

PUBLIC CONDENSER as
SPACES OF FAMILIARITY

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Public Building, Public Condenser Msc3/4 Graduation Studio | The Hague, South- West

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Introcution

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

The graduation plan consists of at least the following data/segments:

Personal information	
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Studio	
Name / Theme	Public Building / Graduation Studio Public Condenser: The Hague-Copenhagen
Teachers / tutors (main mentor)	Henk Bultstra, Architecture
Teachers / tutors (second mentor)	Jelke Fokkinga, Building Technology
Argumentation of choice of the studio	Personal interest in designing meaningful public building which improves the social life and the social integration in Modernist neighborhoods in The Hague.

Graduation project	
Title of the graduation project	Spaces of Familiarities, Unlimited Series of Acts
Goal	
Location:	The Hague, South West district (Morgenstond).
The posed problem,	<ol style="list-style-type: none"> 1- Desertification of public and social life, Public space has turned into transportation system, spaces to move through and not to be in. 2- The decompressed sub-urban architecture and public spaces of the district don't encourage any patterns of social interaction. 3- Religious, cultural and ethnic segregation between the people from different backgrounds living in the neighborhood, which make the area a district of strangers where people don't know anything about each other's. 4- South-West district as multicultural modernist neighborhoods, its generic public space doesn't meet different people's need and their social desires.
research questions and	<p>Main question: How can architecture be a mediator between the monofunctional modernist neighborhood and the diverse people of South-West district? (The mediator is a neutral space which facilitates negotiations between different people and spaces, among other things based on their interests).</p> <p>Secondary question: How to design a public space which encourage, public and social practices and cultural integration in an informal way in the modernist context?</p>

design assignment in which these results.	
A meaningful public condenser.	
Process	
Method description	
<ol style="list-style-type: none"> 1. In groups, research on city (morphological, typological) connection (infrastructure) people (population and ethnics) and power. 2. Study and analysis of public spaces in which the public activities are recorded in the indoor and outdoor public spaces, in additions to the recording of the spaces in the collective gardens. The activities are visualized using different axonometric diagrams and photographs. 3. Typological case studies of numbers of public spaces (modernist and traditional ones) in the European context and in the contexts where most of the migrants in the neighborhood come from. 4. Research by design 5. Literature study which forms the basis for the theoretical background of the project. 	
Literature and general practical preference	
<p>The theory of my graduation project is based on the following literature:</p> <ol style="list-style-type: none"> 1. Life Between Buildings, Jan Gehl. 2. New city spaces, Jan Gehl. 3. The Death and Life of Great American Cities, Jane Jacobs. 4. The Fall of Public Man, Richard Sennett. 5. The Social Life of small Urban Spaces, William H. Whyte. 6. Modernism, Catastrophe and the Public Realm, Rene Bookens. 7. The Metropolis and Metal Life, George Simmel. <p>Numbers of case studies:</p> <ol style="list-style-type: none"> 1- Pantheon as contemplation space, Rome Italy. 2- Hafsa Sultan Külliyesi (The complex of Hafsa Sultan) as a multi-used space in historical context, Manisa, Turkey. 3- Schouwburgplein, as multi-used space in modernist context, Rotterdam, The Netherlands. 4- Spuiplein, as multi-used space, The Hague, The Netherlands 	
Reflection	
<p>The result will be a meaningful public space (public condenser) culturally, socially and functionally. Within the context of multiplicity, this project introduces the public Condenser, Spaces of Familiarities in the ultramodern district The Hague, South- West. Spaces of familiarities are the spaces where different patterns of social and cultures practices will take place in order to promote livability, social integration and dialogue between the culturally, ethnically and religiously segregated people. The project is compressing, condensing and narrowing spaces which create an active dense horizontal layer where patterns of activities in an urban atmosphere will take place. These activities have cultural dimension trying to include all people in the public space in an informal way by making the strange and the unfamiliar, familiar and known.</p>	
Relevance	
<p>My thesis tries to find a new way of dealing with the deserted and monofunctional modernist public spaces aiming to gain the patterns of social and public life into these spaces. It also considers the certain fact that multicultural residents constitute 70 percent of Morgenstond people taking into account their cultural and customs which pose extra challenge to design an inclusive public space.</p> <p>The project dismisses the current municipal way of dealing with these neighborhoods (gentrification) by demolishing them and replacing people by another group with higher income and education which doesn't solve the essence of the problem.</p>	
Time planning	
<p>Week 2.1 Defining the theme of my own research (patterns of social and public interaction and cultural integration in the modernist neighbourhood)</p> <p>Week 2.2 Analysis of the public spaces and activities in the south-West district, the Hague.</p> <p>Week 2.3 Praxeological studies of two public spaces in Leyweg to define the patterns of social interaction and cultural activities in the area.</p>	

Week 2.4	Analysis of typological case studies in Rotterdam and The Hague, Manisa and Rome.	
Week 2.5	Determining and working on Design Brief and project's program.	
Week 2.6	Developing design proposal.	
Christmas Break: Further developing design and research concept.		
Christmas Break: Further developing design concept.		
Week 2.7	Tutorial Research Methods (Manifesto), presenting the final Manifesto.	
Week 2.8		P2
Week 2.9	Developing design proposal (sketching + concept physical models).	
Week 2.10	Developing design proposal (sketching + concept physical models).	
Week 3.1	Developing design proposal in 3D.	
Week 3.2	Developing design proposal (drawings of the floor plans and sections + collages).	
Week 3.3	Developing Structural design (drawings+ 3d structure and diagrams).	
Week 3.4	Developing technical design (Sections + details).	
Week 3.5	Making interior and exterior impressions and preparing P3 presentation.	
Week 3.6		P3
Week 3.7	Revising P3 comments.	
Week 3.8	Drawings of floorplans.	
Week 3.9	Drawings of facades and sections.	
Week 3.10	Technical and structural drawings.	
Week 4.1	Technical and structural drawings.	
Week 4.2	Making interior and exterior renders of the project.	
Week 4.3	Preparing P4 presentation and making a physical model of the project.	
Week 4.4		P4
Week 4.5		P4
Week 4.6		P4
Week 4.7	Revising the P4 presentation and further polishing the project.	
Week 4.8	making the final physical model of the project.	
Week 4.9	making the final posters and presentation of the project.	
Week 4.10		P5
Week 4.11		P5

Project Abstract

Within the context of multiplicity, this paper introduces the public Condenser, Spaces of Familiarities in the ultramodern district The Hague, South- West. Spaces of familiarities are the spaces where different patterns of social and cultures practices will take place in order to reinforce pluralism, social practices, integration and dialogue between the culturally, ethnically and religiously different people. These spaces aim to make the strange and the unknown, known and familiar through introducing new architectural typologies and different cultural activities in the district.

Through centuries, public space always represented certain patterns of public, cultural and social life; it was the theater which offered the stage for people to meet their social needs and to perform public activities. In antient Greek states, the agora was the central public space hosting social and political issues. In the 18C, the coffee- and teahouses offered the space for people to engage in the public discussions, especially in Paris and London¹. In the Fall of the Public Man, Richard Sennett considered that the urban public life is the central feature for democracy and pluralism in societies. It consists of different acts, lifestyles and cultures ².

Yet, In the South-West district, public spaces have turned into transportation system, spaces to move through and not to be in. Public spaces are now occupied with material economic issues. The patterns of social and public life are reduced to its minimum levels replaced by impersonal patterns as consequences of homogenized modern cities and neighborhoods³. Moreover, the modern and monofunctional architecture of South-West district cannot serve the changing patterns of the ongoing process of multiculturalism of the Dutch societies in which the South-West district has become a collection of strangers or an ethnic district.

To be precise, the project is a counter reaction against the deserted and universalized public spaces which doesn't not fit the changing patterns of the social, cultural and ethnic life. Thus, a vital factor to be considered, is the ethnic diversity in this district. Therefore, the public space should also represent the changing patterns of public, social and cultural practices there where a large number of its residents is external migrants or

from migrant families. The public condenser will

subsequently be the stage to include and meet the social, public and cultural needs of these people from different cultures and ethnics to promote, pluralism, social interaction and integration in the area. The proposed spaces of familiarities will be an attempt to evoke association and the sense of belonging for the plural South-West's residents, be Dutch or not, trying to help them to feel at home and at the same time, these spaces introduce these unknown cultures to all residents of the district in the Dutch context making them familiar to them. By doing so, this public condenser will try to facilitate a dialogue and social interaction between diverse people and cultures in the neighborhood promoting social cohesion and integration and at the same time preserves the specificity and the need of each group.

Besides literature studies, I am interested in the space that is stratified horizontally and vertically. I see that stratification doesn't need to be perceived as a horizontally hierarchical structure. Yet, for my project, the collage/stratification will be used to give order and intersect different functions in a horizontal way. Furthermore, in Morgenstond, the praxeological study will provide an insight of people's behavior and how people use the public space, which enable me to determine the program of the project.

KEYWORDS

Diversity, Integration, familiarity, Social and Cultural Practices

Research questions

1- Main question

How can architecture be a mediator between the mono-functional modernist neighborhood and the diverse people of South-West district?

The mediator is a neutral space which facilitates negotiations between different people and spaces, among other things based on their interests).

2- Secondary question

How to design a public space which encourage, public and social practices and cultural integration in an informal way?

Architectural Urban Study

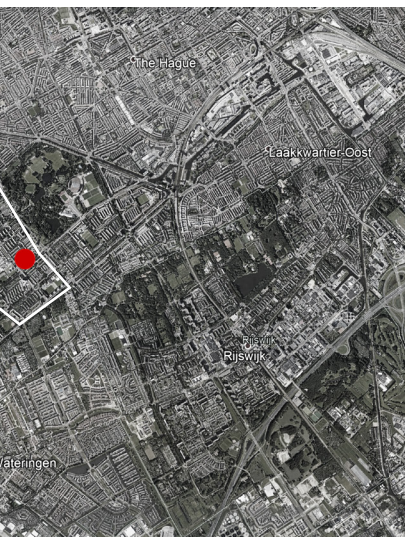
The Location of the Project



The Hague city.



South-West District, Morgenstond.



Melis Stokepark.

Modernistic approach

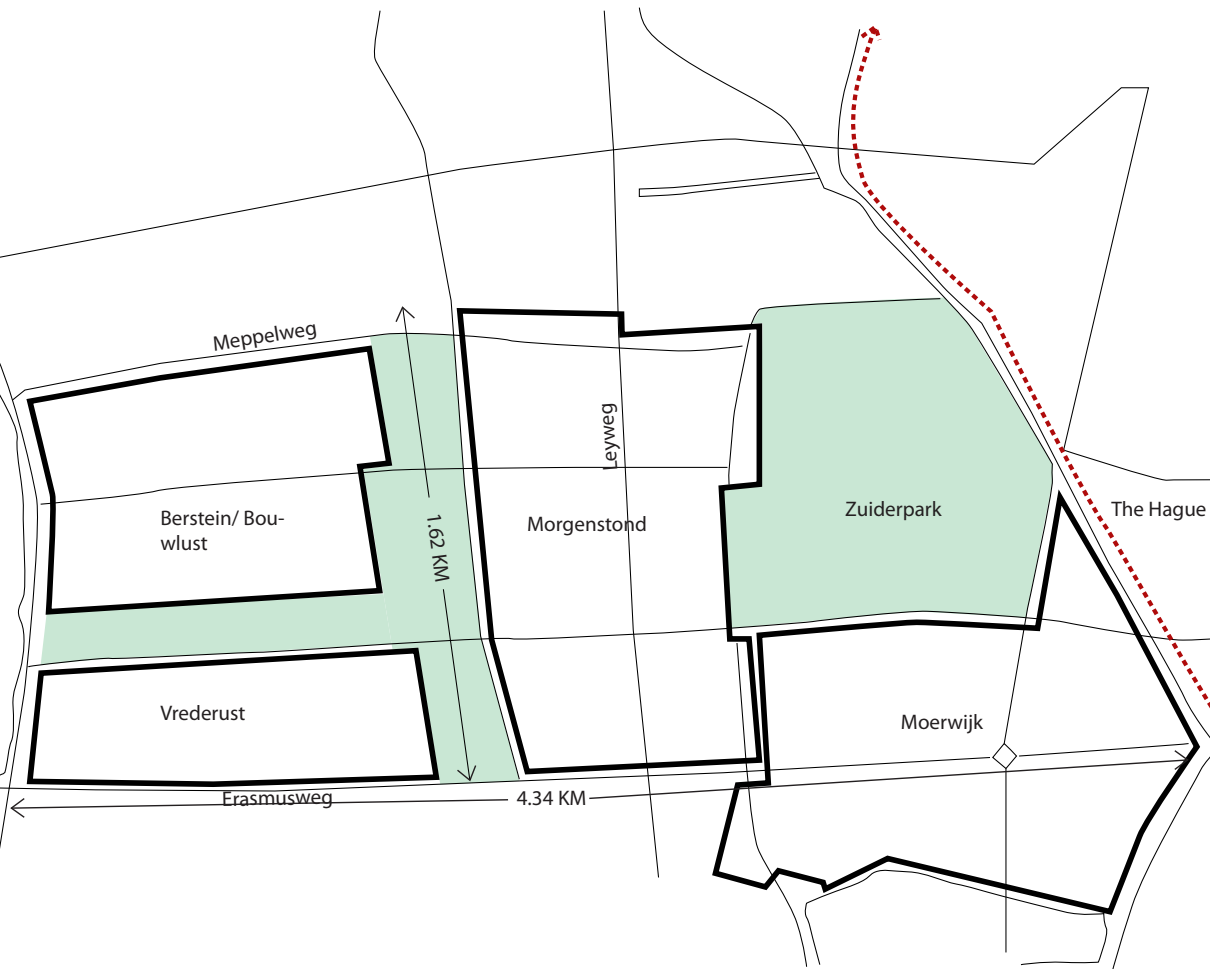
CIAM's influence on the urban design of postwar districts.



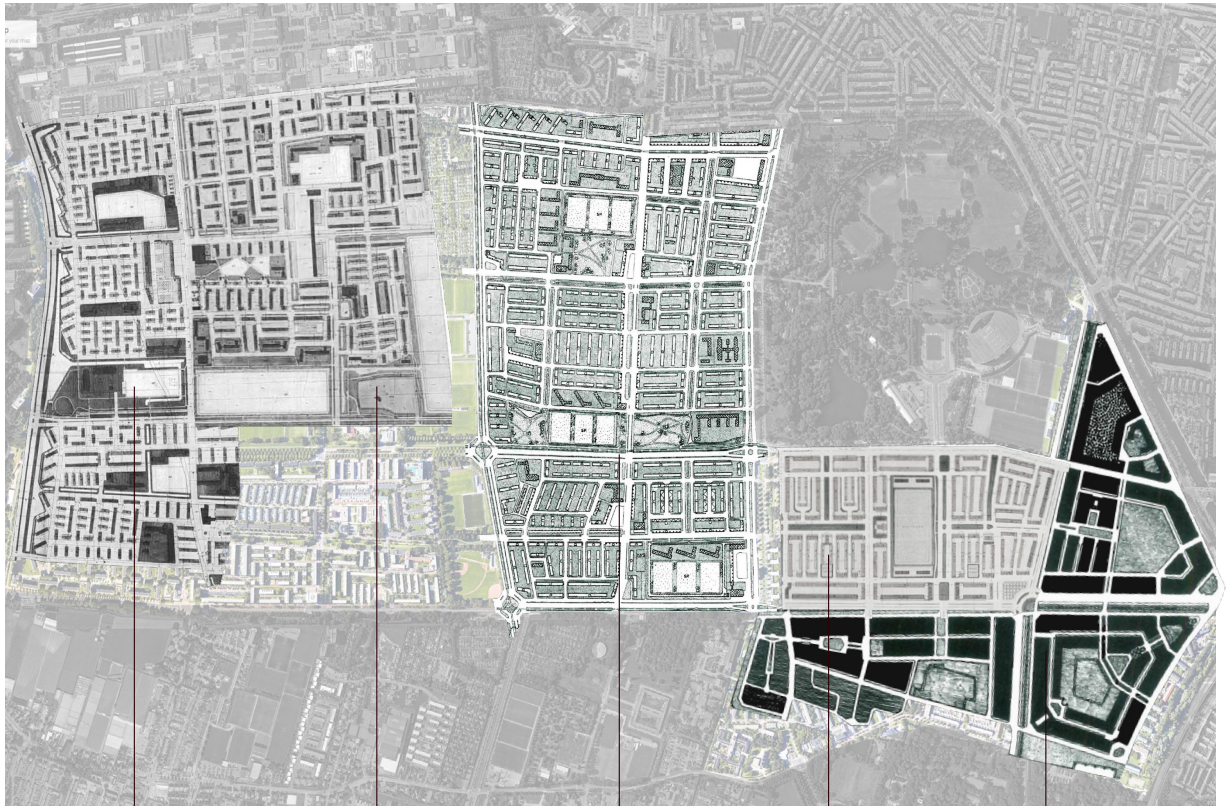


Modernistic approach

South-West plan 1949



New urban vision



Vrederust 1955- 1960
Reconstruction and urban development service

Bouwlust 1950- 1955
Van den Broek revision. Stamps units.

Morgenstond 1949
Dudok proposal, classical design, modern implementation.

Moerwijk 3 1949
Dudok revision, classical design, modern implementation.

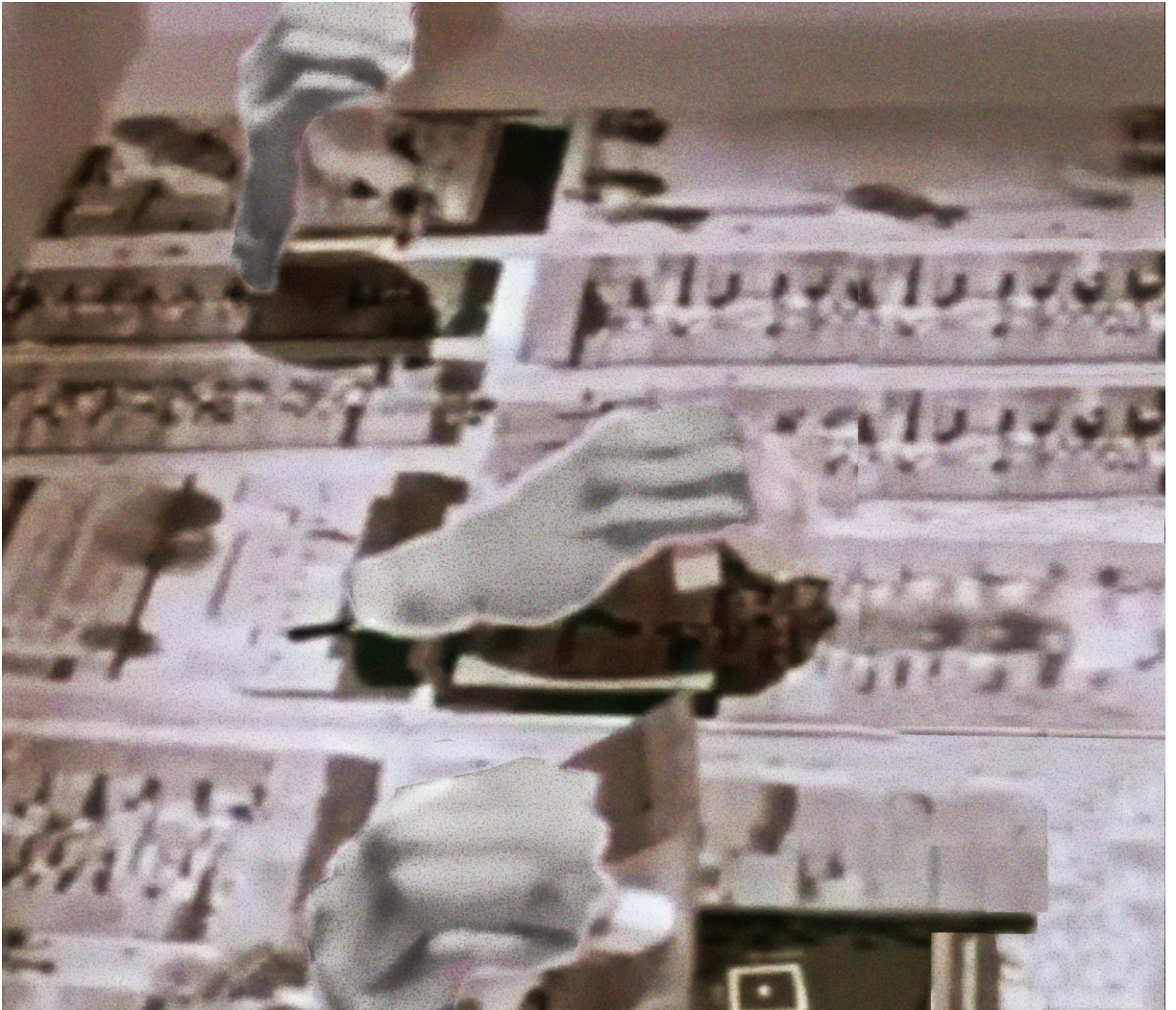
Moerwijk 1 1929
Municipality, according to Berlage's Lines.

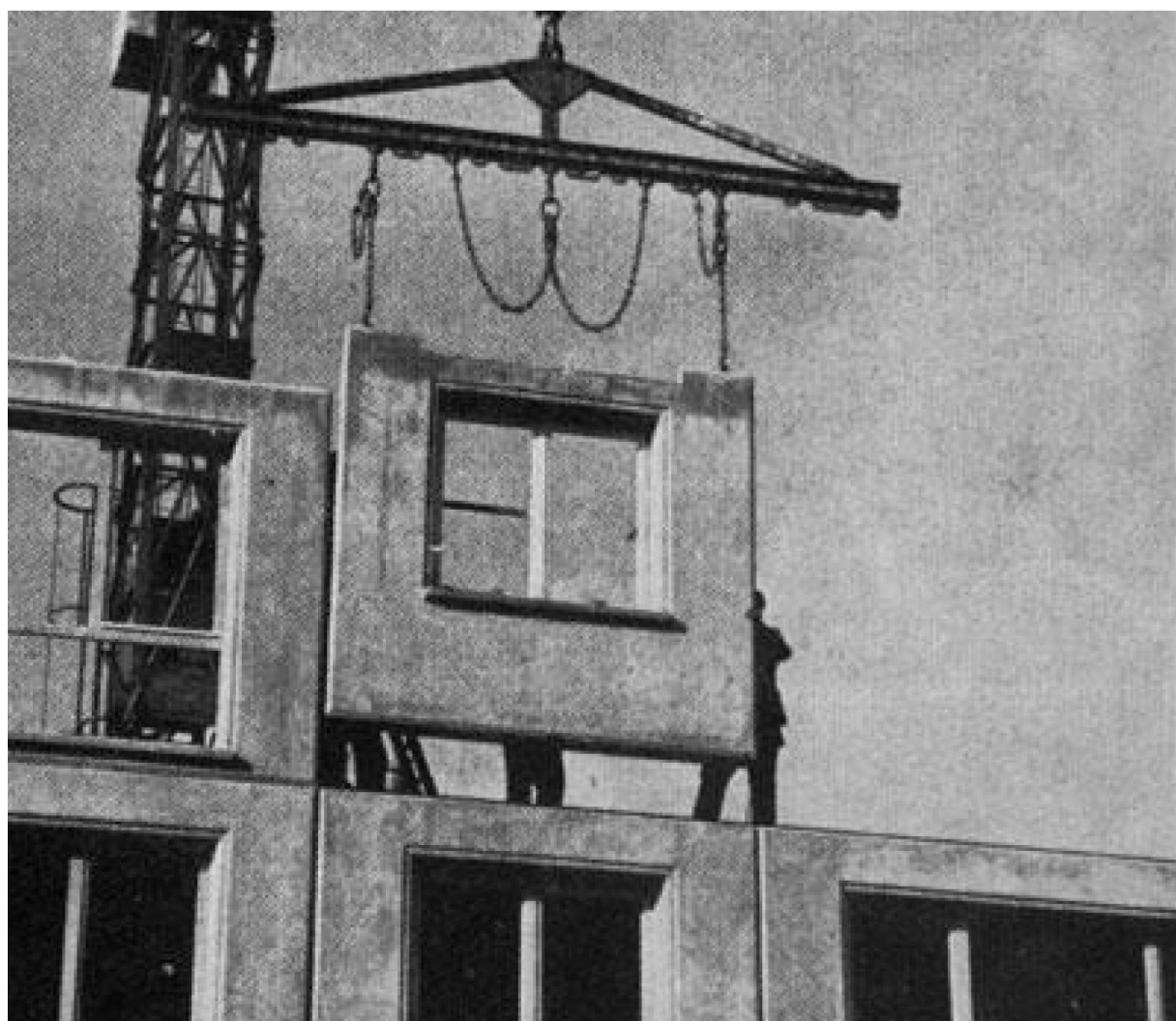
In the post-war period, many Dutch cities were devastated as a consequence of the war, such as Rotterdam and Arnhem. Bad economy, scarcity of materials characterised this period. At the same time, the Netherlands experienced a rapid population growth. All previously mentioned caused housing shortage in 1940s and 1950s. The application of the Modern notions was favourable in that time because it was cheaper, faster than the traditional way of building and it suited more the new society of the post-war period.

Morgenstond was built based on this Modern notions. The urban formation of this neighbourhood characterized by wide streets, open building

units and large collective spaces. The new way of transportation had a priority in the neighbourhood. Everything was designed on the scale of the car.

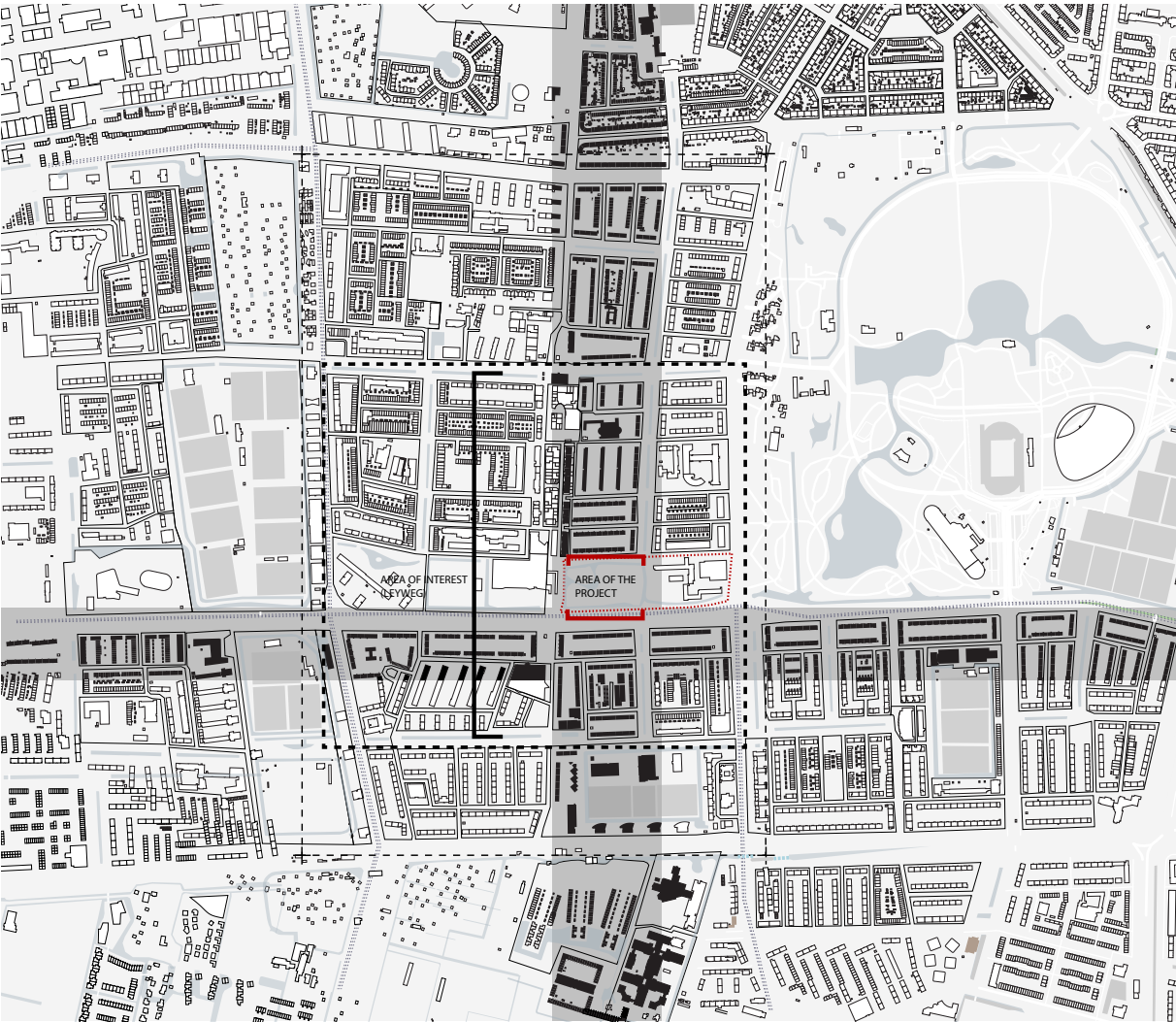
Machinalization and standardization of Architectural products.





Architectural Homogeneity

Repetition and generic





Cultural Homogeneity

Optimism



The use of the collective gardens in the 1950s and 1960

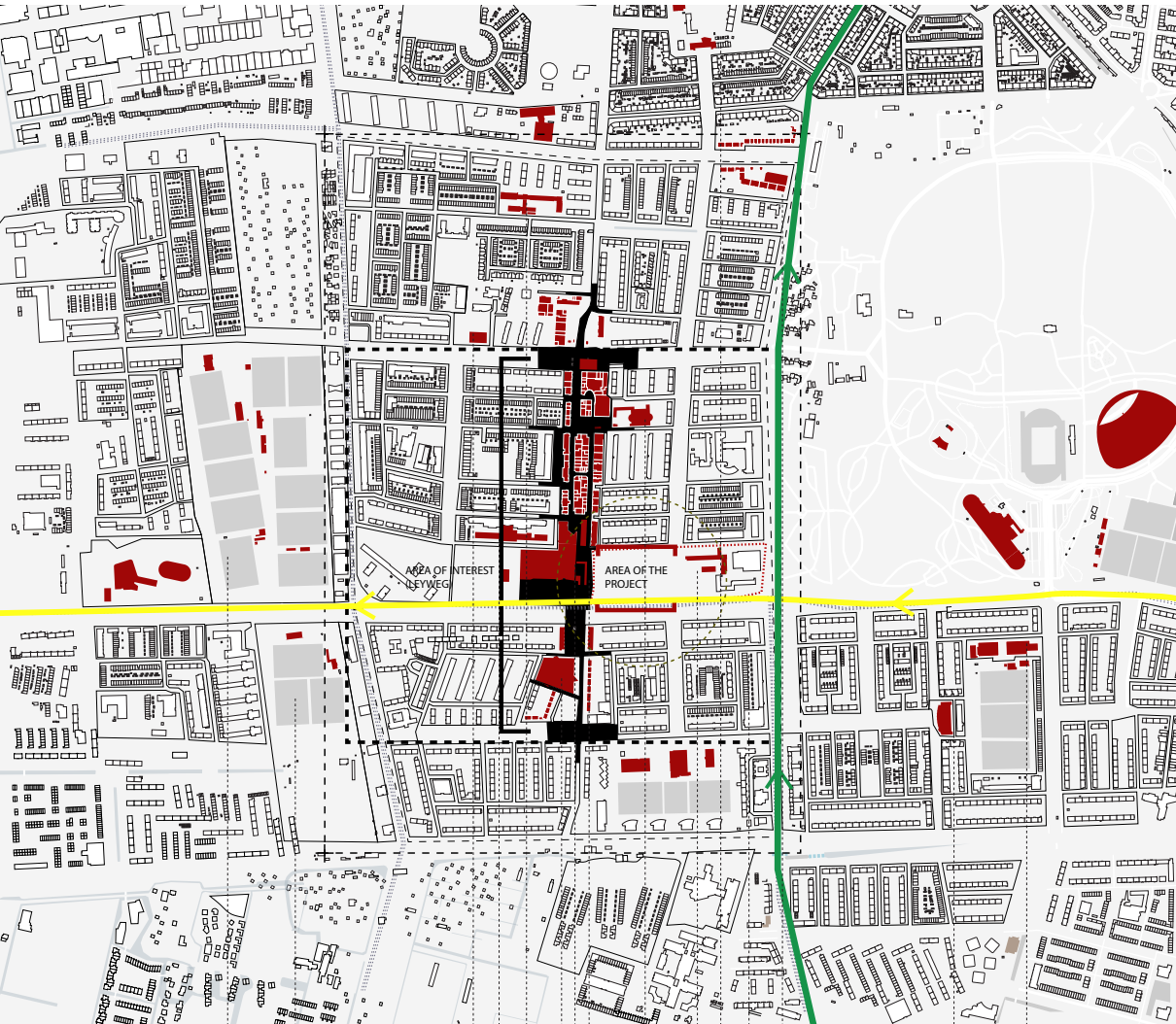
Homogeneous and mono-cultural Dutch Society



The South-West used to be a Dutch midden class community, civil servant, teacher.,Etc.)

Mono-functional District

Public life as economic necessity



Voetbalclub Sparta

voetbalvereniging Biedt Moedig Tegenstand

Christengemekte church

Kindcentrum Bamboe

Theater en Filmhuis Dakota

Morgenstond library

Leyweg shopping mall

Leyweg shopping street

Parochie De Vier Evangelisten

Morgenstond church

Christian Elementary School De Ark (SCOH)

Dancing club

Commercial

Commercial

Roemer Visser College

Economical culture

Mass consumption and mass production



The Leyweg before being pedestrianized

Changing Patterns of Public, Cultural and Social Practices in South-West District

A view of Melis Stokepark from the Leyweg



A view of Melis Stokepark from Melis Stokelaan



Leyweg shopping street

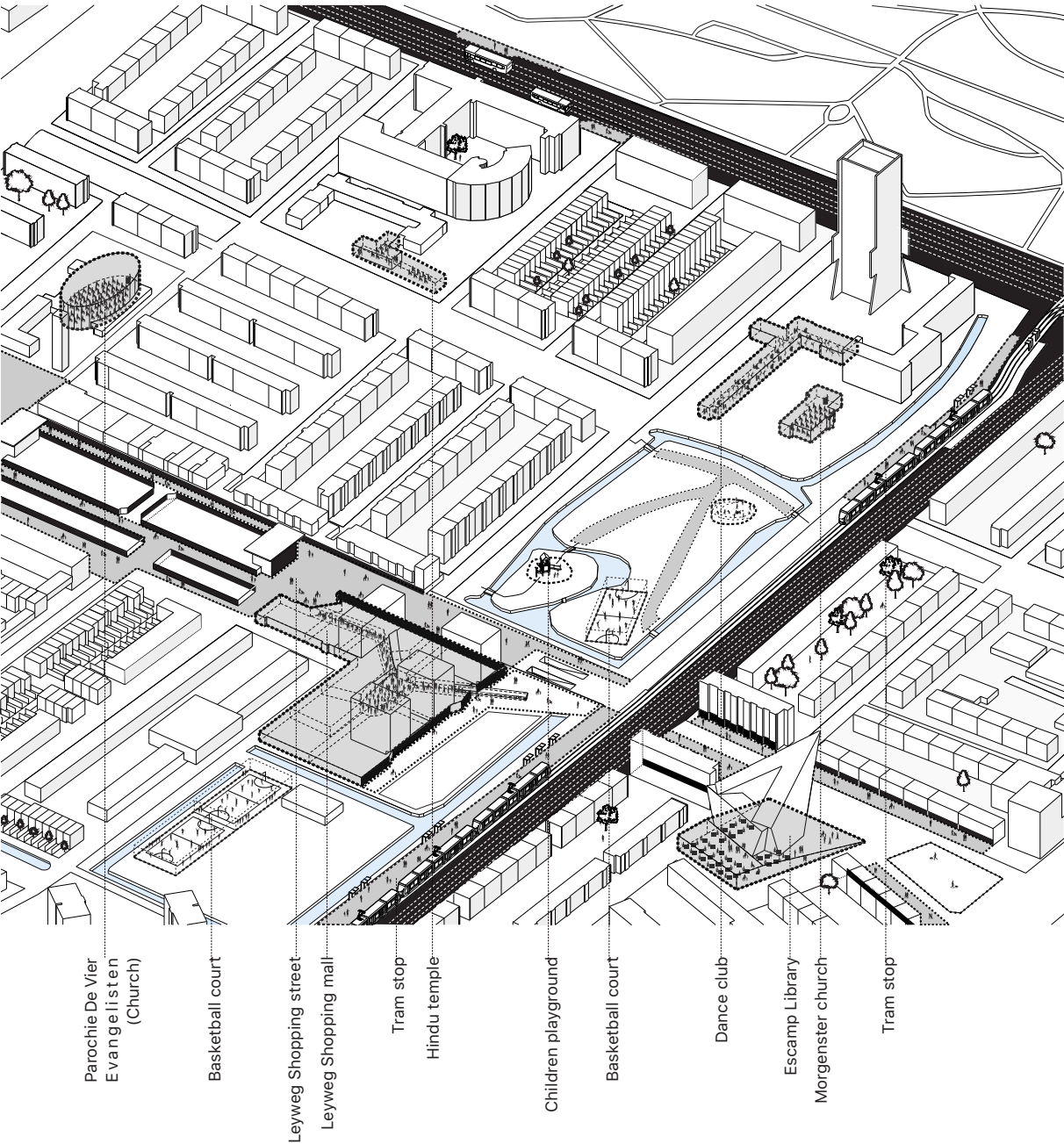


Collective garden in Morgenstond



Conclusion

Indoor, outdoor and In-between buildings practices



A view of Melis Stokepark from the Leyweg



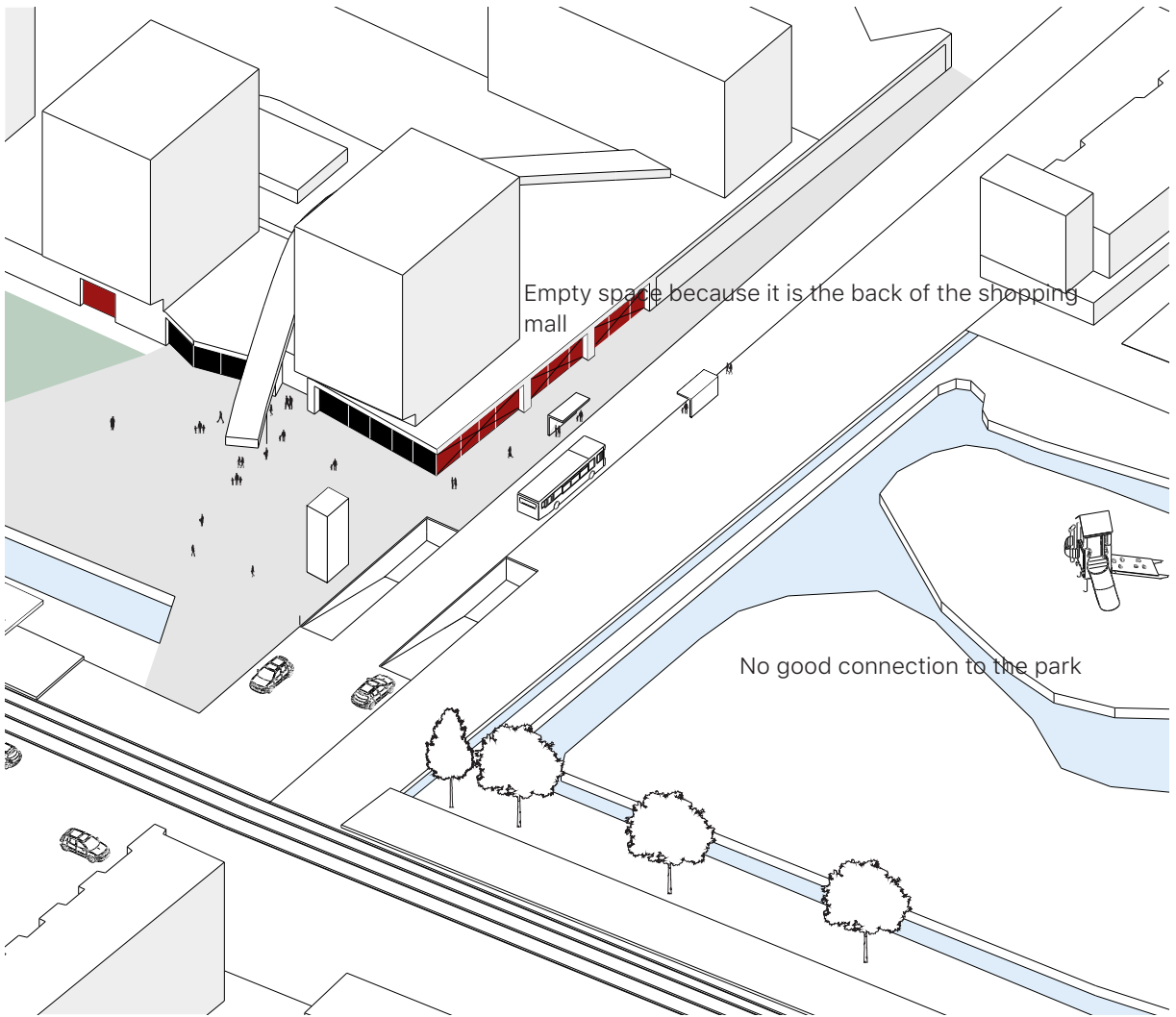
Conclusion:

The district is decompressed and has few basic public functions, such as a library and churches. These public functions don't meet the social and cultural need of all residents. They are singular and server one function.

