

EXPO MONDO

An exploration to an
inclusive exposition of
the world by designing a
patio-pavilion that reveals
world's unity in diversity
through architecture

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EXPO MONDO

*An exploration to an inclusive exposition of the world by designing
a patio-pavilion that reveals world's unity in diversity through architecture*

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Figure 0

Image of the final model of Expo Mondo, scale 1:50



Figure 1: Visiting the Dutch pavilion at EXPO2015 in Milan

This master thesis is the result of a joint graduation project in partial fulfilment of my masters in Architecture and Science Communication, as part of a double degree master program at Delft University of Technology.

Preface

It was a sunny autumn day when I was visiting the World Expo in Milan, back in 2015 (**Figure 1**). At that time I had just finished the workshop ‘The Future of the Expo Model’, hosted at The New Institute in Rotterdam. Encouraged by these two opportunities I started to investigate this phenomenon within my graduation project.

The Expo terrain was located at the periphery of Milan. For over six months this city was the host for more than 20 million people, engaging them with a spectacular representation of the world related to this year’s theme: ‘Feeding the Planet, Energy for Life’. In the aftermath of this visit I kept wondering: ‘In what way does this physical platform give expression to the values of the society that we live in? How is this manifested in its architecture? Is there an opportunity to do it differently?’ These questions motivated me from the start of this project.

Furthermore, my curiosity was triggered by articles that argued that the World Expo had become an anachronistic phenomenon, portraying today’s appearance as a waste of money and resources (Heilmeyer, 2015).

This investigation is limited and framed by my fields of study and by my experience in life so far. The knowledge of Architecture and Science Communication that I have gained in the previous years of study have contributed to the formulation of this assignment and have triggered a curious and critical mind-set in relation to World Expo - and in general. The past 8 years of study, and the 2 years of doing this graduation project in particular, with all the insights and the experience it brought along, have shaped me into the person I am today.

I believe that a platform like World Expo engages visitors with a particular perspective on the world by providing a spatial embodied experience. This graduation project is concerned with the design of an exposition of the world that is driven by another perspective on the world. In this way the exploration touches upon knowledge of both fields of study, Architecture and Science Communication, and a personal fascination with philosophy.

In this graduation project I have been involved both as researcher and as designer. The different roles asked for a constant swap in mind-set, between the two fields of study and between theory and practice. The different mind-sets allowed me to integrate the two fields within the project. This integration is articulated on the conceptual level and is implemented on all its scales, from its position in society to the technical detail. This integration underlies a strong believe in the need for interdisciplinary when it comes to solving complex problems and the innovation for social change.

In the chapter Fields of Study the position of the project is discussed in relation to the two disciplines. An overview of the structure of the report is given in the Reading Guide. The Reading Guide applies particularly when the reader is interested in one of the fields of study.



I would like to express my gratitude to the people that have contributed to this thesis and that have enabled me to master the project by providing me with their knowledge, expertise, guidance and support.

At first, I would like to thank all my mentors: Caroline, Jan, Jorge, Maarten and Robert for all the meetings we had in which you provided me with insight, feedback, literature, reference projects, and motivation to challenge myself and to keep on going until the very end. Thank you for sharing your knowledge and expertise with me. It was not always easy, but it was definitely fruitful. A special thanks for those that worked with me in the initial phase of the project: Jorge and Maarten.

I want to thank my family: Floor, Gerard en Marijke for always being there for me. For giving me the opportunity to develop myself on a personal and professional level, and for providing me with the freedom to do so in any direction that I considered to fit. For the latter, I express a special gratitude to both my parents.

Furthermore, I would like to thank those friends that supported me in this long process. In particular Basia, Gerben, Hannah, Nadia and Sophie for the discussions we had about the project, just for being there for me, for the motivational talks, for the coffee breaks and laughter, and for the help

Acknowledgements

in finishing the products. With regards to the focus groups, I would like to thank Lokaal Cultureel Centrum 't Klooster and Het Nieuwe Instituut for hosting the focus groups and for giving me the freedom to recruit the participants on site. Floor and Gerard, a special thanks for you for moderating the focus groups.

I want to thank my study counsellor Ellen, for giving me support and insights on graduating within the master Architecture. I am also grateful for Audrey, Riëtte and Susan who contributed to my personal and professional growth within this process with their own expertise.

I want to thank for the opportunity and freedom to graduate within Explore-lab. Moreover, I would like to thank everyone involved for all the experiences and insights than I gained during my time as a student in Delft. This means the study programs, but also the extracurricular activities, and the friendships that evolved here. All these experiences have allowed me to develop on a personal and professional level. This has shaped me into the person that I am now. With these words, I want to conclude this chapter. I am going to take these insights and experiences with me in my future life. They have made me ready for the next step, with confidence.



This research project is based on the premise of interdisciplinarity. The integration of two fields of study plays a key role throughout this research. This chapter describes in what way the project is positioned within the two fields of study: Science Communication and Architecture.

Science Communication

The master program in Science Communication at Delft University of Technology is established to prepare scientists to fill key roles as communicators who can link the world of science and technology to society at large. Within the program students develop skills to design and deliver effective communication and education in the domain of science and technology. (TU Delft, 2017)

The research body of the Science Education & Communication program at TU Delft examines and maps design processes to gain insight on how to improve design education. By mapping the iterations of the design process, this project contributes to the body of knowledge on learning processes in design. With the aim to support the development towards an adaptive expertise in design. To reflect this particular interest within this graduation project the report includes insight in the process of integrating two disciplines in one research and design project. This is included as a sub-question and in there will be elaborated on in the results.

This graduation project follows in line with the premise of the master program in Delft to commit theory and design to deliver effective communication. In elaboration on this premise, this research project leaves the format of a traditional definition of Science Communication, which focuses on the implementation of science-related research and innovations in society, considering the stakeholders involved.

So, when this report addresses the relation and contribution to the field of Science Communica-

Fields of study

tion it refers solely to the Science Communication premise put forward by the TU Delft.

The project underlies the belief that knowledge from the field of Science Communication should be used to innovate social systems, in addition to technological innovation. By means of interventions complex societal challenges can be solved by directing social systems onto a different path. In this way complex societal challenges can be managed through systemic changes, as the transition to sustainability (Ramos-Mejía, 2018). It is identified that these transitions are complex and long-term processes comprising multiple actors, and therefore the transitions should happen on multiple scales simultaneously.

Science Communication uses theories of sociology and psychology to deepen the understanding of interaction and to develop effective communication.

Architecture

The master program in Architecture at Delft University of Technology encourages students to develop creative and innovative building projects that use design as a means to deal with the technical, social and spatial challenges encountered in the built environment. One of the focus points in the curriculum is the sustainability transformation.

This graduation project is developed within the Explore-lab graduation studio of the faculty. Explore-Lab is an exceptional thesis laboratory for students with a unique fascination which cannot be explored in any of the 'regular' thesis labs (ExploreLab, 2018). The graduation studio allows graduates to freely develop this fascination in terms of research and design.

The project corresponds to Mies van der Rohe's conception of architecture as the building art. The main concern of the building art is *bauen* [to built]. He underlines that the building art is always the spatial expression of spiritual decisions.

Introduction Architecture & Science Communication 23 - 33
Position Architecture & Science Communication 36 - 47
Theoretical inquiry Science Communication Architecture 50 - 55 55 - 57
Expo Mondo Architecture & Science Communication 61 - 69
Focus groups & design process Science Communication 70 - 83
Discussion & Conclusion Architecture & Science Communication 87 - 93

Figure 2: Structure of the report emphasizing the relevance to the two disciplines

This chapter gives an overview of the structure of the report, and provides the reader with insight on how to read the report with regard to the disciplines that are examined in this research: Architecture and Science Communication. It points out which parts of the report are relevant for each discipline. Therefore it is particularly of use for those who are interested in one of the two fields of study. Although this reading guide tries to present the disciplines as two separate parts, these cannot be seen separately within the whole of this research project. They had a mutual relationship and were integrated through design.

Figure 2 illustrates the Reading Guide by giving an overview of the main chapters of the report and by addressing which discipline contributed to each of the chapter,

Architecture

A reader who is mostly interested in the Architecture is referred to the following chapter: Introduction, Position, Theoretical Inquiry (21 - 41), Design,

Reading guide

Discussion and Conclusion. **Figure 2** illustrates that the Architecture discipline had a less significant role to play in the chapter Position, but it is recommended to read this one for the sake of clarity. This is emphasized by the boldness of the text. The Architecture discipline had a more significant role to play in the spatial development of Expo Mondo. This can be identified in the boldness of the word Architecture at the chapter Expo Mondo.

Science Communication

A reader who is mostly interested in Science Communication should include the following chapters: Introduction, Position, Theoretical Inquiry, Expo Mondo, Results, Discussion and Conclusion. This is illustrated in **Figure 2**. In the chapter Position Science Communication played a more significant role compared to Architecture, as the inquiry into the decolonization is set in the social sciences. In the chapter Results the design process and the focus groups are discussed.

V

This chapter summarizes this thesis. The research project was concerned with an interdisciplinary design-based research to an exposition of the world aimed to reveal an inclusive understanding of the world, by the means of architecture.

The research objective found its origin in a critical analysis of the World Expo. It was identified that this phenomenon advertised a Western-centric perspective since its birth in 1851. This means that its way of representing the world excluded and marginalized others. Furthermore, it implies that the model of the World Expo did not change over the past 150 years. So, the opportunity arose to develop an exposition of the world based on another model, for the sake of inclusion.

The project took a position within decolonization theory, which is concerned with the disruption of any ideology of domination. At this point three guiding principles were articulated to lead the design: Interdependence, Multiplicity and Disruption. By using a design-based research method, the project developed from the interaction between theory and practice. In addition, it allowed two disciplines, Architecture and Science Communication, to consolidate in the course of the process.

The design process resulted in Expo Mondo, a patio-pavilion located at numerous cities around the world, where it provides visitors a place to distance from everyday life. Facilitating both a place for self-reflection and an aesthetic experience. The architecture of Expo Mondo performs as a communication mean. This means that the architecture does not house an exhibition, but is the exposition itself. Expo Mondo aims to reveal unity in diversity, by exposing a context specific content through an universal architectural framework.

The universal framework is made of the fundamental elements of architecture: the constructive elements. The patio-pavilion behaves autonomously in its context. In this way it allows itself to

Summary

be familiar, and yet be distant to its surroundings. Furthermore, the framework takes a both/and approach with regard to spatial opposites. This is determined to be an inclusive approach, because it does not prioritize one over the other. Instead, the opposites co-exist in a mutual relationship. Expo Mondo concerns, among others, the co-existence of the man-made and the natural, the open and the enclosed, the classical and the neoplastic, the individual and the communal.

Expo Mondo fosters diversity. The design triggers visitors to give multiple interpretations to Expo Mondo, and it allows different types of use. In this way it appeals to various individuals. Furthermore, the content - its nature, sculptures, and visitors - adapts to correspond to local conditions. Hence, the patio-pavilion fits the community and the climate in which it is implemented. As follows, it exposes the local culture. To leave room for interpretation the design of Expo Mondo is left open to some extend. The purpose of patio-pavilion is not mentioned in advance, only the name Expo Mondo is apparent. Additional information on the patio-pavilion can be looked up by visitors on the internet.

Three focus groups were done to test the design of Expo Mondo. The participants represented three different groups of potential visitors. The results were related to the guiding principles of the design. The findings shows that the participants give different interpretations to Expo Mondo, and that not all intentions are recognized. Furthermore, this research has mapped the design process. In this way it provides insight on the integration of two disciplines, theory and practice in one research project. The design-based research method allowed for this integration to happen. The integration already started at an abstract level with the guiding principles.

Lastly, the report concludes by answering main research question, interpreting the findings and discussing the limitations of the research.

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INTRODUCTION

01



Figure 3: The Great Exhibition in London, 1851.
First in the tradition of World Expositions. (Exhibitoronline, 2018)

This chapter introduces the research in relation to the phenomenon of World Expo and describes the orientation that preceded the design. This resulted in the problem statement and main research question. It was identified that over the past 150 years the society has changed, the appearance of World Expo transformed accordingly. However, it was also determined that the underlying power structure of World Expo kept un-changed.

The tradition of World Exposition

World Expo 2015 in Milan is the most recent embodiment of the World Exhibition, a six-month lasting event that over the past one and a half century has conveyed an educational construal of the world. The exhibition returns roughly every five years in a different host city. The participants, mainly nations, promote themselves by the means of an architectural showcase focused either on technological achievement or cultural display.

Expo2015 in Milan continues a tradition of one hundred and sixty-four years of World Exhibition, since it came into being at the Great Exhibition in London in 1851 (Van Wesemael, 2001). **Figure 3** captures the atmosphere of the Crystal Palace as it houses the showcases of the Great Exhibition. It can be imagined that visitors at that time were astonished by the arts, cultures and exotic flora that they saw for the first time in their life.

Innovation in transport and communication

The driving force at the birth of this phenomenon was the rise of industrialization, which resulted in multiple inventions and discoveries in the field of transport and communication. Among them were railroad construction, telegraphy, mechanical production and machines, but also consumption goods, weapons and agriculture (Van Wesemael 2001).

The World Exhibition thanks its genesis

Introduction

to the developments in modern communication techniques which enabled large amounts of people and goods to travel back and forth relatively cheaply. It allowed the Great Exhibition in London in 1851 to be attended by over six million people, an extraordinary number in this period of time. Over the 20th century the improvement of communication and transportation techniques transformed the world into a globalized one. Particularly the internet enabled citizens to be ever-connected, independent of place and time. As a result the exchange of knowledge of cultures and technological innovation became commonplace (Van Wesemael 2001).

This implies that, ironically, the latest developments in the domain of communication and transportation threaten to make the exhibition completely unnecessary: via television and internet, people can obtain or exchange the most up-to-date information, presented in a more accessible and attractive way at a fraction of the man-years and costs that the organization of the World Exhibition demands.

In addition, the transformation of society into a mass culture has forced the gradual replacement of specialist knowledge and informative narratives of the World Exhibition by generalizing, and popularizing presentation (Van Wesemael 2001). In this way, Expo2015 consists of proportionally more show compared to its ancestors and it has lost a great deal of educational value. As a result, Expo lost one of its *raison d'être*.

However, the world will continue to change in the 21st century, so there will still be the opportunity for a physical platform as World Expo to engage visitors with a state of the art understanding of the world.

Colonialism and technological utopianism

The world exhibition made it possible for visitors to get acquainted with other cultures

and technological developments. In the 19th century Europeans were barely acquainted with other cultures, and so the visitors of the World Exhibition were excited to see the different cultures and nationalities that were put on to display. The exhibits included people of non-white race.

It is typical that the World Exhibition established in Europe in the 19th century. At that time the European society was still divided into a class system. Van Wesemael (2001) describes that over decades, the World Exhibition played an influential role as mediator between the uneducated lower-class and the highly educated elite as it contributed to intensify feelings of patriotism and nationalism. This is supported by Wilburn (2008), she mentions: "The cultural displays in the 19th century publicly declared the national identity of imperial power, presented by European notions of progress and modernity, and labeled colonized peoples on display as anachronistic and racially degenerate". This resulted in a growing engagement with national values, that reconciled the countries in the West. Wilburn (2008) also articulates in her thesis that each exhibition of Indians in London in the late 19th and early 20th century embodied the ongoing contradiction between imperial notions that regarded Indians as fundamentally different from British people.

This way of exhibiting touches upon an important characteristic of colonialism, the division of people into two groups: 'we' and 'other', which is described by Edward Said (1995) in the book *Orientalism*. He also points out that in the cultural display members of non-Western cultures are positioned as the subjects of study. In this way the 'others' become something to learn about, and thus they are turned into objects - dominated again by the process of knowledge production. Said discusses that the division always includes a relationship of power, in which one group is dominant over the inferior other (Littejohn, 2011).

Since the World's Columbian Exposition in 1893 nations represent themselves by means of a architectural pavilion. The exhibition includes pavilions of both colonizers and colonized. The appearances of the pavilions reveals a similar binary opposition. The pavilions showcase the exotic, primitive other as completely different, and inferior, from the modern, civilized displays of European nations.

In the case of the Columbian Exposition in Chicago, the 'we' represented the Western citizen as being modern. This is illustrated in **Figure 4**. The modern display contrasted with the primitive 'them', which was a representation of for example native Americans. This is illustrated in **Figure 5**. The images show that the primitive or modern characteristics are also articulated in the architectural displays.

So, an essential aspect of the colonial division is that it separates people into two groups and that one of the group is superior to the other. This can be interpreted as a structure of binary opposition, in which one is dominant over the other.

As mentioned above, the primitive represented the contrast to modern civilization. Van Wesemael (2001) describes that this tendency also touches upon another ideological aspect of the World Exhibition: the premise that the advances in science and technology of modern civilization are linearly connected to the improvement of humanity. It was assumed that technological improvement would eventually bring about a utopia, or at least help to fulfill one or another utopian ideal (Van Wesemael, 2001).

It can be concluded that the history of the World Exhibition reveals an understanding of Western domination. This means it promotes the social, cultural, ideological and economic values of the West. So, if the history of the World Exhibition reveals an understanding of Western domination, how does this relate to the model of the World Expo today?



Figure 4: The Republic statue and Administration Building at the World's Columbian Exposition in Chicago, 1893 (Arnold and Higinbotham, 1893)



Figure 5: Birchbark wigwams of Penobscot Indians at the World's Columbian Exposition in Chicago, 1893 (Arnold and Higinbotham, 1893)

1851



1883



1883



1904



1929



1929



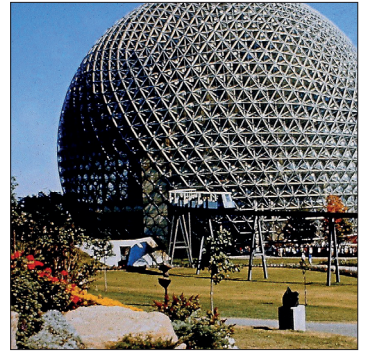
1962



1962



1967



2000



2000



2010





1900



1900



1904



1929



1958



1958



1967



1970



1970



2010



2015



2015

Figure 6: This collection of images shows that World Expo has changed in appearance over the years. At the same time it reveals a repetitive way of representation: the dichotomy between the modern and the exotic. (Made of a royal-free collection of photos retrieved from internet)

The model of World Expo today

The developments in transport and communication transformed the World Exhibition in such a way that the visitors of the World's Columbian Exposition in Chicago 1893 probably wouldn't have recognized the World Expo of 2015 in Milan as a World Exhibition. However, underneath these changes in appearance the power system continues to take on similar forms today.

Van Wesemael (2001) argues: 'Today the spectacular pavilions prioritize the visual imagery intended to drive consumer desire. They are eager for a place in the 'top-10' or 'must-see' lists online.' This is supported by this online article published by CNtraveler: 'Expo Milano 2015: the most impressive pavilions to see this year' ("Expo Milano", 2015). It tells that the pavilion's outer facade is used to attract people to the World Expo, and into the national exhibit. As a result the designers of the pavilions emphasize a spectacular facade, giving the pavilion an extrovert character. The interior of the pavilions are often subject to the other representation techniques, like audio and video applications. Meanwhile, the contributions of Ghana and Gabon, did not incorporate such a spectacular pavilion. They were gathered in an unspectacular joint pavilion 'Cacao and Chocolate' ("Countries", 2015). This pavilion did not appear on the Western must-see lists and also conceived less exposure as it was located at the margin of the site. This is illustrated by **Figure 6**, which shows that World Expo has changed in appearance over the years, but at the same time it reveals a continues way of representation: the dichotomy between the modern and the exotic.

Furthermore, it is identified that the pavilions express national identity as being homogeneous. This means that the pavilions do not allows for any *hybridity*, which are the "spaces between cultures" experienced by migrants (Littlejohn and Foss, 2009). In addition, the pavilions do not showcase the similarities and relations between different nations, and it is not even mentioning stateless people.

So, while the formal structure of colonialism ended some decades ago, the model of the World Exhibition still prioritizes Western values and displays in relation to 'others'. The modern/primitive exhibits made room for a neo-liberal divide of the spectacular/unimpressive. It comes therefore as no surprise that within the tradition of more than 150 years of World Exhibition the event has only been hosted in Western, or Western-oriented societies.

Binary opposition: exclusion and marginalization

As described above, an aspect of colonial thought is the division into two, a binary opposition, whereby one is dominant over the other. By making this divide, forcefully, it brings along a tendency to marginalize and exclude. These notions are illustrated in **Figure 7**. Exclusion means that one is denied access to a place, group, or privilege. Marginalization means to have access, but being treated as insignificant compared to others. Inclusion means having access, and being equally treated as others. Image for example a group of people with colored t-shirts. The people are divided into two groups: one group with green shirt and one with red shirts. People with red shirts are excluded if they, for example, are not allowed to enter a particular room while the others with green t-shirt are allowed to enter. Marginalization happens if someone with a red t-shirt enters the room, while all the others in the room wear a green t-shirt. If these people would wear various colors of t-shirts, marginalization it is out of question.

So, this understanding of binary opposition in relation to the history of World Expo's points out that this event has the tendency to exclude and marginalize others.

Spatial disposition of World Expo

An analysis of the spatial arrangement of the world exposition affirms its tendency to exclude and marginalize. The analysis of the Barcelona International Exposition is illustrated in **Figure 8**.

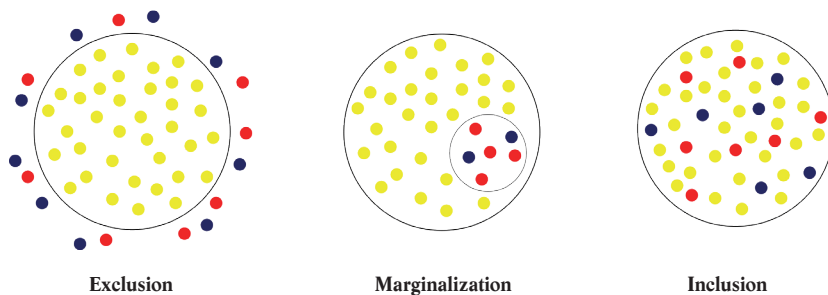


Figure 7: The difference between exclusion, marginalization and inclusion visualized. (Adapted from Villegas, 2017)

Global

It is identified that the event has only been hosted in Western, or Western-oriented societies. This means that non-Western cities, and parts of the world, are excluded from hosting World Expo, and as a result millions of people have never been able to visit a World Expo. It reveals a West/non-West dichotomy.

Urban

Figure 8 illustrates that World Expo takes place at a closed-off site, located at the periphery of the host city. The national pavilions are situated on an individual plots and the plots are positioned in a repetitive manner on a main road. Similarities are identified with the disposition of sub-urban villas found in the emerging suburbs outside American cities as New-York. The buildings do not have any connection to each other, as they behave independently on their own plot. The division of territory reveals an understanding of boundaries and differences between nations, and thus an us/ them dichotomy.

Masterplan

The master-plan analysis shows a recurrent use of symmetrical axis on site. Symmetry is an architectural tool that articulates hierarchy, as it divides a place into a center, which is dominant,

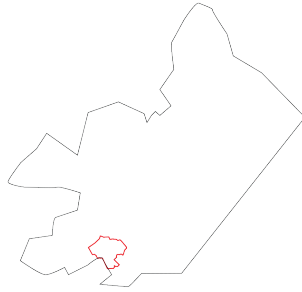
and a periphery, which is marginalized. In this way the center/periphery dichotomy becomes a spatial articulation and example of the previously discussed binary opposition. It is therefore no surprise that the modern Western participants are always situated on the symmetrical axis, and that the less significant others are situated at the margins of the site. This is shown in Figure 8.

Pavilion

An analysis shows a clear separation between inside/outside on the scale of the pavilion. This implies that the architecture excludes the exterior from the interior. This is included in Figure 8. This can also be linked to the function of the pavilion, as it often houses audio and video applications. The clear separation between inside and outside is responsible for very long queue of visitors, before one can enter an exhibit.

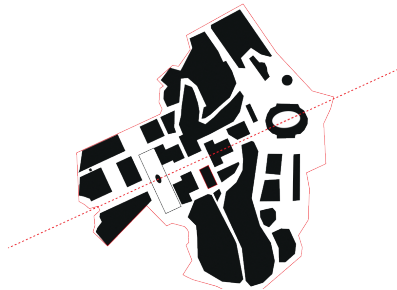
Binary opposition: observer and observed

Another binary opposition is encountered in the way the exhibit communicates with its visitors. The interaction between visitor and exhibited object shows that there is a clear boundary that separates observer from the observed. The visitor becomes the object, which interprets the subject (the exhibit). This corresponds to the understanding of cultural display



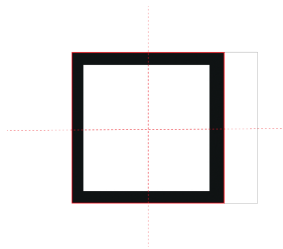
Urban

Located at a closed area in the periphery of Barcelona



Masterplan

The site is characterized by a central, symmetrical axis



Pavilion

Clear division between inside/outside
Symmetry

Figure 8: These images of the spatial disposition of the Barcelona International Exposition of 1929 illustrates as an example to show that World Expo's spatial disposition reveals exclusion and marginalization on the urban and architectural scale

discussed earlier in this chapter, where non-Western cultures were positioned as the subjects of study, dominated by the process of knowledge production.

Problem statement

Thus, the historical context and the analysis of the spatial disposition of World Exhibitions show that the phenomenon is based on a structure of binary opposition, which has the tendency to exclude and marginalize. It is identified that while society has changed, the power structure kept un-changed. Accordingly, there arises the opportunity to develop a different kind of exposition of the world, for the sake of inclusion.

Subsequently, the following problem statement is formulated:

The spatial configuration and implantation of World Expo is unable to represent the world in an inclusive way, because it is based on a power system of binary opposition that has the tendency to exclude and marginalize.

Research aim

Subsequently, the following research aim is formulated:

The research aims to develop an exposition of the world that embodies an inclusive understanding of the world by the means of architecture.

Relevance

The focus to promote an inclusive understanding of the world relates to a broader awareness in society of the importance of inclusion. It positions itself within the discourse of decolonization. The next chapter will elaborate on the position of this project within the discourse of decolonization. It describes the principles that have emerged from it and that guided the research. The following paragraphs em-

phasize society's awareness of the importance of inclusion. This serves in support of the relevance of this research.

Avis (2016) discusses that the term 'inclusive societies' has only recently been given a prominent place in international policy-making. The occurrence was influenced by the World Summit for Social Development, held in March 1995. There the concept was established to foster the creation of "a society for all", as one of the key goals of social development. Avis elaborates that discussions regarding the broader social, economic and political benefits of inclusion and inclusiveness have become increasingly common since 2009. (Avis, 2016)

United Nations

This project relates to the global ambition to create an inclusive society, which is one of the key themes in the Sustainable Development Goals (SDGs), set by the United Nations in 2000. Goal 10 articulates the ambition to 'empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.' In addition, goal 11 underlines to 'make cities and human settlements inclusive, safe, resilient and sustainable'; and goal 16 promotes 'peaceful and inclusive societies as well as inclusive institutions'.

The United Nation addresses that the concept of social inclusion should be dissociated from the utopian realm of a perfectly inclusive world. It should be used as a practical tool to promote an inspirational yet realistic set of measures geared towards a society for all. The UN mentions that a paradigm shift is required to recognize the dignity, value and importance of each person. In this way, social inclusion becomes an overarching goal as well as a multi-dimensional process that can play a critical role in promoting sustainable human development.

This research project resembles with ambition of the United Nation as the project will contribute to an inclusive society through the promotion of

an inclusive understanding of the world.

Responsible research and innovation

Within the scope of research, the project corresponds to an emerging awareness that research and governance should support social responsible processes and products. This understanding is held up by the European Commission, which has put Responsible Research and Innovation (RRI) at the heart of their research and innovation funding scheme Horizon2020. As Marie Geoghegan-Quinn, EC Commissioner for Research, Innovation and Science, said:

“Research and innovation must respond to the needs and ambitions of society, reflect its values and be responsible . . . our duty as policy makers (is) to shape a governance framework that encourages responsible research and innovation.” (Owen, 2014)

The aim is to foster the design of inclusive and sustainable research and innovation. Von Schomberg (2011) offers the following definition of Responsible Research and Innovation:

“Responsible Research and Innovation is a transparent, interactive process by which societal actors and innovators become mutually responsive to each other with a view on the (ethical) acceptability, sustainability and societal desirability of the innovation process and its marketable products.” (Von Schomberg, 2011)

In short, RRI practices strive for ethically acceptable, sustainable and socially desirable outcome. It performs as a social contract for science in which scientific freedom is exchanged for the promise or expectation of socially-beneficial impacts.

This project is positioned at the heart of the societal challenge to rethink linear models of science and innovation policy driven by technical progress, and is therefore also in line of thought with RRI. Research in the field of RRI deals with both the

processes and products of research and innovation. This project aims to transform the power structure behind the World Expo, and is therefore interpreted as being both process and product.

To guide RRI to the desired result Stilgoe (2013) describes that there are four dimensions of responsible innovation. It includes the following dimensions:

- *Anticipation, systematic thinking aimed at increasing resilience. It faces a tension between prediction, which tends to frame particular futures, and participation, which seeks to open them up.*
- *Reflexivity, being aware of the limits of knowledge and being mindful that a particular framing of an issue may not be universally held.*
- *Inclusion, new voices as part of a search for legitimacy. This can move beyond engagement with stakeholders, to include members of the wider public.*
- *Responsiveness, adjusting courses of action while recognizing the insufficiency of knowledge and control. To react and to answer as new knowledge, emerges. (Stilgoe, 2013)*

Resonance with museum practice

As this research project develops a cultural exposition, it is assumed that its performance will find resemblance with that of other cultural institutions, like museums. For this reason the notion of inclusion is considered in relation to museum practice.

Richard Sandell (1998) argues that museums can have a leading role in the promotion of social inclusion, due to their potential to combat the multiple forms of disadvantage experienced by individuals and communities. In addition, it has the potential to empower individuals and communities by giving them a voice (Sandell, 1998).

