

The Ministry of Global Movement

Reconfiguring the monolith towards postcolonial repair

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Foreword

Modern migration policies construct and control movement across borders. The paper governance of the passport, inherently tied to citizenship, dictates the mobility order. The passport emerged as a standardised and compulsory document during the 1920s, universalising a colonial-era logic that restricts human mobility based on national origins. Traditional governmental institutions reinforce these hierarchical systems.

The Ministry of Global Movement is a graduation project that seeks to shift the focus of a ministry of migration into a ministry of “global movement,” reframing a closed-off institutional typology into a hybrid model that celebrates global movement and cultural diversity. The project, supported by a postcolonial framework and adaptive reuse strategies, proposes the combination of a theatre, archive, and ministry within the existing structuralist building BZ67, which currently houses the temporary National Parliament until the Binnenhof renovation is complete.

The project proposes a reconfiguration strategy as a spatial mirror for this conceptual reframing of a ministry of migration into a ministry of global movement. It achieves this by elevating inactivated existing qualities within the repetitive, structuralist building and establishing a architectural material passport that reframes architectural elements for new use.

The final design centers around three major design interventions: the stripping of the Ministry’s façade and its enclosure within the Ministry Atrium; the multifunctional Theatre of Transformations, which reuses mined materials from the ministry; and the crowning Conservatory of Belonging, which empowers naturalisation ceremonies. This graduation project demonstrates how complex historical buildings hold immense potential for spatial reactivation, serving as an example of how a sovereign building can architecturally adapt to support plural cultural identities.

Acknowledgements
I want to thank my tutors for their immense help in framing the narrative of this project, and for always prompting me with inspiring ideas to push my design process. I want to thank my peers for their refreshing perspectives and advice during the whole process. I want to thank my family, my friends, and my boyfriend for supporting me throughout this entire journey. Lastly, I want to thank my grandfather; without you, I would have never studied architecture. This one is for you.

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Part 1: Introduction

Problem statement

Migration is a global phenomenon driven by climate change, war, conflict, and the search for better living environments. In the Netherlands and abroad, regulation and restriction of migration have become dominant political themes due to the linkage with the housing shortage by political parties. Governance over who gets to move, enter, and exit through borders, is fundamental to governance of citizenship. Legal documents such as passports define citizenship. Passports, as artifacts of citizenship and (im)migration, reveal the state's desire to bridge representation of a body with its documentation, which serves to monopolize identification and exert control over bodies on the move (Keshavarz, 2020).

The history of the passport as a compulsory and standardized document emerged from the 1920s League of Nations conferences, which universalised a colonial-era logic that transitioned from an era of free movement to one that restricts human mobility based on national origins and enabled a paper proxy for racialised discrimination (Soomro, 2024; for an extended history of the passport, see appendix).

The tightening of citizenship laws and migration controls serves as a modern enactment of Hannah Arendt's 'right to have rights' (Azar, 2024). By focusing intensely on restricting migration and mitigating identity fraud, nation-states risk a process of dehumanization while ignoring their own role in reinforcing "passport politics." Governments are once again opening the gates towards the invalidation of citizenship, a trend that can be traced back to the Second World War (Keshavarz, 2020). For instance, the Netherlands has recently discussed the possibility of stripping convicted dual-national citizens of their Dutch nationality in the light of the Maccabi riots (NOS Nieuws, 2024). Internationally, mass deportations in the United States constitute an exercise of power over citizenship.



J-stamped passport photograph by H. Grunert (2020)
Available via Wikimedia Commons.

In contrast, citizenship is offered as both a legal and illegal commodity. Legally, governments allow an influx of individuals with economic capital through “golden passports”. In Serbia, this facilitated the acquisition of citizenship by high-profile Russians from Russia’s defence industry or security services (SchengenNews, 2025). Illegally, migration brokers forge passports to help stateless and refugees across borders. In both cases, the commodification of citizenship can be seen to disintegrate a nation-state’s security and result in a loss of control over the movement of economic, political, and military capital. In the shadows of citizenship, lies the risk of an inability to protect human rights for the stateless and unregistered moving across borders. Ultimately, governments face a dilemma of having to govern identity in pursuit of security, while risking to reinforce inequality through the very mechanisms intended to provide that security.

Governments aim to secure identification regimes further through digitalization. The EU Digital Identity (eID) Wallet (European Commission, n.d.) and United Kingdom’s mandatory digital ID system (Collings, 2025), represent this shift toward digital authentication. Ukraine is already the first state in which digital passports are full legal counterparts to paper passports (Digital State, n.d.). However, digitalisation of identification gives rise to questions of digital identity security and the forgery of digital authentication with AI (Hawking, 2025). Furthermore, I argue that digitalisation forms a risk in a step further away from an awareness towards the colonial history of the mobility order and the paper hierarchy that passports form.

The institutions surrounding governing migration are rarely neutral, but a politically driven choice to be “open” or “closed”. While this is often dictated by clients (governments), architects design the physical experience of these institutions. Therefore, architects can help open the perspectives on governance and control over movement through designing the buildings for this institution type carefully.



Still from Centro di Permanenza Temporanea. From Paci (2007). Via Fenix.

Research and design Questions

Historically, ministries embody a closed, top-down mode of governance. To reframe this institution with a more open attitude, I redefine “migrant” and “citizen,” shifting the focus from migration to movement (The MMB Podcast, 2024). This reframing recognises that current mobility orders are not neutral, but are onward trajectories of colonial-era logic that use paper as a proxy for racial discrimination.

This focus on celebration is expressed through programmatic and architectural interventions.

Institutional principles
The Ministry of Global Movement is guided by three institutional principles that inform its architectural design.

These principles create “third spaces”, which are places of resistance, where cultural meaning is actively produced, authority can be questioned and new power relationships can emerge (Raine, 2024). The project explores how integrating a sovereign ministry with a public, cultural function can dismantle colonial-era logic and replace it with an institutional model that celebrates global movement.

Institutional principles

Information: By dedicating space for research and rewriting policy, the institution shifts from state-centric migration (focused on settlement and control) toward “movement” (a natural, global phenomenon). These spaces maintain a direct spatial connection to the public.

Inspiration: The establishment of a theatre empowers and celebrates the cultural diversity that results from global movement.

Identity: The institution provides an archival space centred around the storing and rewriting of identities, moving toward a more plural approach to human documentation. Global movement is empowered and celebrated. By celebrating global movement, the naturalization ceremony is transformed into a celebratory, public space within the institution.

Research and design questions

How can a **reconfiguration strategy** for adaptive reuse of an existing sovereign building architecturally represent the rewriting of the colonial history of the Hague?

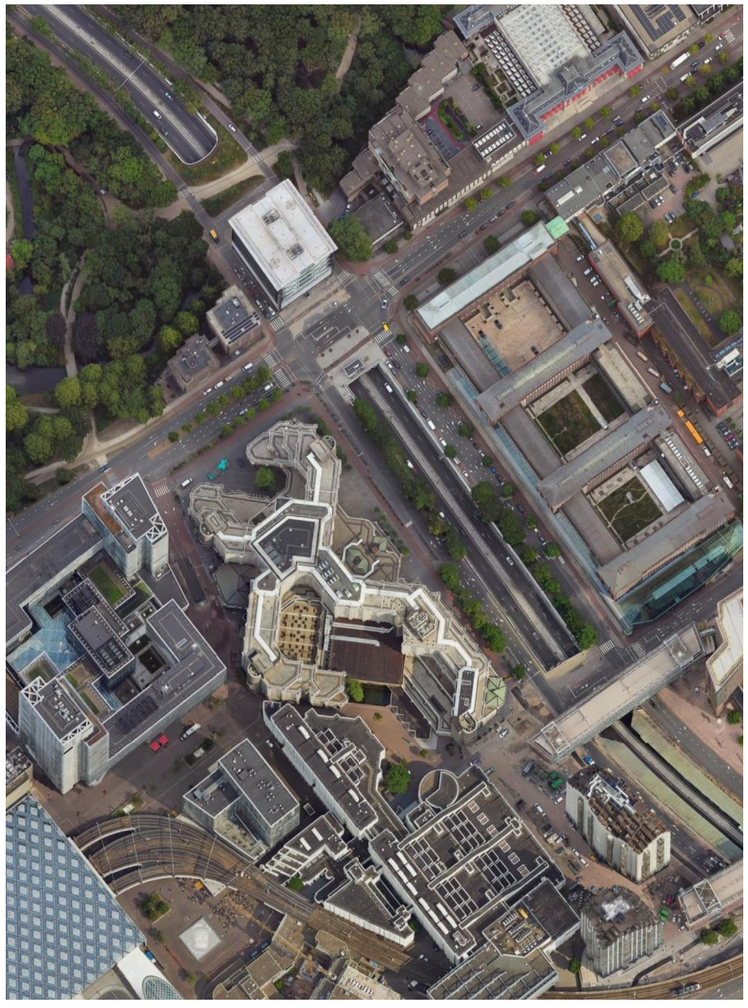
How can the **diversification** of a repetitive grid of the existing institutional building serve as various **spatial design drivers** to create distinct spaces for Information (the ministry), Identity (the archive), and Inspiration (the theatre) through a postcolonial, inclusive approach to governance over mobility?

Scope

Location
The institution is situated in The Hague, currently housing the current temporary Dutch National Parliament until the Binnenhof renovation is complete. Designing with an existing building of power creates a provocative tension between the building's established authority and a new model of governance. I intend to reconfigure the existing structure and introduce a new-built volume that responds to both to the National Parliament building and other significant buildings in proximity.

Architectural context
The former Ministry of Foreign Affairs occupied the chosen building until 2016. Completed in 1984, it is a structuralist, brutalist structure with a central circulation core containing staircases and elevators. The building is often also referred to as the "Monkey Rock" (Apon-Rots in Dutch) due to its stepped structure, named after architect Dick Apon. Four wings extend from the central circulation core to shape the building into a diagonal cross with arms of unequal length. The building is a modular setup with a grid size of 7.2 meters by 7.2 meters. The interior wall structure was flexible, which proved to be useful in the repurposing for the temporary National Parliament. In this redevelopment, the public entry hall was flipped from the Bezuidenhoutseweg to the square that is opposite the National Library. ZECC Architects, who did the redevelopment, designed a new public entry, and aimed to bring the interior atmosphere of the Binnenhof into the former Ministry by reusing the furniture of the Binnenhof and replicating a similar movement flow from space to space in the temporary building.

Reconfiguration strategy
The ambition of this project is to diversify what is currently a repetitive and closed-off building. By spatializing distinct qualities within the existing structure, the design seeks to revitalise and activate the "Monkey Rock" in a new manner and celebrate diversity. The monolithic structure is thus transformed into a backdrop for modularity and appropriation.



1:5000 satellite map of the site in the Hague. Map created by Fung Fen Chung, L., using QGIS software. Satellite imagery 2025 Google.

This act of reconfiguration is essential in shifting the institutional attitude of the building from one of static authority to one of global and dynamic movement.

The design strategy splits into three primary spatial operations: subtraction, exchange and addition, based on principles that are applied in existing adaptive reuse strategies (Luthringshausen, B., & Temmel, E., 2024). The result of these different reconfigurations is further explored within Part 3: Results.

Typology
As established in the research and design questions, this thesis investigates the design of a Ministry of Global Movement: a reimagination of the contemporary Ministry of Immigration and Asylum. This project proposes a programmatic shift from a singular ministry to a hybrid institutional building. It houses a sovereign body (the ministry, representing Information), a postcolonial archive (representing Identity) and a cultural function (the theatre, inspiring Inspiration).

To connect these two programs, a large ceremonial space is situated on the "crown" of the building where new citizens undergo their naturalization ceremony. Following the ceremony, their descent through the building is symbolic: they pass through the heart of the building, thus passing the ministry and the theatre. On their way down, they leave an artifact within the archive. This ritual facilitates a constant reconfiguration of the institution's culture, which grows more diverse through the tangible effects of global movement.

Sustainability and technical program
I view the building as a kit of parts which can be reassembled and reconfigured. Therefore, new spatial design is made with existing materials and where necessary, biobased additions. The modular load-bearing structure of the building provides with many possibilities for adaptive re-use (see the appendix for information on the existing building). New additions will respect and respond to the existing grid.



Author’s image of the BZ67 building.



Author’s image of the BZ67 building.

Spatial program

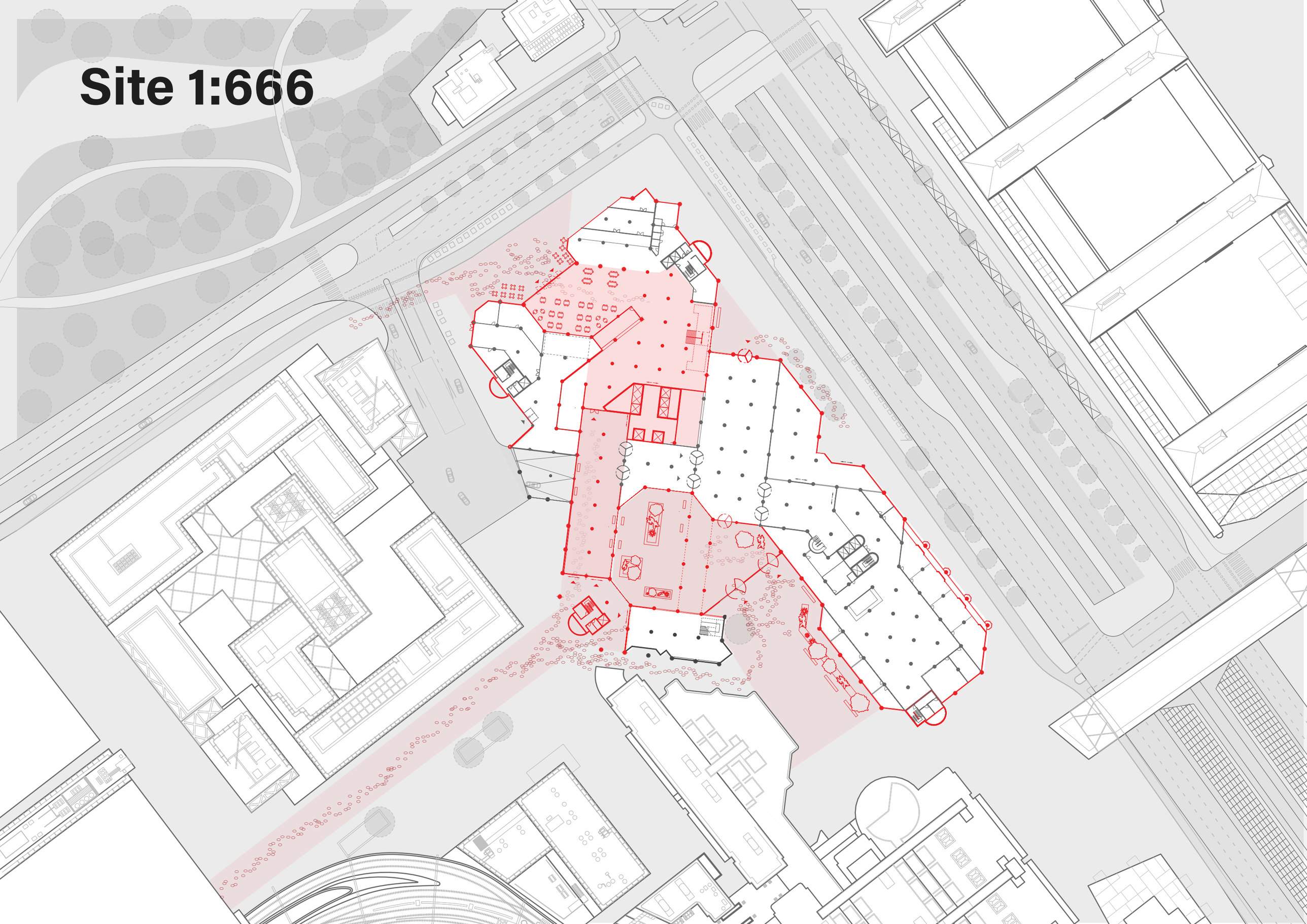
Space	Description/notes
INSPIRATION SPACES	
Auditorium (Theatre of Transformations)	Located in the north wings, this high-volume space can transform from a theatre auditorium to a concert hall.
Foyer	High, open space where guests for the theatre enter. A grand staircase to view and be viewed.
Bar/restaurant	Sits beneath the trap stage, close to the public street side. A place for meeting, working and eating.
Trap stage	Space from which scenery and actors come up to the stage level. Large space to hold rigid chain lifts for the stage platforms.
Rehearsal room	A room that is similar in size and shape to the stage for practice.
Viewing balconies	Balconies providing clean sightlines to the auditorium stage
Technical rooms for auditorium	Follow-spot rooms, sound-mixing, lighting, projection
Cloakroom + box office	Placed within the foyer.
Changing rooms	On multiple levels for both rehearsal and for performances.
Public exhibition space	A spacious area connected to the ground floor for large-scale pieces.
IDENTITY SPACES (Archive of Identities)	
Public entrance	High open space that is shared by all functions for the building, leads to different entry points for the building.
Conservatory of Belonging	New citizens get their naturalisation ceremony in the top structure of the building. It shows a new view of the Hague in a previously inaccessible (technical) room.
Archive of Identities	Archival storage space that can accomodate different types of artifacts, some can store larger artifacts. These volumes are tightly climate-controlled to ensure preservation.
Digitization room	One volume with same character as archive reserved for digitization.
Preservation & conservation rooms	One volume with same character as archive reserved for digitization.
Recording rooms & listening rooms	Recording oral stories, smaller good acoustics spaces.
Reading room library (for the archive)	Sits between archival volumes higher up, internal curtain wall structure. Calm space.
INFORMATION SPACES	
The Ministry Atrium	A large green semi-outdoor atrium space that sits between the archive and the ministry. Along the edge of the atrium are flexible workspaces.
Office	Mix of open offices and office rooms for the ministry. Strong visual connection to the public through the Ministry Atrium.
Storage (furniture & archives) -	
SUPPORT SPACES	
Sanitary and technical rooms	
Parking and logistics	

Site 1:2000

N

1:5000

Site 1:666



Part 2: Approach

Methods

My methodology transitions from foundational research (research for design) in the first phases to iterative architectural explorations (research by design) in the later phases after A1.

The initial stage establishes a baseline through literature and archival research, framing the political dimensions of citizenship and migration to provide with the theoretical framework needed to for designing the institution. I will catalogue relevant architectural precedents to systematically deduct key spatial features.

I will also analyse the physical design of passports and other identity documents, creating a catalogue that complements the architectural analysis of the case studies to extract symbolism that supports the project's narrative. The materiality and agency analysed in the catalogue will be correlated with spatial requirements of the Ministry. Additionally, I created a conflict diagram based on the methodology adopted in Sioli's *Architecture of Resistance* to refine the project's focus.

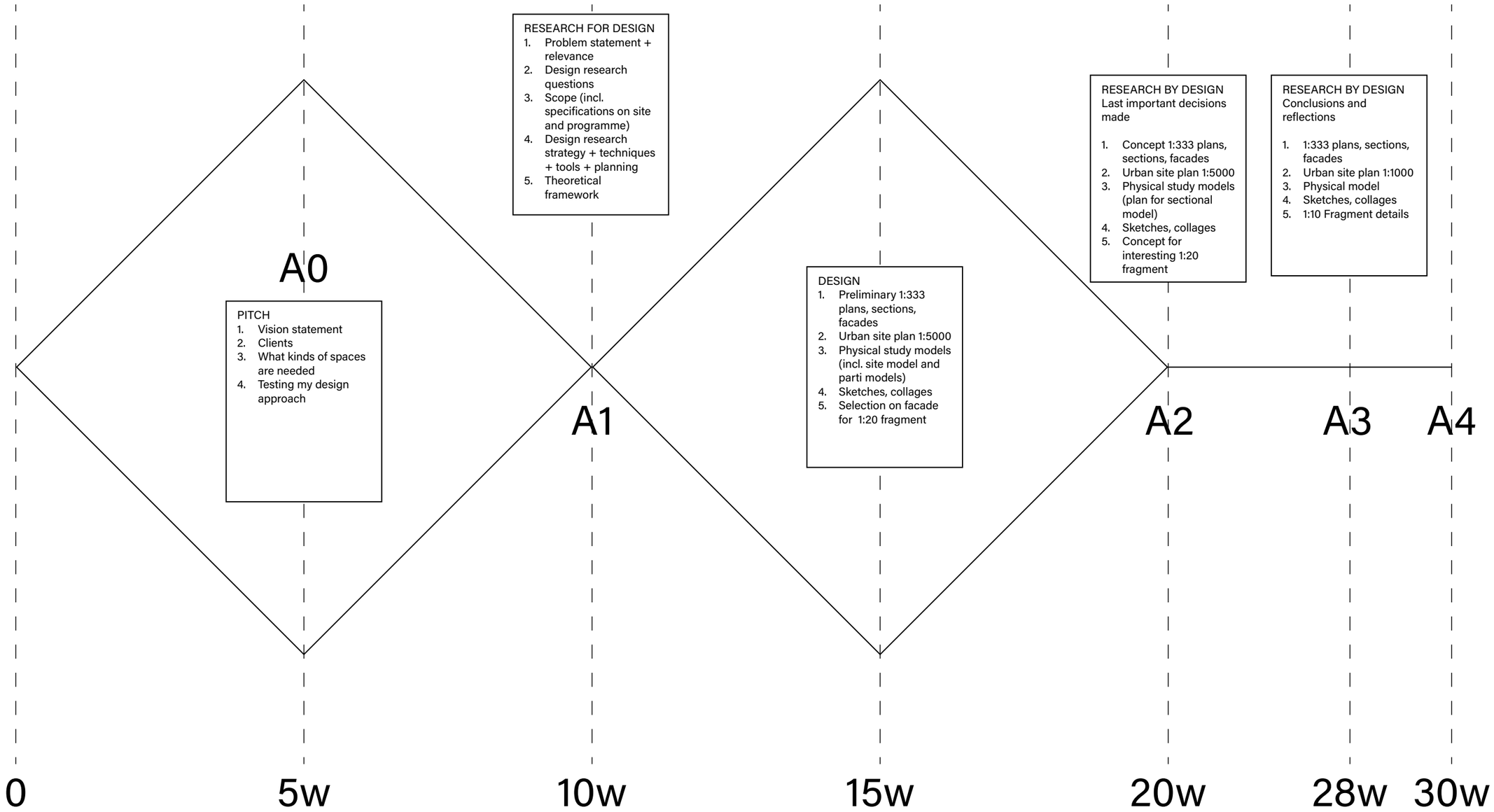
Site research will involve physical visits and the analysis of existing architectural drawings, including plans, sections, elevations, construction documentation on the building. Moreover, I will make isovist maps to analyse visibility from relevant points. I will analyse mobilities around the site using tools such as Space Syntax, and heatmaps.

Moreover, I will speak to some employees at various ministries to inform my design brief.

From A1 onwards, I will continue with research by design. From this moment onwards, most research will be expressed through design explorations. The research by design phase is supported by 1:200 plans, facades, and sections, 1:20 façade fragments, site plans, collages, sketches, and thinking by physically modelling

For this I will make various sketch models to develop the architectural parti, in collaboration with fellow students from our graduation studio.

Planning used during process

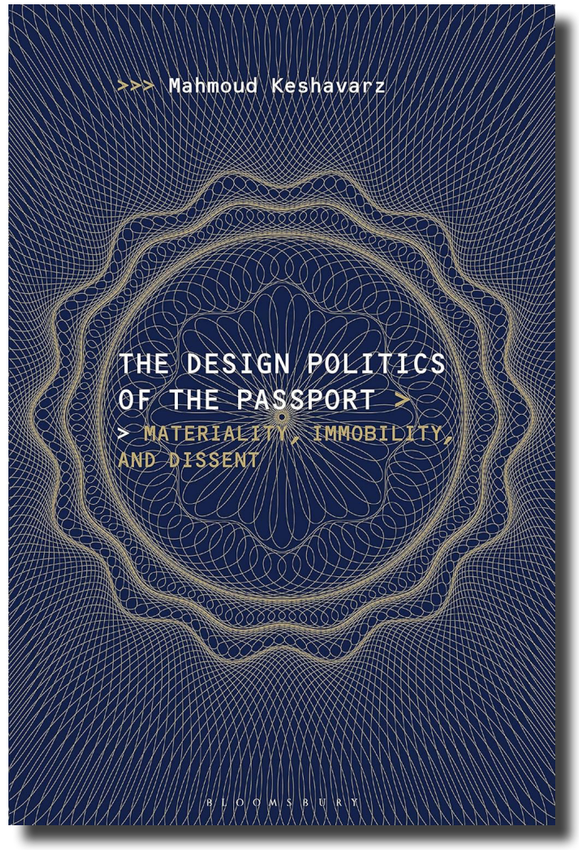


Theoretical framework

Conceptual Framework
The project finds ground in Mahmoud Keshavarz's *The design politics of the passport : materiality, immobility, and dissent*. From this venture point, the project further relies on conversations on migration on the *Migrations Mobilities Bristol* podcast and uses exemplary studies of oppression through passporting through several cases. Furthermore, the design project investigates the development of technologies surrounding identity by looking at the development of digital identity documents.

This thesis uses the passport as a material artefact expressing the regime introduced by identification. Keshavarz discusses that passports are a manner of producing mobility and immobility. He argues that governments can be understood through the "stylized repetition of acts", which include policies, paperwork, and institutions. The state reinforces its power and sovereignty through interactions which occur through human factors such as civil servants, citizens and non-citizens, as well as non-human factors such as artifacts like the passport (Keshavarz, 2020). Other non-human factors through which the state can reinforce its power, is through the built institutions. To understand the full scope of migration and mobility, this thesis studies the relevance of practices surrounding passports and migration in relation to the power of the state. I related my position on these findings through my architectural design.

Moreover, Keshavarz mentions the work of Hannah Arendt on the "right to have rights". Arendt explains "the problematic nature of the relationship between the state and stateless, which results in their exclusion of citizenship, and ultimately exclusion of protection of human rights" (Azar, 2024). The large amount of stateless and refugees after World War One illustrates this point. Arendt argues that this can be mitigated by the "right to have rights", however she does not point out in what way the inclusion of stateless can happen to protect the right to have rights and what role political institutions play (Azar, 2024).



The design politics of the passport book cover. From Keshavarz (2020). Via Architectura & Natura.

This thesis further employs a Third World Approach to International Law (TWAIL) wto conduct a genealogy of the modern mobility order (Natarajan, 2025). While conventional Eurocentric histories suggest the passport was a temporary emergency measure of World War I, a postcolonial lens reveals that the "paper revolution" was fundamentally rooted in colonial-era racial governance. In the 1920s, during the "high noon of imperialism," the League of Nations universalised and standardised the passport—not as a neutral tool, but as a mechanism to manage "racial contact" and maintain colonial hierarchies (Soomro, 2024).

By acknowledging the passport as an object of modern governance that ritualises global inequality, this project seeks to be an indicator of a future in which the mobility order empowers postcolonial voices.

Important terminology
Some important terminology drawn from Keshavarz' work and the podcast of "Migration Unboxed" are necessary for understanding before redefining migration to movement and challenging its power regime.

In the podcast "Migration Unboxed", podcast host Bridget Anderson argues that the word "migration" was introduced widely when nation states started to desire a control on the movement of bodies, whereas humans, animals and vegetations have always moved in search of better living conditions. Anderson, together with guests, concludes that no nation state recognizes every person as a citizen, therefore does not grant every person "human rights" and the "right to have rights". By framing movement as migration, the state seeks to exercise control over movement of bodies (Anderson, 2025). Therefore, this thesis attempts to respect the "right to have rights" by reframing migration to movement, to question power structures that are inherently tied to these powerful words.

This thesis roots its postcolonial position

by grounding it in the local context of the Hague. Historically, the Hague was the centre for Dutch colonial decision-making (Vrij et al., 2023) By linking postcolonial spatial theory with the city's colonial history, this thesis establishes an argument for the narrative of physically reconfiguring an existing sovereign building to actively dismantle the architecture of the mobility order. For a comprehensive summary of the Hague's colonial history, see appendix.

Architectural theory

I employed several architectural theories to support my case study analysis and inform my design development following the A1 phase. First, Nikolaus Pevsner's *A history of building types* provides a historical baseline on information for the institutional typology of the ministry and the theatre. Building upon this, I used Clark's and Pause's *Precedents in architecture: Analytic diagrams, form, and idea* to systematically assess relevant architectural precedents.

My exploration relies heavily on a combination of drawings; however, the use of the section was primary in providing insights into the dialogue between the existing structure and the new built form. For this technical and conceptual exploration, Lewis's *Manual of Section* provided the typological framework to understand how form and experience are shaped by vertical cuts.

To understand how existing architectural precedents navigate postcolonial perspectives and pinpoint spatial aspects to consider in my own design, I studied Nalbantoglu's and Wong's *Postcolonial space(s).*

My visualisation techniques were inspired by existing methods of using yellow for removed, and red for new additions by *Yellowred: on reused architecture*.

To inform the technical and performance requirements of the theatre, this project relies on Jaffe's *The acoustics of performance halls* (2010), in which he explores the principles of balanced acoustic reflections and absorptions that are mitigated through both form and placement of architectural boundaries. Additionally, Mulryne and Shewring's (1995) historical analysis in *Making Space for Theatre* provides a baseline for research in the functioning of the theatre typology.

Part 3: Results

Design bootcamp

Following the A1 kick-off, our studio continued with a design bootcamp for two weeks, focused on the development of site models in 1:500 scale, architectural parti models, conceptual 1:333 plans and sections. These explorations also included conceptual 1:20 fragments and a 1:5000 urban plan. The highly collaborative nature of these sessions, with developing parti models and drawings for each other, provided us with fresh perspectives on our design concepts.

During this phase, I have refined the architectural design concept for the Ministry of Global Movement through iterative study models, ranging from 1:500 slab models investigating voids and new structures, to building envelope models and 1:1000 massing models. My concept evolved into a parti titled a “challenge with the grid”, symbolising the reconfiguration of a more just mobility order.

This approach employs a more radical adaptive re-use strategy, utilising the existing building’s grid logic and structural intelligence to reconfigure spaces that are not merely extensions, but entirely new spatial configurations.

Experiments with models
Within my experimentation with iterative study models, I categorised explorations into three types: the architectural parti models, slab and massing models.

In collaboration with studio peers, I developed several parti models.

Studying the tension between the existing grid and a new structure was expressed in different materials, such as wood, paper and several types of foam.

Design bootcamp parti models



The Parasite: A new medium that aggressively penetrates the existing building envelope



The Diversified Grid: Inspired by the Forbidden City, this model increases spatial complexity as one moves further from primary public squares.

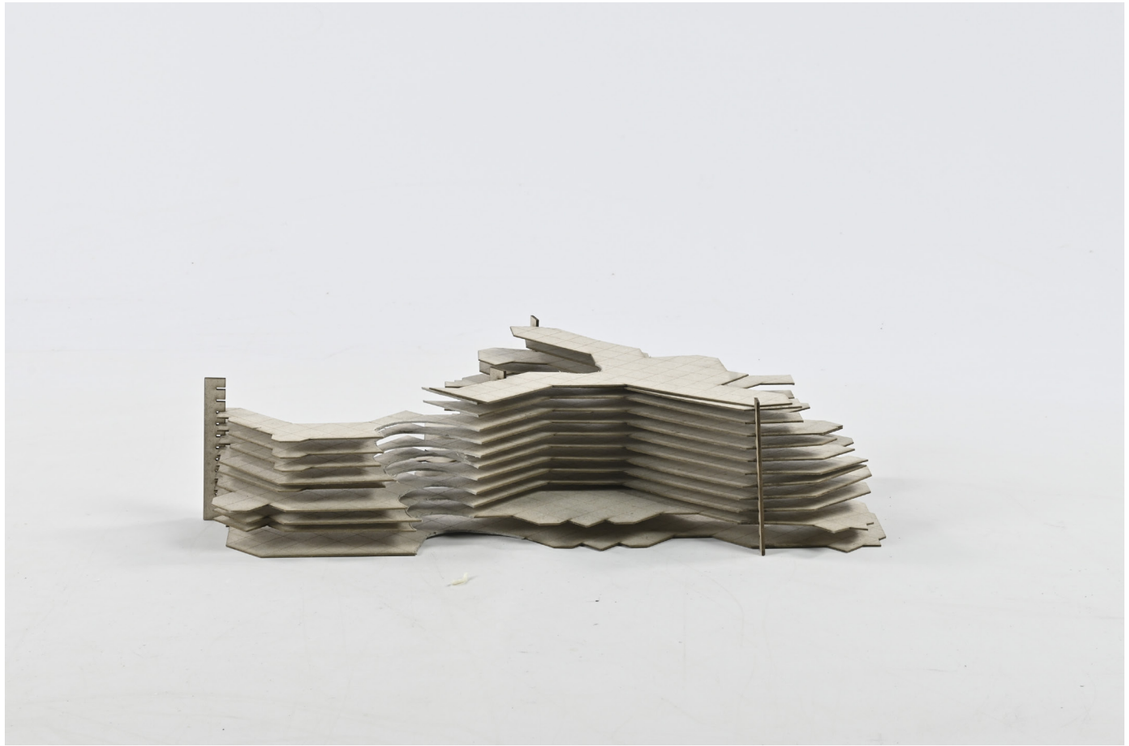


The Grid Negotiation: A study of breaking, rotating, and extending the grid using new materials to challenge its inherent modularity.

In the slab models, In the slab models, I studied the scale of voids and floor cutouts to understand how they reconfigure internal volume. While initial experiments utilised circular geometries to ignore the grid’s logic, further evaluation suggests that a radical adaptive reuse strategy is more effective when it works within the building’s structural intelligence, facilitating better material reuse and integration.



Slab models













Interviews and visits

To inform the design brief, I conducted semi-structured interviews with representatives from multiple ministries.

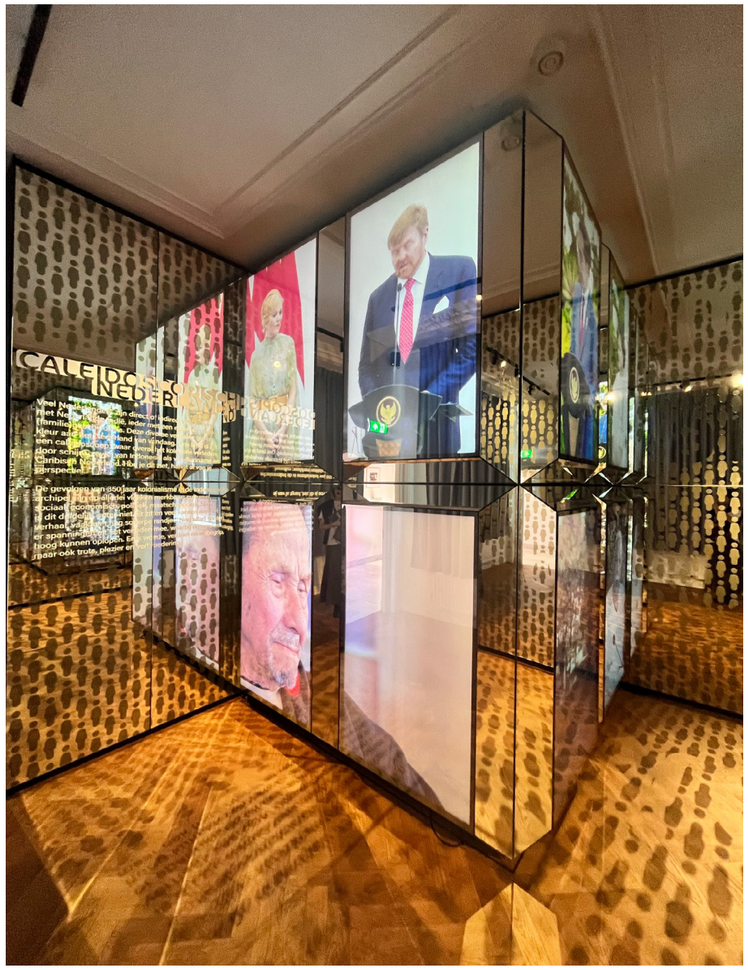
I also engaged in informal consultations concerning the colonial history of The Hague and visited the Indies Remembrance Centre (IHC) to analyze the modern significance of Dutch East Indies history.

Site analysis

My research into the colonial history of The Hague reveals its legacy as a centre for colonial decision-making. Significant sites like the former Ministry of Colonies and the Mauritshuis, along with documents in the National Archive, reflect this history. Insights from the Indies Remembrance Centre (IHC) highlight the importance of “holding up a mirror” to modern decolonization efforts, which has directly informed the programmatic vision for the Ministry’s theatre.

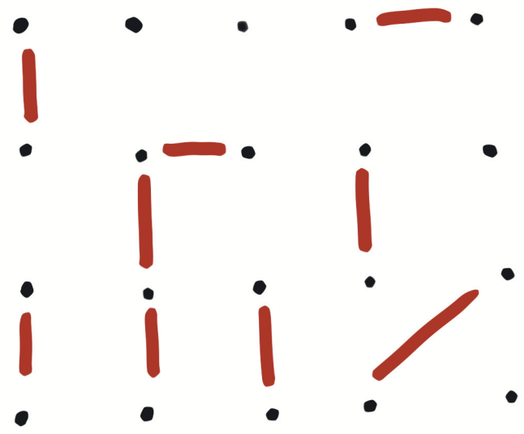


Book cover of the written research into the colonial and slavery history of the Hague, book cover (2023). Vrij, et al., via bol.com

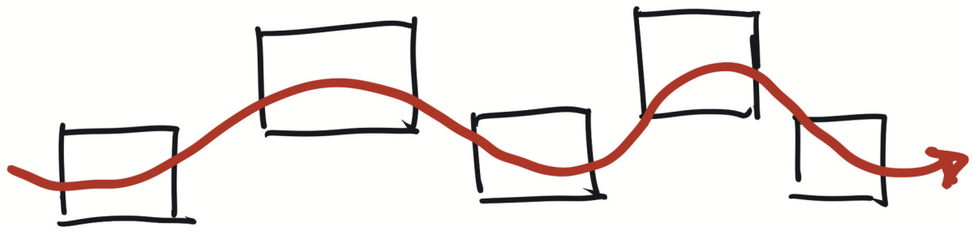


Author’s image during visit to the Indies Remembrance Centre (IHC). (2026).

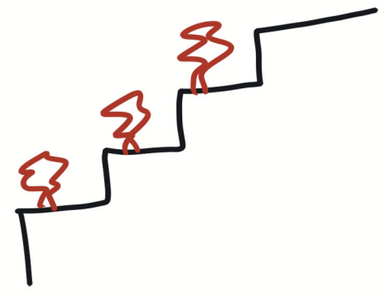
INTERVIEW A



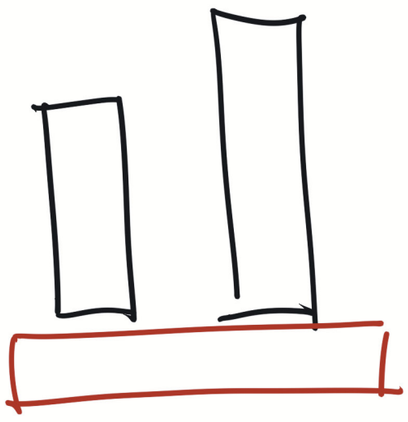
MODULAR OFFICE LAYOUT



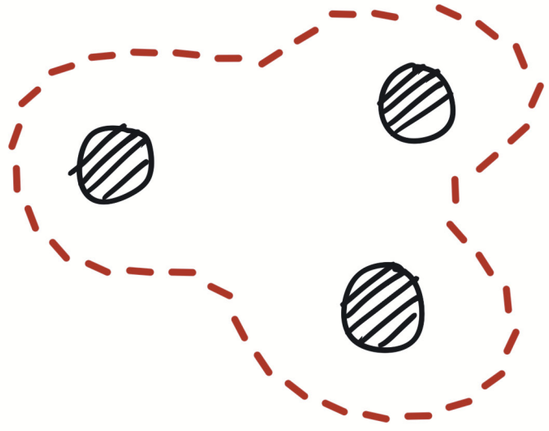
MORE HORIZONTAL CONNECTIONS



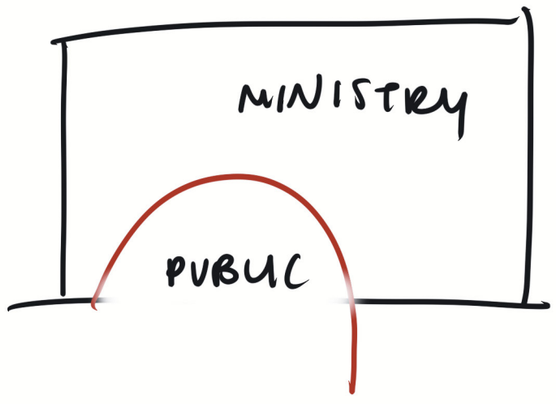
MORE ACCESS TO GREEN



A CONNECTING SPACE

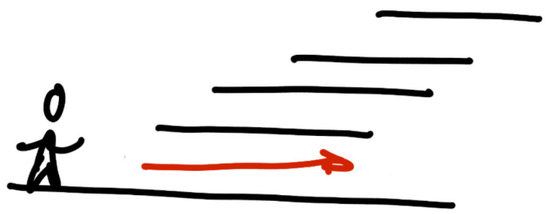


DYNAMIC TEAMS W/ INTERCHANGEABLE MEMBERS

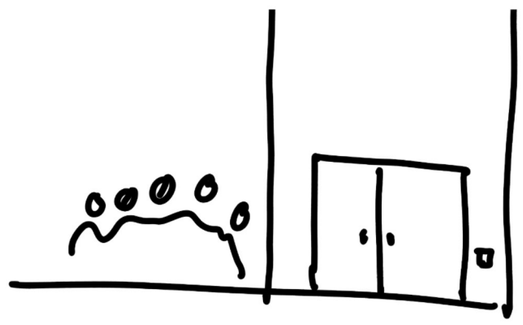


WHO ARE YOU CONVINCING?

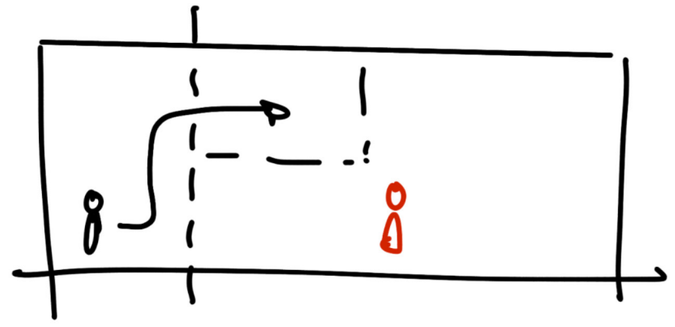
INTERVIEW B



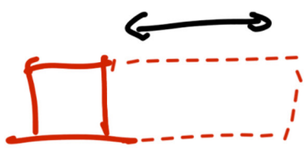
CONSIDER WALKING DISTANCE & LEVELS



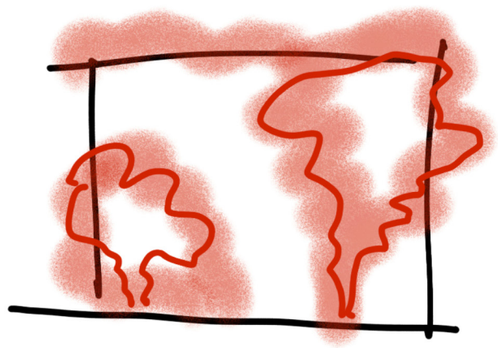
STIMULATE TAKING THE STAIRS TO PREVENT QUEUES DURING PEAK HOURS @ ELEVATOR



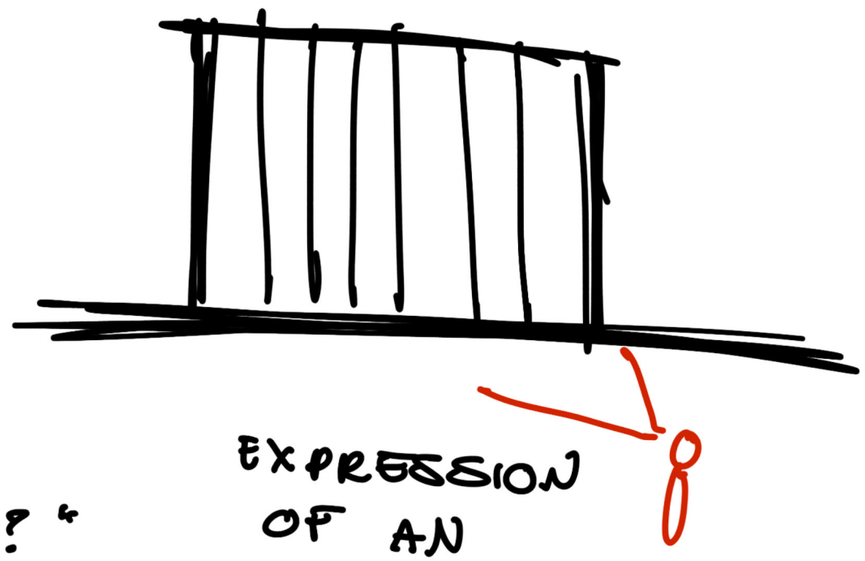
EXPLORE ACCESSIBILITY VARIATIONS / OPENING & CLOSING PUBLIC / MINISTRY



FLEXIBILITY TO ACCOMODATE GROWING/ SHRINKING MINISTRY



CAN A MINISTRY EXPRESS A CERTAIN CHARACTER IF THERE IS "ONE GOVERNMENT?"

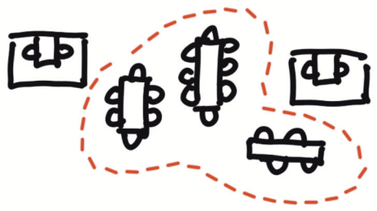


EXPRESSION OF AN ENTRANCE

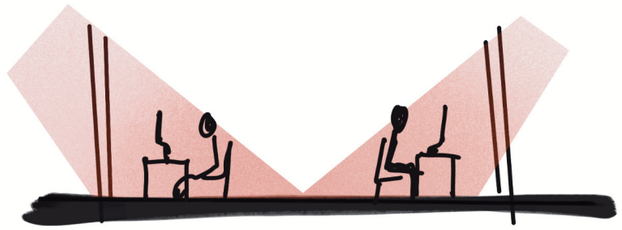
INTERVIEW C



NAVIGATION — VISUAL CUES IN THE BUILDING FOR ORIENTATION



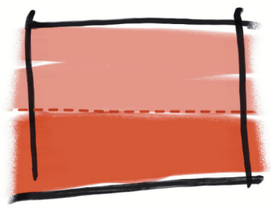
ACCOMODATE BOTH ENCLOSED & OPEN OFFICE SPACE



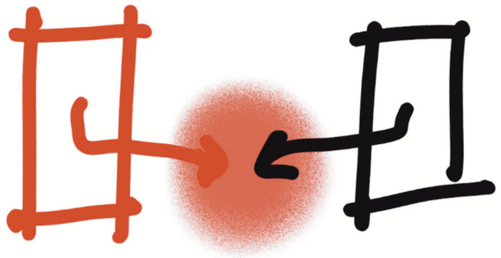
ENSURE DAYLIGHT INTO OFFICE



ENSURE PEOPLE FROM MINISTRY CAN ENTER THEIR WORKSPACE UNINTERRUPTED FROM THE PUBLIC



DIFFERENT OPENING TIMES MINISTRY / CULTURAL CENTRE.



SHARED CENTRE OF MEETING ROOMS

Key insights interviews

These insights led to several key design elements:

1. **Interconnectivity:** Departments must be interconnected to facilitate the exchange of values.
2. **Dynamic teams:** Teams should be organized around permanent cores with interchangeable components
3. **Modularity:** Open office spaces must support diverse uses, such as team meetings and individual work
4. **Decolonisation:** Crucial spaces must be provided for collective, grassroots initiatives and empowerment of existing communities through temporal use
5. **Wellbeing:** Increased access to outdoor spaces.