The Leyweg is constituted the central public space in Morgenstond where the most functions are situated.

Underused Public Space (Leyweg)

Public Space as an economic necessity



The public life has turned into commercial life in the modern neighborhoods or a space to move in and not to stay in. In South-West district, this life is based on the purchasing power of the residents and it is also influenced by the ongoing gentrification process. The purchasing power and the gentrification process effects this modern public life (commercial life) in direct and in direct ways. When the neighborhood has an over supply of shops and low income residents, the commercial life starts to decay.

This results in empty shops which effects the livability of the space.

Moreover, the public space has no cultural and

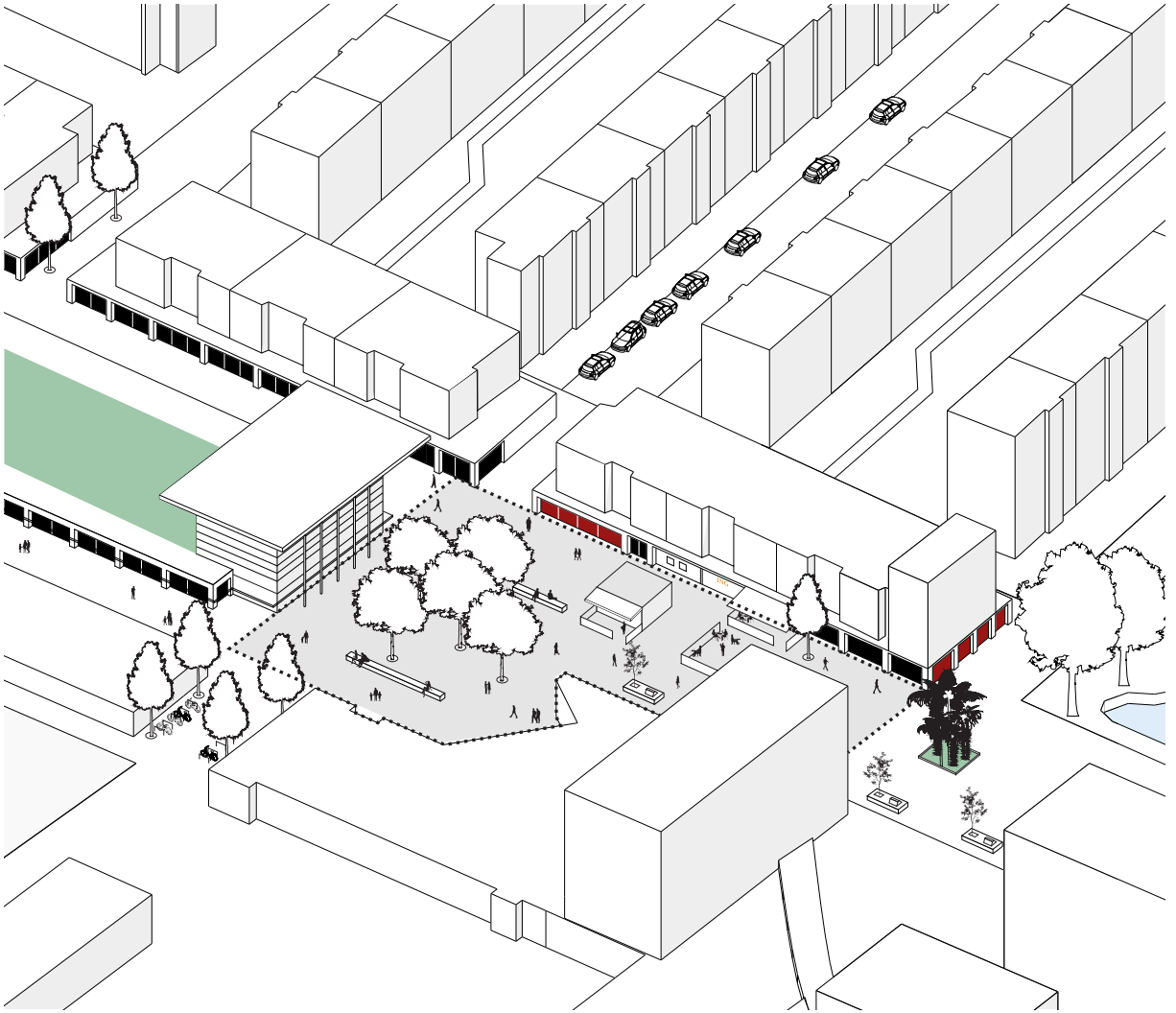
social dimensions to stimulate people to stay, meet and interact with each others.

It is merely a functional space and it has no inviting elements to sit, play and stay, to be considered as a meeting hub.

The erasure of a live public space contains an even more perverse idea- that of making space contingent upon motion.... the (modernist) public space is an area to move through, not to be in.

Public space becomes a function of motion, it loses any independent experiential meaning of its own, P 14.

Richard Sennatt, The Fall of Public man.



William H. Whyte stated:

The most attractive fountains, the most striking designs, cannot induce people to sit if there is no place to sit.

The social Life of Small Urban Spaces.

Vacancy in the Leyweg





Meeste leegstand van Nederland in winkelcentrum Den Haag Leyweg

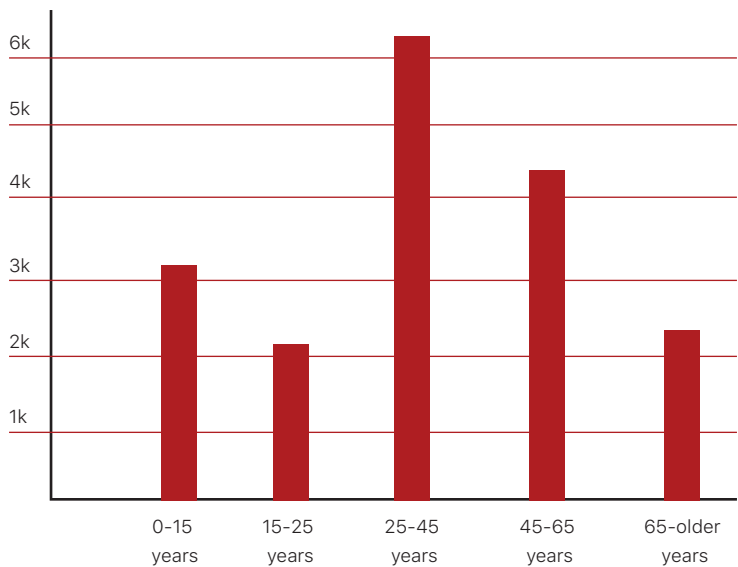


Het toenmalige filiaal van de V&D aan de Haagse Leyweg in 1970 (Foto: W. G. de Wit)

DEN HAAG - Het winkelcentrum Den Haag Leyweg kent steeds meer leegstand. De leegstand liep op van 7,9 procent naar 9,4 procent. Het winkelcentrum presteert daarmee het slechtst van Nederland.

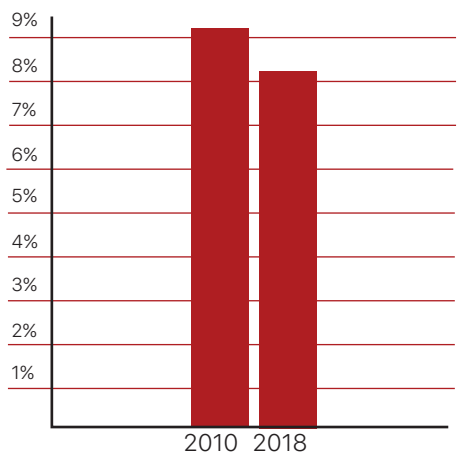
New Population in the District

Statistics



Age

Source: (Municipality of The Hague service urban development, 2018, p.23)



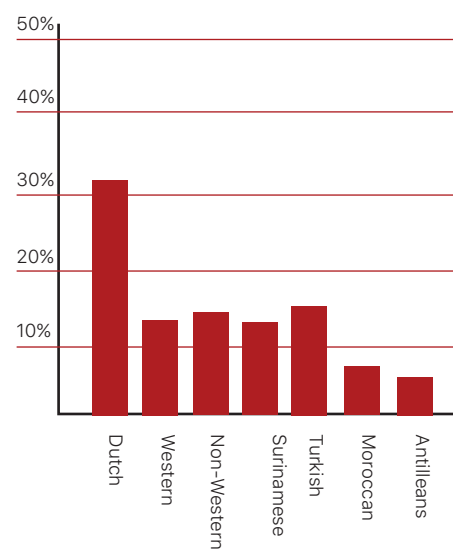
Unemployment in Morgenstond

Source: (Region in Image Haaglanden, 2018, p.36)

Aging of Dutch society



Multi-cultural and ethnic South-West



Data source: (Municipality of The Hague service urban development, 2018, p.41)

Morgenstond in Numbers

The Hague

Social cohesion

I have many contacts with people living in the neighbourhood, in %	30.1
I am happy with the composition of people in the neighbourhood, in %	56.3
I live in a pleasant neighbourhood with a lot of harmony, in %	33.0
I feel at home with the people who live in this neighbourhood, in %	50.6
Social cohesion	5.6

Education

Low education (vmbo)	33%
Secondary education (havo, vwo)	39%
High education (hbo, wo)	31%

Population

Population growth	5.8%
Population form Dutch origin	45.3%
Population with migirantion background	31%

Economy

Unemployment	6%
Average income	23.300 euro

Safety

sometimes feels unsafe in own neighborhood, in %	27.6
score for safety in the neighborhood (average)	6.7

Morgenstond

25.8

45.5

23.8

38.9

4.9

45%

36%

16%

9%

30.8

70.2%

9%

19.800 euro

36.3

6.2

f t in d co e

f t in s o u

DEN HAAG - Om de problemen in Moerwijk in Den Haag aan te pakken wil Hart voor Den Haag



Social and Culturally-related Problems

Social and cultural challenges (urgent attention)

Social cohesion

Few contacts with neighbours and few social and cultural initiatives and lacks of social cohesion in the neighbourhood.

Education

Difficulty in learning Dutch language for pupils from migrants' families

Dutch language deficiency

Population Composition

Dutch origin, 30.7, Non- Dutch origin, 69.3

Turkish: 15.4. Western 13.8%. Surinamese 12.9%. Moroccan: 9.4%. Antilleans 3.4%. Non-Western 14.3%

Economy

High unemployment rate, low average income debts, empty shopping streets and many people live in poverty.

Safety

Vandalism and crimes

According to Rene Baron, urban district director of Escamp, which includes Moerwijk, Vrederust, Morgenstond and Bouwlust, The South-West district is in need of four Vs which are: **variation, vitality, connection** and **resilience**. "If we don't watch out, a social disaster will happen: the collapse of our society,"

Conclusion

Desertification of the Public, social and cultural life in South-West



Desertification of the Urban Life in the Modern Neighborhood

The modernist district of South-West as I conceived is a mono-functional deserted area concerning the active urban life, when it is compared to any gradually and organically developed center where we see depth and a great degree of complexity in these urban.

What characterized this district is the large collective and public spaces as well as the dominate car scale. I choose to turn the public park of this neighborhood into desert and go to the most extreme situation because the modern neighborhood was the most radical urban area to live in
And the desert represents the most extreme place to live in for any species in the world

Typological Case Studies

Case study in the Middle-Eastern context

The Hammam (public bath)



The *joumani* at Hammam
Othmania in Homs
(Boggs, 2011)

In Turkey, Morocco and in the Middle-East, in general, the mosque offers the main public space to socialize, meet, contemplate and relax. This religious place works as the meeting hub for the whole Muslim community during the week and during the religious festivals.

The Hammam was, besides the market, the second social hub in the Middle Eastern cities after the religious buildings.

The hammam consists of three parts, the hot, warm and the cool room which are interconnected with each others.

Traditionally, people used to go to there to cleans themselves before praying, this explains their

proximity of the Hammam's buildings to mosques. Hammam was also an important place for women for interactions with other women. They used to visit each others in homes as well as in Hammas. It was also the place where many social activities takes place till the day of today, such as marriage ceremonies, beauty trips drinking coffees and teas, meeting with friends and socialize so forth.



In the street near
Hamam Silsileh

(Boggs, 2011)

The most obvious architectural feature in the Hammam is that it is an introvert space.

You never know who you might encounter within its walls.

In general, The Hammam (bath) and the religious places have always been interconnected in the old cities of the Middle East.

We can say that the Hammam surpasses its typology of being a place for cleansing and has become a multi-functional building.



(Boggs, 2011)

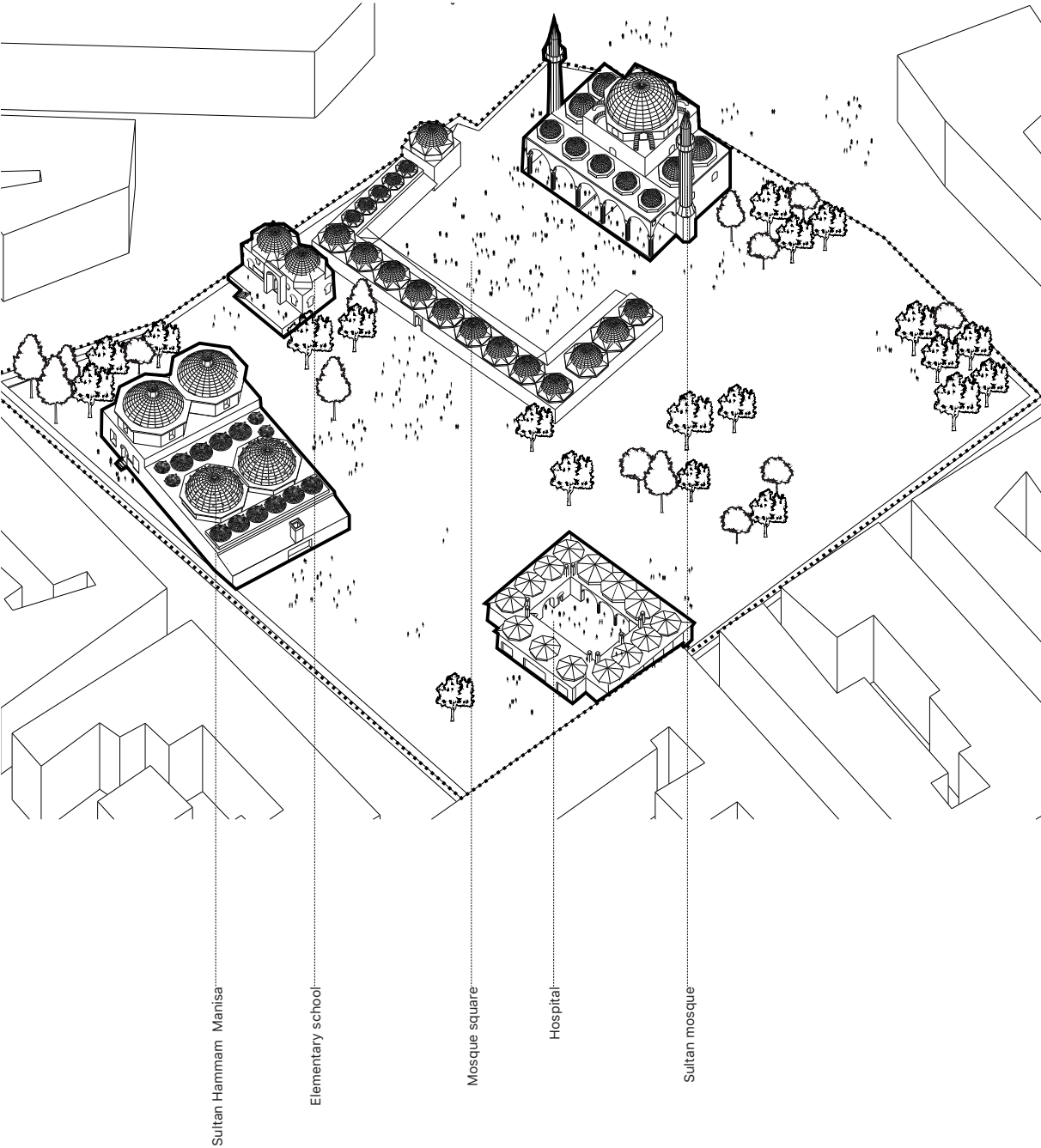
The *joumani* of Hammam al Werd



Hamam
Silsileh

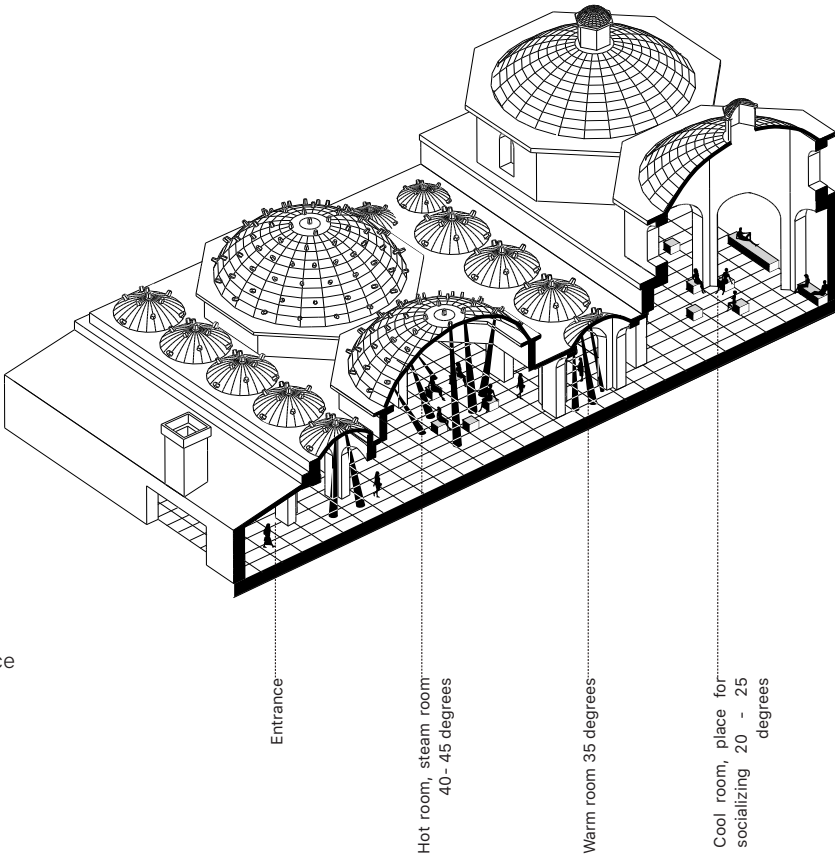
(Boggs, 2011)

Public space in Manisa, Turkey



Multiplicity in the traditional Hammam

Sequence for space



Case study in the European context

The religious space (ritual and contemplative space)



Pantheon Rome, Italy



Theatric contemplative space, Grundtvigs Kirke in Copenhagen

<https://www.archdaily.com/792096/ad-classics-grundtvigs-church-peder-wilhelm-jensen-klint>

Contemplation (Sub Rosa) belongs to universal phenomenon. Every society used to perform different kind of contemplation in their ways. Contemplation can be related to religious and non-religious purposes. In old Greece, it was a way to think in order to acquire knowledge.

Generally, architecture provides the stage for contemplation and facilitate ritual activities through its spaces. Contemplative spaces can be distinguished in three types:

1- Theatric space: architecture provides the space to perform ritual activities, churches and other religious buildings are considered theatric spaces where people experience contemplation through



Architecture as a contemplative element, Western Wall, Jerusalem

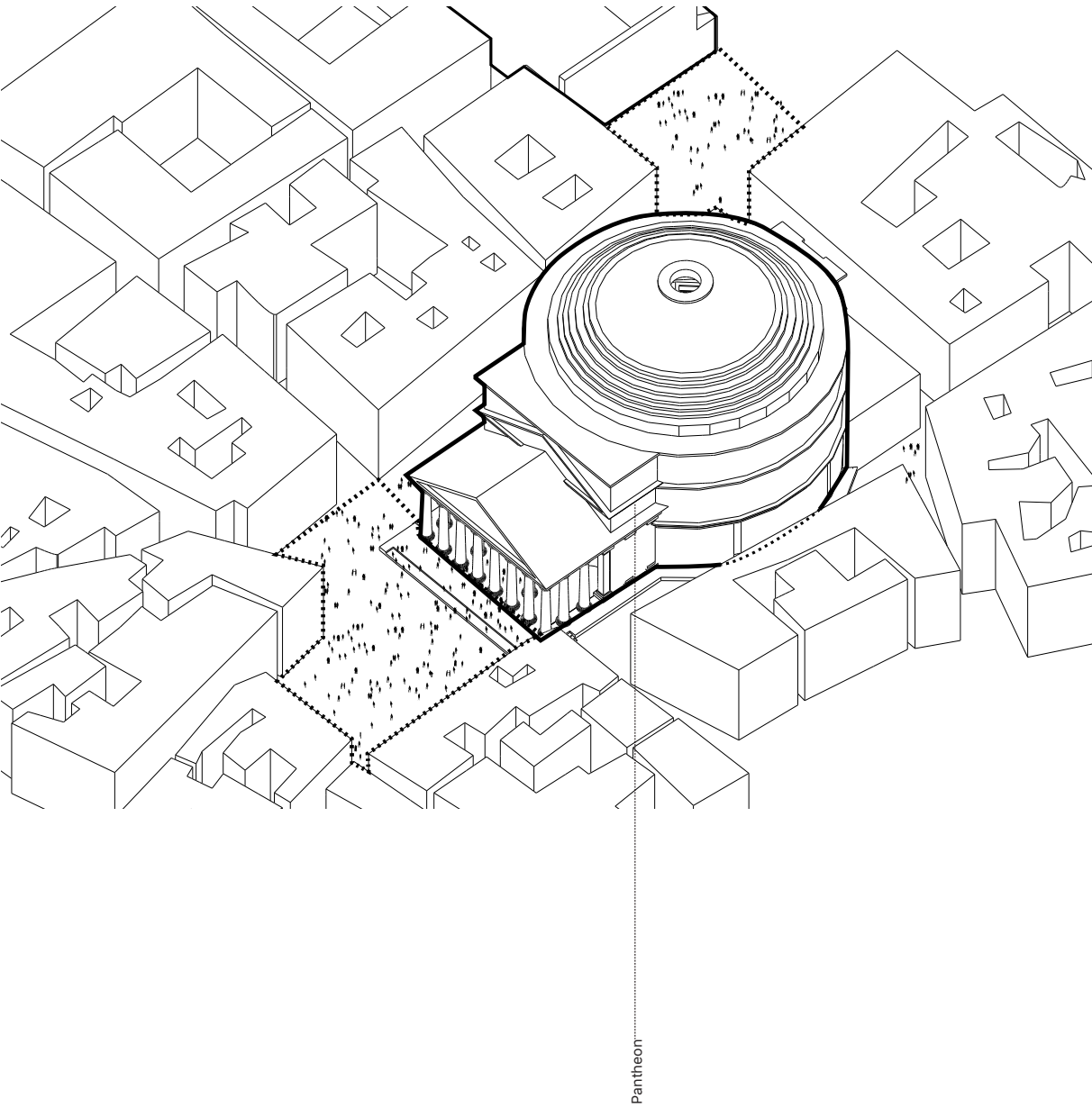
<https://www.timesofisrael.com/israel-advances-western-wall-train-plan/>

it; but the church itself isn't the contemplative element.

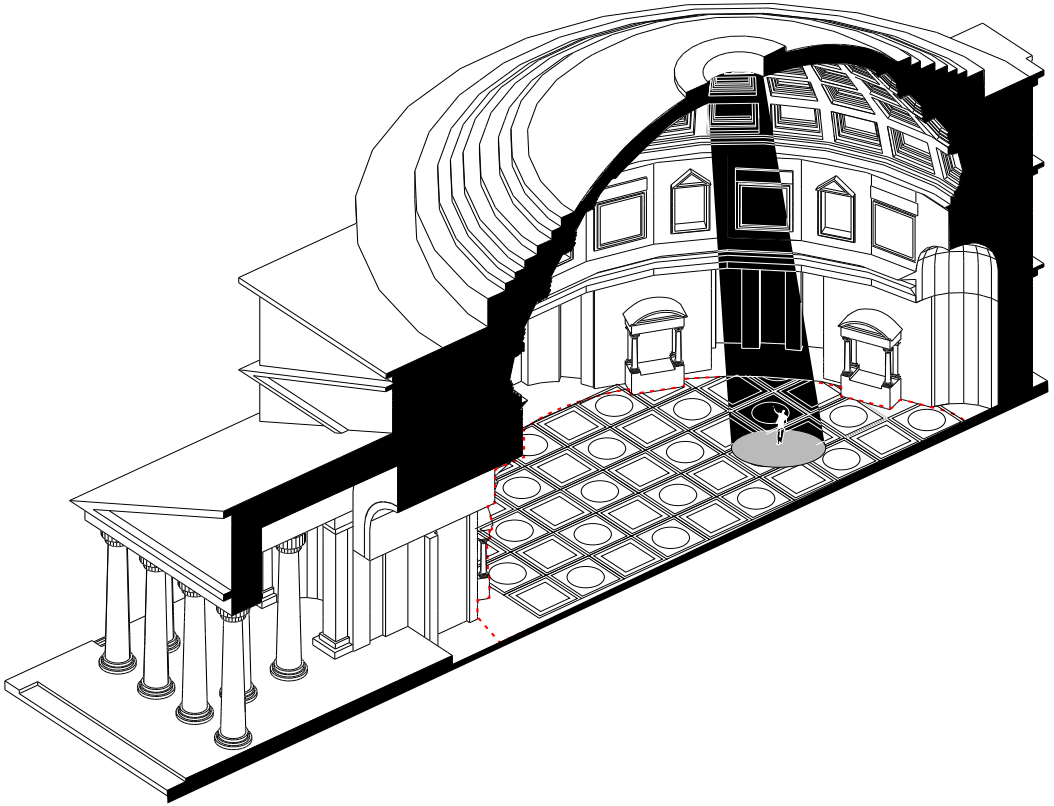
2- Sanctuary space: this type of spaces facilitate contemplation by provides boundaries between the built environment and the sacred space. It characterized by its introvert typology which closing the space from the outside world.

3- Architecture as a contemplative element: in this case, an architectural object is conceived as a contemplative element, such as the West wall in Jerusalem and the Kaaba in Saudi Arabia.

Public space in Rome, Italy



Pantheon.....



Space for Contemplation, Pantheon.

Case study in the The Netherlands

Spuiplein, The Hague, The Netherlands



Dance festival in Spuiplein, The Hague

Schouwburgplein, Rotterdam, The Netherlands

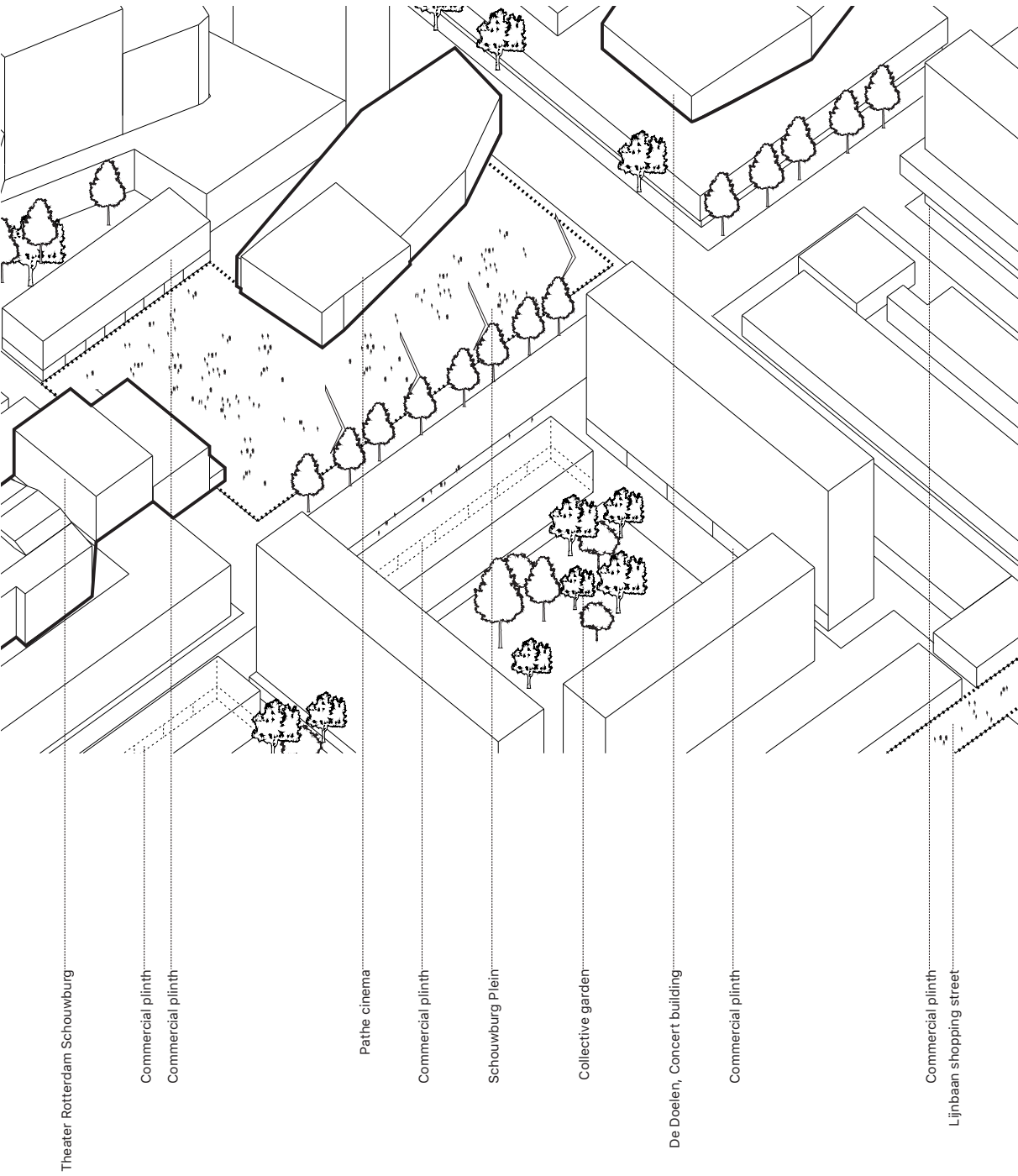


Dance festival in Schouwburgerplein Rotterdam, Foto, @Eric Fecken



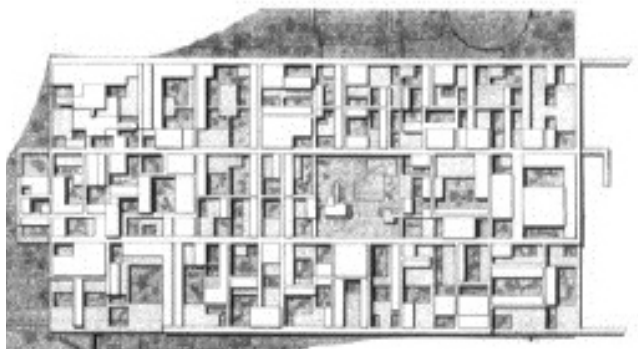
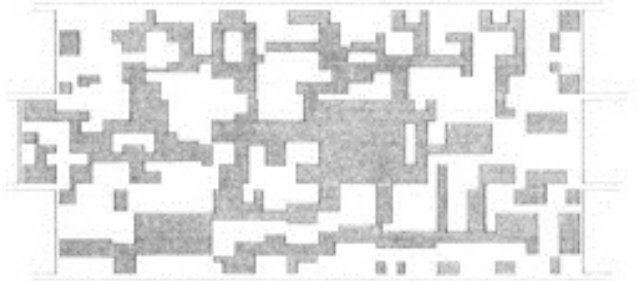
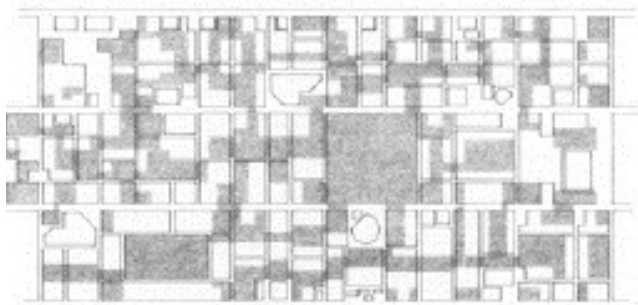
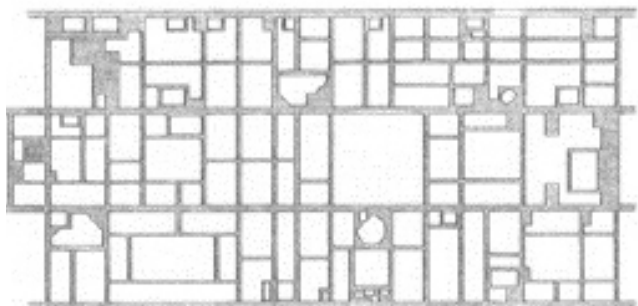
Yoga on the Schouwburgplein.

Shouwburgerplein in Rotterdam, The Netherlands



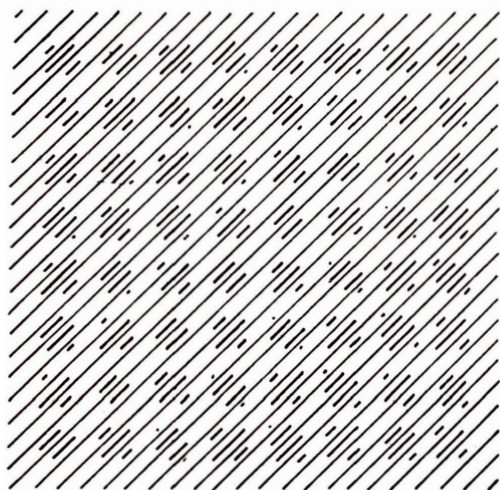
Public Buildings based on Grid-Design

Free University of Berlin

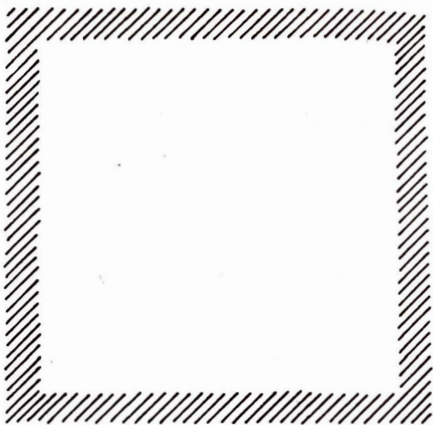




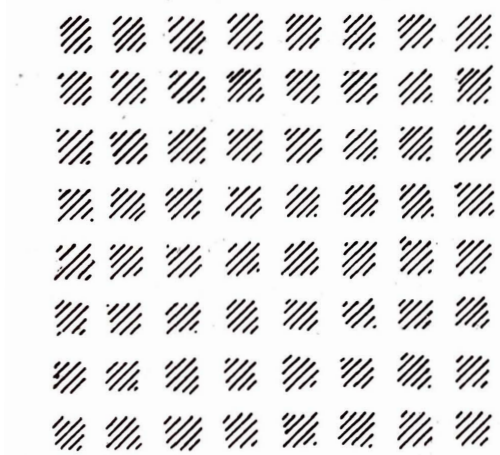
Composition Studies of Dom Hans van der Laan



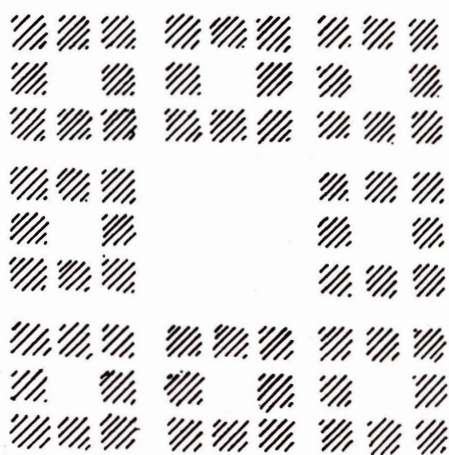
1- Weak or non-existent external and internal boundaries.



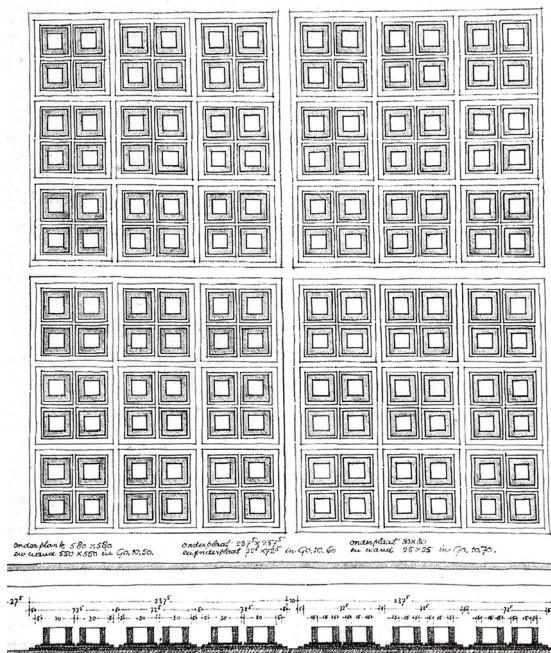
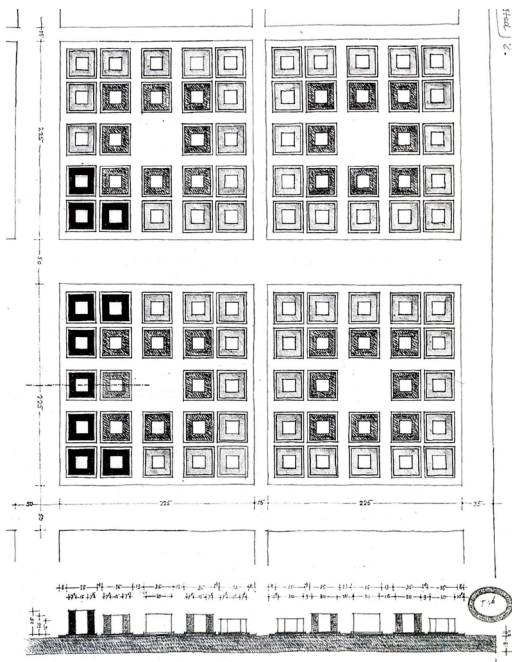
2- Strong external boundaries, weak or non-existence internal boundaries. The parts tend to fuse together into a single homogeneous whole, but preserve a sharp separation from nature, as in a baroque art.



