

## **APPENDIX 1: Transcription of The Interviews**

### **Parts of the Interview with Landscape Architect 1**

**I.:** *Maybe you can explain a little bit about the overall ideas about the Rotterdam goes for green project master plan from your point of view. So why is it important, for example?*

**LA\_1:** I think the most important part for this because Rotterdam goes for green it's more action. There is the policy for us as designers is the vision of the public space VS opened by the round table and if you want to check that as well, there is also online the big document that more or less states what sort of city we want to be in the future. And a healthy city, a city that includes everyone. So the most important thing about this program is the allocation of a budget actually. It gives us a little budget to put a little bit more trees, more square meters of green in the project, so I think that's the most important thing I think I see.

**I.:** *This kind of relationship has been formed quite publicly and privately.*

**LA\_1:** Yes, exactly. It's about looking for ways of working together with the municipality and different parties, schools, private people and so on.

**I.:** *I think this De Paperklip seems like a landform in the city and it has a much bigger reputation. And then there's this diverse background. People living in these settlements right now and then. Maybe they are kind of needed like some social spaces? What if the people, residents of this component applied for it?*

**LA\_1:** Uh, sometimes it starts with, you know, the people that live in the building or around the building. Filing complaints or ideas and also you know the people that plan in the area. Urban designers and landscape architects are also looking into what plans can happen in this area. There is this huge building here. What could it be? Plus so it's a lot of people that are involved and then yeah it comes together. Let's say that's my assumption because that's how it works for other huge projects and this De Peperclip is a big one.

**I.:** *If zooming out, what sort of criteria are more important to choose the project sites?*

**LA\_1:** It is also the same as I was saying with my assumption from De Peperclip. Sometimes there is a group of people, of the inhabitants of Rotterdam that have already an idea and in a very specific way. Yeah, goal that they want to achieve and sometimes that aligns precisely with other things that we are planning because all the time we are working together also with the designers and we have of course people that is looking things more in the bigger scale and people who look in smaller scale and then all these things come together. In the end, you want to have a good combination of these things.

We are also planning and having priorities. Yeah, when we try to couple everything together because there are different programs from. Uh, for example, maintenance of the trees, and then if something is going to happen then put together all these initiatives so that it becomes one big project.

**I.:** *So there's already, like, you know, suggestions and some provisions from them. Experience suggestions from the end.*

**LA\_1:** Yes, yes.

**I.:** *Prioritize certain things.*

**LA\_1:** Yes, exactly.

**I.:** *Do you think that there's an easy way to like people in the lower hierarchy, like just the normal inhabitants? Uh, ask for more green? Or how do you say it? How do you say you have the hierarchy off here? For a person living and you have maybe a neighborhood representative and then a municipality representative like how does that work? Is it easy for inhabitants to suggest a green project?*

**LA\_1:** I think it's. Yeah, yeah it happens a lot actually, and I think it's relatively easy to get in contact with the municipality and this is the project I was talking about before that. I am busy with a lot of projects that the people of Rotterdam came up with. Well first you have what in the program. And also the inhabitants have their own structures. There is the Council for the area that there's people inside it, and then they have their own budgets assigned that they can do things where they can approach them.

**LA\_1:** And also there is a, uh, neighborhood network area that is someone from the municipality that should be the first person you can approach to say, hey we want this and then they very fast getting contact with designers or other structures.

**I.:** *Yeah.*

**LA\_1:** Or whoever is in charge of this thing. So we have a meeting with them, ask for what you want, then we go to come up with a design or they come up with a design and we supervise a little bit as landscape architects. It takes a little bit longer. The part of this is because we have to follow a process and sometimes the back and forth from answers from other colleagues.

**I.:** *That's quite encouraging for others to take initiative as well, so it's not like they always have to wait for the municipality to do something.*

**LA\_1:** Yes. Yes, exactly. Sometimes we are a little bit more. In the background, it depends on where precisely they want to do things, because there are certain parts of the city that we call the main structures and those are like long avenues or the. Those are classified as very important city structures. But other than that this is quite a free for them to start things and we try to combine with the bigger ambitions.

**I.:** *I think it's just a bit more about the inside because a number of people are coming from different places. For example, I assumed that they were stuck with lots of people. Lives in these areas, which have quite diverse backgrounds culturally. Do you think that the priority for this kind of neighborhood is for these kinds of projects? Because they're kind of iconic and key for representation?*

**LA\_1:** Yes.

**I.:** *Is this like? How are the impacts of the social demographics included in the? You know starting the project, designing the project, what kind of inputs do you get from these people when designing something?*

**LA\_1:** Well, I think it's very important, but your question is how is it taken into account or what is the influence of this? Sorry.