Spatial programming
The programmatic brief has been spatialised through the final design results, directly translating the project's core pillars to empower global movement and celebrate diversity:

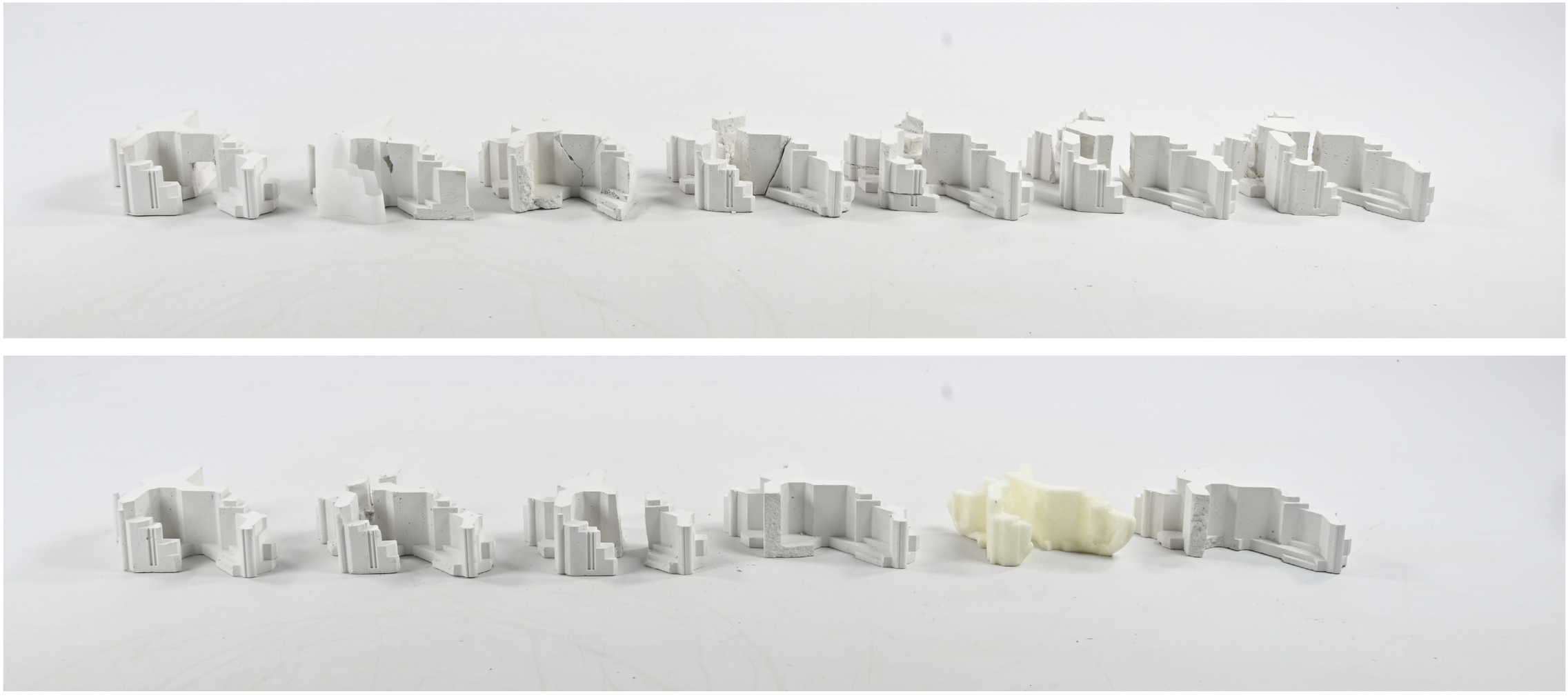
Information: By dedicating space for research and rewriting policy, the institution shifts from state-centric migration (focused on settlement and control) toward "movement" (a natural, global phenomenon). These spaces maintain a direct spatial connection to the public.

Inspiration: The establishment of a theatre empowers and celebrates the cultural diversity that results from global movement.

Identity: The institution provides an archival space centred around the storing and rewriting of identities, moving toward a more plural approach to human documentation. Global movement is empowered and celebrated. By celebrating global movement, the naturalization ceremony is transformed into a celebratory, public space within the institution.

Exploring massing through modelmaking

I experimented extensively with plaster models of the existing building to determine which cuts bring new spatial quality and define the core driving concept.



Trial and error with casting



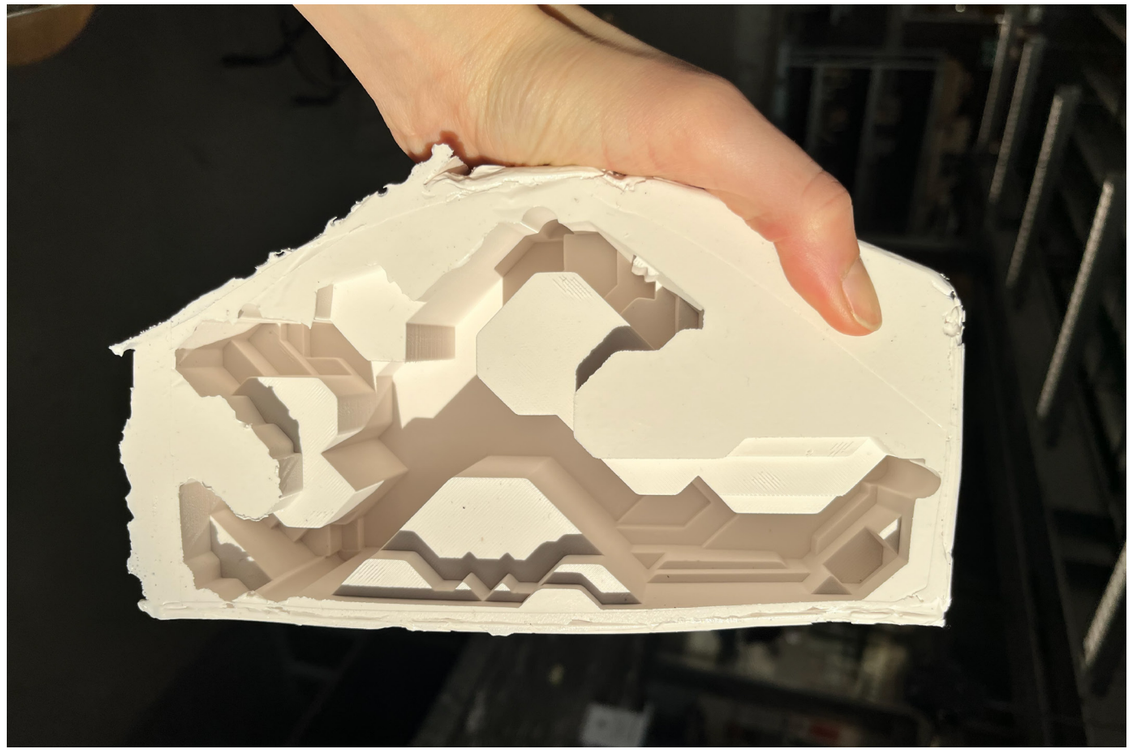






Some materials like expanding foam and plaster proved very unforgiving in the 3D-printed mould. Therefore, we casted a silicone mould which could be reused for many iterations.

Success with casting in a silicone mould



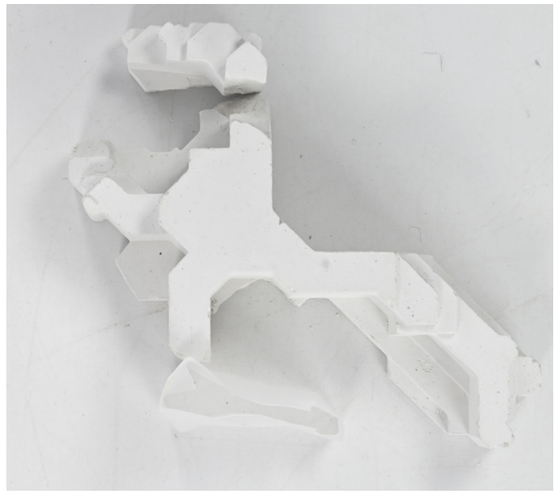


Overview massing models





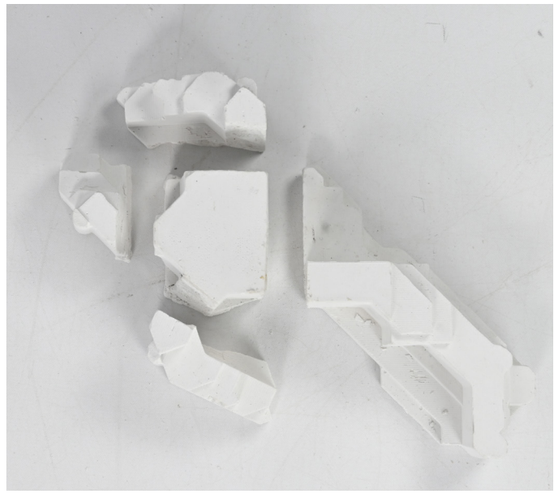








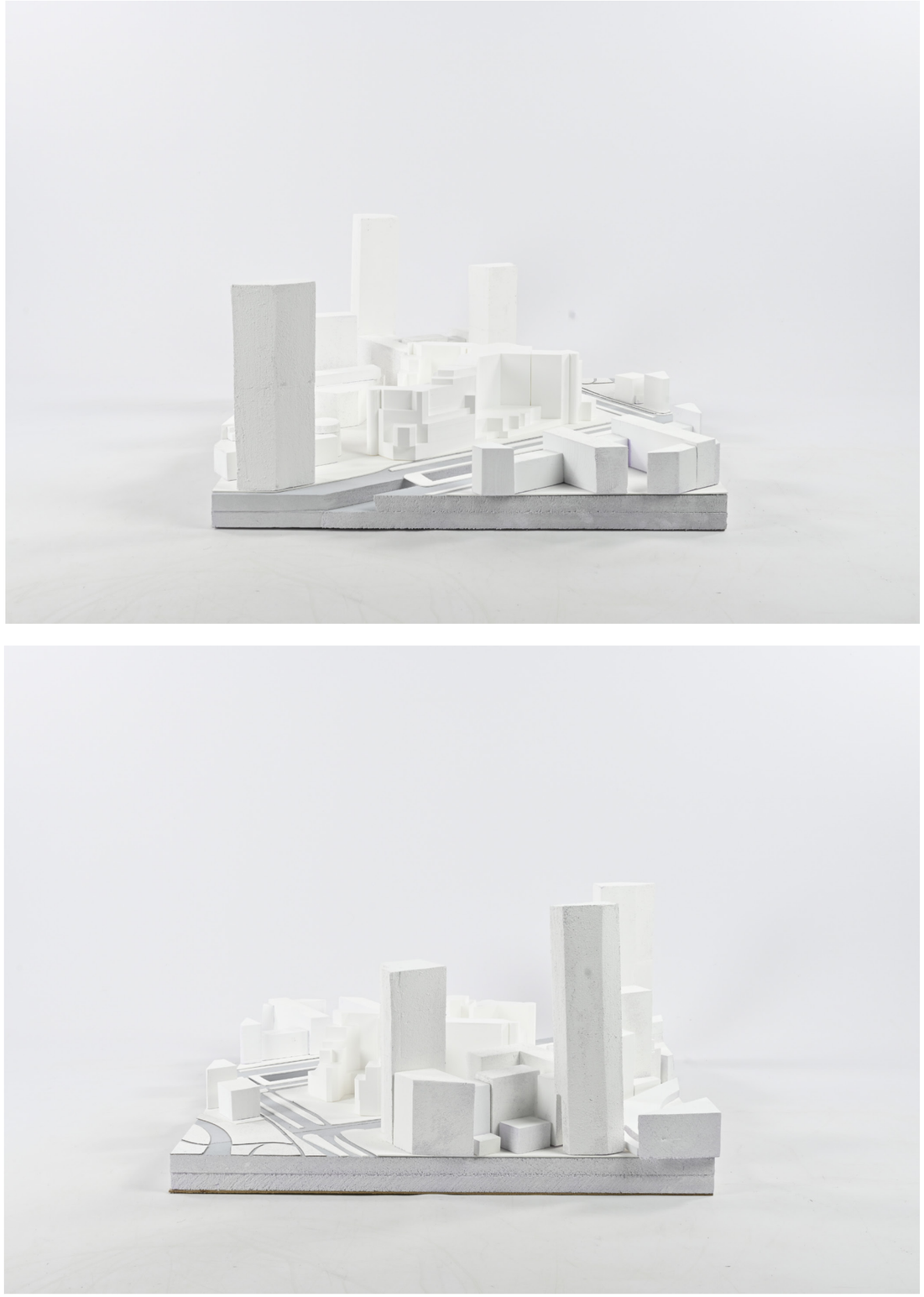


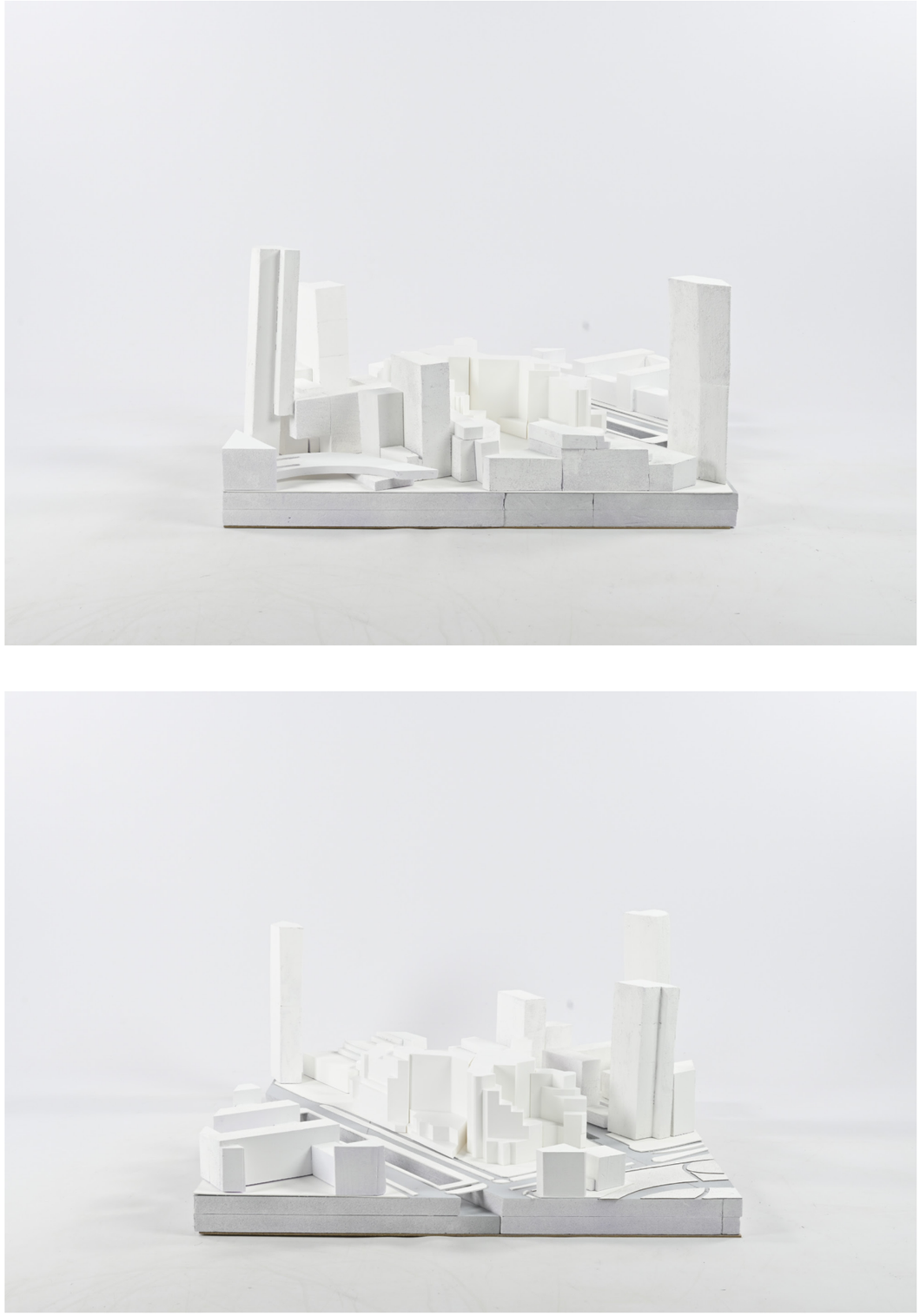





Site model



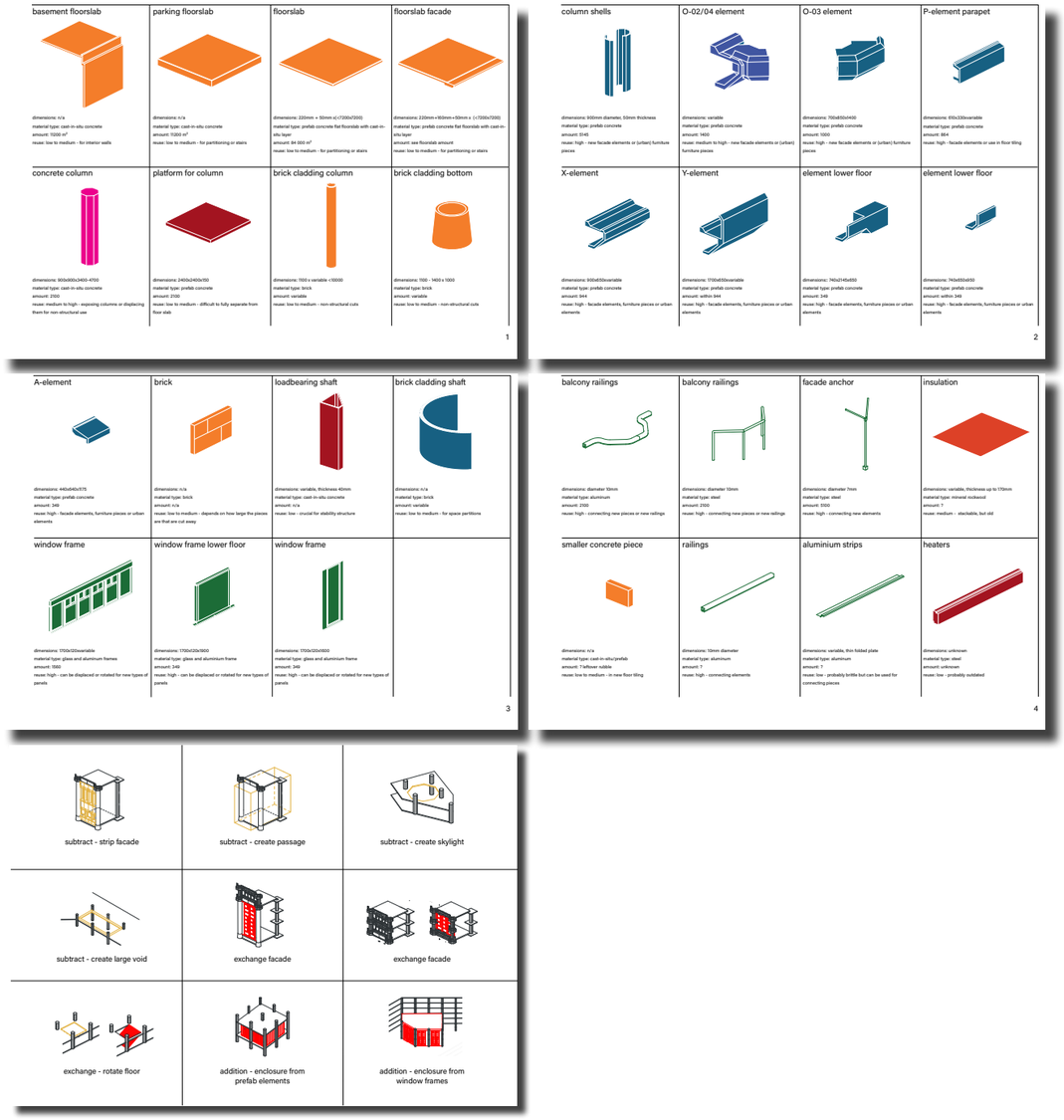




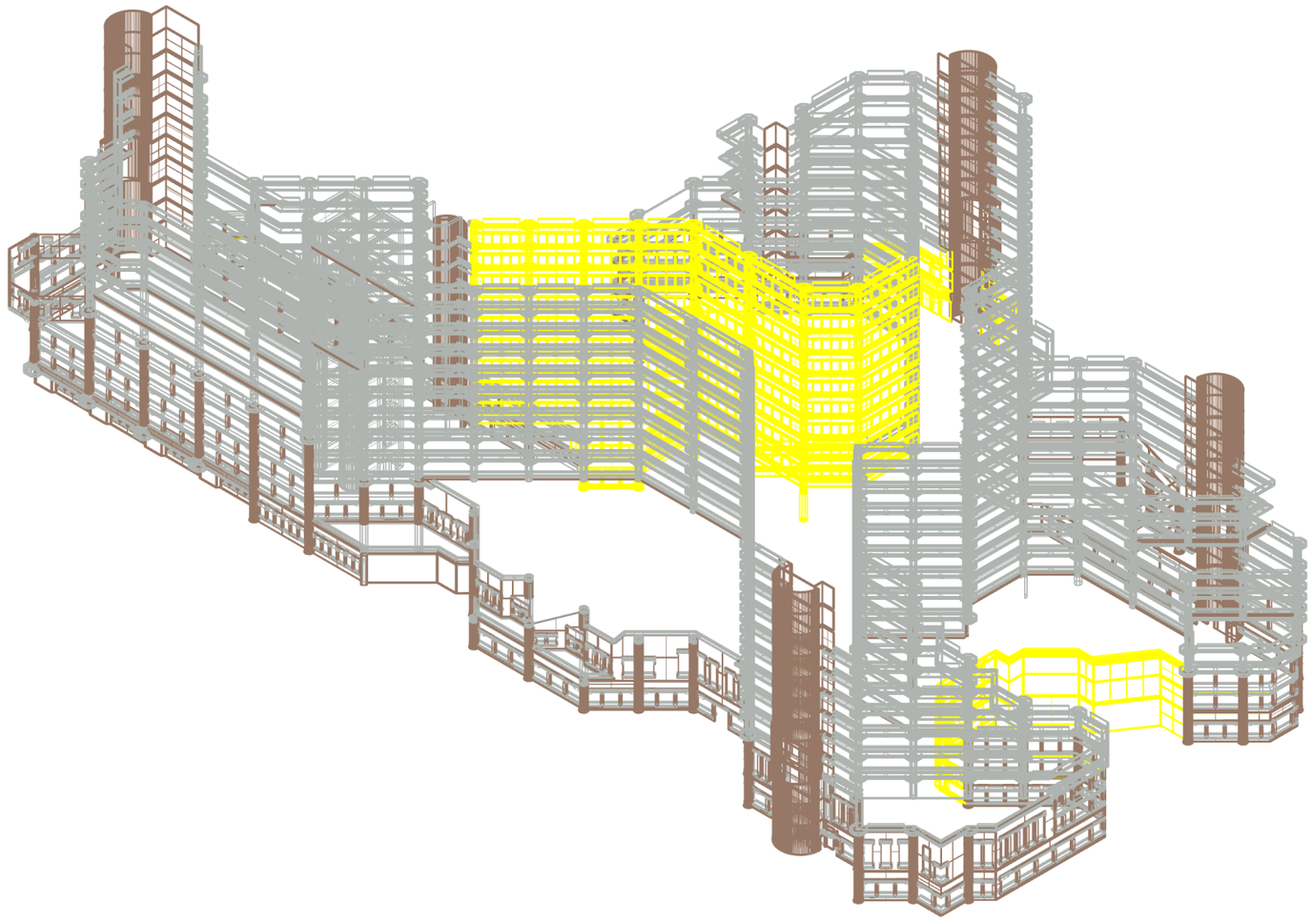
The design artifact: kit of parts strategy

During these weeks I further refined my project concept to a reconfiguration of the existing. This meant I needed to evaluate the potential of different materials that can be “mined” from the building in their reuse possibilities.

A detailed material investigation revealed that the dry-assembly prefab concrete façade elements possess high reuse potential, while cut floor slabs and brick walls can be re-purposed for inner partitions. This approach creates a “material passport” for the building, inviting future adaptation and reflecting the institution’s core principles of reconfiguration and pluralism. To further support this, I explored different representational techniques such as the yellow and red technique in drawing to represent designing with existing structures (Boesch, 2017).



Removal diagram



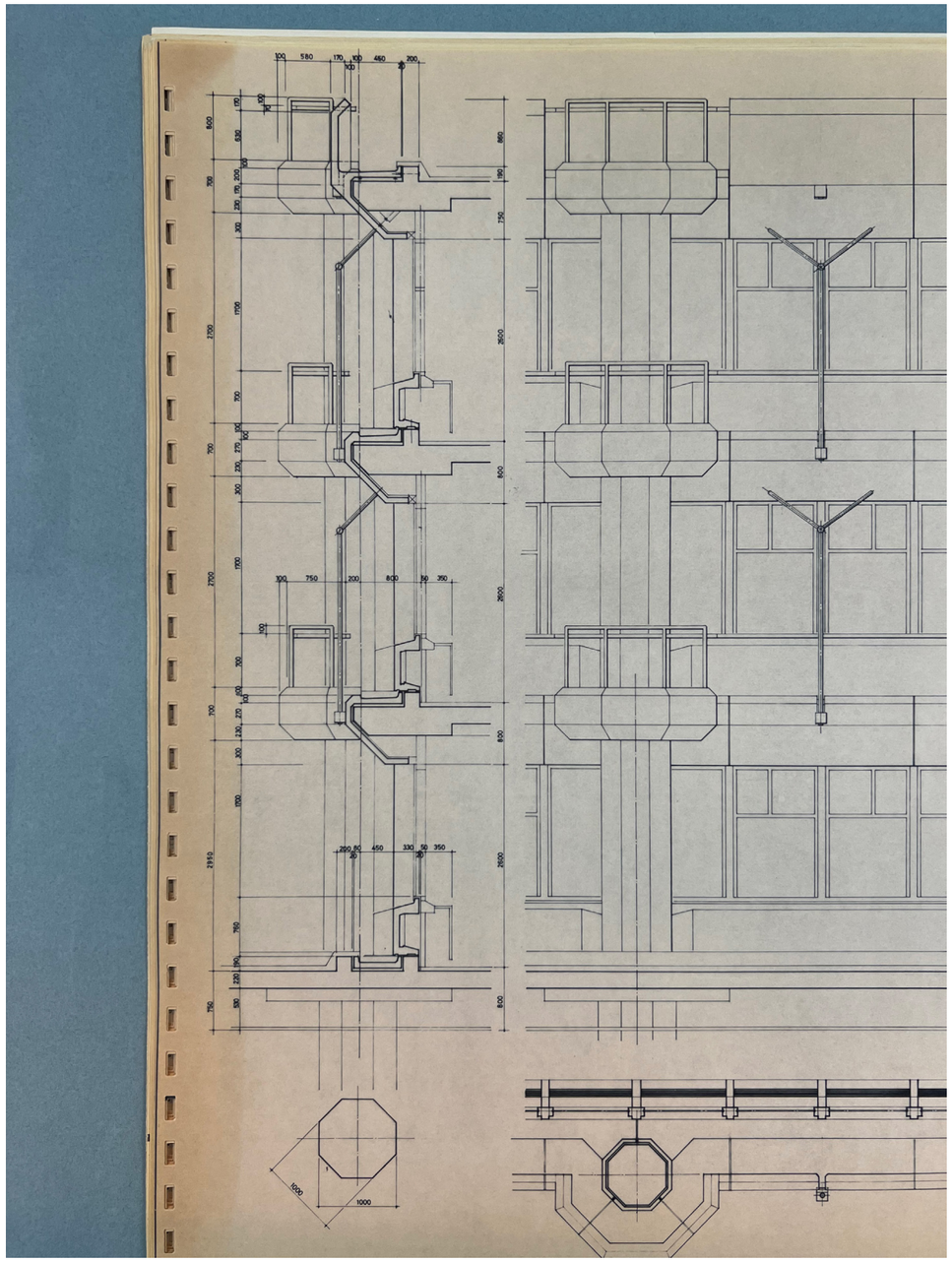
Investigation into the existing structure

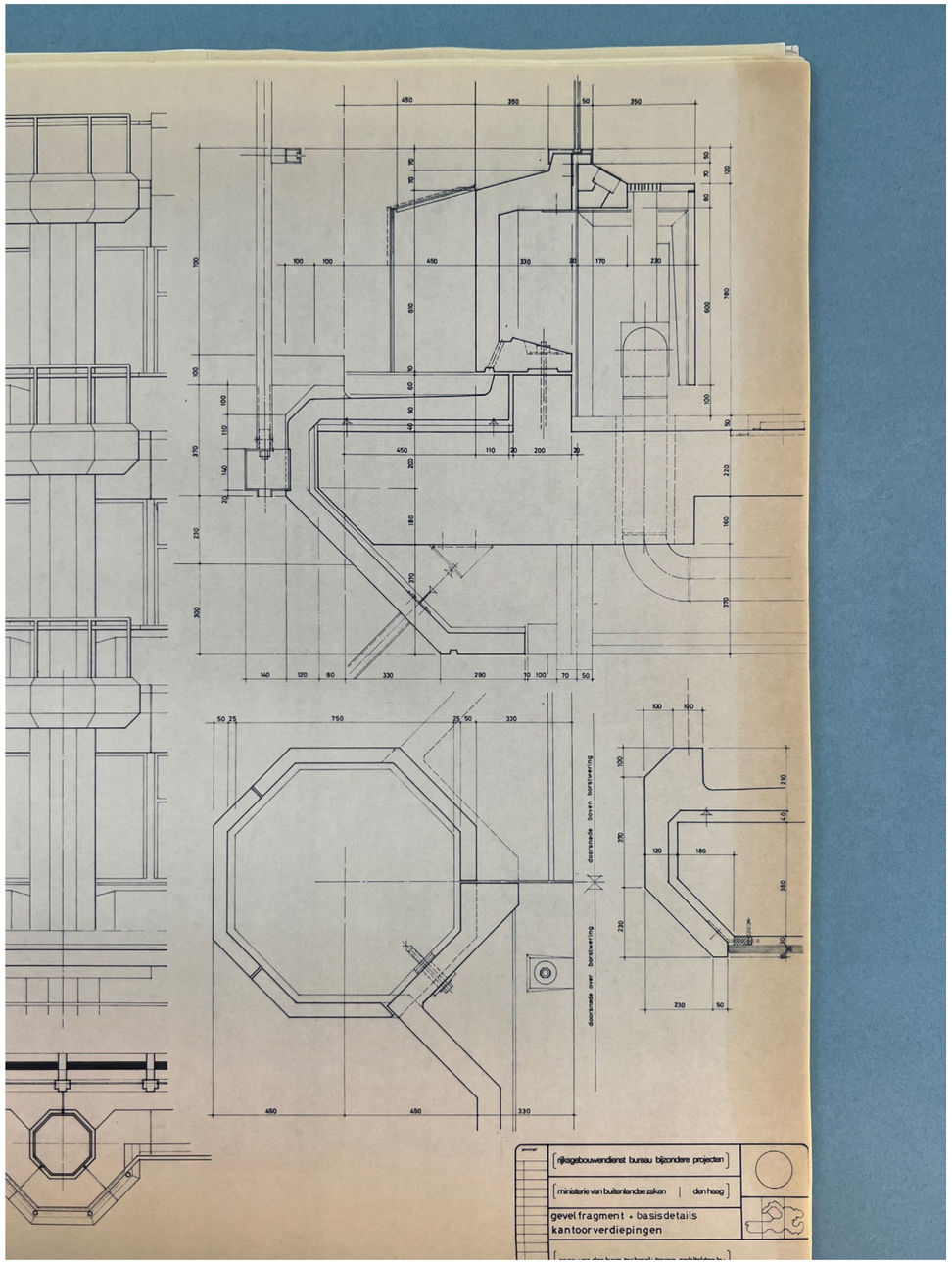
The existing load-bearing concrete structure consists of 900 mm octagonal columns, semi-circular shafts on the four exterior wings, and internal shear walls that provide vertical circulation and house installation shafts. Archival construction images and documents reveal that the concrete columns were cast-in-situ within prefab column shells, while the prefabricated flat floor plates were joined using a cast concrete topping layer.

Consequently, despite being composed of thousands of prefabricated elements, the building functions as a monolithic structure that requires active cutting for spatial alterations. Only the façade elements were assembled using dry connections, making them highly suitable for direct reuse without material degradation.
Creating voids and vertical connections requires structural reinforcement. This can be achieved by installing steel frames around voids or by retaining portions of the floor slab around the columns to act as stabilising beams. While carving these voids demands careful attention to structural integrity, it also presents unique architectural opportunities.
Within my reconfiguration strategy, these structural necessities are utilised as architectural design drivers: new additions are systematically anchored to and thus follow the existing grid of the building. Furthermore, the cut and rotated floor slabs are repurposed into monumental points of ascension or as new enclosures for the theatre.



Archival construction documentation (1977). Via het Nieuwe Instituut.



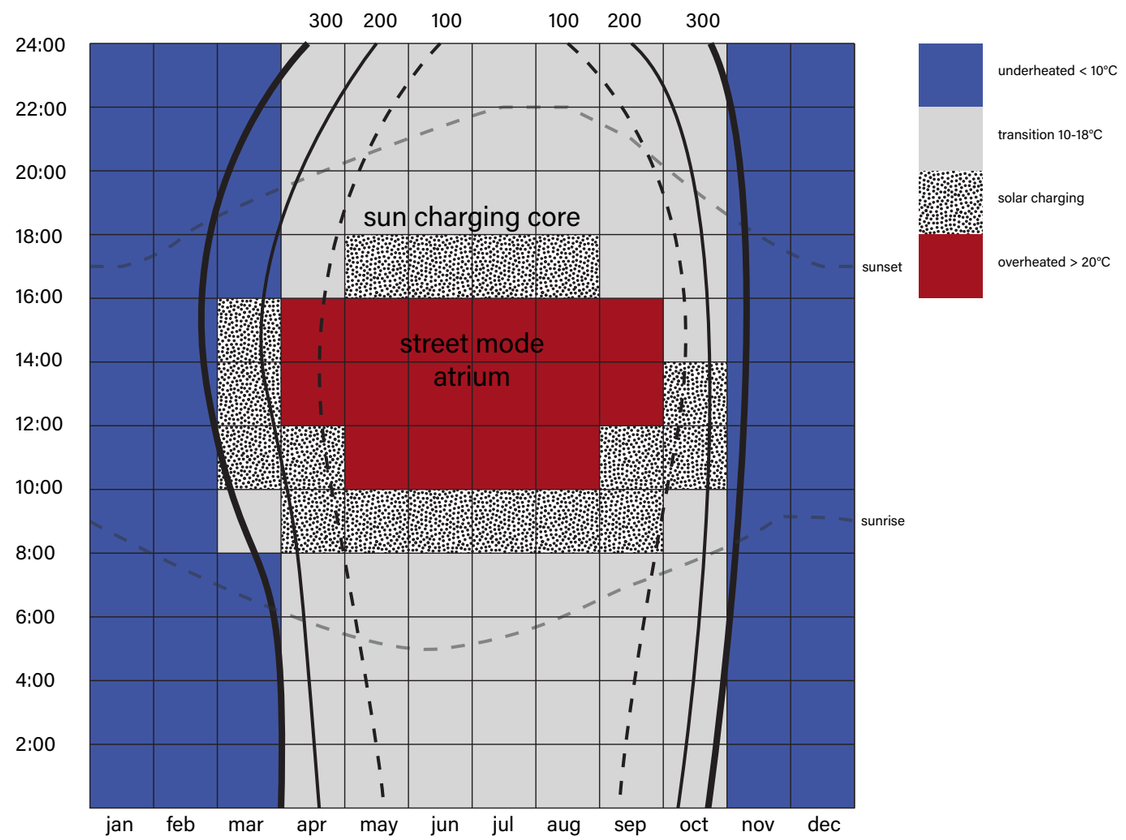


Archival construction documentation (1977). Via het Nieuwe Instituut.

Design with climate and urban context

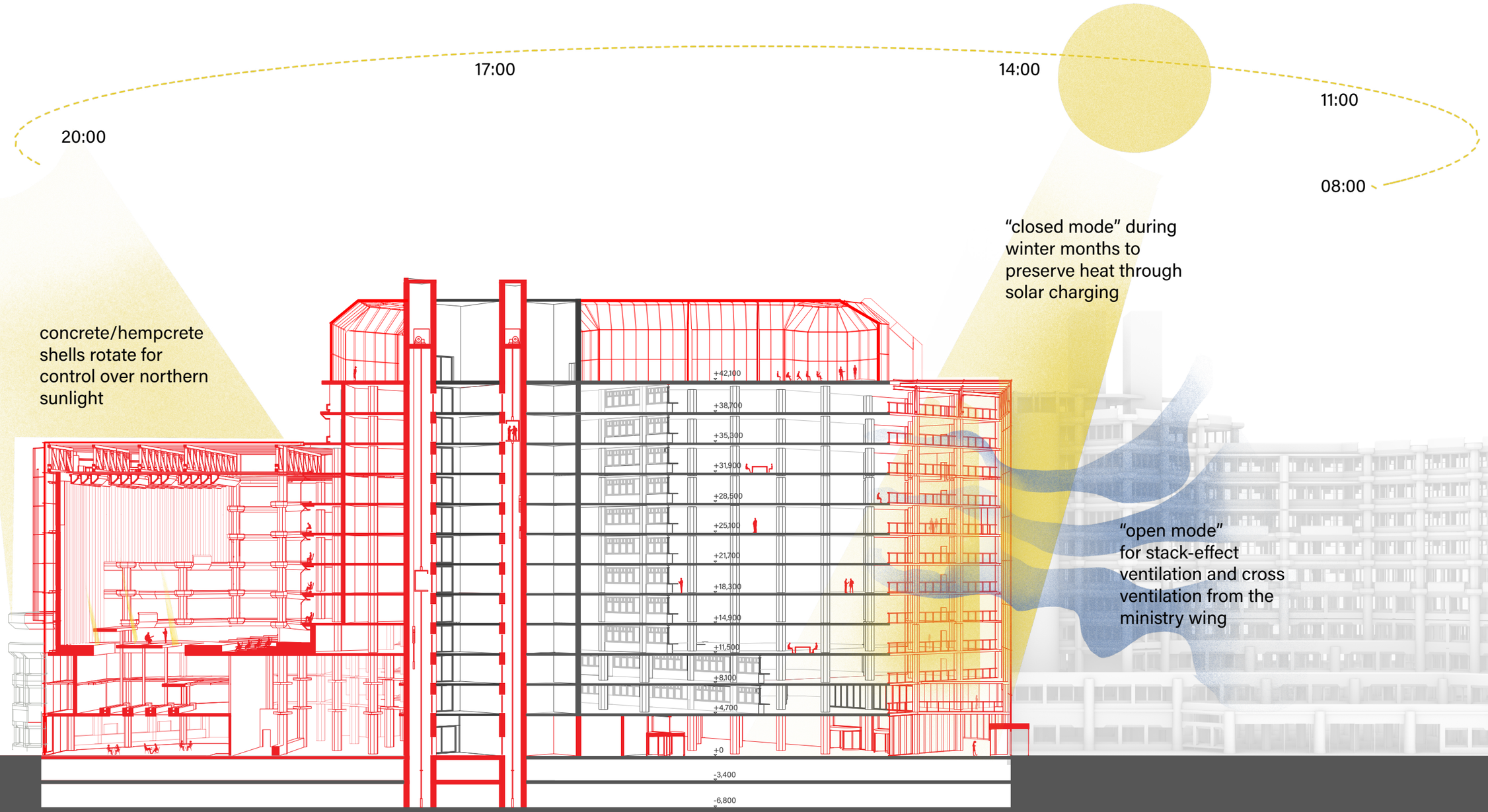
Urban explorations focused on restructuring the site's context to move from state-centric "migration" toward a more natural "global movement". By cutting away the lower three floors of the building's arms, the central core becomes immediately accessible from the street, creating an inviting public threshold. This urban porosity is paired with a climatic strategy influenced by the Design With Climate regional analysis of The Hague.

The large central Ministry Atrium acts as a partially controlled environment; during summer months. It can be fully opened to become a ventilated part of the urban fabric, while in colder months, it is shut to preserve solar heat and climatize the building.



Bioclimatic needs chart. See appendix for full climatic analysis.

Climate section



Final design results

Within the final design, the building is reconfigured into five distinct functional zones:

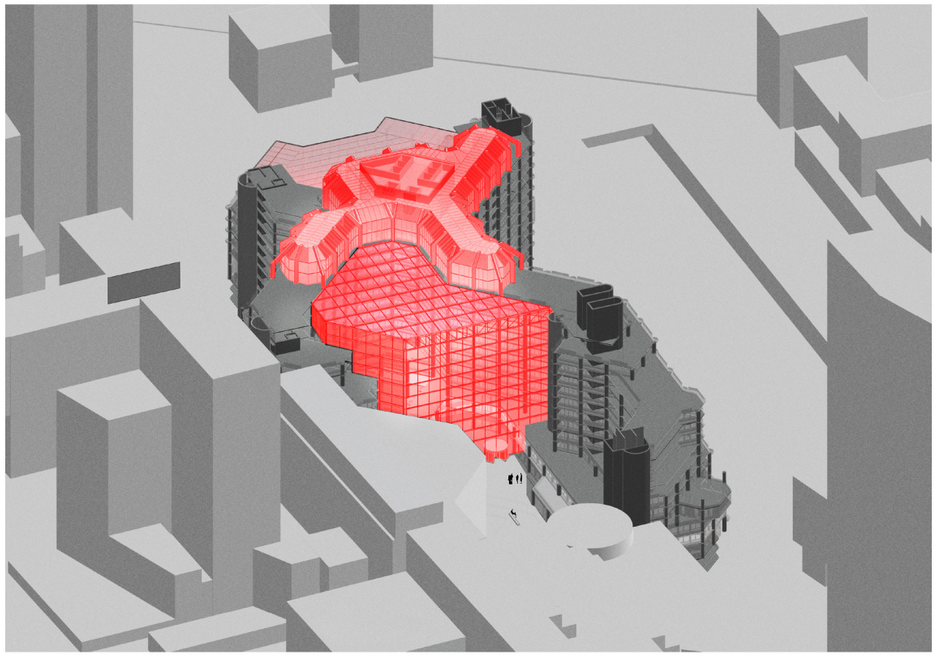
1. **The Ministry of Global Movement:** the governmental body within the hybrid institution that is responsible for policy making on global movement
2. **The Archive of Identities:** the archive and exhibition space where stories and artefacts embodying the effects of global movement and cultural diversity are preserved
3. **The Ministry Atrium:** a porous buffer zone that visually connects the ministry to the public and creates a shared outdoor green space, though primarily for used by the ministry.
4. **The Theatre of Transformations:** a highly flexible cultural venue which can be used as a space for large-scale plays, dance performances, operas, concerts and night-time events.
5. **The Conservatory of Belonging:** the crowning roof structure of the building, transformed into a celebratory space for naturalisation ceremonies.



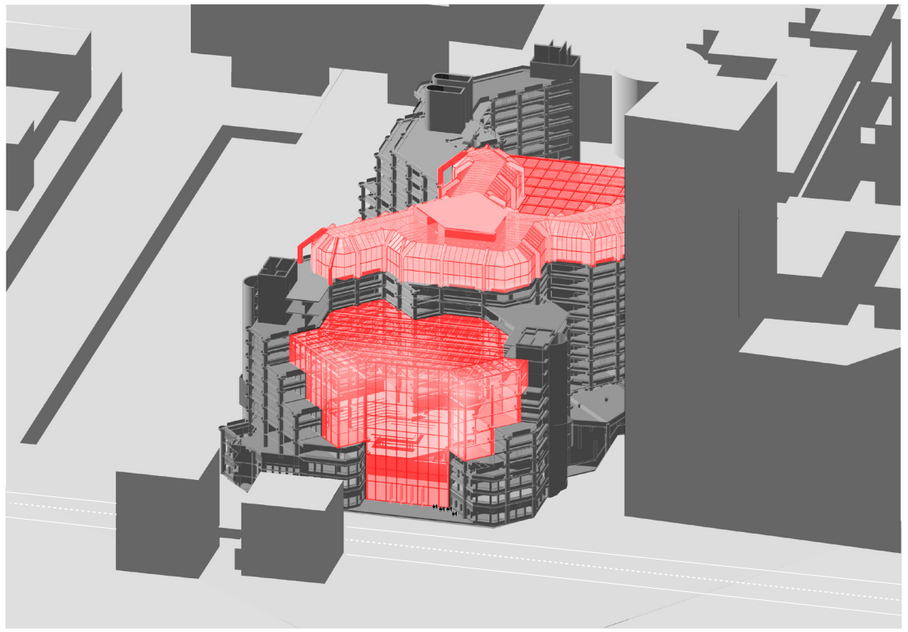
Diagram of building program



Scaled long section



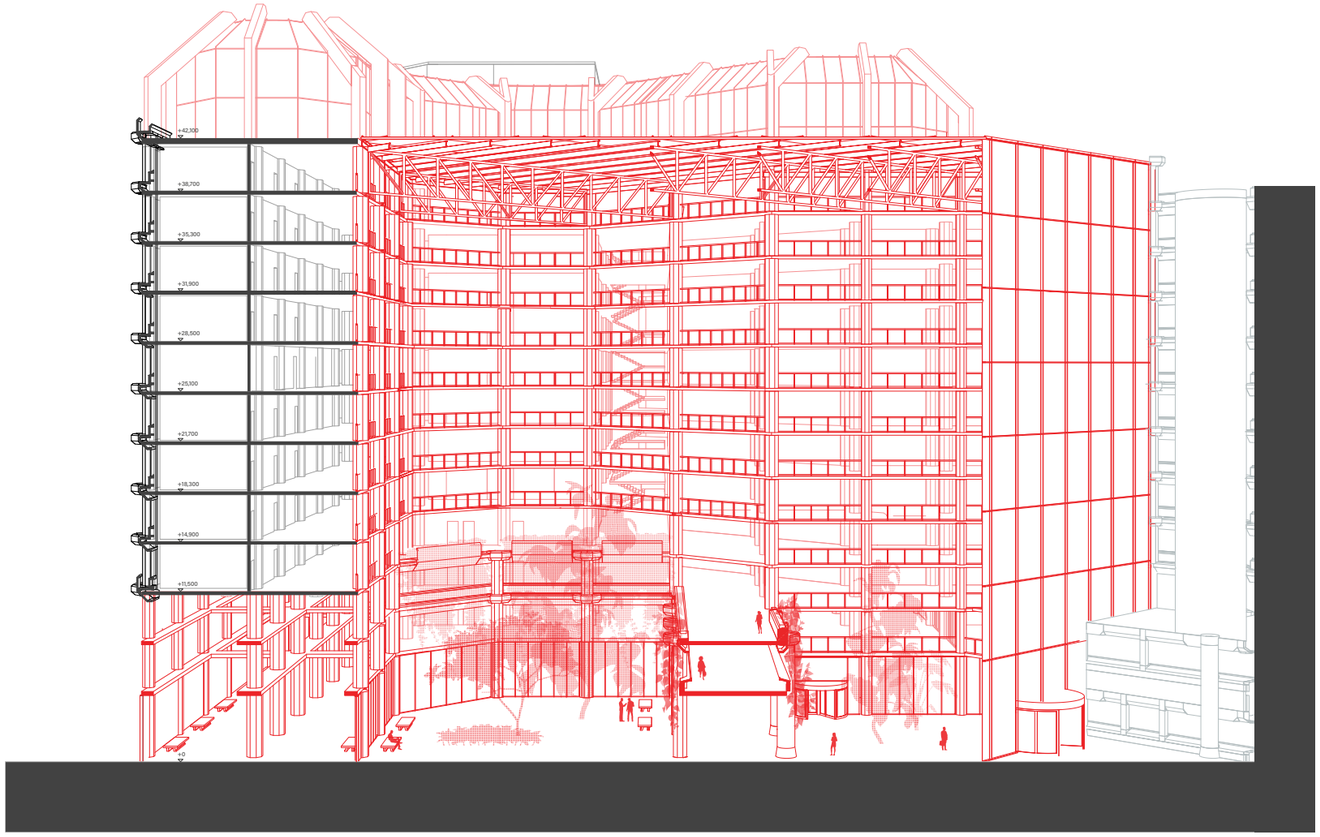
View from the Ministry Atrium



View from the Theatre of Transformation

Spatial elaboration

Information: The Ministry and Atrium
The Ministry of Global Movement is positioned within the longest wing of the building. Guided by programmatic drivers of visual transparency and accessibility, the design proposes a strong visual connection and tension between the public and governmental side within the Ministry Atrium. This is physically expressed through the act of stripping the existing façade where the ministry wing meets the newly designed Ministry Atrium. This structural opening binds the open office plan of the ministry to the archive and the main public entrance of the building.