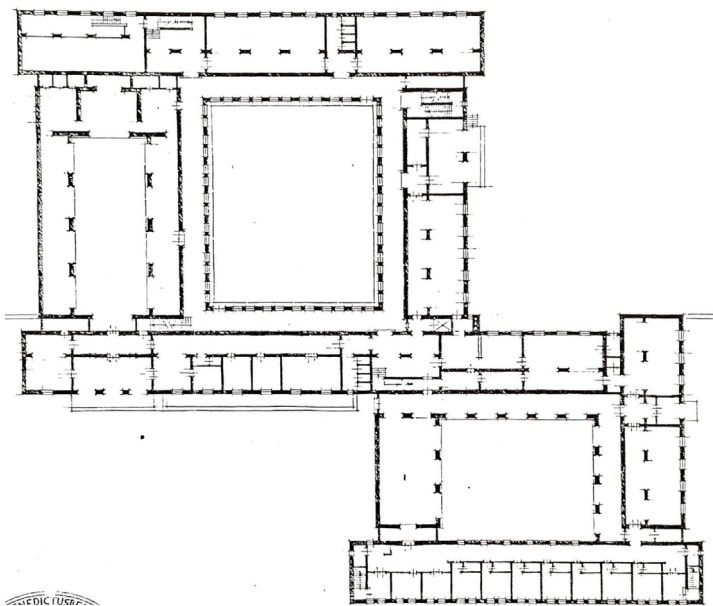
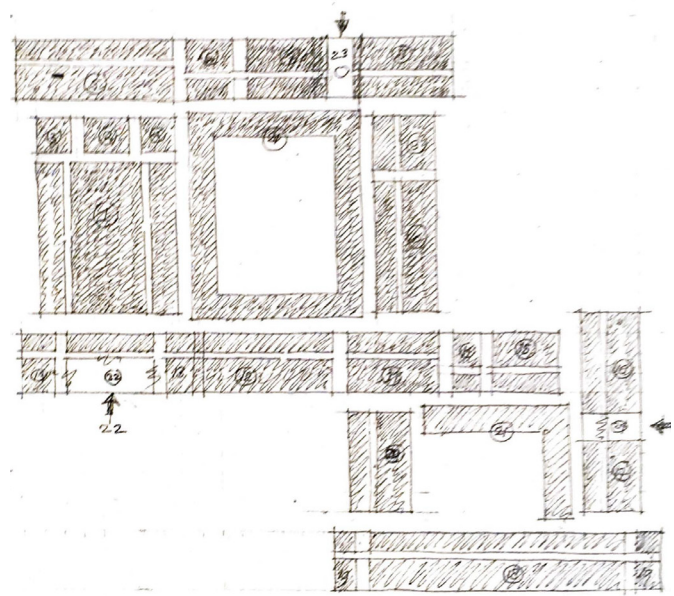
3- Weak or non-existent external and strong internal boundaries.



4- Strong external and internal boundaries, This is the principle of the classical, and also of Van der Laan's, composition.



Benedictine Abbey of the Sisters of Many Mother of Jesus at Mariavall-Tomelilla, Sweden, 1987-1995

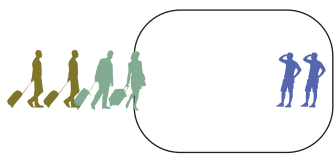


STEDICUS

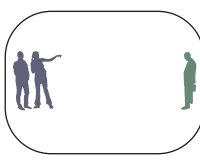


Richard Padovan stated: 'The space of the courtyards are defined by the independent blocks surrounding it. Everything is aimed at giving the impression of an ensemble of separate buildings. In fact, while the general plan shows the complex as being solid and the cloisters introverted, the independence of the separate parts establish multiple relationships with the exterior and is reminiscent of rural and urban formations that are closely linked to their context.'

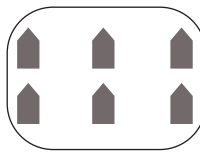
South-West District, Defined problems



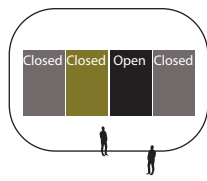
Unfamiliarity+ unknownness



Social disorder + Segregation



Sub Urbanity

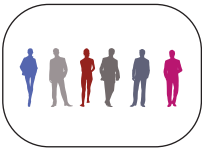


Underused public space

The architectural mediator promotes the following:



Familiarity



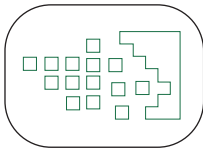
Diversity + Social cohesion



Urbanity

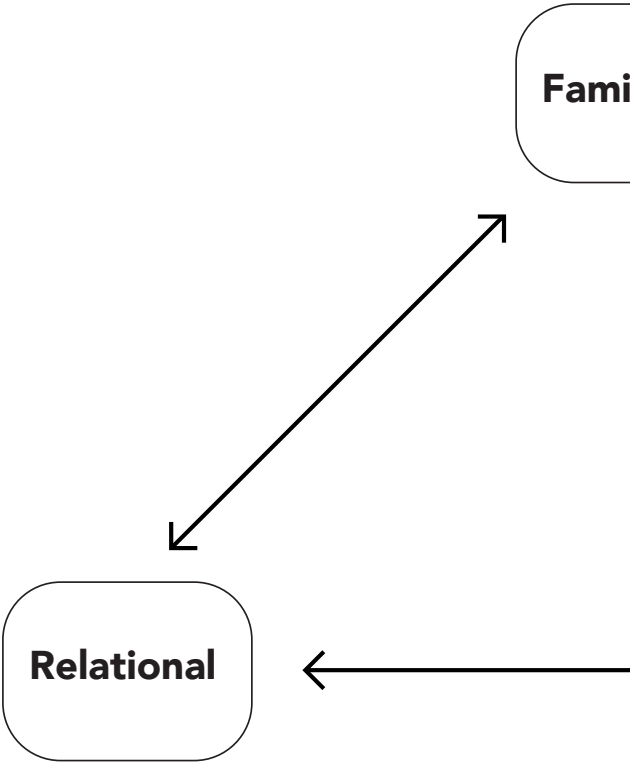


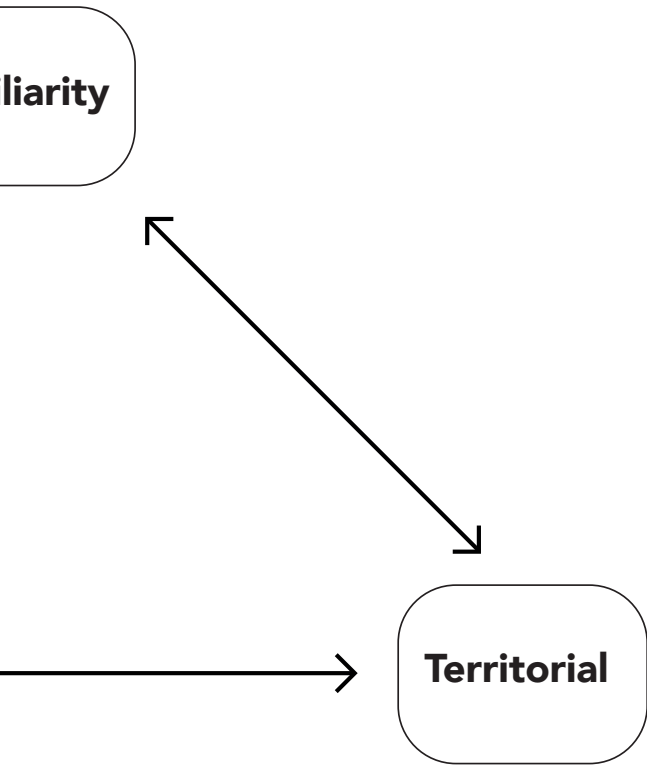
Densely used
public space



Flexibility

Familiarity, Definition





Relational Familiarity

Relational familiarity, participation and activities



Wedding ceremony in the Hammam.

Familiarity is related to everyday social and cultural practices or activities that are shared between people in society. Familiarity is required involvement, participation and understanding.

As morgenstond is a multi-cultural neighbourhood, the projects researches the various familiar activities which used to be practiced by the different people living in morgenstond.



Hammam as a social hub.



Religious activities in the Church.



Religious activities in a mosque.



Cultural interaction through cooking and eating together



Making traditional dishes in public space.

Data source: Aarhus2017.dk, eating in Istanbul.



Dancing together.



Collective sport activities



open air theater in vondelpark



Playing children.



Park gatherings.



Playing children.

Market as a space where different



Markthal, Rotterdam

The market is an example of a space where different social, commercial and cultural activities come together. It is a clear example of co-existence of different cultures on one plot situated next to each others.

The visitors have the freedom to choose what to do in the market but at the same time, he/she is introduced to different products, foods and activities from different culture. This all happens in casual way while he/she is roaming around its streets and spaces.

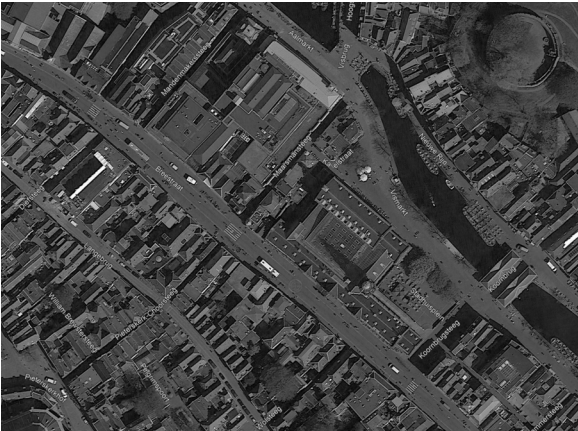


Camden market, London



Territorial Familiarity

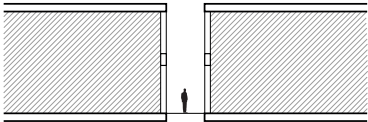
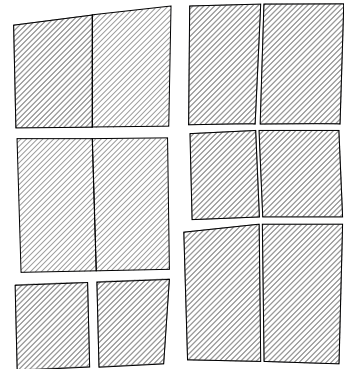
Street vs Space



City center, Leiden



Peterskerk Choorsteeg

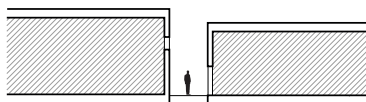
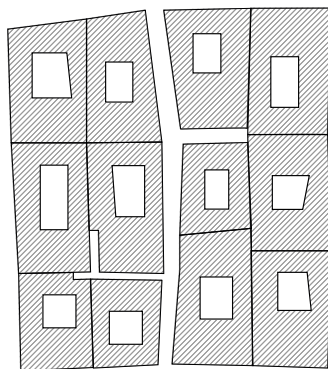




Historical city center, Marrakech



Typical alleyway in the city

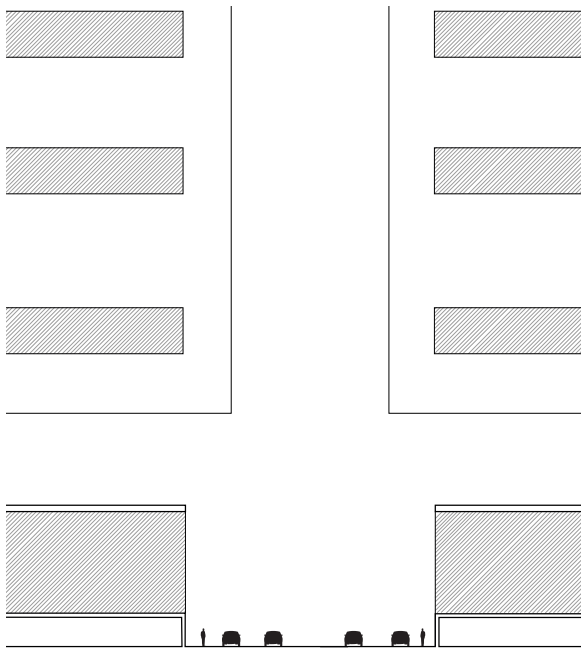




South-West, The Hague



Dalerveenstraat

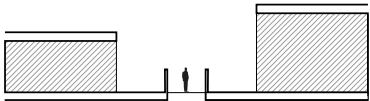
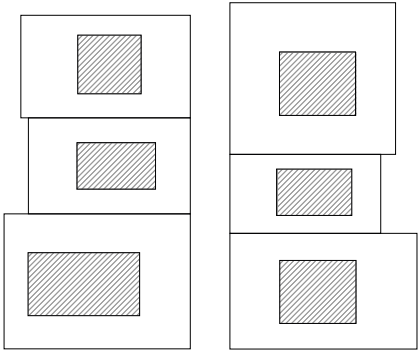




Paramaribo,

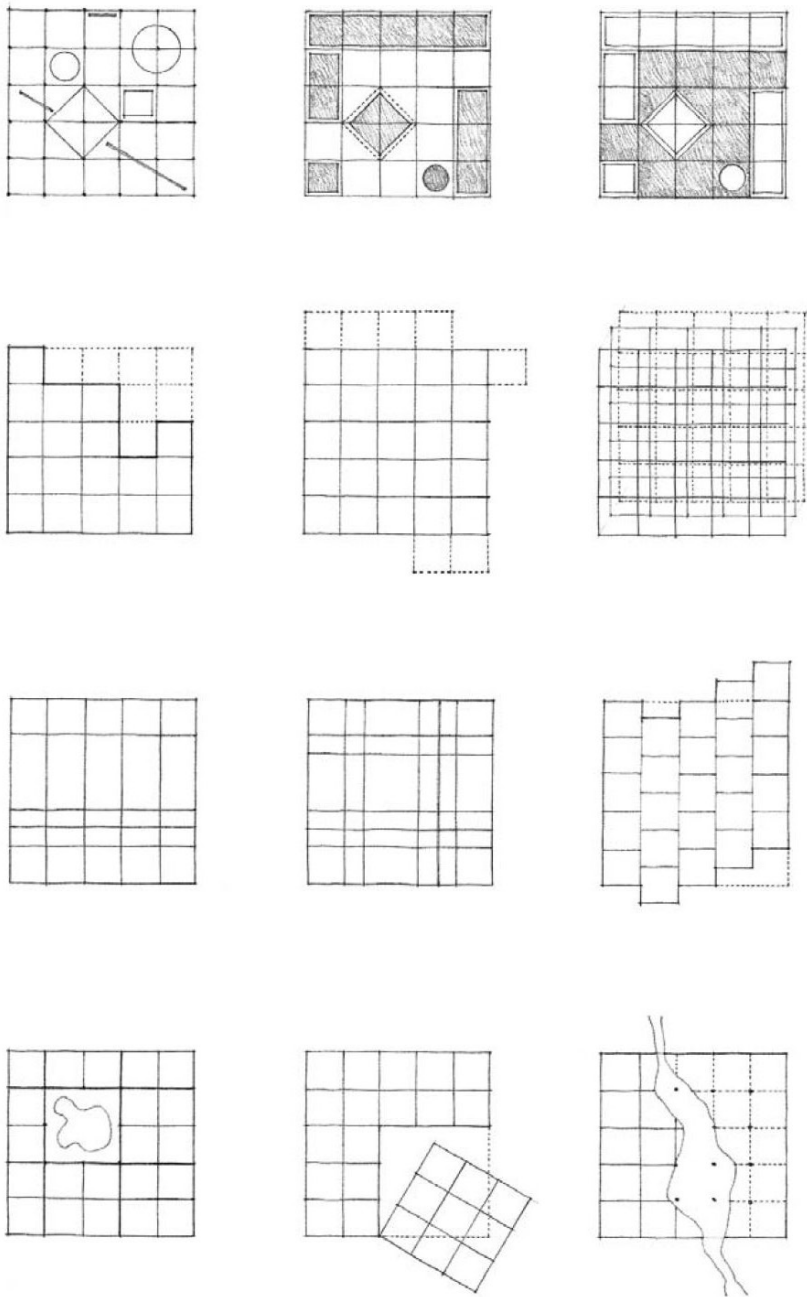


Typical street



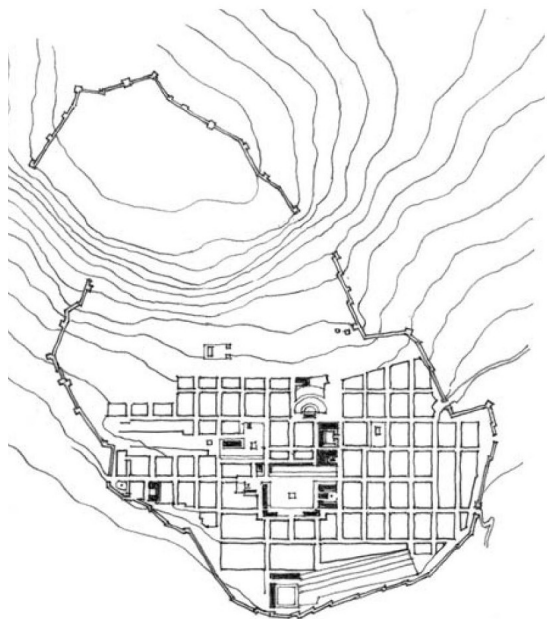
Urbanity

Grid

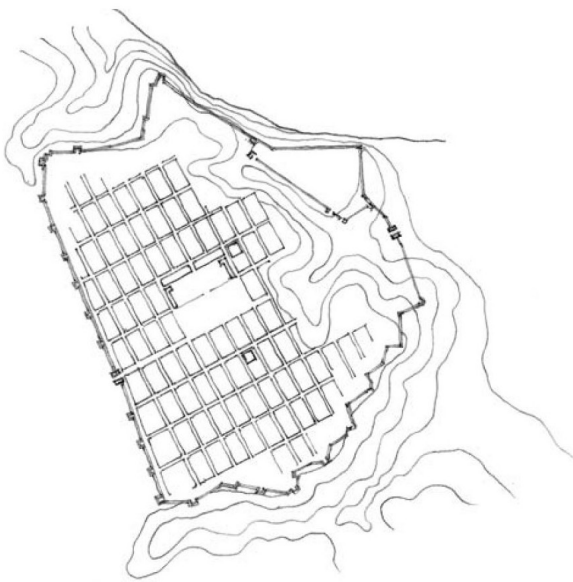


Organizations of grids

Grid city



City of Priene, Turkey, 334 B.C



Dura-Europos, Syria 400 B.C

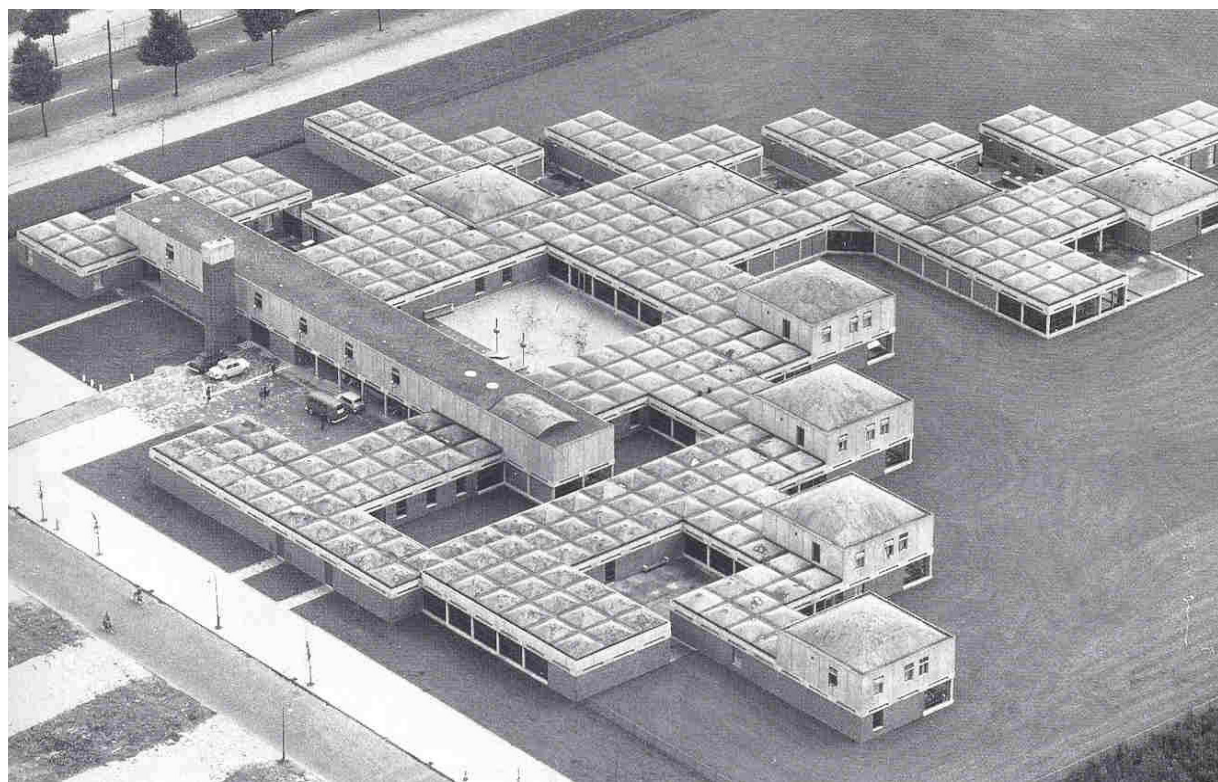


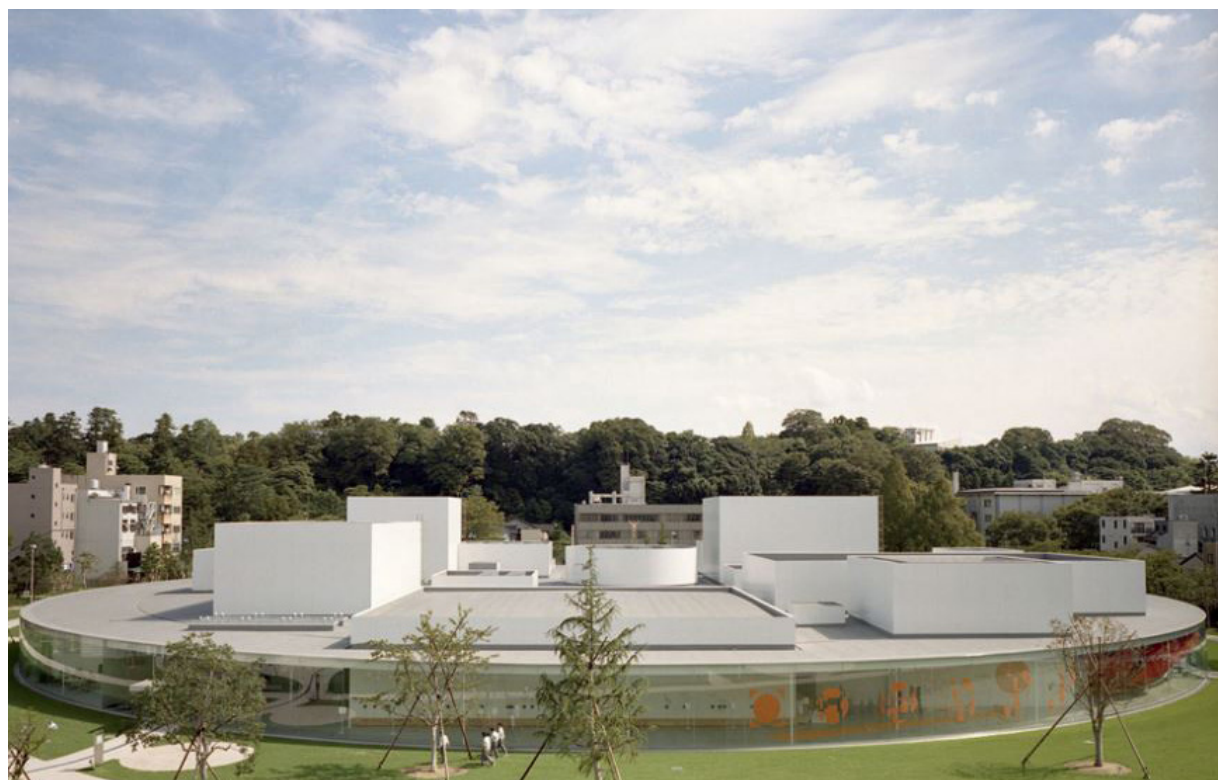
Commissioners' Plan of Manhattan 1811

Modern examples of the grid



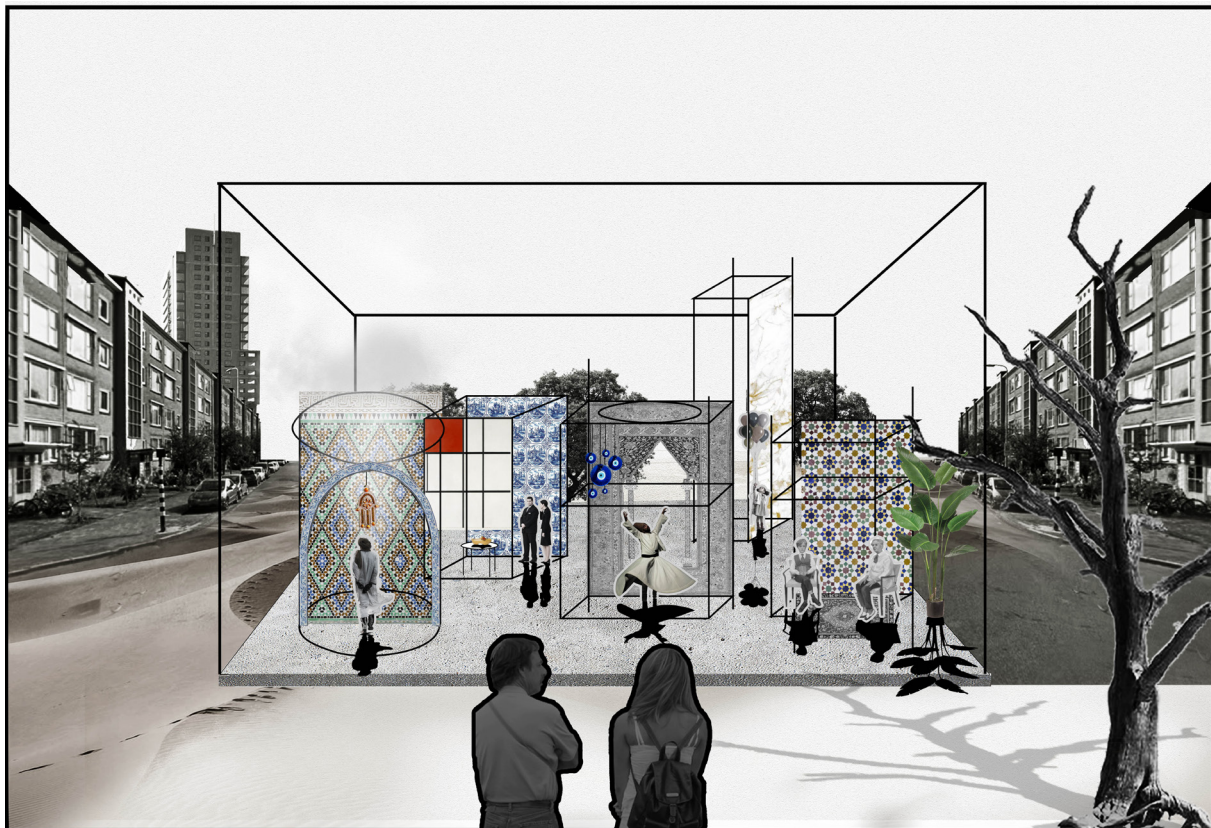






Manifesto

Spaces of Familiarity



To attract attention, this manifesto image tries visualize the most significant intent of the project.

The abreast various in sizes frameworks are the core of the projects. These frameworks express different function and they also include different ethnic groups.

The project consists of three frameworks, the first one is the framework of the context (the modernist neighborhood), the second framework is the framework of the project as a whole which includes the smaller frameworks of the different functions and ethnic groups. However, each small framework has different function and will attract different people, They are in the same language expressed with mi-

nor differences in order to emphasize the unity and equality of people in the project.

Design brief

The American urbanist Jane Jacobs wrote:

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody." – Jane Jacobs, *The Death and Life of Great American Cities*.

For the assignment of the Graduation project at the Faculty of Architecture, a Public Condenser will be proposed at the Melis Stokepark as model which tries to change the conventional stereotype of the monofunctional public buildings.

This design brief will reflect on the main themes of the studio:

1. CITY:

1.1. Functional context: the South-West district is characterized by functional homogeneity, which clearly opposes the real aim of the future Public Condenser. The Public Condenser is a heterogeneous space where different activities take place, overlap and interlock with each other in horizontal and vertical ways.

1.2. Architectural context: the South-West district is identified by an ultramodern horizontal character with some high buildings here and there. The architecture of the buildings is very ordinary. The Public Condenser is an extraordinary building which breaks this homogeneity in the district through its architecture.

1.3. Spatial context: South-West district has, as a modern area, abundance of unused and non-designed and non-active green spaces in the form of parks and collective spaces.

This modern district itself with its public spaces are the enemy of the public realm since the public life and the complexity of it are missed there and these spaces don't encourage social interaction, meeting and activities in general. Therefore, the future Public Condenser is a meaningful space which functions as a social hub?

2. CONNECTION:

The neighborhood is generally well-connected to the city of The Hague. Yet the focus is more on car roads and not on walking and cycling roads because of the large distances in the area.

MELIS STOKELAAN: is one of the main arteries in the neighbourhood; it connects the Morgenstond with the adjacent neighbourhoods and with the city centre. Moreover, it passes along the Melis Stokepark at which our side is located.

Leyweg: is a medieval polder-road which was redesigned and modernised during the construction of the neighborhood. It forms the economical heart of the neighbourhood since many shops are situated there. It is partly used for cars and the rest of the road is pedestrianized.

2.1. Neighborhood context: The public transportation to the city centre is a slow connection by Light ways pass through Melis Stokelaan. Melis Stoke-laan has an open character with many sport facilities on both sides of the road. The openness and the wide profile of Melis Stokelaan give the neighborhood a sub-urban character rather than a city one. The Public Condenser will be design on this road Which will condense the profile of he street.

2.2. Regional context: However, the connection to the city center is a slow connection, Morgenstond and Melis stokepark is well connected within the context of the Randstad. This gives the Public Condenser a possibility to be an attractive place to visit from all around the Netherlands.

3. PEOPLE:

3.1 City Context: South-West district is typical migrants' neighborhood. Large percentage of its population has a Turkish and Moroccan background. Criminality, poverty and low education are problematic there which makes the neighborhood segregated from the city of The Hague culturally, economically and ethnically.

3.2. Neighborhood Context: the neighborhoods have many social problems. The social practices are reduced to its ultimate level. Spontaneous meeting and social contact and activities take place on a small scale. This has many reasons; the lack of articulated meeting spaces and public buildings can be on of them.

Conclusion:

From the aforementioned design brief, my research question is how the design be a mediator (functioning as meeting hub) between the modern built environment (physical elements) and (non-physical element) the culturally segregated residents of South-West district?

The district has many problems regarding social interaction and integration, and informal activities and the need of an articulated meeting point is needed in the area.

Activities

1- Performance and Workplaces:

Creating flexible workplaces for young enterprises in the area is essential. This is vital to promote the livability of the morgenstond in general and the axis Leyweg-Melis Stokepark. In this way, the use of the park will be granted during big amount of the day when there is no possibility for the a social activity to take place.

2- Cultural/ social integration:

Nowadays, the process of Multiculturalism is witnessing an increasing rejection in the Western Countries. Introducing cultures to each others is a way to start a dialogue between people as well as a way for socialization between the residents of South-West district.

3- Contemplation zone:

Contemplation (sub rosa) belongs to universal phenomenon. Every society used to perform different kind contemplation in their ways. For some cultures contemplation is related to religious activities, in old Greece, it was a way to think in order to acquire knowledge.

4- Religious quarter:

As the South-West district is a mixture of different religions, it is vital to let people know and understand each other by introducing their Christian-Muslim- Non Religious values to each other. Religious integration into the society can be done by starting a transparent dialogue between people; letting people practice their religions freely and ensuring them that they are a piece of the community whatever they believe in.

5- Learning and study zones:

It is constituted large amount of the plot. It helps bridge the language deficiency between people since it enable people communicate with each other.

Nowadays, the young generation abandon the tra-

ditional way of staying at home to study and read. Many of them have the tendency to go for a cozy cafe, and study together with their friends.

The study-room is still missing in the neighborhood which gives the public condenser the opportunity to offer the calm space for the youth to study and socialize with their friends; and at the same time, this activity will guarantee the continuous of the public space.

6- Sport and games

This zone offers adults and young people spaces to express different sports and games.

7- Administration 300 m²

Besides administrative issues, administration to ensure the safety and surveillance of the project.

8- Outdoor activities:

The project offers a wide range of outdoor activities, such as cultural (such as food festivals) and musical events, places for sitting and socializing with people.

Playgrounds for children and adults.

The outdoor events will be held in different squares of the project and doesn't only related to the function of each zones.

Program

1- Performance and Workplaces: 2500 m²

1- Flexible offices which are spreaded on different floors. Each floor is around 300 m², and the project offers five floors for working places. In total **1500 m²** including facilities (Toilets, vertical connection and horizontal).

2- concert and conference center for the whole community of South-West 500 m².

3- Multi used room 300 m².

4- Cinema 300 m².

5- facilities 100 m².

2- Cultural and social integration: 1500 m²

1- Different kitchens to enable cultural integration: 300 m²

2- Cafe and restaurants: 350 m²

3- Social lounge room 100 m²

4.1- (Hot room, Warm room, sauna room, storage, toilets, entrance)

5- Exhibition spaces: 400 m²

6- Spaces for social and cultural events: 500 m²

3- Contemplation zone: 800 m²

1- Contemplation room: 500 m²

2- Meditation room: 200 m²

3- Social lounge: 100 m²

4- Facilities: 100 m²

5- Hammam (Traditional spa) 600 m²

3.1- Religious space: 400 m²

1- Prayer space or in other words, space for self reflection, 400 m². This space can be used for different believers through the whole week.

5- Learning and study zones: 1800 m²

1- classes of Dutch language and play for children (Preschool education) with a language deficiency 350 m².

2- classes of languages: 350 m² including Arabic, Dutch, Turkish and English for everyone how is in-

terested in learning other languages. It offers courses of Dutch for new comers and migrants with language deficiency.

3- Study rooms to enable students of different ages: 800 m²

5- workshops rooms 400 m²

6- Sport and games 1000 m²

1- Kick-boxing rings

2- Dancing spaces, Sport (working out club)

3- Bmx course

4- Climbing tower

5- Interactive play

7- Administration 300 m²

1- Office

2- security

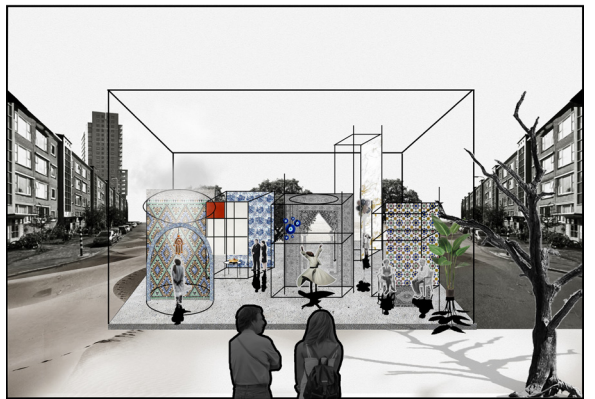
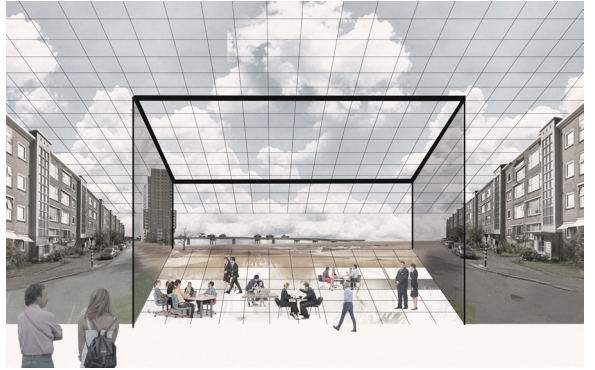
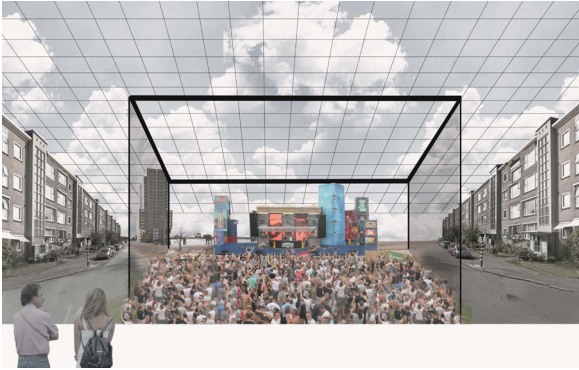
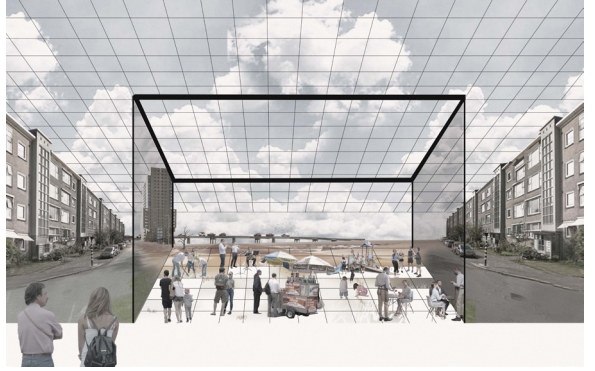
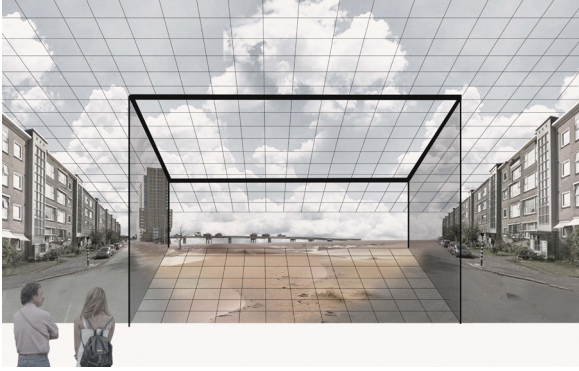
3- Storage

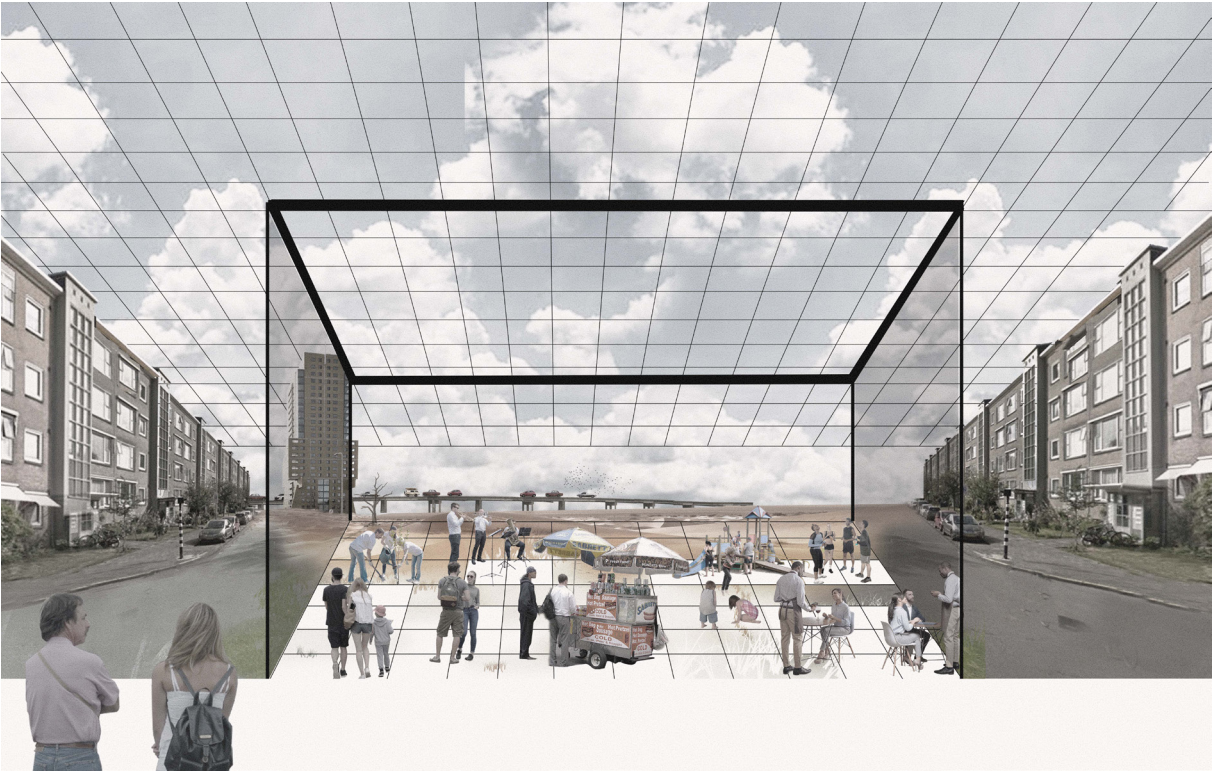
8- Outdoor activities

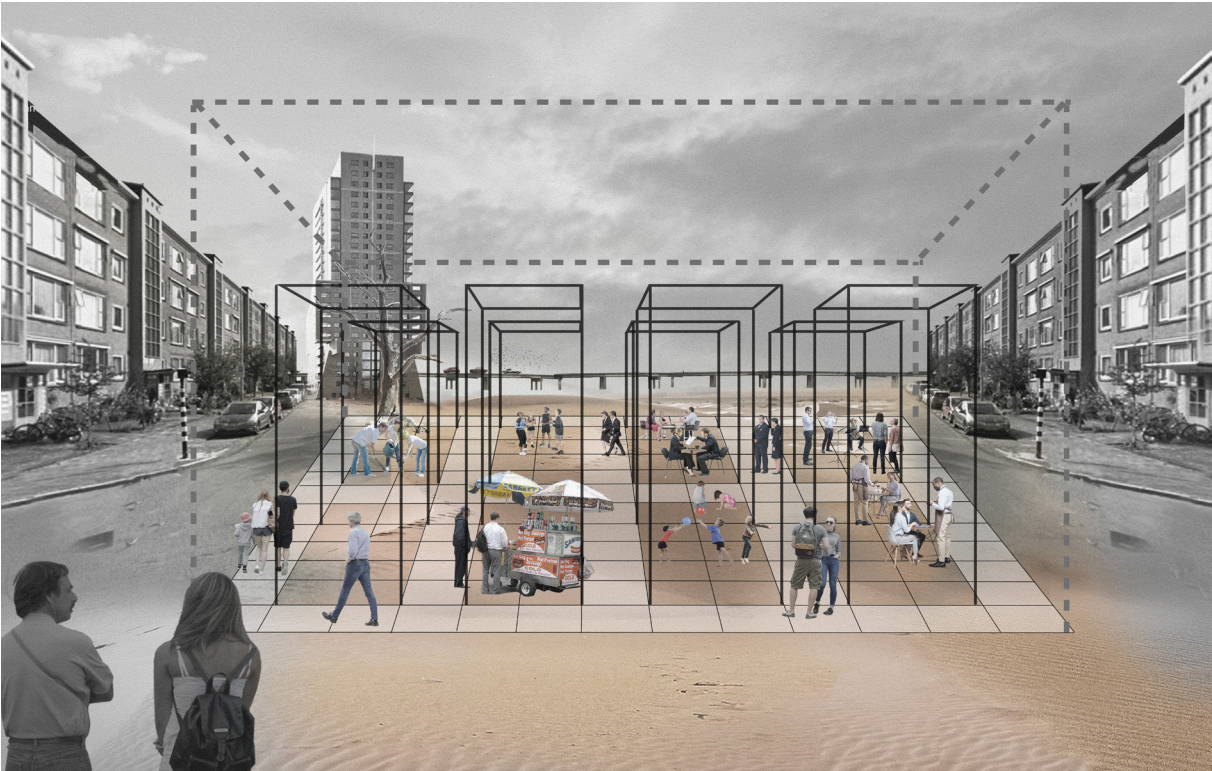
The outdoor events will be held in the different squares of the project.

