opinion of friends is what counts. Smaller spaces or zones make it easier to socialize in a safe environment, and with different groups of people at the same time.

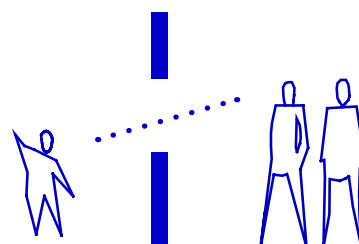




City room as transparent third place with spaces of display and zones for appropriation and expression

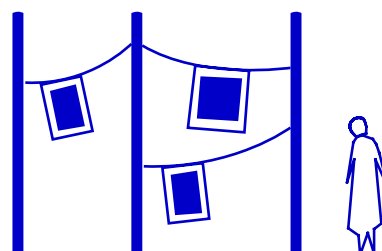
- **Overview for interaction**

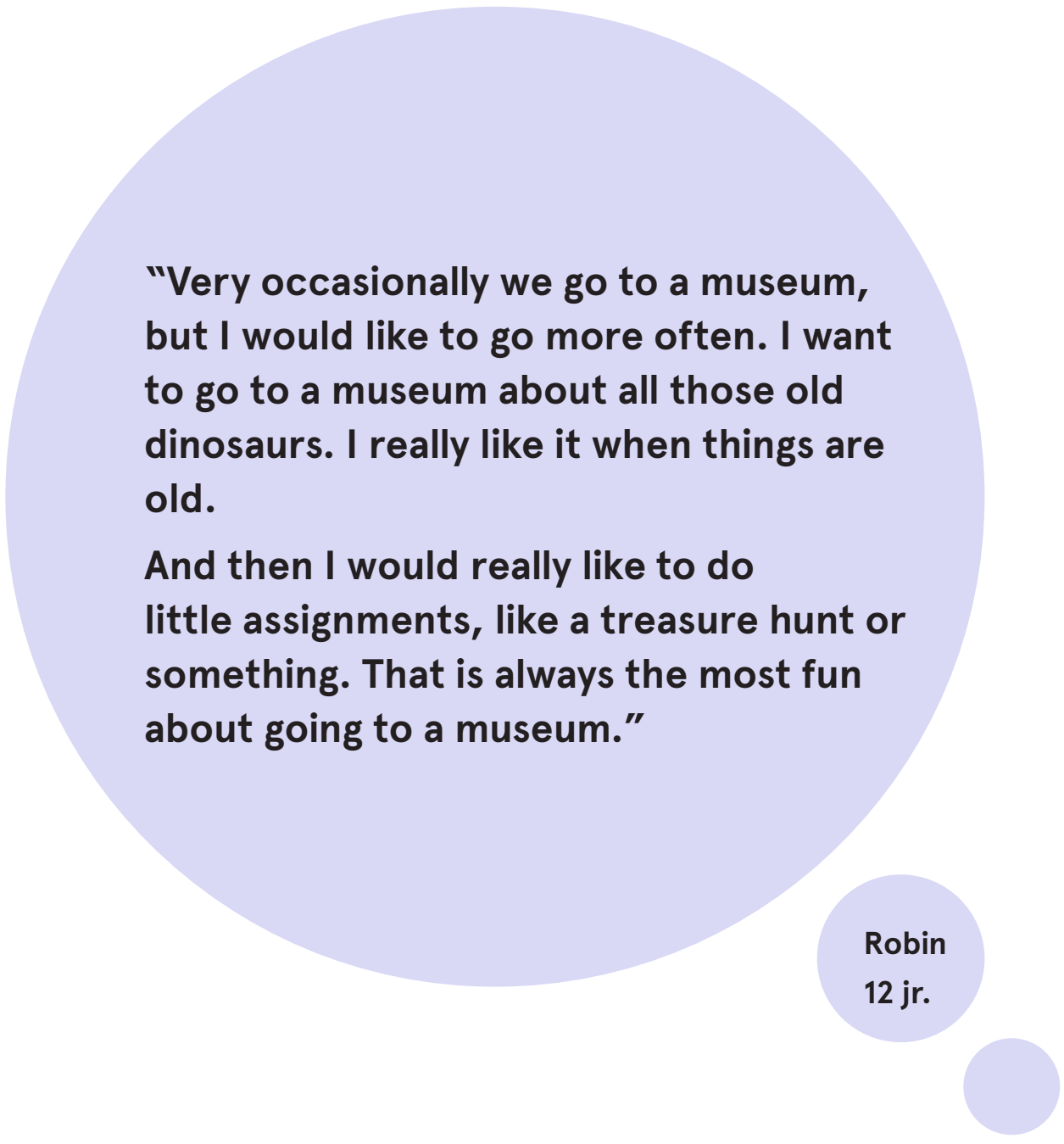
Interaction is closely connected to the people who are creating the program for the youth in the facility; they have to connect with them. To invite the youth to interact with the facility and discover new things, it is important to make the environment easy to read. In this way, familiar faces are easy to recognize. Young people want to be led around. The young target group wants clarity and certainty. And the more unknown the grounds they enter, the more important this is.



- **Appropriation**

Leave space for the youth to express themselves and to make their own. This will create responsibility and a sense of pride and belonging. This will help in overcoming the threshold fear.





“Very occasionally we go to a museum, but I would like to go more often. I want to go to a museum about all those old dinosaurs. I really like it when things are old.

And then I would really like to do little assignments, like a treasure hunt or something. That is always the most fun about going to a museum.”

**Robin
12 jr.**

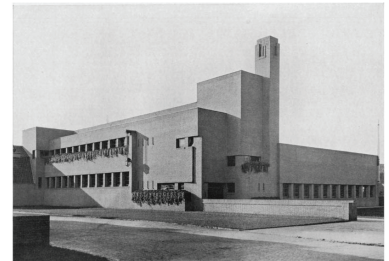
four
**towards a new
typology**



1800



1860



J. H. M. Duijck school - zuid - Schule - school

Hierarch 1922

1922



Amsterdam-Zuid
Openlucht-school, Olofstraat

1927



1951

1966

1983

2015



The traditional learning environment of the classroom

4.1 Paradox of changing typologies

The goal is to make the cultural facility an integrated part of the schoolday for the youth in Tarwewijk. This means that the Talent Lab needs to offer a learning potential: the place should not only just be entertaining, but should actually trigger the children in their desire to learn something new. That trigger is what makes it interesting as a part of future learning. To design a space that creates a learning potential, it is valuable to study the typologies of learning spaces: much thought has been put into this already, and the analysis of its successes and failures will give useful insights.

The right architecture of a learning space, is something that keeps on evolving in the changing society. This question is one arising from both the field of architecture, researching the spatial concepts that will stimulate new ways of learning, as many great precedents have already achieved. As well as it is a question from society; how can we answer to future demands, as the way we learn and gather information is changing rapidly. Gaining insight in how a changing society and the architecture of learning spaces influence each other, will help in projecting one's own vision on a future typology.

4.1.1 Architecture for learning

As a separate architectural typology, the school building in the Netherlands is only a few centuries old. The construction of schools only started when the government realized that education for everyone was an economic necessity. But what should a good school look like? Increasing scale, trends in building styles and changing pedagogical ideas have all led to new forms.

For a very long time all education was given in spaces that were not intended for this. Teaching took place in attics, in living rooms, barns, warehouses, factory buildings or riding schools. In villages the village schools existed, but these buildings also served as a general public facility, theater, municipal secretary, sometimes even a police room with cells. Through the Enlightenment and with contributions such as Jean-Jacque Rousseau's "On Education" (1762) childhood started being depicted as a natural, positive and unique state in life.¹

Before then children were to a greater extent regarded as small adults. The change in perception of child, made the modern school an institution that embodied the concept of childhood. It segregated the children's world from the adult world, serving as a transition between both and making the learning space a specific building.