Moreover, Kevin Coffee (2008) addresses that museums need to consider how their practices support or suppress the subordinate narratives co-existing with it in the larger society. He underlines

that museums are perceived by many 'others' as exclusionary institutions, and that museums will continue to reproduce exclusionary relationships to subordinate narratives, unless museum people plan and act otherwise.

Furthermore, Coffee (2008) argues that an inclusive solution is not simply an invitation to 'come be like us'. Coffee elaborates that the intention should rather be to embrace the inventiveness that continually arise in the shadows of museums, or as subversions of the established narratives.

Considering the display of national culture, Coffee argues that broad generalizations are problematic in providing an accurate understanding of either cultural specificity or social inclusion. He describes that the concept of national culture is a prominent example of stereotyping, which results in suppression of other cultures. The museum discipline of anthropology played an important role in this process, by neglecting other cultures authentic complexity.

Coffee's point of view relates to the display of national culture at the pavilions of World Expo. It supports the argument that the nation pavilions at World Expo do not allow for the authentic complexity of culture, and therefore have the tendency to exclude and marginalize.

Research question

The previous paragraphs have addressed the importance to promote an inclusive understanding of the world, and have proved the relevance of the research to society. In correspondence to this line of thought, the following research question is formulated:

What spatial configuration and implantation of inclusive exposition architecture enables Expo Mondo to expose the world in an inclusive way?

Expo Mondo is the name given to the design. There is elaborated on the name in the Chapter Expo Mondo. The articulation of the sub-questions is derived from the position of the project within decolonization theory, which is described in the next chapter. In the next chapter there will also be elaborated on the sub-questions.

As described in the previous chapter, this project aims to develop an exposition of the world that engages visitors with an inclusive understanding of the world. This chapter positions the project within decolonization theory, a discourse that promotes the disruption of dominant models of reality, for the sake of inclusion. It results in three guiding principles that guided the design.

This chapter elaborates on researchers and theorists within the social sciences that are aware of the need to disrupt existing models of power, domination and exclusion for the sake of inclusion. It touches upon knowledge structures that are related to post-modernism, post-structuralism and post-colonialism. This chapter frames the perspectives of a few authors that defined the position of this project. This knowledge relates particularly to the field of Science Communication.

It is acknowledged that the stance of post-colonialism is inherently political, seeking emancipation from oppressive structures, by understanding the world from a place between cultures, by resisting any singular form of cultural understanding, and by perceiving cultural identities in more complicated ways. (Littlejohn, 2013)

From separation to hybridity

The understanding of the world in terms of binary opposition is criticized by Bruno Latour in the book 'We Have Never Been Modern'. He explains that being Modern is concerned with the making of distinctions, between nature and society, between human and thing. A distinction that was never made by our ancestors. Latour elaborates that the separation that follows this process of distinction does not exist in reality. Instead, he argues, reality consists of hybrids (Latour, 1991). The concept of hybrids means that everything is in relation to each other, and exists in the constant interaction between human and non-human.

Position

So, considering the colonial distinction between colonizer and colonized, this would imply that in reality there is no separation, but a fusion between the colonizer and the colonized. This means that they have mutual effects on each other.

This consideration finds resemblance in the post-colonial writings of Homi Bhabha, where the theme of hybridity reoccurs. In his writings the concept demonstrates that cultures are: "complex assemblages made up of multiple elements, histories and subject positions (individuals, social groups, class affiliations, genders and sexual orientations)." He demonstrates that cultural groups are never homogeneous, and that they can not be represented in isolation. As cultural identities are always constructed in relation to another (Bhabha, 2010).

So, Bhabha points out that cultures are not homogeneous (1) and cultures inseparably connected, yet not united (2). These two aspects are central to the post-colonial critique. He proposes the notion of 'cultural difference' to unveil the inherent differences that exist in all cultures. With cultural difference Bhabha sheds light upon the negotiation of cultural identity across differences of race, class, gender and cultural traditions. Instead of being static, comparative and categorized, culture becomes a continuous process of identification and negotiation. It explains the uniqueness of each person, actor or context as a "hybrid".

The notion of 'cultural difference' as proposed by Bhabha, can be linked to the post-structuralist view on meaning. In a structuralist system one of two components is assigned superiority over the other, and that component determines meaning. One of the most common examples used to explain structuralism is the book, and the inherent binary relationship between the author and the reader. The question arises, is meaning given by the author, or is meaning given in the interpretation of the reader? This example comes from the French literary critic

and theorist Roland Barthes. In the book *The Death of the Author* Barthes argues, that meaning is given in the interaction between reader and object. This means that meaning is dependent on the reader. It also implies that a book can have multiple meanings, dependent on the interpretation of the reader.

Bhabha's work is associated with post-structuralism precisely, because he advocates the dismantling of binary systems. For this reason his strategies of hybridity and cultural difference are included in this research, to dismantle the binary system of World Expo, that was identified in the Introduction of this report.

The disruption of power systems

Within the scope of communication sciences, bell hooks [*the pseudonym of Gloria Watkins, she decided not to capitalize her new name to place focus on her work rather than her name, on her ideas rather than her personality*] is an American author, and feminist, who advocates for the use of communication to disrupt power structures and oppression (Littlejohn, 2013). She argues that every act requires a thorough analysis and understanding of the power systems that affect it. In this way it can be understood what is needed. She elaborates that by identifying power systems, and how they operate, one can come up with a way to disrupt these dominant models.

Her written work aims to transgress and disrupt those codes that exclude others. She argues that the means to disrupt domination is through *decolonization*, it is a process of breaking with the assumptions of the reality of the dominant culture, including the tendency of oppressed people to internalize their inferior status. Decolonization involves the critical creation of alternative models of a non-dominant reality. In order to do so hooks proposes two forms of decolonization - critique and invention:

"1. Critique to counter dominant realities, by making a critique that interrogates, challenges and con-

front. 2. The key to decolonization is the invention of non-dominating cultural forms." (Littlejohn, 2013)

This research project follows in line with the proposals of bell hooks, as it aims to propose a non-dominant cultural form of world exposition. The primary means for creating such forms is through enactment, or living and acting in non-domination and non-exploitive ways in one's own life. For hooks decolonization is a thoroughly personal and personalizing process enacted in everyday life.

For hooks, those at the margins have the responsibility to disrupt these realities, because they look from the outside in and from the inside out. The standpoint of marginality nourishes the capacity to resist the ideology of domination and to raise the possibility of radical perspective from which to see and create alternatives. (Littlejohn, 2013)

A multiplicity of interpretations

Trinh T. Minh-ha's work disrupts rooted ideologies or established order in any form. Trinh argues that dominant systems are usually unnoticed and in this way considered to be normal. It becomes the only way in which people can think about something, a truth. (Littlejohn, 2013)

Trinh aims is to disrupt any singular ideology, replacing it instead with a world of many possible meanings. This applies particularly to the hierarchal and linear histories of nationalism.

In order to do so, Trinh adopts two primary communication tools: violation of expectations and honoring multiplicity. Violation of expectations means breaking the rules with regard to a particular situation, experience or text. The reenactment is deliberately ambiguous.

The disruption of expectation is closely related to the second communication strategy. The honoring of multiplicity or the construction of messages that are deliberately ambiguous. She prefers to create messages that do not settle down with any single answer. She tries to block this by inviting



Disruption

A disturbance which interrupts an event, activity, or process, and therewith unables continuation in the preceding manner

Figure 9: Illustration and definition of the guiding principle Disruption

audience members to participate in the making of meaning. Her work can be characterized by that it does not only challenge systems of domination, but it also uses communication techniques to challenge and destabilize ideologies by enabling the creation of new possibilities. (Littlejohn, 2013)

Simultaneity

These strategies to disrupt binary opposition, and dominant systems, were gained from the theorists and researchers within the social sciences. In order to relate it to the field of architecture, this principle of ambiguity is explored through form.

The principle of ambiguity, as a way to disrupt binary opposition, is explored by the architect Rasmussen. For his experiment he uses the most striking example of Gestalt theory, the Rubins vase, which was developed by the psychologist Edgar Rubin in 1921, as a series of visual experiments involving figure-ground perception. The Rubin vase can be perceived either as two black faces looking at each other, in front of a white background, or as a white vase on a black background.

Rasmussen explores that besides the two possibilities already mentioned, of reading the drawing as either a black base or two white faces, there exists a third. To destroy the figure/ground relation completely it is necessary that the contours be reduced to meandering black lines against a continuous white ground. When the contour is drawn as a meandering line both the faces, and the vase can be perceived simultaneously.

Defining the guiding principles

Following in line with the framework of decolonization, that defines the position of this project within a broader scientific discourse, three guiding principles are formulated to foster the direction of this project.

The three guiding principles are: Interdependence, Multiplicity and Disruption. The three guiding principles are defined as follows:

Disruption

A disturbance which interrupts an event, activity, or process, and therewith hinders continuation in the preceding manner.

This principle emphasizes the need to suspend expectation, and to break the rules when it comes to systems of dominance. This guiding principles is illustrated in **Figure 9**.

Interdependence

The relationship(s) of mutually dependent interacting entities that complement each other, and that can not be understood separable, as they would not exist independently.

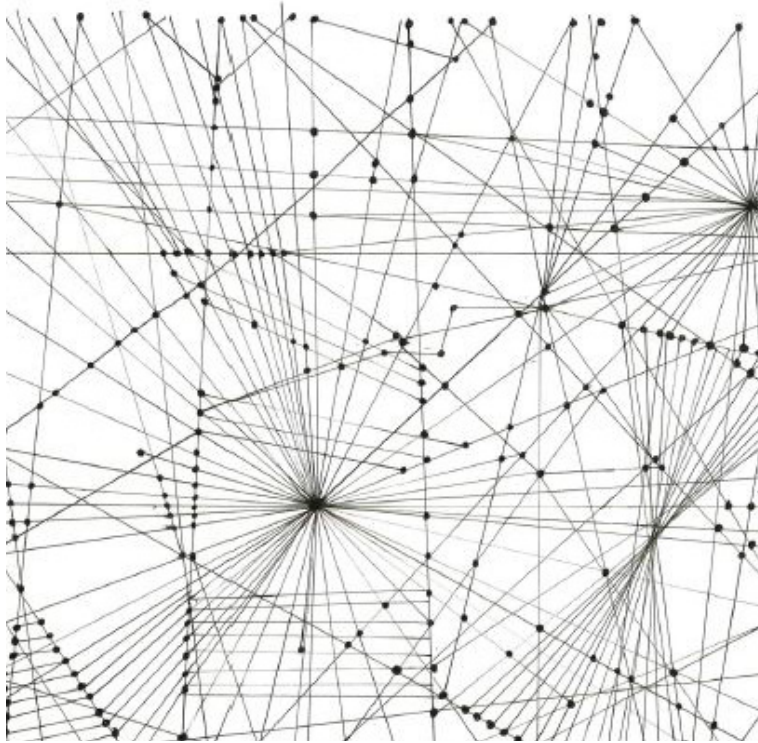
This principle of interdependence corresponds to an understanding of binary opposition, in which none is dominant over the other. This guiding principles is illustrated in **Figure 10**.

Multiplicity

The understanding of an entity as being made of many facets that are in complex, dynamic, and ambiguous relation to each other.

The principle of multiplicity addresses the need for multiple meanings, not a singular ideology. In addition, it corresponds to an understanding of cultural groups and identities as being heterogeneous. This guiding principles is illustrated in **Figure 11**.

The definitions are accompanied by three visualizations that support the understanding of these abstract concepts, by making it both verbally and perceptually explicit.



Interdependence

The relationship(s) of mutually dependent interacting entities that complement each other, and that can not be understood separable, as they would not exist independently

Figure 10: Illustration and definition of the guiding principle Interdependence



Multiplicity

The understanding of a cultural entity [individual or group] as being made of many different facets that are in complex, dynamic, and ambiguous relation to each other

Figure 11: Illustration and definition of the guiding principle Multiplicity

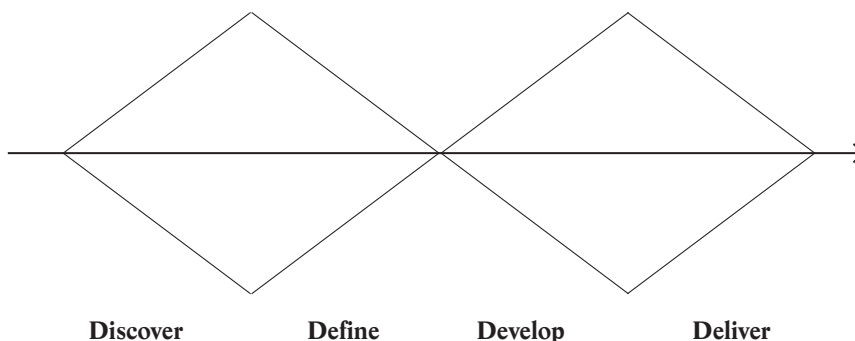


Figure 12: The convergent and divergent modes of thinking according to Double Diamond method (adapted from: Clune and Lockrey, 2014)

Methodology

Although the structure of the research suggests the research is done following a linear process, this is not the case. With design as main method it follows an iterative process. This paragraph outlines the applied research methodology and describes the phases that come with it.

Starting from a critical analysis of World Expo, this research project develops an exposition of the world that embodies an inclusive understanding of the world [Expo Mondo]. The following research question was formulated:

What spatial configuration and implantation of inclusive exposition architecture enables Expo Mondo to expose the world in an inclusive way?

The following paragraph will elaborate on the methodology and sub-questions through which the research question is answered. As the research question already implies, the embodiment of an inclusive understanding of the world develops on two levels. On one hand the spatial configuration and implantation of the exposition architecture is inclusive, suggesting an architectural strategy. On the other hand it says to expose the world in an inclusive way, which refers to a communication strategy.

Design-based research

The research question is answered by means of a Design-Based Research (DBR) methodology.

Markauskaite, Freebody, & Irwin (2011) describe DBR as an interdisciplinary mixed-method research approach, that serves applied as well as theory-building purposes. It is a form of applied research in which the design experiment is the main practical method. (Markauskaite, Freebody, & Irwin, 2011)

The DBR method is considered to be a convenient method for this research project as it uses design as the main practical method. In this way the research method corresponds to the desired skills of both research and design, as proposed in the master Architecture, and in the master of Science Communication at Delft University of technology. In addition, this project integrates two disciplines and is therefore considered interdisciplinary.

Van den Akker (2006) supports the argument that DBR is twofold. He discusses that DBR should refine both theory and practice, and therefore results in both effective interventions and useful theory (Van den Akker, 2006).

This relates to the advantages of scientific design research, as described by Van Aken, (Van aken en Andriessen, 2011). He argues that scientific design research provides generic knowledge through specific solutions for specific problems. By designing a specific solution for a specific problem,

and at the same time focusing on generic knowledge for the benefit of a generic field problem.

DBR evolved near the beginning of the 21st century as a practical research methodology that bridges the chasm between research and practice in formal education. This means that it is a relatively new method in the learning sciences (Anderson, 2012). Anderson underlines the belief that theory derives its purpose from application and application derives its power from theory. Therefore, DBR methods aim to uncover the relationships between theory, designed product, and practice.

Wang and Hannafin (2005) define DBR as *“a systematic but flexible methodology aimed to improve educational practices through iterative analysis, design, development, and implementation, based on collaboration among researchers and practitioners in real-world settings, and leading to contextually-sensitive design principles and theories.”*

Although Wang and Hannafin describe DBR as a flexible method, it is of importance to systematically document the design process in order to do the data analysis, especially retrospective analysis. In this way can be reflected; what design outcomes have worked or have not worked; how the innovation has been improved; and what kind of changes have been made. Through this documentation, other researchers and designers who are interested in those findings can examine them in relation to their own context and needs.

Furthermore, it should be taken into account that design processes develop in a non-linear way, following an iterative process. It can therefore be chaotic, and this also means that a DBR process can take multiple forms.

Even though, DBR processes can take many forms, Wang & Hannafin suggest that there are a number of common features. DBR is...

1. *“...pragmatic because it is addressing, complex problems in real contexts that contain limita-*

tions, complexities, and dynamics.”

2. *“...grounded in both theory and the real world context, in collaboration with practitioners.”*

3. *“...in terms of research process, interactive, iterative and flexible.”*

4. *“...Integrative because researchers need to integrate a variety of research methods and approaches”*

5. *“..Contextualized because research results are “connected with both the design process through which results are generated and the setting where the research is conducted” (Wang & Hannafin, 2005)*

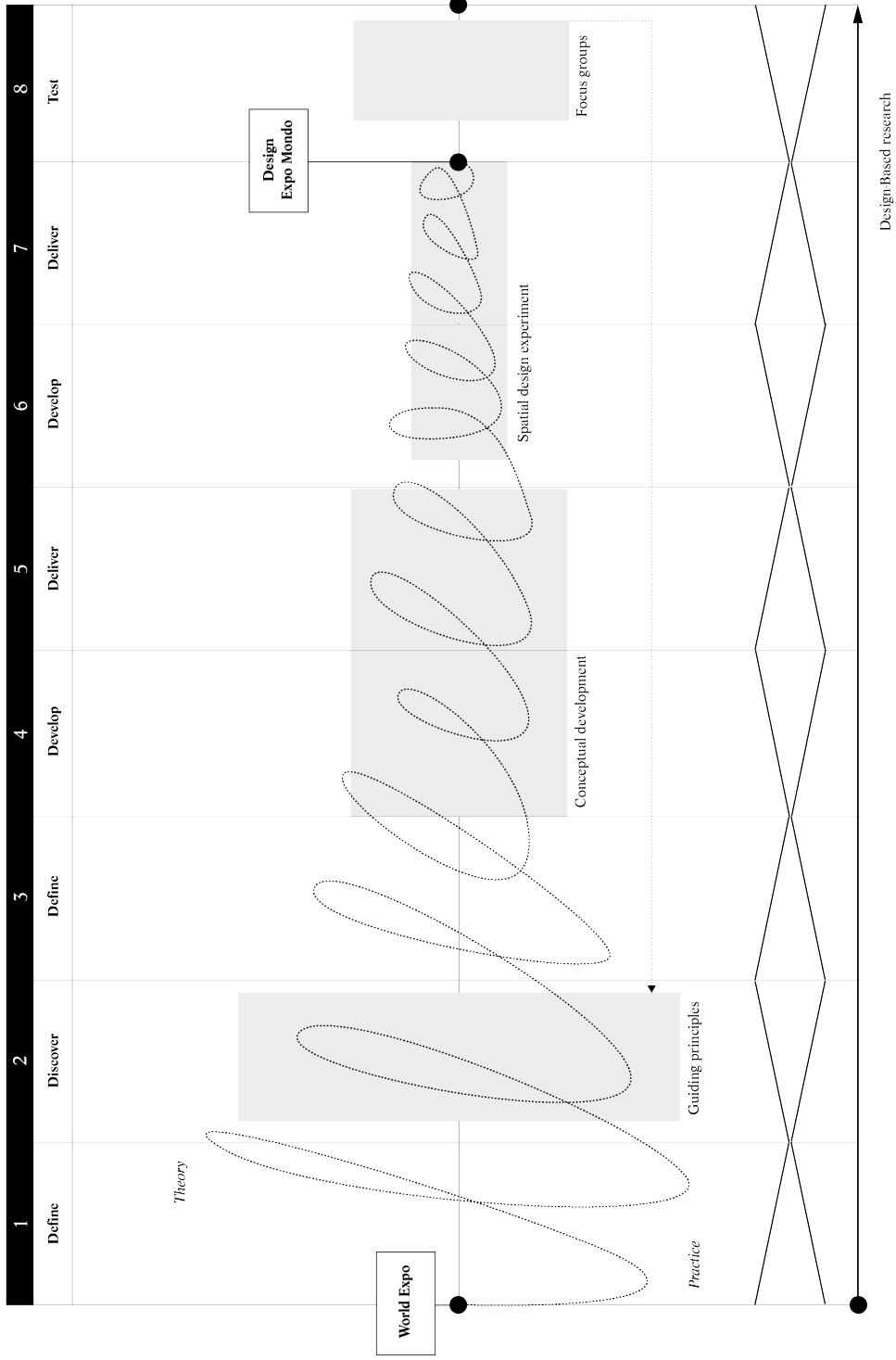
It should be kept in mind that the research should be able to generalize the design in the current context to other applicable contexts. The extensive documentation generated during the research process is intended to enhance the applicability of the current case. As the findings should be applicable in the new settings, it is required to provide guidance on how to apply those findings (Wang & Hannafin, 2005).

In the evaluation of the research, it is expected to identify gaps between the current design and the ideal design goals. This means that the researchers and designers can revise their design to meet their goals based on the findings from the evaluation.

In this research the tutors perform as the practitioners. It should be noted that in collaboration with other practitioners, the outcome of the design would probably be different.

This DBR process builds on existing efforts of the Double Diamond method. The Double Diamond method is illustrated in **Figure 12**. The two diamonds represent the convergent and divergent mode of thinking that is employed. The modes of thinking either expand to a divergent approach, or a more focused convergent approach in order to

12a: The design process will develop through the interaction between theory and practice.



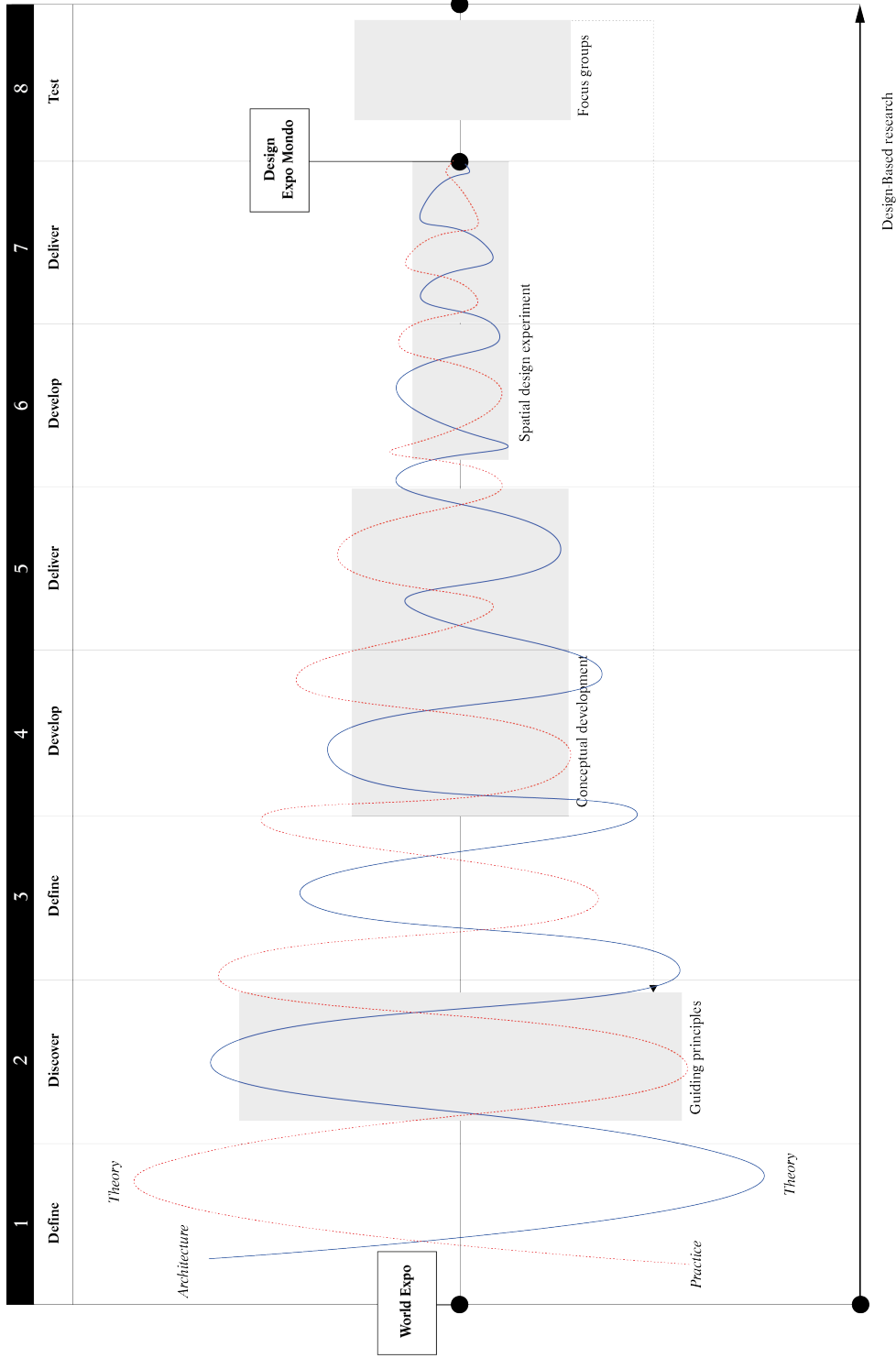


Figure 12: The expected design-based research process

12b: The design process will integrate theory, practice, Science Communication. It is expected to evolve through each other, and later consolidate and merge in the design.

refine the ideas explored at the previous divergent stage. It is identified that the phases of the Double Diamond method can be repeated over and over again in a design process (Clune and Lockrey 2014).

The research design of this design-based research is illustrated in **Figure 12**. This image shows the expected design process. It includes divergent and converging phases, and the continuous interaction between theory and practice. Step by step the design converges to its final stage. This image is a generalized impression of reality. In reality there are of small iterations, diverging and converging steps in the process. These have been omitted from the model.

Flip-thinking

A flip-thinking method was used to challenge the limitations of the World Expo model. Characteristics of the World Expo that were identified to be exclusive, were inverted for the sake of inclusion. This provided an outline of possibilities for the design of Expo Mondo. The flip-thinking method is illustrated in **Figure 13**.

Focus groups

After the design is finished it will be tested by the means of a focus groups method.

A focus group method was preferred, because it would allow participants to discuss the design with each other. Furthermore, their views will be confronted with other meanings by fellow participants. Hence, the participants would collectively construct meaning. This resembles more closely to reality, compared to one-to-one interviews.

So, the aim of the focus groups is to jointly construct meaning to the design of Expo Mondo. In this way, the focus groups will provide this research with insights on the different experiences of visitors. The outcomes of the focus groups will be compared with each other and with the guiding principles that formed the starting point for the design. Hence, the focus group will test in what way the perception of

the visitors corresponds to the principles that guided to the design.

Setting

Three focus groups are conducted with different homogeneous groups of participants. These are recruited on site at three different locations to foster the diversity of the groups. The first focus group is conducted at Local Cultural Center 't Klooster at Afrikaanderplein in Rotterdam. This group represents local residents. The participants have a non-academic background, and are between the 28 - 60 years old. The second focus groups takes place at the university library of Delft University of Technology. The focus group is aimed at students that are 18 - 28 years old, with an academic background. The third focus group is conducted at Het Nieuwe Instituut in Rotterdam. This is a museum for architecture and design. The participants were between the 28-60 years old and were aimed to have a professional background in architecture.

A snow-ball sampling method is used to recruit the participants. The participants differ on the basis of age and socio-economic background. The target group corresponds to visitors to World Expo. A more detailed focus group protocol is attached in the appendix.

Focus group 1: Lcc 't Klooster, Rotterdam

- 28 - 60 years old
- Residents Rotterdam Zuid Afrikaanderbuurt
- Non-academic background

Focus group 2: TU Delft Library

- 18 - 28 years old
- Students at TU Delft

Focus group 3: Het Nieuwe Instituut

- 28 - 50 years old
- Visitors the New Institute Rotterdam
- Professional background architecture

The focus groups consist of 4-6 participants. This amount of participants will allow discussion in the group.

Research questions

The main research question is answered through the following sub-questions:

- *What characteristics make EXPO MONDO inclusive from an architectural perspective?*
- *What characteristics make EXPO MONDO inclusive from a SC perspective?*

- *What are insights regarding the integration of interdisciplinary design of EXPO MONDO that can be gained from this DBR?*

- *In what way does the experience of different potential visitors match the guiding principles that were leading in the design?*



Figure 13: Flip-thinking method used to outline the possibilities for the design of Expo Mondo

THEORETICAL INQUIRY

03

This chapter describes the inquiry that was conducted to construct a theoretical body of knowledge in

support of Expo Mondo. While designing, the theory was applied and tested in practice, hence contributing to the development of Expo Mondo. The body is built up of knowledge from the field of Architecture and Science Communication. As both disciplines offered theoretical support for Expo Mondo, the two perspectives are described separately from each other.

The role of art to play in decolonization

The theorists of the School of Frankfurt, particularly Adorno and Marcuse, advocate that there is a significant role for art to play in provoking rupture from the stereotyped norms and beliefs of the dominant social order. (Jay, 2009) This implies that art can provoke the process of decolonization, described in chapter 2.

Adorno elaborates that art itself can not disrupt social systems, but that it can trigger people to think and reflect (Jay, 2009). This means it can provoke visitors to construct values and ideals that pose a challenge to the dominant social order. In this way art itself does not bring about liberation, but it may produce revolution, by opening up the space for thinking. This gives art an emancipatory value.

The patio-pavilion that is developed within this research project performs as piece of art. In accordance with the role of art as discussed by Adorno and Marcuse, it is expected that Expo Mondo has an emancipatory value. The project interprets architecture as being the building art. The function of the architectural exposition is to trigger to think and reflect.

Along similar lines, Jurgen Habermas, a contemporary Frankfurt scholar, argues that art plays an important role in the process of emancipation, but he elaborates that this can happen on two levels of scale. On the one hand it can provide

Theoretical inquiry

an aesthetic experience, on the other hand it can provoke rational self-reflection. This implies:

1. Art can expose an ideal essence, which transcends the current reality, and functions as a means of helping a person to endure the same reality. In this manner, the role of art is more redemptive than consciousness-raising. A theory of aesthetic experience, rather than reflection.

2. Art can perform as an allegory, which is registered and critically assessed. This implies the art symbolizes a deeper moral or spiritual meaning. (Jay, 2009)

There is elaborated on the potential of both anticipative values for Expo Mondo in the following paragraph.