Manifesto's Design

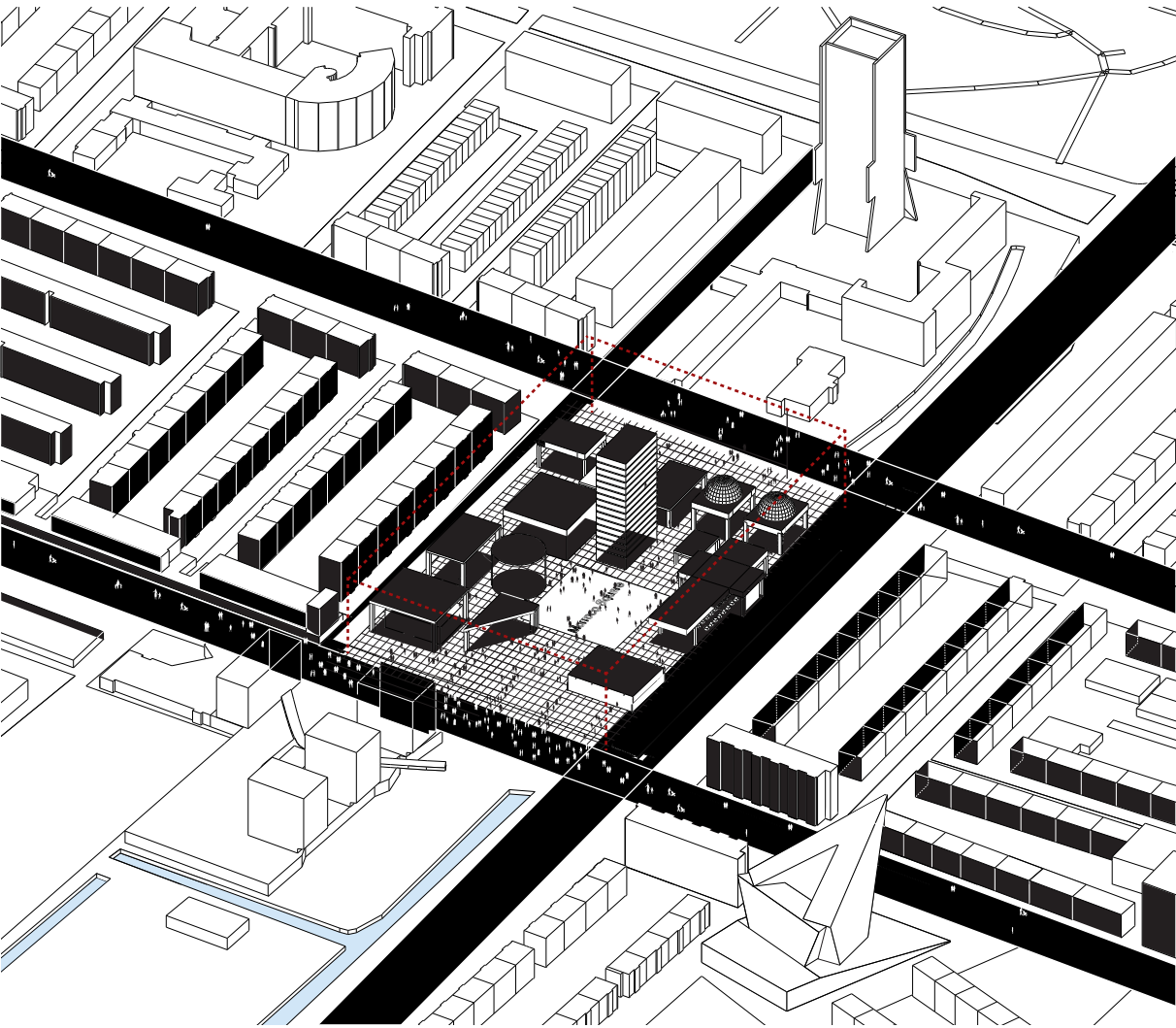






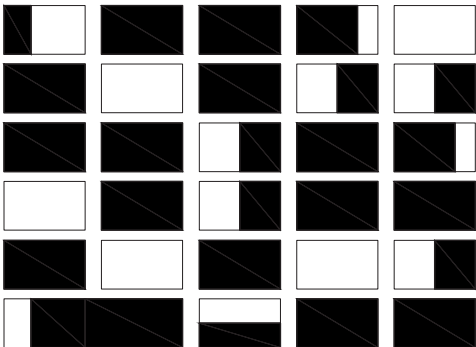


Different Typologies

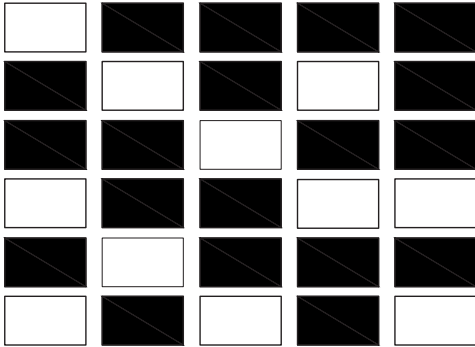


Grid Based Design

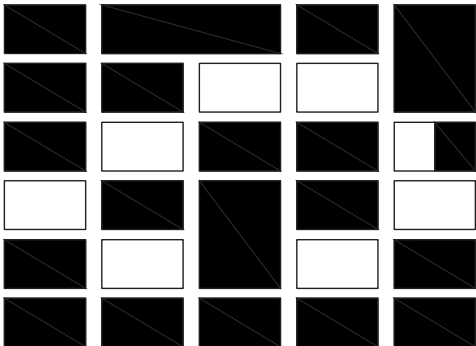
Play with Solids and Voids



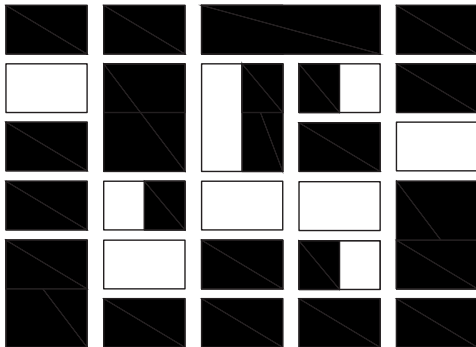
Proposal 1



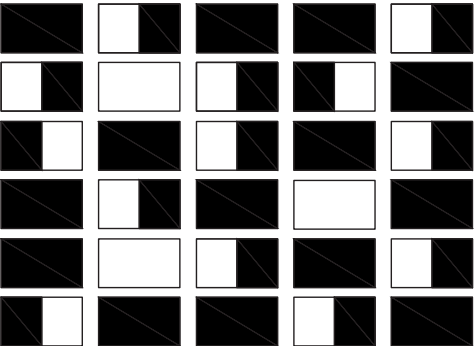
Proposal 4



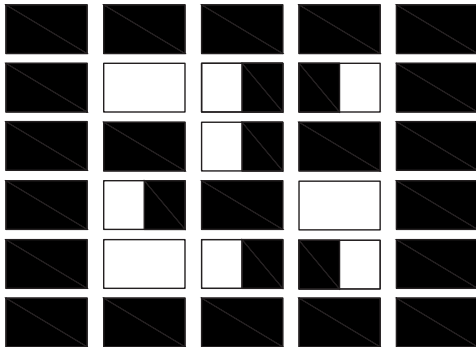
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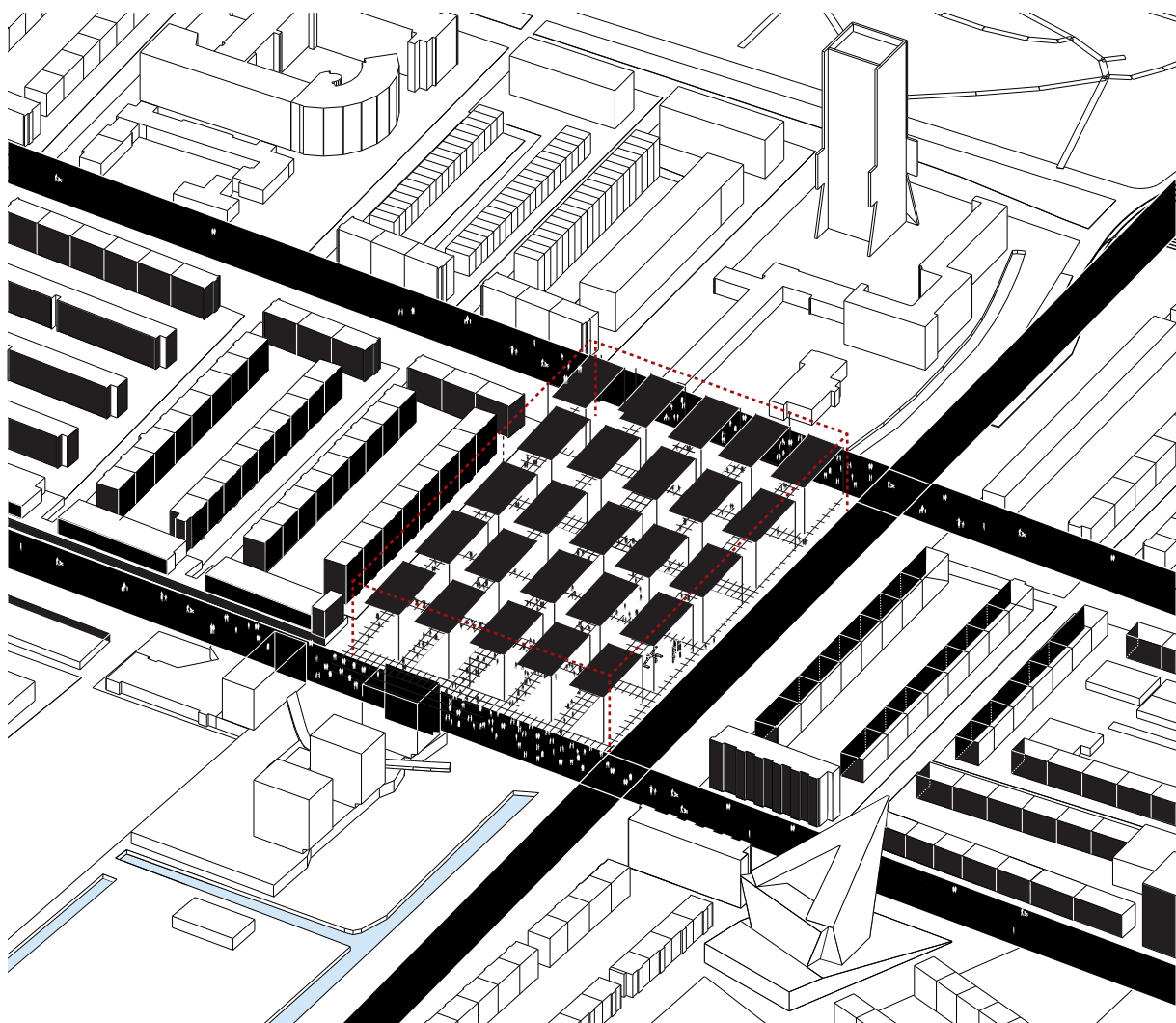
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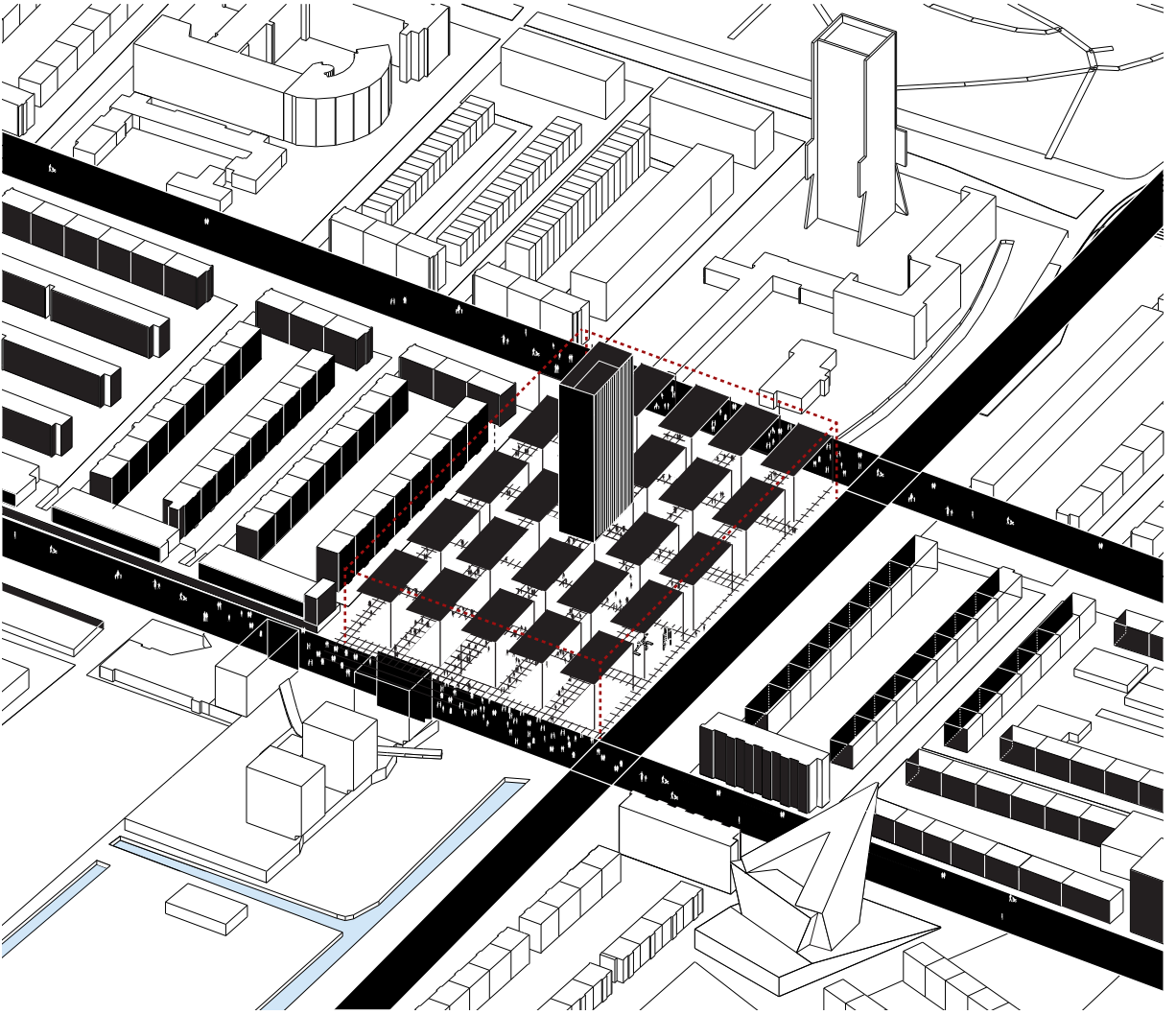


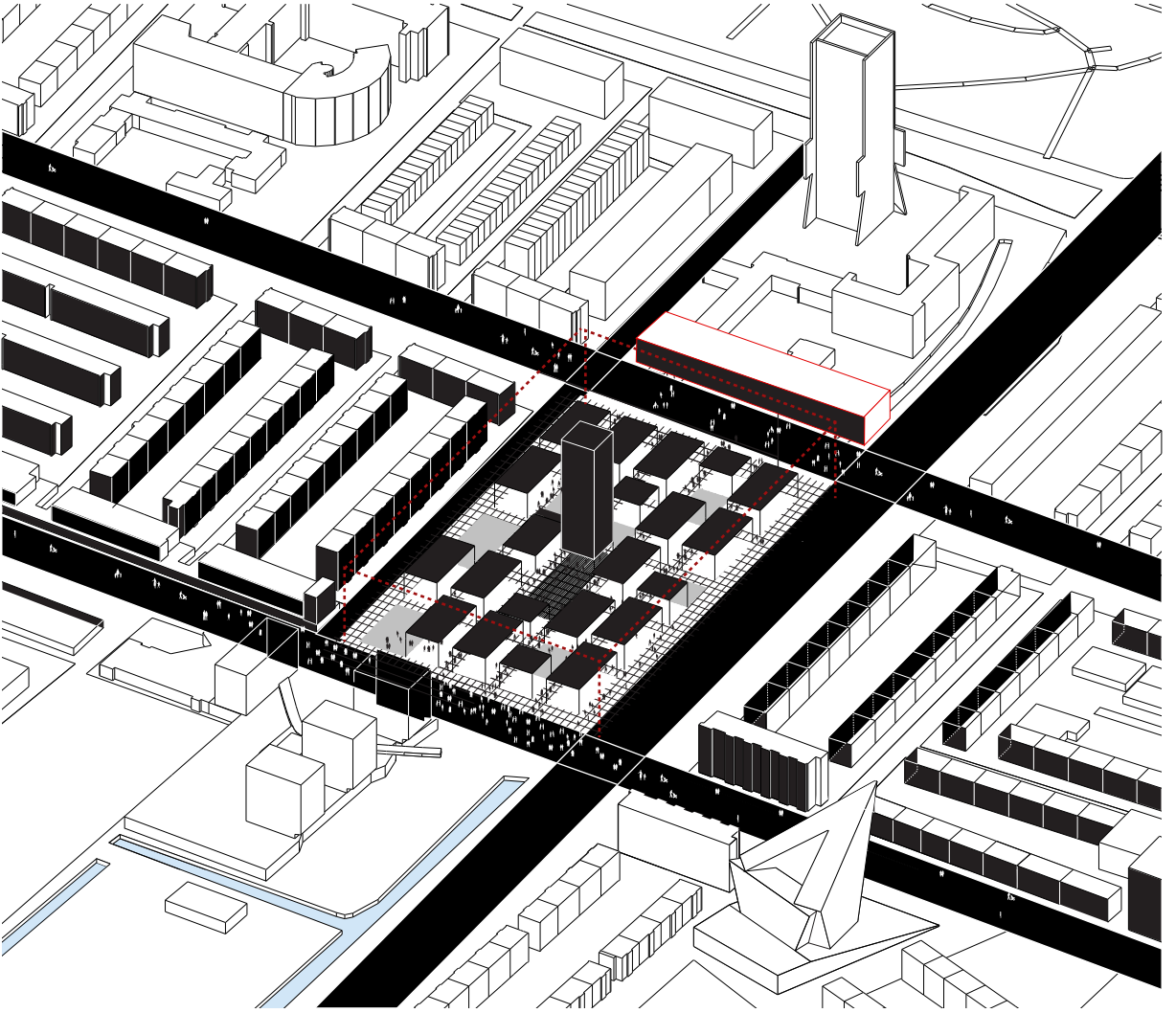
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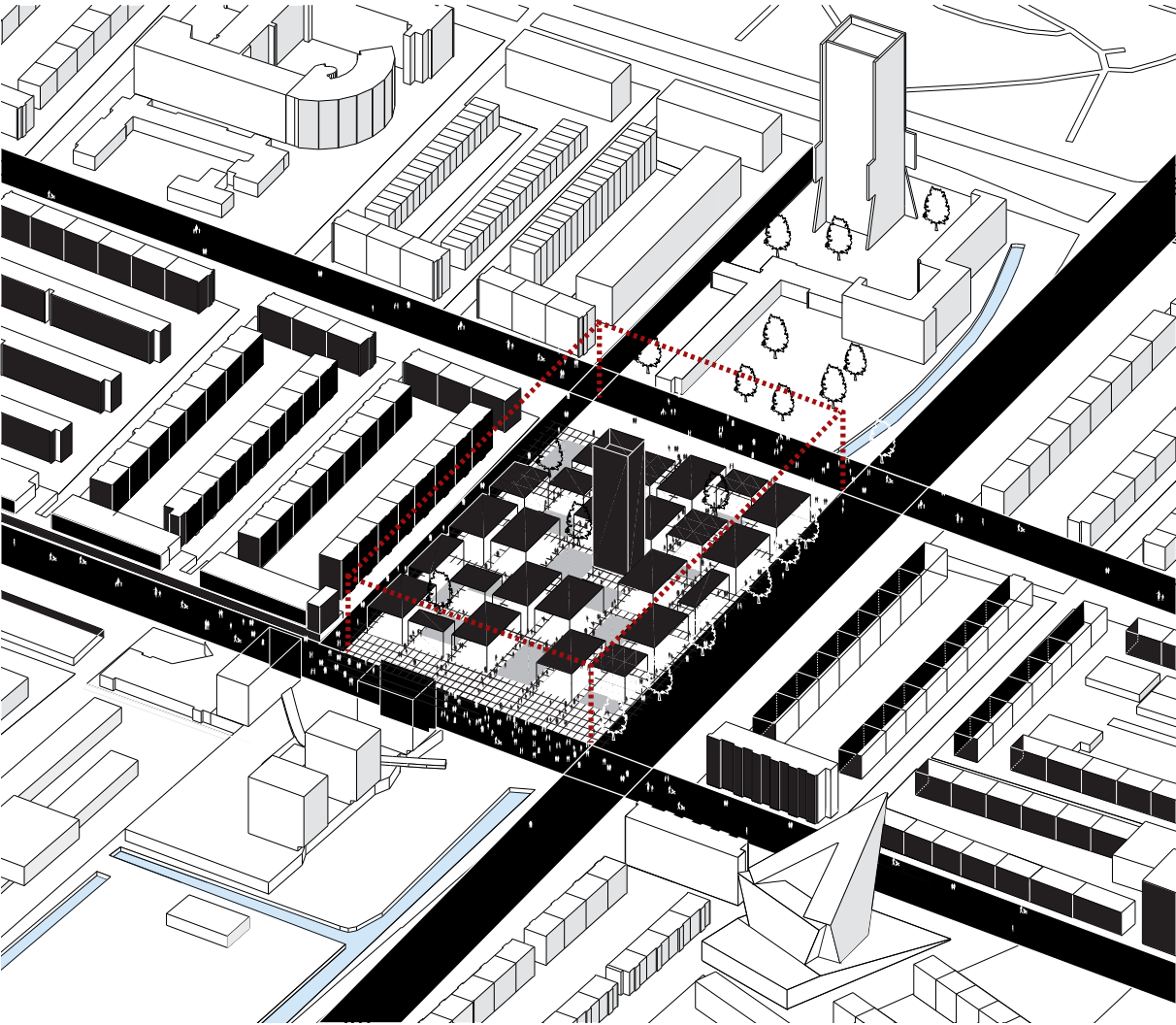


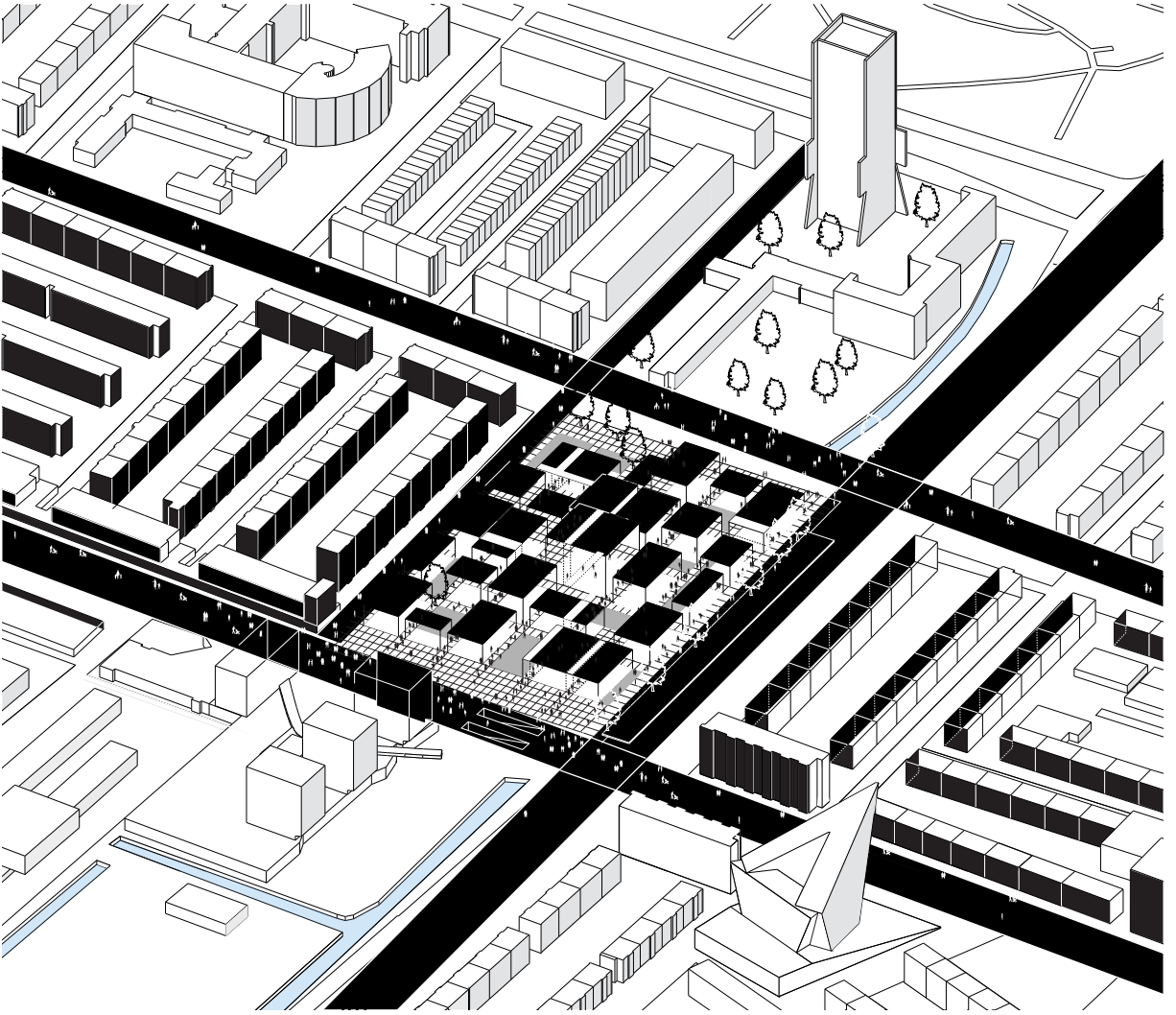
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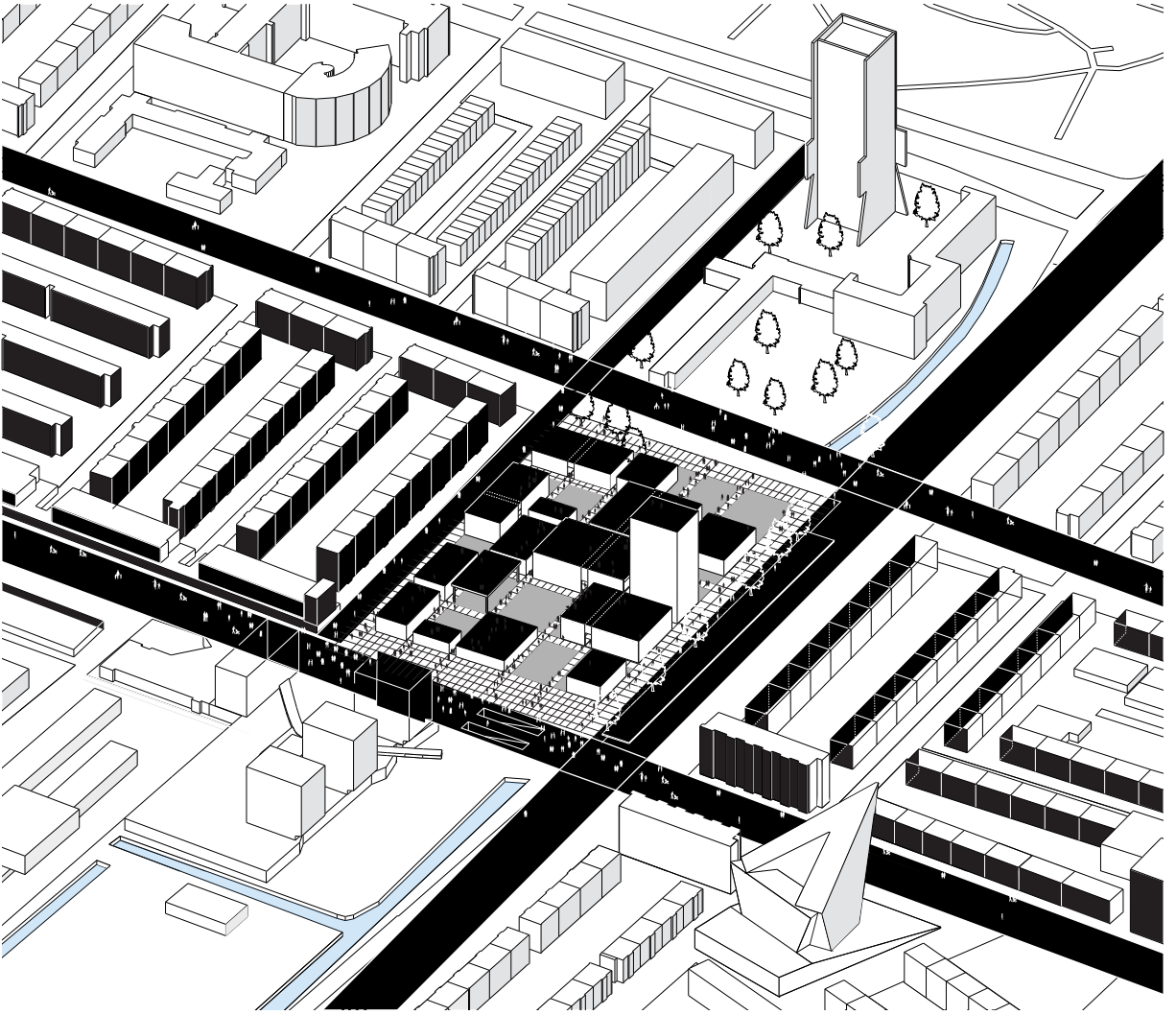


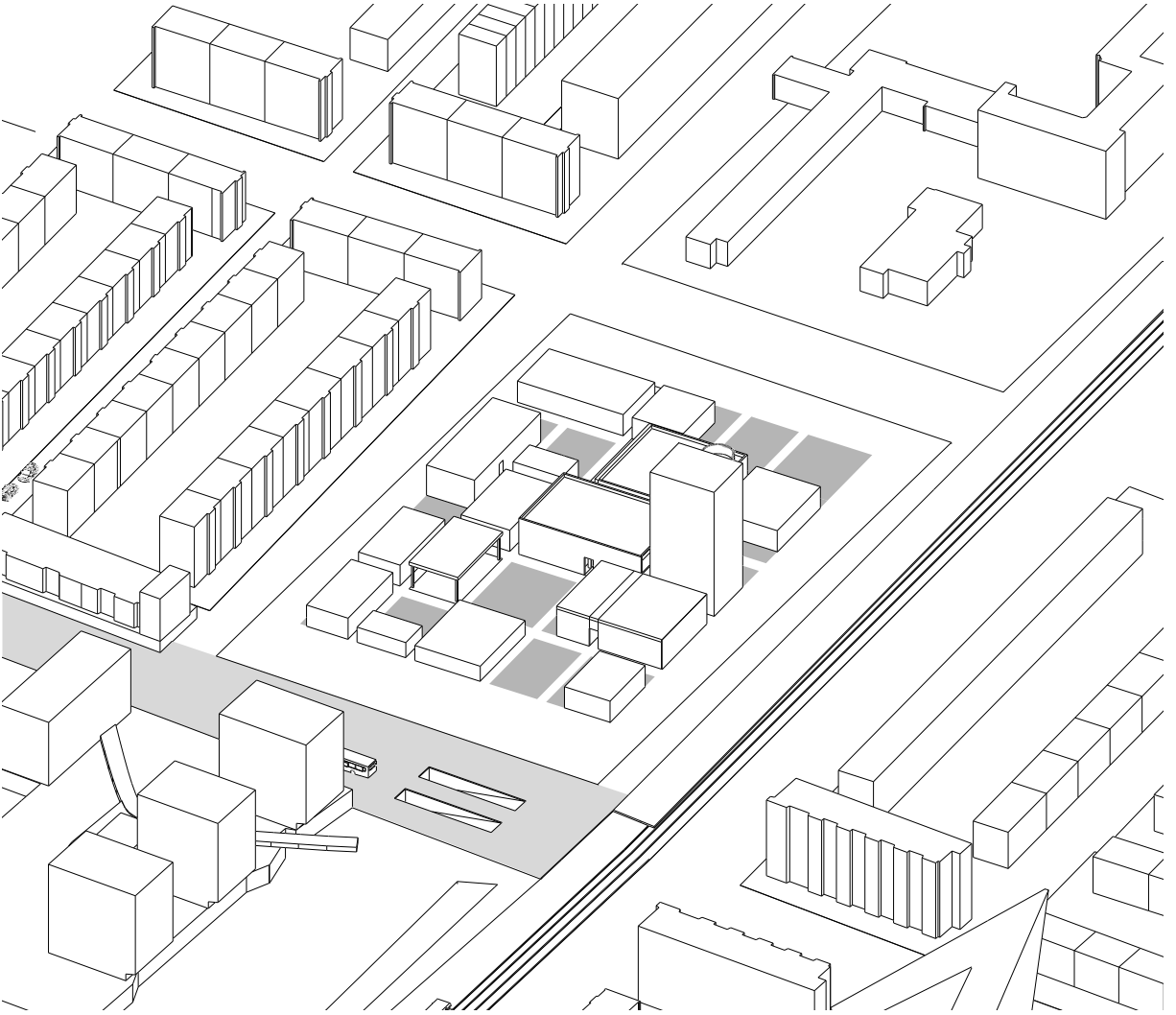


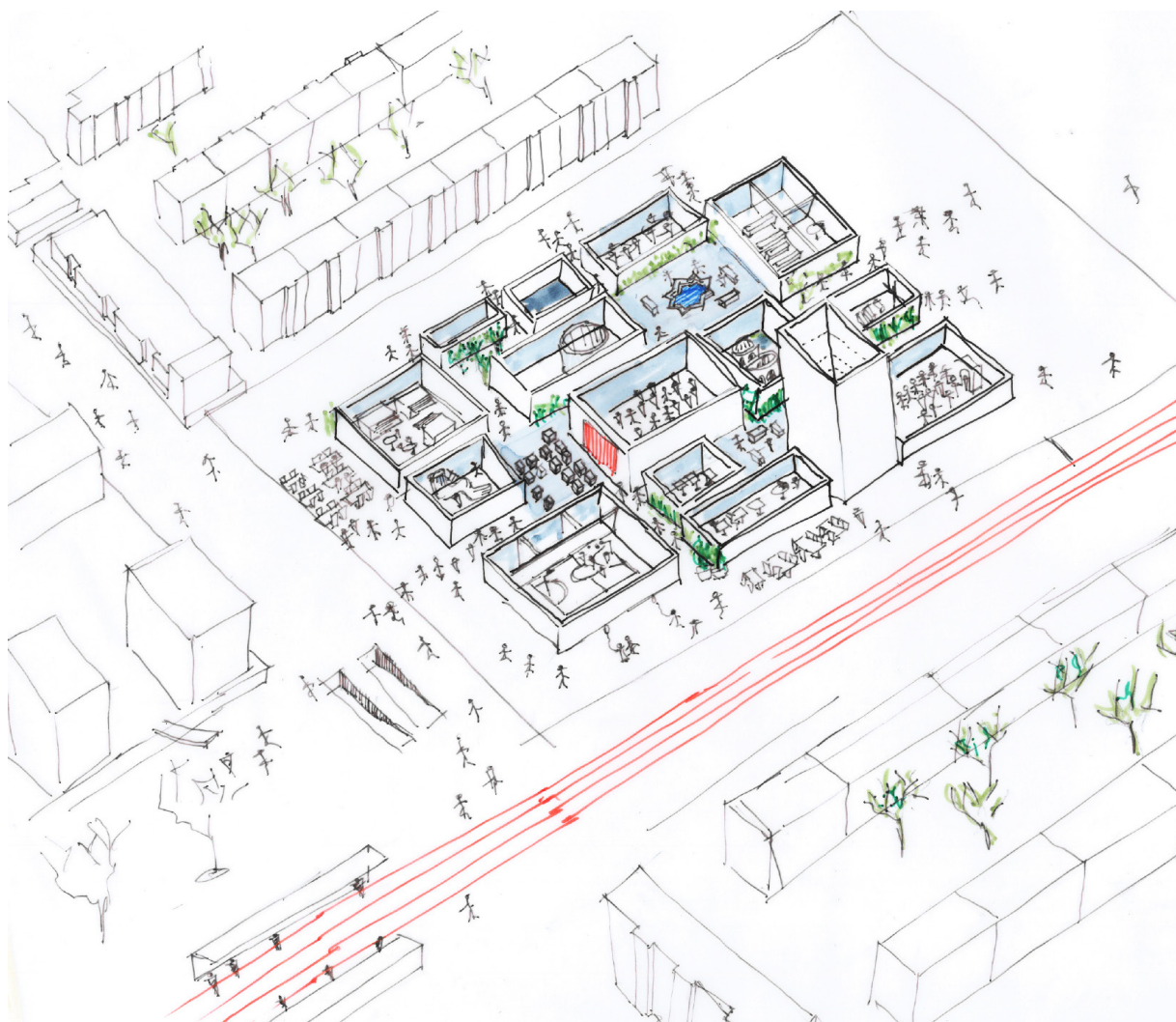




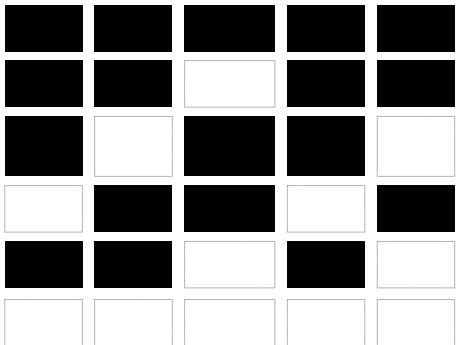
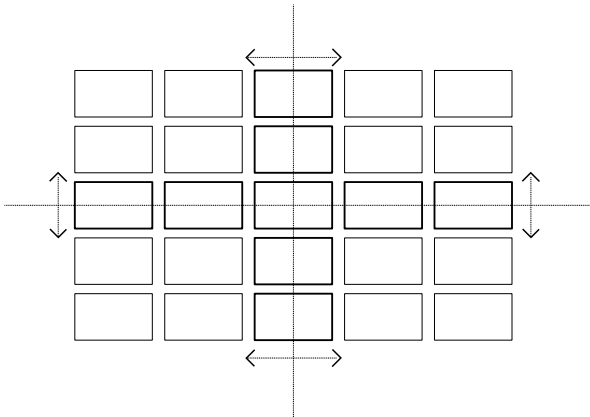
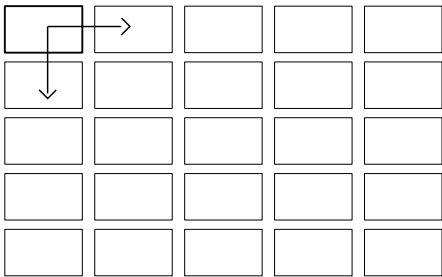