The first schools had one room where pupils of different ages were taught by a single teacher. In the eighteenth century, the education there was on individual base: one by one, the pupils were given instructions and corrections by the teacher who sat in the front of the room. In 1795, it was decided

1. T. Boersma & T. Verstegen. (1996). Nederland naar school, twee eeuwen bouwen voor een veranderend onderwijs.



Open air school in Amsterdam by Duiker. source: Arcam.

for the first time to teach in class, so collectively to groups of approximately the same age and level of learning.² Those two or three level groups (classes) were all still in the same room. The head teacher walked back and forth between the groups, sometimes with the assistance of one or two heavily underpaid auxiliary teachers.

After the 18th century, yet another form of segregation, this time within the schools took place: children were separated into classes. The groups were separated by glass partitions. The school system was further developed later on, dividing the children in separate rooms. In fact, a school building has since become no more than a collection of classrooms, a bundle of equivalent rooms with a few deviating spaces linked to it (often the school's identity bearer). These different levels of segregation, first the children from the adults and later, children from each other, narrowed down the learning opportunities and confined it into one stream: from the teachers to the students.³

4.1.2 Good buildings as a moral duty

The changes in the spatial program for school buildings can since then be deduced from changing educational and health sciences. Criticism of the poor educational conditions came from the "hygienists" movement, which emerged in the second half of the 19th century and consisted mainly of doctors such as Jan Pieter Heije, Samuel Coronel and Samuel Sarphati. They pointed out that letting poor (but sometimes very talented) children stray did not benefit the prosperity of society as a whole

- a still very actual notion.⁴ The government forced change. The new law on primary education from 1857 not only prescribed new subjects (Dutch, history, nature, drawing and singing), but also set limits on the number of children per room: above one hundred could no longer be allowed. Municipalities were now obliged to provide sufficient school buildings so that the overcrowding of the classes could come to an end.

The message from the hygienists finally turned out to be heard in practice. Yet the new schools were still small. The school building was strongly focused on the spatial and building-physical quality of the classroom itself, with a focus on the teacher in the front. The floor plan resulting from this would later be referred to by architecture historians as the "corridor type": a long corridor with classrooms connected on one side.⁵ The windows were high and narrow and had high windowsills, so that the students could not look outside. The lower panes were often made of opaque glass. That concept, tailored to strict classroom and knowledge-oriented education, prevailed until after the Second World War.

2. T. Boersma & T. Verstegen. (1996). *Nederland naar school, twee eeuwen bouwen voor een veranderend onderwijs*.

3. Frisk, J. (2019). *The city as a classroom*.

4. T. Boersma & T. Verstegen. (1996). *Nederland naar school, twee eeuwen bouwen voor een veranderend onderwijs*.

5. Hertzberger, H. (2008). *Ruimte en leren*.



Apollo school by Hertzberger. source: AHH

The introduction of the new law on primary education in 1920 brought an enormous increase in the number of pupils, for which new school buildings had to be built quickly. Critics even spoke of “school building hysteria.”⁶ The rules for the buildings and the arrangement of the furniture therein were closely defined in a new Building Order. Students had to face the blackboard and the light had to come from the left, otherwise the shadow of the hand would fall on the writing. School buildings had a stately atmosphere that had to impress the children. The school buildings had been turned inwards with their tall and narrow windows and massive brick facades.

A completely different concept was at the basis of the famous “Openluchtschool” in Amsterdam (1930), designed by Jan Duiker.⁷ The design of Duikers school looked revolutionary: the walls were largely made of glass and all windows could be opened or even temporarily removed, giving the school building a strong relationship with its public environment. That was possible because the newly developed concrete and steel construction made walls of brick superfluous. But in the practice of teaching some errors of thought came to light: there was not enough wall space to hang things up, and unfortunately, with the fresh air, street noise also entered the classrooms. Due to these difficulties, the revolutionary concept was not applied much.

Immediately after the Second World War, new educational spaces had to be created because much was destroyed. A new wave of school building was designed. In addition to the traditional corridor schools, there were now school buildings of a new type according to the philosophy of “light and

air”, named the “H schools”. Amsterdam took the lead in this renewal. An example is the Princess Beatrix School (1951) in West.⁸ The school was built in an H-shape: two rows of classrooms that caught daylight on two sides, with a covered, wide corridor connecting them. That corridor also served as a common area.

4.1.3 Educational renewal

The seventies were the great time of educational innovation. Ever since the war, people raised concerns that strict classroom education was not good; differences between children needed more attention. And education had to be more than the collection of knowledge as an upbringing of the children. Aldo van Eyck stated: “The main task of education is to stimulate children into being children, not just to ‘make’ adults.”⁹ The entire personality had to be developed, including creative abilities, self-motivation, cooperation with others and “civic sense”. In school construction, this meant a revolutionary change.

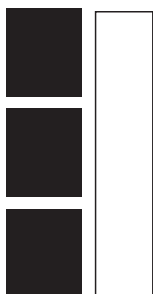
Other views on education, such as those of the Italian physician and pedagogue Maria Montessori, the founder of the Montessori education, have an influence on the building type. In literature from

6. T. Boersma & T. Verstegen. (1996). *Nederland naar school, twee eeuwen bouwen voor een veranderend onderwijs*.

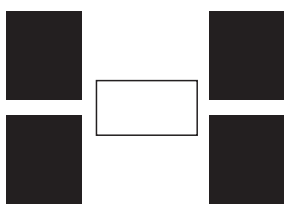
7. Hertzberger, H. (2008). *Ruimte en leren*.

8. Ibidem.

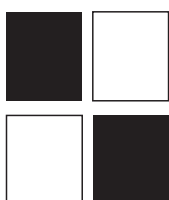
9. Van Eyck, A., Ligtelijn, V. & Strauven, F. (2008) *The child, the city and the artist: an essay on architecture: the in-between realm*. p. 20 – 25



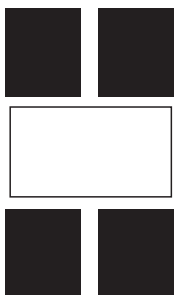
Corridor-type



H-type



Open-air school



Corridor-free type



that time many Montessori schools are mentioned as exemplary, also for regular education. According to Maria Montessori, a just learning environment would equal one where children can be free. “A more just and charitable attitude would create an environment in which children were free from the oppression of adults, where they could really prepare for life. The school should feel like a shelter from the storm or an oasis in the middle of a desert, a safe haven for the child’s spirit”.¹⁰

From the seventies, the attention of the classroom as the most important learning and living environment shifts to the general areas. Political and social motives increasingly gain the upper hand in the views on school construction. The desired ‘flat’ society serves as a model for the ideal type of school; the school as a hierarchical environment. The most direct spatial translation of this is the “hall type” with a central community space and a succession of smaller and larger spaces in a structuralist design. A central hall was opened as a public meeting point, not only for parties and parents’ evenings, but also for educational purposes such as a library or multimedia centre. Hertzberger, as the main architect of this principle, experimented with his “School as a city” principle with various hall-type translations, seeking to achieve maximum publicness of this common space.¹¹

In the last ten to fifteen years, the construction of “brede scholen”, “vensterscholen” or multifunctional accommodations (MFAs) has taken off. Many schools have been merged under the influence of scaling up and commercialization. Schools are clustered with other institutions and companies that function at neighbourhood level. With these so-

called community schools or MFAs, the spatial focus is on the multifunctional spaces that are shared with the neighbourhood or other users.¹²

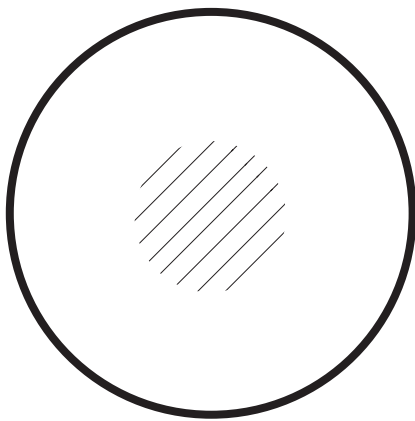
4.1.4 Future typologies

Interesting in this transformation of the school building is that the class as an important learning and living environment disappears from the school building discussion. The type of school is characterized by the organisation of the common space. The seclusion of the children in separate buildings ensured that they were given a valuable place in society. But at the same time, since then, a search has been going on to find out how exactly that public, and the connection between the classroom and the outside, can be brought back into the typology. Whereas the first changes were mainly about opening the room more to daylight and the relationship between inside the classroom and outside, there seems to be a shift towards the relationship between the hall, or the supporting spaces with the public space. The classroom is hereby adopted as the self-evident standardized box in which the learning takes place. Also interesting in this is that the public amenities are placed inside the closed and private realm of the school building, making them less public naturally.