A Science Communication perspective

The field of Science Communication uses theories from sociology and psychology to provide effective communication. As communication happens on the level of the individual (psychological), as well as on the level of the group (social). Expo Mondo performs as a communication means, hence it uses theories on both levels. This is demonstrated in the following paragraphs.

The level of the individual visitor

Self-determination theory (Deci & Ryan, 2000) suggests that both appeal and well-being effects are based on the potential to satisfy basic universal psychological needs for competence, autonomy, and relatedness. Satisfaction of these basic needs facilitates peoples autonomous motivation (Deci & Ryan, 2000). This theory is used to determine visitors motivations to use the patio-pavilion, by taking into account their perceived autonomy, perceived competence and perceived relatedness.

Bearing in mind the need for multiplicity - one of the guiding principles of the design - Expo Mondo should take into account that visitors differ in their interests and competences, and that these can also change according to their state of mind.

Expo Mondo is able to appeal to different visitors, in various states of mind, as it provides them multiple conditions: the visitors can choose to wander around or to sit down, in an open or enclosed place, dark or light space, being together or alone. The principle of *perceived autonomy* is embodied in the ability of Expo Mondo to seduce, but not direct into a particular direction.

The need for *perceived relatedness* determines that the visitors should be able to relate to the patio-pavilion. The patio-pavilion will be placed at different locations around the world, this requires adaption to the location. This aspects will be elaborated on at the paragraph on the level of the group.

The aspect of *perceived competence* is used in, for example, video games to ensure a player is challenged, but still has the feeling to be able to master the challenge (Ryan, Rigby et al. 2006). In Expo

Mondo the need for perceived competence relates to the challenge to interpret Expo Mondo as a exposition of the world. This will be elaborated in the paragraph below.

Openness and curiosity

The level of perceived competence in Expo Mondo relates to theory on curiosity. Van der Vorst (2012) argues that the lack of clarity can make a person curious. Works of art can frustrate people because of their lack of clarity, and in this way invite them to give their own interpretation. (Van der Vorst, 2012)

In modern art there are many examples of works that are *open*. This means they do not impose a certain interpretation. Open works of art seem unfinished. It does not try to convey a meaning in a stubborn way, but it is ambiguous, and invites to give ones own explanation or interpretation (Van der Vorst, 2012). The notion of openness also is discussed by Umberto Eco in the Open Work (Eco, 1989). He addresses that an open work can offer a multitude of possible interpretations, meanings, solutions and emotional reactions. The central

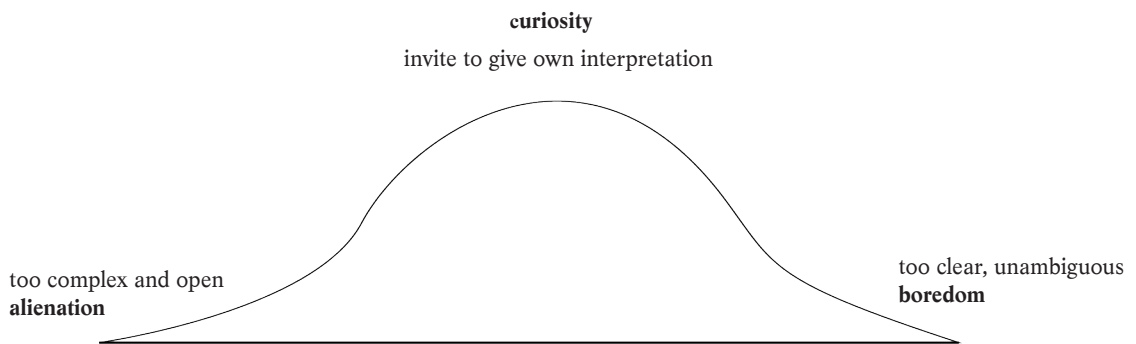


Figure 14: Curiosity moves between alienation and boredom. Model adopted of Van der Vorst (2012)

theme is that the maker does not choose which is most appropriate; the interpreter does it himself.

Van der Vorst (2012) elaborates that an open work can trigger curiosity by its complexity. He argues that those who are confronted with things that are not immediately clear can be grasped by the desire to seize something and therefore seek information. (Van der Vorst, 2012).

Expo Mondo can be interpreted as an open work, because its meaning and its use is ambiguous and open. In this way it allows individuals and communities to give their own interpretation. In order to accomplish this the message should lack in clarity, but also not be too open and complex. This is shown in **Figure 14**, in order to trigger curiosity it should move between alienation and boredom.

The level of complexity that would trigger visitors' curiosity is - following the principles of multiplicity explained earlier - assumed to differ according to their competences and interests. Expo Mondo responds to multiple levels of function and interpretation. This is illustrated in **Figure 15**. Expo Mondo can be a beautiful place to retreat from everyday life, or it can be a place where visitors more actively reflect on their reality in relation to the world. This process of reflection varies in its level of complexity, varying from the reflection on one's own reality to actively contemplate on the natural and architectural elements. This also relates to the need for competence, as addressed earlier in this chapter.

Furthermore, by allowing for multiple interpretations Expo Mondo obstructs the existence of one dominant narrative. This principle corresponds to the process of decolonization, that was described in chapter 2.

The level of the group

According to Luisa Massarani (Massarani, 2014) the success of communicating science in a socially inclusive way relies on the capacity to identify and interpret specific, local social changes, and including

them in the strategy. It is addressed that this works best when the diversity of the audiences is included in all phases of an initiative, from design to governance to implementation. (Massarani, 2014)

This means that the communication strategy moves beyond solely reaching the community, ensuring that a community participates, sets the agenda, has a voice in the activities and that it contributes to defining the relevance of scientific knowledge in a specific context. (Massarani, 2014).

Expo Mondo will take place at multiple locations all over the world. This means that it will be implemented in different communities. Expo Mondo aims to address similarities instead of differences. To provide a similar experience a universal architectural framework was developed. This framework is done without cooperation of the local community. But the content of the framework will be adapted to the local conditions, in collaboration with the local community. This allows for Expo Mondo to still be recognizable when implemented in different places all over the world.

So, Expo Mondo performs as a framework, which can be implemented in multiple contexts. The implementation is socially inclusive in the way that it allows for difference, but within a given framework of architecture.

The design can adapt to local specificities in terms of the greenery, in collaboration with a local landscape architect or gardener. Same goes for the sculptures; they can be made by a local artist. In this way the design is appropriated by local characteristics. The exterior will be same, but the interior varies.

So the initiative and design of Expo Mondo is done prior to the implementation, which is done in collaboration with local entrepreneurs. The construction and governance of the building is also done in collaboration with the community. In addition, materials are chosen that can be manufactured locally.

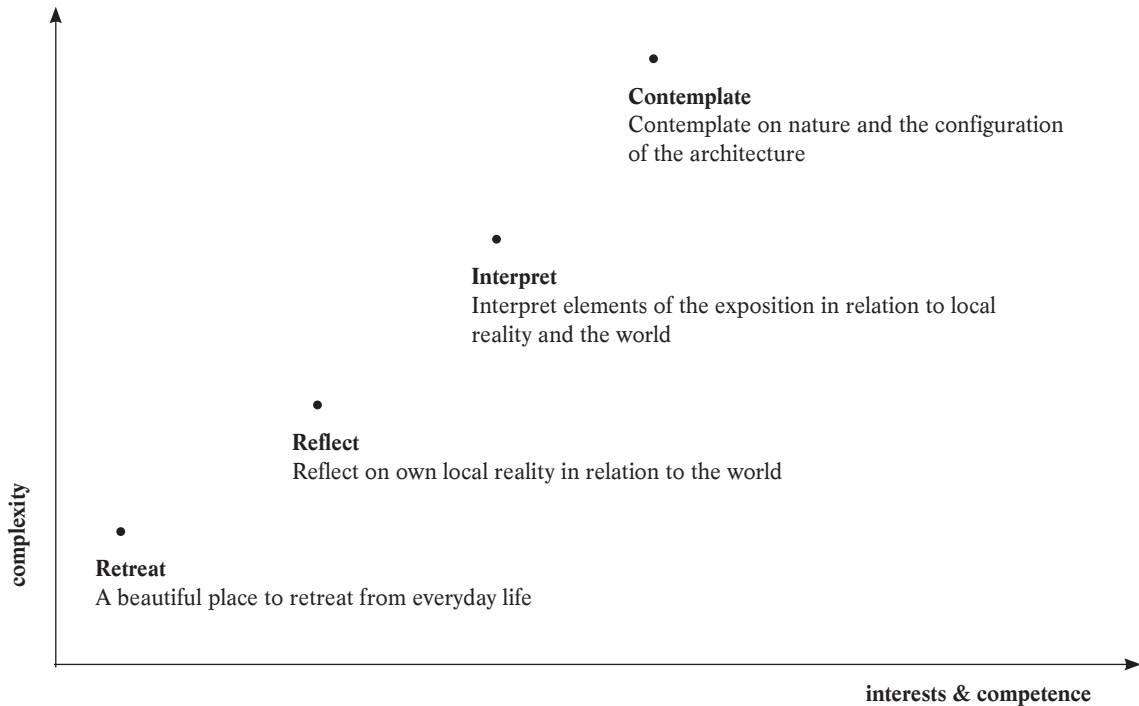


Figure 15: Interpretation of Expo Mondo in relation to interest & competence

Exclusion mechanisms in communication

Communication means can be exclusive through implicit messages that define who's welcome and who's not welcome by accessibility, language, role models, and values priorities. (Massarani, 2014).

Accessibility

The patio-pavilion should be accessible to all. It is therefore located at different locations around the world, and in the city. This implies that it is accessible to a lot of different people. Some visitors will accidentally pass by the pavilion and just go inside, the visit does not have to be scheduled. In addition, Expo Mondo is accessible to disabled people.

Language

In terms of language, in this case architectural language, the design avoids forms and materials

that have specific cultural connotations. This is entailed following a process of abstraction. There is elaborated on this in the next paragraph on architecture.

Above the entrance of the building there is the text Expo Mondo. This is in Esperanto. Esperanto is an international language, created to facilitate communication amongst people from different countries in 1887. The language is born from the belief to unite people in the world, with an universal language. The design purpose of Expo Mondo corresponds to that of Esperanto, since it does not really belong to a particular country it can be interpreted as inclusive. The name also has a certain ambiguity, this is related to the openness of interpretation discussed earlier in the chapter.

Value priorities

The World Expo as it is until today, is based on the fundamental values of the West - independence,



Figure 16: An impression of the local conditions that change according to their context: sculptures, nature, climate, bricks.

freedom and progress. Those values are exclusive, because those values are not prioritized all over the world. This can be one of the reasons why World Expo has only been hosted in Western or Western-oriented countries.

Expo Mondo aims to promote an inclusive understanding of the world, and therefore the values that it embodies are inclusive. It focuses on the oneness of opposites that are apparent in all nature on earth: day - night, light - dark, fire - water, summer - winter etc. All over the world people can associate with these phenomena, therefore these values are interpreted as inclusive. The universal framework of Expo Mondo examines spatial opposites.

In the case of Expo Mondo, the small entrance provides little information of what is inside. It is expected that this makes visitors curious to go in. It has the name Expo Mondo, which does not have a clear meaning but calls for associations. A website will be made to provide with additional information on the internet, when searching for Expo Mondo.

An architectural perspective

Through flip-thinking the possibilities of Expo Mondo were outlined, as illustrated in **Figure 13**. One of the insights that this exercise gave was to focus on world's universals, instead of cultural differences. The theme of universality was explored by artists of De Stijl in the 1920s. Their work resembled that of the universe itself: it was boundless, going beyond the limits of the canvas. The architecture was seeking to abolish the wall as a boundary between the interior and exterior space (Padovan, 2013). Furthermore, the artists used the method of abstraction to eliminate what was unnecessary. By reducing the specific, and the cultural determined, abstract forms embodied that what is universal. The method of abstraction is used in the design of Expo Mondo to develop the universal framework. By means of abstraction the

design becomes elemental architecture, consisting only of construction. Ornament is reduced for the sake of clarity and simplicity.

Ambiguity

Robert Venturi argues that architectural form should acknowledge ambiguity, complexity and contradiction, because this is also present in life (Venturi, 1977). In the same period of time Jane Jacobs starts to criticize Modernist urban renewal. She emphasizes the need for a pluralistic view and sensibility into urban design. Instead of imposing one vision, there should be space for both the context, and the client to define the building. This implies a design can be full of paradoxes. Furthermore, there can be concluded that complexity and contradiction achieves inclusion in architecture. A similar understanding is put forward by Aldo Van Eyck when he shatters the barriers of dualism with his declaration of Twin Phenomena.

Mies's pavilions for the exposition in 1929

At the beginning of the research an analysis was done to the spatial disposition of World Expo (Figure 8). The analysis of the International Exposition in Barcelona 1929 reveals that Mies van der Rohe designed two pavilions. One is the pavilion which is known as the Barcelona Pavilion, the other is Germany's Electrical Supply pavilion. Both pavilions take an opposite stance towards spatial opposites. The pavilions are opposed to each other, and can therefore be interpreted as being one project.

In light of binary opposition the Electrical Supply pavilion has a clear division between interior-exterior. Symmetry is a dominant formal feature of the pavilion. This is apparent in the interior of the exhibit, as well as the symmetrical exterior facades, as in the central entrance of the pavilion. The pavilion is a closed box, but on the interior wall there are big images of the German Industrial landscapes. As a result the visitor does not experience being in a cube

when inside. The case study analysis of the German Electrical Supply pavilion is illustrated in **Figure 17**.

The pavilion is positioned at the exposition in a modest way, almost unnoticed during the event, between the Communications and Transport Centre and the Centre for Textile Arts (Quetglas 2001).

The other Barcelona pavilion is rather a free assemblage of horizontals and verticals – lines and planes. The walls are fixed, but like the movable walls of Japanese houses, they are not structural, and kept very thin while having a flat surface.

In the light of binary opposition the Barcelona pavilion embodies the juxtaposition of spatial opposites in one building: openness-enclosure, horizontal-vertical. In this way the pavilion reveals an ideal world in which opposites simultaneously exist, and

are dependent on each other. The case study analysis of the Barcelona pavilion is illustrated in **Figure 18**.

This is reflected in the undetermined, but apparent route that guides a visitor through the pavilion. The route takes the visitor from the exhibition terrain into the delimited interior of the pavilion, and from there it moves on in order to receive a new view of the outside world, and then back into that world out of which he had come. It is elusive for the visitor to know when he is inside, or outside.

The dominant formal feature of the Barcelona pavilion is asymmetry. A closer look reveals that the design is based on a horizontal symmetry. The horizontal symmetry line is positioned at eye-level of the visitor.

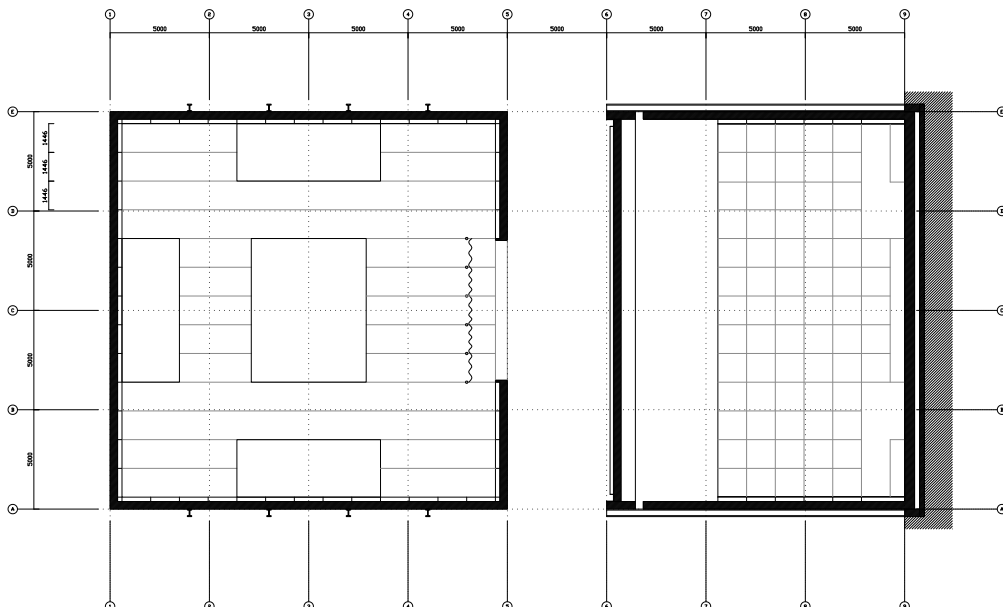


Figure 17: Case study of Germany's Electrical Supply pavilion by Mies van der Rohe

The design of the Expo Mondo touches upon aspects from both pavilions. The exterior of the patio-pavilions of Expo Mondo will use the box-like symmetrical features of the Electrical Supply pavilion. This enables the pavilion to be situated autonomously in different environments (all over the world). The interior of the Expo will focus on a horizontal symmetry, and a vertical a-symmetry.

The enclosed garden

The garden is a phenomenon that reflects developments in a culture. This means that one can see the contemporary garden as a metaphor of the state of culture today. (Aben and De Wit 1999). It is identified that this applied especially in its relation to nature. The garden can reflect both the dominant

culture or oppositional movements against that culture. In this way it becomes a direct reflection of contemporary views, as opposed to a counterculture. The enclosed garden can be interpreted as a universal phenomenon that, as a fixed component of cultural needs, will show itself time and time again in different periods and places. It is part of collectivist cultures, where people withdraw together in the courtyard of the family home. Furthermore, a study into Carthusian monasteries reveals an communal structure, in which individual freedom and collective organization is balanced. The monks have their own enclosed garden, and a communal garden. Expo Mondo elaborates on this opposite by including places to be alone, and together in the patio-pavilion.

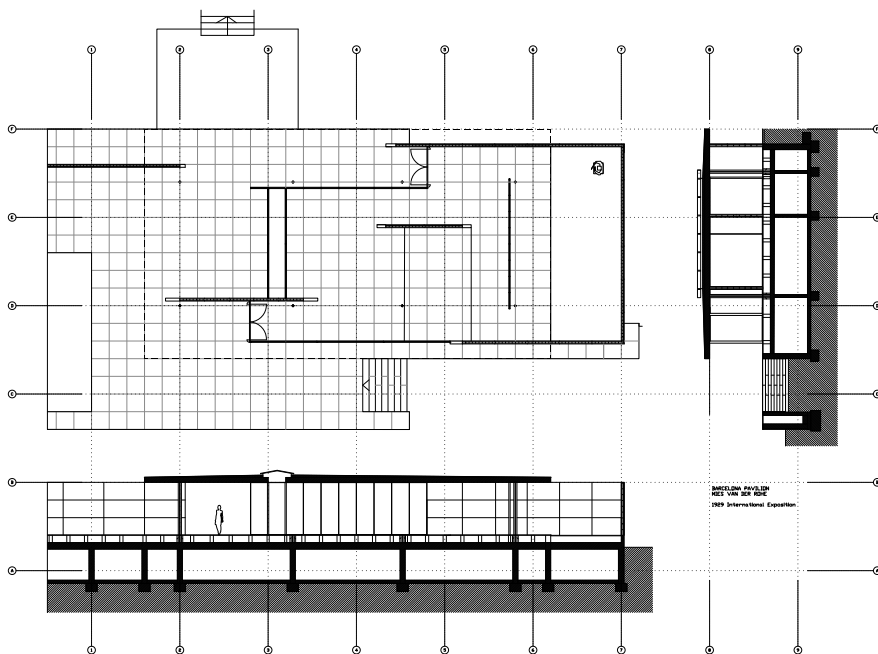
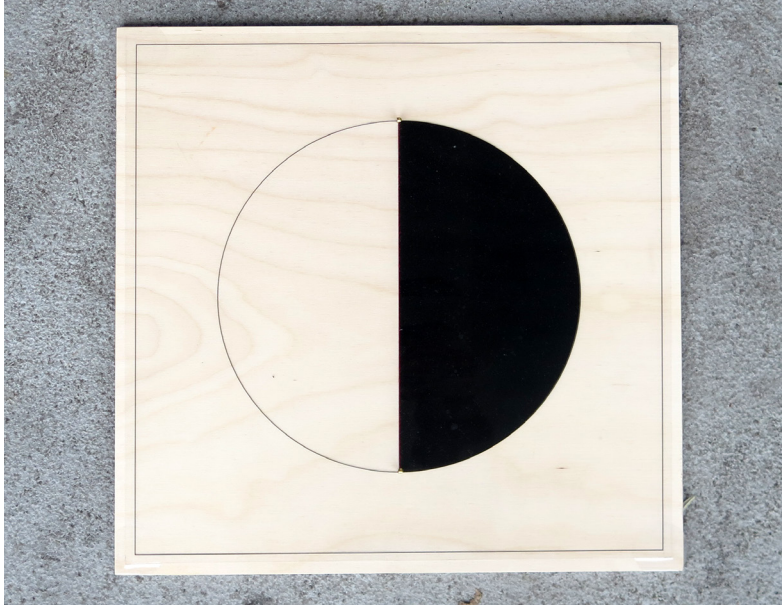


Figure 18: Case study of the Barcelona pavilion by Mies van der Rohe

THE RESULTS

04



Duality



Interdependence

Figure 19: Conceptual model of Duality
Figure 20: Conceptual model of Interdependence

The design-based research resulted in the design of Expo Mondo.

This chapter describes the design answers the research sub-questions.

Expo Mondo

as an enclosed garden, and thus is open towards the sky. The patio-pavilion has multiple spaces that are to a greater or lesser extent enclosed/open.

The design of Expo Mondo reveals world's unity in diversity. World's unity is interpreted as the oneness of opposites. World's diversity comes to expression in the way the patio-pavilion alternates slightly to fit in local conditions, and in its ambiguity that allows for different meanings and experiences by visitors.

World's unity

It is understood that everything on earth behaves in pairs of opposites (hot/cold, wet/dry). Duality is an understanding of these opposites that was identified in the model of World Expo. Duality is illustrated in **Figure 19**. It suggests a clear distinction into two. Expo Mondo is based on another understanding of these opposites. It identifies that the pairs are both dependent on each other, as the one could not exist without the other. Furthermore, in reality multiple opposites behave in a complex relationship to each other. One entity is built up of many different opposing elements. This understanding of interdependence implies oneness, the conceptual model in **Figure 20** illustration this notion.

Furthermore, it is identified that the opposites are not mutual exclusive. This means both can exist at the same time. The architecture of Expo Mondo reconciles pairs of opposites in one pavilion, so the opposites exists simultaneously. The architecture of Expo Mondo is illustrated with a model in **Figure 21**. The simultaneity of opposites allows for an ambiguous experience to happen. The following opposites are reconciled in the design.

Open/enclosed

The patio-pavilion has a clear entrance, so it has a clear interior and exterior. But it is not clear what is inside and what is outside, because it performs

Introvert/extrovert

The design of Expo Mondo defines space at both sides of the exterior wall. This means it defines both the exterior and the interior space. The outer facade and the plinth define the outside, which allows visitors to have a centrifugal experience that engages them with the local context. At the same time the wall defines an enclosed space, this gives the visitor a centripetal experience, and the patio-pavilion an introvert character.

Individual/collective

The patio-pavilion is designed as a place which allows visitors to retreat from a public space to a collective space, and from this collective space, towards a space for the individual. It gives the visitors the opportunity to be on their own, and at the same time be part of a collective. This reconciles the individual/collective dichotomy. It is based on what is fundamental related to the human habitat: the act to retreat.

Classical/anti-classical

The design of Expo Mondo shows opposing characteristics in form. The exterior looks classical, with its symmetrical entrance and it's square plan. The interior breaks with this symmetry. The asymmetrical free-standing walls that define the small pavilion inside the garden look anti-classical.

Vertical/horizontal

The structure of Expo Mondo works in two opposing directions: horizontal and vertical. The walls and columns are vertical, the roof and the plinth performs as horizontal planes. This had implications for the structure supporting the roof. In order

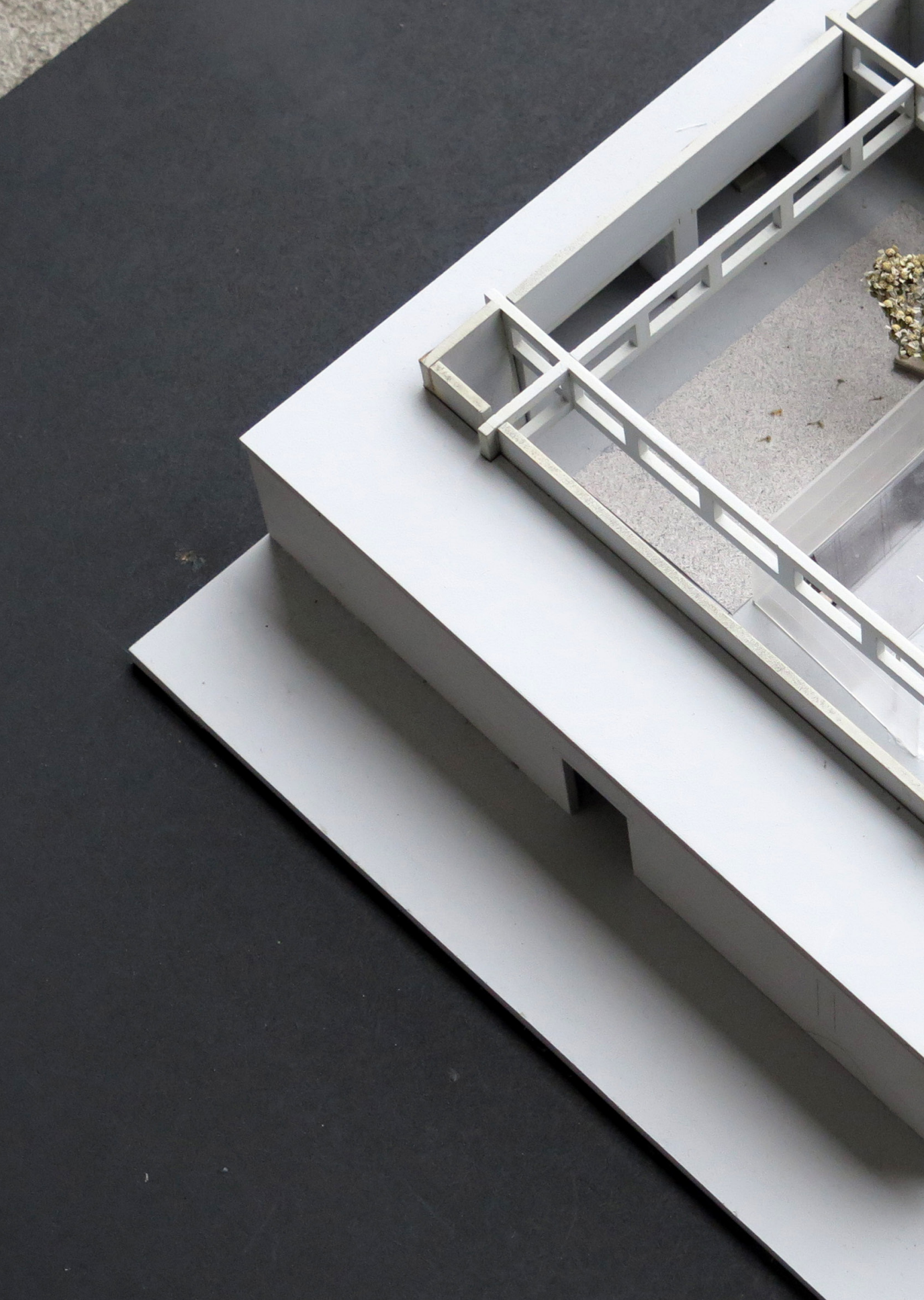




Figure 21: Bird-view of model of Expo Mondo scale 1:100



Figure 22: The structural elements performs simultaneously as decoration.

to limit the shape of the structure in two directions, the horizontal and vertical, a Vierendeel thross is chosen.

Abstract/figurative

In the patio-pavilions there are two sculptures. One in the garden, the collective part of the patio-pavilion. And one in the pool; which is the individual part of the patio-pavilion. These sculptures are human figures that have opposing expressions. The sculptures are made by a local artist. It could be that the body expression of one of the sculptures is open and extrovert and the other is introvert and closed. The figurative form of the sculptures contrasts with the abstract form of the architecture, in this way they are able to reinforce each other.

World's diversity

The design of Expo Mondo embodies universal oneness. At the same time it allows for difference. The patio-pavilions will be located at different cities around the world. This implies that it is positioned in multiple socio-cultural settings and climates. In order to adapt to local conditions there are a few context specific elements.

The greenery

The garden is filled with plants and flowers. These differ per location. The characteristic of the garden is wild and not cultivated. The greenery fits the climate. In hot, dry climates a fountain can be added to the garden. In a cold climate there is space for a fire pit.

Sculptures

The sculptures are made by a local artist. The artist gets the assignment to make two sculptures of a human figure. As described earlier in this chapter, the body expression of the figures are opposed and should relate to the space they are located in. The statues have a fixed place in the pavilion, in the garden and in the pool.

Bricks

The design of Expo Mondo uses bricks as the basic module for the design. The size of the brick is everywhere the same, as this module relates the individual unit to the greater whole of the building. The module is 215 x 112,5 x 56,25 mm. This size is chosen as it fits the hand of the bricklayer and it has the proportion 4:2:1. The material of the brick differs, this is location specific. It is made with local material, and is produced in a way that fits this material.

Observer/observed

The meaning is given by the visitor, it is not determined by the maker, but develops in an interaction between patio-pavilion and visitor.

The design reveals the following answers to the research questions.

What characteristics make Expo Mondo inclusive from an architectural perspective?

Ambiguity

The design allows for opposing elements to co-exist in one patio-pavilion. This allows for a complexity and contradiction that determines that none is dominant over the other. So, through reconciling opposites in one patio-pavilion the exposition architecture becomes ambiguous, and thus inclusive.