Scaled section of the Ministry Atrium



Impression of the public entrance

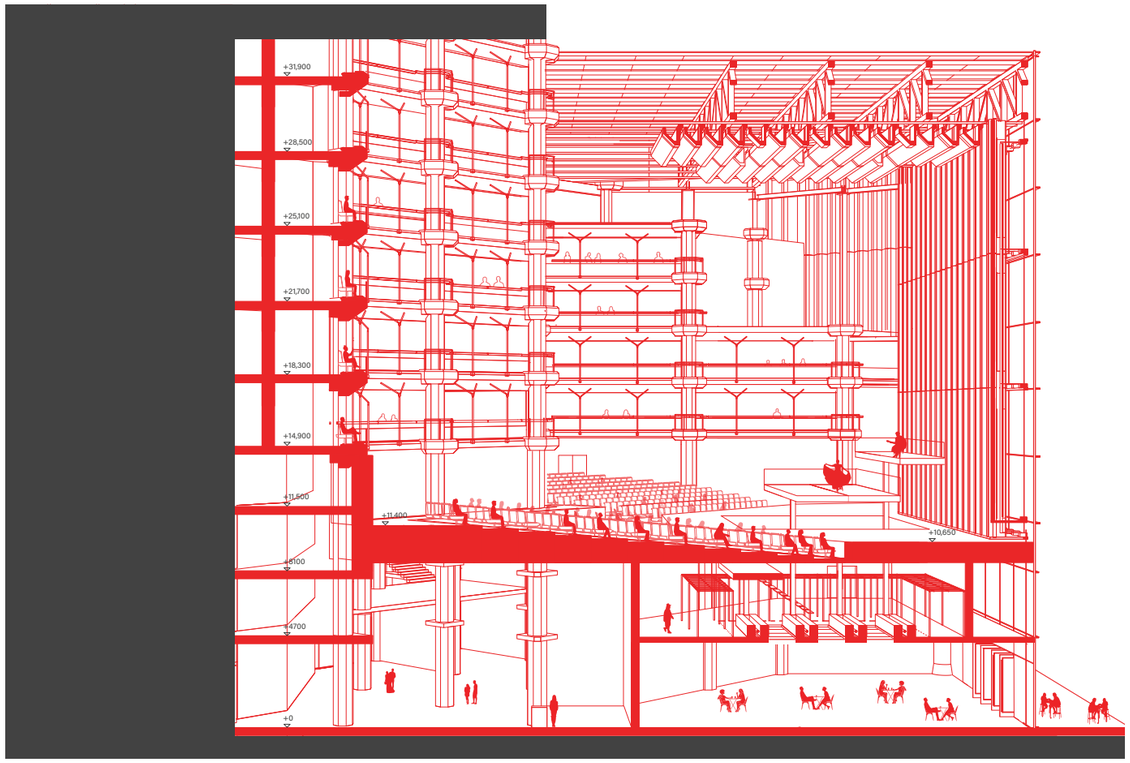


Impression of the Ministry Atrium

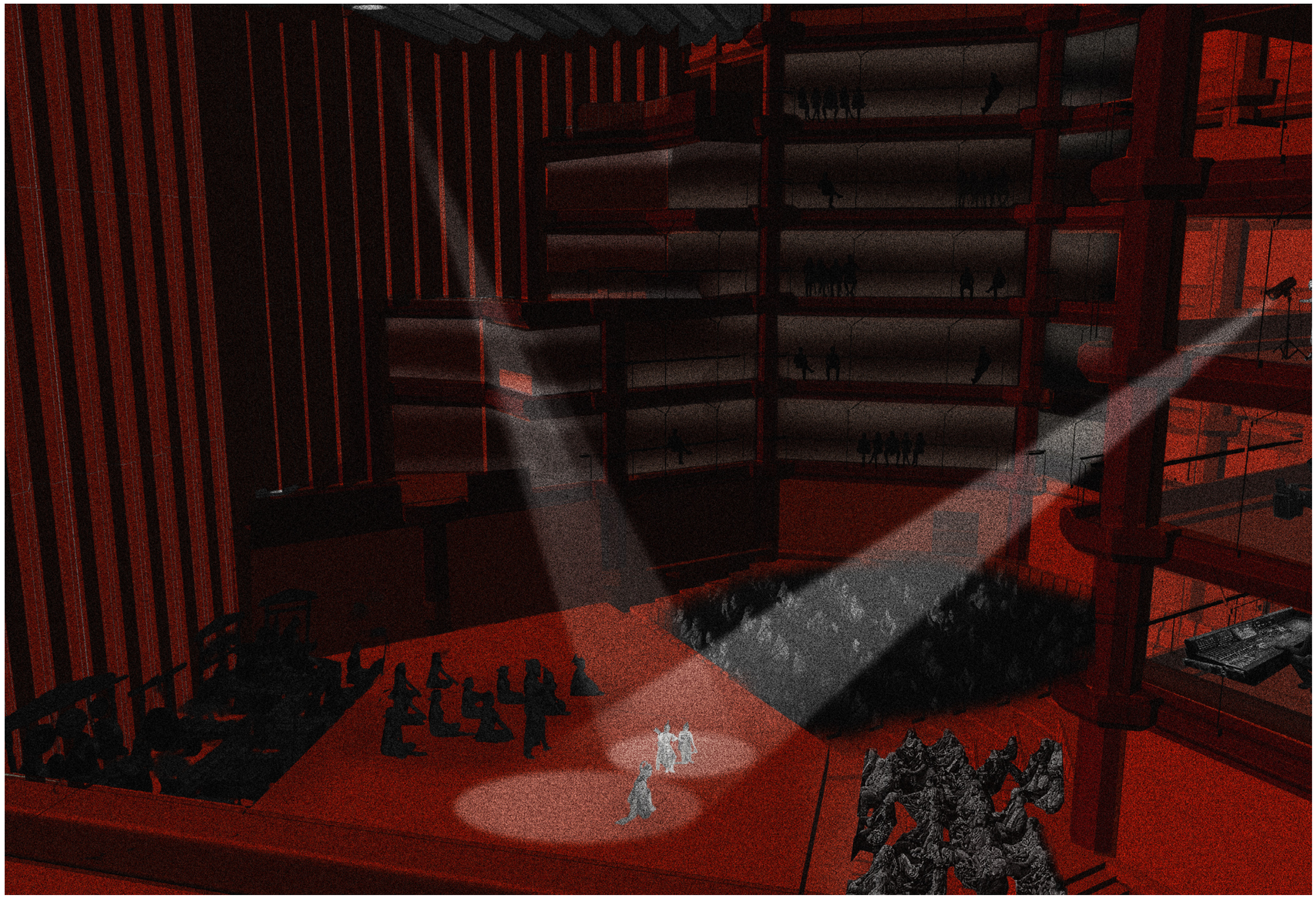
Inspiration: The Theatre of Transformations

The cultural function of the project focuses heavily on the design of a performance theatre. The design reimagines the original structuralist stepped structure as places for public seating facing a central stage, or as an adaptive performance platform for other desired stage design. A newly introduced glass roof encloses the stepped structure, allowing for a new affordance with the existing roof as an internal floor to fully reenvision of the building for the theatre typology.

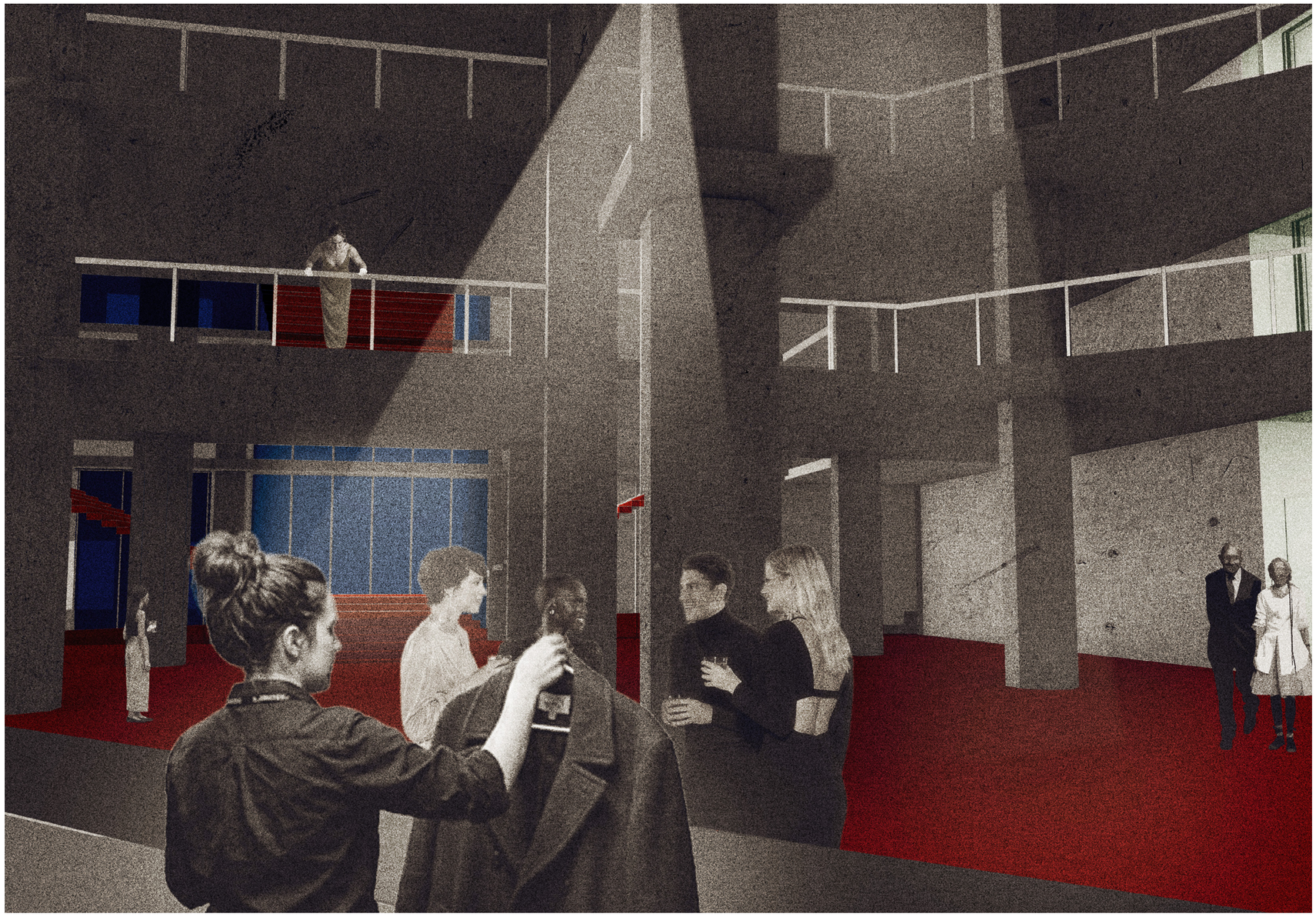
Within the theatre, full light blackouts and specific acoustic treatments are occasionally required during live performances. To meet these needs, the design repurposes the concrete façade shells mined from the ministry's atrium. In the roof of the auditorium, these concrete shells function as light louvers. The roof beams are intentionally left bare, leveraging their outer convex shape to reflect sound upward toward the balconies. Along the façade, acoustic absorption is achieved by covering the existing concrete shells with new, prefabricated hempcrete shells. These hempcrete elements are rotated to create vertical blinds for the auditorium's exterior. Consequently, these additions speak the same architectural language as the existing structure while expressing a softer, warmer spatial experience.



Scaled section of the Theatre of Transformations

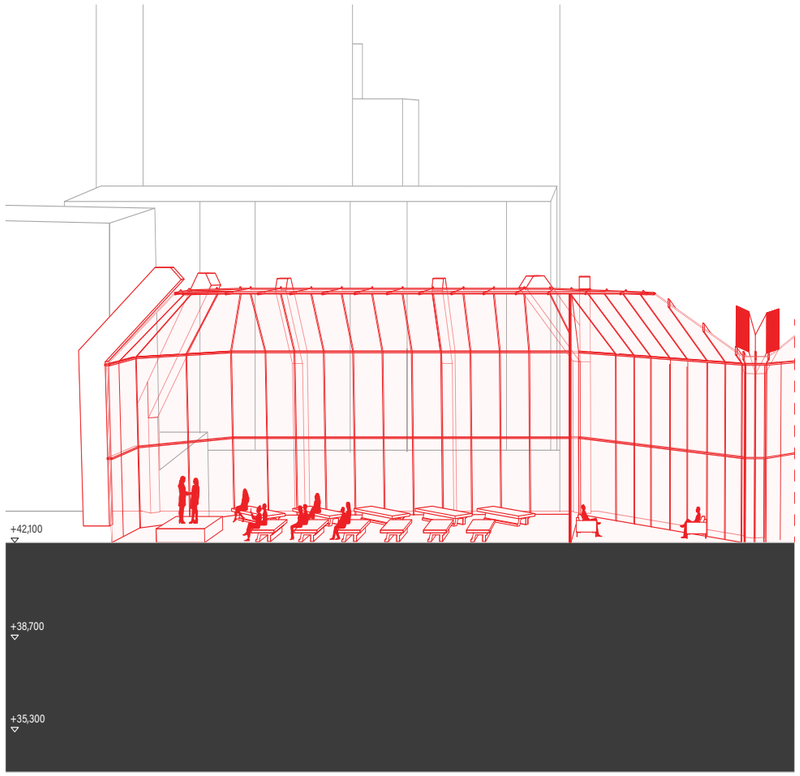


Impression of the Theatre Auditorium



Impression of the Theatre Foyer

Identity: The Conservatory of Belonging
The existing top structure holds the installation space and has a closed, panelled façade. In the redesign of the crown, the space is re-envisioned as a new public space for empowering and celebrating global movement. It offers new panoramic views of the city, fundamentally transforming the most private (top part), to a welcoming space for new citizens.



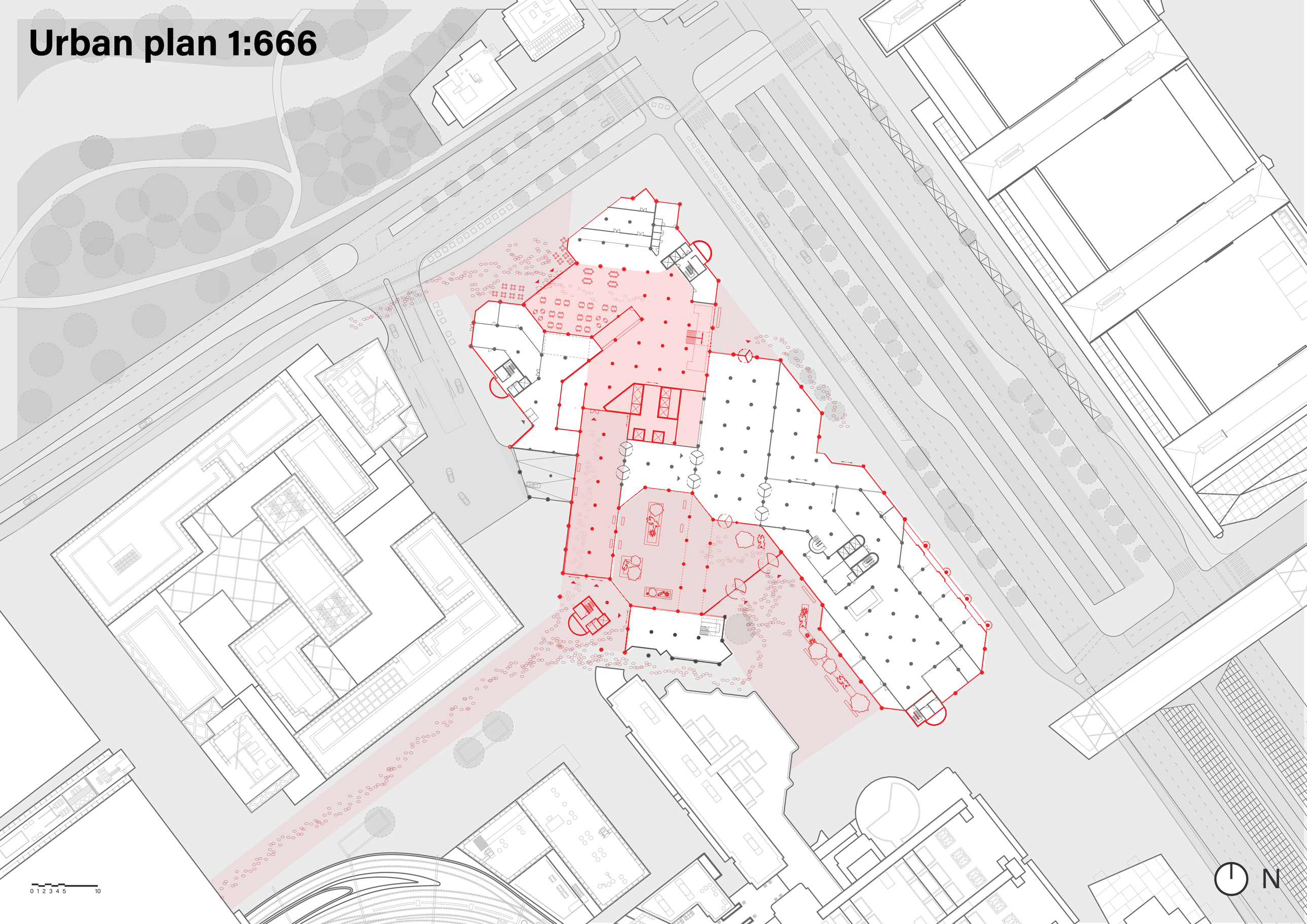
Scaled section of the Conservatory of Belonging



Impression of the Conservatory

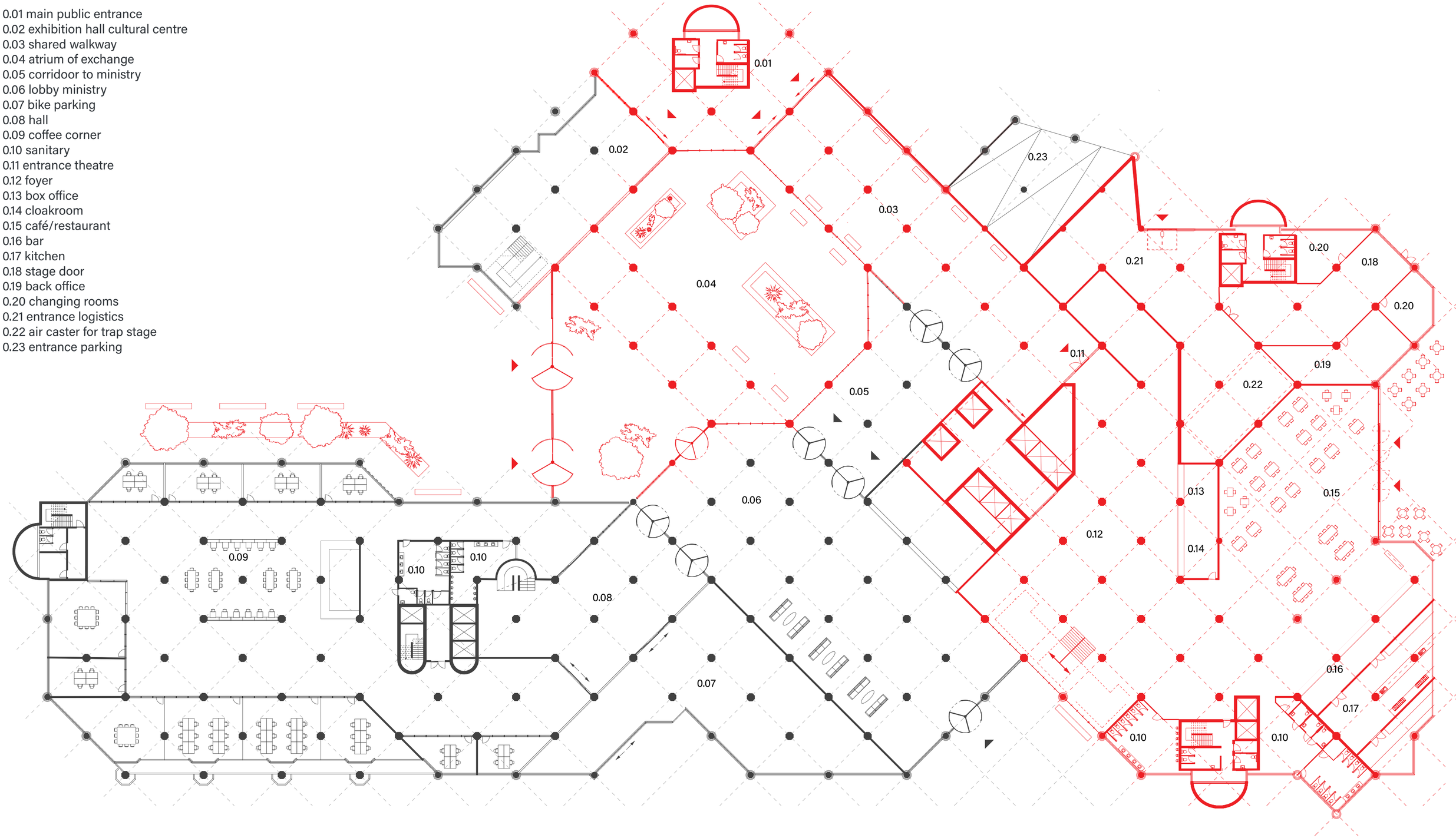
Final design drawings

Urban plan 1:666



Ground floor 1:333

0.01 main public entrance
0.02 exhibition hall cultural centre
0.03 shared walkway
0.04 atrium of exchange
0.05 corridoor to ministry
0.06 lobby ministry
0.07 bike parking
0.08 hall
0.09 coffee corner
0.10 sanitary
0.11 entrance theatre
0.12 foyer
0.13 box office
0.14 cloakroom
0.15 café/restaurant
0.16 bar
0.17 kitchen
0.18 stage door
0.19 back office
0.20 changing rooms
0.21 entrance logistics
0.22 air caster for trap stage
0.23 entrance parking

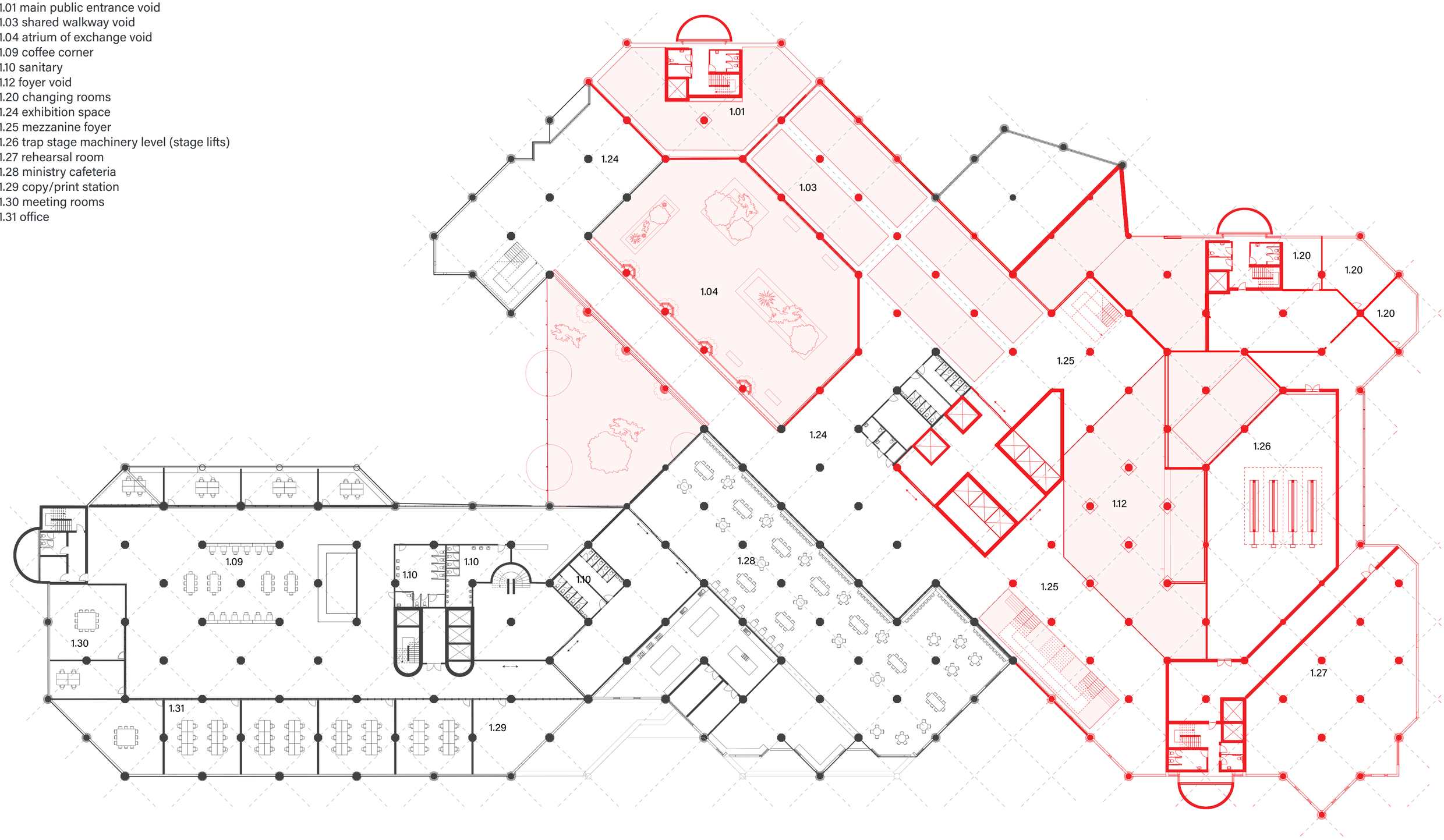


0 1 2 3 4 5 10

N

Level 1 1:333

1.01 main public entrance void
1.03 shared walkway void
1.04 atrium of exchange void
1.09 coffee corner
1.10 sanitary
1.12 foyer void
1.20 changing rooms
1.24 exhibition space
1.25 mezzanine foyer
1.26 trap stage machinery level (stage lifts)
1.27 rehearsal room
1.28 ministry cafeteria
1.29 copy/print station
1.30 meeting rooms
1.31 office



0 1 2 3 4 5 10

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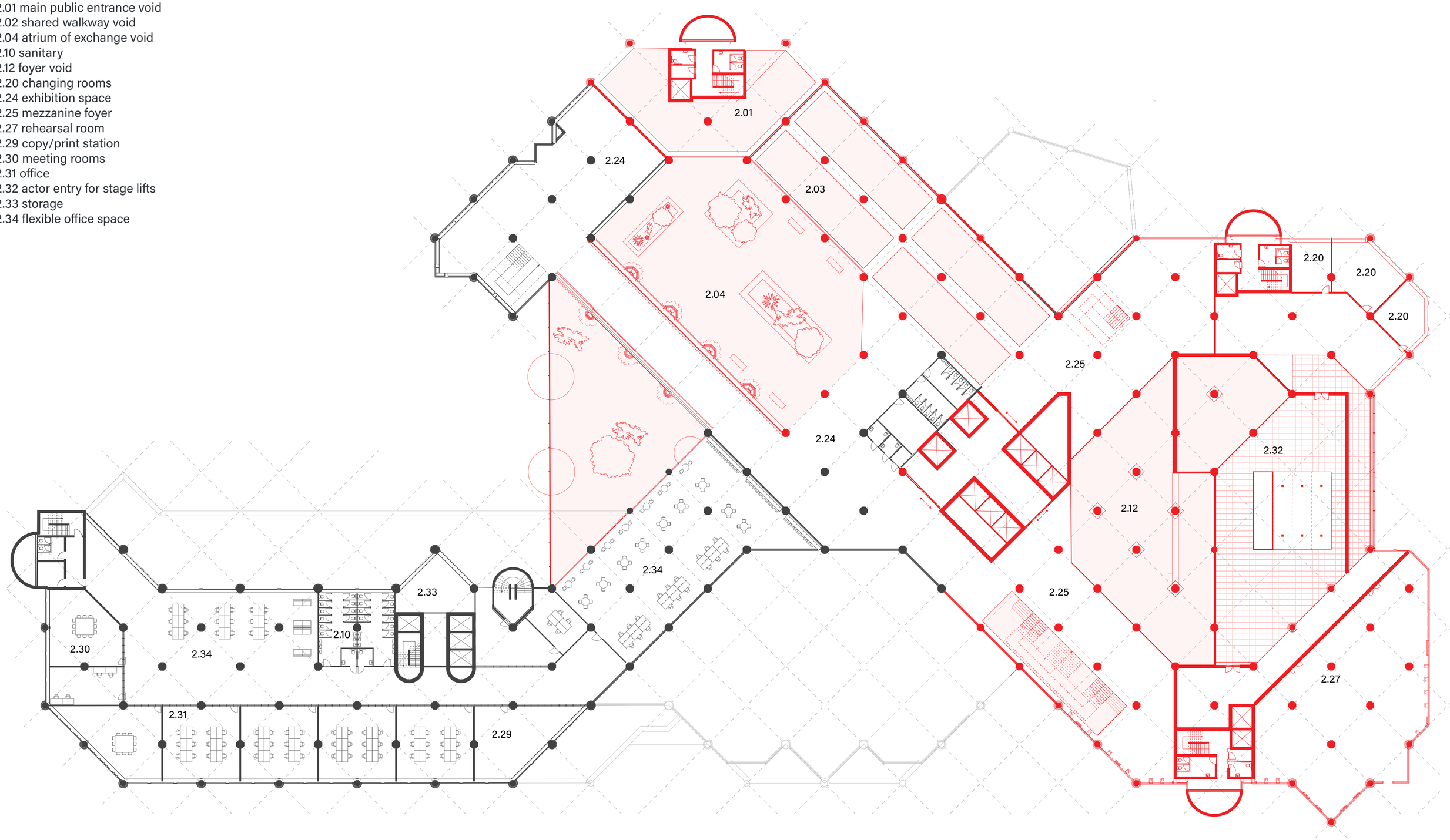
Level 2 1:333

2.01 main public entrance void
2.02 shared walkway void
2.04 atrium of exchange void
2.10 sanitary
2.12 foyer void
2.20 changing rooms
2.24 exhibition space
2.25 mezzanine foyer
2.27 rehearsal room
2.29 copy/print station
2.30 meeting rooms
2.31 office
2.32 actor entry for stage lifts
2.33 storage
2.34 flexible office space

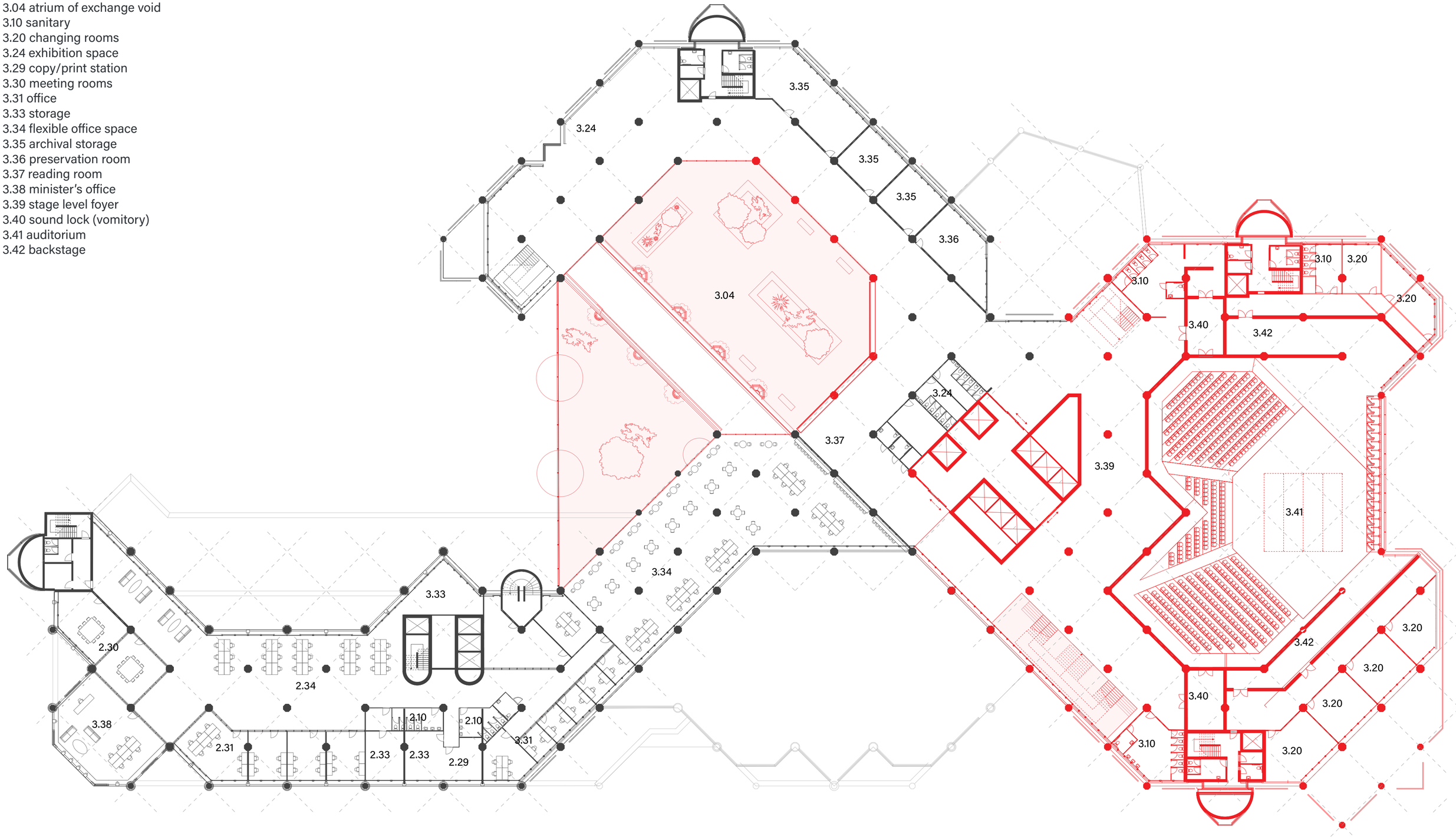


0 1 2 3 4 5 10

N

Level 3 1:333

3.04 atrium of exchange void
3.10 sanitary
3.20 changing rooms
3.24 exhibition space
3.29 copy/print station
3.30 meeting rooms
3.31 office
3.33 storage
3.34 flexible office space
3.35 archival storage
3.36 preservation room
3.37 reading room
3.38 minister's office
3.39 stage level foyer
3.40 sound lock (vomitory)
3.41 auditorium
3.42 backstage

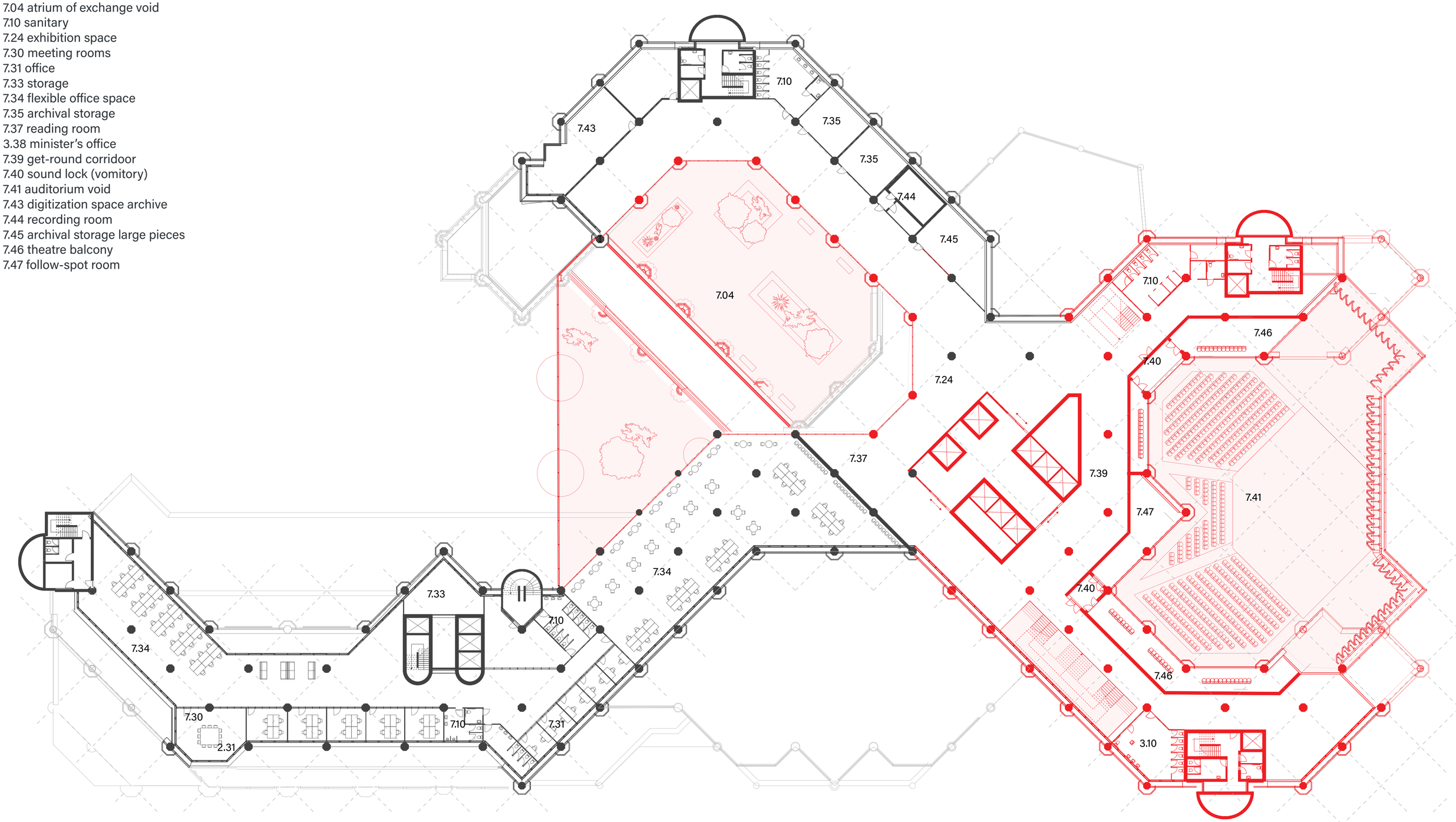


0 1 2 3 4 5 10

N

Level 7 1:333

7.04 atrium of exchange void
7.10 sanitary
7.24 exhibition space
7.30 meeting rooms
7.31 office
7.33 storage
7.34 flexible office space
7.35 archival storage
7.37 reading room
3.38 minister's office
7.39 get-round corridoor
7.40 sound lock (vomitory)
7.41 auditorium void
7.43 digitization space archive
7.44 recording room
7.45 archival storage large pieces
7.46 theatre balcony
7.47 follow-spot room

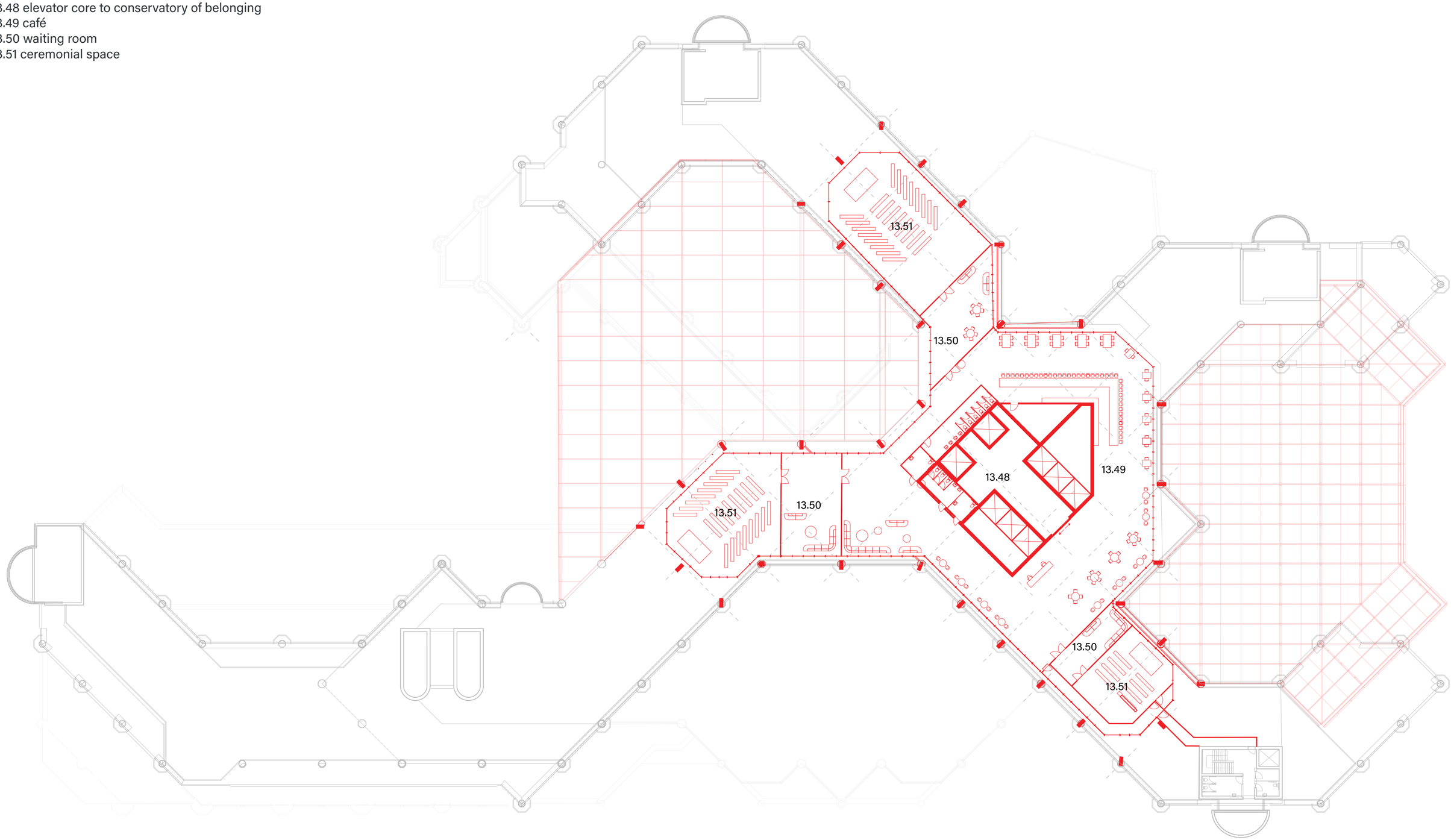


0 1 2 3 4 5 10

N

Level 13 13 1:333

13.48 elevator core to conservatory of belonging
13.49 café
13.50 waiting room
13.51 ceremonial space



0 1 2 3 4 5 10

N

Long section 1:333

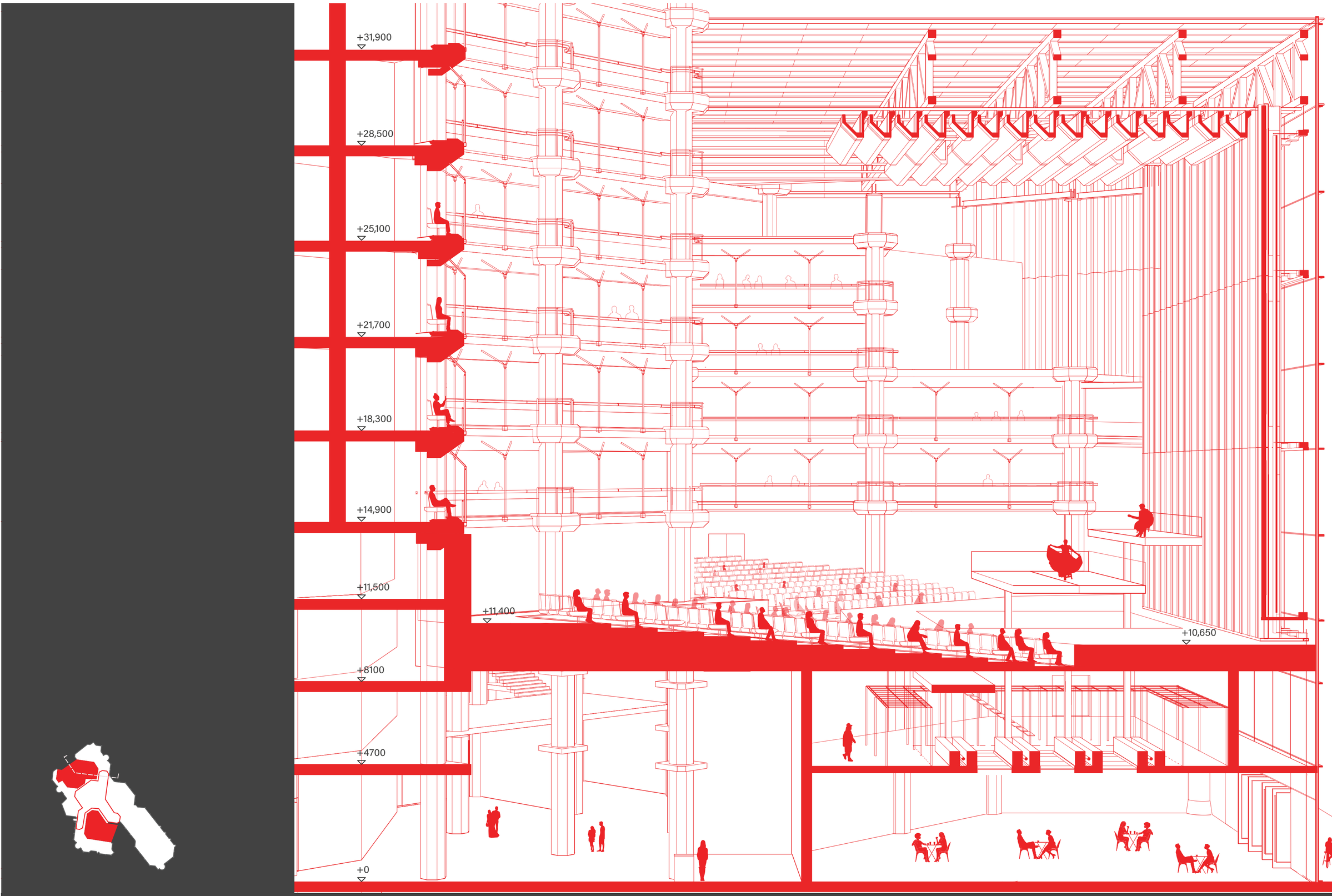




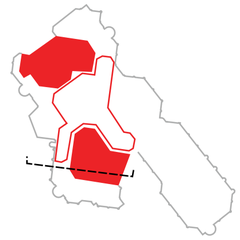


0 1 2 3 4 5 10

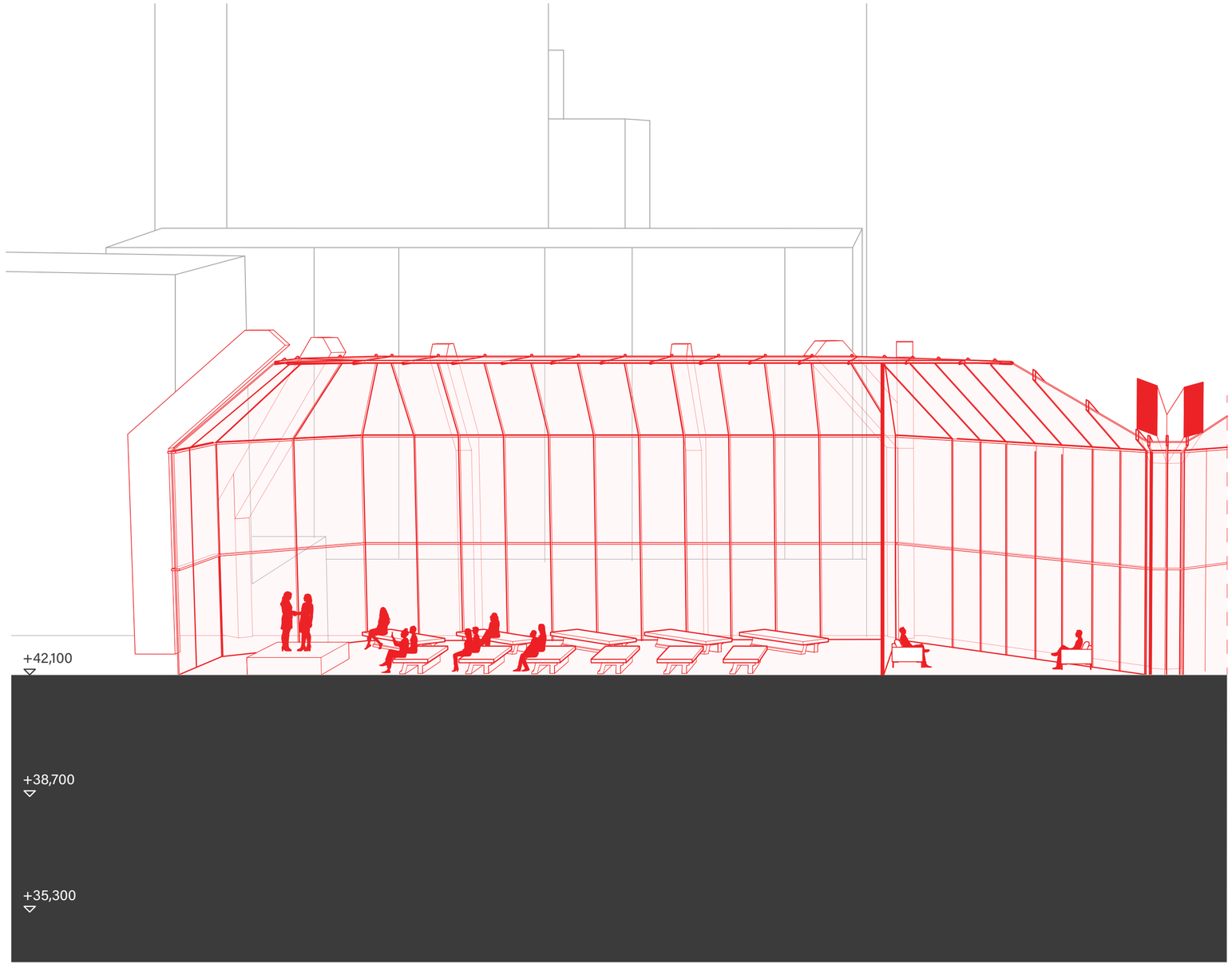
Theatre of Transformations section 1:100