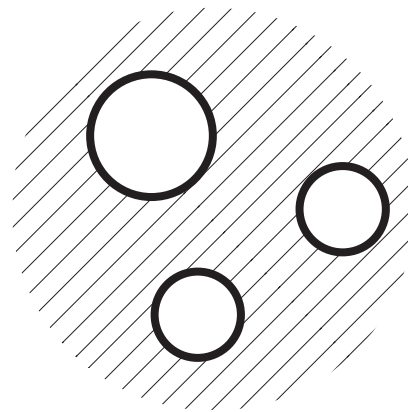
10. Migliani, A. (2019). How to Stimulate Children’s Autonomy Through Architecture and the Montessori Method.

11. Hertzberger, H. (2008). Ruimte en leren.

12. Ibidem.



Bringing the city in the school



Learning potential in the city

What spatial elements have defined the traditional learning environment?

From the clear search for new spatial solutions for education, we can conclude that although the opinion on the way children learn best changes, the underlying demand has remained fundamentally unchanged in recent decades. Ultimately the challenge remains the same today, anchoring the school in the citizens' consciousness as a place of learning, while strengthening the identification with public facilities, in other words, the identification with what is referred to as 'urban'.

A shift is typologically visible towards an increasingly open school in an attempt to imitate a more

urban and public domain in the school, with more room for initiative and independence, and focused on meeting. However, this typological change is misleading, the new openness is merely a simulated integration with what can actually be called public, in contrast to the original multifunctional function of the village school. "As long as schools are not open to public it remains a case of 'playing city', a substitute that merely imitates an urban environment with architectural means." ¹² The diverse school typologies are still all defined by its private character, mainly due to the base that stays the same in all typologies: the classroom.

4.2 Delimitation of learning

In the changing school system, significantly more attention is given to independence and co-operation, but still clearly based on formal and non-formal learning.

Formal learning can be defined as: learning within an organized and structured context or environment, which is explicitly designed as a learning environment and leads to a diploma. Learning is primarily intentional. Knowledge is mainly explicit.

Non-formal learning or non-formal education can be described as any organized educational activity outside the formal system. This includes project work, workshops, music lessons, etc. These activities take place within the organized learning environment, but are not tested. In this sense, an organized learning environment can also be a music school.

In this definition, changes in typology such as the creation of open learning places do not detract from formal learning: learning still takes place within an organized environment, with the aim of achieving measurable results. An important pillar for learning is being overlooked: informal educa-

tion. **Informal learning refers to the acquisition of skills and knowledge outside of formal educational settings.** The diagram below shows the differences between the types of learning.¹³

4.2.1 Children and learning

Piaget stated that the school therefore has only a supporting role in the development of the child, a framework within which new knowledge and skills in the real environment gain meaning. "The goal of education is not to increase the amount of knowledge but to create the possibilities for a child to invent and discover, to create men who are capable of doing new things."¹⁴ The school as traditional learning environment is primarily a supportive factor for the children, to continue learning outside the school in an informal way by discovering and doing new things.

Children in particular learn almost always and everywhere, especially outside school without a specific learning objective. They mainly learn by imitating their environment, regardless of what

	focus on measurable results	in organised learning environment
Formal	×	×
Non-formal		×
Informal		

- *0-2 years: Sensor motor phase*

Children experience the world through sense and movement.

- *3-7 years: Pre-operational phase*

Children develop language skills and symbolic thoughts, memory and imagination, through which they can recognize their environment and give their own meaning to it.

- *8-11 years: Concrete operational phase*

Children develop logical reasoning, become aware of external stimuli, develop the ability to think from a different perspective and recognize the distinction between the real and fantasy world.

- *11+ years: Formal operational phase*

Children develop abstract thoughts, are able to think more logically in their heads, are able to deal with multiple variables, formulate hypotheses and consider options.

that environment is. The way they perceive their surroundings in this, is changing with the age. Piaget described this changing learning process of children according to four phases in the cognitive development.¹⁵

By going through these phases, children learn to better understand their own thoughts in the context of their environment. This is all the more important in the current knowledge-based society. There is not so much a need for professionals with a large amount of knowledge, but for competent

people who continue to develop through lifelong learning and who can adapt to changing circumstances. As concluded from the context analysis, the development of individual problem-solving skills seem to have become essential for surviving in today's knowledge-based society, what urges a new vision at learning and learning environments.

What is informal learning?

The difference between traditional and informal learning environments is determined by the **way of learning**. Learning can not be limited to within the traditional place of the educational institution, as children learn by the perception of their environment. Where the traditional way of learning is focussed on the **classroom**, informal learning is focussed on the **actual context** of the child. The traditional school with a formal way of learning has only a supporting role in this.

Informal learning environments are places where people learn, without focusing on results and without being present in a specific learning environment. It is about creating a personal perception of the environment through **invention and discovery**. Informal learning is therefore often also an unconscious process; something that happens spontaneously by undertaking another activity. Informal learning in leisure time offers the youth great potential, mainly to strengthen their motivation and self-confidence and to learn contemporary skills.

14. Piaget, J. (1950). The Principles of Genetic Epistemology.

15. Ibidem.

4.2.2 Learning and leisure

Renate Freericks sees the same need for a delimitation of learning. She describes a lot of research that has been done in Germany into the relationship between leisure time and learning, and the spatial elements that distinguish the informal learning environment from the traditional one.

In these studies, various physical places emerge that have a learning potential, with hybrid forms between leisure and learning. The relationship between learning and leisure activities can be filled in different ways at these locations. Leisure situations can be enhanced through additional educational elements to create complex experience spaces in the sense of “education-oriented leisure time.” On the other hand, educational institutions can incorporate leisure aspects such as fun and companionship, which can lead to a new quality of educational programme. Freericks describes three different relations between learning and leisure: education during leisure time, education for leisure time, and leisure time-like education.²⁰

Leisure time-like education

This is the option that most closely matches the aforementioned changes in the educational system in the Netherlands. The openness and flexibility of leisure time situations is integrated in educatieve omgevingen, to make learning more about emotions, about fun and companionship, and about “staging inspirational parameters in which educational experiences can take place.”²¹ The main goal is to also reach those children who reject normal educational opportunities, the kids who cannot fit in normal classes. It is intended to open up for indi-

vidual education, to attract the interest of just such kids. Although the setting is informal, this form of learning still takes place within the formal environment of the school. The disadvantage often mentioned here is the lack of focus and concentration for the children, which is necessary in the formal assessment system.

Education for leisure time

Education for leisure time, as a complement to other educational opportunities, contributes to comprehensive skills development. Each leisure activity has to be learnt. Every type of sports or cultural activity is related to learning, practicing, and improving. The education is necessary to access specific leisure time activities, and is therefore a conscious learning process.

Education during leisure time

Free time is a prerequisite for learning, education and personal development. Time slots for participation in educational activities are important, though this will be a source of controversy in the future. Leisure time available, the many leisure time locations, and leisure time situations can also be harnessed for learning. This is the starting point for newer concepts of informal, self-managed learning.