Elemental

Expo Mondo is architecture in its elemental form. Through a process of abstraction the patio-pavilion is stripped from function and ornament. In this way there is reduced what is culturally determined. What is left is intrinsically architecture: construction. The structural elements perform simultaneously as decoration. This is illustrated in **Figure 22**. The architecture is shaped by relating its parts to each other with the universal laws of proportion and geometry. By making architecture in an elemental way, it strives towards a general, universal form.

Form-proces-material > material-proces-form

The design of Expo Mondo did not start by making a form, followed by choosing a building process, and a material. The design related the form with the way the patio-pavilion is constructed: the material and the making process. This implies that form is not dominant over the other aspects of the design. The aspects are interrelated.

Local conditions

The patio-pavilion adapts to local conditions that are context specific, in terms of greenery, sculptures and bricks. This is illustrated in **Figure 24**.

What characteristics make Expo Mondo inclusive from a Science Communication perspective?

Ambiguity

In this project the architecture performs as the communication mean. The message is ambiguous, it is complex and full of contradictions. It is both/and, rather than either/or. The ambiguity affects the interpretation of Expo Mondo. It is therefore expected that this will be experienced by a visitor itself, or in conversation with other people about Expo Mondo.

Meaning

The visitor gives meaning to the pavilion, on its own and in relation to each other. Meaning is not determined by the maker. This allows for an interaction between observer and observed in which none is dominant over the other. This is illustrated in the impression in **Figure 23**.

Motivation

On the level of the individual, Expo Mondo motivates visitors to actively take part in the exposition. In order to do so it allows visitors with different preferences and skills to have different experiences and to give different meanings. This is enhanced by designing for multiple rhythms and routes for visitors

through the patio-pavilion. In addition, it allows for the possibility to be on your own, and/or together.

This implies that for one person the patio-pavilion will just be a beautiful place, nothing else. Another person might actively reflect on what is experienced, and in this way give another meaning to it. Or, someone can take time to truly contemplate the architecture, and come to different observations and interpretations.

Local community

On the level of the community, Expo Mondo adapts to local conditions of the community it is placed in. This applies to the sculptures, which are made by a local artist. The appearance adapts in terms of greenery and building material.

What are insights regarding the integration of interdisciplinary design of Expo Mondo that can be gained from this DBR?

The guiding principles

The guiding principles made at the conceptual phase of the design defined the premise of the design on an abstract level. The guiding principles find their origin in the social science, but were interpreted by means of architecture. The level of abstraction allowed the two fields of study to be interlinked through the process of design.



Figure 23: Meaning is not determined by the maker, but left open. It arises in the interaction between visitor and patio-pavilion





Figure 24: Impressions of Expo Mondo at different locations around the world. The patio-pavilions differ in climate, brick, greenery and sculptures.

This chapter describes the results of the focus groups that were conducted with three groups of potential visitors of Expo Mondo. The participants discussed the design. The outcomes were analyzed and compared to the three guiding principles of the design: interdependence, multiplicity and disruption.

Set-up

The focus groups were organized at three different locations. These locations were:

1. Local Cultural Centre 't Klooster, Rotterdam
2. TU Library, Delft
3. The New Institute, Rotterdam

The three locations were chosen to recruit three different homogeneous groups of participants. The groups consisted of 4-5 participants. The participants were provided with the same questions and material. The setting of the focus groups and the recruitment process differ slightly. This is described below.

Local Cultural Center 't Klooster, Rotterdam

This focus group took place at a table in the lobby of the community center around lunch. While the focus group was being prepared, the curiosity of attendees was sparked resulting in their participation for the focus group. Through a snowball-sampling method the other participants were recruited among their acquaintances at the center. They were offered a cup of tea or coffee of the local catering facility.

TU Library, Delft

This focus group took place at a table in a reserved room in the university library around lunch. Students were asked in the library to participate in the focus group. The first participant recruited the other participants among his acquaintances at the library through a snowball-sampling method. They

Focus groups

were offered a cup of tea or coffee of the local catering facility.

The New Institute, Rotterdam

The focus group took place in the evening at a table on the mezzanine floor of the lobby at The New Institute. Four participants were recruited at the same time at the café in the lobby. The participants were enthusiastically asked to help with the graduation project. They were offered a drink at the café.

Analysis

The transcripts of the focus groups were used to analyse the discussions. The transcripts can be found in the appendix of this report. The transcripts were printed, cut-up and marked with color pencils, resulting in categorizing the comments into themes. The key points are discussed following the themes. To illustrate the findings comments of participants are cited. The citations omitted the words "like" and "uhm".

Themes

The findings of the focus groups were categorized in the following themes:

- World citizenship
- Atmosphere of the design
- Function of the design
- Expectations
- Visitors
- At different places around the world
- The name Expo Mondo
- Associations
- Other remarks

World citizenship

There was only one participant that did not feel like a citizen of the world. This participant identified himself as being a Rotterdammer. The other partici-

pants, of all groups, felt world citizens.

The key points that were brought forward in contributing to the feeling of being a world citizen, were (1) having a migration background, (2) traveling around the world, and (3) being in contact with people from other cultures.

In focus group 1 it was mentioned that it is not a necessity to travel the world to feel a world citizen, as the people from Rotterdam come from all over the world.

Speaker 1C: "You come across the whole world in the Afrikaander wijk" [Je komt hier in de Afrikaanderwijk wel de hele wereld tegen]

In focus group 3 it was addressed that there are moments to feel a world citizen, and other moments to identify with your nationality. It was argued that it is something dynamic.

Speaker 3A: "There are times when I do not feel that way. Perhaps, personally, if there is too much negativity about migrants or about refugees. Then I feel very clearly Arabic. (...) When I am abroad and someone asks me where do you come from, then I say: "I am from the Netherlands." [Er zijn wel momenten waarop ik me soms niet zo voel. Misschien dus persoonlijk als er te veel negativiteit is over migranten of over vluchtelingen. Dan voel ik me heel gericht Arabisch. (...) Als ik in het buitenland ben en iemand vraagt me waar kom je vandaan dan zeg ik: "Ik kom uit Nederland.]

Speaker 3B: "If you look at the World Cup, you will feel like you are Dutch again." [Als je nou naar het WK kijkt doen voel je je juist weer Nederlander.]

Atmosphere of the design

The key points that were addressed by the participants of the three groups regarding the atmosphere

of the design related to the observation that it would be a calm and secluded space.

In focus group 1 the participants argue that it is an enclosed space, which is not really inviting from the outside. The interior is mentioned to be restful, in contrast to its surroundings.

Speaker 1B: "Look, it's very closed, if you have walls of glass then it invites to go inside." [Kijk het is erg gesloten, als je muren van glas hebt dan nodigt het meer uit van ik zal daar eens naar binnen.]

Speaker 1E: "With these walls it can also be a resting place, a relaxing place" [Met die muren kan het ook een rustplek zijn, een rustgevende plek]

In focus group 2 it was addressed that it seems like a quiet, peaceful and calm space. It was mentioned that the design promotes a sense of simplicity.

Speaker 2B: "I like that it's simple. (...) Just straight beams and bricks. There is no ornament. That's why it would be really peaceful. You don't have to pay attention to every detail. It's really plain."

Speaker 2A: "It would kind of feel like outside the world."

Speaker 2D: "It encourages people to be quiet I guess."

In focus group 3 it was addressed that it is a neutral but protective space. One participant mentioned that there is a space within the space, what he experienced as introspective.

Speaker 3B: "It is closed, but not oppressive." [Het is gesloten, maar niet benauwend.]

Speaker 3B: "Within this space, you will be in a different space, within that space. Very introspective or

something.” [Binnen deze ruimte begeef je je op een gegeven moment dus ook weer binnen die ruimte in een andere ruimte soort van. Heel introspectief ofzo.]

Function

With regard to the function of the Expo Mondo the opinions differed from each other, also among the participants within a focus groups itself. It is remarkable that in focus group 2 and 3 there were similar comments on how the participants would use the patio-pavilion. In focus group 1 comments revealed suggestions to add another function to the patio-pavilion, as for example a café or a theatre. The participants was addressed that when it has no particular function, if it would perform as public space, then it would probably be claimed by a group of people that would dominate the place.

The participants of focus group 2 experienced that it was a place to escape the world. And in the middle of the city, a place where people like to seek quietness. It was mentioned that it could be used for different activities. For example, just to chill, to go when you're sad, to gaze in the water pool, to watch the rain, to read a book.

Speaker 2A: “Me personally, I like watching the rain. But not being in the rain. So if you have like the place you can sit like there. I would just sit there and you can watch like nature, like the rain or even when it is snowing. Or it's cold. You will still be covered. But you still get like the nature experience. And you are kind of in-between being outside and being inside.”

In addition, it was addressed that the patio-pavilion would probably not be enjoyed as much when it would be really crowded.

Participants of focus group 3 mentioned that they imagined the patio-pavilion to be a kind of different world, also to escape the city. It would be a place to

watch the sun and rain, to read a book, to chat, to walk around. To be alone and to meet other.

Speaker 3A: “I think it invites for encounters.” [Ik denk wel dat het uitnodigend voor ontmoetingen.]

Speaker 3B: “You can also just walk around here for a while, then you are not forced to meet people” [Je kan ook gewoon rustig hier even een rondje lopen dan ben je niet genoodzaakt om contact met mensen aan te gaan.]

The name Expo Mondo

In all the focus groups the participants addressed that Expo Mondo made them think of exposition of the world. In all focus groups it was addressed that this gave the visitors the expectation that there would be artifacts from other places around the world in the patio-pavilion.

Speaker 1D: “Yes, I would think of international exhibitions or something that international artists can exhibit there.” [Ja ik zou denken aan internationale exposities ofzo, dat internationale kunstenaars daar kunnen tentoonstellen.]

In focus group 2 Expo Mondo was interpreted as another world to enter to escape daily life. It was mentioned that it was actually a small world in itself:

Speaker 2C: In the middle it's kind of a small world. (...) It's a small community which is in there and you have nature. You have the sky. (...) So it's kind of a different world then outside.'

In focus group 3 it was mentioned that it seemed to be an exposition for the world, not of the world.

Speaker 3A: “World Exposition, to expose it .. literally...” [Expositie van de wereld, het exposen daarvan.. letterlijk dan...]

Speaker 3D: It is very neutral indeed and that is why the exposition is not of the world, but for the world. I do not think it represents the world, but more for whom it is meant.” [Het is heel neutraal inderdaad en daarmee lijkt het voor expositie niet van de wereld maar voor de wereld. Ik denk niet dat het de wereld representeert maar meer voor wie het bedoelt is.]

Speaker 3B: “An exposition that really connects people or something, rather than being the kind of showcase of what it looks like all around the world. “ [Een expositie die mensen echt verbindt ofzo iets, eerder dan dat het soor van een showcase is van hoe het overal in de wereld eruitziet.]

Expectations

All the focus groups mentioned that the expectation given by the exterior (enclosed) was in contrast with the interior (open).

Speaker 3A: “There is only one entrance, nothing else, so can not know what to expect.” [Er is maar 1 ingang, voor de rest zie je niets, dus in principe weet je ook niet wat je kan verwachten.]

Speaker 3C: “It would surprise me, because the outside does not give me any feeling of what is inside. So it would surprise me.” [Het zou me verrassen, omdat de buitenkant me niet het gevoel geeft van wat er van binnen is. dus het zou me verrassen.]

Speaker 2D: “I mean it seems like a really dark space from the outside. It seems pretty massive and there is only a small entrance. It doesn’t really feel like you’re going to enter an open space. It kind of feels like you’re going into a trap.”

Speaker 1A: “The long façades are always utility buildings, so there is some kind of gas distribution installation, or a high-voltage transformer.” [De hele lange gevels, dat zijn altijd utiliteitsgebouwen dus

daar zit dan een of ander gas-verdeelinstallatie in, of een hoogspannings trafo.]

Associations

The pavilion was associated with elements from other cultures, or triggered a memory of a place where the participants had been in their lives. The associations of the participants came from all over the world. Among them were Katmandu, Mediterean, Mexico city, Marocco.

Speaker 1C: “I think it was in Morocco where I saw this, that was also a kind of indoor / outdoor” [Het was volgens mij in Marokko waar ik dit heb gezien, dat was ook een soort indoor/outdoor.]

Speaker 1A: “It is typically Mediterranean, that you have enclosed gardens, and what I see inside, it reminds me a bit of a cloister.” [Het is typisch iets Mediterraars, dat je omsloten tuinen hebt, en datgene wat ik binnen zie, dat doet mij een beetje denken aan een kloostergang.]

Speaker 1E: “The brick I find very Dutch, but this here has something oriental.” [De baksteen vind ik heel Nederlands, maar dit hier heeft iets orientals.]

Speaker 2A: “There was a place like this in Mexico City one time. It was sort of like this.”

Speaker 2D: “It reminds me of a small park in Katmandu.”

Speaker 3A: “Well, not the decoration, but the courtyard gives me a feeling of a Spanish or Arabic-like courtyard. (...) I almost gave it the identity of the Spanish courtyard, but it is not. You can not give that identity to it. It is super modern.” [Nou niet aan de aankleding, maar bij een binnentuin krijg ik wel een beetje een gevoel van een Spaanse of Arabisch-achtige binnentuin. (...) Ik gaf het bijna de identiteit van de

Spaanse binnentuin, maar dat is het niet. Die identiteit kan je er ook niet aan verlenen. Het is supermodern.]

Visitors

Most participants address that it is a place for everyone. Different kinds of potential visitors are addressed. Some mention that there will be others that will claim the building, and that these should to be excluded by paying a ticket.

Speaker 2B: “Everyone who does not wants to leave the city center, but wants to go into an open space would go there.”

Speaker 2C: “I think more elderly people will come here. Other people are busy, and elderly are already retired. They would come here and sit down.”

Speaker 3A: “It’s for everyone, because it’s a neutral place, it does not matter who comes, it’s for everyone. It does not lend itself to a specific group of people. “ [Het is voor iedereen want het is een neutrale plek, het maakt niet uit wie er komt, het is dan voor iedereen. Het leent zich niet aan een specifieke groep mensen.]

Speaker 1A: “Cornerboys, they love spaces that you can not see right away.” [Hangjongeren, die houden heel erg van ruimtes die je niet gelijk kan zien.]

Speaker 1E: Art lovers.” [Kunsthelvers]

Speaker 1A: “I can see it at the university. ” [Ik zie het wel bij de universiteit staan.]

Speaker 1B: No, all the people who want to have a moment of peace, it is almost like a kind of monastery garden. Here you can walk through as a Zen monk” [Nee, alle mensen die even een momentje rust willen hebben, bijna een soort klooster tuin wordt het

dan. Waar je als Zen monnik even doorheen kan.]

Speaker 1A: “The need is there, but I wonder if you would put this building here in the Afrikaander district, whether it would not be claimed by those who come first and say this is ours.” [Behoeft is er wel hier, alleen vraag ik me af of je als je dit gebouw hier zou neer zetten in de Afrikaanderwijk, of het dan niet geclaimd zou worden door de groep die daar als eerste gaat zitten en zegt die is van ons.]

At different places around the world

The participants discuss that the patio-pavilion will be used differently around the world. Some think completely different, others think the difference would be neglectable. It is addressed that the people inside would share a similar kind of experience.

Focus group 1

Speaker 1E: “To me it evokes an association that you always have the same building from the outside, but the inside it is personal. That is the same with the world. From the outside we are all equal, but also individuals.” [Bij mij roept het een associatie op dat je van buiten altijd hetzelfde gebouw hebt, maar van binnen is het persoonlijk. Dat is ook met de wereld zo. Van buiten zijn we allemaal gelijk, maar ook individualist.]

Speaker 2D: “I feel like in European culture, we are more used to a place being like for yourself to think. While like in, Eastern like Asia and stuff, it will be used to like more as a get together space. To enjoy time together.”

Speaker 2B: “It is the same building in many different places around the world. And that even though different people come there and are kind of like all different, they are from different cultures, like being there makes them all kind of similar.”

Speaker 2A: "It will make you feel connected. Because, you can see there is different people and different places, but you'll all come to the same thing so it kind of gives you a connection with someone you have nothing in common with but I mean, in the end everyone just want to relax and find a connection with more nature or whatever."

In focus group 3 it is mentioned that the use of the patio-pavilion will reflect the local cultures.

Speaker 3B: "Because it offers a neutral background, it is then free for interpretation to do that." [Omdat het zo'n neutrale achtergrond biedt, is het dan vrij voor interpretatie om dat te doen.]

Speaker 3A: "If it has exactly the same facilities then I think it stays the same, but I can also imagine that if you have this somewhere in Turkey or something that the ladies with there with their tea and eat a sandwich." [Als het precies dezelfde faciliteiten heeft dan denk ik dat het hetzelfde blijft, maar ik kan me ook zo voorstellen dat als je dit ergens in Turkije ofzo hebt dat de dames met hun thee kan naar dit tuintje gaan en daar even broodje eten en theeleuten.]

Speaker 3C: "I think that the culture will come in inside, so the culture where the building stands is the atmosphere it will have." [Ik denk dat de cultuur erin komt, dus de cultuur waar het gebouw staat is de sfeer die het zal hebben.]

Speaker 3B: "So you actually you share a kind of experience with each other all over the world, the same experience." [Je deelt dus eigenlijk een soort ervaring met elkaar over heel de wereld, dezelfde ervaring.]

Speaker 3D: "That is beautiful indeed, you have exactly the same experience, right." [Dat is dan wel weer mooi inderdaad, je hebt precies dezelfde ervaring als het goed is.]

Speaker 3B: "And if you know that you'll feel kind of ..." [En als je dat weet dan voel je soort van...]

Speaker 3D: "But do you have to know that?" [Maar moet je dat weten dan?]

Speaker 3B: "I don't know" [Ik weet het niet]

Speaker 3A: "Maybe discover" [Misschien ontdekken.]

Speaker 3B: "It would give an extra dimension, the idea that somewhere anywhere around the world has exactly the same view as I do, but perhaps in very different weather conditions." [Het zou wel een extra dimensie eraan geven, de gedachte dat ergens in weet ik veel waar precies hetzelfde ziet als ik, maar misschien in hele andere weersomstandigheden.]

Speaker 3D: "Would the thought be enough, or should you see it as well?" [Zou de gedachte genoeg zijn of moet je het ook zien?]

Speaker 3B: "No, the thought is actually enough." [Nee de gedachte is eigenlijk genoeg.]

Other remarks

The participants address that it should be kept clean and tidy in the patio-pavilion to make sure it would be a pleasant place to be in. In addition, it should close at night to prevent violations.

It was also addressed that some participants would feel more amazed by the patio-pavilion if it would include any form of cultural exchange.

The comments of the participants reflect that it were different target groups. This was reflected in the language, but also in the amount of discussion, imagination and questioning. In focus group 1 there is less discussion, the participants talk past each other.

Key findings

- All participants, except for one, feel like a world citizen
- The design is addressed to have a calm and secluded atmosphere
- The visitors differ in their interpretation of function and use. They identify that the patio-pavilion

could be used in different ways

- The participants associate Expo Mondo to different places in the world located within different cultures.
- The patio-pavilion is identified simple and neutral, and therefore it is able to be placed in different cultures and be used in a different way.
- Having a place to retreat from the busy city is appreciated by the majority of participants
- The interior does not match the expectations that the outside creates
- The name Expo Mondo associate participants with an exposition of the world, resulting in the expectation to see cultural artifacts.
- Some participants address that knowing that other people all around the world have a similar experience enhances a feeling of connection
- The participants want to know more about the purpose and function of the patio-pavilion

In relation to the guiding principles

The results of the focus groups are related to the guiding principles.

Multiplicity

The participants mention that the patio-pavilion could be used in different ways, according to the preferences of individuals. Some of the participants think the use will differ per context. It is assumed that the culture is reflected in the use of the patio-pavilion. It is mentioned that this will probably not reflect national culture, but culture on a more local level. For example, elderly people would use the patio-pavilion in a neighborhood with a lot of elderly. In this way it would break with the stereotypes that are involved with representing national cultures, by revealing cultural reality.

Disruption

The interior does not match the expectations that the outside creates. Expo Mondo provides participants with the expectation that there are cultural ar-

tifacts or it gives them no expectation. The patio-pavilion is addressed to be a small world - outside of the world.

Interdependence

Several paradoxes are addressed by the participants. The patio-pavilion is open, but enclosed. It is a place to be alone and/or together.

By having multiple patio-pavilions around the world people from different places would have a similar experience. It is addressed that this would enhance a feeling of connection.

This chapter describes and maps the design-based research process. It elaborates on the integration of theory and practice, and Science Communication and Architecture. The process is compared to the Adaptive Expertise model.

Figure 25 shows the design-based research process in a time-line that is divided into eight parts. Each part represents a term that lasted about three months. This implies that the whole process took a total of 2 years.

Each part is given a name that defines this term on the basis of its main task. In chronological manner these are: define, discover, define, develop, deliver, develop, deliver and test. The following paragraphs elaborate on these terms.

1 Define

The first term was concerned with gaining a deeper understanding of the tradition of World Expositions and framing the topic of research. The main tasks during this term were reading and the spatial analysis of World Expositions. The problem statement was formulated. As **Figure 26** shows the two disciplines were still separated entities within the project. At the end of this term the P1 presentation took place.

2 Discover

In the discover phase the project developed a position within theory. The guiding principles were formulated. In this term the World Expo model was inverted through flip-thinking to challenge the limitations of the model. The main tasks were reading books in relation to decolonization and writing the research proposal. A visual dictionary was made to track definitions and atmospheres to navigate first design ideas. The preliminary sketches of the design were made, revealing the idea to develop a patio-pavilion. At the end of this term the P2 presentation

Mapping the design process

was held, the first Go/No-Go moment for the faculty of Architecture.

3 Define

In the third term of the project the research report for Explore-lab was made. This consisted of a theoretical inquiry into the notion of interdependence in relation to architecture, and specifically Mies van der Rohe. The research report was developed and the P3 presentation held.

4 Develop

The theoretical inquiry continued. The theory provided the designer with diverging ideas for the design assignment, which resulted in leaving the idea of the patio-pavilion to explore different ways in which an exposition could take shape. The guiding principles were tested in the exposition ideas.

5 Deliver

In the fifth term the design returned to the idea of the patio-pavilion. This idea was further developed in relation to both disciplines. The P4 deadline followed at the end of this term. The design was not yet sufficiently developed in terms of architectural and technical detail.

6 Develop

To support the step from conceptual design to effective architecture, an in-depth case study analysis was done of two buildings of Mies van der Rohe. These buildings were already discussed in the research report developed in the third term, but at that time the technical aspects were underexposed. The architectural drawings were traced in order to understand in what way these two buildings was made. This term was much focused on the field of architecture. Sketches, models and AutoCad were used to enhance the design experiment. The principles of the design were developed on an architectural level, this implies that at this term the conceptual

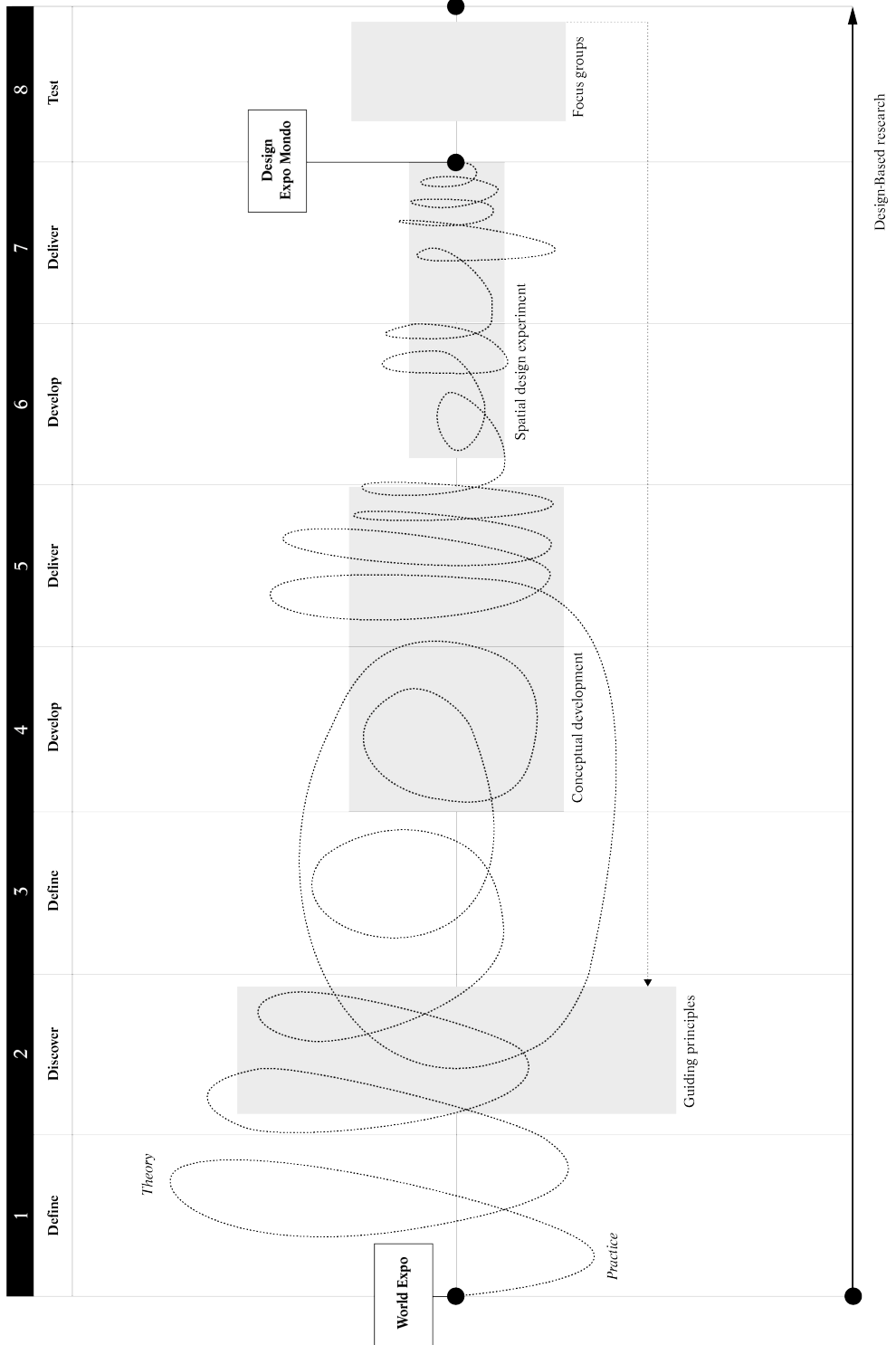


Figure 25: The design process as it developed through the interaction between theory and practice.