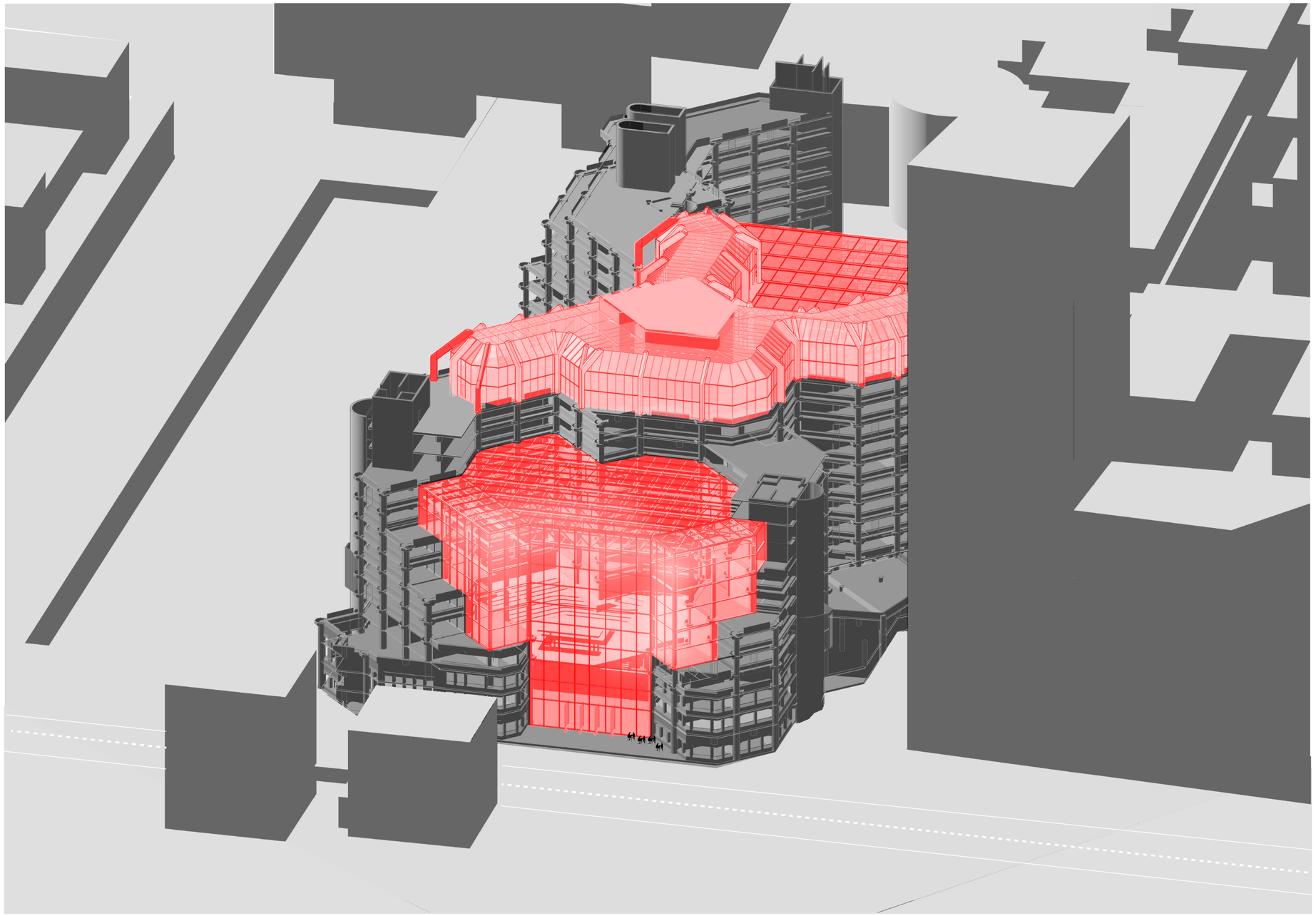
Ministry Atrium section 1:150



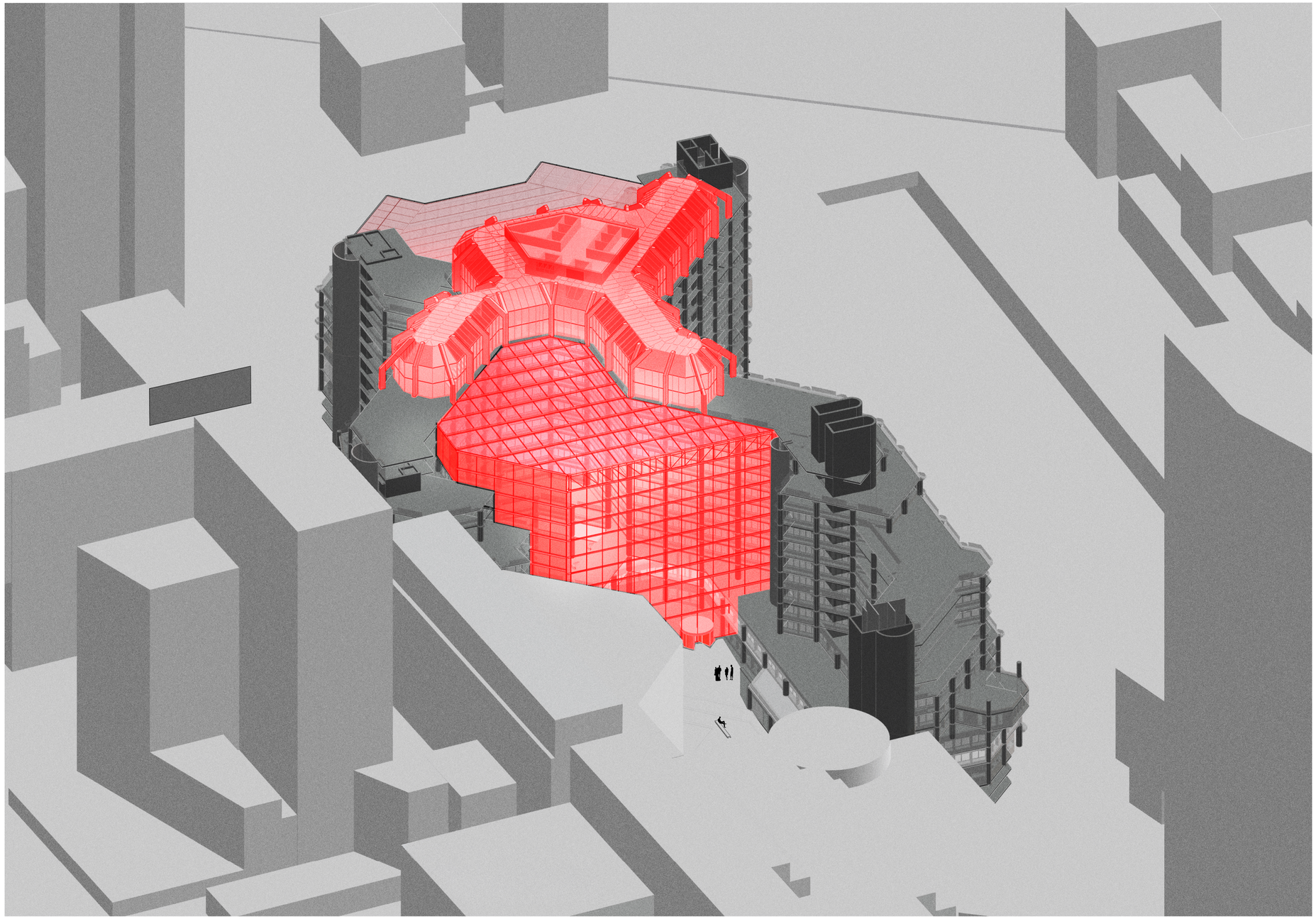
Section 1:100 Conservatory of Belonging



View of the Theatre of Transformations



View of the Ministry Atrium



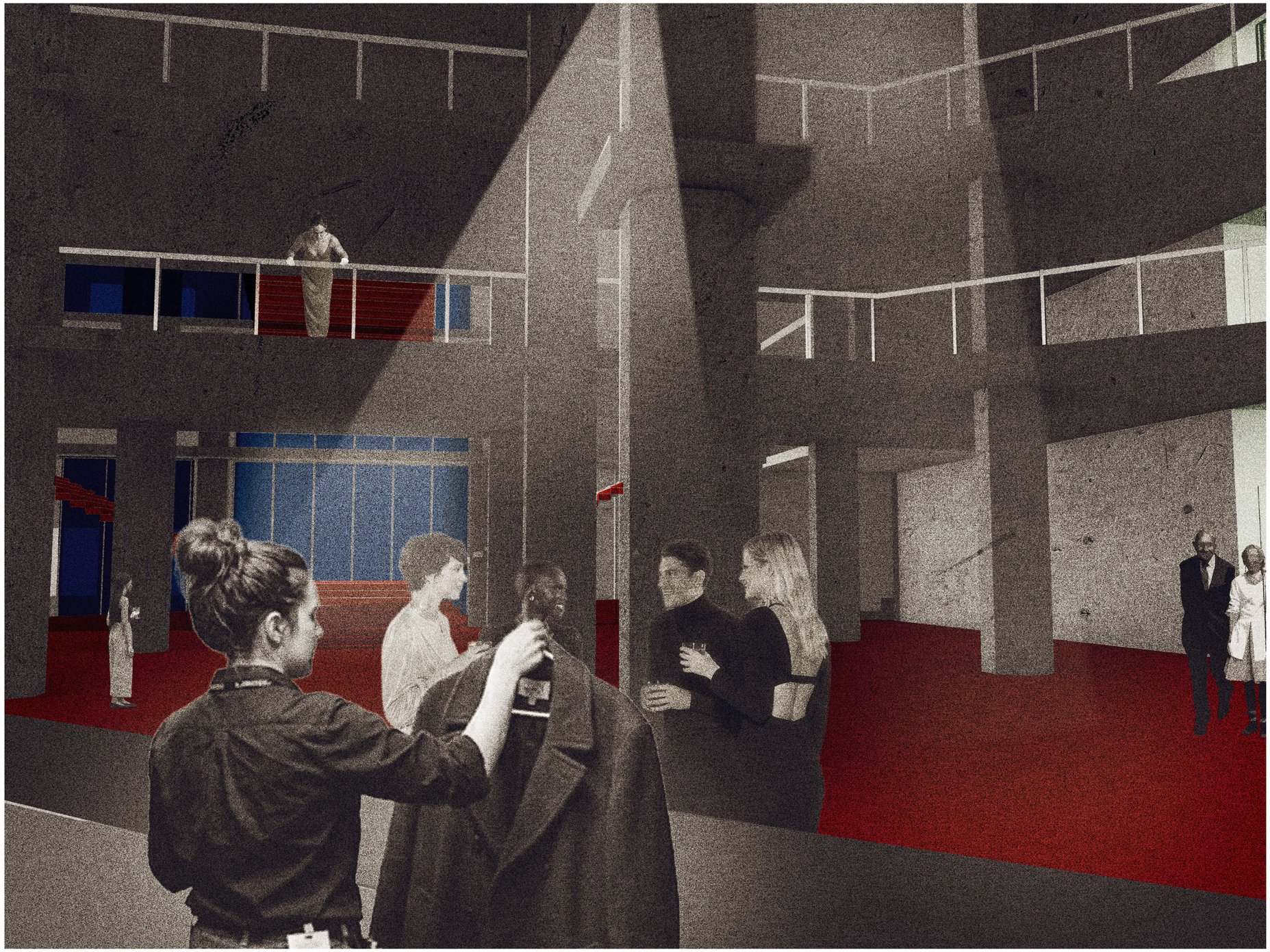
View of the public entrance



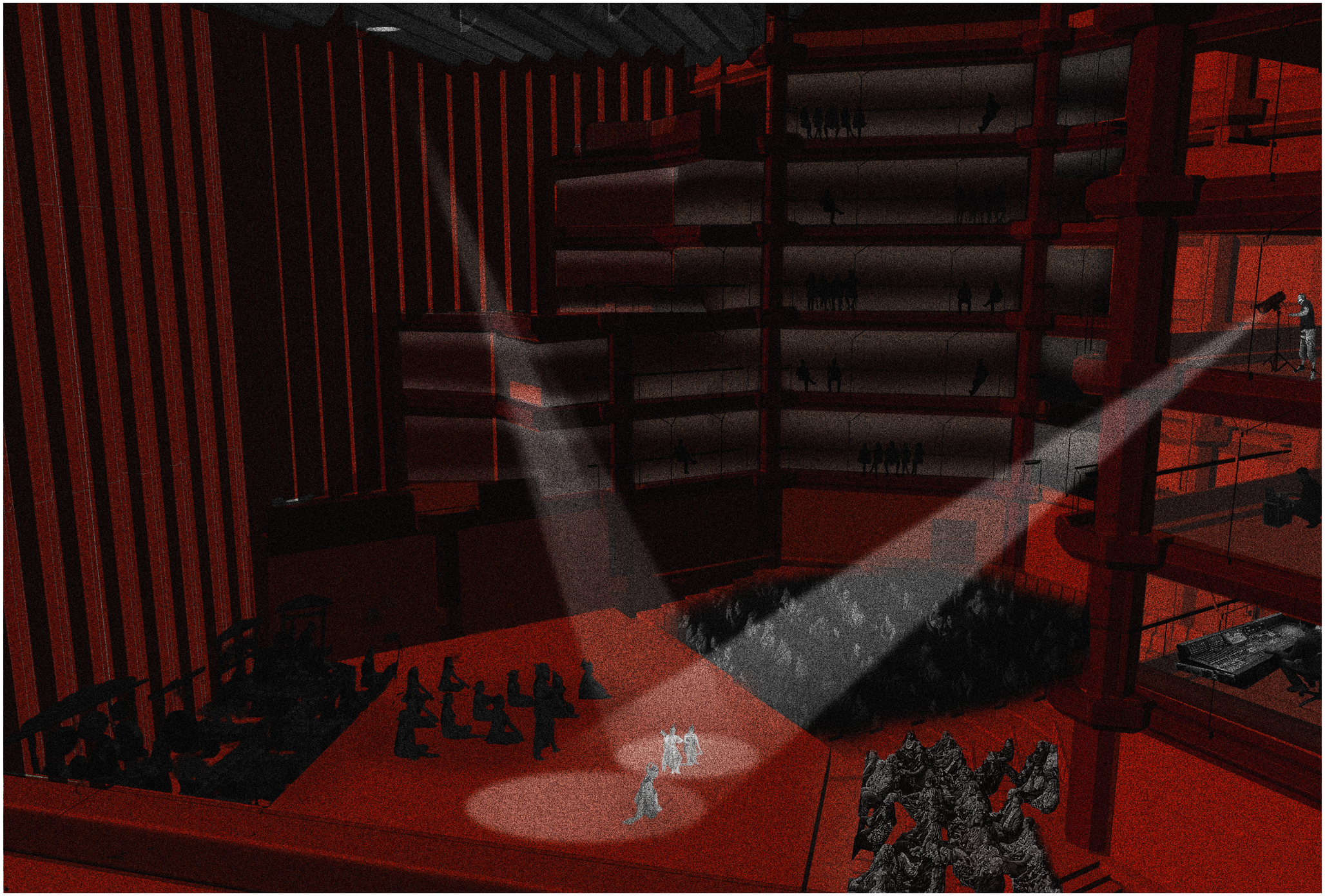
View of the Ministry Atrium



View of the Theatre Foyer



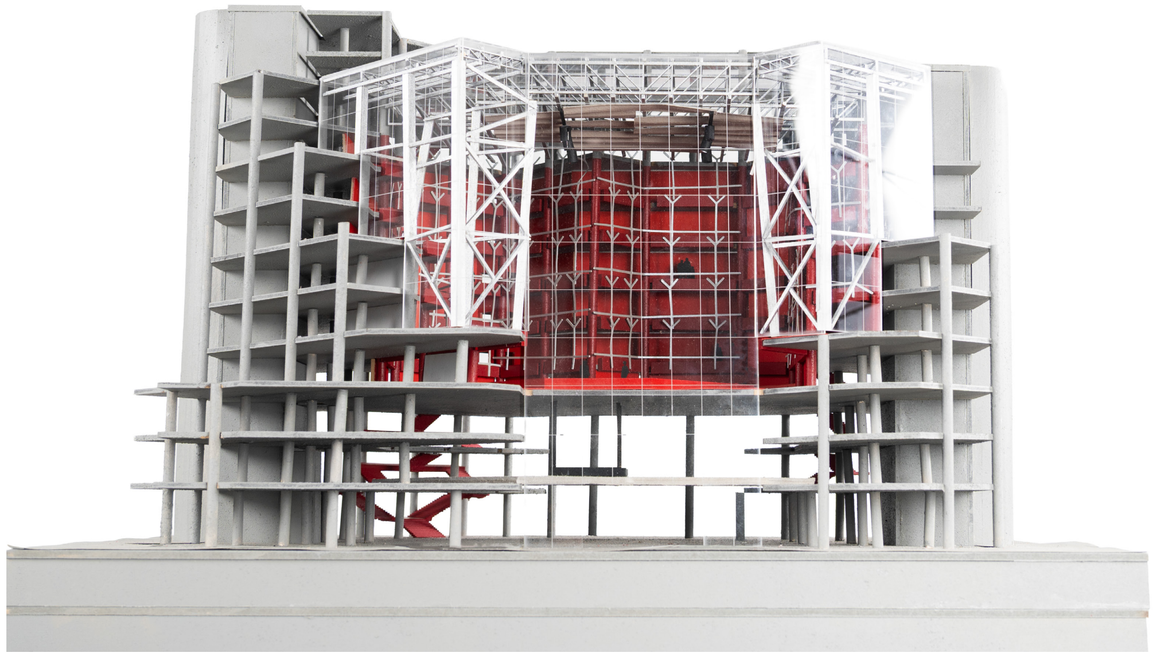
View of the Theatre Auditorium

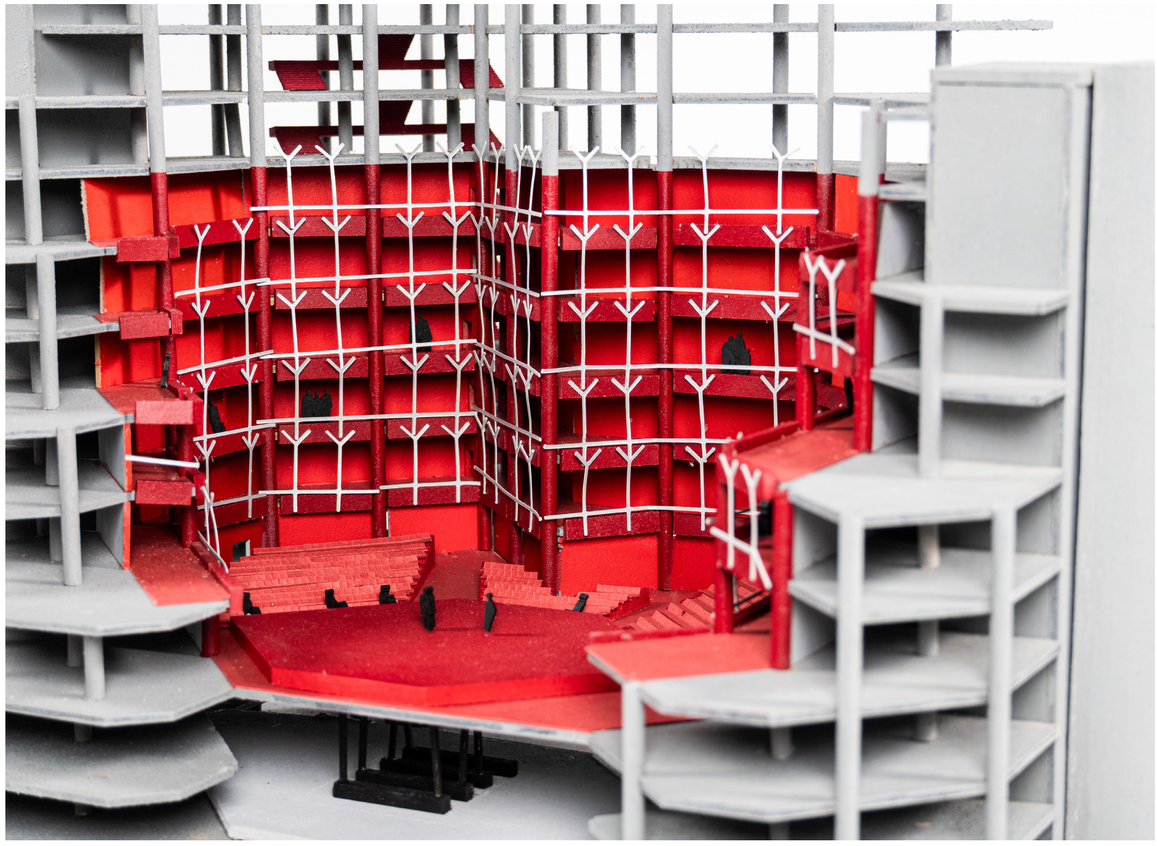


View of the Conservatory

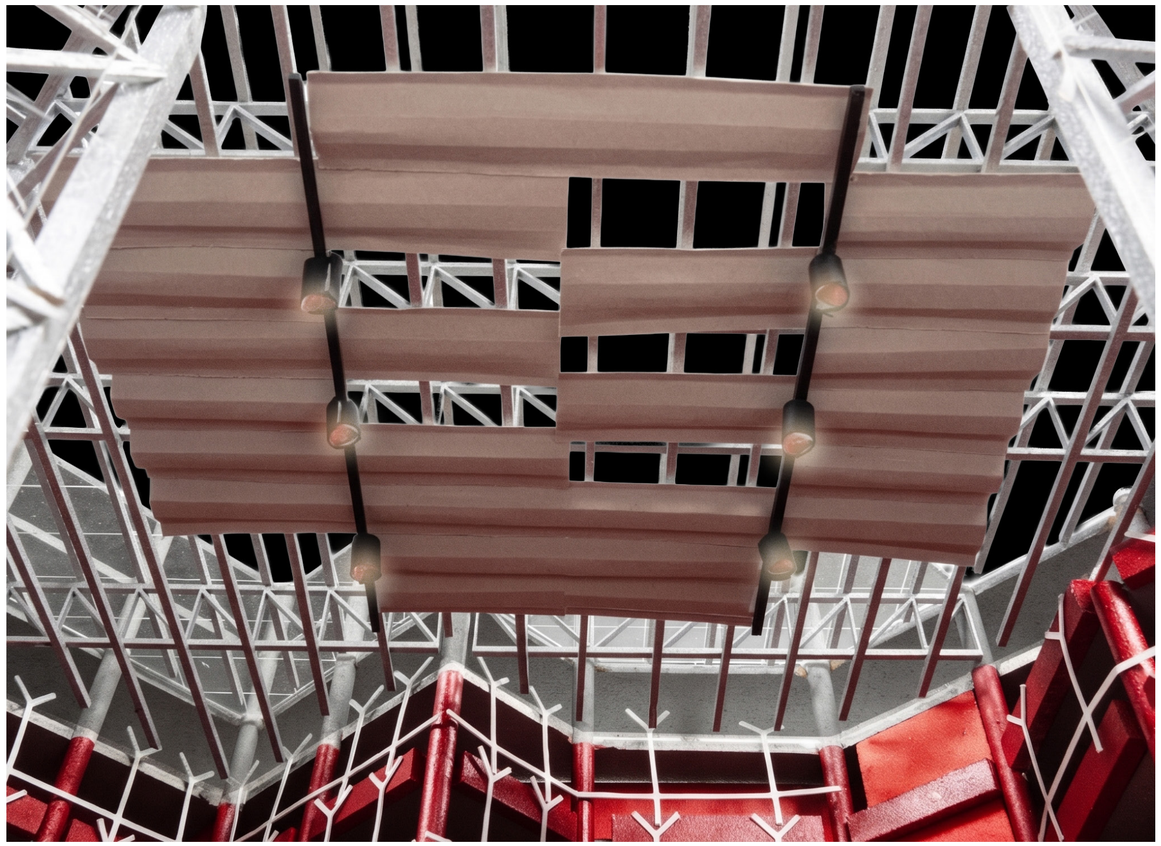


Physical model 1:150



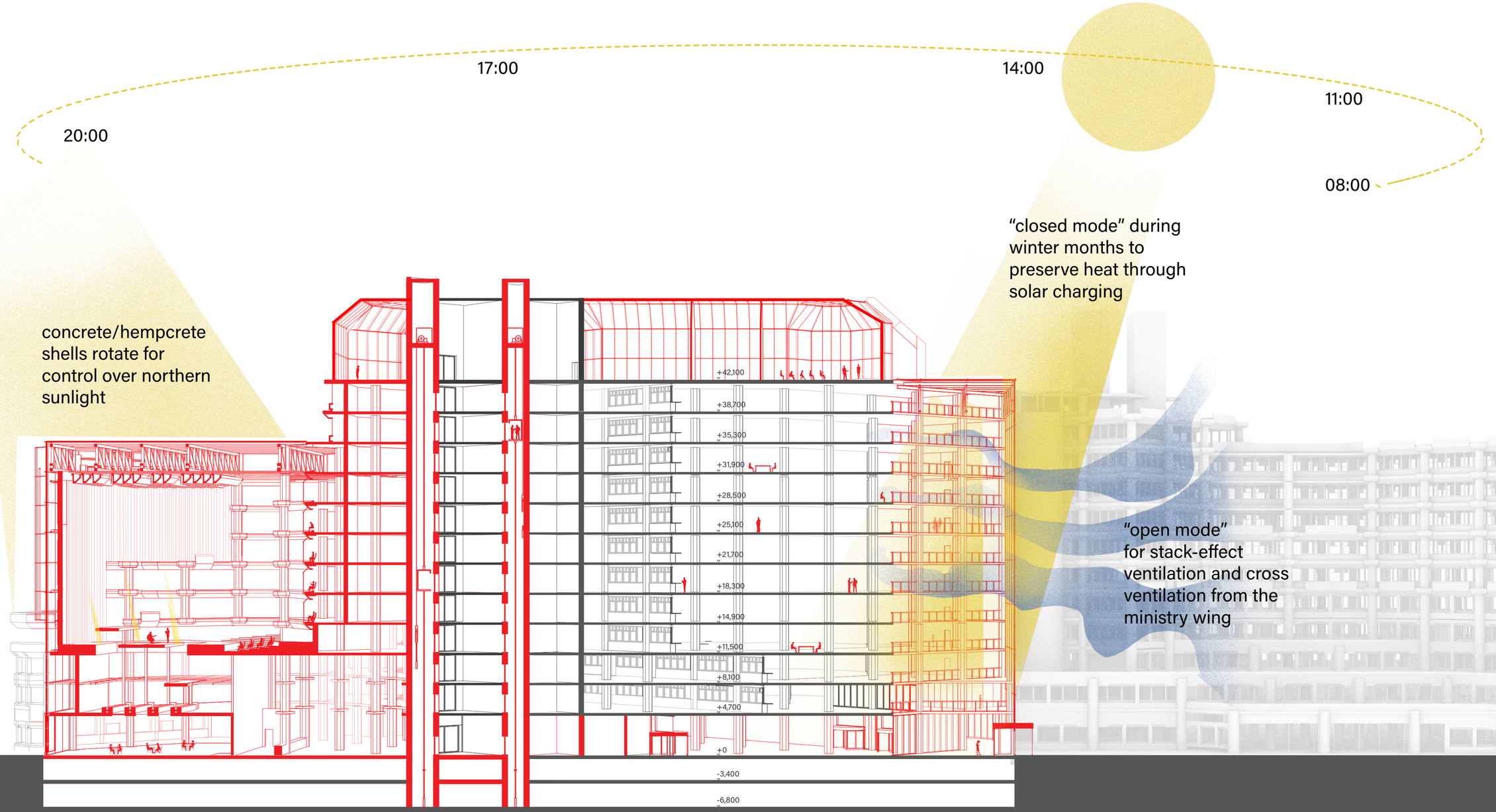


Physical model 1:150

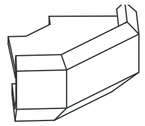




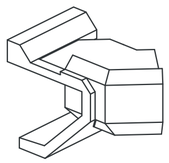
Climate section



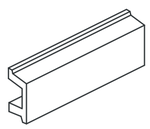
Reconfiguration strategy



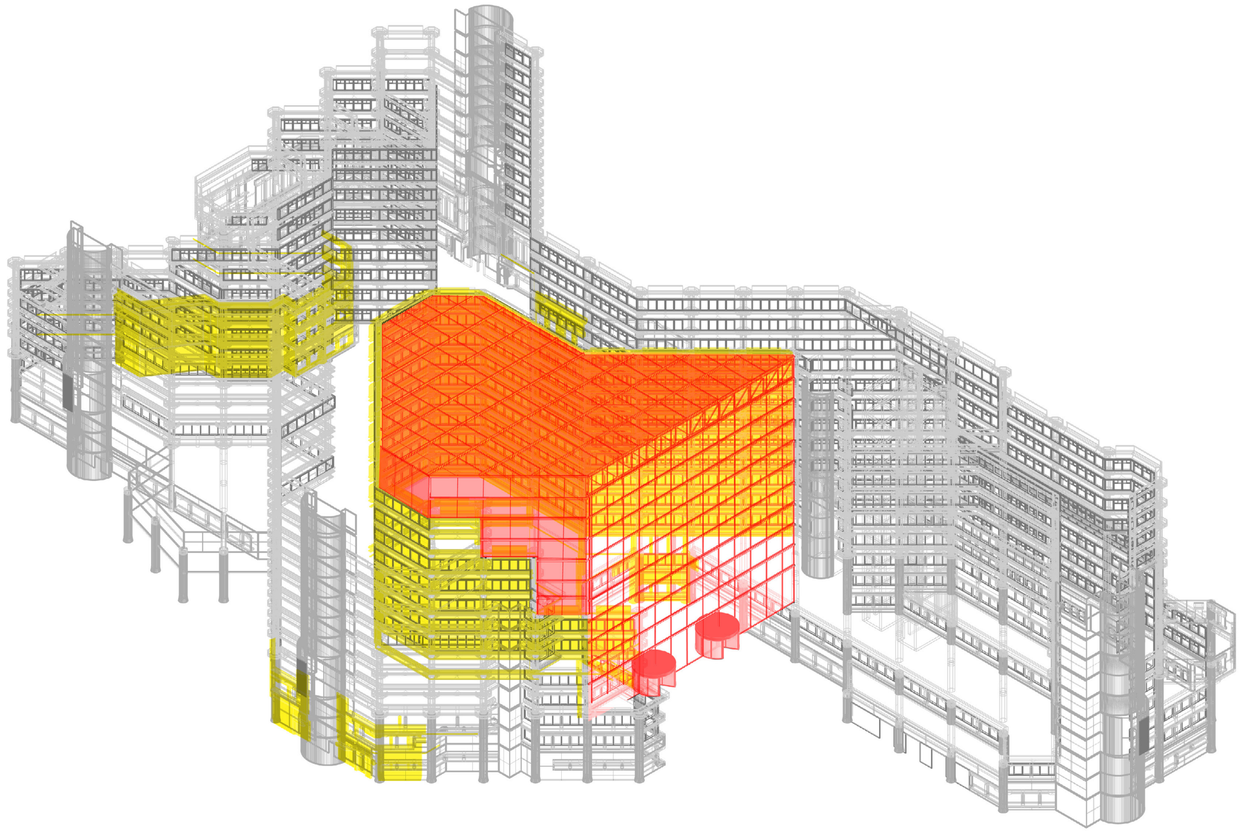
O-03 element
dimensions: 700x850x1400
material type: prefab concrete
amount mined: 126

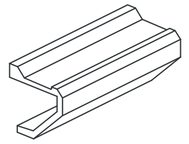


O-02/04 element
dimensions:variable
material type: prefab concrete
amount mined: 252

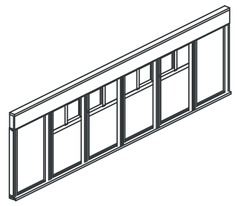


P-element parapet
dimensions: 610x330xvariable
material type: prefab concrete
amount mined: 138

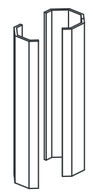




X-element
dimensions: 900x650xvariable
material type: prefab concrete
amount mined: 138

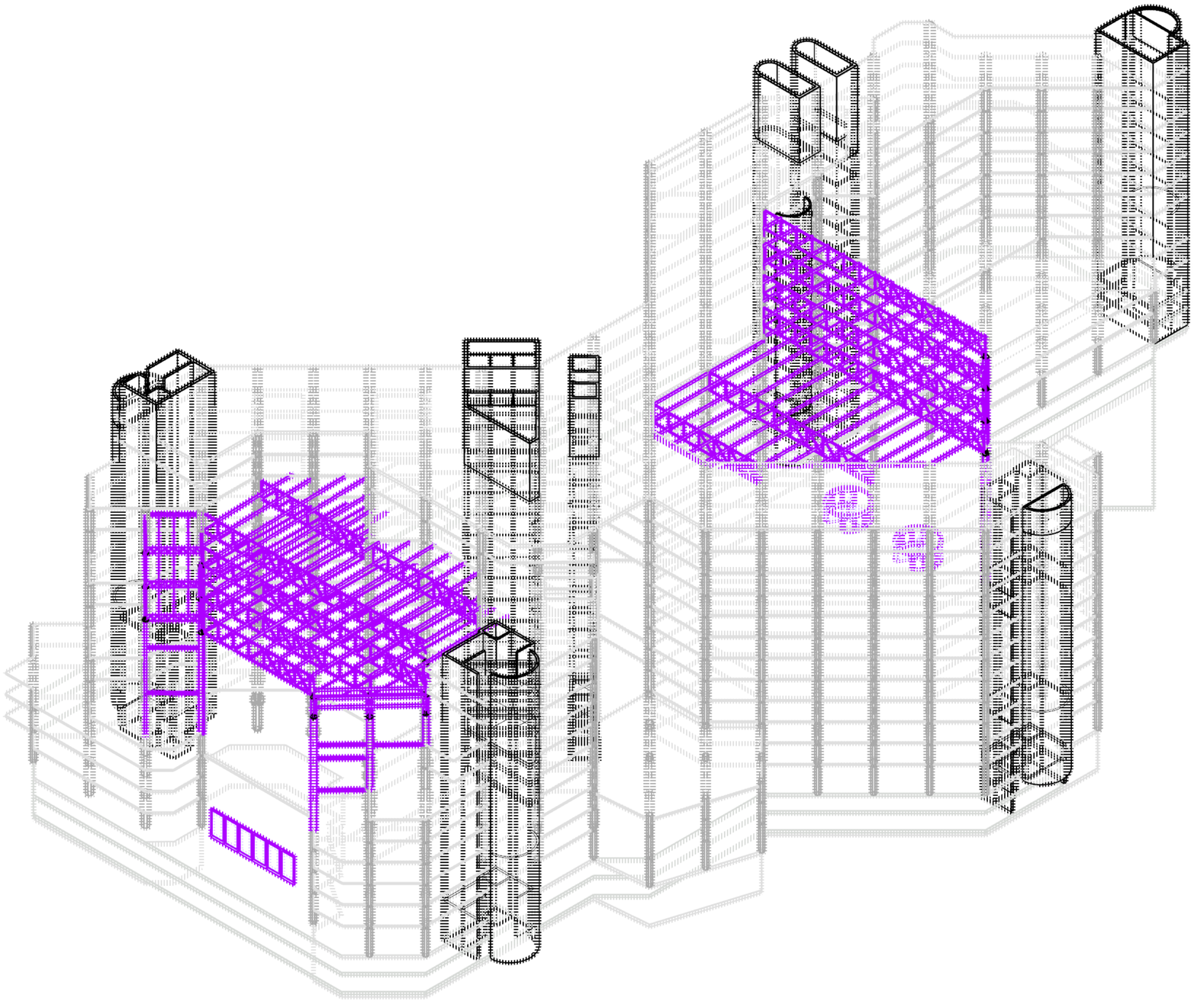


window frame
dimensions: 1700x120xvariable
material type: glass and aluminum
amount mined: 138



column shells
dimensions: 900mm diameter,
50mm thickness
material type: prefab concrete
amount mined: 126

Technical diagram



Roof to ground floor junction 1:10



external solar shading

aluminium rain gutter

curtain wall glazing

1000mm roof truss

acoustic baffle panel

HEB800 column

prefab hempcrete light louver

motorised pivot point

light trap brush

50mm steel base plate
40mm grout layer

M20 chemical anchor

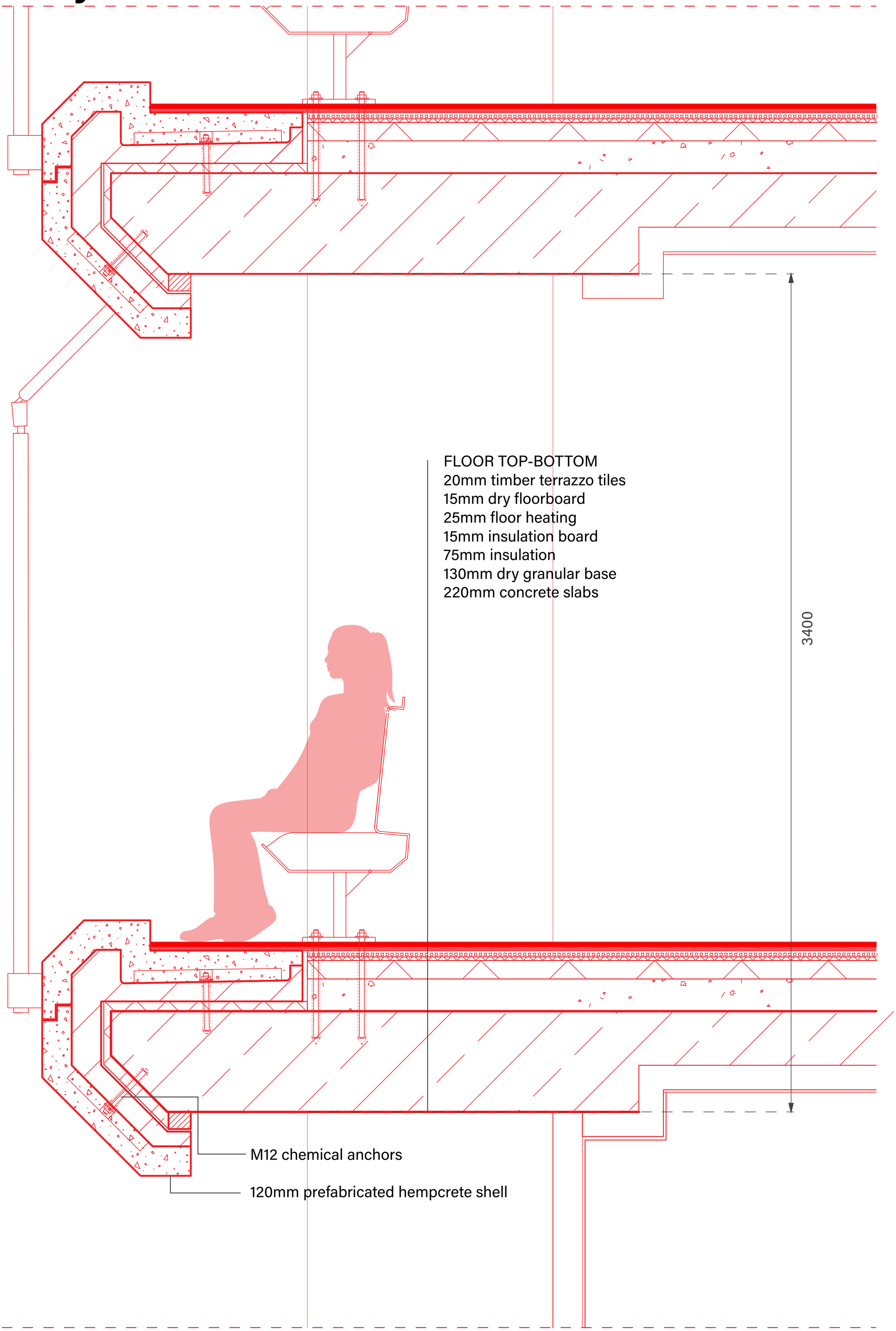
existing concrete structure

TOP-BOTTOM
20mm timber terrazzo
5mmd dry floorboard
75mm floor heating
135mm insulation
220mm existing concrete slab

linear slot drain

pavement

Balcony detail 1:10



Part 4: Conclusion

Conclusion

This thesis explores how the reconfiguration of an existing, repetitive and dense monolithic building can embody and translate the idea of creating a postcolonial future for a governmental institution that creates and sustains the mobility order. I have argued that the mobility order, and its paper governance through passports, is a modern manifestation of colonial-era logic. For a more inclusive, and just future, our built institutions must also rewrite and reconfigure themselves to include multiple perspectives. In this thesis I sought to answer the question of how an architectural design for an adaptive reuse project can be used to dismantle these colonial-era hierarchies and move toward a celebration of global movement. Within this conclusion, I seek to answer the following design questions:

How can a **reconfiguration strategy** for **adaptive reuse** of an existing sovereign building architecturally represent the rewriting of the colonial history of the Hague?

How can the **diversification of a repetitive grid** of the existing institutional building serve as **spatial design drivers** to create distinct spaces for Information (the ministry), Identity (the archive), and Inspiration (the theatre) through a postcolonial, inclusive approach to governance over mobility?

Reconfiguring the colonial history
The main design question is answered through an adaptive reuse strategy that uses “a negotiation with the grid” methodology to create a more open, public and diverse institution. The familiar architectural acts of subtraction, exchange and addition break the existing repetition in the building. The design proposes a more public character that aims to shed a new light on existing architectural qualities by flipping the logic of how specific elements are used.

Programmatically, I sought to satisfy the desire for more empowerment through the celebration of diverse cultures by making space for a public cultural performance venue and an archive wheretheir stories can be recorded. Additionally, treating the building fabric as a material kit of parts that can be reassembled and reconfigured was a way to embody the metaphorical rewriting of the history.

The reconfiguration strategy for the building is explicitly grounded in uncovering and activating the building’s existing qualities. By reusing its material elements, these architectural components create a new spatial and ideological experience. Cataloguing these materials both quantitatively and qualitatively is central to this methodology. Thus, the act of removing, exchanging, and adding new materials became an architectural language for creating new types of spaces.

The project moves beyond Eurocentric, colonial-era logic, using celebration of cultural diversity to empower communities. I argue in this thesis that accepting multiple perspectives and rewriting our spatial histories is the path to a more just and inclusive future.

Key design moments in the building reflect these ideas. The prefab concrete shells, that originally formed the façade, strip the ministry of its closed character and are repurposed as light louvers in the roof of the Theatre of Transformations. Simultaneously, the ministry is left with an open facade to allow more transparency,

creating a stronger connection with the public side of the building in the Ministry Atrium.

Diversifying the grid
The diversification of the 7.2 by 7.2 metre grid unlocks a distinct character for the different spaces in the building. The stepped structure of the two northern wings is activated by enclosing it with a new roof and reusing the stepped profiles as places to view or stage a performance. Here, the structure is here used as a large auditorium for the city that can host different types of events ranging from large dramatic plays, operas, dance performances, to flat-floor music events. The theatre is honest in its transformations, laying bare the reused elements in their recognisable shapes, while also allowing views into the trap stage from the foyer. This allows for multiple perspectives and a transparent view into the backstage, which now becomes the backdrop of public life on the ground floor. Where windows are subtracted in upper levels of the auditorium, space is opened for higher views onto the stage. The grid is broken by a new large, major key space for the institution.

On the other side of the central circulation core, the Ministry Atrium encloses the public entrance wing which houses the archive, and the flexible working spaces of the ministry. Here, a semi-outdoor green area fulfils the desire to accommodate a green space for the wellbeing of civil servants of the ministry. It simultaneously creates an environmental regulator that traps heat during winter months, and acts as a zone for cross-ventilation within summer months. By stripping the façade of the ministry here, a clear spatial gradient is established, transitioning smoothly from structured, fixed workspaces to informal, flexible zones. This design decision allows civil servants and citizens to see one another and coexist within the Atrium.

Furthermore, by completely carving out the lower three floors of the archive wing, the entrance is transformed into a highly visible, welcoming public portal that is

easily seen when approaching from The Hague Central Station.

Lastly, the roof structure which currently holds an enclosed, installation space, is transformed and stripped for the Conservatory of Belonging. This central space, crowning the core of the building, stitches together the public and cultural functions of the institution. The space becomes an open, greenhouse-like structure that offers new perspectives on the Hague from above and accommodates spaces for naturalisation ceremonies.

Finally, my design research directly addresses the inherent tension between the history of the passport and the architecture of the state. The passport is a standardised document that falls short in encompassing the fluid reality of diverse cultures and moving communities; similarly, the structuralist building, spatially embodies a top-down order. I propose a reconfiguration of the crown of the building as the Conservatory of Belonging, to emphasise that citizenship has many "faces" that deserve public celebration. The public entrance acts as a welcoming "stamp of arrival" for the public. The Ministry of Global Movement symbolises the written text, highlighting a need for transparency and equality. The Ministry Atrium creates the visual connection with the human behind the passports, and their unheard stories in the Archive of Identities. Crucially, the Theatre of Transformation acts as the physical and programmatic binding of the institution. Much like a passport booklet's binding holds distinct pages together, the theatre is the space that binds people across cultural differences, by creating a unified space where identity is continuously performed, negotiated, and celebrated.