Incorporating leisure time as learning time is a future-oriented programme. With the growing importance of individual problem-solving skills in today’s knowledge-based society, learning in the so-

20. Freericks, R. (2006). What does education mean here? In *Metropolis: Education*. p. 34.

21. Ibidem

cial environment, or education during leisure time, is undergoing a reassessment – partly as a complement to other, formal places of learning, but also as an innovation factor.

What defines the informal learning environment?

Leisure time is the moment when a child or youngster decides on what to do with his or her own time and thus finds out what interests him or her without an imposed goal, which motivates to learn. This means that also the location where this takes place is not imposed, but **represents leisure mainly**.

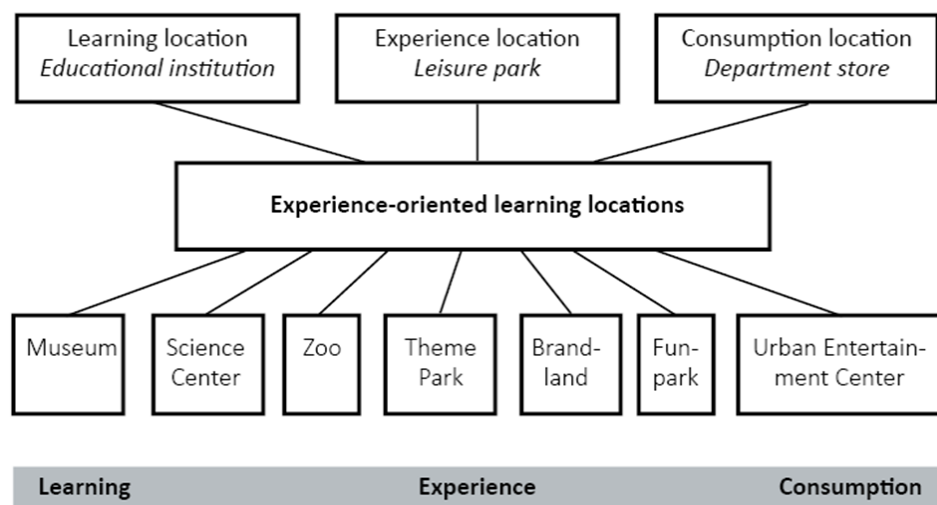
An overall outline of the learning opportunities in the leisure sector outside of actual educational institutions covers options and structures at the intersection between **learning, entertainment and consumption** – in hybrid forms. Overall they can be seen as a new, developing infrastructure for lifelong, self-managed learning in the leisure sector. They are places of fun, entertainment and companionship at the same time, one not excluding the others. The visitor needs to receive the opportunity

to **discover for himself**, as it is important that the place is not imposing a learning opportunity.

From this, we can conclude that the following characteristics are typical for informal learning environments:

- They are public places located outside of formal educational institutions.
- They offer hybrid forms of education, entertainment and consumption.
- They are staged in a way that the users are largely able to explore themselves.²¹

This means the typology for an informal learning environment will differ from the traditional learning typologies described before. We have seen the tendency towards more hybrid school buildings, combining the traditional school with public functions. The main difference between both environments is found in the last matter: the ability to explore by yourself. This means for an informal learning environment attention has to be focussed on public facilities characterised of learning through **experience**.



Learning and leisure: locations. source: Metropolis: Education

4.3 Engaging experiences

1. Unconsciously incompetent

In the first phase, the learner is **unconsciously incompetent**, that is, he is not aware of a gap in knowledge, not aware of the fact that he does not master something. He is not aware that his behaviour is not effective in a certain situation.

2. Consciously incompetent

The learner can become aware that he is missing something and needs to learn, another person can also point this out to him. If this happens, then he enters the second phase, he is **consciously incompetent**: he knows that he is missing something and needs or wants to learn. He just doesn't know exactly what and how.

3. Consciously competent

If he goes looking for this and starts practicing, then he enters the third phase: he is **consciously competent**. He is consciously busy acquiring the desired knowledge, skills or competences and thus becoming "competent".

4. Unconsciously competent

Practice makes perfect and when he shows the new knowledge, skills or competencies without being aware of it, he is **unconsciously competent**. He is no longer working on the new knowledge, no longer thinking about it, but shows it automatically, without doing his best.

4.3.1 Experience-based learning

To define spatial tools that will stimulate an engaging learning experience, it is required to gain a basic understanding of the process of learning through experience, as not every experience offers a learning potential. Many research has been done in this field leading to different conclusions, but Burch's competency theory is the base for many of them. In 1969, he divided the process of learning into four different stages of awareness and ability.

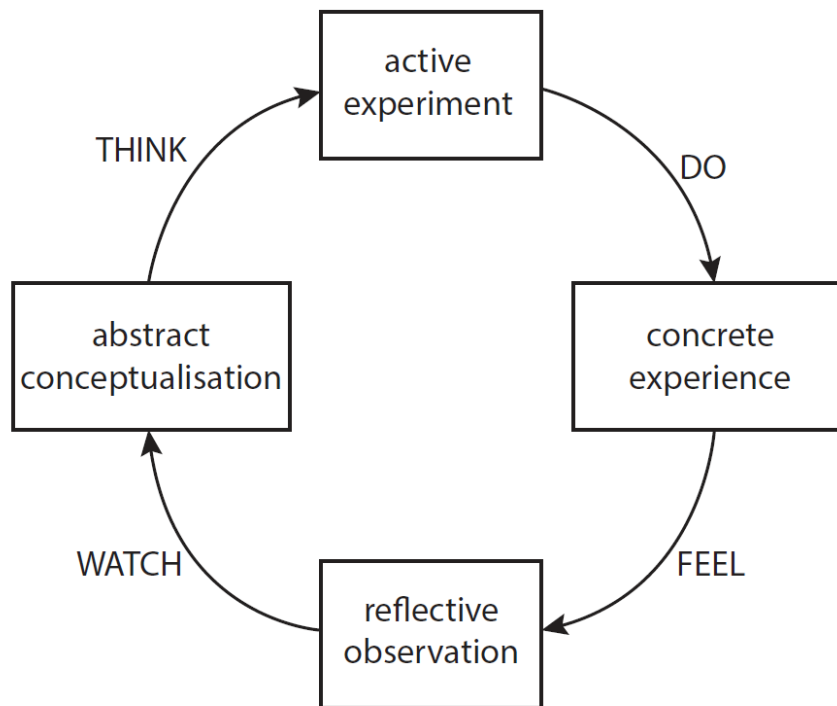
To give the leisure experience a learning potential and to be stimulating for children, it is better to look at what the role of experience is in the learning process from being unconsciously incompetent to being unconsciously capable.

Learning through experience is based on the idea that an experience provokes reflection, which initiates learning. So instead of a teacher explaining to you what you don't know and what you therefore need to learn, you figure this out yourself through an experience. To provoke reflection means experiencing only begins when we are "stuck" with an unknown problem or "struck" by an unusual event.²⁵ Or as Freire said, "shock" is required.²⁶ This means there is a need for something unknown, something new to create an experience.

Kolb came up with the experiential learning cycle, based on how we use different parts of the brain

25. Dewey, J. (1997). Experience and Education.

26. Hellweg, U. (2006). A new education understanding of the city. In Metropolis: Education.



to learn from something unknown. In his approach, the experience as a unknown problem or unusual event is not something on its own. 'Learning is the process whereby knowledge is created through the transformation of experience.'²⁷ He emphasizes the importance of prior experiences, that are different for everyone and therefore make the perception of the experience a unique learning process. The way we transform experiences is shown in his experiential learning cycle.

In Kolbs' cycle, a new experience is connected to the sensory and post-sensory part of the brain. This new experience can be something that happens in your surroundings, but can also be the result of active experimenting. Experimenting is the hands-on testing (**doing**) , followed by results that are unknown, creating a reflection (**feeling**). Kolb

emphasizes that experience alone is not necessarily educative. "The continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after"²⁸ To create learning potential in this new experience, it is necessary to be able to reflect on it. According to Kolb, new knowledge can only be created by reflecting on the experience through observation (**watching**) followed by conceptualization: the act of relating the new situation with prior life experiences (**thinking**).