**I.:** *For example, maybe certain neighborhoods are. I would assume certain neighborhoods are much more diverse than the other neighborhoods, right?*

**LA\_1:** Uh-huh

**I.:** *Or if the project is there, do you think that maybe this is a bit more prior right in terms of constructions?*

**LA\_1:** OK.

**I.:** *That's what I'm trying to say.*

**LA\_1:** Yeah yeah. Let me think. Well, I can talk about 2 examples. I mean it does have a big influence, but sometimes it's not about whether the project gets priority. Depending on the demographic makeup from the neighborhood because every area of the city has its group of designers, mobility designers, landscape architects, urban designers and so on. Within these groups you also get together to think about what are the certain priorities for the neighborhood. And, for example, I was working on a big priority greening project.

Very independent on who and who lives there and what their backgrounds are. Let's say some areas like the Garden City, so greening is not a priority there, so that this program is not so active there. Historically the South of Rotterdam has been very industrial and therefore very like the working class. Still has let's say a difference there that there is a lot of effort to make this more equal to the rest of the city.

And there are people who are more highly educated. We have a project and they are much more involved and much more knowledgeable about their rights, let's say and what they can ask in much more demanding and in other parts of the city. Using, the participation is very different than. I understand that probably people have another range of problems, so a little plant on the street doesn't make too much difference for them, or at least in their mind. But yeah, we are going ahead anyway. I'm going to make it green. I don't think it has a lot of priority whether it's in one or other neighborhoods.

**I.:** *I think it was interesting because it's definitely interesting to look into this term or like scenario, which kind of unit people professionally take part in this project. So I think maybe if you could also tell a bit more like when you are starting a project for example for this one I don't know if you have input directly coming from purpose or do you present their projects in the end to the users before they have been implemented or how this engagement works?*

**LA\_1:** Well, by policy, we need to involve the inhabitants, uh, when we are making any sort of project. Now there are projects that start from them, so they are very involved and there are other projects that we as municipality or the starters and still have to make a couple of participatory sessions to. Uh, yeah.

Get a couple of ideas from them. What exactly do they want? Where are their needs? Sometimes with these greening projects that are relatively small, let's say compared to others projects that happened in the city. You think it's just going to make it green, but then it always comes with other necessities that the people have, that are like. Uh, putting more bike parking spaces. Or maybe a bench. So if I make a design I take all these wishes into account and then I put the pen just I put the bike parking and any other things that the people are asking for because we said OK.

Another bigger project called two or three participatory sessions. First for a year, getting wishes and ideas from people. Then you will make a first design, inform them where all these things are being integrated and from there the ideas you get feedback from them and then you present the last time to say OK. This is what we have done.

**I.:** *And all these processes are like face to face? Or maybe you have a script or like online suggestions? What kind of steps or tools do you use to engage people?*

**LA\_1:** Yes yes yes. No, we use everything that is available. The neighborhood network plays a very important role because these are people that are walking in the neighborhood all the time and they know very well what sort of neighbors are leaving that place. Also a cultural background. Places where there live more old people, so it is very unlikely that they will click on a link for example or this. So what we try to offer is all the channels, the channels we send a letter to. That has the information that we make a website for the project.

And so also some projects are more difficult because they are bigger. Some are very simple. You have a PDF from the plan, you have a text explanation and you have then the address where you can send your reactions or you can call or you can talk to the neighborhood networker and then we give a date. We are going to be here on this day at this time, and then people will come and normally used to have a printed version of the plan and take notes and talk to people.

Ofcourse in the last year haven't been happening more online. So yeah, there were for an hour presentation and another hour discussion or sometimes more. And still you see that it's not the same as when people have the plan in front of them and they can locate their house and know what's going on around them. And so it's different. But we try to make all of them anyway.

### **Parts of the Interview with the Project Manager**

**I.:** *It has been indicated in the reports that Rotterdam Municipality doesn't own the ownership of most public areas in the city. Moving to the local scale, how did you engage public/private to develop the projects?*

**PM:** We work together with housing companies, the housing and urban core traffic housing companies because they are the owner of De Peperclip and basically itself also has a green roof now. We are aware that in those kinds of areas the amount of green is at this moment pretty low and it's important to improve it. Also because the inhabitants usually don't have a lot of money or don't have big gardens or don't have balconies or a big balcony so we are more and more aware that it's important to support projects in those kinds of areas. We were happy with every green extra meter we could organize and now we try to support projects in those areas.