Implications
The significance of this design research for the wider architectural profession lies within its critical attitude toward already built environments. This thesis demonstrates how even the most complex, dense buildings hold large potential for adaptive reuse. Spatial complexity and embedded history within an existing building can never be reconstructed from scratch, they come from the qualities already in place, even though they can be hidden at times. I believe the future role of the architectural profession lies in reactivating, redesigning and elevating the present qualities of the built environment. The same care architects take in designing with natural and urban contexts, can be applied to the material fabric of historical buildings.

The project demonstrates a desire to balance a sustainable, circular design strategy with preserving and uncovering spatial qualities. The act of cataloguing and mapping the building as a passport allows for an adaptable design technique that can inform design narratives for the public institutions of the future. The key design elements of the building, such as reusing architectural elements in a non-traditional way, can offer an inspiration to future adaptive reuse projects.

Reflection
The graduation project required an extensive evaluation and research phase for reconfiguring a sovereign body both ideologically and physically. From the earliest stages of the project, the spatial reconfiguration of the building needed to be a direct expression of the reconfiguration on a conceptual level. I was inspired by the reconfiguration strategies outlined within *Demolitions and Deconstructions. In Practices in Research.* Re-envisioning existing buildings through architectural design strategies of subtraction, exchange and addition were helpful in categorising my design decisions. Working with a complex building requires meticulous and conscious visualisation techniques. The techniques employed in *Yellowred* helped to structure

my visualisation techniques through all my drawing scales.
Reflecting on the timeline, I spent a lot of time on supporting why I needed to reconfigure the building with my theoretical positioning derived from The design politics of the passport, rather than dedicating equal time into what it needed to be reconfigured into. Around the A2 phase, I concluded that the Ministry of Global Movement needed a celebratory approach. Only by making place for celebrating cultural diversity, the institution could move towards a more plural and inclusive future. This led to the programmatic shift from primarily a ministry, towards a hybrid institution with a theatre. Quite late into my research phase, I explored the theatre typology using Pevsner's *A history of building types* and additional architectural theory on the theatre. In conclusion, it would have been helpful from an earlier stage to have clarity on the building program, as the spatial reconfiguration is directly informed by spatial qualities set out in the program. In effect, this left less time to spend on researching special programmatic, acoustical and logistical requirements for a performance theatre. Additionally, anchoring my design explorations with more adaptive reuse precedents would have further strengthened the academic position of the thesis.

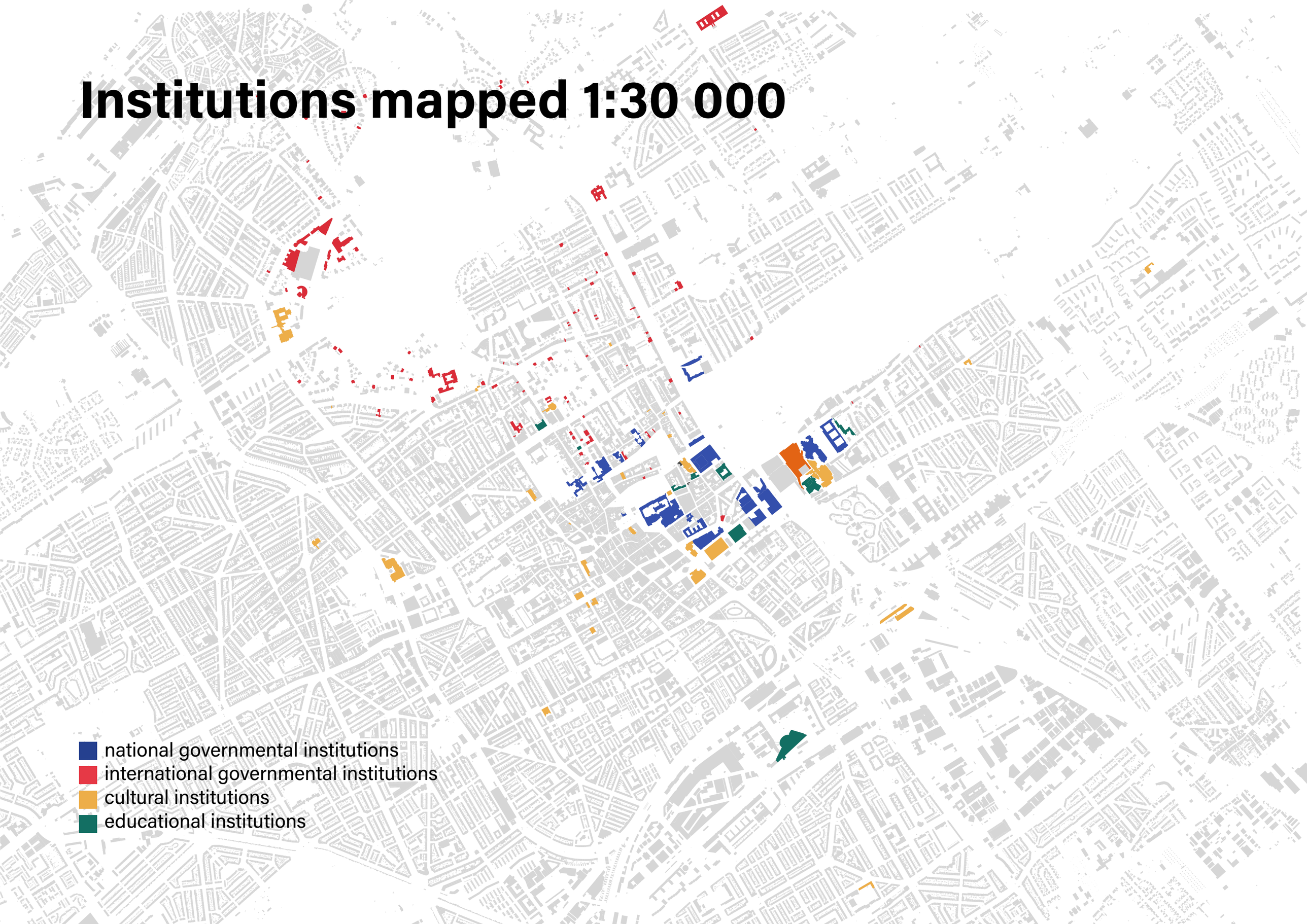
Nevertheless, the conceptual modelmaking and material cataloguing proved to be effective techniques in progressing the design. Collaboration with peers sparked fresh, creative perspectives. Moving from the conceptual design phase into studying design explorations on different levels, from the construction detail to a large-scale section drawing, served as successful methods in exploring the architectural design. Architectural theories adopted as mentioned above helped me in the design of the theatre and its requirements.

Finally, I recognize a productive tension between my theoretical framework and the final design results. Paradoxically, the standardization of structuralist architecture

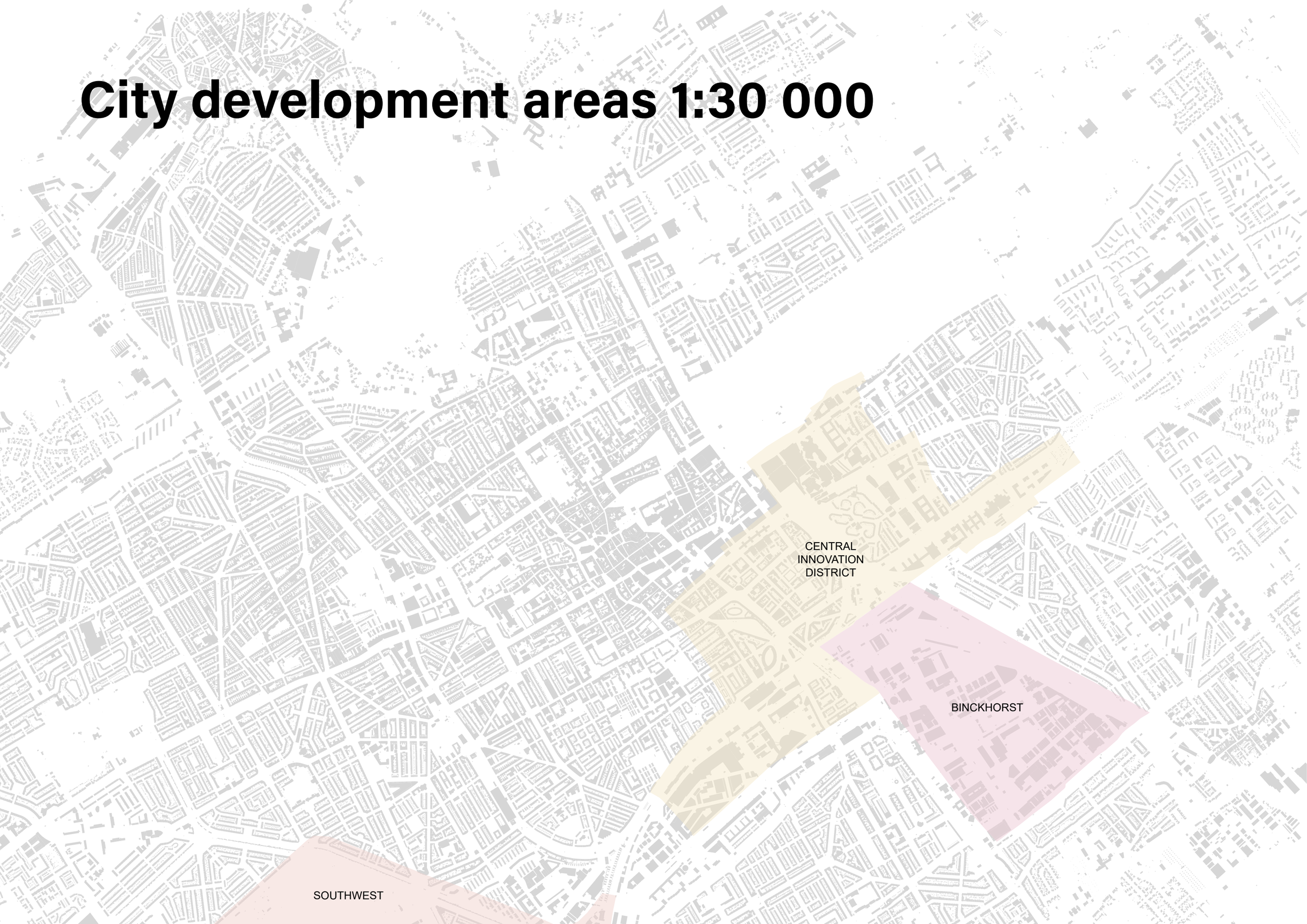
can also be interpreted as potential for supporting completely different uses of space. In my final design, the architectural elements are challenged to become something else, creating room for multiple perspectives on their use. The inherent qualities of the building are systematically repurposed to demonstrate that just as an architectural element can have multiple lives, a nation-state can support plural identities.

Appendix

Institutions mapped 1:30 000



City development areas 1:30 000

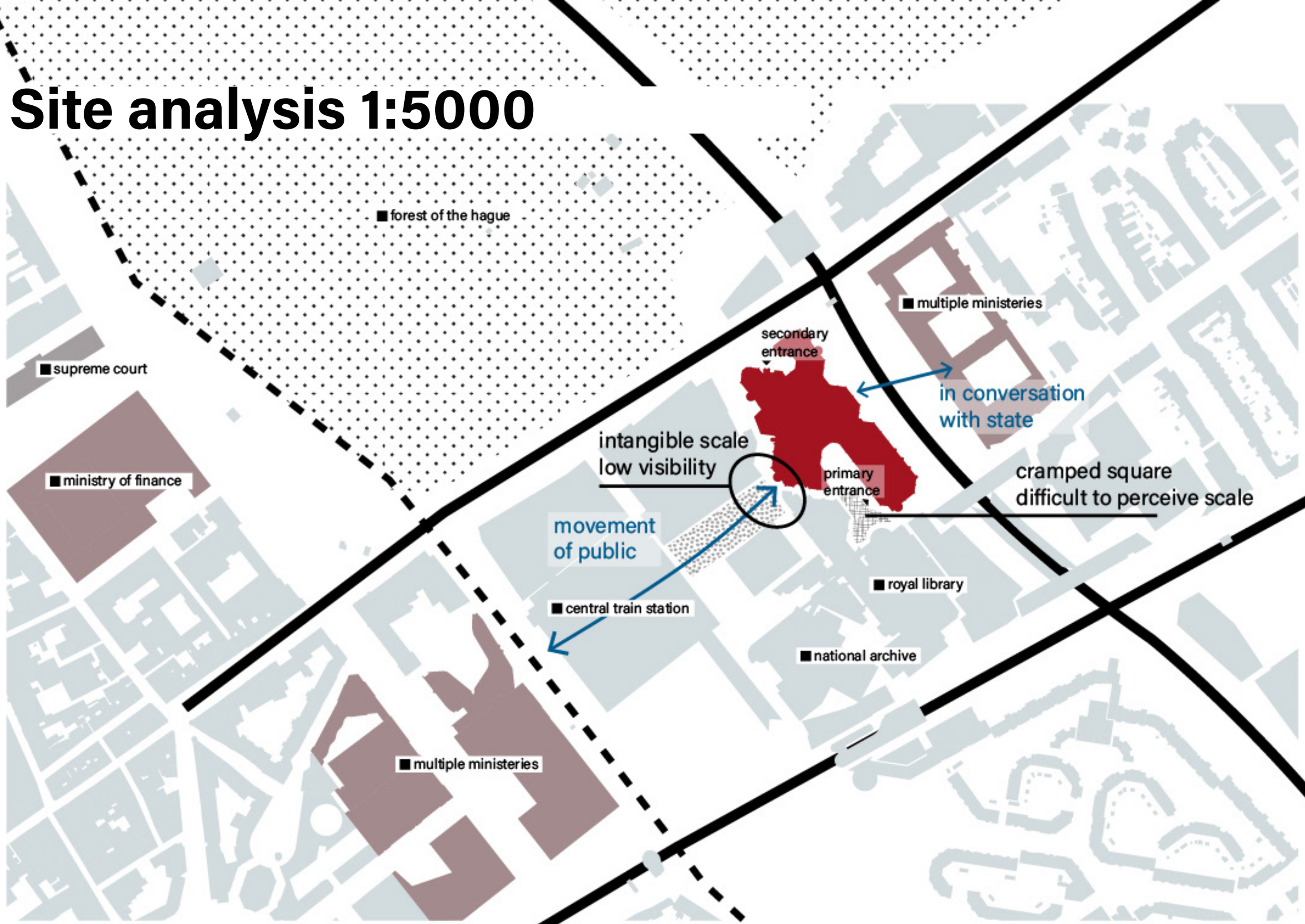


Colonialism mapped 1:15000

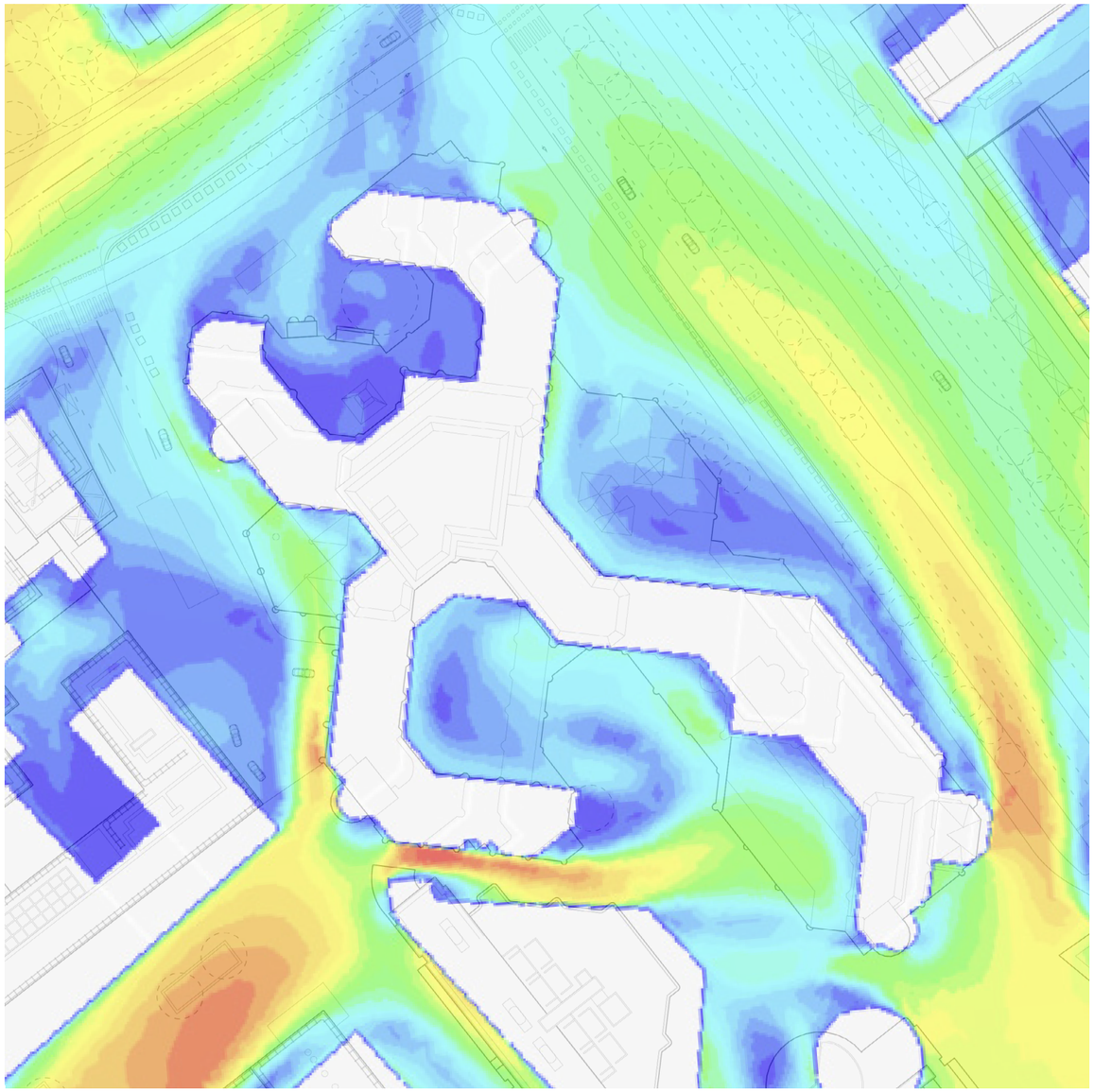
malieveld

ministry of colonies

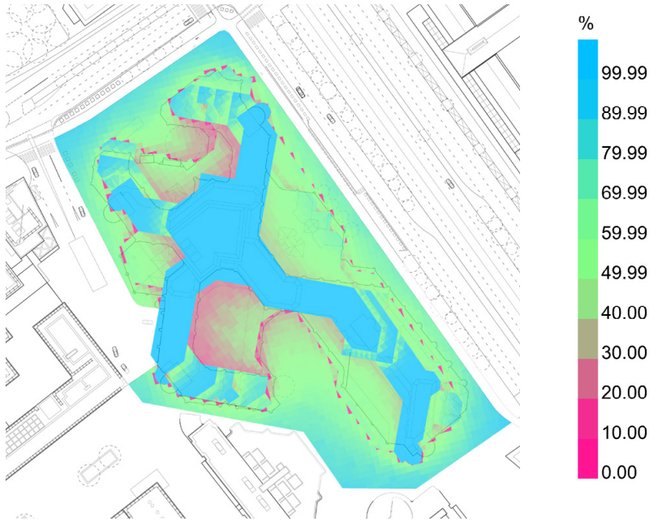
Site analysis 1:5000



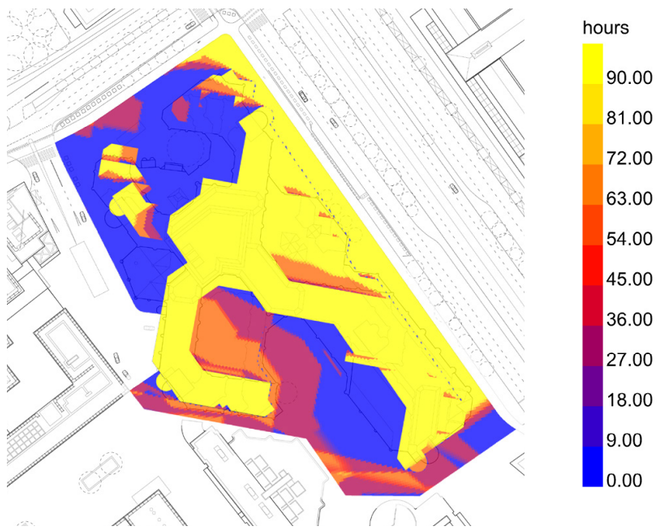
Simulation analysis



Heat stress on site.

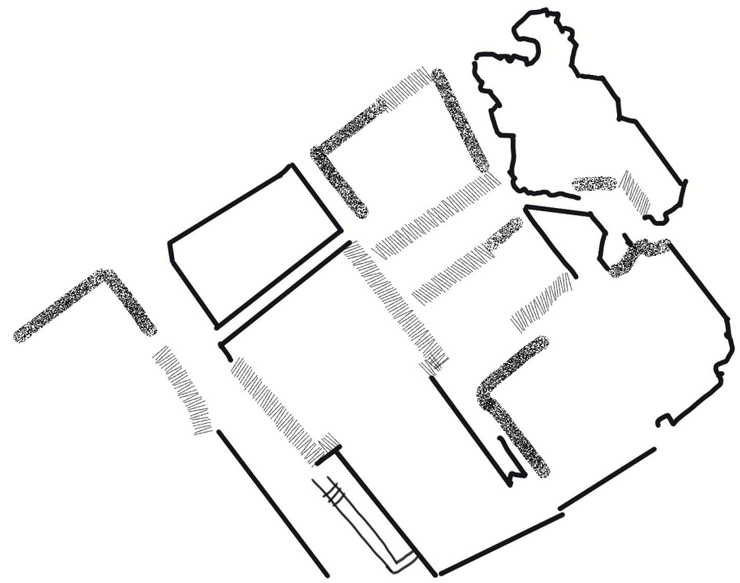


Projection to sky: how much of the sky is visible from various points on site.



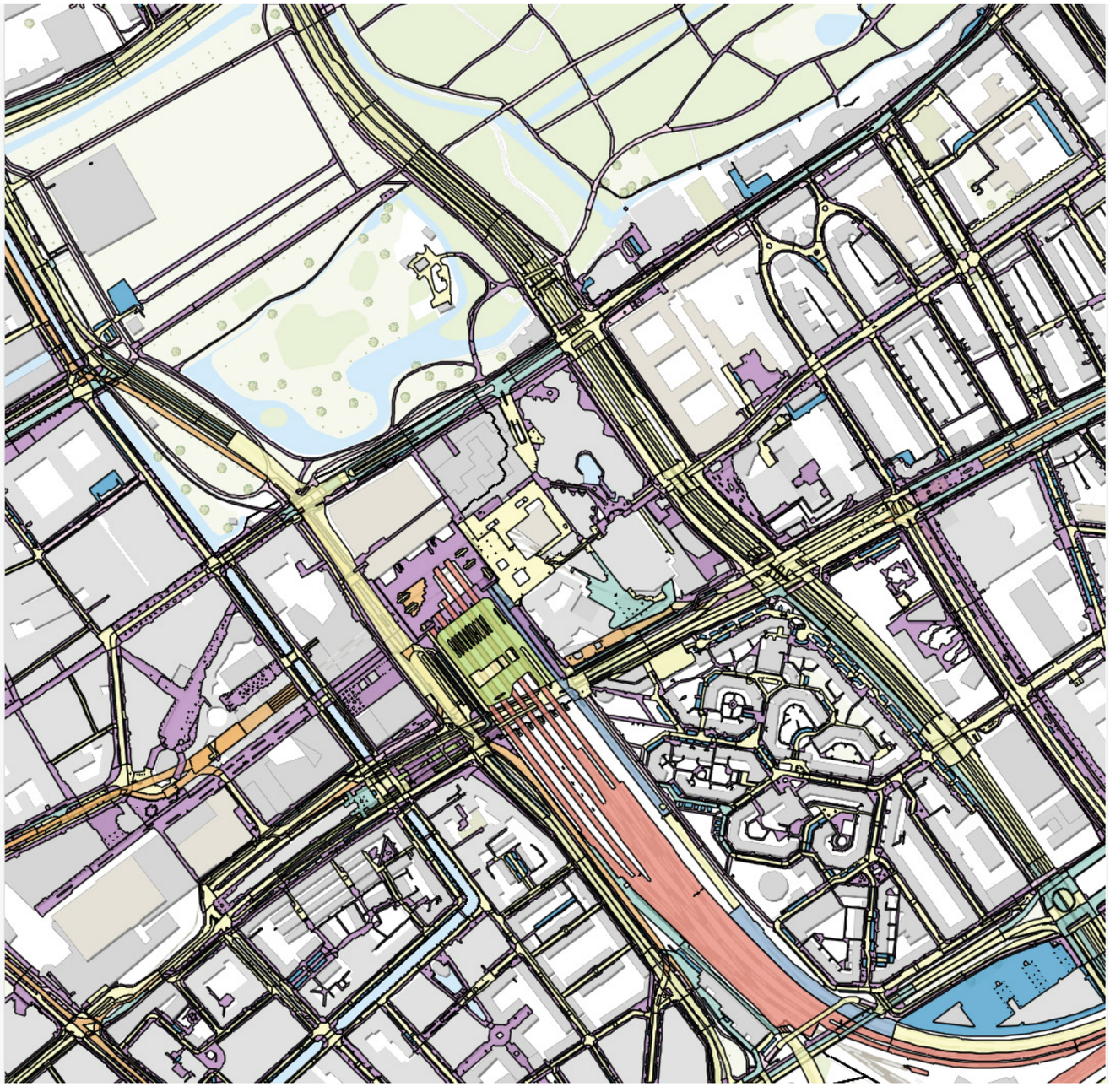
Sun hours.

Building edge analysis 1:5000



semi-open edge
“open” edge
closed edge

Spatial use mobility analysis

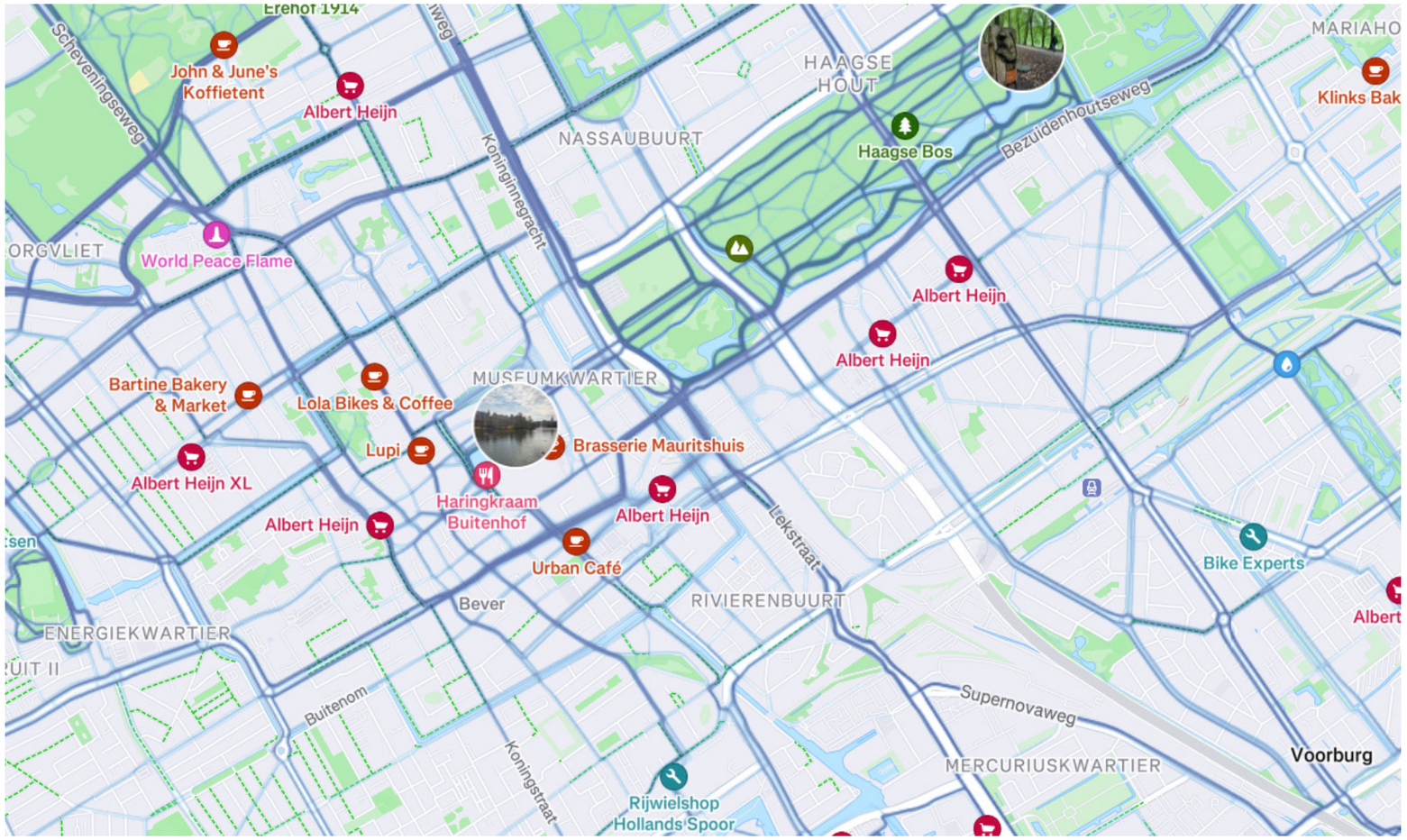


Spatial use mobilities

- Bicycle (15%)
- Riding car (34%)
- Pedestrian (36%)
- Tram (3%)
- Train (2%)
- Bus (0%)
- Metro (0%)
- Parked car (11%)

Gemeente Den Haag (n.d.) Dashboard Spatial Use Mobilities [Screenshot from interactive dashboard]. ArcGIS. https://www.arcgis.com/apps/dashboards/1b83e2350f404c0baba60b97111c56d1

Heatmap movement



Example of a heatmap by Strava.

Strava (n.d.) *Global heatmap* [Screenshot]. Strava. https://www.strava.com/maps/global-heatmap?sport=All&style=standard&terrain=false&labels=true&poi=true&cPhotos=true&gColor=mobileblue&gOpacity=100#13.16/52.08263/4.33177

WHERE

THE HAGUE, NATIONAL PARLIAMENT

DENSE ENVIRONMENT
HIGH-RISE

NO PROTESTS ALLOWED
HIDDEN IN URBAN LANDSCAPE

→ NOT INVITING
→ ELUSIVE
→ DIFFICULT TO NAVIGATE

BOMBINGS BEZUIDENHOUT IN 1946

"CENTRE OF DEMOCRACY"
→ INTERNATIONAL INSTITUTIONS

HOF & DORP → !

KEY PLACE FOR TRANSIT
DEN HAAG CENTRAAL

↳ MAP INSTITUTIONS CLOSE TO SITE

SITE VISIT
→ INTERVIEWS
→ VISIT SURROUNDING INSTITUTIONS

WHY

INCREASING VIOLENCE & RESTRICTIONS AGAINST BODIES ON THE MOVE

MIGRANTIZATION OF PEOPLE
BORDER IS EVERYWHERE

WHAT

→ 240K REFUGEES
→ 25% rejected
→ increasing no. of Refugees (WORLDWIDE TREND)
↳ migration due to climate change?

→ increase in Relevance topic politically

WHO

— citizens
↳ be shown inequality of movement EMPATHY

— stateless
↳ provide with more chances to negotiate movement

WHEN

After 2032
↳ REVOLUTIONARY TEMPORAL & ADAPTABLE

sequenced of space

ease of movement & change remain central
↳ visualise urgency

HOW

- MINISTRY OF GLOBAL/PLANETARY MOVEMENT

SECURITY VS OPEN

→ A BUILDING THAT MAKES ITS USERS/VISITORS AWARE OF (BIG IDEA) MOVEMENT IS NOT UNRESTRICTED FOR EVERYONE, THEREFORE RIGHT TO HAVE RIGHTS NOT HONOURED

NEGOTIATE CITIZENSHIP

↳ PHYSICAL DESIGN INTERVENTIONS

BREAKING GRID | STRUCTURALIST CHANGING BORDERS | GATE/UNGATED

BREAK AWAY FOR RESTRICTION ON MOVEMENT BASED ON COLONIALISM & DISCRIMINATION
→ more security & honoring HUMAN RIGHTS
→ provide nation protection
— registration
— prevent disappearance
— whilst considering RESOURCE EXHAUSTION SECURITY

RIGHT TO MOVE & BE A CITIZEN → RIGHT TO HAVE RIGHTS (ARENDT)

Change Rhetoric
move away from normalisation modern oppression

→ NEW ATTEMPTS AT EXERTION OF POWER THROUGH (REMOVAL OF) CITIZENSHIP
— deportations
— removal passports
— CBI programs
— illegality helping of stateless
— forgery

PASSPORT

- nation identity
- security object
- enable/disable movement
- colonial/racial pejoratives
- to be digitalized
- forgery
- a movable border - something that produces or removes borders.

— politicians/civil servants
↳ make inequality visible for humane policies & execution

— designers
→ respond to changing environment changing borders navigate opposing political view

A short history on the passport

The term “passport” was first introduced in France in the mid-15th century, later adopted as passaporti in Italian and passzettel or bassborten in German. By the early 16th century, travellers were required to carry these documents for identification and protection. Because travellers had to pay for acquiring them, movement across borders effectively became a privileged act.

Between the late 16th and early 17th centuries, documentation became mandatory to mitigate “social and political risks”, essentially a tool for the state to exercise power over movement of populations. In 1792, France established l’état civil (civil status), entailing that an individual only “existed” as a citizen once registered by a governmental authority. While other European states did not adopt this specific civil model, they quickly embraced the passport as a mechanism for controlling movement.

By the late 19th century, the obligation to present identity documents at European borders largely disappeared for the elite. However, identification practices persisted for the poor, the enslaved, and “suspicious” groups.

Outside of Europe, passports also emerged as a method of migration control. The “Haji passport” was introduced specifically for those traveling to Mecca. Within the British Empire, Indians wishing to emigrate to Canada were required to hold both Indian and British passports and prove they possessed substantial capital. These requirements were not imposed on other travellers. In the United States, the Page Act of 1875 served as an early precedent to modern border control. The act prohibited Asian immigrants deemed “undesirable,” specifically targeting Chinese women based on subjective evaluations of their appearance and potential as sex workers.

At the onset of WWI, many nation states introduced obligatory forms of identification, leading to the first pervasive use of the passport. These early passports were single sheets of paper folded into



J-stamped passport photograph by H. Grunert (2020)
Available via Wikimedia Commons.

eight parts with a cardboard cover. Due to limited photographic technology, they included detailed physical descriptions. During this period, passports introduced the first trials of biometric data via fingerprints. However, the public resisted this as "dehumanising," whilst it was also argued that fingerprints had an equalising effect between colonisers and colonised populations.

The obligation to bear a travel document for border crossing was initially introduced as a temporary emergency measure to track possible spies. Instead of being discontinued, nation states grew to favour the measure in controlling movement. The passport conferences of the 1920s further cemented the passport at border controls. Specifically, the 1920 Paris Conference on Passports and Customs Formalities established the first general guidelines for the booklet design we recognize today (Soomro, 2023).

As previously noted, passports control was already enforced against "undesired travellers", based on ethnicity. During the early twentieth century, non-white travellers had to carry "freedom papers" to move across the Suez region (Soomro, 2023). The 1920s conventions can be considered the start of the "paper revolution" which underpins the mobility order that is still enforced today, one constructed during a colonial period.

Post-WWI displacement also created a crisis of statelessness. To address this, the Nansen passport was created to allow displaced individuals to be registered and move across borders. By 1938, Nazi Germany intensified the passport regime by introducing compulsory "Jewish" middle names for Jewish citizens. Months later, all German passports held by Jews were invalidated and could only be revalidated with a stamped red "J."

Following WWII, Europe sought to reduce the regime, eventually creating the Schengen Area to allow free movement. Similar regional agreements emerged elsewhere, such as the Economic

Community of West African States (ECOWAS) (Keshavarz, 2020). These agreements for freedom of movement, or the requirements for a visa, are not standardised but are highly dependent on agreements between specific nation states or regions. Within the Henley Passport Index, the "power" of a passport is ranked by its number of visa-free entries.

Now, passports have developed to have more high-tech security features such as biometric data, chips, microprints, UV-fluorescence and 3D-laser images. The next step into passport regime will likely be a digitalisation, a development already underway in some countries like the United Kingdom.

Some arguments against the paper governance of mobility

Scholars like Soomro contend that this technical "paper governance" controls movement based on national origin without explicitly naming "race" (Soomro, 2023). Salter highlights border performativity, suggesting the border is "augured into being" through a ritualised interaction where travellers must play the role of the "docile subject" to satisfy the state's expectations (Salter, 2008). Soomro links the rise of the mobility order to colonial interests and the logic of controlling movement in favour of colonial profits, and the narratives underpinning the current mobility order must be revised for a "more appropriate deconstruction of colonial power" (Soomro, 2023). Within this thesis, I contend that this colonial history must remain a central consideration in contemporary migration policies. Further standardisation and digitalisation pose a risk of decreasing awareness regarding the history of the mobility order. For more on this history in relation to this thesis, one must refer back to the chapters on design and research questions.

legal identity

national passport





legal & civic function

Proof of identity and certification for travel. Citizenship is a common prerequisite. Issuing authority: national government and obligatory for international travel.

history & temporality

Valid for 5-10 years.
First versions of passports date back to 450BC, but current form of passport dates back to WWI (Read the short history of the passport for more) .

materiality & form

40 page booklet with hard plastic cover.



securiy: micro & raised print, anti-counterfeit paper, watermark, qr-code, readable chip, uv-fluorescence, kinegram, 3D-photo

identity markers

Full name, birth date and place, gender, photograph, citizen number, signature.

national ID



legal & civic function

Proof of identity and certification for travel within certain regions such as the EU/ EEA or MERCOSUR states. Obligatory in some countries. Same requirements and issuing authority as passport.

history & temporality

Valid for 5-10 years. Its' precedent was the European Identity Card, but after discontinuation issuing for identity cards became a national state responsibility.

materiality & form

Plastic card.



securiy: micro & raised print, titled laser image, qr-code, readable chip, uv-fluorescence, kinegram, 3D-photo

identity markers

Full name, birth date and place, gender, photograph, citizen number, signature.

driver's license



legal & civic function

Proof of identity within issued state and authorizes to operate motorized vehicles. Issued by the state's vehicle authority. Requirements: residency for minimum period and usually minimum age of 18

history & temporality

Usually valid for 5-10 years, but depends on age (over a certain age validity becomes shorter). Introduced in the beginning of 20th century. It can be obtained without a nationality.

materiality & form

Plastic card.



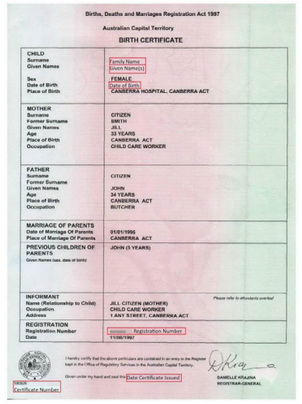
securiy: micro & raised print, titled laser image, readable chip, uv-fluorescence, optic variable ink

identity markers

Full name, birth date and place, gender, photograph, citizen number, signature.

legal identity

birth certificate



legal & civic function

Vital record to document birth of a person, often required for obtaining other legal documents, healthcare and education. Issued by local governmental authority.

history & temporality

Permanently valid. Originally introduced for tax purposes and determening military manpower in the 19th century. Often regarded as crucial document to opening door to human rights.

materiality & form

On paper, but often registered digitally. Security: often secured digitally, sometimes watermarked paper.

identity markers

Long/short formats showing child's full names, parents' names, gender, birthdate and place.

death certificate



legal & civic function

Legal document stating person's death. Issued by medical practitioner or governmental office. Often required when applying for probate and administration of the deceased.

history & temporality

Permanently valid. Historically kept records by churches. Standard of dearth certificate was developed around the 20th century.

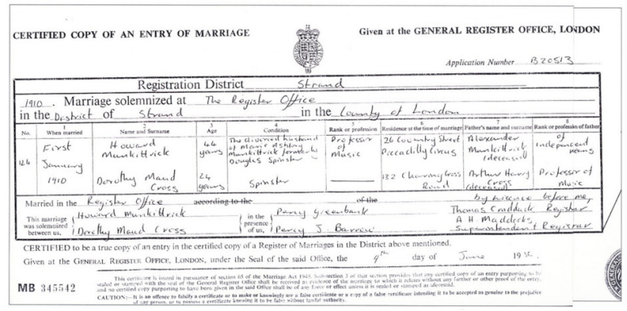
materiality & form

On paper, but often registered digitally. Security: often secured digitally, sometimes watermarked paper.

identity markers

Often full name, age, birth date, marital status.

marriage/divorce papers



legal & civic function

Validating document for marriages or changes in personal status. Issued by a governmental official.

history & temporality

Marriage document valid until divorce. Marriage licenses became pervasive in the late 19th century, as contracts between families. Links to history of same-sex marriage and female emancipation.

materiality & form

On paper, but often registered digitally. Security: officiated with stamp, watermark and microprints.

identity markers

Full names, birthdate and place, parents'full names, witness names and signatures.

legal identity

diplomatic/service/public passport



legal & civic function

Legal document for diplomats and other individuals travelling on government businesses. Reduces amount of border control inspections and grants immunity. Issued by national government.

history & temporality

Valid to use only for diplomatic missions. Historically stemming from the Vienna Convention on Diplomatic Relations (1961).

materiality & form

66 page booklet, different front page than regular passport. Other features same as regular passport.

identity markers

Same as regular passport.

family passport



legal & civic function

Legal travel and identity document for family members included in the passport. Not valid since most countries require individual passports for travellers.

history & temporality

Not valid in most countries. More common during first period of passports when women were inscribed in their husband's passport.

materiality & form

Paper booklet, different cover than regular passport. Other features same as regular passport.

identity markers

Full names of family members, often other descriptive markers and birthdate and place noted.

emergency passport



legal & civic function

Temporary document for persons with urgent need to travel (i.e. stolen passport). Issued by state's embassy or government. Not every country accepts emergency passports.

history & temporality

Valid for short duration, granting temporary travel.

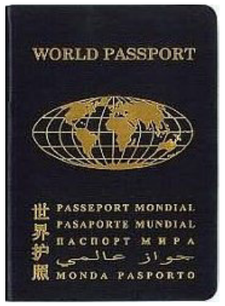
materiality & form

Paper booklet, different cover colour than regular passport. Clearly states emergency status. Other features same as regular passport.

identity markers

Same as regular passport.

legal identity
fantasy passport





legal & civic function
Document resembling passport, to make political statement. The World Passport is an example of such a document by the World Service Authority (non-profit organisation). Accepted by six countries.

history & temporality
The WSA sells passports with different validities depending on price. It was founded in 1954 and has both notable acceptances and rejections in its use by various people.

materiality & form
Resembling national passports. 42-page booklet with dark blue cover, text in several languages.

security: “ghost” photo and alphanumeric code bar in MRZ-zone.

identity markers
Full name, birth date and place, gender, photograph.

movement authorisation

residence permit





legal & civic function

Required to reside and work in country of which person is not a state's citizen. Issued by national government or decided authority of that state (immigration service).

history & temporality

Validity dependent on temporariness (usually 5 years) or permanence. Created shortly after introduction of passports to register "aliens" for residence around 1940 (i.e. Green cards and Schengen Visa).

materiality & form

Can be a biometric chipped card, or digital document.

security: microprints, UV-fluorescence, embedded chips.

identity markers

Full names, birthdate and place, gender, photograph.

visa / stamps



legal & civic function

Sometimes required for entering, remaining or leaving countries. Issued by entering country's assigned authority.

history & temporality

Validity dependent on type of visa or stamp, but always temporary and dependent on traveler's stay duration. Dependent on power of passport whether granted, see the Henley Index for power of passports.

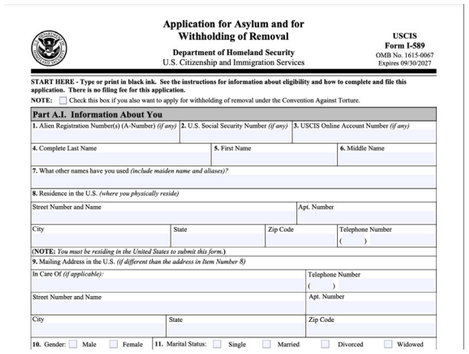
materiality & form

Sticker or stamp in passport / digital document. Style highly differs from state to state.

identity markers

Sometimes no identity markers, otherwise stating full name, birthdate and place, gender, nationality.

asylum application



Application for Asylum and for Withholding of Removal

Department of Homeland Security
U.S. Citizenship and Immigration Services

USCIS
Form I-589
OMB No. 1615-0067
Expires 09/30/2027

START HERE - Type or print in black ink. See the instructions for information about eligibility and how to complete and file this application. There is no filing fee for this application.

NOTE: ☐ Check this box if you also want to apply for withholding of removal under the Convention Against Torture.

Part A.I. Information About You

1. Alien Registration Number(s) (A-Number) (if any) | 2. U.S. Social Security Number (if any) | 3. USCIS Online Account Number (if any)

4. Complete Last Name | 5. First Name | 6. Middle Name

7. What other names have you used (include maiden name and aliases)?

8. Residence in the U.S. (where you physically reside)

Street Number and Name | Apt. Number

City | State | Zip Code | Telephone Number ( )

(NOTE: You must be residing in the United States to submit this form.)

9. Mailing Address in the U.S. (if different than the address in Item Number 8)

In Care Of (if applicable) | Telephone Number ( )

Street Number and Name | Apt. Number

City | State | Zip Code

10. Gender: ☐ Male ☐ Female | 11. Marital Status: ☐ Single ☐ Married ☐ Divorced ☐ Widowed

legal & civic function

Application for protection to remain within a state. Issued by the state and assigned immigration authority of the state in which person applies.

history & temporality

Highly dependent on state, but varies between 6 months and 10 years. Became common after the 1999 European Asylum System, but has evolved over the years in the midst of political debates.

materiality & form

Printed or digital document.

identity markers

Usually supported by other proofs of identity. Often includes full name, birthdate and place, gender, nationality.

movement authorisation

refugee travel document



legal & civic function

Travel document required for traveling to countries except home country. Can be used as proof of identity. Issued by state in which applied for.

history & temporality

Valid for 1-5 years, historically linked to the Asylum Application. The precedent for the refugee travel document was the Nansen passport (1922-1938).

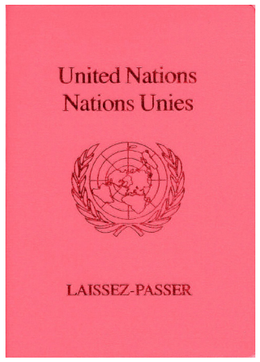
materiality & form

Often resembling a national passport, often different color (blue or green).

identity markers

Full name, birthdate and place, gender.

laisser-passez



legal & civic function

One-way travel document, issued by United Nations. Can be used for emergencies or traveling deceased persons.

history & temporality

Valid for one journey, to be used within six years of issue. Originally introduced after WWII in the midst of the first cooperations within Europe.

materiality & form

Pink or blue printed document, resembling passport. Can be digital

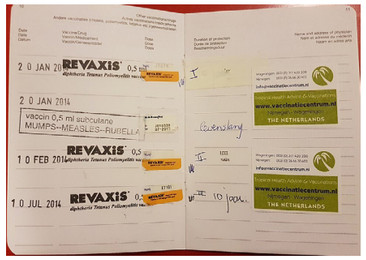
identity markers

Similar to national passport.

supporting documents

vaccination passport





legal & civic function

Sometimes required document for traveling when certain vaccinations are compulsory. Issued by medical practitioner or ministry related to health.

history & temporality

Booklet is permanently valid, vaccinations registered within vary highly in validity. Introduced for international travel in 1930s and became an important document for controlling movement of (un)vaccinated during COVID-19.