27. Stice, J. (1987). Using Kolb's Learning Cycle to Improve Student Learning. In *Engineering Education* 5, p. 291-96.

28. Dewey, J. (1997). *Experience and Education*.

What is needed for an experience-based learning experience?

For an informal learning environment attention has to be focussed on public facilities characterised of learning through **experience**. Considering the experience based learning process, we can draw conclusions regarding the needs for an informal learning environment.

First of all, the learner needs to be made conscious of what he does not know yet: there needs to be a **trigger**, to makes him curious about learning something new and wanting to engage in the experience.

When he is aware of this, he can start experimenting and experiencing by **doing something new**, creating unusual events for himself.

To learn from this new experience, he needs to reflect on this by **relating to prior experiences**. Through relating, the learner becomes conscious of what he has learnt and able to do something new.

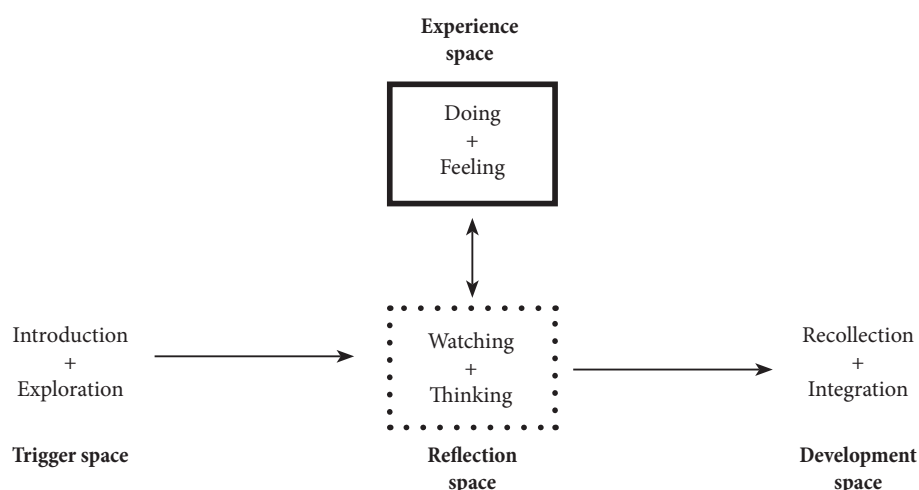
To reach the last stage, unconsciously able, it is important to practice: to repeat the cycle more of-

ten. Through practice, the learner becomes able to practice the new skill without being aware of it anymore, making it possible to **reproduce and show it to others**.

This means that a stimulating environment for experience based learning processes needs to:

- **Trigger** the user by showing something he does not know yet.
- Accommodate space that stimulates **experiences**, by making room for experiment and triggering new feelings.
- Accommodate space that stimulates **reflection** through relating and thinking.
- Enable the learner to **develop** further by showing the new skills.

Creating triggers is something that is discussed already in the previous chapter , as well as space to develop and show skills: the spaces of display. This chapter will focus further on the design characteristics of the experience space and the space for reflection.





Playground with elements by van Eyck. source: From playground to orphanage.

4.3.2 Design for experience

How we experience our world as the context to learn from, is defined by the use of our senses. The book “Kinderen buiten spel” by Hans Bleeker and Karel Mulderij describes the way children perceive their world and the importance of the “experience space”. The experience space is described as a place with a special meaning to them, created by a specific action, experienced by the senses.

The book explains that for children, memory of a place is created by those experiences. Their experience space can be mapped by the ‘do-value’ of the various places. An example in the book explains this: ‘Here I have caught a big stickleback fish, there

I have built a hut and there is the garden of that angry man who always takes away the ball.’

In this example we see how children describe the value of a place based on the different senses, such as sound (a screaming, angry man, making it a garden with unpleasant consequences) and feeling (the heavy weight of a large fish). Creating a place for experiences is therefore about **evoking a sensory response** by the children.²⁹

We also see in this example how children create their own personal memory of the place. This means a place needs to enable the children to interpret it in their own way. Enabling interpretations in this sense means the conscious design in order to evoke different moods, impressions, images, and

recollections among the children, without imposing those.

Stimulating the senses in architecture

Pedagogue Hartmut von Hentig was clearly opinionated that the architecture of a place should support this personal interpretation of the child, which so far has not been the case in educational architecture. “If experience means the independent choice of perception and is to include the practical testing of actions (experimenting), then it is clear that the architects have to create a framework for this that looks different from everything we have known as ‘school’ up to now. ... It is about hybrid forms, about roughness, about straightforward tattiness – in which humanity is able to assert itself against systems. ... Many of us would prefer a framework that is less perfect externally: we would prefer to go into an old factory, a discarded supermarket, an abandoned hotel or monastery.”³⁰

Translating the **interpretative character** to an architectural design is distinctive for the work of Aldo van Eyck. Van Eyck stressed the importance of interpretation in his architecture for play elements for children. Van Eyck argues that the main task of education is to stimulate children in being children, not just to ‘make’ adults.³¹ The space should therefore not oppose the learning, but create space for creativity and fantasy.

He translates this into an architecture of simple elements, each with its **own shape or material but without a distinct function**. The children must give meaning to elements themselves by using them, and thus experiencing their qualities. The combined approach of stimulating the senses and room for experiment creates the experience.

4.3.3 Design for reflection

The ultimate goal of experience-based learning involves learners’ own appropriation of something that is to them personally significant or meaningful, sometimes spoken of in terms of the learning being “true to the lived experience of learners”³², through the reflection of the new experiences. Reflection in the learning process is mostly about the recognition and active use of all the learner’s relevant previous experiences. Where new experiences can be related to personal values, the meaning thus derived is likely to be more effectively integrated into the learner’s understanding.

This means learning is the process of incorporating into your own domain: making yourself familiar with something that you were previously outside of. To this end, the signals and incentives that go from it must be able to be placed, that is to say, to be **incorporated in a familiar domain**. With that you get a grip on your environment and in this way you give it a place in your mind, and therefore control over that environment.³³ The learning environment therefore requires a world from which children can derive certainty. It needs to feel familiar **as a home**.

Freire mentioned the importance of, in contrast with the experience space, the **connection with**

29. Bleeker, H. & Mulderij, K. (1978). *Kinderen buiten spel*. p.80–83, 90.

30. Kähler, G. (2006). *The school in the city or the school as city?* In *Metropolis: Education*. p. 91.

31. Van Eyck, A., Ligtelijn, V. & Strauven, F. (2008) *The child, the city and the artist: an essay on architecture: the in-between realm*. p. 20 – 25



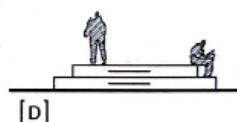
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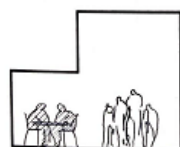
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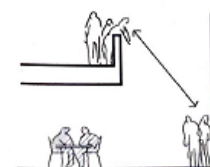
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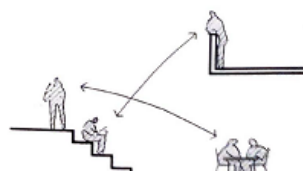
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the real world. “The actual world those to be educated live in is the starting point for understanding how they construct their world. ‘Their’ world is in the end the first and indispensable formulation of the world itself.”³⁴ That means an essential criterion for space for reflection is to be **in direct contact with the true context** of the learner.

This necessarily means answering to the cultural context. The reflective space needs to be **close to the childrens culture and identity**, to what they know already and are familiar with. Children and youngsters are not empty shells to be stuffed with knowledge; they have a social and cultural history, shaped by their families, schools, peers etc, which should be the starting point for their learning process.