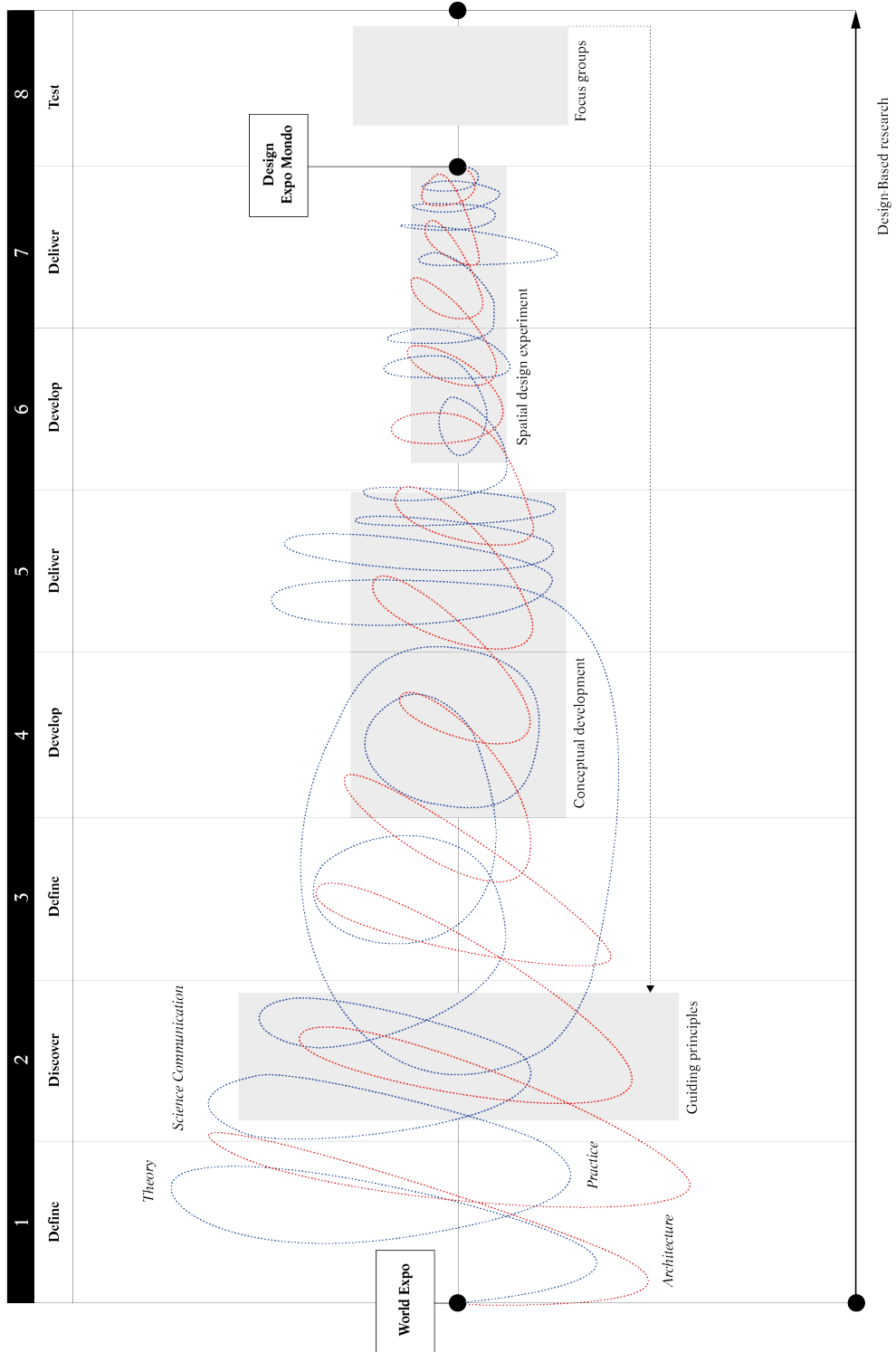
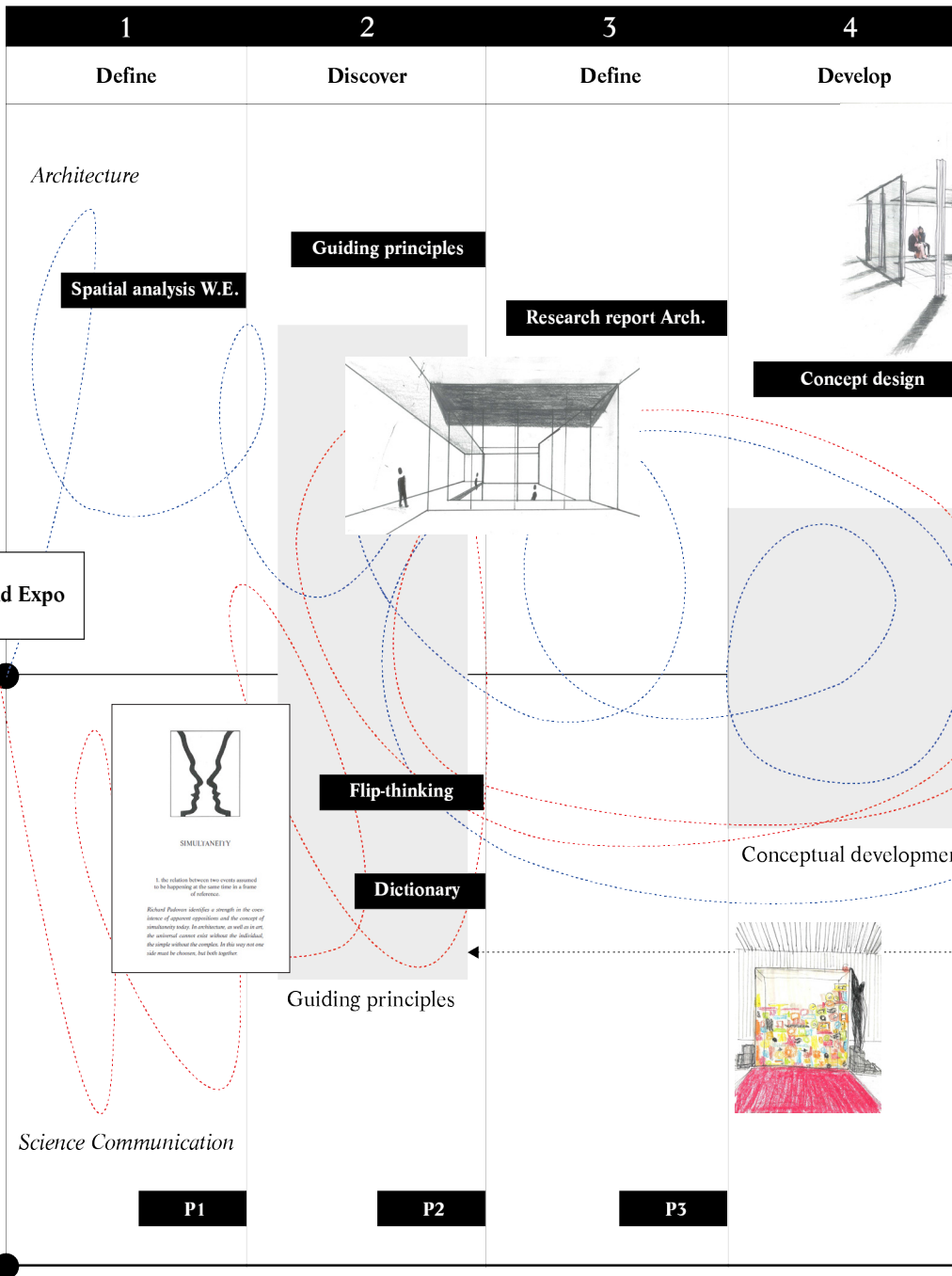


Figure 26: The design process as it developed through the interaction between theory and practice, and simultaneously Science Communication and Architecture,



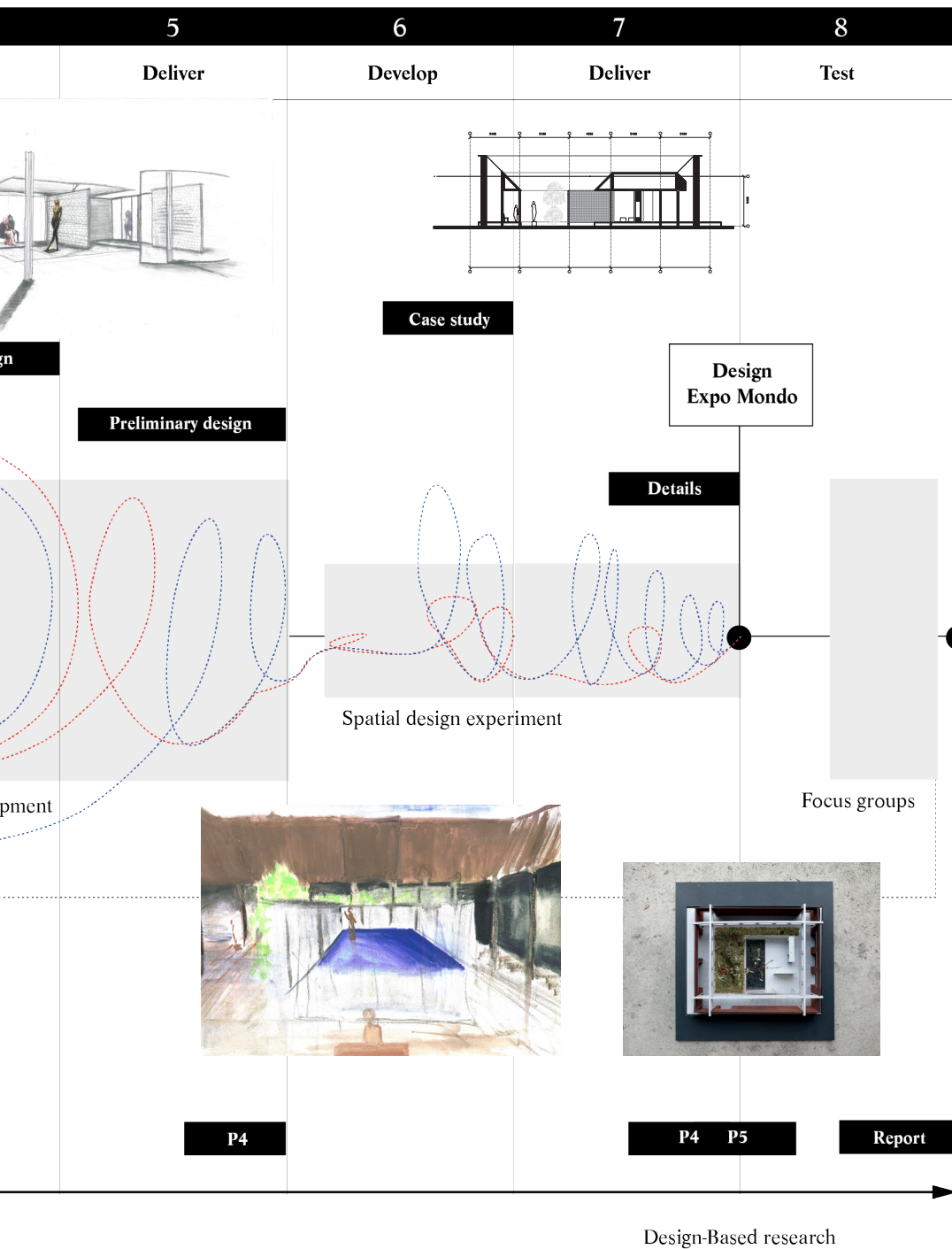


Figure 27: The design-based research process, integrating the two disciplines. Illustrated with sketches that show the development of the design.

design transformed into a building.

7 Deliver

In this term the design was revised with regard to beauty, feasible, and technical detail. The revision emphasized the consistency and utility of the project on multiple levels of scale. During the spatial design experiment the following methods were used: sketching, water color, models, 3D modelling. After the final design steps were made, the final drawings and model were created. At the end of this term the graduation for the master in Architecture took place.

8 Test

In the final phase of the design-based research process the design was tested in focus groups. The results were compared to the guiding principles of the design.

As **Figure 26** shows the design process developed through the interaction between theory and prac-

tice, but also Architecture and Science Communication. In the process they were aligned, and finally merged in the Expo Mondo.

Iterations

Figure 25 and 26 show the iterations that were made during the design process, revealing the interaction between theory and practice. Two of the most important iterations were the return to the patio-pavilion, as describes in the term Design 1. This was the result of testing the guiding principles in other settings of expositions. The main insight gained was that inclusion is always relative, it was chosen to stay close to the original assignment.

The second big iteration was the development from conceptual design to effective architecture. This step developed rather slowly, an in-depth case study was done to support this step.

The process consisted of many more small iterations. The images show an generalized image of the design process.

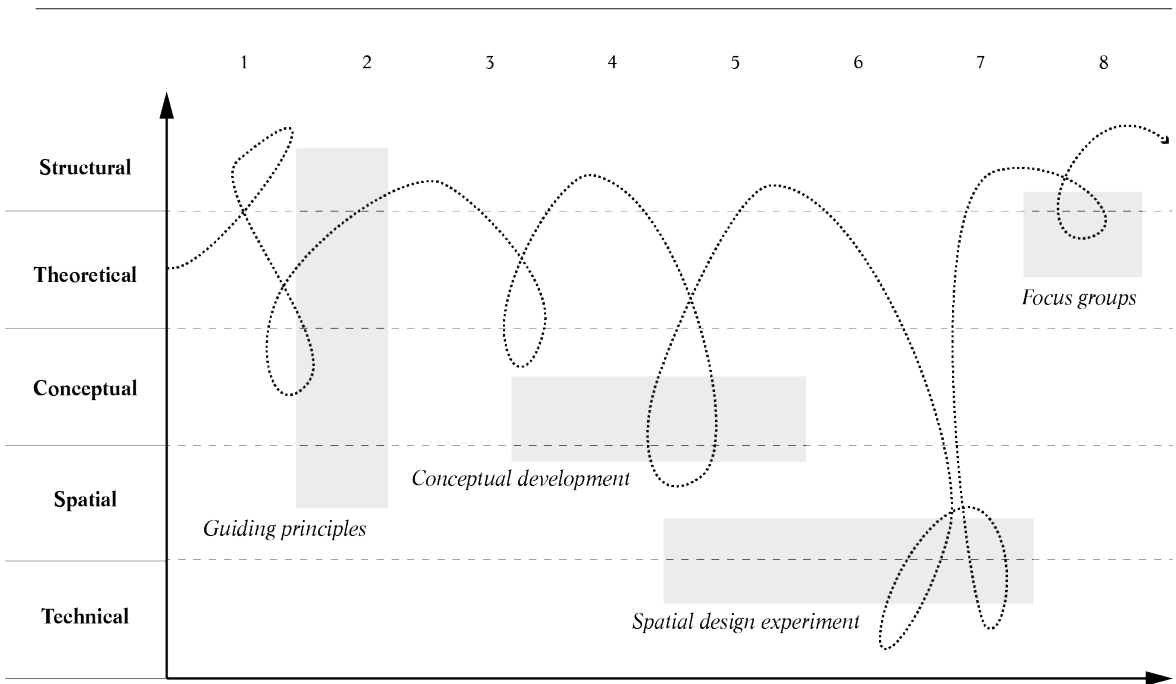


Figure 28: The four different layers of thought (adapted from: Bohm, 2017)

Integration

Figure 27 shows the integration of the two disciplines. The guiding principles were developed in relation to decolonization theory and explored within both disciplines. These abstract notions enabled the designer to identify a common ground within the two field of study. The two disciplines were related after the second term, but were developed in terms of alignment within the design only from the fifth term on. The sketches illustrate the development of the architectural design.

As is shown in **Figure 28**, there are four different levels of thinking distinguished. Structural, theoretical, conceptual, spatial and technical. A rhythm was developed to move continuously from one level to the other level. This was also encouraged by the strict deadlines P1, P2, P3, P4, P5. When the process was stuck at one point, it helped to move to another layer.

Adaptive expertise

When compared to the adaptive expertise model, (Smith, Ford et al. 1997) it is shown that the process had two moments when the researcher performed as a frustrated novice. This is illustrated in **Figure 29**. This was the result of the uncertainty that the project gave and the dispersion that was experienced in the third period. In addition, there was a frustrated novice performance when the conceptual design had trouble to become architecture.

The four different modes of thinking helped to move from frustrated novice to adaptive expertise. In addition, the case study analysis of Mies van der Rohe helped to find solid ground.

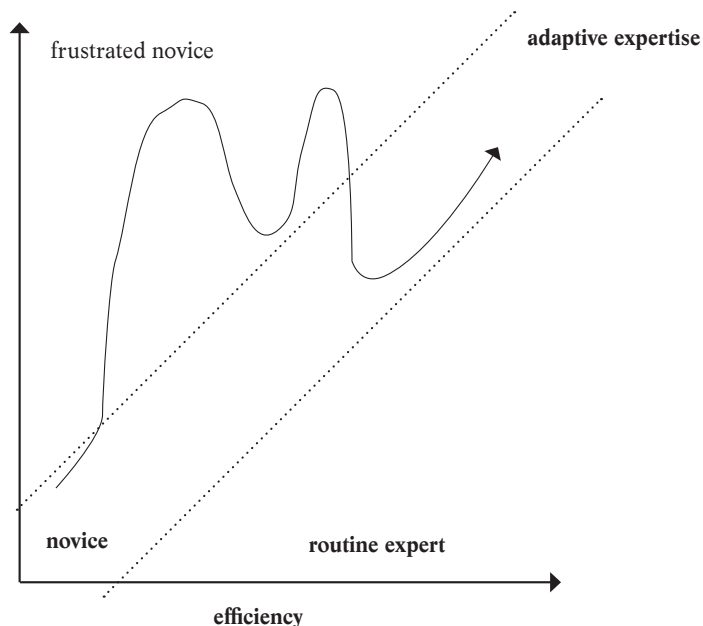


Fig. 29: The design process in the adaptive expertise model (adapted from: Smith, Ford et al. 1997)

EXPO

CONCLUSION & DISCUSSION

05



Distinguish more, separate less.

Figure 30: Angelica Dass Humanae project illustrates the motto of Expo Mondo. By distinguish more differences between individuals, there is less separation between groups. (Dass, 2017)

The aim of this research was to design an exposition of the world that reveals an inclusive understanding of the world, by the means of architecture. Expo Mondo was developed following an interdisciplinary design-based research method, linking theory and practice through design.

The research question was:

What spatial configuration and implantation of inclusive exposition architecture enables Expo Mondo to expose the world in an inclusive way?

Expo Mondo developed an understanding of inclusion by identifying a value in simultaneity. It allowed opposing elements in the design to co-exist simultaneously. By fostering contradiction and complexity, dominance is avoided. This happened on multiple levels of scale.

The design of Expo Mondo contributes to the discourse of decolonization, as it provides an alternative exposition of the world, next to World Expo. Thus, disrupting its dominant position in the world.

Through design Expo Mondo was developed, a patio-pavilion that will be implanted at different locations around the world, where it exposes unity in diversity. By means of a universal framework it exposes local conditions as greenery, sculptures and the climate. These local conditions change according to the context. In this way, it shows what is common on a global level, and simultaneously it allows for difference on a local level.

It is a place where visitors can distance themselves from their everyday life. In this way it provides visitors a place for introspection and/or redemption by means of an aesthetic experience. This is inclusive because it allows visitors to have their own experience, and meaning. And because it shows the complexity of reality, without reducing

Conclusion

it to shallow representation. The configuration of the universal framework embodies simultaneity as well. Spatial opposites co-exist in the design. This both/and approach articulates an ambiguous message. The deliberate ambiguity gives a particular openness to the design. It is experienced by the visitors in relation to the function and use of the patio-pavilion.

The design allows visitors to use and experience the patio-pavilion in different ways. This means that they can give different interpretations to Expo Mondo. It is addressed that this depends on the ability and preference of the individual visitor. The design motivates visitors to engage with the patio-pavilion by giving them autonomy in finding their own route and rhythm, and by providing multiple spaces so that one corresponds to a visitor's individual preference. The curiosity of visitors is triggered through false expectations and the openness of interpretation.

In this way, Expo Mondo prioritizes individual preferences over (generalized) cultural differences. This resulted in its motto: 'distinguish more, separate less' (**Figure 30**).

This discussion points out in what way the method, the design of Expo Mondo, the findings and the design process relate to each other. It examines these in relation to the literature provided earlier in the report. In addition, it also describes the limitations of the research.

This research has examined the opportunity to develop an exposition of the world that reveals an inclusive understanding of the world. The research positions itself within the discourse of *decolonization*. Three principles were articulated to guide the design: interdependence, multiplicity and disruption.

The research resulted in the design of Expo Mondo, which embodies an inclusive understanding of the world, by revealing world's unity in diversity. This means, the patio-pavilion performs as a universal framework, exposing local cultural conditions at different places around the world. The framework expresses world's unity through embodying the universal oneness of opposites.

Relevance

The design of Expo Mondo contributes to the discourse of decolonization, as it provides an alternative exposition of the world, next to World Expo. However, it should be noted that the influence this design would have in providing social change is marginal. The project is driven by the ambition to create awareness, but it is recognized that this process is something that happens very slowly. As many other conditions have their role to play on a societal and individual level. This does not mean that it is useless, but it is only a small step as part of a larger transition.

So, it is expected that this exposition of the world would not drastically disrupt the way visitors view the world. However, it is believed that Expo Mondo contributes in a significant way as it provides

Discussion

an alternative to the dominant reality provided by World Expo. It was addressed in the chapter position, that some people can't see other realities, because the dominant reality is interpreted as truth. By providing another interpretation this exposition of the world breaks with the assumption that there is one dominant reality. In this way, Expo Mondo still fits the process of decolonization. The patio-pavilion also breaks with the assumption of a separation between us/them that was provided by World Expo. Expo Mondo focuses on global similarities and individual differences instead. Moreover, this project encourages other designers to come forward with alternative realities.

The value of design over that of criticism is identified to be precisely in line with providing reality with an alternative. By making this alternative tangible and explicit, it allows itself to be questioned, discussed and further explored. In this way it contributes to an ongoing process, the negotiation between values and perspectives. It is therefore important to identify that this design is not an absolute solution, nor the truth, nor an improvement. It is an alternative reality.

In addition, this project provides insights on what inclusion means in the context of an exposition of the world, and in general. The necessity to foster an inclusive society is stressed in the introduction of the research. This project aims to contribute to an inclusive society as it identifies a value in embodying an inclusive world-view. Even if it is only a small step as part of a larger transition.

This project reveals that inclusion is not an absolute notion. Inclusion and exclusion are relative notions, happening in relation to each other. It is therefore careless to state that this exposition of the world is inclusive, as it would suggest inclusion is an absolute notion. The act of inclusion is inextricably linked to the act of exclusion of other aspects and realities. However, it is important to be aware

by whom and for whom a project serves. Through the awareness of existing dominant aspects and realities, there arises the opportunity to counter the dominance by providing with alternatives. I believe that the sum of alternative realities, that contradict and complement each other, is what makes a society, or a project, inclusive. This implies this project is inclusive in relation to World Expo.

So, I believe the transformation towards an inclusive society happens through fostering contradictory and complementary realities. This allows societies to regenerate themselves by encouraging diversity and collaboration.

The guiding principles

The design process was characterized by a continuous re-interpretation of the notions diversity and unity, and a continuous negotiation about their role in the project, their proportional relationship. The negotiation of these two notions was influenced by the three guiding principles: multiplicity, interdependence and disruption. Via an understanding of multiplicity and interdependence the notions of diversity and unity were examined. Multiplicity provided an understanding diversity, and vice versa. Interdependence provided an understanding of unity, and vice versa.

The understanding of the guiding principles was brought to a greater depth through design. In the design process it was revealed that the principles multiplicity and interdependence were contradictory. This was not yet identified at the moment the principles were formulated. As the principles guided the design, they fostered the co-existence of unity and diversity in the patio-pavilion. For the design this means that it allows for differences on a local and individual level, and simultaneously unifies on a global level. It is identified that fostering unity and diversity simultaneously for the sake of inclusion is a strategy that can be examined in other, future projects as well.

Results in relation to theory

Regarding the results of the focus groups, the participants point out that the interior of the exposition breaks with the expectations that were created by the exterior. The enclosed exterior wall, with only a small entrance, closes off the surroundings completely. It was mentioned that walking through a dark corridor before entering the open space would contribute to the element of surprise. However, it was also addressed that the narrow entrance would prevent visitors from going inside. One participant even mentioned it would “feel as a trap”. Another participant disagrees, “It must be very nice inside” [Het moet wel heel leuk zijn binnen]. This reveals that the experiences of visitors with regard to the patio-pavilion are different.

As the entrance is not inviting all visitors to enter, it is identified that the design is dependent on the premise of word-to-mouth advertisement. The name Expo Mondo on the facade should trigger participants to wonder what would be inside, and thus become curious. However, it was stressed by the participants of the focus group that the sign Expo Mondo would give them the expectation that there would be an art exposition, or an exhibit of cultural artifacts, or even give no expectations at all. According to the theory on curiosity (Van der Vorst, 2012) described in the theoretical inquiry, curiosity is triggered when it moves between alienation and boredom (Fig.) The focus group discussions reveal that the visitors need a little more information, besides the name Expo Mondo, to be triggered to think about the patio-pavilion in relation to the world.

It was stressed that it has an added value to know that there would be different kinds of people around the world having the same experience. This is something that could be added as information given when entering Expo Mondo. Furthermore, the majority of the participants was curious about the story of the designer behind the patio-pavilion. This is something that could be provided as additional information on the internet, together with a photo

report of the patio-pavilion all around the word. In this way an action of the visitor is needed to gain the information. This will provide them with an additional layer of depth, without forcing the ideas on others. The latter is considered to be a mechanism of exclusion.

After the focus groups discussions, I wondered what the added value of Expo Mondo was in comparison to another beautiful enclosed garden? The comments provided by the participants of the focus groups addressed that there was a need for a beautiful place to escape everyday life. A place that fosters quietness and calmness in the city. This was one of the qualities that the participants related to Expo Mondo. As an exposition of the world Expo Mondo was designed to have these qualities, but it also includes additional layers of depth. Those layers that specifically relate the patio-pavilion to the rest of the world. Not all those qualities were identified by the participants, this is describes in the next paragraph.

The limitations of the research

Focus group 1

In focus group 1 there was confusion about the material provided for the project. This was identified in the answers that were given by the participants. They did not ask questions for further explanations, as was the case with focus group 2, but the models and drawings were interpreted in their own way. This has influenced the outcome of the focus group, as some of the comments provided by the participants misinterpreted the project. That the confusion arose in the interaction between models, drawings and participants was also explicitly mentioned by one of the participants: "Ik kan geen tekeningen lezen." [I can not read drawings.]. Focus group 1 was done by another moderator than the other two focus groups. For the sake of consistency it would have been better to do all three with the same moderator, but by circumstances this was not the case.

Focus group 2

In focus group 2 many questions were asked to the moderator. The questions were related to design and the provided material. This implies the provided material could have been more clear. It also shows that the participants are curious in their nature.

This focus group was held in English instead of Dutch, because the researcher and the facilitator were unable to recruit Dutch students at the library of TU Delft. The other students that were approached argued that 20 minutes was too long, and so they did not want to participate. A factor that probably influenced them in this decision was that the focus group was planned one week before the exams started.

Focus group 3

This focus group took place at the New Institute in Rotterdam on Thursday evening. A late night lecture would attract visitors to the museum. This evening was not so crowded. In the end, the participants were people with an passion for architecture, but not a professional background. Even though, this was a little outside the pre-set requirements it seemed an interesting target group to take into account. It seemed the group was, compared to the focus groups, more aware of the trend of inclusion in society. This tells something about the perspective and interests of the participants. In addition, this target group still fits the profile of World Expo visitor.

Focus group general

The material that represented the design in the focus group provided the participants with a lot of questions. The aim of the focus group was to limit the explanations given by the facilitator on the design, as this would influence the answers. The focus group material could have been improved by providing it with a full scale model 1:50, and not a part in section. In addition, it would have been benefits to have impressions of the pavilion in an urban setting

familiar to the participants.

It must be taken into account that the impressions that were made of the pavilion already biased the respondents' vision with regard to the atmosphere. In reality, the pavilion could be much more crowded. This was also something that was addressed by the participants. The impressions were clean and calm, this probably has sent visitors in a certain direction.

The focus groups were planned to take 20 minutes of time. In reality, the three focus groups took about 30 minutes of time. This was caused by the follow-up questions and discussion between the participants. All participants remained until the very end of the focus group, so it did not influence the results.

The comments of the three focus groups show there is a difference in nature between the groups of participants. The way in which the comments are formulated, the discussion that does or does not take place among the participants, and the questions that are asked all reveal that the participants have a different experience and perspective. It is particularly striking that the comments provided in focus group 1 are different from group 2 and 3. This is probably because people with an academic background are different in their way of thinking compared to people with a non-academic background.

Facilitator

The facilitator could have been better informed, trained or skilled in doing the focus groups. In the case of the focus group 2 the discussion tended to be an group interview, instead of a group discussion. This was not always the case, and did also depend on the participants, in focus group 3 there was a lot of discussion, as they disagreed or asked follow-up questions to each other.

Analysis

Although the moderator of the focus group was someone else, the analysis of the research project

was done by the researcher and designer itself. This could have caused a bias in the translation from the transcripts of the focus groups to the findings and conclusions.

Social desirability

The researcher and designer was present at all the focus groups. Even though she was not having a prominent presence at the focus group, as there was another facilitator that guided the research groups, the presence could still have influenced the answers of the participants, in a direction that is socially desired.

Snowball sampling

The method of snowball sampling was used to recruit the participants on site. This was especially the case in focus group 2, the TU library, where one student collected the other students from its acquaintances.

The participants of group 3 were colleagues that were together and asked simultaneously. The participants of focus group 1: it is unknown if they were acquainted, but they knew each other, because they all regularly came to visit the cultural center.

Generalizability

Three focus groups were done to test the design. The findings of the focus group identify that there are differences in the experience among visitors with various backgrounds. However, the amount of groups and the number of participants are not representative for a greater population. In order to generalize the findings more focus groups should have been conducted.

The final phase of testing the design within a focus group is not common to do in the discipline of architecture. The building expresses the vision of the architect, this vision is not tested among users. In this project, the focus groups provided insight on how the patio-pavilion could be experienced, and what

the perspectives of the participants could be. The participants addressed some aspects regarding the guiding principles that were developed at the beginning of the design process. It should also be noted that the participants did not consider all the design aspects. This is described in the results chapter.

Method

The research was conducted using a design-based research method. By the use of this method Expo Mondo was developed to provide a solution to a real-life complex problem. Expo Mondo was shaped by the process of a continuous interaction between theory and design, and simultaneously by the process of a continuous interaction between two disciplines, Architecture and Science Communication.

I believe this method has allowed me to formulate a specific solution, and generate generic knowledge. This means that the research project has come up with a practical real-life solution, and simultaneously contributes to the academic body of knowledge. I identify the value in this method in its ability to foster the integration of theory and practice, and in its ability to foster multi-disciplinary. This value is particularly applicable in solving complex real-life problems, which are relevant today in the 21st century because of the awareness that reality is complex and all its aspects are in relation to each other. I believe a solution should take this complexity and interrelation into account. In fact, not only the design was about inclusion, but the process was about inclusion as well, through including multiple aspects and disciplines in one design.

At the beginning of this research project there was not a clear spot on the horizon that showed in what direction the project would evolve. There was an idea, but only in small steps the project was given shape. It developed from an abstract level towards a more detailed level, following a continuously diverging and converging movement. On the most abstract level the design was the collaboration of three guiding principles. Slowly it took

shape through the development into a strategy, into a concept, into architecture, into detail. Through the design a solution was developed, and a deeper understanding of theory and of practice.

The process included moments of frustration and insecurity. These were part of the design process as the direction in which the project develops was not clear, and not linear. The iterations of the project brought the design back to a previous idea twice. The project seemed to have irrelevant sidesteps. But insights are cumulative, and so this contributes to the solution by becoming more clear and more well-defined. Only step by step the pieces fall into place. I believe that as a designer one should allow a process to develop as it unfolds. Sometimes this means returning to a previous idea. Another time this means killing two birds with one stone. The most important characteristic is that it can not be forced and will not be right the first time. This requires particularly perseverance, flexibility and trust.

I think mapping the process can provide other researchers and designers insights in how design works and what can be expected. This particular design process reveals that ability of a design-based research to integrate theory and practice in a multi-disciplinary way. When looking at the design process as mapped in **Figure 27**, this may look chaotic. What it really shows is that at the beginning these four aspects strolled around each other, later in the process they became parallels, then they aligned, and at the end integrated. This implies that the ways in which theory, practice, Architecture and Science Communication integrates could not have been identified at the beginning.

In future multidisciplinary research processes I would recommend the design-based research method, as it has the ability to integrate two disciplines, and theory and practice. Through design it provides academic knowledge and finding solutions to complex real-life problems. I would also recommend the integration of two disciplines

from start, on an abstract level to find their common ground, as it was done in this process with the guiding principles.