**I.:** *I think that the people who live in De Peperclip have different backgrounds. Then I was just wondering a bit, maybe how it worked very much in the beginning. So we were just wondering how the municipality and then the architects and the people work together?*

**PM:** In general we work together with all the inhabitants and the Housing Corporation to organize this for.

**I:** *I understand. I have other questions that I would like to understand. Maybe it went through, maybe one or two years and then how was your experience like what was the kind of learning? Mainly with the paperclip, you learn some things and you will not apply to the future ones. And then how, maybe, you learn and then what would maybe change or like to implement from the paperclip to the other ones?*

**PM:** I think what I learned from this program is that you can see that sometimes, and we already knew that sometimes very small green projects can make a lot of difference for an area or neighborhood. So in the first plays are also our older manuals really focused on these big amounts of parameters. But then we also told that in some areas, it's if you can put like 10 extra trees in it, or 300 meters of extra green, it doesn't sound like a lot, but for the street that's really very gray or has a local stone, it's a major difference. So what we learned is that it's not always in the amount of square meters, it's also in the inequality and a little bit of square meters can really make a change for a neighborhood. So that's something that we learned. And also, we already know that green is very important for the well-being of inhabitants. And especially with the situation of COVID, we can see that more people are spending time in their own neighborhood are making use of parks, but also using small pocket parks in the neighborhood or going around for a little walk and appreciating more the amount of trees and plants that are in the streets in the neighborhood. And also there's a lot of people who are really enthusiastic to work. In their own not really gardens were in their own neighborhood with green. We also work together with organizations that stimulate people or groups to organize, extract agreement and create clauses. And I think that we learned that green is really very important also for other things than climate change. Because I think that's what you really usually see. It's good for the climate change and the heat, and the amount of heat in the city and rain. But I think it's also important to see the effect of growth on the well-being of people on their sanity and how they feel and how they use the city for sport or leisure or things like that. So there's also things that we learned. And what you also mentioned is that we can see that the effect of extra green in neighborhoods like De Peperclip, is even more important than in other neighborhoods. So especially those neighborhoods, they need a little bit of help, because we can see that the amount of projects in those neighborhoods are not happening by themselves. So we need to really help them and support them.

### **Interview with Representative from the housing corporation**

**I:** *What were the steps you took to let participants participate in the project?*

**HC:** For the roof project there was no participation process. In the end we built a biodiverse courtyard in order to let inhabitants experience the kind of green on the roof.

**I:** *Have you been involved in participatory projects before, and if yes, which ones?*

**HC:** Yes, renovations and lifting of gardens of yards at housing corporations.

**I:** *What are your actions, if inhabitants are not directly willing to participate?*

**HC:** Participation is always a criteria from the initiator. However, this process costs us money (time) so the initiator must be paying us to enable us to set up a participation process. So, it depends on the initiator in the end.

**I:** *From your opinion, what can be the reasons for a low participation percentage?*

**HC:** Low social status, poverty, language barrier of the inhabitants

**I:** *It has been indicated in the reports that Rotterdam Municipality doesn't own the ownership to most public areas in the city. Moving to the local scale, how did you engage public/private to develop the projects?*

**HC:** It is about managing social inequality and poverty as well as language barriers. Creating neighbourhood networks. Reduce the gap between social corporation and municipality with the inhabitant.

## **Parts of the Interview with Landscape Architect 2**

**LA\_2:** It started with a subsidy from the European Union. And it was a combination between a municipality, and a Housing Corporation. It was a really big renovation of everything it took. There is also an inner courtyard which is owned by the municipality, by the city of Rotterdam so it's public, completely public. We're also involved in a courtyard which was my project. We worked a lot together with the Housing Corporation, so that was really important that everything was to get in with them. The goal was more green and biodiversity and evolve the inhabitants. It was very difficult. People living there have a low socioeconomic status. People have other problems than caring about the greenery in their refinements and biodiversity.

It was a big goal for us to improve the social resilience of inhabitants. How can we better involve them, make them engage in a project to make them feel more ownership. It's hard to involve them. Normally our city tries to participate if we organize the evening and show the plans and ask them what they want. That's not going to work here, people are probably not even showing up. Because they care that they want their children to play there, but they don't really care how they do with it, like they think against that sport in the city. And it's not our problem, kind of.