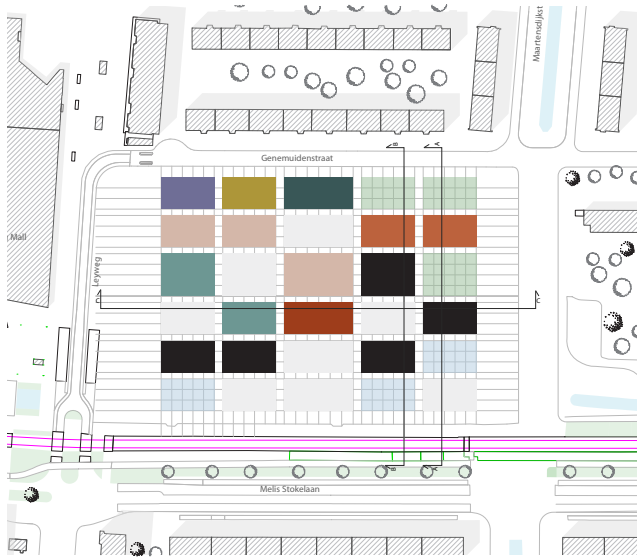
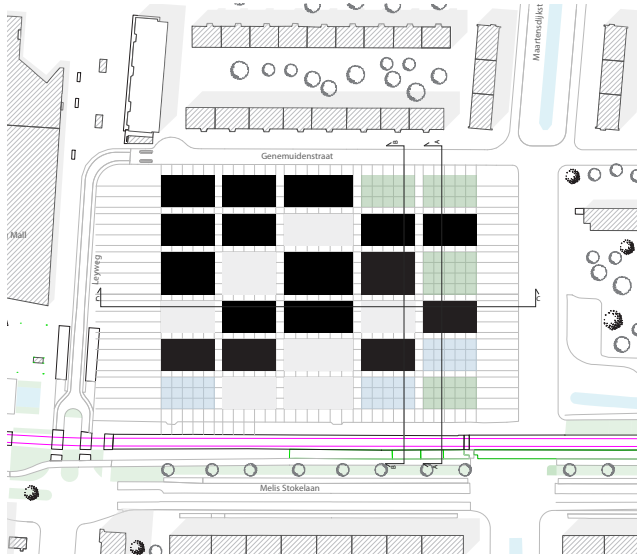


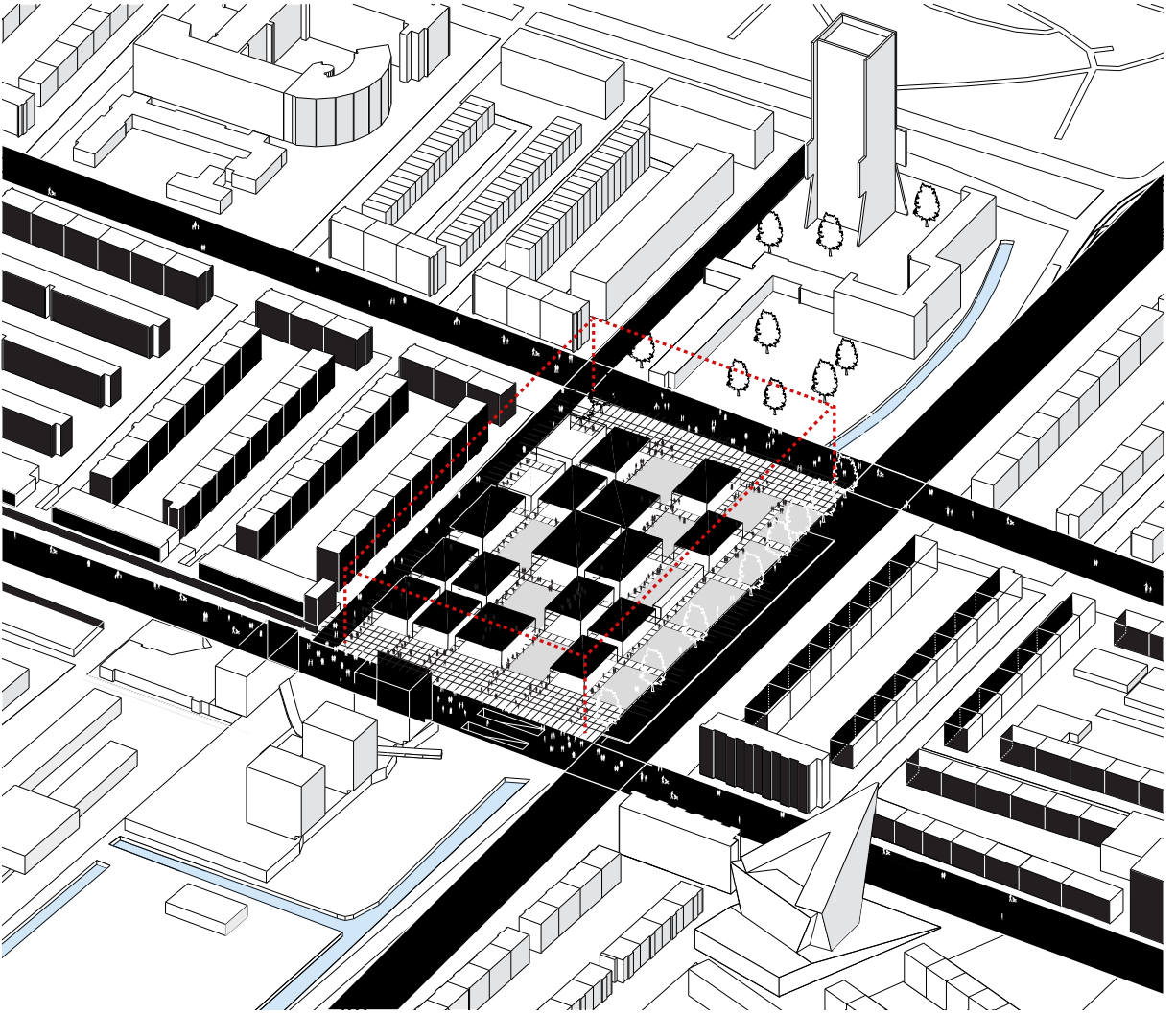


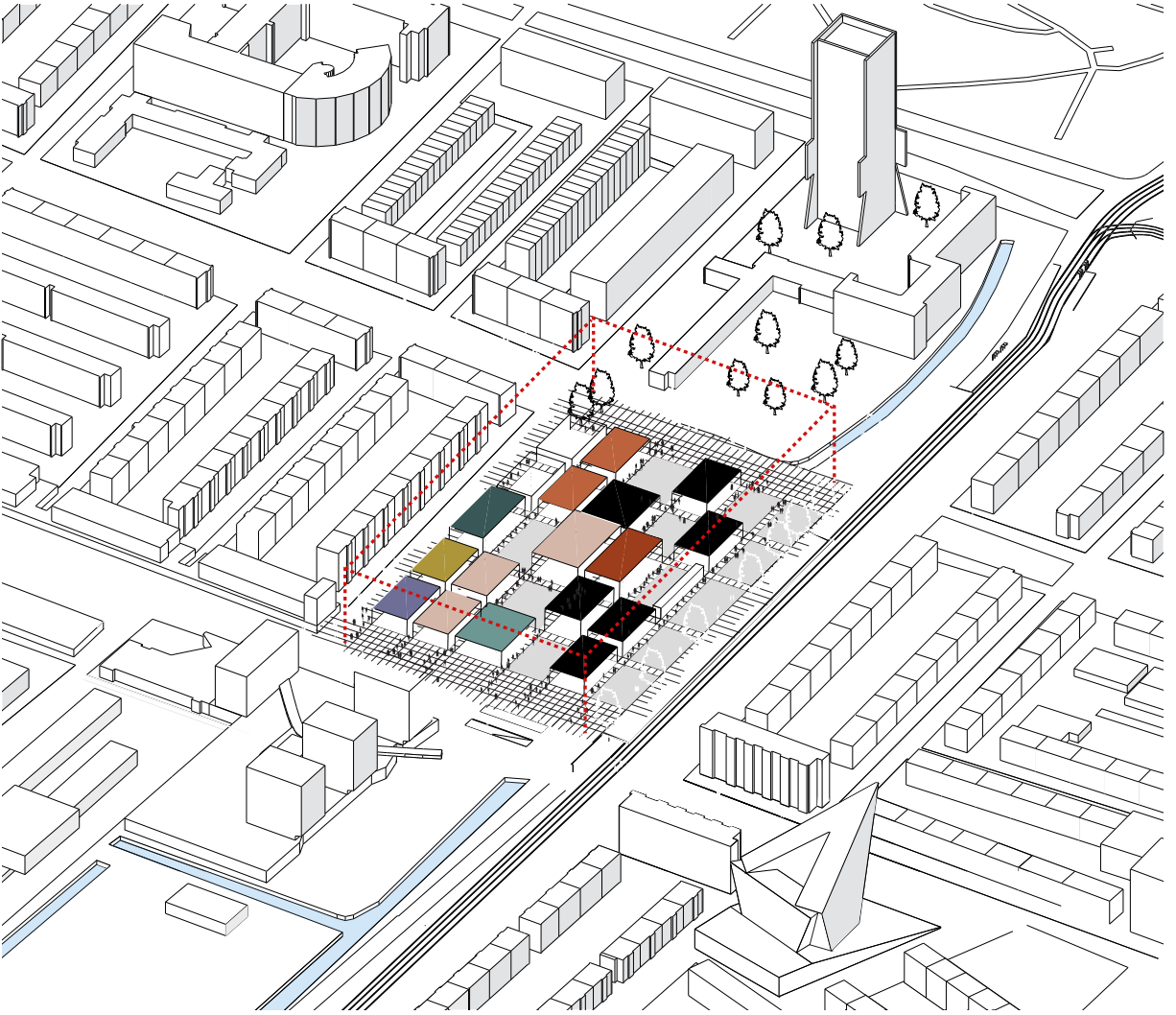


P3- P4

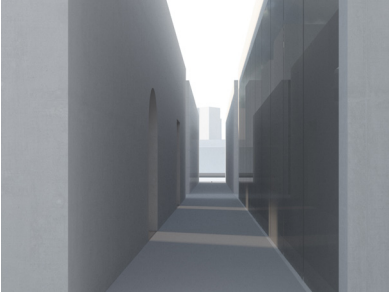
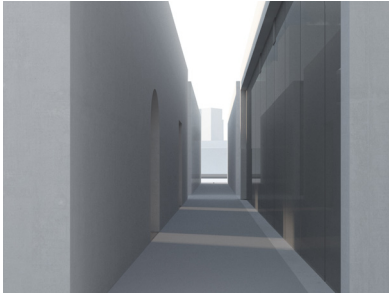
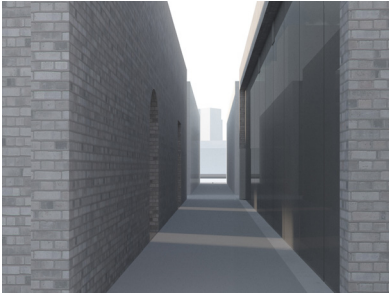
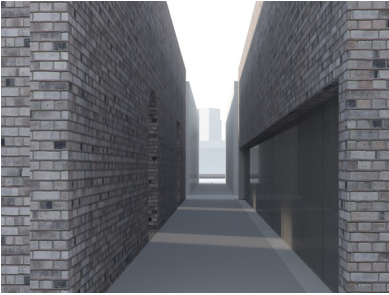
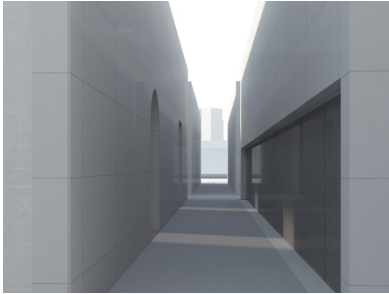
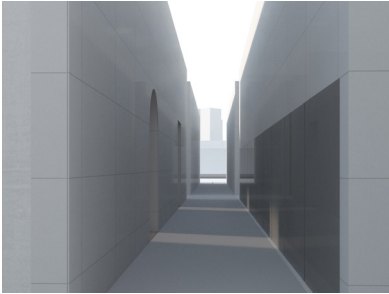
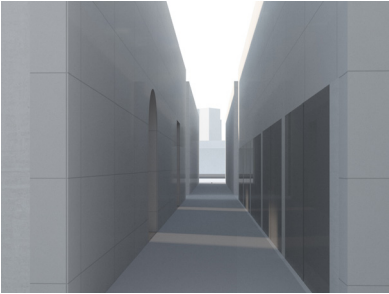
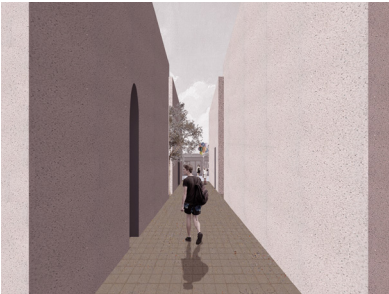


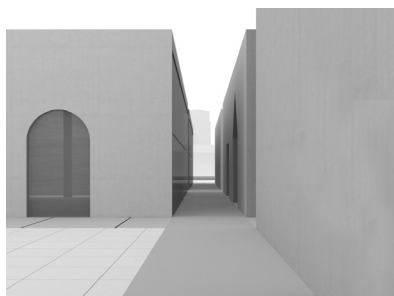
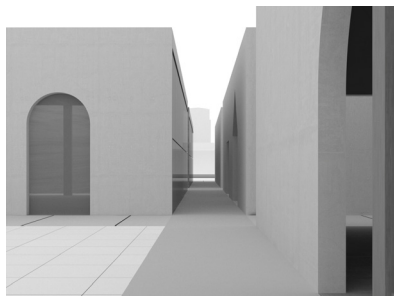
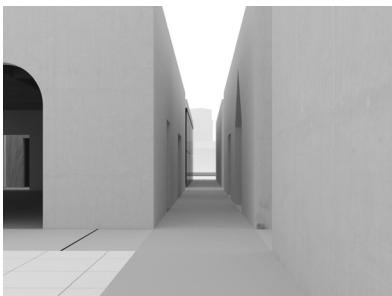
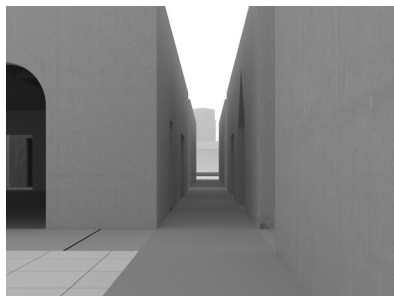
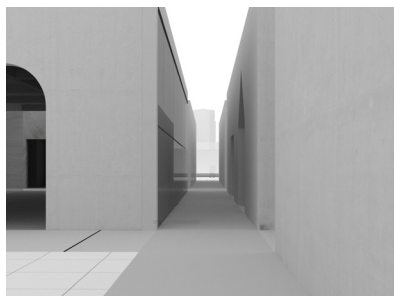
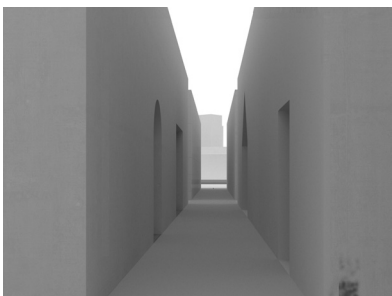
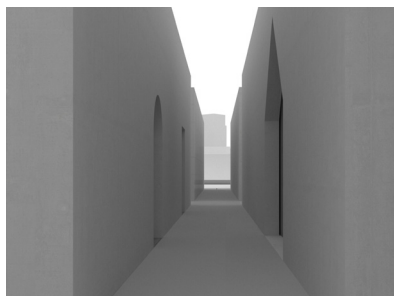
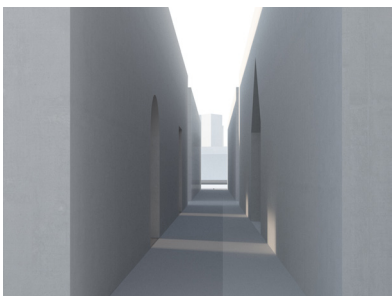
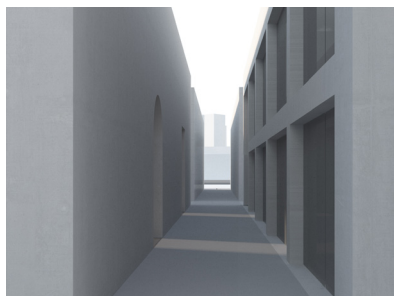




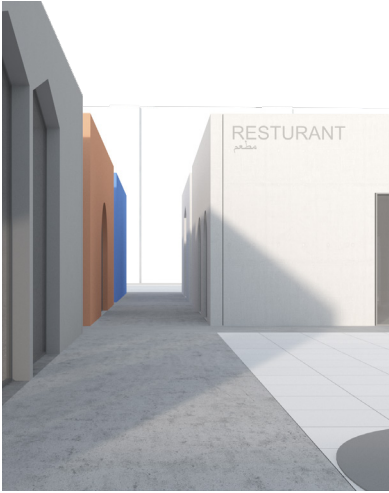
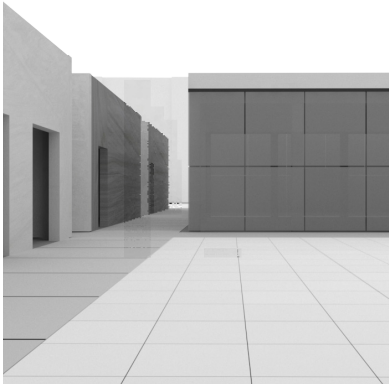
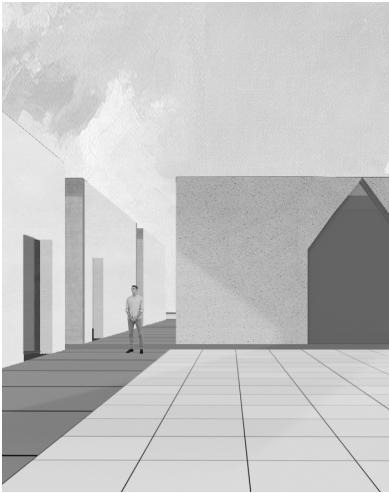


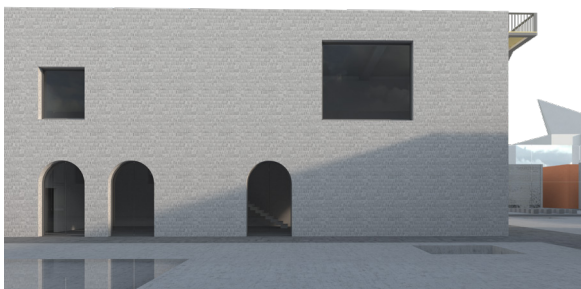
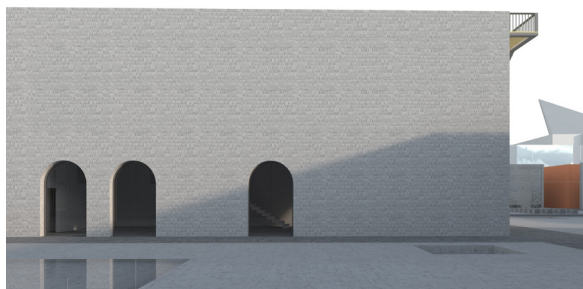
Alleyway Design



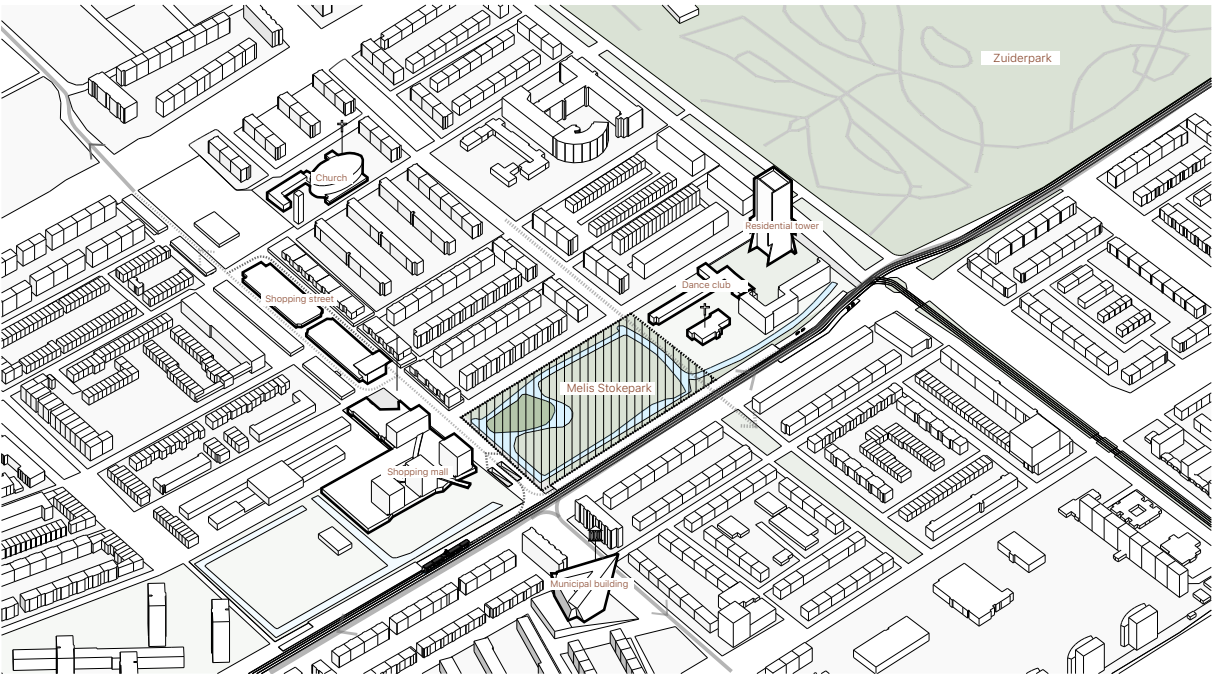


Square Design

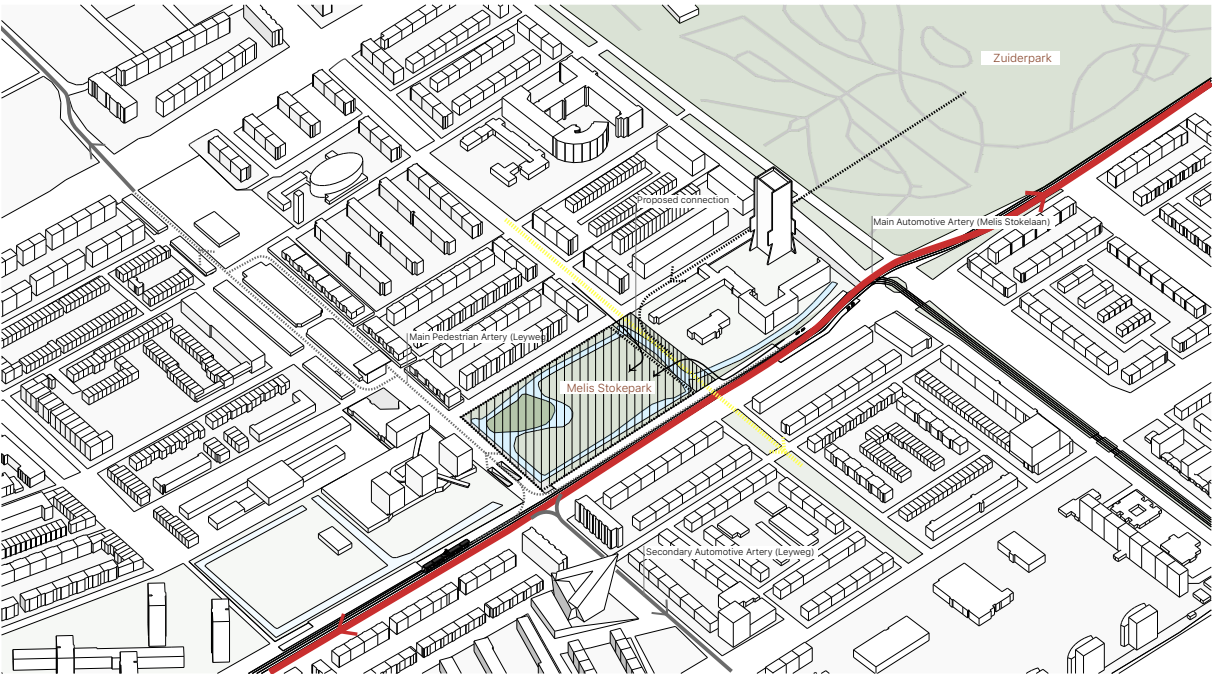




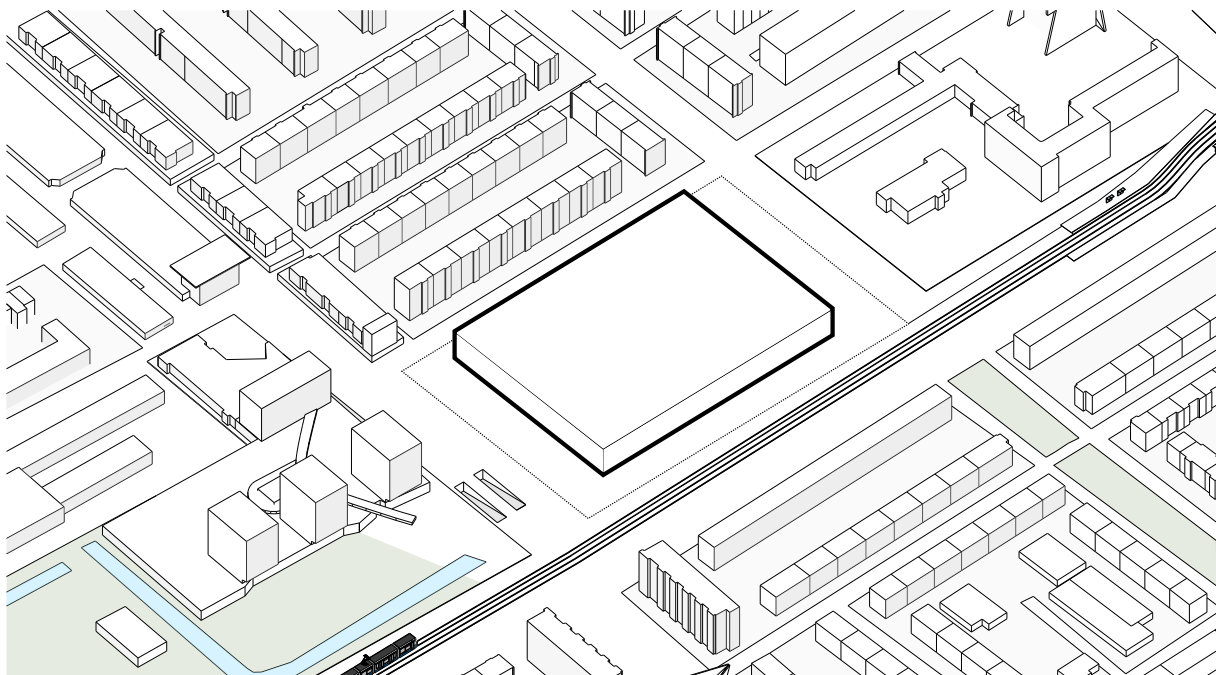
Analysis of the concept



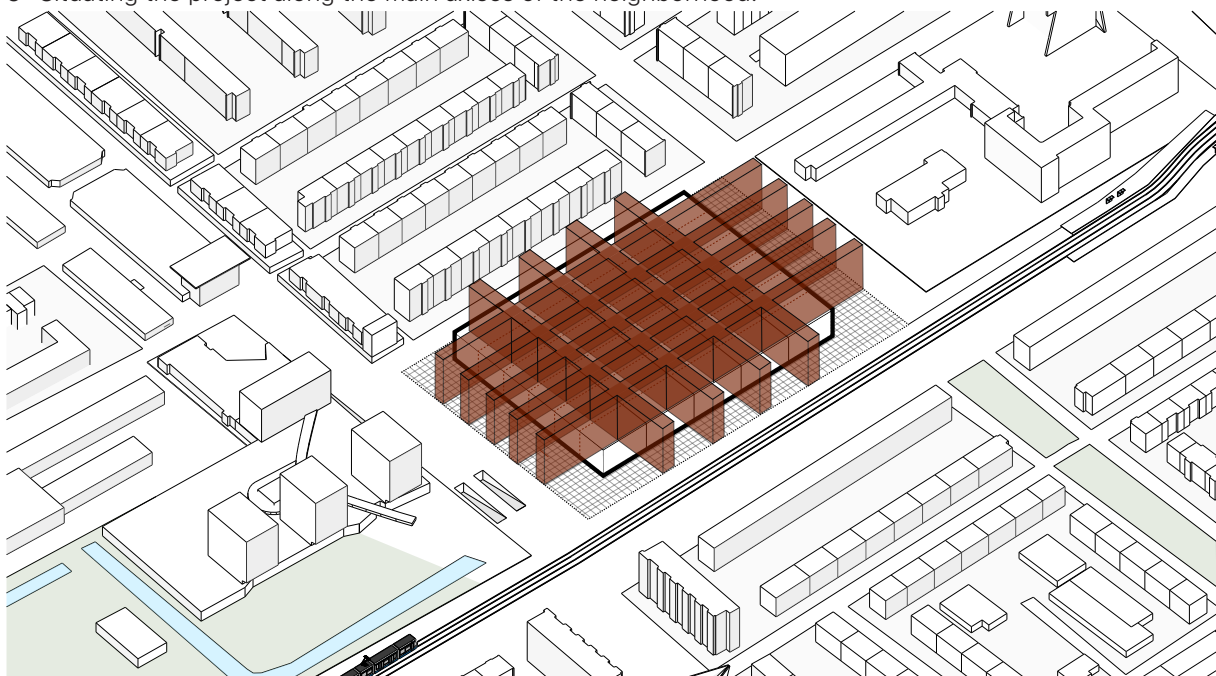
1- The plot.



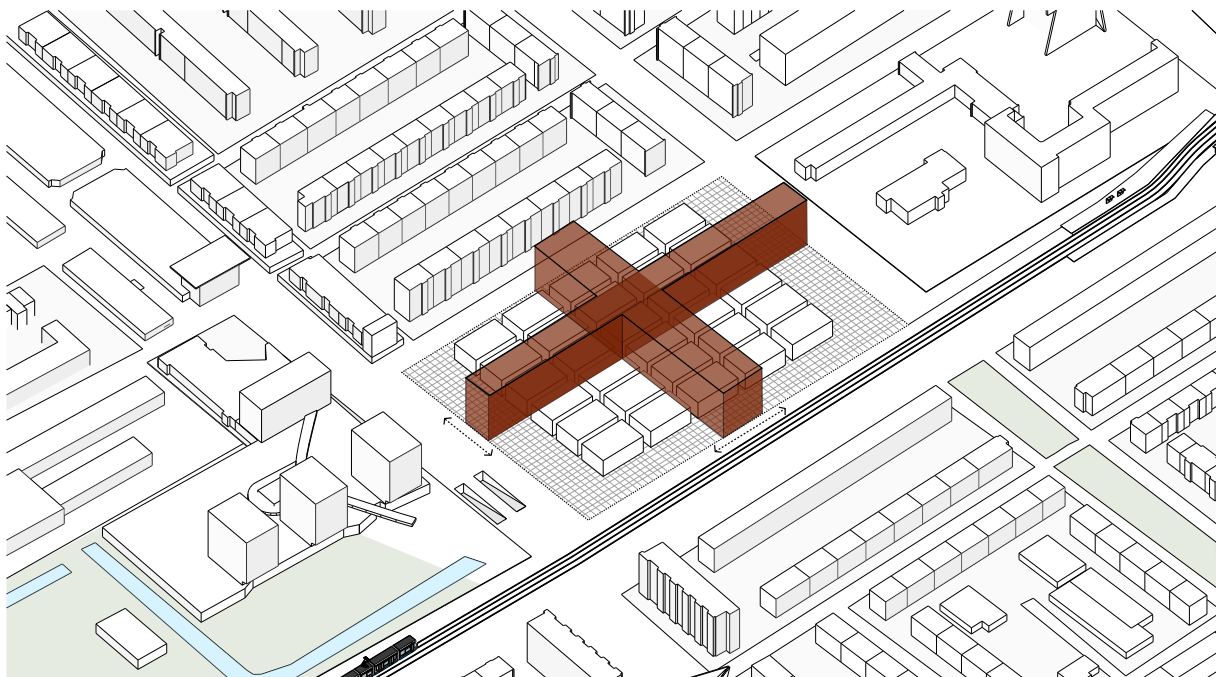
2- Connecting the two side of the road to increase people flow and to prevent from the north-eastern side of the plot.



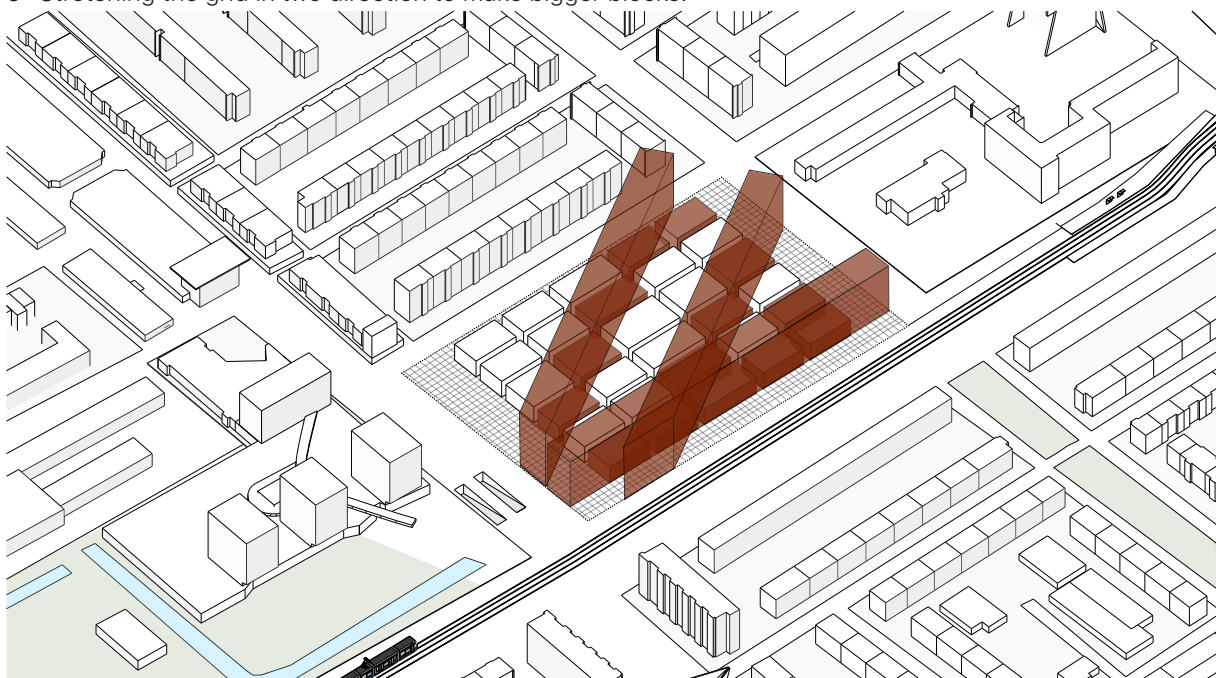
3- Situating the project along the main axes of the neighborhood.



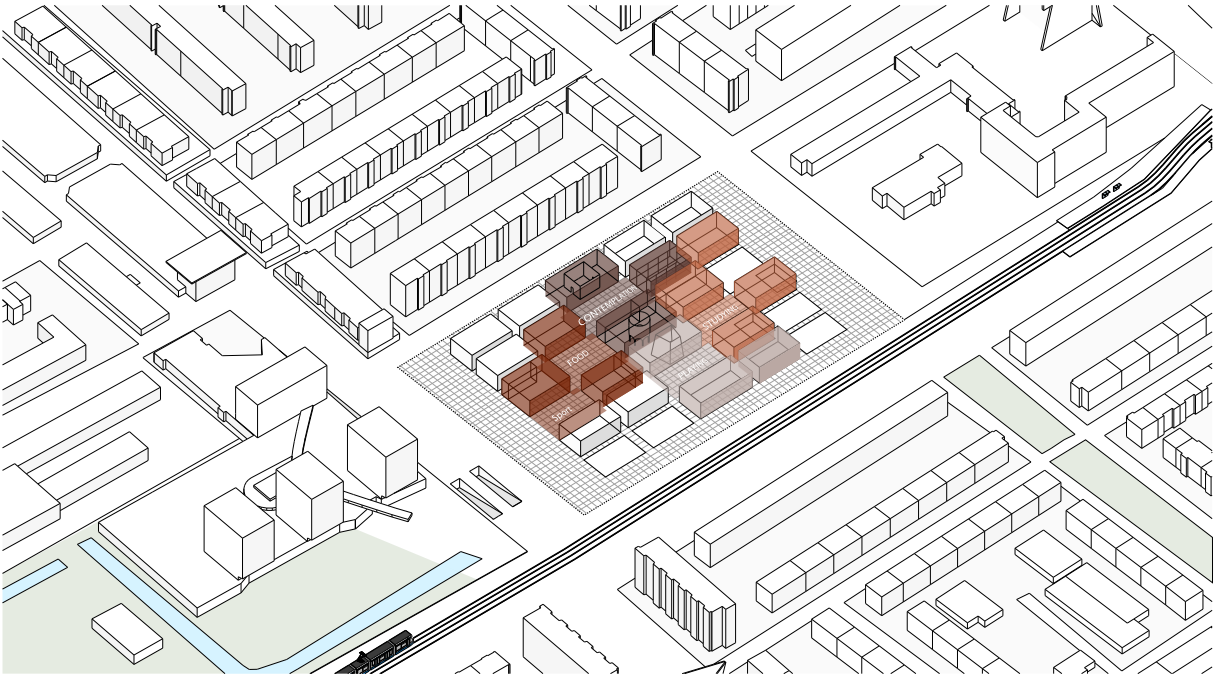
4- Creating grid in the main volume.