Process

Occasionally one discipline was given more priority than the other. The parallel integration was sometimes difficult to balance because of strict deadlines, the difference in ECTS, and the difference in final mandatory products. This graduation track for the master of Architecture was 60 ECTS, the Science Communication graduation project is 15 ECTS + 20 ECTS that overlaps. Furthermore, there were the strict Go/No-Go moments in the graduation process (P2, P4) that were mandatory within the graduation process at the faculty of Architecture. These could only take place four times in a year. The products differed as for the Architecture graduation this report was not mandatory. Therefore I choose to graduate already in November for Architecture, and in the subsequent February for Science Communication. In this way I could focus on the presentation and finalizing the products of the architectural design, and in the final months I did the focus groups and finalized the report. Furthermore, the technical aspects of the design were solely for the degree in Architecture.

In the process more flexibility and encouragement with regard to the multidisciplinary character of the project was experienced by the tutors of the Science Communication discipline. This may have to do with having more experience with multidisciplinary graduation projects. And a stronger belief in the necessity of multidisciplinary approaches in the twenty-first century.

It was experienced that within the team of Architecture tutors, the vision and perspectives were opposed, from pragmatic to theoretical. This caused some friction because the design was firstly developed on an abstract and theoretical level. For me it was difficult to translate these concepts into spatial and technical design. There was a ten-

dency to stay on a conceptual level, prolonging the architectural level of the design. This might be the result of missing some practical knowledge, and also the prolonging decision-making. I think that I missed some practical knowledge about building and technical details. It is recommended to develop this professionally during your studies outside of the curriculum through an internship, but I had chosen other internships during my studies. Moreover, in this process I was triggered to read a lot of relevant books to gather more information, and in this way I prolonged the converging steps in the design process, making choices. This insights will help me in future projects.

The tutors gave me feedback on using more visualizations and sketches instead of words. I discovered that putting effort in translating words into drawings had a beneficial impact on both my own understanding, and the communication with the tutors.

I believe Expo Mondo is a real explore-lab project, as it offered me the possibility to explore my personal fascination within the field as well as my position and responsibility in society at large. I enjoyed the freedom that this exploration gave.

The design of Expo Mondo provides the world with a practical solution to a complex problem. But even un-built it already contributes to society as it provides a tangible design that can be explained to others, reflected upon, discussed and criticized. And the knowledge that was gained through this project can be passed on. Moreover, by creating Expo Mondo my position and attitude to life has been deepened and shaped.

In the end critique is meaningless, according to bell hooks, “without changing individuals habits of being, without allowing those ideas to work into the everyday life. In this way the soul can transform.” (Littejohn, 2013)

“We wish to see ourselves translated into stone and plants, we want to take walks in ourselves when we stroll around these buildings and gardens.”

- Nietzsche

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Appendix A

Onderzoeks protocol focus groepen

Test de beleving van patio-paviljoen Expo Mondo onder verschillende groepen bezoekers en vergelijk de uitkomsten met de guiding principles die leidend waren in het ontwerp.

Doel

In de focusgroepen geven respondenten samen betekenis aan het ontwerp van Expo Mondo. Op deze manier zal er inzicht worden verkregen in hoe verschillende bezoekers Expo Mondo beleven. De uitkomsten van de focus groepen worden vergeleken met elkaar en met de guiding principles die het uitgangspunt vormden voor het ontwerp. Zo wordt getest op welke manier de beleving van de bezoekers aansluit op de guiding principles die leidend waren voor het ontwerp.

Op welke manier sluit de beleving van verschillende bezoekers aan op de guiding principles die leidend waren in het ontwerp?

Wat wil ik uiteindelijk meten?

In hoeverre de (verschillende) belevingen van bezoekers aansluit op de guiding principles die leidend waren in het ontwerp.

- Interdependence
- Multiplicity
- Disruption

Wie en waar?

Er zullen 3 focus groepen worden gehouden met verschillende homogene groepen deelnemers. Deze worden random gekozen op de drie verschillende plekken waar de focus groepen worden gehouden. De deelnemers verschillen op basis van leeftijd en sociaaleconomische achtergrond. De doelgroep komt overeen met bezoekers van World Expo.

1. Lokaal Cultureel Center 't Klooster, Rotterdam
2. Universiteits Bibliotheek, Delft
3. Het Nieuwe Instituut, Rotterdam

1. Lokaal Cultureel Center 't Klooster, Rotterdam

- Buurtbewoners Rotterdam-Zuid Afrikaanderbuurt

- 28 - 80 jaar oud
- Geen academische achtergrond

2. Universiteits Bibliotheek, Delft

- 18 - 28 jaar oud
- Studenten aan de TU Delft

3. Het Nieuwe Instituut Rotterdam

- 28 - 80 jaar oud
- Professionele achtergrond in architectuur.

Per groep bestaan de focus groepen uit 4-6 personen.

Validiteit en betrouwbaarheid

- De respondenten worden random, ter plekke benaderd op de gekozen locaties.
- De focus groepen zijn op het vlak van content ongestructureerd, de gespreksleider mag door de vraagstelling de inhoud van de antwoorden niet beïnvloeden.
- De structuur van de focus groepen wordt wel geleid door de gespreksleider, dit zorgt ervoor dat de focus groepen met elkaar vergeleken kunnen worden.
- Aangezien ik zowel als ontwerpen als onderzoeker betrokken ben bij het project bestaat er een mogelijkheid op interpretatiefouten van de onderzoeker ten gevolge van een te grote betrokkenheid. Hier rekening mee houden in het interpreteren van de data. Om diezelfde reden:
- De onderzoeker leidt de focus groep niet zelf, maar wijst hiervoor een gespreksleider aan.
- De onderzoeker zal aanwezig zijn als assistent om de gespreksleider te ondersteunen bij het opbouwen en om deze goed te instrueren over het onderzoek.
- Gebruik een vast interviewschema en laat alle interviews plaatsvinden onder dezelfde omstandigheden
- Factoren die aan de kant van de respondenten een rol spelen, zoals desinteresse, sociale wenselijkheid, selectief geheugen, de stemming en de soort locatie waar het onderzoek plaatsvindt.

- De focus groepen worden opgenomen met een voice-recorder, er worden transcripts gemaakt. Deze worden gebruikt voor de data-analyse.
- Met een klein aantal focus groepen zal ik geen generaliseerbare resultaten krijgen, doordat eigenlijk alleen de antwoorden van de overstemmende groep respondenten hebt en niet van de rest. De steekproef is in dat geval niet representatief.
- De interviews zullen plaatsvinden onder vertrouwde omstandigheden voor je respondenten.

Duur

De focusgroepen zullen +/- 20 minuten duren.

Voorbereiding

De ruimtes zullen beschikbaar worden gesteld op de gekozen locaties. Aanwezig:

- Maquette's
- Voice recorder
- Tekeningen

Taak facilitator

- Het gesprek leiden
- Toelichting vragen
- Mening samenvatten
- Twee meningen confronteren
- Af en toe stilte laten vallen zodat respondenten meer zullen vertellen
- Gebruik nominale groepstechnieken gebruiken om alle respondenten te betrekken en hun mening te laten geven

[0] Voorbereiding

- Maquette, tekeningen klaar leggen e.d.
- Voicerecorder aanzetten
- Pen en papier voor deelnemers
- Vragenformulier klaarleggen voor sociaal-demografische data
- Aanwezig: koffie, thee

[1] Opening

- Verwelkom deelnemers.
- Bedank voor hun komst.
- Stel jezelf voor.
- Leg in grote lijnen het doel van de focusgroep uit.

- Vertel hoeveel tijd er is voor de groepsdiscussie.
- Kondig aan dat er een opname wordt gemaakt.
- Vertel dat resultaten anoniem worden uitgewerkt.
- Maak afspraken: ieders mening telt, maar er wordt niet door elkaar gesproken; er is telkens één persoon aan het woord. Er zijn geen foute antwoorden.
- Soms vullen deelnemers een vragenformulier in om sociaal-demografische data vast te leggen, zoals leeftijd, geslacht en woonplaats.
- Deelnemers schrijven hun naam op een kaartje en zetten dat voor zich op tafel.
- Introduceer een korte ronde om de deelnemers zich voor te laten stellen.

[2] Introductie: contextuele vraag

[Ik zou jullie willen vragen deze vraag eerst even voor jezelf te beantwoorden om vervolgens de antwoorden in de groep te bespreken.]

- Vertel eens, voelen jullie je een wereldburger? En waarom wel of niet?
- Hoe denk je dat het komt dat sommigen mensen zich een wereldburger voelen en andere niet?

[3] Sleutelinformatie 1

• Hiervoor je ligt het ontwerp van Expo Mondo. Het is een architectonisch ontwerp voor een paviljoen dat hier in de buurt gebouwd zou kunnen worden. [Beschrijf het paviljoen, neem de bezoekers mee door het gebouw.]

- Wat zijn de eerste gedachte die bij je opkomen als je zo naar het ontwerp kijkt?
- Kan je daar nog wat meer over vertellen?
- Hoe zou je het vinden om in het paviljoen Expo Mondo te zijn?
- Ben jij het daarmee eens?
- Hoe komt het dat je dat zo zegt?
- Zijn er nog andere aspecten die je opvallen?
- Op de gevel van het paviljoen staat Expo Mondo.
- Wat wordt daar denk je mee bedoelt?
- Op wat voor manier zie je dat dan terugkomen in het paviljoen?

[5] Sleutelinformatie 2

- Expo Mondo zal niet alleen plaats vinden in deze stad, maar in verschillende plaatsen ter wereld. [laat afbeeldingen zien van het paviljoen op verschillende plaatsen]

- Wat roept dat voor gedachte bij je op?
- Zou iemand daar nog iets aan willen toevoegen?

[6] Sleutelinformatie 3 doelgericht

- Zou het ook een gevoel van verbondenheid kunnen oproepen?

- Even terug naar de entree van het gebouw, wat zou je verwachten als je naar binnenloopt?

En wat je binnen aantreft, is dat dan anders dan je zou verwachten?

- Wie zouden bezoekers kunnen zijn van het paviljoen?

[6] Follow-up voorbeelden

- Zijn jullie het daarmee eens?
- Hij zegt... zou je daar een reactie op kunnen geven?
- Hoe komt het dat je nou net dat woord uitkiest?
- Dus als ik het gesprek nog even kort zal samenvatten, zijn dit punten die jullie opvallen aan het ontwerp: Klopt dat?
- Zou je daar nog iets aan willen toevoegen?

Onderzoeksresultaten analyseren

Categoriseren van bepaalde opmerkingen in thema's. De resultaten vergelijken met de 3 guiding principles.

- Op welke manier worden de guiding principles per focusgroep belicht?
- Is er overlap, spreken ze elkaar tegen?
- Zijn er nieuwe interpretaties waar de onderzoeker eerder niet aan had gedacht?

Appendix B

Transcripts of focus group discussion

Transcript – Focus Group Discussion 1 – Buurthuis

Location: Lokaal Cultuur Centrum 't Klooster, Rotterdam-Zuid

Date: 16 January 2018

Number of Participants: 5

Moderator: Gerard

Time: 12:46

Duration: 30:15 minutes

Moderator: Goed. Wij willen achteraf gaan we dit gesprek nog even. Wordt dat uitgewerkt. En vandaar dat ik het opneem. Er worden geen persoonlijke namen verwerkt alles blijft anoniem. Maar het gaat erom een mening te formuleren wat vind je van dit gebouw en hoe sta je. Past dat nou bijvoorbeeld in een Afrikaanderbuurt. Het doel is eigenlijk ook om wat algemene vragen te stellen.

Moderator: Voelen jullie je een wereldburger? Dat is eigenlijk de eerste vraag.

Speaker 1A: Nee ik ben geen wereldburger. Ik zie op Facebook zie ik allemaal mensen die zijn de wereld over gegaan. Die rijden in campers naar Berlijn of die viert kerstmis ondersteboven in Australië en dan denk ik joh ik zit lekker thuis. Maar ik bedoel je komt hier in de Afrikaanderwijk wel de hele wereld tegen. Ja. Dus ik hoef niet zo zeer naar Australië toe maar ik kom wel Australiërs tegen.

Moderator: Maar het gaat misschien ook om het gevoel. Of dat je je nou een onderdeel van de wereld voelt of van een klein stukje? Hoe is dat met anderen hier?

Speaker 1A: Nee niet van de hele wereld.

Speaker 1B: Ik voel me wel wereldburger. Ja. Ik kom uit de Afrikaanderwijk, geboren en getogen. Half Italiaans dus daar zit al een ander stukje anders in van de wereld. En ja ik ben nooit zo van de landsgrenzen. Dus deze hele wereld is van mij. En dus daar mag ik me ook vrij in bewegen en ik vind dat iedereen dat mag.

Speaker 1C: Indem dito. Ik voel me ook een wereldburger. Ik ben ook geboren en getogen in Afrikaanderwijk.

Moderator: Geldt dat voor jou ook?

Speaker 1D: Ja voor mij helemaal. Ja. Ik ben geboren op de Kaapverdische Eilanden. En ik heb de hele wereld al een keer, al een paar keer gevaren.

Speaker 1D: Een Duitser in Nederland, dat zegt al iets. Ik heb altijd in Rusland gewerkt en geleefd, ik heb in Nieuw-Zeeland ge werkt en geleefd. In Duitsland en overal. Ik ben hier in Nederland is het eigenlijk de eerste keer dat ik voor een lange tijd ben, sindsdien ik twintig ben. Ik heb altijd overal gewoond. Duitsland is ook een eigen wereld, het is echt zo. Als je naar Zuid-Duitsland gaat, ik kom uit het Ruhrgebied dat ik vlakbij de grens met Nederland. Mijn broer woont in Zuid-Duitsland, voor hem was de cultuur shock groter dan voor mij om naar Nederland te gaan. Hier vind ik het veel meer op elkaar lijken, is het veel relaxter, veel meer lachen. Grapjes maken. Ook erge grapjes, maar in Zuid-Duitsland zijn ze soms zo degelijk weetje.

Moderator: Als je nou kijkt, we hebben één persoon die zich geen wereldburger voelt, hoe komt het dan dat de een zich wel wereldburger voelt en wanneer niet? Zou je daar nog iets over kunnen zeggen?

Speaker 1E: Ik denk afkomst en beleving. Beleving, wat je hebt meegemaakt, en afkomst, je ziet hier natuurlijk. Als Nederlander ben je hier geboren en getogen. En nooit veel weggegaan en gereisd.

Speaker 1C: Maar ook een beetje hoe je bent opgegroeid hoor, Frank zei dat ook al. Hier in de Afrikaanderwijk ben ik geboren en getogen, je komt van alles tegen. Als je je ze wil vinden moet je gewoon de straat op gaan, kroegje in of De la Reystraat. Maakt niet uit, daar kan je ze vinden. En dan ga je automatisch ook een beetje wereldburger voelen he. Kijk vroeger toen zat ik op basisschool de Tweebos school, toen ging ik met Turkse jongens om, Marokkaanse jongens, Kaapverdiaanse jongens, somalische jongens ook. Dus ja ga maar door ga maar door, alles een beetje ook de cultuur ervan, want je gaat daar eten, en daar eten. Dus dan krijg je automatisch daar wel dat gevoel van, want je bent overal welkom.

Speaker 1E: Het hangt ook af van de plek he, kijk ik kom uit het Ruhrgebied, dat is multicultureel he, maar daar is het interessant te dat alles erom heen. Iedereen van waar je ook komt. Zoveel mensen met migratie en al die dingen er om heen. Je zegt dat ah je komt uit het Ruhrgebied en het Ruhrgebied, ja dus we komen allemaal van een andere plek, maar we

zijn hier nu allemaal samen. Dat zegt ook veel. Want in Duitsland zeggen we ook, dat zijn Deutch Turken. Want ze zijn Turken maar in Duitsland geboren, op die manier.

Speaker 1A: Er wordt wel gevraagd door mensen wat is je identiteit, en er wordt gevraagd ben je Nederlander. Maar als je het aan mensen vraagt zo op straat, dan zeggen ze niet van zichzelf zo van ik ben Nederlander. Eerder hoor je ik ben Rotterdammer.

Speaker 1C: Ja dat is wat ik bedoel hè.

Speaker 1A: Het is een gevoel van waar je bij hoort, en als jij ons vraagt ben je wereldburger, dan stel je ons de vraag van vind je dat je onderdeel maakt van de wereld? Dan zeggen we allemaal ja. Maar als je zo de vraag zou stellen, van waar voel je je thuis, dan zou je niet zo snel zeggen: mijn nationaliteit is Hollander, en het Nederlands elftal en allemaal dat soort dingen. Dus je moet de vraag van de andere kant uit stellen, kijk ik woon niet in Rotterdam, maar ik zou mezelf wel Rotterdammer noemen, dat doe ik daar ook.

Moderator: *Dit was een inleiding naar het gebouw toe. Vanuit dat perspectief is een gebouw gemaakt, een ontwerp, dat hier in de Afrikaanderbuurt geplaatst zou kunnen worden.*

Moderator: Dus nu is de vraag: als je dit bekijkt, wat is de eerste gedachte erbij?

Speaker 1A: Nou ik vind het heel gesloten, ik vind dat het heel veel buitenburen heeft, dus ja dat zou uitnodigen tot graffiti.

Speaker 1E: Dat hangt ervan af wat het doet, of het muren zijn omdat het een rustige plek moet zijn, dan is het juist goed.

Speaker 1B: Ja. Kijk het is heel erg gesloten inderdaad, als je muren van glas hebt dan nodigt het meer uit van he ik zal daar eens naar binnen.

Speaker 1A: Die hele lange gevels, dat zijn altijd utiliteitsgebouwen dus daar zit dan een of ander gas-verdeelinstallatie in, of een hoogspanning trafo. Of weet ik veel wat.

Speaker 1B: Ik ben altijd meer van de rondere vormen, ik vind dit heel hoekig. Het is een mannelijk ontwerp, heel strak en gestructureerd ziet het eruit. Daar ben ik niet zo van.

Speaker 1A: Nou genderspecifiek, hoe komt dat nou dat dat mannelijk is.

Speaker 1B: Ja. Mannelijke hoeken zijn het.

Speaker 1C: Maar als ik het hier zie dan snap ik wel wat de bedoeling is, nou ik heb dit wel eens gezien, niet precies dit ontwerp, maar het was volgens mij in Marokko waar ik dit gezien heb, dat was ook een soort indoor/outdoor, ik weet niet of dat je dat zo kan uitleggen, maar dat je ergens naar binnegaat, en als je binnenkomt dan zie je pleinen, je ziet winkeltjes, waar mensen lekker kunnen zitten, genieten.

Speaker 1A: Ja dat is wel typisch, ik kan me dat voorstellen, typisch iets Mediterraans, dat je omsloten tuinen hebt, datgene wat ik binnen zie, dat doet mij een beetje denken een kloostergang, weetje wel, aan de buitenkant kom je eromheen en aan de binnenkant heb je de ruimte, zo zit eigenlijk de tuin van het stadhuis op de Coolsingel ook in elkaar, is een gesloten gebouw, maar je gaat een poort door en achter die poort blijkt nog iets te zijn.

Speaker 1D: Ik vind die buitengevel een beetje te donker, elk project zo in een project, maar als het er eenmaal staat dan is het wel mooi.

Speaker 1E: Net wat ik zeg, zo als het nu is met die muren kan het ook een rustplek zijn, een rustgevende plek. Dan is het eigenlijk juist goed, hier is het want het is een drukke plek. Als je naar binnegaat is het veel meer rustig.

Speaker 1C: Het zou mooi zijn als je hier boven een soort van terrasjes creëert.

Speaker 1E: Ja of planten ook hierboven.

Speaker 1A: Er heeft nog niemand tegen mij gezegd wat de functie was, wat is nou de functie van het gebouw? Ik heb vroeger met ambtenaren moeten werken en geleerd dat je altijd moet lezen, ik zie dat het een Expo Mondo.

Moderator: Op de maquette staat het [Expo Mondo]. De gevel is van baksteen, deze maquette is alleen om de binnenkant te laten zien. Er staat hier wel expo mondo, maar verder is er geen functie, je kan hier gewoon zijn.

Speaker 1A: Hoeveel kost het om deze stenen te stapelen? Het kost dus.

Speaker 1B: Je hebt hier een vierkant ontwerp, en daar een langhoekig ontwerp, welke is het?

Moderator: Dit is het binnenstuk. Dit is de plattgrond, je loopt eigen.

Speaker 1B: Dus het is open eigenlijk.

Speaker 1A: Dus hier staat nog een doos omheen.

Moderator: Ja dus dat is die buiten, je hebt één ingang, je loopt door één ingang hier, je kan daar wel tussendoor kijken naar wat je ziet.

Speaker 1A: Het heeft geen functie.

Moderator: Het is een expositie.

Speaker 1A: Dit is eigenlijk een hele grote expositie wand, dat betekent dat je aan de binnenkant ontzettend veel schilderijen kan ophangen. Dan moet je er wel een hek omheen zetten.

Moderator: Zou je er in willen?

Speaker 1D: Ja natuurlijk en het trekt ook nog meer mensen naar deze wijk. Als het er eenmaal staat.

Speaker 1E: Het werkt twee kanten op, als het een beetje gesloten is, is het een beetje een achterwandje maar van de andere kant denk je natuurlijk wat is dat, dan wil je binnenkomen, het zien. Er zitten twee kanten aan.

Speaker 1A: Eerlijk gezegd, zou ik wel moeten wennen. Ik ben erg gewend dat nieuwe gebouwen zich openen, als je kijkt naar dat nieuwe ontwerp van centraal station, waarbij je het dak, of het is buiten of het is binnen, waar begint nou het station. Dat is wel een beetje de trend van nu, en dan vind ik dit wel een beetje een trend beuk, een heel gesloten blok maken, en ik denk zelf dat het erg niet erg druk zal zijn. Hier nu aan tafel vraag je of we naar binnen zullen gaan en dan geven we misschien het sociaal gewenste antwoord maar ik denk eigenlijk dat het niet erg druk gaat worden als je het zo gesloten maakt.

- Speaker 1C: Ik zou het leuker gevonden hebben denk ik als het een functie zou hebben, iets voor ontmoeting ofzo, als het ook zo zou kunnen functioneren, dat het ook expo is, dat het een combinatie is, maar ook ontmoeting, waar mensen elkaar kunnen treffen.
- Speaker 1B: Is het specifiek ontworpen voor het Afrikaanderpark, of is het een ontwerp dat ook hier kan staan, want als het specifiek is ontworpen voor het Afrikaanderpark, dit heeft een aantal zichtlijnen, daar zou ik dan ook het ontwerp op aanpassen, want dan kan het geen vierkante doos zijn, je hebt namelijk 3 verschillende ingangen, dus dan moet je eigenlijk drie verschillende ingangen hebben, hoeven geen ingangen te zijn misschien ramen, maar dat je als je binnenkomt dat je al een kijkje erdoorheen hebt en dan zou die iets anders van vorm moeten zijn, als die echt specifiek gericht is op het park, dan moet het meer in het ontwerp van het park passen. Anders is het alleen maar een vierkante doos. Dus ja relatie met omgeving.
- Speaker 1A: Ja.
- Moderator: Dus je zegt het moet in de omgeving passen?
- Speaker 1A: Je zou het ook niet in een pissesteeje kunnen zetten, het is wel een gebouw dat erom vraagt om vrij in de ruimte te staan.
- Moderator: Er staat Expo Mondo, wat wordt daarmee bedoeld denk je? Wat roept dat bij je op?**
- Speaker 1C: Nou mondo is wereld toch?
- Speaker 1D: Ja ik zou denken aan internationale exposities ofzo, dat internationale kunstenaars daar kunnen tentoonstellen.
- Speaker 1C: Ik denk dat ik wel een link kan leggen hoor, wereldburger, mondo.
- Speaker 1A: In Brussel staat er een atonium en in mijn jeugd was ik er erg door gegrepen dat er ergens wereldtentoonstellingen werden gehouden, misschien worden er nog steeds wel wereldtentoonstellingen gehouden maar toentertijd dat was nogal wat, zoals de wereldtentoonstelling in Montréal in 1972 dan hadden ze bepaalde Dus als jij nu zegt expo mondo, dan denk ik wereldtentoonstelling en dan denk ik de wereldtentoonstellingen worden altijd gekenmerkt door nationale paviljoens. Maar dan wordt er wel de nationaliteit uitgedragen, het zijn dus geen wereldpaviljoens, maar tijdens de wereldtentoonstelling zijn het de Nederlandse, Italiaanse, Spaanse, paviljoen.
- Moderator: Hoe zou zo'n paviljoen, dat dit dan typisch Nederlands?
- Speaker 1A: Nee maar dat komt omdat jij er het woord expo mondo erop zet, daarom maakt het een wereldtentoonstelling, zo associeer ik het, maar de kenmerken van het gebouw zeiden we net is mediteriaans, omdat het van buiten gesloten is en het zich hier opent, omdat ik hier beleia zie staan, daarom weet ik dat het een binnentuin is, zoals in Turkije ofzo Het is een combinatie he zo te zien, de baksteen vind ik heel Nederlands, een baksteen gebouw, maar dit hier heeft iets oriëntaals, ik denk dat was ook de bedoeling, van die twee werelden.
- Moderator: Het gebouw past op veel plaatsen, het ontwerp, het is juist wel een wereldexpo. Je gaat hier naar binnen, dan loop je eromheen, je kan die kant op en die kant op en dan kan je via deze ingang.
- Speaker 1A: Wat is de maatvoering?
- Speaker 1B: Daar wordt ik een beetje claustrofobisch van.
- Speaker 1A: Ik ken geen tekeningen lezen.
- Speaker 1B: Als je een expositie paviljoen hebt, je verwacht schilderijen, kunst of beelden.
- Speaker 1E: Mogelijk zou het ook een theater kunnen zijn, omdat het zo gesloten is, voor die mensen binnen, hier wordt het wel een beetje moeilijk, omdat het hier binnen ook zo gesloten is dat wordt lastig.
- Speaker 1C: Is het een openbare ruimte? Of moeten mensen een ticket kopen.
- Moderator: 's Ochtends gaat het open, 's nachts wordt het afgesloten.
- Speaker 1C: Vandaaaar ook mijn vraag.
- Moderator: Wie zouden bezoekers kunnen zijn?**
- Speaker 1A: Hangjongeren, die houden heel erg van ruimtes die je niet gelijk kan zien. Dat hebben ze gemeenschappelijk met een heleboel anderen die daar ook weinig belang bij hebben.
- Speaker 1E: Kunstliefhebbers.
- Speaker 1A: Ik zou het niet aanraden omdat als openbaar gebied aan te merken, dan zijn die mensen die erbij gebaat zijn dat er niet te veel op ze gelet wordt die zijn erg blij.
- Moderator: Als je naar deze plaatjes kijkt: dit gebouw kan ook op andere plekken gebruikt worden?**
- Speaker 1E: Misschien een beetje ver gedacht, maar bij mij roept het een associatie op dat je van buiten altijd hetzelfde gebouw hebt, maar van binnen is het heel persoonlijk. Dat is ook als de wereld. Van buiten zijn we allemaal gelijk, maar individualisten, zo interpreteer ik het dan natuurlijk.
- Speaker 1B: Een beetje het binnentuin idee.
- Speaker 1C: Ik vind het wel mooi, ik zie het wel voor me. Je kan ook werken met thema's, dat je eens in de zoveel tijd verandert.
- Speaker 1A: Wat het bij me oproept is zo van oké, dus we gaan 4/5 gebouwen bouwen over heel de wereld, dan ga je het daarin passen en dan ga je daar kijken hoe eigenaars gevonden kunnen worden voor het gebouw, het is niet handig om het gewoon open te stellen. Dus als je het zet op verschillende plaatsen in de wereld, blijf het dan volgen, en kijk dan hoe het zich ontwikkelt en ook welke functie die het eraan geef.
- Speaker 1B: Het is erg minimalistisch zoals je het nu zo ziet, dus je kan daar nog veel mee, per land en per cultuur, kan je verschillen wat je daar in kan hebben, qua beplanting enzo.
- Speaker 1A: Zou ook een goed school lokaal zijn want je kan niet naar buiten kijken, je kan je niet af laten leiden.
- Speaker 1B: Het nodigt niet uit om langer te blijven, want je kan nergens zitten, je moet het aantrekkelijk maken er langer te blijven. Dan is het misschien wel wat voor het studeren.
- Speaker 1A: Ik zie het wel bij een universiteit staan.

Speaker 1B: Inderdaad ik zou het in studentensteden neerzetten. Gewoon om uit te nodigen om in de drukte van alle dag eventjes je rust te pakken. Boeken lezen we niet meer.

Speaker 1A: Ik zou het een wifi-vrije zone maken.

Speaker 1B: Met wifi blokkers, dat je naar binnen gaat er dat de wifi gelijk blokt, dan hou je de hangjongeren ook buiten Wegwezen.

Moderator: Alleen studenten?

Speaker 1B: Nee, alle mensen die even een momentje rust willen hebben, bijna een soort klooster tuin wordt het dan waar je als een zen monnik even erdoorheen kan.

Speaker 1A: Behoeft is hier wel, alleen vraag ik me af of als je dit gebouw hier neer zou zetten in de Afrikaanderwijk, of het dan niet geclaimd zou worden door de groep die daar als eerste gaat zitten en daarna zegt zo dit is van ons. Er staat daar een kiosk, het thee huis, en dat is speciale neerzet voor als het markt is en het is hier hectisch, iedereen loopt rond, met boodschappen en dit en dat. Dan wil je wel een gelegenheid, ff zitten.

Appendix C

Transcripts of focus group discussion

Transcript – Focus Group Discussion 2 – TUDelft Students

Location: Continent room Europe, Library TUDelft

Date: 19 January 2018

Number of Participants: 4

Moderator: Floor

Time: 13:42

Duration: 31:30 minutes

Moderator: Thank you for joining this discussion. My name is Floor and I'll be the facilitator during the focus group discussion. It will take approximately about twenty minutes and will be recorded but the results will be analysed anonymously and your personal details will remain confidential. So here are the rules. We are very interested in all your opinions and there are no wrong answers. Please make sure that one person is speaking and the others are listening. You can react but don't talk all at once but make sure that only one person is speaking.

Moderator: **Then I would like to start with the first question. Do you feel a world citizen? And why?**

Speaker 2A: Yeah.

Moderator: And why?

Speaker 2A: Because I live in the world.