The aim of the reflection process is not the imparting of knowledge, but creating a conscious “being in the world”³⁵; understanding both the limitations and possibilities of this social context that shapes the identity and culture of the child. Reflecting on experiences is therefore also a social activity. **Social interaction** can be stimulating in relating own experiences to the ones of others, and in that way placing it in context, as mentioned by Freire with “being in the world”. As everyone’s culture and social context is different, the reflection space is not predefined, but rather a place where the child can **create their own world**. A **sphere of influence and considerable control** for the users is important.

There must be room for appropriation by consciously dealing with elements that are defined and not defined. In this way one can create a trusted

environment for themselves. In his book “Ruimte maken, ruimte laten”, Herman Hertzberger describes the importance of implying choices in a space or building. For him this does not mean the adaptability of the building by different users, but the possibility of **various activities**. According to Hertzberger, an environment must be able to be used in different ways by different users. Elements such as furniture or low walls can be used differently and adapted to the needs of the individual user. He also mentions the importance of **zoning**: smaller zones must be created and readable within the larger, uncluttered space. **The clarity of the larger, open space provides a sense of confidence, the zones a sense of control and autonomy.**³⁶

In his book, Hertzberger defines some clear tools that can be used to create different zones, while maintaining the larger open space.

32. Andresen, L., Boud, D., & Cohen, R. (n.d.). Experience-based learning.

33. Hertzberger, H. (2006). Ruimte en leren.

34. Hellweg, U. (2006). A new education understanding of the city. In Metropolis: Education. p. 6.

35. Ibidem.

36. Hertzberger, H. (1996). Ruimte maken, ruimte laten.

case study



Movement as a concept for reflection



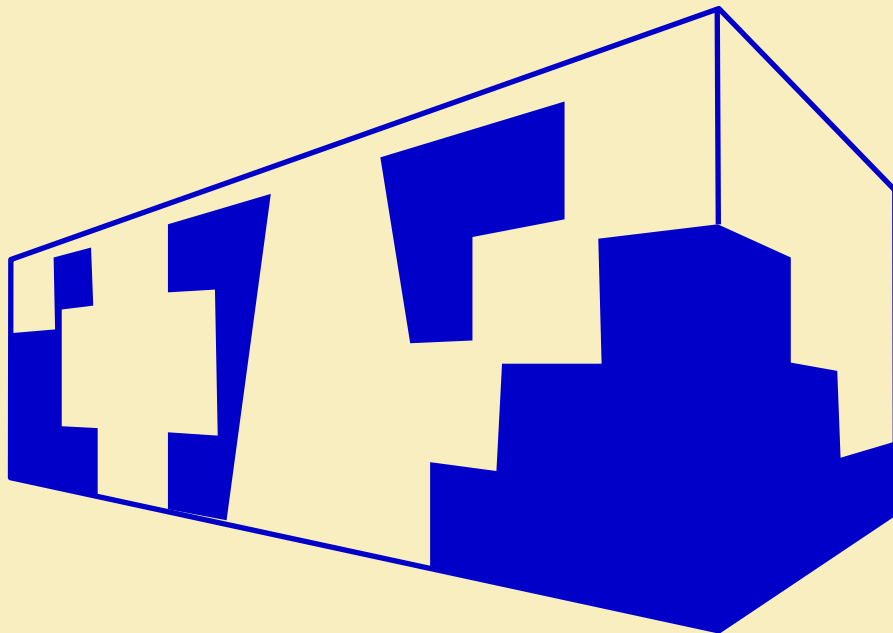
Specific atmosphere without specific program

Ku.Be

Ku.Be is a cultural centre in Frederiksberg, Copenhagen, designed by MVRDV and Adept Architects. The building consists of a variety of blocks, that all differ in size, colour and shape. Every block is a separate zone with a specific atmosphere, but without a specific program. In these blocks all the organised activities take place, like yoga classes, elderly sport classes and theater classes for children. Especially the shape of the blocks and the difference in the windows create different atmospheres.

The different blocks are connected with the

movement space: a continuous space that is completely designed to stimulate movement in many different ways, almost as a playground. It is open to all sides. This is also the space where the social activities take place, and where the restaurant is. In this way, the space for play and movement becomes the reflective space that connects the closed blocks; these are only accessible from this movement space. Windows in the blocks make this internal connection stronger.



case study



Combining movement and social interaction as reflection zone



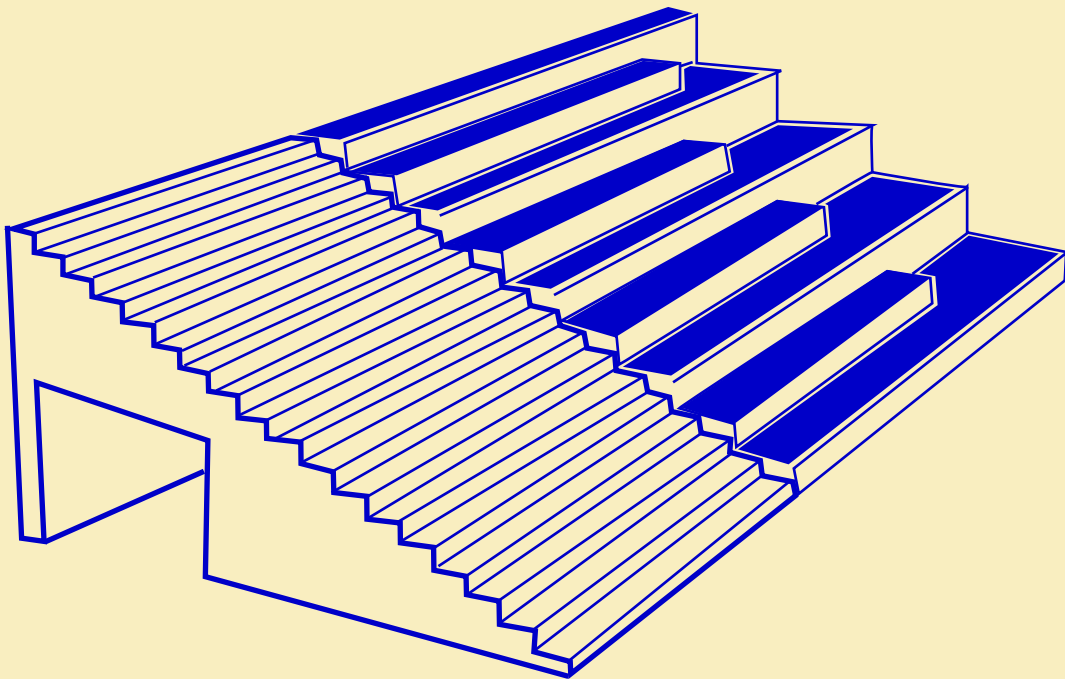
Specific atmosphere as answer to a specific program

LocHal

The LocHal in Tilburg, designed with a ... of Civic, Braaksma & Roos, Inside Outside en Mecanoo, is a “21st century workshop”, consisting of the central library, shared workspaces and the cultural organisation KunstLoc, all brought together in an old industrial hall. A large staircase in the middle of the hall defines the library space. Underneath the staircase, there is room for the bookshelves, workspaces and a variety of specific experience rooms: a Digilab, Foodlab, Gamelab etc. The specific activity defines the atmosphere of the room, with furniture

and materials. Most of them are completely closed off from outside, without or almost without windows. The connection between those spaces and the larger hall is created by interior windows.