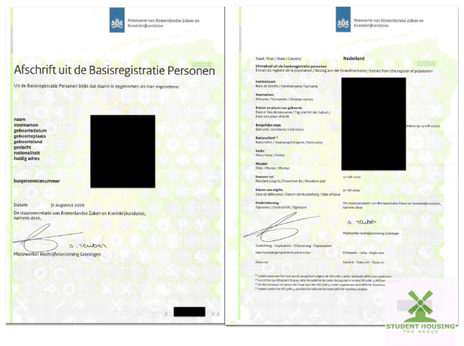
materiality & form

Digital or booklet. Often includes QR-codes, sometimes stamps or stickers from vaccinations.

identity markers

Sometimes only QR-code, otherwise name, birthdate and place, gender, nationality and signature.

proof of deregistration



legal & civic function

Proof that a person has moved abroad. Issued by local government authority. A certificate sometimes required for residence permit.

history & temporality

Valid until end of deregsitration. Linked history to residence permit.

materiality & form

Mostly digital documents.

identity markers

Supported by other proof of identity. Full name, birthdate and place, gender, nationality, citizen number, civil status.

more than human

pet passport



legal & civic function

Document required for domesticated animals to travel with an EU-resident to travel to another EU country. Issued by official veterinarian.

history & temporality

Valid for life as long as animal's health can be ensured. Introduced in 2001 during the PETS Pet Travel Scheme.

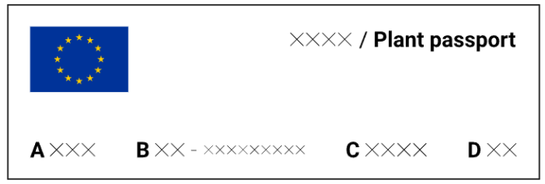
materiality & form

Blue booklet with photograph of animal. Printed on paper with microprints.

identity markers

Photograph, name, species, breed, gender, date of birth, coat description, chip number, chipping date and location of microchip or possible tattoo.

plant passport



legal & civic function

Vital information required for trade of seeds, cuttings, plants, and trees between EU businesses. Issued by National Plant Protection Organisation or authorised businesses.

history & temporality

No fixed expiration date. Introduced in 2019 for the Plant Health Regulation.

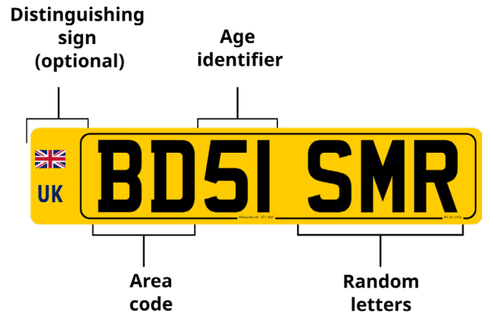
materiality & form

Rectangular shaped sticker with European Union flag, in colour or black and white.

identity markers

Botanical name and plant traceability code.

license plate



legal & civic function

Required for operating motorised vehicles. Issued by national vehicle authority.

history & temporality

In some countries permanently assigned to vehicles for lifetime, plate numbers can be retired or reissued. Some countries require deregistration from state. Emerged around the same time as driver's license.

materiality & form

Rectangular plate made of enamel or metal (usually aluminum). Standardisation of sizing.

identity markers

Random letters and numbers assigned to vehicle. Sometimes distinguishing national flag or abbreviation.

Colonial history of the Hague

The Hague forms the seat of the Dutch the national government. Historically, the state orchestrated its colonial policies from within this city, making the urban fabric inextricably bound to colonial governance and its ongoing legacy. In the 17th and 18th century, governors present in the colonies made the majority of the executive decisions. However, from 1813 onwards, the Netherlands transitioned into a monarchy where the king decided upon colonial policy. Following the constitutional amendment of 1848, accountability for policy shifted to the ministers. In effect, the bureaucratic shift required the construction of the Ministry of Colonies in the 1860s on the Plein in the Hague.

In 1860, slavery was abolished in the Netherlands Indies, followed by abolition in Surinam in 1863. This did not grant immediate freedom to enslaved people in Surinam. Instead, the state forced them under mandatory state supervision to work as contract labourers. Many workers from other colonial areas were brought to Surinam, including the British Indies and Java.
Abolition of slavery did not result in complete independence for the colonies. Indonesia declared independence in 1945, and Surinam chose independence in 1975, and the Caribbean countries negotiated new constitutional positions within the Kingdom of the Netherlands.

As a direct effect of decolonisation, waves of citizens from the former colonies migrated to the Netherlands because of uncertainty for safety of political and economic stability. Many people from the former colonies settled in the Hague, especially people originating from the Indies. Today, approximately one-fifth of the population has roots in the people who experienced, migrated due to, or actively fought against colonial oppression and slavery.

The Hague displays many architectural traces of its colonial wealth and exploitation. It manifests clearly in the architecture of the Mauritshuis, or through naming of neighbourhoods like the Zeeheldenkwartier (“Sea Heroes Quarter”) and the Laan van Nieuw-Oost-Indië (The New East-Indies Avenue). More importantly, the history lives on through the everyday experiences of communities that experience systemic inequality and discrimination to this day. This thesis draws from this specific foundation to argue why a new public institution must be situated in the Hague. More importantly, it justifies why the project must physically reconfigure an existing sovereign building by actively dismantling the bureaucratic architecture that has control over the mobility order, which I previously argued as being underpinned by colonial-era logic.

(Source: Vrij et al., 2023)

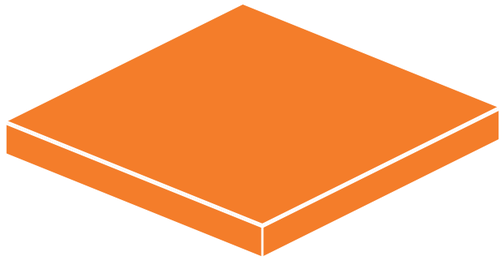
Material inventory

basement floorslab



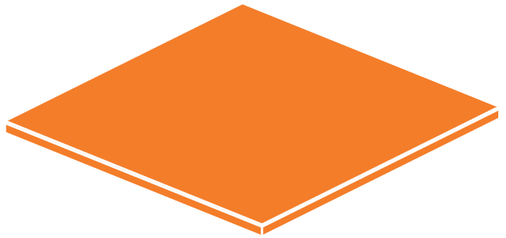
dimensions: n/a
material type: cast-in-situ concrete
amount: 11200 m²
reuse: low to medium - for interior walls

parking floorslab



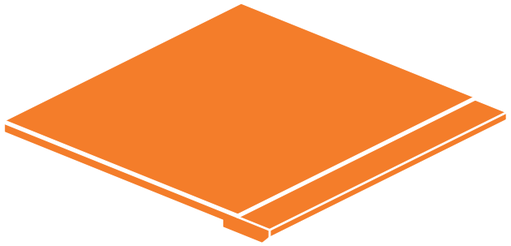
dimensions: n/a
material type: cast-in-situ concrete
amount: 11200 m²
reuse: low to medium - for partitioning or stairs

floorslab



dimensions: 220mm + 50mm x(<7200x7200)
material type: prefab concrete flat floorslab with cast-in-situ layer
amount: 84 000 m²
reuse: low to medium - for partitioning or stairs

floorslab facade



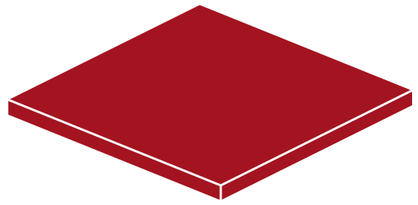
dimensions: 220mm+160mm+50mm x (<7200x7200)
material type: prefab concrete flat floorslab with cast-in-situ layer
amount: see floorslab amount
reuse: low to medium - for partitioning or stairs

concrete column



dimensions: 900x900x3400-4700
material type: cast-in-situ concrete
amount: 2100
reuse: medium to high - exposing columns or displacing them for non-structural use

platform for column



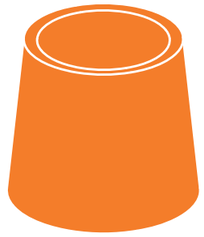
dimensions: 2400x2400x150
material type: prefab concrete
amount: 2100
reuse: low to medium - difficult to fully separate from floor slab

brick cladding column



dimensions: 1100 x variable <10000
material type: brick
amount: variable
reuse: low to medium - non-structural cuts

brick cladding bottom



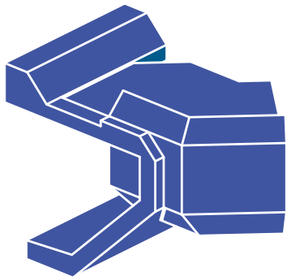
dimensions: 1100 - 1400 x 1000
material type: brick
amount: variable
reuse: low to medium - non-structural cuts

column shells



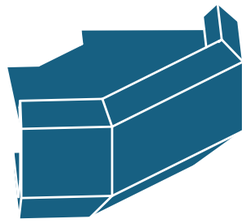
dimensions: 900mm diameter, 50mm thickness
material type: prefab concrete
amount: 5145
reuse: high - new facade elements or (urban) furniture pieces

O-02/04 element



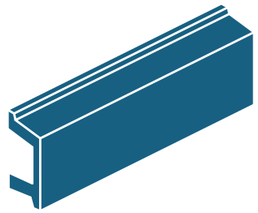
dimensions: variable
material type: prefab concrete
amount: 1400
reuse: medium to high - new facade elements or (urban) furniture pieces

O-03 element



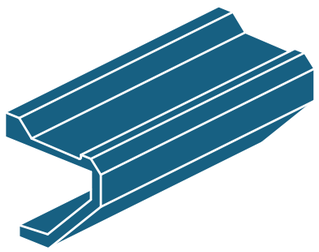
dimensions: 700x850x1400
material type: prefab concrete
amount: 1000
reuse: high - new facade elements or (urban) furniture pieces

P-element parapet



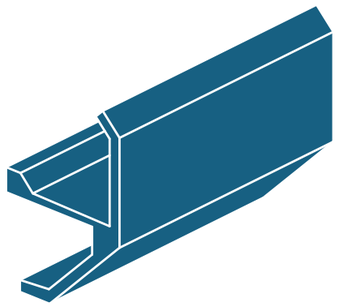
dimensions: 610x330xvariable
material type: prefab concrete
amount: 864
reuse: high - facade elements or use in floor tiling

X-element



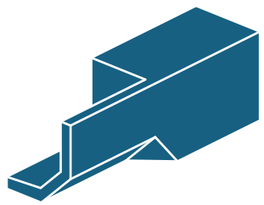
dimensions: 900x650xvariable
material type: prefab concrete
amount: 944
reuse: high - facade elements, furniture pieces or urban elements

Y-element



dimensions: 1700x650xvariable
material type: prefab concrete
amount: within 944
reuse: high - facade elements, furniture pieces or urban elements

element lower floor



dimensions:: 740x2145x650
material type: prefab concrete
amount: 349
reuse: high - facade elements, furniture pieces or urban elements

element lower floor



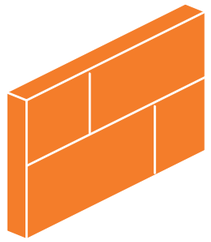
dimensions: 740x650x950
material type: prefab concrete
amount: within 349
reuse: high - facade elements, furniture pieces or urban elements

A-element



dimensions: 440x640x1175
material type: prefab concrete
amount: 349
reuse: high - facade elements, furniture pieces or urban elements

brick



dimensions: n/a
material type: brick
amount: n/a
reuse: low to medium - depends on how large the pieces are that are cut away

loadbearing shaft



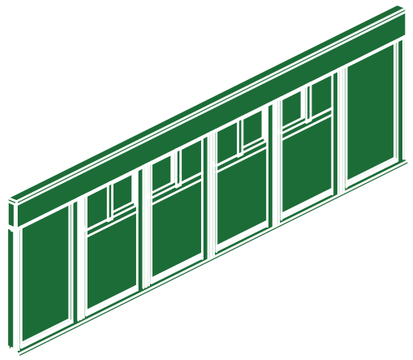
dimensions: variable, thickness 40mm
material type: cast-in-situ concrete
amount: n/a
reuse: low - crucial for stability structure

brick cladding shaft



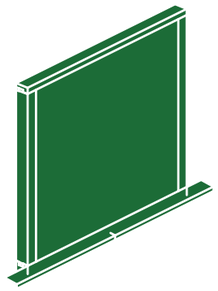
dimensions: n/a
material type: brick
amount: variable
reuse: low to medium - for space partitions

window frame



dimensions: 1700x120xvariable
material type: glass and aluminum frames
amount: 1560
reuse: high - can be displaced or rotated for new types of panels

window frame lower floor



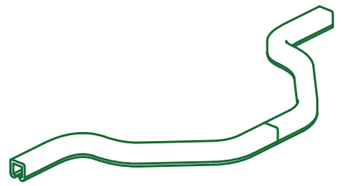
dimensions: 1700x120x1900
material type: glass and aluminium frame
amount: 349
reuse: high - can be displaced or rotated for new types of panels

window frame



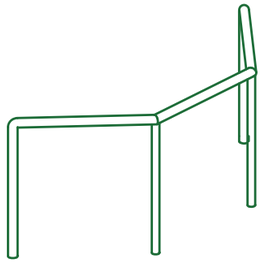
dimensions: 1700x120x1600
material type: glass and aluminium frame
amount: 349
reuse: high - can be displaced or rotated for new types of panels

balcony railings



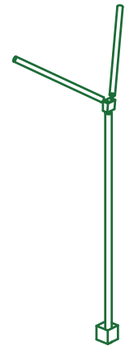
dimensions: diameter 10mm
material type: aluminum
amount: 2100
reuse: high - connecting new pieces or new railings

balcony railings



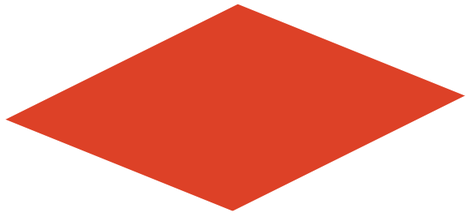
dimensions: diameter 10mm
material type: steel
amount: 2100
reuse: high - connecting new pieces or new railings

facade anchor



dimensions: diameter 7mm
material type: steel
amount: 5100
reuse: high - connecting new elements

insulation



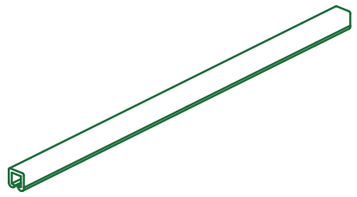
dimensions: variable, thickness up to 170mm
material type: mineral rockwool
amount: ?
reuse: medium - stackable, but old

smaller concrete piece



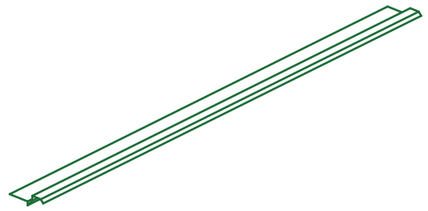
dimensions: n/a
material type: cast-in-situ/prefab
amount: ? leftover rubble
reuse: low to medium - in new floor tiling

railings



dimensions: 10mm diameter
material type: aluminum
amount: ?
reuse: high - connecting elements

aluminium strips



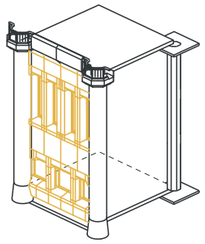
dimensions: variable, thin folded plate
material type: aluminum
amount: ?
reuse: low - probably brittle but can be used for connecting pieces

heaters

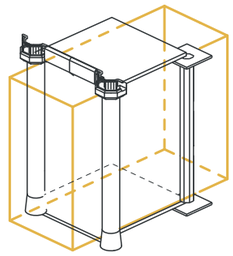


dimensions: unknown
material type: steel
amount: unknown
reuse: low - probably outdated

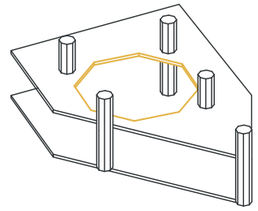
Reconfiguration strategy



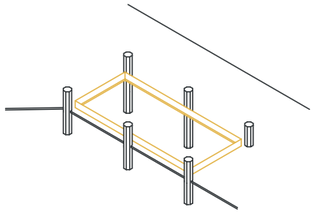
subtract - strip facade



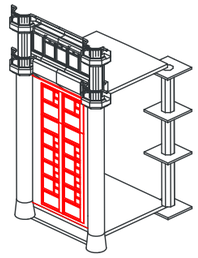
subtract - create passage



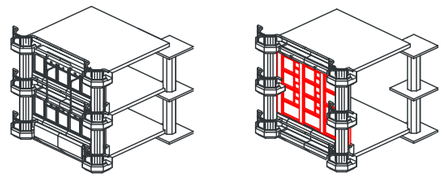
subtract - create skylight



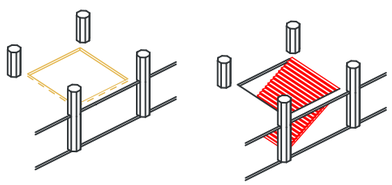
subtract - create large void



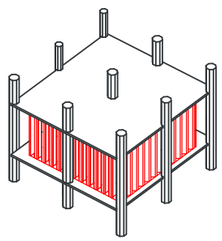
exchange facade



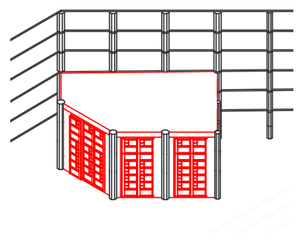
exchange facade



exchange - rotate floor



addition - enclosure from prefab elements

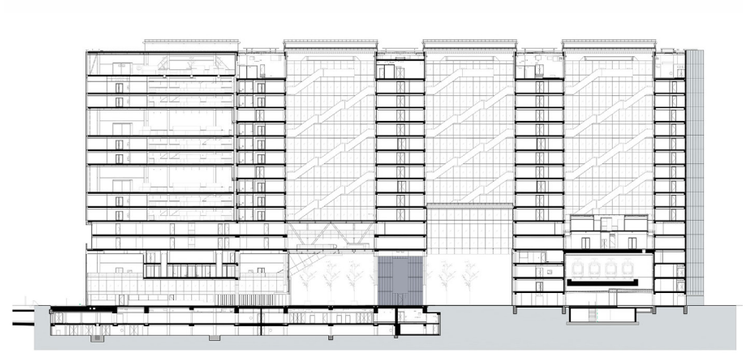


addition - enclosure from window frames

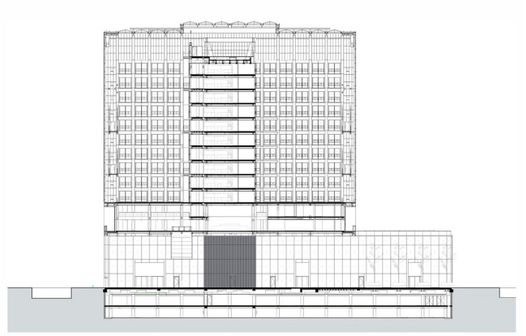
Ministry

Jan Hoogstad / Renovation by OMA
Rijkskantoor Rijnstraat
The Hague, Netherlands
1986-1992

GFA (m^2): 99 000
Footprint (m^2): 11 500



sections



sections



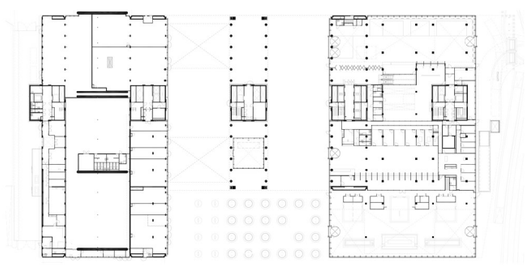
site plan



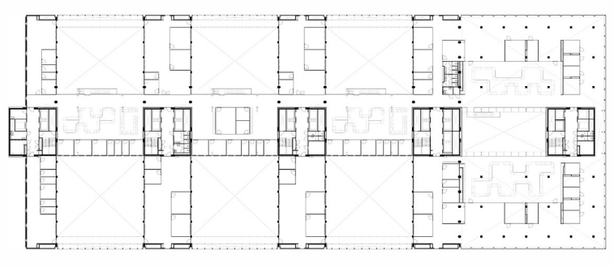
elevations



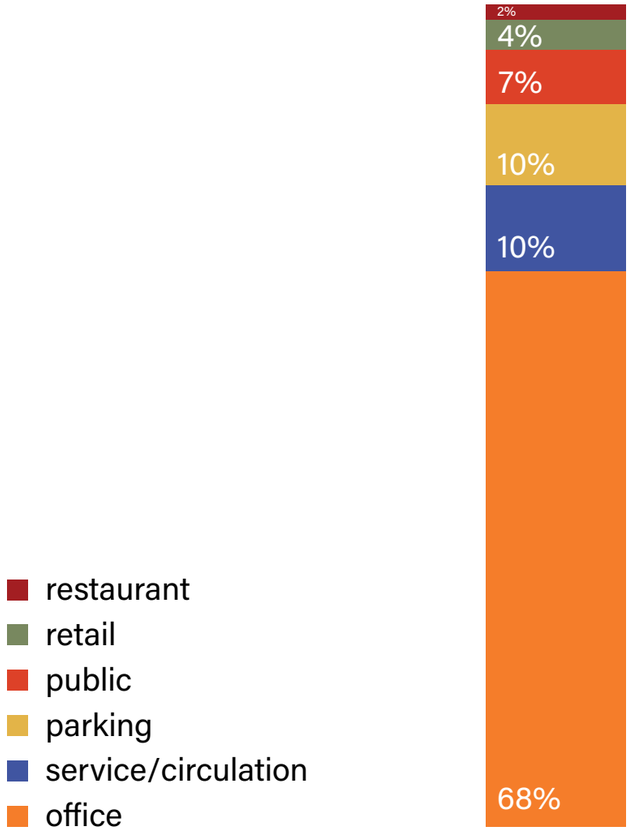
elevations



ground floorplan

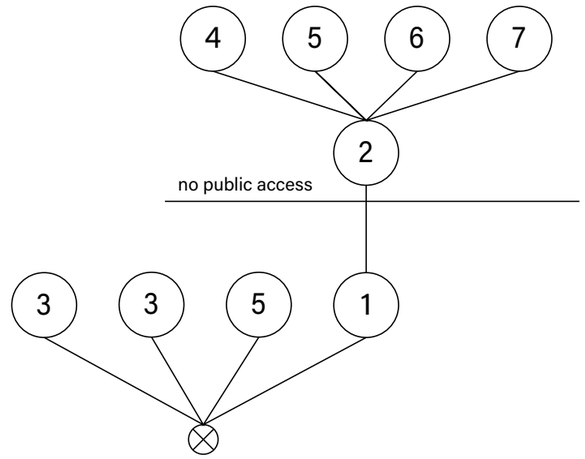


upper floorplan

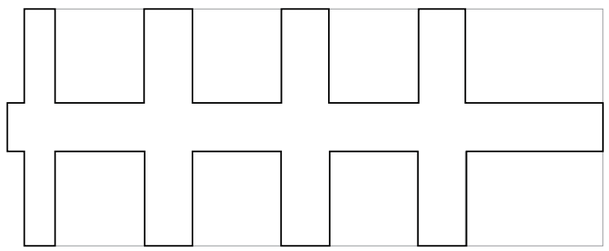


spatial program

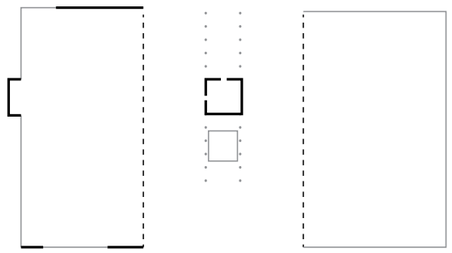
1 entrance
2 circulation
3 retail
4 restaurant
5 office
6 services
7 sanitary
⊗ outside



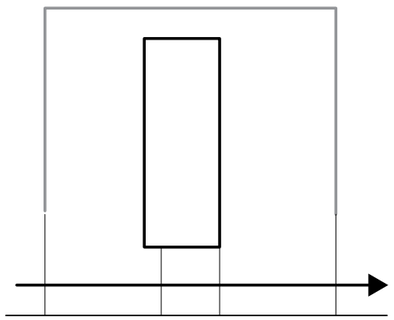
network diagram



massing/parti



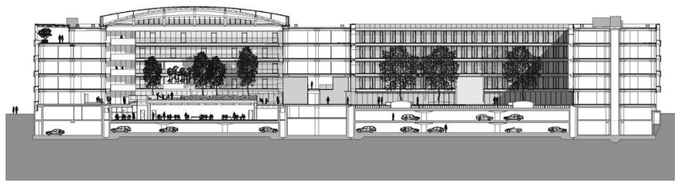
boundary treatment



boundary treatment

Ministry

Jo Vegter / Renovation by MVSA Architects
Ministry of Finance
The Hague, the Netherlands
2009
GFA (m²): 66 000
Footprint (m²): 9500

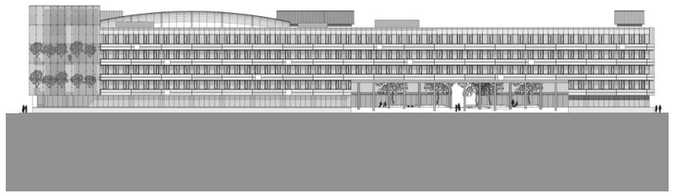


sections

sections

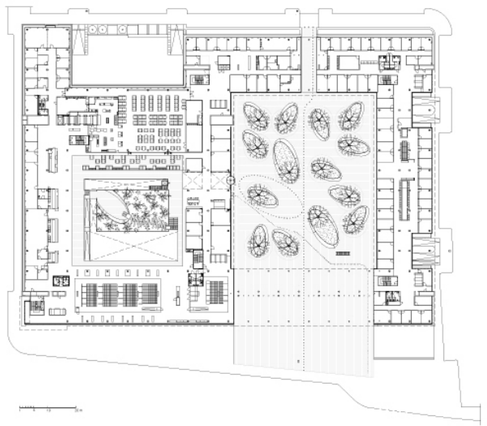


site plan

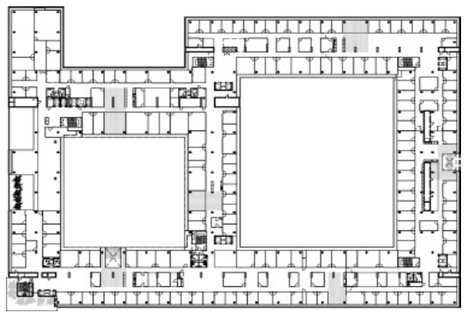


elevations

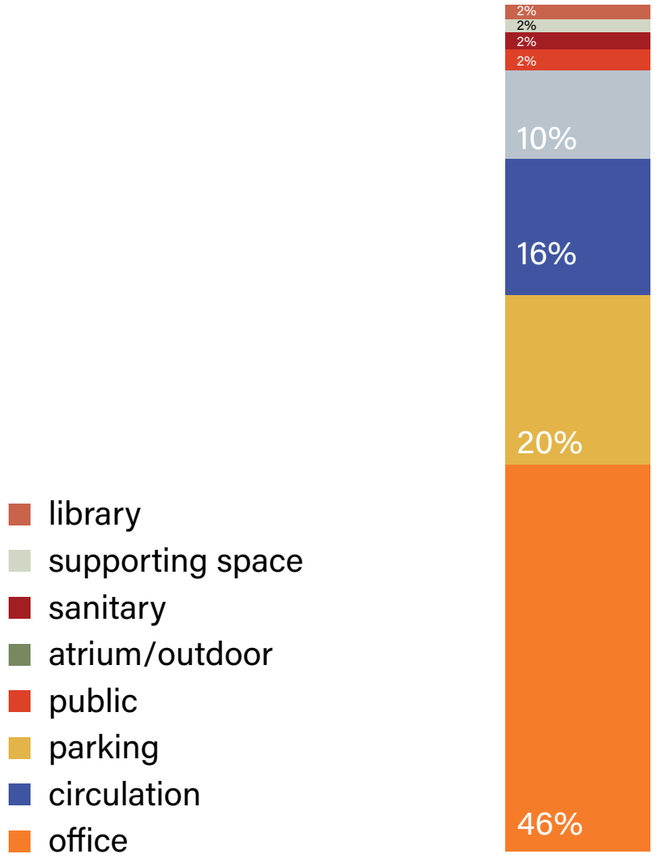
elevations



floorplan

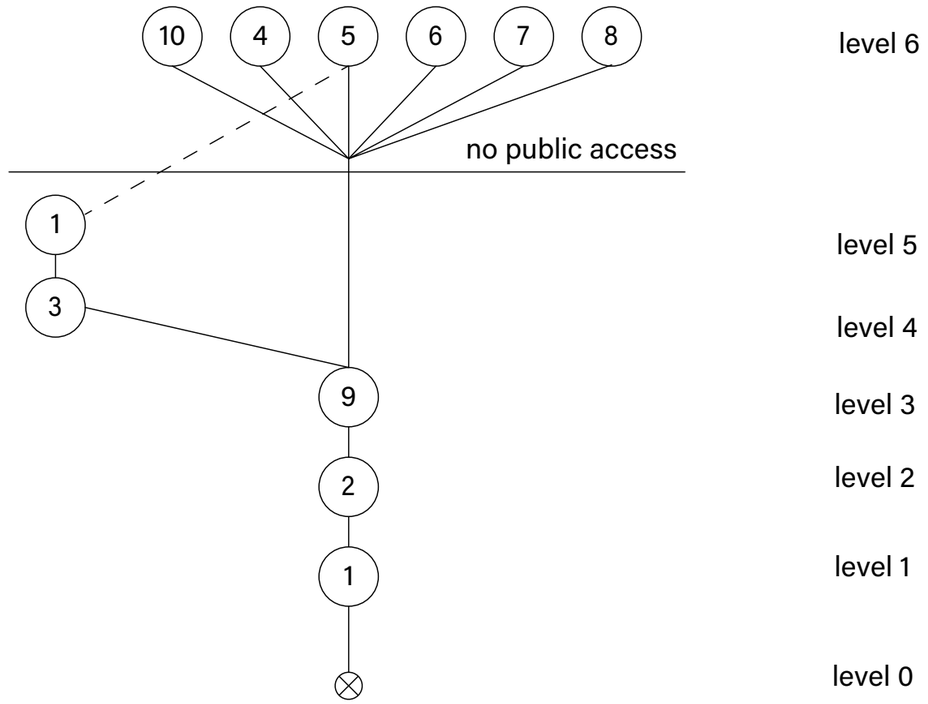


floorplan

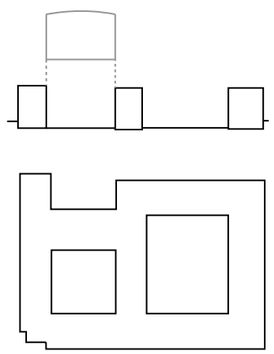


spatial program

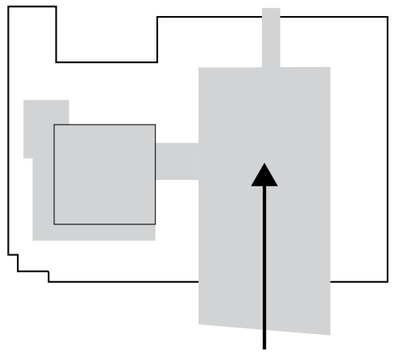
1 outdoor/atrium
2 entrance
3 indoor circulation
4 public
5 library
6 office
7 support spaces
8 sanitary
9 indoor circulation
10 meeting room
⊗ outside
– - visible connection



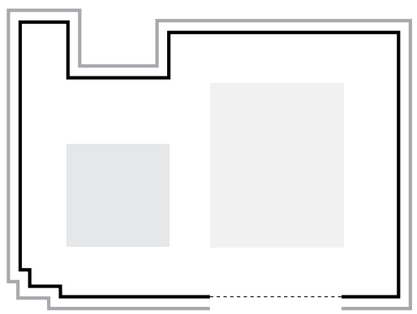
network diagram



massing/parti



boundary treatment



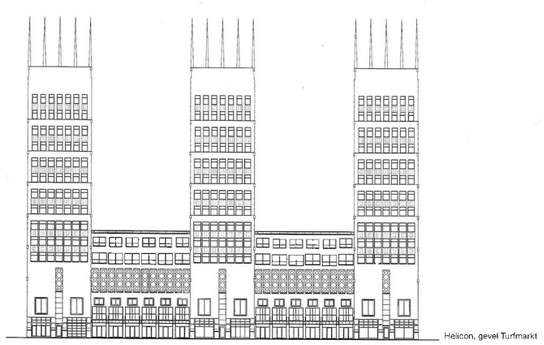
boundary treatment

Ministry

Michael Graves
Ministry of Public Health, Wellfare and Sports
The Hague, The Netherlands
1995

GFA (m^2): 64 500
Footprint (m^2): 2500

sections



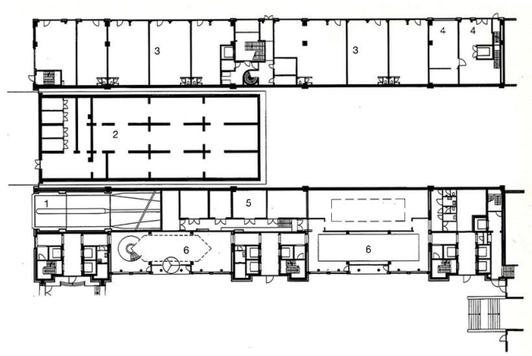
elevations

sections

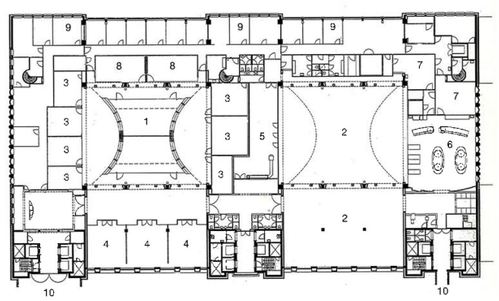
elevations

site plan

floorplan



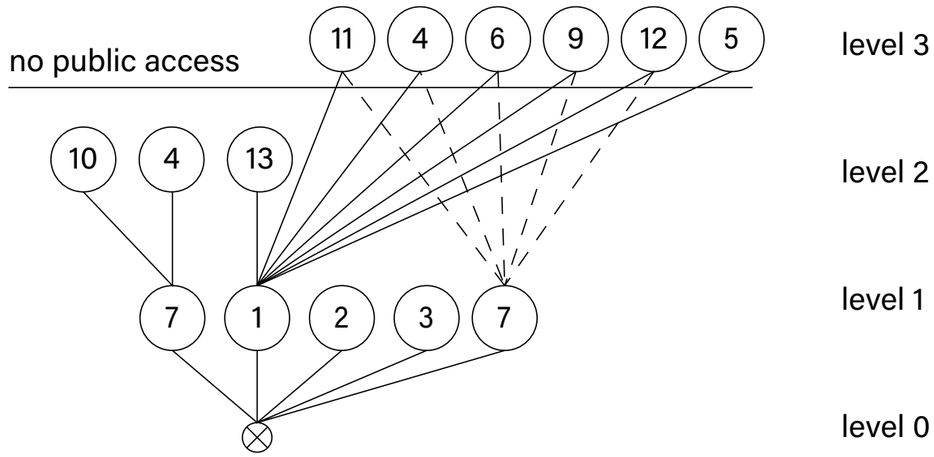
floorplan



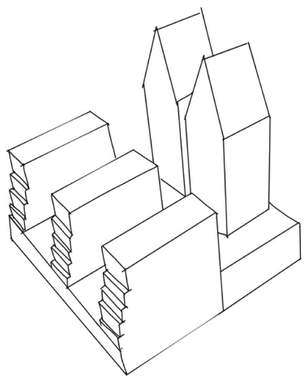


spatial program

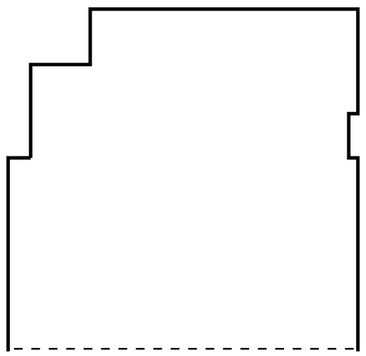
1 circulation
2 retail
3 external office
4 restaurant
5 library
6 office
7 atrium
8 sanitary
9 meeting room
10 large event space
11 technical
12 support space
13 parking
⊗ outside
– - visible connection



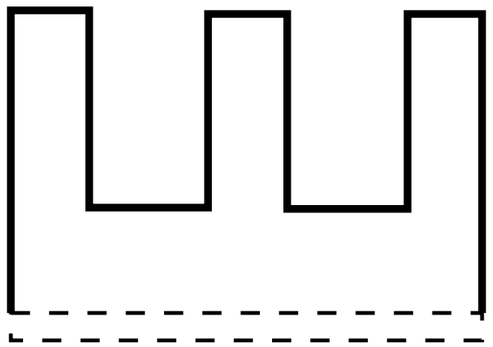
network diagram



massing/parti



boundary treatment

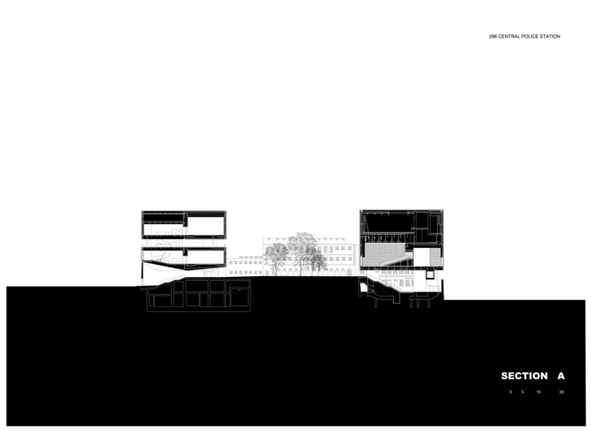


boundary treatment

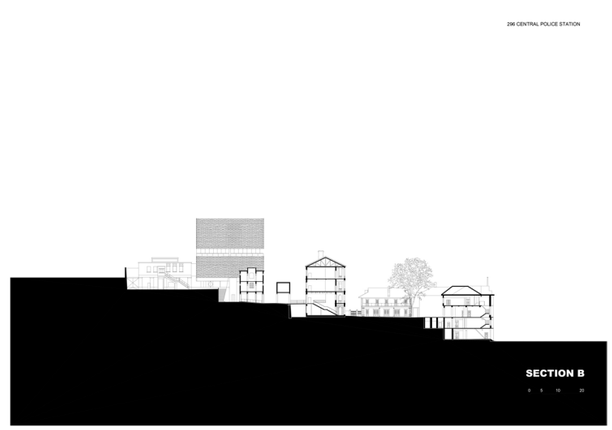
Cultural centre

Herzog & de Meuron
Tai Kwun, Centre for Heritage & Art
Hong Kong, China
2018

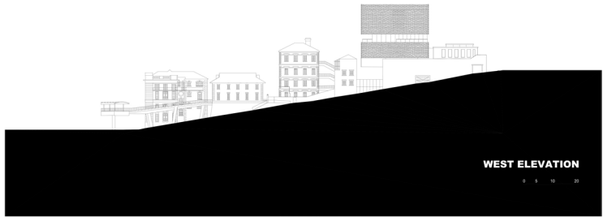
GFA (m^2): 27 000
Footprint (m^2): 14 500



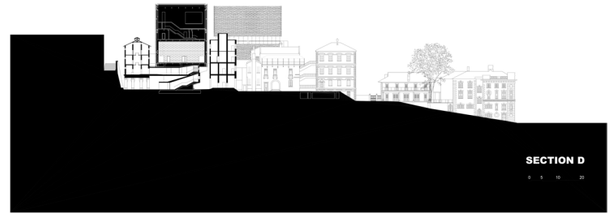
sections



sections



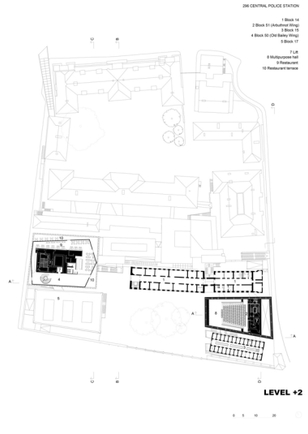
elevations



elevations

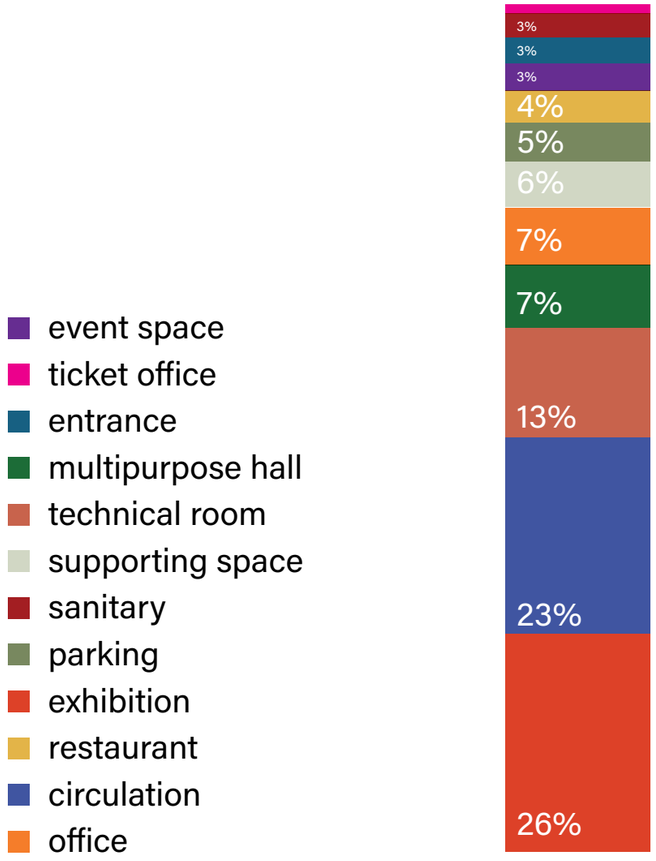


floorplan



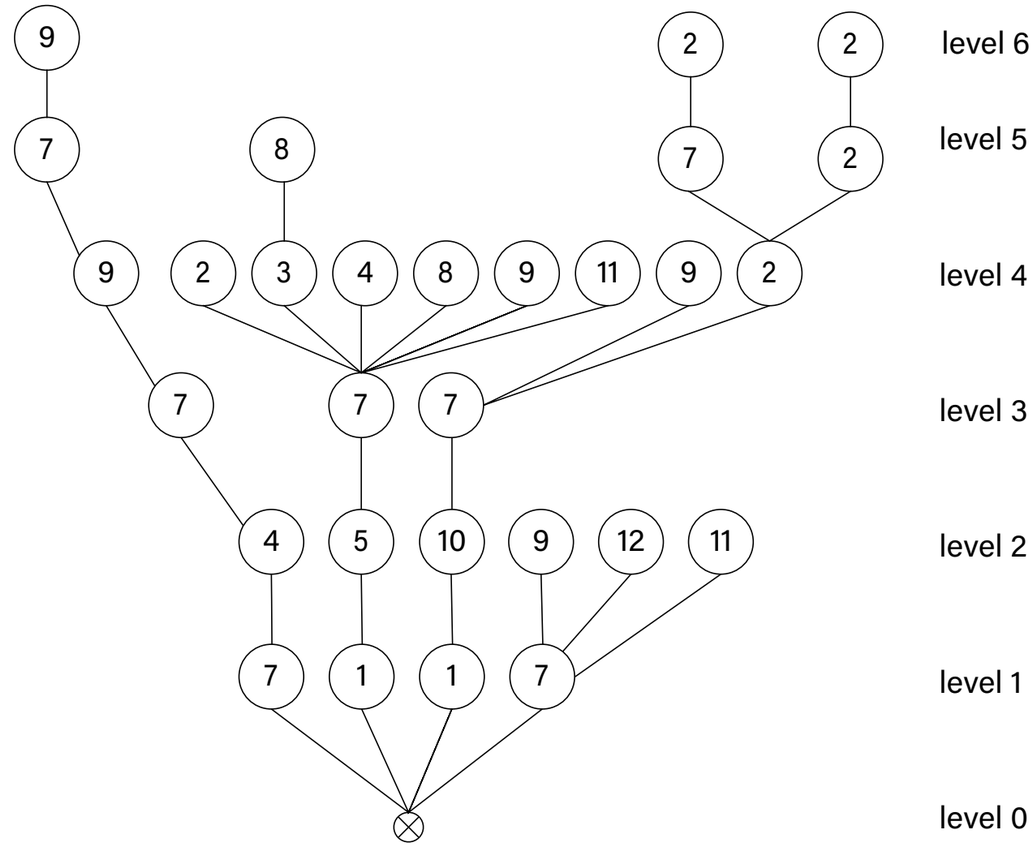
floorplan

site plan

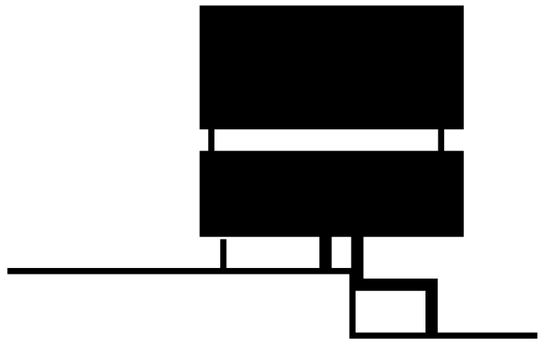


spatial program

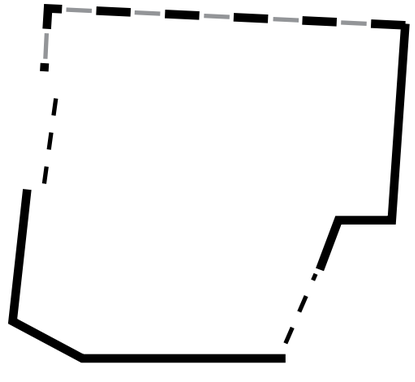
1 entrance
2 exhibition
3 restaurant
4 multipurpose hall
5 event space
6 office
7 circulation
8 sanitary
9 technical
10 ticket office
11 support space
12 parking
⊗ outside