Speaker 2B: I do. Yeah, I have travelled a lot. Like go sightseeing, different cultures.

Speaker 2C: Yeah, even though I live in the same country. Like off course like it's nice to like that you are able to, to travel anywhere and like talk to all the persons in the world. Because they speak, many people speak English. So yeah, basically I feel like a world citizen as well.

Speaker 2D: Yeah. I've lived in several countries so far. So I kind of feel a citizen of the world as well. And I get the feeling that you can feel home, in many parts of the world.

Moderator: **Why do you think that some people feel a world citizen and others don't?**

Speaker 2B: Because some people don't travel, or are like narrow minded. So they think that, because they're just like. Like Italians are just Italians, they can't like interact with like the rest of the world. It's more like a selective thing.

Moderator: And why do you think they are narrow minded?

Speaker 2B: I know they've never travelled, like you never go outside your country and never meet someone from abroad. So you don't get even the chance to become a citizen of the world.

Speaker 2C: And if you don't speak any other languages. It will be hard.

Speaker 2A: Yeah. True.

Speaker 2D: I mean, many people don't have the opportunity to travel as well. Though it's not necessarily their fault. But. It doesn't give you the chance to interact with people of different cultures.

Moderator: If you don't have?

Speaker 2D: The money. For example. Or the time.

Speaker 2A: Pretty much what they are saying. I guess also like the fear, of something new. Could be a factor. If you fear, I don't know different cultures that you never experienced. That would be something that troubled you.

Moderator: Now we're going to talk about the design. It's an architectural design. It's a pavilion. And the idea is that it will be build somewhere in the city, in a neighbourhood.

Moderator: **What is your first, thought or impression when you look at the design?**

Speaker 2A: But first thing. What's a pavilion?

Speaker 2C: Pavilion. Like the thing you put. It's in the water right? Like around water?

Moderator: It can be. But it's more like an architectural type of building. Most important is that it's free on all the sides and that it's a public space. This is the whole building, and it will be. As you can see on this one [model]. It will be made from brick.

Moderator: Can you say something about your first impression or thoughts you have?

Speaker 2A: It seems like a quiet place. So you just chill and like, I don't know read a book or something. I don't know like, it seems like a place you could visit to find some quiet place or peace I don't know. I like it.

Speaker 2B: It's really open. It doesn't have like walls in between. It's like. I really like open spaces. And also like, like here would be like open right?

Moderator: Yeah. The middle will be open. And this, the outer part will be closed.

Speaker 2B: Yeah. Then it would feel like a lot wider, than it actually is. Yeah. I would like it.

Speaker 2C: Yeah. I would kind of like feel like outside. There will, will there be a roof on here or not?

Moderator: Yeah. There will be a small roof. On part of the building there will be a roof.

Speaker 2C: So the middle is open?

Moderator: The middle is open. Yes. It's like a walled.

Speaker 2C: Garden.

Moderator: A walled garden kind of type. Yes.

Speaker 2C: Anybody could come here?

Moderator: Yes.

Speaker 2C: Yeah. Okay. Yeah, I think it would really be popular if it would be like, it should be like be executed somewhere in the city, because yeah, it's a quiet place. In the middle of the city, where people like seek quietness I guess.

Speaker 2D: I feel like there's lots of open space, but there is also like some enclosed parts. That are like relatively quiet and personal and. It looks like there is a lot of like variety going on with like the small statue and stuff.

Moderator: How would you feel to be in the pavilion?

Speaker 2A: I would rather feel quiet. Calm. It kind of gives me that vibe with the water and stuff. I would probably just stare at the water or something like that. I don't know.

Moderator: And do you guys agree or how would you feel to be in the pavilion?

Speaker 2C: But like. If it would be like placed in Delft, like where could it be imagined like it being placed? Like is it in like in a park or something?

Moderator: In a high dense area.

Speaker 2C: High dense. Okay.

Moderator: So. In the city. But not necessarily in a green environment.

Speaker 2C: So. It could be in a neighbourhood or something. Okay. Yeah. Yeah. I think maybe this would be like a place where like at night like annoying youth would like come and like break stuff. Because that's what always happens to these nice places. So I'm. I would be like afraid for that. If you would like place it in like a busy neighbourhood. But other than that, during the day for like. If you take like a walk, then it would really be a nice place to take a break or something.

Speaker 2B: Yeah. Really quiet. Especially because there is like no, like they're connected, like nature with. Like you could just walk in and then there is like a little park, like water in the middle. So it would really feel quiet because if it's in the middle of the city you don't have to go to a park. Like you could go here, it's kind of like an inside park. Where you can also walk around. It's really peaceful.

Moderator: And do you agree?

Speaker 2D: Yeah. I feel like it's really peaceful like calm space where you can really, I don't know. It kind of encourages people to be quiet I guess.

Moderator: And why do you feel or think the area makes you feel calm?

Speaker 2D: Because it's. I mean it's like a mix of. Like modern more or less like building and then there's like nature around it.

Moderator: Are there any other aspects that you noticed or that pop up if you see the model?

Speaker 2A: I Like. The bricks are kind of like, open so you can still see some light. I like that part. It's a nice detail.

Moderator: And maybe other things that you already mentioned? The statues and the water?

Speaker 2C: I think it's also nice that you are also kind of like isolated from like the traffic and all that. If it would like I don't know, all these walls if they would be really isolating and it would be really quiet, that would kind of be a nice thing in a city where it's never quiet. And other than that. Yeah. If it would rain than it would be kind of nice in the middle. So. Yeah. And maybe it's like, I think it would be kind of necessary to maintain it. Because if it's like a public space it would get dirty really quickly. So if it's really clean then it adds up to the relaxed feeling you get there. Because if it's not. Then it's not that appealing anymore because it's like a public space.

Speaker 2D: Is this in the middle a wall? Is there going to be a wall? Or?

Moderator: These are going to be glass bricks. It will be translucent so you can get light trough but you cannot see through. And this is a sort of black glass, so you cannot really see through, but it gives the reflection.

Speaker 2D: Okay. I feel like the reflection will make it look like more spacious than it actually is. I also would like the glass and make it feel like there is. I mean it's a relatively enclosed space but it would give it like a more sense of like, like largeness.

Speaker 2B: I like it that it's simple. Like. Even like it's just like straight beams or like bricks. There is no like ornaments. Yeah. That's why it would be like really peaceful. Because you don't have to like pay attention to every detail or anything. It's really plane.

Speaker 2C: Are there like doors in here or is it open? Will it stay open? In here at the sides?

Moderator: *Actually you enter here. So this is the main entrance. And then you can go both directions. It's more like a narrow hallway. And then here you enter. Here you can enter and here you can enter. So on three sides. And these are small alcoves where you can sit and then be enclosed and just watch nature.*

Speaker 2A: Also the idea is that it's a small entrance so it kind of blocks everything away from it? Okay. That's cool.

Moderator: As you can see here on the cross-section. On the front entrance there will be a sign which says Expo Mondo. What do you think this name means?

Speaker 2A: I'm the first one? Okay. You have an answer?

Speaker 2B: Expo Mondo.

Speaker 2C: You're Italian. You should know.

Speaker 2B: Mondo.

Speaker 2C: Mondo is world right?

Speaker 2B: Yeah. It's like the exposition of the world. Like world-exposition.

Speaker 2C: Out of the world or something.

Speaker 2B: Expo.

Speaker 2C: What does it mean?

Speaker 2A: Exposition.

Speaker 2C: Like ex is out. So. I don't know. Maybe like escape the world or something.

Moderator: If you know the name in which way do you see that back in the design?

Speaker 2C: So the actual name is like. What is the actual name?

Moderator: The name is Expo Mondo. It's the name of the pavilion.

Speaker 2C: And what does it mean exactly?

Moderator: Well. That's up to you to discuss, if you. What this name tells you and what you see back in the design.

Speaker 2C: Well. I would think like out of the world, like to kind of escape your daily life. I guess. So if you come here you're not feeling like the traffic anymore and all the people there are like chill. So. I would image it to be like a place where you can really like get your mind off. Sort of get out of your world. I guess.

Moderator: Do you agree?

Speaker 2D: I feel like it would be a place for like. Because it's very calm, a quiet space. I would feel like it would be a good place for people to come together for like, I don't know, discussions. And I feel like people of, like many different people would could be there and be calm and peaceful and like. For a long time.

Moderator: And do you have anything to add to that?

Speaker 2A: No.

Moderator: What do you think when you hear the name Expo Mondo?

Speaker 2B: Expo Mondo. No. It works like the fact that there is like the narrow entrances and everything. Like it does exclude you from the world. But then, once you're in it's like open. So it's like a little like other reality where you can just go. And just stay there and chill.

Speaker 2C: Wait. Are there like supposed to be lights in there. So like. Is it like only open during the daytime or also like at night-time?

Moderator: No. It's only going to be open during daytime. During night-time the entrance will be closed. So there will be a restricted opening hours. But it is, it's public space.

Speaker 2C: Okay.

Moderator: Then we continue to the next part of the discussion. Because the Expo Mondo will not only be built like in one city. But it will be, can be built in multiple cities around the world. And also in different areas around the world. So in the desert or in the mountains or in the dry areas or in Africa. And we have here multiple pictures of how the pavilion would look in different parts of the world.

Moderator: What do these pictures remind you of. What do you think if you see the pictures?

Speaker 2C: Like a different culture for every different pavilion and also like compared to their environment. So like yes you see like the cactuses here so it kind of means like the Middle East or something. Like a desert part. So. I think the inside will kind of agree with the outside on that.

Moderator: And do you have any thoughts. If you see the, the pictures? Can you imagine the place to be on different places around the world?

Speaker 2C: Definitely. And I think in some places maybe more than others. Because like in some places. I think people on the street tend to like. I don't know. Talk about their daily lives I guess. Maybe more than in the Netherlands. Some countries I think there is.

Speaker 2D: I think it would be nice. Like the idea is nice that you have the same. The same building in many different places around the world. And that even though people that come there are kind of all different. They're from different cultures. Like I don't know. Being there kind of makes them all kind of similar. Or even if you travel and you see, you've seen it before in some place and you recognize it in another place even though like from the interior it is kind of differently. I think that would kind of make you. Yeah. It gives you something that is known to you. Its familiar.

- Speaker 2A: Yeah. I think that's kind of cool. That it will make you feel connected. Because like. You can see like there's different people and different places but they all come to the same thing. So. It kind of gives you a connection with someone you have nothing in common with. But I mean in the end everyone just wants to relax and find a connection with. I don't know. Mother nature or whatever.
- Moderator: Do you think people in different parts of the world would use it in the same way?**
- Speaker 2A: I guess to some extent. Yes. But. I mean. You never know.
- Speaker 2D: I mean. Cultures are very different and like from my experience like. If these kind of spaces are open in certain parts of the world to everybody. It's going to be louder and more noisier and dirtier than it would be in like. I don't know. In other places.
- Moderator: And can you give an example?
- Speaker 2D: I don't know. I mean in Europe like these things tend to be very clean and people have like the urge to be quiet and to not disturb other people. But for example one similar thing I was in similar to this in Nepal. I mean. You have to pay entrance because otherwise people would kind of like flood it and it would be unenjoyable after a short while.
- Speaker 2A: And so like. For example this one you can see like. It's a cold place. So it might be like somewhere in Europe or something. Well. This one. I mean. I think it looks like from. I don't know. Latin America or something. In some places I could see kinds playing around or something. But in other countries the population is not the same. In terms of age gaps and stuff like that. So. Yeah. I mean. Do different things. But in the end everyone would come there and just like relax and get out of their lives. I don't know.
- Moderator: How do you see the pavilion in like a colder climate. Will it be used the same way as in a warm climate?**
- Speaker 2A: I don't think people would want to go out as much. But. I would definitely would. I don't mind the cold. But I know people that mind it more than others. So. Yeah. I would definitely. I like to take walks when it's cold. I would go there and just think or something.
- Speaker 2B: I could see this like in the Netherlands. Like me personally. I like, like watching the rain. But not being in the rain. So if you have like the place that you can sit, like there. I would just sit there and you can watch like nature and rain or even if it's like snowing. Or if it's cold. You will still be like covered. But you still get like the nature experience and you are kind of like in between being outside and inside. So.
- Speaker 2D: If you like this thing around also. In certain countries it will protect you from like sun and heat. And like catch the shadow and everything. And like for example in the Netherlands it will protect you from rain or some other weather or wind. Especially wind.
- Moderator: Do you think the design or the pavilion will also make people feel connected?**
- Speaker 2C: Yeah. I would say yes. Because I once went, I think it was here in Germany. In America there were like these spots. Their like public grilling places. And they kind of do the same thing. Like everybody is going there for grilling in the summer. And then you're all like. I don't know like. You're all having fun. And even if there are like different people around you. You will feel like it is more enjoyable because like. Hoe meer zielen hoe meer vreugd. Like that.
- Moderator: But do you also think that the same will count for a place like this?
- Speaker 2C: Yeah. I would say yes. I mean. It would depend on. If it would be really really crowded like. If it would be really popular then it would be kind of like. Reduce the amount of like how much enjoyment you could get. Because then it's not that quiet anymore. So. Yeah. And definitely in summer. I think it would be nicer than in winter. Because if it's cold than people don't tend to like, like to sit outside. I mean. At least not me. Yeah. And even if it's like. Even if I would sit here it would still probably be cold. Because it's outside.
- Speaker 2A: Yeah. It seems like a place you could stand around and have a conversation with a random person. I don't know.
- Moderator: Do you have anything to add?
- Speaker 2B: Yeah. I don't know. It's so. Like. There's not like closed space. So you like. You can. Yeah. You can have some privacy. But it's like. You all see like the other people who are there. So it like. It promotes like talking to other people.
- Speaker 2D: Especially because it's like a glass wall. Like. It makes it all feel very open and. I don't know. All the shapes and stuff. It's kind of very like simplistic. Like. I mean. All the shapes that are used are basically like rectangles and squares. It kind of promotes a sense of like simplicity and like. Everything is kind of equal in the space.
- Moderator: Now let's go to the entrance. What would you expect if you go inside? If you see the entrance is here you see this part of the building. What would you expect?**
- Speaker 2A: I would definitely not expect it to be open or something. I would expect it to be like. I don't know maybe. I don't know. Because it says Expo. And I don't know when I think about Expo. I think about expositions like. I don't know like comics or whatever. Like expositions. Stuff like that. So I would be really confused like what's going to be outside. I would expect like. Some like gallery or something like that. And then it would be really nice to come in and then like oh it's open space and like it's quiet. It's nice. And like the water. So. I would expect something different than what it is.
- Speaker 2B: Would these be all like bricks? So you could see through or not?
- Moderator: No. It's. It's just a brick wall actually. With the entrance and only the name is on the, on the outside. So. The rest is just a brick wall.
- Speaker 2B: Then I would not expect that. Because it like. It doesn't have any windows or anything. So I would not expect it to be open or to be like nature inside. I would not expect that from just the entrance.
- Moderator: What if you go inside. Will it be different than what you expect from the outside?**

Speaker 2B: Yeah. Definitely.

Moderator: What about you?

Speaker 2C: Well. Especially because the roof seems like a closed roof from the outside, because you can't really look into it. And so. Yeah I think nobody actually would expect it to be open. Especially because when you look in that door there is a wall. And then, so you can't immediately see inside. Which is pretty nice. Yeah.

Speaker 2D: It seem. I mean it seems like a really dark space looking from the outside. Like it seems pretty massive. And like there is only a small entrance. It doesn't really feel like you're going. Like enter an open space. Or. I don't know. It kind of more feels like you're going into a trap or something.

Moderator: Now let me ask the same question which I asked before. But now we've had this discussion. What do you think. Why do you think the name of the pavilion is Expo Mondo?

Speaker 2A: I don't know maybe. Because it's so like. It could be so broad like. Like you could be like. Like there is not really like a lot of cultural aspects that like. Like that could hint you something else. I don't know like. I guess it's just like the world is everything and anything. And at the same time everything. I don't know. Something like that. So.

Moderator: And what about you?

Speaker 2B: I would say the same thing.

Moderator: The same.

Speaker 2B: Yeah.

Speaker 2C: Yeah. I would. Yeah. Kind of. Yeah. Be even like in the middle it's kind of a small world as well. Because there's like. It's a small community which is in there and you have nature. You have the sky. And it's like enclosed by a small area, which is. Yeah. So it's kind of a different world then outside. And you enter that. Yes.

Moderator: And Speaker 2D? You have anything to add to that?

Speaker 2D: I feel like it's. It's kind of unique in like if it would be built in different countries. It would be unique in every place in a way that it's kind of adapted to its surroundings. But it's still kind of the same.

Moderator: Just a short recap. So from the outside you don't expect actually the openness on the inside. And it will be a public space. And you think it will be used for people to feel quiet in the city. Because all the walls surround it. That brings us to the last question.

Moderator: Who do you think would be potential visitors of the pavilion?

Speaker 2A: Sad people.

Moderator: Why do you think this?

Speaker 2A: I don't know. It's the kind of place I would like to go when I'm sad. Yeah.

Speaker 2B: Like anyone who just wants to like. I don't know. Like there's not many parks like in the city centre of like that cities I have noticed. So like it would be nice to just have like a space with like an open space and nature inside. So like I feel like everyone who just not wants to leave the city centre but wants to go into an open space would go there.

Moderator: So you compare it a bit with a park but then surrounded by walls?

Speaker 2B: Uhu.

Moderator: And do you think it will have the same function as a park?

Speaker 2B: No. Like. I wouldn't see like. Like kids going and playing there. But more like a not like a. Like yeah when you just want to like walk, like have a walk outside. Or like in a park you're just going there.

Speaker 2C: Well. I think that more elderly people will come here. Because they tend to appreciate these things more than like young people and like adult people. And even like adult people they're always in a rush. Especially like in the Netherlands, they're always in a rush. I don't see them come here like during the week. Maybe in the weekend or on Sundays. I think this would be a really busy place on Sunday morning or something.

Moderator: Why on Sunday?

Speaker 2C: Because. That's like the day that everybody kind of agrees on okay we're not doing anything. Like. We're getting our mind off. So like. If you're with your family you will say like oh let's take a walk and you would pass it. And during the week I would not see that happening so quickly. And elderly people on the other hand people that are already like retired. I think they would come here and sit down. Because. Yeah. If you. Also in you look in parks you often see that.

Moderator: You have ideas?

Speaker 2D: I feel like. It would be like. It kind of differs where I like imagine it. Because if I imagine it in Europe. It kind of feels like a place that. I don't know. Encourages people to be quiet and to think and stuff. But in other societies I couldn't really imagine like such a large space being used by such a limited amount of people. Because. I don't know. Other cities are really full. And like these spaces just get crowded very fast. And like. Whatever function it is. It's like it will differ from society to society I think.

Moderator: Would you think that it will function better if there are less people? Or do you think when it's crowded it will also still be?

Speaker 2D: I think it differs. I mean. I feel like in European culture we are more used to for a place to be like for yourself to think. While in like. I don't know. Eastern like or Asia or stuff. It might be used to. Like more as a get together space. To enjoy time together.

Moderator: Do you have any other questions or comments?

Speaker 2A: I mean it feels like a place where I would like. It would be nice to like take a break from your work or something. Just.

Moderator: So maybe also during the day or? Like lunchtime?
Speaker 2A: Yeah. Especially during the day. Yeah. Like maybe have lunch there like eat your sandwich. Just take a break. I think that would really be nice. There is. There was a place like this in Mexico City one time. Like. It was not like. It was sort of like this. Like a tall building but in the middle it was like kind of like this. But it was like a tall building. And I don't know. I didn't expect it because I was getting into a building and then all of a sudden there was like a garden like in the middle of it. It was really nice. And like I feel like something like that.
Speaker 2D: like. It really reminds me of like a small park in the city Kathmandu. Like that I mentioned earlier. It's like. I mean there is like a small park with like water and it's like it's open you don't really have. But there is like a wall around it and it really cuts you off from like the traffic. And as soon as you go in it's really quiet and people have to be quiet. And people are just sitting there reading or laying in the grass and I don't know. Enjoying like the bit of quiet space that they can find like in a really noisy city.
Moderator: But do you have to be quiet there or will people adjust by themselves?
Speaker 2D: I'm not sure actually.
Moderator: Okay. And what do you think how that will work inside this pavilion?
Speaker 2D: I think. Like the way it's supposed to look encourages people to be quiet.
Moderator: But as you mentioned before. In Asia or other parts of the world it will not be the same as in Europe?
Speaker 2D: To a lesser extent at least.
Moderator: Okay. Thank you guys.

Appendix D

Transcripts of focus group discussion

Transcript – Focus Group Discussion 3 – Het Nieuwe Instituut

Location: Entresol, Het Nieuwe Instituut

Date: 25 January 2018

Number of Participants: 4

Moderator: Floor

Time: 20:35

Duration: 39:24 minutes

- Moderator:* Welkom. Fijn dat jullie even een klein beetje tijd maken om mee te doen met deze discussie. Mijn naam is Floor en ik zal de discussie leiden. Het is Marthe haar afstudeerwerk maar zij zal alleen maar observeren. Het belangrijkste is dat we geïnteresseerd zijn in al jullie meningen. En iedereens mening telt. Maar graag één persoon tegelijk aan het woord. Jullie hebben al je naam. Dan gaan we beginnen met de eerste vraag. Ik zou jullie graag willen vragen om eerst individueel de vraag te beantwoorden en daarna de antwoorden in de groep te bespreken.
- Moderator:** **Verstel eens, voelen jullie je een wereldburger en waarom wel of niet?**
- Speaker 3A:** Ja. Ja zeker. Maar puur omdat ik verschillende etniciteiten. Zeg maar ik heb een diverse achtergrond. Dus ja ik kan me niet op één, één vastpinnen. Dus dat is de reden.
- Moderator:** Hoe is dat voor jou?
- Speaker 3B:** Ja. Nou ik voel me ook wel een wereldburger. Dat komt omdat ik gewoon eigenlijk heel mijn leven in Rotterdam heb gewoond. Super multiculturele stad natuurlijk. Dus ja heel veel in aanraking gekomen met andere culturen ook op school en dus ja zeker, zeker wereldburger. Ja.
- Speaker 3C:** Ja. Ik voel me ook een wereldburger en ook wel om wat Wessel zei. Omdat ik dat vind ik altijd het leuke ook aan Rotterdam, dat ik dan altijd denk oh ik kom uit Rotterdam een ontzettende multiculturele stad. En ook omdat ik gewoon als, toen ik jong was veel heb gereisd en doordat ik heb gereisd dan eigenlijk ook het gevoel kreeg dat ik een soort van de sleutel naar de wereld had. Dus omdat die sleutel daar ligt geloof ik wel dat ik een wereldburger ben. Ja.
- Speaker 3D:** Ik voel me ook een wereldburger want. Maar dat ligt het meer in de dat door social media de wereld soort van overal te zien is en beschikbaar is. En eigenlijk we allemaal trends en dingen van elkaar overnemen over de hele wereld. Dus ja het is allemaal niet meer zo klein, de wereld. Ja.
- Moderator:** **Hoe denken jullie dat het komt dat sommige mensen zich wel een wereldburger voelen en andere mensen niet?**
- Speaker 3A:** Nou ik denk wel dat je. Waar je vandaan komt is wel ook een deel van je identiteit. Dus ik kan me wel voorstellen dat iemand zich. En je wilt je kunnen profileren naar een soort cultuur misschien. En je daaraan verbinden en ik kan me wel voorstellen dat dat voor iemand belangrijk is. Dus dat nationalisme kan ik me best wel voorstellen.
- Speaker 3D:** Ja en daarop aansluitend denk ik ook dat misschien mensen die hun eigen, hun eigen problemen, hun eigen sores al moeten zien te regelen. Dat dat, dat die wereld al genoeg is om dan ook nog verder te kijken dan dat. Dus als je dan al je eigen. Je eigen inkomen moet genereren en moet rondkomen.
- Speaker 3B:** Ja. Dat hangt een beetje af van de achtergrond van mensen.
- Speaker 3A:** Ik kan me ook voorstellen namelijk als wereldburger voel je je zo af en toe misschien ook een beetje ontheemd. Omdat je. Omdat je dus niet kunt vaststellen aan één nou ja cultuur of één land. Want anders ben je geen wereldburger.
- Speaker 3D:** Ja. De reactie daarop is eigenlijk dat je wilt aarden ergens dat je je ergens aan wilt vastgrijpen.
- Speaker 3A:** Waardoor misschien anderen zich niet als wereldburger voelen. Juist omdat ze dat stukje anders. Omdat het anders misschien te breed of nou ja te globalistisch is. Denk ik.
- Speaker 3C:** Ja. En ik denk ook dat angst een groot iets is. Ik denk dat veel mensen angst hebben en daardoor hun wereld klein houden. En vanuit die angst ook hun kinderen klein opvoeden en die moeten dat dan weer zelf ontdekken. Dus ik denk dat dat.
- Speaker 3D:** Angst voor wat onbekend is eigenlijk?
- Speaker 3C:** Ja. Angst voor wat onbekend is en wat groot is en wat ze niet kennen. En ook angst voor wat nieuws en net wat je zegt de media en internet is heel, ja we zijn overal aan en dat maakt mensen ook weer kleiner.
- Speaker 3D:** Ja.
- Speaker 3B:** Maar dat angst voor het onbekende, dat hangt dus ook een beetje af van waar je soort van waar je bent opgegroeid.

- Als je ergens in een dorp in Limburg bent opgegroeid of zoiets.
- Speaker 3D: Ik [*lachen*].
- Speaker 3B: Echt. Nouja uitzonderingen daargelaten natuurlijk.
- Speaker 3C: Goeree Overflakkee.
- Speaker 3B: Ja. Maar goed iets wat je gewoon niet kent. Soort van. Ja. Dat je daar gewoon bang voor bent. Soort van.
- Speaker 3C: Ja. Dus ik denk dat aan de ene kant mensen echt enorme wereldburgers aan het worden zijn en tegelijkertijd op hetzelfde moment dat mensen hun wereld kleiner aan het maken zijn.
- Speaker 3D: Ja. Het zijn echt twee extremen.
- Speaker 3A: Maar je kunt ook teruggaan naar de vraag die werd gesteld. Voel je jezelf wereldburger. En dan is ook misschien de vraag wat is een wereldburger? Want iedereen van ons had wel een andere definitie of gaven een andere reden waarom zij zichzelf als wereldburger beschouwen.
- Moderator: Maar het is misschien moeilijk omdat er zijn nu even in de groep geen mensen die zeggen van nee is voel me absoluut helemaal geen wereldburger. Wij speculeren nu over waarom mensen het misschien niet voelen maar dat weten we niet.
- Speaker 3A: Maar er zijn soms momenten waarop ik me dan niet zo voel.
- Speaker 3D: Wanneer is dat dan?
- Speaker 3A: Misschien dus persoonlijk als er bijvoorbeeld te veel negativiteit is over de immigranten of over vluchtelingen. Dan voel ik me heel gericht Arabisch bijvoorbeeld. En het is niet per se heel sterk of het is niet dat het zich uit in handelingen. Maar in mijn gevoel ga ik wel terug naar dat wat ik ben. Maar als ik in het buitenland ben en iemand vraagt aan mij waar kom je vandaan? Dan zeg ik: "Ik kom uit Nederland." Dus dat is dus ook wel weer heel veel conflict. Daarin.
- Speaker 3D: Ja. dat kan ik me wel voorstellen.
- Speaker 3A: Dus het is heel. Er zit gewoon heel veel dynamiek. En waardoor misschien wereldburger ook wel een variabele vraag is. Misschien.
- Moderator: Of een momentopname of een situatie. Een specifiek moment?
- Speaker 3B: Want als je naar het WK kijkt of zoiets. Dan voel je je juist weer Nederlander.
- Speaker 3C: En ik heb juist vaak in het buitenland dat ik niet zo goed durf te zeggen dat ik een Nederlander ben.
- Speaker 3B: Nou dat zien ze wel hoor.
- Moderator: Dan gaan we nu in op het ontwerp. Hier liggen twee maquettes van het project van Marthe. Dat heet Expo Mondo. Het is een architectonisch ontwerp van een paviljoen dat zou hier ergens in de buurt kunnen worden gebouwd. Het is een paviljoen en in ieder geval een publieke ruimte. En er is verder niet een specifieke functie maar er zijn een aantal plekken waar je kunt zitten of je kan gewoon rondwandelen.*
- Moderator: Wat zijn de eerste gedachten die bij je opkomen als je zo naar het ontwerp kijkt?**
- Speaker 3A: Ja. Ik denk dan aan een binnentuin. Vooral.
- Moderator: Kun je daar nog iets meer over vertellen?
- Speaker 3A: Nouja. Zeg maar niet aan de aankleding maar ik krijg, bij een binnentuin krijg ik wel een beetje het gevoel van een Spaanse Arabisch-achtige binnentuin zeg maar. Dus ik kan me heel erg visualiseren dat er prachtige tegels [...]. Ja dat vooral.
- Moderator: Hoe is dat voor jou?
- Speaker 3B: Wat me opviel is inderdaad dat er maar één centrale doorgang is dus best wel afgesloten is het. Het is. Ja. Je waant je wel even in een andere wereld ofzo. Dat gevoel krijg ik wel een beetje. Echt afgesloten van wat er buiten zit.
- Moderator: Is dat voor jou nog anders?
- Speaker 3C: Nee. Ja. Dat had ik ook een beetje maar dat kan zijn omdat ik, omdat wij aan deze kant zitten en omdat het deurtje daar is. Maar ik dacht ook. Het moet wel echt heel leuk binnen zijn dacht ik.
- Speaker 3D: Het is wel een goed punt omdat het zo, gesloten aan de buitenkant is. Denk je wat is dan die relatie met de context. En als je naar binnen gaat waarbij het eigenlijk steeds opener wordt te gaan, wat is dan. Wat is die transitie die je als bezoeker doorgaat? En waar moet je dan uiteindelijk, wat moet je uiteindelijk ervaren als je binnen bent. Het heeft geen specifiek doel maar ik vraag me toch af wat het doet met iemand die daar doorheen dwaalt.
- Moderator: Hoe zou jij het vinden om in Expo Mondo te zijn? Kun jij jezelf daarin verplaatsen?**
- Speaker 3D: Hoe ik het zou vinden om daarin te zijn?
- Moderator: Ja? Of als je naar binnen zou gaan.
- Speaker 3D: Wat voor gevoel je daarbij krijgt?
- Moderator: Ja.
- Speaker 3D: Ik denk wel dus dat doordat je die harde buitenkant hebt dat ik even zeg maar waar het staat. Op Afrikaanderplein? Dat je dus even die, waar je bent vergeet. En in een soort nieuwe wereld komt. En ik kan me voorstellen dus dat als je eigenlijk alleen bent met de lucht. Dus dat je daar wel een soort rustig.
- Speaker 3B: Ja. Het is gesloten maar niet benauwend. Soort van. Toch nog een soort van buiten.
- Speaker 3C: Ja. Het is toch open.
- Speaker 3D: Dat je daar wel tot rust kunt komen.
- Moderator: Zijn jullie het daar mee eens?
- Speaker 3A: Ja. Ik wel want ik krijg ook het gevoel dat dit een interessant antwoord naar het ontvluchten van een stad eigenlijk.
- Moderator: Hoe komt dat denk je? Dat gevoel?
- Speaker 3A: Precies om de reden wat zij ook zegt. Omdat het zo gesloten is maar op het moment dat je erin bent is het heel open.