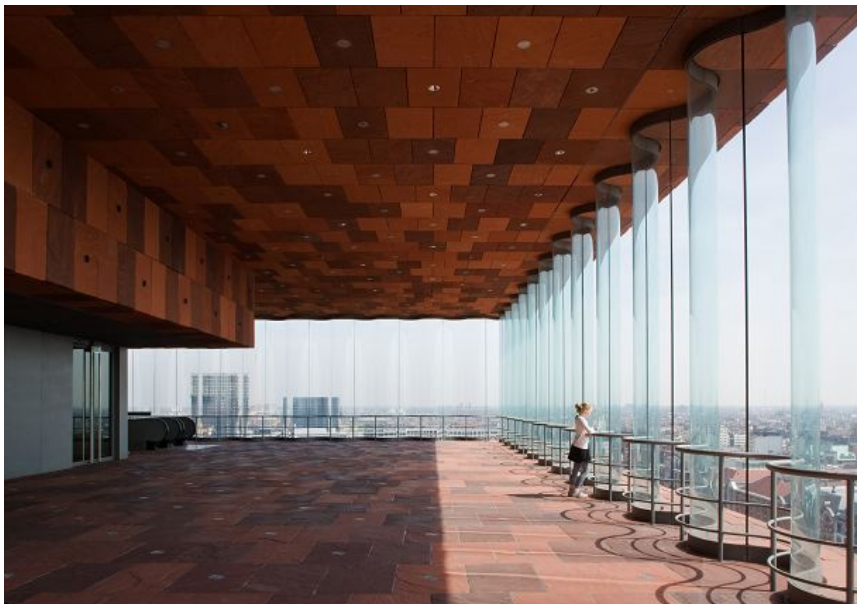
The staircase itself is not just designed as circulation space: the large steps offer places for meeting, exhibitions and events. This space of reflection is defined by the social activities that take place. From the stairs you look down towards the “central square”, where the cafeteria is located.



case study



Empty blocks with experiences expressed through furniture



An extension of the city structure as space for reflection

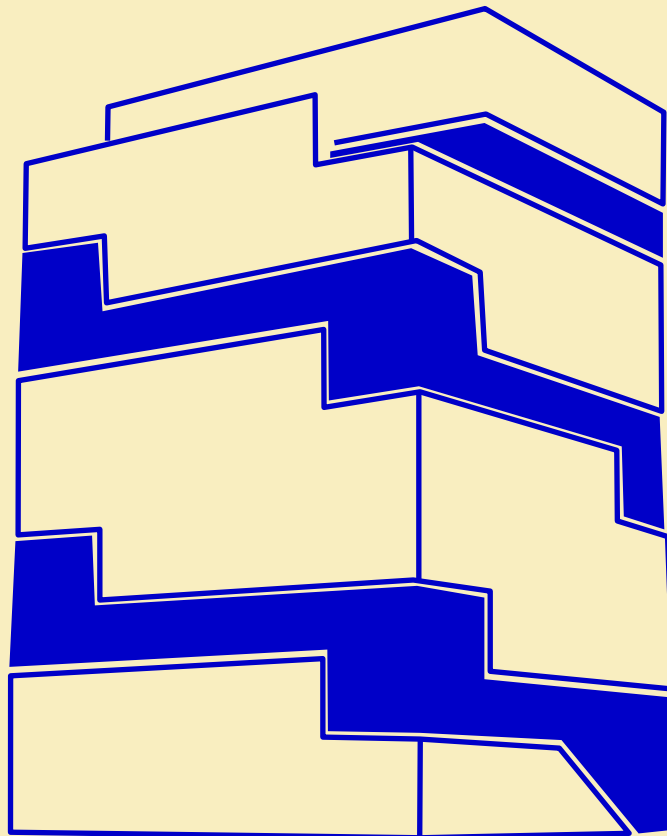
MAS

MAS, designed by Neutelings Riedijk Architecten, is a museum in Antwerp. The relation between the closed exhibitions spaces, a stack of blocks, and the reflection space, defined as a continuous route from the square in front of the building up to the roof, is leading in the design.

The reflection space is both the circulation of the building, leaving the closed blocks free for the

exhibitions, as well as it offers a moment of rest: where visitors stand still for a moment and take a look at the cityscape.

The closed blocks are all similar, the different experiences are created with the exhibition furniture. They have no connection with either outside or the circulation space.



4.3.4 Cultural education

When designing for cultural education, it is important to gain a better understanding of what this entails. To define what kind of activities we want to stimulate with the experience spaces in the Talent Lab, we need to have a better understanding of what cultural education means in talent development and as a part of the school programme.

From the perspective of cognitive sciences, culture is perceived as a process of thinking and doing, where people use their personal and collective memory to give meaning to an ever-changing environment. This means the focus is not on gaining a specific skill, but about placing yourself in the context of the world around you.

The main problem for the youth in Tarwewijk is the search for identity and self confidence. The goal of cultural education is therefore to hand the youth tools to explore the own culture and express this. So cultural education should not focus on exploring someone's art or musical talents, but on handing tools that can help someone express him or herself. This will contribute to the self confidence of the youth, what stimulates talent development.

Those tools can be seen as certain cognitive skills and different types of media. Media form the basis on which culture and cultural education are based; they are the carriers of culture. For this purpose, "media" should be interpreted as a concept that helps to give meaning to its surroundings, and does not mean media as in public media such as television and social media. The theoretical framework described in "Cultuur in de Spiegel: Een leerplankader voor cultuuronderwijs" distinguishes four groups of media.³⁸ Culture is expressed by our bodies, by objects, by language and by graphic signs:

1. The **body**, which enables us to perceive reality through movement.

2. We expand the possibilities of our body with **objects**, such as musical instruments or clothing. The voice is also mentioned as an instrument, for example to sing.

3. **Language**, both spoken and written, is the carrier of conceptual thinking and the expression of new thoughts: in conversations, in songs or poems and stories, in arguments and in reports about what happened elsewhere or in the past.

4. **Graphical characters**. These project reality in the flat plane. They are used to make structures visible. They enable us to store and pass on information, for example in drawings, models, photos, videos and digital media.

Culture and cultural awareness exist thanks to the learning of these skills and media. To support the youth in their cultural development, the experience spaces will be focussed on the exploration of these four media. Four experience spaces will be part of the program of the Talent Lab: a movement room, a performance room, a language room, and a creation room. For the exact infill of these rooms, the information from the interviews needs to be combined with these themes.

38. Van der Hoeven et al. (2014). SLO: Cultuur in de Spiegel.

4.4 Conclusion

From the research, conclusions can be drawn for a learning environment for the future. These will give the basic needs to we need to fulfill in an experience-based learning environment.

School as learning typology

Although the typology of the traditional educational building changes as an attempt to respond to the needs of a more urban learning environment, the underlying problem remains unchanged: schools and public use do not merge in one building, and the current educational system does not allow for learning outside the walls of the school. Public accessibility creates problems: visitors are generally seen as a threat and reduced to underwrite risks.

The traditional learning place therefore remains based on the practical needs of the school, defined by its private classrooms. There is no patent remedy for this, as the current system has remained unchanged in principle.

To make the school a part of the city network, we do not need to make the school more public, but take the children more outside the school. At the same time, specific learning spaces such as the classroom, need to be of a safe and quiet atmosphere, without too many distractions. Also, the importance of daylight became clear in the analysis.

Delimitation of learning spaces

To create a system where children learn in the network of the city, a delimitation of learning potential is necessary, outside the formal system of the school. This means a call for the exploration of a new learning typology, focussed on informal education.

The informal learning environment is distinguished by its public character through a hybrid program, the

ability for the user to explore by engaging him in a new experience without imposing a learning process and the fact that it is actually placed away from a formal educational institution, dismissing the private character to make the connection with the city stronger.

The presence of a new experience, where the learner is not imposed to learn but only triggered by something new is what makes the informal learning environment very different from the traditional one. The learning is perceived as fun, as a leisure activity, and as a free choice, what makes that the learner actually wants to learn something new by himself.

What is very important, is how to turn these new experiences into a learning process, as we want it to be incorporated in the development of the youth. It has to be learning as leisure, not just leisure.