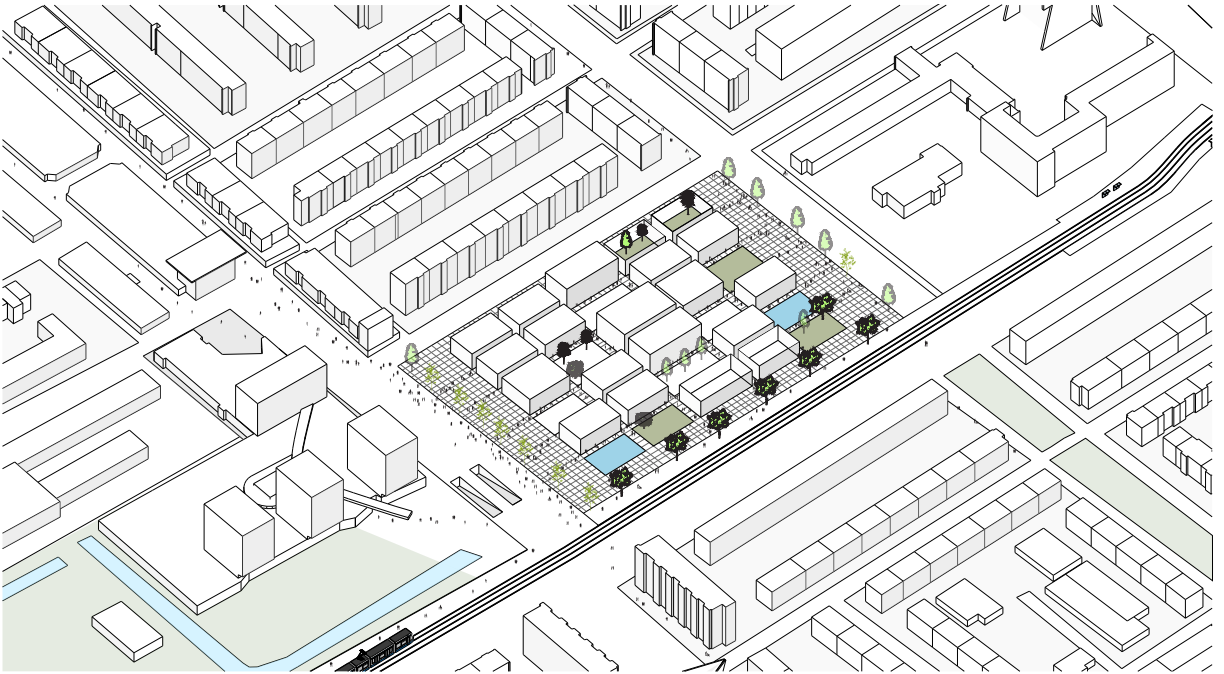
5- Stretching the grid in two direction to make bigger blocks.



6- In diagonal line, creating inner squares for various outside social activities.

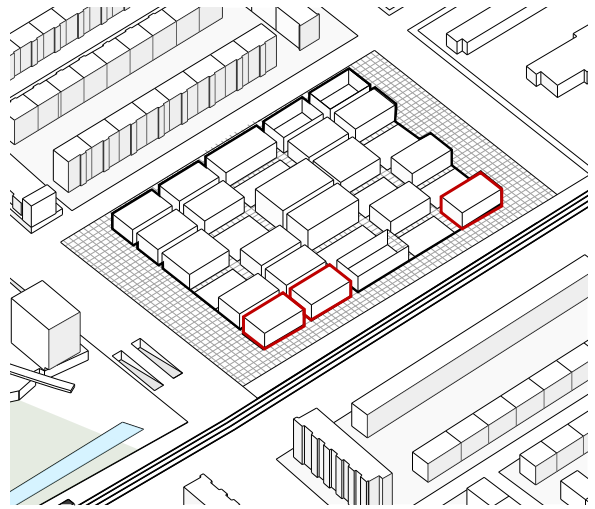
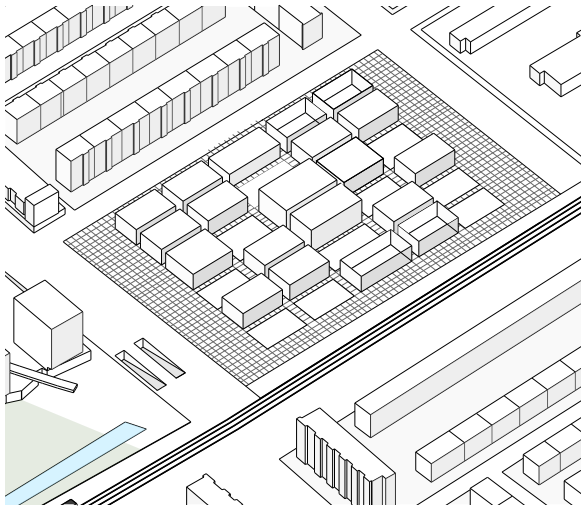


7- Clustering the similar activities around the squares.



Flexibility of the Grid

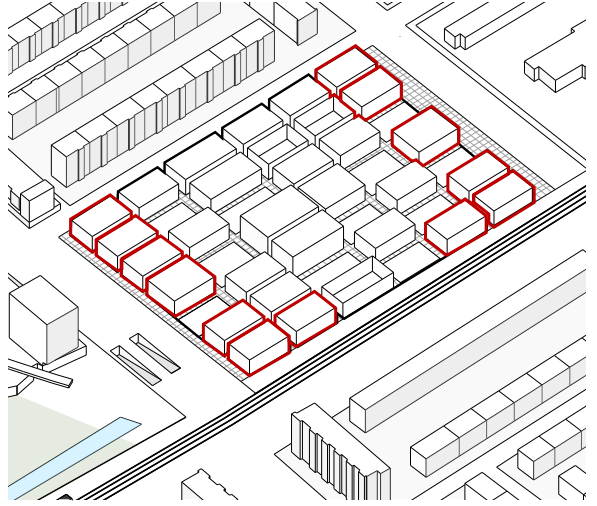
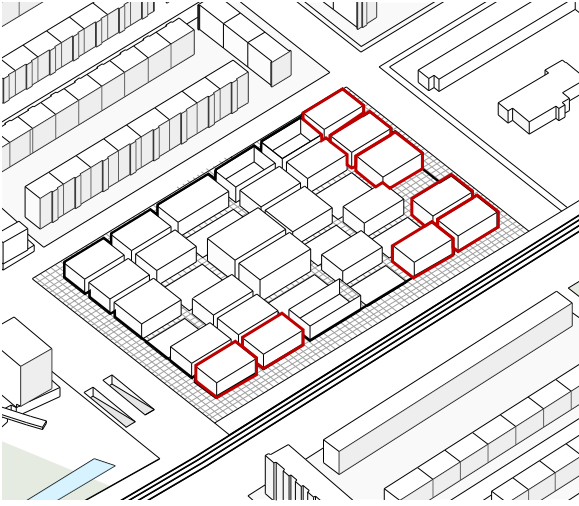
Expansion



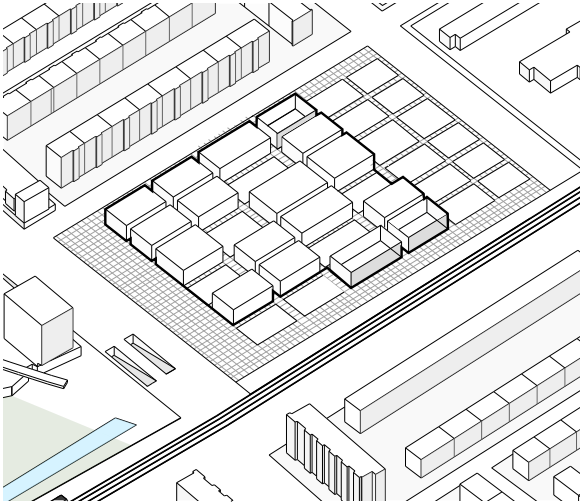
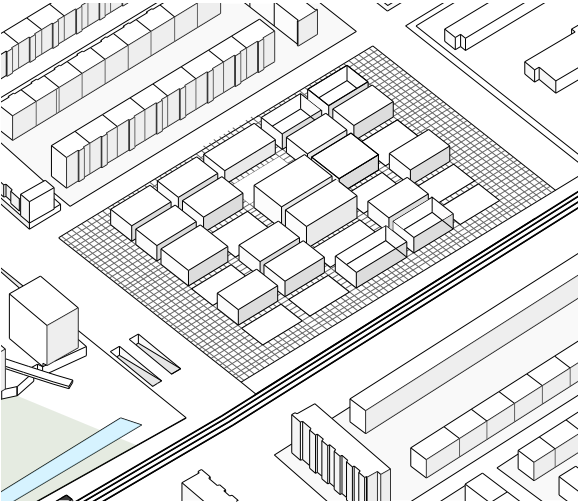
As the scheme is open for interpretation, a question was raised regarding its boundaries and the future possibility of expansion or reduction; or ***to what extend this scheme can expand or shrink before it loses its power?***

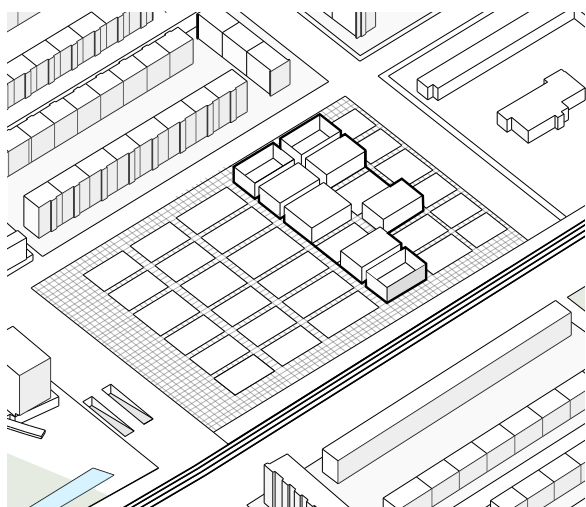
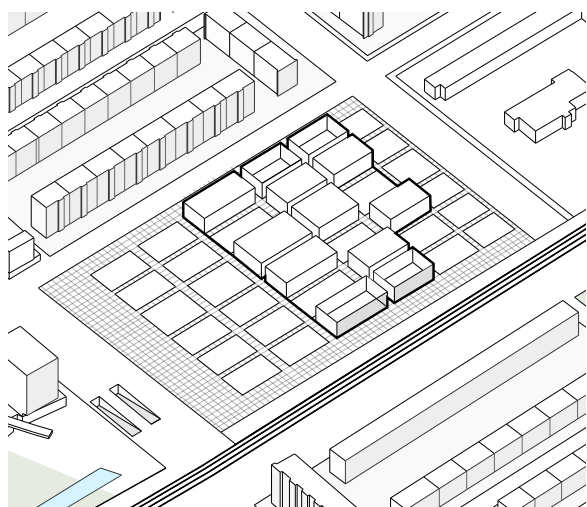
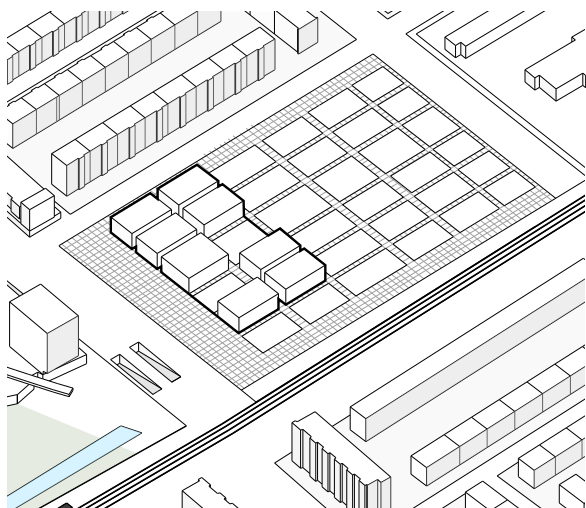
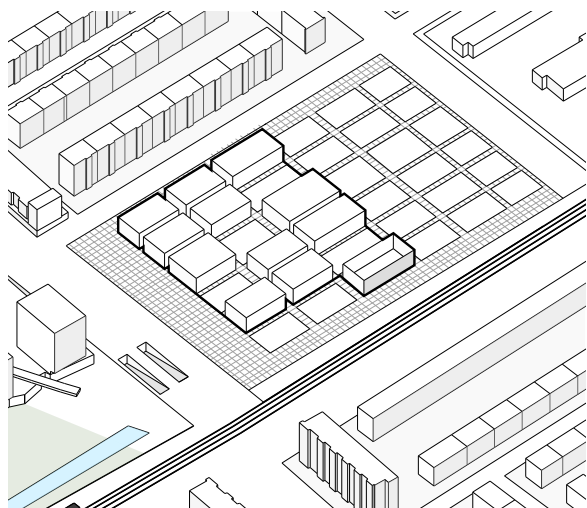
It seems that the scheme can be easily expanded because it flexible layout, but this also needs a new study of to prevent monotony, endless repetition and the loss of cohesion and character in the project.

Therefore, any attempt to expand or reduce the scheme should be accompanied with broad social, cultural, functional and architectural research of it.



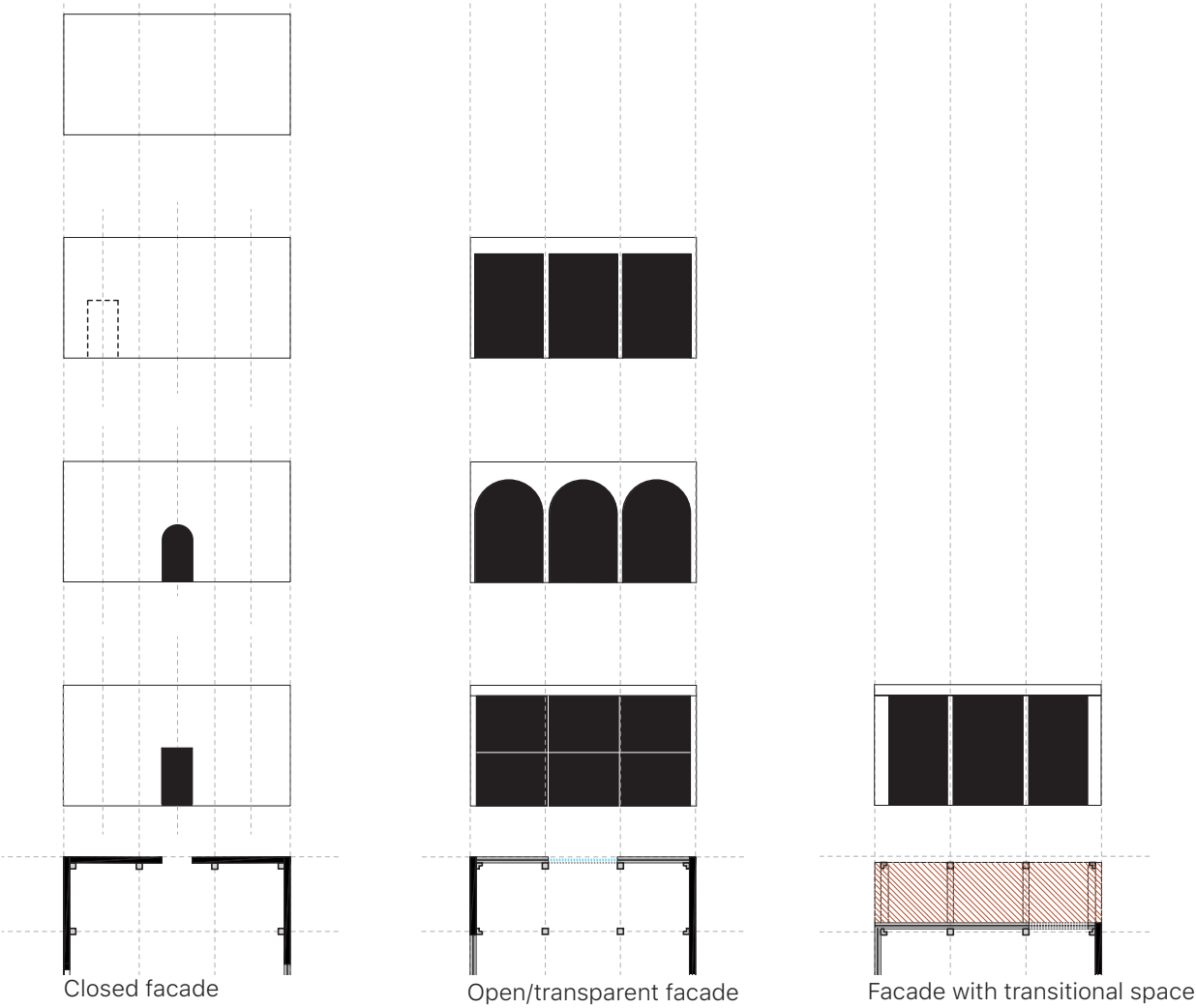
Reduction



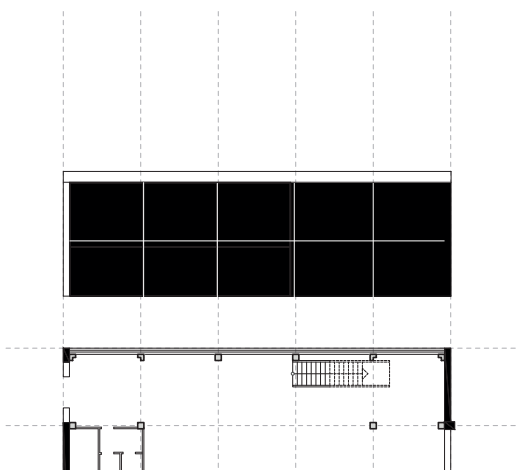


Facade Design Approach

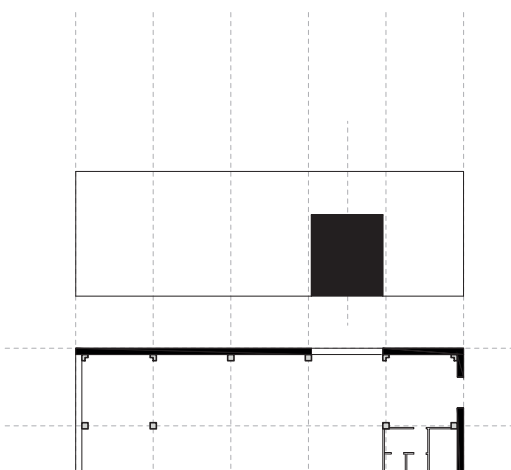
Facade Typologies, Urban-Cultural indications



The opening system of the facades varies from being totally open to being totally closed as well as having transitional space in front of some blocks. This variation of the opening offers not only rich experience when people walk through the grid but it also has urban-cultural **reference** for people in Morgenstond with modern intepretation .



Open/transparent facade



Closed facade

Public Condenser as Urban Entity

Scheme



The South-West district is characterized by decompressed urban design expressed by widespread repetitive blocks which results in sub-urban atmosphere. As a counter- reaction against the defined problems, the project is an attempt to densify and compress the current plot and generate an urban atmosphere on the cross point of the Leyweg in order to create an urban cultural and social hub in the area.

The project Spaces of Familiarities superimposed a golden perpendicular grid on the Modernistic homogeneous context which becomes ideologically and contrapuntally divergence from it.

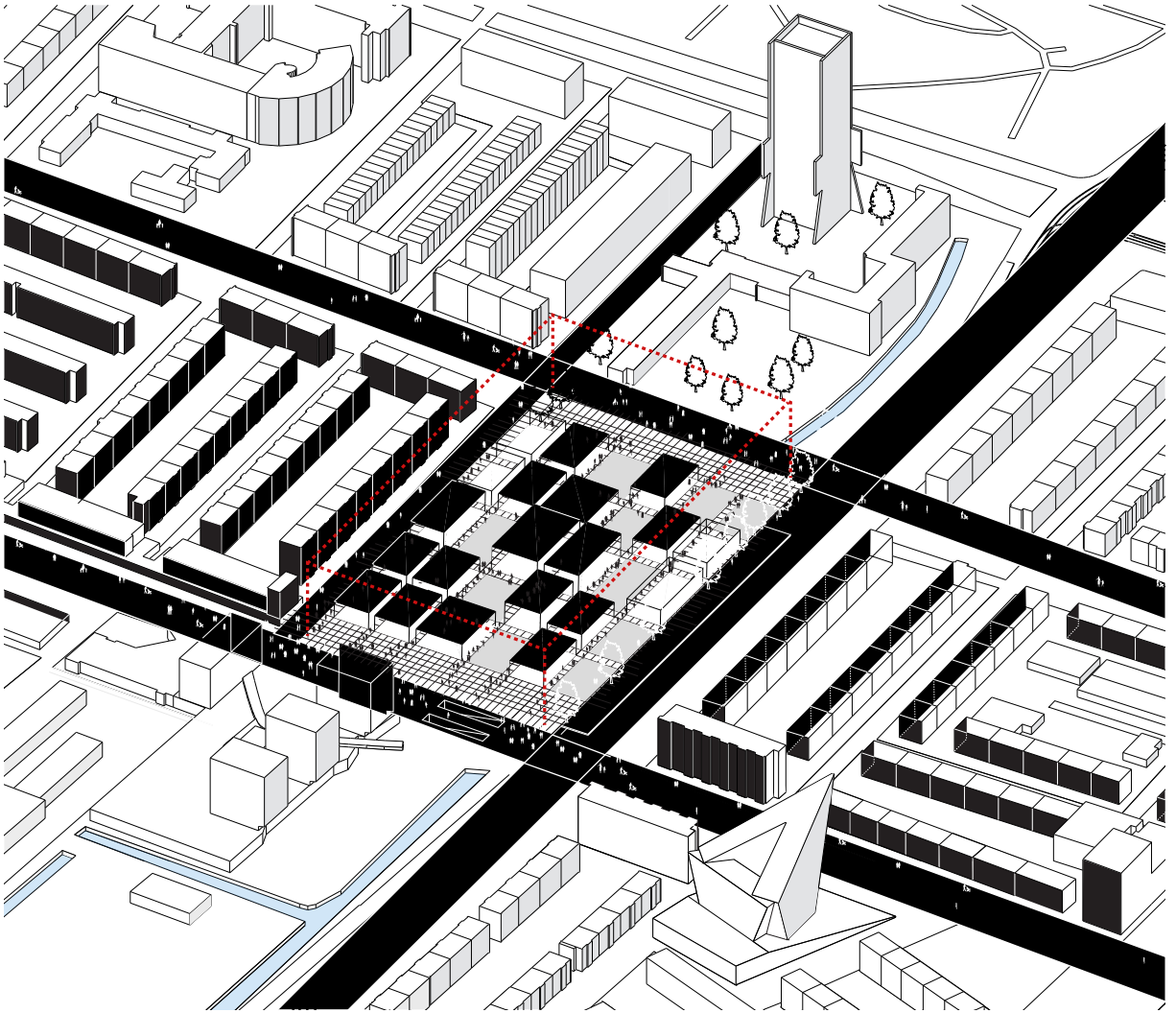
A set of rules are implemented in the project (com-

pression, expansion, and intersection) which establish a spatial relationships between the different elements of the project. The intersections of grid's components constitute different and similar blocks **(25*15 m)** and the in-between **passages between (3 m).**

The multiple activities are organized in clusters within the greater framework of the grid in non- hierarchical and diverse ways.

The various clusters communicate with each other through their transparency and adjacency. The in between squares are linked through the grid which gives the users different experience through the plot.

Axonometric View



The social interaction between people takes place in and out the squares.

Rem Koolhaas stated:

"The Grid's two-dimensional discipline also creates undreamed of freedom for three dimensional anarchy. The grid defines a new balance between control and de-control in which the city can be at the same time ordered and fluid, a metropolis of grid of chaos,... It follows that one form of human occupancy can only be established at the same expense of another. The city becomes a mosaic of episodes each with it's own particular lifespan, that contest with each other through the medium of the Grid."

Rem Koolhaas, *Delirious New York*, p.20f)

Public Condenser as Sum of Spaces of Familiarity

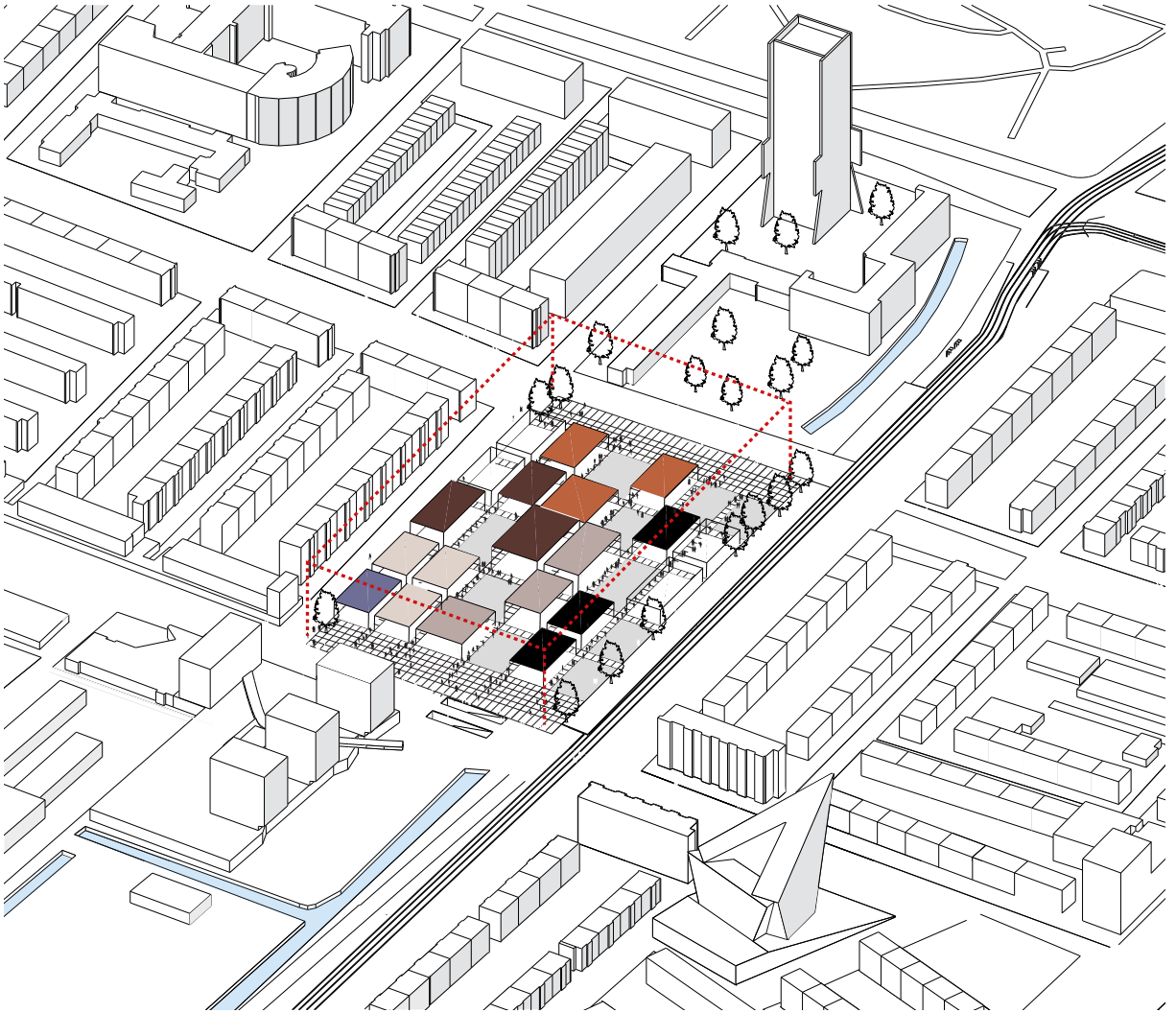
Master Plan



Richard Sennett:
"Public" thus came to mean a life passed outside the life of family and close friends; in the public region diverse, complex social groups were to be brought into ineluctable contact, p17".
The Death of the Public Man

- | | | |
|------------------------------|------------------------|--------------------|
| Cultural activities | Contemplation/zen zone | Outdoor activities |
| Sport/ game and playing zone | Working places | |
| Learning zone | Administrative | |

Axonometric View



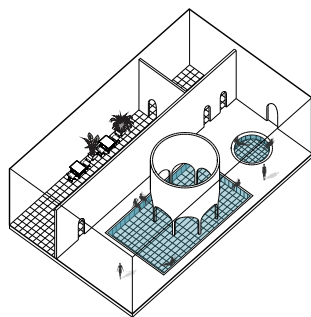
The project (spaces of familiarity) is a cultural counter reaction against the monotonous residential district which offers few public activities for its residents from different ethnics, cultures and ages. Therefore, a horizontal grid of blocks is developed to:

1. To meet different cultural requirements in the district.
2. To develop a sense of co-existence and familiarity between different cultural groups which will increase social cohesion.
3. To achieve an urban atmosphere in the neighborhood, and activate the use of the public space in large part of the day.

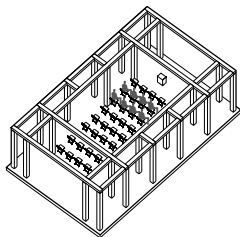
4. Flexibility and resilience for future demographic and functional change.

Spaces of Familiarity

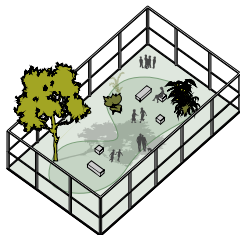
Scenarios of Activities



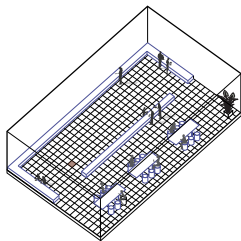
Hammam/ Physical therapy



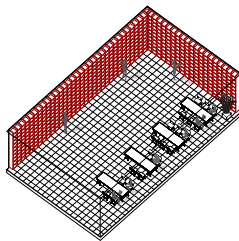
Religious space



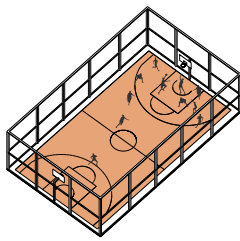
Gated playground



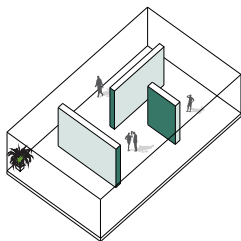
Kitchen



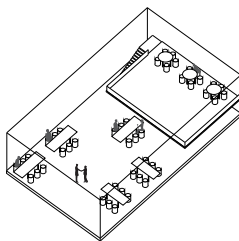
Study space and library



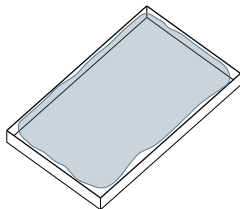
Basketball court



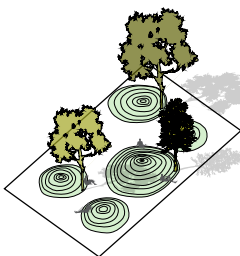
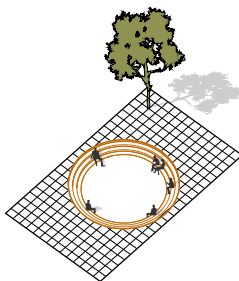
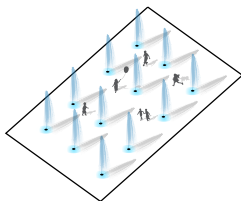
Exhibitions

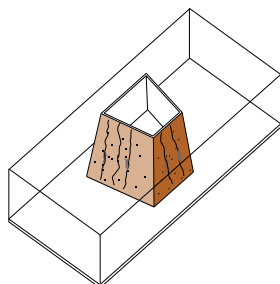


Workshop spaces

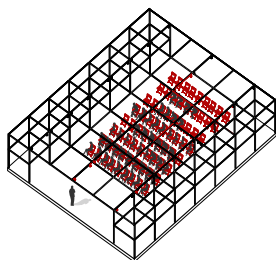


Water surface

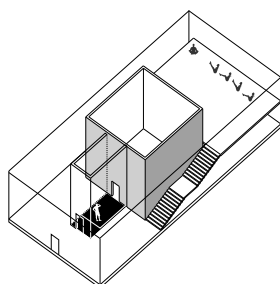




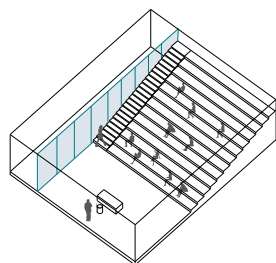
Climbing tower



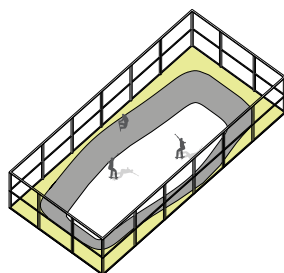
Concert



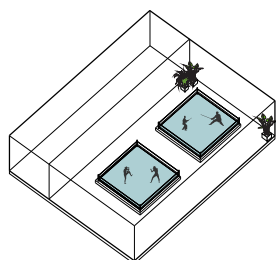
Contemplation space



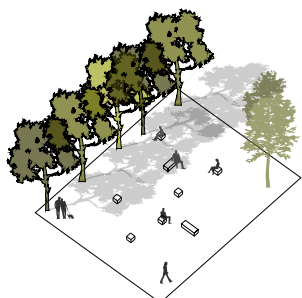
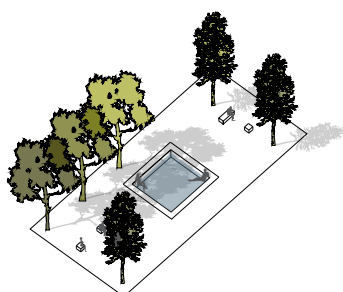
Auditorium



Skateboard rink

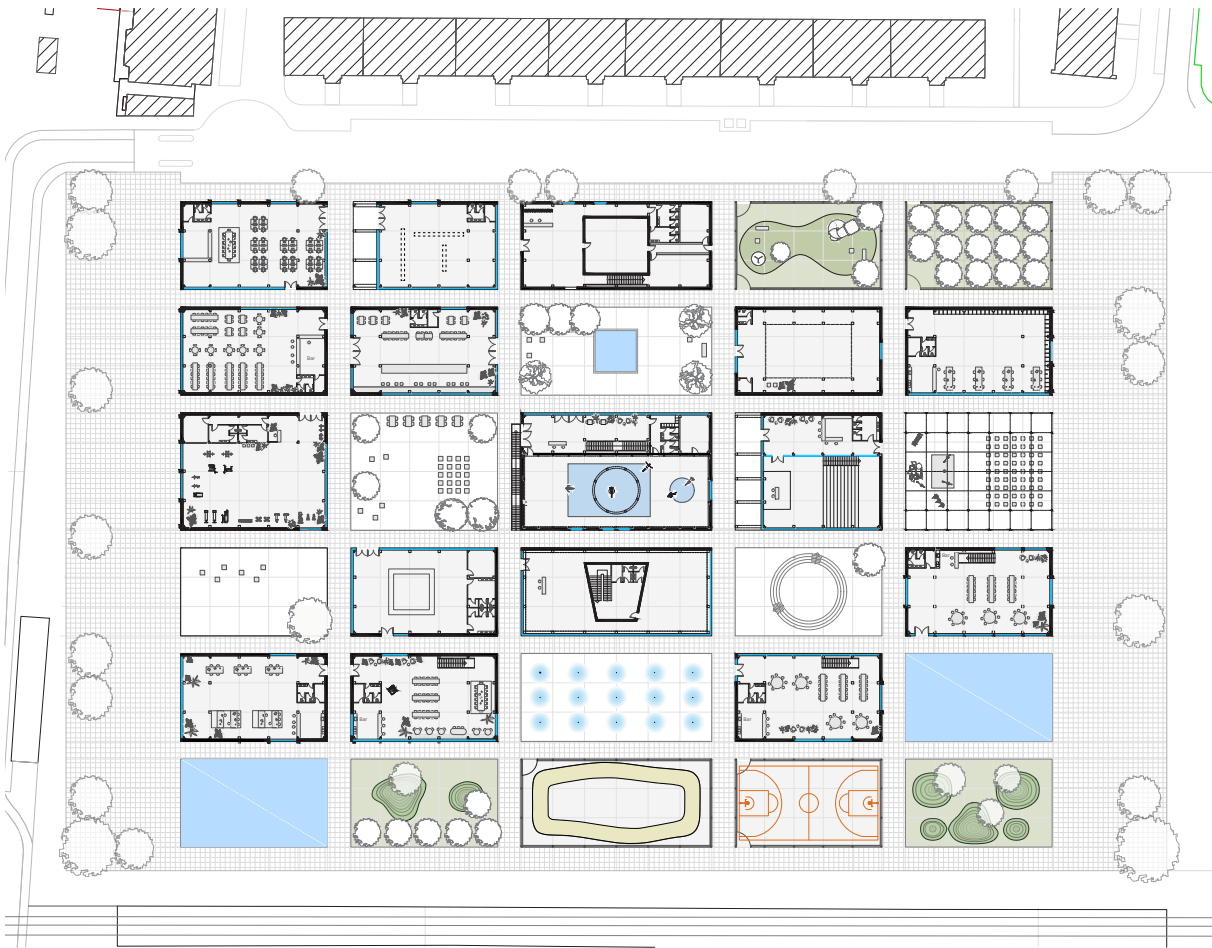


Sport



Floor plans

Ground Floor



Familiarity in its basic definition means being known with a place, thing or someone. Yet, in this context, it comes from relational collective activities, participation and involvement. As the project situated in a multicultural neighborhood, familiarity is developed by cultural activities related to its residents, such as being in the hammam (contemplative and social activities) which used to be a public catalyst in many countries where many people in South-West of the Hague are originated from; being in the church (religious activities) is also such an example that is to offer relational familiarity as well.

The Spaces of familiarities are essentially conceived as a series of partial experience, rather than a total entity. They vary in size and function, but they are mainly small in size.

The spaces between the blocks are designed in order to give the visitors freedom to move and explore the project.

They condense, and narrow which provide the users multilayered experience from any point in the project.

These spaces don't give the visitors any orientation and restriction letting them roam in it freely. Time is not restricted to the space.