- Omdat het van de bovenkant open is maar doordat je dit afsluit ben je eigenlijk afgesloten van prikkelingen daarbuiten. Dus die komen hier niet binnen maar het is wel weer open.
- Speaker 3C: Het is als een tempel. Wat een tempel ook een beetje heeft inderdaad. Dat is wel een mooie. Dat je dan inderdaad dat je dan binnenkomt en dat je dan in een soort. Dat vind ik wel mooi, afgesloten van de stad. Dat dat ook wel iets is wat, wat nodig is.
- Speaker 3A: Je zou bijna willen dat hier dan iets van een hangmat is. Ja. En dat je dan als uitzicht. Ja, want wat is het uitzicht. Met uitzicht kun je ook.
- Speaker 3D: Wat eigenlijk dan weer mooi is. Is dat dat zou dan iets zijn wat voor iedereen hetzelfde is. De lucht namelijk.
- Speaker 3C: Dat vind ik heel mooi juist.
- Moderator: Zijn er voor jou nog andere aspecten die opvallen?
- Speaker 3B: Binnen deze ruimte begeef je je op een geven moment dus weer binnen die ruimte in een andere ruimte. Soort van. Heel introspectief ofzo.
- Speaker 3C: Wat is daar precies? Is dat groen? Of water?
- Moderator: Ja. Dus dit is water en dit is groen. En binnen en dan op het water staan nog en in de tuin ook standbeelden. En dit is een glazen muur dus daar komt wel licht doorheen maar je kan er niet helemaal doorheen kijken.
- Moderator: Nou anders gaan we naar de volgende vraag. Dit is zeg maar de ingang maar dan in een doorsnede. En dan kun je zien dat het bestaat eigenlijk uit een hele stenenmuur. Met één plaatje en daarop staat Expo Mondo. En dat is de naam van het gebouw. Een aanzicht, op de gevel staat Expo Mondo.*
- Moderator: Wat denk je dat met Expo Mondo wordt bedoeld?**
- Speaker 3A: Nou de expositie van de wereld. Of het exposen van. Letterlijk dan.
- Moderator: En op wat voor manier zie je dat terugkomen in het gebouw?
- Speaker 3A: Het is neutraal. Dus er zit geen. Dus ik gaf het bijna de identiteit van een Spaanse binnentuin maar dat is er niet. Dus die identiteit kun je er ook niet aan verlenen. Je kan bijvoorbeeld wel zeggen het is supermodern dus het is. Ja. Dat.
- Moderator: Hoe is dat voor jou? Wat denk jij dat er met de naam Expo Mondo wordt bedoeld?
- Speaker 3B: Ja. Ik dacht ook gelijk expositie van de wereld. Of ja exposen aan de wereld.
- Moderator: En hoe zie jij dat terugkomen in het gebouw?
- Speaker 3B: Goeie vraag.
- Moderator: Anderen? Wat roept de naam Expo Mondo bij jullie op of hoe zien jullie dat terug in het gebouw?
- Speaker 3C: Ik heb ook het gevoel van dat het expositie van de wereld is. Alleen als ik denk ik zie een expositie van de wereld dan heb ik een soort ronder gevoel. Een rondere. Ik weet niet hoe maar heb ik een ronder gevoel. Ik weet niet zo goed wat ik daarmee bedoel. Maar dat is dat ik dan en dan voel ik dat het heel dat is. Maar dat kan ook een idyllische gedachten zijn, dat ik wil dat de wereld rond is.
- Moderator: Maar dat zit hem dan vooral eigenlijk in de dus in de rechthoekige vormen die terugkomen?
- Speaker 3C: Ja.
- Speaker 3D: Ja. Ik vond wat Speaker 3A zei. Ja omdat. Het is inderdaad heel neutraal dus en daarmee lijkt het dan voor iedereen te zijn. Dus dat maakt het dan een expositie van. Maar dan niet het is geen expositie van de wereld, maar een expositie voor. Ja. Het is niet per se dat dit dan de wereld representeert ofzo. Maar het is meer de voor wie het bedoeld is.
- Speaker 3A: En dan voor iedereen. Want het is een neutrale plek dus het maakt niet uit wie er komt. Het is er dan voor iedereen. Het leent zich niet aan één specifieke groep mensen.
- Speaker 3D: Maar het moet dus voor iedereen uitnodigend zijn om daar naar binnen te gaan. Ik vraag me af hoe dat werkt voor zoveel verschillende culturen.
- Speaker 3C: Ik denk wel dat het heel. Ja. Ik probeer me dat voor te stellen. En ik vind heel mooi dat deze gaatjes er zijn. En ik ben niet goed in de vaktermen en dat hier dan die ramen zijn en dat dat glas is en dat dat water is. Ik kan me voorstellen dat er qua licht en qua licht en beweging dat er heel veel gebeurd in die ruimte. En dat zou ik heel spannend vinden want dat vind ik dus wel heel mooi eraan. Dat ik denk van oh der gaan stipjes zijn der gaan grote lichtvlakken zijn. Schaduw. Dus ik vind wat dat betreft vind ik het wel heel spannend. En ook heel erg dat buiten, dat de buitenkant. Het buiten naar binnen is gehaald.
- Speaker 3A: Dat is wel een goeie wat je zegt. Want eigenlijk kan je dan ook als je hier vaker komt dan. Zou je dan misschien heb je dan een favoriet moment van de dag om er te komen met de zon.
- Speaker 3C: Ja! Ja precies. Dat denk ik.
- Speaker 3A: Want dan is de lichtval heel specifiek. Of dus ook met de winter want dan is de lichtval ook anders.
- Speaker 3C: Anders. Ja. Dus in die zin is het ook de wereld. Is het ook weer Mondo. Dus dat vind ik wel spannend aan dit. Aan deze tuin.
- Moderator: Dan trekken we het even in een wat bredere context. Want Expo Mondo zal niet alleen in hier in Rotterdam bijvoorbeeld in de stad plaatsvinden maar het idee is dat het op verschillende plaatsen in de wereld wordt gebouwd. En daarvoor heeft Marthe een paar visualisaties gemaakt van hoe dat er dan uit zou kunnen zien op verschillende plekken in de wereld.*
- Moderator: Wat roepen de afbeeldingen voor gedachte bij je op? Als je dat zo ziet. Dit zijn een aantal impressies van hoe dit eruit kan zien op verschillende plekken op de wereld. Wat roepen de afbeeldingen voor gedachten bij je op?**
- Speaker 3B: Maar is het overal hetzelfde? Echt precies hetzelfde?

- Speaker 3C: Het is anders door het klimaat misschien.
- Moderator: Het ligt iets genuanceerder want het materiaal wordt ook per locatie gemaakt. Dus de bakstenen hier zullen anders zijn dan de bakstenen in Azië. Maar het idee is wel dat de opzet van het gebouw overal hetzelfde is.
- Speaker 3B: Dus iedereen ervaart het op dezelfde manier. Alleen door de lichtval.
- Speaker 3C: Ik denk gelijkelijk dat het veel interessanter zou zijn om die bakstenen dan op een andere plek te doen en dan het stel het Marokkaanse zeg maar dan hier te doen ofzo. Dat denk ik dan.
- Moderator: En waarom dan?
- Speaker 3C: Omdat het dan, dat het dan een geheime tuin wordt.
- Speaker 3D: Maar hoe doe je dat dan met het klimaat? Als je een droog klimaat hebt is het wel moeilijk om dat in je tuin na te bootsen hier. In het regenachtige Rotterdam.
- Speaker 3C: Ik zou er wel jaloers op zijn zeg maar als wij hem dan bijvoorbeeld in Nederland van baksteen hebben. Dan zou ik er wel jaloers op zijn dat die dan bijvoorbeeld in Marokko van leem is ofzo. Dus dan zou ik me kunnen voorstellen dan omdat het Expo Mondo is. Als het Expo Mondo is denk ik dat het dan mooi zou zijn om dan die materialen om dat ook om te gooien zodat eigenlijk zodat iedereen verwonderd is eigenlijk over de. Dat er een soort verwondering in zit van wat daar dan eigenlijk is.
- Speaker 3A: Maar je stelde een vraag over? Over wat precies?
- Moderator: Ja. Dus als je de plaatjes ziet wat roepen die voor gedacht bij je op?
- Speaker 3D: Nou verschillend klimaat ook eigenlijk dus. Vooral dat.
- Speaker 3A: Ja. Vooral het klimaat.
- Speaker 3C: Klimaat.
- Speaker 3A: Want je ziet het. Aan de tuin.
- Speaker 3D: Ja. Je ziet andere soort mensen erin zitten. Waardoor je dus kan uitlezen dat het op een andere plek staat.
- Speaker 3B: Ja. Maar je deelt dus eigenlijk een soort van ervaring met elkaar over heel de wereld. Dezelfde ervaring.
- Speaker 3D: Dat is dan wel weer mooi inderdaad. Je hebt precies dezelfde ervaring als het goed is.
- Speaker 3B: Ja. En als je dat weet. Weetje dan voel je soort van inderdaad.
- Speaker 3D: Maar moet je dat weten dan?
- Speaker 3B: Ja. Dat is misschien de vraag. Ik weet het niet. Het kan inderdaad.
- Speaker 3A: Misschien ontdekken.
- Speaker 3D: Moet je weten. Is het belangrijk dat als je hier naar binnen gaat dat iemand anders aan de andere kant van de wereld ook datzelfde doet. Of ondergaat.
- Speaker 3B: Is dat het idee?
- Speaker 3A: Jou vraagt doet me een beetje denken aan wat er op de Diergaardesingel. Op dat pleintje daarachter waar je Ayla hebt en daarachter heb je nu een terras. Ik weet niet misschien is het weg hoor. Maar voorheen had je daar midden in dat pleintje had je een TV in de grond. En dat had weer connectie met een andere ergens in Azië.
- Speaker 3D: Met een camera? Wat grappig.
- Speaker 3A: Ja. Maar ze screende iets wat ze aan de andere kant dus ook screenden.
- Speaker 3C: Alsof je dan zo'n ding onder de grond. Een soort kijkgat hebt.
- Speaker 3A: Ja. Dus daardoor had je. Was er op een hele bizarre manier contact. Of geen. Maar toch wel.
- Speaker 3D: Het heeft vertraging of je kan ook wel met elkaar?
- Speaker 3A: Ja. Dat weet ik niet meer. Dat weet ik niet meer want destijds toen ik daar woonde was er. Deed dat ding het niet.
- Speaker 3B: Maar dit is soort van minder direct contact dan. Weetje wel als je weet dat iemand anders hetzelfde ziet als jij aan de andere wereld. Dan schept dat misschien wel een bepaalde band.
- Speaker 3D: Ja dat vind ik altijd wel. Dat klinkt misschien weet ik niet maar. Dat je altijd naar dezelfde maan kijkt. Wel naar andere sterren.
- Speaker 3B: Ja. Zeker dat is mooi. Zeker.
- Speaker 3A: We hebben wel hele romantische mensen aan tafel hier.
- Moderator: Als jullie de plaatjes zien denken jullie dan ook dat het gebouw zou werken op verschillende plekken ter wereld? Of denken jullie dat het daar een andere gebruik of functie zou hebben dan als het hier zou worden gebouwd?**
- Speaker 3C: Nou ik denk dat de cultuur erin komt. Dus de cultuur waar het gebouw is, dat is de sfeer die het zal hebben.
- Speaker 3A: Als het precies dezelfde faciliteiten heeft dan denk ik dat het hetzelfde blijft, maar ik kan me zo voorstellen als je dit ergens in Turkije ofzo hebt dat de dames met hun theekan naar dit tuintje gaan en daar even broodje en theeleten. Maar omdat het dan zo'n neutrale achtergrond biedt is het dan vrij voor interpretatie misschien. Om dat te doen.
- Speaker 3A: Maar het gebruik misschien ook anders. Want misschien heb je dan weer hier in Rotterdam van die skatejochies.
- Speaker 3B: Ja. Maar het gebruik reflecteert dus een beetje soort van de cultuur. Dat is wel leuk.
- Speaker 3A: En dan hangt het heel sterk af waar je het plaatst. Wie dan sneller gebruik van gaat maken. Ik denk ik Kralingen is het natuurlijk anders. Ik denk dat ik hier wel naartoe zou gaan.
- Speaker 3D: Wat zou je daar doen dan?
- Speaker 3A: Ik denk een boekje lezen. Of even lekker kletsen.
- Speaker 3C: Ja. Of met iemand afspreken dacht ik ook inderdaad. Een beetje kletsen zo.
- Speaker 3B: Gewoon de hele tijd rondjes lopen.
- Speaker 3A: Dat vooral.
- Moderator: Wat zou jij hier doen?
- Speaker 3D: Ja. Daar was ik net over aan het nadenken. Ik denk dat als het herfst is in Rotterdam. En het regent heel veel.
- Speaker 3B: Dat kan dus juist heel mooi zijn. Als die regen dan zo op het water weetje wel.
- Moderator: Dit is wel overdekt.

Speaker 3A: Oh. Ja. Tuurlijk.
 Moderator: Dit is overdekt.
 Speaker 3D: Maar het is dan echt het gevoel dat je even wil ontsnappen dan.
 Speaker 3B: Dit kan wel heel rustgevend zijn als je dan de regen zo inderdaad.
 Speaker 3C: Dit is wel mooi dat je dit doet nu. Want het is ook een soort van beetje beschut iets dan.
 Moderator: Ja. Dus de buitenkant zeg maar is dicht. En dit is dan wel een dak maar daaronder is het gewoon open. Dus je kijkt dan zeg maar op het water en dat is inderdaad wel helemaal open. Dus als het regent dan.
 Speaker 3A: Maar dan zou ik ook eigenlijk willen een vraag terug willen stellen. Met welk idee is dit gebouwd? Moet het een faciliterende functie hebben? Want dus ik zie bijvoorbeeld geen bankjes.
 Moderator: Wat je hier ziet die ingangen dat zijn geen deuren maar dat zijn een soort van nisjes met bankjes. Waar je dus in kunt zitten. Maar dan zit je zeg maar ook in de muur. Dus dan ben je ook weer een soort van half omsloten.
 Speaker 3D: Hier zitten bankjes in?
 Moderator: Ja. Maar hier kun je dat bijvoorbeeld wel mooi zien. Dan zou je hier zitten en dan zou je dus uitkijken op het water en de glazen muur en het standbeeld.
 Speaker 3A: Dan zou daar zeker komen voor mijn, met mijn boekje. Of om even lekker te kletsen.
 Speaker 3B: Ja. Maar dan maakt het dus ook niet uit of het regent inderdaad. Als je daar gewoon lekker kunt zitten en dan hoor toch.
 Speaker 3A: Ja. Dan ga ik gewoon met een vriendin daar afspreken. Dan hoeft ik niks uit te geven.
 Speaker 3C: Ja. Gewoon een beetje thee mee.
 Speaker 3A: Gewoon een beetje ouwehoeren. Ja hoor.

Moderator: Denken jullie ook dat het paviljoen mensen ook verbonden laat voelen?

Speaker 3A: Ik denk wel dat het nodigt uit wel absoluut voor ontmoeting.
 Speaker 3D: Maar bedoel je andere mensen die in het paviljoen zitten? Of bedoel je andere mensen op de wereld?
 Moderator: Ja. Dat is een open vraag.
 Speaker 3C: Ja. Ik denk dat je door die nisjes natuurlijk ook wel een. Doordat er geen open bankjes zijn. Is de stap groter om contact te maken met iemand in een nisje.
 Moderator: Ja. Want uiteindelijk het is wel. Het is helemaal openbaar toegankelijk. Gewoon gratis. Overdag. 's Nachts wordt het wel afgesloten. Maar dat is waar. Stel je loopt hier door die gang en iemand zit daar in het nisje.
 Speaker 3D: Ja. Maar het is ook heel intiem eigenlijk. Het is heel klein en het lijkt me heel stil ofzo. Je gaat niet in één zo: "Yo. Hoe gaat het" bij de dude die in het nisje zit. Dus je bent denk ik wel echt alleen daar.
 Speaker 3A: Ja. Maar daar ben ik het niet helemaal mee eens. Want ontmoetingen ontstaan gewoon. Er is iets waardoor. Zeg maar je kan ze bijna niet bedenken. Ik heb echt op de meest bizarre momenten heb ik met mensen ontmoetingen gehad. En die echt uit niks ontstonden. En dan was ik bijvoorbeeld onderweg naar iets en dat had niets te maken met iemand. Maar dan heb ik zo'n toffe ontmoeting gehad.
 Speaker 3D: Dat is leuk.
 Speaker 3C: Ja. Ik denk dat het water ook voor veel ontmoeting zal zorgen. Ik vond dat vroeger altijd zo leuk op het Doelenplein had je altijd die grote waterbassins en daar ging iedereen altijd. Voordat het Schouwburgplein er was. Waren er een soort bakken met water en doordat er water is. Dat is een enorm iets van contact. Dus dat het centraal zo veel water heeft maakt dat mensen ook uit hun nisje gaan en dan aan de rand gaan zitten of met water dus pootje baden.
 Speaker 3A: Pootje baden. Zou dat mogen?
 Speaker 3C: Ik denk dat het hart dat het water wel uitnodigt om mensen ook dat daar het contact. Dat je daar ook wel weer het contact legt.
 Speaker 3A: En ik denk dat als je contact hebt zeg maar globaal. Dan denk ik dat je wel iets van. Dan moet je het wel op een bepaalde manier kunnen faciliteren. En door bijvoorbeeld door een soort van een schermpje te hebben. En dat je dan een soort van nou ja. We hebben Facetime en weet ik veel allemaal wat. Ik zou het supertof vinden als we dit hebben hier In Rotterdam hebben en ook in Melbourne en dat ik met m'n zus kan Facetimen want die woont daar nu. En dat we ons zouden ontmoeten in de tuin hier.
 Speaker 3C: Oh. Dat zou mooi zijn!
 Speaker 3A: En dat we hier dan zouden gaan Facetimen.
 Speaker 3C: Oh. Dat zou gaaf zijn! Ja.
 Moderator: Zou dat dan alleen gelden voor mensen die je al kent? Of zou het ook zijn zoals je eerst vertelde met die TV?
 Speaker 3C: Hoe gaaf zou dat zijn. Of dat je alleen in dat nisje zit en dat je dan ineens iemand contact zoekt aan de andere kant van de wereld. Het wordt een beetje zoals met die blikjes en zo'n draad. Weetje wel dat je dan zo. Ah. Dat is wel heel leuk. Ja. Dat is een goed idee. Weetje wel van ik zie je om drie uur in de tuin.
 Speaker 3A: Als je het hebt over mondiale ontmoetingen.
 Speaker 3B: Maar het moet niet geforceerd worden.
 Speaker 3C: Het staat ook op verschillende plekken. Dus het zou een hele mooie.
 Speaker 3B: Dat kun je hier heel makkelijk doen. Je kan gewoon rustig hier even een rondje lopen. Je bent helemaal niet genoodzaakt om inderdaad een soort van contact met mensen aan te gaan.
 Speaker 3A: Maar ik denk ook dat het puur een faciliterende functie moet hebben en dat het vooral inderdaad ongebonden moet zijn.
 Speaker 3B: Ja. Precies.
 Speaker 3A: Misschien puur vanuit nieuwsgierigheid dat iemand het wil proberen.
 Speaker 3B: Ja want dan krijg je ook een oprechte soort van ontmoeting.

- Moderator:** **Dan wil ik jullie graag weer even meenemen naar de ingang. Want als je de ingang hier zo ziet. Wat zou je dan verwachten? En voldoet de binnenkant van het gebouw zeg maar aan je verwachtingen? Of niet?**
- Speaker 3B: Ik zou wel echt een open ruimte verwachten. Echt helemaal open verwachten. Inderdaad zo'n open tuin of zoiets. Maar dat is inderdaad niet het geval. Want je hebt hier gewoon nog een gesloten ruimte binnen en. Ja. Toch niet echt een tuin of zoiets. Nee. Nee, het zou wel anders zijn dan dat ik had verwacht.
- Speaker 3A: Nee. Maar de vraag is als je vanaf buiten komt. En of je verwachting van de buitenkant hetzelfde zou zijn als.
- Moderator: Ja. Dus als je zeg maar die muur ziet met Expo Mondo. Wat verwacht je dan en hoe verhoudt dat zich zeg maar tot wat hier uiteindelijk binnen is? Werkelijk is?
- Speaker 3B: Ja. Als Expo Mondo. Ja. Misschien dat je eigenlijk allemaal objecten ziet van overal in de wereld of zoiets. Dat zou ik eventueel verwachten. En dat voldoet niet echt aan mijn verwachtingen want het is best wel. Ja. Simpel eigenlijk. Dat je palmbomen ziet of zoiets en een dennenboom.
- Moderator: En hoe is dat voor jou?
- Speaker 3A: Nou voor mij. De verwachting zeg maar als ik hem van buitenaf zou bekijken zou ik niet verwachten dat dit er dan binnen is. Maar dat komt omdat dit. Omdat de ingang is er maar één en voor de rest is het. Je ziet niks. Dus in principe weet je ook niet wat je kan verwachten.
- Speaker 3B: Je weet wel dat het Expo Mondo heet. Dus op basis daarvan kun je wel bepaalde verwachtingen.
- Speaker 3A: Ja. Maar als je voor het allereerst daar binnenkomt. Of voor het allereerst sta ik daarvoor en het enige wat ik lees is Expo Mondo. En ik zie alleen dit. Dan verwacht ik niet dat er een prachtige binnentuin is.
- Speaker 3B: Maar je linkt niet die soort van. Die naam link je niet. Of daar baseer je geen verwachting op of zoiets?
- Speaker 3A: Nee. Mijzelf kennende. Nee.
- Speaker 3D: Ik denk wel dat omdat het zo'n doos zo'n dichte doos is. Dat je denkt. Ik zou wel een contrast verwachten met waar ik ben in ieder geval. Dus als je. Dus dat het iets. Want anders is het niet voor niets zo afgesloten.
- Speaker 3B: Dat is zo. Ja.
- Moderator: Is dat voor jou nog anders?
- Speaker 3C: Nee. Ik probeer het me voor te stellen. Ik zou het wel spannend vinden om naar binnen te gaan en te zien wat daar dan gebeurt. Ja.
- Moderator: Zou je bepaalde verwachtingen hebben? Op basis van de zeg maar de buitenkant?
- Speaker 3C: Ik denk ik heel erg verrast zou zijn omdat de buitenkant me niet het gevoel geeft van wat er aan de binnenkant is. Dus het zou me verrassen.
- Moderator: Kun je dat misschien nog iets concreter kunnen maken?
- Speaker 3C: Nou omdat ik net ook zei zo van. Ja. Het heeft een soort gesloten bijna gereserveerde uitstraling aan de binnenkant. Of aan de buitenkant. Maar dan als ik aan de binnenkant dan is het daar open. En ik moet er zelf een beetje aan denken. Daarom vond ik dat licht ook ineens interessant. Inderdaad dat je dan met jaren en dingen. Dus. Ja. Het zou me verwonderen. En ik zou geïnteresseerd zijn in de verwondering. Maar ik heb niet een heel duidelijk idee waarom dat is. Ja.
- Moderator: Heb jij nog iets toe te voegen?
- Speaker 3D: Ja. Dat contrast en dat ik denk dat. Want je ziet natuurlijk als je hier staat. Zie je natuurlijk niet dat het binnen open is. Je ziet een heel klein deurtje dus je denkt oh ik ga iets donkers in dus die verwondering en dat onverwachte wordt dan denk ik wel vergroot doordat je dan van iets. Ja. Van zo'n klein deurtje ineens naar in één keer dat je dan zo'n lichte binnenplaats hebt. Dat.
- Moderator:** **Als ik jullie nu weer dezelfde vraag stel. Waar denk je bij als je de naam Expo Mondo hoort? Is het na deze discussie dan verandert of is het nog steeds hetzelfde?**
- Speaker 3A: Nee. Voor mij is het wel hetzelfde.
- Speaker 3C: Ja. Voor mij ook.
- Speaker 3B: Ja. Nou misschien gewoon meer een expositie die mensen echt verbindt of zoiets. Eerder dan dat het een soort van een showcase is van hoe het overal in de wereld uitziet ofzo.
- Moderator: En op welke manier verbindt het mensen dan?
- Speaker 3B: Nou ja gewoon omdat. Ik weet niet. Weten mensen dat deze. Dat dit overal ter wereld staat? Dat overal ter wereld mensen hetzelfde zien?
- Moderator: Nee in eerste instantie niet. Maar je kan het wel opzoeken op internet. Of de mogelijkheid dat iemand het je verteld. De kennis is er wel maar er staat geen bordje bij de ingang.
- Speaker 3C: Het staat er niet op. Precies. Dat past er ook wel bij.
- Speaker 3B: Wat mij betreft zou het wel een extra dimensie eraan geven inderdaad dat het een soort van de gedachte dat er inderdaad ergens iemand in weet ik veel waar een soort van precies hetzelfde ziet als ik. Maar misschien in hele andere weersomstandigheden. Ja. Dat lijkt me wel leuk.
- Speaker 3D: Maar zou de gedachte genoeg zijn of zou je het ook moeten zien vraag ik me dan af.
- Speaker 3B: Nee. Gedachte is voor mij genoeg.
- Speaker 3D: De gedachte is eigenlijk genoeg toch. Dat iemand anders hetzelfde aan het doen is ergens. Ja.
- Speaker 3B: Ja. Dat is juist wel leuk. Je kan je eigen verbeelding eraan geven.
- Speaker 3C: Ja. Wat jij ook zei. We kijken allemaal naar dezelfde hemel en we zien dezelfde maan. En dus dat. Ja. Dat vond ik mooi dat je dat zei. Ja.
- Moderator: Heel kort samengevat, verwacht je niet dat het zo open is aan de binnenkant. En dat er eigenlijk zo'n soort tuin is en dat het ook op meerdere plekken ter wereld wordt gebouwd.*

Moderator: **Wat vinden jullie dat dit een Expositie van de wereld maakt, wel of niet?**

Speaker 3A: Nou dat het een plek is wat voor iedereen toegankelijk is. En dat het zich niet beperkt tot één of tot één groep. Dus het is voor iedereen en ook omdat iedereen het kan gebruiken zoals ze het willen.

Moderator: En is dat dan omdat het specifiek een gebouw is want of bij een park heb je dat in principe ook?

Speaker 3A: Ja maar bij een park voelt het. Dit is een gebouw. En met een park is het toch anders dan wanneer je in een gebouw zit. En ik denk bijvoorbeeld we zitten nu. Ja. Het is wel Het Instituut dus het is wel heel gericht voor mensen maar het café is voor iedereen. Maar toch zie je alleen maar hele specifieke mensen die hier naartoe komen. En in een park. Ja. dat is net als dat je in de stad loopt. Snap je wat ik bedoel.

Speaker 3B: Maar een museum bijvoorbeeld als je naar het Rijksmuseum gaat. Dan loop je ook met allemaal mensen uit heel de wereld. Dan ben je ook in een gebouw.

Speaker 3A: Ja. Toch niet. Want je ben heel. Je zoekt het op. Je zoekt uit waarom je.

Speaker 3D: Ik vind een museum heel. Niet voor iedereen eigenlijk. Die drempel om een museum in te gaan is misschien voor mensen die er geïnteresseerd in zijn heel laag. Maar voor een hele hoop mensen ook heel hoog. Op de één op andere manier moet dit wel.

Speaker 3C: Hier kan alles. Hier gaan kleine ondeugende kindertjes gaan erin. Er gaan twee meneertjes gaan er zitten kletsen. Er gaan drie vrouwen naartoe met een grote pot thee die dan dingetjes. Er is iemand die misschien over dingen wil nadenken of een boekje wil lezen. Dus ik denk inderdaad dat en dat die omhulling dat dat misschien ook wel een soort jas is.

Speaker 3D: Maar ik denk wel eerlijk gezegd dat als je dit ziet en je ziet Expo Mondo staan. Dat daardoor niet mensen meteen die link leggen van dit is iets wat ergens anders op de wereld ook is. Waar mensen dat ook ervaren.

Speaker 3C: Nou ik vond dus het idee dat je iemand kan contacten op een hele plek in de andere wereld vond ik wel een heel spannend idee. Omdat dat maakt het dan inderdaad wel zo. Of dat je gewoon iets ziet lopen of iets ziet. Dat lijkt me wel spannend of grappig.

Moderator: **Hebben jullie verder nog vragen, opmerkingen of aanvullingen?**

Speaker 3A: Nou wanneer gaat het komen.

Speaker 3C: Ja. Want dan komen we.

Speaker 3A: Ik sta al klaar met mijn kopje thee.

Speaker 3C: Ja. Ik maak iets lekkers.