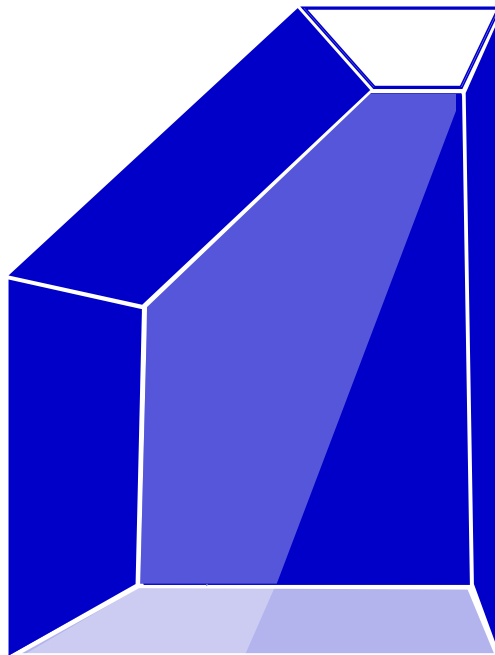
The new typology

To create this learning potential in a leisure facility, we have to make sure that the four main aspects are clearly defined: a trigger, an experience, room for reflection and room for further development. This will define the typology: all four spaces have a very distinct connection with the public space outside. We need to let go of the idea of learning spaces placed along the facade, with hallways, more or less public, being the connection. In the new typology, the learning spaces are disconnected from outside, making the focus on the experience a lot stronger. At the same time, the space for reflection, is embracing these experience rooms, creating a buffer between both. This buffer creates space for interaction, discussion and a connection with the context of neighbourhood and city.

In contrast with the attempts seen in the school analysis, this space for reflection is, while it is at the same time the circulation zone, not meant to be public: inste-

ad, it is disconnected from the public square. The principle behind a distinct trigger space, is that this trigger will already lead to an engaged learning process. Meaning that the actual learning space can be kept separate from the public, making it a safer environment.

design goals

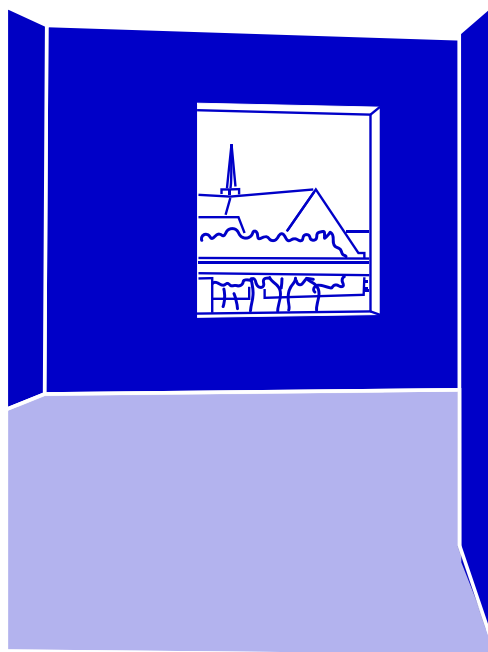


What spatial elements define the experience space?

The experience space needs to evoke a sensory response: different moods, impressions and images can be stimulated with the use of a variety of elements, each with its own shape or material. At the same time, those different elements should not have a distinct function, as they should not limit the personal interpretation and fantasy of the child. An interpretative character creates the independent choice of perception, so that the child can create

its own personal memory to the place or element.

To stimulate the fantasy of the child, the experience space is disconnected from the real world: a new separate world emerges. The use of daylight can make this distance to reality more impressive, for example by the use of skylights.



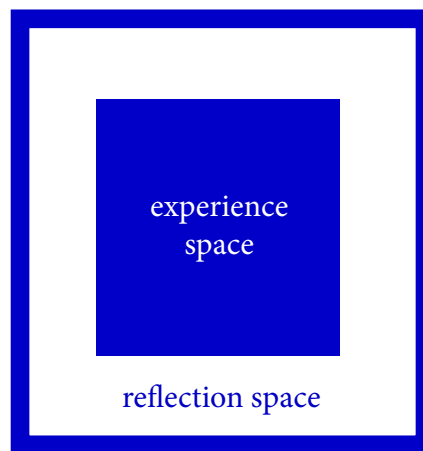
What spatial elements define the reflection space?

The reflection space is characterized by the strong relation with the world that is already familiar for the youth. Framing familiar places can help in this, without harming the protected learning environment that they need for new experiences.

Also social activities are an important aspect of reflection, be it that the social interaction is not forced upon the child. There should be the possibility to withdraw from the interaction. It is neces-

sary to zone the reflection space very carefully, with more intimate spaces in the larger open space so that the child can decide for himself what kind of social interaction he or she likes.

design goals



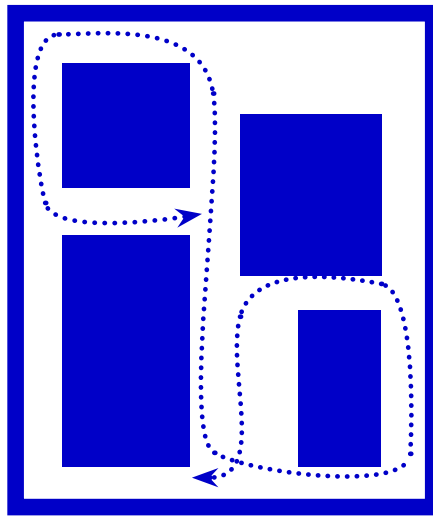
Using the reflection space as the border
between experience and outside

What is the spatial relation between the experience spaces and the space for reflection?

- The best practices all show a combination of circulation space with room for reflection. By extending the circulation space, moments of social interaction and moments of rest are created, making the circulation space the place for reflection. The reflection space becomes connected to movement in this way, creating a contrast

with the experience rooms.

- The circulation space is brought to the outside of the building, making the experience spaces more intimate and the reflection space more connected with the outside world. Besides, in this way the connection between experience and outside is always through the space for reflection.
- Experience spaces are created in two ways.



Reflection space combined with circulation
to connect the various experience rooms

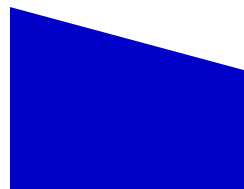
Either a very specific program determines the atmosphere, resulting in mostly interior solutions created with furniture or an exhibition design as the program emerges after the building was built. We see more homogenous boxes, with a specific infill. The other option is that a specific atmosphere is created by the architecture of the building, evoking the user to be creative with the space and to find a program that fits in it. This last one is very interesting, as it

is a more permanent solution, while also being the more adjustable one: every day something else could happen in the space. This makes the solution more future-proof, especially for a building where the program is changing easily.

design goals



IMAGINATION
library



PERFORMANCE
theater

How do you create space for cultural education for now and the future?

Cultural education needs to focus on learning the tools to express yourself. The building needs to cater for learning all different kinds of media, giving all the tools while leaving space open for the children in which way they prefer to express their culture. The four types of media all need to have a specific design in the building, connecting the act to the experience of the space.

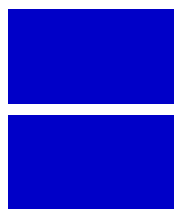
The types of media could be translated into four “houses”:

- The house of movement

The first type of media is the body. The body can be addressed by creating a space for movement; a space for gymnastics, yoga, martial arts etc.

- The house of performance

The second one is objects. Objects are mostly about finding an extension of the body and



CREATION
workshops



MOVEMENT
gym

learning ways to use these to express yourself. Acts to use these could be a theatre play, a music performance, a fashion show etc. The house of performance is focussed on these acts.

- The house of imagination

Language is a type of media that is important because it gives the possibility to express abstract things and thoughts. The house of imagination is a series of rooms that use language in different ways to imagine: a room for talks, a room for

reading and a room to study.

- The house of creation

The last type of media is the graphical character. The difference between this one and objects, is that with the graphical character it is not about the act, but about the product. Workshop spaces give the possibility to create all kinds of objects, from art installations to movies.

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