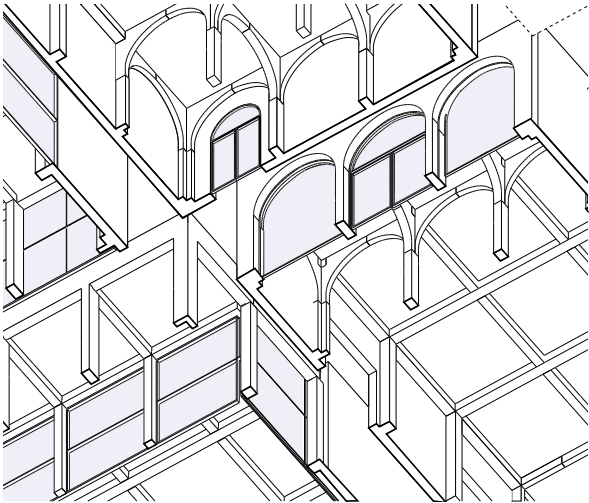
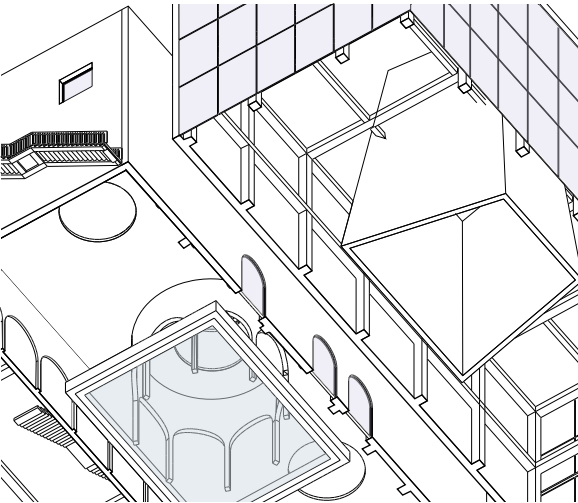
First floor

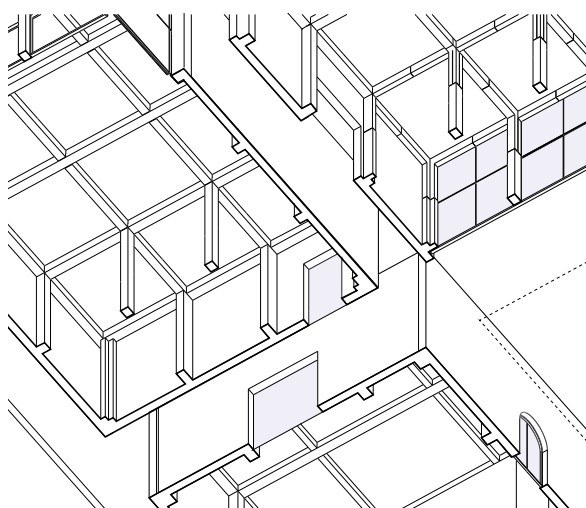
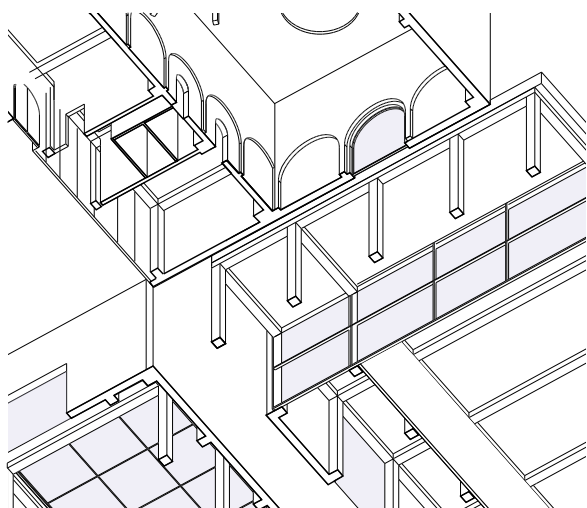


I end, in praise of small spaces. The multiplier effect is tremendous. It is not just the number of people using them, but the larger number who pass by and enjoy them vicariously, or even the larger number who feel better about the city center for knowledge of them. For a city, such places are priceless, whatever they cost. They are built of a set of basics and they are right in front of our noses. P, 101

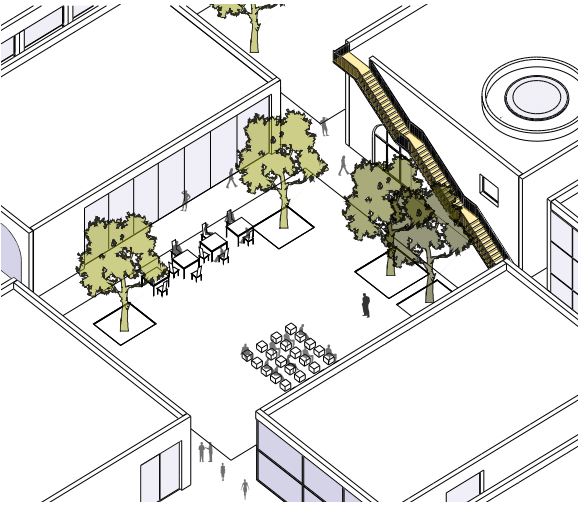
Diversity of experience

Experience through different alleyways

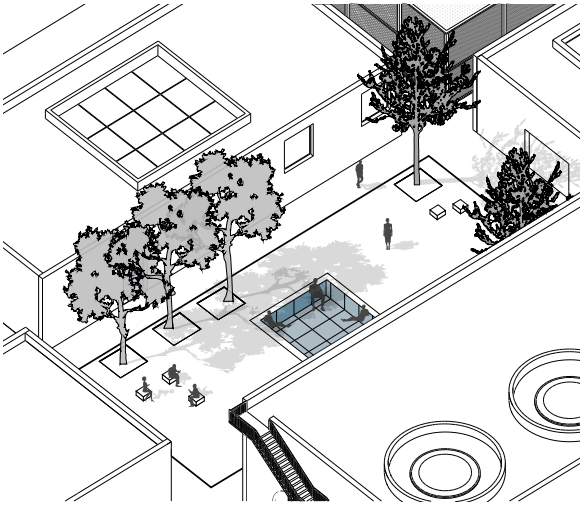




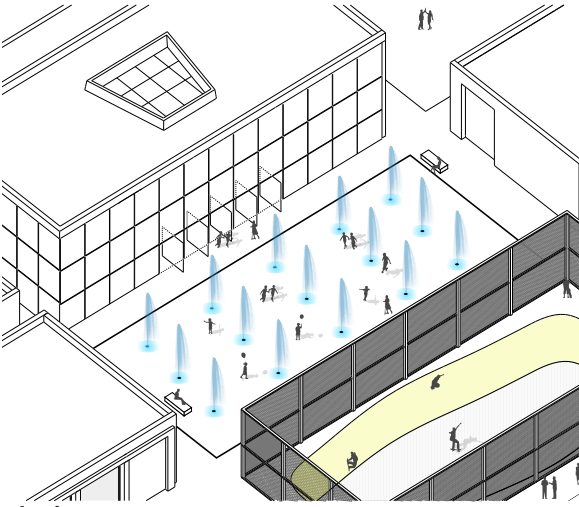
Experience of different squares



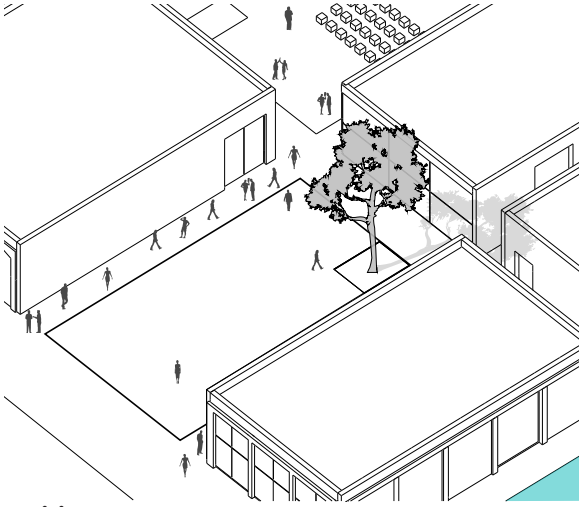
Eating and meeting



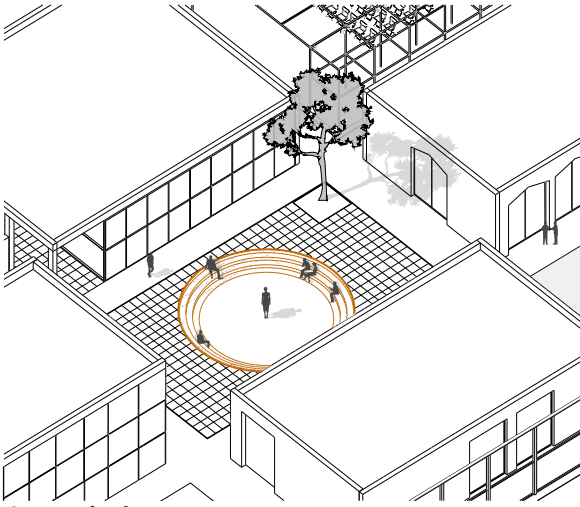
Contemplation



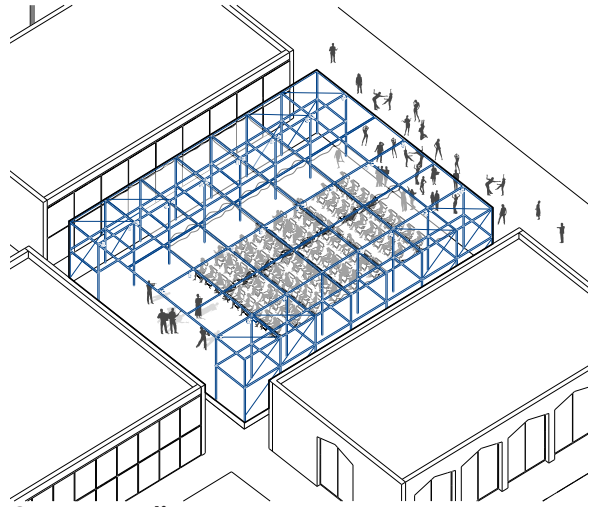
Playing



Inviting space

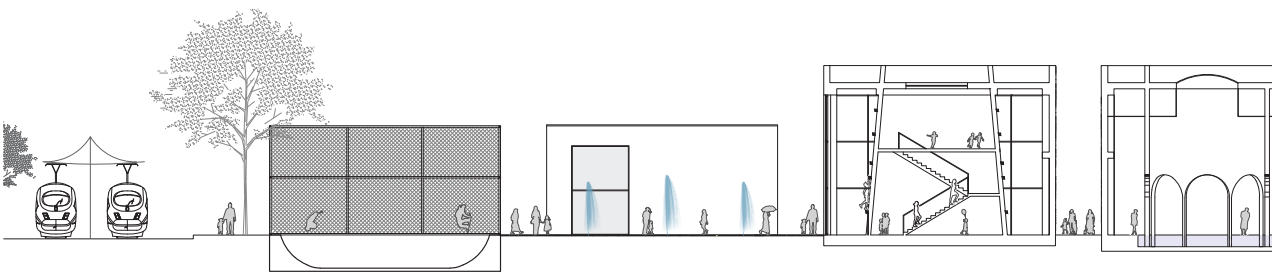


Open air theater

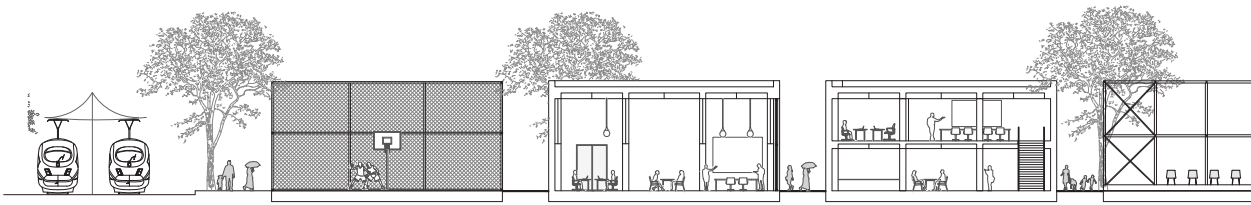


Concert podium

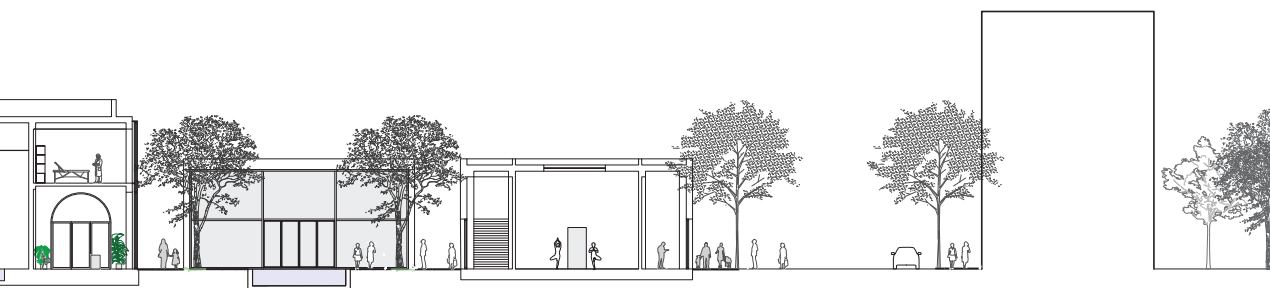
Section

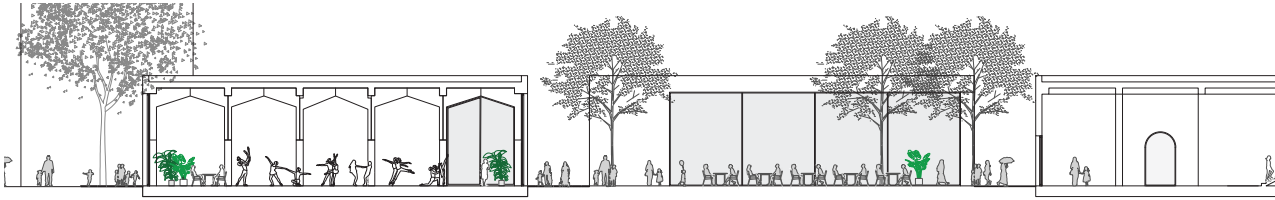


Section A-A

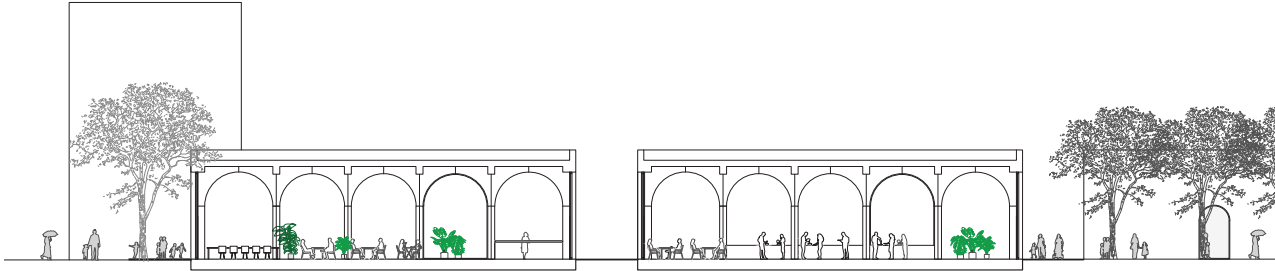


Section B-B

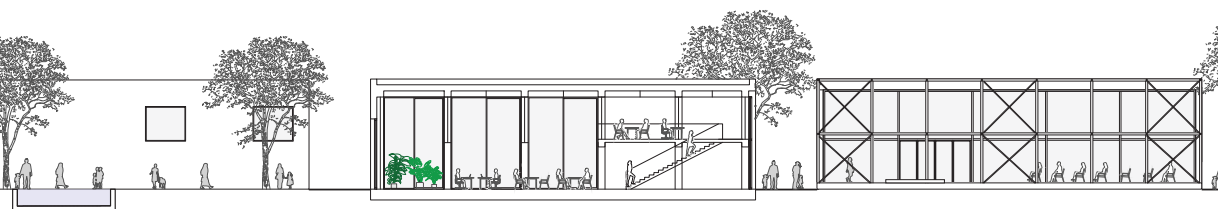
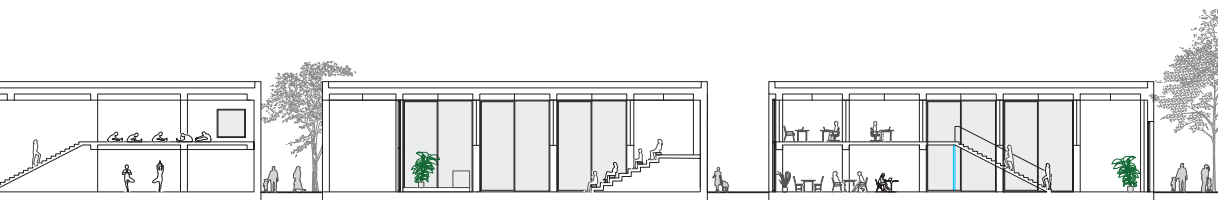




Section C-C



Section D-D



Facades



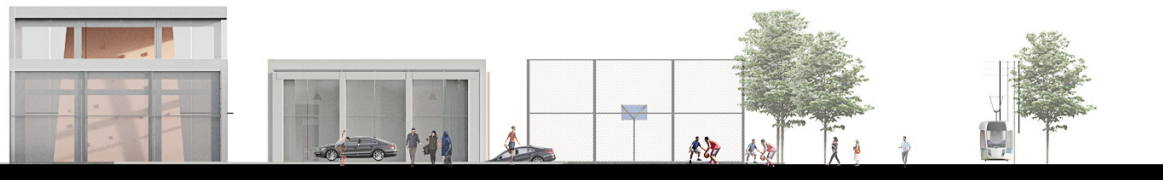
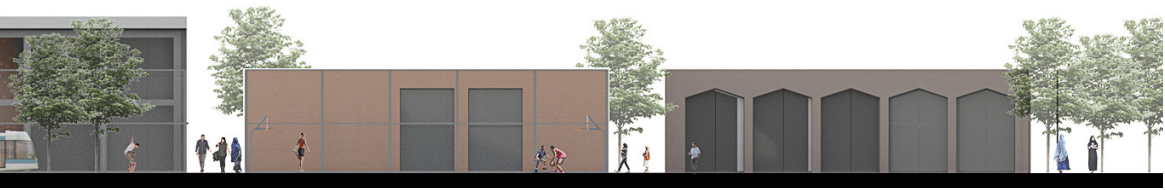
Southern facade along Melis Stokelaan Street



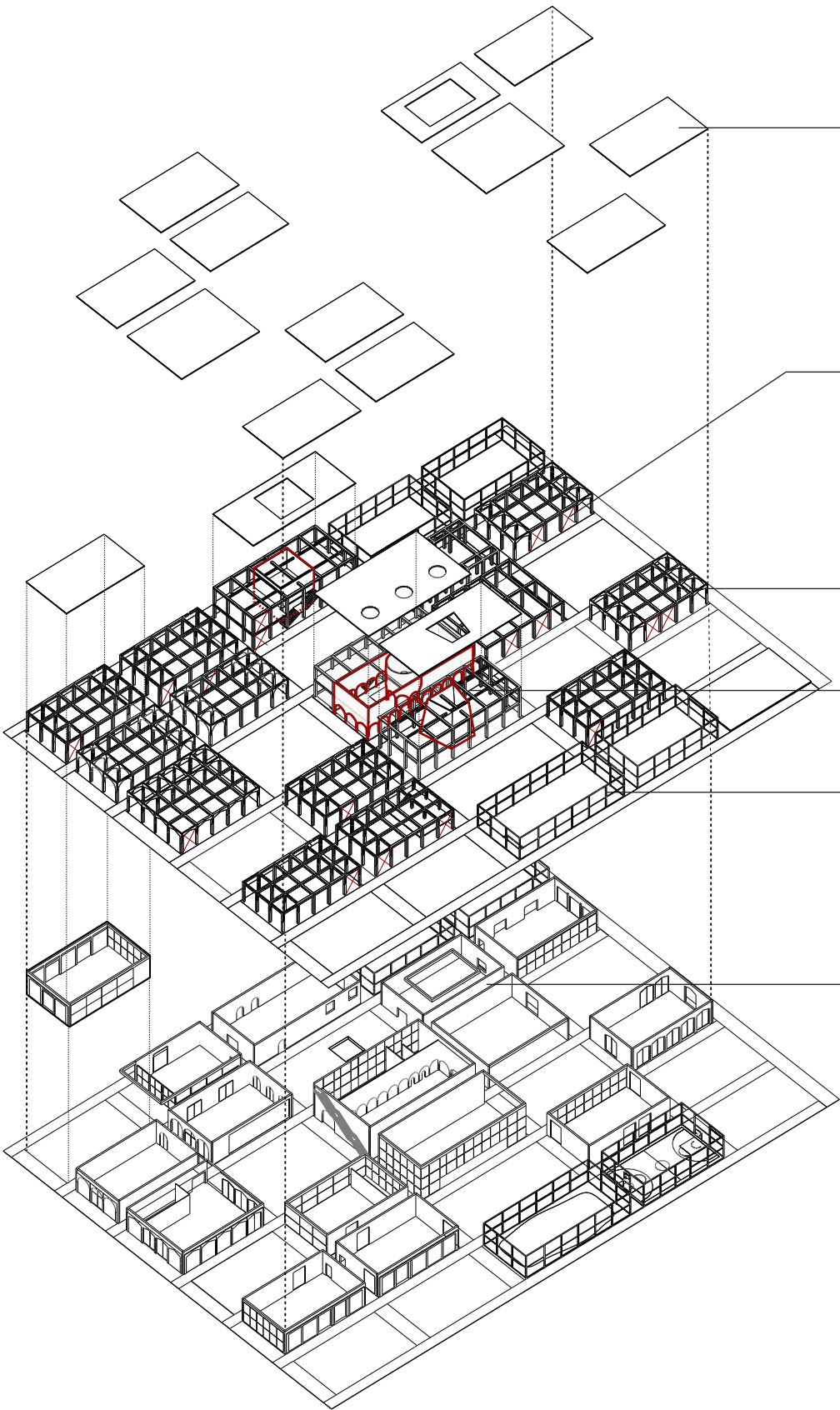
Western facade along Leyweg Street



Western facade inside the grid



Anatomy of the structure, Scheme



_____Solid pre-cast concrete slabs

_____Stability cables

_____Concrete precast skeletal Structure

_____Precast concrete core

_____Metal structure

_____Demountable timber frame facades

Rapid demographic and functional change of public buildings (especially in a neighborhood such as Morgenstond), as well as designing a scheme of identical blocks have consequences on other architectural decision, such the structural concept.

Therefore, the structure and the envelope of the scheme has to be flexible enough to support the flexibility of the grid and future demographic and functional change.

Therefore, the project has:

- 1- Skeletal demountable precast concret structure.
- 2- Light demountable external envelope made form timber frames.
- 3- Demountable internal walls.

The blocks can be easily reused for different func-

tions and which enables future change of the functions of the blocks.

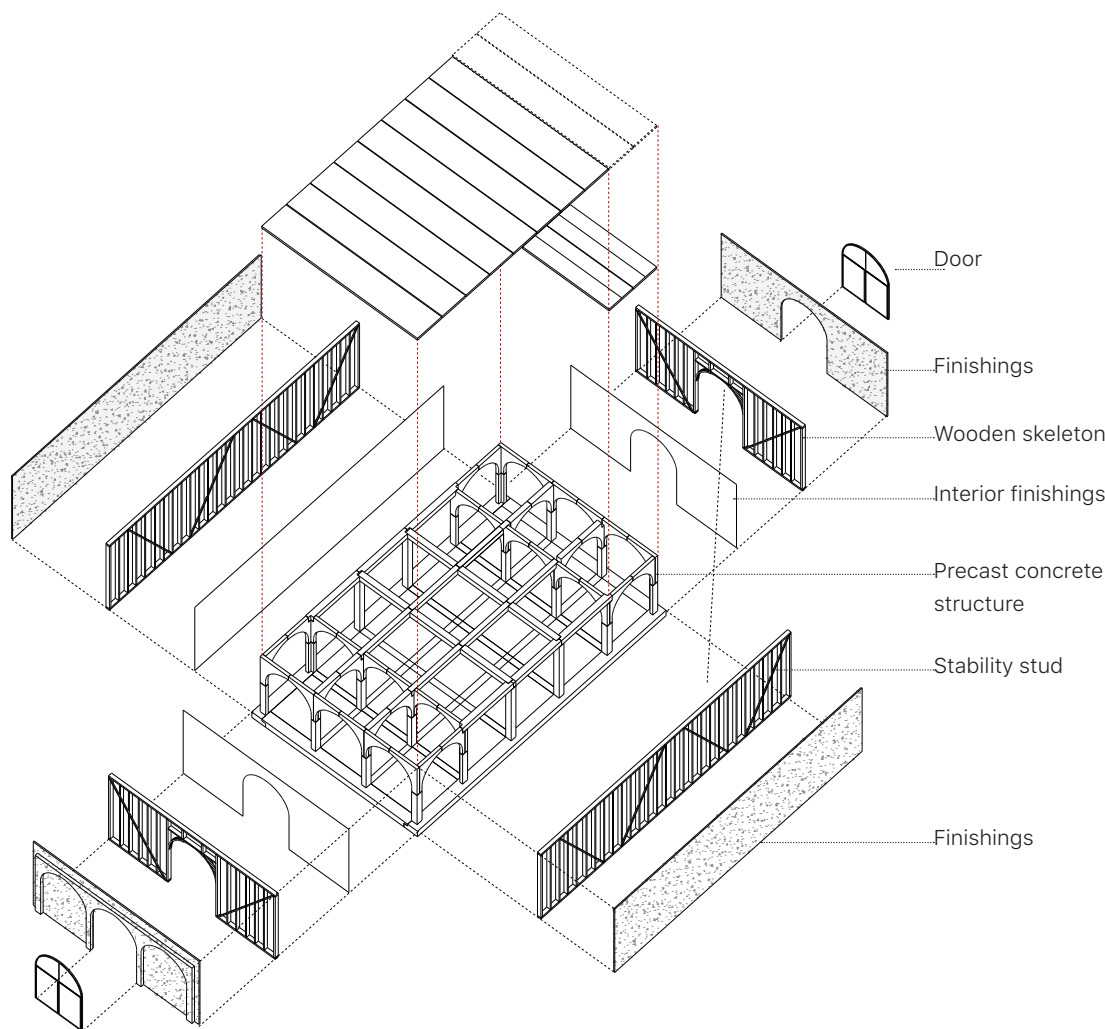
Moreover, The blocks can be disassembled and to make space for other structures.

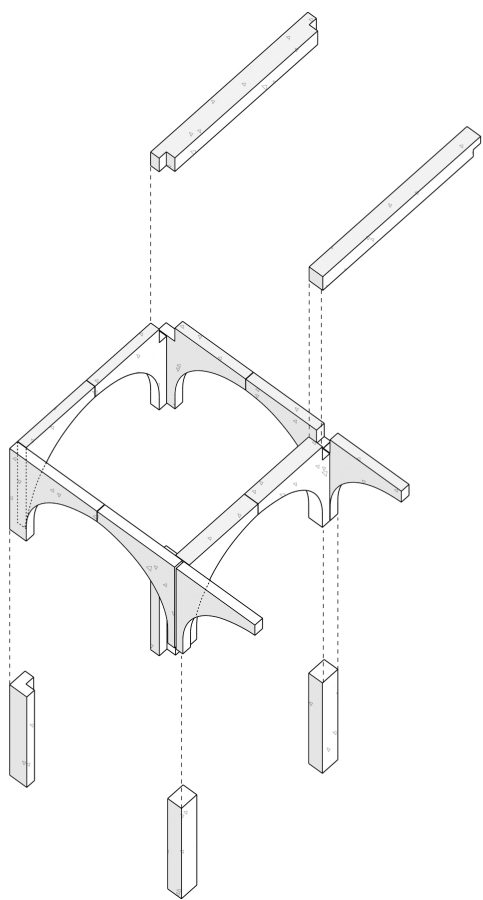
The previously mentioned concepts lead to the total understanding of the Multiplicity which is embedded through:

Resilience, Adaptability, and Inclusion of different people needs and requirements