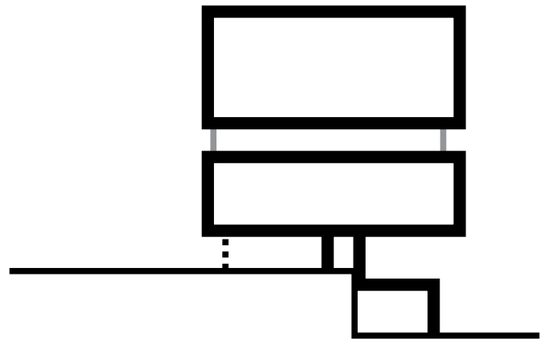
network diagram



massing/parti



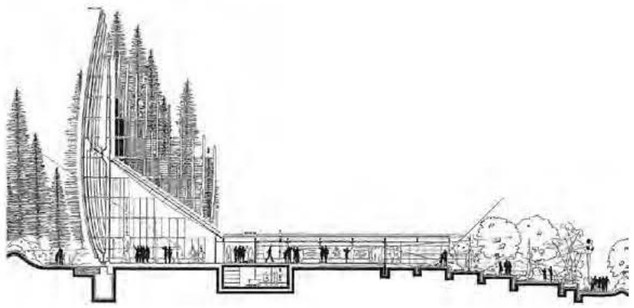
boundary treatment



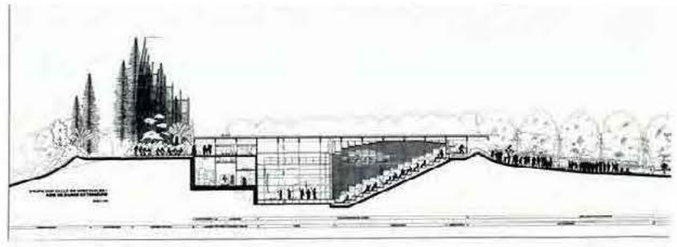
boundary treatment

Cultural Centre

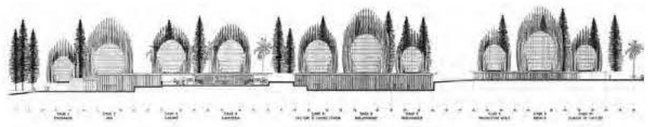
Renzo Piano
Jean-Marie Tjibaou
Nouméa, New Caledonia
1993
GFA (m^2): 8000
Footprint (m^2): 8000



sections

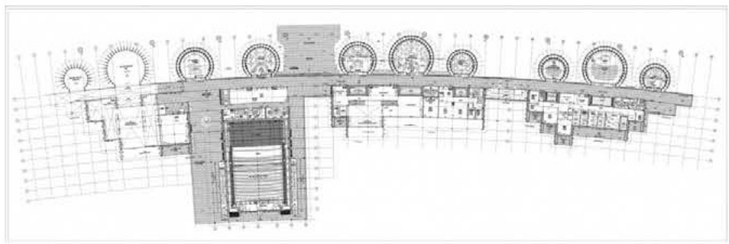


sections



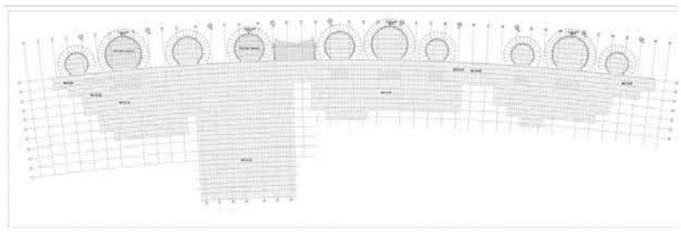
elevations

elevations

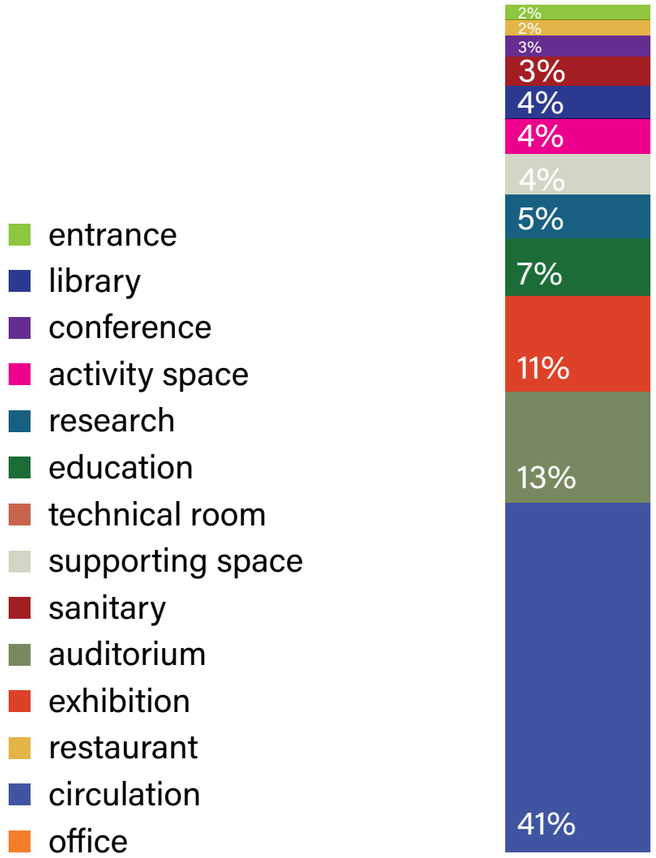


site plan

floorplan

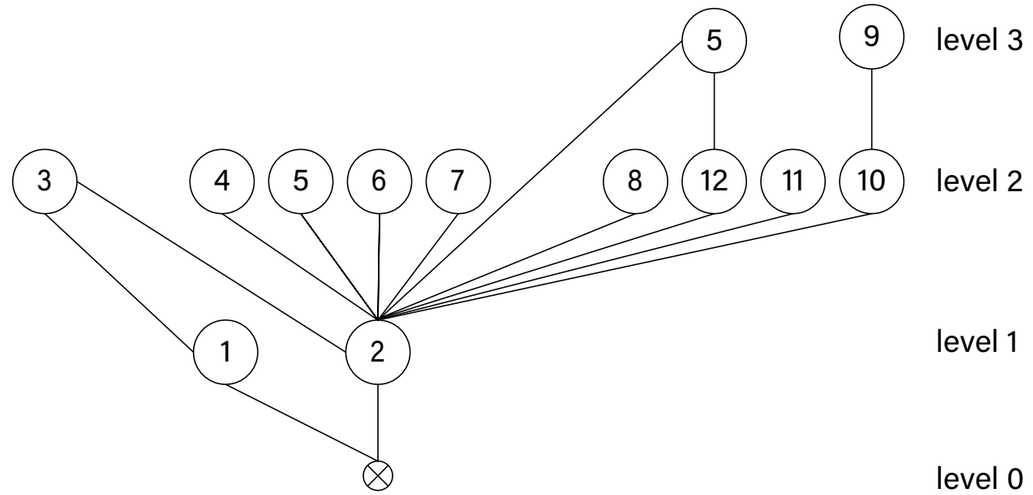


floorplan

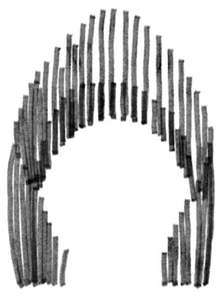


spatial program

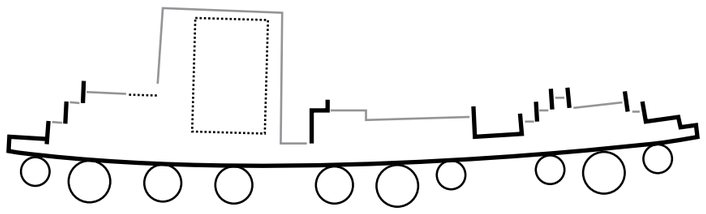
1 entrance
2 outdoor circulation
3 exhibition
4 auditorium
5 activity space
6 cafe
7 library
8 teaching
9 research
10 conference
11 support spaces
12 sanitary
⊗ outside



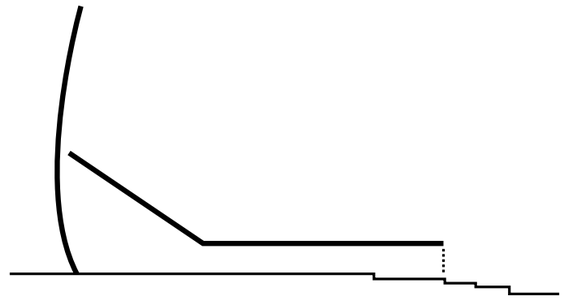
network diagram



massing/parti



boundary treatment



boundary treatment

Cultural centre

Gabriel Gallegos Alonso
Cultural Centre
Carbajosa de la Sagrada, Spain
2024

GFA (m^2): 20 000
Footprint (m^2): 4600



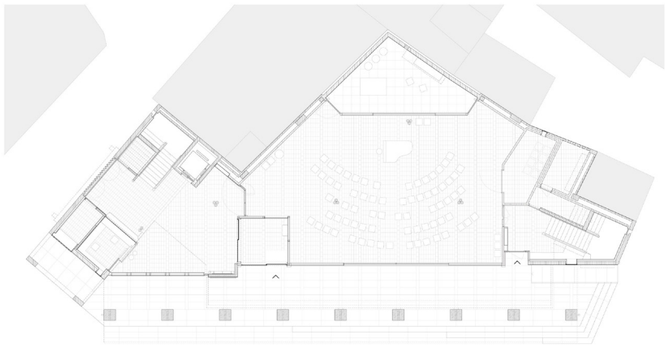
sections

sections

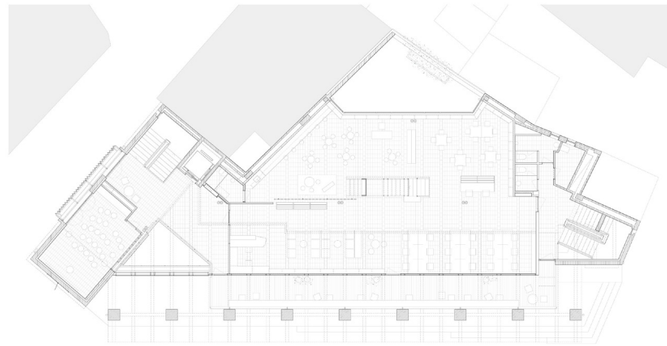


elevations

elevations

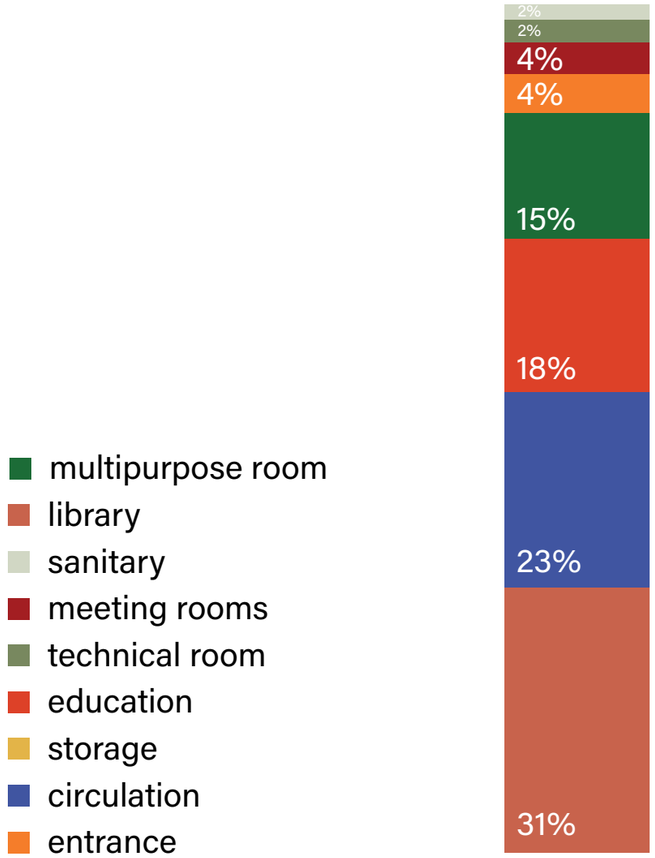


floorplan

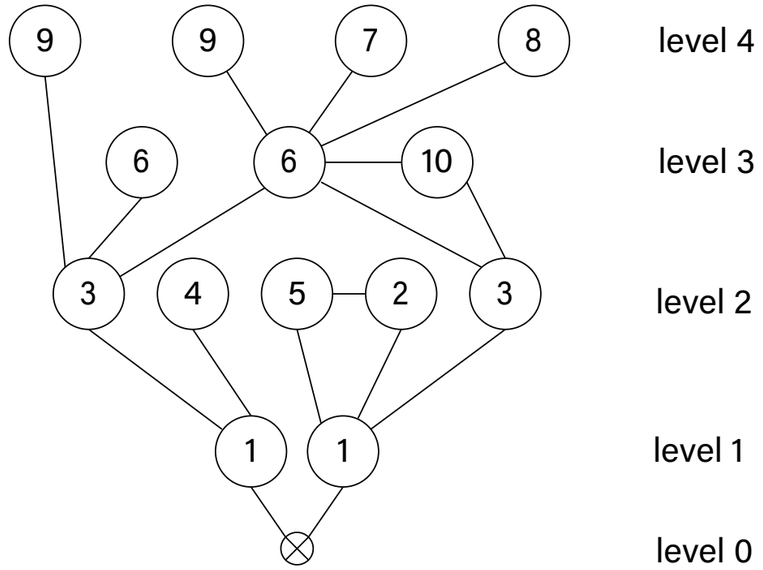


floorplan

site plan

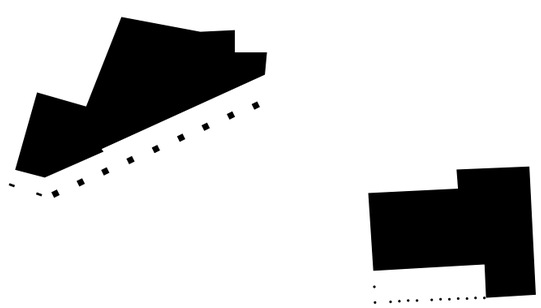


spatial program

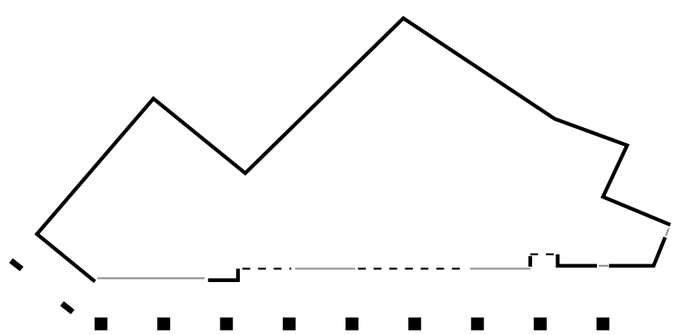


1 entrance
2 multipurpose hall
3 circulation
4 support spaces
5 installations
6 hallway
7 classroom
8 meeting rooms
9 sanitary
10 library
⊗ outside

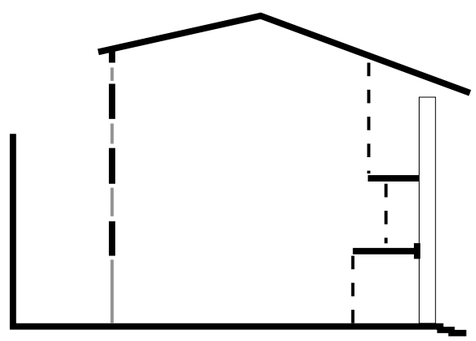
network diagram



massing/parti



boundary treatment

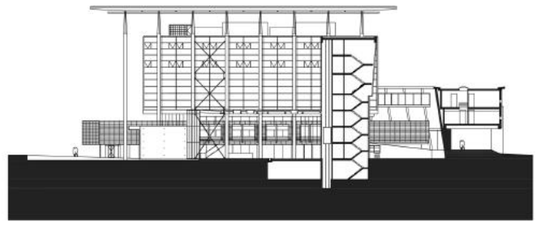


boundary treatment

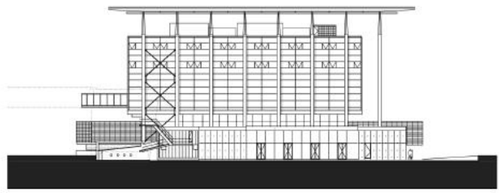
Archive

Jo Coenen
Het Nieuwe Instituut
Rotterdam, the Netherlands
1993

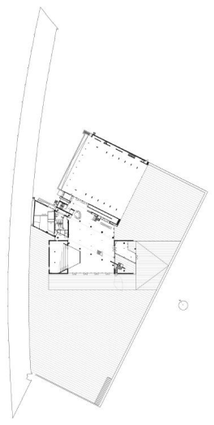
GFA (m^2): 18 000
Footprint (m^2): 4000



sections



elevations



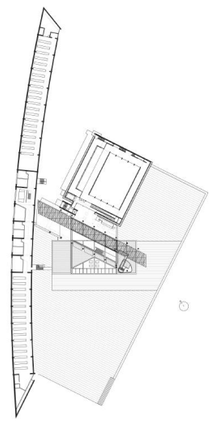
Plattegrond begane grond
1:1000)

floorplan

sections



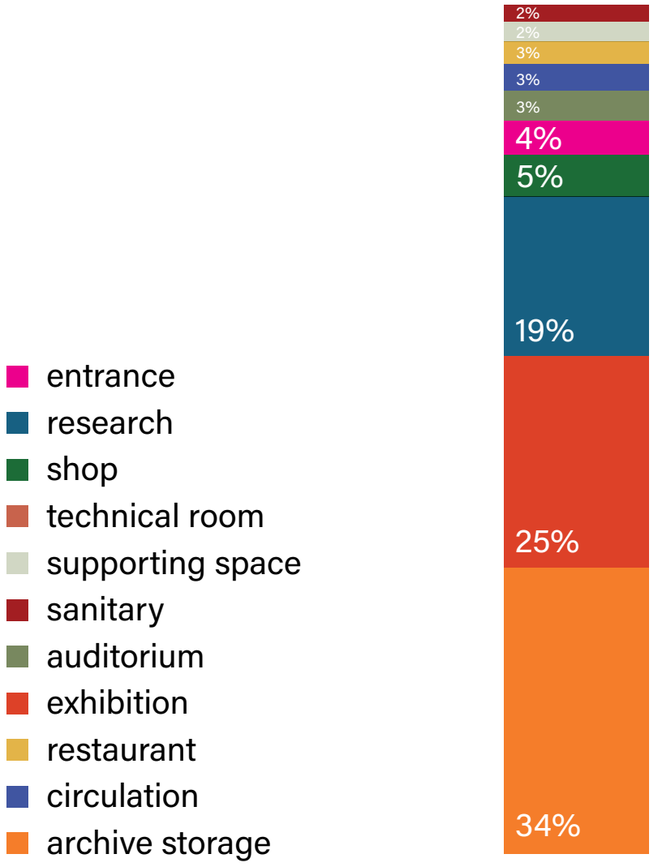
elevations



Plattegrond verdieping 2
(1:1000)

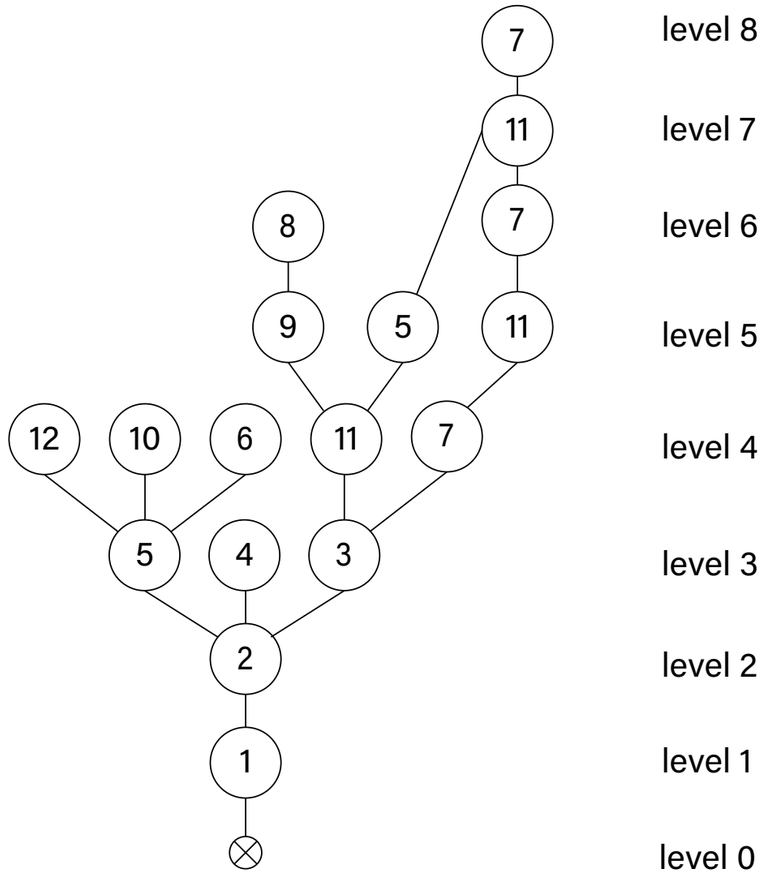
floorplan

site plan

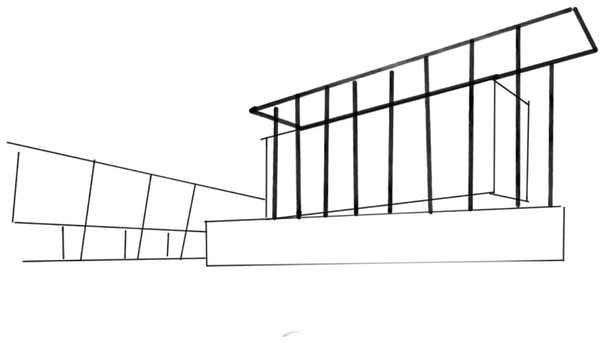


spatial program

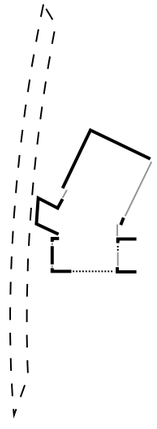
1 entrance
2 shop
3 desk
4 restaurant
5 hallway
6 auditorium
7 gallery
8 archive
9 research
10 sanitary
11 circulation
12 support spaces
⊗ outside



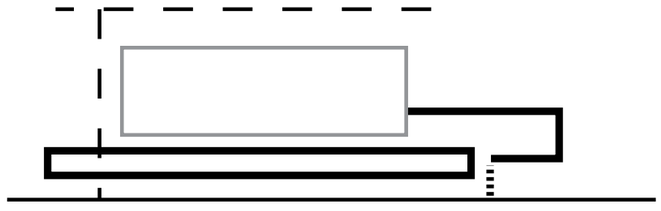
network diagram



massing/parti



boundary treatment

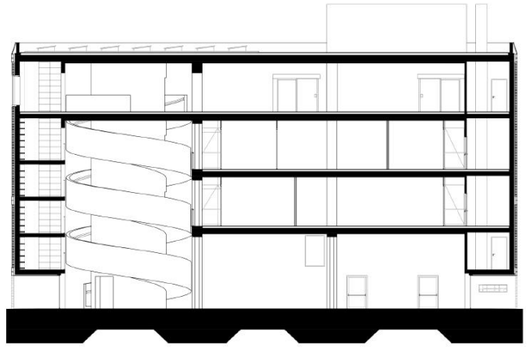


boundary treatment

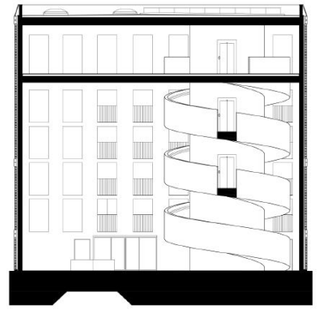
Archive

baukuh
House of Memory
Milan, Italy
2015

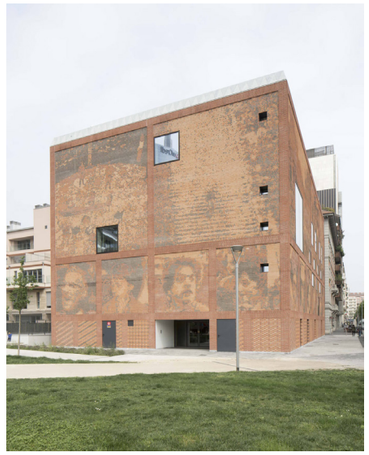
GFA (m^2): 2500
Footprint (m^2): 700



sections



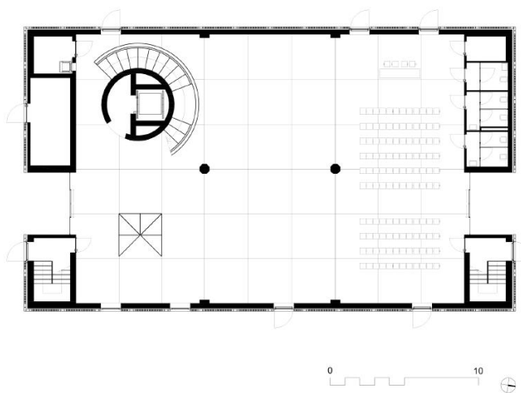
sections



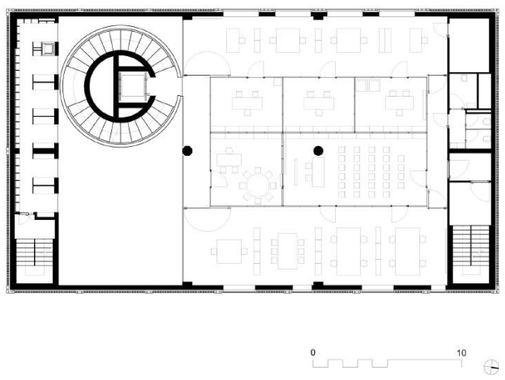
elevations



elevations

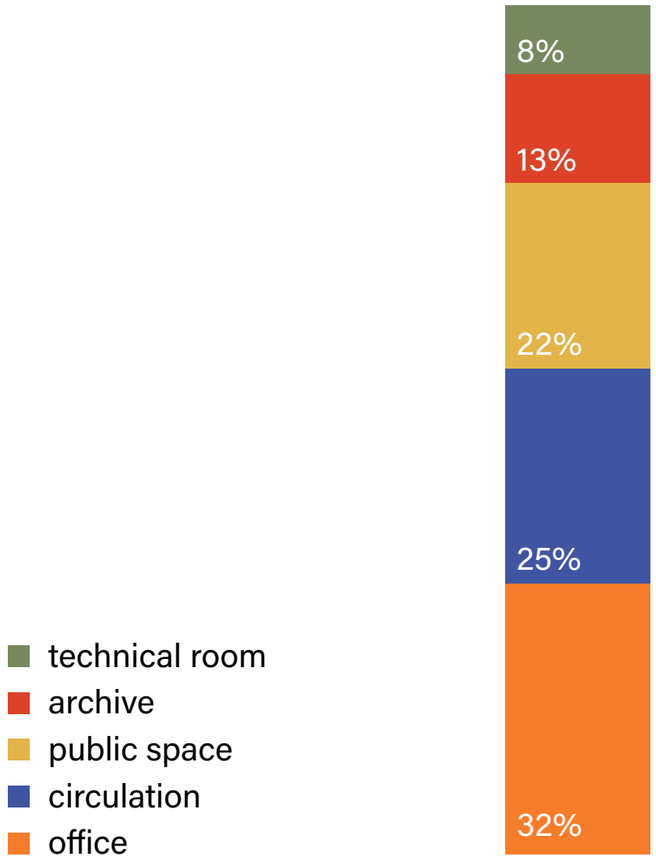


floorplan



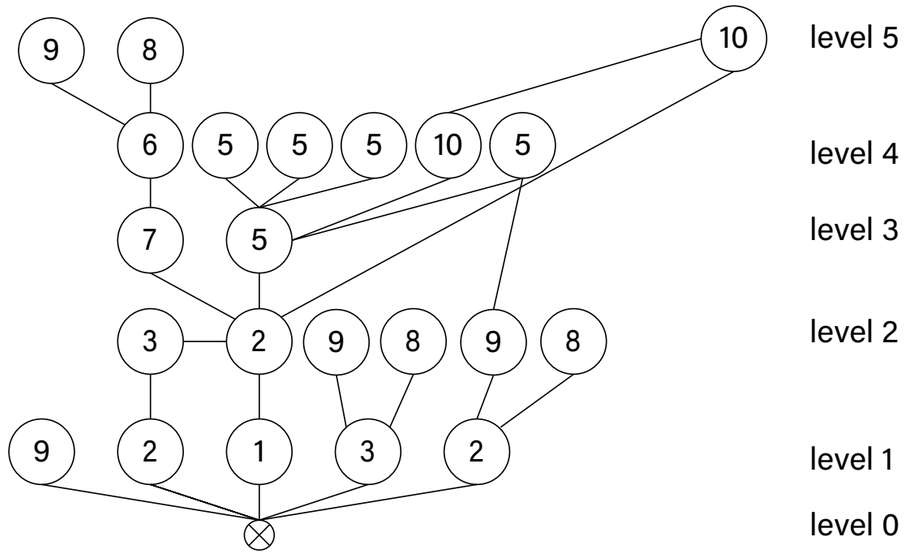
floorplan

site plan

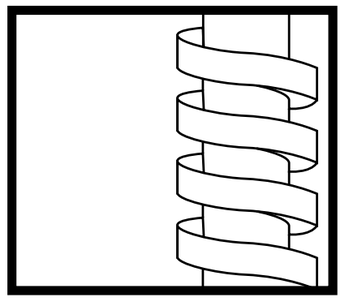


spatial program

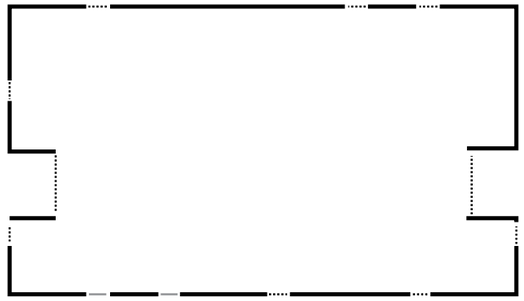
1 atrium
2 stairs
3 exhibition
4 conference
5 office
6 archive
7 reading room
8 sanitary
9 supporting space
10 meeting room
⊗ outside



network diagram



massing/parti



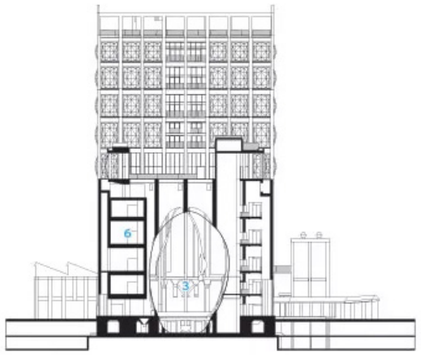
boundary treatment



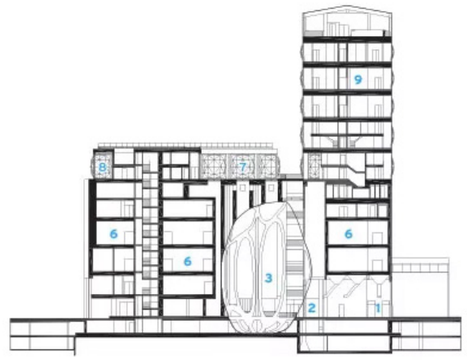
boundary treatment

Museum

Heatherwick Architects
Zeitz MOCAA
Cape Town, South Africa
2017
GFA (m^2): 16000
Footprint (m^2): 9500



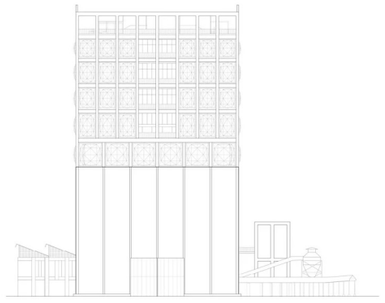
sections



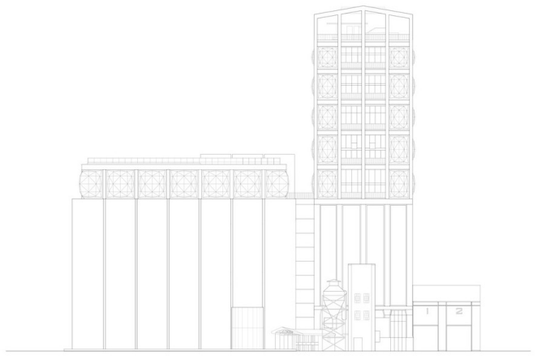
sections



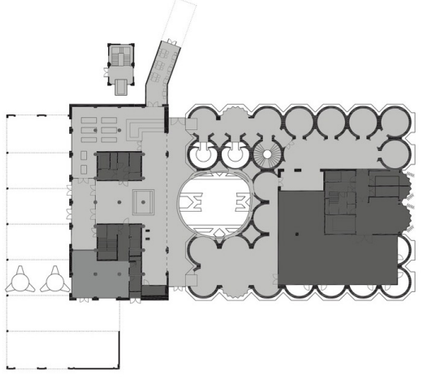
site plan



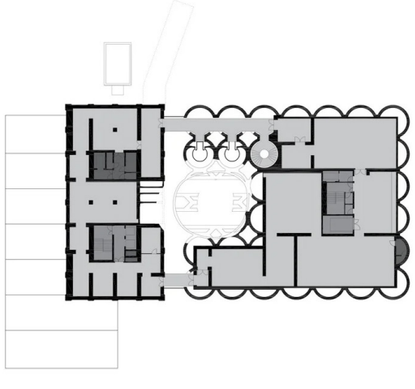
elevations



elevations

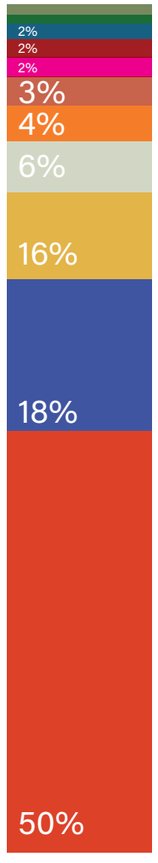


floorplan



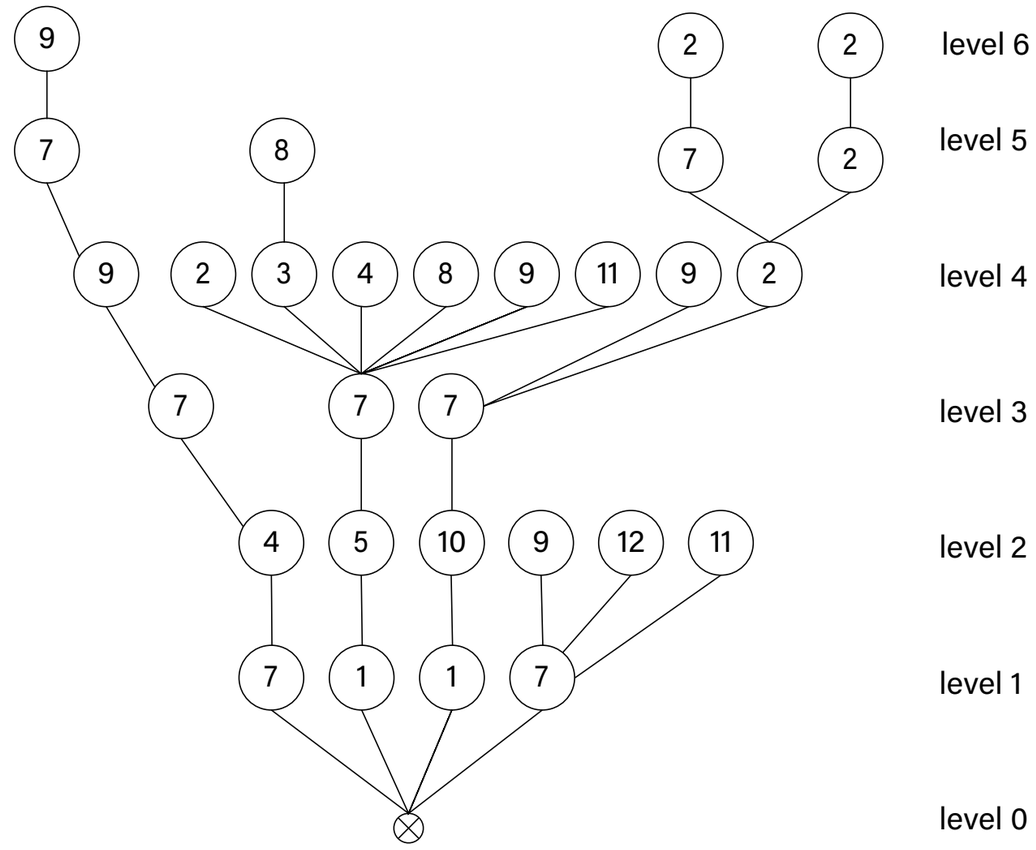
floorplan



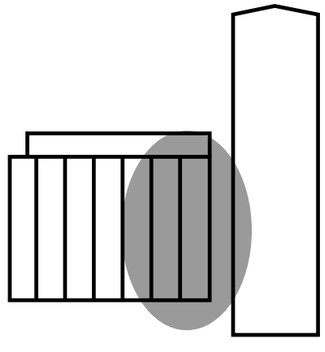


spatial program

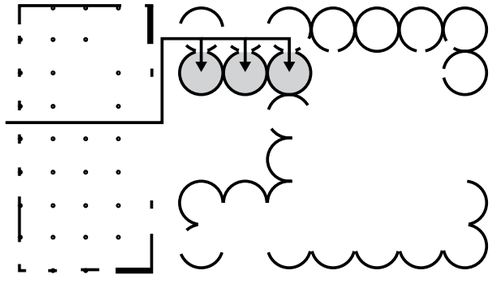
1 entrance
2 exhibition
3 restaurant
4 multipurpose hall
5 event space
6 office
7 circulation
8 sanitary
9 technical
10 ticket office
11 support space
12 parking
⊗ outside



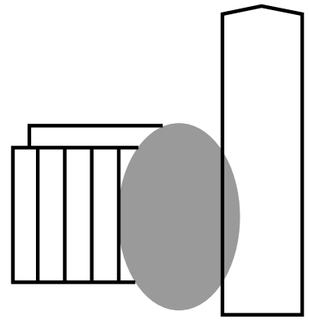
network diagram



massing/parti



boundary treatment



boundary treatment

Precedent analysis circulation

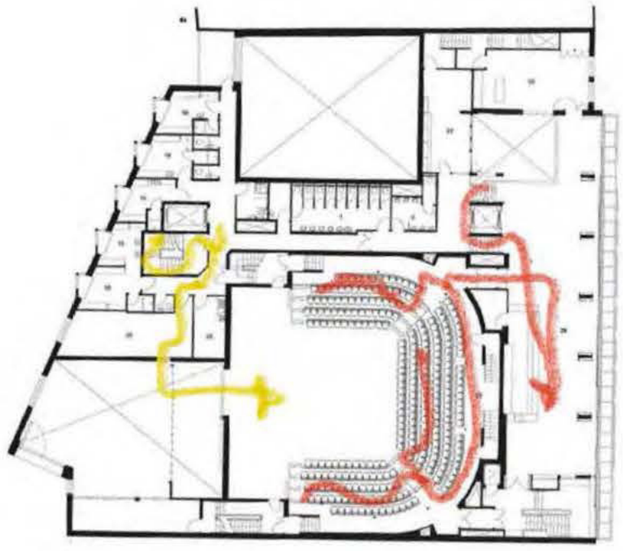
Everyman Theatre

public // backstage



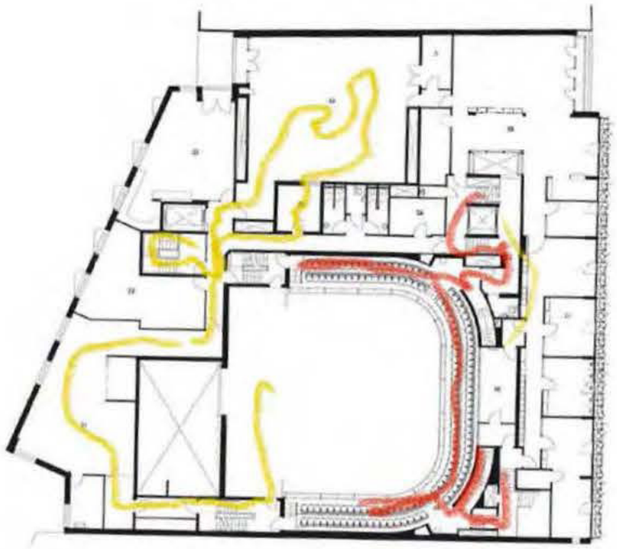
C1.7 Everyman Theatre, plan at level G+0.
This is the main public entrance level, with the café running along the street front

Key:
3 Store
5 WC
12 Youth and community changing
13 Stage Door
14 Actors' quiet room
15 Stage management
16 Dressing room
17 Stage kitchen
18 Workshop
19 Auditorium (stage level)
20 Youth and community studio
21 Café
22 Office
23 Box office
24 Get-around corridor



C1.8 Everyman Theatre, plan at level G+1.
This level is that of the main part of the auditorium and the main foyer

Key:
5 WC
16 Dressing room
22 Office
25 Laundry
26 Foyer bar
27 Writers' hub
28 Function room
29 Auditorium stalls



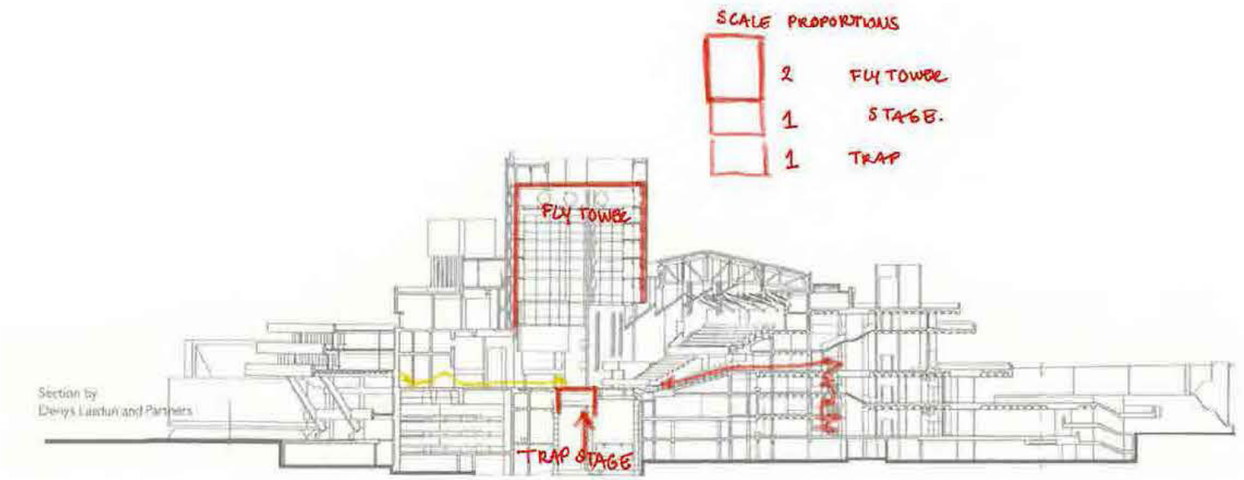
C1.9 Everyman Theatre, plan at level G+2, with the auditorium gallery, offices, and the rehearsal room

Key:
3 Store
22 Office
30 Green room
31 Wardrobe
32 Rehearsal room
33 Sound recording room
34 Server room
35 Auditorium circle
36 Control room

Precedent analysis circulation

National Theatre London

public // backstage



Section by
Denys Lasdun and Partners



C5.5 National Theatre, ground-floor plan at the north-east corner as of 2019, following NT Future. The entrance has been restored to the significant diagonal axis (1), with a new box office to one side (2). The bookshop has moved (3), while (4) is the new cafe and (5) the new bar. (6) is the Pigott Atrium.

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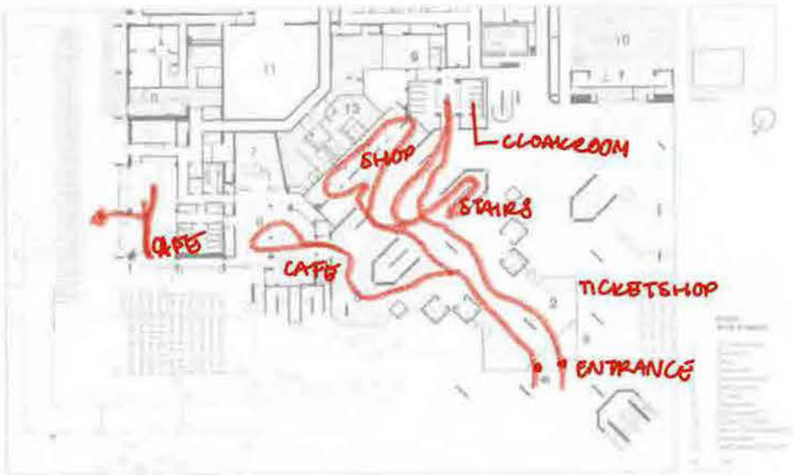

C5.6 National Theatre, ground-floor plan at the north-east corner as of 2019, following NT Future. The entrance has been restored to the significant diagonal axis (1), with a new box office to one side (2). The bookshop has moved (3), while (4) is the new cafe and (5) the new bar. (6) is the Pigott Atrium.