So we really try to make parties by trying to involve them for the children. So we invited many things for the children, the mages, the board, the basket courts, that was one of the first days and we did illustration works on busy children together to evolve them with a good draw. And then later we printed all their paintings on the dials, and they put them together into the basements so that you can see the children. They were really proud. So it was nice.

Parents who worship children play for example, we try to involve them in these small things to make people more engaged in it and also stay longer in it. So we organize these parties and things to try to engage the elderly and older people. But yes, it's very difficult. Then we started the whole design process. We also even rang by each door. Some people would say things like "Oh it's nice, I would like to have my own vegetable garden".

We made small vegetable gardens with the people who would like it so we didn't make too many and if it didn't work we were able as a municipality to take it back into our own maintenance

system. And so we tried to make everything flexible. So there are a lot of things I think that are learned from this project, it's really hard to really involve people here, you need a longer time.

And to really engage people specifically in these low socio economic areas, where people it's not the first problem to have more greenery or more biodiversity around the corner, you have a lot more time to engage them.

**I.:** *Thank you for sharing this. So I understand actually before designing the project you kind of sit down with the people and ask some of the questions to them like what do you want in this case and then after you design your design and then maybe there's another page in the end once it's finished. So for example doing that you might maybe have the opportunity again to sit down with them to review the project.*

**LA\_2:** Yes, we did. But that's the thing I would do different next time because people they don't come to when you organize an evening or an afternoon they don't come and sit and watch you and say what they like so we thought okay, we just made really big posters we hang them everywhere in the whole building and everyone will see them and we asked them also. So we stood like when people coming home at six o'clock we stood there and we really had to pull their ticket like can you really stop for a moment and we can ask you some questions. While Do you want our How do you think that the How do you like to design we made so far. We tried to make it as easy as possible.

**I.:** *Yeah, still many people say yeah, I don't know anything about it. I've never seen anything.*

**LA\_2:** I think the problem is you put it in a mailbox and also like to test your cooperation. They also had my newsletter maybe spend like two newsletters completely only on the building and the roof and the inner courtyard. But I think as soon as they see communication from this municipality, they don't like it so I think like at least 50% and immediately in the trash bin and people don't open it don't look at it maybe are not able to read it of course there's also problem.

Also this building is so big and it has a unique shape and there are so many doors and people come in do it through different ways we found out later so not everybody days like the head entrances so then there's other people from coming from other ways and then it's really it's hard to reach everyone we tried several and entrances.

**I.:** *You give the impression that you explained a lot of different ways you tried it.*

**LA\_2:** I tried many ways. I would do a little thing also differently next time but yeah that you had to find different ways to indeed involve these people.

**I.:** *You said that you might have done differently or in the future you will also try it more so this is you constantly this related with the time or like maybe what would be your suggestions to improve this process?*

**LA\_2:** Yeah, definitely time down is a very big problem. So you don't have enough time in the project itself to spend enough hours on all this participation. So you spend only a few hours a week on this so when you are already standing there yourself trying to talk to people that's the hours of the week already, but you still have to keep about all the practical stuff as well. And then there was a time like the timeline so you have always little time to shoot, too little time to really engage

people so you have to show them in the meantime like if we're really serious, we may take in your opinion serious. This is what we tried.

### **Interview 7 people on Peperklip. October 1st, 2021 – Rotterdam**

#### **1st person\_Woman 35/45**

*She didn't hear about the roof scape. She participated in the courtyard design and pitched an idea to improve the playground space because her son uses the area.*

#### **2nd person\_A teenager 15/25**

*She also hasn't heard of the rooftop area and finds out about the courtyard space later on. Outer garden areas situated next to the front entrances are owned by the residents and they can design and maintain this space. She uses a watering system that is coordinated by the housing association.*

#### **3rd person\_A woman 35/45**

*No one ever asked her about the rooftop design or the courtyard area. They were not allowed to develop their own design for a detonated area.*

#### **4th person\_A woman 35/45**

*She was asked for the central courtyard design area. She was also asked if she would like to have a designated space where she can grow her vegetables or flowers and she responded by saying no. She prefers just green space with some benches.*

#### **5th person\_A guy 25/35**

*He knew about the whole design process, but not really very happy about the end result.*

#### **6th person\_A guy 35/45**

*He only knew about the whole design process after its finalized and never had the chance to participate. He knew about the Vestia and the overall renovation but like he indicated he didn't have the option to pitch in his opinions.*

#### **7th person\_A woman 35/45**

*She had no idea about the overall process and never got in touch with a representative neither from Vestia nor the apartment.*