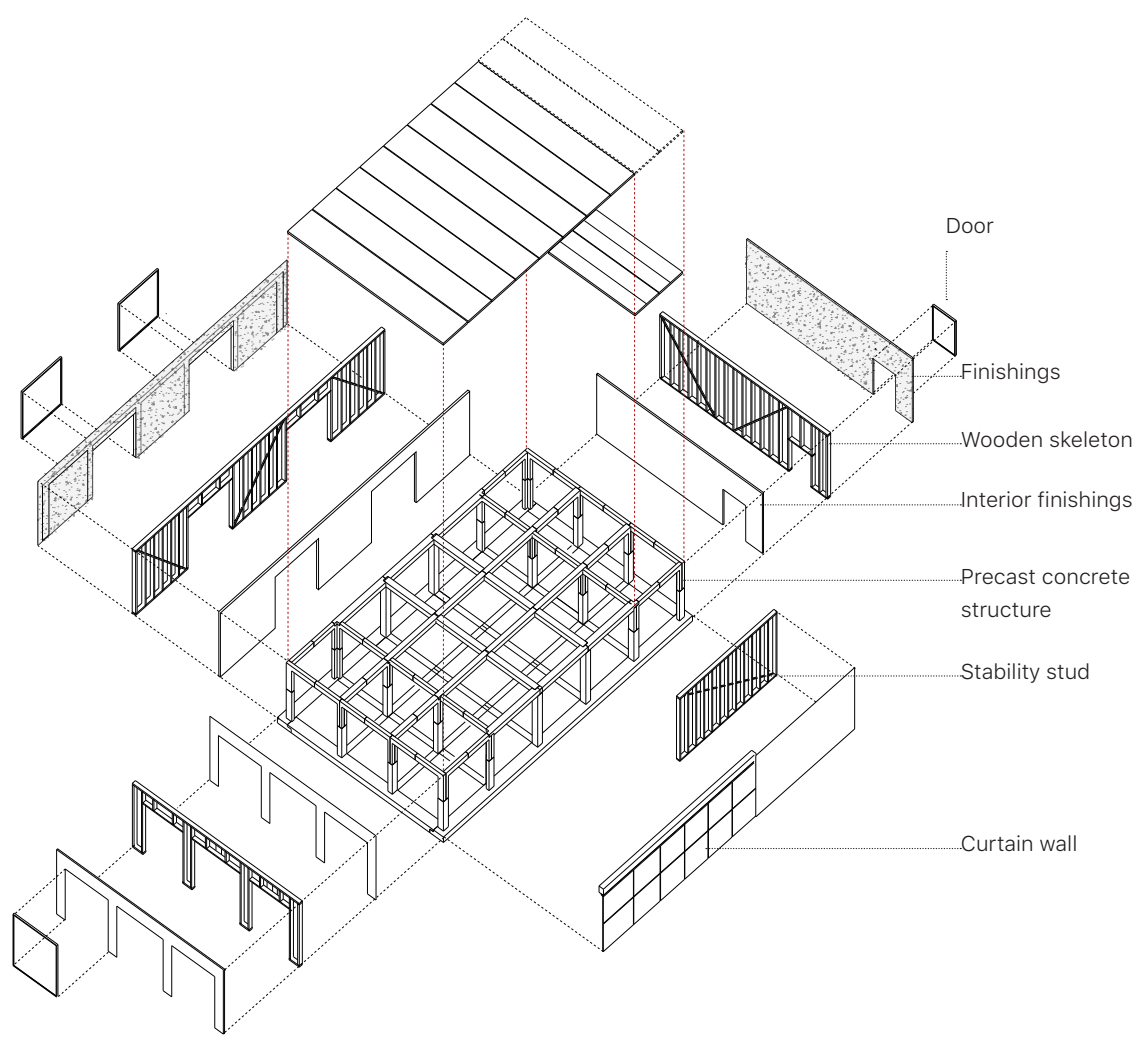
Demountability

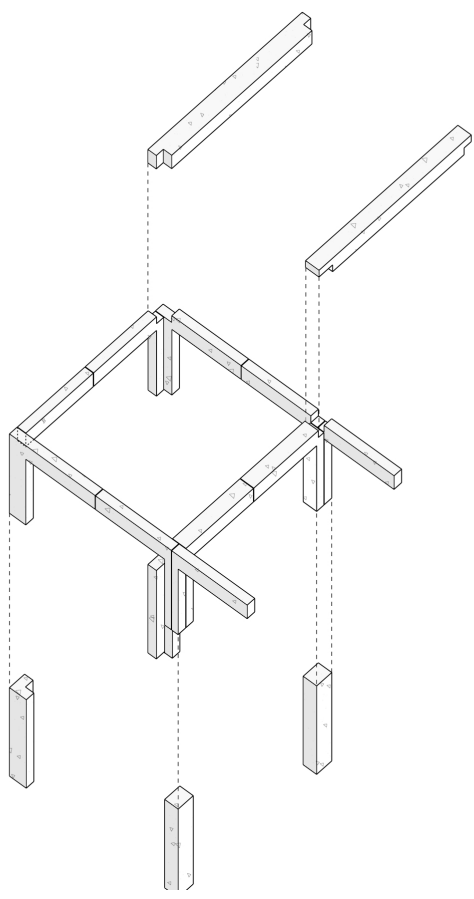
Vaulted character



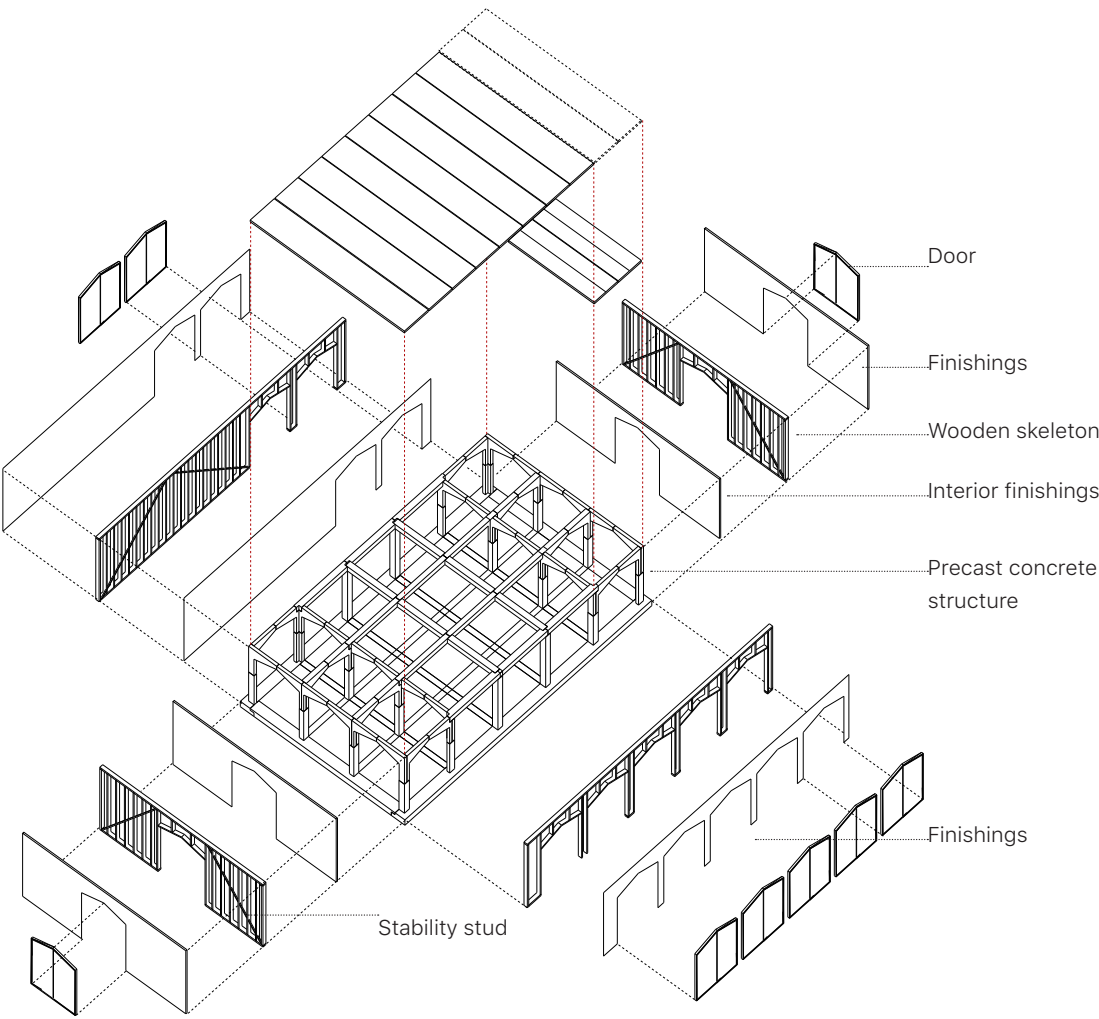


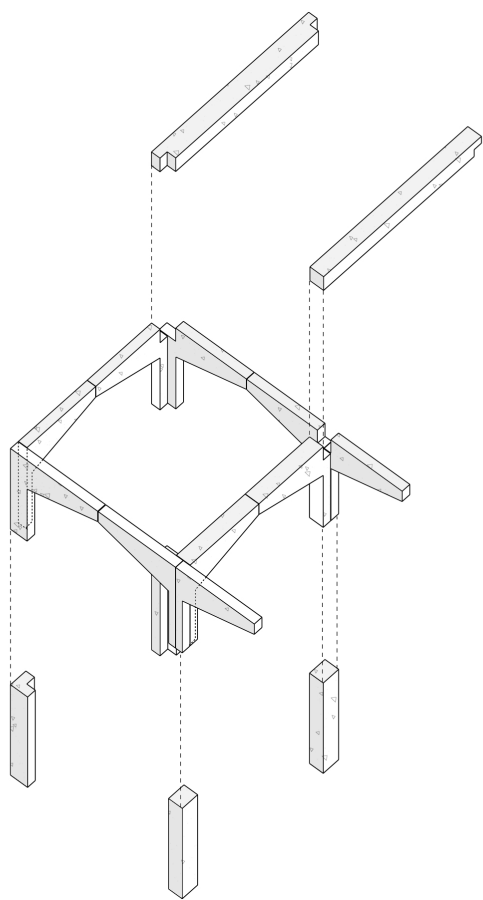
Straight character





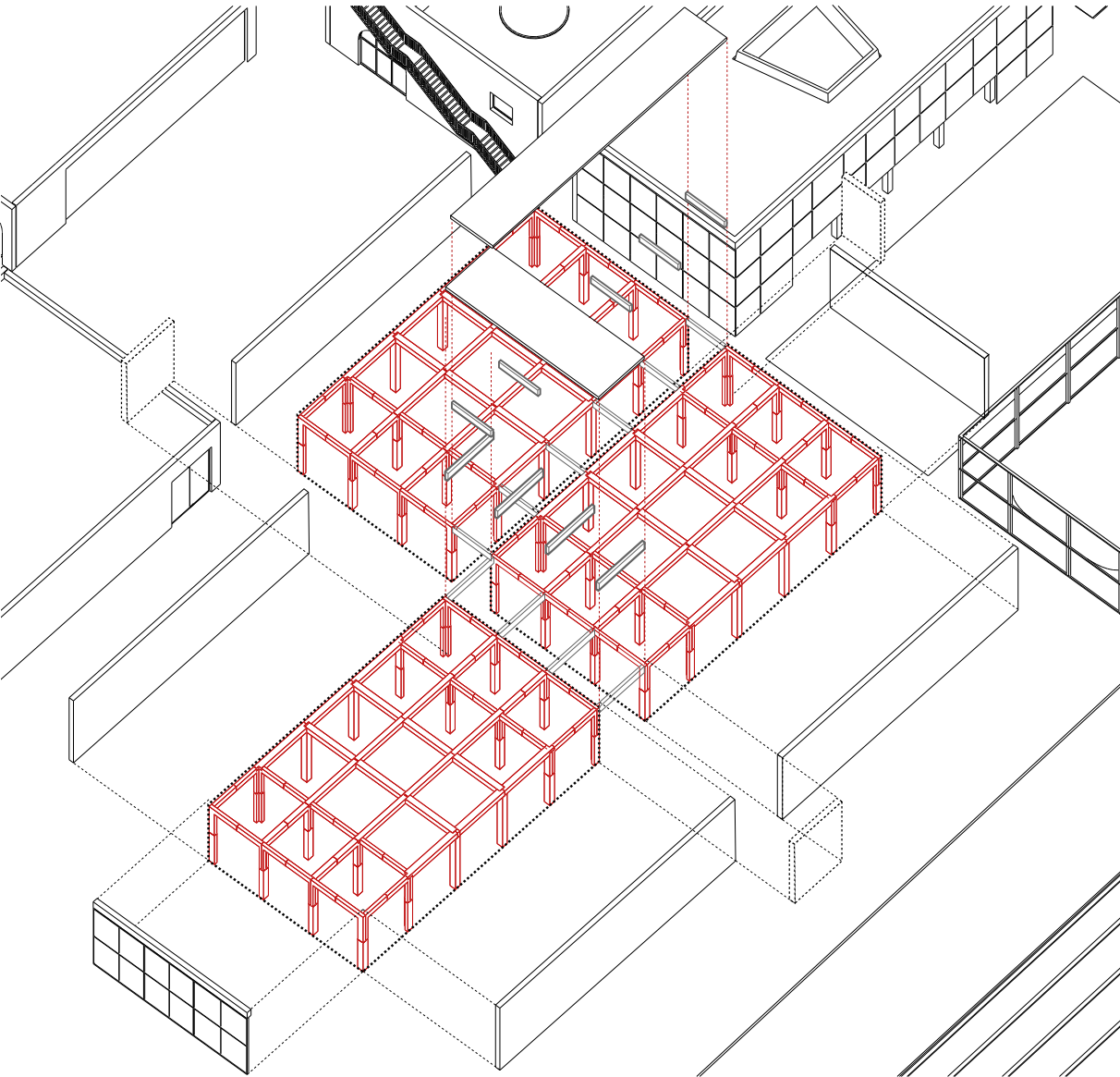
Triangular character

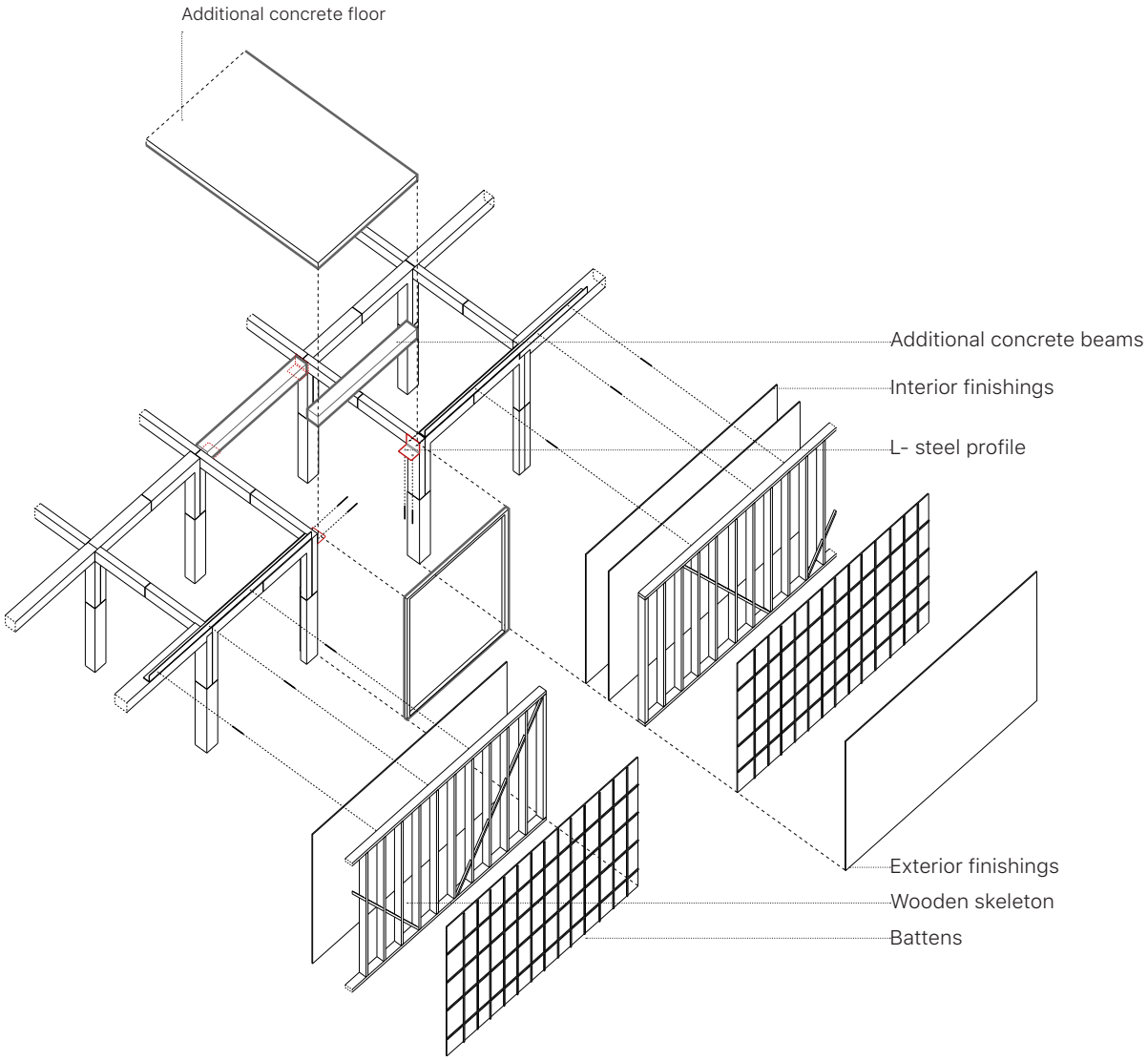




Adaptability

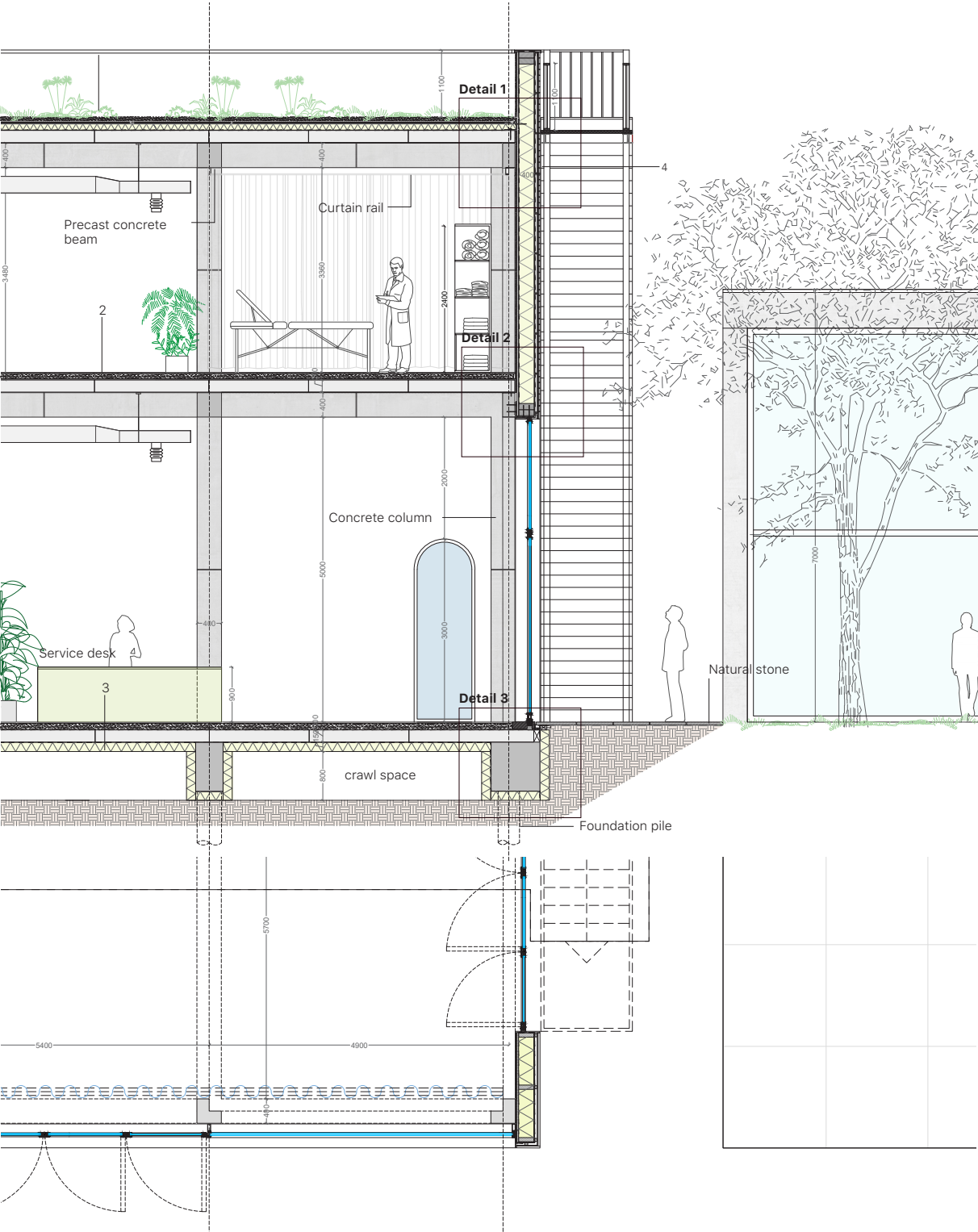
Vaulted character





Fragments 1.20

Hammam/ physical therapy Center



1- Green Roof

Green roof
Hollow core slab floor
Precast demountable concrete beam
Acoustic board
Paint

2- Floor:

Floor laminate
Sound insulation
Screed layer (sand/ cement) or concrete
Heating cables
Precast concrete slabs 20 cm
Acoustic board
Paint

2- Floor (ground floor)

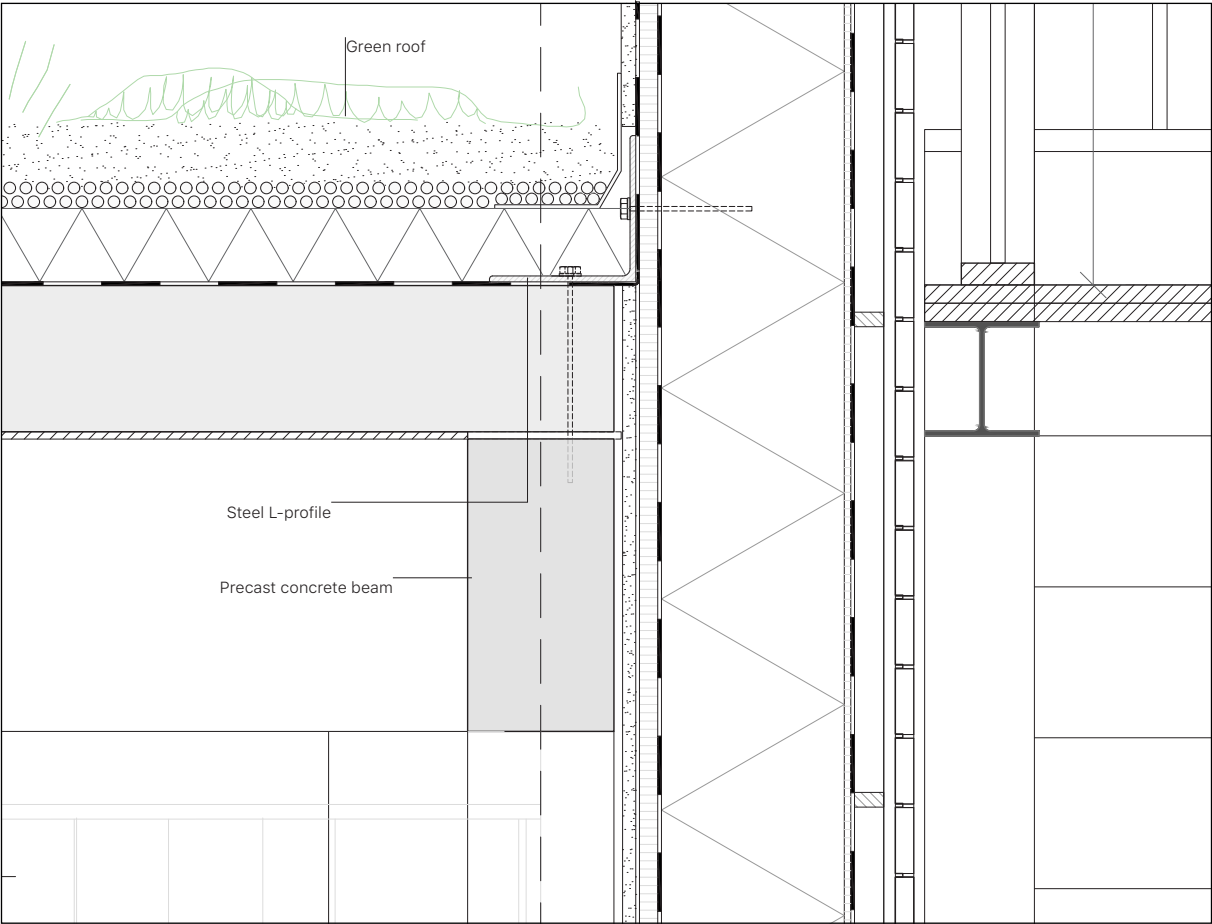
Floor laminate
Screed layer (sand/ cement) or concrete
Heating cables
Foil
Precast concrete slabs 20 cm
Thermal insulation
Crawl space

4- External wall (wooden skeleton):

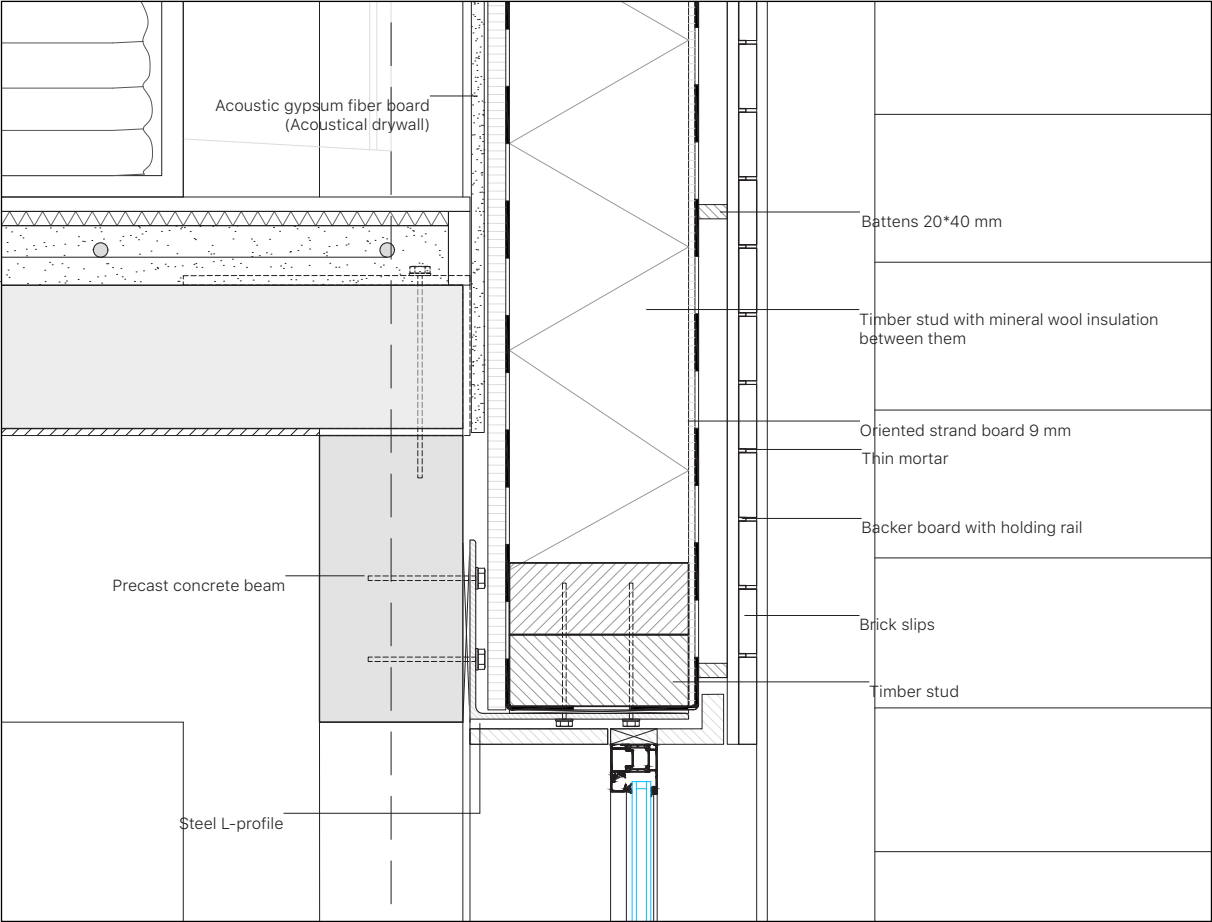
Block slips 25 mm
Backer board 9 mm
Battens 20*40 mm
Airtight membrane
Oriented strand board 9 mm
Timber stud with mineral wool insulation between them
Vapour insulation
Oriented strand board 15 mm
Acoustic gypsum board
Paint

Details

Detail 1

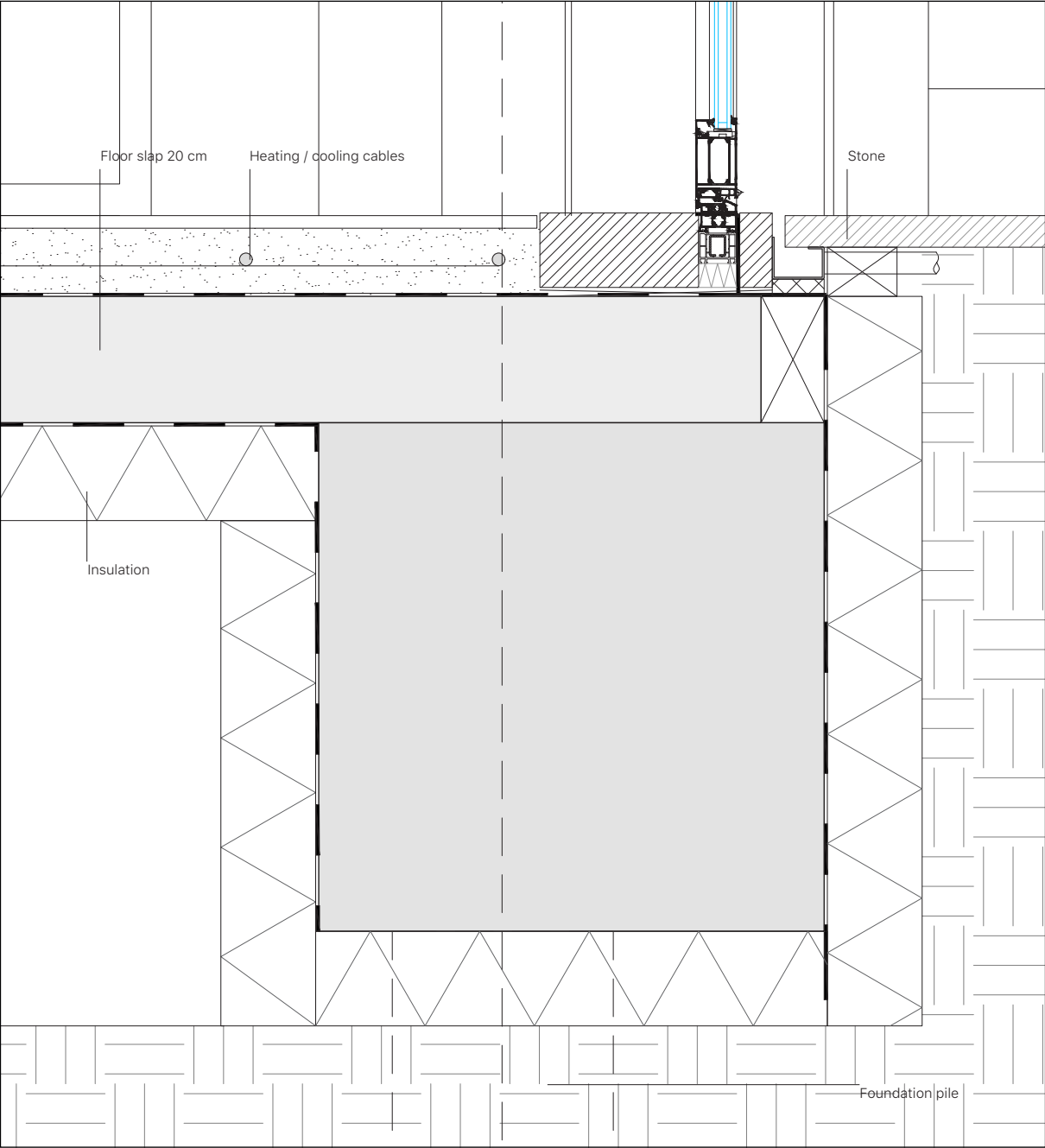


Detail 2



Details

Detail 3



Materials

Exterior- envelope



Block slips:
240* 120* 10 mm.



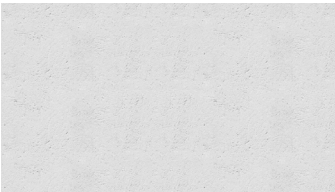
Brick slips:
240* 120* 10 mm.



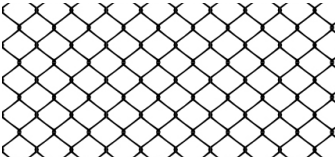
Anodized aluminum
panels:
350* 750* 10 mm.



Brick slips:
240* 120* 10 mm.



Cement fiber panels
with clay plaster.
Color: light gray.



Coated wire mesh

Street and squares



Cement fiber panels
with clay plaster.
Color: Blue.



(Alleyway): outdoor
tiles: 600* 1200 mm

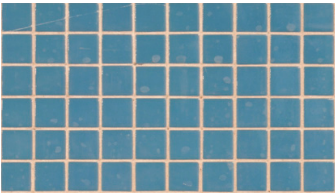


Cement fiber panels
with clay plaster.
Color: yellow.



Squares: outdoor
tiles: 1200* 1200 mm

Interior



Fountain tile:
150* 150 mm



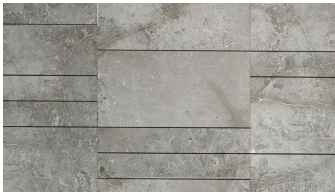
Plasterboard wall:
Mat white painting



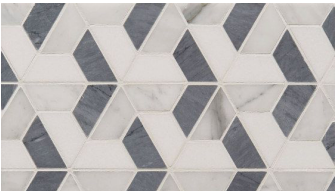
Laminate floor



Vintage wall tile:
200* 200 mm



Door



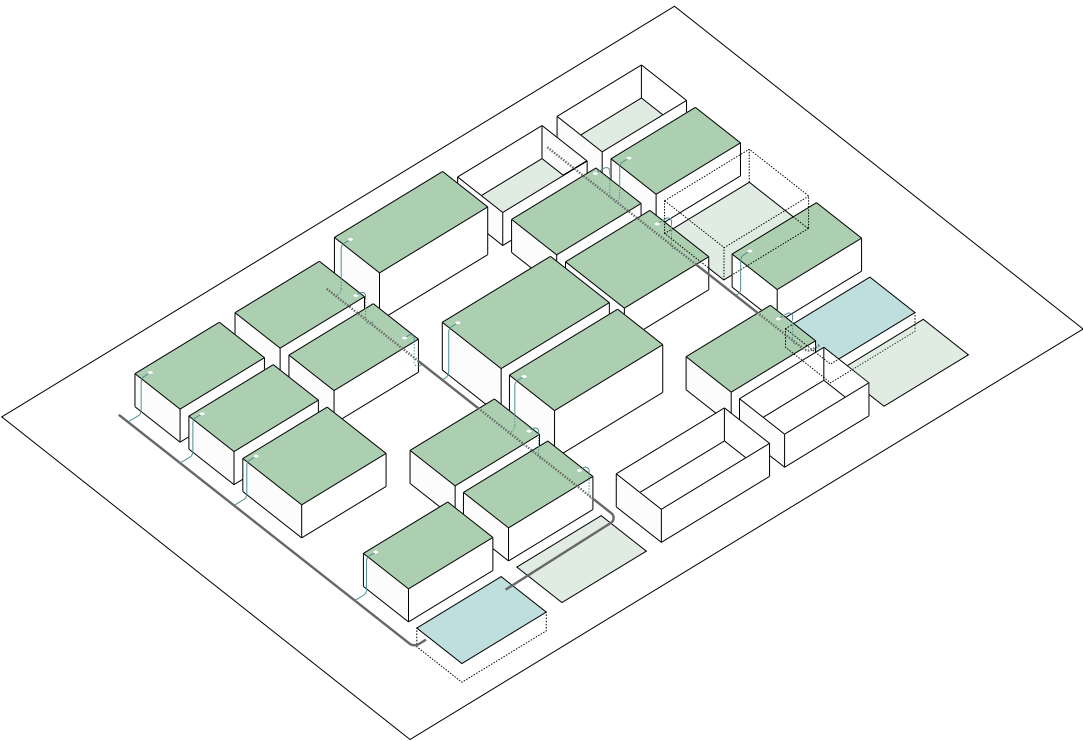
Floor tile:



Concrete cast floor.

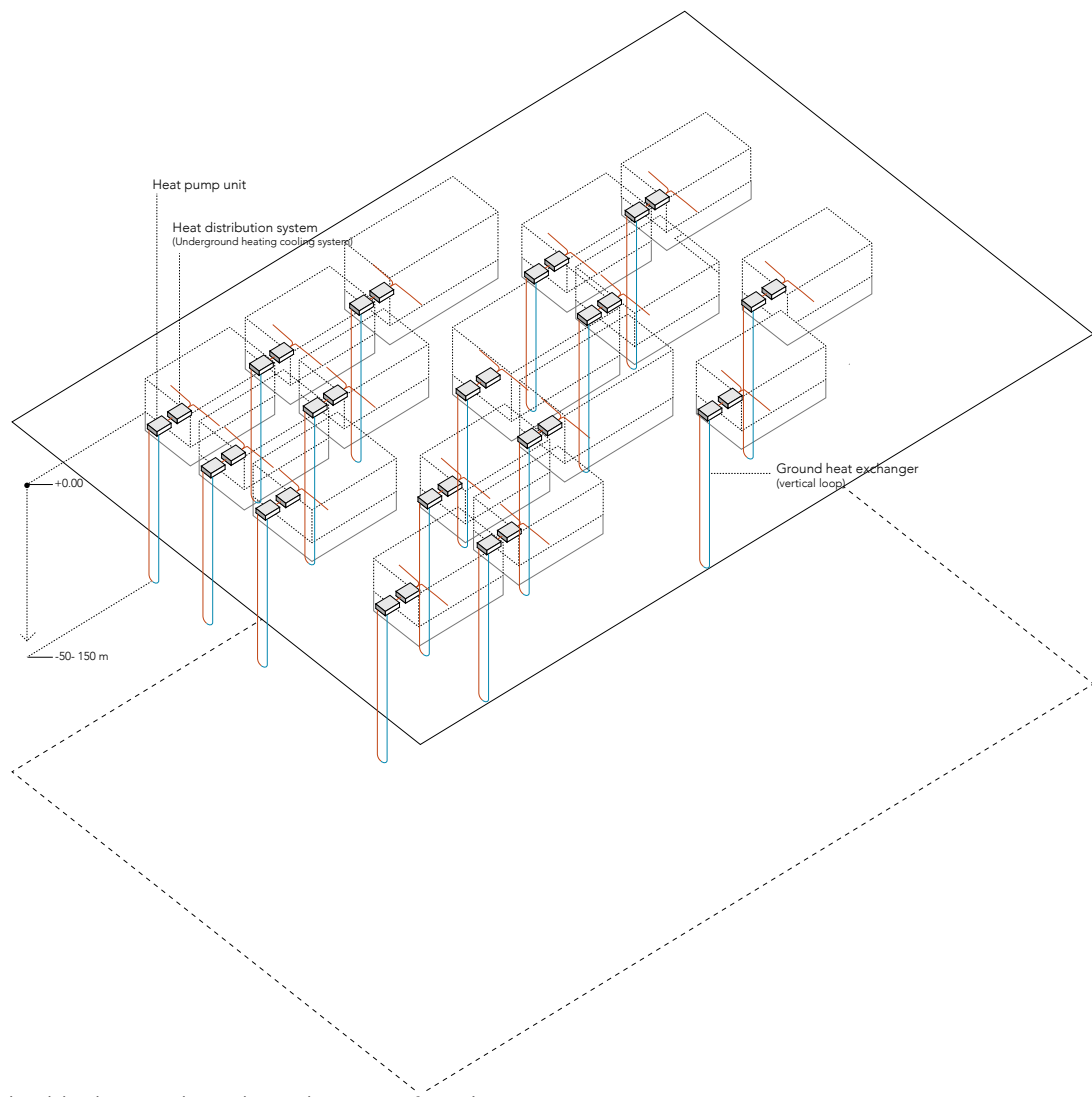
Climate Concept, Green roof+ Water reservoir

Better installation of the buildings, heavy rainfall runoff



Climate Concept, Ground Source Heat Pumps system (GSHPs)

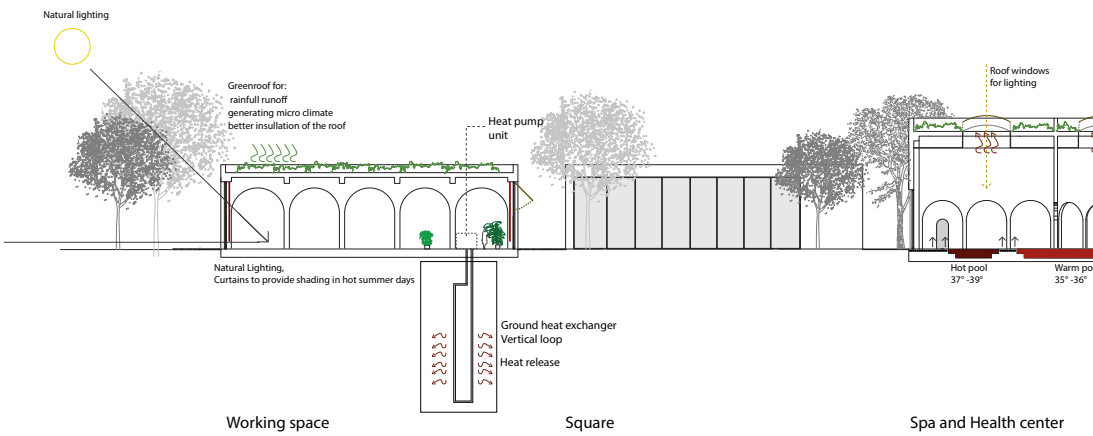
Efficient cooling and heating



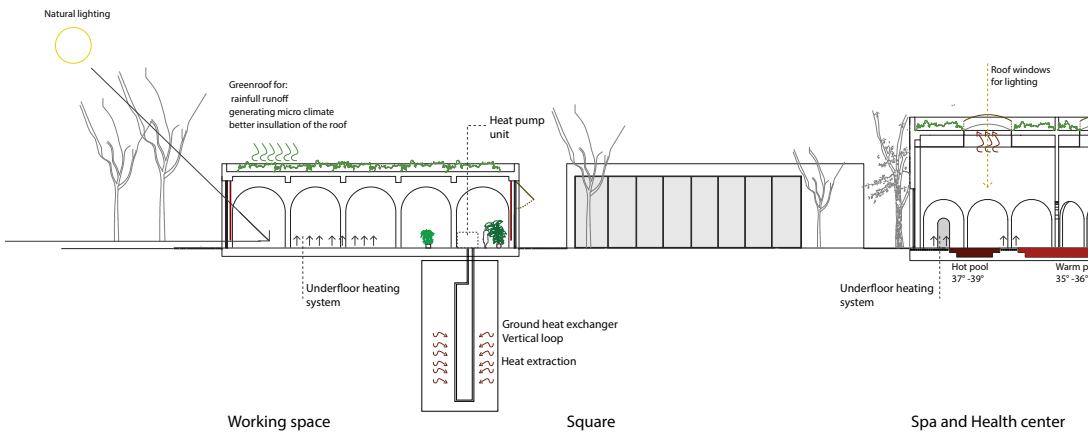
As the blocks can be adapted to new function or even totally replaced, the installation is used to overcome any problems when changes take place on the layout of the scheme. Therefore, a decentralized ground source heat pumps system (water source) is used. This implies that each block has its own pumps which make it easier in case one or two blocks are going to be replaced eliminating the effect on the rest of the project.

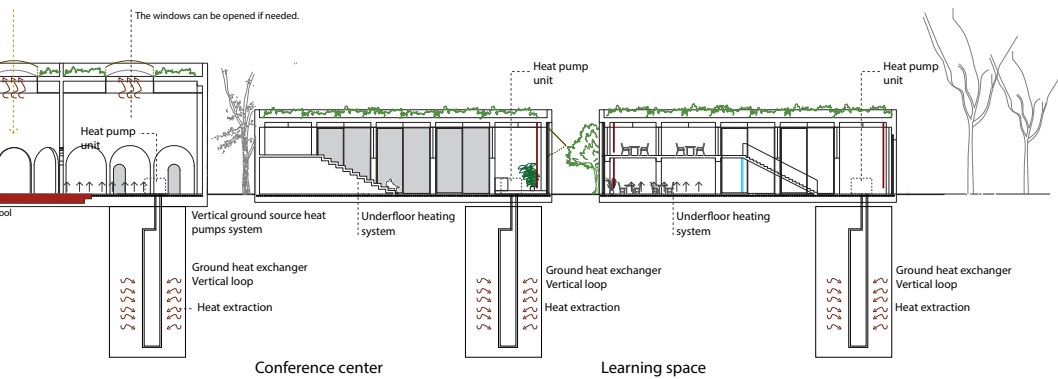
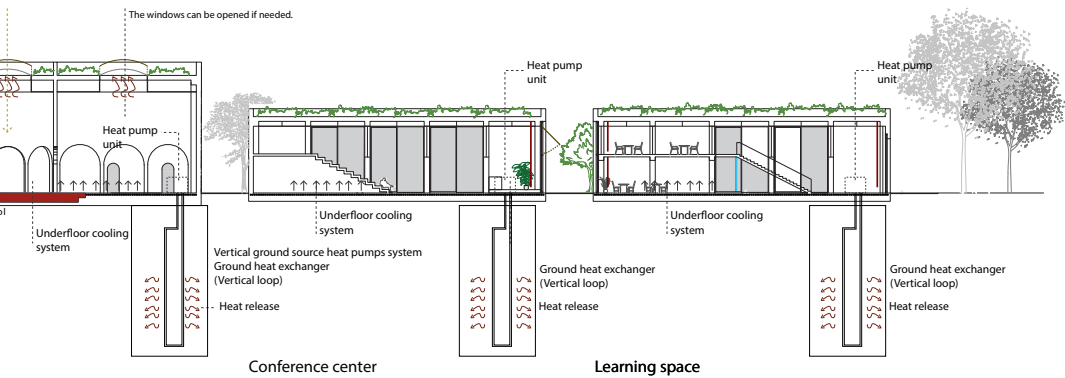
Climate Scheme

Summer

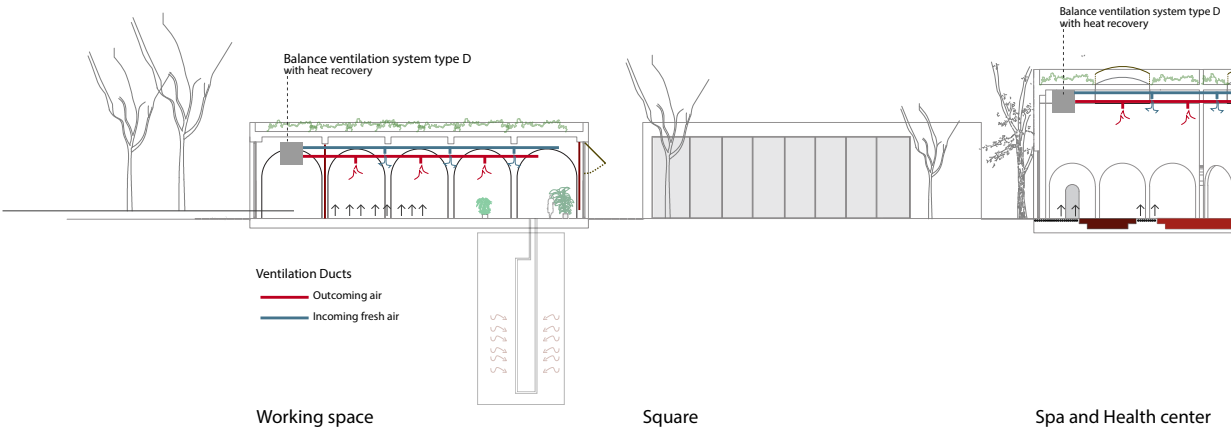


Winter





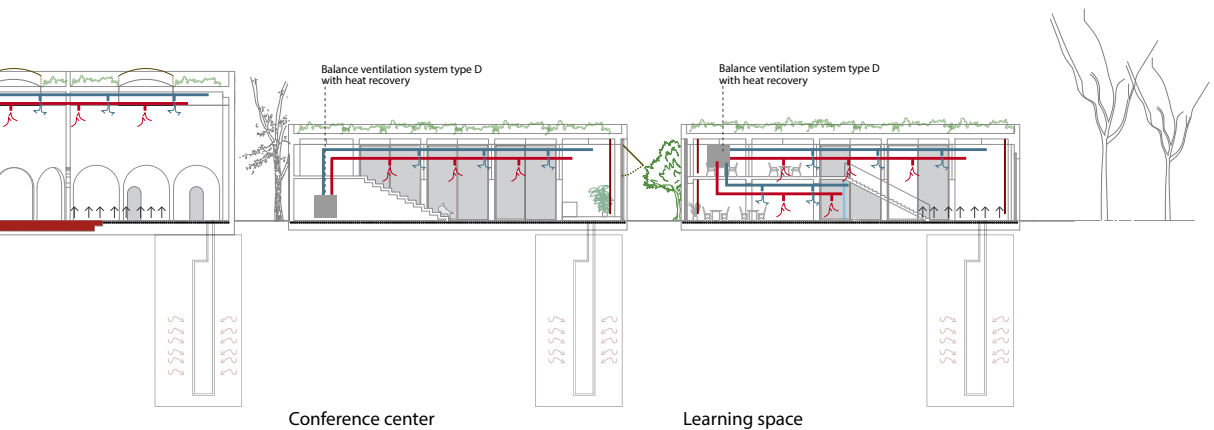
Ventilation scheme



Winter

Heating:
Ground source heat pumps to heat up the space in winter-days. The space are heated up by underfloor heating system.

Ventilation with heat recovery:
Balance mechanical ventilation (mechanical air discharge and mechanical air supply)
The spaces are totally ventilated (provided by fresh air) using a balance mechanical system D.
The air is extracted from outside and heated up through (Heat Exchanger) by the discharged warm air form the inside before it is delivered to the space.
So, incoming air needs less energy to be heated up.



Summer

Cooling:

Ground source heat pumps to cool down the space in hot summer days. The space are cooled by underfloor cooling system.

Ventilation:

Balance mechanical ventilation system with heat recovery:

The spaces are ventilated (provided by fresh air) using mechanical. Yet the the windows are operable in moderate summer day.

In hot summer days, the spaces are totally ventilated by the mechanical system which extracts air from the outside. The incoming air is cooled down before it is delivered to the space. It is done by heat

recovery using the outcoming air.

Yet, the windows of blocks can be opened when the temperature are moderate.

Urban entity



Along Melis stokepark





Square, Hammam and cultural kitchen





Inside the grid









Workshop spaces



GYM



Inside the Hammam



Inside the Religious Space



Kitchen



10

Final Reflection

P4 Reflection

The Public Condenser, Spaces of Familiarity

Spaces of Familiarity is an architectural thesis which explores how a public condenser can be a mediator between (different) people and a modernist architecture in the South-West district in the Hague.

In the modernist Morgenstond, this thesis tries to find a new way of dealing with the deserted and monofunctional modern public spaces aiming to introduce new patterns of social and public life into these spaces. It also takes into account the fact that multi-cultural residents constitute 70 percent of the people in the neighbourhood which poses extra challenge to design an inclusive public space for people with different custom and cultural background.

Therefore, the project dismisses the current municipal way of dealing with these neighbourhoods (gentrification) and reflects on multi-cultural society in the area through the re-interpretation of the theme of familiarity as a catalyst of the project which will lead to a reinterpretation of the prime theme of the Studio (Multiplicity).

I. Research and Design

I.I. Familiarity

The research on familiarity is both theory and design based. Firstly, the project studies the theme based on Heidegger's definition. In his text, being and time, familiarity is determined through involvement and understanding.

For him, involvement encompasses, being-in-the-world or being there; "there" indicates to a "world"; the human way of being is its familiarity with a "world". A world in Heidegger's eyes is created by patterns and systems of practices, values, tools, and skills which is shared by and among individual's community.

Understanding or know-how, on the other side, implies individual's self-understandings which leads to knowing the world (Welterkennen). It also includes the perception that an individual belongs to his or her world. According to him, understanding when is related to familiarity is not necessarily cognitive, and doesn't need thinking, so it is not about thought and action, but it is achieved through people's daily rou-

tine and embedded in their activities .

As the project situated in a multi-cultural neighbourhood, familiarity in this case is re-interpreted in its context. Therefore, it is defined as various cultural activities and actions related to the residents of the neighbourhood. Yet, the challenge was how to enable casual encounters and daily routine to introduce these spaces to the users. This question led finally to introduce new building typology (grid-based design) encompassing spaces of familiarity in it.

I.II. The grid

In its sub-urban context, the grid attempts to encompass the different spaces of familiarity which the research has defined. It applies urban principles based on Jan Gehl notions of designing meaningful urban spaces, such as walkability, small public square, and the meaningful use of water and green . Finally, the grid enables both involvement (daily encounters through its narrow alleyways) and understanding (through its wide cultural and social programs) which is relevant for such a cultural project in a problematic neighbourhood. It is also flexible to meet the functional requirements of the design brief as well as future changes. Here, I can conclude that the design and research in their different tools support each other's to enable this concept.

II. Spaces of Familiarity and the Studio

Right now, and during the final phase of the project, I can say that the theme familiarity and its interpretation by a grid of blocks is very applicable to these kinds of public projects. This is achieved when all parts of the project (conceptual, architectural, structural, demographic, and climatic) support each other's and meet each other's in a point to enable this architectural concept and form one total project. When previously the mentioned parts are meet in one point, a new interpretation and definition of the theme Multiplicity was reached. Thus, Multiplicity was not applied in the project but was the result and the combination of flexible layout, adaptable structure, demountable envelope, and finally wide range of cultural and social activities.

During the last phase of the tutorial sessions, both

assistance and the critical questions of both main and second mentors pushed me to find new solutions for the climatic, energetic, and structural issues to support the final solution of the project. Their questions enable me to take serious steps to move the project from the theoretical and utopian vision to more practical and precise solution keeping the project and the concept as strong as it was during the conceptual phase.

III. Spaces of Familiarity and the wider social context

Regarding the wider social context, the project and its research have proven its relevance to its social context. Familiarity can be very helpful not only to be used for Morgenstond or South-West, but in other places since it was unveiled how complex and interesting the notion is. It can be used to solve different social and cultural problems, and it can be interpreted according to its social and architectural context.

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