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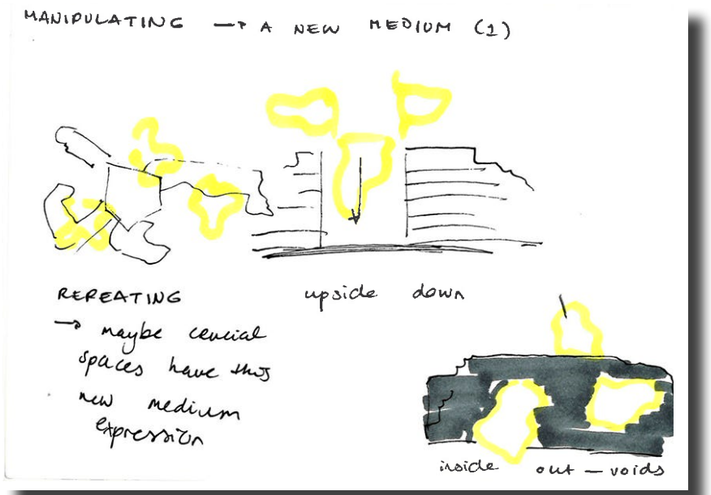
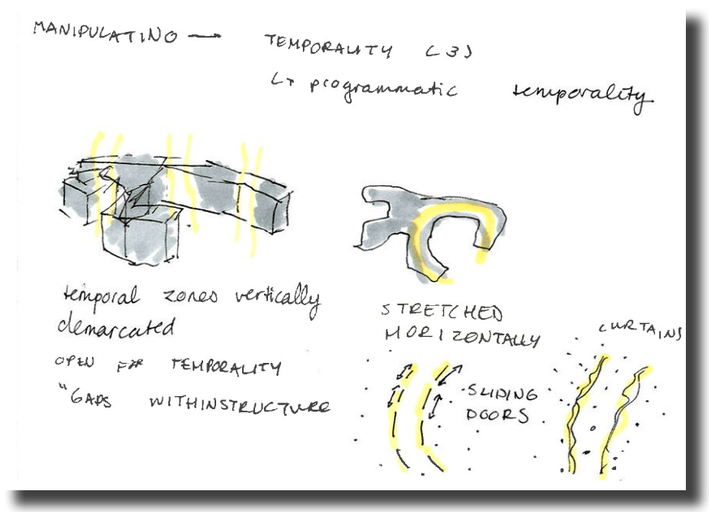
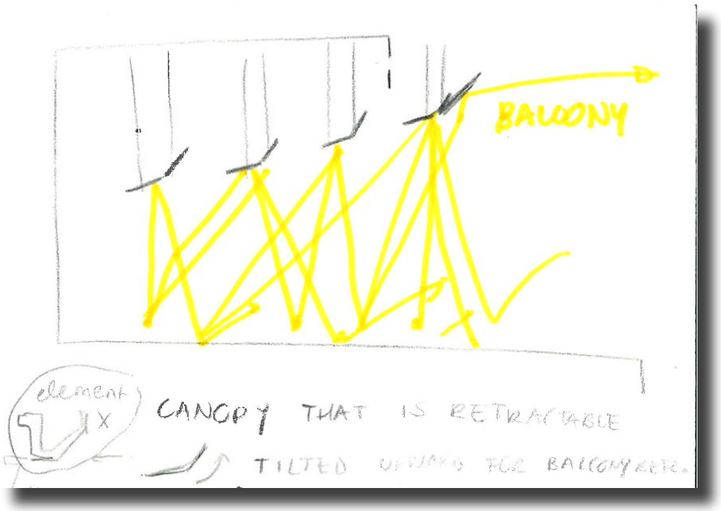
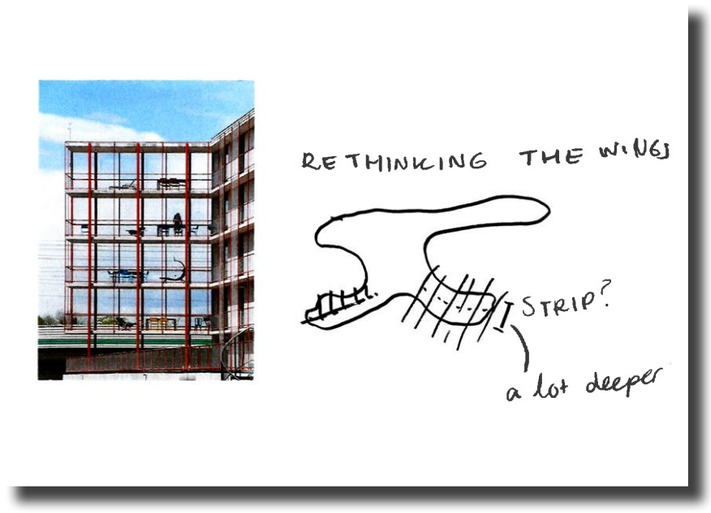
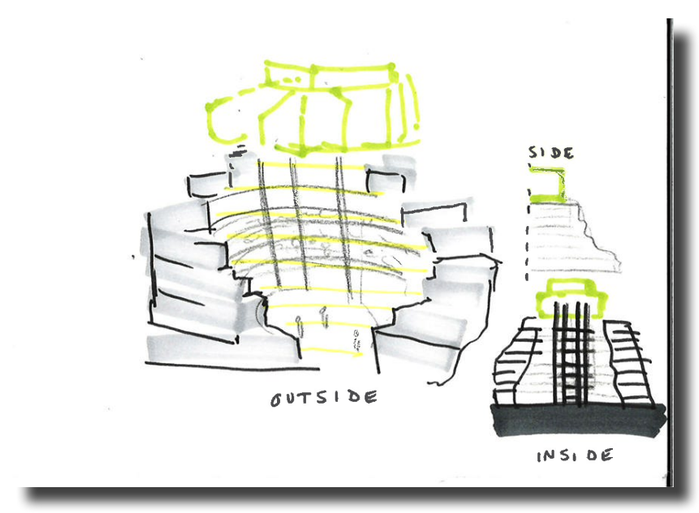
Design process documentation

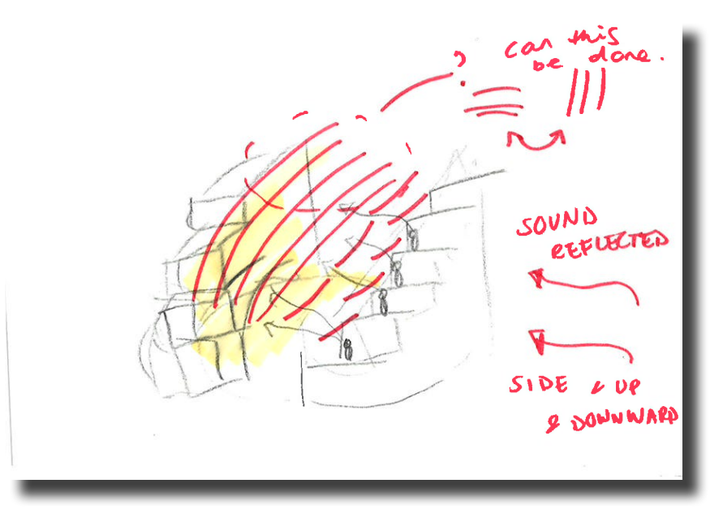




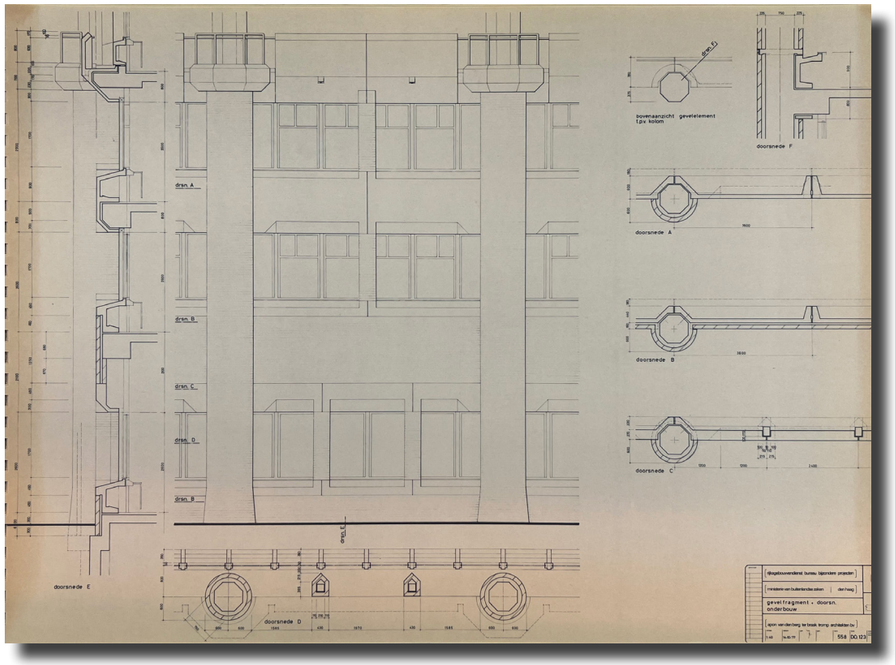


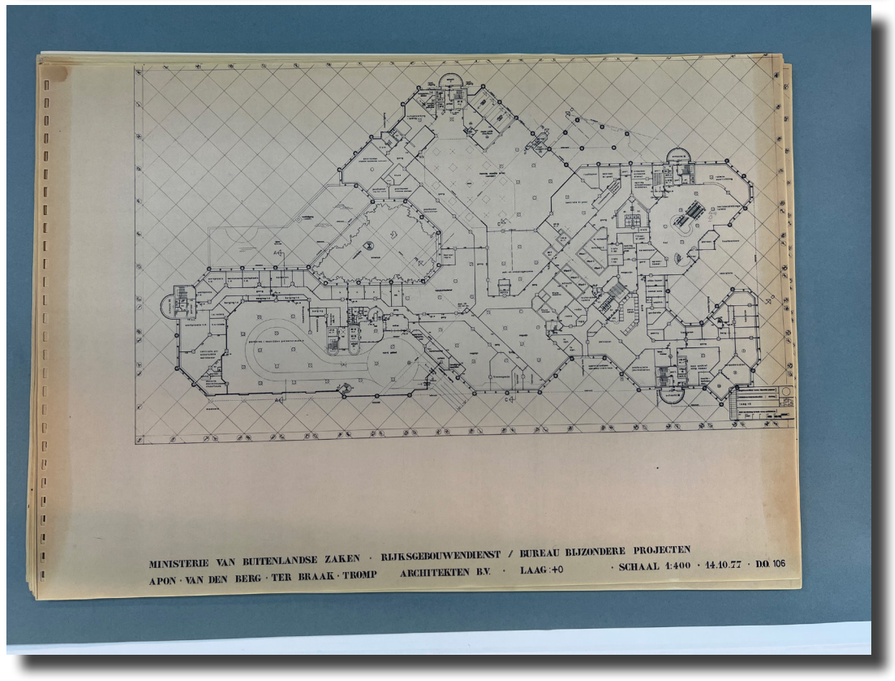


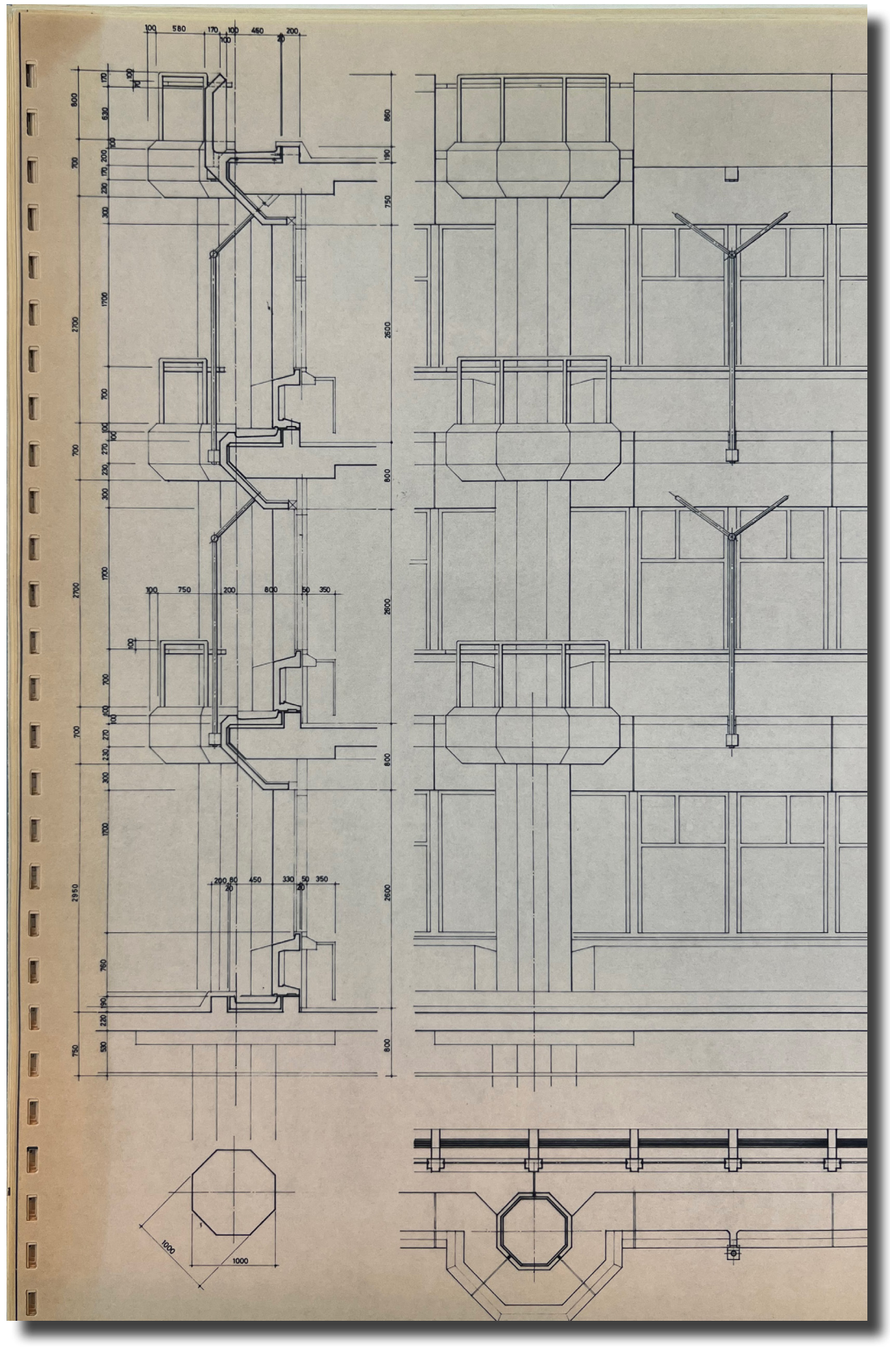




Archival documents







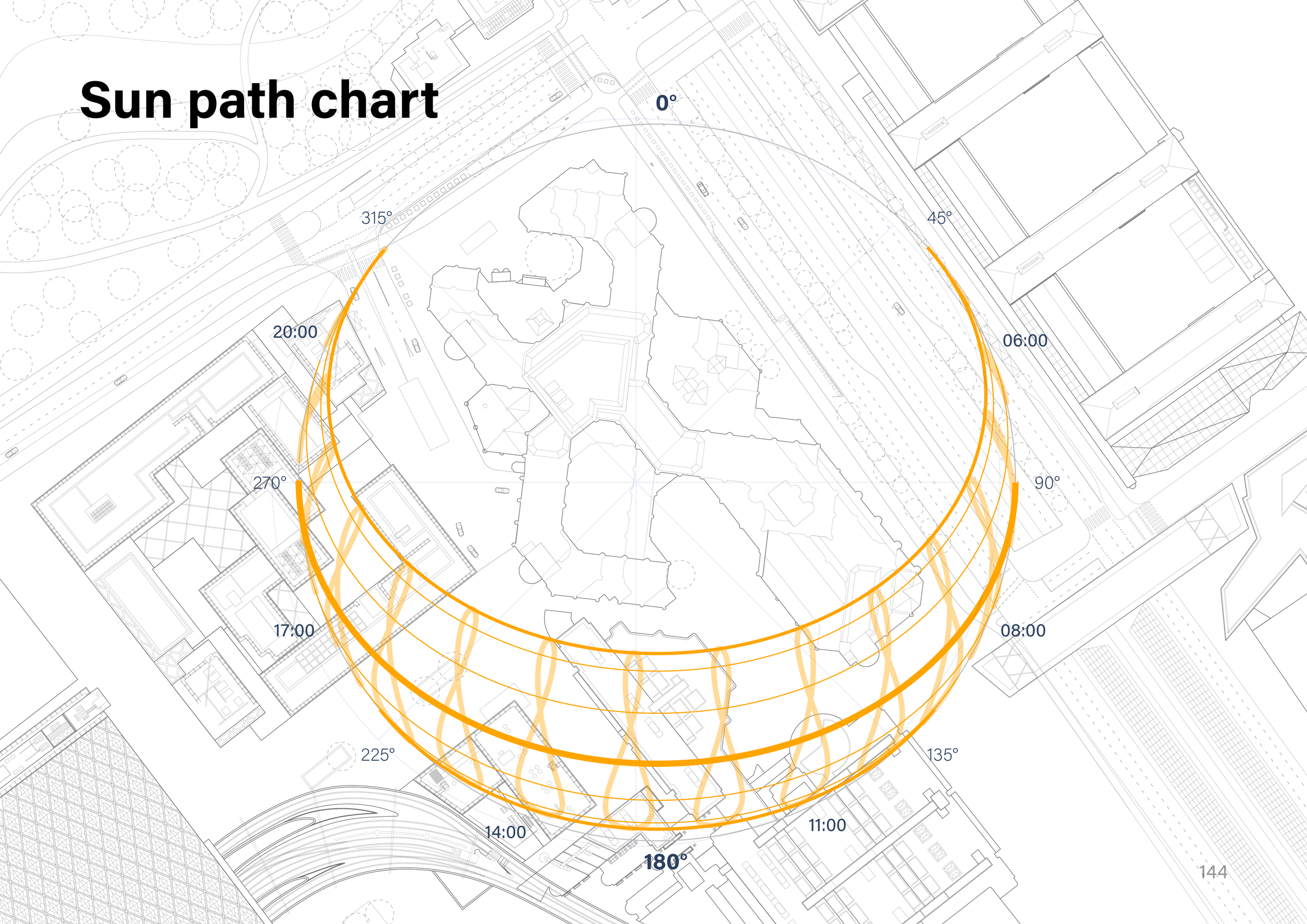
Scale analysis 1:5000



Scale analysis 1:5000
Orange Hall



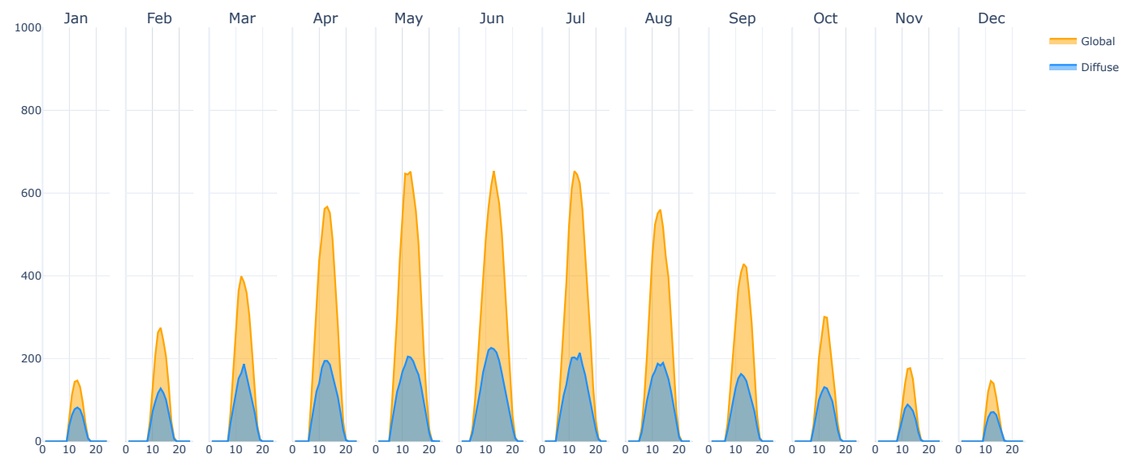
Sun path chart

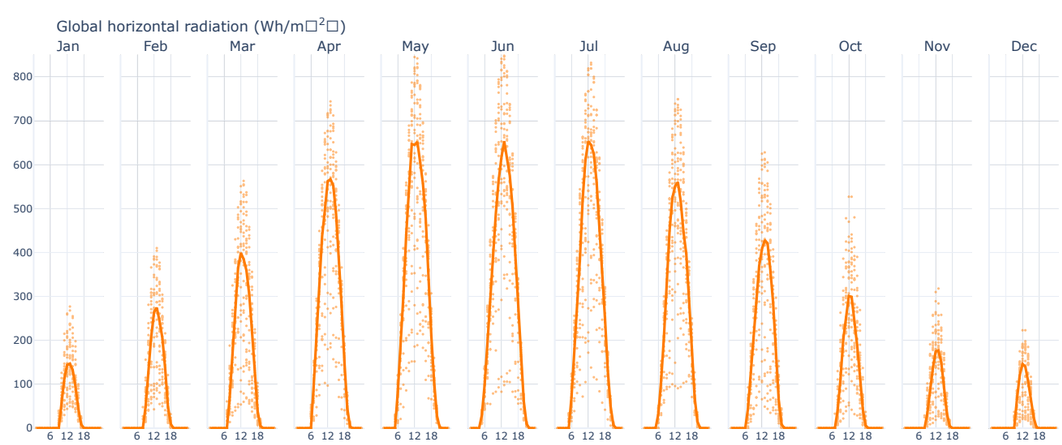


Solar radiation analysis

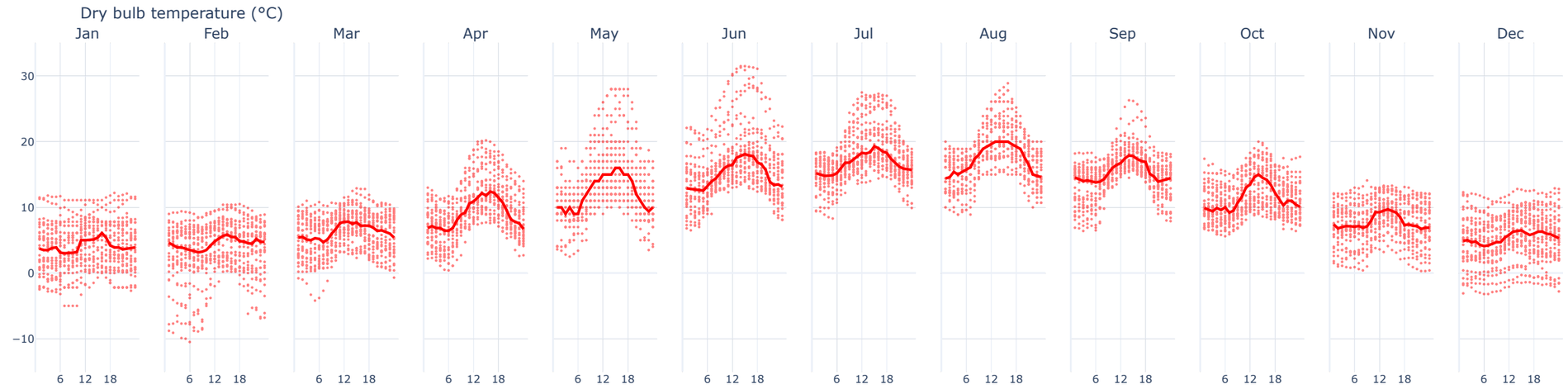
These two charts illustrate the solar radiation levels on the site. The data indicates that during the winter months, solar radiation is minimal, which is a signficant heating deficit requiring architectural intervention. During the summer, the radiation increases, necessitating integrated shading strategies within the design.

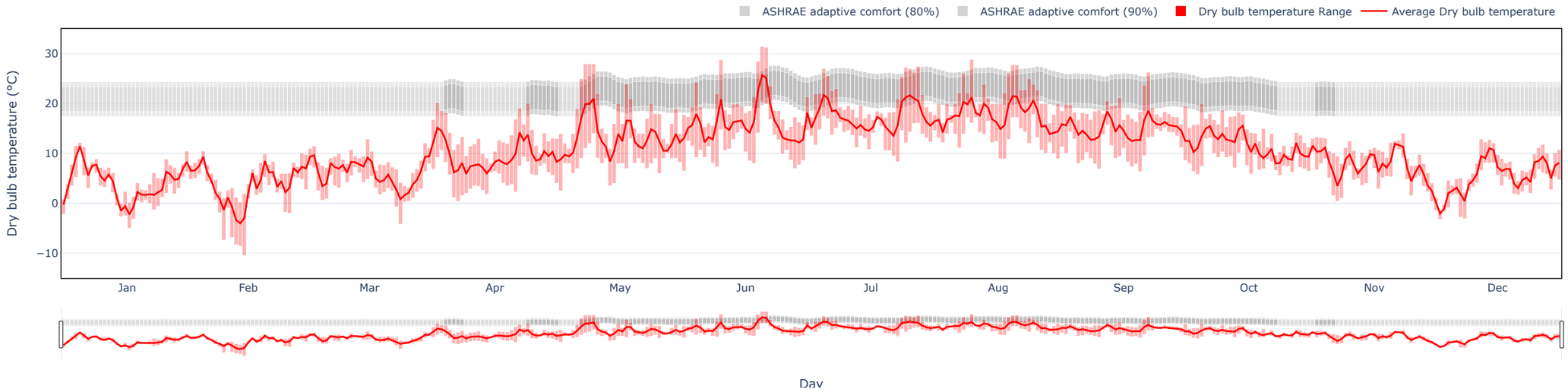
For the atrium design, the second chart is critical, showing that a large part of the radiation is diffuse. Diffuse solar radiation lacks the intensity of direct sunbeams, which makes it less effective for solar charging of the atrium.





Temperature in relation to adaptive comfort

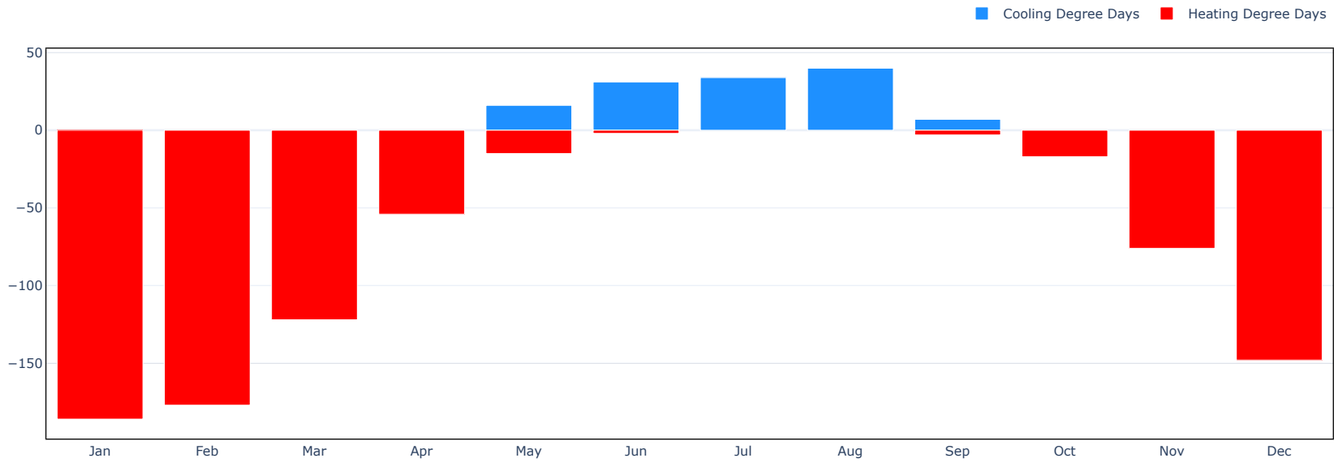


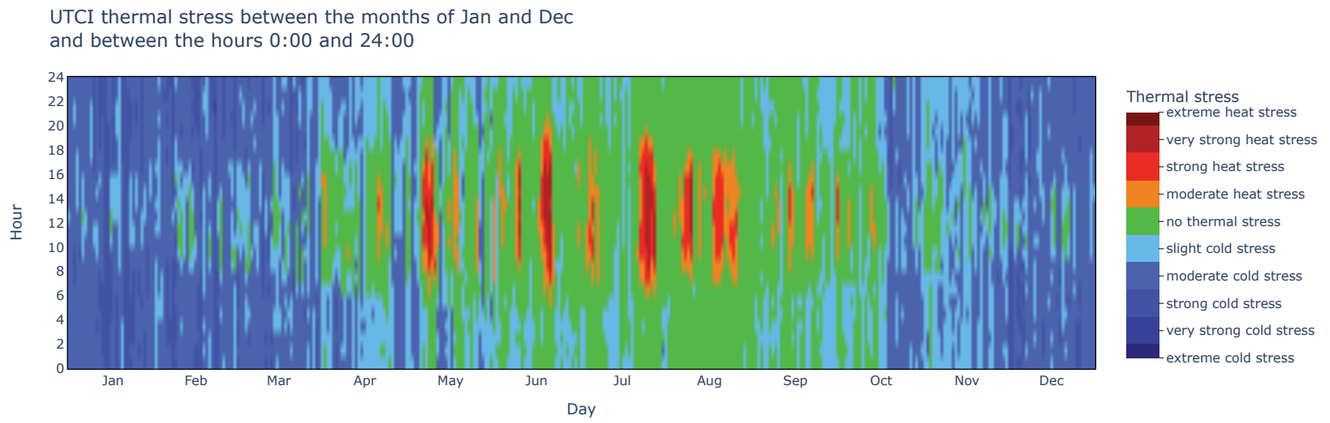


These charts illustrate the average temperature during each month in relation to the adaptive comfort, showcasing a need for architectural intervention to enhance comfort during winter months, and reduce potential thermal stress in summer.

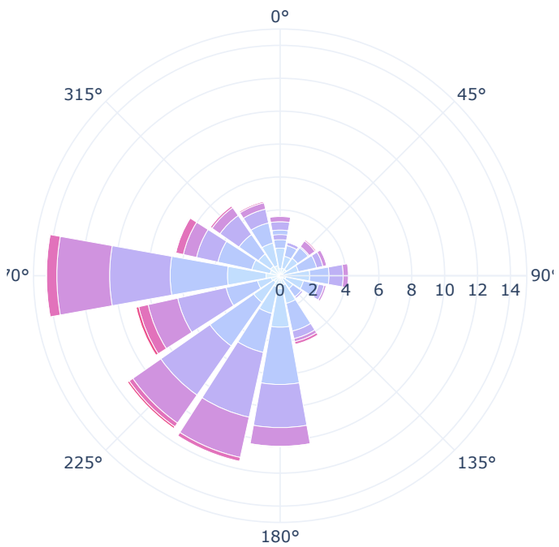
Heating analysis

Most months require heating, with some requirement for cooling in the summer.

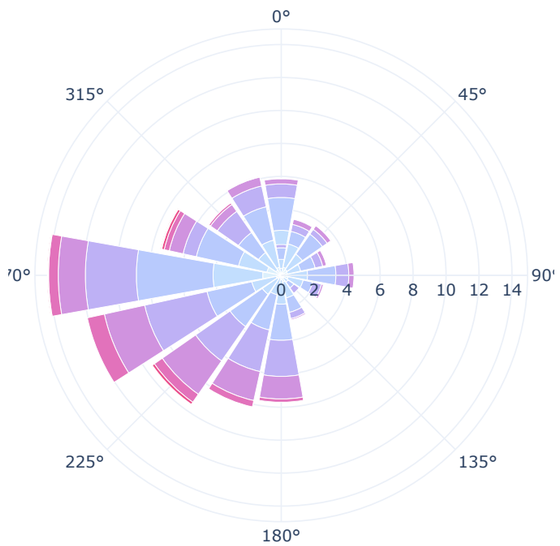




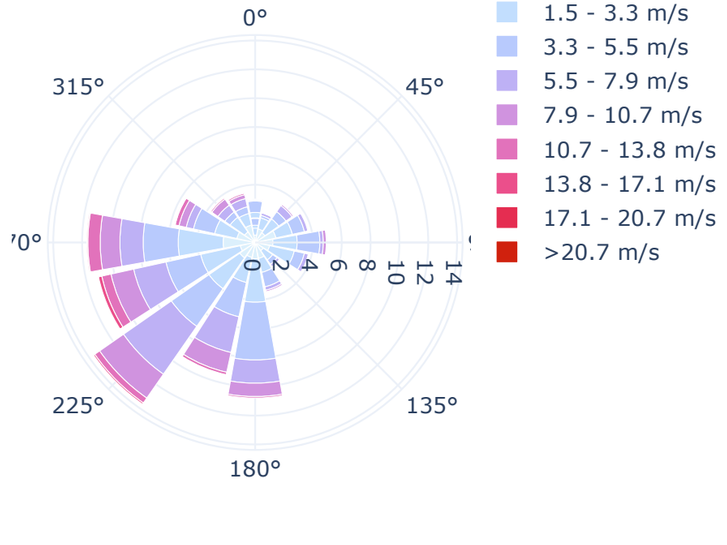
Wind throughout the day



Morning windrose

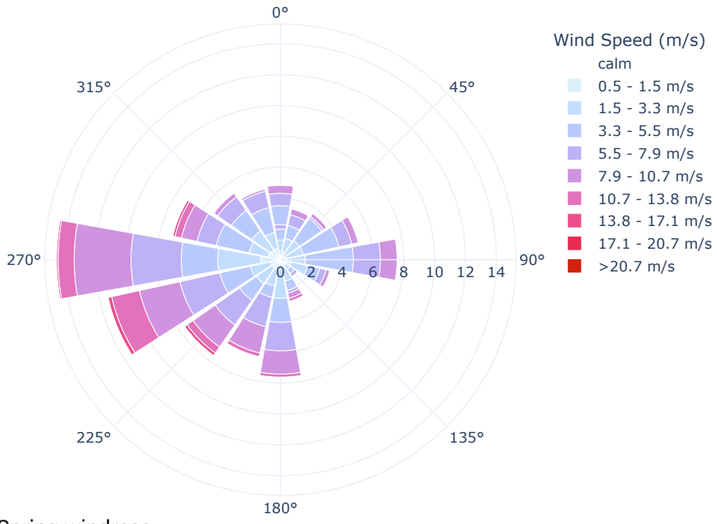


Noon windrose

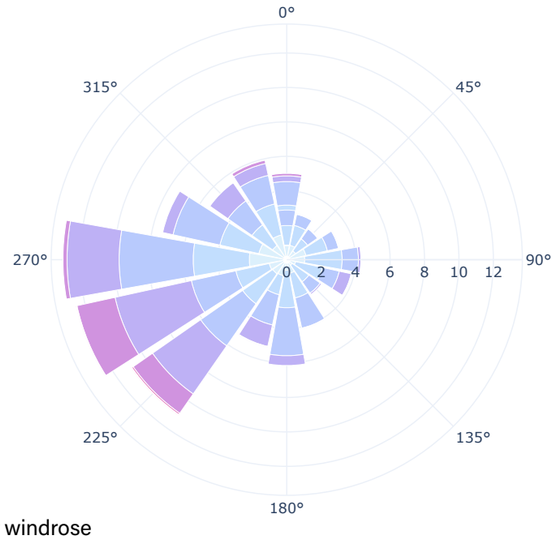


Night windrose

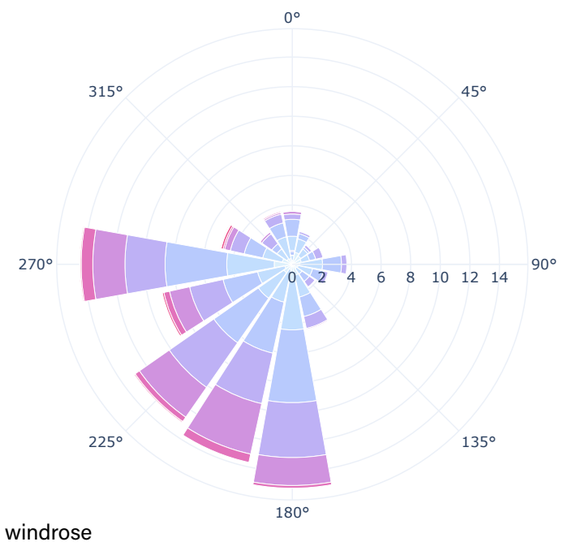
Wind throughout the seasons



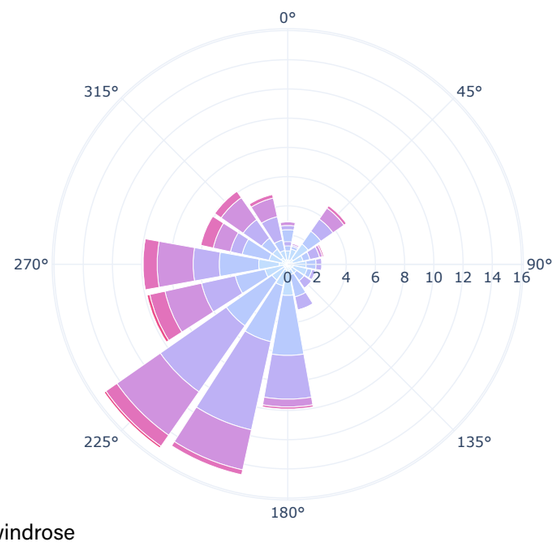
Spring windrose



Summer windrose

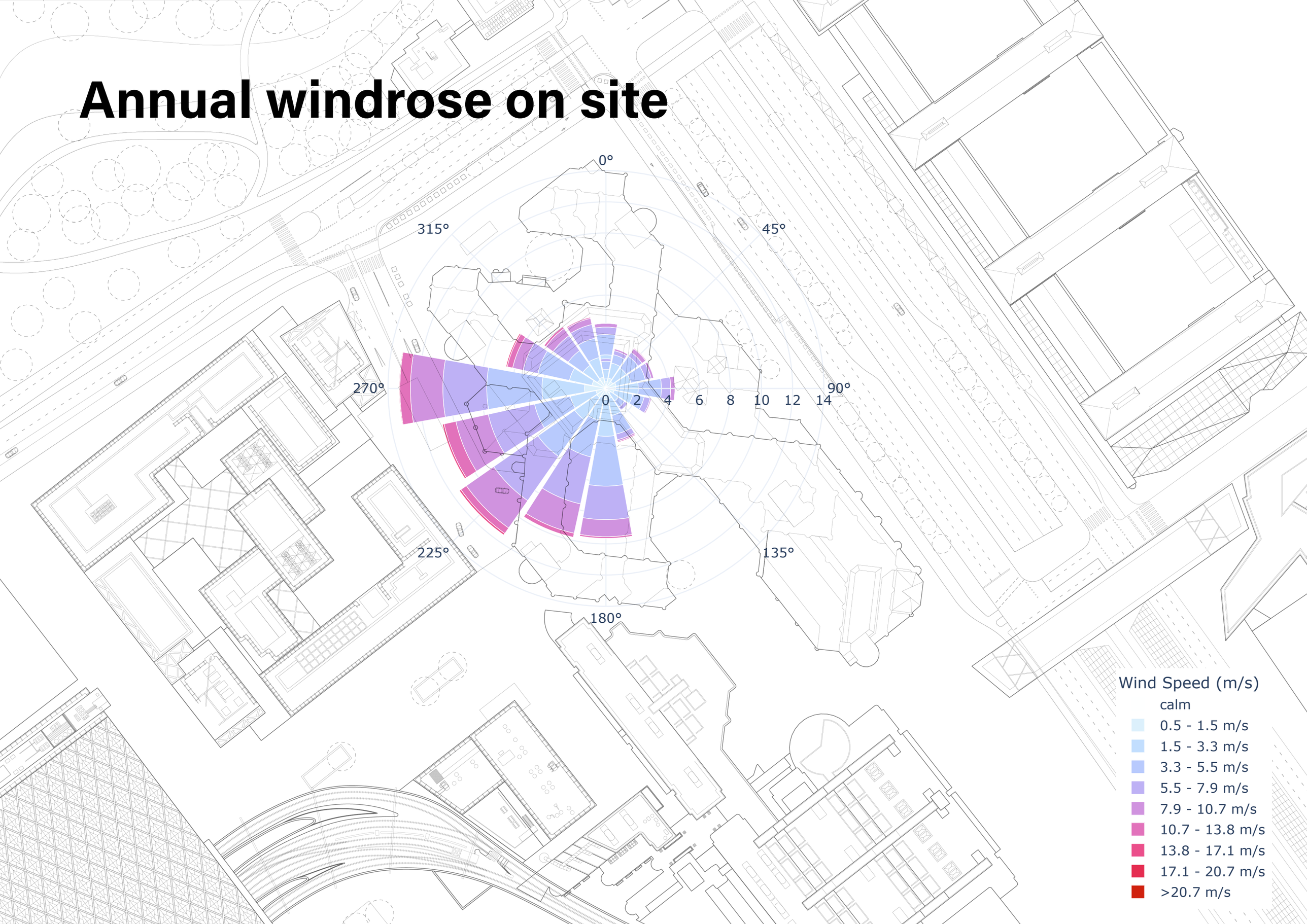


Autumn windrose

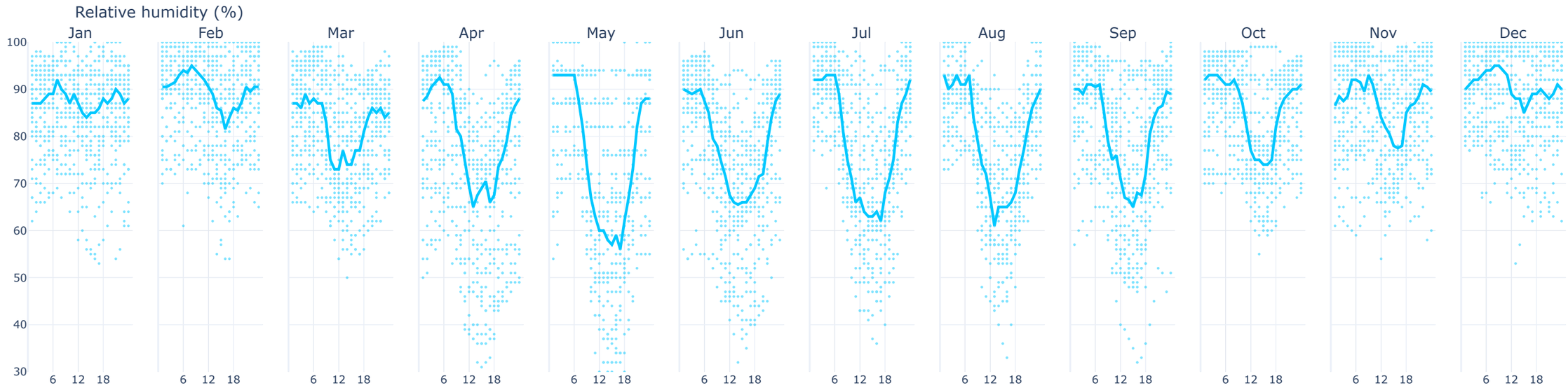


Winter windrose

Annual windrose on site



Humidity

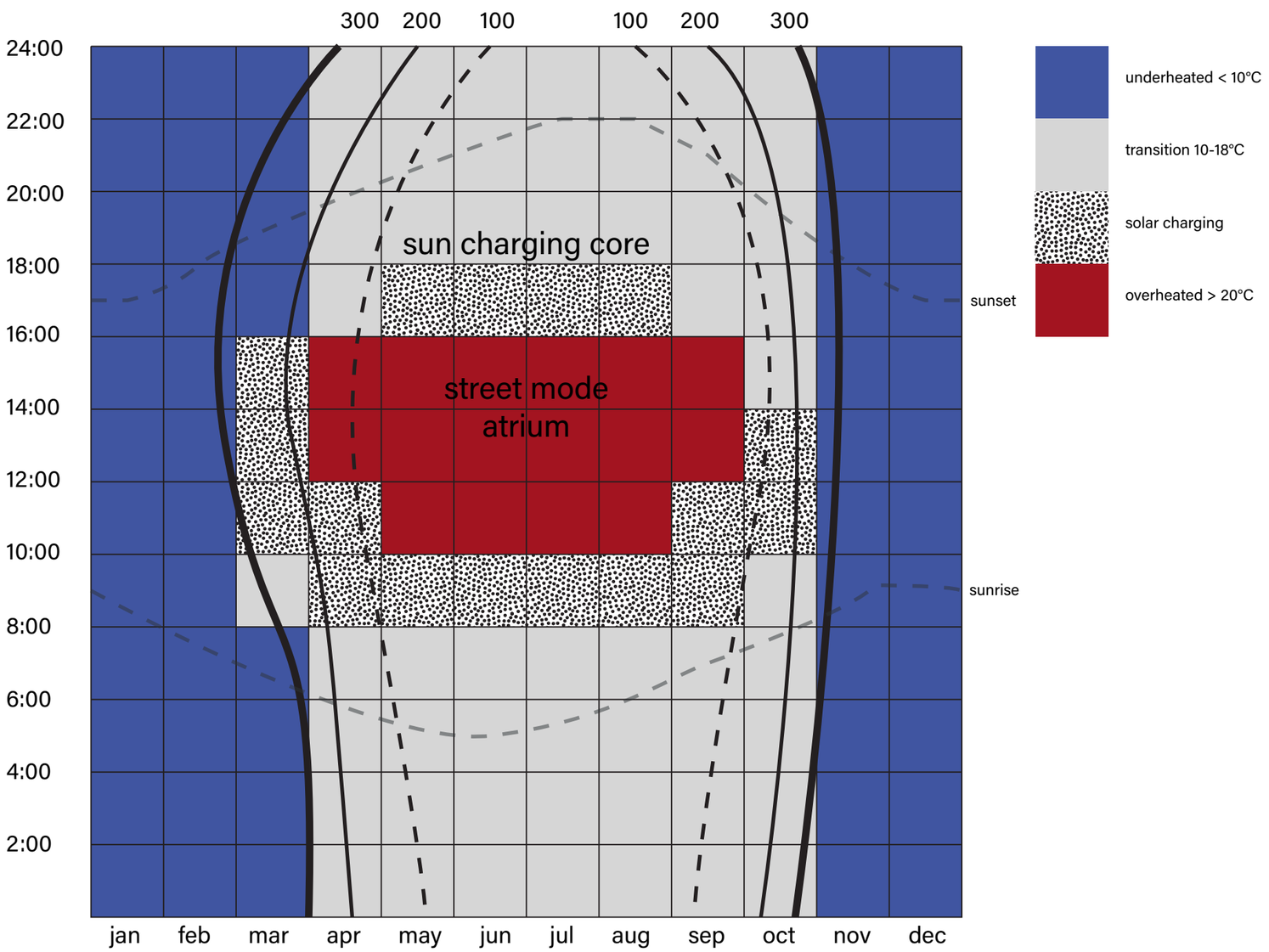


The relative humidity is crucial for the experience of the outdoor climate. High relative humidity levels during winter time can increase the sensation of cold, whereas summer humidity requires stronger air movement. This chart illustrates a high relative humidity level during winter and fall months, which requires a ‘closed mode’ for the atrium on most days of the year.

Bioclimatic needs chart

These charts illustrate that for the majority of the year, a heating deficit exists because solar radiation levels are insufficient to reach the comfort zone. This necessitates a “Closed Mode” for the atrium to preserve heat. During the warmest moments of the year (June–August), the atrium must operate in “Street Mode,” opening fully to trigger stack-effect ventilation and prevent thermal stress within the glass core.

These climatic shifts directly inform the programmatic use of the atrium, transitioning it from a protected thermal buffer in winter to an active, unheated urban passage in summer.



Data management checklist

Section A. General considerations	yes	no
1. Is the graduation project conducted as part of an internship (at a company), or as part of a research project at TU Delft? If a student's graduation project is conducted at a company or as part of a research project at the university, questions of data ownership and intellectual property rights need to be addressed in a written graduation or internship agreement before the project begins. Students and their supervisor should consult the Intellectual Property Rights of Students webpage. Additional information can also be found in the Extended Personal Research Data Workflow.		✓
2. Does the project involve conducting (part of) the research outside the Netherlands? Students who intend to travel abroad (even to other EU countries) for study, exchange, research, internship, or graduation project purposes need to follow the Travel Safety Protocol. This includes attending a mandatory Travel Safety Training Session: see the Disclaimer.		✓
3. Will the research involve processing data from humans, such as running a survey, conducting interviews or workshops, collecting data through social media or internet forums, or re-using existing datasets about humans provided by a third party? (If 'yes', see follow-up questions 4 to 13 in Checklist B.) Students who work with data from human participants must complete the next section and apply for and receive ethical approval from the Human Research Ethics Committee (HREC) before conducting the research.	✓	

Section B. Extended risk factors (only if question 3 has been answered with 'yes'.)	yes	no
4. Will the project involve participants who may be considered vulnerable, such as the elderly, refugees or asylum seekers, ethnic minorities, patients, or people with disabilities? Participants who may suffer very adverse consequences (for instance, due to discrimination) if their personal data became publicly available can be considered vulnerable.		✓
5. Will the project involve participants who cannot themselves give informed consent for taking part in the project, but for whom consent must be obtained from a legal guardian? Participants who cannot give informed consent can include, for instance, children or participants with intellectual disabilities, mental disorders, or dementia. Such participants are also considered vulnerable in the context of the General Data Protection Regulation (GDPR).		✓
6. Will the project involve processing any of the special categories of personal data below? - Race - Ethnicity - Criminal offence data - Political opinion - Union membership - Religious or philosophical beliefs - Sex life and/or sexual orientation - Health data (including measurements such as heart rate) - Biometric or genetic data (including fingerprints, iris scanning, facial recognition) The General Data Protection Regulation (GDPR) defines a stricter rules for processing special categories of personal data. If it is necessary to process these data in a project, it is it is important to provide additional safeguards.		✓
7. Will the project involve processing personal data that could be considered sensitive, such as the ones listed below? - Information about a person's income, debts, or other payments - Information about a person's (un-)employment status - Information about a person's performance at school or work - Information about relationship problems or (gambling) addiction - Information about poverty, domestic violence, or youth welfare/social work involvement Some types of personal data are considered sensitive, because they can have a high impact on the privacy of the data subject if other persons gain access to these data. Sensitive personal data should only be processed if necessary: in such cases, additional safeguards need to be put in place.		✓
8. Will the project involve processing video-recordings, or photographs of participants? TU Delft considers photographic and video-materials of research participants to be sensitive personal data. If such data need to be processed, additional safeguards must be put in place.		✓

Section B. Extended risk factors (only if question 3 has been answered with 'yes'.)	yes	no
9. Will the project involve sharing or transferring personal data between multiple partners or collaborating organisations involved, such as between TU Delft and an internship company? According to privacy law, sharing personal data between organisations requires a privacy agreement to be in place: setting this up takes time, and requires support from additional university staff. Furthermore, personal data sharing can potentially expose research participants to different types of risks: these risks must be considered in the ethical application.		✓
10. Will the project involve deception, or covert observation of participants? In some types of research, obtaining informed consent for processing participants' personal data is not an option: for instance, if the research involves deception, or the research is covert (conducted without participants knowing about it). In such situations, the steps to mitigate risks to participants are important, and an alternative legal basis for processing the participant's data needs to be established with the help of additional support staff.		✓
11. Will the project involve working with social media data? Social media data are personal data, but since it is usually not possible to ask for informed consent for processing social media data, another legal basis for processing the participant's data needs to be established. Processing of social media data also involves legal considerations related to terms of use of data from third-party platforms: therefore, research with social media data requires expert support on privacy, ethics, and legal matters.		✓
12. Will the project involve using learning algorithms or other AI to analyse, combine, or otherwise process data from participants? The use of AI in research involves many considerations in terms of data protection, ethics, security, and intellectual property: for more information, see TU Delft's Instructions for use of Generative AI.		✓
13. Will the project involve participants who are based in a country or countries outside of the EU? Students affiliated with TU Delft must comply with Dutch and EU regulations of personal data processing (GDPR). Furthermore, the student and their supervisor must make sure that the research complies with local (privacy) legislations of any foreign destinations. Additional support from an external (local) expert may be required.		✓

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